



ARTQUAKE  
IN AUTUMN

# 我們在此相遇： 還在水裡

音樂影像現場

*From Port to Port*

演出時間 | 2024.10.11 (FRI.) — 10.12 (SAT.) 19:30

2024.10.12 (SAT.) — 10.13 (SUN.) 14:30

演出地點 | 國家兩廳院實驗劇場NTCH Experimental Theater

主辦單位 |  國家兩廳院  
NATIONAL THEATER & CONCERT HALL

- ◎演出全長約70分鐘，無中場休息。
- ◎客語、印尼語、阿拉伯語、阿美語發音，中文字幕。
- ◎演後座談：10.13 (SUN.) 演後於國家兩廳院實驗劇場。
- ◎建議7歲以上觀眾欣賞。
- ◎Duration: approx. 70 minutes without intermission.
- ◎Language: Hakaa, Indonesian, Arabic and Amis with Chinese subtitles.
- ◎Post-show talk: 10.13 (SUN.) at NTCH Experimental Theater
- ◎Age guidance 7+.

主辦單位保有節目內容異動權 The program is subject to change.

## 看不見的岸

從岸離開，靠岸抵達。岸是此時此刻的現在，也是未知的理想境地，在可能抵達的他方。

人類歷史中，移動是常態，我們總是存在在「之間」。在停留和動身之間、在離岸和上岸之間，每次移動都重新劃定界線，離開、抵達……再重新推倒邊界。這些與歷史、文化、環境、他人，彼此交疊的軌跡，勾勒出我們存在的形狀。

今年秋天藝術節以「看不見的岸」為題，講述此岸到彼岸的路途中，所經驗的、被抹除的、斷裂的與縫補的一切，及在漂泊之間，抵達和未曾抵達的故事。旅途上的所見所想，改變了踏上旅程的我們，而我們和自己及世界的新關係也由此而生。

## 寂靜與喧囂中相遇

鍾適芳

《我們在此相遇：還在水裡》音樂影像現場 藝術總監

此刻在歐洲旅路上，英國傳來「反移民」示威與騷動，仇恨一個城又一個城擴散。我們才剛離開音樂總監 Matthias Frey 的蘋果農莊兼音樂工作室，在遍野蘋果樹、羊牛群的德國鄉間，與來自不同文化背景、成長經驗的音樂家及田野對象，交換生命故事，以完整《我們在此相遇：還在水裡》的音樂敘事。

在靜如止水的鄉間，鄰人相見點頭問好，雲朵自在、草蟲放歌，某個瞬間，誤以為世界就這麼永遠祥和美好。然而，只需一日車程的烏克蘭邊界，正膠著一場死傷無數、看不見盡頭的戰爭；世襲與新生的種族仇恨隨觸即發。

六年前，也是這樣一個平和靜好的日子，散步在臺北的社區，耳機的聲軌卻把我降落在另一個現場——敘利亞持續的內戰。為求生存活的敘利亞人，試圖穿越重重邊界、渡過險海，逃離被戰火侵噬的家園。然而每遇國境邊界，他們就得再經歷一次生死徘徊。

逃與離，曾是我成長的床邊故事，母親反覆述說戰爭與逃亡。「調景嶺」大火那夜，才逃過戰火落腳難民營的她，再次陷落在另一次逃亡的命運。數十年後她再說起那夜，身體仍會顫抖。鍾玉鳳父親櫃桶底的手繪地圖，也是戰火下倉皇逃離，僅能帶上的家村輪廓。烏克蘭戰火喧囂之始，Matthias Frey 捎來郵信：「我從沒想過，自己有生之年會離戰爭那麼近……」。是的，我們都曾經天真地以為，上個世紀戰火造成的悲劇，僅止於歷史。

2016年，透過吳庭寬的譯介，第一次讀到印尼華裔作家湯順利（Sunlie Thomas Alexander）的小說與詩作，也得以與印尼邦加島客家錫礦工人的歷史相遇。順利的詩《阿婆个護照》，讓那未知命運的少女與時代交互的形象生動起來，1936年，那艘載著阿婆的船似靠岸在眼前：

越來越薄的紙上

戳記隨著時間褪色

人們卻還能讀到

一九三六年十一月十一日，汕頭

……

於是你想像一個年輕女孩

半垂著髮髻

眼神裡帶著嚮往

也許還有激情迴盪

（一如躺在那兩頁）

(藍色紙張角落的)  
 (一塊美金公務章)  
 緩緩登上蒸汽船的梯子  
 伴著汽笛嗚嗚作響

航向遙遠的大海  
 航向新南洋……

——節選自《幽靈船》

順利阿婆的少女形象，疊影另一張南洋僑批文獻中的檔案照：一個身著布衣、十來歲的清秀少女，手持一張 99 號牌的泛黃黑白照，沒有名氏，只有代碼。她是誰？為何離鄉？如何渡海？上岸後呢？

詩與檔案照領我們航向邦加島，作為敘事的起點，從海的一方回看，也望向更遠的港，世代漂浪的生命。我們邀請作曲家一起在邦加田野，採集源頭各異的歌謠、口述史、檔案、文學素材，將流徙、適應與互斥、融合的生命起伏，轉譯為音樂、影像、聲景的敘事。

文學提供思路，詩作架構主題，也引領節奏。邦加島詩人 Willy Siswanto 以印尼文記寫荷治時期邦加島客籍錫礦工人的離與留。我們得以藉由他的詩句，推敲那些背著月光，自家鄉搖晃著船身的客家移工，如何抵達未知的命運。

《我們在此相遇：還在水裡》從詩文、家書、檔案、口述史出發，穿越地理與族群邊界，最終以多媒體音樂劇場的形式，構述時空相連或交錯的流離故事。故事從海開始，在海結束，那些從港漂泊至另一個港的生命，有的抵達了彼岸，有些終究沒有上岸。

他們或者成為沒有名氏的過客，再也沒能捎回家鄉信息與銀兩。他們既是我們祖輩口述的歷史，也是文學中的漂流浮沉、每日新聞裡驚駭的逃與離。「他們」和「我們」，跨越時地，在此相遇。

## 製作團隊

### 大大樹音樂圖像

成立於 1993 年，長期致力於音樂製作以及音樂節、影展策展，並積極推動不同文化與藝術領域的跨界合作，串連價值相近的優秀藝術家共製共創。大大樹的製作與策展，著重人文精神，回應當代議題，開拓邊界視角與多元敘事的可能。近十年來，大大樹也以紀錄片製作以及當代藝術策展，擴增「離散」(diaspora) 敘事的媒介。

## 主創團隊

### 藝術總監 | 鍾適芳

音樂製作人、策展人、紀錄片工作者。創立草根音樂廠牌「大大樹音樂圖像」及「流浪之歌音樂節」，試圖開創文化議題與聲響實驗的平臺。現任國立政治大學傳播學院副教授、泰國朱拉隆功大學國際策展學程客座講師。

### 音樂總監、作曲、鋼琴 | Matthias Frey

德國作曲家、鋼琴家、Weltklang 音樂節 (Katzenelnbogen) 策展人。擅於與不同音樂文化對話，活躍於世界各地的音樂計畫。長於轉化鋼琴內部結構，透過不同的演奏方式，產生新的聲響與音樂元素。曾獲西班牙爵士音樂節獨奏家大賞，配樂曾入圍德國電視獎及艾美獎。

## 作曲、吟唱 | 鍾玉鳳

琵琶演奏家、作曲家，致力開拓傳統音樂的當代語彙，與來自歐、亞、非不同文化背景的音樂家合作，以實驗新聲跨出自我創作之路。作品曾榮登歐洲世界音樂榜「年度20最佳專輯」，並曾獲金音創作獎「最佳風格類型專輯」、「最佳樂手」及「最佳民謠專輯」獎。

## 說書人、吟唱 | 羅思容

寫詩、畫畫，也是唱作人。思容從客語獨特的語境中尋找富文學性與音樂性的創作語彙，也以素樸的性靈為本，歌頌自然、人文、生命之美。專輯《攬花去》獲金曲獎「最佳客語歌手」與「最佳客語專輯」、金音創作獎「最佳民謠專輯」等；《落腳》獲金曲獎「最佳客語專輯」。

## 打擊樂 | Shadi Al Housh

敘利亞打擊樂演奏家，2016年渡海至歐陸，落腳德國。Shadi 擅長多種打擊樂器，包括達布卡鼓 (Darbuka)、達夫鼓 (Daf) 及鈴鼓 (Riq)。曾擔任敘利亞多個樂團及音樂廳專屬演奏家。移居德國後，以獨奏家之姿參與多項音樂計畫，包括與海德堡愛樂、漢堡 Barockwerk 樂團合作。

## 大提琴 | YUI(Saowakhon Chotikaseth)

泰國演奏家及作曲家，擅於將劇場敘事融入音樂創作，作品被喻為「刻寫心理幽微、縈繞華麗憂傷」。曾參與多個國際音樂節演出，包括：日本 Asian Meeting Festival、印尼 Valley 2015、臺灣流浪之歌音樂節。YUI

也長期致力於兒童音樂教育與兒童音樂節目的策展。

## 吟唱、詞曲 | 章素琳 'mic.usay.monari'

「幽法 ufa」電子樂團主唱、詞曲創作。素琳具儀式感的演出，引領聽者旅行於意識與現實、傳統與現代的迷離空間，成為無法重製重敘的現場經驗。出版專輯曾入圍金音創作獎「最佳電音專輯」及「最佳電音歌曲」。

## 詩人 | Willy Siswanto

出生於爪哇島日惹，後定居於邦加島。Siswanto 寫詩、畫畫，及評論，因其多重的族裔身分，創作多著墨於離散與認同。於2000年在邦加島創辦文化雜誌《門》(Lawang)，曾出版多部個人詩集及文選，作品包括《Stannium Comp 2250》(2005)、《Hujan kata kota logam》(2018)等。他的詩作與朗讀串連了《我們在此相遇：還在水裡》的敘事軸線。

## 吹管、打擊樂 | Rageed William

音樂家、作曲、編曲家及聲音工程師。生長在巴格達、現居德國。擅長古老吹管樂器——阿拉伯直笛 Nay 以及亞美尼亞雙簧木管 Duduk。經常跟不同文化背景的樂人合作，也曾參與多個德國樂團及劇院的演出，包括柏林愛樂、法蘭克福歌劇院、巴伐利亞廣播公司等。

## 聲音裝置 | 成文

成文為電子樂團「幽法 ufa」創始成員，擔綱作曲、編曲與製作，拓展難以定類的展

演美學及聲響實驗。近年來，積極探往創作邊界，跨越形式框限，參與多項跨界、跨媒材的策展及展演計畫，作品曾入圍金音創作獎「最佳電音專輯」、「最佳電音歌曲」。

## 敘事與曲目

### 界 Boundary

千年古海，從來只有自由，不曾切割你我。  
浪襲的夜海，不見邊盡；聽說的未來，等待一瞬，躍下。從港到港，誰能到岸？

誰的海 Whose Ocean

海的等待 The Sea, Waiting

岸 Shores

### 批 Surat (Letters)

岸上的月光，探照真實或幻象。寄回鄉的家書，究竟沒有道出血與汗的真相。身分是張口袋裡的薄紙，無法帶往任何他方。

光 Light

薄紙 A Leaf of Paper

沙迪的旅程 Shadi's Journey

### 鬼 Ghost

上岸者呼吸著歡慶，隨時間漂流，難以辨識此地他方，遊離如魂魄。未曾上岸者，舞著：「我們還在水裡」。

無迴而流 No Return

生之慶 Celebration of Life

薩米拉的歌 A Song by Samira

還在水裡 Still in the Water

## 舞臺視覺與燈光設計 | Deden Bulqini

來自印尼萬隆的藝術家，創作媒材多元，作品包括劇場及音樂展演的舞臺設計、錄像藝術、動畫、雕刻、繪畫等，經常受邀於國際間進行舞臺視覺及裝置設計。擅長以竹子與光影作為創作素材，重組日常環境取得的材料，原創中透露出亞洲建築與美學的影響。

## 詩作

### 《來自梅縣》詩作與朗讀

**Bukit Meixian** Written & Recited |

Willy Siswanto (印尼語 Indonesian)

中譯 Chinese Translation | 洪維雄 Steven Ang

### 《透光》詩作與吟唱

**A Beam of Light** Written & Sung | 章素琳

'mic.usay.monari' (阿美語 Amis)

### 《月光歸路》詩作與朗讀

**Moonlight Return** Written & Recited | 羅思容

Lo Sirong (客語 Hakka)

### 《沙迪的旅程，還有他的月亮朋友》

詩作與朗讀

**Shadi's Journey, and His Friend, the Moon**

Written & Recited |

Shadi Al Housh (阿拉伯語 Arabic)

中譯自英文版 Chinese Translation from English Version | 鍾適芳 Chung Shefong

## Invisible Shore

Depart from shore, arrive on shore. The shore is the present, this moment. It is also the unknown ideal state, and possibly another place to be reached.

In human history, movement is the norm. We exist in the “in-between,” between staying and setting off and between leaving shore and arriving on shore. Every time we move, boundaries are redrawn. Leaving, arriving...boundaries are torn down again. These overlapping trajectories with history, culture, environment, and other people outline the shape of our existence.

The theme of this year's Artquake in Autumn festival is “Invisible Shore,” which describes all that is experienced, erased, broken, and mended on the journey from one shore to another, as well as tells the stories of those who have drifted, but not necessarily arrived. All we see and think changes us who embark on a journey. Moreover, new relationships are formed between us and ourselves and between us and the world.

## We Meet in Silence and Clamor

**Chung Shefong**

**From Port to Port, Artistic Director**

While in Europe this summer, I felt pangs of sadness and horror as the anti-immigration protests and riots in the UK unfolded. Hatred was spreading from one city to another. The timing may have been fortuitous, but it didn't feel that way. A group of us had just finished preliminary work on this production at musical director Matthias Frey's home in Germany. Our group was composed of musicians, artists and migrants – people whose lives have been impacted by migration and immigration. Through our exchanges, we created the music and

narratives you will hear and see in *From Port to Port*, a production over which war and displacement casts a shadow.

In the quiet countryside setting of Matthias' home, surrounded by an apple orchard with sheep and cattle grazing, neighbors nod and greet each other. The clouds drift lazily; insects chirp in the grass. While here, it can feel as if the entire world were in a state of eternal peace and beauty. Then you remember: just a one day's drive away, war is raging in Ukraine. With countless casualties and no end in sight, new forms of ethnic hatred continue to be born.

I think of a similar dissonant moment from six years ago. Walking through a Taipei neighborhood on a peaceful, quiet afternoon, I put on my headphones, which abruptly transported me to another scene: the ongoing civil war in Syria. To survive and to escape a war-torn homeland, ordinary Syrians were crossing multiple borders and traveling across dangerous seas. Many reached their destinations, but only to find even more bitter hardship.

Escape and separation filled my bedside stories as a child. My mother would recount her personal experiences as a refugee of the Chinese Civil War. Before coming to Taiwan, she fled Guangdong for Tiu Keng Leng, a refugee camp in Hong Kong. She was haunted by one fateful night when the camp had caught on fire. Decades later, I saw her tremble whenever she recalled the memory of having to flee for her life yet again. This war also impacted composer (and participant in this performance) Chung Yufeng's late father. We see this in a unique keepsake: a hand-drawn map of Mr. Chung's home village in China, which he kept in the bottom of a drawer. Mr. Chung fled to Taiwan without any possessions. One might say he arrived with nothing except a memory of home

etched in mind, akin to that hand-drawn map. War: always far; always near. At the start of Russia's invasion of Ukraine in 2022, Matthias sent me a text message: "I never thought that I would be so close to a war in my lifetime." Yes. How naïve were we to think that last century's wars and tragedies would remain a thing of the past.

In 2016, I read for the first time the novels and poems of Chinese-Indonesian writer Sunlie Thomas Alexander, as translated by Wu Ting-kuan. Through these writings, I learned of the history of Hakka Chinese tin miners on Bangka Island, Indonesia. The poem, *Grandma's Passport*, vividly brings forth the life of a young girl caught in this web of history, unaware of her fate. It's 1936, and Grandma sits on a ship at sea.

On paper that only grows thinner and thinner,

The color of the stamp faded by time  
Everyone can still read what's written  
1936 November 11, Shantou

.....

So imagine a young girl  
her hair hanging from a loosely wrapped  
bun

her eyes full of yearning  
and perhaps reflecting a passion stirring  
within

(It's as if she were lying down on those  
two pages)

(where in the corner of that blue writing  
paper)

(there's a stamped official seal denoting  
one US dollar)

Slowly, she climbed up the steps of the  
steamship

Its whistle whining

Off to a distant sea,

Off to a new land in the southern ocean

-Excerpt from *Ghosts Ship*,  
by Sunlie Thomas Alexander

On top of this image of Sunlie's Grandma as a young girl, we superimpose another image of a young and pretty teenage Chinese girl. This sepia-toned, black and white photo comes from a document archive of the Chinese in Southeast Asia. The girl holds a plate in her hands, inscribed with "No. 99." There is no name, just this number. Who is she? Why did she leave her home? How did she travel here? What happened to her when she arrived?

These words and images lead us to Bangka Island, which begins this performance's narrative. Out at sea, looking back, we see a distant port, a place that has harbored generations of travelers. We invited artists and composers to learn some of their stories. They traveled to Bangka to collect ballads, oral history, written records and literary materials. They traced the ebb and flow of the lives of sojourners who endured hard travel, adaptation, rejection, integration. It is from these stories – their lives – that the music, visuals, and soundscapes were inspired and created.

While literature has provided some of the intellectual foundations for this production, poetry has inspired its themes and rhythms. Willy Siswanto, an Indonesian poet from Bangka Island, has written about the departure and stay of Hakka tin miners on Bangka Island during Dutch colonial rule. His poems have afforded us a unique window to imagine in detail the experience of Hakka migrant workers who left their homes, under the light of the moon, to board sailing ships to an unfamiliar destination.

*From Port to Port* begins and ends at sea. Through poetry, family letters, oral history, written accounts, we cross not just

geographical, but ethnic and personal borders. Stories of displacement are mapped and intertwined. Some of the main characters of these stories – migrants in search of a better life – reached their destinations; others didn't. Some had names and flourishing lives; some were nameless persons who sent no information or money back home. But these are not just the stories of someone's ancestors. They are the personal and existential journeys we read about in literature. They are the stories of nameless, desperate persons we read about in the news. "They" and "we" meet here, beyond the confines of time and space.

## Production Team

### Trees Music & Art

Since its founding in 1993, Trees Music & Art has been devoted to music production in all aspects, from recording to live performance. Trees has long been known and hailed for its music and film festivals, which emphasize cross-cultural, cross-genre projects featuring high-caliber artists from Taiwan and around the world. The organization takes a humanities-based approach to production and curation, focusing on contemporary social issues and marginalized perspectives. Trees' most recent production work includes documentary film and contemporary art related to diaspora experiences.

### Artistic Director | Chung Shefong

A music producer, curator, and documentary filmmaker, Chung Shefong founded folk and roots music label Trees Music & Art and the Migration Music Festival in the late 1990s, creating a unique platform in Taiwan that blended cultural and global issues with artistic experimentation. She

currently serves as an associate professor at the College of Communication of National Chengchi University in Taiwan, and a guest lecturer for the International Curatorial Practice program at Chulalongkorn University in Thailand.

### Music Director, Composer & Pianist | Matthias Frey

A German composer, pianist, and curator of the Weltklang (Katzenelnbogen), Matthias Frey specializes in creating dialogues between different music cultures and is active in music projects worldwide. He is also known for using an experimental approach to the piano to innovate new sounds and musical elements. He is a past winner of the Soloist Award at the Spanish Jazz Festival, and his soundtrack works have been shortlisted for a German Television Award and an Emmy Award.

### Composer & Singer | Chung Yufeng

Chung Yufeng, a composer and acclaimed pipa player, devotes her work to developing new and contemporary vocabularies for traditional music. Her experimental and creative explorations as a composer include cross-cultural collaborations with musicians from Europe, Asia and Africa. Her 2018 album *Pendulum* made the year-end Top 20 albums list on World Music Charts Europe, and she is the past recipient of multiple Golden Indie Music Awards, including for the categories of Best Non-Mainstream Genre Album, Best Musician, and Best Folk Album.

### Storyteller & Singer | Lo Sirong

Lo Sirong is a singer, songwriter, poet and painter. She composes, writes, and sings in her native Hakka language. Her music, which

centers on nature, our common humanity and rural life, is known for a strong literary sensibility rooted in Taiwanese Hakka folk tradition. She has won multiple Golden Melody Awards for Best Hakka Music Album for her recordings *The Flowers Beckon* (2011) and *We Settled Here* (2018), and a Golden Indie Music Award for Best Folk Album.

### **Percussionist | Shadi Al Housh**

Shadi Al Housh, a native of Syria, is a percussionist who has resided in Germany since 2016. He plays multiple instruments, specializing in Darbuka, Daf, and Riq, and has been a featured musician for many orchestras and concert hall programs. His most recent collaborations as a soloist include stints with the Philharmonic Orchestra Heidelberg and Barockwerk Hamburg.

### **Cellist | YUI (Saowakhon Chotikaseth)**

YUI is a Thai performer and composer known for combining music with theatrical storytelling. Her music has been described as "psychological, dark, and beautifully haunting." She has participated in multiple international music festivals, including Asian Meeting Festival (Japan), RRRec Fest in the Valley 2015 (Indonesia), and Migration Music Festival (Taiwan). YUI has also spent many years teaching music and curating music programs for children with special needs.

### **Singer & Songwriter | 'mic.usay.monari'**

Singer, composer and lyricist 'mic.usay.monari' is known for infusing her performances with a sense of ritual as part of the electronic music outfit "ufa." Her role has been described as helping audiences navigate between consciousness and reality, as well as the traditional and the contemporary, all in service of a unique live experience. For its recorded output, ufa has

received nominations for Best Album and Best Electronic Music Single at the Golden Indie Music Awards.

### **Poet | Willy Siswanto**

Born in Yogyakarta, Java, Willy Siswanto is a poet, painter, and literary critic. He later moved to Bangka Island, which has been the subject of his work exploring the ideas of diaspora and his multi-ethnic identity, which includes Chinese ancestry. In 2000, he founded the culture magazine *Lawang*, and published collections of his poems and essays, including *Stannium Comp 2250* (2005) and *Hujan kata kota logam* (2018). *From Port to Port* features a number of his poems, which are recited in performance and are connected to the narratives featured within.

### **Flutist & Percussionist | Rageed William**

Born in Baghdad (1977) and living in Germany, Rageed is a musician, composer, arranger, and audio Engineer, who studied Oriental Music at the Institute of Musical Studies in Baghdad (1993-1999) and taught by famous pioneer teachers in Iraq. He plays two of the oldest musical instruments which are the Nay (Oriental Flute) and the Duduk (Armenian Double reed woodwind instrument), and had performed with Philharmonic Orchestra in Germany as well as many other Operas around Germany and the Middle East.

### **Sound Installation | Cheng Wen**

As a founding member of the electronic music group "ufa," Cheng Wen handles the duties of composing, arranging and producing. In addition to sound experimentation, he seeks to develop a new aesthetics of performance that eludes current definition, which involves achieving freedom

from conventional restrictions of material and form. As part of ufa, he was a past nominee for several Golden Indie Music Awards.

### Stage & Lighting Design | Deden Bulqini

Deden Bulqini, an artist from Kota Bandung, Indonesia, is a veteran stage and lighting designer for theater and music who

is greatly influenced by Asian architecture and aesthetics. His work also includes video art, animation, carving and painting. A frequent guest artist at festivals around the world, Deden is known for his use of simple materials such as bamboo for intricately conceived designs.

## 演出製作群 Credits

藝術總監 Artistic Director | 鍾適芳 Chung Shefong

音樂總監、作曲、鋼琴 Music Director, Composer & Pianist | Matthias Frey

製作統籌 Executive Producer | 吳昭緯 Wu Zaoway

執行製作 Production Coordinator | 馬紅綾 Beh Hoong Ling

作曲、吟唱 Composer & Singer | 鍾玉鳳 Chung Yufeng

說書人、吟唱 Storyteller & Singer | 羅思容 Lo Sirong

打擊樂 Percussionist | Shadi Al Housh

大提琴 Cellist | YUI

吟唱、詞曲 Singer & Songwriter | 章素琳 'mic.usay.monari'

詩人 Poet | Willy Siswanto

吹管、打擊樂 Flutist & Percussionist | Rageed William

聲音裝置 Sound Installation | 成文 Cheng Wen

舞臺視覺與燈光設計 Stage & Lighting Design | Deden Bulqini

前期展演研調及協作 Pre-Production Researcher & Production Coordinator | 黃淑珺 Jun Ng

田調顧問 Field Research Advisor | Dato' Drs. Akhmad Dlvian、湯順利 Sunlie Thomas Alexander、  
Marco Kusumawijaya

僑批文獻 Overseas Chinese Document and Letter Archives |

魏金華 Wei Jinhua (梅州市客僑博物館 Meizhou Overseas Hakka Museum)

邦加歷史文獻 Bangka Historical Reference Documents |

阿姆斯特丹熱帶博物館 Tropenmuseum, Amsterdam、

阿姆斯特丹國家博物館 Rijks Museum, Amsterdam

「我們在此相遇」題字 Chinese Title Calligraphy | 萬芳 Wanfang

中文書法 Chinese Calligraphy | 王亞維 Wang Yae-wei

阿拉伯文書法 Arabic Calligraphy | Shadi Al Housh

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舞臺協力 Stage Crew | 李小鬼 Dawn Lee、汪義哲 Wang Yi-che

燈光工程 Light Engineering | 張景翔 Chang Ching-hsiang、林劭容 Lin Shao-jung、

劉于誠 Liou Yu-cheng、傅威瀚 Fu Wei-han

聲音工程 Sound Engineering | 鄭柏勳 Bobo Cheng、黃暉升 Ryder Huang、

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特別感謝 Special Thanks | 陳穩健（穩立）Andy Chen（Winly Corporation）、

郭力昕 Kuo Li-hsin、Thomas Diehl

## 國家兩廳院製作團隊 NTCH Production Team

製作統籌 Project Manager | 羅心彤 Lo Hsin-tung、吳昀璇 Wu Yun-hsuan (Annie)

行銷統籌 Marketing Project Manager | 江雨蓉 Jiang Mago

舞臺監督 Stage Manager | 李允中 Lee Yun-chung

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