

OISTAT 卓越創意大師系列 空間的演作—再塑與再現工作坊時程表

時間	活動內容	地點	備註
10/26(五)	18:00 工作坊 總論、學員自我介紹	信義公民會館	Lecat 指導
10/27(六)	10:00 工作坊 創意的起源發想	信義公民會館	Lecat 指導
	13:00 休息時間		
	14:00 小組討論		
10/28(日)	10:00 工作坊 劇場參訪行程	中山堂、紅樓	Lecat 指導
	13:00 休息時間		
	14:00 小組討論	信義公民會館	
10/31(三)	18:00 小組工作時間	信義公民會館	Lecat 指導
11/1(四)	18:00 分組指導	信義公民會館	Lecat 指導
	20:00 工作坊 劇場轉換教學案例一		
11/2(五)	10:00 佈置	信義公民會館	指導老師帶領 Lecat 指導
	14:00 排練		
	18:00 分組指導		
	20:00 工作坊 劇場轉換教學案例二		
11/3(六)	10:00 綵排	信義公民會館	Lecat 指導
	14:00 整排		
	19:30 表演		
	20:30 茶會		

劇場建築、教育、設計、技術、資訊與出版、理論與歷史

Jean Guy Lecat 空間設計/劇場顧問

曾和多位導演工作，並且與英國大導演彼得布魯克(Peter Brook)合作近三十年，包括著名的十小時史詩劇《摩訶婆羅達》；Jean-Guy Lecat 最令人稱道的專長在於參與超過兩百個空間的改造計畫，目前也擔任多國劇場建築顧問。

Jean-Guy Lecat 經常受世界各地新劇場建築計畫、國際專案邀請擔任計畫主持人及講者，並指導過許多關於空間、環境以及戲劇發展過程的工作坊和研討會。近期以《The Work of Peter Brook and the Place of Theater Space in the Work of the Young Creator Today》、《Can We Imagine a Theatrical Space Simply by Reading》、《All Simplicity is Very Sophisticate》、《Adaptation of a Space to the Theater Process》、《The Actors and Their Environment: Relation between Actors, Sets and Spaces》等主題，在全球與劇場工作者進行研習計畫，其中包括莫斯科、慕尼黑、米蘭、里斯本、巴黎、紐約、聖保羅、首爾等數十個城市。他也曾和 Andrew Todd 共同出版著作 The Open Circle，記錄他與彼得布魯克的工作過程。

他近期空間改造的創作包含與建築師 Frank O. Gehry 和 Hug Hardy 的紐約新劇場計畫案 "*Theatre for a New Audience*"、於 2006 年在里斯本開幕的新劇場 "*Teatro Azul de Almada*" 建築部分、於 2006 年四月在挪威由舊工廠改建的 "*Theatre Spaces and Theatres School*"、同樣是在 2006 年六月倫敦發展的計畫 "*The Round House*"，他將一個舊火車站重建為劇場空間、以及為 "St.

Francisco ballet” 芭蕾舞團在巴黎一個十八世紀建設局內，量身打造新表演空間。

而他近期的舞台創作則包含為馬德里劇團改編自史特林堡的戲劇《茱莉小姐》擔任服裝與燈光設計、為蒙特婁劇團的表演《喜瑪拉雅》設計以紙為背景之佈景、為里斯本劇團設計改編自 Thomas Bernhard 的劇作《劇場人》(Der Theatermacher)。

LIST OF WORKSHOPS AND FORMER CONFERENCES

From 2000

Montréal	February 2000	Workshop (5 daylong) for young directors, young set designers and young architects. Theoretical and practical work about visibility, acoustics, and the presence in theatres. Visits to spaces and theatres.
Lisbon	July 2000	« Adaptation of theatrical space ». Workshop (5 daylong) for young directors, young set designers and young architects. Theoretical and practical work about visibility, acoustics, and the presence in theatres. Visits to spaces and theatres. Photo exhibition about P. Brook's spaces transformed by J.G. Lecat all around the world. (Opened by Portuguese president).
Cagliari	July 2000	« Do we need a space or a set to play? ». Workshop (one week) with the participation of young directors and actors, from the work of one young Sardinia Company. The play of this company is shown in various spaces around Sardinia Island, with the participation of the director of the play M.c. Madau. Through this experience, the set is gradually reduced, then removed.
Spoletto	July 2000	« The place of the space in work of P. Brook ». Workshop (3 daylong) with young directors from U.S.A. in La MaMa Umbria.
Madrid	October 2000	« El espacio teatral en el trabajo de P. Brook ». Workshop for young directors, young sets designers and young architects. Workshop (5 daylong), theoretical and practical work about visibility, acoustics, and the presence in theatres. Visits to spaces and theatres.
Milan	January 2001	« Can we imagine a theatrical space, simply by reading the text from SHAKESPEARE: ROMEO AND JULIET ». Workshop (6 daylong) with young students of LA SCALA DI MILANO and the ARCHITECTURE UNIVERSITY students. Work on text, manufacture of models, sketches. Visits to spaces and theatres. (With the help of the French Embassy.)
Madrid	April 2001	« El espacio teatral en el trabajo de P. Brook ». Workshop (4 daylong) with 50 student actors. Theoretical and practical work about visibility, acoustics, and the presence in theatres. Visits to spaces and theatres.
Dresde	May 2001	“Dear Held der Westlichen Welt” und Seminar “L'espace vide”. 4 days workshop for directors, set designers and architects, theoretical and practical work about visibility, acoustics, and the presence in theatres. Visits to “Festspielhaus Hellerau” Appia Theatre.
Jerusalem	June 2001	« The importance of the space in work of P. Brook ». Workshop (6 daylong) for students of the Jerusalem University. Visit spaces and free spaces, theoretical and practical work at the University. (With the help of AFAA.)
Lisbon	July 2001	Workshop for young directors, young set designers and young architects. Workshop (6 daylong), theoretical and practical work

		about visibility, acoustics, and the presence in theatres. Visits to spaces and theatres.
Spoletto	July 2001	« The place of the space in work of P. Brook ». Workshop (3 daylong) with young directors from U.S.A. in La MaMa Umbria.
Buenos Aires	September 2001	« Can we imagine a theatrical space, simply by reading the play from SHAKESPEARE: ROMEO AND JULIET ». Workshop (6 daylong) with young directors, young set designers and young architects. Work on text, manufacture of models, sketches. Visits to spaces and theatres. (With the help of the French Embassy.)
New York	<u>November 2001</u>	Workshop for directors, set designers and architects. Workshop (2 weekends), theoretical and practical work about visibility, acoustics, and the presence in theatres. Visits to spaces and theatres. (With the help of the French Embassy.)
Salzburg	<u>December 2001</u>	Workshop (4 daylong) for young set designers. Theoretical and practical work about visibility, acoustics, and the presence in theatres. Visits to theatres.
Bahrain	<u>May 2002</u>	Workshop for directors, sets designers and architects. Workshop (6 daylong), theoretical and practical work about visibility, acoustics, and the presence in theatres. Visits to spaces and theatres.
Madrid	<u>July 2002</u>	(With the help of the French Embassy.) « Can we imagine a theatrical space, simply by reading the play from F.G.LORCA : NOCE DE SANG ». Workshop (6 daylong) with young directors, young sets designers and young architects. Work on text, manufactures of models, sketches. Visits to spaces and theatres. (With the help of the French Embassy.)
Spoletto	<u>July 2002</u>	« The place of the space in work of P. Brook ». Workshop (3 daylong) with young directors from U.S.A. in La MaMa Umbria.
Montreal	<u>October 2002</u>	« Can we imagine a theatrical space, simply by reading the play from SHAKESPEARE: ROMEO AND JULIET ». Workshop (6 daylong) with young directors, young set designers and young architects. Work on text, manufactures of models, sketches. Visits to spaces and theatres. (With the help of the French Embassy.)
Barcelona	<u>October 2002</u> <u>March 2003</u>	A 3 day workshop for young architects from South America and Spain « <i>How to conceive a theatre today</i> ». First group. A 3 day workshop for young architects from South America and Spain « <i>How to conceive a theatre today</i> ». Second Group. <i>Workshops published.</i>
Madrid	<u>March 2003</u>	« El espacio teatral en el trabajo de P. Brook ». Workshop (5 daylong) with 50 student actors. Theoretical and practical work about visibility, acoustics, and the presence in theatres. Visits to spaces and theatres. (With the help of the French Embassy.)
New York	<u>April 2003</u>	Workshop for directors, set designers and architects. Workshop (2 weekends), theoretical and practical work about visibility, acoustics, and the presence in theatres. Visits to spaces and theatres. (With the help of the French Embassy.)
Captown	<u>June 2003</u>	Workshop for directors, sets designers and architects. Workshop (6 daylong), theoretical and practical work about visibility, acoustics, and the presence in theatres. Visits to spaces and theatres. (With the help of AFAA.)
Madrid	<u>July 2003</u>	« Toda a simplicidade e muito sofisticata ». Workshop (6 daylong) with young directors, young sets designers and young architects. Work on text, manufactures a real space. Participants split up into three or four mixed groups. They have two-Three days for discussion; and each group has one full day long to transform the space with bamboo, wood, paper, paintings and photos or videos. Each group is assisted by the other groups. Visits to spaces and theatres. (With the help of the French Embassy.)
Spoletto	<u>July 2003</u>	« The place of the space in work of P. Brook ». Workshop (5 daylong) with young directors from U.S.A. in La MaMa Umbria.
Dublin	<u>August 2003</u>	« How to Conceiving Space to day » Workshop for Theatre producers, directors, sets designers and architects. Workshop (6 daylong), theoretical and practical work about visibility, acoustics, and the presence in theatres. Visits to spaces and theatres. (With the help of AFAA.)
Buenos Aires	<u>September 2003</u>	« Toda a simplicidade e muito sofisticata ». Workshop (6 daylong) with 50 young directors, young sets designers and young architects. Work on text, manufactures a real space. Participants split up into three mixed groups. They have five days for discussion; each group has to transform the space with, wood, paper , paintings, photos or videos to present a short play. Each group is assisted by the other groups. (With the help of AFAA.)

Avignon	<u>February 2004</u>	Workshops at I.S.T.S. for Technical Directors. 2 days workshop to imagine transforming the church of "La Chartreuse" in Theatre
Barcelona	<u>April 2004</u>	A 3 day workshop for young architects from South America and Spain « How to conceive a theatre today ». First group.
Barcelona	<u>October 2004</u>	A 2 weeks workshop for young set designer in Barcelona Institut of Theatre , preparing the group to imagine and make a set light and costumes of a Brecht play 2 month later.
Madrid	<u>January 2005</u>	« El espacio teatral en el trabajo de P. Brook ». Workshop (5 daylong) with 40 student actors. Theoretical and practical work about visibility, acoustics, and the presence in theatres. Visits to spaces and theatres.
Antwerpe	<u>January 2005</u>	" <i>Architecture and Theatre</i> " – One week workshop at Antwerp Design Seminars & Lectures in Higher institute of Architectural Sciences Henry Van de Velde - January 2005.
Avignon	<u>February 2005</u>	Workshops at I.S.T.S. for Technical Directors. 2 days workshop to imagine transforming the church of "La Chartreuse" into a Theatre
Barcelona	<u>April 2005</u>	A 6 day workshop for young architects from South America and Spain « How to conceive a theatre today ».
Paris	<u>May</u>	Visit of about 1à theatres in Paris with a group of students from the Architectural University of Barcelona. Opéra Bastille, Opéra Garnier, Bouffes du Nord, Cartoucherie de Vincennes, MC93, Nanterre etc...
Fontainebleau	<u>July 2005</u>	Fontainebleau Art School – One week workshop in Fontainebleau castle, with architectur students from USA.
Sao Paulo	<u>September 2005</u>	« Toda a simplicidade e muito sofisticata ». Workshop (6 daylong) with 50 young directors, young sets designers and young architects). Work on text, manufactures a real space. Participants split up into three mixed groups. They have five days for discussion; each group has to transform the space with, wood, paper , paintings, photos or videos to present a short play. Each group is assisted by the other groups. (With the help of French Institut.)
Rio de Janeiro	<u>September 2005</u>	« Toda a simplicidade e muito sofisticata ». Workshop (6 daylong) with 50 students and young professional directors, sets designers and architects). Work on text, manufactures a real space. Participants split up into three mixed groups. They have five days for discussion; each group has to transform the space with, wood, paper , paintings, photos or videos to present a short play. Each gro andup is assisted by the other groups. (With the help of the French Institut, FNAC and Alliance Française.)
Barcelona	<u>October 2005</u>	A 2 weeks workshop for young set designer in Barcelona Institut of Theatre , preparing the group to imagine and make a set light and costumes of a Brecht play 2 month later.
Dublin	<u>November 2005</u>	Workshop about " <i>Titus Andronicus</i> " Shakespeare , in an abandonnate market.
Antwerpe	<u>January 2006</u>	" <i>Theatre is time and movement</i> " – One week workshop at Antwerp Design Seminars & Lectures in Higher institute of Architectural Sciences Henry Van de Velde .
Pittsburgh	<u>February 2006</u>	« All simplicity is very sophisticate ». Workshop (5 daylong) with young directors, young sets designers and young architects). Work on text, manufactures a real space. Participants split up into three mixed groups. They have five days for discussion; each group has to transform the space with, wood, paper , paintings, photos or videos to present a short play. Each group is assisted by the other groups. (With the help of AFAA.)
Avignon	<u>March 2006</u>	Workshops at I.S.T.S. for Technical Directors. 2 days workshop to imagine transforming the church of La Chartreuse into a Theatre.
Heilsinky	<u>April 2006</u>	" All simplicity is very sophisticate ". Workshop (6 daylong) with 50/60 students and young professional directors, sets designers and architects). Work on text, manufactures a real space. Participants split up into three/four mixed groups. They have five days for discussion; each group has to transform the space with, wood, paper , paintings, photos or videos to present a short play. Each gro andup is assisted by the other groups.
Barcelona	<u>May 2006</u>	A 6 day workshop for young architects from South America and Spain « How to conceive a theatre today ».
Roumania	<u>May/June 2006</u>	" All simplicity is very sophisticate ". Workshop (6 daylong) with 50/60 students and young professional directors, sets designers and architects). Work on text, manufactures a real space. Participants split up into

Fontainebleau	<u>July 2006</u>	three/four mixed groups. They have five days for discussion; each group has to transform the space with, wood, paper , paintings, photos or videos to present a short play. Each group is assisted by the other groups. Fontainebleau Art School – One week workshop in Fontainebleau castle, with architecture students from USA.
Spoletto	<u>July/August 2006</u>	« The place of the space in work of P. Brook ». Workshop (5 daylong) with young directors from U.S.A. in La MaMa Umbria.
Calcutta	<u>September 2006</u>	“ All simplicity is very sophisticate ”. Workshop (6 daylong) with 50/60 students and young professional directors, sets designers and architects). Work on text, manufactures a real space. Participants split up into three/four mixed groups. They have five days for discussion; each group has to transform the space with, wood, paper , paintings, photos or videos to present a short play. Each group is assisted by the other groups.
Madrid	<u>January 2007</u>	« El espacio teatral en el trabajo de P. Brook ». Workshop (5 daylong) with 40 student actors. Theoretical and practical work about visibility, acoustics, and the presence in theatres. Visits to spaces and theatres.
Murcia	<u>February 2007</u>	“ All simplicity is very sophisticate ”. Workshop (6 daylong) with 50/60 students and young professional directors, sets designers and architects). Work on text, manufactures a real space. Participants split up into three/four mixed groups. They have five days for discussion; each group has to transform the space with, wood, paper , paintings, photos or videos to present a short play. Each group is assisted by the other groups.
Pistoia	<u>November 2006</u>	“ All simplicity is very sophisticate ”. Workshop (6 daylong) with 50/60 students and young professional directors, sets designers and architects).
Antwerpe	<u>January 2006</u>	“ <i>Theatre is time and movement</i> ” – One week workshop at Antwerp Design Seminars & Lectures in Higher institute of Architectural Sciences Henry Van de Velde .
High Wycombe	<u>March 2007</u>	Workshop at High Wycombe University. Direction, set and music of the end of Bacchantes by Euripide in 3 hours.
Avignon	<u>March 2007</u>	Workshops at I.S.T.S. for Technical Directors. 2 days workshop to imagine transforming the church of La Chartreuse into a Theatre.
Roumania	<u>May/June 2007</u>	“ Un Théâtre pour demain ”. Workshop (6 daylong) with 50/60 students and young professional directors, sets designers and architects).
Prague	<u>June 2007</u>	“ All simplicity is very sophisticate ”. Workshop (6 daylong) with 50/60 students and young professional directors, sets designers and architects). Work on text, manufactures a real space. Participants split up into three/four mixed groups. They have five days for discussion; each group has to transform the space with, wood, paper , paintings, photos or videos to present a short play. Each group is assisted by the other groups.
Fontainebleau	<u>July 2007</u>	2 nd workshop “ All simplicity is very sophisticate ”. Workshop (6 daylong) with 50/60 students and young professional directors, sets designers and architects). Work on text, manufactures a real space. Participants split up into three/four mixed groups. They have five days for discussion; each group has to transform the space with, wood, paper , paintings, photos or videos to present a short play. Each group is assisted by the other groups. Fontainebleau Art School – One week workshop in Fontainebleau castle, with architecture students from USA.

CONFERENCES

From 2000

2001 Jerusalem

Conference at Jerusalem University “*A space for Peter Brook*”.

2001 New York

Conferences at Columbia University, Fordham School and SUNY University NY state.

2001 Avignon

Conferences at I.S.T.S.

2002 Avignon

Conferences at I.S.T.S.

	President of jury : promotion des director's techniques 2002.
<u>2002 Barcelona</u>	Several conferences at the University of Cataluna.
<u>2002 London</u>	"Do found spaces offer creative freedom" and "The role of the consultant", Theatre Engineering and Architecture International symposium in London. (Conferences published).
<u>2002 Dublin</u>	Symposium "Witch Theatre today".
<u>2002 Montréal</u>	Conferences at McGill University and Université du Québec.
<u>2003 Lisbon</u>	« After the Masters what ? » public debate with: L. Pasqual, M. Simonot, E. Vasques, L.M. Cintrat, J. Benite. (Debates published).
<u>2003 Barcelona</u>	Conference at the Architecture school.
<u>2003 Dublin</u>	Several conferences at the Architecture University of Cataluna.
<u>2003 Avignon</u>	Conference and discussion about the theatre space today.
<u>2003 Montréal</u>	Conferences at I.S.T.S.
<u>2003 Hengelo (Holande)</u>	Theatre school.
<u>2003 New york</u>	Jury for the OISTAT architecture competition 2003. Exhibitions in Prague.
<u>2003 Prague</u>	Conference at SUNY N.Y. State University and Columbia University in New York.
<u>2003 Antwerp</u>	Opening conference at the quadrennial of OISTAT international congress.
<u>2004 Barcelona</u>	Conference for actors, directors, designers, technicians from the broader theatre field in Belgium a Holland and scenography academies.
<u>2004 Verdal (Norway)</u>	Conferences at the University of Cataluna.
<u>2004 Fontainebleau</u>	Conference in theatre school april 2004.
<u>2004 Taiwan</u>	Lecture and jury for young American Architects.
<u>2004 Reggio Emilia</u>	Lecture at OISTAT World congress meeting.
<u>2005 Toronto</u>	Debat
	Keynote Adress at 2005 OISTAT World congress meeting
<u>2005 New York</u>	Conferences at the USITT :
<u>2005 Porto</u>	- Creating the Scenic World of Peter Brook,
<u>2005 Lisboa</u>	- Breaking the proscenium,
<u>2005 Sao Paolo</u>	- Collaboration in Lighting design an international View,
<u>2005 Rio de Janeiro</u>	- J-G. Lecat bring students into his open circle.
<u>2005 Reggio Emilia</u>	Conference at New York University.
<u>2005 Avignon</u>	Conference about What to do with Theatre architecture from the past in February.
<u>2005 Barcelona</u>	Conference at Architecture University.
<u>2006 San Francisco</u>	Conference at FNAC.
<u>2006 San Diego</u>	Conference at Alliance Française.
<u>2006 Toledo</u>	Conference public "Peter Brook spaces".
<u>2006 Yale</u>	Debat at
<u>2006 New York</u>	President of Jury.
<u>2006 New Palz</u>	Conference about the restauration of theatre.
<u>2006 Helsinky</u>	Conferences university "Creating the Scenic World of Peter Brook".
<u>2005 Cardiff</u>	Conferences university "Creating the Scenic World of Peter Brook".
<u>2006 Calcutta</u>	Conferences university "Creating the Scenic World of Peter Brook".
<u>2006 Seoul</u>	Conferences university "Creating the Scenic World of Peter Brook".
	Conference French Institut "Peter Brook spaces".
	Conference at Theatre University.
	Conference public "Peter Brook spaces".
	Conference public "Peter Brook spaces".
	Keynote Adress at 2005 OISTAT World congress
	Conferences university "Creating the Scenic World of Peter Brook".

2007 New York

2007 Cardiff

2007 High Wycombe

2007 London

Conference at New York University design department.

Conference at Theatre University.

Conference at Theatre University." *The Sacret in Space*".

Judge at Lindbury Biennial prize for stage design

PUBLICATIONS

"The Open Circle" A. Todd - J.G. Lecat – *Faber and Faber London*.

"El Circulo Abierto" A. Todd - J.G. Lecat - *Alba editorial, s.l.u – Barcelona*.

"The Open Circle" A. Todd - J.G. Lecat - *New York*.

"Peter Brook" (page) Theater als Reise zum Menschen – Herausgegeben von Olivier Ortolani
Alexander Verlag Berlin

"P. Brook - O. Krejca" (page) Les voies de la Création théâtrale – C.N.R.S.

"ILAUD – 1997 N°1" (page 102) L'Architecture et le Théâtre - Territory and identity

International Laboratory of Architecture & Urban Design – Maggioli Editore Santarcangelo di Romagna

"ILAUD – 1998 N°2" (page) A Visit to the Venice Arsenal - The edge of the Arsenal

International Laboratory of Architecture & Urban Design – Maggioli Editore Santarcangelo di Romagna

"Actores N°59 - 2000" (page 60) Revista de la Union de Actores - Madrid

"Theatre Engineering and Architecture – volume 2 - 2002" (page AP 6) Do found spaces offer
artistic freedom – Architecture and Planning – Richard Brett - Theatrical Events Ltd

"Actores N°71 - 2003" (page 31) Revista de la Union de Actores - Madrid

"BTR - sonderheft 2003" (page 96) Der Schauspieler im Mittelpunkt

Zeitschrift Fur Veranstaltungstechnik - Friedrich Berlin verlag

"BTR - 06 / 200" (page 25) Der Offene Kreis

Zeitschrift Fur Veranstaltungstechnik – Friedrich Berlin verlag

"Theatre N°35 : 3 - 2005" (page 135) Real Estate and Theatre Space in New York –

New York then/New York now – Yale repertory Theatre – Yale School of Drama - Duke

"BTR - sonderband 2005" (page 12) Peter brook zum 80sten

Zeitschrift Fur Veranstaltungstechnik – Friedrich Berlin verlag

"Proscenium N°36 - 2005" (page 5) Lege ruimte wil niet zeggen dat er niets is...

vzw BASTT Azalealaan 30 B.1030 Brussel

"Luz & Cena N°74 - sept 2005" (page 14) Espaço cênico –

"AS"

argentine

Helsinki

OISTAT

Seoul

Reggio Emilia

"Theatre Engineering and Architecture – volume 2 - 2007" (page AP 6) Do found spaces offer
artistic freedom – Architecture and Planning – Richard Brett - Theatrical Events Ltd

黎煥雄 (工作坊指導老師)

長期主導河左岸劇團，開發詩化意象劇場的美學風格。1997 年與紀蔚然、李永萍、魏瑛娟、周慧玲等人合組創作社劇團，擔任《夜夜夜麻》、《一張床四人睡》的導演工作，投身專業劇場的全新領域，均成功地引起熱烈迴響。1998 年重返河左岸劇團，推出《虛構飛行》、《星之暗湧 2000》等作品，其中《星之暗湧 2000》獲選為中國時報娛樂週報年度十大表演藝術類作品。在劇場之外，他同時是一位資深的音樂行銷企劃專才以及文字工作者，曾任職 EMI 唱片公司國外處資深經理，主要代表製作作品包括胡乃元《純真年代》、《無伴奏風景》、幾米《地下鐵》《向左走向右走》音樂專輯等。文字作品出版則包括詩集《寂寞之城》。

孫麗翠(工作坊指導老師)

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上 默劇團團長，畢業於國立藝專影劇科，八零年代赴法向賈克樂寇、Etienne De Croux 學習，隨後於馬歇馬叟法國巴黎市立默劇學校專研默劇，並接受義大利喜劇、黑色喜劇、小丑、默劇、仿劇、悲劇、面具等歐洲傳統及創新劇場表演訓練。1997 隨法國前衛導演培松地 (Francois Presenti) 及其盲點劇團赴馬賽和史特拉斯堡演出。編導魅登峰「鳳凰于飛」，參加台南全國文藝季在台南孔廟前公演，並負責舞台設計；1996 匯集經驗，創新劇場演員訓練方法，曾任教於台東劇團、南風劇團、辣媽媽劇團、並將重心移向南台灣，培訓屏東「黑珍珠劇團」，編導籌畫屏東市全國區運的街頭演出。2000 年成立 上 默劇團，以在台灣紮根，推動劇場肢體美學為宗旨，接獲無數表演邀請，並於 2004 年至 2007 年間在亞維儂藝術節、比利時默劇藝術節、西班牙默劇藝術節、及英國倫敦等地巡演。

郭文泰 (工作坊指導老師)

美國西北大學表演研究博士。曾先後於新加坡、日本、澳門、台灣、法國與美國執導演出。至今已編創了廿多部作品，包括近期的《變成雲的男人》、《爆米香》、

《羅伯威爾森的生平時代》、《C A Tinquero(1902-1975):劇場集錦》及《未來主義者的食譜》等。曾榮獲 Puffin 基金會、Gunk 基金會及跨領域藝術中心(Center for Interdisciplinary Research in the Arts)的創作獎助金，並策劃「第一屆波士頓台灣實驗劇場節」、2003 誠品戲劇節「一個舞台，四齣戲」。曾任教於美國西北大學、台北藝術大學、美國沃斯特州立大學、科羅拉多大學國際學院台灣部、美國塔夫大學，目前任教於實踐大學媒體傳達設計系及研究所。

杜思慧 (工作坊指導老師)

國立藝術學院戲劇系畢業，美國紐約 Sarah Lawrence College 表演藝術碩士。1994-1995 年間擔任「1995 年台北國際偶戲節」之執行製作後赴美留學，在美求學期間不斷參與演出，並發表個人編導作品，1997-1998 年間擔任紐約表演空間 122 劇場 (Performance Space 122) 的劇場經理，98 年返國後陸續發表了《一二三不曲》、《異境末日》、《一人份的早餐》、《你正百無聊賴我正美麗》、《島語錄一人輕歌劇》等劇場作品，出版有《一人份的早餐》、《島語錄一人輕歌劇》劇本集。1999 年獲國家文化藝術基金會補助赴紐約演出個人作品《Sleepless Nights》，深受好評。2001 年獲英國文化協會藝術年獎「劇場類藝術總監」赴倫敦研習，2004 年台北國際藝術村「澳洲文學類」出訪藝術家，2006 年國際小劇場藝術節藝術總監。目前除專職劇場工作也任教於台北藝術大學戲劇系等。