



2009 - 2019
年鑑

因 2019 年末於中國武漢爆發之新冠病毒 (Covid-19) 疫情，歷年舉辦的想像亞洲交流活動被迫中斷，故於今年整理過去活動之成果加以集結，留以紀錄。也望疫情平歇，逝者安息。

國立政治大學
盧非易 副教授

2009年1月，我們做的數位互動網站”玩影像”，參加了國科會(啊，五年之後，它就變成了科技部!)的一項學術觀摩展。一如這一類的展覽，在開幕式結束，嘉賓們參觀一輪之後，場面就清閒了下來。我和助理們閒閒顧著這個乏人問津的攤子。

很久之後，一位頂著燦亮白髮的先生來了會場。我們就像小王子和小狐狸那樣，其實在荒漠中只有彼此，卻還是佯作矜持，偷偷端詳。終於，在說說話還是比較自然的狀態下，我們認識了日本明治大學數位內容專攻的管啟次郎教授。

管教授是日本知名的書評、藝評家、詩人、學者，通曉英、法文。以人文的背景，卻在理工學部裡，負責創建這個新的數位內容研究所。明治大學的數位內容專攻是國際知名的。數位內容教育在2009年還是很新的一個領域。也就是稍早兩年，傳院和理學院合作籌備了這個台灣最早的研究所學程。而明治正是我們的標竿學校之一。這樣的見面，不免令人有點小狐狸內心那種正中下懷，投懷送抱之感吧!

未幾，數內學程的幾位老師便在赴美研討的路上，順道拜訪的明治大學。明大的聲光電學…實驗室，當然是令人艷羨的。但更有趣的是他們上課的那種面對未知而充滿可能的新領域時，所展現的開放與集體探索的精神。而且，在各種技術實驗中，不斷回到對人和社會的想像。

我覺得讓我們的學生體驗另一種教室的經驗是很珍貴的。因此，2010年五月，明大的研究生飛來了台北，和我們的學生共處一周，以中山北路為題，紀錄和創作了幾個作品。六月，台灣學生飛到日本，以東京表參道為題，再續作了作品。這些作品充分展現了中山北路和表參道的歷史互文與文化擬仿。教學在這樣的情境中，撞擊出我們意想不到的創意。而這樣的驚喜還繼續不斷。幾年後，台灣同學飛到日本參加當時隊友的婚禮；而其中一位日本同學，後來成了台灣女婿，出版了一本日本人在台灣的書…!

創作坊結束的當晚，日本同學帶我們到東京巨蛋看讀賣巨人和橫濱(好像是!?)的棒球賽。穹頂如天空，燈亮如白日；冷氣吹著，啤酒喝著，薰薰陶陶！原來我們蓋了半天還沒蓋成的巨蛋是這樣的啊！

比賽結束，出巨蛋時，一陣狂風把我們吹出場外。喔，壓差，巨蛋洩氣中!大家突然懂得了中學物理學的是甚麼！

是啊，走出去看看這個世界，認識其他的人；reach out, touch someone是這麼地有意思！

所以，在溪頭、青森、馬祖、瀨戶內海、太魯閣、泰國阿育陀耶古城…、我們的”想像亞洲”也就這樣開始了…!

國立政治大學
傅秀玲 助理教授級專業技術人員

2013年，承蒙想像亞洲創辦人之一的盧非易老師邀請，我第一次參加了想像亞洲，和同仁與學生一起，分別在馬祖、高松與各藝術市鎮、曼谷與楠、太魯閣同各國的師生合作、交流，這是在政大最有趣也最有意義的經歷之一。

有趣在於可以和同仁與學生一起旅行，看到大家課堂外的樣貌，並經由不同文化、學術領域的角度觀察、想像所在地。能在旅行中，讓各國學生以他們特有的背景和學識協力創作，產生眾多媒體結合的作品，也能看到參與的師生呈現多面向的學術成果，而且因想像亞洲結識了許多師生好友，更是非常有意義的經驗。

得知想像亞洲慶祝十週年，真是感動！感謝創辦想像亞洲的教授們，以及一直以來支持想像亞洲的各國師生！希望想像亞洲繼續為文化、學識、情感的交流而擴展、綿延！期待更多

因 2019 年末於中國武漢爆發之新冠病毒 (Covid-19) 疫情，歷年舉辦的想像亞洲交流活動被迫中斷，故於今年整理過去活動之成果加以集結，留以紀錄。也望疫情平歇，逝者安息。

期待迸發更不可思議的想像
一參與「想像亞洲」十年

國立政治大學
王亞維 副教授

2012年我進政大傳院服務不久，即受到盧非易老師的邀請，加入「想像亞洲」(ImaginAsia)的計畫。這個計畫是非易老師在2009年春天與泰國朱拉隆功大學的傳播設計學院Supparakon院長、日本明治大學菅·啟次郎教授共同發起，希望能透過亞洲國家各大學師生間的學術交流、教學觀摩、共同研究、對話創作，促進國家與族群間彼此的凝視、對望與創作，再確認「亞洲」的自我想像。

相對於長久以來西方國家，甚至是後殖民的亞洲人，對於「亞洲」的偏見與詮釋仍未離開殖民地國的框架，「想像亞洲」明確的主體性主張具有積極的意義。如同薩伊德(Edward Said)以穆斯林世界批判西方帝國主義的異國文化想像，「亞洲」自然不是一個模糊的單一概念，而是「亞洲」成員間彼此多元、複數的想像，他們是多元且有機發展的一個群體，而它的想像必須在跨國師生在藝術上實際的共同創作上表現出來。因此由不同文化背景的老師、學生，與文化創作者共同參與，建構一個學術、教學、研究與創作的群體，然後每年由一個大學輪流主辦，設計年度主題並安排「想像亞洲國際創作與研討會」ImaginAsia International Workshop & Conference (IIWC)。藉此，師生年度聚集、共同生活、旅行，展開彼此的凝視、對話、思辯與陳述。

我從2013年開始，協助政大主辦，我們在馬祖舉行，定名為「重返前線：來自馬祖的聲音」。隔年由明治大學主辦，地點在高松與四國間的瀨戶內海，主題是「島居生活-小島文化的記憶與想像」。2015由政大在花蓮太魯閣主辦，走訪部落與中央山脈間完成將「原初、原民、原創」(ABoriginal)為題「ABoriginal: Origin, Aboriginal and Original」的活動。次年再由朱拉隆功大學主辦，在該國古都大城(阿育塔亞)辦理，泰國定調為「亞洲資產與人口移動：自然的平衡與失衡」(Asian Heritages and People Mobility: the balance of an imbalance nature)。其後由明治大學辦在東京，題目是「東京-穿越亞洲之城」(Tokyo: A Trans-Asian City)，在東京御茶之水地區實地探察與見學。2018年政大在

台北再接續辦理，本年度非常重要，因為三校之外暨南大學、泰國 Silpakorn 大學、日本京都市立大學、新加坡南洋藝術學院，甚至英國伯明罕城市學院都派師生參加，七十多個國際師生在台北參與「想像亞洲」，是歷年最盛大的一次。2019年則由我帶團參與新加坡南洋藝術學院主辦的活動，本次活動與該校的「亞洲藝術論壇」(Asia Forum)結合，以「藝術的學校」為題，討論當代藝術教育。2020年原本由泰國主辦，但新冠疫情襲來，延宕至今。

回顧歷年主題，舉辦地點與過程，對於各國師生都是一個大開視野的旅程，每年參與的師生從報名完成，就開始分組認識對方，落地相識後結為跨國小組生活創作。老師自有一個社群網絡，在活動之外分享彼此的教學與研究，而學生也在這個基礎上繼續創作並與國際同學，在活動之後繼續合作「想像」。以政大為例，校友張凱智在畢業後的實驗影片創作，就找當時在活動認識的日本同學當製片與攝影，以外國人在東京生活為主題的實驗記錄影像《東京寂寞狂想曲》與還有泰國皇室與宗教議題的實驗藝術影像《國王的最後旅途》，都是在「想像亞洲」創作工作坊中完成初稿，其後再以多元且獨特的敘事手法加以完成，兩片在2017年都受邀到韓國富川國際奇幻電影節放映。而2017年參與活動的蔡佳璇也把當年在東京拍攝的跨性別議題的短片，發展成紀錄片《游牧之身》，並獲得2019 新北市紀錄片獎第二名的殊榮。非易老師當初論述這個活動願景曾表示「藉以表現出亞洲的多元性，逐步勾勒出一個變動的、不可言說的、豐富的精彩亞洲」，就政大同學的作品，可以看到具體的成果。

2020年的疫情與政治動盪使得東、西方的政治權力、經濟發展、人口移動與生活秩序重組，這個「想像」勢必在日後繼續演化，相信恢復交流活動之後，「亞洲」的想像當會迸發更不可思議的火花。(作者王亞維，政大廣電系副教授，為「想像亞洲」資深團員)

年鑑源起

因 2019 年末於中國武漢爆發之新冠病毒 (Covid-19) 疫情，歷年舉辦的想像亞洲交流活動被迫中斷，故於今年整理過去活動之成果加以集結，留以紀錄。也望疫情平歇，逝者安息。

日本明治大學
Noriko Matsuda

I participated in ImagiAsia 2017 in Tokyo and it was great. I'm now living in Frankfurt, Germany as theater curator and missing so much that there is no or just much less Asia here in Europe in the sense of cultural and theoretical presence. Despite of Covid-19 it seems to me a possibility that ImaginAsia goes further with non-Asian countries and people. It can be a platform for diverse participants to be together there in Asia. I would love to join it again.

Tatsuki Hayashi (Theater "Künstlerhaus Mousonturm", Frankfurt am Main, Germany)

泰國朱拉隆功大學
Trid Haritaworn

ImaginAsia is a great program, annually, in which students from different cultures will come to work together and share within their teams their experiences and skills in order to come up with a solution for their final presentation to the committee. There is no limitation for the presentation methods; Poetry, Performance, Video Clip, Photography, Multimedia or PowerPoint presentation could be done with no right or wrong solution. It is all open to their creativities. With three days workshop, surprisingly, some teams can even managed to finish up a printed booklet with perfect binding.

英國伯明罕城市大學
Gareth Proskourine-Barnett

I feel very fortunate to have been able to represent Birmingham City University at ImagiAsia since 2016, taking part in workshops in Ayutthaya, Tokyo, Taipei and Singapore. I can only describe the experience as overwhelmingly positive and our students have always returned home inspired and energised by the supportive community that they encountered during the workshops. It is this community that, for me, is the most important aspect of the project, building networks and establishing lifelong friendships between colleagues and students alike. It goes without saying that as a British citizen in 2021 this feels especially pertinent! The creativity, ambition and boldness of the students projects over the years feels not just necessary but essential and I believe that it is through creative collaborations like ImaginAsia that we can build more compassionate and caring communities (both locally and globally).

Finally, I'd like to say that I have so many amazing memories of my time taking part in ImagiAsia - too many to list here - and I am eagerly awaiting the opportunity to add to these memories when it is safe to do so. I look forward to seeing everyone in the not too distant future! GPB x

Taipei Zhongshan North Road

Theme Description

Zhongshan North Road is the road made for the ambassador of Emperor Meiji to visit temples, so is Omotesando was built for the people who want to visit the Meiji Jingu in Tokyo. Based on the history of these two roads, we set up workshops in Taipei and Tokyo as the theme of creation.

Crew 1 Road to Memory

Flash Website

Chen Cheng-Ho ; Chang Shu-An ; Ko Chia-Wei ;
Eto Haruna ; Daido Atsushi



Imagined when Tatung mascot encountered Japanese Keipie doll. It is the collision of memory and culture. In order to confirm the starting point of Zhongshan North Road, we went up north but somehow lost. We use this experience to make a map and present it as website.

Crew 2 The Width of the Gap

Image

Hara Kazuhiro Keiko ; Liu Chia-Hu ; Shieh Tsung-Han ;
Liu Chi-An



Taking the Linji temple as the main subject, and then using image to record the language barrier between Taiwanese and Japanese. Through the eyes of each other, revisiting the context of Taiwanese and Japanese culture. Also, through the remix of Taipei and Tokyo's images and sounds, giving the audience to reinterpret from familiarity and strangeness.

Crew 3 Maze Street

Image, Animation

Nakabayashi Ryusuke ; Takanashi Kozue ; Yung
Chih-Chung ; Chen Chu-Lei ; Mai Pu-Ming



Using the pictures of Zhongshan North Road and Omotesando to make a collage, recreate a road that does not exist. The production combines the banal scenes and the stereoscopic images. "Street" is like children's hide-and-seek, we wander around Zhongshan North Road and Omotesando, built up the culture intertextuality as the "Maze Street," and through the process of treasure hunting, leading audience to dig in to the cultures of these two places.

Crew 4 Treasure Hunt

Image

Tai Chang-Jung ; Song Jeahun ; Lin Si-Cai ; Huang Feifei ; Shimizu Kazuaki



Collecting the words on the street and combine it as images

Crew 5 Passing

Image

Seki tatsuhiro ; Ishida Tomoki ; Chan Hsiu Hui ; Chen Hsin-Tzu ; Huang Chiau-Lin



Taking the Linji temple as the main subject, and then using image to record the language barrier between Taiwanese and Japanese. Using the concept of time and non-daily behavior, strolling through the internationalized consumerism display windows of Omotesando, losing the sense of place.

Crew 6 Connection

Image

Ogue Takuya ; Yu Jieyun ; Wu Yu-Li ; Chiu Yu-Ting ; Lin Tsung-Wei ; Lin Yu-Hsuan



Connecting the past Meiji Bridge and Zhongshan Bridge, there is a mysterious woman running unstopably, presenting the limbo of culture. Bridging Zhongshan North Road and Omotesando, under the positioning of Google Map GPS, concatenate the map of Taiwan and Japan.

東京表參道

Theme Description

中山北路是台灣在日本統治時代（明治時期），為了讓明治天皇的敕使通往參拜台灣的神社而鋪設的。而東京的表參道也是為了讓前往明治神宮參拜的人們所鋪製的。我們以這兩個都市的故事為基礎進行工作坊，各個小組以台北、東京為舞台進行創作。

Crew 1 The World of Soundscape

Sound
Recording

Hara Kazuhiro

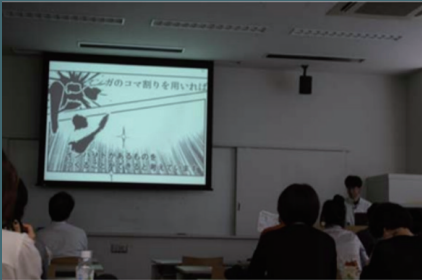


Through the collection of soundscape, we can understand the messages of the non-musical environmental sound. What does it tell us? Will our mind change through exposing under different environmental sound? We hope to reexamine and rediscover the importance of “hearing.”

Crew 2 Presentation Tool using Manga Layout Expression

Slides
Application

Yuta Fujimoto

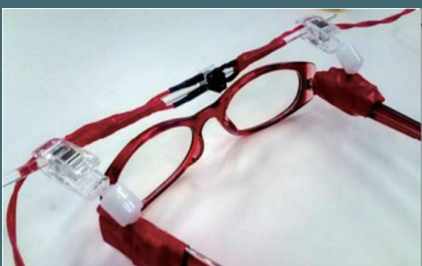


The output of Japanese manga industry has received worldwide success. People around the world can understand the uniqueness of Japanese manga skill “frame split.” This work hopes to use the thinking of “frame split” to reexamine and develop a brand new briefing application, hoping to use the expression of manga to convey more messages when briefing.

Crew 3 Tangible CSS

Website

Hiromi Nakamura



People in the modern time has to read enormous internet information. Therefore, the subject in this new information era is how to let user get the information in an easiest and most convenient way. This work tries to measure the distance between eye brows to understand the focus of user, helping the system to initiatively analyze the most wanted information of the user. Also, by the instinctive interface and the setting of CSS, user can look up the most comfortable formation of the searching results.

Chen Chu-Lei

Crew 4 The The Red LinesIllustration.
Animation

The story "The Red Lines" is created by the combination of illustrations and flash animation. The main purpose of this work is to discuss the relationship between love and technology. Through the choices of user, the four pictures will show the multi-face of a story. Creator used the trait of short-paragraph words of Twitter and other social media, and the trait of modern picture storytelling to rebuild a new possibility of a love story, while rethinking about what modern technology has influenced modern love.

Yong Zhizhong

Crew 5 My Blood Valentine

Documentary

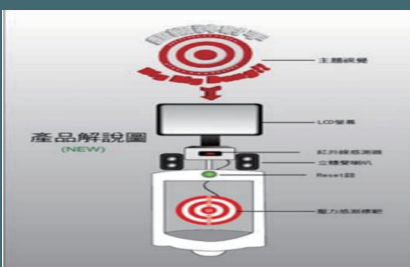


Through documentary photography, recording Taiwan's BDSM community while using the perspectives phenomenology of perception of Merleau-Ponty, rethinking about people's banal knowledge of body and blood. Then being critical about mainstream social value of body image, and the discipline of body usage.

Zhang Shuan, Mai Puming ; Dai Zhang

Crew 6 interactive Urinating Fun

Game



In order to encourage children to leave on front of TV, video games and computer, and urinating healthily. This work hopes to invent a system of urinating gaming. Through the interaction of people and urinal turning the boring action of urinating to a gaming experience.

Lin Sicai ; Chen Zhenghe

Crew 7 Holding Umbrella Online Application

To respond to the rainy weather of Taipei, we design an online social media app to solve the problem of having no umbrellas under rainy days. Through the internet, the user can register as “having umbrella,” or “not having umbrella.” Later on, the “having umbrella” user then can choose to support the “not having umbrella” user or not.

Crew 8 Report on class works of "Digital Narrative Factory" Game, Website

Liu Jiahui



This work introduced four works on the experimental class “digital narrative factory,” developing interactive, knowledgable, literary, and art performing digital work. “Floral City” is a work that used cellphone-made post cards to send actual places letting the receiver to find the place, combining virtual and reality. “Recycle” hopes to remind people that protecting the Earth isn’t that hard through the interaction of a relaxing game. “Guitar” is a website that introduce classic guitar and ballad guitar, at the same time explaing in details of all parts of guitar. It also contains a virtual guitar for user trying to play.



From the concept of “Tea, Temple, Taiwan and Thailand” and by co-creating, students in Taiwan and Thailand has agitating the imagination of oriental tea culture and temple culture. Students from Thailand has known more about Taiwanese tea culture. From the design of Taiwanese students and teachers, in 2010, October 9th, inviting students from Thailand to take Making gondola and have a taste of creative tea cuisine. Other from that, they also learned about the traditional process of tea-making, sensing the charm of tea. Meanwhile, they also visited Zhinan Temple and Zhongshan Temple to observe the close relationship between temple and civilians. Through the experience of community cultural creative industry, students also translate their thoughts to works.

Theme Description



Held in Taipei and Bangkok, two parties of participants are separated into different groups, and create their own works.

Discover and Recover

Theme Description

Since 2011, the workshop changed into the form of a single theme to corporate creations. This year's theme is "Discover and Recover." In the era of millennium, Asian countries has faced earthquakes, typhoons and other serious damage. People are forced to think about how to cope with the problems of the changing of global environment. ImaginAsia as a workshop applying digital techniques as creation method, also came up with a more innovative and deep gaze to recover the nature and try to discover the value of our living environment.

Crew 1 kaeru

Picture

Irina Markova ; Chung Yi-Hsuan ; Kobayashi Takahiro ; Shimizu Kazuaki ; Daido Atsushi



After the earthquake, the helpless people appeared in this work. They have lost everything and were grieving. In order to start again, we use the same pronunciation of "coming back" and "frog" to make this animation.

Crew 2 Like an Insect

Animation

Hongyont Prarita ; Joungkeerati Suthatta ; Juang Xiao-Hui ; Matsumoto Kojiro ; Muramatsu Ryoichi



Just like bugs that were being stepped under, people doesn't have anything to do with natural disaster. We use this analogy and personificate bugs as flash animation.

Crew 3 VSP

Image

Song Jeahun ; Baba Saori ; Matsukuma Shiori ; Huang Wan-Ching ; Ching Boon-Kiat



This work tells the story of creative possibility through the torn-up drawings on paper.

Crew 4 Maru

Image

IWu Yunqiu ; Hao Margaret ; Ota Yoshiaki ; Seki Tatsuhiko ; Nakajima Keisuke ; Chan Hsiu Hui ; Tai Chang-Jung ; Song Jeahun ; Lin Si-Cai ; Huang Feifei ; Shimizu Kazuaki



Just like Ying-Yang, the relationship between people and nature should be highly connected. The way people littering not only caused damage to the nature, but also harming themselves. This work aims to rethink about whether human consciousness can improve the nature, and visualized such concept.

Crew 5 Careful, PeopleImage.
Picture

Ho Chi ; Nakamura Emi ; Kato Kyoichiro ; Suzuki Fumiya



“What would you do if there is an earthquake happening?” In this work, we interviewed people in Xitou, and recorded their answers by actors simulations. We use digital photographic skills to make those people looks like living under a huge plant, and present it with the interviews.

Crew 6 SAN/G/SAN

Animation

Valen Hernandez ; Daniel Guimaraes ; Kananuruk Tiriree ; Tongsuwan Jaruwan ; Ng Su-Lin



This work is a flash animation presented a caterpillar survived and became a beautiful butterfly soaring freely. The butterfly is used as an analogy of the survivor of the earthquake, and conveying the message of hope.

Nature and Artifact

Theme Description

The theme of the workshop this year is “Nature and Artifact,” the theme is based on last year theme, and further extended the thinking of natural environment of Asia. in the time of he flood of Thailand, the earthquakes of India and Japan, and the nuclear plant explosion of Japan , the thinking is about how to deal with this disasters. The participants of this workshop trying to find a new survival wisdom of cultural possibilities through the using of digital content research.

Crew 1 Light of Life

Image Animation

Ng Su-Lin ; Nakao Ai ; Bhuttarbhol Nupagdee ; Pornyos Maneechotpeeti



Through dancers moves to present the world with the combination of shooting works and animation, and illustrates the circuit of life.

Crew 2 Overflow

Image

Lu Ling-Huei ; Kittiya Podrod ; Poonpruet Chaivichayanon ; Nakajima Keisuke ; Takada Yuta



This work is combined with the photographs of natural disasters in Taiwan, Thailand, Japan, and the pictures took in Aomori. It conveys the uncontrollable human civilization techniques with the pictures of flood in Thailand. Also sends a serious warnings of human technology through the woman scooping water.

Crew 3 Nothing Left

Animation

Lo Ya Li ; Narongtum Sri-ubol ; Punyaporn Pattarasumunt ; Liang Binqi ; Nagase Sho



In the ancient times, people act in with the time of nature, harvesting fruits when they were matured. However, such act was destroyed, and the balance of the world has been sabotaged. this work is the animation about the above concept, and was done when visiting the remains of Sanchi Maruyama.

Crew 4 Augmented Gazer

Image

Chen Ting Hsuan ; Powarong Boonchoui ;
Saranyu Lophanpaibul ; Matsumoto Kojiro ;
Shimamoto Ryota



This work came from the observer' s imaginary world. It uses an interesting way to depict the creatures in the natural world through animation. The changing perspectives of nature from the observer to rethink about human or artifacts can pose another impact for the nature.

Crew 5 Message

Image

Chng Boon-Kiat ; Pongsatorn Smitinuntana ;
Sapa Ruamyod ; Daniel Gulmaraes ;
Kamegai Fumiaki



People always gain information from the nature. The fortune teller that appeared in the image plays the role that intermediate human and nature. In Aomori, people and the intermediate of nature coexist together. This work caught the place and visualized it.

The Stories of Matsu

Theme Description

The unique cultural specialty of Matsu plus the participants from Japan, Thailand, Taiwan and Matsu has cooperate the fieldwork, combining different nations, environments and cultural experiences, to produce works with national vision and local culture.



Crew 1

〈Military Life in Matsu〉
Video

Huang Guangyun, Chen Yuwei, Liu
Zhaoting, Daniel Guimaraes, Ina
Phuyuthanon



Crew 2

〈The Story of Brewers〉
Video

Chen Xilun, Liu Youxuan, Cao
Wenxin, Chen Guan
, Supatida Sutiratana, Haysashi
Akane



來到馬祖高中擔任老師也擔任校長
with the identity of an alumnus at the same time

Crew 3

〈Memory from Matsu High School〉
Video

Su Zije, Chen Shihan, Lin Yaxuan, Liu
Zhijun, Kasama Yuik



他們認為說牛角不好聽

Crew 4

〈The Ecology of Matsu〉
Video

Chang Li、Chang Kai
Chih、Hsieh Shian、
Paloth Kantamara、
Nakao Ai



煙硝下的戰地記憶
frontier memories of Matsu

Crew 5

〈Frontier Memories of Matsu〉
Video

Huang Yunting, Chen Junzhu, Luo
Youchen, Prangvalai Pootawee,
Momo Uchino



我的"冰箱"
My Fridge

Crew 6

〈My Fridge〉
Video

Fei Shaoxuan, Jiang Pinyu,
Lai Hexin, Chen Yaoyao
, Vorapoj Songcharoen



Crew 7

< Lost in Matsu >
Video

Kao Hua-Ju · Mao Li-Wei · Tunlaya
Dunnvatanachit · Izumi Yoshioka

Living on the Island

Theme Description

This year we have chosen Setonaikai, Japan's Inland Sea, as a focal point of our collective research. Participants cross-culturally collaborate on cross-media works after exploring the culture of islands and collecting materials. The topics of creations include the ideal life on Megijima and Ogijima islands, the rebirth of Teshima, the daily life of residents, exploration of the Thousand Fields on Shodoshima and the olive garden, the stone culture of Takamatsu and Shodoshima, etc.

Crew 1 Good Ideas of Island Life

Video

Akane Hayashi ; Akegata Misei
Patr Tekittipong ; Yen Tzu-hao
Ma Wai-in



"Good ideas of island life" is one of the productions of 2014ImaginAsia workshop created by Crew 1. The crew visited Megijima and Ogijima islands in Takamatsu, Japan, interviewed two residents, including Mr. Matsuuchi, who planted and ran a restaurant on Megijima, and couple Morishita, who made a house and lived in the mountain. Combining animation, interviews and video poem, the production shows a plentiful and magnificent island landscape and presents multiple meanings and possibilities of the coexistence between lives and the nature.

Crew 2 The Destiny Fields

Video

Yaoyao Chen ; Sayoko Ueshiro
Wisit Supangkaratana ; Liu Kuan-ching
Lai Yu-tsen



We were focusing the Thousand Fields on the Shodoshima as our subject. When we firstly visited Thousand Fields, instantly, we found the harmony between human and the nature was magnificent. We decided to trace the water flows around the fields all the way to its origin. The angle of our film was following the water flow of the spring to seek and appreciate the beauty of the fields. Furthermore, the shrine in the fields was the spiritual guide of the local farmers, since farmers look for harvest from the blessing of gods. We decided to use the shrine as our twist in our film. We firstly presented the beauty of the fields with the loneliness. After the shrine and the blessing, the harvest and the prosperity of the field would bring the contrast to previous loneliness. The water and the wind throughout the film brought every beauty and the strength of this landscape. In the end, the flow went to the sea was indicated the cycle of the nature and the peaceful coexistence between islander and the island.

Crew 3 Reborn

Video

Momo Uchino ; Kanyaluck Charoenpimolgoon
Sarin Satirapipatkul ; Chang Ya-ching
Chang Kai-chih



From 1870's to 1980's, one company in Teshima brought industrial waste to the natural park. Part of Teshima has been polluted. In the end of 1990, 6 million tons of garbage remained. Now, Teshima is facing the garbage problem and cleaning the water. Everyday, there are 300 tons of garbage shipped from Teshima to the garbage disposal area in Naoshima. In December, 2016, Teshima is hoping to show its pretty face again.

Crew 4 Untouchable

Video

Okada Yumiko ; Ai Nakao
Panu Saeng-xuto ; Guan Meng
Kuo Chun-han

“Untouchable” is the production of 2014 ImagineAsia workshop recorded in Teshima by Crew 4. Originally we planned to record a ninety-five years lady, who walked as an exercise to reflect our feeling in Teshima. But the accident happened, the shock even affected us to think about the ethic in documentary. The total includes two different parts of viewpoint, trying to emphasize the subtle relationship between every individual.

Crew 5 Stone Free

Video

笠間悠貴 ; Pansin Kittiyanan
I-amp Arunyanart ; Huang Kuang-yun
Su Tzu-chieh

Sentonaikai is long-known to be the center of the stone handcraft in Japan. Aji Stones, a kind of granite, with the refine of time from magma for 8000 years, have been used in craftsmanship and architectures since the feudal era. Thus, there is a long history for the Aji stone being used and mined as personal-owned possession here in the local as well. Our film, with its documentary form, wishes to present the stone culture in the Setonaikai and the relationship between stone and human. We have discovered that the beautiful Aji stone and its long records to be exploited by human, even though its existence has been much ahead than human. The exploitation makes stone no longer a free element but a valuable resource for human.

Crew 6 Olive

Video

Daiki Yamamoto ; Stan Sun
Benjamin Piemlue ; Chen Hsi-lun
Tsai Hsin-chen

Shodoshima is the island located in the Seto Inland Sea. Due to its unique climate, Shodoshima is the first place to bring in the olive cultivation in Japan. In 1909, the first olive seed came from Greek was grown in this island. Today, more than ten thousand olive trees have been planted throughout the island. Japanese fishermen have long history to preserve fish with the help of olive oil. The farmers also have been manufactured olive into products of food and Skin protection. Nowadays, the olive park is popular tourist attractions and olives are the main cash crop in Shodoshima. We interviewed Mr. Sorai-the manager of Sorai Olive Garden Farm to talk about his work. Mr. Sorai has begun to grow olives after retirement. He said that olives carried him back to his childhood memory. Mr. Sorai believes that olives are magic sauce, since olive oil can make food to taste bitter no more. The branch, leaf and gains of olives are now intertwined with the islander and their lives in Shodoshima.

ABoriginal

Introduction

As most Asian nations emerging into developed countries, Asian people, inevitably impacted by the Western modernization, have gained and lost certain cultural elements and values. This year, ImaginAsia 2015 will bring the faculty and students back to the nature and the origins of certain cultures, and rediscover how we become who we are today. The theme of ImaginAsia International Workshop & Conference 2015 is “ABoriginal: Origin, Aboriginal and Original” .

The participants will review and record what they observe in the natural environments and the lives of aboriginal people, and create digital, multi-media projects. Through keen observation and rich creativities, these Asian youths will reveal their understanding of Asia once more.

Group 1 conducted an interview with the director of academic affairs regarding internal problems and education of Sibao Elementary School. Also in this documentary, members of group 1 recorded surrounding tour groups’ opposite perspectives on Sibao Elementary School, to suggest the current operation of this

Crew 1 — Sibao: Slide Show and Documentary of The Green Elementary School
video & slides

Group 2 shot an experimental film, in which collage of text and natural scenery are used, to deconstruct the relationship between the nature and people.

Crew 2 — Baiyang & Lushui : Experimental Film on Natural Ecology
video





Group 3 took lots of emptiness with the theme of movement and stillness, and tried to make a work by combining dynamic and static shots.

Crew 3 — Baiyang & Lushui: Experimental Film on Moving and Still

With the history of aboriginal people in Buluowan, group 4 combined sound and image, and the verse is an aboriginal song. The performance and the dance had people reflect upon Japanese colonial period and the compelling retreat of Kuomintang.

Crew 4 — Buluowan: Theater of Sound and Dance performance

The work of group 5 started with an interpreter, who slowly told the miserable story about an aboriginal girl. Because of hatred, the wandering soul was trapped in the multi-religious cathedral in Xingcheng. The intense image made the video work

Crew 5 — Xingcheng: Poetry and Physical Theater

Asian Heritage & People Mobility: Balance & Imbalance Nature

Introduction

Thailand, Taiwan, Japan, Singapore, China, and the United Kingdom are participants of the workshop this year. Students from Taiwan and other countries are divided into four groups. They explore the ruin of Ayutthaya, collecting the materials, learning the history, and participate in the cross-cultural and cross-domain creation. There will be presentations by the professors of six countries, presentations of student representatives' research papers, and students group presentations. Under intercultural communication, the workshop is expected to inspire students' creativity, deepen their cultural vision, and produce works with more humanistic care, creativity, and international perspective.



Crew 1 < The Misunderstood Civilization > Performance

Sun Peiai ; Ando Emi
Kai-Chai Hsu; Li-Che Hsu
Luo Taoyuan; Muhammad Shaiful
Ismail
Tanakorn Sunvaraphiphu



Crew 2 < Before, After > Video

Yuki Kasama
Sayoko Ueshiro
Meng Hsuan Chen
Kuo Chun Han
Goh Jian Hong William
Attaphon Ponglawhapun
Sama Yoosuk
Caitlin McGovern



Crew 3 < Contrast is the Charm >
Video

Shuhei Yamada
Yasuo Terahata
Jacelyn Cheng Wei
Liu Yingying
Jacelyn Adlian
Khwanchai Sukkon
Isra Duangket



Crew 4 < Nirvana >
Slides

Skento Nakahara
Kai-Chih Chang
Kai-Yuan Leong
Li Bing
Waraporn Cherdchoo
Nawatthakorn Umasin
Jennifer Mae Spooner

Tokyo: A Trans-Asian City

Introduction

The theme of ImaginAsia workshop 2017 is “Tokyo: A Trans-Asian City,” which provides students with a different insight of Tokyo. Students of each group are assigned to different ethnic groups, such as Cambodia, Turkey, South Korea, China, etc., for respectively collecting data and investigating. They may visit immigrants living in this area or local stores to discuss how global issues such as cultural communication, self-identity and subject consciousness are presented in Tokyo, a highly cosmopolitan city. It enables students to transcend the identity of tourists or outsiders and reflect upon their relationship with Tokyo.

Crew A Within and Without -North Exit of Ikebukuro-

Video

Nakahara Kento ; Mukai Ami
Jirawat Pima ; Ma Li-His
Huang Hsuan-I ; Ng Li Ping



Compared to Japan, the economy was flagging in China back to that time

We took North Ikebukuro as the background and shot a short film in the form of a pseudo-documentary in a limited time. It tells a young woman who embarks on a journey to find her own mother-fetal memory and travels everywhere in North Ikebukuro. Explore the traces of the mother's life in the past. (From Huang Hsuan-I's experience)

Crew B Cambodian Restaurant Angkor Wat

Video & Reading

Nakajima Shinsaku ; Nagai Mami
Sirithorn Srichatakoml ; Tsai Chia-Hsuan ; Shyu Rei-Wen
Lily Taberner ; Ko Yau Zhu

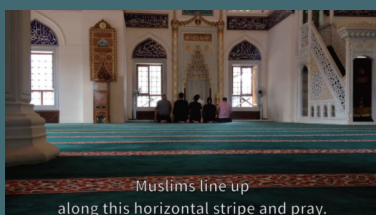


The theme of our work is the Cambodian restaurant Angkor Wat. Through field research, photography, interviews, and paintings, we recorded the story of Cambodian refugees who came to Tokyo to settle down and how the cultural characteristics of Cambodia were integrated into the local area. When the results were published, we presented them in the form of short videos and reading. (From Tsai Chia-Hsuan's experience)

Crew C Who am I ?

Video

Taniguchi Gaku ; Maeda Tabito
Narong Cumanee ; Chang Tzu-Min
Chen Yu-Hau ; Victoria Alexandra Kalinggo



Muslims line up
along this horizontal stripe and pray.

During the few days of the workshop, the area our group was assigned to was a mosque in Tokyo. We went there for two days to check it out. (From Chang Tzu-Min's experience)

This time the assigned group visited the mosque in Yoyogi Uehara, the largest and most magnificent mosque in Japan. (From Chen Yu-Hau's experience)

Crew D Nishi Kasai**Video**

Terahata Yasuo ; Imagawa Kousuke
Kinomoto Yuka ; Bhornpavee Poodang
Chung Cheng-Yu ; Matthew Kelly
Tan Li Jie



The works of our group adopt the form of diary-style monologues, which are presented as images of one day in Nishi-Kasai area, and use voice-over narration. (From Chung Cheng-Yu's experience)

Crew E Shin-Okubox**Video**

Ooba Rina ; Sirawit Paopattana
Huang Pin-Ju ; Lin Jia-Ci
Georgia Sandy



The protagonist's head was originally a clean cardboard box. After strolling in the Shin-Okubo district and visiting cultural attractions in various countries, there are more and more stickers, advertisements, and product packaging from different countries' cultures on the cardboard box, representing cultural diversity. Fusion symbolizes the coexistence of multiple cultures. (From Huang Pin-Ju's experience)

Crew F Thai restaurant**Animation**

Muro Shiori ; Yokono Yuka
Hayashi Tatsuki ; Chopailin Phraibueng
Lee I-Hsin ; Shih Chia-Hsin
Chua Yang Lang



In the final result announcement, we used 2020 as a demarcation point to make a six-year prediction for the Shin-Okubo district in Tokyo, and draw the 2020 and 2023 we foresee into the street scene. (From Lee I-Hsin's experience)

Re:Taipei

Introduction

The theme of ImaginAsia workshop 2018 is “Re:Taipei,” which provides students with a different insight of Taipei. Students of each group are assigned to different areas, such as Dadaocheng, Beitou, Wanhua, Guling Street, Kang Qing Long, etc., for respectively collecting data and investigating. They may visit local residents to discuss issues such as cultural communication, historical transformation, cultural preservation. It enables students to transcend the identity of tourists or outsiders and learn about the history of Taipei.


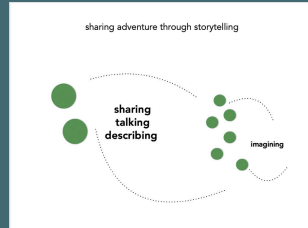
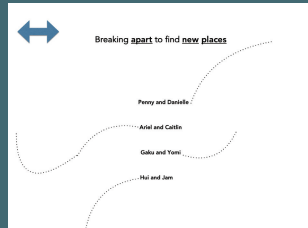
Crew1 Báng-kah, the Cultural Kaleidoscope of Taipei

Presentation software

Huang Sung Chuan ; C hangTzu Hui ; Caitlin Patricia Kiely ; Danielle Pong Yan jie ; Taniguchi Gaku ; Zhang Qinyu ; Parak Rojanasoonthon

Reflection of exploring as a group

- What we feel/document/remember of these new places differ from one another although we visited the same place.
- However as we were following each other around as a group, we had no stories to share as we had followed the same route dictated by a map.
- From this, we decided to break up into smaller groups, in order to discover new places/ gain different insights into the place and bring our experiences together.

Summary of collective journey

- without taking the decision to break into small groups
- without choosing to become lost
- without embarking on an adventure
- without sharing these stories with the group

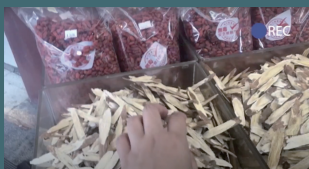
We would have remained unexplored.

We started as a disconnected group but we have found connection through our individual exploration of places.

Crew2 Dalongdong x Dadaocheng : Finding footprints of 19th century traders.

Video& Presentation software

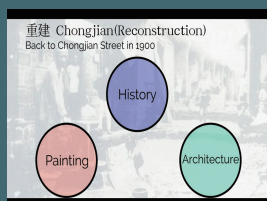
Moni Wang ; Des C. Lai ; Ellie Cowley ; Maria Martha Arabella ; Lau Tjia Wern ; Wang Biyu ; Kwannattaporn Worachart ; Chanokmont Ruksakiati ; Huang Hsuan I



Crew3 Going countercurrent : a spatiotemporal trip to the age of change

Video& Presentation software

Tony Wang ; Patricia Hung ; Jiaying Li ; Kimberly Tan Si Ying Lee Jia Zhen ; Makoto Hayashi ; Ratchakrich Laowsee Nuntiporn Praepanichwat

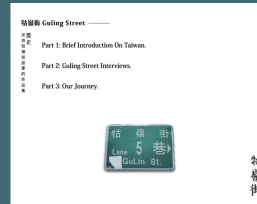


A micro documentary, which recorded the 200-year-old Chongjian Street in Tamsui. (From Tony Wang's experience)

Crew4 **Guling Street, the witness of Taipei's history**

Video & Booklet

Li Yi Ching ; Vanessa Mountain ; Chua Mei Sen Kristin ; The Zi Jie Kenneth ; Baijiayi ; Pichamon Hanchotipphan ; Dhatporn Wera-amornkul ; Xiao Rae ; Chen Yu Hau ; Lee I Hsin

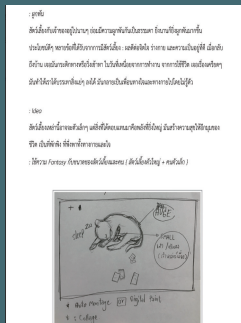


這次的報告我們分為兩大主軸，一是透過訪談居民去深度瞭解這條街的故事與歷史，二是透過影片紀錄的方式呈現這條街的風光，以及隊員們參訪的過程。
(截自李宜靜心得)

Crew5 **Wen in Roam : Find What's Behind a Harmony in Wen Luo Ting Area**

Mind map

Ivy Shen ; Shiqi Di ; Valerie Tan Si Jie ; Harriet May HuiShi Buckland ; Takahashi Yuri ; Yuki Kasama ; Pisol Cherdchuvuthikul ; Thitaree Lertprasopsuk ; Ma Li Hsin ; Shih Chia Hsin



The work of group 5 focused on pets and explored why people trust them? It was divided into three subtopics: behaviors empowering us or things comforting souls,

Crew6 **Walking through the 'Kang Qing Long' area, findiing nostalgic life**

Video & Booklet

Michelle Lin ; Nicole T. Abenoja ; Chye Jun Hao Kenneth ; Lim Han Wen ; Mami Nagai ; SUN Peiai ; Pornwut Pipitpukdee ; Worakamon Sripongpankul ; Tsai Chia Hsuan ; Huang Pin Ju



A Thai student proposed an idea that we can photograph in different landmarks to make a booklet of fashion tours. Another student said that he/she could be in charge of shooting behind-the-scenes clips and editing them into a music video.
(From Michelle Lin's experience)



Our members majored in various subjects. In just two days, we collaborated on an image short video, a series of street shots, and a four-lingual booklet. (From Tsai Chia Hsuan's experience)

The School of Art

Introduction

“The School of Art” is hosted by Nanyang Academy of Fine Arts (NAFA), and is from July 15th to 19th. Students and faculty members from Taiwan, Japan, Thailand, the UK, and Singapore are invited to participate. In this workshop, two professors from the college of communication, Ya-Wei Wang and Yuhmiin Chang, lead 8 students from master’s program in communication to Singapore participate in the workshop. The content of ImaginAsia workshop this year includes: (1) After students from Taiwan and other countries are grouped, they will conduct a field trip. Under the sharing of different perspectives and social contexts, they will rethink the complex and diverse relationship between humans, fields, culture, and works. (2) Professors from various countries give presentations in related fields. (3) Through presentations, students of each group display their works with in-depth culture, humanistic care, creativity, and international perspective. These works are produced via field work and discussion.

Crew Abstraction Deconstruction

Video

Danielle Pong Yan Sie ; Dhatporn Wera-amornkul ;
Ketsirin Homwiseswongsa ; Hayashi Makoto ;
Simran Kumar ; Victoria Ephiny Sofian ; Wang, Tsun-Ming



The theme of the work is “Deconstruction,” which means students come from various countries and races, and they have to deconstruct various stereotypes of Singapore in this workshop to further rediscover the imagination of Singapore.

According to Kuraishi Shino’s experimental performance, our group focused on simplicity, using images of newspapers and magazines as the imagination of Singapore. Then, in the film clip, we presented things with different meanings via a montage of images.

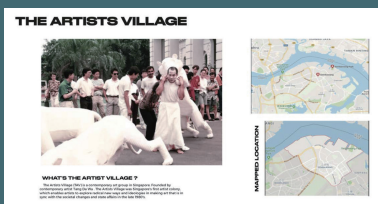
Our group believes that durian is one of the cultures that Singapore values. Take Singapore National Theater for example, it has an appearance similar to a durian. We assembled a collage of magazines to combine the imagination of Singaporean and other people.

As for the selection of materials for Singaporean magazines, our group did not limit contents to things directly related to Singapore. As long as our members could complete their imaginations of Singapore, they could cut out any images as materials. In the film, our group threw images instead of pasting them since we believed that imaginations were dynamic. In terms of audio selection, we presented the group members’ imaginations of Singapore with their original voices.

Crew Contemporar Contemporary Art Architecture in Singapore

Booklet

Stella Phoebe ; Norbayah Ali ; Sally Chandra ;
Sehej Parmar ; Baijiayi ; Kang, chiung-chih



First, we introduced the definition of contemporary. Then, Sehej Parmar, who came from the United Kingdom, and I shared our thoughts on contemporary.

Second, we introduced a contemporary art group, The Artist Village, founded by contemporary artist Tang Da Wu in 1988 in Singapore.

Third, we presented the famous contemporary buildings in Singapore today. This guide booklet of contemporary architectures has 16 pages. The text was edited by Chiung-chih Kang, the pictures were taken by Jia-yi Bai, and the layout was arranged by Sehej Parmarq. Stella Phoebe, Sally Chandra and Norbayah Ali jointly provided guidance and advice.

Crew Everyday Re : Sing Everyday : different coats of the lion

Video&
Performance

Kristin Chua ; Ratchakrich Laowsee ;
Wang Fei ; Oscar Tsui ; Antonius Cong ; Lu, Jun-Wei



The name of this project was titled “RE:SING EVERYDAY,” and the subtitle was “different coats of the lion,” which had diverse meanings. First of all, the pronunciation of “RE:SING” is similar to “RETHINK.” The group hoped to further rethink how micropolitics became possible in Singapore via the practice/praxi in daily life.

Second, the group targeted Singapore to explore how races, classes, and genders coexist in the multicultural nation, and to discuss what boundaries and postures were generated. We were provided with effective thinking ways and insights to observe and even participate in the process by the everyday sociology.

Third, the name of “RE:SING” highlights the features of Singapore. It implies not only means “RETHINK” but also “RESING” or “RESINGAPORE.” Through outsiders’ perspectives, people will deepen their imaginations of Singapore.

Crew Nanyang

The Prism Project :
Colorful EmotionsPresentation
software &
Video & BookletSophia Theodora Dominguez ; Phillip Limawan Herrison ;
Wang, Mei-Fen ; Phebe Ashton ;
Nurhasna Yasmeeen Ghaliya ; Kimberly Tan ;
Pichamon Hanchotiphan ; Tjia Wern Lau

The title was “Colorful Emotions” since we hoped to regard color as an artistic language. As for the selection of colors, we chose prisms, which were usually used for optical dispersion. Prisms would generally disperse light over a much larger frequency bandwidth. Different wavelengths of light had different refractive indexes. When they were refracted, they would become different angles, which would cause dispersion. White light could be broken up into its constituent spectral colors, namely the colors of the rainbow. Therefore, we decided to choose the colors of rainbow as the style of our work.

Aside from the aesthetics of colors, we combined emotions and wanted to display different atmospheres in the following presentation. Thereby, we spent lots of time thinking and discussing the correspondence between colors and emotions. We brainstormed and proposed any ideas in this discussion.

Crew Realism

Satsuki

Video

Huang Sung Chuan ; Lin Shi Yun ; Wang Bi Yu ; Polly Brant ;
Qiu Le Qing ; Kenneth Chye ; Wong Jia Wei ; May Harriet

The story of Satsuki originated from the short story "Thailand" by Haruki Murakami. The original story tells that Satsuki had a miscarriage after the the great Hanshin earthquake. She took a plane to Thailand and met the local guide Nimit. During the trip in Thailand, Nimit not only introduced local attractions, but also brought some new inspirations to Satsuki's life. Finally, Satsuki returned to Japan contentedly.

The setting of Satsuki's travel was the material of the work. This time, Satsuki, who had an abortion, came to Singapore. She wanted to know how she would live here if her child was born, and they came to Singapore to find the child's father. Satsuki's old friend, Lee, was her guide during the journey.

The journey in the story exactly represented the group's visiting routes, extracting foreigners' impressions of Singapore from the visit, combining the story, and expressing different perspectives through the characters.

Simultaneously, the group members also recorded the situation of the event through sketches and illustrations. Satsuki lamented that Singapore continuously changed and progressed without waiting for anyone. However, Singaporeans seemed to have no right to resist this situation when facing it.

Satsuki, as a Japanese, bloomed like a cherry blossom and then withered. Lee, a Singaporean who pursued progress, kept Satsuki's beauty in technological work. Through Google Home, it seems that Satsuki has always been by Lee's side. This is Lee's beautiful unrequited love.

Crew Tropical

Art as universal
currency or cross
cultural language

Website

Patricia Hung ; Hannah Beazley ; Valerie Jie ;
Lee Jia Zhen ; Yu Shinoda ; Rae Xiao

我們是一群來自新加坡，日本，台北和英國的學生。我們透過我們對環境的觀察與紀錄，作為探索藝術的共同、跨文化的話題。

我們都為新加坡的綠化感到震驚，因此，作為出發點，我們決定探索自然如何與城市建築融為一體，並著眼於兩個關鍵區域-曼谷（新加坡內地僅存的最後一個村莊）和濱海灣花園。

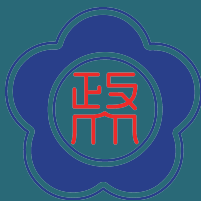
從這個最初的出發點，我們每個人都使用自己的視角觀察世界各地藝術語言的異同，並以自己的視覺語言表達。

IMAGINASIA 想像亞洲

「亞洲」，不是一個個體，不是一個西方對東方的想像。「亞洲」，是一個複數語態，是多元且有機發展的一個群體。「想像亞洲」也就不應是一個單數的想像，而是「亞洲」成員間彼此多元、複數的想像。

參與學校

- 政大傳播學院
- 國立暨南大學
- 泰國朱拉隆功大學
- 泰國藝術大學
- 泰國瑪希敦大學
- 日本京都市立大學
- 日本明治大學
- 新加坡南洋藝術學院
- 英國伯明罕城市學院
- 美國南加州大學
- 香港浸會大學



編輯
國立政治大學廣播電視學系
許瓊文 教授 系主任
唐允中
李翊綺
張品萱
葉筱詩