

璞玉煉金

璞玉煉金的故事

ALCHEMY OF BRILLIANCY
— 30 YEARS OF ACC TAIWAN

臺北表演藝術中心 球劇場

Taipei Performing Arts Center Globe Playhouse

2025.11.04 / TUE / 7:30 pm



asian cultural council
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ACC 讀你、懂你、敬你

ACC Sees You, Appreciates You, Honors You

你是天賜的璞玉

You are unpolished Hidden Gem, Heaven sent

你是待鍊的金身

You are Golden, awaiting metamorphosis

不讓你只做虛薄的苔影

Lest you tarry on as faint shadowy moss

要你走出家園、頂立乾坤

Step Forward, Arise

在最寂寞的時候

In your loneliest moments

你就是最值得的那朵

You are most Precious, Radiance in Bloom

ACC 台灣成立三十年，

30 Years of ACC Taiwan,

ACC 的台灣獎助計畫更已屆六十二年，

62 Years of ACC Taiwan Fellowship,

我們以「璞玉煉金的故事」獻給所有施者、受者，

We dedicate “Alchemy of Brilliancy” to our patrons and beloved grantees

看到希望，看到成果，

看到璞玉成金。

Celebrating with Hope and Promise

Flourishing with Creativity and Excellence

Illuminating

Alchemy of Brilliancy

《璞玉煉金的故事 — ACC 台灣 30》

亞洲文化協會（ACC）創辦人約翰·洛克菲勒三世先生（JDR III）深信：「增廣見聞，放眼其他文化本身就是一件值得的事……亦可作為通往另一境界的道路，透過認識及尊重其他文化，我們學會尊重及欣賞他人。」

ACC 在台灣的獎助計畫完成了許多為藝術家、學者和文化藝術工作者量身訂製、獨一無二、沉浸式、關鍵性的跨國界與文化之旅。1995 年 ACC 成立台北辦公室，進而成為亞洲文化協會台灣基金會（ACCTF），至今迎來創會 30 年的里程碑，在如此美好的金秋時節，ACC 台灣的受獎人向 ACC 大家庭獻上今晚的表演。

節目包含三段作品，詮釋受獎人的 ACC 之旅對他們的關鍵影響。受獎人劉亮延所導演的「湘蘭圖」拼貼了台灣的傳統戲曲及西方的爵士樂，也是亮延對自己 ACC 之旅的導師寺山修司（也是 ACC 日本的早期受獎人）的禮敬，「湘蘭圖」是這份交流情誼的紀錄，其故事內容象徵 ACC 重視內在才華的情操。「春之祭」則是受獎人吳建緯受 ACC 紐約之旅所啟發而創作的一支舞作，透露了 ACC 之旅經常觸碰到個人生命里程的制高點。最後我們也將 30 年前的受獎人何曉玫的人生奮鬥故事製作成影片，為這已執行多年的獎助計畫如何在這 30 年中形塑台灣的藝術風貌做最佳的註解。

舞台可以轉換、想像、幻化

然 藝術家揭露的自我是最真誠的

ACC 願意成為打亮舞台的一片光

我們支持的無非就是那為藝術所奉獻的丹心

Alchemy of Brilliancy – 30 Years of ACC Taiwan

John D. Rockefeller 3rd (JDR III), founder of the Asia Cultural Council (ACC), firmly believed “*enhanced knowledge of other cultures was a worthwhile end in its own right...and as a means to a further end—through knowledge and respect for other cultures we come to respect and appreciate the peoples themselves.*”

The ACC Fellowship Program marks its sixth decade in Taiwan, providing artists, scholars, arts professionals, and organizations with unparalleled tailor-made, immersive, and impactful cultural exchange fellowships and grants across Asia and the US at pivotal moments in their respective artistic careers. The ACC Taipei Office was established in 1995, and was later renamed the ACC Taiwan Foundation (ACCTF)—2025 marks our 30th anniversary. Enveloped by the warm golden glow of this beautiful autumnal evening, we celebrate this momentous occasion by presenting the global ACC family with tonight’s special grantee performance: Alchemy of Brilliancy – 30 Years of ACC Taiwan.

A true amalgamation of East and West, the performance tonight includes three parts, spotlighting how the ACC fellowship experience has impacted and shaped each grantee’s artistic journey. *Lady Orchid*, written and directed by ACC grantee Liang Yen LIU, ingeniously blends traditional Taiwanese and Peking opera with jazz. This production is a testament to his ACC fellowship, a tribute to Terayama Shūji, one of ACC Japan’s most notable theater grantees. *Lady Orchid* symbolizes ACC’s spirit of appreciating inner brilliance and the embodiment of the artist-patron relationship. *The Rite of Spring*, a powerful solo dance interpretation by Chien Wei WU, draws inspiration from his ACC fellowship in New York, representing a peak defining moment in his artistic career. Finally, the grand finale of evening is the life story of Hsiao-Mei HO, a renowned choreographer who is a grantee from 30 years ago. The short film *Becoming a Luminary: Hsiao-Mei Ho, 30 Years in Motion* serves as a reflection of how the ACC Fellowship Program has forged Taiwan’s cultural and artistic landscape over the last three decades.

Upon the Stage,

Artists may transfigure, reinvent, imagine

Unveiling, with earnest sincerity,

Essence of Self

Behind the scenes,

ACC shines that incandescent light,

Steadfast and unwavering,

Our Dedication and Devotion to the Arts

● 節目序 Program



《湘蘭圖》
Lady Orchid

李清照私人劇團感傷動作派
Physical Sentimental Theatre
Company of LeeQingZhao the Private

-

《春之祭》
The Rite of Spring

野草舞蹈聚落
Tussock Dance Theater

-

《何曉玫 - 我這充滿挑戰的 30 年》
Becoming a Luminary:
Hsiao-Mei Ho, 30 Years in Motion





湘蘭圖
Lady Orchid

節目介紹

本劇由台灣創新戲曲鬼才劉亮延 (ACC 2011) 創作編導，攜手戲曲名家朱安麗、李靜芳、陳禹安 (ACC 2017) 破天荒跨界合作，首齣向明代湘蘭館館主馬湘蘭 (1548-1604) 致敬的全新戲曲作品。邀請諸眾循字辨音，細細品想陌生過往，那遊船畫舫的人生、夢境、理想與愛戀。

16 世紀聲名遠播的中國女性藝術家馬湘蘭，她拾筆落下的幽蘭雅竹，皆在紙上翩然傳香，其中以蘭最為傳神，因此名號「湘蘭」。亮延在 2022 年製作的《湘蘭圖》是以現藏於荷蘭國家博物館 (Rijksmuseum) 的一幅「蘭竹石圖」為起點，全劇故事根據這位女性藝術家之生平、畫作題箋、相關品藻文獻而發展，試圖重建一幅遺失經年的「湘蘭圖」的歷史軌跡。

本劇編導亮延以此開展跨域的想像，偕音樂才子柯智豪之力，拼貼、仿作、鑲嵌了數段散佚失傳的雜劇曲文，以歌仔戲為底，爵士樂配器伴奏，成為二人合作融合戲曲與爵士的里程碑。

Program Overview

The groundbreaking “*Lady Orchid*” is written and directed by Taiwanese avant-garde theater maverick Liang Yen LIU (ACC 2011), and features the trailblazing collaboration between three widely acclaimed Taiwanese performers of traditional opera – An-Li ZHU, Jing-Fang LI, and Yu-An CHEN (ACC 2017). It is the first theatrical homage to Lady Orchid (1548–1604), the legendary courtesan, artist, dancer, poet, composer and playwright who presided over her salon Orchid Pavilion in the capital of Ming dynasty. “*Lady Orchid*” invites the audience on a dazzling journey through the exploration of Lady Orchid’s artistic life, dreams and ideals, and her ultimate love story.

The flower orchid with light fragrance was commonly used in premodern Sinophone culture to refer to female elegance, grace, and chastity. Lady Orchid was renowned for her graceful illustration of orchids, bamboo and rocks. One of her works, *Hanging Scroll with Bamboo and Orchids on a Rock*, is now housed in the Rijksmuseum in the Netherlands. This painting provoked Liang Yen’s curiosity and motivated him to examine Lady Orchid’s dual life as both a courtesan and a female patron of the arts, becoming the genesis for “*Lady Orchid*.” Derived from her art, poetry, and associated research, Liang Yen seeks to reconstruct the emotional and historical landscape of the painting with the production “*Lady Orchid*.”

Through “*Lady Orchid*,” Liang Yen expands his interdisciplinary and experimental approach of combining contemporary jazz and traditional opera by collaborating with award-winning Taiwanese composer and musician KO Blaire. Together, the dynamic duo sample, collage, and reimagine fragments from 13th century traditional opera repertoire, embedding them within the framework of Taiwanese opera and creating a distinctive musical style through live jazz improvisation and instrumentation. The innovative “*Lady Orchid*” undoubtedly remains a significant artistic milestone for both Liang Yen and Blaire.

《湘蘭圖》的故事以十七世紀中國秦淮河畔的湘蘭館之主事者馬湘蘭為核心人物，劇情以湘蘭館內《白蛇傳》（註）的排演為開端，展開藝術主體對於身體、品格和作品之間的思考。故事始於某公子是湘蘭館的戲迷，長途跋涉來到湘蘭館，巧遇馬湘蘭排戲，她正為今夜的閉門宴會排練《白蛇傳》（註）。戲迷觀察到排練看起來不順利，他就親身參與演出，開始比畫揣摩，試圖理解白素貞與許仙之間的情感糾葛。一人身兼二角，他選了一段「勸酒」，開口就唱。許仙邊勸邊試，為了驗證白素貞是人是妖。推託之間戲迷斷定許仙必心生悔意，靈機一閃，決定以兩粒解酒丸，一人服下一粒，此事便了。當他一睜眼，看到馬湘蘭風采照人翩翩襲來，他好像明白了，原來愛情的生發不必仰賴律法的賞罰，禮教無法抑制真情實感的溪流，以此重新詮釋了白蛇故事中忠孝節義與妖異之愛的張力。

另日，馬湘蘭收到數張畫像作為贈禮，原來是某位張先生與文友聚會時，大家想像湘蘭美人的文人遊戲。湘蘭館內的嬾嬾暗中盤算，一旦小姐慕名者眾，發財致富的時機就要來到。馬湘蘭見畫欣喜一一比對，但對鏡思忖，搖頭感嘆，天下有何人能知曉，她只不過投身入戲，她不求良辰美景，也不求幸福愛情，戲裡戲外，她只求人格與藝術的合一。

恍惚中有人召喚，一位公子來到。公子姓王，大名稚登。王公子亦慕名而來，前夜得聞文人雅集仕女圖如雲，想一探究竟。沒想到馬湘蘭欣賞王公子，反要王公子親手二筆。王公子信手捻來，不畫美人卻留下一幅「蘭竹石圖」，象徵真愛與精神契合，二人成為一輩子的莫逆，王稚登六十壽辰時，馬湘蘭包船祝壽，在船上連演七日七夜的戲，返家後病逝。這段真摯情感在劇中轉化為藝術的象徵，成為馬湘蘭終身守候的原因。最後荷蘭國家博物館的「蘭竹石圖」在台上落下，作為一段歷史佳話的演義。

註：《白蛇傳》是中國京劇最具代表性的神話愛情劇之一，融合了人妖戀、忠孝衝突、法術對決與情愛試煉等元素。故事起於西湖畔，白蛇修煉千年，化身女子，與書生許仙在西湖邂逅，一見鍾情，結為夫妻。白蛇隱瞞妖身，卻以真情待人，生活本平靜而溫柔。然而，金山寺高僧法海識破白蛇身份，認定妖孽不可與人共處，設法拆散二人。許仙在法海挑撥下動搖，向白蛇勸酒，露其妖形，許仙驚嚇，破碎了一場美夢。最終，白蛇被鎮壓於雷峰塔下。

Set in early 17th century, “*Lady Orchid*” tells the story of Lady Orchid, the legendary courtesan who presided over the Orchid Pavilion on The Qinhuai River in Nanjing. The performance opens with a rehearsal of *The Legend of the White Snake*⁽¹⁾ inside the Orchid Pavilion, a metaphorical enactment of an artist’s reflective contemplations of the juxtaposition between the body, the character, and the artistic creations. The Opera Fan, a devoted admirer of Lady Orchid, journeyed far and wide to the Orchid Pavillon and stumbled upon Lady Orchid rehearsing the *The Legend of the White Snake*⁽¹⁾ for a private banquet that evening. Quickly sensing the rehearsal is going somewhat inadequately, the Opera Fan decides to personally step into the roles of both Lady White Snake and Scholar Hsu, endeavoring to decipher the emotional entanglements between the lovers by singing the “toasting” scene. Scholar Hsu is plying Lady White Snake with drinks as he attempts to verify that his beloved is in fact human, not a snake spirit. Amidst the back and forth, as the tension rises, the guilt creeps in. With a stroke of genius, Scholar Hsu whips out two sobering pills, and they each take one, resolving a lovers’ quarrel. End scene. As the radiant Lady Orchid gracefully glides towards the Opera Fan, he seemingly realizes that true love transcends moral judgment and societal constraints, presenting a novel reimagination of *The Legend of the White Snake*⁽¹⁾.

Sometime later, Lady Orchid receives portraits of her as gifts from a group of literati. Apparently, they were playing a salon game of imagining and drawing the portrait of the beautiful Lady Orchid. Witnessing this, the Orchid Pavilion House Madam secretly schemes to profit from Lady Orchid’s growing celebrity. Lady Orchid admires each portrait, but sighs pensively as she gazes into the mirror. No one but her truly grasps her complete and utter devotion to the arts.

As if in a dream, a nobleman by the name of Master Wang arrives at Orchid Pavilion. Master Wang learned about the game of portraits and wished to see the works in person. Unexpectedly, Lady Orchid is rather taken with Master Wang and invites him to paint with her. Surprisingly, Master Wang does not paint her portrait, instead, he paints *Bamboo and Orchids on a Rock*—symbols of true love and spiritual harmony. Henceforth, Lady Orchid and Master Wang formed a lifelong companionship. In celebration of Master Wang’s 60th birthday, Lady Orchid performed for seven days and seven nights, succumbing to illness shortly thereafter. By his side until the very end, this profoundly intimate bond between Lady Orchid and Master Wang is an embodiment of her devotion to the arts. In the grand finale of “Lady Orchid,” *the Hanging scroll with bamboo and orchids on a rock* from the Rijksmuseum is unveiled on stage, poetically concluding the first half of tonight’s performance.

(1)*The Legend of the White Snake* is one of Peaking opera’s most famous romantic folktales. It explores themes of human-spirit relationship, moral conflict, and the trials and tribulations of love. Lady White Snake is a snake spirit who transforms into a woman and marries Scholar Hsu after falling in love with him at first sight. Their blissfully serene life is shattered when the monk Fahai instigated discord between the wedded pair, manipulating Scholar Hsu into plying Lady White Snake with drink, revealing her true form. Scholar Hsu is aghast. Ultimately, Lady White Snake is imprisoned by Fahai, leaving behind a tragic yet enduring love story.

編劇、導演 Director / Playwright
(戲劇 Theater, ACC 2011)
劉亮延 LIU Liang Yen



李清照私人劇團感傷動作派
Physical Sentimental Theatre Company of LeeQingZhao the Private

劉亮延身兼戲劇的導演、詩人、評論者與研究者。他的作品以其獨特的拼貼美學與批判視角，在台灣劇場界建立了鮮明的風格。2011 年，亮延獲 ACC 獎助，前往日本進行寺山修司的劇場研究。寺山修司亦為 1970 年的 ACC 日本受獎人，作品以詩性、挑釁、及非線性敘事受到全球關注。ACC 的旅程讓亮延更深入理解民間藝能表演者的舞台張力，並啟發他打破編劇或導演至上的創作邏輯，轉向以表演者為焦點的劇場實踐。這種創作方法呼應了寺山修司超現實主義式拼貼日本民間文化的方法。亮延將他向寺山所吸收的技法拓展至感受與心態的拼貼，甚至延伸至音樂性與表演性的交錯與融合，使其作品展現出強烈的實驗性與詩意。之後，在日本 Saison Foundation 的贊助下，發展國際合製計畫。2012 至 2014 年間，他與日本導演野添征爾等合作《川端康成三部曲》。

亮延的作品具文學性，成立《李清照私人劇團感傷動作派》劇團，特別熱衷於古今文化流動的問題，虛實並陳、情緒張力莫測。並取徑爵士樂的顛覆主義。他曾形容自己在傳統戲曲與爵士樂之間發現了一條通道——自由、即興、深情但保持批判。《湘蘭圖》正展現其跨域創作的成熟風格。亦即 ACC 精神的延伸：跨文化、跨領域、深度對話。

Liang Yen LIU is a Taiwanese theater director, playwright, poet, critic, and researcher known for his distinctive collage style and astute critical analysis, establishing a unique voice in Taiwan's contemporary theater scene. In 2011, Liang Yen was awarded an ACC fellowship and travelled to Japan to conduct research on the works of fellow ACC grantee Terayama Shūji (ACC 1970), an influential avant-garde playwright whose poetic and provocative theater works have received international recognition. The ACC fellowship experience deepened Liang Yen's insight into the artistry of folk theater. This inspired him to move beyond the director-centric approach, and progress towards a performer-driven practice, echoing Terayama's creation of surrealist culture collage. Liang Yen has even expanded these techniques into what he calls a collage of sensations and states of mind, blending musicality with experimental yet lyrical form. Sponsored by the Saison Foundation in Japan, he later developed international co-productions, including *The Yasunari Kawabata Trilogy* (2012–2014) in collaboration with Japanese director Seiji Nozoe.

Liang Yen's innovative works are notable for their remarkable literary depth and whimsical yet complex emotional tension. Through his theater company, *Physical Sentimental Theatre Company of LeeQingZhao the Private*, Liang Yen is a master in illustrating the shifting dynamics between classical and contemporary culture, deftly intertwining reality with fantastical illusions, whilst also drawing upon the subversive and spirited nature of jazz. Liang Yen vividly recalls his moment of epiphany—the pivotal discovery of parallels between traditional Taiwanese opera and jazz—both characterized as free-spirited, improvisational, emotionally visceral. “*Lady Orchid*” is a paragon of Liang Yen's mature cross-disciplinary artistic vision and the embodiment of ACC spirit: fosters culture exchange, artistically interdisciplinary, and advances international dialogue.

陳禹安
Yu-An CHEN
(戲劇 Theater, ACC 2017)



陳禹安口條清晰、扮相姣好、靈敏的思辨能力在台上魅力四射。在許多台灣歌仔戲劇團中擔任要角，目前擔任《李清照私人劇團感傷動作派》當家小生。2015 年禹安開始專注於跨界表演，並探討台灣歌仔戲與爵士樂之間的關係。為了加深爵士樂的認識，ACC 贊助禹安前往美國紐約接受爵士樂演唱的訓練，並到美國紐奧良參加 爵士與傳承音樂節 (Jazz and Heritage Festival)。

Yu-An CHEN is a traditional Taiwanese opera singer, actor, and composer of exceptional talent, and she currently serves as the lead performer of *Physical Sentimental Theater Company of Lee Qing Zhao the Private*. Known for her charismatic stage presence, clear diction, and sharp, perceptive improvisation skills, Yu-An uniquely plays the role of the male lead as a female performer. Since 2015, Yu-An has focused on cross-genre performances exploring the relationship between Taiwanese Opera and jazz. To further her understanding of jazz, ACC sponsored Yu-An with a six-month fellowship to receive jazz vocal training in New York City and to explore jazz at its roots at the Jazz and Heritage Festival in New Orleans.



她說：「讀萬卷書不如行萬里路。臺灣歌仔戲也該讓世界看見。」

Yu-An believes, “Reading ten thousand scrolls is no match for journeying ten thousand miles. Taiwanese Opera deserves to be seen by the world.”

飾 戲迷、白素貞、許仙、王稚登
Opera Fan, Lady White Snake,
Scholar Hsu, Master Wang

朱安麗

An-Li ZHU

飾馬湘蘭
Lady Orchid



京劇名伶。10 歲進入陸光劇校始學京劇，畢業後進入國光劇團，成為京劇在台灣發展與傳承的中堅分子。專精花旦、刀馬旦，近年鑽研筱派藝術，學習多齣傳統劇目。曾獲中國文藝獎章及文復會最佳旦角獎、第 22 屆台北文化獎、第 31 屆傳藝金曲獎「最佳演員獎」。

An-Li ZHU is a renowned Peking opera actor. She began her Peking opera education at the age of 10 and joined the Guoguang Opera Company upon graduation, becoming a key figure in the development, preservation and promotion of Peking opera in Taiwan. An-Li specializes in *Hua Dan* (young female) and *Daoma Dan* (female warrior) roles. In recent years, she has been focused on the Xiao School, studying various Xiao style traditional repertoires. An-Li has received numerous accolades, including Best Performer at the 31st Golden Melody Awards.

李靜芳

Jing-Fang LI

飾女管家
House Madam



台灣歌仔戲旦行演員。出身戲曲世家，文武戲身段武功紮實，唱腔嗓音寬厚。演而優則編，已有多部編劇作品。曾獲 2010 年十大傑出青年、中國文藝獎章、第 20 屆金曲獎「最佳戲曲曲藝專輯獎」等，近年任職於多所學校致力於歌仔戲推廣。

Jing-Fang LI is a prominent Taiwanese opera *Dan* (female role) actor. Coming from a theatrical family, Jing-Fang received rigorous training and began performing on stage at a young age. Known for her richly resonating vocal timbre and her acting versatility, Jing-Fang seamlessly switches between the literary (*Wen*) and military (*Wu*) roles. With numerous playwriting works under her belt, Jing-Fang has also held various teaching positions throughout the years, tirelessly promoting Taiwanese Opera to younger generations. She has received myriad honors, including 2010 Ten Outstanding Young Persons Award, and Best Traditional Arts and Opera Album at the 20th Golden Melody Awards.



台灣著名音樂創作人。音樂作品涵蓋東西古今，包括古典現代，戲曲流行音樂等，創作上達到驚人的質量與跨度。近年來致力於台灣傳統音樂、台灣多元語文、東方儀式、及戲曲的採集與在編製。

KO Blaire is a prolific and multifaceted Taiwanese musician and composer. Blaire's creations span Eastern and Western traditional and contemporary modern music genres. Recently, the focal point of Blaire's artistic practice is the collection, arrangement, and adaptation of traditional Taiwanese music into his original works, with particular emphasis on the diverse languages, religious rituals, folk music, and traditional arts and music of Taiwan.



馬湘蘭 Lady Orchid (c.1548-c.1604)

《蘭竹石圖》

Hanging Scroll with Bamboo and Orchids on a Rock
荷蘭國家博物館藏

Collection of Rijksmuseum Amsterdam
121.8 cm x 31.8 cm

春之祭

If *The Rite of Spring* is indicative of Chien Wei Wu's body of work, then I am looking forward to their return. It is a masterpiece of choreography, dance and visual imagery. I think that if Nijinsky were alive, he would approve!!!

—— Barry Hill OAM

如果《春之祭》能代表吳建緯的創作風格，那麼我期待他們的再次回歸。這是一部編舞、舞蹈和視覺影像的傑作。我相信，如果尼金斯基還在世，他一定會贊同這一切！！！！

—— 巴里·希爾評

節目介紹

《春之祭》1913 年首演於巴黎香榭麗舍劇院，由傳奇舞蹈家瓦斯拉夫·尼金斯基編創的芭蕾舞劇，伊果·費奧多羅維奇·史特拉汶斯基為其譜曲。作品全曲結構分成上與下兩部十四個段落，由「大地的崇拜」的八個樂章與「獻祭」的六個樂章所組成。據載，作品首演時，其超越時代的前衛概念與藝術呈現，引發觀眾兩極化的反應，並火速演變成無法控制的大騷動。隔年始，歐洲接連經歷兩次世界大戰毀滅性的改變，轉瞬即逝的舞蹈消散在歷史洪流，而原來為了舞蹈譜寫的管弦樂作品卻留存了下來，成為撼動逾越一個世紀的經典，是後世現代舞創作者的試金石，自 1913 年以來共有近 150 件編舞作品引用這支音樂。

2019 年受獎人吳建緯的獨舞版本《春之祭》是此音樂作品問世以降，稀有的創作與表演版本。2022 年，吳建緯展開了因疫情延宕兩年的 ACC 之旅前往紐約。獎助期間多次進出大都會博物館，經常凝視博物館中有關葬儀文物及文明消亡的議題，回溯古老的歷史，反思人類文明的循環與集體共業。透過這次 ACC 的跨文明綜合性閱讀與啟發，建緯開始創作《春之祭》，以自我燃燒的能量，抗衡龐鉅而近乎狂暴的樂章，呈現自我祭祀的內心獨白。作品試圖重新詮釋音樂的敘事性，將破碎的動作語彙，發展為更自由流暢的循環動力。建緯獨立完成編舞、跳舞、影像，並親手縫製服裝和道具，以此表達生命在無法選擇的生存環境中、「心」與「靈」囚於凍結的時空，生命個體在集體暴力的暗流中被有意識地抹除，消失於無形，逐步走向不可逆轉的失序混亂中，以此叩問當下世界的現實。今晚的演出是建緯創作此舞的上半段。

Program Overview

Premiered in 1913 at the Théâtre des Champs-Élysées in Paris, *The Rite of Spring* was a revolutionary ballet choreographed by the legendary Vaslav Nijinsky and scored by Russian modernist composer Igor Fyodorovich Stravinsky. The work is structured in two parts: *Adoration of the Earth* and *The Sacrifice*. The avant-garde and radical artistic nature, far ahead of its time, provoked sharply divided reactions from the scandalized audience during the debut performance, the chaos quickly escalating into riot. In the years that followed, Europe was devastated by the immensely destructive First and Second World Wars, leaving profound social and cultural scars. In the aftermath, Nijinsky's original choreography unfortunately became yet another casualty of war, lost to history. Luckily, Stravinsky's orchestral score endured. A landmark masterpiece that redefined 20th century modernism, *The Rite of Spring* has influenced countless composers and inspired nearly 150 choreographic reinterpretations.

Tonight, Chien Wei WU (ACC 2019) presents the first half of his rare and powerful contemporary solo interpretation of *The Rite of Spring*. Following the pandemic in 2022, Chien Wei embarked on his ACC New York Fellowship after a 2-year delay. Mesmerized by the vast collections of artifacts and exhibitions that explore burial rites from ancient civilizations, Chien Wei regularly found himself at The Metropolitan Museum of Art, pondering the cyclical and karmic nature of humanity. These reflections inspired Chien Wei to create tonight's rendition of *The Rite of Spring*—a soliloquy on inner self-sacrifice. Chien Wei audaciously juxtaposes Stravinsky's dramatic and fragmented musical narrative with spellbindingly sinuous choreography. Chien Wei singlehandedly choreographed, performed, generated the visuals, and hand-crafted the costumes and props for *The Rite of Spring*, a symbolic actualization of the human state of existence whereby the heart and soul are in suspension when left with no other survival alternatives. A state in which the individual is consciously swept away by the sinister undercurrents of collective violence, drowned into inevitable oblivion. With this, *The Rite of Spring* invites the audience to contemplate and confront the unsettling realities of our present.

(舞蹈 Dance, ACC 2019)
吳建緯 Chien Wei WU

野草舞蹈聚落 Tussock Dance Theater
作品編創暨表演者 Choreographer & Performer



吳建緯是 ACC 2019 年紐約獎助計畫的受獎人，集編創與表演才能於一身，習舞超過 20 年，具有敏銳五感的天賦，評論曾以「旋身一道風轉，俯身一幅雲湧」形容他的舞台風采。他在 2013 年創建野草舞蹈聚落，專注於表演、創作、劇場及攝影，提出以一個皮箱打包服裝道具的極簡概念，並以極簡的生活型態將一切分心的干擾降到最低，專注在練習及創作上。十餘年來，他持續發表獨立製作，並受邀參與許多國際藝術節演出。在六個月的 ACC 紐約之旅期間，建緯充分探索後疫情時代的紐約文化風景，大量參訪博物館與美術館。藝術品的視覺刺激，以及人文歷史氛圍，成為他發展當代舞蹈及舞台展現的養分。

Chien Wei WU is a critically acclaimed and brilliant Taiwanese contemporary choreographer and dancer who was awarded ACC New York Fellowship in 2019. With over twenty years of dance training and experience under his belt, Chien Wei is innately perceptive with refined sensorium. One critic poetically describes his onstage presence as, “swift wind comes with the twirl, and a cloud appears with the stoop,” capturing the essence of Chien Wei’s artistic style—one of expressive precision, strength within liteness, and fluid grace. Chien Wei established *Tussock Dance Theater* in 2013, ascribing to the ethos of minimalism, whereby costumes and props can neatly fit into one suitcase, pursuing singularity of form yet with depth of meaning and meticulous structuring. Over the past decade, Chien Wei has persistently choreographed, performed, and presented numerous new independent productions and received invitations from various international arts festivals. During his six-month ACC fellowship in New York, Chien Wei explored the post-pandemic cultural landscape. The visual and sensory impressions he gathered became a rich source of inspiration for his dance, transforming his personal artistic insights and culture exchange immersion into a reflection on life, movement, and renewal.





何曉玫 -
我這充滿挑戰的 30 年
Becoming a Luminary:
Hsiao-Mei Ho, 30 Years in Motion

何曉玫 (舞蹈 Dance, ACC 1990) Hsiao-Mei HO

MeimageDance 藝術總監 Artistic Director



「我覺得舞蹈對我來說就像修行，透過舞蹈我慢慢認識自己是誰、喜惡為何，這是一個修行的道，而我可以繼續一直走下去。」——何曉玫

何曉玫的作品多元、特異，並閃耀著鮮明的女性形象。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。曉玫在 1990 年以 27 歲的年紀獲得 ACC 獎助，當時她在紐約取得學位，即獲獎助 ACC 得以參加一些紐約舞團的編舞及演出工作。其中，最著名為 1991 年她在摩斯·康寧漢舞團（Merce Cunningham Studio）所發表的《三》。紐約時報讚賞：「三位編舞家中只有何曉玫展現出屬於自己獨特的風格…《三》提醒人們，溝通的方式有許多種，而身體與聲音一樣，都能成為語言。」這段多元文化吸收與體驗開啟了曉玫的實驗性創作態度，從此以多向度的肢體語彙轉譯出超越語言的舞蹈故事。

返台後，2010 年創立 MeimageDance。曉玫被譽為「創造超現實想像高手」，不斷探索台灣的身體，重新組成富有繁盛、金光、野艷與喧囂的台灣當代性的舞蹈作品。自 2023 年起，走出劇場，邀請在地陣頭團隊在廟埕匯舞，帶領大家一起踏出臺灣的跬步，開創出新的視角與思維，鼓勵台灣人「從現在開始跳舞」，這系列的作品稱為《默島進行曲》。

當年這位年輕且才華洋溢的舞者，三十年後的如今，已成為台灣最具爆發力與創造力的編舞家及教育家，作品風格豐富多樣。近年，她與科技共舞，開啟了虛擬與實境的新篇章，尤其是 2025 年的全新製作《林投姐，妳叫什麼名字？》為全台首創結合 VR 與台灣民間故事，形成全新沉浸式的舞蹈表演體驗。

“Dance is a lifelong practice for me. Through dance, I gradually learn who I am and my likes and dislikes. It is a journey of discipline that I endeavor to continuously pursue.” — Hsiao-Mei Ho

Hsiao-Mei HO’s choreography style is distinctive, marked by strong and vivid feminine spirit. Her productions touch the audiences’ souls as she peels back profound and complex emotional layers of the human condition, sometimes with intensity and sometimes with reserve.

In 1990, at the age of 27, Hsiao-Mei received an ACC Fellowship whilst pursuing her graduate degree in New York. Upon graduation, she stayed in New York and joined various dance companies as both choreographer and performer. One of Hsiao-Mei’s most notable works was presented at the Merce Cunningham Studio. The New York Times lauded: “Of the three choreographers who presented a program called ‘Three Voices’... only Ho Hsiao-Mei came close to having a distinctive style of her own... a reminder that bodies as well as voices can speak language.” This immersive cultural exchange experience was pivotal in setting the foundation for her artistic vision, cultivating a bold, experimental, and multi-dimensional choreographic language and narrative style.

After returning to Taiwan, Hsiao-Mei founded *MeimageDance* in 2010. A creator of surreal images, she is a trailblazer in the exploration the physicality of Taiwanese bodies. Through theatrical expressions, she incorporates vibrant and psychedelic visual elements and draws upon traditional Taiwanese cultural identity and symbolism in her innovative dance productions. Since the debut of *New Paradise of Silent Island* in 2023, an ingenious and stimulating production that incorporates the unique Taiwanese cultural landscape of the temple square and deity procession, Hsiao-Mei has strived to transport dance productions into venues beyond the traditional stage.

30 years ago, Hsiao-Mei was a young and gifted dancer full of promise and potential. Today, Hsiao-Mei has transformed into one of Taiwan’s most influential and pioneering choreographers whilst remaining dedicated to nurturing the next generation of Taiwanese dancers—a luminary in the dance world. In recent years, she has explored the intersection of dance and technology. Her 2025 production is the first in Taiwan that combines VR with Taiwanese folklore to create an immersive dance experience that reimagines tradition through contemporary ritual and theater.



張芝瑜

Chloe CHANG

舞台監督 Stage Manager



張芝瑜是台灣劇場界資深而優秀的舞台監督，曾任職雲門舞集及許多台灣最出色的表演藝術團體及劇場的舞台監督。近年多耕耘於臺灣南島語族群傳統建築調查並於布拉瑞揚舞團擔任專案製作舞監一職。

Chloe CHANG is a seasoned stage manager in Taiwan's theater scene. She worked for Cloud Gate Dance Theatre and many of Taiwan's leading performing arts organizations. Chloe has also embarked on the research of traditional architecture within Taiwan's Austronesian communities whilst concurrently serving as a stage manager for the Bulareyaung Dance Company.



劇場燈光創作者，經常擔任燈光設計及國際巡演技術統籌。在作品中，著重由概念性探討出發，將對光與材質之觀察、與時間之相對性，拼貼與再現。2020 年榮獲 ACC 獎助計畫赴紐約，回國後致力於把燈光設計的角色從配合導演的身分提升到能和導演共同討論創作，藉此讓燈光設計者能有更多發揮的空間。

Ray TSENG is a theater lighting artist who frequently works as a lighting designer and technical coordinator for international tours. Her work emphasizes a conceptual approach, exploring the interplay of light and material, the relativity of time, and the art of collage and representation. In 2020, Ray was awarded ACC New York Fellowship. Since returning to Taiwan, Ray has been committed to shining a spotlight on the importance of the creative collaborative process between directors and lighting designers, and using lighting to create spaces that evoke both visual and sensory experiences, thereby elevating and expanding lighting designers' role and their scope for artistic expression.

(戲劇 Theater, ACC 2019)

曾睿琬

Ray TSENG

前期技術統籌暨燈光設計
Technical Coordinator & Lighting Designer

凌瑋隆
(電影 Film, ACC 2015)
Weilung LIN



凌瑋隆曾於 2015 年獲 ACC 獎助計畫，前往中國成都「千高原藝術空間」進行三個月的駐村計畫，透過徒步踏查的方式，穿梭在新興的都市及劇烈變動的農村之間。

瑋隆除了創作，同時創辦「Lane 216, East 凹焦影像工作室」以紀錄影片形式，與美術館、博物館機構、畫廊、藝術家等合作，十多年來累積深厚的國際拍攝經驗，而瑋隆也經常為 ACC 台灣拍攝受獎人影片。

Awarded the ACC Fellowship in 2015, Weilung LIN conducted immersive research for three months at *A Thousand Plateaus Art Space* in Chengdu, China. He explored on foot, moving between newly developed urban areas and rapidly changing rural communities.

In addition to his artistic practice, Weilung founded *Lane 216 East Production Studio*, a production company dedicated to collaborating with museums, galleries, and artists through documentary filmmaking. Over the past decade, Weilung has accumulated extensive international directing and cinematography experience, and he often creates films featuring fellow ACC Taiwan grantees.

楊奇璇
(音樂 Music, ACC 2023)
Chihuan YANG



作曲家及表演者
《Formosa 美麗島》
Composer & Performer

楊奇璇從小移居美國，在美國接受學院式古典訓練。後發展成為一位多樂器演奏家，專精小提琴、二胡，亦能彈奏烏克莉莉、吉他和日本三味線，同時有能力自己作曲，積極地創作和演出跨文化音樂作品。她曾獲得芝加哥 3Arts 獎和葛萊美獎提名。奇璇來台灣執行 ACC 個人獎助計畫，研究台灣的音樂風格來捕捉自己的文化根源。今晚的現場音樂《Formosa 美麗島》正是奇璇具個人風格的作品，以童年記憶為靈感，並融合傳統樂器、當代西方古典音樂與都會舞蹈的節奏，展現深層的情感。

Chihuan YANG is a classically trained multi-instrumentalist who specializes in violin and erhu, as well as a composer for film, dance, and theater. Chihuan also plays ukulele, guitar, and the Japanese shamisen. She is a 3Arts award winner and a Grammy Award nominee who actively writes and performs original cross-cultural compositions. Chihuan moved to the US from Taiwan during her formative years. For her ACC Fellowship, Chihuan returned to study, explore, and immerse herself in Taiwanese art forms and musical styles to connect with her cultural roots. Tonight, the audience will no doubt be captivated by *Formosa*, an original worked solely composed and performed by Chihuan. It is a deeply personal reflection of her childhood memories woven with the sound of traditional instruments, contemporary Western classical textures and urban dance influences.



臺北表演藝術中心

臺北表演藝術中心是一個充滿各種可能性的藝文空間，更是一個讓人們認識藝術、愛上藝術的當代劇場，將表演帶到意想不到的境界。其建築由普立茲克建築獎得主荷蘭建築師雷姆·庫哈斯 (Rem Koolhaas) 設計，靈感源自臺北人豐富的生活型態。「球劇場」地面層騰空的設計，讓它彷彿是離地飄浮的星球，理性線條卻為城市創造出奇幻美感，現實與超寫實在這裡完美交融。熙來攘往的街景搖身一變，成為一齣 24 小時不落幕的精采戲劇。「大劇院」為大小適中的盒形設計；「藍盒子」則是多元形式實驗性演出場所。最具顛覆性的設計是大劇院和藍盒子可組合成為一座超級大劇場。

Taipei Performing Arts Center (TPAC)

The Taipei Performing Arts Center (TPAC) is a vibrant cultural hub where all artists can play and experiment with their imagination, enabling their talent to blossom. It is a bridge between people and art, fosters innovative energy where productions are taken to new and unexpected heights. TPAC's architecture, designed by The Pritzker Architecture Prize winner Dutch architect Rem Koolhaas, draws inspiration from Taipei's vibrant lifestyle. The "Globe Playhouse" is designed to appear as a floating sphere elevated above ground level. The "Grand Theater" features a medium-sized box design, while the "Blue Box" serves as a venue for diverse and experimental performances. The most revolutionary design is the combination of the Grand Theater and Blue Box into a super theater.

王 文 儀
Victoria W.Y. WANG

臺北表演藝術中心董事長
Chair of the Taipei Performing Arts Center

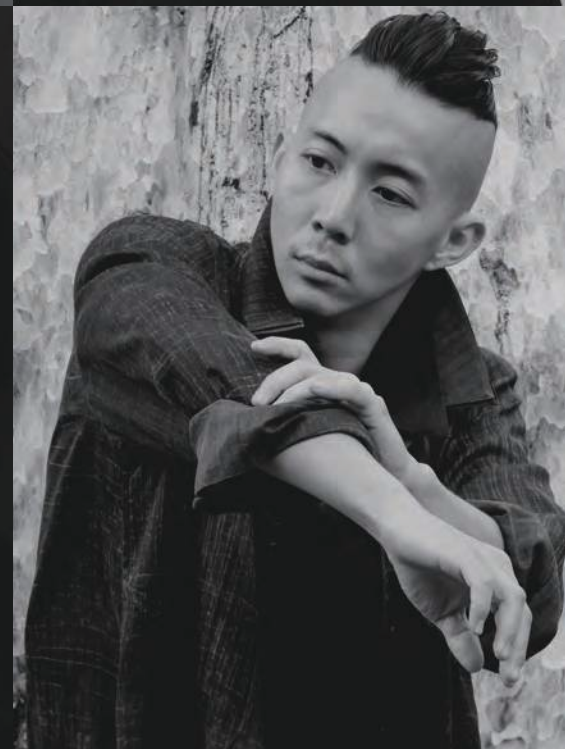
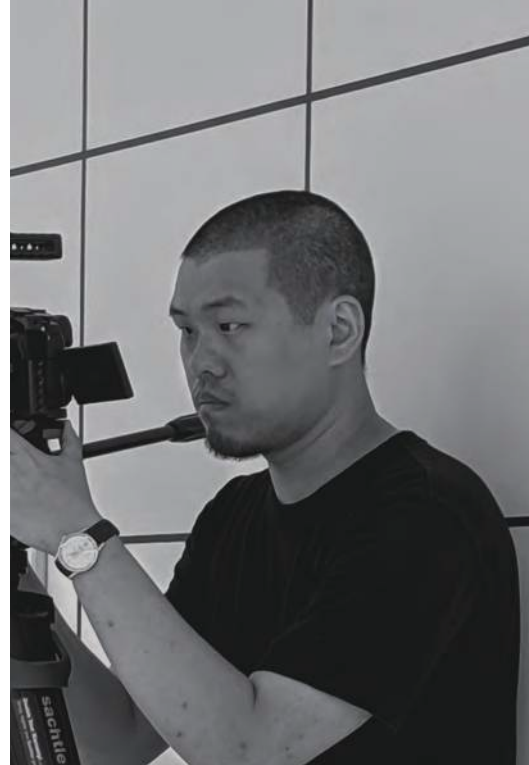
(戲劇 Theater, ACC 2019)



現任臺北表演藝術中心董事長。

王文儀 1991 年自美國哥倫比亞大學取得劇場管理藝術碩士及教育行政碩士，專長為劇院經營管理、演出策劃製作、文化政策研究，以及國際跨域連結。2019 年文儀受 ACC 獎助計畫完成美國東岸哈佛大學及麻省理工學院等高等學府訪問，專注理解當時哈佛新創 metaLab 的思維，以及麻省理工學院成功的 Media Lab 與 CSAIL 學院交織發展脈絡。返國後任教於國立清華大學音樂系，鼓勵古典音樂學子跨領域接觸，並重視人文知識的薰陶與素質養成。

Victoria W.Y. Wang is the current Chair of the Taipei Performing Arts Center. Victoria holds an M.F.A. in Theater Management and an M.A. in Educational Administration from Columbia University. Her work spans theater management, production, cultural policy research, and international collaboration. In 2019, Victoria was awarded an ACC Fellowship, which took her to leading institutions on the U.S. East Coast, including Harvard University and MIT, where she explored the vision behind Harvard's then-emerging metaLab and the development of MIT's Media Lab and CSAIL. After returning to Taiwan, Victoria encouraged her students at the National Tsing Hua University's Department of Music to engage across disciplines and to ground their artistic practice in the humanities.



參與璞玉煉金的受獎人

Grantees participating in Alchemy of Brilliancy



《璞玉煉金的故事 — ACC 台灣 30》

Alchemy of Brilliancy – 30 Years of ACC Taiwan

製作人 Producer | 張元茜 Rita Chang (ACC 1997)

執行製作人 Executive Producer | 王元歡 Anita Wang

製作統籌 Production Coordinator | 許懿璇 Yi-Hsuan Hsu

主視覺設計 Key Visual Design | 廖晨 Chen Liao、梁詠晴 Vivianne Liang

璞玉煉金題字 Calligraphy | 周渝 Yu Chow

節目冊翻譯 Program Book Translation | 王元歡 Anita Wang

《湘蘭圖》 Lady Orchid

主演 Cast | 朱安麗 An-Li Zhu、李靜芳 Jing-Fang Li、陳禹安 Yu-An Chen (ACC 2017)

笛子 Dizi | 林杰儒 Chieh-Ju Lin

鋼琴 Piano | 蕭詩偉 Shih-Wei Hsiao

打擊 Percussion | 朱榮豪 Jung-Hao Chu

低音大提琴 Double Bass | 莊嘉威 Chia-Wei Chuang

顧問 Advisor | 王靜靈 Ching-Ling Wang

編導、編劇 Director & Playwright | 劉亮延 Liang-Yen Liu (ACC 2011)

音樂設計 Music Design & Composer | 柯智豪 Ko Blaire

服裝 Costume Design | 劉丹 Dan Liu

美術 Illustrator | 楊寓寧 Yu-Ning Yang

道具 Props | 何潭芳 Tan-Fang Ho

劇照 Photography | 藍祺聖 Qi-Sheng Lan

平面 Graphic Design | 葉祐辰 Yu-Chen Yeh

容妝 Wig Design | 何怡嫻 Yi-Hsien Ho

行政 Administration | 黃有芳 You-Fang Huang

文本翻譯 Script Translation | 白斐嵐 Siraya Pai

字幕 Subtitles Design | 朱紹慈 Shao-Tzu Chu

本節目首演由「財團法人辜公亮文教基金會」酷集劇場補助 (2022.11.19-11.20)

Premiere supported by C. F. Koo Foundation's Koo Theater

《春之祭》 The Rite of Spring

作品編創暨表演者 Choreographer & Performer | 吳建緯 Chien Wei Wu (ACC 2019)

原始燈光設計 Original Lighting Design | 劉志晨 Chih Chen Liu

服裝設計 Costume Design | 吳建緯 Chien Wei Wu (ACC 2019)

春之祭書法題字 Calligraphy | 張曉雄 Xiao-Xiong Zhang (ACC 2025)

攝影 Photographer | 張曉雄 Xiao-Xiong Zhang (ACC 2025)

音樂 Music | Dallas Symphony Orchestra Stravinsky Le Sacre Du Printemps

《何曉玫 - 我這充滿挑戰的 30 年》

Becoming a Luminary: Hsiao-Mei Ho, 30 Years in Motion

MeimageDance 藝術總監 Artistic Director | 何曉玫 Hsiao-Mei Ho (ACC 1990)

導演暨影片製作 Director & Video Production | 凌瑋隆 Weilung Lin (ACC 2015)

影片製作 Video Production | 凹焦影像工作室 Lane 216 East Production Studio

MeimageDance 國際專員 International Coordinator | 陳映慈 Hana Chen (ACC 2018)

MeimageDance 執行製作 Production Executive | 陳芃 Chen Peng

素材拍攝 Footage | MeimageDance

《Formosa 美麗島》

作曲家及表演者 Composer & Performer | 楊奇璇 Chihsuan Yang (ACC 2023)

攝影 Photographer | Todd Rosenberg

技術團隊 Technical Team

前期技術統籌暨燈光設計 Technical Coordinator & Lighting Designer | 曾睿琰 Ray Tseng (ACC 2019)

舞台監督 Stage Manager | 張芝瑜 Chloe Chang

燈光技術指導 Master Electrician | 王墉 Yung Wang

舞台技術指導 Head of Stage | 蘇俊學 Chun-Hsueh Su

音響技術指導 Head of Audio | 陳彥軒 Yen-Hsuan Chen

影像技術指導 Head of Video | 林修皚 Hsiu-Hao Lin

燈光技術人員 Lighting Technicians | 余子皓 Tzu-Hao Yu、曾擇弘 Ze-Hong Zeng、連珞 Lien Lo

舞台技術人員 Stage Technicians | 林敬凱 Ching-Kai Lin、吳旭晃 Hsu-huang Wu、

洪誌隆 Chih-Lung Hung、洪毓琛 Yu-Chen Hung

音響技術人員 Sound Technicians | 王冠翔 Kuan-Hsiang Wang、柯依杰 Yi-Chieh Ko、

陳韋其 Wei-Chi Chen、鄭偉志 Jason Cheng、蕭愷傑 Kie-Jie Hsiao

字幕執行 Subtitle Operation | 徐凡茵 Fan-Yin Hsu、陳琳雅 Lin-Ya Chen

動態設計 Motion Design | 陳亮 Chen Liang

動態拍攝 Videography | 姚登元 Kaka Se

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