

克莉絲朵·派特 × 強納森·楊

欽差大臣

Kidd Pivot / Crystal Pite & Jonathon Young

Revisor

演出時間 | 2023.5.12 (FRI.)—5.13 (SAT.) 19:30

2023.5.14 (SUN.) 14:30

演出地點 | 國家戲劇院 National Theater

主辦單位 |  國家兩廳院
NATIONAL THEATER & CONCERT HALL

演出單位 | **KIDD
PIVOT**

- ◎ 演出全長約1小時30分鐘，無中場休息。
- ◎ 建議7歲以上觀眾欣賞。
- ◎ 演前導聆：演出前30分鐘於國家戲劇院大廳。
- ◎ 演後座談：5.14 (SUN.) 午場演後於國家戲劇院大廳。

- ◎ Duration: approx. 90 minutes without intermission.
- ◎ Age guidance 7+.
- ◎ Pre-show talk: 30 minutes before the performance at the lobby of National theater.
- ◎ Post-show talk: 5.14 (SUN.) after matinee at the lobby of National Theater.

主辦單位保有節目內容異動權 The program is subject to change.



回不去，也不回去了！

經過了兩年多的限制與封鎖，劇場的大門終於再度大開！然而，世界的劇場已經不一樣，經歷過疫情、戰爭、種族與性別覺醒的種種運動之後，身為劇場一份子的大家都知道，我們再也沒有「疫情前」的劇場可以回去了；或者，可以更精確地這麼說：我們不打算「回去」了。

藝術家們的作品精彩依舊、燦爛依舊，但他們對於現在我們所處世界的反省檢視與提問，不停的在作品之中迴響流盪，毫無懼色、大鳴大放。2023 年的 TIFA，就用了來自法國、德國、瑞士、西班牙、葡萄牙、美國、加拿大、以色列、新加坡、韓國與臺灣的 19 檔節目、129 場演出，去講述戰爭、假新聞、性別運動、種族身分認同、無國界醫療、神話與歷史等種種題目。我們很有把握，觀眾會在看完演出後，身心暢快淋漓、擊掌讚好。國家兩廳院要以不同於過往的百花齊放，在世界為兩廳院定下座標，並以此為中心訴說兩廳院作為世界重要劇場的意義。

國門開啟、劇院開啟，在世界封閉的日子裡，一直保持著心胸開放且持續醞釀，是我們維持高動力的方法；而 2023 TIFA 台灣國際藝術節，則是兩廳院獻給這一個世代觀眾的重要禮物。

To Inspire. For All.

專文導聆

文 | 林農

九年前的四月，筆者在倫敦沙德勒之井劇院看了克莉絲朵·派特改編莎翁鉅作《暴風雨》的舞蹈作品，名為《暴風雨複製版》（The Tempest Replica）。莎士比亞的作品台詞拗口、劇情曲折、角色複雜眾所周知，要演得好本來就已經很不容易了，何況派特想要用舞蹈把它跳出來！果然，倫敦各大舞評多半推崇其野心和創意，但整體卻褒貶不一。派特本身也在作品問世後，多次在公開場合承認：「用舞蹈型式來敘事是很沒有效率的。」但是派特對於舞蹈敘事的探索並沒有因此而受挫或停滯，幾年後，派特不僅獲得三座勞倫斯·奧立佛獎最佳舞蹈作品獎，更為當代舞蹈開創了一種全新的敘事模式。一切還要從頭說起。

克莉絲朵·派特出生於加拿大的偏遠小鎮，早年加入以現代芭蕾為主的加拿大卑詩省芭蕾舞團，後於 1996 年前往德國，加入由舞蹈大師威廉·佛塞擔任藝術總監的法蘭克福芭蕾舞團。佛塞的編舞以快速精準、精巧複雜、非線性非敘事等特色著稱，但派特卻在這段跟佛賽一起工作的過程中逐漸發覺，著重身體研究的抽象作品固然迷人，具體地用舞蹈向觀眾傳達概念才是讓她覺得踏實的創作方式。離開法蘭克福、短暫與蒙特婁爵士芭蕾舞團合作之後，派特於 2000 年初回到溫哥華創立基德皮沃現代舞團，開始探索以自己的舞蹈語言建構自己的表達方式。

派特創作於 2011 年的《暴風雨複製版》為了突破莎士比亞的複雜文本對作品的限制，上半場先以木偶的風格快速將全本劇情帶過，

下半場再著重於主角普羅斯佩洛的權力框架、道德框架、角色框架、甚至戲劇框架的深入探索。這種將寫實的敘事和寫意的抒情切分開來的架構，在當時獲得大量好評。然而作品當中刻意避免使用任何對白，仍然讓敘事略顯吃力、挖掘稍嫌淺薄。這讓派特意識到了，自己所欠缺的創作工具，就是語言。

2015年，派特跟身兼劇作家與演員的強納森·楊合作，以楊的親身經歷為題材創作了《愛與痛的練習曲》（曾於2018年二月來台演出），探討創傷後情緒剝離的種種狀態。派特延續了將寫實、寫意分開的概念，但進一步改成三段式架構首尾呼應，讓敘事結構更加完整。作品雖然沒有線性的劇情，但在楊的大量旁白襯托之下，舞蹈和語言的交互使用在本作品中相當自在，是派特取得的重要突破。本作獲得2017年勞倫斯·奧立佛獎，可以說是實至名歸。

找到在舞蹈作品中使用語言的方式後，派特和楊繼續挑戰線性的、結構式的文本，他們在2016年與荷蘭舞蹈劇場NDT合作發表了廿分鐘的短作品《各自表述》（曾於2019年六月來台演出）。先前於《愛與痛的練習曲》發展出的編創手法到了《各自表述》當中可說是臻至完美，派特用擅長的單部分離及塊動式肢體動作（isolation/blocking）渲染犀利的旁白，將挪揄馬基維利式權謀主義的劇本用肢體演繹得更加諷刺。派特獨特的創作手法和不斷探索的精神，讓NDT的頂尖舞者鳴海令那（Narumi Rena）和Gregory Lau也不禁心折，不惜離開舞蹈界的天團NDT而加入派特的基德皮沃。

當一切條件似乎都已成熟，派特終於回

頭看向十年前的未竟之業，再次挑戰全本戲劇改編，這次是俄國作家尼古拉·果戈里的《欽差大臣》。這支作品讓我們看到，派特的舞蹈敘事手法又更加進化了！前作發展出的動作口白模式在《欽差大臣》當中被大量使用，但就在深度敘事處、在觀眾感知快要飽和之前，語言和動作的權力關係完全翻轉，讓動作制約口白、再由複誦般的口白渲染情緒；語言的玩弄在本作中也更加自信，例如：更改一個字元而讓主詞（主角subject）移動（觸動moved）等多層次的指涉。這種舞蹈敘事手法被當代舞蹈劇場大量借鏡，例如去年底造訪臺中國家歌劇院的阿喀郎·汗《叢林奇譚》，有看過的觀眾不妨加以比較。

十餘年的舞蹈敘事演變，克莉絲朵·派特將無數心血都濃縮在《欽差大臣》一部作品。但她不會停止在《欽差大臣》，下一個大膽創新的嘗試，又已經在派特的醞釀當中。

主創者的話

文 | 克莉絲朵·派特及強納森·楊

我們從一個大家熟知的關於身分誤認的古老故事開始。

故事改編自1833年開始在俄羅斯出現並廣為流傳的一則趣聞，現在人們普遍認為這可能是真實的。

到了1836年，這個故事變成了一齣5幕劇。

這齣戲在聖彼得堡首演，沙皇親臨觀賞。根據記載，沙皇看完後鼓掌大笑，並表示：「大家都看懂了，尤其是我。」

這是一齣用喜劇包裝起來的戲劇。

表面上，這齣戲是關於身份錯認，但其

實內容蘊含了更深沉的主題，包括了欺騙、暴政、貪婪與腐敗、自願受騙與共犯行為、官僚主義與官場習氣、人們的痛苦、即將到來的風暴、改變的契機、將要發生的革命、光明在望的救贖、馬上來到的現世報應、以及在城門口伸張的正義。

這齣戲的演出在當時並未受到評論的青睞，它被評為毫無創意、天馬行空、粗野而俗氣。它把大家熟知的過時傳聞搬上舞臺，是一齣徹底的鬧劇，劇中人物都是誇張的諷刺形象。但這些批評都不重要，這齣關於身份錯認的鬧劇很快就變成某種民族性的象徵。

據報導，劇作家對於首演把這齣作品製成徹底的鬧劇感到憤怒，認為它「油腔滑調、令人倒胃口、荒誕滑稽」。劇作家強調他的意圖被誤解了，他的文字其實包含了急切的道德控訴與宗教預言，並且呈現了人類靈魂在流亡之中的樣貌。儘管如此，這樣的演出風格卻在接下來幾十年中成了傳統手法。

（順帶一提，這齣戲叫做《The Government Inspector—欽差大臣》。在原本的俄文裡，它叫做 Revizor—督察使。劇作家是尼古拉·果戈里。果戈里曾經將 Revizor 改寫過很多次，以免他的創作意圖受到誤解，但是都徒勞無功。）

自從 1830 年代起，這齣戲就不斷地被翻譯與改編。我們將原著文本當作聲音與身體表演的依據，並發現它可塑性很強，很容易引起共鳴。這齣歷久不衰關於腐敗與欺騙的鬧劇形塑出最不可能的故事框架，我們的目標就是在其中尋找並描繪某種靈魂樣貌。

我們想感謝 David Raymond、Cindy Salgado、Tiffany Tregarthen 以及所有的表演者與合作夥伴，他們的參與對《欽差大臣》

的製作非常重要。每位夥伴的純熟技巧、慷慨、以及鼓舞人心，都是我們創作的命脈。我們在此衷心感謝。

基德皮沃現代舞團

基德皮沃現代舞團是全球知名的表演團體，以嶄新方式融合舞蹈與戲劇的演出聞名，它的作品充滿智慧與創意。在加拿大編舞家與劇場導演克莉絲朵·派特的帶領下，舞團以毫不畏懼的態度面對充滿挑戰的複雜主題，像是傷痛、成癮、衝突、意識以及死亡。派特的大膽與原創觀念讓她贏得無數國際讚賞，並啟發了整個世代的舞蹈藝術家。

基德皮沃現代舞團致力於提煉與表達人性的共同問題，將它們的藝術作品連結至人性最基本最深層的部分。派特曾說：「我們舞團所有的作品都在探索一個共同問題，就是要找尋能夠感動人心的事物。」

基德皮沃現代舞團經常在國際巡迴演出並廣受好評，歷年作品包括《愛與痛的練習曲》與《欽差大臣》（這兩部作品都是與劇作家強納森·楊共同創作）、《暴風雨的複本》、《黑暗物質》、《迷失的行動》以及《你的秀》等等。

基德皮沃現代舞團自 2015 年起記錄他們巡迴演出的碳足跡，並努力抵銷了一千公噸的 CO₂e（二氧化碳當量），成為首批實現碳中和巡迴演出的舞團之一。

主創與導演介紹

共同創作、編舞、導演 | 克莉絲朵·派特

在長達三十年的編舞生涯中，克莉絲朵·派特為加拿大和世界各地的舞團創作了 50 多部作品。她出生於加拿大卑詩省，並於加拿大卑詩省芭蕾舞團開始舞蹈生涯。派特於 1990 年為該團首度進行編舞工作，此後也為皇家芭蕾舞團、巴黎歌劇院芭蕾舞團、荷蘭丹斯劇院、庫爾伯格芭蕾舞團、法蘭克福芭蕾舞團、加拿大國家芭蕾舞團、蒙特婁爵士芭蕾舞團、雪松湖當代芭蕾舞團等知名舞團創作。目前，派特是荷蘭舞蹈劇場的合作編舞家、加拿大國家藝術中心的合作舞蹈藝術家，與倫敦沙德勒之井劇院的合作藝術家。

在 2002 年，派特創立了總部位於溫哥華的基德皮沃現代舞團，並成為創始藝術總監。她說：「是什麼讓我們感動？這個問題貫穿了我所有的作品。」

共同創作、編劇、配音員 | 強納森·楊

身為劇作家，強納森·楊曾經為「電動劇團」創作將近 20 多部原創作品，包括《Tear the Curtain!》、《No Exit》和《Studies in Motion》。除此之外，強納森·楊亦以自由演員的身分，在加拿大各地工作。他不只是英國國家舞蹈獎的獲獎者，更多次獲頒傑西·理查森劇院獎的表演與劇作獎項。

關於更多的介紹，歡迎洽詢舞團官網 kiddpivot.org。

Can't return, and no way do we plan to return!

After two years of restrictions and lockdowns, the doors of the theaters have finally reopened! That being said, the theater will not return to what it once was, as we have gone through the pandemic, the wars, and various ethnic and gender awareness movements. It is unlikely for us to return to the pre-pandemic era, or more precisely, no way do we plan to return.

As usual, artists continue to create wonderful and brilliant works. The creators continue to examine and propose questions about the world we are living in. Without fear, these voices make themselves heard in their works. In 2023TIFA, 129 performances of the 19 programs— from France, Germany,

Switzerland, Spain, Portugal, the United States, Canada, Israel, Singapore, South Korea and Taiwan— are curated to present various voices and perspectives on wars, fake news, gender movement, ethnic identity, doctors without borders, mythology and history. With this diverse programming, the NTCH sets coordinates for itself as one of the significant theaters in the world today.

The national border of Taiwan and the doors to the theaters have reopened. During the days when the world is in lockdown, we have continued on in high gear, maintaining an open mind. The 2023TIFA is not only the outcome of the preparation but also a significant gift from the NTCH to the audience of this generation.

To Inspire. For All.

A Message from the Creators

We began with an old, well-known story about mistaken identity.

The story is based on an anecdote that surfaced in Russia in 1833, and quickly spread. It is now widely accepted as probably true.

In 1836, the story took shape in a five-act play.

The play premiered in St. Petersburg before the Czar, who according to reports, laughed and applauded, and is said to have remarked "Everybody gets it, and I most of all!"

The play was in disguise as a comedy.

Underneath the superficial subject of mistaken identity there were, of course, deeper subjects such as deceit, tyranny, greed and corruption; willful blindness and complicity; bureaucracy and officialdom; human suffering; the coming storm; the promise of change; imminent overthrow; salvation on the horizon; retribution just around the corner; justice at the gate.

There is evidence from the critical response that its arrival on stage was unwelcome; it was said to be unoriginal, improbable, coarse and vulgar. It turned on a stale anecdote everyone knew, it was a rank farce and the characters were mere caricatures. It didn't matter: the rank farce about mistaken identity quickly took its place as a national institution.

Reports indicate that the Playwright of the rank farce raged against the "unctuous, cloying, farcical style" of the original production — a style that nonetheless became convention for decades. The Playwright insisted that he had been misread, and that his text contained an urgent moral indictment, a religious allegory, and a portrait of the universal soul in exile.

(Incidentally, the play is called *The*

Government Inspector, or, in the original Russian, *Revizor*, and the playwright is Nikolai Gogol. Gogol made repeated attempts to revise *Revizor* to prevent further abuses of his underlying intentions, all in vain.)

Since the 1830's, the play has been translated and adapted countless times. We approached the original text as a matrix for both voice and body, and found it to be malleable and resonant. Our quest has been to locate and portray a glimpse of the soul within this most unlikely frame: a well-worn farce about corruption and deceit.

We would like to thank David Raymond, Cindy Salgado, Tiffany Tregarthen and all of our performers and collaborators for their essential contributions to the making of *Revisor*. They are the lifeblood of our creation; each of them masterful, generous, and truly inspiring. We are deeply grateful.

Jonathon Young and Crystal Pite

About Kidd Pivot

World-renowned for radical hybrids of dance and theatre, Kidd Pivot creations are assembled with a keen sense of wit and invention. Led by Canadian choreographer and director Crystal Pite, the company is unflinching in the face of such challenging and complex themes as trauma, addiction, conflict, consciousness and mortality. Pite's bold and original vision has earned her international acclaim and inspired an entire generation of dance artists.

Kidd Pivot strives to distill and translate universal questions into artworks that connect us to profound and essential parts of humanity. "Running through all of our work is the question of what moves us," says Pite.

Kidd Pivot tours internationally with critically acclaimed works such as *Betroffenheit*

and *Revisor* (both co-created with playwright Jonathon Young), *The Tempest Replica*, *Dark Matters*, *Lost Action*, and *The You Show*.

Since 2015, Kidd Pivot has measured its touring carbon footprint and offset over 1000 tonnes of CO₂e (carbon dioxide equivalent), enabling Kidd Pivot to be one of the first dance companies to tour carbon neutral.

Creative Team

Crystal Pite |

Co-creator, Choreographer, Director

In a choreographic career spanning three decades, Crystal Pite has created over 50 works for companies including The Royal Ballet, The Paris Opera Ballet, Nederlands Dans Theater I, Cullberg Ballet, Ballett Frankfurt, The National Ballet of Canada, Ballets Jazz Montréal (resident choreographer 2001-04), and Cedar Lake Contemporary Ballet. Pite is a Member of the Order of Canada, and is the recipient of numerous awards including the Benois de la Danse, Canada Council Jacqueline Lemieux Prize, Grand Prix de la danse de Montréal, two UK Critics' Circle Dance Awards, three Laurence Olivier Awards, and the 2022 Governor General's Performing Arts Award. She began her dance career as a company member of Ballet British Columbia (Ballet

BC), then William Forsythe's Ballett Frankfurt, and is currently Associate Choreographer of Nederlands Dans Theater I, Associate Dance Artist of Canada's National Arts Centre, and Associate Artist at Sadler's Wells in London. She holds an honorary Doctorate of Fine Arts from Simon Fraser University and is a Member of the Order of Canada. In 2002, she formed Kidd Pivot in Vancouver.

Jonathon Young |

Co-creator, Writer, Voice Actor

Canadian theatre artist Jonathon Young is playwright-in-residence at Kidd Pivot and a core artist of Electric Company Theatre, where he has created and performed in over 20 original productions: *Tear the Curtain!* (Arts Club Theatre, Canadian Stage), *No Exit* (American Conservatory Theatre), *Betroffenheit* (international tour). He has worked as an actor on stages across Canada: *Knives in Hens* (Coalmine Theatre), *The Full Light of Day* (Electric Company/Luminato Festival), *All But Gone* (Necessary Angel, Toronto), *The Great Gatsby* (Theatre Calgary), *Hamlet* (Bard on the Beach, Vancouver). In addition to *Betroffenheit* and *Revisor*, Jonathon collaborated with Crystal Pite on two productions for Nederlands Dans Theater (*Parade* and *The Statement*). Jonathon is the recipient of an Olivier Award and the UK National Dance Award.

演職人員一覽表 Credits

製作團隊 Produced by | 基德皮沃現代舞團 Kidd Pivot

共同創作、編舞及導演 Co-creator, Choreographer, Director | 克莉絲朵·派特 Crystal Pite

共同創作及編劇 Co-creator, Writer | 強納森·楊 Jonathon Young

協同藝術總監及排練指導 Associate Artistic Director, Assistant to the Creators | Eric Beauchesne

舞者 Dancers | Brandon Alley, Jennifer Florentino, Rakeem Hardy, Gregory Lau,

Doug Letheren, Rena Narumi, Ella Rothschild, Renee Sigouin

實習舞者 Apprentice/Swing | Jade Chong, Julian Hunt

配音員 Voice Actor | Jonathon Young, Scott McNeil, Kathleen Barr, Gerard Plunkett, Ryan Beil,
Nicola Lipman, Amy Rutherford

作曲及音效設計 Original Music and Sound Designer | Owen Belton

作曲、音效設計及配音員 Original Music, Sound Designer & Voice Actor | Alessandro Juliani

作曲、音效設計、聲音指導及配音員 Original Music, Sound Designer, Voice Director & Voice Actor |
Meg Roe

舞臺及燈光概念設計 Scenic Design and Reflective Light Concept Designer | Jay Gower Taylor

服裝設計 Costume Designer | Nancy Bryant

燈光設計 Lighting Designer | Tom Visser

技術總監 Technical Director | Jeff Harrison

服裝管理 Wig and Wardrobe Coordinator | Stevie Hale Jones

舞臺佈景 Stage Carpenter | Jethelo Espaldon Cabilete

錄音音控執行 Audio and Show Control | Ilvs Strauss

場景道具製作 Set and Prop Construction | Great Northern Way Scene Shop

服裝裁剪師 Cutter | Janet Dundas

服裝助理 Costume Assistant and Buyer | Alaia Hamer

頭飾造型師 Headpiece Sculptor | Heidi Wilkinson

巡演經理 Tour Manager | Brent Belsher

執行製作 Executive Producer | Jim Smith

製作人 Producer | Francesca Piscopo

助理製作人 Associate Producer | Sabine Rouques

共製單位 Co-producers |

Sadler's Wells (London, UK), Théâtre de la Ville/La Villette (Paris, France),

Banff Centre for Arts and Creativity (Banff, Canada), University of North Carolina at Chapel Hill (North
Carolina, US), Canadian Stage (Toronto, Canada), Seattle Theatre Group (Seattle, US), and The
Hamber Foundation (British Columbia, Canada).

共製單位 Co-production |

The CanDance Network Creation Fund, Danse Danse, National Arts

Centre, DanceHouse and Dance Victoria, and supported by the Canada Council for the Arts.

特別感謝 Special Thanks |

National Arts Centre's National Creation Fund, BNP Paribas Foundation, the Government of British
Columbia, British Columbia Arts Council, Canada Council for the Arts' New Chapter Program, City of
Vancouver, and countless individual and business supporters, John Murphy, Mark Chavez, Artemis
Gordon, Arts Umbrella, The Shadbolt Centre for the Arts, UBC Theatre, Michael Slobodian, Malcolm
Dow, Offsetters, and the generous financial contributions from the Friends of Kidd Pivot.

世界首演 World Premiere | February 20th, 2019 Vancouver Playhouse, Vancouver, Canada

國家兩廳院工作團隊 NTCH Production Team

製作統籌 Project Manager | 楊若琳 Karina Yang、孫逸瀟 Sun Yi-ching

行銷宣傳 Marketing | 黃聖婷 Christine Huang

技術統籌 Technical Coordinator | 賴鼎翔 Lai Ding-hiang

王彥硯 Wang Yen-yen

王翊同 Wang Yi-tong

舞臺技術指導 Head of Stage | 丁立 Ding Li

燈光技術指導 Head of Lighting | 吳子嫻 Wu Tzu-hsien

舞臺技術 Stage Technician | 王建庭 Wang Jian-ting

吳宗華 Wu Zong-hua

辛俊融 Hsin Chun-jung

燈光技術 Lighting Technician | 陳維陽 Chen Wei-yang

王庭悅 Wang Ting-yueh

林致謙 Lin Chih-chien

黃俊諺 Huang Chun-yen

音響技術 Sound Technician | 蔡鴻霖 Tsai Hung-lin

顏于婕 Yen Yu-chieh

服裝管理 Wardrobe | 藍翊慈 Lan Yi-tzu

莊佩雯 Jhuang Pei-wun

陳文蕙 Chen Wen-hui


字幕翻譯 Translation | 劉泗翰 Kenneth S.H. Liu

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共融場館 | 國家兩廳院與綠藤生機「低敏潔膚產品」及台灣康匠「透明友善口罩」
跨界共好合作，歡迎大家成為共融·平權的一份子。