
Le Sacre
du printemps
春之祭 經典再現
為世界起舞——國立臺北藝術大學關渡藝術節《秋季舞蹈篇》暨音樂、戲劇系列表演





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演出介紹

演 出 單 位｜國立臺北藝術大學舞蹈學院

聯 合 製 作｜國立臺北藝術大學、碧娜・鮑許基金會、碧娜・鮑許烏帕塔舞蹈劇場

合 辦 單 位｜臺北表演藝術中心

協 辦 單 位｜臺中國家歌劇院、衛武營國家藝術文化中心

臺灣首演日期｜ 2024. 12. 19

臺北表演藝術中心
球劇場

2024
12.19 週四 19:30
* 藝文支持
12.20 週五 19:30
12.21 週六 19:30
12.22 週日 15:00

衛武營國家藝術文化中心
戲劇院

2024
12.27 週五 19:30
12.28 週六 15:00
12.29 週日 15:00

臺中國家歌劇院
中劇院

2025
01.03 週五 19:30
01.04 週六 15:00
01.05 週日 15:00

演出內容

《春之祭》演出

中場休息（20 分鐘）

《春之祭排練》紀錄片
*1987 年 1 月 6 日於烏帕塔，畫質效果為刻意保留

演後分享



Performance Introduction

Performed by students of the School of Dance, Taipei National University of the Arts. A co-production of the Taipei National University of the Arts in collaboration with Taipei Performing Arts Center, National Kaohsiung Center for the Arts (Wei Wu Ying), National Taichung Theater and the Pina Bausch Foundation in collaboration with Tanztheater Wuppertal Pina Bausch.

Premiere at Taipei Performing Arts Center, December 19, 2024.

Taipei Performing Arts Center
Globe Playhouse

2024
12.19 THU 19:30
*Artistic Support
12.20 FRI 19:30
12.21 SAT 19:30
12.22 SUN 15:00

National Kaohsiung Center for the Arts (Wei Wu Ying)
Playhouse

2024
12.27 FRI 19:30
12.28 SAT 15:00
12.29 SUN 15:00

National Taichung Theater
Playhouse

2025
01.03 FRI 19:30
01.04 SAT 15:00
01.05 SUN 15:00

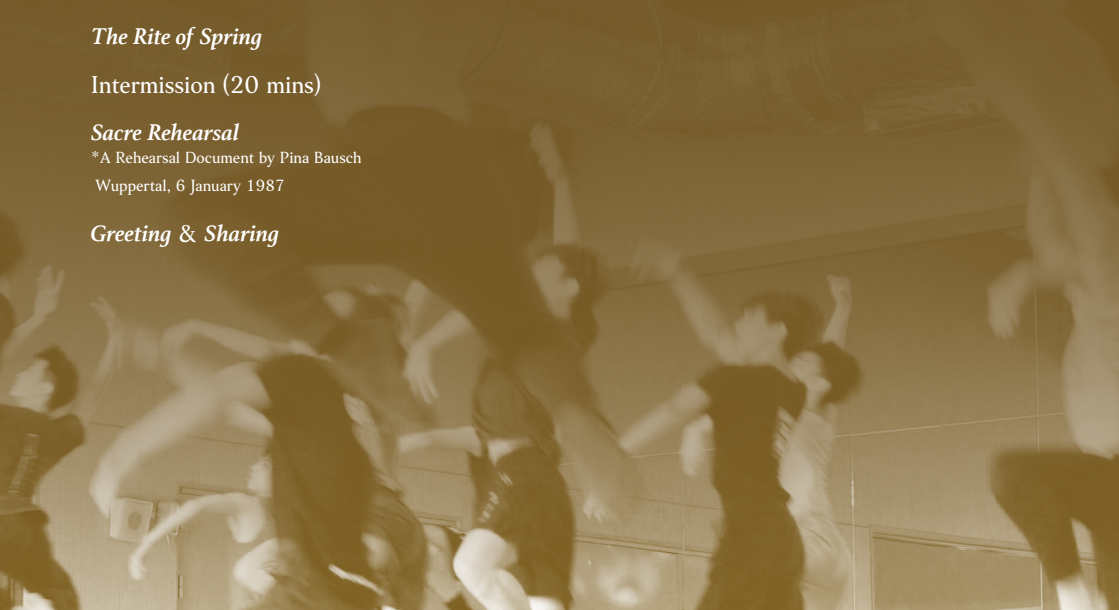
About the Performance

The Rite of Spring

Intermission (20 mins)

Sacre Rehearsal
*A Rehearsal Document by Pina Bausch
Wuppertal, 6 January 1987

Greeting & Sharing







沒有「彷彿」—— 碧娜．鮑許的《春之祭》

Norbert Servos

* 摘錄自'Pina Bausch: Dance Theatre' by Norbert Servos, K. Kieser Verlag 2008. 中譯：錢佳瑋

碧娜．鮑許以三段呈現史特拉汶斯基的《春之祭》，與其他作品相比，更鮮明地繼承了德國表現舞蹈的傳統，同時也包含了她後來作品中所發展的基礎風格。在首演後不久，作品第三段開始獨立以《春之祭》名稱演出，更成為烏帕塔舞蹈劇場最成功、最常演出的作品之一。在鮑許的創作生涯中，《春之祭》第三段也是她最後一次，從頭到尾遵循傳統編舞模式的作品（第二段與舞蹈劇場更加相關），這是鮑許編舞生涯的轉捩點，此後不僅在劇場表達方面更趨激烈，亦拓展了舞蹈的意涵；《春之祭》象徵著鮑許在傳統編舞時期的終點，往後日漸確立烏帕塔舞蹈劇場為人所知的鮮明特質，包括來自於 1970 年代中期所發展的拼貼風格、口說元素，以及 60 年代藝術發展的精隨。

生與死的戰場

鮑許的《春之祭》第三部基本上依循原始劇本，但沒有俄羅斯異教徒的內容。兩性之間的戰爭並非源自對大地的崇拜，而是一開始從場面調度上便呈現著男女的區隔，且聚焦於少女的獻祭。唯一的場景是覆滿舞臺的泥炭（象徵大地），將空間塑造為跨越時空、作為生與死的古老競技戰場。如同許多後來的舞臺設計，這個舞臺環境創造了身體的行動場域，土地不僅是作品的相關符號，也直接影響著肢體動作，它讓動作包含泥土的重量，也記錄著暴烈獻祭儀式的軌跡，就這樣《春之祭》用身體再次在土地上書寫歷史，使原本平滑的表面，最終變成傷痕累累的戰場，泥土不僅附著在女性單薄的衣服上、臉上，也沾滿在男性赤裸的軀體上。

There Is No "As If"—— Pina Bausch's *The Rite of Spring*

Norbert Servos

* Excerpts from 'Pina Bausch: Dance Theatre' by Norbert Servos, K. Kieser Verlag 2008. English Translation Steph Morris.

Pina Bausch's three part Stravinsky evening *Frühlingsopfer* (***The Rite of Spring***) picks up on the German tradition of "Ausdruckstanz" more clearly than any of her other pieces while also including the essential stylistic elements she was to develop and diversify in her later work. Soon after the premiere, the third part – *Le Sacre du printemps* – was presented on its own and, under the title *Das Frühlingsopfer* or *The Rite of Spring*, became one of the Tanztheater Wuppertal's most frequently performed and successful pieces. To date, it is the last piece (with the exception of the second part, which is more closely related to dance theatre) to have been choreographed from beginning to end in the traditional sense. It marks both an ending and a turning point in a process of development characterized by increased radicalisation in theatrical expression and the expansion of traditional notions of dance. It could be said that *The Rite of Spring* marks the end of a phase of choreography in the narrower sense. It was followed by the gradual crystallization of what the Tanztheater Wuppertal has come to stand for. Its distinctive stylistic traits evolved in the 1970s from the montage approach, the inclusion of speech, and the refinement of the artistic development of the 1960s.

A Battle Ground of Life and Death

The choreography of Pina Bausch's *Le Sacre du printemps*, the third and final piece of the evening, basically adheres to the original libretto, although without referring to pagan Russia. The war of the sexes does not arise from the worship of the earth; the separation is a reality present from the outset and forms the piece's mis en scène. The action focuses wholly on the sacrifice of a young girl. The only scenery is a layer of earth (peat) covering the stage, transforming the space into a timeless, archaic-looking arena, a battle ground of life and death. Like many future sets, this stage environment creates a 'physical' field of action for the dancers. The earth is not only a symbol relating to the piece, it also directly influences the movements, lending them an earthy weight and recording traces of the violent sacrificial ritual. Thus *Le Sacre du printemps* writes history once more in the earth using bodies; by the end the oncesmooth surface is a scarred battlefield. The earth sticks to the women's thin tunics, is smeared on faces, clings to the men's naked torsos.

真實

鮑許的舞蹈劇場裡沒有「彷彿」二字，當舞者踩在及踝的泥土阻力中起舞，真實漸增的疲累並非一種展演。觀眾可以清楚感受到舞者所需的龐大能量，舞者們的搏鬥並不會隱藏在笑臉之下，而是隨著沉重的呼吸聲顯露；透過舞者毫無保留地耗盡體力所形成強而有力的感官體驗，讓我們也真實地體會獻祭的過程。

第一幕中，一位女子躺在紅衣上，被選中的犧牲者之後也得穿著這件紅衣起舞至死。她被捲入一群女子的舞蹈中，在其中的每個人都反覆試圖逃脫；男男女女逐漸形成神聖的圓圈，以民族舞蹈的動作語彙啟動崇拜大地的儀式。雖然作品指涉異教徒的祈願儀式，但和原版不同的是，鮑許並未意圖重溯原作，而是將傳統父權社會的基本形式移轉至當代，使得崇拜大地更像是社群共有的儀式。儀式結束後兩性便各自分開，如同男與女在作品裡的特質亦有顯著差異，動作上使用與「表現舞蹈」密切相關的肢體語彙（例如男性為激烈跳躍），而不管男或女皆受制於壓倒性的、強迫性的韻律之中。



Being Real

There is no “as if” in Pina Bausch’s dance theatre; the dancers are not acting out increasing exhaustion when they dance against the resistance of the ankle-deep earth: the exhaustion is real. The energy demanded of the dancers by *Sacre* is clearly felt by the audience. The effort is not hidden under a smiling face, and it is audible in their heavy breathing. The forcefully sensual presence achieved by the players through their unrestricted bodily exertion authenticates the story empirically and allows us to experience the sacrifice vividly.

The first scene shows one of the women lying on the red dress in which the chosen victim must later dance to her death. She is drawn into the dances of the group of women, from which one or another repeatedly tries to escape. Men and women form themselves into the magic sign of the circle and begin an earth-worship ceremony, in a language of movement borrowed from ethnic dance. Despite this reference to pagan invocation rituals, the piece does not share the atavism of the original. Pina Bausch adopts the basic forms of an archaic, patriarchal society, but transposes it into the present. Thus the earth-worship comes across more as a community ritual after which the sexes return to their customary separation. Men and women are characterised very differently, using a vocabulary of movement strongly linked to Ausdruckstanz (the men, for example, via aggressive leaps). Here too, however, both sexes are entranced by an overpowering, compulsive rhythm.



任何人都可能是犧牲者

隨著女子們反覆拿起紅衣，臨將選出犧牲者的時候，恐慌和恐懼也愈加瀰漫。這項「試驗」發生數次，意指任何人都可能是被犧牲者，也代表著所有女性的命運；此時兩性的差異相當明顯，男性站在後方等待，而女性帶著恐懼圍成較小的圓圈，一個接一個地接近男性領袖，試圖拿取洋裝，而男性領袖躺在洋裝上，象徵著他具有選擇犧牲者的權力。

女性從集成的圓圈舞動四散後再一次集結成圈，一位女性站出來拾起紅衣在群眾中傳遞，直到領袖指出獻祭者。在這個象徵生育儀式開始狂歡的訊號之後，群體以高漲的節奏慶祝交媾，然而這在脅迫之下發生的不是歡愉和解放，而更像是強暴的行為，在領袖向焦慮及旁觀的群眾指出被害者之後，她在眾人恐懼的凝視中，開始舞向死亡。

《春之祭》三段是同一主題的三種變奏，每次以不同的編舞策略處理，第一段莊嚴與優雅，第二段以悲喜劇影像建構對比，第三段則提出本質性的探問。作品主題是男女之間的對抗與隔閡，而重點顯然在於女性被視為客體與被害者，而獻祭儀式仍是種無法逃脫的命運，鮑許在《春之祭》裡，將所有表現手法都集中在女性受害者經驗的苦痛，被殘忍地對待卻像是理所當然一樣。

Anyone Can Be a Victim

Panic and horror take over as the time approaches for the victim to be chosen, shown when one of the women repeatedly picks up the dress. This 'test' occurs several times, making it clear that anyone can be the victim, that it is indicating the fate of all women. The figures divide according to sex. While the men stand waiting in the background, the women draw fearfully into a tight circle. One after another, they emerge from the circle and approach the leader of the men in order to receive the dress. He is lying on it: a symbol of his power to decide on a victim.

Again the circle of women dissolves into a dance, then closes up again. One of them steps out, picks up the dress, which is passed around the group until the leader identifies the victim. This is the sign for the group to begin an orgiastic fertility rite, celebrating the rising rhythm of coitus. But this, too, happens as though under duress, its violence more closely resembling rape than an act of pleasurable release. After the victim has been presented to the anxiously staring group by the leader, she begins her dance of death under their fearful gaze.

The three parts of *Das Frühlingsopfer* evening are three variations on the same motif, treated with a different choreographic approach each time: the first part more statuesque, the second forming a counterpoint through tragicomic, cinematic means, and the third as an existential investigation of the subject. The central theme is the antagonism and the estrangement between men and women. Here the accent clearly lies on the woman, shown as object and victim. However, the sacrifice ritual remains an unavoidable fatefulness. In her version of *Le Sacre du printemps* Pina Bausch focuses all her expressive means on the bestial suffering the female victim experiences, brutally executed as if it were a matter of course.

殘酷的世界

這個作品暗喻著世界對於受害者（多數為女性）毫無慈悲，鮑許在《春之祭》及其他作品裡，都採取如同呈現事實的態度。與約翰·克雷斯尼克（Johann Kresnik）的舞蹈劇場不同，鮑許無意揭露社會脈絡，她與烏帕塔舞蹈劇場試圖以苦痛直接衝撞觀眾，並透過舞蹈的情感帶觀眾參與其中。

這個重新詮釋的重點不但異於古老儀式且訴諸當代主題，例如兩性的戰爭和異化，其中的激烈程度和情緒的表達方式也不同以往；相較於將個人恐懼及欲望化為抽象或略而不提，本作以激烈的感受經驗為起點，旁觀者也不得不表明立場。鮑許和其他編舞家不同，不只是引用她的個人經驗，也將日常體驗做為作品的出發點。自布萊希特的敘事劇場以降，許多作品總以「無奈人生並非如此」收尾，而鮑許的肢體劇場則直接觸動觀眾的感受和情感層面，只剩意志堅決的理性主義者才會不為所動。

這種體驗式的劇場利用蒙太奇聯想，創造出觸動深層情緒的語彙，不但日益具體、貼近日常生活且充滿詩意。它激發了情感和感受層面的震盪，也首次在理性觀點中注入了身體物理的元素，以發揮實際效果。

A World without Mercy

The piece stands as a metaphor for a world which mercilessly claims its (most female) victims. In this respect, the attitude of *Le Sacre du printemps*, as of her other pieces, is to state the facts. Unlike the dance theatre of Johann Kresnik, the aim is not to reveal social contexts. The Tanztheater Wuppertal seeks to confront us uncompromisingly with suffering and to draw the audience into the action with all the emotional power of dance.

Thus the newness of this interpretation lies not only in its departure from atavistic ritual, turning to contemporary subjects such as the war of the sexes and alienation; its radicalisation and emotionality are also new. Instead of the usual abstraction or omission of individual fears and desires, the radical experience of feelings becomes the starting point. The spectator is forced to take a stand. Like no other choreographer, Pina Bausch has made daily experience – not simply her own personal experience – the point of departure from her work. While pieces made in the wake of Brecht's didactic theatre all too often end with the trite formula 'unfortunately life's not like that', Pina Bausch's theatre of movement targets the affects, which only a determined rationalist could claim are blind.

Increasingly concrete and close to everyday life, yet full of poetry, this theatre of experience uses associative montage to create a language which stirs deep emotions. It stirs up a riot among the affects and for the first time lends rational insight to the physical substance to render it effectively.


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編創 碧娜・鮑許（1940-2009）

Direction and Choreography —— Pina Bausch

1940 年在德國索林根出生，於 2009 年在德國烏帕塔逝世，求學時就讀埃森的福克旺藝術學校，在庫特・尤斯門下磨練出精湛舞蹈技巧；後來獲得茱莉亞音樂學院獎學金而前往紐約，陸續在新美國芭蕾舞團及大都會歌劇院芭蕾舞團擔任舞者。她在 1962 年返回埃森，加入尤斯新成立的福克旺芭蕾舞團擔任獨舞者；直至 1973 年秋天，烏帕塔地區的劇場總監亞諾・烏森霍法邀請她編舞，鮑許決定將團名更換為「烏帕塔舞蹈劇場」，雖然更名之初引發爭議，但舞團仍逐漸獲得國際肯定，作品揉合詩意及日常元素，也影響國際舞壇的發展，鮑許因此屢獲國際重大獎項表揚，是當代最重要的編舞家之一。

Pina Bausch was born 1940 in Solingen and died 2009 in Wuppertal. She received her dance training at the Folkwang University of the Arts in Essen under Kurt Jooss, where she achieved technical excellence. After two years in New York, initially with a scholarship for the renowned Juilliard School of Music, then as a dancer at the New American Ballet and at the Metropolitan Opera House Ballet, she returned to Essen in 1962 on Jooss' request as a soloist at the newly founded Folkwang Dance Studio. Soon after the director of Wuppertal's Theatres, Arno Wüstenhöfer, engaged her as choreographer, from autumn 1973, she renamed the ensemble the Tanztheater Wuppertal. Under this name, although controversial at the beginning, the company gradually achieved international recognition. Its combination of poetic and everyday elements influenced the international development of dance. Awarded some of the greatest prizes and honours world-wide, Pina Bausch is one of the most significant choreographers of our time.

音樂　伊果．史特拉汶斯基（1882-1971）

俄羅斯作曲家。以眾多舞臺作品著稱，如《彼得洛希卡》、《競技》、《火鳥》、《芭蕾場景》、《春之祭》，以及歌劇作品《芭蕾景緻》，他於1882 年在俄羅斯羅蒙諾索夫出生、聖彼得堡成長，他在 20 世紀初為俄羅斯芭蕾舞團譜曲，因《春之祭》等作品而展露頭角。史特拉汶斯基之後轉赴瑞士及法國，持續創作精彩作品，如《波瑟芬妮》、《雷納》等；再於1939 年搬至美國，完成《Symphony in C》，並旅居美國至 1971 年在紐約市辭世，留下逾百首作品傳世，是 20 世紀最具影響力的作曲家之一。

舞臺與服裝　勞夫．波齊克（1944-1980）

於 1944 年出生於波蘭波森，1963 年至 1966 年間在阿姆斯特丹及巴黎學習繪畫，隔年轉往埃森的福克旺藝術學校學習設計。1970 年認識碧娜．鮑許後，1973 年起為她在烏帕塔的作品設計舞臺及服裝，形塑舞蹈劇場的面貌。波齊克於 1980 年一月過世，得年 35 歲。

作品協作　漢斯．波普

舞者及排練總監。在職業生涯中與碧娜．鮑許密切合作，自福克旺藝術學校畢業後，由庫特．尤斯延攬加入福克旺芭蕾舞團成為舞者，波普也自1965 年起為舞團編舞。他在 1968 年加入曼海姆國家劇院三年，再搬至歐登堡，皆擔任編舞家和排練指導；1973 年，鮑許邀請波普加入烏帕塔舞蹈劇場，擔任舞者及個人助理，此後至 1980 年代末，波普參與發展 18 支作品，並親身演出其中九支作品。波普於 1987 年升任副總監，在舞蹈劇場任職期間，也曾以客座身分，為烏帕塔歌劇院的九件歌劇作品編舞。

Music —— Igor Stravinsky

Russian composer Igor Stravinsky (1882–1971) was acclaimed for his many stage works, including the original ballets *Petrushka*, *Agon*, *The Firebird*, *Apollo*, *Scènes de ballet* and *The Rite of Spring*, as well as the opera *The Rake's Progress*. Stravinsky was born in Oranienbaum, Russia, in 1882 and raised in St. Petersburg. He first gained his acclaim in the early 1900s for his compositions for the Ballets Russes, including *The Rite of Spring*. In Switzerland and subsequently France, he continued his work, composing such works as *Persephone* and *Renard*. In 1939, Stravinsky moved to the United States and completed his *Symphony in C*. Stravinsky remained in the United States until his death in 1971 in New York City, at which point he had a repertoire of more than 100 works to his name. Stravinksy is revered as one of the most influential composers of the 20th century.

Set and Costumes —— Rolf Borzik

Rolf Borzik was born in 1944 in Posen and initially studied drawing and painting in Haarlem, Amsterdam and Paris from 1963 to 1966, then in 1967 graphics and design at the Folkwang University of the Arts in Essen. Here, in 1970, he met Pina Bausch and from 1973 created sets and costumes for her in Wuppertal, making a decisive contribution to the look of dance theatre. Borzik died in January 1980 at the age of thirty-five.

Collaboration —— Hans Pop

Hans Pop is a dancer and director and was for much of his career a close artistic companion to Pina Bausch. After studying at the Folkwang University of the Arts, Kurt Jooss employed him in the Folkwang Ballet, initially as a dancer; from 1965 onwards the Folkwang Ballet also performed Hans Pop's choreographies. In 1968 he joined the Nationaltheater Mannheim for three years, before moving to Oldenburg. Both theatres employed him as a choreographer and training leader. In 1973 Pina Bausch took him on as a dancer and personal assistant at the Tanztheater Wuppertal. Between then and the late 1980s he contributed to the development of eighteen pieces and appeared in nine of them as a performer. In 1987 he was appointed deputy ballet director. During his time at the Tanztheater Wuppertal, and later as a guest choreographer, he also choreographed nine operas for the Wuppertal Opera.

碧娜・鮑許基金會簡介

碧娜・鮑許基金會成立的宗旨是致力於守護舞者暨編舞家碧娜・鮑許留下的資產，並將其帶至未來。

基金會持續整理碧娜・鮑許留下的藝術資產，並建立她創作和作品的資料庫，發展為表演藝術領域單一藝術家文獻最詳盡的典藏庫之一。碧娜・鮑許生前仔細記錄的創作內容，不僅是歷史資料，也是未來排練和製作的依據。

成立之初的首要工作是將文獻數位化，除了有利長期保存，更方便全球工作者如排練指導、舞者、學者或任何有興趣的人取用；隨著新網站於 2021 年上線後，公開了更多數位資料庫內容，包括一些碧娜・鮑許作品在不同時期的演出畫面、相片紀錄、節目冊等。各項原始素材均在網站上，供人自由取用以瞭解其作品及畢生經歷。

作為鮑許作品版權擁有者，基金會授權烏帕塔舞蹈劇場以及世界各地的舞團和劇場得以演出，讓舞者和觀眾直到今日仍可接觸到她流傳的作品和精神;隨著來自非洲 14 個國家的舞者所組成的舞蹈團體演出《春之祭》並成功巡演各國後，基金會也將探究國際共製模式的可行性。

基金會的工作引起了世界各地的興趣，亦定期收到作品重製、歷史素材使用，或是進行各項合作的詢問；作為表演藝術類別的特殊數位資料庫，基金會因而更積極參與其他資料庫和文化機構的交流。

基金會對於保存和研究過去的素材、創造當代體驗的努力，是為了未來的工作奠定基礎。

Pina Bausch Foundation Introduction

The Pina Bausch Foundation's mission is to preserve the artistic legacy of the dancer and choreographer Pina Bausch and take it forward into the future.

The foundation is developing Pina Bausch's artistic legacy to form an archive of her pieces and her creative work. The archive contains one of the most extensive collections of historically significant documents on the work of an artist in the performing arts. Thanks to the meticulous documentation Pina Bausch created during her lifetime, the archive now serves not just as historical source material but above all as the basis for rehearsal processes and (new) productions.

Since its work began, the focus has been on digitizing the archival material, not just for its long-term preservation, but also to enable access for rehearsal directors, dancers, academics and anyone interested, worldwide. Since 2021, with the launch of a new website, developed in house, access has been opened to ever more areas of the digital archives. Performance videos of selected Pina Bausch pieces from various periods, photographic documentation, programmes and other original source material are freely accessible on the website allowing personal insights into the pieces and the oeuvre.

As owner of the choreographic rights, the foundation licences Pina Bausch's pieces to the Tanztheater Wuppertal and to companies and theatres worldwide. This means that dancers and audiences can still engage today with her works and her artistic legacy. With the internationally successful tour of a production of *The Rite of Spring*, performed by a newly assembled ensemble with dancers from fourteen African countries, the foundation explores international co-production models.

The foundation's work has attracted great interest worldwide. It regularly receives enquiries for productions of the pieces, for the use of archive material and to become involved in projects and collaborations. Due to its specific nature, as a digital archive in the performing arts field, the foundation is an active participant in exchange and networking platforms with other archives and cultural institutions.

With the preservation and research of yesterday, and the experience of today, the foundation is ensuring the future of the work.





國立臺北藝術大學舞蹈學院簡介

TNUA School of Dance Introduction

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、電影與新媒體、人文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。

Taiwan's TNUA School of Dance is equated with artistic excellence around the world. Since its establishment in 1983 by renowned Choreographer Lin, Hwai-Min, the Dance School has been recognized as a formidable international center for dance. The world-class faculty of choreographers, performers, practitioners, 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 comprises Undergraduate and Graduate Programs. The Department of Dance offers a seven-year Bachelor of Fine Arts (BFA) degree that spans three years of high school and four years of college education. The Graduate program offers three degrees: the Master of Fine Arts (MFA) in Performance and in Choreography, the Master of Arts (MA) in Cross-Disciplinary Corporeal Theories and Practice, and the Ph.D. in Dance Studies. TNUA aims to educate and engage students across a comprehensive range of embodied cultural disciplines, from traditional to contemporary dance with respective theories and practices. The faculty seeks to balance the excellence of conservatory training with a broad academic education. The School of Dance offers an interdisciplinary learning environment, with collaborations and connections across TNUA's other school entities, including Music, Theatre Arts, Fine Arts, Film and New Media, Humanities, and Culture Resources.

TNUA graduates possess a distinct dance perspective featuring embodied rigor and a growth mindset toward a broad spectrum of performance practices. This perspective is evident in the accomplishments of the faculty and alumni who lead contemporary dance culture in Taiwan. Many bring their international acclaim and recognition in returning to TNUA from around the world.

舞蹈學系五年制 Five-year Undergraduate Program（1983－2005）

舞蹈學系成立於 1983 年，為五年制的舞蹈專業科系。凡高中畢業或具同等學力資格之考生，均可參加本校自辦之單獨招生考試。在課程規劃上採舞蹈專業術科中國舞蹈、現代舞蹈與芭蕾舞蹈兼顧，並以能力分班進行教學，培養學生發展獨具特色之身體語彙。舞蹈學系五年制於 2005 年走入歷史。

Movement Practice courses in this seven-year program are divided into four areas: Sino and Asia Dance, Euro-American Dance, Movement Exploration, and Dance Practicum. Academic studies include Humanities, Literature, Social Science, Communication and New Media, Histories and Art Appreciation. With this blend of studies, students enhance their critical and independent thinking abilities, onstage and off. After three years of fundamental high school training, students will be evaluated to advance into professional study at the university level. Students complete a curriculum of 130 required credits for the BFA degree. Apart from admitted TNUA High School applicants, the BFA class is comprised of applicants accepted from the larger Taiwan and international dance world by standard application and audition processes. BFA candidates perform every semester, working closely with faculty and various guest artists. The Focus Dance Company features dancers from the senior class, which tours throughout Taiwan and abroad. In recent years, advanced dancers have also taken advantage of inter-collegiate performances designed to create collaborative opportunities with students worldwide. Recent exchange projects have taken place in Australia, France, England, Japan, South Korea, and the USA. All of these opportunities serve to prepare emerging artists for successful careers in dance.

舞蹈學系七年一貫制 Seven-year Undergraduate Program（1998－）

成立於 1998 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、日、韓、法、德等國進行交換學習，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。

Taiwan's first master's program in dance was established at TNUA in 1992. The goals are to cultivate excellence in creative dance arts practice and scholarship. Students are encouraged to investigate cultural and performance theories, and engage in researches into transcultural and multi-disciplinary practices. The major areas of study for our Graduate students include Movement Research and Choreographic Exploration, Somatic Studies, Repertoire and Reconstruction, Dance and Technology, Production Design, Dance Dramaturgy, Performance Curation, Cultural Studies and Corporeal Theories, as well as Dance Education and Social Engagement.

舞蹈研究所 Graduate Institute of Dance（1992－2020）

本學院於 1992 年成立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及理論組兩組。2013 年成立臺灣第一個舞蹈博士班。

Performance and Choreography majors collaborate in generating an advanced and dynamic culture of performance. The two tracks focus on creative excellence in the movement languages of dance, from studio rigor to live production to interdisciplinary performance and dance-for-camera. Although there is a shared and overlapping curriculum, their capstone concert production requirements differ with respect to their focus. The MFA in Dance is earned based on completing 50 credit hours of coursework, a culminating MFA capstone concert, and a written thesis paper supporting the concert production. Student works are promoted locally and internationally through the exchange, invited or adjudicated performances. Their choreographies and performances have been presented on various international platforms in the USA, Australia, France, India, Indonesia, Hong Kong, Singapore, and Malaysia.

舞蹈學系碩士班 Master's Programs in Dance（2020－）

2020 年因應系所資源整合、以及深化專業分享，整併舞蹈學系碩士班，下設舞蹈表演、舞蹈創作、理論與跨域身體實踐三項主修。其中舞蹈表演、舞蹈創作主修於二至四年內修畢 50 學分，完成畢業製作與報告，獲藝術碩士學位(M.F.A.)；理論與跨域身體實踐主修於二至四年修畢 36 學分，完成學位論文，

獲頒碩士學位（M.A.）。教育目標以培育跨領域舞蹈人才、重視舞蹈與身體的展演以及理論實踐，加強科際對話為主軸。課程規劃除各主修專業必修課程外，提供八大選修課程學群：舞蹈原創性探索、身體表演實務研究、身體與科藝、劇場實務、文化研究與身體理論、表演策展與劇場構作、舞蹈教育與社會實踐、身心科學與應用，提供彈性、交織的選課，增廣藝術視野。

The program encourages pursuing post-graduate studies in dance research through theoretical and academic framings. Cross-field dance research is the focus. Dance is seen as a performance practice engaged with interdisciplinary dialogue and supported by theoretical fluency. Besides requirements such as Research Methodology in Dance, Theories and Issues in Dance Studies, electives are offered in Body and Movement, Aesthetics and Criticism, Dance Histories, Cultural Studies, Education and Pedagogy. MA candidates have access to some technique and choreography course offerings. Our MA graduate students and alumni have presented their research at conferences held by international organizations such as the Dance Studies Association and the World Dance Alliance. Students who enter the Cross-Disciplinary Corporeal Theories and Practice track earn the MA in Dance upon completing 36 hours of coursework and submitting a written thesis. The length of study for the programs is two to four years.

舞蹈學系博士班 Ph.D. in Dance Studies（2013－）

本院於 2013 年成立臺灣第一個舞蹈博士班（舞蹈研究所博士班），2020 年因應系所整併，更名為舞蹈學系博士班，以提昇華語文區舞蹈研究的深度與廣度、培養具有研究精神與實力的未來高教師資、厚實舞蹈表演與創作人才的研究與論述能力為目標。人才培育重點強調立基在地文化脈絡、具備國際視野、並擁有跨領域與跨文化之研究與著述能力。

Established in 2013, the Ph.D. in Dance program is the first in Taiwan. TNUA's Ph.D. in Dance Studies aims to promote culturally and historically contextualized dance studies in the larger Asian context. The program seeks to nurture doctoral standards in dance scholarship, research, and pedagogy. The program goals emphasize expanding understanding of local contexts of knowledge and their intersections with global visions, as well as the heightened critical inquiries in cross-disciplinary and cross-cultural studies. The students are expected to be fluent in theoretical discourses and capable of being engaged in international and intercultural dialogues.

北藝大校長的話

自 1913 年於巴黎首演以來，《春之祭》不斷地引發評論家的爭論、思考，以及編舞家們的再演與改編，而碧娜．鮑許在 1975 年的版本，無疑是舞蹈史上的重要作品。去除了史特拉汶斯基版本中的俄羅斯異教元素，鮑許以其現代而抽象的舞蹈語彙，呈現出了一種因抽象而普遍的情感。除了將鮑許的《春之祭》視為經典並加以重演外，我們還可以繼續探索，在當代，舞蹈的創造如何可能？鮑許及她的作品向我們展示了一條路徑：在從無到有的生發之外，我們還能通過創造性詮釋來探索。

本次北藝大舞蹈學院的年末公演，不僅僅是一次習作、一次對當代經典的復刻，同時也是對鮑許精神的回返：通過對其作品的創造性詮釋，我們得以暫時懸置本源與副本（origin and copies）、導師及學徒、舞蹈場域的中心與邊陲等階序等級，而更素樸、更基進地通過這次、以及未來無數次將臨的實踐，不停探問在每一個當下，舞蹈的可能性與創造是什麼？以及還能是什麼？在此基礎上，我們有幸作為見證者，在本次的演出中一同領受鮑許所餽贈的豐厚遺產。

國立臺北藝術大學校長 陳愷璜

Words from the President, TNUA

Since the Paris premiere in 1913, *The Rite of Spring* has triggered debates and ideas among critics, as well as reproductions and adaptations among choreographers. The 1975 version by Pina Bausch is undoubtedly a key interpretation in the dance history. Bausch removed the Russian pagan element in the Stravinsky version, and presented a common emotion with modern and abstract languages. Besides restaging Bausch's version, what else can we explore in contemporary dance? Bausch and her works point to a path. Besides creating from scratch, we can also explore through creative interpretations.

The performance by TNUA College of Dance is more than a practice or a reproduction. It's also a revisit to what Bausch represents. Through creative interpretations, we can suspend tensions between origin and copies, mentor and mentee, and center and peripheral. Instead, we can fundamentally ask, in this practice and many future ones, about possibilities in dance now. What else can dance be? On this note, we are lucky to witness, and receive enriching legacies from Bausch in this performance.

President, TNUA Kaihuang CHEN

為何是《春之祭》？

自 2023 年起，臺北藝術大學舞蹈學院的全體老師們全心投入重製碧娜．鮑許的經典舞作《春之祭》。這並非一個簡單的選擇，背後承載著對舞蹈歷史、文化脈絡以及當代社會狀況的深刻思考。為什麼選擇《春之祭》？這個問題始終縈繞在我的心頭。我們是否能承擔起這個偉大作品的重任，是否能達成期待，甚至超越期待。

1913 年，史特拉汶斯基的《春之祭》音樂，將人性中最原始的慾望與衝動，狂風暴雨般地撼動聽眾，這首作品不僅是音樂的突破，更是一場思想與情感的革命。而俄羅斯芭蕾舞團在巴黎的首演，與香奈兒女士 1920 年歷史性的贊助，更讓人類文明最璀璨的結晶，都匯聚堆疊於此巨大文本之上，並從百年之前就持續滾動至今。

1975 年，碧娜．鮑許通過舞蹈劇場的形式演繹《春之祭》，以異教儀式為主題，深刻探索了人類存在中的恐懼與欲望。這一創作不僅顛覆了舞蹈的傳統形式，更為現代舞蹈打開了全新的表現維度。她曾言：「我在乎的是人為什麼動，而不是如何動。」這句話至今仍回響在每一位舞蹈創作者的心中，成為創作的根基。

如今，舞蹈學院重製《春之祭》，不僅是對經典的致敬，更是一場穿越時空的連結與對話。在香奈兒品牌支持下，2024 年北藝大舞蹈學院將此作品再次呈現，我們相信能由此啓動新一輪的舞蹈文化再生。更是臺灣表演藝術史上最深情的回望。

Words from the Dean, School of Dance, TNUA

Why *The Rite of Spring*?

Since 2023, faculty in TNUA School of Dance have devoted themselves to restaging of *The Rite of Spring* by Pina Bausch. This decision was not a simple nor casual one. It is derived from a profound reflection upon the history of dance, its cultural context and its relationship to the social phenomena of today's society. The question of *The Rite of Spring* still lingers: are we capable of carrying the burden of responsibility demanded by this masterpiece? Can we fulfill, and perhaps, even surpass expectations?

In 1913, *The Rite of Spring*, composed by Igor Stravinsky, shook the audience with a storm of raw desires and primal impulses. The piece was not only a musical breakthrough, but also an intellectual and emotional revolution. Its Paris premiere by Ballets Russes and the historical sponsorship by Ms. Chanel in 1920 converged and culminated with the greatness of the work, creating one of the most brilliant crystallizations of human civilization that gyrates through the last century.

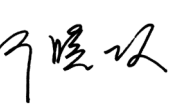
In 1975, Bausch recreated *The Rite of Spring* in the form of Dance Theatre. Adopting the theme of a paganistic ritual, she explored the deeply-seated fears and anxieties of human existence. The work has not only become a subversion of the conventional form of dance, it has also unveiled a whole new dimension in the expression of modern dance. "I care about why people move, not how", Bausch once said. That continues to resonate with every choreographer, forming an important foundation of their creative processes.

This restaging of *The Rite of Spring* by TNUA School of Dance not only pays homage to a classic. It is also a connection and dialogue through time and space. We believe that the 2024 restaging, with the support of Chanel, can initiate another cycle of the revival of Dance. Through which, allowing us to take an affectionate look to the past where the history of Taiwan's performing arts resides.

重新凝視 1975 年，碧娜．鮑許的經典舞作，展現了人類共存的恐懼與欲望，而這些情感在今天仍未消退。當今的世界依然充滿著衝突，科技迅猛發展，人工智慧改變著我們的生活方式，但人類內心深處的恐懼與渴望依然如故。我們無法預知未來的機器人是否會探索「為什麼要動」，但對於擁有靈魂的我們而言，這個問題仍然至關重要。正如碧娜．鮑許所言，這是每個舞者、每個藝術家都必須回答的問題。

舞蹈學院自 1983 年成立至今已走過 41 個年頭，從創系主任林懷民老師到如今的每一位老師，我們都秉持著一個信念：藝術不僅僅是技藝的傳授，更是對未來藝術家心靈的培育。在林老師的引領下，舞蹈系一直強調對自我文化根源的認識，同時放眼世界，展開國際視野。這份堅持不僅讓我們與過去的歷史對話，也讓我們勇敢地走向未來。

在重製《春之祭》的過程中，我們不僅是向經典致敬，更是用舞蹈與當代世界對話，創造出一種新的連結。這是一個不斷探索的過程，我們通過舞蹈向未來揮手，期待著與世界建立更深的聯繫。在此，我要特別感謝所有在這次重製《春之祭》中支持我們的人。正是因為有了你們的熱情與奉獻，我們才能將這份情感傳遞給世界，並在這個過程中創造出更為深刻和持久的連結。

製作人／北藝大舞蹈學院院長 

The fears and desires within human's coexistence, as expressed in Bausch's masterpiece from 1975, are still relevant today. In the face of conflicts that exist around the world, the aggressive advancement of technology and the transformation of how we live by artificial intelligence, has not altered these fears and desires in human kind. We cannot predict if robots in the future will contemplate upon "why we move", but this question remains crucial and must be answered by every dancer and artist. As Bausch has said, it's a question that every dancer and artist must answer.

The School of Dance has prevailed for 41 years since its founding in 1983. Beginning with the founding Chair, Mr. Hwai-Min LIN, every faculty member has been holding on to the same conviction: in the arts, the concern should not solely be about the teaching of skills and techniques, it should also involve the cultivating the heart and character of the future generation of artists. Ever since of our emphasis has been on the learning of our cultural heritage while staying connected to and developing a world view.

In this restaging of *The Rite of Spring*, we are attempting to create a deeper connection with the world by paying homage to the classics while conversing with the contemporary world through dance. I would like to express my gratitude towards all who have supported us in this process. Your passion and contribution has helped us communicate the feeling to the world, and create deeper and longer connections in the process.

Producer/Dean, School of Dance, TNUA Hsiao-mei Ho

經典中知來路，身體內曉大千

立足臺灣、放眼國際，傳統與當代、經典與新銳、傳承與開拓，為北藝大舞蹈學系創系以來重要經緯磐石。如今遍佈歐亞美及深耕臺灣的優秀校友，成為接軌本土與世界的窗口。近年獲授權重建世界級大師侯非胥．謝克特 (Hofesh Shechter)、威廉．佛塞 (William Forsythe)、尤里．季里安 (Jirí Kylián) 等名作，藝術家進駐、產學合作及國際交流，為舞蹈系建構當代性的新篇。

今年，感謝烏帕塔舞蹈劇場資深舞者，亦是傑出校友余采芩的鏈結，兩年長路塵揚，讓北藝大成為亞洲唯一演出舞蹈劇場巨擘碧娜．鮑許 (Pina Bausch)《春之祭》的舞蹈系。碧娜將古老部落祭祀的獻祭犧牲，翻轉為階級權力、兩性暴力、個體與群眾、死亡與生存等指涉。這部首演於 50 年前的經典之作，仍如音樂中驚心的巨響，在動盪的現世，敲出警世之聲。

「九層之臺，起於累土；千里之行，始於足下。」舞者腳踏臺灣沃土，用肉身獻於舞蹈，以呼吸吐納生命，「舞吧！舞吧！否則我們終將會迷失！」幕啟，來路維艱，但我們將看到屬於北藝大舞蹈系不惑青春的飛揚動魄！

北藝大舞蹈學系系主任 吳易珮

Words from the Chair, Department of Dance, TNUA

Understanding the Roots in Classics, Encompassing the World Within the Body

Rooted in Taiwan and looking outward to the international stage, the Department of Dance at Taipei National University of the Arts has long upheld the balance between tradition and modernity, classics and innovation, heritage and exploration. Since its founding, the department has been a cornerstone of Taiwan's dance education, nurturing alumni who now thrive across Asia, Europe, and the Americas, bridging the local and global dance communities.

In recent years, we have been privileged to reconstruct works by world-renowned masters such as Hofesh Shechter, William Forsythe, and Jiří Kylián. Through artist residencies, Industry-Academic collaborations, and international exchanges, we have continued to build a contemporary legacy.

This year, thanks to the efforts of Tsai-Chin YU, our distinguished alumna and senior dancer at Tanztheater Wuppertal, Taipei National University of the Arts becomes the sole school in Asia authorized to perform Pina Bausch's significant masterpiece *The Rite of Spring*. In this piece, Pina transformed the ancient tribal ritual of sacrificial offering into a profound exploration of themes such as class power dynamics, gender-based violence, the relationship between the individual versus collective, as well as death and survival. Even if this show premiered fifty years ago, this timeless classic still reverberates with the urgency of Stravinsky's thunderous music, echoing as a cautionary voice in today's turbulent world.

As Laozi said, "A terrace nine stories tower rises from a pile of soil; a journey of a thousand miles starts with a single step". With their feet firmly planted in Taiwan's rich soil, our dancers offer their bodies to dance and their breath to life. As Bausch said "Tanz, tanz, sonst sind wir verloren"! Even if the path forward is rugged, we will witness the vibrant and transformative spirit of TNUA Dance—fearless, soaring, and unforgettable!

Chair, Department of Dance, TNUA 




ADF
2014

製作人簡介 Producer's Introduction

何曉玫 Hsiao-Mei HO

第 19 屆國家文藝獎得主，現任國立臺北藝術大學舞蹈學院院長。 於 2010 年創立何曉玫 MeimageDance。作品多元、特異，並閃耀著鮮明的女性形象。《默島新樂園》組裝了繁盛、金光、野艷與喧囂的臺灣當代性，赤裸呈現生命中每一塊搏動肉體的特寫。她總是懂得如何以燥熱與冷酷的不同取徑，碰觸靈魂中最讓人動容的生命基底。近年來，也與科技共舞，開啟了虛擬與實境的新篇章。VR 作品《極相林：肉身到虛擬》、《林相繽紛 - 林投姐丫》、《芭比的獨白 VR》。自 2023 年起，以《默島進行曲》計畫，帶領大家一起踏出臺灣的跤步，走出劇場，邀請在地陣頭團隊在廟埕匯舞，開創「從現在開始的舞蹈傳統」。同年於中山堂啟動 Dance Now Asian 亞洲舞蹈節，連結日本、韓國、馬來西亞策展人共同思考亞洲舞蹈文化的未來，旨在建立充滿當代活力的亞洲舞蹈交流平臺。

Hsiao-Mei HO, recipient of the 19th National Award for Arts, is the current Dean of the School of Dance at Taipei National University of the Arts. In 2010, she founded MeimageDance. Her diverse and distinctive works showcase vibrant female images. "New Paradise of Silent Island" brings together the opulent, dazzling, wild and fierce aspects of contemporary Taiwanese culture, offering an unfiltered look at the raw, throbbing vitality of life in all its forms. Ho always knows how to touch upon the most moving foundations of vitality in the soul through different approaches of fervor and coldness. In recent years, she has also incorporated technological elements into her works, opening new chapters of the virtual and the real. Her VR works include"Renaissance of its Ashes: From Flesh and Blood to Virtuality","Nâ Tâu Tsí á (Sister Lin-Tou)" and "Monologue of Barbie". Starting from 2023, with the "Overture of Silent Island" project, she leads everyone to step out of Taiwan's theaters, inviting local temple-based troupes to dance together in temple squares, creating "dance traditions starting from now." In the same year, she launched the Dance Now Asia festival at Zhongshan Hall in Taiwan, connecting curators from Japan, South Korea, and Malaysia to jointly contemplate the future of Asian dance culture, aiming to establish a contemporary and dynamic platform for dance exchange in Asia.

The world has been carved out new facets because of Hsiao-Mei HO's dance.
「世界因何曉玫的舞蹈而切割出嶄新的面向」 —— 楊凱麟 Kai-Lin YANG



藝術總監簡介 Artistic Director's Introduction

余采芩 Tsai-Chin YU

2003 年畢業於國立臺北藝術大學舞蹈系，在學時跟隨羅曼菲主修現代表演。同年赴德國福克旺學院舞蹈系進修，2006 年畢業後繼續研習獨舞表演課程，期間多次演出德國知名編舞家 Susanne Linke 的經典獨舞作品《Wandlung》，成為其舞作傳人之一；曾獲提名第十一屆 Masdanza international contemporary dance festival 最佳舞者。2007 年榮獲羅曼菲獎助金，2008 年獲得 Hungary Solo/Duet international dance festival 最佳獨舞製作獎，同年成為臺灣首位進入 Tanztheater Wuppertal Pina Bausch 的團員。2009 年參與 Pina Bausch 遺作《...como ei musquito en la piedra, ay si, si, si...》的創作與演出。在舞團 16 年間，參與至少 Pina 25 支作品的世界巡演，也在 Pina 辭世後與各國不同的編舞家與藝術家合作，如 2010 年出演 Wim Wenders《PINA》；2018 年 Alan Lucien Øyen 的《Bon Voyage, Bob》，2020 年 Jonathan Glazer 的舞蹈電影《Strasbourg 1518》。2021 年再次與 Alan Lucien Øyen 合作，在《The American Moth》中與 Liv Ullmann 同臺演出。個人創作包括 2018 年《還在的》於臺灣鈕扣計畫首演；2023 年《塵哮》於臺北亞洲舞蹈節 DNA 演出。

Tsai-Chin YU received her bachelor degree from the School of Dance at Taipei National University of the Arts in 2003, where she majored in modern performance under the tutelage of LO Man-Fei. In the same year, she went to Germany to study dance at the Folkwang University of the Arts. After graduating in 2006, she continued to study solo performance courses. During this period, she performed the classic solo work *Wandlung* by the renowned German choreographer Susanne Linke several times, becoming one of the inheritors of her dance pieces. She was nominated for the Best Dancer award at the 11th Masdanza International Contemporary Dance Festival. In 2007, she was awarded the LO Man-Fei Scholarship. In 2008, she won the Best Solo Production Award at the Hungary Solo/Duet International Dance Festival. In the same year, she became the first Taiwanese to join Tanztheater Wuppertal Pina Bausch. In 2009, she participated in the creation and performance of Pina Bausch's last work "...como el musguito en la piedra, ay si, si, si...". During her 16 years with the company, she has danced in at least 25 of Pina's pieces on world tours. After Pina's passing, she collaborated with choreographers and artists from various countries. In 2010, she starred in Wim Wenders' film ***PINA***. In 2018, she performed in Alan Lucien Øyen's "Bon Voyage, Bob", and in 2020, she was in Jonathan Glazer's dance film "Strasbourg 1518". In 2021, she collaborated with Alan Lucien Øyen again, performing alongside Liv Ullmann in "The American Moth". Yu's own pieces include "Still Here", which premiered at the Taiwan *New Choreographer Project in 2018, and "Dust Roar", which was performed at Taipei's Dance Now Asia festival in 2023.



藝術總監的話

寫在碧娜《春之祭》重製之時

自尼金斯基與史特拉汶斯基合作的《春之祭》問世以來，111 年間，無數編舞家前赴後繼地以此音樂題材為試金石，創作了各自的版本。浪淘盡千古風流人物，碧娜的《春之祭》，始終是一個難以企及的高峰，映照著人世間群體暴力與個人犧牲的議題。

相較於碧娜其他舞作，《春之祭》可以算是碧娜．鮑許舞蹈劇場的入門款。大學時期，因看了碧娜《春之祭》的影片，促使我下定決心負笈德國，並期望有朝一日能成為她的旗下舞者。這個願望，因恩師曼菲之遺愛助力而最終達成，而碧娜的《春之祭》，正是我踏入烏帕塔舞蹈劇場的起點。

作為碧娜的文化遺產，這次北藝大獲得對碧娜的《春之祭》之重建，是繼德國福克旺舞蹈學院之後，第二次讓在校的學生們演出此經典作品。我萬般榮幸地成為德國與臺灣間的橋樑，並與其他重建者一起把我們對此舞作之所知，全數分享給在臺灣年輕的舞者們。為此，要特別感謝所羅門．鮑許在碧娜．鮑許 2009 年辭世後，排除萬難地成立了碧娜．鮑許基金會，致力於將碧娜的舞作分享給全球舞蹈界，讓下一代的舞者們能學習、體驗碧娜「為何而舞」之動機論，並將其精神傳承下去。

在此，也非常感謝在臺灣為了舞蹈教育努力不懈的每一位幕後推手們，因為他們的努力，臺灣舞蹈界的幼苗們才有機會學習並演出巨擘的經典作品、演出碧娜的《春之祭》。臺灣年輕的舞蹈學子們，在學習用不同的身體語彙與技巧 來呈現舞作中所需求的美感與精神之同時，也考驗著他們的體能、耐力與韌性，更挑戰舞者們在意志力上的自我突破。重建碧娜的《春之祭》，無異是一場青春成長的洗禮，其中所學、所獲、所悟，定有助於他們在未來的人生與專業上的成長。《春之祭》僅僅是個開端，不是一個結束。

預祝幕前幕後全體團隊演出成功順利。

藝術總監 

Words from the Artistic Director

My Thoughts on the Reproduction of *The Rite of Spring* by Pina Bausch

Since the Premiere of *The Rite of Spring*, by Nijinsky and Stravinsky, 111 years ago, many choreographers have created their own versions using the same piece of music. But amongst them, Bausch's version, portraying the collective violence, and the sacrifice of the individual, remains unparalleled.

As compared to Bausch's other works, the performance demand from *The Rite of Spring* is considered as "Entry Level." After watching a video of the work, during my college years, I became determined to study in Germany. My dream eventually came true with the assistance of my late mentor Man-fei LO. And performing in *The Rite of Spring* was my inauguration into Tanztheater Wuppertal.

The restaging of this cultural legacy of Pina by TNUA students marks only the second time this classic work has been performed by current students, the first being by the students of Folkwang University of the Arts in Germany. It is a privilege for me to serve as a bridge between Taiwan and Germany, and along with other rehearsal directors, impart all our knowledge to the students. I would like to thank Salomon Bausch for establishing the Pina Bausch Foundation despite many challenges after Bausch's passing in 2009. The Foundation has achieved much by continuing to present Bausch's work to the world. This has allowed the younger generation of dancers to learn and experience her work, keeping Bausch's spirit of "why we dance" alive.

I am also grateful to all who have dedicated themselves to the dance education in Taiwan. It is through their effort that this opportunity, for the young dancers in Taiwan to learn and perform this masterpiece, has been created. The students will be working with a different set of physical vocabulary and technique to achieve the aesthetic demand and the essence of the work. Their stamina, endurance and resilience will also be tested as a challenge to their willpower to reach beyond their present self. For these young people, the restaging of the work would be a coming-of-age process. The knowledge that they have discovered and harvested from this process will definitely be informative to their personal and professional journey in the coming years. *The Rite of Spring* is only the beginning of their journey.

I wish us all great performances.

Artistic Director Tsai-Chin Yu





排練指導 Rehearsal Directors



高木賢二 Kenji Takagi

高木賢二於 2001 年至 2008 年期間擔任碧娜・鮑許舞團的成員。同年，他獲得了德國浮士德劇場獎中「最佳舞蹈表演」類別的獎項。自此，高木便開始以自由舞者、教師和編舞者的身分工作。他曾在多個地方任教，包括維也納 ImPulsTanz 國際舞蹈節、埃森福克旺學院、巴黎國立高等音樂學院、蒙特婁當代舞蹈學校和紐約動作研習中心等。此外，他還曾在巴黎歌劇院、英國國家芭蕾舞團和佛蘭德倫芭蕾歌劇院等地排演碧娜・鮑許的《春之祭》。近年來，高木賢二作為表演者和創作者，多次嘗試跨領域合作。例如，他的場域限定創作《空間變換》和《場所對話》，以及與舞者克里斯蒂安娜・莫甘蒂和大提琴家艾蜜莉・威特布羅特為巴黎奧賽美術館共創的表演《另一處》。

Kenji Takagi was a member of the Pina Bausch Company from 2001 until 2008. In the same year he received the German Theatre Award "Der Faust" in the category “best performance in dance”. Since then, Kenji is working as a freelance dancer, teacher and choreographer. He has taught in various places such as ImPulsTanz Vienna, Folkwang University Essen, Conservatoire National Superieur de Paris, École de danse contemporaine de Montréal or Movement Research, New York. He was staging Pina Bausch’s *Le Sacre du printemps* at various places such as Paris Opera, the English National Ballet, Opera Ballet Vlaanderen. Recently Kenji's special interest as a performer and author lies in working within interdisciplinary contexts such as with his site-specific projects “Raumwandlungen” and “Ortsgespräche” or the performance “In Another Place”, he created together with the dancer Cristiana Morganti and the Cellist Emily Wittbrodt for the Musée de l'Orangerie in Paris.



費爾南多．蘇埃爾斯．蒙多薩
Fernando Suels Mendoza

1968 年出生在委內瑞拉。1987 年，他在加拉加斯開始跟隨何塞．萊德斯馬學習舞蹈。1991 年至 1995 年，他前往德國埃森的福克旺學院深造。完成學業後，他獲選進入吉恩．切布隆的大師班。1995 年至 2018 年 7 月，費爾南多．蘇埃爾斯持續擔任碧娜．鮑許烏帕塔舞蹈劇場的專職舞者，參與了這一時期幾乎所有的創作。即使在離開專職舞者崗位後，他仍以客座藝術家的身分與烏帕塔舞蹈劇場保持合作關係。與此同時，他也以自由藝術家、舞者、教師和編舞者等多重身分活躍於舞蹈界，從事各種不同的工作。

Fernando Suels Mendoza was born in Venezuela in 1968. In 1987 he began his dance studies in Caracas with Jose Ledezma. From 1991 to 1995 he studied at the Folkwang University of the Arts in Essen, Germany. After completing his studies, he was selected to take part in Jean Cebron's master class. From 1995 to July 2018, Fernando danced as a permanent member of the cast of Pina Bausch's Tanztheater Wuppertal and participated in almost all creations during this period. He continues to dance as a guest artist with Tanztheater Wuppertal, alongside his other work in the field of dance as a freelance artist, dancer, teacher and choreographer.



吳思瑋 Szu-Wei WU

畢業於左營高中舞蹈班，17 歲即遠赴德國福克旺藝術大學舞蹈系就讀。2006 年畢業於德國福克旺藝術大學舞蹈系，榮獲 Josef und Else Classen Stifung 獎學金。吳思瑋曾經為 Pina Bausch 舞碼《春之祭》的客席舞者、德國 Kassel 卡塞爾市立劇院客席舞者、德國不來梅劇院獨舞者，也是法籍編舞家 Malou Airaudo 長期合作舞者。旅德 17 年間，吳思瑋也曾編創許多作品，在德國 Herne Pottprous 舞蹈節首次發表 Cernes，受邀 2013 年 NRW 藝術節的演出。2013 年受邀於迪迪舞蹈劇場編

作 On My Way Home《在我回家的路上》，獲選國藝會藝術新秀。2016 年於臺灣成立「聲舞團」，現為團長暨藝術總監，2019 年受邀成為北京舞蹈學院創意學院客座教授，2023 年開始任教於南華大學民族音樂學系。

Szu-Wei WU graduated from the dance program at Tsoying Senior High School and went to study in the Department of Dance at Folkwang University of the Arts in Germany at the age of seventeen. After graduating from Folkwang in 2006, she was awarded the prize of “Josef und Else Classen-Stiftung”. Wu has been a guest dancer in Pina Bausch's *Le Sacre du printemps*, a guest dancer at the State Theatre Kassel in Germany, a solo dancer at the Theater Bremen in Germany, and a long-term collaborator with French choreographer Malou Airaudo. During her 17 years in Germany, Wu also created many works, debuting “Cernes” at the Herne Pottprous Dance Festival in Germany and being invited to perform at the 2013 NRW Arts Festival. In 2013, she was invited to choreograph “On My Way Home” for DiDi Dance Theater and was selected as an emerging artist by the National Culture and Arts Foundation. In 2016, she founded S. Dance in Taiwan and currently serves as the head and artistic director. In 2019, she was invited to be a visiting professor at the School of Creative Studies, Beijing Dance Academy, and in 2023, she began teaching in the Department of Ethnomusicology at Nanhua University.


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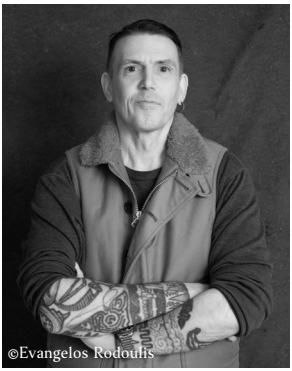
克里斯蒂安娜・摩根蒂 Cristiana Morganti

1967 年出生於羅馬。她曾在羅馬國家舞蹈學院和德國埃森的福克旺學院接受舞蹈訓練。在與蘇珊娜・林克、烏爾斯・迪特里希、約阿希姆・施勒默以及新舞蹈舞團合作之後，她於 1993 年加入了碧娜・鮑許的烏帕塔舞蹈劇場，並在那裡擔任獨舞者直到 2014 年。在此期間，她還出演了佩德羅・阿莫多瓦的電影《悄悄告訴她》和溫・文德斯的《碧娜鮑許》。2010 年，她開始了自己的編舞生涯，創作獨舞作品《與碧娜共舞》。2011 年，她獲得了波西塔諾舞蹈獎中的萊奧尼德・馬辛獎。

此後，她與巴黎國立高等音樂學院展開長期合作，為該學院編排多個群舞作品。2014 年，她憑藉獨舞作品《潔西卡與我》獲得了義大利 Danza & Danza 舞蹈評論獎。隨後，她的作品包含雙人舞作品《童話怒事》，受義大利 Aterballetto 舞團委託創作的《他們不知道該把我留在哪裡》；2019 年《另一個為五人而作的舞曲》；2020 年，她獲得著名的法國評論家工會獎。隨後，她在巴黎奧賽美術館的「睡蓮廳」演出了場域限定表演《另一處》，並在 2022 年發表完整獨舞作品《光之背後》，因此獲得了 ANCT 劇評人國家協會獎。她最新的舞作《雛鳥》（2023）是為瑞士迪米特里學院青年舞團所創作的作品。

Cristiana Morganti was born 1967 in Rome. She received her dance training at the National Dance Academy in Rome and at the Folkwang University of the Arts in Essen. After dancing with Susanne Linke, Urs Dietrich, Joachim Schlömer and with the company Neuer Tanz, she joins in 1993 Pina Bausch's Tanztheater Wuppertal where she is a soloist dancer until 2014 starring also in Pedro Almodóvar's film *Talk to her* and in Wim Wenders' *PINA*. 2010 she began her choreographic career creating the solo *Moving with Pina*. In 2011 she received the Positano Leonide Massine Award. It followed a long collaboration with the Conservatoire Supérieure National de Paris for which she created several group pieces. For her solo *Jessica and Me* (2014) she is awarded the Critic Prize Danza & Danza. It followed *A Fury Tale*, a full evening duo, and the piece *They didn't know where to leave me* for the Italian Company Aterballetto, In 2019 she created the piece *Another Round for Five* and in 2020 she received the prestigious Prix du Syndicat Professionel de la Critique Française. It followed the performance site specific *In Another Place* created with the dancer Kenji Takagi and the cellist Emily Wittbrodt for the Musée de l'Orangerie in Paris and in 2022 the full evening solo *Behind the Light* for which she received the ANCT Theatre Critics National Association Award. Her latest creation *Young Birds* (2023) is a piece for the Junior Company of Academy Dimitri Physical Theater in Switzerland.

劇場技術顧問 Restaging Directors


©Evangelos Rodoulis

Adaptation of the Set

馬丁．溫特沙伊特 Martin Winterscheidt

1970 年出生在德國杜塞道夫，分別在亞琛工業大學修讀礦業工程、烏帕塔大學學習社會科學，以及在波鴻大學修習考古學。就學期間，他曾在 BMW 和捷豹的物流部門工作，也在當地化工及鋼鐵產業服務。此外，他還在多特蒙德的西發利亞會議中心和西發利亞球場、蓋爾森基興的公園體育場，以及杜塞道夫前飛利浦音樂廳擔任過舞臺工作人員。馬丁也曾擔任過烏帕塔劇院和德國烏帕塔碧娜．鮑許舞蹈劇場的技術助理。自 1997 年起至今，馬丁．溫特沙伊特持續擔任德國烏帕塔碧娜．鮑許舞蹈劇場的技術總監助理，並於 2003 年取得活動技術人員的專業認證。目前為德國烏帕塔碧娜．鮑許舞蹈劇場舞臺監督。

Martin Winterscheidt was born in Düsseldorf in 1970, studied mining engineering at RWTH Aachen University, social sciences in Wuppertal and archaeology in Bochum. During his studies, he worked in logistics for BMW and Jaguar, in the local chemical and steel industry, as a stagehand in the Westfalenhalle and Westfalenstadion Dortmund, the Parkstadion Gelsenkirchen and the former Philipshalle Düsseldorf, among others, and as a technical assistant for the Wuppertaler Bühnen and the Tanztheater Wuppertal Pina Bausch. Martin has been assistant to the technical director at the Tanztheater Wuppertal Pina Bausch since 1997 and obtained his master craftsman's certificate as an event technician in 2003. He is the Stage Master at Tanztheater Wuppertal Pina Bausch now.


©Claudia Kempf

Adaptation of the Light

費爾南多．雅孔 Fernando Jacon

1958 年 3 月出生於巴西。1982 年畢業於聖保羅天主教大學經濟系。1982 年至 2004 年間，在巴西擔任劇院燈光設計師和技術總監。與尼提斯．雅孔、丹妮絲．斯托克洛斯和羅伯托．拉格等導演合作。1998 年至 2002 年間，擔任歐丁劇場的技術總監和燈光設計。1988 年至 2004 年間，擔任巴西巴拉那州倫敦納國際藝術節的技術總監。1990 年至 2004 年間，於歐洲各地（義大利、葡萄牙、德國和丹麥等地）的不同戲劇節

擔任燈光設計、燈光技師和舞臺技術。2004 年，加入德國烏帕塔碧娜．鮑許舞蹈劇場，擔任燈光總監。

Fernando Jacon was born in March 1958 in Brasil. Graduated in Economics from the São Paulo Catholic University in 1982. Worked as light designer and technical director for theater from 1982 until 2004 in Brazil. Collaborated with Nitis Jacon, Denise Stoklos and Roberto Lage among other directors. Technical Director and Light Designer for Odin Teatret from 1998 until 2002. Technical director for the Londrina International Festival in Paraná, Brasil, from 1988 until 2004. Light designer, light technician and stage technician in different theatre festivals around Europe (Italy, Portugal, Germany and Denmark among others) from 1990 until 2004. Joined the Tanztheater Wuppertal Pina Bausch in 2004 as Lighting Director.


©czarne design

Adaptation of the Costumes

佩特拉．萊德納 Petra Leidner

出生於德國南部，專長為服裝設計與打版製作。自 1992 年起，她負責烏帕塔劇院與德國烏帕塔碧娜．鮑許舞蹈劇場的所有女性表演服飾製作，並與瑪麗恩．琪托密切合作，為碧娜．鮑許的許多作品設計服裝長達 25 年之久。2017 年起，佩特拉以自由工作者的身分，受碧娜．鮑許基金會委託，負責將碧娜．鮑許作品中的服裝改編成適合世界各地演出的版本。除了與基金會合作，佩特拉也經常為各領域的攝影師擔任造型設計，同時在烏帕塔爾歌劇院擔任服裝設計師。

Petra Leidner was born in southern Germany and studied costume and pattern making. She is responsible for the implementation of all women's costumes for the Wuppertaler Bühnen and the company of Tanztheater Wuppertal Pina Bausch since 1992, where she develops for 25 years the costumes for many pieces by Pina Bausch in close collaboration with Marion Cito. Since 2017, Petra works as a freelancer for the Pina Bausch Foundation on adaptations of the costumes for transmissions of Pina Bausch's pieces worldwide. Petra works as a stylist for various photographers and as a costume designer at the Wuppertal Opera.

技術總監



吳文安

國立臺北藝術大學舞蹈系副教授。馬來西亞人，先後加入香港舞蹈團、雲門舞集及城市當代舞蹈團專業舞者。2000 年毅然退下舞臺用燈光延續舞蹈生命。其為舞蹈設計的燈光饒富詩意，與舞者的呼吸、身體語言融為一體。

2001 年擔任香港 CCDC 舞蹈中心技術統籌。2005 年起應聘香港城市當代舞蹈團及廣東現代舞團駐團燈光設計。曾連續三年入圍香港舞蹈年獎，邢亮編舞的《六度》獲頒 2011 香港舞蹈年獎「傑出燈光設計」，黎海寧編舞的《孤寂》，獲頒 2016 香港舞蹈年獎「傑出舞蹈製作」。

他多次應邀為亞太地區等地舞團擔任設計，包括：野草舞蹈聚落、張婷婷獨立製作、新加坡舞人舞團（T.H.E）、北京雷動天下現代舞團、廣東現代舞團、香港藝術節、香港動藝舞團、香港芭蕾舞團等。2019 年至 2022 年重要的燈光設計包括：2022 北藝大舞蹈學院四十如四百一易製作《解穢酒》、捌號會所《連篇歌曲》、十口无團北京重演《插銷》、張婷婷獨立製作《雙城紀事：臺北 X 檳城》、關渡藝術節《一簑煙雨》等。

Technical Director

Boon Ann GOH

Associate Professor, School of Dance, Taipei National University of the Arts. Born in Malaysia, Goh has been a professional dancer in Hong Kong Dance Company, Cloud Gate Dance Theatre, and City Contemporary Dance Company (CCDC). In 2000, he resolutely stepped down from the stage and continued his dance life through lighting. His lighting designs for dance are poetic and seamlessly integrated with the dancers' breath and body language.

He joined the CCDC Dance Centre in Hong Kong as the Technical Coordinator in 2001. He was the Resident Lighting Designer of CCDC and Guangdong Modern Dance Company from 2005-2013. He was nominated for the Hong Kong Dance Awards for three consecutive years. "Six Degrees" by Xing Liang received the awards for "Outstanding Design for Dance" from the Hong Kong Dance Awards 2011 and "Soledad "by Helen Lai received the awards for "Outstanding Production" from the Hong Kong Dance Awards 2016.

He has been invited to design for dance companies in the Asia-Pacific region and beyond, including The Tussock Dance Theater, T.T.C. Dance, T.H.E Dance Company in Singapore, Beijing Dance/LDTX, Guangdong Modern Dance Company, Hong Kong Arts Festival, DanceArt in Hong Kong, Hong Kong Ballet, and more. His major lighting designs from 2019 to 2022 include, Yi Production "The Banquet" (2022 TNUA School of Dance – 40 as 400), Studio Acht "Liederzyklus", Untitled Group "Exit" (Rerun in Beijing), T.T.C. Dance "Twin City Chronicle: Taipei X Penang", "Through Mist and Rain "(2020 Kuandu Arts Festival), etc.


SPARKLE
SPARKLE







服裝製作



余承倧

實踐大學服裝設計學系專任講師。畢業於國立臺北教育大學藝術與造形設計系以及實踐大學服裝設計系，超過十年以上的服裝設計與製作經驗，以及女裝甲級技術士證。設計作品屢獲國際肯定，曾於西班牙的 Bilbao International Art & Fashion Contest 中榮獲 CLO Winner Prize，並於義大利的 International Talent Support 中獲得藝術創作與時尚設計雙項入選。而這些國際獎項顯示了對於設計的敏銳洞察力和對美感的深刻理解。

在劇場服裝方面，曾為知名編舞家何曉玫的 MeimageDance 舞團設計多部重要作品的服裝，包括《默島新樂園》與《極相林》等舞作，並參與了服裝的重製工作。整合藝術美感與服裝設計的實務經驗，使其將服裝與表演完美結合，創造具功能舒適性且富視覺衝擊力的服裝作品。

近年的作品重心轉向探索服裝在虛擬與現實世界之間的連結，研究虛擬織物的設計與應用可能，並嘗試將服裝設計、劇場藝術與數位媒體相結合，進行跨域創作，以重新詮釋服裝在展演環境中所扮演的角色與功能，展現未來服裝設計的可能。

Cheng-Zong YU

Lecturer, Department of Fashion Design, Shih Chien University. Graduated from the Department of Arts and Design at National Taipei University of Education and the Department of Fashion Design at Shih Chien University, with over ten years of experience in costume design and production, as well as a Class A technician license in women's wear. His design works have been internationally recognized, winning the CLO Winner Prize at the Bilbao International Art & Fashion Contest in Spain, and being shortlisted for both art creation and fashion design at the International Talent Support in Italy. These international awards demonstrate his keen insight into design and profound understanding of aesthetics.

In terms of theater costumes, he has designed clothes for several important works by renowned choreographer Ho Hsiao-Mei's MeimageDance, including "New Paradise of Silent Island" and "Renaissance of its Ashes", and participated in reconstruction costume work. Integrating aesthetics with functionality in costume design, he perfectly creates comfortable yet visually impactful pieces that serve the performer the best.

In recent years, his work has shifted towards exploring the connection between costumes in the virtual and real worlds, researching the design and application possibilities of digital fabrics, and attempting to combine costume design, theater arts, and digital media for interdisciplinary creation, redefining the role and function of costumes in performance and demonstrating the future possibilities of costume design.

技術團隊 Technical Team

舞臺監督｜曾百瑜
Stage Manager ｜ Pai-Yu TSENG

燈光技術指導（臺北）／執行燈光設計（高雄及臺中）｜鄭悠
Master Electrician (Taipei) ／ Executive Lighting Designer (Kaohsiung and Taichung) ｜ You TEE

舞臺技術指導／舞監助理｜朱健鍺
Stage Master ／ Assistant Stage Manager ｜ Daniel Jian-Ze CHO

音響及影像技術指導｜陳韋錡
Sound and Video Engineer ｜ Wei-Chi CHEN

燈光技術指導（高雄及臺中）｜劉志晨
Master Electrician (Kaohsiung and Taichung) ｜ Chih-Chen LIU

服裝管理指導｜郭萱
Wardrobe Master ｜ Hsuan KUO

舞臺技術人員｜吳正文、李興朕、林渝涵、張晏禎
Stage Technicians｜Cheng-Wen WU, Xing-Zhen LEE, Yu-Han LIN, Yan-Jhen CHANG

燈光技術人員|林侑毅、徐楑、張翕棋、陳維楊、陳韻文、黃靖純、劉柏漢
Lighting Technicians｜Yu-I LIN, Chieh HSU, Hsi-Chi CHANG, Wei-Yang CHEN, Yun-Wen CHEN, Ching-Chun HUANG, Po-Han LIU

音響 / 影像技術人員｜趙安、陳旭華
Sound & Video Technicians｜An CHAO, Syu-Hua CHEN



演出舞者 Dancers

林曉蕾 Hsiao-Lei LIN
費心岑 Hsin-Tseng FEI
朱承依 Cheng-Yi CHU
張育瑄 Yu-Hsuan CHANG
李睿庭 Jui-Ting LEE
蘇珮慈 Pei-Tzu SU
張佩淇 Pei-Chi CHANG
林宸仔 Chen-Yu LIN
林羽柔 Yu-Jou LIN
許韶軒 Shao-Hsuan HSU
林佳蓁 Jia-Jhen LIN
林翊綺 Yi-Chi LIN
林宸宣 Chen-Hsuan LIN
郭育慈 Yu-Tzu KUO
陳奕安 Yi-An CHEN
賴怡菲 Yi-Fei LAI
李宜樺 Yi-Hua LI
羅予晴 Yu-Ching LO
葉潔如 Chieh-Ju YEH
葉家恆 Chia-Heng YEH
江禹希 Yu-Si JIANG
楊士杰 Shih-Chieh YANG
陳澤鈞 Tse-Chun CHEN
廖士勛 Shih-Hsun LIAO
張宇承 Yu-Cheng CHANG
林　凡 Fan LIN
謝承佐 Cheng-Zuo SIE
王祥宇 Siang-Yu WANG
莫棨翔 Ci-Siang MO
張杰儒 Chieh-Ju CHANG
鄭莛恩 Ting-En CHENG
陳裕杰 Yu-jie CHEN
林韋辰 Wei-Chen LIN
趙宏麒 Hung-Chi CHAO
林廣騏 Kuang-Chi LIN
張元豪 Yuan-Hao CHANG
余亞儒 Ya-Ju YU
呂紹可 Shao-Ko LU
邱柏盛 Po-Sheng CHIU





「在重製《春之祭》的過程中，我們不僅是向經典致敬，更是用舞蹈與當代世界對話，創造出一種新的連結。」

"In this restaging of *The Rite of Spring*, we are attempting to create a deeper connection with the world by paying homage to the classics while conversing with the contemporary world through dance."

—— 何曉玫 Hsiao-Mei HO



工作職掌

演出授權	法蘭克福 Verlag der Autoren 代表 德國烏帕塔 碧娜・鮑許基金會
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音樂	伊果・史特拉汶斯基
舞臺與服裝	勞夫・波齊克
作品協作	漢斯・波普
藝術指導	余采芩
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服裝顧問	佩特拉・萊德納
燈光顧問	費爾南多・雅孔

國立臺北藝術大學關渡藝術節《秋季舞蹈篇》暨音樂、戲劇系列表演

演出	國立臺北藝術大學舞蹈學院
北藝大校長	陳愷璜
北藝大副校長	林劭仁、劉蕙苓
北藝大舞蹈學院院長	何曉玫
北藝大舞蹈學系系主任	吳易珊
製作人	何曉玫
製作顧問	林佳鋒
藝術總監	余采芩
專案管理	葉晉彰、王元俐
專案製作	王筑筠
行政組	林怡棻、王筑筠、杜惠敏
學術組	陳雅萍、余承婕、楊美蓉、林雅嵐、曾瑞媛、郭勁紅、葉國隆
行銷組	曾瑞媛、林亞婷、葉晉彰、王元俐、林立川、方初惠
平面設計及手冊製作	李明璁、楊芷菱
封面及內頁攝影	©Ulli Weiss（封面）、張家豪、黎宇文、洪聖喬
翻譯	錢佳緯、李亦晟
影像統籌	黎宇文
影像攝錄	李念聰、陳宥任、巫佳容、林景燊、洪聖喬
演出組	吳易珊、蔣秋娥、陳孟玉
技術組	吳文安、蔡慧貞
技術總監	吳文安
服裝製作	余承倧
舞臺監督	曾百瑜
燈光技術指導（臺北）	鄭悠
執行燈光設計（高雄 / 臺中）	鄭悠
舞臺技術指導	朱健鍇
舞監助理	朱健鍇
音響及影像技術指導	陳韋錡
燈光技術指導（高雄 / 臺中）	劉志晨
服裝管理	郭萱
舞臺技術人員	吳正文、李興朕、林渝涵、張晏禎
燈光技術人員	林侑毅、徐榤、張翕棋、陳維楊、陳韻文、黃靖純、劉柏漢
音響及影像技術人員	趙安、陳旭華

Credits

Performance Rights	Verlag der Autoren, Frankfurt, in representation of Pina Bausch Foundation, Wuppertal.
Direction and Choreography	Pina Bausch
Music	Igor Stravinsky
Set and Costumes	Rolf Borzik
Collaboration	Hans Pop
Artistic Direction	Tsai-Chin YU
Rehearsal Direction	Kenji Takagi, Fernando Suels Mendoza, Szu-Wei WU, Cristiana Morganti, Tsai-Chin YU
Adaptation of the Set	Gerburg Stoffel, Martin Winterscheidt
Adaptation of the Costumes	Petra Leidner
Adaptation of the Light	Fernando Jacon

The "Autumn Dance Edition" and Music and Theatre Performance Series, TNUA Kuandu Arts Festival

Performed by students of the School of Dance, Taipei National University of the Arts

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Vice Presidents, TNUA	Shaw-Ren LIN, Huei-Ling LIU
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Chair, Department of Dance, TNUA	Yi-San WU
Producer	Hsiao-Mei HO
Producing Consultant	Chia-Feng LIN
Artistic Director	Tsai-Chin YU
Project Manager	James YEH, Yuan-Li WANG
Project Assistant	Chu-Yun WANG
Administration	I-Fen LIN, Chu-Yun WANG, Hui-Min TU
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Marketing and Publicity	Rayuan TSENG, Yatin LIN, James YEH, Yuan-Li WANG, Li-Chuan LIN, Chu-Hui FANG
Graphic Design & Program Brochure	Ming-Tsung LEE, Chih-Ling YANG
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Touring and Logistics	Yi-San WU, Chiou-O CHIANG, Meng-Yu CHEN
Technical Coordinators	Boon-Ann GOH, Hui-Chen TSAI
Technical Director	Boon-Ann GOH
Costume Making	Cheng-Zong YU
Stage Manager	Pai-Yu TSENG
Master Electrician (Taipei)	You TEE
Executive Lighting Designer (Kaohsiung and Taichung)	You TEE
Stage Master	Daniel Jian-Ze CHO
Assistant Stage Manager	Daniel Jian-Ze CHO
Sound and Video Engineer	Wei-Chi CHEN
Master Electrician (Kaohsiung and Taichung)	Chih-Chen LIU
Wardrobe Master	Hsuan KUO
Stage Technicians	Cheng-Wen WU, Xing-Zhen LEE, Yu-Han LIN, Yan-Jhen CHANG
Lightling Technicians	Yu-I LIN, Chieh HSU, Hsi-Chi CHANG, Wei-Yang CHEN, Yun-Wen CHEN, Ching-Chun HUANG, Po-Han LIU
Sound & Video Technicians	An CHAO, Syu-Hua CHEN

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Pina Bausch

林懷民：碧娜的版本是有史以來最偉大的《春之祭》

Pina's version of *The Rite of Spring* is the greatest in dance history. —— Hwai-Min LIN

