

# 超譯新詩學：Be<sup>7</sup> 記得

## Reflections on Modernist Poetry: Be<sup>7</sup> 記得 “Forgotten”

區若思、林映辰、納賓  
Ross Aftel, LIN Ying-Chen & Nubbin DAI

美援大樓展演空間 1 樓

Art Space V, 1F

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11/10 ㊦ 19:00

11/11 ㊦ 19:00

11/12 ㊦ 19:00

50 mins



### 創製團隊 Creation & Production Team

● 作曲：區若思、渡辺愛、徐蕓 ● 樂家：區若思 ● 燈光 / 裝置藝術家：林映辰 ● 繪畫藝術家：納賓 ● 大提琴家：J.P. 諾爾波斯 ● 電音及音響技術諮詢：尼可拉斯·厄爾森、文利克斯·史密新 ● 場地及技術協力：C-LAB 臺灣音響實驗室 ● 製作單位：製作循環工作室 ● 贊助單位：國家文化藝術基金會  
● Composer: Ross Aftel, Ai Watanabe, XU Yi ● Percussionist: Ross Aftel ● Installation Artist: LIN Ying-Chen ● Visual Artist: Nubbin Dai ● Cellist: J. P. Norporth ● Consultants for Electronic Sounds & Sound Technology: Nicholas Nelson, Alex Smith ● Technical Support & Venue: C-LAB Taiwan Sound Lab ● Production: Project Zero ● Sponsor: National Culture and Arts Foundation

以臺灣新詩學代表林亨泰為創作靈感，取其「詩的音樂性」使文字脫離平面成為立體，創作者以詩詞作為文本，取其特殊的文法結構帶來詩意的空間，以聲音與光兩種抽象且稍縱即逝的媒材，探尋隱藏在字與字之間隙縫中的想像，在字面上不可見，卻透過人類感知的串連而變得可見的情感，並以繪畫作為過程記錄，呼應當文字脫離平面，與空間交融後的狀態。

創作者專注於聲音與光交互關係所帶來的時間感，藉由物件擺置，聲光的類比 / 數位生成，如何在聽 / 視覺上造成並置與錯置，重新串聯觀眾的感知，形成更加立體的想像。本演出包含燈光即時互動裝置、現場擊樂演奏、即時調變及預製電聲、多聲道環繞聲場系統及繪畫。(文 / 林映辰)

註：「Be<sup>7</sup>」為臺灣閩南語音標，意為「不」。

Through light, painting, and music, this show explores the boundaries between visible/invisible. The show is created as a single large-scale work, consisting of 3 pieces. Most of the show is inspired by the poetry of modernist Taiwan poet, LIN Heng-Tai (林亨泰). *The first and third pieces, Be<sup>7</sup> Remembered* by Ai Watanabe, and *Tui* (《兌》) by XU Yi, are solely electronic. The second piece *The Garden of Hope Studies* created by Ross Aftel between 2021-2023 acts as a companion piece to XU Yi's *Tui*. The entire performance combines a light installation by LIN Ying-Chen. Nubbin Dai uses paintings to integrate various elements in the performance, and leads the audience to explore between the lines of the poems.

After creating the work, we often get asked for explanations and program notes to this show. Perhaps from an academic standpoint, this piece appears loaded with careful, sensitive artistic decisions intended to be criticized from any number of analytical devices. However, an anecdote comes to mind about the composer George Crumb in his own text setting of the poet Federico Garcia Lorca. At a talk many years ago at Indiana University, when asked by a student about the relationship of the piano to the words, he replied, "Damn it, I don't know...I thought it sounded good." (text by Ross Aftel)



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