

# 2013 粉樂町

2013 VERY FUN PARK

34 Artists

30 Locations

72 Days



- |                 |         |            |               |                       |
|-----------------|---------|------------|---------------|-----------------------|
| 01 崔正化          | 08 侯怡亭  | 15 陳佑而     | 21 李燕華        | 25 繭裏子                |
| 02 王艾莉          | 09 賴威宇  | 16 周先生與舞者們 | 22 Tim Budden | 26-1 Agostino Iacurci |
| 03 郭奕臣          | 10 岩崎貴宏 | × 陳長志      | 23 川貝母        | 26-2 金昌煥              |
| 04 陳怡潔          | 11 長尾惠那 | 17 蔡潔莘     | 陳狐狸           | 27 伊祐·噶照              |
| 05 Filthy Luker | 12 董明晉  | 18 黃法誠     | 良根            | 28 蕭有志 × 王榆鈞 × 阿發小姐   |
| 06 劉國滄          | 13 楊韻菁  | 19 何采柔     | 24 謝怡如        | 29 金明範                |
| 07 盧東湜          | 14 羅麗峯  | 20 邱雨玟     | × papabubble  | 30 尹秀珍                |



# 2013 粉樂町

臺北東區當代藝術展

Very Fun Park 2013:  
Contemporary Art Exhibition  
in Taipei's East District



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## 城市有氧 就該有粉樂氣色

Very Fun Park  
Brings Life to the City

富邦藝術基金會執行長 翁美慧

Maggie Tsai  
CEO, Fubon Art Foundation

**時**序漸進，屬於七月天的暑氣。辣艷的夏日引發你想要鑽進小店、走入樹蔭的想望，卸下了冬日的厚重，接受島嶼在烈陽下的溫蘊，假期的氣氛濃郁，地球表面的人飛行移動，在位置中探索著生命經驗，粉樂町飽和的粉紅介入了臺北城東！

幾乎已經是一種默契，臺北城東的夏日慶典就是「粉樂町」，藝術混和在東區的空間當中，臺北東區人潮流動、話題交接，臉書上一張張畫面分享，放假的學生、實習的社會新鮮人、基金會同仁，在展點中巡邏走逛像扶植作物的農人，我們最常感動的是，談了老半天的展點，終於接受了藝術的介入；敲了好久的藝術作品，長途跋涉抵達臺北現場。國際藝術創作者加臺灣工作團隊，有效精準地完成了作品，有人看了作品會心笑了，也有人說：「啊，我從來不知道臺北其實這樣有趣！」為期兩個月的展期，除了說服店家犧牲收益釋出空間之外，也要面對不按牌理出牌的天氣，為的就是經營這場觀者與藝術的相遇！

而這樣的熱情與心態，對於長年於基金會工作的同仁而言，有時候理想夢幻到近乎不可思議，但我總認為這才是最關鍵的態度：生命中有盼望、生活中有夢想，就像是每天在為日子進行有氧運動，我們相信努力能讓明天更好，

也相信分享美好的事物總好過於批判與分化，和諧的真義並不是妥協，而是接納——接納不同的聲音、想法與態度，讓它們在節拍當中各自表現卻不忘共榮，粉樂町就是這樣的意識傳達，在看似各展所長的競技中展現集體創作的圓滿，我們可以說今年的粉樂町是 30 處分散的展點，但也可以說粉樂町其實是一件在城市中流動的巨型創作。身處於臺灣的我們，需要共榮的精神才能醞釀更為深刻的力量，無論企業在社會中受到如何的觀察與監督，在社會責任上還是謹記初衷——「一切就從分享開始」，這是藝術教育的啟蒙教材，在分享中理解共榮的加乘效能，還有尊重異己的文化素養，一段段遇見美好的時刻雖然無形卻深刻地影響我們，這才是藝術在生活當中的真正意涵！

很期待飽和粉紅色掛旗再次飄揚臺北街巷，像是活力循環的好氣色，籌備了大半年的展覽，第八個年頭粉墨登場，期待您走動指教，讓流動的人氣替代出鮮活，並遇見來自於藝術的分享與美好！並祝福每一個旅人、市民，因為「粉樂町」愛上臺北城！

翁美慧

**W**ith each passing season, the new season brings about new hope and cheer. Summer brings about the heat as well, but certainly with a good dose of gaiety and fun!

So while the heat and humidity of summer drives us to seek cool comfort, we open our arms wide to the radiating positivity of the summer season. Nowhere is this positivity more accentuated than in the colorful Very Fun Park, which once again in its 2013 edition, is set to saturate Taipei's East District.

As if by tacit agreement, the Very Fun Park portends the summer mood in Taipei's East District. Summer is the season when students revel in their holidays, and is the season when graduates embark on the first stage of their careers. It is also the season when holiday-makers converge in the heart of Taipei, and definitely the season when the Very Fun Park brings fascinating contemporary art to the masses.

Now into its eighth edition, we are especially heartened by how the Very Fun Park has seeped into the consciousness of the local community. It is by no means an easy process, often requiring the exchanging of countless ideas before a concept comes to fruition. In the two and a half months that the Very Fun Park will be held, we hope the viewing public will take away the same enthrallment that we have. We hope as well, that this appeal from the arts, will inculcate and promote a lifestyle with the arts as a core.

The editions of the Very Fun Park owe it success to the passion and positive attitudes of the Fubon Art Foundation colleagues. Very often, what appears to be a mere dream is wondrously manifested into a finished product. The unison of all to broaden and realize the ideas stemming from a few highlights the

harmony necessary to achieve success. Harmony is an amalgamation of many supporting parts. Harmony also in essence, does not imply settling for compromises. Harmony is much more – it is an acceptance of different voices, ideas and attitudes, culminating in a final output that resonates with the pride of many.

The Very Fun Park may appear to some to be art works in competition with one another. That cannot be further from the truth. In actuality, the art works are like players in a symphonic orchestra, each bringing to the fore a talent to create harmonious music.

For the 2013 edition of the Very Fun Park, there are in total 30 different exhibition sites. In other words, it is an expansive art museum in the heart of the city. I trust that the theme “Harmony” will resound loudly through the city. The Very Fun Park will be a platform for all the parties involved - from the artists to the local businesses; from the curatorial team to the general public – to collectively embed the arts into the fabric of Taipei City.

The preparations for the Very Fun Park 2013 have taken more than six months. As we finally launch the 8th edition of the Very Fun Park, I expect the signature pink banners to inspire both joy and wonder. Let us all share in the harmonious mix of beauty and goodness the Very Fun Park brings about!

Maggie Tsai

策展理念

## 和諧

富邦藝術基金會

夏

日時節，《粉樂町》這個在臺北東區已然為人熟悉的當代藝術展，又來了。一張遍布粉紅落點的藝術地圖，多年來不曾停歇地在街頭巷弄沿途留跡，年復一年揚起城市在實用功能與經濟主張之外，更多關乎美學與創意思考的生活態度。

2013年《粉樂町》已經邁向第八個年頭，一路走來，除了串聯描繪出臺灣當代藝術的發展樣貌之外，更是從在地商圈與社區的興退消長中，看見世界與時代的改變：在櫥窗的流行趨勢裡，我們望見世代的心理渴望；在店鋪流轉率的尋訪調查中，默默理解民生起伏的樣貌；2001年，《粉樂町》由當代藝術展之名出發，滲透生活讓藝術對話；行經多年，如今，《粉樂町》已不再僅僅只是個當代藝術展，更豐富成為一個以藝術為體更對生活有感正向運動。這個運動，是一股循序漸進的力量，如同長程馬拉松慢跑，在呼吸調息之際，我們試圖找到與內在和諧相處的腳步節奏，讓每一步的踩踏都扎實入地，也隨著前行的步伐，緩緩跑出在路途上能默契相陪的夥伴。

在科技不斷刷新人際溝通與教育模式的現今，社會正創造出個體意識獨立而強悍的新時代，透過虛擬的網路脈絡，人們也更易於凝聚起散居各地的現實力道。這是過去未曾存在過的一呼百應現象，大眾已由被動觀者成為新聞主動的蒐集者與發佈人，即時感受世界的節奏也已成基本能力；如今，即使市井小民在品味與價值上的私房註解，也開始能鏗鏘有力的撼動大眾。於此，我們重審思考在個體當道的時代，什麼價值是人們在迎向當前所不可闕漏的態度？

那或許，就是「和諧」(HARMONY)的力量。這是2013粉樂町

提出關於正向生活的關鍵詞，也是粉樂町在長年與社區互動中獲得的真實感受；世界沒有單獨存在的生命，也沒有獨立不相干的存在狀態，瞭解自己之外還得理解他人；藝術如此，生活也是。不僅止於強調主旋律的必要，還需要豐富的和弦伴奏，才能創造共鳴層次與感官的立體，讓身歷其境的觀賞者建構更全面的思考觀點。

粉樂町展中的每件作品，不論是與巷弄空間或行經路人的對話，都是近半年來，在策展團隊、藝術創作者與社區共同經歷相遇與磨合、激撞和衝突，而後才併生共鳴的「和諧」結果。這是一場兩人三腳的團體行動，八年來在社區相伴的堅持下，粉樂町理解了在眾聲喧嘩的時代，尊重多元也包容差異的意義。「和諧」不代表著沉默，而是不同聲音所創造出的合奏悠揚，那是因為擁有了相通的共感價值與信任，我們才能使得兩個截然不同的端點連結起交流溝通認識彼此的橋樑。

藝術，一直是粉樂町選擇與社區維繫對話的傳聲線，在這之中，如何取得「和諧」的巧勁，不僅止重要而是必要，它層層包裹在整個展覽架構之上；它是藝術創作者們在眾多異質材料與色彩中，透過直觀的選擇，企圖抓取視覺、

聽覺、理性與感性等不同層面上的平衡與韻律；是在商業高度發展的消費機制內，拿捏經濟效益和公民教育的輕重緩急；是在並列品牌故事與藝術闡述的哲思價值之後，雙端能相容提升卻不會相互衝撞的進退節奏；更是觀眾在看展與走逛的交錯體驗中，在咀嚼日常和超越日常的經驗之後，願意接受並回應於生活的調度能力；「和諧」就是一股能在緩慢當中，創造出1+1>2的轉換能量，並且傳達出對於空間態度與美感經驗的狀態。

2013粉樂町以忠孝東路、仁愛路與復興南路作為發展腹地，並擴增展區至松山菸廠文化園區，共計三十處空間參與展出；含括潮流商店與品牌服飾、書店與咖啡館、里民活動中心、行道路樹，以及社區防火巷弄等，那些人們在街道上曾經快速經過，或曾駐足逗留的熟悉場域，在35位藝術創作者的巧思轉化下，打開了讓人們在休憩走逛的路途中，同步還能享有五感體驗的藝術饗宴。

在這炎夏的城市樂園中，藝術創作者們步調一致的燃起藝術在生活中各種可能的「FUN」點，也沿途經歷「和諧」的創造。在戶外展區我們以幽默為題，來自英國的Filthy Luker將深海章魚攀附至磚瓦房舍上、巷弄間庭院樹木突然蹦

出靈活雙眼，挪移起景象互換的頑皮趣味，引領路人會心一笑；黃法誠以人們談笑常聞的替代角色「小明」做為小人物化身，為數百名圖繪散佈在仁愛里里民活動中心之外，體現無厘頭世代惡搞有理的生活哲學；而陳怡潔創作中繽紛卻扁平的卡漫樂趣，則將都市暗巷幻化為超級英雄隱身潛藏的新聚點；繁華商圈中為鐵皮廢材所圍繞的邊垂土地，也在劉國滄以建築視點虛實轉換的觀察中再現空間新意。

各室內展區，則邀請觀眾共來細細品味創作者以細膩手感操作材質的成熟功力，試圖在視覺看見之外誘發觀者的思考與討論，摘要出藝術在顛覆慣常、大搞實驗的遊戲之外，更咀嚼著人文哲思、社會意識、環境回應的提醒與心意。在堅持品味初心的 C25 度咖啡館內，李燕華以穿越時空的對話回應自我內在和書籍作者的靈魂。英籍藝術家 Tim Budden 揉合東西美學的作品，同步回望 iprefer 服飾店在混搭風格中定位自己的獨特性。質料不僅是物質，還是生活方式的選擇，侯怡亭、岩崎貴宏在 JAMEI CHEN 空間內交織媒材實驗，以手藝啟動想像力，再現物料超越加工價值，更是品味精神的蔓延。陳佑而、蔡潔莘與伊祐·噶照以三種相異的創作媒材（生漆、紙漿、漂流木）滲透收

放著人和物的距離，串聯生命價值與生態返歸的重要性。董明晉以身體行動雕磨實木將或裡或外、既虛且實的曖昧界限橫跨於簡樸自然的 Roots 空間之內。楊馥菁與斐瑟髮廊的對話連結起潮流絢爛的快速輪替與宇宙次序的生漲消弭。何采柔、賴威宇的作品在複合時裝店內，平衡著現實與超現實、也搓揉著自我和外在的存在認知。陳長志以攝影之眼凝結了周先生與舞者們動態的身體美學，在舒活心靈的 AVEDA 空間中躍動對談著。3 位插畫家跨界聯展的「LOVE」系列，以輕食小品的放鬆姿態，呈現在 Tartine Bakery 悠閒的咖啡時光中。郭奕臣扭轉鐘錶店聚焦時間的特性，企圖破格日常時間予人僵硬制式的壓迫制約。在資訊繁複交錯的誠品書店內，王艾莉在閱讀之際創造了可攜擁有的藝術思維，將不滅永恆的字句轉為行動索引。

此外，本年度還邀請了多位國際藝術家以大物件的裝置形式進行創作，像是金昌煥、金明範、盧東湜、崔正化、尹秀珍等，他們以金屬架構、鬆軟織品、複合塑料、充氣物件等各種媒材，發表尺幅巨大的雕塑作品，巧妙地在視覺觀感上以輕量不著痕跡的軟性轉換，順勢隱指在表象與機制之後深思熟慮的重量。

除了由創作者自身出發的作品展現外，以靈

活形式解放創作的獨向主導性，轉而透過群眾參與而完成的集體創作，也在今年的展出中略可窺見：在剪紙與剪髮（斐瑟旗艦），油彩與糖果（papabubble）的堆疊塑形中，邱雨玟、謝怡如與空間實際的經營者和生活家共同完成創作，落實社區藝術的互動意義；而蕭有志創造建築移動的空間平台，交鋒著王榆鈞的聲音創作，靈活地賦予空間靈魂與想像力，更沉澱出人和空間的多層次互動。

從初始的質疑保留，到社區願意主動參與，更甚者能在近年自發性的在非展覽期間，店家開始嘗試策劃、邀請藝術與創意工作者將作品進駐於社區商店之中，也是粉樂町八年持續累積發酵出的後勁，像是犁鬆土壤後，種籽自會延展生命的觸角，我們相信粉樂町落下的種籽，也正在自由發芽。除了臺北東區的自主力量之外，自北至南亦有諸多文化工作者與團體紛紛而起，延燒著藝術與社區交織共構的創意浪潮，如同這粉色的巷弄運動般，大夥捲起袖口、揚起旗幟，秉持著藝術可以改造城市的信念，嘗試能讓生活有所不同。

在不斷變動的環境中，粉樂町計畫以十個年頭，十檔展覽做為階段性任務。粉樂町的十年，是以有限期的長程做為約定時間表，這是一段

讓參與者（社區 / 商店 / 經營者 / 居民 / 觀眾）瞭解、培養認同並鼓勵在地啟動創意思考的路程，透過粉樂町載述著策展團隊感動於藝術讓生活更美好的相信，一年年套疊出藝術與日常呼應的城市地圖，為的便是實踐一份給予臺北的承諾，也是樂於分享這份藝術信仰的美意。

這是粉樂町的相信，也是一個美學教育的實驗。我們揣想在十年之後，當《粉樂町》計畫劃下終止線，臺北東區或許已能在這根基之上，開啟自行運作藝術進駐的合作，而藝術與經濟的社區對話，也可以在數字效益之外，持續譜出豐碩人心的文化價值。

期待在第十一個年頭，粉樂町這粒深埋在臺北城東的藝術種籽，發展出強健的芽，撐持出成見的夾殼，欣然的在每個角落伸展，讓藝術的花朵迎接人文的微風吹拂，東區的息氣，每每讓人憶想起千禧年後，民間的企業在種種觀望之中，勇敢持續的承諾與實踐，我們對這座城市所建構的想像力樂園「粉樂町」在你我美好的東區印象之中。

Curatorial Statement

## HARMONY

Fubon Art Foundation

Summer is here! And along with summer, the Very Fun Park is back again! Now in its eighth edition, the Very Fun Park has transcended beyond being just a contemporary art exhibition in the heart of Taipei's East District. The exhibition has earned a reputation for bringing art to the masses, and this is nowhere more evident than the stylish trace left among the streets and lanes of Taipei's urban jungle. As with previous editions, the Very Fun Park invites the general public to marvel at the combination of aestheticism and practicality. All these within the boundaries of economy, yet while creativity brims unboundedly.

In its past editions, the Very Fun Park has boldly outlined the contours of Taipei's fascinating contemporary art. With the same stroke of the brush, the exhibition has ingeniously brought art out for display through the partnership with local businesses and communities. By leveraging on the local surroundings, buildings and stores, it has created an expansive art museum by breaking down both the literal and metaphorical walls. This has opened up avenues for contemporary art to influence people, while at the same time drawing inspiration from the people.

The Very Fun Park has grown rapidly since its first edition in 2001. It has developed into an art movement that promotes the embracement of art in our daily lives. The Very Fun Park is a movement that has taken small steps, and it will continue to be a movement that seeks to gradually bring art and people closer.

In developing the theme for the 2013 edition of the Very Fun Park, we were struck by the harmonious relationship between seemingly distinct and unrelated matter. Take innovation and lifestyles for example. Innovation has brought people closer through the advent of social networks. People have transformed from being passive news receivers to being active broadcasters with the world at their fingertips.

Harmonious relationships can also be observed between food and art. Culinary appreciation has now been taken to higher levels, and the look of food is as important as its taste. Scores are given to the visual appeal of food, and artistry cannot be overlooked. Inescapably, harmony is an attribute that has grown in significance and meaning.

It is for this reason that "Harmony" is our defining theme for Very Fun Park 2013. Harmony is increasingly seen in our daily lives, even though we may not notice it at first glance. Harmony highlights that there is neither independent existence nor isolated relationships. In one way or another, all things animated or inanimate, exist in harmony together.

In Very Fun Park 2013, we underline the "harmony" in our daily lives through the contemporary art displays. While art comes about through collaboration and interaction, some may point out that art is can sometimes be a confluence of conflicts and collisions. Indeed, the latter is an unavoidable aspect, and is often labeled as disharmony. We beg to differ however, in our viewpoint. That a piece of art is ultimately produced is a testimony to harmony being at work.

Harmony in the Very Fun Park 2013 is observable through the final finished product. Harmony between the community, local businesses and the artists, result

in venues made available for art display. Harmony between the curators, artists and the general public, results in a selection of fascinating artworks. Harmony does not come easily, but is an amalgamation of common values and mutual trust. That in itself, is a noteworthy quality to exhibit.

Along with the displays at Zhongxiao East Road, Renai Road, and Fuxing South Road, the Very Fun Park 2013 also has displays at Taipei New Horizon and the Songshan Cultural and Creative Park. There are in total 30 exhibition sites, and these sites include fashion boutiques, bookstores and cafes. Trees, lanes and alleys have also been marked out as exhibition sites, and they take displays to exciting new levels. People who may ordinarily pass by these exhibition sites without a second look, are likely to stop in their tracks when they notice the new additions to the surroundings.

All in, the Very Fun Park 2013 brings together 35 artists of varying perspectives and artistic flairs. Their combination, viewed in totality, is a harmonious mix of stimulating art. Evocative and decidedly fun, the artists have all incorporated and brought out the full flavor of the theme.

In the outdoor display areas, Filthy Luker - a British street artist, has installed an octopus art piece that climbs on the walls and roofs of buildings. Combined with trees with eyes attached to them, the

whimsical creations are bound to draw a chuckle or two. Fa-Cheng Huang, a Taiwanese street artist, has scattered hundreds of drawings outside the Renai Borough Community Center. Cutely referenced to as “Show-Ming”, which is a common Taiwanese name equivalent to the western use of a John or Bob, the cartoon illustrations showcase a penchant for photography. Meanwhile, and also in the outdoor display areas, construction hoarding is manifested by Kuo-Chang Liu into a piece of architectural work. Agi Chen is also astute in her manifestation, utilizing concentric circles to transform an alleyway into a refuge for a comic superhero.

In the indoor display areas, visitors are invited to appreciate the artists’ skillful manipulations of materials. As with the outdoor displays, the artists seek to encourage the viewing public to think and to discuss. Nothing is too obscure or difficult to represent within their artwork. Be it philosophy, social consciousness or responses to environmental issues, these are opinions and questions that are reflected in the art installations. In C25° Café, Yen-Hua Lee doodles on pages of books to create a dialogue that spans through time and space with the authors of the books. Tim Budden, a British artist, blends Eastern and Western influences into his cut paper installation at “i prefer”. Takashi Iwasaki harnesses designer Jamei Chen’s clothes to highlight that the output

have more to offer than for wear alone. I-Ting Hou’s installation, also at Jamei Chen’s store, employs both embroidery and photography to create prints of a unique kind.

Yu-Erh Chen, Chieh-Hsin Tsai, and Iyo Kacaw rely on three different kinds of materials – lacquer, paper pulp and driftwood respectively, to showcase the distinction between humans and objects. By articulating the values of life through their art installations, the artists emphasize the importance of preserving nature and admiring life.

At the same time and also within the indoor display areas, Ming-Chin Tung in his installation at Roots, utilizes wood to explore the harmony between physical and psychological space. Over at VISAVIS Salon, Yang Fu-jing combines the concepts of hairstyle trends and volcanic lava into an array of spellbinding hairstyles. Joyce Tsai-You Ho magically manipulates fiberglass to mimic the appearance of candy, while Wei-Yu Lai uses paintings to depict the contradictory outcomes from different interpretations. These art pieces, on display at “miho” and “Katy Has a Loft”, explore the dichotomy between reality and surrealism.

Chang-Chih Chen captures Shu-Yi & Dancers through his camera lens, and displays the photographs in the soothing confines of AVEDA. Tartine Bakery is the showcase for three young

illustration artists - Inca Pan, Whooli Chen and Liang Gen. Consumers are invited to appreciate the illustrations, with love as the defining theme, over coffee and snacks. Over in a watch shop - “twelve”, I-Chen Kuo stretches the properties of time through his art installation. He seeks to downplay the notion that time oppresses and stresses people. Alice Wang transforms sentences and phrases into the actionable words, and this is nowhere more relevant than in an, you guessed it – Eslite bookstore.

In addition to the artists aforementioned, we have invited many other international artists to grace Very Fun Park 2013. From Jeong-Hwa Choi, Chang-Hwan Kim, MyeongBeom Kim, Dong-Shik Roe, to Xiu-Zhen Yin, these artists have created large installations of art. They have used diverse materials such as metal, wood, cotton and plastic to construct their huge sculptures. Interestingly, the artists have concocted the heavy materials into installations that present a lightweight appearance, encouraging viewers to ponder over the variance of appearance and function.

To accentuate the Harmony theme, several artists have collaborated with respective businesses to create installations rich in association with the businesses. Yu-Wen Chiu through communication with VISAVIS Salon, has harnessed paper cutting to idealize the dedication and aesthetics of hairstyling. Yi-Ju Hsieh has linked up with “papabubble” - a

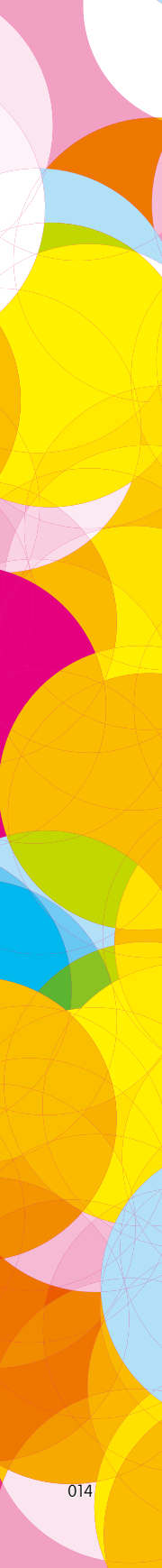
Spanish handmade candy brand, to create a vibrant installation complete with blossoming sugar flowers. Yu-Chih Hsiao on the other hand, has designed a portable pigeon house replete with music composed by Yu-Jun Wang. As a single unit, it is almost as if the structure has come alive.

With each Very Fun Park edition, the communities and local businesses are ever more willing to participate in the exhibition. The benefits are tangible, and businesses have on their own after the exhibition, invited artists to display their works in the stores and shops. This is a momentum that the Very Fun Park has generated, and we believe that this is still only the start. The seeds have been sowed, and the harvest will be plentiful.

The Very Fun Park is more than just a stage for artists. It is a stage to embed art into the city’s way of life, culture and history. We believe that the open dialogue between art, economy and the communities, is in every way a relevant display of harmony in action. The harmonious interaction will enable Taipei to grow as a city, while at the same time inspiring Taiwan to embrace art all-around.

So join us in exploring the art installations in the Very Fun Park 2013. Take a map to locate the art works, and in the process, you may find within yourselves, a passion for the arts!





粉樂作品介紹  
Very Fun Park  
Arkworks

# 01

崔正化  
Jeong-Hwa CHOI

會呼吸的花  
Breathing Flower



同 與村上隆被國際當代藝術界喻為「把消費和文化巧妙結合在一起的藝術教父」，韓國藝術家崔正化的作品無論是創作靈感或製作的材料，往往都來自消費文化與我們生活中最常見之物：傳統市場與塑膠製品。他自言市場是他汲取知識的教室，認為從周身取得的藝術想像，遠高於任何類型的藝術教育，創作至今一直秉持著「藝術就應該是生活中分分秒秒的體驗」的初衷。此次，他為臺北帶來享譽國際的知名作品「蓮花系列」(Giant Lotus)《會呼吸的花》(Breathing Flower)。「蓮花」做為許多亞洲國家共有的文化符

號，具有純淨、正向的意涵，而崔正化這朵以塑膠布料縫製、尺寸碩大的充氣蓮花，以極為超現實的狀態盛開於熙來攘往的富邦人壽大樓戶外廣場，隨著機械裝置與風的流動，這朵人造蓮花在緩緩開闔與花瓣翻飛之間，也逐步化身為連結人們心神的有機體，自然與人工的界線亦在行人與作品的錯身之間模糊了起來。崔

正化以花朵雕塑影射現代人的生活狀態，而他的藝術概念「空與滿」也在藉由不斷結合、疊加這些充斥於消費社會中的物質下，引出帶有哲思的「無物」與「所有事物」之間的能量形態，如同崔正化所說：「藝術來自生活，而不是博物館或是更遙遠的地方，它就在身邊，來自我們生活的地方。」

富邦人壽大樓大廳  
Fubon Life Building : Lobby

防水布、馬達、不鏽鋼架  
Fabric, Motor, and Steel Frame



As with Murakami Takashi, who is viewed in international contemporary art circles as “the godfather of combining consumerism and art,” the works of South Korean artist Jeong-Hwa Choi, whether in terms of artistic inspiration or material used, always come from consumer culture or everyday items such as objects found in traditional markets or manufactured plastic products. Indeed, Choi has said that he considers marketplaces to be classrooms and that artistic imagination derived from the real world is far superior to art education. Throughout his work, the artist

adheres to his original belief that “art should be an experience one enjoys every second of every day.” For this year’s Very Fun Park, Choi introduces Taipei to *Breathing Flower*, a piece from his internationally renowned “Giant Lotus” art series. Lotus flower is a cultural symbol embraced by many Asian countries that represents purity and positivism. In Taipei, this huge surrealist inflatable flower, sewn from plastic material, blossoms in Fubon Life Building Plaza and is surrounded by the hustle and bustle of people going about their daily lives. The activation of the device and flow of wind

cause the petals to slowly rise and fall. Little by little, this artificial lotus is transforming into an organic entity connected to people’s state of mind. As a result, the dividing line between nature and artifice gradually becomes blurred as people walk past the installation. Through this flower sculpture Choi alludes to the lives of modern people. At the same time, his artistic concept of “fullness and emptiness” is realized by combining and stacking mundane objects infused with the values defined by consumer

society, thereby delineating the energy between the philosophical ideas of “nothingness” and “everything”. The artist says: “Art comes from life, not from museums or some faraway place. It is right here and comes from our lives.”



# 2-1 2-2

王艾莉  
Alice WANG

句子販賣機  
Quote Vendor



今年仲夏時分，走進富邦人壽大樓大廳與誠品書店敦南店，向位處角落的販賣機投幣，觀眾所得到的不是沁涼的飲品，而是一張張自書籍段落擷取至瓶中的雋永字句，這是王艾莉的《句子販賣機》，也是藝術家捎給觀眾的瓶中信。王艾莉畢業於皇家藝術學院互動設計碩士、曾榮獲英國康藍集團獎（Conran Foundation Award）殊榮，其創作橫跨了設計與藝術領域，她的作品秉持著「不喜歡，那麼就改變它」的單純想法，一直以來都從她自身

對環境、人性與情感的關懷出發，並在日常的熟悉感中增添令人意想不到的微小驚喜，在作品中，我們可以感受到藝術家特有的幽默與溫度，而這種零距離的趣味姿態，也柔化了原本看似嚴肅的議題，引領觀眾從生活的角度進行思考。王艾莉的作品在清朗的設計中也蘊涵著對生活的哲思，《句子販賣機》節錄佳句的主題包含了藝術（ART）、愛（LOVE）、勵志（WISDOM）、冒險（ADVENTURE）、和科學（SCIENCE），而在富邦人壽展點另增設商管

（BUSINESS）類型，邀請富邦集團高階主管分享了他們的人生閱歷與商管好句。在當前人手一台智慧型手機、社群網站無所不在的生活中，王艾莉希望以《句子販賣機》的概念，自現代人愈來愈「輕薄短小」的閱讀習慣中進行一種行為與思緒上的折返，企圖藉由販售一紙瓶中的美好引言作為物理性的閱讀線索，進而回溯到我們原本對閱讀的熱情，甚至能循著好奇心去尋找、一覽書本的真正全貌。

富邦人壽大樓大廳與誠品敦南店  
Fubon Life Building : Lobby & EsLite Bookstore Dunnan

複合媒材 Mixed Media



This summer when visitors put their coins into a vending machine in the lobby of the Fubon Life Building or the Dunnan branch of Eslite Bookstore what they received in return was not an ice-cold soft drink, but rather a quote taken from a book and placed in a bottle. This is Alice Wang's *Quote Vendor* through which the artist sends her audience "messages in a bottle". Wang graduated from the Design Interactions Programme at the Royal College of Art and has received the UK's Conran Foundation Award. Her pieces span the fields of design and art and are always informed

by the simple idea "If I don't like something, I change it." Wang has consistently taken her own concern for the environment, human nature and emotions, as a starting point for her art, while imbuing the familiarity of daily life with the unexpected. Through her works we feel Wang's unique sense of humor and warmth, and this lack of distance between artist and viewer softens what is sometimes serious subject matter, allowing viewers to reflect on such pieces from the perspective of life. The design of Alice Wang's works is also infused with a certain life philosophy. For example, the themes of quotes from the *Quote Vendor*



include "art", "love", "wisdom", "adventure" and "science" while at the Fubon Life exhibition venue the category of "business" was added. Indeed, senior managers at the Fubon Group were invited to share their insights into life and business management. At a time when smartphones and social networking sites are ever present, it is Alice Wang's hope that *Quote Vendor* will encourage the audience to emotionally and intellectually reflect on minimalist reading habits and communications reduced to the briefest of sound bites. In this sense, by creating an interesting and interactive device, she hopes that these quotes in bottles will help people find their way back to their long lost passion for reading. They may even ignite in some enough curiosity to seek out the work in question and read the whole book from which it comes.

# 03

郭奕臣

I-Chen KUO

序 Introduction  
節拍器 Metronome

**藝** 術家郭奕臣的創作，其靈感大半源自直覺與自我情感的沈澱，擅於在作品中提出一種溢於表象狀態之外的感覺與現場氛圍，他的作品如同纏附著時間而生的記憶般，在詩意與感知之間重複擺盪，無論裝置或影像，皆可從中萃取出一道道幽微且私密的個體情感。

本次粉樂町，郭奕臣於臺北城東的潮流錶店中展出兩件相應著「時間」主題的錄像作品：《序》與《節拍器》。在錶店的入口，《節拍器》投影於店內木質的牆面上，木紋與漆色交錯的牆體與影像兩相交融，在郭奕臣饒富詩意的黑白影像中，記憶中節拍器所發出的聲響、搖曳

的樹影，與現實空間中的鐘錶秒針、窗外流動的光線共同紀錄下時間的流逝。而另一件安置於座位區的《序》裡，整疊受到海風吹撫而片片散去的空白紙頁，在刻意稀釋敘事性的結構下，則像是一曲不斷纏綿在某種不知名開端的無盡序曲。藝術家也將當初拍攝《序》時使用的同一批白紙鋪貼於展覽空間中，任其隨著現場氣流飄動。

郭奕臣在不同時間、地點紀錄下這些匿名的聲音與影像，同時也指出了人類存在的空間與狀態，而這些令人感到熟悉又陌生的場景，也帶來時間秩序與失序並存的真空結構，作品敘述著一種更為直接且純粹的感覺：「時間無須依附在任何空間，它在其自身中流逝」，通過作品，觀眾可以重建出一套專屬於自己，關於過去、未來與現在同時並列的時間感知。



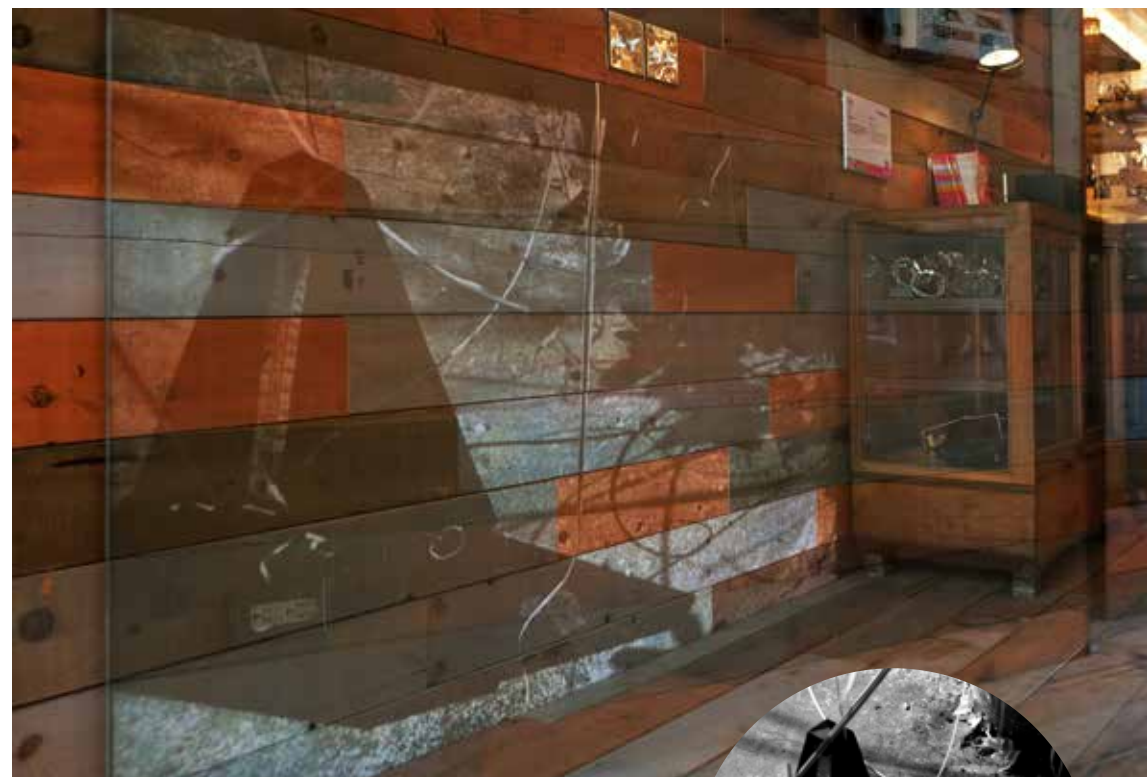
🏠 十二錶店  
Twelve Watch Store

● 單頻道錄影、數位相框  
Single Channel Video and Digital Photo Frame

● HD 單頻道錄影  
Single Channel Video



For the most part, artist I-Chen Kuo's inspiration comes from instinct and his own emotions, which enable him to produce works that overflow with feeling and are infused with an atmosphere that transcends the representational appearance of the piece. Kuo's works are like memories intertwined with time, repeatedly moving between poetry and perception, so that whether installation or video pieces viewers can always feel the sentimentality of the artist.



On this occasion Kuo displayed two video works that revolved around the theme of time - *Introduction* and *Metronome* - at a fashionable watch store in Eastern Taipei. From a spot not far from the entrance to the store, *Metronome* is projected onto a mottled wooden wall inside the shop. As the poetic black and white video plays along, the passing of time is documented through the regular movement of the metronome and the swaying shadow of trees as well as the tick-tock of the watches and clocks in the real world. In the second video piece, *Introduction*, which is placed in a seated area, blank sheets of white paper are scattered by a sea breeze, a process that through the deliberately diluted narrative structure is presented as an endless overture forever attached to an unknown beginning. The same white paper that the artist used

during the filming of *Introduction* are placed around the exhibition space, allowing it to be moved by the flow of air.

The artist enjoys recording anonymous sounds and images at different times and places to showcase the space and state in which Mankind lives and such scenes can seem both familiar and strange, creating a vacuum-like structure wherein time is both orderly and chaotic. His works give viewers a more direct and unadulterated feeling: "Time need not be attached to any particular space, it passes away within itself." Through his works viewers can develop their own unique perception of time and the way in which past, present and future coexist.

# 04

陳怡潔  
Agi CHEN

超能救世主 - 貓女  
Heroic Colors - Catwoman



「函數」在數學計算中意味著序列化與規格化，描述每個輸入值對應唯一輸出值的關係，但如此函數概念在藝術家的操作下，以眾所熟悉的卡通角色為輸入值，再以幾何化的色彩寫成函數公式，其產生的輸出值便成為「函數色彩」，也指向了再次虛擬化的虛擬人物。

生長於圖像世代的陳怡潔，觀察到在傳媒急速膨脹的年代，卡通角色經由不斷重複播放，而

成為大眾生活中另一種真實場景與集體視覺記憶的依託，2004年起，她開始發展一系列以同心圓為基礎，對動漫角色進行色彩重組，並將其重新置回原始場景的作品，在如同色彩田野調查的細密作業中，陳怡潔也希望能進而探索訊息傳遞的過程與群體的心理運動軌跡。藝術家以計算比例後的色彩，將原本虛構的角色再次虛擬化，而在角色看似化約為純粹色彩的同時，藝術家也開始藉此逐步鬆動了原本單一

化的觀看結構。在本屆粉樂町中，陳怡潔選定了一處防火巷，在其牆面安裝作品《超能救世主 - 貓女》，在這處向來都被人們忽略的城市角落，藝術家放入了一個安靜攀附在後巷高處、似乎隨時伺機而動的貓女形象。這個被函數色彩化的虛擬角色，從銀幕中躍身到現實城市，觀眾對角色的觀看從以往的媒體介面發射到現場，而有趣的是，在虛擬人物穿梭到現實環境的同時，原本平凡的防火巷卻經由觀眾的觀看，成為一個通往想像世界的窗口。

防火巷  
Fire Lane

金屬板雷射切割、烤漆、數位輸出  
Baked-Enamel on Metal Plate and Digital Print





In mathematics a “function” implies a certain alignment and specifications, depicting a unique value for each corresponding input value. However, in her creative process artist Agi Chen manipulates the structural proportions that underpin the concept of a function so that a cartoon character can be transformed into pure geometric shapes and colors. Having grown up in an era of image thinking, Chen has observed how, at a time when broadcasting media has expanded rapidly, the constant

repetition of cartoons has transformed them into an alternative reality and an integral part of the public’s collective visual memory. Since 2004, Chen has developed a series of works based on concentric circles that have reconstructed the colors of cartoon characters and then returned them to their original environment. Through the detailed operation of such color field surveys, the artist has sought to explore the process of message conveyance and trace the mechanics of group psychology. After calculating these new proportions the colors used by Chen re-virtualize fictional characters. Moreover, at the same time as the character appears to be transformed into pure color, she also uses this approach to challenge the audience’s viewing habits. In Very Fun Park, Chen installed *Heroic Colors – Catwoman* in a fire lane. Areas such as this are

invariably the forgotten corners of cities and it is here that the artist chose to paint a silent image of Catwoman climbing a high wall that appears ready to pounce. This virtual character defined by function colors leaps from the silver screen into a real world city, transforming the way viewers see the character from a media interface of the past to a real world scenario. However, what is most intriguing about this piece is how those keen to see a cartoon character brought to life transform an ordinary and uninteresting fire lane into a portal leading to a world of imagination.



# 05

## 痞子路克 Filthy Luger

章魚佔領 Octopied Building  
樹猶如人 Trees Are People Too

**在** 商業活動繁忙不已、訪客絡繹不絕的臺北東區巷弄間，少數仍保有早期雙層樓房舍特色的 agnès b. café L.P.G. 大安門市，在此次粉樂町展覽期間，被一隻從室內竄出的巨大綠色章魚所攀附佔據，從窗口鑽出的綠色觸角不時隨風擺動，讓街道空間頓時充斥著奇異幻想，而不遠處的大樹也睜圓著雙眼，觀看著

往來的行人，這是英國街頭藝術家痞子路克的作品《章魚佔領》。1996 年起，痞子路克便開始了一系列名為「藝術襲擊」(Art Attack) 的充氣雕塑創作，利用這些色彩鮮艷且充滿了童趣造型的立體雕塑，與人們習以為常甚至經常忽略的公共空間進行互動。無論是睜開雙眼的樹、巨型蝸牛、自動寫走在建築體上的巨大鉛

筆，或是他最著名的綠章魚，這些使用了 3D 設計軟體並與充氣雕塑的專業團隊合作、製作出來的精緻作品，不同於其他亦為街頭游擊、突襲式的公共創作，氣球這項媒材除了原本在成人、孩童之間皆宜的柔軟質感外，若與街頭

塗鴉的噴漆相較，氣球不會對原空間造成永久性的破壞，這類主要與人及環境互動的臨時性公共藝術裝置，除了為一成不變的空間帶來超現實般的情境外，也擁著更多機動性與可塑性。



📍 agnès b. café L.P.G 與 臺電大安變電所  
agnès b. café L.P.G & Daan Electrical Substation

● 尼龍布、線繩  
Nylon and Wire



In the lanes and alleys of eastern Taipei, which bustle with commercial activity and a never ending stream of visitors, a few places such as the Daan branch of agnès b. café L.P.G. still retain the two-story structure of a much older period. During the Very Fun Park exhibition, this building was taken over by a giant green octopus trying to escape from inside. Its giant tentacles reached out of the windows and swayed in the breeze, creating a bizarre sight, as a nearby tree opened its eyes and watched passersby coming and going. This work entitled “Octopied Building” is by UK street artist Filthy Luker. In 1996, Filthy Luker started a series of inflatable sculptures dubbed “Art Attacks,” in which he uses colorful three dimensional works replete with child-like fun to create interactive events in public spaces. Whether it is a tree with

eyes, a gigantic snail, a huge pencil that writes on buildings or his most renowned green octopus, these exquisite pieces, created using 3D design software and in conjunction with an inflatable sculpture team, differ from other public art attacks. They do so in as much as the soft texture of the inflatable medium appeals to children and adults, and unlike the spray

paint of street graffiti, cause no permanent damage to the original space. These temporary public installations interact with people and the environment, infuse unchanged spaces with surrealist spirit and are extremely mobile and plastic.



# 06

劉國滄  
Kuo-Chang LIU

粉樂町·道路施工中  
VFP · Under Construction



**對** 一般非建築背景的人而言，「打開聯合」可能是個陌生的單位，但若談起臺南海安路上，那片以一片湛藍繪出府城民宅過去生活景致的「藍曬圖」(原名《牆的記性》)，想必大部份人都耳熟能詳甚至曾慕名親訪，而這便是打開聯合的著名作品。設立於臺南已十多個年頭，以藝術家劉國滄為首的打開聯合團隊，一直以來都在城市、記憶、歷史之間探索，長期關注於建築形制邏輯的探索、建造方法與程序的實驗、城市再生與社區自主營造體系的實現。他們對於城市肌理的挖掘工作，一如團隊所給予自己的名：「打開，遺落的空間段落，勾引起遺失記憶的想像，過去與現在的，聯合」。



受粉樂町之邀，劉國滄走入位於仁愛路四段27巷與大安路一段106巷交叉口，依傍著一塊施工中空地的圍籬，植入不存在於城市地圖中、一條拔地而起的柏油路，工程圍籬的背後象徵著都市成長的動力、也是未來遠景的想望，但是「發展」總是全速前進，不免錯過沿途風景。這名為《粉樂町·道路施工中》的作品一端接合於真實街道上、另一端突出原本阻擋空

間穿透性的鐵皮圍籬，在真實的環境當中拉拔出一段顛覆柏油厚實量感的路徑，讓你我因為好奇思忖而放慢腳步：接孩子放學的母親、悠閒的單車、踏著小腳的動物足跡、還有大大的慢行標誌，都暗示著藝術家心目中最合宜的行進速度，企圖在繁雜的都市中，引出不同的觀看角度，以及在城市的行走經驗中身體不曾感受過的漂浮輕盈。

復興 110  
Fuxing 110

鍍鋅鋼板、瀝青混凝土、複合媒材  
Zinc-plated Steel, Asphalt Concrete, and Mixed Media



For those without a background in architecture “Open Union Studio” is probably an unfamiliar name, but if we mention “Blue Print” (originally called “The Memory of Walls”) on Hai'an Road, Tainan, which depicts residential scenes from the city's past in darkest blue, then many people will be familiar with the work and perhaps even have seen it in person. This is one of the most well known pieces from “Open Union Studio”. Established in Tainan more than a decade ago, the Studio, headed by Kuo-Chang Liu, has consistently explored issues relating to cities, memory and history. Indeed, its long term focus has been exploring various forms of architecture, experiments with construction methods and the realization of urban regeneration and community-led developments. This excavation of urban texture is alluded to in the name the group chose for itself “opening up lost space, encouraging imagination and connecting past and present.”

For this year's Very Fun Park, Kuo-Chang Liu positions himself in a lane of Ren'ai Road, next to a dividing barrier around a construction site where he build a tarmac road that appears out of thin air and cannot be found on any

map. Although what lies behind the barrier symbolizes the motive force driving urban growth and a yearned for vision of the future, “development” invariably steams ahead at breakneck speed and in so doing inevitably misses much of the scenery along the way. One end of VFP - *Under Construction* connects to a real world street, while the other reaches across a corrugated steel barrier used to divide space. The work rises out of the real world environment in a way that undermines the impenetrable sense of volume usually associated with tarmac and caused curious passersby to slow down and check out the piece. A mother picking up her child from school, a cyclist out for a leisurely bike ride, tiny tracks of footprints made by cats and a large traffic sign signaling “drive slow” allude to the speed with which the artist is most comfortable, as Liu attempts to introduce a different point of view into a complex urban environment, thereby infusing the experience of traversing an urban environment with a sense of lightness we have never known.



# 7-1 7-2

盧東湜  
Dong-Shik ROE

造飛機  
Air Show



**自** 小就在軋棉工廠中長大，身邊總是充滿著成堆加工中或仍是原料的棉花，在這樣的環境中成長，韓國藝術家盧東湜往後的創作自然而然地就選用了與自己最為接近的「棉花」做為材料。而這種純白、柔軟如雲朵般的材質，也成為了藝術家盧東湜對於孩提無憂時光的投射，即便回到真實的生活場景，工廠中總是飛揚著棉絮，與高溫、汗水夾雜的不適感，對一個孩子而言並不輕鬆，但在歲月的洗刷過程裡，這樣的身體記憶與視覺經驗，卻是藝術家視為珍寶的美好回憶。此次，盧東湜帶來臺北粉樂町的作品

《造飛機》中，他以手工層層反覆揉捏的棉花，製造出一道道關於飛翔的軌跡，這使得原本僅能經由仰頭觀看、凝結在高空中的噴射機雲，如今卻降臨到觸手可及的空間與距離之中。這些棉花不僅象徵著機尾的飛行軌跡，同時也隱喻著在生活中不斷散佚的時間，以及一幕幕被

我們逐漸淡忘的故事，藝術家將自身對童年美好時光的呵護之情，藉由物質創作的轉換，將原本轉瞬即逝的瞬間，以一種共通於所有人的記憶場景（天空中的飛機）重現，在高度寫實的造型中，盈滿著一種僅屬於孩童時代、高度純粹的想像力。

🏠 Level 6ix Gallery 與臺北文創  
Level 6ix Gallery & Taipei New Horizon : Office Lobby

● 棉花與複合媒材  
Cotton and Mixed Media



South Korean artist Dong-Shik Roe spent much of his childhood in his family's cotton ginning factory surrounded by cotton, whether raw or processed. Having grown up in this environment it was a natural choice for Roe to use cotton in his creative work. The white, soft and cloud-like nature of the material also reflects the artist's view of childhood as a carefree time. Although even a cursory look at such a factory reveals it to be a hot, sweaty environment where fibers hang in the air and which would be unpleasant for any child, the passing of time has left the artist with what, for

him, are memories and visual experiences of the greatest value and beauty.

In the work *Air Show* displayed at Very Fun Park in Taipei, Dong-Shik Roe used layers of hand kneaded cotton to present what appear to be trails left by airplanes in the sky. As a result, cloud formations created by jet airplanes, that can usually only be seen by straining one's neck to stare upwards, are showcased in a small space where they can be touched. The cotton not only symbolizes the flight path of planes, but is also an allusion to the way in which time



is constantly lost and how scenes from stories gradually fade from memory. Roe takes this impulse to defend his wonderful childhood by re-presenting fleeting moments in terms of a memory we all share (planes flying through the sky). Utilizing a style that is highly realistic he crafts a work that in its purity of imagination is imbued with a nostalgic sense of childhood.



# 08

侯怡亭  
I-Ting HOU

凝視系列  
Contemplating Series



**櫥** 窗中一幅幅彷彿因為某場不知名午後細雨，而導致畫面灰朦的照片，必須等到觀眾將自身步伐趨前、仔細觀看後，才能發現原來爬滿這些影像表面的物質，並非攝影當時被鏡頭壓縮與均質化的現場時空，而是藝術家侯怡亭以線繡滿整張畫面的結果。在日常生活中，人們的視覺無論有意無意，都不斷地瀏覽、經歷著各種影像，但某種關乎視覺，但卻又難以形容的感官經驗是否可能成為一種「物質」？這便是侯怡亭在《凝視系列》中試圖提出的問題，一種與觀看若即若離的幽微感知。

向來對影像具有高度敏銳性的侯怡亭，此次

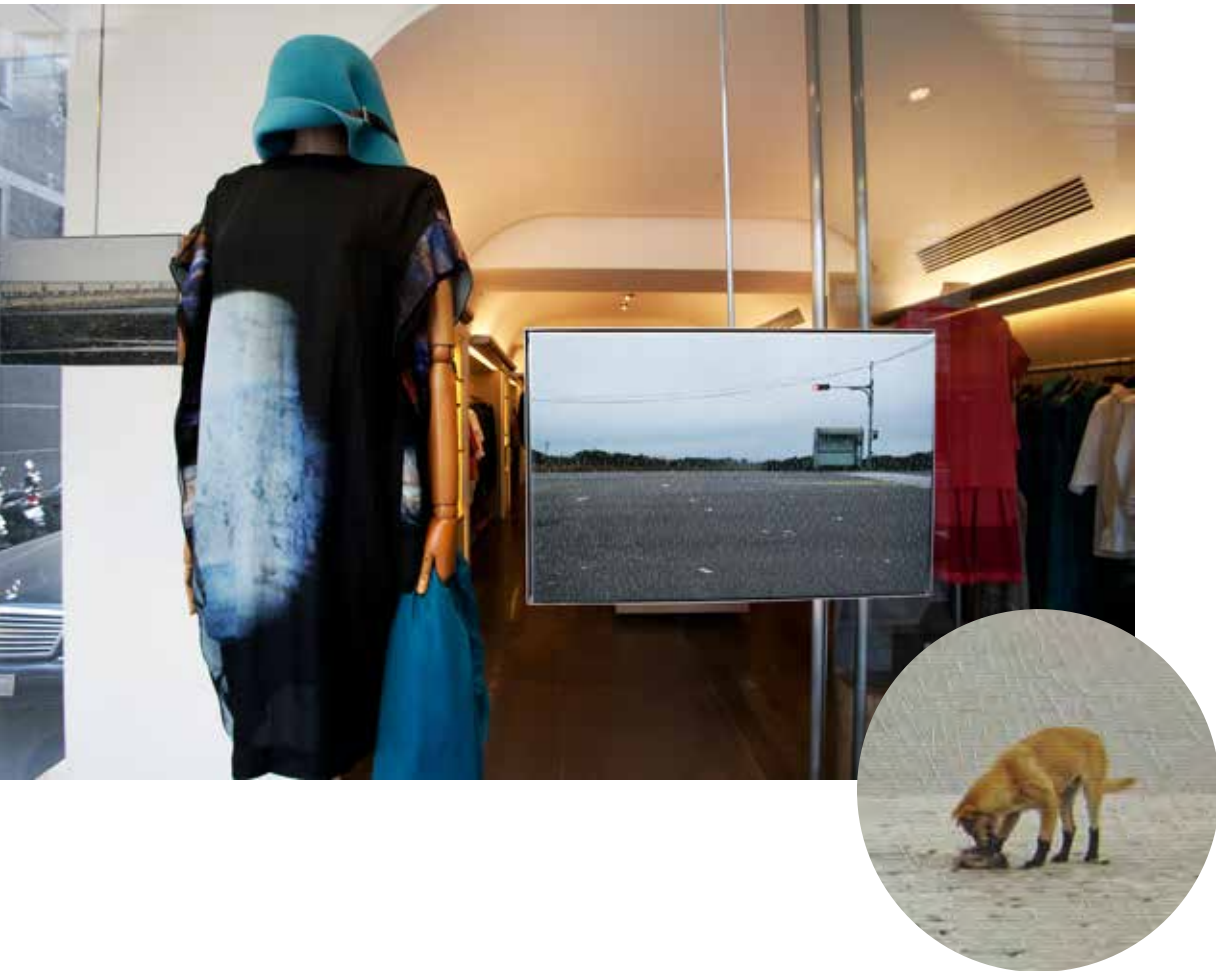
試圖在《凝視系列》中藉由手工刺繡與攝影的結合，交織出一道與攝影物質彼此相合的介面。藝術家以反覆來回穿梭的繡線，去對應出自己當時按下快門的當下情境，並以如此密集而重複的手勢，召喚自己的感官記憶及身體感，進而在影像上書寫出一種相當個人化的觀看經驗。這些細微的感性，經由觀眾在作品前的身體移動中再次重現，無論是閃亮的雨絲、閃耀飛揚於稻田中的驚鳥彩帶、陽光灑落所展現出的溫度，甚至難以用視覺呈現的溼度、氣味等，藝術家皆透過一段段的繡線，與她在影像之中反覆的動作，將視覺與身體感這兩種來自不同根源的影像融合為一。

🏠 JAMEI CHEN 大安門市  
JAMEI CHEN Daan Boutique

● 數位影像輸出、手工刺繡  
Digital Print with Hand-Made Embroidery







In this display window viewers can see a series of photographs that at first glance appear overcast as a result of an afternoon shower. It is only after moving closer to get a better look that it becomes clear these images are not a product of scenes compressed and evenly distributed through the lens of a camera, but rather the result of artist I-Ting Hou sewing patterns onto prints of her photography. As part of daily life our eyes roam as we seek out and experience different images, both consciously and unconsciously. The question is whether a visual sensory experience that is difficult to describe can be turned into a tangible

substance and this is the focal point of Hou's *Contemplating Series*, which presents a vague perception several steps removed from viewing.

The artist has always been highly sensitive to images and in this series attempts to combine handmade embroidery and photography to create an interface compatible with photographic materials. Through the repetitive back and forth of the embroidery, Hou moves in a way that corresponds to the scene at the time she took the picture, using concentrated and repeated hand movements to call forth sensory memory and physical sensation,

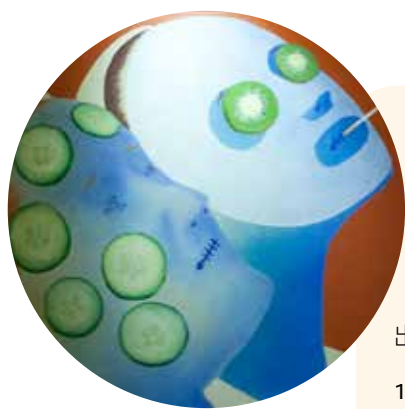


thereby overlaying the images with a highly individualistic viewing experience. Through the movement of viewers in front of the works these subtle perceptions reappear and whether the glittering raindrops, glittering ribbons that send startled birds flying across paddy fields, the warmth of the scattered sunlight or even elements that are hard to visually represent such as dampness and smell, the artist embroiders her photographs and the repetition binds together visual and physical sensations regardless of their different origins.

# 09

## 賴威宇 Wei-Yu LAI

- 鞦韆 Swing
- 菸 Cigarette
- 地上 On the Ground
- 下課 After School
- 無題 Untitled
- 摔角 Wrestling
- 香蕉 Banana
- 敷臉 facial treatment
- 游泳 Swim
- 抽小煙 Smoking



日常生活中無來由的緊張、恐慌、莫名的打擊，自親友、工作、社會，甚至不知名處入侵的種種壓力，導致生活在此情境中的人們，其肢體、表情與行為都開始因為這樣的外力而變得扭曲、彎折，甚至難以解讀，而漸漸地，我們也開始對於這樣的自己感到陌生，卻難以自這樣的情緒中離析出這些入侵者的來源。

1989年出生的藝術家賴威宇，不斷在繪畫創作中思考著：「是什麼不斷的入侵你我的身體、精神及世界？」、「是什麼樣的入



侵混亂了情緒，使我既像個無知的孩子又或像是個哀傷的中年人？」上述這些無以名狀的根源，雖然看似有著某種共同性，但實則無法被一一描述，因此，藝術家進而轉向描繪經受矛盾與困窘狀態後，那群狀態奇特的個人或群體，試圖從末端的變形，來開啓對於入侵源頭的想像。賴威宇的畫中人，經常出現許多不自然姿勢，臉上的表情也彷彿正處緊張恐慌的狀

態，而這些怪異的表情及肢體動作，就像是有股無形的外在力量，不斷向人物肢體、精神施加著各種壓力。賴威宇在畫面中創造了緊繃而強烈的張力，他也將自己的形象與畫面中人結合，在某些彷彿歡愉的氛圍與色彩中，這些人卻顯露出某種介於無知孩童與哀傷中年人之間的表情，藝術家為觀者創造了熟悉而切身、又揉合了黑色幽默的奇幻異境。



Katy has a Loft



畫布、壓克力、炭筆、蠟筆 Acrylic, Charcoal and Crayon on Canvas

Artist Wei-yu Lai's paintings focus on the seemingly inexplicable stress, anxiety and panic of everyday life. Perhaps these are caused by family and friends, work, society, or even unknown sources, but this burden distorts the postures, expressions and actions of those subject to such external forces, until they become difficult for others to interpret. Despite becoming a stranger to oneself it is still

difficult to analyze the situation objectively and determine the source of the problem.

Born in 1989, Lai asks in his paintings: "What is it that constantly invades our bodies, spirits and world?" "What is it that confuses our emotions and turns us into ignorant children and distressed middle aged people at the same time?" Although these unidentifiable sources appear to share certain commonalities, in



practice it is impossible to list them. That is why the artist depicts individuals or groups after they encounter the contradictions and difficulties of life, in an attempt to open up our imaginations to this "invasion". The people in Lai's paintings are often portrayed in unnatural poses and appear anxious or afraid. Moreover, their strange expressions and physical movements create the impression that they are under great physical and psychological pressure. In

these paintings, the artist crafts scenes of great tension and power, he also combines his own image with those of the people in his works, but even in scenarios that appear imbued with a happy atmosphere and colors, the subjects still have expressions somewhere in between those of ignorant children and distressed older adults. In addressing such subject matter, Lai presents viewers with a fantastical world that is familiar and imbued with black humor.

# 10

岩崎貴宏  
Takahiro IWASAKI

混沌之外  
Out of Disorder



**稍** 不留神，日常的風景便從你的眼下悄悄滑走。

1975年出生於日本廣島的藝術家岩崎貴宏，在成長過程裡聽著長輩訴說過往的記憶，在這些記述之中，他感受到即使像原子這類極小之物，也蘊涵著巨大的破壞能量，這些背景使得他

在創作中不斷探索著極大與極小的光譜兩端，而對於現實場景再現尺度的反差更是他作品的迷人之處。岩崎貴宏擅於從各種日常用品中「抽絲剝繭」，他自物質本身梳理出肉眼所及的最小單位，藝術家在創作中所應用到的材料，包括唾手可得的衣物絲線、毛巾纖維、電纜銅絲、牙刷、布料皺摺甚至人髮等等。而此次他也直接利用展出空間的商品進行現地製作，岩崎貴宏先自棉質上衣、絲巾等物件中拉取出纖維，巧手築構細緻的建物後，再將其放置

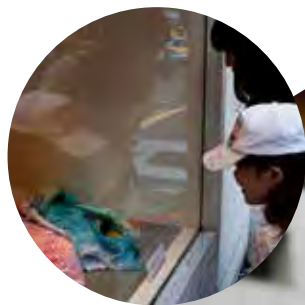
回材料來源的原始物件上，織理出一片片淬鍊自生活的微縮風景。一旦觀眾開始將注意力放到由極細的線材所交織而成建築體（摩天輪、電塔…），當人們的目光開始收攏到另一種尺幅時，才會赫然發現原來一旁看似隨意散置的布料，竟成為起伏於地表之上的層層山巒，在觀察作品的過程中，人們彷彿憶起自己在孩童時期對於微物的渴求目光，岩崎貴宏以這些帶有城市工業感的微縮模型，將「極小之物」的能量擴散到觀眾對周身事物的敏銳感知。



**L**ose focus for just a moment and the scenery of daily life quietly slips from sight.

Takihiro Iwasaki was born in Hiroshima, Japan, in 1975. Growing up he heard the older generation discussing the past and through such stories came to understand the enormous destructive power of the atom despite its size. This encouraged Iwasaki to explore extremes in his art and the degree of contrast in representations of real world scenes is another appealing aspect of the artist's work. Iwasaki is particularly adept at unraveling everyday materials and focusing on their smallest visible

elements. In his creative process he uses a number of different materials including: random threads from clothing, towel fibers, electrical cable copper wiring, toothbrushes, the folds of cloth and even human hair. At Very Fun Park, Iwasaki created his works with fabric products from the store. The materials used were extracted from objects and transformed into pieces that look completely different to their source of origin. And then, the miniature structures were placed on top of the original fabric from which the threads were drawn. After viewers begin to focus on the building structures made up of fine overlapping threads,



such as Ferris wheel and pylon, on looking more closely they are surprised to find that what appeared to be a casually placed cloth at the side of the piece is in fact a series of undulating mountains. When examining Iwasaki's works, people seem to recall their fascination with tiny objects as children. The artist takes his miniature models and expands the energy of extremely small objects, thereby making it an integral part of the way visitors perceive the objects around them.

# 11

長尾惠那  
Ena NAGAO

我的小鸟 The Head of My Bird  
花 A Spot of Picking Flowers



「從 淡淡的、重複著的每日之中，找出生活價值的敬畏與憧憬。我一直在追尋其中的必然性，也許有一天我會從自己的作品之中找到『世界的祕密』也不一定。」

生於京都的長尾惠那，曾與日本老師傅學習佛像雕刻，她擅於利用木雕的溫潤質感，描述自己生活中的感知與微小驚喜。無論是慈祥的奶奶、曾經收過的花束、可口的冰淇淋都可以是長尾惠那的靈感來源，而她那帶有古樸童趣的

木雕造型，也隱隱傳達出藝術家本身的性格：極為溫暖卻又對事物有著十分的崇敬。

此次她帶來一片花園，裡頭綻放著黃白交錯的酢漿草與蒲公英，另一處則有一隻低著頭的巨大白鴿。長尾惠那的創作向來都是相當個人性的想法，雕刻刀下所描繪的對象也必須是自己非常熟悉之物，她曾如此形容自己的創作：「我相信我所做的事情，和古代的人們是一樣的，將自己生活中的點點滴滴以創作的方式記載下

來，如同自己就是一部活著的紀錄片。」也因為用這樣的態度紀錄著生活，使得觀眾與長尾惠那的作品間幾乎沒有任何距離感，而我們也能在作品表面，讀出藝術家一筆一筆慢慢雕鑿出，從雙手透露出來的記憶痕跡，這些豐潤厚實的線條與溫暖的色彩，使得這些原本隨著時間不斷流逝著的日常場景，被重新緩慢安靜地沈澱下來。



小茶栽堂 Zenique



樟木、竹 Camphor Wood and Bamboo

*“We must find the reverence and forward looking nature inherent in life in the monotony and repetition of each day. I have always searched for the inevitability of this and perhaps one day I will find a ‘world of secrets’ in my own work.”*

Born in Kyoto, Japan, Ena Nagao studied Buddhist sculpture with Japanese masters. She is particularly adept at using the warmth and texture of wooden carvings to depict her own perceptions and small surprises in life. Nagao has been creatively inspired by a wide range of things, including kindly grandmothers, flowers sent to her and delicious ice cream. Moreover, her wooden sculptures are in an unadorned ancient style and infused with a sense of playfulness that almost indiscernibly conveys the character of the artist herself. Nagao is extremely warm and respectful in the way she deals with things.



At Very Fun Park she brings with her a garden in which yellow clovers and white dandelions bloom, while elsewhere there is a huge dove, its eyes looking downwards. The works of Nagao are invariably based on highly distinctive and individualistic ideas and her carvings always depict familiar things. She once said of her creative work: “I believe everything I have done in terms of recording the details on my life through art as if living my own documentary, is much the same as people in ancient times.” At the same time, Nagao’s attitude to recording life ensures there is almost no sense of distance between the artist’s work and her audience. Moreover, we can read each and every line she carves in the surfaces of her creative pieces and from the marks of memory revealed through her hands, these rich thick lines and warm colors breathe new life into scenes from daily life destined to disappear with the passing of time.

# 12

## 董明晉 Ming-Chin TUNG

寫草 Grass  
枯葉 Leaves  
花苞 Bud



如何在這處看似不斷重複，卻又荒謬的現實生活中找到些許改變的契機？董明晉的答案是「創作」，對他而言那是「一個讓自己能瞬間放空或即刻改變心境的作為，經由創作，我再現了生活中那些容易丟失、流於習慣或視而不見的內在情感。」

此次董明晉的三件作品，以帶有書寫感的鋼鐵線條《寫草》、仿自然形態的木質雕塑《枯葉》、

《花苞》，將實體作品轉換為帶有視覺性的心理空間，在虛實的空間交替中，探究某種騷動不安的內在狀態。一直以來，董明晉的作品皆自材料的操作中達到逃離現實的目的，藉此支撐著藝術家希望探討「顯形」與「隱形」之間的關係，他讓材料自身顯形，透過紋路、色澤、硬度等物理條件展現彼此相異的性格，另一方面則使包含於材料之中的各種心理想像隱形，使得這些「內在的騷動」在材料的包覆下產

生視覺上的衝突與張力。董明晉將實心的木頭幻化成動物般的皮膜，讓原本無法被語言或物質表達的想像之物，從其中撐繃出可被閱讀與傳遞的樣態，兩者在飽滿力道中亦埋藏了藝術家對構造的想像「材質軟硬」、「空間內外」、「可視與不可見」的想像邊界，也在觀眾將自己的情感、記憶投射至作品的同時更顯模糊未明。

🏠 Roots    ● 台灣紅檜、鐵 Red Cypress and Iron







How are we to find opportunities for change in a real life that appears to be constantly repeating and is often ridiculous? The answer from Ming-Chin Tung is “art”. For him this represents “an act that allows me to go blank or immediately change my mind. By creating art I re-present inner feelings that are easily lost, become habit or are invisible parts of life.”

The three works displayed by Tung at Very Fun Park include the metal lines of *Grass* with strokes similar to those of Chinese calligraphy, and the other two wooden carvings, *Leaves* and *Bud*, which are an imitation of nature. All of these transform real world pieces into a tangible psychological space and through the interplay of real and virtual space explore an uneasy state of mind. Tung’s pieces always manipulate materials in a way that detaches them from reality and this is a key focus in the artist’s discussion of the dichotomy between “visible” and “invisible” elements. He allows materials to

reveal themselves and showcase their different characters through physical properties such as patterns, colors and hardness. On the other hand, Tung also embraces the psychological imagination inside the materials and ensures these “inner uncertainties” create visual conflict and tension. For example, he takes solid wood and transforms it into something more akin to the skin or membrane of an animal, creating a form that can be read and conveyed for an imaginary object that cannot be expressed by language or material. Within these internal and external expressions one finds the artist’s ideas on structure and the boundaries of imagination as they relate to “the hardness of materials,” “internal and external space” and “visible/invisible”. Moreover, when viewers project their own emotions and memories onto these works the boundaries become even more unclear.

# 13

楊馥菁

Fu-Jing YANG

餘身體系列 - 學名：火山頭 (標本)  
The Remaining Body Series -  
Scientific Name: Hair Volcano (Specimen)

餘身體系列 - 學名：火山頭 (境寓圖)  
The Remaining Body Series -  
Scientific Name: Hair Volcano  
(Environment Allegorical Figure)



**如**果我們把展覽的時間拉到未來，當代的身體會在那裡留下什麼？藝術家楊馥菁以「餘身體」的概念，創造、展示出一種受流行文化與自然環境影響下的身體形象，觀眾可以藉「餘身體」這個由人體與環境構成的混合體內容，閱讀到此世代的某種結構與想像地貌。

在此次粉樂町中，楊馥菁利用可大量複製、快速輸出的透明膠片，製造出潮流髮型與炙熱火山岩漿模擬相應的混合體，當代

的頭髮已經不再強調它原有的絲狀本質，取而代之的是各種飛揚的造型與鮮豔多變的色彩，在潮流影響下，人們可以藉由螢幕、雜誌所給出的樣本，進行快速更換的髮妝打扮，楊馥菁以如標本般的手法，呈現這大量複製、變化的過程，就如同火山岩漿噴發的絢爛和不穩定，淌流出各種漫延的姿態與色彩。

楊馥菁刻意在《餘身體系列—學名：火山頭》裡抹去了身體原有的質感，改以塑膠般的光澤

呈現，也象徵著近年來人們慣於閱讀的亮面印刷雜誌，或觸控式的 3C 產品平面。在作品中根據流行精神所解剖出來的部分器官，它們各司其職，成為當下潮流的刺激受體，楊馥菁所提出的「餘身體」其實早已失去了所謂身體的本質意義，這些器官僅僅留下的是被環境層層剝離後的混合物，而在這些「未來標本」的陳列台上，藝術家也提醒著在追尋大眾流行之際，莫忘自我與身體最本質的對話。



斐瑟髮廊  
VISA VIS



玻璃、透明片輸出、不鏽鋼架  
Glass, Transparent Film Output, and Stainless Steel Frame



If we extend the time into the future, then what would be left of the modern body? Artist Fu-jing Yang uses her “Remaining Body” concept to create and display body images influenced by popular culture and the natural environment. Viewers can also use this hybrid body/environment idea to understand certain structures and imaginings in the current era.

At Very Fun Park, Yang used transparent film sheets, which can be mass produced and rapidly printed out, to create hybrid entities

made up of fashionable hairstyles and volcanic lava. Modern hairstyles no longer highlight the natural qualities of hair, preferring instead to create soaring shapes and eye catching colors. Influenced by the latest fashions, people embrace what they see in movies or magazines and change their hair, clothes and make up without a second thought. In contrast to this rapid trend, Yang deliberately uses conventional display of specimens in a museum to show how the process of mass reproduction and constant change is akin to the fleeting fireworks and

unpredictable nature of lava erupting from a volcano, from which flow multiple shapes and colors.

In *The Remaining Body Series - Scientific Name: Hair Volcano (Specimen)*, the artist eliminates the original texture of the body, replacing it with plastic-like colors, which also symbolize the glossy covered magazines or touch-controlled 3C products that have become so popular in recent years. Individual body parts are focused on independently by popular fashion. In

point of fact, the “remaining body” concept introduced by Yang long since lost its focus on the essential meaning of the body as body parts are transformed into hybrid objects stripped of sense and feeling. However, in the display glass cases used to show these “future specimens” the artist reminds viewers when pursuing the latest fashions not to forget that the most important dialogue of all is between oneself and one’s body.

# 14

羅麗峯  
Li-Feng LO

自然系列 2012-1  
Natural Series 2012-1

自然系列 2012-2  
Natural Series 2012-2



「猶如種子般的漂泊，尋找泊岸的真實一家的感覺。誠如種子般的，回歸於大地……」

緣起於尋覓更適合的花器，羅麗峯進而展開自己陶藝創作之路，在旅居海外學習創作多年後，2009年取得澳洲蒙納許大學藝術與設計學院博士學位回國後，在台東的自然環境中找尋童年在鄉間生活的記憶，熱愛自然的羅麗峯傾心

於環境無盡變化的豐富姿態，思考著如何自這塊土地出發。在定居台東期間，她隨著四季過生活，也依著四季的交替變化去創作，在作品中揉入對於春夏秋冬的感受，她曾形容：「從土的樸實到自然材質的簡單，兩者的原性吸引著我，亦影響著我的藝術研究創作。兩種可以很簡單的材質，賦予了顏色，延伸出反映自然的語言。」

此次她於粉樂町展出的「自然系列」，以極薄

的陶作單位組合成如種子或花朵的大小球體，作品的圓球造型靈感來自過去人們書寫信件、便條時所揉棄一旁的紙團，而除了藝術也喜愛數學運算的羅麗峯便試著以「長」與「圓」兩種葉形進行拼組，羅麗峯的創作受美國玻璃藝術家戴爾·奇胡利（Dale Chihuly, 1941-）影響甚深，因此，她創作的理念便是利用陶瓷呈現出如玻璃般的薄、羽毛般的輕盈，進而挑戰陶瓷本身的材料極限。

THANN 大安旗艦店  
THANN Daan Flagship

化妝土  
Color Clay

**“D**rifted like a seed, looking to reach the shore — as if it were home. Like a seed, returning to the earth.”

It was searching for the right vase that launched Li-Feng Lo’s career as a ceramic artist. In 2009, she received a Ph.D. from the College of Art and Design at Monash University, Australia, and after living and studying overseas for many years returned to Taiwan. Surrounded by the natural environment of Taitung, Lo searched for memories of her childhood in the countryside and her passion for nature encouraged her to focus on the rich and boundless changes in

the environment, while reflecting on how her journey started. During her time in Taitung, Lo experienced the seasons firsthand and created new works based on the changes she witnessed, imbuing her pieces with emotional reactions to spring, summer, autumn and winter. She observed: “From the honesty of clay to the simplicity of found natural objects, the original nature of both appeals to me and has influenced my research and creative work. By giving colors to these simple materials, I extend a language that reflects nature.”

At Very Fun Park, Lo displayed the “Nature

Series” which uses extremely thin ceramic pieces combined into different sized spheres that resemble seeds or flowers. The inspiration for the spherical shape of these pieces comes from the crumpled bits of paper thrown to one side when people used to write letters and notes. In addition to art, Li-Feng Lo also enjoys mathematics and uses geometrical ideas to combine “long” and “round” leaves. Lo’s art is heavily influenced by US glass artist Dale Chihuly (1941-) and as such her creative philosophy uses ceramics to showcase pieces that are as thin as glass and as light as a feather, thereby challenging the limits of ceramic materials.



# 15

陳佑而  
Yu-Erh CHEN

Reason To Stay  
Lion  
Bobcat  
Bear  
Your Gentle Breath



**小** 學時期住在三峡山區，每天放學後的玩伴是家中的大狗們，進入青春期，成長過程中的自卑情感作祟，只有在貓的身邊才能感到溫暖與安慰，藝術家陳佑而的生命經驗離不開動物，當然也包括了象徵藝術家另一部份生命的創作，她說：「牠們的存在，讓我更確定在這世界上除了爾虞我詐之外還有這樣純粹的生命存在。」

陳佑而的雕塑作品經常可見人類與動物相連的狀態，甚至將人類擬動物化，藝術家希望藉此傳達兩者某種心靈相通的同理感受，「也許當我們與動物相連，你才會開始感同身受。所以當我們站在同一邊，你同我，我同你。」

在日本沖繩藝術大學交換學生期間，陳佑而在當地學習以天然生漆做為雕塑素材的方法，也將這種工法繁複、亟需耐心的古老創作方式，

結合過去自己在動物園擔任志工時，目睹園方將死去動物製成標本的記憶。陳佑而將「標本」原本所具備、彰顯收藏者權力的象徵意義，轉化為對於個人無形情感的收藏，利用層層疊覆的生漆，一點一點地複習著那些曾經出現在自己生命中的動物形象，將對動物們的記憶與思念轉化為可見的紀念物，以替代的形象做為對牠們的連結，在呈現動物美好形貌的同時，也轉移了對於生死悲傷的過多重量。

🏠 Khaki & FiFi's Market 菲菲流行倉庫 ● 生漆 Natural Lacquer



**D**uring her time at elementary school, Yu-Erh Chen lived in the mountains of Sanhsia and every day after school she used to play with the family dogs. As she grew up feelings of insecurity took hold and she only felt warmth and comfort in the company of cats. In many ways, Chen's life experience has been inseparable from animals so it is hardly surprising that they play an important role in the artwork that is the other part of her life. Chen says: "Their existence confirms for me that the world is full not only of people trying to cheat or outwit each other, but also the purity of life."

The sculptures of Yu-Erh Chen often present intriguing combinations of people and animals and on occasion even animalize humankind. The artist uses this approach to convey the empathy that comes with shared spirituality: "Perhaps only by being connected to animals can we start to understand what they feel, so when we stand together we are indistinguishable."

During her time at Okinawa Prefectural University of Arts, Chen learned to use natural lacquer as a material for her sculptures. In these works she combines the complexity and extreme patience this ancient creative method requires with memories of how the

carcasses of dead animals were turned into specimens during her time as a volunteer at a local zoo. Chen takes the original symbolic meaning of "specimen" which was to showcase the power of collectors and transforms it into a collection of her own intangible emotions, using multiple layers of lacquer to revive the animals that have been part of her life. At the same time, Chen's memories and longing for animals are transformed into tangible souvenirs and these serve as a connection to the animals themselves, not only showcasing the beauty of these magnificent creatures, but also redirecting the excessive focus given to death and sadness.



# 16

周先生和舞者們

× 陳長志

Shu-Yi & Dancers

× Chang-Chih CHEN

讓舞蹈跳入巷弄的櫥窗－  
鏡頭下的「舞蹈旅行計畫」

Dance – Travel Project in Photography

2010年，一群志同道合的舞者在板橋車站眾多旅客間無預期地翩然現身，這是「舞蹈旅行計畫」以不售票、不搭舞台、不設場燈的自在方式首度公演，而在這次的演出經驗後，發起人與編舞家周書毅談到：「我們在公共空間中產生了很奇妙的關係與狀態，到底是我們在演出，還是參與我們的人也在演出？在那之後，我也開始想我們開始跳舞的意義是什麼、這些停下來的人是為了什麼而停下來？」這樣的想法延續了「舞蹈旅行計畫」的生命，並促成「周先生與舞者們」的成立，共同實踐



「把舞蹈帶入社會，讓社會擁有舞蹈」的使命。以獲獎舞作《一八七五拉威爾與波麗露》為主幹，「舞蹈旅行計畫」打破過往舞台場域的限制，純粹分享著關於舞蹈的理念，舞者身體隨著城市地景與環境變化，使演出更具彈性與現地製作才能擁有的豐富層次。

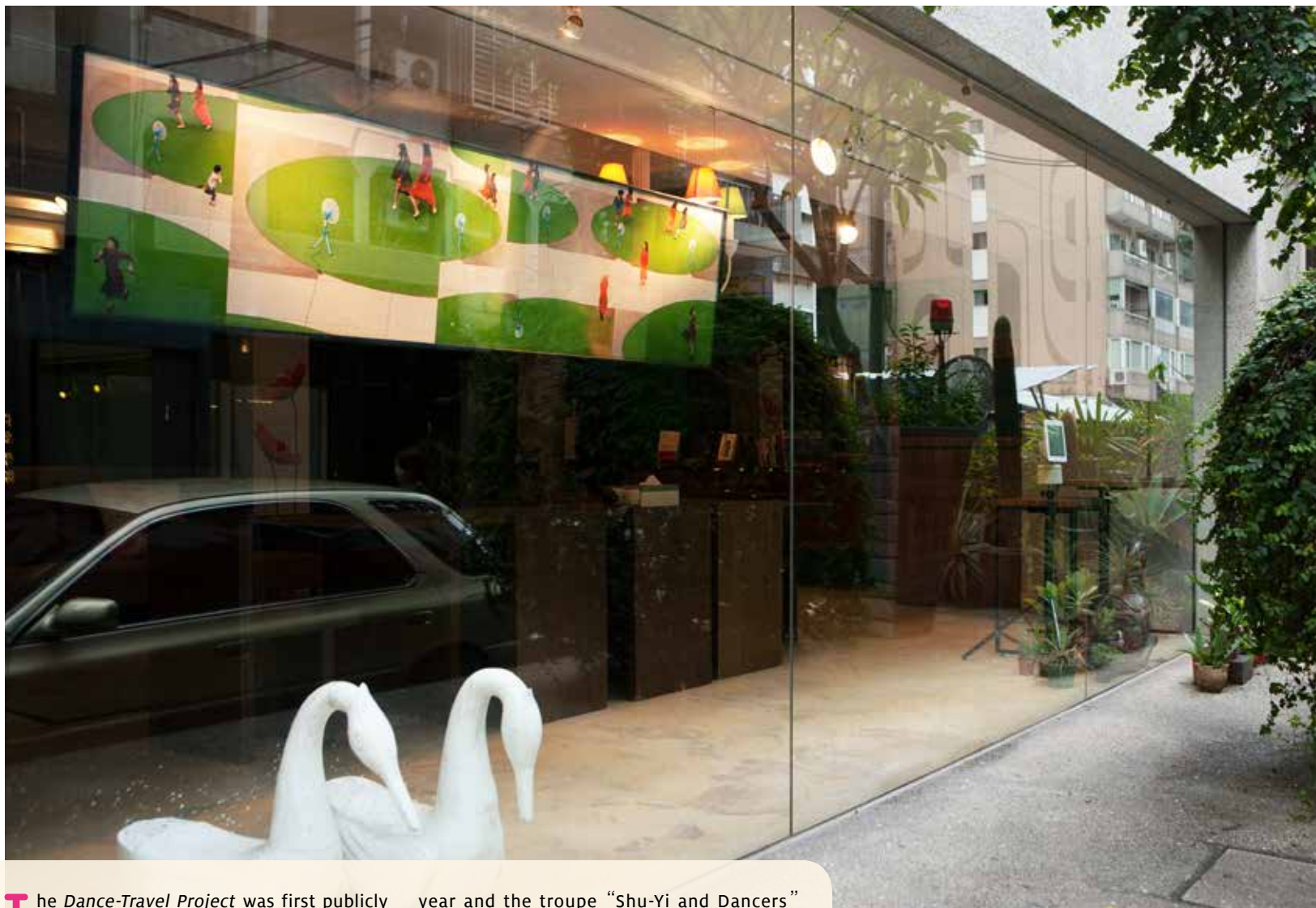
除了舞者的合作，長期拍攝電影及表演藝術之影像作品的藝術家陳長志，也在近 20 場流動

於生活場域的演出中，以鏡頭紀錄下舞者與空間環境、觀眾旅人之間的互動，也培養出與「周先生與舞者們」團隊之間高度默契，他說：「書毅與舞者們每進到一個場域就重新工作，因地制宜的將舞蹈放進空間，相得益彰。」而在本屆粉樂町，這些影像也以多點串連的方式，將這些曾經在不同時空演出的「舞蹈旅行計畫」展現在同一道觀看動線之上。

📍 肯夢學院、肯夢綠櫻桃辦公室與非零餐廳  
Canmeng Institute, Canmeng Green Cherry Office & NONZERO

📷 攝影輸出  
Photography

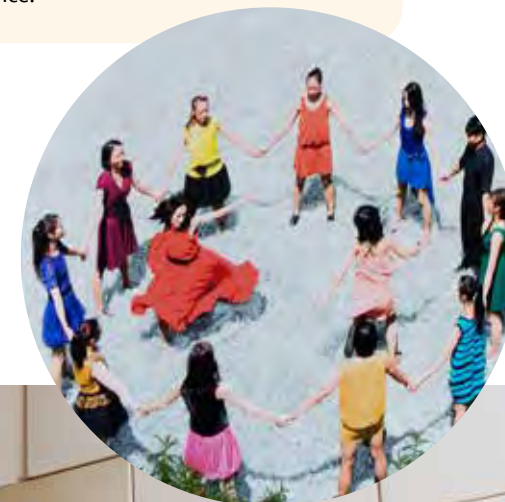




The *Dance-Travel Project* was first publicly performed in 2010 at Banqiao Train Station with dancers surrounded by unsuspecting travelers. Having launched the project at a venue without a paying audience, a stage or proper lighting, creative director and choreographer Shu-Yi Chou said: “We created something amazing by performing in a public space, but were we the only ones performing or did those who took part with us also perform? After that I started to ask myself the meaning of our dancing and the reason why those people stopped to watch us.” Therefore, the *Dance-Travel Project* was launched in the following

year and the troupe “Shu-Yi and Dancers” was established, embracing the mission to “make dance part of society”. By performing the award-winning dance piece *1875 Ravel & Bolero* in unconventional spaces, the *Dance-Travel Project* deliberately broke away from the limits imposed by stage performances, choosing instead to share the philosophy of dance and the way the dancers’ bodies adapt to changes in the urban landscape and environment, thereby infusing the piece with the greater flexibility and the sort of rich layering that only comes from tailoring a performance to a specific venue.

In addition to the cooperation of the dancers, photographer Chang-Chih Chen has also spent much time making films and performance art video works. In nearly 20 showings of the *Dance-Travel Project*, he has captured the dancers’ interaction with their spatial environment and passersby. Based on his great understanding of troupe, Chang has said: “Every time Shu-Yi and the dancers enter a venue, it’s like they are working for the first time, because they have to adapt to local conditions making sure the dance fits into the space so that the dance and the space bring out the best in each other.” At Very Fun Park, individual *Dance-Travel Project* performances from different times and places are linked together and showcased in three locations along the same alley, creating a continuous viewing experience.



# 17

蔡潔莘  
Chieh-Hsin TSAI

後花園  
The Garden



🏠 Be Yoga ● 紙漿、染料 Paper Mache and Colors

「藝術就是生活中的小奇遇」，藝術家蔡潔莘以極為純粹且簡單的方式定義她心中的「藝術」。相較於常見的雕塑素材(石、陶、金屬...)，蔡潔莘選擇了更具溫度、觸感與柔軟質地的再生紙漿做為創作材料，在她的紙漿雕塑中，我們可以感受到藝術家以手一點一點堆加其上的厚實質感，以及紙漿本身因融合了不同紙張而產生的纖維色澤與粗糙紋理。

如此具有溫度的交融一如她長期所關注的面向：當代快速繁雜生活中人與人之間的情感交流。蔡潔莘的紙漿雕塑作品重視人的細微情緒，此次作品《後花園》所結合的商業空間，

有著在臺北東區中難能可見的都市庭園，蔡潔莘利用店家銜接庭院、室內的落地窗，試圖以穿透於玻璃之間的動物紙漿雕塑，進行由裡至外的空間延伸。在她的作品《後花園》中，藝術家將多種動物的形象以想像的方式進行加總，在同一隻動物身上置入不同的象徵，蔡潔莘希望觀眾可以對這些動物進行自由解讀，不侷限他們對作品的想法，而這些造型奇幻、色彩溫暖柔和的動物們也像是在花園的午後時光中，提醒在城市中快步行走、每天與陌生人擦肩而過的人們一起放慢腳步，細細觀看自己所居住的環境，並且於自在的身體伸展與微笑中，邀請經過的行人享受生命的美好。





“Art is one of these amazing encounters in life,” artist Chieh-Hsin Tsai adopts a simple definition of what art means to her. As opposed to the materials most commonly used to produce sculptures (stone, clay, or metal), Tsai selects the warmth, feel and soft texture of paper mache as her creative medium. Looking at her paper mache sculptures viewers can feel the way she adds one layer at a time to create the solid texture of the piece and see the colored fibers and rough patterns of the paper mache, which come about because it is an amalgam of different types of paper.

This warm interaction reflects the subject in which Tsai has long been interested: the complexities and speed of modern life and

emotional exchanges between people. Tsai’s sculptures re-present in detail people’s emotions and interactions. Titled *The Garden*, her site-specific work on exhibit at a yoga studio introduces viewers to an urban garden - a very rare sight in the hustle and bustle of eastern Taipei. The artist uses the angular courtyard and French windows of the studio to position a paper mache animal sculpture so that it appears to be passing through the window, extending the display space from inside to outside the storefront. In *The Garden*, Tsai takes animal representations and combines them in various imaginative ways, so that different elements can be found in the body of a single animal. She also encourages viewers to interpret these



animals themselves embracing their imagination with regards the pieces. As these animals, with their strange shapes and warm colors, sit in the garden in the afternoon, they are also a reminder to those who rush around the city, banging into strangers each and every day, of the need to slow down, pay more attention to the environment in which they live. Stretching and smiling, these imaginative creatures invite passersby to enjoy life’s most basic and simple pleasures under the summer sun.

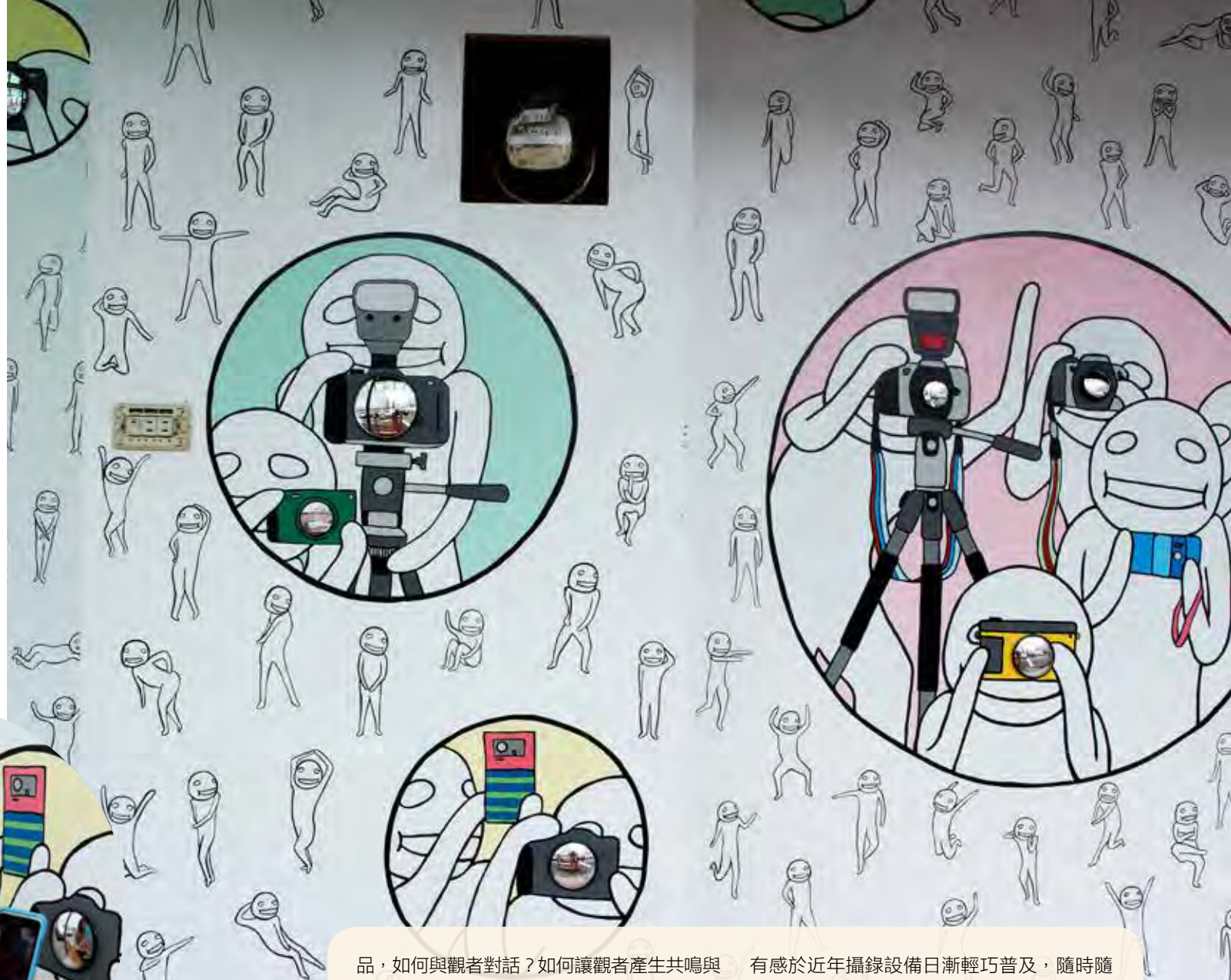
# 18

黃法誠  
Fa-Cheng HUANG

I Got You!



六〇年代，加拿大傳播理論學者麥克魯漢曾在《認識媒體》中預告：「過去我們以為人人皆以透視觀物，其實文藝復興時期畫家才開始學會以透視作畫。而在我們這個電視世代下，也正在失去『透視習慣』這項感官的模造能力；隨這項變化而來的，則是我們對文字的興趣，不再是視覺上的畫一、連續……因此雙關語和文字遊戲大行其道……」2005年開始，藝術家黃法誠開始發展「小明」系列創作，會以這個大家都熟悉的虛擬角色、有名字的路人甲為創作中心，一方面與藝術家當時思考「究竟只關注於作者內心情緒的作



品，如何與觀者對話？如何讓觀者產生共鳴與認同？」的創作瓶頸相關，一方面也是受到當時所流行的冷笑話、無厘頭元素影響。黃法誠創造了一個完全平面化的人物，它可以出現在任何的故事、權充任何角色、職業、甚至性別，黃法誠將它想像為一個「因為太常微笑，臉孔只剩微笑與空洞的眼神」的概念式主角，並利用「小明」針對不同的空間議題進行發揮，以此帶有幽默、惡搞的方式觀看外在環境。

有感於近年攝錄設備日漸輕巧普及，隨時隨地拍照、紀錄已成為每個人生活的一部份，在作品《I Got You!》中，每個「小明」都拿起各種拍攝工具對著駐足作品前的觀眾，「小明們」似乎預知了觀眾也正拿著手機、相機對著自己，並在同時邀請觀眾也成為他鏡頭下的模特兒。

仁愛里里民活動場所  
Renai Borough Community Center

水泥漆、壓克力顏料、卡典西德、複合媒材  
Paint, Acrylic, Vinyl Cutting Sheet, and Mixed Media



In *Understanding Media* (1964), Canadian communication theorist Marshall McLuhan warned: "The old belief that everybody really saw in perspective, but that only Renaissance painters had learned how to paint it, is erroneous. Our own first TV generation is rapidly losing this habit of visual perspective as a sensory modality, and along with this change comes an interest in words, not as visually uniform and continuous, ... Hence the craze for puns and wordplay, even in sedate ads." In 2005, artist Fa-Cheng Huang started to develop his "Show-Ming" series of works and in this recent piece he uses the same familiar virtual character, the Taiwanese equivalent of a John or Bob, as the creative focus. This work is related to the creative block the artist experienced when asking "How are works that focus on the inner feelings of the artist supposed to engage viewers in a dialogue?" "How is one to establish

resonance and identify with the audience?" It is also influenced by the cheesy humor and nonsensical elements that were popular at the time. Huang creates a two dimensional character who can appear in any story and temporarily take on any role, position and even gender. The artist imagines Show-Ming as a conceptual character "who smiles so much all that is left of his face is a blank expression." He uses this character to address various issues and adopts a humorous, prankish approach to view the external environment.

The increasing popularity and portability of digital cameras, smartphones and other camera-equipped devices in recent years mean that photographs can be taken anywhere and at anytime, so much so that recording events has become part of daily life for many people. In the work *I Got You!* each Show-Ming is holding some kind of photographic device and looking at the audience stood in front of the piece. It is as if they are aware the visitors are pointing smartphones and cameras at them and are inviting the audience to take their turn as models.



# 19

何采柔  
Joyce HO

甜的獨角獸  
Sweet Unicorn



**大**學時期在美國接觸到塗鴉藝術，讓何采柔開始投入藝術、深研自己的創作領域，回台後仍不斷地在劇場、繪畫、雕塑中探索各種跨界的可能性。在何采柔的作品裡，幻想的元素與色彩的視覺性，往往是主導著整體氛圍的重要成份，而如夢境般無法被一眼看透、充滿著各種祕密的畫面更是其創作中的特徵。過往多以玻璃纖維為雕塑素材的何采柔，近期開始嘗試以「糖果」作為媒材，而在探索糖果物理特質的同時，她也試著將手工製糖的工法與其視覺感交互運至其他材料上。在本次粉樂叮中，何采柔於一小巧庭院中展出的作品《甜

的獨角獸》，便是利用玻璃纖維模仿手工糖果在製造過程中，因受熱而產生的流動性與延展性狀態，藝術家以充滿手作感的流動造型加上糖果般的光澤與鮮艷色彩，組合成一隻幾乎等身大小的獨角獸。何采柔的雕塑作品向來都刻意在視覺上模糊材質的辨識度，讓人在無法一眼辨識材料

的情況下，進而思考藝術家的創作意圖，在觀眾被此作品外型挑起對糖果的味覺記憶時，同時也啟動了視覺、味覺與回憶的抽象想像，從糖果連結到這隻只存在於神話中的動物，獨角獸本身的奇幻存在狀態，彷彿隱隱回應著糖果在舌尖釋放甜味時，其實也正在逐漸趨向消融的事實。



Miho ● 玻璃鋼纖維 FRP



Joyce Ho first encountered graffiti art as a university student in the US and that experience encouraged her to become involved in art and focus on her own creative field. After returning to Taiwan she continued to explore the possibility of interdisciplinary work in the areas of theater, painting and sculpture. In Ho's pieces, fantastical elements and the visual appeal of color are always key components that establish the overall tone of the work. As with a dreamscape these cannot be fully enjoyed with a single viewing, particularly as another characteristic of the artist's works is that they are filled with secrets. In the past, most of Joyce Ho's sculptures were made from fiberglass, but she has more recently started to experiment with "candy" as a medium. At the same time as exploring the physical properties of candy, she has also tried to incorporate the interplay of handmade candy techniques and their visual effect into other materials.

At Very Fun Park, Ho displays the work *Sweet Unicorn* in a small courtyard, using fiberglass to imitate the flowing and extendable nature of handmade candy when heated during the manufacturing process. The artist uses the hand-worked flowing shape together with its candy-like luster and bright colors to create a piece that is roughly life size. Ho's sculptures always seek to undermine the ability of viewers to visually identify the material used, so that unable to determine the material by sight they are forced to reflect on the creative intent of the artist. Moreover, as the exterior of this piece activates the taste memory of candy, it also sets in motion abstract imaginings focused on appearance, taste and memory. From candy it is a small leap to the mythical unicorn, which is a faint echo of the sweet taste of candy on one's tongue and the fact that it will inevitably dissolve.



# 20

邱雨玟

Yu-Wen CHIU

水姑娘的繁衍計劃 - 巢  
Water Fairy's  
Propagation Project -  
Nest

**剪**紙是中國最古老的民間藝術之一，其歷史最早可追溯至 6 世紀中國南北朝的墓中剪花，而另一條研究脈絡則可回溯至漢唐時期，婦女以金銀箔製成的鬢角飾貼。本身也是舞蹈家的邱雨玟以「剪紙」做為個人創作的表現媒材，在造型性的探索之外，也同時將舞蹈中的身體性引入，她以女人裙襬的造型結合流水紋路，藉由剪紙的回紋、律動甚至光影、形態，將民間美術中的生命力延伸為不斷繁衍的「水姑娘」圖紋，若我們將視角翻轉 180 度，這些重複的圖紋便幻化為枝繁葉盛、生生不息的植物意象。邱雨玟以剪刀代筆，進行一篇又一篇的當代女書，她說：「剪紙創作的



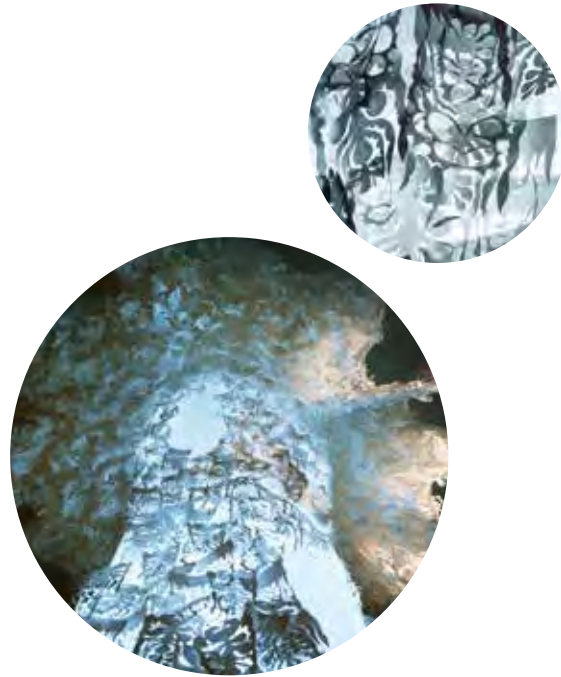
魅力在於，它要在一個很極限的空間裡即興創作，剪刀一下就要剪到底，像是音樂或者是即興的舞蹈，必須要在當下發生，這種即興的創作令人著迷。」走入邱雨玟的展場，層層疊聚的純白剪紙被鑲嵌於以白紗布拉起的空間中，對她而言「白」所代表的是一種無限，如同暨寬廣又深沉的天空或無垠宇宙，「白」也可以傳達出水的純淨感，當觀眾走入作品之中，也像是參與了一場由藝術家所引導的儀式，她認

為「觀眾進入一個可以洗滌自己的情境，安靜地與自己相遇的過程，看作品的同時也是與自己的連結與對話」，在《水姑娘的繁衍計劃——巢》一作充滿著漂浮感的輕盈紙張中，觀眾彷彿也走入了藝術家所創造的神話起點。





**P**aper cutting is one of the oldest Chinese folk arts and can be traced back to cut flowers unearthed in graves from the North and South Dynasties period (420-589), though an alternative line of research dates it to the Han (206BC-220AD) and Tang dynasties (618-907) when women used gold and silver foil to decorate the hair on their temples. Yu-Wen Chiu, who is also a dancer, uses “paper cutting” as her creative medium and, in addition to her exploration of shapes, imbues her pieces with some of the physicality of dance. For example, she combines the shape of a woman’s skirt with a flowing water pattern, using the



meandering decoration, rhythm, light, shade and forms of paper cutting, to extend the vitality of folk art into the constantly propagating “water fairy” pattern. If we change our perspective by 180 degrees then these repeated patterns are transformed into a lush flourishing plant. For Chiu, scissors serve the function of a paint brush, which she uses to create one article after another of modern *Nushu* (an ancient exclusively female language). She says: “The appeal of paper cutting works is to be found in the fact that they are improvised creations in an extremely limited space. Although the scissors could cut through the paper in an instant, as with music or improvisational dance, the work must take place in the moment and it is this improvised quality that I find captivating.” On entering the hair salon displaying Chiu’s work,

we see multiple layers of pure white cut paper inlaid in a space filled with suspended white gauze. For the artist “white” represents a lack of limits, like the breadth and depth of the sky or the boundlessness of the universe. It can also convey the purity of water, so when viewers enter the work it is like participating in a ritual presided over by the artist. Chiu believes that “Viewers enter a scenario that can cleanse them, a process of quietly encountering oneself, so even as they view the works they also making connections and engage in dialogue with themselves.” As the audience views *Water Fairy’s Propagation Project* — *Nest* a work filled with pieces of paper infused with a sense of floating, it is almost as if the visitors have reached the starting point of a myth created by the artist.

# 21

李燕華

Yen-Hua LEE

時間的流逝 II 及繪畫系列  
The Passage of Time II



「人的身體就像是一只容器，它不只保護著我們的器官，更承載著我們的生活記憶」，藝術家李燕華如此形容著。從小受書法薰陶，在繪畫上亦擅於以墨色抒發內心情感的李燕華，其作品素材多自日常生活切入，利用人體造型的流變作為創作者承載回憶與發揮想像的平台。

自 2006 年開始，李燕華以美國作家 Stephen Vincent Benet 1942 年在紐約出版的短篇小說與詩集作品為基礎，陸續收集來自世界各地出版的舊書籍，她以這批舊書冊為畫布，在經歷作家、時間雙重筆墨書寫下早已泛黃薄脆的

書頁中，繪入充滿東方墨韻的繪畫痕跡、具有豐富象徵意義的各種符號、幻想中的變形身體……對她而言，翻動書頁的動作就像是將記憶一層層地揭開。李燕華的繪畫作品常令人聯想到羅夏墨跡測驗（Rorschach Inkblot Method），對稱於書中的各種符號、圖像如同鏡面反射般映照出觀者的思緒；而書頁間的繪畫動作，則

是李燕華與已逝作家之間跨越時空的創作對話。在《時間的流逝 II 及繪畫系列》中，她將這些繪畫文件重新掃描、列印後，裝置成如書本封面般的外型，在牆面上以線性排列的方式使繪畫跨進文字的世界，將繪畫轉為某種類文字性的閱讀，而在閱覽其紙頁的過程中，觀眾彷彿也聽見藝術家與書寫者之間的呢喃絮語。



C25 度咖啡館 C25° Café



影像、鉛筆 Photo Print and Pencil on the Wall

Artist Yen-Hua Lee has said: “The human body is a container, one that not only protects our internal organs, but also carries with it the memories of our life.” From a very young age Lee studied calligraphy and in terms of painting is particularly adept at the use of black ink to express inner emotion. She also tends to focus on subject matter taken from daily life, depicting various shapes of human body as a platform for memories and imagination.



In 2006, Lee began to base her creative efforts on a collection of short stories and poetry published by US author Stephen Vincent Benet in New York in 1942. She also started collecting vintage books from around the world which she used as a canvas. Lee takes the yellow, fragile pages of these books which have already been marked by the writer and the passing of time, and paints over them with the rhythms of eastern ink art. For her, flipping the pages of books filled with richly symbolic semiotics and fantastical distorted body images is like peeling back the layers of memory one at a time. Lee's paintings bring to mind the Rorschach Inkblot Method. The

symmetrical semiotics and images on the pages of the books are like mirror images reflecting back the feelings of the viewer, while the act of painting the individual pages represents a dialogue across space and time between the artist and the deceased author. In *The Passage of Time II*, Lee rescans and prints these painted documents which are then installed and neatly arranged in a line on the wall as if the covers of books. It introduces these paintings to the world of writing in which they can be read as text. Moreover, as viewers review these pages they can almost hear the whispers between the artist and the writer of the books.

# 22

柏天

Tim BUDDEN

虎呀虎！Tyger, Tyger!  
獨行者 Lost Soul  
無題 Untitled



大約二十年前，出生於英國威爾斯的 Tim Budden，因為父親工作之故，因緣際會下來到臺灣。當時在創作上苦遇瓶頸的 Tim Budden，在一次又一次的造訪中也越來越離不開臺灣這塊土地，遠遊最後成了定居。定居在台的前十年，Tim Budden 以英文教師為職，一

次偶然的機會中，他自友人贈送的剪紙書籍裡，找回住在自己心中那個立志要當藝術家的九歲小男孩。

自此之後，Tim Budden 開始了以剪紙將自己的豐沛想像與臺灣文化環境相連的創作方式，在他的剪紙作品裡，仍然可以窺見他早期在歌

劇院中當雕刻師、畫卡通人物時留下的工作痕跡，而作品的光影變化更是他創作中永遠迷戀的癮。此次他於粉樂町展出的作品《虎呀虎！》，靈感來自於 William Blake 的詩作〈The Tyger〉，在燈籠造型的作品底部，藝術家猶如繪本般書寫下男孩與老虎的故事。另一側以無數紙蝴蝶繞行而成的《獨行者》，則源自希臘的民間傳說：每位逝者的靈魂都會轉化為一隻

純淨的蝴蝶。「小男孩」與「蝴蝶」向來都是 Tim Budden 作品中不可或缺的元素，被他暱稱為丹尼爾的「小男孩」既是他兒子的形象，同時也代表著藝術家內心對世界永遠充滿好奇的純淨目光；「蝴蝶」則代表了每個個體的獨特存在，對 Tim Budden 而言，每隻蝴蝶都是一個人，重要的並非其美麗的外型，而是隱藏在牠們之間各種不同的性格與故事。

i prefer 安和概念店  
i prefer Concept Shop

絹紙、防水布、顏料、紙  
Silk Paper, Tyvek and Paint on Cut Paper



About 20 years ago, Wales-born artist Tim Budden visited Taiwan where his father was working. At that time, Budden was experiencing difficulties at work and after a number of visits found it increasingly difficult to leave, until one day he decided to make Taiwan his home. For the first decade Budden worked as an English teacher, but after a friend gave him a paper cutting book he found himself inspired and that rekindled his childhood dream of becoming an artist.

Tim Budden now expresses his rich imagination through paper cutting, a creative genre directly related to the cultural environment in Taiwan. Through the artist's cut paper works we can identify his earlier experiences as a designer in theater and for cartoon characters, while changes of light and shade are consistently a source of enchantment. At Very Fun Park, Budden exhibited three pieces of art. The work *Tyger, Tyger!* was inspired by William Blake's poem *The Tyger*: on a delicately created lantern, the artist presents the story of



two boys and a tiger as if in a picture book. Another work titled *Lost Soul* depicts countless butterflies and is based on a Greek legend in which the souls of the dead become butterflies. Young boys and butterflies are constant elements in the art of Tim Budden. The boy, whom he calls Daniel, is an image of the artist's son, but also represents his own undiminished curiosity about the world in which we live. "Butterflies" represent the unique existence of all living things, but for Budden each one is also a person and as such their importance is to be found not in their beautiful exterior but rather hidden in the different characters and stories of each individual.



# 23

川貝母、陳狐狸、良根  
Inca PAN, Whooli CHEN  
and Liang Gen

愛  
LOVE



「愛是什麼？」

此次在展點 Tartine Bakery 中，三位台灣當代插畫家以自己的創作語言及脈絡，詮釋出他們心中對於愛的定義。尚未走進店內，觀眾便看到川貝母裝置於落地櫥窗上的作品，擅長以隱喻方式創作、以各式物件的組合讓觀眾對作品保有想像空間的川貝母，此次以「愛」字型為

基礎進行設計，他在字型上加入綠色植物表達對環境的友善，字型周圍有動物相伴，而字型結構中的「心」與「友」是以兩個相擁之人呈現（可以是親情、愛情或是友情），另一組圖像則以一雙手擁著紅日的形象試圖表達對於自然環境的愛。

走入門後，陳狐狸的作品色彩彷彿是為了呼應夏日般的沁涼，擅長在作品中處理空間細節與超現實氛圍的陳狐狸，在展出作品多次強調出「看」的動作，這也是人類對於嚮往、好奇之物所做出的行為，藝術家以極為簡單的動作指

出了我們對於童年記憶的思念、對自然應有的關懷，一如她所說的：「我們是否能愛我們的周遭，多付出一點關懷給大自然？」

移動步伐，店內一角擺放著良根的作品，創作元素皆以台灣為主的良根說：「台灣，最美的風景是人」，對他而言「愛」這個字就是由台灣人所組成，在他的畫面中人自四面八方湧入，他們臉上的喜樂也代表著台灣人的熱情，另一組作品，良根則由人與人的相處進行詮釋，他以台灣老家具、老地磚詮釋台灣獨有的人情味，更進一步地擴大了愛的本質。



Tartine Bakery



壓克力顏料、複合媒材 Acrylic and Mixed Media



“**W**hat is love?”

At Tartine Bakery, one of the Very Fun Park display locations, three contemporary Taiwanese illustrators showcase definitions of love in their own creative language and artistic oeuvre. Even before entering the bakery, visitors can see Inca Pan’s work installed on the French windows. Pan is particularly adept at works that also serve as allusions, using combinations of objects that encourage viewers to use their imagination. On this occasion she designs a piece based on the Chinese character for “love,” which incorporates green flora as an expression of eco friendliness and is surrounded by depictions of animals. The internal structure of the character, specifically the two elements for “heart” and “friend,” are made up of two people embracing (in

what could be familial affection, love or friendship). Another picture depicts a pair of hands holding a red sun in an expression of love for the environment.

The first thing one sees on entering the bakery is the bright colors of Whooli Chen’s work, which correspond to the coolness of summer. Chen is particularly skillful at dealing with spatial details and surrealist atmosphere in her pieces. In many displays she focuses on “viewing,” an action people commonly engage in when faced with objects that trigger desire or curiosity. The artist uses simple actions to highlight the longing that informs childhood memories and the concern we should show for the environment. She asks: “Can we love our surroundings and maybe try harder to care for the environment?”



Taking a few more steps, we find works by Liang Gen in another corner of the bakery. His pieces often include creative elements that focus on Taiwan. Liang says: “The most beautiful scenery in Taiwan is its people.” In his pictures people pour into the scene from all directions, the joy on their faces representing the passion of Taiwanese people. In another work, Liang Gen interprets the way in which people treat each other using old Taiwanese furniture and old paving stones as vehicles to interpret the uniqueness of interpersonal relationships in Taiwan, thereby expanding the essential nature of love.

# 24

謝怡如 × papabubble  
Yi-Ju HSIEH × papabubble

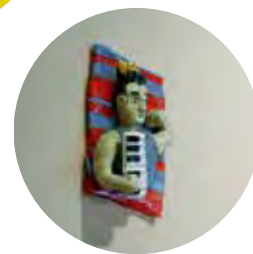
我愛的愛 Love my love  
跳跳糖舞 Popping shower danc  
糖光星球 Sugar Beam Planet



**將** 創作視為一種自我療癒的過程，藝術家謝怡如的繪畫作品輕巧而敏銳地掌握了想像力的動向，如同意識流文學家一般，她透過對於敘事行進與隱性劇情結構的書寫，將畫中物件轉換為具有流動感的互補色調，除了具象可視的物件，謝怡如更藉由顏料表現出抽象的無形事物，光線、空氣甚至風、畫中

人思緒的流動，在其輕盈的色彩中產生出自然且和諧的氛圍，像是她曾自言：「這是一種同質性的相吸，如同一種引力，產生一種新的律動，簡單輕巧的浮現」。

謝怡如的作品難能可貴地保持著高度的手感成份，她以具有同樣調性的筆韻及某種關於敘事行進的創作文法，將各幅作品之間進行如小說



章節般的串連，而在閱讀的過程中卻又沒有相互牽制的重量感，觀眾可以經由自己的選擇，進行想像的自由調配。此次，謝怡如在粉樂町中直接與商家的手工製糖職人們合作，將作品中的繽紛氣息帶進臺北的夏日，也讓甜甜的味覺走進作品之內。在一系列以「糖」為題的作

品中，她以饒富童趣的創作風格與糖果職人們一起發揮手工拉糖的各種可能，將原本高彩度的平面繪畫作品幻化成在現實中可觸可感的立體糖塑，盛綻的糖苞也延伸出許多造型與色彩的變化，讓夏日的臺北城東多了一分超現實的繽紛香甜。

🏠 papabubble ● 壓克力顏料、畫布、保麗龍、糖、樹枝  
Acrylic on Canvas, Styrofoam, Candy, and Branch



Artist Yi-Ju Hsieh views art as a self-healing process and her paintings deftly and incisively control the direction in which the viewer's imagination moves. As with stream of consciousness writers, she uses a progressive narrative and hidden plot structure to transform objects in her paintings into complementary colors that seem to flow. Despite using tangible representational objects, Hsieh focuses even more on the use of pigments to express intangible abstractions such as light, air and even wind. Through the artist's intriguing application of color, the flow of ideas from people in her paintings creates a natural and harmonious environment. She once said: "This is a situation in which similar things attract one another like a gravitational force and it creates a new rhythm, a simple and exquisite appearance."



What is particularly deserving of praise in Hsieh's works is the way in which she retains such a pronounced hand-painted feel to her pieces. She uses rhythmic strokes with the same tonality and the creative method of an ongoing narrative that connects the different pieces like chapters in a novel, though when read these are seemingly unconnected, allowing viewers to choose whatever combinations best suit their imagination. Hsieh's display at Very Fun Park involves working directly with candy makers at "papabubble" to create an installation full of vibrant colors and sweet scents, bringing

an atmosphere that resonates with Taipei in summer. In this series of works focused on "candy" she adopts a creative approach that has an upbeat childlike quality, working with the candy makers to explore possibilities in the handmade candy process. This involves taking her highly colorful paintings and transforming them into some three-dimensional candy sculptures. As a result, changes in shapes and colors extending from blossoming sugar flowers infuse the east of Taipei in the summer with surrealist sweetness.

# 25

## 繭裏子 Twine

鳥居 Torii  
鳥驛 Bird Bus Station



「繭裏子」由蔡宜穎和楊士翔兩位具有建築背景的夥伴成立，最初的起點在 2006 年，他們當時在上海的建築師事務所工作之餘開設手作小店，2009 年受邀參與環保設計展後，他們決定辭職回臺開店，這也是臺灣第一間由世界公平貿易組織 WFTO 認證的會員。繭裏子致力於環保產品與公平貿易產品的理念推廣，作品強調對環境的友善觀念，手工、自然素材、環保回收等生產方式都是他們創作上堅持的關鍵字，而楊士翔也表示「公平貿易」的概念其實不僅限於生產者獲取合理工資，而是一種追求對等夥伴關係的貿易型態，交易過程除了需要公開互信的基礎，產品也必須符合環境永續、勞動人權及第三世界的發展利益，對繭裏子而言，環境也是創作中必要的夥伴之一。

2013 夏天，走入敦化南路人行道，人們會發現繭裏子為都市綠帶中的鳥兒打造了專屬公車亭「驛」，這個發想於古代驛站的概念，融合了彩色羊毛氈的厚實紋理，帶有溫暖觸感的羊毛氈像是充滿生命般爬上候車亭，長成一棵與周遭相映的彩色樹。

繼續在都市中遊走，又可遇見他們在作家王文華筆下有著「臺北最浪漫的所在」暱稱的富邦金融中心戶外花園裡，以色彩鮮豔、質感溫潤的羊毛氈進行具有高度手感的創作。懸掛於園中的作品《鳥居》，呈現出一個個溫暖安適的鳥巢意象，有別於日本神社中那座代表著神域入口的「鳥居」，此處的鳥居則是一個打開都市桃花源標誌所在。



富邦金融中心戶外花園與仁愛敦化路口公車亭  
Fubon Financial Center : The Yard & Renai and  
Dunhua Intersection Bus Station

羊毛氈、麻  
Felt and Hemp



“Twine” was established by two friends Elizabeth Tsai and Vinka Yang, both of whom have a background in architecture. The group can be traced back to 2006 when Tsai and Yang opened a small handicraft shop which they ran when not at their day job in an architect’s offices. After returning from an environmentally friendly design exhibition in Shanghai in 2009, they decided to quit their jobs and open a bigger store, which also became the first recognized member of the World Fair Trade Organization in Taiwan. Twine promotes environmentally friendly and fair trade products, its works emphasize eco-friendliness, handicraft art, natural materials and recycling production methods, all of which are incorporated into their art. Vinka Yang observes that “fair trade” is not limited to demands for producers to be given a reasonable wage for their work, but rather

showcases an approach to trade based on a partnership of equals. In this system, the trade process is built on a foundation of openness and mutual trust and products must accord with environmental sustainability, labor rights and the developmental interests of the Third world. For Twine, any creative work absolutely must be partnered with the environment.

In the summer of 2013, pedestrians walking along Dunhua South Road discovered *Bird Bus Station* created by Twine for birds in the urban green belt area. This idea was inspired by “way stations” in ancient times combined with the colorful patterns of a wool blanket. It is almost as if the blanket climbs onto the bus stop of its own volition and grows into a multicolored tree that stands out from the surrounding environment.



Continuing on the journey we encounter another work by the artists, several colorful, warm textured bird’s nests made from wool felt, in the garden of the Fubon Financial Center, described by writer Wang Wen-Hua as “the most romantic place in Taipei.” The work suspended in the garden is titled *Torii* and offers a warm comfortable place for birds to rest. In contrast to the Torii in Japanese Shinto shrines which serve as portals to the world of the Gods, these pieces are gateways from the bustling city to a green, enchanted land filled with joyful birdsong.

# 26-1

奧古斯提諾·伊亞庫西  
Agostino IACURCI

Slow Run



**出** 生於 1986 年，來自義大利的年輕藝術家奧古斯提諾·伊亞庫西，2008 年起，開始自平面繪畫與版畫的創作範疇，擴展到在公共空間中的大型壁畫創作。伊亞庫西的作品富有明亮的色彩與多層次的造型，這些顏色瑰麗的內容，靈感來自藝術家每一天的生活，他以油漆在建築體上繪出扁平的幾何圖像，利用各種細節組成超出一人日常尺幅的視覺經驗。伊亞庫西的作品主要著重於人物的描繪，他擅於創造各種充滿了故事性與動作性的有趣人物，無論公寓或監獄建築，只要經過他天馬行空的畫筆皆能成為洋溢著奇幻與幽默的幻想空間。作品大多繪於磚牆、水泥或其他

類似材質面的伊亞庫西，此次因技術上的限制從手繪改以大圖輸出，他將富邦金融中心位於都心的巨型建築帷幕，幻化成繪本般的故事巨冊，從建築物與周圍環境間的關係，打造出與城市對話的角色。作品畫面中一名男子乘著單車，神情閒適地悠遊在城市之間，連鳥兒也安棲於一旁，伊亞庫西這件名為《Slow Run》的作品，結合了臺北市近年越益普及的城市身體感一單車，強調人們應以放慢行動的速度去閱讀周圍的環境，在日常生活中感受一切美好。

富邦金融中心 Fubon Financial Center

數位輸出 Digital Print-Out





In 2008, Italian artist Agostino Iacurci (born in 1986), began to expand his creative focus from painting and printing to large scale murals in public spaces. Iacurci's works are rich in bright vibrant colors and multiple layers of images. The inspiration came from the daily life of the artist himself, who translates his own observations and experiences into geometric designs on the walls of buildings, utilizing a wide range of details to create a visual experience that goes beyond anything seen in daily life. Iacurci's pieces mainly depict people and he is particularly adept at creating appealing characters that are full of energy and hint at a story. Whether working on the wall of an apartment building or a prison, his powerful and unconstrained brushwork turns them into a fantastical space replete with amazing images and humor. Although most of Iacurci's works

have been on brick walls, concrete or similar materials, with his first project in Taiwan, the technical limitations forced him to change from painting to large printouts. He transformed the 26-story curtain wall of the Fubon Financial Center in the heart of Taipei into what appears to be a gigantic picture book, crafting a dialogue with the city based on the relationship between the building and its surrounding environment. In this work titled *Slow Run*, we see a man leisurely cycling around the city, with birds resting peacefully to one side. The piece showcases the bicycle, which in recent years has become a popular way of getting around the city, and uses it to emphasize that only by slowing down and appreciating the environment in which they live can people truly enjoy the beauty of each and every moment.

# 26-2

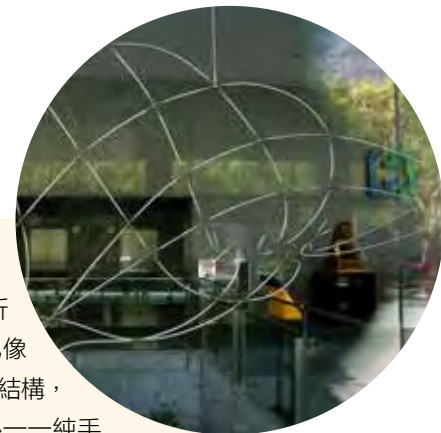
金昌煥

Chang-Hwan Kim

悠游  
Swimming

談及「鯊魚」這種肉食性動物，長期以來皆令人類畏懼—無論是就自然界的食物鏈而言，或是 1975 年《大白鯊》電影所帶來的深刻記憶；而對金昌煥來說，是否有可能透過藝術創作，超越鯊魚在人類世界中種種約定俗成的象徵，展現自然界中牠們的敏捷、靈巧、優美？這組懸於空中的鯊魚雕塑由纖細晶亮的不鏽鋼絲構成，尺寸大多都超過 3 公尺之長。金昌煥先以 3D 模擬鯊魚的外型框架，每一隻鯊魚身上都以不同的幾何圖案重複地構成，而這種具有反覆性質的幾何形就像是經

由精密切割後，藉由不同平面重複折射自身的鑽石，也像重疊交織的網眼結構，以驚人的耐力細心——純手工打造。鏤空的造型讓雕塑通透輕盈，若有微風吹過，便立刻活靈活現地浮動如翩翩起舞。刻意屏除厚重量體之外，金昌煥的雕塑也省略了鯊魚的利齒，柔和的面部線條、流暢的身體輪廓，姿態自若地游向藍天，藝術家更指出人心最終的渴望其實並不在於有形物質，而是心靈上的自由。



2013 年夏天，富邦金融中心大廳中出現了八尾近乎等比例尺幅的鯊魚雕塑，這群龐然生物的悄然現身，卻同時擺脫了牠們原有的物理性質，成為鏤空的立體輪廓形象，將大廳做為牠們的海洋，無比輕盈地在空間中、在觀眾的頭上漂浮著，這是韓國藝術家金昌煥的作品《悠游》。

富邦金融中心大廳 Fubon Financial Center : Lobby

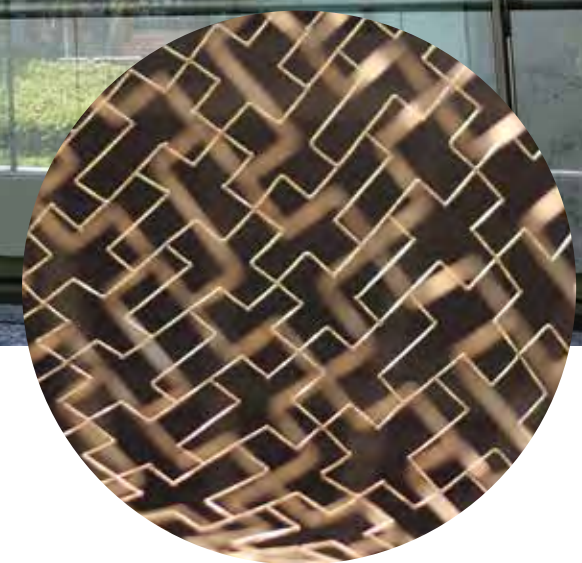
不鏽鋼 Stainless Steel



In the summer of 2013, the work *Swimming* by South Korean artist Chang-Hwan Kim was displayed in the lobby of the Fubon Financial Center. The sudden appearance of eight openwork three dimensional outline images of sharks, detached from their natural habitat and suspended from the ceiling, transforms the lobby into their own private ocean, as they casually float above the heads of the public.

Any discussion of carnivorous “sharks” taps into the fact that they have long been feared by humanity, whether because of their position in the natural food chain or the profound impact of the 1975 movie *Jaws*. However, Kim views sharks in a way that transcends the images of them invented by the human world, to ask whether their agility, ingenuity and graceful beauty can be showcased through artistic creation. These shark sculptures are made from fine, shiny, stainless steel wires and each one is about three meters in length. Kim first

constructs a three dimensional virtual shark as a frame and the body of each shark is then made up of repetitious geometrical patterns. Moreover, these repeated geometric shapes are like diamonds that have been precisely cut and continually reflect off different flat surfaces. They also resemble an overlapping lattice type structure, created with impressive patience and attention to detail – all by hand. The openwork design of the sculpture creates a sense of transparent lightness so that any breeze immediately brings the sharks to life. Having shed the large heavy bodies of the sharks, Kim’s sculptures also omit their sharp teeth, preferring to focus on the gentle lines of the face, the flowing outlines of the bodies and the way in which the sharks casually swim into the blue sky. In this way, the artist emphasizes that the ultimate goal of all people is not to be found in collections of tangible material but in the freedom of the spirit.



# 27

伊祐·噶照  
Iyo Kacaw

木之愁 (生命的穿透力)  
The Sorrow of a Tree (The Energy of Life)  
水之聚  
The Confluence of Water



**來** 自石梯坪的阿美族藝術家伊祐·噶照，早年與大多部落青年一樣曾離鄉工作，約十年前回到部落後，他開始以姿態各異的海濱漂流木為創作的主要素材，因為原生土地與環境變異的影響，伊祐·噶照的作品經常結合了幫浦、水龍頭或水管等工業現成物，結合象徵自然的漂流木材進行雕塑創作，用以表達他對環境議題的深刻體認。

有別於早期藉由創作爆發身體力量的方式，組織家庭後的伊祐·噶照作品也有了更多面對族群命運與自身想法的內省層次，近幾年來，他的作品經常可見以樹根為題的創作方向，無論是無法著地的樹根、或是自非自然處湧出的根，皆可看出屬於當代原住民創作者對於當代生活的深刻觀察，以及這一代藝術家對視覺符號應用上的新思維。本次，伊祐·噶照在粉樂町中展出的作品《木之愁 (生命的穿透力)》，想法來自前年秋天在高雄工作時，於路旁瞥見的行道樹，「盤根錯節，並且粗壯的樹根繃出了水泥地，那種無堅不摧的生命力，讓我駐足並驚嘆」，這樣的情景令他聯想到都市裡的原住民，他以不同材質的結合，以「樹根」為隱喻進行概念貫穿，讓充滿生機的樹根自四方流瀉而出，而在另一組《水之聚》中，他則是以現成物的異質組合，再次訴說人與土地間密不可分的關係，並提示不斷向自然索取資源的我們，必須思考我們還可以留給後代子孫什麼樣的世界。



台北富邦銀行安和分行  
Taipei Fubon Bank, An-He Branch

楠木、檜木  
Cypress and Phoebe Wood

幫浦 (鐵)、檜木、扁柏木  
Iron Pump, Cypress and Juniper Wood



Like most of the younger generation in Shihtiping, Amis artist Iyo Kacaw left home to look for work as a young man. It was only on returning, about a decade ago, that he started to produce art using coastal driftwood as his main creative medium. Influenced by changes in the land and environment, Kacaw's sculptures often combine driftwood and industrial finished items such as pumps, faucets or pipes, as he uses these pieces to express his concern for the environment.

In contrast to the artist's earlier work, in which he used art to express his own physical energy, after getting married and starting a family his pieces began to demonstrate greater introspection and reflect more on the fate of the local community. In recent years, Kacaw's work has often employed tree roots as a motif, a focus that represents a profound observation of modern life by a contemporary indigenous artist and the thinking of a new generation of artists on the use of visual semiotics in art. At Very Fun Park, Iyo Kacaw displayed *The Sorrow of a Tree*



(*The Energy of Life*) the inspiration for which came from a tree he saw at the side of the road two years ago while working in Kaohsiung. "The winding, thick, strong roots had exploded from the concrete ground and that all-conquering life force stopped me in my tracks as I marveled at the sight." This image brought to mind indigenous people in the city and Kacaw has since used "tree roots" with a wide range of materials and as an allusion, allowing the roots, imbued with life energy, to grow in all directions. In another work titled *The Confluence of Water*, the artist uses different finished objects to discuss the close relationship between people and land, informing viewers that faced with mankind's continued extraction of resources from nature, it is time to consider what sort of world it is that we are leaving for future generations.



# 28

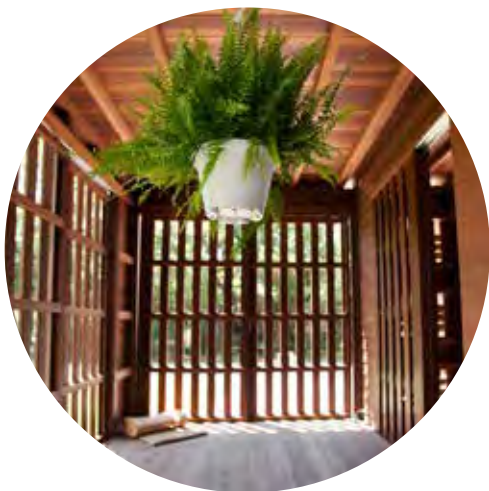
自由小屋 House of Freedom  
蕭有志 Yu-Chih HSIAO

聲音計畫 Sound Project  
王榆鈞 Yu-Jun WANG

內部裝置與互動計畫  
Interior Decoration & Interactive Projects

阿發小姐 Ms. Afra

自由小屋計畫  
House of Freedom Project



🏠 臺北文創大樓：文創穿廊  
Taipei New Horizon：Horizon Corridor

● 柳安木、鐵、家具、植物、聲音裝置  
Wood, Iron, Furniture, Plant with Sound Installation

延續 2009 年巢穴般的《搖籃書房》、2010 年如漂浮方舟的《旅行的大洋蔥計畫》，起始於 2011 年五月，藝術家蕭有志以有著家屋恬適狀態的《自由小屋計畫》，再度開啓了另一個企圖以行動空間導引場所精神產生變異、大量交織構想的都市行動創作計畫。



蕭有志曾提到上述這三個計畫在建築的思考上有個共通的企圖，即「針對台灣另類建築營造體系的調查，透過真實建築構造的實作，探索各種另類建築的可能性」。《自由小屋計畫》使用台灣木造鴿子屋的預製工法，先在台南鴿子屋工廠內由技術熟練的木工匠師以手工打造小屋，並將整座房子分拆成兩個部分、加設輪子，使之成為可在城市中自由行動、隨處落腳組合的微型建築，透過旅行與創作的結合與空間內部自主生產的各種活動，從實質狀態下在當前這個疏離的時代中形塑真正的「自由小屋」（雖取樣於鴿子屋，但這座小屋卻沒有鴿子，創作

者以「鴿子出去飛翔」這個抽象的想像，賦予另一層「真正的自由」寓意）。

在此次粉樂町中，自由小屋來到台北文創大樓，結合音樂創作者王榆鈞以聲音與音樂創作，喚醒空間想像，讓聲音如同呼吸般帶給這個空間及場域一個新生的生命力；而視覺與行為互動創作者阿發小姐，則為內部空間增添日常生活的居住想像，在木造的小屋中滿佈綠色盆栽和旅行照片記憶，帶入流動的空氣與生命溫度，在小屋的自由平台上連結起疏離時代中的人事。

**T**he *House of Freedom Project* started in May 2011 is a continuation of *The Big Cradle* in 2009 and *The Big Onion* in 2010. In this way, artist Yu-Chih Hsiao launched yet another urban action art project that seeks to guide the interplay of different ideas at various venues through mobile space.

Hsiao has said that in terms of architectural conceptualization these three projects share the same ambition “to survey the alternative system for building construction in Taiwan and through a real building structure explore the possibilities of alternative architecture.”



The *House of Freedom* project uses traditional wooden pigeon houses handmade by experienced carpenters at a factory in Tainan. The structure is divided into two parts and wheels are added, allowing the work to be moved freely around the city. At the same time, the combination of travel and the activities held in its interior ensure that this portable micro structure represents a truly “free house” in an era of great disassociation (although shaped like a pigeon house the piece has no pigeons, enabling the artist to add another layer of “real freedom” by suggesting the “pigeons having flown away”).

During Very Fun Park, *House of Freedom* was displayed at Taipei New Horizon where it was combined with a composition of sounds and music by musician Yu-Jun Wang, the sounds breathing new life into the space and awakening spatial imagination. In addition, Ms. Afra, an artist whose works involve the interaction of visual and performance elements, makes the interior appear lived in. By filling the rooms in the structure with green potted plants and travel photographs the space is imbued with the flow of time and warmth of life, using this free platform to connect to people, events and objects from a period of increased detachment.

# 29

金明範  
MyeongBeom KIM

無題  
Untitled



「氣球」是韓國藝術家金明範常用的創作符號之一，這種令人愉悅、多彩輕盈的日常物件，總令人聯想到關於童年的記憶或對自由的暗喻，但在金明範的作品裡，氣球往往包覆了更為豐富的意涵，這個必然要面對時間流逝而逐漸消解的美好形體，被藝術家以雕塑的方式永恆地保留下來，使它不再隨著時間瓦解而永遠保持著飽滿的形態。

除此之外，金明範的作品經常組合了在現實中不可能結合的物件，例如燈泡中的魚、行於冰塊上的船隻，觀看的過程中往往帶來某種不可思議的超現實感，也時而在看似夢幻的情景中透露出淡淡的愁傷：被氣球拉提至半空中的

樹、自氣球垂落而下的吊頸之環、髮絲隨著氣球往上飄揚的女孩…，這些被無形之力所牽引的事物，其實都暗示著不同的感知傾向。此次金明範在粉樂町展出的作品，是一把缺了腿的椅子，藝術家將無形的力綴以繽紛氣球，翻轉為可感的狀態，原本應該受到地吸引力影響而跌傾的椅子，被一顆顆彩色氣球的力量拉起，輔助它那失去的支撐處，將之恢復成原有的站姿。雖然如此，在現實中氣球向上的力量卻不足以完成這項任務，但經由藝術家的巧思，使得飛揚的氣球猶如想像力的馳騁，不再受到形體所限，而椅腳的缺憾也因此平衡，成就了優雅與詩意。

台北文創大樓：辦公室入口大廳  
Taipei New Horizon : Office Lobby

塑膠、木頭、魚線  
Plastic, Wood, and Wire





**S**outh Korean artist MyeongBeom Kim often uses “balloons” as a creative semiotic. As this everyday object is most often associated with bright colors and celebration, viewers inevitably think of childhood memories or perhaps consider it an allusion to freedom. However, in Kim’s art balloons are imbued with a richer, more layered meaning and used as a key element in his sculptures, which ensures they are no longer undermined by the passing of time.



Kim’s works combine objects that one would never see together in the real world. For example, dreamlike scenes involving a fish in a light bulb or a boat sailing on a block of ice create an unimaginable surrealist feeling and on occasion a slight sadness when viewed; a tree raised into the air by balloons, a noose hanging in mid-air from a group of balloons or the hair of a girl that rises as some balloons head skywards. These are all moved by an invisible force and allude to different perceptive directions. The work displayed by MyeongBeom Kim at Very Fun Park is a chair that is missing a few of its legs. The artist combines this with an invisible force, which the use of colorful balloons transforms into something tangible. Although gravity dictates that the chair should fall to the ground, the balloons keep it upright and thereby restore its original position. Despite the appearance of this piece, in reality the upward force of the balloons is insufficient to complete the task. It is only through Kim’s ingenuity and imagination that the upward momentum is unrestrained and this balances-out the deficiencies of the chair, creating a graceful and poetic visualization.

# 30

尹秀珍  
Xiu-Zhen YIN

黑洞  
Black Hole

**生** 於北京，現為中國當代藝術女性領軍人物之一的尹秀珍，其作品在國際間受到高度認可，是中國第一位受邀在紐約現代藝術博物館（MoMA）舉辦個展的女性藝術家。尹秀珍的創作經常由獨特的視角與獨特的創作手法，將自身在生活中體驗到的各種問題，以實驗性的裝置、攝影等方式呈現出來。對於周身狀態極其敏銳的尹秀珍，在創作上長期關注於自我的個人經歷、記憶與時代之間的关系，



松山文創園區：生態池涼亭區  
Songsshan Cultural and Creative Park : The Pavilion by the Pond

舊集裝箱、燈  
Used Shipping Container and Light



擅於以一般環境中習以為常的物件，特別是在當今全球化與工業化的襲擾之下，仍能象徵個人意義的私人物件或代表該時代的現成物等做為創作的材料，並在此之中植入她對於議題的獨特見解。

除此之外，尹秀珍一直對「黑洞」這個科學概念充滿興趣，在廣義相對論的定義之外，黑洞也可被看做是世界對於資源與消費的無限慾望。尹秀珍以黑洞為題，以使用過的輪船集裝

箱做為材料，打造出一顆巨大的鑽石，藉此代表今日全球貿易中貨物橫跨大海的旅程，藝術家將目光集中到國際族群之間的關係上，而這個名為《黑洞》的鑽石是勾勒著慾望的陷阱，散發出璀璨的光芒與完美的切割造型，象徵著慾望、完美以及奢侈，像是藝術家所說：「人類無止境的貪婪慾望必將自食其果，成為吞噬一切的黑洞。我從來沒有像今天這樣清晰地感到我們在浩瀚無際的宇宙中是如此的孤獨。對我孩子的未來感到如此深刻的憂慮。」



Xiu-Zhen Yin was born in Beijing and is currently one of the leading female artists in the field of contemporary Chinese art. Her works have been well received internationally and she is the first female artist from China to be invited to hold a solo exhibition at MoMA in New York. Yin's creative works often include a unique point of view and creative methodology, which invariably involve her showcasing problems she has encountered in life through experimental installations and photography. The artist is also extremely sensitive to her surroundings and has long focused on the relationship between personal experience, memory and the era in which she lives. She is particularly adept at taking objects that are perfectly ordinary in their normal environment, private items that still have personal meaning or finished objects that represent the current era, and using them as creative materials while simultaneously imbuing them with her own distinctive viewpoint on various issues.



In addition, Xiu-zhen Yin has always been fascinated with the idea of black holes. Based on a broad interpretation of the theory of relativity, black holes could be viewed as representing the infinite desire of the world to consume resources. Yin's work displayed at Very Fun Park, *Black Hole*, focuses on this subject, using a shipping container as her medium to represent the journeys made by products through the global trading system. The artist focuses on relationships between international groups of people and this piece, which is shaped like

a diamond, depicts the pitfalls of desire and emits a brilliant radiance from its perfectly cut form, symbolizing desire, perfection and extravagance. Yin says: "Ultimately we will reap what the boundless greed and desire of humankind has sown, because these are a black hole that consumes everything in its way. I have never felt the extent to which we are all alone in the infinite vastness of the universe or felt as profoundly concerned about the future that awaits my children as I do today."



特別企劃  
Special  
Project

她與他  
ELLE et Lui

Very Fun Park  
x  
ELLE  
x  
agnès b. café L.P.G.





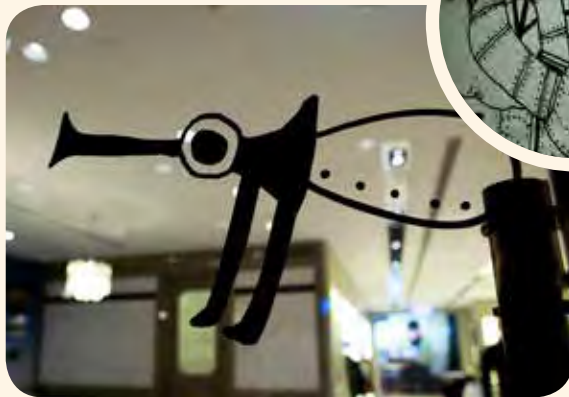
### 阿咧先生

Mr. A-Lei

她她米與他他米  
Tatami & Tatame

@

agnès b. café L.P.G.  
微風店



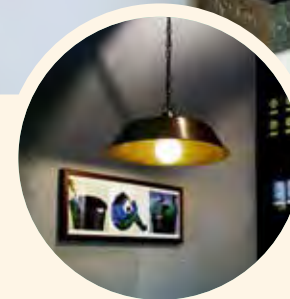
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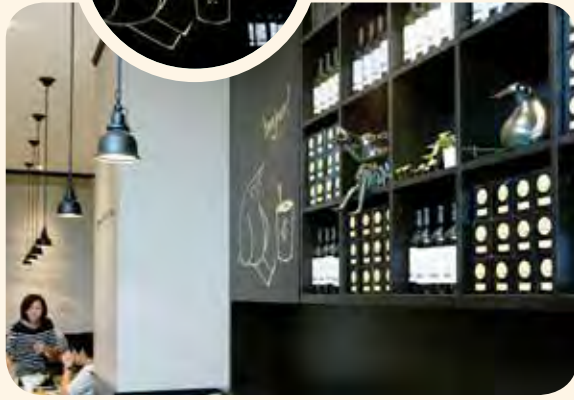
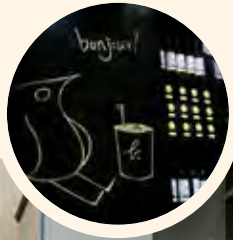
Jui-Ping CHANG

水桶人 · 伊甸園  
The Bucket Men · Garden of Eden

@

agnès b. café L.P.G.  
大安店



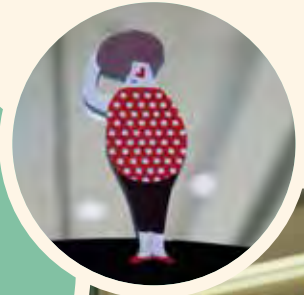


**莊雁婷**  
Yen-Ting CHUNG

Wolf & Bird

@

agnès b. café L.P.G.  
101 店

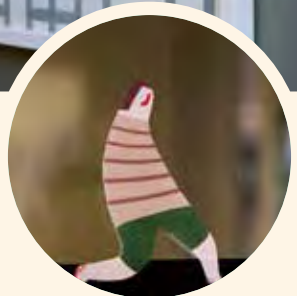
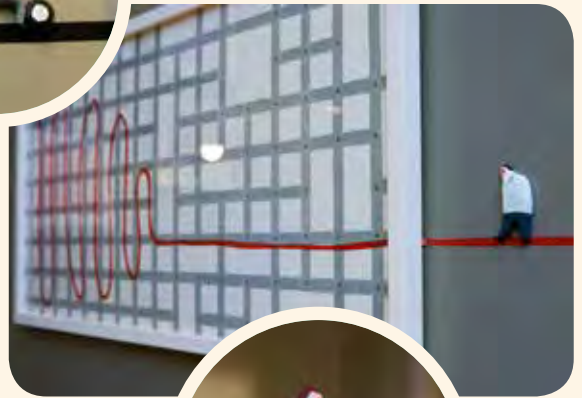


**陳姝里**  
Chu-Li CHEN

地圖在他與她腦中  
形成的不同樣貌  
Maps in Her/His Minds

@

agnès b. café L.P.G.  
京站店





粉樂花絮  
VFP Highlights





粉樂  
開幕式  
VFP Opening





周邊活動  
工作坊  
Workshops





周邊活動  
粉紅系列  
Weekend Events





粉樂志工  
VFP Volunteers





臺大粉樂町  
VFP at NTU



# 01

黃法誠

Fa-Cheng HUANG

跳舞吧  
Just Dance



1960年代美軍駐防營區所設置的士官俱樂部，隨著歷史的更迭，曾經為臺大精品販售商店，現則為管理學院的多功能生活廳。這棟外表樸素的平房，默默見證了時光流變，但隨著過往回憶逐漸塵封，其故事卻不見得為人所知，藝術家黃法誠希望透過創作，重新訴說這段往日時光。

黃法誠將背景拉回至美軍俱樂部時期，以其作品中代表著每一位你我他的角色「小明」為形象發想：姿態各異的小明，兩兩一組在建築上旋轉著交際舞步，讓人遙想著當時熱鬧景象。玻璃窗上的馬賽克窗花，則是利用來自該年代的老照片再加以後製處理，觀眾即便面對面望著當時的場景，卻已無法輕易辨認，過往彷彿終究只能成為追憶。

管理學院多功能生活廳  
Multifunction Hall, College of Management

木板烤漆、玻璃輸出  
Varnished Wooden Plank and Print on Glass

Called NCO Club (Non-Commissioned Officers Club) at that time, the Multifunction Hall dates back to the years when the U.S. provided aid to Taiwan after WWII. In its heyday, it was a place to eat, drink and socialize. The humble-looking building has been converted for various uses over the years while witnessing the gradual passing of time. However, as time goes by, the stories that it contains are slowly fading into history. Artist Fa-Cheng Huang is keen to capture the stories, and uses his creative hands to take visitors on a trip down memory lane.

en moment in the rich history of the NCO Club. Collages of pictures taken during the NCO Club era have also been placed on the windows. Yet, these pictures are only a glimpse into the past. Huang has, through the cutout illustrations of Show-Ming, brought out the colorful mood and feel of a bygone era.

Huang creates a setting that harks back to a time when the NCO Club was the rage of the town. As with his previous works, this piece centers on Huang's eponymous character – "Show-Ming", which is a generic Taiwanese name akin to a John or a Bob. In Huang's work, clones of Show-Ming are depicted in classic ballroom dance poses. The illustrations represent a gold-



# 02

任大賢

Ta-Hsien JEN

線代生活  
The Line

**丹**堤咖啡座落於鹿鳴雅舍旁，五顏六色的蜿蜒牆面是校內唯一存在的塗鴉彩繪，為多年前與學生社團合作的計畫，讓此區帶有實驗的色彩。藝術家任大賢的雕塑品回應即將拆除的咖啡店—這兒曾是許多人休憩、對話的場景、系所聚會的場子、師生討論研究的角落—希望在可見的真實，與消失的樣貌之間捕捉記憶，透過藝術作品轉換、留存滿滿的回憶。

任大賢的雕塑希望透過三角、圓、方三個基本形而衍生出的變化中，尋求簡單與複雜間的平衡。在他的創作經驗中往往經由生活中的潛意識建構而成，在線性描繪下，將「面」抽離。藉由創作裡身體的勞動性以及視覺經驗的感知，將生活中的無意識描繪具體化，讓創作亦可簡亦可繁。



Located right next to the Lu Ming Guest House, the Dante Coffee features an eye-catching graffiti work on the wall. The graffiti, created by students from NTU Art Club several years ago, is the only exception on the campus, adding a sense of expressiveness to this area. The café has long been a place to sit about and bond around. Faculty and the student body can often be found at the café engaged in thoughtful conversations. The sculpture by Ta-Hsien Jen pays homage to the café, as the shop is set to be demolished soon.

Jen aims to strike the perfect balance between simplicity and complexity through making sculptures of all shapes and sizes. Ordinary lines are more than ordinary, and are wielded by Jen into contours and curves. Jen also leverages on his observations and perceptions during the creative process to bring his subconscious thoughts to life. His work is flexible and adaptable, and the possibilities for a simple piece of work to metamorphosize into another are endless.

丹堤咖啡  
Dante Coffee

鐵條  
Iron

# 03

蔡潔莘

Chieh-Hsin TSAI

讓我們今天就擁抱吧 - II  
Let us hug each other today - II



廣場，是人與人相遇的地方，更是都市中人可以與藝術近身互動的美好所在。在管院的廣場，粉樂町希望能以藝術串連起多元族群，以藝術家蔡潔莘可親可近的作品，為人際更添分享的溫潤情感。

蔡潔莘提倡「藝術」的生命，藝術不一定要有大道理，就是如此的簡單才能讓人們親近，產生情感與創造關係；而這進入人們生命中的溫度，也才是藝術真實存在的意義。

《讓我們今天就擁抱吧—II》，在展開雙臂的巨人身上，藝術家以天氣為想像，將擁抱化作舒放心靈的姿態。今天的天空是什麼樣子？天晴？還是落雨？雨天不總是憂鬱，也許還有更多浪漫；晴天不見得全然歡欣，或許還有些許想念。

此時此刻，外界是什麼樣的天氣？而你 / 妳是甚麼樣的心情？無論是什麼，就從給彼此一個擁抱開始吧！



The Square is more than a place to gather and to meet. It also provides city-dwellers with the opportunity to interact with the arts. Very Fun Park hopes to increase the opportunity for dialogue between this diverse mix of people. The artwork *Let us hug each other Today - II* by budding artist Chieh-Hsin Tsai at the Square in front of College of Management is precisely aimed at facilitating communication and interaction.

Tsai believes that art does not necessarily have to be grand. Art can be plain and simple, and it would serve its purpose if it allows people to bond with art. The true meaning of art should seek to encompass its approachability.

Three friendly giants with outstretched arms are depicted in different weather conditions, and their hugs are designed to provide soothing comfort for the weary body and soul. What is the weather like today; is it rainy or sunny? Rainy days need not be depressing, for raindrops have an element of romanticism. Similarly, sunny days may not bring about cheer, for the warmth of the sun may not compare to the warmth of a cherished person.

What is the weather today? How are you feeling right now? Whatever your answer may be, let's just give each other a warm hug!

管理學院二號館廣場  
Plaza of Bldg. 2, College of Management

玻璃纖維、烤漆、鋼板  
FRP, Baked-Enamel on Steel Plate

# 04

洪易  
YI HUNG

大貓  
Big Cat



洪易的藝術氣息一向有著繽紛的鮮度，大膽而生猛，融合著對比色彩，時而似紋身圖騰、時而似本土在地彩繪，在作品的展現上可以閱讀出他對於生活事物的幽默與觀察，手感線條流露出自信，其細緻度與用色相佐成為作品風格。

藝術家以擬人化方式賦予此系列作品個人特色與想像空間，《大貓》以諧音的幽默，讓數字「20」代表「愛你」，結合在地通俗文化之趣味，直率坦白的遍佈快樂與愛的情緒。在洪易的藝術裡，可以像尋寶般驚喜不斷，透過細細尋覓與綿密的圖像細節，不難發現箇中所隱含的趣味。



Hung's handiwork is immediately recognizable from his art pieces. Hung tends to take a bold and flamboyant approach, and personifies his artwork through brightly colored and cheerful designs.

Hung's *Big Cat* artwork stands out due to its animated motifs, which some may resemble the tribal tattoos of Taiwanese aborigines. The number "20" is acutely visible on the artwork, with the meaning lying in the Chinese pronunciation of "20", which sounds similar to "love you". Viewing Hung's art is akin to a visual treasure hunt. Surprises are lurking within the designs of his art pieces, and they are surely to bring about smiles.



捷絲旅臺大尊賢館  
Just Sleep@NTU

鋼鐵板、烤漆  
Baked-Enamel on Steel Plate

# 05

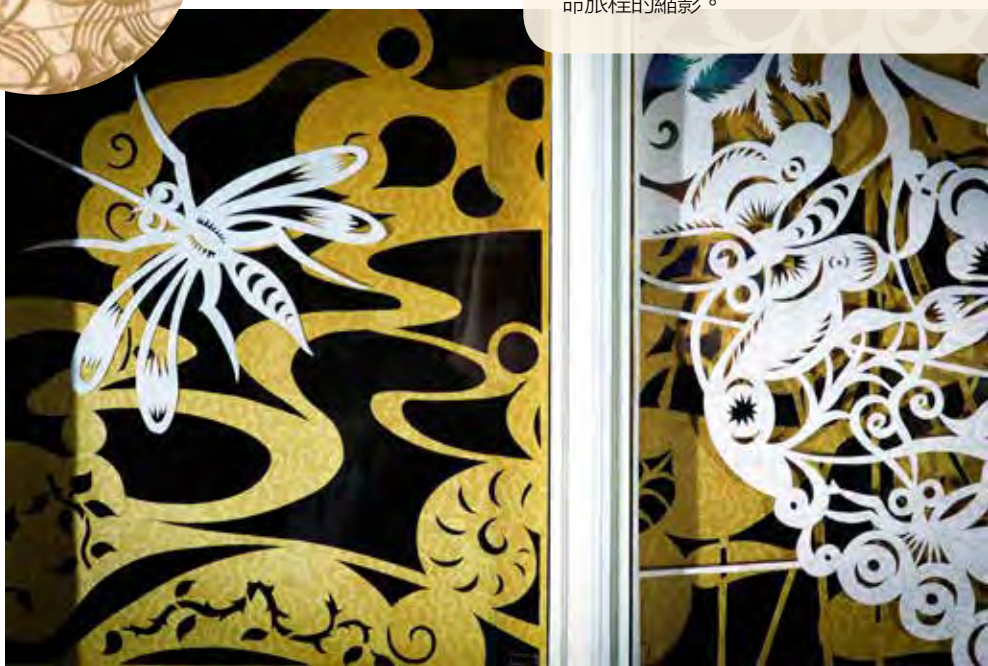
柏天

Tim BUDDEN

渴望的花園  
The Garden of Desire

**英** 國威爾斯出生的 Tim Budden，十數年前因緣際會下造訪了臺灣，便再也離不開這塊可愛的土地。定居臺灣後 Budden 其實一直從事英文教師一職，但偶然在友人贈送的剪紙書中獲得啟發，重拾孩提時期的藝術家夢想，將福爾摩沙的新奇生活體驗，轉換為剪紙世界的無限想像。

旅店是旅人歇腳、喘息的空間，而藝術家運用花園的意象，回應這樣一處風塵僕僕之後得以暫歇的避風港：僅有一牆之隔，旅店便劃分出紛擾與寧靜，好比一座城市花園，隔離出一處讓人們可以放鬆、思考、忘卻疲憊的小天地。花園內形形色色的動物植物，靈感來自於臺大校園內豐富的小生態，依四季推移生長或凋零，自成一生命旅程的縮影。



捷絲旅臺大尊賢館  
Just Sleep@NTU

絹紙、壓克力  
Silk Paper and Acrylic



**T**im Budden, a Welshman, visited Taiwan more than a decade ago as part of a trip. Tim could not resist the charm of the island, and has not left ever since. After settling down in Taiwan, Budden worked as an English teacher; however, he accidentally found inspiration in a paper cutting book that a friend gave him, which rekindled his childhood dream of becoming an artist. Budden's cut paper artwork is intricate and richly detailed. They represent his interesting and strange experiences in Taiwan, and of his unique creativity.

Budden's artwork is located at the Just Sleep@NTU hotel. The hotel makes the artist think of a garden, as both offer a place of sanctuary where one can relax, reflect and forget. He also draws inspiration from the overall biodiversity of the NTU campus and has sought to depict a picture of serenity in his artwork. Imagery of various creatures and plants are evident in his cut paper artwork. It is a wonderful exhibit of the natural microcosm within the campus.



# 06

涂維政

Wei-Cheng TU

影像銀行尋寶遊戲 - 臺大  
Image Bank: A Section of the  
Environment & Treasure Hunt -  
National Taiwan University



**校**史館前身為臺大舊圖書館，建於 1930 年，二樓挑高的空間為過往的閱讀室，至今依舊留有閱讀長桌與綠罩桌燈。臺大校史既是時代的累積、也是開創，而藝術家涂維政透過藝術由未來回望現在，引領你去發現與再看見已然熟悉的當下。

從「環境切片」的概念出發，涂維政以《影像銀行尋寶遊戲》，引導觀眾透過微觀的影像，

撩動你我的觀看習慣。在刻意仿古的中藥櫃裝置裡，收納了 120 款藝術家在臺大校園中所拍攝的局部影像照片，開放讓觀眾領取，再至校園中實地對照尋寶找出原始拍攝點；這些刻意被放大的角落，既像是校園的切片樣本、又像是一帖帖藥方，邀請觀眾對周邊環境進行細微診察。透過地毯式的觀察與尋覓，藝術家、觀眾與校園進行三方互動，發掘熟悉環境未曾留意的迷人細節。

**E**stablished in 1930, The Gallery of University History was once NTU's first library. The second floor used to be the study area for students—long desks and green lamps, reminiscent of a time long ago, have been kept intact. As the building contains many stories lost to time, Artist Wei-Cheng Tu harnesses his artwork to provide a window into the past, present and future.

Based on the concept of “environmental sectioning”, Tu's *Image Bank* is to change the way we view objects. Within the drawers on a replica of antique

Chinese medicine cabinet, Tu has placed photographs of 120 various NTU campus locations. The twist is that the photographs in the drawers are magnified sections of the originals, and participants are encouraged to take a copy whilst hunting around the campus for the specific locations. The tripartite involvement of the artist, participants and the environment is an activity aimed at rediscovering the fascinating campus and encouraging participant to view the school grounds from different perspectives.

校史館  
Gallery of University History

複合媒材  
Mixed Media

# 07

彭葉生 × 蔡宛璇  
Yannick DAUBY  
× Wan-Shuen TSAI

波頻間的垂釣  
Fishing on AM Radio Waves

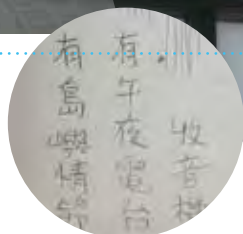
**閉** 眼聆聽時，你腦中是否能浮現比視覺更為自由而豐富的想像？在視覺當道的當代藝術領域，彭葉生長期投入聲音與聽覺經驗的搜集、探索與創作；而蔡宛璇既是詩人，也從事造型與影像創作。兩人的合作，實驗不同感官之間的交集，以及彼此觸發的可能。

文學院為 1928 年臺北帝大成立時首批落成的建築群，外貼北投生產的十三溝面磚，具有日治時期鮮明的折衷主義風格。走入大廳，來自廣播 AM 調頻網的聲響細細流竄，隱約熟悉卻又無法精準辨別的斷句或詞語，撥彈著聽者面對語言的理解慣性。對應其聲音裝置，藝術家在拱窗玻璃上以線條與文字，繪出從聲音過渡到語音間的種種面貌。天色映射窗外的景物，疊合了聲響與書寫，老建築的廊道空間，打散了的片段，卻也悄悄串起漸遠漸忘的聽覺記憶。



🏠 文學院  
College of Liberal Arts

🔵 聲音、短波頻道  
Sound and AM Radio



**K** eep your eyes closed and let your imagination run free—this is what Yannick Dauby and Wan-Shuen Tsai have set out to achieve in their artwork. Dauby has devoted his attention to exploring acoustics in the areas of field recordings, compositions and improvised performances. His creative partner, Tsai's body of work on the other hand, includes mixed-media installations, drawing, video and poetry. Dauby and Tsai have come together to explore the fusion of visual and audio art, seeking multidisciplinary experiments.

The College of Liberal Arts was one of the earliest construction projects launched by Taihoku Imperial University. The architectural style is

multifaceted, one of the features of Japanese architecture during the Occupation period. An example is how 13-furrowed tiles line the external walls. As one walks into the building, subtle sounds recorded from AM radio spectrum, deliberately interrupted or mixed, can be heard in the corridor. Familiar yet strange, the sounds challenge participants to reevaluate their perception of words and sentences. Alongside the audio installation, the artists have drawn and written on the glass of the old windows. This mesmerizing installation invites participants to make sense out of an otherwise familiar memory, which may have been buried in the abyss of their minds.



# 08

李柏毅

Leland LEE


Life Any time  
Love Any Time TPE



**落** 成于 1981 年，小福樓是臺大校內結合餐飲與生活消費的據點，總是川流不息。一年前加蓋的透明玻璃電梯佇立在覆滿爬藤的建築旁，給人一種新舊碰撞的摩登美感。

李柏毅的插畫經常以愛與希望主題，強烈的色彩是藝術家對於生命的熱情回應。粉樂町透過他為臺大量身打造、鮮明亮麗的作品點亮小福廣場，在生活的必需中，大膽點燃觀者的正面

力量。他年僅二十歲時被稱為世界最具天份的年輕畫家。繪畫天份是上天的禮物，也是藝術家向世界表達自己內心情感的一扇大窗。摒除了外在的紛擾眼光，從最單純、純淨的觀點來看世界，色彩奔放但不衝突，李柏毅對於周遭的人事物十分的敏感，以直接的觀點來創作，自由自在的構圖、調配自己喜歡的顏色，在繪畫得到了最大的滿足。

 小福電梯  
Elevator of Xiao Fu

 卡典輸出  
Print-out



**C**onstructed in 1981, Xiao Fu is always thronged with people not only because it is conveniently located but also it provides food and daily necessities. An elevator with a modern glass façade was built next to Xiao Fu in 2012. The juxtaposition of new against old elicits a sense of wonder from passer-bys.

Leland Lee's illustrations center about love and hope. His colors are vibrant, strong and contrasting in nature. His palette exudes his passion for life. In the same vein for the Very Fun Park artwork at Xiao Fu, Lee intends to leverage on the vibrancy at Xiao Fu to inject

his brand of liveliness. Lee's ingenious use of colors characterizes his work. When he was only 20 years old, he was already proclaimed as one of the most talented emerging painters in the world. His talent is certainly a gift, and his artwork is a window from which Lee expresses his innermost feelings. Lee strips art down to its basic form, and strives to present a view of the world that is uncluttered, simple and pure. Lee is sensitive to his surroundings, and he draws his greatest satisfaction from depicting people, events and objects in his art pieces.



# 09

王艾莉  
Alice WANG

句子販賣機  
Quote Vendor

**原** 圖書館因不敷使用，新館於 1998 年落成正式啟用。新總圖位於椰林大道底端，為視線端點、也是校園中心，更是眾多遊客必訪的景點。在臺大生活，無論是找尋參考書籍、或是在午間時刻隨意翻閱小品與報章期刊，在這裡感受知識的碰撞與旋流。藝術家王艾莉在此為閱讀揉入幽默的設計酵母，在輕鬆的體驗中，沉浸於人生智慧的鴻海。

《句子販賣機》的概念來自現代人經常看網路社群上簡短的訊息，漸漸習慣閱讀非常簡短的文字，《句子販賣機》希望能勾回觀眾閱讀的好習慣，期待藉由一句美好的引用作為線索，進而引起人的興趣並去閱讀此書。而對於經常閱讀的人們，更可由此獲得隨機的妙句，為讀者劃出一條新軌道，越出日常所讀，或許可以讓你在瓶中好句的牽引下，發現不同領域書籍的智慧驚喜。



The new Main Library, located at the end of Palm Avenue, was officially opened in 1998. It is not only the focal point of the campus, but also a must-visit site for visitors. Life at NTU would not be the same without the Main Library. The atmosphere here is a hallmark of institution. From combing through shelves for the books, to flipping through newspapers or magazines, the Library hums a tune like no other buildings on the campus. Here, Artist Alice Wang hopes to capture the essence of learning in her work. These bot-

tles of quotes will serve to both inspire and encourage a pursuit of wisdom.

The idea for *Quote Vendor* came about from how the online community has grown used to short and simplified wording. Wang hopes to rekindle the habit of reading by sparking interest through thought-provoking quotes. In the same vein, the unexpectedness of *Quote Vendor* will interest book lovers to discover books they have yet to come across.



圖書館  
The Main Library

複合媒材  
Mixed Media

# 10

## 痞子路克 Filthy Luker

樹猶如人  
Three Are People Too



**來** 自英國的街頭藝術家 Filthy Luker，以一系列名為 Art Attack 的充氣作品，偷襲顛覆城市裡一成不變的角落。天性古靈精怪的他，發現氣球是表現創意再好不過的方式：氣球對大人小孩都有莫名的吸引力，而且就公共場域中的藝術介入來說，氣球顯然比塗鴉客

的噴漆罐來得柔軟、安全、又不會造成永久性的破壞，少了一點街頭霸王的蠻橫，多一點給城市居民的幽默。走逛校園之間，意外發現 Filthy Luker 的骨碌碌大眼正從樹縫中注視，調皮地邀請你轉動想像力，用不一樣的眼光來體驗這個區域！

🏠 圖書館後方草地  
Lawn Area behind the Main Library

● PVC、線繩  
PVC and Wire



**S** treet artist Filthy Luker hails from the UK. Through a series called “Art Attack”, he has ambushed staid corners of cities by installing inflatable sculptures. Balloons have turned out to be the most well received medium: adults and children alike are wildly attracted to them. In a public setting, balloons are less harsh compared to graffiti as they do not create permanent damage—less arrogance and more humor for the locals. As you walk through the NTU campus, do not be surprised if you find a pair of eyes staring at you from between the tree branches. Filthy Luker’s work invites to take a fresh new look at the campus!



# 11

洪易  
Yi HUNG

鴨子系列  
Ducks



萬才館為 2009 年啟

用之新式建築，但仍保有原位於徐州路舊院所的古樸典雅紅磚。座落於同學暱稱「黑森林」的綠地旁，在自然環抱下，池塘水波粼粼、一旁樹影扶疏，對鴨兒們來說再愜意不過了。藝術家在大膽趣味的用色之中，手繪出帶有在地人文特色的紋飾與符號，帶有擬人化生動表情的鴨兒，獨樹一幟卻仍能帶給觀眾溫暖的熟悉感、既當代又躍動著臺灣文化傳承，觀眾來到這裡，不妨放慢腳步，呼吸藝術與綠意交融的芬多精。



🏠 法律學院萬才館  
Wan Tsai Research Hall, College of Law

● 鋼鐵板、烤漆  
Baked-Enamel on Steel Plate



Wan Tsai Research Hall, officially opened in 2009, is a piece of modern architecture. The building is surrounded by nature. A lotus pond and grassy lawn make the location a perfect home for Yi Hung's animated Ducks. The complex design of the ducks highlights the rich details and imagery that is synonymous with Taiwanese traditional ornamentation. The somewhat personified animals are otherworldly yet familiar; contemporary, yet with a touch of legacy. The viewing public is cordially invited to enjoy the art while embracing nature.

# 12

金明範

MyeongBeom KIM

無題

Untitled

自 黑森林的綠蔭進入，沿途經過蓮花池、賴純純的雕塑《知識園》，再抵萬才館旁雄偉的階梯，像是引領至知識殿堂；館內天井則為挑高空間增添光影變化及詩意。法律是理性的社會規則，而韓國藝術家金明範則以創意突破，讓藝術在規則之外展現超現實張力，也巧妙伸展理性學習的彈性。

你我可能都看過牙牙稚子在探索世界時的好奇眼神—所有成人眼中的習以為常都是新鮮。金明範也有這樣一雙如稚子的眼，他放下了成長過程習得的常識、歸零了生活當中的經驗法則，平凡的名色物品他都側耳傾聽其微語，打開想像力的自由，隱喻的聯想與代換都能信手捻來。藝術家將無形的「力」綴以繽紛氣球，翻轉為可見的有形；飛揚的氣球就如想像力的馳騁，不受形體所限，而椅腳的缺憾也因此平衡，成就了優雅與詩意。

法律學院萬才館  
Wan Tsai Research Hall, College of Law

塑膠、木頭、魚線  
Plastic, Wood, and Wire



In order to get to Wan Tsai Research Hall, visitors will have to pass by the lotus pond and a sculpture piece *Garden of Knowledge*. The stairway is the highlight of the architecture. The magnificent stairway between the first and the second floor is like a path - way towards a palace of knowledge. The artwork of Korean artist MyeongBeom Kim has added a touch of creativity and flexibility to the lobby of the building, encouraging viewers to think out of the box.

The things that adults see everyday are often taken for granted, however Kim can relate to this daily occurrence and adopt a curious, child-like perspective to represent his ideas. The intention is to create art pieces that rely less on experience and to eschew the convention for normality. His imagination has thus led him to make connections between various inanimate objects. Here, Kim uses colorful balloons to transform a shapeless "force" into something tangible. The balloons are attached to a chair that is missing a few legs, thus balancing it out and giving this force a graceful and poetic visualization.



# 13

松枝悠希

Yuki MATSUEDA

This is EXIT  
Escape



🏠 法律學院萬才館  
Wan Tsai Research Hall, College of Law

● PET 塑膠、壓克力、LED 燈  
PET, Acrylic, and LED

**松** 枝悠希將平面圖案 3D 立體化呈現，表達出一種「不可能發生的狀態」。

因為父母在日本經營印刷公司，從小松枝悠希對印刷儀器和立體造型物的興趣就比平面形式濃厚許多，但不可避免，他記憶中對於顏色與審美自然深受父母影響，藝術家也希望能透過作品克服印刷行業的限制，呈現出一種平面無法觸及的趣味。

他的作品輕巧的顛覆我們對日常生活物件的看法，從平面到立體的轉換，把記憶中褪色的物件召喚出來，讓觀眾嘴角忍不住揚起微笑。



One of the themes of Matsueda's artwork centers about shaping an "impossible moment". To effectively illustrate this, he has constructed three-dimensional solids protruding out of two-dimensional planes.

Matsueda's parents own a printing company in Japan, but his interest has always been in the solidity of three-dimensional objects instead of the flatness of two-dimensional prints. His recent works depict such two-dimensional prints transforming and entering

into three-dimensional curiosities. The artist inspires a sense of amazement as he seeks to overcome the rigidity of conventional printing.

The work of Matsueda deftly overturns our existing knowledge about everyday objects. His three-dimensional artwork invites us to re-look objects which have otherwise been overlooked. Such ingenuity brings about a smile from viewers.



臺大粉樂町  
開幕式  
Opening at NTU



周邊活動  
粉樂導覽  
Guided Tours





周邊活動  
校園  
藝術論壇  
Art Forum



周邊活動  
藝術家  
面對面  
Artist Talks





臺大粉樂志工  
VFP Volunteers







當藝術遇上城市  
Art & City

## 粉樂町與 藝術介入空間

賴香伶

獨立藝術工作者

粉

樂町由 2001 年啟動至今，多年來已成為臺北市藝文發展的重要景觀。粉樂町由視覺藝術出發，藉由多樣化的展演形式，為當代城市中社會、經濟和文化的發展進程，提供特殊的觀察視角。其活動規劃融合藝術審美的知性學習和感性體驗，由城市閒置空間、商業空間更擴展到校園空間，成為藝術和生活交會的最重要平台，更培育出喜愛藝術的廣大年輕族群。

猶記當年初聞粉樂町一詞時，腦中浮現的就是接觸藝術時的愉快和滿足，以及藝術家分享創作的誠摯與暢懷。第一屆策展人張元茜以粉樂町比擬為快樂的角落：「粉樂町是樂園，但不是秀場，園內提供的不只是熱鬧，更是創意、不刻意抵抗流行文化，但也不自艾自憐、尖酸刻薄，期待觀後不只產生電光石火，更求感念觀照。」而其本質更在於重視創意和

創作的共融，以及強調公眾分享。粉樂町自 2001 年發想至今，已由原初巡迴香港、澳洲柏斯以及臺北三地的臺灣年輕當代藝術展覽，演繹成為具有城市規模的當代藝術行動，藉由藝術轉化質性不一的場域空間為充滿創意能量的分享平台。

藝術與空間的遇合一向是藝術創作最常面對的課題，也是粉樂町這場夏日城市藝術宴饗的重要特色，在其最早的活動論述中即可見「粉樂町的宿命就是要找到新的場域，新的對話關係」之描述。事實上，開發多樣化的展覽空間並覓得具有共識的合作夥伴，始終是活動策辦最吃重工作。由本屆展覽的呈現，可觀察到藝術和空間的精采碰撞 – 或由角力而趨和諧，或藉對話而展新意。以下即就陳怡潔設置在防火巷壁緣的雕塑裝置《超能救世主 – 貓女》、謝怡如的空間彩繪與裝置《我愛的愛》、《跳跳糖舞》、《糖光星球》以及尹秀珍於臺北文創大樓前的雕塑《黑洞》等，作為藝術介入空間的三項案例。

屬於典型圖像思考世代的年輕藝術家陳怡潔擅長以符號學和圖像分析來解構次文化偶像和卡通角色，如飛天小女警、貓女等。她並將這些形象粹化為不同組式的色彩同心圓，以代表藝術家所成長的世代記憶與文化印象。在本件作品中，藝術家以真實城市空間取代作品中的虛擬場域。她取用城市廢棄和邊緣空間的特質，在臺北東區為人遺忘的後巷中置入由貓女形象轉化而成的同心圓裝置，彷彿於現實生活中虛擬貓女夜巡的動漫場景。於此，亮彩光滑的金屬雕塑作品介入陰暗凌亂的防火後巷，所呈現的衝突性和突兀感，令人聯想到紊亂複雜的現代城市景觀。然而藝術裝置在此也為陰暗後巷注入活力，成為振奮人心的一抹亮彩。

若說在陳怡潔的《超能救世主 – 貓女》作品中，空間作為創作不可缺的部分本體，謝怡如的空間裝置《我愛的愛》、《跳跳糖舞》、《糖光星球》則展現出藝術重塑空間的無限可能。謝怡如擅長以兼具想像力和意識流特質的繪畫，將展覽空間轉化為流動的敘事場域，提供一種獨特的方式體驗日常。這件空間裝置創作與瀟灑著歡愉甜香的糖果店家比鄰而立，謝怡如以糖彩繪畫與隔鄰糖果匠藝進行對話，並以活潑清新的創作風格呼應糖果所具有的年輕自由意象。藝術家在店家所提供的獨立空間中盡情發揮，藉由輕巧卻充滿律動的繪畫手法，高明、彩度的色彩運用，以及童話故事般的敘事內容，營造出一處揉雜了視覺、味覺以及嗅覺，充滿著青春幻夢的創意異托邦。

如此寓藝術於生活之中，在既有的現實環境中創造新的感性體驗，是粉樂町推行藝術介入空間最為人所熟悉的展覽形式。本屆展覽大多數的創作皆以類似的方式呈現。不過，當代藝術所傳遞的多元訊息和所展現的多樣形式，除了為日常生活提供驚喜和感動之外，也呈現時空變遷下的社會演進軌跡與人文反思。

北京藝術家尹秀珍的《黑洞》被放置於松山文創園區臺北文創大樓前方，此件作品傳達了藝術介入空間的批判性作用。尹秀珍將廢棄的輪船貨櫃拆解再切割，低廉的廢材被重組為鑽石造型的錐體雕塑，以表達對於資本社會的價值顛覆。藝術家將廢材拼組的錐體雕塑放置於建築師伊東豐雄所精心規劃，作為文化經濟旗艦的臺北文創大樓前方，兩者形成極為有趣的反差和對照。尹秀珍的藝術一向對於全球化資本社會以及消費主義多所批判，本展中褐黑斑駁的「黑洞」雕塑對照著嶄新潔白的文創基地，似乎象徵著文化價值和經濟產值之間的巨大鴻

溝，以及藝術本體和文創商娛的矛盾角力。由於過往的粉樂町展覽較少見到具有關注社經與政治議題的批判性作品，今年《黑洞》以及其他作品的展出，或可視為策劃單位對於當代藝術相關議題的關注與回應。

2001 年粉樂町開啟了新興的藝術與空間對話模式，多年的成功發展已使得藝術介入空間成為臺北街頭常見的創意景觀，不僅推動藝術和生活的結合，啟發民眾對於生活美學的重視。然而也曾面對藝術商品化的爭議，以及藝術與商業空間如何兼得獨立與共存的挑戰。從臺北東區出發，粉樂町近年更走進大學校園和松山文創園區，嘗試開發更多樣化的社群民眾以拓展活動的公共性。隨著展覽場域的擴大與變動，粉樂町或可探索藝術介入歷史產業空間的文化與社會意義，也就是植基於藝術和特定場所對話的策展方向，以為活動的未來發展開啟新局。藝術不再只扮演著美化空間的角色，與空間的互動和對話將深入空間紋理、歷史脈絡以及場域特質等面向進行探討，進而觀照現實並反映時代文化。於此，粉樂町已不僅是頌揚生活美學的藝術饗宴，提供創作分享的展演平台，更是鼓勵對話與思考的公共領域 (public sphere)。

賴香伶

## Very Fun Park and the Integration of Art/Space

Hsiang-Ling LAI

Independent Art Researcher and Curator

Since it was first launched in 2001, Very Fun Park has become one of the most important art and cultural events in Taipei City. The initial focus was on the visual arts and through a wide range of exhibitions and performances a special perspective on society, culture and economics in a modern urban environment was showcased. Original planning incorporated knowledge-based learning and emotional experiences of artistic aesthetics, but quickly expanded from unused and commercial space into schools. As a result, Very Fun Park has become an important platform for the integration of life and art, while also nurturing a young audience of art lovers.

I remember the first time I heard the name Very Fun Park, the first thing that came to mind was the sense of happiness and satisfaction that come from being in close contact with art, and the sincerity with which artists freely share their creative work. Rita Chang, the curator for the first edition of Very Fun Park, likened the exhibition to a happy corner. "Very Fun Park is a fairground, but not a performance space. Inside the park there is much hustle and bustle but also creativity. Although there is no deliberate attempt to oppose popular culture, there will be no self pity or sarcastic ridicule. It is our hope that after viewing the works visitors will not only experience sparks but also recall the

event with emotion and a deeper understanding of life." Even more, the essence of Very Fun Park is to be found in the importance it attaches to the combination of innovation and artistic creation and its focus on sharing this with the public. The event has already evolved from 2001, when young Taiwanese contemporary artists and their works toured Hong Kong, Perth, Australia and Taipei, into a highly innovative platform for sharing art and a city-wide contemporary art action that makes art qualitatively transform various venues and urban spaces.

The coming together of art and space has always been a common theme in the world of art and is an important characteristic of this summer city art feast. In early discussions the event was described as such: "It is the destiny of Very Fun Park to establish new venues and to initiate new dialogues." In fact, the development of such a diversity of exhibition spaces involved finding likeminded partners and this proved the most taxing part of curatorial work. At the most recent exhibition there were some wonderful examples of art and space coming together, competing to find shared harmony or using dialogue as a vehicle to display new meaning. Three art/space integrations are particularly worthy of note: Agi Chen's sculpture *Heroic Colors - Catwoman* installed on the wall of a fire lane; Yi-Ju Hsieh's mural paintings and installations *Love my Love*, *Popping Shower Dance* and *Sugar Beam Planet*; and Xiu-Zhen Yin's sculpture *Black Hole* in front of the Taipei New Horizon building.

Agi Chen is a young artist from a generation that typically thinks visually, who has shown herself to be adept at using semiotics and image analysis to deconstruct sub-culture idols and cartoon characters such as Catwoman and the Powerpuff Girls. She takes these images and transforms them into collections of colors and concentric circles that represent the memories and cultural impressions of the era in which the artist grew up. In this work, the virtual setting of the work is replaced by a real urban space that is forgotten or marginal to city life. An installation of concentric circles transformed from the image of catwoman is inserted into a forgotten lane in eastern Taipei City, almost like a scene from a comic book in which virtual catwoman is patrolling the real city at night. In this context, the conflict and sense of the unexpected that comes from placing a smooth, shiny metallic sculpture in a dark and disorderly fire lane brings to mind chaotically complex modern urban landscapes. Moreover,

placing an art installation here also breathes new life into the fire lane, the work providing a dash of color that raises the spirits.

If in Agi Chen's work space is an indispensable part of the piece, then Yi-Ju Hsieh's spatial installations *Love my Love*, *Popping Shower Dance* and *Sugar Beam Planet* display the infinite possibilities the arise when art strives to remake space. Hsieh is skilled at paintings that combine imagination and stream of consciousness, bringing the display space a flowing narrative that provides a unique way of experiencing the everyday. This installation work is next to a candy store which exudes sweetness and happiness while Hsieh establishes a dialogue between this and her candy-like painting. Through her fresh and lively creative style the artist echoes the image of youth and freedom represented by candy. She also makes the most of the independent space provided by the store, using her deft but highly rhythmic painting, brilliant application of colors and fairy story-like narrative to craft a creative heterotopia replete with sights, tastes, smells and the dreams of youth.

Placing art in real life scenarios makes it possible to create new perceptual experiences in the existing environment. This is perhaps the most pronounced characteristics of Very Fun Park that people are familiar with. Most of the exhibition locations this year complied with similar curatorial ideas. However, the diversity of messages conveyed by art and the creative ways to display artworks not only infuse daily life with surprises and emotional moments, but also showcase social evolution and cultural thinking over time.

Beijing-based artist Xiu-Zhen Yin's *Black Hole* was placed in front of the Taipei New Horizon building in Songshan Cultural and Creative Park. This work conveys the critical function that can be served by integrating art and space. Yin takes a used container, cuts it open and reassembles the elements so that the cheap waste material is reconstructed as a conical sculpture in the shape of a diamond that subverts the values of capitalist society. At the same time, the artist places her sculpture made from waste materials in front of the Taipei New Horizon building, a cultural and economic flagship painstakingly planned by architect Toyo Ito, creating an extremely intriguing contrast. The art of Xiu-Zhen Yin is invariably critical of the global information society and consumerism, and the brown/black mottled "Black Hole" stands in startling contrast to the brand new

pristine white of the Taipei New Horizon building. This is perhaps best viewed as a symbol of the chasm between cultural values and economic values and the struggle for supremacy between art and the commercial and entertainment possibilities inherent in cultural innovation. In its early years few exhibitions of Very Fun Park offered any kind of socio-economic or political criticism, so the display of *Black Hole* and other works this year should be seen as the response of curatorial staff to contemporary art issues.

In 2001, Very Fun Park established a new model for dialogue between art and space and the successful development of this model over many years means that creative art/space landscapes are now a common sight on the streets of Taipei. This not only promotes art as an integral part of life but also encourages people to attach greater importance to life aesthetics. It has also had to deal with disputes over the commercialization of art and the need to ensure the independence and coexistence of art and commercial space.

Although it started in eastern Taipei, Very Fun Park has in recent years moved into university campuses and Songshan Cultural and Creative Park in an effort to develop a broader audience and expand the public nature of its exhibitions. As the event continues to expand and change, perhaps it could explore the cultural and social significance of art being displayed in historical industrial space. In other words, the adoption of a curatorial direction based on establishing a dialogue between art and fixed locations might offer a new focus for the future development of Very Fun Park. Art is no longer used merely to beautify an environment, because in order to interact and engage in dialogue with space it is necessary to be familiar with its context, history and characteristics, while focusing on reality and reflecting the culture of the moment. In summary, Very Fun Park is no longer just an artistic event that extols life aesthetics and provides an exhibition/performance platform to share creative work, it has evolved into a public arena that continues to promote and encourage dialogue and ideas.

## 另類 公共藝術品牌 《粉樂町》 藝術季

朱惠芬

亦采資創執行長 / 視盟榮譽理事長

《粉

樂町》是一個時尚名詞，是一個當代藝術展的代表作之一，是臺灣公共藝術執行的另一種操作範例。《粉樂町》是一個藝術品牌，是富邦基金會於暑假期間，為所有臺北市民所提供的藝術饗宴。上述的種種描述，皆是筆者對《粉樂町》的定位，也是對《粉樂町》的高度期許。因為《粉樂町》在八年的累積能量下，已然不再僅止於企業的藝術活動而已，而是臺北藝術活動代表之一，甚或是臺灣公共藝術範例之一。

### 《粉樂町》是時尚代表

每個人對「美」都有一份莫名的嚮慕之情；當然，每個人對「美」的概念與期許不盡相同，然對基本的「趨美避俗」的心態，卻是一致。《粉樂町》所選擇的作品裝置地區－臺北東區，除了是因為富邦企業所在地外，亦是臺北時尚集中地。多年來，《粉樂町》在這個東區巷弄

的時尚精品店中，裝置出各類型的當代藝術作品，讓客戶每每將作品就當作是店內裝潢設計的一部份。《粉樂町》與店家兩造之間，儼然形塑出雙贏局面，各吸取對方精華，為「時尚」及「美」更添藝術氛圍。今年作品中，印象深刻的是，於陳季敏 soft 概念店之岩崎貴宏作品《混沌之外》。櫥窗中，微小到幾乎「忘記了它的存在」的小小作品，讓人發現時，發出小小驚喜之情；更特別的是，藝術家取材店內的布製品來「抽絲剝繭」成作品，讓作品本身更增添「因地制宜」(site specific)的公共藝術特質。

### 《粉樂町》是當代藝術代表

《粉樂町》最初的發想者為臺灣知名策展人張元茜，其提出「巷弄美學」的夢想藍圖，邀請臺灣年輕的新銳藝術家與部份國外藝術家，挑戰城市不同空間與藝術結合的可能性。同時，《粉樂町》也是「藝術介入空間」的最佳體現，以街道、開放空間、和商家為展覽現場，透過大規模的場地空間洽談，在人文薈萃、商業繁榮的臺北市東區展出。今年度之《粉樂町》主題：「和諧」(Harmony)，更強調藝術與生活的有機遇合，「這是 2013 粉樂町提出關於正向生活的關鍵詞，也是粉樂町在長年與社區互動中獲得的真實感受；世界沒有單獨存在的生命，也沒有獨立不相干的存在狀態，瞭解自己之外還得理解他人；藝術如此，生活也是。不僅止於強調主旋律的必要，還需要豐富的和弦伴奏，才能創造共鳴層次與感官的立體，讓身歷其境的觀賞者建構更全面的思考觀點。」《粉樂町》是一項落實「無牆美術館」理念、並長期正面能量累積後之藝術專案，讓藝術走出美術館，進入大眾日常生活環境中。

### 《粉樂町》是公共藝術代表

公共藝術雖屬藝術專業範疇之一，然因其具備全然迥異於私域創作的「公共性」議題屬性，使其無以避免地增添許多不可預期的辯論話題，也因此亦延展出多元風貌之個案研究可能。以公共藝術之「公共性」而言，或許對臺灣公共藝術的興辦單位來說，乃直指於設置過程中之「民眾參與」活動，如：說明會、公開展覽活動、民眾票選活動、及藝術家導覽宣傳等相關活動而言。然事實上，公共藝術的「公共性」應不只限於此傳統概念中較制式、表相的民眾參與活動，而應該能含納更多議題深化的多樣風采。公共藝術的公共性亦非單指開放空間的公共性而言，也就是說以「公共」面貌出現的藝術並不一定就是公共藝術，但是公共藝術卻是必有其公共性特質。優秀公共藝術並不單取決於作品表現形式的表相設計而已，而是在乎於是否達成「藝以載道」的精神價值體現。

以《粉樂町》為例，其乃期待能透過藝術的介入讓民眾熟悉藝術與空間的交融，體驗生活美學的在地實踐，藉以提升整體公民素養。《粉樂町》邀請跨界藝術家參與，鼓勵創作者與城市商業空間負責人進行互動和對話，並針對設置地點的環境特色量身訂製藝術作品。每年舉辦的《粉樂町》藝術專案已成為臺北市繁華商業區的年度藝術盛宴，多年來積極推廣民眾藝術教育，支持許多年輕藝術家創作發表，並協助提供展覽空間的商家進行創意品牌行銷，是臺灣近年來重要的大型暫時性公共藝術活動。以今年作品為例，特別對藝術家陳怡潔的作品《超能救世主－貓女》印象深刻。這件位於大安路之防火巷內的作品，著實會讓那些人們在街道上快速經過時，感覺這件突兀於社區防火

巷弄的「物件」(object)。然對筆者我而言，這件作品如何能成功地被裝置在這個需透過多方不同單位、無數次的協調說明會後，才得以具體落實將之裝置於此的過程更感興趣；並且，其所引發之公共性與藝術性議題溝通討論，才是《粉樂町》在多年努力下所深蘊的價值所在。就如同今年之《粉樂町》展覽理念中所言：「從初始的質疑保留，到社區願意主動參與，更甚者能在近年自發性的在非展覽期間，店家開始嘗試策劃、邀請藝術與創意工作者將作品進駐於社區商店之中，也是粉樂町八年持續累積發酵出的後勁，像是犁鬆土壤後，種籽自會延展生命的循環。」

### 《粉樂町》是品牌代表

國內企業著力於藝術推動的機構不少，富邦集團之《粉樂町》藝術專案可說是其中翹楚，也幾乎將《粉樂町》視為富邦企業的知名品牌代名詞。今年更甚者，《粉樂町》延展部份作品巡迴至臺大校園，與臺大藝文中心合作《臺大粉樂町》展覽。由此可知，《粉樂町》這個名詞，不再只是八年前之「粉樂町－臺北東區當代藝術展」的展覽名稱而已，而是在臺灣當代藝術 / 公共藝術領域中，一個有其獨立定位及價值判斷的品牌。未來，《粉樂町》將再如何更深化、廣化這個品牌的核心價值？也且讓我們拭目以待吧！





## Huey-Fen CHU

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Very Fun Park” is a byword for fashion, an important contemporary art exhibition and an example of the alternative execution of public art in Taiwan. It is also an art brand and a summer festival of art organized for the residents of Taipei by the Fubon Art Foundation. This description indicates the breadth of the event, but also highlights the expectations it generates. Over the past eight years “Very Fun Park” has gained much experience and grown from a business-oriented art exhibition into an important annual art event in Taipei and an influential example of public art.

### Very Fun Park Represents Fashion

Although everyone inexplicably admires beauty and it goes without saying that people have their own concept and expectations of what constitutes “beauty,” the basic “preference for beautiful things” remains consistent. Taipei’s East District was chosen as a venue for Very Fun Park not because it is the location of Fubon enterprises but because it is an important fashion center.

For many years Very Fun Park has used fashion boutiques in the backstreets of eastern Taipei to display a wide range of contemporary art, in ways that many customers mistakenly believe to be part of the design of the store. For Very Fun Park and participating stores this arrangement has been extremely successful, by combining “fashion” and “aesthetics” each making the most of the strengths of the other to create a unique atmosphere. One of the more memorable works this year was Takahiro Iwasaki’s *Out of Disorder* displayed at “Jamei Chen Soft” concept store. In the shop window several very small pieces, so small in fact that one “almost forgets its existence,” remind visitors of the joy of making unexpected small discoveries. What is even more special is the way in which the artist turns fabrics provided by the store into works of art, giving them a touch of site-specificity.

### Very Fun Park Represents Contemporary Art

The concept of Very Fun Park was introduced by renowned curator Rita Chang. It was her who came up with the blueprint for “backstreet aesthetics” and the idea to invite young artists from Taiwan (and a handful of overseas artists) to devise ways of integrating different urban spaces and art. At the same time, Very Fun Park is also the perfect example of “art and space,” using streets, open spaces, stores and display venues in the Taipei’s East District, known for its cultural outlets and commercial prosperity. The theme for this year’s Very Fun Park was “Harmony,” which highlighted even more the organic coming together of art and life: “...’Harmony’ is our defining theme for Very Fun Park 2013. Harmony is increasingly seen in our daily lives, even though we may not notice it at first glance. Harmony highlights that there is neither independent existence nor isolated relationships. In one way or another, all things animated or inanimate, exist in harmony together.” Very Fun Park is a vehicle for the realization of the “Museum without Walls” concept which enables art to leave the confines of museums and become an integral part of daily life.

### Very Fun Park Represents Public Art

Although the installation of public art requires professional knowledge, the “public” nature of issues addressed by it differs markedly from the focus of privately created work. This often results in unexpected contentious discussions that extend the range of possibilities for individual projects. If we address the “public” nature of public art then for most agencies involved in this area in Taiwan that refers to “public participation” in the installation process, through introductory meetings, public exhibition events, public votes and guided tours/promotions by artists. However, the “public nature” of public art involves far more than superficial public participation and should actually include a greater diversity of public art and address more issues. It is also important that this is not confused with the public nature of open space, which is to say that art which appears to be “public” on the surface is not necessarily public art, while public art must be public in nature. Outstanding public art revolves around not only the external design of expressive form, but also whether the piece realizes the spirit and value of “art as a vehicle.”

Very Fun Park seeks to use art to familiarize the public with the interplay of art and space, thereby allowing them to experience life aesthetics first hand and enhancing the nurturing of responsible citizens. The event invites the participation of artists from different genres and encourages them to interact and engage in dialogue with the owners of the commercial spaces used, so as to create a piece custom built for a specific space. Very Fun Park has been an annual artistic feast in the bustling commercial area of eastern Taipei City for many years now. The event also plays an active role in promoting public art education, supports the work of young artists and helps those businesses that provide display space with creative brand marketing. All of which makes Very Fun Park one of the most important and largest temporary public art events in Taiwan in recent years. If we look at some of the works from this year then I was especially impressed by Taiwanese artist Agi Chen’s *Heroic Colors – Catwoman*.

This piece, which was installed in a fire lane on Daan road, gives those passing by at speed the impression that an “object” is sticking out of the lane. I am particularly interested in the process by which the piece came to be installed in this location because it must have taken countless discussions and coordination meetings with various interested parties. However, the true value of the many years of hard work undertaken by Very Fun Park is perhaps best found in discussions on the meaning of “public” and “art” initiated by a piece like this. As the curatorial statement for this year’s Very Fun Park notes: “With each Very Fun Park edition, the communities and local businesses are ever more willing to participate in the exhibition. The benefits are tangible, and businesses have on their own after the exhibition, invited artists to display their works in the stores and shops. This is a momentum that the Very Fun Park has generated, and we believe that this is still only the start. The seeds have been sowed, and the harvest will be plentiful.”

### Very Fun Park Represents Branding

Quite a few enterprises in Taiwan are involved in the promotion of art, but the Very Fun Park art project sponsored by the Fubon Group is one of the leading events. Indeed, Very Fun Park has essentially become a brand for the Fubon enterprises. This year, in collaboration with Taiwan University Center for the Arts, some of the displayed works were shown at the National Taiwan University as “Very Fun Park at NTU”. This is perhaps evidence enough of how far Very Fun Park has evolved from its earlier incarnation as the “Very Fun Park – Contemporary Art Exhibition in Taipei’s East District”. Today it is a brand that has its own independent position and value judgments in the field of contemporary art/public art. The question is how “Very Fun Park” plans to deepen and broaden the core value of this brand in the years to come and this is something that many of us cannot wait to see.

# 2013 粉樂町

臺北東區當代藝術展

Very Fun Park 2013:  
Contemporary Art Exhibition  
in Taipei's East District



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