

桃園鐵玫瑰藝術節

2024 TAOYUAN IRON ROSE FESTIVAL

移人如梭 10

19

Nomadic

11

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桃園
展演
中心

桃園鐵玫瑰藝術節

2024 TAOYUAN IRON ROSE FESTIVAL

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移人如梭

Nomadic



關於桃園鐵玫瑰藝術節

About Taoyuan Iron Rose Festival

桃園展演中心的建築外觀，由上往下俯瞰，宛如一朵堅強而綻放的玫瑰，「鐵玫瑰」因此得名。桃園市自 2012 年開辦「鐵玫瑰劇場」，2018 年升級為「桃園鐵玫瑰藝術節」，邀請專業策展人主題策展，期待在與表演團隊攜手打造一齣齣精彩演出的同時，也建立屬於桃園市藝術節的品牌識別，並獲得桃園民眾的認同。

2018-2022 年策展人為耿一偉先生，分別以「移動的鄉愁」、「生活在他方」、「全面啟動」、「我們來幹大事」，以及「最初的堅強，最後的溫柔」為主題，透過引進國內外的各種共製、演出作品，擴大鐵玫瑰藝術節的不同面向，奠定品牌的基礎聲量，並改變桃園鐵玫瑰藝術節原先「地方性藝術節」的單一定位。

2023 年起，鐵玫瑰藝術節邀請國家兩廳院前藝術總監李惠美女士擔任策展人，以「回聲・共振」(Echo & Resonance) 為策展主軸，從民眾較為熟悉的團隊及形式切入，重回遺忘的歷史光影，想像美好未來。今年則以「移人如梭」(Nomadic) 為主要策展精神，期待透過表演藝術反映桃園的城市文化特質，打開與不同族群的對話，在形塑鐵玫瑰藝術節國際連結形象的同時，也提供民眾接觸藝文場館的機會。

桃園鐵玫瑰藝術節期待與桃園民眾一起打開劇場大門，共同回望由生活交織而成的足跡，感受城市中多元包容的文化風情。

“Iron Rose,” the name bestowed upon the Taoyuan Arts Center, finds its inspiration in the striking resemblance of the building to a blooming, robust rose when observed from a bird’s eye view.

Taoyuan City first launched “Iron Rose Theater” in 2012, elevating it to “Taoyuan Iron Rose Festival” in 2018. Since then, professional curators are invited to set the stage with themes to pave the way for a myriad of performing groups to deliver captivating performances, establish the Festival’s brand identity, and foster recognition amongst Taoyuan’s citizens.

From 2018 to 2022, under the themes of “Mobile Home-sickness,” “La vie est d’ailleurs,” “Starting Over,” “Let’s Do Something Big!” and “Strong Mind, Tender Love,” the curator Mr. KENG Yi-wei introduced various co-production and performance works from both domestic and foreign sources. The Festival has expanded into new frontiers, laying the foundation for the brand’s voice, and

transforming the Festival from its single stance as a “local art festival” to an international stage.

From 2023, the Festival has entrusted Ms. LEE Huey-mei, former Artistic Director of the National Theater & Concert Hall, as the curator. The theme for 2023 is “Echo & Resonance,” with which the Festival aims to unearth and spotlight forgotten echoes of history through familiar groups and formats. The theme for this year (2024) is “Nomadic” to reflect the urban cultural characteristics of Taoyuan through performing arts, start dialogue with different ethnic groups, shape the international image and network of the Festival, and provide opportunities for the public to access art and cultural venues.

The Taoyuan Iron Rose Festival looks forward to opening the doors of the theater for the people of Taoyuan to reminisce about the intertwined footprints of life and experience the diverse and inclusive cultural atmosphere in the city.

串連國際團隊及在地藝術家，以不同移動視角切入，
並結合自身生活經驗，與觀眾共同探詢桃園的文化記憶寶藏

局長的話

Director's Preface

桃園位居國門之都，由多元族群文化交織而成的城市，從外來移工、閩南、客家、眷村等文化中梳理出特有人文風貌，更透過音樂、舞蹈、戲劇及馬戲等多種展演型態敘說動人的故事，充分展現出一座城市豐沛的文化活力。

桃園展演中心為桃園市藝文展演活動指標場館，於每年藝術節期間集聚國內外優秀演出團隊，除提供團隊交流重要平台，也帶給民眾一系列精彩演出。2024 桃園鐵玫瑰藝術節邀請國家兩廳院前藝術總監李惠美女士擔任策展人，串連國際團隊及在地藝術家，以不同的移動視角切入，並結合自身生活經驗，與觀眾共同探詢桃園的文化記憶寶藏。

今年桃園鐵玫瑰藝術節以「移人如梭」(Nomadic) 為主題，從移動的人出發，用牽引緯線的「梭」將移動經驗與心靈、自我和他者進行再織造，而移動並非結果，是一次又一次的開始。節目包含陳明章 & 福爾摩沙淡水走唱團《2024 陳明章撼山河音樂會》、TAI 身體劇場 × 吳庭寬 & 藍雨楨《遷徙之歌》，其創作養分都是源自臺灣這塊土地；另有來自日本亞細亞的骨《奇蹟的歌舞伎町》、德國的聚合舞 Polymer DMT《我的名字，KIM》、澳門李銳俊《離下班還早——車衣記》等跨國重磅演出；以及在地團隊如 FOCA 福爾摩沙馬戲團與德國「支離疏製作」(Peculiar Man) 攜手合作《虛缺號》，還有漂鳥演劇社、敦青舞蹈團、君舞蹈劇場等團新創演出；此外，狂夢藝術《行走在未知的島嶼之森》則與桃園市立圖書館合作，以閱讀主題現地創作演出。今年共同推出 10 齣演出節目、1 場工作坊及 5 場周邊講座活動，共計 20 多場活動，於 10-11 月帶給大家一系列精彩演出，邀請你參與由移動生活交織而成的藝術節，讓你的移動開啟另一趟感動之旅！

Taoyuan, the city of Taiwan's doorway, is a city interwoven with diverse ethnic cultures. It has distilled its unique cultural features from the cultures of migrant workers, the Minnan and Hakka people, and villages of military families. Through various performances, music, dance, theater, and circus, it tells touching stories and fully showcases the rich cultural vitality of the city.

The Taoyuan Arts Center is a benchmark venue for art and cultural activities in Taoyuan City. During the annual art festival, it invites excellent performance groups from home and abroad, providing an important platform for exchanges between groups and bringing a series of exciting performances to the public eye. The 2024 Taoyuan Iron Rose Festival invited Ms. LEE Huey-mei, former Artistic Director of the National Theater & Concert Hall, to serve as curator, connecting international teams and local artists in exploring Taoyuan's cultural memory treasures from different perspectives and combining their own life experience with the audience.

The theme of the 2024 Taoyuan Iron Rose Festival is "Nomadic," and starting from the moving person, the weaving "shuttle" that pulls the woven thread is extended to the re-weaving of experience and the soul, self, and others. Movement is not the

result; it is the beginning time and time again. This year's program includes Chen Mingchang & Formosa Danshui Wandering Minstrels' *Chen Mingchang's 2024 Shaking the Mountains and Rivers Concert* and TAI Body Theatre x WU Ting-kuan & LAN Yu-chen's *Song of Migration*, which are inspired by Taiwan itself. Also featured are international heavyweights such as *MiracleLife KABUKI-Cho* by Asian Rib from Japan, *KIM* by Polymer DMT from Germany, and *It's Too Early to Get Off Work - The story of my mum, who worked as a garment worker* by Jane LEI from Macau. Local team Formosa Circus Arts and the Peculiar Man from Germany, have teamed up to produce *The Blank Character*. New productions by Flying Birds Theatre Group, Dunqing Dance, Chun Dance also form part of the program, as does Lit Art Circus Studio's *Unknown Island* in collaboration with the Taoyuan Public Library which will create and perform on-site works based on the theme of "Reading." This year, the Festival will jointly launch 10 productions, 1 workshop, and 5 peripheral activities, totaling over 20 events from October to November, which will bring you a series of exciting performances and invite you to participate in an art festival interwoven with the realities of life. Let's embark on another exciting journey!

桃園市政府文化局局長

Director General of the Department of Cultural Affairs, Taoyuan City Government

邱正生

從移動的人出發，用牽引緯線的「梭」
將移動經驗與心靈、自我和他者進行再織造。

策展人的話

Curators' Preface

策一場主題關於移動的藝術節，坦白說，不是什麼新鮮事。畢竟全球化以降的現代社會，人們無論出於自願、因生存之需或受動盪而流離，本就處在一個充滿移動的網絡世界。各個層次的移動，交相編織每一個地方的生活世界與集體心靈。換句話說，如果我們回溯每個人的存在軌跡與社會足跡，地方從來不在地。家鄉或居住的意涵，亦不斷隨之重組。

尤其每當從桃園或中壢的火車站出來，周邊徒步，皆具體可感每一座城市內部都存在無數個相互陌生的小世界。更不用說從移工、原民的人口到工廠林立的鄉鎮景觀，還有眷村，都在「臺灣國際航空樞紐」的城市形象之外，讓我們看見複雜的真實、時間的錯位。

不同的個體因必然或偶然，在不同的時間節點彼此遭逢，以情熱的生存之心、創造之火，調動身處其中的現實，共時構築城市內部的多重宇宙；而一場城市藝術節有沒有可能反映這些，形成一個呈現，乃至銜接這些差異移動的想像之場？

由是，倒不如說這是一場重新回看眾人交織的生活世界的藝術節。從移動的人出發，將牽引緯線的織具「梭」引申為經驗與心靈、自我與他者的再織造。移動往往並不試圖終結某事某物，它帶動的是一次又一次的啟動、轉運，鑽入「城市之心／新」挖掘潛鳴的聲音。問，是什麼使一座城市運轉？又是誰，把城市變成了什麼？

An art festival with “Nomadic” as the theme is not new. After all, in modern society with the impact of globalization, people are already living in a mobile world, whether voluntarily or due to socio-economic means or conflict in their homes. Movement of various levels interweaves the living world and collective spirit of every place. In other words, if we trace back the trajectory of each person's existence and social footprint, settlement is never just a piece of land. The meaning of hometown or residence is constantly being reorganized.

Especially when walking from the train stations in Taoyuan or Zhongli, you can see the countless smaller worlds within the city, not to mention the population of migrant workers and indigenous people, the rural landscape with numerous factories, and military family villages, all of which are beyond the image of the “Taiwan's International Aviation Hub,” allowing us to see complex realities and temporal mismatches.

Different individuals, due to necessity or chance, encounter each other at different points in time. With a passionate heart for survival and the flame of creation, they mobilize the reality within and construct multiple universes within the city at the same time. Is it possible for an urban art festival to reflect this reality and form an imaginative field that presents and even connects these differences and movements?

To put it another way, this is an art festival that revisits the intertwined world of people's lives. Starting from the moving person, the weaving “shuttle” that pulls the woven thread is extended to the re-weaving of experience and the soul, self, and others. Movement is not always a means to an end; it drives the start and transfer time and time again, delving into the “heart/renewal of the city” and excavating the underlying voice. Who runs a city? And who changes a city?

2024 桃園鐵玫瑰藝術節 策展人
Curator, 2024 Taoyuan Iron Rose Festival

李喜美

2024 桃園鐵玫瑰藝術節 協同策展人
Co-Curator, 2024 Taoyuan Iron Rose Festival

吳思錄

節目總表 Programs

陳明章 & 福爾摩沙淡水走唱《2024 陳明章撼山河音樂會》

Chen Mingchang & Formosa Danshui Wandering Minstrels
Chen Mingchang's 2024 Shaking the Mountains and Rivers Concert

10.19 Sat.
14:30

桃園展演中心展演廳 Taoyuan Arts Center
 \$ 800 / 1,000 / 1,500 / 1,800

亞細亞的骨《奇蹟的歌舞伎町》(日本)

Asian Rib **MiracleLife KABUKI-Cho** (Japan)

10.19 Sat.
14:30、19:30

10.20 Sun.
14:30

桃園米倉劇場 Taoyuan Barn 196 Theater
 \$ 800

狂夢藝術《行走在未知的島嶼之森》

Lit Art Circus Studio **Unknown Island**

10.19 Sat.
16:00

桃園市立圖書館總館、桃園展演中心周邊
 Taoyuan Public Library - Main Library & around Taoyuan Arts Center
 \$ 300

敦青舞蹈團 × 中壢青少年芭蕾舞團 × 馬尼拉芭蕾舞團 《仙履奇緣 Cinderella》兒童古典芭蕾舞劇

Dunqing Dance & Zhongli Youth Ballet & Ballet Manila
Cinderella (Taiwan & The Philippines)

10.26 Sat.
19:30

桃園展演中心展演廳 Taoyuan Arts Center
 \$ 200 / 400 / 600 / 1,000

李銳俊 × 紀錄劇場《離下班還早——車衣記》(臺灣 & 澳門)

Jane LEI & **It's Too Early to Get Off Work - The story of my mum, who worked as a garment worker** (Taiwan & Macau)

10.26 Sat.
19:30

10.27 Sun.
14:30

桃園米倉劇場 Taoyuan Barn 196 Theater
 \$ 600

漂鳥演劇社《兩個月亮 Walk Two Moons》穿越時空版

Flying Birds Theatre Group **Walk Two Moons**

11.01 Fri.
19:30

11.02 Sat.
14:30、19:30

11.03 Sun.
14:30

桃園展演中心展演廳 Taoyuan Arts Center
 \$ 800 / 1,600 (藝文贊助票)

冉而山劇場《路 Lalan》讀劇行為工作坊

Langasan Theatre **Lalan** Play Reading Behavior Workshop

工作坊 Workshop

10.06 - 11.03 每周日(共五場)
13:00-17:00

公開呈現 Public Presentation

11.03 Sun.
19:00

桃園展演中心大排練室 Rehearsal Room, Taoyuan Arts Center

林文中 × 張堅豪 × 君舞蹈劇場《軌·跡》

LIN Wen-chung & CHANG Chien-hao & Chun Dance **Time Traveler**

11.08 Fri.
20:00

11.09 Sat.
14:30

桃園米倉劇場 Taoyuan Barn 196 Theater
 \$ 500 / 1,000 (藝文贊助票)

FOCA 福爾摩沙馬戲團《虛缺號》

Formosa Circus Art **The Blank Character**

11.09 Sat.
19:30

桃園展演中心展演廳 Taoyuan Arts Center
 \$ 600 / 800 / 1,000 / 1,200

聚合舞 Polymer DMT《我的名字，Kim》(德國 & 臺灣)

Polymer DMT **Kim** (Germany & Taiwan)

11.16 Sat.
14:30

11.17 Sun.
14:30

桃園展演中心展演廳 Taoyuan Arts Center
 \$ 600

TAI 身體劇場 × 吳庭寬 & 藍雨楨《遷徙之歌》

TAI Body Theatre × WU Ting-kuan & LAN Yu-chen **Song of Migration**

11.17 Sun.
17:00

中壢中央公園 Zhongli Central Park
 自由入場 Free entry

購票資訊 Tickets Information

08.15 - 09.15 早鳥預購 75 折 | 09.16 全面啟售

購票請上 OPENTIX 兩廳院文化生活 www.opentix.life

9 折

誠品會員、桃園展演中心好厝邊商家、鐵玫瑰藝術節合作書店
於購票時輸入優惠代碼。

8.8 折

桃園市民專屬 具備桃園市民卡者。
※ 入場需出示桃園市民卡，未出示者請於現場補足全價差額，並加收 100 元補票手續費。

8.5 折

桃展中心 Line@ 會員 加入桃園展演中心 Line@ 會員，
並輸入通關密語「阿移我想努力要優惠」獲得優惠代碼；
請掃描右側 QR Code 加入會員。



8 折

移動套票 單次購買 A 類節目任選 2 檔以上，B 類節目任選 1 檔以上，不限張數，
並可獲得藝術節宣傳品一套：

- ▶ A 類節目 | 以下節目任選 2 檔 《2024 陳明章撼山河音樂會》、《仙履奇緣》、
《虛缺號》、《我的名字，Kim》；
- ▶ B 類節目 | 以下節目任選 1 檔 《奇蹟的歌舞伎町》、
《行走在未知的島嶼之森》、《離下班還早——車衣記》、
《兩個月亮 Walk Two Moons 》 穿越時空版、《軌·跡》。

4 人同行套票 單次購買同場次票券 4 張（含）以上。

5 折

敬老與身障 65 歲以上長者、身心障礙人士及陪同者 1 名；
購票及入場需出示有效證件，陪同者與身障者需同時入場。

3 折

青少好漾 全國大專及大學生、高中職生、國中生（不含國小、碩博士、學分班
及在職專班生）限量專屬優惠，每人每場限購 1 張。
※ 入場須出示學生證，未出示證件者請於現場補足全價差額，並加收 100 元補票手續費。
※ 票價與座位區域依該節目公告為準，詳見 OPENTIX 售票網頁。

青年
席位



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※ 持青年席位票券者，請憑證件（身分證或健保卡）入場，如無法出示相符證件之觀眾，
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至 OPENTIX 服務據點取票。／《奇蹟的歌舞伎町》、《行走在未知的島嶼之森》、《離下班還早——車衣記》和《軌·跡》4 檔節目
因演出場地限制，僅能選擇實體票券。／各項優惠僅能擇一使用。／套票恕不接受換票；如需退票，需整套辦理，無法以單張票
券申請退票。／如有退換票需求，請洽 OPENTIX 兩廳院文化生活網站查詢。／
大宗團票及其他購票相關問題，請洽 chivalry2013@gmail.com。

25% off for pre-order from August 15 to September 15, 2024.

Tickets are available from September 16, 2024.

10 % off

Eslite Members, Taoyuan Arts Center Loving Neighbors, Bookstores in collaboration with Festival A 10% off promo code required while purchasing tickets.

12 % off

Taoyuan Citizen For the holders of the Taoyuan Citizen Card.
* ID required at entrance.

15 % off

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Mobile Package For a single purchase, choose at least two of the A programs and one of
the B programs; a set of festival gifts will be given.

- ▶ A programs: *Chen Mingchang's 2024 Shaking the Mountains and Rivers Concert*,
Cinderella, *The Blank Character*, *Kim*.
- ▶ B programs: *MiracleLife KABUKI-Cho*, *Unknown Island*, *It's Too Early to Get Off Work -
The story of my mum, who worked as a garment worker*,
Walk Two Moons, *Time Traveler*.

Package for 4 Purchase 4 or more tickets for a single program.

50 % off

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For senior citizens 65 or above, and disabled persons plus one companion.
* ID required at entrance.

70 % off

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For college and high school students; each student can purchase 1 ticket per show.
* student card required at entrance.
* Please visit OPENTIX for the seating area and further information.

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Use at least 100 points of culture points at OPENTIX website or APP while purchasing
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Ticketing Notes : Please visit OPENTIX for ticket purchase: www.opentix.life. | Online purchase can choose paper
tickets or e-tickets. Pick up your tickets in advance at OPENTIX stations. | Due to venue limitations, viewers for
MiracleLife KABUKI-Cho, *Unknown Island*, *It's Too Early to Get Off Work -The story of my mum, who worked as a
garment worker* and *Time Traveler* can only choose paper tickets. | Only 1 discount may apply per purchase. |
Tickets purchased as a ticket package can not be individually returned or exchanged. | Contact OPENTIX for ticket
exchanges or refunds. | For other ticketing issues, please contact chivalry2013@gmail.com.

陳明章 & 福爾摩沙淡水走唱

《2024 陳明章撼山河音樂會》

Chen Mingchang & Formosa Danshui Wandering Minstrels

Chen Mingchang's 2024 Shaking the Mountains and Rivers Concert

10.19 Sat.
14:30

桃園展演中心展演廳 Taoyuan Arts Center

\$ 800 / 1,000 / 1,500 / 1,800

- 演出全長約 140 分鐘，含中場休息 20 分鐘
- 建議 6 歲以上觀眾觀賞
- 本場演出同步錄影
- 演後簽名活動

- Approx. 140 minutes with a 20-minute intermission
- Suggested for ages 6 and above
- This performance will be recorded.
- Signing event after the performance

演出人員 Performers

主唱、吉他、月琴：陳明章 | 演唱：鄭宜霽、游怡婷 | 鍵盤、二胡、大廣弦、大大廣弦：蕭詩偉 |
笛子：林玲安 | 打擊：鍾成達 | 三味線：車谷建太 | 電吉他：陳言祐 | 小提琴：林珍玟、林珍瑩 |
中提琴：羅培菁 | 大提琴：郭淑儀 | 神將：大溪共義團

Lead vocal & Guitar & Yueqin: CHEN Mingchang | Vocal: CHENG Yi-fen, YOU Yi-ting |
Keyboard & Erhu & Daguaxian & Dadaguaxian: HSIAO Shih-wei | Flute: LIN Lin-an | Percussion: CHUNG Cheng-ta |
Sanmisen: Kurumatani Kenta | Electric Guitar: CHEN Yen-yu | Violin: LIN Jhen-di, LIN Jhen-ying | Viola: LUO Pei-jing |
Cello: GUO Shu-yi | Holy General: Shetou - Daxi Gongyi Community

製作群 Production Team

監製：王沛溙 | 導演：三個臭皮匠 | 音樂總監：陳明章 | 行政統籌：陳紀樑 | 執行製作：何宛蓁 | 燈光設計：王緯景 |
影像設計：王思博 | 舞台監督：郭妹伶 | 聲音工程：陳柏揚、陳俊杰 | 燈光設備：聚光工作坊股份有限公司 |
音響設備：百歌燈光音響有限公司 | 主視覺設計：羅文岑 | 插圖：鄭景文 | 書法：曾蘇銘 | 服裝：鄭惠中布衣 | 髮型：林文鳳

Producer: WANG Pei-ying | Director: The Three Ignoramuses | Music Director: CHEN Mingchang |
Administration Producer: CHEN Ji-tang | Administration Executive: HE Wan-jen | Lighting Design: WANG Yi-jing |
Video Design: WANAG Szu-po | Stage Manager: KUO Shu-ling | Audio Coordinators: CHEN Po-yang, CHEN Chun-chieh |
Lighting Equipment: HiSPOT WORKSHOP, INC. | Sound Equipment: PAKAL Audio & Lighting Contractor | Visual Design: Mirr LO |
Illustration: JHENG Jing-wen | Calligraphy: ZENG Su-ming | Costume: Cheng Hui-chung Clothes Studio | Hairstylist: Lin Wen-feng



《撼山河》音樂劇是陳明章從 1998 年創作至今的作品，第一首歌即是以宜蘭傳說所寫的「噶瑪蘭公主」，經過長時間的創作及累積，發展成一個完整的音樂劇故事。這場演出是以陳明章《撼山河》音樂劇為主題的音樂會，故事以充滿生命力的臺灣東海岸為場景，奔放的海洋文化化作生動的樂音，豐富多樣的魚類成為故事推展的角色，有鎮守在宜蘭外海的東海龍王、無惡不做的鯊魚幫、愛好和平的鯨豚幫、海上的浪子黑鮪魚……，隨著音樂輪番竄游浮現，開展出一幅幅色彩豐富、生意盎然的海洋意象，共譜屬於臺灣的海洋傳說。《2024 陳明章撼山河音樂會》將為觀眾帶來一部如「海上三國志」氣勢磅礴的精彩演出。

陳明章 & 福爾摩沙淡水走唱團 Chen Mingchang & Formosa Danshui Wandering Minstrels

福爾摩沙淡水走唱團成立於 1996 年，團長陳明章融合傳統與現代，將東方的五聲音階、南管、北管與歌仔戲的曲牌轉換成為全新的音樂語言，創造出獨一無二的調弦吉他「陳明章二音和弦理論」，和擅長各種樂器的團員，將其音樂創作編曲演譯出深具東、西方色彩融合的世界音樂。

The musical *Shaking the Mountains and Rivers* includes works of Chen Mingchang since 1998. The first song is *Princess Kavalan* written based on a legend of Yilan. After a long period of creation and accumulation, it has developed into a complete musical. This performance is a concert based on this musical. The story is set on the vibrant east coast of Taiwan, with the unrestrained marine culture transformed into vivid music, with rich and diverse fish species promoting the story, including the Donghai Dragon King guarding the waters off Yilan, the ruthless Shark Gang, the peace-loving Whale and Dolphin Group, and the prodigal black skipjack on the sea. To the music they take turns to emerge on the stage, presenting a series of colorful and vibrant ocean images and a maritime legend belonging to Taiwan. *Chen Mingchang's 2024 Shaking the Mountains and Rivers Concert* offers the audience a magnificent and exciting performance like “Three Kingdoms on the Sea.”

Established in 1996, Director Chen Mingchang blends tradition and modernity, transforming Eastern pentatonic scales, Nanguan, Beiguan, and Taiwanese opera melodies into a new musical language, creating a unique tuning guitar called “Chen Mingchang’s Two-tone Chord Theory.” With skilled musicians on various instruments, he creates, arranges, and interprets a world of blended Eastern and Western music.

亞細亞的骨 (日本)

《奇蹟的歌舞伎町》

Asian Rib *MiracleLife KABUKI-Cho* (Japan)

10.19 Sat.
14:30、19:30

10.20 Sun.
14:30

桃園米倉劇場 Taoyuan Barn 196 Theater

\$ 800



- 演出全長約 90 分鐘，無中場休息
- 華語、臺語及日語演出，中文字幕
- 建議 7 歲以上觀眾觀賞
- 10.19 (Sat.) 14:30 場次同步錄影
- 演後座談：10.19 (Sat.) 14:30 場次演後於劇場內舉行

- Approx. 90 minutes without intermission
- Performed in Mandarin, Taiwanese and Japanese with Chinese surtitles
- Suggested for ages 7 and above
- The performance of Oct. 19 (Sat.) 14:30 will be recorded.
- Post-show talk: after the performance of 10. 19 (Sat.) 14:30 at the Theater

戲劇顧問：辛正仁 | 原作：林孟寰 | 導演：山崎理惠子 | 導演助理：李品萱 | 舞台設計：倉本徹 | 燈光設計：魏丞專 |
服裝設計：竹內陽子 | 舞蹈設計：廣崎 URAN | 音響設計：島猛 | 影像設計：東盛愛華 | 演員：周浚鵬、陳守玉、奧田努、
山崎洋平、緒方和也 | 舞台監督：倉本徹、陳柏維 | 臺灣製作人：廖心彤

Drama Consultant: XIN Zheng-ren | Playwright: LIN Meng-huan | Director: Yamazaki Rieko | Director Assistant: Gina LEE |
Stage Design: Kuramoto Tetsu | Lighting Design: WEI Cheng-chuan | Costume Design: Takeuchi Yoko | Choreography: Hiroasaki Uran |
Sound Design: Shima Takeshi | Video Design: Higashimori Aika |
Performers: CEOU Chun-peng, CHEN Shou-yu, Okuda Tsutomu, Yamazaki Yohei, Ogata Kazuya |
Stage Managers: Kuramoto Tetsu, CHEN Bo-wei | Taiwan Producer: LIAO Hsin-tung



在新宿養老院「奇蹟歌舞伎町」裡，經歷過戰爭時代的老人們，正安寧幸福地度過餘生。其中有一位特別被注意的人物——SHINKO / 新高——已有些神智不清，據說他在東京新宿歌舞伎町開始繁榮的時候就到日本經營「歌聲喫茶 KOKORO (心)」，至今仍被親切地稱為「新高媽媽」。

少年新高跟隨哥哥從臺灣來到日本，為何會成為歌舞伎町的新高媽媽？伴隨著歌舞伎町燈紅酒綠的人生，背後隱藏的是一段被遺忘，戰後在日臺灣人從廢墟中站起追求夢想，與生存拚搏的生命篇章。

亞細亞的骨 Asian Rib

2017 年由山崎理惠子 (E-RUN) 於日本成立，以促進亞洲交流與跨國合作創作，發出亞洲人的訊息為目標。創團以來每年與臺日藝術家進行跨國共創，自 2018 年起，製作包括《同棲時間》、《食用人間》、《再約！》、《夢的故事》於日本、馬來西亞與臺灣等地演出，以戲劇連接亞洲世界！

In the “MiracleLife KABUKI-Cho” nursing home in Shinjuku, elderly people who have survived the war are living out the rest of their lives in peace and harmony. One particularly notable figure, Shinko, has become somewhat out of sense. It is said that he went to Japan to run “KOKORO Cafe” when KABUKI-Cho in Shinjuku, Tokyo, began to prosper. He is still affectionately known as “Mama Shinko” to this day.

Why did the young Shinko leave Taiwan for Japan with his brother and how did he become Mama Shinko? Alongside the colorful KABUKI-Cho life, there is a forgotten chapter of Taiwanese people standing up from the ruins after the war to pursue their dreams and do their best to survive.

Launched in 2017 by E-RUN (Rieko Yamazaki), Asian Rib is a collaborative project between Japan and other Asian countries to share with the rest of the world. Since its foundation, it has been creating various works involving artists from Taiwan and Japan, including *The Brotherhood* (2018), *Super Sci-Fi Story Flesh of My Flesh* (2020), *Later!* (2021), and *The Tale of Dreams* (2022), which were released in Japan, Taiwan, Malaysia, and more.

狂夢藝術

《行走在未知的島嶼之森》

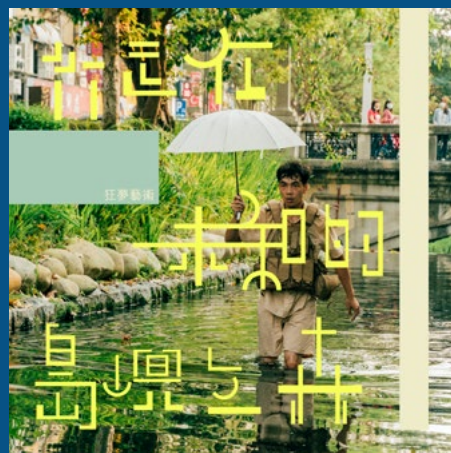
Lit Art Circus Studio *Unknown Island*

10.19 Sun.
16:00

桃園市立圖書館總館、桃園展演中心周邊

Taoyuan Public Library - Main Library &
around Taoyuan Arts Center

\$ 300



- 演出全長約 80 分鐘，無中場休息
- 建議 6 歲以上觀眾觀賞
- 演後座談：演後於演出結束地點舉行

注意事項：

- 本演出為移動式展演，請著輕便服裝、方便行走鞋子參與。
- 展演過程同步攝、錄影，如需保留肖像權請與現場服務人員聯繫。
- 演出場地會經過圖書館，請在圖書館區域觀演的過程中盡量保持較低的音量。
- 行動不便人士請先連絡演出單位確認演出形式，經討論後再行購票。
- 演出前 30 分鐘開始報到，遲到觀眾將無法入場，敬請留意。
- 集合地點：桃園市立圖書館總館（330 桃園市桃園區南平路 303 號）
- 演出聯絡人：歐先生 0928 761 822

- Approx. 80 minutes without intermission
- Suggested for ages 6 and above
- Post-show talk: after the performance at the last location

Notes:

- This is a promenade performance, lightweight clothing and comfortable shoes are recommended.
- The performance process will be recorded. For copies of photos, please contact on-site service personnel.
- The performance will pass through the library. Please keep volume to a minimum when in the library area.
- If assistance is needed for people with disabilities, please contact us for more information before purchasing the tickets.
- Check in starts 30 minutes before the performance. Please note that latecomers will not be permitted entry.
- Meeting Point: Taoyuan Public Main Library (No. 303, Nanping Rd., Taoyuan Dist., Taoyuan City)
- Contact: Mr. OU 0928 761 822

導演：黃子溢 | 音樂製作與現場樂手：趙自在、嶼彤 | 共同創作：魏暉恩、吳顯中、吳書宇、曾少彤、陳恩彤 | 馬戲技術顧問：李睿紘 | 臺灣社會文化、民俗空間研究顧問：顏震宇 | 執行製作：歐獻鴻 | 舞台監督：張凱博 | 技術統籌：林岳盟 | 燈光統籌：陳恩彤 | 影像紀錄：鄭秉鈞、一名金人工作室

Director: HUANG Ziyi | Music Director and Live Musicians: ZHAO Zi-zai, Yu Tong | Co-creators: WEI Hui-en, WU Hao-zhong, WU Shu-yu, ZENG Shao-tong, CHEN En-tong | Circus Technical Consultant: LI Jui-hung | Taiwan Society Culture and Folklore Space Research Consultant: YAN Zhen-yu | Executive Producer: OU Xian-hong | Stage Manager: ZHANG Kai-bo | Technical Coordinator: LIN Yue-meng | Lighting Coordinator: CHEN En-tong | Video Documentation: ZHENG Bing-jun, The KinMen Studio



這是場新馬戲移動劇場的展演，以馬戲 × 舞蹈 × 現場音樂 × 物件相互交融的演出形式。演出將從圖書館開始，帶領觀眾遊走桃園市立圖書館總館中，最後走出圖書館到戶外的公共空間。以移動的體感路徑體驗設計，讓觀眾感受城市地景之間交互傳遞關係、訊息及互動的可能性。

藉由「城市迷走」的創作行動，導演帶領馬戲、舞蹈、音樂的藝術家們，與不同年齡層的居民對談，了解城市的發展歷史與變遷，豐富採集圖書館、藝文場館、不同建築與市民的關係。最後藝術家以身體語言，拓印出桃園市的精神感受與狀態，提出對城市現狀有趣的提問或觀察。

狂夢藝術 Lit Art Circus Studio

立案於臺中活躍於臺灣各地，擁有豐富的國內外藝術節表演經歷。近年藉由馬戲移動式劇場，現地創作於公共空間中，並以「島嶼的身體地景」提出觀點，探索地方歷史風土及城市地景，觀察「當代社會」至「地方民俗」之間的精神連結與反思，創作出將當代馬戲、舞蹈、肢體、常民觀察，以及參與觀眾一同包含在內的作品。

This performance of the new circus mobile theater is an intertwined form featuring circus, dance, live music, and objects. From the library, the audience is led to wander through the headquarters of the Taoyuan Public Library, and finally to the outdoor public space. Designed with a mobile sensory path experience, it allows the audience to experience the interactive transmission relationships, messages, and possibilities of interaction between urban landscapes.

Through the creative action of a “Rambling City,” the Director leads circus, dance, and music artists to talk to residents of different ages so they can learn about the development history and changes of the city, enriching the relationship between libraries, cultural venues, buildings, and citizens. Finally, the artist uses body language to imprint the spiritual feelings and state of Taoyuan City, and raises interesting questions and observations about current developments in the city.

Rooted in Taichung and active in various parts of Taiwan, Lit Art Circus Studio has rich experience in performing at domestic and international art festivals. In recent years, by using promenade theater and site-specific creations in public spaces, the team has propounded perspectives through “The Island’s Body Landscape.” They explore local history and customs, urban landscapes, and observe the spiritual connection and reflection between “contemporary society” and “local customs,” creating works that include contemporary circus, dance, physical movements, folk observations, and audience participation.

敦青舞蹈團 × 中壢青少年芭蕾舞團 ×
馬尼拉芭蕾舞團 (臺灣 & 菲律賓)

《仙履奇緣 Cinderella》 兒童古典芭蕾舞劇

Dunqing Dance & Zhongli Youth Ballet & Ballet Manila
Cinderella (Taiwan & The Philippines)

10.26 Sat.
19:30

桃園展演中心展演廳 Taoyuan Arts Center

\$ 200 / 400 / 600 / 1,000

- 演出全長約 105 分鐘，含中場休息 15 分鐘
- 建議 6 歲以上觀眾觀賞
- 本場演出同步錄影

- Approx. 105 minutes with a 15-minute intermission
- Suggested for ages 6 and above
- This performance will be recorded.



製作人：張永煜 | 藝術總監：Lisa Macuja-Elizalde | 藝術顧問：呂馨怡 |
指導老師：王思涵、賴明玥、陳品蓁、林佳妍、蔡昀蓉 |
首席舞者：Abigail Oliveiro、Mark Sumaylo、Jasmine Pia Dames、Joshua Enciso |
獨舞者：John Ralp Balagot、Anselmo Dictado、呂馨怡 | 主要舞者：Rodney Catubay、Alvin Dictado、Noah Esplana、David Andes、
Stephanie Santiago、徐品涵、簡嘉瑩、李瀨靚、徐品喬、謝巧筑、林承頤、潘欣慧、彭立穎、彭及彤、邱凱思、羅禹喬 |
藝術行政：錢美蓉、張天馨 | 舞台監督：張天恩、許宮銘 | 燈光設計：翁俊明 | 音樂後製：張天恩 |
文宣設計：張天恩、達學廣告

Producer: CHANG Yung-yu | Artistic Director: Lisa Macuja-Elizalde | Artistic Consultant: LU Hsin-yi |
Ballet Instructors: WANG Su-han, LAI Ming-yueh, CHEN Pin-chen, LIN Chia-yen | Principal Dancers: Abigail Oliveiro, Mark Sumaylo,
Jasmine Pia Dames, Joshua Enciso | Soloists: John Ralp Balagot, Anselmo Dictado, LU Hsin-yi |
First Artists: Rodney Catubay, Alvin Dictado, Noah Esplana, David Andes, Stephanie Santiago, HSU Pin-han, HSIEH Chiao-chu |
Administrators: CHIEN Mei-lung, CHANG Tien-hsin | Stage Managers: CHANG Tien-en, HSU Kung-ming |
Music Design: WENG Chun-ming | Music Post-Production: CHANG Tien-en |
Marketing Materials: CHANG Tien-en, Da-shiue Advertisement Design



格林經典故事《仙履奇緣 Cinderella》中，
灰姑娘變身的驚喜，舞會的夢幻，及與王
子的圓滿結局，總能喚起我們的赤子之心。
由張永煜教授領軍敦青舞蹈團與馬尼拉芭
蕾舞蹈團合作，在藝術節呈現第二部芭蕾
舞劇，80 位舞者參與的大陣容，將圓滿詮
釋童話世界的美好，更要與大小朋友分享
故事背後努力不懈的精神，同時提問，你
覺得故事的後來呢？

敦青舞蹈團 Dunqing Dance

足蹈桃園，舞向國際。位於桃園中壢的敦青舞蹈團，藝術總監為張永煜教授，連續 15 年獲選桃園市傑出演藝團隊，以培養優秀舞蹈工作者為目標，並提供舞蹈創作平台給予年輕藝術家。近年全力以結合桃園市內人文地景節日演出為方向，以舞蹈藝術創作介紹桃園在地多元文化特色。

中壢青少年芭蕾舞團 Zhongli Youth Ballet

為敦青舞蹈團之子團，增設於 2016 年，統籌有關國際芭蕾舞比賽、芭蕾舞劇演出及訓練相關事宜，參與多次國際芭蕾舞賽事屢獲佳績。

馬尼拉芭蕾舞團 Ballet Manila

菲律賓知名古典芭蕾舞團及舞蹈學校，藉由芭蕾舞之藝術形式，提供大眾娛樂、教育及啟發，並展現最好的藝術性給海內外觀眾。

In the classic Grimms' fairy tale *Cinderella*, the surprise of Cinderella's transformation, the dreamy ball, and the happy ending with the prince always evoke our utter innocence. Led by Professor CHANG Yung-yu, Dunqing Dance will collaborate with Manila Ballet to present the second ballet during the Taoyuan Iron Rose Festival. The large cast of 80 dancers will perfectly interpret the beauty of the fairy tale world, and also share with children and adults alike the unremitting spirit behind the story. At the same time, they will pose a question: what do you think happened later in the story?

Dancing in Taoyuan, dancing to the world. Located in Zhongli, Taoyuan, with Artistic Director CHANG Yung-yu, Dunqing Dance has been selected as an Outstanding Performing Arts Team in Taoyuan City for 15 consecutive years. It aims to cultivate outstanding dancers and provides a dance creation platform for young artists. In recent years, the group has made every effort to incorporate Taoyuan City's culture, landscape, and festival in their performances, introducing Taoyuan's local multicultural characteristics through dance.

As a subsidiary of the Dunqing Dance, it was established in 2016 to coordinate international ballet competitions, ballet performances, and training-related matters. It has participated in multiple international ballet competitions and achieved good results.

Ballet Manila is a classical ballet institution and dance company in the Philippines. Its mission is to provide entertainment, education, and inspiration to the public by promoting ballet as an art form for everyone. It aims to showcase the best of its artistry both locally and internationally.

李銳俊 × 紀錄劇場 (臺灣 & 澳門)

《離下班還早——車衣記》

Jane LEI & *It's Too Early to Get Off Work -*

The story of my mum, who worked as a garment worker (Taiwan & Macau)

10.26 Sat.
19:30

10.27 Sun.
14:30

桃園米倉劇場 Taoyuan Barn 196 Theater

\$ 600



- 演出全長約 90 分鐘，無中場休息
- 華語、臺語、廣東話演出，廣東話部分提供中文字幕
- 10.27 (Sun.) 場次同步錄影
- 演後座談：每場演後於劇場內舉行

- Approx. 90 minutes without intermission
- Performed in Mandarin, Taiwanese and Cantonese; Chinese surtitles will be provided while in Cantonese.
- The performance on Oct. 27 (Sun.) will be recorded.
- Post-show talk: after each performance at the Theater

文本創作、導演、編舞：李銳俊 | 文本創作：梁倩瑜 | 製作人：張永嫻 | 演員：梁馨文、劉琇梅、陳素貞 | 錄像創作：李少莊、李卓媚 | 音樂創作：李慧芬 | 插畫設計：蘇俊傑 | 燈光設計：林育全 | 舞台監督：林維辰 | 舞台技術指導：許派銳 | 現場成音工程師：劉曲恩 | 合作單位：桃托邦藝文聯盟

Script, Director & Choreography: Jane LEI | Script: Sandy LEUNG | Producer: CHANG Yung-shan | Performers: LIANG Hsin-wen, LIU Siou-mei, CHEN Su-zhen | Video Art: Bianca LEI, Lego LEI | Composer: Evonne LEI | Illustration: SOU Chon-kit | Lighting Design: LIN Yu-cyuan | Stage Manager: LIN Wei-chen | Stage Technical Guidance: KHOR Pai-rui | Audio Engineer: LIU Chu-en | Co-production: Taotopia Art & Culture Association



二十世紀 70、80 年代，製衣業曾是澳門的經濟支柱之一，大大小小的製衣廠散佈各區，吸納大量勞動力，當中以女性為主。到了 90 年代，製衣業開始式微，臺灣也有著相近的工業形態，製衣業開始轉移至成本更低的國家中去，澳門更是被定位為博彩業獨大的旅遊城市。

《離下班還早——車衣記》是 2017 年由澳門風盒子社區藝術發展協會所啟動的演出計畫，從逐漸失語的製衣工友口中，慢慢回溯其街區記憶，女性的工作與家庭，生存與夢想。這些與大時代緊扣的小人物生命史，不斷帶我們回溯與折返一個又一個廢墟現場。曾在港澳公演的版本有著澳門不同界別的創作人，以及製衣工友的女兒的參與。演出呈現製衣業工人的點點滴滴及其勞動生命歷程，從這一代的回溯中，探問今天的生活，今天的城市。今年臺灣新製版本，將由不同世代臺灣人演繹，呈現兩個地方相近卻又有所差異的生命軌跡。

李銳俊 Jane LEI

旅居臺灣的澳門人，曾參與創辦「風盒子社區藝術發展協會」，目前從事跨媒介的劇場創作、策劃、文字編輯及出版等工作，關注議題包括城市變遷、歷史、邊緣社群等。澳門石頭公社、婆仔屋藝術空間（牛房倉庫）創辦人之一，以導演及編舞身份，於澳門、香港等地發表多個劇場作品。同時亦為澳門獨立媒體「論盡」藝文編輯及作者。

Aside from incomplete statistics, data, and sporadic news records, there are few historical materials about Macau's garment industry remaining that highlight the garment workers who supported Macau's economy in the past. Instead, the city's seismic economic transformation has caused the clothing-making industry of an entire generation to fall into a state of amnesia.

The performance plan for *It's Too Early to Get Off Work - The story of my mum, a garment worker* started in 2017, and was initiated by the Macau's Artistry of Wind Box Community Development Association. It slowly retraces the memories of local neighborhoods, women's work, family lives, survival, and dreams straight from the mouths of the former voiceless garment workers. The history of these small people closely relates to the big era, and takes us back time and time again to one ruined site after another. This documentary theater has been performed in Hong Kong and Macau. Various artists in Macau have joined this project; some are children of former garment workers. This year's new Taiwanese version will be performed by Taiwanese from different generations, presenting a trajectory of life in two places that are similar yet very different.

Founding member of Artistry of Wind Box Community Development Association, the Stone Commune and the House of the Old Ladies Art Space (later known as the Ox Warehouse) of Macau. Her creative mediums include theater, environmental theater, documentary theater, etc. She explores contemporary aesthetics and performance forms and tries different experimental possibilities, focusing on issues such as urban development, history, and marginalized communities, etc. She has taken part in curatorial performance, workshops, lectures, exhibitions, documentaries, editing and publishing, as well as writing art and literature for independent media. She is currently a freelance writer and artist who lives in Taipei now.

漂鳥演劇社

《兩個月亮 Walk Two Moons》 穿越時空版

Flying Birds Theatre Group *Walk Two Moons*

11.01 Fri.
19:30

11.02 Sat.
14:30、19:30

11.03 Sun.
14:30

桃園展演中心展演廳 Taoyuan Arts Center

\$ 800 / 1,600 (藝文贊助票)



- 演出全長約 70 分鐘，無中場休息
- 華語演出，無字幕
- 建議 12 歲以上觀眾觀賞
- 11.03 (Sun.) 場次為青年席位專場！演後獨家活動：舞台小穿越——解密舞台
- 11.02 (Sat.) 兩場次同步錄影
- 演後座談：11.01 (Fri.) 及 11.03 (Sun.) 演後於劇場內舉行

- Approx. 70 minutes without intermission
- Performed in Mandarin without surtitles
- Suggested for ages 12 and above
- Special session on Nov. 03 (Sun.) for Youth Seat! Post-show exclusive activity: decoding the stage
- The performances on Nov. 02 (Sat.) will be recorded.
- Post-show talk: Nov. 01 (Fri.) & Nov. 03 (Sun.) at the theater

導演暨編劇：游文綺 | 製作顧問：吳筱荔 | 表演指導：陳怡彤 | 舞台監督：張芝瑜 |
舞台設計：黃詠心 | 燈光設計：陳崇文 | 音樂設計：劉文奇 | 演員：余茱央、林妍、程荷予、劉玳璋（按姓名筆畫順序） |
製作經理：張芮慈 | 執行製作：周明楓 | 行銷宣傳：陳湘怡 | 影像紀錄：李幼涵 | 前台票務：董欣諺

Director & Playwright: YU Wen-qi | Production Advisor: WU Hsiao-li | Director of Performance: CHEN Etong |
Stage Manager: CHANG Chih-yu | Set Design: HUANG Yong-hsin | Lighting Design: CHEN Chung-wen |
Music Design: LIU Wen-chi | Actors: Letitia CHUANG, LIN Yen, LIU Dai-wei, Moya YU (listed in alphabetical order) |
Company Manager: CHANG Jui-tzu | Production Manager: CHOU Ming-feng | Marketing Communications: CHEN Hsiang-yi |
Video Recording: LEE Yu-han | Ticketing: TUNG Hsin-yen

《兩個月亮 Walk Two Moons》穿越時空版是漂鳥演劇社 2018 年創團以來「離別三部曲」最終曲；回望 6 年的創作過程，關注的核心無形地圍繞「家」的情感，深深牽引推進。

首部曲《時光裁縫》為自傳作品，主創文綺導演梳理與母親離別的記憶，於非制式的演出空間創造兩個時空，拼湊母親的青春裁縫時光，雙向回溯著母與女的情感。第二部曲《萬亞舅舅在 ___》改編契訶夫經典文本，講述自我內在價值的崩析，家的牽絆、犧牲的停損，透過環形舞台和觀眾互望下滑的生命情境。2024 年離別第三部曲《兩個月亮 Walk Two Moons》穿越時空版，將與觀眾走入生命的離別時刻，透過一對母女穿越數個時空，經歷戰亂黑暗，訴說思念牽掛，透過故事的力量，穿透悲傷和黑暗，擁抱離別。11 月 1 至 3 日，邀請你一起成為時空旅人，走入多重記憶縫隙，擁抱生命摯愛、擁抱別離。

漂鳥演劇社 Flying Birds Theatre Group

成立於 2018 年，關注以文本出發的戲劇演出，從戲劇延伸發展地方書寫、展演、讀劇、教育等計畫，開展戲劇與藝術對於生命本質不斷探索的路徑，從而邀請觀者與自我對話、思索生之所依。戲劇作品形式多元，包含非制式空間、黑盒子空間、大型鏡框舞台等戲劇製作，實驗流動於表演、故事文本、舞台界線的敘事方式。

Walk Two Moons is the grand finale of the “Farewell Trilogy” by the Flying Birds Theatre Group since its establishment in 2018. Looking back at the six-year creation process, the core focus invisibly revolves around the emotion of “home”, deeply pulling the audience into this trilogy.

The first chapter *Time Stitching* is an autobiographical work, created by Director YU Wen-qi, who uses text and the stage to present her memories of parting with her mother. The second chapter *Uncle Vanya in ___* is adapted from Chekhov’s classic text, setting out a circular stage and a scene of life where the audience looks down on each other with the ties of home and stop-loss of sacrifice. The final chapter *Walk Two Moons* in 2024 will take the audience into the moment of parting in life. Through a mother-daughter journey through time and space, the audience experiences war and darkness, and the expression of longing and concern. The troupe invites you to become a time traveler, stepping into the gaps of multiple memories, embracing love and life, and accepting separation.

Established in 2018, Flying Birds Theatre Group focuses on theater performances that start from text, extending local writing, performance, play reading, education, and other projects from theater. They explore the path of theater and art towards the essence of life, inviting the audience to engage in dialogue and contemplate the meaning of life. These theater works are diverse, and include unconventional spaces, black boxes, large proscenium-arch stages, and other theatrical practice. The experiments flow through narrative methods such as performance, story text, and stage boundaries.

冉而山劇場

《路 Lalan》讀劇行為工作坊

Langasan Theatre **Lalan** Play Reading Behavior Workshop

工作坊 Workshop

10.06-11.03 每周日 (共五場)
13:00-17:00

桃園展演中心大排練室
Rehearsal Room, Taoyuan Arts Center

- 09.01 (Sun.) 開放報名
- Registration is open on Sep. 01 (Sun.). Please visit the official website for further information.



公開呈現 Public Presentation

11.03 Sun.
19:00

桃園展演中心大排練室
Rehearsal Room, Taoyuan Arts Center

- 10.21 (Mon.) 開放報名
- Registration is open on Oct. 21 (Mon.). Please visit the official website for further information.

策畫暨劇本原作：阿道·巴辣夫·冉而山 Adaw Palaf Langasan | 協同策畫：李杰 marang aly
Planning & Script: Adaw Palaf Langasan | Co-Planning: marang aly



這是一趟非傳統讀劇的對話之旅。

《路·Lalan》是阿道·巴辣夫·冉而山曾出版的對話體長篇劇本。以珩豆為主敘事者，內容橫貫戰後的部落童年、離鄉勞動的都市漂流與失根，再到迴返神話、祭儀與大地，調動口傳、文獻及虛構，猶如一頁與島嶼命運深切交織的原住民生命史，承載著異質、混雜、剝離，以及阿美族的文化世界與宇宙秩序。工作坊以《路·Lalan》為文本／文化媒介，嘗試開展讓每一位參與者從閱讀文本延伸至感受、思考、領略其中之人物性格與時代劇情，同時藉由阿美族的神話傳說、部落文化學習的補充敘述，以及行為藝術身體動能與物件意義的開發，最後延展為一齣屬於本次《路·Lalan》的「讀劇行為工作坊」與呈現。

誠心邀請對於「臺灣不同的土地與時空故事」有興趣的朋友，一起閱讀、對話與探索。

冉而山劇場 Langasan Theatre

成立於 2012 年，「冉而山」相應於臺灣原住民阿美族聖山—「Cilangasan」(奇冉而山)的文化地景。劇場團長阿道·巴辣夫做為大海嘯神話中遷往奇冉而山一支的氏族，懷抱文化使命，透過樂舞復振，維繫原住民族文化的細膩內涵。冉而山劇場不只是一個創作型劇場，也致力於創作、培力、研習、交流、教育多面向的層次，進而接近「藝術即生活」的實踐。

This is a journey of dialogue in non-traditional play reading.

Lalan is a long dialogue script published by Adaw Palaf Langasan. The story consists of Hengdou, the main narrator, and spans the post-war tribal childhood, urban drifting, and rootlessness of being a migrant worker, and then returns to myths, rituals, and the earth, mobilizing oral storytelling, literature, and fiction straight from a page of indigenous life that is deeply intertwined with the fate of the island. It features heterogeneity, hybridization, detachment, and the cultural world and cosmic order of the Amis people. This workshop uses *Lalan* as the text/cultural medium, and extends the reading of the text to allow each participant to feel, think, and understand the characters' personalities and the plot. It also supplements the narration of Amis mythology and tribal culture learning derived therefrom, and develops the physical energy and object meaning of performance art into a "Play Reading Behavior Workshop."

We sincerely invite people interested in "different lands and stories of Taiwan" to read, converse, and explore together.

Established in 2012. "Langasan" refers to the cultural landscape of the sacred mountain "Cilangasan" of the Amis tribe in Taiwan. As a clan that migrated to Cilangasan Mountain in the myth of the Great Tsunami, Director Adaw Palaf has a cultural mission, and uses music and dance to revive and maintain the delicate essence of indigenous culture. Langasan Theatre is not just a creative theater; it is dedicated to creation, cultivation, study, communication, and education on multiple levels, and practices "art as life."

林文中 × 張堅豪 × 君舞蹈劇場

《軌·跡》

LIN Wen-chung & CHANG Chien-hao & Chun Dance *Time Traveler*

11.08 Fri.
20:00

11.09 Sat.
14:30

桃園米倉劇場 Taoyuan Barn 196 Theater

\$ 500 / 1,000 (藝文贊助票)



- 演出全長約 70 分鐘，含中場休息 15 分鐘
- 兩場演出同步錄影
- 演後座談：11.09 (Sat.) 演後於劇場內舉行

- Approx. 70 minutes with a 15-minute intermission
- The performances will be recorded.
- Post-show talk: after the performance on Nov. 09 (Sat.) at the Theater



藝術總監：謝宜君 | 編舞：林文中、謝宜君、張堅豪 |
表演者：謝宜君、謝佳樺、吳祐麒、徐梓斌、陳知勤、歐庭妤、劉柏吟、張鶴千 |
燈光設計：王墉 | 〈痕跡〉音樂設計：蔡秉衡 | 舞監：王墉 | 平面設計：林育全 |
製作人：王嫻綠 | 執行製作：廖淳瑩 | 製作團隊：君舞蹈劇場

Artistic Director: HSIEH Yi-chun | Choreography: LIN Wen-chung, HSIEH Yi-chun, CHANG Chien-hao |
Performers: HSIEH Yi-chun, HSIEH Chia-hua, WU Yu-chi, HSU Tzu-pin, CHEN Chih-chin, OU Ting-yu, LIU Po-yin, CHANG Ho-chien |
Lighting Design: WANG Yung | Music Design for *Traces*: Hans Bing-heng TSAI | Stage Manager: WANG Yung |
Graphic Design: LIN Yu-quan | Producer: WANG YingLv | Executive Producer: LIAO Chun-ying | Production: Chun Dance

《軌·跡》邀請 3 位持續創作、演出的編舞家：林文中、謝宜君、張堅豪，每人分別發表 20 分鐘的作品，回應今年藝術節主題，以及桃園這個充滿「移動」經驗的城市。林文中的〈Stasiun 車站〉從印尼移工的角度出發，以當代舞蹈語彙表述移工在異地工作的生活、戀情、未來憧憬與夢想；謝宜君的〈痕跡〉從臺灣民間信仰的傳統步伐中發展，融合當代舞蹈，象徵過往傳統文化和現今因應趨勢快速轉變下的我們；張堅豪的〈探〉以手作為觸角向一段關係延伸，從兩人、三人形成一個群體，相互感測和試探的過程，將彼此身上的經驗和樣貌串聯起來，最終形成一個集體的形象和體驗。

林文中 LIN Wen-chung

曾擔任過國內外許多舞團舞者，包括美國比爾提瓊斯舞團。2008 年創立「林文中舞團」；作品《長河》榮獲第 13 屆台新藝術獎年度作品，並於 2015 年獲選為表演藝術雜誌年度人物，稱其「從『小』到『大』，理性前進，務實不華，冷然獨特」。

張堅豪 CHANG Chien-hao

「長弓舞蹈劇場」共同創辦人之一，2017 年開始擔任團長，同時是「小事製作」創始團員、編舞者暨舞者。2022 年與純白舍 Dance Lab 創作《平行視探》，參與當年歌劇院台灣國際藝術節；2019 年《BOUT》獲選赴「2019 愛丁堡藝穗節臺灣季」演出，並獲得當年度最佳表演獎。

君舞蹈劇場 Chun Dance

君舞蹈劇場（原雅緻藝術舞蹈團）成立於 2012 年，致力於培育桃園在地舞蹈演出者，傳達「舞蹈生活化」理念，2018 年迄今連續 7 年榮獲桃園市傑出演藝團隊。除藝術性創作，舞團也發展大眾性演出活動，並積極走向外縣市，期望讓更多人看到君舞、看到桃園。

藝術總監謝宜君曾擔任過國內外許多舞團舞者，包括法國卡菲舞團舞者。作品時常聚焦於表演者的肢體特質與動作質地，體現純肢體舞蹈之美感。近期與編舞家楊景名合作之《Connection》獲邀參與 2024 寮國國際舞蹈節；創作之《關於身體的書寫》獲邀於 2024 臺灣外亞維農藝術節表演。

Time Traveler invites three choreographers who create and perform consistently – LIN Wen-chung, HSIEH Yi-chun and CHANG Chien-hao, to each present a 20-minute piece responding to the theme of the 2024 Taoyuan Iron Rose Festival and the city of Taoyuan, which is full of “Nomadic” experiences.

LIN Wen-chung's *Stasiun* shows the lives, relationships, future aspirations, and dreams of Indonesian migrant workers using contemporary dance. HSIEH Yi-chun's *Traces* develops from the traditional steps of Taiwanese folk beliefs, and integrates contemporary dance, symbolizing our past traditional culture and the rapidly-changing trends we face today. CHANG Chien-hao's *Exploration* uses hands as tentacles to extend into a relationship, forming a group of two or three people who sense and explore each other, connecting their experiences and appearances, ultimately presenting a collective image and experience.

He had performed professionally with Bill T. Jones/Arnie Zane Dance Company (US) among others. He founded WCdance in 2008 and produced more than 17 evening-length works since then. In 2015, he won the 13th Taishin Arts Award and was selected as “People of the Year” by *Performing Arts Redefined* magazine in Taiwan.

Co-Founder of Chang Dance Theatre, where he now serves as Director; he is also one of the founding members of Les Petites Choses Production. His works *SEE*, co-created with Dance Lab in 2022 was invited by Taiwan International Festival of Arts organized by National Taichung Theater (NTT-TIFA); *BOUT*, was selected in 2019 for Taiwan Season – Edinburgh Festival Fringe.

Founded in 2012, Chun Dance is committed to cultivating local dancers in Taoyuan, advocating the philosophy of “living by dancing.” For seven consecutive years since 2018, Chun Dance has been awarded the Outstanding Performing Arts Team of Taoyuan. In addition to artistic creations, public performances are also developed; Chun Dance actively showcases in other cities, allowing more audiences to see them and the Taoyuan.

Artistic Director HSIEH Yi-chun had performed professionally with Compagnie Käfig (France) among others; she is passionate about developing pure aesthetics by discovering each individual dancer's unique physical properties. *Connection*, a work that she collaborated with Choreographer YANG Jim-min has been invited to showcase at 2024 FMK International Dance Festival in Laos; her work *Quand le Corp S'exprime*, selected to perform at 2024 Festival Off Avignon.

FOCA 福爾摩沙馬戲團

《虛缺號》

Formosa Circus Art *The Blank Character*

11.09 Sat.
19:30

桃園展演中心展演廳 Taoyuan Arts Center

\$ 600 / 800 / 1,000 / 1,200

- 演出全長約 70 分鐘，無中場休息
- 建議 6 歲以上觀眾觀賞
- 本場演出同步錄影

- Approx. 70 minutes without intermission
- Suggested for ages 6 and above
- This performance will be recorded.



製作人：林智偉 | 導演：田采薇、揚·莫蒙 | 前期製作暨創作陪伴：李宗軒 | 舞台設計：鄭烜勛 | 燈光設計：黃羽菲 | 服裝設計：陳亞琦 | 馬戲指導：陳冠廷 | 排練助理：張芳睿 | 舞台監督：郭芳瑜 | 演員：陳冠廷、羅元陽、趙偉辰、何明昌、李坤融、江宇平、李昀軒、阮鈺婷、楊斯涵、廖國鳳、李品霖 | 製作統籌：尚安璿 | 執行製作：蘇淇菲 | 行政經理：黃世雄 | 行銷統籌：黃曄智 | 行銷執行：黃湘鐔、趙雅竹 | 票務統籌：劉千玉 | 國際事務：張又文、張易 | 平面攝影：陳柏諺 | 攝影指導：Yii Ooi | 劇照攝影：秦大悲 | 動態影像：駱思維 | 平面設計：毛灼然

Producer: LIN Chih-wei | Directors: TIEN Tsai-wei, Jan Möllmer | Dramaturgy: LEE Tsung-hsuan | Stage Design: CHENG Hsuan-hsun | Lighting Design: HUANG Yu-fei | Costume Design: Val CHEN | Rehearsal Director: CHEN Kuan-ting | Rehearsal Assistant: CHANG Fang-rei | Stage Manager: KUO Fang-yu | Performers: CHEN Kuan-ting, LO Yuan-yang, CHAO Wei-chen, HE Ming-chang, LI Kun-Jung, CHIANG Yu-ping, LEE Yun-hsuan, JUAN Yu-ting, YANG Su-han, LIAO Kuo-feng, LI Pin-lin | Production Coordinator: SHANG An-hsuan | Executive Producer: SU Chi-fei | Company Manager: HUANG Shih-hsiung | Marketing Manager: HUANG Wei-chih | Marketing Executive: HUANG Siang-hua, CHAO Ya-chu | Box Office: LIU Chien-yu | International Coordination: Mimi CHANG, CHANG I | Photography: CHEN Bo-yan | Photography Instruction: Yii Ooi | Photography: QIN Da-bei | Video Director: LUO Shih-wei | Graphic Design: MAO Zhuo-ran



當代馬戲與舞蹈劇場最極致的交鋒！

虛缺號 (□)，一個空白標示，用以表示無法辨認或缺失的字，人們需依據上下文推敲完整意思。就像現實生活，我們努力活著尋求意義，但最終能否解開人生的謎團？

巨大鷹架與滿地雜草，去個性化的表演者，在這個揭露與隱匿、真實與虛構、自然與人工同時存在的壓縮空間裡，上演一場「人生的馬戲」。如同不斷製造訊息，卻又隨之被更多的訊息淹沒、沖散，鏡射了社群時代，而「真實」卻消逝在資訊洪流之中，一如虛缺號，殘缺、無法辨識的空白。

繼入圍台新藝術獎《苔痕》後，FOCA 再度與德國舞蹈劇場團隊「支離疏製作」攜手合作，從馬戲的身體、動作和技巧取材，透過舞蹈劇場的形式結構編織，勾勒出一幅現代人的心靈圖像。

FOCA 福爾摩沙馬戲團 Formosa Circus Art (FOCA)

成立於 2011 年，命名來自臺灣這座「美麗之島」的驚嘆，是國內第一個專業的當代馬戲團隊，2017 年迄今連續 8 年入選「TAIWAN TOP 演藝團隊」。FOCA 的作品吸收了東方雜技的傳統技巧、當代馬戲的實驗精神，以及現代劇場的敘事美學，創造屬於臺灣特色，兼具多元、融合與創新的當代馬戲藝術。

A powerful fusion of contemporary circus and dance theater!

Following the critically acclaimed *Moss*, Formosa Circus Art collaborates once again with the German dance theater company Peculiar Man to present *The Blank Character*.

The Blank Character (□) signifies an ineffable or absent Chinese character – a symbol for what cannot be articulated or is missing. If life were a crossword puzzle, could filling every blank truly unlock its most profound secrets?

Set against a backdrop of towering scaffolds and wild barren land, eleven performers engage in a relentless cycle of creation, their messages continually overwhelmed – offering a reflection of the fragmented psyche of the digital age.

Established in 2011, FOCA draws inspiration from Taiwan, proudly reflecting its roots. As the nation's premier contemporary circus troupe, they promote the development of circus arts in Taiwan and beyond. Recognized as a "TAIWAN TOP Performing Arts Troupe" by the National Culture and Arts Foundation since 2017, FOCA embodies excellence and innovation in contemporary circus, and combines traditional Chinese acrobatics with modern circus and theater narratives.

聚合舞 Polymer DMT (德國 & 臺灣)

《我的名字，Kim》

Polymer DMT *Kim* (Germany & Taiwan)

11.16 Sat.
14:30

11.17 Sun.
14:30

桃園展演中心展演廳 Taoyuan Arts Center

\$ 600

- 演出全長約 90 分鐘，無中場休息
- 德語、英語及越南語演出，提供中文及越南文字幕
- 建議 12 歲以上觀眾觀賞
- 演後座談：每場演後於劇場內舉行

- Approx. 90 minutes without intermission
- Performed in German, English and Vietnamese with Chinese and Vietnamese surtitles
- Suggested for ages 12 and above
- Post-show talk: after each performance at the Theater

文本：Khuê Pham (Penguin Random House 出版) | 主要創作者：羅芳芸 | 創作暨演出：Kati Masami Menze、David Le Thai、Lan Mi Le、Ta Vu Kha Chanh、Nam Tran Xuan、Khuê Pham | 影像設計：Andrés Hilarión Madariaga | 戲劇構作：陳侑均 | 空間設計：陳成婷 | 服裝設計：Cristina Lelli | 音樂：David Le Thai | 燈光設計：Max Rux | 德國製作人：Sabina Stücker | 臺灣行政統籌：蔡雅庭

Text: Khuê Pham (btb/Penguin Random House) | Directing: LO Fang-yun | Creation & Performers: Kati Masami Menze, David Le Thai, Lan Mi Le, Ta Vu Kha Chanh, Nam Tran Xuan, Khuê Pham | Video: Andrés Hilarión Madariaga | Dramaturgy: Betty Yi-chun CHEN | Stage Design: CHEN Cheng-ting | Costume: Cristina Lelli | Music: David Le Thai | Lighting Design: Max Rux | Production Management: Sabina Stücker | Administrative Coordination: TSAI Ya-ting

《我的名字，Kim》首演由聚合舞 Polymer DMT 與 HELLERAU Dresden、PACT Zollverein Essen 共同製作。
Kim is a production by Polymer DMT / Fang Yun Lo, co-produced with HELLERAU Dresden and the PACT Zollverein Essen.



《我的名字，Kim》是一齣舞蹈影像劇場作品。根據越南裔德國記者暨作家 Khuê Pham 的半自傳小說《無論你身在何方》(Wo auch immer ihr seid) 為創作文本，圍繞一個越南家族的移民史。以主角 Kim 作為德國越南移民第二代的第一人稱敘事視角，挖掘了越戰對於這個家庭的影響，以及一家人何以四散於亞洲、美洲與歐陸，餘生都難以相見也不如不見的無奈。

為了避免無止盡地重複解釋自己名字正確越南語發音的困擾，主角為自己取了一個諧音相近的德文名字：Kim。從這個名字出發，映射出移民者與其後代在面對自我身分認同時，那些尷尬與模糊地帶。舞作揉合小說故事以及舞者真實生命故事，跨越三個世代，探索在遷移全球化的今日和所有人息息相關的問題：歷史如何影響了一整代人？是什麼造就了今天的我？

聚合舞 Polymer DMT

聚合舞 Polymer DMT 是一個同時駐點在德國與臺灣的跨域創作團隊。由初期以肢體創作為主的舞蹈劇場作品，到近年來聚焦在類紀錄式的舞台創作、限地創作，結合影像與多媒體，同時也觸及兒童與青少年觀眾群。立足於亞洲和歐洲之間的深度轉譯與交換，聚焦在來自不同文化和不同背景的人們，如何建構共同的生活。創作多以社會議題出發，尤其是在跨文化命題下的身份探索。

Based on the semi-autobiographical novel *Wo auch immer ihr seid (Brothers and Ghosts)* by prize-winning Berlin-based journalist and author Khuê Pham, the dance theater piece *Kim* from Polymer DMT investigates the impact of the Vietnam War on a Vietnamese family dispersed across continents and their decade-long silence.

“Kim” is the German name the protagonist of the book assigns herself as a way out of the constant questions about how to pronounce her Vietnamese name and her “true” origins, shedding light on a person who feels lost between cultures. With the book’s story as the backdrop, German-Taiwanese choreographer LO Fang-yun explores the search for identity of young people from immigrant families in her collaboration with Khuê Pham and five dancers. The dancers assume various roles from the book, telling their own stories and those of their parents and painting a moving panorama – from the pre-war era in Vietnam in the 1950s and 1960s and connections with East Germany, to the most recent experiences in Ukraine, where families of people of Vietnamese descent have found themselves having to flee once again. In a mixture of dance, literature, and film, they ask questions that affect everybody in the age of migration: What has made me the person I am today? Who are our parents? Who am I? And what effect do historical catastrophes and wars have on entire generations?

As a platform for theatrical creation, Polymer DMT gathers a team of artists from different backgrounds and regions worldwide, engaging in various forms of theatrical experimentation and residency. Taking applied theatrical creation as a tool to communicate with the world, they focus on in-depth translation and exchanges between Asia and Europe and on how people from different cultures and backgrounds share a common construct in their lives. Their creations focus on social issues, especially the exploration of identity under cross-cultural propositions.



TAI 身體劇場 × 吳庭寬 & 藍雨楨

《遷徙之歌》

TAI Body Theatre × WU Ting-kuan & LAN Yu-chen
Song of Migration

11.17 Sun.
17:00

中壢中央公園 Zhongli Central Park
自由入場 Free entry

- 演出全長約 60 分鐘，無中場休息
- 建議 6 歲以上觀眾觀賞
- 演後座談：演後於演出結束地點舉行

- Approx. 60 minutes without intermission
- Suggested for ages 6 and above
- Post-show talk: after the performance at the venue



主要創作：瓦旦·督喜 Watan Tusi、朱以新 Ising Suaiyung、吳庭寬、藍雨楨 |
演出者：李偉雄 Piya Talaliman、奧萊·吉芙菴萊斯 Qaulai Tjivuljavus、
巴鵬璋 Irimilrimi kupangasane、林源祥 Ansyang.Makakazuwan、謝宇森、劉嫻均 niwa panay |
執行製作：林之涓、楊安琪 apu'u yakumangana

Creators: Watan Tusi, Ising Suaiyung, WU Ting-kuan, LAN Yu-chen |
Performers: Piya Talaliman, Qaulai Tjivuljavus, Irimilrimi kupangasane, Ansyang.Makakazuwan, SIE YU-sen, niwa panay |
Executive Producers: LIN Chihyu, apu'u yakumangana



一首歌、一首詩、一個身體，特別是熟悉的語言和曲風，能夠傳達一個概念；在詩歌、音樂和舞蹈表演中傳遞情感的方式，以及那些「通過遷移或壓力而產生的事物」。

我們面臨著尋找適當語言的掙扎，這不僅僅是一個故事。語言的界限非常狹窄，人們所寫的故事，通常被理解為語言的構造，關於一些真實經歷過的事情，而不是想像出來的。

故事是從生活經驗和語言合作的經驗中轉變而來的，而語言是模糊且不精確的。譬喻語言可以用來對抗壓迫語言，幫助「實現更大的善或避免更大的惡」。我們想從語言中獲得什麼？回到身體。彼此描繪姿態的肖像，不是寫實，而是尋找一種中間性的感覺。身體勞動、勞動後的放鬆（抵抗），融入舞蹈結構中，尊重身體的地理結構。

TAI 身體劇場 TAI Body Theatre

TAI 身體劇場由太魯閣族藝術家瓦旦·督喜在 2013 年創立。「TAI」，源於太魯閣族語，意思是「看」、「瞧」，也是藝術總監對原住民傳統文化的凝望與反思。舞團作品風格多元，觸及原住民文學、身體與音樂、當代原住民處境與環境衝突等議題。

吳庭寬 & 藍雨楨 WU Ting-kuan & LAN Yu-chen

兩人的合作始於印尼移工藝文實踐的觀察，2019 年共同發起 Trans/Voices Project 計畫，串連臺印兩地的田野調查、藝術進駐、講座、工作坊、講唱會、合作與協作等方式，發展創作與論述，計劃以移動／勞動狀態為提問，聚焦社會結構縫隙中的移工，與其在遷移路徑中的勞動、抵抗、創造與再創造的美學性經驗。

A song, a poem, a body, an especially familiar language and musical style, can convey a certain concept: the ways in which emotions are conveyed in poetry, music, and dance performances, as well as those that arise through transfer or pressure.

We are facing the struggle of finding appropriate language, which is not just a story. The boundaries of language are very narrow, and stories written by people are usually understood as constructions of language denoting real experiences rather than imagined ones.

Stories are transformed from life experiences and experiences of language cooperation, but language is vague and imprecise. Metaphorical language can be used to combat oppressive language and help achieve a greater good or avoid greater evil. What do we want to gain from language? We want to return to the body. Portraits depicting each other's postures are not realistic, but represent a search for a sense of intermediary. Physical labor and relaxing (resistance) after work are integrated into the dance structure, respecting the geographical structure of the body.

Founded by Truku artist Watan Tusi in 2013, TAI Body Theatre takes its name from the Truku word "TAI," which means "to see" or "to observe." This term reflects Watan's gaze and contemplation of traditional indigenous culture. The company seeks alternative practices beyond traditional ceremonies and touristic performances. Since 2013, the company has been researching the relationship between the earth and feet in fields, and has archived over 80 types of stepping sequences known as "foot-scripts." This unique method serves as both a choreography and body training system within the company.

The collaboration between the two began when observing Indonesian migrant workers. In 2019, they launched the Trans/Voices Project, which connects field research, art residencies, lectures, workshops, concerts, cooperation, and collaborations between Taiwan and Indonesia to develop creation and discourse. The plan focuses on the mobility/labor status of the migrant workers in social structure gaps, and their aesthetic experiences of work, resistance, creation, and recreation along their migration path.

藝術先修班 Event

講座均為免費參與。將於 **08.15 (四) 12:00 開放線上報名**，歡迎掃描 QR Code。

The following lectures are free to attend. Online registration will be open at 12:00 on Aug. 15 (Thu.). The number of places is limited. You are welcome to scan the QR Code to register online.



線上報名

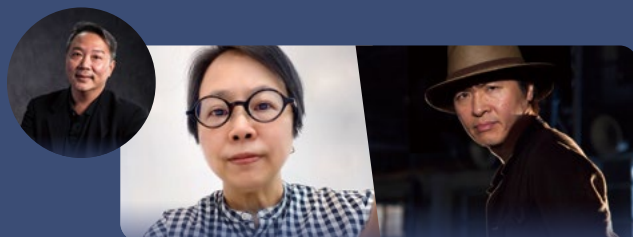
鐵玫瑰藝術節新風景 New View of the Iron Rose Festival

09.07 Sat.
14:00

臺北松菸誠品 3F 藝術書區 Forum
3F Forum, Eslite Spectrum Songyan

一場藝術節，如何回應一座城市的生活與文化？2024 桃園鐵玫瑰藝術節策展人李惠美以「移人如梭」入題，挑動桃園的城市能量，同時帶著在許多城市走跳的具身觀察與藝術眼光，和跨越技術、管理與藝術的臺北表演藝術中心前執行長王孟超、《PAR 表演藝術》雜誌總編輯黎家齊，三方對話藝術節的性格形塑、社會影響及未來想像。

How does an art festival respond to the life and culture of a city? LEE Huey-mei, the Curator of the 2024 Taoyuan Iron Rose Festival, uses the theme "Nomadic" to stimulate the urban energy of Taoyuan. With her personal observation and artistic vision of jumping around many cities, she engages in a tripartite dialogue with Austin WANG, former CEO of the Taipei Performing Arts Center, and LI Chia-chi, Editor-in-Chief of *Performing Arts Redefined* magazine, to shape the character, social impact, and future imagination of the art festival.



主持：黎家齊 | 主講：李惠美 | 主講：王孟超
Host: LI Chia-chi | Guest: LEE Huey-mei | Guest: Austin WANG

消逝的場所與劇場的記憶術 Vanished Places and Theater Mnemonics

09.14 Sat.
14:00

桃托邦藝文聯盟
Taotopia Art & Culture Association

戰後新宿的歌舞伎町，或者澳門曾經繁榮的製衣廠，都見證了世界的轉動。對談的兩位創作者，似乎都嘗試掘挖消逝的場所，並回到人的身上，通過情感與記憶的溫度，文字與文獻的匯融，傳遞那些曾經發生的時移事往，並以劇場的創造性將之延展，讓故事繼續在變形中述說，也在述說中變形，不再是哪一個人的故事，而漸漸溶入「我們」的新／心記憶。

After the war, KABUKI-cho in Shinjuku, or the once prosperous garment factories in Macau, witnessed the changes of the world. The two guests will try to dig up the vanished places and return them to people. Through the warmth of emotions and memories, and fusion of words and literature, they convey events from the past and extend them with the creativity of the theater, allowing the story to continue to be told through a transformation in story-telling so the story is no longer confined to any specific person, but one that gradually integrates into the new/heartful memories of "us."



主持：吳思鋒 | 主講：林孟寰 | 主講：李銳俊
Host: WU Sih-fong | Guest: Lin Meng-huan | Guest: Jane LEI

故事的現世啟示 The Worldly Revelation of the Story

09.22 Sun.
14:00

TSUTAYA BOOKSTORE 桃園藝文店
TSUTAYA BOOKSTORE Taoyuan



主持：吳思鋒 | 主講：游文綺 | 主講：阿道·巴辣夫·冉而山
Host: WU Sih-fong | Guest: YU Wen-qi | Guest: Adaw Palaf Langasan

當時代與媒介的變換，使得閱讀變得碎片化的時候，「故事」還重要嗎？在兩團的劇場實踐上，烙印著神話、傳說及童話的跡痕，從這些流傳已久的「故事」，領略不同說故事的力量。

When changing times and media make reading fragmented, is the "story" still what matters? In the theater practice of the two groups, the traces of myths, legends, and fairytales are imprinted; from these long-standing stories we appreciate the power of storytelling.

我與身體的對話工作坊 My Dialogue with the Body Workshop

09.28 Sat.
15:00

桃園展演中心大排練室
Rehearsal Room, Taoyuan Arts Center



主講：謝宜君
Guest: HSIEH Yi-chun

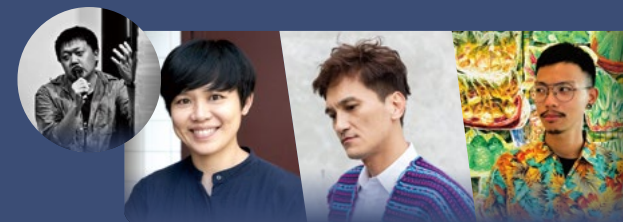
「我」離身體很遠還是很近？生活中，光是輕、重、快、慢地走路，便足已編織一首首身體詩篇。那麼，人又如何在衝突、妥協或平衡的狀態中，持續與身體對話？本工作坊邀請教學與創作並行的君舞蹈劇場藝術總監暨編舞家謝宜君，與大家一同和自己的身體對話，感受身體記得的，及遺忘的。

Am I far or close to my own body? In life, just walking light, heavy, fast, and slow is enough to compose a poem for the body. So how can people continue to engage in dialogue with their bodies in a state of conflict, compromise, or balance? This workshop invites HSIEH Yi-chun, the Artistic Director and Choreographer of Chun Dance, who combines teaching and creation, to engage in a dialogue with everyone about their own bodies, experiencing what their bodies remember and forget.

在時間的夾縫中歌唱 Singing in the Cracks of Time

10.12 Sat.
14:00

瓊嬛書屋
Lang-Huan Bookstore



主持：吳思鋒 | 主講：羅芳芸 | 主講：瓦旦·督喜 | 主講：吳庭寬
Host: WU Sih-fong | Guest: LO Fang-yun | Guest: Watan Tusi | Guest: WU Ting-kuan

藝術節最後一週的兩部作品，都在挑戰我們對於家、邊界的認知，甚至關乎遷徙與離散。兩組創作團隊分別從歌謠、小說出發，以聲音或者文字承載生命在流離島影之間的浮沉，牽引出更大的時代與歷史；而人在時間夾縫中的歌唱，以及書寫，不僅是為了說自己的話，更是在當下與未來的每一刻交會，創造既共享且獨有的軌跡，向更長更深的時間敞開。

The two works in the last week of the Festival challenge our understanding of home, boundaries, and even migration and dispersion. Two creative teams started from songs and novels, using sound or words to carry the ups and downs of life on wandering islands, leading to a larger era and history. The songs and writing of people in the cracks of time are not only speaking their own words, but also intersecting with every moment of the present and future, creating a shared and unique trajectory and opening up to a longer and deeper time dimension.

延伸閱讀書展

Reading and Performance

劇場是一種綜合藝術，透過閱讀是一個好的開場。

在這一場發生在桃園裡的藝術節，將會引發怎樣的相遇或移動？

2024 桃園鐵玫瑰藝術節，和你一起穿梭游移，尋覓自己的軌跡。

11 檔精彩節目，集結 13 組團隊，講座，書展串聯，也在城市中靜靜等待著移人們。

存在與探索 # 遷徙與勞動 # 神話與童話



更多書展資訊



桃園市立圖書館總館（4F 貪書蛇書展區）

聯合書展展期 | 09.30 Mon. - 11.03 Sun.

桃園市桃園區南平路 303 號

週二至週六 08:30 ~ 21:00；週日、週一 08:30 ~ 17:00

全國首創與電影院共構的圖書館，結合 Tsutaya Bookstore 蔦屋、星巴克、影城的文創展演與餐飲業的文化風格新據點，一次滿足民眾散步、看展、閱讀，享受美食及觀賞電影的文化饗宴，串聯藝文與閱讀，樹立城市閱讀品牌概念，打造專屬桃園的文創旗艦基地。



臺北市立圖書館（總館、稻香分館及廣慈分館）

聯合書展展期 | 09.30 Mon. - 11.03 Sun.

臺北市大安區建國南路二段 125 號

週日、週一 09:00 ~ 17:00；週二 - 週六 08:30 ~ 21:00

為營造書香社會，打造適合全年齡層的閱讀環境，臺北市立圖書館在全市各行政區普設分館及智慧化據點，並提供線上參考服務及各類型推廣活動，滿足民眾學習、工作及休閒方面之資訊需求。



TSUTAYA BOOKSTORE 桃園藝文店

聯合書展展期 | 09.01 Sun. - 09.30 Mon.

桃園市桃園區南平路 301 號

週一至週日 10:00 ~ 21:30

TSUTAYA BOOKSTORE 提供以書籍為中心、嚴選的「生活提案」，作為連接「人」與「生活」的「聚會場所」，以日本的 TSUTAYA BOOKSTORE 在臺灣創造新文化。



誠品書店（中壢大江店、桃園台茂店、桃園統領店）

聯合書展展期 | 10.01 Tue. - 10.31 Thu.

各分店營業時間不一，請至鐵玫瑰藝術節網站上查看。

誠品，閱讀與文化的交流平台，運用「人、活動、空間、商品、服務」為核心元素，成功構建多元的活動、多元的空間、多元的文化，以及多元精采的市民參與。

瓊嬛書屋

聯合書展展期 | 09.16 Mon. - 10.21 Mon.

桃園市中壢區榮民路 165 巷 6 號

週三至週五 14:00 ~ 21:00；週六 11:00 ~ 21:00；週日 11:00 ~ 18:00

販售新書、二手書，也兼賣文創小物與簡單飲品。不定期舉辦文學、性別議題講座。願每一種性別認同、性傾向的人，皆可在此放心安適。

▶ 購書優惠：凡購買店內書籍者，憑鐵玫瑰演出票券或購票證明可免費兌換桃映紅茶乙杯。

晴耕雨讀小書院

聯合書展展期 | 10.01 Tue. - 10.15 Tue.

桃園市龍潭區福龍路二段 169 巷 181 弄 30 街 90 號

週三至週日 10:00 ~ 18:00（週一、二公休）

一家以新書、二手書及文創商品為主的生活風格書店。店名「晴耕雨讀」意指「晴天工作，雨天讀書」，是順應自然的生活節奏，也是我們的經營理念。

書帶蕨咖啡 Vittaria Café & Books

聯合書展展期 | 09.15 Sun. - 11.03 Sun.

桃園市桃園區同安街 373 號

週二至週日 11:30 ~ 21:00（彈性打烊時間）

成立於 2019 年，是位於桃園區、以室內植栽為主題的複合式空間，經營獨立書店、餐飲、交流活動與場地租借，同時提供植物室內造景與人工光源應用諮詢，並持續增加植物蒐藏，目前已超過 300 種。

小兔子書坊

聯合書展展期 | 09.30 Mon. - 11.03 Sun.

桃園市平鎮區民族路二段 193 巷 15 弄 61 號

週二至週五 13:00 ~ 19:00；週六 11:00 ~ 17:30（週日、一公休）

小兔子書坊是小小的蒲公英，承載著細膩的思維，只要有人願意敞開一小塊內心土壤，即能落地生長，開展成多元繽紛樣貌。

桃園展演中心好厝邊

Taoyuan Arts Center Loving Neighbors

- ▶ 於 08.15 至 11.30 期間，持鐵玫瑰藝術節票根（或購票證明）或摺頁兌換券至合作商家消費，可享專屬優惠。
- ▶ 掃描「好厝邊地圖」QR Code，即刻查詢商家位置及營業時間，一起來場桃園美食藝文小旅行！



好厝邊地圖



WIRED TOKYO 桃園藝文店

獨到特有的和風洋食，時尚奢華的空間中享受午後悠閒 Book&Cafe 私有時光，搭配高腳杯裡的紅酒，拋開一切日常煩惱享受當下。

- ▶ 憑鐵玫瑰藝術節票根或摺頁兌換券即享優惠：消費滿 1000 元，贈送蕨餅 1 份。（限 09.01 至 09.30 內使用）



囍翻台式小酒館

店精神寄託在「囍」，雙喜指兩位老闆，「翻」轉既定的臺式印象，並取臺灣國語「喜歡」諧音。將臺灣小吃創意改良，讓人們能一解鄉愁。

- ▶ 憑鐵玫瑰藝術節票根或摺頁兌換券即享店內抽籤 1 次，有機會獲得招待小點或飲料（單筆內用消費，限抽 1 次）。



陪你去流浪

日系咖啡甜點店，提供各式飲品及手工蛋糕，也有提供生日蛋糕訂製的服務。

- ▶ 憑鐵玫瑰藝術節票根或摺頁兌換券即享內用消費滿 500 元享 9 折、外帶飲料 8 折、整模蛋糕預定可折抵 30 元（以上優惠不可同時使用）。



書帶蕨 Vittaria Café & Books

成立於 2019 年，以室內植栽為主題的複合式空間，經營獨立書店、餐飲、交流活動與場地租借，同時提供植物室內造景與人工光源應用諮詢。

- ▶ 憑鐵玫瑰藝術節票根可兌換 50 元餐飲抵用券；憑摺頁兌換券可兌換 100 元餐飲優惠券（消費滿 500 元可使用）。



方食堂

提供來自日本媽媽的家庭料理定食及日式關東煮，在藝文特區的同德十一街上，提供大家一個屬於桃園的溫暖日式家庭口味。

- ▶ 憑鐵玫瑰藝術節票根單筆消費滿 650 元，送紫蘇蝦餅 1 份；憑摺頁兌換券單筆消費滿 300 元送隨機關東煮 1 份。



春山 chunshan cafe

嚴選安全的原物料、堅持自熬的醬汁及慢烤調味半天以上的風味食材，層層推疊的美食味道，是我們想發展的在地藝文美食文化。

- ▶ 憑鐵玫瑰藝術節票根消費享 9 折優惠；憑摺頁兌換券加入會員，享 95 折。



瞌睡咖啡 Nap Cafe

Take a nap, you can go future. 90% 獨家自熬醬汁，餐點堅持現點現做，嚴選各式安全食材，新鮮是我們美味的秘訣。

- ▶ 憑鐵玫瑰藝術節票根消費享 9 折優惠；憑摺頁兌換券加入會員，享 95 折。



日福 Oh Happy Day 藝文店

專門製作自然無添加的生日蛋糕、彌月禮盒與蔬果昔。選用簡單良好的食材，以友善環境的理念，分享每日幸福時光。

- ▶ 憑鐵玫瑰藝術節票根消費享 9 折優惠。



藥咖啡

創立於 2003 年，從小小的一台烘焙機起家，立志做個極致的社區型咖啡店。從自家烘焙咖啡到手工點心、冰淇淋，都有藥咖啡獨特的風格。

- ▶ 憑鐵玫瑰藝術節票根飲品消費享 9 折優惠。



福達磨燒肉居酒屋

福達磨黑毛和牛燒肉，採用日本油花特徵最明顯、肉質細膩柔軟、脂肪融點較低的黑毛和種，讓賓客享受頂級和牛帶來入口即溶的豐富口感。

- ▶ 憑鐵玫瑰藝術節票根消費即招待經典炸麻糬 1 份（限內用）。



癒し珈琲店 IYASHI COFFEE

將咖啡與環境作為媒介，希望顧客能短暫脫離城市喧囂，進入單純及自然的環境並感受看到、聽到、聞到、喝到的種種，治癒心裡的某個部份。

- ▶ 憑鐵玫瑰藝術節票根消費享 9 折優惠。



Sol Wow 早午餐

主打蔬食網美早午餐，google 評論 4.9 顆星，1500 則評論，超美味，有汽機車停車場超方便。

- ▶ 憑鐵玫瑰藝術節票根消費即招待「招牌飲品 + 甜點」1 份。



韓老爺台式拌麵

傳承經典台式拌麵，結合眷村老味道，滿足饕客的味蕾。秉持誠信、品質、安心、健康的理念，如母親般的用心手藝，讓您想起故鄉的滋味。

- ▶ 憑鐵玫瑰藝術節票根或摺頁兌換券即可兌換開胃小菜任 1 份（限內用）。



喜遜咖啡 C6 Café

提供健康美味的早午餐、莊園級手沖咖啡、特色飲品及每日限量的手作甜品。我們期盼，我們眼裡的美好日常，能成為你遠道而來的風景。

- ▶ 憑鐵玫瑰藝術節票根消費滿 1000 元可兌換文青提袋（價值 \$199）。



小旺手作輕食廚房

主打手作料理及溫馨乾淨的用餐環境！堅持手作料理，期待每位特別前來用餐的客人都能吃得安心開心。

- ▶ 憑鐵玫瑰藝術節票根消費滿 500 元，享 95 折優惠。



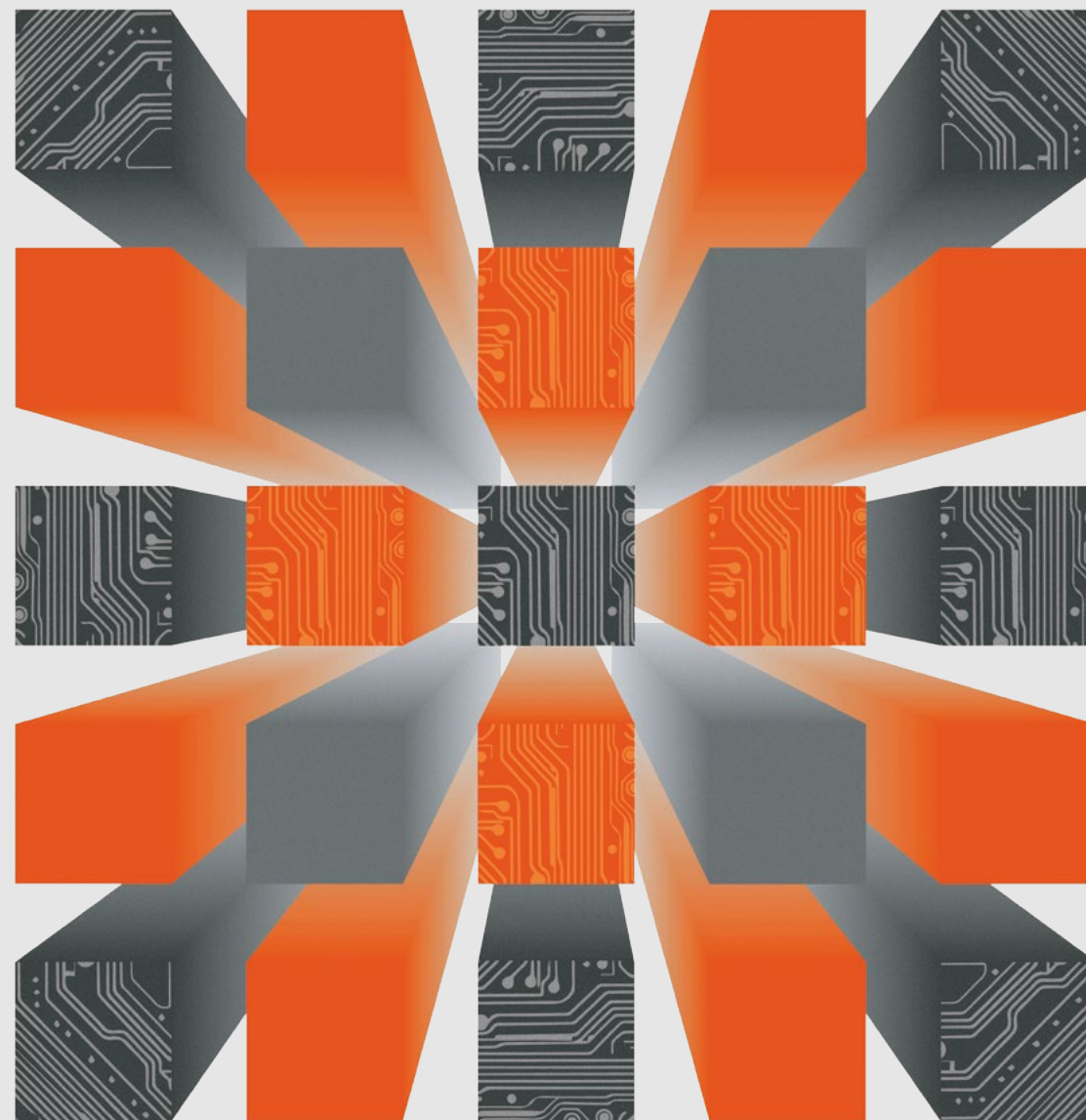
鬼宅
 11/22-24
 14:30、19:30 米倉劇場
 97' 可曾記得愛
 嚟 嚟 排演 原創 情境 喜劇

你願意為了愛付出多少

死去活來2：向黃春明致敬，靈感來自於『放生』小說中的『死去活來』篇章

死去回來

11/1~3
 14:30、19:30
 米倉劇場
 桃園市桃園區新生路169號



SUPER INTELLIGENCE
 A Competition Between Humans and AI

2024
 桃園科技藝術節
 Taoyuan Art x Technology Festival

9/20 → 10/13
 中原文創園區
 1、2、3、10 號倉庫及附屬設施



一場人與AI的競賽

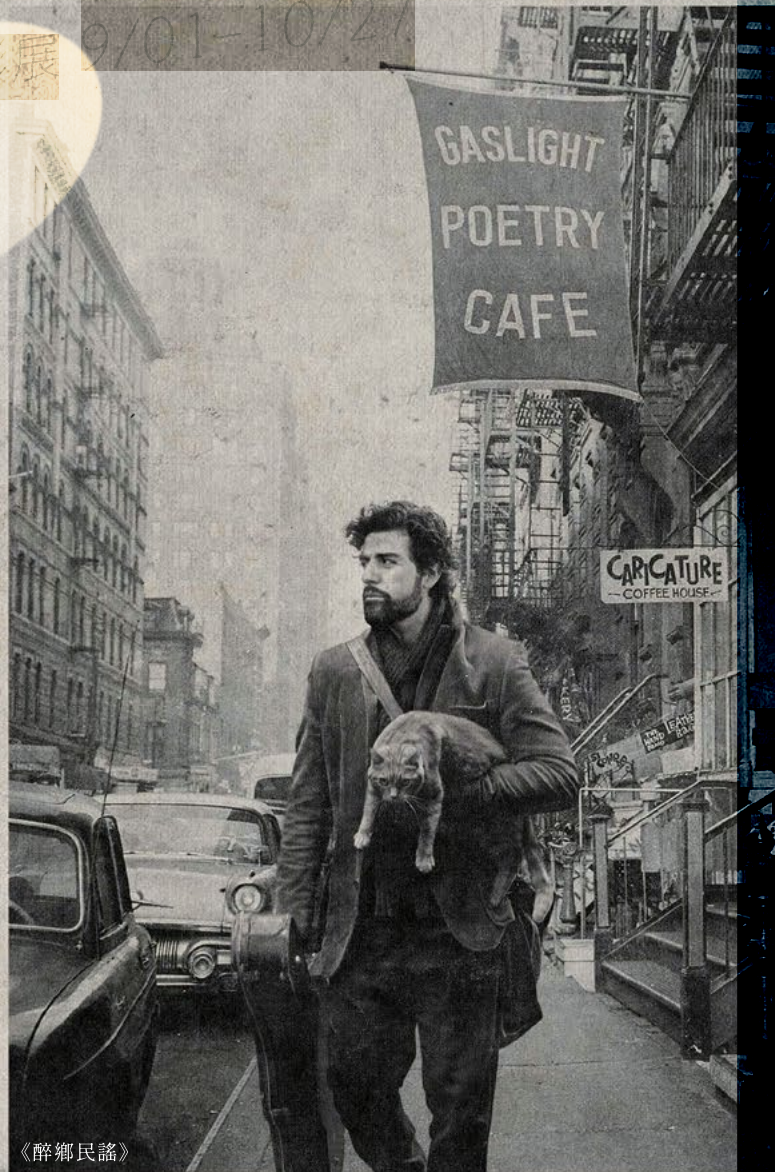
超智域

走 走 走 走 走 走 走 走 走 走

移瞬光影

影展免費索票入場

主題影展 9/01-10/27



《醉鄉民謠》

座談活動 免費索票 | 自由入場

09/07 週六
19:30-19:50

【太棒了！我一無是處的人生】
映後座談
講者 | 許紘源(導演)

10/06 週日
15:30-16:30

【由島至島】映後座談
講者 | 廖克發(導演)
鄭政誠(國立中央大學歷史研究所特聘教授)

影視推廣教育 網路報名 | 免費參加

09/28 週六
14:00-15:30

【音樂電影讓我來】
解析工作坊
講者 | 林查竣(遠次文化總監)

10/26 週六
14:00-15:30

【魔髮精靈：樂團在一起】
藝術工作坊
講者 | 李伊珊(電影影像教育藝術工作者)

單元放映 | 主題放映、鐵玫瑰特映、聚焦影人：陶德·海恩斯、
親子幻遊、特別放映、節慶特映、焦點院線

放映時間 | 每週六、日，詳見場次表

放映地點 | 桃園光影文化館三樓放映廳 桃園區埔新路12號3樓

指導單位 | 桃園市政府 桃園市議會

協辦單位 |

主辦單位 | 桃園市政府文化局 桃園市政府藝文設施管理中心 承辦單位 | 想映電影

詳細索票辦法請見 [f 桃園光影文化館](#) | 洽詢電話 | 03-3357745



免費索票入場



2024 鐵玫瑰音樂節

TAOYUAN IRON ROSE MUSIC FESTIVAL

10月5、6日

13:00-21:00
(市集活動13:00 舞台演出15:00)

桃園陽光劇場 機場捷運A17站

[f IRON ROSE](#) | [QR](#)
詳細資訊請上官網或
粉絲專頁查詢

10月5日 82MAJOR (KR)、DözY、Ozone、羊駝小姐、林曉培 ft 郭家璋、熊仔、鐵玫瑰限定SHOW
10月6日 大象體操、公館青少年、宇宙人、拍謝少年、溫蒂漫步、壞特?te、鐵玫瑰限定SHOW

桃園展演中心 Taoyuan Arts Center

地址：桃園市桃園區中正路 1188 號

Address: No. 1188, Zhongzheng Rd., Taoyuan District, Taoyuan City 330, Taiwan



大眾運輸 公車站名：中正藝文特區

► 桃園出發

統領百貨前：搭乘桃園客運 151 路車。

桃園客運總站：搭乘桃園客運 188 路車或桃捷先導公車 GR 線。

桃園後火車站：搭乘統聯客運 168 路車。

桃園區公所：自後門搭乘免費公車環狀藍線 (L103)。

內壢火車站：搭乘 168 公車。

中壢火車站：搭乘 711 公車。

自行開車

由國道 1：南崁交流道下，循省道 4 號春日路右轉南平路直行至中正路口即達。

由國道 2：南桃園交流道下，往桃園方向，循大興西路至中正路左轉即達。

停車資訊：桃園展演中心地下停車場 40 元／小時（平日）、50 元／小時（假日）。

► 臺北出發

松山機場：搭乘 1662 公車。

台北市府轉運站：搭乘桃園客運 9005 路車。

台北捷運劍潭站：搭乘桃園客運 9023 路車。

Public Transportation Bus Station: Zhongzheng Arts District Station

► Departure from Taoyuan:

1. Tonlin Plaza: Take the Taoyuan Bus 151.
2. Taoyuan Bus Terminal Station: Take the Taoyuan Bus 188 or the Route GR.
3. Taoyuan Rear Station: Take the UBus 168.
4. Taoyuan District Office: Take the free shuttle L103 at the rear entrance of the Taoyuan District Office.
5. Neili Train Station: Take Bus 168.
6. Chungli Train Station: Take Bus 711.

► Departure from Taipei:

1. Songshan Airport: Take Bus 1662.
2. Taipei City Hall Bus Station: Take the Taoyuan Bus 9005.
3. Taipei MRT Jiantan Station: Take the Taoyuan Bus 9023.

Driving Directions

1. National Highway 1: Take exit at Nankan Interchange and stay on Provincial Highway 4. Continue straight onto Chunri Road, and turn right to Nanping Road. Continue straight to Zhongzheng Road and arrive at the destination.
 2. National Highway 2: Take exit at South Taoyuan Interchange and continue towards Taoyuan. Continue straight on Daxing West Road, and turn left at Zhongzheng Road. Arrive at destination.
- Parking: Taoyuan Arts Center Underground Parking Lot: \$40/HR(weekday), \$50/HR(holiday).

指導單位 Supervisor



主辦單位 Organizer



出版人 Publisher

張善政

策展人 Curator

李惠美

協同策展人 Co-Curator

吳思鋒

藝術總監 Artistic Director

邱正生

製作統籌 Production Supervisor

陳璋鴻、蔡依帆

行政統籌 Administrative Supervisor

李家瑩、賴麗帆

行政執行 Administrative Executive

許瑜紋、莊智凱、陳彥汝、謝亞芳

執行單位 Implementer

俠客行文創顧問有限公司

僅此感謝所有參與的演出團隊、藝術工作者與工作人員，讓藝術節得以順利舉行。

AFMC would like to express our gratitude to all the performance group, artists, and co-workers for making this Festival successful.

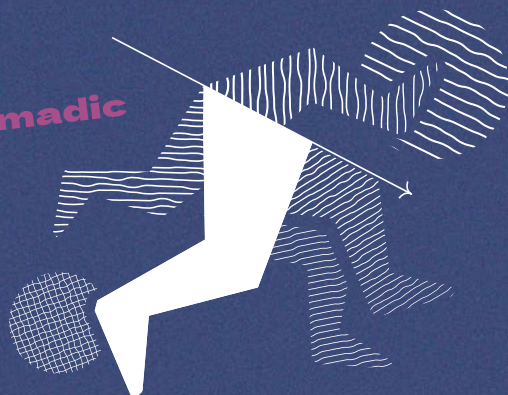
並感謝給予協助的委員、各界前輩，讓藝術節得以繼續成長。

We would also like to thank all committees and predecessors, letting Taoyuan Iron Rose Festival have the opportunity make progress continually.

桃園鐵玫瑰藝術節

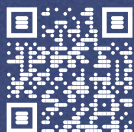
2024 TAOYUAN IRON ROSE FESTIVAL

Nomadic



2024桃園鐵玫瑰藝術節

移人如梭



藝術節官網

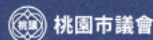
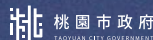


藝術節粉專



OPENTIX售票

指導單位



主辦單位



廣告