

Arts NOVA

庫維爾 1975:

青春浪潮

羅伯·勒帕吉 Robert Lepage × 機器神 Ex Machina

Courville

2023

3.31 (五) 19:30

4.1 (六) 14:30

4.2 (日) 14:30

臺中國家歌劇院 中劇院

演出長度 | 全長約135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

指定住宿 | HUNG'S  mansion

主辦單位保留節目內容異動權



劇情簡介

對長居在加拿大魁北克市的人來說，「庫維爾」一詞會喚起對於魁北克郊區一個村落的印象。這個地名因為被併入鄰區而消失，這區後來又被劃入魁北克市。但有些人還記得這個地方的獨特之處：緊鄰北美地勢最高的蒙莫朗西瀑布，這裡的奧陶紀石灰岩底土形成了大量的巨大洞穴，露出崎嶇的地表。

庫維爾也讓人想起一些再平凡不過的日常：1970年代的魁北克郊區及如今相對過時的平房；追溯及當時的憂慮，就是冷戰，而加拿大和蘇俄之間讓人血脈賁張的曲棍球比賽，則讓擔憂得以宣洩；有時迷幻的前衛搖滾流行樂；眼看就要白熱化的法語和英語族群衝突是不停上演的民族心理劇；以及當時所謂的「核心家庭」邁向終結，在這種社會學泡沫之下，消費的海市蜃樓有時遮掩了骯髒的關係。

1975年11月15日，住在庫維爾一棟平房地下室小窩裡的西蒙剛滿17歲，他的胸前有個因意外而烙印的刺青，生活圍繞著媽媽和心懷鬼胎的叔叔、一位向他表白垂成的女性朋友、及不學無識的萬人迷男性運動員朋友。隨著西蒙探索自我的腳步與即將到來的社會劇變，一場青春浪潮就要襲捲庫維爾。

《庫維爾1975：青春浪潮》運用日本文樂人形偶，透過操偶師生動操持，詮釋青春期男孩面臨家庭、社會、同儕、生心理變化的探索和煩擾。

Synopsis

For those who have lived in Quebec City for a long time, the word Courville evokes a village from another era that was located on the outskirts of Quebec City, Canada.

The name has since disappeared and Courville has been fused into a suburb that merged later on with Quebec City. But some remember what was distinctive about the place: its immediate vicinity to the Montmorency Falls, the highest in North America, and its Ordovician limestone subsoil that created a multitude of more or less giant caves outcropping under an uncertain surface.

Courville also recalls of a more ordinary reality: the Quebec suburbs of the 1970s and their now obsolete bungalows. And, by extension, the concerns of the time. The Cold War, which finds an outlet in exciting hockey tournaments between Canada and Soviet Russia. The sometimes trippy pop of progressive rock. The eternal national psychodrama in which French and English speakers clash, and which will soon be exacerbated. And the beginning of the end of what is called, at that time, the “nuclear family,” this sociological bubble where the mirages of consumption sometimes hide sordid relationships.

On November 15, 1975, Simon is 17 years old, has his own room in the basement of a pavilion in Courville, a widowed mother mixed up with a shifty uncle, an involuntary and painfully permanent tattoo on his chest, a female friend who

woos him without much success and a poorly educated athletic male friend. The coming year will precipitate things, the social unrest that is gradually taking place will find dramatic and decisive echoes in the life of the young man.

Courville sketches the portrait of a complex adolescence, where the backdrop of collective euphoria cannot occult the torments of sexual awakening, the weight of the look of others or the obsession of appearances. Throughout the show, the ancestral technique of bunraku is used to bring life to puppets of all sizes that embody Simon and his entourage.

導演的話

他們說青春期的年紀，我想知道是對誰而言。

我想，對青少年來說，他們感受不到成年人能同理他們的痛苦。而不知感恩的感受一定也影響到父母，他們仍然眷戀著孩子的童年，看到孩子突然如此巨變而不知所措。

也許青春期就是那麼的複雜，由困惑、一觸即發的玻璃心、以及興之所至的血氣方剛所構成。還有些傷痕，因為人生難免被輾壓。

當下，逆風正在全世界旋轉和激盪。良善的動力與極端的憤怒並存。我們彷彿正在見證一個普遍的、全球進入青春期的集體時刻。

在這條路的盡頭，希望在混亂之後會有某種形式的解決之道。或者，起碼，希望這些動盪不會毫無所獲。

— 羅伯·勒帕吉

Director's Note

They say adolescence is the ungrateful age. I wonder for whom.

For the teens, I suppose, who no longer find adults who understand their torments. The feeling of ingratitude must also affect the parents, still attached to the childhood years of their offspring, and stunned to see them suddenly so different.

Perhaps adolescence is simply complex, made of confusion, of tenderness of a desperate intensity, of spontaneous and fulgurating violence. Of wounds, as life inevitably imposes.

Today, the headwinds of the world are stirring and bumping into each other. The impulses of benevolence and the polarizing rages run alongside. It is as if we are witnessing a collective moment of generalized, planetary adolescence.

At the end of the road, there will hopefully be some form of resolution after the chaos. Or, at least, the hope that all this turmoil will not have been unleashed in vain.

- Robert Lepage

羅伯·勒帕吉 / 編劇、概念發想暨導演

勒帕吉深具原創性、當代性和不同凡響的作品受到國際藝評推崇，其創作靈感來自近代史，更透過新科技超越限制並挑戰劇場創作的標準。

勒帕吉早年對地理有濃厚興趣，但對戲劇日漸濃烈的熱情改變了他的職涯選擇，於1975年進入魁北克戲劇藝術學校就讀。1978年在巴黎跟隨阿蘭·克納普實習後，他回到家鄉，培養出精彩多樣的藝術能力，也以此聞名。1994年，他邁出職業生涯中非常重要的一步：創立機器神，一個跨領域的創作團隊，並擔任藝術總監。也是在他的帶領下，跨領域製作中心 La Caserne 於1997年6月在魁北克市成立。這個創意空間幾乎見證了機器神2019年以前所有作品的誕生。

勒帕吉的遠見和創作意志促使他推動了魁北克鑽石劇院的建設。這個新穎獨特的文化場館於2019年8月落成，致力於成為大眾、新興藝術家和各領域創作者的扎根處。

重要作品包括《太田川的七條支流》、《龍之三部曲》、《在月球的彼端》、《887》；歌劇《浮士德的天譴》、《尼貝龍指環》；多媒體作品《影像廠》、《夜間圖書館》等。

Robert Lepage / Text, Design & Director

Hailed by international critics, his original, contemporary and unusual works, inspired by recent history, transcend borders and challenge the standards of scenic writing, particularly through the use of new technologies.

From a very early age, Robert Lepage takes a keen interest in geography, but his growing passion for theatre dictates his choice of career: he enrolls at the Conservatoire d'art dramatique de Québec in 1975. After an internship with Alain Knapp in Paris in 1978, he returns to his hometown, where he develops the great artistic versatility for which he is known. The year 1994 marks an important step in his career: he founds Ex Machina, a multidisciplinary creation company of which he is the artistic director. Also under his leadership, the multidisciplinary production center, La Caserne, is created in June 1997, in Quebec City. This last creative space sees the birth of almost all of Ex Machina's productions until 2019.

Robert Lepage's visionary side and will to create led him to promote and implement the construction of Le Diamant theatre in the heart of Quebec City. Inaugurated in August 2019, this new and unique cultural venue is intended to be an anchor point for the public, emerging artists and creators from all horizons.

His most significant works include, the plays, *The Seven Streams of the River Ota* and *The Dragons' Trilogy*; his solos, *The Far Side of the Moon* and *887*; the operas, *The Damnation of Faust* and *Wagner's Der Ring des Nibelungen cycle*; his multimedia works, *The Image Mill* and *The Library at Night*.

機器神

在藝術總監羅伯·勒帕吉的帶領下，機器神創作、製造、並推廣跨領域的藝術作品，其中又以戲劇作品為主。

機器神匯聚了來自不同領域的創作者，呈現出多元的藝術創作：以單獨或集體方式撰寫並演出的原創劇本、以現有文本為主的戲劇作品、將多種領域（如舞蹈、音樂、博物館學）結合戲劇的製作，以及大量運用科技的歌劇及多媒體作品。機器神主要在魁北克市創作，而後於美洲、歐亞和大洋洲巡演。

除了多元面貌之外，機器神的創作還有一些共通點。以軼事典故引導創意的探索，例如透過與他者的接觸來揭露身分認同。文化交織、創作行為的本質、斷裂的溝通和歸屬狀態都是反覆出現的主題。數個戲劇化的場景同時呈現日常與非凡、具象與隱喻、以及歷史英雄某種怯弱性格。多種語言的運用、大量圖像、顛倒視角、規模尺度變化、挪借電影敘事手法以及科技工具的使用，目的都是為了激盪情緒並啟發意義，反映出機器神渴望為戲劇表達賦予詩意。

Ex Machina

Led by artistic director Robert Lepage, Ex Machina creates, produces and disseminates multidisciplinary artistic works, most often theatrical.

The company brings together creators from several fields of activity and offers a broad range of artistic production: original plays written and performed solo or collectively, plays based on existing texts, productions in which various disciplines (dance, music, museology) mingle with theater, operas and multimedia productions featuring a predominantly technological dimension. Ex Machina mainly develops its shows in the city of Quebec, then presents them abundantly in Quebec, Canada and elsewhere in the Americas, Europe, Asia and Oceania.

Beyond their diversity, the company's projects have some features in common. Anecdotes lead to the exploration of ideas such as the revelation of identity through exposure to the other. Cultural intersections, the nature of the creative act, interrupted communication and states of dependence are recurring themes. Several dramatic situations oppose the quotidian to the extraordinary, the naturalism to the metaphor, and somehow diffident characters to historical figures. The multilingualism, the massive use of images, the reversal of perspective, the variations in scale, the use of narrative codes borrowed from the cinema and the use of technological tools aim to spark meaning and emotion, reflecting a desire to poeticize theatrical expression.

演出製作團隊

編劇、概念發想暨導演／羅伯·勒帕吉 概念發想暨創意指導／史帝夫·布蘭琪
 助理導演暨巡演舞台監督／法蘭西斯·博略 演出者／奧利維耶·諾曼德
 操偶師／瑪麗-克勞德·拉布萊特、威爾斯立·羅伯森三世、馬丁·瓦蘭古
 助理舞台設計／亞莉安·薩瓦 戲偶設計暨製作／金-蓋伊·懷特、席林·懷特
 作曲暨音響設計／馬修·杜永 影像設計／菲利克斯·弗雷代-法吉
 燈光設計／尼古拉·德科托 服裝設計／維吉尼·勒克萊爾 道具設計／珍·拉比耶爾
 巡演經理／瑪麗莉斯·甘農 巡演技術統籌／奧利維耶·柏克
 舞台技術執行／尚-菲力克斯·拉布里 燈光技術執行／貝努瓦·布內-波耶
 影像技術執行／馬克西姆·邦修 音響技術執行／史坦尼斯拉斯·埃利
 戲偶、服裝暨道具管理／艾蜜莉·波文、卡侯·安·夏荷特 製作單位／機器神
 共製單位／臺中國家歌劇院、衛武營國家藝術文化中心、加拿大魁北克鑽石劇院、
 法國國立火山劇院、法國國立彗星劇院 字幕翻譯暨執行／戴小涵

Credits

Text, Design & Director / Robert Lepage Design & Creative Director / Steve Blanchet
 Assistant Director & Stage Manager / Francis Beaulieu Performer / Olivier Normand
 Puppeteers / Marie-Claude Labrecque, Wellesley Robertson III, Martin Vaillancourt
 Associate Set Design / Ariane Sauvé Puppet Design & Building / Jean-Guy White, Céline White
 Composer & Sound Design / Mathieu Doyon Image Design / Félix Fradet-Faguy
 Lighting Design / Nicolas Descôteaux Costume Design / Virginie Leclerc
 Properties Design / Jeanne Lapierre Production Manager / Marie-Pierre Gagné
 Technical Director—Creation / Olivier Bourque, Catherine Guay
 Production Assistant / Véronique St-Jacques Stage Manager—Creation / Christian Garon
 Artistic Consultant—Puppeteers / Martin Genest Special effects—Makeup / Élène Pearson
 Wig—Narrator / Richard Hansen Tour Manager / Marylise Gagnon
 Technical Director—Touring / Olivier Bourque Head Stagehand / Jean-Félix Labrie
 Lighting Manager / Benoît Brunet-Poirier Video Manager / Maxime Painchaud
 Sound Manager / Stanislas Élie
 Puppets, Costume & Props Manager / Emilie Potvin, Carol Ann Charette
 Production / Ex Machina
 Co-production / National Taichung Theater, National Kaohsiung Center for the Arts (Weiwuying),
 Le Diamant, Quebec City, Le Volcan-scène nationale du Havre, La Comète-scène nationale de
 Châlons-en-Champagne

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