

# Close to YOU

走路看戲 看戲走路  
起見密 戲

10  
OCTOBER

24  
Fri.  
19:30

偶是你也是我  
我們之間也拉著隱形的線

25  
Sat.  
14:30  
19:30

細繩牽著戲偶  
戲偶懸念你我  
若是感覺四周太冷漠  
輕拉一拉那條隱形的線  
確認對方仍在線上  
然後  
剎那親密  
或者  
一隅獨行

26  
Sun.  
14:30  
19:30

一座城市 一間尋常店鋪  
找一塊 屬於你的佈景  
扮一場 為所有人而演的戲

Close to YOU  
International  
Puppet  
Festival 2014.



忠孝新生  
Zhongxiao  
Xinsheng



## 小國王

### *The Little King*

達雅·卡魯爾  
Darja de Caluwe



### 節目 簡介 / *ABOUT THE SHOW*

達雅·卡魯爾 (Darja de Caluwe) 以報馬仔Town crier\*的身份帶來她的故事書《小國王》。小國王住在一個不是很遠的國家的一個微小的宮殿裡。一天早上，他走進宮殿的花園，一次又一次，把鬱金香球莖放進土裡，等待花開。

他是開心的，但不是百分之一百開心。他那小小的心，是空的，卻充滿了渴望。他仍然需一件事讓他完完全全地開心。那會是什麼？

\*註：Town crier亦可解釋為City Announcer



Towncrier Darja de Caluwe invites you to come and see her storytellingbook. Especially for the festival she brings "The Little King". This King lives in a tiny palace in a country not so far far away. One morning he walks into the garden of his palace. Again and again he stops to put tulip bulbs into the ground. He is waiting for the burst of flowers.

He is happy but not for 100 %. His tiny little heart is empty but full of desire. There is still one thing he needs to make him completely happy. Do you know what it is? Come and see...

## 關於 創作者 / ABOUT ARTISTS

達雅·卡魯爾 (Darja de Caluwe) 畢業於烏得勒支大學的文化學及戲劇學，主修藝術管理與推廣。多年來，她任職於多德瑞克市國際偶戲節的製作人和執行製作，也擔任電視編輯和主任多年。

2004年，她在多德瑞克市的歷史活動中贏得報馬仔比賽 (Town criers contest)。自此，她固定在各種活動中演出報馬仔，並且贏得荷蘭首位女性 Town crier 的正式稱號。同時，她也撰寫故事，是一位說書人，並擁有自己的製作公司 (Darja de Caluwe Productions)。

Darja graduated at Cultural Studies & Theatre Science at the University of Utrecht and she is in Arts Management & Promotion. For many years she worked for the International Puppet Theatre Festival in Dordrecht as a producer and editor. She also works as a television-editor and -director.

In 2004, she was elected in a Towncriers contest during a historical event in the city of Dordrecht. Since then she regularly performs during all kinds of events and still holds the official title of the first female towncrier of the Netherlands. She also works as a story-editor and storyteller and owns her own production company Darja de Caluwe Productions.



小國王  
The Little King

### 感謝名單 (合作單位)

Wilma de Prie & Sander Slegtenhorst, Dordrecht Marketing.



stadsomroepster@chello.nl



Bump Inn : www.bumpinn.com/

Contact





# 島

## The Island

黃凱臨  
HUANG Kai-lin



### 節目 簡介 / ABOUT THE SHOW

他，無以名之，  
直到「他」遇見了「它」。

一座遠方的島，  
在地圖上找不到的地方...  
他熟悉這座島嶼：  
他知道島上有幾棵樹、幾座小沙丘，  
他知道繞島一週所需要的準確步伐，  
他知道每一天潮汐拍打著岸邊的高度。

從來不曾有人造訪過這座島，  
一天，「它」出現了...



台灣  
Taiwan

HE, has no name  
Until the moment HE meets HIM.

A faraway island,  
One that can't be found on any map...  
HE knows this island well:  
HE knows how many trees and little dunes  
are there,  
HE knows precisely how many steps he  
needs to take to travel around the island,  
HE knows how high the tides crash  
against the shore everyday.

No one has ever visited this island before.  
One day, HIM arrives...

## 關於 創作者 / ABOUT ARTISTS

### 黃凱臨

國立台北藝術大學戲劇系畢業，主修表演。負笈法國，進入巴黎賈克樂寇國際戲劇學校接受兩年表演、編導的訓練；其後另修習第三年師資課程，以及動作實驗室（L.E.M）的課程。回台後，成立「頑劇場」，並持續地從事表演、創作以及教學工作。

### HUANG Kai-lin

Graduated from Taipei National University of Arts, major in acting, Kai-Lin Huang went to Paris and took a two-year training in acting, writing and directing at l'École Internationale de Théâtre Jacques Lecoq, In the following year, she took also courses of the third year (pedagogical year), and Laboratoire d'Études du Mouvement. (L.E.M). After coming back to Taiwan, she has founded "Wan Chu Chang" (Théâtre des Enfants Terribles) and kept working on performing, educating, and creating works of art.

## 關於 劇團 / ABOUT TROUPE

「頑劇場」諧音「玩具廠」，意義是希望提供一個玩耍、實驗的空間，讓創作者能在其中激盪創意並付諸實踐。

頑劇場設立的宗旨以藝術呈現「人」與「生命的真實」為主要目標。創作上，以肢體動作、默劇、小丑、面具、物件、裝置等藝術為出發；並期待與不同領域藝術家跨界合作，從中探尋新鮮的劇場語彙，發展精煉、簡單卻又充滿生命譬喻的「詩意劇場」。

"Wan Chu Chang," sounds the same with "toy factory" in Mandarin, is a place to play and experiment, which encourages the artists to free their creativity and put it into practice.

The main purpose of "Wan Chu Chang" is to represent "human being" and "the reality of life" through the arts. It focuses on the body movement, mime, clown, mask, object and installation in terms of the form of art. It's looking forward to exploring the language of theater by collaboration with cross-disciplined artists, which would develop the "poetic theater" that's simple and rich with metaphors concerning life.

## 共同創作者

余若玫

在歐洲接受當代音樂及擊樂演奏藝術教育，曾為德國摩登現代樂集學院 ( IEMA ) 團員。多次參與國際性音樂節演出，涉獵並嘗試不同領域的表演形態，現從事擊樂相關表演藝術演出與教學。

YU Rho-mei

A contemporary music enthusiast and specialist, Miss Yu studied percussion and modern music performing art in Europe, she used to be a member of the prestigious International Ensemble Modern Academy in Germany. Miss Yu also advocates and supports art and culture. She constantly looks for new opportunities to collaborate with musicians and artists, creating innovative, cross-field shows and performances. She is also a percussion instructor.

彭浩秦/班班

國立臺北藝術大學戲劇學系畢業。

曾與香港非常林奕華，臺灣酵母鹽動作劇場、莎士比亞的妹妹們的劇團、如果兒童劇團……等團體多次合作。近年積極參與及探索「動作劇場」、「學齡前幼兒劇場」、「物件劇場」的演出創作。

PENG Hao-chin (Ban-ban)

Graduated from Taipei National University of Arts, major in acting. He collaborated frequently with groups from Hong Kong and Taiwan, such as Edward Lam Dance Theatre, Yeast & Salt Movement Theatre, Shakespeare's Wild Sisters Group, Ifkids Theatre Company ...In recent years, Hao-chin participated in creating and exploring the "Movement Theatre", the "Object Theatre" and the "Theatre for Early Childhood".



## 島 The Island

### 工作人員

現場裝置技術協助 / 吳岱倫

Technical Assistance / Wu Dai-lun

### 感謝名單 (合作單位)

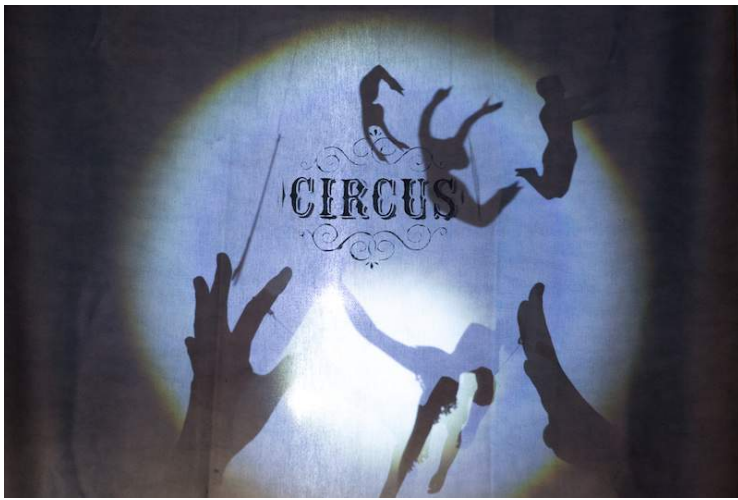
國立臺北藝術大學戲劇系、不想睡遊戲社、壞鞋子舞蹈劇場、馥華商旅、Dolphin、林欣怡、林宜瑾、吳哲瑋、陳又維、陳獅虎、黃朝鑫

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Contact



## 瑪格莉特的夢幻時刻

### *The Dream of Margarita*

許嘉芬  
HSU Chia-fen



#### 節目 簡介 / ABOUT THE SHOW

由19世紀末蘇聯作家布爾嘉科夫的小說《大師與瑪格莉特》獲得之靈感，創作了此一夢幻與追求真愛的偶戲。劇中，觀眾走進瑪格莉特如同馬戲團般充滿色彩燦爛的夢幻秘密世界，過程中她將要試圖尋找她失去的愛。

而故事中由惡魔化身的魔術師從遙遠夢境來到了真實世界，他要如何引領她穿越他的世界，在遭遇不同的過程中成長與交換彼此的方向，進而找到她自己的靈魂～她的愛。故事藉由夢與真實世界的交疊，人與偶的表演，光影場佈的效果呈現出真實又有深意的夢幻時刻。 ▲



台灣  
Taiwan

Inspired in the 19th century novel " Master and Margarita " by Mihael Bulgakov.This performances creates an illusion of true love and pursuit of puppetry.

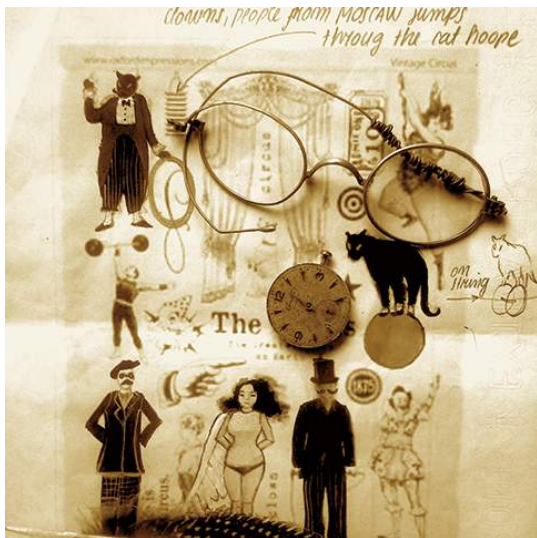
The audience is invited into Margarita s secret dream, a circus-like fantasy world full of bright colors. The devil, an incarnated magician, comes from this distant dream into the real world. He leads her through this dream, this process, to found her lost love. The dream and real world overlap. The Characters and the lighting effects of the performance exhibit the true meaning of the dream: to found her own soul- her lost love. ▲



匈牙利布達佩斯偶戲藝術學院演藝系  
1999年畢 · 師承Lengyel Pál、Koós  
Iván、Urbán Gyula、Meczner János  
、Balogh Géza, Lénart András, Csiz-  
madia Tibor等大師。

1997年參加「麵包魁儡劇場」彼得舒  
曼的工作營演出後，開始跟著街頭與偶  
戲劇場的「Maskarás」展開了世界各  
地的巡迴公演。學習與表演偶劇多年的  
經驗，其人生體驗就像偶戲般有著許許  
多多的故事。

由於長期處於流浪的生活也讓他有著不  
同於其他偶師的表演能力，擅長小而美  
的現代偶戲創作，表現出女性鮮明特  
色，天馬行空的想像力。直接的情感反  
射為基本訴求的表現手法，幽默動人的  
風格表達出個人的特質與風貌。Soup  
劇團團長。



瑪格莉特的夢幻時刻  
The Dream of Magarita

HSU Chia-fen is a puppeteer, storyteller  
,artist and radio hostess and director of  
Soup theatre.

She got the diploma of performing arts  
from Budapest Puppetry Art College in  
Hungary in 1999.Modeled after Lengyel  
Pál, Koós Iván, Urbán Gy ula, Meczner  
János, Balogh Géza Csizmadia Tibor and  
other masters.

After participating the "Bread Puppet  
Theater" workshop hosted by Peter  
Schumann in 1997, Chia-fen joined the  
street performance and the "Maskarás"  
Puppet Theatre to begin her road shows  
around the world . Her experience from  
learning and performing puppetry just  
reflects her life as puppetry has many  
stories to tell.

Due to the years of world tour life, this  
makes Chia-fen different from other  
puppetry masters, she is specialized in  
small and beautiful creations of modern  
puppetry, showing the distinctive charac-  
teristics of women, full of imagination.  
Chia-fen can express the reflection of the  
basic demands of emotional expression.  
Humor and moving become to be the  
main characteristics of her personal style  
in the puppet world.



## 關於

## 劇團 / ABOUT TROUPE

每個國家都有自己的湯～Soup劇團來自不同國家的成份和香料煮出屬於自己味道獨特的湯。2000年成立於匈牙利布達佩斯，是一個國際的當代偶戲劇團，成員們來自不同的國家，也帶不同的香料來到我們廚房。Soup劇團表演透過肢體動作、音樂、物件和木偶，講述著各自不同的文化，從遠方到周圍人們的故事。留下的足跡遍及匈牙利、捷克、加拿大、斯洛文尼亞、日本、德國等。

Every country has soup. There are different ingredients and spices of different countries that make each soup unique. Soup Theatre was founded in Budapest, Hungary in 2000. It is an international puppet theatre group where each member brings spice to our kitchen. Our performances are prepared with movement, music and puppetry. The stories we are telling are the stories of many cultures, of the people from near and far away. Soup members are move around the world ~ Hungary, Czech, Canada, Slovenis, Japan, Germany, and now Taiwan.

### 共同創作者

達兒卡·艾爾蒂伊

畢業於捷克布拉格藝術學院 (DAMU) 戲偶與另類舞台設計系1999年 (MA)，她是一個專業木偶及偶戲舞台佈景設計師，更是著名的插畫家。目前任職於斯洛文尼亞Lutkovno gledališče Maribor 偶劇院任舞台設計及Soup劇團藝術總監。

Darka Erdelji, is a puppet and set designer, puppeteer, illustrator and the artistic director of Soup Theatre. She graduated in 1999 with a Master of Arts (MA) in Puppet and Alternative Scenography from DAMU in Prague.

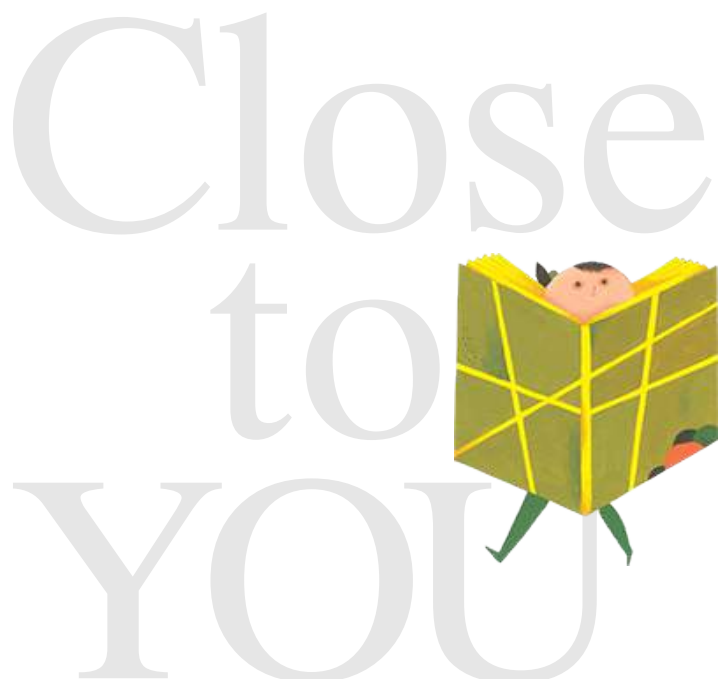
花伊凡

音樂工作者，擅長甘美朗鐵琴、打擊樂。目前為身聲劇團駐團樂師。

Ivan Alberto Flores Moran, musician, and professional Balinese Gamelan player and percussionist.

### 感謝名單 (合作單位)

淡水古蹟博物館、Primož Mihevc, Mojca Bernjak, Kiss Rita, Tömöry Márta、Gálos Éva、Úzgin Úver樂團



創作者 / Soup Theater : <http://darkaerdelji.com/>



演出場地 / Bump Inn : [www.bumpinn.com/](http://www.bumpinn.com/)

Contact

## 第五屆， 是再次梳理理念， 審視初衷的重要時刻

佩玉  
的話

2014 Close to YOU

從2010年開始，每年十月，台北便會出現神秘的「小旅行團」，參與者由橘衣人帶領巡訪日常生活空間，在不經意的轉角處走進屋內，觀賞二十分鐘的創意驚奇。這，就是【超親密小戲節】，暱稱「小戲節」。

【超親密小戲節】是台灣少數具有明確性格的藝術節。它關注偶戲，強調生活與表演藝術的聚集，主張如秘密集會的觀賞形式，放大「親密」：與人親密，與物件親密，與城市親密，與空間親密，與創作者親密，與作品親密。空間成為彼此「親密」的媒介。觀眾靠近作品，藝術靠近生活。反之亦然。小戲節節目來自國內外新舊作品，而「物件／偶」則是主要的創作元素。不只演出，小戲節更是概念性的藝術節。藉由來自世界各國以及各藝術領域的創作者，用「藝術節」來思考辯證：何謂偶劇？何謂現代偶劇？認知在哪裡？世界在哪裡？我們在哪裡？要往哪裡去？於是，定義仍在尋找，一切繼續「有機」的發展。

今年，小戲節首次舉辦論壇以及紀錄片首映（2012年小戲節紀錄片《偶遇



超親密小戲節藝術總監 石佩玉

》／導演吳宣萱）。區域部分，首次規劃一區做為「小孩也可以看」系列。作品部分，除了來自荷蘭的兩位藝術家，小戲節試圖尋找亞洲夥伴，邀請來自香港、馬來西亞團隊，為未來跨國合作探路。工作坊部分，邀請荷蘭偶戲節策展人同時也是資深偶戲家 Damiët van Dalsum 帶領大師工作坊。

2010年至今，小戲節見證了師大路商圈的紛爭、永康街商圈的興榮，和台灣二十四位各領域藝術家一起創作近三十個新作品，並與澳門、韓國、以色列、丹麥、德國等各國家藝術節分享小戲節的理念。

第五屆，是再次梳理理念，審視初衷的重要時刻。小戲節從一個「想玩偶戲」的藝術節，演變成「展現新偶戲概念」的藝術節。如同插畫家川貝母為今年創作的主視覺，小戲節便是這樣的一群人，帶著不同的腦袋演戲去。未來，希望小戲節可以成為亞洲現代偶戲的平台，激發更多可能。

特別感謝台新藝術基金會的支持，如此細心呵護，讓小戲節茁壯。 ▲

# The fifth is a good time to review the original concept!

Festival Director SHIH Pei-yu

佩玉的話

2014 Close to YOU

Since 2010, a special “small tour group” has appeared in Taipei every October. The tourists are guided by a person in orange T-shirt, who would lead the group and visit the ordinary everyday spaces, and step into a house on the corner casually for a twenty-minute surprise. And that is the “Close to YOU International Puppet Festival,” which is known as “Close to YOU Festival.”

The “Close to YOU Festival” is one of the few festivals in Taiwan that has a distinctive character. It focuses on puppetry, emphasizing the conversation between daily life and performing arts. It insists on the way it should be watched, which is like a secret society, and magnifies the idea of “Intimacy,” the intimacy with the people, the objects, the city, the space, the artists and the works....And the “Space” is a medium for “Intimacy.” The audience therefore gets closer to the works of art and the latter gets closer to our lives, and vice versa. The “Close to YOU Festival” invites works both from home and abroad that are based on “object/puppet.” Meanwhile, it is also a conceptual art festival that provokes dialogues among artists from worldwide that cross the artistic boundaries, and talk about topics like: What is “puppetry” or “-modern puppetry”? How do we perceive? Where is the world? Where are we and

where shall we go...? All in all, the definition is still obscure and everything keeps developing in an “organic” way.

For the first time, our festival this year will hold a theme forum and also the premier of documentary film “Near At Hand” (2012, directed by WU Xuan-xuan). At the same time, there will be a series of shows called “Also for Children” as well. In addition, we’ve invited not only artists from the Netherlands, but also teams from Asian countries such as Hong Kong and Malaysia in order to establish a cross-country collaboration in the future. Of particular note, we will have a master workshop held by Damiet van Dalsum, a well-known puppeteer and also the director of the Internationaal Poppentheater Festival Dordrecht, the Netherlands.

Since 2010, the festival has witnessed the conflict between the residents and local business in Shi-Da Night Market and the great boom of Yong-Kang District as well. Besides, we have collaborated with twenty-four Taiwanese artists from various fields for nearly thirty new works. Moreover, we have shared the idea of “Close to YOU Festival” to many festivals abroad including Macau, Korea, Israel, Denmark and Germany.

As the fifth edition of the festival, it gives



us a great opportunity to comb through ideas and re-examine our aspiration for holding the festival. It was initiated from a simple idea to “toy with puppetry,” and evolved into a festival that has presented a modern concept of puppetry. As you can see in the key visual created by illustrator Inca Pan, there is such a unique group of people who perform on the stage with their individual heads. We hope that in the future, the festival would become a platform for modern puppetry in Asia and provoke more possibilities.

Finally, I would like to give special thanks to Taishin Bank Foundation for Arts and Culture, who has been supporting the festival with such a good care and helping it to grow strong. ▲



## 你可以再靠近一點！

台新銀行文化藝術基金會執行長 鄭雅麗

執行長  
的話

2014 Close to YOU

一個十天三區九個中外小戲演出的微劇場節，走路、等待、相遇、看戲，滲透進城市小神經的劇場創造力，讓秋季的台北街廓散發動人魅力，而強調「近距離」與「手工感」，也帶給觀眾「你可以再靠近一點」的溫暖召喚！

小戲如詩，一個小戲，就是一個宇宙；一首小詩，就可以素描一整個宇宙，這微窺大千世界的奧秘，正微笑招手等待你的靠近。 ▲

緣於對藝術創作支援平台的使命與熱情，2011年台新藝術基金會在「超親密小戲節」第二年起加入共同主辦，希望透過各種資源的協力，讓執行面充滿創意而行政面高度複雜，滿佈「小細節」的小戲節能夠持續舉辦，讓大小劇場或跨領域人才每年回到這個迷你平台，重新琢磨「手工細節」技術與「近距離」表演興味。

今年「超親密小戲節」堂堂邁入第五年，每年我們都會驚喜於小戲節中創造了小而美、小而精準，甚或小而「悍」的作品，小戲中有大社會、大環境的縮影，而小戲節的創意製作模式，也開發或影響了其他公、私部門關於藝術與生活的想像，這些都是經過累積才能看到的成果。



# You Can Come Closer!

Taishin Bank Foundation for Arts and Culture  
Executive Director, CHENG Ya-li

執行長的話

2014 Close to YOU

This is a ten-day micro theater festival that introduces nine plays in three districts by both local and foreign artists. Walking, waiting, encounter with the surroundings and show watching...the creativity of theater leads you to permeate the tiny nerves of the city, which glamorizes the streets and alleys of Taipei in autumn. Moreover, the emphasis on “close contact” and “handmade texture” is going to beckon the audience with gentle voice, “You can come closer!”

Focusing on its mission and passion for establishing a platform for arts, the Taishin Foundation has become co-host since the 2nd Close to You International Puppet Festival in 2011. In hopes of acting as a liaison between diverse resources, the foundation has intended to maintain the Close to You Festival, which is filled with “minutia” and creativity while carrying out through complex administrative process. These endeavors therefore bring the talent back to this mini stage annually who have engaged in theaters of different scales or cross-disciplinary performances, and be willing to explore once more the technique of “handmade detail” and enjoy the performance with “intimate distance”.

We are pleased to present the 5th Close to You International Puppet Festival this year, in which we have been surprised

each year by works that were small, beautiful, subtle and precise, or those tough and powerful. The micro theater is a society and environment in miniature. Its creative approach to production also inspires either private or public institution with imagination in art and life, which are the concrete results after years of accumulation.

The micro theater resembles a poem. A short play represents a universe just like a short poem does. The mystery of the micro world is waving hello to you with a smile and waiting for you to get closer. ▲





## 飛人集社劇團 *The Flying Group Theatre*

關於  
飛人  
集社

2014 Close to YOU

成立於2004年5月，由團長石佩玉創立。「飛人」取其諧音「非人=偶」，同時意指在劇場行走各處、自由飛行的藝術創作者集合之所。劇團草創初期以「偶」為主要創作形式，作品多次獲台新藝術獎提名，並受邀台灣、北京、荷蘭、法國、新加坡各藝術節演出。

2010年，飛人轉型進入第二階段，邀請戲劇講師／創作者傅裕惠擔任藝術總監，剪紙詩人夏夏成為核心團員，豐富劇團創作形式。製作規格定位為「以多元複合的精神製作／創作小規模、並挑戰傳統觀賞距離的表演藝術作品」。

2010年主辦首屆【超親密小戲節】至今即將邁入第五屆；2011年與台灣旅法資深劇場工作者周蓉詩自創的法國劇團「東西社」共同聯合創作，首度推出「飛人集社·小孩也可以看」系列【一睡一醒之間】三部曲，自2011年至2013年三個作品陸續完成。2012年首度進行公益演出計畫，作品《小森林馬戲團》至今已完成全台25場公益演出。

The Flying Group Theatre was established in May of 2004. In Chinese, its name is a phonetic wordplay on “non-human,” suggesting puppetry, while at the same time evoking the image of a place of gathering for artists and creative talents who fly around freely within the theatre. In the earlier years following the group’s inception, puppetry was the main focus of creative expression. The group’s work was nominated for the Taishin Art Award numerous times, and was invited to take part in art festivals in Taiwan, Beijing, the Netherlands, France and Singapore.

The Flying Group Theatre strives to produce performance pieces which follow the spirit of multimedia integration, are intimate in scale, and challenge the traditionally accepted distance between performer and spectator.<sup>5</sup>

In 2010, the Flying Group hosted the first Close to YOU International Puppet Festival. As the curator and organizer of the festival, the Flying Group promoted the concept of the “small scale puppet theater” which uses objects as the primary media in theater pieces and performs in non traditional theater and intimate spaces. In addition to inviting international groups who create small scale puppet theater to Taiwan, the festival also brought together local puppet theater artists and enthusiasts to create and perform new innovative performances.

# 台新銀行文化藝術基金會

## The Taishin Bank Foundation for Arts and Culture

關於  
台新  
銀行  
文化  
藝術  
基金  
會

2014 Close to YOU

由台新集團領航人吳東亮先生於2001年5月成立，2002年起開辦「台新藝術獎」，激發台灣當代藝術創作能量，受到各界矚目，並持續以具體的行動力，支持台灣藝術中具有創新想法、專業表現，和彰顯時代精神的藝術展演活動。

2002年開辦的「台新藝術獎」，為基金會業務主軸，涵括了視覺、表演及跨領域藝術活動之關照，其主動提名及跨領域評選機制，均為國內首創。為兼顧此一獎項的廣度、深度與國際能見度，提名過程中專責提名觀察人的設置、觀點的互動討論與跨域對話、ARTalks專網建立公眾討論的管道，繼而邀請國際具影響力之藝文人士參與決選；打造這個國產藝術桂冠的過程中，除了不斷向大眾推介具有創新視野的優秀藝術創作，也希望藉由綿密的批評論述和相關的推廣教育活動，回應藝術本身並非以獎項為標準或終極成果，台新藝術獎是台灣多元文化的重要折射，讓優秀作品再度與社會共鳴互振，而基金會在藝術家與大眾之間，希望能稱職地擔任溝通與跨越的橋樑，以及企業回饋社會的使者。

The Taishin Bank Foundation for Arts and Culture was founded in 2001. In 2002, the foundation launched the Taishin Arts Award with the intention of generating creative energy for Taiwanese contemporary arts. The award has been held in high regard ever since, and continues to encourage Taiwanese artistic endeavors which are innovative, professional and representative of the spirit of the age through active and concrete support.



# Close to YOU

走路看戲 看戲走路  
超親密小戲節



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