



東南亞文化圓桌論壇議程 AGENDA

2016/4/18-4/19 會場一：台北當代工藝設計分館 7F會議室
會場二：Café Müssion 於形咖啡

4月18日 (一)	
時 間	議 程
09:45	東南亞事務諮詢委員報到
10:00-10:05	致詞
「五分鐘講古」：現行計畫、挑戰與困境	
10:05-11:40	現行計畫、挑戰與困境簡報 (全體委員) *每位委員簡報五分鐘 (15張投影片・20秒/張)
台灣-東南亞文化交流藍圖	
11:50-12:10	台灣-東南亞文化藝術交流計劃調查分析簡報 (2013~2017)
12:10-13:30	東南亞事務諮詢委員會運作機制 討論 1. 委員會功能及專業領域的補充 2. 如何持續藝術與文化交流所創造的深刻價值 3. 組織工作小組
13:30-14:30	午餐
長期交流與合作計畫 (2016-2021)	
14:30-15:45	1. 大型東南亞藝術節慶 (1) 東南亞藝術節：籌備意向與目標 (2) 交流、參與、合作方針 (3) 夥伴基金 (4) 組織東南亞藝術節委員會，確認籌備、策劃與執行階段 (5) 近期東南亞藝術節籌組
15:45-17:00	2. 創意東南亞CREATIVE SEA (旗艦計畫) (1) 台灣-東南亞文化連結策略 - 藝術進駐計劃 - 文化管理機會、實習計劃 - 藝術家/計劃獎補助 - 夥伴基金 (2) 東南亞文化藝術窗口 (線上、實體) - 東南亞文化資源指南 - 線上/實體展演空間 - 東南亞文化藝術活動年曆
東南亞咖啡館漫談SEA Café Chat * 參與者將依興趣引導分配至各主題討論小組	
18:00	受邀貴賓報到 (於形咖啡)

18:30-21:00	桌一：「工藝/設計/創意產業」 主題：傳統的未來、未來的傳統 桌二：「表演藝術」 主題：共享舞台、共創經典：台灣-東南亞表演藝術新浪潮 桌三：「藝術行動/社群/公共」 主題：Art X Changes藝術再造社會
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4月19日 (二)	
時 間	議 程
09:45	東南亞事務諮詢委員報到
第一天圓桌會議討論成果簡報 全體會議	
10:00-10:45	圓桌會議重要議題摘要報告 (圓桌討論主持人)
10:45-11:15	「東南亞咖啡漫談」摘要報告 (各桌主持人)
11:15-12:30	臺北當代工藝設計分館導覽
12:30-13:30	午餐
台灣-東南亞文化連結 分組討論	
13:30-15:30	1. 重繪東南亞：擴大串連&實務制度建構 (1) 「超越東協」(Beyond ASEAN) 的文化地圖 (2) 政策提倡： a. 加強東南亞教育： - 中等教育以下的東南亞文化識讀 - 高等教育中的東南亞研究 - 東南亞語系翻譯人才培養 b. 放寬東南亞藝術家簽證限制 c. 採取藝術專業認證放寬學歷限制 2. 藝術與公民社會 (1) 由台灣支持的東南亞在地文化、藝術展演計劃 (2) 台灣作為東南亞境外知識生產的自由平台 (3) 以藝術串連台灣的東南亞移民/移工社群
15:45-16:05	簡報分組討論內容 (各組代表)
16:05-16:30	綜合討論
16:30-17:00	回應與總結



Date: April 18-19, 2016

Venue 1: National Taiwan Craft Research and Development Institute

Venue 2: Café Müssion

4/18 (Mon.)	
Time	Event
09:45	Guest Registration Southeast Asia Advisory Committee members
10:00-10:05	Opening remarks
Catching Up: The "Pecha Kucha" Way	
10:05-11:40	Present Projects, challenges and obstacles: To be delivered by all committee members *Presentation format: Each committee member will receive 5 minutes. 15 images per presentation, with each image screened for 20 seconds.
Blueprint for Taiwan-SEA Cultural Connections	
11:50-12:10	Presentation of survey results: Existing and ongoing Taiwan-SEA projects, from 2013 to 2017
12:10-13:30	Discussion on Southeast Asia Advisory Committee operations: 1. Gaps, missing areas of interventions, and identified needs 2. How to sustain the value created by profound exchanges via arts and culture 3. Establish work teams
13:30-14:30	Lunch Break
Long-term Exchange Projects and Collaboration (2016-2021)	
14:30-15:45	1. Major SEA art festival (1) Confirm objectives of SEA festival partnerships (2) Exchange, engage, collaborate (3) Partnership funding (4) Establish a festival committee and identify development milestones (5) Mobilize for the upcoming festival
15:45-17:00	2. CREATIVE SEA (Flagship Program) (1) Schemes for consolidating SEA partnerships: - Residency projects - Cultural management opportunities, Internship programs - Artist/project grants - Partnership funding (2) Virtual and physical hubs of information: - Directories of SEA cultural resources and networks - Physical and digital platforms for arts showcase - Calendar of major SEA cultural events
SEA Café Chat	
* Each guest participants and committee members will be seated according to profession and preferred topic of discussion	
18:00	Guest Registration at Café Müssion Invited participants only

18:30-21:00	Table 1_ CRAFTS/DESIGN/CREATIVE INDUSTRY The Future of Tradition, the Tradition of Future Table 2_ PERFORMING ARTS Taiwan-SEA Stage: A New Wave of Performing Arts Table 3_ ARTIVISM/ COMMUNITY/ COMMONS Art X Changes
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4/19 (Tue.)	
Time	Event
09:45	Arrival of Southeast Asia Advisory Committee members
Presentation of Day 1 Outcomes Plenary meeting	
10:00-10:45	Reflection on significant issues and concerns (by moderators)
10:45-11:15	Summary of SEA Café Chat (by moderators)
11:15-12:30	Guided tour of the National Taiwan Craft Research and Development Institute
12:30-13:30	Lunch Break
Taiwan-SEA Cultural Networks Group discussions	
13:30-15:30	1. Remapping SEA Cultural Infrastructure (1) Creating a "Beyond ASEAN" culture map (2) Policy proposals: a. Enhancing education by offering: - Foundation courses on SEA cultures; - SEA studies and academic research; - SEA languages and translation courses b. Loosening visa requirements c. Recognizing professional qualification in lieu of academic credentials 2. Enhancing Civil Society through Arts (1) Art and cultural events in SEA with the support of Taiwan (2) Taiwan as a platform for free expression and information (3) Connecting SEA migrant/migrant workers communities through art
15:45-16:05	Presentation of group discussions (by moderators)
16:05-16:30	Plenary discussion
16:30-17:00	Feedback and closing remarks



Lisa AHMAD

當代藝術家及汶萊萬花筒藝術工作室 (Kaleidoscope Studio) 負責人，曾赴英國倫敦學習美術。她認為藝術就該像萬花筒下的世界不斷變化、繽紛綻放，故而將回國後成立的工作室取名為萬花筒。此工作室是汶萊第一個由藝術家設置的創意空間，希望能提供創意工作者一個展演、交流的空間，培養人才之外，也替汶萊的藝文界注入多元的新意，並喚醒民眾對於藝術的重視。曾策畫多場藝術展覽，其工作室及展覽多次獲得汶萊當地英文報紙《汶萊時報》 (The Brunei Times) 報導。

Lisa AHMAD is a contemporary artist and the owner of Kaleidoscope Studio in Brunei. The studio's name comes from an idea she had while studying fine art painting in London: Ahmad believes that art should be dynamic and diverse, continuously evolving like the patterns in a kaleidoscope. When returning to Brunei, she opened the studio and became the first artist in the country to set up a creative space in this way. The studio supports creative workers by providing them with a place to exhibit and interact. Ahmad hopes to bring freshness and diversity to the country's art scene and to engage public interest in art. She has organized several art exhibitions, and her studio and exhibitions often feature in The Brunei Times, the local English-language newspaper.

Carol CASSIDY

編織工作者及織品設計師，作品曾於世界各地展出。曾遠赴挪威芬蘭學習織布技藝，1980年獲得密西根大學藝術學位。畢業後任聯合國UNESCO顧問，運用編織專長協助開發中國家農村婦女以手藝創業。1989年抵達寮國首都永珍，後與丈夫決定在當地開創自己的編織事業Lao Textile。Lao Textile以延續寮國的手工絲織傳統為己任，以精工細造、創意十足的織品著稱，2001年曾榮獲UNESCO卓越工藝獎。她致力於與寮國婦女合作互惠，替傳統織布工藝帶來新生命及經濟價值。此外亦擔任聯合國、國際農業基金等組織之顧問，並將經驗與全球手工藝工作者分享。

Carol CASSIDY is a weaver and textile designer whose work has been exhibited throughout the world. She studied weaving in Norway and Finland and in 1980 earned a BFA from the University of Michigan. A UNESCO advisor, Cassidy used her weaving expertise to help rural women in developing countries set up sustainable cottage industries. In 1989, she went to Vientiane, Laos, where she and her husband decided to establish their own textile business, Lao Textiles, with mission to preserve the Laotian silk hand weaving tradition. Lao Textiles has been recognized for its complex, creative fabrics and won the UNESCO Product Excellence Award in 2001. Cassidy has also nurtured mutually beneficial relationships with Lao women, bringing new life and economic value to traditional weaving and craft. She continues to advise the UN and IFAD, among other agencies, and shares her experience with artisans all over the world.

Thanom CHAPAKDEE

泰國視覺藝術家、評論家、泰國Srinakharinwirot大學美術學院講師，研究領域包括：視覺藝術、藝術史、都市研究、當代藝術、視覺研究、當代亞洲藝術、藝術及全球化以及後殖民主義。十多年來持續關注居住於60、70年代為躲避越戰戰火到泰北邊境湄公河流域、無國籍身份的Bru族群，帶領學生在當地進行兒童藝術教育工作，並將過程拍攝為紀錄片《國界之外—湄公河的漩渦》 (Beyond the Border Line—Vortex of the River)。目前新的研究計劃為泰國湄公河流域的Molam詩歌。

Thai visual artist and art critic, CHAPAKDEE lectures at the Faculty of Fine Arts, Srinakharinwirot University in Thailand. His research interests include visual art, art history, urban studies, contemporary art, contemporary Asian art, art and globalization, and post-colonialism. For more than a decade, he has been working with the Bru people, refugees from the Vietnam War in the 1960s and 70s who settled along the Mekong River, near Thailand's northern border, and live without official identities. Chapakdee and his students have supported art education for Bru children, the story is the subject of his documentary film Beyond the Border Line—Vortex of the River. He is currently researching Molam music, which is indigenous to the Mekong River area.

吳恆燦 Hin San GOH

馬來西亞拿督，前首要媒體集團Media Prima中文顧問，曾獲首相納吉•阿都•拉薩(Najib bin Abdul Razak)邀請擔任其華族顧問。目前為馬來西亞漢文化中心主席、中文影視協會顧問、大馬翻譯與創作協會會長。他關心馬國文化產業，極力推動中文影視發展，在他的帶領下，首要媒體集團提升華語節目及連續劇的質與量，並增加對華人社會的關注，此外亦積極推動文化交流，並參與多項中文文學名著翻譯工作，曾獲馬國國家語文出版局頒發服務輝煌獎。

Former Chinese content adviser to Media Prima, Malaysia's largest media conglomerate, Datuk Goh was once invited to serve as Chinese political secretary to Prime Minister Najib bin Abdul Razak, dispensing advice on affairs involving the country's ethnic Chinese community, and is also Chairmen Malaysia Han Culture Center, consultant to the Chinese Film Association of Malaysia and chairman of Malaysia's Association of Translation and Creative Writing. Dedicated to the development of the culture industries and of Chinese-language films and television in Malaysia, Goh has led Media Prima to increase coverage for the ethnic Chinese community and improve both the quality and quantity of Chinese-language television shows, including dramas. He has also actively promoted cultural exchanges and has contributed to the translation of several Chinese literary classics into Malay. He was honored for his contributions with an award from the Malaysian Institute of Language and Literature



Misouda HEUANGSOUKKHOUN

寮國藝廊總監、寮國自閉症協會秘書長，具有強烈的社會關懷和對藝術的熱愛，多次舉辦展覽為寮國的殘障人士募款。其策展生涯始於2006年參與湄公河藝術文化計畫，也因此結識許多來自柬埔寨、泰國、越南之策展人，並共同策畫2008年湄公河外邊區域當代藝術展。2010年獲日本福岡亞洲藝術節三年展舉薦寮國藝術家，2013年任新加坡藝術雙年展主要策展人。

HEUANGSOUKKHOUN is Secretary General for Association for Autism in Laos and Director of Lao Gallery in Vientiane. A committed social advocate and art lover, she has organized numerous exhibitions to raise funds for disabled people in Laos. Her career as a curator started in 2006 while working on the Mekong Art and Culture Project, which involved collaboration with curators from Cambodia, Thailand and Vietnam and resulted in the Underlying: Contemporary Art Exhibition from the Mekong Sub-Region in 2008. In 2012 she was invited to nominate Lao artists for the Fukuoka Asian Art Triennale and was also a major curator for the 2013 Singapore Biennale.

Tran Tuyet LAN

自1997年擔任越南河內的非營利公平貿易組織Craft Link總監，負責該組織之日常管理與營運，長期致力於輔導少數民族及傳統工藝師，發展工藝產業並永續經營，將傳統手工藝品行銷世界，以復興傳統文化並協助工藝師獲得合理收入。

Tran Tuyet LAN has been General Manager of Craft Link since 1997 and is responsible for daily management and operations at the Hanoi-based non-profit Fair Trade organization. Craft Link projects aim to empower ethnic minority groups and traditional craft producers by helping them build a sustainable craft industry and marketing their handicraft products worldwide to enable craftspeople to earn a fair income and so support local cultures.

Marco KUSUMAWIJAYA

都市規劃專家暨建築師，因撰文探討城市與藝術的關係，從此與藝術結下不解之緣。2006年至2010年為雅加達藝術委員會理事長。於2010年與人共同創辦Rujak 都市研究中心，並擔任主持人至今。2013年設立永續學習中心Bumi Pemuda Rahayu，規劃常駐藝術家計畫並與附近居民一同關注生態議題等活動，期能刺激大眾思考永續問題並起身而行。

An urbanist and practicing architect, KUSUMAWIJAYA's involvement with the arts started with his writings on the relationship between the city and the arts. In 2006, he was elected to the chair of Jakarta Arts Council and served until January 2010. He co-founded the Rujak Centre for Urban Studies in 2010 and has served as its Director ever since. In 2013, he co-founded a sustainability learning center, Bumi Pemuda Rahayu, which organizes artist-in-residence programs that work with nearby communities on ecological issues, intended to stimulate concept and better practices relating to sustainability.

Philippe PEYCAM

荷蘭萊頓大學亞洲國際研究中心主任，擁有倫敦大學亞非研究所博士學位，是學養豐富的歷史學者，日前出版新書探討越南殖民時期，公眾異議時政之文化的起源。他亦於柬埔寨創辦「高棉研究中心」，並擔任主持人達十年之久。2010-2011年獲美國和平研究所Jenning Randolph獎金。自2009年起於新加坡東南亞研究所擔任訪問研究員，負責統籌2014-2016年「於全球脈絡下再思亞洲」計畫，並獲美侖基金會補助。

Director of Leiden's International Institute for Asian Studies in the Netherlands, Peycam is a trained historian with a PhD from the University of London's School of Oriental and African Studies, Peycam recently published a book tracing the origins of the Vietnamese culture of public contestation during the colonial occupation. He also worked for ten years as Founding Director of the Centre for Khmer Studies. In 2010-2011, he was a United States Institute of Peace Jennings Randolph Fellow. Since 2009, Peycam has been a Visiting Research Fellow at the Institute of Southeast Asian Studies in Singapore. Under the International Institute for Asian Studies, he has coordinated a Mellon-funded initiative entitled "Rethinking Asian Studies in the Global Context" (2014–2016).



Phloeun PRIM

文化企業家，出生於柬埔寨大屠殺期間，成長於加拿大，後重返柬埔寨，投身以藝術為治療手段並帶動社會轉型及經濟發展的運動，對此他深以為榮。目前擔任柬埔寨生活藝術中心執行總監，一路帶領中心成為國內首屈一指的文創經紀公司，立足本土走向國際，從單純的薪火遞嬗走向鼓勵表達與創新。2013年CLA於紐約舉辦大型藝術節「柬埔寨季」，斥資260億，共有125名藝術家及包括大都會藝術博物館、古根漢博物館等34名合作夥伴共襄盛舉，可見Phloeun率領之功。此外亦協助Artisans Angkor成為兼具商業及社會價值、販售高品質工藝品的社會企業。

PRIM is a cultural entrepreneur who was born during the Cambodian Genocide. Growing up in Canada, he is proud to have returned to Cambodia and to participate in a movement using arts for healing, social transformation, and economic development. As the Executive Director of Cambodian Living Arts (CLA), he has led the organization to become a leading cultural agency in Cambodia, extending its reach from local to international projects and from straightforward transmission of tradition to the promotion of expression and innovation. The major Season of Cambodia festival in New York in 2013, a \$2.6 million CLA project involving 125 artists and 34 partners including the Metropolitan Museum of Art and the Guggenheim, is a mark of his achievements at the organization. Prim also helped drive the commercial development of Artisans Angkor, a successful Cambodian social enterprise selling high-end handicrafts.

TAY Tong

1989年加入新加坡Theatreworks，並自1993年起擔任總監的工作。1999年Theatreworks創立亞洲藝術網絡，藉此積極推動區域內對話交流。2002年起負責該組織的計畫Continuum Asia Project，在寮國琅勃拉邦從事能力建構工作，推動當地表演藝術大師與年輕人間的傳承，復興了傳統舞劇劇種Pharak Phalam。1996年因其對於新加坡藝術界的貢獻，獲日本工商會頒贈文化獎，也是第一位獲此殊榮的藝術經理人。他於1999年獲得倫敦大學金匠學院的藝術行政及文化政策碩士學位。

TAY has been with Theatreworks in Singapore since 1989 and in 1993 took on the role of Managing Director. He has worked extensively with Arts Network Asia, set up in 1999 by Theatreworks, to promote cross-Asia dialogue and exchange. Since 2002, he has been directing Theatreworks' Continuum Asia Project in Luang Prabang, Laos, carrying out capacity-building work that engages with local master performers and young people. The project has revived Pharak Phalam, a traditional Laotian dance-drama form. In 1996, Tay was awarded the Japanese Chamber of Commerce & Industry's Culture Award in recognition of his contribution to the Singapore arts scene, marking the first time an arts manager has received this award. He earned a Master's Degree in Arts Administration & Cultural Policy from the University of London's Goldsmiths College in 1999.

Consuelo “Nikko” V. ZAPATA

現任菲律賓文化中心藝術教育部門文化管理資深總監，亦於菲律賓馬尼拉大學擔任菲律賓藝術課程講師。畢業於馬尼拉東方大學社會學系，後獲馬尼拉亞洲社會學院社會學碩士。1990年加入文化中心令她獲益良多，在組織發展、藝術及管理、研究、文檔建立以及社區推廣等都不斷精進。曾與亞歐基金會等國際組織合作，研究逐漸凋零的菲律賓傳統藝術及手藝。2004年獲「亞洲藝術網絡」補助，至東南亞各國研究該區域永續發展及治理。

Known by her colleagues as Nikko, ZAPATA is Chief Culture & Arts Officer of Cultural Management Division-Arts Education Department at the Cultural Center of the Philippines. She is also a senior lecturer in Philippine Arts at the University of the Philippines Manila. Zapata graduated with a BA in Sociology from the University of the East in Manila and went on to do her MA in General Sociology at the Asian Social Institute. Since joining CCP in 1990, she has gain her expertise on organizational development, arts and events management, research, documentation and community outreach work. Zapata has worked with international organizations such as the Asia Europe Foundation on important research projects and has long been studying disappearing traditional Filipino arts and crafts. Winning a grant from the Arts Network Asia for the year 2004–2005 enabled her to carry out research overseas on governance and sustainability in Southeast Asian countries.

張正 Cheng CHANG

獨立媒體工作者，畢業於政治大學公共行政學系，長期關心東南亞新住民議題，創辦《四方報》服務東南亞在臺人士，現有越、泰、印、菲、緬、柬六國文字版本。2013年轉戰電視，開辦臺灣第一個東南亞語電視歌唱節目「唱四方」。2014年與朋友創辦「第一屆移民工文學獎」，同年底將近年針對東南亞議題的文章集結成冊。2015年初開設東南亞主題書店「燦爛時光」，發起「帶一本自己看不懂的書回臺灣」運動，並邀其他書店共組「東南亞閱讀大聯盟」，讓東南亞的移民工在臺灣各地都能找到一方閱讀空間。

Cheng CHANG is an independent media worker with a BA in Public Administration from National Cheng-chi University. A long-time advocate for Southeast Asian immigrants in Taiwan, Chang co-founded 4-way Voice, a newspaper in six languages including Vietnamese, Thai, Indonesian, Filipino, Burmese and Cambodian. In 2013, Chang moved into television, launching Taiwan's first Southeast Asian singing program, Sing in Taiwan. In 2014, he co-founded the Taiwan Literature Award for Migrants and later in the year published a collection of his articles on Southeast Asia. When his Southeast-Asia-themed bookstore Brilliant Time opened in 2015, he started a campaign asking people traveling to Southeast Asian countries to bring back a book in a local language. He also collaborates with other bookstores to provide reading spaces for Southeast Asian immigrants and migrant workers in Taiwan.



鍾喬 CHUNG Chiao

身兼詩人、作家、劇作家及劇場導演，中興大學外文系學士、中國文化大學藝術研究所碩士。左派文人鍾喬是底層的發言人，關懷社會議題三十多年來如一。80年代曾於多家雜誌社任職，除投身報導寫作外，亦參與大小社會運動。90年代初，因接觸菲律賓、印尼等地的「民眾劇場」，組成「差事劇團」，以戲劇批判公共事務、關心草根文化、思索原鄉的定義以及未來，致力於社區戲劇，讓原本坐在臺下的弱勢群體走上舞臺以身體說出心聲。曾多次策劃國際性的劇場交流與戲劇節，串連亞洲各國藝術工作者。

Poet, writer, playwright and theater director CHUNG Chiao has a BA in Foreign Languages and Literatures from National Chung Hsing University and an MFA from Chinese Culture University. A left-wing intellectual for more than thirty years, he has been acting as a voice for the underprivileged and working on social issues. In the 1980s, Chung worked for several magazines while participating in social activism. In the early 1990s, he was inspired by the “people's theater” in the Philippines and Indonesia and set up the Assignment Theatre to use theater as a form of commentary on public life to explore folk cultures and the notion of “homeland” and its future. The theater troupe also promotes community theatre, inviting the voiceless to the stage to express themselves through their bodies. Chung has organized several international events and festivals to bring together art workers from Asia.

鍾適芳 Shefong CHUNG

1993年創立「大大樹音樂圖像」，為一獨立製作的草根音樂廠牌，與理念相近的藝術家合作製作優質音樂，專輯常獲國內外音樂獎項及樂評肯定。大大樹多年來舉辦多項音樂節，除規劃臺灣樂人參與國際展演外，亦以跨國界之音樂計劃，串連泰國、印尼的音樂家、藝術家及學者。2001年創辦以「遷徙流離」為題的「流浪之歌音樂節」，開創文化議題與聲響實驗的平台。其第一部紀錄長片《邊界移動兩百年》，追尋印度華人身世，入圍多個國際影展，並獲得2014年「女性影展」首獎。現為政治大學傳播學院副教授。

Founder of Trees Music and Art, an independent folk and grassroots record label created in 1993, CHUNG works with like-minded artists to produce high-quality music, and many of its albums have won recognition and awards both home and abroad. Trees Music and Art organizes music festivals for Taiwanese musicians to participate in international events. It also initiates international projects to connect Thai and Indian musicians, artists, and academics. In 2001, Chung started Migration Music Festival, a platform with migration theme for cultural discussion and sound experiment. Her first documentary, From Border to Border, which traces the history of Chinese immigrants in India, has been shown at international film festivals and won the top prize at the 2014 Taiwan International Women Make Waves Film Festival. She is also the Associate Professor at the College of Communication of the National Cheng-chi University.

李培源 Tom LIJ

現任兩岸文創科技有限公司執行長，以協助兩岸及世界發展中國家的農村、保護永續生態環境、發展無害生產技術、維護多元在地文化和建立人文關懷社會為職志，聯合兩岸產、學、研具有公益胸懷人士，籌辦「國際GNH幸福農村發展基金會」，共同整合國際先進觀念、技術的「GNH幸福新農村計畫」。

Tom LIJ, currently the CEO of Combines Cultural Innovation Investment Ltd., is dedicated to working towards eco-sustainability and eco-friendly agriculture, while preserving the diversity of local cultures and increasing social awareness of humanitarian issues. His work focuses on rural areas in Taiwan, China and the developing world. Lij has allied himself with like-minded advocates from industry and academia on both sides of the Taiwan Strait, setting up a foundation that promotes rural well-being through international projects and collaboration.

蕭麗虹 Margaret SHIU

藝術家、策展人、竹圍工作室暨竹圍創藝國際有限公司負責人。畢業於美國加州柏克萊大學經濟系，曾任職金融業，後發現自己內在的藝術家性格，開始投入視覺藝術創作。1995年，她有感於都市中創作者缺乏開放的創作空間，於是在淡水成立竹圍工作室，是臺灣閒置空間再利用為藝術空間的首例，孕育出許多重要的臺灣當代藝術新秀。蕭麗虹身兼各類藝術相關政府單位、協會、基金會理、監事、審議委員等多重身份，推動臺北空間再造、促進市民文化參與，亦多次策劃國際藝文交流活動、會議、研究。

SHIU is an artist, curator and the Director of the Bamboo Curtain Studio and Bamboo Culture Co. After graduating from UC Berkley with a degree in Economics, she worked in the finance industry before discovering her inner artist and getting involved with visual art creation. In 1995, she set up the BSC in Danshui to provide time and space for artists where they can create. This was the first time an abandoned space in Taiwan turned into a place for art, and it has nurtured many important young Taiwanese artists on the scene today. Shiu is a strong advocate for the renewal of Taipei's urban space and for public participation in cultural production and has sat on the board of many art associations and foundations and served on government art committees locally and internationally. She has also organized several international arts and cultural events, seminars, and research projects.



高森信男 Nobuo TAKAMORI

臺北奧賽德工廠負責人、獨立撰稿人、策展人。交通大學應用藝術研究所碩士畢業，現為該所博士候選人，其唱片設計作品《搖籃·記憶》曾獲第21屆傳藝類金曲獎最佳專輯包裝獎。現為北藝大講師和關渡美術館策展人，對於當代藝術的跨文化研究著力甚深，尤關心與東南亞相關之藝文交流，曾策畫「重回南方/臺灣-東南亞當代藝術交流新章」、「南國·國南-臺越藝術家交流計劃」、「北越芒族文化博物館台灣藝術家駐村計畫」等。

TAKAMORI, independent writer, curator, and director of the Taipei-based Outsiders Factory, graduated with an MFA in Applied Arts from National Chiao Tung University and is now a doctoral candidate. His first album design won the prestigious Golden Melody Award for Traditional Music. Takamori lectures at the Taipei National University of the Arts and curates the Kuandu Museum of Fine Arts on the university campus. He is particularly interested in the cross-cultural study of contemporary art, especially in art and cultural exchanges with Southeast Asian countries, a good example of which is his organizing a series of events for artists from Taiwan and Southeast Asia: “South Country, South of Country: Vietnamese & Taiwanese Artists Exchange Project,” “Return to the South: The New Chapter of Contemporary Art Interaction between Taiwan and Southeast Asia,” and “Residency Project for Taiwanese Artists in Muong’s Culture Museum, North Vietnam”.









