



臺北
表演
藝術
中心

TAIPEI
PERFORMING ARTS CENTER

— 2026 北藝嚴選 —

《海姐 · 蓋柏樂》

Rock Rock Crafting Collective

Hedda Gabler

晃晃跨幅町



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演出日期 / 時間
Date / Time

2026.5.8 Fri. 19:30

2026.5.9 Sat. 14:30

2026.5.10 Sun. 14:30

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 105 分鐘（無中場休息）。
 - ◎ 中文，無字幕。
 - ◎ 建議 7 歲以上觀眾觀賞。
 - ◎ 遲到、中途離席觀眾請依循現場工作人員指示入場。
 - ◎ 因應演出技術調整，本演出將以第四排視為第一排，購票前請注意。
 - ◎ 本演出含強光、煙霧、巨大聲響等戲劇橋段。
 - ◎ 主辦單位保留所有活動異動權與解釋權。
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- ◎ **Running time is approximately 105 minutes, without intermission.**
 - ◎ **Performed in Mandarin. No surtitles.**
 - ◎ **Recommended for ages 7 and above.**
 - ◎ **Latecomers and audience members who leave the auditorium during the performance will be admitted according to staff instructions.**
 - ◎ **Due to technical stage adjustments, Row 4 will be considered the first row. Please take note before purchasing tickets.**
 - ◎ **This program contains smoke strobe and loud sound effects.**
 - ◎ **The presenter reserves the right to make changes to the program and retains the right of final interpretation.**

節目介紹

當舊愛重回生命，是束縛、還是重生的序曲

海妲·蓋柏樂，將軍之女，因家道中落而選擇與學者泰斯曼成婚，渴望名利與保障。然而新婚生活枯燥乏味，讓她感到壓抑與窒息。當舊情人艾略特帶著改過自新的姿態與一名真誠可親的女子重返她的生活，海妲內心的嫉妒、焦躁與矛盾被徹底挑動。

她一方面渴望掌控他人命運，另一方面卻被情感與現實的拉扯推向失序。海妲的美麗與智慧，既是武器，也是枷鎖。她渴望掌控一切，卻在慾望的漩渦中迷失。當舊愛重回她的生命，她能否掙脫束縛，追尋真正的自我？

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藏在臺詞之下的細節：心底追求的渴望、操控他人的慾望

被譽為「現代戲劇之父」的易卜生經典劇作《海妲·蓋柏樂》，自 1891 年首演以來，始終是世界各地最受歡迎的劇目之一，也是易卜生最具挑戰性的作品。在易卜生的筆下，這並非單純的婚姻悲劇，而是對當代社會價值的深刻映照。劇中每個角色都帶著理想、慾望與脆弱，彼此糾纏，既獨立鮮明，又讓人產生共鳴。海妲的掙扎與反抗，最終導向不可挽回的結局，也成就了這齣震撼世人的現代悲劇。

本次演出以經典文本為基礎，做為當代思辨的回望。透過精湛的劇本、深刻的角色描繪，以及演員精準的表演，引領觀眾探討愛、慾望和人性的複雜性。



延伸閱讀

浪子、才子與傻子：解析《海妲·蓋柏樂》與她的三個男人

撰文 / 愛情專欄作家 海苔熊

那天看完易卜生的《海妲·蓋柏樂》，我和朋友 Jean 討論了很久。舞臺上的槍聲似乎還在耳邊迴盪，但真正讓我們久久無法平復的，不只是海妲最後的死亡，還有她那種讓人窒息的、既想要毀滅又想要被理解的渴望。

Jean 說海妲就像個被困住的野獸。這讓我想起劇中那個總是把玩著手槍的將軍之女，那個還在體制下試著掙脫出自己的模樣，同時也見人說人話，見鬼說鬼話，在場上不斷操弄他人的女人。



延伸閱讀

華麗牢籠裡的「瘋女人」

海妲·蓋柏樂活在某個牢籠裡。那個牢籠是無形的。她雖然可以在私底下像男人一樣玩槍，但社會卻要求她必須是個端莊的「淑女」。她看不起身邊的人，卻又恐懼醜聞，不敢真的離經叛道。這種矛盾讓她變成了一個充滿攻擊性的刺蝟。

海妲似乎被世人看作是情緒多變的「瘋女人」，但若是剝開那層瘋狂的外殼，裡面藏著的其實是一個渴望自由、卻找不到出口的靈魂。Jean 看完內心感慨萬千，跟我分享她經歷過一段婚姻，也曾在那個名為「家」的框架裡掙扎過。她懂海妲那種「想掙脫卻又必須背對著世界」的無奈。海妲之所以對那個勇敢私奔的塔雅（Thea）充滿惡意，說穿了，是因為塔雅活出了她的陰影，她做到了海妲一輩子都不敢做的事：為了愛，不顧名譽地出走。

我們恨的，往往是那個我們渴望成為、卻沒有勇氣成為的人。

傻子泰斯曼：安穩與無聊，一體兩面

海妲嫁給了泰斯曼，一個在學術界兢兢業業、但在生活上乏味至極的「好人」。

泰斯曼為了迎娶這位高貴的將軍之女，不惜背負鉅額貸款買下豪宅。在世俗眼光裡，他忠誠、老實，是個完美的丈夫人選。但在海妲眼裡，他像是個永遠長不大的「媽寶」，滿口只有姑姑與舊拖鞋。

Jean 談到這一點時，語氣裡有一股過來人的滄桑。她說，當初自己選擇離婚，是因為前夫能給予的已經到達了極限。「我沒有一定要過奢華的生活」Jean 說，「但我心裡有些地方，已經再也承受不住那種無止盡的消耗。」

就像是劇中泰斯曼給了海妲一棟昂貴的房子，卻給不了她一個能呼吸的空間。很多時候，女人選擇嫁給「安全感」，最後卻發現這種安全感是裹著糖衣的慢性毒藥。海妲看不起泰斯曼的平庸，卻又依賴他的供養。這似乎是一種殘酷的共生關係：她需要他的錢來維持體面，卻用輕蔑來餵養自己的自尊。

延伸閱讀

浪子艾略特：燒毀那唯一的靈魂信物

如果說泰斯曼是現實的麵包，那艾略特就是海妲曾經觸碰過的火焰。

他是才華洋溢的浪子，（可能）也是海妲唯一愛過的男人。但他太危險，危險到海妲曾經拿槍指著他叫他滾。而在多年後重逢，艾略特卻在另一個女人塔雅的幫助下，寫出了一本傑作，甚至戒了酒，洗心革面。

海妲嫉妒得發狂。那個拯救艾略特的人，為什麼不是自己？

所以她燒掉了艾略特遺失的手稿。當海妲把那一頁頁心血丟進火爐，她燒毀的是情敵的勝利，也是自己那無處安放的創造力。既然無法成為繆思，便選擇成為毀滅者。

海妲把父親的手槍交給艾略特，叫他「死得美麗一點」，我覺得這是一種極致的殘忍與浪漫。她希望透過操控艾略特的生死，來證明自己對這個世界仍有影響力。既然無法在愛裡重生，那就一起在毀滅中永恆。

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延伸閱讀

法官布瑞克：那種只有我們才懂的眼神

而在這兩個男人之外，還有一個布瑞克法官。

布瑞克是全劇最可怕、卻也最迷人的角色。他看穿了海妲的厭世，看穿了她的虛榮，甚至掌握了她的教唆自殺的把柄。但他沒有揭穿，而是選擇慢慢收網，想把海妲變成他的籠中鳥。

Jean 卻對這個角色有一種奇妙的投射。她說：「妳不覺得人生在世，就是想要找一個像法官這樣的人嗎？」

布瑞克與海妲之間，有種「心靈相通」的感覺。那是智力上的旗鼓相當，是權力場上的相互試探。我們渴望這種連結：既要有物質的底氣，又要有靈魂的共振，還要有一個能看懂所有潛台詞的對手。海妲很貪心，想要泰斯曼的安穩，想要艾略特的才情，還想要布瑞克的理解與掌控力。

但現實往往不像劇本那樣涇渭分明。

我們都是海妲，在渴望與妥協間掙扎。

那天晚上，我看著 Jean，突然覺得她和海妲的身影重疊了。她們都有魅力，都對現狀不滿，都在尋找那個能讓自己「活得像個人」的出口。

Jean 說她現在只滿足了第一點：有品質的生活。但她還在尋找那個能深入靈魂交流的人，甚至渴望像艾略特那樣，在這個世界上留下屬於自己的作品與聲音。

海妲最終選擇在父親的畫像下舉槍自盡，因為她發現自己無論如何都逃不出這三個男人編織的網：泰斯曼的平庸讓她窒息，艾略特的死讓她幻滅，布雷克的勒索讓她失去了尊嚴。她寧願死，也不願妥協。

幸好，當代的我們就算心裡都住著一個渴望毀滅與重生的「瘋女人」，我們仍有機會在學習如何在這些選擇中，找到不那麼完美的平衡。

或許，不用像海妲那樣追求極致的「美」，只要能誠實地面對自己心裡的牢籠，就已經無比勇敢了。

主創者介紹

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導演 | 陳侑汝

出生於高雄，現居臺北。擅長劇場導演與空間構成，個人創作關心當地環境、人文現象，剖析萬物聲響並切入自我觀點，透過生活經驗觀察，提出人與空間、身體、聲音之關係，創作領域不設限於劇場、視覺裝置、聲響錄像等多元思考，近年作品也與影像、新媒體、舞蹈、音樂等其他領域之藝術家合作。

近期劇場導演作品包括《趙氏孤女》、《K 與龐蒂的神秘降靈》、《海妲·蓋柏樂》、《慾望街車》、音樂劇《夜奔》、《搖滾芭比》等。

2025 年參與策劃「玩聚場藝術節」關注聚集性、遊戲性與觀眾參與共構可能；2016 成立她的實驗空間集，與藝術家區秀詒合作，共創作品也於國內外美術館等國際機構展出，包括新加坡美術館（SAM）、新北市立美術館、臺灣當代文化實驗場（C-LAB）、印尼日惹 Lorong 畫廊、臺北關渡美術館、臺北市立美術館、立方計劃空間等。



主創者介紹

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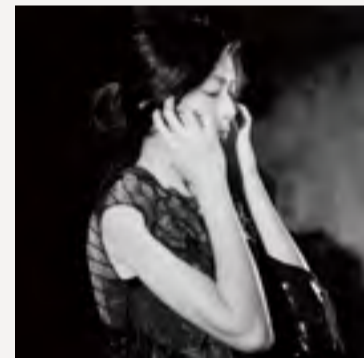
團長暨音樂 | 王榆鈞

王榆鈞，聲音藝術家、音樂作曲與歌者，晃晃跨幅町團長。

三度榮獲金音獎，包括最佳民謠單曲〈等待自己成為自己〉與兩屆最佳民謠專輯《頹圮花園》、《原始的嚮往》，並以展覽概念專輯《不朽的青春》與全創作專輯《靜寂寂》持續拓展聲音敘事的邊界。其創作融合詩性與實驗精神，長期發展以人聲為核心的聲響語彙，並深入鑽研人聲無伴奏的「分子音樂」實驗計畫，在當代聲音藝術中形成獨特的方法與路徑。

其作品橫跨電影、劇場、當代藝術與虛擬實境，多次以電影配樂入圍金鐘獎與台北電影獎，並以《大風之島》的主題曲〈大風子〉入圍台北電影節最佳原創歌曲；於虛擬實境領域，則以配樂二度榮獲國際獎項 XRMust Awards 最佳音樂設計。2024 年於英國倫敦發表個人音樂劇場作品，獲國際媒體肯定；2025 年更以《甘露水》入圍第 62 屆金馬獎最佳原創電影音樂。

其創作持續在聲音、文學、影像與歷史記憶之間建立細膩的感知連結，並於跨域實踐中，逐步形塑出具有高度辨識度的聲音創作位置。

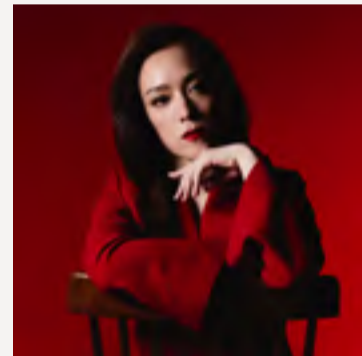


主創者介紹

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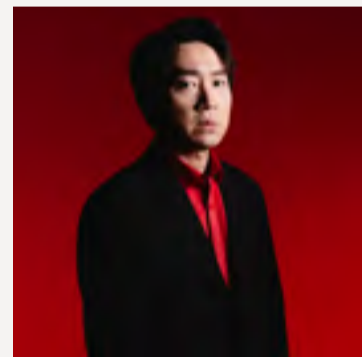
藝術總監暨演員 | 蔡份玲

倫敦大學金匠學院表演創作碩士。現職晃晃跨幅町藝術總監、演員、表演藝術創作、國立臺灣藝術大學戲劇學系助理教授。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，作品可見於國家級場館製作、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。



演員 | 林子恆

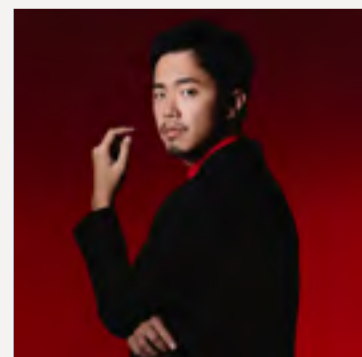
英國艾賽特大學舞台實踐藝術碩士，以演員及表演教師身份於台灣劇場藝術深耕多年。表演風格深受菲利普·薩睿立教授 (Phillip B. Zarrilli) 所倡之身心合一表演方法影響，同時結合希臘阿提斯劇院 The Return of Dionysus 訓練系統。作品內容多樣，期許以表演者作為載體，持續探究劇場藝術與現代社會對話的可能性。



演員 | 王宏元

國立臺灣大學戲劇學系第三屆畢業，演員，偶爾編導，表演指導。

近年合作劇團：晃晃跨幅町、非常林奕華、台南人劇團、楊景翔演劇團、莎士比亞的妹妹們的劇團、Cmusical 等劇團合作。



主創者介紹

演員 | 買黛兒·丹希羅倫 Maital · dakiludun

布農族人，國立臺北藝術大學戲劇系畢業

合作過劇團：

晃晃跨幅町劇團、唱歌集劇團、台南人劇團、瘋戲樂工作室、楊景翔演劇團、軟硬倍事、黑眼睛跨劇團、O 劇團、廣藝劇場、動見體、阮劇團、天作之合劇場、Ex- 亞洲劇團、音樂時代、沙丁龐克劇團、鞋子劇團、愛樂劇工廠、果陀劇團等等。

配唱配音作品：

坎城影展 XR 輪迴 人物配音

Raw 宣傳影片 配音

電影 諸葛四郎 片尾曲 相信玉兒

大愛劇場 片頭曲 最美的雲彩



演員 | 賴濤哲

畢業於臺北藝術大學戲劇系 / 表演主修。

現為專職演員作品包括劇場、音樂劇、現代舞作品及影視，近年也與多位藝術家有跨界合作。

2024 也曾執導首部劇場作品《我想要一個哥哥》

電影代表作品《該死的阿修羅》

曾以《出遊》、《癡情馬殺雞》兩部影視作品分別榮獲兩座演員個人獎項。



演出團隊介紹



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晃晃跨幅町

成立宗旨為「捕捉靈光、超越邊界的當代劇場美學實驗所」。始終追求劇場性。創作不受時空、媒材、形式和議題侷限，突破消耗性或制式的創作類型，開拓新的美學表達及創作模式；期許開放地保持活性探索與實踐，在劇場脈絡中開展文化對話，也不斷重新評估自己及生活態度。

晃晃跨幅町是以技藝跨越時空、耕耘想像的超幅度之地，在無盡的時間中細究，用技藝探勘記憶的洞窟。在不斷位移的時間和空間中搖晃既有的、鬆動固有的、鑿刻存有的，捕捉一瞬即永恆。

在晃晃跨幅町的創作中，常挑戰經典作品，展現了其對經典文本的深刻理解與創新的詮釋能力。在創作理念上，並不單純的復刻經典，而是關注「翻譯」與「再詮釋」的過程。「翻譯」是與文本、與歷史的對話，「再詮釋」是利用文本的內在議題與現代社會對話。這種不斷挑戰和翻新的創作態度，不僅再現經典文本的精髓，也讓經典作品與今日社會連結，創造出不同的劇場體驗。

晃晃跨幅劇團近期演出作品：2024 音樂劇場作品《明 Dawn to Dawn》、2023《慾望街車》。

演出製作團隊

製作單位 | 晃晃跨幅町

編劇 | 亨利克·易卜生

劇本翻譯 | 白斐嵐

導演 | 陳侑汝

助理導演 | 潘品丰

演員 | 蔡侑玲、林子恆、買黛兒·丹希羅倫 Maital·dakiludun、王宏元、賴澔哲

製作人 | 鄭涵文

舞台監督 | 黃詠芝

舞監助理 | 楊悅

舞台設計 | 鄭烜勛

燈光設計 | 王芳寧

服裝設計 | 蔡浩天

音樂設計 | 王榆鈞

音場設計 | 劉詩偉

舞台技術指導 | 周冠志

舞台技術人員 | 李亮諭、李奕瑩、史維祥

燈光技術指導 | 張翕棋

燈光技術人員 | 翁銘嫻、周侯辰、徐竣逢、廖文慧、張容甄、陳燕亭

音響統籌 | 陳宇謙(牙籤)

音響技術人員 | 邵柯翰、趙之耀

妝髮造型 | 吳曉芳、鄭泰忠

服裝管理 | 趙天誠

製作助理 | 童亦涵

主視覺設計暨拍攝 | 58kg

劇照攝影 | 黃煌智

前導視覺影片拍攝 | 莊知耕、林燁

宣傳影片拍攝剪輯 | 黃泳翔



Introduction

A timeless script of love and hate, imprisoned within the confines of a woman's body and moral expectations.

A Soul's Struggle Between Confinement and Freedom, Love and Desire.

Hedda Gabler, the daughter of a general, marries the scholar Tesman after her family's decline, seeking both security and social prestige. However, her married life soon proves dull and suffocating, leaving her restless and constrained. When her former lover Eilert reenters her world—reformed and accompanied by a sincere, warmhearted woman—Hedda's jealousy, anxiety, and inner conflict are violently stirred. Torn between her desire to control the destinies of others and the emotional as well as practical pressures surrounding her, she spirals toward disorder and destruction.

Hedda, a celebrated socialite, finds herself trapped in a loveless marriage. She yearns for passion, but is bound by the shackles of morality. This enigmatic woman is about to unleash a storm on stage.



Further Reading

The Wanderer, the Scholar, and the Fool: An Analysis of Hedda Gabler and Her Three Men

Text/Hai Tai Bear

My friend Jean and I saw Henrik Ibsen's *Hedda Gabler* and engaged in a long discussion about it afterward. The gunshots that were fired on stage still rang in our ears. But what truly lingered in our minds was not just Hedda's death at the end, but also her yearning for destruction and to be understood, which was suffocating.

Jean said that Hedda was trapped like a wild beast. That reminded me, in that play, in the role of a general's daughter, she was often seen fiddling with a pistol. Hedda tried to break free from who she was under the constraints of society. She spoke out of both sides of her mouth and constantly tried to manipulate others.

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Further Reading

A “crazed woman” in a gilded cage

Hedda lived in a cage, albeit an invisible one. In private, she handled a gun like a man. In public, society demanded that she be demure and “act like a lady.” She looked down on those around her, yet feared scandal, and dared not be too rebellious. These contradictions led her to bristle, like an aggressive hedgehog.

Hedda appears to be a moody “crazed woman.” But if that external shell of madness is stripped away, what lies beneath is a soul yearning for freedom that is unable to find its way out. For Jean, this play brought up mixed emotions as she shared her experience of having been married and her struggles within the framework known as “home” or “family.” She understood Hedda’s feeling of helplessness, “of wanting to break free but having to turn her back on the world.” Thea Elvsted bravely left her husband to follow Eilert Lovborg. To put it bluntly, Hedda’s malicious treatment of her was because Thea did what Hedda did not dare to do: run away for love, without regard for her reputation.

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The people we detest are often those who are like what we long to be, but don’t have the courage to be.

George Tesman: Stability and boredom, two sides of the same coin

Hedda married George Tesman. He was a diligent academic and a “good man” but very dull.

To marry this woman of nobility, a general’s daughter, George took out a huge loan to purchase a villa. In the eyes of the world, he was the perfect choice for a husband, loyal and honest. However, in Hedda’s eyes, he was a perpetually immature “mama’s boy,” who constantly talked about his aunt and old slippers.

As we discussed this point, as Jean experienced something similar, her tone became weary. She said that the reason she chose to divorce her husband was that he had reached the limit of what he could offer her. “I don’t need to live a life of luxury,” Jean said. “But there were places in my heart that could no longer bear that endless drain.”

George gave Hedda an expensive house but could not give her space to breathe. Oftentimes, women marry for “a sense of security,” only to find that a sense of security is a slow-acting sugar-coated poison. Hedda despised George’s mediocrity yet depended on his financial provision. This seems like a cruel symbiotic relationship: she needed his money to maintain her dignity but used disdain to feed her own pride.

Further Reading

Eilert Lovborg: Burning that only token of the soul

George is as real as bread, while Eilert is Hedda's old flame.

He was talented, but he was also a wanderer who often squandered his talents and (possibly) the only man Hedda ever loved. But he was dangerous, so dangerous that Hedda once pointed a gun at him and told him to leave. Years later, when they met again, Eilert had written a masterpiece, with the help of another woman, Thea, and had turned over a new leaf, even giving up drinking.

Hedda became consumed with jealousy. Why wasn't she the one to save Eilert?

She burned the manuscript that Eilert had carelessly misplaced. As Hedda tossed the pages of his life's work into the fire, she took away her rival's victory, in addition to her own unfulfilled creativity. Unable to be a muse, she chose to be a destroyer.

Hedda then gave Eilert her father's gun and told him to "die beautifully." This was an extremely cruel and romantic act. She hoped that by manipulating Eilert's life and death, she could prove that she still had some influence in this world. Unable to be reborn in love, they could be together forever in destruction.



Further Reading

Judge Brack: A look that only we understand

In addition to these two men, there is Judge Brack.

Judge Brack is the most terrifying, yet most captivating, character. He sees through Hedda's misanthropy and vanity. He has evidence that she instigated a suicide. But instead of exposing her, he chooses to slowly tighten his grip, intending to turn Hedda into his caged bird.

Jean had an intriguing take on this character. She said, "Don't you think that in life, we all want to find someone like the judge?"

Hedda and Judge Brack are "kindred spirits." They are evenly matched intellectually and test each other in their quests for power. We crave this kind of connection: one that has a material basis and resonates with the soul, with an opponent who can read between the lines. We want the stability of George, the literary talent of Eilert, and the understanding and control of Judge Brack.

But reality is often not as clear-cut as a script.

We are all Hedda, struggling between desire and compromise.



Further Reading

That night, as I looked at Jean, I suddenly noticed an overlap between her and Hedda. They are both charming and dissatisfied with the status quo. They are also searching for that outlet that will enable them to “live like humans.”

Jean said that she has only satisfied the first point: quality of life. She is still searching for someone with whom she can have a deep soulful exchange. She even hopes to be like Eilert and leave her mark on the world with her works and voice.

Hedda chooses to take her own life with a gun beneath her father’s portrait upon realizing that she could not escape the web woven by these three men no matter what she did. George’s mediocrity was suffocating her, Eilert’s death disillusioned her, and Judge Brack’s extortion stripped her of her dignity. She preferred death to compromise.

We are more fortunate than Hedda. Although in our hearts we all harbor a “crazed woman” yearning for destruction and rebirth, we are learning how to find a less-than-perfect balance amid our choices. **Perhaps we don’t need to pursue extreme “beauty” like Hedda. By honestly confronting that cage in our hearts we are already braver than her.**

Artist

Director: CHEN Yow-Ruu

CHEN Yow-Ruu was born in Kaohsiung and is currently based in Taipei. Specializing in theater direction and spatial composition, her works focus on local environmental and cultural phenomena, sound analysis, and incorporation of self- perspective. By observing life, she explores relationships among people, spaces, the body, and sounds, creating works that cross disciplines, including theater productions, visual art installations, and multimedia productions, and that are based on diverse themes. In recent years, she has collaborated with artists working in video, new media, dance, music, and other disciplines.



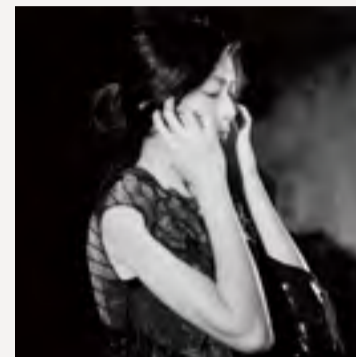
Her recent directorial credits include *I Am My Own Name*, *A Curious Séance of K and Ponti*, *Hedda Gabler*, *A Streetcar Named Desire*, and the musicals *Into the Night* and *Hedwig and the Angry Inch*. In 2025, she participated in the curation of Play Arts Festival, exploring the dynamics of gathering, gamification, and the possibilities of audience co-creation. In 2016, she founded Her Lab Space, collaborating with artist AU Sow Yee. Their joint works have been exhibited at various international institutions and museums, including the Singapore Art Museum (SAM), New Taipei City Art Museum, Taiwan Contemporary Culture Lab (C-LAB), Galeri Lorong (Yogyakarta, Indonesia), Kuandu Museum of Fine Arts, Taipei Fine Arts Museum, and TheCube Project Space.

Artist

Music Designer: WANG Yu-jun

WANG Yu-jun, founder of Rock Rock Crafting Collective, is a sound artist, composer, and vocalist.

A three-time winner of the Golden Indie Music Awards, her track *Wait to Be Yourself* received the Best Folk Single Award at the 3rd Golden Indie Music Awards, followed by two Best Folk Album awards for *Abandoned Garden* and *The Initial Longing*. Wang continues to push the boundaries of sonic narrative through works such as the exhibition concept album *The Everlasting Bloom* and her solo album *Absence of Solitude*. Her practice blends experimental spirit with a poetic sensibility, focusing on the long-term development of a vocal-centric sound vocabulary. Through her "Molecular Music" experimental project, which delves into a cappella vocal exploration, she has established a unique methodology and path within contemporary sound art.



Wang's versatile body of work reaches across cinema, theatre, contemporary art, and virtual reality. Her film scores have earned multiple nominations at the Golden Bell Awards and the Taipei Film Awards. Notably, *Big Wind Seeds* the theme song for *Island of the Winds*, was nominated for Best Original Song at the Taipei Film Festival.

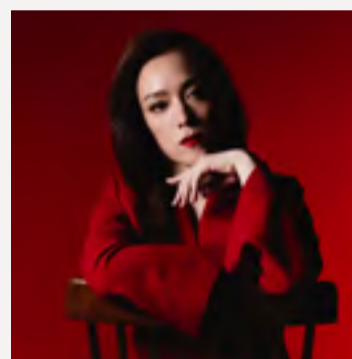
In the realm of virtual reality, she has twice been honored with Best Music Design at the XRMust Awards.

Following the international acclaim of her original music theatre work at London's Coronet Theatre in 2024, she was nominated for Best Original Film Score at the 62nd Taipei Golden Horse Film Festival in 2025 for *Daughter of Nectar*. Her creations continue to forge delicate perceptual links between sound, literature, moving images, and historical memory, gradually shaping a highly recognizable position within the field of interdisciplinary artistic practice.

Artist

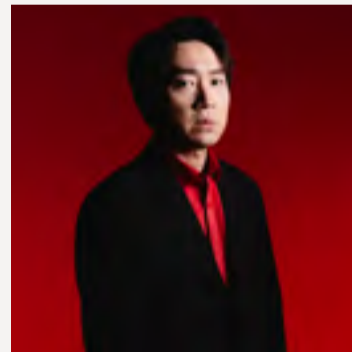
Artistic Director& Performer: TSAI Yi-ling

TSAI Yi-ling holds an MFA in Performance Making from Goldsmiths, University of London. She is currently the artistic director of Rock Rock Crafting Collective, as well as an actor, performance maker, and assistant professor in the Department of Drama at National Taiwan University of Arts. She has received multiple national grants supporting overseas study and artistic projects. Her work spans both classical and contemporary performance, and she has collaborated with internationally renowned directors on numerous occasions. She continues to work across a wide range of performing arts groups and interdisciplinary practices in Taiwan, with her works presented at major national venues, international theatre festivals, and events such as the Taipei Arts Festival. She is regarded as a leading figure in contemporary Taiwanese theatre.



Performer: LIN Zi-heng

LIN Zi-heng holds an MFA in Theatre Practice from the University of Exeter and has been actively engaged in Taiwan's theatre scene for many years as both an actor and a performance teacher. Deeply influenced by the psychophysical acting approach advocated by Phillip B. Zarrilli, his practice also incorporates the training system of The Return of Dionysus at the Attis Theatre in Greece. His work spans a wide range of forms and themes, with an ongoing commitment to exploring how performance, as a living medium, can engage in dialogue with contemporary society.



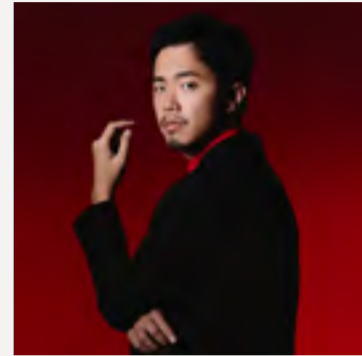
Artist

Performer: WANG Hung-yuan

WANG Hung-Yuan graduated from the Department of Drama and Theatre at National Taiwan University (3rd cohort).

He is primarily an actor, and has also worked as a playwright, director, and acting coach.

Recent collaborations include: Rock Rock Crafting Collective , Edward Lam Dance Theatre, Tainaner Ensemble , Yang's Ensemble , Shakespeare's Wild Sisters Group (SWSG), and C MUSICAL , among others.



Performer: Maital · dakiludun

Maital · Dakiludun is a Bunun artist and a graduate of the Department of Theatre at the National Taipei University of the Arts.

Her practice spans contemporary theatre, musicals, and multimedia productions, establishing her as a versatile performer in Taiwan's performing arts scene.

Collaborations include prestigious companies such as Rock Rock Crafting Collective, C MUSICAL, Tainaner Ensemble, Studio M, Yang's Ensemble, Double-Beats, Dark Eyes Performance Lab, O THEATRE, Quanta Theater, M.O.V.E. Theatre, Our Theatre, Perfect Match Theatre, EX-Theatre Asia, All Music Theatre, Theatre de la Sardine, Shiny Shoes Children's Theater, Philharmonic Theater Factory, and Godot Theatre Company.

Vocal and voice-over portfolio spans international immersive media and cinema, featuring character voice-work for the Cannes XR selection *Samsara*, narration for Raw promotional content, and theme song performances for the animated feature *Shiro - Hero of Heroes* and the DaAi Drama series *A Wisp of Beautiful Cloud*.

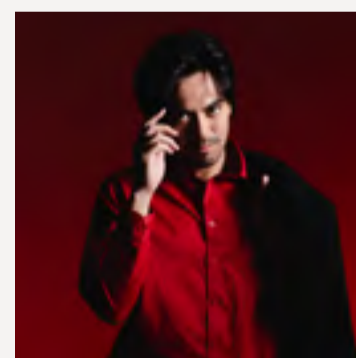


Artist

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Performer: LAI Hao-zhe

Lai Hao-zhe graduated from the Department of Drama (Acting Major) at Taipei National University of the Arts. He is a full-time actor working across theatre, musical theatre, contemporary dance, and film and television. In recent years, he has also engaged in interdisciplinary collaborations with a wide range of artists. In 2024, he directed his first stage work, *If I Had an Elder Brother*. His film credits include *Goddamned Asura*. He has received two individual acting awards for his performances in *An Outing and Gentleman Spa*, respectively.



Production



Rock Rock Crafting Collective

Rock Rock Crafting Collective’s mission is to become “a contemporary theatrical aesthetics laboratory that reaps genius and transcends boundaries.”

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This collective consistently pursues theatricality. Its creations are not limited by time, space, medium, form, or subject matter. Breaking the conventional consumable and formulaic molds, it delivers new aesthetic expressions and creative methods. It also aspires to open and active explorations and practices. As collective members engage in cultural dialogue within the theatrical context, they constantly re-evaluate themselves and their attitudes toward life.

By applying artistry to the transcendence of time and space, collective members cultivate a vast imagination and delve into the endless expanse of time to explore memories. As time and space constantly shift, they shake up the established and loosen the inherent, carving out what remains, to capture an eternal moment.

The members of this collective often challenge classic works to present their profound understanding and innovative interpretations of classic texts. However, their creative philosophy goes beyond reproduction. Rather, their focus is on the processes of “translation” and “reinterpretation.” Translation is a dialogue with the text and history, while reinterpretation involves using a text’s inherent themes to engage in dialogue with modern society. By constantly challenging and remaking works, the members of this collective not only represent the essence of classic works, but also connect these works with modern society, resulting in diverse theatrical experiences. Rock Rock Crafting Collective’s recent works include the musical *Dawn to Dawn* (2024) and *A Streetcar Named Desire* (2023).

Production Team

Production: Rock Rock Crafting Collective

Playwright: Henrik IBSEN

Script Translation: Siraya PAI

Director: CHEN Yow-ruu

Assistant Director: PAN Pin-feng

Performers: TSAI Yi-ling, LIN Zi-heng, Maital · dakiludun, WANG Hung-yuan,
LAI Hao-zhe

Producer: CHENG Han-wen

Stage Manager: HUANG Yung-chih

Assistant to Stage Manager: YANG Yue

Set Designer: CHENG Hsuan-hsun

Lighting Designer: WANG Fang-ning

Costume Designer: Eric TSAI

Music Designer: WANG Yu-jun

Sound Designer: LIU Shih-wei

Technical Director: CHOU Kuan-chih

Stage Crew: LI Lang-yu, LI Yi-ying, SHIH Wei-Hsiang

Production Electrician: CHANG Hsi-chi

Lighting Crew: Ming-Ru, Chou Yu-Chen, HSU Chun-Feng, Christine LIAO, Yawa Chang,
CHEN Yen-Ting

Sound Coordinator: To CHEN

Audio Crew: SHAO Ko-han, CHAO Chih-yau

Hair & Makeup: Sarah WU, Teddy CHENG

Executive Producer: TUNG Yi-Han

Key Visual Design and Photography: 58 kg

Photography : HUANG Huang-chih

Teaser Video: CHUANG Chih-keng, LIN Ye

Promotional Video Shooting and Editing: HUANG Yung-hsiang



主辦單位
Organizer



臺北表演藝術中心
TAIPEI PERFORMING ARTS CENTER

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.

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