



臺北
表演藝術
中心

TAIPEI
PERFORMING ARTS CENTER

— 2026 台灣國際讀劇節 —

《遠方來的女人》

A Woman from Afar

approaching theatre

窮劇場



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演出日期 / 時間
Date / Time

2026.6.21 Sun. 11:00
2026.6.25 Thu. 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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《遠方來的女人》發生在一座陽光燦爛的公園裡。神情恍惚的女人坐在樹蔭下，她的心思早已穿越時空，迷失在過往的碎片中：貧苦童年、她的丈夫、她的夢想，以及一段段關於「逃離」與「等待」的記憶。身旁的男人推著輪椅，配合著她支離破碎的胡言亂語，陪她一遍又一遍重演那些鮮活卻又混亂的往事。然而，在平靜的閒聊與懷舊的歌聲背後，卻隱藏著一個關於家庭與整座城市的集體創傷，而他們所坐的這片綠地，正埋著一個無人願意提起的祕密。

劇作家裴三植是韓國當代劇壇最具代表性的作家之一，擅長以詩意的語言捕捉歷史洪流下小人物的生命掙扎。在《遠方來的女人》中，他巧妙地將個人的失智與社會的集體失憶並置，探討在極端痛苦的現實中，遺忘或許是慈悲的解脫，但唯有記住，才能找回生而為人的尊嚴。裴三植憑藉此作獲 2014 年韓國車凡錫劇本獎。

主創者介紹

劇作家 | 裴三植 (배삼식, Pai Sam-shik)

韓國藝術綜合學校戲劇院劇作專業碩士，現任該校戲劇院教授。1998 年以劇作《白色圓圈》正式出道。2003 年起擔任「美醜劇團」駐團編劇，透過多部劇作奠定其韓國當代劇作家的指標性地位。2007 年憑《熱河日記漫步》獲得大山文學獎及東亞戲劇獎劇本獎；2009 年以《白櫻桃》蟬聯東亞戲劇獎劇本獎；2015 年憑《遠方來的女人》榮獲車凡錫劇本獎；2017 年則以《1945》獲得「演出與評論協會」年度作品獎。



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導演 | 高俊耀

窮劇場藝術總監、ACC 亞洲文化協會受獎人。以當代劇場編、導、演三種身份聯繫東亞與東南亞等文化區域。其創作關注華人移民的離散記憶與歷史認同，對於資本主義社會形成的生活結構，擅長以精準、冷峻卻歡謔的書寫提問。創作出入於文學及古典戲曲、當代形體的互譯，敏感調度不同方言語境、傳統聲音與實驗聲響，近期更著重藉劇場形式回應蟄伏於文學書寫與通俗電影內的殖民魅影，探究各種記憶形式之中的鏡像鑑照與自我形塑。



作品包括《暗夜·腹語·鬼托邦》（臺北戲劇獎最佳編劇獎、台新藝術獎年度大獎入圍）、《感謝公主》（台新藝術獎年度大獎、傳藝金曲獎評審團獎）、《大世界娛樂場 II》（牯嶺街小劇場年度節目、台新藝術獎年度大獎入圍）、《七種靜默：饕餮》（牯嶺街小劇場評審團大賞）、《死亡紀事》（牯嶺街小劇場年度節目）、《忿怒》（臺北藝穗節明日之星獎）等。

著有《親密：高俊耀劇作選》（2020）、《鬼托邦：高俊耀劇作選 II》（2025）。

演出團隊介紹

窮劇場

2014 年創立，來自高俊耀與鄭尹真的劇場組合。以窮為本，究本源之心。編導演、戲劇教育並進，近年推動窮私塾「自由的表演者」、「傳統的變生」等訓練，以閱讀探索劇場創作的思想路徑，並尋求古典文化對接當代的可能。導演方面，擅長以複聲語境流動敘事，探問歷經多重殖民歷史、離散華人的身分認同與主體建構；表演則奠基傳統藝術之靜定內蘊，深耕劇場審美思辨。立團迄今，窮劇場屢以作品及教學赴亞洲各地交流，包括港澳、韓國、日本、新加坡、印尼、馬來西亞等，積極聚合多方資源，以台灣劇場藝術擴延海內外各文化場域，持續追索劇場美學的實踐。

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演職人員名單

劇作家 | 裴三植

導演 | 高俊耀

演員 | 王世緯、洪健藏、杜盈羲

聲響設計 | 林育德

排練助理 | 杜盈羲

劇本翻譯 | 林侑毅

劇本修潤 | 吳政翰

英文字幕翻譯 | Dayoung Jeong

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



On a sun-drenched afternoon in a peaceful park, a woman sits in the shade, her mind drifting through the fragments of her past: a destitute childhood, her husband, her dreams, and the recurring echoes of "escape" and "waiting." Beside her, a man pushes her wheelchair, patiently participating in her disjointed ramblings and reenacting her vivid yet chaotic memories. However, beneath the calm chatter and nostalgic songs lies a collective trauma shared by her family and the city itself. The very ground they sit upon hides a secret that no one dares to name.

Pai Sam-shik, one of the most internationally-acclaimed playwrights of Korea, is renowned for capturing the struggles of ordinary people caught in the currents of history. In *A Woman from Afar*, he masterfully juxtaposes personal dementia with social amnesia, suggesting that while forgetting may be a form of mercy in a painful reality, only through remembering can human dignity be reclaimed. For this work, Pai received the Cha Bum-suk Playwriting Award in 2015.

Playwright & Director

Pai Sam-shik, Playwright

Pai Sam-shik is a leading contemporary Korean playwright and a professor at the School of Drama, Korea National University of Arts (K-ARTS). He made his professional debut in 1998 with the play *White Circle* and became the resident playwright for the Michoo Theatre Company in 2003. His works are considered pillars of modern Korean drama, earning him the Daesan Literary Award and the Dong-A Theatre Award for Best Play for *Inching Towards Yeolha* (2007), followed by another Dong-A Theatre Award for *White Cherry* (2009). He also received the Cha Bum-suk Playwriting Award for *A Woman from Afar* (2015) and the Association of Theatre Critics' Best Play of the Year for 1945 (2017).



Koh Choon Eiow, Director

Koh Choon Eiow is the Artistic Director of approaching theatre and a recipient of the Asian Cultural Council (ACC) Fellowship. Working as a playwright, director, and performer, he connects cultural landscapes across East and Southeast Asia through contemporary theatre.

His work focuses on diasporic memory and historical identity within Chinese communities, often interrogating the structures of life shaped by capitalism through a writing style that is precise, austere, yet laced with irony. His creations move fluidly between literature, classical opera, and contemporary physical theatre, while orchestrating diverse dialects, traditional vocalities, and experimental soundscapes.

In recent years, his work has further explored theatrical responses to the lingering specters of colonialism embedded in literature and popular cinema, examining mirroring, reflection, and the construction of self within various forms of memory.

His notable works include *Ghostopia*, which was nominated for the Best Playwriting Award at the 1st Taipei Theatre Awards and the 23rd Taishin Arts Awards; *Apostating Time*, recipient of the Grand Prize at the 22nd Taishin Arts Award and the Jury Award at the 2024 Golden Melody Awards for Traditional Arts and Music; *A Gambling World II*, selected as Best Performance at Guling Street Avant-Garde Theatre and nominated for the 14th Taishin Arts Awards; *The Seven Silences: Gluttony*, winner of the Guling Street Avant-Garde Theatre Jury Prize; *Chronology on Death*, selected as Best Performance at Guling Street Avant-Garde Theatre; and *The Seven Silences: Anger*, which received the Best Emerging Artist Award at the Taipei Fringe Festival.

His published works include *Outsider: Selected Plays of KOH Choon Eiow* (2020) and *Ghostopia: Selected Plays 2 of KOH Choon Eiow* (2025).



Company

approaching theatre

Founded in 2014 by artists Koh Choon Eiw and Cheng Yin-chen, approaching theatre is a theatre company which seeks to explore and approach the essence of theatrical art. The two artists have dedicated themselves to both directing and drama education. In recent years, approaching theatre has organized the "Performers of Individuality" training program, by highlighting conceptual enlightenment and physical/mental awareness as the core of art.

As director, Koh specializes in conducting flow narratives in polyphonic presentations to explore the identity and agency construction of diasporic Chinese over multiple colonial histories. Cheng bases her performance on the long-standing connotation of traditional art, while being deeply involved in the speculation of theatre aesthetics. Since establishment, approaching theatre has frequently traveled to various Asian countries for exchanges with its works and training programs, including Hong Kong, Macau, Korea, Japan, Singapore, Indonesia, Malaysia, etc. By actively pooling resources to nurture Taiwanese theatrical art, it endeavors to expand Taiwanese theatre and help it reach more cultural scenes both at home and abroad, while continuing to explore the practice of theatre aesthetics.

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Cast & Creative Team

Playwright | Pai Sam-shik

Director | Koh Choon Eiw

Cast | Jasmine Wang, Hong Chien-tsang, Tu Ying-hsi

Sound Designer | Lin Yu-de

Rehearsal Assistant | Tu Ying-hsi

Play Translator | Lin Yuyi

Translation Editor | Wu Cheng-han

Surtitles Translator | Dayoung Jeong

主辦單位
Organizer



臺北表演藝術中心
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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.

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