

# STEFAN KAEGI (RIMINI PROTOKOLL)

*This Is Not an Embassy*

*(Made in Taiwan)*



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## ***This Is Not an Embassy*** ***(Made in Taiwan)***

Duration: 1h4h  
In English and Chinese,  
surtitled in French and English

### **Concept and direction**

Stefan Kaegi (Rimini Protokoll)

### **Dramaturgy & assistant director**

Szu-Ni Wen

### **With**

Chiayo Kuo  
Debby SzuYa Wang  
David Wu

### **Set design**

Dominic Huber

### **Video**

Mikko Gaestel

### **Music**

Polina Lapkovskaja (Pollyester)  
Debby Szu-Ya Wang  
Heiko Tubbesing

### **Research Taiwan**

Yinru Lo

### **Video shooting**

Philip Lin

### **Light**

Pierre Nicolas Moulin ▼

### **Co-dramaturgy**

Caroline Barneaud

### **Assistant director**

Kim Crofts

### **Assistant set designer**

Matthieu Stephan (trainee)

### **Outside eyes**

Aljoscha Begrich  
Viviane Pavillon

### **Production Europe**

Tristan Pannatier ▼

### **Production Taiwan**

Mu Chin (NTCH)

### **General technical manager**

Quentin Brichet ▼

### **Stage manager**

Bruno Moussier ▼

### **Sound managers**

Charlotte Constant ▼  
Ludovic Guglielmazzi ▼

### **Video managers**

Sebastian Hefti ▼  
Nicolas Gerlier ▼

### **Lighting managers**

Pierre-Nicolas Moulin ▼  
Jean-Baptiste Boutte ▼

### **Props**

Séverine Blanc ▼  
Clélia Ducraux ▼  
Mathieu Dorsaz ▼

### **Set construction**

Théâtre Vidy-Lausanne ▼

### **Production**

Théâtre Vidy-Lausanne ▼  
National Theater & Concert Hall Taipei

### **Coproduction**

Rimini Apparat  
Berliner Festspiele  
Volkstheater Wien  
Centro Dramático Nacional Madrid  
Zürcher Theater Spektakel  
Festival d'Automne à Paris  
National Theatre Drama /  
Prague Crossroads Festival

### **With the support of:**

Centre Culturel de Taiwan à Paris



Prix Tremplin Leenaards / La Manufacture

Le Cercle des mécènes du Théâtre de Vidy



LE CERCLE DES MÉCÈNES  
DU THÉÂTRE DE VIDY

By Eric Vautrin, dramaturge at the Théâtre Vidy-Lausanne

Although it is considered a province by the People's Republic of China (PRC), Taiwan has been politically independent since 1947. However, following the attempts at rapprochement between China and the United States in the 1970s, it is no longer recognised as an independent nation by the vast majority of countries and cannot therefore have any official diplomatic representation in these countries. Stefan Kaegi asked three Taiwanese people to invent a story - the opening of an embassy on a theatre stage. Through this imagined setting, the paradoxical history of the island, and even the very notion of democracy, can be expressed. *Ceci n'est pas une ambassade* (Made in Taiwan) is a three-voice portrait of an island that is little known but is at the heart of current geopolitical and industrial strategies (through its position as a world-leader in semi-conductors, for example).

Kaegi met Chiayo Kuo, Debby Szu-Ya Wang and David Chienkuo Wu while he was in Taipei, Taiwan's largest city. Chiayo Kuo describes herself as a digital activist; she organises events around the world whose aim is to increase ties to the island. Debby Szu-Ya Wang is a musician and heiress to a bubble tea company - a drink that in just a few decades has spread throughout the world's cities and has come to represent the very notion of "Made in Taiwan". David Wu is a retired diplomat. Until recently he worked in offices and Taiwanese delegations around the globe.

All three are deeply attached to their Taiwanese roots. Seen from Europe, this attachment to their island and its history may be surprising, but it is tightly bound to Taiwan's unique geopolitical situation. However, these three do not perceive its history in the same way. Just like Chiang Kai-shek's Republic of China, David Chienkuo Wu is attached to Chinese culture and sees in Taiwan its perfect embodiment; Chiayo Kuo takes a more critical stance and actively seeks to open up new prospects free from the historical flux of the past half-century, which began with the martial authority of the nationalist leader; Debby Szu-Ya Wang, through both music and business, champions another, non-political vision that would allow artists to circulate freely and business to develop.

Their differences will encourage lively discussions around the possible opening of a fictional, collective and temporary embassy of the mind, on stage at the theatre. They have developed a vision of a large and welcoming, multinational, multicultural and multid denominational space, woven from stories and products, and where a democratic form of disagreement can also exist. As spokespeople for a territory, they can better entrust their history to the audience over the course of an evening at the theatre. It is the history of a territory that is both far from us and near, so similar and yet so different, where ways of practising democracy can be explored, in a context of multiple and ethnically diverse heritages.

Par Stefan Kaegi, 2023

The island of Taiwan is regularly struck by earthquakes and volcanic eruptions. It is indeed part of the Pacific Ring of Fire, a seismically particularly active zone at the edge of the Pacific. Not far from Taipei, the Philippine Sea plate moves north- westwards by an average of 7 cm a year against the Eurasian plate, on which the Chinese mainland also stands. This geological description reads like the metaphor of a political situation marked by friction between major power blocks and regular eruptions. A precarious situation but also a status quo that a majority of the population is comfortable with.

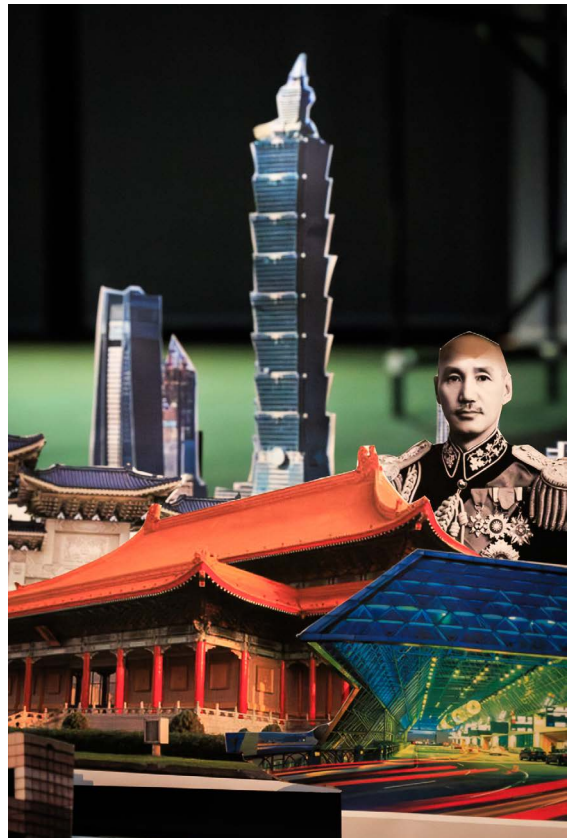
## **This is not a country**

In 1945 Taiwan became an original member of the United Nations and even a full member of the security council as „Republic of China“. But in 1971 Nixon reestablished harmonic relations between the US and mainland China, and Taiwan had to leave the UN. Ever since, Taiwan has struggled for its diplomatic recognition. Taiwan is excluded from international organizations like the WHO or UNESCO; only fourteen of its diplomatic missions have embassy status; the Taiwanese athletes run under the flag of „Chinese Taipei“. Not only since the war in Ukraine, China has again and again made clear on the international scene that in its view Taiwan is not an independent country and should under no circumstances be considered as such, nor even represented as such on a map. Although Taiwan has many international friends and trading partners, no one can afford to antagonize China, the world's second largest economy. Therefore Taiwan is just the most visible part of a global dilemma.

## **Diplomacy 2.0 ?**

The „Sunflower Movement“ was a student protest in Spring 2014 in Taiwan against a controversial agreement that would have allowed China, among other things, to partially take over the free press in Taiwan. An entire generation was politicized. New forms of participatory democracy and digital transparency were developed. The movement gained nationwide support, ended after concessions were made by the China-friendly government, which led it to lose its majority in the next election. The search for new forms of participation and transparency continued, making Taiwan one of the most advanced democracies in Asia, an example that „even the Chinese can do democracy“, as one semiconductor expert recently put it. In parallel, Taiwan developed new forms of foreign policy that allow it to build international relationships under the radars of official diplomacy. What if theatre would organize the temporary and nomadic representation of this territory which, although it could not officially exist as a nation, would exist on stage at each performance?





## **The creation process: investigation and cooperation**

This project is a unique cooperation between Taiwanese and European teams made up of artists, experts, researchers, dramaturgs, producers... It is jointly produced by the National Theater & Concert Hall Taipei, the Théâtre Vidy-Lausanne, in co- production with Asian and European partners. It challenges each country, institution and audience visited to define their own relationship with Taiwan and with mainland China.

Stefan Kaegi and Dominic Huber did a research residency in Taiwan from November to December 2022. Accompanied by local artistic collaborators, local consultants, a video designer and the team of the National Theater of Taipei, they embarked on an investigation to find experts and citizens who would represent Taiwan on stage, without breaking diplomatic rules. They met diplomats, historians, geologists, semiconductor engineers, athletes and politicians, citizens of all ages. They immersed themselves in the archives and invented new ones.

From the findings of this investigation, the show is written, with and for 3 Taiwanese performers, living in Taiwan and who thus become its citizen ambassadors.

## **A video set for a transformable embassy**

Scenographer Dominic Huber, along with Stefan Kaegi and video artist Mikko Gaestel, has designed a transformable set that allows them to conjure up both the past and present of Taiwan using screens, models and video projections, thus building up, piece by piece, a future embassy.

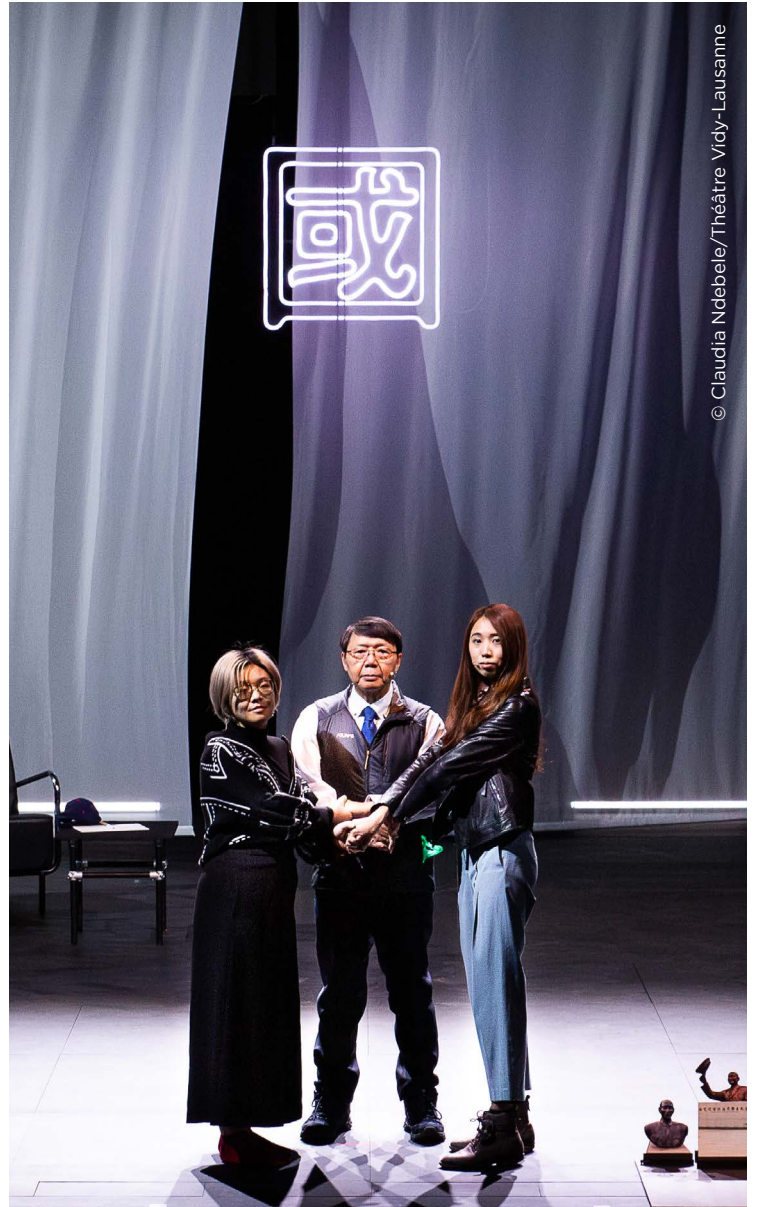
The spaces for each of the protagonists stand out from a background made of large swathes of fabric, banners and flags, creating a transformable screen. On one side, Debby Szu-Ya Wang stands behind a kind of vibraphone, part of which is made from pressurised PVC bottles, on which she performs some of the music for the performance. On the other side is Chiayo Kuo in her video “studio”, with a video screen at the back and miniature models of landscapes and skylines of Taipei. And in the centre there is an empty space, inhabited by David Wu, which becomes a meeting point and foyer for this imaginary embassy.

Cameras installed around the set focus in on faces, objects, models or documentary images, accentuating the mise en abyme of the multiple points of view that are possible for one single territory, or even for one single moment in history.

## Performance outline

1. A white flag
2. Chiayo presents Taiwan
3. Debby and the history of bubble tea
4. Earthquakes
5. David and the search for his origins
6. The pasts of the three protagonists
7. 1971: Taiwan leaves the UN
8. Chiayo in Kosovo: ties between non-recognised countries
9. There is(n't) a Taiwanese team at the Olympic Games
10. Flag and national anthem
11. Alternative propositions
12. How to decorate the embassy
13. Chinese (language) passports
14. Three religions
15. Half-moon-oracle
16. Welcome speech
17. Debby introduces her instrument
18. Homage to famous people present tonight
19. Wishes from indigenous communities addressed to the embassy
20. Chiang Kai-shek's dream
22. Chiayo and Chinese dance
23. China connection
24. Taiwan on the map of the world
25. Debby challenges policies
26. If David were to call out to Joe Biden
27. Kinmen-scene
28. Chiayo and the soldiers
29. Tai Chi and the perpetual motion of true balance
30. Closing ceremony for the embassy







**Teaser**



**Interview Chiayo Kuo**



**Interview David Wu**



**Interview Debby Szu-Ya Wang**



**Interview Szu-Ni Wen et Stefan Kaegi**



## EXHIBITION



During the performances of *This is not an Embassy (Made in Taiwan)* at the Théâtre Vidy-Lausanne, works by Yua Goang-ming will be presented in the theatre foyer.

Yuan Goang-ming is an internationally acclaimed pioneer of video art in Taiwan. In his work, he combines avant-garde technologies and symbolic metaphors to create disconcerting films and photographs that question the conditions in which we live in our image-based societies.

## SELECTION OF BOOKS AT THE THEATRE BOOKSHOP

These books have been recommended by the theatre dramaturge for their connection to certain aspects of the show:

- Y. Che, *Chinoises en Suisse*, ed Antipodes
- P. Grosser, *L'autre guerre froide?*, CNRS Editions, 2023
- Collectif Formosa, *histoires de démocratie à Taiwan*, L'Asiathèque
- Yu Pei-Yun (Auteur), Zhou Jian-Xin (Illustrations), *Le Fils de Taiwan*, Kana, 1, 2
- A. Vaulerin, *Taiwan, La présidente et la guerre*, Novice ed
- Valérie Niquet, *Taiwan face à la Chine*, Tallandier

16th century: European navigators catch sight of the island for the first time and call it Ilha Formosa, the beautiful island.

1624: The first trading post is established by the Dutch, then Spanish.

1662: Armies from continental China (Qing Dynasty) invade and expel the Europeans.

1885: Taiwan is formally declared a province of the Qing Empire.

1895: The island is ceded to Japan after the First Sino-Japanese War.

1911–12: In continental China, Chinese revolutionaries depose the Qing emperor and found the Republic of China (ROC).

1945: After the Japanese surrender at the end of the Second World War, Taiwan is placed under the control of the ROC, despite the questionable legitimacy of the so-called Declaration of Cairo signed by Chiang Kai-shek, Roosevelt and Churchill in 1943, which promises Taiwan to China in the event of an Allied victory.

1947: The Constitution of the Republic of China is adopted. Headed by Chiang Kai-shek, this includes all of continental China and Taiwan. The ROC is a founding member of the UN.

1948: Chinese civil war between Chiang Kai-shek's nationalist Kuomintang party and the Communists. Start of the White Terror, the repression of communist sympathisers in the ROC. (This period would only come to an end on the island of Taiwan in 1990).

1949: Communist victory in continental China, which then becomes the People's Republic of China (PRC). Chiang Kai-shek moves his government to Taipei, while continuing to claim his authority over the entire Chinese territory. He declares martial law in Taiwan.

1971: After Nixon's efforts during the Cold War to normalise the relationship between the United States and the People's Republic of China, the General Assembly of the United Nations recognises the PRC as the sole representative for China. The ROC (Taiwan) must leave the UN.

1987: End of martial law in Taiwan.

1991: Democratic elections for members of Congress.

1996: Election of the president by direct universal suffrage, won by the Kuomintang leader (Chinese nationalist party founded by Chiang Kai-shek).

2000: Chen Shui-bian (DPP: Democratic Progressive Party) becomes the first president of the island of Taiwan who does not belong to the Kuomintang party.

2016: Tsai Ing-wen (DPP) is elected president. She recognises Taiwan's responsibility in the segregation of indigenous peoples and supports the recognition of LGBT rights.

2018: TSMC (Taiwan Semiconductor Manufacturing Company), founded in 1987 with strong support from the government, produces smaller chips (7 nm) than industry leader Intel (10 nm).

2020: Re-election of Tsai Ing-wen (DDP) as president.

2023: TSMC becomes the exclusive manufacturer of microchips for iPhones, iPads and Mac computers, which for the most part are assembled in the People's Republic of China.

2024: Lai Ching-te (DPP), Tsai Ing-wen's vice-president, is elected to the presidency, but loses the parliamentary majority. On the evening of the vote, the People's Republic of China reiterates that it considers "reunification" with Taiwan to be "inevitable" and that it is firmly opposed to "separatist activities" on the island and "foreign interference". Two days after the election, Nauru, one of the last remaining countries to recognise Taiwan as an independent nation, breaks its diplomatic ties with Taiwan.

# DAVID CHIENKUO WU

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## On stage

David Wu's Chinese first name literally meaning is „build a country“, it's no miracle he became a diplomat for 37 years. Born in 1952, he worked as a journalist in the 1970s. He did military service on Kinmen islands, in a time when China and Taiwan used to regularly fire cannons to each other (one side fired on Mondays, Wednesdays and Fridays, the other side on Tuesdays, Thursdays and Saturdays as a consent ). But still, David feels his roots are in China as he remembers: “My father still had his hometown in China inscribed on his tombstone”.

David started his diplomatic career in Cape Town. Later he worked for the mayor of Kaohsiung, traveling many countries to compare the best metro system for this city in southern Taiwan. At the end of the 1990s he worked for the Taiwanese representation in Ho Chi Minh City, a time when Taiwanese entrepreneurs were the first ones to invest in the Vietnamese market (“We know how to handle the communists”). He can still speak Thai and sing Thai songs he learned in the Representative Office in Bangkok. And he remembers when he worked in the New Zealand representation, he had to fight for a visit of his ex-Vice President to Auckland, not to be canceled. But it was only in Belize, central America, he became a “real ambassador”. There, besides his job, he also preached in the church from time to time.

Wu is a member of KMT (Nationalist Party) and he considers the Blue Sky, White Sun, and Wholly Red Earth Flag to be the only national flag for the Republic of China his country. He still feels upset by this flag not being able to fly outside his NZ and Thailand representation. He



is now serving in his presbyterian church, but he would rather speak in front of the United Nations General Assembly on behalf of the Republic of China as a full member state of the organization. The Republic of China was one of the founding members of UN in 1945, even one of the 5 Permanent Members in the Security Council for 27 years until 1971.



# CHIAYO KUO

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## On stage

Chiayo Kuo grew up hating airports, as she was born in the early nineties to a father whom she rarely saw, as he worked for the Taiwanese trade organization to boost Taiwanese economy in other countries. Today, at the age of 32, she became a frequent flyer herself, she has worked in Hungary and Greece as an NGO worker, then she founded her own organization, Taiwan Digital Diplomacy Association. Instead of working in embassies, she has developed her own guerilla-strategy to put Taiwan onto the world map: she spent a year in Kosovo to promote the digital rights for Kosovo and build up network between the governments of two countries. She learnt how to present Taiwan not only as a country struggling with international recognition, but as a country that can have common topics with different communities in different countries, in many actions, such as producing online medical show in Vietnam, cooking show of Taiwanese and Czech politicians, hosting football game for diplomatic allies of Taiwan...

She has been invited in Westminster's and Washington's Think Tanks to talk about her innovative social media campaigns and she has been interviewed by The New York Times.

After the Ukraine War, her association started to teach Taiwanese citizens how to protect themselves against Chinese cyber-attacks but also how take action on internet to open communication channels with other countries during war time. For her, the best way to prevent the war is to increase the visibility of Taiwan and let Taiwan's voice being heard by the international world.



# DEBBY (SZU-YA) WANG

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## On stage

Debby Wang is a 27 year-old vibraphonist, born in Taiwan, but grown up in a boarding school in Austria. As she was too rebellious for her family, which rather believed in free markets than in arts, she studied in Graz, Vienna and Boston. Born into a poor Taiwanese family her father married into a family of plum juice traders. When the first Tapioca products entered the traditional milk tea, the family opened a local bubble tea shop, which lasted only for a week. After working in the same beverage contributor company with Debby's Uncle, they gave their start-up-company the name Possmei' - a mix of Debby's, her mother's and her brother's first names in Chinese. As Taiwan was losing half of its official embassies, hundreds of Bubble Tea shops were opening around the world and most of them imported their ingredients from Possmei.

This success-story of a mid-sized company stands for the success of Taiwanese business networks, not depending on embassies. These companies may not all be as market leading as HSMC, the country's biggest semiconductor manufacturer, but Possmei has now headquarters in Taiwan, San Francisco, Texas and Hamburg. In Germany even McDonalds put Bubble Tea on their menu for some time.

When her father was diagnosed with cancer in 2019, Debby promised him in his last hours of life that she would compose a concert telling the story of their family business. She will perform with plastic bottles made flair drum, midi vibraphone and loopstation to the miniature camera-live-set-up on stage. Her utopian flag of Taiwan would look like the tattoo on her right arm.



# STEFAN KAEGI

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Stefan Kaegi co-produces works with Helgard Haug and Daniel Wetzl, under the label Rimini Protokoll. Using research, public auditions and conceptual processes, they give voice to 'experts' who are not trained actors but have something to tell. Diplomatic protocols have been core to a number of their works : for Burgtheater Vienna they developed *Schwarzenbergplatz* with experts like the former Austrian ambassador to China, an ex-consul of Austria in Nigeria, a driver of OPEC and the owner of a shop that has been producing national flags for generations. For Schauspielhaus Hamburg they collaborated with politicians and experts on climate change to stage a *World Climate Conference* involving the audience into 196 UN delegations. In Zürich they re-inacted the Davos Summit of the World Economic Forum on a stage in the shape of an ice hockey-rink. In Kammerspiele Munich they organized their own *Security Conference* with experts from countries like Afghanistan, Somalia and Greece.

Other recent works include the multi-player video piece *Situation Rooms, 100% São Paulo* with 100 local citizens on stage, *Utopolis* for 48 portable loudspeakers which opened in Manchester Festival. More and more they also create works for museums : The CCCBarcelona recently showed their eco-installation *Win < > win* as well as their immersive walkable movie *Urban Nature*.

Stefan Kaegi, based in Switzerland and Berlin, produces documentary theatre plays and works in public space in a variety of collaborative partnerships. Kaegi has toured across Europe and Asia with two Bulgarian lorry drivers and a truck which was converted into a mobile



audience room (*Cargo Sofia*). He has adapted *Remote X*, an audiotour for 50 headphones to dozens of cities from Taipei to Santiago de Chile, and toured the interactive installation *Nachlass* that portrays people who have not much time left to live. Recent works also include *Uncanny Valley* - a monologue for a humanoid robot - and *Temple du présent* - a Solo for a live octopus on stage.

# DOMINIC HUBER

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Dominic Huber works on expanding experiences of reality in the field of set design and theatre direction.

Since studying architecture at the ETH Zurich he has designed numerous stage sets between independent projects and big city and state theatres in places like Zurich, Berlin, Frankfurt, Munich, Hamburg, Vienna and Brussels. Together with director Bernhard Mikeska he developed a series of immersive theatre installations. He regularly collaborates with Lola Arias, Sebastian Nübling and Toshiki Okada.

His own theatre installations have been shown both site specific and in theatre spaces in New York, Zurich, Berlin, Buenos Aires and Jerusalem.

Since 2008, Dominic Huber has worked with Stefan Kaegi and Rimini Protokoll on many projects such as *Heuschrecken*, *Situation Rooms*, *Welt-Klimakonferenz* and just recently *Urban Nature* in Barcelona and Mannheim. For *Nachlass* and *Société en chantier* Kaegi and Huber collaborated at the Théâtre Vidy-Lausanne.

In 2009 he received a work stipend from the City of Zurich for a stay in NYC. In 2015 he was a member of the jury at the Prague Quadrennial for Performance Design. He regularly teaches at Zurich University of the Arts.

With *Situation Rooms* (Rimini Protokoll), *The Vacuum Cleaner and Doughnuts* (Director Toshiki Okada) three of his productions were invited at Berliner Theatertreffen.

In 2019 he received the Swiss Theatre Award from the Swiss Federal Office of Culture.





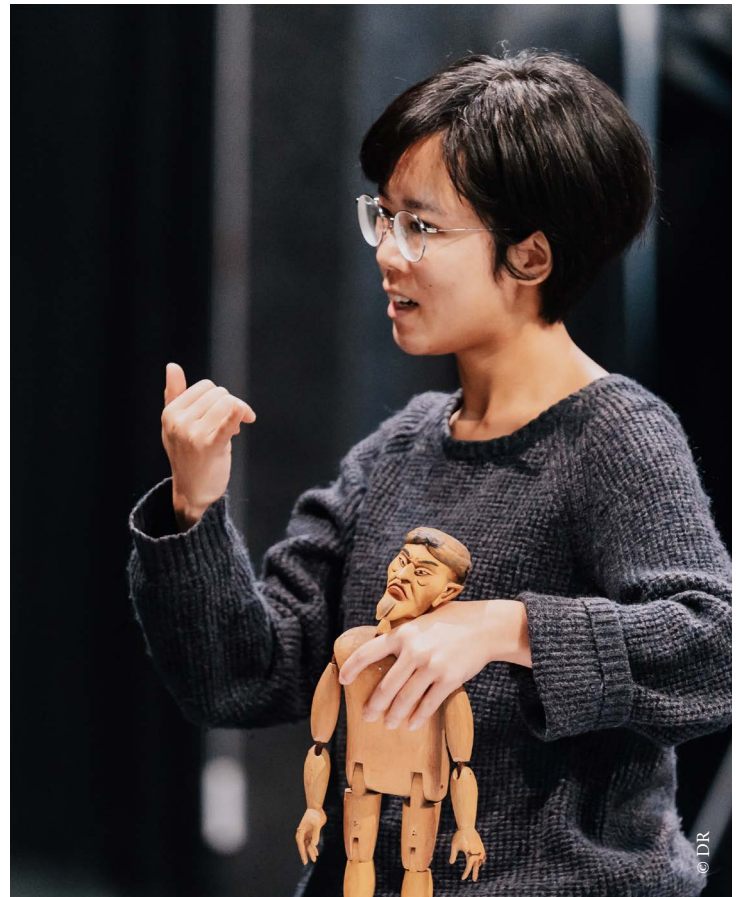
# YINRU LO

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## Research

Yinru is a theater producer, but she also takes other roles in the creative process. She used to work for a children puppet theater, Ju percussion group and Taipei Arts Festival. After leaving her position at the festival, she became an independent producer and works with artists from theater, sound, music, dance and visual arts. In her professional life, she focuses on the physicality of progress, especially on environmental and social issues. She joined Against Again Troupe in 2019 as project manager and producer, and has since then produced a variety of socially-concerned works in different art forms with the group.

Yinru is talented at cross cultural communication and project management. Her important experiences in production includes: *In Search of the Miraculous* (Against Again Troupe, Vee Leong, Hong Kong, 2022), *100% City Kaohsiung* (Rimini Protokoll, Germany, 2020), National Kaohsiung Center for the Arts (Weiwuying), *Balance of the Cosmos* (Cirque Bijou, UK, 2020), Taiwan Lantern Festival in Taichung, Sentimental Journey (Against Again Troupe, 2019), Tainan Festival, *Fun Run Taipei* (All The Queens Men, Australia, 2018), Taipei Arts Festival, *Remote Taipei* (Rimini Protokoll, Germany), 2017-2018 Taipei Arts Festival.





# SZU-NI WEN

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## Dramaturgy & assistant director

Szu-Ni Wen is a theater director and transdisciplinary artist. Since her homecoming to Kaohsiung from Berlin in 2015, she has tried to rediscover Taiwan by old house renovation, weaving, trekking, and reconnecting with her local culture and history. Being concerned with the relationship between urban development and humanity, she delivers performances that integrate local memories, imagination and identity in non-theatrical spaces. She was the director assistant of *Remote Taipei* and the casting of *100% Kaohsiung* (by Rimini Protokoll, Germany). She was the co-creator of *Six Dreams by the Sea*, of the audio walk *how is lasagna formed?*, resident researcher of 2022 *Tree Tree Tree Person*, the curatorial team for *Performing (with/in) Communities* in the ADAM 2019 and the editor-in-chief of *How Do You Turn This On*, a magazine featuring the life of new immigrants and migrant workers from Southeast Asia in Kaohsiung and Pingtung.



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Updated February 29, 2024

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