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NTT Arts NOVA

尤瑞斯·馬修&高與短創藝集
Joris Mathieu & Haut et Court collective

孤島信號

Hikikomori-The Shelter

2026

4.18 (六) 14:30 談 / 19:30 談

4.19 (日) 14:30 談

臺中國家歌劇院 中劇院

演出長度 | 全長約55分鐘，無中場休息；並搭配35分鐘演後座談，共約90分鐘

主辦單位 | 國家表演藝術中心臺中國家歌劇院

指定住宿 | HUNG'S mansion
台中商務

特別感謝 | Bureau Français de Taipei
法國在台協會

主辦單位保留節目內容異動權

 National
Taichung
Theater
臺中國家歌劇院

尼斯是個年輕男孩，正經歷著煎熬的低潮期，無論在校園或生活中的人際關係，各種社會適應上都飽受挫折。某一天，自覺格格不入的他突然決定躲進房間裡，再也不願意出來……他究竟遭遇了什麼？為什麼這麼倉促地，將自己關在房間裡？

本劇以當代哲思童話的形式呈現，透過三種不同的視角來訴說：青少年，以及他的父親、母親。在劇場裡，所有觀眾雖然看著同一場演出，理解卻各有不同。每位觀眾將佩戴耳機，隨著三種視角的其中之一走進敘事脈絡，而這個特定視角將引領著觀看體驗。

本劇的戲劇結構靈感來自「繭居族」(Hikikomori) 現象，這是一種主要發生在青少年身上的心理狀態，其特徵是自我封閉、退縮，而產生這種現象的關鍵因素，則是家庭成員之間缺乏溝通，劇團於是在劇場中重新營造個體之間的「隔絕」感。面對尼斯一家的故事，觀眾最終會發現自己陷入與劇中角色相似的處境。然而感知現實的視角並不是單一的，唯有透過同理與共情，努力從他人的角度理解狀況，我們才能走出衝突的困境。

感謝臺中國家歌劇院的邀請，以及三位臺灣演員為三個角色獻聲。繼法語、英語和俄語版本多場演出後，我們深感榮幸，首度呈現這部作品的華語版。而我們也迫不及待在演出後，與各位一起暢談交流這場前所未有的劇場體驗。

Director's Note

Text | Joris Mathieu

Nils is a young boy moving through a dim and difficult season. At school, among others, and within the wider world, he finds himself out of step, met again and again by unseen walls. Until one day, he retreats into his room, closing the door behind him, and does not return. What has unsettled him so deeply? What compelled him to disappear so abruptly from the world outside?

This work takes the form of a contemporary philosophical tale, told through three distinct perspectives: that of the adolescent, and those of his mother and father. Although the audience shares the same performance, each person's experience will be different. Wearing headphones, every spectator is guided into the narrative through one of the three perspectives, which shapes how the story unfolds before them.

The dramaturgy of the piece is inspired by the phenomenon of "hikikomori", a condition most often affecting adolescents and characterized by extreme social withdrawal. At its core lies a breakdown in communication within the family. The company therefore seeks to recreate, within the theater, a sense of separation among individuals in the audience. As they encounter the story of Nils and his family, spectators ultimately find themselves in a position similar to that of the characters. There is never a single way of perceiving the same reality. Only through empathy, by making the effort to understand from another's point of view, can we begin to move beyond conflict.

We are deeply grateful to the National Taichung Theater for its invitation, and to the three Taiwanese performers who have lent their voices to the three characters. Following numerous performances in French, English, and Russian, we are honored to present, for the first time, the Mandarin version of this work. We very much look forward to sharing this unique theatrical experience with you, and to exchanging thoughts after the performance.

在數位孤島與想像森林之間聆聽劇場寓言 文 | 清華大學中文系副教授 羅仕龍

劇場原是觀看的地方，但法國導演尤瑞斯·馬修 (Joris Mathieu) 卻讓它成為訴說與聆聽的所在。《孤島信號》的15個故事片段，3種角色觀點，從觀眾戴上耳機那一刻起，通過3個不同聲道，隨機向每個人傳遞出互有差異的訊息。觀眾在同一個時空看著同樣的舞台畫面，卻各自聆聽著不同的詮釋觀點。

故事是關於一對夫婦和他們的兒子尼斯。父親沉浸在自己動手做的模型天地裡得到滿足，母親總是在看報紙、滑手機傳訊息，心思彷彿從來不在此時此地。就讀國中的兒子尼斯與父母之間漸有隔閡，又與學校同儕格格不入，於是他選擇關上房門，封閉在自我的世界裡。

家，理論上是共享與交流的情感空間，也是在外受挫後可以安然返回歇息的庇護所。什麼是「庇護」(le refuge)？《孤島信號》的法語副標題用的是這個詞，就字面上來說也有避難的意思，躲在堅固的防禦工事之中，用以抵抗外界的侵擾。《孤島信號》裡的一家三口同在一個屋簷下，看似屏蔽了家門外的眾人，卻又各自將自己框在自己的小世界裡，同時躲開了牆內的家人。

可是為什麼要躲？躲到哪裡去？躲的又是誰？這或許是本劇法語主標題「Hikikomori」（繭居族）一詞的啟發。原創於2016年，《孤島信號》是尤瑞斯·馬修剛接任里昂「新一代劇場」(TNG) 總監時的首部作品。隨著數位浪潮及AI技術席捲而來，社群媒體越顯分眾化，今天觀看這齣戲的我們，內心的孤獨感有沒有減輕？劇中總是在傳訊息的母親，或是沉浸於模型組裝的父親，又或是把自己關在房裡的尼斯，都可以是我們各自的寫照。社群媒體提供了全面且即時的互動，卻也使我們更不需要與現實生活空間裡的眾人產生連結。

是壓力還是解脫？所謂「真正的生活總是在他方」，法國詩人韓波 (Arthur Rimbaud) 寫於十九世紀的名句，竟意外成為今天我們所處現況的寫照。我們常常忘了傾聽身邊人們的心聲，卻從不吝惜給網路上的各種貼文點讚；說起日本或法國的萬事美好，常常比近在咫尺的事物更為熟悉，也更歷歷在目。有趣的是，《孤島信號》劇中的國中男生尼斯自嘲處於「低科技狀態」，被同學戲稱為「原始人」(original)。有多原始呢？就跟「駝鹿」(orignal) 一樣原始。少了一個「i」，卻多了一個法文的諧音眼，讓尼斯上網買了駝鹿裝，在裝扮的過程裡逃逸現實，奔赴他方，在成為大人之前，給自己一個緩衝的時空。

每個少年都曾對成年感到困惑不安，每個成人也都對少年時代充滿回憶。《孤島信號》似乎想為我們在擺盪人生之間找個答案。劇中說長輩熱愛用app重播整段不復返的青春，少年尼斯卻有取之不盡的好奇與想像，即使足不出戶也可以如同駝鹿一般馳騁於一片森林奔跑。一個字母的差異，讓同儕的訕笑轉變成浮想聯翩的自由奔放。隔絕與封閉不是絕對的，也不是永久的，只在於有沒有出口，有沒有裂縫透進的光。

《孤島信號》全劇在幽微陰暗的氛圍中進行，迷離多層次的音樂敲打著觀眾的心靈。你可以輕易閉上眼睛、關掉手機，選擇不看見現實與虛擬世界裡的繽紛，但聲音的穿透力卻是難以抗拒的感官。在現實生活或在劇場裡的我們，抑或在劇中彼此隔絕的角色們，一戴上耳機就連結到另一個世界。只是耳機終有取下的一刻，聽覺卻未曾休眠。《孤島信號》演出過程裡傳遞給我們的聲音，終究不是完整的訊息。當我們回到現實裡，彼此談論各自聽見的聲音，這就是連結的開始。沒有人是一座孤島，不論此刻你身處生命的哪一個階段或境況。



高與短創藝集 Haut et Court collective

自1998年成立以來，高與短創藝集由導演尤瑞斯·馬修領軍，集結忠實的演員與技術創作者，透過集體創作形成獨樹一幟的藝術風格。作品關注當代世界，藉此勾勒未來願景。他們創造全新舞台體驗，結合科技、文學、影像、音樂與傳統機械，呈現詩意與視覺震撼的戲劇張力。科幻、科學想像與舞台創新是其創作動力，並探索人與世界的虛擬化議題。劇團開發出懸浮影像技術，透過演員的實體存在來表達對於「有生命的事物」的核心探問。創始成員菲利普·夏宏、文森·艾曼諾與瑪莉安·塔洛蒂共同構建舞台語彙，舞台設計師尼可拉·布迪耶與作曲家尼可拉·泰維內分別形塑戲劇構作與舞台美學，錄像創作者西格菲·馬克提供影像養分。高與短創藝集重新連結「政治劇場」傳統與「詩意的科幻劇場」，探索世界、個人及藝術在社會中的角色，呈現兼具思想性與視覺魅力的創作。

Since 1998, Haut et Court, led by Joris Mathieu, has gathered a loyal team of actors and technical creators, developing a singular artistic identity through collective creation. Their works question today's world in order to imagine it tomorrow. They invent new scenic experiences that include technologies, to create poetic and spectacular works offering a singular relation to each member of the audience. The forms they create are unreservedly theatrical, interweaving images, literature, optical illusions, music, new technologies and traditional machinery. Science fiction, scientific imagination, technological and scenic innovations are among the powerful driving forces behind their creative research. Focusing on the virtualization of the people and of the world, Haut et Court has developed specific expertise on the creation of floating images on stage. The question of living things is central to their work; it is expressed stage by an exploration of the actors' physical presence. Founding members Philippe Chareyron, Vincent Hermano, and Marion Talotti shaped the company's performance language, while set designer Nicolas Boudier, composer Nicolas Thévenet, and video artist Siegfried Marque enrich dramaturgy, aesthetics, and imagery. Together, they reconnect a political theater tradition with a poetic theatre of science fiction, questioning the world, the place of the individual and the role of art in society.

聲音演員 Vocal Actor



姚坤君 Gwen YAO | 飾 母親 Mother

臺灣劇場界知名實力派女演員，現任國立臺灣大學戲劇學系教授，主授表演課程。畢業於美國北卡羅萊納大學教堂山分校表演藝術碩士。返國後活躍於劇場界，擔任多部作品主角，深獲各界好評。近年代表舞台作品包括綠光劇團《八月在我家》；果陀劇場《淡水小鎮》、《我的大老婆》；動見体劇團《美好如此》、《想像的孩子》；莎妹劇團《親愛的人生》；陳家聲工作室《馬文才怎麼辦？》；四把椅子劇團《遙遠的東方有一群鬼》等。近年影視演出作品包含《誰說媽媽像月亮》、《妖精》等。2025年以《美好如此》入圍第一屆臺北戲劇獎，最佳劇場類女演員獎。著有《演員功課》、《表演必修課》、《演員的自我修煉》，被譽為演員必讀實戰手冊。

A leading actress in Taiwan's theater scene, Gwen YAO is currently a professor in the Department of Drama and Theatre at National Taiwan University, where she specializes in acting. She holds an MFA in Performing Arts from the University of North Carolina at Chapel Hill.

Since returning to Taiwan, she has remained highly active on stage, taking on numerous leading roles to widespread critical acclaim. Her recent theater credits include Greenray Theatre Company's *August: Osage County*; Godot Theatre Company's *Our Town* and *My First Wives*; M.O.V.E. Theatre's *The Moment* and *The Lost Sperm*; Shakespeare's Wild Sisters Group's *Dear Life*; Garsonplay Studio's *Wen Tsai, What Can We Do?*; and 4 Chairs Theatre's *We Are Ghosts*. Her recent screen appearances include *Who Says That Momma Is Like the Moon?* and *Enchantress*. In 2025, she was nominated for Best Actress in a Play at the inaugural Taipei Theatre Awards for her performance in *The Moment*.

YAO is also the author of several influential books on acting, including *An Actor's Journey in Search of Genuine Performance*, and *An Actor's Practice in 3 Plays: Bringing Different Roles to Life*, widely regarded as practical handbooks for performers.



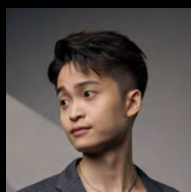
黃迪揚 HUANG Di-yang | 飾 父親 Father

國立臺北藝術大學戲劇系畢業，主修表演，活躍於舞台劇與電視戲劇演出。2010年於電視劇《飯糰之家》中扮演邱一傑角色而嶄露頭角。2016年以電視劇《天黑請閉眼》的警察陳亞正角色受到注目。2023年以精湛演技在電影短片《看海》詮釋智能障礙者，獲得第58屆金鐘獎迷你劇集／電視電影男配角獎。2024年在電視劇《鹽水大飯店》中扮演阿德角色演技頗受好評，入圍第59屆金鐘獎迷你劇集（電視電影）男配角獎。同年在串流影集《影后》中飾演明星的經紀人壁虎，因角色討喜而知名度大增，入圍第60屆金鐘獎戲劇節目男配角獎。

HUANG Di-yang graduated from the Department of Theatre Arts at Taipei National University of the Arts, where he majored in acting, and has since built a career across both stage and screen. He first came to prominence in 2010 with his portrayal of Qiu Yi-jie, a man with an intellectual disability, in the television drama *Rice Family*, and gained wider recognition in 2016 for his role as police officer Chen Ya-zheng in *Close Your Eyes Before It's Dark*.

In 2023, HUANG delivered a critically acclaimed performance in the short film *To the Sea*, in which he sensitively portrayed a character with cognitive impairments, earning the Best Supporting Actor Award in a Miniseries or Television Film at the 58th Golden Bell Awards. The following year, he received further praise for his role as A-De in the television drama *Hotel Saltwater*, portraying an informant who outwardly serves the authorities while grappling with deep moral conflict. The performance earned him a nomination for Best Supporting Actor in a Miniseries or Television Film at the 59th Golden Bell Awards.

Also in 2024, HUANG appeared in the streaming series *Born for the Spotlight* as the celebrity agent "Gecko," a charismatic role that significantly raised his public profile and garnered him a nomination for Best Supporting Actor in a Drama Series at the 60th Golden Bell Awards.



古辛 Gusion | 飾 兒子尼斯 Nils (the Son)

曾就讀國立臺北藝術大學戲劇系，主修劇本創作，現為劇場演員。曾參與相聲瓦舍《狐說》、《雞都下蛋了》、《十五萬大軍直取西城而來》；表演工作坊《如夢之夢》、《艾迪亞曾經在此》；台南人劇團《水中之屋》；同黨劇團與貪食德工作室合作《父親母親》，並以此作品入圍臺北戲劇獎最佳戲劇類男演員；金枝演社劇團《西來庵》；天天工作社《巷子裡的尊王》；新生一號劇團《不可能在一個晚上演完莎士比亞全集吧？》；趨勢教育基金會文學劇場《夢中唐》；喜劇團《不管三七二十一》，並與楊景翔演劇團、進港浪製作所、海豚文創、辣草莓合作社、盜火劇團、耳東劇團等團隊合作。

Gusion studied playwriting in the Department of Theatre Arts at Taipei National University of the Arts and is now active as a theater performer. His stage work spans a wide range of companies and productions, reflecting both versatility and a strong presence in Taiwan's contemporary theater scene.

His performance credits span multiple productions with Performance Workshop's *A Dream Like a Dream* and *IDEA House Was Here*, and Tainaner Ensemble's productions. Additional work includes Golden Bough Theatre's *The Loser of Legend*, Day Day Work Theatre, The New One Theatre's *The Complete Works of William Shakespeare (Abridged) [Revised] [Again]*, and projects with Trend Education Foundation. He has also collaborated with numerous companies and collectives, including Yang Ensemble, King Kong Wave, HAITUN Cultural Creation, Juicy Berry Studio, and Voleur du Feu Theatre.

He has also appeared in The Party Theater Group and How to Eat Faust's collaboration *Father Mother*, for which he received a nomination for Best Actor in a Play at the Taipei Theatre Awards.

演出創作群 Artistic and Creative Team

編劇暨導演 **Playwright & Director** | 尤瑞斯·馬修 & 高與短創藝集 Joris Mathieu with Haut et Court collective

表演者 **Performer** | Philippe Chareyron, Vincent Hermano, Marion Talotti

聲音演員 **Vocal Actor** | 姚坤君 Gwen YAO、黃迪揚 HUANG Di-yang、古辛 Gusion

舞台設計 **Set Design** | Nicolas Boudier, Joris Mathieu

作曲 **Composer** | Nicolas Thévenet

燈光設計 **Lighting Design** | Nicolas Boudier

影像設計 **Video Design** | Loïc Bontems, Siegfried Marque

舞台監督 **Stage Manager** | Simon André

製作單位 **Production** | Théâtre Nouvelle Génération - Centre dramatique national de Lyon en compagnie de Haut et Court

共製單位 **Co-production** | Le Grand R Scène Nationale de La Rochesur Yon

With the support of Bureau français de Taipei, Institut français Noûs, a set of several venues, partners of the three-yearly artistic events of the Théâtre Nouvelle Génération - Centre dramatique national / Lyon, including L'Espace Jean Legendre Théâtre de Compiègne - Scène Nationale de l'Oise, Le Merlan - Scène Nationale de Marseille, Le TU / Nantes and Le Lieu Unique - Scène Nationale de Nantes

臺中國家歌劇院製作團隊 Production Team

節目統籌 | 賴盈先

節目執行 | 黃郁涵

行銷宣傳 | 王巧萍

美術設計 | 黃少廷

技術統籌 | 侯承佑

舞台技術指導 | 謝明廷

舞台技術執行 | 張文信、林昕玄、林孝謙

林哲煒、蔡佩茹、陳俐君

燈光技術指導 | 蘇懷恩

燈光技術執行 | 黃培語、葉浩維

薛力勻、周邑軒

服裝管理執行 | 賴星嵐

音響技術指導 | 林庭凱

音響技術執行 | 陳威如

影像技術指導 | 黃彥勳

影像技術 | 黃彥文

中文文本翻譯 | 黃聖閔

隨行翻譯暨演後座談口譯 | 陳文瑤

暨臺中國家歌劇院全體同仁



🌐 節目完整資訊

<https://npacntt.tw/n02EFZfy>



🗒️ 節目線上問卷

<https://npacntt.tw/n02tFvEz>