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羅伯·勒帕吉 X 機器神

《庫維爾 1975：青春浪潮》

Robert LEPAGE × Ex Machina

Courville

2023.3.24 Fri. 19:30

2023.3.25 Sat. 19:30

2023.3.26 Sun. 14:30

衛武營戲劇院

Weiwuying Playhouse

法語演出，中文字幕。演出全長約 135 分鐘，無中場休息。

Performed in French with Mandarin surtitles. Duration is about 135 minutes without intermission.



National Kaohsiung
CENTER FOR THE ARTS

WEI WUYING

衛武營 國家藝術文化中心
國家表演藝術中心 National Performing Arts Center

導演的話 Director's Note

人們都說青春期是不知感恩的年紀。我想知道這是對誰說的。

我想這應該是對青少年所說，他們無法找到能夠理解其痛苦的大人。這不知感恩的態度也影響了家長，他們還留戀著孩子童年時期的模樣，對於孩子突然的改變感到錯愕。

或許青春期便是複雜的，充滿了困惑與絕望的溫柔，夾雜著突如其來而刺人的暴力。也帶著人生中無法避免的傷口。

如今，世界上的逆風正彼此激盪碰撞。氾濫的善行、製造分化的憤怒情緒，這兩者皆並存於世。我們彷彿正在見證一個普遍、全球性青春期的集體時刻。

希望在這條路的盡頭，在這混亂之後會迎來某種形式的和解。至少，希望一切騷動最終不會只是徒勞的宣洩。

They say adolescence is an 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.

節目簡介 Synopsis

《庫維爾 1975：青春浪潮》是當代劇場大師羅伯·勒帕吉繼《887》後，一部野心勃勃又私密無比的半自傳式作品。故事發生在 1975 年的加拿大，如今不復存在的庫維爾。剛滿 17 歲的西蒙，在家裡的地下室有自己的房間。他的生活裡有一位與無賴叔叔廝混的寡婦母親、被強迫紋上的胸膛刺青、向他求愛未果的女性朋友和一位未受良好教育但四肢發達的男性友人。在《庫維爾 1975：青春浪潮》這幅青春浮世繪裡，呼之欲出的性別覺醒、對旁人眼光的在意以及對外表的迷戀等，與接踵而來的社會動盪，在西蒙的生命中引發關鍵性的迴響。

台上的角色將由受日本文樂（人形淨琉璃）啟發的人偶飾演。勒帕吉曾表示自己的青春期中並不燦爛，因此他想以更成熟的眼光去看待這個充滿矛盾的人生階段。他認為將青春期的記憶與情感注入無生命的戲偶，較能誠實訴說並昇華這個故事。除此之外，本劇利用升降式雙層平台，讓場景在西蒙的地下室於外在世界（樓上、城鎮、學校、街道、游泳池等）間流暢切換。這是一場青春期的磨難與探詢，結合操偶、舞台機關、燈光投影，勒帕吉營造了一場創意無限、目眩神迷的視覺奇觀。

Courville is an ambitious and intimate semi-autobiographical work by the wizard of modern theater direction, Robert LEPAGE, following his one-man show *887*. The story takes place in Canada, 1975, in the now non-existent Courville. Simon, just 17 years old, has his own room in the basement of a bungalow. In his circle are 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. In this ukiyo-e of youth, Simon's life is marked by the torments of sexual awakening, the gaze of others, and obsession with appearance, as well as the social unrest that ensues.

The characters on stage are played by puppets inspired by the Japanese bunraku. LEPAGE described his adolescence as somewhat gloomy, so he wanted to look at this conflicting stage of life with a more mature perspective. He believes injecting adolescent memories and emotions into the inanimate puppets will lead to sublimated and honest storytelling. In addition to being a formal experiment, *Courville* also displays an abundance of technological wizardry. The play utilizes a double-layered platform that allows the scenes to switch smoothly between Simon's basement and the outside world (ground floor, township, school, street, swimming pool, etc.) An adolescent ordeal and inquiry, combined with puppets, stage machinery, lighting, and projections, *Courville* is an inventive and dazzling visual spectacle.

導演 Director 羅伯·勒帕吉 Robert LEPAGE

跨領域藝術家羅伯·勒帕吉身兼演員、導演、劇作家及劇場導演，其作品汲取近代歷史，具原創性、當代性及獨特性，更藉由新科技超越界域限制，也挑戰了劇場書寫的標準，深受國際藝評界讚揚。

1994 年是勒帕吉創作生涯的重要階段，他在這年成立了跨領域創作的團隊「機器神」(Ex Machina) 並擔任藝術總監。在其主導下，名為 La Caserne 的跨領域製作中心於 1997 年 6 月在魁北克市成立；截至 2019 年，幾乎所有機器神的創作均誕生於此。

其重要作品包括：舞台劇《太田川的七條支流》、《龍之三部曲》；獨角戲《在月球的彼端》、《887》；歌劇《浮士德的天譴》、華格納《尼伯龍根的指環》；多媒體作品《影像廠》、《夜間圖書館》。他也曾與太陽馬戲團合作《雙星奇緣》及《圖騰》。

The multidisciplinary artist Robert LEPAGE is all at once an actor, a director, a playwright and a stage 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.

The year 1994 marked an important step in his career: he founded Ex Machina, a multidisciplinary creation company of which he is the artistic director. Also under his leadership, the multidisciplinary production center, La Caserne, was created in June 1997, in Quebec City. This last creative space saw the birth of almost all of Ex Machina's productions until 2019.

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*; his multimedia works, *The Image Mill* and *The Library at Night*, and with Cirque du Soleil, *KÀ* and *TOTEM*.

製作團隊 Production Team

機器神 Ex Machina

在藝術總監羅伯·勒帕吉的帶領之下，機器神創作、製造、並傳播跨領域的藝術作品，其中又以戲劇作品為主。

機器神匯集了來自不同領域的創作者，碰撞出多元的藝術創作：以單獨或集體方式撰寫並演出原創劇本、以現有文本發展的戲劇作品、將其他多種領域（如舞蹈、音樂、博物館學）結合戲劇的製作，以及大量運用科技所創作的歌劇及多媒體作品。機器神主要在魁北克市發展創作，並經常於加拿大魁北克和美洲、歐洲、亞洲、大洋洲等其他地區演出。

多語言的運用、大量圖像、視角顛倒、規模變化、電影敘事手法的借用以及科技工具的使用，以上種種都是為了激發觀眾情緒並啟發意義，同時也反映出機器神試圖為戲劇表達賦予詩意的渴望。

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, and then presents them abundantly in Quebec, Canada and elsewhere in the Americas, Europe, Asia and Oceania.

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.

藝術暨製作團隊 Artistic and Production Team

編劇、概念發想、導演 Written, Designed and Directed by | 羅伯·勒帕吉 Robert LEPAGE

概念發想暨創意指導 Design and Creative Director | 史帝夫·布蘭琪 Steve BLANCHET

助理導演 Assistant Director | 法蘭西斯·博略 Francis BEAULIEU

演出 Performed by | 奧利維爾·諾曼德 Olivier NORMAND

操偶師 Puppeteers | 瑪麗·克勞德·拉布萊特 Marie-Claude LABRECQUE、
威爾斯立·羅伯森三世 Wellesley ROBERTSON III、
馬丁·瓦蘭古 Martin VAILLANCOURT

助理舞台設計 Associate Set Designer | 亞莉安·薩瓦 Ariane SAUVÉ

戲偶設計暨製作 Puppet Design and Building | 金·蓋伊·懷特 Jean-Guy WHITE、席林·懷特 Céline WHITE

作曲暨音響設計 Composer and Sound Designer | 馬修·杜永 Mathieu DOYON

影像設計 Image Designer | 菲利克斯·弗雷代法吉 Félix FRADET-FAGUY

燈光設計 Lighting Designer | 尼古拉·德科托 Nicolas DESCÔTEAUX

服裝設計 Costume Designer | 維吉尼·勒克萊爾 Virginie LECLERC

道具設計 Properties Designer | 珍·拉比耶爾 Jeanne LAPIERRE

製作經理 Production Manager | Marie-Pierre GAGNÉ

技術指導 (創作) Technical Director - Creation | Olivier BOURQUE, Catherine GUAY

製作助理 Production Assistant | Véronique ST-JACQUES

舞台監督 (創作) Stage Manager - Creation | Christian GARON

操偶師創作顧問 Artistic Consultant - Puppeteers | Martin GENEST

化妝特效 Special Effects - Makeup | Élène PEARSON

演員假髮設計 Wig - Narrator | Richard HANSEN

巡演經理 Tour Manager | Marylise GAGNON

技術指導 (巡演) Technical Director - Touring | Olivier BOURQUE

舞台監督 Stage Manager | Francis BEAULIEU

舞台技術統籌 Head Stagehand | Jean-Félix LABRIE

燈光技術統籌 Lighting Manager | Benoît BRUNET-POIRIER

影像技術統籌 Video Manager | Maxime PAINCHAUD

音響技術統籌 Sound Manager | Stanislas ÉLIE

戲偶、服裝暨道具管理 Puppets, Costume & Props Manager | Emilie POTVIN, Carol Ann CHARETTE

舞台製作 Set Building | Astuce DÉCORS, Conception-Alain GAGNÉ, Unisson

繪景 Scenic Painting | Amélie TRÉPANIÉ

舞台製作協力 Set Building Collaborators | Geneviève BOURNIVAL, Anne Marie BUREAU, Carol Ann CHARETTE,
Marianne Ferland DUTIL, Maude GROLEAU, Cécile LEFEBVRE, Mariana MANZANO,
Marie McNICOLL, Luce PELLETIER, Noemie RICHARD, Émily WAHLMAN

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服裝製作 Costume Building | Par Apparat confection créative

戲偶製作協力 Puppet Building Collaborators | Carole WHITE, Camille McMILLAN, Hélène RENAUD,
Annabelle ROY, Isabelle FRENETTE

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導演經紀人 Director's Agent | Lynda BEAULIEU

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Additional Music | *Echoes* (Pink Floyd: David GILMOUR, Nicholas MASON, Roger WATERS, William WRIGHT)
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La Chute Montmorency, Québec (1833) The Lower City of Quebec from the Parapet of Upper City (1833), Le Pont de glace entre Québec et la pointe De Lévy, en 1831, L'Hôpital général de Québec vu de la rivière Saint-Charles gelée (1830), La Place du marché, Québec (1829 ou 1830), L'Anse au Foulton, Sillery (1830?), Québec vu de Beauport en hiver (1830?), James Pattison COCKBURN

Ice Birds, a film by Marc HÉBERT (1978), National Film Board of Canada

Ce soir, with Bernard Derome, 1976, October 18th, (excerpts), Archives Radio-Canada

Soirée électorale du 15 novembre 1976 (excerpts), Archives Radio-Canada

Election Advertising, Parti Québécois (1976)

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機器神製作人 Producer for Ex Machina | Michel BERNATCHEZ

協同製作 (歐洲、日本) Associate Production - Europe, Japan | Epidemic (Richard CASTELLI assisted by Florence BERTHAUD)

協同製作 (美洲、除日本外之亞洲區、澳洲、紐西蘭) Associate Production - The Americas, Asia (except Japan), Australia, New Zealand | Menno Plukker Theatre Agent (Menno PLUKKER, assisted by Magdalena MARSZALEK and Isaie RICHARD)

共同製作 Co-production | 衛武營國家藝術文化中心 National Kaohsiung Center for the Arts (Weiwuying) 、
臺中國家歌劇院 National Taichung Theater 、魁北克市鑽石劇院 Le Diamant, Quebec City 、
法國國立火山劇院 Le Volcan - Scène Nationale du Havre 、
法國國立彗星劇院 La Comète - Scène Nationale de Châlons-en-Champagne

字幕翻譯 Subtitle Translation | 戴小涵 TAI Hsiao-han



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衛武營節目線上問卷
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