



臺北
表演
藝術
中心

TAIPEI
PERFORMING ARTS CENTER

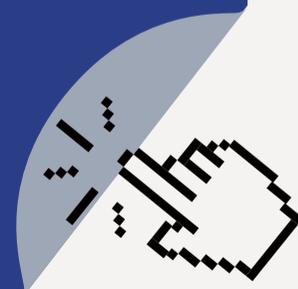
— 2026 北藝嚴選 —

《暗夜 · 腹語 · 鬼托邦》

approaching theatre

Ghostopia

窮劇場：高俊耀 x 鄭尹真



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演出日期 / 時間
Date / Time

2026.3.27 Fri. 19:30

2026.3.28 Sat. 19:30

2026.3.29 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

- ◎ 演出全長約 80 分鐘（無中場休息）。
- ◎ 遲到觀眾無法入場，亦無法退換票。
- ◎ 演出內容包含成人議題、不雅用語及少量眩光與巨大聲響戲劇效果。
- ◎ 主辦單位保留所有活動異動權與解釋權。

- ◎ **Running time: Approximately 80 minutes, no intermission.**
- ◎ **Latecomers will not be admitted. Tickets are non-refundable and non-exchangeable.**
- ◎ **Content advisory: The performance contains adult themes, explicit language, strobe lighting, and loud sound effects.**
- ◎ **The presenter reserves the right to make changes to the program and to provide final interpretation of the event.**

節目介紹

臺北戲劇獎第一屆最佳編劇、最佳戲劇類女演員 雙料得獎作品

「以喜劇調性包裝沉重歷史，語言妙趣橫生、節奏明快俐落，提供了劇場表演調度的各種可能……」

—— 第一屆臺北戲劇獎 最佳編劇獎得獎評審團說明

是鬼非鬼，鬼演鬼。裝人像人，人裝人。

沒有事故，就沒有故事。沒有眷戀，就無從哀怨。

讓我們從一場驅鬼儀式說起，某人接受委託來到一棟老舊大樓，卻意外發現鬼魂窺伺女子身軀，附身召喚經已飄零的空白記憶，複寫身世，音聲如風中灰燼四處流散，複聲疊影，低吟一曲闇默狂語。陽光明媚下鬼影幢幢，借肉身顯現，借殼還願，借題發揮，鬼無禁忌，所以痛其言、快其語，正話反說，反話正寫。一場人鬼共襄盛舉的當代傳說，一段胡謔八扯的陳年舊事，彼此虛構張羅一段段破碎而斷裂的遺聞軼事。

暗夜——沒有影子的人

腹語——說出了誰的話語

鬼托邦——夢的隱蔽

《暗夜·腹語·鬼托邦》三個詞語組成一種寓言式的結構，既是情節的線索，也是一種概念的召喚。整部作品以佛教《大智度論》中「二鬼爭屍」的寓言故事為核心靈感。帶入東南亞驅魔與邪典電影的鬼魅化角色，再以港片中「無厘頭」的語言方式將喜劇元素與嚴肅命題相互融合，套入殖民歷史衍生的時代背景中。在形式上既不流於純實驗，也不依賴傳統敘事，整部作品的結構如同一場「附身」的儀式：開場的瞬間，觀眾就被帶入一個語言層層疊疊、記憶交錯的幻境。

多重角色快速切換：此時「誰被賦予說話的權利？」

榮獲臺北戲劇獎第一屆最佳編劇高俊耀，與最佳戲劇類女演員鄭尹真，以極簡而高密度的表演方式完成全劇；一人飾多角、甚至雙人共飾一角的方式進行演出，以身體作為語言的容器，在多重角色之間迅速轉換。在表演形式上，不僅是技術層面的挑戰，更是一種對「身份」概念的劇場實驗。演員的身體在瞬間的轉換之中，展示出一種流動的、無法被界定的存在狀態。觀眾也被迫不斷調整觀看的焦點，開始思考「誰在說話？誰被附身？」這種不穩定的敘事機制，使劇場成為一個不斷被重寫的空間，舞台上強烈的時空流動感，也讓演出充滿張力與懸疑感。

節目介紹

演出備註：



1. 「唔好阻住地球轉」，粵語俚語，意指不要讓一個人的行為拖慢世界的正常運作。
2. 華人新村是英殖民軍事策略形成的歷史產物，遭迫遷的華人被集中在此定居生活，以防止他們向馬共提供物資、情報及招募新成員。現許多新村經已城鎮化，也有一些因人口外移而廢棄。
3. 馬來亞共產黨，簡稱馬共，於 1930 年成立，旨在反抗殖民統治，先後對抗日軍和英殖民政府。1957 年馬來亞獨立後，馬共接受中共援助，以森林游擊隊的形式，繼續對抗被視為英國傀儡的馬來亞政府，勢力一度遍佈新馬。馬共發起武裝鬥爭後，英殖民政府宣布全國進入緊急狀態（1948–1960），英國軍隊與馬共武裝力量進行了 12 年的游擊戰。
4. 「膠」指的是橡膠樹，「割膠」即是用膠刀在樹皮上割出切痕，隨後將溢出的樹汁收集到收購站售賣，可製成橡膠。1950 至 70 年代，馬來西亞曾是世界最大的橡膠生產國，有著「橡膠王國」的稱號。
5. “Doubt thou the stars are fire...” 這段台詞，引自莎士比亞《哈姆雷特》。
6. 英國軍官 Briggs 的名字，源自畢利斯計劃（The Briggs Plan），是英國將軍哈羅德·畢利斯（Sir Harold Briggs）於 1950 年制定的軍事計劃，遍及全馬的華人新村自此形成。此計劃不僅打擊馬共的後勤支援，也對戰後馬來半島的華人聚落產生深遠影響。
7. 《放下你的鞭子》是中國抗戰時期最具代表性的街頭劇，新中國劇團當時亦曾帶此劇於馬來亞義演籌賑，宣傳抗日救國。

節目介紹

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8. 《帝女花》是香港著名粵劇劇作家唐滌生的劇本，改編自清朝戲曲家黃燮清編寫的同名崑劇。劇情講述明朝長平公主與駙馬爺周世顯自盡殉國的淒美故事。劇中歌詞引自〈香夭〉著名唱段。
 9. 〈香夭〉改編版前兩句「落街無錢買麵包，靠賒我又怕被人鬧」，引自1960年代有「東方貓王」之稱的鄭君綿所唱歌詞。其餘段落由編劇高俊耀改寫，並由粵劇指導袁學慧協力調整平仄、韻腳。
 10. 《大伯公千字圖》是彩票圖鑑，也是一種解夢書，內容是《千字文》的1000個漢字，每個字都配有一張圖片和一組數字（從000到999）。賭客可以根據夢境或生活中的經歷，找到相應的號碼作為下注參考。馬票是新馬地區「彩券」的說法，也有別稱「萬字」（其前身為「千字」）。
 11. 金馬倫高原：馬來西亞著名避暑勝地，位於馬來半島彭亨州西北部，海拔約1500米。自英國探測家金馬倫爵士（Sir William Gordon Cameron）發現後，英國高官便在此建設別墅、成立軍營，並發展茶葉種植，直至二戰結束。
 12. “Love is real, real is love...” ，文字節選自約翰·藍儂〈Love〉的歌詞。
 13. “If you need to be loved, here I am.” 這段台詞，引自1978年第一部《超人》電影。
 14. 「回頭皆幻景，對面知是誰」，引自湯顯祖《牡丹亭》。
 15. “We’re all part of the same team.” 這段台詞，引自1978年第一部《超人》電影。

延伸閱讀

所有的故事都可以交換：我看《暗夜·腹語·鬼托邦》

撰文 / 國立臺北藝術大學戲劇系教授 朱宏章

首先，談談我與兩位主創者的些許機緣。第一次對高俊耀的近身觀察，是多年前我們一起在淡水的社區劇場活動擔任評審，參與活動比賽的對象主要是青少年們，高俊耀在評審討論時十分強調創作的初衷，他很肯定那些適切的、來自生活的鮮活題材，拒絕那些為了獲獎目的的矯揉造作。首次與鄭尹真合作是在平田織佐的《台北筆記》，後來我們還在一次電影的拍攝現場見面。觀察到鄭尹真無論在哪個工作現場都極為專注，可以想像她是位對自我要求甚高的表演者。他們倆位不但是夫妻，也是經營劇團的創作夥伴，儼然是當今臺灣劇場界的神鵬俠侶。

這個作品已獲得臺北戲劇獎的高度肯定，榮獲劇本獎與女演員獎。故事講述驅魔師來到準備都更的國宅驅鬼，名叫阿梅的女鬼現身，說了一個虛實交替、愛恨交織且關於前世今生的故事。時空置換至 1950 年代的馬來亞，當時還屬於英國殖民統治時期，阿梅身處在英國軍官 Briggs 計劃建造的新村中，但其心卻擺盪在同胞游擊隊員與異國軍官的情感夾縫中。最終她做出了關鍵的抉擇，背離馬共游擊隊選擇奔赴期待中的英倫生活，無奈事與願違，阿梅沒去成歐洲卻輾轉來到仍在亞洲的台灣，徒留幻滅的遺憾與罪惡感。

以上驅魔的情節中出現了三個角色：

新村女子阿梅、英國軍官 Briggs、馬共游擊隊員明哥

皆由鄭尹真與高俊耀輪替扮演。多數時刻男性角色由高俊耀演繹、女鬼阿梅等同鄭尹真，但偶有翻轉將性別角色互換，表現出權力天平擺盪的荒誕幽默，也傳達歷史的輪迴與身分的複印。

觀賞這對臺馬神鵬俠侶組合在舞臺上的默契及丟接，正是欣賞《暗夜·腹語·鬼托邦》關鍵的樂趣價值所在。笑聲之餘，令我們喟嘆如此略顯陌生的馬來華人歷史，也讓臺灣觀眾嚴肅地連結到和我們歷史有關的白色恐怖。

除了角色性別、人生處境的交換，歷史與土地所有的故事都可以交換。

延伸閱讀

鬼故事作為「活著」的終極展現－《暗夜·腹語·鬼托邦》

撰文 / 白斐嵐

相較西方的鬼，無論是通俗文化常見的吸血鬼、喪屍或惡靈，東方的鬼似乎更有「人情味」。在脫離肉身之後，「鬼」如同靈魂般作為人類意志、情感、記憶之延續；若有機會「附身」他人，也非刻意危害，而是為了實現在生時未竟心願。從這角度來看，「鬼」甚至是「生命力」的終極展現。

窮劇場讓人回味無窮的《暗夜·腹語·鬼托邦》，正是這樣一個鬼故事——驅魔師還沒來得及收服女鬼，倒先被女鬼的故事吸引入神。女鬼先是說了個〈二鬼爭屍〉的故事：書生夜宿破廟，半夜卻有一鬼扛著屍體來到這裡，後面還跟著另一鬼。兩鬼爭論「是我扛來的」「是我發現這具屍身的」，索性要書生評理，卻又不服氣地將書生四肢、頭顱拆解，再用屍身補換。兩鬼走後，徒留書生納悶這個換了身體的「我」，究竟是誰？

〈二鬼爭屍〉看似本體論大哉問（究竟定義我們的，是身體還是靈魂？），然而女鬼卻藉由這段引子，帶著驅魔師與觀眾穿越時空，回到 1950 年代馬來亞。至此，錯置、互換的屍身與書生，成為某種殖民歷史隱喻：在這塊土地，有自中國移居數個世代的華人、效忠殖民帝國的英國軍官、游擊馬共，還有二戰結束後的政治與族群紛擾。當然，沉重的大時代更少不了參雜陰謀與背叛、置生死為度外的浪漫愛情點綴——而這一切，都指向一連串的核心問題「我是誰」、「誰是我」，以及「我想成為誰，我又如何成為我自己」。

這不是窮劇場第一次用帶點瘋狂的黑色幽默，處理馬來西亞複雜的前世今生。來自馬來西亞的劇場創作者高俊耀，早在 2011 年便以自己編導演的《死亡紀事》，藉新聞事件一名馬華穆斯林死後引發遺體歸屬權爭議，自奔喪子孫與馬來西亞宗教管理局之間衝突，刻劃馬來西亞「死了都成難題」的認同困境。劇中高俊耀與另名演員，穿梭華語、馬來語、廣東話、福建語、印度語等多語之間，以簡單卻又奇幻的荒謬敘事，涉入華人喪禮禮俗與馬來政權宗教管理的繁文縟節，笑鬧間卻激起跨越文化背景的深刻理解。

延伸閱讀

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馬來半島自古以來，便是印度教、佛教與伊斯蘭教文明交會之地，自 15 世紀（明代）鄭和下西洋，也與中國東南沿岸華人有密切往來。19 世紀，英國力退歐洲列強，取得殖民霸權，成立英屬馬來亞。二戰期間，日軍短暫佔領此地。戰後更在反殖民主義、民族主義與共產主義多方牽制下，凸顯馬來半島之於種族、宗教與政治的複雜權力結構與認同難題。三言兩語難以講得清的歷史糾葛，便成為窮劇場如《死亡紀事》與《暗夜·腹語·鬼托邦》之創作基底——前者有子孫與宗教管理局爭屍，後者則以「兩鬼爭屍」寓言，點出這般「難以歸屬」甚至「多重背叛」的狀態。

正如身分、姓名並不真正能定義我們，屍身與書生傻傻難辨，台上演員也不被角色侷限。這或許正是「鬼故事」帶來的最大自由：演員「附身」於不同角色（或可說是不同角色附身演員），一會是驅魔師與女鬼，後又在馬共遊擊兵、新村女子與英國軍官之間互換身分。儘管忽男忽女，時空跳接，敘事卻不顯混亂，而藉由語言 / 口音精心設計、精準執行的錯置、對位與混用，帶著觀眾穿梭屍間、古廟、廢棄大樓與大馬新村；自愛情憧憬（「成為另一個人」）到革命信仰（「建造更好的社會」）的美好想像，卻在暗語、情話與密報的三位一體之間瓦解失效。

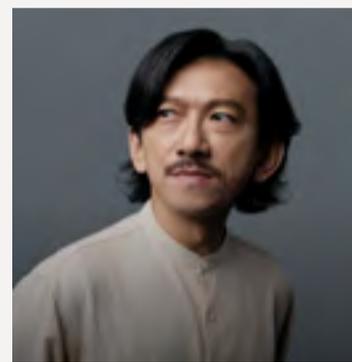
撇開聲光特效，大概也沒有比劇場更適合說「鬼故事」的地方。窮劇場秉持「少即是多」的貧窮心法，幾個平台搭起的簡單舞台，加上一根有模有樣的長竹竿，讓鄭尹真與高俊耀兩位演員召喚無窮想像。這樣的故事，只可能在劇場述說與重現。畢竟，鬼故事不僅只關乎附身（扮演）、降靈（在場）與形變（劇場轉化），更是對於「活著」（live）的渴望——那些曾經依附於肉體的記憶與情感，小至個人層面大至國族歷史，依然堅持不想被遺忘。

鬼為何成為鬼？因為她的故事還沒說完，而我們也與驅魔師一起成為「鬼故事」的見證人。

主創者介紹

臺北戲劇獎第一屆 最佳編劇獎 | 高俊耀

窮劇場藝術總監。馬來西亞華裔。當代劇場導演、編劇、演員。ACC 亞洲文化協會受獎人。馬來西亞藝術學院戲劇系，中國文化大學藝術研究所畢業。其創作關注華人移民的離散記憶與歷史認同，對於資本主義社會形成的生活結構，擅長以精準、冷峻卻歡謔的書寫提問。



作品及獲獎經歷包括：第 22 屆台新藝術獎年度大獎、第 35 屆傳藝金曲評審團獎《感謝公主》、牯嶺街小劇場年度節目《死亡紀事》及《大世界娛樂場 II》、首屆臺北藝穗節明日之星大獎《忿怒》等，以《暗夜·腹語·鬼托邦》榮獲臺北戲劇獎最佳編劇獎。

獲 2025 年臺北表演藝術中心點亮劇場發展獎助計畫支持。

臺北戲劇獎第一屆 最佳戲劇類女演員 | 鄭尹真

窮劇場藝術總監，台灣高雄鳳山人。集表演、創作及教學於一身。2007 年，入江之翠劇場攻唱曲、二弦、鑼仔拍等，並隨劇團赴國際巡演。2014 年，與高俊耀創立窮劇場，創作與講學並進。鄭尹真重視傳統與當代劇場的結合，推動多元的表演者訓練課程並創辦「自由的表演者」窮私塾，致力於台灣劇場的文化承續與創新發展。2016 年，獲 ACC 獎助，赴印尼中爪哇、韓國首爾習傳統樂舞。



近期演出《母親·李爾王》入選台新藝術獎決選、《感謝公主》榮獲台新藝術獎「年度大獎」與傳藝金曲獎「評審團獎」、《暗夜·腹語·鬼托邦》入選台新藝術獎決選、入圍臺北戲劇獎最佳年度作品及榮獲臺北戲劇獎最佳戲劇類女演員獎。

獲 2025 年臺北表演藝術中心點亮劇場發展獎助計畫支持。

演出團隊介紹

窮劇場

窮劇場是由高俊耀與鄭尹真於 2014 年共同創立的台灣與馬來西亞跨國劇場組合，透過身體和文本的交織，探索亞洲多重殖民歷史、移民主體經驗與當代社會議題。兩位主要創作者以深入的身體語彙和具詩意的劇場美學為特色，作品兼具社會批判與文化反思，成為台灣劇場界獨特的風景。

窮劇場的命名寓意「以窮為本，究本源之心」，強調從根本出發的文化探索與身體經驗。英文名 "approaching theatre" 則意指「持續在追尋探究之中」。他們強調資源雖然有限，但藉由「窮」反而激發創意，專注表達出身體的細膩、文本的深度和語言的多樣，也試圖用劇場去探索人生、社會與身份。創團以來，作品涵蓋從《七種靜默》系列到馬華文學改編，國際合作，跨領域合作..... 等。他們以身體為基礎，文本故事為工具，歷史為背景，並以語言展現各類角色，融合成屬於當代亞洲的劇場視野。

窮劇場 *approaching theatre*



演出製作團隊

窮劇場

編導 | 高俊耀

演出人員 | 高俊耀、鄭尹真

舞臺設計 | 羅婉瑜

燈光設計 | 吳峽寧

音樂設計 | 林育德

服化設計 | 林俞伶

動作指導 | 田孝慈

粵劇指導 | 袁學慧

主視覺設計 | 蕭羊希

製作人 | 張麗珍

行銷票務 | 吳婉鈴

執行製作 | 景婉綺

導演助理 | 梁家恩

排練助理 | 杜盈羲

舞台執行 | 魏子慕

舞臺監督 | 張以沁

舞臺設計助理 | 程楚心

舞臺技術指導 | 李伯涵

舞臺技術人員 | 林哲煒、顏慧仔、洪皓原

燈光電腦編程 | 蔡政霖

燈光技術指導 | 王彩霏

燈光技術人員 | 吳品方、連珞

音場設計 | 鍾仰哲

音響技術人員 | 陳天奇

妝髮執行 | 吳孫寧

攝影 | 許斌

錄影 | 莊知耕、林燁、陳彥宏、劉士豪

特別感謝 | (依首字筆劃排列)

周芝卉、陳怡靜、鄧壹齡、財團法人日盛藝術基金會、

臺北表演藝術中心點亮劇場發展獎助計畫

國家兩廳院 2024 秋天藝術節委託製作

Commissioned by National Theater & Concert Hall

Introduction

Without an accident, there is no story. Without sentiment, there is no sadness.

Let's start with an exorcism. An exorcist arrives at an old building and comes across ghost spying on a woman's body, taking turns speaking through her and summoning memories. In the bright sunlight are ghostly shadows. They make wishes and express themselves inside a borrowed shell of flesh. Ghosts have no taboos, so they speak of things painful and happy, and that which is the true side of lie, the false side of truth. A contemporary legend tells of a grand event attended by humans and ghosts, random nonsense from the past, and fragmented anecdotes.



Further Reading-1

All Stories Can Be Interchanged: I Saw *Ghostopia*

Text | Chu Hung-Chang

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First, let me discuss my encounters with the two creators. The first time I had the opportunity to closely observe Koh Choon Eiw was many years ago when we both served as judges at a community theater event in Tamsui. The participants in that event's competition were mostly young people. During a discussion among the judges, Koh emphasized the intention of creation. He praised those works that were based on relevant and vivid life themes and dismissed those that appeared contrived or created solely for the purpose of winning awards. My first collaboration with Cheng Yin-Chen was on *Oriza Hirata's Taipei Notes*. We met again on a film set. I found Cheng to be extremely focused, no matter the work setting, suggesting that she is a performer who sets high standards for herself. These two are not only husband and wife, but also creative partners in a theater company. They are a legendary couple in Taiwan's contemporary theater scene.

This work received high praise, including two Taipei Theatre Awards, one for Best Play Writing and one for Best Actress in a Play. It describes an exorcist who arrives at a public housing complex slated for urban renewal to exorcise a ghost. A female ghost, named Ah Mei, appears and tells a story that involves the past and present, alternates between fiction and reality, and is intertwined with love and hate. The timeline shifts to 1950s Malaya, which was under British colonial rule. Ah Mei lives in a new village that was developed under the Briggs Plan. She is torn between a fellow Malayan guerrilla fighter and a foreign military officer. Ultimately, she chooses to turn her back on the Malayan communist guerrillas to pursue her dream of a life in England. Unfortunately, things don't go as planned. Ah Mei doesn't make it Europe, instead ending up in Taiwan. Stuck in Asia, she becomes disillusioned and filled with regret and guilt.

Further Reading-1

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Three characters were of importance in the exorcism scene: Ah Mei, a woman from a new village; Harold Briggs, a British military officer; and Ming, a Malayan communist guerrilla fighter.

Cheng and Koh rotated among these roles. Most of the time, Koh played the male characters, and Cheng the female ghost Ah Mei. However, there were occasional reversals and swapping of genders in displays of absurdity and humor used to present shifts in the power dynamic and convey the cyclical nature of history and identity replication.

This Taiwanese Malaysian duo's seamless interactions and skillful transitions on stage made watching *Ghostopia* very enjoyable. Beyond the laughter, their performance prompted reflection on the somewhat unfamiliar history of the Malaysian Chinese people, while Taiwanese audiences may have felt a connection with the time in our history known as the White Terror.

Not only gender and circumstances, but also all stories from history and lands can be interchanged.

Further Reading-2

Ghost Stories Are the Ultimate Manifestation of “Living:” *Ghostopia*

Text | Bai Fei-Lan

In comparison to Western pop culture concepts of monsters, such as vampires, zombies, and evil spirits, ghosts in Eastern cultures seem to have more of “a human touch.” After leaving the physical body, “ghosts,” like souls, serve as extensions of human will, emotions, and memories. If given the opportunity to “possess” someone, it is not with an intention to harm. Rather, the purpose is to address those wishes left unfulfilled while alive. From this perspective, “ghosts” are the ultimate manifestation of “life force.”

Ghostopia, produced by approaching theatre, is this kind of ghost story that leaves a lasting impression. Before an exorcist can subdue a female ghost, he is captivated by her tale of two ghosts fighting over a corpse. In that tale, a scholar spending the night in a dilapidated temple is visited by a ghost carrying a corpse, who is followed by another ghost. The two ghosts begin arguing: “I carried it!” “I discovered this corpse!” Dissatisfied with the scholar’s mediation, they dismember the scholar, replacing his limbs and skull with those of the corpse. After the ghosts leave, the scholar is left to ponder who is “I” in this now jumbled body.

The tale of two ghosts fighting over a corpse poses a profound ontological question: What defines us, our body or our soul? Based on this premise, the female ghost guides the exorcist and the audience on a journey back in time to 1950s Malaya. Here, the corpse and scholar, with body parts jumbled and interchanged, become a metaphor for colonial history. Ethnic Chinese people whose families had immigrated generations ago, British military officers loyal to the colonial empire, Malayan Communist guerrillas, and post-World War II political and ethnic turmoil existed on this land. Of course, this somber era was punctuated by intrigue and betrayal, as well as stories of romances that transcended life and death. These all point to a series of core questions: Who am I? Me is who? Who do I want to become and how do I become myself?

Further Reading-2

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This is not the first time that approaching theatre has used a bit of absurdity and dark humor to address the complex history of Malaysia. In 2011, Malaysian theater creator Koh Choon Eiw wrote, directed, and performed in *Chronology on Death 1*. This work was inspired by an event that was reported in the news: a dispute between the government authority in charge of religious affairs and family members over the right to ownership of the remains of a Malaysian Muslim Chinese person. This highlighted the identity dilemma in Malaysia where “death can become a problem.” Koh and another actor navigated through dialogues in multiple languages including Mandarin, Malay, Cantonese, Fujianese, and Hindi, following a simple yet fantastical and absurd narrative, to delve into Chinese funeral customs and the complex bureaucracy of government administration of religious affairs in Malaysia. Amid the humor, this work evoked a profound understanding that crossed cultural backgrounds.

The Malay Peninsula has historically been a place of convergence for Hindu, Buddhist, and Islamic civilizations. In the 15th century (Ming dynasty), Zheng He’s maritime expeditions to the Indian Ocean led to the fostering of close ties with ethnic Chinese communities along China’s southeastern coast. In the 19th century, after repelling other European powers, Britain gained dominance as a colonial power and established British Malaya. During World War II, the Japanese briefly occupied this area. After the war, the complex ethnic, religious, and political power structures and identity issues became more pronounced on the Malay Peninsula due to anti-colonialist, nationalist, and communist influences. These historical entanglements, too complex to be explained in a just a few words, formed the creative basis for approaching theatre’s *Chronology on Death and Ghostopia*. The former involves a dispute between a decedent’s family and religious authorities over possession of a corpse, while the latter uses the tale of two ghosts fighting over a corpse to highlight “feelings of alienation” and even “multiple betrayals.”

Further Reading-2

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Just as identity and name cannot truly define us, the corpse and the scholar are indistinguishable from one another and the actors on stage are not limited to a single role. This is perhaps the greatest freedom that ghost stories bring. The actors “possess” different characters (or rather different characters possess the actors). In addition to the exorcist and female ghost, actors switch identities from a Malayan Communist guerrilla to a new village woman to a British officer. Despite the sudden shifts between male and female and the jumps in time and space, the narrative is not chaotic. Instead, through meticulous design, precisely executed misalignment, juxtaposition, and mixing of languages and accents, the audience is led through a morgue, an ancient temple, an abandoned building, and a Malayan new village. Beautiful imaginings, from romantic aspirations (becoming another person) to revolutionary beliefs (building a better society), crumble and become invalid within a trinity of code words, sweet talk, and secrets.

Setting aside sound and light effects, there is probably no better place than the theater to tell ghost stories. Adhering to the philosophy of “less is more,” approaching theatre uses a simple stage, consisting of a few platforms and a conspicuously long bamboo pole, on which the two actors, Cheng Yin-Chen and Koh, unleash their boundless imaginations. Such stories can only be told and reenacted in a theater setting. After all, ghost stories are not just about possession (acting), seances (on site), and deformation (theatrical transformation). They are also about yearning to “live.” Memories and emotions once attached to the body, from those on an individual level to those on national and historical levels, insist on not being forgotten.

Why did this ghost become a ghost? Because her story was not yet finished.

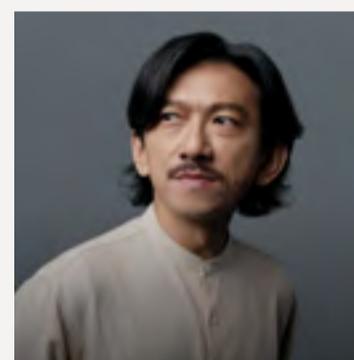
We, along with the exorcist, are witnesses to this ghost story.

Artist

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KOH Choon-Eiow

KOH Choon-Eiow is Malaysian Chinese and a co-artistic director of approaching theatre. He is also a contemporary theater director, playwright, and actor, as well as an Asian Cultural Council award recipient. A graduate of the Drama Department of the Malaysian Institute of Art and the College of Arts of Chinese Culture University, his works are characterized by powerful narratives and precise timing. KOH is adept at using polyphonic contexts and flowing narratives to explore the subjective construction of capitalist societies and the scattering and identity of ethnic Chinese people throughout colonial history. His works and awards include: *Apostating Time*, recipient of the 22nd Taishin Annual Grand Prize and the Jury Award at the 35th Golden Melody Awards for Traditional Arts and Music; *Chronology on Death* and *A Gambling World II*, performed during the Annual Program of Guling Street Avant-garde Theatre; *Anger*, recognized with the first Taipei Fringe Festival “star of tomorrow” award; and *Ghostopia* for which he received the Taipei Theatre Award for Best Play Writing and Supported by the 2025 Taipei Theater MVP Grant from Taipei Performing Arts Center.



Artist

CHENG Yin-Chen

CHENG Yin Chen is from Kaohsiung's Fengshan District in Taiwan and a co-artistic director of approaching theatre. She is multi-talented, adept at performing, creating, and teaching. In 2007, she joined Gang-a Tsui Theater, learning vocals and traditional Chinese string and percussion instruments, as well as touring internationally with this company. In 2014, she co-founded approaching theatre with KOH Choon-Eiow, which combines creative pursuits with education. CHENG values the integration of traditional and contemporary theater, developing diverse training courses for performers, including "freestyle performers," and dedicating herself to the cultural heritage and innovative development of Taiwanese theater. In 2016, she received a grant from the Asian Cultural Council to study traditional dance in Central Java, Indonesia and Seoul, South Korea.

Her recent performances include in *A Mother, King Lear*, shortlisted for the Taishin Arts Award; *Apostating Time*, recognized with the Taishin Annual Grand Prize and the Jury Award at the Golden Melody Awards for Traditional Arts and Music; and *Ghostopia*, shortlisted for the Taishin Arts Award and for which she received the Taipei Theatre Award for Best Actress in a Play and Supported by the 2025 Taipei Theater MVP Grant from Taipei Performing Arts Center.



Production



approaching theatre

Co-founded in 2014 by CHENG Yin-Chen and KOH Choon-Eiow, approaching theatre is a cross-cultural theater duo from Taiwan and Malaysia, respectively. Through the interplay of physicality and script, they explore Asia's colonial histories, immigrant experiences, and contemporary social issues. Their works are characterized by profound physical vocabulary and poetic theatrical aesthetics, as well as the incorporation of social critique and cultural reflection, making them unique in Taiwan's theater scene.

Its name, approaching theatre, refers to “approachability as its foundation and inquiry into the essence of things at its heart.” It emphasizes cultural exploration and physical experiences that begin with the fundamentals, as well as signifies continuous discovery. This duo emphasizes that their resources are limited. However, it is this “lack” that inspires creativity, as they focus on expressing the subtleties of the physical form, the depth of the script, and the diversity of language. They also attempt to use theater to explore life, society, and identity. Since its founding, approaching theatre's works have ranged from *The Seven Silences series* to adaptations of Malaysian Chinese literature, as well as international and interdisciplinary collaborations. For this creative duo, the body is the foundation, stories are the tools, and history is the backdrop, with language used to portray different characters. These are merged to produce contemporary Asian theatrical visions.



Production Team

approaching theatre:

Director & Playwright | Koh Choon Eiw

Performers | Koh Choon Eiw、Cheng Yin-Chen

Set Designer | Lo Wan-Yu

Lighting Designer | Nick Wu Hsia-Ning

Music Designer | Lin Yu-De

Costume& Makeup | Summer Lin Yu-Ling

Action Choreographer | Tien Hsiao-Tzu

Cantonese Opera Instructor | Yuen Hok-Wai

Visual Design | Hsiao Yang-Hsi

Producer | Chang Li-Chen

Marketing | Wu Wan-Ling

Executive Producer | Jing Wan-Chi

Assistant to Director | Liang Ka-En

Rehearsal Assistant | Tu Ying-Hsi

Stage Crew | Wei Zi-Mu

Stage Manager | Chang Yi-Chin

Assistant to Set Designer | Cheng Chu-Hsin

Technical Director | Lee Po-Han

Stage Crew | Lin Che-Wei、Yen Hui-Yu、Hung Hao-Yuan

Lighting Programmer | Tsai Cheng-Lin

Master Electrician | Wang Tsai-Fei

Lighting Technician | Wu Pin-Fang、Lien Lo

Sound Engineer | Chung Yang-Che

Sound Technician | Chen Tien-Chi

Makeup | Sunning Wu

Photography | Hsu Ping

Videography | Chuang Chih-Keng、Lin Ye、Chen Yan-Hong、Liu Shih-Hao

Special Thanks | (In First Chinese alphabetical order)

CHOU CHI HUI、CHEN YI JING、LING TAN、JIH SUN ART FOUNDATION、

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Commissioned by National Theater & Concert Hall

主辦單位
Organizer



臺北表演藝術中心
TAIPEI PERFORMING ARTS CENTER

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