

Taiwan International Festival of Arts 2019 台灣國際藝術節

02.16 04.21

屬於每個人的藝術嘉年華 — TIFA

十年前,兩廳院首次推動「TIFA 台灣國際藝術節」,要透過藝術的舞台與世界同步,讓國内的觀象放眼世界潮流,更將台灣的藝術能量穿透國際。這是兩廳院前進的方向,也是不斷突破的目標。承繼這股強勁地驅動力,我們期待能更上高峰,以領先的品味指標及遠見的藝術眼光,將 TIFA 打造為台灣一年一度最重要的藝術節慶、亞洲最具亮點的藝文盛會,讓 TIFA 成為每年初春都令人引頸期盼的藝文盛事!

2019年是TIFA第十一年,作為一個新的啓程,我們重新定義「T、I、F、A」代表的重要特質:將以滿溢的藝術才華(Talent)、具創意啓發的內容(Inspiration)號召衆人共享這場藝術的慶典:更藉著豐沛精湛的創作開展,帶領我們看見世界之趨、未來之勢(Foresight),深深驚艷(Amazing)每一位參與者!讓TIFA作為一個藝術節,從展示藝術視野的一道窗,真正實現成為藝術家和觀衆們匯聚交流的平台。

這一年之初最歡騰、熱鬧的嘉年華,我們要打造的不僅是藝文同好者的 慶典,更是人人都能參與其中的藝術節。從十九檔國內外團隊帶來的精 彩重磅節目,到一系列多元豐富的周邊活動,TIFA 展現著領先、冒險、 開放、願意探索而勇於改變的價值,我們希望將藝術節更多的價值和觀 衆分享,以這些共同想像將人們連結在一起,讓不同背景、不同領域的 對象,青少年、親子、樂齡、多元族群,每個人都能從中獲得深刻的體 驗和感動,任何人都能找到走進劇場、參與兩廳院的理由。

2019TIFA 大家都到齊了,就等你加入!

劉怡汝

國家表演藝術中心 國家兩廳院 藝術總監

TIFA - An Art Carnival for Everybody!

Ten years ago, the National Theater and Concert Hall (NTCH) had its inaugural launch of the Taiwan International Festival of Arts (TIFA) in an effort to introduce Taiwanese audience global trends through performing arts as well as to showcase the local creative energy on an international stage. It is not only the direction toward which the NTCH is marching but also the goal it continues striving for. Inheriting such a strong driving force, we hope to take it up a notch! With leading tastes and artistic foresights, we aim to build TIFA as one of the most important and the brightest annual arts festivals, and making it the most anticipated arts event in early spring!

The year of 2019 marks the 11th year of TIFA. In celebration of such a new starting point, we re-define "TIFA" as an art festival full of "Talent" and "Inspiration" to be shared by all. By showcasing rich and exquisite art creations, it leads the audiences to see the global arts with "Foresight" and brings "Amazing" experiences to each of the participants! Eventually, TIFA, as an art festival, will successfully transform itself from a window of displaying art visions to a platform for the exchanges between artists and audiences.

As the most jubilant and joyful festival in the beginning of every year, TIFA is not only a feast for art enthusiasts but also an arts festival that offers enjoyment for everyone. From 19 brilliant programs brought forth by domestic and international performing arts groups to a series of diversified and rich peripheral activities, we hope to share with more people the values of the art festival and to link together all of those from different backgrounds and different fields, as well as different ages and ethnic groups but share a collective imagination. Every person will find a reason to walk into NTCH and be deeply impressed and moved by the experience.

Now, the 2019 TIFA is ready and waiting for your participation!

Executive and Artistic Director, National Theater & Concert Hall National Performing Arts Center



經典呈現

再度攜手蘇州崑劇院

白先勇

Modern literary virtuoso PAI Hsien-yung and Suzhou Kunqu Opera Theatre of Jiangsu Province

Jointly presenting classic Kunqu after The Peony Pavilion—Young Lovers' Edition

2004年白先勇先生攜手江蘇省蘇州崑劇院製作的青春版《牡丹亭》,為華人崑曲界帶來了新一波的復興風潮:十多年後的今日,隨著新版的崑曲作品,再度將蘊含深厚藝術與文學底蘊的經典帶回台灣。延續著牡丹亭的情真情深,《玉簪記》的愛情,講述書生潘必正與道姑陳妙常於寺廟中的禁忌之戀:《潘金蓮》的悲劇,以潘金蓮為主角,敘述在封建社會中這位敢愛敢恨的剛烈女子備受壓抑的愛恨情仇。《白羅衫》的故事,不談男女愛情,描寫的是親情,是關乎人性的父子情義與罪惡救贖之間的挣扎,以當代人的價值觀重新編寫,詮釋古典傳奇故事。

In 2004, PAI Hsien-yung collaborated with the Suzhou Kungu Opera Theatre of Jiangsu Province in producing The Peony Pavilion— Young Lovers' Edition, rejuvenating the enthusiasm for Kungu in the Chinese traditional theater circle. More than a decade later, following the true love in *The Peony* Pavilion, PAI Hsien-yung further brings new editions of classic Kunqu back to Taiwan to showcase the profound artistic and literary tradition in the genre. The Jade Hairpin describes the forbidden love between Pan Bi-zheng, a young scholar, and Chen Miao-chang, a Taoist nun. The Story of Golden Lotus, with Pan Jin-lian as the heroine, features the tragedy about the oppressed love and hate of this tough and resolute woman in the traditional feudal society. The White Silk Robe, on the other hand, does not talk about love between men and women but instead about parent-child relations, focusing on the struggle of sins and redemption between father and son. Based on modern people's value and point of view, PAI Hsien-yung re-interprets and thus finds new life for these classic legends.

總製作人 白先勇

當代著名文學家,著有多部經典散文與小說。其著作不 僅改編為電影電視及舞台劇,更被譯成多種語言在各國 出版。近年致力於推動崑曲新美學,其製作之青春版《牡 丹亭》、新版《玉簪記》在海内外均得到極高讚譽,在 華人世界造成崑曲復興運動。

Principle Producer PAI Hsien-yung

Renowned modern literature virtuoso, PAI Hsien-yung has numerous publication in essays, short stories and novels, which have been adapted for films, TV dramas and stage plays many times and have been translated into many foreign languages. In recent year, he has been dedicated to promoting the new aesthetics of Kunqu. His productions of The Peony Pavilion— Young Lovers' Edition and new edition of The Jade Hairpin have not only been highly praised both in Taiwan and abroad, but also initiate a renaissance movement for Kunqu.



起 登 雞 蛋

Get ready to go! Let's land on Planet Egg together!

Open your eyes to embrace the space world of novelty and fun!

華盛頓郵報盛讚:「創新、古怪、令人 讚嘆 不受類型拘束的一場奇觀!」

《雞蛋星球》描述發生在太空深處,機器太 空人坐飛船不小心誤闖入了雞蛋星球,遇見 星球上的原住民洋蔥頭後遂變為好友,爾後 遇見一群好鬥可愛的香菇人和危險的太陽蛋 火山熔岩,開啓一連串驚奇的冒險故事。在 這個奇幻星際世界中,所有生物善良又可愛, 而且他們都很餓。

來自以色列的小偶戲院擅長以電影鏡頭視角 來說故事,演出結合現場製造的動畫音效與 即時投影,打造太空電影磅礴音樂及畫面, 讓人身歷其境!整個太空世界由各種蔬果、 精巧小道具和電子零件構成,雞蛋星球建築 在轉盤式的餐桌之上,機器人、太空船及所 有個人物品都使用舊音響、電話零件、彈簧 和其它金屬碎片做成。《雞蛋星球》激發孩 子們的無限創意想像!

画隊 小偶戲院

以電影鏡頭視角,強而有力地聚焦觀衆的目光,讓觀者 感覺彷彿整場演出就在他們眼前成型。讓真實與奇幻間 的界線變得模糊,有如雙重影像的交疊。長期研究戲偶、 物件劇場、電影、擬聲音效和實況播映等演出形式間相 互對話的可能。

Acclaimed by Washington Post as an "inventive, nutty and wonder-inspiring production... genre-defying

Planet Egg is a love story in deep space, where the Robot Cosmonaut and his spaceship landed on Planet Egg by mistake and then encountered and befriended with a Scallion Alien creature. They further met a herd of cute but aggressive mushrooms and dangerous molten lava (volcanic fried eggs), and together they launched a series of amazing adventures full of surprises. In the desolate interplanetary fantasy world, all creatures are kind and cute -- and all hungry.

Originated from Israel, PuppetCinema is famous for telling stories with a cinematographic aesthetic, a documentarian's eye, and the tropes of cinema verité. Planet Egg is simultaneously performed and filmed live with a live score of Foley Sound and projected video feed, and thus creates both a theatrical intimacy with miniature puppets and a cinematic grandness worthy of an epic space odyssey.

The visual world of Planet Egg is comprised of found and organic objects, crafted creations, and electronic parts who reside on a moving Lazy Susan like contraption. The Robot, the space ship, and all his belongings are made from pieces of old stereos, telephones, springs, and other metal bits. Planet Egg is to inspire children's unlimited imagination and creation!

PuppetCinema, Itim Ensemble with cooperation of / Team the Cameri Theatre of Tel Aviv

Using a cinematographic aesthetic, PuppetCinema productions shape the audience's focus with a strong and steady hand. The audiences have the feeling that the show is being created right in front of their eyes! Reality and fantasy are blurred and a sort of double vision occurs. What began as a creative experiment has evolved into a mission to explore a dialogue between puppetry, object theater, film, Foley and live feed as well as to build an artistic synergy between these complementary mediums, where they can happily co-exist and thrive.





兩廳院重磅再

簡莉穎 × 許哲彬

後雞尾酒療法時代的群像妖病王國子民的日常合聲

A day-to-day chorus of people in the kingdom of diseases $% \left(x\right) =\left(x\right)$

The collage of images in the era of post-cocktail therapy

The most talked-about work by CHIEN Li-ying and Tora HSU returns to National Theater!

「為那個距今並沒有很遙遠的年代,為那些還不那麼被理解,卻與我們很靠近的人們留下身影。」—— 簡莉穎

故事起始於一場關於「馬密」的紀錄片發表會。女子均凡靠著馬密留下的一本日記,追訪了他身邊的親友,探究曾經收留許多 HIV 感染者的「甘馬之家」解散的真正原因。日記文字和受訪者敘述交疊,真相究竟為何?馬密的說法是答案,還是一種可能的回憶錄?當病患不只是文學悲劇的隱喻,回歸「人」之後,又是什麼樣子?

《叛徒馬密可能的回憶錄》2017TIFA 在實驗劇場首演,預購第一天即秒殺完售,水源劇場加演五場一票難求,演出引起各界矚目與廣大迴響,成為當年度台灣劇場界的指標性作品之一。劇作家簡莉穎與導演許哲彬將帶著此作重返,從實驗劇場登上國家戲劇院舞台,再現疾病王國衆生的模樣,只在2019TIFA。

The story begins with the launch of a documentary film about Ma Mi. Based on Ma Mi's diary, the film-maker tries to explore the reasons behind the closure of "Ma Mi's Home," a shelter which has taken in so many AIDS patients and volunteer workers, by interviewing his relatives and friends. The Ma Mi's diary and the interviewees' narratives sometimes overlap with yet sometimes diverge from each other. Which one is true? Is Ma Mi's diary the answer to the question or simply possible memoirs? When the disease ceases to be a death threat and patients are no longer a tragic metaphor in literature but return to "the beings," how they will be presented?

The Possible Memoirs of a Traitor made its premiere at the Experimental Theater in the 2017 TIFA and all tickets were sold out on the first day in the advance sale. Additional five performances at the Wellspring Theater were also completely sold out. With loads of positive responses, the play became sensational and one of the signature productions that year. Playwright CHIEN Li-ying and director Tora HSU join hands again in the revolution of the play and take it from the Experimental Theater to the National Theater to represent various faces of the people in the kingdom of directors.

劇作家 簡莉穎

2015年兩廳院駐館藝術家。劇場圏最炙手可熱的新生代編劇,作品質量兼具,聚焦性別議題及台灣當代文化,致力於書寫屬於台灣的原創文本。

導演 許哲彬 /

四把椅子劇團藝術總監。英國皇家中央演講戲劇學院劇場創作碩士。近期導演作品:《遙遠的東方有一群鬼》、《服妖之鑑》。

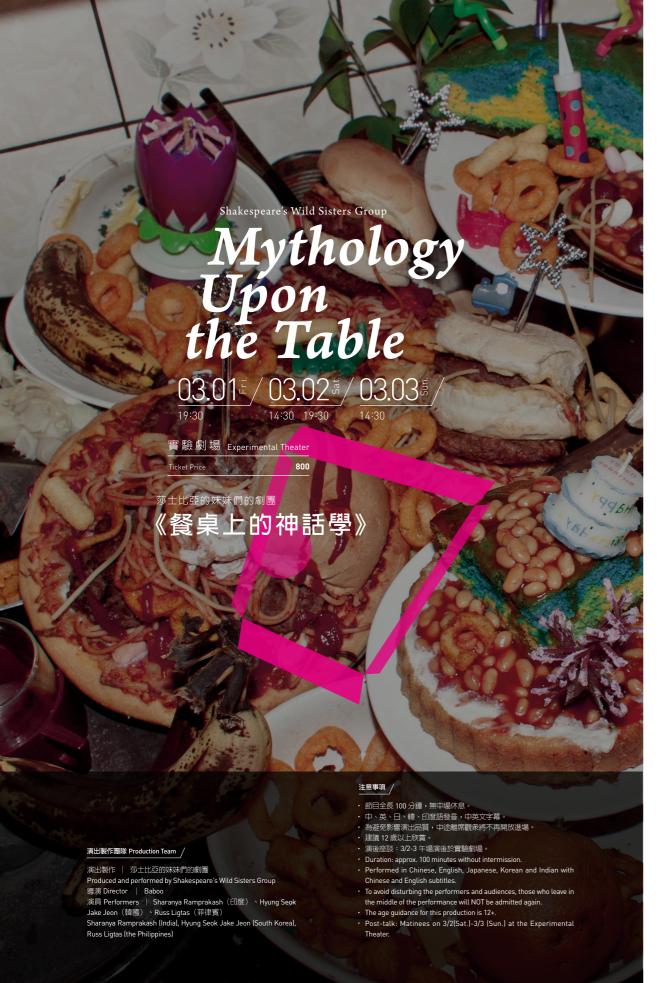
Playwright CHIEN Li-ying

CHIEN Li-ying, the 2015 NTCH Artist in Residence, is one of the most sought-after playwrights in the younger generation. With works focusing on the gender issue and Taiwan contemporary culture, she is dedicated to writing original texts that belong to Taiwan.

Director Tora HSU

Tora HSU, artistic director of 4 CHAIRS THEATRE, obtained MA in Advanced Theatre Practice from the Royal Central School of Speech and Drama, UK. His recent works include We are Ghosts and Dress in Code.





是神話遞過來,好嗎?」

下降自營 湿、一学維史陀 × 莎妹的晚宴餐

A dinner banquet presented by Lévi-Strauss and Shakespeare's Wild Sisters Group

"Can you pass the salt...oh, no...the mythology to me, please?"

李維史陀在《神話學》中提及「世界各地的神話都有驚人的相似性」;導演 Baboo 從中展延出一場特別的敘事形式一在餐桌上,建構神話所創造的微型世界觀。

觀衆將與來自台灣、韓國、日本、印度、菲律賓的藝術家共同入席,巨大的餐桌即為表演舞台,藝術家們從家鄉帶來的「關鍵神話」依循《一千零一夜》的方式接力上菜,用各種餐具器皿、食材與調味料,即時演出述說的場景與聲響。

故事以原始樣貌出發、傳遞,接著被藝術家相互拆解、梳理甚至佔領,經歷史詩般的旅程後,在終場「最後一夜」以嶄新的樣貌回 到起點。

似曾相似卻又前所未見,這場用《神話學》 料理神話的演出,歡迎入座享用,用當代的 觀點與思考,將神話重新咀嚼消化。 In his *Mythologiques*, Claude Lévi-Strauss mentioned that the myths of different cultures are surprisingly similar. From such an idea, Director Baboo develops a special story line to construct a micro world view created by mythologies on a dinner table.

Audiences will join artists from Taiwan, South Korea, Japan, India and the Philippines to take part in the dinner banquet. The huge table is the stage for performance, where the artists present the "key mythology" from their respective cultures and, following the tradition of the *Arabian Nights*, improvise with all sorts of utensils, cutlery, food and seasoning materials to create necessary scenes and sounds.

Stories begin with their original appearances, pass on, and then will be deconstructed, combed or even occupied by artists. Through the epic-like journey, they will return to the starting point at the "last night" with brand-new faces.

The performance cooked with *Mythologiques* seems a déjà vu but is in fact unprecedented. You are cordially invited to join the dinner banquet to retaste and re-digest the mythologies with modern perspectives and thinking.

導演 Baboo /

莎士比亞的妹妹們的劇團駐團導演,2017年國家兩廳院駐館藝術家,ACC亞洲文化協會受獎人,三度受邀赴羅伯威爾森主持的長島水磨坊駐村創作,2019年巴黎西帖藝術村駐村藝術家。作品二度入選台新藝術獎年度表演藝術,三度赴外亞維儂藝術節演出。近年導演作品:《小夜曲》、《悲劇景觀》、《重考時光》、《神農氏》等。

Director Baboo /

Baboo is the director-in-residence of the Shakespeare's Wild Sisters Group, the 2017 NTCH artist-in-residence, and the recipient of the 2018 Asian Cultural Council Grant.

He has been invited three times to work at the Watermill Center in Long Island, USA, founded by theater and visual artist Robert Wilson and is selected as the 2019 artist-inresidence at the Cité internationale des arts/ Paris. His works have been twice shortlisted in the Taihsin Performing Arts Award and performed in Festival d'Avignon OFF three times. His latest works include: Serenade, Common Tragedies, Caged Time, and God Knows.



Which will you choose? Revolution or love?

Should a deadline be imposed on the dilemma, I hope

1922年,戲劇大師布萊希特 24歲,尚未成名 的他,劇作《夜半鼓聲》在慕尼黑室内劇院 首演,這是個關於選擇的故事,與現實無異, 每個選擇背後都有故事。

要革命還是愛情

如果 要為

安娜,選擇相信愛人克拉格已戰死,遵從父 母意見,嫁給沒打仗但從戰爭中獲取暴利的 商人:克拉格卻並未戰死,回到柏林的他一 無所有,在絶望與盛怒中投身革命,成為領 導人物。一場重要的起義行動前夕,面對回 心轉意的安娜,克拉格的選擇竟是 背 棄革命,投奔愛情。

有趣的是布萊希特自己為結局掙扎數年,甚 至傳言他相當後悔,近百年後,33歲新生代 導演克里斯多福 ・ 魯賓選在此作首演劇院演 出,以兩種結局重新詮釋本劇。布萊希特《夜 半鼓聲》丢出一個難題,克里斯多福·魯賓 則是大膽地為難題加上了期限,百年後,當 時代與舞台都經歷革命, 面對原作備受非議 的結局,你我會有不同的見解嗎?

到德國多位藝術總監青睞,劇院邀演不斷。每齣作品風 格多變,評論者稱其叛逆不羈,但也因其創作的高度藝 術性與話題性,總能引起評論與觀象注曰與喜愛。作品 曾兩度入選柏林戲劇盛會十大節目,包含這次來台的《夜 半鼓聲》。

Drums in the Night was premiered at Münchner Kammerspiele in 1922 when Bertolt Brecht was only 24 years of age and had not yet achieved his fame as a theater master. It's a story about choices. As in the real life, each choice has its own story.

Anna is convinced that her lover Kragler has been dead in the war and therefore agrees to her parents' arrangement for her to marry a manufacturer who has never fought the war but instead gained profit from the war. However, Kragler is not dead and returns to Berlin only to find out that he has nothing. In disappointment and anger, he devotes himself to the cause of revolution and becomes a leader in the movement. On the eve of an important uprising, Anna comes back to him. Faced with the choice between his lover and the uprising, he hesitates briefly before making a decision: he chooses to desert the insurgency and go home with his lover.

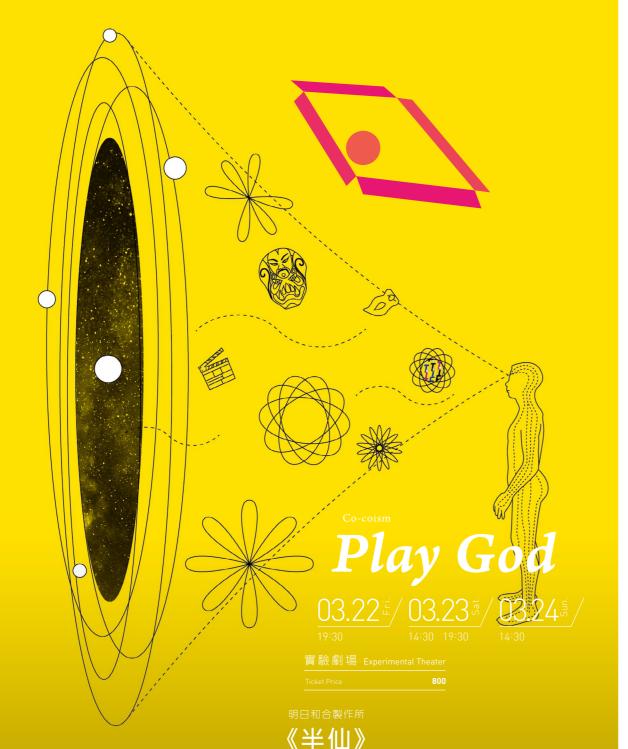
Interestingly, even while Bertolt Brecht was writing this play, he struggled with the ending and was said to regret it throughout his life from then on. Nearly 100 years later, 33-year-old Director Christopher Rüping from the new generation chooses to reproduce the play at the theater where it was premiered and to interpret it with two different endings. Brecht proposed a dilemma in Drums in the Night, while Rüping bravely imposes a deadline for the dilemma. After nearly one century, when both the time and the stage have gone through revolution, will we have different opinions toward the controversial ending in the original play?

Director Christopher Rüping

One of the most sought-after theater directors in the new generation, Christopher Rüping has been invited by artistic directors of many theaters in Germany to showcase his works since his graduation in 2010. With a variety of styles, his works have been described by critics as rebellious, but have always successfully drawn the attention and praise from both critics and audiences with their artistry and hot topics. Two of his works have been selected as top ten programs in the Berlin Theatertreffen, including *Drums in*

導演 克里斯多福・魯賓 /

德國最炙手可熱的新世代導演,2010年畢業後,隨即受



注意事項 /

- ・ 節目全長約 90 分鐘・無中場休息・遅到觀衆無法入場。
- ・ 本節目非親子節目,建議 12 歳以上觀衆觀賞。
- · 演出中可能有巨大聲響及煙霧效果,請留意並斟酌入場。
- ・演後座談:每場演後於實驗劇場。
- ・ 録影場次:3/23(Sat.)
- Duration: approx. 90 minutes, without intermission. Latecomer will not be admitted.
- The production is not suitable for younger children. The age guidance for this production is 12+.
- This production contains extremely loud sound and special effect of smoke. Audience discretion is advised.
- ${}^{\star}{}$ Post-talk: at the Experimental Theater after every performance.
- Recording Date: 3/23 (Sat.).



In the questions and answers, we all find what we respectively need

To pursue luck and avoid calamity; With a tacit mutual understanding, we all have our respective interpretations.

「半仙」,半人半仙,能在特殊情境下通達 另一個世界,作為連結未知世界的「個人媒 體」。既是獨家報導,又怎知是仙、半仙、還 是假仙?

這是一場講座(lecture performance),從科學方法解析乩童與靈媒:也是一堂表演課(workshop)透過相互操練修煉成仙:不信者,可上台驗證靈媒:信者將見證仙人親臨。這些是人、仙、半仙或假仙,由你親臨見證?

明日和合製作所曾帶領觀衆一起睡覺、洗澡、吃飯,也一起逃脫總統秘密辦公室、走進國 民代議會以及回到高中聯考現場,這次要在 兩廳院實驗劇場「假鬼假怪」,不管你信不 信,反正那個誰誰誰是信了。 Play God – what is it exactly? Human or celestial? Or half human and half celestial? In a specific context, they can communicate with the other world and serve as a "personal media" to connect human beings with the unknown world and to bring forth exclusive reports.

This is a lecture performance, which analyzes medium and psychics; this is also a workshop, in which we mutually train each other to become celestial beings. While non-believers can testify against medium on the stage, the believers are able to witness the advent of gods. Whether they are human beings, celestial beings or fake gods, you can only judge by yourselves when you witness.

Co-coism has led audiences to sleep, take showers and have meals together, as well as to escape the president's secret office, enter into the old legislative bodies and return to the scenes of entrance exam for senior high schools together. Now, it is to play god (or ghost) in the NTCH's Experimental Theater. It does not matter whether you believe it or not. Those who believe will always believe anyway.

團隊 明日和合製作所 /

延續「和合式 collective」創作方式,本次展演由洪干涵 X 黃鼎云 X 張剛華共同創作。強調重整調度觀演關係, 參與者因行動、理念進入設定規則,主動式參與完成展 演。因觀衆自主體驗引發專屬於那一場次的展演内涵, 也期許這樣的穿透性格能夠流動在以不同族群的社群經 驗中提問。

Team Co-coism /

Following the "collective" creative model, this production is jointly created by HUNG Chien-han, HUANG Din-yun, and CHANG Kang-hua, focusing on re-adjusting the relations between audiences and performers. The participants enter into the set rules based on their own actions and ideas, and simultaneously take part in the completion of the production. The audiences' voluntary participation initiates the unique performing context that belongs only to that specific performance. It is hoped that such penetrating characters may flow through the questions derived from the experiences of different social and ethnic communities.



演出製作 | 明日和合製作所
Produced and performed by Co-coism
洪干涵 × 黄鼎云 × 張剛華
HUNG Chien-han × HUANG Din-yun × CHANG Kang-hua



正視悲劇裡的真相

「戲劇能爲現實做什麼

Milo Rau: "What can drama do for the reality?"

Within the time of a play, let's face squarely the truth in a tragedy.

2012年4月,穆斯林男同志薩能·賈非在比利時的同性戀酒吧前,與四位男人上了一台灰色汽車,兩星期後,他受盡屈辱的裸體被發現陳屍於荒野.....

《重述:街角的兇殺案》取材自這起駭人聽聞的兇殺案,是米洛·勞的「歷史劇場」系列作品之一,並遵守他所發起的「根特宣言」:革新傳統劇場製作模式,讓作品不只揣摩真實,而是再現真實。本劇讓多位專業演員與素人共同創作,透過不同視角的自白,亡靈將在毫無偏見裡的戲劇裡復活,直指悲劇中的人性核心。

身為觀衆,請冷靜公審,到底是什麼念頭, 讓悲劇一再地在現實中反覆上演?該歸咎於 個人的瘋狂,還是社會的體制?情、理、法 如何捍衛所謂的正義?用劇場的形式,以及 各種蘇格拉底式的詰問,讓真理越辯越清。 One night in April of 2012, Ihsane Jarfi, a Muslim gay man, got on a grey car with a group of four young men in front of a gay club at a street corner in Belgium. Two weeks later, his tortured naked body was found in the wilderness...

Based on the appalling murder case, *The Repetition. Histoire(s) du théâtre (l)* is one of Milo Rau's works in his series of "historical theater" and complies with his Ghent Manifesto, in which he pledges to renovate the traditional theater production model so that the theatrical works do not only depict the real but also make the representation itself real. The play is created by the collaboration of professional and non-professional performers. Through the narratives from various perspectives, the dead is resurrected in the drama without bias, pinpointing the core of humanity in the tragedy.

As an audience, please remain calm while making judgment: What kind of concept makes the tragedy repeated in the reality? Should it be attributed to personal lunacy or the social mechanism? How should the justice be safeguard in the conflicts among sentiment, reason and law? With the theatrical form and various Socratic ironies, the truth will eventually be clarified through debates.

導演 米洛・勞 /

歐洲最炙手可熱的劇場及電影導演之一,修讀心理學,並身兼作家與根特劇場藝術總監,2007年成立「國際政治謀殺學院」,以獨特多媒體形式,配合紀錄文獻的表現手法,呈現出社會以及歷史的矛盾。《重述:街角的兇殺案》為 2018 亞維儂藝術節重點節目,一推出大受國際好評與讚譽,各地邀演不斷。

Director Milo Rau /

Milo Rau is currently one of the most sought-after theater and film directors in Europe. Majoring in psychology, he is a Swiss director, author and artistic director of the NTGent. In 2007, he founded the International Institute of Political Murder, focusing on the multimedia treatment of historical and sociopolitical conflicts along with the re-presentation of historical records and documents. As one of the focuses at the 2018 Festival d'Avignon, *The Repetition. Histoire(s) du théâtre (I)* has won international acclaims and praises since its premiere and has been invited to tour a lot of cities.





你也是個創世神來著

| 就是一場巨大的建構遊戲|

This world is nothing but a giant game of construction!

If you dare, you can be a master of Minecraft.

人生就像遊戲的起始,一開始是一片黑暗, 什麼也摸不著,但隨著探索的疆界越來越廣, 遇到的隊友越來越多,我們便開始在各種空間,不斷解鎖極限,建造屬於自己的文明。

《宅想新世界》是由四位住在舞台上的阿宅,看似耍寶耍廢,但他們是探險家也身兼發明家,從零開始在一片荒蕪中創建「世界體系」!無法溝通?沒關係,可以利用混音器、麥克風互相心電感應,甚至創造了自己的語言:覺得生命渺小虛無?沒關係,阿宅將帶給你全新的信仰,當然最重要是建立一套阿宅限定的社交規矩。

你準備好了嗎?這場黑色幽默之旅,邀你用最 天真、最無厘頭的想像,重啓人類進化的微型 史詩。 Life is just like the beginning of a game. At the beginning, there is only darkness where you can neither see nor feel anything. However, with the expansion of the boundaries for exploration, we meet more teammates along the way and begin to unlock the limitation of various spaces and to build the civilization of our own.

Germinal features four individuals on the stage, who look like fooling around and doing nothing, but in fact, they are explorers as well as inventors and build a "world system" from scratch! Unable to communicate? No problem. They use mixers, microphones, or communicate with each other through telepathy. They even create their own language. Feeling life so minute and empty? No worry. These geeks bring you a brand-new belief. Of course, the most important task is to build a set of social norms exclusively for them.

Are you ready for the game? You are cordially invited to join the journey of black humor, where you are going to re-invent the micro-epic of human beings' evolution with your naïve and nonsense imagination!

藝術家 喬治 & 德弗

來自法國跟比利時,他們是音樂家、演員、哲學家、發明家也是惡作劇者,擅長混合各種素材如音樂、互動表演、視覺藝術等,並顛覆社會規範,結合他們不拘一格 且不需要太認真的性格,為藝術創造新定義,使他們成 為 2013 年亞維儂藝術節的新星。

Artist Halory Goerger & Antoine Defoort

Originally from France and Belgium, Goerger and Defoort are musicians, actors, philosophers, pranksters, artists, and inventors who are famous for mixing various materials, such as music, interactive performance and visual art, to meld genres and upend social codes. With their eclectic personalities that are never too serious, they successfully redefined the arts and were marked as rising stars at the 2013 Avignon Festival.



Whether you are willing or not,

time will always push you to grow, to bloom, and

有多少人用一條漫漫長路來形容生命?

又有多少人將時間喻為乘載人生的舞台?

黃翊用十年為這個想像架骨生肉,以時 間為心,旋轉舞台為體,將科技化為不 可見的神經脈絡,把人生這場戲真實搬 演成一條漫漫長路,變幻莫測的際遇、 快樂與「慢」長的時光、反覆重播的回 憶 都將在旋轉的舞台上遇見動人的 詮釋。

黃翊工作室+於2017年帶著《長路》的構想 征服了由國家兩廳院、臺中國家歌劇院與衛 武營國家藝術文化中心三場館舉辦的首屆共 製計畫,打造9米旋轉舞台,同時運用精確 懸吊系統,突破科技與舞蹈的疆界,如唱針 般刻畫轉動的生命與時間。

What do you think of life?

Dancer, choreographer and inventor Huang Yi spends ten years contemplating this question, and answers it with a revolving stage and mesmerizing stories. Weaving together technology and artistry, A Million Miles Away pushes the boundaries of technology and art, sharing moments in life that carries us forward. On this 9-meter diameter revolving stage, Huang Yi

In 2017, Huang Yi Studio + received the first joint commission by the National Theater & Concert Hall, National Taichung Theater, and National Kaohsiung Center for the Arts (Weiwuying) to create A Million Miles Away.

演出製作團隊 Production Team /

藝術總監、編舞 Artistic Director&Choreographer | 黃翊 HUANG Yi 主要表演者 | 胡鑑、黃翊、林柔雯、駱思維 Performers HU Chien, HUANG Yi, LIN Jou-wen, LUO Sih-wei 客席表演者 | 陳韋安、鍾順文、李原豪 Performers | CHEN Wei-an, CHUNG Shun-wen, LI Yuan-hao

技術總監 Technical Director | 鄭皓庭 CHENG Hao-ting

旋轉舞台技術總監 | 楊金源(奎比克動能系統有限公司) 旋轉舞台執行設計 | 陳暐涵(奎比克動能系統有限公司) 旋轉舞台年輪表面工程規劃 | 樂美成、羅開(彡苗空間實驗) 旋轉舞台年輪表面工程製作 | 何明修、楊甯翔(渥得室内装修 有限公司)

Revolving stage/ Cubical Motivation System Co., Ltd. (Engineering) YANG Chin-yuan Eugene (director), CHEN Wei-han (production) // Seed Spacelab (Platform design): S. YUEH Mei-chen, LO Kai // Woodart-design (Platform production): HO Ming-hsiu, YANG Ning-

注意事項 /

國家戲劇院 National Theater

Ticket Price 500 800 1200 1500 1800

黃翊工作室+

《長路》

• 節目全長約 60 分鐘,無中場休息,遲到觀衆無法入場。

Million Miles Away

- · 演出將有極大音量,請留意並斟酌入場。
- 本演出提供口述影像,詳情請洽兩廳院官網查詢。
- 演前導聆:每場演出前30分鐘於國家戲劇院大廳
- 演後座談: 2/17(Sun.) 演後於國家戲劇院大廳。
- · Duration: approx. 60 minutes without intermission. Late comers will not be admitted
- · This production contains loud sound effects. Audience discretion is
- · Audio description is provided for this program. For more details, please visit the official website of the NTCH.
- · Pre-show talk: 30 minutes before every performance at the lobby of
- Post-show talk will be held immediately after the matinee on 2/17 (Sun.) at the lobby of the National Theater

團隊 黃翊工作室 + /

創立於 2010 年。工作室創作暨經營理念與努力秉持的製 作原則,是透過一連串的發現與實驗累積,並找到最理 想的創作流程、製作規格與關鍵要素,進而從中提煉出 最菁華的部分,不拖泥帶水地呈現給觀衆。創辦人黃翊 期待工作室所創作的每件作品,除了均具備與觀衆共鳴 的觀點,同時應如實地融入生命菁華與周遭事物,揉合 該時代的痕跡。

Team Huang Yi Studio + /

Taiwanese dancer, choreographer, inventor, and videographer Huang Yi's pioneering work is steeped in his fascination with the partnership between humans and technology. and multimedia elements to create a form of dance which corresponds with the flow of data, effectively making the as one of the "25 to Watch," Huang was immersed in the arts at a young age, spending much of his childhood in his parents' studio watching them teach tango and learning to paint alongside his father. He is widely considered one of Asia's most prolific choreographers.



the Experimental Theater

助金」獎助

Known or none?

When the true self reveals through the deliberate layouts of selfie, what else to hide?

Brand-new solo dance performance created by LEE Chen-wei, launched soon.

看什麼看!喜歡就說,不喜歡就滾。強顏歡 笑又不是做給你看,是他們說女人就該這樣, 所以這個角度可以嗎?

1、2、3 喀嚓喀嚓的聲音是我的脈搏,呼吸 用鏡子,消化用手機,活得不要不要,又忍 不住還要還要,好吧,再來一張!

歡迎來到這個花花世界,進入舞蹈家李貞葳 經營的平台,直播現實自我與幻想自我的虛 擬旅程,然而,你在此所經歷的一切絕對不 保證真實。或者,保證一切都超級真實!這 個世界花枝招展、似笑非笑、瘋狂雀躍、冷 靜如山的千百億樣貌,不停的在屏幕上流動, 是這個時代的數位特徵,而在這個時空裡, 究竟是誰不要臉的不要了臉?

What are you staring at? Give me a like or leave me alone. I put my smile on but it's not for you, obviously the women should behave this way-said by them. so?

1, 2, 3 click click, that's the sound of my pulse, breathing by mirror, digesting by phone. No! No! No! I try not to live like this, but I keep on saying More! More! More! Alright then, let's have an other shoot.

Welcome to our Vanity Fair! Come in to the online platform of LEE Chen-wei, where you can see a series of dynamic progress with the one who is being observed. When swinging in the blurred area between the virtual and reality, do you know which one is where you belong?

編舞家/舞者 李貞葳 /

前以色列巴希瓦舞團舞者,編舞家歐哈‧納哈林眼中「最 迷人的舞者之一」、紐約時報「充滿魅力的獨舞者」。 曾與傑宏·貝爾、莉絲貝·胡維茲、雪倫·伊爾、瑪芮 娜·麥斯卡利、雅斯門·歌達、馬可斯·莫勞、何曉玫 等知名編舞家合作。曾任瑞典哥德堡歌劇院舞團、碧娜・ 鮑許烏帕塔舞蹈劇場、比利時步兵舞集客席舞者。

Dancer / Choreography LEE Chen-wei /

and praised by the New York Times as "a sexpot soloist." Mascarell, Yasmeen Godder, Marcos Morau, Ho Hsiaomei, among others. She has also been a guest dancer in Wuppertal Pina Bausch, and Voetvolk of Belgium.



· 節目全長約 60 分鐘,無中場休息,遲到觀衆無法入場。

· Duration: approx. 60 minutes, without intermission, Latecomer will

• Pre-talk: 30 minutes before every performance at the lobby of

· 演前導聆:每場演出前 30 分鐘於國家戲劇院大廳

Post-talk: 3/30(Sat.) at the lobby of National Theater.

· 演後座談: 3/30(Sat.) 演後於國家戲劇院大廳。

not be admitted

Christian Rizzo / ICI—CCN Montpellier

 $03.29^{\frac{1}{5}}/03.30^{\frac{1}{5}}/$

克里斯汀・赫佐/法國蒙彼里埃國家編舞中

國家戲劇院 National Theater Ticket Price 500 700 900 1200 1500

19:30

《家》

演出製作團隊 Production Team /

編舞及舞台暨服裝設計 克里斯汀·赫佐 Choreography & stage design & Christian Rizzo e design & light objects

燈光設計 Lighting Design │ Caty Olive 作曲 Pénélope Michel et Nicolas Devos Original music (Cercueil / Puce Moment) 技術指導 Technical direction | Thierry Cabrera

Co-production (pending)

Theater Freiburg (Germany)

舞者 Dancer | Youness Aboulakoul, Jamil Attar, Lluis Ayet, Johan Bichot, Léonor Clary, Miguel Garcia Llorens, Pep Guarrigues, Julie Guibert, Ariane Guitton, Hanna Hedman, David Le Borgne, Maya Masse, Rodolphe Toupin, Vania Vaneau

ICI — centre chorégraphique national Montpellier - Occitanie /

Bonlieu Scène nationale Annecy, Chaillot-Théâtre National de la Danse

- Paris, Théâtre de la Ville - Paris, Festival Montpellier Danse 2019,

Opéra de Lille, National Performing Arts Center - National Theater

& Concert Hall (Taiwan), Théâtre National de Bretagne, L'Empreinte, Scène nationale Brive/Tulle, Teatro Municipal do Porto / Festival DDD

- Dias da Dança (Portugal), Mercat de les Flors - Casa de la Dansa

(Spain), Domaine d'0 - domaine d'art et culture (Hérault, Montpelli

La Place de la Danse - CDCN Toulouse / Occitanie, Charleroi Danse

Centre chorégraphique de la Fédération Wallonie-Bruxelles (Belgium)

une maison

家裏。 「生命有長有短,總是必須重拾靜默,以便

在風暴來臨的徵兆中看見寧靜。」一克里

仰望滿天星斗,宇宙中有約數千億個星系,

我們是整個宇宙運行的一部分,由宇宙母體

分化出來的一個獨立能量個體,而家在這裡

法國鬼才編舞家克里斯汀・赫佐打開宇宙的

開口,從這個稱為「家」的地方開始,用舞

蹈畫出家的輪廓,14個舞者乘載14條家的

軌跡,從相聚、共生、分離中萃取情感與身

體記憶,時間與空間流動,親密關係與生活

日常折衝激盪,幾億年的分化與聚合,都在

萌芽

斯汀·赫佐

Look up at the stars in the sky! There are hundreds of billions of galaxies in the universe, where the Earth is only a part of the whole operation system. It is an independently entity of energy separated from the matrix of universe. A house is born here...

Welcome to Christian Rizzo's House!

millions of years."

"We will eventually gather together in hundreds of

Versatile French choreographer Christian Rizzo opens a crack on the universe and begins to draw the profile of "a house" with dance from a place we call "house." Fourteen dancers carry the tracks of fourteen houses to meet with, separate from and then meet again with each other. Even with the fluidity of time and space, we still extract the mental and physical memories from our gathering, symbiosis and separation. All the negotiations and conflicts in the intimate relations and daily lives as well as the differentiation and aggregation...all happen in the house.

"There are multiple length lives. Each time there is the re-taming of silence in order to see the calm within signs of storm." -- Christian Rizzo

括編舞、時裝、歌劇、行為藝術及舞台設計等,除創作 之外,也致力於藝術教育推廣。其卓越的當代藝術視野 受到國際藝壇矚目,2013年獲法國著作人協會頒「最佳 及 2018 年獲台灣文化部頒「台法文化獎」。

Choreographer Christian Rizzo /

and stage design. In addition to artistic creation, he is also dedicated to promoting the art education. His outstanding achievement in contemporary art has drawn great attention choreography award in 2013, was nominated for the Chevalier Order of Arts and Letters by French Ministry of granted by Taiwan's Ministry of Culture in 2018.

編舞家 克里斯汀・赫佐 /

法國蒙彼里埃國家編舞中心藝術總監,作品風格多元包 編舞獎」、2014年獲法國文化部提名「文藝騎士勳章」



Under a street lamp, freely encounter with FreeSteps

SU Wei-chia: "Believing what you see with your own eyes makes everything very simple."

《自由步--盞燈的景身》是蘇威嘉十年編 舞計畫邁入第六年的作品。從劇場内出走, 進入你與我的生活周漕。意味著,你將在城 市的某盞燈下與舞者相遇,當時的溫度、光 線、地景、圍繞在四周的我們 都是舞 者創作的材料。或伸展或蜷縮或歡快淋漓或 苦痛窒礙的舞著,身體質地變幻莫測、舞步 線條流線轉動,光在身上留下的陰影,成就 一場身體雕塑進行式。

《白由步》系列追求最純粹的本質,因它將 帶來最暢快的自由。無關乎目的、概念、寓 意,亦無需期待過度精密巧妙的安排,拋開 固著的想像、期待、假設,這是一場舞步與 身體間的奮戰。請攜帶讓想像力馳騁的勇氣 前來,期待你會在靈光乍現處,遇見專屬於 你,最純粹的感動。

FreeSteps - NiNi is SU Wei-chia's work at the sixth year in his 10-year choreography project, in which he walks out of the theater and comes near you and me. It means that you will encounter dancers under a street lamp in the city, where all of the elements, including the temperature, lighting and landscape at that time as well as people like us in the surroundings, become materials for the dancers' creation. Their physical bodies may be stretching or curling up or dancing in merriment or in pains. The steps, and shadows on the bodies left by light all contribute to shaping a physical sculpture.

The FreeSteps series sets out to look for the purest essence because it brings forth the most delightful freedom. It has neither anything to do with goals, concepts and allusions, nor anything to do with overly precise and delicate arrangements. Let's get rid of fixed imagination, expectation and assumption because it is simply a struggle between dancing steps and physical bodies. Please bring along with you the courage to let imagination run freely and expect to encounter the pure touching moment that belongs to

画隊 轟舞劇場

在狂喜的歡愉中尋找腳步。2004年成立,紐約時報評論 「迷人、充滿想像力,來白台灣的舞團」。獲台新藝術獎、 德國科特尤斯編舞大賽首獎。

編舞者蘇威嘉

驫舞劇場共同創辦人,作品《自由步 FreeSteps》被法國 舞評形容為「將美感耕耘至極致的演出」。

Team HORSE

Looking for steps in the pleasure of ecstasy! Founded in 2004, HORSE has been praised by the New York Times as "a charming and imaginative [...] dance troupe from Taiwan" and been awarded the Taishin Arts Award and the first prize of Kurt-Joos-Preis, Germany.

Choreographer SU Wei-chia /

Co-founder of the HORSE, SU Wei-chia's Freesteps has been described by a French critic as "a performance that



演出製作團隊 Production Team

編舞者 Choreographer | 蘇威嘉 SU Wei-chia 表演者 Performer | 方妤婷 FANG Yu-ting 聲音設計 Sound Design | 澎葉生 Yannick Dauby 燈光設計 Light Design | 劉家明 LIU Chia-ming

- Duration: approx. 40 minutes without intermission
- Pre-talk: 3/29 (Fri) \ 3/30 (Sat) 30 minutes before the performance at the corridor of National Theater Gate 6, Forest Land No.5 (near MRT Chiang Kai-shek Memorial Hall Station
- Post-talk: 4/5 (Fri) > 4/6 (Sat) at the performance scene



水冷與爆烈 挑戰 22 的美麗與不安 | 攪動雲門新風|

CHENG Tsung-lung arouses a 22° new storm within the Cloud Gate — attractive yet creepy, tranquil yet explosive!

月暈,俗稱「毛月亮」。古語「月暈而風」, 暗喻風起,有事情要發生了。

當月光穿透高空卷雲層的細小冰晶,折射 22 度角的刹那,月亮周圍築起一圈銀白的美麗光環。飄忽、朦朧又高冷的氣息,令鄭宗龍深深著迷。

創作過程中,鄭宗龍遠赴冰島,敲下後搖滾 天團 Sigur Rós 極地空靈的音樂:邀請 LV 路 易威登藝術首獎的剪紙藝術家吳耿禎,創造 舞台幻境,並與世界劇場設計大獎的王奕盛 聯手,以數座拼接的發光螢幕,映照變形的 舞影與現境的虛實。

14 位舞者幻化如獸,如原始神秘的部族,姿態蟄伏、肉體顫動,在精準切割的鏡面舞台上,演繹人性的欲望與爭奪,愛戀與孤寂, 攪動《毛月亮》的現代傳說。 In ancient folklore, a lunar halo is a sign foreboding changes, while scientifically it appears when the moonlight is refracted by 22 degrees through millions of ice crystals suspended in the atmosphere.

In his new dance piece 22° Lunar Halo, CHENG Tsung-lung draws on this natural phenomenon to explore the themes of human anxieties, struggles, desires, love and loneliness in the lunatic, everchanging world.

Set to the music by the internationally renowned Icelandic band Sigur Rós, CHENG unfolds an exotic modern fable, as 14 dancers, like mystic animals, squeeze one another, creep, mate, fight, and kill on the deep-black mirror floor.

Choreography CHENG Tsung-lung

Artistic Director of Cloud Gate 2. Inspired by the dynamics of street life, his breathtaking works have been seen as a fresh and unique voice in the international dance world. He will succeed as the Artistic Director of Cloud Gate Dance Theatre of Taiwan since 2020 after LIN Hwai-min retires from the post.

Music Sigur Rós

Icelandic post-rock titan. Famed for crafting ethereal soundscapes with melodic, classical, experimental, and minimalist elements, Sigur Rós has received huge accolade since 1994 and signaled in 1998 their arrival to the international stage with the second album "Ágætis Byrjun," deemed "the last great album in the 20th Century."

編舞 鄭宗龍

雲門 2 藝術總監。作品受邀歐美澳亞,被讚譽為「國際 舞蹈界新鮮而獨特的聲音」。2020 年林懷民退休後,接 任雲門舞集藝術總監。

音樂 席格若斯

冰島著名後搖滾樂團。全球歌迷無數,音樂揉合唯美旋律、古典、實驗、極簡主義等元素,飄渺空靈的音樂風格深入人心。



NSO歌劇音樂會《托斯卡》

演出製作團隊 Production Team

指揮 Conductor | 呂紹慕 Shao-chia LÜ 導演 Director | 林懷民 LIN Hwai-min 復排導演 Assistant Director | 汪慶璋 Calvin WANG 服裝設計 Costume & Style Design | 林璟如 LIN Jing-Ru 燈光設計 Lighting Design | 李俊餘 Kevin LEE 聲樂指導 Vocal Coach | 安馬丁 Martin Andersson

托斯卡 | 左涵瀛(2/22、24)、林玲慧(2/23)
Tosca | Han-Ying TSO-PETANAJ(2/22、24)、Ling-Hui LIN(2/23)
斯卡皮亞 | 窓奇歐・蓋洛(2/22、24)、吳朝衛(2/23)
Scarpia | Lucio Galdo(2/22、24)、Martin NG(2/23)
卡瓦拉多西 | 鄭皓允(2/22、24)、3孝誠(2/23)
Cavaradossi | Ho-Yoon CHUNG(2/22、24)、Ezio KONG(2/23)
安傑洛第、淑卒 Angelotti & Jailer | 羅俊穎 Julian LO
堂守、夏羅奈 Sacristan & Sciarrone | 趙万豪 Fang-Hao CHAO

空寸、复維宗 Sacristan & Sciarrone | 超力 史波烈塔 Spoletta | 湯發凱 TANG Fa-Kai

史波然塔 Spoletta | 湯酸凱 IANG Fa-Kai 合唱指導 | 古育仲、謝斯韻、熊師玲 Chorus Master | YuChung John KU, SzuYun Swi

laster YuChung John KU, SzuYun Swing HSIEH, ShihLing Hsiung

台北愛樂合唱團 Taipei Philharmonic Chorus 台北愛樂兒童合唱團 Taipei Philharmonic Children's Chorus 國家交響樂團 National Symphony Orchestra

注意事項 /

- ・ 節目全長約 160 分鐘,含中場休息。
- 義大利文發音,中英文字幕。
- · 演前導聆:每場演出前 30 分鐘於國家音樂院大廳。
- · Duration: approx. 160 minutes with intermission.
- Performed in Italian with Chinese and English Subtitles.
 Pre-talk: 30 minutes before every performance at the lobby of National Concert Hall

 National Concert Hall

震撼全台

一桌二椅顚覆想像浦契尼經典再現,

浦契尼經典再現,| 呂紹嘉×林懷民夢|

A dream team of Shao-chia LÜ and LIN Hwai-min Representing Puccini's classic in traditional Chinese format of one table and two chairs

Annual opera production to shake the entire Taiwan!

《托斯卡》是浦契尼的巓峰之作,歷經百年依舊深受樂迷喜愛,同時亦是全球劇院最常上演的歌劇之一。2002 年 NSO 首度與林懷民共同製作《托斯卡》,2019 年音樂總監呂紹嘉將領軍 NSO 再度與林懷民攜手合作、於台北國家音樂廳演出三場,本製作亦將化身行動歌劇院於中壢、屏東等地巡演。

精簡的舞台佈景,《托斯卡》以「一桌二椅」中國傳統京劇虛擬手法,烘托義大利寫實主義盪氣迴腸的愛情故事;精簡更能聚焦,拿去繁複的道具、燈光,歌者的唱腔、走位都將更加吸引觀衆目光。歌劇裡真正賦予角色生命的,不是文字,不是情節,而是音樂;NSO要引領樂迷回到最純粹的聽覺感受,用音樂寫實描繪歌劇裡百轉干迴的愛恨與情仇。

Tosca, Puccini's greatest masterpiece, has been one of the global audience's favorites over a century. After the NSO's 2002 collaboration with LIN Hwaimin on Tosca, in 2019 NSO led by Shao-chia LÜ will join hands with LIN again to bring it back for three performances in National Concert Hall, Taipei. This production will continue its journey to Zhongli and Pingtung in the form of "mobile opera".

With minimal stage design, *Tosca*'s Italian realism will be represented in the traditional Peking Opera format of "one table and two chairs". The focus will be redirected from stage setting to performance, and from text to music. NSO intends to bring music lovers to enjoy opera through pure musical experience.

音樂總監 呂紹嘉

「呂紹嘉帶領著樂團在柏林愛樂廳呈現了近乎完美的 演出。」—德國《每日鏡報》

導演 林懷民 /

雲門舞集創辦人,繼瑪莎·葛蘭姆、碧娜·鮑許後,獲頒有「現代舞諾貝爾獎」美譽的「美國舞蹈節終身成就獎」,是國際尊崇的編舞家。

Music Director Shao-chia LÜ

"(Shao-chia LÜ) bietet der Klangkörper in der Philharmonie ein Bild erstrebter Makellosigkeit." [(Shao-chia LÜ) led the orchestra to present a nearly perfect performance at the Berliner Philharmonie.] -- Der Tagesspiegel

Director LIN Hwai-min /

Founder of Cloud Gate Dance Theatre of Taiwan, LIN Hwaimin is an internationally acclaimed choreographer. Among the honors he has received are the Chevalier des Arts et des Letters and the Samuel H. Scripts / American Dance Festival Award for Lifetime Achievement, the "Nobel Prize for modern dance"



留聲機雜誌年度最佳藝人國際歌劇獎年度最佳指揮

Top orchestra in the UK / Conductor of the Year of International Opera Awards / Artist of the Year of Classic FM Gramophone Awards

Presenting Austrian-German classics with romantic musicality

1932 年由傳奇指揮畢勤與沙堅特創立的倫敦 愛樂管絃樂團,有著多項輝煌的第一紀錄, 1956 年創下英國樂團首次前往蘇聯演出、 1973 年成為第一個在中國演出的西方樂團。 1983 年在指揮大師鄧許泰特領導下,嘔心瀝 血的馬勒錄音榮獲 1987 年留聲機唱片大獎、 企鵝三星戴花殊榮。2007 年尤洛夫斯基上任 後,歷經 10 年為樂團在堅實的德奧與英倫基 礎上,注入了俄法的音樂新血,並淬鍊出極 致的交響篇章。

《今日歌劇》讚嘆「整場演出,尤洛夫斯基統帥全場,由整體到最小細節,都掌握得讓人印象深刻。指揮棒的細微動作,清楚精確,是演奏者最需要的,自信與共融,從頭開始便不曾消減。」此行來台將帶來多首德奧經典之聲與英系風格的浪漫選曲,包括史特勞斯、布魯克納等作曲家作品。當今最受歡迎的小提琴天后茱莉亞·費雪也將帶來深受樂迷喜愛的孟德爾頌與艾爾加的經典小提琴協奉曲。

指揮 弗拉基米爾·尤洛夫斯基 /

英國衛報 - 「尤洛夫斯基的指揮紀律嚴明,富含能量卻又 匠心獨具。」2018 國際歌劇獎年度最佳指揮大獎。

獨奏家 茱莉亞・費雪 /

英國每日電訊報 - 「擁有深情自信的舞台感染力與美麗精緻的音色。」古典音樂雜誌《留聲機雜誌》2007「年度最佳藝人」。

legendary conductors Sir Thomas Beecham and Malcolm Sargent, has made many records of "the first" in the history, such as the first British orchestra to tour the Soviet Union in 1956 and the first western orchestra to perform in China in 1973. In 1983, under the leadership of conductor Klaus Tennstedt, the orchestra's recording of Mahler's Symphony No. 8 won the 1987 Gramophone Award and three stars in the authoritative Penguin Guide. Since his appointment as the orchestra's principal conductor, Vladimir Jurowski has infused Russian and French elements to the orchestra based on its solid foundation of Austrian-German tradition and thus achieved ultimate orchestral music.

London Philharmonic Orchestra, founded by

Opera Today once highly praised that "throughout the performance Jurowski's commanding appreciation and manipulation of the whole and of the details and minutiae was impressively assured; the merest sign from the baton, clear and precise, was all that the performers required, and confident, communal understanding was unfailingly evident. For the tour to Taiwan, the orchestra brings along a selection of Austrian, German and British romantic programs, including works by Richards Strauss, Anton Bruckner and Johannes Brahms. Moreover, one of the most popular contemporary violinists, Julia Fischer, will present works by Felix Mendelssohn and Edward Elgar, which are familiar to the classical music enthusiasts in Taiwan.

Conductor Vladimir Jurowski

Vladimir Jurowski is the winner of the prize for Conductor of the Year at the 2018 International Opera Awards and has been hailed by *The Guardian* as "discipline, energy and whipsmart direction."

Soloist Julia Fischer

Julia Fischer won the Classic FM Gramophone Awards Artist of the Year in 2007 and has been praised as playing "with soulful poise and beautifully produced tone" by *The Daily Telegraph*, UK.





次便足以醉心南管

An artistic feast of flowers in spring with nanguan music Competing with the most beautiful tune of ci poetry in the Song Dynasty

In the music of WANG Xin-xin, you'll fall in love with

南管是中國最古老的音樂之一,發源於中原, 流行於閩南、台灣及東南亞僑鄉社群,是台 灣傳統音樂中最重要的瑰寶, 心心南管樂坊 宗於傳統樂律之精髓,更致力於在南管演繹 及創作中注入新的時代意識,以傳達現代人 之思想情感。

演出借花詠懷,表達了對人間的摯愛與失落, 上半場《輕輕行》依南管傳統排場指套、唱 曲及大譜的順序呈現,精選南管與花相關的 曲目如《幸逢是春》、《輕輕行》、《春光 明媚》及名譜《百鳥歸巢》,其中《輕輕行》 素有「曲王」之譽,其歌詞嵌入 42 套指譜之 標題名編綴而成,形成曲中有曲的集錦之作; 下半場以宋詞最美的詞牌《蝶戀花》為主題, 挑選包括蘇東坡、歐陽修、晏殊、柳永及李 清照五位宋詞大家的文學入歌,為 2019 首演 作品。

Nanguan is one of the most ancient music genres in China, which originates in northern China but becomes popular in southern Fujian Province, Taiwan and Chinese communities in Southeast Asia, as well as one of the most precious treasures in Taiwan's traditional music. XinXin Nanguan Ensemble has upheld the principle of being faithful to traditional tunes yet dedicated to infusing modern senses into the interpretation and creation of Nanguan music so as to convey the thoughts and affections of modern

With flowers as the main theme, the concert features the traditional format and arrangement of repertoire in the first half, in which traditional nanguan songs related to flowers are selected, such as Fortunate Encounter with Spring, Qing Qing Sing, Bright and Charming Spring, and the famous piece without lyrics, Hundreds of Birds Returning Nest. Among them, Qing Qing Sing has been acclaimed as the "king of all songs" because its lyrics incorporate the titles of 42 other pieces, making the song an assembly of various pieces of nanguan music. The second half of the concert, on the other hand, uses "Butterflies in Love with Flowers," the most beautiful tune of ci poetry in the Song Dynasty, as the subject and selects the literary works by five of the most renowned poets in the Song Dynasty, including SU Shi (SU Dong-po), OU Yang-xiu, YAN Shu, LIU Yong and LI Qing-zhao, to compose new work for nanguan music, which makes its premiere in 2019.

林懷民曾如此形容:「她尚未出場,我們靜默等候;她 一開口,我們便不知道自己在哪裡了。」四歲學習南管, 精習指、譜大曲及各項樂器,尤以歌唱著名,為南管界 少見的「坐遍五張金交椅」音樂全才。創立心心南管樂 坊,秉持著「最古老即最現代」理念,致力於南管古樂 的傳承與發揚

音樂總監 王心心

"We wait in silence before she shows up; when she begins to sing, we simply forget where we are," described LIN Hwai-ming. Wang Xinxin started learning nanguan at the age of four. Since then, she has mastered various types of this Chinese ancient music and is particularly famous for her singing, thus becoming a rare well-round talent in the nanguan music. She establishes the Xinxin Nanguang Ensemble, dedicated to promoting the traditional music by upholding the principle of "the most ancient is also the most modern

Music Director Wang Xin-xin





演出製作團隊 Production Team

鋼琴家 Piano | 克里斯提安・齊瑪曼 Krystian Zimerman

Programme /

藝術家為於音樂會有最好呈現,將於演出一個月前於 TIFA 官網公布曲目。

In order to give the best presentation, the artist will only announce the repertoire at the official website of the TIFA one month prior to the concert.

注意事項 /

- 音樂會渥到觀衆請依前台服務人員指示進場,於場外等候時,應演 出者要求,前台休息區不提供電視畫面傳送。
- Latecomers will not be admitted until a suitable break in the concert.
 At the artist's request, no video transmission will be provided at the rest area in the front-of-house.

為台灣獨奏金手指齊瑪曼

联達 12 年, 財代蕭邦化身

Modern incarnation of Chopin --

After 12 years, Krystian Zimerman plays a solo for

如果鋼琴有眼睛,那麼齊瑪曼已經和它四目 相接超過了半世紀。

今年62歲,頂著一頭蓬鬆白髮與整齊美鬍的 齊瑪曼,1975年18歲贏得蕭邦鋼琴大賽首獎 及魯賓斯坦金鈕扣傳人的殊榮,並持續精於 探索與研究各種樂譜的內涵。

也因此,在他的指尖下流瀉的不只是如火般的熱情,更是如水般的細膩。內斂又濃烈的情感,如小王子照顧心愛的玫瑰般,呵護著每顆音符,讓音樂綻放如詩如畫的清澈美感,但彈到激動時,卻會毫不客氣地墊起全身,將力量灌注指尖彈下,再瞬間離開琴鍵,俐落而榮耀的動作,有如完成樂曲的指揮,富有感染力卻不造作。

要求完美的齊瑪曼,本次演出將不事先公布曲目,只讓親臨現場的觀衆,私藏他與鋼琴的真摯對話。

If a piano had eyes, Krystian Zimerman would have had direct eye-contact with it for over half a century.

Zimerman, now at the age of 62, is known for his fluffy gray hair and neatly-cut mustache. Since winning the 1975 Warsaw International Chopin Piano Competition at the age of 19 and then receiving the "Golden Button" from his mentor Arthur Rubinstein, he has been dedicated to exploring and studying various music scores for further in-depth interpretation. Therefore, the music drifting under his fingertips is not only emotional as flames, but also gentle and subtle as water.

With strong but restrained emotions, Zimerman takes care of every music note as if he were the Little Prince caring for his rose. Sometimes, the poetic and picturesque music flows out under his fingertips as a beautiful and crystal-clear river, but when it comes to emotions, he would infuse all the strength of his body into his fingers to hit the piano keys and then suddenly leave them. In an efficient and flamboyant way, he concludes the piece like a conductor. It is infectious but never pretentious.

As a perfectionist, Zimerman will not reveal the repertoire for the concert currently. Only those who attend the concert will have the privilege to share with him his intimate dialogue with the piano.

Piano Krystian Zimerman

Krystian Zimerman, known as the "Polish poet of the piano" and Arthur Rubinstein's disciple who received the piano master's "Golden Button," is currently considered one of the few musicians qualified to inherit the mantle of Rubinstein's reputation. At the age of 19, he won the 1975 Warsaw International Chopin Piano Competition. With his perfect skills and affectionate interpretation of music, Zimerman has overwhelmed music-lovers all over the world. He has collaborated with some of the world's most outstanding conductors, including Herbert von Karajan, Leonard Bernstein, Andre Previn, Claudio Abbado, Bernard Haitink, Daniel Barenboim, Seiji Ozawa, and so forth.

鋼琴家 齊瑪曼

波蘭鋼琴詩人、魯賓斯坦「金鈕扣」傳人,是少數有資格繼承魯賓斯坦聲譽的鋼琴家,18歲時贏得華沙蕭邦鋼琴大賽金牌。以完美技巧及富感情的詮釋風格征服樂迷,合作過的指揮家則包括卡拉揚、伯恩斯坦、普列文、阿巴多、海汀克、巴倫波因、小澤征爾等。



跟著勇士桑布伊的聲音

尋找記憶的生命枝葉「就是想著怎麼回家」

"Just think about how you can go back home."

Let's go! Let's search for the tree of life in our memories.

Following the voice of brave Sangpuy, you'll enter the mountains in a split second.

什麼聲音可以一秒入山林? 彷如在枝葉蟲鳴聲中聽到遠古呼喚?

什麼聲音只能親臨現場,才能感受到大自然 靈魂最純粹的震撼?

這是來自於遙遠部落的聲音,是一段關於祖靈召喚,回歸土地家鄉的故事。

桑布伊,被古老靈魂所挹注的年輕身體,來 自台東山海交界處一個卑南族古老部落青年, 金曲加持後,他始終頑強的肩負著文化傳承 責任「從家裡踏出來,就是要想怎麽回家。」

這次他將帶有傳統古調靈魂的音韻注入當代 旋律之中,帶著部落族人一同演出,透過 「根」、「幹」,「葉」三大主題,傳達生 命的根源,如樹幹般從未動搖的母愛,以及 開枝散葉的歡欣慶祝。音樂以部落長老傳承 的歌曲與敬愛的大地為題,將原住民的文化 和土地記憶,在受到祖靈庇佑的天籟之音中, 帶你走入一座山林。

桑布伊

曾兩度獲得金曲獎最佳原住民歌手獎,第28屆最佳演唱 類錄音專輯獎、最佳年度專輯獎。

一個來自台東山與海交界處卑南族古老部落的青年,有 著與生俱來、備受祖靈祝福與眷顧的獨特嗓音:一開口 唱,就會讓這個喧囂的世界瞬間寧靜,讓人陶醉在每個 音符的轉折以及生命的原始波動裡。 The breathtaking sounds, from the Nature's soul make you feel the awe brought forth when you experience it in person.

This is a voice deriving from a distant tribe as well as a story about answering to the calls of the ancestors' spirits and about homecoming.

It is the voice deriving from a distant tribe, and a story about answering to the calls of the ancestors' spirits and about homecoming.

Sangpuy Katatepan Mavaliyw, who is often described as a young man with an old soul, is a youth from the ancient Pinuyumayan community in Taitung, where the mountains meet the ocean. After winning the Golden Melody Awards, he has staunchly shouldered the responsibility of passing on the traditional cultures. "When you are away from home, you only think about how you can go back home."

In this concert, he introduces the soul of traditional tunes into modern melodies. Through the three main themes – "roots," "trunks" and "leaves" -- he will perform with stars from the aboriginal communities to praise the roots of life, the unwavering love of mothers like trunks, and the joyful celebration of giving birth to offspring like branches and leaves that constantly grow. With music inherited from the elders in the aboriginal communities and the Mother Nature they respect and admire as the subject, the concert brings the audience to the mountains and forests in the celestial voice blessed by the ancestors' spirits along with the aboriginal cultures and memories about the native land.

Sangpuy Katatepan Mavaliyw

Sangpuy is a singer from a Taiwanese aboriginal tribe and has twice won the Golden Melody Award for Best Vocalist in Aboriginal Language in 2013 and 2017 as well as the Golden Melody Awards for Best Vocal Recording Album and Album of the Year in 2017. Born in the ancient Pinuyumayan community in Taitung, where the mountains meet the ocean, Sangpuy is blessed with inherent unique voice that is able to turn the clamorous world into silence in a split second and fascinate audiences with the turning of the music notes and the primitive waves of energy.



• 節目全長約90分鐘,含中場休息。

Duration: approx. 90 minutes with an intermission

打撃 Percussion | John Hadfield

琵琶 Pipa | 鍾玉鳳 CHUNG Yu-feng (4/13)

歌手 Singer | Dima Orsho

音樂世界觀

敘利亞 Fusion 爵士 &

Syrian fusion of Jazz and Pipa

Beyond your world view of music

西方音樂在巴洛克時期開始用 12 平均率整齊 劃分音階,但阿拉伯音樂卻用音符編年歷史,以 50 多種調式,一路記載波斯、拜占庭、塞爾柱、蒙古、鄂圖曼帝國等文化軌跡,將 1個八度切分成 24 個 1/4 音,就算是器樂也要無時無刻在滑音上嬉戲,如天生內建 R&B,漫遊於無情的戰火與自由之間。

4/12(五)單簧管演奏家兼作曲家基南·亞梅城市四重奏樂團,與擁有渾厚嗓音的美聲女歌手笛瑪·歐修同台演出,帶你聽見何謂「敘利亞爵士」:4/13(六)與台灣國內琵琶樂手鍾玉鳳演出充滿敘利亞大馬士格風格的音樂,笛瑪·歐修也將加入本場演出。一干零二夜將帶你聽見「敘利亞×爵士×琵琶」的多元曲風,讓我們用音樂來說故事,讓觀衆朋友宛如置身於異國,盡情感受來自大馬士革的音樂饗宴。

Western musicians started to favor the equal temperament as the tuning system from the Baroque period. However, the Arabian music retains the chronicle of notes with more than 50 tunes to record the cultural heritage left by Persians, Byzantines, Seljuks, Mongolians and Ottomans and the Arabs. An octave can be divided into 24 quarter tones. Even instrumental music plays games over portamento as if there is a built-in R&B musician wondering between merciless wars and freedom.

On April 12 (Friday), clarinetist Kinan Azmeh and his CityBand will work with Syrian soprano Dima Orsho to showcase the authentic "Syrian Jazz." On April 13 (Saturday), he will collaborate with Taiwanese Pipa musician CHUNG Yu-feng to present Syrian music in the Damascus style. Dima Orsho will perform on the same stage as well. The program demonstrates diversified and infused styles of Syrian music, Jazz and Pipa. The stories told with music will make audiences feel exposed to the exotic atmosphere and heartily enjoy the music feast from Damascus.

單簧管演奏家 基南·亞梅 /

世界各地邀演不斷,為馬友友絲路樂團的固定成員,更 曾與台灣樂迷最愛的德國巴伐利亞廣播電台交響樂團 合作。

台灣琵琶演奏家、作曲家 鍾玉鳳 /

將琵琶從傳統獨奏的角色融入當代音場。其創作專輯 《擺》登上歐洲最具公信力的世界音樂榜 WMCE 第三名、 獲美國全球音樂獎金牌獎肯定。

Clarinet Kinan Azmeh

As a member of Yo-Yo Ma and the Silk Road Ensemble, Kinan Azmeh has been touring the world as a composer and clarinetist soloist with such world-renowned orchestras as the Bavarian Radio Symphony Orchestra, one of the favorites among the classic music enthusiasts in Taiwan, among others. He is also a member of Yo-Yo Ma's Grammy award winning Silkroad Ensemble.

Pipa and Composition CHUNG Yu-feng (Taiwan)

CHUNG Yu-feng is dedicated to integrating the Pipa, traditionally a solo instrument, into modern music landscapes. *Pendulum*, her latest album of her original compositions, ranked No. 3 on the World Music Chart Europe (WMCE) and is listed as a Gold Medal Winner at the US-based Global Music Awards.

2019TIFA 周邊活動

- * 線上報名、詳細活動内容請洽 TIFA 官網查詢。
- * 以上所有活動主辦單位保留資格審核權及活動異動權。

講座

2018 / **12** / **08**

崑曲裡的人物與服飾

15:00-16:30 誠品信義店 3F Forum

主講: 曾詠雲(服裝設計師) 報名:現場免費參加,無須報名 相關節目:白先勇經典崑曲新版系列 《白羅衫、潘金蓮、玉簪記》

2018 / 12 / 28 🖫

HIV 感染者與社群:

從《叛徒馬密可能的回憶錄》談起

19:30-21:00 誠品信義店 3F Forum

主講:許哲彬(導演/四把椅子劇團藝術總監)

簡莉穎(劇作家)

顧文瑋(台北市立聯合醫院仁愛院區感染科醫師)

報名:現場冤費參加,無須報名

相關節目:四把椅子劇團《叛徒馬密可能的回憶錄》

2019,03,16 ts

「王心心作場一輕輕行」工作坊

14:30-16:00 國家音樂廳排練室

報名:
至曹參加, 限額 40 名, 2019/1/1 起線上報名

2019,03,09 ts

鄭宗龍說雲門 2《毛月亮》

14:00-16:00 國家戲劇院一樓大廳

主講:鄭宗龍(雲門2藝術總監) 相關節目: 雲門2《毛月亮》

工作坊

2019,02,24 5

飯桌上的小操偶師

10:00-11:00 7-9歲兒童(需由1位家長陪同)。 11:30-12:30 5-7歲兒童(需由1位家長陪同)。

國家戲劇院排練室

主講:小偶戲院

語言:英文,備有中譯

報名: 免費參加, 每場次限額 15 組, 2019/1/1 起線上 報名。

2019,03,09 ±

《夜半鼓聲》導演工作坊

10:00-16:00 國家戲劇院排練室

主講:克里斯多福・魯賓 Christopher Rüping (慕尼黑 室内劇院《夜半鼓聲》導演)

語言:全程英文進行,僅提供部分翻譯協助。

報名: 免費參加, 限額 20 名, 2019/1/1 起線上報名。

主講:王心心(心心南管樂坊藝術總監)、盧健英(製 作人)

2019 / 03 / 27

關於《家》—

在親密與抽象之間,從觀察技巧到形式

15:00-17:00 國家戲劇院排練室

主講:克里斯汀・赫佐 Christian Rizzo (編舞家)

語言:英文,僅提供重點翻譯

報名: 免費參加, 專業舞者, 限額 15 名, 2019/1/1 起 線上報名。

2019 / 03 / 30 g

發現《家》的素材

13:00-15:00 國家戲劇院排練室

主講: Miguel Garcia Llorens (《家》表演舞者)

語言:英文,僅提供重點翻譯

報名: 免費參加,業餘舞者、舞蹈學生,限額20名, 2019/1/1 起線上報名。

2019 / 02 / 16 g

影迷聚場

影片《普契尼歌劇 - 托斯卡》Tosca

14:00-16:10 國家音樂廳 4F 交誼廳

語言:英語發音,中文字幕

2019 · 04 · 15 - 18 \frac{1}{2} - 18

弄真成假的劇場創作工作坊

10:00-17:00 國家兩廳院排練室

主講: Antoine Defoort (鳳凰劇院駐館藝術家, 宅想新世 界主要創作者)

語言:英語,僅提供重點翻譯

報名: 免費參加, 此為連續性工作坊, 需全程出席。 2018/12 月公開徵選,預計選出 12 名專業創作 者(不限領域)參與,需繳交2000元保證金,於 2019/2/15 前完成報名。

2019 / 03 / 08 🗄

影片《葛莉茉與尤洛夫斯基 - 巴黎 音樂城浪漫合奏》Vladimir Jurowski with Hélène Grimaud

14:00-15:20 國家戲劇院 4F 交誼廳

報名: 免費參加,限額 100 名,2019/2/1 起線上報名。

2019,03,02 ts - 2019,04,30 ts

表演藝術圖書館

「2019TIFA台灣國際藝術節」館藏主題展

展譼時間:周一至周万9:00-20:00, 周六、日 12:00-20:00

(休館日及國定假日不開放參觀) 地點:表演藝術圖書館(國家戲劇院地下層)

報名: 趸費入場參觀

2019 / 03 / 15 🖫

影片《齊瑪曼-蕭邦、舒伯特音樂 會》Krystian Zimerman

14:00-15:40 國家音樂廳 4F 交誼廳

報名: 趸費參加,限額 80 名,2019/2/1 起線上報名。



2019/04/02 Tue.

平日 12:00-17:00 假日 09:00-18:00

2019/04/21 Sun.

兩廳院藝文廣場

屬於每個人的靜謐空間,時間渲染光與影的瑰麗色彩,在一個穿梭、一個轉身,遇見美好光景。

來自英國的空氣建築團隊(Architects of Air),創作靈感來自大自然、幾何圖形、伊斯蘭及哥德式建築。進入「光影幻境」後,請抬起頭看看吧!建築體内充滿著弧形垂曲線(catenary curve),此工法也被譽為「上帝的建築師」的安東尼·高第(Antoni Gaudí)使用在聖家堂(Sagrada Família)。不同於一般建築體的堅硬質地,只有親身踏進「光影幻境」才能感受!

透光的主穹頂高聳壯觀,隨著光線色彩變化的牆面像是教堂的彩色玻璃般絢爛。 在交錯、彎曲、忽高忽低的奇幻空間裡,無數個交會時刻刺激想像力不斷轉變。大家可以用全身五感體驗,在其中自在的穿梭、躺下、相遇、觀察、聆聽。

這是屬於人人的建築體,邀請大家在晴天、雨天、陰天,好的日子、壞的日子,一起進到「光影幻境」,在環繞的繽紛 色彩中沉澱,探索片刻。

= =

平日一般票 200 元(不限時段進場) 假日一般票 250 元(需依照購買時段進場) 平日活動票 400 元(含入場門票,針對 5 歲以下兒童 設計,需由家長陪同參與)

折扣優惠

兩廳院之友 **9** 折 10 人以上(含)團體 **85** 折 敬老票、身心障礙人士及其陪同人員(限一名) **5** 折

12/1 啓售,購票請洽兩廳院售票系統

注意事項

- ◎建議參觀時間:30分鐘
- ◎最後入場時間:平日 16:00、假日 17:00
- ○一人一票, 建議 16 歲以下學童需由至少 1 位大人陪同入場(1 位大人至多陪同 4 位學童)
- ◎平日及假日一般票無法交換使用,退換票酌收10%手續費
- ◎平日親子活動票及假日一般票請依照購買場次入場,超過 該時段恕無法進場
- ○為維持活動品質,建築體内禁止飲食、奔跑。因空間人流 管制上限為80人。人潮衆多時段,需排隊等候進場

戰鬥果醬-Own your style & 周一學校

2019 LPCP Non-style Battle Jam & 2019 LPCP Monday School

小事製作(LPCP)致力於舞蹈與社會之間多面向的溝通,2015年起在華山新生橋下草創「週一學校: 屬於每個人的舞蹈學校」。2019年與國家兩廳院合作,在2019TIFA展現成果。

戰鬥果醬(Battle Jam)是「不再去」定義何謂風格的當代舞蹈展演平台,也是「週一學校 Monday School」學員們的階段性呈現。活動設計結合街舞的 battle 文化與 open jam 即興演出 形式,讓不同程度參與者們在身體的交流與共學體驗當中,也親身共創現場式的劇場體驗。

另有 3/17「課後輔導」舞蹈工作坊,3/1 開始於 TIFA 官網線上報名,邀請陪伴我們一同經歷過去 27 場週一學校的老朋友們回鍋,也誠摯歡迎新朋友們的加入哦!

调一學校

4場原汁原味「週一學校」,

舞蹈體驗。

創造屬於自己人生第一次的

田孝慈 戲劇院生活廣場 2018/12/17(Mon.) 起線上報名 2019/01/14 Mon. 19:30-21:00

2019/01/07 Mon. 19:30-21:00

董怡芬 戲劇院生活廣場 2018/12/24(Mon.) 起線上報名

2019/**02**/**18** Mon. 19:30-21:00 林素蓮 國家戲劇院大廳 2019/1/28[Mon.] 起線上報名

2019/**03**/**16** Sat. 20:00-21:30

小事製作全體成員 戲劇院生活廣場 2019/2/25(Mon.) 起線上報名



2019 兩廳院鉅獻 博恩站起來 — 世代交替

古今多少事 一場六十分鐘

人們在傳統與創新的勢力中爭奪 科技與平台的突破讓媒體有了更多可能

這當中,又有什麼荒唐、痛苦與隱憂呢?

03/16 Sat. 19:30 **03**/**17** Sun. 14:30

國家戲劇院大廳

表演者 臺灣 90 後第一美式喜劇演員 - 曾博恩

_{演出長度} 單□脫□秀全長 60 分鐘,無中場休息

800 元,兩廳院之友9折,身心障礙人士及其陪同人員5折。

12/1 啓售,購票請洽兩廳院售票系統





前台貼心托育站



TIFA 節目檔檔精彩,家有寶貝的爸媽該怎麼辦?

兩廳院於演出時間推出「超貼心」服務,安排戲劇、幼教專業師資,陪伴您的孩子做 律動、玩遊戲,爸媽輕鬆看、寶貝開心玩。一時段雙享受,大手牽小手歡樂劇場遊, 快為家中4-8歲寶貝報名,讓您欣賞節目冤煩惱。

服務場次

2019TIFA 周五、六、日演出場次,僅限於國家戲劇院、國家音樂廳之演出節目。

地點

兩廳院大廳、交誼廳歡樂角落。

服務對象

4-8 歳小朋友

陪伴價

350 元/場次,若演出長度超過3小時,每位加收50元。

報名方式

每月1日開放當月場次預約,以 Google 表單線上報名,每位觀衆得報名1位小朋友, 每場服務人次上限為15名。(報名人數低於3人則無提供服務,最遲通知時間為演出 三日前。)

詳情請見 TIFA 官網



位子,都準備好了

「OpenArts - 和表演在一起」App 會員新開戶專屬好康

即日起至 **2019** / **02** / **11** Mon.

起至 2019 年 2 月 11 日,下載 App 並完成登入與資料確認,2 月









TIFA x OpenArts

第二屆迷你文學大賞

即日起至 2019/04/30 Tue.

2019 TIFA 台灣國際藝術節購票資訊

全面啓售

中午 12:00

兩廳院之友預購優惠

2018 / 11 / 24 - 11 / 30

預購全系列節目 8 折

早鳥優惠

2018 / 11 / 24 - 12 / 20

凡購買單張 NT\$1,200(含)以上票券,享75 折優惠,開放兩廳院之友與一般觀衆同時購買。

早鳥好禮

於早鳥優惠期間,凡單次購買10 張以上NT\$1,200(含)以上票券,將提供Aesop 旅行組乙組(50ml x 4 瓶,限定 200 組,送完為止)。



1+1 雙享 8 折套票

2018/12/21 起,購買 2019TIFA 指定節目組合票券各一張,享 8 折優惠(組合節目場次售完即結束)。

- · 黃翊工作室+《長路》& 四把椅子劇團《叛徒馬密可能的回憶錄》
- ・桑布伊演唱會「樹」& 心心南管樂坊「王心心作場―輕輕行」
- · 德國慕尼黑室内劇院《夜半鼓聲》& 明日和合製作所《半仙》
- ・ 克里斯汀・赫佐《家》& 李貞葳《不要驗》

暢遊世界 75 折套票

11/24 兩廳院之友預購,12/1 啓售,一次購買 2019TIFA 中東基南·亞梅城市四重奏「一千零二夜」兩場演出票券各一張,享 75 折優惠。(任何一場次售完即結束本套票優惠)

TIFA 好夥伴獨家優惠

- ·力晶集團員工:2018/11/24-11/30 購買「力晶 2019 藝文饗宴—齊瑪曼鋼琴獨奏會」單張票券享 射 折優惠,12/1 起購買單張票券享 升 折優惠。
- · 全家便利商店: 2019/2/27-4/21, 憑全家便利商店 Let's Café × TIFA 咖啡杯套到國家戲劇院、國家音樂廳購買 2019TIFA 系列節目享 9 折優惠。
- ·台灣大哥大用戶: 2018/12/1-2019/4/21, 一般與 VIP 客戶憑認證代碼購買 2019TIFA 系列節目享 9 折優惠。VIP 客戶憑票券及手機優惠畫面,可於國家戲劇院及國家音樂廳地面層服務台兌換 2019TIFA 磁鐵乙份。兌換時間: 2019/2/16-2019/4/21 止,數量有限,換完為止。

□□藝起 q o 優惠 (2018/12/1 起,□□享優惠,輕鬆藝起 qo!)

- **95** 折 ······· 光點會員、台北 101 尊榮 / 禮讚會員憑優惠代碼
- ▋析 ----------- 學生購票(憑有效證件購票與入場)
- 5折………… 65歲以上長者及身心障礙人士(憑有效證件購票與入場)

注意事項

- ·早鳥優惠 Aesop 贈品,每人限兌換乙組,需帶實體票券驗證:購買電子票券者請攜帶手機以利驗證, 兌換時間:2018/12/1 起至 2018/12/28 止。兌換地點:國家戲劇院地面層服務台。
- 套票購買後,不接受單場退換票。
- 各優惠不得與其他優惠重複使用。

身心障礙票券優惠(僅適用於本場館主辦之節目)。

基於觀衆本身安全考量,身心障礙人士(含輪椅使用者)請由親友或陪同者協助入座觀衆席。

- · 身心障礙席、輪椅席 (適用於國家戲劇院及國家音樂廳演出節目)
- 1.本場館身心障礙席及輪椅席同時提供網路及國家音樂廳售票處現場兩種方式領取。身心障礙人 士及其必要之陪同人員(限 1 人)得於每月第二個星期日起至第三個星期日止,免費索取次月 節目票券。網路訂票者,請於兩廳院售票之「國家兩廳院主辦節目免費身障票專區」訂票,演 出當天憑身分證及身心障礙手冊至演出場地之售票處領取:現場領取者,憑身心障礙手冊正本 至本場館國家音樂廳售票處領取。身心障礙席:國家戲劇院每場 13 席,國家音樂廳每場 19 席:輪椅觀衆席:國家戲劇院每場 5 席,國家音樂廳每場 6 席。領用輪椅席票券者,入場時須 自備輪椅。
- 2.每人每月限領1場(含陪同人員至多可領2張),代領以1名為限。
- 3.網路及現場領票後如尚有餘額,本場館每月的第三個星期一至星期六下午一時至五時止開放 (02)3393-9888 電話預約,經傳真身心障礙手冊正、反面影本至(02)3393-9908 登記確認者, 得於演出當日開演前 1 小時憑身心障礙手冊至本場館演出場地的售票處領取預約之身心障礙席 (含輪椅席)。凡預約 3 次未前來簽領者,取消其預約資格一年。
- 4.本場館主辦節目在節目演出當日如尚有未售出票券(不包含貴賓包廂區),將開放於同日售票時間起至演出前30分鐘,給予身心障礙人士及其必要之陪同人員(限1人)憑身心障礙手冊正本至國家音樂廳售票處領取免費之票券。

· 購買 5 折優待票券服務

身心障礙人士及其必要之陪同人員(限1人),購買本場館主辦節目票券得享5折優待,並憑票券及證件入場。

TIFA 專屬網站 兩廳院售票系統

tifa.npac-ntch.org www.artsticket.com.tw 02-3393-8888

全家、7-11 ibon 及萊爾富門市皆可購票,惟套票需至兩廳院售票端點購買。

※ 主辦單位保留節目異動權及折扣、贈品解釋權



迷誠品 meet.eslite.com/tw/tc/

【跨界藝文】專區

最完整的藝文訊息平台,包含音樂、電影、戲劇、舞蹈、展覽等,每年上千場展演活動,精彩節目不容錯過。

【藝。SUITCASE】電子報專區

每月即時掌握藝文活動與購票優惠資訊,誠品會員皆享藝文電子報免費訂閱,可上誠品生活網查詢是否已加入訂閱。

獨享票券兌換-

每月於《會員專區》,推出多樣超值好康的誠品人會員點數兌換藝文票券活動。

【誠品人eslite member】FACEBOOK 粉絲專頁

提供最新的誠品通路內/外相關藝文展演訊息,讓您提前規劃、輕鬆成行;活動現場實況分享,即使身處各地,也能如臨實境!

【誠品人eslite】APP 行動版會員卡

使用APP行動版會員卡輕鬆享有會員折扣、消費與點數累積,同時讓您一手掌握各項精彩藝文活動訊息。

eslite membership ership **foin Now!** —— 創造生命共同的精采

⑤ 通路優惠,聰明消費

誠品生活專櫃、誠品咖啡與

餐飲門市、酒窖消費9折起; 誠品電影院購票優惠230元/張

参 生日獨享,專屬祝福

🔎 消費積點,多元運用

免費申辦累計卡

消費累計滿10,000元

全新上線・立即下載 下載【誠品人eslite】APP 開啓智慧誠品好生活!

● 輕鬆消費,簡單續會

不定期生活好禮、藝文票券兌換;公益合作小額捐點

6油 跨界藝文,靈感尋路 年度1500場以上藝文活動購票8折起







可獲精美會員禮 / 獨享全館各項優惠 紅利積點兑好禮

年度套票

10張電影票,一年效期 / 不限場次、不限本人使用

※活動詳情、申辦請洽光點華山售票處



台北市八德路一段1號(華山文創園區—中六電影館) (02)2394-0622 歡迎加入光點華山 facebook粉絲團 www.spot-hs.org.tw





TAIPEI IOI 聯名卡 2卡合一 雙享回饋





聯名卡禮遇



最高回饋紅利3倍 或現金0.8%



免費停車 最高4小時



購物優惠 最高正品9折起



美食餐廳 最高9折起



觀景門票 9折優惠



超市天天95折

MALL

會員專屬優惠



101 Points 購物金 回饋與折抵



活動好禮 獨享生日禮讚



優先受邀禮遇

立即掃描QR Code下載 TAIPEI 101 MALL APP

快速查詢消費、101 Points購物金 回饋優惠訊息不漏接!





Android 版

ios 版

等一個人

咖啡

Café.Waiting.Love

2019/2/15(<u></u>)~4/21()

憑兩廳院票券或兩廳院 之友可享101獨家飲品 「奶與蜜」101元

台北101購物中心 / 4F



謹慎理財 信用至上

信用卡循環年利率:本行ARMs指數+加碼利率(5.97%-13.47%)上限為15%,預借現金手續費 為每筆預借金額x3.5%+NT150元,循環利率基準日為104年9月1日,其他費用請上官網查詢 Let's Café

瓜地馬拉 薇薇特南果

Guatemala Huehuetenango

— 100%單一產區中烘培水洗豆 —

前段 鮮明柚香 ——

• 中段 細緻柑橘香

尾韻 醇厚堅果可可 ——



限店販售

Let's Café





國家兩廳院現金券、限量 禮品兌換券張張有獎!!!



國家兩廳院

TIFA期間, 快來試試手氣吧!

)獲得刮刮卡祕笈

憑活動期間國家戲劇院及音樂廳商店不限金額消費發票各乙張或 持2019TIFA節目票券乙張及兩廳院商店消費發票乙張即可至國家音樂廳「好藝術空間」兌換TIFA刮刮卡乙張。

★本活動刮刮卡限量1200份,數量有限,兌完為止。

○活動注意事項

★贈品兌換期限2019/2/16-4/30。★國家兩廳院現金券:可至國家兩廳院名商店兌換使用,單筆消費至多使用一張,金額不可拆開使用,恕不找零。★各禮品兌換券:可持券至指定商店進行兌換。★兌換券如有遺失、遭竊、毀損變形到無法辨識,恕不掛失補發。★參與本活動之消費(發票)及兌換贈品不提供退貨服務。★貝克父子提琴恕不參與本次活動。★國家兩廳院保留活動異動權。

主辦單位





2019台灣國際藝術節 主要贊助 /



財團法人 中華開發工業銀行文教基金會 CHINA DEVELOPMENT INDUSTRIAL BANK FOUNDATION

力晶2019藝文饗宴 克里斯提安·齊瑪曼鋼琴獨奏會 節目主要贊助 /



特別感謝

















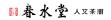


































指定住宿 /











