

## 製作團隊

製作人 | 陳品伊 總策劃暨導演 | 鄭淑麗 藝術總監暨編劇 | 東冬·侯溫  
原創歌曲暨歌者 | 陳珊珊 編舞暨 Hagay 舞者 | 絲釋民 女獵人舞者 | 蘇桑苓、李珮慈  
樂器演奏暨舞者群 | 簡家恩、潘妤婕、林裕城 雷射設計 | 張方禹 舞台設計 | 鄭先喻  
服裝設計 | 陳劭彥 音樂製作 | 張幼欣、鄭各均 錄音混音 | 劉詩偉 古調主唱 | 謝郁雯  
執行製作 | 謝忻或、翁程軒、簡家恩、黃偉倫 節目單設計 | 鄭致廷 網站設計 | 許賢威  
技術整合暨舞台監督 | 熱藝有限公司 (徐堅桓) 舞台工程 | 華燦科技、撼動專業演出工程有限公司

## Production Crew

**Producer** | Ping Yi Chen  
**Chief Planner/Director** | Shu Lea Cheang  
**Artistic Director** | Dondon Hounwn  
**Original Songs / Vocal** | Shan Shan Chen  
**Choreographer / Hagay Dancer** | Shih Min Szu  
**Woman Hunter Dancer** | Bowtung Yuji, Pei Tzu Li  
**Dancer** | Pilaw Uraw, Dremedreman · Ljaculjingijjing, Kiyu Pahauran  
**Laser** | aka\_chang  
**Stage Design** | Hsien Yu Cheng  
**Costume Design** | Shao Yen Chen  
**Music Producer** | Sayun Chang, Ko Chun Cheng  
**Audio Engineer** | Shih Wei Liu  
**Tribal Song Vocal** | Tumun Buru  
**Executive Production** | Hsin Yu Hsieh, Cheng Hsuan Weng, Pilaw Uraw, Wei Lun Huang  
**Playbill Design** | Jhjh Ting Jheng  
**Web Design** | Kelvin Hoi  
**Technical Coordinator / Stage Manager** | Heat Art Ltd. (Chien Huan Hsu)  
**Stage Engineering** | Hua Shuo Technology, Handong Production Group

指導單位 | 文化部  
製作單位 | 兒路創作藝術工寮  
場地協力 | 臺北表演藝術中心  
多媒體設備贊助 | 洪建全基金會、台灣松下電器、奧圖碼股份有限公司

**Supervisor** | Ministry of Culture Taiwan  
**Production** | Elug Art Corner  
**Venue Support** | Taipei Performing Arts Center  
**Supporting Partner** | Hong Foundation, Panasonic Taiwan, Optoma Corporation



hagaydreaming.net

# 遊以亦夢

## HAGAY DREAMING

a vision of non-binary, indigenous techno culture

2023 劇場版階段性呈現  
Theater Edition First Stage Presentation

臺北試演場  
Taipei Backstage Pool

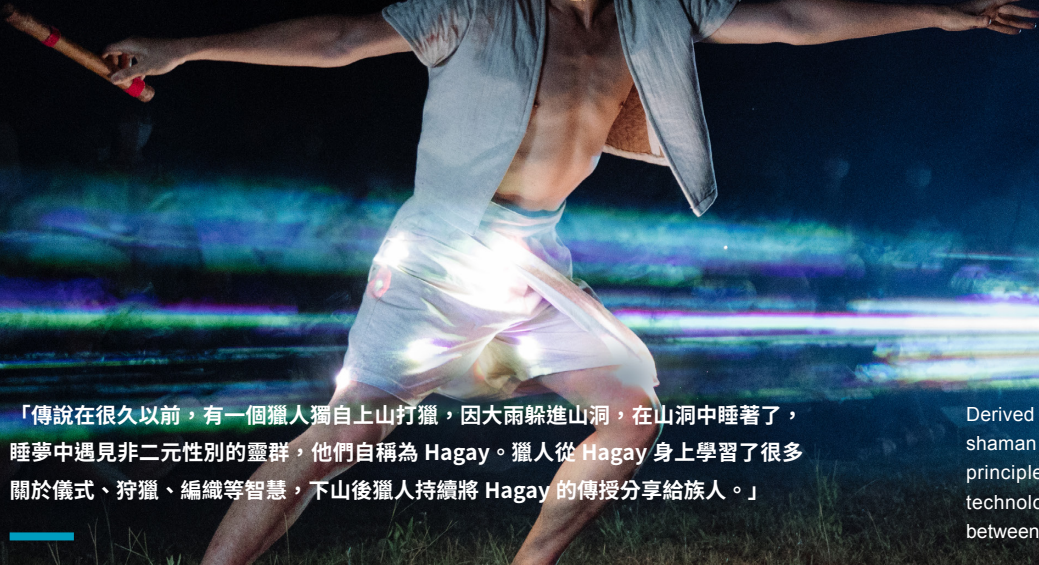
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洪建全基金會 HONG FOUNDATION

Panasonic





「傳說在很久以前，有一個獵人獨自上山打獵，因大雨躲進山洞，在山洞中睡著了，睡夢中遇見非二元性別的靈群，他們自稱為 Hagay。獵人從 Hagay 身上學習了很多關於儀式、狩獵、編織等智慧，下山後獵人持續將 Hagay 的傳授分享給族人。」

源自於東冬·侯溫，太魯閣族巫醫與藝術家，臆造的傳說：《遊林驚夢：巧遇 Hagay》以實踐科技薩滿主義 (Technoshamanism) 與 Gaya (宇宙的法則) 為準則，研究性別在原始狀態中的自然多元流動，嘗試在傳統擁護者與勇於挑戰的年輕族群之間找回原初的 Gaya 概念，引領出一個科技導航劇場作品。

自 2020 年起，《遊林驚夢：巧遇 Hagay》歷經從郊外自然環境，延伸至城市與展覽空間等不同版本的詮釋。2023 年，我們啟動劇場版的正式發展。這次第一階段呈現，導演鄭淑麗與藝術總監東冬·侯溫攜手改編了原始文本，專注於更新舞蹈編排、音樂風格與服裝設計，同時加入即時動態捕捉、影像處理等舞台設計，以科技詮釋多元性別的錯綜複雜。雷射設計上亦更加精湛，藉由光束形塑出森林中的大雨滂沱，以及編織與狩獵的知識傳遞。

雷射穿過 dowriq 菱形圖騰，散發出強烈光譜，召喚出看顧之紋凝視族人，引領我們漫步山林、吟誦歌唱、雨中做夢、編織傳授、笛聲狩獵、性別互換、幻想與舞動。當靈界使者從紅色雷射路徑的盡頭出現，我們暫停，期待《遊林驚夢：巧遇 Hagay》劇場版在 2024 年至 2025 年間的完整版呈現。屆時，我們將渡過靈橋，進入靈界，感受 Sapuh (藥)、Emsapuh (正被治療)、Smapuh (運轉醫療力量)、Dgiyaq (山林)、Mkduyung (溪流的家庭)、Dowmung (銅門部落)、Yayung (溪流)、Phpah (綻放的花朵)、Qhuni (樹木)，讓《遊林驚夢：巧遇 Hagay》以科技奇幻劇場綻放新生。

“The legend has it that long ago, a hunter went hunting in the mountains. A sudden downpour led the hunter to seek shelter in a cave. In a dream state, the hunter encountered a group of gender fluid spirit beings who called themselves Hagay. Hagay transmitted the knowledge of rituals, hunting and weaving to the hunter. The hunter returned to the tribe and continued sharing Hagay’s knowledge.”

Derived from a fabricated legend recounted by Dondon Hounwn, an artist and a practicing shaman of Truku tribe, HAGAY DREAMING explores technoshamanism and Gaya cosmoprinciples while returning to the multiplicities of genders in primeval states. As a digital technology guided theater work, HAGAY DREAMING attempts to negotiate the conflicts between tribal tradition keepers and the defiant young generations of current days.

Since 2020, HAGAY DREAMING has been staged as an ongoing work-in-development - showing as a lab experiment, a distributed play at Truku tribe’s natural environment and extended into durational multifaceted presentation at the electronic festival and museum space. In 2023, we launched the development of a theater version led by visionary direction of Shu Lea Cheang and artistic dedication of Dondon Hounwn. In this first stage presentation of HAGAY DREAMING theater version, a revised stage play along with renewed choreography, music composition, and costume design are further enhanced with updated applications in motion capture and image processing. Further development in intricate laser programming converts the pouring rain, the transfer of knowledge in knitting and hunting into dazzling projections of laser beams.

The tribal totem “dowriq” with the spectra of laser light beaming through summons the ancestral spirits to watch over us, guiding us forest walking, chanting singing, raining dreaming, weaving imparting, hunting fluting, gender hacking, envisioning and enacting. We pause the act as the spiritual messenger emerges from the far end of the red laser pathway, leaving the audience to anticipate the spiritual other-world to come in the full length theater version scheduled for 2024 to 2025. Sapuh (medicine), Emsapuh (being healed), Smapuh (embodying the medical power), Dgiyaq (mountains and forests), Mkduyung (family of streams), Dowmung (the Dowmung tribe), Yayung (stream), Phpah (blossoming flower), Qhuni (trees), HAGAY DREAMING is realized as a techno-fantasia guided theater of revival.