

# 101 學年度高一校外藝文欣賞活動

## 比利時終極現代舞團《身體不記得的》

### What the Body Does Not Remember

【演出時間】6/7 晚上 19:30

【演出地點】台北國家戲劇院

【演出團體】比利時終極現代舞團

【參加人員】高中一年級各班



「比利時終極現代舞團」( Ultima Vez ) 是歐陸舞蹈劇場先鋒溫·凡德吉帕斯 ( Wim Vandekeybus ) 1987 年創立，創團首部作品《身體不記得的 What the Body Does Not Remember》首演後即獲得紐約貝斯獎 ( Bessie Award ) 的榮耀肯定。25 年後，此經典鉅作將在 2013 年 2 月於比利時布魯賽爾 ( Brussels ) 的 Royal Flemish Theatre 劇院重新登場，而 6 月台北國家戲劇院，更是此舞作於亞洲的唯一演出。

溫·凡德吉帕斯 Wim Vandekeybus 對於《身體不記得》創作，給予以下的註解「激烈動作在無以抉擇的剎那爆發，力量牽引、原始反應，猶如墜入愛河或意外突發的瞬間，毫無預警，當塵埃落定，身體不記得事情的經過，亦無法解釋，它，就這麼發生了...」。作品中他巧妙運用男人與女人間的對比鋪陳，以及身體的展延張力，多重元素的交錯影射，表現一種顫慄的緊張關係，無論溫柔的親密撫觸或者冷冽地壓抑莫視，皆毫不掩飾地激情釋放，一一展現溫式創作中濃烈獨特的肢體語彙。

透過前衛音樂的交融烘托，使得《身體不記得的》波濤豐沛能量注入舞者身體，在時間和空間所建置的維度裡，恣意穿梭、跳躍，高速急奔躍向空中，再由同伴巧妙承接，考驗分秒不差的信任與絕佳默契，探觸體能的邊緣極限，屏息以待，瞬間迸發的身體記憶，《身體不記得的》不僅撼動感官，更是碰觸心靈底層深刻悸動的前瞻舞作。



「堅韌、野蠻、嬉遊、嘲諷、競悚...一場高度抗衡、追逐拉扯的精緻藝術，不斷挑動觀眾的腎腺極速」  
紐約時報 (New York Times)

「重擊、震撼，愛與恨、抗拒與相擁，巨大的能量竄流於軸端兩極」 先驅報 (The Herald)

「鮮活的色彩、大膽駭俗的戲劇感，以及永遠令人悸動的肢體語彙，是比利時終極現代舞團最鮮明的標記。」  
歐洲舞蹈雜誌 (Dance Europe)



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當日學生穿著合宜服裝與票卷合影

## 觀賞心得分享

國家戲劇院

比利時終極現代舞團《身體不記得的》

—丙 26 陳書婷

還記得上一次學校帶我們去的藝術欣賞，距今也已經過了半年多了，說真的其實一直都很期待這一次的活動，不單純只是當作一次和同學們一起的校外教學，更是對於內心心靈糧食的補充、舒緩對於繁忙課業壓力的調劑。

現代舞說真的對於我們而言或許是種難以理解的舞蹈，僅能盡量以自己的觀點去解釋這些動作背後所要表達的意義，不過，相信再怎麼有藝術涵養的專家學者，也不一定能夠做出最客觀完美的解釋，畢竟每個人對於藝術的看法都不同，並不能區分孰對孰錯。

在這次的表演中，令我印象深刻的分別是最前面兩段的表演。第一段中，前面兩位舞者分別依照後面那位的手部動作做出表演，先別說要配合到如此完美的



程度需要經過多少練習，一連串的翻滾動作也的確是需要十分驚人的體力，至於所想表達的意義，我想大概是造物者主宰萬物的概念，也就是說萬物的動作實際上都是跟隨著造物者而改變，所有的一切都在造物者的掌控之中。在第二段中，一開始是由幾位舞者手上分別拿著一些磚塊，看似一步一步戰戰兢兢的往前進，我想這是想表達每個人在人生道路上，或多或少都會面臨難以抉擇的事物，在人生的十字路口上，選擇向前走或者向左方右方走，而這些選擇都關係到未來將要面對的各種不同人、事、物。

之後的幾段表演當然也都十分精采，記得有一幕是好幾個人圍坐著一張椅子，瞬間定格擺出要拍照的樣子，雖然不太懂到底是想表達什麼意思，不過聽到後面某些人似乎忍不住笑了出來；還有一幕，有三個人分別吹著一個類似羽毛還是泡泡之類的東西，吹著吹著某一個人的就掉到地上了，不知道這到底是臨時的失誤還是原本就安排好的橋段，總之那個人之後就跑去搶別人的過來吹，逗的大家都笑出來……。

這次的現代舞欣賞，相信帶給了大家一次難忘的回憶，即便不能完全領悟其中涵義，至少也帶給了所有參與者一段愉快的時光。

## “What the Body Does Not Remember”

IEP 02 Kelly

During the performance “What the Body Does Not Remember”, I felt that the dancers used their body language to interpret the sensitivity of human life. The nine dancers expressed their emotions through the contemporary dance by showing their passion, strength and energy.

First, the woman moved across the table with fingers, and the two men following her signals responded with jumps, push-ups and rolls. As her fingers moved faster and she began to bang her hands on the table, the men then collided with each other and crashed into the ground. They connected all the actions by rotating their bodies continuously. Their actions revealed that humans were eager to get rid of the limits of living under a stressful society. The burden of society was represented by the amount of strength they had to show in the movement to try to get out from underneath the pressure of society.

Next, several people in different positions stepped on plaster bricks and moved forward to the center of the stage. Once they took a step forward, they arranged the bricks in order to take the next step. In the past, people used this method to cross water during floods. The choreographer integrated it into the performance which turned the method into art. At first, it is a way to avoid shoes from getting wet. Now, it has become an elegant movement.

Then they started to throw the bricks across the stage. They threw the bricks so fast that it seemed hard to believe the dancers could catch them. But every time, the dancers would catch them and throw them back into the air again. Sometimes the bricks appeared to be aimed at the dancers head, but others who were considering the victims' safety would push that person out of the way and catch the bricks. The dancers appeared to risk their lives during the performance because they trusted their partners, who stood in an important position to support each other. This trust gave the dancers confidence and passion.

Escaping the stressful society was the easy one, however, creating a new society was the hard one. They tried to create a new society but they started fighting. After throwing bricks at each other, they realized that they were just one people. They began to catch the bricks because they wanted to protect each other. Because of the motivation, they pushed their partners out of the way and put themselves in danger in order to help them. They started with violence but they found they were wrong, so they were willing to be brave and sacrifice themselves to create the new society.

After throwing the bricks across the stage, three dancers took out feathers from a small case. They controlled the feathers with their breath. Sometimes they floated lightly in the air, and sometimes they dropped to the floor. When the feathers dropped, the dancer would try to pick up and control them with a blow of breath again. The feather symbolizes life. Sometimes life is successful, on the other hand, sometimes it fails. You do not need to be upset if you fail. However, you should gather up great courage and determination in order to reinvigorate yourself. As long as you accomplish it, you will somehow become successful just like the feather floating in the air.

The performance was marvelous as it showed the dancer's emotions. They used their bodies to express their feelings through life. Instead of using their mouths, they used their movement to communicate with each other. It was also great to contemplate the value of our lives while watching the performance. I appreciated that I had a chance to attend the performance of the contemporary dance. It was a wonderful memory for me.