

2017 新南向文化交流系列活動

演講會議記錄

會議記錄場次		頁數
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	講題/Topic: 重訪歷史與記憶：亞洲電影節的敘事重建 Revisiting History and Memory: Creating a New Narrative Approach for Asian Film Festivals 地點/Venue: 臺北市立美術館圖書室視聽空間 Art Library, Taipei Fine Arts Museum	

第一場：4/12 WED, 1900-2130

講題	從阿比查邦電影中的靈界觀看雲喬族的泛靈信仰
Topic	The Unforgettable Bru: Animism in the Films of Apichatpong and the Bru People of the Mekong River
講者	泰國藝術評論家 Thanom CHAPAKDEE 詩人、作家、劇作家及劇場導演 鍾喬
Speaker	Thanom CHAPAKDEE , Artist CHUNG Chiao , Founder, Assignment Theatre
演講內容摘要 Summary of the Session	
中文	<p>泰國藝評家 Chapakdee 與台灣劇場人鍾喬，日前至泰國東北的依善地區，為雲喬族開辦工作坊；兩人在此次演講中，與觀眾分享泰國導演阿比查邦電影中的「鬼」、雲喬族奇異的命運，與「萬物皆有靈」的宗教觀。</p> <p>泰國新銳名導阿比查邦的電影，以神祕主義、泛靈信仰為其特色，亦反映他對當代泰國政經社會情勢的詮釋。阿比查邦生於 1970 年代，正是泰國政府鎮壓共產黨活動、學生運動的高峰期，社會動盪不安，人心惶惶。1990 年代，阿比查邦開始自身的電影導演之路，又恰逢亞洲經濟危機，造成泰國經濟崩盤。倉皇無措的人民發現，即使到佛教的寺廟裡拜神也無濟於事，因此他們轉向祖先信仰、或是敬拜廣受崇敬的泰王拉瑪五世，尋求慰藉。阿比查邦的電影，就在描繪這個時期宗教與泛靈信仰間的角力，《波米叔叔的前世今生》就是一例。影評探究電影中的鬼魂、泛靈信仰從何而來、是否與日本的泛靈信仰有關。事實上，阿比查邦電影中的靈、鬼魂，指的是 1970 年代的共產主義——共產主義分子與政府對抗，落敗時就逃進叢林中。政府透過文宣戰打擊共產主義分子，說他們是鬼。在泰王拉瑪六世之前的傳統泰國宗教觀，認為鬼魂是良善的。但是西方思想引進泰國之後，人們認為鬼是邪惡的，讓人畏懼的——鬼成為西化、新階級興起的象徵。《波米叔叔的前世今生》，其實一部分也是要訴說 Na Bua 村落的故事。位於泰國東北部的 Na Bua，就是泰國政府軍與共產黨第一次交鋒的地方。然而，阿比查邦不曾以鬼為主角、說鬼的故事。他的鬼有一個重要的特色，就是形象模糊，讓人難以捉摸，如同當時躲進叢林裡的共產黨一樣。他把詮釋的自主權留給觀眾，讓觀眾自行解讀，究竟甚麼才是鬼。</p> <p>雲喬族源自寮國。1900 年代，法國為擴展殖民地而攻打寮國，雲喬族為唯一挺身抵抗外來者的民族。後來因為不敵法軍攻擊，族人離開原居地，輾轉遷徙。官方紀錄記載，1909 年，雲喬族跨過河流，在湄公河畔的依善落腳；但 Chapakdee 認為，雲喬族應該更早之前，就一度跨過湄公河，來到現今的泰國領土。雲喬族不認為自己是泰國的一份子，不曾皈依泰國盛行的佛教，而維持自身傳統的泛靈信仰。泰國政府醜化共產黨的文宣、稱共產分子是鬼的說法，也傳到了泰國東北的雲喬族村落。雲</p>



喬族人並不怕鬼；他們真正害怕的，是鬼所象徵的都市中產階級。

雲喬族相信山有靈、水有靈、動物有靈。鬼也沒有甚麼可怕的，因為人人心中自有鬼，藏在頭蓋骨的下方。村落中最重要的精神中心是「靈屋」。靈屋由名為「白猴子」的異人選址、村民搭建而成，用於各種禮拜儀式。早期在儀式中，會宰殺猴子作為祭品；現在因為猴子已經絕跡，所以改以雞為犧牲品。雲喬人拔下雞的舌頭，以此占卜來年的運勢；如果雞的舌頭是彎的，代表來年運勢亨通。族人也會在靈屋舉行祈雨儀式，藉由人造雨、祭品祈求降雨。雲喬族人也善釀烈酒，認為飲用烈酒，可以使人與神靈交通。村里的醫者熟知森林中每一棵樹、每一種植物，可以用樹葉、草根製藥。村中家庭至今都沒有冰箱，因為湄公河隨時都可以提供新鮮的漁獲。村民個個長壽，活到 80 歲實屬稀鬆平常。

村中有兩位村長，確保村中一定有至少一位領導者，負責村中大小事務。遇到危險事務，也都是第一村長率先出面、身先士卒。從 1909 年遷居依善地區以來，雲喬族人不知道自己身處的土地位於泰國國境內，也不認為自己是泰國人，這場猴子與僧侶的對立，持續了將近一百年。在雲喬人眼中，佛寺、僧侶，都是單一集權的象徵，不同於他們萬物皆為靈、到處都有鬼的信念。1970 年代，共產黨與政府軍戰事未歇，泰國政府宣布將依善地區劃為紅區，禁止人民進入，以防共產黨游擊隊逃入依善山區，仿佛要將依善地區從地圖上抹去一般。1990 年代，政府與雲喬族協商：若雲喬族人讓政府在依善地區建立佛寺，政府就不勉強雲喬人入泰國籍。同時，政府要求雲喬人必須要讓政府派遣官員擔任村長，而不是雲喬族人自選的村長。近 20 年來，外在環境發生巨大的變化，湄公河沿岸的公路成為飆車族賽車的地方，湄公河也因為中國在雲南地區所蓋的水壩，變得不再穩定，乾旱、洪水時有所聞，無法提供充足的食物，在在使雲喬族耆老憂心。另外，政府有意將依善地區劃為國家公園，指控雲喬族人占用國家土地。信仰、土地、政治都受到衝擊的雲喬族，與政府的關係益發敏感而尖銳。儘管非政府組織有意介入，湄公河沿岸的民族仍然傾向倚賴他們原始、自然的生活方式。

阿比查邦電影中的泛靈信仰，與雲喬族的泛靈信仰仍有差異。但依善或寮國某些地區人民信仰萬物勝於佛教。1900 年代，原始自然信仰對泰王拉瑪五世的抵抗，被稱為「鬼叛徒」；政府也在 50、60 年代，企圖透過僧侶傳教，讓人民揚棄原本對於神靈、鬼魂的信仰，改為皈依佛教。阿比查邦電影中的鬼魂，不僅是反抗國家的象徵，他也擅長在不同的脈絡中，以鬼魂表現各種隱喻。

正式演講結束後，鍾喬與 Chapakdee 與觀眾熱烈互動，在問答過程中，進一步闡述台灣原住民與泰國雲喬族相似之處。鍾喬的 2014 年的劇作《回到里山》，從原住民的儀式出發，表現無人之山、環保意識、人與自然的和諧。在日本演出後，回到台灣的美濃、埔里，並透過分享 921 大地震的受災經驗，喚回當地人民對土地共同的記憶。雲喬族同樣需要透過各種方式，建立新生代對原生土地的認同與情感。老一輩賴以為生的信仰、價值與技能，與新生代所想所望產生衝突。在 Chapakdee 眼中，國家就是毒藥；但任何憂心於雲喬族現狀的外人，都須注意避免以過於浪漫的眼光看待雲喬的原生方式。雲喬族的年輕人與台灣原住民的新生代，都同樣身處新舊交替的掙扎中。



Thanom Chapakdee, art critic from Thailand and Chung Chiao, theatre director from Taiwan, just returned from Esaan area, Thailand where they organized a workshop for Bru people. They shared with the audience how to interpret “ghosts” in Apichatpong’s films, the curious destiny of the Bru people, and animism that believes there is a spirit in everything in the universe.

The films of Apichatpong, the rising Thai director, feature mysticism and animism and also reflect his interpretation on contemporary social-economic development in Thailand. The director was born in the 1970s when Thailand was in a crisis and saw a tremendous wave of student movement and government’s oppression on communism. The society was in a riot.

Apichatpong started his film career in the 1990s, when Thai economy was hard hit by the Tum Yum Kung Crisis. Thai people, in a panic, realized that even praying in Buddhist temples would not do them any good. They turned to worship ancestors or the well-respected King Rama V. Apichatpong’s films depicted the struggle between religions and animism in this period of time- *Uncle Boonmee Who Can Recall His Past Live* was an example. In fact, ghosts and spirits in Apichatpong’s films refer to the communism in the 1970s: communists fought against the government, and fled into forests when they were defeated. The government depicted communists as ghosts in its propaganda, referring them as ghosts. Before King Rama VI, ghosts were considered well-intentioned in traditional Thai religious view. However, after Western ideas were introduced into Thailand, people started to believe that ghosts are evil and formidable. Ghosts became a symbol of westernization and a rising middle class. *Uncle Boonmee Who Can Recall His Past Live*, in a part, was to tell the story of Na Bua, the village where Thai army and communist guerrilla first confronted each other. However, Apichatpong has never taken ghosts as heros in his films. The image of his ghosts remain as blurred and elusive as those communists escaped into the forests. He leave room for the audience to interpret by themselves what the ghost really is.

The Bru people came from Laos. In the 1900s, France, attempted to expand its colony, invaded Laos. The Bru people was the only tribe that fought against the enemy. They could not stand the invasion and left their homeland. According to official records, they crossed Mekong River and settled at Esaan in 1909. However, there is reason to believe that the Bru people had crossed the river to Thailand much earlier, said Chapakdee. The Bru people do not consider themselves as part of Thailand, and have never converted to Buddhism, the most prevalent religion in Thailand, but kept their own animist belief. The government propaganda, referring communists as ghosts, were also distributed to the Bru village in Northeastern Thailand. However, the Bru people were not afraid of ghosts- they were afraid of the urban middle-class that the ghost stands for.

The Bru people believes that there are spirits in their surroundings. They are not afraid of ghosts, because every person has a ghost right underneath his/her skull. The spiritual center of the village is a Spirit House, whose location was chosen by “white monkey.” Villagers built this house for a variety of rituals. In early days, monkeys were killed as sacrifices during the rituals. As monkeys are nowhere to be found nowadays, villagers kill chickens instead. They pull out the uvula of chickens to tell the fortune of the next year. If the uvula is curved, it means that the coming year will be auspicious. Another ritual is praying for rain by producing artificial rain around the Spirit House. The Bru people is also good at making spirits, which are believed to be capable of connecting human beings to divine spirits. Medical men in the village are familiar with every tree and plant, and can make medicines out of leaves and grass roots. As of today, none of the family in the village has a refrigerator, because Mekong River can provide fresh fish catch any time. Villagers enjoy long life and their average life expectancy is 80.

The village has two chairmen. At any point, there is at least one chairman in the village to take charge of everything. When crisis happens, the first chairman will be the first to check the situation, standing in front of villagers. Since moving to Esaan in 1909, the Bru people has never considered themselves Thai nationals nor living on Thailand’s territory. This confrontation between the monkey and monk lasted for nearly 100 years. The Bru people take Buddhist temples and monks as symbols of centralized control, different from their animism that deemed spirit existing in everything. At the height of confrontation between Thai government and communists in the 1970s, the government designated Esaan as “red area,” forbidding people from entering the region lest communists escape into the mountains of Esaan- almost like the government wanted to wipe Esaan away from the map. In the 1990s, the government negotiated with the Bru people, saying that if the Bru people allow the government to build a Buddhist temple in Esaan, the government would not give national IDs to the Bru people; and the Bru people must let government officials, instead of their chairmen, to be leaders of the village. In the past 20 years, the region has seen tremendous changes, which are of grave concerns to Bru elderlies. Highway along Mekong River became a motorcycle racing field for gangsters. The river became unstable because of the dam built by China in Yunnan, causing flood or draught from time to time, and is no longer a stable source of food. In addition, the government attempts to turn Esaan area into a national park, and it accuses the Bru for occupying public land. The relationship between the government and the Bru people becomes more sensitive and tense, as the Bru people felt that their religion, land and political regime are threatened. Even so, when NGOs tried to intervene, the Bru people still prefer to rely on their original natural life style.

The animism in Apichatpong’s films is, nevertheless, different from the animism of the Bru people. But people in Esaan and some parts of Laos believe in animism more than Buddhism. In the 1900s, those who believed in a more primitive religion and fought against King Rama V were referred to as “ghost rebels.” In the 1950s and 60s, the government tried to convert people’s religion from animism to Buddhism by sending monks to the area to preach. Apichatpong uses ghosts in his films not only as a symbol of forces against the state, but also as metaphors of different things in different contexts.

After a formal speech, Chung Chiao and Chapakdee engaged with the audience enthusiastically in the Q&A session, and further elaborated similarities between Taiwanese aborigines and the Bru people in Thailand. A theatrical performance named after Satoyama, produced by Chung Chiao in 2014, was conceived from rituals of Taiwanese aborigines as



an expression of “Satoyama state”- mountains without human inhabitants but with natural fertility-, awareness of environmental issues, and a harmonious relationship between human and nature. After being presented in Japan, the performance came back to Meinong and Puli in Taiwan. Residents who survived the 1999 Jiji earthquake were invited to share their experience to recall a common memory about their land. By the same token, the Bru people need to bridge their younger generation with their land through various means. The belief, values and skills that the older generation relied on conflict with what the younger generation wants and desires. Chapakdee believed that the state is poisonous, and admonished that anyone who cares about the Bru people must avoid romanticizing their lifestyle. Both the younger generations of the Bru people and Taiwanese aborigines are struggling between the new and the old.

第二場：4/13 THU, 1030-1330

講題	馬來西亞的回教建築
Topic	Special Lecture on Malaysian Islamic Architecture
講者	馬來西亞翻譯圖書院院長 Mohd Khair NGADIRON 國立台灣大學藝術史研究所副教授 坂井隆
Speaker	Mohd Khair NGADIRON , Managing Director/Chief Executive Officer, Malaysian Institute of Translation & Books (ITBM) SAKAI Takashi , Associate Professor, Graduate Institute of Art History, National Taiwan University
演講內容摘要 Summary of Session	
中文	<p>本場次一開始，由國立台灣大學藝術史研究所副教授坂井隆，講解馬來西亞及附近地區的古老傳統式清真寺，接著馬來西亞翻譯圖書院院長 Mohd Khair Ngadiron，介紹當前馬來西亞的清真寺與現代伊斯蘭建築，最後坂井隆教授向聽眾說明，馬來西亞與印尼兩地的傳統式清真寺，如何轉型為現代/折衷式清真寺。</p>  <p>爪哇於 11 世紀首見穆斯林登岸。13 世紀末時，印尼北蘇門答臘省出現第一個伊斯蘭王國；到了 15 世紀，位於馬來西亞麻六甲的強大伊斯蘭王國，成為中國穆斯林（例：鄭和）向東南亞地區傳教的基地。鄭和在印尼興建了與眾不同的「鄭和清真寺」。因為此清真寺有大量中式建築元素與特色，在許多學者眼中顯得奇怪，甚至不認為這是一間清真寺。值得注意的是，在印尼泗水也有一些樣式風格相似的清真寺，顯示中國文化在東南亞伊斯蘭文化中扮演重要角色，尤其影響了建築風格。</p> <p>東南亞傳統清真寺有以下特色：前大廳完全沒有牆壁隔間、禮拜殿通常有三個角椎狀屋頂及四方形地面空間。淡目大清真寺就是個實例。這間亞洲歷史最悠久的清真寺，前大廳沒有牆壁。這種設計通風效果極佳，很適合東南亞的濕熱氣候。原本的禮拜殿沒有天花板，殿內木柱會直達最頂端屋頂。標示聖地麥加方向的敏拜爾聖龕樣式簡單、除了磁磚之外幾乎沒有裝飾。這些磁磚與西亞及中亞地區的磁磚不同，獨樹一格。</p> <p>東南亞地區在 15 世紀中到末期開始陸續出現高腳屋，之後爪哇島上所有建築(包括清真寺)都採用高腳屋建築方式。喚拜塔清真寺是爪哇最古老的伊斯蘭建築之一，其禮拜殿跟淡目大清真寺的幾乎一模一樣。不過，喚拜塔的靈感可能來自印度教寺廟，當年可能是由當地穆斯林社群與印度教建築師共同合作建造，顯示爪哇人從印度教轉為伊斯蘭信仰的過程非常順利平和，因此兩教可以和平共存。相對於爪哇，印度的宗教轉型則甚為粗暴——穆斯林搗毀原本的印度教寺廟，並用這些石塊建材另立清真寺。</p>

坂井隆教授又介紹了幾個爪哇島上的老式傳統清真寺，包括有長方形屋頂的井裡汶大清真寺，以及有五座屋頂的萬丹省大清真寺。建造五座屋頂的原因可能是因為穆斯林認為「五」是吉利的數字。印尼亞齊省最古老的 Indrapuri 清真寺則是有三座屋頂。其實在蘇門答臘西部還有很多老式三屋頂清真寺，像是 Padang Luar 清真寺和 Pariangan 清真寺。當初的設計者可能延續了伊斯蘭教傳入前的當地信仰概念與設計。

馬來西亞一樣有很多傳統式清真寺，像是約 15、16 世紀完成的 Kampung Laut 清真寺、麻六甲現存最古老的伊斯蘭建築 Kampung Hulu 清真寺(內部裝飾已可見歐洲風格影響)、以及 Kampung Kling (意為「印度村」)清真寺。其中 Kampung Kling 清真寺的喚拜塔與中國佛教塔相似。坂井隆教授猜測，當年的建築師可能觀摩了中國泉州安海的星塔，或是印度的 Nagore Dargah 宗教塔。

Mohd Khair Ngadiron 院長接著介紹馬來西亞現存的伊斯蘭建築。他謙稱自己並非建築方面專家，因此僅能提供外行人的觀點。他指出要明確定義出「伊斯蘭建築」很困難，最簡單粗略的定義可能是：帶有中東地區或任何 7 世紀以來，以伊斯蘭教為主要宗教地區傳統特色的建築。

Ngadiron 首先介紹傳統馬來住屋。這些屋子都是高腳屋，以防洪患與野生動物攻擊、維護隱私並保持通風良好。屋子下方的空間是儲藏空間，屋後有戶外廁所、附近有用椰子樹葉圍起來的水井。屋內空間幾乎沒有隔間，可滿足各種功能運用。大部分的事情都是坐在地上進行完成。

馬來西亞曾受葡萄牙(1511 年至 1641 年)、荷蘭(1641 年至 1795 年)與英國(1795 年至 1957 年)殖民。目前只有麻六甲地區還可見葡萄牙殖民遺跡，荷蘭殖民時期幾乎已無跡可尋。不過英國殖民的 160 年間，大幅影響了馬國當地建築風格。這段時期的建築師大多受英國另一個殖民地——印度的蒙兀兒建築風格影響，在建造政府機構和火車站時，大量使用蒙兀兒建築元素，導致馬國與印度兩國的政府機關風格相近。馬來西亞於 1957 年宣布獨立後，新政府開始積極建造一系列雄偉的伊斯蘭教風格建築。所以馬來西亞的建築風格轉型，可分為三個階段：從一開始的傳統式時期、到英國殖民時期、到獨立後的近代時期。

吉隆坡舊火車站於英國殖民時期建造，主要建築混和了西方與蒙兀兒建築特色。火車站眾多的圓拱就是蒙兀兒建築的一大特徵。同時期也深受這種印度建築風格影響的馬國建築包括蘇丹阿都沙末大樓、有蒙兀兒風格的傘狀圓頂、紅白相間的喚拜塔，及圓拱柱廊的吉隆坡占美回教堂、還有霹靂州的烏布迪亞清真寺。

在 1957 年獨立後，馬國政府在吉隆坡建造了國家清真寺。這間清真寺融合來自西班牙、印度、伊朗、巴基斯坦、土耳其、沙烏地阿拉伯及阿拉伯聯合大公國的藝術與建築元素，建有一座 73 公尺高的喚拜塔，和有如皇家陽傘的藍與綠色十六角水泥圓頂。位於雪蘭莪州的藍色清真寺，是東南亞最大的清真寺，完工時擁有當時世上最高的喚拜塔及最大的圓頂。它的用色與設計採用伊斯坦堡的鄂圖曼清真寺風格，內部書法是著名埃及藝術家的傑作。布城清真寺是布城的著名地標之一，主要圓頂上覆蓋的花岡岩磚讓整個清真寺泛著柔和的粉紅色調。其建築風格主要來自波斯建築，不過也融合了其他穆斯林文化的元素。

除了清真寺之外，馬來西亞還有很多帶有伊斯蘭傳統元素的建築，像是吉隆坡最早的大廈宏圖大廈，採用現代伊斯蘭風格設計，並將伊斯蘭八角星圖案融入建築中。國家天文館和吉隆坡雙子塔，同樣看得到伊斯蘭建築元素的影子。吉隆坡雙子塔曾經是世界上最高的高樓，但後來被台北 101 大樓迎頭趕上。

馬國很多公家機關也是採用伊斯蘭風格建築，包括總理府、舊官邸、最高法院正義宮以及皇宮。除此之外，還有很多帶有伊斯蘭元素的公共建築，例如東南亞最大的伊斯蘭美術館、Ngadiron 的母校馬來西亞國際伊斯蘭大學校園，以及同時也帶有西方風格的國際伊斯蘭思想與文化研究院校園。

坂井隆教授接著講述馬來西亞與印尼建築如何自傳統式建築轉型為現代風格。兩個時期的轉折點大約在 19 世紀末，最早的現代伊斯蘭建築，當屬印尼的拜圖拉赫曼大清真寺。原始建築基座是傳統四角錐型，但在荷蘭人入侵時慘遭祝融，後來荷蘭殖民政府在原址重建清真寺，因此現存的清真寺既屬於伊斯蘭建築也算是殖民時期建築。伊斯蘭建築與殖民時期建築其實是兩種不同的概念，但在東南亞地區常可看到同時帶有兩者特色的建築物，拜圖拉赫曼大清真寺就是最古老的一例。

荷蘭殖民政府重建此清真寺後，其他在東南亞的殖民政府也開始建造這類折衷式清真寺：即融合當地伊斯蘭元素特色的歐式建築。當時很多折衷式清真寺是由殖民者(荷蘭或英國)跟當地馬來人一起建造，譬如柔佛州的蘇丹阿布巴卡清真寺，與麻坡(香妃城)的禮拜五清真寺。

值得玩味的是，這些被殖民的國家獨立後，政府依舊繼續興建折衷式清真寺，像印尼北蘇門答臘省的 Azizi 清真寺、馬來西亞吉打州的查希爾清真寺、馬來西亞檳城的科林清真寺、馬來西亞江沙的烏布迪亞清真寺、爪哇中部的 Jeparo 大清真寺、以及吉隆坡的禮拜五清真寺都是例子。吉隆坡禮拜五清真寺所使用的紅白配色，是典型的蒙兀兒建築特徵，也是英國殖民時期建築師常使用的配色。雖然這些清真寺都是由殖民者建造，但多年後，當地人已經認同這些地方是重要宗教場所、也是當地文化的重要部分。

一名來自中亞的學生提問：為什麼爪哇的清真寺沒有受到中亞地區影響？教授解釋，當時東南亞地區居民要前往中亞很困難。東南亞穆斯林可能為了完成朝聖之旅而坐船到沙烏地阿拉伯；相較之下，他們沒有原因要前往中亞，因此兩地之間的交流不興、建築影響亦不大。

教授進一步說明，不同地區的清真寺或伊斯蘭建築，會採用及融合所在地的文化與歷史背景，像在印度及巴基斯坦的清真寺裡會出現佛教元素。舉例來說，蓮花是佛教圖騰，但印度清真寺裡也會用蓮花代表聖潔或是宗教意象。而一般清真寺的敏拜爾聖龕不做裝飾，但印度清真寺的敏拜爾聖龕會出現蓮花圖案。



The session started with Professor Sakai Takashi giving an introduction on traditional mosques in Malaysia and neighboring regions. Then Mr. Mohd Khair Ngadiron gave a presentation on mosques and modern Islamic-style architectures in Malaysia. Professor Sakai followed up by talking about the transition from traditional to modern/eclectic mosques in Malaysia and Indonesia.

The arrival of the first Muslim at Java was in 11th century; and at the end of the 13th century, the first Islamic Kingdom was established in North Sumatra, Indonesia. In 15th century, a powerful Islamic Kingdom flourished in Malacca, Malaysia. This was the base for Chinese Muslims (such as Zheng Ho) to spread Islam faith to Southeast Asia.

The unique Zheng Ho Mosque in Indonesia has Chinese architectural images and influences, therefore considered odd, “non-Muslim” even, by scholars. It is interesting to note that in Surabaya, there is also a mosque with similar styles. This proves that Chinese culture is a major element in Southeast Asian Islamic culture, especially in architecture.

The characteristics of traditional mosques in Southeast Asia include wall-less front halls, and prayer halls with triple pyramidal-shaped roofs and square ground spaces. One of the examples would be the Great Mosque of Demak, which is the oldest large mosque in Southeast Asia. The wall-less design is suitable for the hot and humid Southeast Asia climate as it provides very good ventilation. The original prayer hall had no ceiling, so the wooden pillars would go all the way to the top roof. The mihrab marks the direction of Mecca, a very simple niche with almost no decoration, except for a several tiles. The tiles are very special, as they are not the same as West or Central Asian tiles.

Another important characteristic of Southeast Asian buildings is the stilt/high floor houses, which appeared before the mid-/late 15th century. Afterwards, all buildings on Java island had not built in this style, including mosques.

The Minaret Mosque, one of the oldest Islamic architecture in Java, has a prayer hall that is almost identical to the one at Demak. But the design of its minaret seemed to have originated from a Hindu temple. It is possible that the local Muslim community collaborated with Hindu architects to construct this minaret. This is also evidence of how the Javanese smoothly converted from Hinduism to Islam, as opposed to India's transition -

they destroyed Hindu temples and used the stones to construct mosques.

The professor introduced a few more old traditional mosques in Java: the Great Mosque of Kasepuhan which has a rectangular-shaped roof; and the Great Mosque of Banten which has a total of five roofs, as five is considered a good number among Muslims.

Indrapuri Mosque, the oldest mosque in Sumatera has three roofs. Actually, in West Sumatera, there are still a lot of old three-roof structure mosques, such as the Padang Luar Mosque and Pariangan Mosque. It is possible the architect may have been influenced by pre-Islamic beliefs and designs.

There are also traditional style mosques in Malaysia: Kampung Laut Mosque which was built around 15-16 century; Kampung Hulu Mosque, the oldest existing Islamic building in Malacca which already has European influences in the interior decorations; and Kampung Kling ("Indian village") Mosque which has a minaret that is similar to a Chinese Buddhist tower. The professor's hypothesis is that the architect may have been inspired by Xingta in Anhui, Fujian, China, or the religious tower, Nagore Dargah, Tamil Nadu, in India.

Mr. Mohd Khair Ngadiron then gave his talk on Islamic architecture in Malaysia from a layman's perspective, as he is not an expert in the field of architecture. He pointed out that it is actually very difficult to clearly define an "Islamic building". The simplest definition would probably be: a building featuring Islamic visual elements of the Middle East that locates in any country where Islam has been dominant from the 7th century on.

Khair began by introducing traditional Malay houses. This kind of houses is always raised a little bit from the ground to shun floods and dangerous animals, to maintain privacy, and to provide efficient ventilation/cooling. The space beneath the house is used as a storage area. There is an outhouse in the back, and a wall surrounded with coconut leaves for privacy. The interior of the house is multi-functional with minimal partition, and most activities are done on the floor.

Malaysia was colonized by the Portuguese (1511- 1641), the Dutch (1641- 1795) and the British (1795- 1957). Portuguese influence has mostly disappeared, except for the Malacca area, and Dutch influence is nearly non-visible now. However, the 160 years of British occupation brought major changes to the local architectural scene. During the British occupation period, architects were mostly inspired by Mughal architecture in India, which was also ruled by the British, and incorporated the architectural styles into the designs of governmental offices and railway stations. Consequently, the government structures in India and Malaysia are very similar. When Malaysia gained independence from the United Kingdom (UK) in 1957, the government launched a campaign to construct grand Islamic-style buildings. So the architectural development in Malaysia starts from the traditional period, to British occupation period, then to the period after independence.

The Old Kuala Lumpur Railway Station was built during the British occupation period with a main structure blending Western and Mughal architecture, featuring many domes. Other buildings built during this period that

were greatly influenced by this type of Indian architecture include the Sultan Abdul Samad Building; Jamek Mosque in Kuala Lumpur with its Mughal-inspired umbrella shaped cupolas, red-and-white-striped minarets and arched colonnades; and the Ubudiah Mosque in Perak.

After Malaysia gained its independence in 1957, the National Mosque in Kuala Lumpur was built. It fused elements of art and architecture from Spain, India, Iran, Pakistan, Turkey, Saudi Arabia and the United Arab Emirates into its design and has a 73-meter tall minaret and a 16-point green and blue concrete dome which is meant to resemble a royal umbrella. The Sultan Abdul Aziz Mosque in Selangor is the largest mosque in Southeast Asia and had the tallest minaret and biggest dome in the world when it was completed. Its design and colour mirror the ottoman mosque in Istanbul and the calligraphy work was done by a famous Egyptian artisan. The Putra Mosque, one of Putrajaya's prominent landmarks, has a soft, pink hue, mainly due to the granite tiles covering the main dome. Modeled primarily on Persian architecture, the mosque also features elements of a number other Muslim cultures.

In addition to mosques, there are also Islamic traditions found in other buildings such as the Dayabumi Complex, one of the earliest skyscrapers in Kuala Lumpur. This building was designed in a modern Islamic style and incorporates the Rub el Hizb, an eight-pointed star symbol which is considered an Islamic symbol; the National Planetarium; and Petronas Twin Towers which were the tallest towers in the world until Taiwan completed the 101 Building.

Islamic-style governmental structures in Malaysia include the Prime Minister of Malaysia's office complex (Perdana Putra), the official residence of the Prime Minister of Malaysia (Sri Perdana), the highest court in Malaysia (Palace of Justice), and the National Palace, which is the official residence of the monarch of Malaysia.

There are other architectures with Islamic characteristics in Malaysia, such as the Islamic Art Museum, which is the largest museum of Islamic arts in Southeast Asia; Ngadiron's alma mater the IIUM (International Islamic University Malaysia); and ISTAC (International Institute of Islamic Thought and Civilization), which also has western influences.

Professor Sakai Takashi then continued his lecture on the transition from traditional to modernized architecture in Malaysia and Indonesia. It started from the end of 19th century. The earliest one may be Baiturrahman Mosque (a Friday mosque) in Indonesia. The original architecture, which was burnt down during the Dutch invasion, had a traditional pyramidal shape structure at the same place. The Dutch colonial government later reconstructed the mosque, making the current building both a colonial and Islamic building. Colonial and Islamic architecture are different concepts; but in several areas in Southeast Asia, there are examples of the two being found in the same architecture, and the Baiturrahman Mosque is the oldest example in Southeast Asia.

After the reconstruction of this mosque, other colonial rulers started to build more of these eclectic mosques - European buildings with several local Islamic elements. Many eclectic mosques were built by colonists (Dutch

and British) and Malay people, for example, the Sultan Abu Bakar Mosque in Johor, and Sultan Ibrahim Friday Mosque in Muar.

Interestingly, after the countries gained their independence, the new governments continued to build eclectic-style mosques: the Azizi Mosque in North Sumatra; and Zahir Mosque in Malaysia; Kapitan Kling Mosque in Penang; Ubudia Mosque in Kuala Kangsar; Jepara Great Mosque in Central Java; and Jama/the Friday Mosque in Kuala



Lumpur. The last mosque is a modern building with the same colour choice as original Mughal architecture - red and white, and this colour choice was also used by British colonial architects. Even though the buildings were originally built by colonists, years later the locals recognize the mosques as a religious place and part of their culture.

A student from Central Asia asked why mosques built in Java were not influenced by Central Asia. The professor replied that it was difficult for Southeast Asians to travel to Central Asia at that time. Southeast Asians Muslims may have traveled to Saudi Arabia to complete hajj via sea route; but they did not have much reason to travel to Central Asia, thus there were little influence from the region.

The professor further explained that mosques, or other Islamic buildings, may incorporate local culture or be influenced by local historical background. For example, the mosques in India and Pakistan also use Buddhist elements (lotus flower patterns, which are originally Buddhist images, can be found in local mosques). Mihrabs in mosques usually have little to none decoration, but those in India may have lotus patterns around it.

第三場：4/13 THU, 1400-1500

講題	回歸越南・我和我的創作
Topic	My Artwork and Practice After I Returned to Vietnam
講者	藝術攝影家 Dinh Q. Lê
Speaker	Dinh Q. Lê , Fine Arts Photographer
演講內容摘要 Summary of Session	
中文	<p>越南裔美籍攝影藝術家黎光頂，真誠與國立台北藝術大學學生分享藝術創作的心路歷程，在發掘、理解、轉化、詮釋、發揚的道路上，無畏前行。以下為黎光頂第一人稱之演講摘要：</p> <p>我 1968 年出生於越南。1978 年，柬埔寨共產黨進佔南越，我隨家人逃出越南，1979 年定居美國，至 1994 年重回越南。此後兩三年間，我來回於美國和越南，1997 年定居越南。</p> <p>居住美國、攻讀藝術學位期間，我對探討自己身為越南籍移民、亞洲移民，與美國、西方藝術傳統間的關係，深感興趣。我會將不同的照片切割成長條，運用兒時在越南阿姨教我的編織技巧，將照片交錯編織，表現混雜、交織的自我意識。大學畢業後，穿梭美國和越南那兩三年，是一種自我解放——我不必再不斷自問，自己在美國的定位到底是甚麼，而可以開始探索自己在越南、亞洲的定位。我的家鄉就在越南與柬埔寨邊境，當年赤柬政權進犯，造成我的家人倉皇逃離，因此我重回柬埔寨，想更了解這個殘暴、凌虐屠殺 150 萬人民的政權。《柬埔寨：輝煌與黑暗》這一系列作品的照片，都是被赤柬暴政當成代罪羔羊的人民。我從雜誌上剪下這些照片，拼成吳哥窟廟宇中的浮雕，將柬埔寨殘酷血腥的當代，與光輝燦爛的歷史並陳。同一時期，我也蒐集了許多越南本地的家庭照，聊補我因為當年離鄉背井、一張兒時家庭照都沒有的遺憾。我也想利用這些照片，呈現越戰以外的越南、快樂的越南——這才是我們想保有的記憶。</p> <p>當時，越南正面臨越戰遺毒橙劑帶來的嚴重問題。政府一籌莫展，還擔心會影響越南的農業出口。我想要讓大眾知道事情的嚴重性，但以此為題開展，又肯定無法通過越南文化部的審查；因此我在市中心的傳統市場開了一間「一美元」店，受商業部管轄，而商業部不在乎我賣甚麼。店裡的飾品、衣服，樣樣都只要一美元，樣樣都和橙劑有關，包括把備受爭議的基因改造穀物公司「孟山都」的名字印在 T 恤上。當時，橙劑在越南人民間也是禁忌話題，人們覺得討論了就會得怪病。因此，我在市中心的店，成為很好的切入口，幾乎每個進店的人，多少都認識受到橙劑影響的人。相關商品也在國外引起高度注意。</p>



與此同時，我持續探索對於越戰的記憶。兒時親眼目睹越戰的片段，加上許多的紀錄片、照片、好萊塢電影，構成我對越戰的印象，虛實交錯，有真有假。2006 年，在研究越戰的過程中，我找到了兩個在越南鄉下自製直升機的人。他們說明自製直升機的初衷，一方面是讓想要逃離越南的人有較便宜的選擇，一方面是用於加強農耕技術。他們的動機起於逃離越戰，最後卻將殺人工具直升機，轉化為讓當地的農業更現代化的利器。我深受打動，想要把他們現在所做的事情拍成影片，放在越戰的脈絡中。為了讓故事更有血有肉，我採訪了兩人的親友、詢問兩人在越戰中初次看到直升機的記憶，以及在越戰 35 年後，對直升機的觀點。這支影片以及他們的自製直升機，現在都是紐約當代藝術博物館的館藏。

拍攝影片的經驗，讓我深深了解平台的重要性。越南當時非常缺乏讓年輕藝術家發聲、展現自我、討論自身經驗的平台，或互相交流的社群。越南官方最大的平台或社群，也不認可影片、裝置、概念性作品等新型態的藝術表現。因此，我成立了「越南藝術基金會」，邀請重量級的美術館館長擔任董事，並向喜愛我作品的蒐藏家募資，和幾個朋友聯合開設了給年輕藝術家發聲的平台「sán art」。sán art 成為獨一無二的聚集地，國際蒐藏家、策展人都會來此尋找有才華的年輕藝術家、舉辦講座；年輕藝術家也得以在國際上嶄露頭角，藉由我們與亞洲各地美術館的合作，至各國巡展。五年前，我們增設 sán art 實驗室，補強越南承襲自法國殖民傳統的藝術教育中，極為欠缺將作品概念化、討論作品的能力。為期半年的訓練中，3 名前景看好的藝術家接受特訓，學習如何討論、說明自己的作品，並獲得展出機會。不少藝術家都因此現在在國際舞台上佔有一席之地。隨著 sán art 聲勢益發壯大，政府感到備受威脅，因此從 2017 年起，我們決定低調行事，開始培育策展人，擷取全球各地的經驗，學習在資源匱乏、審查嚴密的環境中，如何辦理展覽。目標是 10 到 12 名新秀策展人在十個月的訓練之後，可以獨立策展，讓 sán art 成為他們的後盾，既可以發揮影響力，又不至於惹惱政府。



2012 年，我受邀替從越戰退役的藝術家打造發聲平台。我訪問了 11 名榮民藝術家，詢問他們如何自軍旅經歷中萃取靈感、進行藝術創作。這系列訪問，加上他們的創作，成為系列作品《光與信仰》，也為我下一項作品鋪路。2015 年，我得知一位曾在越戰期間於共產黨陣營擔任要職的藝術家，後來與共產黨漸行漸遠，最後脫黨。在河內期間，他利用藝術逃離共產黨施加在他身上的高壓孤立，所以作品中反映出來的情境，與常見的太平盛世大不相同；抽象的藝術表現手法，也不見容於當時把藝術當成洗腦工具的政權。因為藝術家本人已經過世，我透過訪問其遺孀、相識，側面刻畫他的輪廓、梳理他的經歷，進一步理解其抽象作品中的意義。

	<p>我將「打造發聲平台」的概念，沿用到其他作品，2014 年與阿爾及利亞裔法國饒舌歌手 Hamé 合作。Hamé 在歌曲中抒發對警察暴力對待阿爾及利亞裔青年的不滿，被法國當時的內政部長薩科奇告上法院，因而聲名大噪；法院最後宣判 Hamé 無罪。越南和阿爾及利亞同樣曾為法國的殖民地，兩地同樣經歷爭取自由的奮戰，因此兩國持續有密切的往來。我用法國殖民時代留在越南的傢俱打造舞台，裝上超大的喇叭，讓 Hamé 盡情抒發他對法國警察不公對待阿爾及利亞人的不滿。他不在現場演出時，就播放他的音樂。</p> <p>2016 年，我受邀到緬甸仰光，利用以前緬甸政府借給德國文化機構歌德學會使用的房舍進行創作。該計畫的藝術總監邀請所有參與的藝術家，先在房舍原址感受其中的氛圍，才開始進行翻修。這棟房子原本為翁山蘇姬的父親翁山將軍使用；他在即將成為緬甸獨立後的首位民選總理前夕，在屋中被刺殺身亡。後代的研究也證實，當時殖民緬甸的英國似也參與翁山將軍的刺殺行動。翁山將軍在就任前，曾周遊全國、與各地領袖會面，商量如何共同合作，管理獨立後的新緬甸。但不幸遭刺的翁山將軍，永遠沒有機會打造現代化、具包容性的緬甸，世人也無從知道他對國家的願景。我只要一進到這棟屋子，就不免會想到翁山將軍與志同道合的志士，當年在此暢談他們對國家的想像。我想要重現當年的光景。因此，我邀請了 11 位緬甸各民族的政治活躍分子，讓他們在屋中共享晚餐，討論自己所認識的翁山將軍，以及原本各民族在新國家的角色。這些人入獄的時間加起來長達 70 年，才迎來今天的緬甸——即便現在緬甸仍由軍政權主導，但翁山將軍的女兒翁山蘇姬已經能在政治上發揮一定的影響力。這場對談完全對公眾開放，錄製的影片也上傳了 YouTube。對談結束後，現場所有的擺設都維持原狀，如同翁山將軍被刺殺後，新國家的夢想不再往前推進。</p> <p>在與觀眾的對談中，黎光頂進一步說明自身對越戰的研究如何影響其對越戰的觀點。榮民藝術家的作品，大多十分祥和，與西方電影或紀錄片血淋淋的描繪大不相同——因為身在戰爭中的士兵，透過藝術表達的，是對和平的想望。兩位自製直升機的人，經由黎光頂打造成具有完整概念的展覽，但因為手法較具實驗性，越南當地人反而難以理解。不過，仍有媒體注意這項計畫，並理解其中由戰爭進化為現代國家的意義。</p>
English	<p>Dinh Q. Lê is a Vietnamese-American photography artist. In his speech today, Lê shared his thoughts and experiences along his artistic career with students of Taipei National University of the Arts, how he marched forward fearlessly from discovering, understanding, transforming, interpreting to expressing. The following is an excerpt of Lê's speech in first-person narrative.</p> <p>I was born in Vietnam in 1968, and fled from Vietnam with my family when Khmer Rouge invaded Vietnam. We settled in the United States (US) in 1979, and I revisited Vietnam in 1994. From 94-97, I kept going back and forth between the US and Vietnam, and in 1997 I decided to move back to Vietnam.</p> <p>During the period when I was in the US, pursuing degree in arts, I was deeply interested in my relationship with the US and Western art tradition as a Vietnamese and Asian immigrant. I cut photos into stripes and wove them together- my Aunt taught me how to weave when I was a child in Vietnam- to express an interwoven,</p>

blended identity. After college, I traveled back and forth between the US and Vietnam for a few years, and it was liberating- I no longer need to ask myself, what my position is in the US. I could start to explore my position in Vietnam and Asia. My hometown was on the border between Vietnam and Cambodia, and the invasion of Khmer Rouge forced my family's escape from Vietnam. Therefore, I went back to Cambodia, in the hopes to understand better this brutal regime that killed and tortured 1.5 million people. Photos in Cambodia: Splendor and Darkness were people scapegoated by the Khmer Rouge regime for its failure. I clipped these photos from magazines and pieced them together into relieves of Angkor Wat, juxtaposing the cruel, bloody contemporary Cambodia with its glorious, splendor past. At the same time, I collected an enormous amount of Vietnamese family photos, as surrogates of my not having any family photo of my childhood. Through these photos, I wanted to present different Vietnam, a Vietnam outside of the Vietnam War- that's the memory that we would like to keep.

At that time, Vietnam was suffering from the aftermath of the Vietnam War- Agent Orange remained to be a serious issue, and the government did not know what to do, except feeling worried that it might affect the country's agricultural exports. I want to raise the general public's awareness in the seriousness of this issue. However, an exhibition on Agent Orange would definitely be censored by Vietnamese Ministry of Culture. Therefore, I opened a "one-dollar shop" in an open market downtown, which fell under the supervision of the Ministry of Commerce- and the Ministry of Commerce did not care what I sold.

Everything in the shop costed only one US dollar, and everything was related to Agent Orange. We even print the name of Monsanto, a controversial gene-modified grain company, on T-shirts. At that time, Agent Orange was a

taboo subject, even among Vietnamese as well; people felt that they would get strange diseases if they talked about the chemical. Therefore, my shop downtown triggered discussion about the issue- almost everyone walked into my shop knew someone who had affected by Agent Orange. My products also attracted attention overseas.



On the other hand, I continue to explore my memory about the Vietnam War. It is composed of some real parts of the war that I witnessed when I was a child, documentary films and photos, as well as Hollywood movies about the war- a mixture of truth and fiction. The journey of studying the war led me to two Vietnamese who were making helicopters by themselves in the countryside. When asked about the objective of this effort, they said that they wanted to provide an affordable choice to those who wanted to fled the war, and also a powerful tool in farming. I was deeply inspired by their story, which started from war but ended by turning a killing

machine into useful agricultural tool, and decided to make a film out of it. In order to put the story in a right context, I interviewed their families and friends, asked themselves about their feelings when they saw helicopters for the first time in the Vietnam War, and how they feel now about the aircraft 35 years after the war. The film and the helicopter made by them now are part of the collections of the Museum of Modern Art (MOMA), New York.

Experience of making the film reaffirmed the importance of a platform to me. At that time, Vietnam had little platform for young artists to voice or express themselves, discuss their own experiences or interact with each other. The largest platform was run by the government, which did not recognize new forms of artistic expressions, such as films, installations or conceptual works. Therefore, I established Vietnam Foundation for the Arts, inviting Directors of renowned museums to serve as Board Members. I also raised funds from collectors who owned by works, and worked with several friends to build *sán art*, a platform where young artists can express themselves. *sán art* became a unique gathering place visited by international collectors and curators, in search of rising young artists and hosting seminars. Young artists also got international exposure and toured around Asia as we partnered with several Asian Museums. Starting from 5 years ago, we added “*sán art laboratory*” to the platform, aiming to enhance young artists’ ability in conceptualizing and discussing their works. 3 promising young artists will be train for 6 six months, learn how to tell the story of their works, and at the end get exhibition opportunities. Quite a few Vietnamese artists on the international stage today came from *sán art laboratory*. However, the government felt threatened as *sán art* expanded. Therefore, we decided to go underground since 2017. We will launch a program to nurture curators, who will learn how to organize exhibitions when they are short of resources and expertise and under strict censorship. The aim is that after 10 months of training, they will be able to stand as independent curators and *sán art* will back them up behind the scene, so not to catch the eye of the government.

In 2012, I was invited to create a platform for artists who used to serve in the Vietnam War. I interviewed 11 veteran artists on how they were inspired by when they were in the army and expressed their ideas in different artistic forms. The series of interviews and their works were exhibited as *Lights & Belief*, paving the way for my next project. In 2015, I found out that there was an artist who used to be a high-ranking official in the communist party during the Vietnam War, but later he deviated from the communist path and eventually left the party. When he was in Hanoi, he used art to escape the repression and isolation that the communist regime place on him. His works were different from the art pieces in the period, which were used by the communist party as a propaganda tool, and his abstract style was criticized by the communist party as a sign of Western corruption. Since the artist himself had passed away, I interview his wife and friends when he was in Hanoi, to get a better sense about how he came up with his abstract paintings.

I continued to create works as a platform for others to make their voices heard. In 2014, I worked with Algerian-French rapper Hamé, who was sued by Nicholas Sarkozy, former French Interior Minister, because of expressing his discontent over an incident in which French police treated Algerian youth violently in his songs. The court acquitted Hamé and he became a celebrity in Paris overnight.



Vietnam and Algeria, however, have many things in common. Both countries used to be colonies of France. Therefore, the two countries maintain close ties. Working with Hamé, I built a stage with French colonial furniture left in Vietnam, adding a gigantic speaker, so that Hamé express his dissatisfaction to his heart's content. His songs were played when he was not performing live.

In 2016, I was invited to Yangon, Myanmar, to work on a project with a house leased by former Myanmar administration to Goethe Institutes. The Art Director of the project invited all artists involved to visit the house first, to feel the atmosphere inside, and then started the renovation. The house was used by Aung San Suu Kyi's father General Aung San, who was assassinated in the house right before he became the first elected Prime Minister after Myanmar gained its independence. In the following years, investigation proved that British intelligence service MI6 was involved in the assassination. Before General Aung San took office, he used to travel around the country and meet leaders in different areas, discussing how to cooperate and jointly govern the new Myanmar after it became independent. However, General Aung San never had a chance to build Myanmar into a modern, inclusive country, and the world would never know what his vision for the country was. When I was in the house, I could not help but imagined how General Aung San and like-minded patriots envisioned a future for this country in the house. Therefore, I invited 11 political activists from different ethnic groups to a dinner banquet in the house, where they would talk about the General Aung San they knew and roles that these ethnic groups were meant to play in a new Myanmar. In total, these people suffered 70 years of imprisonment to see a Myanmar as it is today- the country now is still run by a military regime, but Aung San Suu Kyi can wield her influence to a certain extent. The dialogue was open to the public and a video-recording of the discussion was uploaded on YouTube later. After the dinner, all the setting was kept as it was- just like the vision for Myanmar did not see any progress after General Aung San was assassinated.

When engaging with the audience, Lê further explained how his study about the Vietnam War affected his view on the war. Most of works of the veteran artists who used to serve in the war are peaceful, different from

	<p>the bloody depiction in Western movies or documentaries- those who were in the war expressed their desire for peace through their works. The two Vietnamese who made helicopters by themselves were conceptualized by Lê and made into a worthy exhibition. However, the project, experimental by nature, is difficult for locals to understand. However, some media noticed the project and understood its implication of the birth of a modern nation from war.</p>
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第四場：4/13 THU, 1430-1630

講題	女性賦能與振興傳統工藝		
Topic	Empowering Women through Reviving Traditional Craft		
講者	寮國紡織中心 Lao Textiles 創辦人 Carol CASSIDY 越南手工藝中心 Craft Link 總監 Tran Tuyet LAN		
Speaker	Carol CASSIDY , Founder, Lao Textiles Tran Tuyet LAN , General Manager, Craft Link, Vietnam		
演講內容摘要 Summary of Session			
中文		<p>第一位講師 Carol Cassidy 先介紹自己在編織及紡織方面的學歷及工作背景，接著分享東南亞傳統工匠技藝現況。</p> <p>Cassidy 當然也介紹了她創辦的寮國紡織中心，以及寮國紡織中心如何做到女性賦能，最後分享了她在其他國家參與的計畫。</p> <p>Cassidy 曾在挪威學習編織及紡織藝術長達六年，一直以來對世界各地的編織及紡織深感興趣，希望透過這些傳統技藝助人獲得謀生能力。她第一份工作是參與非洲南部賴索托的發展計畫，負責協助當地人設計紡車，將羊毛製成毛線以販售或自用，作為經濟來源。1982 年時，她在非洲各國及其他國家工作，提倡使用天然原料及工具的手工藝，例如編織、織網等等。1989 年，她為寮國政府所邀，以編織諮詢顧問的身分前往寮國。Cassidy 迄今已在柬埔寨工作 20 餘年、在印度東北工作 10 餘年。</p> <p>Cassidy 接著談論她對東南亞傳統技藝現況的認識。東南亞有很豐富的傳統文化，許多少數民族也會依自然環境製作符合當地用途的產品。對這些民族來說，編織的技術是母傳女繼、代代相承，長達數百年。東南亞國家曾飽受戰亂，許多人民顛沛流離，無以謀生，政府便鼓勵女性透過紡織重新投入經濟生產。</p> <p>Cassidy 表示，寮國紡織中心會從當地村莊取得原料，鼓勵村民產絲，也會帶絲農到他們位於首都永珍的工作坊，參觀製作過程。寮國紡織中心的產品從頭到尾都是純手工製造，以打造「Pure Silk, Pure Lao」(純粹絲綢、純粹寮國)的品牌，為產品加值。Cassidy 也會跟擁有編織技能的婦女合作，一同設計作品。寮國編織工使用的工具都是由木或竹等天然原料製成，並無複雜技術，卻能創造出繁複的作品。數位時代所立基的二進位制，其實就是從紡織機發想而來。寮國紡織機在設計上，每條線就代表著一個圖樣，也有儲存設計圖樣的特別系統，這樣的運作模式令人聯想到程式編碼。紡織中心的產品具現代風格，但圖樣多半是於傳統設計擷取而來。</p> <p>就女性賦能來說，寮國紡織中心員工多為女性，也非常照顧員工，有的編織工甚至待了近三十年。寮</p>	

國紡織中心可說是在傳統技藝中創造當代的就業機會。例如，紡織中心跟室內設計師合作開發掛毯，另也參與一些國際合作計畫。對 Cassidy 來說，最大的挑戰是持續提供編織工好的薪資及待遇，而方式就是創造大家有興趣購買的好產品，因此寮國紡織中心也販售平價小物，讓員工得以養家，且以公平的途徑納入國家經濟生產。

Cassidy 也很關切傳統技藝的傳承，持續思考如何將這些傳統放在現代的脈絡中。她的丈夫是衣索比亞人，也是紡織文化豐富的國家，因此她也試圖將自己與丈夫的編織技藝及文化傳承給女兒。Cassidy 也很喜歡與寮國的學生分享寮國紡織中心的故事，幫助他們瞭解自己的傳統文化。為提倡傳統技藝，她周遊各國參加相關展覽，也常與東協各國相關人士交流，並讓寮國紡織中心參與各種文化活動。

Cassidy 還參與他國的編織及紡織計畫。她協助柬埔寨地雷受害者復興文化，提供編織技能訓練及謀生的機會。例如，許多受害者都裝戴義肢，Cassidy 便協助設計適合使用義肢工作的紡織機。這些殘障人士的產品後來竟於紐約古根漢美術館販售，打破許多人認為村野工匠於無法製作高品質產品的迷思。另外，過去 20 年間，Cassidy 也與北印度地區政府合作，幫助當地原著民族運用傳統編織技藝謀生。該計畫的目的是整合政府、非政府組織及當地工匠的投入，曾舉辦多場巡迴展覽，以三種語言展出，幫助人民了解計畫內容。2016 年，Cassidy 獲緬甸政府邀請，替當地的蓮纖維提供設計及技術方面的支援。

Cassidy 認為，以對環境友善的方式發揮原住民的手工藝、幫助女性、振興傳統文化，百利而無一弊。

第二位講師 Tran Tuyet Lan 是越南手工藝中心的總監。她介紹了所任職的企業，分享越南手工藝中心的現行工作及正面影響。20 年來，越南手工藝中心致力於振興傳統文化及女性賦能，與各種團體合作。其一是越南多達 53 族的少數民族，佔全國人口約 15%，多居住在邊境偏遠地區，越南手工藝中心協助保存其文化。其二則是擁有傳統手工藝的村莊，如陶藝、木雕、竹製品等等。這些村莊的工匠多有很好的技藝，但在產品設計及包裝上需要協助。最後一種團體則是弱勢殘障族群，越南手工藝中心提供合適的訓練及產品，給缺乏傳統工藝技術的身障人士。

越南手工藝中心發現可能需要幫助的團體時，會先評估其工匠、技藝、狀況及需求，決定是否或如何提供協助。接著會更深入研究該團體的傳統、圖樣及文化，讓其產品更具特色，並在工匠已有的技巧上給予培訓。此外，越南手工藝中心也會調查該地市場販售哪些原料，確保該團體有足夠的原料來源。為避免傳統技藝及設計消失，越南手工藝中心會妥善記錄並保存上述研究資訊。

為讓計畫成功，越南手工藝中心會進行概要規劃、與該團體溝通目標、舉辦相關活動，及找尋支援。越南手工藝中心也會協助該團體選擇經營管理者，並提供相關培訓，期待他們最終能自力營生。團體成員識字率低，成為一大挑戰，所以越南手工藝中心有時必須從最基礎的教育開始，才能提供管理課程。

	<p>在產品設計方面，越南手工藝中心會與合作團體的工匠合作，了解他們所擁有的知識及工藝的演變。中心會舉辦創意工作坊，在傳統圖案上開發新設計及顏色。這些產品可能是將傳統用品商品化，也可能是擷取傳統圖騰中的元素，應用在較現代時尚的產品上。越南手工藝中心也開辦製作工作坊，讓工匠學習新技能，如最後加工、剪貼、針縫及設計等，讓工匠能自行製作現代產品。至於較複雜的產品，則由不同的團體分工製作，由專精於最後加工的殘障人士團體收尾。</p> <p>越南手工藝中心也提供工藝外的許多訓練，例如成本及定價、公平交易標準（越南手工藝中心是聯合國公平交易組織的正式會員）、價值鏈、行銷及銷售技巧等。越南手工藝中心還發行各種宣傳文件，具知識傳承的功能。中心販售展示產品的管道，包括一年一度的手工藝市集、三間店面及出口外銷。</p> <p>越南手工藝中心的工作帶來許多正面影響。其一是文化復興，保存傳統圖案及象徵。其二是屏除貧窮，協助工匠獲得收入。其三則是賦能，讓少數民族重建驕傲，有機會造訪其他地方。最後，越南手工藝中心於提升公眾意識上扮演重要角色，舉行許多小型展覽介紹少數民族傳統、各項合作計畫及工匠的作品。</p> <p>觀眾的第一個問題是越南手工藝中心的經費來源。Tran Tuyet Lan 表示，中心在 1996 年成立後，頭兩年需仰賴外在協助，後來營收就足以支持營運。越南手工藝中心組織分兩塊，一塊針對非營利事務，一塊是事業發展部，後者的營收支持前者的計畫，因此本質上仍是一個非營利組織。</p> <p>第二個問題是，越南手工藝中心與少數民族合作的過程中，是否遇過防衛心較高的民族，不易信任外界組織？如何解決？Tran Tuyet Lan 回覆確有此事，曾有一個極佳工藝傳統正逐漸流失的少數民族，不願與中心合作進行一項專案。中心的工作人員告訴部落領袖，說鄰近村莊已與他們合作，合作必然會成功且可增加村落收入、復興文化，該村落還是不願意合作。後來中心便安排村民參觀與中心合作的村落，兩村居民對談、交換資訊長達數小時。第二天，這個村落表示對合作案極有興趣，開始接洽中心尋求協助。</p> <p>第三個問題是針對 Cassidy 演講中提到母傳女繼的傳統編織技藝，強調傳承的價值，那沒有這種傳承的人該如何接觸這些價值與記憶？Cassidy 回答，寮國紡織中心其實運用很多不同種類及難度的技藝，比較複雜的技藝確實都是傳承而來，但其他的技能則是由寮國紡織中心提供培訓。在柬埔寨的計畫就是如此，編織技藝的培訓類似職業訓練，最終產品也比較簡單。緬甸則已有殖民時期成立的工藝學校，雖然學校習得的技藝不如家庭傳承的全面。</p>
English	<p>Carol Cassidy, the first speaker, began her talk with a short introduction to her education and work experiences in textile and weaving, and then moved on to share her understanding of the current state of traditional skills in Southeast Asia. More importantly, she told the story behind Lao Textiles, the enterprise she founded, and how it empowers women. Other relevant projects that she works on were also touched upon.</p> <p>Cassidy spent 6 years learning the art of weaving and textile in Norway. She has always been interested in</p>

different techniques of weaving and fibers around the world and in helping women earn their living by their crafts. Her first job was in Lesotho in Southern Africa. She helped local people design spinning wheels, use goat fur to make yarn for selling and self-use, and make a living. In 1982, she spent her time on promoting weaving, netting, and other environmental, nature-based handicrafts around Africa and other countries. In 1989, she was invited by Lao government and became the country's weaving adviser. She has worked for 20 years in Cambodia and 10 years in northeast India.

Cassidy then talked about her understanding of the current state of traditional skills and crafts in Southeast Asia, a region that has rich traditions. Many ethnic groups adapt to their environments and make products accordingly. For example, people living in cooler areas would use both silk and cotton in their textile instead of just silk. For these ethnic groups, knowledge is passed on at home from mother to daughter, from generation to generation, which kept the crafts alive for centuries. Southeast Asian countries had long been disturbed by wars. People often had to move and some have lost their means to support themselves, so governments in many Southeast Asian countries encourage women to engage in economic activities by making textiles.

Cassidy said that Lao Textiles sources materials from rural villages by asking the farmers to produce silk, and then takes the farmers to its workshop in the capital Viêng Chăn to see how their products are turned into textiles. Lao Textiles weavers complete the producing process by hand to live up to their "Pure Silk, Pure Lao" brand name. This helps to add value to their final products. Cassidy works with women possessing traditional skills in making silk products. Weavers at Lao Textiles use tools made of wood and bamboo as well as very simple technology to produce complex designs. Lao looms work by a complex system. The binary system that is so central to the digital age was actually inspired by how looms work. With Lao looms, each string represents a pattern and there is a special system to store the designs. The process is surprisingly similar to coding. Weavers at Lao Textiles produce modern products and try to create new patterns out of traditional designs.

In terms of women empowerment, Lao Textiles takes great care of its employees, mostly women, and some have worked there for nearly 30 years. It creates employment out of traditional skills in modern time. For example, Lao Textiles has engaged in projects that work with interior designers to create silk tapestries for interior design purposes. Lao Textiles has also participated in various international cooperation efforts. So far, the challenge for Cassidy is to keep everyone employed in a good system and with a good salary. The solution is to create good products that people are interested in buying. Therefore, Lao Textiles also sells small items that most people can afford. In this way, they have been able to meet their goal and their weavers have been able to support their family and be part of the economic system in an equitable way.

Cassidy also cares about passing on these traditional skills and looking at them from the perspective of the modern economy. Her husband comes from Ethiopia, a weaving country, so she tries to pass on her and her

husband's heritage in weaving and textiles to her daughter. She especially loves to share the story of Lao Textiles with young Lao students to help them learn about their heritage. In terms of promoting traditional skills in a modern context, she travels around the world for exhibitions, often exchanges experiences with people from other ASEAN countries, and take Lao Textiles to many cultural events.

Cassidy works on a variety of textile projects in other countries as well. She supports landmine survivors in Cambodia by reviving their culture, providing weaving skills and real economic opportunities. For example, many survivors have to use prosthetics, so she helped design looms that are easier to work with for people with prosthetics. Their products are sold in Guggenheim Museum in New York, which debunks the myth that rural artisans cannot produce good quality products. For 20 years, Cassidy has worked with the local government of Northeast India to help local indigenous tribes make a living with their traditional skills in weaving. The goal is to integrate efforts from government, NGOs, and artisans and they have held tour exhibitions in 3 languages to raise local awareness of the value of traditional crafts. In 2016, Cassidy was invited by Myanmar government to offer design and technical support to a textile project involving local lotus fiber.

To Cassidy, there is no downside to working with indigenous crafts, helping women, and revisiting traditional culture in environmental-friendly ways.

Tran Tuyet Lan, the second speaker, is the general manager of Craft Link. She introduced what her organization is doing and its impacts. For the past 20 years, Craft Link has focused on reviving traditional culture and empowering women. It works with several types of groups. The first type is the country's 53 ethnic minority groups which take up 15% of the



population. They live in remote areas near the border. Craft Link works with them to preserve their cultures. The second is traditional villages of traditional skills, including ceramic making, woodcarving, bamboo work, and so on. The villagers have good traditional skills but need help design and package their products. The last type is the handicapped without traditional skills, to whom Craft Link provides skills and product design training.

After Craft Link identifies a group that needs help, they assess the artisans, skills, situation, and needs of the group, which is useful for deciding whether to help or not and how to help. Craft Link then moves on to

deeper research into the group's craft traditions, patterns, and culture to make the group's products identifiable. This process allows Craft Link to train the group with the skills they have worked with. Craft Link also studies traditional materials available on the market where the group locates to ensure sustainable sources of materials. Since many traditional skills and designs are fading out, all of the information is documented.

To make a project successful, Craft Link will propose a general plan, communicate goals, hold relevant activities, and find sources of support with the community. The group is organized with a management board provided with management training so that they can eventually manage themselves. The challenge at this stage is a common illiteracy among group members, so Craft Link sometimes must start from the very basics before providing any training.

In terms of product development, Craft Link works with the artisans to understand what they know and changes in their craft. Craft Link holds creative workshops to develop new designs and colors based on traditional patterns. The products can be commercialized traditional products or modern fashion items with elements taken from traditional patterns. Craft Link also holds production workshops to give the artisans new skills in finishing, cutting and pasting, sewing, and design so that the artisans can produce modern products by themselves. Some complex products are actually fruits of labor of different groups, as a handicapped group was especially trained by Craft Link to put the finishing touches.



Craft Link also offers a variety of other training, such as more focused training on costs and pricing, on Fair Trade standards since it is an official member of WFTO (World Fair Trade Organization), on the value chain, and on basic marketing and sales skills. Moreover, Craft Link develops promotional documents which also serve the purpose of passing on the knowledge to the next generation. The artisans' products are presented on the market through several

channels, including Craft Link's annual handicraft bazaar, three Craft Link shops, and exports.

Craft Link's efforts have many positive impacts. One is of culture revival, preserving traditional patterns and symbols. Another impact is poverty alleviation, helping artisans generate income. The third impact is related to empowerment, giving ethnic groups a strong sense of self-esteem and opportunities to go to other villages.

Finally, Craft Link has played an important role in raising public awareness by holding small exhibitions on ethnic traditions to showcase projects and artisans.

During the Q&A session, the first question from the floor was how Craft Link is funded. Tran Tuyet Lan answered that it was founded in 1996 and in the first 2 years, it relied on external funding. Now, it generates enough revenue to support itself. Craft Link includes two entities, an NGO section and a business section. It uses the profits from the business section to support its NGO projects, so it is a non-profit organization by nature.

The second question was whether or not Craft Link has encountered guarded ethnic groups that have less trust on the outside world? How did they handle it? Tran Tuyet Lan replied that Craft Link has been refused before. One group with good but diminishing skills refused to cooperate with CRAFT LINK in working on a new project. Eventhough Craft Link staff have informed the village leaders about other sussessful projects they had carried out with another village nearby but the group still refused to cooperate. At last, Craft Link offered them a study tour to the nearby village where the other project has been completed. The two group members talk and share information with each other for few hours. Then the following day they became very interested in the project work, and asked CRAFT LINK for help.

The third question was directed to Carol Cassidy. Cassidy talked about how traditional skills were passed down as a heritage from mother to daughter. What about those who do not have such heritage? Cassidy answered that Lao Textiles works with a variety of skill sets and levels of skills. The most complex ones are passed on, but others are trained. The later was what happened in Cambodia. The skills were taught as part of a vocational training and the products were less complicated. In Myanmar, there is a school set up by colonists, though skills learned at schools are not as comprehensive as those learned at home.

講題	Lady Boy 歌舞秀或傳統面具舞劇:你/我在泰國觀賞的究竟是什麼？
Topic	Lady Boy Cabaret Show or Classical Masked Dance Theatre: What exactly are you/we watching in Thailand?
講者	朱拉隆功大學戲劇系系主任及媒體藝評家 Pawit MAHASARINAND
Speaker	Pawit MAHASARINAND , Chairperson, Department of Dramatic Arts, Chulalongkorn University
演講內容摘要 Summary of the Session	
中文	<p>Mahasarinand 選擇這兩種表演形式為今日講題，是因為一提到泰國表演藝術，大家馬上想到的就是這兩種：一者為「觀光泰國」、一者為「傳統泰國」。但在這兩者之間是否還有其他的表演形式？泰國是全球觀光客與外移人口最愛去的地點，外來客通常會去看所謂的「觀光表演」；然而，這些與泰國當地人看的表演大不相同。</p> <p>泰國的觀光表演，包括佾舞表演(泰國傳統面具舞，演出內容來自印度史詩《羅摩衍那》)、在大型劇院演出的美國賭城風格奇幻劇 Siam Niramit、以及該劇在普吉島度假區演出的前身《普吉幻多奇樂園》。觀光客也可以在河濱購物中心，一次欣賞到泰國男性氣概的兩種面向：歷史最悠久的人妖秀及泰拳秀，展現了泰國民族性中富於衝突、對比的特性。另一個購物中心則上演著印度奇幻劇 Himmaphan Avatar 及拳霸的故事。</p> <p>泰國自古以來持續採用、改編外來文化、並將其融入當地文化。Mahasarinand 舉了一個有趣的例子：無台詞的《韓國亂打秀》源自韓國，但每晚在曼谷也看得到。不過泰國版的跟韓國版的有些微不同，像是道具桶上寫的是「青木瓜」，而不是原本的「韓式泡菜」；演員在台上煮的是泰式炒河粉，而不是原本的韓式餃子。</p> <p>泰國當地人到底都看什麼表演？音樂劇在泰國很流行，M 劇院、樂差拉萊劇院、KBank 表演藝術中心等三大戲院裡都上演著大型商業音樂劇。當代泰國戲劇界中最紅的音樂劇是 Scenario 製作公司的《四個朝代》，改編自泰國第 13 任總理及國民藝術家克里巴莫的熱門小說。同一家公司亦出品輕喜劇《充滿愛》，是為頂尖演員的新專輯量身打造的宣傳劇目。其他還有曼谷音樂劇協會將中國故事改編為《慈禧太后》，以及 Toh Gloam 將得獎電影改編為《序曲》。近期泰國音樂劇作品包括瑪希敦大學的第一對泰國連體嬰的故事 Eng-Chang、Dreambox 改編自克里巴莫的短篇小說 MOM、Toh Gloam 用現成歌曲製作的音樂劇《螢火蟲的故事》。</p> <p>泰國也有小型音樂劇，像是 Anatta 劇團的《2475》(演出社運人士及泰國國立法政大學創校人 Pridi Banomyong 的生平)、《想除鱗的龍》(演出華裔泰國經濟學家黃培謙的生平故事)、Arts Hub 劇團改編自當代小說的 Monrak Transistor、Studio 41 改編自流行泰國小說的《妻子》、還有東羅 Art Space 出品的原</p>



創音樂劇《雞尾酒》，由泰國著名演員 Pich 演出獨角戲。

泰國也有上演泰語版的百老匯音樂劇，譬如 Scenario 出品的《西貢小姐》和 Guts Entertainment 的《真善美》。但這些並不是很受歡迎，可能泰國觀眾還是比較喜歡泰國的故事，或改編自泰國故事的演出，或是他們寧願觀賞以原文演出的百老匯音樂劇。去年，Scenario 由音樂劇《畫中情思》(改編自同名小說)改編泰國音樂劇《瀑布》，本計畫登上百老匯舞台，後來失之交臂。

泰國常見跨文化及同文化內的改編，Mahasarinand 甚至提出翻譯研究中重要的「譯編」概念，是一種介於翻譯與改編之間的手法。這種處理方式會保留原本作品的架構及其訊息，再加入當地的內容。舉例來說，曼谷 Theatre Network 譯編自野田秀樹《農業少女》的同名戲劇作品 Sao Chaona，就是由泰文翻譯先翻出泰文劇本，導演再將劇作改編為符合泰國文化的作品。同一劇團亦譯編自野田秀樹《赤鬼》的 Yak Tua Daeng 也是一例，原劇作非常具哲學性、很有日本風格，但導演將它變成以泰國最知名的傳統舞蹈劇場「梨伽」方式演出。兩齣劇作都在曼谷劇場藝術節與東京藝術節搬演，Yak Tua Daeng 還在新加坡藝術節演出。

泰國也有改編自歐美戲劇的作品：新劇場協會的 otHELLO: A MATCH OF JEALOUSY 改編自莎劇《奧賽羅》、Sao Soong 劇團的 Phop Rak Mak K(r)asan 改編自大衛·海爾《藍色房間》、新劇場協會的 In Their's View (In Her View) 集結眾多女演員獨白的作品並加上她們身為泰國劇場演員對生命反思的即興台詞、改編自馬克·卡莫萊提臥室鬧劇《波音波音》的 Fly with Me, Free Breakfast、改編自克裡斯托夫·杜朗獲東尼獎加持的《凡尼亞和索尼亞及瑪莎和史派克》並混入流行泰國小說 Ban Saithong 的 The Place of Hidden Painting，還有東羅 Art Space 改編自羅伯·勒帕吉《測謊機》的 Dans le Noir。

日本電影也是泰國戲劇改編的材料來源，像 Splashing 劇團改編日本小眾電影《殺手落翼》的 Thou Shalt Sing。成立多年的重量級戲劇團「MAYA 藝術與文化發展協會」曾演出《移山記》，故事內容改編自道教故事、《天方夜譚》、《坎特伯里故事》及《格林兄弟故事集》。

除了改編劇本，泰國也有很多原創作品，像是 Nikorn Sae Tang 的浪漫喜劇《戀愛上》、Nophand Boonyai 的社會諷刺劇《烏托邦弊病》、The Cult of Monte Cristo，及最近的新作《新年快樂，史密斯先生》。其他例子還有 Pattareeya Puapongsakorn 的《非關政治》，讓觀眾投票決定哪個演員要消失；Thanaphon Accawatanyu 刻畫家庭議題的荒誕劇《週日下午消失的男孩》；以及 Panisa Puvapiromquan 的憂鬱劇《內部宇宙》。

肢體劇場近來也越來越受觀眾喜愛。因為肢體動作可以有眾多解讀，因此藝術家透過肢體動作批評政府，比較不會惹上麻煩。探討發言及言論自由的獨角戲 Bang Lamerd 能夠聲名遠播，一部分是因為演出時軍政府派人嚴密監控，連帶吸引國際各大媒體報導。劇中仍有些許文字對話，但當演員或劇作家要批評政府時，就會轉為肢體表演。目前在泰國，戲劇依舊是最獨立的表達媒體，只要相關影音記錄沒有上傳網路，劇場人完全可以暢所欲言、肆意發揮。

	<p>以肢體動作為主的舞蹈表演，還有八月即將來台演出的克朗淳舞團作品《男侍》，克朗淳舞團的《與死亡共舞》也即將登上雲門的舞台；經營多年的舞團 Crescent Moon 的《陰影：邊境》，還有 B-Floor 劇團演出的三齣極為成功的政治劇：《紅色坦克》、《冰山》、《冰山：無形之物》。B-Floor 最近亦推出其他得獎作品，包括《耐力測試》、《守密人》、《基本》。</p> <p>另有獲國外資金挹注的跨國合作戲劇，包括《岡田利規（劇作家）x 曾田朋子（視覺藝術家）x 克朗淳（編舞家）》、泰國 Democrazy 劇團與日本範宙遊泳劇團合作的 GIRL X、Democrazy 劇團與德國 Badisches Staatstheater Karlsruhe 合作的《開心獵場》、泰國 B-Floor 劇團與韓國 Theatre Momggol 合作的《少了什麼》。</p> <p>Mahasarinand 結論時談到，雖然大部分觀光客到泰國多是觀賞觀光表演，不過今天所提到的這些其他表演，更能真實呈現當前泰國的多元面向。這些表演可能不如泰國流行音樂或電視電影廣為人知，但確實呈現出泰國既傳統又現代、兼具在地、外國及國際化特色，同時又帶有跨文化和同文化內交流的國家特色。</p> <p>Mahasarinand 接著簡短介紹了 Sodsai Pantoomkomol 表演藝術學校，以及過去他們曾經製作過的作品。之前演出的劇作包括改編劇、與國際及當地藝術家(像是克朗淳舞團)合作的作品，也曾演出融合多媒體與表演方式的作品(例如日本導演及劇作家平田織佐的機器人劇《莎啞娜啦》)。該校也是莎士比亞環球劇場全球巡演《哈姆雷》的演出地點。Sodsai Pantoomkomol 表演藝術學校雖然規模不大，但在全球各地都有朋友和同事，Mahasarinand 也很期待未來有機會可以跟台灣的藝術家合作。</p> <p>聽眾想進一步了解泰國皇室對文學與戲劇的影響。Mahasarinand 回應，任何人都可以創作文學，泰國皇室也一向極為支持文學與戲劇。舉例來說，創辦朱拉隆功大學的泰皇拉瑪六世，本人就是演員、導演和劇作家，撰寫過傳統泰劇和有關民主的現代劇作，也曾參與莎士比亞戲劇演出。當時會這麼做的原因之一，是要讓西方列強知道泰國自己本身就可以現代化。</p> <p>另一名聽眾想知道泰國人對劇場內錄影的看法。Mahasarinand 解釋，泰國有些劇場准許觀眾錄影上傳，可能是因為該劇演出的地點較不熱門，主流媒體並不會報導，因此劇團只能靠觀眾錄影上傳進行宣傳行銷。不過較大型的演出都是不能錄影的。</p> <p>Mahasarinand 進一步說明前任泰皇過世後，國內所有的娛樂都必須取消或延期。2016 年的曼谷戲劇節因此取消，不過在觀光景點的表演照常舉行，因為他們的票房收入攸關國家經濟。泰國當地民眾則不能去看「戲劇演出」，但戲仍然必須演下去，所以他們只能去看原本預計要在藝術節演出劇碼的「公開正式彩排」。</p>
English	<p>The reason why Mahasarinand set the topic of the talk today as "Lady Boy Cabaret Show or Classical Masked Dance Theatre: What exactly are we/you watching in Thailand?" is because whenever people mention Thai performing arts, these two come to mind: the "tourist Thailand" and "traditional Thailand." But are there other types of performing arts in Thailand in between these two categories? Thailand is one of the world's favorite</p>

tourist and expatriate destinations, and foreign audiences are drawn more towards "tourist shows"; yet they differ greatly from what the local Thai people are watching.

Tourist shows in Thailand include, for example, "*Khon Sala Chalermkrung*" (Thai traditional masked dance theatre that performs episodes from *Ramayana*), "*Siam Niramit*" (a Vegas-style fantasy show in a very large theatre), and its predecessor in the world-famous resort island "*Phuket Fantasea*". At the shopping district Asiatique The Riverfront, tourists can watch two sides of Thai masculinity on the same night: the longest-running lady boy show "*Calypso Bangkok*", and "*Muay Thai Live: the Legend Lives.*" This actually shows a characteristic of Thailand, a country of contrasts. Another shopping complex offers two new tourist shows: "*Himmaphan Avatar*" and "*Ong Bak Live.*"

Thailand is a country that has been adopting and adapting foreign culture into the local culture throughout history. Mahasarinand gave an interesting example: non-verbal comedy "*Cookin' Nanta*" is actually a Korean show, but performed every night in Bangkok. However, the Thai version is slightly different from the one in Korea. For example, the word on the prop bucket says "som-tum" instead of the original "kimchi" and the actors are cooking "phat Thai" instead of the original "mandu".



So what are Thai people actually watching on stage? Musicals are popular in Thailand. There are grand-scale commercial musicals staged at three major theatres, namely M Theatre, Muangthai Rachadalai Theatre and KBank Siam Pic-Ganesha Centre of Performing Arts. The most popular musical play in contemporary Thai theatre is Scenario's "*Si Phaendin*" ("Four Reigns") which was adapted

from a popular novel by the thirteenth Prime Minister of Thailand and national artist Kukrit Pramoj. The same company's "*Rak Chap Chai*" ("Full of love") is a light-hearted comedy created to promote a new pop album of the lead actor; The Musicals Society of Bangkok's "*Cixi Tai Hao*" ("Empress Dowager") is an adaptation from Chinese story; and Toh Gloam's "*Hom Rong*" ("The Overture") is an adaptation from award-winning film. Other recent examples of Thai musicals Mahidol University's are *Eng-Chang*, a story about the original Siamese twins; Dreambox's MOM, which was adapted from a short story by Kukrit Pramoj; and Toh Gloam's jukebox musical "*Nithan Hinghoi*" ("Tale of Fireflies").

There are also small-scale musicals in Thailand: Anatta Theatre Group's "*2475*," which is a story about the life

of Pridi Banomyong, a political activist and founder of Thammasat University; the same company's "*Mangkong Salat Klet*" ("Dragon who wants to get rid of its scales"), a biographical drama about Chinese-Thai economist Puey Ungphakorn; Arts Hub Group's "*Monrak Transistor*," an adaptation from a contemporary novel; Studio 41's *Mia Luang* ("*The Wife*"), adapted from a popular Thai novel; and and Thong Lor Art Space's "*Cocktails*," an original musical play which features a solo performance by famous Thai actor Witwisit "Pich" Hiranwongkul.

There are also translated musicals from Broadway, such as Scenario's "*Miss Saigon*" and Guts Entertainment's "*The Sound of Music*." But these are not very popular- perhaps Thai people still prefer Thai stories or adaptations from Thai stories; or they prefer to watch Broadway musicals in their original language. Actually, last year, Scenario's "*Waterfall: the Musical*," a Thai musical hoped to make it to Broadway but eventually did not. It was, again, an adaptation of a musical called *Khanglang Phap* ("*Behind the Painting*"), which was based on a popular novel of the same title.

Inter-/intra-cultural adaptation happens constantly in Thailand. In fact, Mahasarinand introduced a keyword in translation studies "tradaptation", which means something in between translation and adaptation. It is when you keep the original structure and messages of the work and then add in local content. One example of tradaptation would be Bangkok Theatre Network's "*Sao Chaona*" ("A Girl from the Farm"), a tradaptation of Hideki Noda's "*Nogyo Shojyo*" ("Girl of the Soil"). A Thai translator did the literal translation of the play, and the director adjusted the context into a Thai context. Another example is Bangkok Theatre Network's "*Yak Tua Daeng*," an adaptation of Hideki Noda's *Akaoni*. The original is a very philosophical play, very Japanese, then it was adapted into *Likay*, the most popular folk form of traditional dance theatre. Both were staged at Bangkok Theatre Festival and Festival/Tokyo—the latter also at Singapore Arts Festival.

There are also adaptations from European and American plays: "otHELLO: A MATCH OF JEALOUSY," an adaptation of Shakespeare's *Othello*; "Phop Rak Mak K(r)asan," an adaptation of David Hare's *The Blue Room*; and "In Their's View," an adaptation of famous monologues for actresses; "Fly with Me, Free Breakfast," an adaptation of Marc Camoletti's "Boeing Boeing"; "The Place of Hidden Painting," an adaptation of *Vanya and Sonia and Masha and Spike* by Christopher Durang and mixed with a popular Thai novel *Ban Saithong*; and "Dans le Noir," an adaptation of Robert Le Page's *The Polygraph*.

Even Japanese films have been adapted into Thai drama, like Splashing Theatre's *Thou Shalt Sing*, an adaptation of cult Japanese film *Branded to Kill*. As for children's theatre, *Let's Move the Mountains* by a long-standing, very important group called Maya: The Art and Cultural Institute for Development is an adaptation of a Taoist tale and stories from The Arabian Nights, The Canterbury Tales and The Brothers Grimm's.

In addition to adaptations, there are original Thai plays: Nikorn Sae Tang 's romantic drama *Phop Rak* ("In Love"); and Nophand Boonyai's social satires *Utopian Malady*, *The Cult of Monte Cristo*, and his latest play *Happy New Year Mr. Smith*. Other examples of original Thai plays include Pattareeya Puapongsakorn's *C'est*

Si Ne Pas la Politique, a political play that allows the audience to decide which character must disappear; Thanaphon Accawatanyu's absurdist drama on family issues *The Disappearance of A Boy on A Sunday Afternoon*; and Panisa Puvapiromquan's depression drama *Universe Within*.

Physical theatre performances are also very popular among Thai theatregoers. Physical movement has become a new means through which artists can criticize the government without repercussions since it is open to interpretation. B-Floor Theatre's *Bang Lamerd* is a solo performance about freedom of expression and speech. Part of the popularity came from the attention it drew from the army government and major international media. There is some spoken dialogue, but when the performer/playwright really wants to criticize the government, she would use physical movements. Theatre remains the most independent form of media in terms of expression, you can say what you like and the content of your play can be anything, as long as nobody videotapes it and put it on YouTube.

Other movement-based dance performances include *Nai Nai* ("Men in waiting") by Pichet Klunchun Dance Company whose *Dancing with Death* is coming to Cloud Gate Theatre in August; *Shade: Border* by long-standing company Crescent Moon; and three highly-acclaimed political works staged by B-Floor Theatre Company: *Satapana: Red Tank*, *Satapana: Iceberg*, *Iceberg: the Invisible*. The same company also recently produced other award-winning works such as *The Test of Endurance*, *The Secret Keeper* and *Fundamental*.


There are also collaborations between Thai and international artists—mostly funded by foreign grants—, such as that between Toshiki Okada (Japanese playwright and director), Tomoko Soda (Japanese visual artist) and Pichet Klunchun; Democrazy Theatre Studio and Hanchu Yuei's *Girl X* (another Thai and Japanese collaboration); Democrazy Theatre Studio and Badisches Staatstheater Karlsruhe's *Happy Hunting Ground* (Thai and German collaboration); and B-Floor Theatre and Theatre Momggol's *Something Missing* (Thai and Korean collaboration).

In conclusion, on top of the tourist shows which most visitors to Thailand are familiar with, Mahasarinand believes that the other performances he mentioned show more complex and realistic images of contemporary Thailand. These may not be as popular as Thai music, TV or films, but they truly show that Thailand has a contrasting nature between traditional and modern; local, foreign, and global; as well as intercultural and intra-cultural.

Mahasarinand continued to briefly introduce the Sodsai Pantomkomol Centre for Dramatic Arts and some productions it produced and presented in the past years. The Centre has put on productions that are adaptations, collaborated with local artists (such as Pichet Klunchun Dance Company) and international ones, and experimented with different media and performing methods, including robot theatre *Sayonara* by Japanese playwright and director Oriza Hirata. The center also hosted *Globe to Globe Hamlet*. Mahasarinand remarked that though the Center is small, they have friends and colleagues all around the world, and he looked forward

	<p>to collaborating with Taiwanese artists in the near future.</p> <p>One student asked about the royal family's influence on literature and theatre. Mahasarinand replied that anybody can write literary pieces, and throughout the history the royal family has been supporting literature and theater. For example, King Rama VI, founder of Chulalongkorn University, was an actor, director and playwright himself. He wrote traditional Thai plays and modern plays about democracy, and performed in Shakespearean plays as well. This was partly to show the foreigners that the Thai people can modernize the country by themselves.</p> <p>Another among the audience was curious about Thailand's stance on recording performances in the theatre. Mahasarinand explained that recording is allowed in some theatres, as the performance might be held in a smaller venue and is not covered by mainstream media; therefore, its publicity and marketing solely rely on social media. But larger performances forbid recording.</p> <p>Mahasarinand also explained that after the late King passed away, all entertainment was postponed. The Bangkok Festival 2016 was canceled, but tourist shows continued to go on, because it concerns the country's economy. Thai locals could not go to plays, but—as “the show must go on”—went to "open dress rehearsals" of some works previously scheduled for the festival instead.</p>
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第六場：4/14 FRI, 1030-1230

講題	前瞻亞洲藝文場館營運及國際連結策略
Topic	Prospects of Art Institution Management and International Strategies in Asia
引言人	獨立策展人 宋允文
Moderator	SUNG Yunwen , Independent curator
與談人	臺北市立美術館館長 林平 高雄市立美術館館長 李玉玲 菲律賓文化中心主席 Raul M. SUNICO 前新加坡藝術之家總監、前新加坡國家博物館館長 李楚琳
Panelists	LIN Ping , Director, Taipei Fine Arts Museum, Taiwan LEE Yulin , Director, Kaohsiung Museum of Fine Arts, Taiwan Raul M. SUNICO , President, Cultural Center of the Philippines LEE Chor Lin , Former Chief Executive Officer, Arts House; former Director, National Museum of Singapore
演講內容摘要 Summary of the Session	
中文	<p>引言人宋允文首先簡短介紹四談人，並鼓勵大家腦力激盪、多元交流。</p> <p>第一位講者是臺北市立美術館館長林平，介紹北美館是台灣第一座現當代美術館，由於是首都美術館，肩負國際交流及國家外交重任。北美館也體現了現代美術館的意義轉變，從殿堂、教化場變成大客廳、綜合劇場。近年展覽的共通點是公私領域的交流、美學訊息的傳播、面對觀眾的邀約、國際策展合作，及在地生產脈絡。</p>  <p>北美館發揮其學術功能，推展藝術展覽交流、知識生產平台，及藝文人才培育的工作，目前特別著重東南亞研究，致力於建構新藝術世代及語系，重視活化檔案典藏。館內展覽空間重新定義後，呈現對空間美學、階級意識及歷史脈絡的反省，提供民眾有意義的參訪、有節奏的經驗。策展著重當代議題及多樣化的策展形式，在教育推廣上則試圖重建與當代觀眾的關係。面向未來，北美館希望能環視亞洲、連結全球，成為東亞、南亞當代藝術樞紐。</p>



第二位講者則是高雄市立美術館館長李玉玲，李館長介紹高美館的特殊之處。高美館有豐富的綠地環境，所在地原為溼地，占地 40 公頃，目前正朝美術館園區發展。鄰近的兒童美術館是全台第一個獨立兒童美術館，希望能將兩館連結。高美館現正進行空間革命及營運改造，讓這個視覺藝術美術館變成行政法人，使業務更具彈性。

高美館地理位置離東南亞最近，人文文化及展覽特色也最接近，東南亞研究最為完整，今年兒童節活動便以東南亞為主題。高美館作為南台灣無可取代的現代、當代美術史美術館，兼顧全球視野及深耕在地，引介國際重要展覽與藝術思潮，也發展具地方藝術特色與深度之主題研究展。高美館也是臺灣與國際南島當代藝術展演與交流的重要據點，並堅持專業研究及特色出版，館刊貼近日常生活，避免過度學術性導致曲高和寡。最後，高美館近期也將進行交通革命，未來將成為交通樞紐。

第三位講者是菲律賓文化中心主席 Raul M. Sunico，他首先介紹菲律賓文化並分享工作經歷。菲律賓經歷長達三百年的殖民統治，又有多元的民族背景，文化融合東西。Sunico 主席接著介紹菲律賓文化中心，經費由政府補助，但仍需民間協助；最重要的工作為推廣發揚傑出藝術展演，其次為文化推展、發掘新世代人才、文化資產保存。此外，Sunico 主席曾於菲律賓最大的音樂教育機構聖托瑪士大學音樂學院任職 14 年。該學院著重學生與教師之表演，勝於學術研究或社區發展。該學院並提供學生獎學金，鼓勵國內外競賽及教職員發展。

至於亞洲藝文場館的國際策略，Sunico 主席則建議應著重文化外交，鼓勵藝文外交活動並透過文化外交加強國際關係。此外，藝文場館也應該在亞洲藝文組織扮演更重要的角色，如亞洲文化推廣聯盟及亞太表演藝術中心協會。最後，應提拔國內人才出國深造，同時將國際人才吸引至國內。

放眼菲律賓藝文未來，Sunico 主席希望藝術在國家發展上能有更多參與，期待藝術及音樂課程的比重增加，並加強教師培訓及提供學生更好的器材，期許政府能成立專責的文化部。另外，他也樂見藝文作為民眾生活的重要一環，而其關鍵在於支持地方藝文活動，及增加民眾對東協精神的認識，即多元中求合一。



前新加坡國家博物館館長李楚琳是最後一位講者。李楚琳首先分享她對美術館的定義，美術館容納並將藝術機構化，保存知識，透過藝術表達呈現概念想法，也是人類互動的匯聚地。美術館既是人類活動的紀念物，自然會隨參觀者的期待而演變。



李楚琳很熟悉新加坡國家博物館演變的歷史政治背景，對她來說，博物館工作賦予她很大的空間及自由創作。然而該館最大的挑戰是，要讓所有國人覺得新加坡歷史有趣。因此她與 450 名藝術家合作策畫常設展，運用女性服裝的演變、民眾飲食變化介紹歷史，並藉由日常物件連結重要歷史事件。該館透過國際展覽與國際接軌，但也試圖重新想像歷史，並讓民眾與藝術家的創作能量連結。

李楚琳接著討論新加坡藝術節及音樂的發展，這類活動在提倡種族多元及記錄藝術發展上扮演重要角色。電影節未獲得政府大力支持，但對於培養下一代的影迷及電影工作者非常關鍵，因此新加坡的電影節非常興盛。

最後，李楚琳探討新南向政策的脈絡。她認為我們想重新與海洋（東南亞）連結，是因為我們雖清楚彼此有南島文化的共同底蘊，更應將海洋視為移動人事物及想法的載體。因此，要重新連結，就必須出海探詢，與同樣理念的人分享知識想法、一同創造。要做到這點，最好的方式就是透過藝術創作及藝術機構，因為這兩者能保存人類知識、鼓勵創意，並讓個人賦能，最終一同創造。

一位馬來西亞觀眾提出兩個問題。東南亞與台灣的合作有很多優勢及經驗，未來是否會在東南亞舉辦台灣與東南亞展覽？台灣社會以華人文化為主流，如何與其他主流文化非華人（如馬來西亞、菲律賓）的社會交流碰撞？

林平館長表示，北美館對於東南亞藝術交流及認識已有相當時日，1990 年代就有東南亞藝術展，但這樣的交流是點對點、節目對節目，其實個人對個人、團體對團體更重要。北美館有兩個國際研討會探討相關議題，便會邀請東南亞學者來台面對面交流。未來也計畫與其他美術館進行東南亞藝術交流，希望能面狀敞開。針對第二個問題，台灣有很多東南亞新住民，可以想像文化會改變。如此，文化發展不再受限於國家疆界，而是以家庭生活為核心。北美館認為，華人文化其實也不是單一文化，而是混種文化；為了讓文化交流更為豐富，館方也將積極參與這波轉變，邀請新住民參加文化活動，讓藝術家造訪東南亞從事藝術探索，尋求更好的發展。

李玉玲館長表示，會將觀眾的提議回應給政府，並說明高美館有很多新住民教育活動。台灣年輕藝術家也已與東南亞建立網絡，三大館則已在進行相關活動，但理解不夠深。政府的南向政策是從經濟角度出發，文化部能從文化的角度出發，是非常好的做法。至於華人文化，高美館提倡多元史觀

	<p>的美術史，不以單一國族或文化來看台灣，文化代表性不是問題，重點是如何深化多元文化交流。</p> <p>第三個問題是，很多東南亞國家民眾無法區分中華民國及中華人民共和國，政府在這方面有哪些規劃？</p> <p>Sunico 主席回覆，對菲律賓人來說，台灣食物比較好吃。文化部舉辦類似活動，其實就連結了台灣與菲律賓。兩岸立場確實有別，但或許也可異中求同。</p> <p>李楚琳表示自己很熟台灣，無法客觀回答這個問題。要了解一個社會需要時間精力，而人是最大的關鍵因素。她觀察台灣的華人文化較未經暴力騷動，平穩地延續的中國南方溫暖的民情。李楚琳也認為，台灣的未來將與東南亞更緊密連結，因為東南亞有分散的、非中國的華人社群，例如台灣與新加坡就有許多有趣的相同及差異之處。因此，可將台灣視為一群由海洋移動的人民，不為國家疆界所限。透過東南亞，台灣可航向世界，南向其實可為台灣帶來更多可能，東南亞樂意擁抱台灣。</p> <p>主持人宋允文問道，台灣未來新住民更多之後，人口結構會更接近東南亞。把海洋視為 single ocean，我們就不只是島嶼。兩位館長怎麼想？</p> <p>林平館長表示，年輕世代藝術家通常文化認同多元，且從許多地方獲得創作養分。李玉玲館長評道，作為美術館，從藝術文化角度出發，就不再囿於疆界之分，希望透過文化讓彼此更了解，了解後就不用限於國家疆界的想像。</p>
English	<p>Moderator Sung Yunwen gave a brief introduction to the 4 speakers and encouraged all participants to engage in discussion.</p> <p>The first speaker Lin Ping, Director of Taipei Fine Arts Museum (TFAM), began her talk by introducing her institution. TFAM is the first museum of modern and contemporary art in Taiwan. As a museum in Taiwan's capital, TFAM believes that it is responsible for international exchanges and cultural diplomacy. Its policy in recent years has symbolized the shift of the roles museums play in the modern world. Museums are changing from temples of art and culture into public concourses for citizens. Many exhibitions explore interchanges between public and private spheres, communication of aesthetics, face to face interaction with audiences, international curating cooperation, and artistic production touching on local contexts.</p>



TFAM lives up to its obligation as an academic institution by engaging in exchanges, knowledge production, and professional training. It is currently focusing on Southeast Asia studies, cultivating artists of a new generation, and revitalizing its collections and archives.

TFAM is redefining the value of its exhibition space to reflect its

question its sense aesthetics, of hierarchy and historical context, providing visitors with meaningful experiences. Its exhibitions often discuss contemporary issues in diverse forms. In the future, TFAM aims to become the hub of contemporary art and trigger interactions among Eastern and Southern Asian regions.



The second speaker was the Director of Kaohsiung Museum of Fine Arts (KMFA), Lee Yulin. She began her talk by pointing out what differentiates KMFA from other museums. The area that it sits on used to be a wetland, so KMFA enjoys 40 hectares of rich natural environment and is working on turning the whole area into a museum park. The nearby children's museum is the first independent children's museum in Taiwan. Director Lee is working on connecting the two museums in the future. KMFA is currently undergoing transformations in both space and operation, turning into an incorporated administrative agency to gain more flexibility.

Geographically, KMFA is the closest museum to Southeast Asia in Taiwan. This is also true in terms of culture and characteristics of exhibitions. KMFA boasts of the most comprehensive Southeast Asia studies in Taiwan; the Children's Day festive activities at the children's museum this year were also themed around Southeast Asia. As the most significant museum of modern and contemporary art history in Southern Taiwan, KMFA pays great attention to both introducing important exhibitions, art movements from abroad and developing themed exhibitions featuring local arts. KMFA is also a platform for exchanges of Taiwanese and Austronesian contemporary arts. Its unique publications are close to people's daily lives instead of lofty due to being overly academic. Last but not least, there is a major transportation infrastructure development around KMFA, so it will actually become a transportation hub in the future.

The third speaker Raul M. Sunico, President of Cultural Center of the Philippines, began his talk by introducing Philippine culture. The Philippines' culture is a blend of the east and the west given that it was colonized for 300 years and has diverse ethnic traditions. President Sunico then moved on to his experiences in managing art institutions. His Cultural Center of



the Philippines relies on government subsidy as well as private support. Its top priority is the promotion and development of artistic excellence, more than cultural outreach, discovery of young talent, and heritage conservation. President Sunico also has 14 years of experience managing the country's largest music institution, University of Santo Tomas Conservatory of Music. Its main thrust is performance, both by the faculty and the students. This supersedes scholarship and community development. The institution also offers scholarships, and encourages international as well as domestic competitions and faculty development.

In terms of global strategies for art institutions in Asia, president Sunico suggested to prioritize cultural diplomacy by encouraging diplomatic activities in arts and culture and strengthening international ties through cultural diplomacy, play more active roles in Asian cultural organizations such as the Federation for Asian Cultural Promotion (FACP) and the Association for Asia Pacific Performing Arts Centers (AAPPAC), promote local talents abroad, and promote international talents locally.

Working towards the future of Philippine arts and culture, President Sunico hopes for greater participation of art sector in national development. He wishes to see increased share of arts and music in education, good teacher training and equipment, and the establishment of a ministry of culture. He also has high expectation for promoting arts as an important way of life. The key lies in supporting local arts and culture activities as well as increased awareness of the ASEAN spirit, recognizing unity in diversity.

The last speaker Lee Chor Lin, former Director of National Museum of Singapore, started with a short definition of "museum." Museums house and institutionalize the arts, preserve knowledge, display ideas through artistic expressions, and serve as a concourse of human interactions. Museums are monuments of human activities, and so naturally progress with audiences' expectations.

Lee's is very familiar with the historical and political background of National Museum of Singapore. To Lee, working in the museum is empowering, with space and freedom to create, but the challenge was to make the history of Singapore interesting and meaningful to all people. Therefore, she worked with 450 artists on a

permanent exhibition involving what women wear, what food people eat in different periods and using everyday objects to symbolize historical events. The museum embraces the world through international exhibitions, but it also seeks ways to re-imagine history and to connect to the creative power of individuals and artists.

Lee then moved on to the development of arts festival and music in Singapore. These events play an important role in promoting multiracialism and documentation of arts. Film festivals do not have much support from the government but they impact the making of a new generation of cinephiles and filmmakers, so there were many retrospective exhibitions in Singapore.

Lee summarized her talk by contextualizing the New Southbound Policy. The reasons to re-connect to the sea (Southeast Asia) are that we are quite aware of the Austronesian resonance but we need to see the sea as a mover of people, ideas, and things. Therefore, to re-connect, we need to reach out to the sea, to move and share ideas as well as knowledge, to create together, and



to empower like-minded individuals. The best way to achieve that is through arts and art institutions as they preserve human knowledge and artifacts, enable creativity, and empower individuals to come together and create more.

The first two questions from the floor were raised by an audience from Malaysia. 1) Since Taiwan has many advantages and experiences working with Southeast Asia, will there be exhibitions jointly organized by Taiwan and Southeast Asian countries in the future? 2) How does Taiwan, where the mainstream culture is Chinese culture, interact with countries where Chinese culture is not the mainstream (such as Malaysia and the Philippines)?

Director Lin Ping replied that TFAM has engaged in activities and studies of Southeast Asian arts for a long time. However, most of the exchanges have been between venues or programs, while the exchanges between individuals and institutions are more important. TFAM, therefore, has held two international conferences covering relevant topics, inviting Southeast Asian scholars to exchange face to face. TFAM also hopes to conduct similar activities with other art institutions to create a network. As for the second question, Lin said that there are many Southeast Asians (new immigrants) integrating into the Taiwanese population, so

naturally, the culture will change. This means that culture will no longer be bounded by national boundaries but evolve around individual family. Chinese culture is actually not a unified culture but a mix of different cultures, implying exchanges are beneficial for culture development. On this regard, TFAM wishes to play a more active role by inviting these new immigrants to participate in cultural activities and sending artists to Southeast Asia.

Director Lee Yulin said she would pass on the audience's suggestion to the government. KMFA also holds many educational activities for new immigrants and many young Taiwanese artists have already formed ties with Southeast Asia. The 3 biggest museums in Taiwan also offer similar activities though there is room for improvement. The government's New Southbound Policy focuses more on economic activities, and it is commendable that the Ministry of Culture supplements the effort by focusing on cultural aspects. As for Chinese culture, KMFA believes in a multi-faceted perspective when it comes to art history. Therefore, instead of discussing which culture is the mainstream one, Director Lee thinks it is more important to deepen interaction between cultures.

The third question was that many people in Southeast Asian countries cannot tell the difference between the Republic of China (ROC) and the People's Republic of China (PRC). What does government plan to do about that?

President Sunico replied that to people in the Philippines, Taiwanese food tastes better. ROC's Ministry of Culture also connects Taiwan and the Philippines by activities such as this seminar. There is indeed a marked divide between ROC and PRC, but maybe both sides can uphold unity in diversity.

Lee Chor Lin answered that she cannot be objective because she knows Taiwan well. It takes effort and time to know a society, and the people make all the difference. It seems that the Chinese culture in Taiwan has never suffered violent disruption, displaying a smoother continuity of Southern Chinese warmth. Lee also believed the destiny of Taiwan is closely-linked



to Southeast Asia where there are pockets of non-PRC Chinese communities. For example, Taiwan and Singapore share many interesting commonalities and differences. Therefore, we can see Taiwan as a body of people moved by sea, not bounded by the border. Through Southeast Asia, Taiwan can move around the world. The south, holding tremendous potentials and opportunities, opens its arms to Taiwan.

	<p>Moderator Sung Yunwen commented that with more new immigrants coming to Taiwan, Taiwan's population structure will be more similar to that of many Southeast Asian countries. She asked the two directors what they think about viewing the sea as one single ocean, and in that way, Taiwan is no longer an island.</p> <p>Director Lin Ping replied that young artists usually have multiple cultural identities and their creativity actually comes from diverse backgrounds.</p> <p>Director Lee Yulin answered that if we look at the issue from the perspective of museum, art, and culture, national borders no longer divide us. She hoped that after we understand each other better, we will not be bounded by the concept of national border.</p>
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第七場：4/14 FRI, 1400-1600

講題	重訪歷史與記憶：亞洲電影節的敘事重建
Topic	Revisiting History and Memory: Creating a New Narrative Approach for Asian Film Festivals
主持人	國立政治大學傳播學院副教授、策展人 鍾適芳
Moderator	CHUNG Shefong, Associate Professor, College of Communication, National Chengchi University, Taiwan
與談人	柬埔寨博帕那影音資源中心執行總監 Sopheap CHEA 印尼日惹亞洲電影節總監 Budi IRAWANTO 導演；寮國新浪潮電影共同創辦人 Anysay KEOLA 導演(緬甸/台灣) 趙德胤
Panelists	Sopheap CHEA , Executive Director, Bophana Audiovisual Resource Centre Budi Irawanto , Director, JOGJA-NETPAC Asian Film Festival Anysay KEOLA , Film Director; co-founder, Lao New Wave Cinema ZHAO Midi , Film Director

演講內容摘要 Summary of the Session

中文	<p>這場論壇的主持人是政治大學傳播學院副教授鍾適芳，她開場首先介紹這次討論主題對東南亞的重要性，並簡短介紹四位講者。</p> <p>第一位講者是柬埔寨博帕那影音資源中心執行總監 Sopheap Chea，他分享的主題是「透過電影重訪赤柬的歷史記憶」。他首先介紹柬埔寨的地理歷史脈絡。1975 年赤柬贏得內戰，在控制國家長達三年的殘酷政權期間，殺死 200 萬人。</p> <p>柬埔寨電影的黃金時期始於 1960 年代早期，當時有許多知名作品，甚至國王也自行拍攝電影。赤柬統治後，電影界一片死寂。後來許多人試圖復甦電影業，一位德國電影工作者隨著越南軍拍攝赤柬，其作品〈民主柬埔寨：死亡與重生〉於 80 及 90 年代獲得廣大迴響，也符合擊敗赤柬軍的政府立場。</p> <p>Sopheap Chea 接著介紹與赤柬歷史記憶有關的重要電影。1984 年的〈殺戮戰場〉將赤柬的暴行呈現給世界，許多人對其內容深感興趣，電影裡的柬埔寨演員甚至獲得最佳男配角獎項。1989 年的電影 <i>9 Circles of Hell</i> (九層地獄) 是於赤柬後十年拍攝，片中呈現柬國人民的生活並未改善。1988 年電影 <i>Shadow Of Darkness</i> (黑暗陰影) 導演 Sramol Anthaka 本身是赤柬的生還者，他從柬埔寨人民的角度來呈現這個事件。最後知名導演 Rithy Panh (潘禮德) 由於知道赤柬後的世代，無法體會當時發生的事，便於〈被消失的影像〉中透過黏土人偶來呈現他對於當時屠殺事件的經歷。</p>
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第二位講者印尼日惹亞洲電影節總監 Budi Irawanto 分享的主題是「印尼的動盪歷史：透過電影創造 1965 年屠殺的多元敘述」。他一開始先介紹該事件的政治脈絡，印尼 1960 年代的政治動亂，導致後來共產黨員、支持者等遭屠殺，也使蘇哈托的軍事政權興起。該政權也製作許多政治宣傳的內容，包括 Arifin C. Noer 執導的電影 *The Destruction of the 30th September Movement*（九三〇運動的毀滅），1984 至 1998 年持續於電視播映。

當然電影界也有不同的論述。Garin Nugroho 的作品〈一首詩：未隱瞞的詩〉（1999）是第一部從生還者角度再訪 1965 大屠殺的作品，近年也有商業電影以此事件作為背景，例如 Riri Riza 執導的〈義的革命日記〉（2005）、Ifa Isfansyah 執導的〈舞者〉（2011）。隨印尼歷史詮釋日漸多元，歷史電影製作也有更多可能性。除正史主題電影，也有許多非政府組織拍攝的紀錄片，探討印尼史上

重大的違反人權議題。然而這些作品較缺乏藝術性，並未吸引很多年輕人，觀者較為小眾。此外，這些紀錄片多從受害者角度出發，對於加害人未多著墨。

總結現況，印尼需要更多電影，以提供違反人權事件更多元的敘述。政府並未採積極措施面對這類事件，但電影卻可激發民間主動開始和解。此外，透過電影節的電影放映及討論，也是散播人權議題論述的重要平台。

導演及寮國新浪潮電影共同創辦人 Anysay Keola 是第三位講者，他分享寮國電影的過去、現在與未來。1975 年象徵了二戰結束、寮國的社會主義時代開始，及法國殖民的終結。在那之前是電影的黃金時代，電影獲得政府支持，全國有 16 家戲院，不論新聞片、紀錄片或政治宣傳片都蓬勃發展，永珍甚至有數家獨立影院。1975 年後，共產政府掌控寮國及電影業，當時出版的電影規範至今仍影響電影製作。當時電影製作成本高昂，80 年代沒有蘇維埃政權補助經費後，拍攝困難，電視也開始流行起來，電影一片死寂。90 年代開放後，新生代已無看電影的文化。



2008 年第一部寮泰合作的商業電影問世，啟發 Anysay Keola 製作百分之百的寮國電影。他的第一部劇情驚悚片於 2011 年推出，於國內拍片最大的困難是審查制度。2012 出現新浪潮電影，反映新世代對社會議題的看法。這群受法國新浪潮影響的年輕電影人，發覺寮國影視產品深受泰國肥皂劇影響，很難嘗試非線性的故事敘述。雖然他們缺乏電影研究及專業知識，但現代低廉的拍攝成本及網路、電影節等發表管道，無疑能鼓勵他們繼續創作。

展望寮國電影未來，Anysay Keola 建議應扎根當地、向世界學習，並主動找尋經費來源，電影人應多至國外製作及放映電影，並與他國合作。政府應宣傳寮國是良好的拍片地點，也需要多訓練年輕人，制定清楚的電影規範。

Anysay Keola 最後分享如何在寮國電影界生存。目前電影工作者不多，也缺乏專業訓練，沒有電影學校，市場也小。製作人不到一半收入來自製片，所以無法投資太多，而需找尋其他經費來源。就藝術創意方面，電影人應學習與審查機構合作的方式，保持開放態度。



最後一位講者是緬甸 / 台灣導演趙德胤，他分享緬甸電影的發展，及電影節在開發中國家對電影人的意義。1960 年到 1970 年間，因為緬甸軍政府奪權，禁止電影牽涉真實事件，劇本還需申請許可，直到 2013 年才取消規定。這段期間的電影發行需要排隊，只有不到一成的電影在電影院發行，製作團隊轉拍低成本、拍攝時間短的 DVD 賺錢，

蔚為主流，觀眾多為鄉下人及移工。因此與鄰國相比，緬甸拍片技術不成熟，但市場、產量大。70 年代後反映現實的電影多來自新聞工作者，他們拍攝政治現實及受害者的影像，再將素材交給他國導演製作。主流電影則像肥皂劇，藝文人士較少觸碰。1990 年至 2000 年因有歐盟計畫專門訓練緬甸電影工作者，情況開始改變，2000-2005 年開始有非主流作品。

緬甸電影製作另受限於兩大因素，一是政府保守政策或軍人執政，二是長期與外界隔離的文化及思想現狀。由於緬甸人民相對保守，電影鮮少涉及宗教或敏感的國際議題。2005 年後的獨立或新式電影缺乏放映管道，電影工作者難以生存。除了數位電影，電影節是另一個放映管道，由於電影教育資源少，電影節是啟發電影人才的好機會，相信接下來十年，會有越來越多電影。

主持人鍾適芳教授評論道，現在探討新世代的電影論述，似乎避不開審查制度

Budi Irawanto 表示，儘管有 1998 年的政治改革，印尼審查制度仍然盛行。即使通過審查，也不代表

確定能放映，因為特定的社會或宗教團體仍會執行社會審查。若電影遭民眾抗議，政府有權阻止放映。外界難以明確理解審查標準，因為審查委員會對審查準則的詮釋十分武斷不清。

Sopheap Chea 則表示，柬埔寨沒有社會審查的問題，他也不確定審查標準為何，但宗教議題及政治人物是不能觸碰的題材。他認為電影工作者應盡量與審查當局多溝通，有時電影工作者確實會使用過度煽情的元素，以吸引年輕人的目光，所以審查制度也有存在的理由。

主持人鍾適芳教授評論，看來除審查制度，電影工作者本身也會自我審查。

Anysay Keola 說，寮國也有審查制度，如同柬埔寨，宗教及保守文化仍是敏感議題。但政府正逐漸開放，若不直接挑戰政府，其實問題不大。他自己試圖與審查當局保持良好關係，其實審查人員中不乏熟悉電影工作的人，但社會主義當權下，必然有些限制。Anysay Keola 自視為可協商的電影工作者，因為他並非社會運動者。



趙德胤導演則說緬甸還是有審查制度，但他不知道規則，因為從未申請過。綜觀全球電影市場，審查只會影響一種導演，即商業片的導演，政府不可能真正限制其他導演。在東南亞，審查制度使得思考拍片的過程較為麻煩。緬甸目前有兩種審查，一是有形體、文字的，導演還可以處理。另一種審查最嚴重，就是普羅大眾的潛意識與立場。緬甸導演因此會自我審查，最為可怕。

觀眾的第一個提問是，在印尼，放映敏感議題的電影是否真的可能遭警方或軍方介入阻止？Budi Irawanto 回答，面對審查制度就像是與不愛你的人合作。政府確實有這樣的權力，但印尼幅員廣大，政府力量並不足以掌控每個角落。

第二個問題是，東南亞各國人民是否需如中國，因審查制度擔心人身安全？Anysay Keola 說寮國是相對和平的國家，政府並未因此對人民施加太嚴重的處置。Sopheap Chea 同樣表示，柬埔寨雖有審查制度，但因為數位科技發達，政府不可能完全掌控人民。Budi Irawanto 補充道，另一種審查是來自電影公司的商業審查；而自我審查對每個導演來說都是長期抗戰，每個人都必須自己決定如何面對。

English	<p>The moderator, professor Chung Shefong from the College of Communication, National Chengchi University, explained the importance of the topic to Southeast Asia and briefly introduced the 4 speakers.</p> <div data-bbox="300 342 1061 846" data-label="Image"> </div> <div data-bbox="1082 342 1468 853" data-label="Text"> <p>The first speaker Sopheap Chea, Executive Director of Bophana Audiovisual Resource Centre, titled his talk “Revisiting History and Memory of Khmer Rouge through Films.” He first introduced the geography and historical context of Cambodia. In 1975, Khmer Rouge won the civil war and killed almost 2 million people during control over three years of its cruel regime.</p> </div> <p>The golden era of film industry in Cambodia started in early 1960s. Famous films were made and the King even made his own film. After Khmer Rouge, however, the industry was dead. Then many people wanted to revive the industry, focusing on the atrocity of Khmer Rouge. A German filmmaker followed Vietnamese army and shot a film “Kampuchea: Death and Rebirth” which was well-received in the 80's and 90's. It was a legacy and in line with the propaganda of the government in defeating Khmer Rouge.</p> <p>Sopheap Chea then moved on to introducing significant films involving Khmer Rouge. The 1984 film, <i>The Killing Fields</i>, brought the story of Khmer Rouge’s atrocity to the world. People were attracted by it and its Cambodian actor won an award for being the best supporting actor. The 1989 film, <i>9 Circles of Hell</i>, was shot 10 years after liberation. Through it, we learned that people’s lives actually did not improve much since the event. Director Sramol Anthaka of the 1988 film, <i>Shadow Of Darkness</i>, was actually a survivor of Khmer Rouge and made the film from Cambodians’ perspective. The renowned director Rithy Panh knew that people born after Khmer Rouge would not truly understand what had happened then, so he used clay figurines to recall his experience of the genocide in <i>The Missing Picture</i>.</p> <div data-bbox="300 1827 679 2004" data-label="Text"> <p>The topic that the second speaker Budi Irawanto, Director of JOGJA-NETPAC Asian Film Festival, shared was “Dealing</p> </div> <div data-bbox="707 1494 1468 1998" data-label="Image"> </div>
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With the Indonesian Troubled Past: Creating Multitude Narratives on the 1965 Killings through Film.” He began with the political context. The political turmoil in the 1960s had led to the purge of Indonesian communist party, its followers, and sympathizers as well as the rise of Suharto’s militaristic regime. His regime produced various anti-communist propagandas, including *The Destruction of the 30th September Movement* (directed by Arifin C. Noer) broadcasted from 1984-1998.

There were, of course, counter-narratives. Garin Nugroho’s *A Poet: Unconcealed Poetry* (1999) was the first film revisiting the 1965 massacre from the survivors’ perspective. In recent years, there have been also commercial films using the 1965 event as the backdrop, such as Riri Riza’s *Gie* (2005) and Ifa Isfahsyah’s *The Dancer* (2011). With more alternative interpretations of Indonesian past, there are more possibilities to make films with historical themes. Apart from the official history, there are NGOs actively engaging in documentaries of crucial past human right issues. However, these films, perhaps less cinematic, do not attract many young people, and are only circulated in limited communities. Also, they are mostly based on the victims’ perspective, with the perpetrators almost absent.

In conclusion, more films are needed to create multiple narratives of human right violations in Indonesia. While the government takes no concrete action so far to resolve the issue, films might encourage more initiatives from civil society to start reconciliation. Through screening and discussion, film festival is a crucial platform to disseminate alternative discourses of human rights.



The third speaker Anysay Keola, film director and co-founder of Lao New Wave Cinema, shared his views on the past, present, and future of Lao cinema. The year 1975 marked the end of WWII, the revolution of Lao socialism era, and the end of French colonial period. Before 1975, it was the golden era of cinema. It had public support. There were 16 theaters and newsreels, documentary, and propaganda films were prosperous. In Viêng Chăn, there were even independent movie theaters. After 1975, the communist government ran the country and controlled filmmaking. The film guideline published then is still shaping Lao films now because there is no other guideline. Filmmaking at that time was very expensive. Without Soviet funding, it became difficult in the late 80s to make films, and then TV became popular. It was a dead period for Lao cinema. When filmmaking was deregulated in the 1990’s, the young generation has grown up without film culture.

In 2008, the first Lao-Thai commercial film was released and it inspired Anysay Keola to make 100% Lao

films. He made his first drama thriller in 2011. The challenge of making films in Laos has been a strict censorship. //2012 marked the New Wave Cinema generation which reflects young people's perspectives on current social issues. They are a group of filmmakers inspired by the French New Wave. They find experimenting with non-linear storytelling challenging because Lao drama had been heavily influenced by Thai soap opera. They also lack access to film studies and technical knowledge. They are, however, encouraged by lowered costs of film production and increased screening venues, which are the Internet and film festivals.

Looking toward the future, Anysay Keola suggested think locally and learn globally, actively search for funds, get movies made and screened overseas, co-produce with other countries, promote/establish Laos as the destination for filmmaking, train young filmmakers, and establish clear guidelines for filmmaking.

Finally, Anysay Keola talked about surviving filmmaking in Laos. There are only a few filmmakers and they lack professional training. There is no film school and the market is small. Less than half of a producer's income comes from filmmaking so they can only invest a little and have to seek out different sources of funding. As for surviving in the creative aspect, a filmmaker should work closely with censorship authority and be flexible.

The last speaker is Myanmar and Taiwanese director Zhao Midi. He talked about the development of Burmese cinema in relation to the current film industry in Myanmar and how film festivals and art events in developing countries impact filmmakers. In the 1960's and 1970's, Myanmar was ruled by the military government. Films involving actual events were not allowed and all scripts must be reviewed before shooting till 2013. Since films had to wait in line to be screened in theaters, only less than 10% of films were actual screened. Production teams, therefore, turned to low-budget, fast-produced films sold as DVDs. This type of films later became the mainstream and was loved by people living in remote areas and migrant workers. Therefore, compare to neighboring countries, Myanmar filmmakers are not as professional but enjoy bigger market. In the 1970's, it was journalists who shot footages about political facts and victims and then directors from other countries would turn these footages into films. The mainstream films are a lot like soap opera and culture and art workers are rarely involved. This has changed in the 1990's or 2000's because there was an UN project providing training for Myanmar filmmakers and there were finally non-mainstream films after 2005.



There are other 2 factors limiting Myanmar filmmaking. One is conservative government policy or military rule, and the other is the Burmese culture after a long period of isolation from the outside world. Since Burmese are relatively conservative, the films seldom touch upon religious or sensitive topics. The independent or new films after 2005 lack screening opportunities and it is difficult to make a living on filmmaking in Myanmar. Digital channels offer an opportunity and the same goes to film festivals. Since it is difficult for people to get in touch with film training and knowledge, film festival is a great chance to inspire potential filmmakers. Zhao expected more films produced in the next decade.

Moderator Chung Shefong commented that when it comes to new generation film narratives, we cannot avoid talking about censorship.

Budi Irawanto said that censorship is still alive in Indonesia despite the political changes (*Reformasi*) in 1998. Even when a film passes censorship, it does not mean it can be screened since particular social or religious groups exercise social censorship. The government has the authority to stop a film from screening if it is protested. Moreover, it is difficult to know exactly what censorship standards are because the arbitrariness of interpretations to the censorship guidelines by the censor board.

Sopheap Chea observed no social censorship in Cambodia. He is not sure of the standards, too, but religion and political figures are prohibited topics. He believed that filmmakers should try to communicate with censorship authorities. Sometimes, filmmakers try to use very provocative elements to attract young people, so censorship is not completely unreasonable.

Moderator Chung Shefong commented that, apart from government censorship, it seems that there is also directors' self-censorship.

Ansay Keola explained that there is still censorship in Laos. It is similar to Cambodia, politics and conservative culture is sensitive. However, the



government is slowly opening up. At the end, if you don't challenge the government directly, it is okay. He tried to be good friends with the censorship people. Some of them actually know a lot about cinema but under the socialist government, there are things you cannot do. Ansay Keola viewed himself as a compromised filmmaker because he is not a true activist.

	<p>Director Zhao Midi also said that there is censorship in Myanmar but he is not familiar with the system. He stated that censorship only affects commercial directors and that it can never truly stop others. In Southeast Asia, censorship indeed presents challenges for directors in terms of shooting plan. In Myanmar, there is written, tangible censorship that directors can handle, but there is also intangible social censorship, leading to directors' self-censorship, which poses a greater threat to filmmaking.</p> <p>The first question from the floor is whether or not the screening of sensitive films can be stopped by the police or military in Indonesia? Budi Irawanto replied that working with censorship is like working closely with someone who does not love you. The government does have the authority, but Indonesia it a big country and the government is not powerful enough to reach every corner.</p> <p>The second question was whether or not Southeast Asians are in personal danger from censorship as people are in China. Anysay Keola answered that Laos is a relatively peaceful country and the government never inflicts serious harm on the people for censorship. Sopheap Chea observed that there is also censorship in Cambodia, but with digital technologies, it's difficult for the government to exercise full control. Budi Irawanto added that there is commercial censorship from film companies as well. Moreover, self-censorship is a long battle for every filmmaker and each needs to decide how to deal with it.</p>
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