

二〇二六
桃園鐵玫瑰
藝術節

*Fold
the
Time*

摺

時

2026.4.11-----5.24

*Taoyuan
Iron Rose
Festival*

間

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關於鐵玫瑰藝術節

About Taoyuan Iron Rose Festival

桃園展演中心的建築外觀，由上往下俯瞰，宛如一朵堅強而綻放的玫瑰，「鐵玫瑰」因此得名。

自 2012 年啟動「鐵玫瑰劇場」計畫，桃園市積極耕耘表演藝術的土壤，並於 2018 年正式升級為「桃園鐵玫瑰藝術節」，由專業策展人主題策展，打造藝術節品牌識別，也使鐵玫瑰成為桃園市民心中代表藝文活力的重要標誌。

歷經耿一偉先生（2018–2022）以「移動的鄉愁」、「生活在他方」、「全面啟動」、「我們來幹大事」、「最初的堅強，最後的溫柔」等五年主題所累積的聲量與實驗精神，以及李惠美女士自 2023 年接任後以「回聲·共振」、「移人如梭」等策展主題延展的文化對話與國際視野，鐵玫瑰藝術節逐步轉化為一個兼具在地情感與跨域能量的平台。

2025 年，藝術節以全新策展主題「半透明城市」（Seen&Unseen）啟航。探討現今社會透明化產生的邊界感，半透明的意思是，我們更在意如何透過各個創作的邊界之眼，以及共享當下經驗的觀眾之心，晃動城市中可見與不可見的既定關係。

2026 年，藝術節以「摺時間」（Fold the Time）為題，讓過去時間與歷史的摺痕，跨越時空、世代與國界，激發藝術新的創作能量與想像空間，讓藝術生成新意義的場域，重構時間感知，擴張既定的故事與疆界。

今年，桃園鐵玫瑰藝術節邀請民眾走進劇場、投入藝術的懷抱，體驗與他人截然不同的生命經歷與情感交織。在這樣的共享與互動之中，藝術與城市的脈動彼此呼應，激發出無窮的創意與動力。

The Taoyuan Performing Arts Center, when viewed from above, resembles a strong, blooming rose—hence the name “Iron Rose.”

Since launching the “Iron Rose Theater” project in 2012, Taoyuan City has actively nurtured performing arts, officially upgrading the initiative to the “Taoyuan Iron Rose Festival” in 2018. With thematic curation by professional curators, the festival has established a strong brand identity and become a key symbol of artistic vitality for the city.

From 2018 to 2022, under Mr. Geng Yi-Wei, themes like “Homesick in Motion,” “Life is Elsewhere,” “Starting Over,” “Let’s Do Something Big!” and “Strong Mind, Tender Love” built the festival’s experimental spirit. Since 2023, Ms. Li Hui-Mei has expanded its cultural dialogue and international perspective with themes such as “Echo • Resonance” and “Nomadic” transforming the festival into a platform that blends local identity with cross-disciplinary energy.

In 2025, the festival adopted the theme “Seen & Unseen,” exploring how transparency in contemporary society reshapes boundaries. In 2026, the theme “Fold the Time” invites reflection on the folds of history, bridging generations and borders, and inspiring new artistic possibilities.

This year, the festival encourages audiences to immerse themselves in the arts, experiencing lives and emotions different from their own. Through shared engagement, the city and art resonate together, sparking limitless creativity and energy.

局長的話

Director's Preface

桃園是一座集結多元族群的城市，亦是通往國際之重要門戶，近年人口快速成長，去年淨遷入更居全國之冠，且移工及新住民人口數也全國名列前茅，由外來移工、閩南、客家、眷村等文化交織發展下，醞釀出桃園特有的人文風貌，更以舞蹈、戲劇及音樂等多種展演型態演詮釋在地故事，充分展現出一座城市豐沛的文化活力。

桃園展演中心是桃園市最具指標性的劇場，每年藝術節期間邀請國內外優秀演出團隊，更提供團隊交流及展演平台，也帶給民眾一系列豐富節目，本次 2026 桃園鐵玫瑰藝術節，持續邀請前國家兩廳院藝術總監李惠美女士擔任策展人、資深劇評人吳思鋒先生擔任協同策展人，接續前三年探詢民眾的回聲、探索移動的交織網絡、觀看城市的脈動，再回到時間與空間的軸線，持續挖掘桃園各角落故事，喚起被大眾遺忘已久的城市記憶。

今年桃園鐵玫瑰藝術節以《摺時間》(Fold the time) 為主題，探討時間對應文化、國籍、味覺、傳奇等特色議題，集結了國際與臺灣重量級的藝術團隊。今年跨國亮點包含日本流山兒★事務所《阿房列車》、EX-亞洲劇團《然而，悉達多》邀請印度樂師、蘇格蘭演員克莉絲汀·辛恩及羅比·辛格共創《這些機制》；其次，與歷史流亡相關演出，包含後來者劇場《紅色·流亡·地景》、身聲劇場《落頭氏》、慢島劇團《南薑·香茅·罌粟花》；以及與關懷社會及自身議題，包含艸羽田舞蹈劇場《遺屋》及桃園舞蹈家葉詠甄《想遺忘的物件》系列工作坊；另外，也呈現表演平權及移工議題，包含《走進她的日常—移工遛狗聲音故事》、冉而山劇場 X 王璋廉《Misa-fo-la-fo-la-ay 浮啦浮啦》及 TAI 身體劇場《那首歌還在·身體作夢》等；此外，更有適合親子及一般大眾觀賞的《好餓的毛毛蟲秀》、十貳劇場《青春列車，過站不停(?)》等。

今年藝術節共同推出 12 齣演出節目、1 場工作坊、走讀及講座等周邊活動，共計 40 多場活動，於 4-5 月帶給大家一系列精彩演出，帶來從闔家觀賞到當代劇場，為桃園市民提供豐富的藝文饗宴。

Taoyuan is a vibrant city of diverse communities and an important international gateway. Its population has grown rapidly in recent years, including significant numbers of migrant workers and new residents. The city's unique cultural character emerges from the blending of local Hokkien, Hakka, migrant, and military village communities, expressed through dance, theater, music, and other performance forms.

The Taoyuan Performing Arts Center, the city's landmark theater, hosts outstanding local and international artists each year, offering both a stage for exchange and a rich program for audiences. For the 2026 Taoyuan Iron Rose Arts Festival, former National Theater and Concert Hall Artistic Director Li Huimei serves as curator, with senior theater critic Wu Sifeng as co-curator. Building on previous years' explorations of audience feedback, urban rhythms, and intersecting cultural networks, this year's festival continues to uncover stories from across Taoyuan, evoking long-forgotten memories of the city.

The 2026 festival, themed "Fold the Time", examines how time intersects with culture, nationality, taste, and legend. Highlights include Japan's Ryuzanji Company Aho Ressha The Train to Nowhere, EX-Theatre Asia And... Siddhartha with Indian musicians, and These Mechanisms,

co-created with Scottish actors Christine Thynne & Robbie Syngé. Performances exploring exile and history include The Aftercomers Theatre of Reportage-Exile, SUN SON THEATRE Lament of the Wandering Head, and Slow Island Theater's Galangal-Lemongrass-Poppy Flowers. Social and personal themes appear in LEI Dance Theater's The House and Yeh Yung Chen's Objects to Forget-Movement & Creative Workshop series. Labor and migrant issues are Walking through Her Everyday Life —Stories Told by Migrant Workers Who Walk Their Boss's Dogs, Langasan Theatre x WANG Wei-Lien Misa-fo-la-fo-la-ay, and TAI Body Theater's That Song Still Lingers, the Body Dreams. Family-friendly offerings include The Very Hungry Caterpillar Show and Theater Twelve's *Youth Train: Non-Stop (?) *.

The festival presents 12 performances, 1 workshop, guided walks, and lectures, totaling over 40 events in April and May, offering Taoyuan residents a rich spectrum of cultural experiences from family shows to contemporary theater.

桃園市政府文化局局長
Director, Department of Cultural Affairs, Taoyuan City Government

邱正生

策展人的話

Curators' Preface

「假使別人不問我何謂時間，我知道時間是什麼；要是問起我來，我就知道了。」
——聖奧古斯丁《懺悔錄》

從「回聲·共振」、「移人如梭」、「半透明城市」到 2026 年的主題「摺時間」，以此四年為一週期的鐵玫瑰藝術節，從聆聽與觀察桃園這座城市的脈動出發，推及身在其中，於移動中交織的人們身上，進而通過空間、時間的軸線，完整四年的策展。

世俗中的時間慣性，是一種線性時間，過去—現在—未來變成一道牢不可破的時間律令，可是如果時間是一張白紙，當我們將它對摺的時候呢？第一個，時間變成了兩條平行的時間，第二個，微微的摺痕出現了，這個簡單的動作想像，就已經象徵地告訴我們，不同地方的時間「並不同步」，比如台灣與加薩走廊；而那道摺痕，就像是我們，甚至歷史走過留下的諸痕跡，有時像傷疤，有時像是皺褶般的地層，都讓時間開始變得「不平」。創作，便是在「不平」之中發生。如同生活在同一個世界的人，如何體會彼此的差異，乃至於作為一個城市藝術節，如何修補文化環境中區域發展不均的差異。

本屆藝術節，由「藝術節的城市後台——三條走讀路徑」啟動，分別於桃園區、中壢區、龍岡設計一條路線，用步行認識藝術節所在的城市。展演單元則鋪設「流離之光」、「都市之縫」、「低吟之洋」、「藝術特座」四道路徑，分別聚焦離散與流亡的歷史、戰後都市化的文明與生存、神話傳說鑿挖的深層心靈，以及對於不同藝術社群的營造。

說真的，這四屆的主題都不是議題取向，每每在構思時，只是想一再回到根本的問題意識：為什麼一座城市需要藝術節？為什麼人總是渴望在現實中創造？

於是我們不妨改寫一開始引用的那句箴言：「假使別人不問我何謂時間，我知道時間是什麼；一旦把時間摺起來，我反而不知從何說起。」

正因為「不知從何說起」，讓我們從陌生與中斷之處，產生了用藝術重新發問的動力。

"If no one asks me what time is, I know; if I try to explain it, I do not know."

— St. Augustine, Confessions

From "Echo • Resonance," "Nomadic," and "Seen & Unseen" to the 2026 theme "Folding Time," the Iron Rose Festival follows a four-year rhythm. It starts by listening to and watching the pulse of Taoyuan, then turns to the people moving and living in the city. Across space and time, these four years tell a full story of the festival.

In daily life, time feels straight: past present future. But what if time were like a piece of paper and we folded it? First, it splits into two parallel lines. Then a small crease appears. This shows that time in different places doesn't always match—for example, Taiwan and the Gaza Strip. That crease is like the marks we carry, personal or historical: sometimes scars, sometimes folds in the land. These make time uneven. Art happens in these uneven spaces. Just like people living in the same world try to understand each other, a city festival can help notice and bridge the gaps in culture and development.

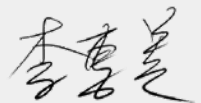
This year, the festival begins with "The City Backstage: Three Walking Routes," guiding people through Taoyuan District, Zhongli District, and Longgang on foot. The main programs follow four paths: "Lights of Displacement," "Urban Seams," "Ocean in Murmur," and "Artist Focus." They explore lives shaped by exile, city life after war, myths and inner journeys, and the growth of different artistic communities.

The themes of the past four editions have never been about current issues. They always return to the basic questions: Why does a city need a festival? Why do people feel the need to create in real life?

So we can rewrite the opening quote: "If no one asks me what time is, I know; but once time is folded, I don't know where to start."

It's this "not knowing where to start" that gives us the energy to ask new questions through art, beginning from moments of surprise, estrangement, and interruption.

2026 桃園鐵玫瑰藝術節 策展人
Curator, 2026 Taoyuan Iron Rose Festival



2026 桃園鐵玫瑰藝術節 協同策展人
Co-Curator, 2026 Taoyuan Iron Rose Festival



節目總表

Programs

城市之縫 都市發展的文明反思

Urban Seams | Thinking About City Life

關注城市變遷中的邊緣空間與生活痕跡，
反思現代文明發展對人與環境的影響。

Looks at the hidden corners and everyday traces in the city, inviting us to think about how modern life affects people and the world around us.

日本 | 流山兒★事務所

《阿房列車》

Ryuzanji Company, Aho Ressha *The Train to Nowhere* (Japan)

4.11 Sat. 14:30 | 4.12 Sun. 14:30

TAI 身體劇場

《那首歌還在，身體作夢》

TAI Body Theatre *That Song Still Lingers, the Body Dreams*

4.11 Sat. 16:00 | 4.12 Sun. 16:00

艸雨田舞蹈劇場

《遺屋》

Lei Dance Theatre *The House*

5.23 Sat. 19:30 | 5.24 Sun. 14:30

流離之光 歷史題材

Lights of Displacement | Stories from History

從歷史洪流中凝視流離的生命經驗，
透過劇場重探身分、記憶與土地的連結。

Shines a light on lives uprooted by history, using theatre to explore who we are, what we remember, and how we connect to the land.

王墨林 X 童詠瑋 X 後來者劇團

《紅色·流亡·地景》

Mo-Lin Wang x Yung-Wei Tong x The Aftercomers Theatre of Reportage *Exile*

4.18 Sat. 14:30、19:30 | 4.19 Sun. 14:30

身聲劇場

《落頭氏》

SUN SON THEATRE *Lament of the Wandering Head Dreams*

4.25 Sat. 14:30 | 4.26 Sun. 14:30

慢島劇團

《南薑、香茅、罌粟花》

LEI Dance Theatre *The House*

5.08 Fri. 19:30

5.09 Sat. 14:30

5.10 Sun. 14:30

低吟之洋 神話與自我內心的探索

Ocean in Murmur | Myths and the Inner Self

以神話為引，航向內心深處，
探索信仰、困惑與自我存在的低語。

Takes myths as a starting point to dive into our inner world,
exploring faith, questions, and the quiet whispers of who we truly are.

葉詠甄

《想遺忘的物件》肢體與創作工作坊

YEH YUNG-CHEN *Objects to Forget - Movement & Creative Workshop*

4.11 Sat. | 4.18 Sat. | 4.25 Sat.
5.02 Sat. | 5.09 Sat.
13:00-17:00

EX- 亞洲劇團

《然而，悉達多》

EX-Theatre Asia *And... Siddhartha*

5.02 Sat. 14:30 | 5.03 Sun. 14:30

冉而山劇場 x 王瑋廉

《Misa-fo-la-fo-la-ay 浮啦浮啦》(fo-la: 瘋瘋傻傻)

Langasan Theatre x WANG Wei-Lien *Misa-fo-la-fo-la-ay*

5.09 Sat. 19:00 | 5.10 Sun. 14:30

藝術特座 回應城市 多元族群與社會樣貌

Artist Focus | Bringing Art to Life

拉近表演藝術與人們的距離，
讓藝術體驗轉化為行動。

Making performing arts close, personal, and inspiring action in
the community.

原型樂園

《走進她的日常——移工遛狗聲音故事》

Prototype Paradise *Walking through Her Everyday Life –
Stories Told by Migrant Workers Who Walk Their Boss's Dogs*

from 3.11 Wen. to 3.16 Mon.
(連續六天) 19:00-21:00

桃園鐵玫瑰青少年劇場計畫 - 十二劇場劇團

《青春列車，過站不停 (?)》

Taoyuan Iron Rose Youth Theatre Program-Twelve Theatre *Youth, Non-Stop*

4.17 Fri. 19:30
4.18 Sat. 14:30、19:30
4.19 Sun. 14:30

愛樂愛城文化傳媒有限公司 x 環心娛樂製作有限公司

《好餓的毛毛蟲秀》

IMIC Cultural Media Group Ltd. x Center Ring Theatrical Limited Liability Company
The Very Hungry Caterpillar Show

4.25 Sat. 10:30、14:30
4.26 Sun. 10:30、14:30

克莉絲汀·辛恩、羅比·辛格

《這些機制》

Christine Thynne & Robbie Syngé *These Mechanisms*

5.22 Fri. 19:30 | 5.23 Sat. 19:30

日本 | 流山兒★事務所

《阿房列車》

Ryuzanji Company Aho Ressha *The Train to Nowhere* (Japan)



4.11 Sat. 14:30 | **4.12** Sun. 14:30

桃園展演中心展演廳 Taoyuan Arts Center

\$ 1,000



◎ 演出全長 80 分鐘，無中場休息

◎ 日語演出，有中文字幕

◎ 建議 12 歲以上觀眾觀賞

◎ Approx. 80 minutes without intermission

◎ Performed in Japanese with Chinese subtitles

◎ Recommended for ages 12 and up

原作：內田百閒／劇本：平田織佐／導演：流山兒祥

演員：龍昇（龍昇企畫）、井上加奈子（Aru ☆ Company）、山川美優（流山兒★事務所）

燈光設計：千田實／音樂設計：渡邊禎史／舞台美術：井上正巳／舞台監督：春遙香

字幕翻譯：詹慕如／字幕操作：橘杏奈／製作：畝部七步／贊助單位：日本文化廳 日本藝術文化振興會

Original Work: UCHIDA Hyakken / Script: HIRATA Oriza / Director: RYUZANJI Show

Cast: RYU Noboru (Ryusho Kikaku) · INOUE Kanako (Aru Company) · YAMAKAWA Miyu (Ryuzanji Company)

Lighting Design: CHIDA Minoru (CHIDA OFFICE) / Music Design: WATANABE Tadashi / Set Design: INOUE Masami

Stage Manager: HARU Haruka / Subtitle Translation: ZHAN Muru / Subtitle Operation: TACHIBANA Anna

Production: UNEBE Nanaho / Supporting Organizations: Agency for Cultural Affairs, Government of Japan Japan Arts Council



一對漫無目的不斷搭乘列車旅行的中年夫婦，遇上偶然在同一輛列車上相鄰而坐的年輕女性。三人天南地北的對話中，現實與幻想、過去與現在的界線逐漸消融；透過這段什麼也不會發生的「旅行」時光，生命的不確定與滑稽也悄然浮現。

演出改編自日本小說家暨散文作家內田百閒（UCHIDA Hyakken）以戰後混亂時期為背景寫下的散文《阿房列車》，由被稱為日本小劇場第三代表人物之一的平田織佐（HIRATA Oriza）撰寫為劇本，透過細膩的對話靜靜地描繪關於「生命」與「缺席」、「記憶」與「時間」的人性情感；當代日本戲劇代表性導演流山兒祥則用身體與節奏加以重構，將內田百閒筆下的奇幻世界重新搬上舞台。

流山兒★事務所 Ryuzanji Company

流山兒★事務所由日本劇場編導演流山兒祥（RYUZANJI Show）於1984年以橫跨小劇場界為目標成立的製作人劇團，致力於融合各種小劇場風格及培養青年人才，在日本當代戲劇中扮演先鋒角色。積極推動國際戲劇交流，作品涵蓋歌舞伎、莎士比亞戲劇，以及實驗性作品等，力求邁向「世界戲劇的地平線」。近年更推廣中高龄長者戲劇，創立銀髮劇團——樂劇團（原「樂塾劇團」），入團演員必須45歲以上，希望藉由半百人生經歷的神態與肢體，引領日本銀髮族劇場革命。



A middle-aged couple travels endlessly by train without a clear destination. On one journey, they meet a young woman sitting next to them. As their conversations wander from topic to topic, the line between reality and imagination, past and present, gradually blurs. Through this seemingly uneventful "trip," the uncertainty and humor of life quietly emerge.

The performance is adapted from the prose *Aho Train* by Japanese novelist and essayist UCHIDA Hyakken, written in the chaotic postwar period. The script is by HIRATA Oriza, one of the leading figures of Japan's "third generation" small theater, who uses delicate dialogue to explore themes of life, absence, memory, and time. RYUZANJI Show, a prominent contemporary Japanese theater director, reconstructs UCHIDA's fantastical world on stage through physicality and rhythm, bringing this extraordinary story vividly to life.

Ryuzanji Company was founded in 1984 by director RYUZANJI Show to bridge Japan's small theater scene. The company blends different theater styles, nurtures young talent, and produces works ranging from kabuki and Shakespeare to experimental pieces. In recent years, they have focused on theater for older adults, creating the Silver Theater Company for performers aged 45 and above, exploring life experience through performance.

TAI 身體劇場

《那首歌還在，身體作夢》

TAI Body Theatre *That Song Still Lingers, the Body Dreams*



4.11 Sat. 16:00 | **4.12** Sun. 16:00

中壢中央公園 Zhongli Central Park

自由入場 Free entry

◎ 演出全長 60 分鐘，無中場休息

◎ 建議 6 歲以上觀眾觀賞

◎ 60 minutes without intermission

◎ Recommended for ages 6 and up

藝術總監暨編舞家：瓦旦·督喜 Watan · Tusi / 共同創作：吳庭寬、藍雨楨 / 表演者：奧萊·吉芙拉芙斯 Qaulai · Tjivuljavus、李偉雄 Piya Talaliman、巴鵬璋 Lrimilrimi Kupangasane、林源祥 Ansyang.Makakazuwan、朱以新 Ising Suaiyung / 特邀表演者：Lowking Unaw / 執行製作：朱以新 Ising Suaiyung、林之清 / 主視覺設計：楊安琪 apu' u yakumangana

Artistic Director and Choreographer: Watan · Tusi / Co-creation: Wu Ting-Kuan, Lan Yu-Chen / Performers: Qaulai · Tjivuljavus, Piya Talaliman, Lrimilrimi Kupangasane, Ansyang.Makakazuwan, Ising Suaiyung / Guest Performer: Lowking Unaw / Executive Producer: Ising Suaiyung, Lin Chihyu / Graphic Design: apu' u yakumangana



我們的生命，始於一場遷移；我們的生存，則被無數雙勞動的手所撐起。

從母親子宮的溫暖，到這個世界的第一次跨域；從父母為了生計離鄉背井，到跨國勞動者為了家庭遠渡重洋；我們每個人，都與一部宏大的勞動與遷移史緊密相連。他們的身體，無論是在我們記憶中的工廠田，還是在我們身邊不起眼的角落，都在默默運轉著社會這臺巨大、複雜的機器。

TAI 身體劇場 TAI Body Theatre

TAI 身體劇場 2013 年由太魯閣族藝術家瓦旦·督喜創立。「TAI」，源於太魯閣族語，意思是「看」、「瞧」，是藝術總監瓦旦對原住民傳統文化的凝望與反思：「除了傳統祭儀或觀光化表演，原住民樂舞還有新的可能嗎？」TAI 身體劇場作品風格多元，觸及原住民文學、身體與音樂、當代原住民處境與環境衝突等議題。舞團曾踏足至英國、印尼、中國、印度、澳洲、法國等地演出；2016 年，以舞作《橋下那個跳舞的》入圍台新藝術獎；與法國音樂家 Roland Auzet 跨國共創的《尋，山裡的祖居所》，以及《月球上的織流》則兩度榮獲 Pulima 藝術獎首獎。

Our lives begin with a migration; our survival is sustained by countless working hands.

From the warmth of a mother's womb to our first crossing into this world; from parents leaving their hometowns in search of a livelihood to migrant workers crossing oceans for their families—each of us is closely connected to a vast history of labor and migration. Their bodies, whether in the factories and fields of our memories or in the unnoticed corners around us, silently keep this immense and complex machine of society in motion.

TAI Body Theatre, founded by Truku artist Watan Tusi in 2013, takes its name from the Truku word "TAI," which means "to see" or "to observe." This term reflects Watan's gaze and contemplation of traditional indigenous culture. The company seeks alternative practices beyond traditional ceremonies and touristic performances. Since 2013, the company has been researching the relationship between the earth and feet in fields, and have archived over 80 types of stepping sequences known as "foot-scripts." This unique method serves as both a choreography and body training system within the company.

艸雨田舞蹈劇場

《遺屋》

Lei Dance Theater *The House*



5.23 Sat. 19:30 | **5.24** Sun. 14:30

中壢藝術館 Zhongli Arts Hall

\$ 300/500/800/1,200

- ◎ 演出全長約 60 分鐘，無中場休息
- ◎ 建議 7 歲以上觀眾觀賞
- ◎ 演後座談：於演出結束後開始

- ◎ Approximately 60 minutes without intermission
- ◎ Recommended for ages 7 and up
- ◎ Post-Show Talk after the performance

團長暨製作人：王羽靖／編舞：鄭伊雯／戲劇指導：劉唐成

表演者：周瓊萱、林俊毅、施嫻君、杜逸帆、邱俞懷、蘇琬媗、陳子晴／音樂設計：劉子齊／燈光設計：關雲翔

服裝設計：黃宇聰／舞臺設計：黃申全／影像設計：林恆億／平面設計：林育全／舞台監督：曾百瑜／排練助理：柯靖純

執行製作：林柔妤／行銷企劃：元照藝術有限公司／劇照拍攝：黃鈺翔

Artistic Director & Producer: Alison Wang / Choreographer: Yi-Wen Cheng / Dramaturg: Tan-Cheng Liu

Performers: Ai-Hsuan Chou, Jyun-Yi Lin, Pei-Chun Shin, Yi-Fan Du, Yu-Huai Chiu, Wan-Hsuan Su, Zi-Ching Chen

Music Designer: Vincent Liu / Lighting Designer: Yun-Hsiang Guan / Costume Designer: Awan Huang / Set Designer: Channel Huang

Video Designer: Heng-Yi Lin / Graphic Designer: Yu-Quan Lin / Stage Manager: Pai-Yu Tseng / Rehearsal Assistant: Jing-Chun Ko

Production Manager: Zoe Lin / Marketing & Planning: Morning Sun Arts Ltd.

Production Photographers: Cherry Wu, Jen-Nan Huang, Larry Huang / Promotional Video: Chingfong Film Studio



「有多少墜落，是我們無能為力接住的？」

「如果，我們的手彼此能牽緊一些，
是否遺憾就會少一些？」

臺灣首部以「舞蹈劇場」形式關注「孤獨死」議題與現象之作品

艸雨田舞蹈劇場自 2019 年起，開始尋找如何在舞蹈作品中建構戲劇文本，希望持續透過作品關注臺灣當代社會議題。2020 年艸雨田以沉浸式劇場作品《共犯在線 2.0》受邀桃園鐵玫瑰藝術節，延伸舞團過往對「冷漠」及「沉默暴力」等議題的關注，進一步以生死為題，取材自臺灣社會中逐年攀升的「孤獨死」現象。探問身為群居動物的「人」，在明明愈加容易取得聯繫的當代社會中，是如何彼此失聯的？

艸雨田舞蹈劇場 Lei Dance Theater

於 2017 年由團長王羽靖創立，集結一群愛好舞蹈的夥伴，廣邀優秀的藝術家駐足發展創作。艸雨田以節目製作為核心，過去 7 年共發表 14 檔演出製作，創作主題從對社會議題關懷的思索，到文化與地方性的歷史故事再詮釋等，作品關注面向自臺灣出發，延伸至普世性的情感與人類處境。演出形式亦因應作品而多方嘗試，涵蓋鏡框式舞台、沉浸式劇場與非典型空間之環境劇場，強調觀眾參與以及空間感知的重新建構。

"How many falls can we not catch?"

"If we held each other's hands tighter, would there be fewer regrets?"

The Remnant House is Taiwan's first dance-theater work addressing lonely death.

Since 2019, Lei Dance Theater has integrated drama into dance to explore social issues. Inspired by Taiwan's rising phenomenon of lonely deaths, The Remnant House examines how, in an age of easy connection, people still grow apart.

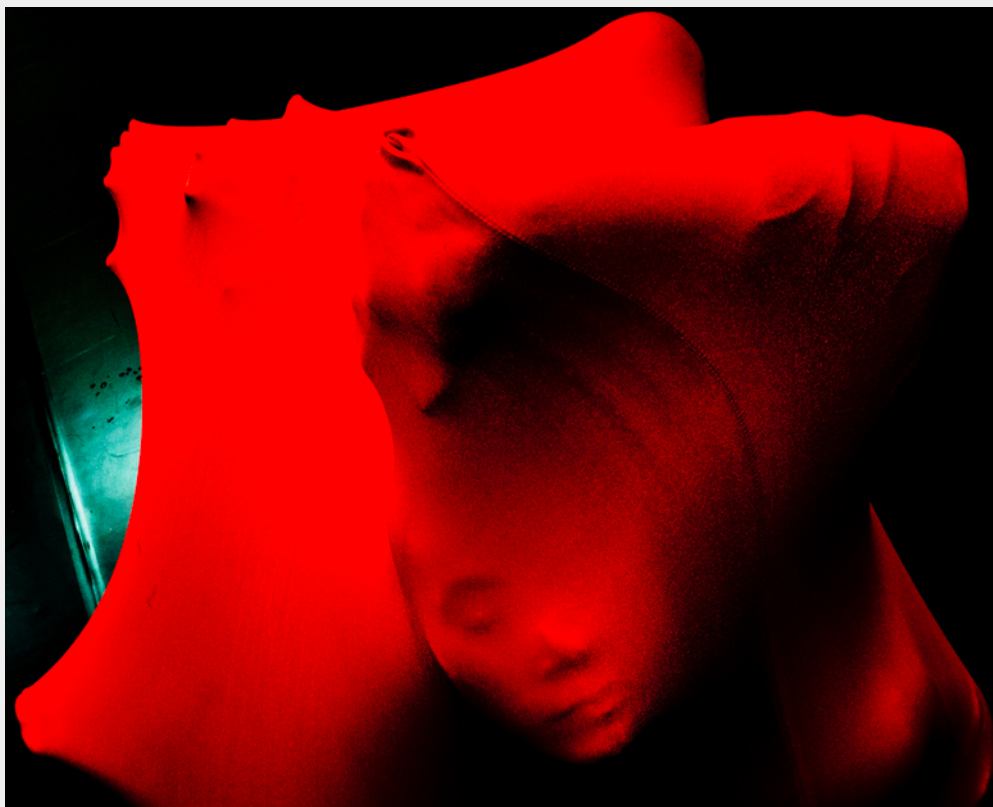


Founded in 2017 in Hsinchu, the company focuses on producing original works. Over seven years, it has presented 14 productions exploring social issues, cultural and local history, and universal human experiences. Performance formats vary—from proscenium stages to immersive and site-specific works—emphasizing audience participation and reimagining spatial perception.

王墨林 X 童詠瑋 X 後來者劇場

《紅色·流亡·地景》

Wang Mo-Lin X Tung Yung-Wei X The Aftercomers Theatre of Reportage *Exile*



4.18 Sat. 14:30、19:30 | **4.19** Sun. 14:30

桃園米倉劇場 Taoyuan Barn 196 Theatre

\$ 600

◎ 演出全長約 80 分鐘，無中場休息

◎ 演後座談：下午場演出後於劇場

◎ 建議 12 歲以上觀眾觀賞

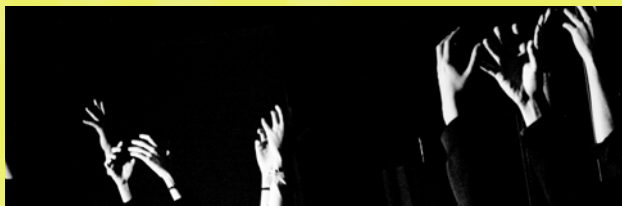
◎ Approximately 80 minutes without intermission

◎ Post-Show Talk (Afternoon Performance)

◎ Recommended for ages 12 and up

導演：王墨林、童詠瑋 / 共同創作：黃上軒、許為庭、彭威元、葉品妤、鄧宇婷、蕭立峻、羅可翔 / 聲音表演：丁麗萍 / 報告者：李中、范綱瑄 / 報告詞：許正平 / 製作人：楊凱婷、蕭立峻 / 舞台設計：許宗仁 / 燈光設計：吳峽寧 / 聲音設計：工夫沸騰 KonFuFighting aka 王永宏、楊政 / 動態影像：蕭立峻 / 平面攝影：許斌 / 舞台監督：牟若婷、林昕儀 / 聲音技術指導：吳岳翰 / 助理燈光設計：何佩芹 / 燈光技術指導：蔡政霖 / 燈光技術人員：王亭凱、吳品方、周以安 / 舞台技術人員：風如芬 / 前期發展：邱映哲、黃世和、陳怡君 研究協力：張宗坤 / 影像協力：段佩瑤 / 投影設備協力：野果創意有限公司

Directors: Wang Mo-Lin, Tung Yung-Wei / Co-Creators: Huang Shang-Hsuan, Hsu Wei-Ting, Peng Wei-Yuan, Yeh Pin-Yu, Deng Yu-Ting, Hsiao Li-Chun, Local / Vocal Performer: Ting Li-Ping / Reporting Witnesses: Lee Chung, Fan Gang-Kai / Reportage Text: Hsu Cheng-Ping / Producers: Yang Kai-Ting, Hsiao Li-Chun / Set Designer: Hsu Tsung-Jen / Lighting Designer: Nick Wu Hsia-Ning / Sound Designer: KonFuFighting / Moving Image Channel: Hsiao Li-Chun / Photographer: Hsu Ping / Stage Manager: MOU, Lin Hsin-Yi / Sound Technical Director: Wu Yueh-Han / Assistant Lighting Designer: Ho Pei-Chin / Lighting Technical Director: Tsai Cheng-Lin / Lighting Technicians: Wang Ting-Kai, Justin Wu, Chou I-An / Stage Technician: Feng Ju-Fen / Early Stage Development: Qiu Ying-Zhe, Huang Huanry, Chen Yi-Chun / Research Support: Chang Zong-Kun / Video Support: Duan Pei-Yao / Projection Equipment Support: Wildgainstudio



後來者劇場

由 2024 年參與《黑色 ANARCHISM WALKERS—在詩與革命之間遊走的黑色青年》的報告者，在導演王墨林的號召下組織成立。成員組成多元，包括紀錄片導演、電腦工程師、行政人員等，也有劇場相關領域的學生、工作者，年齡橫跨 19 歲到 80 歲。劇團嘗試以集體創作的方式，實驗身體行為、歷史、地景在劇場空間的對話性呈現，期待能翻新八〇年代政治經濟社會脈絡下生成的報告劇，延續這條左翼戲劇的實踐路徑——即使只是往前踏出一步。團名取自布萊希特（Bertolt Brecht）的詩〈致後來者〉（An die Nachgeborenen），我們期許自身亦能實踐出如詩中所述：「在我的時代，道路通向泥沼／話語將我出賣給了劊子手／我能做的微乎其微／但願除去我，他們方能安坐」。

「受難的淚是酸的，但奮鬥的血卻是紅的。」

——摘自 1954 年 6 月 14 日簡國賢給妻子劉里的第 17 封獄中家書

一份左翼戲劇先行者的紅色報告

《紅色·流亡·地景》以劇團成員參與《黑色 ANARCHISM WALKERS—在詩與革命之間遊走的黑色青年》（2024）的經驗為基礎，再度嘗試前衛藝術與歷史報告劇的結合，共同發展出集體行為藝術的實驗行動，並由此漸進到白色恐怖歷史的敘事，通過地景展現受迫者在逃亡路程中對信仰的堅定情感。

接續前作對日據時期臺灣新劇運動，以及曾經的反殖民壓迫、反帝國主義激進時代的關注；本作以其代表人物——簡國賢——為主要對象，並聚焦他 1949-1955 年輾轉於桃園十三份、三峽圳仔頭、苗栗、臺中、雲林、嘉義等地，流亡、入黨、組織、勞動到被捕、槍決等過程的內在精神意識。尤其，本次進一步激發背景各異的參與者，透過身體行為、聲響音樂或動態影像等創意元素，發揮出對歷史的想像流動，共同將真實性檔案轉換為意象化記憶，以此找到一條屬於自己跟歷史對話的路徑。



The Aftercomers Theatre of Reportage

Founded in 2024 by participants of Black ANARCHISM WALKERS – Black Youth Moving Between Poetry and Revolution, this collective was initiated under the call of director Wang Molin. Its members span diverse fields— including documentary film, engineering, administration, and theatre—and range in age from 19 to 80.

Working through collective creation, the group explores the interplay of body, history, and landscape within theatrical space. It seeks to reimagine the “reportage theatre” shaped by the political and socio-economic contexts of the 1980s, continuing the lineage of leftist theatre practice—even if only by taking a single step forward.

The group takes its name from Bertolt Brecht’s poem “To Those Born Later” (An die Nachgeborenen), aspiring to embody its spirit: to act, however modestly, within difficult times.

Exile builds on the 2024 production *Anarchism Walkers*, further developing a collectively devised practice that stages an encounter between avant-garde performance and historical reportage. Following the previous work’s engagement with Taiwan’s New Drama Movement under Japanese rule, the present piece centers on Chien Kuo-Hsien, a key figure in the movement, carrying forward these anti-colonial and anti-imperialist formations into a narrative grounded in the history of Taiwan’s White Terror.

Focusing on Chien’s trajectory of exile between 1949 and 1955 across northern and central Taiwan, the work traces his communist affiliation, arrest, and eventual execution, while attending to the inner consciousness that sustained these processes. Through site-based traversal, it foregrounds the affective and ethical steadfastness of those forced into exile.

Bringing together participants from diverse backgrounds, the project mobilizes body, sound, and moving image as modes of collective articulation. Through these practices, archival materials are reactivated and transformed into imagistic memory, opening a space in which both performers and audience forge paths into dialogue with history.

身聲劇場

《落頭氏》

SUN SON THEATRE *Lament of the Wandering Head*



4.25 Sat. 14:30 **4.26** Sun. 14:30

桃園米倉劇場 Taoyuan Barn 196 Theatre

\$ 500

- ◎ 演出全長約 60 分鐘，無中場休息
- ◎ 華語、檳城福建話，中文字幕
- ◎ 建議 10 歲以上觀眾欣賞，12 歲以下孩童建議由家長或成年親友陪同進場觀賞
- ◎ Approximately 60 minutes without intermission
- ◎ Mandarin and Penang Hokkien, with Chinese subtitles.
- ◎ Recommended for ages 10 and up. Children under 12 should be accompanied by a parent or adult guardian.

戲劇顧問：高俊耀 / 創作發想：莊惠勻 / 共同導演：張偉來、莊惠勻 / 文本：莊惠勻 / 音樂設計暨現場演奏：陳姿吟
吟唱設計：劉佩芬、陳姿吟 / 表演者：莊惠勻、劉佩芬、陳姿吟 / 檳城福建話指導、聲音演出：黃劍飛 / 台語唱詞改寫：劉秀庭
舞台設計：張偉來 / 服裝設計：陳明澤
燈光設計：彭久芳 / 燈光技術指導：王彩霏 / 燈光技術人員：王亭凱、王孜文、李侑芯、沈承志 / 音場設計、現場混音：劉詩偉 / 音響技術指導：埔頂音響 陳宇謙 / 排練助理、字幕執行：李依晨
舞台協力：張敬、黃少妍 / 2026 劇照拍攝：郭俊彥 / 影像：陳有德 / 首演劇照拍攝：陳有德、李羽涵
行政與宣傳執行：蕭文怡 / 前台協力：劉婉君 / 劇名題字：陳明澤
身聲劇場題字：張忘
長期贊助：身聲柱腳會、文來金屬工業股份有限公司 / # 2025 年於牯嶺街小劇場首演 / # 入圍第 24 屆台新藝術獎 9 大作品

Dramaturgy : Koh Choon Eiw / Concept : Chuang Hui-Yun / Directors : Chang Wei Loy, Chuang Hui-Yun / Playwright : Chuang Hui-Yun / Music Composer & Live Performance : Chen Zi-Yin / Vocals : Low Pei Fen, Chen Zi-Yin / Actors : Chuang Hui-Yun, Low Pei Fen, Chen Zi-Yin / Penang Hokkien Dialect Instructor & Voice Over : Wong Kief / Taiwanese Lyric Writer : Liu Hsiu-Ting / Scenography : Chang Wei Loy / Costume Designer : Tan Meng Chit / Lighting Designer : Peng Jiou-Fang / Master Electrician : Wang Tsai-Fe / Lighting Technician : Wang Ting-Kai, Wang Tzu-Wen, Lee You-Hsin, Shen Chen-Jih / Sound Engineer and Live Mixing : Liu Shih-Wei / Sound Technical Director : TP Sound Co., Ltd-Chen Yu-Chien / Assistant Director, surtitle operator : Lee Yi Chen / Stage Hand : Jim, Huang Shao Yen / 2026 Photographer : Kuo Chun-Yen / Videographer : Chen Yu-Te / Photos from the 2025 Premiere by : Chen Yu-Te, Lee Yu-Han / Administrator : Hsiao Wen-Yi / Front of House : Liu Wan-Chun / Title Calligraphy : Tan Meng Chit / Company Logo Calligraphy : Chang Wang / Patron : Sun Son Pillars, MANLOY TRADING CO., LTD / #Premiered at Guling Street Experimental Theatre (2025) / #24th Taishin Arts Award Nominee



阮的身軀是一列無頭的火車。
阮的身軀是一支無腳的船仔。

這不只是一個鬼故事，更是一段思念之歌、記憶之詩。會飛的人頭傳說，從中國到印尼、越南、寮國、馬來西亞等地盛傳，身聲劇場《落頭氏》，取材南洋妖異傳說，轉化鬼魅為女性生命寓言，探索近代東南亞華人遷徙與流離的命運，幽幽召喚斷代女性異人錄。《落頭氏》除了再次發揮身聲演樂舞合一的核心特色，現場音樂運用東南亞鑼群、吟唱與鑼鼓鈸為主旋律，演出語言更融合馬來西亞檳城福建話，娓娓道來逆著時間而行的南洋遺民或疑民，在中心與邊緣、真實與想像繼續穿梭、挪移、雜揉交錯。

身聲劇場 SUN SON THEATRE

身聲劇場成立於1998年，是一個透過整合音樂、肢體戲劇、美術等不同領域專長夥伴，發展出表演者「演樂舞合一」劇場特色的團隊。創辦人吳忠良相信每個人都有屬於自己「身體」與「聲音」獨一無二的表達能力，成員長期集體創作，自多元的傳統技藝學習、並透過現代劇場手法轉化。以「身聲劇場」為核心，演出融合世界樂器、肢體戲劇、吟唱、傀儡乃至結合動畫等各種表演形式，演者同時是舞者、也是樂師。發展至今作品風格多元，從室內到戶外；從儀式或實驗性的議題作品、到闔家觀賞的親子戲劇類型，創造出現代劇場藝術的無限可能。除了現代劇場之外，還延伸出「身聲擊樂團」與廣場藝術的「身聲跨劇場」，作品風格多元，並持續探索跨領域表演藝術的無限可能。身聲劇場是國藝會 Taiwan Top 演藝團隊。

"My body is a headless train.
My body is a legless boat."

Inspired by flying head legends across Southeast Asia, this piece transforms folklore into a female-centered allegory, exploring the migration and displacement of Chinese communities. It evokes memories of extraordinary women across generations. The performance blends movement, voice, and live music, featuring Southeast Asian gongs, singing, and percussion. Malaysian Penang Hokkien is used to tell stories of communities navigating between center and margin, reality and imagination.

Founded in 1998, SUN SON THEATRE integrates music, physical theater, and visual arts. Performers are simultaneously dancers, musicians, and actors. Works range from experimental and ritual performances to family-friendly productions. The company also explores cross-disciplinary projects and public-space performances. SUN SON THEATRE is recognized as a Taiwan Top Performing Arts Team by the National Culture and Arts Foundation.

慢島劇團

《南薑、香茅、罌粟花》

Slow Island Theatre Group *Galangal, lemongrass, and poppy flowers*



5.08 Fri. 19:30 | **5.09** Sat. 14:30 | **5.10** Sun. 14:30

桃園展演中心展演廳 Taoyuan Arts Center

\$ 3,800 (贊助票 Sponsored Ticket) / 880 / 699

- ◎ 演出時長約 135 分鐘，含中場休息 15 分鐘
- ◎ 建議 12 歲以上觀眾觀賞
- ◎ 華語、雲南話，中文字幕
- ◎ 演後座談：皆於演出結束後
- ◎ Approximately 135 minutes including a 15-mins intermission
- ◎ Recommended for ages 12 and up
- ◎ Mandarin and Yunnan dialect, with Chinese subtitles
- ◎ Post-Show Talk after the performance

導演、編劇：姜富琴／製作人：林欣怡／執行製作：莊博旭／行銷宣傳：田珈仔（泰國華人移民二代）／舞台設計：林仕倫
舞台製作公司：山賊製作設計有限公司／燈光設計：歐衍毅／服裝設計：彭郁勻／音樂設計：申承義／影像設計：吳俊輝、葉澈
主視覺設計：歐陽文慧／舞台監督：王宣文／導演助理：高子鈞／
主要演出者：李明哲、王珂瑤（緬甸華人移民二代）、張昌緬（緬甸華人移民二代）、鍾得凡、王言煥、楊奇殷、張權均、江芷蓉

Director & Playwright : Jiang Fu-Chin / Producer : Lin Hsin-Yi / Executive Producer : Chuang Po-Hsu
Marketing & Promotion : Tian Chia-Yi (Second-generation Chinese immigrant from Thailand) /
Stage Designer : Lin Shih-Lun / Stage Production Company : Shan-Chong Production & Design Co., Ltd. / Lighting Designer : Ou Yen-Gu /
Costume Designer : Peng Yu-Yun / Music Designer : Shen Cheng-Hsi / Video Designers : Wu Chun-Hui, Yeh Che /
Graphic Designer : Ouyang Wen-Hui / Stage Manager : Wang Hsuan-Wen / Assistant Director : Kao Tzu-Chun /
Principal Performers : Li Ming-Che, Wang Ko-Yao (Second-generation Chinese immigrant from Myanmar), Chang Chang-Mian
(Second-generation Chinese immigrant from Myanmar), Chung Te-Fan, Wang Yen-Huan, Yang Chi-Yin, Chang Tsao-Chun, Jiang Chih-Jung



過去演出《雲裡的女人》劇照



過去演出《高地來的男人》劇照

《南薑 香茅 罌粟花》是一部橫跨雲南、緬甸、泰國到臺灣的移民史詩，以真實田野調查為基礎，結合劇場敘事，呈現三代人如何在戰火、邊境與漂泊裡尋找活路。

故事從「一道煮不出家鄉味的湯」開始——楊千雅為重現父親傳說中的「牛扒敷湯」，意外踏上追尋家族來源的道路，串起父親在緬北的戰亂記憶、祖輩的遷徙故事，以及母輩在混亂年代裡留下的沉默傷痕。

作品以「食物」「土地」「罌粟花」為線索，帶領觀眾看見一段東南亞到臺灣的移民史。劇中運用文本、音樂、影像與身體交織出複層敘事，使龐雜的歷史變得可感、可觸、可共鳴。

這不只是滇緬移民的故事，也是每個身處島嶼的人，面對身分、記憶與家園時的提問：
我們從哪裡來？又是什麼塑造了今天的我們？

慢島劇團 Slow Island Theatre Group

慢島劇團來自桃園中壢，以「用藝術讓臺灣慢下來」為理念，專注創作在地故事與跨文化議題。從移工與勞工大型歌舞劇《鐵工廠》、卡拉OK文化的《月嬋》，到雲南移民家族史《雲裡的女人》《高地來的男人》，以劇場梳理城市的記憶與身份。劇團亦擅長跨形式創作，如將《仲夏夜之夢》改為環境劇場，創造獨特觀劇體驗。多次獲選桃園傑出演藝團隊（2012-2025），並以《雲裡的女人》獲得文化部長片劇本開發補助，持續以精彩作品連結台灣與世界。

Galangal, Lemongrass, and Poppy Flowers is a migration epic spanning Yunnan, Myanmar, Thailand, and Taiwan. Based on real field research and theater storytelling, it follows three generations navigating war, borders, and displacement.

The story begins with a soup that “cannot taste like home.” Yang Chien-Ya attempts to recreate her father’s legendary niu pa fu soup and embarks on a journey to trace her family’s roots, uncovering her father’s memories of northern Myanmar’s conflicts, her ancestors’ migration, and her mother’s silent scars from turbulent times.

Using food, land, and poppies as motifs, the performance blends text, music, visuals, and movement to make complex history tangible and resonant. Beyond the Yunnan-Myanmar migration story, it poses a universal question for island-dwellers: Where do we come from, and what shapes who we are today?

Slow Island Theatre Group, based in Zhongli, Taoyuan, focuses on local stories and cross-cultural themes under the philosophy of “slowing Taiwan down through art.” Their works range from large-scale labor musicals (The Iron Factory), to karaoke culture (Moon Lady), and Yunnan immigrant family histories (Women in the Clouds, Men from the Highlands). The company also experiments with cross-form and environmental theater (A Midsummer Night’s Dream). Multiple works have been recognized as outstanding Taoyuan performing arts productions (2012-2025), and Women in the Clouds received Ministry of Culture script development support.

葉詠甄

《想遺忘的物件》 肢體與創作工作坊

YEH YUNG-CHEN *Objects to Forget-Movement & Creative Workshop*



攝影：林育全

4.11 Sat. | 4.18 Sat. | 4.25 Sat. | 5.02 Sat. | 5.09 Sat.

連續五週 Every Saturday for Five Weeks 13:00-17:00

桃園展演中心大排練室 Rehearsal Room, Taoyuan Arts Center

票價：無，酌收保證金 500 元（全勤全額退款）

Free, refundable deposit of NT\$500 (full refund for full attendance)

◎ 將以「參與動機」與「可全程參與」為優先考量，
預計入選 15 位參與者

◎ 5/09 Sat. 14:30 成果呈現

◎ Selection will prioritize motivation for participation and
ability to attend all sessions.

Approximately 15 participants will be selected.

◎ 5/09 Sat. 14:30 Final presentation

帶領藝術家：葉詠甄（獨立編舞家）

協同帶領與過程拍攝記錄：許庭禎（自由表演藝術工作者）

影像記錄與剪輯：Guno 影像工作室

Lead Artist : Yeh Yung-Chen (Independent Choreographer)

Co-Facilitator & Photography Documentation : Syu Ting-Jhen (Independent Performing Artist)

Video Documentation & Editing : Guno Studio



葉詠甄

許庭禎



過去演出照片

攝影：林育全

有些遺忘並非消失，而是深藏於身體。

《想遺忘的物件》是一場為期五週的肢體實驗，邀請參與者帶著特定物件，透過動作與書寫重新勾勒記憶的形狀，探索那些被放下卻仍在體內回響的經驗。本計畫源於藝術家葉詠甄的長期實踐，她關注疾病與情感記憶如何在身心留下痕跡，將個人對「疼痛與修復」的探索轉化為創作動能。

Some memories are not gone—they are hidden in the body.

Objects to Forget is a five-week somatic experiment. Participants bring an object and explore memory through movement and writing. The project stems from Ye Yung Chen's ongoing practice on how illness and emotional memory leave traces in the body, transforming reflections on pain and healing into creative work.

帶領藝術家 Lead Artist

葉詠甄 Yeh Yung-Chen

桃園新屋人，國立臺北藝術大學舞蹈學系畢業，現為獨立創作、表演與教學者。創作關注疾病與創傷如何形塑身體經驗，聚焦「疼痛能否被欣賞」與「殘缺身體如何表達與理解」，以肢體劇場結合舞蹈、物件與文本進行實驗。曾獲世界舞蹈聯盟國際青年編舞營、國藝會創作補助與古舞文創 D-Lab 陪伴計畫，並與多個劇場與跨域團隊合作。近年推動《我在這裡》感知計畫，結合身體練習與場域共構，關注陰性群體與非典型身體經驗，嘗試以藝術行動回應身體與社會的關係。

Independent choreographer and performer from Xinwu, Taoyuan. Yeh explores how illness and trauma shape bodily experience, using physical theater, dance, objects, and text. She has received grants and participated in international workshops and cross-disciplinary collaborations.

協同帶領藝術家 Co-Leader & Assistant Artist

許庭禎 Syu Ting-Jhen

臺南人，國立臺北藝術大學戲劇學系表演組畢業，現為自由接案表演藝術工作者與平面攝影。曾參與多檔沉浸式、劇場與影像演出，合作單位包含驚喜製造、晚熟劇團、慾望劇團、台北藝術節、酷兒影展等。創作展演計畫《新細明體》獲文化部扶植青年藝術發展補助，亦參與多項藝術節與表演藝術節目之影像拍攝。

Freelance performing artist and photographer from Tainan. Syu has worked on theater, immersive performances, and video documentation, and her project New SimSun received the Ministry of Culture's Youth Arts Development Grant.

EX- 亞洲劇團

《然而，悉達多》

EX-Theatre Asia *And... Siddhartha*



5.02 Sat. 14:30 | **5.03** Sun. 14:30

桃園展演中心展演廳 Taoyuan Arts Center

\$ 1,000

- ◎ 演出全長約 150 分鐘，含中場休息 15 分鐘 ◎ Approximately 150 minutes including a 15-mins intermission
◎ 建議 12 歲以上觀眾觀賞 ◎ Recommended for ages 12 and up
◎ 演後座談：05.03 (Sun.) 演出結束後 ◎ Post-Show Talk: 05/03 (Sun) after the performance

製作人：林淑安／導演、編劇：Chongtham Jayanta Meetei (江譚佳彥)／戲劇構作：汪俊彥／
演員：安原良、齊藤伸一、巫明如、林沐宏、牛家軒／現場樂師暨音樂設計：Bhaskarjyoti Konwar／音樂作曲：鄭捷任／
舞台設計：林昭安／燈光設計：王宣文／服裝設計：黃致凡／舞台監督：徐仲驊／舞台技術指導：林育全
音響技術指導：想響音樂工作室／劇團顧問：陳品秀／行銷統籌：黃珮婕／執行製作：李凡臻／排練助理：曾幸煒／服裝設計助理：鍾
思婕／服裝技術設計：吳文芸／製作助理：吳若瑜 王學茹

Producer / Lin Pei-Ann / Director / Playwright : Chongtham Jayanta Meetei / Dramaturg : Wang Chun-Yen
Performers : An Yuan-Liang, Saito Shinichi, Wu Ming-Ru, Lin Mu-Hong, Niu Chia-Hsuan
Live Musician & Music Designer : Bhaskarjyoti Konwar / Composer : Cheng Chieh-Jen / Set Design : Lin Jhao-An
Lighting Design : Sharon Wang / Costume Design : Huang Chih-Fan / Stage Manager : Hsu Chung-Hua
Technical Director : Lin Yu-Quan / Public Address System : Want Louder Studio / Company Consultant : Chen Pin-Hsiu
Marketing Manager : Huang Pei-Jie / Executive producer : Emily Li / Rehearsal Assistant : Tseng Hsing-Wei
Assistant Costume Designer : Chung Ssu-Chieh / Costume Technical Designer : Wu Wen-Yun
Production Assistants : Wu Ruo-Yu , Wang Hsueh-Ju / Troupe Consultant : Chen Pin-Hsiu / Marketing Manager : Huang Pei-Jie
Executive producer : Emily Li



悉達多，是德國大文豪赫曼·赫塞小說《流浪者之歌》的主角。他苦行求道，亦曾為愛所困，在慾望與迷失中沉淪自毀。在小說的最後，在擺渡人的引導之下，悉達多迎來生命的徹底覺醒。

然而，這個以佛陀生命經驗為原型的角色，從德國作家筆下，回到印度導演江譚佳彥的創作之中，在當代劇場的場域裡，再一次展開與自身靈魂的對話。

《然而，悉達多》And...Siddhartha 為 EX- 亞洲劇團二十週年紀念之作，亦是江譚佳彥第三度重新詮釋赫曼·赫塞的經典文本。作品融合深邃的哲學思辨與詩性的敘事語言，並在印度樂師現場吟唱的聲響之中，引領觀眾踏上一段通往內在圓滿的心靈旅程。

EX- 亞洲劇團 EX-Theatre Asia

EX- 亞洲劇團於 2006 年由劇場資深演員林淇安與台灣新住民藝術家 Chongtham Jayanta Meetei (江譚佳彥) 共同創立。

「EX」象徵實驗 (Experiment)、交流 (Exchange)、探索 (Explore) 等精神，代表創造能量的激發與流動；「亞洲」則指向多元文化所蘊含的身體語彙與深層文化隱喻。劇團以「融合傳統與當代」為核心理念，從土地與文化出發，轉化傳統元素，發展出獨特的身體語言與詩性表演風格。自 2010 年起，連續 17 年入選 Taiwan Top 演藝團隊。

Siddhartha, the protagonist of Siddhartha by Hermann Hesse (known in Chinese as Song of the Wanderer), is a seeker who undertakes ascetic practices, becomes entangled in love, and descends into self-destruction through desire and disorientation. In the end, under the guidance of a ferryman, he arrives at a profound awakening.

This character, inspired by the life of the Buddha, travels from the pages of a German novel into the creative vision of Indian director Chongtham Jayanta Meetei. On the contemporary stage, Siddhartha once again enters into a dialogue with his own soul.

And... Siddhartha is EX- Theatre Asia's 20th anniversary production and Jayanta's third reinterpretation of Hesse's work. Blending philosophical depth with poetic narration, and accompanied by live chanting from Indian musicians, the performance leads the audience on a contemplative journey toward inner wholeness.

EX- Theatre Asia was founded in 2006 by veteran theatre artist Lin Pei-Ann and Taiwan-based immigrant artist Chongtham Jayanta Meetei.

"EX" represents the spirit of Experiment, Exchange, and Explore—signifying the generation and flow of creative energy. "Asia" points to the rich physical vocabularies and cultural metaphors embedded within diverse Asian traditions.

Rooted in the idea of bridging tradition and contemporaneity, the company draws from local cultures and lived contexts, transforming traditional elements into a distinctive performance language characterized by physicality and poetic expression.

Since 2010, EX- Theatre Asia has been recognized as a Taiwan Top Performing Arts Group for 17 consecutive years.

冉而山劇場 x 王瑋廉

《Misa-fofa-fofa-ay 浮啦浮啦》 (fofa: 瘋瘋傻傻)

Langasan Theatre x WANG Wei-Lien *Misa-fofa-fofa-ay*



5.09 Sat. 19:00 | **5.10** Sun. 14:30

桃園米倉劇場 Taoyuan Barn 196 Theatre

\$ 1,000

- ◎ 演出全長約 135 分鐘，含中場休息 15 分鐘
- ◎ 國語，穿插阿美語、泰雅語、閩南語、日語
(會提供簡要字幕)
- ◎ 建議 10 歲以上觀眾觀賞
- ◎ 本劇部分場面可能包含裸露畫面，
請自行斟酌觀賞
- ◎ 演出過程中可能有煙霧、強光、
液體潑水等效果，請觀眾見諒
- ◎ Approximately 135 minutes including a 15-mins intermission
- ◎ Mandarin, with Amis, Atayal, Taiwanese Hokkien,
and Japanese(brief subtitles provided)
- ◎ Recommended for ages 10 and up
- ◎ Some scenes may contain nudity;
viewer discretion is advised
- ◎ Effects such as smoke, strobe lights,
and water splashes may occur during the performance

製作人 | Adaw Palaf Langasan 阿道·巴辣夫·冉而山 / 導演 | 王瑋廉 Wang Wei-Lien、Adaw Palaf Langasan 阿道·巴辣夫·冉而山 / 原著劇本 | 《路·Lalan》Adaw Palaf 阿道·巴辣夫 / 執行製作 | marang aly 李杰 / 行政協力 | Karding Adaw Langasan 蔻兒亭·阿道·冉而山 / 舞台監督 | 陳宣妙 / 舞台設計、舞台裝置、道具製作 | TAFONG、KATI 達鳳·宥赫地、Ruby、Swana 魯碧·司瓦那、Tilo-Totoy 林恒智、張簡忠逸 / 燈光、聲音、音場設計 | 郭樹德 / 服裝設計 | Ripay Sinsi Raranges 犁百·辛系·拉拉庫斯、邱靖雯 / 視覺繪畫 | Adirong 阿緹蓉 / 視覺設計 | maya' a taboeh hayawan 羅媛 / 族語翻譯 | Moli Ka' ti 摩力·宥禾地 / 排練助理 | 王瑞儀 / 燈光執行 | 楊鈞韓 / 音響執行 | 陳彥軒 / 技術人員 | 陳昀 / 技術統籌 | 群動藝術有限公司 / 演員 | Adirong 周邦蓉、Arik Fusay 陳若琳、Awa 劉于仙、Chiu Jung 邱融、Falahan' Ilid 楊芷羚、Moli Ka' ti 摩力·宥禾地、Sra 吳顯堂、Sera Fangjis Pacidal 陳少石、Tilo Totoy 林恒智、Tenmoy Cinaw 騰莫言·基閣、Uding Wayan 管信一、王瑞儀、邱靖雯、郭衍衍、溫庭偉、陳怡彤、盧宏文、鍾雨潤

Producer : Adaw Palaf Langasan / Directors : Wang Wei-Lien/ Adaw Palaf Langasan/ Original Script : The Road · Lalan — Adaw Palaf/ Executive Producer : Marang Aly (Chieh Li)/ Administrative Coordinator : Karding Adaw Langasan/ Stage Manager : Chen Hsuan-Miao/ Stage Design : Installation、Props : TAFONG KATI、Ruby Swana、Tilo-Totoy (Lin Heng-Chih)、Chang-Chien Chung-Yi、Lighting、Sound、Acoustic Design : Kuo Shu-Te/ Costume Design : Ripay Sinsi Raranges、Chiu Ching-Wen、Visual Art (Illustration)、Adirong、Visual Design : Maya' a Taboeh Hayawan (Luo Yuan)/Indigenous Language Translation : Moli Ka'ti/Rehearsal Assistant : Wang Jui-Yi/Lighting Operator : Yang Chun-Wei/ Sound Operator : Chen Yen-Hsuan/Technical Crew : Chen Yun/Technical Coordinator : Group Dynamics Arts Co., Ltd./Cast : Adirong (Chou Pang-Jung)、Arik Fusay (Chen Ruo-Lin)、Awa (Liu Yu-Hsien)、Chiu Jung、Falahan' Ilid (Yang Chih-Ling)、Moli Ka'ti、Sra (Wu Hsien-Tang)、Sera Fangjis Pacidal (Chen Shao-Shih)、Tilo Totoy (Lin Heng-Chih)、Tenmoy Cinaw、Uding Wayan (Tseng Hsin-Yi)、Wang Jui-Yi、Chiu Ching-Wen、Kuo Hsing-Yen、Wen Ting-Wei、Chen Yi-Tung、Lu Hung-Wen、Chung Yu-Run



主創者編導：阿道 | 攝影：顏歸真



主創者編導：王璋廉 | 攝影：顏歸真

一部遊走半個世紀、結合戲劇與行為藝術的嗨譜蕾 (Hybrid) 製作。

改編自阿道·巴辣夫長篇劇作《路·Lalan》。主角珩豆一路從部落童年、北漂青春、軍中生活、城市工作、走入山林的唐·吉軻德之旅。

馬賽克的人生場景，以意象化的結構呈現個人、族群與時代的多重交會。

Misa-fo-la-fo-la-ay，越走越歪，想要「好好講清楚」，結果越講越混亂；戲劇、歌謠、行為、樂舞，國語、日語、英語、阿美族語；夢境與獸徑，遠遠近近，浮光掠影。（misafofolaay：瘋瘋傻傻的人）

有一街頭／一白痴／一把鼻涕一堆笑／路人看了／嗤之以鼻／佛陀看了／捻花微笑
世俗又神聖，荒謬又動人；越看越怪越糊塗，邊走邊唱邊迷路。

冉而山劇場 Langasan Theatre

冉而山劇場成立於2012年，「冉而山」相應於臺灣原住民阿美族聖山「奇冉而山」的文化地景。劇場團長阿道·巴辣夫做為大海嘯神話中遷往奇冉而山一支的氏族，懷抱文化使命，透過樂舞復振，維繫原住民族文化的細膩內涵。冉而山劇場不只是一個創作型劇場，致力於創作、培力、研習、交流、教育多面向的層次，進而接近「藝術即生活」的實踐。

這是一齣你可以「看」、也可以「走進去」的演出。它不是要你理解所有內容，而是邀請你一起踏上一條歪歪扭扭 masa-siw-a-siw-ay 的 Lalan。

不知道要看什麼啊自己？
那很好，就是要獻給迷路的你。

A hybrid performance blending drama, song, and movement, adapted from Adaw Palaf's play Lalan. The protagonist, Hengdou, journeys from tribal childhood to city life and forest adventures.

Life unfolds like a mosaic, exploring personal, cultural, and historical intersections. Multiple languages—Mandarin, Japanese, English, and Amis—merge with dreams, songs, and movement.

Misa-fo-la-fo-la-ay ("silly, confused person") invites the audience to watch, walk, and get lost. This is a crooked, twisting journey for those willing to explore without needing to understand everything.

Langasan Theatre was founded in 2012. Its name reflects the cultural landscape of the Amis sacred mountain Qilaner Mountain. Led by Adaw Palaf, a descendant of a clan tied to the myth of the great tsunami, the theatre preserves indigenous cultural heritage through music and dance. Langasan Theatre is a creation-focused company that engages in performance, education, research, exchange, and cultural empowerment—bringing the philosophy of "art as life" into practice.

原型樂園

《走進她的日常—— 移工遛狗聲音故事》

Prototype Paradise *Walking through Her Everyday Life –Stories Told by
Migrant Workers Who Walk Their Boss's Dogs*



3.11 Wed. – 3.16 Mon. 每天 Daily 19:00-21:00

桃園展演中心門前廣場 Taoyuan Arts Center Front Plaza

票價：無，時段內自由換證參加 Free; ID deposit required to use the equipment.

- ◎ 語音故事各則長度不一，單則約 15 分鐘以內，可視自身時間現場自由選聽
- ◎ 設備數量有限，若遇均已外借情況，敬請耐心放鬆等候
- ◎ 散步聆聽無指定路線，惟請注意自身安全
- ◎ Each audio story is under 15 minutes. Feel free to choose what to listen to.
- ◎ Equipment is limited. Please wait if none are available.
- ◎ No fixed route. Please stay safe.

概念發展：賈幼穎 / 田調訪談、故事剪輯：賈幼穎、林岳德、蕭於勤 / 氣球設計：何睦芸、鍾宜芳 / 聲音設計：蔣韜 / 主視覺圖像、平面設計：楊志雅 / 網站製作：莊苑萍 / 現場工作人員：賈幼穎、林岳德、蕭於勤、陳湘綺、李郁玟 / 中文配音 (菲律賓移工故事)：Julia Mariano / 主辦單位：原型樂園 / 演出場地協力：桃園市政府文化局、桃園市政府藝文設施管理中心 / 贊助：財團法人國家文化藝術基金會、財團法人臺灣民主基金會

Concept: Yoyo KUNG / Field Research, Interviews, and Story Editing: Yoyo KUNG, Corinne HSIAO, LIN Yueh-te / Balloon Design: HO Muyun, Yvonne CHUNG / Sound Design: CHIANG Tao / Key Visual Image and Graphic Design: Sylvia C. Y. YANG / Website: Weslee.C / On-site Staff: Yoyo KUNG: LIN Yueh-te: Corinne HSIAO: CHEN Hsiang-chi: Alice Li. / Organizer | PROTOTYPE PARADISE / Chinese dubbing (for the stories of Filipino migrant workers): Julia Mariano / Venue Support: Department of Cultural Affairs, Taoyuan City Government; Taoyuan Arts Facilities Management Center / Sponsors: National Culture and Arts Foundation; Taiwan Foundation for Democracy



夜晚的城市，有人散步，有人遛狗。有人遛狗，是為了與愛犬共享時光；也有人遛狗，是因為工作的要求。《走進她的日常——移工遛狗聲音故事》是一場在公共空間進行的聲音散步體驗。我們邀請了在臺灣工作的外籍移工，錄音分享她們替雇主照顧狗狗貓貓的經驗，儘管在法規中，照顧寵物並不屬於家庭看護工的工作範圍。

參與者戴上耳機，自由漫步，邊走邊聆聽這些真實的故事，手中牽著一顆奇怪的氣球。平凡的物件，承載了漂浮的想望與輕盈的韌性。邀請你一起來聆聽那些長時間存在，卻很少被聽見的日常。

原型樂園 Prototype Paradise

原型樂園是以當代藝術手法創作表演的團體。共同工作者大都具備劇場背景，亦有視覺藝術創作者。自 2012 年起，舉辦的工作坊及展演經常發生在日常生活空間，創造無門檻的藝術參與。活動每每出人意表，創新洞察力十足。

In the city at night, some people take walks, some walk their dogs. For some, it's a moment shared with their beloved pets; for others, it is part of their job.

Walking through Her Everyday Life –Stories Told by Migrant Workers Who Walk Their Boss's Dogs is a sound-walk experience set in a public space. We invited migrant workers in Taiwan to share stories about caring for their employers' cats and dogs—tasks that, despite regulations, fall outside the official scope of domestic caregiving work.

Prototype Paradise is a collective that creates performances through contemporary art practices. Most collaborators come from theatre backgrounds, alongside visual artists. Since 2012, their workshops and performances have often taken place in everyday environments, creating accessible ways for the public to engage with art. Their works are known for being unexpected and rich in creative insight.

桃園鐵玫瑰青少年劇場計畫 十貳劇場

《青春列車，過站不停(?)》

Taoyuan Iron Rose Youth Theatre Program-Twelve Theatre
Youth, Non-Stop



4.17 Fri. 19:30 | **4.18** Sat. 14:30、19:30 | **4.19** Sun. 14:30

桃園展演中心展演廳 Taoyuan Arts Center

\$600

- ◎ 演出全長約 70 分鐘，無中場休息
- ◎ 演後座談：04.18(Sat.) 演出結束後
- ◎ 演出適合多數年齡層觀賞，僅少數情節可能包含肢體動作或情緒張力。建議 12 歲以下觀眾由家長陪同入場。
- ◎ Approximately 70 minutes without intermission.
- ◎ Post-Show Talk: 04/18 (Sun.) after the performance.
- ◎ Suitable for most ages. Some scenes may involve physical action or emotional intensity. Children under 12 should be accompanied by a parent or guardian.

製作人：張凱福／執行製作：蔡嘉鳳／導演：范頤／劇本統籌：胡錦筵／編劇：趙偉丞／舞臺監督：李文媛／肢體設計：葉恩／燈光設計：鄭悠／舞臺設計：陳彥廷／音樂設計：賴柏儒／燈光技術統籌：劉柏漢／舞台技術統籌：孫翔／音響技術統籌：黃昱嘉／平面設計：張璿／服裝顧問：廖瑩璇／妝髮執行：安森 Anson／平面攝影：楊詠裕／演出錄影：海海影像工作室／導演助理：陳柏熙／演員：方昱琄、江嬾凌、李臻、林郁德、胡瑋妤、常碩恩、廖政瑜、劉俊宏、蕭柔恩、陳宜姍、鍾承芯、羅姿雅

Producer: Chang Kai-Fu / Executive Producer: Tsai Chia-Feng / Director: Fan Yi / Script Coordinator: Hu Jin-Yan / Playwright: Zhao Wei-Cheng / Stage Manager: Li Wen-Yuan / Physical Theatre, Movement Designer: Yeh En / Lighting Designer: Cheng You / Set Designer: Chen Yan-Ting / Music Designer: Lai Po-Ju / Lighting Technical Supervisor: Liu Po-Han / Stage Technica: Supervisor I Sun Xiang / Sound Technica: Supervisor I Huang Yu-Chia / Graphic Designer: Chang Xuan / Costume Consultant: Liao Ying-Xuan / Makeup & Hair Execution: Anson / Photography: Yang Yong-Yu / Performance Videography: Hai Hai Media Studio / Assistant Director: Chen Bo-Xi / Cast: Fang Yu-Xuan, Jiang Ni-Ling, Li Zhen, Lin Yu-De, Hu Xuan-Yu, Chang Shuo-En, Liao Zheng-Yu, Liu Jun-Hong, Hsiao Rou-En, Chen Yi-Shan, Zhong Cheng-Xin, Luo Zi-Ya



2026 在劇場給大人的一封信

如果生命可以跳過過程，直接得到結果——你願意嗎？在未來，人類發明了一種可以讓情緒保持穩定的裝置，我們不再苦於情緒波動、永遠地保持平靜。來自未來的觀察員，搭上一班回到 2026 年的列車，觀察此刻的青少年。這趟旅程，原本只是一場冷靜的「物種觀察」，但隨著列車經過的風景，他們開始懷疑：**如果為了穩定而切除痛覺和情緒波動，那人類還剩下什麼？**

這是一個用近未來的故事，來向你提出的邀請，邀請你用 70 鐘的時間，和這群觀察員搭上這輛青春列車思考和探索。

A Love Letter to Adults in the Theatre, 2026

If life could skip the process and give you the outcome directly—would you accept it?

In the future, humans have invented a device that stabilizes emotions. No longer troubled by emotional fluctuations, we remain calm forever. Observers from the future board a train back to 2026 to study teenagers in the present. What begins as a cold, detached “species observation” slowly turns into doubt: **if pain and emotional fluctuations are removed for the sake of stability, what remains of being human?**

This near-future story invites you to join these observers on a 70-minute journey aboard this train of youth, to reflect and explore together.

桃園鐵玫瑰青少年劇場計畫 Taoyuan Iron Rose Youth Theatre Program

桃園鐵玫瑰青少年劇場計畫自 2019 年開始辦理，迄今已邁入第七屆，是許多青少年每年引頸期盼的專業劇場戲劇營隊，每一年透過不同的主題與培訓內容，陪伴青少年認識劇場工作與表演藝術。

Since 2019, the Taoyuan Iron Rose Youth Theatre Program has entered its seventh year. Each year, it offers a professional theatre camp eagerly anticipated by many teenagers, helping them explore theatre and performing arts through diverse themes and training programs.

十貳劇場劇團 Twelve Theatre

創作多以生活與生命中的議題為出發，我們尊重且聆聽各種不同的觀點和聲音，嘗試將每個人的觀點化為創作能量，以戲劇形式呈現。

Our creations often stem from themes of daily life and human experience. We respect and listen to different perspectives, transforming each individual's viewpoint into creative energy presented through theatre.

我們深信：「表演藝術應是溝通的媒介，戲劇無法救世界，但觀眾可以」。

We firmly believe: “Performing arts are a medium for communication. Theatre cannot save the world, but audiences can.”

愛樂愛城文化傳媒有限公司 × 環心娛樂製作有限公司

《好餓的毛毛蟲秀》

IMIC Cultural Media Group Ltd. x Center Ring Theatrical Limited Liability Company
The Very Hungry Caterpillar Show



4.25 Sat. 10:30、14:30 | **4.26** Sun. 10:30、14:30

桃園展演中心展演廳 Taoyuan Arts Center

\$ 900/1,400/1,800

- ◎ 演出全長約 45 分鐘，無中場休息
- ◎ 全程英語發音（僅為基礎單字）並配有中文字幕
- ◎ 普遍級，2-7 歲小朋友最為推薦，兒童須由家長陪伴觀賞。
- ◎ 一人一票，請持票入場。
未滿 1 歲嬰兒仍需購票入場。
- ◎ 演後前台拍照活動。
- ◎ Approximately 45 minutes without intermission.
- ◎ Performed in English (basic words) with Chinese subtitles.
- ◎ Suitable for ages 2-7; children should be accompanied by a parent.
- ◎ One ticket per person; infants under 1 also require a ticket.
- ◎ Post-show photo session at the front desk.

導演：高聖芸 / 演員：卜凱蒂、邱米漆、許照慈、劉思佑（依姓名筆劃排序） / 導演助理暨音效執行：董譯瑋
 技術統籌：何定宗 / 舞台監督：黃詠芝（台北）、程楚心（新竹、高雄、桃園）、謝佩珊（新北）、孫唯真（台中）
 執行舞台設計：吳明軒 / 燈光技術指導：黃靖純 / 音響技術指導暨字幕執行：吳岳翰
 道具執行：邱米漆、李宏展 / 舞台執行：何定宗、郭甯、黃靖純、翁翌軒、吳以儒、劉宗博 / 製作經理：林易衡
 執行製作：林沐澄、葉湘亞 / 票務：史潔
 主辦單位：愛樂愛城文化傳媒有限公司、環心娛樂製作有限公司 / 臺北站協辦單位：臺北表演藝術中心
 出品人：Ken Dingledine / 臺北站聯合出品：華貴娛樂 / 聯合出品人：Tom de Keyser、曹治博
 演出製作：Sonicues 躍演 / 行銷統籌：大慕可可 / 公關協力夥伴：楊絲貽
 商務合作夥伴：青宇文化有限公司、Sherry T.Y CHIAO / 贊助單位：台新新光戲院 / 協力單位：驅動國際有限公司

Director : Kao Sheng-Yun / Cast : Bu Kai-Di, Chiu Mi-Chin, Hsu Chao-Tzu, Liu Si-You (ordered by stroke count) / Assistant Director & Sound Execution : Dong Yi-Pin / Technical Supervisor : Ho Ding-Tsung / Stage Managers : Huang Yong-Zhi (Taipei), Cheng Chu-Hsin (Hsinchu, Kaohsiung, Taoyuan), Hsieh Pei / Shan (New Taipei), Sun Wei-Zhen (Taichung) / Stage Design Execution : Wu Ming-Xuan / Lighting Technical Director : Huang Jing-Chun / Sound Technical Director & Subtitles Execution : Wu Yue-Han / Props Execution : Chiu Mi-Chin, Li Hong-Zhan / Stage Crew : Ho Ting-Tsung, Kuo Ning, Huang Ching-Chun, Weng Yi-Hsuan, Wu Yi-Ju, Liu Tsung-Po / Sound Execution : Chen Ru-Yi (Taipei), Lin Yi-Xuan (Kaohsiung) / Production Manager : Lin Yi-Heng / Executive Producers : Lin Mu-Cheng, Yeh Xiang-Ya / Box Office : Shi Jie / Organizer : IMIC Cultural Media LTD. X Center Ring Theatrical Limited Liability Company / Taipei Co-organizer : Taipei Performing Arts Center / Producer : Ken Dingledine / Taipei Co-producer : Gorgeous Entertainment / Co-producers : Tom de Keyser, Tsao Ye-Bo / Performance Production : Sonicues VMTheatre Company / Marketing Coordinator : KOKO Entertainment / PR Partner : Yang Si-Yi / Business Partners : Qing Yu Culture Co., Ltd.; Sherry T.Y Chiao / Sponsors : Taishin Shin Kong Financial Holdings / Supporting Partner : Driver Entertainment Co., Ltd.



改編自繪本大師艾瑞克·卡爾（Eric Carle）風靡世界的童書。在同名繪本 58 週年之際，《好餓的毛毛蟲秀》帶你一次穿越在 4 個五彩繽紛的故事中，4 本經典繪本，為觀眾帶來一場視覺與情感的盛宴。本次巡迴版本除了深受喜愛的《棕色的熊，棕色的熊，你在看什麼？》、《十隻橡皮小鴨》，首次在亞洲登場的《好忙的蜘蛛》，當然還有《好餓的毛毛蟲》。

Adapted from the beloved picture books by Eric Carle, celebrated worldwide, *The Very Hungry Caterpillar Show* invites audiences to journey through four vibrant stories. Marking the 58th anniversary of the original picture book, this touring version presents four classic tales in a visual and emotional feast. In addition to the fan favorites *Brown Bear, Brown Bear, What Do You See?* and *Ten Little Rubber Ducks*, the show introduces *The Very Busy Spider* to Asia for the first time, alongside the iconic *The Very Hungry Caterpillar*.

愛樂愛城文化傳媒有限公司 IMIC Cultural Media Group Limited

聯手全球頂尖戲劇製作公司、製作人、版權方等專業人士，以高知名度內容 IP 為基礎，為世界觀眾創作全新的舞台作品。此外公司還專注於將紐約百老匯、倫敦西區及全球其他舞台的頂級戲劇內容引入亞洲，並提供專業的巡演管理服務。在臺灣製作過知名音樂劇《鐵達尼》、《ONCE，愛是唯一》，並與臺中國家歌劇院、國家兩廳院以及臺北表演藝術中心聯合製作。

IMIC collaborates with top global theatre companies and producers to create new stage works based on well-known IPs. The company also brings Broadway, West End, and other international productions to Asia and manages professional tours. Past productions in Taiwan include *Titanic* and *ONCE*, co-produced with major local theaters.

環心娛樂製作有限公司 Center Ring Theatrical Limited Liability Company

一家植基於台灣、並立足於紐約與倫敦的跨國製作公司。由國際獲獎製作人 Ken Dingledine 領軍，專注於跨國製作與原創內容開發，致力於搭建亞洲與全球舞台的橋樑。從將台灣廣受好評的音樂劇《勸世三姊妹》帶上紐約百老匯的核心舞台，到推動倫敦與亞洲間的國際製作交流，我們以大膽且具前瞻性的國際視野，持續塑造劇場藝術的未來藍圖。

A Taiwan-based multinational company with offices in New York and London, led by award-winning producer Ken Dingledine. Huanxin develops original and cross-border productions, connecting Asian and global stages. Highlights include bringing *The Persuasive Sisters* (Don't Cry, Dancing Girls) to Broadway.

克莉絲汀·辛恩 與 羅比·辛格

《這些機制》

These Mechanisms by Christine Thynne & Robbie Syngé



5.22 Fri. 19:30 | **5.23** Sat. 19:30

中壢藝術館演講廳 Lecture Hall, Zhongli Arts Center

\$ 600/1,200 (贊助票 Sponsored Ticket)

- ◎ 演出全長約 50 分鐘，無中場休息
- ◎ 全程英語發音，無字幕
- ◎ 建議觀眾年齡 12 歲以上
- ◎ 演後座談與交流茶會：
每場演出結束開始，時程約 1 小時

- ◎ Approximately 50 minutes without intermission.
- ◎ All in English, without subtitles.
- ◎ Recommended for ages 12 and up.
- ◎ Post-show Discussion & Tea: About 1 hour,
starting immediately after the performance.

共同創作者暨表演者：克莉絲汀·辛恩 Christine Thynne / 共同創作者暨導演：羅比·辛格 Robbie Syngé /
創意製作人：海倫·麥金托什 Helen McIntosh / 作曲家暨表演者：卡倫·帕特森 Calum Paterson /
燈光設計：艾瑪·瓊斯 Emma Jones / 服裝設計：克莉奧·羅斯·麥凱布 Cleo Rose McCabe / 製作經理：菲·弗雷澤 Fi Fraser /
動作合作者：阿什利·傑克 Ashley Jack / 支持單位：Creative Scotland、Luminate、Dance Base、Eden Court、Citymoves /
由 Dance Base 與 Assembly 合作策劃演出 / 臺灣協辦單位：君舞蹈劇場 / 臺灣巡演統籌：足跡藝術國際有限公司

Co-Creator & Performer : Christine Thynne / Co-Creator & Director : Robbie Syngé / Creative Producer : Helen McIntosh /
Composer & Performer : Calum Paterson / Lighting Designer : Emma Jones / Costume Designer : Cleo Rose McCabe /
Production Manager : Fi Fraser / Movement Collaborator : Ashley Jack /
Supported by : Creative Scotland, Luminate, Dance Base, Eden Court, Citymoves /
Curated by : Dance Base & Assembly / Taiwan Co-organizer : Chun Dance / Taiwan Tour Management Zu Ji Arts International Ltd.



《這些機制》由克莉絲汀·辛恩與羅比·辛格兩位獨立藝術家共同創作。

八十多歲的克莉絲汀在長期合作夥伴羅比的陪伴下，勇敢探索舞蹈、物件操作、身體互動與自然空間的可能性。自 2021 年獲 Luminata 獎助金開始，她展開個人編舞研究，並於 Nethy Bridge 周邊自然環境進行創作實驗，後續在 Dance Base、Creative Scotland、Eden Court、Citymoves 等單位的支持下完成製作。

作品抗拒自傳式敘事，不講故事，而是透過觸覺、材料與身體動作展現生命力、冒險精神與創造力。克莉絲汀以幽默與溫暖面對各種挑戰，將不確定性化為舞台魅力。

整場演出充滿好奇、互動與驚喜，呼應努力、雄心與持續前行的生命態度，也展現跨世代合作的力量與美好。

These Mechanisms is a collaborative creation by independent artists Christine Thynne and Robbie Synge. Christine, in her eighties, courageously explores dance, object manipulation, and bodily interaction alongside Robbie, her long-term collaborator of over ten years.

Rejecting narrative or autobiography, the performance conveys vitality, creativity, and adventurousness through touch, materials, and movement. Filled with humor, curiosity, and surprises, it celebrates perseverance, ambition, and the beauty of intergenerational collaboration.

台灣桃園場協辦單位 | 君舞蹈劇場 Taiwan Co-organizer | Chun Dance

由藝術總監謝宜君於 2012 年創立，致力培育桃園在地年輕舞者並推廣現代舞。2018 年成為專業舞團後，持續以多元題材創作一從日常生活、家庭關係到客家文化，突破現代舞刻板印象，使舞蹈成為直覺且真實的美感體驗。

自 2024 年起，君舞積極拓展國際舞台，我們相信走向世界不只是演出，而是拓展視野、理解文化多樣性，進而更清楚自身定位與文化價值。近年作品《關於身體的書寫》《痕跡》《Connection》受邀外亞維德藝術節、愛丁堡藝穗節、哥德堡藝穗節及東南亞地區國際舞蹈節演出，獲國際觀眾與媒體高度讚譽。君舞期望以「glocal」精神一立足在地、勇於挑戰國際舞台，用舞蹈觸動觀眾心靈。

Founded in 2012 by Hsieh Yi-Chun, Chun Dance nurtures young dancers in Taoyuan and creates contemporary works on diverse themes, from daily life to Hakka culture. Since 2024, the company has expanded internationally, performing at festivals such as Avignon Off, Edinburgh Fringe, and Gothenburg Fringe. Chun Dance embraces a “glocal” approach—rooted locally while engaging global audiences through dance.

藝術節的城市後台

The City Backstage:
Three Walking Routes

—— 三條走讀路徑

在藝術節到來之前，用行走，開啟對一座城市的認識，聽隱藏的風景，發出既近且遠的聲音。

Before the festival begins, explore the city on foot, discover hidden landscapes, and listen to sounds both near and far.

路線一 | 閱讀地景：簡國賢在桃園

Route 1 | Reading the Landscape: Chien Kuo-Hsien in Taoyuan

3.01 Sun. 10:00-12:00、13:00-15:00

引路人：許為庭、彭威元

Guides: Hsu Wei-Ting, Peng Wei-Yuan

顧問：藍博瀚

Advisor: Lan Bo-Han

集合地點：桃園景福宮

Meeting Point: Taoyuan Jingfu Temple



日治時期，受西方思潮影響，一群關懷社會的知識分子開始嘗試以戲劇回應時代，發展出被稱為「新劇」的劇場形式。「新劇」之名，正是在與傳統舊劇、舊文化的對照之下誕生，企圖以嶄新的表演形式與內容，傳遞文明啟蒙與社會改革的觀念。

桃園地區亦孕育出多位投入新劇運動的重要人物，簡國賢便是其中之一。他既是劇作家，也參與社會行動，成為號召群眾、回應時代壓迫的重要人物。

本次走讀將以桃園為起點，循著簡國賢曾經生活、活動的足跡，帶領觀眾走入他的生命歷程，從空間與歷史交會之處，重新認識這位新劇運動的重要人物，以及他所處的時代風景。

During the Japanese colonial period, socially conscious intellectuals in Taiwan responded to the times through theater, developing the "New Drama" movement. In contrast to traditional forms, New Drama sought to convey ideas of social reform and enlightenment.

Taoyuan produced several key figures in this movement, including playwright and activist Chien Kuo-Hsien. This walking tour traces his life and activities in Taoyuan, exploring the spaces and history that shaped him and the New Drama movement.

路線二 | 中壢家，坤甸味—— 中壢東南亞文化體驗之旅

Route 2 | Home in Zhongli: Southeast Asian Cultural Experience

3.07 Sat. 14:00-16:00

引路人：杜彥穎（印尼坤店她的娘家是我們的冒險 團員）

Guide: Du Yan-Ying (from Her Home, Our Adventure ensemble)

集合地點：中壢火車站後站

Zhongli Train Station, Rear Exit



有一群印尼華人長期生活在中壢，現在中壢是他們生活的地方、工作的地方、也是他們家，更是他們認同的地方，中壢是他們的『家』。可是懷念家鄉時，食物的味道，變成他們一解鄉愁的最快方式，坤甸位於印尼的加里曼丹，是早期華人下南洋的根據地，因此食物的烹調與演進，變成印尼華人的一個記憶。我們來中壢找『味』故事，一起走訪他們的店家，也聽看看她們的故事，讓大家更深度的認識與品嚐他們的思鄉『味』。

A community of Chinese-Indonesians has long made Zhongli their home, workplace, and place of belonging. When they miss their homeland, food becomes the quickest way to reconnect with memories. Originating from Kendayan in Indonesian Borneo, their culinary traditions carry the heritage of early Chinese migrants to Southeast Asia. This walking tour explores local shops, tastes, and stories, offering a deeper understanding of their culinary and cultural “home flavors.”

路線三 | 他鄉亦家鄉—— 忠貞市場導覽體驗

Route 3 | Faraway but Home: Zhongzhen Market Tour

3.15 Sun. 10:00-12:00

引路人：田珈仔（滇泰移民第二代）、

李福英（異域孤軍第二代）

Guides: Tian Jia-Yi (second-generation Dian-Thai immigrants),

Li Fu-Ying (second-generation Exotic Solitary Soldiers)

集合地點：雲南文化公園集合

Meeting Point: Yunnan Cultural Park

協辦：金三角文化基金會

Co-organizer: Golden Triangle Cultural Foundation

備註：途中會進入清真寺，請配合勿穿著短褲、短裙及拖鞋

Note: The tour enters a mosque; please avoid shorts, skirts, or sandals.



在龍岡，歷史沒有留在建築裡，而是存在每一口食物、每一條街道、每一個家庭的語言中。這次，我們跟著福英姐與引路人，一起走過異域故事館、忠貞市場、清真寺，用眼睛、鼻子、耳朵與心，聽見龍岡的女人、男人與漂泊的道路。用兩個小時，理解一段跨國、跨族群、跨世代的生命故事。將帶領參與者認識龍岡特殊的族群歷史與生活風景。

In Longgang, history lives in food, streets, and family languages rather than buildings. This two-hour walking tour explores Zhongzhen Market, a local mosque, and community spaces, sharing cross-cultural, cross-generational stories of the people and their journeys.

藝術先修班

Art Primer –
Tune Into the Stage

—— 打開你的劇場天線

從書頁走向舞台，在閱讀與觀看之間，重新思考成長、迷惘與自我。讓劇場成為理解世界的另一種方式。

From page to stage, explore theatre as a way to reflect on growth and self-discovery.

鐵玫瑰節目指南

火車上的人生況味——《阿房列車》與荒謬戲劇

Life on the Train — Ah Train and Absurd Theatre

2.01 Sun. 14:00-16:00

| TSUTAYA BOOKSTORE 桃園藝文店

TSUTAYA BOOKSTORE, Taoyuan Arts & Culture Branch

主講人 | 鴻鴻 (詩人、導演)

Hung Hung (poet & director)

李惠美 (2026 桃園鐵玫瑰藝術節策展人)

Li Hui-Mei (curator, 2026 Taoyuan Iron Rose Arts Festival)

票價 | ACCUPASS 免費報名 Free



一齣戲，如同一趟人生旅程。從內田百閒的《阿房列車》，到平田織佐的日常戲劇與流山兒祥的動態改編，本場講座並對照高行健《絕對信號》、鴻鴻《木馬》與《火車》等作品，探討「火車」作為寓言的多重意涵，以及劇場如何以荒謬手法映照人生的荒謬本質。

Explore theatre as a metaphor for life, from Hyakken Uchida's *Ahō Train* to Hirata Oriza's everyday dramas. Discuss how "trains" convey layered meanings and how absurd theatre reflects life's absurdity.

想遺忘的物件：那些被身體悄悄留下的記憶

Objects We Wish to Forget: Memories in the Body

3.07 Sat. 14:00-15:30

| TSUTAYA BOOKSTORE 桃園藝文店

TSUTAYA BOOKSTORE, Taoyuan Arts & Culture Branch

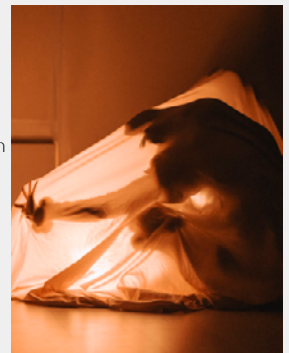
主講人 | 葉詠甄 (舞蹈與跨域創作者)

Yeh Yung-Chen (dance & interdisciplinary artist)

李惠美 (2026 桃園鐵玫瑰藝術節策展人)

Li Hui-Mei (curator, 2026 Taoyuan Iron Rose Arts Festival)

票價 | ACCUPASS 免費報名 Free



這是一場從身體、記憶與創作出發的分享講座。葉詠甄以自身創作經驗，談那些以為遺忘、卻仍停留在身體裡的情感，以及物件如何成為通往記憶的入口。講座將帶領我們在進入肢體創作工作坊前，先透過感知與生命經驗，慢慢靠近這段關於身體、記憶與轉化的旅程。

Yeh Yung-Chen shares how forgotten emotions linger in the body and how objects can unlock memories, offering a reflective prelude to a movement workshop.

當一個人離開後，什麼會留下來？

What Remains After Someone Leaves?

3.08 Sat. 14:00-15:30

| TSUTAYA BOOKSTORE 桃園藝文店

TSUTAYA BOOKSTORE, Taoyuan Arts & Culture Branch

主講人 | 王羽靖 (艸雨田舞蹈劇場團長、《遺屋》製作人)
Wang Yu-Jing (director, The Left House)

盧拉拉 (台灣第一位命案現場清潔師)
Lu La-La (Taiwan's first crime scene cleaner)

票價 | ACCUPASS 免費報名 Free

艸雨田舞蹈劇場作品《遺屋》，以身體回應未竟的告別與人際距離；命案現場清潔師盧拉拉，則從生命現場，看見離去後留下的生活痕跡。講座從舞蹈創作與日常觀察出發，談關係中的距離、錯過與連結，邀請我們重新找回人與人之間的溫暖與關懷。

This talk examines what remains after someone departs. Drawing from dance and everyday life, the speakers explore absence, relationships, and human connection.



長大之後，再讀一次赫曼·赫塞

Rereading Hermann Hesse as an Adult

3.21 Sat. 14:00-16:00

| 紀州庵文學森林 3F

Kishu An Forest of Literature 3F

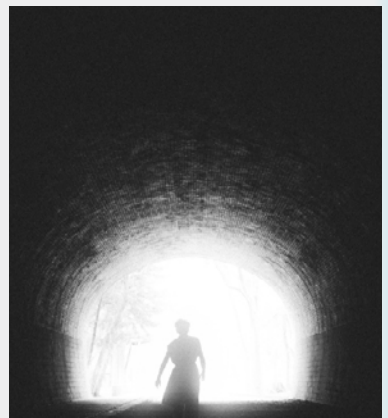
主講人 | 羅志誠 (前全人實驗中學校長)
Luo Zhi-Cheng (former principal, Holistic Experimental High School)

李惠美 (2026 桃園鐵玫瑰藝術節策展人)
Li Hui-Mei (curator)

票價 | ACCUPASS 免費報名 Free

本次講座將以赫曼·赫塞三部曲：《徬徨少年時》、《荒野之狼》與《流浪者之歌》為閱讀核心，從文本細讀出發，探討作品中關於行走、迷惘與自我生成的思想提問，並延伸思考其在 EX- 亞洲劇團《然而，悉達多》中的舞台轉譯。

Revisit Hesse's trilogy—Beneath the Wheel, Steppenwolf, and The Song of the Wanderer—to explore wandering, confusion, and self-discovery, and their stage adaptation in EX-Asia Theatre's And Siddhartha.



桃園鐵玫瑰藝術節延伸展書展

—— 劇場裡的連連看

Taoyuan Iron Rose Arts Festival - Extended Book Exhibition:
Connections in the Theatre

3.06 Fri.~5.24 Sun.

| 桃園市立圖書館總館 2F
Taoyuan Main Library, 2F

4.01 Wed.~4.30 Thu.

| 臺北市立圖書館總館 1F
Taipei Main Library, 1F



嗚呼。

藝術向來就不是單純的觀賞性、娛樂性的，也能是社會性的、政治性的。它不單是一場個體事件，也可能是連結事件的節點，抑或是勾起宏觀面向的不可或缺。

Art is never only for entertainment; it can be social, political, and connective. Theatre actions leave traces that ripple beyond the stage, sometimes rewriting history in subtle ways.

嘿。

發生在劇場裡的藝術行為表現，在動態的時間洪流中，不只是下了一個註解，你還親身參與，擾動，翻出更多的漣漪，不小心為既定的歷史翻出新的一頁。

所以。

翻開書頁，很有可能，你的獨家視野，你的自由聯想，在踏出劇場之後，時間才正要開始連連看。

This exhibition invites visitors to open books and explore connections between theatre, time, and perspective.



三道數學解方 Three Conceptual Paths



點與線

Points & Lines

人可以成為一個點，點燃火柴，觸發事件，產生激烈的碰撞效應；人也能只成為人，畢竟是活著就不容易，在悄無人煙之處；但人畢竟是人，就算是一個人孤獨地活著，也有寂寞相伴。

Individuals are points that can spark events, collide, or quietly exist with solitude.

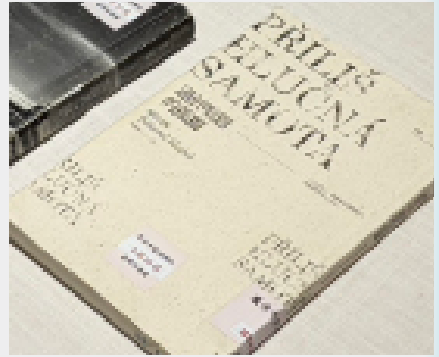


線與面

Lines & Surfaces

歷史在你面前就是許多人在不同的時間點加入了又離開，留下許多事實與謊言，再三驗證也可能只是一個螺旋面，下次當你換到不同面的視角，從立體的梯面轉為平面的三角函數。很多時候不是它變了，而是諷刺加上幽默，讓你以為觀看喜劇，其實是悲劇本質。

History is a layered spiral of actions and perspectives; what seems like comedy may reveal underlying tragedy.



面與點

Surfaces & Points

你看見了，但看得還不夠全面，劇場裡面能見到的也只是冰山一角，但總得有處地方，從那裡開始攀爬，不論爬得多辛苦，也記住不要只是瞎子摸象，以為你已經瞭解的夠明白了。

人都只能明白那一點點，但那一點點已經比別人通透。

Theatre shows only a fragment of reality—start somewhere, explore, and remember: even small insights surpass ignorance.

「OPEN ROSE 鐵玫瑰藝起來」

——PODCAST

OPEN ROSE Podcast

2026.3.06 Fri.~**2026.5.24** Tue.

每周二、五更新內容，歡迎收聽！

Updates every Tuesday & Friday



線上收聽節目



「Open Rose 鐵玫瑰藝起來」專屬藝文線上交流平台，串聯觀眾、跨越界線，直擊桃園藝文大小事，除了精彩演出，更帶您走進創作團隊們幕後世界，聆聽那些不為人知卻動人的創作故事。

透過各表演團隊與主持人的對談交流，引領觀眾貼近創作現場，感受每一段創作歷程中所積累的酸甜苦辣，一同見證時間、歷史與人文的新摺線，於這座城市相互匯聚。

2026 鐵玫瑰藝術節，邀請您走進桃園，與藝術相會。

“Open Rose” is a dedicated online platform connecting audiences with the arts in Taoyuan. Beyond performances, it takes you behind the scenes to hear the untold, moving stories of creative teams.

Through conversations with artists and hosts, listeners get close to the creative process, experiencing the challenges, joys, and insights that shape each work. Witness how time, history, and culture converge in the city.

購票資訊

Tickets Information

01.20 至 02.28 早鳥預購 75 折 | 03.01 全面啟售

購票請上 OPENTIX 兩廳院文化生活 www.opentix.life

Early Bird 25% Off: Jan. 20 (12 PM) – Feb. 28 | General Sale: Mar. 1.

Buy tickets at OPENTIX: www.opentix.life

9折

誠品會員 請於購票時輸入優惠代碼。

10% Off for Eslite members

Please enter the promo code at checkout.



加入會員

85折

桃展中心 Line@ 會員 輸入通關密語「我要搭乘摺時間時光機」獲得優惠代碼。

15% Off for joining Taoyuan Arts Center on LINE@

Enter the secret phrase: 「我要搭乘摺時間時光機」 to receive your promo code.

8折

4 人同行套票 單次購買同場次票 4 張 (含) 以上。(不含《好餓的毛毛蟲秀》)**20% Off for Group Package**

Buy 4 or more tickets for the same performance in a single purchase.

(Except The Very Hungry Caterpillar Show)

摺時間套票 單次購買任選 3 檔各 1 張 (含) 以上, 並贈送文宣品套組。**20% Off for City Package**

Buy tickets for 3 different shows (1 ticket each or more) in a single purchase and receive a free merchandise set.

5折

敬老與身障 65 歲以上長者、身心障礙人士及陪同者 1 名; 購票及入場需出示有效證件, 陪同者與身障者需同時入場。**50% Off for seniors (65+) and persons with disabilities, plus one companion.**

Valid ID required at purchase and entry. Must enter together.

3折

青少好漾 全國大專及大學生、高中職生、國中生 (不含國小、碩博士、學分班及在職專班生) 限量專屬優惠, 每人每場限購 1 張。

※ 入場須出示學生證, 未出示證件者請於現場補足全價差額, 並加收 100 元補票手續費。

※ 票價與座位區域依該節目公告為準, 詳見 OPENTIX 售票網頁。

※ 不含《青春列車, 過站不停(?)》及《好餓的毛毛蟲秀》。

70% Off - Youth Special For university, college, high school, and junior high students. (Excludes elementary, graduate, and adult education programs.)

1 ticket per person per show. ※ Show student ID at entry. Without valid ID, pay price difference + NT\$100 fee. ※ Prices and seating per show. See OPENTIX for details.

※ Except 《Youth, Non-Stop》& 《The Very Hungry Caterpillar Show》

青年
席位

於 OPENTIX 網站或 APP 使用 100 點 (含) 以上文化幣折抵票價, 即可享有以下優惠:

青年席位指定席 | 每席優惠票價 300 元, 席次有限, 售完為止。(限慢島劇團

《南薑、香茅、罌粟花》及岬雨田舞蹈劇場《遺屋》兩檔節目)

青年席位 5 折自由座 | 享有 5 折優惠, 席次有限, 售完為止。

※ 入場需出示證件 (身分證或健保卡), 如無法出示相符證件之觀眾, 恕無法入場, 亦不進行退 / 換票。恕無法入場, 亦不進行退 / 換票。

文化幣
CULTURAL POINTS**Youth Seats (Cultural Points Offer)**

Use 100+ Cultural Points on OPENTIX to enjoy: NT\$300 Youth Tickets (Limited seats for Galangal, lemongrass, and poppy flowers & The House) or 50% Off Unreserved Seats (limited).

※ Show valid ID (ID card or NHI card) at entry. No entry or refund without valid ID.

藝遊桃園好厝邊

Good Taste near Taoyuan Arts Center

於活動期間 3.1 至 5.30，憑「2026 桃園鐵玫瑰藝術節」售票演出票根或購買證明，即可於售票出現場之前台參與「藝遊桃園集點兌換活動」，每場可兌換一張美食券。持美食券，可享商家提供之專屬優惠。美食券數量有限，換完為止。

*主辦單位保留隨時修正、暫停或終止本活動之權利



好味道地圖



好貳咖啡 x 熊空茶作

不一樣的文青台味早午餐，吃得到古早味粉漿蛋餅以及各式特色拌麵，是專屬桃園的隱藏版美食。

▶ 兌換品項：蔥仔雙蛋餅



少年地瓜球 藝文總店

在桃園，總有一些味道，會讓你一口就想起家鄉。選用臺灣地瓜，慢火炸到金黃香脆，外皮微酥、內裡 Q 彈，每一口都是滿滿的地瓜香。

▶ 兌換品項：地瓜球（大份）



現抹超大潤餅

原南平同安黃昏市場，入口第一攤「現抹超大潤餅」。每天現做現抹的餅皮，搭配特製的花生粉跟辣椒，讓你一口接一口。

▶ 兌換品項：潤餅



豆花鋪

當你漫步在桃園的藝文特區，何不停下腳步休息呢？

舖子歡迎旅人們坐下休憩，吃碗甜甜的豆花、消暑的冰品。

▶ 兌換品項：手工傳統豆花



洪記涼麵

從桃園出發的在地小店，一碗涼麵，是許多桃園人的夏日記憶。

堅持每日手作麻醬與 Q 彈麵條，守護這份簡單卻最讓人想念的味道。

▶ 兌換品項：涼麵（小份）



夏卡爾專業烘焙 藝文店

傳承上一代五十年的烘焙經驗，嚴選各式食材，製作出多種風味絕佳的麵包，並不斷地求新求變，研發新口味，提供安心的好味道。

▶ 兌換品項：任選 50 元麵包或可折價使用



鴨肉榮 藝文店

在地經營 50 年的人氣美食，創始人陳國榮夫婦研發「當歸鴨腿」，口碑流傳至今。第二代接手經營，致力研發更多的菜色，為半世紀來支持的客戶們，帶來更多美好滋味。

▶ 兌換品項：現炸豆腐

交通資訊

Transportation

桃園展演中心 Taoyuan Arts Center

地址：桃園市桃園區中正路 1188 號

Address: No. 1188, Zhongzheng Rd., Taoyuan District, Taoyuan City 330, Taiwan



大眾運輸 Public Transportation

桃園出發

桃園客運總站：搭乘桃園客運 188 路車或桃捷先導公車 GR 線。

桃園後火車站：搭乘統聯客運 168 路車。

桃園區公所：自後門搭乘免費公車環狀藍線 (L103)。

內壢火車站：搭乘 168 公車。

中壢火車站：搭乘 711 公車。

Departure from Taoyuan:

1. Taoyuan Bus Terminal Station: Take the Taoyuan Bus 188 or the Route GR.
2. Taoyuan Rear Station: Take the UBus 168.
3. Taoyuan District Office: Take the free shuttle L103 at the rear entrance of the Taoyuan District Office.
4. Neili Train Station: Take Bus 168.
5. Chungli Train Station: Take Bus 711.

臺北出發

松山機場：搭乘 1662 公車。

台北市府轉運站：搭乘桃園客運 9005 路車。

台北捷運劍潭站：搭乘桃園客運 9023 路車。

Departure from Taipei:

1. Songshan Airport: Take Bus 1662.
2. Taipei City Hall Bus Station: Take the Taoyuan Bus 9005.
3. Taipei MRT Jiantan Station: Take the Taoyuan Bus 9023.

自行開車 Driving Directions

由國道 1：南崁交流道下，循省道 4 號春日路右轉南平路直行至中正路口即達。

由國道 2：南桃園交流道下，往桃園方向，循大興西路至中正路左轉即達。

停車資訊：桃園展演中心地下停車場 40 元/小時 (平日)、50 元/小時 (假日)。

1. National Highway 1: Take exit at Nankan Interchange and stay on Provincial Highway 4. Continue straight onto Chunri Road, and turn right to Nanping Road. Continue straight to Zhongzheng Road and arrive at the destination.
2. National Highway 2: Take exit at South Taoyuan Interchange and continue towards Taoyuan. Continue straight on Daxing West Road, and turn left at Zhongzheng Road. Arrive at destination.
3. Parking: Taoyuan Arts Center Underground Parking Lot: \$40/HR(weekday), \$50/HR(holiday).

桃園鐵玫瑰 熱音賞

2026

TAOYUAN IRON ROSE MUSIC COMPETITION

校園組 社會組

總獎金150萬

歡迎報名





SINCE 2002

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全台義大利麵領導品牌——品味、簡單、愛
這三個元素是我們傳遞品牌精神的企業理念。
NU PASTA打造快樂的用餐環境，提供幸福的消費體驗，
歡迎您盡情品嚐，享受美好的餐點。



和風蔘雞湯

免費升級
點購季節限定套餐

取用「昆布、柴魚、香菇、人蔘、黃金比例」

熬製成極富層次的鮮味底蘊

再融入慢燉雞湯與時令蔬菜的清甜

每口都是清爽與滋補的完美平衡



700元起

Café Grazie



期間限定

多人套餐 NT\$1480起

二人套餐 NT\$1480 | 三人套餐 NT\$2150 | 四人套餐 NT\$2680



派對套餐

價格皆含自助吧吃到飽



【三人豪華拼盤 For Three】

板腱牛排、培根里雞腿排、香煎鮭魚排、厚切豬排、烤選茄、薯條軟殼蝦

(入場時間)

平日11:00-15:59

午餐時段 Lunch

NTS1930

平日16:00起入場、假日全天

晚餐、假日時段

Dinner and Weekend/Public Holidays

NTS2020

三人拼盤價格皆含自助吧x3



澳洲穀飼首選沙朗牛排
牛肉重量:約300G(調理前)

份量
升級

【四人無敵拼盤 For Four】

沙朗牛排、培根里雞腿排、香煎鮭魚排、厚切豬排、烤選茄、薯條軟殼蝦

(入場時間)

平日11:00-15:59

午餐時段 Lunch

NTS2500

平日16:00起入場、假日全天

晚餐、假日時段

Dinner and Weekend/Public Holidays

NTS2620

四人拼盤價格皆含自助吧x4



美國板腱牛排
牛肉重量:約150G(調理前)



和風蔘雞湯

取用「昆布、柴魚、香菇、人蔘、黃金比例」

熬製成極富層次的鮮味底蘊

再融入慢燉雞湯與時令蔬菜的清甜

每口都是清爽與滋補的完美平衡

免費升級
點購季節限定套餐



690元起

指導單位 Supervisor



桃園市政府
TAOYUAN CITY GOVERNMENT



桃園市議會

主辦單位 Organizer



桃園市政府文化局
DEPARTMENT OF CULTURAL AFFAIRS, TAOYUAN



桃園市政府藝文設施管理中心
Arts Facilities Management Center, Taoyuan

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製作統籌 Production Supervisor

楊宗哲、蔡依帆

行政統籌 Administrative Supervisor

李家瑩、賴麗帆

行政執行 Administrative Executive

許瑜紋、舒橘蘋、謝亞芳

執行單位 Implementer

俠客行文創顧問有限公司

僅此感謝所有參與的演出團隊、藝術工作者與工作人員，讓藝術節得以順利舉行。

AFMC would like to express our gratitude to all the performance group, artists, and co-workers for making this Festival successful.

並感謝給予協助的委員、各界前輩，讓藝術節得以繼續成長。

We would also like to thank all committees and predecessors, letting Taoyuan Iron Rose Festival have the opportunity make progress continually.

2026
桃園鐵玫瑰藝術節
Taoyuan Iron Rose Festival



藝術節官網



藝術節粉專

指導單位



桃園市政府



桃園市議會

主辦單位



桃園市政府文化局



桃園市政府藝文設施管理中心

廣告