



臺北
表演
藝術
中心

TAIPEI
PERFORMING ARTS CENTER

— 2024 臺北藝術節 —

《太陽》

4 CHAIRS THEATRE

THE SUN

四把椅子劇團



免費加入會員
送 200 元折扣

演出日期 / 時間
Date / Time

2024.8.09 Fri. 19:30 * 攝影場 Photography
2024.8.10 Sat. 14:30 * 錄影場 Video Recording
19:30 * 錄影場 Video Recording
2024.8.11 Sun. 14:30 * 演後座談 Post-show Talk

演出場地
Venue

臺北表演藝術中心 球劇場
Globe Playhouse,
Taipei Performing Arts Center

演出注意事項
Notice

- ◎ 演出全長約 110 分鐘，無中場休息。
- ◎ 中文發音，無字幕。
- ◎ 建議年齡 15 歲以上觀賞。
- ◎ 演出內容含炫光、閃光、煙霧、巨大聲響、暴力，請留意並斟酌入場。
- ◎ 遲到及中途離席的觀眾無法入場，亦無法退換票，請您特別留意。
- ◎ 演後座談：8.11 Sun. 演出結束後於 2F 太陽廳舉辦。
- ◎ 演出（含進、離場及謝幕）進行中禁止錄音、錄影、拍照。

- ◎ **Duration is 110 minutes without intermission.**
- ◎ **In Mandarin without surtitles.**
- ◎ **Age guidance is above 15.**
- ◎ **It may contain glare, flashing lights, smoke effect, loud sound and violence. Audience discretion is advised.**
- ◎ **Latecomers or audiences who leave during the performance are not admitted to entry.**
- ◎ **Post-show talk: 8.11 (SUN.) at the Sun Hall.**
- ◎ **Photography, recording and audio recording are not allowed during the performance.**

節目介紹

理解彼此之前，我們注定互相殘殺。

分裂的立場，分歧的信念，
象徵光明的太陽成為種族的分界線，
也成為死亡與希望的一體兩面。

- ★前川知大 X 許哲彬 日本當代經典重新演繹
- ★誕生於疫情前的反烏托邦劇場預言神作
- ★見證虛構成為現實的哲學科幻寓言

21世紀末，不知名的病毒蔓延，架空的未來世界裡只剩兩種人類：染疫後擁有健康肉體的新人類「諾克斯」，理性、聰明、統治全世界，卻只能隱身在黑夜行動；以及未受感染的舊人類「克里奧」，雖然能在陽光下自由活動，卻只能窩在頹圯的自治區裡，面對貧窮與混亂。一對青梅竹馬克里奧少年少女，在能夠取得成為新人類資格之際，對於未來有了不同的想法。被派來看守村民的諾克斯少年，逐漸成為兩人以及整個村子的引爆點……分裂的立場，分歧的信念，分化的現況，所有人唯一的共識僅只是活下去。

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前川知大創作的《太陽》於2011年初登場即震撼日本，2014年知名導演蜷川幸雄重新改編《太陽2068》，華麗卡司重新演繹，寫下劇史經典；2016年更改編同名電影版，由神木隆之介主演。彼時人們還不知道，這部想像中的科幻會如預言般降臨不久的將來，逼著現實中的人類親身體驗生存的考驗。2024年，臺灣四把椅子劇團再次重現前川知大經典作品，由藝術總監許哲彬執導並集結劇場中、新生代優秀演員，由「後疫情時代」的眼光直視《太陽》，叩問親身經歷 COVID-19 的眾人類，如今的我們是否能更坦然面對，從個人到世界的各種分歧與抉擇？



序文

我不當人啦。

撰文 | 陳柏青 (作家)

我不當人啦。J O J O。X戰警變種人 V.S. 舊人類。吸血鬼 V.S. 血肉之軀……所以，你真的沒有一次猶豫過嗎？讓牙尖戮穿血管，喝下聖杯裡天使或惡魔之血，注入變種藥劑，當再睜開眼，你可以更年輕，更聰明，皮膚都閃閃發光，全新的世界在你面前展開。告訴我，你就沒有一次動搖過嗎？

《太陽》其實很會撩，一本正經，末日大危機，人類文明延續與否，故事超硬核，內裡超挑逗，他讓你動搖，總在二選一，隨著舞台上角色逼近，你其實也參與演出了，是要成為人類 2.0 版本的「諾克斯」，還是繼續當原裝人類「克里奧」，故事在你耳邊吹一口仙氣，用手指高你的下巴，你要成為哪一種人？

健康公衛作為一種文明體系

你，就是你。此刻的你比前人都更接近《太陽》。畢竟，我們都被強迫「轉大人」，《太陽》裡設定二十一世紀病毒散播大地，因此新人類出現。而在我們的現實裡，口袋裡口罩仍然提醒你我們曾經和滅絕只隔一層活性碳的距離，COVID-19 作為惡夢驚醒的冷汗尚未乾，這時候，舞台劇的「科幻」對我們其實是「現實」，那《太陽》中關鍵字就是「健康」，是和病毒共存更健康，還是沒有被轉換的原始人類更健康？

而經歷過「阻病毒於外」、「阿公店群聚感染」、「全民追防疫破口」等事件的你，其實已經在《太陽》的舞台上了。原來環繞「健康」不只是一組詞彙，更是一整套話語系統——延伸出來的詞語包括「純淨」、「殺菌」、「無毒」……——健康不只是身體性的，而牽動人際關係構成，乃至社會制度、文明體系，接受「健康」是什麼的人，其實是被動接受了什麼是「病」的定義。於是，有病的人是髒的，髒的該被控管。而這一切是「為大家好」。獵巫便可以是一種除菌，健康是一種義務……

來看《太陽》更像是一次健檢，病歷表上貼著自己，以及臺灣。一旦你開始思考，手術刀就在這時抵著你，例如，為了群體的存在必須要犧牲個體的方便性，那你要犧牲多少？你要清除多少「病灶」，才能「好」？才能變「健康」？這時候，健康是階級，不如說，更高的階級也就掌握了「健康」的定義。

序文

劇中諾克斯崇尚理性，舊人類是衝動愛哭包。但諾克斯理性到極點，連性關係都可以分配和申請，出軌不算事兒，人倫關係重新歸零計算，對照舊人類這頭，友情親情濃度堪比八點檔，所以，哪一邊更健康？哪一邊才有病？

你思考，你不能思考，你選。你不得不選。把戲票塞給那些「這是為你好」的人跟你一起看，問他，也是問自己，這一切，真的是「對你好」嗎？那是治病，還是致病？又是什麼，才是我們真正的「病」？

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人的核心是什麼？

如果成為「諾克斯」就能在末日後生存，那人類必須用什麼去換？

如果那個要被交換的，剛好是「太陽」？

是你，你會換嗎？

以永遠看不見黎明為代價，這是人類的新紀元，還是「諸神的黃昏」？

《太陽》裡終極的二選一，就是要不要太陽。

那麼，請選擇以下詞彙，

這個行為是奉獻？

還是犧牲？

是失去？

還是不要也罷？

這時候，舞台上每一次角色捶心肝，每一次終於做出決定，其實都是對我們發出靈魂拷問。

他正在逼近。不停逼近，某一刻，你會發現一件震撼的事實。

會不會，所有構成我們的，正是足以毀滅我們的？

會不會，你可以拋棄的，正是因此構成你的？

故事裡說的是太陽，但你知道他其實是說____

這個____，就是人類所能抵達的極限，但也是我們這個種最初出發的地平線。只有你在《太陽》前，才會真正感受到。那時候請你翻開手冊到這一頁，把這個空白填滿。

太陽不能直視。驅使你做下過去以及未來所有一切的，你未能發現。

而在《太陽》之前，一次，你全看見了。

劇本改編的話

撰文 | 陳以恩

2019年夏天，社群媒體上出現一個叫做 KFK 的未來人，他聲稱自己來自 2060 年，透過數據旅行的方式，回到出生之前，企圖在廣袤的網路世界留下一點痕跡，給十年後的某個人一點提醒。對 KFK 的發言，網友理所當然分兩派：當作「謠言」拼命攻擊；當作「預言」不停追問。我是當作看戲，或是看科幻作品，因為 KFK 的發言深究起來富有邏輯、充滿詩意。比如網友質疑他騙人，他回答：「對於暴戾之氣的發文，我會如同鴿子一樣飛離。」又，網友問他你什麼時候睡覺，他回答：「陽光即將離去的地方，是我旅行開始的地方。月光照射的地方，是我停留的地方。」而 KFK 對於 2019 年的評論則是：「下半年進入的動盪，會人類未來的常態。」

後來的事我們都知道了，但可能要等到更後來、更未來，2019 年在所有人眼中，才會理所當然成為一道明顯的切痕。疤痕。常態。

《太陽》這個劇本寫於 2010 年，比 KFK 的出現、比此刻的我們都更早。原劇本設定在 2060 年之後的日本。秉持著自己心中的科幻精神，這次改編理所當然往後順延了十四年，將近二十二世紀的人類世界：東亞版圖中的台灣島嶼上說中文的我們。

所有改編的第一關都是大魔王：「語言」。因語言本身即說明了一種世界觀、一套文化系統、一群體的價值觀。舉例來說，日語本身有敬語，一句簡單的台詞，即可看出角色之間的關係。「我」這個字，中文基本上就一個，但在日語裡根據性別、地位、情境，有五種以上的說法。日本人的喜劇如同漫才，是節奏遊戲、文字遊戲，但台灣人的幽默多半是諧音，或是邏輯誤差。民族性也完全不同，台灣人相比日本人真的 chill 太多。

《太陽》主要描述兩個「不同人種」的衝突，這在單一民族的日本，本身即具有共感和張力。但在多元族群的台灣，種族之間的矛盾與共融，是日常、是歷史。那這份「張力」該如何轉譯？相信在座的我們，不需太久腦海中便會浮出「身份認同」這個答案。

然而，將近二十二世紀的台灣，無論怎麼「謠言」或「預言」都略顯尷尬。於是此刻，我又想到了那位，說自己出生於中國上海但所有發言使用繁體中文與台灣語境的 KFK。

「陽光即將離去的地方，是我旅行開始的地方。月光照射的地方，是我停留的地方。」這句之後還有一句：「我的旅行並不限於這裡。」

我猜，KFK 是一位文學創作者，大於一位未來之人。如同每個時代的創作者都擁有的一點志氣：企圖在此刻，留下一點痕跡，給未來的某人，一點提醒。

不然，我們等等看，等 2060 年之後，看看 KFK 的發言，到底是「謠言」還是「預言」，還是一首，寫於 2019 年網路世界的「寓言」之詩。

四把椅子劇團

四把椅子劇團，以「集體編創」為創作宗旨、「原創文本」為美學主軸，實驗「在地轉譯」的改寫詮釋，在發展及深化戲劇文本時、於集體共創的製作過程中，聚焦當地（Here）、連結當時（Now），映照人們所身處的當前生活、當代社會與當下生命經驗。自 2007 年成立至今，作品曾多次獲台新藝術獎提名，並受邀於國家兩廳院、臺中國家歌劇院、臺北表演藝術中心等場館製作演出，亦獲國家藝術文化基金會遴選為「TAIWAN TOP 演藝團隊」，已成為臺灣劇場中兼具穩定的製作水準、美學風格、票房基礎與觀眾口碑的重要團隊。

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加入椅友，享購票優惠！

主創者介紹

原著劇作家 | 前川知大 / 日本

1974 年生，日本劇作家、導演。2003 年成立「IKIUME 劇團」，陸續發表並公演多齣科幻、超自然、恐怖類型作品，也擔任現代戲劇、歌舞伎等編劇與導演，以《太陽》獲 2012 年讀賣文學獎戲劇・劇本單項獎、讀賣演劇大獎、最佳導演獎等。



© 前川知大

導演 | 許哲彬 / 臺灣

四把椅子劇團藝術總監，英國皇家中央演講戲劇學院劇場創作碩士。現為國立臺北藝術大學戲劇學系專任講師，曾獲選為 PAR 表演藝術雜誌 2021 戲劇類年度人物、雲門創計畫受獎助者，亦跨界參與藝術團體「發條鼻子」。導演作品光譜涵蓋臺灣原創、文化轉譯、通俗娛樂、嚴肅議題等面向，以「集體性」為創作宗旨，聚焦於文本為核心的「新寫實」美學，多部作品曾提名入圍台新藝術獎。



© 秦大悲

助理導演 | 陳煜典 / 臺灣

居住與工作於臺北，以「劇場」作為主要展演形式之創作者。其編導作品主題多元，涵括實驗戲劇、魔術、南管、展覽、線上展演等。強調不可言說之感知經驗，以豐富錯綜的結構揭露隱而未顯的感性張力。作品曾受邀在亞維儂 OFF 藝術節、墨爾本藝穗節、臺北藝術節、臺北兒童藝術節、臺北表演藝術中心、臺中國家歌劇院、衛武營國家藝術文化中心。



© 林軒朗

主創者介紹

演員、劇本改編 | 陳以恩 / 臺灣

國立臺北藝術大學戲劇系畢業。曾合作劇團：四把椅子劇團、進港浪製作所、莎士比亞的妹妹們的劇團、風格涉、創作社、河床劇團、故事工廠、僻室、婉婉工作室、盜火劇團、楊景翔演劇團……。



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演員 | 林子恆 / 臺灣

英國艾賽特大學舞台實踐藝術碩士，臺灣大學戲劇學系畢業。2008 ~ 2010 年間師從菲利普·薩睿立教授 (Phillip B. Zarrilli) 研習身心合一表演暨訓練方法，畢業時以優異成績獲頒院長表彰獎，2016 年赴希臘阿提斯劇院進修 The Return of Dionysus 訓練系統，於兩廳院國際劇場藝術節《酒神的女信徒》一劇詮釋酒神為代表作。現為全職表演者，兼任臺灣大學戲劇系表演講師。



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演員 | 林家麒 / 臺灣

四把椅子劇團成員、世新大學專任講師。從事表演與教學工作十五年，活躍於臺灣劇場、影視、配音等表演藝術相關領域，並多次受邀於各大專院校、演員經紀公司、企業、社團等開設表演相關課程。



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演員 | 竺定誼 / 臺灣

國立臺灣藝術大學戲劇學系、國立臺北藝術大學劇場藝術研究所表演組畢業。現為四把椅子劇團團長、劇場演員、國立臺灣藝術大學戲劇學系兼任教師。



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主創者介紹

演員 | 崔台鎬 / 臺灣

國立臺北藝術大學戲劇學系畢業，長期與臺灣、香港、日本戲劇團體合作。表演風格多元，作品種類跨度多變。劇場演出作品多次入圍提名台新藝術獎，2022年以單人表演作品《感傷旅行 kanshooryokoo》榮獲第二十屆台新藝術獎年度大獎；2023年 PAR 表演藝術雜誌年度人物。



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演員 | 楊迦恩 / 臺灣

南崁人，國立臺北藝術大學戲劇學系畢業。自貳零壹伍年起，曾與莎士比亞的妹妹們的劇團、四把椅子劇團、台南人劇團、故事工廠、表演工作坊、僻室、風格涉、婉婉工作室、進港浪製作、明日和合製作所……，多個國內劇團合作，並與日本導演谷野九郎、平田織佐、柴幸男有舞臺劇合作經驗。長年的劇場演出累積深厚的表演能量。近年跨足影像表演，演出作品涵蓋電視、電影、短片、廣告、MV 等。



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演員 | 蔡份玲 / 臺灣

倫敦大學金匠學院表演創作碩士。現為國立臺灣藝術大學戲劇學系助理教授、晃晃跨幅町藝術總監、演員、特爾佐布勒斯表演方法教師。屢獲國家獎助出國進修與發表作品，表演作品風格涵蓋古典與當代，多次受國際重量級導演邀請合作演出；現持續與臺灣各表演團隊及跨領域藝術家合作，作品可見於國家場館製作、國際劇場藝術節、臺北藝術節等，為當代臺灣劇場指標性的演員。



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主創者介紹

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演員 | 李尉慈 / 臺灣

1999 生的酪梨女子。國立臺北藝術大學戲劇系畢業，持續專研梨園戲曲聲音、身體表現美學。擅長從東方身體訓練中汲取養分，並結合現代劇場演員訓練方法，最終融入自己對生命的體察作為創作的能量。現為山喊商行主創成員及江之翠劇場團員。參與《感謝公主》獲第 22 屆台新藝術獎年度大獎。近年合作劇團：四把椅子劇團、窮劇場、三缺一劇團、河床劇團、想像協作場、末路小花等。



© 陳藝堂

演員 | 魏子慕 / 臺灣

國立臺北藝術大學戲劇學系畢業 / 國小校隊教練 / 國小社團老師 / 台北雙連社社員 / 新莊中港厝俊賢堂北管成員



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主創者介紹

舞台設計 | 廖音喬 / 臺灣

紐約大學蒂許藝術學院劇場及電影設計碩士，國立臺灣大學戲劇學系學士，主修劇場舞臺以及電影美術設計。現居臺灣，為自由接案的劇場舞臺及電影廣告美術設計，近年跨足展場及各類跨界空間設計。2015 年與劇場各領域創作者王正源、李思萱與陳品辰創立接上他的腿有限公司，承包各種影像及製作類作品。



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燈光設計 | 陳冠霖 / 臺灣

光線、舞臺空間或表演整體視覺設計，在舞蹈、戲劇、音樂等領域與各類型藝術家共同策展或集體創作。燈光近期作品：聲響實驗室《R》、廣藝基金會《與清醒夢》、一公聲藝術《聲妖錄》、窮劇場《感謝公主》、嚎哮排演《別叫我英雄》等。燈光與空間整體視覺設計作品：四把椅子劇團《呼吸》、《好事清單》、陳煜典《脫殼》、壞鞋子舞蹈劇場《吃土》等。



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影像設計 | 王正源 / 臺灣

畢業於倫敦藝術大學溫布頓藝術學院 MA Visual Language of Performance。現任國立臺灣大學專任講師與四把椅子劇團團員。近期作品有台南人劇團《Reality No-Show》、林祐如 X 田孝慈《SUPER》、詹傑 X 黃郁晴《罪·愛》、國立臺灣大學戲劇學系《服妖之鑑》、四把椅子劇團《呼吸》與《春眠》等。



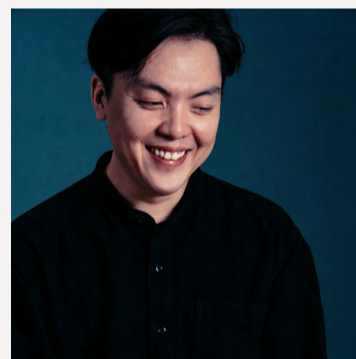
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主創者介紹

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聲音設計 | 洪伊俊 / 臺灣

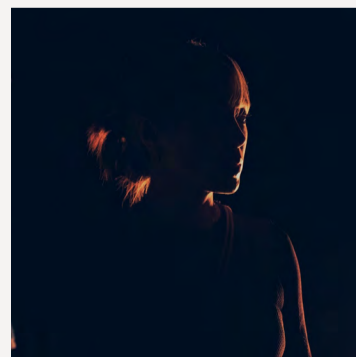
臺大戲劇系學士、美國波士頓大學劇場設計研究所藝術創作碩士 MFA，主修聲音設計。創作領域包含劇場、舞蹈、電影與展演。曾任紐約 Stella Adler Studio of Acting 駐校聲音設計。合作團隊包含外百老匯 The Public Theater、Atlantic Theatre Company、Westside Theatre 等。近期作品：北藝大秋季公演《海鷗》；四把椅子劇團《呼吸》、《春眠》、《好事清單》、《愛在年老色衰前》；紐約 Battery Dance《The Certain Mood》；莎士比亞的妹妹們的劇團《混音理查三世》。現任臺灣大學與中國文化大學戲劇系兼任講師。



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服裝設計 | 范玉霖 / 臺灣

服裝造型及彩妝設計的自由接案者，跨足劇場、錄像及影視。金鐘入圍長片《第一響槍》；金馬入圍短片《看海》；閃靈樂團 MV《烏牛欄大護法》、《護國山》之造型指導。近期劇場作品：四把椅子劇團《春眠》、《呼吸》；C MUSICAL《控肉遇見你》、《傾城記》；三缺一劇團《國姓爺之夢》、《LAB3.14：動物的無限循環》；故事工廠《天后》。



© 蘇郁涵

主創者介紹

導演助理 | 毛思語 / 臺灣

千禧世代劇場工作者。2022、2023 年四把椅子劇團《春眠》擔任導演助理；2023 年臺北藝術節陳煜典《脫殼》擔任導演助理；2023 年大稻埕國際藝術節明日藝人《單兵基本戰鬥教練》擔任導演；2024 年臺中國家歌劇院 NTT Arts NOVA 洪唯堯《Sucks in the Middle》擔任導演助理。



©Tora Hsu

導演助理 | 林瑞恩 / 臺灣

1999 年生，臺灣大學戲劇學系畢業，以劇場導演與編劇為目標。劇場相關經歷：四把椅子劇團《呼吸》、《春眠》、《好事清單》擔任導演助理；大慕影藝 X 四把椅子劇團 X 王安琪《愛在年老色衰前》擔任導演助理；衛武營創意熟成平台《失眠的 Yeah》擔任共同編導演；臺灣大學戲劇學系第十九屆畢業製作《春眠》擔任導演。



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舞台監督 | 鄧名佑 / 臺灣

熱愛麵食。

臺灣藝術大學戲劇學系畢業，四把椅子劇團團員，劇場及影像演員涉獵涉獵，劇場舞臺監督舞臺技術涉略涉略。劇場技術相關經歷：四把椅子劇團《好事清單》、《炎性事例》、《全國最多賓士車的小鎮住著三姐妹（和她們的 Brother）》、《等待窩窩頭之團團圓圓越獄風雲》、《紀念碑》等。



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製作總監 | 蘇志鵬 / 臺灣

六年級生，四把椅子劇團團員，臺灣大學文學院（College of Liberal Arts, National Taiwan University）戲劇碩士，國家級教練，臺北市立大學專任副教授，目前從事戲劇、舞蹈、大學教育以及國際街舞活動暨霹靂舞運動賽事等相關工作。



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演出製作團隊

原著劇作家 | 前川知大

導演 | 許哲彬

助理導演 | 陳煜典

劇本翻譯 | 詹慕如

劇本改編 | 陳以恩

演員 | 林子恆、林家麒、竺定誼、崔台鎬、陳以恩、楊迦恩、蔡侑玲、李尉慈、魏子慕

舞台設計 | 廖音喬

燈光設計 | 陳冠霖

影像設計 | 王正源

聲音設計 | 洪伊俊

服裝設計 | 范玉霖

動作指導 | 林祐如

導演助理 | 毛思語、林瑞恩

燈光設計助理 | 郭祐維

影像設計助理 | 莊媿嬋、許嘉恬、韓在龍

舞台監督 | 鄧名佑

舞監助理 | 邱妍菡

舞台技術指導 | 劉柏言

舞台技術人員 | 李亮諭、李銘元、杜冠霖、周冠志、林群傑、許派銳、陳冠廷、陳昱穎、
楊凱淇、葉岫穎、蔡庭瑞、藍舸方、羅宇辰、羅晨洋

燈光技術指導 | 曾擇弘

燈光技術人員 | 王亭凱、王彩霏、朱薇婷、吳正文、許俞苓、陳琮仁、黃冠鳴、黃禹勳

音響技術統籌 | 陳宇謙

音響技術人員 | 林家瑜、邵柯翰、張稚暉、趙之耀、莊英豐

梳化統籌、化妝設計執行 | Teddy Cheng

化妝執行 | Adam Chen

髮型設計執行 | Sarah Wu

服裝管理 | 吳定盛、廖昀薈

演出製作團隊

製作總監 | 蘇志鵬
製作人 | 吳可雲
執行製作 | 盧琳
製作助理 | 陳昱君
劇團行政 | 陳怡陵
行銷統籌 | 燃點娛樂 BPE

主視覺

視覺統籌 | 三頁文
創意總監 | 顏伯駿
藝術指導 | 哈其昌
視覺設計 | 周邑勳
專案管理 | 陳安
攝影 | 陳藝堂
燈光 | 蔡秉孝
攝影助理 | 陳國達、王映涵
造型 | 范玉霖
梳化 | 鍾其甫、林紹宸

宣傳片 | 許家愷

演出紀實 | 陳大大國際影業有限公司

劇照攝影 | 黃煌智

特別感謝 | 林祐如、田孝慈、全民大劇團

四把椅子劇團為 2024 TAIWAN TOP 演藝團隊



Introduction

Before understanding each other, we are destined to kill one another.

Premiered in 2011, *The Sun* by the Japanese playwright/director Tomohiro Maekawa sets the scene on a post-apocalyptic Earth in the early 21st century. The world's population has significantly decreased and is divided into two groups: the mutated new breed, Nokusu, and the old humans, Kyurio. The former is intolerant to sunlight but outsmarts the latter, thus controlling resources and oppressing the Kyurios in poverty.

Long before the COVID-19 outbreak, the sci-fi philosophical fable imagines a dystopian future brought about by bioterror attacks. Not only are characters distinguished by intelligence or physical capacity, but also by their own beliefs and faith in ways of coexisting, which can be contradictory even within the same "species".

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The smash hit has received great praise and has been adapted into a movie, a novel, and multiple stage versions, making it recognized internationally. This year, continuing his pursuit of naturalistic aesthetics, Tora Hsu, a theater prodigy and the artistic director of 4 CHAIRS THEATRE, leads a phenomenal Taiwanese cast in reinterpreting the piece within a post-pandemic context. After what we have collectively been through, this new staging reinvestigates how we confront divided and extreme positions in a still-fragmented world.

Introduction

I don't want to be human anymore.

Text by Chen Po-Ching, author

I don't want to be human anymore. JOJO. X-Men mutants V.S. old humans. Vampires V.S. mortals... So, have you really never considered this for one moment? To have fangs piercing your veins, drink the blood of angels or demons from the Holy Grail, or inject the mutant serum, and when you open your eyes again, you become younger, smarter, your skin glowing, and a whole new world unfolds before you. Tell me, have you never wavered by the thought?

The Sun is incredibly tantalising. With its serious tone and apocalypse looming, the continuation of human civilization hanging by a thread, this is a hardcore story yet deliciously seducing. It makes you falter in the face of constant either-or choice. As the characters on stage approach, you too become part of the performance. Will you evolve into 'Nox,' the 2.0 version of humanity, or will you choose to remain as 'Curio,' an original human? The story whispers in your ear, lifts your chin with its fingers, and asks, which kind of human species will you choose to be?

#Public Health as a Civilization System

You, yes, you. Right now, you are closer to *The Sun* than those before you. After all, we were all forced to "grow up." In *The Sun*, the 21st-century virus spreads across the earth, giving rise to new humans. In our reality, the face mask in your pocket reminds you that we were once just an activated carbon layer away from extinction. The sweat from the nightmare of COVID-19 that startled you from your sleep is still wet. At this moment, the "sci-fi" on the stage is our "reality." The keyword in *The Sun* is "health." Is it healthier to coexist with the virus, or is it healthier to remain an unaltered human?

Having gone through "keeping the virus out," "cluster infections at tea houses," and "nationwide efforts to track and prevent outbreaks," you are already on *The Sun's* stage. The term "health" is not just a word; it's an entire discourse system—extending to words like "purity," "disinfection," "toxicity-free." Health is not just physical; it affects interpersonal relationships, social systems, and civilization frameworks. Accepting what "health" means passively defines what "illness" is. Thus, the sick is seen as dirty, and the dirty must be controlled, all "for the greater good." Witch hunts can be seen as disinfection, and health as a duty...

Introduction

Watching *The Sun* feels like undergoing a health check. You and Taiwan are attached to your medical records. Once you start thinking, the scalpel is poised against you. For example, individual convenience must be sacrificed for the group's survival. How much will you sacrifice? How many "infected areas" must be removed to be "healthy"? Here, health becomes a hierarchy; the higher the hierarchy have more control over the definition of "health."

In the play, Nox enshrines reason, while the old humans are impulsive crybabies. Nox's extreme rationality means even sexual relationships can be allocated and applied for; infidelity is trivial, and human relationships reset to zero. On the other hand, the old humans' friendships and familial bonds are intense like a soap opera. So, which side is healthier? Which side is truly sick?

You think, yet you can't think. You choose. You must choose. Hand the theatre tickets to those who say, "It's for your own good," and watch it with them. Ask them, ask yourself, is all this really "for your own good"? Is it curing or causing disease? And what is our true "disease"?

#What is at the core of humanity?

If becoming "Nox" is the way to survive post-apocalypse, with what must humanity trade for it?

And if that trade-off happens to be the "sun"?

If it were you, would you trade?

At the cost of never seeing the dawn again, is this the new era for humanity or the "Ragnarök"?

The ultimate choice in *The Sun* is whether to have the sun or not.

So, please choose from the following words,

Is this act a dedication?

Or a sacrifice?

A loss?

Or something better off without?

Each time a character on stage makes a gut-wrenching decision, it's a soul-searching question for us.

It is approaching. Relentlessly approaching, until one moment, you realise a shocking truth.

Could it be that what constitutes us is precisely what could destroy us?

Could it be that what you can abandon is exactly what makes you?

The story is about the sun, but you know it's about ____.

Introduction

This ___ is the limit humanity can reach, but also the horizon from which our species embarked from. Only when you are before *The Sun* will you truly feel it. Then, please turn to this section of the manual and fill in the blank.

The sun cannot be directly stared at. That which drives you to all past and future actions, you have not yet discovered.

But before *The Sun*, for once, you see it all.

Script Adaptation's Statement

Text by Chen Yi-En

In the summer of 2019, a person claiming to be from the future appeared on social media. Calling himself KFK, he said that he had traveled via data from the year 2060 to a time before his birth. He was attempting to leave traces of himself in the vast online world to provide someone with a little reminder 10 years from now. Naturally, netizens were divided about KFK's posts. Some thought they were "a hoax." Others thought they were "prophecy," and followed up with questions. For me, it was like watching a play or a work of science fiction because KFK's writing was logical and poetic. For example, when some netizens accused him of lying, he responded with, "I will fly away like a dove from hateful comments." When asked when he sleeps, he answered, "The place where the sun is about to leave is where my travels begin. The place illuminated by moonlight is where I stay." Moreover, KFK's commentary on 2019 was, "The turmoil that will be experienced in the second half of the year will become the norm for humans in the future."

We all know what happened next. However, we might have to wait until later, farther into the future, for 2019 to become clear cut. Scars. Normality.

The original script of *THE SUN* was written in 2010, before the emergence of KFK and before us at this moment. It was set in Japan in 2060. Adhering to its science fiction spirit, this adaptation is set 40 years in the future, almost to the 22nd century, and is for the Chinese-speaking people living on Taiwan, in the territory of East Asia.

The first difficulty that had to be overcome in this adaptation was "language." Language illustrates a world view, a cultural system, and collective values. For example, in the Japanese language there are honorifics and a simple line of dialogue can reveal the relationships between characters. There is basically only one word for "I" in Chinese. In Japanese, there are at least five ways to express this depending on gender, status, and situation. Japanese comedy like *manzai* is based on rhythm and word games. However, Taiwanese humor is based on homophones and errors in logic. There are differences among the people as well. Compared to Japanese people, Taiwanese people are really much more chill.

Script Adaptation's Statement

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THE SUN describes the conflicts between “two races,” which in Japan, where the population is made up of a single ethnicity, was met with empathy and tension. However, in Taiwan where there are multiple ethnicities, contradictions among ethnicities and issues of inclusivity are part of its daily life and history. How should this tension be translated? I believe that among us the answer that comes to mind is identity.

As Taiwan approaches the 22nd century, no matter “rumors” or “prophecies,” there is some awkwardness. This reminded me of KFK who says that he was born in Shanghai, China but writes using traditional Chinese characters and a Taiwanese context.

“The place where the sun is about to leave is where my travels begin. The place illuminated by moonlight is where I stay.” After this, he writes: *“My travels are not limited to here.”*

I guess that KFK is a literary creator, more than he is a person from the future. Just like creators in each era, there is ambition, an attempt to leave a mark at this moment to provide someone in the future with a little reminder.

Let's wait and see. After 2060, we will find out if KFK's writings are “rumor,” “prophecy,” or a “fable” written for the online world in 2019.

4 CHAIRS THEATRE

4 CHAIRS THEATRE is a Taiwan-based theatre company that devotes itself to devising theatre pieces and staging original or localized plays. Whether a production takes off from devising, playwriting, or translating, the company keeps in mind that the work in hand, along with the body of work, should focus on the here and now and reflect the everyday life of its audience. Since its establishment in 2007, 4 CHAIRS has not only been a multiple-time finalist of Taishin Arts Awards, but also a frequent invitee to prominent houses like the National Theatre, the National Taichung Theatre, and Taipei Performing Arts Center. And, from 2019 on, the National Culture and Arts Foundation has annually placed the company under the label "TAIWAN TOP" in recognition of its dedication to the performing arts industry. At present, 4 CHAIRS has made itself a company with the ability to find balance among artistic pursuits, work quality, ticket sales, and audience reception, one not to be missed in the landscape of contemporary Taiwanese theatre.



Join 4 CHAIRS THEATRE MEMBERSHIP and get discounted ticket!

Artist

Original Script: Tomohiro Maekawa, Japan

Playwright and director born in 1974. His style has a science fiction and philosophical worldview, and his production is unique, making time and space appear seamless. He has won many theatre awards in Japan. He also works on video scripts, novels, and manga originals. His masterpiece, *BEFORE WE VANISH*, was made into a film by Kiyoshi Kurosawa. Performances in Paris and South Korea have been well-received, and translated versions in various languages have been published in recent years. In 2023, his latest work *To Deliver a Soul* won the Yomiuri Theater Award for Best Work.



© Tomohiro Maekawa

Director: Tora Hsu, Taiwan

Artistic Director of the 4 CHAIRS THEATRE, he holds a MA in Advanced Theatre Practice from the Royal Central School of Speech and Drama. Currently serving as a lecturer in the Department of Theatre Arts at Taipei National University of the Arts, Tora Hsu was honored as "People of the Year" by PAR Performing Arts Magazine in 2021, and selected for Cloud Gate's "Art Makers Project". Tora Hsu is also a member of the cross-border art collective Clockwork Noses. His directorial works have included original Taiwanese productions, cultural translations, popular entertainment, and those that have addressed serious issues. With a focus on collectivity as a creative principle, he centers on a "new realism" aesthetic with the text at its core. Several of his works have been nominated for the Taishin Arts Award.



© Dabei Chin

Artist

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Assistant Director: Chen Yu-Dien, Taiwan

Chen Yu-Dien lives and works in Taipei as a director and a performance maker working across the theatre. His direction works have diverse themes, including traditional Chinese opera, magic, exhibition, live art, and interdisciplinary performances.

His works emphasize sensual feelings and perceptions beyond speech within the intricate structure. Through *mise-en-scène*, interaction and prohibition, the relationship between the audience and the performer constantly shifts, creating a "frameless" performance that should be focused directly and closely, which can be related to the real world.

Yu-Dien's works have been presented in the Festival OFF Avignon, Melbourne Fringe, Taipei Arts Festival and Taipei Children's Arts Festival.



© Lin Hsuan-Lang

Artist

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Cast and Script Adaptation: Chen Yi-En, Taiwan

Chen Yi-En graduated from Department of Theatre Arts at Taipei National University of the Arts. Collaborated With: 4 CHAIRS THEATRE, KINGKONGWAVE, Shakespeare's Wild Sisters Group, Style Lab, Creative Society, Riverbed Theatre, Story Works, House Peace, Myan Myan Studio, Voleur du Feu Theatre and Yang's Ensemble.



© Etang Chen

Cast: Lin Zi-Heng, Taiwan

Lin Zi-Heng earned a Master of Fine Arts in Theatre Practice from the University of Exeter in the UK and graduated from the Department of Drama and Theatre at National Taiwan University. From 2008 to 2010, Lin Zi-Heng studied psychophysical acting under Phillip B. Zarrilli, receiving a dean's commendation. In 2016, he enrolled in Attis Theatre's The Return of Dionysus training system in Greece. *The Bacchae*, performed during the National Theater & Concert Hall's TIFA was a representative work of the interpretation of the god of wine. Lin is currently a full-time performer and a lecturer in the Department of Drama and Theatre at National Taiwan University.



© Etang Chen

Artist

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Cast: Gaki Lin, Taiwan

Gaki Lin is a member of 4 CHAIRS THEATRE and a full-time lecturer at Shih Hsin University. Lin has performed and taught for 15 years, remaining active in performing-arts related fields, such as theater, film, and voice-overs. Moreover, Lin often offers performance-related courses at universities and for talent agencies, enterprises, and clubs.



© Etang Chen

Cast: David Chu, Taiwan

David Chu graduated from the Department of Drama at National Taiwan University of Arts and earned an MFA in Acting program from the Graduate School of Theatre Performance at Taipei National University of the Arts. Currently he is the director of 4 CHAIRS THEATRE, a theater actor, and a lecturer at the Department of Drama, National Taiwan University of Arts.



© Etang Chen

Artist

Cast: Tsuei Tai-Hao, Taiwan

Tsuei Tai-Hao graduated from the Department of Theatre Arts of Taipei National University of the Arts. Having collaborated with theater companies in Taiwan, Hong Kong, and Japan and possessing a diverse performance style, he has appeared in a wide range of works, many of which were nominated for the Taishin Arts Award. In 2022, his solo performance *A Journey towards Sentiment (kanshooryokoo)* won The Grand Prize of 20th Taishin Arts Award. In 2023, he was named person of the year by PAR magazine.



© Etang Chen

Cast: Yang Chia-En, Taiwan

Born in Nankan, Yang Chia-En graduated from the Department of Theatre Arts at Taipei National University of the Arts. Since 2015, he has collaborated with domestic theater companies, including Shakespeare's Wild Sisters Group, 4 CHAIRS THEATRE, Tainaner Ensemble, Story Works, Performance Workshop, House Peace, Style Lab, Myan Myan Studio, KINGKONGWAVE and Co-coism. He has also worked with Japanese theater directors Tanino Kuro, Hirata Oriza, and Shiba Yukio. His years of acting experience have helped him to hone his performance energy. Recently, he has branched out into television, films, short films, commercials, and music videos.

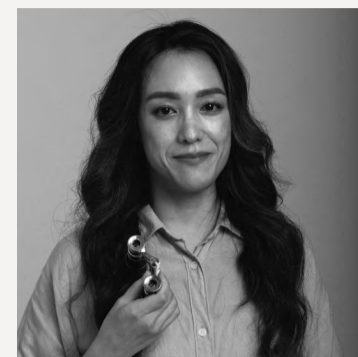


© Etang Chen

Artist

Cast: Tsai Yi-Ling, Taiwan

Holding a master degree in Performance Making from Goldsmiths College, University of London, Tsai Yi-Ling is an assistant professor in the Department of Theatre Arts at Taipei National University of the Arts, artistic director of Rock Rock Crafting Collective, an actress, and an instructor of the Theodoros Terzopoulos acting method. She has received national grants for overseas study and presentation of new works. Her performance style ranges from the classical to the contemporary. She has collaborated with international heavyweight directors, as well as theater companies and cross-disciplinary artists in Taiwan. Her works have been performed in national venues and during the Taipei Arts Festival and TIFA. She is an iconic contemporary theater actress in Taiwan.



© Etang Chen

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Cast: Li Wei-Cih, Taiwan

Born in 1999, Li Wei-Cih graduated from the Department of Theatre Arts at Taipei National University of the Arts. Specializing in Liyuan opera voice and physical expression esthetics, she absorbs nutrients from Eastern physical training. Combining these with modern acting methods and life experience provides the energy she needs for creation. She is a founding member of Echo.Co Studio and a member of Gang-a Tsui Theater. She participated in *Apostating Time*, which won The Grand Prize of 22nd Taihsin Arts Award.



© Etang Chen

Cast: Rico Wei, Taiwan

Graduated from Department of Theatre Arts at Taipei National University of the Arts/ Elementary School Team Coach / Elementary School Club Teacher/ the member of Taipei Siang-Lian Sia/ the member of Xinzhuang Chungkang Tso Junxian Hall



© Etang Chen

Artist

Set Design: Liao Yin-Chiao, Taiwan

Liao Yin-Chiao holds an MFA from the NYU Tisch School of the Arts Design for Stage and Film and a Bachelor's degree in Theatre Arts from Taipei National University of the Arts, with emphases on stage and film design. Liao currently resides in Taiwan and works as a freelance stage, film, and commercial art designer. In recent years, Liao has branched out into exhibition and cross-border spatial design. In 2015, together with theater creators Wang Cheng-Yuan, Li Sih-Syuan, and Chen Ping-Chen, established FixLeg Production, undertaking various film and production projects.



© Dabei Chin

Light Design: Chen Guan-Lin, Taiwan

Chen Guan-Lin provides lighting design, stage design, and overall performance visual design for dance, theater, and musical productions, as well as co-curates and participates in collective creation with artists working in various disciplines. Recent works: C-LAB Taiwan Sound Lab's *R*; QUANTA ARTS FOUNDATION's *A Lucid Dream Performance*, One Litre Sound's *Parallax archeology*; Approaching Theatre's *To Thank The Princess*; HaoxHsiaoTroupe's *Hero No More*; 4 CHAIRS THEATRE's *Lungs* and *Every Brilliant Thing*; Chen Yu-Dien's *The Rite of Lobster* and Bare Feet Dance Theatre's *Tsiàh Thóo*.



© Dabei Chin

Video Design: Wang Cheng-Yuan, Taiwan

Wang Cheng-Yuan holds an MA in Visual Language of Performance from Wimbledon College of Arts, University of the Arts London. He is currently a full-time lecturer at National Taiwan University and a member of 4 CHAIRS THEATRE. Recent works: Tainaner Ensemble's *Reality No-Show*; Lin Yu-Ju X Tien Hsiao-Tzu's *SUPER*; Zhan Jie & Huang Yu-ching's *The Fall*; Department of Drama and Theatre, NTU's *Dress In Code*; 4 CHAIRS THEATRE's *Lungs* and *Sleep in Spring*.

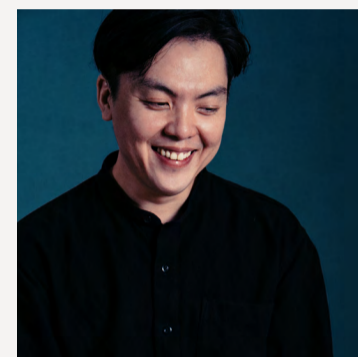


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Artist

Sound Design: Iggy Hung, Taiwan

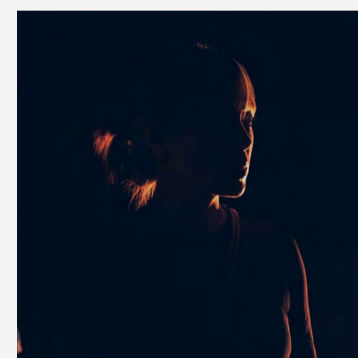
Iggy Hung holds the a Bachelor's degree in Drama and Theatre from NTU and an MFA in Sound Design from The Boston University College of Fine Arts (CFA) unites the School of Music, the School of Theatre. Hung works in theater, dance, film, and performance. His experience includes serving as the resident sound designer at the Stella Adler Studio of Acting in New York. Hung collaborative teams include Off-Broadway The Public Theater, Atlantic Theatre Company, Westside Theatre, and others. Recent works include TNUA School of Theatre Arts 2023 *Autume Performance: The Seagull (A Kind of Birds)*; 4 CHAIRS THEATRE's *Lungs, Sleep in Spring, Every Brilliant Thing* and *Before Outdated 2.0*; Battery Dance's *The Certain Mood*; Shakespeare's *Wild Sisters Group's R3: The Remix Edition*. Hung is currently a lecturer at the Department of Drama, National Taiwan University and Chinese Culture University.



© Dabei Chin

Costume Design: Yulin Fann, Taiwan

Yulin Fann is a freelance costume designer and make-up artist for theater productions, videos, and films. Recent works include nominations for the Golden Bell Awards (GBA) for Best Feature Film with *The Roar*, and for the Golden Horse Awards (GHA) for Best Short Film with *Watching the Sea*; costume designer for CHTHONIC's music videos *Millennia's Faith Undone* and *PATTONKAN*. Recent theater works include 4 CHAIRS THEATRE's *Lungs, Sleep in Spring*; C MUSICAL's *Meant to Meat, The Lost City Musical*; One Player Short Ensemble's *The Dream of Koxinga, LAB3.14: The Infinity of Animal Becoming*; Story Works's *The Audition*.



© Su Yu-Han

Artist

Director Assistant: Mao Ssu-Yu, Taiwan

Mao Ssu-Yu is a millennial theater worker. In 2022 and 2023, served as assistant director for 4 CHAIRS THEATRE 's *Sleep in Spring*; in 2023, served as assistant director for Chen Yu-Dien's *The Rite of Lobster* at the Taipei Arts Festival; in 2023, directed *Individual Soldier Basic Combat Training* for Artists Next at the Tua-Tiu-Tiann International Festival of Arts (TTTIFA); in 2024, served as assistant director for Hung Wei-Yao's *Sucks in the Middle* at NTT Arts NOVA.



©Tora Hsu

Director Assistant: Ryan Lin, Taiwan

Ryan Lin was born in 1999 and graduated from the Department of Drama and Theatre of National Taiwan University. His goal is to become a theater director and playwright. Theatre-related experience: Served as assistant director for 4 CHAIRS THEATRE 's *Lungs*, *Sleep in Spring*, and *Every Brilliant Thing*; assistant director for DaMou Entertainment X 4 CHAIRS THEATRE X Wang An-Chi's *Before Outdated 2.0*; co-director for Weiwuying's 2021 Creative Evolution Platform *Insomniac Yeah*; and director for the Department of Drama and Theatre, National Taiwan University's 19th Graduation Production *Sleep in Spring*.



© Dabei Chin

Artist

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Stage Manager: Teng Ming-Yu, Taiwan

Teng Ming-Yu has a love of pasta.

He graduated from the Department of Drama of National Taiwan University of Arts. Currently, he is a member of 4 CHAIRS THEATRE, a stage and video actor, and a stage manager with technical experience. Theatre technical experience: 4 CHAIRS THEATRE's *Every Brilliant Thing*, *Inflammation*, *Ok, My Dear Sisters*, *Waiting for What !?* and *The Monument*.



© Dabei Chin

Production Director: Su Chih-Peng, Taiwan

Born in the 1970s, Su Chih-Peng is a member of 4 CHAIRS THEATRE. He earned a Master's degree in Drama from National Taiwan University and serves as a national-level coach and an associate professor at the University of Taipei. He is involved in theater and dance productions, university education, international street dance activities, and breakdance competitions.



© Dabei Chin

Production Team

Original Script: Tomohiro Maekawa

Director: Tora Hsu

Assistant Director: Chen Yu-Dien

Script Translation: Tsan Mu-ju

Script Adaptation: Chen Yi-En

Cast: Lin Zi-Heng, Gaki Lin, David Chu, Tsuei Tai-Hao, Chen Yi-En, Yang Chia-En,
Tsai Yi-Ling, Li Wei-Cih, Rico Wei

Set Design: Liao Yin-Chiao

Light Design: Chen Guan-Lin

Video Design: Wang Cheng-Yuan

Sound Design: Iggy Hung

Costume Design: Yulin Fann

Movement Coach: Lin Yu-Ju

Director Assistant: Mao Ssu-Yu, Ryan Lin

Light Design Assistant: Kuo You-Wei

Video Design Assistant: Zhunag Pei-Hua, Hsu Chia-Tien, Daniel Han

Stage Manager: Teng Ming-Yu

Assistant Stage Manager: Chiu Yen-Han

Technical Director: Liou Bor-Yan

Stage Technician: Chen Guan-Ting, Hsu Pai-Rui, Lo Yu-Chen, Lan Ko-Fang,
Yap Siew-Yin, Chen Yu-Ying, Li Ming-Yuan, Luo Chen-Yang,
Chou Kuan-Chih, Yang Kai-Chi, Tsai Ting-Jui, Li Liang-Yu,
Lin Qun-Jie, Du Guan-Lin

Master Electrician: Zeng Ze-Hong

Lighting Technician: Wang Ting-Kai, Wang Tsai-Fei, Chu Wei-Ting, Ven Wu,
Hsu Yu-Ling, Harrison Chen, Huang Guan-Ming, Huang Yu-Syun

Audio Technical Director: Chen Yu-Chien

Audio Technician: Lin Chia-Yu, Shao Ko-Han, Chang Chih-Hui, Chuang Ying-Feng,
Chao Chih-Yau

Production Team

Makeup and Hair Coordination, Makeup Design and Execution: Teddy Cheng

Makeup Execution: Adam Chen

Hair Design and Execution: Sarah Wu

Wardrobe: Sen Wu, Liao Yun-Hui

Production Director: Su Chih-Peng

Producer: Ann Wu

Executive Producer: Lu Lin

Production Assistant: Chen Yu-Chun

Administration: Chen Yi-Ling

Marketing: BPE

Main Vision

Visual Coordination: Yen Design

Creative Director: Yen Po-Chun

Art Director: Dizzy Ha

Graphic Designer: Zhou Yi-Xun

Project Manager: Chen An

Photography: Etang Chen

Lighting: Tsai Ping-Hsiao

Photography Assistant: Chen Kuo-Ta, Wang Ying-Han

Stylist: Yulin Fann

Make-up & Hair: Chung Chi-Fu, Lin Shao-Chen

Trailer: Eric Hsu

Documentation Photographer: BiG BiG CHEN International Film Co., Ltd.

Still Photographer: Huang Huang-Chih

Special Thanks: Lin Yu-Ju, Tien Hsiao-Tzu, All U people theatre

4 CHAIRS THEATRE is sponsored by
the National Culture and Arts Foundation (NCAF)
as one of the TAIWAN TOP performing arts groups in 2024.



主辦單位
Organizer



承辦單位
Implementer



主辦單位保留節目內容異動之權利。若有任何異動，將在臺北表演藝術中心網站公告。所有照片均由演出單位授權使用。

The organizer reserves the right to make changes to the event program. Changes will be announced on the website of Taipei Performing Arts Center. All photos are authorized by the artists.

www.tpac-taipei.org

2024.07.02-09.08

BLEU&BOOK COLLECTION

FOR TAIPEI ARTS FESTIVAL

臺北藝術節 系列書展

今年的臺北藝術節，青鳥書店與臺北表演藝術中心合作，為每一檔精彩的節目挑選相關書籍並在青鳥書店內舉辦特別的書展。本次合作旨在通過閱讀與藝術表演的結合，為觀眾提供更加豐富和多元的文化體驗。

藝術節匯聚了來自世界各地的藝術家和創作團隊，呈現出多樣的戲劇、舞蹈、音樂和跨界表演等節目。青鳥書店精心挑選了與這些節目主題相關的書籍，無論是社科理論、歷史研究，還是與演出主題契合的小說和其他延伸閱讀，這些書籍都將在青鳥書店內展示，為觀眾提供進一步探索和理解這些藝術作品的機會。

此外，書展中也包含了演出團隊及創作者親自挑選的書單，這些書單彷彿是藝術家們心靈的映照，為觀眾展開了一幅幅多彩的文化畫卷。青鳥書店希望搭建一座橋樑，將藝術節的表演與文學世界緊密聯繫起來，讓觀眾通過閱讀深入體會藝術作品的精髓與背景。

青鳥書店誠摯地邀請所有觀眾在欣賞完演出後，來到書店細細品讀這些與節目相關的書籍，享受一次文學與藝術的雙重盛宴，共同分享這場文化的饗宴。

參訪資訊：

2樓太陽廳旁

青鳥書店內

週二至週日

12:00-21:00



BLEU & BOOK 青鳥