

再拒劇團 2012 秋季劇展

《接下來, 是一些些消亡(包括我自己的)》

Artist Statement/ Profile: 蔣韜

Curator: 黃思農

Production Manager: 林岱蓉

Artist: 王詩琪、何采柔、蔣韜

林人中、曾彥婷

Presented by Against Again Troup

## 蔣韜

畢業於國立台灣大學戲劇學系。大學時期修習導演，畢業之後從事劇場音樂與電影配樂的工作，並曾任獨立樂團"藍絲絨"及"沈默馬戲團樂隊"吉他／鍵盤手。合作過的劇團包括再拒劇團、萬華劇團、同黨劇團、外表坊時驗團及莎士比亞的妹妹們的劇團等等。其電影配樂作品《裙襬上的夏天》獲得 2012 年金穗獎最佳音樂。另有創作音樂劇場跨界作品：如再拒劇團《公寓聯展 2011 - 腦惱食蝕》、及於 2012 莎士比亞的妹妹們的劇團《做臉不輸小美容藝術季》所發表的《表演。在南海藝廊--一個音樂行為》。



### 演出作品《妳最愛的晦暗和妳最愛的意識》 Your favorite half-light, your favorite consciousness

基本命題是要用聽覺聲響來表現一個不在場的女性。面對這樣的命題，這個作品採取的是一個第二人稱的角度。也就是說，這些聲響存在於另一個人的意識裡。

當我們閉上眼睛，便什麼都看不見，但是聲音卻是沒有辦法被遮蔽的存在。因聲音俱備這樣的特質，它更有潛力被塑造成像是失眠夜裡那些穿越你的頭顱在你的意識裡不斷縈繞的話語和想法一般。正如意識流寫作風格得以引領著閱讀主體在各個不同角色的意識之中不斷地流動，《你》這個作品也企圖透過存在於空間各個角落與物件之中的聲音，引領觀眾進入另一個人的意識之中，感知一個他者的夢魘。

命名《妳最愛的晦暗和妳最愛的意識》取材自新浪潮樂團 Depeche Mode 的一首歌 "In Your Room"。這首歌描述的是敘事者待在也許是情人的房間裡，感受著他者的生活與內在。這樣一種間接觀看的意識，包含了恐懼與著迷的情感並置，形成了意識主體的一個

夢魘，一個對於他者的生活與世界著魔的詭異時空中。

## Tao Chiang

Tao Chiang is a musician and theatre sound designer based in Taipei. After studying theatre at National Taiwan University, he went on to play in the alternative bands Bluevelvets and Silent Circus, whilst composing and designing a variety of work for theatre and film. His soundtrack for the short film Summer Skirts received the Golden Harvest award for Best Music in 2012. Aside from composing and designing, he has also created a number of interdisciplinary works which explore the interaction between music and live theatre.

## Artistic Statement

My interdisciplinary pieces are performance events which explore the possibilities of organic interplay between music and theatrical performance.

After spending several years working in standard rock/electronic music, opportunities for musical and sonic work in the theater has led me to focus on the expression of space and atmosphere in the aural realm, manifested through elements of repetition, ambience, and aleatory.

To me, language and visual communication are the more violent and authoritative forms of signification. While music, on the other hand, is essentially incapable of expressing anything outside itself. It is at those moments when meanings become ambiguous where I seek to make the two ends meet, hoping to create a new and open form of music theater.

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