



臺北
表演
藝術
中心

TAIPEI
PERFORMING ARTS CENTER

— 2026 台灣國際讀劇節 —

《瘋狂劇》

A Crazy Play

The Double Theatre

複象公場



加入北藝 LINE
更多優惠快訊！

演出日期 / 時間
Date / Time

2026.6.19 Fri. 15:00

2026.6.20 Sat. 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：中文；字幕語言：韓文與英文。
- ◎ 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 Mandarin with Korean and English surtitles.
- ◎ Program details are subject to change.

2026 台灣國際讀劇節

3

「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

7

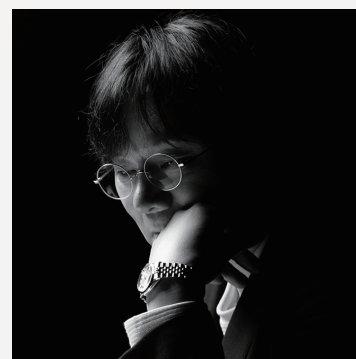
《瘋狂劇》以落魄作家度演與在酒家工作的妻子薔薇為開端，但這一切竟是某位導演正在排練的劇本內容。當兇悍的高利貸業者學秀闖入排練室討債，故事卻迎來意想不到的轉折——學秀決定以債權換取投資權，不僅要求將自己寫入劇中，更試圖介入排練、改寫結局。隨著排練進行，舞台上的虛構情節與角色們現實中的情感糾葛逐漸重疊，形成了一座層層堆疊、真假難辨的敘事迷宮，所有人都被捲入一場無法逃脫的瘋狂演出中。

在《瘋狂劇》中，劇作家崔緝言不只以荒謬的筆觸捕捉現代人在金錢與生存壓力下的分裂狀態，更藉著複雜的後設手法，巧妙調度虛構與現實，探討創作與生命本質的同時又挑戰觀眾對「真實」的認知。《瘋狂劇》於 2011 年榮獲韓國大山文學獎劇本獎。

主創者介紹

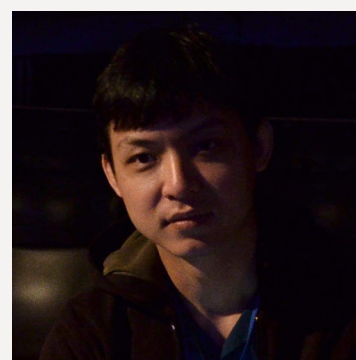
劇作家 | 崔繼言 (최치언, Choi Chieon)

1970 年出生於全羅南道，畢業於首爾科技大學文藝創作學系。1999 年以詩作當選《東亞日報》新春文藝，2001 年再以小說當選《世界日報》新春文藝，正式踏入文壇。2003 年獲得第 1 屆宇進創作獎劇本部門殊榮，開啟劇作家生涯。曾蟬聯多項重量級獎項，包括 2011 年大山文學獎劇本獎、2014 年與 2020 年韓國戲劇獎大獎。代表作包括《瘋狂劇》、《獨自於夜雨中行走在永東橋上的心情》、《未被充分哀悼的悲傷》及《姐姐們》等。



導演 | 李承勳

李承勳，複象公場藝術總監，劇場導演、戲劇構作、策展人與戲劇教育者。2015 年畢業於國立臺灣藝術大學，長期關注以社會議題為出發的創作形式，持續探索劇場、城市空間、身體、物件與觀眾之間的關係。2016 年創作《遠方》，曾受邀巡演於中國、法國及台灣各地；同年導演作品《她最後的華麗》獲牯嶺街小劇場年度演出提名，並赴北京巡演。近年導演作品《回家》自 2022 年於臺北兒童藝術節首演後，持續於台灣及國際巡迴演出，足跡遍及英國、法國、韓國和德國等地，並持續發展手語故事版。2023 年起，他持續與聾人團體合作，推動手語劇場創作計畫，作品《聽見你的聲音》歷經讀劇與階段呈現，持續發展共融劇場與手語美學的實踐。2024 年導演作品《打人的狗》於高雄春天藝術節首演，並於 2025 年於台北牯嶺街小劇場演出，獲牯嶺街小劇場年度節目優選獎。



演出團隊介紹

複象公場

複象公場於 2014 年創立。「複象」取自於安東尼·亞陶 (Antonin Artaud) 的書名《劇場及其複象》，而「公場」則是取自於工廠的諧音，同時指涉公共場域，期望以劇場為形式，呈現在全球下語境的社會中，人跟人的關係。跨越不同的思維，我們試圖讓劇場成為生活的折射，讓觀眾能夠用不同的角度觀看習以為常的現實。

作品曾於臺北兒童藝術節、桃園鐵玫瑰藝術節、臺中國家歌劇院、高雄春天藝術節、臺南藝術節等平台發表，並與德國歌德學院等機構合作，計畫與演出遍及韓國、越南、法國、德國與英國。代表作品《回家》入圍台新藝術獎，並巡演於愛丁堡藝穗節臺灣季、法國馬賽 ASSITEJ Bright Generations 及德國斯圖加特 Schöne Aussicht Festival。

《打人的狗》於牯嶺街小劇場演出並獲年度優選獎，2023 年開始發展《聽見你的聲音》為手語與口語雙語作品，歷經讀劇與階段呈現，持續發展共融劇場與手語美學的實踐。

6

演職人員名單

劇作家 | 崔緝言

導演 | 李承叡

演員 | 牛筱晴、張雲欽、陳冠甫、陳英樓、鄭雲翔、羅振佑 (按姓氏筆畫排序)

劇本翻譯 | 柳銀河

劇本修潤 | 林冠廷、吳政翰

英文字幕翻譯 | Alyssa Kim

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



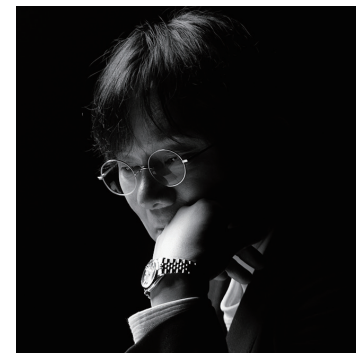
The story begins with Doyeon, a struggling writer, and his wife Jangmi, who works at a bar—only for the audience to discover they are characters in a rehearsal directed by a frustrated theatre director. The boundary between fiction and reality shatters when Haksu, a ruthless loan shark, storms into the rehearsal room to collect a debt. In an absurd twist, Haksu offers to trade the debt for investment rights, demanding to be written into the play and attempting to rewrite the ending. As the rehearsal progresses, the characters' real-life emotional entanglements bleed into the fictional play, creating a labyrinthine narrative where the truth becomes indistinguishable from the performance.

In *A Crazy Play*, playwright Choi Chieon uses a surreal lens to capture the fractured state of modern individuals crushed by financial and existential pressures. Through sophisticated meta-theatrical techniques, he challenges the audience's perception of "reality" while exploring the very nature of creative outputs. This play was awarded the Daesan Literary Award for Playwriting in 2011.

Playwright & Director

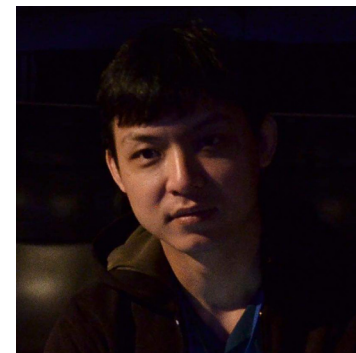
Choi Chieon, Playwright

Choi Chieon is a Korean playwright born in Jeollanam-do in 1970. A graduate of the Department of Creative Writing at Seoul National University of Science and Technology, he began his literary career by winning the Dong-A Ilbo Spring Literary Contest in 1999 for poetry and the Segye Ilbo Spring Literary Contest in 2001 for fiction. He debuted as a playwright in 2003 after winning the 1st Woojin Creative Award for Drama. His distinguished career includes winning the Daesan Literary Award for Playwriting in 2011, and the Grand Prize at the Korea Theatre Awards in both 2014 and 2020. His major works include *A Crazy Play*, *The Feeling of Walking Over the Youngdong Bridge Alone on a Rainy Night*, *Insufficiently Mourned Sadness*, and *The Sisters*.



Ray Lee (Lee Cheng-ju) , Director

Ray Lee (Lee Cheng-ju) is the Artistic Director of The Double Theatre, as well as a theatre director, dramaturg, curator, and theatre educator. A graduate of the National Taiwan University of Arts, his work focuses on socially engaged creation and explores the relationships between theatre, urban space, the body, objects, and audiences. In 2016, he created *Beyond the Distance*, which toured in China, France, and Taiwan. In the same year, his directed work *Her Final Splendor* was nominated for the Guling Street Avant-Garde Theatre Annual Production Award and toured in Beijing. His major recent directing work, *The Way Back*, premiered at the 2022 Taipei Children's Arts Festival and has continued to tour both in Taiwan and internationally, including performances in Edinburgh, Marseille, and Geochang, while also expanding into a sign language story version. Since 2023, Ray has been collaborating with deaf artists and communities to develop inclusive sign language theatre projects. One of the key outcomes of this work is *The Voice*, which has gone through a staged reading and further development presentation, continuing his exploration of inclusive theatre and sign language aesthetics. In 2024, his directed work *How I Learned to Dance* premiered at the Kaohsiung Spring Arts Festival, and in 2025 it was presented at Guling Street Avant-Garde Theatre in Taipei, where it received the Guling Street Avant-Garde Theatre Annual Program Excellence Award.



Company

The Double Theatres

Founded in 2014, The Double Theatre takes its name from *The Theatre and Its Double* by Antonin Artaud. The company aspires to use theatre as a form to reflect human relationships within a globalized context. By traversing different modes of thinking, it seeks to make theatre a reflection of life, allowing audiences to view the familiar from new and diverse perspectives.

The company's works have been presented at arts festivals and theatres across Taiwan. It has also collaborated with institutions such as the Goethe-Institut, with projects and performances spanning Korea, Vietnam, France, Germany, and the United Kingdom. Its representative work, *The Way Back*, was nominated for the Taishin Arts Award and toured to the Edinburgh Festival Fringe (Taiwan Season), ASSITEJ Bright Generations in Marseille, and the Schöne Aussicht Festival in Stuttgart. *How I Learned to Dance* was performed at Guling Street Avant-Garde Theatre and received an annual excellence award. Its newest work, *The Voice*, a bilingual piece in sign language and spoken language.

10

Cast & Creative Team

Playwright | Choi Chieon

Director | Ray Lee (Lee Cheng-jui)

Cast | Niu Hsiao-ching, Chang Yun-chin, Chen Kuan-fu, Chen Ying-lou,
Cheng Yun-hsiang, Lo Cheng-yu

Play Translator | You Eun-ha

Translation Editor | Lin Kuan-ting, Wu Cheng-han

Surtitles Translator | Alyssa Kim

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
獲選 115 年臺北市年度演藝團隊。

補助單位
Supporter



文化部
MINISTRY OF CULTURE

贊助單位
Sponsor



asian cultural council
taiwan foundation

Project 0



緯來電視網
www.videoland.com.tw

奇妙創造
Think Beyond

相信世代
台灣相信世代發展協會
Believe in Next Generation Association

協辦單位
Co-organizer



國立臺灣文學館
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.

www.tpac-taipei.org