



臺北  
表演  
藝術  
中心

TAIPEI  
PERFORMING ARTS CENTER

— 2026 台灣國際讀劇節 —

# 《德州姑姑》

*Texas Aunt*

Rafaz Performance Lab

Rafaz Performance Lab 自由社



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演出日期 / 時間  
Date / Time

**2026.6.19 Fri. 19:30**

**2026.6.21 Sun. 11:00**

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：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 **75** 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

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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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《德州姑姑》交織著兩個世代女性的幻滅與哀歌。姑姑「春美」對外宣稱居住在擁有游泳池的德州豪宅，實則躲在一間廉價租屋處，定期去南大門市場採購舶來品寄回鄉下，以維繫「成功移民」的假象。而在故鄉槐山，她的哥哥為了滿足私慾與農活需求，遠從吉爾吉斯娶回年僅十九歲、滿懷留學夢的少女，強迫她放下書本拿起鐮刀。透過一名早熟少女的冷靜視角，故事揭開了農村跨國婚姻背後集體噤聲的暴力，以及外籍配偶在歧視與壓迫下，如同草叢般被隨意踐踏的生命困境。

劇作家尹美賢擅長以具批判性的寫實筆觸，捕捉社會邊緣人在體制夾縫中求存的樣態。《德州姑姑》看似荒唐，卻深刻剖析韓國當代社會中的種族偏見與底層勞工的創傷，也因其深刻的社會洞察力，榮獲了 2017 年韓國亞洲劇本獎競賽首獎，並於 2019 年奪下東亞戲劇獎最佳劇本獎，是為當代韓國劇場探討跨國婚姻議題的重要里程碑。

## 主創者介紹

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### 劇作家 | 尹美賢 (윤미현, Yun Mi-hyun)

2004 年以民音社《世界文學》中篇小說〈罐頭〉正式出道。2012 年憑藉韓國劇作家協會新春文藝作品〈我們能探監嗎?〉當選，開始正式以劇作家身份從事創作。2015 年獲得大山文化財團創作基金，並先後榮獲大田創作劇本徵文優秀獎、釜山創作劇本徵文金獎、大韓民國戲劇節大獎、首爾戲劇節劇本獎、亞洲劇本徵文大獎、斗山延江藝術獎及東亞戲劇獎劇本獎等多項肯定，持續活躍於戲劇、歌劇、音樂劇及音樂劇場等多個領域。



### 導演 | Ihot Sinlay Cihek

花蓮阿美族人 (Pangcah)，根源於太巴塢 (Tafalong) 及壽豐 (Sanasay) 部落。表演藝術家，常駐於花蓮與台北兩地。受過編導演等專業訓練，樂於探索各種創作的可能性，並積極回返及探索自身的母系部落文化，試圖將作為當代原住民女性夾纏於部落、都市 / 傳統、現代性之間的經驗，藉由各種表演藝術相關形式現身與發聲。現為 Rafaz Performance Lab 自由社藝術總監。作品《我好不浪漫的當代美式生活》獲 Pulima 表演藝術獎、入圍第 21 屆台新藝術獎，文字創作亦曾獲臺灣文學獎、原住民文學獎、阿美族語文學獎……之肯定。近期編導演作品：《山地舞 (與其他可能)》、《新豐年祭 Neo-Ilisin》、獨角作品《她 (阿公的) 那把獵刀》、複媒體作品《聽說沒有田野》、《rayrayrayray》、《Misikol》。



## 演出團隊介紹

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### Rafaz Performance Lab 自由社

Rafaz Performance Lab 創立於 2025 年，其名稱“Rafaz”源自阿美族語，意指「自由」與「解放」。自由社的美學核心深植於台灣原住民族文化，並期許持續探索跨領域與跨文化的可能性。透過多樣媒材與方法的實驗，Rafaz Performance Lab 渴望突破表演藝術的界限，致力於倡導每個人都能自由感受與表達，展現多元而深刻的藝術精神。

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## 演職人員名單

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劇作家 | 尹美賢

導演 | Ihot Sinlay Cihek

演員 | 初柏漢、呂名堯、李少榆、李劭婕、陳志豪、陳佳柔、陳美辰、  
鴻狄 Ipun Upay Kanasaw (按姓氏筆畫排序)

聲音設計 | 陳人芳

劇本翻譯 | 李相美

劇本修潤 | Ihot Sinlay Cihek、吳政翰

英文字幕翻譯 | Kee-Yoon Nahm

## 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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*Texas Aunt* weaves a poignant tale of disillusionment involving two generations of women. Choon-Mi, or the Texas Aunt, claims to live in a luxurious mansion with a swimming pool in the United States; in reality, she hides in a cramped rental, sending foreign goods from Namdaemun Market back to her hometown to maintain the illusion of a "successful immigrant." Meanwhile, back in rural Uijeongbu, her brother has "purchased" a nineteen-year-old bride from Kyrgyzstan to fulfill his own desires and farm labor needs. Seen through the eyes of a precocious teenage girl, the story exposes the silenced violence of international marriages and the resilience of migrant women treated like weeds under the weight of discrimination.

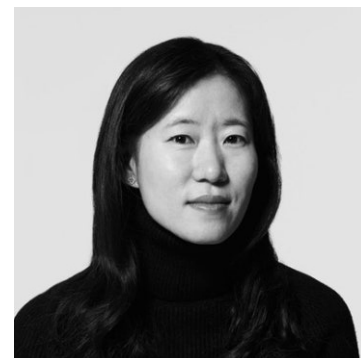
Yun Mi-hyun is known for her critical realism and her ability to capture those living on the margins of society. *Texas Aunt* serves as a landmark in contemporary Korean theatre for its exploration of racial prejudice and systemic trauma. The play won the Korea Asia Playwriting Contest in 2017 and was named Best Play at the Dong-A Theatre Awards in 2019.

## Playwright & Director

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### Yun Mi-hyun, Playwright

Yun Mi-hyun is a playwright based in Korea. After writing fiction and poetry in her early career, she debuted as a playwright in 2012 with the one-act play *Can We Meet?*, which won the New Play Award from the Korean Playwright Association. Her major works include *The Vegetable Garden Killer* (2012), *Young Husidin: A Love Story* (2014), *Chulsoo's Rebellion* (2015), *Texas Aunt* (2017), and *The Wooden Boat* (2019). She has also written books and lyrics for numerous new musicals and operas. Her plays have won many awards, including the Byeoksan Drama Award, Best Play at the Donga Theatre Awards, Best Play at the Seoul Theatre Festival, and the Presidential Award at the Korean Theatre Festival.



### Ihot Sinlay Cihek, Director

Ihot Sinlay Cihek is a Pangcah theatre artist and writer from Hualien, Taiwan. Her practice centers on decolonial action, transmuting Pangcah oral traditions into experimental theatre through text and language. Beyond traditional aesthetics, her work critiques power structures and explores Indigenous feminism, identity fluidity, and cultural regeneration amidst globalization.

Nominated for the Taishin Arts Award and a Pulima Art Award winner, she bridges ancestral wisdom with contemporary art. Through literature and performance, Ihot reclaims marginalized voices, establishing a vital dialogue between Indigenous sovereignty and the global stage.



## Company

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### Rafaz Performance Lab

Founded in 2025, Rafaz Performance Lab derives its name from the Pangcah word for "freedom" and "liberation." Rooted in Taiwan's Indigenous heritage, the Lab explores transdisciplinary and cross-cultural possibilities through experimental media and methodologies. By challenging the boundaries of performing arts, it opens spaces for the freedom of perception and expression, embodying a diverse and profound artistic spirit.

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## Cast & Creative Team

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Playwright | Yun Mi-hyun

Director | Ihot Sinlay Cihek

Cast | Chu Po-han, Lu Ming-yao, Lee Shao-yeu, Lee Shao-chieh,

Eugene Tang Chee Hou, Chen Chia-jou, Chen Mei-chen, Ipun Upay Kanasaw

Sound Designer | Chen Jen-fang

Play Translator | Lee Sang-mi

Translation Editor | Ihot Sinlay Cihek, Wu Cheng-han

Surtitles Translator | Kee-Yoon Nahm

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  
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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

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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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