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TAIPEI
PERFORMING ARTS CENTER

— 2026 台灣國際讀劇節 —

《千年之癢》

The Thousand-Year Itch

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. 19:30

2026.6.21 Sun. 15:00

演出場地
Venue

臺北表演藝術中心 11 樓排練場 2
Studio 2

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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《千年之癢》將視角聚焦於一群肉眼幾乎不可見、寄居於人體皺褶處的疥蟲家族。在即將斷氣卻奇蹟似地活過壽命臨界點的「老太祖」病榻旁，後代子孫們輪番訴說千百年來寄生於人類宿主身上的故事。從 1960 年代來台老兵那藏著鄉愁與怒火的肚臍，到千禧年間跨海情侶充滿祕密的指甲縫，再到疫情時期的澳門賭場，疥蟲們在微觀的身體版圖中穿梭，冷眼旁觀人類在不同時代中的愛欲與執念。

劇作家陳巧蓉在此作中展現了極具層次感的螺旋狀敘事結構，讓演員在說書人與多重角色間自由穿梭，打破了物種與時空的界限。她將微觀的生物本能轉化為宏大的生命哲思，以辛辣、荒誕且富含節奏感的對話，將歷史的沉重消解於一場場如夢幻泡影的「搔癢」之中。這部意象紛陳且結構精巧的作品，榮獲了 2025 年台灣文學獎劇本金典獎。

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 | 陳巧蓉

活躍於台灣及澳門兩地。在台灣以劇場、音樂劇創作為主，劇作《千年之癢》榮獲 2025 台灣文學獎、《姊姊的守護者》入圍 2015 台灣文學獎，音樂劇代表作則有《怪胎》、《我恨音樂劇》。在澳門的作品大多關注身分認同及本土議題，代表作有《漂流船廠》、《天涯海女》、《匠木浮城》及《今夜無人能睡》先後入選為澳門藝術節節目，著有《浮想聯翩：陳巧蓉劇本集》。除劇場作品外，亦致力於探索敘事手法的可能性，通過跨域實作，混融來自不同領域的元素，與漫畫家星期一回收日合著《貓與海的彼端》，獲第十六屆日本國際漫畫大賞銀賞，並已授權翻譯為日文、英文、法文、俄文、馬來文、越南語。



導演 | 津海亭 (진해정)

劇場創作者，Production EE-UH 劇團創辦人暨導演。作品長期關注女性、酷兒及國家暴力受害者。

2020 年獲《韓國劇場》(Korean Theatre) 月刊評選為「年度最佳七部劇作」，並獲選為斗山藝術中心藝術家。近期執導作品包含《穹蒼》(The Welkin)、《鹿特丹》(Rotterdam)、《季風》(Monsoon)、《愛與資訊》(Love and Information) 及《柏林以東》(The East of Berlin) 等。



演出團隊介紹

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。

한국예술종합학교 연극원

Korea National University of Arts School of Drama



연극창작플랫폼

K'arts theater platform

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演職人員名單

劇作家 | 陳巧蓉

導演 | 津海亭 (진해정)

演員 | 金昭靜 (김소정) 、Zunbul Betul (베틀) 、Lee Ma-rie (이마리) 、
Lee A-huin (이아훤) 、韓京秀 (한경수)

舞台監督 | 趙文靜 (조문정)

劇本翻譯 | 金依莎

英文字幕翻譯 | 王子瑄

英文字幕修潤 | Johan Amatsakio

2026 Taiwan International Play Reading Festival

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

On a single night, an ancient mite known as the "Grand Ancestor" defies its two-month lifespan to face its final hours. Around its deathbed, a family of mites recounts a generational history of parasitism: from the skin of a 1960s veteran in Taiwan, to a millennium-era romance, and finally to a surreal Macao casino during the pandemic. To these mites, the human body is a vast, celestial planet; to the humans, the "itch" of history is an inescapable shadow.



Winner of the 2025 Taiwan Literature Award, playwright Chen Chiao-jung crafts a brilliant dialectic between the fleeting and the eternal. Through a "dream-within-a-dream" structure, the play blurs the lines between the microscopic and the monumental, reflecting the restless cycle of life and the persistent itch of human existence.

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

Chen Chiao-jung, Playwright

Chen Chiao-jung is a versatile storyteller active across Taiwan and Macao, with her work spanning theatre, musicals, and manga.

In Taiwan, her play *The Thousand-Year Itch* won the 2025 Taiwan Literature Award, while *My Sister's Keeper* was a finalist for the same award in 2015. Her prominent musical credits include *i WEIRDO* and *I Hate Musical*.

In Macao, her practice focuses on local identity and socio-historical narratives. Notable works include *Sunset at the Shipyards* and *The Flying Fisherwomen*. Her plays *Sunset at the Shipyards* and *Let No One Sleep* were both selected for the Macao Arts Festival. She published her first collection, *Flâneur on the Sea: Two Plays by Chen Chiao-jung*, in Macao in 2024.

Beyond the stage, Chen is dedicated to exploring new frontiers in narrative through interdisciplinary experimentation. Her collaboration with manga artist Monday Recover, titled *Sea You There and Us*, was awarded the Silver Award at the Japan International Manga Award. The work has been licensed and translated into Japanese, English, French, Russian, Malay, and Vietnamese.



Jin Haejeong (진해정), Director

Theatre Maker, Founder and Director of theatre company 'Production EE-UH'. Haejeong has focused on including women, queers and victims of national violence. Haejeong was selected for the "Best 7 Plays of the Year" by the monthly magazine *Korean Theatre*.

In 2020 she was also named a Doosan Art Center Artist. Recent works include *The Welkin*, *Rotterdam*, *Monsoon*, *Love and Information*, and *The East of Berlin*, etc.



Company

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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한국예술종합학교 연극원
Korea National University of Arts School of Drama



연극창작플랫폼
K'arts theater platform

Cast & Creative Team

Playwright | Chen Chiao-jung

Director | Jin Haejeong

Cast | Kim Sojeong, Zunbul Betul, Lee Ma-rie, Lee A-huin, Han Kyongsu

Stage Manager | Cho Munjeong

Play Translator | Kim Yisak

Surtitles Translator | Cheryl Wang

Surtitles Translation Editor | Johan Amatsakio

主辦單位
Organizer



臺北表演藝術中心
TAIPEI PERFORMING ARTS CENTER



序場劇本發展中心
PROLOGUE CENTER FOR NEW PLAYS

序場劇本發展中心
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National Museum of Taiwan Literature

國立臺灣大學戲劇學系
DEPARTMENT OF DRAMA AND THEATRE . NTU

戲劇學系
Department of Theatre Arts
劇場藝術創作研究所
Graduate Institute of Theatre
Performance and Playwriting

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。

Program details are subject to change. Any changes will be posted on the Taipei Performing Arts Center website. All images are used with the permission of the artists.

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