

新視野  
藝術節

NEW VISION  
ARTS FESTIVAL

19.10-18.11.2018

作客  
夜之夢

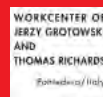
The Living Room



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葛托夫斯基及湯瑪斯·李察斯研究中心  
Workcenter of Jerzy Grotowski  
and Thomas Richards



跳出棺材  
地下室手記  
Relive版

The Underground:  
A Response to Dostoevsky



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# 作客夜之夢

## *The Living Room*

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**13-14.11** 二 Tue - 三 Wed 8pm

香港文化中心劇場

Hong Kong Cultural Centre Studio Theatre

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全長約1小時45分鐘，不設中場休息  
Approximately 1 hour 45 minutes without intermission

英語演出，附中文字幕  
In English with Chinese surtitles

# 地下室手記

跳出棺材 Relive版

## *The Underground:* A Response to Dostoevsky

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**16-17.11** 五 Fri - 六 Sat 8pm

香港文化中心劇場

Hong Kong Cultural Centre Studio Theatre

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全長約1小時30分鐘，不設中場休息  
Approximately 1 hour 30 minutes without intermission

英語演出，附中文字幕  
In English with Chinese surtitles

11月16日設演後藝人談，歡迎觀眾留步參與  
There will be a meet-the-artist session after  
the 16 November performance.  
All are welcome to attend

# 作客夜之夢

*The Living Room*

## 導演 Director

湯瑪斯·李察斯 Thomas Richards

## 演出 Performers

安東尼·杉邦 Antonin Chambon

巴樂·卓非尼 Benoît Chevelle

桂夏米·卡卓咸 Guilherme Kirchheim

謝西嘉·盧茜娜希比奧 Jessica Losilla-Hébrail

莎娜·莫杜亞 Sara Montoya

蒂亞華·奧斯基 Tara Ostiguy

西西·李察斯 Cécile Richards

艾略·李察斯 Eliot Richards

湯瑪斯·李察斯 Thomas Richards

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跳出棺材 Relive版

*The Underground:*  
A Response to Dostoevsky

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湯瑪斯·李察斯 Thomas Richards

# 作客夜之夢

## The Living Room

### 導演的話

我們正身陷資訊氾濫的時代，科技雖然令世界觸手可及，但人與人之間越來越依賴電子屏幕溝通；更諷刺的是，我們漸漸習慣靠這些媒介來互動，已經覺得各自修行不是甚麼問題了。那麼，客廳在這隔膜時代可以擔當甚麼角色呢？我們意識到，它其實可以發揮一些作用（「客廳」本身已提供了發展的空間），讓我們揭開生命的奧秘，探索生命的潛力。

《作客夜之夢》希望探討一個重要的概念：「表演藝術是一門有關人際交流和心靈溝通的形式，那麼它可以幫助我們擺脫孤立嗎？」它在本質上就包含了這個可能，可以帶領我們面對並轉化日常生活、自我、人際關係三方面的孤立。人與人面對面溝通，可以構成怎樣的連繫？與別人在一起，內在可以得到怎樣的共鳴和體驗？我們可以怎樣為客廳注入生氣？

我們很榮幸可以邀請香港新視野藝術節的觀眾前來《作客夜之夢》。自 2008 年起，這部作品在葛托夫斯基及湯瑪斯・李察斯研究中心不斷完善。《作客夜之夢》經過精心設計和鋪排，由不同的情節和葛托夫斯基所講的「悠久傳統的歌曲」交織而成，並以研究中心的「藝乘」表演藝術研究作為基調。

在「藝乘」裡，整套歌曲和配合歌曲的動作，旨在直接震撼表演者的「心靈、思想和身體」。表演藉著動人的歌曲節奏以及相應的動作，力求喚醒我們內在核心的一些層面，引導演出者感受葛托夫斯基所說的「垂直」體驗。本作品完全放棄「古典」劇院那涇渭分明的佈局，讓我們在客廳環境裡與表演者近距離接觸，置身於古老而傳統的場景，藉著場景漸漸感受「儀式的客觀性」。

《作客夜之夢》讓表演者和觀眾有機會互相認識，大家不是無名無姓的表演者和旁觀者，而是以獨立個體的身份共同從表面客套轉為深入交流，避免浮光掠影的互動，然後又回復到原本的狀態，同時保留演出所觸及的一些素質。表演開始時和結束後的食物分享和聊天時間，旨在讓大家深入交流。觀眾不但可以近距離直接認識藝術家本身，還可以直接感受他們的歌曲和動作如何啟發內在的轉化。

葛托夫斯基及湯瑪斯・李察斯研究中心藝術總監  
湯瑪斯・李察斯



## Director's Note

We are being swooped into an exponentially increasing world of celluloid information webs, and ironically, while the world is closer within our reach, we are becoming habituated to the comfortably separated world of mediated interaction. We relate with one another more and more through screens. But what can happen in a living room? We feel that in this room something can indeed happen, in its name there lies the blueprints for some possible event, a site into which life can unravel and reveal its hidden potential.

*The Living Room* asks, "Can the performing arts – an art of inter-human connectivity and inter-penetration – help us out of isolation?" Our craft by its nature proposes this possibility. It can carry us into a territory in which isolation on a daily, personal, and inter-personal level can be confronted and transformed. What kind of inter-connection is possible face to face? What kind of inner resonance and experience is possible to receive in proximity with another human being? What brings a room to life?

It is with great pleasure that we invite audiences of the New Vision Arts Festival in Hong Kong to *The Living Room*, a performance event that has been under continual development at the Workcenter of Jerzy Grotowski and Thomas Richards since 2008. *The Living Room*, a highly detailed and elaborated performance structure, is based upon lines of actions and on what Grotowski has called "ancient songs of tradition". A performance event in the domain of Workcenter performing arts research known as "Art as Vehicle" appears.

In "Art as Vehicle", the suite of songs, and the actions that have been created to go with them, are designed to have a direct impact on "the heart, the mind and the body" of the doers. Due to the songs' sonic resonances, and due to their accompanying actions, the performing work strives to awaken aspects of the core of the human being, leading the doers towards an experience that Grotowski has called "verticality". In the room and in close proximity with the performers, frontal and "classical" theatre is suspended, and we find ourselves immersed in an ancient and traditional setting that moves towards the awakening of "objectivity of ritual".

*The Living Room* is an encounter in which both performers and audience members have the opportunity to meet one another, not as anonymous performers and their onlookers, but as individuals sharing a moment that strives to pass from the social, to the non-quotidian and non-discursive, and then back again, while maintaining something from the quality of what has been touched in the performing work. An inter-human penetration is aimed at, both in the sharing of food and in conversation at the start of the piece and after the performing work. The audience is not only able to have a direct and intimate perception of the artists as individuals, but also of the processes of inner transformation set in motion by their work on song and action.

**Thomas Richards**  
Artistic Director, Workcenter of Jerzy Grotowski and Thomas Richards



# 地下室手記

跳出棺材 Relive 版

*The Underground:*  
A Response to Dostoevsky

## 導演的話

若你認識或喜歡陀思妥耶夫斯基，那麼你很可能會認出《〈地下室手記〉跳出棺材 Relive 版》某些字句，因為它們都是取自其小說，特別是《地下室手記》。戲劇給予我們這群舞台創作者一個機會：就著影響過我們生命的作品，積極回應原作者。多年來，我們一直問自己與作者建立怎樣的關係（如有的話）。近日我們搬演《〈地下室手記〉跳出棺材 Relive 版》，就是這個探索過程中的一步。只要這齣作品仍有演出機會，便會繼續演變，表演者亦然。

我們的回應版本角色（出場序）：

導演——湯瑪斯·李察斯

說「不」的（有時會說「是」）——蒂亞華·奧斯基

說「是」的（有時會說「不」）——謝西嘉·盧茜娜希比奧

我們的英雄——桂夏米·卡卓咸

他的助手——安東尼·杉邦

屍體——巴樂·卓非尼

妓女——莎娜·莫杜亞

我們稱之為「英雄」的他並非陀思妥耶夫斯基小說中的主角；他更像一位似曾相識的人，一位「平常人」，事實上與我們有幾分相似。他跟其他角色（甚至我們每個人一樣）都住在地下室這個隱蔽的國度，裡面冷冷的擱著一堆沒有被實現的需求、行動和反應。我們跟隨陀思妥耶夫斯基的腳步，看看有沒有可能改變這類似自然的規律，擺脫這種我們已習以為常的「不可能」，重掌那未真正「活過」的自身命運。

人的心靈可以看成一層底土（不只包括潛意識），那裡佈滿圖案和數字。藝術引導我們用洞察力潛入這片底土，我們或會看到以至達到這個生命境界——我們與自己或其他人之間猶如滲透一種微妙的物質，它不屬於我或你的，卻成為彼此活生生的橋樑。原作者分析人的內心，我們以嬉笑的方式跟他對著幹，找到戲劇各種可能性——敘事、喜劇、怪誕、「藝乘」（秉承古時樂曲震動的餘緒，通往人們內在的一種創作方式）相互交織。

人可以雖生猶死。為了探討這個議題，角色活了起來，又漸漸瓦解，留下演員自身，以個體的身份透過行動去面對文本帶出的問題。首先，無人希望受苦，大家卻又似乎在追逐痛苦，包括自己和別人的痛苦。若這些問題真的重要，首先必須明白，我們本來就不是穩定的，我們只是自身行動的當下。

葛托夫斯基及湯瑪斯·李察斯研究中心藝術總監

湯瑪斯·李察斯

# 地下室手記

跳出棺材 Relive版

*The Underground:*  
A Response to Dostoevsky

## Director's Note

If you know or love Dostoevsky, you will most probably recognize some of the words in *The Underground: A Response to Dostoevsky*, which come from some of his novels, above all from *Notes from the Underground*. Theater gives us, the authors of a staged work, a chance: to strive to create an active response to authors whose works we have encountered in our lives, and who have in some way left their mark on us. For a number of years, we have been asking ourselves what relation, if any, we might establish with this author, and as a step in this process we have recently begun to present, *The Underground: A Response to Dostoevsky*, a performance that, as long as it is presented, will continue to evolve, as will those who perform it.

The characters in our response are (in order of appearance):

The Director – Thomas Richards

No, who sometimes says Yes – Tara Ostiguy

Yes, who sometimes says No – Jessica Losilla-Hébrail

Our Hero – Guilherme Kirchheim

His Assistant – Antonin Chambon

The Corpse – Benoît Chevelle

The Prostitute – Sara Montoya

The one we call Our Hero is not exactly the protagonist of Dostoevsky's novel. He is more like someone that we strangely seem to know, a kind of "everyman," someone who is in fact quite similar to ourselves. He, like the other characters, and like all of us perhaps, also lives in a hidden territory, an underground where non-lived needs, actions and reactions reside, unattended. Together with Dostoevsky, we try to understand if it is possible to alter this situation that nature has seemingly installed and deviate from this habitual "impossibility," to uncover a providence that exists within, yet which remains unlived.

The human soul can be seen as a subsoil (which does not include only the unconscious) inhabited by many motifs and figures. Art can teach us that by attending to this subsoil with discernment, we might perceive, and perhaps eventually even achieve, a life in which our relation with ourselves and with others becomes as if permeated by a subtle substance, neither mine nor yours, but which somehow creates a living bridge between us. From our playful confrontation with this author's analysis of the human psyche, we arrive at various possibilities of theater; an event appears that interweaves narration, comedy, the grotesque, and Art as Vehicle – an approach to art in which the work on ancient vibratory songs serves as an approach to the interiority of the human being.

Starting from the assessment that one can be as if dead while living, the characters that have come to life to investigate this theme, gradually dissolve, and the actors are left to confront, as individuals and through action, the questions that the text has brought to light. First of all, that no one desires suffering, yet everyone seems to chase after it, their own and that of others. And, if it is important to focus on these issues at all, it seems fundamental for us to understand that first of all, what we are, is not a stable condition, but the present of our actions.

**Thomas Richards**

Artistic Director, Workcenter of Jerzy Grotowski and Thomas Richards

## 葛托夫斯基及湯瑪斯·李察斯研究中心

葛托夫斯基研究中心於 1986 年在意大利蓬泰代拉成立。葛托夫斯基在這裡發展了「藝乘」表演研究，跟湯瑪斯·李察斯緊密合作，稱他為「不可或缺的伙伴」，並在 1996 年把中心易名為「葛托夫斯基及湯瑪斯·李察斯研究中心」。

葛托夫斯基獲公認為二十世紀極具影響力的戲劇大師，年輕時埋首研究史坦尼斯拉夫斯基的戲劇體系，並繼承其工作。「藝乘」研究秉承某些古老傳統的餘緒，把藝術視為通往人類內在的途徑。

中心創辦至今已有一百三十二年，世界各地很多藝術家都曾經參與其中，部分長達十餘年。中心的新發現源於不斷的實踐，並且藉著實用知識的增長和昇華來讓世代之間的聯繫維持不墜，令研究豐富起來。到了今天，中心共有來自十二個國家的二十四位藝術家坐鎮。

## Workcenter of Jerzy Grotowski and Thomas Richards

The Workcenter of Jerzy Grotowski was founded in 1986 in Pontedera, Italy where Grotowski developed a line of performance research known as Art as Vehicle. Within this creative investigation, he worked very closely with Thomas Richards whom he called his "essential collaborator". In 1996, he even changed the Workcenter's name to include that of Richards.

Jerzy Grotowski is considered one of the most influential theatre practitioners of the 20th century. As a young director he immersed himself in Constantin Stanislavski's pioneering investigations, and often said that his own theatre work began at where Stanislavski left off.

Over its past 32 years, artists from all over the world have joined the Workcenter for varying durations, some spanning 10 years or more. At the Workcenter new discoveries arise from continuous practice, and the investigation is enriched by a living link between generations, which is sustained by the growth and distillation of practical knowledge. Today, the Workcenter is comprised of 24 artists from 12 countries.





## 湯瑪斯·李察斯

「葛托夫斯基及湯瑪斯·李察斯研究中心」藝術總監

耶魯大學文學士、博洛尼亞大學碩士、巴黎第八大學博士。從 1985 年開始跟從葛托夫斯基創作，直至葛氏於 1999 年離世。關於李察斯，葛托夫斯基說：「我和湯瑪斯·李察斯的共同創作標誌著『傳承』；我把畢生成就——事業的核心——交棒予他繼續探索。」

李察斯是中心「藝乘」研究的《樓下的行動》主要創作者和演員，該表演於 1989 年被梅賽德斯·葛列格里攝錄成影片。李察斯曾擔任由歐盟「文化 2000」計劃支持的項目《追溯縱橫的路》（2003-06）的藝術總監，也曾擔任另一項目《視界》（2007-09）的藝術總監。該項目在他統籌的「零預算節」（2009）中演出。

2008 年起，李察斯帶領新團隊「藝乘專研小組」導演《作客夜之夢》（2009 首演）、《〈地下室手記〉跳出棺材 Relive 版》（2016 首演）、《逃亡時刻》（2017 首演）等，並在 2016 年開始領導新成立的「研究中心駐場工作室」，創作《沒有國界》和《地心吸力》。此外，他著有《與葛托夫斯基探索身體活動》和《實踐之心》，被翻譯成多種文字。

## Thomas Richards

Artistic Director, Workcenter of Jerzy Grotowski and Thomas Richards

B.A. Yale University, M.A. University of Bologna, and Ph.D. University of Paris VIII. Thomas Richards started apprenticing under Jerzy Grotowski in 1985, and they worked together until Grotowski's passing in 1999. Grotowski remarked: "The nature of my work with Thomas Richards has the character of 'transmission' – to transmit to him what I have achieved in my life: the inner aspect of the work."

Richards was the main creator and "doer" of the performative opus within the Workcenter's "Art as Vehicle" research entitled *Downstairs Action* (filmed by Mercedes Gregory in 1989); Artistic Director of *Tracing Roads Across* (2003–06) supported by "Culture 2000" of the European Union; as well as Artistic Director of *Horizons* (2007–09), a Workcenter project which culminated in the Zero Budget Festival (2009), organised under Richards' direction.

Since 2008, Thomas Richards has been leading a new team at the Workcenter, the Focused Research Team in Art as Vehicle. With his team he directs and conducts work on the opuses: *The Living Room* (premiered in 2009), *The Underground: A Response to Dostoevsky* (premiered in 2016), and *L'heure fugitive* (premiered in 2017) etc.

And since 2016, Richards has also been leading the newly founded Workcenter Studio in Residence which has two new performances under his direction, *Sin Fronteras* and *Gravedad*. He is author of *At Work with Grotowski on Physical Actions* and *Heart of Practice*, published in multiple languages around the world.