

秘魯廣場劇團

嗨姆雷特

Teatro La Plaza
Hamlet

演出時間 | 2025.5.16 (FRI.) 19:30
2025.5.17 (SAT.) 14:30
2025.5.18 (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95分鐘，無中場休息。
- ◎ 西班牙語發音，中英文字幕。
- ◎ 建議6歲以上觀眾欣賞。
- ◎ 演出部分含生產影像畫面，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：每場演出後於國家戲劇院大廳。
- ◎ 輕鬆自在場、情境字幕：5.18 (SUN.) 14:30
- ◎ Approx. 95 minutes without intermission.
- ◎ Language: Spanish, with Mandarin and English surtitles.
- ◎ Recommended for audiences aged 6 and up.
- ◎ Viewer discretion: contains scenes with partial sensitive topics, including adult issues.
- ◎ Pre-show talk: 30 minutes before showtime at the National Theater Lobby.
- ◎ Post-show talk: after each performance at the National Theater Lobby
- ◎ Relaxed performance and Closed Captioning : 5.18 (SUN.) 14:30

主辦單位保有節目內容異動權 The organizer reserves the right to make any changes to the program.



5.18

TIFA，一場繁花盛開的藝術饗宴

每年 TIFA，兩廳院會將我們認為必須一看的作品、值得關注的藝術家，端上 TIFA 這個「看世界也看臺灣」的平臺。

疫後的 2025，國內外藝術家們無不在蹲低後高高躍起，放大膽量挑戰框架與限制，以手法觀點各異卻無比的堅定回應世界。我們邀請了來自 11 國、18 檔，共 118 場精彩演出輪番登場，展現這個平臺多元而包容的獨特風景，也邀請所有觀眾，一起經歷想像與視角出格的經典翻轉、穿梭時代風格的顛覆之作，不僅要挑戰極限演繹冒險精神，更要以沉浸科技探問人間生死；多位期待已久的樂壇大師亦將閃耀登臺，帶來不可錯過的樂章。

而演出之外，TIFA 也有一系列周邊活動，提供節目之外多種接觸藝術的管道與方法。或許能這樣比喻，TIFA 像是一座繁花盛開的花園，歡迎所有人入園，用自己喜歡的態度與視角，找到屬於自己參與藝術的方法。

請與我們一同走入這場繁花盛開的饗宴！

節目介紹

一群唐氏症患者走上舞臺，透過自由演繹莎翁名劇《哈姆雷特》來分享他們的渴望與挫折。本劇以莎士比亞對人類生存的大哉問為起點，游走在莎翁文本和演員自身的生活經驗之間。「生存還是毀滅？」對於找不到容身之處又不受重視的人來說，生存的意義是什麼？

在歷史上，唐氏症患者曾被視為負擔，浪費社會資源。

而在今天這個世界——這個以追求效率、產能、令人望塵莫及的消費模式和美麗外貌為人類範型的世界——他們生存的價值與意義何在？

訪談導演 切拉·德·法拉利

Emilie El Jaouhari

創作這部劇的想法是如何產生的？

我對莎士比亞的作品很感興趣，每當我選擇創作項目時，《哈姆雷特》都會出現在選項中，但我總是因為同樣的原因排除它：我找不到適合這個角色的演員。直到海梅·克魯茲（Jaime Cruz）出現。海梅曾在我們劇院擔任前臺引座員，但他的願望是成為一名演員。我之所以開啟這個創作，是因為像他這樣的演員可以為莎士比亞臺詞的意涵提供新的可能性。《哈姆雷特》是這一最初興趣的成果。觀眾將第一次與自身無知的暴露、與自身的交流慾望相遇，如映照鏡子般再現眼前。

這是您第一次為唐氏症患者創作戲劇嗎？它有何特別之處以及面臨哪些挑戰？

在這個專案之前，我從未與神經多樣化人群一起工作過。我們一開始就有很多不確定性。我們想知道有認知困難的人，是否有可能理解《哈姆雷特》的複雜性和存在主義問題，他們能否藉由這個作品，產出屬於自己的敘事？

進行選角時，我們尋找多樣性的人，並希望擁抱多樣性的特徵，例如發聲困難、表達問題、口吃、反應慢、停頓或反應過度，希望從那些我們習慣定義為「不良的表演」中找到價值。

一般排練通常只需要三個月，而我們排練了一年。由於這部作品是共同創作的模式，這使它的排練時間變得十分漫長，是我們平常難得的奢侈。這些演員們創造了些神話。專家建議排練時間不要超過一個半小時，但我們的排練是每週 5 天，每天超過 4 小時，持續了兩個多月！

唐氏症患者有什麼特別之處？他們在舞臺上表達激情和情感的方式不同嗎？

演員陣容由八位獨特的男女演員組成。他們的品味、慾望、興趣和敏感度各不相同。同樣的事情也發生在舞臺上，他們表達情感的方式也是多種多樣。我只能說，他們是我有幸執導過最忠誠、最有趣的演員！他們總是願意以興趣和熱情嘗試新想法。這種能量在每場表演中都會傳遞給觀眾。

你想傳達什麼訊息？

我們力求縮短神經多樣化人群和神經典型人群之間的距離。我們想要呈現一個原創的《哈姆雷特》，演員們詰問自我本質問題，並以蒙太奇手法傳遞出來。我們希望大眾能夠從中看到自己的反射，並對自己的狀況和存在提出疑問。正如其中一位演員在劇中所說，他們發現「戲劇可以揭示真相」。

訪談原文出處：

<https://cultureplus.asia/features/hamlet-a-joyous-celebration-of-life-inclusion-and-theatre/>

秘魯廣場劇團

秘魯廣場劇團是一個致力於調查和詮釋現實的戲劇創作空間，以建立與社區對話的批判性觀點為宗旨。

該劇團於 2003 年成立，旨在製作具有質疑性、啟發性和令人驚訝的作品，與社區建立聯結。透過新創劇本和以當代視角詮釋經典，他們的作品力求形塑關鍵問題，讓我們更了解我們的現實、我們所處的這個繁忙時代，以及人類的複雜性。

廣場劇團於 2013 年成立了「產房計劃」（Sala de Parto），旨在促進秘魯新作品與新作家的誕生，戮力合作培養本地劇作家。

主要創作者、導演 | 切拉·德·法拉利

出生於秘魯利馬，於波多黎各大學里約彼德拉斯分校攻讀繪畫，並於利馬劇場俱樂部學習戲劇。曾於阿根廷科爾多瓦為組合

EXTRAS 擔任編導，創作多部阿根廷劇作，後獲邀回到秘魯 PUCP 文化中心（Personality of Merit for Culture）擔任編導。2003 年創辦秘魯廣場劇團，擔任劇團的藝術總監至 2021 年，近年專注於栽培女性劇作家。

TIFA, A Flourishing Arts Banquet!

For each TIFA, we look forward to presenting works we believe are must-sees and artists we think deserve more attention via this platform that reflects both the world and Taiwan.

After the pandemic, artists from Taiwan and around the world are in a crouched position, preparing to take a leap. With unwavering attitudes, they respond to the world by challenging boundaries and limitations via their artistic skills and perspective. A total of 118 outstanding performances by 18 performing artists and art groups from 11 countries demonstrate this platform's unique landscapes of diversity and inclusivity. Together, we will experience classic reversals of imagination, extraordinary perspective, and subversive works that cross eras and styles. We will journey through adventures that challenge limitations, explore life and death through immersive technology, and witness long-awaited performances by renowned maestros.

Last but not least, a series of peripheral events have been planned for TIFA, with the expectation of countless possibilities for the public to experience the arts. Perhaps, TIFA

can be likened to a garden with flowers in bloom, into which you are welcome to enter and search for your own way to participate in the arts based on your preferred attitude and perspective.

Please join us for this flourishing arts banquet!

Synopsis

A group of people with Down syndrome take the stage to share their desires and frustrations through a free version of *Hamlet*. The play is built between Shakespeare's text and the actors' lives and takes as a starting point the question he asks us about existence. To be or not to be? What does it mean to be for people who can't find spaces where they are not considered?

Historically, people with DS have been considered a burden, a social waste.

What value and meaning do they have today in a world where efficiency, production capacity and unattainable models of consumption and beauty are the paradigm of the human being?

Interview with Chela De Ferrari

By Emilie El Jaouhari

How came the idea of creating this play?

Interested in Shakespeare's works, *Hamlet* appeared as a possibility every time I was faced with choosing my next project and I always ruled it out for the same reason: I couldn't find the actor for the character. Until Jaime Cruz appeared. Jaime had worked as an usher in our theatre, but his desire was to be an actor. The project awakened because of the new possibilities that an actor like him could offer to the meaning of Shakespeare's words. *Hamlet* is the fruit of that first interest. What the audience experience is a mirror reproducing that first encounter: it exposes their ignorance and awakens their desire for exchange.

Is it the first time you create a play for and with people with Down syndrome? What makes it particular and what are the challenges?

Before this project, I had not worked with neuro diverse people. We started with a lot of uncertainty. We wondered if it would be possible for people with cognitive difficulties to approach the complexity of *Hamlet* and the existential questions. Could they appropriate the work and generate their own narratives?

We did a casting. We were looking for diversity, we wanted to embrace the characteristics that are part of that diversity, such as difficulty in vocalising, diction problems, stuttering, long tempos, blank moments, or overreaction. We wanted to find value in those characteristics which, according to our conventions, define bad performance.

We rehearsed for a year while it normally takes three months. Since we created the work together, it was a longer process, a luxury that we can't usually afford. The cast broke some myths. Some specialists recommended to not do rehearsals of more than an hour and a half. But our rehearsals, five days a week, have been more than 4 hours a day, for more than 2 months!

Is there something particular with people with Down syndrome? Do they express their passion and emotion differently on stage?

The cast is made up of eight unique actors and actresses. Their tastes, desires, interests, and sensitivities are diverse. The same thing happens on stage. The way they express their emotions is diverse also. What I can say is that they are the most committed and fun actors I have had the pleasure of directing! They are always willing to try new ideas with interest and deep enthusiasm. And that energy is transferred to the audience in each performance.

What message do you want to convey?

We seek to shorten the distance between neuro diverse people and neuro typical people. We want to deliver an original *Hamlet*, created by a group of actors and actresses who asked themselves essential questions that they transferred to the montage. We would like the public to see themselves reflected and to ask questions about their own condition and existence. This group of actors discovered that "theatre can serve to reveal truths", as one of them says in the play.

Source: Original Interview

<https://cultureplus.asia/features/hamlet-a-joyous-celebration-of-life-inclusion-and-theatre/>

About Teatro La Plaza

Teatro La Plaza, Peru, is a theater creation space that investigates and interprets reality to build a critical point of view that dialogues with its community.

Opens its doors in 2003 with the purpose of connecting with its community by offering a production of works capable of questioning, provoking and surprising. Through texts of new playwrighting, as well as classics under a contemporary look, their proposals seek to formulate key questions that allow us to better understand our reality, the hectic times we live and the complex nature of human being.

With the intention of collaborating in the development of local playwrights, in 2013 La Plaza created *Sala de Parto*, a program that stimulates the birth of new Peruvian plays and authors.

Playwrite and direction | Chela De Ferrari

Peruvian-born Chela De Ferrari founded the La Plaza theatre in Lima in 2003. Over 120 plays have been produced there in twenty years, including rereadings of classic works and contemporary creations. These plays ask key questions to help us better understand the contemporary world and human nature. In 2013, she created 'Sala de Parto', a programme designed to stimulate the emergence of new Peruvian theatre. As a director and playwright, she has focused in recent years on Peruvian plays and those by Shakespeare. In 2017, she was awarded the title of P.M.C. (Personality of Merit for Culture), marking her contribution to the development of culture in this country.

演職人員一覽表 Credits

導演暨編劇 Playwrite & Direction | Chela De Ferrari

副導演暨副編劇 Associate Direction & Associate Playwriting | Jonathan Oliveros 、
Claudia Tangoa 、 Luis Alberto León

演出者 Cast | Octavio Bernaza 、 Jaime Cruz 、 Lucas Demarchi 、 Manuel García 、
Diana Gutierrez 、 Cristina León Barandiarán 、 Ximena Rodríguez 、 Álvaro Toledo

聲音訓練 Vocal Training | Alessandra Rodríguez

編舞 Choreography | Mirella Carbone

視覺效果 Visuals | Lucho Soldevilla

燈光設計 Lighting Design | Jesús Reyes

製作與演出 Production | Teatro La Plaza

舞臺監督 Stage Manager | Dennis Hilario

燈光指導 Lighting Director | Andrés Nunton

音響技術 Soundman | Jhosimar Sullon

影像技術 Video Technician | Kevin Yupanqui

巡演經理 Tour Director | Roxana Rodríguez

演員統籌與現場陪同 Coordination & Accompaniment of the Cast | Rocío Puelles

兩廳院製作團隊 NTCH Production Team

專案製作統籌 Project Manager | 楊喆甯 Cordelia Yang

前期製作統籌 Pre-Production Coordination | 鄭微馨 Cheng Wei-shin

行政協調 Administrative Coordinator | 蔡慕潔 Tsai Mu-chieh

行銷統籌 Marketing Project Manager | 江雨蓉 Mago Jiang

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

場館舞臺監督 Venue Stage Manager | 孫唯真 Sun Wei-chen

舞臺技術指導 Head of Stage | 劉冠佑 Liu Kuan-yu

舞臺技術執行 Stage Crew | 羅令玲 Lo Ling-i 、 戴君諺 Dai Jun-yan 、 楊凱淇 Yang Kai-chi 、
沈辰祐 Shen Chen-yu 、 林敬峰 Lin Ching-feng

燈光技術指導 Head of Lighting | 梁弘岳 Liang Hung-yue

燈光技術執行 Lighting Crew | 許俞苓 Hsu Yu-ling 、 吳以儒 Wu Yi-ju 、 丁詠唐 Ting Yung-tang 、
余婉臻 Yu Wan-chen 、 陳威遠 Chen Wei-yuan

影像暨字幕技術執行 Video and Surtitles Technician | 許卉珽 Hsu Hui-chueh

服裝管理 Wardrobe | 莊佩雯 Phoebe Jhuang

場館助理 Venue Assistant | 曾稚芸 Tseng Chih-yun、張尚澤 Chang Shang-tse、
許雅晴 Hsu Ya-ching、陳沅如 Chen Yun-ru

舞臺佈景道具 Stage Scenery And Props | 山峨製作設計有限公司 RIDGE STUDIO PRODUCTION
AND DESIGN CO.

燈光工程 Lighting Engineering | 聚光工作坊股份有限公司 HISPOT WORKSHOP CO., LTD.

音響工程 Sound Engineering | 唐宋企業有限公司 TOPSOUND CO., LTD.

投影工程 Video Engineering | 耀進有限公司 ACROPRO INC.

接待翻譯 Receptionist | 咎懿珍 Elisa Tsan、林星妘 Zara Lin

周邊活動口譯 Interpreter | 羅雅芳 Lo Ya-fang

易讀本規劃 Easy Read Content Coordinator | 郭芳萍 Kueh Hong-phîng、羅心彤 Lo Hsin-tung

易讀本執行單位 Easy Read Design | 三明治工 Sandwiches Studio

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指定住宿



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演出中孩童陪伴服務 | 國家兩廳院在演出期間提供4-8歲孩童陪伴服務，詳細資訊請見
[兩廳院官網](#)。



20 NTCH 25 IDEAS LAB

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05.31-07.27

