

魏海敏 × 王嘉明

女王的名字

Wei Hai-min & Wang Chia-ming
The Queen with No Name

演出時間 | 2025.4.11 (FRI.) — 12 (SAT.) 19:30
2025.4.13 (SUN.) 14:00

演出地點 | 臺灣戲曲中心大表演廳 Taiwan Traditional Theatre Center Main Theatre

主辦單位 |  國家兩廳院
National Theater & Concert Hall

 國立傳統藝術中心
National Center for Traditional Arts

演出製作 | 莎士比亞的妹妹們的劇團、財團法人魏海敏京劇藝術文教基金會

- ◎演出全長約180分鐘，含中場休息20分鐘。
- ◎中文發音，英文字幕，部分中文字幕。
- ◎演出部分含煙霧效果，請留意並斟酌入場。
- ◎建議7歲以上觀眾欣賞。
- ◎演後座談：4.13 (SUN.) 演後於臺灣戲曲中心大表演廳。
- ◎錄影場：4.12 (SAT.)。
- ◎Duration: approx. 180 minutes, there will be a 20-minute intermission.
- ◎Performed in Mandarin with English surtitles and part of Mandarin surtitles.
- ◎This performance features fogs. Viewer discretion is advised.
- ◎Recommended for audiences age 7 and older.
- ◎Post-show talk: 4.13 (SUN.) at Taiwan Traditional Theatre Center Main Theatre.
- ◎This performance will be recorded on 4.12 (SAT.)

主辦單位保有節目活動異動權 The program is subject to change.

TIFA，一場繁花盛開的藝術饗宴

每年 TIFA，兩廳院會將我們認為必須一看的作品、值得關注的藝術家，端上 TIFA 這個「看世界也看臺灣」的平臺。

疫後的 2025，國內外藝術家們無不在蹲低後高高躍起，放大膽量挑戰框架與限制，以手法觀點各異卻無比的堅定回應世界。我們邀請了來自 11 國、18 檔，共 118 場精彩演出輪番登場，展現這個平臺多元而包容的獨特風景，也邀請所有觀眾，一起經歷想像與視角出格的經典翻轉、穿梭時代風格的顛覆之作，不僅要挑戰極限演繹冒險精神，更要以沉浸科技探問人間生死；多位期待已久的樂壇大師亦將閃耀登臺，帶來不可錯過的樂章。

而演出之外，TIFA 也有一系列周邊活動，提供節目之外多種接觸藝術的管道與方法。或許能這樣比喻，TIFA 像是一座繁花盛開的花園，歡迎所有人入園，用自己喜歡的態度與視角，找到屬於自己參與藝術的方法。

請與我們一同走入這場繁花盛開的饗宴！

藝術總監的話

魏海敏

「戲劇的本質在真心，戲曲的本源在美心，生命珍寶乃慈悲心，生活的珍寶乃善心。」我僅以這四心祝福曾出現在我舞臺生涯中的后妃們。我衷心希望妳們都能在最好的機緣中做最好的自己，即使在歷史上常常「沒有名字」。

慈禧太后正是沒有名字的女王。

25 歲前的慈禧活得還算開心，自從咸豐死後辛酉政變，她和慈安太后一起垂簾聽政，到光緒的戊戌政變、義和團起義、西安逃難

……，每一件都是牽一髮動全身的大事，要如何演繹？

王嘉明真不愧為鬼才導演，他從慈禧西安逃難開展，旅途中女王不斷痛思苦想：自己為何會落得如此難堪的境地，我的王朝怎麼了？一段段回憶過去的種種場景……，我真的錯了嗎？王朝的政策又豈是我一個人能決定的，該如何扭轉局勢、才能富強我朝！

正是她對新世紀的好奇、探索、嘗試，她才是開啟王朝現代化的那個皇太后，也是沒有名字的統治者。

《女王的名字》在 2025 年台灣國際藝術節 TIFA、臺灣戲曲藝術節 TTTF 隆重登場，特別要感謝國家兩廳院、國立傳統藝術中心不斷為臺灣的藝術創作土壤注入養分與生命力。

導演的話

王嘉明

如何在一個晚上呈現一位歷史人物？

翻案的視角？一個評價？一個觀點？一個好聽的故事？要如何鋪陳？一個感人的結局？他，旁邊有許多人，一起發生了好多事，需要選哪些人？如何讓觀眾認識這些人？不同事件又各自有不同說法，要如何選擇？他跟我們有什麼關係？「真相」、「真實」、「歷史」、「故事」、「道德」、「劇場」、「觀眾」嗡嗡嗡嗡……，幾個極簡但極嗡嗡嗡嗡……的詞彙，幾個月來如蒼蠅般嗡嗡嗡嗡繞著大……腦。他們還會組成一個句子聯隊攻擊，例如：「歷史是以真相為名的洗腦道德故事嗎？」、「劇場建立真實的過程是否就是侵蝕真相的方法？」、「是否原本想找到自我認同的故事療法，卻讓歷史這失智老人病況

越來越糟？」若要在短短幾行字說出這作品的意義，大概也只有嗡嗡嗡……。

「慈禧」是個巨大的坑，感謝魏姐推我入坑（順手也拖了幾個人），才有機會面對如此複雜繁瑣難解嗡嗡嗡的人生啊。

劇情簡介

女王坐在東返歸途的火車裡，看著窗外無限延伸的山川景緻，想起兩年前的那一天，她毅然拎起整個王朝向西續命的那個當下。

西逃的路上，女王的一生有如畫軸向左開展，記憶的光影切片被現實景物撩撥，過去與現在，重重疊合。

荒廢的清真寺裡，雷雨夜的聲響觸動著女王想起作為母親，與兒子的爭執和生離死別。官僚獻上的熱粥，使女王憶起作為妻子，與丈夫在喜愛的戲曲樂聲中的甜膩時光。

女王身邊環繞著身分各異的角色，他們對女王有著不同的稱呼，各自對應不同的記憶，打開了女王殊異多彩的面貌。

然而這些，究竟是女王自己，抑或是眾人記憶中的，女王。

主要創作者

編導 | 王嘉明

莎妹工作室藝術總監，莎士比亞的妹妹們的劇團團長。創作具有複雜曲式與兼具實驗性／大眾化的特點，並透過表演形式的特殊設計，與演員共同挖掘、面對和思考劇場表演的可能性。2018年東京藝術節邀演《珈琲時光》，2019巴黎秋天藝術節邀演《親愛的人生》（為首次邀請臺灣戲劇作品）。

藝術總監、主演、編腔設計 | 魏海敏

享譽國際的京劇表演藝術家，梅（蘭芳）派第三代傳人，曾和國際知名導演羅伯·威爾森、王景生等人合作。演出近 150 齣劇目，不論《貴妃醉酒》、《霸王別姬》等梅派經典，和《慾望城國》、《樓蘭女》、《王熙鳳大鬧寧國府》、《金鎖記》、《歐蘭朵》等新編作品，深受全球戲迷與藝術界肯定，成為當代戲曲表演的典範。因其卓越舞臺造詣，獲頒國家文藝獎、梅花獎、亞洲最傑出藝人獎、世界十大傑出青年獎等殊榮。現為國光劇團、當代傳奇劇場核心成員，於 2023 年正式收徒傳承劇藝，永續推廣戲曲藝術。

演員 | 溫宇航

現為國光劇團團員，國光一等優秀名小生，京、崑兩門抱，深獲讚譽。北京戲曲學校崑劇班畢業。師承馬玉森、滿樂民、朱世藕、汪世瑜、岳美緹、蔡正仁、沈世華、張毓文、傅雪漪等崑劇名家。2010年正式加盟國光劇團。2012年正式拜京劇表演藝術家姜（妙香）派重要傳人林懋榮先生為師，京劇藝術更為精進。曾參與蘭庭崑劇團及臺灣崑劇團演出，並曾獲金曲獎個人「最佳傳統音樂詮釋獎」、全球中華文化藝術薪傳獎。

演員 | 徐堰鈴

中國文化大學戲劇學系專技副教授，莎士比亞的妹妹們的劇團駐團導演，曾兼任於國立臺北藝術大學戲劇學系及舞蹈學系。2003年ACC亞洲文化協會表演藝術受獎人、第二屆台新藝術獎年度觀察—表演藝術類個人特殊表現獎，2009年入圍金鐘獎戲劇節目女配角獎，2021年以客家電視《光的孩子》

獲金鐘獎迷你劇集（電視電影）女主角獎。近期舞臺劇創作參與《泰雅精神文創劇場》、《如果眼中有淚》、《相看儼然》、《闖入者》、《後現代登高指南》、《罪·愛》、《海鷗詩學》、《如夢之夢》、《漂浪英雄走關西》、《寶島一村》等作品。

演員 | 戴立吾

京劇武生演員，畢業於復興劇校、國立臺灣藝術大學戲劇學系研究所。曾任國光劇團客席團員、國立臺灣戲曲學院京劇團團員。現任國立臺灣戲曲學院京劇學系專任專技助理教授、國立臺北藝術大學劇場藝術創作研究所兼任助理教授。

演員 | 林家麒

國立臺灣藝術大學戲劇碩士。四把椅子劇團團員、世新大學廣播電視電影學系專任講師。1985生，苗栗客家人。近期演出作品：四把椅子劇團《太陽》、《好事清單》、《遙遠的東方有一群鬼》、《全國最多賓士車的小鎮住著三姐妹（和她們的 Brother）》；楊景翔演劇團《單身租隊友 2》；瘋戲樂工作室《搖滾芭比》；台南人劇團《第十二夜》等。

演員 | 呂家男

畢業於國立臺灣戲曲學院京劇學系。攻刀馬旦、花旦。現任職於國立臺灣戲曲學院復興京劇團。京劇師承李華齡、楊蓮英、彭湘時、程榮、劉琪、閔巍、郭錦華、朱安麗、朱民玲、黃宇琳。曾任職於崑山當代崑劇院改習六旦，崑劇師承叢海燕、顧預。曾參與臺灣崑劇團、國光劇團、台北新劇團、當代傳奇劇場、栢優座等劇團演出。

莎士比亞的妹妹們的劇團

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

財團法人魏海敏京劇藝術文教基金會

1995 年六月成立以「承續梅派表演特質與精神」為宗旨的組織，志在啟展梅派藝術的時代新意。同時，藉由魏海敏精湛豐富的舞臺才華，結合官方及民間的有力資源，與社會大眾活絡交流，創造精緻文化寬廣的發展空間。「深耕臺灣、放眼世界」及「兩岸文化交流」為兩大業務目標，經常策劃舉辦示範講座、演出、與相關機關團體合辦研習、製作出版經典唱段及影音作品等等。期以魏海敏為載體，全方位展示京劇藝術之美，並藉由分享其習藝、演出多年的體會，造福社會。

演前講座側記

側記撰文 | 陳茂康

講座名稱 | 當女王就得心狠手辣？——從《女王的名字》看慈禧鮮為人知的一面

◎主持兼與談 | 游富凱 (本節目戲劇顧問)

◎講者 | 王嘉明 (本節目編導)

陳健星 (本節目編劇)

側記全文請見：

<https://www.npac-ntch.org/discover/voice/11842>

TIFA, A Flourishing Arts Banquet!

For each TIFA, we look forward to presenting works we believe are must-sees and artists we think deserve more attention via this platform that reflects both the world and Taiwan.

After the pandemic, artists from Taiwan and around the world are in a crouched position, preparing to take a leap. With unwavering attitudes, they respond to the world by challenging boundaries and limitations via their artistic skills and perspective. A total of 118 outstanding performances by 18 performing artists and art groups from 11 countries demonstrate this platform's unique landscapes of diversity and inclusivity. Together, we will experience classic reversals of imagination, extraordinary perspective, and subversive works that cross eras and styles. We will journey through adventures that challenge limitations, explore life and death through immersive technology, and witness long-awaited performances by renowned maestros.

Last but not least, a series of peripheral events have been planned for TIFA, with the expectation of countless possibilities for the public to experience the arts. Perhaps, TIFA can be likened to a garden with flowers in bloom, into which you are welcome to enter and search for your own way to participate in the arts based on your preferred attitude and perspective.

Please join us for this flourishing arts banquet!

Message from Artistic Director

by Wei Hai-min

"The essence of drama is a true heart, the traditional opera originates from a beautiful heart, the treasure in our being is a merciful heart, and the gem of our lives is a kind heart." With these four hearts, I sincerely extend my heartwarming wishes to all the empresses and concubines, who have accompanied me in my stage career. It is my sincere hope that you are all able to live the best of your own lives, even if you are often "with no name" in history.

Empress Dowager Cixi is exactly a queen with no name.

Before the age of 25, Cixi had a pretty lighthearted life. After Emperor Xianfeng passed away, one thing led to another...from Xinyou Coup, Empress Dowagers Cixi and Ci'an ruling behind the curtains, Emperor Guangxu's Wuxu Coup, the Boxer Rebellion, and then to her escape to Xi'an... each of these incidents is a major event that could possibly change the whole history with one slightest move. How should we interpret them?

Wang Chia-ming really lives up to his reputation as a genius director. He begins with Cixi's escape to Xi'an. During the journey, she constantly recounted the past in agony: Why would she degenerate into such a downfall? What happened to her empire? Various scenes from the memories passed through her mind one after another ... What has she done wrong? How could she possibly be responsible for all the policies of the entire empire? What should she do to turn things around and make her empire wealthy and

strong again?

It is exactly the Empress Dowager's curiosity for, exploration of, and tries at the new century that initiated the modernization of the empire. She is genuinely the ruler with no name.

The Queen with No Name is to take the stage in the 2025 Taiwan International Festival of Arts and Taiwan Traditional Theatre Festival. I would like to express my special appreciation to the National Theater and Concert Hall and the National Center for Traditional Arts for constantly infusing nutrition and vitality to the soil of artistic creation in Taiwan.

Message from Director

by Wang Chia-ming

How should we present a historical figure in one night?

Should we adopt a perspective that subverts historical judgment? Or maybe an evaluation or a point of view? Perhaps, we just need to tell a nice story, but where should we begin? Should we give it a tear-jerking ending? There were so many people coming and going around the person, and they jointly went through so many incidents. Who should we select? How to make audience know these people? Different incidents generated different versions of the story. How should we choose? What does the person have to do with us? "Truth," "fact," "history," "story," "morality," "theater," and "audience" ... these extremely simple terms were buzzing all around us ... buzzing around us for months ... buzzing like flies ... buzzing in our brains. Sometimes, they even joined

hands to form a sentence to attack us. For example, "Is history a brainwashing moral story in the name of truth?" "Is the process of building facts in theater a way to erode the truth?" "Is it possible that we meant to find a story of self-identity as a therapy but in turn make history, an old man with dementia, take a change for the worse?" If I really want to tell the meaning of this work within a few sentences, the only answer is probably buzzing...

"Cixi" is such a huge hole. However, I would like to thank Ms. Wei for dragging me down into it (and I also drag a few people along with me) so that I have the chance to face such a complicated, inextricable, difficult and yet buzzing life.

Synopsis

On the eastward train heading for home, the Queen looked at the seemingly endless sceneries of mountains and rivers outside the windows and recalled the moment when she resolutely made the decision to wrap up the entire court and escape westward for saving the life of her empire.

From there, the whole life of the Queen is portrayed with episodes and glimpses from her memories: those struggles for power and throne; the breathtaking moments between life and death; the sweet times spent with her husband in the music of their beloved traditional opera as a wife; the fierce arguments and agonizing parting forever with her son as a mother; and the days of wandering from place to place without being able to settle down as a queen.

There were different characters surrounding the Queen. They addressed the Queen with different titles, which corresponded respectively to different memories, thus revealing the varying and colorful faces of the Queen.

Creative Team

Director & Playwright | Wang Chia-ming

Wang Chia-ming is currently the head of Shakespeare's Wild Sisters Group. His creative works feature complicated forms and the integration of experiment and popularity. Through the special designs of performing forms, he works with performers to jointly explore, embrace and deliberate on the possibilities of theater. In 2018, his *Café Lumière* was invited by the Festival Tokyo, and in 2019, his work *Dear Life* was invited by the Festival d'automne à Paris, the first Taiwanese contemporary theater work presented in the festival.

Artistic Director & Performer & Vocal Composer

| Wei Hai-min

Wei Hai-min is universally considered to be the preeminent Chinese opera actress and singer in the Sinophone world and has been the leading actress in the creations of Robert Wilson and Ong Keng Sen. Ms. Wei has won numerous awards and accolades, most notably the Plum Blossom Award, the highest honor for traditional Chinese theater in China, the National Literature and Art Achievement Award in Taiwan, the Global Chinese Culture Art Contribution Award, and the Outstanding Asian Artist Prize from the Society of Chinese American Culture and Arts. A household

name and cultural ambassador, Ms. Wei is considered to be a national treasure and a major force in revolutionizing Chinese Opera globally.

Wei Hai-min is currently the leading actress of GuoGuang Opera Company and the Contemporary Legend Theatre, and the director of the Wei Hai-min Chinese Opera Foundation. Her notable works include *Mu Guiying Takes Command*, *The Drunken Concubine*, *Farewell, My Concubine*, *Medea*, *The Kingdom of Desire* and *The Golden Cangue*.

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.

Wei Hai-Min Chinese Opera Foundation

Established in June 1995 with the declared purpose of "upholding and sustaining the performance features

and spirit of the Mei School," Wei Hai-Min Chinese Opera Foundation works to unfold the contemporary meanings of the Mei School art. Wei employs her artistic brilliance and abundance to coordinate rich government and private resources, reach out to the general public, and promote the development of fine culture. Deeply rooted in its native Taiwan, the Foundation has a global outlook and is keen to pursue cross-Strait cultural exchange. The Foundation organizes various events including lectures, demonstrations, performances, and workshops in collaboration with other institutes, and produces and publishes audios and videos of jingju classics. As a carrier of jingju culture, Wei exhibits the traditional theatre's multidimensionality.

演職人員一覽表 Credits

藝術總監暨主演 Artistic Director & Lead Performer | 魏海敏 Wei Hai-min

導演暨編劇 Director & Playwright | 王嘉明 Wang Chia-ming

編劇暨唱詞編寫 Playwright & Lyricist | 陳健星 Chen Chien-hsing

戲劇顧問 Dramaturg | 游富凱 Yu Fu-kai

製作人 Producer | 陳汗青 Nitta Yukio

演員 Performer | 溫宇航 Wen Yu-hang*、徐堰鈴 Hsu Yen-ling、戴立吾 Tai Li-wu、
林家麒 Lin Chia-chi、呂家男 Lu Chia-nan、劉允鉉 Liu Yun-hsuan、
周安迪 Andy Chou

現場樂手 Musician | 許家銘（胡琴）Hsu Chia-ming (Huqin)、
姜均（笙）Chiang Chun (Sheng)、李東熙（低音提琴）dongyi (Double bass)、
林小楓（笛 / 簫）Lin Hsiao-feng (Dizi/Xiao)、
吳妍萱（箏）Wu Yen-hsuan (Guzheng)、
陳胤諄（擊樂）Chen Yin-chun (Percussion)

舞臺設計 Set Design | 黃怡儒 Huang I-ju

舞臺設計助理 Set Design Assistant | 高韻茹 Gao Yun-ju、陳亮儒 Chen Liang-ju

服裝設計 Costume Design | 賴宣吾 Lai Hsuan-wu

服裝設計助理 Assistant of Costume Design | 林俞伶 Lin Yu-ling

燈光設計 Lighting Design | 王天宏 Wang Tien-hung

音樂設計 Music Design | 林芳宜 Lin Fang-yi、柯智豪 Blaire Ko

編腔設計 Vocal Composer | 魏海敏 Wei Hai-min、許家銘 Hsu Chia-ming

音場設計 Soundstage Design | 陳鐸夫 Chen To-fu

音響設備暨音響技術 Sound Equipment & Sound Technical Team | 飛陽音響 Fly Sound

舞臺監督 Stage Manager | 林岱蓉 Lin Dai-jung

舞臺監督助理暨小道具管理 Assistant of Stage Manager & Prop Manager | 張凱豐 Chang Kai-feng

舞臺技術指導 Technical Director | 李伯涵 Lee Po-hen

燈光技術指導 Master Electrician | 賴科竹 Lai Ke-chu

燈光技術指導代理 Acting Master Electrician | 蔡政霖 Tsai Cheng-lin

舞臺技術執行 Stage Technician | 李宏展 Li Hong-chan、洪皓原 Hung Hao-yuan、
林沛豪 Lin Pei-hao、林哲煒 Lin Zhe-wei、陸冠伶 Lu Guan-ling、
徐鴻誠 Hsu Hong-cheng

燈光技術執行 Lighting Technician | 林子涵 Lin Tzu-han、王信偉 Wang Hsin-wei、
黃紹倫 Huang Shao-lun、羅宥倫 Lo You-lun、
徐譜喬 Hsu Pu-chiao

服裝管理 Wardrobe | 林俞伶 Lin Yu-ling、游宜芳 Yu I-fang、曾羚葳 Tseng Ling-wei、
張嘉珊 Chang Chia-shan

主演梳化 Lead Performer Makeup | 曹金鳳 Tsao Jin-feng

演員梳化 Performer Makeup | 陳美雪 Chen Mei-hsueh、王珮雯 Wang Pei-wen、劉雅臻 Liu Ya-jhen

導演助理 Director Assistant | 劉允鉉 Liu Yun-hsuan、周安迪 Andy Chou

執行製作 Executive Producer | 盧琳 Lu Lin

小道具製作 Prop Maker | 林彥伯 Lin Yen-po

英文字幕翻譯 English Surtitle | 柯乃瑜 Ker Nai-yu

字幕執行 Surtitle Execution | 汪勇偉 Wang Yung-wei

主視覺攝影 Key Visual Photography | Troy Wang

主視覺造型設計 Key Visual Stylist | Joey Lin

主視覺場景設計 Key Visual Set Design | 賈茜茹 Chia Chien-ju

主視覺頭飾設計 Key Visual Headpiece Design | 范懷之 Fan Huai-chih

主視覺梳化 Key Visual Makeup | 劉雅臻 Liu Ya-jhen

主視覺設計 Key Visual Design | 山陽山陰 SANYO+SANIN

宣傳片動畫 Trailer | 徐廉傑 Hsu Lien-chieh

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* 為國立傳統藝術中心國光劇團支援演出

國家兩廳院製作團隊 NTCH Production Team

節目統籌 Project Manager | 郭芳萍 Kueh Hong-phîng

行銷統籌 Marketing Project Manager | 謝澤旻 Hsieh Che-min

會員活動統籌 Membership Events Organizer | 劉彧棋 Kiki Liu

國立傳統藝術中心製作團隊 NCFTA Production Team

節目統籌 Project Manager | 陳惠純 Dolfin Chen

行銷統籌 Marketing Project Manager | 田以哲 Iche Tian

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