

2008

第4屆

女節

Taiwan Women
Theatre Festival



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Guling St. Avant-Garde Theatre

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為什麼要繼續「女節」？

從1995年第一屆女節問世至今，女性劇場工作者仍多，樹立鮮明「女性／性別」旗幟的劇場作品卻少了。無論因為這面旗幟在劇場不再有力，還是台灣性別運動議題整體遲滯不前，為什麼還要以「女性」為號召，策劃第四屆女節？

在今年，女節仍然集結女性編導演，連續三週在牯嶺街小劇場登台：「凹凸之外」的林欣怡自英國返台後參與帳篷劇場行動，把她在旅行中的洞察與思考呈現為《拎著提箱的女人》。蘇芷雲在春風歌仔戲團不斷翻轉戲曲玩法，我們期待她與編劇蔡孟芬、導演胡心怡在《可以不存在》中，也將生活的犀利、自省自覺，大玩特玩一番。張嘉容以往的編劇經驗深厚，這次則與能量強大的劇場演員梁菲倚共同執導《我的天使朋友》，深深探入與自己的相處光景。而四年前也曾參與第三屆女節聯演的杜思慧、徐瑋鈴與魏沁如，則分別呈現曾受邀在澳洲的亞洲酷兒研討會中演出的獨角戲《不分》，以及雙人舞蹈劇場《我的敵人》。相隔四年，新生代的創作者們透過女節展現自己的闖蕩醞釀，而歷練成熟的編導演員們也大膽實驗新的表演形式。

美國女性主義劇場祖師娘「開襠褲劇團（Split Britches）」在前屆女節吸引許多人來朝聖，今年則有英國Curious劇團受邀演出Helen Paris獨角戲《家！甜蜜的家？》（Family Hold Back）。Curious的Helen Paris與Leslie Hill既從事劇場工作，也是女性主義研究者，作品中充斥著黑色幽默與嘲諷，她們的身體展演與創作祕笈則將在「當代表演創作工作坊」中與成員們分享。

女節所集結搬演的，是由「她們」主導的作品，是幾種不同於她們以往被看見的面貌，連同過去數年累積的劇場演出，我們確實需要觀眾、劇評與研究者加入擴音迴響，對於作品的風格、語言、身體、美學，以及牽動的性別議題，給予一個被認真看待的位置。女節決定自己動手腳，搭建性別的框架搞論述，以「女人製造女人——演／研討會」作為表演機會，集結散落在演後座談、寫手部落格、圖書館期刊的觀點，以生產新的、有趣的辭彙，延續詮釋的脈絡。另外，英國「即場藝術推廣協會」（Live Art Development Agency）執行長Lois Keidan，將帶來一批即場藝術影片，也期待她以藝術經紀人的角色，在演／研討會的專題演講與圓桌論壇中，提供台灣的創作環境若干對照。

與其把女節描述為爭取、或者抗議，不如更貼切而踏實的說，女節是身為劇場工作者、研究者，對所處創作環境和戲劇理論的反省，是對於自己或觀眾必然的表露。一如往常，由於策展人／參展者大多沒有劇團和資金作為後援，女節從策劃到執行，都是用「到處借醬油」的方式，捲動所有藝術家、製作群周遭的網絡掏心肝捐熱血。感謝所有義工與觀眾的參與，讓女節往前走。

Why does Women Festival have to continue?

Since the first Taiwan Women Theatre Festival in 1996, more women are participating in theatre but there are fewer plays focused on 'women/gender' issues. If women's plays have lost some of their power in the theatre or the gender movement in Taiwan is somewhat stagnant, then how can we plan for the fourth Taiwan Women's Theatre Festival? There is still no sufficient funding to make producing the event an easy job. We keep working to show our passion for women's theatre, and to give women a voice.

This year's TWTF invited many female theatre playwrights and directors, staging their works at Guling Street Avant-Garde Theatre. Hsin-I Lin, of Taiwan's Out To Productions, has been involved in Tent Theatre since her return from Britain. She will demonstrate many of her interesting ideas and observations from her recent travel in the work 'Women with Suitcases.' Ella Su, of Formosa Opera-Zephyr Troupe, who has been subverting Taiwanese opera conventions will appear in 'Between', a collaboration with Playwright Meng-Fen Tsai and Director Shin-Yi Hu, which offers realistic reflections on life. Chia-Jung Chang, an experienced playwright, co-directs 'My Angel Friends' with an energetic theatre actress Faye Leong; together they will look into depression and what it's like to just get along with one's self. Shih-Hue Tu, Yen-Ling Hsu and Ching-Ju Wei, who joined the third TWTF, will again present outstanding works, the one woman show 'Bu Fen' and duo dance theatre 'The Enemy Within.' 'Bu Fen' has been invited to perform in Asian Queer Conference in Sydney.

'Split Britches', one of the first of American feminist theatre, attracted a great deal of audience during last festival. This year we've invited 'Curious', a renowned British theatre company, to present 'Family Hold Back', a one-woman show by Helen Paris. Helen Paris and Leslie Hill, of Curious, are both practitioners and feminist scholars. There is a lot of black humor and sarcasm in their works. We will hold 'Contemporary Performance Making Workshop', where they share their experiences in making performance.

The Festival focuses on works directed by "women", whose faces may be different from the past. Looking at the development of Women's Theatre in Taiwan up until now, we do need more audience, critics and researchers to be involved and provide a position to be taken seriously, no matter on styles, use of language, physical performance, aesthetics, or even gender issues generated from our works. We also take initiative to build up various forms of gender discourse. 'Women Produce Women Theatre Conference' is to gather theories and writings related to women's theatre that has been seen in post-show panels, blogs and academic journals, in order to produce new vocabularies to extend interpretation and understanding of gender and theatre. In addition, Lois Keidan, Director of Live Art Development Agency, will bring us a series of films on women and live art. In our conference and roundtable discussion we expect her keynote speech to provide comparisons and insights of theatre production in Britain.

All the excitement and challenges has kept us working on Taiwan Women Theatre Festival. This year will be just as fantastic for all involved: the festival planners, audiences and guests. From the very beginning of this process, we have been supported by our networks. We really appreciate the efforts and passion from the artists, volunteers and sponsors. The fourth Taiwan Women Theatre Festival could not happen without their generous support.

肆無忌憚，所以逢場作戲—— 繼續「女節」十二年

文／毛雅芳

女孩們第一次以「女節」之名群聚狂歡在一九九六年。

在那之前，墾丁才體驗過第一次「春天吶喊」，板橋酒廠方見過過第一回「台北國際後工業藝術祭」，新生南路也首度奉市長之命承載萬名青少年考生的瘋狂「飄舞」，後學連世代的憤怒青年剛有了《破週報》，我們的台北，正沐浴在以作樂姿態搞革命的美好興奮之中。

登高一呼的女孩是許雅紅。她聚合劇場界姊妹淘「逢場作戲」的地點B-Side，原來是搖滾酒吧，卻因有許雅紅參與酒吧表演節目規劃，在「女節」之前已陸續收容臨界點劇象錄劇團《瑪麗瑪蓮》、身體原點工作室《你是我夜間的馬》等小劇場演出；按當年任職《民生報》的記者紀慧玲說法，「女節」萌發之時，B-Side也「成愛好小劇場人口奔赴之處」了。

九六年一月到三月，一屆「女節」於B-Side呈現女性主導之劇場創作共十一齣，參與聯歡的女性藝術家包含其時仍於紐約大學修讀戲劇碩士學位的魏瑛娟、方自美國取得劇場藝術碩士學位的傅裕惠、出身河左岸劇團的郭靜美、來自台南那個劇團的楊美英，以及剛剛成立身體原點工作室，並發表劇團作《你是我夜間的馬》的戴君芳。

解嚴十年，在社會運動狂飆、社會各階層都有機會怒吼抗議的革命年代，關照女性主體、重塑女性生活經驗的運動與思維早趁勢出籠，尚無「女節」時候，福爾摩沙的女孩已體驗過反色情、反性騷擾、反物化女體等各樣激情抗爭，九四年曾集婦運團體的反性騷擾大遊行中，甚至有女性主義學者何春蕤高喊轟動一時的「我要性高潮」口號。作為一種概念，九〇年代中期之後的「女」，顯然不再（或至少不完全再）等同於八〇年代中期之前的「女」。是而「女節」名號一出，人人都想追問：妳們說的、演的、挑戰的，究竟是哪一種「女」？

第一次在表演藝術領地豎起「女」字大旗，旋即獲十一組女性創作人的熱情回應，許雅紅首先意識到，響應創作的姊妹們對「女性」、「女性創作」及各類「女性議題」並無共通觀點，她以許XO化名為《破週報》撰寫的「女節」籌劃說明，於是宣稱「女節」只是「女性劇場工作者在春天裡聯袂呈現女人們的多元創作」，目的在「為有志於劇場的女人們尋覓更大的空間」，而且完全「尊重每位创作者在此刻最想處理的議題」。結果，在B-Side登場的十一個節目大抵追尋「陰性」創作氣質，跳脫一九八〇年代蜂起之小劇場運動對公共政治議題的熱衷，轉向探索個人情慾與生活感觸，其中，有半數作品涉及對「愛情」（包括同性與異性關係）的反省。

九六年歡聚之後，許雅紅原來期許女孩們每年一度、持續「逢場作戲」，然種種局勢及個人生涯變化，卻使二屆「女節」遲至二〇〇〇年才重出江湖。當時，曾於九六年參與一屆「女節」創作的傅裕惠，有感四年期間，有志劇場的姊妹們儘管各有名聲、作品累積，卻個個單打獨鬥，工作資源未見明顯增長，女性戲劇創作亦少被系統化記錄、討論，表演場的「女性特質」依然有待提點；於是她找回許雅紅，另外集結秦嘉嫻、顧心怡、祁雅媚等女性劇場人，組成「女人組劇團」作為二屆「女節」策展團隊。

二屆「女節」引「萬花嬉春」為副題，一改一屆展演由許雅紅「一呼百諾」的隨性特質，側重組織性的企劃運作，策展團隊有意識透過節目規劃重繪女性創作版圖，邀約創作人不但考慮地域、族群差異，也兼顧傳統、現代，巧妙融會跨世代女性創作人的表演經驗，使該年五月間，連

續四週八檔節目演出，既可見台南那個劇團吳幸秋、台東劇團劉梅英，原住民舞者碧斯蔚、梓佑，也撮合歌仔戲名角小明明與小劇場演員詹慧玲，呈現新編歌仔戲劇碼為「萬花嬉春」壓軸節目《搶親》。

相較一屆「女節」，「萬花嬉春」的特殊處，在借組織策展工作勾畫、提示、擴大了在地女性劇場的論述、關注範疇——若要透過劇場工作探問「女人」是什麼，我們應當關心的不僅情慾和身體，更不該侷限日常消費與都會生活。

同樣以四週時間安置八檔節目的三屆「女節」，副題「十全十美」，於二〇〇四年四月登場。其時，在地表演藝術市場歷經「產業化」洗禮，演出、技術團隊自有的經濟循環加以藝文消費人口形構的市場考驗，急速加高所有節目製作成本，調合票房收入與議題經營成為策展團隊的重大挑戰。「萬花嬉春」並置地域、族群差異的思量再不復見，跨國交流成為「十全十美」匯聚議題的焦點。

該年，來自美國的開檔褲劇團受邀於「十全十美」開幕週搬演最新作品《我倆常住的小屋》，並於台北國際藝術村開設長達一個月的工作坊課程，與在地學員互動、交流，成果再呈現為閉幕演出《迷情洋裝》。開檔褲曾於八〇年代紐約實驗劇場名噪一時，成員Peggy Shaw、Lois Weaver長期透過戲劇演出探索「女同志情慾」與「性別跨界」問題，《我倆常住的小屋》和《迷情洋裝》分別呈現其關乎情慾、性別思考的階段性結論；資深劇場演員徐堰鈴首度編導作品《踏青去》，於閉幕週以逗趣形式再現台灣女同志經驗，則與《我》、《迷》二劇形成有機對話。

「女節」引領、匯聚「女性劇場創作」論述的企圖，在「十全十美」也有初步且具體的實現；開幕週早於一切演出登場的「女子派對讀書會」，邀集具海外學習經驗的女性劇場學者、創作人，先引介西方女性劇場實踐先例，再衍生、反思在地試驗，以與開檔褲代表的美國經驗、女學者游靜分享的香港經驗相互撞擊。而女人組劇團執行「十全十美」期間，調和女性創作意圖與市場壓力的過程，亦提醒組織行政專業化與藝術節定位的急迫性。兩者遂成四屆「女節」活動規劃的重要參照點。

將於〇八年五月開跑的四屆「女節」，以「肆無忌憚」為名，接續「十全十美」刺激跨國交流的野心，邀請英國劇團Curious參與演出並領導長約一週的創作工作坊。在地節目規劃清楚標舉「支援獨立創作」與「記錄當前女性創作樣貌」為原則，新世代女性作者如林欣怡、蘇芷雲、魏沁如於是浮上檯面。為借鏡海外策劃、培養、扶植、經紀女性藝術工作，「肆無忌憚」邀請英國「即場藝術推廣協會」（Live Arts Development Agency）執行長 路易絲·基頓（Lois Keidan）來台演講；為持續推動「女性劇場創作」論述累積，則有「演／研討會」跨越「女子派對讀書會」沙龍式的知識分享，正式活化女性劇場及性別表演的知識生產。

「肆無忌憚」製作人藍貝芝曾於「十全十美」擔任表演者，也參與「女子派對讀書會」，談及四屆「女節」種種活動籌劃，她認為，「演／研討會」的召集過程最具啟發。不若其他學術研討，「演／研討會」蒐羅關乎女性創作的理論分析，也開放空間予劇場工作者分享創作思慮。遊走「演」／「研」邊緣，意在突顯劇場藝術的特殊性。劇場裡，一切文本、哲學都以身體為媒介展現，而女人的身體，又恰是女性劇場創作最關鍵的議題，交付身體予表演的創作人和表演者，是而理當在論述場合具備發言權，即便，她們的語言不盡然「研討」或「學術」。「反正，以女性變化多端的邊緣身分，若有似無去鬆動體制成規，不正是『女節』最原初的起點？」藍貝芝說。

轉刊自PAR表演藝術雜誌185期5月號

Letting it Go, so Letting it Show: Continuing Taiwan Women Theatre Festival After 12 Years

by Ya-Feng Mon

The first time the girls partied together in the name of “Women Fest” was in 1996. Before that, Kenting had just experienced its first “Spring Scream” and Banqiao Liquor Cooperation observed the debut of Taipei’s International Post Industrial Art Festival. The mayor appointed thousands of young examinees to have a crazy “Dance-Off” on Xinsheng South Road and the angry youth of the post student movements started the Pots. The Taipei that we knew was submerged in the excitement of frolic revolution.

The woman of the hour was Yahung Hsu, who gathered a group of thespian sisters at B-Side, originally a rock n’ roll bar. Hsu was involved in program planning at the bar, and had already put up shows by the Little Theatre community such as Mary Marlene by Critical Point Theatre Phenomenon, and Ride Me Into the Night by Being Theatre. According to the reports at that time by journalist Hui-Ling Ji from Min Sheng Daily, B-Side was “the favorite gathering for fans of Little Theatre” during the development stages for TWTF.

The first annual TWTF was presented at B-Side from January to March of 1996 with 11 pieces of women-led productions. The artists involved were Ying-Chuan Wei with a master degree in Theatre from NYU, Yu-Hui Fu with a master degree in theater arts from the U.S., Jing-Mei Guo from Rive-Gauche Theatre Group, Mei-Ying Yang from That Troup in Tainan, and Chun-Fang Dai, who just staged the first show Ride Me into the Night under her company Being Theatre.

It was ten years after the end of marshal law, when movements and social reforms all had chances to speak out loud. Movements for reshaping women’s life experiences and subjectivity were also being raised. Formosa women had detested pornography, sexual harassment, and objectification of the female body even before TWTF. During the march against sexual harassment in 1994, feminist scholar Chuen-Juei Ho even shooked the world by chanting the slogan “I want orgasm”. Taking it in as a concept, the women of the late 90’s was no longer (or perhaps not the equivalent of) the women of the mid 80’s. So in regards of TWTF, questions are always raised, such as “What are you about to say, present, and challenge?”, “What kind of ‘women’ are you?”.

The very first time that the flag of womanhood had been held high in the performing arts was by the 11 groups of female artist, and they were met with amazing responses. Yahung Hsu first realized there was no unified view on “womanhood”, “women’s art” and various “women’s issues” with her fellow sisters. She wrote an article explaining TWTF under the name of XO for the Pots, stating that it is simply “Female theatre workers presenting their diverse works in the spring”, the goal being “finding more space for women in theatre”, and achieving “total respect for whatever subject matter the artist would like to deal with at the time”. The outcome was that most of the shows took the stage in B-Side explored “feminine expressions”. It was a transition from the heated political topics of the Little Theatre in the 1980s, to focusing on personal desire and private life. More than half of the pieces involved the introspection of love (both heterosexual and homosexual).

After the gathering of 96, Hsu originally expected the women to reunite every year, but due to the effects of general and personal changes, the second presentation of the Festival was delayed until 2000. At that time, Yu-Hui Fu from the first festival felt that although those committed in theatre had established their own reputation and repertoire, each woman fought her own fight and resources had not been increased. The work of female theatre artists has not been systematically recorded and discussed. She then called Yahung Hsu, along with Juan Chin, Hsin-Yi Ku, Ya-Mei Chi and others to form “Women and Company” as the team for the second TWTF.

The second festival had a subtopic of “Blossoms in the Spring”, a contrast from the original improvisational element of Yahung Hsu’s solo initiative. It was meant to be reorganized and ran in a systematically fashion, forming a different concept not only about feminism, but incorporating concerns about regional and racial differences, while adding the experiences of the women in theatre both traditional and modern. The show is schedule to run for 4 weeks with 8 different presentations in the month of May that year, featuring Hsing-Chiu Wu from That Troup from Tainan, Meiying Liu from Taidong Troup, Pisui Ciyo from the Aboriginal Dancers, also a new duo performance by the popular Hsiao Min-Ming of Taiwanese Opera with a Twist with Hui-Ling Chan of the Little Theatre doing a brand new take of “Courtship Competition” as the finale for the Festival.

Comparing to the very first festival, “Blossoms in the Spring” had broaden and expanded the discussion of women’s theatre. If we are to ask what “womanhood” really is through theatre, we should care more about not only the body and desire, or the mundane urban life.

The third festival was also presented in the course of 4 weeks with 8 different shows with the subtopic of “Shi Quan Shi Mei” (complete perfection) in 2004. At that time, the performing arts were undergoing “industrialization”. Actors and crew were also facing inflations of show budgets by the growing demographics of arts consumption. Ticket sales and hot issues became increasing concern and challenge. The concern of regional and racial differences from the past was no longer the topic at hand, the third festival had to have a diplomatic purpose.

The Split Britches was invited that year for the opening week to perform their new piece called *It’s a Small House and We’ve Lived in it Always*. They also held workshops for as long as a month at the Taipei Artist Village, interacting and developing the finale *Dress Suits To Hire*. The Split Britches became the talk of the town in New York’s experimental theatre scene during the 1980s, members Peggy Shaw and Lois Weaver always explored the questions such as “lesbian desire” and “cross gender”. Works such as *It’s a Small House and We’ve Lived in it Always* and *Dress Suits To Hire*, represented SB’s artistic vision and thinking at the time. Veteran actor Yen-Ling Hsu debuted *Skin Touching*, the piece that she wrote and directed in the final week of the festival. Hsu’s humorous and playful representation of Taiwanese lesbianism formed an organic dialogue with SB’s work.

The Festival’s attempts to gather and promote theories on women’s work in theatre were also realized. Opening Gala invited ideas from female theatre scholars, writers, and creators with overseas experiences to introduce examples of western feminist theatre practices. Discussions proceeded to interact with The Split Britches and Yau Ching from Hong Kong. In order to balance between artistic vision and commercial value during the run of the festival, it reflected an urgency of further defining the festival and administrative professionalism. These factors then became important references when making the 4th festival happen.

The 4th festival is taking place during May of 2008 with “Si Wu Ji Dan” (unbridled) as our emblem. Curious from the U.K. will be doing a week long workshop and presenting *Family Hold Back* by Helen Paris. The local performances were commissioned under the principles of supporting independent creation and documenting women’s works. There is a new generation of female artists such as Hsin-I Lin, Ella Su, and Ching-Ju Wei. In attempts of learning from overseas experiences, Lois Keidan, Director of Live Art Development Agency is invited to give a keynote speech. Instead of a salon style of discussion, a formal theatre conference is held to initiate construction and advancement of the knowledge system of women’s theatre and gender performances.

Festival Producer Betsy Lan was a performer in the last festival, in which she also participated in the Opening Gala panel. Speaking of the possibilities for this year’s festival, she believes the process of organizing the conference is the most inspiring. Unlike other academic conferences, it is focused on calling theory and analysis, as well as opening up a space for practitioners to share their creative process. In theatre, texts are put to practice through embodiment. The body of the female performer often times is the subject of creation. Artists and performers entrusted their work to the body should be granted the right to speak, though it may not be “academic” enough. “Women’s ever changing identity and positions would continue to shake the system, whether consciously or not, is the starting point of the Festival.” Lan said.

From PAR Magazine, May 2008

《拎著提箱的女人》

Women with Suitcases

導 演：林欣怡
演 員：李薇、王琄瑤
錄像創作：Rémi Crussière（雷明）
音樂設計：Damien Bernard（唐明）
舞台設計：詹舒媛、朱家聖
燈光設計：方淥芸
服裝設計：陳香伶
特別客串：顏木村
肢體指導：蔡美光
平面攝影：陳又維
音效執行：蔣禎耘
製 作 人：陳宜君（球球）
製作協力：陳惠善
特別感謝：櫻井大造、澤田利香、海筆子伙伴、
湯俊豪、陳小樺、林錦蘋、張庭誠、
楊文菊、楊文聰、陳柏含

Director: Hsin-I Lin
Cast: Wei Lee, Ko-Yao Wang
Image Design: Rémi Crussière
Music Design: Damien Bernard
Stage Design: Shu-Yuan Chan, Chia-Sheng Chu
Lighting Design: Irene Lu-Yun
Costume Design: Erica Hsiang-Ling Chen
Guest Appearance: Mu-Tsun Yen
Movement Director: Mei Li
Photography: Yu-Wei Chen
Sound Operator: Hope Chiang
Executive Producer: Alice Yi-Chun Chen
Producer: Shine Hui-Hsan Chen

節目介紹 About Performance

她隱藏自己的身體來補償另一個消失的身體；
她跨越一個又一個國界，想從移動中得到自由的靈魂；
她意識模糊像隻不停產卵的蛇，直到體內的熱潮讓她聽見自己的聲音。
旅程還在持續，女子們回視、遲疑、腳步或輕或重移動。
短暫的交錯，開始聽見也看見，彼此提箱裡的靈魂。

The play is calling for second thoughts of the ever-migrating female bodies in our time. No matter the border-crossing bodies reveal in the seemingly free will young female tourism, or in the international brides trade which are closer to slavery circulation than the wage labor. The intimacy of migration and the body, the constant staying and leaving, the unknown destination and the blurred departure. What is hidden in their suitcases? Maybe at the moments when we exchange a blink of the moving lives, we can get closer to each other's withered faces.

創作者的話 From the Creator

一則母親祕密以提箱收藏死嬰的報導，開啓我創作關於女性尋找身體這樣故事的想像。去年，我帶著故事雛形經歷了一場長途火車旅行。故事裡的嬰兒在深夜的車窗上浮現，我忍不住問他：「你怎麼會在那裡？」沒有回答，身旁是臥鋪車廂內混雜的呼吸聲，和火車行進間規律的節奏。熱騰騰的靈魂在不停止的列車上，朝著家、朝著挫敗和希望、朝著沒有終點的下一站一直駛去。蜷曲在箱中的嬰兒無言望著我。無法迴避。動與不動，對於身體的追尋終究緊連著生命旅程的疑問。——林欣怡

排練的時候常不自覺的會出現我（演員）的身體，那是劇中這個飄洋過海離開家鄉的女人的身體嗎？我除了從各個可能的角度來理解之外，我的身體與她又有什麼共同之處呢？或者說，在表現的當下，有什麼樣的一個時間/空間的縫隙是我與這移民女子相互滲透的。——李薇

排練過程要讓詩化的語言轉變成日常用語是一個過程，在地下室冷濕的空氣裡，排這個迷失的角色，還真合適啊！最近自己排的這幾個劇本都有關心社會議題，真是很好的嘗試。——王珂瑤

對我而言，藝術創作是對某一種主題表達自己的觀念的一個手段。我喜愛考慮和找出能夠呈現我想法的一個獨特方式。當要為別人創作時，創作就變成透過個人的呈現方式去表達別人的觀念，這是很不同的任務但令我一樣興奮，因此我這次很樂意跟林欣怡導演合作。——雷明

劇中的三個女人，有著各自私密的故事及多舛的命運，在不同的時空裡她們沒有機會相遇或是對話，但是他們的心中那份最深刻而隱密的情感，卻讓彼此的故事相互地交錯呼應著。音樂中將使用到保加利亞傳統笛、陶壺（打擊樂器）、吉他等樂器，為不同的角色作詮釋，讓每個獨特命運之間有了共鳴；音樂有如一條線般將每個角色拉近，藉由音樂讓觀眾感受到每個故事之間的深刻情感與相互重疊呼應的效果。——唐明

不是女人，卻來參與女節；
不是演員，卻要做足表情；
不是孕婦，卻得生產嬰孩；
不用受孕，但同樣是兩種液體的交融……

有種「照理說最少會爽一次，卻半次都沒有爽到」的空虛落寞吃虧感……——朱家聖

與欣怡做戲是第一次，與思慧做戲卻是第N次。這次能有緣份在女節系列一起工作，不管是新合作或老夥伴，我都希望紮紮實實的用有趣的燈光來創作出最棒的畫面。我喜歡跟大家分享光線上的創意，也希望自己能呈現出原始創作上導演對劇本的想法。如果能在燈光上幫戲加分，這就是每回做戲最開心的事啦。——方渌芸

這次的演出眾家姐妹加油！——陳香伶

I travelled with a story last year, a story about a dead baby in the suitcase. We hopped on a train that seems never going to stop. Packed bags, luggage, and suitcases lying unmannerly on the rack, and under the seats. The breath of travellers vapour the window with unspoken stories, warm and humid. Why do people move from one place to another? Do we move to prove we are still alive? Eventually the baby turns into a gaze that accompanies me to come up with this play of three women's life and secret.

—Hsin-I Lin

Mine body (the actor's body) often reveals itself during rehearsal. Is it the body of the woman who travel across the sea in the play? Other than trying to understand it from every possible angle, what does my body and hers have in common? Perhaps on the other hand, in the moment of expression, something in time or space intersects between me and the migrant woman.—Wei Lee

Shows we had made recently are focus on social issues. I think that's a good beginning.

—Ko-Yao Wang

To me, art creation is a way of expressing a personal idea. I enjoy very much to think and seek an original way to communicate my opinion. When the time comes to create for somebody else, then creation becomes a personal way of expressing someone else's idea. That is quite a different, but nevertheless very exciting task. That is the reason why I am very glad to collaborate on Director Lin Hsin-I's artwork.

—Rémi Crussiere

Trois femmes, trois histoires, trois destins. Qui se croisent et se répondent, sans se toucher pourtant, sans même se parler. En faisant écho au destin unique qui les unit en toile de fond, la musique suit ici un fil continu qui rapproche ces personnages et les fait voir l'un par rapport à l'autre dans un effet de superposition. La flûte, le pot, la guitare, sont des éléments récurrents qui marquent une respiration en même temps qu'ils créent des ponts, plaçant les différents personnages dans une relation de grande intimité.

—Damien Bernard

I take part in the women's theatre festival, though I'm not a woman.
I make all kinds of faces though I'm not an actor.
I make babies though I'm not pregnant.
Not conception and yet the same fusion of two fluids.
There's this "should at least get off once but none" kind of empty and lost feeling...

—Chia-Sheng Chu



林欣怡 Hsin-I Lin

劇場編導。「海筆子」成員，「凹凸之外」副團長。倫敦密德薩斯大學(Middlesex University)劇場導演創作碩士。2004年底開始參與日台兩地海筆子帳篷行動與演出。



李薇 Wei Lee

出身民衆劇場，創始團員，黃蝶南天歌舞團成員，海筆子成員。現專職於家務勞動。



王珂瑤 Ko-Yao Wang

輔仁大學影像傳播學系畢業，於2004年前往英國倫敦金匠大學(Goldsmith University)修習表演碩士學位，並在2006年二月回到台灣繼續從事表演工作。



雷明 Rémi Crussiere

獲法國波爾多第三大學漢學碩士學位的法國人，2004年底搬到台灣來。從2005年起就讀國立台灣藝術大學應用媒體藝術研究所。



唐明 Damien Bernard

出生於法國巴黎左派知識分子的藝術家庭，對於藝術及哲學有著用不完的熱情，更是表情於異國文化的交流與創作。足跡遍及世界各國，最後為了愛情，來到了傳說中美麗的福爾摩莎。音樂創作及演奏風格多變，有豐富的跨界合作演出經驗。



詹舒媛 Shu-Yuan Chan

2005年畢業於美國紐約州立大學(State University of New York)佈景設計系，陸陸續續在紐約做了幾部小型的舞台劇及歌舞劇，負責設計、設計師助理及佈景繪畫工作。



朱家聖 Chia-Sheng Chu

好像始終在小劇場最外緣的水溝蓋甩尾。



方淥芸 Irene Lu-Yun Fang

國立藝術學院戲劇系第八屆畢業，主修燈光設計。於1996年7月到2007年3月間進入表演工作坊專任燈光技術指導或燈光設計。並於2003年8月加入新舞臺擔任舞台監督。



陳香伶 Erica Hsiang-Ling Chen

畫漫畫。差事劇團演出及工作人員、海筆子服裝設計。家庭主婦。



陳宜君(球球) Alice Yi-Chun Chen

曾任「當代傳奇劇場」製作行政暨出版品企畫編輯、「雲門舞集文教基金會」文獻室助理。現為「海筆子」成員、「黃蝶南天」宣傳、國立台北藝術大學舞蹈理論研究所研究生，主修舞蹈評論。

《不分》 Bu Fen

編 導 演：杜思慧

執行製作：賀淑媛

舞台設計：詹舒媛

燈光設計：方淥芸

服裝設計：陳姿君

排練陪伴：張詩盈

特別感謝： 樹德科技大學表演藝術系、
 藝術工場、卓庭竹、陳又維、
楊馥嘉、何姿儀、于善敏、吳世偉、
呂曼音、林人中，以及在創作過程中提供各種幫助的你／妳

Written and Performed by Shih-Hue Tu

Stage Design: Shu-Yuan Chan

Lighting Design: Lu-Yun Fang

Costume Design: Tgu-Chun Chen

Producer: Shu-Yuan He

Assistant: Winnie Chang

節目介紹 About Performance

Shihue有一天喜歡上了西班牙文，左喬右喬忙碌的時間表後，她真的報名參加了西班牙文課。她替自己取了個西文名字叫Andrea，但卻因為太愛問問題被她的西文老師Carmen列為進階班的拒絕往來戶。

有時瘋狂有時理性的拉夫拉夫人邀請了Andrea在列的幾位朋友上廣播節目「拉夫拉夫人的郵政信箱」，在節目中，關於她認知裡的認知問題引起拉夫拉夫人的興趣，因而延伸了關於女和男的討論。

女和男。女和男？為什麼要分男女要討論男女？Andrea不是女生嗎？為什麼會有「肩膀上有一隻手」的討論呢？Andrea百思不解（當然也包括為什麼Carmen不讓她上進階班...）。經過一番討論，最後拉夫拉夫人決議，「從此我們不分」，並在節目的尾聲請了自以為知名歌唱家Shihue為大家獻一首歌，She。

不分，就只是「她」。

In Taiwan, there are three stereotypical definitions for lesbians. “T” meaning butch, “Po” for femmes, and “Bu-Fen” translated neutral. The two words “Bu-Fen”, taken separately also have their own meaning; “Bu” means No, “Fen” means Separation. So “Bu-Fen” also means “no separation”. A “Bu-Fen” is dangerous because you can’t assign sexuality from their appearance. “Bu-Fens” are also fortunate because they are safe in the working environment, especially a conservative one – their protection is their appearance. This presentation starts from a Bu-Fen girl’s points of view in lesbian world then spread to the no separation in life and love.

創作者的話 From the Creator

糟糕了，創作者要說的話都說在劇情大綱裡說在劇本裡了！怎麼辦....？好吧，那就只好說故事了。

話說2004年那趟澳洲行（對，又要回到那個旅行，誰叫這幾年我的生活因著那個旅行不斷蔓延出去...），我認識了澳麗微雅，我這生中第一位澳洲籍友人。澳麗微雅在我回台灣的兩年後，邀請了我再回雪梨參加Asian Queer Conference，為了「貪圖」免費的旅行，我開始苦思什麼樣的演出內容是適合在研討會形式當中演出的，沒有舞台燈光效果，要有論點可敘述，還要帶點表演性質能娛樂那些經過好幾天各式論文轟炸的學者腦袋們，要他們可以在閉幕酒會的美酒佳餚引誘前為我的演出再駐留最後一節時間，實在傷透腦筋。就這樣，帶著一點瘋狂一點理性的拉夫拉夫人就出現了。拉夫拉夫人這個角色的概念來自早期《女朋友》雜誌裡的一個專欄，專門回答各式問題。再來我發現網路上有一個測驗，當妳做完一百題題目後它會告訴妳，妳在女同裡的身份認同。這兩件事情構成了當初主要的表演內容。

澳洲走了一趟回來，對於在研討會裡「表演」這件事情我有一番體悟，那就是，所有形式的發表都是一場場單人表演，如果能唱做俱佳又有論點、發表者裝扮得體又懂自High的層次，就是了。

然後時序來到2008年，這個當初只有20分鐘的小呈現要被擴大成一個完整演出了；還有我當編導已經很久，離上次演出的日子有點遠，尤其是單人表演。去年知名舞台設計師Jean-Guy Lecat來台時，我們聊到表演這件事，在過馬路等紅綠燈時，他悠悠的對我說了一句，「表演這件事情就是這樣，那條線妳要不跨過去就再也跨不過去了」，綠燈亮了，他往前繼續走，我留在原地愣住。我替我自己畫了線，分了家。

所以在不分之前總是有分的過程，但分完了，我們也理解了後，也許就可以不用在意是不是分了。

喔對了，除此之外，我一定還會再去報名西語進階班的。Hasta mañana.

不分

Bu Fen

杜思慧 Shih-Hue Tu

紐約Sarah Lawrence College表演藝術碩士。近年編導作品「一人份的早餐」、「異境末日」、「你正百無聊賴我正美麗」、「島語錄～一人輕歌劇」、「攔截，公路」等。曾獲榮譽有英國文化協會藝術年獎，台北國際藝術村出訪藝術家。目前為樹德科技大學表演藝術系專任助理教授(技)。

詹舒媛 Shu-Yuan Chan

2005年畢業於美國紐約州立大學(State University of New York)佈景設計系，陸續在紐約做了幾部小型的舞台劇及歌舞劇，負責設計、設計師助理及佈景繪畫工作。

方淥芸 Lu-Yun Fang

專職於燈光設計，燈光技術指導及舞台監督。與魏海敏古典劇場、戲盒劇團、舞蹈空間、國家交響樂團、國光劇團、春禾劇團、陳昇跨年演唱會、無垢舞蹈劇團、創作社、表演工作坊、屏風表演班、果陀劇團、迷火佛拉明哥舞坊、如果兒童劇團、台北市立交響樂團、光環舞集、大風劇團等演出團體合作(依筆劃排序)

陳姿君 Tgu-Chun Chen

服裝設計。

賀淑媛 Shu-Yuan He

現任潤柏藝文國際有限公司專案執行製作。近期劇場合作作品：2007年擔任戲盒劇團《攔截·公路》執行製作、大風劇團音樂劇《四月望雨》公關宣傳。2008年國際劇場藝術藝術節—創作社《R.Z.》執行製作、佛教蓮花基金會公益舞台劇《錄音機裡的秘密》執行製作。

張詩盈 Winnie Chang

大部分時間作演員：O劇團《雙面芭比》，戲盒劇團《攔截，公路》，創作社《夜夜夜麻三部曲完結篇—倒數計時》、《影癡謀殺》，果陀劇場《果陀2作劇—米蒂亞》、《我的大老婆》...，偶爾端咖啡偶爾教學，初次擔任排練陪伴。





《可以不存在》 Between

導 演：胡心怡
編 劇：蔡孟芬
演 員：蘇芷雲、許天俠、唐宛彤
燈 光 設 計：雷若豪
音 樂 設 計：JEFF（許向豪）
導 演 助 理：楊惟方
攝 影：Goegg
特 別 感 謝：鍾順隆、張麗珍、王瑋廉

Director: Shin-Yi Hu
Playwright: Meng-Fen Tsai
Cast: Ella Su, Mia Tang, Sky Hsu
Lighting Design: Jo-Hao Lei
Music Design: Jeff Hsu
Director's Assistant: Wei-Fang Yang
Photography: Goegg

節目介紹 About Performance

有一種人
她不高也不矮
不胖也不瘦
長相不美也不醜
能力不強也不弱
不突出也不落後
總是做不對也不錯的決定
夾在好與不好兩種極端的中間
偶爾她想說些什麼
話會卡在喉嚨中間出不去
要發言的時候
會看見她的頭揚了一半又不知為何的低下去
人生走過了一半
卻發現她不向左也不向右
她居然走在中間
你可以批評她是搖擺的投機份子
也可以嘲笑她的懦弱無知
你有千百種理由來指控她的中間策略
但是
事實上是她壓根不會注意到她
她曾經試了數百種方法想擺脫中間軌道
她想要變美
在整型、減重、流行時尚的汪洋中浮沈浮載
她想要變聰明
從書店的推薦書單中抱了一堆回家
在文學的語言中徹夜輾轉難眠
浸淫在大師的智慧裡卻茫茫找不到出口
她想要變得有氣質
沾染繪畫、音樂、戲劇
在美術館與表演廳裡快樂的享受當一個觀眾的樂趣
她認真的開始學習，天真以為從此找到人生的方向，可以揮別中間
卻被殘忍地告知天分的限制將永遠擠不進藝術家的小圈圈
幾番折磨之後
深層的悲哀襲來
她不哭也不鬧
她使盡吃奶的力氣想為自己的中間悲劇仿效孟姜女哭倒長城般的豪氣痛哭一場
卻傻了半晌也哭不出半滴淚
她懷疑自己心死了

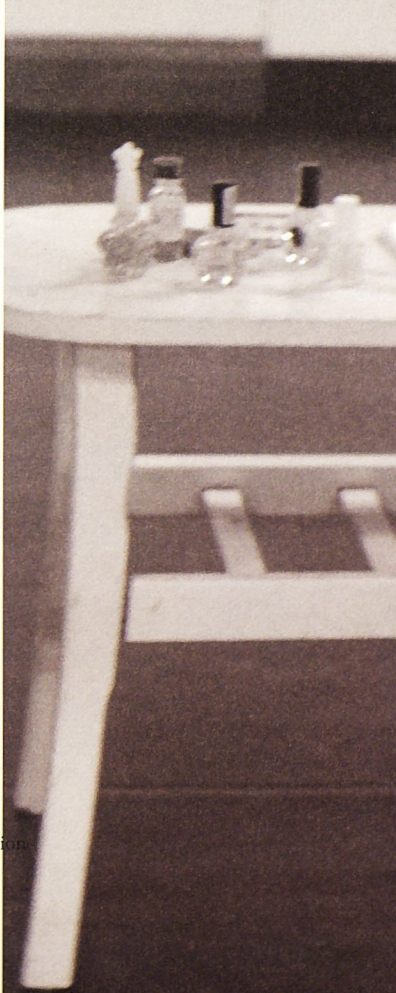
突然間
越來越多的聲音出現
分貝越來越高
思緒漸漸紊亂
眼前一片黑
她依稀可以聽見
一種熟悉又遙遠的聲音
一個對她來說再真實不過的聲音



There's one
She is neither tall nor short
Not fat nor slim
Not beautiful nor repulsive
Neither sufficient nor deficient
Not outstanding nor behind
Always making choices not right nor wrong
Between the two extremes of bad and good
Sometimes she wants to say something
Words stuck in the middle of throat
When she makes speech
We see her head withdrawn for no reason on the way of lifting up
Passes half of her lifetime
She finds herself neither to the right or left
She, walks in between

Criticize her as a disloyal carpetbag
Mocking her ignorant cowardice
You have thousands rights accusing her in-between ploy
But
The truth is that you never pay attention to someone like her at all
She tries hundreds of ways to get off the "in-between" track
She wants to be beautiful
Drifting up and down in the waves of plastic surgery, diet, and fashion
She wants to be smarter
She carries mountains of books on bookstore recommended list
Toss and turn whole night in literary language
Absorbing the masters' wisdom but lost and finds no way out
She wants to have more artistic temperament
Getting to know painting, music, drama
Enjoy the pleasure being an audience in galleries and performing halls
She starts learning hard and naively believes that she finds direction of life to get rid of in-between
And, ends up being told that she'll never get into the tiny artist circle for her limited talent
Torments come
Sadness deep within spreads out
She neither cries or pouts
Once she uses mighty effort trying to cry for her in-between troubles like she does when in wrong
crying tumbles the Great Wall
Ends up being numb without a single tear
She doubts if her heart had died

Suddenly
More and more voices come
With higher and higher decibel
Her thoughts getting mixed
Pure darkness in front of her
She seemingly hears something
A distant but familiar voice
A voice that is so true for her





創作者的話 From the Creator

在這個價值、信念非常容易迅速被取代、被推翻、被消費的時代裡，生命會以哪種面貌向我們展現？其實很難預知。人們惶惶然地在望不見底的旅途中茫然四顧，到底安身立命之處在哪？即便問遍山祇神明，依然無解，這是個連諸神都失語的時代。那我們到底該相信什麼？我們的信念是什麼？我們的價值觀是什麼？我們到底從何而來？要去哪裡？我們從哪裡汲取力量？能讓我們一而再再而三地跌倒、奮戰、奮戰、跌倒……。

這齣戲對我而言，是一個探尋的過程，探尋到目前的人生，過得好嗎？該如何繼續下去？我的信念是啥？我的希望是啥？我的價值觀是啥？我的源頭是啥？我的未來是啥？我依循著編劇的文字溯著屬於自身的河，望著河中滿是青苔的石，問的是心中的結，能過嗎？過得去嗎？有力量嗎？河水冰涼，我如何架構自身的歷史？我的生命腳本是什麼？我的思維決定了我怎樣的人生？我身處的環境給了我怎樣的信念？能突破嗎？能面對嗎？要轉身嗎？要拔腿奔跑嗎？兩極拉扯、擺盪是我導這齣戲的狀態。混屯未明啊～。

一句句的文字，一幅幅的畫面，一連串靜止或者連續的動作，填滿的或者是單一的樂曲，都是試圖尋找重新定義的可能，尋找屬於每個人的英雄之旅。

關於存在與不存在的，取決的，也只是自身的，價值信念。



胡心怡 Shin-Yi Hu

曾任瘋狂劇場團長、臨界點劇象錄劇團、世紀當代舞團、蘭庭崑劇團藝術行政。編導：台南誠品藝術季《在路上》、《在不斷量弦與失衡的路上》；舞台監督：《威尼斯雙胞案》、《尋找遊園驚夢》；製作人：《先知大廈》、【2005青島一台北小劇場戲劇演出季】《在外婆的死之前》、《祖母弔詭》



蔡孟芬 Meng-Fen Tsai

讀戲劇，做劇場，寫劇本。



蘇芷雲 Ella Su

臺北藝術大學藝術碩士。曾任瘋狂劇場藝術總監。臺灣春風歌劇團公關組組長。曾任1968動融合劇團演員、編劇、導演



許天俠 Sky Hsu

接這齣戲是因為當初要離職
以為四五月將有大段的待業空檔可以排戲
期待透過最後的呈現
來控訴我所遭遇的工作環境
熟料 錢難賺 工作難找
海誓山盟宣示辭職
辭了幾個月還是繼續在上班
演出這齣戲 已經變成對我人生最大的諷刺
就容我保留個人的簡經歷吧！



唐宛彤 Mia Tang

女生，宅，輕熟狀態。
出沒地點：家中、片場、排練場。
交談對象：貓咪、家人、工作夥伴、宅配小弟。
興趣嗜好：跳舞（和工作有關）、看電影（依然和工作有關）。
徵友條件：謝絕任何形式的邀約，歡迎線上交談線上dating。



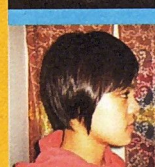
雷若豪 Jo-Hao Lei

【世界音樂節 江之翠 紐約邀演】燈光設計暨技術執行。謝月霞歌仔戲團【寶釧與平貴】、谷慕特舞蹈劇場【魏光慶黃怡芬雙人舞展：來自天堂】、上默劇2007亞維儂藝術節【善哉吾人II】、春風歌劇團【威尼斯雙胞案】等燈光設計。




JEFF（許向豪）Jeff Hsu

國內劇場的音樂創作者。作品有【記憶拼圖】、【八腳伶娜】、【嬉戲】、【倒數計時】、【浴室】、【交界】、【光影嬉遊記】、【勇氣媽媽】、【陽台】、【威尼斯雙胞案】。



楊惟方 Wei-Fang Yang

曾為臨界點團員。在小劇場間打混，最擅長：把觀眾塞進劇場裡。大學唸社工系，最近感興趣：奧修&身心靈工作。短期願望：找到一份滿足於助人與助人的工作。希望身體能與自然在一起。最近看過最好看的書：叔本華的眼淚、魔鬼時刻



《家！甜蜜的家？》 Family Hold Back

編劇 / 演員：海倫·派瑞絲

製作人：萊絲里·席爾

燈光設計：馬爾姬·梅德林

計畫經理：雪羅·皮爾斯、Artsadmin

英國技術協力：史帝夫·沃德、理查·若得尼基

贊助單位：即場藝術推廣協會、英格蘭藝術協會、
布魯內爾大學

Written and Performed by Helen Paris

Producer: Leslie Hill

Lighting Design: Margie Medlin

Project Manager: Cheryl Pierce, Artsadmin

Technical Support in UK: Steve Wald, Richard Rudnicki

Family Hold Back is a curious production with financial support from Live Art Development Agency, Arts Council England and Brunel University.



節目介紹

這些年來，我使用我稱之為「身體記憶」的方式來創造文本、影像和動作。身體中隱藏的、被遺忘的創造力，令我深感興趣，也啟發了我們正在進行研究的新計畫「身體自傳」(Autobiology)。

製作過程當中的一個部分是處理我對溺水的恐懼。在經歷過一次幾乎被溺斃的經驗後，我對要處於水面下這件事便起了深深的恐懼。而因為身體記憶創作之故，我在南太平洋海洋進行了一系列的潛水課程。對我來說，那感覺非常嚇人，我清楚地記得一會兒前還在陸地上，下一刻便看到自己往海洋邊緣移動，因著潛水配重袋而下沉……那一刻像是電影停格畫面一樣播放。水面下經驗過後的感覺非常痛快，但就釋放身體記憶方面來說，過程比較慢，上了陸地、進了工作室之後才釋放出來，然後成為《家！甜蜜的家？》展演的一部分。

《家！甜蜜的家？》場景中，一張舖有厚重桌布的大餐桌，桌面在燈光下散發出白光。它試圖表達英國餐桌禮儀之變態；諸如絕不提政治，與人盡皆知 Trotterscliffe 這個字的發音其實為 Trosley，但隨著劇情發展，餐桌的角色也隨之轉變；在那錦緞桌布下，英國特性——成了大規模摧毀性武器，就連無所不在的銀水壺也不例外。

海倫：餐桌上杯觥交錯，餐桌下大家交換著機密檔案、刀劍槍枝；大家忙著軍火交易、說謊與殺人。桌下活動如火如荼，桌上則可聽見：「能不能麻煩您把豆子傳過來一下，謝謝。」

戲一開場，白色桌巾便被滿口的水噎著，整齊摺疊的餐巾成了讓人說不出話的塞嘴布，整齣戲在桌子變成讓人淹溺的地方之際達到高潮。就許多方面來說，本齣戲描述的是「恐懼」：被英國階級制度、白種男人／政府官僚、秘密會社等種種邪惡規範淹沒的恐懼。

雖然這是齣探討恐懼的戲，也包含了很多幽默——我的創作一向很注重幽默能帶來的顛覆，亦可引述 Jo Anne Isaak 所言：「女性笑聲能帶來的革命性力量」。

能夠將《家！甜蜜的家？》引介到台灣，我倍感榮幸，我認為藝術家能夠以其藝術對我們所居住的世界做出回應、加入對話，至關重要，我們的整個展演均具政治意識；我們挑戰自我，面對恐懼，真誠保有藝術家與外界進行溝通的角色。

About Performance

Over the years I have used what I call body memory as a way to create text, image and movement. I am interested in the pockets of creativity, forgotten or hidden memory stored within the body. Body memory informs our new project Autobiology, which we are currently researching.

One particular area of investigation for me in making Family Hold Back was working with my fear of drowning. After a near drowning experience I had developed a huge fear of being underwater. As part of my work with body memory I took a series of scuba diving lessons in the deep waters of the South Pacific. For me it was terrifying. I remember distinctly the moment between being on dry land and seeing myself moving inevitably towards the edge of the ocean, weighted down by the heavy diving belt... The moment plays back like a film in freeze frame. The feeling after the underwater experience was one of euphoria. In terms of released body memory the process was slower and revealed itself later, back on dry land, back in the studio. This work became part of the realisation of the performance Family Hold Back.

The set for Family Hold Back is a large dining table with heavy cloth. It shines white innocuous luminescent under the lights. Family Hold Back airs the perversities of politeness of the English dinner table where no one mentions politics and everyone knows that Trotterscliffe is pronounced Trosley. However as the performance unfolds the table is revealed as a different target and beneath the damask, codes of Englishness are exposed as weapons of mass destruction, as is the ubiquitous silver service canteen.

Helen: Above the table cutlery is criss-crossing. Under the table people are slipping dossiers, guns, knives to one another. People are dealing arms, telling lies, taking lives. Boy it's fast moving down here. Above someone says, 'Can I trouble you to pass the peas? Please.'

At the start of Family Hold Back a mouthful of water is choked onto the white tablecloth and the neatly folded napkins become gags, stifling speech. The piece comes full circle at the end as table becomes a place to drown in. In many ways the piece is about fear, of 'drowning' in the insidious codes of the British class system, white men's/governmental codes, secret societies.

Although it is a piece about fear Family Hold Back includes a lot of humour- in my practice I am always fascinated in the power of humour to subvert; or to quote Jo Anne Isacks 'the revolutionary power of female laughter'

It is an enormous honour and pleasure to bring Family Hold Back to Taiwan. I think it is important can use our art to remark on the world we live in and be part of the conversation. To be political in and through our performances. And in our practice to challenge ourselves, face our fears and keep true to the artist's role to make contact. To communicate.

海倫·派瑞絲

自索瑞大學(University of Surrey)取得博士學位，她的專長是即場藝術(live art)、獨角戲、一對一表演(one to one performance)及新媒體(new media)。演出資歷超過15年的她，與萊絲里·席爾於1996年成立奇劇團，至今已製作過30多個作品，並曾於雪梨歌劇院、愛丁堡藝術節與上海等多地演出。她們的作品涵括表演、裝置影像，作品風格特色是對當代文化與政治現象提出敏銳、幽默的質疑，被劇評家稱為是「既機智又具挑逗感。」

Helen Paris received her PhD from the University of Surrey and specialises in live art, solo and one to one performance and new media. She has been making performance for over 15 years and is co director of Curious with Leslie Hill. Curious was formed in 1996 and has produced over 30 projects which have been shown and exhibited widely by such venues as the Sydney Opera House, the British Council Showcase at the Edinburgh Festival and Artist Links, Shanghai. The work includes performance, installation video and film and the company is know for its edgy, humorous interrogations of contemporary culture and politics, work which has been called 'as smart as it is seductive'.



《我的敵人》

The Enemy Within

編 導 演：魏沁如、徐堰鈴

執行製作：黃紹雯、劉佳瑜

音樂設計：余奧甫

服裝設計：賴宣吾

排練助理：陳韻如

視覺統籌：潤柏藝文國際有限公司

特別感謝：古名伸、古名伸舞蹈團、Cynthia Wang、古皓、
游馥嘉、鄭乃方、魏小寶、繆司綺貞

Written, Directed and Performed by Ching-Ju Wei and Yen-Ling Hsu

Music Design: Huan-Fu Yu

Costume Design: Sara

Producer: Shao-Wen Huang, Jia-Yu Liu

Assistant: Yun-Ju Chen

Visual Design: Trans-Asia Art Co., Ltd.



節目介紹 About Performance

那些說出來跟說不出的
那些跳起來跟跌打損傷
用潛在又直覺的話語投擲
身體忍不住的擺動了無奈

The energy of physical and mental defense system needs to be released to achieve a temporarily balanced status of the mind and the body. It turns out to be the lurch to move one's limbs and body, and the process can be violent or purifying. The moment I decided to get close to you or keep a safe distance from you, you may have made your decisions too. It's like the reactions of the animals and the insects when they decide whether to frighten the enemy away, or to make alliance. In the public or in private, the communication of body languages can be brutal yet intimate. Stripping off the rhetoric and the words, what left is the animal instincts. We repeat the process of adjusting the distances from others. Though it seems that we cannot help it, yet we do so with anticipation.

創作者的話 From the Creator

農曆年的時候我帶著重病去澳洲跳舞，同一時段的魏媽媽在某禪堂摔斷了右肩膀。演出結束之後我回到台北，媽媽已經開完刀、釘上八根鋼釘出院休養，更迅速的是兩週後她就開始復健，而她現在滿腦子都是將來出國玩過海關的時候機場的金屬探測器會讓她遭遇到無法出關的困境。

終於忙完身邊的事回家一週陪爸媽，我媽積極的安排了一次藏密問事之行，諸多問題當中有一條是，可不可以把鋼釘拿出來，還幫我問：如果我不混劇場了進學校當老師有沒有發展？然後師傅說他要自己告訴我，可是他後來忘記了，因為我妹一直在問他究竟要跟誰交往才是對的，對象很多，名字大概也很難記。師傅當時嘆氣了一聲被我聽見。



最後我帶了兩包符咒回家，內容是在家灑淨五天，喝下去與洗澡用的各五份，我第二天馬上當起女仙姑，以信心滿滿的姿態開始進行師傅交代的一切。

接著把我睡了兩年多的床換了位置，之前我睡在整條樑底下，不以為意。

2003年開始我每年都會上山去閉關打坐，一次12天，其中有10天禁語。2006年去了兩次，其中一次在美國麻州，那一次我在廚房當法工，體驗到美國真是一個自由民主的國度，因為早餐的吐司就有六種選擇。這幾年間有一次我獲得了一種超然的感受，身體變的輕盈沒有重量，思緒全斷沒有箭頭，那是2005年，出關後我就被別人劈腿了，而那樣超然的奇蹟也沒有再發生過。

寫在4/1號，愚人節！想知道後續，看完演出可以問我符咒有沒有效、床後來好不好睡以及禪修打座的心得。——魏沁如

一根飯店的劣質牙刷刷毛卡在我的喉嚨裡，還有花了我30000的牙橋，一起住在我的口腔，更愛吃又黏也硬糖果的後果，就是法瑯質一片又一片在各個城市的街道突然崩落，我站在宇宙中心，鏡頭三百六十度迴轉一週之後，噩夢裡口嚼著酸楚般，像愛情還是自我的毀壞與再生的命題，任何感受延伸或儘管行動吧都還是那麼地不幸福，然而，任何登台就像上個月的[給普拉斯]，秘密的雜物干擾阻礙卻一點也不為過份地，穿越過假牙必然的縫隙和不致命的刷毛，與她的台詞我的聲音你們的公然呼吸，同在。居然！——徐堰鈴



魏沁如 Ching-Ju Wei

編舞者／劇場演員、舞者／肢體教師



徐堰鈴 Yen-Ling Hsu

劇場演員／編導／表演講師



余奐甫 Huan-Fu Yu

東吳大學社會學碩士，為資深劇場音樂設計者，並參與編導、音樂設計與編舞等工作。自2005年起，多次受邀至韓國與Contemporary Theatre NOTTLE Company、Kim Keum Ji Theatre Company及導演Hong Eun Ji合作，擔任音樂設計。曾編導金枝演社之《天台之蛙》、並於三十舞蹈劇場發表舞蹈作品《豐賦》。2007年於兩廳院新點子舞展發表舞作《花瓶裡的玫瑰》。長期與三十舞蹈劇場、金枝演社、世紀當代舞團、組合語言舞團等合作。



賴宣吾 Sara

文化影劇系畢業，開始空間、服裝、造型設計與文字創作，1995年完成第一本小說《這個污穢的身體》；1998年出版《新世紀服裝書—愛麗斯版》。其後參與廣告、MV拍攝及舞台劇製作，也為不少知名國際品牌設計舞台及展示空間。與諸多劇團合作擔任服裝設計約三十多齣。07年「PQ布拉格劇場設計四年展」，《祭特洛伊》服裝作品於台北市立美術館及布拉格展出。



黃紹雯 Shao-Wen Huang

劇場工作者。曾獲得Columbia University admission of MFA in Acting in 2007 Fall 並演出過舞台劇【幸福的眼淚】【在世界的房間】【旅行者的故事】【幸運兒】【綠野仙蹤】【丑角】【異境詩篇—從賈克佩維的詩出發】【踏青去】【All in the Timing】【地下鐵 一個音樂的旅程】【新罕布夏旅館】；電影【鈕扣】【泡沫人生】；電視【e4cinema】【無處不在】；陳綺貞MV【百分之八十完美的日子】



劉佳瑜 Jia-Yu Liu

近期戲劇演出：2006台北詩歌節馬其頓詩人索藍·安切夫斯基詩作呈現；行政經歷：2007莎士比亞的妹妹們的劇團〈約會 A Date〉行政經理（導演徐堰鈴）；2006莎士比亞的妹妹們的劇團〈三姐妹〉導演助理（導演徐堰鈴）；2005曇戲弄劇團〈月半女子月半〉排演助理（導演汪其楣）



陳韻如 Yun-Ju Chen

國立台北藝術大學舞蹈系七年一貫制畢，2002-2003就讀美國紐約州立大Purchase College舞蹈系，2007 DV8首席女舞者。演出作品【Suspended Women】【Lullaby gone】【心動】【輕啜流光】【無名樂】【白膠帶】【舞星之夜】【夢】【記憶】【我的佛洛伊】【記憶】【牧神的午後】【古典交響樂】【Slight】【文生·梵谷】【福春嫁女】；陶喆演唱會【123我們都是木頭人】、蘇打綠樂團演唱會【無與倫比的美麗】

潤柏藝文國際有限公司 Trans-Asia Art Co., Ltd.

公司駐有室內、平面、影像、燈光、專業繪圖、專業編舞、表演藝術工作者等十數位，並有英國聖馬汀大學、台北藝術大學、台灣大學及台灣藝術大學等專業背景，在設計、製作、編導演上都擁有豐富經驗。

部落格：<http://www.wretch.cc/blog/taaspace&article>

《我的天使朋友》

My Angel Friends

編導：張嘉容

導演/演員：梁菲倚

演員：黃采儀、黃武山、施名帥

肢體指導：王維銘

音樂設計：陳世興

排演助理：王詩琪、林晏瑜

製作人：林人中

執行製作/平面設計：高名辰

視覺統籌：潤柏藝文國際有限公司

品牌合作：肯園

服裝協力：iprefer

演出服飾提供：saibaba民族風服飾店（北市成都路27巷7號2樓）

Playwright: Chia Jung Chang

Director: Chia Jung Chang, Faye Leong

Cast: Faye Leong, Bai-Yi Huang, Wu-Shan Huang, Renton

Movement Director: Wei-Ming Wang

Music Design: Jint Chen

Director's Assistant: Grass, Yrn-Yu Lin

Executive Producer: River Lin

Producer/Graphic Design: Ming-Cheng Kao

Visual Design: Trans-Asia Art Co., Ltd.

In Collaboration with Canjune, iprefer and saibaba

特別感謝：很幸運地這個製作結合了許多善的力量，並且滾雪球一般的擴大。菲倚對我無條件的信任與支持，慨然允諾，接下表演、甚至扛起共同導演一職，是我安心的第一刻。宋儀、小帥、武山接受我的邀約，在排練過程中全心信任，讓我充滿力量。人中、名辰兩位小將安排行政製作，阿草、晏榆兩位排助熱情積極，讓我在排練場上十分得力。此外感謝肯園芳療、iprefer、天上掉下來的九月，裕惠、婉怡、吳世偉、阿晃製作前期劇本草創的溫暖協助。以及也許接下來還會出現的誰……謝謝這一切善緣。

節目介紹 About Performance

Q1：關於這個劇本，要講的是什麼？注意，只有一個小時哦！

A1：哦，是關於多線交錯，幾組人物憂鬱面目開展的故事

A2：嗯……不，其實主要是天使/惡魔在“宅女廢材”旁邊拉扯的故事

A3：一位獨居的單身女性在恍兮惚兮的憂鬱空間，被回憶與幻想折磨

A4：四個分裂的我在頹廢恍惚的空間中，懶怠爭吵鬥氣嬉笑

A5：不不不，都不是，是一個女孩在迷宮中尋找出口，她不停看到各種異樣的風景，最後她發現……

A6：以上皆非。

A7：噫哼。一個高空走索的男人，一個準備出門的男人，一個街頭瘋婦，一個孤獨的老房東，一個徹夜不眠的書寫者，一對總是爭吵的男女，還有幾個嘻嘻笑笑，自由流動的小丑……一個憂鬱者眼中的斷裂風景，而這些風景的顏色最後出現漸層改變。……對。就是這樣。

Q2：噫……內容好像很豐富耶，這樣一個小時演的完嗎？有沒有故事？

A1：我刪了很多了。

A2：如果人生就是斷片的連接，憂鬱的恍惚，井裡的風景，怎樣才是演的完？

A3：……

A4：如果指的是觀演之間的溝通和理解的可能，這是創作過程中始終努力的目標。

A5：有故事。

A6：不過其實可以不要有故事的。

A7：尋找內在精神氣質的展現。

Q1: What would you like to say in the play in one hour?!

A1: Well...a story about some people's depression told in multi-narrative ways.

A2: Hmm...I don't think so. In fact, it is a story about the war between the angel and devil.

A3: A single woman is tortured by memories and fantasies in a blue room.

A4: Four of my egos in the dilapidated room are fighting, laughing and falling

A5: Big NO! It's a girl seeking the exit in the maze seeing thousands of views, and finally she finds something out...

A6: WRONG! All of you!

A7: Hmm...well it's about...A man walking on wire, a man ready to go out, a crazy woman on the streets, an old and lonely landlord, a sleepless writer, a couple always fighting, and some funny clowns wondering around.....a broken piece of landscape in the eye of a depressed that changes colors. Yeah, that's it.

Q2: The content seems rich. Can it be done in one hour? Is there a story?

A1: I have cut a lot of it.

A2: How could it be done if life is connection of fragments, oblivion in depression, and landscape in the well?

A3:

A4: If what you mean is the possibility of communication between audience and this production, I think it's the goal of my creation.

A5: Story it is.

A6: But story actually is not necessary.

A7: Seeking expression in the spirit.

創作者的話 From the Creator

從沒想過要當導演，因緣際會卻挑起這個責任，確實擁有了更大的實驗和創意空間，得以盡情探索形式可能。我迷戀劇場中的超現實變幻，迷戀演員的表演魅力，藉由多人分飾一角、一人分飾多角的形式，想捕捉消失的時間和空間、憂鬱情態，喜歡看真實與想像爭奪發言權，互相流向，彼此變異，主體不知所從的迷離惚恍。過去我會把舞台指示，場景和人物動作先寫好，這一次在這個部分可以不那麼詳盡，直接在讀劇時說明，到排練場排練試驗。這確實是件能偷懶又很過癮的事！

I had never imagined to be a director. When the opportunity comes, I actually become more creative and have possibilities to experiment forms. I love the surreal fantasy, the atmosphere of actors in a way of multi-role-playing. I love to capture time vanishing, space, expressions of depression, the fight between reality & fantasy, the mindless state of subjectivity. I used to write actions into the scenes but this time I can just explain and experiment in rehearsals. It saves me work and is truly gratifying!



Chia-Jung Chang

動見体劇團編劇、副團長。近年主要編劇及詩文作品：台灣絃樂團《消失的王國》魔幻史詩音樂劇場（2008，編劇）、動見体劇團《離心的居所》（2007，編劇）、王維銘《消失的攀爬》（2007，編劇）、8213肢體舞蹈劇場《三氯乙烷釋放體》（2006，詩文）、動見体劇團《英雄密碼》（2006，詩文）等。



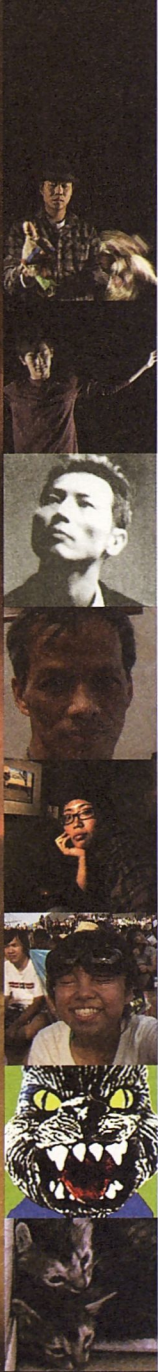
梁菲倚 Faye Leong

資深劇場專業演員，莫比斯圓環創作公社聯合藝術總監。近期編導作品：《我讀老鷹再見》、《囍馬來亞山》，演出作品：香港話劇團《我自在江湖》、香港藝術節《法吻》、《天宮開物、栩栩如生》《NSAD無異常發現》、王嘉明《R.Z.》《殘，。》等。



黃采儀 Tsai-Yi Huang

在地上
用雙腳丈量土地與生命
無法飛的漂亮
只能固執而樂觀的活著~
用自己自在的方式
這就是我



黃武山 Wu-Shan Huang

山宛然劇團團長，師事李天祿老師，習藝19年，國立台北藝術大學劇場藝術研究所畢。2005年獲亞洲文化協會Asian Cultural Council肯定，為年度表演藝術類受獎人，赴紐約與大陸研習。

施名帥 Renton

台北藝術大學戲劇戲四年級主修表演。進期表演作品：莎妹劇團《百年孤寂》《文生•梵谷》；北藝大《威尼斯商人》《一口箱子》及畢製《沃伊采克》。

王維銘 Wei-Ming Wang

台北雲門舞者。1991年獲ICRT最佳年度舞蹈表演獎，1997、1999年香港媒體譽為年度最耀眼的舞者之一。2001年國家文藝基金會補助赴美研習。目前為自由創作舞蹈工作者。

陳世興 Jimi Chen

臺灣本土資深音樂人，以《紅螞蟻樂團-愛情釀的酒》入選臺灣百大最佳唱片，中期跨足劇場、舞蹈、電影、電視，多次提名金馬獎及金鐘獎原著音樂，近期以電音DJ、音樂家、音樂總監受邀澳洲、日本、大陸完成大型電音派對。

王詩琪 Grass

新聞系待業。實習記者、實習編輯、實習劇場與電影工作者種種無法歸類。

林晏瑜 Yrn-Yu Lin

台灣藝術大學戲劇與劇場應用學系三年級。劇場經歷以表演為主，近期作品有《鬥激演了沒》、《鑽石麻雀》。

林人中 River Lin

動見体劇團經理。今年10月《漢字寓言：未來系青年觀點報告》見！

高名辰 Ming-Cheng Kao

動見体行銷專員，身聲演繹劇場《光音》舞台執行，創作社《R.Z.》排助，動見体《哥本哈根》宣傳、平面設計。

潤柏藝文國際有限公司 Trans-Asia Art Co., Ltd.

近年設計製作作品包括有2008年：蓮花基金會公益舞台劇【錄音機裡的秘密】、V-Day【陰道獨白】、耀演劇團【喜樂社區】、台北市文化局主辦【愛·和平'228】、國家交響樂團【跨年輕歌劇-蝙蝠】等。2007年：台北詩歌節、國家國樂團【絲綢之路】【樂活漪下】【拉薩行】【樂活東方】等。部落格：<http://www.wretch.cc/blog/taaspace&article>

Contemporary Performance Making Workshop

當代表演創作工作坊



當代表演創作工作坊

當代表演創作工作坊，是針對已有劇場經驗的女性劇場工作者，在一週內密集進行。本工作坊將介紹「完全藝術家」(whole artist)的養成過程，鼓勵劇場工作者使用不同的創作策略及媒材進行創作，並持續探索、挑戰表演形式與內容的相互關係，進而建立工作「坊」法(workshopping)。工作坊內容包含：

身體記憶與自傳

工作坊中，成員將會關注於身體記憶與自述，發現自己如何從身體與個人經驗，來形成素材、動作、形象、聲響與文本。另一方面，則透過各種想像、動作、書寫以及感官刺激，從所謂的「身體自傳」(autobiology)，探索身體釋放記憶的途徑。

表演寫作

工作坊成員每日會嘗試自動書寫(automatic writing)和各種書寫風格(抽象的、小說體的、詩體的)，針對表演進行寫作練習。

場域限定創作

在工作坊中，成員會關注於場域、位置、與空間，為場域量身訂做文本或表演。

裝置與記錄

成員將創作裝置、歷時性表演(durational performance)、和以物件與形象為主的作品，並加以記錄。

時間：5月13-17日，5月18日呈現

地點：台北市牯嶺街小劇場3F排練室

工作坊講師

海倫·派瑞絲 & 萊絲里·席爾 (Helen Paris & Leslie Hill)



海倫·派瑞絲自索瑞大學(University of Surrey)取得博士學位，她的專長是即場藝術(live art)、獨角戲、一對一表演(one to one performance)及新媒體(new media)。演出資歷超過15年的她，現與萊絲里·席爾一同帶領Curious劇團，而席爾現為國家科技與藝術基金學人(NESTA Dreamtime Fellow)。成立於1996年的Curious已製作過30多個作品，並曾於雪梨歌劇院、愛丁堡藝術節與上海等多地演出。她們的作品涵括表演、裝置影像，作品風格特色是對當代文化與政治現象提出敏銳、幽默的質疑，被劇評家稱為是「既機智又具挑逗感。」

近期出版品有《倫敦精華》(Essences of London) DVD、《失物招領》(Lost & Found)、及《Be)longing的35釐米電影》。


Curious資訊細節請看：www.placelessness.com

派瑞絲與席爾的出版作品：

《行為藝術游擊指南：藝術家生存之道》(The Guerilla Guide to Performance Art: How to Make a Living as an Artist) 由Continuum出版。

《表演與處所》(Performance and Place) 由Palgrave Macmillan出版。

工作坊成員：李曉菁、于善敏、張漫書、林怡君、林微弋、林俞靜、李曉琦、方岫嵐、張桂娟、彭子玲、尤苡人、陳儷、鍾環如、許株綺



Contemporary Performance Making Workshop

The workshop is targeted for female theatre artists with experiences, and they are invited to explore a range of contemporary performance making methods in a week. Participants are encouraged to push their creative boundaries and challenge themselves to explore new ways of making work. The workshop week contains a variety of exercises around generating material through and with various stimuli. It will result in the production of short stories/text pieces and performances. Members will look at a range of areas focusing on the following:

Body Memory and Autobiography

We will look in particular at Body Memory and Autobiography and how we generate material, movement, image, sound and text from the body and from our own personal experiences and histories. We will also look at what we call 'Autobiology' – a combination of the body and autobiography, finding ways to release memory from the body. This will be done through visualisation, movement, writing and working with stimuli (eg the 5 senses).

Performance Writing

Participants will do writing exercise each day and will work on different ways of writing text for performance. We will look at 'automatic writing', writing styles (abstract, fictional, poetic).

Site Specific Work

We will look at site, place and space and explore ways to create site specific text and performance.

Installation and Documentation

We will look at creating installation, durational performance and object and image based work and also at how to document work.

Time: May 13-17

Venue: Rehearsal Room of Guling Street Avant-Garde Theatre, Taipei

Workshop Presentation: May 18

Facilitator: Helen Paris & Leslie Hill

Leslie Hill and Helen Paris are artists working in performance, video and digital arts known for their edgy, humorous interrogations of contemporary culture and politics, work that has been called as smart as it is seductive (Irish Times). Their company, Curious, was formed in 1996 has produced over 35 projects which have been shown and exhibited widely by such venues as the Sydney Opera House, the British Council Showcase at the Edinburgh Festival and Artist Links, Shanghai. Leslie Hill was a NESTA Dream Time Fellow 2005/06 and she is now Principal Research Fellow in Performance Technologies and Co-Director of Studies for the Practice-based PhD Programme at SMARTlab, University of East London. Helen Paris directs the MA in Contemporary Performance Making at Brunel University.

Recent publications include DVD's *Essences of London*, *Lost & Found*, and the 35 mm film *(Be)longing*.

Hill and Paris's book, *'The Guerilla Guide to Performance Art: How to Make a Living as an Artist'* is published by Continuum.

Their second book, *'Performance and Place'* is published by Palgrave Macmillan.

Participants: Shan-Min Yu, Hsiou-Lan Fang, Yi-Chun Lin, Viola Lin, Lun-Ching Lin, Hsiao-Chi Lee, Yahmin, Tzu-Ling Peng, Chu-Chi Hsu, Man-Shu Chang, Dastee Chang, Lee Chen, Huan-Ju Chung



女人製造女人 演／研討會

Women Produce Women Theatre Conference

第四屆女節首度舉辦「女人製造女人演／研討會」，要召喚長期散落於各處的女性劇場研究者、文章論述，以「既演也研」的方式，邀請研究者與劇場實務工作者一起參與，將台灣本土累積多年的女性創作形成論述，建立女性劇場及性別表演論述體系，豐富學術界與劇場界對女性劇場與性別表演的理解，讓當代女性／性別創作者，有機會進行更多美學及哲學層次的辯證。

在兩天的議程當中，女節規劃了兩場專題演講、三個論文主題、以及一場圓桌論壇。圓桌論壇以「劇場中的女性共亡之結構」為題，邀請演／研討會的論文評論人、女節策展代表、和英國即場藝術推廣協會執行長Lois Keidan引言，從累積四屆的女節策展經驗談起：女性創作者的串連集結，除了壯大聲勢、從有限的劇場資源中殺出一條路來，對於劇場內外又可能製造怎樣的性別意涵？

除此之外，女節亦在第一天議程當中，安插了「論文演出」發表，發表者思考與尋求女性劇場工作者的位置，在言語世界中建立女性特色的對話途徑，並試圖在現場，藉由呈現空間中「看」與「被看」的關係，探討女性表演的位置。此外，來自英國Curious劇團的Helen Paris 與 Leslie Hill，在台灣帶領的「當代表演創作工作坊」也將於演／研討會第二天下午呈現。

時間：5月17-18日

地點：牯嶺街小劇場二樓藝文空間

Time: May 17-18

Venue: Arts Studio of Guling Street Avant-Garde Theatre, Taipei

演/研討會議程 Conference Program

5月17日（星期六）Saturday, May 17

09:00-09:30	報 到 Registration		
09:30-09:40	開幕式 主持人 藍貝芝（2008女節製作人） Opening Remarks: Betsy Lan, Festival Producer		
09:40-10:40	專題演講：噶女孩 Lois Keidan（英國即場藝術推廣協會 執行長） Keynote Speech "Girls Aloud" Lois Keidan, Director, Live Art Development Agency		介紹人：顧心怡（英國文化協會藝術經理） Introduction by Hsin-Yi Ku, Arts Manager, British Council Taipei
10:40-10:50	休息Break		
10:50-12:20	【主題一】以戲劇方法作為女性主義的實踐 Theme I: Theatre as Feminist Practice		
	發表人 Presenter	論文 題目 Paper Title	主持/討論人 Moderator/Commentator
	李秀珣 Show-Shun Lee 何玟娟 Wen-Chuan Ho	裂縫中的花朵：石岡媽媽劇團 Flowers in the Crack - the Shigang Mama Theatre Company in Bloom and in the Dream of Flying	耿一偉 （台北藝術大學兼任講師） Yi-Wei Keng, Lecturer, Taipei National University of the Arts
	孫華瑛 Hua-Ying Sun	是「斷裂」也是「連結」： 成為一位女性戲劇工作者的起點 A Break and a Connection: The Starting Point of a Female Theatre Worker	
	王婉容 Wan-Jung Wang	再現台灣常民女性家庭與私密生活的記憶－ 以歡喜扮戲團近期女性口述歷史劇場創作為例 Representations of Female Domestic and Private lives in Taiwan- Using Uhan Shii Theatre Group's Latest Female Oral History Productions as Examples	
12:20-14:00	午餐 Lunch Break		
14:00-15:00	【主題二】女性劇場創作者實務與論述 Theme II: Practice and Theory		
	發表人 Presenter	論文 題目 Paper Title	主持/討論人 Moderator/Commentator
	蘇培凱 Pei-Kai Su	身體的技藝與記憶： 吳文翠的身體表演與台灣的身體表演論述 Embodying Memories, Configuring Self: A Review of Wu Wentsui's Artistic Journey in Theatre and the Concomitant Discourse of the Body in Theatre in Taiwan	周慧玲 （中央大學英美語文學系副教授） Hui-Ling Chou, Associate Professor, Dept. of English, National Central University
	傅裕惠 Yu-Huei Fu	試探台灣當代劇場創作中的「陰性書寫」－ 以人偶同台的現代偶劇導演創作為例 Probing the Possibility of "Female Writing" in the Practice of Theatre Arts: Using Contemporary Directing in the Ensembles of Human Actors and Puppets as Examples	
15:00-15:10	休息 Break		
15:10-16:40	茶敘&《給我無花果》 毛雅芬、秦嘉嫻、黃淑錦、楊美英 Tea Time and Performance Give Me Figs Ya-Feng Mon, Juan Chin, Shujin Huang, and Meiyin Yang		

5月18日（星期日）Sunday, May 18

09:30-10:00	報 到 Registration		
10:00-11:00	專題演講：瑪大蓮娜的女人 彭雅玲（歡喜扮戲團 團長） Keynote Speech “Women of Magdalena” Ya-Ling Peng (Director, Uhan Shii Theatre Group)		介紹人：王婉容（國立台南大學 戲劇創作與應用學系助理教授） Introduction by Wang, Wan-Jung, Assistant Professor, Dept. of Theatre Creation and Application, National University of Tainan
11:00-11:10	休息 Break		
11:10-12:10	【主題三】女性劇場經典文本改編 Theme III: Adaptation of Classical Texts		
	發言人 Presenter	論文 題目 Paper Title	主持/討論人 Moderator/Commentator
	周曼農 Man-Nong Chou	演練自我，演練死亡－ 劇本「高熱103度」的寫作歷程 The Creative Process of The Script “Fever103”	施如芳（編劇） Ju-Fun Shi, Playwright
	陳紹元 Buran Chen	「蓮是荷、荷是蓮」－ 試探明華園八仙系列「何仙姑」經典版的 兩性觀 A Discussion on the Gender Viewpoints of “The Lady Fairy He Sian-Gu”	
12:10-13:30	午餐 Lunch Break		
13:30-15:30	Curious面對面 Helen Paris、Leslie Hill（英國Curious劇團；學者） & 當代表演創作工作坊呈現 Curious: Artists Talk Helen Paris and Leslie Hill & Presentation of Contemporary Performance Making Work- shop		介紹人：秦嘉嫻 （成功大學台灣文學系博士後研 究員） Introduction by Juan Chin, Post- Doctoral Fellow, Dept. of Taiwanese Literature, National Chen-Kung University
15:30-17:00	圓桌論壇：劇場中的女性共亡 ㄅ 結構——從女節談起 耿一偉、施如芳、傅裕惠、杜思慧、Lois Keidan Roundtable Discussion: Women in Theatre as an Accomplice Structure Keng-Yi Wei, Ju-Fun Shi, Yu-Huei Fu, Shi-Hue Tu and Lois Keidan		主持人：藍貝芝 （2008女節製作人） Moderator: Betsy Lan, Festival Producer
17:00-17:30	閉幕茶敘 Closing Reception		



女人眼女人 英國女性表演影展

**Women View Women—
Live Performance Screening
of British Female Artists**



由倫敦即場藝術推廣協會（Live Art Development Agency），英國文化協會與2008女節共同策畫，挑選英國女性藝術家以攝影機所記錄的文件作品，希望能反映當今藝術家們多樣的創作方式－從透過展場裝置和劇場呈現進行公共干預，以及對表演的再詮釋，和專以放映形式呈現的作品。展出影片的藝術家們包括：芭比貝克、史黛西馬奇詩、葛瑞絲舒曼、桎拉愛什賓妮、齊拉歐瑞莉、以及瑪西法奎爾。

影片策展：
Live Art
Development
Agency

時間：5月15-18日及5月22-25日，每日18:00-19:10

地點：牯嶺街小劇場二樓藝文空間

費用：現場酌收工本費100元

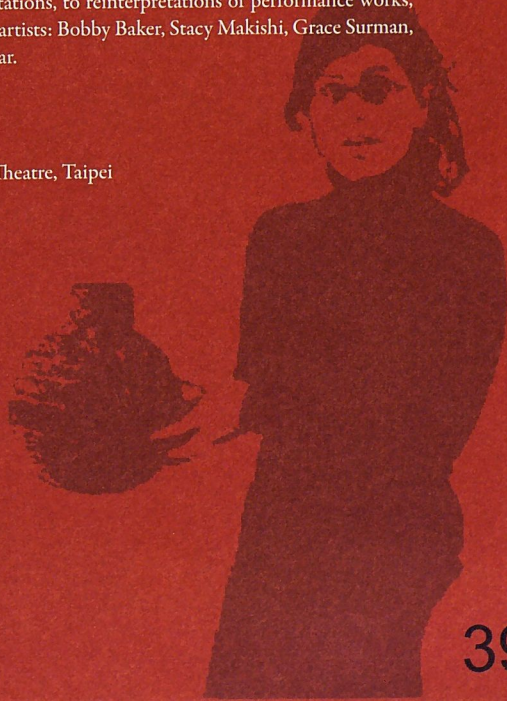
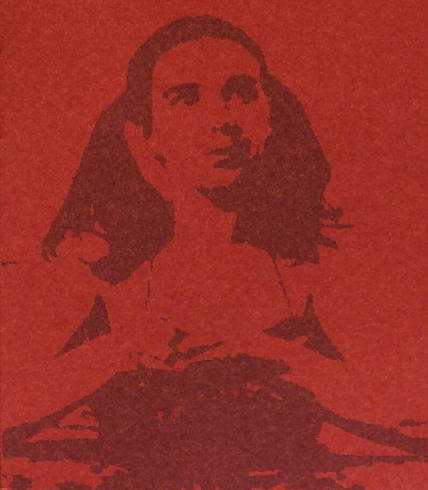
A selection of documentation and works made for camera by UK based women artists, reflecting the diversity of practices and approaches many artists are working with today - from public interventions, through gallery installations, and theatrical presentations, to reinterpretations of performance works, and works made especially for the screen. Featured artists: Bobby Baker, Stacy Makishi, Grace Surman, Yara El-Sherbini, Kira O'Reilly, and Marcia Farquhar.

Curated by:
Live Art
Development
Agency

Time: May 15-18, May 22- 25 (18:00-19:10)

Venue: Arts Studio of Guling Street Avant-Garde Theatre, Taipei

Fees: NT\$100 at the door



芭比貝克 《喋喋不休的怒氣》

「延影計畫 (Expanding Pictures)」由BBC2和ACE委託，由 Euphoria 影片公司製作

執行製作：Keith Alexander

影片介紹

芭比貝克：「這是一部與電影導演瑪格麗特威廉斯共同製作的影片。它在室內進行拍攝，那或許是藝術家的工作室，也可能是居家場景。《喋喋不休的怒氣》是「延影計畫 (Expanding Pictures)」系列六部影片之一，更是少數由行為藝術／即場藝術家與有經驗的導演合作的作品。我喜歡這部片子的衝擊性，和它蘊含的憤怒、敏銳、與粗野。」

藝術家自述

大家好！我是芭比貝克，我是個女人，一個藝術家。我很喜歡我現在的樣子，你看我總想要把我的頭髮剃光，而且真幸運，我喜歡現在頭髮剃光的形狀。我的頭髮已經又開始長了，大部分是白色的。這是我一直想要的形狀，希望它可以維持下去。得到自己想要的總是件好事，就算你必須要等到57歲（像我一樣），還是很值得。

我總是很注意自己的鞋子，那是我最喜歡買的東西。我覺得鞋子可以總括所有的事物，而且，這些是我擁有過最棒的鞋子了——這雙勃肯鞋有著格子圖案，還帶著「我甚麼也不知道」

（意指對自己很滿意且不受他人影響的女性）的個性，有點像我現在的感覺。

這個作品還在繼續進行中，而且它會變成一個超強的版本。

芭比貝克是一位女性，一位藝術家。她住在英格蘭的倫敦。在她35年奇特的職業生涯中，她跟拉丁風情舞孃共舞，又根據家人的身材，做出等身高的美味蛋糕給參觀者吃。她在廚房，以及世界各地的廚房公開創作。她在倫敦的街上開著卡車到處跑，車子後頭綁著擴音器，對路過的人大叫：「振作起來」。在《如何活下去》這個作品中，上千顆在心理或行為上有著難解問題的病豆子，被她的「療癒帝國」給治好了。她還創設了一個「日常生活有限公司」，由位於東倫敦的「藝術行政經紀公司」管理。這個公司極具野心，它所製作的作品專門探索某些價值：意義不明、益他主義、意識覺醒、易經算數、疑難雜症、易接近性、應用程式...喔，當然還有藝術，通通都以（移除）武裝、以消遣、並且一時興起就押個韻的方式表現。



Bobby Baker Spitting Mad

Expanding Pictures – a BBC2 and ACE Commission, Euphoria Films.
Executive Producer: Keith Alexander

Project Description

"This was made with film director Margaret Williams and shot in an interior space which references both an artist's studio and a domestic setting. Spitting Mad was a part of a series of six commissioned films and has been one of the few times that 'performance' or 'live' artists have been able to collaborate with experienced directors. I love this film, its shock quality, contained anger, subtlety and vulgarity."

Talking Heads

Hello! My name is Bobby Baker. I am a woman. I am an artist. I very much like the way I look right now – I've always wanted to shave my head you see, and luckily I like the shape it is now that it's been shaved. My hair has started to grow again, white so far. Fingers crossed it stays that way because it's what I've always wanted. It's great how you get what you want – even if you have to wait till you're 57 (like I am), it's worth waiting for.

I pay particular attention to my shoes, always. They are my favourite thing to buy. I think they sum things up. And these are my best shoes I've ever had – they're Birkenstocks, with that plaid 'je ne sais quoi' quality which sort of defines me at the moment.

The bit in the middle is a work in progress and it's going to be a bionic version.

Bobby Baker is a woman, and an artist. She lives in London, England. In her career of 35 odd years she has, amongst other things, danced with meringue ladies; made a life size edible and tasty cake version of her family to be eaten by visitors; opened her kitchen to the public and subsequently many kitchens around the world; driven around the streets of London strapped to the back of a truck screaming at passers by through a megaphone to 'Pull Yourselves Together' and cured thousands of her pea patients with their many 'unreasonable' psychological and behavioural problems with her Therapy Empire How To Live. Her company is called Daily Life Ltd and is based at Artsadmin, East London. The aims of this limited company are ambitious: they are to produce artworks that explore the value in this world of ambiguity, altruism, awareness, arithmetic, agony, accessibility, attention to detail, arduous application...oh and, of course, art – in a (dis)arming, amusing and occasionally alliterative way.

www.bobbybakersdailylife.com



史黛西馬奇詩《你在這裡…但是我在哪裡？》

本作品原受藍外套藝術中心(Bluecoat)委託，為2002年利物浦雙年展創作。其後又於2006年英國倫敦Psi12會議，以及2008年英國格拉斯哥的國家劇場藝術回顧展(NRLA)重新詮釋。

影片介紹

史黛西馬奇詩：「這個作品回應了我自身越過邊境時的經驗，而演出移民官的這群移民，其經驗也涵括其中。觀眾與表演者間有其干預，有其質疑，也有協力創作詩文。」

在表演一開始，移民官劃定了邊界，觀眾們突然被阻止行進、遭受搜索、拍照、按指紋等等「處置」。他們被告知，如果移民官得重複陳述他的問題，這些觀眾就會遭到拘留或處罰。他們被問到一些很不真實的問題，例如邊界對於「跨越」的夢想是什麼？一張地圖被謀殺時，會發出怎樣的聲音？英語並非移民官的母語，常常使這群困擾的觀眾們誤解，觀眾根據她/他所遭遇的侮辱、挫折以及恐懼充斥著整個變化莫測的邊界。根據每一個回答，在不知不覺中，觀眾們共同創作出他們的每個人護照。

藝術家自述

為什麼我要創作藝術
在60秒以內？
我創作藝術
因為
我無法不創作藝術
重來一次
我創作藝術
是為了嘗試與表達
哪些是不容易表達的人類狀況
嗯
我想要挑戰認知
好，說實在的，我創作藝術
是為了被人喜愛
不，我的意思不是這樣
我創作藝術
是因為我喜愛創作，而且
我想要將我所愛的事物呈現給這世界
時間到

史黛西馬奇詩出生於夏威夷，現居英國。她以多樣的媒材創作，像是劇場藝術，特定場域裝置，電影以及肢體劇場，其作品中富含對身分認同、性別、及政治的奇趣探討。她以外國人的視角，創作出缺席、錯置、與記憶的作品，讓我們面對自身的陌生和疏離。她的作品呈現出此與彼之間的張力：在此處與他處之間、自卑與出眾之間、渴望與嫌惡之間。不論她的作品是驚悚片、時裝秀或是靈力的施展，她總是能注入一股超現實的幽默感。史黛西曾在倫敦皇家亞伯廳、泰德現代美術館，美國沃克中心、明尼波里斯市與舊金山現代藝術博物館等各地進行演出。

Stacy Makishi

You Are Here...But Where Am I?

You Are Here...But Where Am I? was originally commissioned by the Bluecoat for the Liverpool Biennial 2002. The piece has since been reworked for PSi12: Performing Rights, London (2006) and Performing Rights Glasgow for NRLA (2008).

Project Description

"The piece was created in response to my own encounters while crossing borders and has evolved to include the experiences of other immigrants who perform in the piece as immigration officers. It is part intervention, part interrogation and part collaborative poem between an audience member and a performer."

The performance begins when officers (who are attached to drip stands and suitcases) create a border. Audience members are suddenly stopped, searched, photographed, fingerprinted and 'processed'. Then they are told that if an officer is made to repeat a question they will be detained and punished. Audiences are asked surreal questions such as: What do borders dream of crossing? What is the sound of a map being murdered? The officers do not speak English as a first language and are often misunderstood by the confused audience member. He/she is then subjected to the humiliation, frustration and fear that occupy the treacherous territories of the border. With each response, audiences unknowingly co-create their own passports.

Talking Heads

Why I Make Art

In 60 Seconds

I make art

because...

I can't

not make art.

Let's start again...

I make art

to try and express

what's hard to express about
the human condition.

Ugh.

I want to challenge perceptions

OK. To be honest, I make art...

to be loved.

no I didn't mean that.

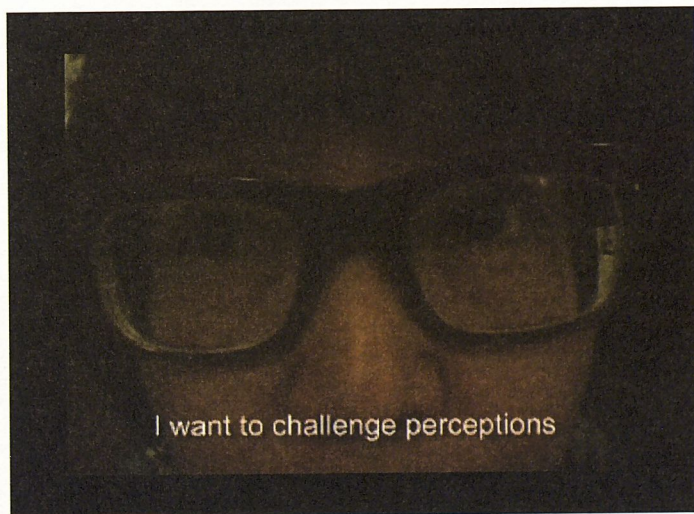
I make art

because I love doing it and...

I want to put more of what

I love into the world.

Time's up!!



Stacy Makishi was born in Hawaii and is based in the UK. She works in a variety of media including live art, site-specific installations, film and physical theatre. Her works are known for their amusing investigations of identity, sexuality and politics. Her work is often about absence, displacement and memory from the point of view of the foreigner. The foreigner confronts us with our own strangeness and our own foreignness. Within her work there appears to be a tension that exists in the place in between: between here and elsewhere; between the abject and sublime; between desire and repulsion. Whether she takes on a horror film, fashion show or psychic intervention, her work is often infused with a surreal humor. Stacy has performed internationally at such venues as the Royal Albert Hall, Tate Modern, Walker Center, Minneapolis and the San Francisco Museum of Modern Art.

www.stacymakishi.com

葛瑞絲舒曼 《透過相機表達的三個作品》

影片介紹

...白 (2005)

攝影／剪輯：Graham Clayton-Chance

助理：Tashi Gore

音樂：The Magnetic Fields www.houseoftomorrow.com

本計畫由格拉斯哥當代藝術中心 (CCA) 贊助

《...白》之即場演出，原為Tramway藝術空間2003年暗光委託計畫作品之一

當魔術師缺席，女助理只好唱起獨腳戲，她得用身邊可得的素材，像變魔術般召喚出生活中的變化與靈光一現。以角色的細微扮演，觸及表演、呈現和自我認同，而質疑眼前可見的身分或角色。

緩慢思考 (2005)

演出：Nic Green 以及 Grace Surman

攝影：Gary Winters

本作品由Tramway藝術空間委託創作，蘇格蘭藝術協會贊助

這段表演借用了熟悉的圖案與循環的圖片，思考各種變化過程：變成大自然，變得野蠻，變得很70年代，變老，變成與月亮取得聯繫，變成家具，變成鳥，變得中斷。作品深入思考，如何（暫時）佔據或（同步）擁有一種身分、一個名字、或者一種標記。

你的名字點亮霓虹燈 (2006)

攝影導演／剪輯／數位影片後製：Graham Clayton-Chance

動畫監督：David Griffin

音效：Alfredo Genovesi

這個作品將孩童們的電視與圖畫書、馬戲團的馴獸師、達達主義與超現實主義運動、默片與業餘默劇，用未完成的佈景，平板地置於建構的虛幻世界中，來喚起我們兒時對於盛裝打扮的興奮，並運用「變形」的電影手法。

藝術家自述

我盡量迷人、盡量站好不動、盡量躲藏，也盡量表現可愛。我造訪這裡那裡，我仰慕月亮，我不再把注意力放在自己和穿著上。我說了些好笑的話，唱了些好笑的歌，我的雙眼哭泣，持續哭泣。我走過森林，伸展身體而且多愁善感。我記得閱讀過什麼，記得看過什麼

葛瑞絲舒曼於1972年出生，且在1994年於英國德文的達汀頓藝術學院，取得視覺藝術與劇場之學士學位。她曾在國內外獨立或合作呈現表演、裝置以及錄像作品，並曾於倫敦當代藝術中心、格拉斯哥當代藝術中心、利物浦藍外套藝術中心、國家劇場藝術回顧展、英國舞蹈集萃，赫爾動態影音展，以及最近的赫爾辛基當代藝術館、布魯塞爾的史蓋貝克商場等單位委託展出。錄像作品《你的名字點亮霓虹燈》由亞諾芬尼喘息空間委託創作。她也是2005年Artsadmin的受獎人。



Grace Surman

Three Pieces through A Camera

...White

Camera/Edit - Graham Clayton-Chance

Assistant - Tashi Gore

Music by The Magnetic Fields www.houseoftomorrow.com

Supported by CCA Glasgow

The performance ...White was originally a Tramway 2003 Dark Lights Commission

Slow Thinking

Performed by Nic Green and Grace Surman

Camera - Gary Winters

Commissioned by Tramway, Glasgow and funded by Scottish Arts Council

Yournamelitupinneonlights

Director of Photography / Editor/ Digital Post Production - Graham Clayton-Chance

Animation Supervisor - David Griffin

Sound - Alfredo Genovesi

Set Realization - Stacy Matthews

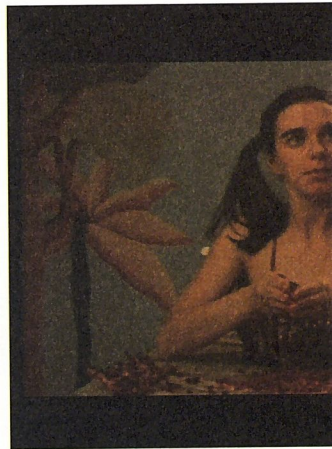
Gaffer - Simon Ross

Set Painters - Catherine Hoffman, Amy Marletta, Gary Winters

Carpenter - Stephen Murray

Make-up - Maureen Manley Lee Wilson

Runners - Kevin Wrattn, Silje Silden, Meryl Gilbert, Sarah Little, Amanda Neill, Shannon O'Neill and Sharon Wilson.



Project Description

...White (2005)

Using the premise of a female assistant to an absent magician, the solo performer has to conjure moments of transformation and everyday enlightenment from the materials available and surrounding her. This work approaches performance, presentation and identity by playing with the subtleties of appearance and persona, in order to question a perceived identity or role.

Slow Thinking (2005)

A performance that borrows images from familiar patterns and cycles to consider acts of becoming: becoming the natural, becoming wild, becoming the 1970's, becoming old, becoming linked with the moon, becoming furniture, becoming bird, becoming cut-off. It meditates on ways to occupy (temporarily) or own (simultaneously) an identity, a name or a label.

Yournamelitupinneonlights (2006)

This work plunders children's television and picture books, circus animal tamers, the Dadaist and Surrealist art movements, silent films and amateur pantomimes. Sited prosaically in a world of constructed make-believe - with parts of the set left unfinished, evoking the childhood excitement of dressing-up and employing a familiar film-making technique - acts of metamorphosis emerge.

Talking Heads

I attempt to be as glamorous as I can, stand as still as I can, hide.....as best I can and simplyappear..... as lovely as I can. I've come over here.. come over there, I've admired the moon, I've not attracted attention to myself and put some clothes on. I've said something funny, I've sung something funny, cried from my eyes, carried on crying, gone to the woods, stretched out and been very emotional. I've remembered something I've read, and...I've remembered something I've seen....

Grace Surman was born in 1972, and completed a BA(Hons) in Visual Performance and Theatre at Dartington College of Arts, Devon in 1994. She has shown nationally and internationally, solo and collaborative work in performance, installation and video. Past work has been commissioned by and seen at ICA London, CCA Glasgow, Bluecoat Arts Gallery, National Review of Live Art, British Dance Edition, Hull Time Based Arts, and more recently at Kiasma Museum of Contemporary Art, Helsinki and Halles de Schaerbeek, Brussels. Her video work yournamelitupinneonlights was commissioned by Arnolfini's Breathing Space. She was recipient of an Artsadmin bursary in 2005.

www.gracesurman.com

亞拉愛什賓妮 《一個示範》

影片介紹

亞拉愛什賓妮的表演錄像，用普及的教育電視節目形式製造出一種視覺雙關（visual pun），來戲謔地討論作者概念、以及高級與低俗藝術。《一個示範》教觀眾自製集士，同時也將觀眾帶入形式與意義之間。

藝術家自述

我創作，是想要以作品所涉及的關係美學、可近性、高級低俗藝術、作者身分、與大眾文化等議題，爭取藝術與非藝術觀眾的注意。我對即場藝術的運用很感興趣，因為在社會關係和社會參與的脈絡下，即場藝術提供了相當豐富的可能性。舉例來說，前兩年我在酒吧主持猜謎，把作品放進公共領域，主動與觀眾共同創作，這讓人不禁想問：是誰把作品完成？我通常用幽默與戲謔的方式來爭取觀眾，並讓作品更為通俗易懂。即場藝術對我而言，是關於當下的創作，是關於場域、脈絡與觀眾間的創作，也是易於感動而迷人的創作。

亞拉愛什賓妮在倫敦居住及工作，並在國內外展出作品。參展經驗包括：西班牙的《缺席之臨》、英國伯里聖艾德蒙斯藝術空間《說正經的》、義大利錫耶納當代藝術博物館、與東京精義世界藝術村的《系統錯誤》。過去兩年她在英國巡迴，由亞諾芬尼喘息空間贊助，運用通俗且有娛樂效果的酒吧猜謎，以玩戲謔方式對藝術與生活提問。她的作品《藝術的力量》，由英國國家廣播公司委託製作。另一本著作Sheikh 'n' Vac，則將於2005年七月出版。個人網站：www.yaraelsherbini.com。

Yara El-Sherbini A Demonstration (2005)

Project Description

Yara El-Sherbini's performance to video uses the popular and recognisable format of educational TV to playfully consider ideas around authorship and high and low art, through the making of a visual pun. A Demonstration teaches the viewer how to make their own Carpet Bomb, while inviting the audience to relate form and meaning.

Talking Heads

I make work because I'm interested in engaging art and non-art audiences both inside and outside of the gallery context, with issues at the heart of my work which touch upon relational aesthetics, questions of accessibility, high/low art, authorship and popular culture. I am interested in using the realm of live art because of the wealth of possibilities that it offers me in the context of social relations and participation; so for the past two years for example I've been hosting pub quizzes to take work into the public realm and to actively engage audiences with the creation of the work and so asking who completes the work. I often use humour and playfulness to actively engage audiences and make the work more accessible. Live art for me is about making work in the present, about making work in relation to site, context and audiences and making work that is responsive and engaging.

Yara El-Sherbini lives and works in London and has shown nationally and internationally to recently include Absence of Present - Spain; Joking Aside - Bury St Edmunds Art Gallery; System Error - Palazzo delle Papesse, Siena; and Toyko Wonder Site, Japan. Over the last 2 years she has been using the popular and entertaining format of the Pub Quiz to playfully ask questions about art and life, which has toured the UK supported by Breathing Space - a one year Arnolfini commission; and the The Power of Art - a BBC commission. Sheikh 'n' Vac, an artists' book commissioned by Book Works, was published in July 2005. www.yaraelsherbini.com

Kira O'Reilly Wet Cup (2000)

A Making It commission supported by Expo, Arts Council England, and Future Factory.
Wet Cup (2000) has existed as a performance, a video and an installation:

Project Description

"Feminist in its investigations and concerned about the dynamics of power that inhabit and inform bodies, Wet Cup approached the Body/my body as material and its innate mutability. The skin is engorged with the vacuum making cups and cut repeatedly so that the membrane becomes open, poised at inbetweenness. The materials of heated glass applied to flesh meet in a crude and beautiful interface with a simple yet efficient technology. Throughout the process there is a re-opening of the skin. The differentiation between 'making' and 'performing' becomes confused and redundant as the body persists in its own methodology."

Talking Heads

So ...a young writer interviewed me recently about my work and why I make work and ... for all sorts of reasons it didn't work out and... I wasn't quite sure why that was until I realised that.... I make work because there are things that I can't put into words.

Kira O'Reilly is a UK based artist who has been making work for ten years. Her practice, whilst wilfully interdisciplinary and entirely undisciplined, stems from a fine art background; it employs performance, biotechnical practices and writing with which to consider the body as material and site in which narrative threads of the personal, sexual, social and political knot and unknot in shifting permutations Re-negotiating the relationship to audience has been central to generating works, allowing the possibility to make interventions that are sometimes tender, other times troubling, always astonishing. Recently she has begun to make 'dances,' with her 41 year old non-dance trained body attempting to totter at the edge of some kind of capacity and some unnamed ground. Her work has been exhibited widely throughout the UK and Europe, Australia and China.



齊拉歐瑞莉 《濕杯子》

A Making It所委任，由英格蘭藝術協會的博覽會，以及未來工廠 (Future Factory) 所贊助。
濕杯子 (2000) 已以表演，錄影節目以及現代雕塑裝置等形式呈現。

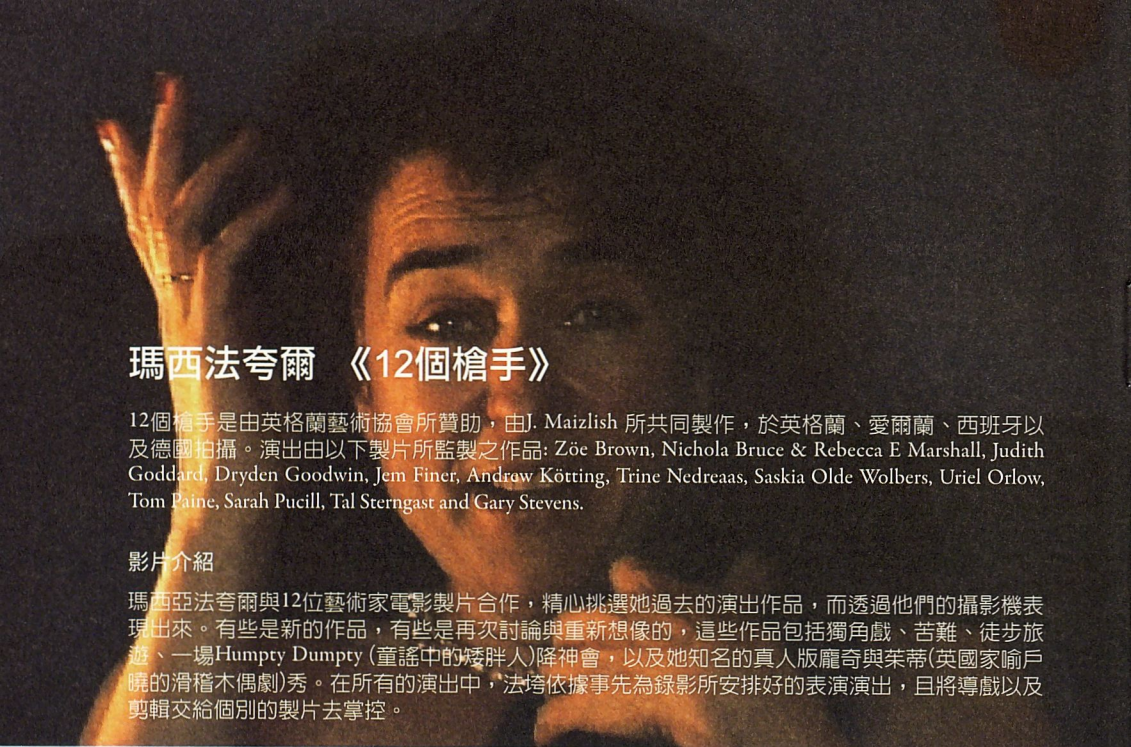
影片介紹

《濕杯子》是將 (我的) 身體視為一個素材，有天然的易變性，這也是許多女性主義者在研究身體的動力學 (無論是原生具來的，或是經由外部而改變的) 常常碰觸的及關心的議題。一個個像吸塵器的拔罐杯在割有傷口的皮膚上依序排列，自然地在皮膚與空間中保持平穩，這些超微加熱過的拔罐杯藉著簡易的道理與赤裸的肉體介面接觸、吸附，整個過程中，有取下拔罐器，「重新開啓」的動作。在這個過程中，「做」與「表演」變得很混淆與累贅，身體本身即展現了它本身的方法。

藝術家自述

最近有一個年輕的作家訪談我，問有關於我的作品以及我創作的原因..... 我不是很清楚為甚麼 - 各式各樣的理由都無法詮釋我創作的原因，直到我了解到...我創作的是因為...有些事物是我無法用言語形容的，我用我的創作將他們表現出來。

齊拉歐瑞莉現居英國，且已經創作了10年了。儘管她任性恣意以及完全不遵守紀律，她的創作準則是還是源自於美術背景。她的作品結合了表演，生物科技以及寫作 - 以身體為創作的題材與場域，其故事線即以每人的個性、兩性的問題、社會以及政治等等不同排列組合與解開而來。與觀眾的關係做重新溝通已成為創作作品的中心，讓介入變得有可能 - 有時溫和的，有時麻煩的，總是令人訝異的。最近她已開始創作「舞蹈」 - 以她41歲、沒有受過舞蹈訓練的身軀，企圖達到某種能力以及未知的境界。她的作品已在英國、歐洲、澳洲與中國展出過。



瑪西法夸爾 《12個槍手》

12個槍手是由英格蘭藝術協會所贊助，由J. Maizlish 所共同製作，於英格蘭、愛爾蘭、西班牙以及德國拍攝。演出由以下製片所監製之作品：Zöe Brown, Nichola Bruce & Rebecca E Marshall, Judith Goddard, Dryden Goodwin, Jem Finer, Andrew Kötting, Trine Nedreaas, Saskia Olde Wolbers, Uriel Orlow, Tom Paine, Sarah Pucill, Tal Sternagast and Gary Stevens.

影片介紹

瑪西亞法夸爾與12位藝術家電影製片合作，精心挑選她過去的演出作品，而透過他們的攝影機表現出來。有些是新的作品，有些是再次討論與重新想像的，這些作品包括獨角戲、苦難、徒步旅遊、一場Humpty Dumpty (童謠中的矮胖子)降神會，以及她知名的真人版龐奇與茱蒂(英國家喻戶曉的滑稽木偶劇)秀。在所有的演出中，法夸爾依據事先為錄影所安排好的表演演出，且將導戲以及剪輯交給個別的製片去掌控。

參與的藝術家製片，展現出非常寬廣的製片方向與觀點，從電影研究到民間傳說，歷史，描繪方式，胡寫亂畫以及紀錄片等。這些受到讚揚的藝術家包括：Saskia Olde Wolbers, Dryden Goodwin, Nichola Bruce, Andrew Kötting, Trine Nedreaas, Uriel Orlow, Jem Finer, Sarah Pucill, Gary Stevens, Tal Sternagast, Tom Paine, Zöe Brown and Judith Goddard.

此專案的部分標的，是要表達出表演慣例紀錄未解決的問題 - 也就是，如何將這些無法預期且無法重複的現場表演，變成永久性的，換成以錄影角度而言，這些拍攝紀錄如何影響原創性，以及這些紀錄的形式，如何在廣義的美術與公共論域的背景下，尋求即場作品。

用跨界方法來面對這些問題，12個槍手有想要表現當下發生的以及過去做過的、合作的特質，以及藝術作品的不穩定性的野心。在呈現上，法夸爾會以縮短時間的組合、低技術方式的表演來介紹。

藝術家自述

我不知道一分鐘是多長的時間..聽起來很短..面對攝影機來談論活著與活在世上，是一件非常奇怪的事，但我認為這是最棒的一部分...跟別人說話時，看著他們是否參與，或是感到不舒服或是任何的感覺，現在我可以去想像這不舒服的感覺、被掏空的.....有點隨機性的....在某些方面而言，超乎我之外而繼續存在...說得很少，但是不管怎樣，讚許同時在同一的地點地生活、聞著彼此、看見彼此，化學作用吧。我想就這些了，謝謝，再見。

瑪西法夸爾的做法是以觀念論為根本，合併廣泛的媒體以及社會/概念性的策略，且在繪畫、雕塑與藝術歷史的背景上建立起來。她的許多作品皆以她日常生活的故事與互動為中心，特別是跟客體的意義與歷史有關聯的。總是在說故事或重述故事，總是操控著因觀眾與表演者之間重複地被破壞的距離，而產生無預期的互動，法夸爾探索書寫他人傳記與個人書寫自傳的本質，且以設法解決說故事問題為策略，因為說故事為永遠在重新與事實協調關係。她的特定場域活動已在國際性的博物館與藝廊、演講廳、廚房商品陳列室、酒吧、公園以及休閒中心舉辦與展出。重新考慮與重組她過去10年的作品，12個槍手為至今她最具野心的作品，為她的表演作品提供一個獨特多變的綜述。

Marcia Farquhar

12 Shooters (2007)

12 Shooters was produced with a grant from the Arts Council of England, co-produced by J. Maizlish and filmed in England, Ireland, Spain and Germany. Featuring the work of: Zöe Brown, Nichola Bruce & Rebecca E Marshall, Judith Goddard, Dryden Goodwin, Jem Finer, Andrew Kötting, Trine Nedreaas, Saskia Olde Wolbers, Uriel Orlow, Tom Paine, Sarah Pucill, Tal Sterngast and Gary Stevens.

Project Description

Marcia Farquhar has collaborated with twelve different artist-filmmakers, dedicating a selection of her past performance works to the recording eye of their cameras. Some new, some revisited and re-imagined, these works include monologues, visitations, walking tours, a Humpty Dumpty seance, and her famous life-size Punch & Judy show. In all cases, Farquhar has delivered a pre-arranged performance-for-camera, and all directorial and editorial control has been given to the respective filmmakers.

The participating artists represent a broad range of approaches and perspectives, from film studies to folklore, history, portraiture, doodling and documentary. These acclaimed artists include: Saskia Olde Wolbers, Dryden Goodwin, Nichola Bruce, Andrew Kötting, Trine Nedreaas, Uriel Orlow, Jem Finer, Sarah Pucill, Gary Stevens, Tal Sterngast, Tom Paine, Zöe Brown and Judith Goddard.

The project aims in part to address the outstanding question of documentation in the practice of performance – that of how the live, the unpredictable and the unrepeatable can be transmuted into a state of permanence, how the recording in turn affects the 'original', and how those recorded forms serve to locate live work in the wider contexts of fine art and public discourse.

Taking an interdisciplinary approach to these questions, 12 Shooters is an ambitious work about the live and the long gone, the nature of collaboration, and the precariousness of the work of art. In presentation it is introduced by Farquhar with a set of abbreviated, low-tech performances.


Talking Heads

I don't know how long really a minute is? It seems very short. It also seems extremely odd to be addressing a camera when I'm talking about... being alive and live and I think that what's I like best, talking to people and seeing them looking engaged or not, or uncomfortable or whatever and now I can just imagine this peculiar minute, plucked, sort of randomly, ... in some ways living on, beyond me and saying possibly very little but anyway saying thumbs up for being in the same place at the same time, live, smelling each other, seeing each other, chemistry really. That's it, I think that's it, thank you bye.

Marcia Farquhar's practice incorporates an open range of media and social/conceptual strategies with roots in Conceptualism, and building on a background in painting, sculpture and art history. Much of her work revolves around the stories and interactions of her everyday life, particularly in relation to the meaning and histories of objects. Always telling or retelling stories, and engineering unexpected interactions in which the distance between audience and performer is repeatedly breached, Farquhar probes the nature of biography and autobiography, and grapples with storytelling as a strategy that is forever renegotiating its relationship with truth. Her site-specific events have been staged and exhibited internationally in museums and galleries, as well as in lecture theatres, kitchen showrooms, pubs, parks and leisure centres. Reconsidering and reconfiguring works from the last 10 years, 12 Shooters is her most ambitious project to date, offering an unusually varied overview of her performance work.



www.marciafarquhar.com.

女節團隊 Festival Credits


顧問群 杜思慧 許雅紅 秦嘉嫻 傅裕惠 顧心怡
製作人 藍貝芝
執行製作 賀淑媛 劉念雲 楊惟方
執行製作助理 盧雅凡
攝影 陳文發 胡馨予(Hush) 劉澍之
錄影 董鼎安 蘇哲賢 湯俊豪
贊助公關 王珂瑤
主視覺設計 劉莉莉
平面設計 阿草ofikid
翻譯 陳婷 呂學涵 簡愛 郭文泰 廖彩婷
技術統籌  潤柏國際藝文有限公司
技術總監 吳維緯
舞台監督 吳維緯 林岱蓉 雷若豪
舞台技術指導 陳杰駿
燈光技術指導 劉柏欣
燈光技術人員 徐瓏瑄 許健峰 吳育綺 張孟豪 陳雅聞
舞台技術人員 張以沁 盧雅凡
女傑志工 陳佩君 簡莉穎 崔香蘭 Lesley Hu 蔡雨辰 鄭成功 陳憶玲 李中
關晨引 洪珮菁 Morris 劉小又 黃立慧 小鬼 鄒雅荃 小段
林俐馨 高士雯

主辦單位  戲盒劇團

協辦單位  BRITISH COUNCIL  藝文薈萃
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藍貝芝 Betsy Lan

劇場及婦運工作者。近年戲劇行政經歷：台北V-Day公益演出【陰道獨白】籌辦人；莎妹劇團【當我們巡迴去討論愛情】製作人；2006台北詩歌節【世界的形象，靈魂的歌聲】國際連絡人。



賀淑媛 Shu-Yuan He

畢業於國立台灣體育學院舞蹈系。在校期間曾獲校內第一屆舞蹈創作比賽第一名及「舞躍大地」藝術創作組優選。現任潤柏藝文國際有限公司專案執行製作。



劉念雲 Nien-Yun Liu

國立台灣大學哲學/社會學系畢業。莎妹劇團《三姊妹Sisters Trio》排練助理、《當我們巡迴去討論愛情》執行製作、《約會A Date》製作人。2007V-Day台北《陰道獨白》專案執行。

特別感謝

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