

羅密歐·卡士鐵路奇

兄弟們

BROS

Romeo Castellucci

2023

11.24 (五) 19:30 聆 談

11.25 (六) 14:30 聆 談

11.26 (日) 14:30 聆 談

臺中國家歌劇院 中劇院

演出長度 | 全長約80分鐘，無中場休息

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

★ 本節目演出有少量口白，無字幕，前台備有中文譯稿，歡迎索取。

★ 演出含高分貝音量、大量煙霧、槍聲、暴力及裸露內容。

 National  
Taichung  
Theater  
臺中國家歌劇院

# 導演的話

這場演出的開場讓觀眾瞬間警戒，滿是噪音和機器的劇場暗示著監視的氛圍，這些鳴響聽起來就像是在敲響我們心中的警鐘。

出現在這個舞台上的演員都是透過公開甄選方式招募而來，所有演員都不清楚自己要扮演的角色，他們會在表演的同時收到遠端傳來的指令，以執行這些指令來表演。為了參與演出，這些演員都簽訂了合約，聲稱自己將嚴格遵守指令，他們必須不計一切代價地遵守這項承諾。在完全遵守指令的情況下，他們的個人意識將會逐漸消失，隨著他們開始執行自己無法理解且沒有事先準備的行動，他們將會開始產生一種疏離感。

演員們的狀態絕非有結構的即興表演或全然棄守自發性的演出，而是徹底壓縮了他們根據個人意識行動的時間，就像是一種縮時的概念，不讓演員有任何進行批判性思考的時間。這似乎類似於「放棄」的本質，像是一種宣誓，一種讓演員在角色中徹底失去自我，但卻根本不了解其所扮演的角色的方式。從外部來看，這些舉止似乎很熟悉，而且確實如此，但我們也知道這是因為這些動作已經被賦予了「提示」的意涵，介於曖昧和暗示之間的灰色地帶；但隨之而來的瘋狂更是沒有留下任何重新考慮的餘地。

我們會看到一組又一組的動作逐漸堆疊情緒，直到舞台達到飽和然後又被掏空，整個世界被塞滿然後又剝個精光。這些動作都是很簡單的日常行為，雖然可能看起來很奇怪，感覺毫無章法，但無論如何，這些動作都很容易辨識並且單獨執行。劇中，行動徹底壓制了思想，思想在這裡似乎已經不再有絲毫的重要性。思想本該是催生行動的來源，並且應該能夠判斷剛剛才執行的行動，然而在這裡，思想並沒有發揮這些應有的作用。每個人都非常清楚該怎麼做，但就像是站在能夠俯瞰偌大公共廣場的陽台上瞭望此景，心中疑問油然而生：他們是誰？他們在做什麼？他們要去哪裡？我們意識到，雖然仍然有著個體上的差異，但他們實際上都是相似的，也許多少有著彼此的影子。他們是兄弟，或者他們看起來像是同一個人產生的幻象，同時凝聚出數百種不同的動作，充斥了整個空間。不，這些並不是判決，而是處決，在某個已經消逝的時代裡。

為了加強這些人的相似之處，他們全都穿著美國電影中常見的警察制服，隱隱中有一種滑稽感。這樣的形象讓人聯想到「秩序」，像是在告訴觀眾做好心理準備，即將出現「災難」。喜劇已然成為了「秩序」的赤裸展現，這種喜劇潛質是建立在機制和失序的基本唯物主義基礎上的一種手段，能夠將事件轉向晦澀不清且令人不安的一面。負責執法的警察現在是「法律」的載體，而很快就會演變成一場鬧劇。

在現場的演員被要求展現出一種戲劇質感，這種戲劇質感展現於演員執行動作的那一瞬間。這能夠消除任何一種間接心理作用，而有空間呈現出最真實的體驗，因為這裡最重要的是要演員對指令做出直接反應，而不是要演技純熟的專業人員精心設計的即興表演。

《兄弟們》串聯起：言語不過只是指令、是無聲的圖像語言，以及如座右銘般的象徵性言詞。許多在舞台上呈現的場景都有著不尋常和象徵性的情境。這些場景暗示著表象底下隱藏的諸多秘密、邏輯的陰暗面；前後矛盾的篤定……在這樣完整的融合情境中，心理意象佔據了上風，從而促成了一種活躍的全新語言：難以捉摸又神神秘秘，由總是指涉各種事物的形象組成，就如同象形文字一般。

每個演員本身也在觀看著自己的一舉一動，於是演員和觀眾間的聯結緊緊，直到這兩者之間不再有任何的區別。這個表演與生活相互呼應，都是一種活在當下的體驗。劇中的角色毋需精心的排練，而是需要經過驗證。這裡沒有即興表演，而是陷入了極致追求當下經驗的深淵之中。

## Director's Note

The performance opens in a state of alert. Noises and machines suggest forms of surveillance and resound like a warning to our perception.

The Actors who inhabit this scene, recruited through a public call, *have not learned* their parts. They learn them *while* performing them. This performance corresponds to an execution of orders received remotely. In order to participate in the performance, these Actors signed a pact, declaring that they will strictly adhere to the commands. This is a commitment they must respect at any cost. It is also where their conscious will come to an end. Their experience of alienation then begins, when carrying out actions they do not understand and for which they are not prepared.

Their condition, far from being a constructive improvisation or an abandonment to spontaneity, compresses the time of conscious action, reducing it to zero. It is the epitome of speed, that eliminates any time for critical thought. It seems to coincide with an 'abandonment', an oath taken, a way of vanishing into the part, a part that the Actors do not know. These gestures seem intimate, when observed externally, and they are, but we also know that they have been 'intimated', in an obscure confusion between intimacy and intimation; what ensues is a frenzy that leaves no space whatsoever for reconsideration.

What we see is a mass of actions that gradually accumulate, until the stage is saturated and empties, and the world is filled and stripped bare. These are simple, daily actions, which may seem strange, taken out of context, but in any case, they are easily recognisable and carried out individually. Action overwhelms thought, which no longer seems to have the slightest importance here. Thought abdicates its role as a cause that generates actions, and also its role in judging the actions that have just been carried out. Everyone knows exactly what to do, but this view, which opens up like a balcony overlooking a public square, raises a few questions: Who are they? What are they doing? Where are they going? And we realise that, while still individuals, they are actually similar, perhaps the image of one another. They are brothers. Or perhaps they seem like a hallucinatory vision of one and the same person who, at the same time, condenses hundreds of different actions, saturating space. No, these are not decisions. They are executions. In a time that has been extinguished.

Reinforcing the resemblance in the condition of these men, they are all wearing uniforms. The ones typically worn by policemen in American cinema, silent and comic. This iconography introduces the Law, which prepares and triggers the apparatus of the disaster. Comedy is now the hard-core version of the Law. This comic potential is a device founded on the base materialism of the body and disorder, that swerves the events towards an obscure and perturbing side. The policemen, who have the task of ensuring that the Law is respected, are now the carriers of a Law that is soon transformed into a farce.

The Actors, in their physical presence, are asked to embody a scenic quality that lives in the very instant in which an action is carried out. This eliminates any kind of mediated psychology and makes room for the truth of experience, because what matters here is the immediate embodiment of the response and not a calculated improvisation carried out by an adept professional.

*Bros* forces together: words which are no more than commands; the mute language of images; and the emblematic words of the mottos. Many scenes take shape on the stage, with unusual and emblematic situations. They hint at the false bottom, or bottoms, of appearance; the dark side of logic; the inconsistency of certainty... Mental images take the upper hand over space, in a complete syncretism that leads to a new, active language: enigmatic, arcane and made up of figures that always refer to something else, much like hieroglyphics.

Each actor is himself a spectator of what he is doing. The knot tying together actor and spectator is thus tightened, until any distinction is suffocated. This performance coincides with life as it unfolds at that very moment. Its parts are no longer to be prepared, but verified. There is no improvisation, but the abyss of an absolute present.

— Romeo Castellucci

## 創作概念暨導演／羅密歐·卡士鐵路奇

羅密歐·卡士鐵路奇生於1960年義大利切賽納，是導演、舞台設計師、燈光設計師、服裝設計師，他的戲劇創作以藝術的整體性為基礎，並以整體感知為目標，享譽全世界。他曾寫過多篇關於導演方法理論的文章，採取顛覆以文學為首要元素的戲劇構作，因此轉化出複雜且靈活的藝術形式，一個由極其豐富的意象所組成的劇場，以音樂、雕塑、繪畫或建築中易於理解的語言將這些意象傳達出來。卡士鐵路奇創作的演出經常受邀至國際間最知名的劇場、歌劇院和藝術節，地點涵蓋五大洲共50餘國。

羅密歐·卡士鐵路奇是米蘭三年展2021-2024特邀藝術家。受比利時皇家鑄幣局歌劇院邀請導演之華格納歌劇《尼貝龍指環》四部曲於2023年10月起演出；2024年將與伊莎貝·雨蓓合作讓·拉辛劇作《Berenice》。

## 音樂／史考特·吉本斯

史考特·吉本斯是美國作曲家及電子原音音樂演奏家，從事聲音實驗的工作經歷超過30年。他是黑暗氛圍音樂和晶片音樂的代表性人物，對自然聲學現象、聲音技術的可能性進行雙重探索。他專注於研究感知，在分子和宇宙層級之間從物質的深處擷取聲響。他從最不易察覺的音量和運動裡，捕捉這些聲響的蹤跡。每個獲取的聲響皆保留了與其來源的關聯性，蘊含潛在的能量和意義。

吉本斯自1998年以來，替羅密歐·卡士鐵路奇與拉斐爾藝術合作社製作的得獎戲劇——《創世紀，來自睡眠博物館》、《無盡繁衍的悲劇》、《神曲三部曲》——創作音樂和聲音相關的活動。他也和 Groupe F 合作，為大型煙火表演創作配樂，例如阿布達比羅浮宮的開幕秀和艾菲爾鐵塔的120週年慶祝活動，在後者的演出中，他將鐵塔本身的聲響融入在音樂裡。

## 製作／拉斐爾藝術合作社

拉斐爾藝術合作社是成立於1981年的義大利實驗劇團。在《無盡繁衍的悲劇》計畫(2002-2004)之後，拉斐爾藝術合作社分別製作創始成員的作品，以促進每位藝術家的藝術特質。2006年更名為藝術合作社，合作社一詞源自於結合視覺、雕塑元素及聲音的社群。劇團深受一系列有趣的藝術形式及文化影響，眾所周知，他們的作品避開傳統連貫敘事手法，更側重於視覺與聽覺帶給觀眾的影響，而使用沉默、詞語片段，甚至是動物和機器作為表演者。

劇團擁有被義大利主管機關認為「具有特別重要的歷史價值」的珍貴典藏檔案，目前正在進行編目及數位化。

## Conception and Directing / Romeo Castellucci

Director and stage, lighting and costume designer Romeo Castellucci (Cesena, Italy, 1960) is known throughout the world for creating a theatre founded on the totality of the arts and aimed at an integral perception. He has also written various theoretical essays on directing. His theatre engages in a type of dramaturgy that overturns the primacy of literature, thus becoming a complex and supple form of art, a theatre made of extraordinarily rich images expressed in a language as comprehensible as music, sculpture, painting or architecture.

His stagings are regularly invited to and produced by the most prestigious international theatres, opera houses and festivals, in over fifty countries covering all the continents.

Romeo Castellucci is Grand Invité at Milan Triennale for the period 2021-2024. In October 2023 he began the creation of Richard Wagner's Tetralogy *The Ring of the Nibelung* at La Monnaie Brussels. In 2024 the Theater sees him involved in the creation of *Berenice* by Jean Racine, with Isabelle Huppert.

## Music / Scott Gibbons

Scott Gibbons is an American-born composer and performer of electroacoustic music. Active for over 30 years in the field of sound experimentation, he is a seminal figure for dark ambient and micromusic, utilizing a two-fold exploration into the possibilities of natural acoustic phenomena on the one hand, and those of audio technology on the other. Focused on the study of perception, he extracts sounds from the depth of matter, capturing their emergence from the most hidden volumes and movements, between the molecular level and the cosmic plane. Each sound thus obtained retains a connection to its root but is charged with latent energies and significance. Since 1998 he has created music and sonic events for the award-winning theatre productions of Romeo Castellucci and Societas Raffaello Sanzio (*Genesi – from the Museum of Sleep*, *The cycles of Tragedia Endogonidia* and *La Divina Commedia*).

Gibbons also creates music for large-scale firework spectacles with Groupe F, for the inauguration of the Louvre Abu Dhabi, and for the 120<sup>th</sup> anniversary celebration of the Eiffel Tower incorporating sounds of the tower itself.

## Production / Societas

Societas Raffaello Sanzio is an Italian experimental theater group established in 1981. After the project of *Tragedia Endogonidia* (2002-2004), Societas Raffaello Sanzio separates own work to give impetus to the artistic individuality of the individual founders and, since 2006, condensed the name into Societas, producing the works of each artist separately. Societas (society) refers to community based on visual and sculptural elements and sound. This theater group has been influenced by an interesting array of art forms and cultural aspects, and it has been known to shun conventional coherent narrative to focus on visual and auditory impact, using silence, word fragments and even animals and machines in its productions.

Societas boasts a precious archive, currently being cataloged and digitised, recognized by the Superintendence “of particularly important historical value”.



# 創作及製作團隊 Creative and Production Team

**創作概念暨導演** | 羅密歐·卡士鐵路奇  
**音樂** | 史考特·吉本斯  
**演出** | 瓦萊爾·德拉克扎、盧卡·納瓦  
 塞吉歐·斯卡拉泰拉、王帝澄  
 丘亞傑、何力、吳立翔  
 吳志煌、李恒懿、李晉捷  
 林千禔、林宗慶、洪志雄  
 洪亮瑜、凌安璿、張尹劭  
 張鳳育、郭惠琮、陳建達  
 陳家寶、陳偉中、喬睿竑  
 彭緯宸、曾千佑、詹凱安  
 劉允鉉、鄧辰辰、鄭煥霖  
 錢亞明、鍾易修、簡紹桀  
 鄭振業、顏寧志、羅德弘  
 王座訓犬中心王福賢、黃昱誠  
**劇本共創** | 皮耶桑德拉·迪·馬特歐  
**助理導演** | 希爾瓦諾·沃爾托利納  
**標語書寫** | 克勞迪婭·卡士鐵路奇  
**技術統籌** | 尤金·瑞斯塔  
**舞台技術** | 安德烈·本奇亞  
**燈光技術** | 安德亞·桑森  
**聲響技術** | 克勞迪歐·托托里奇  
**服裝設計** | 琪亞拉·文圖里尼  
**雕塑設計與自動控制** | Plastikart工作室  
**服裝製作** | 嘉西亞·巴尼亞雷西工作室  
**拉丁文翻譯** | 斯蒂芬·巴托里尼

**製作總監** | 貝妮德塔·布里格利亞  
**宣傳聯繫** | 吉爾達·比亞西尼  
**巡演製作** | 朱莉婭·科拉  
**統籌** | 卡特琳娜·索藍佐  
**技術團隊** | 卡門·卡士鐵路奇  
 佛朗西斯卡·迪·塞吉歐  
 喬尼·加爾迪尼  
**行政** | 米凱拉·梅德里  
 艾麗莎·布魯諾  
 西蒙娜·巴爾杜奇  
**經濟諮詢** | 馬西米利亞諾·科利  
**製作** | 拉斐爾藝術合作社  
**共同製作** | 布魯塞爾國際藝術節  
 2021蒙彼利埃春天戲劇節  
 盧加諾藝術文化中心（LAC）  
 史特拉斯堡馬永劇院  
 2021 Temporada Alta戲劇節  
 Manège-Scene國家劇院  
 法國鳳凰劇院  
 MC93博比尼Bobigny國立劇院  
 艾米利亞·羅馬涅劇院  
 魯爾戲劇節  
 荷蘭藝術節  
 米蘭三年展  
 臺中國家歌劇院  
**特別感謝** | 區立遠

**Conception and Directing** | Romeo Castellucci **Music** | Scott Gibbons

With Valer Dellakeza and Officers Luca Nava and Sergio Scarlatella

With CHAN Kai-an, CHANG Yin-shao, Joe CHANG, Ellis CHEN, CHEN Jian-da, CHEN Wei-zhong, CHENG Huan-lin, CHIAO Jui-hung, Louis CHIEN, George CHING, Jack CHIU, CHUNG Yi-hsiu, HE Li, HONG Liang-yu, HUNG Chih-hsiung, KUO Huei-tung, Benson KUONG, LEE Chin-chieh, Casper LIN, LIN Zong-ching, LING An-hsuan, LIU Yun-hsuan, Evan Der-hung LUO, PENG Wei-chen, TENG Chen-hsuan, Sam TSENG, WANG Yi-cheng, Fly WU, Mullen WU, Andy YEN, Zoro and WANG Fu-hsien and HUANG Yu-cheng from Wang-Zuo Dog Training Center

**Collaboration in Dramaturgy** | Piersandra Di Matteo **Assistant Director** | Silvano Voltolina

**Banners Written by** | Claudia Castellucci **Technical Director** | Eugenio Resta **Stage Technician** | Andrei Benchea

**Light Technician** | Andrea Sanson **Sound Technician** | Claudio Tortorici **Costume** | Chiara Venturini

**Stage Sculptures and Automations** | Plastikart studio **Costume Realization** | Atelier Grazia Bagnaresi

**Latin Translation** | Stefano Bartolini **Production Director** | Benedetta Briglia

**Promotion and Distribution** | Gilda Biasini **Production and Tour** | Giulia Colla **Organization** | Caterina Soranzo

**Technical Headquarters Team** | Carmen Castellucci, Francesca Di Serio, Gionni Gardini

**Administration** | Michela Medri, Elisa Bruno, Simona Barducci **Economic Consultancy** | Massimiliano Coli

**Societas, in co-production with:** Kunsten Festival des Arts Brussels; Printemps des Comédiens Montpellier 2021; LAC Lugano Arte Cultura; Maillon Théâtre de Strasbourg - Scène Européenne; Temporada Alta 2021; Manège-Mauberge Scène nationale; Le Phénix Scène nationale Pôle européen de création Valenciennes; MC93 Maison de la Culture de Seine-Saint-Denis; ERT Emilia Romagna Teatro Italy; Ruhrfestspiele Recklinghausen; Holland Festival Amsterdam; Triennale Milano Teatro; National Taichung Theater, Taiwan



🌐 節目完整資訊

<https://npacntt.tw/n02ANuzr>



📄 節目線上問卷

<https://npacntt.tw/n02obEFM>