



臺北
表演
藝術
中心

TAIPEI
PERFORMING ARTS CENTER

PROJECT ZERO Performing Arts Management

— 2026 臺北藝術節 —

《我是風》

I Am the Wind

製作循環工作室



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演出日期 / 時間
Date / Time

2026.9.18 Fri. 19:30

2026.9.19 Sat. 14:30

2026.9.20 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

- ◎ 節目全長約 100 分鐘，無中場休息，遲到及中途離席的觀眾將無法進場。
- ◎ 中文發音，無字幕。
- ◎ 演出部分含炫光、煙霧效果，請留意並斟酌入場。
- ◎ 建議 12 歲以上觀眾欣賞。
- ◎ 演前導聆：每場演出前 45 分鐘於藍盒子前廳進行。
- ◎ 演後座談：9/19（六）14:30、9/20（日）14:30，演後於藍盒子觀眾席舉行。
- ◎ **Duration: Approximately 100 minutes without intermission.**
- ◎ **Latecomers will not be admitted.**
- ◎ **Language: Mandarin without surtitles.**
- ◎ **Content advisory: The performance contains strobe lighting, and fog/haze effects.**
- ◎ **Suggested Age: 12+ years old.**
- ◎ **Pre-show Talk: 45 minutes before each performance at the TPAC Blue Box 3F Foyer.**
- ◎ **Post-show Talk: After the performance on September 19 (Sat.) 14:30 and September 20 (Sun.) 14:30 in the Blue Box auditorium.**

節目介紹

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「我那時候不想」
「我就是這樣做了」
「你就只是這樣做了」
「我就這樣做了」

兩位相伴多年的旅伴，一同踏上一段橫越浩瀚海洋的旅程。「一個人」離開，或是逝去，留下「另一個人」回憶。這齣戲裡，那個離開的人又回來了——或者，他真的回來了嗎？

那是霧氣尚未散盡的清晨，也或是永夜將至的黃昏。迷失、漂流的兩個人，他們透過對話了解對方，但彼此交錯的語言像是被情感融化的冰，墜入人生的汪洋。

《我是風》沒有高潮迭起的情節，角色的對話甚至顯得疏離且克制，但它直面存在的意義——畢竟，有什麼比「活著」此一真實的境況更為嚴峻的試煉？

《我是風》由挪威作家庸·佛瑟（Jon Fosse）所創作，這位 2023 年的諾貝爾文學獎得主被譽為「21 世紀的貝克特」，他關注那些語言無法表達的事物，開啟觀者對「無法言喻」的感知體驗。佛瑟曾如此形容自己的創作：「如果說我的劇作有任何目標，那應該就是寫出蘊含著足夠能量的文本，好讓天使有機會穿越舞台。當天使穿越舞台，美學與倫理便融為一體。因為當天使穿越舞台，人便會在所有概念和理論之外，忽然明白某些東西，而那遠比自己所能說的更多。」

延伸閱讀

在文字與無言之間，傾聽生命的風：庸·佛瑟的語言、劇場與存在 文 / 王世偉

2023 年庸·佛瑟 (Jon Fosse) 以「為難以言喻的事物，發出了聲音」榮獲諾貝爾文學獎。這位堅持以新挪威文 (Nynorsk¹) 書寫的作者，透過極簡的語言和大量的留白，描繪存在於世難以名狀的孤獨。無論是小說、散文、劇作、詩歌，他 70 餘部作品將人物置身於高度濃縮的時空，顯現他們的內心矛盾，映照出生死交界間仍微微閃現的光。

人景合一的塵世和鳴

生於 1959 年，佛瑟自幼在挪威西部哈當厄爾峽灣 (Hardangerfjord) 旁的小村落長大。波瀾壯闊的山海景色始終伴隨著他的書寫：凝視海浪、尋找失蹤丈夫的老婦；佇立懸崖、承受寒風侵蝕的老屋。自然景物不是單純的背景，反而映照出人生在塵世的渺小與脆弱。或許，這種人景合一的共振，正是其中一種難以言喻的聲響。

放下自我的傾聽

弔詭的是，儘管榮獲文學桂冠，佛瑟認為書寫是一種幾近被動的接收，而非主動的建構。佛瑟將寫作形容成傾聽，一種幾近於神秘的體驗，甚至說它像是一種祈禱。在天尚未亮之前，他跨越寤夢與清醒的邊界，不停書寫。一開始，他只知道要寫的是戲劇、小說或散文，至於人物和情節走向卻一無所知。他在靜謐之中聆聽某種聲音，並在它即將消失之前將其形諸筆端。傾聽與書寫幾乎同步發生，然而這絕對不是抄寫，而是如何遠離塵囂、放下自我，走向未知的深淵。

滿盈的靜默

閱讀佛瑟的作品，可能會驚訝於其形式的特殊性：極少使用句號和傳統段落、行文和對話充滿了停頓和沉默。對佛瑟而言，文字的鋪陳是為了凸顯無聲的語言，重點並非敘事，而是它背後沉默無語的存在。佛瑟曾以新挪威文的特殊單字形容這種飽滿且具存在感的靜默：「togn」。這個詞描繪的是話語被說出口後，仍以某種方式持續迴盪於空氣之中。透過重複的語言、反覆的停頓，佛瑟在書寫之中營造出如音樂般流動的節奏。他強調：「如果沒有旋律，文本就無法前進。我戲劇的詩意不只是語詞，它存在於話語的縫隙之間。²」

延伸閱讀

存而不在的凝視

存在於話語和無言之間的沉默彷彿開啟了一個迎向未知的通道，晃動了讀者與觀眾的既有感知，邀請他們暫時脫離自我，向他者敞開。這種從自我中心出走的嘗試或許跟佛瑟童年的瀕死經歷有關：7 歲時，他意外嚴重失血，但他感覺自己被一種金色的光輝籠罩，從身外凝視著自己。他沒有感到疼痛或慌張，反而極其安詳與平靜。這場神秘的遭遇開啟了佛瑟另一種存在的向度，讓他的書寫蘊含著一種從外部觀看自身，並探索清醒與夢境、在場和缺席、生死之間的特色。

天使穿越舞台的陪伴

儘管累積了 30 多部劇本，佛瑟原本並未想成為劇作家。最初，他只是受到導演友人委託、為了生計而開始戲劇創作，沒想到他融合寫實與荒謬的劇作風格，營造出一股日常而幽微的詭譎感（unheimlich），讓他在當代劇場界受到矚目。他不依循既定的文化符號，也不追求新穎前衛的形式，反而尋找一種「天使穿越舞台」的寂靜瞬間——這並非宗教神蹟，而是一種超越導演詮釋、表演技巧、舞台美學，在幽微的靜默中自然浮現的神秘時刻。對他來說，劇場就像是一場大型的傾聽活動。或許，佛瑟讓我們聽見的，並不是某個來自彼岸的神秘之聲，而是一個人如何陪伴著另一個人，彼此安然地共處於一種難以言喻的沉默。

¹ 19 世紀挪威擺脫丹麥殖民後，語言學家伊瓦爾·奧森 (Ivar Aasen) 走訪鄉間，採集並整理本土方言，於 20 世紀初創建新挪威文。這套語言體系不同於受丹麥文化影響的書面挪威語 (Bokmål)，語法簡單，符合口語，又沒有階級特徵。現今，新挪威文與書面挪威語共同成為挪威的官方書寫語言，較多用於教育與地方行政，體現語言民族主義與方言復興運動。

² Jon Fosse : “Toutes mes pièces parlent d’une seule et même personne et appartiennent à une œuvre unique”, Propos recueillis et traduits par Marianne Ségol in Sur le ring, 7 mars 2024.

其他文章：

[作者 / 雙雙 | 庸·佛瑟《我是風》——在沉默之中，我們聽見自己](#)

[作者 / 趙鴻祐 | 庸·佛瑟《我是風》、《閃光》——內在汪洋的極限探勘](#)

主創者介紹

導演 | 王世偉

畢業於國立臺北藝術大學，後赴法國鑽研劇場美學，以實務者的角度參與、解讀、分析、研究表演藝術。

創作歷程涵蓋實踐與研究，持續探索嶄新形式與當代議題。2020 年以《群眾》獲得第 18 屆台新藝術獎「表演藝術獎」。導演作品如《爭》、《垚》、《虛擬日常》，透過實驗性美學突破形式框架，挑戰當代社會的權力結構。近年來，也積極拓展跨域合作，以戲劇構作的身份深化表演藝術語言的多元可能。



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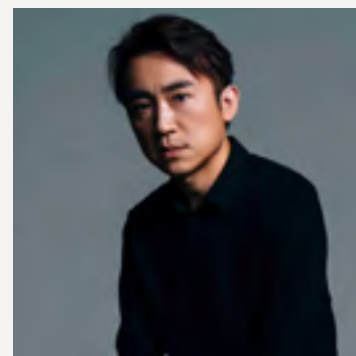
演員 | 莫子儀

1981 年出生，國立臺北藝術大學戲劇學系畢業。1996 年開始投入戲劇表演工作，演出作品涵蓋電視、電影、舞台劇，曾數次獲得金鐘獎男主角獎、男配角獎之提名肯定。2013 年演出澳洲導演亞倫·威爾森 (Aaron Wilson) 首部劇情長片《空降失落叢林》，入選多項國際影展；2017 年出版個人創作集《失眠的人》，並以該文本改編為舞台劇《失眠的人 – 莫子儀 x 黃裕翔·音樂劇場》；2018 年跨足參與編劇《台北歌手》，獲頒金鐘獎戲劇節目編劇獎；2020 年以電影《親愛的房客》榮獲金馬獎、台北電影獎最佳男主角。



演員 | 林子恆

英國艾賽特大學舞臺實踐藝術碩士，國立臺灣大學戲劇學系畢業，以演員及表演教師身份於臺灣劇場藝術深耕多年。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，同時結合希臘阿提斯劇院的 The Return of Dionysus 訓練系統。喜愛與多方團隊合作演出，作品內容多樣，涵蓋戲劇、舞蹈、歌唱等不同領域。期許自身以表演者作為載體，持續探究劇場藝術與現代社會對話的可能性。



演出團隊介紹

製作循環工作室

專注於表演藝術作品的孵化、發展與推廣；致力協助創作者凝聚獨特的藝術語彙、提供完善的製作管理，並積極拓展國內外的演出與交流機會。團隊亦多元企劃製作 Podcast《那個什麼 Art》與影像記錄等計畫，讓表演藝術透過不同形式呈現，藉此觸及更廣泛的觀眾群，豐富市場的可能性。

演出製作團隊

原作 | 庸·佛瑟

翻譯 | 王世偉、鄧光榮

導演 | 王世偉

副導演 | 田孝慈

演員 | 莫子儀、林子恆

燈光設計 | 高一華

聲音設計 | 林育德

音場設計 | 陳宇謙

空間設計 | 陳冠霖

服裝設計 | PROJECTbyH.

舞台監督 | 鄧湘庭

舞台技術指導 | 劉柏言

燈光技術指導 | 丁浩祖

影像紀錄 | 陳祺欣

平面攝影 | 秦大悲

導演助理 | 彭浩秦

製作統籌 | 製作循環工作室

* 本作品由「北藝學院構作與創作課程」策劃製作

Introduction

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"I didn't want to then."

"I just did it."

"You just did it."

"I just did it."

Two lifelong travelling companions are bound together on a journey across a vast ocean. One character moves on or passes away, leaving the other behind to remember. In this play, the first character returns. Or does he?

It was a misty dawn before the fog had cleared, or perhaps the dusk just before eternal night. Two drifting souls seek to understand each other through conversation, yet their intersecting words plunge into the bottomless ocean of life.

I Am the Wind has no thrilling, climactic plot; the characters' dialogue even feels detached and restrained. Yet, it directly confronts the meaning of existence: what could be more daunting than the challenges life itself brings? Written by Norwegian author Jon Fosse, hailed as "the Beckett of the 21st century" and the 2023 Nobel Laureate in Literature, *I Am the Wind* focuses on the things inexpressible, opening the audience's senses to experience the ineffable.

Further Reading

**Attuning to the Wind of Life Between Words and Silence:
Jon Fosse's Language, Theatre, and the Question of Being**
By Wang Shih-Wei

In 2023, Jon Fosse was awarded the Nobel Prize in Literature "for his innovative plays and prose which give voice to the unsayable." Writing exclusively in Nynorsk, one of Norway's two official written standards, Fosse employs radically pared-back language and expansive silence to illuminate the inexpressible loneliness of human existence. Across more than seventy works in novels, essays, plays, and poetry, he places his characters within highly compressed moments of time and space, revealing their inner contradictions while allowing faint glimmers of hope to emerge at the threshold between life and death.

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A Secular Harmony of Man & Nature

Born in 1959, Fosse grew up in a small village on the shores of Hardangerfjord in western Norway. Its dramatic landscapes have remained a constant presence throughout his writing: an elderly woman searching the waves for her missing husband, an abandoned house weathering the relentless wind atop a cliff. Nature is never merely a backdrop; instead, it reflects the fragility and insignificance of human life, suggesting a profound resonance between landscape and the inner world, an echo that may itself be one of those voices "unsayable."

Listening and Letting Go

Paradoxically, despite receiving literature's highest honour, Fosse regards writing as an act of reception rather than creation. He has often described writing as a form of listening, an experience that borders on the mystical, even resembling prayer. Before dawn, suspended between sleep and wakefulness, he writes continuously, not knowing whether he is writing a play, a novel, or an essay. The characters and narrative remain entirely unknown. In stillness, he listens for a voice and writes it down while it lingers. Listening and writing unfold almost simultaneously, yet this is far more than transcription: it is an act of driving away distraction, relinquishing the self, and entering the unknown.

Further Reading

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Overfilled with Silence

Readers encountering Fosse's work are often struck by its distinctive form: sparse punctuation, absence of conventional paragraphing, and dialogue sectioned with pauses and silence. For Fosse, language exists not to dominate silence but to reveal it. His concern lies less with storytelling than with the silent presence that lingers beneath words. He once invoked the Nynorsk word *togn* to describe this state—a dense, resonant silence that continues to reverberate after speech has ended. Through repetition and carefully measured pauses, Fosse creates a language that flows like music. As he once observed, "Without melody, the text cannot move forward. The poetry in my plays does not lie only in the words, but in the spaces between them."

The Gaze of Presence and Absence

The silence suspended between speech and wordlessness opens a passage into the unknown, unsettling the audience's habitual ways of perception, however briefly, to transcend the self and become receptive to others. This shift away from the self may be rooted in Fosse's own childhood. At the age of seven, he suffered a life-threatening accident involving severe blood loss. He later recalled being enveloped in a golden light, observing himself from outside his own body. There was neither pain nor fear; only profound stillness. For Fosse, this bizarre experience opened the doors to another dimension. Ever since, his writing has repeatedly explored the shifting boundaries between waking and dreaming, presence and absence, life and death, while maintaining the detached gaze of one looking back upon oneself from elsewhere.

Further Reading

Waiting for an Angel

With more than thirty plays to his name, Fosse said that becoming a playwright was never part of his original ambition. He came to theatre almost by chance, accepting a commission from a director friend while seeking a reliable source of income. Yet his distinctive fusion of realism and the absurd—creating an atmosphere of quiet, everyday *unheimlich* (the uncanny)—soon established him as one of the defining voices of contemporary theatre. Rather than relying on theatrical conventions or pursuing novelty, Fosse speaks of searching for the moment when "an angel crosses the stage." It is not a religious miracle, but an ethereal instant that transcends directing, acting, and theatrical aesthetics alike, one that quietly emerges through stillness itself. For Fosse, theatre is, above all, an act of listening. What he ultimately invites us to hear may not be a supernatural voice from another world, but something far more intimate: one person accompanying another, sharing an otherwise inexpressible silence.

Artist

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Wang Shih-Wei

Wang Shih-Wei graduated from the National Taipei University of the Arts and later pursued studies in theatre aesthetics in France. Working across both artistic practice and research, he explores innovative theatrical forms and contemporary social issues through directing, dramaturgy, and interdisciplinary collaboration. In 2020, his production *Masses* received the Performing Arts Award at the 18th Taishin Arts Awards. His directing credits include *Status Quo* (2023), *Blood Brothers* (2023), and *Existence of Absent Reality* (2021), works noted for their experimental aesthetics and critical engagement with contemporary power structures.



Mo Tzu-Yi

Having debuted as a theatre actor in 1996, Mo Tzu-Yi has been active on both stage and screen, earning multiple nominations and awards at the Golden Bell Awards, Golden Horse Awards, and Taipei Film Awards. Mo expanded his career to screenwriting, winning Best Screenplay at the 2018 Golden Bell Awards for *Taipei Singer*. His outstanding performance in the Taiwanese film *Dear Tenant* won him Best Leading Actor at the 2020 Golden Horse Awards and Taipei Film Awards among many others.



Artist

Lin Zi-Heng

Practice from the University of Exeter in the UK and graduated from the Department of Drama and Theatre at National Taiwan University. For many years, he has been dedicated to the Taiwanese theatre scene as both an actor and an acting teacher. His performing style is profoundly influenced by the acting method proposed by Professor Phillip B. Zarrilli, which emphasizes the unity of body and mind. Additionally, he incorporates the Greek training system, The Return of Dionysus, from the Attis Theatre. Lin enjoys collaborating with various companies, and the diverse works he has participated in span the realms of drama, dance, and singing. He aspires to be a performer who serves as a vessel for continuously exploring the possibilities of dialogue between theatrical art and modern society.



Production

PROJECT ZERO Performing Arts Management

Dedicated to the incubation, development, and promotion of performing arts, supporting creators in shaping distinctive artistic vocabularies and providing comprehensive production management, while expanding opportunities for performances and exchange locally and internationally.

Through diverse initiatives, including the podcast and audiovisual documentation, presenting performing arts in different forms, reaching broader audiences, and opening up new possibilities for the field.

Production Team

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Playwright: Jon Fosse
Translators: Wang Shih-Wei, Dehng Quanlon
Director: Wang Shih-Wei
Associate Director: Tien Hsiao-Tzu
Performers: Mo Tzu-Yi, Lin Zi-Heng
Lighting Design: Kao I-Hua
Sound Design: Lin Yu-De
Acoustic Design: Chen Yu-Chien
Set Design: Chen Guan-Lin
Costume Design: PROJECTbyH.
Stage Manager: Teng Hsiang-Ting
Technical Director: Liu Bo-Yan
Master Electrician: Ting Hao-Tsu
Video Documentation: Chan Ki-Yan
Photographer: Dabei Chin
Assistant Director: Peng Hao-Chin
Production Coordination: PROJECT ZERO Performing Arts Management

* This production was developed as part of the Creative Dramaturgy Program at TPAC Campus.

共同主辦
Co-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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