

交會・凝練・共享 —

藝術家 Dam Van Huynh 於臺南浣莎的駐村回顧

Intersection · Distillation · Shared—Post-Residency Review of Dam Van Huynh at Wan Sha, Tainan.

文 | 黃煒丹 Dam Van Huynh



Photo credit/ Thuan Lam Hieu

此次造訪臺南的緣由

A brief introduction to the reason for your visit to Tainan.

我是一位常駐英國的舞者與編舞家，也是位於東倫敦的獨立慈善機構 Centre 151 的總監。該機構致力於推廣文化、藝術與社區共融，同時也是我的舞團所在之處。我長年與臺灣藝術家謝杰樺以及常駐印度／英國的藝術家 Vanessa Maria Mirza 合作，最具代表性的合作之一是共同支持位於印度加爾各答、每兩年舉辦一次的當代舞蹈節——Dance Bridges Festival 的發展。

在這段長期的合作與友誼延續下，謝杰樺聯繫我，表示他希望建立臺灣與英國之間的文化橋樑。這也促成了浣

莎藝術展演中心與 Centre 151 之間的新合作，並開啟了國際駐村交流的機會。因此，我此次造訪臺南，是為了作為浣莎的首位駐村藝術家，正式啟動這項全新的合作計畫。

I am a UK based dancer/choreographer and I am the director of Centre 151 – an East London independent charity, promoting culture, arts and community inclusion - where my dance company is based. I have been working for many years alongside Taiwanese artist Jeff Hsieh and India/UK based artist Vanessa Maria Mirza, most notably supporting the development of Dance Bridges Festival, a biennial contemporary dance festival based in Kolkata – India.

Following this long-term partnership and friendship between us, Jeff Hsieh contacted me expressing his wish to develop a cultural bridge between Taiwan and the UK. This led to the launch of a new collaboration between Wan Sha Performing Arts Center and Centre 151, offering

the opportunity for an international residency exchange. My trip to Tainan is therefore a way to initiate this new partnership as the first resident artist at Wan Sha.



右至左 | 藝術家謝杰樺、浣莎陳老師、藝術家張惠笙與其女、藝術家群：Dam Van Huynh、Nigel Brown、吳岱晏、蕭揚玲、陳立凱；與前排台南應用科技大學舞蹈系七位舞者：巫謹鳳、陳宣米、許綵庭、許鈺宜、張苡馨、陳芷妍、王詠安。

「透過卸下外在壓力，駐村帶來一種自由感，使藝術家能發展出在熟悉環境中可能不會嘗試的新想法與技術。」

“By removing external pressures, a residency cultivates a sense of freedom, enabling artists to develop new ideas and techniques they may not have considered in their usual settings.”

藝術家駐村最主要的優點之一，是它提供了專注創作的時間與空間，使藝術家能遠離日常生活的干擾。這樣的環境讓人得以深入探索與實驗，鼓勵藝術家突破慣有的界限。透過卸下外在壓力，駐村帶來一種自由感，使藝術家能發展出在熟悉環境中可能不會嘗試的新想法與技術。

藝術家駐村也是寶貴的創意反思機會，還提供了一個專注的空間，使想法與觀念能夠在無須承擔製作演出的壓力下被自由表達。這段創意發酵的時期培養了更成熟的思考、更廣泛的可能性、想像力的凝練，以及面對內在情感與其在物質世界中的表達，兩者交會處之間的深層對話。

我認為在駐村期間建立人際連結極為重要。藝術家往往會與同行、導師或在地社群互動，促成合作與交流，進而帶來新的觀點與靈感。與其他正在進行創作旅程的人互相交流，能提供支持並激發嶄新的創作方式。

在這次駐村中，我有幸認識來自不同領域的傑出藝術家。與他們的交流——無論是喝咖啡的閒談，或是共進晚餐——都讓我感受到歸屬感，也立即與在地藝術環境建立了連結，透過與人們的互動，更感受到臺南深厚的歷史底蘊。

駐村所在地也深深影響了我，尤其是在浣莎，其獨特的背景從最初的音樂沙龍到如今的多元藝術創作空間，都激發了我許多富有啟發性且新穎的靈感。身處新環境——無論是繁忙的城市、寧靜的鄉間或更為僻靜的空間——都可能引領不同的主題探索。這次在臺南的轉換更是激起了我的想像。我特別被臺南豐富的歷史所感動，也深深連結於這座城市平靜而從容的節奏，尤其是當我的研究核心圍繞「和平」這一概念時。其動態歷史與現代

化在當代社會的和諧共存，深刻地影響了我與我的創作。藉由在支持性的環境中培育創造力，如同我在浣莎的駐村經驗就得以讓藝術家在創作實踐上成長並持續深化。

One of the primary advantages of an artist residency is the dedicated time and space it provides for an artist to focus on their work without the distractions of daily life. This environment allows for deep exploration and experimentation, encouraging artists to push beyond their usual boundaries. By removing external pressures, a residency cultivates a sense of freedom, enabling artists to develop new ideas and techniques they may not have considered in their usual settings.

Artist residencies are invaluable opportunities for creative reflection and focused spaces where thoughts and ideas can be expressed without the pressure to produce a show. This period of creative fermentation fosters maturity in thinking, a vast range of directions, the distillation of imagination, and a confrontation with the intersection of inner feelings and expression in the physical world.

I believe networking opportunities are crucial in a residency context. Artists often find themselves among peers,

mentors, and local communities, fostering collaborations and exchanges that can lead to new perspectives and ideas. Engaging with others on a similar creative journey can provide support and inspire innovative approaches.

During my residency, I had the privilege of meeting extraordinary artists across different practices. My encounters—chats over coffee and shared dinners—gave me a sense of belonging and an immediate connection to the local arts landscape, as well as a spiritual link to the rich history of Tainan through my interactions with its people.

The setting of my residency, especially within the context of Wan Sha, which has a dynamic history from its initial inception as a music salon to its current multi-arts practice space, has inspired stimulating and fresh ideas. Being in a new environment—whether bustling city, serene countryside, or isolated retreat—can lead to different thematic explorations. This change of scenery in Tainan for me sparked my imagination. I was particularly inspired by the rich history of Tainan and felt a deep connection to the calming rhythm of the city, especially since my research focused on the concept of "peace." The balance

between a dynamic historical past and modernisation, harmoniously coexisting in contemporary times, left a strong impression on me and my work. By nurturing creativity in a supportive environment, residencies like the one I experienced at Wan Sha can empower artists to evolve and thrive in their practice.

「我甚至覺得，如果我在臺南佇立夠久，最終就能遇見整個世界。」*"I felt that if I stood still in Tainan long enough, I would eventually encounter the world."*

在我於臺南駐村期間，我發現自己沉浸在一個多層次且文化豐富的空間中，而這深深影響了我的創作。這座充滿活力的城市展現出歷史與現代的多重面貌，既令人興奮又富含洞見。漫步在街道上，我被舊時遺跡所吸引，古老的廟宇與殖民建築、當代建築並存。這種新舊並置不僅是視覺上的體驗，更彷彿是有生命的，彷彿過去正與現在對話，邀請我去探索藝術中傳統與演變之間的對話。

穿梭在臺南狹窄的巷弄與隱秘的小路之間，對我而言彷彿成了藝術旅程中探索的完美隱喻。每一個轉角都呈現出意想不到的景象、聲音與體驗，猶如映照出創作過程中不時出現的驚喜。這些充滿故事與個性的細小路徑，激勵我在創作中更加勇於擁抱未知。

臺南人們的善良與慷慨，為這段探索增添了溫度。每一次互動，從與在地人的日常閒聊到與其他藝術家的深度交流，都豐富了我對文化風景的理解。我甚至覺得，如果我在臺南佇立夠久，最終就能遇見整個世界。那些曾經合作過的朋友與舊識，彷彿帶著魔法般在我駐村期間一一現身——一次意外又美好的重逢。

我參觀的博物館宛如靈感寶庫，呈現出一個重視多元藝術形式互動的思想流動社群。沉浸於台灣傳統音樂、視覺藝術與當代裝置之中，讓我重新燃起探索的熱情，感受到澎湃的創作能量。每位藝術家獨特的視角都為我帶來全新的創作觀點，促使我再次思考自己的方法與想探討的主題。

在臺南，我感受到在浣莎的駐村不僅是一個得以發展新理念、反思創作思維的機會，更是一段深具轉化力量的經驗，重塑了我對文化與創意的理解。這座城市豐富的歷史與充滿活力的當代交織成一個孕育創新的環境，這無疑會建立起影響我未來藝術嘗試的連結。我的臺南時光強調了在創作中同時擁抱過去與當下的重要性，提醒我每一段藝術旅程既是探索，也是創造。

During my residency in Tainan, I found myself immersed in a multi-layered space of cultural richness that significantly influenced my work. This vibrant city revealed

layers of history and modernity that are both exhilarating and insightful. Walking through its streets, I was captivated by the remnants of the past, with ancient temples and colonial architecture coexisting alongside contemporary structures. This duality between old and new was not just a visual experience, it felt alive, almost as if the past was conversing with the present, inviting me to explore the dialogue between tradition and evolution in art.

Wandering through the narrow alleys and hidden roads of Tainan felt like a perfect metaphor for discovery in my artistic journey. Each turn revealed unexpected sights, sounds, and experiences, mirroring the surprises that come with creativity. These small paths, rich with stories and character, inspired me to embrace uncertainty in my work.

The kindness and generosity of the people in Tainan added warmth to this exploration. Every interaction, from casual conversations with locals to deeper exchanges with fellow artists, enriched my understanding of the cultural landscape. I felt that if I stood still in Tainan long enough, I would eventually encounter the world. Friends and former collaborators from past times seemed to appear magically

during my stay—an unexpected and beautiful reunion.

The museums I visited were treasure troves of inspiration, showcasing a dynamic community of thinkers who value the interplay of various art forms. Engaging with traditional Taiwanese music, visual arts, and contemporary installations filled me with a surge of creative energy that reignited my passion for exploration. Each artist's unique perspective offered new viewpoints on artmaking, pushing me to reconsider my methods and the themes I wished to explore.

In Tainan, I felt that my residency at Wan Sha was not only an opportunity to develop new ideas and reflect on my creative thoughts but also a transformative experience that reshaped my understanding of culture and creativity. The city's rich history and vibrant present intertwined to create an environment for innovation, fostering connections that will undoubtedly resonate in my future artistic endeavours. My time in Tainan underscored the importance of embracing both the past and the present in my own practice, reminding me that every artistic journey is as much about exploration as it is about creation.

「回望這次與所有藝術家的跨領域合作，我深刻感受到匯聚來自不同藝術、聲音與實踐傳統的創作者，使『和平』的主題以創造群體經驗的方式被放大，形成表演者與觀者之間即時的共鳴。」

"In retrospect of the cross-collaboration between all the artists, I felt the integration of artists from different traditions of art, sound and practices created a collective human experience that enhanced the theme of "peace", forming an immediate connectivity between the performers and those observing the installation."

《和平海報》受羅伯特 勞森伯格（Robert Rauschenberg）探討社會團結與和平的作品啟發。這件正在發展中的行為裝置跨越了藝術形式的邊界，以當代舞蹈與視覺藝術交織出思想的紋理。作品核心是邀請觀者對「和平」一詞的沉思——不帶指令、不設目標，也沒有議程，而是引領觀者進行冥想，探問這個詞在個人與集體層面上所喚起的感受。

作品強調意涵的雙重性，大型素材——如降落傘——成為深層象徵性的隱喻。降落傘既可體現外來入侵的焦慮，也可象徵希望與援助的到來。群體共同以急迫的節奏操控、引導並推動著材料，努力使其在空間中保持飄浮，讓物件轉化為包圍周遭環境的核心主角，透過材料反覆的來回流動，以確保它始終不落地。每一次的移動與流動都引領觀者進入更深層的冥想狀態。

材料在空間中的構築本身即需要集體協作，使創作行為轉化為共享的旅程。因此，《和平海報》不僅是一件行為裝置，更是一場鮮活的對話，邀請人們在行動與共享經驗中反思「和平」的複雜性。

作品最初在我所屬團隊的基地 Centre 151 展開，由我團隊中的七位舞蹈藝術家開始共同進行概念發展、脈絡調查、概念圖建構以及動作研究，以奠定整體主題。隨後，作為 2025 年勞森伯格駐村獎助金的獲選者，我有幸前往美國佛羅里達 Captiva Island 駐村五週——那是勞森伯格生命最後三十年創作之地。在駐村期間，我更深入調查了時間與聲響的元素，探索觀者如何在長時間的體驗中感受作品。此作品以「持續事件」為概念，整個過程持續三到五小時，讓觀者能自由進出、釋放思緒，在無指引的情況下思考「和平」。

作為一件大型行為裝置，它包含多個需要深入研究的層面與細節，包括主題與脈絡的清晰度，以及同時潛在的觀眾體驗。在渥莎的駐村期間，我獲得渥莎團隊極大的支持，這段寶貴的時間使我得以探索行為裝置作品於此前未曾測試過的重要元素。作為整體裝置的一部分，作品設計了「邀請性」的即興回應環節，來自不同藝術領域的客座藝術家受邀進入空間，以自身的方式回應主題。本次駐村參與研發的客座藝術家包括聲音藝術家張惠笙老師、Nigel Brown 老師、聲樂家吳

岱晏老師、琵琶演奏家陳立凱老師與臺灣豫劇團的蕭揚玲老師。再加上來自臺南應用科技大學的七位舞者——巫謹鳳、陳宣米、許綵庭、許鈺宜、張苡馨、陳芷妍、王詠安——使這次的發展過程帶來深具啟發性的體驗，讓觀者在一小時的裝置中得以沉思並反思主題。回望這次與所有藝術家的跨領域合作，我深刻感受到匯聚來自不同藝術、聲音與實踐傳統的創作者，使「和平」的主題以創造群體經驗的方式被放大，形成表演者與觀者之間即時的共鳴。



客座藝術家群：聲音藝術家張惠笙老師、Nigel Brown 老師、聲樂家吳岱晏老師、琵琶演奏家陳立凱老師、臺灣豫劇團的蕭揚玲老師與 Dam 於分享會前的初次見面。



非正式公開分享會現場



非正式公開分享會現場

展望未來，我們預計於 2026 年在英國首演此行為裝置，並將與知名英國設計師與視覺藝術家 Es Devlin (CBE) 合作。她擅長以光線與投影影像映射在動態雕塑上，並跨足多種媒材創作。

Poster For Peace is inspired by Robert Rauschenberg's work exploring social unity and peace. This work-in-development emerges as a performative installation that transcends the boundaries of disciplines, weaving together contemporary dance and visual arts into a fabric of thoughts. At its core, this piece invites contemplation on the word "peace", devoid fluid of directive, objective, or agenda. It beckons viewers to engage in an act of meditation on what this term evokes personally and collectively.

Emphasizing the duality of meaning, oversized materials—like a parachute—serve as a poignant metaphor. A parachute can embody

the anxiety of foreign intrusion or, conversely, symbolize the hope and assistance that may arrive. A collective act by a community of people endeavours to manipulate, navigate and manoeuvre with urgency the material to keep it afloat throughout the space transforming the object into the central protagonist that envelops the surroundings, ensuring it never touches the floor through a fluid and continual flow of the material back and forth. Every motion and every flow bring the viewer towards a deeper inner state of meditation.

The very construction of this material within the space necessitates communal collaboration, transforming the act of creation into a shared journey. In this way, *Poster For Peace* becomes not just a performative installation, but a living dialogue, inviting us to reflect on the complexities of peace through movement and shared experience.

The work was initially developed at my company home base Centre 151. My company of 7 dance artists began the initial concept development, investigating context, mapping ideas and thoughts and diving into movement research to underpin the overall theme. Consequently, as a

Rauschenberg Residency Fellow 2025, I was fortunate to be invited to spend 5 weeks in residency on Captiva Island in Florida (USA), which was the home for Rauschenberg's work for the last 30 years of his life. At the residency, I further investigated the component of time and sonic element, examining how a viewer may experience the work over a duration. The piece is conceived as a durational incident, a happening that unfolds across a 3-5 hour stretch, allowing the viewers to release a stream of thoughts and to flow in and out of the space as they ponder the word "peace" free of directive.

As a large-scale performative installation, there are many aspects and components that require in-depth research, exploring clarity of theme and context but equally potential audience experience. For my time as a resident artist at Wan Sha, I had the privilege to have the amazing support from all their team. This invaluable time allowed me to explore a vital element for the performative installation that had not yet been tested. As part of the installation experience, the work is conceived to have an invitational component whereby guest artists from different practices and genres are invited into the space to respond to the theme and provocation. Guest artists supporting

the research and development as part of this residency included: sound artists 張惠笙 and Nigel Brown, 吳岱晏, 陳立凱, 蕭揚玲. Along with seven dancers from Tainan University of Applied Science and Technology - 巫謹鳳, 陳宣米, 許綵庭, 許鈞宜, 張苡馨, 陳芷妍 and 王詠安, the work development revealed a thought-provoking experience allowing the viewers space to meditate and reflect on the theme during the hour-long installation. In retrospect of the cross-collaboration between all the artists, I felt the integration of artists from different traditions of art, sound and practices created a collective human experience that enhanced the theme of “peace”, forming an immediate connectivity between the performers and those observing the installation.

Going forward, we are planning to premiere the performative installation in the UK in 2026 in collaboration with renown British designer/visual artist Es Devlin (CBE) who works in a range of media, often mapping light and projected film onto kinetic sculptural forms.

最後，是兩週駐村結束後，編輯因好奇而對藝術家提出的疑問：若「宇宙」是一個人，此刻你最想對祂說什麼？

Finally, if the “universe” were a person, what would you like to say to them at this moment?

如果宇宙是一個人，我會邀請祂到我家，與我的朋友們一起享用一頓簡單而安靜的晚餐。有時候，能放下世界的重量、彼此相聚、在回到生活中的種種挑戰之前先共享一頓家常菜，實在是一件美好的事。那是一個讓人呼吸、反思、歡笑、分享彼此故事的片刻。這樣的時光，總能讓肩上的負擔變得更輕、更容易承受。

If the universe were a person, I would invite it over to my home for a simple, quiet dinner with my friends. Sometimes, it feels wonderful to put down the weight of the world, gather together, and enjoy a home-cooked meal before we return to facing the many challenges in our lives. It's a moment to breathe, reflect, laugh, and share our stories with one another. Somehow, this makes the load feel a bit lighter and more manageable.

駐村藝術家 |

Dam Van Huynh 黃煒丹

出生於越南南部的 Dam Van Huynh 是一位英國舞者及編舞家。作為一名戰後逃離家鄉的兒童難民，他與家人在美國定居並於當地成長。2008 年，他成立了自己的團隊 Van Huynh Company。2016 年，他被任命為 Centre 151 的藝術總監，這是一座位於東倫敦核心、以文化、藝術與社區為中心的場館。他的創作持續嘗試將越南文化底蘊與西方影響中最具力量與革命性的元素加以融合。在他最新的巡演作品中，他重新定義了自身故事的主體性，直面社會中的不平等。他畢業於波士頓音樂學院（The Boston Conservatory at Berklee），並曾與多個舞團與編舞家合作，包括 Nevada Ballet、Merce Cunningham、葡萄牙 Companhia de Dança Contemporânea、Richard Alston 以及 Phoenix Dance Theatre。作為一名屢獲殊榮的編舞家，他的作品於國際演出，並受墨西哥國家舞蹈團（CEPRODAC）、香港 Unlock Dancing Plaza、大英博物館、墨西哥 Fóramen M. Ballet 等機構委託創作。

自 2009 年起，Dam 與作曲家、聲樂家、行為藝術家 Elaine Mitchener 建立了深厚的藝術連結。他們透過聲音與身體的結合，持續拓展表演的可能性。其合作作品曾於 Barbican、Southbank Centre、ICA、Wellcome Collection、Ruhrtriennale、Radialsystem、Donaueschinger Musiktage、MaerzMusik、Hellerau、Berliner Festspiele、Korzo Theater、Ultima Festival、Spill Festival 等地演出。多年間，Dam 亦與眾多傑出的音樂家、聲音藝術家與作曲家合作。

他是美國勞森伯格駐村獎助金獲選藝術家，曾任香港演藝學院（HKAPA）駐校藝術家（2010–12）、Dance United 駐團藝術家（2012–14）、香港演藝學院現代舞系主任（2019–23），以及印度加爾各答 Dance Bridges Festival 副藝術總監（2016–24）。

舞團簡介 |

Van Huynh Company

Van Huynh Company 成立於 2008 年，作為支持 Dam Van Huynh 創作與合作的核心基地。位於倫敦東區 Hackney 的它同時也是 Centre 151 的創意驅動力量，推動藝術、文化與社區共融。團隊的工作方法結合多樣的表演實踐，從聲音、聲音藝術與行為藝術中汲取靈感，使公司能持續提出關於「生而為人」的本質問題。其製作的作品類型及範圍多元，倡議一個更具包容性的當代舞蹈社群，並不斷推展當代舞蹈的邊界。作品已巡演至歐洲、東亞、墨西哥、印度與衣索比亞。每一場演出都是獨一無二的，且能探索全新的創意領域，以吸引並挑戰觀眾。近期巡演的團隊作品包括《Moving Eastman》、《Exquisite Noise》、《In Realness》與《Re:birth》。

瞭解更多 | www.damvanhuynh.com



Dam Van Huynh 《Exquisite Noise》(2024)
Photo Credit/ redManhattan Photography



Dam Van Huynh 《Re:birth》(2022)
Photo Credit/ Brett Lockwood



Dam Van Huynh 《Exquisite Noise》(2024)
Photo Credit/ redManhattan Photography