

2015 年環太國際大師講壇系列之二

「傳統的超越 ※ 老靈魂新聲音」

- 亞洲當代舞蹈大師對談、講座及工作坊

從文化傳承、身分認同、藝術創新等話題，探討亞洲當代舞蹈大師，如何在傳統與當代之間，思考個人創作與身體文化。

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Beyond Tradition: Finding New Voices in Old Spirits

- Second in the 2015 Asia Pacific Forum Series

Forum and workshops by three distinguished Asia-Pacific Contemporary Dance Artists: Ramli Ibrahim, Pichet Klunchun and Lin Lee-Chen

Dialogues on how Asian contemporary dance artists explore the issues of individual creativity, cultural heritage and identity through navigating the relationship between the traditional and the contemporary.

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建立亞太舞蹈互動的平臺

舞蹈是人類共同的心靈語言，也是每個文化最具特色的表達方式。舞蹈承載先人智慧精神，卻也能穿越時空、地域及文化，融會交流出優美而豐富的藝術瑰寶。

亞太地區擁有豐沛且色彩多元的舞蹈風情，臺灣的現代舞則揉合傳統與創新，具有引領風潮的地位。文化部積極連結亞太藝文發展，透過搭建友好的對話平臺，使臺灣與東南亞藝文對話、區域內的青年相互觀摩與創意激盪，注入涓湧的活泉。今年很榮幸邀請到三位亞太地區當代舞蹈大師，分享藝術生涯中所經歷的文化認同、多元議題及探討未來文化合作發展契機。泰國舞蹈大師 Pichet Klunchun 承襲泰國古典舞蹈面具舞，融合戲劇與舞蹈，致力於當代舞蹈的創作和表演，在國際大放異彩，林懷民曾大力推薦其精湛演出。馬來西亞舞蹈先鋒 Ramli Ibrahim 則擁有芭蕾舞、現代和印度的古典舞蹈背景，創立出東印度 Odissi 古典舞蹈的當代風格，縱橫三十年於巴黎和紐約舞臺，2012 年 UNESCO 將他列為人間國寶。無垢舞蹈劇場藝術總監林麗珍是臺灣當代重要編舞家，她以沉緩細緻的東方身體美學與凝斂的舞臺視覺，展現道地臺灣藝術生命力，備受國際矚目。

亞太三位舞蹈大師同臺激盪對話，共同探求傳統與創新的關係及未來的亞太藝術合作，透過密集的經驗分享，相信必定會為我們帶來嶄新且豐富的視野。

文化部 部長

洪長雄

Bridging Dance Across the Asia Pacific

Dance is a common language among us, at the same time it also represents the most unique expression of each distinct culture. Dance conveys wisdom of the ancestors, it also transcends time, geographical borders and cultural differences, integrating into beautiful and dynamic artistic creations.

There are incredible diverse dance forms in the Asia Pacific region, and contemporary dance in Taiwan blends the traditional with innovative elements, leading up to a significant achievement in the international arena. The Ministry of Culture is dedicated to connecting the development of Asian Pacific arts and cultures, offering a platform between Taiwan and Southeast Asia in order to foster cultural cooperation and input more creative force from the new generation. We are honored to have three of the most renowned dance maestros from the Asia Pacific region to share insights and experiences covering the topics of cultural identity and multi-disciplinary issues, as well as to investigate the future possibilities of cultural collaboration. Contemporary choreographer and dancer from Thailand Pichet Klunchun trained in Thai classical mask dance, Khon. His captivating talent of incorporating theatrical elements and contemporary dance with the traditions of Khon, led him to international acclaim, as his performance was strongly recommended by Lin Hwai-min. Dance pioneer from Malaysia Ramli Ibrahim trained in classical ballet, modern dance and classical Indian dance, and is well known for his new interpretation of traditional Odissi dance. Ramli Ibrahim has set stages ablaze from Paris to New York for more than three decades, the United Nations declared him to be a UNESCO Living Treasure in 2012. Lin Lee-Chen, the artistic director of Legend Lin Dance Theatre is a renowned choreographer from Taiwan, her uniquely slow and meditative body language blended with a lush visual aesthetics reflects the spirit and culture of her native Taiwan, and has earned much international recognition.

Three Asian Pacific dance masters will grace the stage of the forum and engage in dialogues exploring the relationship between the tradition and the modern, and investigate the future possibilities of Asian Pacific arts collaboration. I believe their dialogues will inspire a new and broader vision on performing arts for our audiences.

Minister of Culture



舞動身影

當代藝術的範疇中，舞蹈佔了很重要的區塊，尤其在新藝術新世代盛行的語言中，傳統藝術的超越，是開創當代舞蹈不可或缺的重要基石，而傳統藝術更當然是來自於老靈魂迴盪不去的聲(身)影。

國立臺北藝術大學很榮幸在文化部的支持下，辦理本次的亞洲當代舞蹈大師對談、講座與工作坊。藉著這次的活動不但可以交換國際知識，開拓亞太藝文網絡連結，更可以借機宣傳臺灣的藝文成果。

國際移動的腳步，隨著科技世代，迅速的翻轉知識傳播的方法，本次活動的辦理，也實質強化臺灣舞蹈界的軟實力，更創造出未來在跨國資源分享及合作的可能。

預祝與會的六百多位嘉賓，在北藝大優美的校園中，享受豐碩的成果，並且有個愉快美好的交流經驗！

國立臺北藝術大學校長

楊其文

The Dancing Figures

In contemporary art, dance holds a fairly important place especially in the prevailing languages of neo art and new generation. The transcendence of traditional art is the essential corner stone when it comes to initiating contemporary dance. And traditional art, with no doubt, originates from the wandering shadow and echo of the old spirits.

TNUA is honored to host the 2015 Asia Pacific Dance forums and workshops under the support of Ministry of Culture. This event allows not only the fluidity of international knowledge but the expansion of networking of Asia-Pacific art and culture. Furthermore, the flourishing of art and culture of Taiwan can therefore be made known.

The world is at a rapid pace of shifting its way to disseminate knowledge in this technology generation. To host this event is to substantially strengthen the soft power of dance in Taiwan. On top of that, the possibility for future trans-border collaboration and resource sharing is foreseeable.

Wish all six hundred or more of our distinguished attendees can enjoy this fruitful event and have a pleasant exchange on TNUA's picturesque campus.

President of TNUA

A handwritten signature in black ink, appearing to read "Yang Cui-wan". The signature is written in a cursive, flowing style.

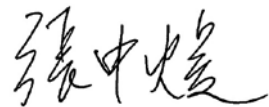
從傳統根苗尋找新路徑

首先預祝「傳統的超越※老靈魂新聲音」- 亞洲當代舞蹈對談、講座及工作坊順利圓滿成功！

以此次主副標題對照來看，傳統是老靈魂，超越則是要尋找新聲音。然在我看來，傳統是一個不斷「傳」與「統」的變化過程，特別是從我以身體為媒介的舞蹈工作者的角度觀之，傳統這個老靈魂其實是一個騷動的、舞動的靈魂；不斷推動舞蹈藝術發展、推陳出新的進程，亦即傳統本就不是一成不變的，是需要既有的根基上，不斷創造形塑的，才能造就文化經驗的積累與文明智慧的結晶。

此次參與舞蹈對談的大師有來自馬來西亞國家級舞團 Sutra Dance Theatre 的創辦人 Ramli Ibrahim、泰國著名現代舞團 Pichet Klunchun Dance Company 的創辦人 Pichet Klunchun 及臺灣無垢舞蹈劇場藝術總監林麗珍，他們分別來自亞洲不同傳統文化背景，聚集在北藝大同時發聲，真是本校的福氣與榮耀。期待他們所帶著的身與聲，能夠相互激盪交融，除了提供我們視聽饗宴之外，也引領我們進一步思考，如何找到超越傳統，跳脫老新之靈魂歸所，為未來傳統舞蹈藝術開拓新可能。

國立臺北藝術大學副校長



Re-searching Possible Routes based on Traditional Roots

First of all, congratulations on this exciting event "Beyond Tradition: Finding New Voices in Old Spirits"!

By looking at the title, it implies that tradition is the old spirits and finding new voices is to go beyond tradition. However, from my perspective, tradition is a continuous process of passing on and systematizing. Especially my specialty is dance education and dance has to be performed and carried on through our body. Therefore, I always think there is spirit in our dancing body, not an old one, but one that pushes dance forward constantly. Dance development itself is a living tradition. In other words, tradition is not unchangeable and fixed. Tradition needs to be shaped and based on previous knowledge and experiences in order to accumulate cultural heritage and to progress human civilization.

It is our honor to invite three dance masters for a dialogue and workshops, namely Ramli Ibrahim, the founder of Sutra Dance Theatre from Malaysia, Pichet Klunchun who has his own dance company in Thailand, and Legend Lin, the artistic director of Legend Lin Dance Theatre from Taiwan. With different traditional backgrounds, they gather at the Taipei National University of the Arts for this event. How fortunate we are to have this opportunity to appreciate their skills and wisdom. Aside from bringing us a feast of beauty I look forward to their guidance to go beyond tradition, to ease our spirits and find possible "routes" from our own traditional "roots" through their discourse as well as demonstration.

Vice President of TNUA



活動緣起

臺灣舞蹈表演團隊素來表現傑出，經常受邀至世界各國重要劇場及藝術節演出，且臺灣舞蹈表演團隊類型多元，各舞團創作風格各異，且均多方嘗試跨界與國際合作，本計劃邀請東南亞兩位深具代表性舞蹈表演創作藝術家前來，與臺灣當代重要編舞家無垢舞蹈劇場藝術總監林麗珍，進行深度交流。此活動之目的為展現我國舞蹈表演創作藝術超過半世紀的發展成果，並意欲開拓潛在跨國資源分享及合作可能性。為深化我國與亞太社會國際連結，搭建友善文化夥伴關係推介臺灣藝文軟實力，文化部於今年以多樣化模式推展環太平洋系列文化交流活動，包含東南亞諮詢委員參訪、東南亞論壇、以及本次當代舞蹈大師對談講座與工作坊，及國際文化交流及創意大師講座等，預計透過密集經驗交流，吸收國際知識經驗並宣傳臺灣藝文成果，開拓並強化我國與亞太文化網絡鍊結。此項活動除了三國表演藝術代表之相互交流之外，深具其教育性，因此主辦單位廣邀臺灣六所舞蹈大專院校師生、臺灣表演團隊的舞者、編創工作者，加上世界舞蹈聯盟臺灣分會會員一起共同參與此盛舉。

About the Event

Taiwanese dance companies are renowned for their vibrant diversity and outstanding performances on international stages. They are frequently invited to important festivals all over the world and cross over boundaries to share resources and collaborate across countries. This forum invited two renowned dance artists from South East Asia, Ramli Ibrahim and Pichet Klunchun, together with an important Taiwanese choreographer and artistic director of Legend Lin Dance Theatre, Lin Lee-chen. Together, they will engage in a thoughtful exchange, discussing the issues of individual creativity, cultural heritage and identity, through navigating the relationship between the traditional and the contemporary. To deepen our connection with the Asia-Pacific region and establish friendly partnership through cultural affairs, the Ministry of Culture has launched a variety of exchange programs promoting Asian Pacific cultures, including the visits of Southeast Asian advisory committee, Southeast Asia forums, international cultural exchange programs, seminars by creative artists, and the 2015 Asia Pacific series which presents forum and workshops by Asia-Pacific contemporary dance artists. We wish to promote Taiwan's soft power in culture and the arts through sharing our experiences and strengthening our affiliation with the Asia-Pacific cultural network. Besides open up dialogues between the artists from three different countries, this program also includes an educational component, inviting various faculties and students from dance departments across Taiwan, as well as , Taiwanese dancers and choreographers, and members of World Dance Alliance(Taiwan) to join in this meaningful event.

議程

時間	活動	主持人 / 翻譯	地點
11 月 22 日 (日)			
09:00-09:30	工作坊報到及暖身		戲舞大樓 3 樓 - Studio B & C
09:30-10:50	工作坊 - I Pichet Klunchun	張曉雄 副教授 / 主任	
10:50-11:10	論壇報到及茶敘		研究大樓 2 樓 - 國際會議廳
11:10-11:30	開幕		
11:30-12:30	講座 I - 林麗珍	古名伸 教授	
12:30-14:00	午餐		
14:00-15:00	講座 II - Pichet Klunchun	林亞婷 助理教授	
15:00-16:00	講座 III - Ramli Ibrahim	陳雅萍 副教授 / 所長	
16:00-16:20	茶敘		
16:20-17:50	圓桌論壇 Ramli Ibrahim Pichet Klunchun 林麗珍	王雲幼 教授 / 院長 平 珩 教授 陳雅萍 副教授 / 所長 林亞婷 助理教授	
17:50-18:00	閉幕		
11 月 23 日 (一)			
15:30-17:00	工作坊 II - Ramli Ibrahim	陳雅萍 副教授 / 所長	戲舞大樓 1 樓 - 曼菲劇場

Agenda

TIME	EVENTS	MODERATOR/ TRANSLATOR	LOCATION
Sunday, November 22			
09:00-09:30	Workshop Registration & Warm-up		Studio B & Studio C, 3 Fl., Theatre & Dance Building
09:30-10:50	Workshop I - Pichet Klunchun	Zhang Xiao-Xiong Associate Professor / Dance Chair	
10:50-11:10	Forum Registration / Tea Reception		International Conference Hall, 2 Fl., Research Building
11:10-11:30	Opening		
11:30-12:30	Forum I - Lin Lee-Chen	Ku Ming-Shen Professor	
12:30-14:00	Lunch		
14:00-15:00	Forum II - Pichet Klunchun	Lin Yatin Assistant Professor	
15:00-16:00	Forum III - Ramli Ibrahim	Chen Ya-Ping Associate Professor / Graduate Director	
16:00-16:20	Tea Break		
16:20-17:50	Roundtable Ramli Ibrahim, Pichet Klunchun, Lin Lee-Chen	Wang Yunyu Professor / Dean Ping Heng Professor Chen Ya-Ping Associate Professor / Graduate Director Lin Yatin Assistant Professor	
17:50-18:00	Closing		
Monday, November 23			
15:30-17:00	Workshop II - Ramli Ibrahim	Chen Ya-Ping Associate Professor / Graduate Director	Manfei Theatre, 1 Fl., Theatre & Dance Building

專題講者介紹 Keynote Speakers

Ramli Ibrahim ·

馬來西亞國家級舞團 Sutra Dance Theatre 創辦人。

Ramli Ibrahim, Founder of Sutra Dance Theatre, Malaysia

Pichet Klunchun ·

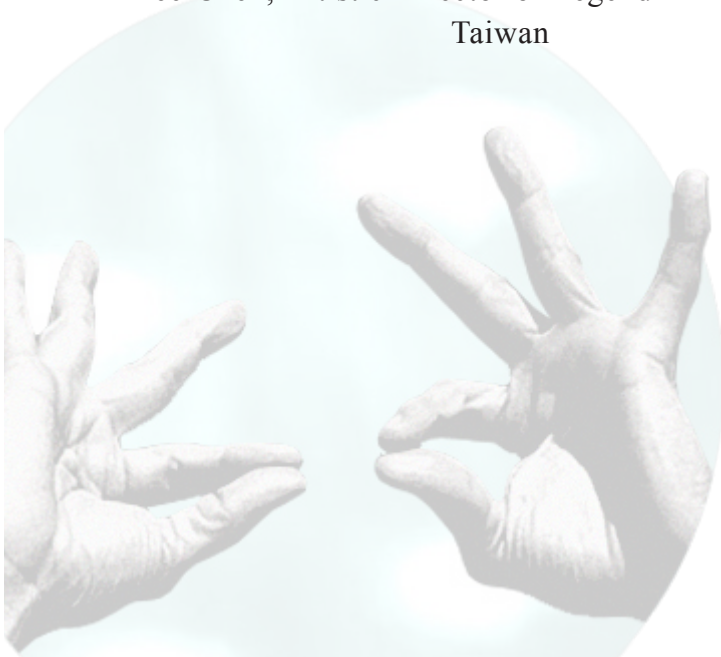
泰國著名現代舞團 Pichet Klunchun Dance Company 創辦人。

Pichet Klunchun, Founder of Pichet Klunchun Dance Company,
Thailand

林麗珍 ·

臺灣知名編舞家，無垢舞蹈劇場藝術總監。

Lin Lee-Chen, Artistic Director of Legend Lin Dance Theatre,
Taiwan



Ramli Ibrahim



Photo: Courtesy of Ramli Ibrahim

被稱為馬來西亞舞蹈先鋒的 Ramli，由印度的科納爾克 (Konark) 和克九拉霍 (Khajarah) 的古典舞蹈，縱橫三十年於巴黎和紐約的舞臺上，他的精湛舞臺演出至今仍被傳頌著。Ramli 的舞蹈背景包含芭蕾舞、現代和印度的古典舞蹈，這些嚴謹的訓練使得他成為當代傑出的馬來西亞舞蹈藝術家。Ramli 創立的 Sutra 舞蹈劇場在馬來西亞塑造了一群新一代印度古典舞蹈表演者。

他最傑出的成就是他一手創立的東印度 Odissi 古典舞蹈的當代表現方式，尤其是 Debaprasad Odissi 風格。在他的傳授之下，Odissi 舞蹈因此展現出最精緻、藝術性的印度舞形式。Ramli 的成就是世界性的，2008 年，他曾受邀至美國紐約的卡內基音樂廳 (Carnegie Hall) 演出。2011 年首位頒獲印度舞蹈界最高榮譽獎項「國家文藝獎」的馬來西亞舞蹈家。在 2012 年，他被命名為馬來西亞的國寶藝術家 (Malaysia Living Heritage)；聯合國教科文組織 (UNESCO) 於 2012 年將他列為 UNESCO 人間國寶 (UNESCO Living Treasure)。

Ramli Ibrahim

Described by international dance connoisseurs as one of the finest artistes of his generation, Ramli Ibrahim has set stages ablaze in venerated centres of dance from Konarak and Khajuraho to Paris and New York for more than three decades. Ramli's rigorous training in ballet, modern, and Indian classical dance reflects not only his diverse technical accomplishment, but also his multifaceted approach to the Arts.

Ramli, the dancer, continues to hold audiences spellbound with his ability to draw them into his performance, allowing them to resonate with the spirit of the art and the artiste. As artistic director of the Sutra Dance Theatre, he has been a fountainhead of creativity, choreographing stunning works with his distinct artistic sensibility honed under legends such the late Guru Debaprasad Das(Odissi) and Padmashri Adyar K. Lakshman(Bharata Natyam).

Ramli, the Guru, has nurtured some of the brightest talents to have emerged in the field of dance in Malaysia, many of whom have won international acclaim in both traditional and contemporary scenes. It is his unerring eye for detail and strong emphasis on authentic technical precision that has made him the quintessential Guru in the Indian tradition, exacting the best out of his pupils and yet instilling in them the modern sensibility required to become a truly international artiste.

Ramli, the visionary, has been instrumental in transforming the dance scenario in Malaysia by boldly charting new paths and opening up fresh vistas through his innate yearning to embrace diverse art forms. Today, he is known for single-handedly establishing Odissi as a recognisable and widely appreciated dance form in the country, while creating a distinctively Malaysian interpretation of this ancient tradition. Odissi has remained Sutra's avowed concern specifically

of the rare Debaprasad Odissi style. Ramli has further evolved this Odissi as an intellectual art where the contemporary make its universal and international relevance. His unique re-interpretation and concept reflect the visionary dancer, teacher and choreographer that transcend the limitations of a tradition. Ramli endeavours to release Odissi from its popular simplification and tinsel glamour to its true and authentic fundamental tenets.

As a pioneer, Ramli is recognised internationally as a cultural icon and a dynamic force within the arts scene, evident in the various accolades conferred upon him including the Fulbright Distinguished Artist Award 1999, the Lifetime Achievement(BOH Cameronian) Award 2003, ANGARAG Lifetime Achievement Award 2006 from Guru Debaprasad Dance Institute, Bhubaneswar(Orissa), Johan Setia Mahkota(J.S.M), Anugerah Karyawan Seni(National Arts Award) for Choreographer from the Ministry of Culture, Arts & Heritage and most recently, Purush Award 2009 from the Nartak Festival(Chennai).

Ramli Ibrahim is chairman of Sutra Foundation and has steered as artistic director, a highly successful international Odissi festival, Stirring Odissi '08(Kuala Lumpur, May 21 – June 14, 2008); led Sutra on a successful performance at Carnegie Hall(New York, 2008) and performed at the Downtown Festival in the midst of Wall Street, Battery Park(2011) – New York's financial district. He was featured with his star dancer January Low on the International Dance Festival(New Delhi, 2010) presented by ICCR(Indian Council for Cultural Relations).

2011 - 2013 has brought four fresh major awards for Ramli Ibrahim - Distinguished International Artist Award from his Alma Mater, University of Western Australia; Ram Gopal Best Male Dancer Award(Attendance, Bangalore); Best Foreign Odissi Institution(International Odissi Festival, Bhubaneswar); and

the coveted Sangeet Natak Akademi Award(New Delhi), Living Heritage(Malaysia).

He is acknowledged as a 'Living Heritage' by the Government of Malaysia(2012) and is presently Chairman of Sutra Foundation. The United Nations declared him to be a UNESCO Living Treasure in 2012, an extraordinary recognition that a Malaysian artist possesses "to a high degree the knowledge and skills required for performing or re-creating specific elements of the intangible cultural heritage."

The President of India awarded YBhg. Datuk Ramli the prestigious Sangeet Natak Akademi Award 2011, the first for a Malaysian. The award is recognised as the highest national honour conferred on performing artists, gurus and scholars of the performing arts. It is the most coveted honour artistes aspire to get and in year 2013 he received a Datukship from the Federal Government of Malaysia.

At the recent Royal Arts Gala in January 2014, an annual event organised by My Performing Arts Agency(MyPAA) and Department of Culture(JKKN), YBhg. Datuk Ramli was awarded the Arts Veteran Award. He recently had a successful world premieres productions in DiverseCity 2015: Kuala Lumpur International Dance Festival focussed showcase of 12 stimulating dance-theatre productions which also involves GuoGuang Opera Company, Taiwan.



Photo:
Courtesy of Ramli Ibrahim

Pichet Klunchun



Photo: Courtesy of Pichet Klunchun

Pichet 融合了傳統泰國舞蹈和當代舞，將泰國舞帶入一個新紀元。他十六歲時開始學習泰國面具舞 (Khon)，他的老師 Chaiyot Khummanee 是泰國該型式舞蹈的最高等級大師。

Pichet 在朱拉隆功 (Chulalongkorn) 大學取得泰國古典舞學歷，在 1998 年，他結合了戲劇和舞蹈在亞洲運動會 (Asian Games) 上大放異彩。接著，他持續致力於當代舞蹈的創作和表演，並在西方各地廣受邀約演出。

Pichet 是泰國最有代表性的當代舞蹈藝術家。他在泰國面具舞的當代表演的努力，使他獲得國內外的尊重。他的演出包含亞太地區、歐洲地區和美國。林懷民大力推薦他在臺灣臺北新舞風「男」的系列中，精湛的演出。

2008 年，Pichet 獲歐洲文化基金會 (European Cultural Foundation) 之 ECF Princess Margriet 獎。2012 年 Pichet 獲法國文化部的藝術文化獎，法國政府特別讚美他對法國表演藝術的重大影響。Pichet 於 2014 年，再一次獲得藝術家的另一成就 - 美國亞洲文化協會頒給洛克斐勒 (Rockefeller) 三世大獎。

Pichet Klunchun

Pichet Klunchun bridges traditional Thai Classical Dance language with contemporary sensibility, while keeping the heart and wisdom of the convention. He trained in Thai Classical Mask Dance, Khon, from age 16 with Chaiyot Khummanee, one of the best Khon masters in Thailand.

After receiving his degree in Thai Classical Dance at Chulalongkorn University in Bangkok, he pursued theatre both as dancer and choreographer at high-profile occasions, such as the opening and closing ceremonies of Asian Games in Bangkok in 1998. Subsequently, he also worked with contemporary dance.

He is the only artist in his class to continue dance as a career today, and has earned domestic notoriety for his efforts in contemporising Khon. He has participated lately in several intercultural performing arts programs as a Thai representative and as an international dancer-choreographer in North America, Asia and Europe.

On December 9, 2008, he received 'Routes' ECF Princess Margriet Award for Cultural Diversity from European Cultural Foundation. The purpose of the award is to honor artists and thinkers in the field of cultural diversity for helping to combat fear and disrespect of 'the other'. The Award is an initiative of the ECF in cooperation with the Dutch Ministry of Education, Culture and Science, and the Dutch Ministry of Foreign Affairs, generously supported by the Association of Charity Lotteries in the European Union (ACLEU) and the Rabobank.

In 2012, Pichet has recently received another award from the French Ministry of Culture "Chevalier of the French Arts and Literature

Order" for his contribution to the influence of Culture in France, in Thailand and all over the world.

In April 2014, Pichet was recently awarded the John D. Rockefeller 3rd Award by the Asian Cultural Council which is the award given to an individual from Asia or the United States who has made a significant contribution to the international understanding, practice, or study of the visual or performing arts of Asia. This award for outstanding professional achievement commemorates the deep and long standing interest of John D. Rockefeller 3rd in Asian art and culture and given to individuals active in their field.



Photo: Courtesy of Pichet Klunthen

林麗珍

無垢舞蹈劇場藝術總監林麗珍，臺灣當代重要編舞家。出生於臺灣基隆，畢業於中國文化學院舞蹈科，三十年來已編有多齣舞作，如《月光》、《葬花吟》、《白痴》、《愚夫愚婦》、《不要忘記你的雨傘》、《大鵬與我》、《我是誰》、《天祭》、《醮》與《花神祭》等，同時亦跨足服裝設計。早期曾博得「臺灣舞蹈界編舞奇才」美名，近年更屢獲國際肯定，2002年歐洲最重要的文化藝術電臺 arte 遴選當今世界最具代表性的八位編舞家，林麗珍為其中唯一出身亞洲的編舞家。2005年繼以其「未曾師承任何外國舞蹈流派，卻能以自身的生命歷練，融合藝術與心靈的諦思反省，發展出沉緩細緻的東方身體美學與豐采凝斂的舞臺視覺，展現道地臺灣孕育衍生的藝術生命力」為由，獲頒國家文藝獎。

林麗珍編舞早期即已展現鮮明的個人風格，於長安女中任教時，以編作百人大型舞蹈，連續五年得到臺灣舞蹈大賽的首獎。隨後林麗珍的舞作逐漸受到臺灣學院與藝文界的矚目，此時作品或渾厚深層，或空靈顛覆，以大膽嘗試的美學實驗，探訪心靈與身體的互動。1978年的首次個人舞展——《不要忘記你的雨傘》，以率性流暢的舞蹈語彙，將男女糾葛的細緻情愫展露無遺。

1982年至1989年，林麗珍暫時放下編舞，完全專注於照料兒子與家庭生活。然而在沉潛同時，林麗珍有感於本土傳統文化處於急速散佚之困境，遂召集志同道合之士，著手原住民樂舞與臺灣民間習俗的田野採集工作。諸如臺灣先民開疆闢土的血淚史、廟會節慶的迎神儀式、民俗慶典的禮俗藝陣與祭典醮事的古調歌謠，俱提供林麗珍復出之後的創作泉源，此亦為隨後成立的無垢舞蹈劇場播下以臺灣常民生活內涵為創作元素的種子。

1989年的《天祭》為林麗珍復出後的首部作品。內容除了呈現沈潛時期對於民俗祭典的情感記憶之外，更召喚了在地文化的集體

意識；此後又陸續推出《大唐雅韻》及《節慶》。對於臺灣這片土地的關切，亦以不同於漢族的思考呈現在1991年的《布農族樂舞篇》裡。林麗珍透過該族歌謠與祭典藝術形式，將族人小我的生命交織於個體／族群、母系／父系、人文／自然、戰爭／和解的種種環扣關係裡，其中超然又相互融合的永恆性，也預視日後無垢舞蹈劇場的藝術理念。而其多元的創作領域，或呈現在早期蘭陵劇坊的《代面》、《九歌》及《螢火》等，或跨足臺灣電影中的舞蹈，編作《搭錯車》、《帶劍的小孩》、《笑匠》及《臺北神話》等。

林麗珍源於鄉土卻不耽於本土，發於舞蹈卻不框限舞蹈；前者表現於對多種族群的在地關懷，後者則表現在其創作的多元領域。1995年無垢舞蹈劇場的成立，實踐了長年醞釀的「空」與「緩」美學，而臺灣漢文化圈的歷史記憶、原住民部落的簡樸與厚重力道、傳統中國的美學源流，乃至自然生化的感發、物我相待的環境保育關懷，也都匯流於林麗珍於無垢舞蹈劇場的「天、地、人」三部曲之中：《醮》為禮敬天地先民的安魂史詩；《花神祭》歌詠自然循環不朽的生命價值；而歷時九年完成的《觀》，是林麗珍舞蹈美學趨近完整之「圓」的起點，透過蒼鷹之眼與母親之河，映照神性、人性、魔性共存一心的循環掙扎，述說的正是一齣大地靈魂的神話。舞作中相輔相成、相佐相生的衝擊暴力與母性慈悲遂成為林麗珍重要的美學標誌，而其融合超寫實的編舞技法，開啟臺灣儀式劇場的新格局，以及對速度的重新思索，回到身體原型的極簡美感——緩慢的步行，同時訴說著臺灣土地的深沉記憶；三齣舞作橫跨數十年歲的醞釀，均為林麗珍編舞臻至成熟之作，不僅深刻影響臺灣舞壇，更令臺灣文化躍登國際舞臺。林麗珍帶著《醮》、《花神祭》與《觀》，引領觀者越過疆界，一同貼近大地靈魂的內在風景，為生命祈福。

Lin Lee-Chen



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Lin Lee-Chen attracted attention among the artistic circle already during the 1970s as a dance teacher and choreographer at Chang-an girls' Junior High School, where her dance productions - some involving as many as hundred performers- garnered national awards for five consecutive years and had an enormous influence on dance and theater productions in Taiwan. But it was her choreography and performance of *Don't Forget Your Umbrella* in 1978, her first solo production, that gained Lin widespread attention and earned her the reputation of being "An astonishing new talent in Taiwanese performance arts."

Her subsequent dance pieces and choreographic work on stage and screen only enhanced her reputation. Surprisingly, at the very height of her reputation, she retired from work in order to devote herself fully to her family. However, concerned about the rapid and dramatic decline of Taiwan's traditional culture and arts in the face of a growing invasion of Western cultural forms, Lin felt compelled to return to the

stage as a choreographer and director of her own company.

With the encouragement and support of many like-minded colleagues and kindred souls, she founded the Legend Lin Dance Theatre with the goal of revitalizing and reaffirming Taiwanese culture and identity. *Miroirs de Vie* and *Hymne aux Fleurs qui Passent*, the first fruits of this new mission, echo aspects of traditional Taiwanese rites and celebrate our relationship to the earth and nature's own ritual cycles.

Following *Miroirs de Vie* and *Hymne aux Fleurs qui Passent*, Lin presents the final work of the series, *Song of Pensive Beholding*, in 2009, the result of nine years of germination. This long-awaited piece completes the trilogy of Lin's tribute to Heaven, Earth, and Man. In *Miroirs de Vie*, she explores the beauty and sadness of all things and all beings, seen and unseen; in *Hymne aux Fleurs qui Passent*, Lin portrays the connection between man and the spirit of nature; and in *Song of Pensive Beholding*, the choreographer weaves her original tribal myth with a compassionate vision, reflecting on the harm done to our environment and ourselves by human avarice. The interconnectedness of man, the spirits, and the gods permeates all of her work. In Lin's world, all beings are co-existent, affecting one another.

論壇師長簡介 Forum Faculty Biographies



總召集人 - 楊其文

國立臺北藝術大學 校長 / 教授

楊其文校長除擁有美國印第安納大學舞臺藝術碩士 (INDIANA UNIV. MFA) 之外，另獲得美國印第安納州立博爾大學建築及藝術雙碩士 (BALL STATE U. MA)。並自 1985 年在國立臺北藝術大學任教，教學期間也兼任學校行政工作，曾經擔任總務長、展演中心主任、研發長、戲劇學院院長等，於 2013 年 8 月起擔任國立臺北藝術大學第九任校長。

楊校長是劇場設計的專家，有豐富的舞臺、燈光和管理經驗，更跨足建築空間、劇場、展場、景觀與規劃設計，積極參與展演規劃執行、社區改造、藝文政策的規劃與執行。教授的課程有東西方建築裝飾史、舞臺技術、基礎設計、舞臺設計與藝術行政相關課程。曾多次以訪問學者身分出訪美國博爾大學、耶魯大學與貝茲學院，並且出版相關劇場設計與文化創業產業書籍。除了在學校擔任教學與行政事務之外，曾擔任中正文化中心國家兩廳院的藝術總監，近年更帶領學生利用暑假開設偏遠地區原住民部落的服務學習課程，強調藝術人文與社會緊密的連結。目前積極推動跨領域課程，讓不同藝術領域的學生組成團隊激發更多的創意火花。

Honorary Director-Yang Chyi Wen

President of TNUA / Professor

Taipei National University of the Arts (TNUA) President Yang Chyi Wen holds an MFA degree in Scenic Design from Indiana University, he also has dual MA degrees in Architecture and Fine Arts from Ball State University. Yang started teaching at Taipei National University of the Arts in 1985. He also served in the TNUA administration during this time. He previously served as the bursar, the chief director of the Performing Arts Center, the Dean of Research & Development, and the Dean of School of Theatre Arts. Since August 2013, he has been serving as the ninth president of TNUA.

Professor Yang is an expert in theater design with abundant experience in stage, lighting, and management. Furthermore, he also branched out into the fields of architectural space, theater, exhibition, and landscape design and planning, while actively participating in the planning and implementation of performances, community renovation, and arts policies. His courses include Eastern and Western architectural history, stage technique, stage design, and arts administration. In the role of a visiting scholar, professor Yang has visited Ball State University, Yale University, and Bates College on several occasions. He has also published several books related

to theater design and the cultural & creative industry. In addition, Yang has also previously served as the Artistic Director of National Theater Concert Hall. In recent years, he has guided students to start service-learning courses for aboriginal tribes in

remote areas during their summer session to emphasize the tight linkage among arts, the humanities, and society. Currently, Yang is actively promoting interdisciplinary courses, enabling students from across different fields to form organizations and inspire creativity.

計畫顧問 - 張中煖

國立臺北藝術大學 副校長 / 舞蹈學院 教授

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美國紐約哥倫比亞大學教育博士。曾任國立臺北藝術大學舞蹈系主任、所長、舞蹈學院院長、教務長等行政主管職；行政院文建會研究委員、中正文化中心董事(第一屆)、臺灣舞蹈研究學會理事長(第一、二屆)；現任臺北藝術大學副校長。曾為臺灣知名舞蹈家劉鳳學的【新古典舞團】創始團員，隨該團在臺灣、大陸、歐、美、亞洲等地巡迴演出，且在劉鳳學博士之《招魂》、《北大荒》、《戀歌》、《嬉春圖》、《霧零群》、《投壺戲》、《布蘭詩歌》等重要作品中擔任主要舞者角色。1993年後全心致力於臺灣舞蹈教育發展與學術研究推動工作，論文發表於《藝術評論》、《藝術教育研究》、《臺灣舞蹈研究》、《美育》等刊物。2007年和2008年分別出版了《創造性舞蹈寶典：打通九年一貫舞蹈教學之經脈》與《舞者·北藝大：給專業舞者的信》兩本專書，深受好評。近幾年更藉由行政職積極建立臺灣舞蹈、藝術高等教育與國際接軌的網絡。

Project Consultant - Chang Chung-Shiuan

Professor of the School of Dance / Vice President of TNUA

Obtained an Ed.D. at Teachers College, Columbia University in 1991 with her research focus on children's creative dance. Influenced by Dr. Liu Feng-hsueh, a famous choreographer and dance scholar in Taiwan, she has shown her interests and talents in dance performances and dance studies. She was a founding member of Dr Liu's Neo-Classic Dance Company at the age of 13 and continued her dancing career till 1993. In addition, she was the founding director of Dance Research Society Taiwan(DRST). She has been a full-time teacher at the Taipei National University of the Arts(TNUA)since 1992. At TNUA, besides teaching, as TNUA administrator almost 15 years, she was selected as the chair of dance department, the dean of school of dance and the dean of academic affairs and so on. Specializing in dance pedagogy and curriculum design, she has presented in various conferences in Taiwan, Greece, Malaysia, Hong Kong, China, Japan and France. Her academic papers related to dance education are also published in different journals in Taiwan including *Arts Review*, *Research in Arts Education*, *Taiwan Dance Research Journal* and *Journal of Aesthetic Education*. She published two popular books:*Creative Dance Guidebook*(2007) and *To Dancer · TNUA*(2008). Currently she is the Vice President at TNUA.

計畫顧問 / 圓桌論壇引言人 - 平珩

國立臺北藝術大學 特聘講座教授

第三屆國家文藝獎舞蹈類得主，「舞蹈空間舞團」創辦人暨藝術總監。美國紐約大學舞蹈系碩士，獲紐約舞譜局舞譜及教師資格證書。1984年回國成立「皇冠舞蹈工作室」、「皇冠藝文中心小劇場」，致力推動舞蹈專業教學、舉辦各類劇場展演及研習活動，並投入以舞譜方式記錄臺灣原住民舞蹈的研究工作。1989年成立「舞蹈空間舞團」，固定推出具肢體與劇場創意之新製作。1994年起每年主辦「皇冠藝術節」推介小劇場各類精緻節目。1997年開始與亞洲主要城市的小劇場共同主辦「小亞細亞 - 亞洲小劇場網絡」，1999年並擴展「舞蹈網絡」，發動亞洲表演藝術的多元化交流。1986年任教國立藝術學院，同年應邀參加中央研究院民族學研究所「臺灣土著祭儀歌舞研究小組」，並與專家共同合作指導國立藝術學院師生演出《宜灣阿美族豐年祭》、《阿里山鄒族特富野社凱旋祭》，於1988、1990年「香港舞蹈學院舞蹈節」、1992年文建會「臺北舞蹈節」中演出。1992年國際舞蹈學院舞蹈節總監、1997年起任一、二屆中華民國表演藝術協會（表演藝術聯盟）理事長、2003年任臺北國際藝術村執行長、2004年任「臺灣國際舞蹈論壇」籌備委員；2004至2007年並擔任國立中正文化中心藝術總監，2009至2012年擔任國立臺北藝術大學舞蹈學院院長，現為特聘講座教授、國家表演藝術中心及國藝會董事。

Project Consultant / Moderator - Ping Heng

Distinguished Professor, TNUA

The founder and Artistic Director of Dance Forum Taipei(DFT) and Crown Theater. She holds an MA degree in Dance from New York University and is a certified Labanotation teacher. In 1984, she founded Taipei Dance Workshop, which provided professional training for dancers and performance space for young dance artists as well as experimental theater groups. In addition to the annual production by DFT, Ping also produces the annual Crown Arts Festival since 1994. Between 1997- 2006, Ping conducted the Asian Little Theatre Exchange Network, collaborating with theaters and dancers in several major cities in Asia. She served as Chairperson of the Performing Arts Alliance from 1997 to 1999; and was the Artistic Director of National Chiang Kai- Shek Culture Center. Ping was the Dean of Dance at the Taipei National University of the Arts. She is dedicated to the research and recording of Taiwan aboriginal dances and served as Dance Advisor for the Formosa Aboriginal Song and Dance Troupe. She edited *Dance Appreciation*(1995) and presented papers in World Dance Alliance–Asian Pacific and the Society of Dance History Scholars conferences. She is the recipient of the National Arts Award.

計畫顧問 / 講座主持人 - 古名伸

國立臺北藝術大學舞蹈學院 教授

目前為國立臺北藝術大學舞蹈系教授，美國伊利諾大學舞蹈碩士，中國文化大學舞蹈系畢業。曾擔任國立藝術學院舞蹈學院院長及舞蹈系主任、先後任教於國內多所學校舞蹈科系、並陸續在美國多所大學擔任客座教授，及應邀編創舞作。2009年獲吳三連獎。古名伸在1987年學成回國後，即積極從事現代舞的發表與創作。於1992引介接觸即興回臺灣，並邀請接觸即興祖師 - 史提夫·派克斯頓來臺共同演出「新旅程」舞展。1993年成立古名伸舞團，開始大力推廣即興表演與接觸即興，演出遍及歐、亞、美、澳、非等地。

近年來常與港臺和歐洲多個不同舞團共同工作，如「Tanz Atelier Wien」、「舞蹈空間舞團」、「臺北越界」、「雲門舞集2」、香港「動藝舞團」等。2011起年策畫與日、港、韓結盟的「i-dance」國際愛跳舞即興舞蹈節，此為每兩年舉辦一次的雙年舞展，邀請國際間的即興好手來臺和本地舞者交流演出。古名伸本人近年與國際間舞團連結甚密，個人演出至今依然活躍於歐、亞、美、澳等各地。

Project Consultant / Moderator - Ku Ming-Shen

Professor of the School of Dance, TNUA

As an active dance teacher, choreographer and dancer, Ku received her B.A. degree in dance from the Chinese Culture University and her M.F.A. degree from the University of Illinois. She was awarded WuSanLien Foundation Award in 2009 for her Excellency in Dance Arts. Ku's works are influenced by many Western and Eastern dance styles, a merging development from her diverse backgrounds. In 1989, her work *Bamboo Grove* was notated into Labanotation. Ku has also been invited as a guest artist to perform and to teach in many universities and dance companies around the world.

She founded her dance company "Ku & Dancers" in 1993 to present new works and to promote the concept of improvisation. Ku's works often invited to tour around China, United States, Seoul, Paris, London and Australia, Japan, and Hong Kong. Ku has been recognized as an outstanding performer, her solo works has been invited touring around the world. Since 2000, the company organized and produced Taiwan Dance Umbrella, in which Ku was the producer, to provide opportunities for young and innovated choreographers to have their works put on stage. Since 2011, Ku and Dancers start to create a networking biannual improvisation festival, "i-dance Taipei"

計畫顧問 / 工作坊主持人 - 張曉雄

國立臺北藝術大學舞蹈學院 副教授 / 舞蹈學系 主任

生於柬埔寨 (1958 年)，畢業於廣州暨南大學歷史系 (1982 年)，曾任職臺北越界舞團藝術總監、澳大利亞國家舞蹈劇場 (ADT 1987-1992) 主要舞者。1990 年獲選年度最佳男舞者。1996 年獲選年度最佳編舞。曾任南澳大利亞州文化部評審 (1994-95)、澳洲亞洲聯繫基金會評審 (1995-1999)。曾任教於澳大利亞當代舞蹈劇場、香港城市當代舞團、雲門舞集等舞團，以其融合東方傳統肢體律動與西方當代觀念的獨特身體美學與教學訓練系統，影響了澳洲及華文地區的現代舞。其作品甚豐，曾受邀參加阿德萊得藝術節、新加坡藝術節、雅各之枕藝術節、香港新視野藝術節、阿德萊得國際青少年藝術節、阿德萊得澳亞藝術節、阿德萊得荷夫曼藝術節、廣東現代舞節。其文集《野熊荒地》2009 年由爾雅出版社出版，彙集其少年至中年時代的文字與攝影作品。該書同年入選法蘭克福國際書展。

主要作品計有：《末日的發掘》、《被遺忘的神祇》、《轉瞬即逝的歡樂》、《無定向風》、《長風歌》、《甄試》、《天堂鳥》、《虛擬空間》、《涅槃》、《狂想曲》、《晶屬時代》、《BEVY》、《覆巢》、《支離破碎》、《迷狂之夢天》、《迷狂之旅》、《浮士德之咒》、《如夢》、《紀實與虛構·香港篇》、《風向何去》、《紀實與虛構·澳大利亞篇》、《秋歌之雨霖鈴》、《蝶夢》、《色空不二》、《冬之旅》、《星雨》、《離騷》、《地平線》、《天際線》、《契合》、《如是》、《他鄉》、《西北組曲》。

Project Director /

Moderator - Zhang Xiao-Xiong

*Associate Professor / Department Chair of the School of Dance,
TNUA*

Born in Cambodia; earned the Bachelor of Arts degree from the History Department of Jinan University in China in 1982. Danced with the Australian Dance Theatre from 1987–1992. Moved to Taipei in 1996 and took up the position as the Associate Professor of the Dance College of TNUA and the teacher of modern dance for the Cloud Gate Dance Theatre. Joined the Taipei Crossover Dance Company in the same year. His works have been featured in the Adelaide Festival of Arts, the Jacob's Pillow Dance Festival, the Singapore Festival, Come Out Festival, the Hong Kong New Vision Arts Festival, and the OZ Asia Festival.

Past Awards include the Best Male Dancer of the Year in La Creme de La Creme categories of the Advertiser's Arts Awards for 1989; the Best Choreography of the Year in the Advertiser's Oscar award for 1996; and the Best Production of the Year for 1996.

Major works include: *Summer Falling Star, The Forgotten God, Unexpected Wind, The Bird of Paradise, The Cyberspace, The Time of Cyberspace, Tango Fantasy, Eulogy, Bevy, Nutcracker MIT, The Toppled Birdnest, Asunder, The Journey of Unrestrained, The Floating Life, Curse of Faust, The Rite of Spring, A Suite of Autumn Song, Variance, The Fact or Fabrication, The Sorrowful Song, The Time Hotel, The Butterfly Dream, Winterreise Lament of the Exile, Retrospection Perspective, Epitagh, Another Country, The Forbidden City.*

計畫主持人 / 圓桌論壇引言人 - 王雲幼

國立臺北藝術大學舞蹈學院 教授 / 院長、世界舞蹈聯盟 亞太主席

國立臺北藝術大學舞蹈學院院長、世界舞蹈聯盟亞太主席、臺北菁霖文化藝術基金會執行長，於 2012 臺灣國際舞蹈論壇擔任總主席。為「雲門舞集」創始團員，在團九年。獲伊利諾大學表演與編創舞蹈碩士、紐約舞譜局教師及讀譜者雙資格證書、紐約市拉邦中心動作分析資格證書。全職任教於伊利諾衛斯里大學、喬治亞大學、美國科羅拉多學院舞蹈系 30 年。其個人重要編創代表作品為《哭泣的雛菊》、《泥沼路》、《幻象》、《脈動》、《我有話要說》、《孤兒行》。為 2009 世界運動會之舞蹈藝術總監以及編創者。王雲幼為臺灣少數擁有拉邦舞譜重建資格之一。她的拉邦舞譜名作重建包括尼金斯基的《牧神的午後》；朵麗絲·韓弗瑞的《G 弦之歌》、《水舞》、《新舞蹈》、《C 小調帕莎加里亞》、《震盪教徒》；聖·丹尼絲的《翱翔》；安娜·索可蘿的《房間》、《夢魘》；荷西·李蒙的《獻舞》、《貝多芬六重奏》等。王雲幼研究發表文章包含《中西舞者動作分析》、《舞蹈與人權》、《臺灣的拉邦舞譜》、《老者藝術生活》等，散見於中、美、日之研究刊物及雜誌。2006-2009 獲經濟部學界科專三年專案補助六千四百萬。

Project Director / Moderator - Wang Yunyu

Professor / Dean of the School of Dance, TNUA, President of World Dance Alliance-Asia Pacific

A native of Taiwan, received the Master of Fine Arts Degree from the University of Illinois – Champaign/Urbana(1983). She graduated from the Chinese Culture University with a degree(1973). Wang is a founding dancer of Cloud Gate Dance Theatre, the first professional modern dance company in Taiwan and danced with the company for nine years(1973 – 81). Yunyu is a certified Labanotation Teacher, Reconstructor and Laban Movement Analyst. She is the Executive Director of the Chin-Lin Foundation for Cultural and Arts, Taiwan. Her research interests are in Labanotation reconstruction; analyzing the dancers between east and west; human rights and dance. Yunyu serves on the summer faculty for the Tsoying Summer Intensive where her choreographed works have been presented at the World Dance Alliance International Dance Conference in Japan, China, Taiwan, Hong Kong, Korea and Indonesia. She was the Chair for 2012 daCi/WDA Global Dance Summit that received 1,235 international and local participants. Yunyu taught full-time at Illinois Wesleyan University, the University of Georgia and Colorado College in USA(1985-2012) and is now the Dean of Dance at Taipei National University of the Arts. She has served as the President of World Dance Alliance, Asian-Pacific since 2009.

計畫主持人 /

講座及工作坊主持人、翻譯 - 陳雅萍

國立臺北藝術大學舞蹈學院 副教授 / 舞蹈研究所 所長

舞蹈史學者、舞評人，國立臺北藝術大學舞蹈研究所副教授兼所長，臺灣舞蹈研究學會常務理事。研究興趣與專長：臺灣當代舞蹈史、現代性研究、舞蹈評論、舞蹈與身體的文化研究。著有《主體的叩問：現代性·歷史·臺灣當代舞蹈》(2011)，學術論著曾出版於《民俗曲藝》、《西洋比較演劇研究》、《戲劇學刊》等期刊，並收錄於以下專書：*Identity and Hybridity: Celebrating Dance in Taiwan*(2012)、《中華民國百年史·文學與藝術》(2011)、*Contemporary Choreography: a Critical Reader*(2009)、*Dance, Human Rights and Social Justice: Dignity in Motion*(2008)、*Shifting Sands: Dance in Asia and the Pacific*(2006)等。2009年獲頒「臺灣文化獎 - 藝評人獎」。舞評文章主要見於《PAR 表演藝術》、國藝會表演藝術評論臺。

Project Director /

Moderator & Interpreter- Chen Ya-Ping

*Associate Professor / Graduate Director of the School of Dance,
TNUA*

A dance critic and historian. She is Associate Professor and Director of the Graduate Institute of Dance, Taipei National University of the Arts. She holds a Ph.D. in Performance Studies from the New York University. Her research interests include the history of Taiwan contemporary dance, cultural and intercultural studies of dance, theories of modernity, critical theories of the body, and dance criticism. She is the author of *Enquiry into Subjectivity: Modernity, History, Taiwan Contemporary Dance* (TNUA, 2011). Her recent chapters have appeared in *Identity and Hybridity: Celebrating Dance in Taiwan* (Routledge, 2012), *History of the Republic of China (Taiwan): Literature and the Arts* (United Daily Press, 2011), *Contemporary Choreography: a Critical Reader* (Routledge, 2009), *Dance, Human Rights and Social Justice: Dignity in Motion* (Scarecrow Press, 2008). She is the recipient of "Taiwan Cultural Award—Critics Award" in 2009.

協同計畫主持人 / 講座主持人、翻譯 - 林亞婷

國立臺北藝術大學舞蹈學院 助理教授

舞蹈史學者，國立臺北藝術大學舞蹈學院舞蹈研究所專任助理教授，美國加州大學河濱校區 (University of California, Riverside) 舞蹈史暨理論博士。研究與教學領域著重歐美劇場舞蹈史、臺灣當代舞蹈之文化研究。著有 *Sino-Corporealities* (TNUA 2015), 其他舞蹈著作收錄於 *Identity and Diversity: Celebrating Dance in Taiwan* (Routledge Press, 2012), *Routledge Dance Studies Reader* (2010 第二版)、*Danses et identités: De Bombay à Tokyo* (2009 法國出版)、《藝術評論》第 18 期 (臺北：2008)、*Dialogues in Dance Discourse* (2007)、《舞蹈研究與臺灣》(2001) 等，並主編與合撰《臺灣舞蹈研究 4》(2008) 和《碧娜·鮑許 (Pina Bausch)：為世界起舞》(2007)。前《PAR 表演藝術》雜誌舞蹈企劃編輯 (1994-97)，定期在 International Federation for Theatre Research (IFTR) 學會、Congress on Research in Dance (CORD)，「舞蹈史學者學會」(Society of Dance History Scholars, SDHS) Performance Studies International (Psi) 等學會發表論文。曾任臺新獎表演藝術類決選團聯合主席，以及美國 SDHS 理監事。現任國立臺北藝術大學文化創意產業國際碩士學程執行長與「臺灣舞蹈研究學會」理事。

Project Co-Director /
Moderator & Interpreter- Lin Yatin

Assistant Professor of the School of Dance, TNUA

Lin Yatin teaches at the Taipei National University of the Arts(TNUA), Taiwan. She holds a Ph.D. in Dance History and Theory from University of California, Riverside. Her writings on Cloud Gate Dance Theatre and the dance scene in Taiwan are included in the *Routledge Dance Studies Reader*(2nd Ed.), *Identity and Diversity: Celebrating Dance in Taiwan*, *Danses et identités: De Bombay à Tokyo*, and *Dialogues in Dance Discourse*, among others. Her collection of articles on Sino-Corporealities is published by TNUA Press.

Lin frequently presents scholarly papers at various international conferences, such as International Federation for Theatre Research(IFTR),Congress on Research in Dance(CORD), The Society of Dance History Scholars(SDHS), Performance Studies International(Psi), and Dance Research Society Taiwan(DRST). Former co-chair of the Taishin Arts Award Final Jury for the Performing Arts, she also served on the SDHS Board of Directors(2008-2014) and is a current Executive Board Member of the DRST and Executive Director of the International Master's Program in Cultural and Creative Industries at TNUA.

校園地圖



TNUA Campus Map



國立臺北藝術大學接駁車暨大南公車紅 35/紅 55 班次時刻表
TNUA Shuttle Bus and City Bus (Red35 & Red55) Bus Schedule

校車/紅 35/紅 55 (星期一~星期五) Shuttle Bus, Red35 and Red55 (Mon-Fri)				紅 35/紅 55 (假日) Red35 and Red55 (Weekend)	
預估捷運關渡站→ 本校	預估北藝大游泳館 →捷運關渡站	預估捷運關渡站→ 本校	預估北藝大游泳館 →捷運關渡站	預估捷運關渡站 →本校	預估北藝大游泳館 →捷運關渡站
Kuandu MRT→TNUA	TNUA →Kuandu MRT	Kuandu MRT→TNUA	TNUA →Kuandu MRT	Kuandu →TNUA MRT	TNUA →Kuandu MRT
07:00	07:15	14:40	14:35	08:00	08:15
07:30	07:45	14:50	15:05	08:40	08:55
08:00	07:50	15:15	15:20	09:05	09:15
08:10	08:00	15:30	15:25	09:20	09:35
08:10	08:10	15:40	15:55	09:45	09:55
08:20	08:20	16:05	16:00	10:00	10:15
08:30	08:25	16:10	16:15	10:25	10:35
08:40	08:30	16:30	16:30	11:15	11:25
08:50	09:00	16:40	16:45	12:05	12:15
09:05	09:05	16:55	17:05	12:55	13:05
09:10	09:15	17:20	17:10	13:30	13:45
09:30	09:45	17:20	17:20	13:45	13:55
09:45	09:55	17:30	17:30	14:10	14:25
10:10	10:05	17:40	17:35	14:25	14:35
10:15	10:25	17:45	17:40	14:50	15:05
10:25	10:30	17:50	17:50	15:15	15:25
10:40	10:35	18:00	17:55	15:30	15:45
11:00	10:50	18:10	18:10	16:05	16:15
11:15	11:10	18:20	18:20	16:20	16:35
11:20	11:25	18:30	18:25	16:55	17:05
12:05	12:05	18:35	18:40	17:10	17:25
12:15	12:15	18:50	18:45	17:45	17:55
12:35	12:25	19:00	19:15	18:00	18:15
12:55	12:45	19:25	19:35	18:35	18:45
12:55	13:05	-	19:30(專車)	19:00	19:15
13:10	13:10	-	20:05(專車)	19:25	19:35
13:20	13:25	20:15	20:25	20:15	20:25
13:45	13:40	21:05	21:15	21:05	21:15
13:50	13:55	22:05	22:15	22:05	22:15
14:00	14:00	22:45	22:55	22:45	22:55
14:10	14:15	23:30(專車)	-		
14:25	14:30				

※■表示本校接駁車 Shuttle Bus · ■表示紅 35 Red35 · ■表示紅 55 Red55。

※紅 35 及紅 55 路線時間表為預估到站時間，搭乘費用比照一般公車標準收費或享有轉乘優惠服務。行經臺北城市大學及荒山劇場再進入本校。

※The Red 35 and Red 55 schedule above are for reference. The cost and discount services are as the standard of Taipei city buses. The routes are from Taipei Chengshih University of Science and Technology and periphery of Forest Theatre to TNUA campus.

國立臺北藝術大學

1979年行政院頒布「加強文化及育樂活動方案」，決心籌設一所培育藝術創作、展演及學術研究人才之高等學府，故以「高規格」創設本校。當時政府投入多方資源，集結全國最優秀與年輕的藝術菁英，以為臺灣藝術界帶來全新的氣象，並帶動我國整體藝術及人才之發展。1980年10月22日國立藝術學院籌備處因應而生，廣邀藝術、教育界人士參與創校事宜，嗣於1982年7月1日，「國立藝術學院」奉准成立。

學院初設音樂、美術、戲劇三學系，暫借臺北市國際青年活動中心辦學。次年增設舞蹈學系。1985年4月，全校暫遷蘆洲原國立僑生大學先修班。1990年9月，關渡校區工程次第完成，1991年7月下旬正式遷校。「出蘆入關」是校史盛事，全校師生由蘆洲「謝境呈戲」，以遶境形式行至關渡新校區，完成「安土淨壇」等展演儀式，全新紀元就此開展。

為提供各項教學成果之整合平臺，創校初期即成立傳統藝術研究中心；1992年成立藝術科技研究中心(2006年更名為藝術與科技中心)，成為臺灣科技藝術跨域整合之先驅；1993年成立表演藝術中心(1994年更名為展演藝術中心)，使本校成為全國唯一擁有專業音樂廳、舞蹈廳與戲劇廳之大學院校。嗣於2001年8月1日，本校更名為國立臺北藝術大學(簡稱北藝大)，成立音樂、美術、戲劇、舞蹈及文化資源五學院。2002年成立通識教育委員會(2015年更名為通識暨共同教育委員會)，關渡美術館及推廣教育中心亦於同年成立。

此外，為擴大研發成果及與各國藝術教育接軌，於2006年8月1日調整研究發展中心為研究發展處、設立國際交流中心；並為有效推動藝術教育成果，2008年調整推廣教育中心為藝術資源暨推廣教育中心。另於同年完成藝文生態館新建工程，所設之電影院於10月間啟用。

為形塑北藝大成為一所涵蓋領域最完整的藝術大學，並因應國內外文創發展趨勢潮流，於 2009 年新增設立電影與新媒體學院；2010 年成立電影創作學系、新媒體藝術學系，以將原於電影創作研究所、科技藝術研究所之教學成果向下延伸與紮根；2011 年成立動畫學系，以齊備各藝術文化教學領域。

迄今，北藝大同時擁有音樂、美術、戲劇、舞蹈、電影與新媒體、文化資源等六大藝術文化領域之學院，其完整性與全面性，與校園內所設之音樂廳、舞蹈廳、戲劇廳、美術館及電影院等專業展演廳館，為國內外所罕見。教學與實務彼此呼應、互為所用，形成絕佳的藝術人才孕育場域。

About Taipei National University of the Arts (TNUA)

In 1979, the Executive Yuan, unveiling a plan to promote cultural and recreational activities, decided to set up a higher education institution dedicated to nurturing talents for fine arts, performing arts and academic research. So the school had to be founded on the "highest standards". The government at the time invested multiple resources and assembled a team of elite in order to provide new momentum for the development of the nation's arts and related human resources. On October 22, 1980 a preparatory committee was formed by leading figures from the arts and educational sectors, and on July 1, 1982 the National Institute of the Arts was born.

The school was founded with three departments: Music, Fine Arts and Theatre Arts. Classes were taught in rooms borrowed from the Taipei International Youth Center. In 1983, the school added the Department of Dance. In April 1985, classes were moved to facilities borrowed from the National Overseas Chinese Student University Preparatory School at Luchou, Taipei County. In September 1990, construction work on the Kuandu campus was completed. In late July 1991, the school was formally relocated to Kuandu. The school's entire staff and students took part in a ritualistic parade to the new campus, marking a brand new stage of the school's development.

In order to provide a platform for integrating various academic achievements, the Center for Traditional Arts was established in 1982. In 1992, the Center for Art and Technology was set up to become a champion of cross-disciplinary integration between art and technology. In 1993, the school founded the Performance Arts Center, becoming the only higher education institute in Taiwan to own a professional

concert hall, dance theatre and experimental theatre. It was renamed as the Performing Art Center in 1994.

On August 1, 2001 the school was officially renamed as Taipei National University of the Arts(TNUA) with five schools: Music, Fine Arts, Theatre Arts, Dance, and Culture Resources.

In addition, in order to enhance its academic performance and expand its international presence, TNUA turned its research and development center into the Office of Research and Development and created the International Exchange Center on August 1, 2006. And to promote arts education into the community, the Center for Continuing Education and the Creative Resource Center for Traditional Arts were merged to form the Center for Arts Resources and Continuing Educational Outreach in 2008. In the same year, the Arts and Activity Complex was unveiled, with its movie theatre formally opened in October.

To further shape TNUA into a comprehensive arts university, the School of Film and New Media was founded in 2009. In 2010, the Department of Filmmaking and the Department of New Media Art were introduced.

Now TNUA has six schools covering major areas in arts and culture: Music, Fine Arts, Theatre Arts, Dance, Film and New Media, and Culture Resources. Its comprehensiveness and range of facilities - including a Concert Hall, Dance Theatre, Experimental Theatre, Movie Theatre and Kuandu Museum of Fine Arts - are rare among the world's universities. It is an ideal training ground for arts talents through a pedagogy that places equal emphases on the academic and practical sides.

北藝大舞蹈學院

舞蹈學院 School of Dance

創立於 1983 年，秉持本校創校宗旨及教育方針，融合東方與西方，跨越傳統與現代，兼顧學術與實務，以培育文、史、哲、美兼修的「全人」教育為目標。結合本校音樂、戲劇、美術、文化資源等各領域之藝術資源，以國際化、專業化、跨界化為佐，建立獨特的身體語彙、表演創作風格，以及傑出的教育體系和學術文化風貌，期許以當代臺灣舞蹈新風貌，展現國際引領之地位。

舞蹈學系七年一貫制 Department of Dance

成立於 1998 年，分為先修班三年以及大學部四年。教學目標以東西方身體語彙為鍛鍊基礎，加以人文素養課程培養學生獨立思考能力，創造出多元豐碩的風格和傑出之專業表演人才。學生除參與學院年度展演、表演、創作期末呈現之外，並與美、澳、韓等國進行交換學習，從演出大師經典舞作及國際交流活動中拓展專業深度。為充實演出經驗，奠定就業基礎，更以準專業舞團型態的『焦點舞團』在校內外演出。畢業生在國際舞臺和專業教學方面人才輩出，成績亮麗。

舞蹈研究所 Graduate Institute of Dance

於 1992 年成立，為臺灣第一個舞蹈碩士班，分表演及創作兩組。2003 年擴增為舞蹈表演及舞蹈創作兩研究所，提供表演、創作機會及紮實學術研究基礎。2005 年增設舞蹈理論研究所，分為教育與評論兩項主修。2009 年舞蹈表演所及舞蹈創作所為學習領域之相輔相成，合併為舞蹈表演創作研究所，舞蹈理論所為擴大學習領域，更改主修名稱為教育研究主修、文化研究與評論兩項主修。2011 年因應資源整合，二所整併為舞蹈研究所，並以學籍分組下設表演創作組 (M.F.A.) 及理論組 (M.A.) 兩組。

舞蹈研究所博士班 Ph. D. Program

於 2013 年成立，為臺灣第一個舞蹈博士班，以提昇國內整體

舞蹈研究的深度與廣度、培養具有研究精神與實力的未來師資、厚實舞蹈表演與創作人才的研究與論述能力、引導舞蹈專業人才進行創作與創意相關的研究、推動跨領域與跨文化的舞蹈研究人才、具備國際視野與前瞻能力的舞蹈學者及工作者為發展方向及目標。

INTRODUCTION

School of Dance, Taipei National University of the Arts (TNUA)

The TNUA School of Dance is equated with excellence in Taiwan and around the world. Since the establishment of the university in 1983, a world-class faculty of choreographers, performers, scholars and educators have led the program and facilitated the development of young artists. Throughout the years, TNUA alumni have gained respect and international acclaim as professional choreographers, dancers, teachers and researchers.

The TNUA School of Dance is composed of the Department of Dance and the Graduate School of Dance. The Department of Dance offers a seven-year Bachelor of Fine Arts (BFA) program that spans three years of high school and four years of college education. The Graduate School of Dance offers two degrees: the Master of Fine Arts (MFA) in Performance and Choreography, and the Master of Arts (MA) in Dance Theory. Based on TNUA's objective of educating students across a broad spectrum of east-west disciplines, ranging from the traditional to the contemporary, and encompassing both theory and practice; the faculty aims to balance the excellence of conservatory training with a broad academic education. The School of Dance offers an interdisciplinary learning environment, encouraging both faculty and students to draw from TNUA's Schools of Music, Theatre Arts, Fine Arts, Culture Resources, Film and New Media.

TNUA graduates possess a signature language of dance coupled with a distinctive performing style. The evidence resides in the accomplishments of the faculty and alumni who lead the contemporary dance scene in Taiwan and bring recognition back to TNUA from around the world.

Department of Dance

Dance technique courses in this seven-year program are divided into four areas: Eastern Dance, Western Dance, Movement Exploration, and Dance Practicum. Academic studies are completed in Humanities, Social Science, Natural Science, Applied Science, Communication Tools, and Arts Appreciation. With this blend, students enhance their abilities in critical and independent thinking, onstage and off.

After the third year, university-level students begin a curriculum of 130 required credits for the BFA degree. BFA candidates perform every semester in faculty, guest artist and student concerts. The semi-professional Focus Dance Company, a student-run company featuring dancers from the senior class, tours throughout Taiwan and abroad. In recent years, advanced dancers have also been able to take advantage of inter-collegiate performances designed to create collaborative opportunities with students from around the world. Recent projects have taken place in Australia, Japan, South Korea and the USA. All of these opportunities serve to prepare emerging artists for successful careers in dance.

Graduate Institute of Dance

Taiwan's first master's program in dance was established at TNUA in 1992. Students accepted into this program pursue one of two tracks: Performance and Choreography or Theory. Those who enter the former earn the MFA in Dance after completion of 38 credit hours of coursework. The program culminates in an MFA thesis concert accompanied by a written paper of the concert work. Students who enter the Theory track earn the MA in Dance upon completing 36 hours of coursework and submitting a written thesis. The length of study for both programs is two to four years.

MFA Program in Performance and Choreography

In 2009, the MFA program in dance was restructured as the

Graduate School of Choreography and Performance. The curriculum includes studio courses and practicum as well as electives in Dance Techniques, Dance Styles and Analyses, and Dance Literature and Theory. The students' works are promoted internationally through foreign exchange events and invited or adjudicated performances abroad. Their choreographies and performances have been presented in various international forums in the USA, Australia, France, India, Indonesia, Hong Kong, Singapore, and Malaysia.

MA Program in Dance, Theory

The MA degree - renamed in 2009 as the Dance Education Studies or Cultural Studies and Criticism tracks - was founded to complement the training of dance professionals at the level of higher education, to elevate the standard of dance research, and to establish a theoretical framework for dance studies in Taiwan. Besides the required and core courses, electives are offered in Body and Movement, Aesthetics and Criticism, Dance History and Cultural Studies, and Education and Pedagogy, in order to broaden and deepen the scope of dance research. Our MA graduate students and alumni have presented their research at conferences held by international organizations such as Congress on Research in Dance, Society of Dance History Scholars, and World Dance Alliance, among others.

Ph.D Program in Dance

The first Ph.D. program in Dance in Taiwan was approved by the Ministry of Education and launched in 2013. Since then, we have accepted students not only locally but as well as internationally. The goal is to broaden the perspectives and deepen the levels of dance research and practice, developing future dance scholars, practitioners and educators who specialize in their own aspects of dance studies in order to carry forth their dance-related careers.

活動團隊

總召集人：楊其文

計畫主持人：王雲幼、陳雅萍

協同計畫主持人：林亞婷

計畫顧問：張中煖、平珩、古名伸、張曉雄

技術顧問：吳文安

技術統籌：謝杰樺

行政統籌：葉國隆、盧姍苓

泰文翻譯：黃懿臻

設計：謝杰樺、黃雅惠、王瑞儀

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會場組：張文馨、謝君白、余詩文、顏可茵

引導組：蘇微淳、吳有情、簡瑩萱、陳秋燁、林巧翎、黃翊倫、
李奕騏、黃彥霖、許庭瑋、文韻筑、洪婉寧、曾文譽、
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