

# 串連東南亞提案

Proposals for Connecting Taiwan and SEA

## 運用文化藝術交流增進台灣與東南亞人民的關係

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台灣文化部於2015年開始推動鼓勵台灣與東南亞10國之間、以個人及社群名義進行文化和藝術交流，同時尋求草根團體代表參與協助推動此政策，以期能增進台灣與他國的相互認識了解。這算是少見的中央層級政府政策。

之所以會有此政策是因為官方認為，文化與藝術活動－尤其是大部分民眾能參與欣賞到的活動，可以跳脫語言、教育程度、宗教與社會背景的差異限制，增進所有不同國籍參與者的福祉及相互尊重。文化與藝術可以有多种呈現方式，像是視覺藝術、表演藝術、文學或工藝作品；亦可影響社會介入的多樣面向，包括教育、傳統與城市建立和社福發展等。所有文化及藝術形式都會跟社會中各層面對話。

台灣的文化與藝術扮演著特別的角色：它們協助大眾質疑並更新改善多項社會議題。台灣的民主化已發展了近30年，文化與藝術對其貢獻極大。再者，台灣社會普遍內化了「存在的民主('lived' democracy)」與多元主義等概念，因此人民對文化與藝術相關工作者皆相當尊重。

縱然各國中央政府政況不一，但不少東南亞國家正在經歷相似發展。就如台灣社會，東南亞社會也有非常多元活躍的藝術與創造力，且這無關乎官方是否有提供協助支持。很多國家的藝術文化工作者平均年齡都偏年輕，或許也因此才能成就這股文化新活力。這波浪潮背後的支持來自各國社會在過去二、三十年經歷的迅速社經轉型，其中包括快速都市化、教育普及（尤其是對女孩子）、網路大幅普及、及新的溝通方式出現等。

因此現在正是推動台灣與東南亞文化藝術工作者密切交流的好時機。

台灣文化部在2015年10月邀集了來自台灣與東南亞各國的文化藝術工作者一同討論可行共同策略，作為台灣政府訂立相關法規的基礎。所有與會者在工作中都會與社會互動，都在東南亞工作或與東南亞夥伴共事。此次聚會的與會者也都正式獲得文化部榮譽顧問的身分，授予他們機會管道直接影響政令決策。

## Enhancing Relations between the Peoples of Taiwan and Southeast Asia through Culture and the Arts

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Since 2015, the ROC's Ministry of Culture has engaged in an unusual initiative for a state government: to support the development of knowledge and understanding between the peoples of Taiwan and the ten countries of Southeast Asia by fostering cultural and artistic people-to-people / civil society-to-civil society exchanges, and by seeking representatives of these grassroots groups to assist it in its effort.

The initiative is rooted in a longstanding belief that cultural and artistic activities, provided they are made accessible to large sections of the public, can nurture and enhance mutual interest and respect beyond nationalities and that they can transcend differences of languages, educations, religions and social backgrounds. These forms of cultural and artistic expression are of different nature, from visual to performing arts, literary to craft forms. They mobilize numerous sectors of social intervention including education, heritage and city making, social welfare development. All share a common interest in engaging with different strands of society.

In Taiwan, culture and the arts have taken to play a special role in that they helped to question and renew a number of societal issues, thereby contributing to the larger process of democratization that began nearly thirty years ago. They have helped to engrain in society a culture of 'lived' democracy and pluralism, which in turn resulted in an enhanced appreciation of cultural and artistic practitioners among citizens.

A number of Southeast Asian countries are experiencing similar developments, this, regardless of state-level political situations. As in Taiwan, the societies of Southeast Asia display a very dynamic artistic and cultural creativity, with or without governments' support. Most of these countries are demographically very young, something that contributes to this renewed cultural vibrancy. The phenomenon is itself supported by the fast socio-economic transformations these societies have experienced in the past two to three decades (i.e. fast urbanization, increase in mass education, including for girls, wide access to Internet and new modes of communication, et al).

An intensification of exchanges between Taiwanese and Southeast Asian cultural and artistic practitioners therefore makes sense.

In October 2015, the Taiwanese Ministry of Culture invited a number of individuals from the cultural and artistic communities of Taiwan, Southeast Asia and beyond to meet with each other and begin to discuss a common strategy upon which the Taiwanese government's policy could be built. All participants share a same social engagement in their practice. All work in Southeast Asia or with Southeast Asian partners. The members of this first group were officially appointed as honorific 'Advisors' to the Ministry, a rare opportunity bestowed to them to directly influence policy decisions.

In April 2016, the group of Advisors will reconvene in Taipei, this time to develop a multi-leveled long term policy model meant to reinforce Taiwan-Southeast Asia cultural and artistic exchanges, and through them, a deepening of interactions between Southeast Asian cultural actors themselves. The level of openness behind this unique initiative taken by a state Ministry – demonstrated by its continuation after the recent elections and the subsequent changes at the state's helm – constitutes for all the Advisors, a recognition of the value of their civil society engagement and a guarantee that genuine dialogue and substantial deliberations can take place, a feat too rare not to be mentioned.

## 東南亞文化新潮流將為台灣未來注入新面向

### 蕭麗虹

台北竹圍工作室創辦人

台灣文化部於2015年秋季成立了「東南亞事務諮詢委員會」，顯示台灣將不僅在經濟方面與鄰近東南亞國家有所互動，更會在文化面向進一步相互交流。本文針對文化交流之價值進行討論，同時提出幾項建議，供文化部於未來制定東南亞文化交流相關法規時參考：

一、此時是成立委員會的最佳時間點，然而委員會須加強了解掌握整體環境現況

亞洲經濟體皆受到全球經濟衰退影響，亦面臨PPT貿易協定帶來的改變與壓力。台灣更應該努力與鄰近國家攜手合作，共同找到彼此相互交流的方式，才能在現今充滿不確定的時代中減少對世界其他經濟體的依賴並加強區域間合作。

在台灣與東南亞區域中，文化交流是相互了解的最佳方式，而要順利以文化作為溝通工具，需要制定穩定長期的文化交流制度與政策。台灣近年來有大量東南亞人口移入，他們為本地社會文化帶來更多不同的元素，這是我們的福氣。我們需要更全面長期的政治、社經與文化交流政策，以進一步認識這些東南亞國家，從多方面了解並融和其多元文化與新思維到既有台灣社會與文化中。

值得注意的是，很多深具影響力的國際組織單位已深刻體認到東南亞地區豐富多元的文化資產，且已經在此區各地致力推動文化交流。舉例來說，聯合國教科文組織(UNESCO)在泰國曼谷設立辦公室、亞歐基金會(Asia-Europe Foundation, ASEF)在新加坡活躍多年、日本國際交流基金會(Japan Foundation)在此區域中也已進行多項文化研究、英國文化協會(British Council)在所有東南亞國家皆有設立辦公室、法國與德國也在東南亞各地成立文化空間並主辦多項文化活動。歐洲人道發展合作組織基金會(Hivos Foundation)與美國洛克菲勒亞洲文化協會(Rockefeller’s Asian Cultural Council)已在此區深耕50年；福特基金會(Ford Foundation)在此地區也有許多辦公室，湄公河三角洲地區是其重點地區之一；澳大利亞亞洲聯網(Asialink)提供長期文化發展計畫讓參與者進行深度交流，亦舉辦人才培育計畫。以上國家等級非營利組織的經驗都是台灣可以借鏡的極佳案例，相信我們可以從中找到最適合台灣的交流方式。

二、需實際支持台灣與東南亞地區進行深度藝術與文化交流之相關政策與實質結果

文化部目前已有機制供東南亞事務諮詢委員會提出各種深度交流的方法。身為委員，我們應該盡快展現出東南亞各國多元豐富且相互關連的文化本質，譬如及早舉行文化節/嘉年華會，讓台灣民眾認識了解東南亞各國的文化習俗、國家特色、傳統藝術工藝及各國的創意產業現況。台灣民眾普遍不清楚東南亞各國之間的互動關係，也沒有意識到這些交流往來同時，可以帶入新元素與內容供當今都會年輕藝術家盡情發揮。目前東南亞各國迅速在國際市場中取得一席之地之餘，也找出各自不同的解決之道支持在地永續發展、保護當地自然資源與傳統生活方式。這些經驗都是台灣與他們相互學習參考的資源。因此政府更應該長期投入、支持跨國深

耕研究與合作，進而嘉惠整個區域的居民。

三、需設計出整合東南亞合作關係之長期系統與機制

誠如以上所提，一年舉辦一次東南亞文化節來強調各國文化特色並不足以達到全面文化交流的使命，畢竟觀光局已經舉辦多項相似文化活動，包括美食節及文化表演。我們需要建立更深入、更長期的交流機制，例如透過各種創作合作計畫，讓藝術家可以面對面、一同創造出嶄新的融合作品。當然，參與的雙方都需願意踏出這一步，且願意無條件持續支持這些長期計畫，唯有如此這些交流計畫才有機會開花結果。可行的改變包括改革學校課程大綱、讓在地社群參與相關社會融合計畫及活動、深入探討是否有旅遊或文化管理實習之機會、主辦各式藝術與文化培育計畫並舉辦成果展等。必須將東南亞文化與台灣經濟社會整合，我們才能受惠於這些豐富多元的文化。

四、邀請在台東南亞社群參與社會事務及活動，讓大家都能看到台灣現今既有的多元文化

目前當務之急是要積極邀請東南亞各國藝術人才來台與當地藝術家合作，讓他們不需要經過嚴苛的財務與專業能力認證即可申請長期工作簽證。與本地區其他國家相比，台灣對於白領外籍人才的系統法規過時已久，亟需淘汰更新。

同時也應提供更多機會給在台工作或落地生根的東南亞人士。台灣需要意識到他們也是台灣社會的眾多社群之一，讓他們可以自信、有尊嚴地展現各別文化特色，並透過不同交流活動尋找共存共榮的方法，包括一同舉辦美食料理活動、分享宗教與文化風俗（節日、婚喪喜慶、傳統療法、當代藝術與工藝技術等）。這些都是一代代傳承下來的獨特文化精華，得透過各社區努力才能讓台灣民眾有機會體驗到的特色！這些交流也是新住民真正感受台灣社會包容力的方式！除了大部分媒體會報導的大型主要東南亞文化節之外，小型交流活動才是融合各文化的重要關鍵。

總結：

我們必須建立長期展望並深耕台灣與東南亞地區的策略交流，才能真正體會到台灣的優勢：來自東南亞地區的多元文化隨著移入人口源源不斷地湧入台灣，為寶島永續發展注入嶄新視野！希望此計畫可以作為發展共存共榮快樂社會的最佳實例，以供世界各地參考。

雖就文化交流而言，台灣遲遲未趕上東南亞地區其他國家的腳步，不過值得慶幸的是，台灣最近開始有所進展。我們應採用宏觀長期性觀點整合相關各部會資源，以順利推動交流計畫。今年(2016)五月新政府團隊上任，希望能重視此面向：期望所有部會首長皆能全心投入、直言討論，共同思量應如何透過藝術文化與東南亞地區各國家進一步相互交流了解；也期望新任立委林麗蟬（原籍柬埔寨）能努力推動改革，讓台灣人民與東南亞各國人士藉由藝術交流相互認識融合！



# Taiwan's Future is Blessed with New Southeast Asian Culture Infusion

## Margaret Shiu

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In the fall of 2015, the Ministry of Culture has formalized a much awaiting committee to realize their intention to be culturally, not just economically, closer to their Asian neighbors down south. This article will highlight on the values and suggest several mechanisms for our ministry of culture to consider for this culture policy of focusing on South East Asia:

1. Applause to timeliness for this concept, however, committee needs to strengthen its holistic vision in intention

Given the general economic recession globally, Asian economies are similarly affected. We also face the added pressure of TPP trade pacts placed to all of us in the Pacific Rim! It is thus vital for Taiwan and its neighboring countries to find niche complementary ways for mutual sharing, so as to be less dependent on global economies' support and more on regional cooperation, while managing under these uncertain times.

It is, in our view, culture is one of the most effective tool that reaches wide within this region for comprehensive understanding. Thus a constant and long-term culture policy is vital for that approach. Compared with other Asia countries, we also have a unique recent immigration trend of South East Asians to our island! Therefore, we have much to be thankful, as these new cultural inputs will enrich our ecology in the very near future. Hence, a long-term political, social, economic plus culture engagement policy is needed to fully understand these South East Asian countries, in multifaceted ways to reap that diverse source of innovative input to our country.

Let us be aware also, there are already other major exchange players in this region, as many has seen the richness within the region: UNESCO has a major center for the region in Bangkok, Asia Europe Foundation has been active for years In Singapore, Japan Foundation have done much culture data research in the region, British Council has Asian offices in all these countries. French Institute and Goethe Institute both have active culture spaces and programs embedded into the local culture scenes. Europe's Hivos Foundation, the US Rockefeller's Asian Cultural Council has celebrated 50 years of exchange in this region. Ford Foundation has regional offices also in many parts especially concerning the Mekong Delta, and Australia's AsiaLink has programs with long-term culture development via deep people-to-people exchanges and talent incubation programs. These national NPOs' early steps are now good guide posts for Taiwan, and will lead us to those that are more compatible and related to Taiwan.

2. Must officially justify and sustain the policy and outcome of profound exchanges via arts and culture for real transformation to Taiwan and to the whole region

The ministry now has a mechanism for the new South East Asian culture committee to suggest possible avenues of deep exchange. Hence we should quickly present the richness of these diverse, and yet interconnected roots from these nationalities. A good culture festival is indeed needed immediately, as our local citizens have been so unfamiliar to these nations' customs, national treasures, arts and craft traditions, and least of all their current creative industry outcome. Our public has little understanding of the dynamic movements that are similarly bringing new contents to their talented urban youth. They are on fast track in many ways to the global markets, but they also showed us, that they can find their alternative choices, in ways that they are now sustaining their local development, without compromising their natural assets and traditional way of living. There is much we can learn from each other. Hence, a long-term commitment by our government, to support deep and prolong research, and collaborations, to share across the region, with benefit to all participants in this network is much needed.

3. Must design a system and mechanism for long-term scheme for consolidating the South East Asian partnerships.

As noted above, It's is not enough to present an annual South East Asian Festival to highlight their cultural importance, there are enough projects executed by the tourism bureau with food fest plus performances of ethnic shows. We need deeper and longer term exchanges, face to face, with joint creation projects, to let our arts sector co-create new synergies together. This requires risk-taking by both parties, and courage to permit open-ended support on long-term programs; but this we must, if we wish to really plow the grounds and sow the seeds and wait for flowers to bloom. It may entail such mechanism: be it changes in education curriculum of our younger generation, to social inclusion projects in local communities, to grass-root investigative travels, culture management internships, to joint incubation projects involving all medium of art and culture, plus major showcase of these final outcomes. Only then can we benefit from the richness these South East Asian culture by entwining them into our own economy.

4. Celebrate now our multiculturalism via inclusive structures within our South East communities

But firstly we must still address the immediate need of opening our doors to creative talents of South East Asia to jointly work with us, on long-term work visas, without very special restrictive financial plus professional qualification requirements! The current white-collar quota system is very archaic in comparison with other nations in our region.

We must also open up opportunities for those South East Asian, who are already living amongst us, with families and homes on our soil. We have to support and include regular presentations within their own community, showcase their culture with pride and dignity, and find our art of living together through these events. From jointly food cook-outs, to sharing their religious and cultural customs with ours, from celebration of holidays, weddings, childbirth, alternative healing methods, to comparative art and craft skills. All these are unique culture essence, passed down through generations! Only via local district efforts can we see their presence in our neighborhood! Similarly, only then, do our new citizens feel the mechanism and genuine actions of our inclusive and tolerant society, ones that we Taiwanese are so proud of! Thus, besides major media coverage of our big South East Asian festival, many mini events will also be needed to really anchor that synthesis of cultures.

Conclusion:

Only with long-term vision, plus deeply engaged strategies of our Taiwan engagement with South East Asian people, can we really see, that we in Taiwan, are really blessed with a gift of an influx from a culturally diverse population, which will bring us new creative ways on the wisdom of living sustainably on this Emerald Isle! This may be the good practice case study that we can offer to the world on a truly inclusive and happy society.

Though the region is already full of players in the field, we are relatively late in this culture outreach effort, but we must be thankful that we have now started to move forward. To ensure success we need holistic long-term thinking and coordination across many ministries to pave the way. With the new government taking on new visions this May 2016, this issue must be high on the agenda: that all ministers must "put their chips on the table" as they say, and take joint risks to try using art and culture as the new innovative tool! Now with our newly elected Cambodian legislator, Lin Li-Chan, she will ensure these important changes via art, will happen to create true integration of our new South East Asians to our citizens!

## 東南亞－台灣文化交流政策提案

### 高森信男

《奧賽德工廠》創辦人

#### A. 基礎認知和外交條件

- A-1. 東南亞各國的條件及背景皆不同，應針對不同國家有截然不同的合作策略。
- A-2. 不應將東南亞侷限於ASEAN的範圍內，應該更彈性的將交流區域擴及ASEAN的周邊區域，並應思考台灣在東南亞中的歷史背景和角色。
- A-3. 須了解歐美各國及日、韓、中、澳等國在東南亞所採取的文化交流策略，以便讓台灣的交流策略能採取不同的路徑。
- A-4. 台灣和東南亞各國無官方外交關係，因而更不需要拘泥與官方形式，除了可將重心放於支持民間交流之外，更可支助及保護文化上的異議創作者。

#### B. 語言和媒體政策

- B-1. 除繼續鼓勵和推動將東南亞語文納為現有的小學母語課程、中學第二外語之外，更應開始推動大學增設東南亞語文專業科系，以補足民間人才及師資的不足。
- B-2. 持續推動醫療、司法領域公共機關的專業東南亞語文翻譯機制，並推動國內最多公民使用的越文及印尼文等語文成為大眾運輸系統及公共空間的標識和廣播用語文。
- B-3. 應於新移民人口密集區域設立公立東南亞語文社區圖書館，並於特定大學中設立東南亞語文及東南亞研究專業相關的學術圖書館。
- B-4. 善用台灣的言論自由空間，推動及整合台灣現有的東南亞語文媒體，使台灣的相關媒體可以成為東南亞各國境外無政治審查機制的自由言論平台。
- B-5. 善用台灣出版、印刷、影像輸出、光碟壓製等產業資源，鼓勵台灣成為東南亞知識生產的境外出版及發表平台。
- B-6. 推動及鼓勵一般商業媒體引介東南亞地區的生活、時尚、美食、旅遊、野外休閒、流行文化、娛樂文化等資訊，甚至鼓勵創辦專門商業媒體，藉此改善台灣中產階級民眾對東南亞地區的印象。

#### C. 研究、教育及公民交流

- C-1. 在中小學的基礎教育課程中，應增加東南亞的史地知識內容，提升全民對東南亞的基本了解。
- C-2. 鼓勵東南亞學生來台留學，學習文化藝術相關專業領域。
- C-3. 開設專門管道，提供東南亞具國際認可資歷卻難以在國內就學或升學之學生、創作者、異議知識分子來台以非學歷審查之方式入學，進入專業領域深造。

- C-4. 開放在台藝術專業領域外籍留學生可參加國內重要競賽及申請相關補助和接受公部門收藏，並應有配套方式協助優異留學生在台或回國持續發展相關專業能力。
- C-5. 推動針對藝術及文化專業人士的長期簽證制度及相關審查機制，讓藝術及文化工作者不需要於特定公司就職，即可長期來台工作及發展。
- C-6. 透過成立專責基金會，派遣長期性質的台灣藝術及文化專業人士，於東南亞重要城市駐地研究或留學，藉此成為官方及民間的駐地觀察員和重要窗口。
- C-7. 推動並鼓勵社會運動、學生運動、環保團體、文資保護團體、LGBT族群、人權團體等領域的交流，適時的協助、鼓勵及保護東南亞相關專業人士和組織，並舉辦相關的交流活動。

#### D. 視覺藝術領域的政策建議

- D-1. 推動東南亞美術史相關領域的研究及展覽，推動建構東南亞美術史相關的史料庫，整理相關中、日文研究資料，藉此對比和補足英文研究的不足。
- D-2. 引介東南亞美術之重要著作，進行補助性的翻譯、研討和出版。
- D-3. 以台灣的閩、客語優勢，推動東南亞各國閩、客語族群的口述歷史、口述文化、文學、工藝、美術、民間戲曲、音樂和電影的保存計畫，使台灣成為國際閩、客語族群文化的資料庫和收藏中心。

# Policy Proposals for Cultural Exchanges between Southeast Asia and Taiwan

**Nobuo TAKAMORI**  
Founder of Outsiders Factory

## A. Points of Consensus and Diplomatic Features

- A-1. Countries of Southeast Asia come from different circumstantial backgrounds, therefore cooperative partnerships should be tailored to reflect such differences.
- A-2. Southeast Asia is not limited or defined by the Association of Southeast Asian Nations (ASEAN). Future cultural exchanges should be built on flexibility to engage with regions beyond ASEAN, including Taiwan for its role in the formation of Southeast Asia history.
- A-3. In order to carve out an unique niche in the Southeast Asia ecosystem, Taiwan should first research the cultural exchange programs conducted by other nations – namely those by China, Japan, South Korea, and Australia – before formulating a new approach that will not overlap with existing programs in Southeast Asia.
- A-4. In the absent of diplomatic ties, Taiwan actually enjoys greater freedom and flexibility in its cultural engagement with Southeast Asia. Programs can be devised without bureaucratic shackles, more resources can be devoted towards nongovernmental exchanges, and Taiwan can help shelter cultural dissidents and prosecuted artists.

## B. Policies Regarding Language and Media

- B-1. Greater efforts should be made to lobby for the inclusion of Southeast Asian languages in academic curriculums – such as native-language courses for elementary students and foreign-language options for middle school students. Southeast Asian languages should also be offered at university level to meet demand and nurture more linguistic professionals and instructors.
- B-2: Greater efforts should also be made to streamline the translation process used by medical, legal, and public institutions to make more information available to Southeast Asian users. With respect to the two most widely used Southeast Asian languages in Taiwan, the government should also consider adding Vietnamese and Indonesian to its multilingual public signs, transportation systems, and broadcast announcements.
- B-3. Regions with a greater density of Southeast Asian immigrants should be outfitted with public libraries that offer books in their native languages. Universities should also look to establish campus libraries that cater to those who wish to conduct research on Southeast Asian languages and related academic topics.
- B-4. Taiwan’s capacity for free speech and discourse should be used to develop Taiwan into a platform for uncensored discussion for all of Southeast Asia. This objective can be met by supporting Southeast Asian media outlets in Taiwan and preventing their operations from political interference.
- B-5. Taiwan can also become a heavyweight exporter of Southeast Asian knowledge by utilizing its digital print, publishing, and CD manufacturing resources.
- B-6. Greater incentives should also be provided for mainstream media to report on Southeast Asian lifestyle, fashion, tourism, popular culture, and entertainment. Measures should also be taken to encourage the establishment of local media outlets devoted to such coverage, which will in turn help overturn common and outdated misconceptions held by many Taiwanese people when it comes to Southeast Asia.

## C. Policies Regarding Research, Education, and Civil Exchanges

- C-1. Elementary and middle school curriculum should offer more courses on Southeast Asian geography and history to help boost Taiwan’s basic knowledge about its Southeast Asian neighbors.
- C-2. More mechanisms should be in place to encourage Southeast Asian students to study art- and culture-related fields in Taiwan.
- C-3. An alternative application system should be offered for Southeast Asian citizens who wish to apply for overseas studies in Taiwan. Priority should be given to cultural dissidents, artists, and those who hold international qualifications but are unable to pursue further studies in their homeland.
- C-4. Local competitions and subsidies relating to the arts should be extended to include Southeast Asian students studying in Taiwan. An auxiliary mechanism should also be established to help such students develop their professional careers after they graduate – whether they choose to stay in Taiwan or return home.
- C-5. Regulations governing work visas should be revised to facilitate long-term stay in Taiwan for foreign arts and cultural professionals. Regulations that require formal employment should be removed to allow for cultural professionals to work independently in Taiwan.
- C-6. A foundation should be established to help organize long-term deployment of Taiwanese arts and cultural professionals to major Southeast Asian cities. While these professionals pursue further studies or academic research, they will also serve as important observers of local culture and key contacts between public and private agencies.
- C-7. More support should be offered to organizations and independent professionals who rally on behalf of social and student movements, environmental causes, heritage preservation, LGBT, and human rights. More mechanisms should be in place to support such events and promote exchanges among these groups.

## D. Policies Regarding Visual Arts

- D-1. More efforts should be made to promote research and exhibitions on Southeast Asia art. Steps should be taken to establish a database on Southeast Asia art history, in which special emphasis should be placed on gathering related research from Taiwan and Japan to offset the lack of relevant materials in English.
- D-2. Taiwan can offer subsidies for the translation, research, and publication of materials that introduce the art of Southeast Asia.
- D-3. Taiwan should strive to become an important preserver of Hokkien and Hakka culture. By tracking down and preserving Hokkien and Hakka oral history, literature, traditional crafts, art, theater plays, music, and films from the pockets of Hokkien and Hakka groups that exist across Southeast Asia today, Taiwan can become a leading authority on the two significant cultural groups.



餐桌以外

馬可·庫蘇瑪魏賈亞

印尼雅加達Rujak都市研究中心創辦人

「妳為什麼還對他們這麼好，為他們做這些？」  
「我也不知道。他們喜歡吃印尼菜，所以我想做給他們吃。[...]」

Utami<sup>1</sup>做了道地口味的手工點心送給她的雇主。她想將雇主拉入道德經濟學的情境。在這種情境下，雇主收到了禮物應該會很感激，也覺得需要有所回報。哪種回報呢？Utami其實不太在意那些被雇主剝奪的休假日或津貼，她也沒有記錄下遭違法扣薪的金額到底有多少，她真正期待的是雇主可以對她有一絲絲的感激之情，並且肯定她的認真與付出。然而，她的雇主完全忽略了Utami好意裡那些未直言的請求。對上位者來說，給予是一種展現慷慨的行為，而不從受施予者身上收取任何回報甚至可以彰顯給予者的優越身分。然而對下位者來說，他們的給予中包含了對上位者的小小請求，希望可以得到一些溫暖、感激之情及些許尊重作為回報，因為他們沒有什麼籌碼可談要進行對等交換，也無法挑戰權力不對等的情况。<sup>2</sup>

在最貧困的經濟框架下依舊存在著文化行為，而且這些文化行為不論就美學或道德倫理上都很美好。然而就像所有語言一般，除非在對話場域中進行溝通的雙方了解或誤解這個語言/文化行為，不然它們不會有意義。食物是一種很棒的媒介，因為人會吃它。要讓食物「長存」，就必須有人記得它的口味、味道、外觀。用來當作禮物的食物更是需要烹調者投入大量的心力。食物將我們跟自然連結－自然正是食物最主要的來源－也將我們與其它相似的事物結合。

文化行為有喪失其完整性的風險，如果把某刻意目標當成動機，那風險更高。這些目標可能是像印尼新任勞工部部長夫人所說的，印尼的女性移工是「文化大使」<sup>3</sup>。在全世界工作的女性移工越來越多，更增強了這些文化行為與再現的不穩定性。

在全世界的大城市中，女性移工是家務勞動服務的主要提供者，她們可能是在芝加哥工作的波蘭女性、在洛杉磯工作的墨西哥女性、在紐約的西印度群島女性、在巴塞隆納的摩洛哥女性、身處科威特的斯里蘭卡女性、在多倫多的菲律賓女性，以及在台北的印尼女性[....]。這些橫跨全球的灰姑娘很諷刺地發現：肢體上的密切接觸及社會上的疏離感同時存在於她們的生活中，而她們的照護工作是情感與金錢之間的複雜交換。在此同時，移工在家庭裡的存在也為雇主帶來更多焦慮：大家通常會認為家庭是躲避社會紛亂的避風港，但現在家中存在著各式規矩和監控。文化的藩籬與社會地位的不平等在這樣親密的場域裡赤裸裸地呈現，沒人能忽視。<sup>4</sup>

去年（2015）遍布全球的印尼移工－其中大部分為女性－將總共94億美元的收入送回家鄉。從1980年代晚期開始，這種雇傭關係成為印尼經濟的救星。台灣自2012年起成了世界上印尼移工人口第二多的國家，僅次於馬來西亞<sup>5</sup>；台灣有41.6%的外國就業人口來自印尼；在所有從事照護服務的外籍勞工人口中，有79.4%來自印尼，數量為所有不同國籍的外籍勞工之冠<sup>6</sup>。移工是台灣的經濟

與後來社會架構現代化的一大助力，尤其是當現代女性開始出門工作並擁有公領域中的生活<sup>7</sup>。同時儒家學說也有了新詮釋，例如家中子女應盡的孝道被外包給「家裡的外人」，家中開始建構「自身」與「他者」角色，而最終都會顯現在日常生活的物質條件上。

過去以來遷徙工業化的確在多項議題上引發了複雜討論，其中一個熱門議題是遷徙工業化也成為移工輸出國與輸入國建構國族概念的一環。安·樂芙班德博士（Dr. Anne Loveband）指出對移工進行「產品定位」造成雇主與受雇者（還有其他方）對不同國籍移工產生刻板印象。在移工輸入國台灣，移工是國族論述中的「重要他人」<sup>8</sup>；對移工輸出國印尼來說，他們是「外匯英雄」與「文化大使」。

這種工業化遷徙在移工的經濟結構與社會經驗中已根深蒂固。輸出國及輸入國對待移工的方式成為雙方的建構身份中不可或缺的元素。當中產生出來的偏見及對這些偏見的複製通常都非常簡化，大多是仲介系統為了讓移工變成更方便銷售、更迎合市場需求的產品，而大力塑造出的刻板鮮明人格特質。舉例來說，在台灣的印尼女性家務工作者，會以「笨，但忠實又認真工作」的標籤行銷；而菲律賓女性移工則是被貼上「很會照顧小孩、聰明但是不太守規矩」的標籤。

### 長遠來看遷徙一事

人類至少六萬年前就開始有遷徙活動，我將其稱為「遷離非洲」。這些人正是所有現代人類的祖先。此次遷徙無疑是一大推進力，從此各地區人類各自創造且複製出許多文化，而藝術更是能反映表達這些文化。大部分為眾人所知的各種時代文明，都透過從裡到外的吸收並融合各種文化與藝術而發展出自己的特色。從這個過程中不難看出人類創新發明的能力。即便是因為生存或經濟考量而產生的遷徙活動，其背後也一定有一股冒險精神作為驅力，也會有對他者的好奇、欣賞，甚至恐懼。人類在面對其他土地、其他文化、其他人格特質時會感到興奮，遷徙因此成為一件引人入勝的事－因為是「他者」而令人興奮。

遷徙有著長久歷史，且對於形塑文化景觀來說十分重要，這讓我們意識到：遷徙勢必會對更深入的人際關係以及人類發展有潛在影響。這也顯示了以下幾點：一、改善移工待遇已為現在的全球趨勢；二、過去幾十年來，身處後殖民時期的國家逐漸使遷徙更規範化；三、就算企圖將移工孤立在他們自己的社群中，他們依舊勢必會與所在社會有所交流。因為工作是人與人之間最基本的關係，交易雖是工作中必然出現的一環，但工作包含的層面不僅僅是交易。工作會發展出文化，而這些移工身處在建立於經濟考量上的關係裡不可能是「閒置產能」。文化會隨著人的移動散布出去並改變文化景觀，因此不能只著眼於那些美善的可能性，而不關注可能因交流而產生的衝突。

### 邁向藝術計畫

目前在台灣已有超過30萬印尼籍移工，也有超過3萬名印尼籍配偶（其中大部分是年輕女性），印尼文化早已在台灣萌芽。當然，從個體或總體角度來看，這些移民都不能代表整個印尼文化，但這不是重點。重點是台灣與印尼社群在台的互動大多侷限於工作關係：僅止於雇主與受雇者關係。台灣人與印尼人之間渴望更加互相了解是件好事，但是印尼文化不只有一個樣貌，它非常多元而且早已深植台灣。我們應透過藝術建立台灣社會與印尼移工之間的文化關係，看到人權視角以

外的觀點。這些作為或許不急迫，卻有其必要性，如此才能讓生活更豐富、重整遭工業化經濟分割的生活與各種關係，並促進不同文化間的了解。因為期待看到經濟及人權角度之外的觀點，才會產生真正的文化角度觀點。

大部分在台移工都是在家庭裡服務。他們的出身或是經濟水平皆先天不足。而這正彰顯了真正的挑戰：我們真的能在受到工作關係支配的層級以外，建立有意義的文化關係嗎？從文化層面來看，33萬人不僅是經濟資源，同時也是龐大的文化資源，閒置這樣的文化資源而不善加利用，那就太可惜了。

未來文化交換計畫之最初步構想是設法透過藝術，讓台灣及在台印尼社群進行文化交流。這個構想需要找到適當的藝術形式來執行，鼓勵各個社群中有天分有才華的人勇於發揮，並邀請台灣及印尼的文化工作者敦促整個過程。

這會需要長達三到五年的藝術計畫，才有足夠的時間舉辦各種活動、製作各種作品，讓在台印尼社群與台灣社會可以進行熱烈的文化交流。透過實際藝術計畫進行文化交流時，希望能邀請移工與其雇主參與其中，但執行時會遇到以下困難：

－台灣的「外籍勞工外交政策」以及移工輸出國的「勞工政策」反覆改變。舉例來說，印尼總統最近表示希望2017年不再輸出勞工，而近來也確實可以看到輸出到某些國家（特別是中東地區）的移工數量已經減少。不難猜測總統會提出這項政策是因為「國家尊嚴」。若是增進雙方工作與文化關係，是否會影響政府相關政策？

－受到勞動市場上「種族深化」過程的影響，本質主義者的想法和立場滲透了整個系統、所有相關群體及移工本身。因國籍產生的刻板印象是一種極不人道的簡化，是要努力消弭的成見。挑戰本質主義者的立場對雙方都有利，因為目前一切都還正在建立、未定型階段，所以本國人與遷徙者都能夠更進一步了解他們的國家。藝術是否能在國家與國族的既定框架中啟發大眾？藝術是否能帶領大家前進並跨越藩籬？藝術是否能以人性方式協助人民精進國家現狀？

－台灣的移工（至少就印尼籍的移工來說）有越來越多是女性，而我們應該更了解她們。女性移工遷徙過程代表著她們在不同的政治、社會、經濟體制中進行角色轉移，從家中母親／女兒／姊妹的角色轉變成外國來的女傭。「就生物學、文化、象徵性的角度上來說，女人生產哺育國家。<sup>9</sup>」她們從事的工作形式受限，因此沒有太多休閒時間進行有意義的藝術創作。女性移工的工作多以家務勞動為主，這大大剝奪了她們的行動範圍與自主時間。

－許多移工就在家庭中工作，這對文化、政治、經濟功利方面的價值觀形成一種不同的實驗性緊張關係。正因為他們身處家中，不管是對雇主還是受雇的移工來說，家庭不僅產生了這些價值觀，此場域也產生了國族、法律與勞動市場的概念。藝術或許可以讓這些經驗變得更有意義、更平和。

－若在更多公共空間舉辦藝術活動，反饋一定會回到那些地方。懂得從現有的「公共活動」中汲取經驗相當重要，例如：「台北，請聽我說！」詩文比賽、ICRT周日早上播放為移工製作的廣播節目、及其他曾舉辦過與移工相關的藝術協作計畫。



## Beyond the Dining Table

**Marco KUSUMAWIJAYA**  
Founder of Rujak Center for Urban Studies, Jakarta, Indonesia

"So why are you still so nice, making this for them?"

"I don't know. They like to eat this. So I want to make them Indonesian food. [...]"

Utami 1 is sending her employer a "gift" with the homemade snack of ethnic flavor. She is inviting her employers into a moral economy, in which the receiving of the gift should make the employers thankful and obliged to return the favor. What kind of favor? Utami is not much concerned about her rest days or other entitlements she is deprived of by her employers. She does not even keep track of the amount of her wage deductions even though most deductions are outlawed practices. What she expects from her employers is some gratitude and recognition for her service and hard work. Unfortunately, the employers completely ignore the unsaid message in the Utami's kindness. For the powerful, the giving of gifts is a display of generosity, and receiving nothing in return from the recipient even marks the superiority of the giver. However, the subordinate send gifts along with her humble wish to the superior--wishing for the return of some warmth, thankfulness, and respect--since they have few resources to demand equal exchanges or challenge the asymmetry of power. 2

Even inside any bleakest economic frame cultural practices take place; and they are beautiful: esthetical and ethical. However, like any language, they need to be understood or misunderstood by the both ends of the communication space in order to be meaningful at all. Food is a beautiful medium exactly because it is consumable. For it to be "long lasting" one would have to remember its taste, smell and look. It involves a serious labor of love when one means it to be as good as a gift. It connects us to nature--its major source--and to many other familiar associations.

Cultural practices are not without risk of losing integrity, especially when they were motivated by programmatic goals such as mentioned by the wife of Indonesian newly appointed minister of manpower, that Indonesian female workers abroad are "cultural ambassadors."<sup>3</sup> Feminization of migrant workers all over the world adds to the precariousness of their cultural practices and representations.

Migrant women are the primary suppliers of domestic services in cities worldwide. They may be Polish in Chicago, Mexican in Los Angeles, West Indian in New York, Moroccan in Barcelona, Sri Langkan in Kuwait, Filipina in Toronto, and Indonesian in Taipei [...], these global Cinderellas find themselves in a live-in condition that ironically combines physical intimacy and social distance, and their care work requires a complex interchange between love and money. Meanwhile, the placement of migrant workers at home strike double anxieties among employers: home, socially perceived as private haven sheltered from public chaos, now becomes a field of discipline and surveillance; cultural barriers and social inequalities are so intimately present that they are impossible to ignore. <sup>4</sup>

Last year (2015) Indonesian migrant workers from all over the world--most of them women-- sent a total of 9.4 billions USD back home. Since late 1980s their employment has been an important savior of the country's economy. Since 2012 Taiwan has the second largest number of Indonesian migrant workers after Malaysia.<sup>5</sup> Indonesians account for 41.6% of all foreign nationals working in Taiwan. They are 79.4% of all human health foreign workers in the country, the largest of any country of origin.<sup>6</sup> In Taiwan, migrant workers have been an important aid to the modernization of its economy and eventually its social structure, especially with regards to the mobility of women to enter the nation's workforce and public life.<sup>7</sup> Confucian values are being re-interpreted as, for example, in filial duties being outsourced to the "other within" one's household and family where imagining the Self and the Other happens and one way or another would manifest in the material conditions of everyday life.

The industrialization of migration in the past decades has indeed resulted in complex debates on several issues. Of particular interest is its inclusion into the imagining of nationhood in both the sending and hosting countries. Dr. Anne Loveband describes how nationality-based stereotypes are being exchanged between and within employers and employees (and others), as a result of "product positioning" process of the migrant workers. Migrant workers have

<sup>1</sup>Utami是個常見的印尼名字，它是印度文字中"utama"的陰性形式，它代表「善良」。

<sup>2</sup>Dr. Pei-chia Lan, Global Cinderellas, Migrant Domesticity and Newly Rich Employers in Taiwan, Duke University Press, Durham and London, 2006, p.225, of Chapter Eat, Drink, Masters and Servants.

ondon, 2006, p.225, of Chapter Eat, Drink, Masters and Servants.

<sup>3</sup> <http://bisnis.liputan6.com/read/2452340/tki-diberi-gelar-duta-budaya-bangsa-ri>

連結中可看到印尼勞工部部長夫人說：「印尼的女性跨國工作者並不只是『外匯英雌』，更是在全球推廣印尼文化與習俗的文化大使。」她更進一步說道：「她們可以在她們所提供的服務裡，用她們身上所帶著的印尼文化習俗『妝點』一下，例如在她們的烹飪方法、搖籃曲，也包括我們國家最重視的合作精神…我希望她們能夠發揮善良且有多元能力的印尼精神。」

4Ibid. p. 238

<sup>5</sup> [https://en.wikipedia.org/wiki/Indonesian\\_migrant\\_worker](https://en.wikipedia.org/wiki/Indonesian_migrant_worker)

<sup>6</sup> <http://www.ketagalanmedia.com/2015/03/04/end-to-indonesian-caretakers-impacts-taiwan/>

<sup>7</sup>傑森·肯尼迪（Jason Kennedy），2012年6月，台灣的印尼女性家務工作者（Female Indonesian domestic workers in Taiwan）：台灣的經濟發展帶來的其中一項變化是，女性開始脫離傳統家庭裡的角色，轉而投入勞力市場。此現象再配上高齡化社會及低生育率，對老人、慢性病患者及兒童的「照護斷層」開始浮現。就經濟考量，其他家庭成員變得比較不願意親自照護這些家庭成員。為了處理這項問題，台灣當局在1990年代開始核准定額數量的外籍工作者進入台灣的勞動市場，負責家務工作。現在來自印尼的移工（幾乎全為女性）數量之多，使得印尼成為了家務工作勞動力的最主要輸出國家。目前台灣大約有155,000人左右來自印尼的家務工作者。

<sup>8</sup>Anne Loveband, Nationality matters: Indonesian foreign domestic workers in contemporary Taiwan, 2009, University of Wollongong.

<sup>9</sup>Yuval-Davis, 1997, quoted in Anne Loveband, 2009.

been effective "Significant Others" in the discourses on nationhood in the receiving Taiwan.<sup>8</sup> In the sending Indonesia they are "foreign-exchange heroes" and "cultural ambassadors".

The industrialized migration has become very entrenched into their economic structures and social experiences. How the countries treat them have been regarded as essential to the imagined identity of both nations. The resulting stereotyping and its reproduction is, however, mostly reductionist, shaped largely by the brokerage system that is solely interested in making the workers into marketable product with clear-cut features suitable to available demand. Indonesian female domestic workers in Taiwan are, for example, marketed as "stupid, loyal and hard-working", while the Filipinas as "good with children, clever and unruly".

A longer view of migration

Modern humans have been migrating since at least 60,000 years ago, when the event called "Out of Africa" took place. They are the ancestors of all modern humans. After this apparently impetus migration, humans have been developing differently in different geographical givens, producing and reproducing multitudes of cultures. More so are their arts as the reflective and expressive dimension of cultures. Most well known civilizations of different epochs developed their identities out of a process of absorbing and remixing multiple sources of cultures and arts from within and without. Human spirit of creativity and inventiveness proves itself in this process. Migration, even when there is strong survival or economic motivations, is never without a driving spirit of exploration, whether with curiosity, admiration or perhaps also fear towards the "others". Migration has been ever attractive because humans find more excitements in relationships with other lands, other cultures and other personalities--simply in "others".

The long history of migration and its fundamental role in shaping cultural landscape should have made us aware of its inevitability and potentials for deeper human relationships and development. It also shows several things. First, there are already global pressures that drive treatment towards the migrant workers better and better. Second, the rise of post-colonial nation-states in the past decades has made migration more and more formalized. Third, despite the efforts to make migrant workers into isolated communities, their interaction with host societies is inevitable. Work is a basic human relationship. Trade is inevitable in any work, but work involves more than trade. Cultures develop out of works. They cannot be an "idle capacity" in economically induced relationships. Cultures diffuse along the movement of people, changing cultural landscapes. It would of course be wrong to pay attention only to the benevolent potentials and not to possible conflicts resulting from the interactions.

Towards an art-program

There are already Indonesian culture(s) located in Taiwan, carried by the more than 300,000 Indonesian workers and more that 30,000 Indonesian spouses married to Taiwanese. Most of them are young women. Naturally none of those, individually or all together, can represent the whole Indonesian cultures. But that is beside the point. The point is that interactions between the Taiwanese and Indonesian communities in the space of Taiwan have been largely limited to industrial relationship, between employers and employees. The desire to know more about Indonesian cultures and vice versa is good. However, there is no such thing as one, but multitude of Indonesian cultures, of which parts are already inside Taiwan. Starting and focusing on cultural relationships through arts between Taiwanese society and Indonesian migrant workers are to be seen beyond the human rights perspective. They are not urgent but always necessary to enrich lives, to re-integrate lives and relationships fragmented by industrialized economy and perhaps to help better inter-cultural understanding. A truly cultural perspective is actually motivated by an imagination to see beyond both economic and human rights perspective.

A big share of the migrant workers is located in the homes, families of Taiwanese society. There have been limitations on their areas of origin and economic level. The challenge is exactly that: Can we make culturally meaningful relationships beyond the level dictated by the industrial relationship? 330,000 people are a huge resource in cultural sense, too, not just economic. It would be tragic to let this cultural resource idle and not contributing.

An initial idea for future exchange program is to seek ways for cultural interactions between Taiwanese and Indonesian communities in Taiwan through art projects. This would require ways to seek out artistic forms that serve that purpose, encouraging emergence of talents from within and to invite cultural workers from Taiwan and Indonesia to stimulate and facilitate that process.

Therefore, there is a need for an art program that is long enough (3 to 5 years) that should consist of series of events and works towards making dynamic cultural interactions between Indonesian and Taiwanese communities within Taiwan. Such culturally meaningful shared experiences through practical art projects that would like to engage both employers and employees (migrant workers) will face the following challenges:

- The changing Taiwan's "Foreign Labor Diplomacy" and sending countries' "labor policies". Indonesian president, for example, recently expressed his wish that sending workers abroad will stop in 2017. Indeed recently those sent to some countries, notably in the Middle East, have decreased in number. The reason is predictable "nationalistic" pride. Can improvements in both industrial and cultural relationship influence their policies?

-Essentialist perceptions and positions that have been entrenched in the system and many involved parties, including the migrant workers themselves, as a result of the "thickening ethnicity" process dictated by the labor market. Nationality-based stereotyping is both challenging and requiring debunking as it is so dehumanizingly reductionist. Challenging essentialist position will benefit both sides. The hosts and guests might gain better understanding of their own countries, as all are fluidly "under construction". Can arts enlighten people within the confinement of "nation" and "nationhood"? Can arts help push and cross the boundaries? Can arts humanly help one navigate the project of nation building?

- Feminization of (at least Indonesian) migrant workers in Taiwan must be understood more deeply. Migration for women means also moving from one to other politically, socially and economically constructed roles, from mother/daughter/sister at home to maid abroad. "Women reproduce the nations, biologically, culturally and symbolically".<sup>9</sup> Linked to the limited types of work, this is also a factor in their lack of free time for artistically meaningful activities. The nature of their home-based works limits their mobility and free time to almost zero.

- The location of many migrant workers in the households poses a different kind of experiential tension between cultural, political and economic utilitarian values. Exactly because of their presence, for both the employers and the employees the households becomes not only the source of values but also experience of nationhood, law and labour market. Perhaps arts can evoke meaningful and peaceful reflective experiences of all together.

- While it is possible to organise experience of artistic activities in more public spaces, the repercussions will always go back to the above location. It is important to learn from existing "public" activities such as "Taipei Listen to Me" (poetry competition), International Community Radio Taiwan (ICRT) Sunday morning program for migrant workers, and other migrant workers related arts collaborative projects that have been conducted before.

<sup>1</sup> Utami is a common Indonesian name. It is the female form of Indonesian word "utama." It means "virtuous".

<sup>2</sup> Dr. Pei-chia Lan, Global Cinderellas, Migrant Domesticity and Newly Rich Employers in Taiwan, Duke University Press, Durham and London, 2006, p.225, of Chapter Eat, Drink, Masters and Servants.

<sup>3</sup> <http://bisnis.liputan6.com/read/2452340/tki-diberi-gelar-duta-budaya-bangsa-ri>In the link the wife of the Minister of Manpower said that "Indonesian female workers abroad are not just "foreign-exchange heroes" but also play important role as cultural ambassadors to promote Indonesian customs and traditions to the world." She further detailed that "They can promote Indonesian national culture(s) by granting their services some special "touch" of every local culture that each of them bring from home, such as in culinary menu, lullabies, as well as our national iconic ethic of collaboration...I hope that they emanate Indonesian spirit of kindness and pluralism."

<sup>4</sup> Ibid. p. 238

<sup>5</sup> [https://en.wikipedia.org/wiki/Indonesian\\_migrant\\_worker](https://en.wikipedia.org/wiki/Indonesian_migrant_worker)

<sup>6</sup> <http://www.ketagalanmedia.com/2015/03/04/end-to-indonesian-caretakers-impacts-taiwan/>

<sup>7</sup> Jason Kennedy, June 2012, Female Indonesian domestic workers in Taiwan: One consequence of economic development in Taiwan is that women have been drawn out of traditional roles within the home and into the labor force. Coupled with an aging society and low fertility, a 'care gap' has emerged, of elderly people, chronically disabled, and children, that increasingly renders such family members economically unattractive to care for directly. To address this problem, the Taiwan authorities have, since the 1990s, issued quotas for foreign workers to enter Taiwan and engage in domestic work. At present, workers from Indonesia (almost exclusively female) have become the dominant sending country for this sector, and there are approximately 155,000 Indonesian domestic workers in Taiwan.

<sup>8</sup> Anne Loveband, Nationality matters: Indonesian foreign domestic workers in contemporary Taiwan, 2009, University of Wollongong.

<sup>9</sup> Yuval-Davis, 1997, quoted in Anne Loveband, 2009.



## 交流，為了日常

### 鍾適芳

流浪之歌音樂節創辦人與藝術總監、政治大學傳播學院副教授

會議中，手機突然震動，一封簡訊跳進來。音樂節的工作夥伴Yoyo即時分享的照片。照片上，印尼黑傘劇場（Teater Payung Hitam）的朋友們，正興高采烈跟著神明遊街的隊伍散步台南大街。圖說是：「在路上遇到廟會，他們超嗨的」。

上一次，兩個文化的交集，是2015年秋天，流浪之歌音樂節在淡水雲門劇場的開幕。淡水「南北軒」的北管陣頭跟黑傘劇場的米神信仰，以亞洲稻米文化孕生的傳統祭儀接合，共享醞釀新作的土壤與灌溉的水源。今日台南街上，黑傘巧遇迎神廟會，有如老友重逢。

「米河流」為題的2015流浪之歌音樂節，與黑傘劇場合製了一齣以亞洲稻米文明為梗幹、當代環境劇場為形式的作品。在新啟用的雲門戶外空間，黑傘與淡水南北軒、黑傘與泰雅族樂人雲力思、黑傘與客家詩人羅思容，以各自的傳統姿勢行進並對話，相互喚起原初的記憶。為了準備對話，黑傘導演Rachman Sabur及藝術總監Deden Bulqini坐在福德廟前，安靜觀看「南北軒」每一個舉手投足。他們兩不太說話，也不變換坐姿，偶爾點根菸，低聲交換想法。

參與製作過程的年輕夥伴們，著迷於黑傘的工作方式與態度。每日，我聽著團隊分享他們如何從既是生活、又是創作的細節中，認識、學習並反省我們已經失去的。導演Rachman以手、腳、身體、皮膚，撫觸可及的泥地、空氣、磚牆、樹幹；浸濡秋季水量並不豐沛的溪流中；翻滾在泥濘與龜裂的土地上。每一寸道具、劇場元素、聲響來源，都必需接枝自然。劇場的物件，則由每一位既可安靜、又可活潑、又有耐力的黑傘演員，坐在草地、水泥地上，領著我的同事，一起以雙手創作小至稻草人、大到一兩層樓高的竹製道具。最終，對於音樂節的團隊來說，追隨黑傘劇場的創製過程，共同經歷生活作為創作的一部分，才是音樂節的高潮。

認識黑傘，緣於Deden Bulqini的推介。Deden自2011年始，擔任流浪之歌音樂節的舞台與視覺設計，成為音樂節團隊的一員，也成為音樂節探向印尼當代藝術的靈魂之眼。他擅於運用回收素材，以紙箱、啤酒罐、紙杯，重塑用途，點亮廢棄物在舞台上的生命。第一次與Deden Bulqini的合作，因為臺南市政府文化局委託策劃「府城十六歲藝術節」。那年，我們大膽推翻以西方芭蕾、古典樂為軸心美學的既有策展概念，串連了印尼、泰國、菲律賓的演藝團隊及藝術學院，設計系列突顯東南亞傳統藝術精髓的創作工作坊，作為臺南市青少年的成年禮。成果讓台灣的家長驚豔，習芭蕾舞多年的青少年，改變身體的重心，嚴謹地擺動泰國、印尼地方傳統舞的腳步與手姿。在Deden以竹材編作的大型裝置前，台灣青少年與東南亞藝術家，共同完成舞台上的創作及演出。

因為Deden，我們與黑傘劇場串連；因為十多年前偶爾聽見的Sambasunda，種下與萬隆藝術家合作的契機。每位優異的印尼藝術家背後，似乎都結盟了一個或數個讓人驚讚的藝術群體。他們共享不會相互抵消的集體合作能量，更重要的是，藝術創作是她們的日常，沒有界域之別，跨界因此

也無需論述。畫家拿起樂器，輕鬆上台演奏；樂人雕刻栩栩如生的面具。剛才打著鼓的男孩，下台後遞上他串的珠鏈。雕刻、打鼓、撥弦、繪畫、寫詩都是同一雙手。我們靠學習而來的藝術表達能力，予他們是每日的米飯與水，是生存與生活的必要。

初創流浪之歌音樂節，便邀來了大編制的Sambasunda樂團在主舞台作壓軸演出。那時的台灣，除了學界或官辦移工活動外，甚少音樂或藝術節邀請東南亞藝術家，當然更沒有以支持東南亞藝術合創為名的任何贊助經費。從樂評、媒體到觀眾，對於陌生的拼字及其背後的文化，保持優雅的距離觀望，直到Sambasunda魔咒般的演出，讓台灣觀眾僵硬了數百年的身體，恢復起節奏的記憶。

Sambasunda草創時以萬隆的印尼藝術學院（STSI, Bandung）為基地，師生共組近二十人編制的樂團，揉雜巽他(Sundanese)音樂傳統與當代多樣樂風。當時還在藝術學院任講師的Ismet Ruchimat作曲編曲，主導音樂風格。西方器樂營造的低頻空間，印尼傳統竹樂器浮游於上，層層疊疊，產出奇特的聲響美學。十多年前，走在印尼街上，正是這無法立刻梳理的聲音與空間經驗，把我引至唱片行，買下了樂音流瀉至馬路上的Sambasunda專輯Berekis。

循著專輯內頁唯一的電話號碼，我偏執地追蹤聲音的源頭。當電話另一端響起hello，自此，我們與印尼萬隆藝術家的往來未曾間斷，也開啟流浪之歌音樂節串流東南亞藝術與文化的強大動機。另一方的萬隆，Ismet Ruchimat因為受到流浪之歌音樂節經驗的鼓舞，也在2011年創辦了West Java World Music Festival。

我們有幸參與在Sambasunda、Deden Bulqini、Teater Payung Hitam不同階段的創作旅程，每一段共創、共食的旅路上，大夥圍坐地上，手臂貼近手臂的每日，成為難以磨滅的身體經驗與記憶。圍坐一起，已成為我們共有的生活姿態，流浪之歌音樂節的夥伴們，也各自展開東南亞語的學習之路，期許交流繼續為我們的日常。



# Cultural Exchanges Are a Part of Our Lives

## CHUNG She-Fong

Founder and Artistic Director of Migration Music Festival  
Associate Professor of National Cheng-chi University

I was in a meeting when my cellphone suddenly vibrated and a text message popped in. It was sent from a coworker from Migration Music Festival, attached to which was a photo just taken moments before, showing several familiar faces from Teater Payung Hitam, who are now in a procession of “Gods’ parade” in Tainan’s streets. A line was read as “They are SO EXCITED to watch a Gods’ parade in the street.”

It was in the Migration Music Festival 2015 that we came to know one another and become good friends. The opening ceremony was held in the outdoor spaces of the Cloud Gate Theater in Tamsui. Under the autumn sky, all participants were glad to see two different folklore rituals—the parade formation accompanied by the Peikuan music presented by South-north Xuan (Tamsui, Taiwan) and dances which reflects a belief in Rice God presented by Teater Payung Hitam from Indonesia—immerge and form a multitude of possibilities arisen from a shared source of Asian cultures. Not surprisingly they would be so elated to come across another Gods’ parade in Tainan.

With the theme on “Rice River,” the Migration Music Festival 2015 presented a wide variety of art creations, displays, and performances inspired by Asian rice cultures in the open space. Teater Payung Hitam took turns in triggering a lively dialogue with the aforementioned South-north Xuan, an Atayal musician Inka Mbing, and a Hakka poet Lo Sirong, respectively, as these concerts and performances were rendered in a way that helped evoke memories from the ancient past. Rachman Sabur (director) and Deden Bulqini (artistic director) were often found sitting before the Fude (earth god) Temple quietly and observing every gesture performed by South-north Xuan. The two men would sit in long silence, barely moving their bottoms. Once in a while, they would light a cigarette and exchange a few short words.

Everyone who took a part in the festival was deeply attracted to the attitude with which Teater Payung Hitam performed and lived. I heard my teammates talk about how they had learned from these foreign artists, reflecting over many blessings that were sadly forgotten by us in this hectic world. Rachman showed us how to touch the muddy soil, bricked walls, or a tree trunk with bare hands and feet, or how to feel the cool, crispy air wrapping us. He showed us how to immerse yourself in shallow river waters of the autumn, and how to roll your body over the soil, whether it be soggy or dried with cracks. The props, sound, and all the other elements to the theater, were all derived from and connected with nature. All the stage props, from the little scarecrows to the bamboo installations up to two-story-high, were handmade by the teammates of Teater Payung Hitam. These sprightly actors exhibited great patience when they taught us how to make props sitting on the lawn or concrete floors. For everyone involved in this festival, the culmination does not lie in actual performances, but in the process of working with Teater Payung Hitam and making the rendition finalized. We therefore know for sure that daily life is an integral part of art creation.

It was through Deden Bulqini that we knew Teater Payung Hitam. From 2011 onward, Deden has worked with us for the Migration Music Festival, who acts as a stage visual designer. Later he became the eye of the soul that leads us to explore the contemporary art in Indonesia. He is adept at using recycled materials, such as cardboard boxes, beer cans, paper cups, to make things and giving them a new life on stage. Our collaboration with Deden Bulqini began from “Tainan International Arts Festival and Coming-of-Age Celebration,” a major event hosted by the Cultural Affairs Bureau, Tainan City Government. We made a bold attempt in overturning the widely accepted criteria that guide many curation efforts, namely western ballets and classical music, and instead opted for a workshop, in which recreational teams and artists of art institutes in Indonesia, Thailand, and the Philippines joined efforts in presenting the beauty of Southeastern Asian traditional art. This was a gift from us for the youngsters attending the coming-of-age

ceremony. Many teenagers who were skillful ballet dancers learned to shift their body focus and adjust their postures, imitating the gestures and pace adopted by Southeastern Asian countries. Standing in front of the bamboo installation made by Deden, the teenagers and Southeastern Asian artists gave us an incredible, unforgettable performance.

It was because of Deden we got to meet Teater Payung Hitam. And the reason why we started collaborating with different Bandung artists went all the way back to my unexpected encounter with Sabasunda’s music. It seems that behind every Indonesian artist, there is a secret tight-knit alliance of all kinds of brilliant talents. In their collaboration, they bring out the best of one another, instead of worn out one another’s energy. More importantly, art creation is generated from their everyday lives without the slightest indication of “boundaries.” It is not uncommon that a painter would take an instrument and perform a piece of music for audiences, whereas a musician would carve out realistic masks, a drum-beating boy would also specialize in stringing pearl bracelets. They use their hands to chisel sculptures, pluck string instruments, paint a picture, and write poems. Artistic expression, for us, is an acquired knowledge and ability. For them, however, it is as natural as the rice and water, on which they subsist, live, and prosper.

I remember having invited a large ensemble of Sambasunda to perform at the festival’s finale on the main stage at the early year of Migration Music Festival. At the time, except for activities aiming at migrant community audience that were conducted by academic communities or a government agency, very few organizations or festivals took initiative in inviting artists from Southeastern Asia, not to mention any funds gathered for artists from these countries. The audience, music critics, and the media all took a polite distance from this band with a strange-sounding band name, but yet which in fact embodies a culture not far from us. It was not until the magical performance delivered by Sambasunda that the Taiwanese audience learned to pick up cheerful notes and groovy rhythms after hundreds of years in dormancy.

At the inception phase, Sambasunda was founded in STSI, Bandung, with nearly 20 people comprising a band that incorporates the tradition of Sundanese and a myriad of genres in contemporary music. The style of music was led by Ismet Ruchimat, then a lecturer at the STSI. The low-frequency sounds of western instrumental music were supplemented and enhanced by some old-time Indonesian bamboo instruments, thus creating a peculiar acoustics effect. I still remember when I first heard a melody by Sambasunda drifting out from a record shop on street in a city in Indonesia, I could not resist an urge to immediately walk inside that record shop and buy the album “Berekis” simply because its melody took me to a place that seems so out of ordinary.

Afterward, I dialed the phone number printed on the album’s back cover. It was connected, and with an “hello,” a close relationship with Bandung’s artists to these days thus began. This also brought forward a series of exchanges and collaborations with Southeast Asia artists in Migration Music Festival. In the meantime, Ismet Ruchimat, saying that being inspired by Migration Music Festival, launched West Java World Music Festival in Bandung in 2011.

We regard ourselves very fortunate to be a part of the journeys taken by Sambasunda, Deden Bulqini, and Teater Payung Hitam. These journeys were not only filled with recollections of artistic pursuits, but were a real-life experience where we sat side by side and had a most intimate physical contact with like-minded comrades. Many teammates from the festival have begun their journey toward learning the language of one of the Southeastern Asian countries. It is our hope that this cultural exchange will eventually become a part of our lives.

## 東南亞文青的燦爛時光

### 張正

《燦爛時光：東南亞主題書店》 創辦人

第一次遇見王磊的地點，在台北車站旁的印尼街。他來自印尼，名叫Justto Lasoo，「王磊」是他自己取的中文名字。在印尼街遇見來自印尼的王磊，聽起來很合理，其實不然。因為王磊工作的鐵工廠在台中，而俗稱印尼街的區域在台北，搭火車要兩個小時。

台北的印尼街，原本是一片落魄待拆等都更的日式木造舊建築，低身蹲踞在台北車站東側、忠孝西路北側。然而世事難料，在貌似高級的微風廣場進駐台北車站之後，車站內以印尼移工為客群的店家被迫遷出，一部分潛入地下街，一部分則落腳在此，形成一片兼具飲食、匯款、娛樂的隱形區域。

要不是因為從事與東南亞相關的工作，我這個台灣人不會發現印尼街，進而和幾戶店家熟識。不過，這天不是來串門子，而是別有目的：擺書攤，借書給印尼人。

#### 寶島光之旅

我與Sima吳庭寬等一群台灣伙伴主張，各種族群的人，在台灣都應該擁有閱讀的權利。那時，我們正準備開設東南亞書店，手上已經有一批東南亞文字的書籍，雖然書店還沒準備好，不過已經迫不及待，所以挑了一個星期天來印尼街測試水溫。

書攤設在樹蔭下，亞玖姐的店正對面。亞玖姐是印尼華僑，和老公阿貴哥在印尼街的黃金交叉路口開店，生意好到被人嫉妒。亞玖姐看我們帶去的桌子太小，熱心地搬了一張店裡的折疊桌出來，讓我們擺書。

春暖花開的星期天，難得放假的印尼朋友表情輕鬆地來來往往，瞥見我們的書攤上有母語書，好奇地圍著翻閱。尤其是印尼女子，包著五顏六色的頭巾低頭看書的模樣，超有氣質。

就在此時，手裡拿著高檔單眼相機、一身光鮮俐落的王磊經過。他湊近簡陋的書攤，眼光銳利地拿起其中一本：「怎麼會有這本？」

幾十本印尼書散落放在書攤小桌上的書，是我託在印尼的台灣朋友「隨意」買來的，多半是實用類、宗教類的書，對我這種不識印尼文字的人來說，其實長得都差不多。但是被王磊一眼相中的那本，則是Sima剛剛從印尼帶回來的文學作品，作者是一位小有名氣的印尼客家華人Sunlie（湯順利），寫的是早年華人移民的故事。

後來才知道，王磊果然不是一般的印尼移工。他每天結束鐵工廠的粗活兒之後，便伏案寫作，假日更東奔西跑串連全台各地的印尼文藝青年，因為他是印尼跨國文學組織FLP的台灣分會長。而透過王磊，我們也陸續認識許多平時隱身在「移工」身份下的印尼文藝青年，他們在異

鄉彼此扶持（偶爾也相互鬥爭一下囉），創作不歇，再再令我驚嘆。他們很閃很燦爛，像一道又一道的光。

與王磊的初見面，已經是去年春天（2015年）的事。2016年，王磊又出了一本書《寶島光之旅》，邀我寫序。雖然我的印尼文學習始終沒有進展，看不懂他的書，但是我相信，憑藉王磊敏銳的觀察力、不羈的想像力、豐沛的行動力，書裡肯定承載了許多精彩的故事，也為台灣和印尼這些年的交流，留下了珍貴的紀錄。

#### 印尼光之旅

在擺設行動書攤之後的半個月，「燦爛時光」東南亞書店開張，王磊送了我一件印尼蠟染Batik襯衫。

說起成立東南亞書店的緣由，也和印尼文青有關。那是在更早一年（2014），我們辦了第一屆移民工文學獎，其中一位得獎者Erin受訪時說，她在台灣當家庭看護工，工作兩年沒有放過一天假，因為阿公實在太愛她、太需要她了！幸好她可以閱讀：「無聊的時候，我讀書。我喜歡閱讀和寫作。閱讀讓我開心。閱讀和寫作，讓我自由。」

外籍移工（尤其是家庭看護工）24小時待命工作的處境，一時半刻改善不了，但是，如果他們手上如果有一本母語書，似乎就能穿透重重桎梏，在精神上獲得自由，這豈不是捷徑？

受到Erin的啟發，同時也被小小書房沙貓、洪雅書房余國信等人慫恿，我開始想像一間東南亞書店。還沒有「店」之前，我託在印尼教中文的朋友溫曉嵐買印尼書，託來自越南的暨大學妹楊玉鶯買越南書，也在「獨立評論@天下」發起了「帶一本自己看不懂的書回台灣」，希望集結眾人之力，共成美事，先把書弄來。

「帶一本自己看不懂的書回台灣」受到意料之外的廣大迴響，承載著善意的東南亞書籍源源不絕，同時我們也以「燦爛時光東南亞主題書店」作為基地，舉辦一場接一場的東南亞議題講座、語言班、讀書會、新書分享會。而當初啟發我們開辦東南亞書店的Erin，和另一位移民工文學獎得主印尼移工Nanik，也受到「啟發」：台灣人願意辦東南亞書店造福異鄉人，我們自己是不是也該做些什麼？

於是，Erin、Nanik以及十多位印尼移工組織了Gemas閱讀文化推廣協會，相約誰先結束工作返國，誰就在自己的家鄉成立一間開放的圖書室，讓那些沈溺於3C遊戲裡的印尼孩子們有另一個選擇。

2016年3月，我們來到印尼中爪哇的芝拉扎（Cilacap），拜訪Erin和Nanik利用自家客廳成立的Gemas圖書室。書很多，是印尼各界捐贈的。設備很陽春，就是一整面牆的書，可以坐在地上看。規則很簡單，想借哪一本書，自己登記在簿子上即可。

我們在Nanik家住了三天，不時看見印尼小朋友結伴來前來借書，在陽光斜灑的書架前或站或蹲。我感受到善意的來回折射，覺得好溫暖。

## 臥虎藏龍

台灣有六十萬來自東南亞的移駐勞工、二十萬來自東南亞的婚姻移民，這八十萬人之中，肯定臥虎藏龍。王磊、Erin、Nanik只是其中的幾個例子。

我還認識來自泰國的阿南，他自製泰國傳統樂器，在工作之餘和喜愛音樂的台灣同事一起演奏。來自越南陳維興（Tran Duy Hung），他用畫筆訴說台灣底層社會的景況。結婚來台的菲律賓女生黃琦妮，一邊教英文，一邊組織「菲台協會」，幫助同鄉。而更早結婚來台菲律賓華僑Ne Ne Ho何小姐，甚至獨力創辦了台灣第一個東南亞文字媒體《The Migrant》。

雖然移民移工多半因為家鄉的整體經濟不佳而離鄉背井，到國外從事社經地位較低的3D產業(difficult, dangerous, dirty)，但是他們也有喜怒哀樂七情六慾，絕非只會工作的機器。若能在餐桌之外、在工作之外，讓這些懷抱夢想的異鄉人在接待社會發揮所長，以接待國的立場來說，既是人權，也是讓自身文化更豐富燦爛的好方法。趕緊四下張望，也許你的身邊，就有一位平時怏怏不語的異國文青呢！

## The brilliance of Southeast Asian literati

### CHANG Cheng

#### Founder of Brilliant Time Bookstore

The first time I met Wang Lei was on Indonesian Street next to a train station. An Indonesian native, Wang’s real name is Justto Lasoo, but he goes by his self-given Chinese name these days. Nothing is unusual about running into an Indonesian person on Indonesian Street, unless one factors in the fact that Wang works in a metal factory in Taichung, and that he took a two-hour train to arrive at the aforementioned street next to Taipei Main Station.

While the street isn’t officially marked as “Indonesian Street” on the map, it is firmly situated behind Taipei Main Station on the north side of Zhongxiao East Road, comprising a low-slung and decrepit collection of buildings dating back to the Japanese colonial era and currently awaiting demolition.

But for now, the eclectic buildings serve as a temporary retreat for many Indonesian-oriented businesses that were forced out of the Taipei Main Station when mall operators such as Breeze Center moved in. Some of those shops relocated to an underground mall nearby, but others pooled into Indonesian Street, creating a little-known hive offering food, entertainment, and cash transfer services.

If I hadn’t been working in a field related to Southeast Asia culture, a local Taiwanese person such as I would never have had the chance to step foot onto Indonesian Street. At first I came to chat and make friends with shop owners and their customers, but then I returned with a new objective – to set up book stalls to cater to Indonesian readers.

#### Brilliant Formosa

My friend Sima and I were among a handful of people in Taiwan who believed that each ethnic and cultural group have the right to read, the right to access literature written in their own language. Our Southeast Asia-themed bookstore was in the works, but one Sunday we were too excited to wait and decided to bring a portion of our inventory to Indonesia Street.

We began to set up our stall underneath a tree across from a shop run by Indonesian immigrant Yajiou and her husband Akuei. Their shop is located on prime real estate on Indonesian Street and their bustling business is a topic of envy. Yajiou noticed that the table we brought was too small to fit all our books, so she brought out a table of her own for us to use.

The spring weather was gloriously sunny, and some Indonesian immigrants who were enjoying a well-deserved break were strolling down the street. Several of them stopped by when they saw the Indonesian titles on our table, and began to flip through the pages. It was a colorful sight to behold – different-colored head scarves crowded our table as Indonesian immigrants gracefully bent their heads to read.

It was at this moment when Wang, freshly dressed and holding an eye-catching single-lens camera, turned up. He walked over and zoomed in on a certain title, picked up the book and asked: “How did you come by this?”

The dozen or so Indonesian books spread across the table were delivered to Taiwan by my friend living in Indonesia. He picked them absentmindedly, and several of them appeared to be practical or religious text to my inexperienced eye. The particular one in Wang’s hand however, was a literary novel Sima bought. The author Sunlie is of Chinese-Indonesian descent, and the story covered issues relating to the historic Chinese exodus to Indonesia.



As I slowly got to know Wang, I realized he was more than an Indonesian migrant worker. He would complete a hard day of work at the metal factory, only to pursue a night of writing. He would then travel across Taiwan during his free weekends to meet and network with young Indonesian workers interested in the arts. As the head of the Taiwan division of Forum Lingkar Pena (FLP), or Pen Circle Forum, Wang introduced us to other Indonesian migrant workers who also pursued literary ambitions. They supported — and occasionally challenged — each other during their time as strangers in a strange land. Their ceaseless literary endeavors astounded me.

That was the story of how I met Wang in 2015. By 2016, Wang released a novel called “Kutemukan Cahaya di Bumi Formosa” - or “Journey in the Light of Formosa” - and invited me to write the introduction. I have been lax in studying the Indonesian language, but I believe in Wang’s intuitive observation skills, imagination, and drive. His writing is renowned for capturing exciting stories and preserving the cultural exchanges that have been taking place between Taiwan and Indonesia.

Brilliant Indonesia

Our independent bookstore on Southeast Asia publications named “Brilliant Time” opened its doors to the public about two weeks after we held our first bookstall on Indonesia Street. Wang commemorated the occasion by presenting me with a batik, or wax-resist dyed, shirt.

At this point of the story, I need to revisit 2014 and explain how my inspiration for opening such a bookstore started. We had just held the awards ceremony for the inaugural Taiwan Literature Award for Migrants and interviewed laureate Erin, who told us about how she had never had a day off in the past two years because her elderly custodian needed her care. She said to us: “When I’m bored, I read. I like to read and write. Reading makes me happy. Reading and writing sets me free.”

Migrant workers, especially caretakers, have to stand by 24 hours around the clock. That is essentially their job description, but their burden can be lessened by having access to native-language books. A spiritual escape, so to speak.

After speaking to Erin, encouragement also poured in from the operators of independent bookstores such as Small Idea in New Taipei and Hoanya in Chiayi, all in support of my fledgling idea of establishing a Southeastern Asia-oriented bookstore.

So before I started, I asked my friend Wen Hsiao-lan, a Chinese instructor in Indonesia, and my friend Yang Yu-ying, a Vietnamese student who studied at my Taiwanese college, to send me some books. I also published an op-ed through the CommonWealth magazine calling for Taiwanese tourists to bring back a foreign book from their overseas visit.

My “Bring a book that you can’t read back to Taiwan” program resonated with the public, and books from Southeast Asia came pouring in. We then began to hold public forums to discuss the potential of opening up such a bookshop, in which Erin and her fellow laureate Nanik were similarly inspired if Taiwanese people were willing to devote resources to meet the needs of foreign immigrants, isn’t there a way for them to contribute as well?

So Erin and Nanik recruited over a dozen of their friends and founded GEMAS (Gerakan Masyarakat Sadar Baca Dan Sastra), a community for literary promotion, in which members were asked to help establish a reading room in their hometown after they finished their work contracts in Taiwan. Reading, they decided, could provide a good distraction for the young ones at home who are otherwise preoccupied by games and mobile devices.

Earlier this March, we arrived at Cilacap, a sea port on the southern coast of Java, to visit Erin and Nanik. True to their word, they began to offer simple reading rooms stocked with donated books from across Indonesia, opening up their personal living rooms and bookshelves to members of the public. People could just wander in, sit on the floor,

and browse through the collection, or leave with a borrowed item after signing a notepad.

During our three-day stay at Nanik’s residence, we frequently saw bands of young children visit the reading room. They would stand or crouch by the shelf, heads bent and reading intently under the sun. It was a heartening sight.

Hidden talents

The contemporary makeup of Taiwanese society comprises over 800,000 residents from Southeast Asia. Roughly 600,000 are here for work, while the remaining 200,000 have mainly married into Taiwan. Moreover, migrant workers such as Wang, Erin, and Nanik are but a fraction of the talent and ambition that can be found within this community.

There’s Ah Nan from Thailand, who handcrafts traditional Thai instruments and plays music with his Taiwanese friends after work; and there’s Tran Duy Hung, a Vietnamese illustrator who sketches the local plebeian life.

There’s also Genevive Pajo Paliota Huang and Nene Ho, two Filipino ladies who migrated through marriage and are working to consolidate the Filipino community in Taiwan. Huang is an English teacher when she’s not running a migrant support group, and Ho is the entrepreneurial force behind “The Migrant,” the first Southeast Asian publication in Taiwan.

Many migrant members of contemporary Taiwanese society had little choice but to leave their hometowns in search of better economic means, engaging in labor for what are disparagingly labeled as the “3D” industries i.e. difficult, dangerous, and dirty. But these folks are far from robots, they are made of flesh and subject to a wide range of emotions and dreams, too.

As hosts to foreign guests, we should help them achieve growth and fulfillment outside of their job descriptions. Consider it part of the path towards attaining equal human rights for all, and a method for enriching our society and cultural diversity. After all, these well-versed Southeast Asian literati live just around the corner from you and me.

## 身體的亞洲第三世界-差事劇團與民眾戲劇

### 鍾喬

《差事劇團》團長

1989年，關鍵性的一年。那年，「蘇東坡解體」、「天安門事件」、「人間雜誌停刊」…。全球化的到來，宣告著一個全球資本化世紀的形成；也逼視著左翼必須以更新後的視角，去看待如何從官僚化社會主義步上民眾性社會主義的道途。

1990，我從《人間雜誌》的報導生涯，轉往民眾劇場的人生旅途，一晃眼，已經超過25年了！這其中沿續「人間」第三世界精神所召喚。有七、八年時間我多次尋著菲律賓「亞洲民眾文化協會」(Asian Council For Peoples Culture)的路徑，前往探詢民眾戲劇的道路。在菲律賓的民眾文化草根運動範疇中，非常強調英文稱作 ” Exposure Trip” 的田野調查之旅。意味著比報導攝影或文學工作中的參與式觀察，更行深化自身踏查與被訪談者之間，相互對等關係的探索。於是，劇場其實並非僅僅為藝術或美學而存在，其背後存在著更為深入的、與社區民眾的組織性與思想性的關係。

於是，在這樣或那樣異國友誼的帶路安排下，從馬尼拉都市窮人組織到尼格洛斯島的蔗工團體，再赴民答那峨島的原住民劇團…，我遇到各式各樣在貧困交加的條件下，一仍艱辛並堅持下來的文化團隊。他們沒有辦公室，遑論排練場或任何劇場設備，卻積極與熱情的籌備並討論各式各樣的工作坊與演出，通常，都指向如何在被壓迫者間展開戲劇工作坊。而恰恰也是在這樣的情境下，我從 「亞洲民眾文化協會」負責人Al Santos手上遞過來的一本英文書《被壓迫者劇場》中，閱讀到1970 年代即如火如荼開展，而在我們生活的小島上，卻遠遠被隔絕於冷戰/戒嚴體制外的左翼第三世界民眾戲劇運動。

也是在Al Santos多年工作後，連結亞洲第三世界國家民眾戲劇，成為我開展草根性劇場連結的思想與組織資源。我們來自亞洲10個左右國家民眾劇團的成員，在NETWORK的連結下開展對等的對話關係。在1990年代的環境底下，沒有任何資源，公部門對於這樣的劇場結盟，也毫無具體的概念或規劃。然則，依靠著依靠著自身的能量，共同完成 《亞洲的吶喊2》(1995)及《亞洲的吶喊3》(1998) (Cry Of Asia)的跨亞際聯合匯演。

這是我個人及差事劇團走向民眾戲劇的重要里程。過程中，發生的菲律賓主觀性質過強的第三世界主義，是合作關係無法進展的主要原因。但，單就這一點而言，也從來是如何在矛盾中辯證前行道路的關鍵所在。難道不是嗎？

在我認為，長久來被視作民眾戲劇大師的Augusto Boal既有理論且有方法的「被壓迫者劇場」，經過系統化後是被接受為經典的核心原因。但在菲律賓，從自身的人民運動中開發出來的劇場文化，卻是更為草根且具備在地實踐精神的方法。這25年來，差事劇團在社區或社群範圍內，所展開的民眾戲劇工作坊，主要仍然沿用當時從「菲律賓教育劇場」(PETA)所傳承下來的O-A-O系統。亦即：Organization組織的- Artistic藝術的- Orientation傾向的，這三位一體且相互

## 藝術再造社會

Arts for Changes

辯證的受壓迫者教學方法。再有，從民眾觀點出發的戲劇工作坊或表演行動，也就是在這樣的意識觀點下，轉化為身體論的種種操作與表現。

我常提及差事劇團有兩只翅膀：一只是年度的專業演出；另一只是，在社區或社群的民眾戲劇工作坊。兩者互為辯證，在表現的方向上容或有所不同，卻在基本精神上是一致的。這和我在菲律賓的學習經驗，有著相當密切的關連。在年度製作的專業劇場中，差事劇團以魔幻寫實的手法，在帳蓬劇、在小劇場、在環境地景劇場探討過各式各樣的主題，但都不失對於左翼第三世界劇場的關注或轉化。

我的民眾戲劇學習之旅，緣於1989年經陳映真先生的介紹，去到南韓參加一項由菲律賓「亞洲民眾文化協會」策畫、南韓「民族藝術總會」(Korean National Art Federation)主辦的，稱作：「民眾戲劇訓練者的訓練」的工作坊。在這個帶有濃厚第三世界味道的訓練工作坊中，我第一次深刻體會到，以身體行動作為劇場載體這件事，已然在當時南韓的學生運動、工人運動、政治激進運動中，蔚為一股沛然不可擋的風潮，表現在民藝總的文化行動中。

韓國文化抗爭運動中，相當具有進步性的一項里程是：既從美日殖民影響下搶回自身民族文化的尊嚴；同時，賦予進步的內容、情節與主題。也就是這樣的機緣，讓我有機會走進金明坤先生的農民廣場劇的表演現場。猶記得，我們一行亞洲第三世界的劇場人，前往他的劇團觀賞稱作《CHUAMA CHUMA CON CHUMA》的戲碼，這齣戲以農民廣場劇——面具舞、傳統唱腔、民眾薩滿信仰為表現形式，卻在內涵上融入南北韓統一的主題。

晚餐過後的夜色降臨時分，地下室小劇場裡擠滿了熱情的觀眾，許多看起來是學生、也有上班族脫了西裝領帶，拎在手上。戲沒開演，先上場的竟是，手勢節拍滿滿充溢現場的街頭運動抗爭歌曲。隔日，我搭車前往機場，準備帶著滿滿的收穫返鄉。就在剛CHECK IN不久，便收到民藝總打來的關切電話。「鍾先生…你還好嗎！就在昨晚你們看完戲的不久，鎮暴警察衝進「阿里郎的小劇場」的地下室，把現場破壞一空…並且逮捕了導演和其中兩位男演員…」電話那頭語帶些緊張的說著。「罪名是？」我急忙問。「有通北共產嫌疑…」話沒說完，電話斷了！到底…誰斷了電話？是關心被竊聽後的我的安危嗎？又或就是KCIA的竊聽呢？！我沒再追問…

可以說，我在冷戰/戒嚴的體制性延伸下，開啟了第三世界的身體行動劇場，直到25年後的今天，仍在這樣的脈絡下，以探索前行的霧之旅程，摸索著全然轉換了場景與腳色的亞洲第三世界民眾戲劇…。

## Theater in ‘Third World’ Asia Of Assignment Theatre and People’s Theatre

### CHUNG Chiao

#### Founder and Artistic Director of Assignment Theatre

The year 1989 witnessed the collapse of the Soviet Union, the June 4th massacre of Tiananmen Square, and the discontinuation of Renjian Magazine, a literary publication that was at the forefront of Taiwan’s social movements. The arrival of globalization henceforth ushered the world into capitalism, paving the way for socialists to adjust their stance and seek a path that will reform bureaucracy and bring forth true democracy.

In 1990, I bid goodbye to my years as an editor at Renjian Magazine and headed for the next leg of my journey as a proponent of people’s theater. In these past 25 years, I’ve carried on the essence of Renjian’s mission – to embrace the spirit of what was contemporaneously known as the “Third World.” My foray into people’s theater began by retracing the path taken by the Manilla-based Asian Council For People’s Culture (ACFPC).

Grassroots cultural movements in the Philippines were interlinked with immersive field expeditions known as “exposure trips,” which offered a participatory experience involving more input than either journalism or literary writing. A participant is both an interviewer and interviewee, an equal among those who observe while being observed. With exposure trips forming the basis for such movements, people’s theater existed not only for art and aesthetic qualities - it served to connect more people with their communities and regional ways of thought.

With the help of ACFPC, I was able to connect with financially disadvantaged groups in Manilla, Negrense laborers in the Visayas, and aboriginal theater troupes in Mindanao Island - groups that persevered in face of poverty and dire circumstances. They had no office, rehearsal venue, or relevant equipment, yet they had passion and initiative. Their most commonly discussed topic was the possibility of opening a drama studio for oppressed members of society.

ACFPC Director Al Santos was also the one who introduced me to “Theater of the Oppressed,” a book by Brazilian theater practitioner Augusto Boal which detailed the rapid development of the Western World in the 1970s, and how people’s theater in regions that I was working in were secluded from the power struggles taking place under the Cold War and martial-ruled Taiwan.

With the help of Al Santos, who spend years building a network linking people’s theaters from these so-called Third World nations, I finally had the contacts and resources to promote my grassroots theater school of thought, recruit alliance members from a dozen Asian countries, and hold dialogues based on equality and reciprocity.

Against the backdrop of 1990s Asia, aid was scarce and government agencies offered no support, since they had little to no understanding of such theater alliances. Nevertheless, by working together and mustering our meager resources, we were still able to stage the pan-Asia performances of “Cry of Asia 2” in 1995 and “Cry of Asia 3” in 1998.

“Cry of Asia” marked a major milestone towards the realization of people’s theater for both myself and Assignment Theatre, a group I founded in 1990. Although the pan-Asia alliance was eventually unable to move forward because the Filipino perspective was too heavily colored by the influence of Third Worldism, the obstacle in itself is a prime example of the difficulties in determining the right path for resolving a dilemma, is it not?

The way I see it, the Theatre of the Oppressed spearheaded by Boal, champion of people’s theater, is upheld as a classic theatrical theory because of its methodology. But the Filipino school of people’s theater, which was derived from proletarian movements, remains more grounded in grassroots culture and local spirit.



Over the past 25 years, Assignment Theatre has mainly employed the original O-A-O framework from the Philippines Educational Theater Association (PETA) in its theater workshops for community empowerment. This Theatre of the Oppressed method for engaging the public to partake in people’s theater helps participants translate their personal stance into physical language and movement.

You will often hear me say that Assignment Theatre is blessed with a pair of wings - one wing refers to its annual performance showcase, whereas the other alludes to its community theater workshops. As I’ve learned in the Philippines, these two events may be different in shape or form, but they are the same in essence. Whether in a tent, playhouse, or site-specific settings, Assignment Theatre evokes magical realism to discuss a wide range of subjects while upholding the liberal spirit of people’s theater.

In 1989, Taiwanese writer Chen Yingzhen introduced me to a workshop co-organized by ACFPC and the Korean National Art Federation (KNAF) for those who coach people’s theater. The South Korean workshop opened my eyes to how the physical body was being used as a theatrical vehicle for self-expression in social movements led by students, laborers, and activists. This trend was none the more evident than in the cultural activities staged by KNAF.

The cultural revolution in South Korea was partly defined by the swelling of national pride after the colonial influences of the United States and Japan were stripped away. People’s theater gave it context, details, and motifs.

For a taste of Seoul’s resistance theater, better known as madang, I watched “CHUAMA CHUMA CON CHUMA,” a play staged by Arirang Theatre and its director Kim Myung-gon. The madang featured many traditional cultural elements Gut masks, folk singing, shamanism - but also delved into the politically charged topic of North-South reunification of the peninsula.

It was past dinnertime and nightfall, yet the small basement venue was packed with enthusiastic spectators. Many of them looked like students, and among them mingled office workers with their suit jacket and tie slung over their arms. The opening act of the night was even a gesture-packed, fast-paced song that served as an unofficial anthem of the current street protests.

The next day, I traveled to the airport to fly home with renewed inspiration. Just after checking in, however, I received a call from KNAF inquiring about my safety. The caller informed me that after I finished watching the madang performance and left, riot police stormed the basement of Arirang Theatre, destroyed the venue, and arrested the play director and two actors.

In response to the nervous voice on the other end of the phone, I rushed to ask what they were being charged with. The answer began with “suspicion of espionage for Northern Communists...” before the call ended abruptly as it began. Who terminated the call? Were they trying to save me from suspicion or was the call already being monitored by the Korean Central Intelligence Agency? I didn’t call back to ask.

My passion for people’s theater began from the days shrouded by Cold War and martial law, and my knowledge was further nurtured by the inspiring theater movements in what were contemporaneously called Third World nations. Twenty-five years later, I still seek to forge ahead on the same obscure path, even though the backdrop and roles of people’s theater in Asia are continuously shifting and changing...

## 讓東協遍地花開 社群藝術－藝術作為一種參與

### 塔農·恰帕迪

泰國視覺藝術評論家、Srinakharinwirot大學美術學院講師

本篇文章〈社群藝術－藝術作為一種參與〉來自我在藝文界的相關經驗。回首看來，我一直極力想在當代藝文領域展現自己。我把焦點都放在東南亞的藝文圈，尤其是視覺藝術，但到最後，這個領域顯然已經變得華而不實，意義往往距離社會太過遙遠。在此同時，部分奠基於全球藝術的全球化浪潮，則漸漸促使泰國當代的藝術空間轉型為公共或社群藝術，例如現地製作藝術（Site Specific Art）、行為藝術以及社群藝術。這波轉型浪潮自1980年代開始，至今已成為在地社群與都市社區的主流藝術形式之一。

在這波運動中，藝術家將藝術活動、藝術品、空間、時間與場域塑造成一種社會性的模式，成為藝術家、觀眾以及在地社群共同參與的關係藝術實踐。關係藝術成為互動的空間，凡與社區場域、藝術品、藝術活動相關的品味體驗、美學鑑賞與評論，都能在這裡分享交流。本文便是要說明，關係藝術即存在於藝術參與的過程當中。也因此，藝術成為了一種社群參與，而關係藝術與關係美學則為藝術活動、藝術品 與藝術實踐的基礎。

當今全球社會奉去領域化的概念為主臬，疆界不住變動，藝術與文化日漸融合，勢不可擋。越來越多人來自不同的文化背景，卻得默默承受不同疆界內僵化的文化認同。如此環境下，藝文工作者甚難將緻密的思維挑戰透過慧黠的方式傳達給大眾與社群。

之所以面臨這等困境，主因在於這些與社群合作的藝術家鮮少與其他社群互動。藝術家往往畫地自限，純粹為了藝術而創造藝術。不過，一旦要為藝術世界主流社群以外的群體創造藝術活動，藝術家、策展人與藝文活動發起人往往運用人脈，動員大眾合作。藝術家並未深入了解當地社群的脈絡，只是裝模作樣地向社區成員展示藝術具有多少文化價值，又如何能為其帶來更好的生活。

藝術就是自由地去創造出現象的本質。然而藝術源自特定社群的生活模式、文化、傳統、信仰。所以公共藝術所「訴說」的，是存在於該社群之中的文化脈絡或論述。但泰國的公共藝術卻正好相反，變成個體利用公共空間展現的私人詮釋。藝術活動因此與當地社群毫無關連，只是瞎拼亂湊地錯置該處。可想而知，公共藝術往往淪為虛有其表的現象，完全無益於當地社群。

「藝術與社群為何無法順利合作？」我們都知道，合作時，藝術家首先得知道該如何表現自我以及該採取何種策略，才能啟發社群參與。藝術家也得從經驗中學習。就算是抽象的概念，一旦決定要在公共空間創造藝術，藝術家或活動發起人就必然需要從該社群的方方面面著手，透徹而紮實地學習了解當地。唯有如此，才能了解在地文化、環境與公共空間。最重要的一點，是尊重。每個空間都有屬於在地人的故事與回憶，而不僅僅是藝術品的展示台而已。

當然，要融入社群、與社群合作以創造藝術活動與作品，便需考量計畫的可行性，文化空間、傳統、社區信仰的脆弱程度，以及各種意外狀況。所以有一點得謹記在心，亦即文化與生活方式無

時無刻都在變動。藝術家不應該以外力強迫催生變化。所有因交融合作而產生的介入行為，都應該來自當地社群共同激盪出的想法，也要尊重社區對於各層面的根本思維。若能落實上述作法，便能少去許多問題。

我相信，溝通向來是藝術家創造藝術品與藝術活動的基礎。這裡說的溝通，不是意義明確的口語溝通，而是包含了許多個人層次與面向。事實上，模糊反而可能造就豐富的詮釋。

在全球化時代與藝文界的改變浪潮下，資訊取得容易，自由距離我們亦更近一步。因此，藝術與文化也變成一種社群性的實踐，而不再是中央集權，即使是小型偏遠的社群，也能發展出跨國網絡。

東協社群應自由發展，實不該設定任何僵化的制衡機制。很多時候，引領這個國際社群的最新潮流往往會透過發自底層的上行力量，徹底顛覆實務與理論層面的窠臼。有太多事情需要改頭換面、重塑再造，因此途中須借力於組織性策略，才能將「知識」如牽牛花的種子一般廣為散播，匯聚眾人，一同挑起管理責任，積累所需知識。

藝術與文化將藝文產物轉化成為一種社會性的互動模式，使得社群成員得以參與藝術文化的創造過程。因此，這些藝文產物與藝術實踐便隸屬關係藝術與關係美學的範疇。採行這樣的策略，目標是要聚焦於關係藝術與文化，探究此框架內社群成員、藝術家、藝文工作者進行想法交換、藝術欣賞、美學交流、藝文活動評論的分享空間。若能重現亞洲與東協的傳統，我們將能激盪出自己的想法，創造新的機會，並喚醒區域內藝文圈的希望。

「參與藝術」在理念與實踐層次都希望將藝術品轉化為社會性的模式，讓社群與觀賞者都能參與其中。如此一來，藝術便成為一種社群性的實踐，藝術品與其實踐亦跨入關係藝術與關係美學的範疇。藝術家打造了藝術空間，社區則成為關係藝術的交流空間，供藝術家、社區成員與參與者在此交換想法、經驗、文化、藝術欣賞、美學以及藝術活動評鑑。早自2005年起，我們便已在班塔龍（Baan Tha - Long）執行這個計畫，一直持續至2012年。

我參與泰國當代藝術運動長達二十多年，根據個人經驗，多數藝術家只關心自己的作品與個人成就，多半忽略了與在地社群或甚至觀眾的連結互動，也不甚在乎。這些藝術家極度以自我為中心，自認凌駕於社群或觀眾之上。如此自我中心的心態便帶來了問題，導致大眾總是與其作品產生隔閡；藝術展覽變成藝術圈的專屬活動，大眾與社群則被隔絕在外，無法親近。

身為一名藝文工作者，我一再強調合作與溝通的重要性，亦即藝術參與應以社區為中心，應著重藝術家與社區成員以及所有其他參與者間的交流與溝通。

更重要的是，參與藝術相對於主流藝術運動，會隨著時間、空間與社區反饋而不斷變動。

在烏汶府（Ubol Rachathani）班塔龍地區與布魯（Bru）少數民族一同進行的關係美學社群藝術計畫，便考量到了藝術參與在這個文化活動極為活躍的地區具有的地理文化地位。在當地，藝術就是社群參與的媒介。

班塔龍與其他社區座落於湄公河沿岸、寮國與泰國東北的烏汶府之間。當地社群多為人稱「布

魯人」的少數民族。布魯人在越南、寮國與泰國境內逐水而居，屬於規模較龐大的少數民族，人數約13萬人，數百年來仰賴水源生活，對水（湄公河）懷抱無限尊敬與感激。

生活在班塔龍與鄰近地區的布魯社群並非傳統泰國社會，他們更能深刻理解何謂與自然共存。其以大自然的神靈與超自然信仰為基礎，經傳說故事演變出一套信仰習俗，以此紮下社群之根本。

計畫自2005年實行以來成效卓著，透過在地布魯社群所信奉的原則與信仰，順利在藝文工作者與社群成員間搭起溝通的橋樑，一同在家中、林間、樹上、溪流、稻田或甚至是湄公河上創造藝術作品。藝術品風格形式多元豐富，採用竹子、石頭、泥土、樹葉等在地材料製作。交流計畫中，經由在地人的經驗與手藝，加上藝文工作者的配合，我們得以欣賞體驗樹葉彩繪、乾草藝術裝置、竹藝品、兒童表演、營火故事，以及Mor Lam 民謠。這些作品也許無法明確分門別類，但都是紮根於在地社群的創作。

有這些社群做為資源，我們藝文工作者必須努力學習，也要了解，唯有近距離觀察並融入社群，才能真正認識在地文化，並發展後續的參與藝術計畫。



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# Morning Glory Blossom with ASEAN

## Art of Engagement as Community art

### Thanom Chapakdee

Thai Visual Artist and Art Critic  
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This paper on the topic of Art of Engagement as Community art is based on my experiences in the field of art and culture which I concerned – as I look back on it now – that I was trying very hard to show my personal off in term of Art and culture in our era. Focusing on the realm of Art and Culture in ASEAN, especially in term of Visual arts which clearly becoming something supremely grand, too often in the strange meaning and distant form the society. But on the other hand, a part of Globalization based on the notion of Global art and transform Thai contemporary art scene into the state of public and community such as Site Specific art, Performance art and Community art. These movements have become the stream of art in the local community and urban community since 1980s.

This kind of movement which artist has created the art activity, art objects, space, time and sphere as a model of sociability which artists, audiences can participate with people in community as relational art practice. The relational art becomes the space of exchange and participants can share experienced of taste, aesthetic, criticism which it's relate to art activity, art objects and sphere of community. This paper will explains that relational art is in the process of art of engagement. That is why art has become the community engagement which art activity, art objects and practical based are of the relational art and relational aesthetics.

Nowadays the world of transit and de–territorialization, where boundaries are shifting which arts and cultures are merging in an increasingly palpable manner. There are a growing number of people who come from different cultural framework. But fixed notions of cultural identity of each boundary. It is very challenging for the art and cultural workers to delivers the sophisticated conceptual challenge in an accessible and witty package to public or community.

The main cause of this problematic is that the artists who working with community rarely interacts with other communities. Artists tend to limit their focus to creating art for the sake of art only. However, when they want to create an art activity with the community outside the mainstream of art world, artists, curators and art organizers are frequently using the power of networking and mobilizing the masses to call for collaboration. Without having a real understanding of the local contexts of that community, artists pretentiously refer to the cultural benefits and improved living norm which community members will receive from art.

Art is freely to create the essence of phenomenon. However, it comes from the mode of life, culture, traditions and beliefs of a particular social community. So, the ‘language’ of public art reveals the cultural context or discourse existing in that community. On the contrary, all that has happened under the definition of public art in Thai society has become the personal expression of an individual who used the public space. And this event became unconnected and misplaced, crudely made to that community. Therefore, it's not uncommon that public art is only a superficial phenomenon that remains outside of the interest of the community.

‘What are the factors which cause problems in the collaboration between art and community?’ As we know, in collaboration, artists first need to know how to present themselves and which strategies they will use in order to engender the participation of the community. Artists must learn through experience as well. Even if it is an abstract matter, once a concept of creating art in public space comes to mind, artist or activity creators really need to learn every aspect of that community as clearly as possible in a concrete way. Then they will understand the culture, environments and public spaces in that community. An important factor is that different aspects need to be respected. It is not just an empty space to put something as each space has a story and memory related to its people.

Certainly, in any integration and collaboration with community, to create art activities and art works, we have to think about the project feasibility, the fragility of culture space, traditions, the community’s beliefs as well as unexpected errors. So, an important point to know is that culture and way of life are changing all the time. Artists should not push things to make a breakthrough brusque change. Involvement which comes from integration and collaboration needs to involve brain storming of the community and respecting the fundamental concepts of each side. If these ideas can be implemented there will be fewer problems.

I believe that communication in art culture that indeed always becomes basis of consideration by artists in their works as well as activities. Communication referred to herein is not verbal and completely clear communication, on the contrary there are many personal layers and dimension involved. Vagueness is in fact expected to enrich the interpretation.

As communication in art and culture in the era of globalization and art world movement which easy access to information and with the regime that seems to promising the freedom. Therefore art and cultures has become to communal practice, when centralization could be overlooked, when small and remote community are able to extend inter-nation networks.

Global society of ASEAN should be develops without any institution to balance it pooled with the latest trends that often turn the old premises upside down at practical as well as theoretical level of art and culture by grassroots notion. There are so many things challenged to reformulate itself. The formulation will therefore call for institutional strategy as the model to disseminate “knowledge” as the seed of Morning Glory, which people gathered in group to go through together the managerial load and accumulate the knowledge.

In fact type of art and culture transform the art and culture objects into the mode of sociability that which the people in community can participate in the process of art and cultural activity. Thus, art and cultural objects and theirs practices are of the relational art and relational aesthetics. This strategy aims to investigate the space of exchange in the sphere of relational art and culture that which communities, artists, culture workers can share ideas, appreciation, aesthetics or critical assessment on art and culture activity within the art space. And bringing back such the sphere of tradition and heritage of Asian and ASEAN ways, it should give us our own ideas, new possibility, hope of art and culture in our region.

As the idea and practice of “Art of Engagement” which attempts to show the type of art which transform the art objects into the mode of sociability that which community or audiences can participate in the process of art; therefore, art has become the communal practices. Thus, art objects and their practices are of the relational art and relational aesthetics. Art space is created by artist and community become the space of exchange in sphere of relational art that which artists, community and participants can share ideas, experiences, culture background, appreciation, aesthetics and critical assessment on art activities within the art space. This project had been run in Baan Tha – Long, since 2005 to 2012.

According to my experiences on contemporary art movement in Thailand for more than two decades, most artists are only concerned about their work of art and objects achievement. They mostly ignored and neglected how to connect with community or even their audiences. Artists are considering themselves as super – centric person more than the people in community or the audiences. Ego – Centric by their attitude (artists) is create problematic to their artworks and public sphere which public always a way from their art and again art exhibitions which shown in the art space are exclusively by art circle not in the general term of public or community.

As cultural worker, I put much emphasis on the necessity of collaboration and negotiation means considering the art of engagement which position on community itself, it's also necessary for us to focus on community exchanges and negotiation between artists and community and the rest of participants.

Especially, its changing position against the main stream of art movement with different of time, space and



reactions to the community.

The Art and Community Based: Relational Aesthetics; Bru minority @Baan Tha – Long, Ubol Rachathani is considering the geo – culture position of art of engagement for the most dynamics areas in terms of culture activities within art is tools of engagement for he community.

Baan Tha – Long and other communities are located along Mekong River, between Laos and Thailand in Ubol Rachathani province, north east of Thailand. People who live in these communities are mostly ethnic minority group called “Bru.” The Bru, a larger ethnic minority community found in Vietnam, Laos and Thailand who congregate along the river and number about 130,000--- they are deep respect and appreciation of water (Mekong River), which has been the lifeblood of the community for hundreds of years.

The Bru at Baan Tha – Long and nearby are living outside the boundaries of traditional Thai society they have a much more profound understanding of what it mean to live with nature. Communal roots are anchored in the legends evolve forms set of beliefs based in spirit of nature and superstition.

Fortunately since the commencement of the project in the year 2005, the project has proofed great success in building the bridge between art and cultural workers and communities by using the principles and beliefs of local communities (Bru Community) to create works of art the areas of/in community such as home, forest, trees, streams, rice field even in Mekong River. Works of art has many styles and forms are created from local materials such as bamboo, stone, clay, leaf etc. With the hand and personal experiences of people in community and collaborative with art and culture workers we can see and appreciate painting on the leafs, hay installations, bamboo handy craft, performance from the children, camp fire story also Mor Lam, folk song from the community exchange program. These art works are cannot identify which kind of arts but all the movement from the ground of community.

With the handful of community, we (art and cultural worker) have to learn and only closely observing and integrating in a community can a truly understanding of a culture be achieved in art and community in the term of Art of Engagement project which is to be constructed and developed in future.



Painting workshop with nature materials

## 東南亞社群藝術在台灣

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當九零年代的台灣開始告別計劃經濟下的「經濟奇蹟」，參與全球新自由主義競賽，到面臨九零年代末關廠風潮，本土勞工運動風起雲湧...南方有一群人，夢想著更好的生活，透過跨國勞動、婚姻起飛來到台灣。

四分之一個世紀過去了，如今在台灣，東南亞移工與新住民有將近75萬人，他們把家鄉的味道帶上餐桌，便利超商架上開始出現南洋口味的泡麵; 他們改變了某些街區的風景; 遠嫁來台的外籍配偶成為人口老化的農漁村重要的勞動力; 他們有些隱身於都市的大樓裡，或者出現在每天晚上垃圾車經過的街口，有時在週末的大眾運輸上.....台灣的生活已經離不開這些東南亞移民、工所帶來的味道與風景，一起形成生命共同體。

這麼大群體的移民/工並不只是生產加工商品，也生產自己的文化。2000年到2010年初，關注移民/工的團體陸續成立<sup>1</sup>，除了為在主流場合被噤聲的移民/工群體發聲，更致力於培力讓他們能自己發聲。在社會衝突與社會運動中，我們看見移民/工社群與運動團體以集體創作、發表的藝術計劃，在千禧年此後十年間蓬勃發生。

#### 移民/工製造藝術

週末的台北車站M7出口，還未出站便可見許多印尼移工三五成群聚集，等待朋友抵達加入。一鑽出樓梯，一旁的街區便是台北的「小印尼」。我是在2010年在IPIT（印尼勞工在台協會）擔任英語課程志工的時候才認識這裡。早上的英文課結束後，課程學員與組織工作者便帶領我到小印尼的自助餐廳用餐，他們談起最近觀察到的變化，比起前些年，許多移工朋友更習慣在公共場合戴上頭巾了！那時候同期的下午是由「黑手那卡西」帶領的音樂工作坊，工作坊中黑手與移工朋友一起玩樂器、節奏，一起譜曲、寫歌、唱歌，創作出的歌曲很實用地就用在抗爭遊行、行動劇中。許多一個月只休假一個週日的移工朋友哪都不去就在這裡耗上一整天。

移民/工組織透過文化藝術活動組織、培力社群，也正是奠基在長期組織的成功，得以開展不同形式的文化、藝術活動。可以說許多台灣移民/工社群藝術便是在運動中冒出芽的，他們對抗台灣政策性、社會的不公與歧視，也在過程中生產出自己的藝術與文化。

與IPIT關係密切的TIWA（台灣國際勞工協會），一直以來在移工運動的最前沿，於抗爭、運動中爭取制度性改革，也在過程中以集體創作作為組織方法，用TIWA組織工作者陳素香所說的「打群架的美學路線」（非菁英的創作透過集體的表現形式以彰顯意義）生產出許多動人的藝術計劃，在

<sup>1</sup>九零年代末~2010成立的重要移民/工組織成立：台灣國際勞工協會 TIWA（1999）、南洋姐妹會(2003)、台灣首次移工大遊行（2003）、四方報(2006)、印尼勞工在台協會 IPIT(2008)、南洋姊妹劇團(2009)

公共空間、媒體讓移工現身/聲，與社會對話。2007年出版的《凝視驛鄉 15840》(Voyage 15840) 移工攝影集，其中攝影作品來自TIWA開展的移工攝影工作坊，將傻瓜相機交到移工手上。於是我們看見：永遠插在移工睡房門上的鑰匙，說明了24小時沒有隱私；對家鄉思念的千言萬語化作一疊疊打過的電話卡；大樓社區大門內的移工透過鐵門縫隙轉托薪資給門外朋友代匯回家，因為他沒有假期。透過移工雙眼，我們看見他們的勞動現場，也看見自己的模樣。

2009年，TIWA更進一步開展「移工轟拍」紀錄片工作坊，在印尼語、塔加洛語、國語、台語交雜展開的工作坊，最後產出了由本地勞工與移工合作的六隻紀錄短片。而以組織者的視角，陳素香也陸續透過TIWA所接觸的個案發展出《八東病房》（2006）、《T婆工廠》（2010）紀錄片，前者關注於醫院從事照護勞動的菲律賓籍看護移工，是為了推動「家事服務法」而生產的，陳素香直言這是為了運動而存在的作品。後者系列紀錄片則是名符其實的跨國勞動下的浪漫愛情故事，TIWA意外從菲律賓移工對欠薪資方的集體抗爭中，看見因跨國移動而產生的同性愛情，在抗爭過程中又如何因移工無法自由轉換雇主的制度而被迫分離。

以新住民識字教育、議題提倡開始的南洋姊妹會則與長期致力於民眾劇場的「差事劇團」合作，在《受壓迫者教育學》與《被壓迫者劇場》系統理論與方法影響下，「差事劇團」的戲劇工作者利用戲劇工作坊作為培力的媒介，以劇場解放新住民參與者的肢體、聲音、表情，讓姐妹的生命故事化作集體創作連結彼此、自我發聲。

而四方報則以報紙為平台，成為東南亞移民/工能以母語發聲之處。那些無法休假的，甚至逃跑的移工以及偏鄉的外籍配偶...，在隨手能取用到的月曆紙、菜單背後抒發心聲，投稿至四方報。四方報將這些圖文並茂的來信掃描、刊登在報紙與網路上，後來更加以主題分類巡迴展覽這些異鄉人能量豐沛的生活創作。

## 東南亞藝術基地/檔案庫在台灣 2010~

承接前十年的風雨澆灌而成的豐沃土壤，2010年後，猶如土壤下更加交纏的根，東南亞社群的連結與文化展現也更多元。2013年，一群支持都更受害者的年輕人，進駐抵抗迫遷的士林王家，蓋起麵包窯，成立「料理最前線」串連社群，其中便邀請TIWA移工庇護所的移工朋友加入窯烤麵包的行列，而手捏的麵包形狀則是離鄉會帶在行李中的物件，於是有人帶了「爪哇的劍」、「懂我的香菸」、「媽媽的腳」、「阿公的牛」、「爸爸種的咖啡」…。

台灣的當代藝術場景也開始將關注點移至東南亞，嘗試透過「邊陲與邊陲」的交流以連結彼此，例如「打開-當代」、「奧賽德工廠」、「竹圍工作室」作為獨立的藝術空間與團體，與東南亞當代藝術場景進行草根、有機的駐村交換與合作計畫，以強調社會田野的藝術生產方式互相刺激、理解。

可以預見下個十年台灣作為東南亞藝術基地、檔案庫，能生產出更多元、多重視角的文化與藝術。過去二十年，台灣人的東南亞經驗與東南亞移民/工的台灣經驗，是彼此認識的起點與政治啟蒙觸媒，當新移民與移工的第二代成長，回溯自己的成長經驗與父母輩的離散，有更多的故事等著被訴說，當更多台灣人從日常的東南亞產生更多好奇，也就會向更深更遠之處挖掘、求索，在識異中創造藝術行動連帶的更多可能，混種出新的味道與視野。

## Southeast Asia Community Art in Taiwan

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Upon entering the 1990s, Taiwan bid goodbye to its rigid economic regulations and began to open its doors to international markets and global competition. At the tail end of Taiwan's economic boom, factories began to falter and local labor movements were on the rise. Yet another movement was mounting from across the southern seas, where a group of people dreaming of a better life were preparing to seek employment or marriage in Taiwan.

Over the course of a quarter of a century, an estimated 750,000 migrant workers and immigrants from Southeast Asia have settled in Taiwan. Their presence can be felt on the dinner table, where a taste of Southeast Asia is served, and in the instant ramen selection of local convenience stores, where more imported and exotic varieties appear.

For the greying population of Taiwanese villages, these marriage migrants have become the main driving force sustaining their fishing and agrarian lifestyles. For the average citizen working in Taiwanese cities, these migrant workers live in the same buildings, appear at the same hour to greet the garbage truck, and ride the same public transportation. Life, sights, and food in Taiwan have become enriched and intertwined with the people and culture of Southeast Asia.

Such a large migrant community provides far more than just labor; they're generating cultural output and initiatives. Several migrant support groups have emerged between 2000 and 2010, providing a voice in mainstream media where they are silenced and coming up with independent channels for such migrants to speak for themselves.<sup>1</sup> Especially in the post-millennium era of social and student movements, observers are witnessing migrant groups drive creative initiatives and collaborative art programs in Taiwan.

### Migrants making movement and art 2000-2010

The M7 exit of Taipei Main Station is where Southeast Asian migrant workers usually gather on weekends. The M7 exit is situated next to Taipei's "Little Indonesia" district where I volunteered as an English teacher for Ikatan Pekerja Indonesia di Taiwan (IPIT), an Indonesian migrant labor association.

In 2010, after an English morning session, we would all go eat at a simple buffet-style restaurant in Little Indonesia. They would discuss their recent observations, and share how they have become more accustomed to living in Taiwan and daring to wear their religious headgear in public surroundings.

These mornings would be accompanied by afternoon music workshops. Led by Black Hand Nakasi, a rock band oriented on social and labor issues, the workshop provided an opportunity for band members and migrant workers to play instruments, draft new tunes, and write lyrics. The prolific workshop produces many original songs that were later used in public demonstrations and street theaters, and members often to choose to spend their sole day off an entire month here.

Such organization utilizes art and culture workshop to organize and empower its target community. In doing so, it brings solidarity to the community besides rallying on the streets. And the reason this kind of workshop can sustain showing tremendous effort the organization puts in. One can even say that such cultural groups were born from social movements, in which migrants congregate to discuss and protest against prejudiced treatment in Taiwanese society and law, and in the process developed a group culture oriented around the arts.



The Taiwan International Workers’ Association (TIWA), which works closely with migrant labor groups like IPIT, is at the forefront of the foreign labor rights movement in Taiwan. To lobby for institutional changes from the government, TIWA organizes rallies, stages protests, and encourages a form of collective art that is best described as “aesthetics of a group fight.”

TIWA activist Susan Chen explains the method as a non-elitist way for a group to express themselves through art; their message can then be transmitted to a wider audience through collective public display. Take, for example, “Voyage 15840,” an anthology of photos taken by members of a TIWA camera workshop and published in 2007.

Haunting photos of a key in the door lock for their bedrooms represent the dearth of privacy; a pile of used telephone cards allude to their longing for home; a caretaker slips a cash package containing her salary to her friend through the bars of a gated community because she is given no time off work, not even to wire money back home. Through their camera lens – and by extension their eyes – we witness their everyday life and are presented with an honest reflection of Taiwanese society.

Equally haunting are the documentaries produced to tell their tales. TIWA organized a film workshop in 2009, in which migrant and local workers constructed six short films using a mix of Indonesian, Tagalog, Chinese, and Taiwanese to communicate. TIWA’s Chen also went on to produce two documentaries called “Hospital Wing 8 East (2006)” and “Lesbian Factory (2010).”

Honoring foreign caretakers working and residing in the East 8 Wing of the Jen Ai Hospital in Taipei, the first film was produced by Chen to push for the promulgation of the Household Service Act and she calls it “a love child born for the movement.”

The latter documentary follows the overseas romance of seven migrant couples who were introduced to TIWA during a group protest against the practice of withholding wages. Yet their emotional bonds formed in a foreign land are challenged by their imminent separation under a system that withholds their freedom to change employers.

TransAsia Sisters Association, Taiwan (TASAT), which started off as a group of volunteers dedicated to boosting native literacy among Southeast Asian migrants and promoting awareness of common issues, seeks self-expression through theater. Working with Taiwan’s Assignment Theatre and its theories derived from the Theatre of the Oppressed school of thought, TASAT members use their limbs, voice, and facial expressions to physically convey their thoughts and tell their stories.

Paper is the preferred medium of expression for “4-Way Voice,” the most widely circulated Southeast Asian publication in Taiwan that offers news in six languages. For those who are not offered work leave, on the run from their employers, or residing in remote areas as foreign spouses, “4-Way Voice” has become their native-language channel for self-expression.

Readers’ submissions are submitted on simple scrap paper like calendar discards or food order slips, which are then scanned by “4-Way Voice” and released both digitally and in print. The paper has also organized several traveling exhibitions to showcase the creative side of migrant workers in Taiwan.

**Toward a Southeast Asia art base/archive**

NGOs advocating migrant’s rights founded between late 90s to 2010: Taiwan International Workers’ Association(1999), TransAsia Sisters Association (2003), First migrant worker rally in Taiwan (2003), 4-Way Voice (2006), Ikatan Pekerja Indonesia di Taiwan (2008), TransAsia Sisters Theater Group (2009)

From the millennium year to 2010, a decade of turbulence has served to further strengthen the groundwork of Southeast Asian communities as they find increasingly diversified methods to make their voices heard.

In 2013, in support of the Wang family who were protesting against the demolition of their property in Taipei’s Shilin district to make way for a new development project, a band of young protestors took up residence on the disputed land and built a makeshift oven, declaring themselves “Cooking at the Front Line.”

In response to their invitation, several migrant workers from the TIWA shelter joined their bread-making initiative and took inspiration from their personal life, molding the dough to reflect the items they brought in their suitcases when they left home. The results were humorous and touching – “Sword of Java,” “My Best Pal Cigarettes,” “Mama’s Foot,” “Grandpa’s Ox,” and “Coffee Grown by Pa” bread were baked on site.

Taiwan’s contemporary art scene has also begun to reach out to Southeast Asia. Evoking “fringe-to-fringe” networking, collaborative art projects are now taking place at independent venues such as the Open Contemporary Art Center (OCAC) in Banqiao, Outsider’s Factory in Xinyi, and the Bamboo Curtain Studio in Danshui. Residency and exchange programs have also sprung up among Taiwan and Southeast Asia, leading to organic development on the grassroots level.

In the next decade, Taiwan will foreseeably become a hub for Southeast Asian artists, complete with archive of research and equipped with the capacity for diversity.

Twenty years ago, political relations and market demand for foreign labor marked the start of contemporary Taiwanese ties with Southeast Asia. Perceptions will continue to shift as society welcomes new immigrants and a growing generation of cross-culture kids, who will share their stories of growing up in a background vastly different from their parents’ childhood homes.

Similarly, more local people will feel less disconnected from Southeast Asia as Taiwan grows in cultural diversity. Interest will drive cultural exchanges, reining in more opportunities for cultural partnerships, sparking new modes of exchange, and initiating art flavored by grander diversity and colored by multiple perspectives.