

大衛・吉塞森

給你的最後一封情書

David Geselson

Doreen

演出時間 | 2025.4.29 — 5.3 (TUE.—SAT.) 19:30

2025.5.3 — 5.4 (SAT.—SUN.) 14:30

演出地點 | 國家兩廳院實驗劇場 NTCH Experimental Theater

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

◎演出全長約80分鐘，無中場休息。

◎本演出部分含極大音量及香氛等特殊效果，請留意並斟酌入場。

◎演後座談：5.3 (SAT.) 14:30場次演後於國家兩廳院實驗劇場。

◎錄影場：5.1(THU.)、5.2(FRI.)

◎Approx. 80 minutes without intermission.

◎Viewer discretion: contains loud sounds and fragrance effects.

◎Post-show talks at the Experiment Theater after 5.3 (SAT.) 14:30 performance.

◎This performance will be recorded on 5.1(THU.) and 5.2(FRI.)

主辦單位保有節目活動異動權 The program is subject to change.

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！

導演筆記：寫於臺灣演出前

大衛·吉塞森 (David Geselson)

《給你的最後一封情書》誕生於 2016 年秋天的巴黎，由我與演員蘿爾·馬提斯 (Laure Mathis) 共同創作。

當時，我們並不確定這個作品是否能成為一場值得分享的演出。這一切源於我們共有的直覺。最初，我寫下三頁文字——一位名為朵琳的女性獨白，講述她如何渴望輕柔地、無聲地，在百年樹林下迎接死亡。這些

文字宛如一封回信，回應的是她的丈夫杰哈 (Gérard) 於 2006 年出版的書《最後一封情書》——一封講述他們愛情故事的長信。

書出版一年後，他們決定攜手離世。因為她身患不治之症，痛苦難耐，而他不願獨自存活，那是 2007 年的事。2016 年，將近十年過去，我與蘿爾想，也許我們可以演繹這段愛情故事，走進這對相愛 58 年的伴侶的生命之中。

漸漸地，我們成了他們的傳記作者、他們的孩子、他們的繼承人。而後，我們逐漸成為他們。

多年來，我們在法國、在歐洲演出《給你的最後一封情書》。至今，我們仍在演出，與這部作品一同老去，轉眼已近十年。不久前，2024 年，我們收到來自國家兩廳院的演出邀請。這個邀請來自提亞戈·羅提吉斯 (Tiago Rodrigues) 與瑪格達·畢莎和 (Magda Bizarro)。他們曾在里斯本的瑪麗亞二世國家劇院 (Teatro Dona Maria II) 接待過這場演出，並向兩廳院的節目部推薦。節目部很快提出了一個大膽的構想：「如果，不是你們親自來臺北演出，而是邀請一整個臺灣的團隊，在當地重新創作這部戲呢？」演員、燈光、音效、舞臺設計、影像、製作，全由臺灣人組成。這段充滿歐洲氣息的愛情故事，能否跨越國界？我們能否向臺灣觀眾呈現一場歐洲式的愛情？無論在巴黎或臺北，人們相愛的方式是一樣的嗎？歷史如何影響愛情？我們是否以相同的方式在暴力之中保護彼此？相愛，如何成為一種抵抗的行動？

這些問題，讓我們有機會在距離法國首

演近十年後，於兩廳院與安琪、子恆，以及整個團隊攜手重新創作《給你的最後一封情書》。對我與蘿爾而言，這是一種全新的方式，讓這部作品持續存活、被傳承下去。我們希望，未來安琪與子恆也能與他們的《給你的最後一封情書》一同老去，至少十年。我們將重建舞臺、翻譯文本、共享難以言說的情感，尋找相應之處與聯結，超越差異並向彼此靠近。找到一種讓彼此真正邂逅的方式。創造一個時刻，讓出乎意料與無法預期的事物發生。這或許，在某種程度上，接近愛情的概念。又或者，這僅是關於生命的本質。

哲學家安娜·杜弗勒芒特爾（Anne Dufourmantelle）在其著作《愛的時刻》（Encas d'amour）中寫道：「活著，就是在無法預期之中開啟一條裂縫。」我們即將打開這道裂縫。在這座屬於你們的劇場中，向未知敞開它的大門。

節目介紹

彼夜，眾人走進這對伴侶溫暖舒適的家作客，觥籌交錯、把酒言歡，一切好似歲月靜好。時空與記憶在此延展，兩人帶領眾人一同回顧他們的戀情，這對相戀超過半世紀的伴侶，待彼此如初、愛彼此如昔，一段動人情誼透過絮語漸漸成形。

改編自法國思想家高茲傾注畢生情感、獻給愛妻的著作《最後一封情書》，細細記下兩人共有的每一片記憶、共享的每一幀風景。不僅為愛情作書，更寫下兩人參與社會運動直至退隱相守的歷程。走進客廳的人們，

將無比親密地與兩人並肩而坐，浸淫在濃密的愛意之間。直至朵琳被不治之症侵襲，逐漸揭露令人心碎的結局。兩人宣告決定親手為這段愛情劃下句點，為了彼此，再義無反顧最後一回。法國導演大衛·吉賽森於 2016 年首演後，這段流傳世間的淒美愛情再次震動世界。2025 年與兩廳院攜手合作，邀請劇場黃金組合林子恆、王安琪擔綱演出，推出臺灣限定版本。

編導 | 大衛·吉塞森

編劇、導演，也是演員，自 2016 年起以自身擅長的電影手法融合劇場演出，漸從法國發跡並開始受各國劇場界矚目。2023 年受現任亞維儂藝術節總監提亞戈·羅提吉斯（Tiago Rodrigues）委託，為同年度亞維儂藝術節創作《Neandertal》，後續更獲法國 MC93 劇院邀請，於 2023 至 2024 年間執導法語版《寫給滅絕時代》。《給你的最後一封情書》是根據真實故事改編而成的四部劇作之一，於 2016 年首演後，隔年即獲評論者協會最佳法語劇本獎。他以獨特的導演風格，處理生死議題時的細膩和深刻，成功地將這部作品設置在極具挑戰性和感人至深的場景中。

演員介紹

演員 | 王安琪

王安琪，演員、配音員、表演指導，東海大學表演藝術與創作研究所兼任助理教授。合作劇團包括表演工作坊、四把椅子劇團、莎士比亞的妹妹們的劇團、台南人劇團、香港非常林奕華、人力飛行劇團等，代表作品有《春眠》、《在棉花田的孤寂》、《服妖之鑑》、《寶島一村》、《Re / turn》、《賈寶玉》及電影《阿莉芙》等。2019 年獲選國家兩廳院短期駐館藝術家、台北電影節「非常新人」；2021 年與四把椅子劇團和大慕可可股份有限公司合作，首次嘗試共同編導演獨腳戲《愛在年老色衰前》，廣獲好評；2022 年受邀至法國巡演舞臺劇《Adieu la mélancolie》；2023 年獲選巴黎西帖國際藝術村駐村藝術家。

演員 | 林子恆

英國艾賽特大學舞臺實踐藝術碩士，國立臺灣大學戲劇學系畢業，以演員及表演教師身分於臺灣劇場藝術深耕多年。其表演風格深受菲利普·薩睿立教授（Phillip B. Zarrilli）所倡之身心合一表演方法影響，同時結合希臘阿提斯劇院的 The Return of Dionysus 訓練系統。喜愛與多方團隊合作演出，作品內容多樣，涵蓋戲劇、舞蹈、歌唱等不同領域。期許自身以表演者作為載體，持續探究劇場藝術與現代社會對話的可能性。

什麼使我們成為人類： 大衛·吉塞森的場景探索

何重誼博士

輔仁大學法國語文學系副教授兼系主任

儘管吉塞森的作品十分多樣化，但吉塞森所有劇作的共同特徵是，它們不是對已知的經典或當代文本的戲劇改編，而是純粹的知識與藝術創作。他們透過獨特的角色探討人生的曲折幽轉，面對種種選擇和無數的兩難處境，試圖在個人理想與外界約束之間找到平衡。再者，吉塞森的創作皆在探討個體與集體之間的關聯，「我」與「我們」，親密及政治的。在他的劇作中，平凡的生活被捲入一場包含社會（《給你的最後一封情書》）、藝術（《沉默與恐懼》）或認識論（《尼安德塔人》）層面的歷史革命。最後，他的作品皆在處理人類存在的問題，這是一個持續的自我轉化過程，將我們的自我與他人的自我，無論是人類還是非人類聯繫起來，在一個因人類不斷對大自然發動戰爭而被去人性化的世界中（這就是所謂的「厭人類世」（Misanthropocene），強調人類世代中那種憎惡人類的本質），我們該如何保持人性？

閱讀完整文章

<https://npac-ntch.org/discover/voice/12079>

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!

Director's Note: Before the Taiwanese Premiere

David Geselson

In the autumn of 2016, we, actress Laure Mathis and I, created *Doreen* in Paris.

At that time, we weren't sure if this work would be something worth sharing. We just had an intuition together. It all started with three pages of text I had written. A monologue for a woman, Doreen, who spoke of the idea of dying gently, silently, at the foot of century-old trees. It was like a response to the long letter in which Gérard, her husband, told the story of their love, The book *Letter to D: A Love Story* which he had published in 2006.

A year after its publication, they decided to die together because she, due to an incurable illness, was suffering too much, and he didn't want to outlive her. That was in 2007. In 2016, almost 10 years later, Laure and I thought it would be possible to perform the story of this love, immersing ourselves in their lives, the ones who had loved each other for 58 years.

Then, little by little, we became their biographers, their children, their heirs. And then, slowly, we became them.

We performed *Doreen* in France and around Europe for years. We're still performing it, and we're growing old with the piece—suddenly, almost 10 years. Recently, in 2024, we received an invitation from the NTCH to perform there. Tiago Rodrigues and Magda Bizarro, who had hosted the show at the Teatro Dona Maria II in Lisbon, spoke about it to the NTCH programming team.

Swiftly, the programming team suggested this crazy idea to us: “What if, instead of coming to Taipei to perform it yourself, we invited a whole Taiwanese team to recreate it on-site?” Actors, lighting, sound, set design, video, and production team—all Taiwanese. Could such a European love story transcend borders? Could we show European love to Taiwanese audience members? Do people love each other the same way in Paris and Taipei? How does history affect love? Do we protect ourselves from violence in the same way? And how is loving each other an act of resistance?

All these questions allow us to have the opportunity to recreate *Doreen* with Angie, Zi-heng and the NTCH teams almost 10 years after its French premiere. For Laure and me, it's a way to bring this show to life in a completely new way and to pass it on, with the hope that, in turn, Angie and Zi-heng will grow at least 10 years older with what will become their *Doreen*. We will recreate the setting, translate the text, share unspeakable feelings, find connections, go beyond differences, and move towards one another. Find a way to meet, to truly meet. Create a moment where the unexpected and the unanticipated can happen. Which is perhaps, to a certain extent, something resembling the idea of love. Or perhaps it's simply the idea of living.

“To live is to open a breach in the unexpected”, writes thinker Anne Dufourmantel in her book *En cas d'Amour* (*In Case of Love*). We will soon begin to open the breach. At your home, in your theatre, which opens its doors to the unforeseen.

Synopsis

One night, in a warm and cozy living room, a couple in love for more than half a century still treat and care for one another as they always have. Unaware of time's march forward, the two recall every moment together. Life as they know it is coming to an end, with the inevitable farewell quickly approaching.

This is a fiction based and the book *Letter to D: A Love Story* written by French philosopher André Gorz, which was dedicated to his beloved wife Doreen Keir, and his works. It invites the audience into their lives. Time, space, and memory intersect, as the whispers of these lovers intertwine during their look back on their past together, including how they met and important life events. French director David Geselson has collaborated with NTCH on this version, which incorporates Taiwanese elements and details. In addition, golden theater duo Lin Zi-heng and Angie Wang have been invited to play the leads.

Director & Script | David Geselson

With his long experience in cinema and theatre, David Geselson has carefully crafted a career as a director, writer, and actor. After working under the direction of Elie Wajeman, François Ozon, Rodolphe Tissot, and Vincent Garano, he recently appeared on the stage of the Cour d'honneur du Palais des papes in *The Cherry Orchard*, directed by Tiago Rodrigues.

About Performer

Performer | Angie Wang

Angie Wang is an actor, voice actor, and acting coach. As an Adjunct Assistant Professor, she teaches in the MFA program of Performing and Creative Arts at Tunghai University. The companies she has collaborated with include, among others, Performance Workshop, 4 Chairs Theatre, Shakespeare's Wild Sisters Group, Tainaner Ensemble, Edward Lam Dance Theatre, and Mr. Wing Theatre Company. Her notable theatrical works include *Sleep in Spring*, *In The Solitude of Cotton Fields*, *Dress In Code*, *The Village*, *Re/turn*, *Awakening*, and the movie *Alifu, the Prince/ss*. In 2019, Wang was selected as the Residency Artist at the National Theater and Concert Hall (NTCH) and recognized as one of the Supernova talents at the Taipei Film Festival. Her solo piece, *Before Outdated*, co-produced by 4 Chairs Theatre and KOKO Entertainment in 2021, received widespread acclaim. This work also marked her first foray into co-directing and co-writing. In 2022, Wang was invited to tour with *Adieu la mélancolie* in France. In 2023, she was selected as the Artist-in-residence at the Cité internationale des arts in Paris.

Performer | Lin Zi-heng

Lin Zi-heng holds an MFA in Theatre Practice from the University of Exeter in the UK and graduated from the Department of Drama and Theatre at National Taiwan University. For many years, he has been dedicated to the Taiwanese theatre scene as both an actor and an acting teacher. His performing style is profoundly influenced by the acting method proposed by Professor Phillip B. Zarrilli, which emphasizes the unity of body and mind. Additionally, he incorporates the Greek training system, The Return of Dionysus, from the Attis Theatre. Lin enjoys collaborating with various companies, and the diverse works he has participated in span the realms of drama, dance, and singing. He aspires to be a performer who serves as a vessel for continuously exploring the possibilities of dialogue between theatrical art and modern society.

演職人員一覽表 Credits

臺灣製作團隊 Taiwan Production Team

導演暨編劇 Director & Script | 大衛·吉塞森 David Geselson

演員 Performer | 王安琪 Angie Wang、林子恆 Lin Zi-heng

助理導演 Assistant Director | 潘品丰 Pan Pin-feng

製作人 Producer | 蔡如歆 Tsai Ju-hsin

助理製作人 Assistant Producer | 林裕紘 Lin Yu-hong

前期製作統籌 Pre-Production Coordination | 王君盈 Jun Wang

行政協調 Administrative Coordination | 蔡文雯 Wen Tsai、蔡慕潔 Tsai Mu-chieh

行銷統籌 Marketing Project Manager | 陳敏伶 Chen Min-ling

製作經理 Production Manager | 陳奕臻 Yvonne Chen

前期製作經理 Pre-Production Manager | 胡皓恩 Hu Hao-en

劇本翻譯 Mandarin Script Translation | 楊顥 Yang Hao

劇本潤審 Editor | 許雅雯 Anaïs Yawen Hsu-Gaffric

排練翻譯 Interpreter | 劉姿蘭 Liu Tzu-lan

舞臺監督 Stage Manager | 洪伊柔 Hung Yi-rou

舞臺設計執行 Stage Design Execution Coordinator | 王君維 Wang Chun-wei
(森慧集設計有限公司)

舞臺技術指導 Head of Stage | 趙振威 Chao Chen-wei

舞臺設計執行助理暨道具執行 Stage Design Execution Coordinator Assistant & Props Technician
| 李婕語 Lee Chieh-yu

舞臺技術執行 Stage Crew | 喬致皓 George Chiao、邱妍茵 Chiu Yen-han、吳煜慶 Wu Yu-ching、
賴怡君 Lai Yi-jyun、鄭栢圳 Jheng Bo-chuan、賴棋城 Lai Chi-chung、
蔡燦鴻 Tsai Tsan-hung、黃秋富 Huang Ciou-fu、戚華玲 Chi Hua-ling、
單哲 Shan Che、陳玠良 Chieh Liang-chen、蔡昀珊 Tsai Yun-shan、
王光中 Wang Kuang-chung、高嘉綺 Kao Chia-chi、吳昱勳 Wu Yu-hsun、
林國翰 Lin Guo-han

燈光設計執行 Light Design Execution Coordinator | 井康羽 Kenny Ching

燈光技術指導 Head of Lighting | 陳韋如 Chen Wei-ju

燈光技術執行 Lighting Crew | 林湘庭 Lin Siang-ting、徐詩凱 Shu Shi-kai、余承諺 Yu Cheng-yan、
吳孟庭 Wu Meng-ting、王文萱 Wang Wun-syuan

執行視聽統籌 Audio-Visual Coordinator | 劉椿璐 Liu Chun-lu

視聽技術指導 Head of Sound & Video | 路明睿 Lu Ming-jui

服裝設計 Costume Design | 林玉媛 Vanessa Lin

妝髮造型 Hair & Make-up | 謝夢遷 Natalie Hsieh、王珮雯 Wang Pei-wen、劉雅臻 Liu Ya-jhen

服裝管理 Dresser | 林珮君 Lin Suka

場館助理 Venue Assistant | 張尚澤 Chang Shang-tse、簡秉祺 Chien Ping-chi、許雅晴 Hsu Ya-ching、
潘彥伶 Pan Yan-ling、陳云如 Chen Yun-ru

排練助理 Rehearsal Assistant | 江皓君 Sandy Hao-chun Chiang

實習生 Intern | 施玟京 Shih Wen-ching

影像紀錄 Videographer | 你變了影像製作股份有限公司 yvc.studio

會員活動統籌 Membership Events Organizer | 陳惠琪 Kay Chen、鄧盛華 Elsa Teng、
葉克釗 Yeh Kacha

青銀有約統籌 Crossroads Theatre: Bridging Generations Events Organizers

| 王萱儀 Akiela Wang、張名君 Chang Ming-chun

青銀有約引導師 Crossroads Theatre: Bridging Generations Events Facilitator

| 陳韻文 Chen Yun-wen

節目單翻譯 Translation of Program | 劉姿蘭 Liu Tzu-lan、余岱融 Yu Tai-jung

前期製作翻譯接待 Pre-Production Interpreter | 賈翊君 Cami Chia

演出製作單位 Production | 國家兩廳院 Natioanl Theater & Concert Hall

特別感謝 Special Thanks | **INSTITUT FRANÇAIS** **BUREAU FRANÇAIS DE TAIPEI** 法國在台協會
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法國原創團隊 France-originated Creative Team

原創單位 Production | Compagnie Lieux-Dits

導演暨編劇 Director & Script | 大衛·吉塞森 David Geselson

舞臺設計 Stage Design | Lisa Navarro

燈光設計 Light Design | Jérémie Papin

影像設計 Video Design | Jérémie Scheidler、Thomas Guiral

聲響設計 Sound Design | Loïc Le Roux

服裝設計 Costume Design | Magali Murbach

舞臺技術執行 Set Design Constructor | Flavien Renaudon

舞臺監督 Stage Manager | Sylvain Tardy

創作顧問 Artistic Collaborator | Elios Noël、Jeanne Candel

總經理 General Manager | Noura Sairour

製作經理 Production Manager | Laëtitia Fabaron

巡演支持 With the support of **INSTITUT FRANÇAIS**

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