

主编：陈圣来
国家对外文化交流研究丛书

艺术节 与城市文化

ARTS FESTIVAL
AND URBAN CULTURE

陈圣来 等著

- 艺术节导论
- 艺术节的历史缘起和发展历程

- 艺术节的丰富内涵和存在形态
- 艺术节的运作机制和市场拓展

艺术节的
城市归属和内在联系

艺术节的
典型案例和有益借鉴



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总 序

在国家文化部的批准授权下,上海设立了目前中国唯一的国家对外文化交流研究基地。这表明我国对外文化交流从实践到理论已全面展开,对外文化交流已越来越成为我国文化的核心内容。国际文化交流研究从学理上属于国际关系研究领域中的公共外交学科。实际上它与文学领域的比较文学学科,以及传播学领域的国际传播学科都有关联。这一研究与这么多学科发生联系与纠葛,可见这一研究的丰富性与跨界性。公共外交(Public Diplomacy)从“民间外交”的概念发展而来,但比民间外交的内涵更为丰富,更为广阔,也更为深刻。近来,还有实务部门与研究领域将对外文化交流归结为“文化外交”,认为文化外交是公共外交的重要和主要的组成部分。这方面美国又走在前列,我已看到艾梅·富尔曼为克拉克基金会编制的1999年10月至2009年12月的《交往艺术——美国公众和文化外交大事记》。我们刚刚开始关注与涉猎,他们已先行了十年。当然不管怎样,我国毕竟也已开始起步,今年6月国家文化部外联局与上海社会科学院文学研究所联合在上海召开了国内首次“中国特色文化外交理论与实践研讨会”。

公共外交和文化外交日益受到国内外学术界和社会各界的广泛重视,成为人文社会科学发展的一个亮点。究其原因:其一,中国已经走到了世界舞台的中心,中国与世界各国的文化交流空前紧密,民众间国际交往的接触面远远超过政府交往,而且这种交往是实实在在、最为自然的文化双向了解渠道。其二,公共外交是促进西方全面、准确理解中国的重要途径。向世界说明中国的能力是中国的“软实力”之一,是中国综合国力的重要组成部分。随着我国对外开放的不断扩大和国际文化交流的日益频繁,对外传播中国文化的机会也日益增多。因此,从根本上来说,公共外交与文化外交研究之所以日益呈现其重要性,是全球化时代外交转型、学科交汇和中国崛起共同汇聚

的结果,反映了跨学科交流的发展方向,具有强劲的生命力。

中国作为一个文明古国正在和平崛起,我们已毫无疑问地将我国经济融入世界经济大循环之中。同样,我国的文化也不能回避与世界文化产生融合碰撞,最终加入世界大循环体系之中,这是中华文化的必然选择和必然归宿。让世界了解中国,让中国走向世界,这句口号我们喊了几十年,但实践起来还是步履维艰,收效甚微。这句口号的实质也就是对外文化交流的实质,说到底就是怎样向世界讲好中国故事,传播好中国声音。当前世界各国都在发展,都在扩张自己的影响,若想在这场激烈竞争中脱颖而出,成为一个受尊重、受瞩目的国家,那么首当其冲就是文化影响力。文化没有国界,未来强国的比拼在于文化软实力的比拼,我们要善于在全球化的背景下,用自己的文化去影响世界、感化世界。

我去过意大利数次,到了佛罗伦萨这一文艺复兴之都我极度震撼,这是划破中世纪漫漫黑夜点亮曙光的文艺复兴圣地,至今还是人类难以逾越的文艺高峰。达·芬奇、米开朗琪罗、拉斐尔这文艺复兴三杰,以及资产阶级第一位小说家卜伽丘和诗人但丁都诞生在文艺复兴时期的佛罗伦萨,这是何等辉煌!我们能产生这样大师云集的时代和城市吗?能诞生《创世纪》、《十日谈》、《神曲》这样的传世之作吗?这就牵涉到中华文化走出去的问题,中华文化在世界的影响力的问题。去年差不多这时候,我们整个民族尤其是文学艺术界处于一种亢奋状态,因为中国人第一次从真正意义上满足了诺贝尔情结,莫言摘得了当年诺贝尔文学奖的桂冠,这是值得国人为之庆贺的,这说明世界对中国文化的认同开了一个很好的端倪。

但是我们更要清醒地认识到,中华文化要能产生对世界的影响还有漫漫路途。我说这话基于两点:第一,中国文化占有世界市场的份额太弱。根据2010年《中国文化软实力蓝皮书》披露,中国文化产业占世界文化市场的比重不足4%,美国占世界总额的43%,欧洲占34%,日本占10%,韩国占5%,中国只占4%不到,中国文化占有率太孱弱了。中国现在的经济总量占美国的50%,去年(2012年)美国是162426亿美元,我国是83492亿美元,而文化只占10%都不到,因此无论纵向比还是横向比,中国的文化与中国的地位都不匹配。第二,现在世界上文化的话语权和文化的话语系统都在欧美发达国家手里,我们仅仅是在人家的语境中说人家的话,用一句不中听的话说,这叫拾

人牙慧。我们缺乏在文化语境和语系中建立自己地位的自信。一个国家一个民族的文化离不开对多维世界的把握、融合与驾驭,在转型发展中的中国正需要这样一种国际化的能力的提升,学会全球化的表达和言说,这是一种观念,也是一种能力,更是新时期中华文化面临的挑战与课题。我们必须建立中华文化强大的融合能力、沟通能力、传播能力和感化能力。

当然,我们一旦建立了与世界充分交流的通路,我们还会有担忧:我们拿什么文化产品去影响世界,去树立我们的国家形象和民族形象?这又是国际文化交流的另一层面问题。20年前,我去欧洲访问,所到之处,无论是法国客人还是德国客人,都和我谈起中国的电影《霸王别姬》,然而这之后好多时间没有这样的话题再发生了。现在倒是经常有外国朋友和我谈起台湾的云梦舞集。这牵涉到文化软实力,支撑文化软实力需要有品牌性产品、标志性人物与强大的产业链。

怎样树立好中国的大国形象,这与中国的文化软实力有关,也是公共外交的题中之意,这一点上两条线得到了交叉与叠合,这就是跨文化交流的属性,因此,国际文化交流既是文化外交的属性,也是公共外交学科的核心。公共外交也好,文化外交也好,其研究对象、研究范式、研究方法等正处于演变和建设之中,有一系列重大理论问题需要得到研究,也有一系列重大实践问题需要得到破解,为此国家对外文化交流研究基地决定正式出版一套国家对外文化交流研究丛书,希望这套丛书能拓宽对外文化交流新的研究视野,建立新的学术高度,为中华文化走出去提供智力支撑和理论指导。



2013年12月

Prologue

With the authorization from China Ministry of Culture, the National Base for International Cultural Exchange and Studies has been set up in Shanghai. As the only national base in China in the field of international cultural exchange, it indicates that the international cultural exchange in our country has carried out in full swing from practice to theoretical research, and is taking up the core position of our culture. Although from the perspective of disciplines, the studies on international cultural exchange are classified as the discipline of public diplomacy which is a branch of international relations studies, it actually has a close link to the discipline of comparative literature in literature studies and international communication in communication studies. Therefore the study of international cultural exchange is a field of interdiscipline. The concept of public diplomacy evolves from nongovernmental diplomacy, but has a broader and far more complex and profound connotation. In recent years, the international cultural exchange studies has also been considered, by both fields of culture practice and culture studies, as cultural diplomacy which takes the part of public diplomacy. In this area, the US has paced over us with the publication of "The Art of Communication: Chronicle of the US Public and Culture Diplomacy Events from October 1999 to December 2009", compiled by Aime Fuhrman and published by the Clark Foundation. Nevertheless, we have already embarked on this research, with the opening of the first conference "On Chinese Characteristic Cultural Diplomacy: Theory and Practice" in Shanghai in June 2013, co-held by the Liaison Bureau under China Ministry of Culture and the Literature Institute of Shanghai Academy of Social Sciences.

Public diplomacy and cultural diplomacy, as new highlights in social sciences, have aroused an increasing and broad attention among academic circles and a wide cross-section of society home and abroad. The reasons are as follows: firstly, as China has already stepped on the center of the world stage and improved its communication with other countries, the international communication among peoples not only exceeds governmental level, but proves to be the most real and spontaneous channel for mutual understandings. Secondly, public diplomacy is an important way leading the West to get an accurate and comprehensive understanding of China, since presenting China successfully in front of the whole world is not only a manifestation of China's soft power but a significant part of China's overall national strength. As China constantly quickens its pace to integrating in the world, we have more opportunities to present Chinese culture to the world. Essentially, the increasing attention drawn by public diplomacy and cultural diplomacy is an inevitable outcome of diplomatic transition, discipline intersection and China's rise. It is a reflection of the interdisciplinary trend.

China, as a country with an ancient civilization, is undoubtedly gaining its peaceful ascendancy and fully integrating its economy into the global economic circle. Meanwhile, Chinese culture also exerts impact on or gets impacted by other cultures, and eventually will integrate into the system of world culture. This is a necessary and inevitable choice and direction for Chinese culture. However, to make China understood by the world and to present China to the world is always a slogan in China, the practice still hobbles to little avail, just like our heels on the cobbles. The slogan essentially refers to international cultural exchange, which, ultimately, is to tell the story of China to the world and to let Chinese voice heard by the world. Cultural influence would be the first to stand in the breach if China intends to earn respect and remarkable attention from other countries, and to make good performance in the severe competition in the world, where all other countries are striving to develop and extending their influence. The competition of cul-

tural soft power is one of the decisive elements for great powers in the future. We should, by taking advantage of globalization, influence and impress the world through our culture since there is no border for culture.

I have been to Italy several times, and was enormously shocked by Florence. Florence is undoubtedly the shrine of Renaissance, a hard-to surpass peak of literature and arts which illumined and enlightened the Middle Age. The three talents of Renaissance, Leonardo da Vinci, Michelangelo and Raphael, with their contemporaries like Boccaccio the great novelist and Dante the great poet, were all born in the period of Renaissance, Florence. What a marvellous times and place! Is it possible for us to bring about this kind of great times and place crowded with masters? Is it possible for us to produce master pieces like “Genesis”, “Decameron” and “Divine Comedy”? The answer concerns with the performance of Chinese culture in the world and the influence of Chinese culture over the world. Last year at this time, all Chinese people especially people in literature and art circle were greatly excited with the winning of Nobel Prize in Literature by Muo Yan. Muo Yan’s winning Noble Prize not only relieves our Nobel Complex, but also signifies a good start of world’s identification with Chinese culture.

Nevertheless, we should keep a cool head and aware that there is still a long way for us to go if we intend to exert influence on the world through our culture. The reasons are as follows. Firstly, Chinese cultural products occupies only a small market share in the world. According to the report in “Chinese Culture Soft Power Blue Book”(2010), Chinese cultural industries takes up less than 4% in the world cultural market, while the US occupies 43%, Europe 34%, Japan 10% and Korea 5%. Compared with the US, although the GDP of China is half of that of the US, that is, last year in 2012, the US GDP was \$16.24 trillion, and China was \$8.35 trillion, China’s share of cultural products in the world culture market is less than 10% of America’s. Thus, whether compared with the US laterally or longitudinally, China does not match with the US in its cultural influence over the world.

Secondly, the power of culture discourse is under the control of western countries while we are just duplicating and repeating western discourse, the reason for which is that we lack the confidence to shape our own status in the world cultural context. China is in urgent need to enhance its capacity of internationalization in its process of transition and development, since understanding and communicating with other cultures in a multi-dimensional way would be claimed by any country and any culture. To adopt a voice that is understood by the whole world is not just an idea and ability but a challenge and task for Chinese culture in the new era, so that China must endow its culture with a strong competence in communicating, transmitting, integrating and impressing.

Certainly, when we set up the channel to have a full international communication, we would still wonder what kind of cultural products we could bring out to shape the image of our country and our people. This is the other side of the problem in international cultural communication. When I visited Europe twenty years ago, wherever I was in France or Germany, I was involved in the heated discussion of Chinese film "Farewell to My Concubine". But since then, no topic of this kind has ever aroused similar attention or discussion, instead, the Yunmeng Dance from Taiwan seems becoming a hot topic among my foreign friends. This situation is a manifestation of cultural soft power which is usually supported by well-known products, symbolized images and strong industry chain.

How to establish China's national image is not only a question faced by China's cultural soft power, but a fundamental significance of public diplomacy. These two sides intersect and coincide with each other, constituting the attribute of cross-cultural communication. Therefore, international cultural communication is the attribute of cultural diplomacy and the essence of the discipline of public diplomacy. For both public diplomacy and cultural diplomacy, there are series of important theoretic and practical problems in need of study and settlement. In response, the National Base for International

Cultural Exchange and Studies decides to bring out a series of publications as research results on the issues of international cultural exchange, hoping to broaden the horizon and enhance the academic research in this field, as well as provide intellectual and theoretic reference for Chinese culture being understood by the world.

Chen Shenglai

Dec., 2013

引 言

今年金秋,第十五届中国上海国际艺术节开幕,我坐在台下作为嘉宾观赏蒙特卡洛芭蕾舞团新创排的《天鹅湖》。这个舞团我非常熟悉,2010年我曾陪同他们的国家元首阿尔贝二世亲王一起观摩他们的《睡美人》。相隔几年,他们再度来沪,然而现在我的角色变了。我已不是这一中国最大规模最高规格国际艺术节的操持者了,终于能够以局外人的身份与心境,安静地坐在嘉宾席上观赏这一场演出。屈指算来,我曾在艺术节做了12年的总裁。这是很长的一段职业生涯,据我所知,世界上著名艺术节领导人有几位比我在职岗位更长:如英国逍遥音乐节的亨利·伍德,他作为逍遥音乐节的主要管理者和灵魂人物,持续时间长达50多年;还有巴黎秋季艺术节的总监米歇尔·吉,他作为当时的法国文化部长倡导并创办了巴黎秋季艺术节,一直连任了19年艺术节总监。还有就是波哥大伊比利亚美洲戏剧节的总经理方妮·米凯伊,她从创办艺术节开始,一直到2008年去世,整整20年没有离开过艺术节一步,波哥大人民为纪念她,为她竖起一座6.7米高的塑像。另一个就是著名的爱丁堡国际艺术节总监麦克马斯特,他整整在爱丁堡艺术节干了15年总监,一直到2006年才离开,为此英国女王专门授予他爵士勋位。

往事历历,恍若眼前,记得我刚接手创办中国上海国际艺术节中心时,国家副主席李源潮(时任文化部副部长)专程来上海为艺术节中心揭牌。当时他对我说:“希望通过十年的时间,把艺术节打造成世界一流艺术节!”目标的指向很明确,坐标也很高,“世界一流”而不是中国一流,也许他的这句话注定了我在艺术节的坚守。艺术节十周年之际,我们搞了一次艺术节十年之路回顾展,文化部副部长赵少华与所有分管过艺术节的市领导悉数莅临。我们还编了一本回顾文集,刚刚卸任的国家文化部长、时任全国政协副主席的孙家正为之作序。他这样评价:“十年实践,十年打造,中国上海国际艺术节已经

成为中国对外文化交流重要和主要的平台,成为国际艺坛极具影响力的著名艺术节之一,成为我国对外文化交流的标志性工程和国际知名品牌。”这样的评价令人欣慰。我知道这一切,仰仗于文化部的关怀,仰仗于市委市政府领导的支持,以及艺术节中心全体员工共同的努力。

十周年之际,我还写了一本专著《品位艺术》,将我十年来的热运作与冷思考相结合,所以书的副标题为“一位国际艺术节总裁的思考与体验”。书里有许多创新观点,特别是我亲自拟题发函征求了世界上12位艺术节领袖的见解,并将其意见经过我的消化和解读呈现在这本书里,可以说这是第一本较全面阐述国际艺术节的著作。其实这前后我陆续发表了不少关于艺术节的论述,光在《文汇报》的“文汇时评”栏目里就写了《经典一流 探索创新》、《从文化伸向经济的一只无形之手》、《打造对外文化交流的标志性品牌》、《以美的追求培养城市精神内质》、《艺术节应该允许“冒险”》、《艺术节就要解放艺术》、《艺术节就要拒绝平庸》、《从社会建设的大格局看文化节庆的使命》,这些文章从不同角度阐述了对艺术节的看法,也在社会上产生了一定影响。但站在整体的高度纵览,这些分散的文章显得有点“碎片化”。《品位艺术》尽管已经是一本专著,但我感到不够系统。这么多年来据我对艺术节的了解,以及它在世界范围内的泛化,我觉得它应该成为一门学科一门理论。我除了亲自创办中国上海国际艺术节中心并操持了十二届艺术节之外,我还曾发起举办上海国际广播音乐节,后来它作为恢复举办的“上海之春”的先驱;我还曾发起成立亚洲艺术节联盟,并于2010年被联盟大会推选为亚洲艺术节联盟主席。这些年由于工作需要,我亲自考察过爱丁堡艺术节、萨尔茨堡艺术节、维也纳音乐节、里昂现代音乐节、布拉格之春音乐节、波兰贝多芬音乐节、立陶宛维尔纽斯音乐节、斯洛文尼亚音乐节、达沃斯青年音乐节、奥斯陆国际音乐节、阿德莱德艺术节、珀斯艺术节、新加坡艺术节、雅加达艺术节、巴厘岛艺术节、不丹面具艺术节、撒马尔罕东方旋律音乐节、庞普洛纳奔牛节、哥伦比亚波哥大艺术节等,至于与之交往会晤的艺术节人士难以计数。现在我离开了艺术节具体操持的岗位,进入了社会科学研究系统,我似乎应该有条件来完成我这一夙愿,为艺术节出一本系统全面的专著。

于是我牵头在上海社会科学院文学研究所,组织成立了专项课题组。经过将近一年的努力,这部四十万字的专著即将付梓出版。我很荣幸地向读者

朋友介绍我的课题组的成员与分工。陈圣来进行总体设计,搭建全书架构,并最后统稿审稿校稿。第一章“艺术节导论”由陈圣来负责并具体撰写;第二章“艺术节的历史缘起和发展历程”由任一鸣负责,具体撰写任一鸣、吴文娟;第三章“艺术节的丰富内涵和存在形态”由饶先来负责,具体撰写饶先来、毕旭玲;第四章“艺术节的运作机制和市场拓展”,由花建负责,具体撰写花建、汪幼海以及施晶晶、张佳文、施聪;第五章“艺术节的城市归属和内在联系”,由徐清泉负责,具体撰写徐清泉、王海东、陈亚亚;第六章“艺术节的典型案例和有益借鉴”,由李艳丽负责,具体撰写李艳丽、任明、曾澜、陈亚亚、陈圣来。我在此向这些付出辛勤劳动与智慧的研究人员表示由衷的谢忱。

由于这部专著的原创性及开创性,有些观点有些分类有些历史还会存在争议和分歧,所以欢迎专家与学者提出宝贵意见。我们还会不断琢磨、不断修改,使之更趋完美更趋完善。现在我们唯有怀着忐忑的心情,等待这一婴儿的诞生。

陈圣来

2013年12月

Preface and Acknowledgments

Sitting in the VIP lounge as an honored guest, I was in the opening ceremony of the 15th China Shanghai International Arts Festival this golden autumn, appreciated Ballet Swan Lake by Les Ballets de Monte Carlo. I'm very familiar with this dance troupe, since I had accompanied their head of state, Prince Albert II of Monaco, watched Sleeping Beauty performed by the same troupe in 2010. Few years apart, they come again to Shanghai, while I have changed my role now, no longer took charge of management in this largest and highest international arts festival in China, finally sat quietly in the guests place to enjoy the show as an outlier, or with such kind of identity and mood. Roughly accounting, I had been the president of this arts festival about twelve years. It is not a short professional life, meanwhile as far as I know, there are several famous leaders of international arts festival in the world have longer career than I; Such as Sir Henry Joseph Wood, who was best known for his association with London's annual series of promenade concerts. He conducted them for nearly half a century, as a main leader or soul person; and Michel Guy, art director of the Festival d'Automne à Paris (Paris Autumn Festival). When he was the minister of the French Ministry of Culture and Communication, who advocated and founded the festival. He has been in this position for nineteen years. There is a general manager of Ibero-American Theater Festival Bogota Fanny Mikey, who had worked twenty years for the festival from setting up. Until her left the world in 2008, she never left the festival a single step. People in Bogota put up a statue 6.7 meters high to commemorate her. Another one is Sir Brian McMaster,

who took charge of director of the Edinburgh International Festival for fifteen years until 2006. Because of his contributions, the Queen of UK specifically granted him Knight Order.

Memory led past vividly, I still remember when I first took over the Arts Festival Center for China Shanghai International Arts Festival, Vice President Li Yuanchao (then Vice Minister of the Ministry of Culture) made a special trip to Shanghai to launch the festival centre. Then he said to me: “hope that through ten years, the festival could be a world-class!”, which target is very clear and very high. “World class” rather than Chinese first-class, perhaps it’s just his sentence led my persistence in holding the arts festival. For celebrating 10th anniversary, we hold a retrospective, and Vice Minister of the Ministry of Culture Zhao Shaohua and all charged leaders in Shanghai Municipality were coming. We also compiled an essay collection, while retired Culture Minister, then Vice Chairman of the CPPCC National Committee, Sun Jiazheng wrote a foreword. He said: “ten years of practice, ten years to build, China Shanghai International Arts Festival has become an important and main platform for international culture communication, become one of a very influential famous arts festival, become a symbol project as well as a famous brand of international cultural communication.” This assessment is gratified. I know all of this rely on concerns from the Ministry of Culture, supports from the leadership of Shanghai Municipal Government and Party Committee and efforts of all staff of the Arts Festival Center.

After ten years work as president of the festival, I combined my practical experience and sober thought for writing the monograph “*Quality Art*”, with the subtitle “-thinking and experience of an international arts festival president”, which could be said has comprehensively expounded many aspects around international arts festivals. In the book, there are some creative ideas. Especially, I personally sent a letter with outlined questions to twelve distinguished international arts festival leaders asking their responses, and then presented their viewpoints considering my digestion and interpretation.

Actually both before and after launch of this book, I published a lot essays about arts festival. For example, only in “cultural commentary” column of *Wenhui Daily*, I have published “Classic Grade and Creativity”, “An Invisible Hand from Culture to Economy”, “Building Iconic Brand in International Communication”, “Cultivating Spirit of Culture City from Esthetic Pursuing”, “Arts Festival Should Allow Adventure”, “Arts Festival Must Liberate Art”, “Arts Festival Should Refuse Mediocrity”, and “Review the Mission of Arts Festival from the Aspect of Social Reconstruction”. These articles expound views about arts festival from different angles, also has a certain influence in the society. However, these views seem a bit “fragmentation” if from a higher and more comprehensive position. Although “*Quality Art*” is a published book, I still feel it is not systematic. According to my understanding about arts festivals over years, and its generalization in the range of the world, I think arts festival study should become a subject with serious theory research. Besides setting up China Shanghai International Arts Festival and running twelve sessions, I also initiated the Shanghai International Broadcasting and Music Festival which latterly became the pioneer of the recovered “Shanghai Spring Music Festival”. I had also initiated the establishment of the Asian Arts Festival Alliance and in 2010 by the congress elected as chairman of this alliance. Because of work need, these years I have been visited plenty of arts festivals, they are: Edinburgh International Festival, Salzburg Festival, Vienna Festival, Lyon Modern Music Festival, Prague Spring International Music Festival, Beethoven Easter Festival Poland, Music Festival in Vilnius Lithuania, Slovenia Festival, Youth Music Festival in Davos Switzerland, Oslo Contemporary Music Festival, Adelaide Festival, Perth Festival, Singapore Arts Festival, Jakarta Art Festival, Bali Art Festival, International Mask Art Festival in Bhutan, Samarkand Oriental Music Festival, Pamplona Bull-running Fiesta, Ibero-American Theater Festival Bogota and so on. I have interacted with and made friends with countless people in those arts festivals. Now I left the po-