



明華園天字團 × 莎妹劇團

無題島：孽種與魔法師

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衛武營歌劇院

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National Kaohsiung
CENTER FOR THE ARTS

WEI WU YING

衛武營 國家藝術文化中心
國家表演藝術中心 National Performing Arts Center

導演的話

家常與傳承的味道

文 | 王嘉明

當我跟天團工作時，常在思考何謂「家常」？

只要在潮州排練，每到傍晚五點時，就開始盯著時間，為了五點半能準時結束，開飯，吃天團媽媽煮的一桌家常菜。為何明明是別人家的「家」常菜，卻可以百吃不膩？吃米其林餐廳雖然驚呼連連，但一年總共會吃幾顆星？有幾家會重複嗎？

那屬於歌仔戲的「家常」是甚麼？

從對「家常」的想像，此次劇本料理過程，除了曼農和白白有不同刀工和素材，阿興團長更幾乎是創作團隊之一，也綜合了演員們（天團和當代）的奇思幻想，甚至大戰結尾還是編腔阿弦想的。很像大家邊一起做菜，邊一起吃飯，七嘴八舌地，編劇們只是提供素材和框架，過程中很享受相當多的偶然、刪改、推翻和重建，演員手上常同時有不同版本的片段，當然隨著演出的逼近，劇本還是得定下來。

「家常」的形成沒有多偉大的料理哲學，沒有多厲害的刀工技法，那是為了家人而煮，有時也包括了某種傳承。「家常」很身體，雖然不同家培養出不同口味的習慣，但若沒有習慣，就沒有可以比較差異的基準點和理解／感受的基礎。「家常」很難有個名字，也很難說它屬於哪個地方，它就只是你家、我家和他家的菜。「家常」和《無題島》有關連嗎？我也不知道，只是在想甚麼是屬於劇場的「家常」的味道？

明華園天字戲劇團團長的話

跨界的養分與活力

文 | 陳進興

明華園作為臺灣傳統戲曲的重要品牌，「明華園天字戲劇團」身為家族體系中的一員，始終致力於在眾多劇團中發展出與眾不同的風格與定位。近十年來，劇團每年推出的新作皆不斷嘗試與突破，在保有傳統歌仔戲精神的同時，也勇於融合當代表演藝術語彙，尋求創新與傳統的平衡，期待讓觀眾看見一個不一樣的明華園天字戲劇團。

此次與莎妹劇團共同推出的跨界製作《無題島》，以《暴風雨》為文本原型，從妖怪的視角出發，探問人與自然如何共存共生，同時描繪對島嶼未來的想像。劇本改編最大的挑戰，在於如何將原作轉譯為符合歌仔戲語境的臺語劇本，尤其在念白與唱詞之間，語言的轉換與融合是創作的重要核心。

《無題島》是繼《潮水孤蟾》後，天字團再度與導演王嘉明攜手合作。由於已有默契，創作過程更加流暢。在劇本發展初期，導演參考了歌仔戲野台「說戲」的傳統創作方式，先行擬出故事大綱，再透過演員在排練場中的即興演出，逐步豐富劇情與角色，最終完成一齣兼具笑與淚、親情與愛情、背叛與寬恕的動人故事。

「語言」，一直是傳統戲曲的根基。此次製作中，語言設計成為劇本結構的關鍵。人類角色使用傳統歌仔戲念白，精靈則混用臺語、華語與英語，而妖怪則使用自由、無拘的語彙系統，呈現出一種彷彿自成語言宇宙的表達方式。語言的混搭在戲中不僅不顯突兀，反而創造出一種熟悉又陌生的親切感，回應了島嶼文化多元混融的特質與本質。

不過，對天字團與現代劇場的演員而言，在不同的語言頻道之間自由切換，將會是一大挑戰。透過合作發現現代劇本身的力量跟現場即興的能量，跟我們歌仔戲在外台戲的演法，有許多雷同之處，但最大不同的是在肢體語言跟唱腔，現代劇的元素給予我們的是新鮮的東西，讓歌仔戲有新的路線可以走。透過合作讓歌仔戲的「胡撇仔」有一個不同視覺感受，成為一種新舞臺精神。沿用歌仔戲外台戲表演方式與莎妹劇團現代劇場的手法互相融合，希望透過此次跨界合作，能為歌仔戲注入生猛能量，以一種當代新美學在劇場舞台上呈現出來。這也是我一直以來的期盼希望帶給天字團的劇團定位能更上層樓的契機！

劇本改編的話

測繪者的自由

文 | 周曼農

島本無題，人本無名。有了姓名，有了腳色意識，
有了以自我的愛恨情仇，故事就開始了。

「編劇」也是一個腳色，在如此特殊的計畫：莎劇、明華園天團、莎妹雙導、身懷絕技的演員、舞者、設計群…這許多強烈元素的組合中，「編劇」這個腳色應該怎麼演呢？編劇並不只是安穩地生產世界觀、人物腳色、故事脈絡大綱、修整劇本，他更像是創造可以靈活地隨著情況、人員、條件而變化、開放更多參與討論的框架；嘗試機敏地翻轉內在邏輯，調度所有戲劇內容與舞台的資源解決或參與解決問題。必須隨著生態起舞，雖然在過去的經驗裡，已經習於為不同的任務，設定各種策略和工作模式。這次在面對自己並不熟悉的臺語與歌仔戲生態，以及短而密集的排練期程，更是戰戰兢兢自我檢討，自知有許多空間可以成長。感謝白白老師、嘉明導演總是開放坦承，討論激盪非常愉快。最感謝和感動是天團諸位，聽他們說話、排練、演戲真是充滿樂趣，那些寫在生命裡的對白和劇本，那些活生生的戲，應該是許多編導夢想可以企及的。

「無題島」設定是一個荒廢的人工樂園島嶼，
妖怪們是人類遺棄之物所化。

在此交錯著人、妖、半妖，各自不同的生命狀態。在發展過程中，自然也會延伸討論到臺灣的現狀、歷史…。對我而言「無題島」是舞台，拒絕單一單薄的訴說，充滿能量與生命力的感覺團塊。諸多線路在此衝撞交集，但未必指引出可輕易辨識的途徑和結局，反而是允許不斷爆發、重置和變化的珍貴場域。「臺灣」可以無數次在此重生演繹，或實或虛、或妖或人的種種生命亦是。這是一座無法用經緯度框限的飄浮島嶼。在莎劇原著最後，普諾斯比羅請求觀眾的掌聲與慈悲，讓失去魔法的他離開島嶼，獲得自由。這是清晰地操作表演與真實的曖昧界線，而獲致的表現的自由。而表演者、創作者，包括此刻參與了測繪這座「無題島」而短暫逸離日常固定座標的諸位觀眾，你們的自由，或希冀的自由是甚麼呢？

臺語劇本改編的話

無題，因為答案自在心中

文 | 洪靖婷

這是我第二次與嘉明導演合作，因為替明華園天字團創作《潮水孤蟾》而首次認識導演，導演對戲很有看法，無論是形而上的精神哲學層次，或落實在舞台實踐上的技術層次，對我都有很好的啟發，能和一位尊重編劇且如師如友的藝術家一起工作，真的很開心。

擔任《無題島》臺語編劇，我主要負責將導演給的故事大綱寫成臺語對白，並加入歌仔戲唱詞，也負責其他任何需要押韻的歌詞，間或加入一些自己對角色的理解所做的小設計。交出去後由導演再行修改，不足之處我繼續補強，如此往返無數次，才開始進入排戲。本劇飽含莎妹劇團探求戲劇本質的能量，也涵攝天字團對歌仔戲演繹的爆發力。如此完美的激盪與結合，真摯呈現給大家。

《無題島》製作需要耗費極大成本，這次重演後，恐怕就會封箱，因此大家備感珍惜，都全力以赴。

創作的開始與結束是幸福的，過程是辛苦的。開始動筆時，胸懷壯闊地勾勒很多強大的畫面要完成，此時是幸福的。開始動筆後，掌握人物、搜索詞彙、控制節奏，且與導演、演員溝通調整，每一步都花心力。直到正式定稿的那一刻，終於把作品捏塑完成，心裡蕩漾的成就感會掃盡所有疲憊，並加深對這個劇種的認同與喜愛。我想這就是編劇工作最迷人之處。雖然這次是協力創作，仍然傾注我滿滿的愛力與心意認真雕琢。

作為創作者，看著角色們痛苦迷惘、破繭成長，最終各有所歸，尋著屬於自己安身立命的方式。寬恕和理解、相愛與包容，才是進入人間桃源的路徑。無題島為何無題，因為答案各在心中，無須言喻。期許我們都能找到最美好的人生方向，並具足勇氣往前邁進，收穫幸福的果實。

演員介紹

陳昭香

『明華園天字戲劇團』藝術總監暨當家小生陳昭香，出身於歌仔戲世家—明華園，自幼耳濡目染於戲曲環境中，奠定了她扎實的身段功夫、靈活的唱腔、自然的表演風格，以及對歌仔戲難以割捨的深厚情感。1982年，她在《父子情深》中成功詮釋優柔寡斷的「關山月」一角，榮獲全省戲劇比賽「最佳小生獎」，自此活躍於各大舞台，成為歌仔戲界備受矚目的表演者。陳昭香於2007年榮獲「第十四屆全球中華文化藝術台灣戲劇薪傳獎」，2022年榮獲「高雄文藝獎」，肯定她長年深耕傳統戲曲、堅持藝術理想的努力與貢獻。她常說：「歌仔戲是神聖的，我注定與它結下不解之緣。」正因如此，她始終堅持「演到老」，並期望將一生所學與豐富舞台經驗傳承給年輕一代，持續為歌仔戲的發展與弘揚貢獻心力。

陳麗巧

『明華園天字戲劇團』當家武生陳麗巧，為明華園鬼才陳勝發先生的得意門徒，自小生長於戲劇世家，深受外公陳明吉先生的薰陶與啟發。她長年積極參與劇團演出，累積演出場次已逾千場，無論是俐落精湛的武打身段，抑或是細膩動人的情感演繹，皆能深深打動觀眾，讓人目不轉睛、回味無窮。作為一位不可多得的全方位演員，陳麗巧擅長詮釋翩翩公子、多情小生與老生等多種角色。尤其在老生的演出上，其細膩入微的神情與動作，常令台下觀眾讚嘆不已。特別值得一提的是，她對於「亦正亦邪」角色的掌握尤為出色，那種讓人又愛又恨、情感複雜而深刻的表現，為角色注入全新的層次，也展現了她卓越的詮釋力與舞台魅力，使觀眾得以一窺不同面向的陳麗巧。

陳進興

『明華園天字戲劇團』團長，同時也是劇團的當家丑角，出身戲劇世家的他，自幼深受傳統戲曲氛圍薰陶，對歌仔戲懷有濃厚熱情。平日積極進取長年投身於劇團演出，累積舞台經驗已逾千場，展現出深厚實力與穩健演技。他善於觀察、學習實力派演員的表演細節，並巧妙地融會貫通，轉化為個人獨有的舞台風格。除演出之外，對歌仔戲的劇本創作亦抱持高度興趣與投入，堪稱歌仔戲界難得一見的全方位明日之星。擅長掌握觀眾情緒，以靈活生動、趣味橫生的演出風格深受觀眾喜愛，是劇團中不可或缺的靈魂人物。2004 年，參與「海峽兩岸歌仔戲藝術節」演出，榮獲「青年演員優秀表演獎」，為其演藝之路增添重要里程碑。

孫詩雯

『明華園天字戲劇團』當家小旦。自小跟隨父親『一心戲劇團』團長—孫榮輝（孫榮吉）先生，師承『河洛戲劇團』當家老旦—林紀子女士與『國立臺灣戲曲學院』專科名師—楊蓮英女士學習各種身段、唱腔，基本功深厚紮實。其表演戲路寬廣，宜生宜旦，宜老宜少，歌聲嘹亮清脆，扮相俊俏清麗，是個難得的全方位演員。2000 年參與臺北市歌仔戲匯演比賽，獲得專家學者青睞，以一心戲劇團《刺客列傳 - 魚腸劍》榮獲臺北戲劇比賽之「最佳女配角獎」之殊榮。2004 年海峽兩岸歌仔戲藝術節演出，榮獲青年演員優秀表演獎。

吳奕萱

『明華園天字戲劇團』積極培育的新生代演員，自幼隨劇團南征北討，耳濡目染中練就一身紮實本領。無論是溫文儒雅的小生、調戲良家婦女的地痞惡霸、搞笑無厘頭的三花角色，或是性格強烈的採花賊，她皆能自在切換、精準詮釋，展現出極高的角色可塑性與舞台魅力。近年來於各大公演中所飾演的角色，皆獲得觀眾一致好評，未來也期許自己持續精進，不斷學習、拓展表演深度。她積極參與多元化演出，連續三屆參與高雄市文化局「少年歌仔戲培育計畫」，於作品《靈界少年偵查組》中擔綱主要角色「龍天佑」。此外，她也參與環境劇場《見城》《船愛》《1624》、奇巧劇團胡撇仔劇場《Roseman 玫瑰俠》、栢優座《懸河醫生館》《暗夜花香來》、僻室 House Peace《斷橋》等創新作品，拓展戲曲表演新面貌。

陳靖瑋

自幼投身歌仔戲學習，雖非科班出身，卻憑藉對戲曲的熱愛與投入，在表演、身段、劇本研習等方面皆有深厚造詣。對古冊戲本與新編劇作皆具獨到見解，展現年輕世代的創新思維。擅長老生與丑角行當，近年在包公一角中的出色詮釋，更技驚四座，成為傳統戲曲舞台上備受矚目的實力派演員。

李佩穎

歌仔戲生行演員。自大學時期起致力於歌仔戲學習與演出，曾主演臺灣春風歌劇團《天下無雙》、《飛蛾洞》、《八郎探母》、《威尼斯雙胞案》、《雪夜客棧殺人事件》、《周仁獻嫂》、《鍾無豔》、《江湖四話》、《我的娘子她她…牠是蛇》等，並參與奇巧劇團《劍俠秦少遊》、《鞍馬天狗》、《我可能不會度化你》、《金蘭情 x 誰是老大》以及二分之一 Q 劇場《亂紅》、《青姬》等。

吳靜依

來自嘉義，國立臺北藝術大學戲劇系表演組畢業。現為演員、歌手、自由表演工作者、劇場團體【僻室 House Peace】團員。演出及創作涵蓋劇場、音樂、影視等領域。演出多部劇場、影視作品，2020 年主演公視學生劇展《樂園 Somewhere out there》獲第 55 屆金鐘獎最具潛力新人提名；2023 年獲牯嶺街小劇場年度特別獎等肯定。入選 2020 年國家兩廳院 Gap Year 藝術基地藝術家，開展個人歌曲創作，歌曲〈鬥陣〉獲 2021 年臺灣原創流行音樂大賽河洛語組貳獎；音樂影像〈陷眠〉獲 2021 年文化部藝起秀創意線上演出銀獎；2023 年參與歌手李千娜《關・與妳》首波主打〈千金〉作詞。2024 年發行個人迷你專輯《冥冥 The Unseen》，歌曲〈水泱 Ripples in chest〉獲街聲 StreetVoice 第二屆年度趨勢大獎評審團推薦獎。

賴玟君

臺東鹿野鄉龍田村人，賴家的大女兒。婉婉工作室團長。表演、表演指導、教育工作者與療癒師。國立臺北藝術大學劇場藝術研究所表演組畢業。劇場經驗豐富，曾與莎士比亞的妹妹們的劇團、瘋戲樂工作室、再拒劇團、盜火劇團、進港浪、果陀劇場、A M、活性介面、黑眼睛跨劇團、亞戲亞、台南人劇團、天作之合劇場、創作社、法國埃梅劇團、澳門夢劇社、香港非常林奕華等劇團合作。近年演出作品：《小孟的新鄰居—孟母三遷現代版》玳西擊樂親子劇、婉婉工作室 × 法國埃梅劇團《騷動之川》、AMcreative 安徒生和莫札特的創意《西瓜游泳池》、百老匯授權舞台劇《The Play That Goes Wrong 戲啊！出包惹》、再拒劇團白晝之夜《如如在耳》、盜火劇團《隔壁房間的大象》。

Fa

莎士比亞的妹妹們的劇團初代成員。《無題島：孽種與魔法師》是第 98 個劇場演出作品。

王肇陽

彰化人，自由接案演員，畢業於私立中國文化大學戲劇學系。喜歡煮食喜歡閱讀，喜歡前進的感覺。不做表演可能離開臺北賣吃的。近期演出角色：機器人、小偷、白色恐怖受害者、老公、泳客、父親、臺籍日本兵、大學生、印尼勞工、幽魂、房東太太…。歡迎詳閱個人網站：<https://chaoyang1030.wordpress.com/>

蕭東意

臺北藝術大學劇場藝術研究所表演組畢業，現為嚎哮排演創意總監。劇場作品：嚎哮排演《別叫我成功：藝術節歸來的兒子》、《幕後七日》、《別叫我英雄》、《凶宅》系列；同黨劇團《灰男孩》；亮棠文創《莎姆雷特》；盜火劇團《幽靈晚餐》；莎妹劇團《微笑之國》、《百年孤寂》、《人民之王》、《SMAPXS MAP》；創作社《#》等。

王靖惇

臺灣大學戲劇學研究所碩士，第一屆臺中歌劇院駐館藝術家，專長編導、表演，現任動見體劇團聯合藝術總監。作品以原創劇本及臺灣背景為創作核心，觀照反應當代文化、人文、精神與社會議題。編導及表演作品曾巡演至中國、澳門、香港、法國、西班牙、韓國、新加坡、馬來西亞、泰國及紐約等地。著有《如此美好：王靖惇劇本集》。

張雅媛

彰化人，小事製作成員。畢業於國立臺北藝術大學舞蹈表演研究所，2014 年開始以表演者、創作者、劇場肢體設計的身分與國內外各領域獨立藝術家及團隊合作演出，並於 2018 及 2019 年代表臺灣前往韓國光州及首爾擔任 Asia Dance Community Program《HereThere》表演者，2023 年獲選國藝會第 15 屆新人新視野發表作品《喂！你好……我叫高敏》，2025 年發表全新展演作品《界外的凝視》獲第 24 屆台新藝術獎提名，近年來持續以表演者及創作者身分致力於肢體教學、動作設計以及活動策畫的實踐。

沈樂

臺灣人，小事製作成員。大學時為了想證明胖子也可以跳舞而接觸街舞與表演，2015 年因文化部藝術新秀林素蓮作品《邊緣人物計畫－業餘人生》而接觸劇場演出。2016 年以舞者身分參與張堅豪於法國 DanseÉlargie 獲獎作品《BOUT》，2018 年參與李明潔作品《你們他們我們》於香港、北京演出；2017 年以演員身分演出莎妹劇團《重考時光》，2023 年臺中歌劇院看見巨人《R & J and Others》，2024 年參與編舞家林素蓮作品《MORE MORE Paradise》，2025 年臺北表演藝術中心《小魚散步》。近年除了以表演者身分活動外，也致力於活動策畫與製作執行。

陳蕙如

苗栗人，小事製作成員。主修中國舞，畢業之後以當代舞為主，也進修其他舞風，期許擁有多元風格的表現能力。參與合作過的藝術家有楊乃璇、林素蓮、蔡博丞、黃懷德、余金文、張堅貴等，2019 年考取美國菁霖基金會獎學金，2021 年參與編舞家楊乃璇作品《五虎將 FIGHTERS》於英國愛丁堡藝穗節線上展演，2023 年冬季和 2024 年春季參與 B.Dance 編舞家蔡博丞的作品《Alice》於法國、瑞士巡迴演出，2025 年參與兩廳院新點子實驗場編舞家楊乃璇作品《漚少年》，2024 年參與編舞家林素蓮作品《MORE MORE Paradise》，將於今年十二月在印度巡迴演出。

郭爵愷

嘉義人，現為「身體不止 Nonly Body」共同創辦人。曾參加內觀十日，一天打坐十二小時腳麻到不行，也曾於臺灣環島野營十二天荒野求生，於山海林之間感受死亡的恐懼。2018 - 2024 年加入翹舞製作，參與歐、美、亞多國巡演，期間創作獨舞《馴服 Tame》參加 MASDANZA 藝術節獲得最佳觀眾票選獎，其個人創作與表演風格融合當代舞蹈、武術與馬戲，也曾與視覺、多媒體藝術家等跨域合作；2024 年於嘉義新舞風創作作品《搏筊 Puah-pue—Divination Blocks》獲得第 23 屆台新藝術獎第二季提名，並於港日韓多次演出、大受好評。

徐立恩

高雄人，現為「身體不止 Nonly Body」共同創辦人，並致力在臺灣推廣 Gaga 技巧。從小就是好動份子，喜歡研究翻滾和地板技巧並融入舞蹈之中。2020 - 2024 年間在以色列巴西瓦舞團 (Batsheva Dance Company) 擔任職業舞者，在團期間與 Ohad NAHRIN, Sharon EYEL, Bobbi Jene SMITH, Or SCHRAIBER 等編舞家合作，離團後取得 Gaga 教師資格。2024 - 2025 年間以舞者身份參與郭爵愷《搏筊》、《文明馴服》、《未遙之約》作品，以及擔任楊乃璇國家兩廳院新點子實驗展《漚少年》和賴翹中《彼得潘 Peter Pan》舞者。

陳郁錡

彰化人，現為「身體不止 Nonly body」共同創辦人。持續研究並推廣動態冥想，2025 年以舞者身分參與展演作品郭爵愷《搏筊》與楊乃璇《漚少年》。2019 - 2024 年於德國蓋爾森基興市立劇院 (MIR Dance Company) 擔任職業舞者，與 Giuseppe SPOTA, Fernando MELO, Marcos MORAU 等多國編舞家合作。期間創作獨舞作品《The Piece in your Seat》獲選 2022 SWEAT 香港舞蹈節舞蹈影像放映，2024 年返臺受邀國際青年編舞營編創作品《往復的迴響》。

藝術家介紹

導演暨劇本改編 | 王嘉明

國立臺北藝術大學戲劇系助理教授、莎士比亞的妹妹們的劇團團長。創作具有複雜曲式與兼具實驗性／大眾化的特點，並透過表演形式的特殊設計，與演員共同挖掘、面對和思考劇場表演的可能性。作品曾五度入圍台新藝術獎，並以《殘，。》（2008）獲評審團特別獎、《膚色的時光》（2012）拿下年度大獎。2018 年，與日本共製作品《珈琲時光》受東京藝術節邀演。2019 年，《親愛的人生》獲巴黎秋天藝術節邀演，為藝術節創立 48 年以來的首次邀臺灣戲劇作品。2025 年，與日本庭劇團共製作品《誠實浴池》受豐岡戲劇節、富山縣藝術文化會館、東京舞台藝術季邀請前往日本三地巡演。

劇本改編 | 周曼農

臺大歷史系、國立臺北藝術大學戲劇碩士班劇創組畢。編導、作家、跨領域藝術家。2016 台北國際藝術村第四季駐村藝術家（跨領域類）、2019 雲門流浪者計畫獲選、2021-2022 臺中歌劇院駐館藝術家。目前正在巴黎西堤藝術村駐村（2025）。詩作曾獲第十屆臺北文學獎佳作。出版劇本作品集《高熱 103°》（由女書店出版）、《自然害怕真空》。編劇作品兩度赴外亞維農藝術節演出並多次受邀赴歐。由莎妹劇團製作的編劇作品《給普拉斯》（劇本原名《高熱 103°》）入圍第九屆台新獎表演藝術類決選。2022 年共同編劇作品《無題島：孽種與魔法師》入圍第 34 屆傳藝金曲獎最佳編劇，該作品並獲得評審團獎。

臺語劇本改編 | 洪靖婷

國立高雄師範大學國文系博士，中山大學中文系碩士，政治大學中文系學士。大學教師、歌仔戲編劇、布袋戲編劇、作詞人。戲曲巡迴演講數十場，兩度獲得教育部文藝創作獎傳統戲曲劇本佳作，並於 2023 年入圍傳藝金曲獎最佳編劇。重要作品有：明華園天字戲劇團《沙漠謠》、《長生戰紀》、《赤血長殷袁崇煥》、《無題島》、《潮水孤蟾》。栢優座《暗夜花香來》。嵐曲劇團《琵琶上的風沙》。昭香戲劇團《封起大漢的那些往事》。金光布袋戲《六合群俠傳》等數十齣。

敘事空間 | 黃怡儒

倫敦中央聖馬汀藝術暨設計學院敘事空間藝術碩士，於布拉格 DAMU 修習歌劇設計，於蘇黎世 HGKZ 修習影像。現為光助大房設計有限公司負責人。作品範圍涵蓋劇場，電影美術，廣告美術，商業及展場空間。多年來與莎士比亞的妹妹們的劇團，世紀當代舞團，Jimmy S.P.A，誠品書店，兩廳院，湖南衛視等藝文團體與機構，以及 LG，Mercedes Benz，Citigroup，Singleton，Johnnie Walker，Boucheron，Louis Vuitton 等國際品牌合作。視覺藝術與表演藝術合作作品入圍台新藝術獎第一屆至 2007、2008、2010、2011 年獲獎。

舞台設計 | 陳亮儒

國立臺北藝術大學劇場設計學系畢業，現為自由工作者。主要從事舞台 / 空間設計、繪景。劇場作品：不二容戲劇工作室《剩人》，新點子實驗場《半金屬》，果陀劇場《解憂雜貨店》、《呷飽了沒》、《時光里歡迎你》，進港浪製作《月娘總是照著我們》，臺北海鷗劇場《海鷗之女演員深情對決》，左撇子工場《夏天好美麗》，2017 年 WSD Scenofest《強人 The Stronger：Madame X's Monologue》。

服裝設計 | 林恒正

美國南加大（University of Southern California）劇場服裝設計碩士 MFA、北藝大戲劇學系主修劇場服裝設計 BFA。現任實踐大學高雄校區「時尚設計學系」專任教授兼文化與創意學院院長，TATT 台灣技術劇場協會理事。榮譽：2022 北藝大 40 週年傑出校友獎、WSD2009 世界劇場設計大賽服裝設計金獎、WSD2022 世界劇場設計大賽服裝設計銅獎、2025 French Design Awards 服裝設計白金獎 - 「無題島」、2024 Muse Design Awards 服裝設計金獎。作品亦被收錄於 OISTAT 國際劇場組織世界劇場設計年鑑，並多次獲選參展 PQ03、PQ07、PQ23 布拉格劇場設計藝術四年展，且為教育部 2012-2015 留任特殊優秀人才獎勵計畫得主，曾兼任於國立臺北藝術大學劇場設計學系、國立台灣大學戲劇學系、國立中山大學劇場藝術學系、國立台灣師範大學表演藝術研究所、國立台南大學戲劇創作與應用學系…等，設計作品有《木蘭少女》、《隔壁親家》、《四月望雨》、《步月火燒》、《艷后和她的小丑》、《NSO 莎樂美》、《台北爸爸紐約媽媽》、《釧兒》…等 130 多個設計案。

燈光設計 | 王天宏

東海大學工業工程系畢業。從事燈光設計與視覺設計，自 2000 年開始與臺灣各表演團體合作。參與的多部演出製作的燈光設計榮獲台新藝術獎。獲獎作品：莎士比亞的妹妹們的劇團《膚色的時光》、《殘，。》；1/2Q 劇場《亂紅》；世紀當代舞團《春之祭》；江之翠劇場《朱文走鬼》。各種形式戲劇類燈光設計作品多達百件。

影像設計 | Mel HSIEH

視覺藝術家和影像導演。畢業於英國倫敦聖馬丁 (CSM) 與紐約視覺藝術學院 (SVA)，並在國際間獲得許多獎項與影展的青睞，包括洛杉磯斐列茲藝術博覽會 (FRIEZE ART)、巴黎亞洲藝術博覽會 (ASIANNOW)、巴塞爾藝術博覽會 (ART BASEL SCOPE)、雅典數位藝術節、布魯克林影展、紐約錄像藝術與實驗電影影展等。目前從事個人創作，同時也跨領域參與許多影像製作和視覺設計，其中包含國家戲劇院、金點設計獎、貓飯派對（空場藝術節）、台北服裝週等。作品常透過動畫的多元型態來探討影像的實驗性質和當代藝術性。

影像設計 | 曾致勻

視覺拼貼家，一九九三生於臺北，二〇一五再生於藝術，他以既有存在物之現實做為素材，有意識地收集選取並進入無意識的自動書寫等疊加，透過拼貼、繪畫、影像、聲音等媒材，剪下、貼上、重組、解構、再合成，不斷改變位置，拆解世界，構築自我。作為自身世界的造物者，他對宗教、神秘學等富含豐富精神性之色彩有著高度共鳴，形成自體的物神，帶著超現實的想像與侵蝕性的色彩，表現出強烈的視覺張力，面向強調形乃至形而上的連鎖。

「拼貼跟時代緊貼著，媒介是時間，時間成空間，我是空間的容器，時間的蒙太奇。」

音樂設計 | 柯智豪

臺灣音樂家，曾獲臺灣金曲獎最佳客語專輯、金鐘獎最佳音效配樂、金音獎最佳嘻哈專輯製作人、法國金音叉獎、誠品選樂、TAIPEI TIMES 年度最佳專輯，多次入圍台新獎、金音獎最佳電子音樂製作人、最佳民謠作曲、金曲獎最佳樂團、最佳非流行演奏專輯、最佳客語專輯製作人等。音樂作品涵蓋古典到實驗、演唱會到電視、電影、舞台劇、京崑、歌仔布袋戲等戲曲，創作上達到驚人的質量兼備，獲獎無數。持續在音樂創作與嘗試上不斷的往前推進，近年來致力於臺灣傳統音樂、臺灣多項語文、東方儀式與戲曲的採集與重製。

音樂設計 | 吳祐弦

明華園天字戲劇團積極培訓的第四代文場樂師，自小成長於歌仔戲環境中，深受薰陶。啟蒙於朱蔚嘉老師，開始學習文場彈琴，與多位資深樂師請益，逐步累積紮實實力。參與劇團公演、民戲與校園巡演等超過千場演出，現擔任劇團文場領導。2017、2018 年參與高雄春天藝術節《靈界少年偵查組》擔任後場主要培訓藝生。近年編腔作品：明華園日字團 × 春河劇團《千帆映紅》、劇透工作室劇團《守護靈的魔法舞蹈》、昭香戲劇團《封起大漢的那些往事》、栢優座《暗夜花香來》、嵐曲劇團創團首部曲《金蓮與夢》、僻室 House Peace《斷橋》。明華園天字戲劇團《金王》、《絃斷鹿台》、《無題島》、《潮水孤蟾》、《尋龍記》、《安道全》、《輪迴》、《偷天還春》等；2023 以《無題島》入圍 34 屆傳藝金曲獎最佳音樂設計獎。

傳統樂器編曲配器 | 郭珍好

佛光大學藝術學研究所碩士。現為歌仔戲音樂設計 / 配器工作者、揚琴樂師，曾與許亞芬歌子戲劇坊、明華園天字戲劇團、薪傳歌仔戲劇團、尚和歌仔戲劇團、正明龍歌劇團等劇團合作，並參與《見城》、《船愛》、《1624》等大型製作的音樂設計。2021 年以《昭君·丹青怨》獲第 32 屆傳藝金曲獎「最佳音樂設計獎」。

舞蹈設計 | 楊乃璇

臺北人，小事製作藝術總監。近期重要展演與創作：2025 年雲門劇場春鬥《誰在意 你的生日願望》及國家兩廳院新點子實驗場《漚少年》編舞者，2024 年率領舞團前往巴黎文化奧運及夏佑國家劇院演出作品《小島小宴》。2021-2023 年獲選法國巴黎西帖駐村藝術家及臺中國家歌劇院駐館藝術家，曾以演員身份參與莎妹劇團《親愛的人生》，並在臺、法、德等地巡演；她與團隊曾與不同類型藝術家合作，如和法國編舞家 Bintou DEMBÉLÉ 合作臺灣國際藝術節《流 G.R.O.O.V.E》、吳青峰演唱會《太空備忘記》、瘦子 MV《她沒在看我》、王靖惇導演《但是又何奈》、服裝設計師莊哲瑋《宇宙的徵兆》及參與旅德品牌 #DAMUR 2024 時裝周 … 等合作。

偶戲製作設計 | 石佩玉

2004 年成立飛人集社劇團，現為飛人集社劇團團長兼任藝術總監，作品以空間和物件／戲偶為媒材，光影創作為其強項，曾獲誠品戲劇節、皇冠藝術節、兩廳院新點子、法國世界偶戲節邀演，以及台新藝術獎提名。2010 年創辦「超親密小戲節」，亦經常與無獨有偶工作室劇團、沙丁龐客劇團、河床劇團、莎士比亞的妹妹們的劇團、鞋子兒童劇團、台灣絃樂團、國家交響樂團（NSO）合作。

武術指導 | 林馨怡

2017 國立臺灣戲曲學院歌仔戲學系學院部應屆畢業，目前為歌仔戲演員，兼任身段舞蹈編排及幕後行政，曾赴北京順義國際美國學校演出教學，2019 年至中國參與《巧虎大型舞台劇》巡迴演出。曾擔任明華園星字團：《2024 燈會閉幕式 - 明華園星字戲劇團》動作總導演，《封神無雙》副導演兼舞蹈設計，《王子宮略》、《王月英棒打程咬金》、《烏江恨》舞蹈設計；擔任明華園天字戲劇團：《魅郎君》、《神俠怪貓傳》身段指導，2024 年《全明星運動會開幕式 - 明華園天字戲劇團》動作設計，2025 臺北《沙漠謠》、《青囊破界》執行製作。

髮型設計 | 楊攸仁

實踐大學時尚設計系助理教授，曾代表臺灣參與第 39 屆國際技能競賽，並擔任勞動技能競賽美髮職類副裁判長。自 2007 年至 2025 年間，參與多部跨國歌劇及舞台劇的髮型設計製作與執行，包含衛武營旗艦歌劇《瑪儂·雷斯考》《諾瑪》、德國萊茵歌劇院衛武營版《杜蘭朵》、英國國家歌劇院衛武營版《戰爭安魂曲》，以及《勸世三姐妹》《釧兒》《夜遊》《星空下的立法者》《四月望雨》《隔壁親家》《暴雨將至》《卡門》《蘭若寺》《不可兒戲》《山海經傳》《女武神》《魔笛》《唐喬望尼》《Q&A》《海鷗》《NSO 跨年音樂會》等。

聲音設計 | 洪伊俊

美國波士頓大學劇場設計研究所藝術創作碩士（MFA），主修聲音設計。創作領域包含劇場、舞蹈、電影與展演。旅美期間曾任紐約 Stella Adler 表演學校駐校聲音設計並獲其贊助取得傑出人才簽證（O-1 Visa）。合作劇團包含外百老匯 The Public Theater、Atlantic Theatre Company、Westside Theatre、東尼獎最佳區域劇場 Huntington Theatre Company 等。

演出團隊介紹

明華園天字戲劇團

傳承自臺灣歌仔戲世家，「明華園天字戲劇團」由明華園創辦人陳明吉之子陳勝典於民國 72 年創立。創團初期以「明華園姐妹戲劇團（第二團）」名義活躍於全臺各地，深受觀眾喜愛，累積逾 30 年的豐富演出經驗。民國 91 年正式更名為「明華園天字戲劇團」，在承襲傳統外台戲精髓的同時，也融入現代劇場觀念，為歌仔戲注入嶄新活力。

近年來，在當家小生暨藝術總監陳昭香（2022 高雄文藝獎得主）與團長陳進興的帶領下，劇團外台演出邀約不斷，精緻劇場作品屢獲國家補助支持，亦多次受邀赴新加坡等地演出，廣獲政府單位肯定與海內外戲迷熱烈支持。

天字團不忘初心，持續肩負傳承臺灣文化瑰寶「歌仔戲」的使命。未來將持續推動民戲演出，讓更多年輕世代認識歌仔戲的藝術深度與生命力；同時也將積極創作新編戲、投入劇場精緻演出，嘗試跨領域合作，激發傳統戲曲與現代藝術的對話，開創歌仔戲於新世紀的嶄新發展方向。

莎士比亞的妹妹們的劇團

莎士比亞的妹妹們的劇團成立於 1995 年夏天，團名源于英國女作家維吉尼亞・吳爾芙 (Virginia Woolf) 在《自己的房間》(A Room of One's Own) 一書中所虛擬的角色，意在解除女性才華被男性體制壓抑的魔咒。劇團以原創劇本及前衛劇場美學為發展目標，創作題材、形式、議題不限。近年多次參加國際文化交流與國內藝術節相關活動，展演作品美學新穎，劇團經營穩定成長。

劇團成立至今已發表逾八十部作品，曾五度入圍台新藝術獎年度十大表演藝術，並以《殘，。》獲第六屆台新藝術獎評審團特別獎、《膚色的時光》獲第八屆台新藝術獎表演藝術類百萬首獎。2019 年王嘉明導演作品《親愛的人生》受邀於法國秋季藝術節演出，為臺灣首齣登上法國重要藝術節之現代戲劇作品。多年來成員（導演、演員和設計群）已有良好合作默契，許多合作過的成員也在劇場各自的領域發展與成長，除了每年劇場探索和實驗的新作發表與國內外藝術文化的交流外，也將持續創作平臺的經營、戲劇教育的推廣與文化政策的參與。

演出暨製作團隊

製作演出 | 明華園天字戲劇團、莎士比亞的妹妹們的劇團

導演 | 王嘉明

原著劇本 | 威廉・莎士比亞

劇本改編 | 周曼農、王嘉明

臺語劇本改編 | 洪靖婷

天團演員 | 陳昭香、陳麗巧、孫詩雯、陳進興、陳靖瑋、吳奕萱

莎妹演員 | Fa、王靖惇、王肇陽、吳靜依、賴玟君、蕭東意

特邀演出 | 李佩穎、小事製作

小事製作表演者 | 沈樂、徐立恩、張雅媛、郭爵愷、陳郁錡、陳蕙如

龍套 | 李安傑、吳紹騰、陳庭翊、賴宛汝、賴宛琳、謝逸凡

樂師 | 吳祐弦、郭珍妤、王伊平、姜建興、陳聖璇、黃博裕、羅常秦

敘事空間 | 黃怡儒

舞台設計 | 陳亮儒、高韻如

服裝設計 | 林恒正

燈光設計 | 王天宏

影像設計 | Mel HSIEH、曾致勻

音樂設計 | 柯智豪、吳祐弦

傳統樂器編曲配器 | 郭珍妤

舞蹈設計 | 楊乃璇

偶戲製作設計 | 石佩玉

武術指導 | 林馨怡、彭偉群

髮型設計 | 楊攸仁

聲音設計 | 洪伊俊

舞台監督 | 林岱蓉

舞監助理 | 黃詩蘋

舞台技術統籌 | 李伯涵

舞台技術人員 | 李宏展、林昕玄、林哲煒、洪皓原、徐鴻誠、陸冠伶

燈光技術統籌 | 劉志晨

燈光編程 | 葉秀斌

燈光技術人員 | 林侑毅、邱之欣、張文信、陳韻文、蕭豐明

影像技術統籌 | 蕭如君

音響技術統籌 | 陳鐸夫

音響技術人員 | 連浩惟、陳煌泰、楊郁晨、紀寶嫻

戲偶製作 | 歐佳瑞、許乃馨

戲偶服裝設計 | 林珮君

服裝管理 | 林俞伶、邱翊蕙、袁采瑄

造型師 | 林家豪、倪葶芸、徐佳萱、陳永維、楊攸仁、鄭伊芩

彩妝師 | 陳瑛潔、曾均峰、溫廷玉、郭洪綺

製作顧問 | 陳汗青

執行製作 | 盧琳、林裕紘、楊博硯

天團行政 | 蔡孟珊、林馨怡

莎妹行政 | 趙夏嫻

主視覺設計 | 周雨衛

平面攝影 | 登曼波

劇照攝影 | 陳藝堂、Kris KANG

合辦單位 | 衛武營國家藝術文化中心、明華園天字戲劇團、莎士比亞的妹妹們的劇團

協辦單位 | 高雄市政府文化局、臺灣豫劇團、國立臺灣戲曲學院歌仔戲學系

◆ 本節目為 2022 年國立傳統藝術中心委託製作作品



衛武營節目線上問卷





Ming Hua Yuan Tian Zi Art & Culture Group X
Shakespeare's Wild Sisters Group

The Unnamed Island: The Hagseed and the Wizard

2025.10.25 Sat. 14:30

2025.10.26 Sun. 14:30

Weiwuying Opera House

Duration is 180 minutes with a 20-minute intermission.



National Kaohsiung
CENTER FOR THE ARTS

WEI WUYING

衛武營 國家藝術文化中心
國家表演藝術中心 National Performing Arts Center

Director's Note

The Taste of Home and Heritage

Written by WANG Chia-ming

When working with the Ming Hwa Yuan Tian Zi Group, I often find myself wondering—what does “home-style” really mean?

Whenever we rehearse in Chaozhou, I start watching the clock as evening approaches. At 5:30 p.m. sharp, rehearsal ends, and dinner begins—a table full of home-cooked dishes made by the troupe’s “mama.” But why is it that even though it’s someone else’s home cooking, it never gets old? Dining at Michelin-starred restaurants may leave you awestruck, but how many stars do you eat in a year? And how many of those places do you actually return to?

So, what is “home-style” in the world of Taiwanese opera?

Drawing from this imagination of “home-style,” the script for this production went through a process much like cooking together. In addition to the distinctive “knife work” and “ingredients” contributed by Man-Nung and Bai-Bai, troupe leader A-Hsing became almost a member of the creative team himself—blending the wild ideas of both the Tian Zi Group’s actors and the contemporary performers. Even the climactic final battle was an idea from our music designer A-Hsien. It was as if we were all cooking and eating together, talking over one another, improvising as we went. The playwrights only provided the raw materials and the framework. Throughout the process, we enjoyed countless moments of coincidence, revision, rejection, and reconstruction. The actors often had multiple versions of the same scene in their hands. Of course, as opening night drew closer, the script eventually had to be set.

“Home-style” cooking isn’t built on any grand culinary philosophy or sophisticated knife technique—it’s simply food made for family, sometimes carrying the weight of inheritance. “Home-style” is bodily and intimate. Every family cultivates its own flavors and habits, and without these habits, we lose the very foundation for comparison, understanding, and emotional connection. “Home-style” rarely has a name; it doesn’t belong to any specific place. It’s just the food from your home, my home, and theirs. Does “home-style” have anything to do with *The Unnamed Island: the Hagseed and the Wizard*? I’m not sure. I just keep thinking—what does the “taste of home” mean for the theater?

General Director of Ming Hua Yuan Tian Zi Art & Culture Group's Note

The Nutrients and Vitality of Cross-Genre Collaboration

Written by CHEN Chin-hsing

As a vital representative of Taiwan's traditional opera heritage, Ming Hwa Yuan has long been a key brand in the local performing arts landscape. Within this family of troupes, the Ming Hua Yuan Tian Zi Art & Culture Group has dedicated itself to developing a distinctive identity and style. Over the past decade, Tian Zi Group has continually experimented and evolved—producing new works every year that not only uphold the spirit of traditional Taiwanese opera (gezaixi) but also boldly integrate elements of contemporary performing arts. Through this, the troupe seeks to balance innovation and tradition, and to present audiences with a new image of Ming Hua Yuan Tian Zi Art & Culture Group.

This cross-genre collaboration with Shakespeare's Wild Sisters Group, *The Unnamed Island: the Hagseed and the Wizard*, takes Shakespeare's *The Tempest* as its point of departure. Told from the perspective of spirits and monsters, the work explores how humans and nature coexist and co-create, while envisioning the future of the island. The greatest challenge in adapting the script lay in translating the original text into a Taiwanese-language play that fits the context of gezaixi. The interplay and fusion between spoken dialogue and sung lyrics became the creative core of the adaptation.

Following *The Tide*, *The Lonely Toad*, *The Unnamed Island* marks the second collaboration between director WANG Chia-ming and the Tian Zi Group. Their established rapport made the process more fluid and intuitive. In the early stages of development, WANG drew inspiration from the "On-site theatrical coaching" tradition of outdoor gezaixi, first outlining the story framework, then gradually enriching the narrative and characters through the actors' improvisations in the rehearsal room. The result is a moving tale that intertwines humor and sorrow, kinship and romance, betrayal and forgiveness.

Language has always been the foundation of traditional opera, and in this production, it becomes the key structural device of the play. Human characters speak in traditional Taiwanese Opera prose; the spirits shift between Taiwanese, Mandarin, and English; while the monsters express themselves through a free, unrestrained linguistic system—creating a self-contained linguistic universe. Rather than feeling disjointed, this hybrid language evokes a sense of both familiarity and strangeness, mirroring the plural and hybrid nature of island culture itself.

For both the Tian Zi Group actors and the contemporary theater performers, freely switching between these linguistic modes poses a significant challenge. Yet through collaboration, we've discovered the power of contemporary theater—the immediacy and energy of live improvisation—which shares surprising similarities with the spontaneous, responsive style of traditional Taiwanese Opera. The main differences lie in movement and vocalization. The inclusion of modern theater elements brings a sense of freshness and offers new directions for gezaixi to grow. Through this partnership, gezaixi's hu-pia-a (hybridized or cross-genre style) gains a new visual and performative dimension, evolving into a renewed theatrical spirit.

By blending the performance techniques of traditional gezaixi with the aesthetics of contemporary theater, we hope this collaboration injects raw vitality into the art form—presenting a new contemporary aesthetic on stage. It is also my long-held wish that this project becomes an opportunity for Tian Zi Group to reach an even higher artistic plateau.

Script Adaptation's Note

The Cartographer's Freedom

Written by CHOU Man-nung

An island has no name; a person is born without one.
Once names appear, so do identities, roles, and self-conscious desires—
and the story begins.

The “playwright” is also a role. In a project as unique as this one—combining Shakespeare, Ming Hwa Yuan Tian Zi Art & Culture Group, Shakespeare's Wild Sisters Group, two directors, and an ensemble of exceptionally skilled performers, dancers, and designers—what kind of role should the playwright play?

Rather than quietly producing a world view, character arcs, storylines, and script revisions, the playwright becomes a creator of frameworks—ones flexible enough to shift with circumstance, personnel, and conditions; open enough to invite participation and dialogue. The task is to deftly overturn inner logic when necessary, to orchestrate dramatic material and stage resources in solving—or joining in the solving of—emerging problems. One must dance with the ecosystem.

Although past experience has taught me to develop various strategies and working methods for different projects, this time—facing the unfamiliar terrain of the Taiwanese language and gezaixi (Taiwanese opera), along with a short and intensive rehearsal schedule—I found myself moving forward with both caution and self-reflection, acutely aware of how much room there still is to grow.

I am deeply grateful to Bai-Bai and Director WANG Chia-ming for their openness and honesty—their discussions are always a source of delight and stimulation. But my greatest appreciation and admiration go to the members of the Tian Zi Group. Listening to them speak, rehearse, and perform has been pure joy. The lines and scripts they carry within their lives, the living theater they embody—these are what many playwrights and directors dream of reaching.

The Unnamed Island: the Hagseed and the Wizard is set on an abandoned artificial resort island, where monsters are born from the remnants of what humans have discarded.

Here, humans, spirits, and half-spirits coexist, each inhabiting a different state of being. Naturally, as the work developed, it began to touch on reflections of Taiwan's present and its history. For me, *The Unnamed Island* is not a single narrative—it is a stage filled with dense, living energy, resisting simplification or linear storytelling. Countless trajectories collide and intertwine here, not to point toward a clear path or conclusion, but to create a precious field that allows for continual eruption, resetting, and transformation. "Taiwan" may be reborn and reinterpreted here again and again—real or imagined, human or spectral, life in all its forms. This is a floating island that cannot be measured by longitude or latitude.

At the end of Shakespeare's original *The Tempest*, Prospero asks the audience for their applause and compassion, so that, stripped of his magic, he may leave the island and regain his freedom. It is a conscious play between performance and reality—an ambiguous boundary through which expressive freedom is revealed. And for us—for the performers, the creators, and for you, the audience who have joined in charting this *The Unnamed Island* and briefly drifted beyond your everyday coordinates— what is your freedom, or the freedom you long for?

Taiwanese Script Adaptation's Note

Unnamed — Because the Answer Lies Within the Heart

Written by HUNG Ching-Ting

This is my second collaboration with Director WANG Chia-ming. I first met him while working on *The Tide, The Lonely Toad* (Chaosui Guchan) for Ming Hwa Yuan Tian Zi Art & Culture Group. The director has a profound way of viewing theater—from the metaphysical and philosophical dimensions of spirit to the practical techniques of stage realization. His insights have been deeply inspiring. It is a true joy to work with an artist who respects playwrights, and who feels both like a mentor and a friend.

As the Taiwanese-language playwright for *The Unnamed Island: the Hagseed and the Wizard*, my main task was to transform the director's story outline into Taiwanese dialogue, and to write gezaixi (Taiwanese opera) lyrics for the sung sections. I also created all the rhymed verses and occasionally added small touches drawn from my own understanding of the characters. Once submitted, the draft would return to the director for revisions, which I would then refine and develop further. After countless exchanges, the script finally reached a version ready for rehearsal. This work embodies the SWSG's profound energy in exploring the essence of theater, while also embracing the Tian Zi Group's explosive interpretive power in gezaixi. The result is a genuine and passionate fusion—one we offer to the audience with our whole hearts.

Producing *The Unnamed Island* requires tremendous resources and effort. After this revival, it may be the last time the work is performed, so everyone treasures it deeply and gives their absolute best.

The beginning and the end of creation are moments of happiness; the process in between is arduous. At the start, when the mind is full of grand images and bold ideas, there is a rush of exhilaration. Then comes the painstaking work—shaping characters, searching for the right words, controlling rhythm, and adjusting constantly through discussions with the director and actors. Each step demands care and precision. Yet when the final script is complete, the sense of fulfillment washes away all exhaustion and strengthens one's love and commitment to the art form. This, I believe, is the most enchanting part of being a playwright. Even though this work was a collaborative creation, I poured all my affection and sincerity into every word and detail.

As a creator, watching the characters suffer, struggle, and ultimately grow—each finding their own way to live with understanding and compassion—is deeply moving. Forgiveness and empathy, love and acceptance—these are the paths toward a human paradise. Why is *The Unnamed Island* “unnamed”? Because the answer rests in each of our hearts and needs no further explanation. May we all find our own most beautiful direction in life, and the courage to move toward it—to harvest the fruits of happiness.

Cast Introduction

CHEN Chao-hsiang

Artistic Director and leading “xiaosheng” (male-role specialist) of the Ming Hwa Yuan Tian Zi Art & Culture Group, CHEN Chao-hsiang was born into the renowned Ming Hwa Yuan opera family. Immersed in the world of gezaixi (Taiwanese opera) since childhood, she developed exceptional stage movement, a versatile vocal range, a natural acting style, and a profound emotional bond with the art form.

In 1982, her sensitive portrayal of the indecisive character “KUAN Shan-Yueh” in *Father and Son Affection* won her the Best Xiaosheng Award at the National Drama Competition, marking her rise as one of the most prominent performers in the field. CHEN received the 14th Global Chinese Culture & Arts Heritage Award for Taiwanese Drama in 2007, and the Kaohsiung Arts Award in 2022, in recognition of her lifelong dedication to preserving and innovating traditional Taiwanese opera.

She often says, “Gezaixi is sacred; it’s my destined calling.” True to that conviction, CHEN continues to perform with passion and perseverance, determined to pass down her artistry and stage wisdom to younger generations—sustaining the living spirit of Taiwanese opera for years to come.

CHEN Li-chiao

CHEN Li-chiao, leading “wusheng” (martial male role) of the Ming Hwa Yuan Tian Zi Art & Culture Group, is a protégé of the renowned “theatre genius” CHEN Sheng-fa. Born into a family of opera performers and nurtured under the influence of her grandfather CHEN Ming-chi, she has graced countless stages, with over a thousand performances to her name. Her commanding martial artistry and emotional depth allow her to captivate audiences, whether performing precise, vigorous combat sequences or delivering delicate, heartfelt portrayals.

As a rare all-round performer, CHEN masterfully embodies a wide range of roles—from gallant young scholars to romantic xiaosheng and dignified laosheng characters. Particularly acclaimed for her portrayals of morally complex figures who straddle good and evil, her nuanced expressions and layered performances reveal the multifaceted depths of human nature, leaving audiences both fascinated and moved.

CHEN Chin-hsing

CHEN Chin-hsing, leader and principal “chou” (comic role) of the Ming Hwa Yuan Tian Zi Art & Culture Group, was born into a family of opera performers and grew up immersed in the world of traditional theatre. His lifelong passion for gezaixi (Taiwanese opera) and tireless dedication have led him to perform in over a thousand productions, demonstrating both technical mastery and emotional precision.

A keen observer and devoted learner, CHEN absorbs the craft of veteran actors and transforms it into a performance style uniquely his own—vivid, agile, and deeply human. Beyond performance, he also takes great interest in scriptwriting and creative development, establishing himself as a rare all-round talent in the world of Taiwanese opera. Gifted in engaging audiences with his humor, charisma, and dynamic stage presence, CHEN is often regarded as the troupe’s irreplaceable soul. In 2004, he was honored with the Outstanding Young Performer Award at the Cross-Strait Taiwanese Opera Arts Festival, marking a significant milestone in his artistic journey.

SUN Shih-wen

SUN Shih-wen, the leading “dan” (female role) of the Ming Hwa Yuan Tian Zi Art & Culture Group, was born into a theatrical family and began her training under her father, SUN Jung-hui (SUN Jung-chi), director of Yi-Shin Taiwanese Opera Troupe. She further refined her artistry under the mentorship of renowned teachers LIN Chi-tzu of Ho-Luo Taiwanese Opera Troupe and YANG Lien-ying of the National Taiwan College of Performing Arts, mastering a full range of movement and vocal techniques with a solid foundation.

Gifted with versatility, SUN excels across diverse roles—whether sheng (male), dan (female), lao (elderly), or xiao (young)—her performances are marked by clarity, grace, and striking presence. Her bright, resonant voice and elegant stage appearance make her a rare all-around performer. In 2000, she won the Best Supporting Actress Award at the Taipei Opera Competition for her role in *The Legend of the Assassin – The Yu Chang Sword*, earning high praise from critics and scholars. In 2004, she received the Outstanding Young Performer Award at the Cross-Strait Taiwanese Opera Arts Festival, further affirming her status as one of the most talented and radiant figures of her generation.

WU Yi-hsuan

WU Yi-hsuan is one of the promising young performers cultivated by Ming Hwa Yuan Tian Zi Art & Culture Group. Growing up touring with the troupe, she has honed a strong foundation in both technique and stagecraft through years of immersion in performance life. Versatile and expressive, WU effortlessly transforms between a range of roles—from gentle scholars and flirtatious ruffians to comedic clowns and fiery antiheroines—displaying exceptional adaptability and charisma. Her recent performances in major productions have been widely praised by audiences for their precision, depth, and emotional resonance.

WU is also an active participant in innovative and cross-genre projects. She has taken part in Kaohsiung City's "Youth Taiwanese Opera Training Program" for three consecutive years, starring as "LONG Tian-you" in *Spirit World Youth Detective Agency*. Her repertoire extends to site-specific and experimental theatre, including *Seeing the City*, *Maritime Glow*, *1624*, Chi-Chiao Musical Theatre's *Roseman: The Rose Hero*, Po You Troupe's *Doctor's Hall of Flowing Words* and *Fragrant Blossoms of the Night*, and House Peace's *Escher*. Through such diverse explorations, WU continues to expand the expressive boundaries of traditional Taiwanese opera.

CHEN Ching-wei

Having devoted himself to the study of Taiwanese opera since a young age, CHEN Ching-wei is not a conservatory-trained performer but has developed deep mastery through passion and dedication. His skills encompass acting, physical movement, and script interpretation, with insightful understanding of both traditional plays and newly written works—reflecting the innovative spirit of a new generation.

Specializing in "laosheng" (older male) and "chou" (comic) roles, he has gained acclaim for his commanding performances. His recent portrayal of Judge BAO (BAO Gong) particularly impressed audiences and critics alike, establishing him as one of the most promising and powerful young performers in traditional theater.

LI Pei-ying

A sheng (male role) performer in Taiwanese opera, LI Pei-ying has dedicated herself to the study and performance of Taiwanese opera since her university years. She has starred in *Unparalleled in the world*, *Metamorphosis*, *YANG Balang Visits His Mother*, *Venetian Twins*, *Taiwanese Opera Thriller-Murder in the Blizzard Night Inn*, *ZHOU Ren and His Sworn Brother's Wife*, *ZHONG Wu-yen*, *Four Tales of the Martial World*, and *My Wife... She is a Snake*, all by Formosa-Zephyr Opera Troupe.

She has also performed with Chi-Chiao Musical Theatre in productions such as *The Swordsman QIN Shao-you*, *Kurama Tengu*, *I Might Not Be Able to Enlighten You*, and *Golden Orchid Bonds x Who's The Boss*, as well as with Half Quarter Theater in *Peach Blossom Rain* and *Who's In The Painting*.

Jin WU

Born in Chiayi, Jin WU graduated from the Department of Theatre Arts (Acting Division) at the Taipei National University of the Arts. She is an actor, singer, and independent performing artist, as well as a member of the theatre collective House Peace. Her work spans theatre, music, and film. She has appeared in numerous stage and screen productions. In 2020, she starred in the PTS Student Drama *Somewhere Out There*, which earned her a nomination for Best Newcomer at the 55th Golden Bell Awards. In 2023, she received the Special Award of the Guling Street Avant-Garde Theatre.

WU was selected as a resident artist for the National Theater & Concert Hall Gap Year Program (2020), where she began creating original songs. Her track *Tau-tin* won Second Prize in the Taiwanese Language category at the 2021 Taiwan Original Popular Music Awards, and her music video *Ham-bin* won Silver Prize at the Ministry of Culture's Online Creative Performance Awards the same year. Her 2024 debut EP *The Unseen* features the song *Ripples in Chest*, which received the Jury Recommendation Award at the 2nd StreetVoice Trend Awards.

LAI Wen-chun

Born in Longtian Village, Luye Township, Taitung, LAI Wen-chun is the eldest daughter of the LAI family and the founder of Myan Myan Studio. She is a performer, acting coach, educator, and healing practitioner. A graduate of the Graduate Institute of Theatre Arts (Acting Division) at the Taipei National University of the Arts, she possesses extensive experience across a wide range of theatrical collaborations.

Her work includes performances with Shakespeare's Wild Sisters Group, Studio M, Against Again Troupe, Approaching Theatre, Gang Wave, Godot Theatre Company, AMcreative, Living Interface, Black Eyes Cross-disciplinary Troupe, Asia Theatre Ensemble, Tainaner Ensemble, Tianzuo Theatre Company, Creative Society, Compagnie A.M.E. (France), Dream Theatre (Macau), and Edward Lam Dance Theatre (Hong Kong), among others.

Fa

Fa is one of the founding members of Shakespeare's Wild Sisters Group. *The Unnamed Island: the Hagseed and the Wizard* marks his 98th theatre production.

WANG Chao-yang

Born in Changhua, WANG Chao-yang is a freelance actor and a graduate of the Department of Drama, Chinese Culture University. He enjoys cooking, reading, and the feeling of moving forward. If not performing, he imagines himself leaving Taipei to open a small eatery. His recent stage roles include a robot, thief, White Terror victim, husband, swimmer, father, Taiwanese soldier in the Japanese army, college student, Indonesian laborer, ghost, and landlady.

More information can be found on his personal website: <https://chaoyang1030.wordpress.com/>

Kurt HSIAO

Kurt HSIAO holds a Master's degree in Acting from the Graduate Institute of Theatre Arts at the Taipei National University of the Arts. He is currently the Creative Director of HaoxHsiao Troupe. His theatre credits include: HaoxHsiao Troupe— *HaoxHsiaoTroupe Tales of Success: the Return of a Prodigal Son The Musical*, *7 Days Behind The Scenes*, *Hero No More*, and *Angry Nerds*; The Party Theatre Group — *Cinderfella*; Liangtang Creative — *Shamlet*; Approaching Theatre — *Ghost Dinner*; Shakespeare's Wild Sisters Group — *Das Land des Lächelns*, *One Hundred Years of Solitude*, *Am Königsweg*, *SMAP×SMAP*; Creative Society — #.

Daniel WANG

Daniel WANG gained his Master's degree from the Graduate Institute of Drama And Theatre at National Taiwan University and was a former resident artist of National Taichung Theater (2017-2018). He currently works as a theater actor, playwright, and director, and is the co-artistic director of M.O.V.E. Theatre. His diversified productions depict cultural phenomena of contemporary Taiwan with concerns of modernity, humanity, and social changes. His plays are widely invited to perform to China, Macao, Hong Kong, France, Spain, South Korea, Singapore, Malaysia, Thailand, and New York. He is also the author of *The Moment: The Play Collection of WANG Ching-Tun*.

CHANG Ya-yuan

Born in Changhua, member of Les Petites Choses Production. She holds an MFA in Dance Performance from the Taipei National University of the Arts. Since 2014, she has collaborated as a performer, creator, and movement designer with independent artists and companies across various disciplines both in Taiwan and abroad. In 2018 and 2019, she represented Taiwan as a performer in the Asia Dance Community Program – *HereThere* in Gwangju and Seoul, South Korea. In 2023, her work *A Corner* was selected for the 15th Young Star New Vision program by the National Culture and Arts Foundation. Her latest performance piece *The Glance Beyond* (2025) has been nominated for the 24th Taishin Arts Award. In recent years, she continues to dedicate herself to body-based teaching, movement design, and curatorial projects as both performer and creator.

SHEN Le

Taiwanese performer and member of Les Petites Choses Production. SHEN first encountered street dance and performance in college, motivated by a desire to prove that “fat people can dance too.” In 2015, he entered the world of theater through LIN Su-lien’s *Edge People Project: The Amateur Life*, part of the Ministry of Culture’s Young Artist program. In 2016, he performed as a dancer in *BOUT* by CHANG Chien-hao, an award-winning piece at Danse Élargie in France. In 2018, he appeared in LI Ming-che’s *You Them Us* in Hong Kong and Beijing. His acting credits include *Caged Time* (Shakespeare’s Wild Sisters Group, 2017), *R & J and Others* (National Taichung Theater’s Seeing the Giant project, 2023), *MORE MORE Paradise* by choreographer LIN Su-lien (2024), and *A Fish Walking* (Taipei Performing Arts Center, 2025). In recent years, in addition to performing, SHEN has also been actively involved in event planning and production management.

CHEN Yi-ju

Born in Miaoli, CHEN Yi-ju is a member of Les Petites Choses Production. Trained in Chinese dance, she later shifted her focus to contemporary dance while continuing to explore various other styles, striving to develop a versatile range of expression. She has collaborated with numerous artists, including YANG Nai-hsuan, LIN Su-lien, TSAI Po-cheng, HUANG Huai-te, YU Chin-wen, and CHANG Chien-kuei. In 2019, she received a scholarship from the Ching-Lin Foundation (USA). In 2021, she performed in choreographer YANG Nai-hsuan’s *FIGHTERS*, presented online as part of the Edinburgh Festival Fringe. From the winter of 2023 through the spring of 2024, she toured France and Switzerland with *Alice* by choreographer TSAI Po-cheng (B.Dance). In 2025, she will appear in *à u siàu-liân - Worn Yet Unfolding* by YANG Nai-hsuan at the New Ideas Series of the National Theater and Concert Hall, and in December 2025, she will join LIN Su-lien’s *MORE MORE Paradise* on tour in India.

KUO Chueh-kai

Born in Chiayi, KUO Chueh-kai is the co-founder of "Nonly Body". He once completed a ten-day Vipassana meditation retreat—sitting for twelve hours a day until his legs went numb—and also spent twelve days circumnavigating Taiwan, camping in the wild and confronting the fear of death amidst mountains, forests, and the sea. From 2018 to 2024, he was a member of Hung Dance, touring extensively across Europe, America, and Asia. During this time, he created his solo piece *Tame*, which won the Audience Choice Award at the MASDANZA Festival. His personal creations and performance style blend elements of contemporary dance, martial arts, and circus, often in collaboration with visual and multimedia artists. In 2024, his work *Puah-pue—Divination Blocks*, created for Chiayi New Dance Series, was nominated for the 23rd Taishin Arts Award (2nd Quarter). The piece has since been performed in Hong Kong, Japan, and Korea, receiving wide acclaim.

HSU Li-en

Born in Kaohsiung, HSU Li-en is the co-founder of "Nonly Body" and an active promoter of the Gaga movement language in Taiwan. A naturally energetic mover since childhood, HSU enjoys exploring acrobatics and floor work, integrating these dynamics into his dance practice. From 2020 to 2024, he was a professional dancer with the Batsheva Dance Company in Israel, collaborating with choreographers such as Ohad NAHARIN, Sharon EYEL, Bobbi Jene SMITH, and Or SCHRAIBER. After leaving the company, he became a certified Gaga instructor. Between 2024 and 2025, HSU has performed in KUO Chueh-kai's works *Puah-pue—Divination Blocks*, *Civilized Taming*, and *Untold Promises*, and appeared as a dancer in YANG Nai-hsuan's *àu siàu-liân - Worn Yet Unfolding* (National Theater & Concert Hall's New Ideas Series) and LAI Hung-chung's *Peter Pan*.

CHEN Yu-chi

Born in Changhua, CHEN Yu-chi is the co-founder of "Nonly Body". He continues to explore and promote dynamic meditation as a core of his movement practice. In 2025, he performs in KUO Chueh-kai's *Puah-pue—Divination Blocks* and YANG Nai-hsuan's *àu siàu-liân - Worn Yet Unfolding*. From 2019 to 2024, he was a professional dancer with MIR Dance Company at the Gelsenkirchen City Theater in Germany, collaborating with international choreographers such as Giuseppe SPOTA, Fernando MELO, and Marcos MORAU. During that period, his solo work *The Piece in Your Seat* was selected for the 2022 SWEAT Hong Kong Dance Festival dance film screening. In 2024, upon returning to Taiwan, he was invited to create *Echoes of back and forth* for the International Young Choreographers Project.

Artists Introduction

Director & Script Adaptation | WANG Chia-ming

WANG Chia-ming is currently the head of Shakespeare's Wild Sisters Group. His creative works feature complicated forms and the integration of experiment and popularity. Through the special designs of performing forms, he works with performers to jointly explore, embrace and deliberate on the possibilities of theater. In 2018, his *Café Lumière* was invited by the Festival Tokyo, and in 2019, his work *Dear Life* was invited by the Festival d'automne à Paris, the first Taiwanese contemporary theater work presented in the festival. In 2025, his co-production *The Bathhouse of Honest Desires* with Japan's Niwa Gekidan Penino has been invited to tour three cities in Japan.

Script Adaptation | CHOU Man-nung

Graduate of National Taiwan University's Department of History and the Playwriting Program of the School of Theatre Arts at Taipei National University of the Arts (TNUA). CHOU is a playwright, director, writer, and interdisciplinary artist. She was a resident artist at Taipei Artist Village (2016, Interdisciplinary Category), a recipient of the Cloud Gate Wanderer Project (2019), and an artist-in-residence at the National Taichung Theater (2021–2022). She is currently an artist-in-residence at Cité Internationale des Arts in Paris (2025). Her poetry received Honorable Mention at the 10th Taipei Literature Awards. Her published works include the play collection *Fever 103°* (Women's Bookstore) and the individual play *Horror Vacui*. Her plays have twice been presented at the Festival d'Avignon and have been invited to multiple festivals across Europe. Her work *HSU Yen-ling X Sylvia PLATH* (originally titled *Fever 103°*), produced by Shakespeare's Wild Sisters Group, was nominated for the 9th Taishin Arts Award for Performing Arts. In 2022, her co-written work *The Unnamed Island: the Hagseed and the Wizard* was nominated for Best Playwright at the 34th Golden Melody Awards for Traditional Arts and Music and received the Jury's Special Award.

Taiwanese Script Adaptation | HUNG Jing-ting

Ph.D. in Chinese Literature from National Kaohsiung Normal University, M.A. in Chinese from National Sun Yat-sen University, and B.A. in Chinese from National Chengchi University. A university lecturer, playwright for Taiwanese opera and glove puppetry, and lyricist. She has given dozens of lectures on traditional opera and received two Merit Awards for Traditional Opera Script from the Ministry of Education's Literary and Artistic Creation Awards. In 2023, she was nominated for the Golden Melody Awards for Traditional Arts and Music for Best Playwright. Her notable works include *The Legend of Avars*, *Immortal*, *Loyal Blood Runs Forver Red* YUAN Chonghuan, *The Unnamed Island: the Hagseed and the Wizard*, and *The Tide*, *The Lonely Toad* (Ming Hwa Yuan Tian Zi Art & Culture Group); *The Fragrance of Flowers in the Dark Night* (PoYouTroupe); *The Wind and Sand on the Pipa* (Lan-Chu Opera Troupe); *The Sealed Tales of the Han Dynasty* (Chao-Hsiang Taiwanese Opera Troupe); and *The Legend of the Six Heroes* (Golden Light Glove Puppetry).

Narrative Space | HUANG I-ju

HUANG I-ju holds a Master's degree in Narrative Environments from Central Saint Martins College of Art and Design, London. He also studied Opera Design at DAMU in Prague and Visual Media at HGKZ in Zurich. He is currently the director of Big Bright Room Co. His work spans theater, film art direction, advertising design, and commercial and exhibition spaces. Over the years, he has collaborated with numerous artistic and cultural institutions, including Shakespeare's Wild Sisters Group, Century Contemporary Dance Company, Jimmy S.P.A., Eslite Bookstore, National Performing Arts Center (NTCH), and Hunan TV, as well as international brands such as LG, Mercedes-Benz, Citigroup, Singleton, Johnnie Walker, Boucheron, and Louis Vuitton. His visual and performance art collaborations have been recognized repeatedly by the Taishin Arts Award, receiving nominations from its inaugural year and winning awards in 2007, 2008, 2010, and 2011.

Set Design | CHEN Liang-ju

A graduate of the Department of Theatrical Design, Taipei National University of the Arts, she is currently a freelance artist specializing in stage and spatial design as well as scenic painting. Her theater design credits include: *The Rest* by Jung's Theatre, *Got Me Looking So Crazy Right Now* from the Next Experimental Project, *The Miracles of the Namiya General Store*, *Have You Eaten Yet?*, and *Welcome to the Time Café* by Godot Theatre Company; *Across The Universe* by King Kong Wave; *The seagull, and their stories* by Taipei Seagull Theatre; *Summer Is Beautiful* by Left Handed Theatre; and *The Stronger: Madame X's Monologue* 2017 WSD Scenofest.

Costume Design | LIN Heng-cheng

MFA in Theatre Costume Design, University of Southern California (USC); BFA in Theatre Costume Design, Department of Theatrical Design, Taipei National University of the Arts (TNUA). LIN is currently a full-time Professor and Dean of the College of Culture and Creativity at Shih Chien University, Kaohsiung Campus, and a board member of the Taiwan Association of Theatre Technology (TATT).

Honors: Recipient of the Outstanding Alumni Award from TNUA (2022), Gold Award in Costume Design at the World Stage Design (WSD) 2009, Bronze Award in Costume Design at WSD 2022, Platinum Award for Costume Design at the 2025 French Design Awards for The Unnamed Island, and Gold Award at the 2024 MUSE Design Awards.

LIN's works have been featured in the World Stage Design Yearbook published by OISTAT (International Organisation of Scenographers, Theatre Architects and Technicians), and have been exhibited multiple times at the Prague Quadrennial of Performance Design and Space (PQ03, PQ07, PQ23). He was also a recipient of the Outstanding Talent Retention Award from Taiwan's Ministry of Education (2012–2015).

Lighting Design | WANG Tien-hung

A graduate of Tunghai University with a degree in Industrial Engineering, WANG Tien-Hung has been engaged in lighting and visual design since 2000, collaborating with numerous performing arts groups across Taiwan. His lighting designs have received multiple Taishin Arts Award recognitions. Award-winning works include *Once, Upon Hearing the Skin Tone* and *TSEN ʹ ˆ* by Shakespeare's Wild Sisters Group; *Peach Blossom Rain* by Half Quater Theatre; *The Rite of Spring* by Century Contemporary Dance Company; and *ZHU Wen Elopes with the Ghost* by Gang-a Tsui Theatre. Over the years, WANG has created lighting designs for more than a hundred productions across diverse theatrical forms.

Video Design | Mel HSIEH

Mel HSIEH is an Experimental Filmmaker & Visual Artist. He graduated from London Central Saint Martins 09' (BA Graphic Design majoring Moving Image) & New York School of Visual Arts 15' (MFA Computer Art). His films have won numerous of international awards and exhibited at LA Frieze Art, Scope Art Miami, Paris Asia Now Art Fair, Athens Digital Arts Festival, Taipei Contemporary Art Centre, Red Dot, D&AD, London Fashion Film Festival, Brooklyn Film Festival, NY Video Art & Experimental Film Festival, etc. He explores animation as multiplication of art forms and its concepts in contemporary art practice.

Video Design | TSENG Zhi-yun

TSENG Zhi-yun is a visual collagist based in Taiwan who uses existing reality as raw material with conscious collection and unconscious automatic writing. Through a variety of media, he cuts, pastes, reassembles, deconstructs, and synthesizes, constantly changing positions, dismantling the world, and constructing the self. As the creator of his own universe, he resonates deeply with the spiritual colors of religion and mysticism. Forms an autogenous deity, creating strong visual tension with a surreal twist, emphasizing form and metaphysical connections.

"Collage stays closely in tune with the times; its medium is time itself. Time turns into space — I am the vessel of space, the montage of time."

Music Design | Blaire KO

Blaire KO is a Taiwanese musician who has won a Golden Melody Award for Best Hakka Album, a Golden Bell Award for Best Sound Effects, a Golden Indie Music Award for Best Hip-Hop Album, and a Diapason d'Or Award. He has also been nominated numerous awards. His musical work ranges from classical to experimental. He has contributed to concerts, television, movies, stage plays, Beijing Opera, Kunqu Opera, Taiwanese opera, and puppet shows. Blaire KO continues to develop and experiment today. In recent years, he has devoted himself to the collection and reproduction of Taiwanese traditional music sung in Taiwan's many languages, Eastern rituals, and operas.

Music Design | WU Yo-hsien

WU Yo-hsien is a fourth-generation wenchang (melody section) musician rigorously trained by the Ming Hwa Yuan Tian Zi Art & Culture Group. Growing up in a Taiwanese opera family, he was deeply immersed in the art from an early age. He began his musical training under Master CHU Wei-chia, studying the qin and later apprenticing with several senior musicians to refine his craft. WU has participated in over a thousand performances, including troupe productions, folk opera shows, and school tours, and currently serves as the leader of the troupe's melody section. In 2023, WU was nominated for "Best Music Design" at the 34th Golden Melody Awards for Traditional Arts and Music for his work on *The Unnamed Island: the Hagseed and the Wizard*.

Traditional Instrument Arrangement and Orchestration | KUO Jean-yu

Master's degree in Arts from Fo Guang University. KUO is a music designer, orchestrator, and yangqin (dulcimer) musician specializing in Taiwanese Opera. She has collaborated with numerous major troupes, including HSU Ya-fen Taiwanese Opera Troupe, Ming Hwa Yuan Tian Zi Art & Culture Group, Shin Trun Taiwanese Opera Troupe, SUN Hope Taiwanese Opera Troupe, and CHENG Ming-Long Opera Troupe. Her credits include music design for large-scale productions such as *Seeing the City*, *Maritime Glow*, and *1624*. In 2021, she received the 32nd Golden Melody Award for Traditional Arts and Music for "Best Music Design" with *WANG Zhao Jun*.

Choreography | YANG Nai-hsuan

Born in Taipei, YANG Nai-hsuan is the Artistic Director of Les Petites Choses Production. Her recent major works and performances include *Birthday Wish, but Who Cares?* (2025 Spring Riot, Cloud Gate Theater) and *à u siàu-liân - Worn Yet Unfolding* (2025 New Ideas Series, National Theater & Concert Hall). In 2024, she led her company to perform *Little Island, Big Feast* at the Paris Cultural Olympiad and Théâtre National de Chaillot. From 2021 to 2023, she was an artist-in-residence at both Cité Internationale des Arts (Paris) and the National Taichung Theater (Taiwan). As a performer, she appeared in Shakespeare's Wild Sisters Group's *Dear Life*, touring in Taiwan, France, and Germany. YANG and her team have collaborated with artists from diverse disciplines, including French choreographer Bintou DEMBÉLÉ for *G.R.O.O.V.E* (Taiwan International Festival of Arts), singer WU Qing-feng's concert *Memo of Space*, rapper E.SO's music video *She Ain't Watchin'*, director Daniel WANG's *What Can I Do About It?*, fashion designer CHUANG Che-wei's *Symptom of the Universe*, and the Berlin-based fashion label #DAMUR at 2024 Fashion Week.

Puppetry Design | SHIH Pei-yu

In 2004, SHIH Pei-Yu founded Flying Group Theater, where she currently serves as General Director and Artistic Director. Her works explore the interplay between space, objects, and puppetry, with a distinctive strength in light and shadow design. Shih's productions have been featured in the Eslite Theatre Festival, Crown Arts Festival, National Theater & Concert Hall New Idea Festival, and the Festival Mondial des Théâtres de Marionnettes in France. Her work has also been nominated for the Taishin Arts Award.

Martial Arts Coach | LIN Hsin-i

A graduate of the Department of Taiwanese Opera, National Taiwan College of Performing Arts (Class of 2017). Currently a Taiwanese opera performer, she also works as a movement and dance choreographer as well as an administrative staff. She has performed and taught at the International School of Beijing Shunyi, and participated in the touring production of *Chiho the Tiger – The Stage Show* in China in 2019. Her recent credits include serving as Action Director for Ming Hwa Yuan Star Taiwanese Opera Troupe's *2024 Taiwan Lantern Festival Closing Ceremony*, Assistant Director and Choreographer for *The Invincible God-Hero*, and Choreographer for *Palace Schemes of the Prince*, *WANG Yueying Thrashes CHENG Yaojin*, and *The Wujiang Regret*. With Ming Hwa Yuan Tian Zi Art and Culture Group, she has served as Movement Coach for *The Mesasanger from Hell* and *Legend of the Heroic Cat*, Action Designer for the *2024 All-Star Sports Day Opening Ceremony*, and Executive Producer for *The Legend of Avars* and *Breaking the Realms of the Green Satchel*.

Hair Design | YANG Yu-jen

Assistant Professor, Department of Fashion Design, Shih Chien University. Represented Taiwan at the 39th WorldSkills Competition and has served as Deputy Chief Judge in the Hairdressing category for the National Skills Competition. From 2007 to 2025, he has worked on hair design and execution for numerous international opera and theater productions, including the Weiwuying flagship operas *Manon Lescaut* and *Norma*; Deutsche Oper am Rhein's *Turandot* (Weiwuying version); English National Opera's *War Requiem* (Weiwuying version); as well as *Don't Cry*, *Dancing Girls the Musical*, *Reed Unbroken*, *Night Walk*, *Legislator of the Starry Sky*, *April Rain*, *The Neighboring Families*, *The Unbearable Rain*, *Carmen*, *The Temple of Lanruo*, *The Importance of Being Earnest*, *The Classic of Mountains and Seas*, *Die Walküre*, *The Magic Flute*, *Don Giovanni*, *Quest and Amnesia*, *The Seagull*, and the *NSO New Year's Concert*, among others.

Soundstage Design | Iggy HUNG

Master of Fine Arts in Theater Design (Sound Design Major), Boston University, USA. His creative practice spans theater, dance, film, and exhibition. During his time in the U.S., he served as the resident sound designer at the Stella Adler Studio of Acting in New York, which sponsored him to obtain the O-1 visa for individuals with extraordinary ability in the arts. His other collaborations include Off-Broadway and regional companies such as The Public Theater, Atlantic Theater Company, Westside Theatre, and the Tony Award-winning Huntington Theatre Company.

Team Introduction

Ming Hua Yuan Tian Zi Art & Culture Group

Inheriting Taiwanese operatic traditions from the famed opera troupe, Ming Hua Yuan Tian Zi Art & Culture Group was founded in 1983 by CHEN Sheng-dian, second son of Ming Hua Yuan's founder, CHEN Ming-ji. The troupe was invited to perform across Taiwan and established its official name in 2002. In over 36 years of performing, the troupe has not only preserved Taiwanese opera's outdoor theater, but also adopted concepts from contemporary theater to reinvent traditional opera.

In recent years, under the leadership of CHEN Chao-hsiang, winner of the 14th Global Chinese Culture & Arts Award in the Taiwanese Theater category, and troupe leader CHEN Chin-shing, the troupe has often been fully booked for outdoor showings in Taiwan and frequently invited to perform in Singapore. It has been recognized by the Ministry of Culture, National Culture and Arts Foundation and local governments and invited to give large-scale performances, garnering positive reviews.

The Tian Zi Group remains true to its original mission, continuing to carry the responsibility of preserving and passing on the cultural treasure of Taiwanese opera (Gezaixi). In the future, the troupe will keep promoting community performances to help younger generations appreciate the artistic depth and vitality of this traditional art form. At the same time, it will actively create new adaptations, pursue refined theatrical productions, and engage in cross-disciplinary collaborations to inspire dialogue between traditional opera and contemporary art — paving the way for a new chapter in the evolution of Taiwanese opera in the modern era.

Shakespeare's Wild Sisters Group

Founded in the summer of 1995, Shakespeare's Wild Sisters Group owes its name to the fictional character in Virginia WOOLF's novel *A Room of One's Own*, meaning to liberate women's talents from the oppression of patriarchy. Limiting itself to no specific issues or conventional aesthetics, SWSG takes materials from all arts inspiring to create original theatrical works. Having been to Hong Kong, Macau, Beijing, Shanghai, Busan, Tokyo, Berlin, Singapore, Kobe, Paris, and New York, SWSG has been invited by various cities and countries to perform, and takes an important role in international city culture and artistic exchange for many years.

The SWGS has now issued over eighty theatrical works to date. *Zodiac*, written and directed by WANG Chia-ming, was selected Top 10 in the 1st Taishin Performing Arts Awards. The 2007 production *Tsen ' °* received a Top 10 Performing Arts nomination and Special Jury Award in the 6th Taishin Arts Awards. In 2008, Baboo's directed work *HSU Yen-ling × Sylvia PLATH* and WANG Chia-ming's directed work *Listen to Me, Please~* were both nominated Top 10 in the 7th Taishin Performing Arts Awards, the former presented again in Avignon Off Festival, France in 2009. Director WANG Chia-ming's *Once, upon Hearing the Skin Tone* received first prize in the 8th Taishin Performing Arts Award. In 2019, WANG Chia-ming's directed work *Re: Dear Life*, invited by Festival d'Automne a Paris, was the first Taiwanese contemporary theater production presented by the well-known festival.

Cast and Production Team

Production | Ming Hua Yuan Tian Zi Art & Culture Group, Shakespeare's Wild Sisters Group

Director | WANG Chia-ming

Original Play | William SHAKESPEARE

Script Adaptation | CHOU Man-nung, WANG Chia-ming

Taiwanese Script Adaptation | HUNG Jing-ting

Tian Zi Group Performer | CHEN Chao-hsiang, CHEN Li-chiao, SUN Shih-wen, CHEN Chin-hsing, CHEN Ching-wei, WU Yi-hsuan

SWSG Performer | Fa, Daniel WANG, WANG Chao-yang, Jin WU, LAI Wen-chun, Kurt HSIAO

Special Guest Performer | LI Pei-ying, Les Petites Choses Production

Les Petites Choses Production Performer | SHEN Le, HSU Li-en, CHANG Ya-yuan, KUO Chueh-kai, CHEN Yu-chi, CHEN Yi-ju

Walk-on | Li An-chieh, Wu Shao-teng, CHEN Ting-yi, LAI Wan-ju, LAI Wan-lin, HSIEH I-fan

Musician | WU Yo-hsien, KOU Jean-yu, WANG I-ping, CHIANG Chein-hsing, CHEN Sheng-hsuan, HUANG Po-yu, LO Chang-chin

Narrative Space | HUANG I-ju

Set Design | CHEN Liang-ju, GAO Yun-ju,

Costume Design | LIN Heng-cheng

Lighting Design | WANG Tien-hung

Video Design | Mel HSIEH, TSENG Zhi-yun

Music Design | Blaire KO, WU Yo-hsien

Traditional Instrument Arrangement and Orchestration | KOU Jean-yu

Choreography | YANG Nai-hsuan

Puppetry Design | SHIH Pei-yu

Martial Arts Coach | LIN Hsin-i, PENG Wei-chun

Hair Design | YANG Yu-jen

Soundstage Design | Iggy HUNG

Stage Manager | LIN Dai-jung
Assistant to Stage Manager | HUANG Shih-ping
Technical Director | LEE Po-han
Stage Technician | LEE Hung-chan, LIN Xin-xuan, LIN Che-wei, HUNG Hao-yuan, HSU Hung-cheng, LU Kuan-ling
Master Electrician | LIU Chih-chen
Lighting System Programmer | YEH Hsiu-pin
Lighting Technician | LIN Yu-i, CHIU Zhih-hsin, CHANG Wen-hsin, CHEN Yun-wen, HSIAO Feng-ming
Video Technician | HSIAO Ju-chun
Public Address System | CHEN To-fu
Sound Technician | LIEN Hao-wei, CHEN Huang-tai, YANG Yu-chen, CHI Pao-chin
Puppetry Production | OU Chia-jui, HSU Nai-hsing
Puppetry Costume Design | LIN Pei-chun
Wardrobe | LIN Yu-ling, CHIU Yi-hui, YUAN Cai-xuan
Stylist | LIN Chia-hao, NI Ting-yun, HSU Chia-hsuan, CHEN Yung-wei, YANG Yu-jen, CHENG I-chin
Makeup | CHEN Ying-chieh, TSENG Chun-feng, WEN Ting-yu, KUO Hung-chi

Production Consultant | Yukio NITTA
Executive Producer | LU Lin, Hank LIN, YANG Po-yen
Tian Zi Group Administration | TSAI Meng-shan, LIN Hsin-i
SWSG Administration | CHAO Hsia-hsien

Key Visual Design | CHOU Yu-wei
Key Visual Photography | Manbo KEY
Photography | Etang CHEN, Kris KANG

Organizer | National Kaohsiung Center for the Arts (Weiwuying), Ming Hua Yuan Tian Zi Art & Culture Group, Shakespeare's Wild Sisters Group
Co-organizer Bureau of Cultural Affairs, Kaohsiung City Government, Taiwan BangZi Opera Company, Department of Taiwanese Opera, National Taiwan College of Performing Arts

This production was commissioned by the National Center for Traditional Arts in 2022.



Weiwuying Online Questionnaire

