



Huayi  
Chinese Festival of Arts

esplanade

T H I  
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太阳

4 CHAIRS THEATRE

四把椅子剧团

(TAIWAN 台湾)

28 FEB & 1 MAR 2026

SAT, 3PM & 8PM | SUN, 3PM

SINGTEL WATERFRONT THEATRE AT ESPLANADE

## About Esplanade – Theatres on the Bay

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Esplanade is Singapore's national performing arts centre. It hosts a year-round line-up of about 4,000 live performances and activities presented by Esplanade, its partners and hirers. As an arts centre for everyone, Esplanade also creates opportunities for seniors, youth, children and underserved communities to experience the arts. More than 70% of the shows that take place each year at the centre are free for all to enjoy.

Esplanade also brings the arts virtually to audiences in Singapore and beyond, through its diverse range of digital programmes on *Esplanade Offstage*, an all-access backstage pass to the performing arts and guide to Singapore and Asian arts and culture, with videos, podcasts, articles, quizzes and resources.

The centre works in close partnership with local, regional and international artists to develop artistic capabilities and content, push artistic boundaries and engage audiences. Esplanade supports the creation of artistic content by commissioning and producing new Singapore and Asian work for the international stage. It also develops technical capabilities for the industry nationally.

Esplanade – Theatres on the Bay is operated by The Esplanade Co Ltd (TECL), which is a not-for-profit organisation, a registered Charity and an Institution of a Public Character. TECL received the Charity Governance Award – Special Commendation for Clarity of Strategy in 2016 and 2022, the Charity Transparency Award from 2016 – 2023, and the Charity Transparency Dedication Award in 2024. Esplanade is Singapore's first Dementia-Friendly Arts Venue and a certified Dementia Go-To Point, as well as a guide/assistance dog friendly centre.

TECL receives funding support from Ministry of Culture, Community and Youth and its Community Programmes are supported by Tote Board Family, comprising Tote Board, Singapore Pools and Singapore Turf Club.

Visit [Esplanade.com](http://Esplanade.com) for more information.

## Board Members

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Mr Suhaimi Zainul Abidin  
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Esplanade is a proud member of



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# FESTIVAL MESSAGE

Dialects and dynasties—lately these are two aspects of Chinese culture and history that I find myself drawn to. The first has always brought a feeling of warmth and fondness, connecting me with my Hokkien roots. The second is something I have become interested in, through podcasts on the rich history of China's dynasties.

Both have provided inspiration for the programming of *Huayi – Chinese Festival of Arts*, which will be held from 27 Feb – 8 Mar 2026. Audiences can expect legends told through different art forms at the 24th edition of the annual festival, which continues to feature the works of top-notch Chinese artists from around the world and Singapore.

Our opening show in the Esplanade Theatre, ***Deling and Cixi***, marks the first time that one of the imperial courts of China—in this case the late Qing dynasty in all its tumult—will be brought to life at *Huayi*. The riveting portrayal of the likes of Empress Dowager Cixi, Emperor Guangxu and the western educated Princess Deling, living in a time when the seeds of change were blowing fervently through the country, was written by the much-feted Chinese playwright He Jiping. This version that we are presenting has toured widely across China to much acclaim since its premiere in 2019.

We are also presenting a living legend, the award-winning Taiwanese actor, King Shih-Chieh in ***Le Père (The Father)***. If you have witnessed his splendid performance in Tuesdays with Morrie on the Esplanade theatre stage in 2024, you will believe me when I say there will be no one in the audience who is not moved at the end of *Le Père*. Created and staged by the acclaimed Shanghai Dramatic Arts Centre, the show is an ingenious yet deeply affecting adaptation of French playwright Florian Zeller's celebrated play about the physical and emotional world that people with dementia and their caregivers live in.

In addition, the festival will present a concert that looks at the many facets of Sun Wukong, the legendary great sage of heaven. We are stoked to work again with the Singapore Chinese Orchestra on ***Wukong's 72 Transformation***, which promises to be a feast of traditional Chinese music, multimedia projections, puppetry and storytelling.

Folk tales and legends of the region are often mined by artists to create new content for the stage. We are presenting two markedly different productions inspired by such tales. Sun Son Theatre from Taiwan is presenting ***A Little Goes A Long Way***, a tale for the little ones and families, inspired by familiar folk tales that speak about resilience and grit, which are important traits for little ones to pick up.

For the first time in *Huayi*, we are co-commissioning a new work with the Taipei Performing Arts Centre entitled ***Tall Tales: Bananas and Ang Ku Kuehs***. One look at this title and you know you will be in for an absurd and gratifying ride. Taking inspiration from folk tales in the region, this work is co-produced by The Finger Players of Singapore and Shakespeare's Wild Sisters

Group of Taiwan, and co-written and co-directed by Oliver Chong (Singapore) and Wang Chia-Ming (Taiwan).

Another first for *Huayi* is a science fiction story on stage. Originally written by Japanese playwright/director Tomohiro Maekawa, and now reinterpreted by award-winning Taiwanese theatre director Tora Hsu, ***The Sun*** is a gripping work set in a post-apocalyptic world fractured by bioterrorist attacks, which is so prescient for the times we live in.

Coming to *Huayi* for the first time is veteran Hong Kong choreographer and dancer Mui Cheuk Yin, who will be presenting a unique, tender yet moving dance work, ***Diary VII • The Story Of.....*** Based on her experiences rescuing stray cats in Hong Kong, the work ruminates on issues of home and diaspora.

We are pleased that the multi-talented Anna Lo and Rick Lau from Hong Kong will return to *Huayi*, having performed *Tri Ka Tsai – A uniquely trilingual Hong Kong cabaret* to sold-out crowds during the festival in 2023. I love to hear Chinese dialects being spoken in Singapore, and every time I hear someone speak Hokkien, it instantly brings to my mind an image of my smiling Ah Ma who only spoke Hokkien. And like many in my generation, my fondness for Cantonese came from being immersed in Hong Kong's television serials, movies and Cantopop while growing up. While the younger generations may not have many opportunities to learn to speak dialects these days, I do hope they will have fun at the second instalment of the three-part cabaret series, ***LauZone – A multilingual HK-style cabaret***. This work is a musical love letter to the many languages and dialects spoken in Hong Kong and about finding one's roots.

Returning to the festival too is **The Freshman**, Singapore's beloved Mandopop duo who are celebrating 15 years of music, friendship and growth. We are grateful to have played a role in their development and it is our pleasure to work with them again to present a full concert by this effervescent and irrepressible duo. Other music acts we are presenting during the festival include the famed Chinese post-rock band, **WANGWEN**, along with two Taiwanese indie musicians, **YELLOW** and **Crispy**.

In addition to performances, the second edition of **Huayi Dialogues** is back, and we are looking forward to illuminating conversations with the featured artists.

Finally, *Huayi* seeks to put the 'festive' in 'festival'. We are grateful to our audiences who celebrate Chinese New Year with us at Huayi every year, and we would like to take this opportunity to wish everyone a bounteous year ahead.

Our heartfelt thanks also go to our Principal Sponsor **Knife Cooking Oil** and, **Supporting Sponsors Berries 百力果** and **Singapore China Baijiu**, as well as **Polar Premium Drinking Water** for their support.

And since it's the Year of the Horse, we wish that everyone who comes to Esplanade will immediately be blessed with good luck and health, and prosperity! (“艺”马当先, 万马奔腾!) May you also find no shortage of connections with history, heritage and all manner of legends in the process.

### **Delvin Lee**

Senior Producer, The Esplanade Co Ltd  
*Huayi – Chinese Festival of Arts*

# ABOUT THE FESTIVAL

Launched in 2003 during the Chinese New Year, *Huayi – Chinese Festival of Arts* was introduced as one of three annual cultural festivals at Esplanade – Theatres on the Bay celebrating Singapore's multicultural heritage.

We aspire to make *Huayi* the pinnacle festival for Chinese artists, and to be internationally recognised for it. Through commissions, co-productions, presentations and showcases, *Huayi* enables audiences to experience some of the most dynamic forms of artistic expression by Chinese artists.

*Huayi* introduces our audiences to works that reveal the unique individual voices of Chinese artists, and as a multi-genre arts festival, the works curated for each *Huayi* range across a wide spectrum, from the traditional to the contemporary, the mainstream to the cutting-edge.

We are committed to promote and preserve the beauty of the Chinese language and culture, expressed through the performing arts, as a way for Singaporean Chinese to connect with their roots.

*Huayi* is dedicated to working with Singapore artists and making them known to an international audience as well, by fostering collaborations or partnerships with arts centres and arts festivals.

Over the years, we are humbled and yet also heartened that *Huayi* has grown into one of the most warmly embraced arts festivals in Singapore, and a sought-after platform for Chinese artists all over the world.

And as it takes place during the Chinese New Year, we celebrate the occasion with an inspiring and exciting line-up of arts programmes, both paid and free. We invite people from all walks of life to come enjoy and participate in our programmes, and we hope that they will encounter much inspiration and positivity so as to start the year on a cheery note.

# MESSAGE FROM OUR PRINCIPAL SPONSOR



Knife brand is a household name in Singapore, synonymous with wholesome family cooking since 1948. With its unique peanut aroma and proprietary blend, Knife brand cooking oil is the perfect cooking aid that brings families together around the dining table, especially during the festive period.

As part of our continuous support for the arts and culture, Lam Soon's Knife brand is proud to maintain our longstanding partnership with The Esplanade and *Huayi – Chinese Festival of Arts*, as the Principal Sponsor for 8 consecutive years. We hope you will enjoy the festival this year.

We wish you and your family Happiness and Prosperity in the Year of the Horse.

**Mr. Whang Shang Ying**  
Executive Chairman  
Lam Soon Singapore Pte Ltd.

# DIRECTOR'S MESSAGE

*The Sun* is an allegorical work shaped through science fiction. Written by Tomohiro Maekawa in 2010, it feels uncannily close to the world we are living in today. The overlap between the story and the experience of the pandemic is unsettling, yet the work is not concerned with predicting the future. Instead, by imagining the future, it reflects the fragmentation, anxiety, and unease of our present moment.

In this adaptation, the timeline is pushed toward the late twenty-first century, placing the story on an imagined island in East Asia. For me, science fiction is not about spectacle on stage, but a way of looking at reality. Theatre's inherent abstraction allows the future to remain undefined, leaving space for the audience's imagination to engage with their own experiences.





*The Sun* addresses conflicts between groups labelled as different "races", resonating with contemporary issues of identity, borders, and the erosion of trust. The work offers no answers, only questions.

Presenting this piece in Singapore, I am curious about how audiences from different cultural backgrounds will receive it, and what new reflections it might spark. I hope *The Sun* becomes a moment of pause, inviting us to consider how we might continue to coexist.

**Tora Hsu**

# SCRIPT ADAPTER'S MESSAGE

In the summer of 2019, a person claiming to be from the future appeared on social media. Calling himself KFK, he said that he had travelled via data from the year 2060 to a time before his birth. He was attempting to leave traces of himself in the vast online world to provide someone with a little reminder 10 years from now. Naturally, netizens were divided about KFK's posts. Some thought they were a hoax. Others thought they were "prophecy", and followed up with questions. For me, it was like watching a play or a work of science fiction, because KFK's writing was logical and poetic. For example, when some netizens accused him of lying, he responded with, "I will fly away like a dove from hateful comments." When asked when he





sleeps, he answered, "The place where the sun is about to leave is where my travels begin. The place illuminated by moonlight is where I stay." Moreover, KFK's commentary on 2019 was, "The turmoil that will be experienced in the second half of the year will become the norm for humans in the future."

We all know what happened next. However, we might have to wait until a later time, farther into the future, for everyone to look back and see 2019 clearly for what it is: An obvious wound. An enduring scar. A norm.

The original script of *The Sun* was written in 2010, before the emergence of KFK and before us at this moment. It was set in Japan in 2060. Adhering to its science fiction spirit, this adaptation is set 40 years in the future, to the world almost in the 22nd century: us, Chinese-speaking people living in Taiwan, in East Asia.

The first difficulty that had to be overcome in this adaptation was language. Language illustrates a world view, a cultural system, and collective values. For example, in the Japanese language there are honorifics and a simple line of dialogue can reveal the relationships between characters. There is basically only one word for "I" in Chinese. In Japanese, there are at least five ways to express this depending on gender, status, and situation. Japanese comedy like manzai is based on rhythm and word games. However, Taiwanese humour is based on homophones and errors in logic. There are differences among the people as well. Compared to Japanese people, Taiwanese people are really much more relaxed.



*The Sun* describes the conflicts between two races— which, in mono-ethnic Japan, was met with empathy and tension. However, in Taiwan where there are multiple ethnicities, contradictions among ethnic groups and issues of inclusivity are part of its daily life and history. How should this tension be translated? I believe that among us the answer that comes to mind is identity.

As Taiwan approaches the 22nd century, no matter rumours or prophecies, there is some awkwardness. This reminded me of KFK who says that he was born in Shanghai, China but writes using traditional Chinese characters and in a Taiwanese context. "The place where the sun is about to leave is where my travels begin. The place illuminated by moonlight is where I stay." After this, he writes: "My travels are not limited to here.

I guess that KFK is a literary creator, more than a person from the future. Just like creators in each era, there is ambition, an attempt to leave a mark at this moment to provide someone in the future with a little reminder.

Let's wait and see. After 2060, we will find out if KFK's writings are rumour, prophecy, or a fable written for the online world in 2019.

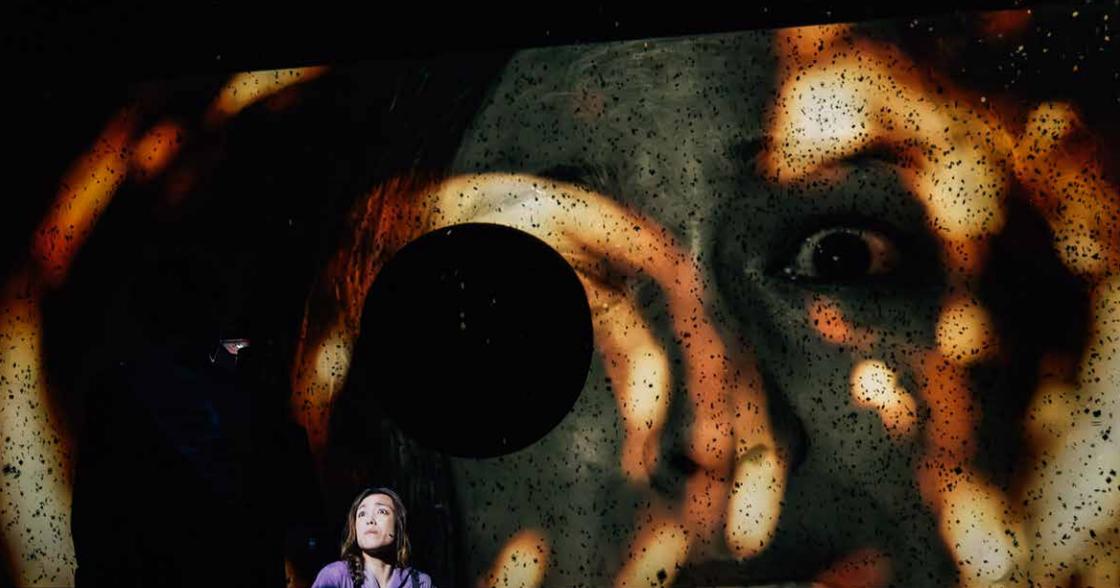
**Chen Yi-En**

# SYNOPSIS

We are destined to kill each other before understanding one another.

In a post-apocalyptic Earth in the late 21st century, the world's population has been diminished. Those that remain are divided into two factions: the Nox, the new superior mutant species who rule the planet despite their intolerance of sunlight, and the Curio, the original human species who now live under subjugation. With clashing beliefs and divided stances, the two share only one thing in common—the will to survive.





*The Sun* presents a dystopian future damaged by bioterrorist attacks, a fractured reality where people are not only segregated by intelligence and physical ability, but also by their beliefs in how they should coexist.

*The Sun* was commissioned by Taipei Performing Arts Center and premiered in Taiwan in 2024.

(1hr 50mins, no intermission)

Performed in Mandarin, with English surtitles.

Advisory: Performance will include use of strobe lighting, loud sound effects and depiction of violence, recommended for ages 15 and above.

# ABOUT 4 CHAIRS THEATRE

4 CHAIRS THEATRE is a Taiwan-based company driven by devising theatre pieces, original writing, and localised reinterpretation. Through collaborative processes that focus on the here and now, the company seeks to reflect the realities of everyday life, contemporary society, and lived human experiences. Since its founding in 2007, 4 CHAIRS has been a multiple-time Taishin Arts Award nominee and has presented works at major venues such as the National Theater and Concert Hall (NTCH), National Taichung Theater, and Taipei Performing Arts Center. In 2025, the company's *The Sun* received multiple nominations at the inaugural Taipei Theatre Awards, winning Best Director and Best Video Design. Selected by the National Culture and Arts Foundation as a "TAIWAN TOP Performing Arts Group", 4 CHAIRS has become one of Taiwan's leading theatre companies, known for its artistic quality, distinctive aesthetics, and strong audience connection.

# ABOUT THE CREATIVE AND PRODUCTION TEAM



## **Tomohiro Maekawa**

Playwright

Tomohiro Maekawa (b. 1974, Japan) is a playwright and director. He founded his theatre company and the base for his activities, Ikiume, in 2003. He depicts the relationship between humans and invisible things, as well as the human psyche from worlds hidden behind everyday life. His directing is characterised by seamlessly editing space and time. He has attracted much attention and acclaim due to his unique style incorporating elements of science fiction, philosophy, and the occult. His notable works include *Strolling Invader* and *The Sun*.



## **Tora Hsu**

Director

Artistic Director of 4 CHAIRS THEATRE, Tora Hsu holds an MA in Advanced Theatre Practice from the Royal Central School of Speech and Drama, and is currently a full-time lecturer in the Department of Theatre Arts at Taipei National University of the Arts, as well as a co-curator of the 2025 Tainan Arts Festival. He was

selected as one of Performing Arts Review (PAR) Magazine's "People of the Year" in 2021 and was a recipient of the Cloud Gate's "Art Makers Project" in 2022. As a theatre director, his works span a wide spectrum—from Taiwanese originals and localised adaptations to popular entertainment and socially engaged theatre. His creative vision centres on collectivity, pursuing a text-based "new realism" aesthetic. Several of his productions have been nominated for the Taishin Arts Award. He received the Best Director Award at the inaugural Taipei Theatre Awards for *The Sun*, and his work is also supported by the 2025 Taipei Theater MVP Grant from Taipei Performing Arts Center.



## **Chen Yi-En**

Actor, Script Adaptation

Chen Yi-En graduated from Department of Theatre Arts at Taipei National University of the Arts. Chen has collaborated with 4 CHAIRS THEATRE, KINGKONGWAVE, Shakespeare's Wild Sisters Group, Style Lab, Creative Society, Riverbed Theatre, Story Works, House Peace, Myan Myan Studio, Voleur du Feu Theatre, and Yang's Ensemble.



## Chen Yu-Dien

Assistant Director

Chen Yu-Dien is a Taipei-based theatre director and performance maker. His works span experimental theatre, magic, traditional opera, exhibitions, and interdisciplinary performances. Focusing on sensory experience beyond language, his creations unfold subtle emotional tensions through intricate structures.



## Liao Yin-Chiao

Set Design

Liao Yin-Chiao holds an MFA in Design for Stage and Film from NYU Tisch School of the Arts, and a BA from the Department of Drama and Theatre at National Taiwan University, with a focus on stage and film art design. Based in Taiwan, Liao works as a freelance stage and film commercial designer, and in recent years has expanded into exhibition and cross-disciplinary spatial design. In 2025, Liao founded Bonquec Design, dedicated to exploring the dialogue between narrative, space, and moving images.



## Chen Guan-Lin

Light Design

Specialising in lighting, scenic, and spatial design, Chen utilises light and space as his primary mediums across the fields of theatre, dance, and music. His aesthetic evolves organically with the tone of each production, dictating distinct visual textures and material choices. Through the intricate interplay of light, space, and materiality, he seeks to unveil the multifaceted possibilities inherent in each work. In 2025, he was awarded the Third Prize in Performance Design at World Stage Design (WSD) for his work on Chen Yu-Dien's production, *The Rite of Lobster*.



## Wang Cheng-Yuan

Video Design

Wang Cheng-Yuan holds an MA in Visual Language of Performance from Wimbledon College of Arts, University of the Arts London. He is currently a full-time lecturer at National Taiwan University and a member of 4 CHAIRS THEATRE. Recent works include Tainaner Ensemble's *Reality No-Show*; Lin Yu-Ju X Tien Hsiao-Tzu's *SUPER*; Zhan Jie & Huang Yu-ching's *The Fall*; Department of Drama and Theatre, NTU's *Dress In Code*; 4 CHAIRS THEATRE's *Lungs* and *Sleep in Spring*.



## **Iggy Hung**

Sound Design

Iggy Hung holds a BA in Drama and Theatre from National Taiwan University and an MFA in Sound Design from Boston University. His work spans theatre, dance, film, and performance. He previously served as resident sound designer at the Stella Adler Studio of Acting in New York and has collaborated with several Off-Broadway theatres. He is currently a lecturer at National Taiwan University and Chinese Culture University.



## **Yulin Fann**

Costume Design

Yulin Fann is a freelance costume designer and makeup artist working across theatre, film, and visual media. Her work has been recognised through nominations at the Golden Bell Awards and Golden Horse Awards, and includes styling for CHTHONIC's music videos. Recent theatre projects include productions by 4 CHAIRS THEATRE, C MUSICAL, One Player Short Ensemble, and Story Works, with a focus on character-driven and contemporary visual design.



## Lin Yu-Ju

Movement Coach

As an independent artist, Lin Yu-Ju is mainly engaged in corporal creations, performances and outreach programmes. Her works often focus on humanistic and cultural contexts. She is fond of minimalism, but also fascinated by chaos and collages. In recent times, she has incorporated objects, behavioural observation and historical images into her works, and uses their universality to contrast with the particularity of characters, attempting to unsettle the audience's perceptions and thoughts.



## Ryan Lin

Director Assistant

Ryan Lin graduated from the Department of Drama and Theatre at National Taiwan University. Working as an emerging theatre director and playwright, he has served as assistant director for several productions by 4 CHAIRS THEATRE and co-directed a project for Weiwuying's Creative Evolution Platform. His practice focuses on directing and collaborative creation within contemporary theatre.



## Teng Ming-Yu

Stage Manager

Teng Ming-Yu has a love of pasta. He graduated from the Department of Drama of National Taiwan University of Arts. Currently, he is a member of 4 CHAIRS THEATRE, a stage and video actor, and a stage manager with technical experience. His technical theatre experience includes 4 CHAIRS THEATRE's *Every Brilliant Thing*, *Inflammation*, *Ok, My Dear Sisters*, *Waiting for What !?* and *The Monument*.



## Su Chih-Peng

Production Director

Born in the 1970s, Su Chih-Peng is a member of 4 CHAIRS THEATRE. He earned a MA in Drama from National Taiwan University and serves as a national-level coach and an associate professor at the University of Taipei. He is involved in theatre and dance productions, university education, international street dance activities and breakdance competitions.

# ABOUT THE CAST



## **Lin Zi-Heng**

Lin Zi-Heng holds an MFA in Theatre Practice from the University of Exeter and a BA from National Taiwan University. Trained in psychophysical acting under Phillip B. Zarrilli, he later studied at Attis Theatre in Greece. His notable performance includes *The Bacchae* at TIFA. He is a full-time performer and a lecturer at NTU.



## **Lin Chia-Chi**

Lin Chia-Chi is a member of 4 CHAIRS THEATRE and a full-time lecturer at Shih Hsin University. Lin has performed and taught for 15 years, remaining active in performing-arts related fields, such as theatre, film, and voiceovers. Moreover, Lin often offers performance-related courses at universities and for talent agencies, enterprises, and clubs.



## Chu Ting-Yi

Chu Ting-Yi graduated from the Department of Drama at National Taiwan University of Arts and earned an MFA in Acting from the Graduate School of Theatre Performance at Taipei National University of the Arts. Currently, he is the director of 4 CHAIRS THEATRE, a theatre actor, and a lecturer at the Department of Drama, National Taiwan University of Arts.



## Tsuei Tai-Hao

Tsuei Tai-Hao graduated from the Department of Theatre Arts of Taipei National University of the Arts. Having collaborated with theatre companies in Taiwan, Hong Kong, and Japan and possessing a diverse performance style, he has appeared in a wide range of works, many of which were nominated for the Taishin Arts Award. In 2022, his solo performance *A Journey towards Sentiment (kanshooryokoo)* won The Grand Prize of 20th Taishin Arts Award. In 2023, he was named person of the year by PAR magazine.



## **Yang Chia-En**

Yang Chia-En graduated from the Department of Theatre Arts at Taipei National University of the Arts. Since 2015, he has collaborated with numerous theatre companies in Taiwan and worked with Japanese directors such as Tanino Kuro and Hirata Oriza. In recent years, he has expanded into film, television, commercials, and music videos.



## **Tsai Yi-Ling**

Tsai Yi-Ling holds a MA in Performance Making from Goldsmiths, University of London. She is an assistant professor at Taipei National University of the Arts, artistic director of Rock Rock Crafting Collective, and an actress trained in the Theodoros Terzopoulos method. Her work spans classical and contemporary performance and has been presented at major venues and festivals, including the Taipei Arts Festival and TIFA. She is regarded as an iconic figure in contemporary Taiwanese theatre.



## Li Wei-Cih

Born in 1999, Li Wei-Cih graduated from the Department of Theatre Arts at Taipei National University of the Arts. Specialising in Liyuan opera voice and physical expression aesthetics, she derives inspiration from Eastern physical training. Combining these with modern acting methods and life experience, these elements provide the energy she needs for creation. She is a founding member of Echo.Co Studio and a member of Gang-a Tsui Theater. She participated in *Apostate*, which won The Grand Prize of 22nd Taishin Arts Award.



## Rico Wei

Rico Wei is an actor who graduated from the Department of Theatre Arts at Taipei National University of the Arts. He is also a team coach and teacher at Elementary School, a member of Taipei Siang-Lian Sia and of Xinzhuang Chungkang Tso Junxian Hall.

# PRODUCTION CREDITS LIST 创作与制作团队名单

Original Script 原著剧作家  
**Tomohiro Maekawa 前川知大**

Director 导演  
**Tora Hsu 许哲彬**

Assistant Director 助理导演  
**Chen Yu-Dien 陈煜典**

Script Translation 剧本翻译  
**Tsan Mu-Ju 詹慕如**

Script Adaptation 剧本改编  
**Chen Yi-En 陈以恩**

Cast 演员  
**Lin Zi-Heng 林子恒**  
**Lin Chia-Chi 林家麒**  
**Chu Ting-Yi 竺定谊**  
**Tsuei Tai-Hao 崔台镐**  
**Chen Yi-En 陈以恩**  
**Yang Chia-En 杨迦恩**  
**Tsai Yi-Ling 蔡伶玲**  
**Li Wei-Cih 李尉慈**  
**Rico Wei 魏子慕**

Set Design 舞台设计  
**Liao Yin-Chiao 廖音乔**

Light Design 灯光设计  
**Chen Guan-Lin 陈冠霖**

Video Design 影像设计  
**Wang Cheng-Yuan 王正源**

Sound Design 声音设计  
**Iggy Hung 洪伊俊**

Costume Design 服装设计  
**Yulin Fann 范玉霖**

Movement Coach 动作指导  
**Lin Yu-Ju 林祐如**

Director Assistant 导演助理  
**Ryan Lin 林瑞恩**

Technical Advisor 技术统筹  
**Grace Teng 邓湘庭**

Stage Manager 舞台监督  
**Teng Ming-Yu 邓名佑**

Technical Director 舞台技术指导

**Liou Bor-Yan 刘柏言**

Audio Technical Director 音响技术指导

**Shao Ko-Han 邵柯翰**

Makeup Execution and Wardrobe

妆发执行与服装管理

**Yulin Fann 范玉霖**

**Liao Yun-Hui 廖昀荟**

Production Director 制作总监

**Su Chih-Peng 苏志鹏**

Producer 制作人

**Ann Wu 吴可云**

Administration 剧团行政

**Chen Yi-Ling 陈怡陵**

Marketing 行銷统筹

**BPE 燃点娱乐 BPE**

Still Photographer 剧照摄影

**Huang Huang-Chih 黄煌智**

Key Visual 主视觉

Visual Coordination 视觉统筹

**Yen Design 三页文**

Creative Director 创意总监

**Yen Po-Chun 颜伯骏**

Art Director 艺术指导

**Dizzy Ha 哈其昌**

Graphic Designer 视觉设计

**Zhou Yi-Xun 周邑勋**

Project Manager 专案管理

**Chen An 陈安**

Photography 摄影

**Etang Chen 陈艺堂**

Lighting 灯光

**Tsai Ping-Hsiao 蔡秉孝**

Photography Assistant 摄影助理

**Chen Kuo-Ta 陈国达**

**Wang Ying-Han 王映涵**

Stylist 造型

**Yulin Fann 范玉霖**

Make-up & Hair 梳化

**Chung Chi-Fu 钟其甫**

**Lin Shao-Chen 林绍宸**

Premiered and commissioned by Taipei Performing Arts Center.

4 CHAIRS THEATRE is sponsored by the National Culture and Arts Foundation (NCAF) as one of the TAIWAN TOP performing arts groups in 2024.

本节目首演由台北表演艺术中心委托制作

四把椅子剧团为 2025 TAIWAN TOP 演艺团队

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# 华艺节监制的寄语

最近我对这两样东西特别上心——方言，以及中国的各个朝代史。方言自带暖意，一听到就让我感觉更贴近自己的福建根。至于中国朝代史，则是在听了许多相关播客后，越听越想继续挖掘的历史宝藏。

正是这两股“文化磁力”，激发了2026年华艺节的策划灵感。从2026年2月27日至3月8日举办的第24届华艺节将继续汇聚来自全球与新加坡的顶尖华人艺术家，让传奇故事在多元的艺术形式中重生、再生。

在滨海艺术中心剧院上演的开幕大戏《德龄与慈禧》，是华艺节首次将中国宫廷故事搬上舞台。剧中的慈禧太后、光绪皇帝和受西方教育的德龄公主，在时代巨变的洪流中浮沉挣扎，人物刻画饱满而动人。作品出自著名剧作家何冀平，自2019年首演以来在中国各地巡演，收获热烈回响。我们非常兴奋把这版本带到新加坡，让晚清宫廷的波谲云诡再度鲜活呈现。

另一位登上舞台的“活传奇”，是台湾殿堂级演员金士杰。他将主演《父亲》(Le Père)。如果你看过他在《最后14堂星期二的课》里的精湛演出，就会知道：他绝不会让人失望，他的诠释势必会掀起观众心底的波涛，牢牢“收服”全场。这部由上海话剧艺术中心精心打造，改编自法国剧作家弗洛里安·泽勒(Florian Zeller)极具代表性的同名作品，以巧思与深情刻画阿尔兹海默症患者与看护者所面对的现实与揪心情绪。

此届华艺节也把目光投向神话里的传奇——齐天大圣。在与新加坡华乐团携手打造的音乐会《悟空72变》中，我们将探索孙悟空七十二般变化的想象边界。演出融合了华乐、多媒体投影、偶戏与叙事，为大家呈现一场视听兼具的双重盛宴。

民间故事与传说一直是艺术家的百宝箱，也是舞台创作的重要灵感。我们将呈献两部受此启发，但风格截然不同的作品。来自台湾的身声剧场将带来亲子剧场《填海·移山·追太阳》，以家喻户晓的神话故事为基底，向大小朋友讲述三个关于坚毅与韧性的温暖寓言。

另一部作品，则是华艺节首次与台北表演艺术中心共同委约的新作《谈谈：香蕉与红龟粿》。光看名字，就知道这是一场充满趣味、荒诞与爆炸想象力的演出。由新加坡十指帮与台湾莎士比亚的妹妹们的剧团联合制作，钟达成与王嘉明两位编导分别从新、台这两座岛屿的民间故事出发，带领观众踏上一趟狂想又奇妙的戏剧旅程。

华艺节也将首次呈献科幻题材舞台剧。《太阳》原由日本剧作家前川知大创作，由获奖无数的台湾导演许哲彬重新诠释，以生化危机后的末日世界为背景，映照出末日余晖中的希望、恐惧与人性。对照当下时代，这部作品显得格外贴近现实。

首次登上华艺节舞台的还有香港资深当代舞蹈家梅卓燕，她将带来温柔却深具力量的舞蹈作品《日记VII·我来给你讲个故事……》，以她在香港救助流浪猫的经历为起点，细腻思考生命、家园与流徙的课题。

继2023年华艺节《Tri家仔》场场爆满之后，多才多艺的香港音乐人卢宜均、刘荣丰要回来了！我很喜欢在新加坡听见不同的方言。尤其每当有人讲福建话时，我脑海里就马上浮现只会讲福建话、总是笑眯眯的阿嬷。而我这代有不少人因为港剧、港片和粤语歌而爱上广东话。虽然年轻一代比较少机会学习方言，但我真心希望他们会喜欢这次的**《捞松》港式歌厅秀**，并在其中找到自己的共鸣。这是宜均和荣丰《港式歌听》三部曲系列的第二部，向香港多种语言与方言致敬，是一封写给“语言”与“文化根源”的音乐情书。

再次亮相华艺节的，还有深受新加坡观众喜爱的本地华语双人组合**插班生**。今年正逢她们成团15周年，我们很高兴一路陪伴她们，也期待与她们携手，为大家带来一场充满能量、温度与活力满满的周年演唱会。其他参与的音乐人还包括中国极具代表性的后摇滚乐队**WANGWEN**惘闻，以及来自台湾的独立音乐人**YELLOW**黄宣和**Crispy**脆乐团。

除了演出，“**戏谈华艺**”也将迈入第二届，我们期待与参演艺术家深入交流，聆听他们的创作旅程与幕后故事。

**华艺节**希望带给大家的，不仅是“艺术节”，还有一种“过节”的感觉。感谢每年在农历新年期间和我们一起团聚的观众，祝愿大家在新的这一年里万事如意、心想事成。

我们也衷心感谢我们的主要赞助商**刀标油**, 赞助商**百力果**和**新加坡中国白酒有限公司**, 以及**Polar Premium Drinking Water**的鼎力支持。

既然是马年, 当然也要祝福每一位来到滨海艺术中心的朋友, “艺”马当先, 万马奔腾! 愿你在华艺节的旅程中, 与历史、文化和传奇再次相遇, 找到属于自己的文化连结。

**李国铭**

滨海艺术中心高级节目监制

# 关于华艺术节

华艺术节,是与华人农历新年同步举行的节庆艺术节,也是滨海艺术中心致力推广新加坡多元文化的三项常年文化艺术节之一。

于2003年首办,我们旨在将华艺术节推广为华人艺术家首选的顶尖艺术节,并呈献各艺术领域表现卓越的华人艺术家的作品。华艺术节通过委约、联合制作以及作品呈现,让观众在这个艺术平台上得以见识艺术家们精湛的艺术成就。

华艺术节也带领着观众,聆听艺术家们以华人的独特思维,透过作品进行表述,给予观众思考与诠释空间,从中体会作品的意涵。作为一个多元节目类型的艺术节,我们所策划的作品范围广泛,无论是传统还是现代,主流还是前卫,都囊括其中。

我们致力于通过表演艺术弘扬与传承中华文化以及语言之美,使新加坡华人得以与自身的文化根源紧密相连。

华艺术节也致力于同新加坡艺术家合作,借由同其他艺术中心与艺术节促进的合作或伙伴关系,让国际观众能通过其作品认识他们。

对于华艺节这些年来逐渐成为新加坡观众广受喜爱和拥护的艺术节,并且成为一个受世界各地华人艺术家所推崇的艺术平台,我们深感荣幸且受到鼓舞。

也因华艺节在农历新年期间举行,我们诚邀观众朋友们参与其多样化的售票与免费节目,一同欢庆新春佳节,并希望观众们能借此得到激励与正能量,以愉悦的心情开启新的一年。

# 主要赞助商的话



刀标牌自1948年以来就是新加坡家喻户晓的品牌,是家庭健康烹调的代名词。刀标油独特的花生香气与专利配方,调制出一道道美味佳肴,让家人齐聚一堂,共度佳节喜气。

为了继续在支持文化艺术方面尽上一份力,刀标牌很荣幸连续第八年赞助滨海艺术中心的华艺节。我们希望大家会喜欢华艺节2026的精彩节目。

祝愿大家新年快乐,龙马精神,事事如意!

A handwritten signature in black ink, appearing to read 'Wong Siang Yee'.

**黄上盈**  
执行主席  
南顺(新)私人有限公司

# 导演的话

《太阳》是一部以科幻为形式的寓言作品。剧作家前川知大于2010年完成此剧作，却在今日被重新观看时，显得异常贴近我们所身处的世界。疫情与这个故事的叠合令人不安，但它并非急着预言未来，而是透过对未来的想像，折射出人类此刻正在经历的分裂、焦虑与不安。

在这次改编中，我们将时间推向接近二十二世纪，故事落脚在东亚版图中的一座岛屿；那当然是一种想像。对我而言，科幻不是舞台上的视觉奇观，而是一种观看现实的方法。剧场的“虚”与“写意”，让未来不必被具体说明，而是交给观众的想像，在舞台与自身经验之间生成不同的版本。





《太阳》谈的是被划分为不同“人种”之间的冲突，并在当代世界中，与身份、边界、信任崩解等议题不断产生回声。作品不提供答案，只留下提问，让矛盾持续存在与被思考。

这次在新加坡演出，我充满好奇。好奇这个故事会如何被不同文化背景的观众接住，又会引发哪些新的联想与感受。希望《太阳》能成为观众的一段“暂停”时刻，让我们一起想想：在这样的世界里，要如何继续共存下去。

**许哲彬**

# 剧本改编者的话

2019年夏天,社群媒体上出现一个叫做“KFK”的未来人,他声称自己来自2060年,透过数据旅行的方式,回到出生之前,企图在广袤的网路世界留下一点痕迹,给十年后的某个人一点提醒。对于KFK的发言,网友理所当然分两派:当作“谣言”拼命攻击;当作“预言”不停追问。我是当作看戏,或是看科幻作品,因为KFK的发言深究起来富有逻辑、充满诗意。比如网友质疑他骗人,他回答:“对于暴戾之气的发文,我会如同鸽子一样飞离。”又有网友问他你什么时候睡觉,他回答:“阳光即将离去的地方,是我旅行开始的地方。月光照射的地方,是我停留的地方。”而KFK对于2019年的评论则是:“下半年进入的动荡,会是人类未来的常态。”





后来的事我们都知道了，但可能要等到更后来、更未来，2019年在所有人眼中，才会理所当然成为一道明显的切痕。疤痕。常态。

《太阳》这个剧本写于2010年，比KFK的出现、比此刻的我们都更早。原剧本设定在2060年之后的日本。秉持着自己心中的科幻精神，这次改编理所当然往后顺延了十四年，将近二十二世纪的人类世界：东亚版图中的台湾岛屿上说中文的我们。

所有改编的第一关都是大魔王：“语言”。因语言本身即说明了一种世界观、一套文化系统、一群体的价值观。举例来说，日语本身有敬语，一句简单的台词，即可看出角色之间的关系。“我”这个字，中文基本上就一个，但在日语里根据性别、地位、情境，有五种以上的说法。日本人的喜剧如同漫才，是节奏游戏、文字游戏，但台湾人的幽默多半是谐音，或是逻辑误差。民族性也完全不同，台湾人相比日本人真的chill太多。

《太阳》主要描述两个“不同人种”的冲突，这在单一民族的日本，本身即具有共感和张力。但在多元族群的台湾，种族之间的矛盾与共融，是日常、是历史。那这份“张力”该如何转译？相信在座的我们，不需太久脑海中便会浮出“身份认同”这个答案。

然而，将近二十二世纪的台湾，无论怎么“谣言”或“预言”都略显尴尬。于是此刻，我又想到了那位，说自己出生于中国上海但所有发言使用繁体中文与台湾语境的KFK。

“阳光即将离去的地方，是我旅行开始的地方。月光照射的地方，是我停留的地方。”这句之后还有一句：“我的旅行并不限于这里。”

我猜，KFK是一位文学创作者，大于一位未来之人。如同每个时代的创作者都拥有的一点志气：企图在此刻，留下一点痕迹，给未来的某人，一点提醒。

不然，我们等等看，等2060年之后，看看KFK的发言，到底是“谣言”还是“预言”，还是一首，写于2019年网路世界的“寓言”之诗。

陈以恩



# 剧情

理解彼此之前，我们注定互相残杀。

分裂的立场，分歧的信念，  
象征光明的太阳成为种族的分界线，  
也成为死亡与希望的一体两面。





21世纪末，病毒蔓延，世界分裂成两种人类——染疫后拥有健康肉体的新人类“诺克斯”，他们理性、聪明、统治全世界却只能在夜间行动；未受感染的旧人类“克里奥”虽然能在阳光下自由活动，却只能窝在贫困、混乱的自治区。一对青梅竹马克里奥少年少女，在即将获得新人类资格时，对未来有了不同的想法。被派来看守村民的诺克斯少年，逐渐成为两人以及整个村子的引爆点。分裂的立场，分歧的信念，分化的现况，所有人唯一的共识仅只是活下去。

这是一则由舞台照亮现实的科幻寓言，一场属于全人类的末日审判。

本节目为台北表演艺术中心委托创作作品，并于2024年首演。

1小时50分钟(无中场休息)

以华语演出，附英文字幕。

注：部分演出将使用频闪灯、巨大声效以及暴力，较适合 15 岁及以上的观众。

# 关于四把椅子剧团

四把椅子剧团以“集体编创”为创作宗旨、“原创文本”为美学主轴，并实验“在地转译”的改写诠释，在发展及深化戏剧文本时、于集体共创的制作过程中，聚焦当地(Here)、连结当时(Now)，映照人们所身处的当前生活、当代社会与当下生命经验。2007年成立至今，展演作品曾多次获台新艺术奖提名，并于2025年入围第一届台北戏剧奖多项大奖，以《太阳》荣获最佳导演奖与最佳影像设计奖。受邀于国家两厅院、台中国家歌剧院、台北表演艺术中心等场馆制作演出，亦获国家艺术文化基金会遴选为“TAIWAN TOP 演艺团队”，已成为台湾剧场中兼具稳定的制作水准、美学风格、票房基础与观众口碑的重要团队。

# 关于创作与制作团队



## 前川知大

原著剧作家

1974年生，日本剧作家、导演。2003年成立IKIUME剧团，至今陆续发表并公演多出科幻、超自然、恐怖类型作品，也担任现代戏剧、歌舞伎等编剧与导演，2012年以《太阳》获日本第63届读卖文学奖之剧本奖、第19届读卖演剧奖之最佳导演奖与读卖演剧大奖等。



## 许哲彬

导演

四把椅子剧团艺术总监，英国皇家中央演讲戏剧学院(Royal Central School of Speech and Drama)剧场创作硕士(MA in Advanced Theatre Practice)，国立台北艺术大学戏剧学系专任讲师，2025台南艺术节共同策展人。曾入选PAR表演艺术杂志2021戏剧类年度人物、2022年云门创计划受奖助者。剧场导演作品光谱涵盖台湾原创、在地转译、通俗娱乐、严肃议题等面向，以“集体性”为创作宗旨，聚焦于文本为核心的“新写实”美学；多部作品曾提名入围台新艺术奖，并以《太阳》获得第一届台北戏剧奖最佳导演奖，以及2025年台北表演艺术中心点亮剧场发展奖助计划支持。



## 陈以恩

演員、剧本改编

国立台北艺术大学戏剧系毕业。曾合作剧团：四把椅子剧团、进港浪制作所、莎士比亚的妹妹们的剧团、风格涉、创作社剧团、河床剧团、故事工厂、僻室、婉婉工作室、盗火剧团、杨景翔演剧团等。



## 陈煜典

助理导演

居住与工作于台北，以“剧场”作为主要展演形式之创作者。其编导作品主题多元，涵括实验戏剧、魔术、南管、展览、线上展演等。强调不可言说之感知经验，以丰富错综的结构揭露隐而未显的感性张力。



## 廖音乔

舞台设计

纽约大学蒂许艺术学院剧场及电影设计硕士，国立台湾大学戏剧学系学士，主修剧场舞台以及电影美术设计。现居台湾，为自由接案的剧场舞台及电影广告美术设计，近年跨足展场及各类跨界空间设计，2025成立山朋水贵有限公司 (Bonquec Design)，致力于叙事与空间影像的对话。



## 陈冠霖

灯光设计

在剧场中擅长灯光、舞台与整体空间设计，以灯光与空间作为媒材，参与于戏剧、舞蹈、音乐等领域，风格依作品调性而产生不同的样貌与材质的选择，试图透过光、空间与材质，展现作品的多种可能性。近期合作团队包括四把椅子剧团、微光制造、穷剧场、田孝慈、陈煜典等不同风格与领域的创作者，于2025年以陈煜典《脱壳》获得WSD世界剧场设计展表演艺术奖第三名。



## 王正源

影像设计

伦敦艺术大学温布顿艺术学院表演视觉语言硕士。现任国立台湾大学专任讲师与四把椅子剧团团员。近期作品有台南人剧团《Reality No-Show》、林祐如 × 田孝慈《SUPER》、詹杰 × 黄郁晴《罪·爱》、国立台湾大学戏剧学系《服妖之鉴》、四把椅子剧团《呼吸》与《春眠》等。



## 洪伊俊

声音设计

美国波士顿大学剧场设计研究所艺术创作硕士。创作领域包含剧场、舞蹈、电影与展演。曾任纽约 Stella Adler Studio of Acting 驻校声音设计，并与多个外百老汇团队合作。近期作品：四把椅子剧团《独症其身》、《太阳》；黑眼睛跨剧团《末日前的冬之旅》；飞人集社《1家2加毛毛虫》。作品《太阳》入围第一届台北戏剧奖最佳剧场设计奖。现任台湾大学与中国文化大学戏剧系兼任讲师。



## 范玉霖

服装设计

服装造型及彩妆设计的自由接案者，跨足剧场、录像及影视。金钟入围长片《第一响枪》；金马入围短片《看海》；闪灵乐团 MV《乌牛栏大护法》、《护国山》之造型指导。近期剧场作品：四把椅子剧团《春眠》、《呼吸》；C MUSICAL《控肉遇见你》、《倾城记》；三缺一剧团《国姓爷之梦》、《LAB3.14:动物的无限循环》；故事工厂《天后》。



## 林佑如

动作指导

独立艺术家，从事肢体相关创作、表演与分享活动。关注土地教育与文化发展脉络，喜欢极简，同时也对混乱与拼贴着迷。近期喜好将物件、行为及史料意象置入作品，并经常运用常规反射出角色的出格与独立。作品触及各类型艺术节、多媒体，及时装秀场等，在剧场与非剧场之间交流、合作与玩。



## 林瑞恩

导演助理

台湾大学戏剧学系毕业，以剧场导演与编剧为目标。剧场相关经历：四把椅子剧团《呼吸》、《春眠》、《好事清单》担任导演助理；大慕影艺 × 四把椅子剧团 × 王安琪《爱在年老色衰前》担任导演助理；卫武营创意熟成平台《失眠的 Yeah》担任共同编导演；台湾大学戏剧学系第十九届毕业制作《春眠》担任导演。



## 邓名佑

舞台监督

热爱面食。台湾艺术大学戏剧学系毕业，四把椅子剧团团员，剧场及影像演员涉猎涉猎。剧场舞台监督及舞台技术涉略涉略。剧场技术相关经历：四把椅子剧团《好事清单》、《炎性事例》、《全国最多宾士车的小镇住着三姐妹（和她们的Brother）》、《等待窝窝头之团团圆圆越狱风云》、《纪念碑》等。



## 苏志鹏

制作总监

六年级生，四把椅子剧团团员，台湾大学文学院戏剧硕士，国家级教练，台北市立大学专任副教授，目前从事戏剧、舞蹈、大学教育以及国际街舞活动暨霹雳舞运动赛事等相关工作。

# 关于演员



## 林子恒

英国艾赛特大学舞台实践艺术硕士，台湾大学戏剧学系毕业。师从菲利普·萨睿立教授(Phillip B. Zarrilli)研习身心合一表演暨训练方法，毕业时以优异成绩获颁院长表彰奖，2016年赴希腊阿提斯剧院进修 The Return of Dionysus训练系统，于两厅院国际剧场艺术节《酒神的女信徒》一剧诠释酒神为代表作。现为全职表演者，兼任台湾大学戏剧系表演讲师。



## 林家麒

四把椅子剧团成员、世新大学专任讲师。从事表演与教学工作十五年，活跃于台湾剧场、影视、配音等表演艺术相关领域，并多次受邀于各大专院校、演员经纪公司、企业、社团等开设表演相关课程。



### 竺定谊

国立台湾艺术大学戏剧学系、国立台北艺术大学剧场艺术研究所表演组毕业。现为四把椅子剧团团长、剧场演员、国立台湾艺术大学戏剧学系兼任教师。



### 崔台镐

国立台北艺术大学戏剧学系毕业，长期与台湾、香港、日本戏剧团体合作。表演风格多元，作品种类跨度多变。剧场演出作品多次入围提名台新艺术奖，2022年以单人表演作品《感伤旅行 kanshooryokoo》荣获第二十届台新艺术奖年度大奖；2023年 PAR 表演艺术杂志年度人物。



## 杨迦恩

国立台北艺术大学戏剧学系毕业，自 2015 年起与多个台湾剧团合作，并与日本导演谷野九郎、平田织佐、柴幸男有舞台剧合作经验。长年的剧场演出累积深厚的表演能量。近年跨足影像表演，演出作品涵盖电视、电影、短片、广告、MV 等。



## 蔡侑玲

伦敦大学金匠学院表演创作硕士。现为国立台湾艺术大学戏剧学系助理教授、晃晃跨幅町艺术总监、演员、特尔佐布勒斯表演方法教师。屡获国家奖助出国进修与发表作品，表演作品风格涵盖古典与当代，多次受国际重量级导演邀请合作演出；现持续与台湾各表演团队及跨领域艺术家合作，作品可见于国家场馆制作、国际剧场艺术节、台北艺术节等，为当代台湾剧场指标性的演员。



## 李尉慈

1999生的酪梨女子。国立台北艺术大学戏剧系毕业，持续专研梨园戏曲声音、身体表现美学。擅长从东方身体训练中汲取养分，并结合现代剧场演员训练方法，最终融入自己对生命的体察作为创作的能量。现为山喊商行主创成员及江之翠剧场团员。参与《感谢公主》获第22届台新艺术奖年度大奖。



## 魏子慕

国立台北艺术大学戏剧学系毕业，国小校队教练／国小社团老师／台北双连社社员／新庄中港厝俊贤堂北管成员。



Huayi  
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ANG KU KUEHS

编导 / PLAYWRIGHT &  
DIRECTOR

钟达成 / OLIVER CHONG  
王嘉明 / WANG CHIA-MING

6-8 MAR 2026, FRI - SUN  
ESPLANADE THEATRE STUDIO

(1hr 30mins, no intermission)  
Performed in Mandarin and some Minnan dialect, with English surtitles.  
Advisory: This production contains mature content and use of coarse language,  
recommended for ages 16 and above.

(1小时30分钟, 无中场休息)  
以华语及些许闽南语演出, 附英文字幕。  
注: 部分演出含成人议题以及不雅用语, 较适合16岁及以上的观众。

\$48

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十指帮 (新加坡)  
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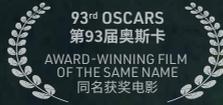


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Huayi  
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# 父亲 Le Père

(The Father)

Written by 编剧  
FLORIAN ZELLER  
弗洛里安·泽勒  
(France 法国)

Director 导演  
DAVID JIANG  
蒋维国

SHANGHAI DRAMATIC ARTS CENTRE (China)  
上海话剧艺术中心(中国)

TIAN SHUI  
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KING SHIH-CHIEH  
金士杰

6-8 Mar 2026

FRI & SAT, 8PM | SUN, 3PM  
ESPLANADE THEATRE

(2hrs, no intermission)  
Performed in Mandarin, with English surtitles.  
(2小时, 无中场休息)  
以华语演出, 附英文字幕。

\$48\*, \$68\*, \$98^, \$118^, \$138^

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Based on the novel by  
**Haruki Murakami**

舞台  
世界の終りと  
ハードボイルド・  
ワンダーランド



**Misato Morita**  
Netflix's  
*The Naked Director*  
& *City Hunter*



**Tatsuya Fujiwara**  
*Battle Royale*  
& *Death Note*



**End of the World  
&  
Hard-Boiled Wonderland**

Produced by HoriPro Inc. (Japan)  
Directed and Choreographed by Philippe Decouflé  
Adapted for the stage by Ako Takahashi

Watch Haruki Murakami's acclaimed novel come to life as two fantastical narratives unfold simultaneously on stage.

(2hrs 30mins, with 20min intermission)

Performed in Japanese with English surtitles. | Admission age: 13 and above. Advisory: Some mature content.

**3 – 5 Apr 2026**  
**Fri & Sat, 8pm | Sun, 2pm**  
**Esplanade Theatre**

**\$68\*, \$98\*, \$128^, \$158^**

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– *The Guardian* ★★★★★

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Singtel Waterfront Theatre at Esplanade



Experience this hypnotic, minimalist masterpiece that became the blueprint for choreographing movement in dialogue with music.

1hr 10mins, no intermission

**\$55<sup>^</sup>**

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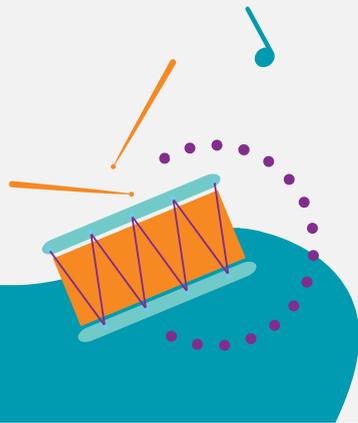
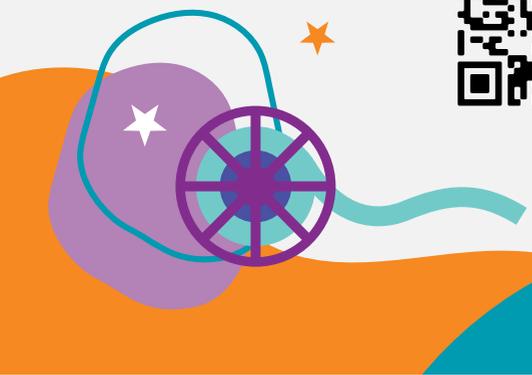


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# Gift

Imagination, empathy, creativity—the arts both embody and inspire these human qualities that help us make a better society.

Your donation opens up opportunities for the young to experience and be inspired by the arts. It also supports the aspirations of emerging Singapore artists to create and express their vision for the future.

# a



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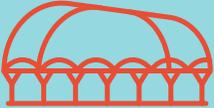
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# Esplanade gives our heartfelt thanks

*to our Esplanade partner, arts benefactor, donors and sponsors for believing in our vision to be a performing arts centre for everyone. They made all these possible!*



# 4.3K

activities took place at Esplanade.



**70%** Free



**30%** Paid



# 3.75M

people attended our live and online activities.

Free

**93%**

of surveyed audiences were satisfied with their Esplanade experience.

Paid

**66%**

reported a positive impact on quality of life and wellbeing.



**670**  
Activities

**17.1K**  
Participants

We believe that everyone should be able to experience the joy of the arts, including children, youth, seniors, migrant workers and individuals with special needs. Our community engagement activities bring the arts to those in need.

\*Figures for Esplanade's activities from Apr 2024 to Mar 2025.



## Your contribution\* will make a difference.

On behalf of the communities we serve, thank you!

Find out how you too can make a difference through the arts at Esplanade.

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Esplanade –Theatres on the Bay is a charity, a not-for-profit organisation and Singapore's national performing arts centre.

We seek to entertain, engage, educate and inspire through the arts. We thank everyone who has helped us bring positive impact to Singaporeans by supporting the arts and Esplanade.

Our heartfelt appreciation goes especially to our Donors and Sponsors, for their steadfast belief in our mission and for their generous contributions.

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We believe that an experience with the arts is special and that with your generous support, more people will get a chance to enjoy the arts. Join us in sharing the joy of the arts and help us reach more communities in need.



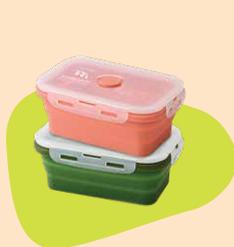
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”

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(who is not related to Offstage)





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