

莎士比亞的妹妹們的劇團 × 洪唯堯

# 沒有派對

Shakespeare's Wild Sisters Group X Hung Wei-yao  
*No (Political) Party*

演出時間 | 2026.4.11 (SAT.) 19:30  
2026.4.12 (SUN.) 14:30

加演場次 | 2026.4.11 (SAT.) 14:30

演出地點 | 國家戲劇院 National Theater

主辦單位 |  國家兩廳院 (4.11晚、4.12午)

莎士比亞的妹妹們的劇團 (4.11加演場)

協辦單位 |  國家兩廳院 (4.11加演場)

- ◎ 演出全長約100分鐘，無中場休息。
- ◎ 中文發音，無字幕。
- ◎ 演出有部分燈光持續閃動、極大音量、槍響、暴力、裸露、血腥、抽菸、成人議題，請留意並斟酌入場。
- ◎ 建議12歲以上觀眾欣賞。
- ◎ 演前導聆：每場演出前30分鐘於國家戲劇院大廳。
- ◎ 演後座談：4.11 (SAT.) 19:30、4.12 (SUN.) 14:30 演出後於國家戲劇院大廳
- ◎ 錄影場：4.12 (SUN.)。
- ◎ Duration: approx. 100 minutes without intermission.
- ◎ Performed in Mandarin without surtitles.
- ◎ This production contains flashing lights, extreme volume levels, gunshots, violence, nudity, blood or gore, smoking, and mature themes. Viewer discretion is advised.
- ◎ Recommended for audiences age 12 and older.
- ◎ Pre-show Talk: Thirty minutes before every performance in the National Theater lobby.
- ◎ Post-show talk: After the performances on 4.11 (SAT.) at 19:30 and 4.12 (SUN.) at 14:30 in the National Theater lobby.
- ◎ This performance will be recorded on 4.12 (SUN.).

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

## 前言

劇場的魅力，來自於它在「變與不變」之間持續生成的能量。每一次演出既承繼經典，也回應當下，在不同世代的身體、語言與形式中，被重新詮釋與打磨。2026 TIFA 台灣國際藝術節集結來自 8 國、15 檔節目、共 105 場演出，從經典再現到跨域實驗，呈現劇場不斷更新的可能性。

本屆節目回望大師作品如何在時間中持續發聲，也看見創作者透過當代視角，重新召喚舞蹈、戲劇與音樂中的情感與精神；同時，跨界作品結合肢體、語言、聲響、影像與數位技術，推翻既有想像，探索人性、記憶與存在的邊界。臺灣創作者亦從自身經驗出發，回望土地、世代與關係，以創作回應此刻的生命狀態。

TIFA 不只是一系列演出，而是一場邀請觀眾重新感受劇場力量的相遇。在舞臺的明暗與流動之間，藝術持續啟發我們，用不同的視角，看見世界。

## 劇情簡介

《沒有派對》延續王嘉明「常民三部曲」以流行文化帶出世代的犀利觀察，透過樂團「草東沒有派對」的音樂，將目光投射臺灣近代社會現場與時代氛圍。劇場導演洪唯堯化劇場為螢幕，鏡框壓縮成視窗，結合即時影像，營造出超現實場景。

演員們共同重現 2014 年至今的臺灣，在舞臺上悼念那些已經結束的，以及尚未發生的事，並反覆提問：在這個時代，什麼是英

雄？我們真的需要英雄嗎？

觀眾將在現實與虛擬交錯的旅程中，直視鬱悶、孤寂與荒謬；即便未知的恐懼如遠方的海嘯，不知何時到來，我們仍選擇活著、發聲、站在現場。作為莎妹劇團三十週年首部製作，《沒有派對》不僅是一場劇場實驗，更是一代人的青春紀錄——屬於當下觀眾的世代之聲。

## 編導的話

洪唯堯

《沒有派對》這齣戲的發想始於 2024 年。隨著臺灣與國際情勢的變化，以及臺灣人對自我認同的思辨，不斷以各種方式出現在日常生活裡，讓我開始思考：如果以「臺灣」作為創作主題，會是什麼樣的作品？

回望這一切，我總覺得 2014 年像是一條分界線，一個新舊世代的交界點。那一年發生了隨機殺人事件、太陽花學運，「草東沒有派對」的音樂也在那段時間出現。同時，隨著網路節目與 Netflix 的興起，傳統電視節目一個個消失，世界以一種前所未有的速度，朝向難以想像的未來前進。於是，我決定把「這十年」作為這個作品的核心。

在創作初期整理素材時，我選出了大量社會事件，但我似乎沒有立場替任何當事者說話。文本協力以恩提到：「我們該如何書寫傷痛？」這成為一個困難的問題。他同時提起童偉格老師在一篇專訪中談到的「廢墟倫理」。如何拿捏倫理的位置，成為我首先面對的思考。

我也不斷問自己：為什麼要處理這麼靠近現在的事件，而不是兩千年前的故事？是否某種距離，才是比較「安全」的距離？那樣的距離，讓我們更容易討論與理解。最後，我決定去訪問當事人，讓他們以影像的方式出現在舞臺上，讓他們自己說話。至於距離——最近世界的動盪反而讓我更加確定：也許這個主題，就是要現在做，才有意義。

我在思考到流行文化時，我卡住了。臺灣似乎找不出一個真正的代表人物，好像這十年沒有明確的偶像、明星或英雄。又或者說，拜網路所賜，每個人都可以是。也許，這正是這個時代的樣子。歷史不斷創造英雄，但英雄也不斷殞落。面對社會動盪，我們真的需要英雄嗎？又或者，社會真正需要的，是每一位前往花蓮堰塞湖救災的人。

有一次，王嘉明導演傳了一段話給我：「布萊希特作品《伽利略》劇中，伽利略屈服於教廷壓力而放棄自己的學術理想。他的學生安德利亞哀嘆：『真不幸這塊土地竟培養不出一個英雄。』伽利略卻回答：『不幸的是，這塊土地需要一個英雄。』」

至於為什麼叫做《沒有派對》，有兩個源頭，第一個當然是「草東沒有派對」，我一直覺得，他們某種程度上代表了臺灣這十年的「悶」。他們的吶喊，像是替我們宣洩出一點點壓抑。同時也不可否認，他們深深影響了後續臺灣樂團的走向，在某種程度上形塑了這個世代的聲音與風格。第二個原因是，2017年我在松菸創作《人類派對》，把觀眾放在像是動物園觀看的位置。只是多年之後，在人類戰爭與破壞的陰影下，我們的

「人類派對」還開得起來嗎？又或者，我們正在迎接人類文明下一個階段的到來。

「聲音」是我想貫穿這個作品的重要素材。我把所選取的歷史事件轉化為聲音，讓這些聲音慢慢堆疊，像是一首屬於這十年的主題曲。如果這首歌有一個名字，也許就叫做——「戰爭」，也許，先聽見未來，就不會那麼害怕。又或者，我們會發現，其實未來根本無法被預測。

我們一直被告知，要等待一場不知道會不會到來的戰爭。每個世代有每個世代的故事，每個十年也有每個十年的悲痛。而我只是站在此刻，想把此刻的感受記錄下來，放在舞臺上。

## 編導 | 洪唯堯

1990年出生於臺灣，曾於國立臺北藝術大學學習表演，而後創立自己的劇團並開始導演創作。作品都是自己編導為主，同時喜歡挑戰不同的形式，如演講式、參與式、沉浸式，善於利用舞臺視覺以及演員身體敘事，溫柔中帶有抽象且雜亂、荒謬的劇場美學。近期作品有臺北藝術節《Family Triangle》，臺北表演藝術中心馬戲節《落地前六釐米》，臺中國家歌劇院 NTT Arts NOVA《Sucks in the Middle》，國家兩廳院秋天藝術節《神不在的小鎮》、《Operation 1'71701' / 彌》，更三度參與臺北藝術節，創作了姊弟三部曲：2019《家庭浪漫》、2020《祖母悖論》、2022《三生萬物》。

## 主要創作者介紹

### 演員 | 楊迦恩

畢業於國立臺北藝術大學戲劇學系，第一屆臺北戲劇獎「戲劇類男演員」、「音樂劇類男演員」雙項入圍。近幾年也參與許多影視演出，持續努力成為一名多方位的表演者。

### 演員 | 陳以恩

國立臺北藝術大學戲劇學系畢業。以演員、編劇身分在劇場工作多年。

### 演員 | 張汶皓

1992 年出生，是一個喜歡跳舞和拍片的猴子，雖然膝蓋開過兩次半月板縫合手術，但還是靜不下來。社群 @tennis\_tres\_bien、@padel\_muy\_bien，專注於持拍類運動。合作對象除了眾藝術家們，更跨足運動品牌 lululemon 和 Wilson，近期更與法國度假村集團 Club Med 展開一系列的移地訓練計畫。

### 演員 | 蘇志翔

中國文化大學戲劇學系／國立臺北藝術大學劇場藝術創作研究所表演組畢業。

### 演員 | 程時雍

自由接案演員，畢業於國立臺灣大學外國語文學系、國立臺北藝術大學劇場藝術創作研究所表演組，現居臺北。近年劇場演出作品包括台南人劇團《Re/turn》十週年

Revival 版、《服妖之鑑》；僻室《天王降臨多久川》；媿媿工作室《可寵》；創劇團《解離》；再現劇團《落人之家》等。

### 演員 | 蔡伶玲

畢業於國立臺灣藝術大學戲劇學系，於倫敦大學金匠學院取得表演創作碩士學位。現為國立臺灣藝術大學戲劇學系助理教授、晃晃跨幅町藝術總監。2025 年入圍第一屆臺北戲劇獎「劇場類女演員獎」。屢獲國家獎助出國進修與發表作品，表演作品風格涵蓋古典與當代，為當代臺灣劇場指標性的演員。

### 演員 | 賴玟君

亮亮，臺東鹿野鄉龍田村人，賴家的大女兒。媿媿工作室團長、表演老師、2022 臺東藝穗節駐村藝術家、美國 NAHA 初階芳療師、美國 NGH 認證催眠師。國立臺北藝術大學戲劇學系、劇場藝術創作研究所表演組畢業。近期劇場演出：媿媿工作室 X 法國埃梅劇團《騷動之川》等。

### 演員 | 蕭東意

臺北藝術大學劇場藝術創作研究所表演組畢業，現為嚎哮排演創意總監，因網路作品匿名者系列為人熟知。近年劇場作品有嚎哮排演《別叫我成功》、《兇宅》系列；同黨劇團《灰男孩》；瘋戲樂工作室《搖滾芭比》；莎士比亞的妹妹們的劇團《無題島》；故事工廠《四姊妹》等。

## 莎士比亞的妹妹們的劇團

成立於 1995 年夏天，團名源於英國女作家維吉尼亞·吳爾芙 (Virginia Woolf) 在《自己的房間》(A Room of One's Own) 一書中所虛擬的角色，意在解除女性才華被男性體

制壓抑的魔咒。劇團以原創劇本及前衛劇場美學為發展目標，創作題材、形式、議題不限。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。

## Prologue

The allure of the theater lies in the energy that is constantly generated between "the changing and the unchanging." Each performance represents the inheritance of the classics and responds to the present, with reinterpretation and refinement of the physicality, languages, and forms of different eras. The 2026 Taiwan International Festival of Arts (TIFA) brings together 15 programs from 8 countries, totaling 105 performances, which showcase the ever-evolving possibilities for theater from classical representations to cross-disciplinary experiments.

This year's festival provides a retrospective on the works of masters that continue to resonate through time, while looking at creators with contemporary perspectives who bring out emotions and spirit through dance, drama, and music. Moreover, cross-disciplinary works combine physicality, language, sound, images, and digital technology to overturn existing assumptions and explore the boundaries of humanity, memory, and existence. Finally, Taiwanese creators draw on their experiences to reflect on the land, generations, and relationships, with works that respond to this particular time in their lives.

TIFA is not just a series of performances. Rather, it is an invitation to audiences to rediscover the power of theater. Amid the on-stage lighting and fluidity, art constantly inspires us, enabling us to see the world from different perspectives.

## Introduction

*No (Political) Party* picks up from where Wang Chia-ming's Popular Culture Trilogy left off, bringing insightful observations of this generation through the lens of pop culture. Accompanied by the music of the Taiwanese indie rock band "No Party for Cao Dong," the production casts its gaze upon Taiwan's modern social landscape and the spirit of the era. Theater director Hung Wei-yao transforms the stage into a screen, compressing the proscenium into a digital window, and integrating real-time imagery to create surreal scenes.

Actors together recreate Taiwan from 2014 to the present, mourning both what has ended and what has yet to occur, while repeatedly asking: In this era, what is a hero? Do we truly need one?

In this journey where reality and the virtual world intersect, the audience will

confront despondency, loneliness, and absurdity. Even as the fear of the unknown looms like a distant tsunami, uncertain of when it will strike, we still choose to live, to speak out, and to stand our ground. As the first production marking Shakespeare's Wild Sisters Group's 30th anniversary, *No (Political) Party* is not only a theatrical experiment but also a record of a generation's youth—the voice of today's audience.

### Words from Director & Playwright

Hung Wei-yao

The idea for the *No (Political) Party* began in 2024. As the political and social situation in Taiwan and around the world continues to shift, questions of Taiwanese identity have increasingly surfaced in everyday life in many different forms. This led me to wonder: if “Taiwan” itself were the subject of a work, what kind of piece would it become?

Looking back, 2014 has always felt like a dividing line to me—a threshold between an old generation and a new one. That year saw the random killing incidents, the Sunflower Movement, and around the same time the music of *No (Political) Party For Cao Dong* began to emerge. Meanwhile, with the rise of online programs and platforms like Netflix, traditional television shows began disappearing one by one. The world seemed to accelerate toward an unimaginable future at an unprecedented speed. And so I decided to take “this decade” as the central focus of this work.

During the early stage of the creative process, while organizing research materials, I gathered a large number of social events.

Yet I felt that I did not have the position or authority to speak on behalf of any of the people involved. My text collaborator Yi-en once asked: “How should we write about pain?” This quickly became a difficult question. He also mentioned the idea of an “ethics of ruins,” discussed by writer Tong Wei-ger in an interview. How to locate an ethical position in the midst of these fragments became the first challenge I had to confront.

I also kept asking myself: why deal with events that are so close to the present, rather than stories from two thousand years ago? Is a certain distance necessary to make discussion feel safer? Distance often makes things easier to understand and analyze. In the end, I decided to interview the people involved and allow them to appear on stage through video, speaking in their own voices. As for distance—the recent turbulence in the world has only made me more certain that perhaps this subject must be addressed now, precisely because it is happening now.

When I began thinking about popular culture, I found myself stuck. Taiwan does not seem to have produced a single defining icon of this decade—no clear idol, superstar, or hero. Or perhaps, thanks to the internet, anyone can be one. Maybe this is simply what our era looks like. History constantly creates heroes, yet heroes also continually fall. In times of social turmoil, do we really need heroes? Or perhaps what society truly needs are the ordinary people who traveled to Hualien to help with disaster relief after the earthquake.

Once, director Wang Chia-ming sent me a message: “In Bertolt Brecht's play

*Galileo*, Galileo gives in to pressure from the Church and abandons his scientific ideals. His student Andrea laments: 'Unhappy is the land that breeds no hero.' Galileo replies: 'No. Unhappy is the land that needs a hero.'"

As for the title *No Party*, it has two origins. The first, of course, comes from the band No Party For Cao Dong. To me, they represent, in some way, the sense of suffocation that Taiwan has felt over the past decade. Their cries seem to release a small portion of the pressure we carry. At the same time, it cannot be denied that they profoundly influenced the direction of many Taiwanese bands that followed, shaping the sound and aesthetic of this generation.

The second origin goes back to 2017, when I created the *Human Party* at Songshan Cultural and Creative Park, placing the audience in a position similar to visitors observing animals in a zoo. Yet years later, under the shadow of human wars and destruction, I began to wonder: can our "human party" still continue? Or are we standing at the threshold of another phase of human civilization?

"Sound" is an important material I hope will run through this work. I transform the historical events I have selected into sound, layering them gradually, like the theme song of this decade. If this song had a name, perhaps it would be called "War." Perhaps hearing the future in advance might make it less frightening. Or perhaps we will realize that the future can never truly be predicted.

We have long been told to wait for a war that may or may not come. Each generation has its own stories, and each decade carries its own grief. I am simply standing in this

moment, trying to record what this moment feels like, and placing it on stage.

## Director & Playwright | Hung Wei-yao

The younger brother of Hung Chien-han, Hung Wei-yao graduated from the Department of Theater Arts at Taipei National University of the Arts. He is a theater director, actor, and founder of KingKong Wave Production and Rogue Wave. The latter is a company that specializes in creating immersive performances. In his works, he focuses on live experiences with diverse performance settings and audience dynamics. He and Hung Chien-han were named People of the Year by *Performing Arts Refined (PAR)* in 2019 and several of his works have been nominated for the prestigious Taishin Arts Award.

## Shakespeare's Wild Sisters Group

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

## 演職人員一覽表 Credits

藝術總監 Artistic Director | 王嘉明 Wang Chia-ming

編導 Director & Playwright | 洪唯堯 Hung Wei-yao

文本協力 Writing Collaboration | 陳以恩 Chen Yi-en

文本發展 Text Development | 洪唯堯暨全體演員 Hung Wei-yao, and the full cast

演員 Cast | 楊迦恩 Yang Chia-en、陳以恩 Chen Yi-en、張汶皓 Chang Wen-hao、  
蘇志翔 Su Chih-hsiang、程時雍 Cheng Shih-yung、蔡侑玲 Tsai Yi-ling、  
賴玟君 Lai Wen-chun、蕭東意 Kurt Hsiao

製作人 Producer | 尚安璿 Shang An-hsuan、鄭涵文 Cheng Han-wen

音樂設計 Sound Design | 周莉婷 Chou Li-ting

影像設計 Video Design | 孫瑞鴻 Sun Ruey-horng

影像共同設計 Video Co-Design | 黃詠心 Huang Yong-hsin

燈光設計暨影像技術統籌 | 黃彥勳

Lighting Design and Video Technical Supervisor | Huang Yen-hsun

舞臺設計 Set Design | 陳嘉微 Chen Jaivi

服裝設計 Costume Design | 陳玟良 Chen Wen-liang

音場設計 Sound Stage Design | 鍾仰哲 Chung Yang-che

動作指導 Action Director | 張汶皓 Chang Wen-hao

舞臺監督 Stage Manager | 鍾品喬 Chung Pin-chiao

執行製作 Executive Producer | 許沛青 Nuna Hakly

導演助理 Director Assistant | 林瑞恩 Ryan Lin、汪勇偉 Wang Yung-wei

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

燈光技術指導 Head of Lighting | 蔡政霖 Tsai Cheng-lin

現場混音 Live Sound Engineer | 蘇志祥 Su Chih-hsiang

音響技術 Sound Engineer | 劉凱民 Liu Kai-min、劉譽杰 Liu Yu-chieh

舞臺技術執行 Stage Technician | 徐鴻誠 Hsu Hung-cheng、段功芸 Tuan Kung-yun、  
顏慧仔 Yen Hui-yu、蕭愷傑 Hsiao Kie-jie、  
潘羽萍 Pan Yu-ping、謝秉霖 Peace、陳語萱 Chen Yu-hsuan

燈光技術執行 Lighting Technician | 梁弘岳 Liang Hung-yue、陳璿文 Chen Xuan-wen、  
王彩霏 Wang Tsai-fei、王亭凱 Wang Ting-kai、  
余婉臻 Yu Wan-chen、吳品方 Justin Wu

影像編程 Video Programming | 丁常恩 Ding Chang-en

影像技術執行 Video Technician | 吳典耘 Wu Dian-yun

攝影指導 Director of Photography | 溫授博 Wen Shou-po

影像素材 Video Compositor | 林蔚祈 Lin Wei-chi

服裝管理 Wardrobe | 顏玳如 Yen Ting-ju、李宗翰 Lee Jong-han

梳化造型 Performer Makeup | 黃敬萱 Jing、謝夢遷 Natalie Hsieh、郭濬樺 Kuo Chun-hua

影像受訪者 Interviewee | 黃敬雅 Kerina Huang、謝岳鵬 Hsieh Yeh-peng、

林敬能 Lin Geng-neng、李如馨 Li Ju-hsin、陳志明 Chen Shih-ming、

吳允方 Evan Yun-fang Wu

主視覺設計 Graphic Design | 洪彰聯 Hung Chang-lien

主視覺攝影 Key Visual Photography | 登曼波 Manbo Key

平面美編 Graphic Artist | 黃泳翔 Huang Yung-hsiang

演出記錄 Performance Documentation | 羅慕昕 @boo\_him Lô Bōo-Him

劇照拍攝 Still Photography | 林峻永 Lin Chun-yung

莎妹劇團 Shakespeare's Wild Sisters Group | 廖俊逞 Liao Jiun-cheng、趙夏嫻 Chao Hsia-hsien、

朱昶維 Jonathan Chi、盧琳 Lu Lin

特別感謝 Special Thanks | 蘇志鵬老師、沈威年、楊淳萱、郭靖沐、洪千涵、黃彥榕、邱顯駿、

洪子涵、曾均峰、蕭如君、孫明瀚、林克、草東沒有派對、

環球音樂出版股份有限公司、民偉視訊工程有限公司、

朱宗慶打擊樂團、亦樂製造有限公司。

群眾演員 丁常恩、王怡苹、吳承瑄、李宸鉸、李偉華、汪詠芯、

周敬、宮藝菲、許泰為、郭昭伶、郭晉銘、陳泱彤、傅曦儀、

溫授博、趙庭嫣、劉柏均、賴唯珊、張丞富、宋法恩、孫瑀佑

## 國家兩廳院製作團隊 NTCH Production Team

節目統籌 Project Manager | 郭芳萍 Kueh Hong-phîng、蔡如歆 Tsai Ju-hsin、

莊執中 Chuang Chih-chung


行銷統籌 Marketing Project Manager | 江雨蓉 Mago Jiang

[持本場館當日節目票觀眾，請至廳內折抵機辦理停車優惠](#)

填寫節目問卷  
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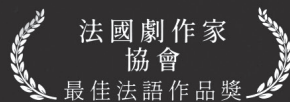
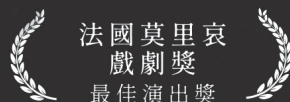
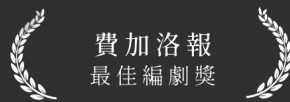
友善環境 | 國家兩廳院印刷品皆選擇使用大豆油墨物料。 

演出中孩童陪伴服務 | 國家兩廳院在演出期間提供4-8歲孩童陪伴服務，詳細資訊請見 [兩廳院官網](#)。



路易霧靄劇團  
Compagnie Louis Brouillard

喬埃·波默拉  
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愛 其實永遠不夠 ——

LA 橫掃法國各大獎項 巡演十年口碑沸騰  
RÉUNIFICATION  
DES 兩韓統一  
DEUX  
CORÉES

國家戲劇院 National Theater

4.17 FRI. 19:30 | 4.18 SAT. 19:30 | 4.19 SUN. 14:30

◎ 演出全長約110分鐘，無中場休息。 ◎ 法文演出，中文字幕。 ◎ 建議15歲以上觀眾觀賞。  
◎ 演出含煙霧效果、抽菸等，請留意並斟酌入場。 ◎ 演前導聆：每場演出前30分鐘於國家戲劇院大廳。  
◎ 演後座談：4.17 (FRI.)、4.18 (SAT.)演出後於國家戲劇院大廳。 ◎ 主辦單位保留節目異動權。

主辦  
單位



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