



**2020
FACP 亞洲文化推展聯盟
高雄線上年會
衛武營國際論壇**

**2020 FACP KAOHSIUNG ONLINE CONFERENCE
WEIWUYING INTERNATIONAL SYMPOSIUM**

疫情緊張！藝術怎麼辦？

THE ARTS INDUSTRY IN THE POST-PANDEMIC ERA

11.13 Fri. - 11.15 Sun



目錄

Content

- 02 衛武營總監的話 Messages from the Host
- 04 FACP 主席的話 Messages from FACP Chairperson
- 06 關於亞洲文化推展聯盟 About FACP
- 08 FACP 高雄線上年會 FACP Kaohsiung Online Conference
- 12 FACP 高雄線上年會日程表 FACP Kaohsiung Online Conference Schedule
- 18 點子提案大會 Pitch & Catch
- 30 線上藝術直送 Online Artists' Time
- 40 FACP 年度會議 FACP Annual General Meeting
- 42 亞洲快轉 Asia Fast Forward
- 44 衛武營國際論壇 Weiwuying International Symposium
- 46 公民論壇 Public Forum
- 52 #體驗 Experience
- 58 #創造 Making
- 64 #觀點 Ideas
- 70 亞洲文化推展聯盟發展史 History of FACP
- 74 更多關於亞洲文化推展聯盟 More About FACP


用「距離」 挑戰藝術創作的無限可能

「疫情緊張！藝術怎麼辦？」是2020年全球藝文工作者的感嘆。人們透過參與藝文活動，來體驗藝術表演所帶來的震撼，讓所有藝文工作者能夠真切地感受到社群支持的力量；然而防疫高規格的侷限，除須保持社交距離，國際旅行的限制以及隔離檢疫的困難，降低了大眾進場觀賞的意願，也減少了藝文工作者表演的機會。

今年適逢衛武營承辦 FACP 亞洲文化推展聯盟第 38 屆年會，不只現場辦理國際論壇，也端出線上年會，誠摯邀約亞太地區夥伴，包括來自馬來西亞、新加坡、香港、柬埔寨、菲律賓及臺灣的藝文夥伴。不論是藝術中心、博物館、社會企業、策展人或創作者，都能共同腦力激盪，重新思考藝術的多元化及未來的溝通模式。

衛武營持續推展表演藝術領域的文化平權，並以「連結的衛武營」串連國際及本土藝術等不同領域的夥伴，互相支持、保有希望，期在束縛之中找到自由、縫隙中發揮創意，距離雖然遠了，藉由眾人「凝聚」的力量，限制也就不復存在了。

衛武營國家藝術文化中心藝術總監
簡文彬



At a Distant: Striving for Infinite Creative Possibility



“What do we do with the arts under the global crisis?” This concern is shared among worldwide arts and cultural workers in 2020, and we are made to fundamentally introspect the Arts Industry in the Post-Pandemic Era. When people attended arts and cultural activities to experience their impact, arts practitioners could truly feel the support from the public. However, strict Anti-COVID-19 preventive measures - maintaining social distancing, travel bans, and quarantines - have reduced the public's willingness to attend live performances and the opportunities for staging productions.

This year, Weiwuying is hosting the 38th FACP Annual Conference. On top of our on-site annual International Symposium, we are organizing a range of virtual programs for the FACP Kaohsiung Online Conference to accommodate the Asia-Pacific counterparts from Malaysia, Singapore, Hong Kong, Cambodia, the Philippines, and Taiwan. Be it art centers, museums, social enterprises, curators, or artists; everyone is invited to come together to brainstorm and review the diversity of the arts, and the ways of communication in the future.

“Connectivity” is part of Weiwuying's mission. We continue to promote cultural rights in the field of performing arts and connect international and local partners. We support each other, keep up hopes, and strive for freedom and creativity despite the restrictive circumstances. Although we must maintain a distance, the collective effort of everyone will overcome all limitations.



CHIEN Wen-pin
General and Artistic Director
National Kaohsiung Center for the Arts (Weiwuying)

主席序：

歡迎參加第 38 屆 FACP 亞洲文化推展聯盟年會，本會議於臺灣高雄市舉辦，並與衛武營國際論壇聯合舉行。感謝 FACP 理事簡文彬先生和出色的衛武營團隊，為我們籌劃了一系列精彩的活動，想必我們都會相當投入。

這是自 FACP 創立以來，首次以完全線上的形式舉行年會。這個形式變動，反映了眾多成員受防疫封鎖與禁令影響，而今年無法親自出席的現況。目前多數國家仍實施防疫封鎖和邊境管制，使得國際飛航旅遊不再是常態，而是例外。除了本會議受疫情影響，聯盟成員們在推廣藝文上的事也同樣面臨挑戰：各項活動取消或延後、場館關閉、藝術家的旅遊禁令等。

對我們來說，團結一起為後疫情的世界做準備，是至關重要的事。因此，我希望本次透過以「後疫情時代的藝術產業」為主題的年會，鼓勵亞洲地區成員之間相互學習、聯繫、分享，以應對後疫情時代，並繼續向全球推廣藝文。

祖·錫得克
FACP 亞洲文化推展聯盟主席

FROM THE CHAIR:



I would like to welcome everyone to the 38th Annual Conference of FACP in Kaohsiung City, Taiwan, which is held in conjunction with Weiwuying International Symposium. I am extremely grateful to FACP Governor Mr. CHIEN Wen-pin and his amazing team from the National Kaohsiung Center for the Arts - Weiwuying for organizing a series of very exciting programmes which will certainly be very engaging for us all.

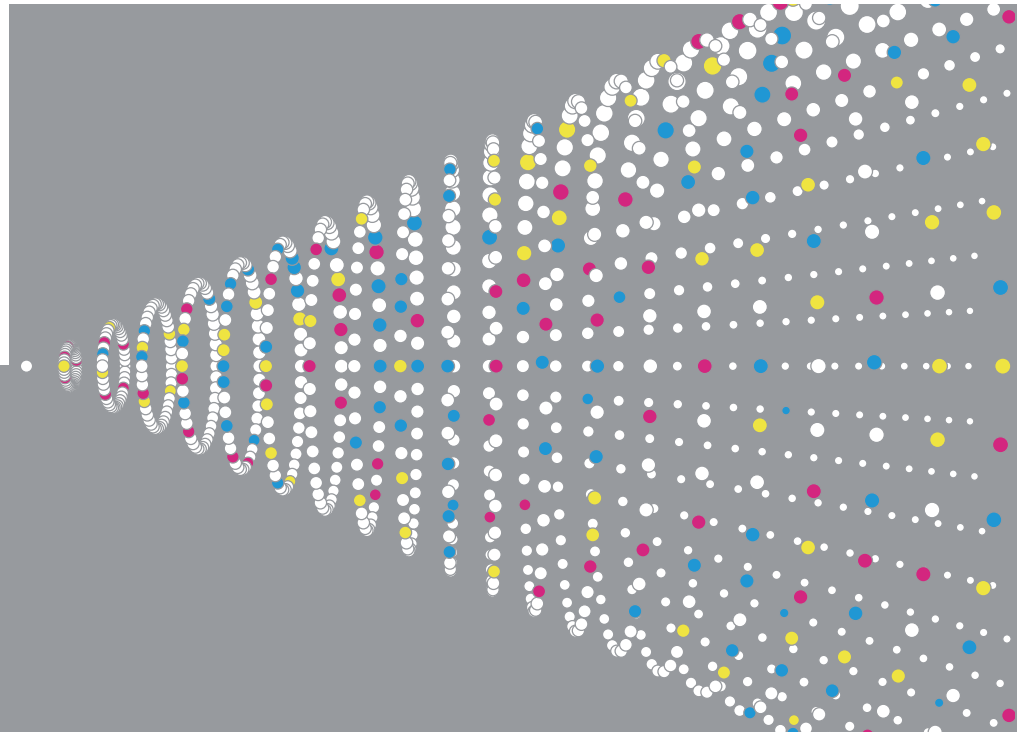
For the first time in the history of FACP, the conference is held fully online. This format change reflects an extraordinary period of lockdowns and constraints faced by our members in not being able to attend the conference physically this year. At this time, national lockdown and border restrictions in most countries are still in force, and international air travel is now an exception rather than a norm. Beyond impacting this conference, our members too are facing their own set of challenges in the promotion of culture and the arts in light of the Covid-19 pandemic as events are cancelled or postponed, venues shut down and artists restricted from leaving their home.

It is important for us to come together in preparing for the world after Covid-19. Therefore, with the theme "The Arts Industry in the Post-Pandemic Era" for this conference, I hope that we can all learn, connect and share with one another, particularly between different regions of Asia, in order to face the post-pandemic world and continue to advocate the arts and culture worldwide.

JOE SIDEK
Chairperson, FACP

FACP 亞洲文化推展聯盟

Federation for Asian Cultural Promotion



亞洲文化推展聯盟（FACP）成立於1981年，為一非政府組織，旨在促進亞洲地區文化交流、建立全球藝術產業間的對話。FACP 供藝術從業人士一個拓展人脈、交換意見、討論亞太業界的時下議題和趨勢的平台。FACP 除了強化曼谷、北京、香港、吉隆坡、澳門、馬尼拉、首爾、新加坡、臺北、東京等會員城市之間的合作關係，也計畫招募更多亞洲會員城市，並將亞洲文化推廣到西方國家。今年，FACP 歡迎來自世界各地的會員，以線上形式參與第38屆年會，並持續為藝術圈創造多元交流的機會。

FACP 的創始成員有時任菲律賓文化中心主席的菲律賓國家文藝獎音樂類得主卡西拉葛博士（Dr. Lucretia KASILAG）、新象·環境·藝之美文創國際新象文教基金會創辦人許博允先生、財團法人日本文化財團橫山正先生（Mr. Tadashi YOKOYAMA）、首爾市立交響樂團創辦人金聖泰先生（Mr. KIM Seong-tae），以及聯合國文教組織（UNESCO）代表阿普拉提先生（Mr. APRATTY）。

Established in 1981, the Federation for Asian Cultural Promotion (FACP) is a registered non-governmental organization founded to facilitate cultural exchange within Asia and dialogue with counterparts in the global arts industry. The FACP provides a platform for arts practitioners to network, exchange ideas and discuss the latest industry-specific issues and trends in the Asia-Pacific region. In addition to forging greater cooperation among the existing member cities, namely Bangkok, Beijing, Hong Kong, Kuala Lumpur, Macau, Manila, Seoul, Singapore, Taipei and Tokyo, the FACP also aims to both add more member cities in Asia and promote Asian cultures to the West. It welcomes members from all over the world to its 38th Annual Conference in an online format this year and continues to strive for opportunities for the arts community to connect through diverse channels.

The founding members of FACP were Dr. Lucretia KASILAG, the then President of the Cultural Center of the Philippines and National Artist for Music, Mr. HSU Po-yun of Taipei, President of the New Aspect Promotion Corporation, Mr. Tadashi YOKOYAMA of the Nippon Cultural Center, Mr. KIM Seong-tae of the Seoul Philharmonic Orchestra and Mr. APRATTY from UNESCO.

FACP 高雄線上年會

- 包含衛武營國際論壇、點子提案大會、線上藝術直送、FACP 會員大會及亞洲快轉

2020 年，全球各行業均受疫情重創，國際合作甚至在地工作都變得舉步維艱。藝術機構苦思調整方法，同時面臨社會經濟條件大幅轉變，藝術產業如何打破現況，建立創意的溝通載體？

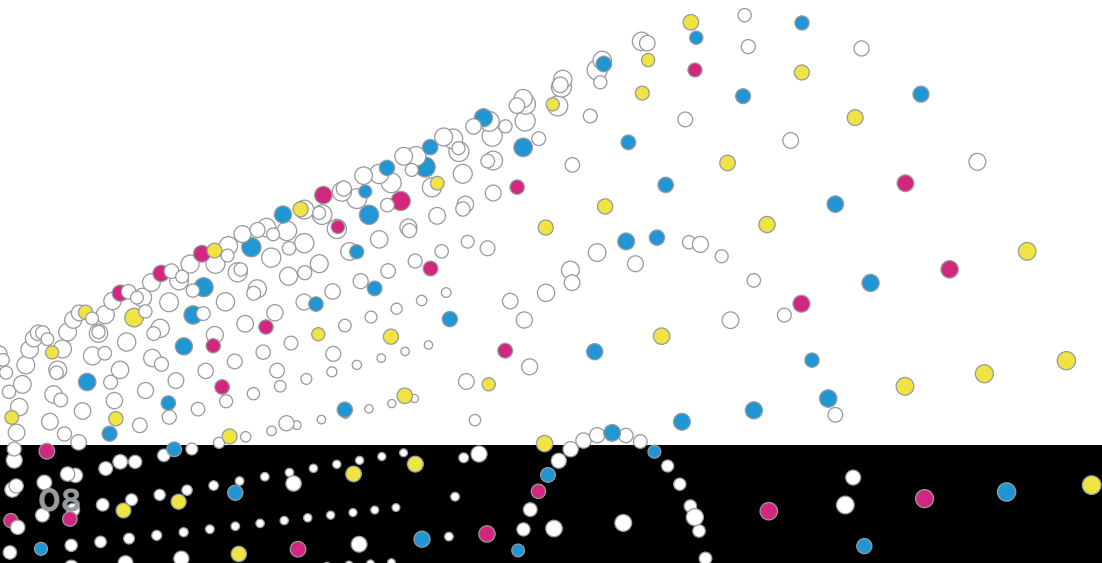
衛武營自 2015 年起每年開辦國際論壇，持續創造「藝術、生活、公民社會」的對話機會。今年適逢衛武營承辦 FACP 亞洲文化推展聯盟 (Federation for Asian Cultural Promotion) 第 38 屆年會，因此結合兩項活動，以《疫情緊張！藝術怎麼辦？》作為主題，進一步反思藝術產業對疫情的影響與挑戰的回應，探討藝術與文化在當代社會數位時代下可能的變革，以及如何在風險社會中保持快速回應的彈性。

FACP Kaohsiung Online Conference Package: -Including Weiwuying International Symposium, Pitch & Catch

-Online Artists' Time, FACP Annual General Meeting, and Asia Fast Forward

As a result of the pandemic, 2020 saw the devastation of countless industries worldwide. During these challenging times, arts institutions have been brainstorming possible solutions – how should the arts industry cope with the drastic changes to global socio-economic conditions creatively?

Since 2015 Weiwuying has been running international symposiums, making dialogues between Arts, Life and Civic Society. This year, in conjunction with the Federation for Asian Cultural Promotion (FACP) Annual Conference, Weiwuying's International Symposium on "the Arts Industry in the Post-Pandemic Era" reflects the responses from the arts industry towards the challenges and impact of the pandemic, discusses the potential transformation of arts and culture under the digital era, and the flexibility to swiftly act on a risk society.



2020 FACP 亞洲文化推展聯盟 高雄線上年會 《疫情緊張！藝術怎麼辦？》

2020 FACP Kaohsiung Online Conference - The Arts Industry in the Post-Pandemic Era

日程表

11.13 五	11.14 六	11.15 日
	10:00-13:00 國際論壇	10:00-11:00 FACP會員大會
	13:00-13:30 線上藝術直送 周書毅	11:30-12:30 亞洲快轉
14:30-17:00 點子提案大會	14:30-17:00 國際論壇	14:00-17:00 國際論壇
	17:00-17:30 線上藝術直送 周書毅	
19:30-21:00 線上藝術直送 DJ問號		

SCHEDULE

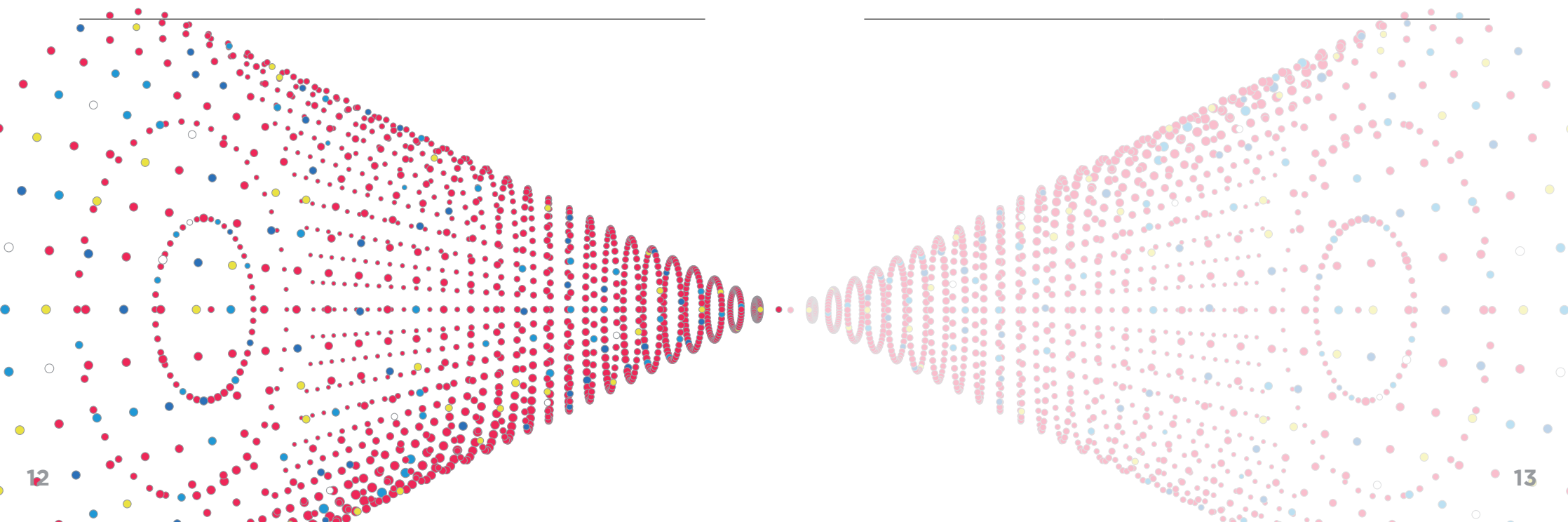
NOV.13 FRI.	NOV.14 SAT.	NOV.15 SUN.
	10:00-13:00 INTERNATIONAL SYMPOSIUM	10:00-11:00 FACP ANNUAL GENERAL MEETING
	13:00-13:30 ONLINE ARTISTS' TIME CHOU SHU-YI	11:30-12:30 ASIA FAST FORWARD
14:30-17:00 PITCH & CATCH	14:30-17:00 INTERNATIONAL SYMPOSIUM	14:00-17:00 INTERNATIONAL SYMPOSIUM
	17:00-17:30 ONLINE ARTISTS' TIME CHOU SHU-YI	
19:30-21:00 ONLINE ARTISTS' TIME DJ QUESTIONMARK		

2020 年 11 月 13 日，星期五 14:30-21:00

時間	節目	內容
14:30-17:00	點子提案大會	● 評審團 FACP 理事及亞太區藝術節總監
17:00-17:30	休息	
17:30-19:00		● FACP 影片典藏
19:00-19:30	休息	
19:30-21:00	線上藝術直送	● DJ 問號 DJ、樂手、音樂製作人

November 13, 2020 (Fri) 14:30-21:00 (GMT+8)

Time	Program	Content
14:30-17:00	Pitch & Catch	● Juries from FACP governors and Asia-Pacific festival organizers
17:00-17:30	Break	
17:30-19:00		● FACP Presentation Highlights
19:00-19:30	Break	
19:30-21:00	Online Artists' Time	● DJ Question Mark Turntablist/ DJ / Flutist / Music Producer



2020年11月14日，星期六 10:00-17:30

時間	節目	內容
10:00-10:10	開場	簡文彬 衛武營國家藝術文化中心藝術總監
10:10-11:20	公民論壇	● 有你作伴，滾起藝術新動能
11:20-11:35	休息	
11:35-12:05	專題演講	● 展望未來—創意就是轉機 # 體驗 Joe SIDEK 祖·錫得克 FACP 亞洲文化推展聯盟主席
12:05-13:00	對談	● 藝術直送—數位技術帶你去那兒? # 體驗 ○ 祖·錫得克 Joe SIDEK FACP 亞洲文化推展聯盟主席 ○ 瓦妮妮·貝菴米諾 Vanini BELARMINO 新加坡國家美術館副理 (節目部) ○ 林國平 國立故宮博物院文創行銷處處長 ● 主持人：邱瑗 臺中國家歌劇院藝術總監
13:00-13:30	線上藝術直送	● 周書毅 衛武營國家藝術文化中心駐地藝術家
13:30-14:30	午餐休息	
14:30-15:00	專題演講	● 情境式展演—科技為藝術帶來的無限可能 # 創造 邵志飛 Jeffrey SHAW 香港城市大學創意媒體學院楊建文講座教授 (媒體藝術)
15:00-15:20	休息	
15:20-16:55	對談	● 擁抱挑戰—疫情新日常中的藝術潛能 # 創造 ○ 邵志飛 Jeffrey SHAW 香港城市大學創意媒體學院楊建文講座教授 (媒體藝術) ○ 奧斯曼·可瓦嘉 Osman KHAWAJA 柬埔寨法爾馬 戲藝術學院執行長 ○ 王連晟 國立臺北藝術大學新媒體藝術學系專任講師 ○ 廖俊逞 (Baboo) 劇場導演 ● 主持人：吳瑪俐 國立高雄師範大學跨領域藝術研究所教授
16:55-17:00	結語	簡文彬 衛武營國家藝術文化中心藝術總監
17:00-17:30	線上藝術直送	● 周書毅 衛武營國家藝術文化中心駐地藝術家

November 14, 2020 (Sat) 10:00-17:30 (GMT+8)

Time	Program	Content
10:00-10:10	Opening Remarks	CHIEN Wen-pin General and Artistic Director of National Kaohsiung Center for the Arts (Weiwuying)
10:10-11:20	Public Forum	● Together, we are the art scene of Weiwuying
11:20-11:35	Break	
11:35-12:05	Keynote	● Creativity and the crisis - looking ahead #Experience Joe SIDEK Chairperson of Federation for Asian Cultural Promotion (FACP)
12:05-13:00	Panel Discussion	● Arts on-the-go - minimizing distances by digital innovation #Experience - Joe SIDEK Chairperson of Federation for Asian Cultural Promotion (FACP) - Vanini BELARMINO Assistant Director (Programmes), National Gallery Singapore - James LIN Director General, Dept. of Cultural Creativity and Marketing, National Palace Museum Moderator: Joyce CHIOU General and Artistic Director of National Taichung Theater
13:00-13:30	Online Artists' Time	● CHOU Shu-yi Weiwuying Artist-In-Residence, choreographer
13:30-14:30	Lunch break	
14:30-15:00	Keynote	● New possibilities of immersive and situational media art #Making Jeffrey SHAW Yeung Kin Man Chair Professor of Media Art, City University of Hong Kong
15:00-15:20	Break	
15:20-16:55	Panel Discussion	● Embracing challenges - the potential of the arts in the new normal #Making - Jeffrey SHAW Yeung Kin Man Chair Professor of Media Art, City University of Hong Kong - Osman KHAWAJA Executive Director, Phare Ponleu Selpak, Cambodia - WANG Lien-cheng Lecturer, Department of New Media Art, Taipei National University of the Arts - Baboo LIAO Theater Director Moderator: Mali WU Professor of Graduate Institute of Transdisciplinary Art, National Kaohsiung Normal University
16:55-17:00	Closing	CHIEN Wen-pin General and Artistic Director of National Kaohsiung Center for the Arts (Weiwuying)
17:00-17:30	Online Artists' Time	● CHOU Shu-yi Weiwuying Artist-In-Residence, choreographer

2020 年 11 月 15 日，星期日 10:00-17:00

時間	節目	內容
10:00-11:00	FACP 會員大會	● 年度匯報 FACP 理事會、委員及會員
11:00-11:30	休息	
11:30-12:30	亞洲快轉	● 國際製作人分享各地後疫情時代的藝術未來
12:30-14:00	午餐休息	
14:00-14:30	專題演講	● 臺灣人說臺灣人的故事 # 觀點 ○ 丁曉菁 文化內容策進院董事長
14:30-15:00	專題演講	● 藝情警報！生存與變革的策略 # 觀點 ○ 克里斯·米拉朵 Chris MILLADO 菲律賓文化中心副主席兼藝術總監
15:00-15:25	休息	
15:25-16:55	對談	● 人人參與的藝術大未來 # 觀點 ○ 丁曉菁 文化內容策進院董事長 ○ 克里斯·米拉朵 Chris MILLADO 菲律賓文化中心副主席兼藝術總監 ○ 黃文浩 財團法人數位藝術基金會董事長 ○ 簡文彬 衛武營國家藝術文化中心藝術總監 ● 主持人：耿一偉 衛武營國家藝術文化中心戲劇顧問
16:55-17:00	結語	簡文彬 衛武營國家藝術文化中心藝術總監

November 15, 2020 (Sun) 10:00-17:00 (GMT+8)

Time	Program	Content
10:00-11:00	FACP Annual General Meeting	● Reports by FACP Executive Board and members
11:00-11:30	Break	
11:30-12:30	Asia Fast Forward	● Regional reports of arts' future in the post-pandemic era
12:30-14:00	Lunch Break	
14:00-14:30	Keynote	● Content matters: telling Taiwanese stories #Ideas TING Hsiao-ching Board Chair of Taiwan Creative Content Agency
14:30-15:00	Keynote	● Art emergency: strategies for survival and change #Ideas Chris MILLADO Vice President and Artistic Director of the Cultural Center of the Philippines
15:00-15:25	Break	
15:25-16:55	Panel Discussion	● Co-creating publicity of arts for the future #Ideas - TING Hsiao-ching Board Chair of Taiwan Creative Content Agency - Chris MILLADO Vice President and Artistic Director of the Cultural Center of the Philippines - HUANG Wen-hao Chairperson of Digital Art Foundation Moderator: KENG Yi-wei Dramaturg of National Kaohsiung Center for the Arts (Weiwuying) - CHIEN Wen-pin General and Artistic Director of National Kaohsiung Center for the Arts (Weiwuying)
16:55-17:00	Closing	CHIEN Wen-pin General and Artistic Director of National Kaohsiung Center for the Arts (Weiwuying)

點子提案大會 Pitch & Catch



今年全球各行業均受疫情重創，國際合作甚至在地工作舉步維艱。藝術機構苦思調整方法，同時社會經濟條件大幅轉變。因此在 FACP 年會上設計線上「點子提案大會」，邀請藝術節夥伴加入，一同思考藝術產業如何打破現況，建立創意的溝通載體，支援藝術家；並邀約創作者大膽拋出新日常下的新想法。

As a result of the pandemic, 2020 saw the devastation of countless industries worldwide, international or even local collaborations has become very tough. During these challenging times, arts institutions have been brainstorming possible solutions. For this, the FACP Kaohsiung Online Conference organized the Pitch & Catch session, inviting festival and venue partners to explore the possibilities in moving forward, giving birth to creative communication for supporting artists, and to provide a platform for creators to present their innovative ideas for this new era.

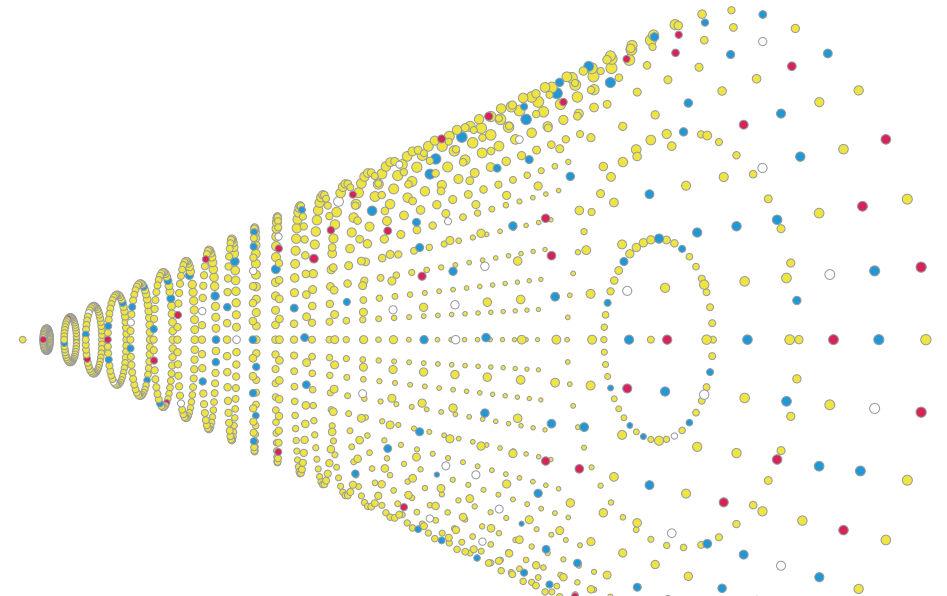
徵選計畫內容

我們邀請聚焦於「幫助社群、支持民眾」的創作計畫投件參與徵選，希望吸引嘗試 **#大膽創新 #新日常 #在現場 #技術** 概念的創作者，未來由世界知名藝術節及場館於 2021/2022 年邀約演出。

We are now calling for projects, with focus on “helping community and supporting people” with concepts of **#OutOfTheBox #NewNormal #BeingLive #Technology** to be presented in world's top festivals/theatres in 2021/2022.

藝術節夥伴 FESTIVAL PARTNERS

- 亞洲文化推展聯盟 Federation for Asian Cultural Promotion
- 柬埔寨生活藝術中心 Cambodia Living Arts
- 美國新意動文化藝術管理公司 InPulse Creatives LLC
- 香港西九文化區 West Kowloon Cultural District Authority
- 菲律賓文化中心 Cultural Center of the Philippines
- 新加坡文化聯藝文公司 CultureLink Singapore
- 衛武營國家藝術文化中心 National Kaohsiung Center for the Arts (Weiwuying)



Swee Boon KUIK

T.H.E Dance Company - Singapore

PheNoumenon, which premiered in December 2019 as a live contemporary art piece, examines the relationship between Man and the natural phenomenon that surrounds him. In 2020 T.H.E Dance Company produced the filming of a 360 ° spherical video of the piece, with immersive audio engineering, so that the audience's experience will be enhanced with top quality Virtual Reality (VR) and the use of customized scents. This immersive VR encounter with our dance artists, engaging one visually, auditorily and olfactorily, will serve as a reminder of the hope that exists within one's body even in the midst of this pandemic.



Xiaoyi LIU

NO MORE THEATRE

Theatre art is dying out, if we do not pay attention to its development. Digitalization is not just about bringing theatre online, but has to challenge the fundamental elements of theatre: time, space and bodies.

I propose a trilogy No More Theatre - to discuss theatre and technology in both the form and the content:

- Artificial Intelligence - A different experience of creating;
- Augmented Reality - A different experience of watching;
- Virtual Reality - A different experience of gathering.

This is a technology-specific project which will question Technology by using technology, and provoke Theatre in the theatre.



Craig QUINTERO

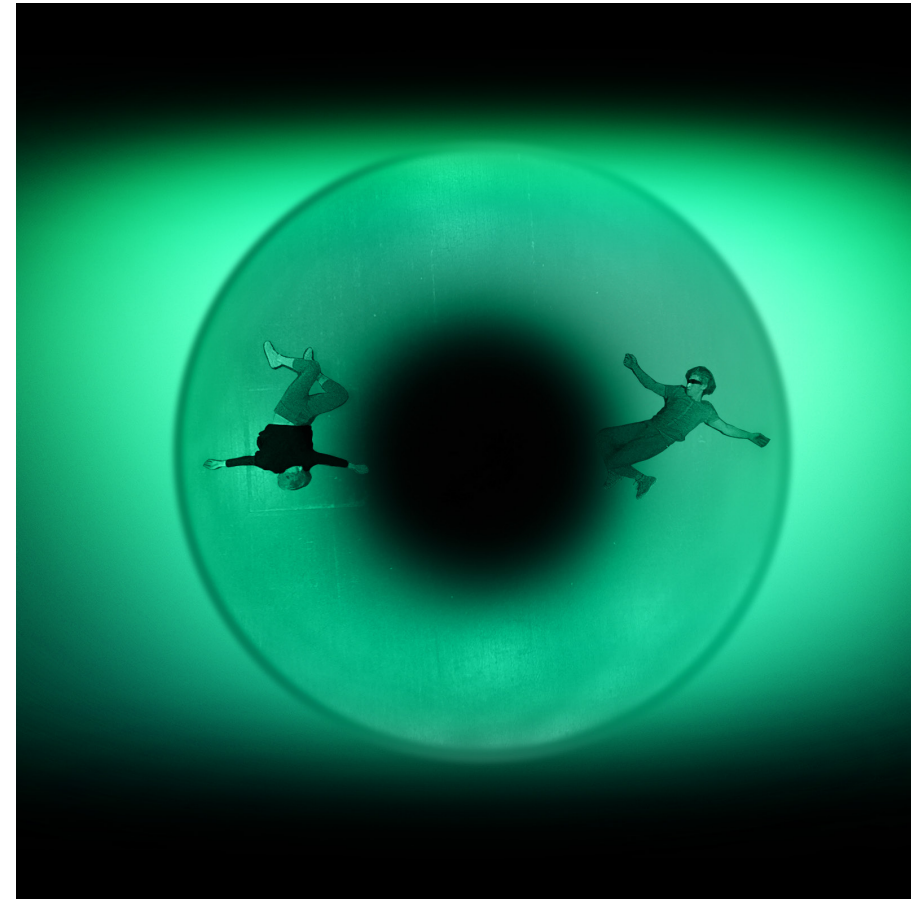
Riverbed Theatre - Yeh Suling, Chung Limei, Carl Johnson

Theatre magic... the thrill of creativity and the unexpected, the excitement and danger of hand-made wonders staged before the audience's eyes in real time. "Infinity" explores this dynamic aspect of performance, blurring the boundaries between reality and fantasy and stimulating the child-like joy of imagination. "Infinity" is a live-streamed, image-based performance that celebrates the unique possibility of integrating theatre and film. Extending Riverbed Theatre's exploration of the performer/audience relationship into the digital realm, "Infinity" forges an intimate connection beyond geographical and spatial borders. "Infinity" is a performance about unity in a time of social distancing.



Daming ZHANG

While physical live performances have to be cancelled, virtual reality could be an alternative digital solution for performing arts. Or Bit is a VR dance film that applies theatre-making methods to VR creation. Sophisticated movement designs are made for performers and a 360 degrees camera to explore attention direction in an immersive environment. Who are you, as an audience in Or Bit? Are you breaking into someone else's world? Or are you trapped as well? Or Bit unveils the transition of X and Y from curious explorers to the trapped objects of observation.



Hollis NGAI

One day, an accident happened. Cameras caught an elderly person in a nursing home being injured. You hear, through multiple microphones, of conversations in the kitchen/staff room and see footages of other followed events in an isolated room. With buttons and screens, mapping how the event will turn out, you direct, participate and interview actors and choose events to follow. As a reporter, isolated but active, you are in an immersive and collaborative performance from a safe distance. What will you do? Can you uncover a social problem that has longed been ignored in the community?

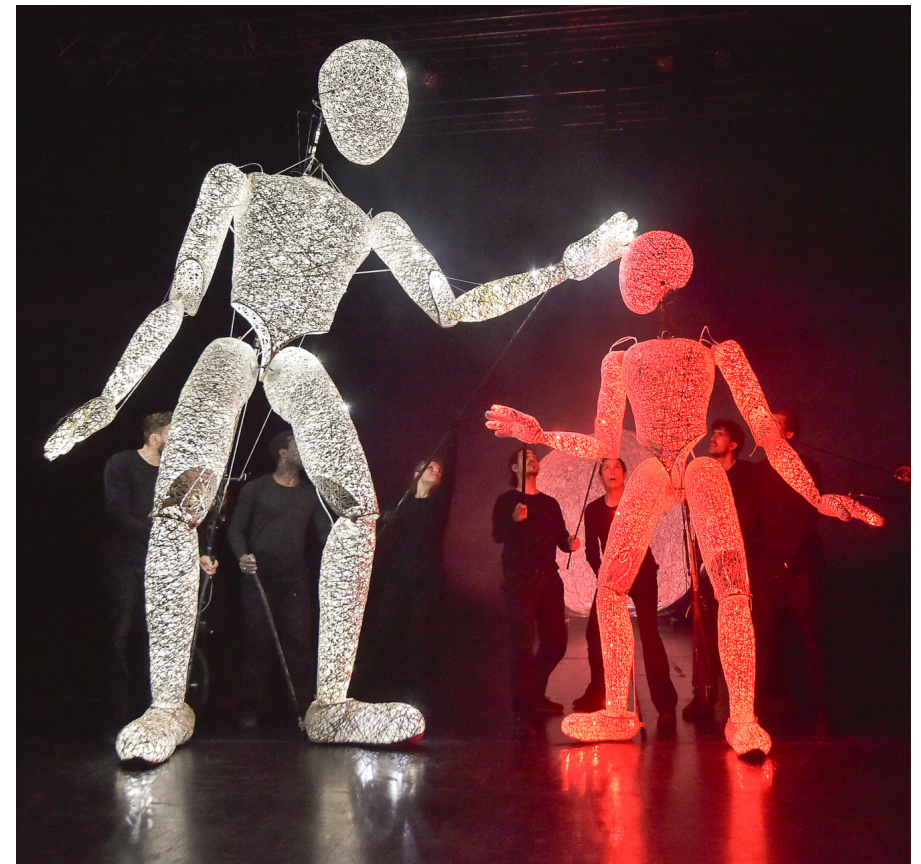


Fabian SEEWALD

DUNDU - Giants of Light

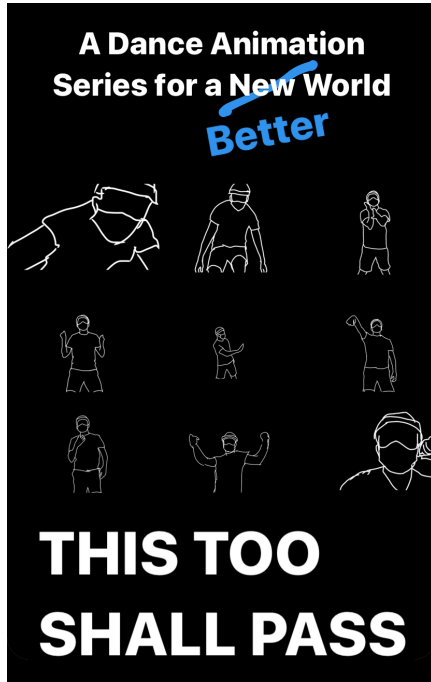
Light never dies, it just recycles.

Light is at the core of our performing art and with the illuminated giant puppets and our unique live music, we have been inspiring around the globe representing the power & the fragility of humanity with these mesmerising moments full of wonder & interactions. Non-verbally, we achieve to create a bond of togetherness that touches despite distances and we are ready to rethink festival experiences with our mission statement “Sharing the Light” while reinventing traditional traits of storytelling with a Zeitgeist spirit that opens a wide canvas for the audience to project upon. Together.



Victor FUNG

Alan Wong & Jane Chan



"This Too Shall Pass"

A dance animation series instigating online participation for all
Global, yet hyper-local

The future of dance is about cultivating a culture of dancing

Each animation comes with a collaborative online dance challenge

Harnessing the creativity of youngsters

Mobilising the power of youth as advocates of dance

Like Greta Thunberg

Influencing their parents, teachers, neighbours... in becoming co-creators

Getting everyone dancing

Video responses submitted across social media

Become source materials contributing toward our next animation

As we "tour" the project to other cities/countries (digital+live event)

We create an anthology of dance animation connecting the world

NG Yee Ki

Drifting (tectonic) Plates, a hybrid of audio-guided immersive journey and playback theatre, is a LIVE and INTERNATIONAL collaboration, in response to the important arguments of Theatre in post-pandemic era. The project can adapt to different cities. The sole journey is guide by an audio narrative created by an artist from another city, and infused with site-specific sensory simulations. The mask, the social distancing, breathless, solitude and uncertainty are not obstacles of our performance, but incorporated in the design of the narrative. The journey ends with enactment by two playbackers, embodying whatever shared by the spectators.



YIP Hing Wah

KWONG Hau Ting

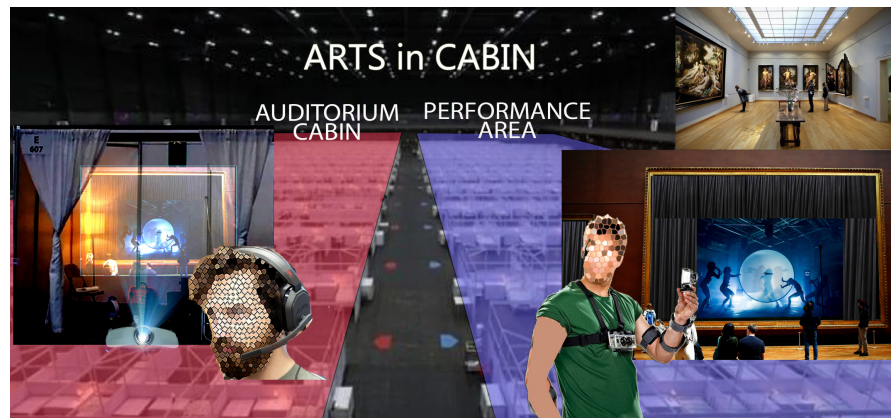
We are theatre makers. Undoubtedly, we hit strongly by the pandemic. In response, we will stay INSIDE “the box”, be quarantined.

Inspired by the Mobile Cabin Hospital and museum One-way system, which allows us to minimise face-to-face contact but still be able to enjoy arts.

Performances set in a museum alike space and perform behind the painting frames. Each audience would be indicated with a cabin and Personal Experienter. While Experienter capturing the “live-paintings”, its live-feeding at the audience’s cabin simultaneously.

Interactions with the performers are highly encouraged and Experienter would carry out all sensible instructions throughout.

Arts in Cabin!



Emily HALDANE

Epic Arts

Buffalo Boy uses a limitless world of digital technology to act as a source of communication for a performer who has limited speech abilities and physical mobility. This performance follows the true story of a young boy with Cerebral Palsy and his buffalo (a Deaf performer), as he explores his own barriers in communication. This performance encompasses what it means to create a virtual online space to present what has become the ‘new normal’ for artists with disabilities. It explores digital innovation for vulnerable groups of people who continue to crave communication and physical expression, without the ability to travel.





線上藝術直送

DJ 問號 《上台之前》

DJ QuestionMark

On The Way To My Stage

「您好，我是 DJ 問號（應奇軒）。我將帶著您一同渡過我上台前的一段時光，接著與我一起上台演出。」

這是一個線上沉浸式劇場，第一人稱視角的遊戲，一場直播秀，一個後疫情時代的全新產物。觀眾也是整場秀的一部分，這必須透過網路與鍵盤參與互動。透過直播，所有人將一同在不同空間、角色、視角之間切換。除了一窺藝術家登台前的私密時光，還可以看到平常管制森嚴的場館後台實況，甚至靈魂出竅到別的藝術家身上去。在旅程的最後，大家一同登台，完成演出。

“Hello, it's DJ QuestionMark (YING Chi-shuan). We're gonna spend the moment together before my show, then let's go on the stage together.”

It's a cyber-immersive theatre experience, a first-person game, a live streaming and a post-COVID production. The “viewers” are part of the show and requested to interact with each other and the performer in the chat room. Through live streaming, everybody will be switched between different spaces, characters and views. As you might wish, you are able to peep into the private moment before the performer stepping on the stage, or explore the backstage you will possibly never have the access to. Even “jump” in the other artist's personal view.

At the end of the journey, you will be taken to the stage, perform, then finish the “show” together.



製作人 / 導演 / Producer / Director

DJ 問號（應奇軒） DJ QuestionMark (YING Chi-shuan)

旅英跨領域藝術家，英國金匠大學音樂碩士，同時身兼 DJ、音樂製作人及長笛手。DMC 世界 DJ 大賽台灣冠軍，也曾獲金曲獎最佳演奏類音樂製作人及金音獎最佳樂團提名。招牌的長笛、刷碟、DJ 合一的演出方式獨步全球。演出作品橫跨派對、時尚、劇場、影像、舞蹈等多種不同領域。音樂風格囊括爵士、放克、流行、嘻哈、電子、實驗及當代古典。

曾受邀至 SXSW（美國西南偏南音樂節）、Glastonbury Festival、愛丁堡藝穗節、倫敦時裝周、紐約時裝周等世界級舞台演出。

因為 2020 的疫情衝擊，現場演出活動被迫暫停。但同時，他開始發展線上演出，一個結合音樂專長、電玩嗜好、劇場背景及直播文化的演出方式。

London based DJ, music producer, flutist and interdisciplinary artist.
Master of Music from Goldsmiths, University of London.

YING has won DMC World DJ Championship Taiwan Champion and nominated by Golden Melody Award for Best instrumental music producer and by Golden Indie Music Award for Best band.

His remarkable show routines which mix scratch DJing with live fluteboxing (flute+beatboxing) solos make his name unforgettable to the audience. He makes different genres of music including jazz, funk, pop, hip hop, electronic, experimental and contemporary classical. His shows can be found in many scenes, such as party, fashion, theatre, film and dance.

DJ QuestionMark has been performed in international events like SXSW (USA), Glastonbury Festival (UK), Edinburgh Festival Fringe (UK), London Fashion Week (UK) and New York Fashion Week (USA).

Due to the impact of COVID-19, he had to stop most of his live shows. At the mean time he started developing Cyber Show, a format of show combines his multi expertises including music, gaming, theatre and streaming culture.



BMX 特技腳踏車 BMX
鄭喬鴻 Chiao

臺灣排名第一，也是臺灣最知名的 BMX 選手。從小開始騎車，成長歲月可以說是與 BMX 畫上等號。征戰海內外，曾贏得 FISE 世界盃街道大招賽以及多項比賽冠軍。除了參加比賽，也致力於 BMX 文化的推廣與培育。

CHENG Chiao-hung is the champion BMX rider in Taiwan. He has had BMX training for over 20 years. As riding BMX has taken most of his life, BMX brought him to many different international championships in the world. Being a multi-champion BMX rider is not enough for him, he is one of the most hard working BMX culture promoter in Taiwan.



舞蹈 Dance
賴耘琪 LAI Yun-chi

畢業於國立臺北藝術大學舞蹈系。是能掌多種舞風的舞者。曾獲交換生獎學金赴美國 SUNY PURCHAS 讀書，也獲得 America Dance Festival 獎學金參與美國舞蹈節。曾獲捷運盃亞洲街舞大賽冠軍。2020 以作品《Real》、《共》入圍舞躍大地創作比賽決賽，獲得佳作及銅牌。

Yun-chi is a multi-talented dancer who has trained and graduated from Taipei National University of Arts. She has won many awards including street dance and contemporary dance. She has studied in SUNY PURCHAS (NY, USA) with study abroad scholarship also been offered scholarship for going to America Dance Festival. Her piece Real and 共 has won the Honourable mention and 3rd place in Creative Dance Competition in 2020.



空中環 Aerial Lyra
胡嘉豪 Ambrose HU

畢業於臺北市立大學競技運動訓練研究所，專長太極拳。接觸了西方馬戲後，致力於將東方文化與西方馬戲做結合，產生不一樣的風格。曾任職於 FOCA 福爾摩沙馬戲團，去世界各地做巡演。馬戲專長為：空中環、高空網吊、高空大繩、水晶球。希望用表演帶給別人力量！

HU Graduated from Graduate Institute of Sports Training, University of Taipei and majored in Tai Chi. In the past 9 years, he has worked on making his own style by mixing oriental culture (Wushu) with circus. He has performed in many different countries when he toured with "Formosa Circus Art". He majors in Aerial Lyra, Aerial Silks, Aerial Rope and Contact juggling ball. Hu's goal is to bring strength and positive vibes to others by his performance.



大提琴 Cello
江瑜庭 CHIANG Yu-ting

交通大學音樂研究所畢業。
創立了 Cello2CS 雙大提琴組合、擔任浮弦樂團團長、楊丞琳演唱會樂手。
擁有古典音樂的深厚底子，也參與廣告、偶像劇、微電影，專輯錄音以及無數場獨奏會、室內樂演出。曾獲得獲得新北市第一屆樂壇新星；2015 年與樂團 Puretone 發行《韜光》EP。

Yu-ting graduated from National Chiao Tung University - Master of Music degree. She has founded Cello2CS (Cello duet) and Fusion Strings ensemble. She has played for Taiwanese POP singer - Rainie YANG's concert. Because of her solid training in cello, she has also played for tv productions, studio sessions, recitals and ensembles. Chiang has won the Music Star Award and also released an EP with the band Puretone.



作曲家 Composer
Gabriel PROKOFIEV

英國作曲家、DJ、音樂製作人、唱片品牌 NONCLASSICAL 的創辦人及藝術總監。也是作曲家謝爾蓋浦羅高菲夫(Sergei PROKOFIEV)的孫子。Gabriel 為當代古典音樂非常重要的推手，並於 2015 及 2020 年提名英國作曲家獎 (British Composer Awards)。

他譜寫傳統管弦樂團、室內樂、電子音樂。作品曾被底特律交響樂團、聖彼得堡愛樂管絃樂團莫斯科國立模範交響樂團、英國 BBC 交響樂團 等樂團演奏。

他的作品 Concerto for Turntables 《唱盤協奏曲》於 2011 年英國 BBC Proms 逍遙音樂會上世界首演，除了是首次 BBC 逍遙音樂會上有 DJ 演出，更是首次在倫敦的皇家阿爾伯特音樂廳（英國最知名的音樂廳）中有刷碟 DJ 與交響樂團的演出。這首曲子大量的在歐洲及美洲演出，對 21 世紀創作的協奏曲中，是最頻繁被演出的曲目之一。本曲的專輯版本最近剛被唱片品牌 Signum 發行。

本製作中，Cello Multitracks 以及 Concerto for Turntables 也是 Gabriel 的作品，演出者分別是江瑜庭和 DJ QuestionMark。

A London-based composer, producer, DJ, founder of the NONCLASSICAL record label and grandson of Sergei PROKOFIEV, Gabriel PROKOFIEV has emerged globally at the fore-front of a new approach to classical music.

He composes for traditional symphony orchestra, string quartet, and electronics. His works have been performed internationally by a host of orchestras including: Detroit Symphony, St Petersburg Philharmonic, Moscow State Symphony, BBC Symphony. He was nominated for British Composer Awards in 2015 and 2020.

Prokofiev's Concerto for Turntables was performed to critical acclaim at the BBC Proms in 2011, and was the very first time a scratch DJ performed on BBC Proms' stage in Royal Albert Hall. It has since been performed throughout Europe and the Americas, becoming one of the most performed concertos composed in the 21st century.

It was recently released on Signum Records to great critical acclaim.

His works Cello Multitracks and Concerto for Turntables are performed by Yu-Ting Chiang and DJ QuestionMark in this production.

演出暨製作團隊 Production team

特別演出 Special Guest
簡文彬 CHIEN Wen-ping

編劇及導演顧問 Script and Directing Consultant
蘇志翔 SU Chih-hsiang

舞監 Stage Manager
聞理 Fred WEN

技術統籌 Technical Coordinator
楊季淑 Sue YANG

歌劇院燈光設計執行 / 技術統籌 Lighting design and execute in Opera House/ Technical Coordinator
應奇峰 YING Chi-feng

視覺特效 VJ
王詠億 WANG Yung-yi
任鵬文 JEN Peng-wen

聊天室操作 Chatroom Operator
王群婷 WANG Chun-ting

臨時演員 Background Actor
James COLLINS
馬玟華 Mag MA
吳文基 Eric NG
顏慈萱 YEN Tzu-hsuan
盧希 LU Hsi
陳怡靜 CHEN Yi-ching
張存維 CHANG Tsun-wei
朱殷秀 CHU Yin-hsiu
王士仁 WANG Shih-jen
簡廷羽 CHIEN Ting-yu
黃尉育 HUANG Wei-yu
蘇月花 -Mua Kai LjgKiring
陳儀乾 CHEN Yi-chien
顧戴光弘 GU DAI Guang-hung
朱昱霖 CHU Yu-lin
郭彥廷 GUO Yan-ting
衛武營食堂 Weiwuying Cafeteria

裝台人員 Stage Crew
林靖國 LIN Jing-guo
陳曹志 CHAN Tso-chi
廖峻琨 LIAO Chun-kun
陳哲勳 CHEN Che-hsun
黃宥琳 HUANG Yu-lin

音樂 Music

Concerto for Turntables

Composed by Gabriel PROKOFIEV, orchestral part are performed by Ural Philharmonic, conducted by Alexey Bogorad

Cello Multitracks

Composed by Gabriel PROKOFIEV, Multitracked-cellos are performed by Peter Gregson.

Cello Multitracks Live Remixes

- i) Marcos Lancaster Remix
- ii) DJ Spooky Remix
- iii) Alex Symcox REXMI
- iv) Tim Exile Remix (I don't think this is in the pre-mixed remix backing track - I need to check - you could add it in)
- v) Heavy Deviance Remix

Howl

Composed by Gabriel PROKOFIEV

Slap

Composed/ produced by Father Funk (Will WILLIAMSON)

Flute Loop

Composed/ produced by Father Funk (Will WILLIAMSON)
Flute/ DJ QuestionMark (YING CHI-shuan)

非 / 密閉空間 Non-Confined Space

Produced, composed and arranged by 鄭各均 Sonic Deadhorse, 謝明諺 Mingyen Hsieh
Recording engineer : 鄭皓文 Howard Tay
Sound studio : G5 Studio
Mixing & mastering engineer : 鄭各均 Sonic Deadhorse
Sound studio : Sonic Deadhorse Studio
Sound Elements :
鄭各均 Sonic Deadhorse (Guitar, Guitar Synth, Programming, Live Electronic)
謝明諺 Mingyen Hsieh (Soprano, Alto & Tenor Saxophones, Flute, Bansuri)

Ride of the Valkyries (From the Ring Cycle)

Composed by Richard Wagner, performed and recorded by Leo Symphony Orchestra.



線上藝術直送

周書毅 × 呂威聯 × 王榆鈞 《暖化之後，我住在》

Online Artists' Time-

CHOU Shu-yi × William LÜ × WANG Yu-jun
After sea-level rise, I ...

作為編舞家、表演者、策展人等多重身分的衛武營駐地藝術家周書毅，多年來探索身體與城市的關係，在疫情發生後，迅速發起「靜觀未來」身體影像短片展，用舞蹈影像思索疫情時局的劇場。而這一次將在衛武營的屋頂創作，從全球暖化議題去思索劇場消失的未來處境，當氣溫上升，海將淹沒世界上許多城市，「也許有一天，這裡將成為生命的避難所。」書毅將用身體、影像思考生命的生存處境。

Choreographer, dancer and curator all-in-one, Weiwuying Artist-in-Residence CHOU Shu-yi has been exploring relationships between human bodies and the city. As his artistic response to the pandemic, CHOU swiftly curated *Unfolding Futures – Body Motion Short Film Festival* to rethink the ethos of art. This time, on the roof of the Weiwuying architecture, Shu-yi will create a piece integrating body and video, sharing his perspectives on the future of climate change and flood – “perhaps one day, this would become the refuge of life.”



周書毅 CHOU Shu-yi

生於1983年，編舞家、舞者。近年編創作品聚焦叩問生命的價值，反映個人或群體在不同社會脈絡下的狀態，提出「屬於亞洲的身體語彙」。並以劇場、非傳統劇場、舞蹈錄像等形式呈現。周書毅積極嘗試不同的創作方法，持續探索與其他創作媒材合作的可能。其編創作品《Break & Break！無用之地》於2019年獲台新藝術獎表演藝術獎。

Born in 1983, Chou is a choreographer and dancer. His recent creations, in the forms of theatre, site-specific performance or dance video, question the value of life and reflect the status of an individual or a group in different social contexts, and create “a body vocabulary that belongs to Asia”. Chou continues to seek new methods of creation, and potentials of cross-disciplinary collaboration using different mediums. His work *Break & Break!* won the Taishin Performing Arts Award of the 17th Taishin Arts Award in 2019.



呂威聯 William LÜ

現職為影片製作人及舞蹈教育工作者，從小先後在印尼及美國長大。在美國和荷蘭擁有超過15年的業界舞蹈經驗。曾在 Codarts 鹿特丹藝術大學及 Holland Dans Festival 擔任客席講師。在美國著名舞團 -Backhausdance，獲頒連續兩次「萊斯特·霍爾頓」的最佳表演獎。作品曾在韓國釜山的國際短片節、巴塞隆那的 MECAL、好萊塢的亞洲影像，墨爾本的 Sandfly 國際影像紀錄以及阿姆斯特丹的 Cinedans，活躍於每個國際影展。

WILLIAM LÜ is a filmmaker and a dance educator. He danced professionally for over 15 years in the USA and the Netherlands. He has served as a guest faculty at Codarts Rotterdam University of the Arts and Holland Dans Festival among others. He is a two-time Lester Horton Award recipient for his performance with an American dance company, Backhausdance. LÜ's film works have been featured in festivals such as Busan International Short Film Festival, MECAL in Barcelona, Asians on Film in Hollywood, Sandfly International Film Festival in Melbourne and Cinedans in Amsterdam. He currently resides in Taiwan.



王榆鈞 WANG Yu-jun

畢業於國立臺灣藝術大學戲劇系。現為音樂創作者，歌者。持續走在邊界，喜歡觀察存在於生活周遭的事物，讓日常的片刻轉化成音樂裡各種表情。近年特別關注實驗聲響與身體的對話、影像共同創造出的內在聽覺空間，在詩句縫隙間的音樂風景。探究時間軸線裡往未來未知的聲音，同時也向著古老大地的呼喚。期待能繼續在世界不同角落創作，紀錄當下空氣裡的振動，以及生活的氣息；在詩與歌的脈絡裡找到一種文化對話的方式。已出版音樂作品有《凹》EP、《沙灘上的腳印》概念專輯、王榆鈞與時間樂隊《頹圮花園》、《原始的嚮往》專輯等。近期配樂作品有電影《訪客》、《野雀之詩》，VR《留給未來的殘影》，短片《肇事者逃逸》、《謎絲》，舞蹈音樂《Break and Break! 無用之地》周書毅身體錄像展演等。

Yujun WANG graduated from the Applied Drama and Theater Department at National Taiwan University of Arts. She currently works as a singer-songwriter and composer who explores the border between music and sound, as well as their connection between theater, dance, performing arts, visual Arts, space, film and literature.

Yujun looks forward to making music in various corners of the world, recording vibrations that are native to the local atmosphere and their rhythms of life; hopefully uncovering through indigenous poems and songs new ways to bring cultures into dialogue with one another.

演出暨製作團隊 Production team

編舞 / 演出 周書毅

影像創作 呂威聯 / 周書毅

攝影 / 剪輯 呂威聯

音樂聲響 王榆鈞

技術統籌 林孝錯

執行製作 黃靖媛

拍攝協力 王士仁、莊士賢

拍攝紀錄 趙任威

道具製作協力 張富強

服裝提供 辰樸服裝有限公司

Choreography/Performer | CHOU Shu-yi

Co-Directors | William LÜ / CHOU Shu-yi

Cinematographer / Editor | William LÜ

Music | WANG Yu-jun

Technical Supervisor | Kai LIN

Executive Producer | Gin HUANG

Filming Support | WANG Shih-jen / CHUANG Shih-hsien

Filming Record | CHAO Jen-wei

Prop Support | Jeremy CHANG

Wardrobe PROJECT by H.

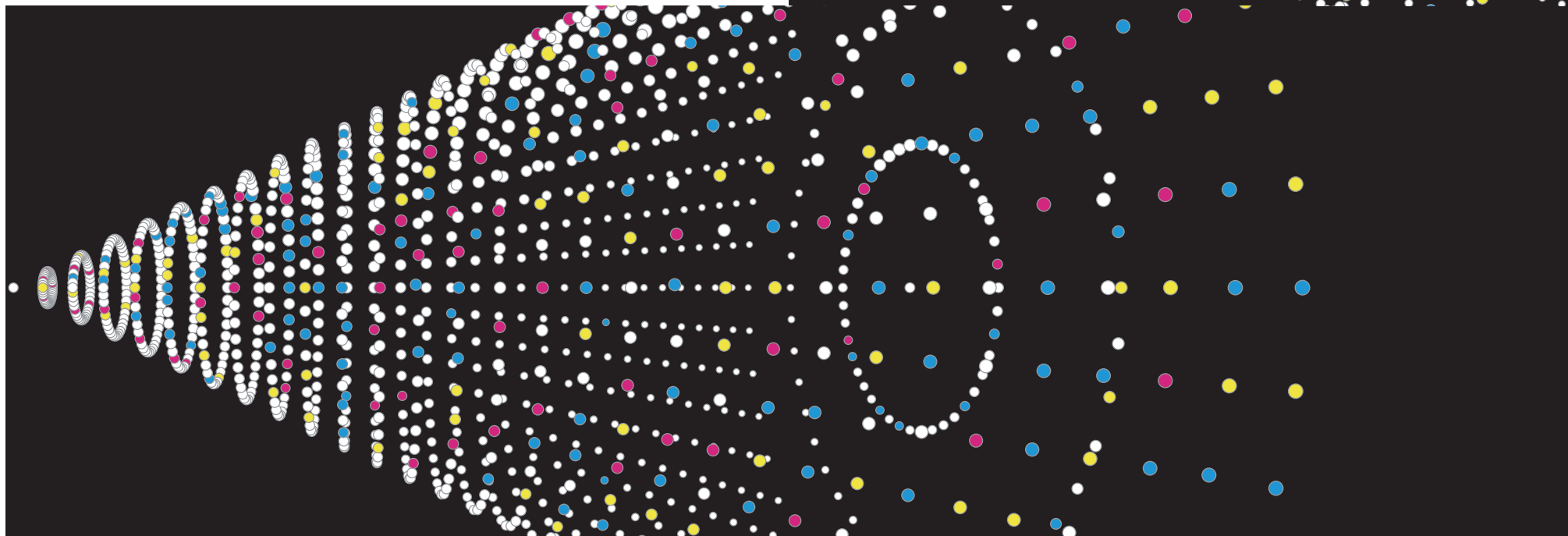
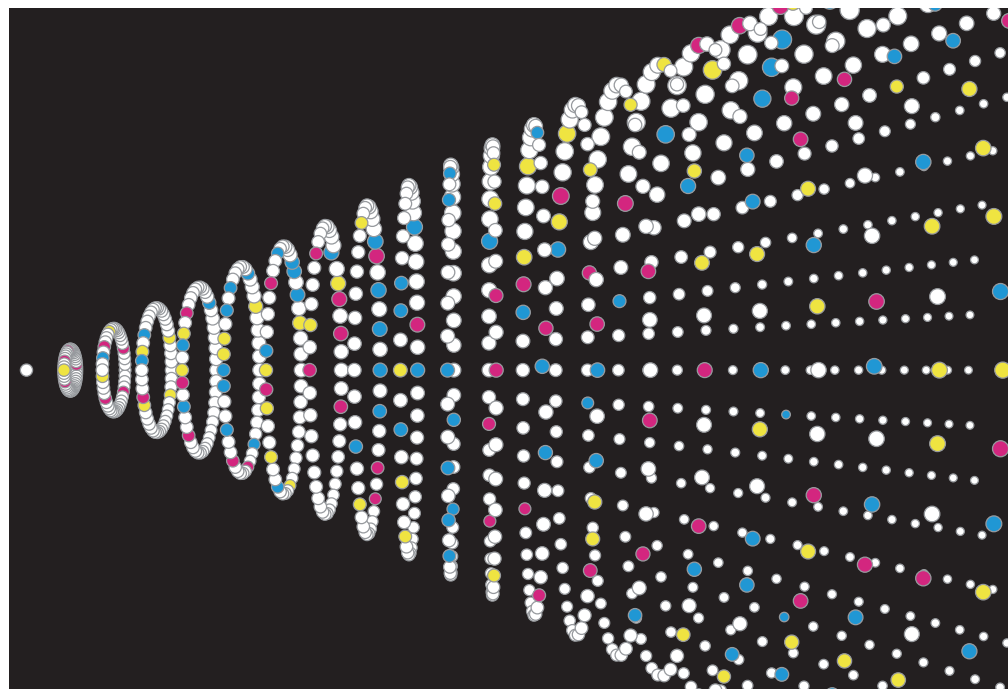


FACP 年度會議

FACP Annual General Meeting

將滿 40 歲的 FACP 亞洲文化推展聯盟，每年匯聚亞太區各地會員，持續推動跨文化藝術的藝術總監、製作人、經理人、藝術行政與藝術家，交流資訊、想法及藝術資源，促進亞太城市間的藝術串連。今年與衛武營共同舉辦線上會員大會，讓各地的會員，透過網路與其他國際伙伴進行即時的交流，彼此扶持。

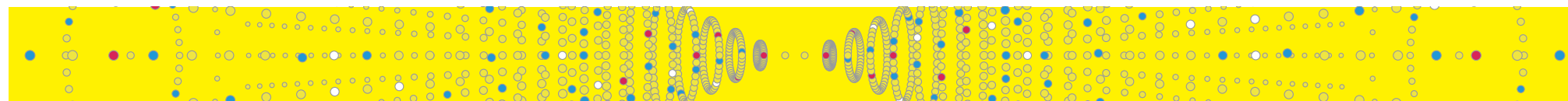
and ideas to promote arts and culture. When international travel is hardly possible at the moment, the Annual General Meeting will be held online, to keep the international communities connected with and supported by each other.



亞洲快轉

看亞洲各城市如何善用資源、連結夥伴、創意發想進行國際交流。在不斷變動更新的今天，持續以藝術豐富人類生活及社會、為藝術產業發聲。這場講座邀請亞洲各區域機構代表，分享持續前進的動力與方向。

亞洲快轉將由 FACP 亞洲文化推展聯盟主席祖·錫得克主持，及由衛武營國家藝術文化中心藝術總監簡文彬跟以下講者對談：



法魯克·喬迪里 Farooq CHAUDHRY

阿喀郎·汗舞團聯合創辦人及製作人
Co-founder and Executive Producer, Akram Khan Company

法魯克·喬迪里與編舞家阿喀郎·汗在1999年共同創立阿喀郎·汗舞團。作為舞團的製作人，喬迪里以創新的商業模式為阿喀郎·汗藝術野心開拓起了關鍵作用。喬迪里也是英國多個機構的諮詢委員和大使，包括英國社會企業家學院，並於2008年被法國外交部列為世界百強文化工作者和企業家之一。除了為阿喀郎·汗舞團的工作外，喬迪里目前也是楊麗萍的國際創意製作人並曾擔任英國國家芭蕾舞團的創意製作人。2014年德蒙福特大學授予名譽博士學位。

Farooq CHAUDHRY OBE, co-founder and Producer of Akram Khan Company, plays a key role in forming innovative business models to support Khan's artistic ambitions and projects. Chaudhry also produced for China's national dance icon YANG Liping and English National Ballet and was awarded an honorary doctorate from De Montfort University for his services to dance. In 2014 he founded Skye Blue Productions to support emerging artists. In 2019, Chaudhry was awarded an OBE for his services to Dance and Dance Production and was appointed a Tate Artist Trustee and CEO and Creative Director for China House Arts - London.

Asia Fast Forward

Looking at how Asian cities mobilize resources, connect partners and innovate practices to continue international exchanges, this session is inviting representatives from arts organizations in different Asian regions to share their aspirations and motivations, in persistence to enrich lives and society, to speak up for the arts industry in the ever-changing present times.

Asia Fast Forward will be moderated by Joe SIDEK, Chairman of Federation for Asian Cultural Promotion (FACP), with CHIEN Wen-pin, General and Artistic Director of National Kaohsiung Center for the Arts (Weiwuying), in conversation with the following speakers:



黃思璋 Cindy HWANG

美國新意動文化藝術管理公司 (InPulse Creatives, LLC) 創始人及主席
Founder and President, InPulse Creatives, LLC

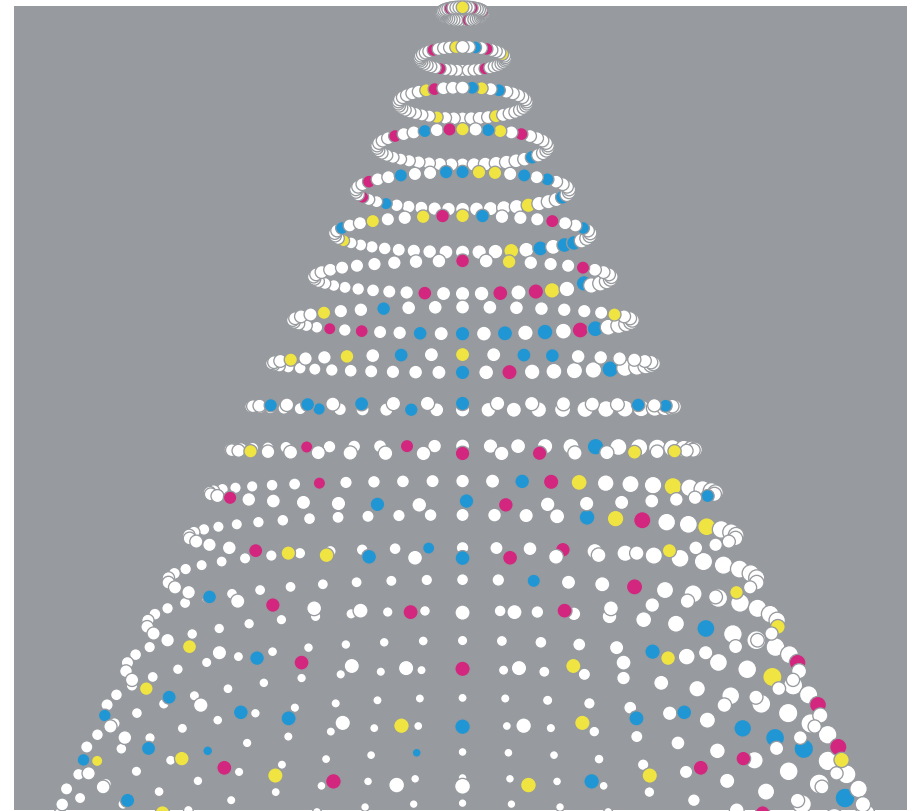
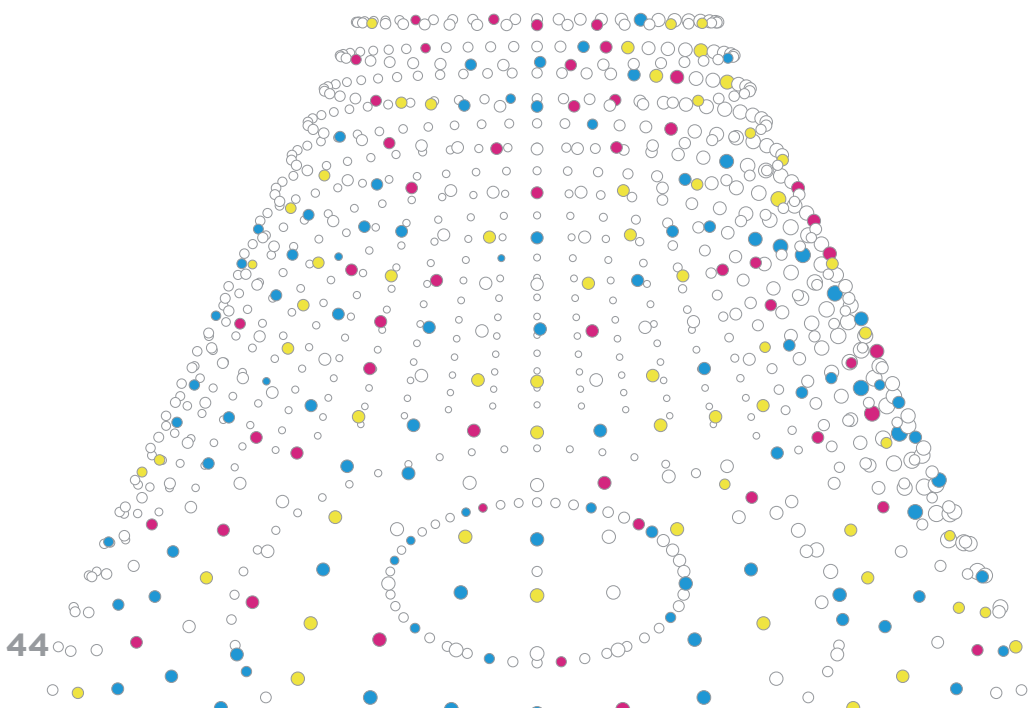
美國新意動文化藝術管理公司於2018年成立，專注於為有意於中東及亞太地區發展的藝術家及創作者，提供量身訂做的創意方案。

新意動的創始人黃思璋活躍於表演藝術界，曾擔任美國西部藝術聯盟 (Western Arts Alliance) 董事會成員7年，最後一年擔任董事會秘書及財務。她現為國際表演藝術協會董事會成員，同時擔任策劃及節目委員會成員。最近她加入了美國管弦樂團董事會，擔任董事會財務長。

InPulse Creatives, LLC was founded in Spring 2018 to help provide creative solutions for artists and creators who have an interest in developing and bringing their work into the Middle East and Asia Pacific.

Cindy is an active participant in the performing arts community. She served for seven years as the Board of Director for the Western Arts Alliance (WAA), with her last year as the Secretary / Treasurer. She currently sits on the Board of Director and as well as the Planning and Program Committee of the International Society of Performing Arts (ISPA). She also recently joined Orchestra US's Board of Directors and serves as the Board Treasurer.

2020 衛武營國際論壇 Weiwuying International Symposium



進入第六屆的衛武營國際論壇回應在「減少接觸」及「社交距離」的防疫要求下，藝術的角色是什麼？從文化產業轉換作品、創造民眾「體驗」藝術，藝術工作者「創造」當代美學，以及藝文機構回應、賦予藝術新任務並為社會帶來新「觀點」的三大子題，以高雄為討論熱點，直面藝術與當代社會的交融，帶動全球思考脈動的線上及線下交流。

Following the inevitable slow-down due to the pandemic, the Weiwuying International Symposium in 2020 discusses the role of arts under the precautions of “avoiding contact” and “social distancing”. With the sub themes of “Experience” between arts and the public, “Making” by the artists and practitioners and “Ideas” of reflection by arts institutions, the Symposium in Kaohsiung brings us to the melting points between the arts and the contemporary society, provoking exchanges in both the physical and the virtual worlds.

2020 衛武營國際論壇

Weiwuying International Symposium

公民論壇

Public Forum

衛武營自 2015 年起每年開辦國際論壇，均由公民論壇打頭陣，集結大家的力量，共創眾人的藝術中心。今年度表演藝術大幅受到疫情影響，但全靠大家以不同方式持續來到衛武營，衛武營才能夠持續滾動活絡。今年公民論壇以《有你作伴，滾起藝術新動能》作為主題，從衛武營的夥伴經驗出發，討論大家和藝術中心的連結，以及未來可以一起做的事情。

Since 2015 Weiwuying has been running international symposiums, and the Public Forum has always been the kick-offs to assemble the energy of the community with the vision to shape Weiwuying as the “Center for the Arts, Arts for the People”. This year, the performing arts scene has been tremendously struck by the pandemic, but fortunately with the participation of the supportive communities, Weiwuying can still be able to strive in operations. The Public Forum this year is entitled “Together, we are the art scene of Weiwuying”, to discuss the relationship with our partners from their experiences, and explore the possibilities of the future we build together.



吳維緯 WU Wei-wei
主持人 Moderator

財團法人高雄市藝起文化基金會執行長 We ART Together Foundation CEO

臺北藝術大學劇場藝術研究所畢業，現為廣州星海音樂學院藝術管理科系特聘講師。樹德科技大學表演藝術系兼任助理教授，財團法人高雄市藝起文化基金會 CEO，揚揚創新科技 ECD。目前從事劇場編導、舞台監督、演員、劇場技術與設計、策展等工作。

關心表演藝術地方發展及藝術節策劃，2014 年起，策展之《不貧窮藝術節》以高雄出發身份，與臺北、恆春、香港、北京及澳洲阿德雷德等多城民間合作，架設青年藝術家的展演平台並創造城市交流。藝術節於獲得 2018 澳洲阿德雷德藝穗節“Fringe Award”獎項，2019 並認證為產業會員進入愛丁堡藝穗節做亞洲藝術節發表，2020 更獲邀澳洲珀斯藝穗節為亞洲唯一產業交換會員。此外同步致力於舞台管理的推廣，於 2017 年起擔任倫敦國際劇場管理夏季營隊的協同老師，為舞台管理的教育與實踐交流。並於 2019 接受《大雄誌 megao》雜誌及英國《WOW》雜誌倫敦版專訪。

WU graduated from the Graduate Institute of Theatre Arts and Playwriting of Taipei National University of the Arts. WU is a distinguished lecturer at the Art Management Department of Guangzhou Xinghai Conservatory of Music, adjunct assistant professor at the Performing Arts Department of Shu-te University, CEO of We ART Together Foundation, and ECD of Young Square Createch. She also works as a stage director, playwright, stage manager, actor, theater technician, designer, and curator.

WU is dedicated to the local development of performing arts and festival curation. Since 2014, the Kaohsiung-based Let's be Together Arts Festival (LBTAf), which she curated, has begun a multi-city collaboration between Taipei, Hengchun, Hong Kong, Beijing, and Adelaide, and has created a platform for young artists where they can perform and interact. LBTAf won the "Fringe Award" at the 2018 Adelaide Fringe Festival, and was recognized as an industry member in 2019 by the Edinburgh Festival Fringe and participated in the festival as an Asian representative. LBTAf was invited to the 2020 Fringe World Festival in Perth as the only Asian exchange member. WU is also committed to the promotion of stage management. Since 2017, she has served as a co-instructor on stage management for the London International Theatre Management Summer Camp. In 2019, she was interviewed by Megao magazine and the WOW Magazine London edition.



鍾梓瑄
Stephanie CHUNG
與談人 Panelist

高雄市人。參與歌劇《女高音也瘋狂》、《莎浮》、《頑童與魔法》、《糖果屋》、《女武神》、《賈尼史基基》演出。皇家音樂院（Royal Academy of Music, London）碩士和國立臺北藝術大學音樂系碩士畢業後，曾擔任皇家音樂院博物館、國立臺北藝術大學圖書館、音樂系與比賽行政人員，現為東港高中國中部音樂老師。

Stephanie gained her MA from Royal Academy of music in UK and MFA from Taipei National University of the Arts in Taiwan. She was offered Adah Rogalsky scholarship, received a Special Mention and commended in Isabel Jay Prize. Her operatic roles are Elettra, Donna Elvira, Cimemne and Madama Butterfly. She has studied with DU Ling-chang, HSU Yi-lin, V. PAPERI, E. RITCHIE and M. HILL. And she was chosen as the Young Star of the Association of Vocal Artist (AVA) of the R.O.C. Her recent roles include Waltraute in Die Walküre and also Zita in Gianni Schicchi. She is a music teacher in Dong Gang Senior High School.



邵麗萍
SHAO Li-ping
與談人 Panelist

手語名字蘋果女，使用口語溝通兼具手語表達的聾人。長榮大學社會工作學系畢業。2019 在高雄參與了空表演實驗場「我是一個正常人工作坊」，繼而演出了《我是一個正常人二部曲：我們一起撿到槍》。排練時以讀唇、使用 Google 和即時轉錄，接收老師和團員在排練的訊息，交換排練心得筆記。演出結束後開始思考南臺灣的身障劇團現有存在和未來持續性。

Sign named Apple Girl, a Deaf person who can communicate in both sign language and verbal language. Bachelor in Social Work, Chang Jung Christian University. In 2019, Li-ping participated in the workshop of "I am a Normal Person" by Kong Performance Experimental Field, and subsequently performed at *I am a Normal Person the second edition: It's Our Turn To Talk Smack about Society*. During rehearsals, she exchanged thoughts and insights with the director and team members through lip-reading, Google and live transcription. After the performance she started to reflect on the presence and sustainability of Theater with Disabilities in Southern Taiwan.

蔡兆文 TSAI Chao-wen 與談人 Panelist



1959年，出生於大武山下屏東縣內埔龍泉。高職畢業，兩年義務憲兵役退伍，到光復書局買套裝書，騎著 Vespa 機車，山線到花蓮，海線去過澎湖。曾從事兩岸開放孕育出的一種時機行業——榮民遺產，因而跑過大陸五分之三的版圖。也曾於身心障礙醫院作愛心輔導員。2018年因緣巧合來到衛武營，保全的工作，兩眼一睜，忙到息燈，兩眼一閉，還要提高警惕！雖然辛苦，但很開心。

Born in 1959 in Longquan, Neipu, Pingtung County under the Dawu Mountain. After graduation from Vocational High School and retreated from 2-year obligatory military police service, TSAI frequented Guang-Fu Bookstore for book collections. Riding on his Vespa motorbike, he has reached Hualien and Penghu. Chao-wen has worked in the business of inheritance of veterans – a particular industry due to the opening up of the cross-strait exchanges, and so he has toured 3/5 of the mainland's map. He has also worked as a loving counselor at hospitals for people with disabilities. In 2018 he arrived at Weiwuying as security guard, working around the clock and being alert at all times. Despite the hardship, TSAI enjoys the work a lot.

江綾恩 JIANG Ling-en 與談人 Panelist

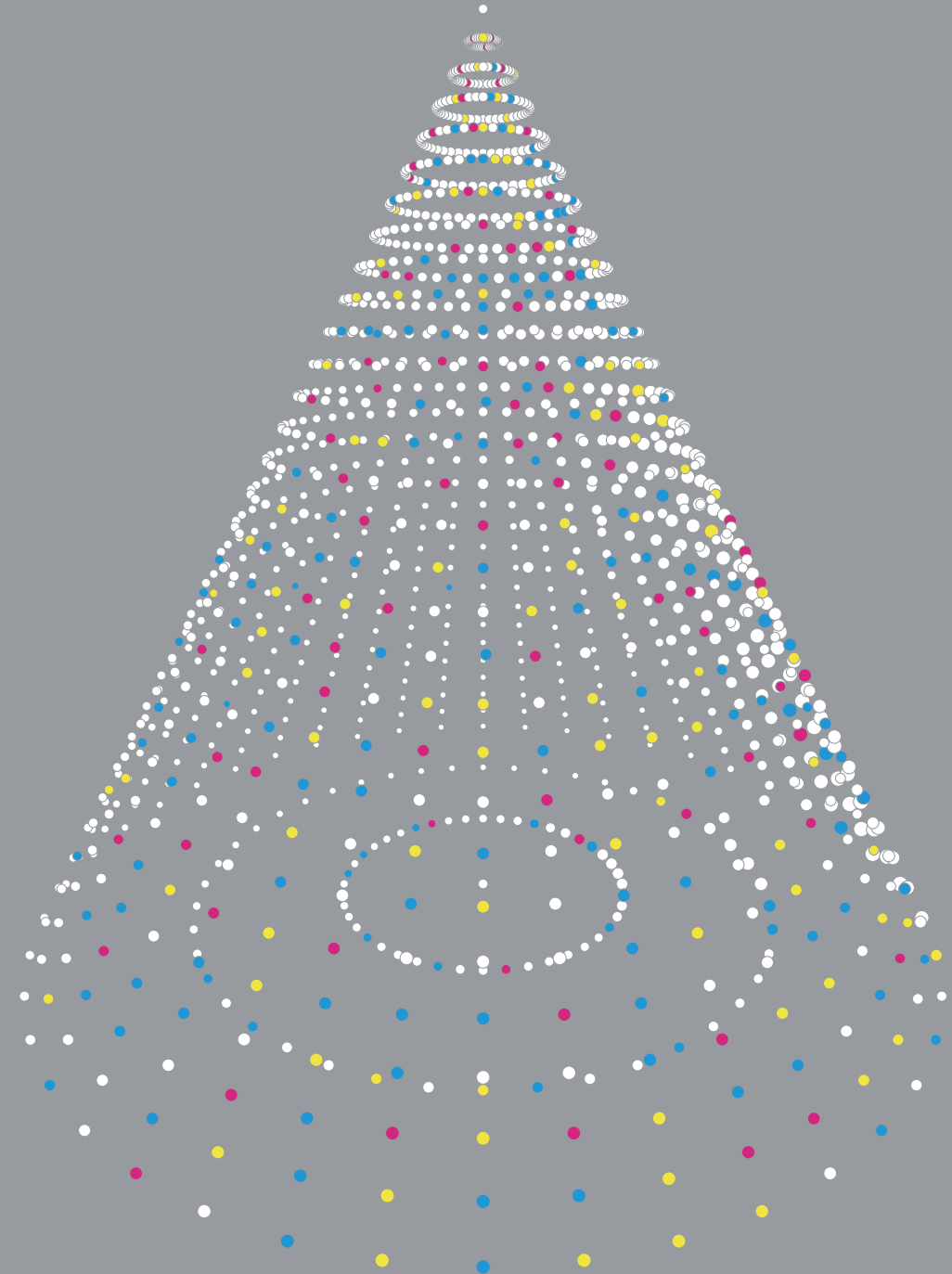


我是江綾恩，目前就讀於高雄市立三民高中二年級。

我的個性活潑，樂於將歡笑帶給朋友；我的興趣是追星、追劇、聽音樂以及拍照。我認為拍照能記錄身邊美好的事物並分享給周遭的人。由於我是獨生女，所以家裡只有父母、我，還有一隻常常不受控的小狗。爸媽相較於我的成績，更看重的是我對於未來藍圖的描畫和追求。父母跟我既是長輩又是朋友，我跟他們相處非常快樂也非常自在！目前的我，在三民高中班聯會擔任公關，雖然才剛上任不久，但已經從活動中學到了很多。我想，能跟夥伴一同努力、學習和成長是最快樂的事！

I am JIANG Ling-en, and I am currently in my second year at Kaohsiung Municipal Sanmin Senior High School.

I love to bring joy and laughter to my friends, and my hobbies are following celebrities, watching drama, listening to music and photography. I think photography can record the good things in life and share them with people around me. In my family, there are my parents, me, and a dog which is naughty most of the time. Instead of my academic performance, my parents care more about the blueprint and aspiration of my future. They are not only my parents but also my friends, and for that I am very happy and relaxed when I am with them! At the moment, I am the public relation officer of the joint-class union of my school. Although I am still new to this position, I have already learnt a lot from the activities. To be able to work, learn and grow together with my partners is just the happiest thing for me!



體驗

Experience

藝術，除了感受作品外，空間的氛圍、和其他觀眾的關係、和演出者的共感，讓「在現場」非常重要。2020年，在全球疫情促使下，網路發展出前所未見的廣泛應用，讓人「在家」就能接觸藝術。藝術領域的數位技術，除了將現成藝術品放到雲端、送到大家螢幕前以外，又能如何回應瞬息萬變的世界？數位技術還能讓藝術以什麼新方式、新媒介和眾人接觸？

The essences of appreciating the Arts include not only to perceive the artwork itself, but also the atmosphere in the space, the relationship with other spectators and the connectedness with the performers – “being present” is crucial. In the wake of the pandemic, one can discover that digital technology has already permeated into every detail of our New Normal. Yet, aside from cloud-based exhibition of artworks and live streaming of performances, how has the Arts evolved in the age of digital innovation? What new perspectives and media have been inspired to keep people in touch?



邱瓊

Joyce CHIOU

臺中國家歌劇院藝術總監

General and Artistic Director of National Taichung Theater

美國伊利諾大學戲劇碩士

美國北伊利諾大學音樂碩士

具跨越音樂、戲劇的獨特完整學經歷背景，為表演藝術資深製作人，長年投入藝術行政工作，對於國際網絡相當熟稔。

- 2006-2018 國家交響樂團 (NSO, a.k.a. Taiwan Philharmonic) 執行長
- 2017- 亞洲文化推展聯盟 (FACP) 副主席及理事
- 2010-2018 亞洲交響樂團聯盟 (AAPRO) 理事
- 2004-2006 紙風車文教基金會 企劃總監
- 1987-1995 國立中正文化中心 (國家兩廳院)

劇作：歌劇《心經》(英文劇本及歌詞，改編自張愛玲原著，2012) 歌劇《福爾摩莎信簡—黑鬚馬偕》(劇本及歌詞，2010)、音樂劇《女人要愛不要懂》(小野原著改編)、音樂劇《月亮在我家》(The Fantasticks, 中文版)。

出版：《Show Time! 音樂劇的九種風情》、《歌劇魅影—解讀面具與歌劇背後的魔幻世界》、《李泰祥—美麗的錯誤》、《李永剛—有情必詠無欲則剛》、《歌舞線上》。

With a thorough background in both music and theater, Joyce CHIOU has an impressive track record on arts production, curation, and international affairs.

Being the Executive Director (2006-2018) of Taiwan Philharmonic, the National Symphony Orchestra, she had successfully established its acclaimed international reputation by taking the orchestra on tour in Europe and the USA for a dozen times. Since June 2018, CHIOU commenced her tenure at National Taichung Theater (NTT) as General and Artistic Director. Under her leadership, NTT became a culture hub of both local communities and international outreaches, building NTT an neglectable artistic force in Asian performing arts circle.



祖·錫得克
Joe SIDEK

FACP 亞洲文化推展聯盟主席
Chairperson of Federation for Asian Cultural Promotion (FACP)

祖·錫得克，是馬來西亞當地藝文的重要推手之一。以 2010-2018 年間擔任喬治市藝術節 (George Town Festival, 簡稱 GTF) 總監職聞名。喬治市藝術節是為期一個月的年度盛事，藝術節當月喬治市宛如畫布，佈滿各國展演、視覺藝術與文化活動。

上任喬治市藝術節總監前，錫得克深耕各式藝術表現形式。除了投身藝文產業，他同時還經營家族的紡織化學品工廠。錫得克的實業家背景、創業精神與獨鍾藝文，解釋了喬治市藝術節自他接掌後的蓬勃發展。

錫得克曾擔任由他創辦的熱帶雨林藝穗節 (Rainforest Fringe Festival, 創立於 2017 年) 第三屆總監；連三年 (2015-17) 執掌北海藝穗節 (Butterworth Fringe Festival)；於 2014 年初，將全球最大的澳洲電影短片節 Tropfest 引進東南亞，並於檳城舉辦首屆東南亞短片藝術節 (Tropfest Southeast Asia)。他最新的一項策展成就是 2019 年 12 月於布城舉行的金融科技嘉年華 (Putrajaya LIFT Festival)。

錫得克曾受邀去布里斯本、臺北、首爾、橫濱等城市，分享喬治市藝術節經驗談與發展。他目前也擔任馬來西亞藝術經濟發展機構 (Cultural Economy Development Agency, 成立於 2017 年 7 月) 的產業顧問。

Best known as director of the George Town Festival (GTF) 2010-2018, Joe SIDEK has established himself as one of Malaysia's strong advocates for the arts. GTF is an annual month-long festival that turns the town into a brilliant canvas for local and international performances, visual arts, culture and community-infused activities.

Before taking up the position of festival director, Joe SIDEK played major roles in various forms of art expression, in addition to running his family-owned textile chemical factory. With his industrialist background, entrepreneurial nature and his visionary passion for the arts, it is no surprise that 8 years after his appointment as Festival Director of GTF in 2010, the festival has grown incrementally ever since.

Additionally, Joe directed the Rainforest Fringe Festival Kuching (2017-2019), which he founded four years ago. He has also helmed the Butterworth Fringe Festival for 3 years (2015-2017) and earlier in 2014, he brought Tropfest, the world's largest short film festival to Southeast Asia and showcased the inaugural Tropfest South East Asia in Penang. Latest festival under his wing was the Putrajaya LIFT Festival in Dec 2019.

Elsewhere, he has been invited to speak regionally and in cities like Brisbane, Taipei, Seoul and Yokohama about his role in the creation and continued growth of GTF. He also sits on the Industry Advisory Panel of CENDANA (Cultural Economy Development Agency), which was initiated in June 2017.



瓦妮妮·貝菴米諾
Vanini BELARMINO

新加坡國家美術館副理 (節目部)
Assistant Director (Programmes), National Gallery Singapore

©Ruthe Zuntz

瓦妮妮·貝菴米諾於 2016 年 11 月開始，擔任新加坡國家美術館節目部副理一職。她曾在兒童雙年展 (2017、2019) 和以新加坡藝術家李文為核心的 Small Big Dreamers 兒童藝術節 (2018) 擔任聯合策展人，也曾經手大衛·梅達拉 (David MEDALLA)、李明維、碧娜里·桑比塔 (Pinaree SANPITAK)、何子彥、亞由美·保羅 (Ayumi PAUL)、西塞爾·道拉斯 (Sissel TOLAAS) 和泰爾·阿達 (Tal HADAD) 等藝術家於晝夜璀璨藝術節 (2018、2019) 的委託創作。貝菴米諾策劃了 Performing Spaces 系列節目，並推出以音樂、文學、肢體、展演為內容的線上串流節目 Art + Live。

加入新加坡國家美術館之前，貝菴米諾曾擔任獨立策展人、製作人與作家，並在亞洲、歐洲和中東等地籌劃藝文活動。她於 2008 年創立了 Belarmino & Partners，推動一系列於公園、咖啡店、夜店、公寓、美術館、表演藝術場域等非典型空間的跨領域創作。自 2011 到 2013 年，她為新加坡藝術科學博物館 (ArtScience Museum) 策劃節目，並受委託策劃該場館 2014 至 2015 年間首屆的 ArtScience Late 系列節目。

貝菴米諾為即將出版的 Routledge 《亞太地區舞蹈指南》 (Companion to Dance in Asia and the Pacific) 撰寫一章節。她曾榮獲兩屆亞洲文化協會 (Asian Cultural Council) 獎助計畫 (2009、2014)。

Vanini BELARMINO joined the National Gallery Singapore as Assistant Director (Programmes) in November 2016. She was the co-curator of the *Gallery Children's Biennale* (2017 and 2019) and *Small Big Dreamers* (2018), which focused on Singaporean artist LEE Wen, and has worked on special artist commissions for the festival *Gallery Light to Night* (2018 and 2019) with the likes of David MEDALLA, LEE Mingwei, Pinaree SANPITAK, HO Tzu Nyen, Ayumi PAUL, Sissel TOLAAS and Tal HADAD. Vanini conceived *Performing Spaces* and spearheads *Art + Live*, an online programme presenting music, literature, movement, and performance.

Prior to the Gallery, she worked as an independent curator, producer and writer, and developed art initiatives in Asia, Europe and the Middle East. She founded Belarmino&Partners in 2008, where she initiated a series of interdisciplinary collaborations in non-conventional spaces such as parks, cafes, clubs, apartments, kunsthalle and performing arts spaces. From 2011 to 2013, she curated the artistic programmes for ArtScience Museum and was commissioned to curate the inaugural year of ArtScience Late from 2014 to 2015.

She has authored a chapter for the upcoming Routledge publication *Companion to Dance in Asia and the Pacific*. She is a recipient of the Asian Cultural Council Fellowship (2009 and 2014).



林國平
James LIN

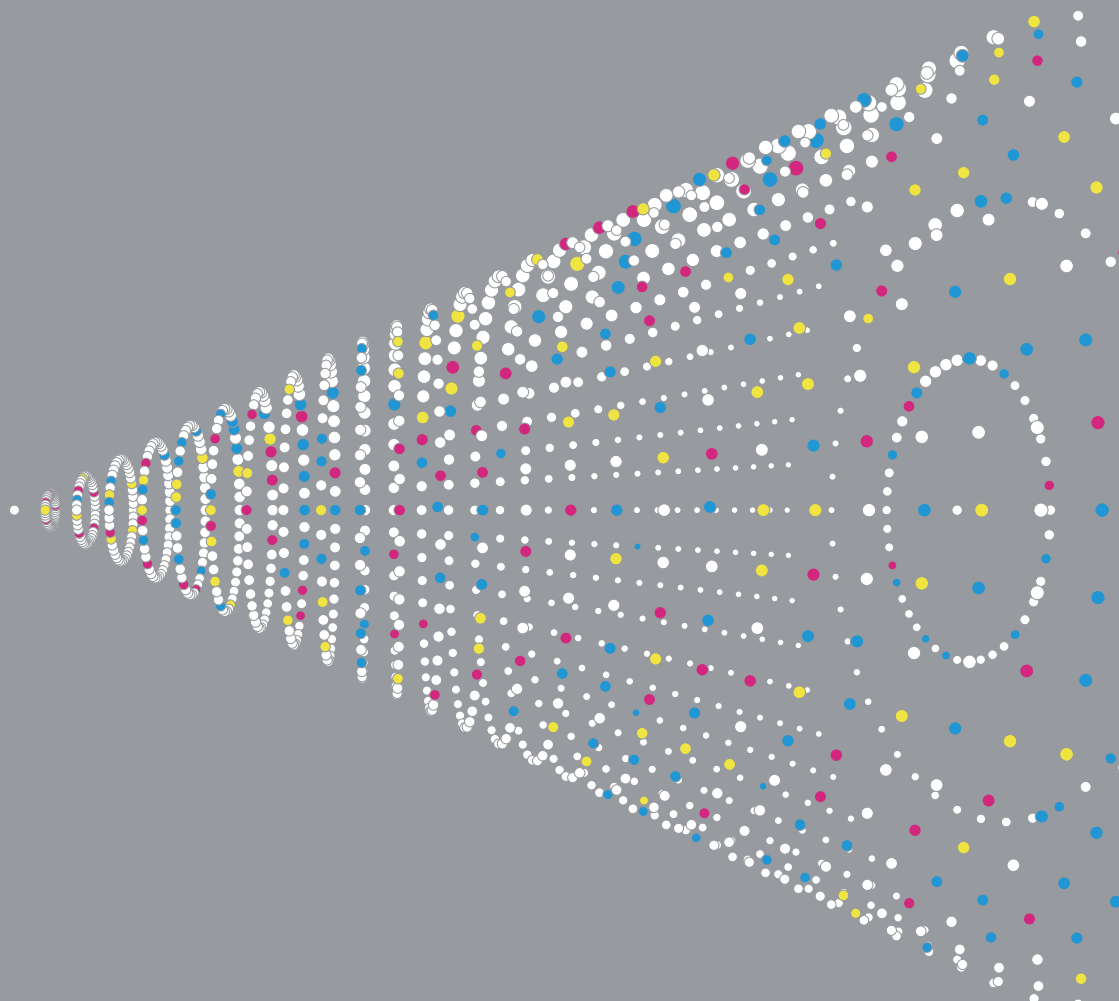
國立故宮博物院文創行銷處處長
Director General, Dept. of Cultural Creativity and Marketing,
National Palace Museum

林國平博士目前為國立故宮博物院文創行銷處處長，曾任故宮教育展資處處長、展示服務處處長及資訊中心主任，同時也擔任中華民國博物館學會秘書長及副理事長。林博士於美國密蘇里州立大學取得電腦科學碩士學位及工程管理博士學位，學術專長為企業經營策略規劃、行銷資訊系統、資訊系統開發、專案管理，以及電子商務。

他曾任職於政府部門及多所大學副教授、系主任及電子計算機中心主任，並曾於多家企業擔任經理人職務。林博士曾經負責規劃故宮數位計畫之發展方向、整合專案管理及控管整體計畫之品質、技術與系統的發展與支援、進行整體數位成果行銷與推廣，及促進經驗與學術交流、館際合作等。林博士所推動的數位化工作，有助於故宮文物的展覽、教育、研究、管理以及出版等效益，也是結合現代化科技，為古代工藝做優質的保存與推廣的典範。

James Quo-ping LIN is the Director General, Dept. of Cultural Creativity, National Palace Museum (NPM), Taipei, Taiwan. He experienced several positions in the museum such as a senior researcher, chief of the education, exhibition, and information service division, and director of the information center. He served the museum society in Taiwan as a member of the Chinese Association of Museums (CAM) and was the acting secretary general and was elected as vice chairman of CAM for many years.

He also served the American Alliance of Museums (AAM) as one of the jury chairs of the Museaward for many times. At the NPM, he is mainly responsible for organizing and developing several national programs to introduce advanced technologies into the museum. He also plays an important role in education and out-reaching programs, international exchange and cooperation at the NPM and CAM. In the last decade, he has been invited to dozens of venues, events, forums, and conferences as keynote speaker or panelist to share his experience and insight of adopting technologies into the museum context.



創造 Making

疫情來勢洶洶，國與國之間、人與人之間都經歷不同程度的隔離。在新的社會距離下，藝術能如何透過其感性力量，創造喘息的時空，讓無法動彈、拉遠社交接觸的人，解決生存的燃眉之急？科技媒介又如何成為藝術家的靈感或工具，在這新日常中發揮藝術尚未開發的潛能？

Isolation has inevitably intruded between countries and people during the pandemic. In the new social distances, how could the Arts, through its aesthetic power, create the time and space for the people deprived by social isolation and immobility to breathe and survive? And how have technology and media become the tools or inspirations for artists to unleash their artistic potential in the New Normal?



©Rich Matheson

吳瑪俐 Mali WU

國立高雄師範大學跨領域藝術研究所教授
Professor of Graduate Institute of Transdisciplinary Art,
National Kaohsiung Normal University

德國杜塞道夫藝術學院畢業，目前任教於國立高雄師範大學跨領域藝術研究所。吳瑪俐的研究及創作延續前衛傳統，關注藝術在公領域中的積極介入。2000 年始，她展開以社群為本的新形態公共藝術策劃，曾與臺北市婦女新知協會玩布工作坊合作《從你的皮膚甦醒》計畫，以翻轉傳統女紅概念，透過布與織縫探討女性的生命歷程；《北回歸線環境藝術行動》，讓偏遠居民的文化參與權受到關注；而與竹圍工作室共同合作的《樹梅坑溪環境藝術行動》，透過一條被忽略的小溪，重新探問生態城市以及都市發展的問題，於 2013 年獲得第十一屆台新藝術獎。

吳瑪俐近年持續關注生態環境議題，並以藝術做為人文與自然的中介，展現藝術型態的多樣可能與藝術家的豐沛能量，於 2016 年獲得國家文藝獎。2018 年共同策劃臺北雙年展《後自然—美術館作為一個生態系統》，2020 年開始與臺南生活美學館合作進行《藝術轉動社區》相關研究。

A graduate of Kunstakademie Düsseldorf in Germany, Mali WU currently teaches in the Graduate Institute of Transdisciplinary Art at National Kaohsiung Normal University. Following the avant-garde tradition, WU's artistic practice and research focus on art and public sphere. She has launched a series of community-based public art projects, including "Playing with Clothes" organized by Awakening Foundation as part of *Awake in Your Skin* project, which reversed the tradition of women's needlework and discussed women's lives through clothes and weaving; *Art as Environment: A Cultural Action on the Tropic of Cancer in Jiayi County* which promoted equality of cultural participation rights in rural areas; and *Art as Environment: A Cultural Action at the Plum Tree Creek*, a collaborative project with Bamboo Curtain Studio which re-examined urban ecology and development through an ignored creek. With this project she won the 11th Taishin Visual Art Award in 2013. WU has consistently dealt with ecological issues by adopting art as an approach to bridge culture and nature, demonstrating the potential for contemporary art and the vital personal energy of an artist. She received the 19th National Award of Art, Taiwan in 2016 and co-curated the 11th Taipei Biennial, *Post-Nature: Museum as an Eco System*.



邵志飛
Jeffrey SHAW

香港城市大學創意媒體學院楊建文講座教授（媒體藝術）
Yeung Kin Man Chair Professor of Media Art,
City University of Hong Kong

自 1960 年代以來，邵志飛教授一直是新媒體藝術的先導者，他的展覽遍及世界各地，創作廣獲讚譽。邵教授是運用數碼媒體技術於創作的先驅，在虛擬實境、擴增實境、沉浸式視覺體驗、文化遺產數碼化，以及互動敘事各範疇，均樹立典範。邵教授的標誌性藝術作品包括 *The Legible City* (1989) 及 *The Golden Calf* (1995)，此外他所策劃的國際性展覽舉足輕重，其中包括「未來電影」 (*Future Cinema*, 2000) 及「所見即所得」 (*WYSIWYG*, 2019)。

邵教授為香港城市大學的媒體藝術講座教授，以及互動媒體電算應用中心的總監。邵教授曾是城大創意媒體學院院長（2009-2016）、德國卡爾斯魯厄 ZKM 新媒體藝術中心的始創總監（1991-2002）及澳洲新南威爾斯大學 iCinema 互動電影研究中心的聯合始創總監（2003-2008）。邵教授現為北京中央美術學院及瑞士洛桑聯邦理工學院的客座教授。

邵教授近年獲獎無數，其中包括 2003 年澳洲研究理事會聯合會基金、2005 年日本岐阜 Oribe 獎、2014 年加拿大藝術與科技學會終身成就獎、2015 年奧地利電子藝術大獎先鋒媒體藝術金尼卡獎，以及 2020 年國際電算學會電腦圖像及互動技術專業組數碼藝術界別中傑出藝術家終身成就獎。

Professor Jeffrey SHAW has been a leading figure in new media art since the 1960's. In a prolific body of widely exhibited and critically acclaimed works he has pioneered and set benchmarks for the creative use of digital media technologies in the fields of virtual and augmented reality, immersive visualization environments, digital cultural heritage and interactive narrative. His seminal works include *The Legible City* (1989), *The Golden Calf* (1995) and the curation of numerous media art exhibitions such as *Future Cinema* (2000) and *WYSIWYG* (2019).

Professor SHAW is the Endowed Chair Professor of Media Art and Director of the Centre for Applied Computing and Interactive Media at City University of Hong Kong. SHAW was Dean of the CityU School of Creative Media (2009-2016), founding director of the ZKM Institute for Visual Media Karlsruhe, Germany (1991-2002), and co-founding director of the UNSW Australia iCinema Centre (2003-2008). SHAW is currently also Visiting Professor at CAFA Beijing and EPFL Switzerland.

SHAW's recent awards include: Australian Research Council Federation Fellowship 2003; Oribe Award, Japan 2005; Lifetime Achievement Award, Society of Art and Technology, Canada, 2014; Ars Electronica Golden Nica for Visionary Pioneer of Media Art, Austria, 2015; ACM Siggraph Distinguished Artist Award for Lifetime Achievement in Digital Art, 2020.



奧斯曼·可瓦嘉
Osman KHAWAJA

柬埔寨法爾馬戲藝術學院執行長
Executive Director, Phare Ponleu Selpak, Cambodia

可瓦嘉兼任柬埔寨馬德望法爾馬戲藝術學院（Phare Ponleu Selpak）的執行長，以及法爾社會企業（Phare Performing Social Enterprise）的董事會成員。他專精於非政府組織管理中的教育、組織發展和人力資源。可瓦嘉於巴基斯坦、瑞士、奧地利、美國、新加坡、印尼、柬埔寨等地累積的生活和工作經驗，使他能以全球視野迎接挑戰，同時兼顧到本土文化語境。法爾馬戲藝術學院密切地與社區協作，提供各式藝文活動，並一起應對在地挑戰。

法爾馬戲藝術學院和法爾社會企業在柬埔寨藝術、文化、創意產業的急速發展上，都扮演了關鍵角色，透過推廣藝術教育、栽培後生晚輩與青年藝術家，形塑未來。

Osman KHAWAJA is the Executive Director of the non-profit arts and circus school, Phare Ponleu Selpak, Battambang, Cambodia and a board member of Phare Performing Social Enterprise. He specializes in NGO management with a focus on education, organizational development and human resources. Having lived and worked in Pakistan, Switzerland, Austria, USA, Singapore, Indonesia and now Cambodia, Osman brings a global perspective to challenges while staying sensitive to local contexts. Phare Ponleu Selpak, provides programming and addresses challenges in close collaboration with the community.

Both Phare school and Phare Social Enterprise are playing a key role in the rapidly growing arts, culture and creative industries in Cambodia – impacting the future through the art education and opportunities provided to the youth and young artists.



王連晟
WANG Lien-cheng

國立臺北藝術大學新媒體藝術學系專任講師
Lecturer, Department of New Media Art,
Taipei National University of the Arts

王連晟，數位藝術創作者，作品跨足於互動裝置和聲音表演。裝置作品常以數量的方式以達到一種特異的身體感知。而聲音表演常搭配程式即時生成的影像，與即時運算的聲音演出。

近年來致力於程式演算影像與聲音的契合，現任國立臺北藝術大學專任講師。曾獲得臺北美術獎首獎、臺北數位藝術節互動裝置類首獎、臺北數位藝術表演獎首獎、英國流明獎雕塑類首獎，並於奧地利林茲電子藝術節、西班牙現代影音藝術節、法國里昂國立音樂中心、德勒斯登國際當代藝術展、比利時新科技藝術獎等國際知名藝術節展出。

WANG Lien-cheng is a new media artist, open-source education collaborator, and audiovisual performer, residing in Taipei, Taiwan. His artistic and research involve interactive devices and real-time sound performance. He uses open source to create installation art and audio-visual real-time performance. The works are committed to a seamless combination of images and sounds created by computer algorithms as well as human perception of the universe and nature.

He often utilizes a volume of installed approach to achieve a unique physical perception. Now he is currently appointed as lecturer in the Department of New Media Art of Taipei National University of the Arts. His works have been exhibited and performed at Linz Ars Electronica (Austria), New Technological Art Award (Belgium), Les Journées du GRAME (France), MADATAC (Spain), Digital Art Festival Taipei (Taiwan), Taipei Art Awards, etc.



廖俊逞 (Baboo)
Baboo LIAO

劇場導演
Theater Director

畢業於臺北藝術大學劇場藝術研究所，主修導演。曾任職 PAR 表演藝術雜誌企畫編輯。現為莎士比亞的妹妹們的劇團駐團導演。

2017 年國家兩廳院駐館藝術家。2018 年 ACC 亞洲文化協會受獎人。2019 年，法國巴黎西帖藝術村駐村藝術家。三度受邀赴羅伯威爾森 (Robert Wilson) 主持的長島水磨坊駐村創作。

1997 年投入劇場創作，至今發表 30 餘部作品，作品曾二度入圍台新藝術獎年度表演藝術，作品三度於外亞維農藝術節上演，演出足跡遍及柏林、巴黎、紐約、哥本哈根、首爾等城市。

歷來創作脈絡可歸結三個面向。「文學劇場」系列著重於西方文學經典的轉譯，建構平面文字與立體舞台的雙向渠道。「視覺藝術與表演藝術的跨界」從媒材出發，重新佈署空間系統、身體與物質性，向感知提問、尋找新的觀看與敘事。「亞洲現代神話學」計畫以三部曲，重探亞洲的概念、主體、想像及其侷限，同時也在西方為主流的當代劇場中，指向一個以亞洲為核心及歸屬的敘事與美學可能。

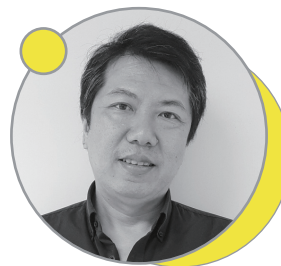
Born in 1978, Baboo holds an MFA in Theater Directing from the Taipei National University of the Arts. He was an artist in residency at National Theater and Concert Hall, Taipei in 2017. He was artist in residence at the Watermill Center hosted by Robert Wilson in 2008, 2014 and 2017. Baboo has been frequently invited to international exchange programs and performances, and as a prolific young director, he continues to maintain high visibility, receiving much attention from various fields.

Since his theatre directing debut in 1997, Baboo has directed some twenty-nine productions, two of which have earned him the awards for Taishin Arts Awards for Annual Top 10 Performing Arts. Recent works include: *Chroma: A Derek Jarman Project*, *Corona Villa* (2020), *Am Königsweg*, *Mythology Upon the Table* (2019), *God Knows* (2018), *Caged Time*, *Common Tragedies* (2017), *How Long is Now?* (Taipei Arts Festival), *Serenade*, *One Hundred Years of Solitude* (2016).

觀點 Ideas

藝術的去中心及多樣化是公民社會的趨勢。藝術產業如何化疫情的危機為轉機，重組資源、轉型為更有彈性的體質，創造更多人的參與機會？藝術產業又如何跨領域融合創意的人文思想與不可或缺的科技，在文化上超前部署，培養出更能面對風險的公民社會？

De-centralization and diversification are the current climate of the society and the Arts. How has the arts industry transformed the pandemic crisis into opportunities of resources reorganization and flexibility building, in order to accommodate even more people? And how has the Arts led people to synthesize humanistic perspectives and technological innovations, to prepare the necessary cultural preventive measures - a strong and resilient civic society - against future risks and crises?



耿一偉

KENG Yi-wei

衛武營國家藝術文化中心戲劇顧問

Dramaturg of National Kaohsiung Center for the Arts (Weiwuying)

衛武營國家藝術文化中心戲劇顧問，國立臺北藝術大學與國立臺灣藝術大學戲劇系兼任助理教授。曾任臺北藝術節藝術總監（2012-2017），並獲頒德臺友誼獎章、藝術與文學騎士勳章。

著有《故事創作Tips:32堂創意課》、《羅伯威爾森：光的無限力量》、《動作的文藝復興：現代默劇小史》等，譯有《劍橋劇場研究入門》、《空的空間》、《給菲莉絲的情書》等。

最近，他參與策劃了在臺北市立美術館的展覽《藍天之下：我們時代的精神狀況》（2020）。

The dramaturg of National Kaohsiung Center for the Arts (Weiwuying), visiting assistant professor of theatre arts at Taipei National University of the Arts and National Taiwan University of Arts. He was the Artistic Director of Taipei Arts Festival (2012-17). He was awarded the Freundschaft Médaille and Chevalier dans l'ordre des Arts et des Lettres.

KENG Yi-wei has written books which include "Tips for Story Writing", "Robert Wilson: The Infinite Power of Lights", "The Short History of Modern Mime". He translates the books from "Letters to Felice, Empty Space", and "Cambridge Introduction to Theatre Studies".

Recently, he just curated the exhibition "Between Earth and the Sky: The Spiritual State of Our Times" (2020) in Taipei Fine Arts Museum.



丁曉菁
TING Hsiao-ching

文化內容策進院董事長
Board Chair of Taiwan Creative Content Agency

臺大哲學系畢業，曾任記者、紀錄片導演、公視新聞部製作人和採訪組副組長，累積深刻的社會關懷與敏銳的影像感受力。擔任公視節目部經理八年期間，監製多部著名臺劇。帶動節目創新，並多次獲國際獎項。

文化部政次任內，參與推動多項文化內容產業新興計畫與重大立法案，同時參與空總「臺灣當代文化實驗場」的建構。2019年5月，出任文策院董事長，將帶領文策院展開系統性的力量，建立業界和跨部會合作平台，加速內容產業發展，為臺灣的文化產業布局國際，形塑臺灣品牌。

TING Hsiao-ching received a B.A. in philosophy from National Taiwan University. She served as reporter, television documentary filmmaker, and worked for Taiwan Public Television Service (PTS) as news department producer and deputy director of the reporter division. From her wide experience in media TING has acquired an acute sensibility for visual image and a profound insight into various social issues. During the eight years serving as programming department manager at PTS, TING oversaw the production of several famous Taiwan dramas, such as *Wake Up* in 2015. She facilitated the innovation of television programs and has been recognized by several international awards.

During the years serving as political deputy minister of culture, TING participated in launching multiple initiative programs for cultural content industries and in legislative enactment of major bills regarding cultural affairs. She engaged in the establishment of Taiwan Contemporary Culture Lab (C-Lab). In May 2019, TING was inaugurated as Board Chair of TAICCA. She will utilize institutional support to establish a platform for interdisciplinary cooperation, to accelerate the progress of content industries, to plan for global distribution and to build a brand identity for Taiwan's cultural industries.



克里斯·米拉朵
Chris MILLADO

菲律賓文化中心副主席兼藝術總監
Vice-President and Artistic Director of the Cultural Center of the Philippines

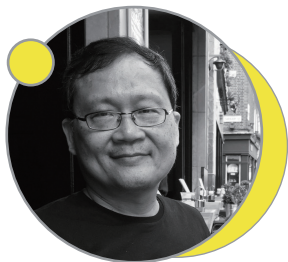
米拉朵負責菲律賓文化中心的節目策劃：音樂、戲劇與舞蹈節目；電影放映、競賽與節慶；文學活動與出版；博物館與視覺藝術展；藝術教育與推廣活動；及藝文相關研究與開發。防疫封鎖令實施初期，米拉朵將節目移轉到線上平台。他利用數位資產管理成功帶動中心的數位化轉型，還發起《菲律賓藝術百科全書》全十二卷的整理與出版，並推出實體、線上和離線版本。

他曾主持由馬尼拉國際表演藝術市場、亞太表演藝術中心協會、亞洲文化推展聯盟等集結而成的馬尼拉表演藝術高峰會。他策劃的節慶有：Cinemataya 菲律賓獨立電影節、Pasinaya 菲律賓文化中心開放節、藝術與思想國際藝術節、國際戲劇節、國家戲劇節等。

Chris currently oversees the artistic programs of the Cultural Center of the Philippines which include the music, theater, and dance seasons; film screenings, competitions and festivals; literary events and publications; museum and visual arts gallery exhibitions; arts education and outreach events; and its cultural content development and research initiatives. At the start of the lockdown brought about by COVID-19 he managed the shift of the Center's programs to online platforms. He led the digital transformation of the Center through its digital assets management activities. He also led the management and publication of the 12-volume *Encyclopedia of Philippine Art* in its print, online and offline versions.

He headed the multi-platform Manila Performing Arts Summit which included the Manila International Performing Arts Market, the Conference of the Association of Asia Pacific Performing Arts Center and the Meeting of the Federation for Asian Cultural Promotion. Some of the Festivals he has curated include: the Cinemataya Philippine Independent Film Festival, the annual Pasinaya CCP Open House Festival, the Festival of Arts and Ideas, International Theater Festival, National Theater Festival, among others.

An accomplished stage director and playwright, his works have been produced in Manila, San Francisco, Chicago, Hawaii, and New York.



黃文浩
HUANG Wen-hao

財團法人數位藝術基金會董事長
Chairperson of Digital Art Foundation

黃文浩，1959 年生於臺灣彰化，畢業於中國文化大學植物學系。1995 年成立「在地實驗」新媒體藝術實驗機構。2000 年，與顧世勇、張賜福、王福瑞共同成立在地實驗媒體實驗室，持續進行互動裝置的藝術性探索及技術研發，並共同發表多項新媒體作品。2006 年起承辦「臺北數位藝術節」。2008 年起擔任數位藝術基金會董事長。2009 擔任臺北數位藝術中心執行長並成立「在地實驗媒體劇場」製作並推動數位藝術表演。

2012 年迄今孵化了「噪咖事務所」新媒體藝術策劃團隊、「固態記憶」3D 掃描及精密複製研究團隊、「移動故事屋」兒童劇場。同時發行「數位藝述」期刊與線上媒體「數位荒原」。2018 年起創立並營運「臺灣數位藝術中心」與「VA Hub」虛擬實境跨界整合基地，致力於探索科技社會中的創造思維。

HUANG Wen-hao was born in Changhua city, Taiwan in 1959, and graduated from the Department of Biology, Chinese Culture University. He established a new media art laboratory institution, ET@T in 1995. In 2000, he established ET@T lab with KU Shih-yung, Alf CHANG, WANG Fujui to develop interactive installations to explore the aesthetic possibility, conduct technical research, and present various new media artwork ever since. From 2006, he was in charge of Taipei Digital Art Festival. In 2008, he served as the Chairperson of the Digital Art Foundation. In 2009, he served as the CEO of Digital Art Center, Taipei, and established ET@T Lab Theater which promoted digital art performance. Since 2012, he has incubated Noise Kitchen (specialized for new media art programming), Solid Memory (specialized for 3D scanning and digital double research), Telling Tent (the theater for children), and published Digital Art Criticism and online media Nomanland. In 2018, he established and operated Taiwan Digital Art Center and VA hub, and focused on exploring creative thinking in technology society.



簡文彬
CHIEN Wen-pin

衛武營國家藝術文化中心藝術總監
General and Artistic Director of National Kaohsiung
Center for the Arts (Weiwuying)

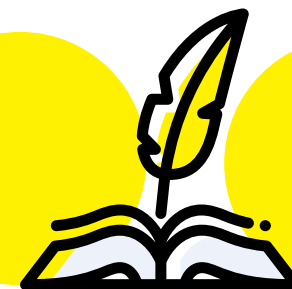
衛武營國家藝術文化中心藝術總監。簡文彬 1967 年生，國立藝專（今國立臺灣藝術大學）鍵盤組畢業，維也納音樂暨表演藝術大學指揮碩士學位。1996 年起擔任德國萊茵歌劇院（Deutsche Oper am Rhein）駐院指揮長達 22 年；1998-2004 年為日本太平洋音樂節（Pacific Music Festival）駐節指揮；2001-2007 年為國家交響樂團（NSO）音樂總監，在其任內推動「定期音樂會系列」、國人作品委託創作及錄製、「歌劇系列」等創舉，並在 2006 年樂團 20 週年時推出華語地區首次自製之華格納《尼貝龍指環》四部曲；2014-2016 擔任國立臺灣交響樂團藝術顧問。

2014 年 9 月簡文彬獲頒第十八屆國家文藝獎。

CHIEN Wen-pin, General and Artistic Director of the National Kaohsiung Center for the Arts (Weiwuying), was born in 1967, graduated from the National Taiwan Academy of Arts and awarded with Master degree at the National University for Music and Performing Arts Vienna. CHIEN joined the Deutsche Oper am Rhein (Dusseldorf/Duisburg, Germany) in 1996 and served as “Kapellmeister” for 22 years. 1998-2004 he was Resident Conductor of the Pacific Music Festival (Sapporo, Japan); 2001-2007 he was Music Director of National Symphony Orchestra (Taiwan Philharmonic), during his tenure the orchestra has achieved several milestones such as creating Subscription series, commissioning Taiwanese composers, introducing an opera series which coroneted with the first production of the complete “*Ring des Nibelungen*” by Richard Wagner in Chinese speaking areas, upon the orchestra’s 20th anniversary in 2006. 2014-2016 CHIEN was the Artistic Advisor of the National Taiwan Symphony Orchestra.

CHIEN was the winner of the “National Award for Arts” in 2014.

亞洲文化 推展聯盟發展史



1979年夏天，菲律賓文化中心（Cultural Center of the Philippines Complex）主席卡西拉葛（Lucrecia R. Kasilag）博士與臺灣新象活動推展中心總監許博允，在一次會談中討論起亞洲各國的文化交流活動。兩人都認為亞洲各國因為欠缺一個共通平台，藝文從業人員間缺乏聯繫。由於當時跨國交流稀少，且活動成本高昂，東方文化在西方世界的推廣活動零落。

於是兩人共同發起籌組「亞洲文化推展聯盟（Federation for Asian Cultural Promotion, FACP）」，獲得亞洲各地藝文代表的支持，並於1981年8月11日在馬尼拉菲律賓文化中心正式成立了FACP。除了卡西拉葛博士與許博允先生，創始會員還包括：財團法人日本文化財團橫山正先生、首爾市立交響樂團創辦人金聖泰先生，以及聯合國文教組織（UNESCO）代表阿普拉提先生（Apratty）。創始會員們得出六項決議：

1. FACP 當屬非政治、非營利國際文化組織。
2. 聯盟章程由卡西拉葛博士與許先生起草。經過三年的修訂，確立完整章程。
3. 為避免政治與經濟因素衍生的爭議，FACP 成員將依據所屬城市歸類。
4. 聯盟成員須積極鼓勵歐洲、美洲、非洲、澳洲單位參與。
5. 強化亞洲地區的互動。
6. 第二屆到第四屆年會依序將於臺北、東京、首爾舉辦。

FACP 成立之後，隨著香港、新加坡、吉隆坡、澳門和雅加達加入，會員城市數量大幅成長。自1990年代以來，一年一度的理事會議會在不同的城市舉行，其中包含：峇里島、里斯本、臺北、吉隆坡、馬尼拉、曼谷、東京、金澤、慶州、北京、青島、呼和浩特、成都等。隨著科技日新月異，也通過傳真和電子郵件通聯討論。

幾年下來，FACP 定期邀請西方表演藝術從業人員來倡導文化交流。年會代表來自世界各地，包括英國、德國、奧地利、法國、塞浦路斯、義大利、西班牙、葡萄牙、瑞士、荷蘭、比利時、瑞典、俄羅斯、波蘭、烏克蘭、保加利亞、捷克共和國、羅馬尼亞、美國、加拿大和阿根廷。除了與上述國家建立更頻繁、更充實的交流，FACP 也希望能在不久的將來開啟與越南、寮國、印度、蒙古，土耳其和以色列等亞洲夥伴的對話。

聯結全球夥伴仍然是實現東西方交流的重要途徑。FACP 致力成為亞洲地區最具代表性、管道最多元的藝文推廣平台。希望加入 FACP 的每一位成員，都能從中獲得幫助推動藝文產業的洞見與靈感。



History of FACP



During the summer of 1979, Dr. Lucrecia R. KASILAG, the then Chairperson of the Cultural Center of the Philippines Complex and Mr. HSU Po-yun, President of New Aspect Promotion Corporation, had an in-depth discussion about the cultural interactions on performing and visual arts amongst regions in Asia. They realized there was no alliance or network to facilitate communication between presenters and promoters in Asia. Promotion of Asian cultures to the West was scarce as cross-continental activities were costly and inefficient given the lack of exchange at that time.

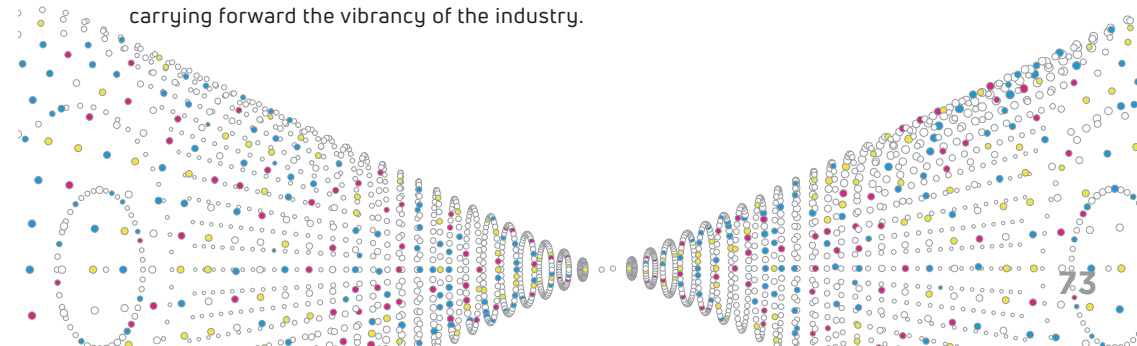
Therefore, they introduced the idea of establishing the Federation for Asian Cultural Promotion (FACP), and garnered the support of prominent leaders in the arts and cultural industry in Asia. On 11 August 1981 at the Cultural Center of the Philippines Complex, FACP was officially formed. Besides Dr. KASILAG and Mr. HSU representing Manila and Taipei respectively, the founding members also included Mr. Tadashi YOKOYAMA from Nippon Cultural Center, Tokyo, Mr. KIM Seong-tae from Seoul Philharmonic Orchestra, and also Mr. Apratty, a representative from UNESCO. They came up with the following six decisions:

1. FACP shall be a non-political and non-profitable international cultural organization.
2. The Constitution was drafted by Dr. KASILAG and Mr. HSU. The final version was set after an editing and drafting process that took three years to complete.
3. To avoid controversies arising from political and economic issues, members of FACP would be categorized according to the capital cities.
4. Members would proactively encourage significant parties from Europe, America, Africa and Australia to participate and contribute.
5. Interactions between regions of Asia would be fortified.
6. The second annual conference would be held in Taipei; the third in Tokyo and the fourth in Seoul.

In the following years, the number of members increased exponentially with the addition of Hong Kong, Singapore, Kuala Lumpur, Macau and Jakarta to its list of member cities. Since the 1990s, a mid-year meeting for the Board of Governors has been held annually in a different city every time. Some of the host cities were Bali Island, Lisbon in Portugal, Taipei, Kuala Lumpur, Manila, Bangkok, Tokyo, Kanazawa, Gyeongju, Beijing, Qingdao, Hohhot, Chengdu, etc. As technology advanced, discussions were also conducted by fax and e-mail correspondences throughout the year.

The Federation has been regularly inviting professionals in the performing arts from the West to advocate cultural exchange. Over the years, conference delegates come from different parts of the world, including the United Kingdom, Germany, Austria, France, Cyprus, Italy, Spain, Portugal, Switzerland, the Netherlands, Belgium, Sweden, Russia, Poland, Ukraine, Bulgaria, Czech Republic, Romania, the United States, Canada and Argentina. FACP looks forward to building more and stronger ties with these countries while initiating conversations with Asian counterparts in Vietnam, Laos, India, Mongolia, Turkey and Israel in the near future.

FACP strives to become one of the most representative and accessible platforms for promoting performing arts and culture in Asia. Engaging with global counterparts continues to be a vital segment for the goal of connecting the East and the West. It is hoped that every FACP member would be able to gain insights and inspirations for carrying forward the vibrancy of the industry.



亞洲文化推展聯盟 | 歷屆年會

FACP CONFERENCES



NO.	年份 YEAR	地點 LOCATION
1	1981	馬尼拉 Manila
2	1982	臺北 Taipei
3	1983	東京 Tokyo
4	1985	首爾 Seoul
5	1986	臺北 Taipei
6	1987	新加坡 Singapore
7	1989	橫濱 Yokohama
8	1990	澳門 Macau
9	1991	清邁 Chiang Mai
10	1992	香港 Hong Kong
11	1993	高雄 Kaohsiung
12	1994	首爾 Seoul
13	1995	神戶 Kobe
14	1996	墨爾本 Melbourne
15	1997	香港 Hong Kong
16	1998	馬尼拉 Manila
17	1999	澳門 Macau
18	2000	新加坡 Singapore
19	2001	北京 Beijing

NO.	年份 YEAR	地點 LOCATION
20	2002	濟州島 Jeju-do
21	2003	東京 Tokyo (因 SARS 疫情取消) (cancelled due to SARS)
22	2004	上海 Shanghai
23	2005	曼谷 Bangkok
24	2006	烏魯木齊 Urumchi
25	2007	高雄 Kaohsiung
26	2008	全州 Jeonju
27	2009	吉隆坡 Kuala Lumpur
28	2010	新加坡 Singapore
29	2011	馬尼拉 Manila
30	2012	梭羅 Solo
31	2013	清邁 Chiang Mai
32	2014	川崎 Kawasaki
33	2015	首爾 Seoul
34	2016	檳城 Penang
35	2017	曼谷 Bangkok
36	2018	釜山 Busan
37	2019	馬尼拉 Manila
38	2020	高雄 Kaohsiung (線上形式 Online Format)

亞洲文化推展聯盟 FACP | 歷屆主席

FACP CHAIRPERSONS



1	1981-1986	Lucrecia R. Kasilag 李鍾桂	馬尼拉 Manila
2	1987-1996	Jeanne Tchong-Koei Li	臺北 Taipei
3	1997-1999	Suk-Heung Kang	首爾 Seoul
4	2000-2002	Yoshiro Kambara 張宇	東京 Tokyo
5	2003-2007	Zhang Yu	北京 Beijing
6	2008	David Lee	首爾 Seoul
7	2009-2013	許博允 Po-Yun Hsu	臺北 Taipei
8	2014-2019	Masami Shigeta	東京 Tokyo
9	2020-Present	Joe Sidek	吉隆坡 Kuala Lumpur

亞洲文化推展聯盟 | 執行委員會

FACP EXECUTIVE BOARD 2020-2022



主席
CHAIRPERSON
Joe SIDEK
吉隆坡
Kuala Lumpur



副主席
VICE
CHAIRPERSON
**向勇
Yong Hardy XIANG**
北京
Beijing



副主席
VICE
CHAIRPERSON
Chris MILLADO
馬尼拉
Manila



副主席
VICE
CHAIRPERSON
In-Gun PARK
首爾
Seoul



副主席
VICE
CHAIRPERSON
**邱瓊
Joyce CHIOU**
臺北
Taipei



副主席
VICE
CHAIRPERSON
Junichi NIHEI
東京
Tokyo



秘書
SECRETARY
Martin LOPEZ
馬尼拉
Manila



財務長
TREASURER
Johannes MUELLER
新加坡
Singapore



執行委員
EXECUTIVE MEMBER
**何菁菁
Janny HE**
北京
Beijing



執行委員
EXECUTIVE MEMBER
**邱歡智
Lynn YAU**
香港
Hong Kong

榮譽審計師
HONORARY AUDITOR
Seikoh FUKUDA
東京
Tokyo

2020 亞洲文化推展聯盟【理事會】（執行委員以 * 標示）
FACP GOVERNORS LIST for 2020 (Executive Board Members marked with *)

曼谷 Bangkok

Atchara TEJAPAIBUL Bangkok Symphony Orchestra Foundation - Director and Secretary General

北京 Beijing

陳紀新 北京時代新紀元文化傳播有限公司 董事長
Jixin CHEN Beijing Times New Century Entertainment - Chairperson

何菁菁 廣州紅商傳媒科技有限公司 品牌總監
Janny HE* Guangzhou Hong Shang Technology Media Company - Branding Director

賈新輝 北京演出行業協會 秘書長
Xinhui JIA Beijing Trade Association for Performances - Secretary General

桑海波 李斯特音樂學院 (中國) 院長
Haibo SANG Liszt Academy of Music (China) - Director

向勇 北京大學 文化產業研究院副院長
Yong Hardy XIANG* Peking University - Vice Dean, Institute for Cultural Industries

香港 Hong Kong

譚兆民 西九文化區管理局 表演藝術行政總監
Paul TAM West Kowloon Cultural District Authority - Executive Director, Performing Arts

楊惠 香港小交響樂團 行政總裁
Margaret YANG Hong Kong Sinfonietta - CEO

邱歡智 AFTEC 誇啦啦藝術集匯 行政總監
Lynn YAU* The Absolutely Fabulous Theatre Connection - CEO

吉隆坡 Kuala Lumpur

Joe SIDEK* Joe Sidek Productions - Managing Director

澳門 Macau

馬婷 阿卡迪亞音樂經紀有限公司 執行總監
Christina Ting MA Arcadia Music Management Limited - Managing Director

馬尼拉 Manila

Maria Isabel Philippine Educational Theater Association - Artistic Director
LEGARDA

Martin LOPEZ* Far Eastern University - Director, President's Committee on Culture

Chris MILLADO* Cultural Center of the Philippines - Vice President and Artistic Director

Glorife SAMODIO De La Salle University - Culture and Arts Director

Raul SUNICO St. Paul University - Department Head, College of Music and the Performing Arts

首爾 Seoul

Dahee CHUNG CREDIA Projects - Tour Manager

Sun-Goo JUNG A&A - President

Regina Ji Hee LEE Art Tech Global - CEO

In-Gun PARK* Daegu Opera House - Representative

Bomi YOON Bom Arts Project - CEO / Producer

新加坡 Singapore

張秉真 新加坡創樂者交響樂團 藝術發展委員會主席

Christopher CHEONG Orchestra of the Music Makers - Chairman, Artistic Development Committee

Johannes MUELLER* msm-productions (Singapore) Pte Ltd - Executive Director

臺北 Taipei

簡文彬 衛武營國家藝術文化中心 藝術總監

Wen-Pin CHIEN National Kaohsiung Center for the Arts (Weiwuying) - General and Artistic Director

邱瑗 臺中國家歌劇院 藝術總監

Joyce CHIOU* National Taichung Theater - General and Artistic Director

許博允 財團法人新象文教基金會 創始人

Po Yun HSU New Aspect Promotion Corporation Ltd. - Founder

林思伶 天主教輔仁大學 教授 (教研所專任)

Lucia LIN Fu Jen Catholic University - Professor (Graduate Institute of Educational Leadership & Development)

王孟超 臺北表演藝術中心 總監

Austin WANG Taipei Performing Arts Center - Director

東京 Tokyo

Seikoh FUKUDA The Piano Teachers' National Association - CEO

Junichi NIHEI* Japan Arts Corporation - President and CEO

Junji OHNO Tokyo Symphony Orchestra - Managing Director / Executive Director

Masami SHIGETA Aspen Incorporated - Chairman of the Board and CEO

Kyosuke Showa University of Music - Chairman

SHIMOYAKAWA

美國聯絡人 American Liaison

William BARKHYMER New York Harlem Productions - Artistic and Music Director

歐洲聯絡人 European Liaison

John BICKLEY International Business Development: Arts and Media, United Kingdom - Consultant

100%

Rimini Protokoll Kaohsiung

德國里米尼紀錄劇團

2020

12.4 12.5
FRI. 19:30 SAT. 19:30

衛武營歌劇院
Weiwuying Opera House



National Kaohsiung
CENTER FOR THE ARTS
WEI WUYING
衛武營 國家藝術文化中心
國家表演藝術中心 National Performing Arts Center

衛武營
獨家

高雄百分百

國際知名里米尼紀錄劇團
在臺首度進行的百分百城市計畫

一百分鐘一百種可能 顛覆你對高雄的印象

票價NT\$ 300 600 900 1200 1500
※300元(含)以下票級不提供折扣

購票詳情請洽兩廳院售票系統 / 衛武營+886-7-262-6666
本節目由里米尼紀錄劇團及衛武營國家藝術文化中心共同製作

主要贊助 BISCUIT 小餅乾 陳啓川先生文教基金會



©DorotheaTuch

高雄人
才知道的秘密



高雄
Local Hi

THE APOCALYPSE OF FUDINGJIN

魂顛記

臺灣在地魔幻事件

改編自謝鑫佑原著小說《五团仙偷走的秘密》

衛武營
獨家

12.11 Fri. 19:30
12.12 Sat. 14:30
12.13 Sun. 14:30

衛武營戲劇院
Weiwuying Playhouse



魂顛魄悸，一生真偽誰復知。
衛武營國家藝術文化中心首創全自製大戲，
邀請編導周慧玲，由林子恆、徐堉鈴領銜主演，
集結章以丞、吳世偉、吳維縉、大甜、呂名堯、李梓揚、劉毓貞等
七位臺灣優秀的劇場演員，與偶共同串演全劇三十二個角色，共演
一場魂顛魄悸的魔幻人生。

●票價

300 | 600 | 900 | 1200 | 1600 | 2000

※300元(含)以下票級不提供折扣

●購票請洽

衛武營 兩廳院
+886-7-262-6666 售票

立即購票



高雄
Local Hi

National Kaohsiung
CENTER FOR THE ARTS
WEI WUYING
衛武營 國家藝術文化中心
國家表演藝術中心 National Performing Arts Center

「衛武營一分鐘放映舞台-拍下你的舞蹈」是一個舞蹈影像創作App。想法誕生於2020年3月的疫情困局中，當時世界上許多演出紛紛暫停，民眾無法走入劇場，人類陷入對生命的惶恐。有感於此，希望透過這個程式，用跳舞和影像來重返劇場，在衛武營國家藝術文化中心的五個場景中，線下創作、線上分享放映，向世界分享困境中的力量！

Weiwuying ONE minute VR stage - Film Your Own Dance is an app for creating dance videos. The idea of this project was born during the predicament of the pandemic in March 2020. At that time, many performances were canceling one after another; people could not go to theaters, and the human race was in deep fear of life. Because of this, we hope to bring people back to the theaters through dances and videos with the help of this app. Create offline and share online in the five scenes at National Kaohsiung Center for the Arts (Weiwuying), and show the world your strengths in the midst of adversity!

衛武營一分鐘 放映舞台

衛武營一分鐘



Weiwuying ONE Minute VR Stage

出品單位 | 衛武營國家藝術文化中心
創作概念暨藝術統籌 | 周書毅
App 與全景影像製作 | 台灣數位藝術中心
App 美術設計 | 李尋歡
音樂創作統籌 | 王榆欽
音樂演出 | 劉信宏、林健吉
舞蹈影像創作 | 黎宇文、周書毅
文案協力 | 陳柏谷
宣傳影片製作 | 阡陌所
平面設計 | 陳文德
攝影 | 黃柏瑜、陳達章
Producer |
National Kaohsiung Center for the Arts (Weiwuying)
Concept & Artistic Coordination | CHOU Shu-yi
App & 360 Degree Panorama Film Production |
Digital Art Center, Taiwan
App Graphic Design | LI Shiun-hua
Music Director | WANG Yujun
Musicians | LIU Hsin-hung, Claude LIN
Dance Film | Maurice LAI, CHOU Shu-yi
Words Coordinator | Bogu CHEN
Campaign Film | QianMo Studio
Graphic Design | Winder CHAN
Photographers | HUANG Po-ju, Jeff CHAN

更多資訊 For more information
衛武營國家藝術文化中心
www.npac-weiwuying.org

製作團隊 PRODUCTION TEAM

藝術總監 | 簡文彬
戲劇顧問 | 耿一偉
特別顧問 | 張歆宜
製作人 | 郭遠仙、林娟代
行銷統籌 | 朱逸群、尤博怡

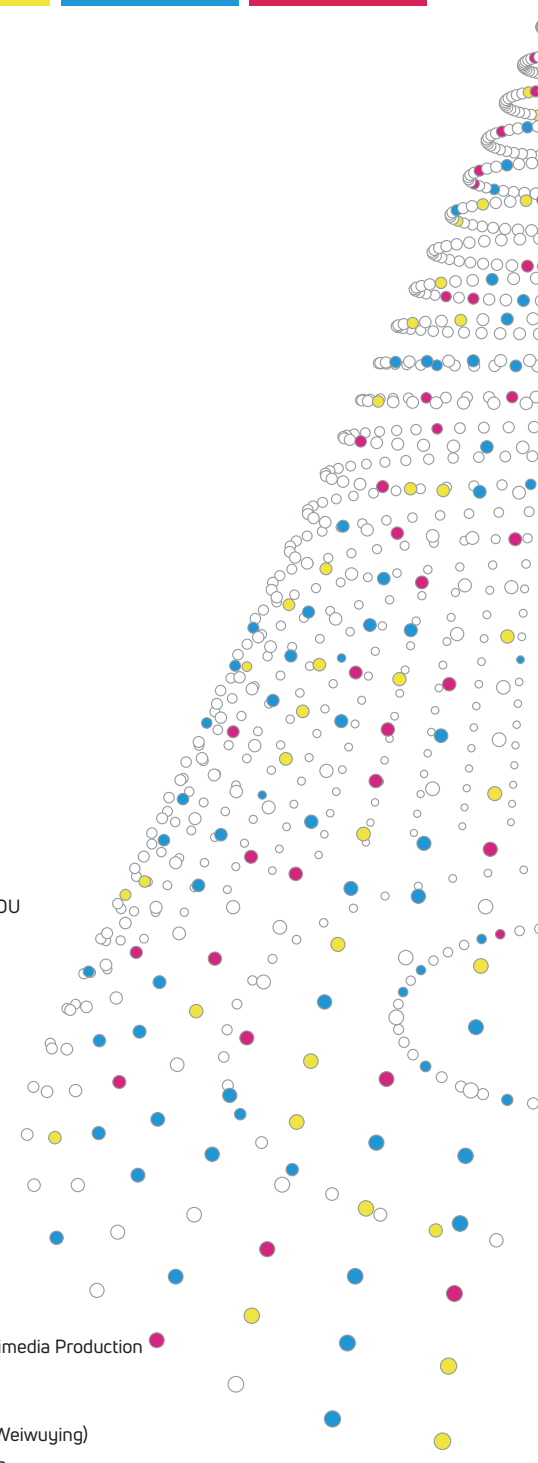
節目企劃 | 張欣怡、蔣 昕
節目統籌 | 蔣 昕
技術統籌 | 許志偉
製作舞監 | 楊季淑
專案執行 | 吳文基
執行舞監 | 馬嘉佳
專案行政 | 顏慈萱
專案助理 | 藍鴻苓
投影執行 | 盧 希
影片執行 | 陳亭涵
場控協力 | 許雅雯
行銷策劃 | 林嘉琪
平面設計 | 尤洞豆
視訊及直播工程及執行 | 無限映像製作有限公司
音響工程及執行 | 方得國際創造股份有限公司

主辦單位 | 衛武營國家藝術文化中心
國際夥伴 | FACP 亞洲文化推展聯盟

General and Artistic Director | CHIEN Wen-pin
Dramaturg | KENG Yi-wei
Special Advisor | CHANG Hsin-i
Producers | Jack KUO, Elise LIN
Marketing and Communications | CHU Yi-chun, Bonnie YOU

Program Concept | Gwen H.Y. CHANG, Cynthia CHIANG
Project Management | Cynthia CHIANG
Production Manager | Slash HSU
Production Stage Manager | Sue YANG
Project Coordinator | Eric NG
Deputy Stage Manager | MA Chia-chia
Project Administrator | YEN Tzu-hsuan
Project Assistant | LAN Hung-ling
Projection Operator | LU Hsi
VTR Operator | CHEN Ting-han
Assistant Stage Manager | HSU Ya-wen
Marketing Coordinator | Kela LIN
Graphic Designer | YU Dongdou
Video and Broadcast Engineering Supplier | Infinity Multimedia Production
Sound Engineering Supplier | Find Creative Co., LTD

Presented by the National Kaohsiung Center for the Arts (Weiwuying)
In partnership with Federation for Asian Cultural Promotion



- 1 下載「放映舞台」
Download "VR Stage"
- 2 選擇場景與音樂
Choose a scene with music
- 3 拍下你的舞蹈!
Film your own dance
- 4 上傳與分享
Upload and share



