

Arts NOVA

亞維儂藝術節×提亞戈·羅提吉斯

FESTIVAL D'AVIGNON×TIAGO RODRIGUES

# 櫻桃園

LA CERISAIE

2023

3.10 (五) 19:30

3.11 (六) 14:30

3.12 (日) 14:30

臺中國家歌劇院 大劇院

演出長度 | 全長約130分鐘，無中場休息

語言／字幕 | 法語發音，中文字幕

主辦單位 | 國家表演藝術中心臺中國家歌劇院

製作單位 | 亞維儂藝術節

指定住宿 | HUNG'S MANSION

特別感謝 | INSTITUT FRANÇAIS

主辦單位保留節目內容異動權



National  
Taichung  
Theater  
臺中國家歌劇院

## 關於《櫻桃園》

葡萄牙籍導演提亞戈·羅提吉斯受亞維儂藝術節邀請，詮釋俄國劇作家契訶夫經典文本《櫻桃園》，2021年首演廣獲外媒好評。由法國影后伊莎貝·雨蓓擔綱女主角柳泊芙，隨著她內心的悲喜，映照出世界變革下新階級的崛起與舊社會的必然消逝，在打破框架的極簡舞台上，共同圍繞隨變動而來的挑戰與希望。

Created for the Festival d'Avignon, Tiago Rodrigues' interpretation of Chekhov's last play, *La Cerisaie*, breaks the fourth wall and brings the audience together around the great challenges of today. After long years spent in exile in Paris, Lyubov, played by the legendary French actress, Isabelle Huppert, returns to her ancestral estate, about to be sold to pay off the family's debts, signaling the arrival of a new era.

## 《櫻桃園》筆記： 關於變動的悲傷喜劇

提亞戈·羅提吉斯

2020年4月於里斯本

我一直認為《櫻桃園》談的是結局。一開始以是讀者和戲劇學生身分，後來以表演者讀《櫻桃園》，我始終認為契訶夫（Anton Tchekhov）最後一部劇作是關於事物的終結，關於死亡、關於道別。但是我錯了。或者說，我相信自己身處於錯誤的地方、錯誤的時間——好似我還不夠格思考這齣劇，或者我還不具備足夠生命經驗，在最美好的光景、最好的時間遭遇它。今天我可以說，《櫻桃園》談的是世界的變動；偽裝成一部關於結局的戲劇。我們之所以會有這樣的印象，是因為變動的前提並不總是帶來光明與希望，而是在過程中收集了為數不少的受害者。然而，從我現今所處位置來看《櫻桃園》，我確信這齣戲處理了既強大且無情的改變力道。

契訶夫帶我們來到劇場類型的邊界，他給出所有線索，欲說服我們他寫的是一部喜劇，但是隨著我們一步步踩進這座戲劇迷宮，我們感受到越來越強勁的悲劇氣味，就像一座充滿花的田野，藏匿了棲息在其中的毒蛇一樣。這是一座鏡子大廳，有時悲劇、有時喜劇、有時鄉愁、有時充滿希望，有時關於結局、有時關於未來；就是在這裡，契訶夫讓我們正視在家族及系譜映照下的自我存在，一群身處危機的人。

此時將《櫻桃園》搬上舞台就是在談史無前例的事——談的是羅巴金，這位在廢除蓄奴的年代，第一位有能力購買房產的家族成員；談的是貴族墮入頹喪之中，使社會階級流動變得可能。在2021年將《櫻桃園》搬上舞台，是在談論一個社會的突變，相當深刻但人們還看不見的時代；人物身處這樣的時代，但還未能理解他們稱之為特殊的事物，已成了新的典範。將《櫻桃園》搬上舞台，是在談深信自己正在體驗他人從未經歷過的事物的男男女女。這是關於前所未有的歷史時刻，是沒人能全盤理解的新世界中的痛苦與希望。這是關於我們。

## CONCEPT NOTE: THE SAND COMEDY OF CHANGE

Tiago Rodrigues  
Lisbon, April 2020

I have always thought that *La Cerisaie* was about the end. Firstly, as a reader and drama student, then as a performer, I have always considered Chekhov's last play as a work about the end of things, death, and last goodbyes. I was wrong. Or rather, I believe I was in the wrong place at the wrong time - as if I were not yet worthy of contemplating this play or that I had not had enough life experience to cross with it at the hour when the best daylight shines over it. Today, I can say that it is a play about change; disguised probably as a play about the end. We have this impression because the premises of change are not always promising, and makes a point of collecting a good number of victims as it passes. However, from where I stand today in observing *La Cerisaie*, I am certain that it deals with the powerful and inexorable force of change.

Chekhov takes us to the frontiers of the theatrical genre. He gives all the clues to convince us that he wrote a comedy, but with each step we walk in its dramatic maze, we feel stronger and stronger the scent of tragedy. Like a field of flowers hides venomous snakes inhabiting it. This hall of mirrors, now tragic, now comic, now nostalgic, now hopeful, now about the end, now about the future, is where from Chekhov propose us a meeting with our own existence reflecting in a family and its satellites. A human group in a crisis.

Staging *La Cerisaie* today, it is talking of what happens for the first time. It is talking about Lopakhine, the first member of his family tree to have the means buy a property within an era where slavery has been abolished, the aristocracy falling into decadence, making social climbing possible. Staging *La Cerisaie* in 2021 is talking about a time of profound but still invisible social mutation, a time lived by the characters that still didn't understand that what they call 'exceptional' it is the new norm. In staging *La Cerisaie*, it is to speak about men and women convinced that they are experiencing something that has never been experienced. It is about an unprecedented historic moment. It is addressing the pains and hopes of a new world that no-one has entirely yet understood. It is about us.



節目線上問卷

## 亞維儂藝術節×提亞戈·羅提吉斯《櫻桃園》

2021/7第75屆亞維儂藝術節首演

2021/12起展開世界巡演

**原著**／安東·契訶夫 **劇本翻譯**／安德烈·馬柯維奇、法蘭索瓦絲·莫凡

**導演**／提亞戈·羅提吉斯 **藝術協力**／瑪格達·比撒羅 **舞台設計**／費南多·李貝羅

**燈光設計**／努諾·梅拉 **服裝設計**／荷西·安東尼歐·特南特

**梳化**／席薇·凱耶·喬瑟琳·米拉索 **音樂**／海德·貢薩夫(編曲)、提亞戈·羅提吉斯(作詞)

**聲效**／佩得羅·哥斯塔 **助理導演**／伊里亞斯·梅提烏 **演員**／伊莎貝·雨蓓、伊莎貝·亞伯

勒、湯姆·阿吉比、那丁·亞默德、蘇珊·歐伯特、馬塞爾·波左內、亞歷克斯·德卡斯、阿德瑪·

迪涅普、大衛·吉塞森、羅蕾·瑪蒂絲、格列果爾·孟撒吉翁、愛莉森·凡隆斯

**樂手**／瑪努拉·阿茲維多、海迪爾·貢薩夫

**舞台製作**／亞維儂藝術節工坊

**服裝製作**／菲爾班國家劇院工坊

**製作單位**／亞維儂藝術節

**共製單位**／巴黎奧德翁歐洲劇場、瑪麗亞二世國家劇院、維勒班國家劇院、日內瓦戲劇院、拉洛雪國家戲劇院、維也納藝術節、克來蒙費鴻戲劇院、臺中國家歌劇院、拿坡里戲劇院、坎帕尼亞劇場藝術節、列日劇院、荷蘭表演藝術節、阿姆斯特丹國際戲劇院

## Festival d'Avignon×Tiago Rodrigues *La Cerisaie*

Premiere in July 2021 in the frame of the 75th Festival d'Avignon,  
then on tour between December 2021 and March 2023.

**Text** / Anton Tchekhov **Translation** / André Markowicz, Françoise Morvan

**Director** / Tiago Rodrigues **Artistic Collaboration** / Magda Bizarro

**Stage Design** / Fernando Ribeiro **Lighting Design** / Nuno Meira

**Costume Design** / José António Tenente **Make-up & Hair** / Sylvie Cailler, Jocelyne Milazzo

**Music** / Helder Gonçalves (composition), Tiago Rodrigues (lyrics) **Sound** / Pedro Costa

**Assistant Director** / Ilyas Mettioui **Performers** / Isabelle Huppert, Isabel Abreu, Tom Adjibi, Nadim Ahmed, Suzanne Aubert, Marcel Bozonnet, Alex Descas, Adama Diop, David Geselson, Laure Mathis, Grégoire Monsaingeon, Alison Valence

**Musicians** / Manuela Azevedo, Helder Gonçalves

**Set Construction** / Ateliers du Festival d'Avignon

**Costumes** / Ateliers du TNP de Villeurbanne

**Production** / Festival d'Avignon

**Co-production** / Odéon-Théâtre de l'Europe, Théâtre Nacional Dona Maria II, Théâtre National Populaire de Villeurbanne, Comédie de Genève, La Coursive - scène nationale de la Rochelle, Wiener Festwochen, Comédie de Clermont-Ferrand, National Taichung Theater, Teatro di Napoli - Teatro Nazionale, Fondazione Campania Dei Festival - Compagnia Teatro Festival, Théâtre de Liège, Holland Festival, International Theater Amsterdam