

中國信託  
新舞臺藝術節  
CTBC ARTS FESTIVAL

全長約 60 分鐘 (無中場休息) 建議年齡 6 歲以上  
Approx. 60 minutes (No intermission)  
Recommended for audience over 6 of age

主辦單位保留節目異動權  
The program is subject to change

9.5 ⑥ 19:30

9.6 ⑥ 14:30、19:30

9.7 ⑥ 14:30

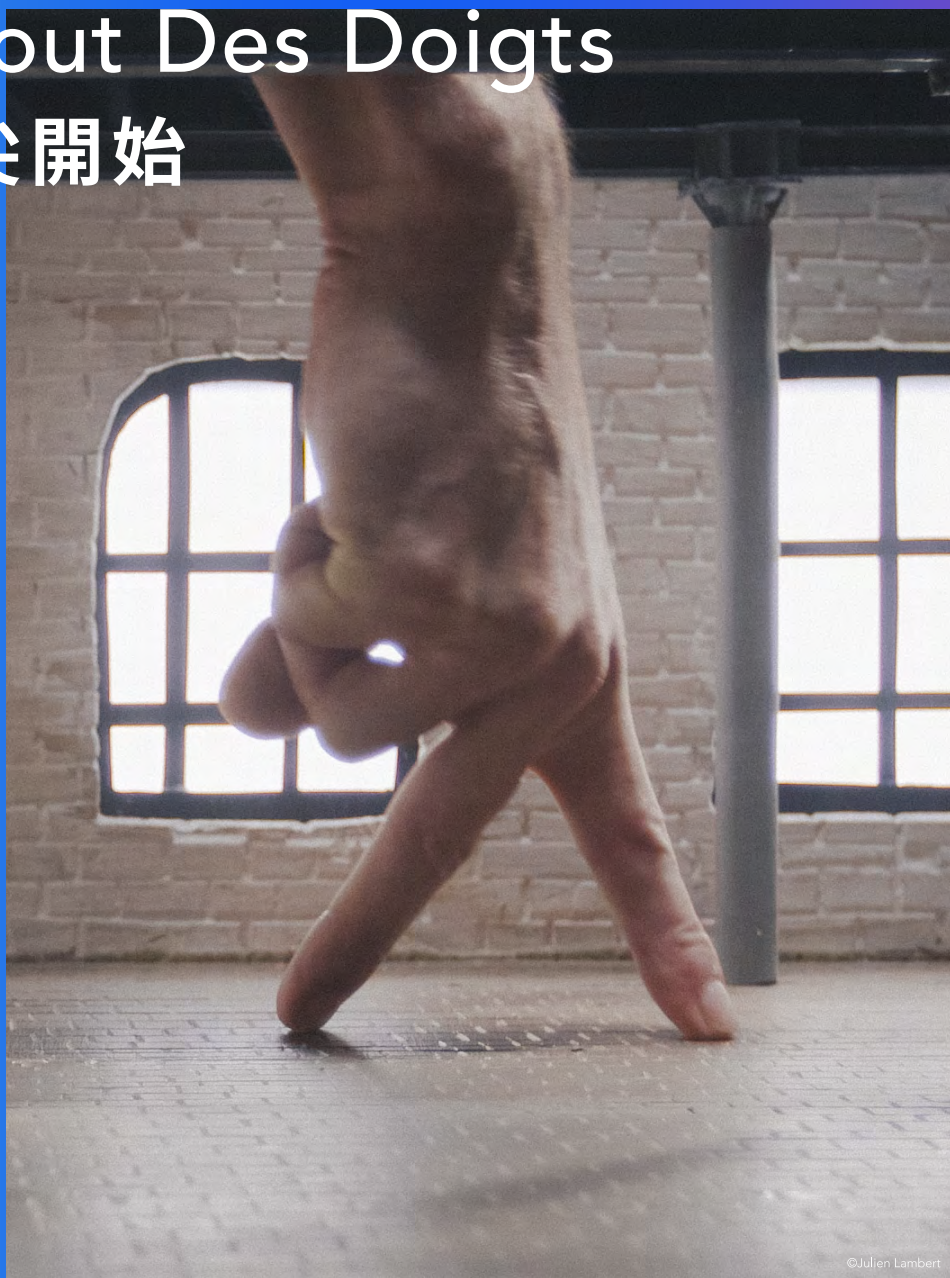
國家兩廳院實驗劇場



# Du Bout Des Doigts

## 從指尖開始

比利時雙手製造舞團  
Made by Hands



©Julien Lambert

# ✦ 節目介紹 INTRODUCTION

出神入化的雙人四手，微型造景中展現絕倫的【小人國】

「芭蕾舞」、「西城故事音樂劇」、「卓別林默劇」等劇場經典，配合即時攝影，是一部適合全齡一同觀賞的電影劇場。

"Their virtuoso hands are filmed live, offering the experience of a Lilliputian ballet with the grandeur of cinema (...). The whole family will enjoy this crazy and original little gem."

—— 里昂藝術論壇 Tribune de Lyon

一齣會讓所有觀眾忍不住舞動手指的獨特舞作。

"The show is irresistible and makes us want to try the finger dancing (...)."

—— 法國進步報 Le Progrès

比利時手勢舞蹈大師格雷戈里·格雷斯尚 (Grégory Grosjean) 與加布里埃拉·伊科諾 (Gabriella Iacono) 於 2020 年共同編創，打造一齣為實驗劇場量身訂製的跨界影像舞蹈作品。兩人四手共舞，結合微型物件與精準的影像構圖，編織出千變萬化的微觀世界。跳脫艱難生澀的舞蹈語彙，以最純粹的劇場魔法與電影鏡頭，創造沉浸感十足的劇場體驗。

攝影機宛如第三位舞者，以多重視角深入捕捉指尖、關節與每一寸手指肌肉的動作，超越肢體張力與喜怒哀樂的細緻表情，隨著場景層層推進，從儀式性舞蹈、古典芭蕾舞、當代舞作到街頭嘻哈，帶領觀眾穿越原始洞穴生活、越戰、後工業時代，甚至跟著指尖登陸月球。這時觀眾赫然發現，原來舞蹈不只是一種藝術形式，更是社會脈動的縮影。

Grégory Grosjean, a finger-dancing master from Belgium, collaborated with his long term dance partner Gabriella Iacono in 2020 to create *DU BOUT DES DOIGTS*, a multidisciplinary piece combining live video and dance for experimental theatre. The two performers use only their hands, weaving gestures with miniature objects and precise visual composition to present a kaleidoscopic world. Moving away from abstruse choreographic vocabulary, *DU BOUT DES DOIGTS* embraces the purest form of theatrical charm and cinematic language to deliver a truly immersive theatre experience.

The camera acts as the third dancer onstage that captures the detailed movements of fingertips, joints, and every inch of the finger muscle from multiple angles, highlighting nuanced expressions beyond mere physical intensity and emotions. As the story proceeds, the scenes shift from ritualistic dance and classical ballet to contemporary dance and street-style hip-hop, eventually bringing the audience back to the primitive cave life, the Vietnam War, the post-industrial age, or even a moon-landing with the fingertips. Throughout the journey, we come to realize that dance is more than an art form, but a miniature reflection of society.

# ★ 精彩看點 HIGHLIGHTS

## ▲ 經典舞蹈 ICONIC CHOREOGRAPHIES

百變雙手詮釋《天鵝湖》四小天鵝俏皮舞步、碧娜·鮑許歷久不衰的《春之祭》、《康乃馨》；重現現代舞大師安娜·泰瑞莎·姬爾美可震驚舞壇之作《FASE》；洛伊·富勒掀起舞蹈革命的《蛇形舞》；甚至以指尖呈現張力十足的HIP HOP街舞對決，展現手指的無限可能。

Two pairs of hands, with their myriad of expressions, vividly reinterpret the playful dance of the Four Little Swans from *Swan Lake*, the timeless masterpieces *The Rite of Spring* and *Nelken* by Pina Bausch, Anne Teresa De Keersmaeker's groundbreaking modern dance piece *FASE* that stunned the dance world, Loie Fuller's revolutionary *Serpentine Dance*, and even an intense street-style hip-hop battle performed with the fingertips, showcasing the infinite possibilities of the hand.

## ▲ 微型世界 A MINIATURE WORLD

12座全手工微型造景打造跨時空場景：史前人類開端、經濟蕭條街頭、世界大戰、嬉皮文化伍德斯托克音樂節、太空冒險、百老匯、後工業時代及紐約街景等，透過舞蹈肢體、即時攝影及影像錯位完美結合。

Twelve handmade miniature sets span different eras and spaces: prehistoric human life, street scenes during the Great Depression, the World Wars, the hippie-spirited Woodstock Music Festival, space adventures, Broadway, the post-industrial age, and the streets of New York. Combining dance movements, filming and live projection, and perspective tricks, *DU BOUT DES DOIGTS* invites the audience on a journey into a world of miniature fantasy.

## ▲ 音樂精選 FEATURED MUSIC

全劇使用20首樂曲，大部分採用與原舞碼（例如《春之祭》）相同之音樂，再現經典舞作內涵、情緒與畫面；也使用歷史大事件的代表曲目，呼應時代氛圍。在這部作品中，音樂與舞蹈、影像緊密交織，共同構築時代畫面與故事節奏。

The twenty musical pieces in *DU BOUT DES DOIGTS* include, for the most part, original scores from the choreographies (such as *The Rite of Spring*) to reenact their iconic scenes, emotions and spirits. The work also features memorable music from the eras of specific historical moments to echo the atmosphere of the times. Here, music not only offers an acoustic backdrop, but also plays an important part in storytelling together with dance and video, creating an immersive theatrical experience for the audience.

# ✦ 大師聊指尖 THE MASTER AND THE FINGERTIPS

## ▲ 您在創作過程中參考了許多跨域經典名作，帶來什麼啟發？ How have references from different artistic disciplines inspired you during the creative process?

舞蹈影像劇場需具備強大的敘事力及情感展現，因此創作時特別借鏡幾位大導演經典作品，例如：查爾斯·卓別林 (Charles Chaplin) 的《大獨裁者》、史丹利·庫柏力克 (Stanley Kubrick) 的《光榮之路》、法蘭西斯·柯波拉 (Francis Coppola) 的《現代啟示錄》、薛尼·波勒 (Sydney Pollack) 的《射馬記》；但相較於「電影」，劇場則多了一分「自由」，這份自由不僅屬於舞台上的藝術家，也屬於每一位觀眾，藝術家可以靈活調度演出，觀眾則能自行決定觀賞角度。

The combination of dance and live video onstage demands powerful storytelling and emotional expressions, so I have looked to film classics by legendary directors, such as *The Great Dictator* by Charles Chaplin, *Paths of Glory* by Stanley Kubrick, *Apocalypse Now* by Francis Ford Coppola, and *They Shoot Horses, Don't They?* by Sydney Pollack. Compared to cinema, however, theatre offers greater "freedom" not only for artists and performers but also every audience member – the freedom in live filming, dancers' different adjustment in each performance, and the audience's choice of viewing angles.

## ▲ 想透過《從指尖開始》向觀眾傳遞何種理念或情感？ What is the message or feeling you want to convey to the audience through *DU BOUT DES DOIGTS*?

《從指尖開始》是一場詩意、令人回味無窮的時光旅行，作品排除了教條式的觀念及文化輸出，呈現經典舞作及歷史事件，我們相信，任何觀眾都能共感，並觸發好奇心，重新探索身體、生活及世間萬物的連結。

*DU BOUT DES DOIGTS* is a poetic journey through time. Rather than being didactic or culturally informative, the piece presents the reflective relationship between iconic choreographies and significant historical moments. Whether or not the audience is familiar with dance or history, it evokes a sense of empathy which invites personal imagination or interpretation of what they see during the performance. Meanwhile, it sparks a curiosity to re-explore the body, life, and one's connection to everything in the universe.

## ▲ 作為演出的關鍵媒介，「手指」如何進行保養與維護？ How do you care for and maintain your "fingers" since they are the key medium of the performance?

絕對避免用手做過分危險的事！此外，為了演出效果，對指甲的形狀及長度格外要求，過長的指甲會影響手指「行走」、「舞蹈」的敏銳度，也會干擾「演戲」的表現。因為即時攝影近距離拍攝，任何細微的動作都在大螢幕上清晰呈現，乾淨的指甲及指緣保養都是我們極度重視的日常。

There are specific requirements for the shape and length of fingernails to ensure an effective performance onstage. Nails that too long reduce the subtle sensibility when fingers "walk" and "dance," and can get in the way of "acting." Additionally, because of the close-up filming and live projection onto a large screen, nails must be clean with dead skin removed. These are necessary parts of daily care and maintenance that artists pay meticulous attention to.



## ▲ 節目製作及演出中最大的挑戰？

### What is the biggest challenge in producing and performing the show?

以「手部」展現經典舞碼的精華是最大的挑戰之一，【濃縮版】必須保有標記性動作、精神、節奏、情緒，最耗時也最考驗心力；第二個大挑戰來自技術整合，舞台上 12 座微型造景不僅是營造沉浸體驗的重要元素，更需要流暢地配合舞者的移動及即時攝影取景。順序反覆嘗試、打掉重練是家常便飯。兩位舞蹈家與即時攝影師為了配合得天衣無縫，從創作之初，就好像三胞胎一樣黏在一起，誇張點說，連觀眾都能感受到舞者與攝影師同步跳動的脈搏。

Using “hands” to choreograph and present the highlights of dance masterpieces is definitely one of the biggest challenges. The “concentrated version” needs to preserve the iconic movements, spirit, rhythm and emotion, so it is certainly time- and energy- consuming. Another challenge comes from technological integration. The twelve miniature sets onstage, essential to creating an immersive experience, have undergone endless adjustments to be in tune with dancers’ movement and live filming. The repetitive process of trial and error and composition becomes our routine, especially for the two dance artists and the live cinematographer, who have worked in close collaboration like triplets since the day one in order to make a perfect, seamless performance. To put it in an exaggerated way, audience can even sense their pulses beating in sync.

## ✦ 表演團隊 COMPANY

雙手製造舞團 (Made by Hands) 由伊科諾與格雷斯尚於 2020 年創立，在創團及編導創團之作《從指尖開始》前，兩位舞蹈藝術家已有超過 10 年以上共創及共舞的經歷。格雷斯尚曾為著名物件及手勢舞蹈影像劇場《吻與淚 (Kiss & Cry)》與《指尖上的幸福人生 (Cold Blood)》的編舞家，並與伊科諾同為上述舞作主要舞者，更和愛馬仕奇幻劇場《飛馬行空 (On the Wings of Hermès)》比利時導演賈柯·凡·多梅爾 (Jaco Van Dormael) 以及舞蹈大師蜜雪兒·安德梅 (Michèle Anne De Mey) 開創手勢舞蹈影像劇場的表演形式，並逐年嘗試跨領域延伸與多面向主題發展。

Co-founded by Gabriella Iacono and Grégory Grosjean in 2020, Made by Hands premiered its first piece, *DU BOUT DES DOIGTS*, in the same year, after the two artists had spent over a decade dancing and creating together. Grégory Grosjean is one of the two choreographers of the world-renowned *Kiss & Cry* and *Cold Blood* – a form of theatre that combines objects, gesture, dance, and video – in which he also performs alongside Iacono. He has worked with the Belgian director Jaco Van Dormael and choreographer Michèle Anne De Mey, who are known for the fantastical *Hermès Art Show On the Wings of Hermès* and many others, and has continuously exploring interdisciplinary practice and diverse topics of performing arts.

# ✦ 創作團隊 CREATIVES

編導 Direction / Choreography	Grégory Grosjean, Gabriella Iacono
場景設計 Set	Grégory Grosjean, Stefano Serra
視覺設計 Image	Julien Lambert
燈光設計 Light	Julien Lambert, Pierre de Wurstemberger
音響設計 Sound	Theo Jegat
影像、燈光、音響編輯 Video, Light, Sound Editing	Denis Strykowski
場景操控 Set Manipulation	Didier Rodot
技術指導 Technical Direction	Didier Rodot, Jean Benoit Ponteville
影像拍攝、剪輯 Video / Editing	Marjorie Cauwel
影像助理 Video Assistant	Alexi Hennecker

## 2025 中國信託新舞臺藝術節 — 動態臨界點

我們活在一個不能停下來的時代。

每天醒來就是奔跑，身體還沒緩過來，腦子已在運轉待辦清單，生活是場沒有終點的接力賽。

一面硬撐著不敢停，一面自問：何時是極限？何處才是臨界點？

2025 新舞臺藝術節帶您探索身體與時間的臨界瞬間：

比利時雙手製造舞團《從指尖開始》在微縮世界裡舞出橫跨世紀的經典時刻；

捷克夜店馬戲團《奔跑者》以巨型跑步機隱喻日復一日的人生舞台，呈現分秒必爭的疾速奔馳；

無獨有偶工作室劇團《海島頌》從古老神獸「鯤」的視角喚醒海島記憶；

楊·馬騰斯《再見狗日子》× 兩廳院秋天藝術節 70 分鐘不間斷跳躍，將體能與意志推向崩潰邊界。

四部作品，從身體出發，也回到時間本身，一同逼近你我必須正面迎擊的 — 動態臨界點。


### 中國信託新舞臺藝術節

自 2015 年起舉辦。每年攜手跨界創新的國際節目、深具潛力的臺灣團隊，打造虛實交融、與時俱進的「新舞臺」；更透過舉辦公益場，邀請偏鄉學生和大眾親近當代藝術。

主辦單位： 中國信託文教基金會

演出單位：比利時雙手製造舞團

指定住宿： 小鹿文娛  
FAWN GROUP INC.

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填寫問卷



新舞臺藝術節官網

