

吳璟賢

我的宿舍

Harry Ng

My Dorm Room

演出時間 | 2026.6.26 (FRI.) — 6.27 (SAT.) 19:30
2026.6.27 (SAT.) — 6.28 (SUN.) 14:30

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

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

演出單位 |  僻室
HOUSE PEACE

- ◎節目全長約80分鐘，無中場休息。
- ◎演出部分含煙霧效果、巨大聲響，請留意並斟酌入場。
- ◎建議12歲以上觀眾欣賞。
- ◎演後座談：每場演出後於實驗劇場。
- ◎錄影場：6.27 (SAT.) 14:30、19:30。
- ◎Approx. 80 minutes without intermission.
- ◎Viewer discretion: This performance contains smoking and extreme volume levels.
- ◎Recommended for audiences age 12 and up.
- ◎Post-show talks at the Experimental Theater after each performance.
- ◎This performance will be recorded on 6.27 (SAT.).

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

前言

新點子實驗場作為創作者激盪靈感、拓展藝術邊界的平臺，支持創作者於作品萌芽之初持續探索創作方法與表現形式，重視與觀眾之間的交流與回應，也期待透過國際對話為創作帶來新的視角與養分。今年除四檔售票演出外，亦規劃九場階段呈現作品，以及三場聚焦構作與創作思考的國際講座，試圖開展更多的創作對話。

四檔售票節目從聲音、身體、家庭與地緣政治出發，穿越離散、失序與斷裂，在不穩定的當代現實之中，探索關係如何重新生成，包含：陳士惠《Sisila ila ila 別離之歌》穿梭於賽夏族古調、懷舊民謠、都會噪響與座頭鯨深海般的呼喚之間，在聲音流動中展開記憶與心靈的對話；吳璟賢《我的宿舍》以諷刺喜劇形式，直視家庭關係中的尷尬與孤獨；莊博翔《搭起一座要倒的臺》透過舞蹈中的置換與抽換，打破既有框架，重新提問觀看的方式；《亞洲重新測量計畫》集結吳世爍（Se Hyeok OH，韓國）、懷恩·扎昆·查邁（Wyne Chakorn Chamai，泰國）、溫思妮（臺灣）三地創作者，透過跨國田調與移地創作，重新思考「何謂亞洲」，以表演藝術作為跨文化對話場域，在差異之中辨識共通的結構性處境，觸發亞洲之間新的連結與共振。

當熟悉的世界開始鬆動，我們如何重新聆聽、觀看與感受彼此？新點子實驗場邀請觀眾走進尚未定型的創作現場，在不確定之中持續感受與提問，共同想像新的關係如何可能。

劇情簡介

故事背景設定在 2026 年大學教授宿舍 8305 室，描述三姊妹闖入哥哥宿舍後，因父親的突發消息與神祕的線上聲音，引發一場家庭風暴。在人人急於說服卻拒絕傾聽的狀態下，呈現出混亂且分崩離析的荒謬場景。

《我的宿舍》為編導吳璟賢自 2017 年發展之「宿舍系列」最終章，敘事主題由前作的友情與愛情延伸至親情，並維持一貫的政治諷刺喜劇風格。本次演出採取四面臺形式，旨在打破單一視角限制，引領觀眾近距離觀看家庭鬧劇中的尷尬與孤獨。作為系列作的全新創作，本作試圖以瘋狂的敘事節奏，重新定義當代劇場喜劇的表現形式。

編導的話

宿舍，是我來臺灣第一個居住的地方，也是我第一次發表原創作品的主题。

「只要房間裡不只一個人，就會有政治。」（If there's more than one person in the room, it's political）人與人之間的關係，永遠逃不開這件事。朋友之間有政治，戀愛裡有政治，與家人相處更是如此。

當時，我深深被那種「被迫共同生活」所產生的各種相處問題吸引。從床位的政治問題無限延伸，呈現荒謬又好笑的矛盾與角力。

今年再次回到「宿舍」這個舞臺，我更想談的是這個空間的臨時性。當一個地方對多數人而言只是暫時借住、終究會離開的地方時，很多問題好像都變得可以忍受、可以將就。真正會想解決問題的人，往往是那些願意留下

來、把這裡當成家的人。然後就想到，最初又是誰，把臺灣當成一個臨時的居住地呢？

「干擾」是這次作品在表演上的一個重點嘗試。當代人生活在資訊爆炸時代，我們已經習慣多工作業，螢幕會分割成多個程式，聽覺、味覺、視覺分開感受。我們追求極致效率，加上 AI 的出現，卻也逐漸失去深度專注的能力，行動與思緒都呈現出碎片化的狀態。本劇裡的碎片化，是指原本單純的一個行動，被大量外部事件一直打斷、切割成許多斷裂的瞬間。

在學習表演的過程中，老師也一再提醒演員：在表演當下只能執行一件事。這次的作品並沒有違背這個原則，而是透過大量排練，去挑戰演員如何在極短時間內切換注意力、情感與交流對象，讓整體呈現出一種「亂中有序」的狀態。

當然除了演員外，觀眾可能也會覺得一直被「干擾」。希望這次的演出，能讓觀眾在混亂之中，有一個有趣的觀演體驗。

導演 | 吳璟賢

生長於澳門，現居臺北。活躍於澳門及臺灣劇場，畢業於國立臺北藝術大學劇場藝術創作研究所（主修導演），以及國立臺北藝術大學戲劇學系（主修表演）。現為僻室 House Peace 團員。

自少開始接觸戲劇，學習表演期間，更開始對創作產生興趣。早期創作大多以寫實和喜劇的風格為主，從詼諧角度呈現政治的

荒謬狀態。發展出宿舍三部曲系列作品《宿舍房號：8305—數位男子組》、《宿舍房號：8305—調頻女子組》以及《我的宿舍》。主要導演作品：《有關當局》、《天王降臨多久川》、《殉道者》等。

近年亦開始接觸音樂劇創作，首次導演及開發原創音樂劇《我的初戀是頭鹿》，並榮獲第一屆臺北戲劇獎最佳音樂劇獎。

演員介紹

劉品玲（大姊） | 鄭舜文

畢業於國立臺北藝術大學劇場藝術創作研究所表演組。現為東南科技大學表演藝術系專任講師。

劉子文（大哥） | 楊宇政

畢業於國立臺北藝術大學戲劇學系表演組。現職劇場表演者、影像表演。

近年演出作品：人力飛行劇團《後生》；僻室《天王降臨多久川》、《等一下再回家》；驚喜製造《愛情城市》、《微醺大飯店》；太空彈劇團《成功之路》搖滾音樂劇。

劉品霏（二妹） | 馬雅

馬雅是本名，1996 年生，劇場演員、妹妹派奇樂團主唱。牡羊座，人類圖為生產者，一分人，輪迴交叉為右角度交叉之愛之船，心中有愛，方可克服一切困難。（目前結婚一年，在這裡提醒自己。）

劉品真（小妹） | 黃惟

國立臺北藝術大學戲劇學系畢業，主修表演，INFP，貓派，咖喱要拌，火鍋有沒有芋頭都可以。喜歡人類的複雜性，喜歡看到好戲會心臟爆擊的感覺，持續在影視與劇場中尋找存在的樂趣。

近期作品：《恨女的逆襲》、《屋下無人》、《風流少女殺人事件》、《幸福房屋事件簿》。

僻室 House Peace

創立於 2018 年，由一群擁有劇場各項領域專業技能的成員所組成，範疇包含導演、表演、舞臺、燈光、服裝等劇場展演及各類視覺設計。以多元創意為主導，從劇場出發，嘗試與各式創作媒材結合，目標成為共融劇場表演、空間景觀及原創文本的計畫實驗室。2026 年獲國家文化藝術基金會「TAIWAN TOP 演藝團隊」。



Prologue

As a platform for creators to exchange ideas, generate inspiration, and expand the boundaries of art, the NTCH Ideas Lab supports creators in continuing to explore creative methods and forms of expression at the earliest stages of a work's development. It values exchange with audiences and their responses, and hopes to bring new perspectives and nourishment to artistic creation through international dialogue. In addition to four ticketed performances, the program this year also includes nine works-in-progress presentations and three international lectures focused on dramaturgy and creative thinking, with the aim to catalyze more conversations on artistic creation.

With sound, body, family, and geopolitics as points of departure, the four ticketed performances move through diaspora,

disorder, and rupture to explore how relationships may be regenerated within the instability of contemporary reality. Chen Shih-hui's *Sisila ila ila: Saying Goodbye* moves between ancient Saisiyat melodies, nostalgic folk songs, urban noise, and the deep-sea calls of humpback whales, opening a dialogue between memory and the psyche through the flow of sound. Harry Ng's *My Dorm Room* confronts the awkwardness and solitude within family relationships through satirical comedy. Chuang Po-hsiang's *Collapse* breaks existing frameworks through displacement and substitution in dance to reinterrogate the act of watching. *NTCH X ACC: Remapping Asia* brings together creators Se Hyeok OH from Korea, Wyne Chakorn Chamai from Thailand, and Wen Szu-ni from Taiwan. Through transnational field research and site-responsive creation, the work reconsiders

what Asia means, using the performing arts as a field for cross-cultural dialogue. By identifying shared structural conditions amid difference, it opens up new connections and resonances across Asia.

As the once-familiar world begins to loosen and shift, how might we find new ways to hear, to see, and to sense one another? The NTCH Ideas Lab invites audiences into a creative site still in formation, where perception and inquiry continue amid uncertainty, and where new forms of connection can be imagined.

Synopsis

The story takes place in 2026, inside Room 8305 of a university faculty dormitory. Three sisters suddenly show up at their brother's room, and a surprising message from their father—along with a mysterious online voice—starts a huge family fight. In a room where everyone wants to talk but nobody wants to listen, the family falls into a mess of chaos and confusion.

My Dorm Room is the final part of director Harry Ng's "Dormitory Series," which started in 2017. While the earlier plays focused on friendship and romance, this new work looks at family relationships while keeping its sharp, political comedy style. This time, the play uses a four-sided stage (arena stage) to break the traditional view. It brings the audience closer to the action to see the true awkwardness and loneliness behind this family drama. As a brand-new creation, *My Dorm Room* uses a fast and wild pace to change how we think about modern comedy.

Words from the Playwright & Director

The dormitory was the first place I lived after coming to Taiwan, and it was also the subject of the first original work I ever presented.

"If there's more than one person in the room, it's political." Human relationships can never escape this reality. There is politics between friends, politics in romantic relationships, and all the more so within families.

At the time, I was deeply fascinated by the tensions that arise from forced cohabitation. Starting from something as simple as the politics of bed assignments, these situations continue to expand outward, revealing absurd, laughable conflicts and power struggles.

Returning once again to the setting of "the dormitory," I want to explore the temporariness of this space. When a place is where people live for the time being before eventually leaving, issues seem to become tolerable, something that can be endured for the moment. The people who truly want to resolve problems are often those willing to stay and treat the place as home. This led me to wonder: who was it, at the very beginning, that treated Taiwan as a temporary place to live?

"Interruption" is a central experiment in this performance. In our age of information overload, multitasking has become second nature. Our screens are split between multiple programs, and our senses of hearing, taste, and sight seem to operate separately. As we chase peak efficiency, now intensified by the

rise of AI, we are gradually losing the ability to concentrate deeply. Our thoughts and actions have become fragmented. In this production, fragmentation refers to a simple action being repeatedly interrupted by external events, breaking into a series of disconnected moments.

In the process of studying performance, teachers repeatedly remind actors that, in the moment of performance, they can only execute one action at a time. This production does not negate that principle. Instead, through intensive rehearsal, it challenges actors to rapidly pivot their attention, emotions, and scene partners within extremely compressed timeframes, arriving at a state of “ordered chaos.”

Of course, the audience may also feel the constant stream of interruptions throughout the performance. I hope this work can engage the audience in the experience of watching theater from within the chaos.

Playwright & Director | Harry Ng

Born in Macau and currently based in Taipei, Harry Ng is an active theater practitioner across both cities. He holds an MFA in Directing and a BFA in Acting from Taipei National University of the Arts and serves as a core member of the theater collective House Peace.

Ng's journey in theater began at a young age. During his formative training as an actor, he became increasingly interested in creating his own work. His early directorial works leaned toward realism and comedy, often using humor to present the absurdity of politics. This creative trajectory led to his

Dormitory Trilogy: *Room No. 8305: Digital Boys*, *Room No. 8305: Analog Girls*, and *My Dorm Room*. His major directing works include *Everything is Connected*, *Home To You*, and *Märtyrer*.

In recent years, he has expanded his repertoire into musical theater. He directed and developed the original musical *My Deer First Love*, which won Best Musical at the inaugural Taipei Theatre Awards.

About the Cast

Liu Pin-ling (The Eldest Sister) | Cheng Shun-wen

Cheng Shun-wen graduated from the MFA Program in Acting at Taipei National University of the Arts. She currently serves as a full-time lecturer in the Department of Performing Arts at Tungkang University.

Liu Tzu-wen (The Older Brother) | Gabriel Yang

Gabriel Yang graduated from the Acting Program in the Department of Theatre at Taipei National University of the Arts. He currently works as a stage and screen performer.

Recent performances include *Descendent* with Mr. Wing Theatre Company; *Home to You*, *Not Home Yet* with House Peace; *Love and the City*, *The Great Topsy* with Surprise Lab; and the rock musical *How to Be a Rock Star* with The Spacebomb Co.

Liu Pin-fei (The Second Sister) | MA'YA

Born in 1996, MA'YA is a theatre performer and the lead vocalist of the band “Locosis”. An Aries and a Generator in

Human Design, she is single definition and has the Right Angle Cross of the Vessel of Love. She believes that with love, all difficulties can be overcome. She has currently been married for one year, and leaves this here as a reminder to herself.

Liu Pin-chen (The Youngest Sister) | Huang Wei

Huang Wei graduated from the Department of Theatre at Taipei National University of the Arts with a major in Acting. An INFP, a cat person, believes curry should always be mixed before eating, and has no strong feelings about taro in hot pot either way.

She is drawn to the complexity of human beings and loves the heart-stopping feeling of seeing a great performance. She continues to search for the joy of existence through theatre, film, and television.

Recent works include *A Dance with Rainbows*, *No One Home*, *A Brighter Summer Day for the Lady Avengers*, and *Haunted House for Sale*.

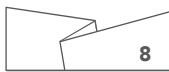
House Peace

Established in 2018, House Peace was founded by a group of professional theatre workers with their specialties including directing, acting, set design, lighting design, costume design, and different kinds of visual arts.

We are an art laboratory combining theatre and various elements for exhibitions and productions. Focusing on the possibilities between theatre and space, we believe that our creative ideas will lead to multiple productions.

House Peace is selected as a 2026 TAIWAN TOP Performing Arts Group by the National Culture and Arts Foundation.





演職人員一覽表 Credits

編導 Playwright & Director | 吳璟賢 Harry Ng

創作陪伴 Creative Consultant | 陳弘洋 Chen Hung-yang

共同發展暨演員 Co-creators & Actors | 鄭舜文 Cheng Shun-wen、楊宇政 Gabriel Yang、
馬雅 Ma' Ya、黃惟 Huang Wei

舞臺設計 Set Design | 吳映竺 Wu Ying-chu

燈光設計 Lighting Design | 陳崇文 Chen Chung-wen

聲音設計 Sound Design | 藥仙 Andy Liu

服裝造型設計 Styling Design | 陳則妤 Zeze Chen

舞臺監督 Stage Manager | 羅令玲 Lo Ling-i

舞臺技術指導 Technical Director | 劉冠佑 Liu Kuan-yu

舞臺技術人員 Stage Technicians | 戴君諺 Dai Jun-yan、陳賢達 Benson Chen、
朱采育 Chu Tsai-yu、劉奕祥 Liu Yi-hsiang、
洪暉翔 Hung Wei-hsiang、李育璋 Lee Yu-wei、
謝維宸 Hsieh Wei-chen、孟中飛 Meng Chung-fei、
陳昱穎 Chen Yu-ying、賴棋城 Lai Chi-chung、
史維祥 Shih Wei-hsiang

燈光技術統籌 Master Electrician | 劉柏漢 Liu Po-han

燈光技術人員 Lighting Technicians | 連偲妘 Lien Ssu-yun、何佩芹 Ho Pei-chin、
余子皓 Yu Zi-hao、薛芷樺 Xue Chih-hua、
吳正文 Wu Cheng-wen、吳宜柔 Emma Wu

音響技術指導 Sound Technical Director | 劉譽杰 Liu Yu-chieh

音響技術人員 Sound Technicians | 蔡斯涵 Tsai Ssu-han、陳宇謙 Chen Yu-chien、
陳巨輪 Chen Chu-lun

化妝師 Makeup Artist | 徐永珍 Hsu Yung-chen

髮型師 Hair Stylist | 洪家裕 Hong Jia Yu

服裝造型助理 Styling Assistant | 李佳穎 Lee Chiaying

導演助理 Director's Assistant | 簡冠柏 Chien Kuan-po

平面企劃 Visual Planning | 黃惟 Huang Wei

平面設計 Graphic Design | 林泓錚 Lin Hung-chun

平面攝影 Photography | CHIU HSIN MEI

平面燈光助理 Photography Lighting Assistant | Bubudapest、Toby Sit

劇團經理 Company Manager | 蔡傳仁 Tsai Chuan-ren

製作人 Producer | 蕭合萱 Hsiao Ho-hsuan

執行製作 Assistant Producer | 黃萱軒 Huang Hsuan-hsuan

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行銷統籌 Marketing Project Manager | 周劭璇 Chou Shao-hsuan

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單場 900 兩場 1200 三場 1400

國家兩廳院實驗劇場
NTCH Experimental Theater

7.10-7.12

2026 新點 亞洲 x ACC: REMAP 重新-PING 測 ASIA 量計畫 子實驗場

韓國組

7.10 Fri. 19:30 - 21:30

吳世嫻《反薩滿的薩滿俱樂部》
Anti-Shaman Shaman Club

泰國組

7.11 Sat. 14:30 - 19:30

懷恩·扎昆·查邁《然後跳、跳、跳！》
A Fragile Being, Drifting Through Air and
Day: Then Jumps Jumps! Jumps!!

韓國×泰國×臺灣

從不同生命經驗出發，看見當代亞洲共享的時代處境

臺灣組

7.12 Sun. 14:30 - 19:30

溫思妮《勿忘我—這位臺泰版》
Forget Me Not-TaiThai Fizz

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