

莎士比亞的妹妹們的劇團

神話學II：人造地獄

Shakespeare's Wild Sisters Group
Artificial Hells

演出時間 | 2022.4.15—16 (FRI.—SAT.) 19:30
2022.4.16—17 (SAT.—SUN.) 14:30

演出地點 | 國家兩廳院實驗劇場 NTCH Experimental Theater

主辦單位 |  國家兩廳院
NATIONAL THEATER & CONCERT HALL

製作單位 | 莎士比亞的妹妹們的劇團

- ◎ 節目全長約80分鐘，無中場休息。
- ◎ 中英文發音、字幕 (少量臺詞使用演員母語)。
- ◎ 建議12歲以上觀眾欣賞。
- ◎ Approx. 80 minutes without intermission.
- ◎ Performed in Chinese, English, and the native language of actors, with Chinese and English surtitles.
- ◎ Age guidance 12+.

主辦單位保有節目內容異動權 The program is subject to change.

TIFA，我們所看向的未來

全球疫情持續發燙，看來短時間內並沒有要真正的退場，大家「回到正常」的期盼，暫時無望。然而，就在這個令人沮喪的暗黑時刻，我們看到了些許新芽，原本為了生存掙扎而端出的 Plan B 與創意，都成了另一種養分，讓我們找到開創新局的力量。

當觀看的方式不只一種，當觀眾不再只是單純的旁觀者，當過去說故事的方法，現在已行不通，我們在未知之中，需要迎向挑戰並找到定義自己的勇氣。這是我們規劃 2022 年 TIFA 時，給自己的功課。

第 14 屆 TIFA 各類的國內外節目、藝術計畫與活動，試圖帶來一些可能性與回應，不僅僅有新科技帶來的新想像、新企圖，還有許多我們一直喜愛著的藝術家們，用新的姿態、新的語彙，講著同樣感人的故事。

誰都無法預測疫情完結的時間點，唯一能確定的是生態的轉變無法停止；疫情共存、生態永續、數位轉型不會再只是放入作品中的議題，更需要在表演藝術領域裡行動與實踐。TIFA 嘗試在新的發展中找到表演藝術的當下性，意味著人的溫度、能量，如何透過不同媒介不停發生、不停傳遞。

是的，這正是我們看到的未來。

節目介紹

以但丁《神曲》中的地獄、煉獄以及天堂三界幻遊為敘事結構，探索亞洲移工從原鄉、他鄉到應許之地的勞動路徑，呼應低端人口在「腐敗社會」、「過渡社會」與「理

想社會」之間，向上流動的渴望與掙扎。

七位來自亞洲各國的表演者，從《神曲》中找尋和自身文化背景相關的議題，並將蒐羅而來的移工故事作為素材，與經典對話。他們是散落各處的但丁，透過人力仲介維吉爾的引薦，經歷全球化下勞動人口流動的旅程。在高度移動的世界脈絡之中，討論再現當代的離散遷徙。

《神曲》的「七宗罪」被翻轉為「七美德」，構成演出框架。七個章節分別從「邊界」出發，改寫美德的定義，重述移工在生活和工作上的不同境遇。

移工以外來者的姿態，席地而坐，佔領了公共空間，形成暫時性的聚落，表面上似乎融入了城市日常生活，但不可言說的隱形界線，始終存在。

因而，空間部署上，表演者經由遠端視訊現身，藉由不同的螢幕展開對話，共同創造一個未竟的現場。觀眾被四周的鷹架結構和廣告招牌包覆，在舞臺中央席地而坐，如同移工放風時的臨時聚會，聆聽並參與一個又一個的移工故事。

創作人員介紹

導演 | Baboo Liao

莎士比亞的妹妹們的劇團駐團導演，作品類型橫跨劇場、美術館、非典型空間與 VR。國家兩廳院駐館藝術家（2017）、ACC 亞洲文化協會受獎人（2018）、巴黎西帖藝術村駐村藝術家（2019）、傅爾布萊特計畫受獎人（2022）。作品二度入選台新藝術獎

年度表演藝術，演出足跡遍及紐約、巴黎、柏林、哥本哈根、首爾等城市。近年導演作品：《人民之王》、《新！王冠度假村》、《色度：賈曼計畫》、《餐桌上的神話學》、《神農氏》等。

助理導演 | 温思妮

柏林戲劇學院當代偶戲表演碩士，2015年回到高雄成立洄遊式創作集。近期她相當關注都市發展與人的關係，對於地方的記憶、想像與認同，結合各種形式如：物件劇場、行為藝術、聲音漫遊劇場、遊戲，在非劇場空間或社區中演出。2020年起與聲音藝術家廖于萱合作的聲音漫遊劇場《千層麵是如何形成的？》，深入花蓮市的人文與地質歷史；和測不準工作室合作《咱的塑膠夢》，研究石化產業對高雄大林蒲居民生活的影響。

文本統籌 | 陳品蓉

臺北藝術大學劇場創作研究導演組，國立臺灣大學中文系暨政治系公共行政組畢業。近期編導及共創作品《剩人在線》、《剩人》、《一個人的廟會》、《不然少女》。

演員介紹

陳武康

出生臺灣，12歲開始習舞，畢業於國立藝術專科學校舞蹈科。2001到2013年在紐約Feld's BalletTech的作品中擔任獨舞者及首席。2004年，與朋友於臺灣共同成立羸舞劇場，擔任藝術總監一職至今。重要的

作品包括：《速度》(2007)、《骨》(2008)、《兩男》(2012)、《半身相》(2018)、《非常感謝您的參與》(2019)、《14》(2021)。

蔡侑玲

倫敦大學金匠學院表演碩士、國立臺灣藝術大學戲劇學系畢業。劇場演員，國立臺灣藝術大學戲劇學系助理教授。

近年劇場演出經歷：嚎哮排演《全家都去你家》；兩廳院國際劇場藝術節《葉瑪》、《酒神的女信徒》；台南人劇團《泰特斯瘋狂場景》、《愛的落幕》；臺北藝術節《祖母悖論》；四把椅子劇團《炎性事例》；再拒劇團《春醒》；莎妹劇團《人民之王》、《百年孤寂》、《踏青去》；自然而然劇團《艾玲》；創作社《我為你押韻—情歌 Revival》；楊景翔演劇團《女僕》、《雨季》、《明年，或者明天見》、《費德拉之愛》等。

Anastasia Melati

擁有印尼聖那塔達瑪大學文化研究碩士，及印尼日惹印尼藝術學院舞蹈學系學士，目前於國立臺北藝術大學舞蹈學院攻讀舞蹈博士，研究興趣為文化研究視角下的舞蹈表演。Anastasia Melati 同時也在國立臺灣大學音樂學研究所擔任爪哇宮廷與峇里島歌舞課程的兼任講師，將她的日惹宮廷古典舞專長教授給臺灣學生。作為舞者，她的表演以印尼傳統舞蹈為主，也含括當代印尼舞蹈。作為研究者，她也參與國立政治大學社會系的研究專案。目前致力於博士論文研究，內容為在臺印尼移工的表演與展演性。

Peerapol Kijreunpiromsuk

出生於 1988 年，畢業於泰國詩納卡寧威洛大學美術與應用藝術系，主修表演與導演。因為深愛藝術與表演領域，從 2012 到 2019 年擔任 Democrazy（民主瘋狂）劇場工作室的團長，並在各個作品中擔任演員、副導演、製作人等多項職務。Peerapol 特別關注社會編舞學（social choreography），也就是系統如何影響社會中的人們，特別是對身在同一個組織的人們的影響。他在 2016 年的個人作品《B 計畫》，源自他對於泰國與其他國家的街友所作的研究，透過互動演出探討街友是否可作為社會福利的指標。

Rady Nget

2013 年畢業於金邊皇家藝術大學，從 1999 年起接受舞蹈訓練，專長是柬埔寨古典男性面具舞（Lakhaon Kaol）的猴子角色。2010 年開始在甘露演藝舞團（Amrita Performing Arts）工作。他曾在歐洲與亞洲各地巡迴演出，表演古典舞與當代舞。他曾以當代舞者身分，多次參加當代舞蹈作品演出，並參加許多當代舞工作坊。他也編創自己的舞作，包括《My Memory》。Rady 在德國編舞家 Arco Renz 所創作的柬埔寨當代舞蹈作品《CRACK》之中擔任主要舞者。該舞作曾獲得 2012 年瑞士蘇黎世州銀行表演贊助獎（ZKB Patronage Prize）。

Russ Ligtas

視覺藝術家、表演者、電影工作者以及編舞者。Russ 在多重領域當中，直接性和儀式性地實踐他在面對各種現實變遷的挑戰。他的作品從運用心理分析與人類學方法研究關於自我的觀念開始出發，通常會呈現一系列的另類自我角色，其中包含了原型人物、各種狀態的擬人化、以及集體認同。這些角色經常以各式各樣的現形、形象扮演、以及神話等面貌出現在他的跨媒體作品中。作品演出運用空間多樣化，有傳統舞臺，也有像直播影像與社群媒體等非傳統平臺。他的視覺藝術作品與單人演出曾透過各種平臺在菲律賓、美國、歐洲以及亞洲各地上演。

Sharanya Ramprakash

來自印度邦加羅爾的戲劇創作者，她在性別、傳統、以及語言的交會點創作，興趣聚焦在印度文化。Sharanya 本身是作家、演員、以及導演，她也跟來自不同形式、不同社區的各種戲劇創作者共同合作，參與各種本土、國內與國際場合的演出。她的作品通常以研究為基礎，採取共同創作，並具有探索性。她特別關注那些由於二元對立所造成的鴻溝，像是男性／女性、都會／鄉村、傳統／現代、本土語言／英語等等。她擅長在這些二元對立之間的中介空間創作。她也是 INKLAS 基金會獎助學者，以及紐約林肯中心導演實驗室的成員。近年作品包括《Akshayambara》（2015）、《Nava》（2019）、《I am Not Here》（2018），以及《#MalashreeChallenge》（2021）。

設計群介紹

舞臺設計 | 李柏霖

耶魯大學戲劇學院藝術碩士，主修舞臺設計。國立臺灣大學戲劇學系專任助理教授。

舞臺空間設計作品包括：阮劇團《釣蝦場的十日談》、《十殿》；莎妹劇團《神話學II：人造地獄》、《人民之王》、《物種大樂團》；無獨有偶工作室劇團《穿越真實的邊界》；台南人劇團《仲夏夜之夢》、《第十二夜》、《安平小鎮》；沙丁龐客劇團《青鳥》、《白蛇?!》；果陀劇場《生命中最美好的5分鐘》；四把椅子劇團《叛徒馬密可能的回憶錄》；小山映畫《大冒險鐵路》；《曾博恩超時空巡迴雙聲道 BliveT》、上海話劇藝術中心《ART》；衛武營開幕季《相思唱歌仔》；上海文廣演藝集團與上海五盟文化聯合製作《繁花》；兩廳院藝術出走《菲林的映画光年》；耳東劇團《服妖之鑑》等。作品集網站：www.polinli.com

燈光設計 | 鄧振威

美國德州大學奧斯汀分校戲劇舞蹈系燈光設計藝術碩士，國立臺北藝術大學劇場設計系藝術學士及講師，TATT 台灣技術劇場協會理事，2017 世界劇場設計展專業組燈光設計金獎。

近期劇場設計作品：台南人劇團《木蘭少女》、《第十二夜》、《Re/turn》、《tick tick...BOOM!》，金星文創《明星養老院》，天作之合劇場《飲食男女》，莎妹劇團《百年孤寂》、《小夜曲》、《人民之王》、《餐桌上的神話學》、《神農氏》、《重考時光》；耳東劇團《西哈遊記—魔二代再起》；

瘋戲樂工作室《當金蓮成熟時》、《台灣有個好萊塢》；C MUSICAL 製作《徽因》、《傾城記》、《最美的一天》、《我的上海天菜》；楊景翔演劇團《我為你押韻—情歌 Revival》、《單身租隊友》；國立臺北藝術大學《恐怖行動》，奇巧劇團《鞍馬天狗》；國際劇場藝術節《人性交易所》；動見體《想像的孩子》、《如此美好》；拾念劇集《大神魁·世界之夢》等，以及《第三十二屆傳藝金曲獎》、《曾博恩超時空巡迴雙聲道 BliveT》演唱會、中華民國 106 年國慶光雕展演《祈求吉慶》、生祥樂隊《我庄三部曲》演唱會等。

影像設計 | 孫瑞鴻

旅美劇場影像設計師，2020 年於紐約林肯表演藝術中心製作《The Headlands》，獲得外百老匯聯盟第三十五屆 Lucille Lortel Awards 最佳投影設計。孫瑞鴻設計作品曾於亞洲、北美及歐洲等地發表，如臺北國家戲劇院、香港文化中心、紐約林肯中心、古根漢美術館等。合作對象包括紐約多媒體劇場先鋒 The Builders Association、Elevator Repair Service、王嘉明、陳武康、Baboo Liao、落日飛車樂團等。

音樂設計 | 蔣韜

國立臺灣大學戲劇學系畢業。現從事劇場聲響設計與影像配樂作曲工作，並曾活動於獨立樂團圈。曾獲 2012 年電影金穗獎最佳音樂。2014 年入圍電視金鐘獎音效獎。近年合作過之表演團體包括：再拒劇團、同黨劇團、盜火劇團、稻草人現代舞團、楊景翔

演劇團等等。2014 至 2016 年間擔任前叛逆男子《新社員》、《利維坦 2.0》等音樂劇之音樂總監。2017 年以再拒劇團《諸神黃昏》獲得 World Stage Design 聲音設計金獎。在音樂與劇場之間不務正業，也涉入各種跨界聲音作品，2014 年於冰島駐村創作聲音裝置《微型四重奏》，2015 年聲音裝置《誰？》於臺北市立美術館兒藝中心展出。

服裝設計 | Jamo Chen

新北市永和人。輔仁大學景觀設計系畢業，非服裝本科系畢業，卻對於搭配穿著有極度興趣，畢業後誤打誤撞進入臺灣街頭服裝界工作。2015 至 2018 年擔任臺灣街頭時裝品牌 OVCLAB 服裝設計一職，2015 至今於藝人林俊傑服裝品牌 SMG 擔任服裝設計。2018 年底受莎妹劇團及導演 Baboo 邀請擔任《餐桌上的神話學》服裝設計一職進而踏入劇場設計的領域。劇場服裝設計及造型作品：莎妹劇團《餐桌上的神話學》、《人民之王》。

劇團介紹

莎士比亞的妹妹們的劇團 (Shakespeare's Wild Sisters Group) 成立於 1995 年夏天，團名源於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。劇團始終群策摸索獨創的劇場美學與風格，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。

TIFA, This Is Our Version of the Future

The global pandemic continued to surge and did not seem to retreat in the near future at all. Our hope of “back to normal” also seems dashed – for the time being at least. At this disheartening moment of darkness, however, we saw new sprouts. The Plan B that we put forward only for survival, on the other hand, seemed to provide different nutrition for us to find the strength to break new grounds.

If there are more than one way of watching, if audiences are no longer simply spectators, and if the old way of storytelling is working no more, we need to discover the courage to face up to the challenges and redefine ourselves in the known. This is the homework that we assign to ourselves while planning the 2022 TIFA.

The various programs, art projects and events in the 14th TIFA try to explore some possibilities and responses. In addition to the new imagination and ambition brought forth by new science and technology, many beloved artists also continue to narrate moving stories with new attitudes and new vocabularies.

Nobody is able to predict when the pandemic will end. The only thing for sure is that the ecological change will never stop. Coexistence with the pandemic, ecological sustainability and digital transformation are not only issues discussed or explored in the works but something that requires actions and practice in the field of performing arts. TIFA tries to find “the moment of now” in the new development and explore how human warmth and energy can take place and pass on ceaselessly by means of different media.

And yes, this is our version of the future.

Synopsis

Modeling after the narrative structure of *Inferno*, *Purgatorio*, and *Paradiso* in Dante's *Divine Comedy*, the performance finds a parallel in the path of Asian migrant workers from their hometown, to foreign countries, to the promised land. The aspirations and struggles of the low-end social citizens are presented as they seek to find their place in the corrupt, transitional, and ideal society.

Following the micro worldview illustrated in *Mythology Upon the Table*, director Baboo transforms seven performers from various Asian countries into Dantes in different locations, who show up via video link to carry out dialogues of people on different screens and jointly create an unfinished scene.

Introduced by Virgil, a human resource agency, these Dantes experience the journey of labor migration in the age of globalization and re-present modern diaspora and migration in the world context of high mobility.

The performance consisted of seven chapters. Each chapter presents the seven holy virtues which transformed from the seven deadly sins in *Divine Comedy*. The chapters start from the “border”, redefine the holy virtues and restate the situation that might occur in the migrant workers’ life and work.

Actors performing remotely and the screens replace the performer as the narrative subject. The audience is placed in the center and seated on the ground, with the projection screens hanging in around the room, like migrant workers in their temporary meetings, listening to and participating in one after another story of migrant workers.

Profile

Baboo Liao, Director

Baboo graduated from the graduate school of Theatrical Arts, TNUA, with a master's degree in directing. He was artist in residency at National Theater & Concert Hall, Taipei in 2017. He was awarded the Asian Cultural Council Fellowship Award and participated in a residency program in New York City in 2018. He was an artist in residence at Cité internationale des arts in Paris in 2019.

Wen Szu-ni, Assistant Director

Wen Szu-ni earned a diploma in puppetry at Ernst Busch Academy of Dramatic Arts, Berlin. In 2015, she came back to Kaohsiung and founded C-turtle tactic. Recently, she focuses on the interactions between urban development and people, memories, imaginations and identifications of places, mixing various forms such as object theatre, performance art, installations, and games, performed in the alternative space or communities. Since last year, she collaborated with sound artist Yu Liao on the audio walk *How is the Lasagne Formed? Which* explored the humanistic and geological history of Hualien City, and with Uncertain Studio on the project *Island of Plastic Dream* about the impact of the petrochemical industry on the lives of the residents of Tōa-nâ-pô in Kaohsiung.

Chen Ping-jung, Text Coordinator

M.F.A. of Fine Arts in The Department of Theatre Arts & Graduate Institute of Theatre Performance and Playwriting, Taipei National University of the Arts. B.A. of the Political Science and Chinese Literature Department, National Taiwan University.

Playwright work: *The Rest under the Pandemic*, *The Rest*, *One man's Temple*.
Director work: *Carnival*.

Chen Wu-kang, Co-creation and Performer

Chen Wu-kang is the Co-founder and Artistic Director of HORSE Dance Theater, one of Taiwan's well sought-after contemporary dance companies. Known for his delicate physical movements and innovation, Chen has diverse multi-disciplinary projects under his belt, having worked with international artists such as Jérôme Bel, Pichet Klunchun and Hong Kong Sinfonietta. He co-curates the seasonal platform *Primal Chaos Dance x Sounds*, and is also working on a three-year project, *An Expedition to the Embodiment of Ramayana*, an intimate exchange of physical, emotional, intercultural and philosophical experiences with Southeast Asian dance artists. Most recently, Chen received the prestigious The Performing Arts Award at the 19th Taishin Arts Awards for *Dances for Wu-Kang Chen*, a work conceptualized by Jérôme Bel, directed and performed by Chen himself.

Tsai Yi-ling, Co-creation and Performer

Tsai holds an M.A. in Performance Making from Goldsmith, London University and a Bachelor's degree in Theatre from National Taiwan University of Arts. She is an actress and an assistant professor in the Department of Drama at the National Taiwan University of Arts. Recent acting credits include HaoxHsiao Troupe's *God of Carnage*, TIFA's *Yerma* and *The Bacchae*, Tainaner Ensemble's *The Madness of Titus Andronicus* and *Clôture de l'amour*, Taipei

Arts Festival's *The Grandma Paradox*, 4CHAIRS THEATRE's *Inflammation*, Against Again Troupe's *Spring Awakening*, Shakespeare's Wild Sisters Group's *Folkekongen*, *One Hundred Years of Solitude*, and *Skin Touching*, Theatre Naturally Connected's *Szewcy*, Creative Society's *For You I Rhyme - a Love Song*, and Yang's Ensemble's *The Maids*, *Monsun*, *See You Around*, and *Phaedra's Love*.

Anastasia Melati, Co-creation and Performer

Anastasia Melati is currently a PhD student in Dance Studies, at Graduate Institute of Dance, Taipei National University of the Arts (TNUA). She holds a master's degree in Cultural Studies, at Sanata Dharma University and a bachelor's degree in Dance Studies at Indonesia Institute of the Arts, in Yogyakarta, Indonesia. Her research is about dance (performance) in cultural studies' context. As a performer, she has been performing Indonesian Dance in contemporary style and mostly traditional one. Presently, she has been doing research about performance and performativity by Indonesian migrant workers in Taiwan as a project for her dissertation.

Peerapol Kijreunpiromsuk, Co-creation and Performer

Born in 1988. Peerapol graduated Bachelor degree from Faculty of Fine and applied Arts, Srinakharinwirot University, major in acting and directing. With a deep passion in art and performance field, in 2012-2019 Peerapol started to work as one of the head members of Democrazy Theatre Studio which he has been responsible in various kinds of works for many productions such as acting, associated director, producer etc.

Peerapol interested in social choreography, how systems effect people in society, especially when people stay together in the same organization. In 2016, he created his own production *Plan B* an interactive conceptual performance investigating how homeless person can be an indicator of well-being in the society. This performance created from his personal research about the homeless situation in Thailand and abroad.

Rady Nget, Co-creation and Performer

Rady Nget began his dance training in 1999, specializing in the monkey role of Lakhaon Kaol, the Cambodian classical male masked dance form. Rady started working with Amrita Performing Arts since 2010. As a classical and contemporary dancer, Rady has toured to Europe and Asia. As a contemporary dancer, he has performed in numerous works of contemporary dance as well as participated in many contemporary dance workshops. Rady has created a number of his own works including *My Memory*. He was a featured dancer in *CRACK* – a new work of Cambodian contemporary dance by German choreographer Arco Renz, which was awarded the 2012 ZKB Patronage Prize in Switzerland in 2012. Rady received his Bachelor Degree of Arts from Royal University of fine arts in 2013.

Russ Ligtas, Co-creation and Performer

Russ Ligtas is a visual artist, performer, filmmaker, and choreographer whose poly-disciplinary practice directly and ritualistically confronts the vicissitudes of various realities. Driven by a psychoanalytical

and anthropological investigation of the notions of self, his works most often emanate from a roster of alter egos that are deployed as archetypes or personifications of various states and collective identities. These characters populate his intermedia pieces as presence, persona, and myth and tread on a diversity of spaces that range from traditional stages to unconventional platforms such as livestreaming and social media. His visual work and solo performances have been presented across the Philippines, the US, Europe, and Asia in a diversity of platforms.

Sharanya Ramprakash, Co-creation and Performer

A theatremaker from Bengaluru, India, working in the intersection of gender, tradition and language, with a focus on Indian culture. Sharanya is a writer, actress, director and collaborates with a range of forms, communities and theatre makers across local, national and international locations. Her work is often research based, collaborative and exploratory. She is interested in the gaps between binaries such as Man-Woman, Urban-Rural, Traditional-Modern, Indigenous-English and her work thrives in these in-between

spaces. She is also an INLAKS scholar and a Member of the Lincoln Center Director's Lab, New York. Her latest works include *Akshayambara* (2015-present), *Nava* (2019-present), *I am Not Here* (2018-present) and *#MalashreeChallenge* (2021).

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.

演職人員名單 Credits

導演 Director | Baboo Liao

助理導演 Assistant Director | 溫思妮 Wen Szu-ni

文本統籌 Script | 陳品蓉 Chen Ping-jung

共同創作 & 演出 Co-creation and performers | 陳武康 Chen Wu-kang、
蔡侑玲 Tsai Yi-ling、Anastasia Melati、
Peerapol Kijreunpiromsuk、Rady Nget、
Russ Ligtas、Sharanya Ramprakash

舞臺設計 Stage Design | 李柏霖 Li Po-lin

燈光設計 Light Design | 鄧振威 Teng Cheng-wei

影像設計 Video Design | 孫瑞鴻 Ray Sun

音樂設計 Music Design | 蔣韜 Chiang Tao

服裝設計 Costume Design | Jamo Chen

視覺插畫 Graphic Design | SMALLTALK

視覺延伸 Visual Extension | 周雨衡 Chou Yu-heng

助理影像設計 Assistant Video Design | 李祐緯 Lee You-wei

影像技術暨編程 Video Technology and Programming | 黃彥勳 Huang Yen-hsun

影像素材製作 Video Material | 林蔚圻 Lin Wei-chi

影像執行 Video Operator | 陳家如 Chen Chia-ju、蕭如君 Hsiao Tu-chun

OP 影像製作 OP Image Video | 囡仔人 Yinalang Group

字幕翻譯 Translation | 葉炫伽 Oskar Yeh

舞臺監督 Stage Manager | 林岱蓉 Lin Dai-jung

舞臺監督助理 Stage Manager Assistant | 謝青鈺 Hsieh Ching-yu

舞臺技術指導 Technical Director | 李柏涵 Li Po-han

燈光技術指導 Master Electrician | 郭欣怡 Kuo Hsin-i

音響技術指導 Audio Director | 陳宇謙 Chen Yu-chien、趙之耀 CHAO Chih-yao

舞臺技術執行 Stage Technicians | 王墉 Wang Yung、李信宏 Li Hsin-hung、
呂沅澤 Lu Yuan-ze、吳芮琪 Wu Jui-chi、
林明德 Lin Ming-de、施雅玲 Shih Ya-ling、
段功芸 Tuan Kung-yun、徐儷蓁 Hsu Li-chen、
陳柏維 Chen Po-wei、蔡昇原 Tsai Sheng-yuan、
張智一 Chang Chih-i、張庭儒 Chang Ting-ju、
黃詩蘋 Huang Shih-ping、黃郁雯 Huang Yu-wen、
劉譽杰 Liu Yu-jie、謝明廷 Hsieh Ming-ting、
蘇權威 Su Chuan-wei

燈光技術執行 Lighting Technicians | 林致謙 Lin Chih-chien、利俊良 Li Chun-liang、
萬書璋 Wan Shu-wei、彭馮逸 Peng Feng-yi、
鄭悠 Tee You

音響技術執行 Sound Technicians | 邵柯翰 Shao Ko-han

導演助理 Director Assistant | 薛祖杰 Hsueh Tzu-chie、段生傑 Duan Sheng-jie

攝影 Photograph | 陳藝堂 Etang Chen

演出紀實 Performance Documentary | 陳大大國際影藝有限公司

BiG BiG CHEN International Film Co., Ltd.

製作人 Producer | 吳可雲 Ann Wu

演出製作 Production | 莎士比亞的妹妹們的劇團 Shakespeare's Wild Sisters Group

特別感謝 Special thanks to | 尚安璿 Shang An-hsuan、高萬鑫 Kao Wan-hsin、
張舒懿 Chang Shu-yi、張暉明 Chang Huei-ming、
葉廷皓 Yeh Ting-hao、黃偉 Huang Wei、
楊博倫 Yang Po-lun、董育廷 Tung Yu-ting、
嚴淑雲 Yen Shu-yun

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