



Voleur du Feu Theatre The Madness Trilogy I:
Where the Bear Roars

2026.06.13 Sat. 14:30, 19:30

2026.06.14 Sun. 14:30

Weiwuying Playhouse

Duration is 80 minutes without intermission.



National Kaohsiung
CENTER FOR THE ARTS

WEI WUYING 衛武營

衛武營 國家藝術文化中心
國家表演藝術中心 National Performing Arts Center

Synopsis

With the wrapping up of Voleur du Feu Theatre's Suspense Trilogy, troupe leader and resident playwright LIU Tian-ya started on a new project in 2024—Madness Trilogy. Unlike previous works, characterized by realism and genre-based narratives, this new trilogy explores the contemporary psychological state of irrationality through an innovative textual format, probing the boundaries of extreme emotional states and presenting new possibilities for language and narrative shaped by the flow of consciousness. "Proving love does not exist is as hard as proving a species has gone extinct."

Co-created over two years, this original full-length solo piece marks the first time multidisciplinary artist Joanne DENG—active in theatre, film, and literature—takes the stage alone.

In this first part of the trilogy, the newlyweds have already been together for seven years. The wife is a novelist, while her husband, LIN Po-an, is a wildlife biologist who studies marsupial short-faced bears and thus goes to Finland every three months. The two have long been accustomed to being frequently separated. But one day, the novelist receives an unexpected phone call from the Taipei Representative Office in Finland, informing her that LIN's whereabouts have been unknown for a week. Always writing based on her own real-life experiences, she decides to embark on a journey to find her husband and write a novel, *Where the Bear Roars*, as she attempts to reach a new understanding of LIN while searching for evidence of his supposed non-existence...

Program Note

Co-creator & Playwright's Note | LIU Tian-ya

Being able to work on just one script and one character for two years is quite a luxury. I don't have much more to say right now; everything I want to express already lies within the forest before your eyes.

Co-creator & Director's Note | HO Ying-kuen

In recent years, we've talked a lot about what kinds of subjects can still be written for theater—that is, what subjects other artistic media are unable to handle and therefore must be written for the stage. We gradually realized that we rarely develop scripts together with performers, meaning scripts about artists themselves: about writing, and about the inner emotional landscape of human beings. I have long enjoyed works about how artists create, such as the film directors in Korean director HONG Sang-soo's films, the theater directors and writers in Ryusuke HAMAGUCHI's works, and Charlie KAUFMAN's portrayals of writers' plights. In our case, it is Joanne DENG who has made *Where the Bear Roars* possible.

While putting this work together, we kept thinking about the meaning of "psychological projection." A relatively abstruse definition might be "mental image," while a simpler one could be "one's subjective reality." Doesn't every artistic creation involve subjective reality? However, the essence of theater is allowing audiences to experience the same subjective reality together, during which viewers' and performers' projections may influence one another, creating a unique performance. From start to finish, *Where the Bear Roars* is about writing—a process of subjectively depicting the objective world, through which uncertainty is unconsciously revealed. When writing moves beyond the rehearsal room and onto the stage, the audience is no longer merely deciphering the work, but also becomes part of its unfolding.

Co-creator & Performer's Note | Joanne DENG

After writing my first novel, *Second Woman*, the biggest change in my life was my relationship to performance. I felt that I had written something only an actor could write, so no longer had to concern myself with how I was perceived as an actor..

Once I no longer had to dwell on that or on whether I performed well, acting and the stage became simply methods of presenting work for me.

What to perform became more important than how to perform, and in fact became the only thing I cared about. *Where the Bear Roars* is exactly that kind of piece.

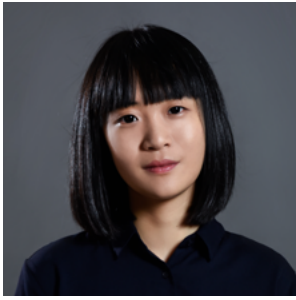
Working together on a piece for over two years is a rare luxury and a source of happiness. It sounds good when explained that way, but honestly, how many creators and actors would actually be willing to do that? Letting go of the safest frameworks and narratives, and challenging our habitual understanding of space, we ask a seemingly simple yet provocative question: why is reality so important to you?

Voleur du Feu Theatre



Founded in 2013 by French-trained director HSIEH Tung-ning, Voleur du Feu Theatre draws inspiration from Prometheus in Greek mythology—bringing "stolen fire" to humanity. The company seeks to engage with communities through theatre, reflecting society and illuminating the subtle truths of human emotions. Dedicated to developing original works with contemporary perspectives, its repertoire spans realism, genre works, and new writing, with over 30 original productions to date. In recent years, it has also launched programs to nurture emerging playwrights, aiming to establish a distinctive platform for playwriting. Since 2016, the company has been continuously recognized by the Ministry of Culture and the National Culture and Arts Foundation's Taiwan Top program.

Co-creator & Playwright: LIU Tian-ya



LIU Tian-ya graduated from the Department of Theatre, Film and Television Arts, Nanjing University, and Department of Theatre, Taipei National University of the Arts, majoring in Playwriting. She was born in Xuzhou, Jiangsu, and has been based in Taiwan since 2012. She is the founder and resident playwright of Voleur du Feu Theatre. Her plays have been performed over a hundred times across Mainland China, Canada, Taiwan, Japan, and Malaysia. Her creative work also includes novels and film scripts, with extensive experience in theatre production both domestically and internationally.

Co-creator & Director: HO Ying-kuen



HO Ying-kuen, theatre and film director. A graduate of Hong Kong Baptist University (Literature) and Department of Theatre, Taipei National University of the Arts, majoring in Playwriting. Born in Hong Kong and based in Taiwan since 2014, currently the Artistic Director of Voleur du Feu Theatre. As a playwright and director, his works have been selected for the Taishin Arts Award (Quarterly Nomination), NTT Fall for Great Souls series (2022), World Stage Design (2017), Taiwan International Festival of Arts (2018), and Taipei Literature Award (2016). In film and television, his works have been featured in festivals across Taiwan, Hong Kong, Thailand, France, and Italy.

Co-creator & Performer: Joanne DENG



Actor, writer, and theatre director, Joanne DENG holds an MFA in Acting from East 15 Acting School, UK. Her performances span theatre and film across Taiwan, Hong Kong, and Mainland China. Author of several short stories and essay collections; her debut novel, *Second Woman*, won the Taipei Literature Award Grand Prize and was shortlisted for the Taiwan Literature Awards for Books, among others. Since 2015, she has developed the Fictional Theatre series, integrating literature, theatre, and contemporary art to explore language, emotion, and narrative across diverse spaces. Columnist for *Performing Arts Redefined* and writer-in-residence at the Literarisches Colloquium Berlin in 2024.

Music Designer and Live Sound Performer: LI Yun



Theater artist, sound designer, and head of Antinomy Company, LI works across theater, the body, sound, and installation. In recent years, he has focused on developing sound as a narrative medium in theater. Using sound files, soundscape recordings, and electronic noise, he has built a perceptual relationship between sonic scripts and bodily experience, exploring how sound and listening can become sites where history and memory are brought into the present. His work has been recognized with the top prize in Sound Design (Professional Section) at World Stage Design.

Artistic and Production Team

Co-creation | LIU Tian-ya, HO Ying-kuen, Joanne DENG

Playwright | LIU Tian-ya

Director | HO Ying-kuen

Performer | Joanne DENG

Guest Performer | WANG Wan-jo

Music Designer and Live Sound Performer | LI Yun

Stage Designer | CHAO Yu-han

Lighting Designer | PENG Chiu-fang

Video Designer | XTRUX, HSIAO Ho-hsuan

Costume Designer | YU En-yang

Wardrobe | CHANG Chih-jung

Hair & Makeup Designer | CHUNG Chi-fu

Hair & Makeup Assistant | CHEN Tzu-hsiu

Stage Manager | PAN Pei-chun

Stage Technical Director | LU Chung

Stage Technicians | HSU Pai-jui, HUANG Ching-chuan, YANG Chuan-kuang, YEN Li-yu

Lighting Technical Director | LIN Ping-hsin

Lighting Technicians | HUANG Kuan-ming, WANG Jian-ting, HSUEH Chih-hua, SHEN Chen-jhih,
HO Pei-chin

Sound Technical Director | WEN Cheng-han

Sound Technician | LI Pin-man

Video Technical Director | HUANG Yen-hsun

Video Technician | HUNG Tsung-hung

Assistant Director | HUANG Shang-chia

Graphic Design & Photography | 58kg

Producer | TING Fu-kuan

Executive Producer | HSIAO Ho-hsuan

Marketing & Publicity | HUANG Hsuan-hsuan

Production Team of Weiwuying

Program Coordinator | Hanshu HSU

Technical Coordinator | Luke CHUANG

Marketing Coordinator | Jomie WU

With All the Staff of

National Kaohsiung Center for the Arts (Weiwuying)

Weiwuying Online Questionnaire

