



臺北
表演
藝術
中心

TAIPEI
PERFORMING ARTS CENTER

— 2026 台灣國際讀劇節 —

《才不是那樣》

But That's Not It

Blend, Co

混將



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演出日期 / 時間
Date / Time

2026.6.20 Sat. 15:00

2026.6.23 Tue. 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 60 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 60 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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偵訊室中，五頭大象的脫逃引發了政治與社會騷亂，而訓練師成為唯一的箭靶。審問他的是各懷鬼胎的權威份子：堅信這是一場政治陰謀又急於立功的刑警；偏執地將訓練師的行為解讀為性壓抑與心理創傷的醫生；以及表面慈愛卻過度保護的母親。每個人都拒絕傾聽訓練師的聲音，強行將自己的邏輯套在他身上。在他無力的反駁背後，訓練師看似胡說八道的一句「大象其實是人」，竟成了這荒謬現實中最清醒的哀鳴。

劇作家李美慶擅長以荒誕筆法與黑色幽默剖析人性中的偽善與體制的壓迫。她的作品風格犀利且具諷刺性。在《才不是那樣》中，她展現了對語言權力的深刻洞察，讓觀眾見證一個人在無法被理解的社會中，如何從一名沉默的抗爭者，最終在眾人的「定義」下被迫變形成為另一種生物。2012年，此劇在韓國演出時，榮獲東亞戲劇獎最佳製作獎與韓國戲劇獎大獎。

主創者介紹

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劇作家 | 李美慶 (이미경, Lee Mee-kyung)

李美慶的作品以犀利的對白與角色核心敘事見長，深刻描繪當代社會中的緊張關係與情感衝突，其代表作包括《才不是那樣》、《冰封的長毛象》、《憤怒吧》與《真理必叫你們得以自由》。她曾多次獲得全國劇本競賽與重要獎項肯定，包括 2016 年原州文化財團創作劇本徵文金獎、2011 年與 2015 年新劇本獎、2013 年《朝鮮日報》新春文藝戲劇部門當選，以及 2012 年東亞戲劇獎作品獎與韓國戲劇獎大獎。



導演 | 莊衿葳

嘉義人，國小到高中就讀美術班，學習繪畫；國立臺北藝術大學劇場藝術學系，主修舞台設計；國立臺北藝術大學劇場藝術創作研究所，主修導演。現為劇場工作者，跨足導演、演員、舞台設計。作品常聚焦在台灣歷史文化、性別、社會議題，研發綜合藝術和劇場演出。



其創作深受賈克樂寇訓練、日本導演流山兒祥、美國劇場教育家 Stephen Wangh 心之飛人表演體系影響，作品曾榮獲牯嶺街小劇場 2021 評審團大賞、2023 榮獲臺北藝穗節藝穗精選獎、2025 榮獲臺北藝穗節明日之星獎。現為國防大學政治作戰學院應用藝術學系兼任講師。

演出團隊介紹

混將 Blend,. Co

混將 Blend,. Co 致力於在混亂中尋找秩序的線索，感受多樣性與融合的力量。在看似混亂的表象挖掘埋藏的意義與價值，為未來開創獨特且有意義的作品。

我們的專業核心領域包括：表演藝術 X 設計整合 X 藝文策展 X 心靈療癒 X 永續經營

《道德經》：「有物混成，先天地生。」有一個渾然天成的存在，在天地生成之前便已存在。

「混」象徵混沌，代表未知與變革，預示著即將展開的重大變遷。「將」則象徵匯聚多樣力量與領袖，宛如一幅色彩斑斕的畫布，彼此交織，塑造未來。混沌中的「將」，意指在無序狀態中承載時間，感知當下並預示未來。

主要成員：林秉昕、彭久芳、莊衿葳

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演職人員名單

劇作家 | 李美慶

導演 | 莊衿葳

演員 | 王耀霆、林唐聿、陳群堯、馮仕譯、賴建岱（按姓氏筆畫排序）

燈光設計 | 連億妘

劇本翻譯 | 柳銀河

劇本修潤 | 王耀霆、吳政翰

英文字幕翻譯 | Kee-Yoon Nahm

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



Following the escape of five elephants from a zoo, a political and social firestorm erupts, leaving their trainer as the sole target of public ire. In an interrogation room, he is picked apart by figures of authority: a detective convinced of a political conspiracy, a doctor obsessed with diagnosing the trainer's "sexual repression," and an overprotective mother who smothers him with misguided care. Each refuses to listen, forcibly projecting their own logic onto him. Amidst his futile protests, the trainer's seemingly nonsensical plea—"the elephants are actually human"—becomes the most lucid cry in an absurd world.

Playwright Lee Mee-kyung utilizes dark humor and the absurd to dissect systemic oppression and human hypocrisy. *But That's Not It* offers a piercing insight into the power of language and how society "defines" individuals until they are forced to transform into something else entirely. This production won the Best Play Award at the Dong-A Theatre Awards and the Grand Prize at the Korea Theatre Awards in 2012.

Playwright & Director

Lee Mee-kyung, Playwright

Lee Mee-kyung is a playwright known for her sharp dialogue and narratives that explore emotional conflicts in contemporary society. She debuted through the Chosun Ilbo Spring Literary Contest in 2013. Her writing has been recognized with numerous honors, including the New Play Award from the Korean Playwright Association (2011, 2015) and the Gold Prize at the Wonju Cultural Foundation Creative Playwriting Contest (2016). She has also won the Best Play award at the Dong-A Theatre Awards (2012) and the Grand Prize at the Korea Theatre Awards. Her representative works include *But That's Not It*, *Unfreezing the Mammoth*, *Be Furious*, and *The Truth Will Set You Free*.



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Zhuang Jing-wei, Director

Zhuang Jing-wei is a theatre artist from Chiayi. She received formal training in fine arts from elementary through high school, and later studied at the Department of Theatre Arts at Taipei National University of the Arts, majoring in Stage Design, followed by an MFA in Directing from the same institution.

She works across directing, acting, and stage design. Her creations often engage with Taiwanese history and culture, gender, and social issues, while developing interdisciplinary approaches that integrate visual arts and theatrical performance.

Her artistic practice is deeply influenced by the training of Jacques Lecoq, Japanese director RYUZANJI Show, and Stephen Wangh's "An Acrobat of the Heart" acting system. Her works have received the Jury Prize at Guling Street Avant-garde Theatre (2021), the Fringe Choice Award at the Taipei Fringe Festival (2023), and the Best Emerging Artist Award at the Taipei Fringe Festival (2025).

She currently serves as an Adjunct Lecturer at the Department of Applied Arts, Fu Hsing Kang College, National Defense University.



Company

Blend,. Co

"There was something undifferentiated and complete, born before Heaven and Earth."— **Dao De Jing**

Blend,. Co is dedicated to tracing threads of order within chaos, embracing the profound power of diversity and integration. By excavating hidden meaning and value from beneath the surface of disorder, we create unique, purposeful works that bridge the present and the future.

"Hun" (混) symbolizes Primordial Chaos—representing the unknown and the catalyst for transformation, signaling the onset of profound change.

"Jiang" (將) embodies the convergence of diverse forces and leadership. Like a vibrant canvas, these elements intertwine to shape the future.

Within this state of flux, "Jiang" within chaos: holding time in disorder; perceiving the present, signaling the future.

Core Expertise: Performing Arts, Integrated Design, Arts Curation, Sustainable Practice

Core Members: Lin Ping-Hsin, Peng Jiou-Fang, Zhuang Jing-Wei

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Cast & Creative Team

Playwright | Lee Mee-kyung

Director | Zhuang Jing-wei

Cast | Wang Yao-ting, Lin Tang-yu, Chen Chun-yao, Feng Shih-i, Lai Chien-tai

Lighting Designer | Lian Sih-yun

Play Translator | You Eun-ha

Translation Editor | Wang Yao-ting, 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
PROLOGUE CENTER FOR NEW PLAYS

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DEPARTMENT OF DRAMA AND THEATRE . NTU

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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