



臺北
表演
藝術
中心

TAIPEI
PERFORMING ARTS CENTER

— 2026 北藝嚴選 —

《恍恍》

4 CHAIRS THEATRE X gekidan takumi

Uneasy

四把椅子劇團 X 劇團 Takumi



加入北藝 LINE
更多優惠快訊！

演出日期 / 時間
Date / Time

2026.4.18 Sat. 14:30 · 19:30
2026.4.19 Sun. 14:30 · 19:30
2026.4.22 Wed. 19:30
2026.4.23 Thu. 19:30
2026.4.24 Fri. 19:30
2026.4.25 Sat. 14:30 · 19:30
2026.4.26 Sun. 14:30

演出場地
Venue

臺北表演藝術中心 藍盒子
Blue Box,
Taipei Performing Arts Center

演出注意事項
Notice

- ◎ 演出及非演出期間，不開放觀眾攝錄影。(包含進場與謝幕)
- ◎ 無遲進點，遲到及中途離席觀眾無法入場，亦無法退換票。
- ◎ 主辦單位保留所有活動異動權與解釋權。
- ◎ 演前導聆：4.18 (Sat.) 14:30、4.22 (Wed.) 19:30，開演前 40 分鐘於 2F 太陽廳東南角舉行。
- ◎ 演後座談：4.19 (Sun.) 14:30、4.26 (Sun.) 14:30，演後於藍盒子觀眾席舉行。

- ◎ **Recording of any kind is not allowed. (including audience entry and curtain call)**
- ◎ **Latecomers and re-entry subject to discretion.**
- ◎ **The presenter reserves the right to make changes to the program and to provide final interpretation of the event.**
- ◎ **Pre-show talk: 40 minutes before the performance on April 18 (Sat.) 14:30, April 22 (Wed.) 19:30 at the TPAC 2F Sun Hall.**
- ◎ **Post-show talk: After the performance on April 19 (Sun.) 14:30, April 26 (Sun.) 14:30 in the Blue Box auditorium.**

節目介紹

3

往往，無心的話語比惡意的詛咒更靈驗

複製完美的虛擬回憶

是否等於擁有真實的過去？

如果一切能隨時重來

你敢不敢，相信我們的關係也可以重新設定

晚安，我所傷害過的人

早安，我即將傷害的人

沒關係，我們再重來一次

茉莉在與丈夫裕也整理舊物時，發現一個裝著腐爛果實、自己毫無印象的玻璃瓶。不久，她的小學舊友吳敬突然來訪，神情慌亂，深信自己「犯下殺人罪」。三人共度一夜，吳敬提起瓶子的往事——那是他們在台灣小學時期的夏令營時用來「占卜」的道具，卻逐漸被稱作「咒語」。吳敬相信自己如今的妄想正源於此，於是提議以 VR 與 AI 重現當年的夏令營，藉此解開詛咒。裕也與茉莉半信半疑地加入開發，卻在虛擬重現的童年記憶中逐漸迷失。現實與記憶、信念與幻覺交錯，咒語究竟存在於瓶中，還是他們自身的深處？

主創者介紹

劇作家、導演 | 加藤拓也 (Takuya Kato)

1993 年生於大阪。

劇作家 / 導演。

橫跨戲劇與影像領域從事劇本創作與導演活動，並受邀與不同團隊合作擔任編導。兼具電影導演、電視編劇、劇場導演等身分。2022 年發表第一部影像導演作品《我們是大人》(わたし達はおとな)。曾獲得第 10 屆市川森一劇本獎、第 30 屆讀賣戲劇大賞優秀導演獎、第 67 屆岸田國土戲曲獎等日本國內重要獎項。

由加藤擔任編劇、導演的日法合製電影《LA MÉLANCOLIE》(ほつれる) 獲得第 45 屆南特三大洲影展 DISTRIBUTION SUPPORT AWARD。入選 Forbes JAPAN 30 UNDER 30 2023。2024 年在英國與 Off West End 合作推出劇場作品。日本導演野田秀樹認為他的作品「人物描寫技巧精湛」，並且「觸及人性的普遍性」。

演員 | 夏帆 (Kaho)

1991 年 6 月 30 日出生，出身日本東京。2004 年以演員身份出道。

2007 年主演電影《天然子結構》上映，獲得多項新人獎，之後主要活躍於影視領域。

近年演出作品包括電影《異國日記》、《從電影起航的 BAUS 劇場》，電視劇《silent》、《重啟人生》、《有本事換你來做啊！》，Netflix 原創影集《First Love 初戀》，以及舞台劇《宛如阿修羅》等。

主演電影《四月的留白》預計於 6 月上映。

演員 | 金子岳憲 (Takenori Kaneko)

1977 年生於神奈川，活躍於舞台、電影與電視領域。出身於蜷川幸雄相關劇場體系，長年以劇場為核心累積紮實表演經驗，並逐步拓展至影像作品與廣告演出。其特色在於能靈活掌握多樣角色，無論戲份多寡，皆能以細膩且穩定的演技為作品增添層次與厚度，是支撐整體敘事的重要配角型演員。

在劇場領域，他持續與當代創作者合作，展現對文本與空間的高度適應力；在影像方面，則能自然轉換表演語言，融入不同類型作品。近年活躍於大型製作與重要戲劇演出，同時亦參與多部電影與電視劇，包括《左輪百合》(導演：行定勲)、《王者天下》(導演：佐藤信介) 以及 NHK 大河劇《致光之君》等，逐步累積廣泛觀眾基礎。以穩健的實力與高度可塑性，成為日本表演藝術與影視領域中不可或缺的中堅演員。

主創者介紹

演員 | 秋元龍太郎 (Ryutaro Akimoto)

東京都出身，2009年起活躍於舞台、電影、電視劇及雜誌等多個領域。自2014年於《飆速宅男》劇場版與電視劇版中飾演黑田雪成一角後廣受矚目，逐步累積穩定人氣與觀眾基礎。

長期與劇場編導加藤拓也合作，同時亦參與大型經典與改編作品演出，包括《NINAGAWA 馬克白》（導演：蜷川幸雄）、《黑子的籃球》舞台劇（導演：中屋敷法仁）。

近年出演影像作品包括電影《親愛的家人》（導演：月川翔）以及NHK大河劇《致光之君》與NHK晨間劇《沖繩豆腐之戀》等。以穩定的表演能量與跨領域的活躍表現，成為近年備受關注的中生代演員之一。

5

演員 | 何冠儀

高雄大樹人，總舖師之女。畢業於臺北藝術大學戲劇系，除了演出現代戲劇與音樂劇之外，近期也致力於戲劇創作，將台語與鄉土文化作為核心，創作出屬於這片土地的故事。歷年作品選列：三缺一劇團 x 何冠儀《大伙快炒》；動見体《Solo 鏈結：回訪的身體》；笨鳥工作室《嫌疑犯 X 的獻身》；SML 樂創製作《熱帶天使》；瘋戲樂工作室《怪胎》、《台灣有個好萊塢》。

演員 | 竺定誼

四把椅子劇團團長、國立臺灣藝術大學戲劇學系兼任教師。近期演出作品：四把椅子劇團《太陽》、《叛徒馬密可能的回憶錄》、《好事清單》、《春眠》。

演員 | 林家麒

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。

主創者介紹

舞台設計 | 廖音喬

紐約大學蒂許藝術學院劇場及電影設計碩士 (MFA NYU Tisch School of the Arts Design for Stage and Film)，國立臺灣大學戲劇學系學士，主修劇場舞台以及電影美術設計。現居台灣，為自由接案的劇場舞台及電影廣告美術設計，近年跨足展場及各類跨界空間設計，2025 成立山朋水貴有限公司 (Bonquec Design)，致力於敘事與空間影像的對話。

燈光設計 | 陳冠霖

在劇場中擅長燈光、舞台與整體空間設計，以燈光與空間作為媒材，參與於戲劇、舞蹈、音樂等領域，風格依作品調性而產生不同的樣貌與材質的選擇，試圖透過光、空間與材質，展現作品的多種可能性。近期合作團隊包括四把椅子劇團、微光製造、窮劇場、田孝慈、陳煜典等不同風格與領域的創作者，於 2025 年以陳煜典《脫殼》獲得 WSD 世界劇場設計展表演藝術獎第三名。

6

影像設計 | 王正源

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《太陽》與《呼吸》等。

聲音設計 | 洪伊俊

美國波士頓大學劇場設計研究所藝術創作碩士 MFA。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，並與多個外百老匯團隊合作。近期作品：四把椅子劇團《獨症其身》、《太陽》；黑眼睛跨劇團《末日前的冬之旅》；飛人集社《1家2加毛毛蟲》。作品《太陽》入圍第一屆臺北戲劇獎最佳劇場設計獎。現任臺灣大學與中國文化大學戲劇系兼任講師。

服裝設計 | 范玉霖

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》。

主創者介紹

7

藝術總監 | 許哲彬

四把椅子劇團藝術總監，英國皇家中央演講戲劇學院 (Royal Central School of Speech and Drama) 劇場創作碩士 (MA in Advanced Theatre Practice)，國立臺北藝術大學戲劇學系專任講師，2025 臺南藝術節共同策展人。曾獲選為 PAR 表演藝術雜誌 2021 戲劇類年度人物、2022 年雲門創計畫受獎助者。劇場導演作品光譜涵蓋台灣原創、在地轉譯、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，並以《太陽》獲得第一屆臺北戲劇獎最佳導演獎，亦獲 2025 年臺北表演藝術中心點亮劇場發展獎助計畫支持。

製作人 | 陳汗青

出生於日本東京，國立臺北藝術大學藝術行政管理研究所畢業。以獨立製作人身份活躍於表演藝術領域，致力於跨領域、跨國際的共製作品。長期與莎士比亞的妹妹們的劇團合作。曾擔任關渡藝術節、臺北藝穗節、臺北藝術節等節目製作與行銷、雲門劇場劇場經理等。2024 年於東京成立「合同會社妥當解釋」，聚焦在各大藝術節的國際交流項目，並統籌日本國際交流基金會與 EPAD 合作的線上劇場「STAGE BEYOND BORDERS」的多國語言翻譯，更跨足流行音樂演唱會導演及創意總監，大型活動與頒獎典禮顧問等職務。每天除了思考如何整合不同資源外，更發起數個台日文化與情報交流計畫，希望能持續以不同的方法向世界發聲。偶爾也寫字、翻譯與跳舞，很堅持以自己的節奏來往於東京、台北兩地。

演出團隊介紹



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，並實驗「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，展演作品曾多次獲台新藝術獎提名，並於 2025 年入圍第一屆臺北戲劇獎多項大獎，以《太陽》榮獲最佳導演獎與最佳影像設計獎。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。

劇團 Takumi

成立於 2013 年，由加藤拓也擔任編劇與導演。以細膩的語言與敘事推進，呈現出在平靜中緩緩滲透出的極端暴力與虛無，建構出濃烈而複雜的戲劇場景。2023 年於台灣雲門劇場舉行了首次海外演出。

演出製作團隊

9

四把椅子劇團 X 劇團 Takumi

劇作家、導演 | 加藤拓也

劇本翻譯 | 新田幸生

日本演員 | 夏帆、金子岳憲、秋元龍太郎

臺灣演員 | 何冠儀、竺定誼、林家麒

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

藝術總監 | 許哲彬

製作人 | 陳汗青

執行製作 | 清水翼、吳可雲

行政總監 (四把椅子劇團) | 蘇志鵬

行政協力 (四把椅子劇團) | 陳怡陵

導演助理 | 盧琳

排練場口譯 | 新田幸生、詹慕如、李穆堯、劉子瑋

演出製作團隊

10

舞台監督 | 許正蕾

舞台技術指導 | 劉柏言

舞台技術執行 | 王郁棋、吳育陞、呂中、李亮諭、李育璋、周冠志、洪芷榆、傅子峻、
楊凱淇、葉岫穎、連威豪、劉柏瑞、劉書辰、陳柏綸、賴以恆、蔡庭瑞、
藍舸方、林瑞恩

燈光技術指導 | 井康羽

燈光技術執行 | 王凱莉、余子皓、李育昇、吳孟庭

音響技術指導 | 陳宇謙

現場混音執行 | 邵柯翰

音響技術執行 | 林家瑜、連珞、趙之耀、劉譽杰

影像設計助理暨執行 | 傅安、榆

影像技術執行 | 羅洋

服裝設計助理 | 鄧亦翔

服裝管理 | 廖昀薈

道具偶製作 | 羅婉瑜

行銷統籌 | 燃點娛樂 BPE

主視覺設計 | 顏伯駿

主視覺攝影 | 登曼波

劇照攝影 | Kris Kang、黃煌智

四把椅子劇團為 2026 TAIWAN TOP 演藝團隊

延伸閱讀

《恍恍》導演加藤拓也：與「四把椅子」跨國共製，解開詛咒的根源

文：林欣誼

來自臺灣的童年回憶，為何成為一場詛咒的開端？透過 VR 遊戲回到過去，會是解開咒語的路徑嗎？由日本知名跨界導演加藤拓也的劇團 Takumi 與臺灣四把椅子劇團共製的作品《恍恍》，故事背景橫跨臺灣與日本，情節交織咒法、記憶等多重張力，將於 2026 年 4 月在臺北表演藝術中心「北藝嚴選」隆重首演。

從 2025 年 4 月的工作坊到 11 月的排練，加藤對這次合作備感驚喜。他表示，在臺排練經驗與日本最大的不同是，當他與設計團隊溝通時，「日本人通常會照導演的指示去做，但臺灣的設計會在我想要的呈現方式裡，加入自己的想法，彼此間的創意丟接和靈感激發，讓我非常期待成果！」

詛咒的反面是？

年僅 33 歲的加藤拓也 1993 年生於大阪，2013 年成立劇團 Takumi，身兼編導身分。他擅以現代社會的切面呈現人的各種處境，作品橫跨劇場和影視，被譽為日本 Z 世代旗手，曾獲第 67 屆岸田國土戲劇獎、第 30 屆讀賣演劇大獎優秀導演獎，2023 年入選「Forbes JAPAN 30 UNDER 30 2023」（富比士日本 30 位 30 歲以下優秀人才）。

加藤的代表作包括三島由紀夫逝世 50 周年企劃「MISHIMA2020」中的《真夏の死》（summer remind）、《ドーダーが落下する》（渡渡鳥的墜落），電影《ほつれる》（糾葛）、Netflix 影集《滅相も無い》（驚天七洞）等，並曾於 2023 年帶著由安達祐實主演的劇作《綿子絮語》來台演出。

他表示因來臺的經驗不多，還無法全面描述臺灣印象，但在臺北感受「比東京步調緩慢許多，似乎較能享受生活。」

延伸閱讀

這次他與四把椅子劇團共製的《恍恍》，由四把椅子劇團的許哲彬任藝術總監、加藤擔任導演及編劇，具豐富國際共製經歷的陳汗青任製作人，演出卡司涵蓋臺日演員。加藤過去不乏與歐洲國家共製經驗，但這是第一次與亞洲合作，他提及對四把椅子劇團作品《太陽》的印象是「視覺風格強烈，乾淨明亮」。

《恍恍》的故事圍繞著茉莉、身為 VR 遊戲程式設計師的丈夫裕也，及小學同學吳敬等三個主要人物，描寫茉莉從居住台灣的小學時期舊物中，找到一個奇怪的玻璃瓶，台灣老友吳敬也在此時發現，自己深陷的妄想就源於這個帶有咒語的瓶子，於是兩人決定透過 VR 遊戲以 AI 重現小學時代，希望藉此解開謎咒……。

故事的主軸「詛咒」，是過去我們在《死亡筆記本》、《七夜怪談》、《咒術迴戰》等日本影視及動畫作品中熟悉的元素，而《恍恍》將如何詮釋它？

力道強大的寫作語言，與省略的藝術

加藤回顧，他先是在工作坊中拋出咒（呪い）這個關鍵字，雙方一起激盪發想，討論出「詛咒」的根源即是「深信不疑」（思い込み），兩者其實是互為表裡的一體兩面，之後他便以此概念為核心發展劇本；劇中另一主題 VR 科技，則更能與作為「世界知名科技小島」的台灣產生連結。

他解釋，「深信不疑」的概念，也可說是某種「認定」。例如劇場，正是利用觀眾對劇中各種設定的「相信」來運作的，相信這個場地就是某個地方、各個演員就是他所代表的角色等。同樣地，VR 科技的成立基礎，也在於讓人們相信並認定 VR 所見即現實，不論用 AI 來重現真實的活人、逝去的人或動畫角色，都讓人產生「他彷彿就在那裡」的錯覺與相信，甚至與這樣的對象談戀愛，「透過這種認定和深信，擴展了許多事物的定義。」因此，《恍恍》的結構就奠基於這股「深信不疑」，但不像電影或其他影像作品直接使用科技來表現劇中 AI，而是透過演員的身體表演，以 Low-tech（低科技）和手工的方式，來讓觀眾「相信」這是高科技的世界。這翻轉了真實世界「AI 模仿人類」的現況，反過來「由人類表演來模仿 VR / AI」，「這就是這齣戲在劇場空間發生，最有趣的所在。」加藤談話的語調穩重理性，他強調，不論戲劇或電影都是「省略的藝術」，「有時我們會為了想在作品中呈現生活，而以為寫得越多、越滿就越完整，但我覺得更重要的是掌握何時應該留白、截斷，用一個力道更強的寫作語言，把故事的走向帶往你要的地方。」因此，他會花很多時間琢磨劇本，完成後，也會在排練場給演員充分時間消化台詞。

延伸閱讀

13

《恍恍》劇本由加藤以全日文寫成，再翻譯成中文，演出語言含中、日文。身為導演，他表示期待的演員是具有「匿名性」，意即能夠讓觀眾看見角色本身、而非個人的強烈特質；面對語言隔閡，他則毫不擔心：「國際共製就是因不同知識背景、文化的撞擊，而能夠在文化的縫隙中產生有趣和原本做不到的事情。」雖然他的作品向以大量對白為核心，但他所追求的戲劇是 organic（有機的），「語言變換並不會影響我想呈現的主題，演員只要表演的狀態對，怎麼詮釋語言都會是對的。」

以「倫理觀」作為作品核心

自由出入於劇場、電視劇、電影等不同創作形式，加藤認為，劇場的特別之處在於「有活生生的觀眾存在，與我共享同一段時間」，這和電影與電影觀眾之間存在著時間感的距離，有很大不同，這種「時間感」便是他在創作中所意識到最大的差異。

被問及三者間相通的創作心法，他則給了嚴肅的答案：對「倫理觀」的質問與探討。「例如以《恍恍》來說，我想問的是，我們真能用 AI 再現已故之人嗎？」當劇中角色想在 VR 中重建記憶中的過去，並回到過去改變當時，也帶領著觀眾陷入虛擬科技與記憶不停辯證的哲思中。

在現實生活中，加藤則不免感到，現代社會高度依賴的「網路」，有時已成為一種詛咒，例如我們會在意推特上朋友的莫名發言，或有的公司曾因少數網友意見就貿然改變經營方針等，可見網路語言已深深框限了人類在現實世界的行為。因此他坦言，現在他會刻意與網路保持距離，「我們必須理解自己畢竟是活在現實，應該與更多真人相處。」

延伸閱讀

14

身為 30 歲世代的創作者，加藤卻帶有超齡的深沉，談到日本的戲劇、影視創作環境，他略感無奈地說：「日本社會有種特殊的氛圍，普遍認為戲劇或電影從業人員不應靠此賺錢，應該忍耐貧窮才夠酷夠帥，對『賺錢』有負面印象。」他表示，即使是電影、電視劇演員也多靠廣告代言為主要收入，但現實情況是，若演員代言了一個健康食品，便會被受限不能在電影中演出喝醉，而漸漸受到商業公司的束縛和限制。

此外，他對外界習於將「商業與藝術」分開感到不解，「我認為兩者可同時並存，但我們的環境卻無法讓創作者好好發展兼具藝術與商業性的作品，例如在小劇團發展藝術作品，但與大型商業劇團合作便只能犧牲藝術性。」這也是他個人努力想突破的困境。

但回到個人，加藤對於現階段的工作狀態感到滿意自在，他表示平時很少清楚界定工作和休息時間，通常想工作時就全力投入，需要放空休息時，就去桑拿、泡湯、打籃球，有機會也會看看電影和劇場，他平和描述：「能夠在心情好的時候工作，對我來說就是很好的平衡，很少有焦慮不安的時刻。」

這般既能看透、又不輕易受波動的穩定性格，推動著他一步一步探索未知的題材，也令人期待這次他將腳步跨到臺灣，所碰撞激盪出的新火花。

Introduction

More often than not, careless words cast a stronger spell than intentional curses.

**Does replicating flawless versions of virtual memories,
Mean we'll possess a past that feels honest and true
If we could start over anything, anytime,
Would you dare to reset our relationship, too?
Goodnight to those I've hurt,
And good morning, to those I'm about to.
Everything's fine,
We can always begin anew.**

15

While sorting through old belongings with her husband, Yuya, Mari discovers a glass jar containing a rotten piece of fruit, tied to no memory she possesses. Soon after, her childhood friend Wu Ching appears at their door in a state of panic, convinced he has "committed murder."

As the three spend the night together, Wu Ching reveals the jar's origin: it was once a divination tool they used during an elementary-school summer camp back in Taiwan, later whispered about as a "curse." Wu Ching believes the delusion consuming him today stems from that moment. To break the curse, he proposes recreating the camp through VR and AI.

Yuya and Mari reluctantly join him in developing the simulation. Yet, as the virtual childhood memories take shape, they find themselves caught in between reality, memory, belief and delusion.

Where does the curse truly reside?
Inside the jar—or deep within themselves.

Artist

Playwright and Director: Takuya Kato, Japan

With works across theater and film, Takuya Kato has been involved in scriptwriting and directing and has collaborated with many groups as a playwright and a director. He is a film director, television screenwriter, and theater director. In 2022, he made his feature film directorial debut with *Grown-ups* (わたし達はおとな). In Japan, he has been recognized with numerous prestigious awards including the 10th Ichikawa Shinichi Script award; 30th Yomiuri Theater Award in the director category; and 67th Kishida Kunio Drama Award.

In addition, he wrote and directed the film *LA MÉLANCOLIE* (ほつれる), a Japanese-French collaboration which received the Distribution Support Award at the 45th Three Continents Festival, and was listed in Forbes Japan 30 Under 30 2023. In 2024, he collaborated with Off West End to present a theatrical production in the UK. Japanese director Hideki Noda has praised his works for their “exquisitely written characters” and “their ability to touch upon the universality of human nature.”

Actor: Kaho, Japan

Born in Tokyo on June 30, 1991, Kaho made her acting debut in 2004.

Her major breakthrough came in 2007 as the lead in *A Gentle Breeze in the Village*, a performance that earned her several Best Newcomer awards and established her as a mainstay in film and television.

Her recent credits include the films *Worlds Apart* and *BAUS: The Ship's Voyage Continues*; the TV series *silent*, *Brush Up Life (Rebooting)*, and *Then You Try Making It!*; and the Netflix original series *First Love*. On stage, she recently appeared in the play *Like Asura*.

Her upcoming feature film, *Unchained*, will premiere in theaters this June.

Artist

Actor: Takenori Kaneko, Japan

Born in Kanagawa in 1977, Takenori Kaneko is an actor whose work spans stage, film, and television. Having trained within the Yukio Ninagawa theater system, he built a solid foundation on stage before transitioning into screen acting. He is renowned for his remarkable adaptability; regardless of the size of the role, he brings a nuanced and steady presence that adds layers of depth and texture to the narrative.

On stage, he is a frequent collaborator with contemporary theater artists, demonstrating a keen sensitivity to both text and space. On screen, he seamlessly adapts his performance style across various genres. His recent credits include large-scale stage productions and notable films such as *Revolver Lily* (dir. Isao Yukisada) and *Kingdom* (dir. Shinsuke Sato), as well as the NHK Taiga drama *Dear Radiance*. With his consistent craft and high degree of malleability, Kaneko has established himself as a mainstay in the Japanese performing arts and film industries.

Actor: Ryutaro Akimoto, Japan

Since his debut in 2009, Tokyo-born actor Ryutaro Akimoto has built a prolific career spanning multiple disciplines. He saw a major breakthrough in 2014 when he was cast as Yukinari Kuroda in the *Yowamushi Pedal* live-action projects, a performance that solidified his status as a rising talent to watch.

Akimoto's stage career is marked by a long-standing partnership with Takuya Kato, as well as appearances in prestigious productions such as *NINAGAWA Macbeth* (director: Yukio Ninagawa) and the stage adaptation of *Kuroko's Basketball* (director: Norihito Nakayashiki).

Recently, he has appeared in the film *Dear Family* and high-profile NHK series such as the Taiga drama *Dear Radiance* and the Morning Drama *Chimudondon*. With his steady artistic growth and versatility, Akimoto continues to be recognized as a vital figure among Japan's new generation of established actors.

Artist

Actor: HÔ KUAN-GÎ, Taiwan

Hailing from Dashu, Kaohsiung, and the daughter of a traditional zongpushi (banquet chef), HÔ is a performer whose work spans both plays and musicals. Recently, she has expanded her artistic scope into playwriting, drawing on the Taiwanese language and vernacular culture to craft narratives deeply rooted in the land.

Her recent credits include *Let's Cook Together!* (One Player Short Ensemble X HÔ KUAN-GÎ), *SOLO:Re-VistING*(M.O.V.E Theatre), *The Devotion of Suspect:Taiwan Version Performance* (StupidBird Studio), *Tropical Angels: A Taiwanese Musical* (SML Production), *i WEiRDO The Musical* and *Taiwan Hollywood* (Studio M). She holds a BA from the Department of Drama at Taipei National University of the Arts.

18

Actor: David Chu, Taiwan

David Chu is the director of 4 CHAIRS THEATRE, a theater actor, and a lecturer at the Department of Drama, National Taiwan University of Arts. His recent credits include *The Sun*, *The Possible Memoirs of a Traitor*, *Every Brilliant Thing*, and *Sleep in Spring*.

Actor: 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.

Set Design: Liao Yin-Chiao, Taiwan

Holds an MFA in Design for Stage and Film from NYU Tisch School of the Arts and a BA from the Department of Drama and Theatre at National Taiwan University, with a focus on stage and film art design. Based in Taiwan, Liao works as a freelance stage and film commercial designer, and in recent years has expanded into exhibition and cross-disciplinary spatial design. In 2025, Liao founded Bonquec Design, dedicated to exploring the dialogue between narrative, space, and moving images.

Artist

Lighting Design: Chen Guan-Lin, Taiwan

Specializing in lighting, scenic, and spatial design, Chen utilizes light and space as his primary mediums across the fields of theatre, dance, and music. His aesthetic evolves organically with the tone of each production, dictating distinct visual textures and material choices. Through the intricate interplay of light, space, and materiality, he seeks to unveil the multifaceted possibilities inherent in each work. In 2025, he was awarded the Third Prize in Performance Design at World Stage Design (WSD) for his work on Chen Yu-Dien's production, *The Rite of Lobster*.

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 *The Sun* and *Lungs*.

Sound Design: Iggy Hung, Taiwan

Iggy Hung holds a BA in Drama and Theatre from National Taiwan University and an MFA in Sound Design from Boston University. His work spans theatre, dance, film, and performance. He previously served as resident sound designer at the Stella Adler Studio of Acting in New York and has collaborated with several Off-Broadway theatres. He is currently a lecturer at National Taiwan University and Chinese Culture University.

Artist

20

Costume Design: Yulin Fann, Taiwan

Yulin Fann is a freelance costume designer and makeup artist working across theatre, film, and visual media. Her work has been recognized with Golden Bell Award and Golden Horse Award nominations, and includes styling for CHTHONIC's music videos. Recent theatre projects include productions by 4 CHAIRS THEATRE, C MUSICAL, One Player Short Ensemble, and Story Works, with a focus on character-driven and contemporary visual design.

Artistic Director: Tora Hsu, Taiwan

Artistic Director of 4 CHAIRS THEATRE, Tora Hsu holds an MA in Advanced Theatre Practice from the Royal Central School of Speech and Drama, and is currently a full-time lecturer in the Department of Theatre Arts at Taipei National University of the Arts, as well as a co-curator of the 2025 Tainan Arts Festival. He was selected as one of Performing Arts Review (PAR) Magazine's "People of the Year" in 2021 and was a recipient of the Cloud Gate's "Art Makers Project" in 2022. As a theatre director, his works span a wide spectrum—from Taiwanese originals and localised adaptations to popular entertainment and socially engaged theatre. His creative vision centres on collectivity, pursuing a text-based "new realism" aesthetic. Several of his productions have been nominated for the Taishin Arts Award. He received the Best Director Award at the inaugural Taipei Theatre Awards for *The Sun*, and his work is also supported by the 2025 Taipei Theater MVP Grant from Taipei Performing Arts Center.

Artist

21

Producer: Yukio Nitta, Japan

Born in Tokyo, Japan, he holds a degree from the Graduate Institute of Arts Administration and Management at Taipei National University of the Arts. He is active in the performing arts field as an independent producer, dedicated to cross-disciplinary and transnational collaborations, and has maintained a long-term partnership with Shakespeare's Wild Sisters Group.

He has worked in program production and marketing for the Kuandu Arts Festival, Taipei Fringe Festival, and Taipei Arts Festival, and has also served as the theater manager of Cloud Gate Theater. In 2024, he founded *nonunique solutions* in Tokyo, focusing on international exchange programs for major arts festivals. He also oversees multilingual translation for *STAGE BEYOND BORDERS*, an online theater initiative co-organized by the Japan Foundation and EPAD. In addition, his work extends to pop concert direction and creative direction, as well as consulting for large-scale events and award ceremonies.

Beyond his daily practice of integrating diverse resources, he has initiated several Taiwan–Japan cultural and information exchange projects, seeking to continue expressing his voice in the world through various approaches. He also occasionally writes, translates, and dances, maintaining his own rhythm while moving between Tokyo and Taipei.

Production

22

4 CHAIRS THEATRE

4 CHAIRS THEATRE is a Taiwan-based company driven by devising theatre pieces, original writing, and localized reinterpretation. Through collaborative processes that focus on the here and now, the company seeks to reflect the realities of everyday life, contemporary society, and lived human experiences. Since its founding in 2007, 4 CHAIRS has been a multiple-time Taishin Arts Award nominee and has presented works at major venues such as the National Theater and Concert Hall (NTCH), National Taichung Theatre, and Taipei Performing Arts Center. In 2025, the company's *The Sun* received multiple nominations at the inaugural Taipei Theater Awards, winning Best Director and Best Video Design. Selected by the National Culture and Arts Foundation as a "TAIWAN TOP Performing Arts Group," 4 CHAIRS has become one of Taiwan's leading theatre companies, known for its artistic quality, distinctive aesthetics, and strong audience connection.

gekidan takumi

Founded in 2013, the company is led by playwright and director Takuya Kato. Through delicate language and narrative progression, it portrays extreme violence and nihilism that slowly seep through calmness, constructing an intense and intricately layered theatrical world. In 2023, the company held its first overseas performance at Cloud Gate Theater in Taiwan.

Production Team

23

4 CHAIRS THEATRE X gekidan takumi

Playwright and Director: Takuya Kato

Script Translation: Yukio Nitta

Japanese Actor: Kaho, Takenori Kaneko, Ryutaro Akimoto

Taiwanese Actor: HÔ KUAN-GÎ, David Chu, Gaki Lin

Set Design: Liao Yin-Chiao

Lighting Design: Chen Guan-Lin

Video Design: Wang Cheng-Yuan

Sound Design: Iggy Hung

Costume Design: Yulin Fann

Artistic Director: Tora Hsu

Producer: Yukio Nitta

Executive Producer: Tsubasa Shimizu, Ann Wu

Executive Director (4 CHAIRS THEATRE): Su Chih-Peng

Administrative Support (4 CHAIRS THEATRE): Chen Yi-Ling

Director Assistant: Lu Lin

Rehearsal Interpreter: Yukio Nitta, Tsan Mu-Ju, Muyao Lee, Iris Liu

Production Team

24

Stage Manager: Hsu Cheng-Lei

Technical Director: Liou Bor-Yan

Stage Technician: Wang Yu-Chi, Wu Yu-Sheng, Lu Chung, Li Liang-Yu, Lee Yu-Wei, Chou Kuan-Chih, Hong Zhi-Yu, Fu Zi-Jun, Yang Kai-Chi, Yap Siew-Yin, Lian Wil-Hao, Liu Bo-Ruei, Shu Chen, Chen Po-Lun, Lai Yi-Heng, Eric Tsai, Lan Ko-Fang

Master Electrician: Kenny Ching

Lighting Technician: Wang Kai-Li, Yu Tzu-Hao, Lee Yu-Sheng, Wu Meng-Ting

Audio Technical Director: TP Chen

Sound Engineer: Shao Ko-Han

Audio Technician: Lin Jia-Yu, Lien Lo, Chao Chih-Yau, Liu Yu-Chieh

Video Design Assistant & Operator: Fu An, YU

Video Operator: Loyang

Costume Design Assistant : Roger Teng

Wardrobe: Liao Yun-Hui

Puppet Prop Making: Lo Wan-Yu

Marketing: BPE

Key Visual Design: Yen Po-Chun

Key Visual Photography: Manbo Key

Still Photographer: Kris Kang, Huang Huang-Chih

4 CHAIRS THEATRE is sponsored by the National Culture and Arts Foundation (NCAF) as one of the TAIWAN TOP performing arts groups in 2026.

Further Reading

25

Tracing the Origins of a Curse: Director Takuya Kato and 4 CHAIRS THEATRE's Transnational Experiment *Uneasy*

By Hsin-Yi Lin

Why did a childhood memory in Taiwan shift from innocence to cursed? Can VR-mediated returns to the past offer a path towards a lifted spell?

Uneasy, a co-production by Japanese interdisciplinary director Takuya Kato and his troupe gekidan takumi, together with Taiwan's 4 CHAIRS THEATRE, unfolds across Taiwan and Japan, weaving incantation and memory into layers of psychological tension. The production will premiere in April 2026 as part of the TPAC Select series at the Taipei Performing Arts Center.

From workshops in April 2025 to rehearsals beginning in November, Kato describes the collaboration as a genuine surprise. He notes that the most striking difference between rehearsing in Taiwan and in Japan lies in the way he communicates with the stage design team. "In Japan, designers usually follow the director's instructions as given," Kato explains. "In Taiwan, designers bring their own ideas into the way I envision the work. That exchange of ideas and the sparks of inspiration it generates make me incredibly excited to see the final result."

Further Reading

26

The Other Side of a Curse

Born in Osaka in 1993, Takuya Kato is only 33 years old; 20 when he founded gekidan takumi in 2013, serving as both director and playwright. Spanning both theatre and screen, his works are known for examining the conditions of human existence through sharply observed facets of contemporary society. Widely regarded as the leading GenZ figure of Japan's performing arts, Kato has received the 67th Kishida Kunio Drama Award and the Outstanding Director Award at the 30th Yomiuri Theatre Awards. In 2023, he was also selected for Forbes JAPAN 30 Under 30, recognizing 30 outstanding talents under the age of 30 in Japan.

Kato's key works in his oeuvre include *Summer Remind*, created as part of *MISHIMA2020*, the project marking the 50th anniversary of the death of Yukio Mishima; the stage work *DODOS FREE FALL*; the feature film *Fly On*; and the Netflix series *Seven Orifices*. In 2023, he also brought *Watako's Entanglement*, starring Yumi Adachi, to Taiwan for a guest performance.

He noted that, having visited Taiwan only a limited number of times, he does not yet feel able to offer a comprehensive assessment of the place. Still, his experience in Taipei left him with the impression of a rhythm markedly slower than that of Tokyo, a city that appears to enjoy everyday life at an unhurried pace.

Led by 4 CHAIRS THEATRE's Tora Hsu as artistic director, the new co-production, *Uneasy*, brings Kato into collaboration, serving as director and playwright. With producing duties handled by Yukio Nitta, whose background includes extensive experience in international co-productions, the cast comprises performers and producers from both Taiwan and Japan.

Further Reading

While Kato has previously accumulated extensive experience working in co-productions with European partners, this marks his first collaboration within Asia. Reflecting on 4 CHAIRS THEATRE's earlier work *The Sun*, he described its visual language as striking, clean, and luminous, an impression that remained with him as discussions around the collaboration took shape.

27

Uneasy spotlights three principal characters: Mari, her husband Yuya, a VR game programmer, and Wu Ching, Mari's elementary school classmate. The story unfolds when Mari discovers a strange glass bottle among memorabilia from her childhood in Taiwan. Around the same time, Wu Ching comes to realize that the delusions that have long been haunting him originate from this very bottle, one inscribed with a curse. Confronted with this revelation, the two decide to reconstruct their elementary school years through an AI-driven VR game, hoping that a return to the past will unravel the spell that binds them.

The central motif of the "curse" is long familiar to audiences of Japanese film, television, and animation, appearing in works ranging from *Death Note* to *Ring* and *Jujutsu Kaisen*. How does *Uneasy* reinterpret this well-worn device?

Powerful Writing and the Art of Omission

Kato recalled beginning the collaboration by coming up with the keyword "curse" together during an early workshop, as the team arrived at the idea that the origin of a curse lay in "unwavering conviction." In this formulation, curse and belief function as two inseparable sides of the same structure, in which Kato subsequently developed the script around this conceptual core. Another central element of the work, VR technology, further establishes a point of connection with Taiwan as a globally recognized island of technological innovation.

Further Reading

He explained that the notion of “unwavering conviction” can also be understood as a form of recognition. Theatre itself operates precisely through the audience’s willingness to believe in the conditions presented on stage, to accept that a given space represents a particular place, or that each actor embodies the character they are meant to portray. Similarly, VR technology is founded on persuading viewers to accept what they see in virtual space as reality. Whether AI is used to recreate living individuals, the deceased, or animated characters, it generates the illusion and belief that “they are somehow there.” This belief can even extend to forming romantic relationships with such figures. Through this process of recognition and deep conviction, he suggested, the definitions of many things are expanded.

As a result, the structure of *Uneasy* is grounded in this state of deep conviction. Rather than using technology directly to represent AI on stage, as film or other screen-based works might, the production relies on the physical performance of the actors. Through low-tech and handcrafted means, the performers lead the audience to believe they are witnessing a high-tech world. This approach reverses the conditions of the real world, in which AI imitates humans. Here, it is humans who perform in order to imitate VR and AI. It is precisely in this inversion, he noted, that the most compelling aspect of the work emerges within the theatrical space.

Kato speaks in a measured and rational tone. He emphasizes that both theatre and film are arts of omission. At times, he notes, creators may believe that writing more and filling everything in will result in a more complete portrayal of life. For him, however, what matters more is knowing when to leave space and when to cut away, using a writing language with greater force to guide the trajectory of the story in the direction one intends. For this reason, he spends a great deal of time refining his scripts. Once the text is completed, he also ensures that actors are given ample time in the rehearsal room to absorb and process the lines.

Further Reading

29

Kato originally wrote the script of *Uneasy* in Japanese, and it was subsequently translated into Mandarin. The performance incorporates both Mandarin and Japanese as its stage languages. As a director, he noted that the actors he looks for possess a sense of “anonymity,” by which he means prioritizing the stage character over the performer’s personal traits. When it comes to linguistic barriers, he expressed no concern. “International co-productions,” he said, “create encounters between different bodies of knowledge and cultures, and it is precisely within those cultural gaps that interesting things and possibilities that would otherwise be unattainable can emerge.” Although his work is often driven by dense dialogue, the kind of theatre he seeks is organic. Shifts between languages, he explained, do not affect the themes he aims to convey. As long as the performers are in the right state, any way of interpreting the language will be valid.

An Ethical Core

Moving freely between theatre, television drama, and film, Kato observes that what makes theatre distinctive is the presence of a living audience, one that shares the same stretch of time with him. This, he notes, stands in sharp contrast to film, where there is an inherent temporal distance between the work and its audience. It is this sense of time, he explains, that constitutes the most significant difference he remains conscious of in his creative practice.

When asked about the creative principles shared across these different forms, he offered a serious response, pointing to an ongoing interrogation of ethics. “In the case of *Uneasy*,” he said, “the question I want to ask is whether we can truly use AI to recreate those who have passed away.” As the characters in the work attempt to reconstruct the past as they remember it within a VR environment and return to it in order to alter what once occurred, the audience is drawn into a sustained philosophical reflection on the continual negotiation between virtual technology and memory.

Further Reading

30

In his everyday life, Kato admits that the internet, on which contemporary society has become highly dependent, can itself function as a kind of curse. He points to moments such as becoming unsettled by inexplicable remarks made by friends on Twitter, or cases in which companies have hastily altered their business direction in response to the opinions of only a small number of online users. Such examples, he observes, reveal how profoundly online language has come to constrain human behavior in the real world. For this reason, he candidly noted his deliberate effort to distance himself from the internet. “We have to understand,” he says, “that we ultimately live in reality, we should be spending more time with real people.”

Although as a creator in his thirties, Kato carries a seriousness beyond his age. Speaking about the theatre and screen production environment in Japan, he expressed a sense of frustration. “There is a particular atmosphere in Japanese society,” he said, “that assumes people working in theatre or film should not make money from their work. Enduring poverty is often seen as something cool or admirable, and the idea of earning money carries a negative connotation.” He added that even film and television actors often depend on endorsements as their main source of income. In practice, however, such endorsements can become restrictive. For example, an actor who promotes a health supplement may no longer be allowed to appear intoxicated on screen, gradually becoming constrained by the expectations and limitations imposed by commercial interests.

He also expressed confusion over the common tendency to separate commerce from art. “I believe the two can coexist,” he said, “but the existing system makes it hard for creators to pursue work that is both artistic and commercial. For instance, one can pursue artistic experimentation within a small theatre company, but once collaborating with a large commercial troupe, artistic considerations are often forced to give way.” This, he noted, is a dilemma he is personally striving to overcome.

Further Reading

On a personal level, Kato feels at ease and satisfied with his current working rhythm. He explained that he rarely draws a strict line between work and rest. When he feels the urge to work, he commits himself fully. When he needs to clear his mind, he goes to the sauna, takes a hot spring bath, or plays basketball. When time allows, he also watches films and attends theatre performances. Describing this balance calmly, he said, “Being able to work when I am in a good state of mind is, for me, a desirable balance. I rarely feel anxious or unsettled.”

This steady temperament, marked by clarity of insight and an ability to remain largely unaffected by external fluctuations, continues to drive him toward new and unfamiliar subjects. It also lends anticipation to what new sparks may emerge as he brings his work to Taiwan for this latest collaboration.

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Co-production



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