

FOCA 福爾摩沙馬戲團 十週年鉅獻

FOCA 10th Anniversary Production



台上
痕



作品簡介

FOCA 馬戲跨界三部曲的最後一部作品《苔痕》，與德國舞蹈劇場團隊支離疏製作 (Peculiar Man) 合作，揉合了馬戲特技、雜耍及舞蹈劇場等各種技術與美學。除了講求高度精準的肢體技巧外，《苔痕》更著重於探究表演動作背後的意義。身體技術不再只是提供景觀式的娛樂橋段，而是探索人性的方法，窺視角色內在隱晦之處。

《苔痕》從一棟廢棄的建物意象開展，表演者穿梭、藏身於其間，攀登其上又自由墜落。他們圍繞著它奔跑，彷彿時間的流逝與倒轉，渴求著無以名狀，可能永不存在，也無法存在的甚麼。在超現實的場景中，演繹人們如何在記憶、失落、欣喜與哀傷間游移。

這棟房子成為被遺忘的夢想與記憶的家，也是在這現實與虛構間，不穩定的宇宙中，《苔痕》揭露被遺忘事物的生命力。就像苔癬：這無根、最早出現在地球上的植物，蔓生於任何物體的表面，卻依然受到忽視。《苔痕》探索著關於失落、缺席、同在與孤獨的問題。

《苔痕》以繁複、難以定義的表演風格，創造虛幻與現實交錯的氛圍。如雜耍般，丟擲著夢境與清醒的球。《苔痕》試圖碰觸人類內在不安、無助與徬徨的核心本質。

ABOUT *MOSS*

“Moss” is a cross country and cross-genre collaboration between German dance theatre group Peculiar Man and Taiwanese contemporary circus company FOCA-Formosa Circus Art. As the final chapter of “Circus Interdisciplinary Trilogy” of FOCA, “Moss” combines techniques and aesthetics among different circus skills and dance theatre.

In addition to the highly accurate body techniques, this work focuses on the meaning behind the physicality as well. The skill is no longer just to provide a landscape of entertainment, but to focus on the exploration of human nature, and to peek into the hidden meaning of the characters.

Five performers meet in a concrete set: an abandoned house, covered in ivy and about to be sold. The performers climb onto it, move it, hide behind it. They fall from its top while paying no resistance to gravity. They run around it like the time flows back and onwards, while creating a desire for something that does not or probably cannot exist. In the surrealistic scene, they express how people go through memory, loss, happiness and sadness.

The house becomes a home of forgotten memories and dreams. In this unstable universe between reality and fiction, this work discloses a feeling

of aliveness for the forgotten. Like moss, rootless, first plant on earth. It grows on any surface and still it stays ignored. The piece opens questions based on a sense of loss, absence, togetherness and loneliness.

“Moss” creates an atmosphere between illusion and reality by a complex yet undefined performance style. Juggling with dreams and soberness it tries to touch the core essence of human inner hesitation, helplessness and uneasiness.

編舞者的話

文 / 田采薇、揚·莫蒙 (Jan Möllmer)

白日不到處，青春恰自來。

苔花如米小，也學牡丹開。

袁枚《苔》

2017年Jan Möllmer與我應FOCA之邀，舉辦了一個短期的工作坊，這是我們初次與馬戲演員合作。過去我們合作的對象多以專業舞者為主，經過多年的訓練，這些舞者無論做什麼動作，舉手投足都有一種對於美感的講究。但FOCA的馬戲演員不同，乍看之下，他們只是一群粗枝大葉的普通男孩，喜歡聚在一起抽煙嬉鬧，但只要一站上台，那瞬間爆發出來的身體能力，總讓人瞠目結舌，難以忘懷。

當時我們立刻就明白，這就是我們一直尋求的合作對象，所以日後只要時間允許，我們便陸陸續續與FOCA進行一些短期的計畫。兩年多下來，對於馬戲團與每位演員的專長與個性，也漸漸有了一些認識。

FOCA的排練場位在社子島的河邊，河堤上鬱鬱蒼蒼地遍佈許多苔蘚，屋子是鐵皮搭成的，夏天悶熱無比，演員們揮汗如雨地在裡面排練。為了維持馬戲團的營運，演員們接下各種大大小小的商業演出，但他們從來沒有放棄過對藝術性的追求。在作品排演期間，他們反覆精進著舞台上的藝術表現，有時一整天排練結束後，又即刻展開商業演出的練習。不僅如此，甚至舞台道具

的搬運與搭建，也都是由演員們一手包辦。這些在外人看來相當沈重的工作，FOCA的演員們卻十分泰然自若，彷彿河堤上的那片苔蘚，毫不畏懼地依附在炙熱的水泥牆面上，風吹雨打、生生不息。

FOCA強韌的生命力似乎與社子島特殊的環境息息相關，這片位於城市中的獨特聚落，低矮的房屋密集地搭建在一起，彼此聲息相通，總讓我回想起童年時外婆家的眷村。隨著社子島徵收計畫的甚囂塵上，周遭原本安寧的氣氛開始也隱隱有些浮動，即使是FOCA使用多年的排練場地，也似乎不得不另覓安身之處。面對即將來臨的遷徙，彷彿又憶起當年眷村拆遷的經歷，眼看著童年的安穩居所傾頹朽敗，轉眼夷為平地，總懷著幾許無能為力的悵然。但現今終於慢慢體會，這些經歷最終不是用來緬懷，而是必須依憑著它們，轉身繼續前行。

轉眼間，FOCA已成立逾十年，我們有幸共襄盛舉。回想起從前Folkwang學院有個老師常說：「舞好不好看是一回事，但演員一定要好看、自在。」這個作品的發想，就是透過兩年多來對FOCA點點滴滴的認識累積而成，我們希望台上的每一位演員，都能在他們該在的位置，恰如其分地自我展現。

十年有其重量，也有其力量。這只是一個平凡的故事，講述每個人生命中必經的離別與重新安頓，但只要繼續負重前行，身上總能有著某些微小卻崇高的力量。一如暗室之苔，隨遇而安，落地不必生根，也能自顧自地綻放姿態。

WORDS FROM THE CHOREOGRAPHERS

By Tien Tsai-Wei & Jan Möllmer

Moss was an adventure for us and yet it is difficult to explain what it really meant. Maybe this anecdote will do:

The journey has been started since 2017. We gave a workshop in FOCA's studio which is located on Shezi Island. It was our first time working with artists from the circus field and was a totally different experience compared to working with dancers for us. After years of training, dancers always have a sense of aesthetics no matter what they do, but FOCA's circus performers are different. At first glance, they look like a group of ordinary boys who always smoke and roughhouse together, but once they are on stage, their instant physical ability is always astonishing and unforgettable. They were not pretty, but beautiful.

Outside rough and inside sensitive. That's how the story began.

FOCA's rehearsal place is located on the riverbank of Shezi Island. Its strong vitality seems to be closely related to this special environment. This unique colony in the middle of the city, where iron sheet houses are densely built together, always reminds me of my grandmother's family village in my childhood. Their place is built by iron sheets and lushly covered with moss. In order to keep the circus company running, the performers have to take on all kinds of commercial performances, but they never give up the pursuit of artistry at the same time.

Once we started to work on Moss, it was clear to us not to change their artistry. Instead we tried to match our artistry to theirs. We feel privileged and thankful to have been invited to their world of circus. They trusted our craft and so did we trust them. During the working in progress of Moss,

they repeatedly refine their artistic performance on stage, and sometimes after a full day of rehearsal, they immediately started another rehearsal for commercial performances. Not only that, they also have to take responsibility for the transportation and construction of stage props. FOCA's members were cool as a cucumber about these seemingly heavy tasks, just like the moss on the riverbank, clinging to the hot concrete walls without fear, and living in the wind and rain.

In the blink of an eye, FOCA has been established for over 10 years and we are fortunate to share this moment together. A teacher of mine from Folkwang University of the Arts used to say "Whether the production goes successful or not", the performers must look pleasing to the eye and feel comfortable in their own skin". The idea for this production was built up through the knowledge of FOCA over the past two years. We hope that each one of FOCA's performers is going to play suitable roles and express themselves appropriately under the spotlight.

To work with FOCA was an experience we would not ever want to miss and it gifted us with many new friendships.

10 years has its power. This is just an ordinary story about the necessary parting and resettling in everyone's life, but as long as one continues to carry the responsibility, there is always some small but sublime power in one's heart. Just like the moss in the dark room, the moss is at ease with the situation, it does not need to take root on the ground, but it can also bloom on its own.



FOCA 福爾摩沙馬戲團

福爾摩沙馬戲團（以下簡稱 FOCA）成立於 2011 年，以臺灣美麗寶島的驕傲所命名，結合傳統文化、在地文化、街頭文化及劇場藝術，以創造屬於臺灣多樣化的當代馬戲藝術為宗旨，媒合各類表演型態，發展獨具一格的肢體語彙，目前為國內唯一擁有超過二十位正職團員的當代馬戲團隊，也是唯一自 2017 年起持續獲得臺灣政府年度獎助的馬戲團隊。

臺灣的馬戲藝術吸收了中國雜技的傳統技巧、新馬戲的創新以及當代馬戲的美學與精神。作為臺灣馬戲的指標性團隊，FOCA 以多角化的經營模式，創下許多臺灣馬戲的紀錄。不但是第一個登上愛丁堡藝穗節和外亞維儂藝術節的臺灣馬戲團，也是首個進行海外巡迴的臺灣馬戲團。由於其獨特且多元的美學形式，這些年來 FOCA 受到廣大海外觀眾的喜愛。

2017 年 FOCA 開啟馬戲跨界三部曲計畫，分別與臺灣當代劇場導演 Baboo、菲律賓視覺藝術家 Leeroy New、德國舞蹈劇場團隊支離疏製作合作，打開臺灣馬戲表演者以往難以接觸的美學視野，希望透過一系列與不同領域藝術家的合作，找到臺灣當代馬戲的可能性。

成立以來，FOCA 走訪國內外大小舞臺，包括 2013 年受邀法國奧貝納追星者新馬戲藝術節、法國外亞維儂藝術節以及馬來西亞 KAKISENI 音樂藝術節，2014 年受邀法國新東向藝術聯盟前往香檳區巡迴演出，2015 年受邀柬埔寨 Tini Tinou 國際馬戲節、英國愛丁堡藝穗節，2016 年受邀德國德勒斯登 Semper Opernball、澳門國際藝術節、高雄春天藝術節、臺北藝術節、高雄衛武營藝術祭，2017 年受邀丹麥 DGI 運動與文化藝術節、法國外亞維儂藝術節、臺南藝術節，2018 年受邀日本瀨戶內創意馬戲節、韓國釜山街頭藝術節、臺北兒童藝術節、桃園鐵玫瑰藝術節、臺南藝術節，2019 年受邀法國巴黎布朗利河岸博物館演出、韓國首爾馬戲節、澳洲達爾文藝術節、拉脫維亞里加城慶、雙印巡演、拉丁美洲巡演、美國休士頓米勒露天劇院演出、衛武營馬戲平台，2020 年受邀臺北兒童藝術節、臺北藝術節、臺東藝術節、白晝之夜、恆春半島歌謠祭、衛武營馬戲平台，2021 年受邀新竹市兒童藝術節、新北考古生活節、新北兒童藝術節、臺中國家歌劇院藝起進劇場、新竹光臨藝術節、臺南藝術進區、臺南藝術節、衛武營馬戲平台、桃園藝術巡演等。



ABOUT FORMOSA CIRCUS ART

“Formosa Circus Art” is named after this beautiful island, Taiwan and was established in 2011. Its purpose is to develop the various contemporary circus arts of Taiwan, mixing them with other styles of performance including traditional forms, acrobatics, street culture and theatre arts; trying to create a physical vocabulary that is unique in Taiwan. FOCA’s team members come from many different fields of performing arts, including among others acrobatics, juggling, dance and drama, which makes FOCA the only circus company in Taiwan that has over 20 full-time members. Also, FOCA is the only circus company that has continuously received the Taiwan Government's annual grants since 2017.

Circus art in Taiwan absorbs the traditional techniques of Chinese acrobatics, the creativity of modern circus and new circus, the spirit and aesthetics of contemporary circus. As a leading circus company from Taiwan, FOCA has set records for many Taiwanese circus in a diversified business model. Not only FOCA was the first Taiwan circus company to enter the Edinburgh Fringe Festival and the Festival d'Avignon Off, it was also the first Taiwan circus to conduct overseas tours. Due to its unique and diverse aesthetic form, FOCA has been loved by a large number of overseas audiences over the years.

FOCA opens up “Interdisciplinary Trilogy” project in 2017. By collaborating with different artists including Taiwanese theatre director Baboo, Filipinovisual artist Leeroy New and German dance theatre company “Peculiar Man”. FOCA recognizes this process as a way of conversation and learning the ethics and methods from peers among the arts sector, trying to generate and expand the meaning of contemporary circus in Taiwan.

Within 12 years, FOCA has performed in many places both in Taiwan and abroad, including in 2013 Festival Pisteursd'Etoiles in Obernai and Festival d'Avignon Off in France, and KAKISENI Music Festival in Malaysia.

We were invited to perform at Al'Est du Nouveau in Champagne in France, 2015 Tini Tinou International Circus Festival of Cambodia and the Taiwan Season of Edinburgh Festival Fringe. In 2016, we were invited by Semper Opernball Dresden in Germany, Macau International Arts Festival, Taipei Arts Festival and Kaohsiung Weiwuying Arts Festival. In 2017, we were invited by DGI Sport & Culture Festival in Denmark and Festival d'Avignon Off in France. In 2018, we were invited by Setouchi Creative Circus Festival in Japan and Busan Street Arts Festival in South Korea. In 2019, we were invited by Musee du Quai Branly in France, Seoul Circus Festival in South



Korea, Darwin Festival in Australia. In 2020, we were invited by Taipei Arts Festival and Nuit Blanche. In 2021, we were invited by Hsinchu Children Festival, New Taipei City Archaeology Festival, New Taipei City Children Festival, Let's go to Theater, Hsinchu Lighting Festival, Tainan Bringing the Arts to Your Community, Weiwuying Circus Platform, Taoyuan Performing Arts Touring.

支離疏製作

支離疏製作創辦人田采薇與揚·莫蒙（Jan Möllmer），分別為現任德國烏帕塔舞蹈劇場（Tanztheater Wuppertal Pina Bausch）專職舞者，及現任希臘劇場導演迪米特里·帕派約安努（Dimitris Papaioannou）工作室表演者。兩人於 2011 年就讀福克旺藝術大學（Folkwang University of the Arts）時相識，並於 2014 年同為福克旺舞蹈工作室舞者時，展開共同創作。

支離疏製作相信藝術能夠徹底改變一個人的世界，因而讓每個人多改變這個世界一點點。帶著對於自身美學價值強烈的信念，他們的作品以一種非比尋常的方式切入人性。透過舞蹈創造真實且強烈的連結，支離疏製作希望能夠啟發，並且挑戰人生可能性的觀點。

支離疏製作常用的創作語彙包括張力、衝突、身心的對峙、冒險與衝動，以此探索夢境、記憶、奇想、真實與虛幻的界線等主題。雖然他們的作品總是圍繞著這些核心概念，但在不同作品中卻有著截然不同的面貌。他們透過各種合作，不斷開拓表達這些概念的形式與邊界。這些合作者來自劇場、舞蹈、音樂以及攝影等領域。這些相遇自然地形成了不同作品中貫穿的共通點，並且持續實踐著他們最大的抱負：和生活中的朋友們，以來自生活的靈感，訴說發生在人們之間的故事。

支離疏製作的作品於 2014 年獲得德國「艾爾福特國際舞蹈劇場藝術節舞蹈比賽」（Internationales Tanztheater Festival Erfurt）第二名及觀眾獎，以及





德國「科隆國際雙人舞蹈節舞蹈比賽」(SoloDuo Festival) 新人獎及觀眾獎。同年七月入選第三屆「北京芭蕾舞暨編舞大賽」，受邀赴北京參賽，隨後於該大賽中獲得銅獎。2016 年以作品《The Man》榮獲臺灣第十五屆台新藝術獎年度藝術團體提名。

秉持著對創作的熱情及對藝術層面的不斷挖掘與突破，支離疏製作於 2017 年至今已受邀於德國境內及世界各國城市巡迴演出。

ABOUT PECULIAR MAN

Founded in January 2017, Peculiar Man was set up to produce and spread the work of both German-based dancers/choreographers Jan Möllmer and Tsai-Wei Tien.

With the believe that art can change an individual's world entirely, and therefore change the world a little, they strive to create works with an unconditional interest into human nature and a strong faith into their own aesthetic feeling. Peculiar Man sets out to tell stories through dance that create real and powerful connections to inspire young people and challenge perceptions of the possibilities of life.

Möllmer and Tien first met in 2011 during a study at the Folkwang University of the Arts in Essen, Germany. Together they created their debut work *The Man* in 2014 which they toured in many versions through Europe and Asia, earning them several awards in festivals and competitions as the SoloDuo Festival, Cologne, the contact.energy Festival, Erfurt, and the 3rd Beijing International Ballet and Choreography Competition in China. Since then the works *When You're Smiling*, *Deep River*, *Try To Remember* and *Dreihundert Schritte* were made in collaboration with various artists and co-producers from Germany and abroad.

In all these very different productions Peculiar Man remains true to its very own movement idiom. Tension, conflict, body versus mind, risks and impulses. Dreams, memories, fantasies, the boundary between reality and fiction. These are essential elements that are part of Peculiar Man's work. But on each occasion they are given a completely different appearance.

This variety is made possible through the collaboration with friends and colleagues in the subject of theatre, dance, music and photography. Those encounters have naturally become the common thread running through Peculiar Man's work and enable to keep its biggest ambition: to create inspired by everyday life, with everyday friends and to tell stories that happen between people.



編舞 | 田采薇

田采薇目前為德國烏帕塔舞蹈劇場 (Tanztheater Wuppertal Pina Bausch) 專職舞者。2008 年畢業於國立臺北藝術大學舞蹈系，同年十月進入德國福克旺藝術大學舞蹈系 (Folkwang University of the Arts) 就讀，在學期間獲得德國學術交流資訊中心獎學金至 2011 年完成學業，隨即加入德國福克旺舞蹈工作室，成為該舞團專職舞者。這段期間她除了以客席舞者身分與烏帕塔舞蹈劇場合作外，她也參與國內外多位知名編舞家作品的演出，如伊曼紐爾·蓋特 (Emanuel Gat)、亨利埃塔·霍恩 (Henrietta Horn)、大衛·赫南德茲 (David Hernandez)、馬魯·艾魯多 (Malou Airaud)、約翰尼斯·威蘭 (Johannes Wieland) 等。

田采薇於 2015 年八月正式成為烏帕塔舞蹈劇場專職舞者，期間合作的客席編舞家包括迪米特里·帕派約安努 (Dimitris Papaioannou)、弗朗索瓦·夏格諾 (François Chaignaud)、西莉亞·本戈利亞 (Cecilia Bengolea) 等知名國際編舞家。2017 年一月與福克旺舞蹈工作室舞者揚·莫蒙共同創立舞蹈創作團體支離疏製作。



Choreographer | Tien Tsai-Wei

Tien is currently a full-time dancer at the Tanztheater Wuppertal Pina Bausch in Germany. Graduated from Taipei National University of the Arts, Department of Dance in 2008, then continued her study in the Folkwang Universität der Künste, Department of Dance in Germany in October of the same year. Tien received the DAAD scholarship to complete her studies from 2008 to 2011 and then joined the Folkwang Tanzstudio, became a full-time dancer of the dance company. In addition to cooperating with the Tanztheater Wuppertal Pina Bausch as a guest dancer, during this period, she participated in many performances which choreographed by different well-known choreographers as well, such as Emanuel Gat \ Henrietta Horn \ David Hernandez \ Moya Michael \ Malou Airaudó \ Mark Sieczkarek \ Johannes Wieland \ Rodolpho Leoni.

Tien officially became a full-time dancer in Tanztheater Wuppertal Pina Bausch in August 2015. During this period, she cooperated with several international well-known guest choreographers, such as Dimitris Papaioannou, François Chaignaud, Cecilia Bengolea. In January 2017, Tien founded "Peculiar Man" with Jan Möllmer, who a dancer from Folkwang Tanzstudio too.

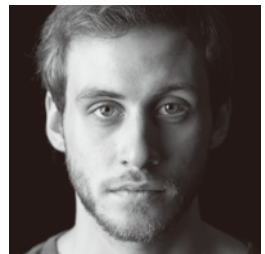
編舞 | 揚·莫蒙 (Jan Möllmer)

出生於德國烏帕塔，莫蒙曾參與 2007 至 2010 年碧娜·鮑許 (Pina Bausch) 作品《青春交際場》巡迴表演，並且在 2010 紀錄片《碧娜鮑許之青春交際場》中演出。2010 年，他進入德國福克旺藝術大學 (Folkwang University of the Arts) 就讀，2014 年畢業後加入福克旺舞蹈工作室成為專職舞者，同時也以客席舞者身分與烏帕塔舞蹈劇場 (Tanztheater Wuppertal Pina Bausch) 合作至今。2020 年加入希臘劇場導演迪米特里·帕派約安努 (Dimitris Papaioannou) 2020 年國際年度製作。

揚·莫蒙的創作作品於 2014 年獲得德國「艾爾福特國際舞蹈劇場藝術節舞蹈比賽」第二名及觀眾獎，以及德國「科隆國際雙人舞蹈節舞蹈比賽」新人獎及觀眾獎。同年七月入選第三屆「北京芭蕾舞暨編舞大賽」，受邀赴北京參賽，並於該大賽中獲得銅獎。2015 年獲頒德國北萊茵威斯特法倫州文化部，舞蹈領域傑出新人獎。2017 年一月與現任德國烏帕塔舞蹈劇場專職舞者田采薇共同創立舞蹈創作團體支離疏製作。

Choreographer | Jan Möllmer

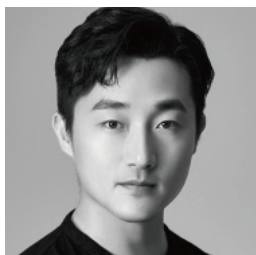
Jan Möllmer, born and raised in Wuppertal, began dancing after being part in the production of „Kontakthof – with teenagers“ by Pina Bausch. He studied dance at the Folkwang University of the Arts in Germany. Since his graduation in 2014 he is a guest dancer at Tanztheater Wuppertal and was a member of the Folkwang Tanzstudio Company. Möllmer danced in choreographies of Pina Bausch, Emanuel Gat, David Hernandez, Rodolpho Leoni, Reinhild Hoffmann, Stephan Brinkmann, Mark Sieczkarek and others. In November 2015 he got awarded with the Young Talent Award for Arts by the german government of North Rhein-Westphalia in the category of Dance/Theatre. He realizes and works in various projects and cooperations with artists from Germany and abroad. Dancing and creating made him visit countries all over Europe, North-America, New Zealand, Africa and Asia.



製作人 | 李宗軒

臺北人。國立臺北藝術大學舞蹈系畢業後，隨即進入雲門舞集。2014 年離開雲門。個人創作跨足電影與廣告的影像表演。作品曾於香港東邊舞蹈團《亞洲當代舞林匯演》、澳洲墨爾本 Dance Massive 舞蹈節及臺北藝術節發表。

李宗軒常在作品中建立肢體及道具運用的框架，以創造舞台運動的規則來反映人與人、人與環境的關係。例如《奧列的奇幻旅程》中的客製化木箱，既是課桌椅，也是演員以軟骨功藏匿的空間。在《悟空》中他讓演員穿梭、攀躍於象徵花果山的大型金屬裝置，成為自我慾望和外在環境抗衡的主場景。十週年製作，亦是 FOCA 跨界三部曲的最後兩部：《消逝之島》及《苔痕》，他分別擔任編導及製作人。兩齣截然不同作品，一個是結合非典型裝置的現地創作，一個融合馬戲和舞蹈劇場的風格，都顯現了他持續帶領 FOCA 挑戰藝術創作的可能與極限。



Producer | Lee Tsung-Hsuan

As a choreographer, director and dancer, Lee's creations cross through movement, image, new media art and contemporary circus. He's the current artistic director of Formosa Circus Art, former dancer of Cloud Gate Dance Theatre, Taipei Crossover Dance Company, the Tussock Dance Theatre, Meimage Dance. His recent works include *Wukong: Before the Journey to the West*, commissioned by Taiwan Traditional Theatre Center. He's the choreographer of opening and closing ceremony of 2017 Taipei Summer Universiade. His directing work *Olé* has been toured in Taiwan since 2016, which makes it became the most wide toured contemporary circus creation in Taiwan. He was also the movement director of *How Long Is Now?* in 2016 Taipei Arts Festival and *Self and Others*.

執行製作 | 周盈婷

嘉義人。畢業於臺北市立大學舞蹈學系，主修芭蕾舞。曾任職於中華民國舞蹈學會，期間執行「舞躍大地舞蹈創作比賽」、「文化就在巷子裡——社區藝術巡禮」等活動。2015 年底加入 FOCA，初期兼任表演者與藝術行政，曾隨團隊前往德國、丹麥演出。於 2019 年起專職行政經理。

如同大部分的藝術行政，周盈婷的工作任務小至觀眾資料建檔，大至年度發展企劃與報告撰寫。在她任職期間不僅見證了 FOCA 的團隊轉變，也是參與這個過程的重要角色。包括促成團隊於 2017 年進入文化部演藝團隊分級獎助計畫（現為國藝會 Taiwan Top 演藝團隊年度獎助專案），以及《奧列的奇幻旅程》全臺巡迴演出。

Associate Producer | Chou Ying-Ting

Graduated from the University of Taipei, Department of Dance, majoring in Ballet. Chou has rich performing experiences with FOCA both in Taiwan and overseas, including Germany, Denmark, North America, Central and South America, East Asia, and Southeast Asia, etc. She oversaw the following projects as former administration manager for FOCA: *Circus Party*, *Wukong: Before The Journey to the West*, *Songs of the Land*, *I Have My Demons Have Me*, *How Long Is Now?*, *The Heart of Asia*, and *Olé*. She had served as Administrator in the National Dance Society and oversaw the 2014 & 2015 "Dancing Across the Earth" Dance Choreography Competition, directed by the Ministry of Culture.



舞臺監督 | 郭芳瑜

FOCA 福爾摩沙馬戲團技術總監。中國文化大學中國戲劇學系。多次擔任 FOCA 福爾摩沙馬戲團演出舞臺監督及設計，包括 2019 FOCA 受拉脫維亞里加城慶文化宮邀請演出、法國巴黎布朗利河岸博物館邀請演出、韓國首爾馬戲節邀請演出、美國休士頓 Miller Outdoor Theatre 劇院演出等，擔任舞臺監督。2019 臺北藝術節《消逝之島》，擔任技術統籌。2017 FOCA 參與外亞維農藝術節演出，舞臺監督。FOCA 福爾摩沙馬戲團《馬戲派對》、年度製作《悟空》，舞臺監督暨燈光設計。以及 2018 年當代傳奇劇場《水滸 108- 忠義堂》，擔任舞臺監督。



Stage Manager | Guo Fang-Yu

Graduated from Chinese Culture University, Department of Chinese Drama. Guo has worked as the stage manager and lightning design of FOCA since 2017. She has participated following projects including *Disappearing Island*, *Circus Party*, *Wukong: Before The Journey to the West*, *How Long Is Now?* etc.

舞台設計 | 鄭烜勛

國立臺北藝術大學劇場設計系畢業，主修舞台設計。劇場舞台設計師，設計作品跨足戲劇、舞蹈、當代馬戲、影視、空間藝術。「一箱人作設計有限公司」負責人。近年舞台設計作品：臺中歌劇院新藝計劃《親愛的戴斯》、臺北藝術大學學製《時代狂熱》、明日和合製作所《坐坐茶室》、《曾經未曾》、FOCA 福爾摩沙馬戲團《心中有魔鬼》、《奧列的奇幻旅程》、《潘朵拉的盒子》、楊景翔演劇團《前進吧方舟》、《地球自衛隊》、《阿飛夕亞》、董陽孜書法藝術跨界劇場《騷 2016》、小事製作《五虎將》、《Hide and Seek – 你看看我》、《生活是甜蜜》、狠劇場《我和我的午茶時光》、媿媿劇團《死死免了米》、人力飛行劇團《阿飛正轉》等。

Stage Design | Cheng Hsuan-Hsun

Founder & Director of Boxer Design Co., Ltd.

Theatre stage designer, design works across drama, dance, contemporary circus, film and television, space art, concert.

Graduated from Taipei National University of the Arts (TNUA), Department of Theater, majoring in Stage Design.

Stage design works in recent years: 2020 NTT Emerging Artists Project *One Day with Death*. Co-coism *Zuò Zuò Tea House*, *EVER NEVER*, Formosa Circus Arts *I Have My Demons Have Me*, *Olé*, *Pandora's Box*. Tong Yang-Tze 2016 SAO. Les Petites Choses Production *Fighters* etc.



燈光設計 | 王天宏

東海大學工業工程系畢業。從事燈光設計與視覺設計，自 2000 年開始與台灣各表演團體合作。多部參與燈光設計的演出製作榮獲台新藝術獎。相關作品：莎士比亞的妹妹們的劇團《膚色的時光》、《殘，。》、《親愛的人生》、1/2Q 劇場《亂紅》、無獨有偶《雪王子》、世紀當代舞團《春之祭》、《婚禮》、《孵夢》、江之翠劇場《朱文走鬼》、創作社《時光電影院》、舊金山歌劇院《紅樓夢》英文版歌劇。各種表演形式燈光設計作品多達百件。重要的展覽類燈光設計作品有：故宮「乾隆潮新媒體藝術展」、花博《夢想館》、《夢想劇場》、幾米星空巴士公共藝術、金馬獎 50 周年風華特展、南京科舉博物館、北美館《幻羽舞影高堤耶展》、佛光山三好兒童館、周世雄個展《等我一億年》、湖南衛視《我是歌手》真人秀等。



Lighting Design | Wang Tien-Hung

Graduated from Tunghai University, Department of Industrial Engineering and Enterprise Information. Wang has cooperated with various performing groups in Taiwan since 2000. His lighting design artworks have won the Taishin Arts Award several times. Wang has participated in the following productions: Shakespeare's Wild Sisters Group *La Casa de Jimmy Blanca*, *Tsen, °*, *Re : Dear Life* etc. Exhibition lighting design including National Palace Museum, 50th Gold Horse Exhibition etc.

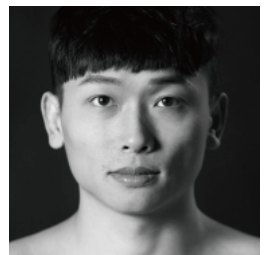
表演者 | 陳冠廷

FOCA 福爾摩沙馬戲團藝術總監。臺中人，自幼接觸民俗體育與特技表演。國立臺灣戲曲學院畢業後，就讀臺北市立體育學院（現為臺北市立大學）體育與健康學系，並自學雜耍帽。2011 年與林智偉共同創立 FOCA 前身 MIX 舞動劇坊。

冠廷擁有豐富的演出經驗與深厚的馬戲技巧，FOCA 的每個作品都有他的身影，也常擔任不同作品的表演技術指導，每每讓觀眾留下深刻的印象。曾前往法國外亞維儂藝術節、英國愛丁堡藝穗節、法國新東向藝術聯盟香檳區巡演、丹麥 DGI 文化藝術節、柬埔寨 Tini Tinou 馬戲節、法國布朗利河岸博物館、韓國首爾馬戲節、日本瀨戶內創意馬戲節等演出。

Performer | Chen Kuan-Ting

Born in Taichung, Chen is a circus performer and the artistic director of FOCA. As a performer, Chen has performed in most of FOCA's productions and involved in touring to the festivals around the world. His directing works include: *Circus Party*, *Songs of the Land*, and *Future Circus*. Chen also served as choreographer and technical support for *Self and Others*, *Pursue Our Dreams*, *Olé*, and *Wukong: Before the Journey to the West*.



表演者 | 趙偉辰

新北市人。偉辰對於翻滾及不同的雜耍項目皆有掌握，在 FOCA 不同的作品中，我們看到他使用水晶球、雜耍棒及各種身體特技。他的大環表演風格不慍不火，以優雅的身影掌控物件，營造意象與氛圍，都受到許多觀眾的討論與喜愛。偉辰也是一位攝影愛好者，近年許多團隊活動影像紀錄攝影皆出自他手。曾受邀參與法國巴黎的布朗利河岸博物館邀請、澳洲達爾文藝術節、聖文森國及智利巡演、韓國首爾馬戲節、美國休士頓米勒戶外劇場邀請、北美地區臺灣傳統週暨加拿大亞裔傳統月巡迴、法國外亞維儂藝術節等演出。

Performer | Chao Wei-Chen

Born in New Taipei City, Chao received degree from National Taiwan College of Performing Arts. He taught himself how to play Cyr wheel in school and was one of the few performers in Taiwan who can master the skills while in school. Chao joined FOCA in 2017. He is also an enthusiast of photography. You can find some of his works in FOCA's recent recording.

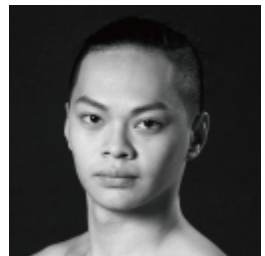


表演者 | 林聖瑋

新北市人。高中開始學習表演藝術，曾接觸戲劇、音樂、舞蹈各個藝術類型，之後往傳統國術發展，曾就讀中國文化大學技擊運動暨國術學系，而後轉學至國立臺灣戲曲學院民俗技藝學系開始學習雜技、馬戲技巧。聖瑋專長為接觸類雜耍以及高空類馬戲，同時也是一位傑出的火舞表演者。曾於 2017 年與即將成真火舞團赴中國參演央視春晚《火舞歡騰》以及臺中花都藝術節《十面埋伏》。

Performer | Lin Sheng-Wei

Born in New Taipei City, Lin received degree from National Taiwan College of Performing Arts. He's physical ability is based on the foundation of Chinese martial arts. Lin specializes in contact juggling and aerial acts. He's also a fire dancer and has participated in CCTV's Spring Festival Gala. Lin joined FOCA in 2020.



表演者 | 羅元陽

新北市人。2013年加入福爾摩沙馬戲團，曾二度隨團前往外亞維儂藝術節演出。元陽有著深厚的特技與雜耍基礎，也有著天生的丑角喜感。他長期專注於雜耍棒技巧的精進與表現性的發展，在《悟空》裡，他透過雜耍棒與現場唢呐樂師的樂音對話，活靈活現穿梭於人性與獸性之間。元陽近年關注物件與概念的結合，在《消逝之島》中我們看到他使用裝置反映身體與環境的關係，也在團隊的支持下展開個人作品《Mr. III三III》的創作。

Performer | Lo Yuan-Yang

Born in New Taipei City, Lo joined FOCA in 2013 and participated twice in Festival d'Avignon Off. He specializes in juggling, especially in juggling clubs. In Wukong: Before the Journey to the West, Lo communicated with suona musicians through clubs juggling. He presented his vivid movements between human nature and animal nature. In Disappearing Island he used devices to reflect on the relationship between the body and the environment. In recent years, he focuses more on how objects and concepts can cross elaborate and transform. He initiated his creation *Mr. III三III* in 2019.

特約表演者 | 徐岳緯

屏東人。與表演藝術結緣於街舞，隨後進入國立臺灣戲曲學院民俗技藝學系就讀，專長為翻滾、倒立及椅子頂，在校期間創立了 Breaking 社團。曾獲邀參加法國外亞維儂藝術節、英國愛丁堡藝穗節臺灣季、柬埔寨 Tini Tinou 國際馬戲節、丹麥 DGI 運動與文化藝術節、德國 Semper Opernball-Dresden、美國及加拿大巡迴，臺北聽障奧運開幕，曾獲 BBoy City 冠軍、國際光谷武漢雜技藝術節獲黃鶴銀獎、全國武術大賽團體第一名、BOTY 臺灣區域賽主賽事亞軍。

Guest Performer | Hsu Yue-Wei

Born in Pingtung County, Hsu received degree from National Taiwan College of Performing Arts. Street Dance leads Hsu step into performing arts field. As a circus performer, Hsu has rich experiences and involved in touring to the festivals around the world. Hsu is not only a circus performer, but also a professional B-Boy who has won the second price of BBoy City championship.



製作群名單

製作人 | 李宗軒

編舞 | 田采薇、揚·莫蒙

執行製作 | 周盈婷

舞臺監督 | 郭芳瑜

舞臺設計 | 鄭烜勛

燈光設計 | 王天宏

表演者 | 陳冠廷、羅元陽、趙偉辰、林聖瑋、徐岳緯

平面設計 | Kunstlei Studio、張仲偉

藝術行政 | 陳亭仔

道具統籌 | 郭璟德

平面攝影 | 林政億、王勛達

動態影像 | 洪聖喬、李昆諺、陳冠宇

高空執行 | 鼎珈創意事業有限公司

技術人員 | 葉秀斌、王麗芬、王冠翔、黃舜葳、

張仲安、黃靖純、李昀軒、唐郁璇、

陳韋帆、簡家宏

CREATIVE AND PRODUCTION TEAM

Producer | Lee Tsung-Hsuan

Choreographer | Tien Tsai-Wei, Jan Möllmer

Associate Producer | Chou Ying-Ting

Stage Manager | Guo Fang-Yu

Performers | Chen Kuan-Ting, Lo Yuan-Yang, Chao Wei-Chen,
Lin Sheng-Wei, Hsu Yue-Wei

Graphic Design | Kunstlei Studio, Chang Chung-Wei

Master Electrician | Ye Xiu-Bin

Technical Director | Xu Hong-Cheng

Artistic Administrator | Chen Ting-Yu

Prop Master | Kuo Ching-Te

Photographer | Terry Lin, Ken Wang

Videographer | Hung Sheng-Chiao, Lee Kun-Yan, Chen Kuan-Yu

Aerial technical Execution | HIGH + CREATIVE CO.

Crew | Ye Shiou-Bin, Wang Li-Fen, Wang Guan-Siang, Huang Shun-Wei,
Zhang Zhong-An, Huang Jing-Chun, Li Yun-Hsuan,
Tang Yu-Shiuan, Chen Wei-Fan, Jian Jia-Hung





台北市文化局

FOCA 福爾摩沙馬戲團
FORMOSA CIRCUS ART

