

Arts NOVA

坂本龍一
SAKAMOTO

+

高谷史郎
TAKATANI

TIME

2024

3.8 (五) 19:30

3.9 (六) 14:30 談

3.10 (日) 14:30

臺中國家歌劇院 大劇院

演出長度 | 全長約70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 
台中商旅

主辦單位保留節目內容異動權

 National
Taichung
Theater
臺中國家歌劇院

一部超越時間、夢境般的「歌劇」作品

我的靈感之一是夏目漱石的《夢十夜》。

《夢十夜》第一夜裡，做夢者所愛的人因病離世，她死前請求做夢者在她的墳前守候一百年，並承諾會回來找他。當做夢者在佈滿青苔的岩石上等待，一朵純白的百合在他面前綻放，而那一瞬間，他才發現一百年已悄然過去。這當然是一段關於夢境的故事，一段足以直接改編成歌劇的美麗傳奇，但死後化為植物轉生，同時也是生態循環的故事。我們死去，以滋養其他生命。一瞬間可以是一百年，一百年也可以是一瞬間。在夢中，時間的架構不是線性的——所有的瞬間都被折起交疊。我想創作的音樂就是像這個樣子。

「時間究竟是什麼？若無人問我，我是知道的，但若要我向提問者解釋，我便不知道了。」——聖奧古斯丁（Saint Augustine）

夢與音樂是密切相關的。我想創作出像夢中的時間一樣的音樂。線性的時間觀來自於「有因才有果、有問才有答」這樣的邏輯思考過程。我們身處的世界是架構在邏輯性思考的時間概念上，但在夢境、音樂和藝術裡，卻存在著另一種思考模式，另一種時間軸。夢境——是佛洛伊德的「發現」、超現實主義者喜於挖掘的寶庫。

我夢想創作出一種如「夢幻能劇」的歌劇。

從現代到當代，一種笛卡兒式、機械式的世界觀成為主流。這種世界觀將生物體視為機器，一種會消化投入它嘴裡燃料、身體部位壞了就該換零件的物件。我相信這是錯誤的世界觀，是人類自己臆測的，並不同於事實。人類若沒有語言就無法思考，因此我們傾向使用一種可以將世界分門別類，並遵循線性時間的思考邏輯。很不幸的，人類就是這樣的一種生物。然而，一生致力於思考時間問題的哲學家亨利·柏格森（Henri Bergson），或一輩子研究昆蟲的尚－亨利·法布爾（Jean-Henri Fabre），或提出「夢的邏輯」的安德烈·塔可夫斯基（Andrei Tarkovsky），他們一定都領悟了某件極為重要的事——現實並非全是可以被連成直線的點，而是像夢一樣。

坂本龍一
2018年3月

A Dream Like Opera, Free From Time

One of my inspirations is *Ten Nights of Dreams* by Soseki Natsume.

On the first night of *Ten Nights of Dreams*, a lover falls ill and dies only after asking the dreamer to wait one hundred years by her grave, promising to come back. As the dreamer waits atop a mossy rock, a white lily blossoms before him, and at that moment, he realizes that one hundred years have already passed. Indeed it is a story about a dream, a tale beautiful enough to adapt it as an opera as is. Reincarnation—dying and becoming a plant—is also the story of an ecosystem. We die and nourish other creatures. A moment can be one hundred years, and likewise, a hundred years can be a moment. In dreams, the temporal structure is not linear—all moments are folded unto each other. That is the kind of music I would like to make.

“What then is time? If no one asks me, I know what it is. If I wish to explain it to him who asks, I do not know.” (Saint Augustine)

Dreams are deeply related to music. I would like to make music like time in a dream. Linear time is born out of a logical process of thought in which effect comes after a cause, and an answer comes after a question. The world in which we live is founded on such conception of time; however, in dreams, music, or art, there exists an alternate mode of thought, an alternative flow of time. Dreams—a treasure trove that Freud “discovered” and the surrealists unearthed.

I dream of an opera like a Mugen Noh.

From modernity to the present, a Cartesian, mechanistic worldview prevails. A worldview that thinks of an organism like a machine; an object which processes fuel thrown into its mouth and replaces its body parts if broken. I believe this is a mistake. This is a worldview assumed by humanity and does not correspond to reality. Human thought is not possible without language and therefore bound to a logic that categorizes the world and follows a linear temporality. Unfortunately, this is the kind of organism human beings are. However, people like Henri Bergson, a philosopher who spent a lifetime thinking about time, or Jean-Henri Fabre, who observed insects throughout his life, or Andrei Tarkovsky, who proposed a “logic of poetry” must have all realized something crucial. Reality is not like points assembled into a straight line. It is instead like a dream.

Ryuichi Sakamoto
March, 2018

聲音暨概念／坂本龍一

Sound & Concept／Ryuichi Sakamoto

1952年生於日本東京，東京藝術大學碩士。1978年發表個人首張專輯《千刀》，並於同年成立「黃色魔術交響樂團」（YMO）。樂團解散後，他持續活躍於多項領域，曾以大島渚所執導的《俘虜》電影配樂獲頒英國影藝學院電影獎，並以貝納多·貝托魯奇導演的《末代皇帝》配樂獲頒奧斯卡最佳原創音樂獎與葛萊美獎等多項殊榮。自2000年起，他致力於藝術創作，並於2017年推出睽違八年的首張個人專輯《異步》。同年，他將專輯作品以不同形式呈現，於華達琉美術館舉辦「坂本龍一：設置音樂展」；之後更與高谷史郎合作，於東京ICC展出「IS YOUR TIME」。此後，他還參與了多項電影音樂製作與裝置展。

Tokyo-born Ryuichi Sakamoto made his solo debut with *Thousand Knives* and co-founded YELLOW MAGIC ORCHESTRA (YMO). Post YMO, he continued to be active in multiple fields, and his film score works earned him a British Academy Award for *Merry Christmas Mr. Lawrence* and an Academy Award, Grammy, and more for *The Last Emperor*. From 2000, he was committed to artistic venture, releasing *async* in 2017, and *Ryuichi Sakamoto: async* exhibition was organized to showcase the album in various forms at the Watari Museum of Contemporary Art. He collaborated with Shiro Takatani on *IS YOUR TIME* at ICC, Tokyo in 2018.

視覺設計暨概念／高谷史郎

Visual Design & Concept／Shiro Takatani

1963年出生於日本奈良縣，畢業於京都藝術大學。1984年加入「蠢蛋一族」（DUMB TYPE），參與多項表演與多媒體裝置製作，在世界各地的劇場、博物館、藝術中心表演與展出。1998年，高谷史郎開始製作個人作品，並持續參與 DUMB TYPE 的活動。創作作品曾於巴塞隆納葛瑞克藝術節、德國世界戲劇節、馬德里秋季藝術節、馬賽藝術節、東京新國立劇院、柏林馬丁－格羅皮烏斯博物館、法國龐畢度中心梅斯分館、上海當代藝術博物館、阿拉伯聯合大公國沙迦雙年展等地展覽與演出。除此之外，也曾於東京都寫真美術館及東京都現代美術館舉辦個展。2014年獲頒日本「藝術選獎文部科學大臣賞」（媒體藝術部門）。

Shiro Takatani was born in 1963 in Nara Prefecture, Japan. In 1984, Takatani joined art collective DUMB TYPE and contributed to various productions performances and multimedia installations which were staged and exhibited in theaters, museums, and art centers around the world. In 1998, Takatani began producing his independent works alongside with DUMB TYPE projects with appearances at venues like Grec Festival Barcelona, Theatre der Welt 2008, Festival de Otoño Madrid, Festival de Marseille, New National Theatre Tokyo, and exhibitions at Martin-Gropius-Bau Berlin, ZKM Karlsruhe, Centre Pompidou-Metz (France), Power Station of Art Shanghai, Sharjah Biennale (UAE). In 2014, Takatani received the Minister of Education, Culture, Sports, Science and Technology Award in the Media Arts Division of the Art Encouragement Prize.

舞者／田中泯

Dancer／Min Tanaka

田中泯的創作和演出不易被歸類在劇場、舞蹈、音樂或藝術框架內，他的格言或許最能體現身為舞者的他沉浸於前衛實驗的過程：「我不是在空間中舞蹈，而是舞動整個空間。」1966年開始學習古典芭蕾舞與現代舞，1974年開始發展出自己獨特的舞蹈形式。1978年在巴黎首度演出後，便陸續與無數藝術家及文化人士合作，至今創作出逾3,000部舞蹈作品。2002年，演出第一部電影《黃昏清兵衛》。此後，於多部日本及國際電影、戲劇及影像作品擔任重要角色。

It is challenging to capture Min Tanaka within the framework of theatrical arts, dance, music, or art. Perhaps his aphorism captures his avant-garde, experimental process as a dancer best: “I don't dance in a space. I dance the space.” Since studying classical ballet and contemporary dance from 1966, Tanaka has developed his unique dance form in 1974. Since debuting in Paris in 1978, Tanaka has collaborated with countless intellectuals and artists, creating over 3,000 dance pieces until now. In 2002, he starred in his first film, *The Twilight Samurai*. Since then, he has appeared in many films, dramas, and other videos in Japan and internationally.

笙演奏家／宮田真弓（宮田まゆみ）

Shō Player／Mayumi Miyata

日本傳統樂器「笙」邁向國際的主要推手。除了演奏古典雅樂，也與多位作曲家、交響樂團合作，如武滿徹、約翰·凱吉、赫爾穆特·拉亨曼、細川俊夫等；交響樂團則與紐約愛樂交響樂協會、比利時皇家歌劇院樂團、班貝格交響樂團、里昂國家歌劇團、慕尼黑室內樂團、柏林德意志交響樂團等眾多世界頂尖樂團。她參與過薩爾茲堡音樂節、琉森音樂節、檀格塢音樂節等國際知名音樂節，也曾在維也納、巴黎、紐約等地舉辦獨奏會。

Miyata is a renowned artist responsible for the global dissemination of the traditional shō instrument. Beyond classical Gagaku, she has premiered contemporary works by composers like Toru Takemitsu, John Cage, Helmut Lachenmann, Toshio Hosokawa, and more. Miyata has graced the stage with numerous orchestras, including the New York Philharmonic, Czech Philharmonic Orchestra, Royal Opera Orchestra of Belgium, Bamberg Symphony Orchestra, Orchestre national de Lyon, Munich Chamber Orchestra, and many other top orchestras at home and abroad. She's been part of prestigious music festivals like Salzburg, Lucerne, and Tanglewood, performing recitals in cities like Vienna, Paris, and New York.

舞者／石原淋

Dancer／Rin Ishihara

1994年，石原淋於音樂影像劇《哈姆雷特：蒼白的思慮》首次登台亮相。1996年，她與著名能劇演員觀世榮夫同台演出田中泯編創作品《千年愉樂》。2006年正式開展個人舞蹈事業，並持續創作系列作品《昭和的體重》由灰野敬二作曲、田中泯編舞，成為她的重要作品之一。她是田中泯唯一「弟子」，目前也身兼其經理和製作人，共同探索創作計畫，同時也經手其表演的導演工作，如參與田中的限地即興舞蹈創作《Locus Focus》現場音控執行。

In 1994, she debuted in the music-image drama *Hamlet: The Pale Cast of Thought*. In 1996, she performed with Hideo Kanze, a prominent Noh actor, in Min Tanaka's stage production of *A Thousand Years of Pleasure*. In 2006, she began a full-fledged solo career, and her ongoing series of works *The Showa Era—What's the Weight of Its Body?* with music by Keiji Haino and choreography by Min Tanaka, has become one of her major works. She is Min Tanaka's one and only “disciple” and concurrently his manager and producer navigating his projects together. She also participates in directorial aspects of his performances, such as joining his site-specific and improvisational dance project *Locus Focus* as a live sound operator.

創作及製作團隊 Creative and Production Team

聲音與概念 | 坂本龍一

視覺設計暨概念 | 高谷史郎

舞者 | 田中泯

笙演奏家 | 宮田真弓 (宮田まゆみ)

舞者 | 石原淋

能管 | 藤田流十一世宗家 藤田六郎兵衛

燈光設計 | 吉本有輝子

媒體授權暨企劃 | 古館健、濱哲史、白木良

服裝設計 | 索尼婭·朴

服裝製作 | ARTS & SCIENCE

製作經理 | 賽門·麥科爾

舞台經理 | 大鹿展明

前台工程師 | ZAK

拍攝助理 | 新明就太

影像設計助理 | 南琢也

音響技術 | 渡邊武生、石田貴久

協力音訊工程師 |

艾力克·菲爾曼 (KAB America Inc.)

協力音訊工程師助理 |

竹內真里亞 (KAB America Inc.)

近藤真 (office INTENZIO)

協力支援 | 湯田麻衣 (Kab Inc.)

夏目漱石《夢十夜·第一夜》、〈邯鄲夢〉

中文翻譯: 詹慕如

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監製 | 理查·卡斯特利、空里香、高谷櫻子

共同製作 | 荷蘭藝術節、deSingel藝術中心

曼徹斯特國際藝術節

日本株式會社PARCO

臺中國家歌劇院

合作單位 | Dumb Type Office

KAB America Inc.、Epidemic

製作與巡演經理 | 理查·卡斯特利

芙倫斯·貝托 (Epidemic)

Sound & Concept | Ryuichi Sakamoto

Visual Design & Concept | Shiro Takatani

Dancer | Min Tanaka

Shō Player | Mayumi Miyata

Dancer | Rin Ishihara

Noh Flute | Rokurobyoue Fujita, the 11th grand master of Fujita School of Noh Flute (recorded in June, 2018)

Lighting Design | Yukiko Yoshimoto

Media Authoring / Programming |

Ken Furudate, Satoshi Hama, Ryo Shiraki

Costume Design | Sonya Park

Costume Production | ARTS & SCIENCE

Production Manager | Simon MacColl

Stage Manager | Nobuaki Oshika

Front of House Engineer | ZAK

Filming Assistant for Video | Shuta Shimmyo

Graphic Design Assistant for Video | Takuya Minami

Sound Technician | Takeo Watanabe, Takahisa Ishida

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Alec Fellman (KAB America Inc.)

Additional Assistant Audio Engineer |

Maria Takeuchi (KAB America Inc.)

Makoto Kondo (office INTENZIO)

Additional Support | Mai Yuda (Kab Inc.)

Mandarin translation of “Dream #1” from *Ten Nights of Dreams* by Natsume Soseki & *KANTAN* | TSAN Mu-ju

Special thanks to Dr. Shin-Ichi Fukuoka for his advice during the conceptualization of the project.

Producers | Richard Castelli, Norika Sora, Yoko Takatani

In co-production with Holland Festival - Amsterdam

deSingel - Antwerpen, Manchester International Festival

PARCO Co., Ltd. - Tokyo

National Performing Arts Center - National Taichung Theater

In collaboration with Dumb Type Office

KAB America Inc., Epidemic

Production & Tour Management | Richard Castelli

Florence Berthaud (Epidemic)



🌐 節目完整資訊

<https://npcantt.tw/n02XfMVr>



✓ 節目線上問卷

<https://npcantt.tw/n02vzRav>