



臺北  
表演藝術  
中心

TAIPEI  
PERFORMING ARTS CENTER

— 2026 台灣國際讀劇節 —

# 《空襲警報》

*Air Raid Siren*

The School of Drama at Korea National University of Arts

韓國藝術綜合學校戲劇院



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演出日期 / 時間  
Date / Time

**2026.6.19 Fri. 15:00**

**2026.6.20 Sat. 19:30**

演出場地  
Venue

**臺北表演藝術中心 11 樓排練場 3  
Studio 3**

**Taipei Performing Arts Center**

演出注意事項  
Notice

- ◎ 演出全長約 90 分鐘，無中場休息。
- ◎ 所有演出場次均有演後座談。
- ◎ 演出全程禁止拍照及錄影。
- ◎ 演出語言：韓文；字幕語言：中文與英文。
- ◎ 主辦單位保留所有活動異動權與解釋權。

- ◎ Approximately 90 minutes; performed without intermission.
- ◎ A post-show talk will follow every performance.
- ◎ The use of cameras or recording equipment is strictly prohibited.
- ◎ Performed in Korean with Chinese and English surtitles.
- ◎ Program details are subject to change.

## 2026 台灣國際讀劇節

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「讀劇」(Play Reading) 是一種以劇本文本為核心的舞台演出形式。透過演員的聲音詮釋與觀眾的共同想像，劇本的語言節奏、人物情感與戲劇結構，乃至角色之間細微的呼吸與停頓，都得以用最直接而純粹的方式被感知。讀劇往往被視為戲劇製作過程中的前端階段，但事實上亦具有獨立的藝術價值，同時也是文化交流與對話的重要場域。

「台灣國際讀劇節」(Taiwan International Play Reading Festival, TIPRF) 由序場劇本發展中心策劃，並與臺北表演藝術中心共同推動，旨在建立一個以劇本為核心的國際交流平台。藝術節每年將聚焦於一個國家或文化區域，透過劇本觀摩與跨國詮釋，探索不同戲劇傳統與文本美學之間的差異與共鳴。劇本在此不僅是舞台創作的起點，也成為文化交流的媒介，使不同社會經驗與創作觀點得以彼此映照，展開跨文化的對話。

2026 年「台灣國際讀劇節」以韓國為年度主題，節目規劃分為四大單元：「韓國系列」、「台灣當代」、「寶島經典」與「講座論壇」。「韓國系列」呈現多部當代韓國劇作，展現韓國劇場近年的創作面貌；「台灣當代」聚焦當代台灣劇作，呈現多元的文本聲音；「寶島經典」回望台灣戲劇史的重要篇章，選演劇作家林搏秋的代表作品；「講座論壇」則透過演後座談、專題講座與圓桌論壇等形式，延伸讀劇節所引發的創作與文化討論。

本屆讀劇節的一大特色，是台韓劇本之間的「跨國互演」機制：台灣團隊以華語詮釋韓國劇本，韓國團隊則以韓語演繹台灣作品。透過互換視角的演出方式，劇本在不同文化背景與表演傳統中產生新的理解與詮釋，也讓讀劇成為創作交流與文化對話的重要現場。

未來，台灣國際讀劇節將持續邀請不同國家與文化區域參與，逐步拓展至東南亞、中南美等地，使台灣成為國際劇作交流的重要節點。透過語言與文化的交會，讀劇節不僅呈現劇本，也讓劇場成為思想交流與文化互映的場域，為台灣劇場開拓更寬廣的國際視野，並讓世界透過劇本看見台灣。

## 劇本介紹

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《空襲警報》是場關於戰爭記憶的瘋狂拼貼，將不同時代的生存碎片揉合在一起。故事從日治時期帶著學生躲避轟炸、在防空洞中守候至老的林老師開始，轉瞬切換至現代螢幕前操控無人機殺人的焦躁士官，再到熱帶叢林中互毆又和解的底層士兵，甚至讓各國元首齊聚一堂展開荒謬的慶功宴。劇中展現了被電擊偵測器監控的「標準國語家庭」，以及那一棵由軍人意志與血肉滋養而成的「和平樹」，在語言的轉譯與誤讀中，勾勒出人類在極端恐懼下對「正常生活」的卑微渴求與精神異變。

劇作家魏于嘉以充滿實驗性且幽默的筆調，帶領觀眾在廢墟、防空洞與數位螢幕的夾縫中，探討戰爭如何在消滅肉體的同時，重塑了生者的靈魂與記憶。這部極具張力的作品曾榮獲 2017 年國藝會創作補助，並於 2025 年序場劇本發展中心所舉辦的焦點讀劇節首次對外讀劇呈現。

### 台灣戲劇文學翻譯計畫

本作由臺灣文學館協力進行翻譯，選自該館推動之經典劇作與文學獎得獎劇本翻譯計畫成果。透過這些翻譯文本的累積與轉化，提供讀劇節作為演出與交流之用。

臺文館持續推動台灣文學國際傳播，聚焦經典劇作與新世代創作，透過劇本翻譯計畫建立跨語言文本基礎，並延伸至國際劇場平台的多元應用與轉化，進一步提升台灣劇場作品於國際文化場域的能見度與流通性；同時，藉由英文、韓文等多語翻譯，逐步建立文本的應用基礎，支援文學推廣、劇本研究與出版流通，使文本在不同文化語境中持續被閱讀、詮釋與轉化，並透過跨國團隊詮釋與讀劇機制，讓台灣劇作持續在國際舞台被看見，開啟未來跨國合作與後續製作的更多可能。

## 主創者介紹

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### 劇作家 | 魏于嘉

台灣劇作家，國立臺灣大學戲劇學研究所碩士，主修劇本創作，歷來作品包括一般戲劇、音樂劇、電視劇本及跨界展演，曾獲台灣文學獎、臺北文學獎、新北市文學獎等。多部作品已譯成英文，並於紐約演出。代表作包括《現世寓言》、《大動物園》等。



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### 導演 | 윤한솔 (Yoon Hansol)

2006年創立韓國綠豬劇團 (greenpig) 並擔任藝術總監。近期作品包括與韓國國立劇團合作的《人類城：序曲》(Anthropolis-Prologue) 與《戴歐尼修斯》(Dionysus)，並憑此榮獲 2025 年東亞戲劇獎最佳導演、最佳製作及最佳設計獎。



曾獲韓國國立劇院節獎、斗山蓮江藝術獎、年度青年藝術家獎、金相烈戲劇獎，以及 2012 年與 2016 年韓國戲劇獎最佳製作獎。近期作品包含《火山》(Volcano)、《臨時演員編年史》(Chronicles of Extras)、《羞恥》(Shame)、《同時代的人》(Contemporaries)、《樹木不找鞋店》(Tree Won't Seek for a Shoestore)、《腳踝》(Ankle)、《噩夢》(Nightmare)、《勞動現場 1：失業》(Scenes of Labour 1: Unemployment)、《安山之路》(Camino Ansan)、《網路是嚴肅的事業》(The Internet is Serious Business)、《腦部手術》(Brain Surgery) 等多部作品。

其作品曾多次受邀參加國際藝術節，包括東京藝術節、埼玉三年展、東京表演藝術平台、慕尼黑國際戲劇節、京都藝術中心及深圳 BeSeTo 戲劇節。目前任教於韓國藝術綜合學校戲劇院。

## 演出團隊介紹

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### 韓國藝術綜合學校戲劇院

韓國藝術綜合學校戲劇院 (The School of Drama at Korea National University of Arts) 成立於 1994 年，是韓國唯一一所專門培養專業劇場人才的國立機構。學院設有五個系所，提供學士與研究所課程，包括：表演、導演、劇本寫作、舞台設計與戲劇研究。

戲劇學院的課程強調藝術實踐與批判性研究，為新一代劇場藝術家提供密集而專業的訓練。學院與韓國及國際重要劇場與藝術家保持密切合作，為學生創造接觸多元戲劇實踐的機會。

本校畢業生在當代韓國劇場發展中扮演重要角色，並逐漸在國際舞台上受到矚目。

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## 演職人員名單

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劇作家 | 魏于嘉

導演 | Yoon Hansol (윤한솔)

演員 | 金昭靜 (김소정)、金眞弘 (김진홍)、Zunbul Betul (베틀)、楊眞圭 (양진규)、  
Lee Ma-rie (이마리)、Lee A-huin (이아훤)、李泫松 (이현송)、  
鄭煥錄 (정영록)、韓京秀 (한경수)

舞台監督 | 鄭寅赫 (정인혁)

劇本翻譯 | 金依莎

英文字幕翻譯 | 程異 (Jeremy Tiang)

## 2026 Taiwan International Play Reading Festival

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Play reading is a form of theatrical presentation centered on the play itself. Through the actors' vocal interpretation and the audience's shared imagination, the rhythm of the language, the emotional texture of the characters, the dramatic structure, and even the subtle breaths and pauses between roles can be perceived in their most direct and essential form. Although play reading is often regarded as an early stage in the theatre-making process, it also possesses independent artistic value and serves as an important site for cultural exchange and creative dialogue.

The Taiwan International Play Reading Festival (TIPRF) is curated by the Prologue Center for New Plays and jointly organized with the Taipei Performing Arts Center, aiming to establish an international exchange platform centered on playwrights and plays. Each year, the festival focuses on a specific country or cultural region, exploring the differences and resonances among theatrical traditions and textual aesthetics through staged readings and cross-cultural interpretation. Here, plays are not only the starting point of theatrical creation, but also a medium for cultural exchange through which diverse social experiences and creative perspectives are reflected, opening up a space for cross-cultural dialogue.



The 2026 TIPRF features Korea as its annual theme. The program is organized into four main sections: Korea Series, Taiwan Contemporary, Formosa Classics, and Talks and Forums. The Korea Series presents contemporary Korean plays, offering insight into recent developments in Korean theatre; Taiwan Contemporary highlights contemporary Taiwanese playwriting, showcasing a diversity of textual voices; Formosa Classics revisits important chapters in Taiwan's theatre history through representative works by playwright Lin Tuan-chiu; and Talks and Forums extend the festival's artistic and cultural dialogue through post-show discussions, thematic lectures, and international forums.

This year's festival features reciprocal staged readings between Taiwan and Korea: Taiwanese teams perform Korean plays in Mandarin, while Korean teams present Taiwanese works in Korean. Through this exchange of perspectives, the plays are reinterpreted within different cultural contexts and performance traditions, generating new layers of meaning and understanding. In this process, staged readings become a vital site for creative exchange and cultural dialogue. Each reading is followed by a post-show talk, offering audiences the opportunity to engage directly with the artists, gain deeper insight into the creative context behind the works, and reconsider the relationship between theatre and society from multiple perspectives.

Looking ahead, the TIPRF will continue to engage with different countries and cultural regions, gradually expanding to include Southeast Asia, Latin America, and beyond, positioning Taiwan as an important hub for international play exchange. Through the intersection of language and culture, the festival presents not only plays, but also theatre as a space for the exchange of ideas and mutual cultural reflection. In doing so, it seeks to open up broader international perspectives for Taiwanese theatre, while allowing the world to encounter Taiwan through its plays.

## Synopsis

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*Air Raid Siren* is a frantic collage of war memories, weaving together fragments of survival from across the ages. The narrative leaps through time and space: from Ms. Lin, an aging woman still waiting in a Japanese colonial-era air-raid shelter, to a modern officer remotely executing targets via a drone screen; from soldiers reconciling in the heat of a tropical jungle, to world leaders gathered for an absurd celebratory banquet. Through layers of linguistic misinterpretation, the play captures the humble longing for a normal life and the spiritual distortion of humanity under extreme fear.



Playwright Wei Yu-chia uses an experimental, darkly humorous style to navigate the gaps between physical ruins and digital screens. She explores how war does more than destroy the body—it actively reshapes the souls and memories of the living. This high-tension work was awarded a National Culture and Arts Foundation Creation Grant and debuted as a staged reading at the 2025 Playwright in Focus Festival.

### Taiwanese Dramatic Literature Translation Project

This play was translated in collaboration with the National Museum of Taiwan Literature (NMTL). Four of the plays featured in the 2026 TIPRF—*Air Raid Siren*, *Between Classes*, *The Thousand-Year Itch*, and *Long Live the Mango Tree*—were selected from the NMTL’s ongoing initiative to translate both canonical masterpieces and award-winning contemporary scripts.

The NMTL is dedicated to bringing Taiwanese literature to a global audience. By building a multilingual foundation in English, Korean, and beyond, this project provides the essential texts needed for international theatre platforms, academic research, and global publishing. Through these cross-cultural collaborations and staged readings, Taiwanese drama continues to be seen, read, and reinterpreted on the world stage, paving the way for future international co-productions.

## Playwright & Director

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### Wei Yu-chia, Playwright

Wei Yu-chia is an award-winning Taiwanese writer who writes for the stage, television, and cross-media performances. She is the recipient of numerous accolades, including the Taiwan Literature Award, the Taipei Literature Award, the New Taipei City Literature Award, and others. Two of her works—*A Fable for Now* and *Big Zoo*—have been translated into English and performed in New York. She holds an MA in Playwriting from National Taiwan University.



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### Yoon Hansol ( 윤한솔 ), Director

Founder and Artistic Director of theatre company greenpig, since 2006. Most recent works include *Anthropolis-Prologue* and *Dionysus* with National Theater Company of Korea (2025 Dong-A Theatre Awards for Best Director/Production/Design). Hansol is a recipient of a National Theatre of Korea Festival Award, Doosan Yonkang Arts Award, Young Theatre Artist of the Year, Kim Sang-yeol Theatre Award, Korea Theatre Award for Best Production (2012, 2016). Recent works include *Volcano*, *Chronicles of Extras*, *Shame*, *Contemporaries*, *Tree Won't Seek for a Shoestore*, *Ankle*, *Nightmare*, *Scenes of Labour 1: Unemployment*, *Camino Ansan*, *The Internet is Serious Business*, *Brain Surgery* and many more. Hansol's work has also been seen internationally at Festival/Tokyo, Saitama Triennale, TPAM (Tokyo Performing Arts Market), SpielArts Festival (Munich), Kyoto Art Center, BeSeTo Theater Festival (Shenzhen). He currently serves on the faculty of the School of Drama at Korea National University of Arts.



## Company

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### The School of Drama at Korea National University of Arts

The School of Drama at Korea National University of Arts (K-Arts), founded in 1994, is the only national institution in Korea dedicated to professional theatre training. The school offers undergraduate and graduate programs across five departments: Acting, Directing, Playwriting, Stage Design, and Theatre Studies. With a curriculum that emphasizes both artistic practice and critical inquiry, the School of Drama provides intensive training for emerging theatre artists. The program maintains close collaborations with leading theatres and artists in Korea and internationally, creating opportunities for students to engage with diverse theatrical practices. Graduates of the school have played a significant role in shaping contemporary Korean theatre and are increasingly recognized on the global stage.

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## Cast & Creative Team

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Playwright | Wei Yu-chia

Director | Yoon Hansol

Cast | Kim Sojeong, Kim Jinhong, Zunbul Betul, Yang Jinkue, Lee Ma-rie, Lee A-huin, Lee Hyunsong, Jung Youngrok, Han Kyongsu

Stage Manager | Jung Inhyuk

Play Translator | Kim Yisak

Surtitles Translator | Jeremy Tiang

主辦單位  
Organizer



臺北表演藝術中心  
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劇場藝術創作研究所  
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