

路易霧靄劇團 喬埃·波默拉

# 兩韓統一

Compagnie Louis Brouillard / Joël Pommerat  
*La Réunification des deux Corées*

演出時間 | 2026.4.17 (FRI.)19:30

2026.4.18 (SAT.)19:30

2026.4.19 (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

- ◎演出全長約110分鐘，無中場休息，遲到與中途離席觀眾無法入場。
- ◎法語演出，中文字幕。
- ◎建議15歲以上觀眾觀賞。
- ◎演出含煙霧效果、抽菸等，請留意並斟酌入場。
- ◎演前導聆：每場演出前30分鐘於國家戲劇院大廳。
- ◎演後座談：4.17 (FRI.)、4.18 (SAT.)演出後於國家戲劇院大廳。
- ◎Duration: approx. 110 minutes with no intermission. Latecomers will not be admitted.
- ◎Language: French with Chinese surtitles.
- ◎Recommended for audiences aged 15 and up.
- ◎Viewer discretion: contains smoke, cigarette smoking.
- ◎Pre-show talk: 30 minutes before showtime at the National Theater Lobby.
- ◎Post-show talk: 4.17 (FRI.) and 4.18 (SAT.) at the National Theater Lobby.

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



## 前言

劇場的魅力，來自於它在「變與不變」之間持續生成的能量。每一次演出既承繼經典，也回應當下，在不同世代的身體、語言與形式中，被重新詮釋與打磨。2026TIFA 台灣國際藝術節集結來自 8 國、15 檔節目、共 105 場演出，從經典再現到跨域實驗，呈現劇場不斷更新的可能性。

本屆節目回望大師作品如何在時間中持續發聲，也看見創作者透過當代視角，重新召喚舞蹈、戲劇與音樂中的情感與精神；同時，跨界作品結合肢體、語言、聲響、影像與數位技術，推翻既有想像，探索人性、記憶與存在的邊界。臺灣創作者亦從自身經驗出發，回望土地、世代與關係，以創作回應此刻的生命狀態。

TIFA 不只是一系列演出，而是一場邀請觀眾重新感受劇場力量的相遇。在舞臺的明暗與流動之間，藝術持續啟發我們，用不同的視角，看見世界。

## 節目介紹

《兩韓統一》創作於 2013 年，是由 20 個探討愛情複雜樣貌的場景拼貼交織而成。法國劇作家喬埃·波默拉 (Joël Pommerat) 以幽默且精準的手法，審視那些連結與分隔人與人之間的無形絲線——慾望與失望、執念與冷漠、激情與失落。作品透過一連串既私密又普世的情境，成為映照人類情感矛盾的一面鏡子，揭露人際關係既脆弱又不可或缺的本質。是什麼讓我們彼此相繫？又是什麼使我們分離？波默拉邀請我們思索那些賦予人際關係意義的觀念、幻想與恐懼——無論是愛情、親情，或社會關係。

在 2013 年首演廣受好評之後，波默拉將目光從宏大的革命敘事轉向伴侶與家庭的微觀世界。在此，他不僅提問「我們如何去愛」，也進一步探問「我們如何共存」。結合寫實與詩意的抽象表現，《兩韓統一》帶領我們進入日常生活的奇異之處——如此親近，卻又如此神祕。此次重新搬上舞臺，波默拉持續探索：在我們這個充滿裂縫的現代世界裡，人們究竟如何共同生活、相愛與想像未來。

## 導演的話

喬埃·波默拉

劇場不只是文字：演員也用身體在說話。我們需要創造各種不同形式的表達方式。對於初次見面或合作的演員，我會向他們解釋：我須要他們停止「做」事情，或是停止試圖「表現」什麼。我最終要求他們更多的是拋掉與擺脫，而不是把自己填滿。

在劇場裡，人們身處同一個空間，經歷同一段時間的流逝。他們彼此不同，有著不同的世界觀，卻彷彿形成了一個共同的身體與心靈。在我的作品與演出中，我努力不讓觀眾成為獨自在一隅體驗時間的「觀眾泡泡」，也不讓表演者形成只在彼此之間分享時間的「演員泡泡」。我們的工作，是讓這兩個群體融為一體，使觀眾所經歷的時間流逝，與演員所經歷的是完全一致的。我們要做的就是，彼此在場並保持連結。

作為一名「演出的書寫者」，我是在三個維度中創作，既不忽略那些不可見的，也不忽略與我們一起建構作品的觀眾想像力。前提是要為他們留下空隙，讓他們有填補的慾望。創作的關鍵，在於懂得在填滿與留白之間書寫。

## 看(不)見《兩韓統一》

汪俊彥  
劇評人、表演與文化研究學者

路易霧靄劇團(Compagnie Louis Brouillard)編導喬埃·波默拉(Joël Pommerat)的《兩韓統一》(*La Réunification des deux Corées*)，2013年在法國Odéon-Théâtre de l'Europe(Ateliers Berthier)首演，2024年的歐洲重製版，除了將舞臺從首演的對立雙面臺轉為鏡框式舞臺，新增一小片段，調整了技術設計之外，基本上保留了首演的演員、結構、風格、表演形式等。

從美學的角度來看，重製的不變似乎暗示了某種經典的形成。這一齣十餘年來，讓所有歐洲劇評家讚嘆其如何細膩處理愛情關係，從渴望、分離、壓抑或浮現的慾望，大量觸及了愛的缺席，以大約二十個彼此沒有直接關聯的生活情境，在每一個幾乎都不難在日常中辨識的當代人角色，映照了每一個將自己投射在《兩韓統一》行動處境中的觀眾。

這個充滿政治性的劇名（而且毫無疑問的，就是那種政治！），《兩韓統一》對絕大多數劇評家來說，在通篇探討愛情的主題下，無不想方設法地去除其「兩韓」與「統一」的政治暗示，這個神祕劇名，探討的是愛情這個難以理解的謎題，分分合合與契合圓滿的(可)不可能。

但我實在很想提出讚嘆波默拉這齣經典的另一種閱讀：《兩韓統一》就是字面上的兩韓統一，不是政治用來作為愛情的隱喻，其本身就是政治，而十多年後的重製無疑更確定了波默拉堅定美學政治的關注與脈絡。

原文刊載於國家兩廳院官網

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## 導演 | 喬埃·波默拉

喬埃·波默拉是當代法國劇場最具影響力的創作者之一，曾受劇場傳奇彼得·布魯克(Peter Brook)親自邀請合作，是少數被布魯克公開肯定的新世代導演。他的創作屢獲法國最高劇場榮譽——莫里哀戲劇獎(Prix Molière)肯定，奠定其在歐洲劇場的重要地位。他的作品以極度節制卻精準的舞臺語言著稱，不追求華麗場面，而是專注於人與人之間最細微的情感變化，讓觀眾在不知不覺中被拉入角色的內心。他長期與自創的路易霧靄劇團合作，從文本生成到排練結構皆親自掌舵，其作品不提供答案，卻在散場後持續於觀眾心中發酵。

## 路易霧靄劇團

由喬埃·波默拉於1990年創立，以獨特的集體創作模式與極致精準的舞臺美學著稱，是法國當代劇場最具辨識度的團隊之一。劇團長年以「從排練中生成作品」為核心方法，演員的身體語彙、舞臺光影、聲響與文本在創作過程中彼此交織，形成劇團獨有的沉浸式感官敘事。自成立以來，路易霧靄劇團多次受歐洲重要劇院駐團與共同製作邀請，作品橫跨改編、原創與大型合製計畫，屢獲莫里哀獎、評論家大獎等國際肯定，被視為法國中生代劇場美學的重要標誌。

## Prologue

The allure of the theater lies in the energy that is constantly generated between “the changing and the unchanging.” Each performance represents the inheritance of the classics and responds to the present, with reinterpretation and refinement of the physicality, languages, and forms of different eras. The 2026 Taiwan International Festival of Arts (TIFA) brings together 15 programs from 8 countries, totaling 105 performances, which showcase the ever-evolving possibilities for theater from classical representations to cross-disciplinary experiments.

This year’s festival provides a retrospective on the works of masters that continue to resonate through time, while looking at creators with contemporary perspectives who bring out emotions and spirit through dance, drama, and music. Moreover, cross-disciplinary works combine physicality, language, sound, images, and digital technology to overturn existing assumptions and explore the boundaries of humanity, memory, and existence. Finally, Taiwanese creators draw on their experiences to reflect on the land, generations, and relationships, with works that respond to this particular time in their lives.

TIFA is not just a series of performances. Rather, it is an invitation to audiences to rediscover the power of theater. Amid the on-stage lighting and fluidity, art constantly inspires us, enabling us to see the world from different perspectives.

## Synopsis

Created in 2013, *La Réunification des deux Corées* is a mosaic of twenty scenes about the complexity of love. With humor

and precision, French playwright Joël Pommerat examines the invisible threads that connect and separate us—desire and disappointment, obsession and indifference, passion and loss. Through a series of intimate yet universal situations, the play becomes a mirror of our emotional contradictions, revealing how fragile and necessary our bonds are. What binds us to others? What drives us apart? Pommerat invites us to reflect on the ideas, fantasies, and fears that give meaning to our relationships—whether romantic, familial, or social.

After its acclaimed 2013 premiere, Pommerat returns from the grand scale of revolution to the microcosm of couples and families. Here, he questions not only how we love, but how we coexist. Blending realism with poetic abstraction, *La Réunification des deux Corées* plunges us into the strangeness of everyday life—so close, yet so mysterious. In this revival, he continues its exploration of what it means to live, love, and imagine together in our fractured modern world.

## The Words of the Director

**Joël Pommerat**

Theatre isn't just about text: the actor's body also speaks. One must invent all sorts of forms for speech. When I meet actors, or work with them for the first time, I explain that I need them to stop doing things. Or to stop trying to show things. What I ultimately ask of them is to strip away or let go rather than to fill themselves.

In theatre, people share the same place and the same flow of time. They are different and carry different visions of the world, yet something like the creation of a shared body and a shared mind can emerge. In my productions, and with the performers, I try to ensure that there is no “spectator bubble,”

where the audience experiences time in their own little world, and no “performer bubble,” where the actors experience time only among themselves. We work so that these two groups are brought together, and that the time passing for the audience is exactly the same as for the actors. Our task is to remain together and connected.

As a “writer of performances,” I write in three dimensions, without neglecting the invisible, or the spectator’s imagination, which co-creates the piece with us. Provided that we leave them spaces they feel the urge to fill. One must know how to write between fullness and emptiness.

### About Joël Pommerat

Joël Pommerat is one of the most influential creators in contemporary French theatre. He was personally invited to collaborate by theatre legend Peter Brook, becoming one of the few directors of a new generation to receive Brook’s public recognition. His works have repeatedly been honored with France’s highest theatrical distinction, the Prix Molière, securing his significant place within the European theatre landscape.

Pommerat’s creations are known for their highly restrained yet precise stage language. Rather than pursuing spectacle or visual extravagance, he focuses on the subtlest shifts in human emotion, quietly drawing audiences into the inner worlds

of his characters. He has long collaborated with his own company, Louis Brouillard, overseeing every stage of creation from the development of the text to the structure of rehearsals. His works do not offer definitive answers; instead, they linger and continue to resonate in the audience’s mind long after the curtain falls.

### About Compagnie Louis Brouillard

Founded in 1990 by Joël Pommerat, Compagnie Louis Brouillard is renowned for its distinctive collective creation process and its highly refined stage aesthetics, making it one of the most recognizable companies in contemporary French theatre. The company has long centered its practice on the principle of “creating the work through rehearsal.” In this process, the actors’ physical language, stage lighting and shadow effects, sound, and text intertwine and evolve together, forming the troupe’s signature immersive sensory narrative.

Since its founding, the company has frequently been invited to undertake residencies and co-productions with major European theatres. Its repertoire spans adaptations, original creations, and large-scale international collaborations, and has received numerous accolades, including the Prix Molière and major critics’ awards. The company is widely regarded as a key representative of the aesthetics of France’s mid-generation theatre.

## 演出製作團隊 Credits

編劇暨導演 Theatrical Creation | 喬埃·波默拉 Joël Pommerat

製作團隊 Production Group | 路易霧靄劇團 Compagnie Louis Brouillard

演員 With | Ella Benoit, Saadia Bentaieb, Yannick Choirat, Philippe Frécon, Ruth Olaizola,  
Marie Piemontese, Anne Rotger, David Sighicelli, Maxime Tshibangu

舞臺暨燈光設計 Scenography & Light | Éric Soyer

技術指導 Technical Direction | Emmanuel Abate

技術指導助理 Assistant Technical Direction | Thais Morel

影像設計 Video Renaud | Renaud Rubiano

道具設計 Props | Thomas Ramon

服裝設計 Costumes | Isabelle Deffin

假髮造型 Wigs | Julie Poulain (2024), Estelle Tolstoukine (2012)

聲音設計 Sound | Philippe Perrin (2024), François Leymarie, Grégoire Leymarie (2012)

原創音樂 Original Music | Antonin Leymarie

## 音樂錄製 Music Recorded

貝斯、低音提琴 Bass & Double Bass | Joachim Florent

大提琴 Cello | Jean-Philippe Feiss

貝斯、吉他 Bass & Guitar | Guillaume Magne

低音單簧管、薩克斯風 Bass Clarinet & Sax | Gérald Chevillon

低音號、小號 Voice in Tuba & Trumpet | Guillaume Dutrieux

歌唱人聲 Voice of the Singer | Matthieu Ha

合唱 Other Voices | Jeanne Added, Thomas de Pourquery

藝術共同創作 Artistic Collaboration | Lucia Trotta

導演助理 Assistant Director | Pierre-Yves Le Borgne

燈光工程 Light Engineer | Gwendal Malard

舞臺工程 Stage Engineers | Jean-Pierre Costanziello, Héroïse Fizet

音響工程 Sound Engineer | Yoann Blanchard

影像工程 Video Engineer | Grégoire Chomel

字幕工程 Surtitles Engineer | Jorge Tomé

服裝管理 Dresser | Claire Lezer

文本資料研究 Documents Research | Évelyne Pommerat

聲音研究 Sound Research | Alain Besson

服裝助理 Assistant Costumes | Karelle Durand (2012)

服裝縫製 Seamstress | Morgane Olivier (2012)

舞臺製作 Set Construction | Thomas Ramon-ARTOM (2024)、路易霧靄劇團及奧德翁歐洲劇院  
(Odéon-Théâtre de l'Europe) 技術團隊共同製作 (2012)

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製作 Production Officer | Alice Caputo

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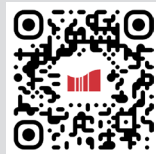
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