DANCE OF MULTITUDE

诸众之舞



Jérôme Bel's Dance Theatre

杰罗姆·贝尔的舞蹈剧场

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诸众之舞
—— 杰罗姆·贝尔的舞蹈剧场

当代艺术长期受益于与来自舞蹈、戏剧和音乐等不同创造性领域的持续对话。这些领域的实验与当代艺术的探索不断产生共振共鸣，也激发彼此。2019 年，中间美术馆举办“伊冯娜·雷纳与文慧：舞蹈即存在”展览，呈现两位舞蹈艺术家如何将日常与个体的历史经验转化为舞蹈、编舞和电影，以及这些创作如何改变我们对日常与舞蹈的认知。“诸众之舞——杰罗姆·贝尔的舞蹈剧场”延续了这一关注。

杰罗姆·贝尔是 20 世纪 90 年代欧洲观念舞蹈的标志性人物，他的实践参与改写了欧洲当代舞蹈的格局。针对当时欧洲当代舞依然普遍倚重身体技艺、抒情表达与舞台奇观的模式，贝尔以去技艺化的极简剧场，将编舞的元问题直接置于舞台中心，摈弃舞蹈炫技（其背后依赖的是通过强调技艺的权威性来建立专业壁垒）、借助物件、独白、裸体、流行音乐、重复示范等手段，对舞蹈再现机制进行系统性批判。自 20 世纪 90 年代中期以来，舞蹈似乎从编舞的概念中蒸发了，也就是说，在编舞和舞蹈的概念之间出现了一道鸿沟。贝尔看到了并参与了扩大这样的一道鸿沟。编舞只使用舞者的身体，他用戏剧构作的工作方式拓展了编舞的空间，戏剧构作运用戏剧所能提供的所有工具，在剧场中可以使用所有的元素（幕布、灯光、舞台道具、表演者、音乐、服装、时间、空间等）的组织，以创作意义。戏剧构作是戏剧的语言。贝尔以戏剧构作的创作方式进入舞蹈创作，使舞蹈转向舞蹈周围的东西——舞者的生活、舞者的身体、舞蹈演出的观众、舞蹈的历史、作者的角色、作为文化的舞蹈和舞蹈的规则。杰罗姆·贝尔的创作是在与当代艺术以

及当代创作理论相伴随之中发展出来的舞蹈中的思想实践，是当代文化思想解放的产物。

贝尔的作品的意义不是封闭的，也不只来自舞台或是舞蹈自身的专业权威，而是诞生于作品、表演者、观众、场所和制作之间的动态网络中。他通过在他的舞蹈作品中设计一套“相遇机制”，将思考的核心转向意义如何在交流中生成，并始终在消解舞蹈艺术中的成规，包括作者的神话、机构的权力、身体的规范，中心与等级。他让明星退场、群演发言，专业与非专业同台。他不创作“新”动作，而是通过对现有规则、代码和制度的挪用、减法和暴露，让媒介的底层逻辑变得可见。他的舞台是一个取消单一中心，让多元差异并存的空间。其艺术实践最终的政治指向是民主性，是一种对平等可能性的持续实验。他称自己为“一个以舞蹈为题材的戏剧导演”，制作的是“舞蹈的戏剧”。他是一位面向未来的“立法者”，持续为当代艺术和社会提供着新的思考范式。其实践自身充满了自反性与理论反思。

他认为建立在理解基础上的演员与观众是作品“意义的共同生产者”。他要求表演者要理解作品的整体。他认为那些不理解的人被迫严格遵守他为他们写的乐谱，这对表演者或他自己来说来都不太有趣；那些理解的人，在他所定义的理念框架内工作，深化这些理念，会变得越来越精确和清晰。他要求他作品中的表演者在舞台上思考，在表演中重新激活他在创作工作中所进行的思考和讨论。他也试图让公众在智力上保持活跃，让他们理解，让他们成为演出意义的共同生产者。他试图不支配观众，试图与他们建立一种平等的关系，但这并不容易，因为通常如果你不掌握观众席中的权力，他们就会试图通过破坏演出（massacrant la representation）来夺取它。他希望观众席里是雅克·朗西埃所说的那种“解放的观众”。

诸众是当代政治哲学中的一个核心概念，最早由马基雅维利提出、斯宾诺莎重述，并在当代由迈克尔·哈特、安东尼奥·奈格里以及保罗·维尔诺等思想家在多部重要著作中重新阐发。哈特与奈格里将“诸众”（multitude）作为理解当今社会图景和当代社会运动性质的一种方式，在某种意义上延续德勒兹关于杂多性（multiplicity）的思考。对德勒兹而言，杂多性的概念及其不可化约性，是根本性的：杂多性永远无法被消解为某种更高层次的统一体。这一点极其重要，因为它提供了一种思考民主政治的方式。杰罗姆·贝尔的舞蹈实践也始终贯穿着这样一种珍视多样个体的主体性并存的精神。在 2012 年之后，他进一步推进舞蹈的民主化实践，通过让智力障碍者、老人、儿童、业余爱好者等“非专业”身体登上舞台中心，解构了“专业”的权威并将“差异”本身作为创作核心，深刻地实践了“人人皆可舞”的民主剧场，推动了全球包容性艺术的发展。他关心谁能够作为自己出现、发言和行动，并希望作品把差异保留在共同场景中，而不是用一个同质共同体取代差异。

自 2019 年起，出于对气候危机的关注，贝尔及其团队决定不再乘飞机进行创作和巡演，并通过远程排练、在地重演等方式继续与不同地区的创作者合作。这一工作方式也使他得以在跨国流动受阻的疫情时期持续开展创作。在 2021 年的自传性演讲表演《杰罗姆·贝尔》中，他将自己的生命经历、创作中的疑惑与思想转变写成文本，结合历年作品的影像档案，交由不同国家的表演者代他登台，以当地语言讲述他的创作生涯。作品的中文版由剧场创作者小珂演绎，并在本次展览开幕时于中间美术馆重演。这些变化实则延续着他一以贯之的创作方式：以自身的思想与经验为依据，在看似受限的条件中不断发明新的工作方式，而不以既有体制为唯一依托。

本次展览由中间美术馆与身身不息联合呈现，由中间美术馆团队的管陶然和身身不息创始人葛慧超共同策展。通过《盛会》厦门版、北京版等项目，身身不息与贝尔团队建立了持续的合作，也积累了组织不同背景的参与者、开展在地制作的经验。两位策展人将这些来自表演实践的经验与美术馆的研究和展览工作相结合，在对贝尔创作脉络的梳理中，呈现其思想探索的严肃性与艺术实践的鲜活面貌。在此，我谨代表北京中间美术馆，感谢杰罗姆·贝尔及 R.B. 杰罗姆·贝尔公司团队对本次展览的慷慨支持，感谢法国驻华大使馆，也感谢参与本次展览与相关演出项目的每一位表演者和合作者。

卢迎华

中间美术馆馆长

2026 年 10 月

Dance of Multitude: Jérôme Bel's Dance Theatre

Contemporary art has long been enriched by its dialogue with dance, theatre, music and other creative disciplines. Experiments across these fields continually resonate with and inspire one another. In 2019, Inside-Out Art Museum presented *Yvonne Rainer and Wen Hui: Dance Only Exists When It Is Performed*, exploring how the two artists turn everyday life and personal histories into dance, choreography and film, and how their work reshapes our understanding of dance and the everyday. *Dance of Multitude: Jérôme Bel's Dance Theatre* continues this engagement with dance.

Jérôme Bel was a key figure in the conceptual dance, that emerged in Europe in the 1990s. His work helped reshape European contemporary dance. At the time, the field still relied heavily on technical virtuosity, lyrical expression and spectacle. Bel's minimalist theatre put the fundamentals of choreography centre stage. By stripping away virtuoso display, he challenged the authority of technical expertise and the professional barriers it upholds. Objects, monologues, nudity, popular music and repeated demonstrations became the means through which he systematically questioned how representation operates in dance.

From the mid-1990s onwards, dance seemed to evaporate from the very idea of choreography. A gap opened between the two, one that Bel recognised and helped to widen. He turned to dramaturgy to take choreography beyond its focus on the dancer's body. Dramaturgy creates meaning by organising everything available in a theatre: curtains and lighting, props and costumes, performers and music, as well as time and space. It is, in this sense, the language of theatre. This approach allowed Bel to direct attention to what surrounds dance: the lives and bodies of dancers, their audiences, the history of dance, the role of the author, and dance as a cultural practice with its own rules. His is a practice of thinking through dance, developed in dialogue with contemporary art and theories of artistic practice, and born of the intellectual freedom opened up by contemporary culture.

Meaning remains open in Bel's work. It is not determined by the stage alone or by dance's professional authority. It takes shape in the shifting relationships between a piece, its performers, the audience, the place where it is presented and the conditions of its production. He structures his works around encounters, asking how meaning is made through exchange. Throughout, he challenges dance's established conventions: the myth of the author, institutional power, norms imposed on the body, and the centres and hierarchies that organise the field. He moves stars out of the spotlight, gives ensemble members a voice, and brings professionals and amateurs together on stage. He does not invent "new" steps. He borrows from existing rules, codes and institutions, pares them down and lays them bare,

making the underlying logic of the medium visible. His stage has no single centre; it is a space in which differences can coexist. The politics of this work are democratic: it continually tests what equality might look like in practice.

Bel describes himself as "a theatre director whose subject is dance" and his work as "theatre about dance". As a "legislator" for the future, he continues to propose new frameworks for thinking about contemporary art and society. Theory and critical self-reflection run through his work.

For Bel, understanding is what allows performers and spectators to become "co-producers of meaning". He asks performers to understand a piece as a whole. If they do not, they must follow his score to the letter, an arrangement he finds uninteresting for both them and himself. Those who do understand can work within the framework he has defined, exploring its ideas further and articulating them with growing clarity and precision. He asks them to think on stage: to bring back into play, through performance, the thoughts and discussions that went into making the work. He also wants the audience to remain intellectually active, to understand and to share in producing the meaning of the performance. He seeks a relationship of equality with spectators, one in which he does not dominate them. Yet this is difficult. As he acknowledges, when an artist does not take control of the auditorium, spectators will often try to claim it by wrecking the performance (*massacrant la représentation*). What he hopes to find in the auditorium are Jacques Rancière's "emancipated spectators".

The multitude is a central concept in contemporary political philosophy. First formulated by Machiavelli and subsequently reworked by Spinoza, it has been revisited and developed in major works by Michael Hardt, Antonio Negri and Paolo Virno, among others. Hardt and Negri use the term to understand the social landscape of our time and the character of contemporary social movements. Their thinking extends, in some respects, Deleuze's concept of multiplicity. For Deleuze, the irreducibility of multiplicity is fundamental: a multiplicity can never be subsumed within a higher unity. This matters because it offers a way of thinking about democratic politics.

Bel's dance practice shares this commitment to individual subjectivity and the coexistence of differences. From 2012 onwards, he pushed the democratisation of dance further by placing "non-professional" bodies centre stage: people with intellectual disabilities, older people, children and amateurs. He challenged the authority attached to professional status and made difference itself the basis of his work. In doing so, he gave concrete form to a democratic theatre in which "everyone can dance", contributing to the development of "inclusive arts" internationally. He is concerned with who can appear on stage, speak and act as themselves. He wants the work to preserve those differences within a shared space, rather than dissolve them into a homogeneous community.

Concern about the climate crisis led Bel and his team to give up air travel for their productions and tours in 2019. They have continued to work with artists in different regions through

remote rehearsals and local restagings. This way of working also allowed him to continue creating during the pandemic, despite restrictions on international travel. In *Jérôme Bel* (2021), an autobiographical lecture-performance, he wrote a text tracing his life, the questions he had grappled with in his work and the evolution of his thinking. The text is presented alongside archival footage of his works, with performers in different countries appearing in his place and telling the story of his career in the local language. The Chinese version, performed by theatre artist Xiao Ke, will be restaged at Inside-Out Art Museum to mark the exhibition's opening. These shifts are consistent with his longstanding approach. Guided by his own thinking and experience, he continually invents ways of working within apparent constraints, without depending exclusively on established institutions.

This exhibition is presented jointly by Inside-Out Art Museum and BODY ON&ON, and co-curated by Rory Guan of the museum and BODY ON&ON's founder, Dew Ge. Through the Xiamen and Beijing editions of Gala and other projects, BODY ON&ON has built an ongoing collaboration with Bel's team. These projects have also given the organisation experience in bringing together participants from different backgrounds and developing productions locally. The two curators combine this practical experience with the museum's research and exhibition work. In tracing the course of Bel's practice, they bring out both the rigour of his thinking and the vitality of his art. On behalf of Inside-Out Art Museum, I extend my sincere thanks to Jérôme Bel and the team at

R.B. Jérôme Bel for their generous support, to the Embassy of France in China and to every performer and collaborator who has contributed to the exhibition and its accompanying performances.

Carol Yinghua Lu
Director, Beijing Inside-Out Art Museum
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杰罗姆·贝尔的追问

法国编舞家杰罗姆·贝尔是九十年代观念舞蹈的代表人物。三十余年来，贝尔持续将“舞蹈”本身作为追问对象，对他而言，舞蹈是一个由编舞、身体、文化、观看与制度共同构成的复杂场域。舞蹈的各个构成部分——编舞的结构、身体的表现与规训、动作的生产与分配、制度的权力与关系——既是他作品的主题切入，也是舞蹈如何产生主体的政治实践。

他依托罗兰·巴特等哲学家提出的理论探究舞蹈的零度，诘问剧场中的权力结构、作者权威、舞台与观众的关系，从最初完全剔除舞蹈动作，以生活中触手可及的物件为语言，逐步形成日常的身体与社会参与相结合的极简的创作风格，同时也是连接舞蹈与视觉艺术的重要范例。此次中间美术馆与身身不息合作，以“诸众之舞”揭开杰罗姆·贝尔在中国的首次个展，延续了中间美术馆对多种创作形式与思考开放的精神，为拓展对当代艺术的认知、理解身体民主带来新的视角。

> **“哲学给了我工具去研究舞蹈、理解它，并将（舞蹈的）实践概念化，以便呈现它的其他面向。”** [1]

贝尔出生于 1964 年 10 月 14 日，自高中起开始学习舞蹈，并在昂热国立当代舞蹈中心接受训练。在独立创作前，他通过为多位编舞家担任舞者、参与大型演出调度，以及广泛阅读哲学书籍，积累并形成了

[1]Jérôme Bel, interview, “Q&A: Choreographer Jérôme Bel discusses dance, philosophy,” The Stanford Daily, November 12, 2013.

自己对舞蹈的理解。在贝尔看来，“编舞家”这个词已经过时，他更愿意称自己为“一个以舞蹈为题材的戏剧导演”。1994 年创作的首部作品《作者给出的名字》，移植了罗兰·巴特《写作的零度》中对语言的分析，将其中的“文学”或“语言”替换成“剧场”或“舞蹈”，从而创造出零度身体 + 零度音乐 + 零度灯光的现场：身体的零度意味着去除对肌肉、线条的崇拜，旨在呈现不加修饰的自然的身体；音乐的零度意味着没有配乐，现场可以清晰地听到呼吸声等人声，以及环境声；灯光的零度意味着没有炫目的灯效，仅普通的光源。在这样的现场中，日常物品成为主角，观众可以直接感知和审视剧场本身的结构——物体、空间、时间、观看行为。通过不断做减法，贝尔向观众提出问题：当传统舞蹈的要素被抽离，留下的本质是什么？面对第一部作品带来的各种质疑和疑惑，贝尔于次年用同名作品《杰罗姆·贝尔》给出回答：舞蹈的本质就是身体、音乐和光。虽然没能完全剥离身体上所有可以指涉个人身份的符号，达到完全零度，但通过将主角从物品更换成人的纯粹的身体，观众便有了与作品更自然的连接点。同时，作品标题与作者同名，将“杰罗姆·贝尔”转变成可供不同表演者填充的容器，以期激发对作者权威的质询。区别于前一部作品的完全裸体，三年后贝尔带来的《T 恤学》，以层层叠叠的 T 恤为符号探讨日常消费文化。印有口号、标志、数据、玩笑、警告等样式的旧 T 恤象征着大众文化，表演者化身为符号容器，不带任何感情地将 T 恤上的内容转译成动作，然后一件件脱去，也是一次次褪去包裹着个体的大众文化与消费主义。

2001 年问世的《演出必须继续》是贝尔全球复刻最多的作品之一，

包含非专业舞者在内的二十位表演者跟随 DJ 播放的十余首流行金曲做出简单动作。这些熟悉的旋律激发起个体回忆，观众不自觉地成为演出的一部分。这部作品获得了巨大的成功，贝尔被催促量产更多的作品，因此他选择主动停摆来对抗这一消费主义机制。一年的休假也给了贝尔重新思考的机会，为之后从“解构剧场符号”向“聚焦舞者个体口述史”的转型积蓄了能量。2004 年受巴黎歌剧院芭蕾舞团委托创作的《维罗妮卡·杜瓦诺》开启了其跨越二十多年的“肖像系列”，舞者以自述口述与现场舞蹈复现相结合的形式，通过第一人称讲述从业经历和生活处境。因各类委托与邀约，主角也从法国专业芭蕾舞者，拓展到泰国传统孔舞大师皮切·克伦春、已逝美国现代舞舞蹈家伊莎多拉·邓肯、中国当代舞蹈家小珂等等，将舞台表达与话语权交还舞者本身。同时，贝尔围绕边缘群体、非职业舞者的实践也在持续进行中。2012 年戏剧构作家马塞尔·布吉尔邀请贝尔与苏黎世荷拉剧团合作，在看到剧团演出的影像后，贝尔深受触动：“情感如此强烈，以至于我无法思考”。他随即决定与演员们见面，并在作品中还原了见面以及他逐步认知学习障碍者的过程，舞台也就变成了导演、观众、演员初次相遇的现场。《残障剧场》也帮助贝尔实现了他最初的想法——作为主体的残障表演者的身体和精神状态如何挑战既定的剧场规则和观看方式？对非专业舞者的探究在《盛会》（2015）达到顶峰，贝尔在巴黎郊区为业余舞者举办工作坊时发现，可以让舞蹈能力、年龄、身体经验各异的人同台表演。摒弃竞争性的选拔，拒绝公开表演说明，贝尔尽最大可能确保表演者不被作品异化，不被导演工具化，不会感到恐惧，并可以通过作品获得解放。18-20 位背景迥异的表演者在舞台上以完全不同的姿

态演绎芭蕾、华尔兹、太空步等八个章节。《盛会》使观众意识到：我们对于身体的判断从来不是自然的，我们辨认技巧、准确、优雅与“不会跳舞”，实际上是基于一套长期形成的舞蹈制度与审美规范。当一个未经训练的身体执行一个经典动作时，它所暴露出来的并不是动作本身的失败，而是我们对于“正确身体”的期待。《盛会》提出的不仅是“人人皆可舞”的民主命题，而是舞蹈史中持续存在的隐形政治：一个身体何以被识别为“舞者”，什么样的动作能够被称为“舞蹈”，以及谁拥有被观看和被记忆的权利？迄今为止，《盛会》以可持续巡演的模式，通过在地复刻，已在全球 35 个国家和地区上演了超过 80 个城市的不同版本。

2019 年后，贝尔及其团队因应对气候危机，而选择不再乘坐飞机，长距离跨国演出均通过远程沟通完成。2023 年，贝尔的关注逐渐转向生态，并于受卢浮宫美术馆委约，与艺术史学家埃斯特尔·钟·门瓜尔联合创作跨界生态作品《非人类舞蹈》，作品考察了西方舞蹈史上以非人类作为主体的表演，比如伊莎多拉·邓肯的《水之研究》以及洛伊·富勒的《蛇形舞》；2024 年，他们进一步与导演及演员乔伦特·德·凯尔斯梅克合作将哲学家巴普蒂斯特·莫里佐的生态议题发展为戏剧作品《重新开始这个世界》，与此同时，贝尔与其合作者丽贝卡·拉瑟兰共同策划了多场集结艺术家、科学家与活动家的同名学术与艺术项目。

> **“熟悉表演符码的人懂得我如何与之游戏，不熟悉的人则顺着我的新符码玩下去。”** [2]

[2] Kristin Hohenadel, “Nondances That Spur Critics to Brawl and Audiences to Sue,” The New York Times, March 20, 2005.

此次展览中呈现了贝尔的 10 部作品影像，不以编年史式梳理为目的，而是以问题为导向，将其创作置于舞蹈研究、表演研究、视觉艺术与制度批判的交叉语境中，通过多份采访、讲演、文献，以及展期内的表演、学术讲座、创作者圆桌和影像分享等，力图勾勒出贝尔三十余年的职业生涯。贝尔认为概念化只是手段，而非目的[3]。很多理论家将他归为“非舞蹈”，贝尔认为这更像是外部给他贴的标签，与他工作的内核大相径庭。回看贝尔的创作，几乎没有一个由他编写的传统意义上的舞步，但与其说他在“取消舞蹈”，不如说是持续追问舞蹈得以成立的条件。他将哲学视为研究舞蹈、理解并将其概念化的工具[4]，始终服务于对舞台逻辑、身体政治及观看关系的批判性考察。

这一追问首先在舞蹈内部展开：他通过将舞台元素削减至最低限度，对传统的舞蹈规范提出质疑；同时让普通舞者与业余者登台讲述自身经验，将舞者从被编排的身体还原为具有独立知识和生命的主体。这里发生的，是对“谁的身体、何种经验可以占据舞台、如何尊重观众”的重新配置。将贝尔置于更广的艺术史脉络中可以发现，“于 1990 年代初崭露头角的他，和舞蹈家鲍里斯·沙尔马茨、泽维尔·勒罗伊，以及视觉艺术家提诺·赛格尔都被贴上‘观念’的标签”[5]。他们强调观念优先于作品的形式，介入语言和日常动作，并批判作者身份、炫技和机构。其中贝尔对语言的使用尤为关键，不仅挑战了常规编舞，更凸显了表演者在舞蹈体系与机构中的角色，通过语言将舞蹈从动作的编排转向对制度、话语与主体位置的追问。他与伦敦泰特现代美术

[3] Jérôme Bel, "La'conceptualisatio' n'est qu'un moyen et non une fin," R.B. Jérôme Bel, accessed October 26, 2026.

[4] Jérôme Bel, interview, “Q&A: Choreographer Jérôme Bel discusses dance, philosophy,” The Stanford Daily, November 12, 2013.

馆、纽约现代艺术博物馆、巴黎蓬皮杜中心等当代艺术机构的合作，以及在卡塞尔文献展、横滨三年展、里昂双年展等国际大型双三年展上的呈现，都为舞蹈进入更广泛的当代艺术场域提供范式。从社会层面看，贝尔明确将代表性的缺失视为“一个政治问题”[6]，并以此为前提重新分配舞台上的可见性。在他的作品中，那些通常被排除在公共视野之外的群体，并非作为同情的对象被展示，而是作为具有自身知识和表达能力的个体接受观众的注视。他所追求的平等并非抹平差异后的同一，而是让独一性本身成为平等的基础。这与哈特和奈格里所提出的“诸众”形成呼应，诸众不是通过消除差异来制造统一性的集体，而是由内部无数差异构成的，不可缩减为单一整体性的存在。

展览从不同层面呈现了贝尔在文化与话语、机构与制度、社群与观众的交织背景下如何进行舞蹈主体的重塑。当身体不再被视为自然表达的本源，舞蹈的意义、技巧与政治性将发生怎样的变化？舞蹈机构如何生产“舞者”、如何组织身体与时间、如何分配可见性与作者性，如何改写舞蹈主体化过程中的制度性条件？舞蹈不仅发生在舞台或展厅之中，也生产舞者与其社群、观众与机构之间的关系，舞蹈如何建立、呈现并重新安排这些关系，使原本不可见的关系获得可见性？贝尔的创作追问提供了充满启发的思考以及拓展了舞蹈在当代公共空间中的伦理与政治潜能。

2026 年 5 月 14 日，贝尔正式宣布关闭其同名现代舞团，并创作了最

[5] Ana Janevski, Artist's Choice: Jérôme Bel / MoMA Dance Company (New York: The Museum of Modern Art, 2016), exhibition brochure, 2.

[6] Jérôme Bel, interview, “Q&A: Choreographer Jérôme Bel discusses dance, philosophy,” The Stanford Daily, November 12, 2013.

后一件作品《杰罗姆·贝尔 1994-2026》。正是因为这一关闭的动作，中间美术馆与身身不息选择在今年举办贝尔于中国的首个大型个展。中间美术馆曾于 2019 年年底举办展览“伊冯娜·雷纳与文慧 : 舞蹈即存在”，通过两位舞蹈艺术家数十年的艺术历程探讨有关创作语境和文化思想脉络的议题，此次展览亦是这一思考的延续。身身不息作为贝尔长期的中国合作者，也通过这一展览回应他艺术贡献。贝尔的作品有着对舞蹈主体的重塑、对观众的挑战与尊重、不刻意的幽默、直面失败、拥抱沉默，我们希望将这种以概念为方法、以突破和探索为内核的艺术实践系统植入本土语境，开启一场关于舞蹈、身体、剧场、文化、制度与个体关系的持久对话。

葛慧超与管陶然

策展人

Jérôme Bel's Inquiries

French choreographer Jérôme Bel is a leading figure in conceptual dance, which emerged in the 1990s. For more than three decades, Bel has persistently interrogated dance itself. He understands dance as a complex field shaped by choreography, the body, culture, spectatorship, and institutions. Its constituent elements, namely choreographic structure, the body's expression and discipline, the production and distribution of movement, and institutional power relations, function both as points of thematic entry in his work and as the political practice through which dance produces subjects.

Drawing on theories proposed by philosophers such as Roland Barthes, he investigates the degree zero of dance, questioning theatrical power structures, authorship, and the relationship between stage and audience. Beginning with an approach in which dance movement gradually gives way to the use of everyday objects, Bel develops a minimalist practice that brings together the everyday body and social participation, establishing a dialogue between dance and visual art. Now, in collaboration with BODY ON&ON, Inside-Out Art Museum (IOAM) presents *Dance of the Multitude: Jérôme Bel's Dance Theatre*, marking Bel's first solo exhibition in China. The exhibition continues the museum's engagement with diverse artistic practices and open-ended inquiries, offering new perspectives on contemporary art and bodily democracy.

"Philosophy gave me tools to study dance, to understand it, to conceptualize the practice (of dance) in order to present other aspects of ." [1]

Born on 14 October 1964, Bel began studying dance in high school and trained at the Centre National de Danse Contemporaine in Angers, France. Before embarking on his independent practice, he developed his understanding of dance through working as a dancer for various choreographers, assisting with staging for largescale productions and reading extensively in philosophy. Bel considers the term "choreographer" outdated and prefers to describe himself as "a theatre director whose subject is dance".

His first work, *Name given by the author* (1994), adapted Roland Barthes's analysis of language in *Writing Degree Zero* to the theatre, substituting "theatre" or "dance" for "literature" or "language". The result was a performance structured around the degree zero of the body, music and lighting. The degree zero of the body rejects the idealisation of muscularity in favour of the unadorned, natural body. The degree zero of music eliminates musical accompaniment, allowing breathing, voices and ambient sounds to be heard clearly. The degree zero of lighting dispenses with spectacular stage effects, relying solely on ordinary light sources. Within this setting, everyday objects take centre stage, allowing spectators to perceive and examine

[1] Jérôme Bel, interview, "Q&A: Choreographer Jérôme Bel discusses dance, philosophy," The Stanford Daily, November 12, 2013.

the essential elements of theatre itself: objects, space, time and the act of looking. Through this process of subtraction, Bel posed a question to the audience: once the conventional elements of dance have been removed, what remains at its core? Faced with the critiques and reservations aroused by his first work, he presented his eponymous work *Jérôme Bel* (1995) the following year. Here, he proposed that the essence of dance lies in the body, music and light. Though he could not fully erase all markers of individual identity inscribed onto the body to achieve absolute degree zero, shifting focus from objects to bare human bodies creates a more immediate point of connection between spectators and the work. By naming the piece after himself, Bel turns "Jérôme Bel" into a vessel for different performers to inhabit, provoking inquiries into authorship. Three years later, moving away from the complete nudity of his earlier work, *Shirtology* (1997) uses layers of T-shirts to examine everyday consumer culture. Secondhand shirts printed with slogans, logos, statistics, jokes and warnings function as symbols of popular culture. The performers act as vessels for these signs, translating the text and imagery into movement without affect. With each garment they shed, they strip away layers of popular culture and consumerism that envelop the individual.

Premiered in 2001, *The Show Must Go On* is one of Bel's most frequently restaged works worldwide. Twenty performers, including nonprofessional dancers, carry out a series of simple movements to a DJ's selection of more than ten popular songs. These familiar melodies evoke personal memories,

drawing the audience into the performance almost involuntarily. Following the work's considerable success, Bel faced pressure to produce more works for the market. He chose instead to pause his practice to push back against this consumerist mechanism. A year-long break also gave him an opportunity to reconsider his approach, preparing the ground for a shift from deconstructing theatrical signs towards foregrounding the individual life stories of performers. *Véronique Doisneau*, a theatrical documentary commissioned by the Paris Opera Ballet, initiated Jérôme Bel's dancer portrait series that would continue for more than two decades. Combining first-person testimony with the live reenactment of dance, the work allows a dancer to recount her professional experience and personal circumstances in her own words. Through subsequent commissions and invitations, the central figures have expanded from French professional ballet dancers to Pichet Klunchun, the master of Thai khon, Isadora Duncan, the deceased American modern dancers, Xiao Ke, Chinese contemporary dancer and others, returning the means of expression and voice to the dancers themselves. Meanwhile, Bel has also continued to work with marginalised groups and non-professional performers. In 2012, dramaturg Marcel Bugiel invited him to collaborate with Theater HORA in Zurich. After viewing recordings of the company's performances, Bel was deeply moved: "The emotion was so strong that I could not think." He then decided to meet the performers and incorporated both this encounter and his evolving understanding of people with learning disabilities into the work. The stage thus became a site of first encounter between director, performers and

spectators. *Disabled Theater* also allowed Bel to realize his initial proposition: how do the bodies and mental states of disabled performers as subjects challenge established theatrical conventions and modes of spectatorship? His inquiry into non-professional dancers culminated in *Gala* (2015), which emerged from workshops with amateur dancers in the Paris suburbs, where Bel discovered the possibility of bringing together people of differing dance abilities, ages, and bodily experiences on one stage. Rejecting competitive selection and public performance statements, Bel sought to ensure that performers are not alienated by the work, instrumentalised by the director, or made to feel afraid, and that they might experience emancipation through the work. Eighteen to twenty performers from vastly different backgrounds interpret eight chapters, including ballet, waltz, and the moonwalk, each in their own distinct manner. *Gala* makes spectators aware that our judgments of the body are never natural: what we recognize as technique, accuracy, grace, or "not knowing how to dance" is in fact grounded in a historically formed dance system and aesthetic norm. When an untrained body executes a canonical movement, what is exposed is not the failure of the movement but our expectation of the "correct body." *Gala* raises not merely the democratic proposition that "anyone can dance," but the persistent invisible politics of dance history: how a body comes to be recognised as a "dancer," what kinds of movement can be called "dance," and who holds the right to be seen and remembered. To date, through sustainable touring and local restaging, *Gala* has been performed in over 80 cities across 35 countries and regions.

After 2019, in response to the climate crisis, Bel and his company ceased air travel, with long-distance international performances conducted through remote coordination.
In 2023, Bel's focus shifted increasingly toward ecology. Commissioned by the Louvre, he collaborated with art historian Estelle Zhong Mengual on the interdisciplinary ecological work *Non-human Dances*, which examines performances in Western dance history that take the non-human as their subject, such as Isadora Duncan's *Water Study* and Loïe Fuller's *Serpentine Dance*. In 2024, they further collaborated with director and actress Jolente De Keersmaeker to develop philosopher Baptiste Morizot's ecological propositions into the theatrical work *Starting this world over again*. Concurrently, Bel and his collaborator Rebecca Lasselin co-curated a series of academic and artistic programmes under the same title, bringing together artists, scientists, and activists.

> **"Those familiar with the codes of performance understand how I play with them; those who are not can simply follow my new codes and play along."** [2]

This exhibition presents 10 of Bel's works. Rather than offering a chronological survey, it is structured around questions, situating his practice at the intersection of dance studies, performance studies, visual art, and institutional critique. Through interviews, lectures, archival materials,

[2] Kristin Hohenadel, "Nondances That Spur Critics to Brawl and Audiences to Sue," The New York Times, March 20, 2005.

and a programme of performances, academic talks, artist roundtables, and film screenings held during the exhibition period, it seeks to trace the contours of Bel's career over more than three decades. Bel considers conceptualisation a means, not an end.[3] Many theorists place him under the category of "nondance", a label he regards as an externally imposed designation that differs from the core of his practice. Looking back across his body of work, there are almost no dance steps choreographed by him in the traditional sense. Yet rather than "cancelling dance", he persistently questions the conditions that make dance possible. He uses philosophy as a tool to investigate, understand, and conceptualize dance,[4] always in service of a critical examination of stage logic, body politics, and the dynamics of spectatorship.

This inquiry begins within dance itself: by reducing stage elements to a bare minimum, he challenges traditional dance norms, while bringing ordinary dancers and amateurs onstage to share their personal experiences, thus restoring the dancer from a choreographed body to a subject of independent knowledge and life. What occurs here is a reconfiguration of whose bodies and what experiences can occupy the stage, and how the audience is respected. Placing Bel within a broader art historical context reveals that, "emerging in the

[3] Jérôme Bel, "La'conceptualisatio' n'est qu'un moyen et non une fin," R.B. Jérôme Bel, accessed October 26, 2026.

[4] Jérôme Bel, interview, “Q&A: Choreographer Jérôme Bel discusses dance, philosophy,” The Stanford Daily, November 12, 2013.

early 1990s, he, along with dancers Boris Charmatz and Xavier Le Roy, and visual artist Tino Sehgal, were all labeled 'conceptual.'" [5] They prioritize concept over form, engage with language and everyday movements, and critique authorship, virtuosity, and institutions. Bel's use of language is especially critical, which not only challenges conventional choreography but highlights the performer's role within the dance system and its institutions. Through language, he shifts dance from a choreography of movement to an interrogation of systems, discourses, and subject positions. His collaborations with contemporary art institutions like Tate Modern in London, MoMA in New York, and the Centre Pompidou in Paris, alongside his presentations at major international exhibitions like Documenta in Kassel, the Yokohama Triennale, and the Lyon and Porto Alegre Biennials, offer a paradigm for dance entering the wider contemporary art field. On a social level, Bel explicitly treats the lack of representation as "a political problem," [6] using this premise to redistribute visibility on stage. In his works, the marginalised groups are not displayed as objects of sympathy but are subjected to the audience's gaze as individuals with their own knowledge and capacity for expression. The equality he pursues is not a uniformity that erases differences, but one where singularity itself forms the foundation of equality. This inquiry into "who holds the stage

[5] Ana Janevski, Artist's Choice: Jérôme Bel / MoMA Dance Company (New York: The Museum of Modern Art, 2016), exhibition brochure, 2.

[6] Jérôme Bel, interview, “Q&A: Choreographer Jérôme Bel discusses dance, philosophy,” The Stanford Daily, November 12, 2013.

in society, who is given or denied the possibility of taking it, and what is shown versus what remains invisible" destabilizes established distributions of professionalism, competence, and visibility, transforming equality from an abstract idea into a practical question of form. This resonates with Hardt and Negri's concept of the "multitude", a collective that does not create unity by eliminating differences, but is composed of countless internal differences, irreducible to a single, totalizing entity.

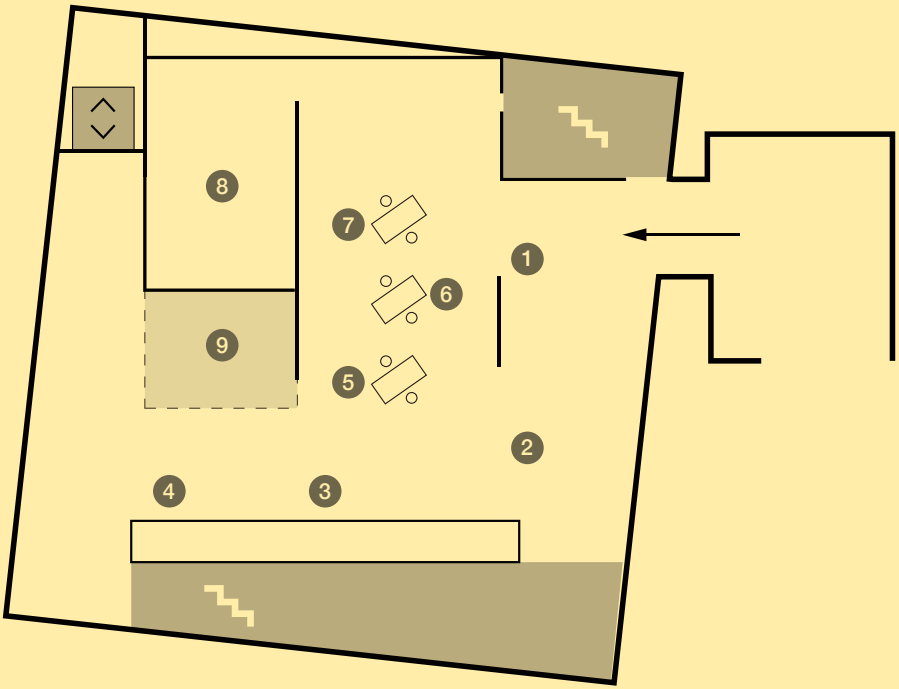
The exhibition approaches Bel's reshaping of the dancing subject across several registers, situating it within the interwoven contexts of culture and discourse, institutions and systems, and communities and audiences. When the body is no longer regarded as the origin of natural expression, how do the meaning, technique, and politics of dance change? How do dance institutions produce "dancers," organize bodies and time, distribute visibility and authorship, and rewrite the institutional conditions of dance subjectivation? Dance occurs not only on the stage or in the gallery, but also produces relations between dancers and their communities, audiences and institutions. How does dance establish, present, and rearrange these relations, rendering previously invisible relations visible? Bel's inquiries offer thought-provoking reflections and expand the ethical and political potential of dance in contemporary public space.

On 14 May 2026, Bel officially announced the closure of his eponymous dance company and created his final work,

Jérôme Bel 1994–2026. It is precisely this act of closure that has led the IOAM and Body On&On to present Bel's first major solo exhibition in China this year. In late 2019, the IOAM held the exhibition *Yvonne Rainer and Wen Hui: Dance Only Exists When It Is Performed*, which explored questions of creative context and cultural-intellectual lineage through the decades-long artistic trajectories of two dance artists; the present exhibition continues this line of inquiry. Body On&On, as Bel's long-term Chinese collaborator, also responds to his artistic contribution through this exhibition. Bel's work is characterised by a reshaping of the dancing subject, a challenge to and respect for the audience, an unforced humour, a willingness to confront failure, and an embrace of silence. We hope to embed this artistic practice, which takes concept as method and breakthrough and exploration as its core, systematically into the local context, and to initiate a sustained dialogue on the relationships between dance, the body, theatre, culture, institutions, and the individual.

Dew Ge and Rory Guan
Curators

二层平面图　2/F



1 杰罗姆·贝尔（2021）	***Jérôme Bel*** **(2021)**
2 舞团，舞团	***Company, Company***
3 太空步	***Moonwalk***
4 盛会	***Gala***
5 关于《作者给出的名字》（1994）的访谈	**Interview about *Name given by the author* (1994)**
6 关于《杰罗姆·贝尔》（1995）的访谈	**Interview about *Jérôme Bel* (1995)**
7 关于《最后的演出》（1998）的讲座	**Lecture on *The last performance* (1998)**
8 演出必须继续	***The Show Must Go On***
9 残障剧场	***Disabled Theater***

01 杰罗姆 · 贝尔（2021）

表演，2025，120 分钟



2025 ACT 上海当代戏剧节

文本与影像：杰罗姆·贝尔

技术：子涵

执行导演：小珂

文本翻译：杨悦

表演者：小珂、包晨、梁诗逸、阿余尔洛、欧阳苏男、雷翊程、于洋、吴剑捷、谭惠萍

《杰罗姆·贝尔》是艺术家于 2021 年创作的一部讲演表演。贝尔此前曾为多位舞者创作肖像编舞，让他们以第一人称讲述自己的职业经历，在《杰罗姆·贝尔》中，他将这套方法转向自己，把作品称为一部“自传—传记—编舞”，以个人经历为线索，按照时间顺序回顾近三十年的创作。表演者坐在桌前，依据既定的演出协议和文本，讲述贝尔的生活与作品。历年演出影像穿插其中，将现场讲述与不同阶段的动作、乐谱和个人经历联系起来。作品在不同国家演出时，由当地表演者使用当地语言呈现。因此，“杰罗姆·贝尔”既指向艺术家本人，也成为一个可以由不同表演者承担和重新解释的角色。

作品沿用贝尔 1995 年同名作品的标题，却并非重返创作的起点，也不是对过往的总结。贝尔从个人经验出发，追溯自己的创作如何形成，讲述其中的疑虑、坚持、失败与热情。生活经历、艺术实践与政治思考也在这一过程中逐渐交织。

本次展出的是小珂执导并出演的 2025 年上海版本。该版本由第七届亚欧文化艺术节与 ACT 上海当代戏剧节共同呈现，在上海话剧艺术中心完成中国内地首演。小珂饰演杰罗姆·贝尔，与八名本地表演者共同完成演出。作品保留原有的文本、演出协议和影像结构，并结合中文语境和参与者作出调整。

01 *Jérôme Bel* (2021)

Performance, 2025, 120 minutes



2025 ACT Shanghai Contemporary Theatre Festival

Text and videos: Jérôme Bel

Technical: Zihan

Executive Direction: Xiao Ke

Translation of the text: Yang Yue

Performers: Xiao Ke, Bao Chen, Liang Shiyi, A Yuerluo, Ouyang Sunan, Lei Yicheng, Yu Yang, Wu Jianjie and Tan Huiping

*Jérôme Be*l is a lecture performance created by the artist in 2021. Bel had previously created portrait choreographies for numerous dancers, having them recount their professional experiences in the first person; in Jérôme Bel, he turns this method on himself, calling the work an "autobiography—biography—choreography" that traces, in chronological order and along the thread of personal experience, nearly three decades of creation. The performer sits at a table and, following a set performance protocol and text, recounts Bel's life and work. Footage from performances over the years is interspersed, linking the live narration to movements, scores, and personal experiences from different periods. When the work is performed in different countries, it is presented by local performers in the local language. Thus "Jérôme Bel" refers both to the artist himself and to a role that can be assumed and reinterpreted by different performers.

The work reuses the title of Bel's 1995 work of the same name, yet it is neither a return to the starting point of his creation nor a summation of the past. Starting from personal experience, Bel traces how his creation took shape, recounting its doubts, persistence, failures, and passion. Life experience, artistic practice, and political thought gradually intertwine in this process.

On display here is the 2025 Shanghai version, directed by and starring Xiao Ke. Co-presented by the 7th Asia-Europe Cultural and Arts Festival and ACT Shanghai Contemporary Theatre Festival, this version completed its Chinese mainland premiere at the Shanghai Dramatic Arts Centre. Xiao Ke plays Jérôme Bel and performs alongside eight local performers. The work retains its original text, performance protocol, and video structure, while making adjustments in response to the Chinese-language context and the participants.

02 舞团，舞团

表演，2015，22 分钟 29 秒



参演：塔乌斯·阿巴斯、塞德里克·安德里厄、希拉·阿塔拉、米谢勒·巴尔格、梁·贝尔、拉·布雷特、瓦西娅·沙瓦罗什、胡达·道迪、迪奥拉·吉巴、基娅拉·加莱拉尼、尼古拉·加尔索、斯特凡妮·戈麦斯、玛丽 - 约莱特·朱拉、阿基拉·李、奥尔多·李、马加利·萨比、弗雷德里克·塞盖特

拍摄：奥利维耶·勒梅尔

剪辑：奥尔多·李

《舞团，舞团》是杰罗姆·贝尔为美术馆呈现而改编的《盛会》精简版本，集合了芭蕾、华尔兹、流行偶像模仿、即兴和集体舞等表演单元，每个单元以翻页立牌上的标题依次引出，参与者轮流走到队伍前方，随着各自选择的音乐领舞，其余人跟随、模仿。领舞者随后回到队伍中，跟随下一位参与者起舞。

Company, Company

Performance, 2015, 22 min 29 sec



With Taous Abbas, Cédric Andrieux, Sheila Atala, Michèle Bargues, Ryo Bel, La Bourette, Vassia Chavaroche, Houda Daoudi, Diola Djiba, Chiara Gallerani, Nicolas Garsault, Stéphanie Gomes, Marie-Yolette Jura, Akira Lee, Aldo Lee, Magali Saby, Frédéric Seguette

Camera: Olivier Lemaire

Editing: Aldo Lee

Company, Company is Jérôme Bel's condensed version of his classic *Gala*, retaining core segments such as ballet, waltz, pop idol imitation, improvisation, and group dance, with a flexible structure guided by thematic signposts.

03 太空步

表演，2015，30 分钟



参演：凡妮·阿尔通、塞德里克·安德里厄、希拉·阿塔拉、米谢勒·巴尔格、杰罗姆·贝尔、梁·贝尔、马利克·贝纳祖兹、塞利纳·博宗、瓦西娅·沙瓦罗什、胡达·道迪、迪奥拉·吉巴、沙代·吉巴、穆萨·杜库雷、基娅拉·加莱拉尼、尼古拉·加尔索、伊托·格利桑、斯特凡妮·戈麦斯、奥利维耶·奥罗、玛丽 - 约莱特·朱拉、马克西姆·屈韦尔、拉·布雷特、阿基拉·李、弗朗索瓦丝·勒加迪尼耶、马加利·萨比、奥利维亚娜·萨拉赞、皮埃尔·杜、弗雷德里克·塞盖特

拍摄：塞利纳·博宗

剪辑：塞利纳·博宗

本作为巴黎大皇宫－法国国家博物馆联席会委任制作，作为“迈克尔·杰克逊：在墙上”展览的一部分

《太空步》取自《盛会》的一个段落。表演者根据各自的身体条件和舞蹈经验完成这一经典动作：有人动作纯熟，有人略显生涩；同一个动作也因此呈现出不同的节奏、力度和质感。作品并不要求所有人复制统一的动作标准，而是让这一动作在每位参与者身上发生变化。通过在演出地招募不同背景的参与者，贝尔挑战专业舞蹈所确立的审美标准，让舞蹈不再只属于具备特定训练和身体条件的人。作品篇幅短小、形式直接，便于观众观看与理解，也强调每个人都平等享有通过舞蹈表达自我的权利。

Moonwalk

Performance, 2015, 30 minutes

With Fanny Alton, Cédric Andrieux, Sheila Atala, Michèle Bargues, Jérôme Bel, Ryo Bel, Malik Benazzouz, Céline Bozon, Vassia Chavaroche, Houda Daoudi, Diola Djiba, Shadé Djiba, Moussa Doukoure, Chiara Gallerani, Nicolas Garsault, Ito Glissant, Stéphanie Gomes, Olivier Horeau, Marie-Yolette Jura, Maxime Kurvers, La Bourette, Akira Lee, Françoise Legardinier, Magali Saby, Oliviane Sarazin, Pierre Tu, Frédéric Seguette

Camera: Céline Bozon

Editing: Céline Bozon

This work was produced by the Réunion des musées nationaux-Grand Palais, Paris, as part of the exhibition “Michael Jackson: On the Wall”

Moonwalk is one of the scenes of the performance *Gala*, with each performer interpreting the iconic move according to their own abilities, producing results ranging from polished to raw. The work establishes a dialogue between standardised dance conventions and individual bodily expression, demonstrating that any dance form is a synthesis of codified rules and personal physical experience. Through diverse local casting, Bel dismantles the aesthetic gatekeeping of professional dance, affirming that dance is for all bodies. The short, accessible format lowers the barrier to entry and delivers the core message that every individual holds an equal right to dance expression.

04 盛会

表演，2015，90 分钟



呈现于第二届星空艺术节

概念 / 导演：杰罗姆·贝尔

助理：马克西姆·库尔维尔

厦门版演出助理导演：肖竞，廖书艺，亨利克·内维斯

参演：陈晶晶、方铮铮、高浩昕、高帥男、洪婧、黄二燕、黄箭、舒景玫、李欣、林卓宸、刘长华、刘逸飞、欧锐、邱启明、孙童、王达、王美婉、姚立晖（秋扬）、余佳绮、周沫

《盛会》是杰罗姆·贝尔标志性在地化作品，2015 年 5 月于比利时布鲁塞尔艺术节完成首演，此后在三十余个国家和地区完成多地在地制作演出。作品沿用固定的演出结构，翻页立牌上的标题将演出划分为不同单元，例如《芭蕾》和《舞团，舞团》。每座城市重新招募 20 名当地参与者，包括专业舞者、老人、儿童、残障人士及各行各业的普通人，以非竞争方式选拔。参与者各自准备有个人特色的盛装登台，穿搭与质朴的舞步形成反差。2019 年起，贝尔出于生态考量停止跨国出行。本次展出 2020 年由星空艺术节联合制作的厦门版演出录像，以及杰罗姆·贝尔谈论原作的访谈。

作品不再以主流舞蹈的标准衡量身体和动作，而是让那些通常较少出现在舞台上的身体成为动作的参照。贝尔借用贝克特“更好地失败”一语，不追求技巧上的完美，也由此打破专业与业余之间的界限。参与者自备的服装构成舞台视觉的一部分，无视舞台对身体和形象整齐划一的要求，也让每个人都能以自己的方式出现。作品兼具趣味与批判，使表演的成功与失败不再截然分明，也让台上的参与者与台下的观众共同构成演出现场。在厦门版本中，残障与非残障参与者通过表演呈现自己，不再仅由既有的社会标签来定义。作品向剧场之外的人开放，让不同的身体参与舞蹈，使舞蹈成为一种公众共同参与的实践。

04 *Gala*

Performance, 2015, 90 minutes



On the Second Luminous Festival

Concept/Director: Jérôme Bel

Assistant: Maxime Kurvers

Assistant Directors for the Xiamen Version: Xiao Jing, Liao Shuyi, Henrique Neves

By and with Jingjing Chen, Zhengzheng Fang, Haoxin Gao, Shuainan Gao, Jing Hong, Eryan Huang, Jian Huang, Meijing Shu, Xing Li, Zhuochen Lin, Changhua Liu, Yifei Liu, Rui Ou, Qiming Qiu, Tong Sun, Da Wang, Meiwan Wang, Lihui Yao, Jiaqi Yu, Mo Zhou

Gala is Jérôme Bel's signature site-adaptive work, premiering in May 2015 at Kunstenfestivaldesarts in Brussels, Belgium, with subsequent productions in over thirty countries and regions. The piece has a fixed structure but recruits an entirely new local cast in each city. A flip-chart signpost divides the performance into segments including *Ballet* and *Company Company*. Each production recruits twenty participants including professional dancers, seniors, children, disabled individuals, and ordinary people from all walks of life. There is no competitive selection; all come dressed in their own festive attire, creating a deliberate contrast between their elaborate outfits and unpolished dance moves. The participants appear onstage in festive outfits of their own choosing, creating a contrast between their distinctive attire and the simplicity of their movements. The exhibition presents the recording of the Xiamen version, co-produced with the Luminous Festival in 2020.

The work breaks with mainstream dance criteria, making marginalised bodies the model for movement. Citing Beckett's "fail better", it makes no pursuit of perfect technique, dissolving the binary between professional and amateur. The participants' diverse attire becomes a visual statement in itself, disrupting standardised stage discipline and asserting that the stage is open to every unique individual. Both entertaining and critical, the piece blurs the line between success and failure in performance, building a community across stage and auditorium. In the Xiamen version, disabled and non-disabled performers shed social labels to realise their own self-expression. Breaking theatre's insularity, the work uses diverse bodily practices to continuously explore the acceptance of difference, bodily equality, and the public nature of dance.

05 关于《作者给出的名字》（1994）的访谈

采访者：克里斯托夫·瓦夫莱　　受访者：杰罗姆·贝尔

2005 年 1 月 11 日，28 分 43 秒

拍摄：达尼埃尔·克雷图瓦　　**剪辑：**纪尧姆·罗贝尔　　**字幕制作：**塞德拉制作工作室

录制地点：法国国家舞蹈中心、R.B. 杰罗姆·贝尔

出自：《作品总目》

多媒体版本制作：欧贝维利耶实验室

联合制作：欧贝维利耶实验室、R.B. 杰罗姆·贝尔

合作机构：法国国家舞蹈中心

《作者给出的名字》是杰罗姆·贝尔的首部作品，1994 年在葡萄牙里斯本首演，此后在多地巡演。作品名取自《小罗贝尔词典》对“标题”的释义。演出激进而极简，没有配乐、叙事和布景，也不采用传统舞蹈的动作技巧和抒情表达。杰罗姆·贝尔与弗雷德里克·塞盖特身着便装，在空旷的舞台上，克制地搬动凳子、吸尘器、词典和吹风机等日常物件。他们按照芭蕾的空间秩序排列这些物件，又改变其通常的使用方式。演出结束时，两人将所有物件依次移出舞台。编舞由此不再只围绕身体展开，也发生在物件的移动、排列及彼此关系之中，构成一种“物件编舞”。

创作期间，贝尔正在阅读罗兰·巴特的《写作的零度》，其中对写作如何摆脱既有修辞的讨论，使他开始追问：当技巧、审美修饰和情绪表达被逐一撤去，演出又如何成立。贝尔将这一探索称为“舞蹈的零度”。他也从杜尚的现成品中获得启发，将随手可得的生活用品直接带上舞台。

本次展出的访谈由法国舞蹈评论家、策展人、舞蹈史学者及前舞者克里斯托夫·瓦夫莱主持。他的研究主要涉及舞蹈档案、舞者的身体经验及现代舞历史。在访谈中，贝尔回顾了这部首作的形成过程，包括为何在自己的公寓排练，如何用拾得的日常物件建立一套表演语言，以及观众如何参与作品意义的形成。

Interview on *Name given by the author* (1994)

Interviewer: Christophe Wavelet **Interviewee: Jérôme Bel**
January 11, 2005, 28 min 43 sec

Filming: Daniel Crétois **Editing:** Guillaume Robert **Subtitles:** Cedra productions
Recording location: CN D Centre national de la danse
Source: *Catalogue Raisonné*
Multimedia edition produced by: Les Laboratoires d'Aubervilliers
Co-published by: Les Laboratoires d'Aubervilliers, R.B. Jérôme Bel
Partner institution: CN D Centre national de la danse

Name given by the author is Jérôme Bel's debut work. Premiered in Lisbon, Portugal in 1994, it has toured internationally from then. The piece adopts a radical minimalist theatrical form, without music, narrative or scenography, abandoning conventional dance techniques and lyrical expression. Jérôme Bel and Frédéric Seguette in everyday clothes manipulate ordinary objects such as stools, a vacuum cleaner, a dictionary and a hairdryer on an empty stage in a calm, restrained manner. They arrange objects following ballet's spatial logic and interact with these items in unconventional ways, before ritually removing all props from the stage at the end. Centered on pure object manipulation, the work creates a "choreography of objects", blurs the boundary between human bodies and things, and redefines the basic form of dance on stage.

During creation of the work, Bel was reading Roland Barthes's Writing Degree Zero. Its discussion of how writing might escape from inherited rhetoric prompted him to ask: once technique, aesthetic ornamentation, and emotional expression are withdrawn one by one, on what basis does a performance still constitute itself? Bel termed this inquiry "the degree zero of dance." He also drew inspiration from Duchamp's readymades, bringing readily available everyday objects directly onto the stage.

In this video, interviewer Christophe Wavelet, French contemporary-dance critic, curator, dance historian and former dancer, researches dance archives, bodily genealogies and the reappraisal of modern-dance heritage. Jérôme vividly recounts the experiments behind his first choreographic work, from his reasoning for rehearsing in his apartment and constructing a new expressive vocabulary with found everyday objects, to activating the agency of audiences.

06 关于《杰罗姆·贝尔》（1995）的访谈

采访者：克里斯托夫·瓦夫莱　　受访者：杰罗姆·贝尔
2005 年 1 月 11 日，46 分 41 秒

拍摄：达尼埃尔·克雷图瓦　　**剪辑：**纪尧姆·罗贝尔
制作委托方：法国国家舞蹈中心
出自：《作品总目》　**多媒体版本制作：**欧贝维利耶实验室
联合制作：欧贝维利耶实验室、R.B. 杰罗姆·贝尔
合作机构：法国国家舞蹈中心

《杰罗姆·贝尔》是艺术家于 1995 年创作的第二部作品，延续了首作《作者给出的名字》对舞蹈基本构成的追问。演出时长 50 分钟，没有预录音乐，现场只能听见人声、呼吸、身体摩擦以及排尿等动作产生的声音。舞台上只有一只爱迪生灯泡、粉笔、黑板和五位素颜、全裸的表演者：埃里克·阿费尔冈、米谢勒·巴尔格、克莱尔·恩尼、伊瑟尔特·罗什和弗雷德里克·塞盖特。灯泡是现场唯一的光源，将舞台照成近似洞穴的幽暗空间。表演者手持灯泡，摆出古典绘画中的人物姿态；他们用人声模仿《春之祭》，也用口红在身体表面书写和描画。备受争议的排尿与擦拭段落改变了身体上的文字，身份也随着字迹的重新组合不断转换。

作为 20 世纪 90 年代观念舞蹈的重要作品，《杰罗姆·贝尔》首演后引发激烈争议，甚至有观众为此起诉剧场。作品与艺术家同名，编舞家的意图却不再构成唯一的解释，作品的意义转而由观众在观看中形成。

本次展出的访谈由法国舞蹈评论家、策展人、舞蹈史学者及前舞者克里斯托夫·瓦夫莱主持。他的研究主要涉及舞蹈档案、舞者的身体经验及现代舞历史。

Interview about *Jérôme Bel* (1995)

Interviewer: Christophe Wavelet **Interviewee: Jérôme Bel**
January 11, 2005, 46 min 41 sec

Filming: Daniel Crétois **Edited by:** Guillaume Robert
Produced for: CN D Centre national de la danse
From: *Catalogue Raisonné* **Multimedia edition by** Les Laboratoires d'Aubervilliers
Co-published by Les Laboratoires d'Aubervilliers & R.B. Jérôme Bel
In partnership with CN D

Jérôme Bel is the artist's second work, created in 1995, continuing the inquiry into the fundamental constituents of dance initiated by his first work, Nom donné par l'auteur. The performance lasts 50 minutes, with no prerecorded music; live, only voices, breathing, the friction of bodies, and sounds produced by actions such as urination can be heard. On stage there are only an Edison light bulb, chalk, a blackboard, and five bare-faced, fully nude performers: Éric Affergan, Michèle Bargues, Claire Haenni, Yseult Roch, and Frédéric Seguette. The light bulb is the sole light source on site, casting the stage into a dim, cave-like space. Holding the light bulb, the performers assume poses of figures in classical painting; they imitate The Rite of Spring with their voices and also write and draw on the surfaces of their bodies with lipstick. The highly controversial urination and wiping passage alters the text on the bodies, and identities shift continuously as the writing is recomposed.

As a significant work of 1990s conceptual dance, *Jérôme Bel* provoked intense controversy after its premiere, with some audience members even suing the theater over it. The work shares its title with the artist, yet the choreographer's intention no longer constitutes the sole interpretation; the work's meaning is instead formed by spectators in the act of viewing.

The interview presented in this exhibition is moderated by Christophe Wavelet, a French dance critic, curator, dance historian, and former dancer. His research primarily concerns dance archives, dancers' bodily experience, and the history of modern dance.

07 关于《最后的演出》（1998）的讲座

讲者：杰罗姆·贝尔　　拍摄：奥尔多·李　　剪辑：奥尔多·李
1999 年 8 月 24 日，80 分钟 45 秒

字幕制作：塞德拉制作工作室
录制地点：欧贝维利耶实验室；1999 年表演片段拍摄于柏林（八月舞蹈节）
出自：《作品总目》
多媒体版本制作：奥贝维利耶实验室　联合出版：欧贝维利耶实验室、R.B. 杰罗姆·贝尔
素材补充：含 1999 年 8 月 24 日柏林八月舞蹈节现场表演片段，制作方 R.B；表演由安东尼奥·卡拉洛、克莱尔·汉尼、弗雷德里克·塞盖特、杰罗姆·贝尔呈现；编舞苏珊娜·林克，取自作品《蜕变》(1978)；音乐选自弗朗茨·舒伯特《死神与少女》

《最后的演出》于 1998 年 8 月在奥地利萨尔茨堡 Danszene 首演。作品由十六个连续段落组成。安东尼奥·卡拉洛、克莱尔·哈尼、弗雷德里克·塞盖特和杰罗姆·贝尔依次走上舞台，在计时器限定的时间内陈述自己的身份。他们轮流自称杰罗姆·贝尔、安德烈·阿加西、哈姆雷特或苏珊娜·林克，有时也直接否认某一身份。表演者多次重演苏珊娜·林克的《转型》片段，同一组动作经由不同身体反复出现。部分段落中，表演者隐在黑色幕帘之后，观众只能看见局部身体。作品没有编排新的舞蹈动作，而是通过引用、复述和模仿组织舞台行为， 追问舞蹈创作中的“原创”如何成立。

贝尔后来宣布不再以现场演出的形式呈现原作，但作品提出的问题并未就此结束。这场讲演正是他重新回到这些问题的一种方式。讲座中，贝尔逐一说明演出中的材料、结构与观念。他结合个人讲述与档案影像，将原作对“舞台消失”的思考，进一步转向作者身份以及现场艺术如何成立等问题。

影片由出生于南非的导演奥尔多·李拍摄和剪辑。作为贝尔长期的艺术合作者，他曾记录贝尔多部重要的观念剧场作品及有关艺术家的个人纪录片，也持续参与其创作研究的影像记录与归档。

Lecture on *The last performance* (1998)

By Jérôme Bel Filming: Aldo Lee Editing: Aldo Lee
August 24, 1999, 80 min 45 sec

Subtitles: Cedra productions, **Recording location:** Les Laboratoires d'Aubervilliers, **Source:** *Catalogue Raisonné*, **Multimedia edition produced by:** Les Laboratoires d'Aubervilliers **Co-published by:** Les Laboratoires d'Aubervilliers, R.B. Jérôme Bel, **Additional materials:** Includes performance excerpt filmed on 24 August 1999 at Tanz im August, Berlin, produced by R.B. Performed by Antonio Carallo, Claire Haenni, Frédéric Seguette, Jérôme Bel. Choreography by Susanne Linke, excerpt from *Wandlung* (1978). Music by Franz Schubert, excerpt from *Death and the Maiden*.

The last performance premiered in August 1998 at Danszene in Salzburg, Austria. It consists of sixteen consecutive segments. Antonio Carallo, Claire Haenni, Frédéric Seguette, and Jérôme Bel walk onto the stage in turn and state their identities within a time limit set by a timer. They take turns calling themselves Jérôme Bel, Andre Agassi, Hamlet, or Suzanne Linke, and at times deny a given identity. The performers repeatedly reenact segments of Suzanne Linke's 1978 choreography Wandlung, with the same set of movements recurring through different bodies. In some segments, the performers are hidden behind black curtains, and audience can see only partial bodies. The work choreographs no new dance movements; rather, it organizes stage action through citation, reiteration, and imitation, asking how "originality" in dance creation can be established.

Bel later announced he would no longer present the original work as a live performance, yet the questions it raised did not end there. This lecture is precisely his way of returning to them. In it, Bel sets out the performance's materials, structure, and concepts one by one. Combining personal narration with archival footage, he extends the original work's reflection on "the disappearance of the stage" toward questions of authorship and how live art constitutes itself.

The film was shot and edited by South African-born director Aldo Lee. A long-term artistic collaborator of Bel, he has documented several of Bel's important conceptual theater works and personal documentaries about artists, and has also continuously participated in the video documentation and archiving of Bel's creative research.

08 演出必须继续

表演，2001，90 分钟



构思：杰罗姆·贝尔

参演：索尼娅奥加特、妮可博伊特勒、卡琳沙拉尔、杰尔马纳西韦拉、胡安多明格斯、迪娜·埃德·迪克、伯努瓦·伊扎尔、库基·赫雷斯、伊娃·迈耶 - 凯勒、伊翁·蒙杜阿特、恩里克·内维斯、吉赛尔·佩洛苏埃洛、卡洛斯·佩斯、弗雷德里克·塞盖特、埃斯特·斯奈尔德、奥尔加·德·索托、约翰内斯·孙德鲁普、阿玛娅·乌拉、赫斯特·范·哈塞尔特、彼得·范登本普特、西蒙娜·维尔德

《演出必须继续》创作于 2001 年，是杰罗姆·贝尔的代表作之一，作品标题取自皇后乐队的同名歌曲。空旷的舞台上仅设黑色幕布，一名 DJ 播放横跨三十年的流行金曲。二十余名表演者包括老人、轮椅使用者、普通民众和专业舞者，他们以静立、小幅律动或重现影视片段等克制的动作，回应歌曲的氛围与歌词。演出以长时间的黑暗与空台铺垫情绪，又通过动静交替、表演者与观众的对视，以及笼罩全场的粉色灯光，逐渐松动观演之间的分隔。这些经大众传媒广泛传播的歌曲，承载着共同的音乐记忆，又因每个人的生活经历而引出不同的感受与联想。

作品自 2001 年起随杰罗姆·贝尔舞团广泛巡演。2008 年起，出于生态考量，作品改在演出当地招募演员，至今已在世界各地由不同演员阵容完成近五十次在地复排。本次展览呈现了演出录像及围绕作品展开的访谈。

08 *The Show Must Go On*

Performance, 2001, 90 minutes



Concept: Jérôme Bel

With Sonja Augart, Nicole Beutler, Carine Charaire, Germana Civera, Juan Dominguez, Dina Ed Dik, Benoit Izard, Cuqui Jerez, Eva Meyer-Keller, Ion Munduate, Henrique Neves, Gisèle Pelozuelo, Carlos Pez, Frédéric Seguette, Esther Snelder, Olga de Soto, Johannes Sundrup, Amaia Urra, Hester Van Hasselt, Peter Vandenbempt, Simone Verde

The Show Must Go On (2001), a signature work by Jérôme Bel, takes its title from the Queen song. The bare stage has only a black curtain and a DJ playing three decades of pop hits. Over twenty performers, including elderly people, wheelchair users, ordinary citizens, and professional dancers, respond to the music with restrained actions like stillness, subtle swaying, and film scene reenactment. The piece builds emotion through extended dark, empty stage sequences and breaks the performer audience divide with alternating stillness and motion, eye contact between performers and audience, and a pink light flooding the space. Using universally known pop songs, the work taps into shared musical memory to create tension between media and individual experience.

Since 2008, due to ecological concerns, it is restaged with locally recruited casts. Jérôme Bel's company toured extensively since 2001 and it has generated about 50 local restagings with different casts all around the world since 2008. This exhibition presents video documentation of the performance alongside interviews about the work.

09 残障剧场

表演，2012，90 分钟



构思：杰罗姆·贝尔

剧构：马塞尔·布吉耶

参演：雷莫·贝格特、马蒂亚斯·布吕克、蒂齐亚娜·帕利亚罗、洛琳·梅耶尔、詹尼·布卢默、米兰达·霍斯勒、尤莉娅·豪泽曼、马蒂亚斯·格朗让、德米安·布莱特、彼得·凯勒、萨拉·赫斯

2010 年 10 月，戏剧构作马塞尔·布吉尔邀请杰罗姆·贝尔与苏黎世荷拉剧团合作。荷拉剧团成立于 1993 年，是一支由有学习障碍的演员组成的专业剧团。贝尔当时主要与受过专业训练的舞者合作，在观看剧团的演出影像并经过多次深入交流后，接受了邀请。作品将贝尔与演员从初识到逐渐了解彼此的过程重新组织为演出，观众也在这一过程中逐一认识演员。舞台布置简洁，十一把椅子面向观众排成半圆，现场翻译以双语向观众和演员传达指令。演出分为六个固定段落：十一位演员依次走到台前静立、自我介绍、讲述各自的身心状况；随后，七位预先选定的演员表演独舞，全体演员分享参演感受; 最后，四位起初未入选的演员以各自的独舞结束演出。

作品探索个体如何在自身能力的限制中展开表达，演员未经标准化训练塑造的舞台状态，也与贝尔长期以来的创作关切相契合。通过公开透明的演出结构，作品将演员及其家属的不同视角纳入其中，在揭示社会对边缘群体的排斥、拒绝将残障作为奇观展示的同时，也显露出剧场创作内部的权力差异与伦理张力，为美学与社会问题的讨论提供了空间。围绕这些问题，学界将该作纳入“风险主体”研究，剧场界对其再现伦理的评价也存在分歧。对贝尔而言，这是一项检视剧场规则的实验：从演员真实的舞台表达出发，探究舞蹈与表演的运作方式及其边界。

注：荷拉剧团由戏剧教育家米夏埃尔·埃尔伯与格尔达·福克斯于 1993 年在苏黎世共同创立，是一支由有学习障碍的演员组成的专业剧团。剧团以演员的个性与特质为创作基础，支持有学习障碍的人士参与专业剧场实践。与杰罗姆·贝尔合作的《残障剧场》于 2012 年首演，并获得瑞士舞蹈奖；2016 年，剧团获颁瑞士戏剧大奖。剧团至今持续创作，与多位戏剧、舞蹈领域的重要艺术家合作推出新作，并参与本地及国际艺术节巡演。

09 *Disabled Theater*

Performance, 2012, 90 minutes



Concept: Jérôme Bel

Dramaturgy: Marcel Bugiel

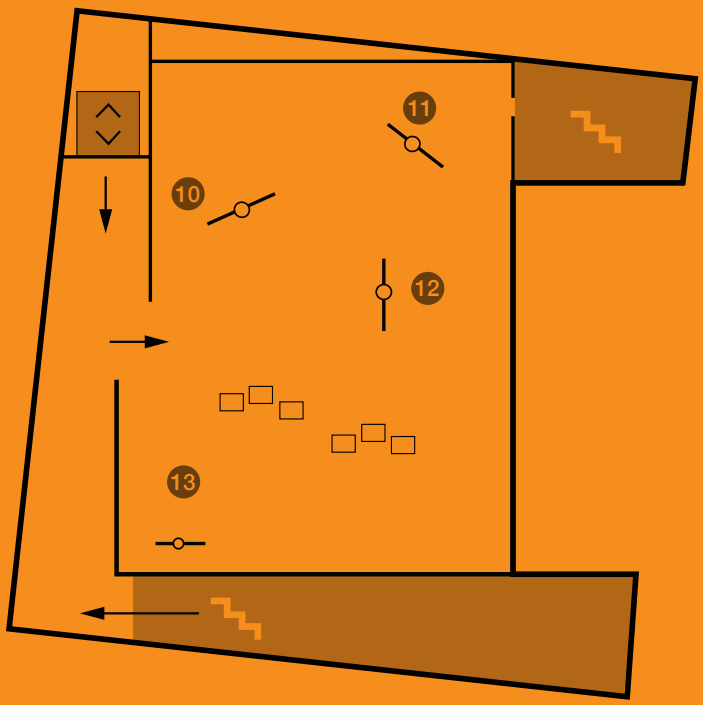
With Remo Beuggert, Matthias Brücker, Tiziana Pagliaro, Lorraine Meier, Gianni Blumer, Miranda Hossle, Julia Häusermann, Matthias Grandjean, Damian Bright, Peter Keller, Sara Hess

In October 2010, dramaturge Marcel Bugiel invited Jérôme Bel to work with Zurich's Theater HORA, a professional company of actors with learning disabilities founded in 1993. Initially focused on projects with trained dancers, Bel agreed after viewing their footage and engaging in extensive talks. The set is minimal: eleven chairs in a semicircle facing the audience, with an interpreter relaying instructions bilingually to both viewers and performers. The piece unfolds in six fixed segments: each of the eleven actors steps forward to stand silently, introduce themselves, describe their physical and mental conditions; seven preselected actors perform solos; all share reflections; and finally, the four not initially chosen close the piece with their own solos.

The work explores individual expression against personal limits. The actors' unstandardised, untrained presence fits Bel's long-standing concerns. Through its transparent structure, the piece dismantles social exclusion of marginalised groups, rejects sensationalising disability on stage, and opens a space for both aesthetic and social reflection. It honestly presents diverse perspectives from actors and families, laying bare power imbalances and ethical tensions in theatrical production. Scholars have placed it under "risky subjects" discourse, while industry responses to its representational ethics remain divided. Bel views it as an experiment in theatre's rules, using the authentic presence of this community to probe the inner workings and boundaries of dance and performance.

* Theater HORA was founded in Zurich in 1993 by Michael Elber and Gerda Fochs. All its actors have learning disabilities. The company creates work from their personalities and traits, offering professional stage opportunities for people with disabilities. Their collaboration with Bel, *Disabled Theater*, premiered in 2012 and won the Swiss Dance Award, and the company received the Hans Reinhart Ring in 2016. Theater HORA remains active, producing new works with leading theatre and dance artists, and touring internationally.

三层平面图　3/F



10　维罗尼卡 · 杜瓦诺　　*Véronique Doisneau*

11　皮切 · 克伦春与我　　*Pichet Klunchun and myself*

12　小珂　　*Xiao Ke*

13　T 恤学　　*Shirtology*

10 维罗尼卡 · 杜瓦诺

表演，2004，32 分钟

由巴黎国家歌剧院委任创作

由杰罗姆·贝尔、皮埃尔·迪普埃导演

由巴黎国家歌剧院、泰尔蒙迪斯制作公司（Telmondis）联合制作，法国电视二台联合呈现法国梅佐电视台（Mezzo）、法国国家电影中心合作参与

构思：杰罗姆·贝尔

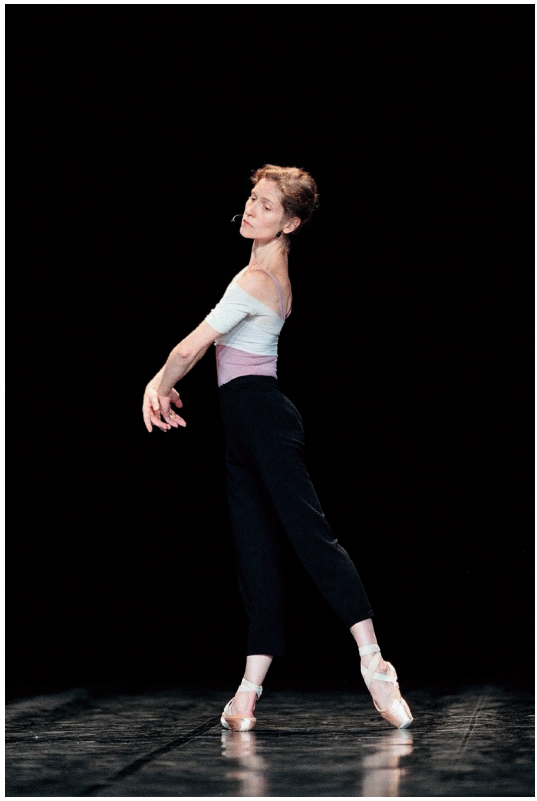
参演：维罗尼卡·杜瓦诺

《维罗尼卡·杜瓦诺》是杰罗姆·贝尔受巴黎歌剧院芭蕾舞团委任创作的剧场纪录片，也是其舞者肖像系列的开端。作品聚焦距离法定退休仅一年的舞团中级舞者维罗尼卡·杜瓦诺，分为三个篇章。第一幕，她身着日常练功服、素颜登台，讲述自己的年龄、家庭、薪资与职业定位，细数影响自己的历代编舞家。第二幕，她演绎多部经典芭蕾选段，贝尔则以画面定格与声画错位加以解构。《天鹅湖》配乐响起时，她独自重现群舞演员长时间维持的固定姿势，直言其中的肢体煎熬，使观众从群舞演员的处境重新观看古典芭蕾。第三幕，她坦言无缘心仪角色的遗憾，邀请同级舞者表演独舞，自身退至侧台静静注视，使普通舞者在舞台上承担却常被忽视的支撑作用显现出来。

这部作品标志着贝尔创作方向的重要转变。在此前的集体编舞中，他逐渐意识到编舞家对表演者的支配，开始转向与单个舞者的平等创作模式。在巴黎国家歌剧院，他放弃了明星舞者叙事，选用杜瓦诺这一典型中层舞者作为主体。贝尔在创作中自称为“概念策划者”，仅通过提问梳理舞者原生口述文本，完整保留其个人表达。作品揭示了巴黎歌剧院森严的舞者等级，将舞台光环背后长期被忽视的舞者及其劳动置于观看的中心，并将表达的主动权交回舞者本人。

10 *Véronique Doisneau*

Performance, 2004, 32 minutes



Commission by the Paris National Opera

A film by Jérôme Bel and Pierre Dupouey

Coproduced by Opéra national de Paris, Telmondis, in association with France 2

With the participation of Mezzo, Centre National de la Cinématographie

Concept: Jérôme Bel

With Véronique Doisneau

Véronique Doisneau, a theatrical documentary commissioned by the Paris Opera Ballet, opens Jérôme Bel's dancer portrait series. It follows Doisneau, a mid-rank dancer one year from mandatory retirement, across three acts. In act one, she appears in practice clothes without makeup, openly discussing her age, family, salary, and career, and naming the choreographers who influenced her. In act two, she dances passages from classical ballets while Bel deconstructs them with freeze frames and sound-image disalignment. As *Swan Lake* plays, she holds a corps de ballet pose at length, plainly describing the physical ordeal, redirecting how audiences view classical ballet. In the third, she admits her disappointment at never landing her preferred roles, invites a peer to perform a solo, and retreats to the side to watch, underscoring the unseen support of ordinary dancers.

The work marks a critical shift in Bel's approach. Having recognised the hierarchical relations embedded in the choreographer's role through group work, he turned to one-on-one egalitarian creation. Within the Paris national Opera Ballet, he set aside star narratives and selected Doisneau as a representative middle-tier figure. Calling himself a concept planner, he only asked questions to organise her spoken testimony, preserving her voice intact. The piece gradually dismantles the Paris Opera Ballet's rigid ranking, brings sidelined rank-and-file dancers to the fore, and gives individual dancers back their right to speak.

11 皮切 · 克伦春与我

表演，2004，105 分钟

由邓富权为曼谷艺穗节委任创作

构思：杰罗姆·贝尔

参演：杰罗姆·贝尔、皮切·克伦春



《皮切·克伦春与我》是杰罗姆·贝尔与泰国舞者皮切·克伦春合作创作的跨文化双人剧场作品，由新加坡策展人邓富权委任，2004 年于曼谷首演。舞台仅放置两把办公椅，舞美与灯光均保持简洁。创作之初，两人对彼此的文化背景与艺术实践所知甚少。演出分为上下半场，双方交替提问与回答，并在交谈中穿插少量动作示范。上半场由贝尔发问，克伦春介绍以史诗《拉玛坚》为题材的泰国传统孔剧，示范男性、女性、魔、猴四类角色的动作特点，贝尔则坦言难以辨认其中的细微差别。下半场，两人交换角色。贝尔准备脱衣示范早期作品时，克伦春出言制止，不同文化背景下对裸体表演的态度差异也由此显露出来。演出中，贝尔还以对口型的方式演绎歌曲《温柔地杀我》，并随音乐舞动身体，最后以两人的即兴互动结束。

作品以贯穿全场的双向问答组织编舞，将跨文化交流的重心从东西方舞蹈语汇与风格的融合，转向两位艺术家对彼此实践的询问与理解。交谈与示范中的障碍和分歧，既呈现了不同艺术传统相互理解的限度，也引出交流中如何对待彼此的伦理问题。

Pichet Klunchun and myself

Performance, 2004, 105 minutes

Commission by Tang Fu Kuen for the Bangkok Fringe Festival

Concept: Jérôme Bel

By and with Jérôme Bel and Pichet Klunchun

Pichet Klunchun and myself is a cross-cultural duet performance Jérôme Bel created in Bangkok in 2004, commissioned by Singaporean curator Tang Fu Kuen. The stage is minimal, featuring only two office chairs, without elaborate set or lighting. Bel and Thai classical khon dancer Pichet Klunchun began as strangers to each other's artistic traditions. Their encounter unfolds through a two-part interview format, with brief physical demonstrations woven between exchanges. In the first half, Bel questions Klunchun, who explains the khon system from the epic *Ramakien* and the movement traits of its four masked character types: human, female, demon, and monkey. Bel admits onstage that he cannot perceive their subtle differences. The second half reverses the dynamic: Klunchun questions Bel. When Bel starts removing his clothes to show his early physical work, Klunchun stops him on the spot, a gesture that sharply exposes cultural boundaries in an intercultural setting. Bel also lip-syncs and moves to *Killing me softly*, and the piece closes with an improvised exchange. Rather than fusing Eastern and Western dance idioms, the work sustains live conversation as its driving force.

Departing from conventional intercultural theatre that relies on blending visual and movement styles, the piece makes two-way dialogue its primary choreographic form. It objectively presents cognitive barriers between cultures, records the inherent limits of mutual understanding between heterogeneous art forms, and preserves the ongoing exchange and mutual experimentation between the participants, reflecting the ethical reality of intercultural encounters.

12 小珂

表演，2020，60 分钟

构思及导演：杰罗姆·贝尔
文本及表演：小珂
摄影：上海西岸美术馆



《小珂》是杰罗姆·贝尔“舞者肖像系列”中首部与中国舞者合作的作品，由西岸美术馆与蓬皮杜中心联合委任，2020 年 11 月于上海西岸美术馆首演，全程以远程协作方式创作与排练。在约六十分钟独白式的独舞中，舞者小珂以自述和舞蹈示范梳理自己的艺术经历。她从幼年学习民族舞、大学期间自学现代舞讲起，讲述此后尝试不同的舞蹈风格、参与商业演出和从事独立创作的完整经历。她逐一演示这些舞蹈，将不同阶段积累的身体经验带回舞台，穿插时代金曲，以讲座的形式回顾自己的舞蹈生涯。

作品延续了贝尔肖像系列的纪实内核，同时在创作与演出方式上作出新的尝试。小珂四十余年艺术历程为微观样本，折射改革开放以来中国当代舞蹈的变迁，舞者的生命史成为观察这一历史的具体线索。出于减少航空出行的生态考量，贝尔与小珂全程线上排练，编舞家的掌控力被减弱，双方以更平等的方式共同创作。作品包括中文和法文两种演出版本：中文版由小珂独自登台；法国版中，贝尔在现场讲述她的经历、翻译并补充背景，小珂则从上海实时连线，形成异地共演的独特剧场形态。

Xiao Ke

Performance, 2020, 60 minutes

Concept / Director: Jérôme Bel
Text and performance: Xiao Ke
Filmed by West Bund Museum, Shanghai

Xiao Ke is the first Chinese collaboration in Jérôme Bel's dancer portrait series, co-commissioned by West Bund Museum and Centre Pompidou. Premiering at West Bund in Shanghai in November 2020, the work was created and rehearsed entirely remotely. A sixty-minute monologue-style solo, it features dancer Xiao Ke combining spoken narrative with improvised physical demonstration on a minimal stage, tracing her full artistic journey from childhood ethnic dance training and self-taught modern dance at university, through cross-disciplinary explorations, commercial work, and independent creation. She demonstrates each dance form in turn, presenting her accumulated physical vocabulary with period classics as narrative backdrop, framing her career as a lecture-style retrospective.

The work continues the documentary core of Bel's portrait series while marking a breakthrough. Using Xiao Ke's forty-plus years of practice as a microcosm, it reflects the evolution of contemporary Chinese dance since the Reform and Opening-up, weaving individual life history with broader cultural shifts. Remote rehearsals, following Bel's ecological principle, reduced the choreographer's control and reinforced an egalitarian creative relationship. The work has two versions: Xiao Ke live onstage for the Chinese edition, and a real-time remote co-performance for the European edition.

13 T 恤学

1997 年首演，视频为 2015 年为展览制作的版本，25 分钟



构思：杰罗姆·贝尔

参演：弗雷德里克·塞盖特

《T 恤学》是杰罗姆·贝尔的第三部作品，采用独舞的形式，由其长期合作者弗雷德里克·塞盖特出演。作品以缓慢、近乎机械的穿脱过程，逐层展示并拆解日常服饰所承载的文化符号，在简单的动作中展开兼具思辨性与幽默感的表演。25 分钟的演出由三个递进的段落组成，分别以数字编号、印花标语和色彩次序建立组织规则。三十件带有时代印记的二手 T 恤被逐件穿脱，表演者全程保持沉默，以取衣、换装、侧身展示等不作情绪渲染、无需专门舞蹈技巧的日常动作推进演出。衣身上“起舞”“保持冷静”等文字直接以指令的形式出现，褪色的肖像、商业标语与空白衣面交替呈现，构成一组组相互映照、充满反差的视觉片段。其间仅穿插三段松弛随性的业余摇摆舞，使舞蹈表演惯常强调的抒情性与观赏性退居次要位置。舞者的个人特征随之淡化，身体成为展示服饰图像与文字的相对中性载体；而 T 恤被层层脱去的过程，也构成了对附着于身体之上的消费文化符号的逐层剥离，使这些符号及其运作逻辑成为观看与思考的对象。

作品以罗兰·巴特的服饰符号学及索绪尔关于“语言”与“言语”的区分为理论参照，将 T 恤视为全球化时代广泛流通的公共话语媒介，通过反复穿脱衣物，追问个体如何受制于集体共享的符号系统。衣物被逐层脱去的过程，指向消费符号对个体身份的塑造，以及个体试图在这些符号之外辨认“纯粹自我”时面临的困难。作品将冷峻的极简形式与黑色幽默相结合，也被称作“T 恤的芭蕾”。自创作以来，它以舞台演出、美术馆直播和影像装置等形式在世界各地呈现，展演机构包括伦敦泰特现代美术馆、蓬皮杜中心马拉加分馆和纽约现代艺术博物馆。

13 *Shirtology*

Premiered 1997, video produced for exhibition, 2015, 25 minutes



Concept: Jérôme Bel

With Frédéric Seguette

In *Shirtology*, Jérôme Bel's third iconic solo, longtime collaborator Frédéric Seguette performs a slow, mechanical "striptease of signs" that unpacks the cultural logic of everyday clothing. Over 25 minutes, thirty vintage T-shirts are donned and shed across three segments ordered by number, slogans, and colors. The dancer remains silent, advancing through affectless everyday gestures including taking, changing, and displaying garments, while printed texts command movements like "dance" and "stay cool." Faded portraits, commercial slogans, and blank tees alternate in a fragmented, contrastive visual dialogue, punctuated only by three loose amateur swing interludes that subvert dance's lyricism and spectacle. Stripped of individual traits, the performer becomes a neutral vessel for printed signs; the layered undressing mirrors the peeling away of consumer culture from the body.

Grounded in Barthes's semiotics of dress and Saussure's langue/parole distinction, the work frames the T-shirt as a ubiquitous carrier of public discourse in globalization, using the undressing ritual to probe the subordination of the individual to collective signs. The repeated removal of garments evokes the modern plight of being trapped under layers of consumer symbols, with no easy access to an authentic self. A rare synthesis of stark minimalism and deadpan humour in Bel's oeuvre, Shirtology has been called "the ballet of T-shirts." Since its creation, it has spawned worldwide stage performances, museum livestream, and video installations, notably at Tate Modern in London, Centre Pompidou Málaga and MoMA in New York among others etc.

杰罗姆·贝尔年表

1964 年 10 月 14 日

出生于法国蒙彼利埃，童年时期因家人工作而四处旅行。

1980 年代初

高中时期开始学习舞蹈，后赴波尔多进修，结识日后的长期合作者、表演者弗雷德里克·塞盖特。

1983 年

在阿维尼翁艺术节观看了皮娜·鲍什的《康乃馨》和安娜·德·基斯美可的《罗莎舞罗莎》。

1984 年

法国建立国立编舞中心制度，支持编舞家与舞团在各地扎根，推动舞蹈资源向巴黎以外拓展，为 1970 年代末以来兴起的“法国新舞蹈”提供持续支持。这一创作潮流强调编舞家的个人艺术语言，探索舞蹈与戏剧、音乐、视觉艺术等形式的结合。

1984—1985 年

进入昂热国立当代舞蹈中心接受专业训练。

1985—1991 年

作为自由职业舞者在法国和意大利演出，先后与安杰林·普雷祖卡、雏形舞团（若埃尔·布维耶与雷吉斯·奥巴迪亚）、丹尼尔·拉里厄和卡特琳娜·萨尼亚合作。与萨尼亚的合作让他接触到从文学文本和语言出发编排动作的方法。

· 安杰林·普雷祖卡：法国当代编舞家，将古典芭蕾严谨的结构与当代舞蹈的身体张力相结合，偏重高强度的身体叙事。

· 雏形舞团（若埃尔·布维耶与雷吉斯·奥巴迪亚）：法国现代编舞组合。以强烈的戏剧冲突、电影感和情感宣泄为标志，强调高能耗、近乎虚脱的剧烈肢体碰撞。

· 丹尼尔·拉里厄：“法国新舞蹈”的重要代表，以富于视觉表现力的实验和诗意的空间解构著称，关注动作在特定环境与装置中的细微流动。

· 卡特琳娜·萨尼亚：出生于意大利的当代编舞家、导演，其创作植根于剧场、文本与讽刺，大量借鉴文学经典，将动作与荒诞派文本紧密结合。

1992 年

担任法国编舞家菲利普·德库弗列的助理，参与阿尔贝维尔冬奥会仪式排演，接触大型演出的空间调度、视觉设计与制作机制。

1990 年代初

艾滋病疫情重创法国酷儿社群及艺术、舞蹈界，贝尔的两位挚友因艾滋病去世。他后来将这一经历与同期的理论阅读并列为其创作形成的重要因素。

1992—1993 年

暂停舞者工作，集中研读罗兰·巴特、米歇尔·福柯等人的著作，尝试在理论阅读中寻找舞蹈技巧之外的创作路径。

1994 年

首部编舞作品《作者给出的名字》于里斯本 CineArte 剧院、Skite 艺术节首演，由贝尔与弗雷德里克·塞盖特共同表演。

1994—1995 年

成立制作公司 R.B. Jérôme Bel，支持作品制作与国际巡演。

1994—1995 年

《杰罗姆·贝尔》于布鲁塞尔 Bellones-Brigittines 艺术节首演。

1997 年

《T 恤学》于里斯本贝伦文化中心首演。

1998 年

《最后的演出》于布鲁塞尔 Kaaitheater 剧院首演。

1998 年

法国国家舞蹈中心成立，承担舞蹈文献保存、研究、专业培训及创作支持等工作。

1999 年

邀请法国编舞家米里亚姆·古尔芬克为自己创作独舞《格索拉里》，于比利时科特赖克 Limelight 艺术中心首演。

2000 年

《萨维耶·勒华》于根特 Kopergietery 剧院、Time 艺术节首演。作品由萨维耶·勒华创作，以杰罗姆·贝尔名义发表。

与日本当地表演者合作，在横滨、京都制作《T 恤学》的日本版本。

2001 年

《演出必须继续》于巴黎城市剧院首演，该作曾进入汉堡德意志剧院的保留剧目。

2003 年

安排一年学术休假，反思持续生产新作的压力。

10 月，与阿兰·普拉特尔共同策划比利时鲁汶 Klapstuk 艺术节。

2003 年

法国演艺工作者因失业保险制度改革发起罢工，阿维尼翁艺术节取消当届演出。

2004 年

受巴黎歌剧院委约，为该院芭蕾舞团舞者创作《维罗妮卡·杜瓦诺》，于巴黎加尼叶宫首演，开启舞者肖像系列。

《演出必须继续 2》于布鲁塞尔 Kaaitheater 剧院首演。贝尔将其视为一次失败的创作，随后撤出舞团保留剧目。

12 月，与泰国孔剧编舞家、舞者皮切·克伦春合作《皮切·克伦春与我》，在曼谷艺穗节首次呈现。

2005 年

《伊莎贝尔·托雷斯》于里约热内卢市立剧院首演，表演者为该院芭蕾舞团舞者。

贝尔凭《演出必须继续》在纽约的演出获贝西奖。

2007—2014 年

《演出必须继续》列入里昂歌剧院芭蕾舞团保留剧目。

2008 年

与奥贝维利耶实验室合作推出线上《杰罗姆·贝尔作品总录 1994—2008》，以九部影像梳理 1994 至 2005 年的创作，汇集演出片段、访谈与讨论，向公众免费开放。

与皮切·克伦春因合作作品获欧洲文化基金会颁发的“玛格丽特公主文化多样性奖”。

讲座表演《一位观众》于巴黎网球场美术馆预演。

2009 年

《卢茨·福斯特》于乌得勒支市立剧院、Springdance 艺术节首演，与皮娜·鲍什舞蹈剧场舞者合作。

《塞德里克·安德里厄》于巴黎城市剧院首演，与曾在坎宁汉舞团、里昂歌剧院芭蕾舞团工作的舞者合作。

2010 年

与安娜德基斯美可共同创作《三首告别》，于布鲁塞尔皇家铸币局剧院首演。音乐取自勋伯格改编的马勒《大地之歌》末章《告别》，由 Ictus 乐团参与演出。

2012 年

与苏黎世 HORA 剧团合作《残障剧场》，由有认知障碍的职业演员出演，于瑞士伯尔尼 Auawirleben 戏剧节首演。该作由第十三届卡塞尔文献展等机构联合制作。

受泰特现代美术馆“宝马泰特直播: 表演室”项目委任，通过网络直播呈现《T恤学》的改编版本。

2013 年

《荣誉庭院》于阿维尼翁艺术节首演，演出地点为教皇宫荣誉庭院，参与者包括 14 位观众。

《残障剧场》入选柏林戏剧节，并获瑞士舞蹈奖。

与法国编舞家鲍里斯·夏马茨合著的书信集《邮件 2009—2010》出版。

2015 年

《盛会》于布鲁塞尔昆斯滕艺术节首演，演出地点为安德莱赫特的 Zinnema 艺术中心与布鲁塞尔 Kaaitheater。

2016 年

受巴黎歌剧院委约创作《墓碑》，于巴黎加尼叶宫首演。

成为首位受邀参与纽约现代艺术博物馆“艺术家之选”项目的编舞家，与该馆员工合作《MoMA 舞团》，于博物馆中庭首演。

2017 年

受里昂歌剧院芭蕾舞团委约创作《阿拉贝斯克姿势，向后连接步，走，走》，于里昂歌剧院首演。

巴黎秋季艺术节为其举办艺术家专题展演，联合巴黎及近郊多个剧场呈现 8 部作品。

意大利普拉托佩奇当代艺术中心举办其首次美术馆个展“杰罗姆·贝尔：76′ 38″＋∞”。

2018 年

受里昂舞蹈双年展委约，在里昂主宫医院礼拜堂呈现《视若无睹地跳舞》。

开始朗读表演约翰·凯奇的《关于无的演讲》，于马赛欧洲与地中海文明博物馆、Actoral 艺术节首次呈现。

2019 年

因应气候危机，宣布自己与舞团不再乘飞机出行，探索远程排练与当地重演的巡演方式。

影像作品《回顾》于柏林 HAU 剧院首映，并入选马赛国际电影节。

《伊莎多拉·邓肯》于柏林德意志剧院、八月舞蹈节首演，首次为已故编舞家创作肖像。纽约版由凯瑟琳·加兰特表演，通过视频排练完成。

2020 年

与舞者、编舞家陈武康合作创作《为陈武康编舞》。作品由台北表演艺术中心委约，作为台北艺术节的演出项目，于台北中山堂首演。

与表演者劳拉·潘特合作创作同名作品《劳拉·潘特》，于意大利乌迪内 CSS 剧院首演。

与中国舞者、表演者及编舞家小珂合作创作《小珂》。作品由西岸美术馆与蓬皮杜中心合作项目委约，于上海西岸美术馆首演。

与女演员瓦莱丽·德雷维尔合作《为女演员而跳的舞（瓦莱丽·德雷维尔）》，于洛桑维迪剧院首演。

2021 年

自传体作品《杰罗姆·贝尔》（2021）于巴黎玻璃动物园剧场、巴黎秋季艺术节首演。海外版本由当地表演者依据文本、影像与排演指引，以当地语言代他登台。该作是贝尔与凯蒂·米切尔及洛桑维迪剧院共同构想的“可持续剧场？”项目的一部分。

与演员乔伦特·德·凯尔斯梅克可合作《为女演员而跳的舞》的另一版本，于比利时根特 CAMPO 首演。贝尔与陈武康凭《为陈武康编舞》获台新艺术奖表演艺术奖。

2023 年

受卢浮宫委约，与艺术史学家埃斯特尔·钟·门瓜尔共同创作《非人类舞蹈》，于巴黎卢浮宫首演。

2023—2024 年担任法国国家舞蹈中心合作艺术家。

2024 年

与埃斯特尔·钟·门瓜尔、演员约兰特·德·基斯美可合作《重新开始这个世界》，于法国国家舞蹈中心、巴黎秋季艺术节首演。

同年 3 月至 5 月，与其长期合作者丽贝卡·拉瑟兰及法国国家舞蹈中心团队共同策划“重新开始这个世界”生态主题公共项目，包含演出、讲座、装置与工作坊等。

2026 年

5 月 14 日，杰罗姆·贝尔正式宣布关闭其同名舞团。公布创作生涯的最后一件作品《杰罗姆·贝尔 1994—2026》，以数字形式汇集作品录像、文本、访谈与重演指引。作品由法国国家舞蹈中心与蓬皮杜中心纳入永久收藏，网站计划于 2027 年 1 月 1 日向公众免费开放。

9 月，在日内瓦 Am Stram Gram 剧院，与 10 名 8 至 14 岁的儿童共同创作《为什么与为什么不？》，并于该剧院首演。儿童共同署名，兼任作者与表演者。

14 October 1964

Born in Montpellier, France. Travelled extensively during childhood due to his family's work.

Early 1980s

Began studying dance in high school, later pursued further training in Bordeaux, where he met Frédéric Seguette, who would become a long-term collaborator and performer.

1983

Attended the Avignon Festival, where he saw Pina Bausch's *Nelken* (Carnations) and Anne Teresa De Keersmaeker's *Rosas danst Rosas*.

1984

France established the national choreographic centre system, supporting choreographers and companies to take root across the country, expanding dance resources beyond Paris and providing sustained support for the Nouvelle Danse Française movement that had emerged since the late 1970s. This movement emphasised choreographers' individual artistic languages and explored dance's intersections with theatre, music, and visual art.

1984—1985

Entered the Centre National de Danse Contemporaine d'Angers (CNDC) for professional training.

1985—1991

Worked as a freelance dancer in France and Italy, collaborating successively with Angelin Preljocaj, company L'Esquisse (Joëlle Bouvier and Régis Obadia), Daniel Larrieu, and Caterina Sagna. His collaboration with Sagna introduced him to methods of choreographing movement from literary texts and language.

· Angelin Preljocaj: French contemporary choreographer who combines rigorous structures of classical ballet with the bodily tension of contemporary dance, emphasising highintensity bodily narratives.

· company L'Esquisse (Joëlle Bouvier and Régis Obadia): French modern choreographic duo known for intense dramatic conflict, cinematic quality, and emotional release, emphasising high-energy,

nearly exhausting physical collisions.

· Daniel Larrieu: A key representative of France's Nouvelle Dansee, known for visually expressive experimentation and poetic spatial deconstruction, focusing on the subtle flow of movement within specific environments and installations.

· Caterina Sagna: Italian-born contemporary choreographer and director whose work is rooted in theatre, text, and irony, drawing extensively on literary classics and closely integrating movement with absurdist texts.

1992

Served as assistant to French choreographer Philippe Decouflé, participating in rehearsals for the ceremonies of the Albertville Winter Olympics, gaining exposure to large-scale spatial staging, visual design, and production mechanisms.

The early 1990s

The AIDS devastated the French queer community, arts and dance sectors. Two of Bel's close friends died of AIDS. He later cited this experience, alongside his theoretical reading during the same period, as a key factor in the formation of his creative practice.

1992—1993

Suspended his work as a dancer and devoted himself to intensive reading of Roland Barthes, Michel Foucault, and others, seeking creative paths beyond dance technique through theoretical inquiry.

1994

His first choreographic work, *Nom donné par l'auteur (Name given by the author)*, premiered at the CineArte Theatre at the Skite Festival in Lisbon, performed by Bel and Frédéric Seguette.

1994—1995

Founded the production company R.B. Jérôme Bel to support the production and international touring of his works.

1994—1995

Jérôme Bel premiered at the Bellone-Brigittines Festival in Brussels.

1997

Shirtology premiered at the Centro Cultural de Belém in Lisbon.

1998

The Last Performance premiered at the Kaaitheater in Brussels.

1998

The Centre national de la danse (CN D) was established in France, undertaking dance documentation, research, professional training, and creative support.

1999

Invited French choreographer Myriam Gourfink to create a solo for him, *Glossolalie*, which premiered at the Limelight Arts Centre in Kortrijk, Belgium.

2000

Xavier Le Roy premiered at the Kopergietery and the Time Festival in Ghent. The work was created by Xavier Le Roy and presented under Jérôme Bel's name.

Collaborated with local performers in Japan to produce a Japanese version of *Shirtology* in Yokohama and Kyoto.

2001

The Show Must Go On premiered at the Théâtre de la Ville in Paris. The work had also entered the repertoire of the Deutsches Schauspielhaus in Hamburg.

2003

Scheduled a sabbatical year to reflect on the pressure of continuous new production.

In October, co-curated the Klapstuk Festival in Leuven, Belgium, with Alain Platel.

2003

French performing arts workers went on strike over reforms to the unemployment insurance system, and the Avignon Festival cancelled that year's performances.

2004

Commissioned by the Paris National Opera, Bel created *Véronique Doisneau* for dancers of its ballet company, premiering at the Palais Garnier and initiating the dancer portrait series.

The Show Must Go On 2 premiered at the Kaaitheater in Brussels. Bel

regarded it as a failed creation and subsequently withdrew it from the company's repertoire.

In December, collaborated with Thai Khon choreographer and dancer Pichet Klunchun on *Pichet Klunchun and myself*, first presented at the Bangkok Fringe Festival.

2005

Isabel Torres premiered at the Teatro Municipal in Rio de Janeiro, performed by a dancer of its ballet company.

Bel received a Bessie Award for the New York performances of *The Show Must Go On*.

2007–2014

The Show Must Go On was included in the repertoire of the Lyon Opera Ballet.

2008

Collaborated with Les Laboratoires d'Aubervilliers to launch the online *Catalogue raisonné Jérôme Bel 1994 to 2008*, presenting nine videos surveying works from 1994 to 2005, bringing together performance excerpts, interviews, and discussions, and making them freely available to the public.

Bel received the Routes Princess Margriet Award for cultural diversity from the European Cultural Foundation for Pichet Klunchun and myself.

The lecture-performance *A Spectator* was previewed at the Jeu de Paume in Paris.

2009

Lutz Förster premiered at the Stadsschouwburg Utrecht and the Springdance Festival, in collaboration with a dancer from the Pina Bausch Tanztheater.

Cédric Andrieux premiered at the Théâtre de la Ville in Paris, in collaboration with a dancer who had worked with the Merce Cunningham Dance Company and the Lyon Opera Ballet.

2010

Co-created *3 Abschied* (*Three farewells*) with Anne Teresa De Keersmaeker, premiering at the Théâtre Royal de la Monnaie in Brussels. The music was drawn from the final movement, *Der Abschied*, of Mahler's *Das Lied von der Erde* in Schoenberg's arrangement, with the Ictus Ensemble participating in the performance.

2012

Collaborated with Zurich's Theater HORA on *Disabled Theater*, premiering at the Bern (Switzerland) Auawirleben, featuring professional actors with cognitive disabilities, The work was co-produced by documenta 13 and other institutions.

Commissioned by Tate Modern's "BMW Tate Live: Performance Room" programme to present a live-streamed adaptation of *Shirtology*.

2013

Cour d'honneur premiered at the Avignon Festival, performed in the Cour d'honneur of the Palais des Papes, with 14 spectators participating.

Disabled Theater was selected for the Berlin Theatertreffen and received the Swiss Dance Award.

The correspondence book *Emails 2009–2010*, co-authored with French choreographer Boris Charmatz, was published.

2015

Gala premiered at the Kunstenfestivaldesarts in Brussels, at the Zinnema Arts Centre in Anderlecht and at Kaaitheater.

2016

Commissioned by the Opéra National de Paris to create *Tombe*, premiering at the Palais Garnier.

Became the first choreographer invited to participate in "Artist's Choice" programme of the Museum of Modern Art (MoMA) in New York, collaborating with museum staff on *MoMA Dance Company*, which premiered in the museum's atrium.

2017

Commissioned by the OpéraBallet de Lyon to create *Posé arabesque, temps lié en arrière, marche, marche*, premiering at the Lyon Opera House.

The Festival d'Automne à Paris presented a dedicated artist retrospective, bringing together eight works across multiple theatres in Paris and its suburbs.

The Centro Pecci in Prato, Italy, hosted his first museum solo exhibition, *Jérôme Bel: 76′ 38″ + ∞*.

2018

Commissioned by the Biennale de Lyon to present Dancing as *if nobody is watching* at the Chapel of the Hôtel-Dieu in Lyon, alongside three video installations in public spaces around the city.

Began performing a reading of John Cage's *Lecture on Nothing*, first presented at the MuCEM in Marseille and the Actoral Festival.

2019

In response to the climate crisis, announced that he and his company would no longer travel by plane, exploring touring by long distance trains, remote rehearsals and locally restaged touring approaches.

The video work *Rétrospective* premiered at HAU in Berlin and was selected for the Marseille International Film Festival.

Isadora Duncan, his first portrait of a deceased choreographer, premiered at the Deutsches Theater in Berlin and the Tanz im August festival. The New York version was performed by Catherine Gallant, rehearsed via video.

2020

Dances for Wu-Kang Chen, in collaboration with the dancer and choreograper Wu-Kang Chen commissioned by the Taipei Performing Arts Center, premiered at Zhongshan Hall in Taipei as part of the Taipei Arts Festival.

Laura Pante, in collaboration with the eponimous performer premiered at the CSS Teatro stabile di innovazione del FVG in Udine, Italy.

Xiao Ke, in collaboration with the Chinese dancer, performer and choreographer Xiao Ke, commissioned by the Centre Pompidou and the West Bund Museum collaboration, premiered at the West Bund Museum in Shanghai.

Collaborated with actress Valérie Dréville on *Danses pour une actrice* (*Dances for an Actress*) (Valérie Dréville), premiering at the Théâtre de Vidy in Lausanne.

2021

The autobiographical work *Jérôme Bel* (2021) premiered at the Théâtre de la Ménagerie de Verre and the Festival d'Automne à Paris. Overseas versions were performed by local performers using texts, videos, and staging instructions, appearing on his behalf in local languages. This work was part

of the "Sustainable Theatre?" project conceived with Katie Mitchell and the Vidy-Lausanne Theater

Collaborated with actress Jolente De Keersmaeker on another version of *Dances for an Actress*, premiering at CAMPO in Ghent, Belgium.

Bel and Wu-Kang Chen received the Taishin Arts Award for Performing Arts for *Dances for Wu-Kang Chen*.

2023

Commissioned by the Louvre, co-created *Non-human dances* with art historian Estelle Zhong Mengual, premiering at the Louvre in Paris.

2023–2024

Associate Artist at the Centre National de la Danse.

2024

Co-created *Starting this world over again* with Estelle Zhong Mengual and actress Jolente De Keersmaeker, premiering at the Centre National de la Danse and the Festival d'Automne à Paris.

From March to May, co-curated with his long term collaborator Rebecca Lasselin and the Centre National de la Danse team the ecological public programme "Starting this world over again," featuring performances, lectures, installations, and workshops.

2026

On 14 May, Jérôme Bel officially announced the closure of his eponymous dance company. He unveiled his final work, *Jérôme Bel 1994–2026*, a digital compilation of performance recordings, texts, interviews, and restaging instructions. The work was acquired for the permanent collections of the Centre National de la Danse and the Centre Pompidou, with the website scheduled to open to the public free of charge on 1 January 2027.

In September, at the Am Stram Gram theatre in Geneva, he co-created *Pourquoi et pourquoi pas ?* (*Why and Why Not ?*) with ten children aged 8 to 14, which premiered at the theatre. The children are co-credited as authors and performers.

北京中间美术馆简介

北京中间美术馆是一家成立于 2008 年的当代艺术机构。秉持艺术作为人文实践的理念，我们以独立的机构立场开展展览、研究与公共项目，持续激发当代艺术的思想空间与实践方向。作为一家研究型艺术机构，中间美术馆长期关注与艺术相关的问题，既立足于中国当代艺术的历史进程，也将自己置身于全球当代艺术的现场；同时持续与人文学科和思想领域展开对话，串联艺术实践与思想现场之间的关系。我们重视严肃的学术工作与具有实验性的策展实践，持续支持非商业性的艺术创作与思考，并在长期工作中形成独立的价值判断与机构立场。我们希望通过具体而长期的工作，承担起参与当代艺术与文化建设的责任，并以此回应我们所身处的时代与现实。

About Beijing Inside-Out Art Museum

Beijing Inside-Out Art Museum is a contemporary art institution founded in 2008. Premised on the belief that art is an independent humanistic practice, our work unfolds through exhibitions, research, public programs, and sustained support for artistic practice, expanding the intellectual space and possibilities of contemporary art. As a research-oriented art institution, Inside-Out Art Museum has long engaged with questions related to art and artistic practice. Rooted in the historical development of Chinese contemporary art and situated within the global field of contemporary art, the museum maintains an ongoing dialogue with the humanities and broader fields of thought, connecting artistic practice with contemporary intellectual discourse. Our work is grounded in rigorous research and experimental curatorial practice, and sustained by a commitment to non-commercial artistic creation and critical reflection. Through this sustained work, the museum has developed an independent institutional voice grounded in critical inquiry. We seek to contribute to the shaping of contemporary art and culture while responding to the realities of our time.

身身不息简介

身身不息（BODY ON&ON）是一家当代表演艺术的策划与制作机构，致力于以艺术的方法回应当代社会议题，包含身体研究、艺术制作、国际交流等多个维度。自 2019 年创立，身身不息发起了“身体访问计划”、中国首个包容性艺术节“星空艺术节”、“身体游牧计划”、“中英无障碍艺术论坛”、“星空疗愈计划专项基金”、“地球三部曲”气候剧场等项目，激发智性的、感性的、觉性的公共场域，致力于探索身心的时代能量，艺术的社会价值，推动艺术的创新与社会的包容。

About BODY ON&ON

Body On&On is a contemporary performing arts curatorial and production organisation dedicated to addressing contemporary social issues through artistic means, working across several dimensions including body research, artistic production and international exchange. Founded in 2019, Body On&On has initiated projects including the Body Interview, China's first inclusive arts festival Luminous Festival, the Body Nomad Project, the China–UK Disability Arts Forum, the Luminous Caring Fund and the climate theatre project Terrestrial Trilogy. Through these, it seeks to activate public spheres that are intellectual, sensory and perceptive — exploring the body energies of our time, the social value of art, and the advancement of artistic innovation and social inclusion.

展览

诸众之舞——杰罗姆·贝尔的舞蹈剧场
展期：2026 年 11 月 7 日—2027 年 2 月 14 日
艺术总监：卢迎华
策展人：葛慧超、管陶然
顾问：丽贝卡·拉瑟兰
展览统筹：曹立瑶
展览助理：李慧一、刘芳彤
平面设计：胡奕冰

主办：北京中间美术馆、身身不息
支持：北京中间艺术基金会、北京市中盾律师事务所
特别支持：法国驻华大使馆、R.B. 杰罗姆·贝尔公司 (法国巴黎)
鸣谢：卿青、小珂、子涵
展览地点：北京中间美术馆

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Exhibition

Dance of Multitude: Jérôme Bel's Dance Theatre
Exhibition Dates: November 7, 2026-Feburary 14, 2027
Artistic Director: Carol Yinghua Lu
Curators: Dew Ge, Rory Guan
Advisor: Rebecca Lasselin
Exhibition Coordinator: Cao Liyao
Exhibition Assistants: Li Huiyi, Liu Fangtong
Graphic Design: Yibing Hu

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Exhibition Guide

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