



臺北
表演
藝術
中心

TAIPEI
PERFORMING ARTS CENTER

— 2026 臺北藝術節 —

《太陽》

4 CHAIRS THEATRE

The Sun

四把椅子劇團



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演出日期 / 時間
Date / Time

2026.10.16 Fri. 19:30
2026.10.17 Sat. 14:30 · 19:30
2026.10.18 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 110 分鐘，無中場休息。
 - ◎ 中文演出，無字幕。
 - ◎ 建議 15 歲以上觀眾觀賞。
 - ◎ 演前導聆：開演前 40 分鐘於北藝中心 2F 太陽廳球劇場側舉行。
 - ◎ 演後座談：2026/10/18 (日) 14:30 演後於球劇場舉行。
 - ◎ 遲到觀眾無法入場，亦無法退換票。
 - ◎ 本演出含眩光、暴力、巨大聲響及煙霧等戲劇橋段。
 - ◎ 主辦單位保留所有活動異動權與解釋權。
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- ◎ **Duration: approx. 110 minutes without intermission.**
 - ◎ **Mandarin Chinese, no surtitles.**
 - ◎ **Suggested Age 15+.**
 - ◎ **Pre-show talk: 40 minutes before each performance at the TPAC 2F Sun Hall.**
 - ◎ **Post-show discussion: 10/18 Sun. at the Globe Playhouse.**
 - ◎ **Latecomers will not be admitted, and tickets are non-refundable and non-exchangeable.**
 - ◎ **This performance contains strobe or intense lighting effects, depictions of violence, loud sound effects, and theatrical smoke.**
 - ◎ **The presenter reserves the right to make changes to the event and retains the right of final interpretation.**

節目介紹

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理解彼此之前，我們注定互相殘殺

分裂的立場，分歧的信念

太陽成為種族的分界線

在日夜之間，直視淘汰的陰影，與進化的光芒

21世紀末，未知病毒席捲全球，人類被一分为二：進化後的新人類「諾克斯」，理性、長壽、統治世界，卻只能在黑夜行動；未感染的舊人類「克里奧」，雖擁有陽光，卻受困於貧窮混亂的自治區。一對克里奧青梅竹馬在取得進化資格的關鍵時刻，對未來產生分歧。一名負責看守的諾克斯少年，意外引爆了兩人與村落的生存衝突。分裂的立場，分歧的信念，分化的現況，所有人唯一的共識僅是活下去。

前川知大創作的《太陽》於 2011 年初登場即震撼日本；此後歷經傳奇導演蜷川幸雄改編、神木隆之介主演同名電影版。彼時人們還不知道，這部想像中的科幻將如預言般降臨，逼著現實中的人類親身體驗生存的考驗。2024 年，由四把椅子劇團藝術總監許哲彬執導、陳以恩轉譯改編的臺灣版，以「後疫情時代」的眼光重新直視經典，於臺北藝術節首演後好評如潮，更在 2025 年第一屆臺北戲劇獎囊括 6 項大獎提名，並榮獲「最佳導演」及「最佳影像設計」兩項殊榮。2026 年初，《太陽》受邀至新加坡華藝節進行海外巡演；同年十月，這部見證虛構成為現實的哲學寓言，將於臺北藝術節重磅回歸，再次叩問身處全球變局的眾人，如何直視生存的各種分歧與抉擇。

延伸閱讀

在《太陽》照常升起之前：在劇場裡想像一種解除對立的鬆弛

撰文 / linlinpupu

導演許哲彬改編前川知大知名劇作《太陽》，表面覆以冷冽的科幻外衣，翻開內裏則藏有一面明鏡，它照向社會與個人——一個日漸極化的社會、地緣政治迷霧穿透日常秩序，以及無人能擺脫的演算法日與夜；《太陽》所建構的「後災難世界」，恰好提供了一處疏離的觀看空間，在這個架空的世界裡，「諾克斯」與「克里奧」完美地成為抽象的鏡像。「拉開距離，我們好像可以比較理智，或者至少不會那麼快就投入自己的情緒或狀態之中。」

許哲彬敏銳地攫住了前川知大文本中的核心：科幻即寓言，寓言為當下創造距離。人們長時間處於政治光譜、社群論戰中持守防禦與攻擊的高張狀態，當觀眾不再被迫立即選邊站，而是身處於看似遙遠的「後災難世界」裡，得以重新審視那些早已滲透在自己血肉，卻被日常習慣所麻木的對立處境。

✦

為突顯最重要的母題，也為了讓更多觀眾留在原地，等待太陽的下一輪升起。在將原著劇本進行在地化改編時，許哲彬與劇本改編陳以恩處理得最關鍵也最棘手的課題，即為「地理空間」與「文化民族性」的重構工作。

相較於原著劇本以長野與東京的地理隔閡，對應日本國內「地方與都市」的階級與經濟拉鋸；在幅員狹小的台灣，台北與屏東的物理距離，實無法支撐斷裂的異質空間。因此，台灣版本的策略不是尋求寫實地理的呼應，而是將架空進行到底——建立一個模糊而充滿想像張力的「新東亞聯邦共和國」邊界，並將角色嚮往的異鄉轉化為「新琉球」（Shinryūkyu）。

這種地緣空間的模糊化，不僅呼應了台灣長期處於主體邊界與認同始終流動的集體焦慮，更深刻改寫了角色的生存動機。日版角色生存動機建立在一種極具日本文化特色的「道德負罪與贖罪」；台灣改編版則將其轉化為更貼近土地體感的心理連結——「因為這是家，所以我留下來。」這將原本屬於個體的罪惡承擔，提升為群體面對生存危機時，寧願承受不完美與痛苦，也要守住根基的抵抗。

在政治光譜的處理上，改編同樣拒絕了廉價的陣營劃分。崔台鎬所飾演的角色，不再是一個功能性的反派或激進符號，而是強權邊緣必然擠壓出的複雜存在，劇作透過他的抉擇與衝突，拆解了簡化的二元論，也正如《太陽》於新加坡巡演時，一位新加坡觀眾看完演出後感嘆：「這是一齣很台灣人視角的科幻寓言。」這種「台灣人視角」恰好體現出當強權以進步與理智之名行壟斷之實時，邊陲個體在妥協、苟活與反抗之間的真實掙扎與疲憊。

延伸閱讀

許哲彬在訪談中對當代社群媒體與政治論述，也進一步展現了深刻的警覺。他指出，當代的對立往往不再是為了追求真理，而是一種在社群舞台上的「表演性衝突」，人們處於一種「隨時關注別人，也自覺被關注」的狀態，社群媒體給予每個人醞釀字句的時間，卻也將所有微小的摩擦極化為難以協調的立場宣告，看似中立的「我們需要討論」——人們實則更堅守自身立場，等待對方做出妥協或撤退。

5 而在視覺調度上，許哲彬將無處不在的凝視張力穿插於舞台：安排「諾克斯」手持攝影機進行即時影像的拍攝與投影，「鏡頭本身是一種極度獨裁的媒介，當它 PAN 向哪裡，觀眾就只能看到什麼」，這種將凝視權力獨佔於特殊階級的設計，不僅成功地營造出科幻體感，更暗喻了現代科技與威權體制如何透過資訊與視角壟斷，對他者進行審視與定義。

當談及對立的真實體感時，許哲彬提到了 318 運動給他帶來的震撼，「那不是來自電視螢幕上俯瞰的『上帝視角』，而是當個人親臨街頭現場時，身體本能所感受到的方向感喪失與危險預警」。

會不會正是這種「身體感」與「現場性」，是回擊演算法與 AI 技術的最後一道底線呢？《太陽》透過極度的對比，追問人類肉身的不可替代性。演員並未被要求演繹機械式的奇觀角色，「諾克斯」呈現一種極度理智且壓抑情感表達的狀態，而「克里奧」的血肉與情感，甚至需要面對疾病、衰老的種種損傷，看似處於弱勢，卻保有人類最原始的感知與記憶。

2025 年《太陽》一作收穫連串掌聲與獎項，這部作品最動人的力量，依然回歸到文本與當代環境的深刻扣連。在 2026 年的當下重新看見《太陽》，它不再僅是關於一場公衛危機，而是關於當代台灣人、乃至當代人類如何面對自身的極化、孤獨甚至是科技綁架。

當觀眾走出劇場時，我們重新誠實地面對自己的身體、自己的恐懼，以及我們在這個分裂時代裡，究竟選擇如何佇立與回應。

延伸閱讀

打造一則殘酷預言的方法：許哲彬談《太陽》的誕生

撰文 / linlinpupu

2024 年，由四把椅子劇團藝術總監許哲彬執導的《太陽》首演後好評如潮，不僅於 2025 年首屆臺北戲劇獎獲得最佳導演、最佳影像設計兩項大獎，2026 年更受邀前往新加坡華藝節巡演。同年 10 月，《太陽》重返臺北表演藝術中心 球劇場，邀請觀眾再次走入這場關於未來的辯證。

許多觀眾不願從《太陽》的故事中離開，他們將舞台上的命題延伸至自身生活、政治立場，甚至道德判斷之中。《太陽》從劇本、表演到舞台與影像設計皆展現鮮明創意，而面對觀眾持續且熱烈的討論，許哲彬坦言始料未及。

「大家不只討論技術或場面調度，甚至把劇情延伸到非常深層的辯證。當時我其實覺得《太陽》只是四把椅子劇團眾多作品中的一個，好好演完就結束了，沒想到會引發這麼多討論。」

回溯 2023 年第一次讀到《太陽》劇本，最令許哲彬驚喜的是它對科幻題材的處理，「臺灣很少看到科幻出現在劇場作品裡。很多人會把科幻和高成本畫上等號，因此這類作品並不常見。但看完劇本後，我發現《太陽》與其說是科幻，實則更像是一則寓言。而某種程度上，所有科幻故事都是寓言。」

預言之所以令人著迷，不在於它是否成真。當許哲彬思考如何將問題拋回給觀看的人，他最先想到的不是角色，而是空間。

「和舞台設計討論時，我很明確地提出，這個空間需要一個巨大的量體。後來因為預算以及反覆的討論下，最終發展成一道巨牆。至於影像設計，我的考量是臺灣觀眾與科幻故事的連結多數來自於電影，藉由開場的影像建構，或許能讓觀眾更為沉浸在《太陽》的世界中，類似於在泰坦廳觀看大衛·芬奇電影的感覺。即時影像的加入，放大角色的內在衝突與感受，在巨牆上投影出來，能帶給觀眾更為強烈的感官體驗，因為接下來三、四十分鐘，演員會進入大量對話與相對安靜的狀態。整體設計其實都來自非常務實的考量。」

延伸閱讀

透過合作無間的舞台、燈光與影像設計，他們果真打造出一個空曠、冷冽而疏離的世界，突顯演員對峙的立場、姿態與價值觀，引領觀眾陷入擺盪的困局；然而，科幻題材並非所有演員都能輕易駕馭，談及選角，許哲彬卻幾乎沒有遲疑，彼時腦中很快便浮現幾位長期合作的演員，「竺定誼非常適合他飾演的角色。在我心裡，曾治就是一個把道貌岸然的社會菁英階級推到極致的人物；林子恆和蔡侑玲屬於血肉派演員，非常擅長情感表達，我幾乎不需要額外引導。至於楊迦恩，他除了表演能力極強之外，也相當擅長讓觀眾對他所飾演的角色產生同理心，歐陽森繁這個角色需要一定的觀眾緣，我相信觀眾會願意花時間理解他。」

在許哲彬看來，選角某種程度上如同排列組合。演員的個人特質固然重要，但更重要的是彼此之間能否形成互補，在同一個世界裡呼吸吐息而不違和。

相較於主要角色的選定，新生代演員的尋覓，反而讓他花費更多時間。「決定製作《太陽》之後，我花了好幾個月觀察年輕演員，後來注意到李尉慈和魏子慕，覺得他們身上的質感很符合角色需求。真正進入排練場後，他們的表現完全不輸資深演員，不但沒有怯場，也不會因為面對前輩而顯得拘謹，展現出超乎年齡的成熟度與穩定性。」

過去人們談論《太陽》時，焦點往往落在舞台、影像與整體設計所構築出的未來景觀。然而許哲彬始終認為，若沒有演員支撐，再精密的設計終究只是空殼。

「我認為演員一直都是幫助我最多的一群人，每一位都是。我常覺得導演是一個很特別的角色，比起創作者，更像是在做創意管理。導演其實是劇組裡唯一沒有執行能力的創作者，我的工作比較像拋磚引玉，把需求和期待傳達給演員，再看看他們會回應我什麼。」

面對陌生的科幻文本，演員們將多年於寫實劇場累積的經驗轉化為角色的血肉與溫度，使得《太陽》不只是一則映照現實的虛構寓言，更成為了一個足以被相信的世界。

主創者介紹

導演 | 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、2026 年希臘歐納西斯基金會駐村計畫。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。

劇作家 | 前川知大

1974 年生，日本劇作家、導演。2003 年成立「IKIUME 劇團」，至今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，2012 年以《太陽》獲第 63 屆讀賣文學獎之劇本獎、第 19 屆讀賣演劇獎之最佳導演獎與讀賣演劇大獎等。



演員、劇本改編 | 陳以恩

國立臺北藝術大學戲劇系畢業。現為自由編劇、演員及文本工作者，近年專注於原創編劇、劇本改編、文本發展與跨領域共創。作品涵蓋當代劇場、音樂劇、沉浸式及 XR 製作。

演員 | 林子恆

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，以演員及表演教師身份於台灣劇場藝術耕耘多年。其表演風格深受菲利普·薩睿立教授（Phillip B. Zarrilli）所倡之身心合一表演方法影響，並結合希臘阿提斯劇院 The Return of Dionysus 訓練系統。2026 年憑同黨劇團《灰男孩》獲得第二屆臺北戲劇獎最佳戲劇類男演員獎，期許以表演者為載體，持續探究劇場藝術與現代社會對話的可能性。

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。

演員 | 竺定誼

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。

主創者介紹

演員 | 崔台鎬

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。

演員 | 楊迦恩

曾入圍第一屆臺北戲劇獎戲劇類及音樂劇類男演員，並入圍第 61 屆金鐘獎迷你劇集男配角。畢業於國立臺北藝術大學戲劇學系，自 2015 年起投入劇場演出，長期與臺灣多個劇團合作，累積舞台劇、音樂劇及影像演出經驗。多年劇場實踐，具備扎實的表演能力與角色詮釋經驗，持續探索不同角色與表演形式。

演員 | 蔡份玲

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。

演員 | 李尉慈

國立臺北藝術大學戲劇系畢業，持續專研梨園戲曲聲音與身體美學。擅長汲取東方身體訓練養分，結合現代劇場表演方法，近年多參與跨域作品。現為山喊商行主創成員、江之翠劇場團員。合作團隊橫跨四把椅子、窮劇場、飛人集社、河床劇團等。作品《感謝公主》獲第 22 屆台新藝術獎年度大獎及第 35 屆傳藝金曲獎評審團獎；《睡在風景畫旁勤儉打呼的鼠婆太，但實際上沒有風景畫！》獲第 23 屆台新藝術獎表演藝術獎；《太陽》入圍臺北戲劇獎最佳戲劇。近期演出作品包括《紅梅虎度》《仙女三重奏》《千面湧現》《小飛飛的天空》等。

演員 | 魏子慕

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。

主創者介紹

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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，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，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。

影像設計 | 王正源

畢業於倫敦藝術大學溫布頓藝術學院。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。

主創者介紹

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，跨足劇場及影視。與四把椅子劇團合作作品如《春眠》、《呼吸》、《太陽》、《獨症其身》、《叛徒馬密可能的回憶錄》2026年版、《恍恍》。2025年以《河鰻》入圍台北電影節最佳造型設計。最新長片作品為《死亡賭局》。

動作指導 | 林祐如

獨立藝術家，從事肢體相關創作、表演與分享活動。關注土地教育與文化發展脈絡，喜歡極簡，同時也對混亂與拼貼著迷。近期喜好將物件、行為及史料意象置入作品，並經常運用常規反射出角色的出格與獨立。作品觸及各類型藝術節、多媒體，及時裝秀場等，在劇場與非劇場之間交流、合作與玩。

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。

演出製作團隊

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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

舞台監督 | 鄧名佑

舞台監督助理 | 王宣文

舞台技術統籌 | 劉柏言

舞台技術執行 | 傅子峻、林沛豪、周冠志、連威豪、吳育陞、石恩齊、周振瑋、王千毓、
傅政錡

燈光技術統籌 | 王墉

燈光技術執行 | 曾紹東、劉宗博、黃南智、周以安

音響技術統籌 | 陳宇謙

現場混音執行 | 邵柯翰

音響技術執行 | 趙之耀、劉譽杰

影像執行 | 榆、胡芳珣

梳化統籌 | Teddy Cheng

化妝設計執行 | Adam Chen

化妝執行 | Marco Tsai

髮型設計執行 | Sarah Wu

服裝管理 | 林子昀、陳文秀

導演助理 | 汪勇偉

演出製作團隊

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製作總監 | 蘇志鵬

製作人 | 吳可雲

執行製作 | 盧琳

劇團行政 | 陳怡陵

行銷統籌 | 燃點娛樂 BPE

2024 主視覺設計 | 三頁文

2026 主視覺設計 | LUCHOShine

劇照攝影 | 黃煌智

四把椅子劇團為 2026 TAIWAN TOP 演藝團隊

本節目為臺北表演藝術中心委託創作作品

Introduction

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Before there is understanding, we are destined to kill one another.
Extreme positions, ideological divides...
Between day and night lie the shadows of extinction and the promise of evolution.

In the late 21st century, an unidentified virus sweeps across the globe, splitting humanity into two races: newly evolved humans, known as Nox, who are rational, long-lived, and rule the world but who are only able to come out at night; and uninfected humans that have not evolved, known as Curio. Although able to tolerate sunlight, Curio are forced to live in poor chaotic conditions in an autonomous region. Upon fulfilling the requirements for evolution, two Curio, who have known each other since childhood, develop diverging ideas about the future. A young Nox guard inadvertently sets off a conflict between them and their village that threatens their very survival. In the face of extreme positions, ideological divides, and different realities, the only consensus is the will to survive.

Following its premiere in early 2011, Tomohiro Maekawa's *The Sun* sent shock waves through Japan with a subsequent adaptation by legendary director Yukio Ninagawa. In addition, a film version of the same title was made and starred Ryunosuke Kamiki. At the time, no one could have known that this science fiction premise would become prophecy, as humanity was forced to undergo a test of survival. In 2024, 4 CHAIRS THEATRE and its artistic director Tora Hsu revisited this classic from a post-pandemic perspective, creating a Taiwanese version directed by Hsu, with script adaptation by Chen Yi-En. Following its premiere at the Taipei Arts Festival, it received rave reviews, as well as six nominations for the inaugural Taipei Theatre Awards in 2025, winning in the Best Director and Best Video Design categories. In early 2026, *The Sun* began its international tour at the Huayi – Chinese Festival of Arts in Singapore. This October, this philosophical fable with prophetic undertones returns to the Taipei Arts Festival, to once again question humanity's divisions and choices in its quest for survival as it faces global upheaval.

Further Reading

The Sun Rises Again: A Theater Experience of Imagined Conflict Resolution

Text / linlinpupu

Director Tora Hsu adapted Tomohiro Maekawa's well-known play *The Sun*. On the surface, this work appears cloaked in cold science fiction. Dig deeper and you will find a hidden mirror that reflects society and individuals. In an increasingly polarized society in which daily order is penetrated by geopolitical fog and algorithms operate day and night offering no escape, the post-apocalyptic world constructed in *The Sun* provides a detached viewing space in which Nox and Curio are perfectly abstract mirror images.

"By keeping our distance, it seems that we are able to be more rational, or at least not get caught up in our emotions and state of mind so quickly."

Hsu astutely grasped the premise of Maekawa's script: Science fiction is allegory and allegory creates distance from the present. There has been long-term tension as people maintain defensive and offensive stances along the political spectrum and in social media debates. When audiences do not feel forced to immediately choose a side, and are in a seemingly distant post-apocalyptic world, they are able to re-examine long-held adversarial stances that have become numbed by daily routines. To highlight the most important theme and better meet audience members where they are, waiting for the next sunrise, Hsu and playwright Chen Yi-En adapted the original script to a local context. In the process, they faced crucial and challenging issues such as the reconstruction of "geographical spaces" and "cultural and ethnic identities."

In the original script, the geographical divide between Nagano and Tokyo corresponds to the class and economic tug-of-war between urban and non-urban areas in Japan. Taiwan is smaller and the distance between Taipei in the north and Pingtung in the south cannot support a fractured, heterogeneous space. Therefore, the Taiwanese version was not based on real places. Rather, the idea of a fantasy world was taken to the extreme. A vague and imaginatively tense boundary was created for a "new East Asian federation." Moreover, the foreign land that the characters yearn for is transformed into Shinryūkyu.

Further Reading

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This blurring of geographical spaces not only echoes Taiwan's long-standing collective anxiety of shifting boundaries and identities, but also profoundly rewrites the characters' motivation for survival. In the Japanese version, this motivation is based on an aspect of Japanese culture that can be described as "moral guilt and atonement." In the Taiwanese adaptation, this is transformed into a psychological connection to the land: "Because this is home, I am staying." This burden of guilt, which originally belonged to individuals, is elevated to a resistance effort by a group facing a survival crisis and willing to endure imperfection and pain to hold onto their roots.

In the handling of the political spectrum, this adaptation rejects cheap factional divisions. The character played by Tsuei Tai-Hao is not a one-dimensional villain or radical symbol but, rather, a complex existence squeezed out from the margins of power. Through his choices and conflicts, simplified binary thinking is dismantled. During *The Sun's* Singaporean tour, an audience member remarked, "This is a science fiction allegory from a very Taiwanese perspective." This "Taiwanese perspective" reflects the real struggle and fatigue of marginalized people as they seek to compromise, survive, and resist as power is monopolized in the name of progress and reason.

During our discussion, Hsu exhibited a profound awareness of contemporary social media and political discourse. He pointed out that contemporary debates are not about the pursuit of truth. Rather, they are a type of "performative conflict" for the social media stage. People are "constantly paying attention to others, while being aware that they are also being paid attention to." There is time to carefully craft social media posts. But every minor disagreement becomes irreconcilable position statements. The seemingly neutral "we need to discuss this" is a declaration that one is sticking to one's position, while waiting for the other party to compromise or back down.

In terms of mise-en-scène, the visual tension is palpable. Nox hold cameras which they use to shoot and project real-time images. "The lens itself becomes an extremely authoritarian medium. As the camera pans, this is only what the audience sees." This design in which a special class of people has the power over what others see not only successfully creates a science fiction experience, but also metaphorically suggests that modern technology and authoritarian institutions use information and a monopoly on perspective to examine and define others.

Further Reading

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When discussing real-life conflicts, Hsu mentioned the shock he felt during the 318 Movement. “That wasn’t a ‘God’s perspective’ through a television screen. Rather, it was a feeling of disorientation and an instinctive sense of danger while experiencing it in person on the streets.”

Could it be that this kind of “physical” and “live” experience is the final line of defense against algorithms and AI technologies?

Through extreme contrasts, *The Sun* questions the irreplaceable nature of the human body. The actors were not asked to portray mechanical, otherworldly characters. Nox are rational and suppress emotion, while Curio are of flesh and blood and able to express sentiment. Even though they bear signs of disease and aging, which make them appear vulnerable, they retain the most primal human feelings and memories.

The 2025 production of *The Sun* garnered a series of accolades and awards. The most moving aspect of this work remains the profound connection between the script and the contemporary environment. In 2026, *The Sun* is no longer merely about a public health crisis. It is about how contemporary Taiwanese people and contemporary humans confront polarization, loneliness, and even digital entrapment.

Leaving the theater after the performance, we once again must honestly confront our own bodies and fears, as well as our positions and responses, in this era of division.

Further Reading

Creating a Brutal Prophecy: Tora Hsu on the Birth of *The Sun*

Text / linlinpupu

The Sun, directed by 4 CHAIRS THEATRE's Artistic Director Tora Hsu, premiered in 2024. It not only received critical acclaim but also nods for Best Director and Best Video Design at the inaugural Taipei Theatre Awards in 2025. In 2026, it was chosen for the Huayi – Chinese Festival of Arts in Singapore. In October of this year, it returns to the Taipei Performing Arts Center's Globe Playhouse, inviting audiences to once again engage in a debate about the future.

Many audience members have been reluctant to put the story of *The Sun* behind them. They have extended the themes presented on stage to their own lives, political stances, and even moral judgments. The high level of creativity is evident from the script to the performances and stage and video design. Hsu says that he did not expect audiences to continue enthusiastic discussions of this work.

"People have not only been talking about technique and mise-en-scène but have also been debating plot points. At the time, I thought *The Sun* would be like the other many works of 4 CHAIRS THEATRE. It would be performed well and then it would be over. I never thought that it would spark so much discussion."

Thinking back to the year 2023, when he first read the script for *The Sun*, what surprised Hsu the most was the handling of the science fiction theme. He says, "In Taiwan, theater productions based on science fiction are rare. Many people equate science fiction with a high budget. So, this genre is not common. After reading the script, I found that *The Sun* is less science fiction and more allegory. To a certain extent, all science fiction stories are allegories."

The fascination with prophecy lies not in whether it comes true or not. As Hsu considered how to throw questions back to the audience, his first thought was not the characters, but the space.

Further Reading

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“During stage design meetings, I clearly stated that a massive space was needed. Based on budget constraints and further talks, this ultimately evolved into a giant wall. In terms of video design, I considered that, for Taiwanese audiences, the connection to science fiction stories is mostly from films. The opening video serves to immerse audiences in the world of *The Sun*, similar to watching a David Fincher film that incorporates the split-comping technique. Real-time images are added to amplify the inner conflicts and feelings of the characters, which are projected onto the giant wall, providing audiences with a more intense sensory experience, because for the following 30 to 40 minutes the actors enter a relatively quiet state in which there is much dialogue. The overall design is based on pragmatic considerations.”

Through seamless collaborations in stage, lighting, and video design, a barren, cold, alienated world is created in which the characters’ opposing stances, postures, and values are highlighted to lead audiences through a set of twists and turns. However, science fiction is not a genre all actors can handle well. For the major roles, there was little hesitation on Hsu’s part. He turned to several actors he had worked with for a long time. “David Chu is very well suited to the role he plays. In my mind, the character Tseng Chih is someone who pushes the sanctimonious members of the social elite to the extreme. Lin Zi-Heng and Tsai Yi-Ling are actors of ‘the flesh and blood school.’ They are adept at expressing emotion and I rarely need to give them extra guidance. As for Yang Chia-En, in addition to outstanding acting skills, he is quite good at evoking empathy for the character he is portraying. The character Ouyang Shen-Fan requires a certain level of audience appeal. I believe that the audience is willing to spend time understanding him.”

In Hsu’s opinion, casting is to a certain extent an exercise of permutation and combination. The actors’ personal attributes are important. But what is even more important is that they complement one another, and as they interact in the same world, they do not appear out of place.

Further Reading

In contrast, it took more time to fill other roles. “After deciding to produce *The Sun*, I spent several months observing young actors. I noticed Li Wei-Cih and Rico Wei. I felt that they had the qualities best suited to their respective roles. Once we began rehearsals, their performances were in no way inferior to those of the veteran actors. They showed no signs of stage fright or hesitation in front of those more senior than them. They presented a level of maturity and stability beyond their years.”

In the past, discussions of *The Sun* focused on the futuristic landscape constructed based on stage, video, and overall design. However, Hsu has always believed that without the support of the actors, even the best design is no more than an empty shell. “I think the actors are the ones who help me the most, every single one of them. I have often thought of the role of director as being special. It is more like a creative manager than a creator. The director is the only member of the creative team who doesn’t execute creative ideas. My job is to get the ball rolling. I convey needs and expectations to the actors and see what they respond to me with.”

Faced with an unfamiliar science fiction text, the actors rely on their years of experience to bring the characters to life and express their warmth. As such, *The Sun* is not just an allegory that reflects reality, but also a believable world.

Artist

Director: Tora Hsu

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 the 2021 “People of the Year” by *Performing Arts Review (PAR)* Magazine, a recipient of Cloud Gate’s Art Makers Project in 2022, and a participant in the Onassis AiR 2025/26 residency program in Greece. As a theatre director, his works span a wide spectrum—from Taiwanese originals and localized adaptations to popular entertainment and socially engaged theatre. His creative vision centers 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.

Playwright: Tomohiro Maekawa

Born in Japan in 1974. Playwright and director. He founded his theater company and the base for his activities, Ikiume, in 2003. He depicts the relationship between humans and invisible things, as well as the human psyche from worlds hidden behind everyday life. His directing is characterized by seamlessly editing space and time. His unique style incorporating elements of science fiction, philosophy, and the occult has attracted much attention and acclaim. Notable works include *Strolling Invader* and *The Sun*.

Actor, Script Adaptation: Chen Yi-En

Graduated from Department of Theatre Arts at Taipei National University of the Arts. Yi-En is a freelance playwright, actor, and dramaturg. In recent years, she has focused on original playwriting, adaptation, text development, and interdisciplinary collaborative creation. Her work spans contemporary theatre, musical theatre, immersive productions, and XR projects.

Artist

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Actor: Lin Zi-Heng

Lin Zi-Heng holds an MFA in Theatre Practice from the University of Exeter and graduated from the Department of Drama and Theatre at National Taiwan University. He has been active in Taiwan's theatre scene for many years as an actor and acting teacher. His performance style is deeply influenced by Professor Phillip B. Zarrilli's psychophysical acting approach, and incorporates the training system of the Attis Theatre's *The Return of Dionysus* in Greece. In 2026, he received the Best Actor in a Play award at the 2nd Taipei Theatre Awards for *Cinderfella*, produced by The Party Theatre Group. As a performer, he continues to explore the possibilities of theatre engaging in dialogue with contemporary society.

Actor: Gaki Lin

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.

Actor: David Chu

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.

Artist

Actor: Tsuei Tai-Hao

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 selected as one of the “People of the Year” by *Performing Arts Review (PAR)* Magazine.

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Actor: Yang Chia-En

Yang Chia-En has been nominated for Best Actor in both the Drama and Musical categories at the inaugural Taipei Theatre Awards, as well as for Best Supporting Actor in a Television Movie / Miniseries at the 61st Golden Bell Awards. Graduated from the Department of Theatre Arts at Taipei National University of the Arts, Chia-En has been active in theatre since 2015, collaborating with numerous theatre companies in Taiwan and accumulating extensive experience in plays, musicals, and screen productions. Through years of theatrical practice, he has developed a solid foundation in performance and character interpretation, while continuing to explore diverse roles and forms of performance.

Actor: Tsai Yi-Ling

Tsai Yi-Ling holds a master’s degree in Performance Making from Goldsmiths, University of London. She is an assistant professor at Taipei National University of the Arts, artistic director of Rock Rock Crafting Collective, and an actress trained in the Theodoros Terzopoulos method. Her work spans classical and contemporary performance and has been presented at major venues and festivals, including the Taipei Arts Festival and TIFA. She is regarded as an iconic figure in contemporary Taiwanese theatre.

Artist

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Actor: Li Wei-Cih

Graduated from Department of Theatre Arts at Taipei National University of the Arts, Li Wei-Cih has continued to explore the vocal and physical aesthetics of traditional Liyuan Opera. Drawing extensively from Eastern physical training, she combines these practices with contemporary theatre performance methods and has increasingly participated in interdisciplinary productions in recent years. She is currently a core member of Echo. Co Studio and a member of Gang-a Tsui Theater. Her collaborations span 4 CHAIRS THEATRE, Approaching Theatre, Flying Group Theatre, Riverbed Theatre, and other groups. *Apostating Time* received the Grand Prize of 22nd Taishin Arts Award and the Jury Prize at the 35th Golden Melody Awards for Traditional Arts and Music. *Great-Grand Rat-Po-Tai (So Old) Is Sleeping Next To A Landscape Painting, Diligently & Stingily Snoring—— But There Is No Landscape Painting! (White Carrot, Rat Teeth, Her Child, (And Her Child’s Child.))* received the Grand Prize of 23rd Taishin Arts Award. *The Sun* was nominated for Best Play at the Taipei Theatre Awards in 2025. Recent performance credits include *Echoes of the Red Plum*, *The Fairy Trio*, *Emergence of a Thousand Faces*, and *Little Frederik*.

Actor: Rico Wei

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.

Artist

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Set Design: Liao Yin-Chiao

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.

Light Design: Chen Guan-Lin

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

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*.

Artist

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Sound Design: Iggy Hung

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.

Costume Design: Yulin Fann

Yulin Fann is a freelance costume designer and makeup artist working across theatre, film, and visual media. She has collaborated with 4 CHAIRS THEATRE on productions including *Sleep in Spring*, *Lungs*, *The Sun*, *Hernia Maniac*, *The Possible Memoirs of a Traitor (2026)*, and *Uneasy*. In 2025, she was nominated for Taipei Film Awards Best Makeup & Costume Design for *EEL*. Her latest feature film is *Dead End*.

Movement Coach: Lin Yu-Ju

As an independent artist, she is mainly engaged in corporal creations, performances and outreach programs. Her works often focus on humanistic and cultural context. She is fond of minimalism, but also fascinated by chaos and collages. Recently she often incorporates objects, behavioral observation and historical images into her works, and uses the universality to contrast with the particularity of characters, attempting to unsettle the audience’s perceptions and thoughts.

Production

Taiwan | 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.

Production Team

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Playwright: 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

Stage Manager: Teng Ming-Yu
Assistant Stage Manager: Sharon Wang
Technical Director: Liou Bor-Yan
Stage Technician: Fu Zi-Jun, Lin Pei-Hao, Chou Kuan-Chih, Lien Wei-Hao,
Wu Yu-Sheng, Shih En-Chi, Chou Chen-Wei, Wang Cian-Yu,
Jacky Fu

Master Electrician: Wang Yung
Lighting Technician: Don, Liu Tsung-Po, MINAMI, Chou I-An
Audio Technical Director: TP Chen
Sound Engineer: Shao Ko-Han
Audio Technician: Chao Chih-Yau, Liu Yu-Chieh
Video Operator: YU, Fran Hu
Makeup and Hair Coordination: Teddy Cheng
Makeup Design and Execution: Adam Chen
Makeup Execution: Marco Tsai
Hair Design and Execution: Sarah Wu
Wardrobe: Lin Tzu-Yun, Chen Wen-Hsiu
Director Assistant: Wani Wang

Production Team

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Production Director: Su Chih-Peng
Producer: Ann Wu
Executive Producer: Lu Lin
Administration: Chen Yi-Ling
Marketing: BPE
2024 Key Visual Design: Yen Design
2026 Key Visual Design: LUCHOShine

Still Photographer: Huang Huang-Chih

4 CHAIRS THEATRE is sponsored by the National Culture and Arts Foundation (NCAF)
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Commissioned by Taipei Performing Arts Center.

共同主辦
Co-organizer



臺北表演藝術中心
TAIPEI PERFORMING ARTS CENTER

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