



臺北
表演
藝術
中心

TAIPEI
PERFORMING ARTS CENTER

— 2026 台灣國際讀劇節 —

《櫻花劇場 1937》

Cherry Blossom Theatre 1937

La Cie MaxMind

拾念劇集



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演出日期 / 時間
Date / Time

2026.6.21 Sun. 15:00

2026.6.26 Fri. 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 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

《櫻花劇場 1937》以 1930 年代忠北清州真實存在的「櫻座劇院」為核心，展開一場跨越世紀的記憶重組。故事透過由 AI 技術所重現的一段導演訪談拉開序幕，將觀眾帶回那個光影交織的動盪時代。在那裡，患有閱讀障礙卻夢想成為默片辯士的小販、對電影充滿憧憬的放映室助手及落魄歸鄉的傳奇女演員，因這座劇場而命運交錯。當這座承載著百姓情感的劇場面臨被親日商人拆除、轉型為現代電影院的危機，這群人決定共同策劃最後一場演出，在時代消逝前奪回屬於自己的聲音。

劇作家文議榮將嚴謹的歷史考古與創新的科技敘事結合，在《櫻花劇場 1937》中大膽採用「AI 訪談」結構，讓過去的小人物與未來的觀眾透過人工智慧對話。他以細膩的筆觸打撈被歷史洪流沖散的生命碎片，探討即便劇院被拆解，屬於人類的「故事」仍將永存。這部兼具懷舊情懷與現代思辨的作品是 2025 年度忠北道立劇團的駐團作品，透過對消失空間的追尋，重現那段在廢墟中綻放的藝術之光。

主創者介紹

5

劇作家 | 文議榮 (문의영, Mun Ui-young)

文議榮為韓國劇作家，現任忠北道立劇團駐團劇作家，並擔任地方劇團「青年劇場」代表人。其作品《淑熙書店》於2019年榮獲忠北戲劇節大獎，並於同年獲得大韓民國戲劇節銀獎。代表作包括《淑熙書店》、《千年的氣息》、《三層肉怎麼吃才好吃》等。其創作深刻關注地方歷史、集體記憶，以及當代韓國劇本文學中地域空間的變遷與意義。



導演 | 李易修

「拾念劇集」編導及「趨勢教育基金會」劇場總監，自2012年起編導「趨勢經典文學劇場」、「詩劇場」、「文學小聚」等系列作品，結合傳統戲曲、中西方音樂、中國古典文學等元素，以劇場形式推廣文學教育。

近年重要作品：拾念劇集《大神魁》、《蓬萊》、《金銀鐲》、《鯨之嶋》、新加坡湘靈樂社《君心：南洋夢昭君》、一心戲劇團《當時月有淚》、《狩瘟殘書》。

編劇及導演作品：《英雄·美人·花月夜》、《蓬萊》、《狩瘟殘書》分別入圍第五屆、第十五屆、第二十二屆台新藝術獎。



演出團隊介紹

拾念劇集

以藝術總監李易修及南北管作曲家許淑慧為主要核心創作者，創團理念乃在以台灣文化多元創生的肥沃養料與精神，為傳統南北管音樂導入多元的創作活水，同時也開拓出新穎動人的劇場美學新典範，其創作特色多取材自台灣本島，融合傳統與當代表演藝術的美感元素，以體現台灣的藝術特色與人文思考。

6

演職人員名單

劇作家 | 文議榮

導演 | 李易修

演員 | 林沐宏、姜思達、施璧玉、張孟鈺、陳世文、陳志豪、黃昶然（按姓氏筆畫排序）

聲音演出 | 吳宜臻

音樂設計 | 許家銘

劇本翻譯 | 林婉瑁

劇本修潤 | 林冠廷、吳政翰

英文字幕翻譯 | Walter Byongsok Chon

台語編修 | 陳奕銘、莊雅雯

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



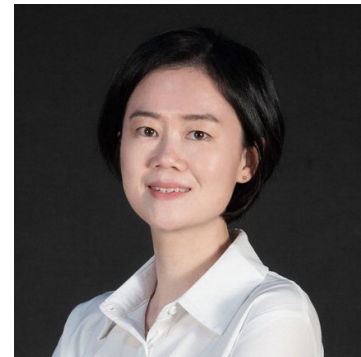
Centering on the Aengjwa Theatre that existed in 1930s Cheongju, *Cherry Blossom Theatre 1937* is a reimagining of a lost era. The play opens with an AI-reconstructed interview with a director, transporting the audience back to a volatile time of shadows and light. There, a street vendor with dyslexia dreaming of becoming a silent film narrator, a cinema assistant full of hope, and a washed-up legendary actress find their fates intertwined. As their beloved theatre faces demolition by pro-Japanese merchants, the group plans one final performance to reclaim their voices before being washed away by the currents of history.

Playwright Mun Ui-young blends rigorous historical research with innovative technological storytelling, using an "AI interview" structure to bridge the gap between historical figures and modern audiences. The play explores the enduring power of human stories, suggesting that even when physical spaces are destroyed, the "artistic light" that bloomed in the ruins remains eternal. This nostalgic and contemplative work was commissioned as the 2025 resident play for the Chungbuk Theatre Company.

Playwright & Director

Mun Ui-young, Playwright

Mun Ui-young is a Korean playwright currently serving as the resident playwright of the Chungbuk Theatre Company and the representative of Chung-Nyun Theatre Company. Her play *Sook-hee's Bookstore* won the Grand Prize at the Chungbuk Theatre Festival and the Silver Prize at the Korea Theatre Festival in 2019. Her major works include *Sook-hee's Bookstore*, *Breath of a Thousand Years*, and *The Proper Way to Eat Pork Belly*. Her creative focus lies in local history and collective memory, exploring the evolving significance of regional spaces in contemporary Korean dramatic literature.



9

Lee Yi-hsiu, Director

Lee Yi-hsiu is a playwright-director of La Cie MaxMind and the Theatre Director of Trend Education Foundation. Since 2012, he has created and directed series such as "Trend Classical Literature Theatre," "Poetry Theatre," and "Literary Salon," integrating traditional opera, Eastern and Western music, and Chinese classical literature to promote literary education through theatrical forms.



His recent major works include *The Drought Goddess*, *Isle of Dreams*, *A Bangle in Gold and Silver*, and *Whale Island* (La Cie MaxMind); *The Heart of Jun: Memoirs of Zhaojun* (Siong Leng Musical Association, Singapore); *The Moon was in Tears* and *The Plague of Revenge* (Yi-Shin Taiwanese Opera Troupe).

His works *The Feast of Pluck Music*, *Isle of Dreams*, and *The Plague of Revenge* were nominated for the 5th, 15th, and 22nd Taishin Arts Awards, respectively.

Company

La Cie MaxMind

Artistic Director Lee Yi-hsiu and Nanguan/Beiguan composer Hsu Shu-hui are the central creative forces of La Cie MaxMind. It is the company's mission to inject diverse sources of creative energy into traditional Nanguan and Beiguan music with material garnered from the rich multicultural grounds of Taiwan; and through this process, to establish an affecting new paradigm of theatrical form. The company's work is often inspired by Taiwanese culture; the team is convinced that only when rooted in explorations of and reflections upon Taiwanese culture, can their work find its own unique way of conversing with the world. With local culture and global perspective, and a merging of traditional and contemporary artistic forms and elements, works by La Cie MaxMind have seen critical and popular success on the international stage as well.

10

Cast & Creative Team

Playwright | Mun Ui-young

Director | Lee Yi-hsiu

Cast | Lin Mu-hung, Jiang Sida, Shih Pi-yu, Chang Meng Yu, Chen Shih-wen,
Eugene Tang Chee Hou, Huang Chang-jan

Voice Actor | Elaine Wu

Music Designer | Hsu Chia-ming

Play Translator | Lin Wan-mei

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

English Surtitles Translator | Walter Byongsok Chon

Taiwanese Adapter | Chen Yi-ming, Chuang Ya-wen

主辦單位
Organizer



臺北表演藝術中心
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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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