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表演
藝術
中心

TAIPEI
PERFORMING ARTS CENTER

— 2026 台灣國際讀劇節 —

《王瑞凱的故事》

The Story of Wang Seo-Gae

The Gluttons Assemblage

饕餮劇集



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演出日期 / 時間
Date / Time

2026.6.20 Sat. 19:30

2026.6.24 Wed. 19:30

演出場地
Venue

臺北表演藝術中心 11 樓排練場 2

臺北表演藝術中心 11 樓排練場 3

Studio 2

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 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

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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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1953 年的日本，化名為「源藏」的商人王瑞凱，懷揣著一只木箱穿梭於橫濱各處。箱子曾是他為早夭女兒準備的棺木，如今則裝載著他在 1932 年滿洲狩獵場失去的一切：他的愛鷹「天空戰士」、他的妻子與他的家園。王瑞凱在戰後日本和平的表象下，逐一尋訪當年那五名參與討伐獵人村的日軍士兵。面對已成為大學教授、政府高官或臥病不起的加害者，他以冷靜的姿態強迫這些試圖遺忘的人們打開塵封的自白，在扭曲的歷史與個人的創傷之間，尋找那具從未被安葬的骸骨。

劇作家金桃令以其冷峻的語言，探討了戰爭陰影下的集體失憶與個體復仇的虛妄。他在劇中巧妙地將受害者的痛苦與加害者的生存邏輯並置，剖析了歷史如何在不同人的記憶中被重構與抹除。這部復仇之作憑藉其對大環境與小人物的關懷，榮獲了 2020 年東亞戲劇獎作品獎，並被《韓國戲劇》月刊選為年度最佳七大公演，韓國戲劇評論家協會選為年度三大戲劇。

主創者介紹

劇作家 | 金桃令 (김도영, Kim Do-young)

畢業於韓國藝術綜合學校，作品多以東亞歷史與戰爭記憶為背景，關注殖民經驗、權力暴力與個人創傷間的糾葛。他擅長以對話為主體，配合高象徵性的舞台元素，將個人故事與宏觀歷史交織，形成具詩意與政治批判性的敘事風格。憑藉《吃漢堡時想起的故事》、《王瑞凱的故事》、《金鳥的故事》等原創劇本，以及《紅落葉》、《一千種藍》等改編作品，被評價為兼具戲劇性與文學性的作家。曾榮獲包括東亞戲劇獎在內等多項大獎肯定。



導演 | 林頌嫻

現居高雄，往返於台北兩地的表演藝術工作者。2017 年創立「饕餮劇集」並開始發表導演作品，以集體創作為基礎，靈活地穿梭在肢體劇場、物件劇場等不同劇場形式之間，使作品成為觀眾與社會議題之間的觸媒。擅長以劇場呈現平常不易見的社會切面，以共感開啟同理與理解的可能。近年以「使創意落地、讓想像成真」為工作軸心，除導演外，亦以製作人、創作陪伴、執行導演、舞台監督、專案企劃、硬體規劃等身份參與在表演藝術、商業展演、公部門案件之間。



近期作品：高雄市管樂團《阿德的魔法之旅》導演、臺北兒童藝術節《小魚散步》共同創作、饕餮劇集《泡泡色地帶》與《亡命紀事：我是誰》導演、演摩莎劇團《未來世界假說》助理導演、飛人集社劇團《THE 浮浪貢 OF 龍興 46》執行導演等。

演出團隊介紹

饕餮劇集

饕餮劇集是一個劇場製作團隊，在協作與共創的精神下，搭建一座流動的創作交流平台。我們以神獸「饕餮」為名，貪食多元的題材、探索多樣的演出形式、創造身體可感知的體驗、呈現平時不常見的切入角度，望能因而打開交流的空間。

饕餮劇集成立於 2017 年，並於 2019 年正式立案。由饕餮內部發起的作品以集體創作而成的肢體劇場為主，2022 年起開放內外部合作提案，與多種領域的藝術家合作，題材多元且緊扣社會。除了奠基於文本的戲劇外，我們也常採用肢體劇場、光影物件劇場等形式；曾探索過的主題涵蓋白色恐怖、東南亞移民及女性性處境等，亦維持穩定的創作節奏，作品包含：《不看前面的時候》、《亡命紀事：我是誰？》、《泡泡色地帶》、《山鬼》、《白噪音》等。除了劇場演出外，我們於 2025 年起開啟工作坊系列、2026 年與藝術家林筠喬一同推出子品牌「玩劇小獸工作室」，分別面向一般民眾與親子群眾，希望能達成不同深度、廣度的連結與交流。

了解更多：[饕餮劇集官方網站](#)

演職人員名單

劇作家 | 金桃令

導演 | 林頌嫻

演員 | 王昶澄、林曉函、邱逢樟、陳瑞祥、賴以恆（按姓氏筆畫排序）

導演助理及製作助理 | 簡郁庭

音樂設計 | 周宣宏

聲音指導 | 吳思嫻 (Star Wu)

特別感謝 | 朱乃瑩、李宥璇

劇本翻譯 | 張秀蓉

劇本修潤 | 林冠廷、吳政翰

英文字幕翻譯 | Sarah Lyo

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



In 1953 Japan, a merchant named Wang Seo-Gae (alias Genzo) travels through Yokohama carrying a wooden box. Originally intended as a coffin for his late daughter, the box now holds the remnants of everything he lost at a Manchurian hunting ground in 1932: his hawk, his wife, and his home. Beneath the veneer of post-war peace, Wang tracks down the five former Japanese soldiers who participated in the massacre of his village. Facing perpetrators who have since become professors, officials, or bedridden elders, he forces them to confront their buried confessions, searching for the unburied bones of history.

Playwright Kim Do-young employs a cold, stark language to investigate collective amnesia and the futility of individual revenge. By juxtaposing the victim's agony with the perpetrator's logic of survival, she examines how history is reconstructed or erased. This powerful work was named Best Play at the Dong-A Theatre Awards in 2020 and was selected as one of the "Best 7 Plays of the Year" by Korea Theatre magazine.

Playwright & Director

Kim Do-young, Playwright

Kim Do-young is a graduate of the Korea National University of Arts whose work focuses on East Asian history, colonial experiences, and personal trauma. She is acclaimed for a poetic and politically critical style that blends high-symbolism with dialogue-driven narratives. Her original plays include *While Eating a Hamburger*, *The Story of Wang Seo-Gae*, and *Gold Birds*, alongside successful adaptations such as *Red Leaves* and *A Thousand Blues*. She has been honored with several major accolades, including the Dong-A Theatre Award for Best Play, and is regarded as a writer who masterfully balances dramatic tension with literary depth.



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Lin Chi-sian, Director

Based in Kaohsiung and working between Kaohsiung and Taipei, Lin Chi-sian is a performing arts practitioner. In 2017, she founded The Gluttons Assemblage and began presenting her directorial work. Rooted in collective creation, she moves fluidly between physical theatre, object theatre, and other theatrical forms, making her work a catalyst between audiences and social issues. She excels at using theatre to reveal often-unseen facets of society, opening pathways to empathy and understanding through shared experience. In recent years, guided by the principle of "grounding creativity and bringing imagination to life," she has expanded beyond directing to take on roles including producer, creative accompany, assistant director, stage manager, project planner, and technical coordinator across performing arts, commercial productions, and public-sector projects.

Recent works include: director of *Ade's Magical Journey* for the Kaohsiung City Wind Orchestra; co-creator of *On My Way to Buy Eggs* for the Taipei Children's Arts Festival; director of *Bubbly Sunken Place* and *Chronicle of Exile: Who Am I?* of The Gluttons Assemblage; assistant director of *Future World Hypothesis* for Performosa Theatre and executive director of *The Desperado of Longxing 46* for Flying Group Theatre.



Company

The Gluttons Assemblage

The Gluttons Assemblage is a theatre company that builds an open platform for creative exchange under the spirit of collaboration and co-creation. Named after the mythical beast "Taotie" (the Glutton), we "devour" a wide range of themes, explore diverse forms, create perceptible experiences, and present unconventional perspectives, all in the hope of opening up new spaces for dialogue.

Founded in 2017 and officially registered in 2019, our initial projects focused primarily on devising physical theatre. Since 2022, we have opened our platform to collaboration proposals, working with artists across various fields to produce diverse works closely tied to social issues. In addition to text-based drama, we frequently employ forms such as physical theatre and shadow puppetry to explore themes such as the White Terror, Southeast Asian immigrants, and women's sexual circumstances.

In addition to theatre performances, we have expanded our reach since 2025 through workshop series and our 2026 sub-brand, Playful Beast Lab (co-founded with artist Yun-Chiao Lin). These projects target the public and families to create meaningful artistic resonance.

Please visit the website to view the company's works and members:
<https://gluttonstheater.com/>.

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Cast & Creative Team

Playwright | Kim Do-young
 Director | Lin Chi-sian
 Cast | Wang Yi-cheng, Lin Hsiao-han, Chiu Feng-chang, Chen Ruei-siang, Lai Yi-heng
 Director Assistant & Production Assistant | Chien Yu-ting
 Sound Designer | Chou Hsuan-hung
 Vocal Coach | Star Wu

Play Translator | Chang Hsiu-yung
 Translation Editor | Lin Kuan-ting, Wu Cheng-han
 Surtitles Translator | Sarah Lyo

Special thanks to Zhu Nai-ying and Li Yu-hsuan.

主辦單位
Organizer



臺北表演藝術中心
TAIPEI PERFORMING ARTS CENTER



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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