

# 雞屎藤

## 新民族舞團

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#### Fevervine Taiwanese Dancers

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雞屎藤的創作核心在於以在地風作為創作養分，創造出具有臺灣文化特性的肢體，不追求精準的身體角度，卻能在舞蹈中呈現生活，在舞蹈中涵納文化厚度。臺灣民族舞所指涉之「民族」意涵正是我們生活的當下，同時亦擅於運用當代電子音樂及現代劇場概念，創作出具新意之作品。

The core of Fevervine's works is to explore 'the Taiwanese dancer's body', which is cultivated from the Taiwanese environment and cultures. To reflect our daily lives and to represent the essence of Taiwanese culture is the main aim of Fevervine Taiwanese Dancers. It is also the first to incorporate electronic music and contemporary theatre with folk dance.



《昭和摩登》，黃昭倫攝（2013） | Showa Modern Photo by HUANG, Jhao-Lun



《昭和摩登》，黃昭倫攝（2013）  
| Showa Modern Photo by HUANG, Jhao-Lun



《府城小封神》，黃昭倫攝（2012） | Tainan Investiture of Gods: Lands, Gods and Crops

#### 府城小封神 (2012)

取材自臺南文士許丙丁發表於日治時期的小說《小封神》，將十米高的建醮藝閣台搭建於室內演藝空間，呈現臺南的廟宇、民俗與鄉野傳說。

#### Tainan Investiture of Gods: Lands, Gods and Crops (2012)

Tainan Investiture of Gods: Lands, Gods and Crops derived from a novel, *Little Investitures of Gods*, which was written by a Tainan writer - HSU, Bin-ding in the Japanese colonial time. A 10-metre high ceremonial arch was built on stage. This work attempts to portray the temples, religious folklores and people's life in Tainan.



《府城小封神—風和日暖廟埕走演》，黃昭倫攝（2013）  
| Tainan Investiture of Gods: Lands, Gods and Crops—Temples' Tour Photo by HUANG, Jhao-Lun



《昭和摩登》，黃昭倫攝（2013） | Showa Modern Photo by HUANG, Jhao-Lun

這舞蹈充滿了港畔橫波動盪愛如潮水醉花燒融之變...使戲院這座鍍金的聖殿侷促不安。

—鯨向海，現代詩人

The dance filled the theatre like the flapping waves caressing the harbour, like passion washing over a lover, like a tingling that pinches and burns ...The theatre seemed at a loss, fidgeting and squirming around me. - JING, Siang-Hai, Poet

舞者們用舞蹈、肢體演繹出我所看的故事與情緒，沒有台詞不必言語，我們都看懂了，也動容了！這是最不簡單的演出，最困難的表演。

—觀眾Moie Yang

The dancers well interpret the story and emotions through their delicate movements without using any dialogues. However, we all fully understand it and felt touching. It was not an easy and also the most difficult performance. - Audience Moie Yang