



稻草人現代舞蹈團 Scarecrow Contemporary Dance Company

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稻草人現代舞蹈團由美國伊利諾大學舞蹈藝術碩士羅文瑾，主導舞團創作及表演風格，以表現當代潮流及人文思想為主題的現代舞創作表演為發展目標，集合優秀的舞蹈工作者，共同致力於南部現代舞蹈藝術的開創及推廣，進而提升拓展南部現代舞的創作風格及演出型態。

Choreographer LUO Wen-jinn became the artistic director of Scarecrow Contemporary Dance Company (SCDC) in 1998. In 2007, *Shadow of Andersen's Illusion* was the only dance production to receive The 2007-2008 Pursuit of Excellence in the Performing Arts Project Grants. SCDC was invited to perform in Beijing, Almada, France, and New York City. In 2011, *The Keyman* was selected to perform at 2011 Festival d'Avignon Off in France.



《單·身》，陳長志攝（2012）| Singular
Photo by CHEN, Chang-Chih



《足in·台南運河》，柯念瑛攝（2012）| Stepping IN · Tainan Canal Photo by KO, Nien-Pu



《單·身》，劉人豪攝（2012）| Singular Photo by Frederick LIU



《單·身》，劉人豪攝（2012）| Singular Photo by Frederick LIU



《單·身》，陳長志攝（2012）| Singular Photo by CHEN, Chang-Chih

單·身 (2012)

《單·身》呈現一位無法死亡的人物「時間過客」，享有永恆的生命與時間，卻被迫一再經驗人類彼此相聚又再分離，排斥、隔離的終極孤獨感受。

Singular (2012)

Singular portrays a cursed man Time Wanderer who has the immortal life preventing him from each death he encounters. Therefore, he has to constantly experience the pain and sorrow of his beloved ones' death, and has to sense the ultimate solitude and loneliness through out his immortal life.



《The Keyman·雙重》，劉人豪攝（2012）
| The Keyman · Double Photo by Frederick LIU

《單·身Singular》以跨越時空、解構後再重構的舞蹈劇場形式，圍繞在孤獨的詮釋上，發揮了有別於以往的表演型態，可以稱得上是稻草人本年度最有張力的製作。—國藝會表演藝術評論台

Singular uses dance theater form to cross over time and space, deconstruct and re-construct the topic of solitude which makes its performing style very different from the works before. It is the most powerful production of the year for Scarecrow Contemporary Dance Company!
— Performing Arts Review (pareviews.ncafr.org.tw), Taiwan

臺南稻草人舞團作品《鑰匙·人》，是臺灣少數舞蹈劇場風格中另人眼睛一亮的作品…。全劇雖無口白，但戲劇結構嚴謹，動作切入主題；虛實之間交織出一場內心爭戰、肢體饗宴！
—PAR表演藝術

Dazzling and fresh! Although there was no dialogue throughout the entire performance, the theatrical structure was well-knit and cut right into the theme. The interweaved struggle between illusion and reality was neatly played out with body movements.
— Performing Arts Review, Taiwan