



8213
PHYSICAL DANCE THEATRE



無國界：我的天堂 / Boundless : My Bliss



8213肢體舞蹈劇場 2008最新製作

8213 Physical Dance Theatre 2008 New Performance

台北
Taipei

牯嶺街小劇場

Guling street Avant-Garde Theatre

2008/09/18-20 19:30

2008/09/20-21 14:30

※ 09/20 下午場演後座談

Q & A session after the noon show

桃園

Tao Yuan

桃園演藝廳

TaoYuan Performing Arts Hall

2008/09/26 19:30

新竹

Hsin Chu

鐵屋頂劇場

Iron-Roof Theatre

2008/09/27 19:30

※ 演後座談

Q & A session after the show

為什麼取名叫8213

總是在說起團名的時候被問起：「為什麼要叫做8213？」

其實，環視我們的日常生活，不知不覺地，許許多多數字的組合已經左右著我們的思考，911、921、台北101...

而8213肢體舞蹈劇場期許如同數字不同的組合，產生出新的概念、衝撞出新的定義

8 橫擺則是數學符號 ∞ ，亦等於無限大的意思，正如同我們的期許

8213數字之所以被聚集 或許是巧合 或許是好看 或許是好聽 也或許 期待大家來賦予它意義

Why named it 8213

There are a lot of number combinations that are attached to certain personal feelings or worldwide events. These numbers slowly break in to our mind and thought and inspire new meaning, for example: 911, 921, Taipei 101...

8213 Physical Dance Theatre hopes that using different number combinations will bring forth new concepts and will explore the possibilities of new definitions by attaching numbers to meaning and also while leaving space for the audience to attach their own personal feelings to numbers.

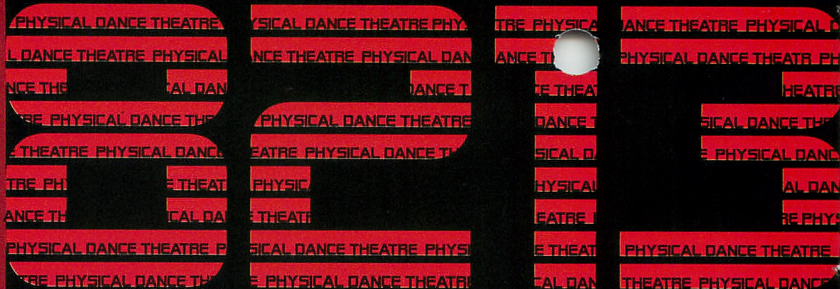
"8" is a math symbol that when put transversely means infinity, a symbol with many meanings.

8213 may only be a group of numbers without any meaning, it may sound good, it may look good within the combination, but beyond these superficial reasons, we hope 8213 will be beyond our expectations.

8213肢體舞蹈劇場

8213肢體舞蹈劇場正式成立於2006年，在藝術總監孫悅泰號召領軍下，集合藝文各界朋友而成立。由於創作理念新穎不凡，8213肢體舞蹈劇場成立之初立刻獲得各方矚目，於2006、2007連續兩年獲邀參加台北藝術節演出，創團作品《三氯乙烷釋放體》入選2006年第五屆台新藝術獎年度十大表演藝術。2007年9月再次獲台新銀行文化藝術基金會專案贊助製作《反影》，於新竹演出。同年10月8213團隊參加世紀當代舞團所主辦之《歡迎光臨永康藝族》，跨界演出並獲得熱烈迴響。2008年5月聯合台灣、法國、美國、英國、葡萄牙等國舞者於巴黎Micadanses舞蹈中心發表跨國製作《法國麵包》。同年7月再赴法國參加亞維儂Off藝術節演出之唯一台灣舞蹈團隊。

8213 Physical Dance Theatre was founded by Chuo-Tai Sun, who has devoted years toward revolutionizing performance art in Taiwan. The first production of 8213 "CH3CCI3 Releaser" went on to win an award as one of the top ten performance pieces of the year at the prestigious Taishin Arts Ceremony in 2006. And in 2007, 8213 was supported by Taishin Bank Foundation for the Arts and Cultures for the piece "Reflection" in Hsin Chu, and also participated in the show "Welcome: Flashmob to Yongkang Street" which was planned by Century Contemporary Dance Company in Taipei. On May, 2008, 8213 worked with dancers from five different countries for the piece "La Baguette" at Micadanses in Paris, France. In the same year, 8213 was also subsidized by the Councils Cultural Affairs of Taiwan to re-perform "CH3CCI3 Releaser" in the Avignon Off Festival 2008.



舞團宗旨 Our Mission

開創舞蹈劇場新衝突，將身體作為引爆點；並擁抱戲劇、音樂、美術等所有不同元素的擦撞，從不對稱中尋找出平衡點，碰撞出8213獨特的「中體西用」新台式舞風。擁抱台灣，放眼世界，8213肢體舞蹈劇場積極豐富台灣表演藝術生態，常邀請國外藝術家來台以舞會友，跳脫語言框架，活躍8213肢體舞蹈劇場創立精神。

8213 Physical Dance Theatre responds to conflicts that arise when dance and drama combine, and the members use their bodies to find a balance between the two mediums. The company embraces music, visual arts, drama and dance as various elements that can be utilized to express multiple concepts.

And through gathered experiences from living and travelling across four continents, this experimental company seeks to explore the possibilities of artistic expression through movement in various settings.



無國界：我的天堂 / **Boundless**：My Bliss





藝術總監、編舞家、影像設計暨舞者／孫悅泰
Art Director, Choreographer, Video Art Designer
& Dancer／Chuo-Tai Sun

國立藝術學院舞蹈系畢

悅泰是位全方位的舞蹈工作者，涉獵範圍包含了編舞、表演、教學等等。在舞蹈路途上悅泰具備有完整豐富的學經歷。

在擔任舞者一職上，曾在國內多個知名舞團擔任舞者多年，包括舞蹈空間、光環舞集、世紀當代舞團、太古踏舞團、影舞集、水影舞集等。

在編舞創作上，從學生時代即開始嘗試創作，十二年來，持續每年皆有作品公開發表。作品曾入選國內外各式舞展，例如多次入選兩廳院主辦之舞展。

教學方面上，京劇基本動作，現代舞蹈，兒童肢體開發為主要教學強項，亦有十年以上的教學經驗。

悅泰向來勇於嘗試，至今仍然不斷試著找尋不同領域的刺激，其創作仍保有豐富的想像空間以及實驗爆發力。

Mr. Sun was born into a long line of Chinese Opera actors and hopes to use his personal history to create a bridge between Asian aesthetics and the aesthetics of performances he has witnessed on his various travels to the West. Mr. Sun continues to teach, choreograph and dance for numerous local dance companies and studios around Taiwan, such as Century Contemporary Dance Company, Dance Forum, Wan-Zhu Dance Company, Lin-Long Dance Company, Taipei Dance Circle and Shui-Yi Dance Company. Recently, Mr. Sun has received funding from the Council for Cultural Affairs in Taiwan for a residency at the Cite Internationale de Arts in Paris.

8213與孫悅泰編創經歷：

2008年

9月台北、桃園、新竹三地推出新製作《無國界：我的天堂》，特別邀請台灣新生代劇場導

演張育嘉及美國、德國、台灣舞者共同合作

8月孫悅泰獲選兩廳院主辦之「舞蹈煉金篇」編創舞作《收驚》

7月舞團獲文建會專案贊助，赴法國亞維儂off藝術節演出24天24場次

6月孫悅泰獲姚淑芬老師邀請為世紀當代舞蹈團編創舞作《三明治》

5月舞團於法國巴黎Micadanses舞蹈中心發表製作《法國麵包》，結合台灣、美國、法國、

葡萄牙、英國等多國舞者與當地爵士樂團製作演出

2007年

孫悅泰獲選文建會《2007表演視覺藝術人才》，赴法國巴黎西帖藝術村駐村

舞團獲得《台新藝術獎十大入圍專案贊助計畫》製作《反影》演出

舞團連續兩年(2007、2006)獲邀參加台北藝術節演出

2006年

創團製作《三氯乙烷釋放體》入圍第五屆台新藝術獎年度十大表演藝術節目

孫悅泰獲選台北國際藝術村出訪藝術家赴美國科羅拉多學院交換計畫

7月正式成立《8213肢體舞蹈劇場》

2005年

獲邀參加『2005小亞細亞舞蹈網絡』並於日本、韓國、香港、新加坡以及台灣演出

參加新竹頑菰舞集《風中的培養皿》編舞暨演出

獲選國藝會主辦之第二屆青創會青年創作人才代表工作坊結業，發表創作《放下· Cross》

頗受好評

2003年

入選兩廳院主辦之「新點子舞展」個人組編創實驗性強烈小品《8》

擔任新竹「頑菰舞集」編舞者，創作《錯置時空開心門》

2002年

入選狂想年代舞創坊暨參加結業演出編創《哇哩勒...球掉了嗎?》

獲邀參加第八屆皇冠藝術節與劇場導演符宏征編作《情愛復興》

2001年

獲選「2001狂想年代舞展」編創舞作《下一站□□》

1996年

獲選國立藝術學院舞蹈系主辦之「新生代舞展」編創生平第一支舞作《交集》

Choreography and performances bio:

Year 2008

September, Choreography, "Boundless: My Bliss", 8213 Physical Dance Theatre.

August, Choreography, "Shou-Jing", at National Chang Kai Shek Cultural Center.

July, Choreography, "CH3CCL3 Releaser", re-performed in the Avignon Off Festival in French.

June, Choreography, "Sandwich", Century Contemporary Dance Company.

May, Choreography, "La Baguette", at Micadanses in Paris, France.

Year 2007

October, Choreographed two pieces for the experimental dance festival in Taipei, Taiwan.

February, Choreography, "Love Suspended", at the Pikes Peak Arts Center in Colorado Springs, Colorado.

Year 2006

October, Choreography, "CH3CCL3 Releaser", for the 8th Asia Arts Festival in Taipei, Taiwan.

July, Choreography, "In and Out", for the Taipei Artist Village.

Year 2005

Invited to participate 『2005 the Little Asia Dance Exchange Network』 with solo piece "Betray my body memory".

Worked with Wan-Zhu Dance Company as a choreographer and created "container in the wind".

Presented the piece "Cross" with multimedia projector effect in Young Artists Club was held by National Culture and Arts Foundation.

Year 2003

"8" Chosen by The National Chang Kai Shek Cultural Center as an individually experimental arts piece.

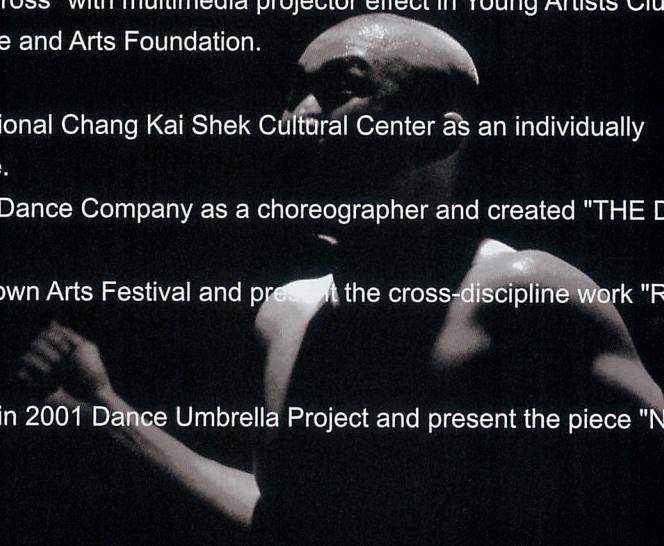
Worked with Wan-Zhu Dance Company as a choreographer and created "THE DOOR".

Year 2002

Participated the 8th Crown Arts Festival and presented the cross-discipline work "Rebirth Love".

Year 2001

Selected to participate in 2001 Dance Umbrella Project and present the piece "Next stop □□".





編導暨製作人／張育嘉

Director, Scriptwriter, Producer／Jocelyn Chang

台北藝術大學戲劇系碩士班畢、國立台灣藝術大學戲劇系畢

碩士論文：《表演者的秘密：尤金諾巴巴及其劇場人類學研究》

張育嘉是劇場界少數同時具編、導、演能力的新一代年輕女性創作者。因對於劇場的敏銳度和優秀的組織能力，也長受各大小劇場演出或藝術節邀請出任製作人。

對於「人」的相關事物有著無比的興趣，因此畢業論文選擇以「劇場人類學」為研究，創作作品也擅長處理細膩的情感。去年畢業的她現在全心全意投入創作工作，並立志連結各類藝術家，結合在劇場創作上，希望能夠實踐劇場回歸「人」本，讓音樂舞蹈與劇場融合。

Jocelyn Chang got her master's degree based on her thesis, "The Secret Art of the Performer: A Study of Eugenio Barba and His Theatre Anthropology," from the Graduate School of Theatre Studies at Taipei National University of the Arts.

Jocelyn Chang is in the minority in the theatre field in Taiwan because she acts, directs, writes, and produces. Her creations are always unique and showcase her creativity. Due to her ability to pinpoint and coordinate other performers' strengths and abilities, she is always sought out by other theatre companies for their productions.

Jocelyn Chang has always been intrigued by the human race, which is why she studied and completed her master's thesis in Theatre Anthropology. Since she believes that music, dance and drama together have been the bases for the arts, she hopes to remerge all three in future theatrical performances. As a result, she is currently cooperating and collaborating with artists from various disciplines.

近期經歷：

2008

魏海敏古典劇場「大師經典。極致綻放」宣傳統籌

《劇場關鍵字》特約作者

世紀當代舞團《三十型男之同床異夢》戲劇指導

東模特兒經紀公司戲劇訓練老師

唱片製作人李正帆「二月三十一 我將離開你」專輯發表會默劇導演、

主打歌「二月三十一」MV劇中戲導演

2007

對·面劇坊創團作《PAPA》製作人

前進下一波劇團《太平洋瘋人院》製作人

2006

台北藝術大學畢業製作《愛情遊戲》劇本改編、導演

動見体劇團《道德神經---光之戲謔曲》香港巡演 製作人

(應香港牛棚戲劇節之邀，符宏征導演)

冬夜旅人劇社《危險關係四重奏》演員

牯嶺街實驗劇場【新潮實驗室】系列《模擬市民四章》演員

Director, producer and performances bio:

2008 PR Coordinator, four pieces of Chinese opera of Hai-Min Wei.

2008 Performing Director, "Taste of the Thirty", Century Contemporary Dance Company.

2007 Producer, "PAPA", Vis-a-Vie Theatre

2007 Producer, "Madhouse of the Pacific Ocean", Toward Nextwave Theatre Group.

2006 Director and adapt script, "Love Game", Graduation Production in TNUA.

2006 Producer, "Aperture Diving", Autumn Festival of Cattle Depot Artist Village in Hong Kong.

2006 Actress, "Quartet"(Heiner Muller), No.1 Production of A Traveler In Winter Night Theatre Group.

2006 Performer, "Four Chapters of imitative citizens", Guling St. Avant Garde Theatre.

跨界合作 充滿刺激與挑戰

為了尋找共識 必須溝通協調後再溝通協調

創作過程中

可以感覺到作品本身是有其自主性

有時創作者只需聆聽而已！

雖然很有壓力 但是 我很享受進劇場排練的每一天

看著舞者專注的眼神 讓我忘卻了所有的疲憊與煎熬

我想我是幸運的

這次製作演出 讓我學會了謙卑 感謝大家！

這一趟意想不到的旅程

導演暨編劇 張育嘉

籌備這個演出整整一年，一開始構想來自於語言不能溝通。但對我而言，有一些主題是可以跨越國籍和語言的；與舞蹈合作也是個新鮮的嘗試，最先體會到的就是思考方式的不同。而舞蹈與戲劇最大的差別即在於語言/文本。

一開始，我以為終於可以不需要文本來做點什麼，所以只擬了一個結構大綱。但後來悅泰希望我能寫一個劇本，再透過劇本轉化成為意象，這樣的合作方式倒是一開始沒有料想到的。因此我從一個限定的空間（一個逃亡的聚集所）開始，設計了六個不同類型的人物提供舞者自由發揮：一個內在缺乏自信外表卻驕傲的女人、一個擁抱翠綠盆栽呵護內在在世界多外在的人、一個永遠無法直走直視他人的女人、一個到處破壞試圖引人注意的小女孩、一個拒人於千里之外的跛腳男、一個埋首在文字世界的人。六個人手持通行證護照逃到「天堂」這個庇護所所引發一連串的事件。當然，這六個形象並不代表所有類型的人，每個人對於他們逃生的救命護照態度不同，但是他們唯一的共通點卻是：儘管共處一室卻無法相處，每個人內心都隱藏著自己的恐懼。像是通訊媒介發達的現在，大家更不懂如何溝通一樣。此外我也試圖想突顯每個人對同一件事情有不同的態度：我們認為快樂的事情，對別人卻好像是地獄般的痛苦。

參與排練的過程中，每個舞者會發展出屬於他們的一套解讀模式十分有趣。儘管最後因為編舞家的特色使得發展出來的創作已脫離了原劇本的主題架構，也不斷丟出其他不在計畫中的想法（例如：影像），但我依然期待最後激盪出的火花。最後，衷心感謝所有參與製作的伙伴。謝謝你們！

我們依賴語言與他人溝通，然而人和人的誤會也來自於語言。與最親密的人說話，與朋友說話，與同事說話，與陌生人說話。我們用我們所知道的符號與聲音，傳達心中所想要表達的事情。「語言」成了溝通的工具。如果沒有了語言，又或者我們的語言不同，該如何溝通呢？

法國哲人沙特曾說：「語言無法溝通。」意指在語言的底層，還賦有不同的潛台詞。語言的溝通不只是字面上的意義，更牽涉語言背後不同的交集。這也是造成為什麼與人溝通時，常常會產生誤會的原因。

回歸到最原始的語言，沒有文字的世界，其實剩的只有聲音和肢體的表現。然而弔詭的是，因為不同的文化背景，肢體也會有不同的符號。而「聲音」，才是最直接的表達。快樂或痛苦、悲傷或興奮，輕輕的吟唱或輕嘆，成了訴諸情緒會簡單的方法。

8213舞蹈劇場藝術總監孫悅泰多年來遊走於台灣、美國、法國，深深體會到在不同的國家裡，所產生語言的隔閡，卻相反地，也因此交到更多異國的朋友。孫悅泰說：「無國界計畫來至於我這幾年出國駐村的經驗的反芻，語言的隔閡導致不同民族之間的距離加大但是相同語言的人與人之間有時也是無法溝通，有感於語言的距離，身為舞蹈工作者的我隨即想到用身體作為媒介我亦相信舞蹈是可以像是音樂一樣的無國界可以悠游於世界當中。」從美國返國後的孫悅泰隨即投入「無國界」的計畫工作，在95年香港的牛棚藝術節的演出，與許多戲劇工作者合作，首次嘗試了戲劇的跨界表演。也在創團作的演出《三氯乙烷釋放體》中，邀請劇場導演符宏征共同創作，並入圍當年台新藝術獎的十大演出之一，成為唯一入圍的舞蹈團體。孫悅泰並不因此而自滿，他認為表演藝術的跨界演出已成一種勢在必行的新潮流。多年遊走他國的經驗，成了他很好的素材。

在香港演出時，認識了當時的製作人張育嘉。從小學舞、學音樂的她最後卻走上戲劇一途，對於表演藝術她有不同的看法：「我覺得表演藝術不該被分類，在Eugenio Barba的劇場人類學裡頭，他將表演分為南極表演和北極表演，北極表演是所謂經過程式化的表演，它們具有悠久的歷史和傳統，卻也限定了許多框架難以跳脫。而南極表演則代表著相反地類型，自由多變化，卻需要好幾倍的時間去摸索。」對於跨界合作，張育嘉表示十分的有興趣。這也開啟了兩位合作的機緣。2007年才從研究所畢業的張育嘉，經過多年小劇場編導演的粹煉，也投入這次「無國界」的創作，希望透過她細膩的女性思維，與陽剛氣息濃厚的孫悅泰激盪出新的火花。

Background:

If people couldn't communicate using words, what would they do?

People communicate with other people using language. However, many misunderstandings between people also come from language. Language is the tool of communication: talking to relatives, lovers, friends, colleagues, strangers, and so on. People use the languages they know to express what they have in mind. If there were no languages or different languages, how could people communicate with others? Jean-Paul Sartre, a French philosopher, believed that it was impossible to communicate by language. That is to say, linguistic communication is much more than just the meaning of the words. It is about the cultural differences, which cause the misunderstandings between people.

People's voices and bodies are the only tools they have to express themselves without any linguistic systems. However, different body languages are stemmed from different cultures. Sounds, such as sobs and whimpers, are the most direct forms of expression and the easiest way to express one's feelings.

Chuo-Tai Sun, the artistic director of 8213 Physical Dance Theatre, has traveled in Taiwan, the United States and France recently and has experienced linguistic barriers. During his travels, he also made many foreign friends. He said, "I came up with the blueprint for this project from my experiences traveling around these years. I found that linguistic barriers widen the gaps between different races. On the other hand, even people who use the same linguistic system sometimes cannot communicate with each other. As a dance choreographer, I believe that dance and music can break linguistic barriers." Thus, soon after he returned from the United States, he explored this idea. In the 2006 Cattle Depot Festival in Hong Kong, Mr. Sun began working and cooperating with professionals outside the dance field. After the festival, he invited a theatre director, Hong-Zheng Fu, to participate in "CH3CCL3 Releaser" which was the first performance of the 8213 Physical Dance Theatre and a top 10 nominee of the 5th Taishin Performing Arts Award. However, after the performance, Mr. Sun felt this idea hadn't been fully explored and that more cross-disciplinary performances were needed. In Hong Kong, he met Jocelyn Chang, who was a producer in the festival. She has always been very interested in cross-disciplinary collaborations. She had learned dance and music when she was in her teens, but changed direction and entered drama. She got her master's degree in Drama in 2007 and has been a theatre director for several years. She feels that performing arts should not be classified. She said, "A theatre anthropologist,

Eugenio Barba, used the terms "North Pole" and "South Pole" to separate different types of performances. "North Pole" describes conventional performances, which are historical, traditional and conservative. On the contrary, "South Pole" represents non-conventional performances, which allow for more improvisations and variations, and which requires more thought and exploration from the creators."

The creation of "Boundless: My Bliss" combines the feminine sensitivities of Jocelyn Chang with the masculine strengths of Chuo-Tai Sun in hopes of inspiring a new performance experience.

創作構想： 不同國籍不同語言的人遇在一起，會撞擊出什麼火花？

身體是心靈的反射體。語體語言是無法欺騙。我們的身體具有記憶，就像我們的大腦一樣。用身體溝通是我們人類最基本的能力。由於社會進化演變，人們越來越遺忘身體本身所具備的溝通能力，每個人的身體本身都具備有獨特強大的能量 一旦被開啟，每個人的生命皆將會被改變。

我們試圖從生活當中去尋找阻礙語言溝通的辦法，因此我們找來德籍、美籍以及台灣的舞者共同合作。此外，我們也請到波蘭籍旅美音樂家與台灣本土的音樂設計共同為「無國界」創作音樂。我們希望從不同的文化背景，找出共同的溝通脈絡。

不同國籍的藝術家合作，在工作過程中，本來就會遇到溝通的問題。這也是「無國界」企圖去實驗的地方：面對不同語言的藝術家，彼此該如何激盪？

此外，我們以「暴力」作為反諷的方式。所謂「暴力」並不一定是指肢體上的暴力，語言的暴力、情感的暴力，只要出現壓迫者與被壓迫者的關係，暴力就因應而生。結合戲劇手法，希望打破舞蹈給人框架或距離感的印象，將舞蹈訴諸於「表達」而非「表現」。讓「無國界」溝通無效的意念可以更完整的傳達。

Concept:

What happens when artists from different countries cooperate together?

The body is a reflection of the mind, and it never lies. The body can memorize just like the brain. It is a basic human ability for people to communicate with others by using body language. However, the more progressive society becomes, the less body language is used. If the bodies capabilities were developed, everyone's life would change.

We, the members of 8213 Physical Dance Theatre, have cooperated with German and American dancers to find out ways to break linguistic barriers. We have also invited Polish and Taiwanese musicians to compose and arrange the music and sound effects for "Boundless: My Bliss". We have confronted the problem of linguistic barriers, and we hope to establish a universal form of communication with artists from different countries.

In addition, we hope to break down the imaginary barrier between the dance and the audiences' difficulties with understanding the dance's meaning. We have tried to do this by combining dance with dramatic techniques. For example, we have used different forms of violence, such as force, language and emotion, to achieve one's bliss. Through these dramatic techniques, audiences are better able to understand the dance meaning than through the dance alone.

舞者／薛欣宜

Dancer／Hsin-Yi Hsueh

現就讀於臺北體育學院舞蹈研究所，國立藝術學院舞蹈系畢業

擁有專業舞蹈訓練背景的欣宜，現從事表演、教育與行政等多面向舞蹈工作；並擔任國立戲曲學院民俗技藝系肢體開發教師、竹北高中舞蹈班現代舞教師、舞藝舞蹈中心現代舞教師。

近期表演作品包括：2008北海道札幌 YOSAKOI祭典；2007第六屆第六種官能表演藝術祭《邊緣·遨遊》；2006組合語言舞團《北極光》；2005全國表演藝術博覽會組合語言舞團《禮物》；2004組合語言舞團《東方驚豔》紐約國際藝術節、愛丁堡藝穗節演出等。

欣宜覺得不同國籍舞者的合作，除了不同國情、語言、和文化，會激發出許多火花之外；她也透過外籍舞者的肢體、聲音、表情，觀察到與台灣舞者相當不同的表演面向。



Hsueh is a professional dancer who holds a good dancing training background and now she is step into the field of performing, education and administration which is connected to dance. She has worked with many different dance companies and travelled to New York and Edinburgh for dance performances. She observed that foreign dancers and Taiwan dancers have very big different performing styles, and at the same time, she felt that worked with people who have different languages and cultures is challenging, but for sure the performance is going to be more interesting.

舞者／陳星合

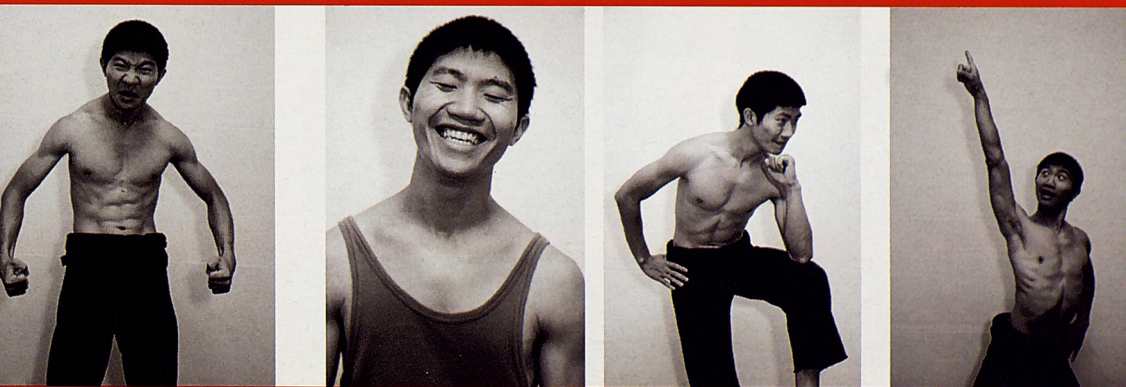
Dancer／Xing-He Chen

台灣藝術大學舞蹈系、國立國光劇藝實驗學校畢業

集舞蹈、京劇、雜耍、體操、特技等各種才華於一身的星合，擁有令人欣羨的肢體運動能力，曾多次榮獲大專院校體操錦標賽大男乙組個人地板項目第一名。

星合的國內外表演經驗豐富，2004年曾甄選入優劇場成為青年團員、隨團赴歐演出；2006年並曾通過太陽馬戲團在台舉辦的甄選活動。

近期舞蹈演出經歷：2007年兩廳院廣場藝術節戶外舞台演出、世紀當代舞團《永康快閃》、陳武康改編作品《仙女們》；2006年世紀當代舞團《大四喜》、台藝大舞蹈系芭蕾舞年度公演《柯碧莉亞》等。



Xing-He Chen, who has auditioned and was accepted into Cirque du Soleil, combines skills from dance, Chinese opera, acrobatics and juggling.

From the beginning, Chen thought he will do more acrobatic and juggling in this play, finally he found out that he has to do the dance part only. And he is really looking forward to this production.

舞者 Dancer/Casey E.H Avaunt (USA)

美國科羅拉多學院畢業，主修戲劇與舞蹈

Casey在科羅拉多學院就讀期間，即展現其編舞及表演才華。2005、2006連續兩年獲頒科羅拉多學院百老匯劇場聯盟獎。

現為8213肢體舞蹈劇場核心團員的她，與台灣有著不解之緣。大學期間即獲菁霖獎學金，至北藝大進修舞蹈。2006年以客席藝術家身份於亞洲藝術節編創演出，同年並參與8213創團作品《三氯乙烷釋放體》演出；2007年獲選為台北國際藝術村國外駐村藝術家，並發表作品《薄玻璃》。2008年5月參與舞團於法國巴黎的作品《法國麵包》演出，7月隨團再赴法國亞維儂Off藝術節演出。10月將於世紀當代舞團舉辦之《快閃藝族》演出中擔任編舞者及舞者。



Casey, who graduated from Colorado College, showed her talent in choreograph and dance while she was still a student, and she got the Chin-Lin scholarship to come to Taiwan for dance courses in the department of dance in TNUA. In addition, in 2005 and 2006, she got the Colorado College Broadway Theatre Association Award.

In 2006, she came to Taiwan and performed in 8213's production "CH3CCL3 Releaser". In 2007, she was been chosen to come to Taipei Artist Village. This year, she participated in 8213's production "La Baguette" in Paris, and in July, she also followed 8213 to French for Avignon Festival Off 2008. Now she is one of the main members in 8213 physical dance theatre.

舞者

Dancer / Manon Greiner (German)

2005-2007 實習於 D.A.N.C.E. program (Dance Apprentice Network across Europe)；曾就讀路特丹藝術專業大學、埃森市福克旺藝術大學、柏林瑞那特·列扣維奇芭蕾舞學校、柏林芭蕾舞學院等

Manon是8213團隊在巴黎甄選會上，從200多人當中脫穎而出、極具潛力的舞者。擁有豐富舞蹈養成經歷的她，出生於德國柏林，從小就沐浴在音樂與舞蹈的學習環境之中，不僅會演奏鋼琴、小提琴，還通曉德語、英語、法語、義大利文、以及克羅的亞語等六種語言。

身處在藝術重鎮的歐洲，Manon時有機會穿梭各國從事舞蹈表演工作，近期演出作品如：



" *Flowers* ", **PIERRE DROULERS**, Charleroi (Charleroi Danses) 2007

" *Infinite Temporal Series 2* ", **PRUE LANG**, Frankfurt (Mousonturm) 2007;
Köln (Alte Feuerwache) 2007

" *One Flat Thing, Reproduced*", **WILLIAM FORSYTHE**, Dresden
(Festspielhaus Hellerau) 2007; London (Sadler's Wells) 2007

Manon has travelled a lot and has participated in various dance productions in Europe. And this is the first time for her to work with Asian dance group and she is really looking forward to this production and she is really excited.

舞者

Dancer/Mimi Cave (USA)

美國科羅拉多學院畢業，獲英語、電影與舞蹈藝術學位

暱稱Mimi的她，從小便參與舞蹈及戲劇演出。進入大學之後，開始從事編舞及影像創作。曾獲2004年科羅拉多學院年度舞蹈節Viola Vestal 獎學金，連續幾年皆擔任該舞蹈節部分活動的助理導演、教師及表演者。

除了舞蹈表演之外，Mimi也有優秀的影像創作才華。2006年曾獲科羅拉多學院Venture獎金，於巴西薩爾瓦多拍攝一部紀錄片。近年除了持續從事表演、編舞之外，同時也在電影公司工作。

Mimi認為來自不同國家的表演者之間會有許多相互激撞的火花，因此她非常期待這次的演出，也很期待觀眾們的反應。



Mimi has performed in dance and theater pieces since childhood. She began to choreograph and direct videos when she entered college. Currently, she is dancing with the Dance Monks and Christine Germain, works as a game designer. Mimi continues to perform, choreograph, make films, and train professionally in San Francisco, where her co-operated company, Albihymuse Fault, is located.

She is really looking forward to this performance and she is exited to see how the audience going to react to the dynamic of all the different performers from different country.



音樂設計製作統籌／汪六

Music Overall Planner／Six Wang

台灣大學財務金融學系畢業

從附中吉他社到大學時期與朋友組成夢露樂團，至今為The Touch、Big Day、Telephonebooth、Double Wide等樂團之貝斯手，汪六的音樂工作相當多元，涉及演奏、配樂、錄音、後製等。

曾擔任何欣穗演唱會的Programmer；蘇打綠「小巨蛋演唱會」的舞台技師；陳建騏「台北詩歌節」、梁靜茹「崇拜校園」演唱會的貝斯手。另外也為RIT學生電影「I'm NOT a super hero」、熊貓科技線上遊戲等製作配樂。

近期積極接觸劇場工作，曾擔任：2008仁信合作社《回家》；2007孫悅泰《跨，舞蹈-越位》、台大戲劇系公演《王牌冤家》的音樂設計；以及2008台南人劇團《閨雞》現場音樂演奏。

無國界可能只是個完美的想像，可是汪六覺得或許音樂可以像舞蹈一樣，用聲音去嘗試接近無國界的感覺，去設法接近每個人心目中的無國界。

個人網站：<http://groovebetter.blogspot.com/>



Wang has been inspired to become a musician when he was still a student in senior high school. And in his college life, he formed a band with his fellow partners, and he was the bassist.

In July of 2007, Wang gained expertise in incidental music, soundtrack, and midi transcription. And his compositions have a simple style and range from theater, modern dance, to incidental music of video games.

原創音樂

Composer / Jerzy F. Przybylski (Poland-USA)

原籍波蘭的音樂家，現長居美國，目前為美國音樂創作人

自小在波蘭受音樂教育，後於貝魯特大學主修西歐文化人類學，專攻研究民謠音樂與藝術。曾於波蘭管弦樂團任首席法國號手。大學畢業後移居美國。

一生當中寫過無數音樂作品，類型包含古典、流行、鄉村、宗教音樂、爵士和器樂曲等，也以Jerzy Group樂團為名，發行過數張專輯。創作歌曲曾多次蟬聯十大排行榜，2007年9月，榮獲由美國作曲家作家出版家協會頒發2007年度ASCAP PLUS獎；2007年12月，榮獲英國NCM唱片大獎2007年年度最佳歌曲創作者獎。

Jerzy 希望觀眾能從這次提供給舞團的作品中，聽到他多元面向的音樂創作；並從所聆聽到的聲音中，接觸到Jerzy本人的不同面貌。

個人網站：www.jerzymusic.com



Jerzy started his music education in Poland since he was little. He was once a main French horn player in Poland Orchestras. After college, he immigrated to USA.

He wrote many and different kind of music: classical, pop, country song, jazz and etc., and he formed a group name Jerzy Group which has published several albums.

音樂設計／張瀚中

Music Designer／Han-Chung Chang

現就讀台灣師範大學政治研究所，台灣師範大學公民教育與活動領導學系畢業

張瀚中綽號阿雞，從國中開始研習國樂，大學時期自學手風琴，並展開街頭藝人的走唱生涯，並常出沒於各大pub以及活動擔任樂手。

擅長手風琴、嗩吶、爵士鋼琴，現為拷秋勤、The Touch以及十九兩樂團的團員。

曾參與賀蓮華老師《月之女》、差事劇團《闖入廢墟》以及台南人劇團2008《吻在月球崩毀時》、《閹雞》的現場音樂演奏，並與汪六一同擔任仁信合作社2008《回家》舞台劇之音樂設計。

個人網站：<http://blog.roodo.com/achino991>



Chang started to learn Traditional Chinese Music since junior high school. And he started to learn accordion when he was in university. He is good in suona horn (a woodwind instrument), jazz piano and accordion. Now he joins in several bands and plays different music instrumentals.

燈光暨舞台設計／黃申全

Light & Stage Designer／Shen-Quan Huang

中國文化大學戲劇系畢業

自學生時期開始接觸劇場工作，現為專業劇場技術人員，並擔任華岡藝術學校燈光老師。

曾經參與的作品及擔任的職位相當廣泛，如2006、2007連續兩年擔任「第六種官能表演藝術祭」和「新潮實驗室」之技術統籌。蘇州崑劇院《青春版-牡丹亭》、神色舞形舞團《家族競技場》、肢體音符舞團《聽見 飛天在唱歌》之燈光技術指導。動見体《道德神經》香港巡演之舞台監督。

近期燈光設計作品有：2007台灣TOGO《禮敬台灣》德國巡迴演出、差事劇團《麻辣時代》台北及韓國釜山演出、聲動劇場《最小的花》、動見体《離心的居所》；2006台北歌劇劇場《稻草人與小偷》日本福岡海外巡演、動見体《道德神經》香港巡演、舞蹈空間舞團《明日世界-天堂海》等。



Huang started to involve in theatre during his student period, and now he's a professional theatre technician, in addition he teaches in Hwa-Kang Arts School in Taipei.

He has worked with many different theatre companies as different positions, including technician director, light designer, light technical director and stage manager.

台北藝術大學劇場設計學系第六屆畢業，主修服裝設計

自學生時代即累積相當豐富的服裝設計經驗，曉嵐也是北藝大T.N 跨領域藝術創作團隊一員(www.t-n.idv.tw)，積極與來自不同學校及領域的年輕創作者交流合作。

近期服裝設計作品包括：2008北藝大舞蹈編創所王怡雯畢業個展《retrace回溯》、北藝大學舞蹈學院初夏展演《吶喊》舞碼《城市之光City of Dream》、北藝大舞蹈研究所《三色堇》舞碼《You》；2007北藝大舞蹈研究所《三十歲以前...》舞碼《The Puppet》、兩廳院雙人舞展黃翊作品《低語-Whisper》等。

第一次和一群外國人一同工作，曉嵐深深感到：不同的語言成為人與人之間的界限；恐懼來自於無法理解對方的話語。然而透過服裝，似乎可以找到另一種溝通的語言。



Liu accumulated many experiences of costume design during his student period. He designed costume for many professional dancer and dance companies, as Dance forum, TNUA College of Dance, etc..

This is the first time for him to co-operate with foreign dancers; Liu understand that different languages become a huge gap between people, therefore, he hope that communication between dancers and audience will be built up through his design.

平面視覺設計／朱詠琦

Art Designer／JUMI

台灣藝術大學工藝設計學系畢業

暱稱「朱咪」的她從大學開始接觸劇場的平面視覺設計工作。短短幾年，從傳統京劇到前衛劇場皆有涉足，多面向的設計風格總是令人驚喜。

近期平面視覺設計作品包括：2008 { } ASAP黃煒翔畢業獨呈之文宣品設計；2008魏海敏古典劇場《大師經典·極致綻放》節目單、CD、T-shirt設計；2008文化大學戲劇學系第四屆戲劇節春季劇展《可愛冤仇人》DM設計；2007對·面劇坊創團作《Papa》節目單設計；2006前進下一波表演劇團《太平洋瘋人院》平面設計等。

DM上的爆炸頭就是源自「無國界」這個主題。朱咪覺得人往往容易堅守自己的主觀意識，也因此形成人與人之間一道無形的界線。所以爆炸頭其實象徵了達到一種無國界狀態的開端。



Jumi started to co-operated with theatre arts for graphic design since her college life, now she not only design for modern theatre arts but as well as Traditional Chinese Opera.

The explosion design in DM is a kind of symbol, Jumi think that some of the people were too subjective, therefore an invisible demarcation line appear in between people, consequently, the explosion was a kind of symbolization about reaching to the outset of the boundless.

舞台監督／楊舒婷

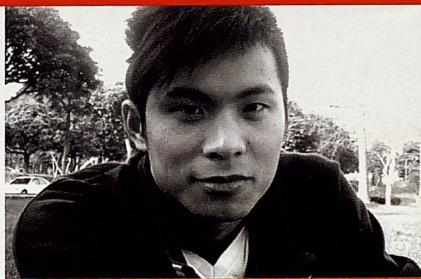
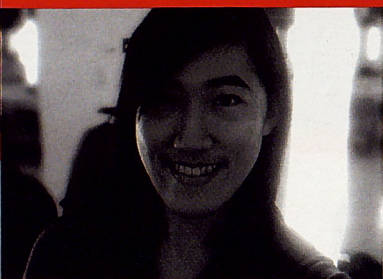
Stage Manager／Shu-Ting Young



國立台北藝術大學戲劇學系畢業 主修導演

曾參與多此演出的幕後工作，並擔任不同職務，包括舞台監督、服裝管理、排演助理及執行製作等等。曾合作團體如：非常林奕華、屏風表演班、朱宗慶打擊樂團、表演工作坊等。

Young graduated from the Department of Theatre Arts at Taipei National University of the Arts. She has worked with many different theatre companies as different positions, including stage manager, assistant costume manager, rehearsing assistant, and executive assistant.



舞台執行／姚淳耀

Assistant Stage Manager／Chun-Yao Yao

國立台北藝術大學戲劇學系畢業

曾擔任許多戲劇製作、電影短片的演員，2006年擔任陳駿霖導演35mm電影劇情短片《美》之演員，該片獲得第57屆德國柏林影展短片銀熊獎。

Yao graduated from the Department of Theatre Arts at Taipei National University of the Arts. He has performed in many pieces of theatre and been an actor in some movie clips.

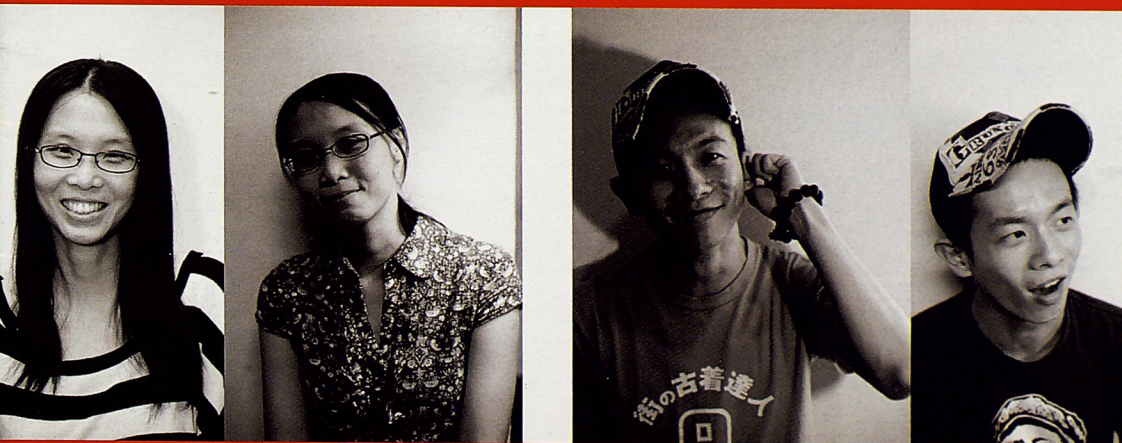
執行製作／邱筱喬

Assistant Producer／Joann Chiu

現就讀於台北藝術大學藝術行政與管理研究所、台灣大學政治系畢業

大學時代因為一齣舞台劇，從此愛上劇場，而決定投身於藝術行政工作。「無國界」是她第一次接觸劇場實務工作。

Joann studies at the Graduate School of Arts Administration and Management at Taipei National University of the Arts now.



製作助理／黃觀瑜

Assistant Producer／Kuan-Yuke Wong (Malaysia)

現就讀於中國文化大學戲劇學系

來自於馬來西亞的觀瑜，小時候習舞，中學時期接觸劇場訓練，之後來到台灣繼續深造。曾經參與許多戲劇創作及表演的工作，行政工作是第一次。

Yuke, Malaysian Chinese, studies at the Department of Theatre Arts at Chinese Culture University now.

■ 製作群

藝術總監暨編舞家Art Director & Choreographer：孫悅泰Chuo-Tai Sun

編導暨製作人Director, Scriptwriter & Producer：張育嘉Jocelyn Chang

舞者Professional Dancers：薛欣宜Hsin-Yi Hsueh、陳星合Xing-He Chen、

孫悅泰Chuo-Tai Sun、Casey E.H Avaunt、Manon Greiner、Marjorie Cave

音樂設計製作統籌Music Overall Planner：汪六Six Wang

原創音樂Composer：Jerzy F. Przybylski

音樂設計Music Designer：張瀚中Han-Chung Chang

燈光暨舞台設計Light & Stage Designer：黃申全Shen-Quan Huang

服裝設計Costume Designer：劉曉嵐Hsiao-Lan Liu

平面視覺設計Art Designer：朱詠琦JUMI

影像設計Video Art Designer：孫悅泰Chuo-Tai Sun

舞台監督Stage Manager：楊舒婷Shu-Ting Young

舞台執行Assistant Stage Manager：姚淳耀Chun-Yao Yao

執行製作Assistant Producer：邱筱喬Joann Chiu

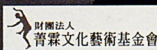
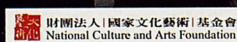
製作助理Assistant Producer：黃觀瑜Kuan-Yuke Wong

攝影Photographer：劉人豪 Fredrick Liu

主辦及演出Present：8213 肢體舞蹈劇場8213 Physical Dance Theatre

協辦Associate：新竹舞次方舞蹈工坊Dance Exponent Five, Hsin Chu

贊助Sponsor：桃園縣政府文化局





Michelle

台北藝術大學戲劇學系 林于立教授

台北藝術大學舞蹈學系 張中煥教授

台北藝術大學舞蹈學系 陳雅萍教授

民富國小 陳惠如老師

法國國家舞蹈中心Centre National de la Danse (CND)

法國Micadanses

苗燧先生

科見美語士林中心教學主任 Li Chen

科見美語士林及天母校區

牯嶺街小劇場 張麗真小姐

孫媽媽

桃園高中 謝文茹老師

莊雅足小姐

陳佩汝小姐

陳奕仁先生

清華大學肢體創作社 賴佳昀小姐

舞次方舞蹈工坊 夏工傑先生、詹馥菱小姐

德國文化中心 葛漢先生、何凱婷小姐

劉姿君小姐

所有幫助過8213肢體舞蹈劇場的長輩與朋友們

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