

藝饗新加坡 傳遞台灣美好

Taiwan Arts and Singapore: Conveying the Beauty of Taiwan

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因著相通的語言與文字，拉近了台灣與新加坡的距離，兩地間文化交流頻頻。台灣的繪畫、舞蹈、戲劇、音樂、文學等在新加坡各場域展演，將藝術的生命力化作繁星點點，吸引大眾目光。

穿過熱鬧的商場，坐上電梯，來到台灣駐新加坡代表處。迎賓的是水藍色沙發與藝術家王亮尹以甜點為靈感創作的版畫，夢幻又飽和的配色，彷彿置身咖啡廳，跳脫公務機關嚴肅單調的刻板印象。

台灣當代藝術在新加坡盛放

油畫、水墨；意象、具象，代表處的公共空間，像是小型藝廊，展示了台灣當代藝術家的作品。「藝術就是在增添生活的氣氛，」駐處代表梁國新表示，原本昏暗的長廊，現在成為辦公室同仁與來訪外賓駐足的角落，他笑說「這牆等了30年終於有自己光榮的一刻。」

駐新加坡代表處自2017年10月開始參與外交部與文化部合辦的「指標性外館藝術展示計劃」。以一年為一期，由藝術銀行規劃執行，展出台灣當代藝術作品。本期以「盛放台灣」為主題，展現台灣的豐饒與美好。例如蔡式媚的〈惠風〉，看似以綠色的彩墨作畫，實則是在綠色的紙張以水墨勾勒出一片風中搖曳的草原，站在畫作前彷彿就能感受微風吹來陣陣青草香。

常有各國賓客往來的大使官邸，同樣以台灣當代藝術作品佈置，並由梁國新權當導覽，生動地介紹展品的意涵與特色。「讓大使館成為國家文化展演的場域，而不只是居住的地方。」梁國新表示。

畫作在進入駐處展示前，會先在新加坡的其他展覽空間舉辦會前展，免費開放大眾參觀。許多前來參觀的民眾都驚艷於台灣藝術創作的水準，甚至有意購買展品。雖然展覽旨在推廣不做銷售，藝術家卻也因此被認識。

Because they share a common language, Taiwan and Singapore have enjoyed frequent cultural exchanges. Exhibitions of Taiwanese painting, dance, or literature are held in various locations in Singapore, and always attract a great deal of attention from the general public.

When you arrive at the Taipei Representative Office in Singapore, you are greeted by a sea-blue sofa and a print by the artist Wang Liang-yin inspired by sweet pastry. The rich, dreamlike combination of colors transcends the stereotype of government offices as bland, serious places.

Taiwan contemporary art in Singapore

The public spaces at the representative office are like mini art galleries, displaying works by the new generation of artists in Taiwan. "Art enhances the atmosphere of daily life," says Representative Francis Kuo-hsin Liang. Corridors that were once gloomy have now become corners where office staff and visitors stop and enjoy artworks.

Under a program between the Ministry of Foreign Affairs and the Ministry of Culture, for periods of one year each the Taiwan Art Bank arranges the display of works by contemporary Taiwanese artists in overseas representative offices. The theme of the current exhibit in Singapore is "Taiwan in Full Bloom," and it highlights the richness and beauty of Taiwan. For example, the work *Gentle Breeze* by Tsai Shih-mei looks like an ink-wash painting done in green ink, but in fact she uses black ink on green paper to outline grass in a meadow waving in the wind. Standing in front of the painting, one can almost smell the fragrance of green grass blowing on the breeze.

來自台東的布拉瑞揚舞團，將原住民特色融入現代舞，令新加坡觀眾為之瘋狂。（濱海藝術中心提供，Bernie Ng攝）
The Bulareyaung Dance Company, from Taiwan's Taitung County, incorporates features of indigenous peoples' dance into modern dance. Their performances in Singapore drew tremendous responses from the audiences. (photo by Bernie Ng, courtesy of Esplanade)



不僅以作品展現台灣藝術能量，藝術銀行還將畫作開發成茶包、萬用卡等周邊應用，作為代表處致贈外賓的禮品。台灣藝術家豐沛的創作力、展場整體布置、各項部件的規劃，乃至周邊產品的設計等，在在都展現台灣文化創意的實力。

梁國新表示：「台灣的藝術表現創新、具有實驗性，豐富的藝術能量在新加坡很受歡迎。」每年都有許多藝術家受邀到新加坡辦展。新加坡最大的表演殿堂濱海藝術中心，就常見到台灣團體的身影，像是雲門舞集、果陀劇場、表演工作坊等都曾受邀演出。

集合優秀華人藝術家

新加坡濱海藝術中心以「讓藝術走進每個人的生命」為宗旨，全年都有精彩的節目。除了表演廳，還有文創商場和美食餐廳，戶外廣場也不時舉辦藝文活動，不論是觀看表演或欣賞戶外的美麗海景，讓藝術薰陶成為民眾的日常。因應新加

坡的多元族群，濱海藝術中心每年舉辦華藝節、馬來藝術節、印度藝術節，不同族群間互相欣賞彼此的文化，帶來更豐富的藝術體驗。

每年農曆春節後舉辦的華藝節，今年已是第17屆。沒有設定主題，而是定調為集合優秀華人藝術家的藝術節，「期盼成為華人藝術家嚮往的舞台。」節目監製李國銘說。華藝節的節目多樣，舞蹈、戲劇、音樂、講座，有容易理解、娛樂性高的節目，也有前衛、實驗性強的表演。

跳脫現代舞給人高門檻，不易理解的印象，來自台東的布拉瑞揚舞團就在今年華藝節的《無法被整除》的演出中，將原住民歌舞融入現代舞的演出。舞者豐富的肢體表現加上嘹亮歌聲，整場演出，觀眾歡呼聲不斷，嗨到屋頂都快掀掉。許多觀眾都回饋說不曾看過這樣的現代舞。團長布拉瑞揚表示，「希望讓觀眾放鬆，把心胸打開，觀眾看到什麼就是什麼；現代舞最迷人的地方就是你不一定理解，但你會有感覺，然後開始有了想像。」

The official residence of the Taiwan representative in Singapore, which similarly hosts frequent visits by foreign dignitaries, also has contemporary Taiwanese artworks on display. Francis Liang doubles as guide, introducing the meaning and character of the works shown there.

Before going on display in the representative office, paintings are first put on preliminary show at other exhibition spaces in Singapore, open to the public free of charge. Many visitors who attend these shows are amazed by the level of artistic creativity in Taiwan, and some even express a desire to buy works on display. Although the purpose of these shows is to promote awareness rather than make sales, the artists at least gain recognition from them.

Francis Liang says: “The innovation, experimentalism and dynamism revealed by Taiwan art are very well received in Singapore.” You can also often see Taiwanese groups appearing at Singapore’s largest performance venue, Esplanade—Theatres on the Bay. For example, Cloud Gate Dance Theater and the Godot Theatre Company have been invited to perform there.

Bringing together outstanding Chinese artists

Aiming to “make art accessible to everyone,” Esplanade stages brilliant programs all year round. Reflecting Singapore’s ethnically diverse population, each year it holds “Huayi—Chinese Festival of Arts,” the “Malay Festival of Arts,” and the “Indian Festival of Arts.” These allow different ethnic groups to appreciate each other’s cultures, and provide even richer art experiences.

This year’s was the 17th edition of Huayi—Chinese Festival of Arts, which is held annually just after the Lunar New Year. There are no themes for Huayi, but the general idea is to gather together outstanding artists of Chinese ancestry. “We hope to become a sought-after platform for Chinese artists all over the world,” says Delvin Lee, the event’s producer. The program for Huayi is very diverse: There are easily understood, entertainment-oriented events, as well as avant-garde and experimental performances.

For example, the Bulareyaung Dance Company from Taiwan’s Taitung County, breaking free of modern dance’s image of being inaccessible and difficult to understand, incorporated the song and dance of Taiwan’s indigenous peoples into modern dance for the segment of this year’s Huayi entitled “That Which Cannot Be Divided.” In response to the dancers’ rich bodily expression and resounding singing, the audience constantly shouted their approval throughout the performance, nearly tearing the roof off



梁國新認為，在駐外館展示台灣當代藝術，是國家文化政策具體而微的表現。
Francis Liang, Taiwan's representative in Singapore, says that showing contemporary Taiwanese art in overseas offices of the Taiwan government is a concrete expression of national cultural policies.

駐新加坡代表處官邸在藝術品的點綴下，滿溢活潑的生命力。
Artworks bring a sense of liveliness and vitality to the official residence of the Taipei Representative in Singapore.



with their enthusiasm. Many audience members said they had never seen modern dance of this kind before.

Expanding the performance stage

Delvin Lee states that Esplanade is a non-profit organization, and does not base its choice of participants on commercial considerations. So long as performers have good and unique works to display, they don’t have to be extremely famous to come and perform. For example, the showing of *The Way of Zhuang Zi* by Taiwan’s Story Works at Huayi 2019 was the first overseas performance of any kind by the company since its founding in 2013.

The storyline of *The Way of Zhuang Zi* revolves around six people who take part in a locked-room escape game. They have to solve puzzles or riddles based on the thought of the ancient Chinese philosopher Zhuangzi, and in order to win the prize money they undergo a series of intrigues and deceptions that test their humanity. Story Works director and playwright Huang Chih-kai believes that “within the fabric of different cultures there are similar human values.” Even though the script includes many jokes in Taiwanese, Huang

攜手擴大表演舞台

李國銘表示，濱海藝術中心為非營利單位，不以商業利益為考量，華藝節鼓勵實驗性的創作，只要作品好、有特色，不見得要非常有名氣才能前來演出。今年以《莊子兵法》參演的故事工廠劇團，華藝節就是他們2013年創團來第一次的海外演出。

《莊子兵法》以密室遊戲包裹莊子哲學，故事圍繞在6名參加密室遊戲的參賽者，必須解開以莊子思想為出發的謎題，為了贏得獎金而在密室裡展開一連串爾虞我詐的人性考驗。故事工廠編導黃致凱相信，「在不同的文化脈絡裡，有相同人性的價值。」即使劇中有許多台語的笑點，黃致凱也一字未改，想給新加坡觀眾最原汁原味的演出。

原本黃致凱盤算劇中的笑點，新加坡觀眾大概只能理解七成，沒想到在新加坡的3場演出，觀眾都能完整抓到笑點，反應甚至比在台北演出時還要熱烈。所以透過角色傳遞的情感是可以跨越國界和語言的。黃致凱認為：「華藝節是個有品牌的演出活動，新加坡的觀眾文化組成多元，能被這裡的觀眾接受，代表故事工廠有機會往國際舞台邁進。」

李國銘表示，資金、行銷、創作題材等藝文環境的挑戰，在華語國家大致相同，所以濱海藝術中心持續與台灣的藝文中心合作，力推本地藝術

家到外國發展。例如與台灣兩廳院共製《血與玫瑰樂隊》節目，讓新加坡的藝術家鍾達成參與其中，不僅節目能在兩地演出，擴大了市場，鍾達成後來還獲邀帶著自己的作品在雲門劇場演出。

台星藝術家的對話

除了機關團體間的藝文交流，以個人為單位，台星藝術家之間的交流也持續發生。

來自新加坡的藝術家李嘉昇，多年前因工作來台，愛上台灣自由奔放的創作風氣，申請前來念書。目前在台北藝術大學修讀藝術跨域研究所的他，將自己當作台灣與新加坡間的橋梁，希望兩地藝術家有更多的交流，於是進行了「新加坡小品2.0：台星對話」的展覽計畫。

李嘉昇找來十幾位台灣、新加坡的藝術家，領域包括攝影、電影、繪畫、音樂、裝置藝術等，並將他們配對。先讓彼此透過網路討論關注的議題和創作提案。經過幾個月的意見交換，藝術家們再以作品回應。例如台灣的賈茜茹和新加坡的李志，他們互寄了自己城市的物品給對方，賈茜茹挑選了有印花的塑膠袋，而李志則寄出撈魚網。擅長版畫的李志將來自台灣的塑膠袋結合撈魚網，製作成一系列具有台灣元素、形似絹印板的展品。

擅長聲音肖像的郭佩奇透過音樂文化研究，選擇與肖像人物有關的樂曲，在樂譜上以音符拼湊出肖像畫，並以錄像裝置呈現，只要戴上耳機，

李嘉昇（左）籌辦「新加坡小品2.0：台星對話」展覽，透過台星藝術家之間的交流，激盪更多創意。圖為郭佩奇（右）聲音肖像系列作品，象徵兩國的友好。

Singaporean artist Jason J.S. Lee (left) has organized an exhibition project named "Small Singapore Show 2.0: TaiSing Conversation," aiming to inspire greater creativity through interactions between artists from Singapore and Taiwan. The photo shows two works from the "Sound Portrait" series of the Taiwanese artist Peggy Kuo (right), symbolizing friendship between the two countries.



故事工廠首次的海外演出，就以充滿張力的作品《莊子兵法》，成功攬獲新加坡觀眾的心。（濱海藝術中心提供，Tuckys攝）
The first overseas performance by Taiwan's Story Works company was the tension-filled work *The Way of Zhuang Zi*, which won the hearts of Singapore audiences. (photo by Tuckys, courtesy of Esplanade)

didn't change a single word, as he wanted to give the Singapore audiences the work with its original flavor intact.

Originally Huang calculated that Singapore audiences would only be able to understand about 70% of the comic material in the play. Little did he expect that the audiences at all three performances in Singapore could get all the jokes, and would respond even more raucously than did audiences in Taipei. Huang opines: "Huayi is an event with an established brand name, and Singapore audiences are composed of people from diverse cultures. If we can be accepted by audiences there, it means that Story Works has the opportunity to advance onto the international stage."

Delvin Lee says that Esplanade is continuing to work with arts centers in Taiwan to promote the overseas development of Singaporean artists. For example, for *The Blood and Rose Ensemble*, produced by Esplanade in collaboration with the National Theater and Concert Hall in Taipei, they brought in Singaporean artiste Oliver Chong to perform, and arranged for the piece to be staged in both Taiwan and Singapore. Afterwards Chong was invited to have his own works performed at the Cloud Gate Theater.

Dialogue between artists

Singaporean artist Jason J.S. Lee is currently studying in the Graduate Institute of Transdisciplinary Arts at Taipei National University of the Arts. He considers himself a bridge between Taiwan and Singapore, and has undertaken the exhibition project "Small Singapore Show 2.0: TaiSing Conversation" in hopes of promoting more exchanges between artists in the two places.

Lee has matched up over ten artists from Taiwan and Singapore, in fields that include photography, painting, and music. The matchup partners first use the Internet to discuss the issues that concern them, and their creative proposals. After exchanging opinions for several months, the artists then create works in response. For example, Taiwan's Chia Chien-ju and Singapore's Justin Lee sent each other objects from their respective cities. Justin Lee, a skilled printmaker, combined plastic bags from Taiwan with fishing nets to create a series of works with Taiwanese elements, in a form similar to silkscreen prints.

After researching musical culture, Taiwanese artist Peggy Kuo (Kuo Pei-chi) decided to create melodies from



草根書室蒐羅各地的華文書籍，並不時舉辦講座、展覽，各種天馬行空的想像在此相遇。圖為「重修舊好」展覽，透過修補與創意，賦予舊物新生命。

Singapore's Grassroots Book Room sells Chinese-language books from all over, and periodically holds lectures and exhibitions; it is a meeting place for all kinds of products of the imagination. The photo at right shows an exhibition, entitled "Second Life Greater Life," of old objects that have been given new life through revamping and creativity.



就會傳來樂譜裡的音樂。例如她在此次展覽中展示的〈聲音肖像：蔡英文〉就是以中華民國國歌為背景；而與其相呼應的〈聲音肖像：李顯龍〉則是從配對藝術家劉威延的交流中取得靈感，以新加坡人朗朗上口的馬來民謠《Di-Tanjong Katong》重新編寫成新加坡總理李顯龍的畫像。在展場中將兩幅畫並置，營造兩國最高領導人彼此對話的氛圍。李嘉昇希望藉此讓台灣藝術家能夠透過新加坡的藝術家，更深入地了解新加坡的社會和文化；同時，也讓新加坡人從台灣藝術家的視角重新審視新加坡。

華文閱讀的窗口

具有新加坡最美書店之稱的草根書室，則以文學建構了台灣與新加坡間的另一種風景。

走進位於新加坡武吉巴梳路上的草根書室，文學歷史、心靈勵志、生活美學等，滿滿的華語書籍安坐在木頭書架上，給人一種厚實的安心感，佐上溫暖的燈光，讓店內充滿靜謐的書香。


環顧周遭，隨處可見來自台灣出版社的書籍：張曼娟《我輩中人》、凌性杰《另一種日常：生活美學讀本》……台灣作家的抒情作品，或是像《故事柑仔店》這類以台灣鄉野傳奇為本寫成的

portraits of personalities. This involves constructing portraits out of notes on sheet music and then presenting the result as a video installation. Just put on headphones and you will hear the music on the page. For example, the work *Sound Portrait: Vegetable English* uses the ROC national anthem as the background for a portrait of Taiwan's president, Tsai Ing-wen, while *Sound Portrait: Lee Hsien Long* uses a portrait of Singaporean prime minister Lee Hsien-loong drawn over the sheet music for the Malaysian folksong "Di-Tanjong Katong," which is familiar to everyone in Singapore (the selection was inspired by Kuo's matchup partner, artist Ulrich Lau). Jason Lee hopes that interactions like these will allow Taiwanese artists to more deeply understand Singaporean society and culture, and enable Singaporeans to reexamine Singapore from the point of view of Taiwanese artists.

A window for the Chinese language

Inside the Grassroots Book Room on Singapore's Bukit Pasoh Road, the wooden bookshelves are filled with books in Chinese.

Looking around, you see books from Taiwan publishers everywhere. These include lyrical works by Taiwanese authors, such as Chang Man-chuan's *Midlife*, or works like *Story Grocery Store* (a collection of short stories based on legends from Taiwan's rural areas), as well as translated books published in Taiwan.



造型獨特的濱海藝術中心被新加坡人暱稱為「大榴槤」，每天都有精彩演出，用藝術點亮生活。
Because of its unique shape, Esplanade—Theatres on the Bay has been nicknamed “the Big Durians” by Singaporeans. There are outstanding performances there every day, using art to illuminate daily life.

小說；抑或台灣出版的翻譯書籍，如韓國作家趙南柱《82年生的金智英》、日本作家吉本芭娜娜的《群鳥》等。草根書室董事林草地表示，「不論是原創或翻譯，台灣出版的書一直都有賣到星馬。」新加坡的連鎖書店裡也都能看到台灣的暢銷書及工具書，草根書室則是以文史哲、生活美學書籍為主。

在以英語閱讀為主流的新加坡，林草地將草根書室比喻為沙漠裡的綠洲，星馬台港澳中的華語書籍都是草根選書的範圍，開拓讀者的視野。林草地有感於長期以來台灣書籍單向賣往星馬，台灣人對於星馬，甚至於整個東南亞的了解都非

常片面。去年他與台灣友人在台北開了季風帶書店，引進星馬出版的華文書，也在台灣出版了《印尼模式：國家民主化二十年史》、《變天之後：馬來西亞民主進程的懸念》等華語書，希望帶給台灣民眾第一手的星馬出版品，創造台灣與東南亞國家雙向的互動。「書店可貴的是建立一個平台，讓不同意識形態的人在此交流。」林草地如是說。

著名思想家愛默生：「文化開啓了對美的感知。」台灣的多元價值造就藝文豐沛的生命力與創造力，透過兩地文化交流，賦予藝術更多的想像，讓台灣與新加坡的情誼遍地開花。□

In Singapore, where English is the main language for reading, Grassroots Book Room owner Lim Wooi Tee compares his bookstore to an oasis in a desert. Chinese-language books from Singapore, Malaysia, Taiwan, Hong Kong, Macao and China are all within Grassroots' purview, as they broaden the perspective of readers. In view of the one-way traffic in books from Taiwan to Singapore and Malaysia, Lim says that the understanding that Taiwanese have of Singapore and Malaysia, and indeed of Southeast Asia as a whole, is very one-sided. Last year Lim and a Taiwanese friend opened the Monsoon bookstore in Taipei to bring Chinese-language books published in Singapore and Malaysia into Tai-

wan, and also published Chinese-language books such as *Indonesia: Twenty Years of Democracy* in Taiwan, thereby creating two-way interactions between Taiwan and Southeast-Asian countries. “What's great about a bookstore is that it provides a platform where people with different ideologies can interact,” says Lim.

Taiwan's pluralistic values have made for rich vitality and creativity in the arts and culture. Cultural exchange between Taiwan and Singapore will endow the arts with even greater scope for imagination, and allow the friendship between our two countries to flourish. □

(Chen Chun-fang/photos by Jimmy Lin/
tr. by Phil Newell)