




比利時焦點劇團 × 夏綠瓦蒂劇團
Focus Company × Chaliwaté Company

最後一個星期日 DIMANCHE

2024

8.3 (六) 13:30  / 19:30 

8.4 (日) 13:30 

臺中國家歌劇院 中劇院

演出長度 | 全長約75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



作品介紹 About the Work

在如夢的虛構和現實之間，《最後一個星期日》勾勒出一幅諷諷而溫柔的景象，同時透露出人類在不可抗力情況下的驚慌失措。

全劇的三幕分別呈現不同的自然災害：全球升溫、猛烈的颶風和具毀滅威力的海嘯，及其對尋常家庭生活的直接影響。我們在跟隨野生動物生態記者周遊列國探險的同時，對照觀看著如攝影棚拍攝畫面的家庭日常生活。

一家三口沿襲家庭慣例，正一起度過平靜的星期日時光。三人埋首於日常瑣事，各擁有一個自轉的小世界，彷彿一切如常。霎時間，屋外風暴驟起，風雨肆虐，屋子搖搖欲墜，在風雨如磐的氣象下，這家人卻還匪夷所思地試圖故作鎮定維持日常，對這家人來說，世界毀滅簡直是荒誕又不真實的想法，迫在眉睫的結局彷彿在遙遠的未來才會發生。與此同時，三名記者（新聞播報員、攝影師以及音響工程師）在環遊世界的途中見證世界末日到來，用碩果僅存的設備拍攝了地球上即將瀕臨滅絕的野生物種，希望在一切消失前留下一些蛛絲馬跡。

焦點劇團和夏綠瓦蒂劇團透過《最後一個星期日》呈現人類的聰明才智和冥頑不靈。人類固執維持日常習慣，儘管生態崩潰造成混亂，仍採取極端手段來維持正常的假象。藉由記者視角，這些僅有一次的報導敲響自然災害即將來臨的警鐘，同時也成就了故事情節，提供了觀看局勢的外部觀點。

Between dreamlike fiction and factual reality, *Dimanche* paints a witty and tender portrait of humanity surprised by the uncontrollable forces of nature.

The story is told in three acts, each act dealing with a different natural disaster and direct consequences on the life of a family: **the rise in global temperatures, the violence of hurricanes and the devastating impact of Tsunamis**. On one hand, we follow the adventures of a team of wildlife reporters travelling the world, on the other hand, the everyday-life of a family, in camera.

A family is about to spend their Sunday together, a family tradition. The family members are busy with day-to-day routines. A small world seems to turn on its own as if everything were normal. But the walls are shaking, strong winds and torrential rain rage outside, and the storm has only just begun. Amidst this climatic chaos, the protagonists absurdly attempt to maintain a normal family life. The people for whom an eminent ending seems possible only in the distant future, an absurd thought, unreal. Meanwhile, on the road, three reporters – a newsreader, a cameraman and a prop and sound technician – are travelling the world, witnessing the dawn of the apocalypse. They film, with what little equipment they have, Earth's last living species. They hope to keep a trace of everything disappearing before their eyes.

In doing so, *Dimanche* observes the ingenuity and stubbornness of humans as they try to preserve their day-to-day habits, going to absurd extremes to keep up a sense of normalcy despite the chaos of an ecological collapse. These one-off reports announce natural disasters to come, and at the same time complete the storyline, offering an external viewpoint on the situation.

合作緣起 At the Start

長久以來，焦點劇團與夏綠瓦蒂劇團持續關注並欣賞彼此的作品，對藝術見解 / 手法不謀而合，也明顯對獨特的戲劇形式有著相同的品味，彷彿彼此講的是同一套視覺、技藝和詩意語言。兩個團隊希望能透過技巧和工具的共享，結合肢體藝術、物件、偶戲、舞台演出與影像，創造出特別的作品，將日常生活及個人熟悉的體驗，透過一絲不苟地工作、鑽研最細微的細節，創造出獨一無二的視覺和語言，這些皆是再平凡不過的事物，而創作目的盡在於引起普世共鳴。

For a long time, Focus Company and Chaliwaté Company have been following and appreciating each other's work. Both had a similar approach to the art, and it was obvious that they shared a common taste for unusual theatrical forms. As if they spoke the same visual, artisanal, and poetic language. Focus Company and Chaliwaté Company want to mutualise their skills and tools to shape something special combining movement art, object theatre, marionette, stage acting and video. They work meticulously, concentrating on the smallest details to create a singular visual and poetic language, which grows from daily life, the personal and intimate experience, the “infra- ordinary,” aiming to touch the universal.

焦點劇團 Focus Company

由畢業於比利時國家視覺藝術與傳播技術高等學院的茱莉·特雷特擔任總監，創作結合了物件劇場、偶戲、演員及影像。特雷特提倡的舞台語言非常接近電影攝影手法，本質上充滿視覺隱喻、詩意與技藝。她的製作通俗易懂，從親切平凡的角度切入，探討社會議題，觸動普世共鳴。2009年，她與伊莎貝爾·達拉斯和阿涅斯·林博斯合作創作了《脆弱》，該劇因其敏銳強勁又細膩的作品特質獲得比利時休伊戲劇論壇獎項肯定，迄今已在世界各地演出250多場。2011年，她與伊莎貝爾·達拉斯合作作品《沉默》。

《沉默》於2014年亞維農藝術節的多姆劇院演出，榮獲多項獎項包括2015年梅特林克最佳青少年觀眾獎、媒體熱門獎和青少年部長獎。《沉默》迄今已演出350場。

Directed by Julie Tenret, who graduated from INSAS, the Focus company from Brussels creates shows combining theater of objects, puppets, actors, and video. The scenic language Julie proposes is essentially visual metaphorical, poetic, artisanal, very close to a cinematographic writing. Her shows are aimed to all audiences and deal with social issues starting from the intimate, the infra-ordinary to reach the universal. In 2009, in collaboration with Isabelle Darras and Agnès Limbos, she created the show *Fragile*, which received a prize for its sensitivity, its strength and its commitment at the Rencontres de Théâtre de Huy in Belgium. To this date more than 250 performances have been presented around the world. In 2011, in collaboration with Isabelle Darras, she created *Silence* which was presented at Avignon Festival in Théâtre des Doms in 2014. The show received numerous awards: the Maeterlinck Prize for the best young audience show in 2015 as well as the press crush and the Youth Minister's Prize. To this day *Silence* has been presented 350 times.

夏綠瓦蒂劇團 Chaliwaté Company

專精肢體藝術的西卡·杜利耶和珊德琳·海洛德於2005年在比利時布魯塞爾創立夏綠瓦蒂劇團，倡導一種沒有文字的視覺語言，獨具詩意、肢體性及技藝，結合了肢體劇場、物件劇場、馬戲和舞蹈。對劇團來說，肢體是引發聯想、暗示和隱喻意象的獨特手段。夏綠瓦蒂劇團活躍於比利時和國際舞臺，其製作的演出突破語言障礙，人人能懂。劇團國際獲獎無數，並在世界各地演出了1000多場。

其初試啼聲的製作為2009年的《喬瑟芬》。此劇在加拿大、墨西哥和西班牙囊括多項大獎，並於2013年獲得比利時梅特林克獎「新秀」類別提名。2011年，該劇團為年輕觀眾製作的節目《伊洛》在比利時休伊青年觀眾論壇呈現，獲得多個獎項肯定，2012年在亞維儂藝術節多姆劇院演出，該作品在比利時、法國和國際上進行了6年的巡演，場次超過350場。

2015年，西卡·杜利耶和珊德琳·海洛德與盧伊克·福爾合作創作《時差》，結合肢體劇場和馬戲，此劇於2016年獲得梅特林克獎「最佳馬戲表演」的提名。《時差》在2018年外亞維儂藝術節演出，目前仍然在比利時、法國等多國巡演。2018年，珊德琳·海洛德和西卡·杜利耶其創作成就榮獲比利時戲劇創作者及作曲家協會「肢體劇場獎」。

Trained in the gestural arts, Sicaire Durieux and Sandrine Heyraud created Chaliwaté company in 2005. Based in Brussels, they defend a visual language without words, poetic, physical and artisanal, mixing gestural theatre, object theatre, circus, and dance. For them, gesture is a singular means of creating evocative, suggestive, and metaphorical images. Present and active on the Belgian and international scene, Chaliwaté Company creates shows that are accessible to the greatest number of people without language barriers. The company has won numerous international awards and honors and has given more than 1000 performances in all around the world.

Their first show *Joséphina* was created in 2009 and won various awards in Canada, Mexico, and Spain. Also, it was nominated for the Maeterlinck Prize in Belgium in 2013 in the “Discovery” category. In 2011, their show for young audiences *Îlo* was presented at the Rencontres Jeune Public de Huy in Belgium where it received several awards. It was selected by the Théâtre des Doms for the 2012 edition of the Avignon Festival and toured for 6 years in Belgium, France and internationally. The show has been performed more than 350 times.

In 2015, Sicaire Durieux and Sandrine Heyraud teamed up with Loïc Faure to create the show *Jetlag*, combining movement theatre and circus. It was nominated for the Maeterlinck Awards in the category “Best Circus Show” in 2016. *Jetlag* was presented at the Avignon Festival in the OFF in 2018. To this day it continues to tour in Belgium, France and internationally. In 2018, Sandrine Heyraud and Sicaire Durieux were awarded the SACD Belgium Prize in “Gestual Theatre” for all their shows.

戲劇元素 Elements in the Work

演員：推動敘事的中心，有時為說故事的人，有時為角色之一，或為操偶師。

肢體：以充滿張力和獨特的身體動作創造戲劇場景，例如在大自然力量反撲毀滅的情境，打破角色肢體框架，給予身體戲劇發展更多的可能性。

物件：使用象徵、主觀和隱喻元素，可變形、轉換或連結成為轉場橋樑。物件也被使用於打造獨特的室內和室外場景，透過不同規模大小，使舞台演出也能夠使用電影語彙進行創作，例如應用特寫鏡頭、廣角鏡頭、追蹤鏡頭、蒙太奇手法等。

戲偶：以高度仿真戲偶創造「栩栩如生的幻覺」，角色包含一位老太太、一隻粉紅火鶴、一頭北極熊及其幼崽。

影像：使用於記者報導，所有影片預先運用物件與動畫拍攝剪輯。演出時在舞台螢幕上播映，無論是有意或無意，所呈現出外在世界的畫面，完整了在舞台上外景實況報導的意圖。

舞台：團隊熱愛二手商店和街頭市集挖寶，鍾情於獨特、老舊和二手物品，並常常從中發掘出故事靈感。使用不同的尺寸和比例來創造虛實交錯的空間。從美學角度來看，此製作呼應了魏斯·安德森、班·海默的電影和格雷戈里·克勞德森的攝影作品。

Actor/Actress is at the center of the story, driving the narrative, at one time as the storyteller, at another as one of the characters or as a technician, manipulating the objects on stage.

Through **the body** to create theatrical scenes which demand that the characters move in various expressive and singular ways. By confronting our characters with physically constraining situations, such as the destructive natural forces of nature, we set the stage for many great possibilities in terms of corporeal dramaturgy.

The object is used for its symbolic, subjective, and metaphorical force. It can be distorted, transformed, or used as a linking element, creating a bridge between scenes. Objects also can be used to create singular theatrical settings, indoors and outdoors, and to play with different scales and sizes. This technique allows us to write for the stage as one would write for the cinema, using close-ups, wide shots, tracking shots, spatial transposition, etc.

The puppets are hyper-realistic and life-size, to create the “illusion of the living”. Using to represent among other characters: an old lady, a pink flamingo, a polar bear, and its cub.

The video is used as a prop for the reporting team. All films will be shot and edited in advance essentially using objects and animation. Their films will be shown on a screen. Voluntarily or by chance, the films present images of the outside world, completing the live reporting activity on stage.

The scenography, with the passionate about second-hand shops and street markets, the team deeply appreciate and have a strong taste for unusual, old, and used objects which they find often inspire the stories. Using different dimensions and scales to create sometimes realistic, sometimes dreamlike spaces. Aesthetically, the show may relate to films by Wes Anderson, Bent Hamer, and photographs by Gregory Cawdson.

創作及製作團隊 Creative and Production Team

劇本創作暨導演 | 茱莉·特雷特

西卡·杜利耶·珊德琳·海洛德

劇本協作 | 多馬斯·德修福爾、松塔拉·貝蓓

克莉絲汀·海洛德·朱莉·達奎因

索菲·勒梭·丹尼斯·羅伯特

戲劇構作 | 雅蓮娜·奧斯朋

舞台設計 | 柔伊·特雷特

舞台佈景製作 | 柔伊·特雷特

布魯諾·莫爾塔尼

(LS Diffusion 舞台工程公司)

賽巴斯丁·布切里特

賽巴斯丁·曼克

製偶師 | 約安金·詹寧

尚·雷蒙·布拉辛

(Waw! 偶工作室)

製偶師助理 | 伊曼紐·切薩·奧赫莉·蒂拉許

蓋茲爾·馬拉斯

燈光 | 吉爾姆·杜珊·佛蒙特

音效 | 布里斯·卡納弗

影像 | 特里斯坦·嘉蘭

第一攝影助理 | 亞歷山大·卡巴那

場務領班 | 哈帝·蘇亞雷斯

水底攝影 | 亞歷山大·布里克西

電視新聞攝影 | 湯姆·金內特

後期影像製作 | 保羅·加度

影像場景搭建 | 柔伊·特雷特、賽巴斯丁·曼克

影像音效 | 傑夫·勒維蘭

(榛果巧克力工作室)

羅蘭·沃格萊爾 (柏松錄音室)

服裝 | 范妮·博伊札德

舞台技術統籌 | 李奧納德·克里斯

舞監 | 李奧納德·克里斯、雨各·吉拉

伊莎貝爾·德爾·尼可拉·吉翁

大衛·阿隆索·莫西洛·夏洛特·貝松

利安·範·德普特

巡演經理 | 奇亞拉·克里斯托芬森

演員 | 多馬斯·德修福爾

克莉絲汀·海洛德·索菲·勒梭

Written and Directed by | Julie Tenret

Sicaire Durieux, Sandrine Heyraud

With | Thomas Dechaufour, Shantala Pèpe

Christine Heyraud, Julie Dacquain, Sophie Leso

Denis Robert

Dramaturgy | Alana Osbourne

Scenographer | Zoé Tenret

Stage Set Construction | Zoé Tenret

Bruno Mortaignie (LS Diffusion)

Sébastien Boucherit, Sébastien Munk

Puppets Creator | Joachim Jannin

Jean-Raymond Brassinne (Waw! Studios)

Puppet Assistant Creator | Emmanuel Chessa

Aurélie Deloche, Gaëlle Marras

Lighting | Guillaume Toussaint Fromentin

Sound | Brice Cannavo

Video | Tristan Galand

1st AC | Alexandre Cabanne

Key Grip | Hatuey Suarez

Underwater Filming | Alexandra Brix

TV News Filming | Tom Gineyts

Post-production Video | Paul Jadoul

Video Set Construction | Zoé Tenret

Sébastien Munk

Video Sound |

Jeff Levillain (Studio Chocolat-noisette)

Roland Voglaire (Boxon Studio)

Costume | Fanny Boizard

General Stage Management | Léonard Clarys

Stage Management | Leonard Clarys

Isabelle Derr, Hugues Girard, Nicolas Ghion

David Alonso Morillo, Charlotte Persoons

Lian Van De Putte

Tour Manager | Chiara Christoffersen

Cast | Thomas Dechaufour, Christine Heyraud

Sophie Leso



🌐 節目完整資訊

<https://npacntt.tw/n02IEiQf>



✓ 節目線上問卷

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