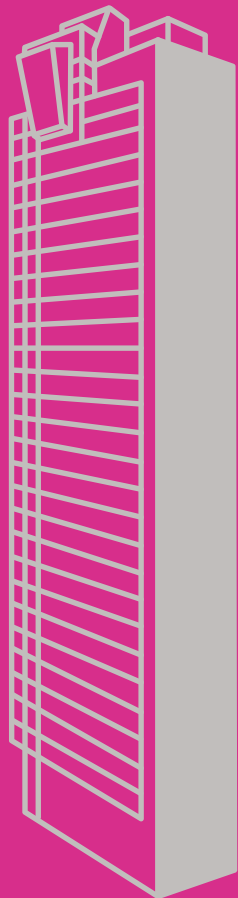


VERY  
FUN  
PARK







新建築 2015

01 10x10

03 劉柏村

4-3 王振瑋

5-4 陳伯義

6-1 余政達

7-1 HENSE

8-2 任大賢

9-3 朱金石

2-1 蔡潔莘

4-1 蔡芷芬

5-1 游文富

5-5 岸本真之

6-2 張麗真

7-2 康雅筑

8-3 許馨文

9-4 杉浦康益

2-2 Sun K. Kwak

4-2 Veronika Richterová

5-2 伊藤隆介

5-6 陳萬仁

6-3 呂怡瑩

7-3 王天仁

9-1 權奇秀

10 Ulrika Berge

2-3 朱金石

5-3 吳熾政

5-7 尹秀珍

6-4 伊祐·鳴照

8-1 何景窗

9-2 周蓓麗

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前言

# 愛臺北東區的 500 個理由

成立富邦藝術基金會邁入第十八年，檢視當時創立的初心，「分享」這兩個字出現在腦海，一晃眼已近成年，時間的速度超乎預期，回看這一路記憶點滴，最動人的總是那些閃爍的眼睛、嘴角的微笑、才華洋溢的創作、看時的驚呼，以及心裡的悸動。不斷浮現……

「分享到底是甚麼？」

這其實是多年來不斷自問的問題，對於美的定義與對於藝術的偏好往往非常個人，分享的原意很好，但太過一廂情願地給予也會成為一種負擔，因此將種種心意揉合而成的展覽，跨越了各式門檻的制約，一次又一次的展現在我們的生活場域當中，是基金會這十多年來的想法作為，也是團隊所開創出前所未有的城市氣氛，呼應著分享原則下的美善，但終究有多少人在這樣的心意之下，感受到來自於藝術與生活所擦撞出的火花？在歷時了兩年半的臺大EMBA學程中，透過各種學術與科學的方式交叉解析出《粉樂町》十年在東區的影響痕跡，我才發現，原來一個企業專注於推動公益，除了社會回饋與品牌效益外，對於員工而言，竟會

產生員工向心力中最为艱難的企業品牌的好感度與認同度，所影響的層面不只是對於社會大眾，而是質化了企業文化的內涵，同時持續深耕的公益，在面對紛亂的傳媒資訊時代成為自清的不二法門，秉持初心最終獲得超乎預期的回饋。這讓我常感受藝術推廣的過程與信仰十分雷同，無私的奉獻與投入才能獲得祝福，是分享之外得到最無法計量且最為動人的喜樂，原先我所在意的影響力，原來深刻的透過時間影響著身邊的我們。

而至於這樣擁抱生活的藝術展覽方式，以目前全球的發展而言，在千禧年之後，亞洲經歷了各種大型世界運動的學習，北京奧運、世足賽、亞運等，有各種大型的舞台運用視覺藝術，創造前所未有的風貌，而將藝術品與生活接合的城市活動已然成為「都市再生」的思考，無牆美術館不斷因地制宜的「進化」與「在地化」，並且成為城市行銷的內容，可以探討的問題也越來越深化，從單純的企業回饋、社會責任、到政府的文化政策重心等，臺灣近幾年也可以看見越來越多藝術生活化作為，相信這是對於形

式的認同，同時也讓藝術環境有更多可以轉圜質疑態度的辯證，無牆美術館進入人的生活有著太多技術問題，因循著每個地方的習性與人文特質，在藝術介入空間後也有太多值得學術討論的社會現象，影響文化的深度，同時也成為當代藝術創作論述的文本，但不論如何，遍地開花的展演機會滋養著臺灣與全球的藝術創作者，越來越有魅力的創意城市也優化著人們的生活境地！

從 2001 年歷時 10 檔展出的《粉樂町》無牆美術館，先後讓 500 多位國內外藝術家和位於太平洋的臺灣島嶼產生對話，無論形式無論材質，透過他們的詮釋產生視覺刺激與內在省思。文化沒有捷徑，但從一座城市的藝術涵養可以解析其中的文化密碼，對於在臺北東區成長、成家、工作的我而言，媒婆似的嫁接了 500 多位藝術工作者與各形各色的東區空間對話，這 500 多次的詮釋如同成為 500 個愛臺北東區的理由，同時也串接成為一首詩篇、一封家信，我透過藝術家的眼目領會了臺北的人文與蘊含的魅力，策畫的過程中客觀或主觀的理解我們臺北城東，娓娓敘述每

一次對於生活中的一條巷弄、一座空屋、一區商業、一棟民宅、一個辦公空間的新發現。

以此文感謝多年來參與的 550 位國內位藝術家，以及提供出展覽空間的所有好朋友，是你們給予了《粉樂町》空氣和水分，而企業如陽光般促成美感的光合作用，粉樂町如花盛開，在你我所熟悉的城市與記憶中每一處角落。

富邦藝術基金會執行長

翁美慧

## Foreword

# 500 Reasons to Fall in Love with Taipei's East District

This year, Fubon Art Foundation will be celebrating its 18th anniversary. The initial motivation behind its establishment is simple: to share art with the public. Indeed, looking back on this fruitful journey, I realize what I cherish most are those sparkling eyes and radiant smiles, outstanding talents and genuine curiosity - all of which constitute my own heartening moments and memories.

"What is the true meaning of 'sharing'?"

This is a question we have constantly been asking ourselves. Everyone has his/her own definition of beauty and preference for art. Thus, as an art exhibition that molds itself into the daily lives of the public, the way we share art becomes all the more important. How can we satisfy everyone's tastes so as to not make our "sharing" too dry or superfluous? After all these years planning and running these exhibitions, I couldn't help but wonder whether people actually enjoyed and benefited from our endeavors. How many people were thoroughly inspired by their encounters with our artworks? And for how many of these people was this experience a first? Therefore in my EMBA thesis at National Taiwan University, I analyzed data

and conducted interviews to find out what exactly Very Fun Park had brought to the public. To my surprise, our exhibition has not only benefited the public, but also helped the private — our own Fubon employees. By vastly improving our corporate culture through art and its effect on everyday life, we have bolstered our employees' identification with and loyalty to our company. Like practicing religion, the more we put into it, the more we got out of it. All these years of hard work have made it possible for our exhibition to not only touch those outside but also grow those inside. Turns out, the answer to my question of how our exhibition has impacted those around us is actually deep within us.

It appears that embracing art outside the museum is the new trend. Since the millennium, we have witnessed several international sports competitions in Asia-- the Olympic Games in Beijing, the FIFA World Cup in Japan and Korea, and a few Asian Games—integrate art into their surroundings through original stage designs and the like. This localization of art into different cultures and aspects of life has gradually become a new and creative approach to urban



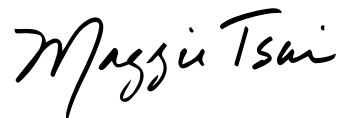
renewal. Whether it be from community outreach, corporate social responsibility, or the Taiwanese government, the desire for integrating art into the urban environment has evolved through time into an important aspect in city marketing. This phenomenon is by all means worth further academic discussions and studies, but one thing is for sure: increasing exhibition opportunities prepares a broader and better stage for artists, local and international alike, and as a result, brings a good dose of creativity and glamor to our familiar urban environment.

Since the year 2001, more than 500 local and international artists have participated in the past 10 Very Fun Park exhibitions. Each, with his/her unique perspective, has fostered dialogs with this island in the Pacific. As a citizen who grew up and still lives and works in Taipei's East District, it is particularly gratifying for me to have creative minds come together, saturating the streets with new ideas and colors. These 500 artistic interpretations can be seen as 500 reasons to fall in love with the East District. If pieced and read together, they emerge as a touching poem or a loving letter that tells the story of Taipei through

each artists' eyes. As you walk through alleys, empty houses, commercial blocks, historic residences, and office buildings, you will discover — through different artistic points of view — the cultural richness Taipei has to offer.

As a token of gratitude, I would like to dedicate this article to each of the 550 artists, as well as all the partners who have provided exhibition spaces for Very Fun Park. Because of your efforts and generosity, along with corporate support, Very Fun Park is able to bloom beautifully not only in the streets and corners of the city but also deep in our memories.

CEO of Fubon Art Foundation

A handwritten signature in black ink that reads "Maggie Tsai". The signature is written in a cursive, flowing style with a large initial 'M'.

# 《粉樂町》10 檔展出， 套映千禧後的 15 年光譜

以時間的軸線撐起經度，緯度上載記金融風暴、全球文化政策的轉型，文創風潮的躍起、城市再生的討論、都市更新的政策、以及大中華經濟崛起後的移動人流、亞洲城市魅力定位的決策等全球議題，這些指涉與文化藝術相關的風向，題目很大，但卻也輾轉影響著《粉樂町》這樣在地的藝術活動，在每一步的規劃與說服的說帖裡仍是被牽引著，然而營造出生活中的遇見，除了視覺的美感經驗外，《粉樂町》也期待發人省思，比對起全球的趨勢，《粉樂町》在持續中不斷符合潮流與向度，細微中轉身，同時也掂量著屬於臺北城東的習性、速度與氣氛，並含蓄的透露出對於美的鑑賞與品味。尺寸不是無牆美術館的最大設限，而是細微處發展對於「町」的執迷，在持續和小角落當中營造屬於臺北城東耐看尋味的細節，透過點與點的連接勾勒出城市的輪廓。

所以，《粉樂町》是藝術與空間的對話，是交融了日常生活後的真實滋味。

《粉樂町—臺北東區當代藝術展》行之多年，這座年復一年在炎熱夏季，燃耗大量資源與體力，交織創意和人群的無牆美術館，推動的並不只是個名為「粉樂町」的品牌，而是堅持藝術必須實踐於生活的行動。在展

覽中的空間裝置、立體雕塑、攝影、繪畫、聲音、錄像等多元型態的當代藝術樣貌，開放大眾自由欣賞，讓生活場域成為能與藝術直接對話的環境：每日行經的道路、咖啡廳的桌椅、時下流行的穿著服飾、舊時代的古蹟和工廠…等，都成為重新書寫的場景，而藝術的手法、材質、觀念則成為誘發思考的劇情，這樣的劇碼在漫長的時光中定期上演，佐以臺北東區的人文聲線，緩緩吟唱。

## 十處聚落，演繹空間的樣貌

今年的粉樂地圖，依城東街區特性安排展出空間，或聚合、或分散的規劃出藝術地圖，一處展點有多樣的藝術詮釋，不同以往的單點單件，同時提點出生活場域中的空間形態，讓東區複合式的空間組成可以被探尋。往年，《粉樂町》展覽範圍多以忠孝東四段與敦化南路一段之十字腹地為範疇，類型無外乎日常生活與消費場域，將其短暫的轉化為當代藝術展場。時至今日，經驗了9檔次的展出後，發現東區在空間上有更多的型態，反而在探索當中更實踐「町」的意義，在巷弄美學的緣起下，透過小角落發現了細微處的樣態，同時也完善了《粉樂町》最終的意涵，隨興的遇見，在生活當中累積對於美的想像力與養成。

2015年《粉樂町》呼應「十」為長路的標竿，第十次的展出，選定臺北東區十處相異的空間形態作為藝術進駐的聚落，並使用都市內存在但時常忽略的閒置與臨時空間，包括廣場、園區、眷舍、公寓住宅、旅店、里民場域、品牌商店、企業大樓等，聚集近三十位國內外藝術家作品，藉由在地思考，或媒合進行配置的創作方式，發展出具有視覺與身體感的環境裝置，在不同的時空與空間內重新產生對話。

### 開放廣場、文創園區

位於市民大道與敦化南路交叉口的辦公大樓廣場，藝術家劉柏村以鋼鐵為材創作《金剛山》，表述文明發展之於社會樣貌改變的觀察與沈思，他堆疊重複的小型「金剛」聚成小山，在人車川流的路口表現人類精神的巨大能量。而進入新舊匯流的松山文創園區，朱金石作品展現厚實鮮豔的油彩與力道，濃烈情感騷動堆疊，對話於Sun K. Kwak思緒宣洩如野草般的奔流氣勢，流線當中體現人文薈萃的醞釀；蔡潔莘則以紙為材，反向顛覆數位時代的思維邏輯，將純真質感帶入科技之境，頌揚以自然為本的反璞歸真。

### 老舊眷舍、舊宅公寓

展點銅山眷舍與大安舊邸，在展期間暫緩都市更新的進程，投入成為臨時性展點，實踐如〈土地倫理〉中的空間再利用，透過民眾參與省思人與空間的關係，打開私的狀態進入公共的體驗與討論，是《粉樂町》試圖為生活攬入的美學思考，並重新回溫城市樣貌。在喚起的記憶當中，發現藝術創作

也正在對話一空間、創作者、與觀看者成為一個輕鬆交流的約會。另一曾為空軍房舍的銅山眷舍，十多年來呈現荒廢，卻為高樓住宅區留下矮房院落的舒適視角，雖然殘破雜亂，但恣意其中的雜草與綠樹，成為都市中難得的綠意，展期計畫以貼近自然的思維為基礎，讓藝術啟動對於土地的關懷：蔡芷芬以竹為材料，引群眾穿梭入林感受風動和人的律動；王振瑋匯集大量漂流木上彩，由奔流的張力與原木的姿態線條，奔瀉如巨型的水柱，隱喻思潮的釋放；Veronika Richterová則藉廢棄物材（回收寶特瓶）在廢屋的牆垛下開展出豔麗不凋謝的植物與花，反諷塑料工業素材，帶來了經濟效益與便利，卻也創造了許多污染與生態的敗壞。倚近信維市場的四樓公寓，大安舊邸（原為合作金庫的員工宿舍），地處信義路中段與大安路交會，界於商業黃金區、東區名人巷以及文教區庶民生活的接合處，日常的生活樣貌交匯著都市的潮流與時尚，生活型態相異的衝擊，創造了一路之隔迥然的生活秩序；信義路以南，信維市場以聚雜的方式混居著住宅、市場、商號、國宅、學校、郵局、玉市場與花市，而以北則進入到仁愛醫院、大安路名人巷、頂好商區。其中有首屈一指的私校、進口家具店、精品店、國際百貨、餐廳、舶來品商店等。從城市的聚落生態推波著人的移動、因著生活翻尋出建物的樣貌，大安舊邸則是最符合民生使用的4樓公寓式建物，沒有大樓管理也沒有電梯，邀請了七位藝術家作品以感官或形式，摸索時光中的生活痕跡：游文富依「築」為題，在建築之外，以竹構為雕塑包覆整體建物，將傳統工技與現代建築作結合；伊藤隆介由實驗電影手法製造現地幻覺，拆解現實，重構在地的時空

想像；陳伯義透過攝影紀實老房拆遷後的境況，以窗景為觀者視窗，陳述社會變遷樣貌，在虛與實境中產生追憶；岸本真之收集在地住戶與攤販的生活器皿，以傳統技法切割黏著進行堆疊，書寫屬地的生活痕跡和情感紀錄；吳燦政由城市街景與日常聲音地圖為本，紀錄臺北大安區，讓觀者能透過聆聽，重新認識城市巷弄；中國藝術家尹秀珍收集舊衣編構成冊，將眾人的生活歷練與所展現的知識力量作轉換，詮釋個人如同理解一種知識般的將人際編輯成冊；陳萬仁則聚集現成物件、施工物材與木裝箱，組架出「建構中」的場景狀態，搭疊運動者的錄像動態，編導光影為城市建構與文化權力移動的短篇章。

### 國際旅店、鄰里場域

旅館是停留的暫時性場域，旅行者的移動，不單只是個體驗，也仿如是個載體般成為文化和經濟交流的媒介，在旅人與當地短暫交會之際，藉由藝術的進駐也讓旅客體驗更多元的文化經驗，並強化城市印象。Home Hotel 大安以原住民藝術家伊祐·噶照作品帶出在地的原生；大廳則展出余政達錄像創作，呈現異地經驗中文化的差異與交融。編織手技是臺灣家庭九〇前日常中不陌生的勞動，張麗真以溫潤細膩、色彩豐富的手感織縫，與呂怡瑩轉化硬質甲殼為呼應軟雕塑的創作思維，都顯現出藝術運用日常事物發展為魔幻想像的創造力。社區鄰里場域往往規劃有許多里民活動的休憩空間，在功能外也存在一些因應工程、遮蔭之途的鐵皮建物 and 路樹林道。位處繁華都會區，這些空間其實經常為住民與臨行

者所忽略，這次透過三位藝術家的巧思，點亮這些地點增加談論話題—美國街頭藝術家 HENSE 以噴漆彩繪，為工程鐵牆增添繽紛鮮豔的夏日活力，將原先呆滯的工業鐵皮換上創作的新妝；康雅筑則以自然材質，幽默的轉化街道路樹為晾曬的支架，迎著夏日熱浪招搖出陣陣魚乾海味；香港藝術家王天仁組裝廢棄木棧板成為淘氣活潑的街道家具，使人們樂於進入公園駐留成為樂園。

### 品牌商店、企業大樓

臺北東區近三十年來一直是人文薈萃的集中地，都會潮流男女尋找創意、流行趨勢與社交歡聚的場所，購物消費是街區主要行為，斐瑟旗艦臺北店位居商圈核心，也成為本次品牌商店的空間類別之示範展點。任大賢、何景窗、許馨文分別運用鋼鐵金屬、影像文字和現成物件—書籍與梳子，重新表述關於髮絲的聯想，以及頭髮之下的思緒梳理，在安排的細節上，依然保留《粉樂町》策展上的場域特性媒合。富邦金融中心自 2007 年起開放大樓外牆玻璃作為藝術創作的大型畫布，今年再次邀請韓國藝術家權奇秀作品為展出，象徵美好的雨後彩虹畫出宛如無盡延伸的「無限∞」意象，以藝術給予城市的祝福；在作家筆下最適合約會的金融中心花園，周蓓麗作品以艷紅奔放的伸展姿態，創造童話的境地，也提供觀察中國新一代藝術家在造型、用色上的趨向；大廳中朱金石則以梅、蘭、竹、菊為題，花中四君子在濃烈的色料中展現氣質風骨；杉浦康益巨大化微小的花朵，以陶瓷的堅韌和脆弱重新捏塑每個微妙細節，回應於生命

中對於所謂的財富管理(包含著更甚於金錢的一切,如家人、健康與愛)的重要意義。

### 展演空間

新啟用的「Fubon Living Art Space」位於福安紀念館二樓,對照大樓綠建築的環保性,以及推動生活美學之宗旨,展出瑞典藝術家Ulrika Berge織物作品,由日常所見的纖維物料結合簡單動力,創作為如微風輕撫般的花樣,讓人流動其間如進入花花世界的幻境。

累積十檔歷程的《粉樂町》,超越500處落點在臺北東區的生活場域,共聚約550位來自國內外當代藝術工作者的創意,在街角巷弄牽引人群遇見藝術。15年的時光,堆疊著這座城市流變翻轉的樣貌與美學的記憶;以此,在2015年的展覽中結合灣創意設計中心的展區,特別規劃十年特企文件展。除呈現《粉樂町》一路走來的紀實,及城市與藝術交鋒15年(2001-2015)的美學印記,同時羅列世界各地致力於將藝術推進公共空間,營造城市話題和群眾記憶的美學案例,以「十城十美」為名,匯聚國際間以無牆美術館形式介入藝術發展的情況,呈現紐約、倫敦、雪梨、香港、比哈爾邦…等多城經驗,藉他山之石,瞭解全球發展的現況,也同步激發在地更多元的思考;同時希望透過時間軸,了解臺灣在文化上的遠見以及企業以《粉樂町》無牆美術館成為回饋地方的公民責任,是何其珍貴的創意能量。《粉樂町》促成了一種想像力,其中雖然還需要更多學術的支撐與辯證,但翻看一路歷程仍超越學術的創造了自成一

格的學術系統、商業構成,與整合行銷。

### 踏十：築夢的實踐力

踏上第十次的城市無牆美術館,《粉樂町》象徵策展團隊築夢的持續力,聚集了更多認同的夏日藝術氣氛。《粉樂町》由一個團隊的夢想,發展為堅定信念的生活態度,這是經濟效益與文化質量相互衡量的成果,也是社會共榮共好的學習,而關係的連結更是其中的關鍵,在《粉樂町》中,人際的串流與溝通網絡,龐雜交錯卻也迷人深刻,原不相識的人群、藝術工作者、商店、居民、觀眾、公部門、私企業…等,因藝術產生討論,彼此成就可能,加乘出效益,串起屬於臺北東區的人文樣態、以及特有的魅力與開放。

迄今,藝術已在這長程的征途上,插立步程的標竿,接續藝術介入東區場域將會有怎樣的可能?讓我們共同期待。期待在未來東區依著對於《粉樂町》的想望,自發性的讓藝術創作者介入,成為共享空間的夥伴;期待依著過往對於《粉樂町》的集體記憶,伴隨著人群重新以更為開放的方式讓東區豐富精緻。《粉樂町》是一只投入東區靈感湖泊的小石,在十次冒險與嘗試後,輕跳出水漂於東區的生活水面,誠如今年的樓貼作品一樣,在絢爛的彩虹之下,我們看到了美好的生活倒影,也檢視了自我的內在,同時激發出漣漪,在我們記憶中盪漾開來。

## Curatorial Statement

# Very Fun Park 2015–10 exhibitions encapsulating the first 15 years of the new millennium

The recent financial crises, changes in cultural policies around the globe, the boom of the cultural and creative industry, discourse on urban regeneration, the influx of people to Greater China following the economic boom, and the marketing of Asian cities have all shaped the broad topic of culture and arts. Of course factors as such have also influenced local art exhibitions like the Very Fun Park. They are present in each step of planning and are seen in all aspects of life. In addition to creating visual aesthetics, the Very Fun Park hopes to inspire reflection and compare global movements. While never losing sight of popular trends, refinements to the Very Fun Park weigh the styles, tempo, and atmosphere of Taipei's East District while demonstrating an appreciation of the arts. It is not limited by the walls of an art museum, but by the attraction to the neighborhood. Timeless details are constantly added to all corners of Taipei's East District to create an outline of the city.

The Very Fun Park is a dialogue between art and space, blended with the flavors of everyday life.

The Very Fun Park Contemporary Art Exhibition in Taipei's East District takes place every year in the scorching summers of Taiwan. Massive amounts of resources and manpower come together to create an art museum without walls. The objective is not simply to promote the name Very Fun Park, but to ensure that art permeates through all aspects of life. The layout, sculptures, photographs, paintings, sounds, and videos in this contemporary exhibit are open to the public, transforming everyday locales into an environment in direct contact with art. Ordinary roads, the insides of coffee shops, trendy clothing stores, and the landmarks and factories of old are all backdrops for the thought-provoking interactions brought about by different artistic forms, elements, and concepts. This periodic presentation is staged amidst the sights and sounds of Taipei's East District.

## **Ten exhibitions, ten interpretations of space**

This year's art map is clustered and scattered throughout Taipei's East District. Unlike previous years, each area has infinite artistic interpretations while bringing to mind the diverse spatial frameworks of the East District so that they may be explored. In past years, the Very Fun Park was concentrated around the intersection of Zhongxiao East Road and Dunhua South Road, portraying everyday life and a consumer environment temporarily transformed into a contemporary art exhibition. This year, even more variety has been found within the space of the East District. During our explorations, minute details in the aesthetics of the streets and alleyways were discovered, perfecting the spirit of the Very Fun Park—spontaneous encounters that grow our notions of beauty. The 2015 Very Fun Park is centered around the number ten: the tenth exhibition with art installations spread through ten unique spaces in Taipei's East District. Unoccupied and temporary spaces mostly overlooked, such as plazas, parks, military villages, apartment buildings, hotels, neighborhood areas, stores, and commercial buildings, house close to thirty international art

pieces. Environmental beautification is experienced visually and physically due to local considerations and innovative configurations, inspiring new conversations in different places and at different times.

## **Public plazas and cultural parks**

Located in a commercial square at the intersection of Civic Boulevard and Dunhua South Road, artist Po-Chun Liu's *The Mountain of Iron Men* depicts the growth of civilization via changes in society. Situated in the bustle of human activity, the mountain symbolizes the impressive power of mankind's spirit. Entering the Songshan Cultural and Creative Park, Jin-Shi Zhu's immense and powerful oil painting bursts with layers of bright colors. Juxtaposed with the torrential wild script of Sun K. Kwak's vision. Amidst the flowing lines lies the fermentations of great minds. Chieh-Hsin Tasi uses paper to overturn the digital age, incorporating the unadulterated into technology in an ode to returning to nature.

## **Old military villages and apartment buildings**

The urban renewal of the Tongshan Residence and Daan Old Mansion is paused during the exhibition to

encourage public participation and contemplation over the relationship between man and space. This special opportunity also opens the private to the public in an attempt to incorporate aesthetics into daily life and revivify the face of the city. Within these reawakened memories can be found a discourse with art—space, artist, and audience meet to engage in light conversation. The military housing found in the Tongshan Residence has been abandoned for the past decade, leaving a quiet corner within a forest of high-rise apartments. Despite its disarray, the thicket of grasses and trees is a verdancy rarely found within the city. The communion with nature facilitated by this exhibition rekindles an affinity for the earth. Chih-Fen Tasi uses bamboo to create a forest that accentuates the rhythmic movements between the wind and mankind. Chen-Wei Wang adds color to driftwood and utilizes their untouched contours to create a torrent of pillars symbolizing the release of thought. Veronika Richterová recycles discarded materials to fashion bright and enduring plants amidst the deserted buildings as a critique on plastic's economic benefits and convenience at the cost of pollution and ecological destruction.

Daan Old Mansion, a four-story

apartment complex near Xinwei Market, was originally housing for employees of Taiwan Cooperative Bank. Located at the intersection of Xinyi Road and Daan Road, it lies within the junction of a commercial area, the famous alleys of the East District, and a local school zone; the sharp contrast between these sectors are merely streets apart. South of Xinyi Road, Xinwei Market is a mixture of apartments and public housing, food, jade, and flower markets, stores, schools, and post offices; to the north is Renai Hospital and popular alleys off Daan Road, where you can find top-rated private schools, imported goods and furniture galleries, luxury boutiques, international department stores, and restaurants. The city is built around the lives of the residents, and the Daan Old Mansion is perfectly suited to the peoples' needs. Seven artists were invited to explore the passage of time in this four-story apartment using multiple senses. Wen-Fu Yu encapsulates the entire building in a bamboo structure combining traditional and modern construction techniques. Ryusuke Ito deconstructs reality and recreates a local vision using experimental videos. Po-I Chen creates windows looking over the demolition of actual buildings, depicting the face of social change and evoking memories.



Masayuki Kishimoto uses plates and bowls collected from local residents and joins them to leave a record of neighborhood experiences. Tsan-Cheng Wu records various sounds in Daan District so that visitors can discover a new side of the lanes and alleyways in the city. Chinese artist Xiu-Zhen Yin creates books from old clothing, transforming personal experiences and knowledge into volumes. Wan-Jen Chen joins objects, construction materials, and wooden crates into a construction site overlapped by the movements of athletes to depict city structures and the power of culture in light and shadow.

### **International hotels and neighborhood areas**

Hotels are places for temporary stays. The movement of tourists are more than individual experiences; they are a medium for cultural and economic exchange. Interaction with art during tourists' brief visits provides them with a deeper look into the local culture and strengthens the city's image. The works of aboriginal artist Iyo Kacaw within Home Hotel Da-an display the nature of Taiwan. In the lobby, Cheng-Ta Yu's video artwork compares and contrasts experiences in a foreign land. Knitting was a common pastime

in Taiwanese households prior to the 1990's; Li-Chen Chang's delicate and colorful hand-knit works and Yi-Ying Lu's sculptures assembled from shells epitomize art's ability to produce the extraordinary from the ordinary. Residential neighborhoods often include space for community events; these small constructions and roadside vegetation also provide shade and places to rest. Nestled within the bustling metropolis, these spaces are often overlooked by residents and visitors. The creativity of three artists join to call attention to these locations. American public artist HENSE uses paint and spray paint to add color to corrugated iron buildings to invigorate these stagnant industrial erections. Ya-Chu Kang uses natural materials to turn roadside trees into supports for drying racks for this summer's biggest catch. Hong Kong artist Tin-Yan Wong uses discarded wood to piece together animated street furnishings, turning public parks into amusing playgrounds.

### **Stores and commercial buildings**

For the past thirty years, Taipei's East District has been an area where creative talents gather and people come to find innovation, fashion, and fun. Shopping is the prevalent activity and Visavis's

flagship Taipei store, located in the heart of the shopping district, is one of the locations for this year's exhibition. Ta-Hsien Jen, Ching-Chwang Ho and Hsin-Wen Hsu used metal, words, and books and combs to draw associations to hair and hair design. This kind of dialogue between art and space has always been the spirit of the Very Fun Park.

Since 2007, the Fubon Financial Center has been lending its glass facade for artists to use as a canvas. This year, Korean artist Kwon Kisoo returns to bless the city with the infinite imagery of rainbows after a summer rain. Zoe Zhou employs bright reds and an enthusiastic outstretched stance to create a fairy tale landscape in the financial center garden, perfect for a romantic rendezvous. The work also provides fresh insight into the design and color trends used by this new generation of Chinese artists. In the lobby, With bold colors and strokes Jin-Shi Zhu depicts plum, orchid, bamboo, and chrysanthemum to present their strong characters in Chinese tradition. Sugiura Yasuyoshi recreates each detail in colossal ceramic flowers, echoing the importance of wealth management, including all that is more important than money, such as family, health, and love.

### **Performance space**

The Fubon Living Art Space is located on the second floor of the Fuan Memorial Building. To echo the environmentally friendly green building and advocate everyday aesthetics, Swedish artist Ulrika Berge's textile works create a wonderland of drifting flowers in gentle breeze.

Very Fun Park has invited nearly 550 contemporary artists from all over the world and exhibited in over 500 sites in Taipei's East District so that the public can see art in each nook and cranny of the area. The changing face and beauty of the city has been captured over these past 15 years. This tenth exhibition incorporates the display space of the Taiwan Design Center to create a ten-year project document display that not only shows the records of the Very Fun Park since its inception and the past exhibitions city between 2001 and 2015, but also showcases examples of art projects worldwide dedicated to bringing artwork to public places. Entitled "10 Cities X 10 Art Adventures," this special exhibition showcases international developments in art presented in the form of "an art museum without walls". Experiences from New York, London, Sydney, Hong Kong, Bihar, and elsewhere shed light on global trends and stimulate local thought. Past timelines are also used to

understand Taiwan's cultural foresight and the creative power of the Very Fun Park conducted as a part of corporate social responsibility. The Very Fun Park inspires imagination; and while it still requires more academic support and critique, it has created its own unique academic system, commercial structure, and integrated marketing.

### **Dreams built on solid ground**

As we step into the tenth art museum without walls, the Very Fun Park symbolizes the persistence of the curating team and designs an artistic atmosphere more in tune with summer. One team's dream has transformed the Very Fun Park into a steadfast lifestyle. This is the result of the commingling of economic benefit and cultural quality—a manifestation of society's pride and pleasure. The relationships and connections within the Very Fun Park are crucial; interpersonal networks of people, artists, stores, residents, spectators, public sectors, and private businesses originally strangers can now partake in the same discussions, events, and benefits in order to create a lifestyle and charm unique to Taipei's East District.

Art has made many milestones during this long progression and as it continues

to permeate through the East District, there are many more possibilities awaiting us in the future. It is expected that the East District will continue the mission of the Very Fun Park and solidify art's place in public areas and that the collective experiences of past Very Fun Parks will encourage the people to openly improve the East District. The Very Fun Park is but one stone in the lake of creativity that is the East District; after ten ventures, these stones have breached the water's surface to create the production it is today. This beautiful reflection under a magnificent rainbow reveals our inner qualities and sends out ripples through our memories.



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粉樂作品介紹  
Very Fun Park  
Artworks

自 1970 年代開始，城市中的公共藝術計畫在世界各地接續發生，試圖打破過往白立方空間中的展示限制，使藝術在公共場域中與觀眾直接對話，同時也藉此重新審視我們原本熟悉的日常環境。富邦藝術基金會長年以來致力於推廣「無牆美術館」，自 2001 年開始在臺北東區街道巷弄間展開「粉樂町」當代藝術展覽計畫，將藝術推進公共空間，營造城市的話題與記憶。

今年適逢「粉樂町」十週年，基金會特別於台灣設計館內規劃「十城十美」文件展區，呈現由策展團隊整理、研究的結果，並選出與粉樂町有相似概念，且富有在地特色的十個國內外城市案例，包括 Creative Time（美國紐約）、Artangel（英國倫敦）、M+ 進行（香港）、黃金町藝術市集（日本橫濱）、越後妻有大地藝術祭（日本新潟）、成龍溼地國際環境藝術節（臺灣雲林）、Wall Art Festival（印度比哈爾邦）、Scotiabank Nuit Blanche（加拿大多倫多）、Skulptur Projekte Münster（德國明斯特）、Vivid Sydney（澳洲雪梨）。策展團隊將蒐集而來的書籍、地圖、展覽手冊、出版品、藝術家手稿、模型、圖像等相關文件，分別展示於「十城十美」展區的十格獨立空間內，希望藉此延展出公共藝術的發展脈絡與趨勢，並以此研究成果，拼組出一張以藝術為名的世界地圖。





## 10 Cities × 10 Art Adventures

From the 1970s onwards, public installation art has mushroomed in cities around the world, as experimental approaches to break through the limitations of a space enclosed in white walls. Public installations foster direct dialogue with viewers, and compel us to rethink the everyday environment that we live in. For many years, Fubon Art Foundation has been dedicated to promoting “Museum without Walls”. In 2001, Fubon Art Foundation launched “Very Fun Park”, a contemporary art exhibition in the alleys throughout Taipei’s East District. By putting art in the public domain, the project has created collective stories and memories about the city.







This year Very Fun Park celebrates its 10th anniversary. Fubon Art Foundation is staging a documentation exhibition in Taiwan Design Museum, titled “10 Cities×10 Art Adventures”. The exhibition features the hard work and research finding by the curatorial team, as well as a selection of cities that echo the concept of Very Fun Park, including Creative Time (New York, US), Artangel (London, UK), Mobile M+ (Hong Kong), Koganecho Bazaar (Yokohama, Japan), Echigo Tsumari Art Triennale (Niigata, Japan), Cheng-Long Wetlands International Environmental Art Festival (Yun-Lin, Taiwan), Wall Art Festival (Bihar, India), Scotiabank Nuit Blanche (Toronto, Canada), Skulptur Projekte Münster (Münster, Germany), and Vivid Sydney (Sydney, Australia). “10 Cities×10 Art Adventures” showcases a collection of books, maps, exhibition brochures, publications, artists’ manuscripts, models and drawings. The documentation exhibition presents the history and development of public installation art and the research findings create a world atlas of art.



藝術家

## 蔡潔莘

作品名稱

### 彩虹雨

擅長以紙漿雕塑傳遞樸實、溫潤情感的藝術家蔡潔莘，其創作關注於在當代社會的快速生活節奏中，人與人之間的情感交流與心理距離。此次蔡潔莘的作品《彩虹雨》安裝於台北文創大樓內的通訊店家中，似乎也呼應了當代社會人們常常藉由 Google、Facebook 等搜尋引擎或社群網站，尋找愉快、療癒影像的生活習慣，蔡潔莘的作品在此為人們帶來了提醒：你我都需要將身心稍作歸零，爾後才有力量、再次相信美好的存在，也唯有帶著如此信念才得以繼續前進。

蔡潔莘運用具有溫度、觸感及環保意識的再生紙漿作為創作媒材，並持續以厚實又充滿手感的作品傳遞她對於人際之間情感交流的關懷。在她的紙漿雕塑中，經常以森林中的動物，如鹿、鳥類等做為創作元素，而這些由白色紙漿塑成的雕塑，則像是被彩虹雨滴染上色彩般，在身體不同的部份上呈現出溫暖的繽紛斑紋。「彩虹」一直為蔡潔莘所喜愛，因為人們似乎只要一看見彩虹心情便會豁然開朗，一切煩惱的事物可以暫時放下，彩虹帶給人們的是一種美好的象徵，而她選擇在作品中去再現出一道彩虹，也是因為希望透過作品自然、直接的樣貌，分享乍見彩虹時心中的喜悅與悸動。





Artist

## Chieh-Hsin Tsai

Artist Chieh-Hsin Tsai knows how to convey a sense of simple affection through pulp paper. Her works feature the human emotions and psychological distance amidst the fast-moving life. Situated in a mobile phone shop in the Taipei New Horizon building, *Rainbow Rain* depicts the life of modern people, who go on Facebook or Google to look for adorable, delightful images. The work reminds us that: Sometimes we just have to revisit the inner child in us so as to regain strength and the faith in the existence of basic, simple pleasure, to be able to move forward.

Warm, textured and environmentally friendly, such qualities have made recycled pulp paper Tsai's preferred choice of medium in conveying her interest towards human affections. Her pulp sculptures often feature deer, birds and other forest animals. The warm-colored paints on the animals' bodies resemble splashes of rainbow rain. Rainbow has always been Tsai's favorite theme. It is a

Title

## Rainbow Rain

natural mood booster that lets people put all of their worries behind them. Rainbow symbolizes all good things. By repeatedly featuring rainbows in their most natural forms, Tsai shares with the viewers all her joy and feelings at the sight of a rainbow.





藝術家

## Sun K. Kwak

作品名稱

### 液態空間

綿延於台北文創大樓穿堂 40 公尺天花板上，如水紋、火焰、樹皮般的黑色流動紋理，是來自韓國藝術家 Sun K. Kwak 的「空間繪畫」系列《液態空間》。以黑色膠帶創作著名的 Sun K. Kwak，在創作過程中以膠帶線條營造出流動感，並以自發性的控制與隨機性用手撕裂、或以刀片割開膠帶邊緣，使線條產生不規則的變化，這樣的創作方法如同將黑色的抽象畫線條與紋理藉由藝術家的身體融入空間，她稱自己的作品為「空間繪畫」。

Sun K. Kwak 的線條雖是由平面構成，卻因她將自己的「圖紙」範圍延伸至整個空間，使得線條得以產生出音樂般的節奏感，而在進行創作時，她也透過自己對於當下時間的感受達到某種冥想的境界，她曾說過在將腦內意識視覺化的過程中「感覺就像是黑色的墨水從我的手指湧出，這是非常新鮮與自由的經驗」。

她的作品具有使視覺從平面到立體空間的轉移過程，黑色的材料成為作品引導觀眾的介質，這些既如水墨又如自然物的色塊，將原屬於畫面結構的線條釋放到與觀眾同在的時空維度中，通過這一系列的空間繪畫，Sun K. Kwak 將原本僅存在於藝術家腦中的想像，轉存為與觀眾對話的潛意識時間。





Artist

## Sun K. Kwak

Flowing continuously on the 40-meter ceiling above the hallway in the Taipei New Horizon building like ink diffusing in the water, flames, or tree barks, *Liquid Space* derives from Korean artist Sun K. Kwak's "Space Drawing" series. Artist Sun K. Kwak is known for her works with adhesive vinyl. She randomly tears the tapes with her bare hands or cut them with a knife to create irregular shapes and patterns, allowing the black abstract lines and textures to be blended into the surrounding. She refers to her work as "Space Drawing". While she paints with two-dimensional lines, she uses the entire room as her "canvas". The lines flow like musical rhythms. In the process of creating her work, the artist actually goes

Title

## Liquid Space

into a state of flow. When she tries to manifest consciousness into her work, "I feel as if black ink is flowing from my finger tips. It is actually quite refreshing and liberating." Her works seem to magically transfer from a two-dimensional plain onto a three-dimensional space, with viewers' attention guided by the black fluids that seem to be everywhere. These ink-like color blocks have broken down the barriers between the painting and the viewers, creating a single space for all. With the space painting series, a subconscious dialogue is created between artist's imagination and the viewers.





## 藝術家 朱金石

作品名稱

### 失落的植物園

中國藝術家朱金石 1970 年代起開始進行抽象繪畫創作，在他的作品裡，可以發現雖是使用西方的材料，但卻仍圍繞著中國傳統美學中，主張人與自然的和諧狀態，朱金石的油畫以傳統的意象美學表現現實，但流淌於畫布上的卻是高度自由的筆觸，以及以厚重的油彩堆疊而成的抽象形式。在 1980 年代中期開始旅居德國 20 多年的朱金石，曾形容德國帶給他的影響，就是「藝術語言和直觀」。在出國之前，朱金石曾是「星星畫派」的一員，當時這個要求政治民主、藝術自由的團體，還曾在中國國慶時組織文革後第一場大規模政治行為藝術遊行。出國後，朱金石逐漸發現政治對抗無法給藝術提供直接的動力，他必須讓「藝術」有其自給自足的空間，這也令他定下了自己的目標：「把握西方現代藝術語言，讓西方了解中國文化。」

朱金石的作品大多使用高彩度、高明度的厚重油彩完成，這次在台北文創大樓展出的四聯幅《失落的植物園》，色彩應用之大膽有如野獸派，而在其抽象的表面下，觀者可從作品中隱約感覺到動物、樹木、天空的存在，傳遞人與自然間的和諧之感；極富質感的畫面肌理不僅是藝術家對周遭世界的敏銳感知，也深刻表達了藝術家內在的精神。

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Artist

## Jin-Shi Zhu

Chinese artist Jin-Shi Zhu started creating abstract paintings back in the seventies. While he uses the western media, his works actually center on traditional Chinese themes and always feature harmony between man and nature. While Zhu's oil paintings use the traditional images to depict the reality, the canvas displays some free-spirited brushstrokes and weighty layering of oil paint. In the mid eighties, Zhu went to

Title

## The Lost Botanical Garden

Germany and took residence there, for twenty years. He once described the country as having brought out "the language and intuition for art" in him. Before going abroad, Zhu had been a member of the "Star Group". The group represented an art movement that demanded democracy and freedom of artistic expression. They were the organizer behind the first mass protest after the Cultural Revolution. After leaving China for



Germany, Zhu came to realize that political battles are never enough to sustain art. He must find ways to make art “self sufficient”. He was determined to popularize Chinese culture in the West by painting in western medium. Zhu’s works often make use of weighty layers of brightly colored oil paint. Situated in the Taipei New Horizon, *The Lost Botanical Garden* is a quadtych with bold, Fauve-esque colors. Hints of

flora and fauna as well as the sky can be found in the work, where the harmony between human and nature is vividly expressed. The heavily textured surface acts as a conveyance for not only the artist’s perception of the world but also his inner spirituality.

藝術家

劉柏村

作品名稱

金剛山

回溯藝術家劉柏村的創作，自1990年代末開始，他便已開始使用他的代表性材料：鋼鐵。畢業於國立臺灣藝術專科學校，因獲公費赴法學習雕塑，返國於母校任教並持續創作的劉柏村，以自身的創作回應時代特質，他擅長於物件的場域氛圍形構，近年來的作品多以代表現代工業的鋼鐵為素材映照當代社會文化，而在他的作品裡，亦常見到劉柏村以人們理想中完美的典型「健美先生」作為主要形象，這個饒富英雄形象意味的健美先生，也形塑了其作品中神話般的烏托邦世界。劉柏村曾言：「鋼鐵就像是個理想世界」，現代工業下產生的金屬材料與科技技術都成為他的創作奧援。

此次豎立於富邦人壽大樓外的《金剛山》，是以焊接與雷射切割技術，將成千上百的鋼鐵小人型堆疊成一座支撐著方圓天地、亦虛亦實的空間。這件作品靈感來自東和鋼鐵廠廢鐵儲存區，成堆的廢鐵成為意象轉換的起點，劉柏村選擇利用自廢料中提煉完成的厚實鋼板，切割出大小各異的人形，由小集大，群聚大量而重複的小型「金剛」構成「巨量」的力度。作品外表如山一般的雄偉壯闊，內部上方的圓形開口則能觀看天際，表述鋼鐵本身的強而有力，更在物材形象之外，進一步提煉出藝術家所賦予作品的精神能量。







Artist

**Po-Chun Liu**

Looking at on his previous works, Po-Chun Liu has been working with his trademark materials: iron and steel, since as early as the late 1990s. After graduating from the National Taiwan University of Arts, Liu went to France on a scholarship program to pursue advanced study in sculpting. Eventually, he returned to the National Taiwan University of Arts to teach art and has been creating artworks that reflect the spirit of the time ever since. He specializes

Title

**The Mountain of Iron Men**

in building locales and atmosphere around the object. For the past few years, he has been using iron and steel as his creative medium to reflect the contemporary society and culture. His works often feature the stereotypical “Mr. Universe” with a perfect physique. It represents heroic symbolism and plays a key role in shaping the utopian world in Liu’s work. Liu once said: “Steel and iron make the ideal world”. He continues to adopt products of



modern industrialization— metal and technology, as his creative medium. Standing tall outside the Fubon Life Building, *The Mountain of Iron Men* is a pile of hundreds of mini iron men standing on top of each other, as if propping up the sky.

The work was inspired by what he saw in the storage area for scrap iron at Tungho Steel Factory. He chose to use thick steel plate that had been smelted and cast from

recycled iron scrap and then cut out human figures of various sizes. These human figures, although each is small in size, are piled up to become a powerful giant piece of art. Together they appear to be as marvelous as a mountain. The circular opening on the top of the artwork enables the viewers to see all the way through to the sky, leaving them in awe of the power of the material and the inner spirituality of Liu's art.





藝術家

## 蔡芷芬

作品名稱

## 微微

以自然材質創作見長的藝術家蔡芷芬，她擅長運用土地與其所生之物為媒材，作品涉及結構跟環境的關係、人與原始材料接觸時所產生的變化，希望觀眾除了以視覺也能以肢體去接觸作品與環境，其作品對於長期參與粉樂町展覽的觀眾而言並不陌生。過去她曾以聚合的木頭、彩線等材料在戶外空間進行各種帶有韻律性的結構與環境雕塑，並藉由作品的各種型態與環境產生對話。

一直以來，蔡芷芬的作品皆不脫出對於自然與仿生性的思考，在她的手中，這些媒材與現場空間、觀眾之間的關係變得更為親密，且帶有某種時間與記憶的質感，而她也自先前利用木料叢聚的創作概念裡，再延伸出以藤、竹枝等富彈性的軟性材料雕塑。此次，蔡芷芬於粉樂町展出的作品《微微》便是利用高低錯落的竹枝，於銅山眷舍的庭院、矮牆中，以女性特有的細膩觀察與情感，自地面上交織出一株株向上伸展、而後停於以竹片纏繞出的圈型結構。在這件作品中，竹片本身的有機物理性，在展覽過程中隨著時間與環境（日曬雨淋）產生不同的變化，而原本荒廢許久、如凝結般的老空間，則在觀眾身體穿梭、觀看作品的互動裡重新甦醒了起來。

Artist

## Chih-Fen Tsai

Artist Chih-Fen Tsai is known for her work with natural medium. Her works involve the land and natural elements and deal with the relations between the structure and the environment, and what happens when men make use of primitive materials. She encourages viewers to not only see, but also physically touch her works and their surrounding. The repeat visitors of Very Fun Park are surely no

Title

## Vivid

strangers to Tsai's work. In previous exhibitions, Tsai used wooden blocks and color threads made of polymers to build various rhythmic structures and environmental sculptures of different shapes and sizes, which also interact with the environment. For many years, Tsai's works involve nature and bio mimicry. With crafty hands, Tsai brings the viewers closer to the medium and the site,



inspiring a sense of time passing and memories. Following her previous works using clusters of wood, her new designs are made of more flexible media such as vines and bamboos. *Vivid* sits in the spacious yard of Tongshan Residence, surrounded by stonewalls. It is a bamboo-like structure that grows from the ground up and is topped off with randomly sized circles, conveying a female's

careful observation and emotions. As the exhibition unfolds, the bamboo's organic nature and physical properties begin to interact with the passage of time and the surrounding (exposure to sunlight and rain). As visitors make their way through the abandoned residence, what used to be a space frozen in time has come alive once again.



藝術家

## Veronika Richterová

作品名稱

### 城市沙漠

1964年出生於捷克的藝術家 Veronika Richterová，自1990年成為自由藝術家以來便致力於繪畫與雕塑領域，而在一次偶然機會下她發現加熱、重塑回收寶特瓶（PET）所產生的可能性後，便自2004年起開始持續以 PET-ART 做為自身創作實驗的主要脈絡，至今已經使用了成千上萬個寶特瓶進行創作。回看 Veronika Richterová 與 PET 的首度相遇，是在1989年她於巴黎留學期間，而當時的捷克斯洛伐克還未開始引進這種包裝材料，一直要到鐵幕落下後的1994年才引入了首支 PET 瓶裝水商品，而現在，在捷克當地每年則約消耗掉 60000 噸的 PET 瓶。

1997年起捷克政府開始授權 EKO-KOM 公司進行 PET 瓶的回收工作，使得這種包裝材不再被視為是一種浪費，而在商業應用之外，Veronika Richterová 則更進一步地將藝術性的思考，以輕巧易懂的方式注入其中，以重組、熱塑為 PET 帶來新的生命。Veronika Richterová 應用 PET 瓶的高可塑性與半透明的質地打造出各種有機造型，同時也不斷在過程中實驗各種特有的雕塑技術，她的作品型態囊括了陸地與海洋中的



各種動植物，其中又以仙人掌造型為最常創作的題材。此次 Veronika Richterová 在粉樂町中的作品《城市沙漠》以加熱、重組後的寶特瓶，與銅山眷舍裡的現成物、自然環境相結合，創生出一叢叢姿態生動的仙人掌群，在已荒廢於都市之中的空軍眷舍裡，打造出一方為人帶來驚喜與夏日感受的城市沙漠。





Artist

## Veronika Richterová

Born in 1964, Czech artist Veronika Richterová launched a career as freelance painter and sculptor. In one chance encounter, with the help of heat and remolding, she discovered the diversity of recycled plastic (PET) bottles. In 2004, she began using PET-ART as the main medium in her creative experimentation. Since then she has used tens of thousands of PET bottles in her design. Richterová first saw PET in 1989, when she was a student studying in Paris. Back then, Czechoslovakia did not import PET packaged goods. It was not until the fall of the iron curtain in 1994, one year after the founding of the Czech Republic, that PET bottled water was first introduced to the country. These days, the country

Title

## Urban Desert

consumes 60,000 tons of PET bottles every year. Beginning in 1997, the Czech government authorized the packaging company EKO-KOM to recycle used PET bottles. From then on, the use of packaging material was no longer considered a waste of resource. In addition to commercial use, Richterová gave the PET material some new artistic twists by regrouping and heating. By making use of the high malleability and semi-transparent texture to build a variety of organic shapes, experimenting with different sculpting techniques. Her works feature animals and plants on land and in the ocean, with the cactus being the most recurring theme. *Urban Desert* is composed of PET bottles, heated and rearranged,





placed alongside ready-made products and the natural surrounding in Tongshan Residence. Together they form a bunch of realistic-looking cacti, creating an urban dessert in the disused residence of an Air Force official that sits in heart of the city. placed alongside ready-made products and the natural surrounding in Tongshan Residence. Together they form a bunch of realistic-looking cacti, creating an urban dessert in the disused residence of an Air Force official that sits in heart of the city.

藝術家

王振瑋

作品名稱

狂途





尚未走入銅山眷舍前，觀眾便已可以在巷弄中看到自房舍屋頂與二樓窗口傾瀉而出的漂流木，這組名為《狂途》的作品，來自藝術家王振璋之手，擅長大型漂流木雕塑、擁有多項公共藝術創作經驗的王振璋，其作品經常可見其對生命本質的關懷，與他如何思索藝術所能豐沛於土地和人文的力量。對於王振璋而言，「漂流木」的本質原本就帶有某種特殊的在地性，這些木材源自曾經生長在這塊土地上的物種，它們經歷了時間與自然的頹圯、雕磨後才成為漂流木。王振璋將撿拾而來的漂流木重新清潔、整理後彩繪上色（白色象徵潔淨，而塗佈其上的色彩則像是某種舞蹈般的狀態），以他的方式進行洗禮，並將他們的生命再次喚起。

藝術家不僅賦予已然死去的廢棄木頭全新的再生意義，也是土地再利用的思考轉換，在此件作品中，王振璋縝密估算重力結構後以鐵件做為支撐，將漂流木組裝架起，自房舍中如豐沛泉水般湧現溢出。如何將「把哲學性的思考轉換成視覺性的物件」，一直是王振璋創作時所思考的方向，藝術家在與媒材互動的連續勞動中獲得某種釋放，另一方面，如何將之形塑成最後的型態，不僅僅是關於於視覺結構上的布局，同時也包含了心理上的內在張力，以及希望為觀眾帶來的想像之域。





Artist

## Chen-Wei Wang

Before setting foot in Tongshan Residence, viewers are greeted with pieces driftwood that seem to pour out of the window on the second floor. Artist Chen-Wei Wang, who is known for his large sculptures, single-handedly created the *Wild Thoughts* series. He has participated in various public art projects. His works often touch on the essence of life; meanwhile, they are also a result of the artist's contemplation over the enriching power of art for the land and the people. For Wang, driftwood is site-specific. These blocks of driftwood were plant species that once grew on this very land. They bear the marks of time and nature's wear and tear. After careful cleaning and painting in the artist's own way, (with white symbolizing purity

Title

## Wild Thoughts

and other colors resembling dance moves), pieces of found driftwood are given a brand new life. Not only has the dead wood been given a rebirth, the work is an example of the reuse of natural resource. With meticulous structure calculation, Wang constructs the driftwood and iron supports into an installation that resembles spring water gushing out from the old house. The question of "How to materialize philosophy into visual objects" has always been the focus of Wang's creative works. As much as the creative medium and continual labor liberate Wang, he went through some intense struggles in finalizing his work. Such a powerful creative process is sure to inspire awe among the viewers.

作品名稱

## 竹工凡木 (02)

不同於一般巷弄中可見的老公寓二丁掛牆面，或撐滿帆布鷹架的工地景況，位於信義路與大安路交會區段、正於工程當中的大安舊邸，在粉樂町期間的建築體卻是鋪滿了如呼吸起伏般的竹篾表面，這個將原本灰質冷硬的水泥工地，轉換為如有機生物體般帶有溫暖質地的作品，是藝術家游文富的《竹工凡木 (02)》。中文「築」字的部首為「竹」，從竹音，字義為建造，而將「築」字拆解便為「竹工凡木」，可追溯早前建築工事所關聯到的竹子、木料、模型、和工匠等，而在說文解字中則寫道：「此蒙上築牆言所用築者。謂器也。其器名築。因之人用之亦曰築」。

擅以竹材等有機材料與空間對話的游文富，此次以傳統竹篾編織的方式，結合現代工程的鷹架構體，將之包覆整個建築立面，並透過「匱形」的概念，逆向詮釋了「築」字的另一種可能。在此次的《竹工凡木 (02)》中，游文富共使用了超過六萬支竹的八台尺竹篾，編織成總面積達五百平方公尺的超大竹質牆面，這面以有機流動姿態橫跨、圍覆整個建築立面的結構，消解了沉重的水泥建築，進而呈現了庶民材料中的樸質之美與擴張性活力，另一方面，則透過作品和建築之間「貌合神離」的對話方式，把「築」字的精神內涵再次呈現。

粉樂町  
Fenle Town

5

粉樂町

1. 展覽時間：2024年10月1日 - 10月31日 每日上午10時 - 下午6時
2. 展覽地點：大安舊邸，位於信義路與大安路交會區段
3. 展覽內容：展出藝術家游文富的建築作品《竹工凡木 (02)》
4. 展覽特色：展出「竹工凡木」系列作品
5. 展覽資訊：詳情請洽主辦單位
6. 展覽時間：2024年10月1日 - 10月31日 每日上午10時 - 下午6時
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10. 展覽資訊：詳情請洽主辦單位





Artist

**Wen-Fu Yu**

Daan Old Mansion sits on the intersection where Xinyi Road meets Daan Road. The building is undergoing a renovation. Different from the rectangular tiles on the building façade commonly seen in the alleys, or scaffolding at a construction site, the old house is covered in undulating bamboo slivers that seem to breathe on their own. What used to be a cold, hard grayish-looking construction site has been transformed into something that is warm and organic. " 築 ", the

Title

**Build (02)**

Chinese character for "build", was created with the radical " 竹 ", which is a pictogram for bamboo. " 築 " and " 竹 " are also homophones, both pronounced as "zhú". Furthermore, the character is composed of the following components: 竹 (bamboo), 工 (labor), 凡 (ordinary), and 木 (wood). These associations of bamboo, wood, models, and workers can be traced back to the construction methods of the past. According to *Shuowen Jiezi*,<sup>1</sup> "The word ' 築 ' (build) initially refers to the tools used in construction.





Later it is used to refer to the action of building something.” Wen-Fu Yu is an expert in creating dialogues between organic materials and space. Here at Daan Old Mansion, a structure consisting of traditional bamboo weaving and modern scaffolding covers the entire façade of the building. To build is actually to conceal; the artwork interprets the character from a reversed perspective. Built with over 60,000 pieces of 2.4-meter long bamboo slivers, the artwork is a large bamboo

surface that spans across 500 square meters. It flows organically across the façade and cancels out the solid concrete building, conveying the simple beauty and flexible vigor of this common material. Its juxtaposition with the architecture is on one hand corresponding in terms of shapes but on the other hand it provides an alternative to look at the core meaning of “築.”

<sup>1</sup>An ancient book written by Xu Shen explaining the Chinese characters.

藝術家

## 伊藤隆介

作品名稱

### 現實的虛擬 - 三種時態

房間裡散落著太空人、恐龍、手機與簡單傢具，桌面有一組安裝在旋轉馬達上、不停規律翻轉的微縮模型，這是來自日本北海道的藝術家，伊藤隆介的《現實的虛擬 - 三種時態》。伊藤隆介的錄像裝置作品，常見以實體模型結合投影的方式呈現，藉此建構出如電影場景般的畫面，令人反思平時所接收之資訊的真實性。

此次伊藤隆介在粉樂町的邀請下，帶來他「現實的虛擬」系列作，作品在特定場域裡以日常生活用品打造出極富想像空間的場景，並在其中帶入藝術家對空間與時間的認知。作品最主要的部份，以馬達啟動的模型分別裝置了：星球般的粗造表面、便利商店外的停車場、有恐龍的岩石空間，分別象徵了「未來、現在、過去」三種時態下的世界想像。這三個場景在展出現場利用攝影機以近距離拍攝後，直接投映於空間中的主要牆面，而將模型實際進行翻轉的動作，也使固定於腳架上的攝影鏡頭也得以達到電影剪接般的蒙太奇效果，另一方面，原本因尺度關係而不具現實感的虛擬物，竟也因鏡頭視角的放大而顯得真實起來，如同一直以來貫穿於伊藤隆介作品、對於人類共享記憶與視覺媒體的探討。







Artist

## Ryusuke Ito

An astronaut, a dinosaur, a cellphone and some simple furniture lay scattered in the room. On the table is a motor engine that spins rhythmically. *Realistic Virtuality (Three Tenses)* is Hokkaido-born artist Ryusuke Ito's video installation art. His works often involve a combination of real-life objects and their projections to create movie-like images, compelling viewers to reflect on the authenticity of the information they receive every day. At the invitation of Very Fun Park, Ryusuke Ito creates a site specific installation composed of everyday objects, which is an extension of his *Realistic Virtuality* series. Set in motion, the motorized device journeys through the planet's rough surface, the rocky

Title

## Realistic Virtuality (Three Tenses)

area occupied by dinosaurs, the parking lot outside the convenient store. Each of these settings represents the artist's imagination for the three tenses: the future, the past, and the present. A camera records the objects on site close up and projects the images onto the wall in the middle. In a way the projection shows top-sided objects and allows the camera to achieve the montage-like effect. Meanwhile, things that used to appear unreal because of their sizes have been made seemingly realistic due to the magnifying effect of the camera. Again, this is another of Ito's attempt to deal with the perpetual question about people's collective memory versus visual media.



藝術家

## 吳燦政

作品名稱

### 臺灣聲音地圖計畫 - 大安區聲音地圖

英國音樂家大衛·托普 (David Toop) 曾說：「聲音是一種注定要消逝在空氣中的事件」，藝術家吳燦政則說：「有必要傾聽與面對我們生活所在的地方／有必要整理出來我們日常生活的聲音環境面貌／聲音感知模式與狀態總是被我們所忽略」。聲音雖然無形，但卻具有一種隱性力量，聲音的力量除了得以觸發或構成空間中的事件，同時，也因聲音具有潛藏於情感思維與意識層面的特徵，它也是得以抵抗遺忘、喚醒記憶的方法。

2009年起，吳燦政便開始構想「臺灣聲音地圖計畫」，2010年正式著手規劃測試製作，而這項長程的聲音創作計畫，多年來收錄了臺灣各地的聲音，內容包括交通噪音、人聲喧嘩、社會活動聲響…等，逐步記錄城市中各種環境音景。此次展出作品《臺灣聲音地圖計畫 - 大安區聲音地圖》以大安區為音景錄製範疇，跳脫了我們以往在認識、熟悉一座城市時的視覺依賴。「臺灣聲音地圖計畫」是一套利用聲音與 Google Maps 定位、整合而成的聲音資料庫，目前所錄製的聲音資料，著重於地點、場所



本身的環境音場與聲響音景，這種紀錄方式與音景考古，也使得觀眾在聆聽作品時，得以透過聲音而更加全面性地感受到該地點的生活面貌，並喚起日常被我們所忽略的感知經驗。





Artist

**Tsan-Cheng Wu**

Title

**Taiwan Sound Map Project—Daan District**

English musician David Toop once said, “It seemed like a metaphor for sound, an event which is always destined to fade and vanish in the air.” Artist Tsan-Cheng Wu said, “We need to listen to get to know the place that we live in, sort out the noises we hear in our everyday life, because the perception and status of sound is often ignored.” As

intangible as it is, sound has invisible strength. The power of sound can spark imagination or create events. Its potential ability to inspire feelings and stimulate consciousness makes it effective in our battle to resist forgetfulness and recall memories of the past. Wu’s idea for the “*Taiwan Sound Map Project*” first took shape in 2009. In the following year, he



began to plan, test, and materialize his ideas. Over the years, this long-term sound project has recorded sounds from various places in Taiwan, including traffic noises, human talking, and sounds from urban activities, etc., mapping the soundscape of individual city. *"Taiwan Sound Map Project-Daan District"* records noise input in the Daan district, breaking our old habit of relying on visual cues to learn more about the city. *"Taiwan*

*Sound Map Project"* uses sounds and Google Maps for positioning to create a sound database. The sounds recorded reflect the sound and noise of the surrounding, forming a "soundscape". This recording approach and soundscape archeology allows the audience to perceive the life that goes on in the given location and draws their attention to certain emotions that have long been ignored.





藝術家

## 陳伯義

作品名稱

## 窗景

「攝影永遠只是一個藉口」，這是陳伯義在創作過程中不斷用以提醒自己的句子，同時也是對於「攝影」這種行為如何驅動攝影者身體的註腳。多年來，陳伯義以不同於其他廢墟攝影者的方法，捨棄了相對輕巧便利的135型單眼相機，而選擇以略顯笨重、必定要搭配腳架使用的中型相機，在都更廢墟中緩慢地紀錄下這些因國家發展需求而被拆除、遺棄的家園。此次在粉樂町展出的部份，是他長期在廢墟空間中創作的「窗景、層積、遺留」系列之一「窗景」。

陳伯義自2005年開始觀察台灣幾處大規模遷村的場址，廢墟家屋牆上遺留的物件痕跡、窗櫺內外的殘垣與工業環伺的景象成為他框取的對象，而這些破落的地景亦是台灣在現代性經濟發展過程的一頁側寫。他在人已遷離的家屋中看見被留下的物件，以及那些隨著時間積疊在家屋中、關於人與家庭數十年「生活」的痕跡。窗內關於人與家庭的殘碎記憶，與窗外拆除機械與工業環伺的場景相互映射，同時顯露出此地的歷史與可能的未來，而作品所要表達的，也許正如他在「攝影永遠只是一個藉口」後所接下去的句子：「永遠都是對象在告訴你要怎麼做，在與它接觸的過程裡，它會告訴你答案是什麼。」



Artist

**Po-I Chen**

“Photography will always be just an excuse ...” is what Po-I Chen always says as a reminder to himself. It is also his explanation for what motivates photographers to move from one location to the next in their search for subjects. For years, Po-I Chen’s approach to photography has always differed from that of other ruins photographers. He abandons the lighter 135 single-lens reflex camera (SLR), and opts for the

Title

**Outlook**

clumsy medium format camera that can only be used with a tripod. Slowly he takes pictures of the ruins that were once someone else’s homes but were eventually demolished or abandoned to make way for urban development. *Outlook* is taken from his ruins photography series titled, *Outlook, Layers, Remains*. In 2005, Chen began visiting some of the vast ruins around Taiwan. Relocation has left these houses with nothing



but marks of objects that once hung on the walls. On one side of the window is the dilapidated room. On the other is an industrial ground nearby. Two worlds are separated by a mere window frame. These broken landscapes depict one aspect of the modern economic development in Taiwan. Chen finds the objects being left behind and the traces of the decades of lives spent living here.

The broken memories of the people who used to live here contrast with the bulldozers and factories just outside the building. In a way, the place is a juxtaposition of the past and the future. Somehow the work explains the second half of the quote, "...Because the objects will tell you what to do. As you interact with them, the answer will come to you naturally."



藝術家

岸本真之

作品名稱

連·結·晶





金繼（金継ぎ）又稱為金繕，為日本一種使用天然漆、金或銀粉修復破損陶瓷的方法，金繼在日本屬於精緻工藝，最早可推回約 15 世紀左右，而金繼修復的特別之處，並非是使器物的損壞或裂痕消失無蹤，反而是利用漆填補缺陷裂縫，並在完成前描以純金純銀粉，留下曾經修補過的痕跡與器物所經歷的記憶軌跡，成為之後伴隨器物與使用者的裝飾性線條，這種刻意突顯出不完美的方式，卻也展露了時間性，頗有禪學意味。

此次，日本藝術家岸本真之的裝置作品《連・結・晶》便利用了這種古老工藝，他以日常物件為創作素材，從一般家庭中回收不再被使用的杯、碗、盤、茶壺、花瓶、甕……等陶瓷器具，再以傳統金繼修補工法，將破損或裂痕處接合，甚至是將器物以金繼手法彼此相連，使其物命得以延續、並以新的有機形態再次重生。對藝術家而言，這些器皿雖已被人們長期擱置不用，但它們卻曾經與每個家庭的生活密不可分，早已傾空的容器依舊盛滿回憶。《連・結・晶》正是將「人」與「物」之間的回憶，重新連結而成結晶，亦藉此表達日本人「惜物」的觀念。





Artist

## Masayuki Kishimoto

"Kintsugi", also known as "Kintsukuroi", is the Japanese art of repairing broken pottery with lacquer dusted or mixed with powdered gold, silver, or platinum. Kintsugi is a fine craft that dates back to around the fifteenth century. It is a unique approach as it does not disguise the breakage, but rather uses lacquer to fill in the cracks and paints the seams with pure gold or silver dust, recording the mends and the history of the object. As it turned out, these additives serve decorative purposes. Such emphasis on imperfections somehow highlights the passage of time. In a way it is very Zen.

Japanese artist Masayuki Kishimoto adopts this ancient craft to create the installation *Crystallizing Dishes*. Kishimoto collected the old ceramic objects common in every household, including cups, bowls, dishes, teapots, vases, and urns as his creative medium. He applies kintsugi repair technique to mend the breakages or attach individual items together. The work is meant to extend the product life cycle and give it a rebirth. For Kishimoto, although no longer in use, these ceramic articles

Title

## Crystallizing Dishes

were once household essentials, and therefore these seemingly empty containers are still loaded with memories of the past. Kishimoto's works intend to revive such memories by "crystallizing" the used ceramics in the form of art. The process also embodies the Japanese philosophy of appreciating and respecting the objects used in everyday context.



藝術家

作品名稱

陳萬仁

我只是到了一個來不及沮喪的地方





非自然的人工氣質，透過對日常現實的縫合、再製，描寫出無盡時空的循環或延伸，是藝術家陳萬仁的作品經常被強調與關注的風格，而若要形容陳萬仁的作品特色，大概可以用希臘神話中的悲劇人物薛西佛斯（Sisyphus）無止盡的推石來形容。在陳萬仁的影像作品敘事中，始終穿插著某種從現實感中抽離出來的黏滯感，影像中一再自我重複的事件勾寫出徒勞的努力或時間性的循環推進。

此次於粉樂町展出的影像裝置《我只是到了一個來不及沮喪的地方》，最早發展自陳萬仁先前於紐約駐村的時期，他以木梯、物件阻擋在投影機的光源之前，使物件的影子映射於牆面並成為影像的一部分，再結合動態影像製作出一個不斷嘗試揮擊著高爾夫球的男子剪影與其他運動中的小人物，但實際上這顆球是置放在畫面外的木梯上，影像中人注定無法揮擊到這顆存在於觀眾物理空間中的球，實體物件的影子、影像中的人物在此結合成虛實空間的對話關係。而原本做為功能性的木梯，也在光線的映照下，化為一座興建中的大樓骨型。作品以此雙面向交疊著人與城市的發展互動，是場「靜止」與「建構」、「虛擬」與「真實」的對話，也延伸出一段動靜間永不終止的循環。





Artist

## Wan-Jen Chen

Title

### I Have Come to a Place Where Depression Caught Me out of the Blue

Artist Wan-Jen Chen combines and reproduces everyday objects to create art forms that transcend the space and time to generate an artificial feel. The endless rolling of a boulder by Sisyphus in Greek mythology is the tragic character that best embodies Chen's works. His video installation often conveys a sense of stickiness being felt after withdrawing from reality. The auto-repeating incident depicts futile effort and the progress of time. The Very Fun Park showcases Chen's video installation, titled, *I Have Come to a Place Where Depression Caught Me out of the Blue*. The work was first developed as an entry in "The 2012 Residency Unlimited" held in New York. The work features a wooden ladder and some random objects placed in front of a projector,

partially blocking the light source, creating shadows on the walls that become a part of the picture. Some moving images are the silhouette of a man swinging his golf club trying to hit the ball and other tiny persons doing other sports. In reality, the golf ball is placed on another ladder that sits outside the picture frame, out of reach of the little man. Such arrangement creates a virtual interaction between the shadows and the figures. Given how the light is directed, the wooden ladder becomes the structure of a building under construction. The installation layers all these aspects of the interaction between man and city. It is a dialogue on a never-ending loop between the static and the on-going construction, the intangible and the reality.

## 作品名稱

書籍 5 號、書籍 6 號、書籍 11 號、書籍 12 號、  
書籍 18 號、書籍 19 號

畢業於油畫系的尹秀珍，自 1990 年代初開始了一系列對於裝置藝術的探索，並以擅用日常生活用品而著稱，在私密、纖細的場域中展現出記憶的殘餘，像是企圖用作品來持續地爭取看似不可能的見證，她的作品就像是對於日常的紀念，一方面反映著社會的變化，另一方面則反應出她對個人歷史、經歷與時代記憶關係的強調，並在其中發掘個人的不可重複性與獨特性。1995 年她開始在作品《衣箱》中加入衣物的元素，因為小時候家裡孩子多，母親經常將姐姐留下的舊衣服加以縫補、染色成「新衣服」給她，舊衣服曾經包裹著帶有溫度的身體，進入作品時也散發著溫度，「相信這些舊物依然保留著歷史的線索」，她認為「衣服是人的第二張皮」。

此次在粉樂町展出的作品《書籍》，是尹秀珍自各處收集穿過的衣服，並將舊衣物製成書冊，「書籍」系列代表了個人身份、經歷，舊衣物在藝術家的巧手下變成可供閱讀的書籍並保存在書架上，對尹秀珍而言，這些衣物事實上就是人的經歷與其縮影，她對此形容：「穿過的衣服曾經包裹著帶有溫度的身軀，當進入作品的時候仍然散發著精神與溫度。」藝術家以書本隱喻人為知識的載體，在日常經驗與對於知識的崇拜，在如書冊的裝置間被細細閱讀。







Artist

**Xiu-Zhen Yin**

Title

**Books No.5, No.6, No.11, No.12,  
No.18, No.19**

As someone who majored in oil painting, Xiu-Zhen Yin began her quest for installation art in the 1990s. She is known for making art out of everyday objects to spark our memories in an intimate and delicate way. Her works are meant to commemorate the ordinary and common. On the one hand, they reflect changes in the society. On the other, they represent her personal history, experiences and memories of time that inspire a sense of uniqueness. In 1995, she began adding elements of clothes in her work *Closet*. Growing up in a large family with many siblings, she wore “new clothes” that were actually the mended or dyed secondhand clothes worn by her elder sisters. With the warmth left by previous owners,

these old clothes seem to have warmed up the artwork. “I believe these old clothes maintain traces of history,” Yin said. “Clothes are our second layer of skin.” Showcased in the Very Fun Park, *Books* is made up of secondhand clothes collected from various places. The Books series symbolize a sense of identity and past experiences. The artist has turned these old clothes into books on the bookshelves. For Yin, the clothes are miniatures of people and their experiences. In her words, “Secondhand clothes warm up the artwork.” The artist uses books as a metaphor for artificial device used for transporting knowledge, people’s daily experience and their respect for knowledge.





作品名稱

## 客廳關鍵字

藝術家余政達的作品多以影像創作手法在當代社會中討論身份、關係議題，而在其創作脈絡中，對於「語言」的轉譯、運用佔了很大一部份，對他而言，語言除了是一種訊息的狀態之外，我們還可以想像這個訊息的狀態與社群之間的關連，這些做為溝通的訊息傳遞過程，在口語的交換和理解中還有許多發展的空間。而在余政達的作品中，語言並非以一個正式，或正確的方式被呈現，在藝術家（或影片中人）對於他國語言的模仿下，觀眾可以看見語言轉譯跟閱讀中的不同層次。

此次余政達在粉樂町展出的《客廳關鍵字》，這件以攝影與錄像裝置雙形式呈現的作品，來自他在日本橫濱黃金町駐村期間完成的創作，攝影部份為藝術家抽樣訪談當地 71 位日本人，讓他們手持各自心中認為的「客廳關鍵字」手寫紙板；錄像部份則是藝術家正坐餘日室茶几前複誦由當地民眾提供的關鍵字日語。當時，他觀察到「311」後的日本主流媒體間出現許多手持標語打氣的影像，他認為「客廳」這個空間也呼應著人們對「家」議題的思考，《客廳關鍵字》一方面有意識的以略帶幽默的方式表現藝術家與當地民眾之間文化背景、國籍與語言的「誤差」，另一方面雖然藝術家不懂他正在複頌的語言，但這些對於日人而言有意義的「關鍵字」，卻使得他們在這個模擬的過程可以更接近彼此。







Artist

## Cheng-Ta Yu

Using creative images, Cheng-Ta Yu's works deal with issues related to identity and human relationships. The translation and application of "language" make up the bulk of his work. In addition to communicating a message, language also reflects the relation between the message and the community. The process of communication leaves plenty of rooms for imagination. In Yu's works, language is not represented in a formal or accurate manner. Instead,

Title

## Keywords about Living Room

Yu's videos feature people (including himself) trying to imitate the sounds of the foreign language, in an attempt to highlight the differences between translation and reading.

*Keywords about Living Room* is an installation composed of photographs and videos. The work was completed during Yu's time residing in Yokohama, Japan. The first part of it consists of a series of pictures featuring seventy-



one local Japanese each holding a placard showing their choice of keyword that best represents the living room. The second part shows videos of the artist himself sitting at a Japanese tea table, repeating the Japanese keywords provided by the locals. Earlier on, Yu noticed an increase in the use of placards as morale boosters after the March 11 nuclear disaster in Japan, as shown on mainstream media. Yu believes the living room symbolizes a re-

conceptualizing of “home”. *Keywords about Living Room* highlights the gap between the artist and the local Japanese in terms of culture, nationality, and language. While the artist has no idea about the meaning of the Japanese word he’s repeating, these keywords with their special meaning somehow create a bond that reduces the gap between the two cultures.

藝術家

張麗真

作品名稱

清恬夏日





過去曾為繪本畫家、表演服裝設計的鉤織藝術家張麗真，現以毛線鉤織的軟雕塑裝置為主要創作方向，而張麗真對毛線材料的特殊情感，其實來自於家鄉雲林虎尾的代工外銷記憶，而這樣的生命經驗也醞釀了她現在對於色彩的敏感與應用能力。她的「軟雕塑」大部份是對於動、植物生態的觀察與轉化呈現，也許因為她的繪本創作背景，身處在張麗真作品的展出空間，也如同走入一頁頁帶給觀眾自由想像的立體畫作。創作靈感大多來自於自然的張麗真，其作品中最常出現的元素是以毛線鉤成的彩色圓球、蝸牛、植物、小型動物等，從小成長於鄉間的張麗真曾說：「四季的變換、植物的生長，是創作者的謬思。」

此次展出的作品《清恬夏日》結合了 Home Hotel 大廳原有的結構與綠珊瑚盆栽，她讓柔軟的毛線鉤織爬滿空間，讓人有如不小心在城市中走入了夢境裡的森林。張麗真在創作時喜歡用由兩種原色混合而成的「二次色」，這樣的做法帶來了具有活力的繽紛配色，《清恬夏日》這組像是日夢般的溫柔粉色線條，與各種脫自藝術家想像之中的各種物件與動物，和原有的環境氛圍相互交織，產生充滿張力卻又不至於讓人感到壓迫的狀態，大面積的白色基調則讓人暫時遺忘了毛線既定印象中的燥熱感，取而代之的是清涼的視覺感受，如同兒時共聚瓜棚下的「清恬夏日」。







Artist **Li-Chen Chang**

Title **Chilling Summer Time**

Crochet artist Li-Chen Chang used to work as a professional illustrator and costume designer. Now she focuses on creating soft sculptures made of yarn. Her preference for yarn stems from memories of her working in the OEM and export industry in Huwei Township in Yunlin County. Such life experience contributes to her sensitivity towards color and its application. These soft sculptures are versions of her observation of animals and plants, sprinkled with some artistic twists. Presented in life-size, three-dimensional sculptures, her works remind the viewers of a life-size picture book, apparently influenced by previous experience as an illustrator. Chang sources her inspiration from nature. Her works often feature color balls, snail, plants, and small animals. Growing up in the countryside, Li-Chen once said: "The changes of seasons and the growth of plants are the muse for artists. "

*Chilling Summer Time* is displayed alongside the existing objects and green coral bonsai inside Home Hotel's lobby. Filled with soft knitted threads, the place gives the impression of a dreamy forest in the middle of the city. Chang likes blending two primary colors to make a "secondary color", giving her works vivid color composition. *Chilling Summer Time* consists of a set of warm pink lines alongside objects and animals born out of the artist's imagination. As intense as her works are, they are not overwhelming, because they blend into the surrounding. Look at the large areas of white spaces and you forget about the heat-trapping impression that sweaters tend to give. Instead, you feel a sense of refreshing breeze that reminds you of the old summer time when all kids gathered under the melon trellis to escape the heat.



藝術家

## 呂怡瑩

作品名稱

## 無題

將日常現成物加以改造、重塑，藉此動作使物件轉換出不同於原本的功能性與詮釋意義，是藝術家呂怡瑩的創作特質之一。她曾將大量的書冊相互堆積成無法再以原本方式翻動、閱讀的書本雕塑，而此次她在粉樂町中展出的《無題》則更打破了人們對於物件原有狀態的既定印象。在 Home Hotel 的大廳牆面上，當觀眾趨步細看，才發現牆上一幅幅色彩瑰麗、既如畫作、織品或小型的半立體雕塑，其實是呂怡瑩在經濟與食用價值外，以龍蝦殼發展出的系列作品。在這組作品中，呂怡瑩探索了各種以龍蝦殼為媒材的可能性，在經特殊清潔處理和染色後，將大量的龍蝦殼加以編織與堆疊，突破大眾對龍蝦樣貌的既定印象，營造出另類視覺奇幻異想。

藝術家藉由堆疊和縫紉將原本堅硬的甲殼化為編織素材，瓦解龍蝦如堅硬盔甲般的外殼，於原關節處重新編織堆疊，將殼轉化成如同花卉、薄紙般的新形象，也藉由其他材質的相互組合與搭配，展現出軟硬牽引的張力。透過作品，呂怡瑩讓觀眾體會到大自然賦予食材的美味、營養之外，也能藉由創意與想像，將之延伸為其他的視覺可能，當作品引導觀眾進入材料另一面的新風景時，也為兩者保留了開放的想像空間。

Artist

## Yi-Ying Lu

Yi-Ying Lu is known for giving makeovers to things that we see on a daily basis. Her previous works include a pile of books being transformed into a gigantic sculpture. Showcased in the Very Fun Park, “*Untitled*”, defies the conventional concept of lobsters. It is hung in the lobby walls of the Home Hotel.

Title

## Untitled

As viewers move closer, they will discover a series of colorful drawings or miniature sculptures. The series is Lu’s attempt to add new meaning to lobster shells, after their economic and nutritious values had been exhausted and experiment with a new form of creative medium. After careful cleaning and dyeing, pieces of shells



are weaved together and piled on top of each other. The result is a visual stimulation that defies conventional idea of a lobster. The artist softens the hard, armor-like shell by weaving and layering. By reconnecting and reconstructing, the artist has transformed the shells into a flower-like or paper-thin object. Coupled

with other materials, the work juxtaposes the contrast between soft and hard textures. Through Lu's work, the lobster, as a nature's tasty and nutritious food, is given a chance to take on a new role and sparking endless imagination.



作品名稱

## 海洋變奏曲

在藝術家伊祐·噶照的故鄉港口部落，海洋養育著族人生命與文化的地方，年輕時曾在北部工作、十多年前回到部落的伊祐·噶照跟隨藝術家拉黑子學習木雕創作，同時也開始回到海洋中打魚維持生計。這個重新認識海洋的過程中，他觀察到港口部落從石梯坪至秀姑巒溪出海口一帶，幾年來從佈滿礁岩與多彩珊瑚、因溫暖黑潮帶來豐沛漁獲的情況，變為現在猶如褪色一般的黑白黯淡。

伊祐·噶照回到部落後，為了重建被破壞、流失的部落文化，初期的木雕作品以「植物」為主，希望藉此展現部落中的故事，並表現生命頑強的力量，後來則轉以「海洋」作為創作主題，並妥善應用木雕所剩下的邊材、角料，藉此突破大塊木頭的侷限，表現出海洋線條和水的力量。他說：「海洋是所有人的『原初』，部落的文化、儀式、語言都脫離不了海洋，但大家卻不了解海洋，甚至用錯誤的方式對待它。」伊祐·噶照致力透過作品，將海洋的面貌分享給族人與大眾，此次的作品《海洋變奏曲》有感於海岸邊消波塊的日益增多，影響了海岸線的景色與生態，以往一波波的浪花猶如舞者伴隨著浪聲舞動的美景，卻因消波塊的出現，改變了洋流，導致泥沙流向珊瑚礁，魚群失去棲息地，海洋的節奏產生了變化，海浪和諧拍打「暗礁」的旋律不復存在。





Artist

## Iyo Kacaw

Artist Iyo Kacaw comes from a tribe near the port, where the sea nurtures the lives and culture of fellow tribesmen. Some decades ago, after spending his youth working in the northern Taiwan, he returned to the tribe and learned wooden sculpting from artist Rahic Talif and fished for a living. As he tried to reconnect with the ocean, he noticed how the area from the Shitiping to Xiuguluan River estuary has changed over the years. The place used to be decorated with coral reefs and yield abundant catches due to warm black tides. Now it is just a faded area of black and white.

Iyo Kacaw's artworks are meant to restore the tribal culture that has been destroyed and lost. His early wooden sculptures featured plants that represent tribal stories and the tenacity of life. Later on, ocean became his creative theme. In an attempt to break through the

Title

## Variations on the Ocean

limits of logs, he used sapwood and heartwood as creative medium to represent the waves and the strength of water. "The ocean is the origin of life," he said. "While the culture, rituals and languages of the tribe has its roots in the ocean, people don't seem to know much about it. In many ways, they have been abusing it." Iyo Kacaw is committed to making the faces of the ocean known to his fellow tribesmen and the general public. *Variations on the Ocean* is the artist's response to excessive use of tetrapod, which has altered the landscape and the ecosystem along seashore. The appearance of tetrapod has disrupted the symphony of the waves and changed the currents, pushing the sand to the coral reefs and depriving the fish of their habitat. The rhythm of the ocean has changed. The melody of the waves splashing against the reefs is nowhere to be found.





作品名稱

## 粉樂町變電所

美國當代藝術家 HENSE (Alex Brewer) 作品主要專注於公共藝術、繪畫與雕塑，他高彩度的建築壁畫尤其為人稱著，並已在開放空間、街頭持續創作了 20 年。他對於公共空間塗鴉的興趣則開始自 1992 年。與大部份的塗鴉或壁畫藝術家不同，HENSE 的作品往往表現在一個建築體的多個面上，並以抽象繪畫的結構呈現，他形容自己的作品是公共藝術，他以當代繪畫的方式進行塗繪，在開始一件作品的繪畫前，他並不會進行非常詳細的計畫，而是在初步建立想法後，在過程中感受空間、一步步探索繪畫元素與環境的關係。

台灣的觀眾此次在作品《粉樂町變電所》中，可以看到 HENSE 獨樹一格的作品風格，高明度的色彩與令人目不暇給的色塊、線條，曾有評論形容他的作品是一種「沒有條件的禮物，沒有目的地的邀請」。HENSE 的彩繪充斥著高度的書寫性，在他筆下，快節奏的線條與塊面的結合，產生出生物般的動態。HENSE 認為公共領域中的創造性表達，在社會中有著重要的作用，他將這次的創作視為讓觀眾重新思考公共空間與居住環境的契機，藉由彩繪這棟巨大而醒目的建物，使街區裡原有的房舍及公共空間與彩繪後的變電所產生新的關係，賦予城市另一番風景。







Artist

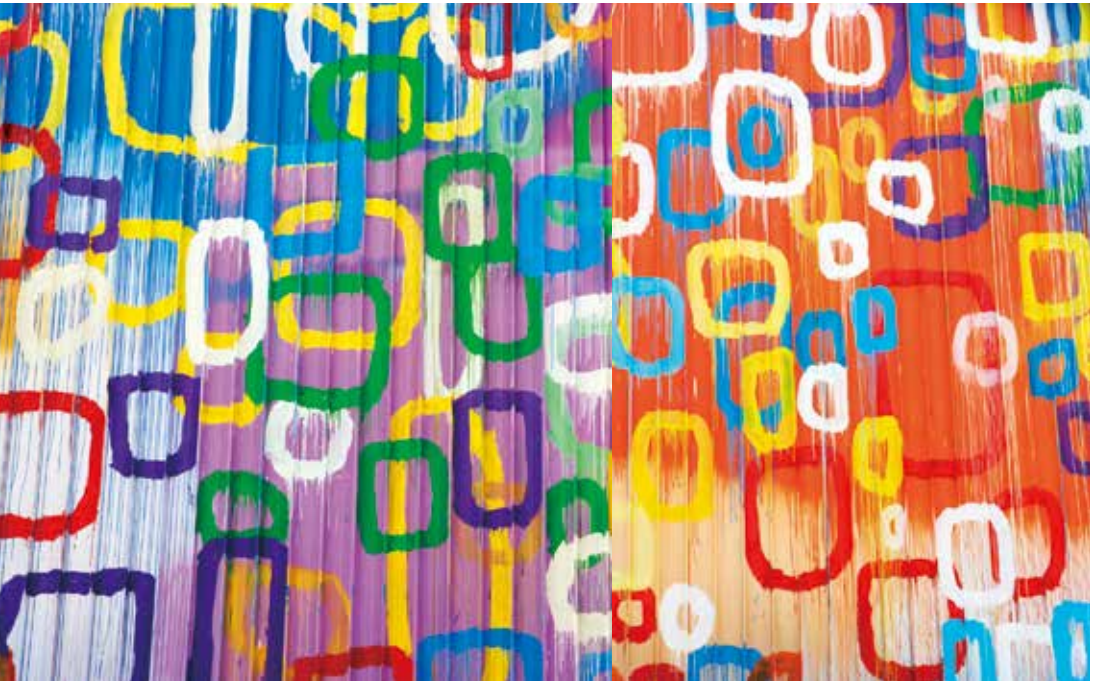
**HENSE**

American artist HENSE is experienced in public art, paintings and sculptures. He is best known for his flamboyant architectural murals. He has twenty years of experience in creating artworks in open spaces and streets. In 1992, he took a liking to making graffiti in public domains. Different from average graffiti artist or muralists, HENSE's works, in the form of abstract painting, are often

Title

**Substation Taipei**

found on the different facades of a building. He refers to his works as public art. His graffiti are painted in the contemporary approach. He never makes detailed plans before setting out to paint. Instead, he begins with just a vague concept and lets the work develop as it interacts with the surrounding and the elements of art. *Substation Taipei* demonstrates the flashy, kaleidoscopic color blocks



and lines that characterize HENSE's works, which have been described as "gifts given unconditionally and invitations sent out purposelessly". There is a handwritten feel to all of HENSE's works. His quick brushstrokes and colorful blocks add some organic dynamics to his works. HENSE believes in the power of public art in generating social changes. The work offers a good

opportunity for him to inspire the viewers to rethink public spaces and their living environment. By painting on the façade of a giant building, HENSE has created a new dynamic between the residential houses nearby and the substation covered in bright paints, giving the city a brand new look.



藝術家

## 康雅筑

作品名稱

### 晒魚乾

藝術家康雅筑在創作中經常使用紙張、塑膠布等日常素材，近期則以羊毛等纖維材料為素材，對她而言，纖維藝術所涵蓋的範疇相當廣泛，不侷限於我們一般想像中的織品材質，這個概念仍有相當大的可塑與可討論的空間。康雅筑在大學時期學習的是雕塑，所使用的材料大多是厚重且堅硬如石、金屬、泥塑等等，也因此，她也試圖在其他的軟性材質中尋找新的可能性，以及不同媒材之間相互結合後所創生的空間，而後進入研究所後便一路以纖維材料做為主要方向。軟性材料容易留下創作者的手感，而其色澤與質地也會在時間與外在環境的影響中慢慢發生變化，而產生迷人的有機感。

此次康雅筑裝置於大安變電所外的作品《晒魚乾》，是藝術家以現場空間與周圍環境的狀態，現地構思出來的作品。康雅筑表示，會以魚為題是因為台北街頭有很多海產店，這些店家的招牌上大多會畫上很多寫實的魚，她說：「我是先想到魚，後來又因為夏天的炎熱所以有了晒魚乾的概念」。一張大漁網上的魚乾，將炎炎夏日裡炙灼的身體感延伸至記憶中的海邊風情，而到了夜晚，則可看見每隻魚的鱗片散發著如星座圖般的夜光，就像城市中的一片海港。同時，藝術家也希望透過這樣的作品提醒人們珍視海洋資源，在不斷獵捕大型魚類之餘，必須思考這樣的作為對海洋生態所帶來的影響。





Artist  
**Ya-Chu Kang**

Title  
**Sun Dried Fish**

Artist Ya-Chu Kang often uses daily objects such as paper and PVC fabrics as her creative medium. In recent years, she has been experimenting with wool and other forms of fibers. For her, fiber art has endless possibilities. It is by no means limited to just fabrics in the typical sense. Fiber art should be highly malleable and holds endless possibilities. As a sculpture major back in college, Kang mostly worked

with heavy and hard materials such as rocks, metal, and clay sculpture. She also tried to explore new possibilities of soft materials and the new spaces created by different creative media. In graduate school, she took up fiber art as her main form of expression. Soft materials tend to bear traces of the sculptor's touch. Their color and texture change due to exposure to elements, creating a unique organic feel.



Placed outside the Daan Substation, *Sun Dried Fish* was created in situ. Kang draws her inspiration from the site and the neighborhood. Her decision to center her works on fish was largely inspired by realistic giant fish printed on the signs of the seafood restaurants in Taipei. "Fish was the first thing that came to my mind and the summer heat provided the inspiration for drying fish under the sun." Hung on a giant fishing

net to dry, the fish are meant to remind people of the summertime on the beach. At night, when the fish scales glitter like stars, the site is transformed into a fishing port in the middle of the city. *Sun Dried Fish* is the artist's unique way of highlighting the invaluable resources of the sea and the environmental impact of commercial fishing of large marine species.



藝術家

## 王天仁

作品名稱

## 變色龍、動物腳踏車

《莊子》中曾寫到惠子有一棵名為「樗」的大樹，其主幹木瘤盤結、小枝彎曲不直，是一棵連木匠經過都不會多看一眼的無用之樹。但莊子說，樗樹正因為「無用」而不被砍伐，得以成長成蔭，大家可以在樹下休憩就是無用之用。

對於香港藝術家王天仁而言，他認為自己關心的其實是「有用／無用」的觀念：「廢物利用，還是一種用」。在香港，看見被隨處丟棄的運輸用木棧板，比看見真正樹林的機會還要多，而這些木板因反覆搬用而產生的滄桑紋理，更是獨一無二的痕跡與紀錄。王天仁回收這些廢棄的物料，以傳統榫卯或 DIY 傢具般以螺絲進行重新組裝，僅可能的保持木板原本的質感和氣味，拼砌出造型獨特、帶有幽默表情的卡通動物木雕作品，對他來說「一塊木頭脫離了樹之後，它的生命仍在繼續，不像買回來的人造的材料硬繃繃」，而這種拼接的方法其實也富有港式的生活風情。

成長於 1980 年代的王天仁，小時候的視覺經驗記憶了很多卡通影片，而他印象最為深刻的是裡頭動物的表情，這也影響了他日後作品中充滿奇趣的動物形態與面貌。在《動物腳踏車》中，他將腳踏車轉化為一座流動的雕塑，在城市中跟著觀眾到處遊走，除了是代步工具，更是一種放慢步調、為城市添上一道幽默風景的生活態度。





Artist  
**Tin-Yan Wong**

Title  
**Chameleon,  
 Animal Bikes**

Location: Renai Borough Green Park

Media: Discarded wood pallet

Zhuangzi<sup>1</sup> documents a conversation between Huizi and the philosopher Zhuangzi. Huizi tells Zhuangzi that he has a large gnarled tree with bent branches. It is a useless tree that any carpenter will simply walk pass without giving it a second look. Zhuangzi replies that being useless is exactly the reason why the tree remains standing. If no ax will cut it down, it makes a great shaded place for taking a nap. In that case, the tree is not useless after all. Hong Kong artist Tin-Yan Wong likes to

contemplate the dichotomy between “usefulness” and “uselessness.” He aims to “Make the useless useful.” There are more discarded wood pallets than real woods in the streets of Hong Kong. Each of these pallets bear unique marks of wear and tear left by repeated use and transport. Wong recycled these abandoned materials and reassembled them using the traditional dovetailing and the nuts and bolts in do-it-yourself furniture, all the while maintaining the texture and scent of the wooden floor.



His works feature cartoon characters in unique shapes with some funny looks on their faces. “Unlike the manmade materials, life continues in a piece of wood even if it has been severed from the tree,” says the artist. Actually, Wong’s use of splicing is actually uniquely Hong Kong. Growing up in the eighties, Wong’s childhood was filled with animations and cartoons. His most vivid memory is of the lively expressions on the animals’ faces, which later inspired the animal characters featured in his

works. *Animal Bikes*, are the artist whimsical transformation of bicycles into moving sculptures. More than just a vehicle, bicycles represent a “slow living” lifestyle and encourage people to explore the city at a slower pace. Meandering around the streets on the special bicycle, you too, add a touch of humor to the city’s landscape.

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<sup>1</sup>Zhuangzi is an ancient Chinese book on the teachings of the great philosopher Zhuangzi. It is one of the classics of Taoism that espouses dematerialization.



藝術家

何景窗

作品名稱

在臉上寫詩集：在派對讀詩





「1995年你買了人生第一部電腦，而後正式地離開了家，在BBS電子佈告欄裡註冊了新的身分，而後成為一個整日在詩板上遊蕩的人。2007年你買了一張機票飛往歐洲，而後兌換了全部的存款，取了新的英文名字，而後正式地離開了台灣。你的眼睛總是不停的掉出詩句，乾乾的，黏在電腦屏幕上仿佛很濕潤。那些因寫詩認識的事、認識的人，圖層般覆蓋，長出了無數張臉，在你臉上。」

藝術家何景窗此次於粉樂町中展出的作品《在臉上寫詩集：在派對讀詩》，是她1995—2014年的詩作，題旨涵蓋：飲食 | 交通 | 文娛 | 社會運動 | 非財經 | 寰宇時事 | 幻噫 | 愛情和她人的愛情。這些文字作品以投影方式呈現，但不同於一般的白牆展示，何景窗將文字影像投射於木質地面上，觀眾必須藉由鏡面反射來進行閱讀。一組組灑落於地面上的影像，以閱讀一首詩的速度被輪流播放著，而這些由藝術家手寫書法構成的詩句光影，在此近似我們過去以毛筆沾水寫於石頭或水書練習紙般，在地面上浮現又隱去，如同作品為觀眾帶來的一首令人心靈沈靜的午後練習曲。

Artist **Ching-Chwang Ho**

Title **Writing poems at FB / Reading poems in the party**

Location: VISAVIS

Media: Video Installation and Ink

"You bought your first PC in 1995, and then you officially moved out your parents' home. You registered a new identity on BBS, and then you became someone who lingers on the poetry forum all day long. In 2007 you booked a flight ticket to Europe, exchanged all the saving into foreign currency, got yourself a new English name, and officially left Taiwan. Since then, pieces of poems just keep falling out from your eyes. Dry, but they become moist if pasted onto a computer screen. Those things and people you have come across because of poetry writing cover you like graphic layers. Thus countless faces grow--on your own face."

*Writing Poems at FB / Reading Poems in the Party* is a collection of Ching-Chwang Ho's poems written between the years 1995 and 2014. They cover a wide range of themes,

from food, transportation, cultural entertainment, social movement, to non-finance, global issues, personal savings, love and other women's love stories. Unlike the usual projections on a white wall, these literary works are projected onto the wooden floors in the hair salon. Viewers will read the poems with the help of reflection from the giant mirror. Meanwhile, sets of images seem to have been poured onto the floor. These images are being automatically replayed at just the right speed for viewers to finish reading each poem. The images of the poems, hand-written by the artist, appear and disappear, resembling the old days when we would dip an ink brush in water to write on stones or a piece of special water paper. The work has rendered an etude siesta that seems to create a quiet sense of calm for everyone in the room.







## 藝術家 任大賢

作品名稱

### 圈圈椅

出生於高雄，畢業於台藝大雕塑系、南藝大造型所的任大賢，其創作風格擅以線性描繪的方式，將線與線組合成的面投射到作品與空間之中，並藉由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。任大賢以不鏽鋼條為媒材，作品以線性的元素為基礎，再加入其他元素，讓創作亦可簡亦可繁，透過對於線條的延伸與交織，構築出充滿了穿透性的藍圖式視覺語彙。在過去的作品中，他曾利用簡潔的鋼筋勾勒出居家空間中的沙發椅、椅子、樓梯、門窗、櫥櫃等線條框架，藉此延伸出觀眾對家的想像。在他的雕塑中所展現出的線性量感，如同空間中的立體織物，亦如一座座直接在空氣中生成的物件素描，提供觀眾一種新的視覺體驗方式，讓人們對所處空間產生新的解讀方式，反轉了一般對於「雕塑」應是在空間中佔有一定量體的慣性認知。此次任大賢的作品《圈圈椅》，是將他自髮廊空間所觀察到的元素，轉換成為雕塑造型，一方面呼應他過往以基本幾何形衍生變化的創作脈絡，另一方面也結合髮廊場域的特質，將作品轉換為有如毛囊細胞造型的傢俱坐椅，與環境相映成趣。

展點  
— 斐瑟旗艦台北

媒材  
— 不鏽鋼







Artist

## Ta-Hsien Jen

Born in Kaohsiung, Ta-Hsien Jen graduated from the Department of Sculpture at National Taiwan University of Arts and subsequently the Graduate Institute of Plastic Arts at Tainan National University of the Arts. His works consist of planes formed by continuous lines. With the help of physical labor and visual perceptions, Jen's work aims to materialize the things that we so often fail to perceive in our everyday life. Using stainless steels and lines as key elements, his works have the flexibility to be both simple and complex. He uses stretched and interwoven lines to form a blueprint-like object with perspectives. His previous works featured common household objects, including couch,

Title

## OO-Chair

chair, staircase, doors, windows and cupboards, made of plain steel bars, letting the viewers to do the imagining. The abundant lines used in his works create three-dimensional textiles that resemble sketches in the air. The viewers are treated to a brand-new visual experience; one that inspires new spatial interpretation and overturns the heaviness that often characterizes the sculptures in the conventional sense. *OO-CHAIR* embodies the elements Jen sees in a hair salon and echoes his trademark design of geometric variation and contains features of a hair salon. Bearing strong resemblance with hair follicles, *OO-CHAIR* aptly reflects the context that it finds itself in.

藝術家

許馨文

作品名稱

書 · 梳 · 髮 I

書 · 梳 · 髮 II





藝術家許馨文過去曾有 20 多年設計工作經歷，在身為人母後，由於想了解兒子的學習問題，進而重拾書本返回校園，因此意外接觸到複合媒材這個創作領域，她以物件傳達對於人群與集體記憶的關注，在她的創作過程中，書和鉛筆等現成物一直是其探索的主要媒材。許馨文的作品總是以優雅的姿態進行本質性的隱喻，其中所透露出來的濃郁詩性，正像是一位看不見的說故事者，闡述著文字、語言與空間的故事。

此次，安裝於髮廊落地窗側的作品《書·梳·髮 I》和《書·梳·髮 II》，以數個如相框般的木質方框、書頁、剪刀、髮絲等媒材組構而成，許馨文的作品習於使用不完整、失去功能、被丟棄的物件，如舊字典、廢五金、漂流木等現成物，此次的現地製作也加入了髮絲這個元素，除借用其物件本身的形象與符號外，她也透過重新組構的視角提出不同的解讀。被使用過或被遺棄的物件，本身便帶有不同的記憶與各種與人的互動關係，當人們重新看見這些物件時，也會勾起自己的潛在記憶，許馨文藉由解構的書頁及髮絲，打造出帶有繪畫性的物件質地，以及虛實、隱晦的符號氛圍，而框與框的層層交疊，也構成了一組捕捉事物本質的裝置短詩。







Artist

## Hsin-Wen Hsu

Title

## Hairfolio I, Hairfolio II

Artist Hsin-Wen Hsu had worked as a professional designer for over twenty years. She went back to school after becoming a mom to learn more about her son's learning problems. She was given the opportunity to work with mixed media and decided to focus on the crowd and collective memories. Her works always feature ready-made objects, such as books and pencils. Hsu's works are always elegantly displayed and full of metaphors. The rich poetics of her works are reminiscent of an invisible storyteller, telling the story of words, languages and space. Sitting next to the French windows in a hair salon, *Hairfolio I & II* are made up of some wooden frames, book pages, scissors and hair. Her works are recognized by the

abundant use of incomplete, disabled and abandoned objects, including ready-made objects such as old dictionaries, scrap metal, driftwood. This time, Hsu has added hair into her work. In so doing, Hsu has restructured the ready-made objects and given the new interpretation, on top of their existing images and symbols. Loaded with memories and relationships of their previous owners, these secondhand objects are meant to evoke viewers' subconscious memories as well. By deconstructing the pages and hair, Hsu's work, with its picture-like texture, is made up of a mix of virtual and ambiguous symbolism, and layers of frames, creating a poetry installation that reflects the intrinsic nature of things.



藝術家

## 權奇秀

作品名稱

## 彩虹

權奇秀是韓國新興藝術的重要開拓者，他創造了名為 Dongguri 的角色，不時出現在他的繪畫、雕塑和錄像作品中。Dongguri 擬人化的造型，是由特定的符號和象徵組成，如同權奇秀的一貫的創作脈絡般，經常以令人驚奇的符號在作品中傳達他本身對於當代環境的敏感度，而若仔細觀察權奇秀早期的繪畫作品，甚至還能從中解讀出許多來自韓國文人畫系統下所發展出來的符號與價值觀，在看似當代的用色構圖中，仍可發現他身為東方創作者的思考方式。

而近年來，他也逐漸將這樣的象徵性從作品中慢慢抽出，取而代之的是另一種超越特定文化、更為普遍性與廣闊的創作空間，他將自己的文化背景吸收轉化到當代的藝術表現中，而在特徵鮮明的作品圖騰與符號中，表現出一個既輕盈又具多層意義的世界。今年適逢粉樂町十週年，富邦藝術基金會再次邀請到造型可愛、討喜的 Dongguri 與寵物站在彩虹上彼此對望，畫面充滿著希望與正向力量；他們的倒影與漣漪則象徵著反省的能力，傳達藝術家希望透過藝術，讓觀眾覺察自身的內在，並提醒自己莫忘初衷，迎向璀璨的未來。

Artist

# Kwon Kisoo

Title

## Rainbow

Kwon Kisoo is a significant pioneer of Korea's new art scene. His signature character "Dongguri" often appears in his drawings, sculptures, and video works. The personified Dongguri is made up of specific signs and symbols that are in line with Kwon's creative patterns: Using unexpected symbols to convey his interpretation of the contemporary world. A closer look at Kwon's earlier paintings and you will find many symbols and values developed under the Korean literati painting. Amidst the seemingly contemporary coloring and composition lies Kwon's thought process as an eastern artist.

In the past few years, he has slowly replaced such symbolism with a broader and universal context that transcends culture by mixing his cultural background with contempt art. The vivid pattern and symbols in his work represent a lighthearted world that is also layered with meaning. This year marks Very Fun Park's 10th anniversary. The Fubon Art Foundation has invited Dongguri to join in on the cheerful celebration. Kwon has Dongguri and his adorable pet stand on the rainbow, with their eyes on each other. Their beaming smiles are to inspire joy in all who



look upon the work. The images reflected on the ripples symbolize the search for one's inner self. The artist encourages the viewers to have constant dialogues with their own hearts, as this might be the secret to fly beyond the rainbow, where dreams really do come true.



## 藝術家 周蓓麗

作品名稱

### 像雲一樣

中國青年藝術家周蓓麗畢業於上海大學美術學院雕塑系，近年來開始展露頭角的她，其雕塑作品總帶有一種如童話般安靜的氣質，伴隨輕快的造型語彙，傳達在紛雜世界中追求直白簡單的美好。周蓓麗的作品經常將人與自然元素、動植物相結合，組成如精靈般的生物造型，有時甚至以自然的形態隱喻人的內在情感，她的作品在淡雅的色彩與平衡的結構之間相互調和，讓人忘了原本材質可能的堅硬質感，反而流露出高度溫暖與柔軟的視覺觸感，而藝術家似乎也企圖藉由雕塑的樣貌，傳達出某種人與自然和諧相存的烏托邦想像。

此次安裝於富邦金融中心戶外的作品《像雲一樣》，以FRP材質與烤漆製作而成，作品形象組合了一個向上伸展雙手、舒適閉目的人，以及圍繞在它身上一片片如雲朵般輕盈、又似牡丹花瓣的豔麗造型，這座雕像身體嫋嫋矗立於花園水池間，與周圍的環境形成一片歡欣與寧靜感。藝術家期待作品能與環境相互對應：植物、流動的人群因作品而開啟了多方對話，表達周蓓麗崇尚自然和自由的生活美學、以及對安靜沉思的描述和讚美。

展點 | 富邦金融中心戶外花園

媒材 | FRP、烤漆









Artist

**Zoe Zhou**

Title

**Just Like a Cloud**

Graduated from the Department of Sculpture College of Fine Arts at Shanghai University, young Chinese artist Zoe Zhou has emerged onto the art scene in recent years. Her works often convey fairytale-like tranquility. The contour of her sculptures is agile and organic, expressing her pursuit of simple beauty in this complicated, cacophonous world. Zhou's works often bring together man and natural elements, the flora and fauna, to create pixie-like creatures. They also strike a balance between elegant colors and symmetrical structures, softening what would have been some stiff materials and emanating a warm and soft feel. Zhou also tries to convey a sense of a utopian world wherein man and nature live

in harmony. Situated outside the Fubon Financial Center, *Just Like a Cloud* is made of FRP materials with baking finish. It looks like a figure covered in layers of cloud-like, brightly colored peony petals, with two arms stretched upwards and two eyes closed, standing gracefully in the middle of the garden pond. Together with its surrounding, the work juxtaposes cheerfulness and tranquility. Zhou wants her work to start a conversation with the surroundings: the plants and the people passing by has both become part of the work, which is an example of the artist's praise for nature and freedom, and her own interpretation of peaceful contemplation.





藝術家

## 朱金石

作品名稱

### 除夕四君子

中國藝術家朱金石現為中國最具影響力的抽象藝術家代表人物之一，他的繪畫作品以堆疊厚重的油彩而著名，生自北京，後旅居德國 20 年的他，1970 年代起便開始進行抽象繪畫創作，他的作品裡雖是使用西方的材料，但卻仍圍繞著中國傳統美學中，主張人與自然的和諧狀態，朱金石的油畫以傳統的意象美學表現現實，但流敞於畫布上的卻是高度自由的筆觸，以及以厚重的油彩堆疊而成的抽象形式。

長年旅居德國的朱金石，曾形容德國帶給他的影響，就是「藝術語言和直觀」。在出國之前，朱金石曾是「星星畫派」的一員，當時，這批年輕人曾將作品放在中國美術館外東側街頭，喊出：「珂勒惠支是我們的旗幟，畢加索是我們的先驅」，可說是中國藝術運動的其中一頁。出國後，朱金石逐漸發現政治對抗無法給藝術提供直接的動力，他必須讓「藝術」有其自給自足的空間，這也令他定下了自己的目標：「把握西方現代藝術語言，讓西方了解中國文化。」

此次放置於富邦金融中心大廳中的《除夕四君子》則是藝術家抽象藝術語彙的極致體現，厚重油彩繁複交織出震撼人心的雕塑感，挑戰平面的視覺重量，顛覆用色之中的遲疑，在渾然中展現力量及自信，同時也形塑出無可取代的創作辨識。



Artist

## Jin-Shi Zhu

Jin-Shi Zhu is one of the most influential abstract painters in China, whose works are known for the weighty layering of oil paint. Zhu was born in Beijing and spent twenty years of his life living in Germany. He started abstract painting in 1970s. Although he paints with western medium, his works always depict traditional Chinese themes

Title

## Four Noblemen on New Year's Eve

of harmony between man and nature. Zhu's oil paintings adopt traditional imagery to represent the reality, expressed in highly liberated brushstrokes and thick layering of oil paint. Having spent decades living in Germany, Zhu once said that the country has altered his artistic language and perception. Zhu used to be a member of the "Star Group".



These young artists made history by fearlessly placing their works outside the east side of the Chinese museum and shouting “Kollwitz is our flag. Picasso is our forefather.” After leaving China for Germany, Zhu came to realize that political battles are never enough to sustain art. He must find ways to make art “self sufficient” by presenting Chinese culture in

western medium. Sitting in the lobby of the Fubon Financial Center, *The Four Noblemen on New Year's Eve* are a series of paintings that fittingly demonstrates Zhu's abstract art. The intricate layers of paint, which impresses the audience with their sculptural quality, are unmistakably the signature of his style.





藝術家

## 杉浦康益

自東京藝術大學畢業後，藝術家杉浦康益持續在藝術界耕耘，並不斷地發展陶瓷創作的可能性。創作一向以自然為師的杉浦康益，從「陶之岩」、「陶之叢」發展到「陶之花」，多年來專注於以陶瓷表現「自然」之美，而《祕密花園》正是此一脈絡下的創作，對他而言，陶是一種令人驚艷的土壤，陶器又與當下的空間、時間有關。無論是成長與到現在的居住環境，杉浦康益的生活周遭一直以來都充滿了許多花草樹木，與自然共處彷彿是杉浦康益與生俱來的天性。他的創作如實地呈現了花朵的姿態，無論是剎那的繽紛綻放亦或是凋零時刻的盡頭瞬間，而自最一開始對於花朵的細緻觀察，到以手捏塑出比原物大上數倍比例的作品，其中的過程也逐漸自外在轉入創作者自身的檢視。

作品名稱

## 祕密花園

他認為，陶從製作到完成，其中包含了時間、勞動與藝術家本身的心裡結構，對他而言，完成一件作品同時也是一種表達內心情感的語言。此次裝設於富邦金融中心的《祕密花園》，結合了現場原有的樹形裝置，在盛開牡丹陶塑下的鏡子，也因層層反射而打開了不同的空間感知。藉由藝術家細膩地工法，讓隱藏在層層花瓣中「種的保存」之能量綻放而出，有如要交棒給下一代般的使命，帶給觀者更多生命之美所帶來的感動。

Artist **Sugiura Yasuyoshi**

Title **The Secret Garden**

Since Sugiura Yasuyoshi graduated from Tokyo National University of Fine Arts and Music (today's Tokyo University of the Arts), he never ceases his experiments with ceramics. Sugiura Yasuyoshi's series of "Ceramic Stone", "Ceramic Forest" to "Ceramic Flower", have drawn inspiration from the beauty of nature. *The Secret Garden* is also created within such artistic context. For Sugiura, clay has amazing qualities, while pottery is a reflection of the here and now. Having lived with various flowers and vegetation since childhood, it is as if Sugiura was born a nature's child. His works truly reflect the different phases in the life of a flower, from its blossoming days to its final withering moments. Based on careful observations, Sugiura uses his bare hands to sculpt out enlarged versions of the original object; a process that involves observation of the surroundings to the examination of his inner self. It is the product of time, labor, and the artist's inner world. Every piece of work is an expression of Sugiura's emotions and feelings. Situated inside the Fubon Bank Anhe Branch, *The Secret Garden* sits under some existing tree installations. The mirrors placed under the peonies create a visual trick that distorts our perception of space. With great elaboration the artist intends to bring forth the energy of new life hidden deep inside the petals. While admiring the works of art, the viewers are also able to sense the beauty of life and nature in front of *The Secret Garden*.

Location: Taipei Fubon Bank: Anhe Branch

Media: Ceramic







藝術家

## Ulrika Berge

作品名稱

## 星眼繁花

擅長使用細緻柔軟的「線」做為媒材、來自瑞典的藝術家 Ulrika Berge，透過觀察花朵、葉片的生長過程與昆蟲的世界，體會到自然與生命之美，更因而啟發她創作此系列作品的靈感。她認為「美」既是神祕的存在，也是一種溝通方式；當人們感受到美的狀態，其實就如同「冥想」帶給人短暫而放鬆、愉悅的經驗，以及心靈沉澱後無窮的能量。此次帶來作品《星眼繁花》，其原型來自同名的野生植物，這種藍紫色的花朵尺寸微小，但在 Ulrika 手中卻成為一朵朵漂浮在空間中，如真人大小的輕盈線雕塑。Ulrika Berge 將這些花朵以機械平衡裝置相互銜接，在機械緩緩轉動時，這片花林與花的影子也如舞動般的在觀眾身邊旋轉起來，而行走於作品之中的觀眾，也像是精靈般在林中移動。

「我希望創造一片花林，讓花朵在我身邊起舞」，一個簡單的念頭使 Ulrika Berge 開始織起葉型的花瓣，而在最後著色時，她於花瓣間的連接處建造了一個黑洞般、能使人視線沉浸其中的空間。Ulrika Berge 引導觀眾走入一片由她創造的風景，並以物理的運動讓作品如被附予了生命一般會呼吸、會搖曳，讓人忍不住想親近。觀眾則可自由穿梭於花間，體驗作品與周圍環境、人群的互動關係與細微變化。



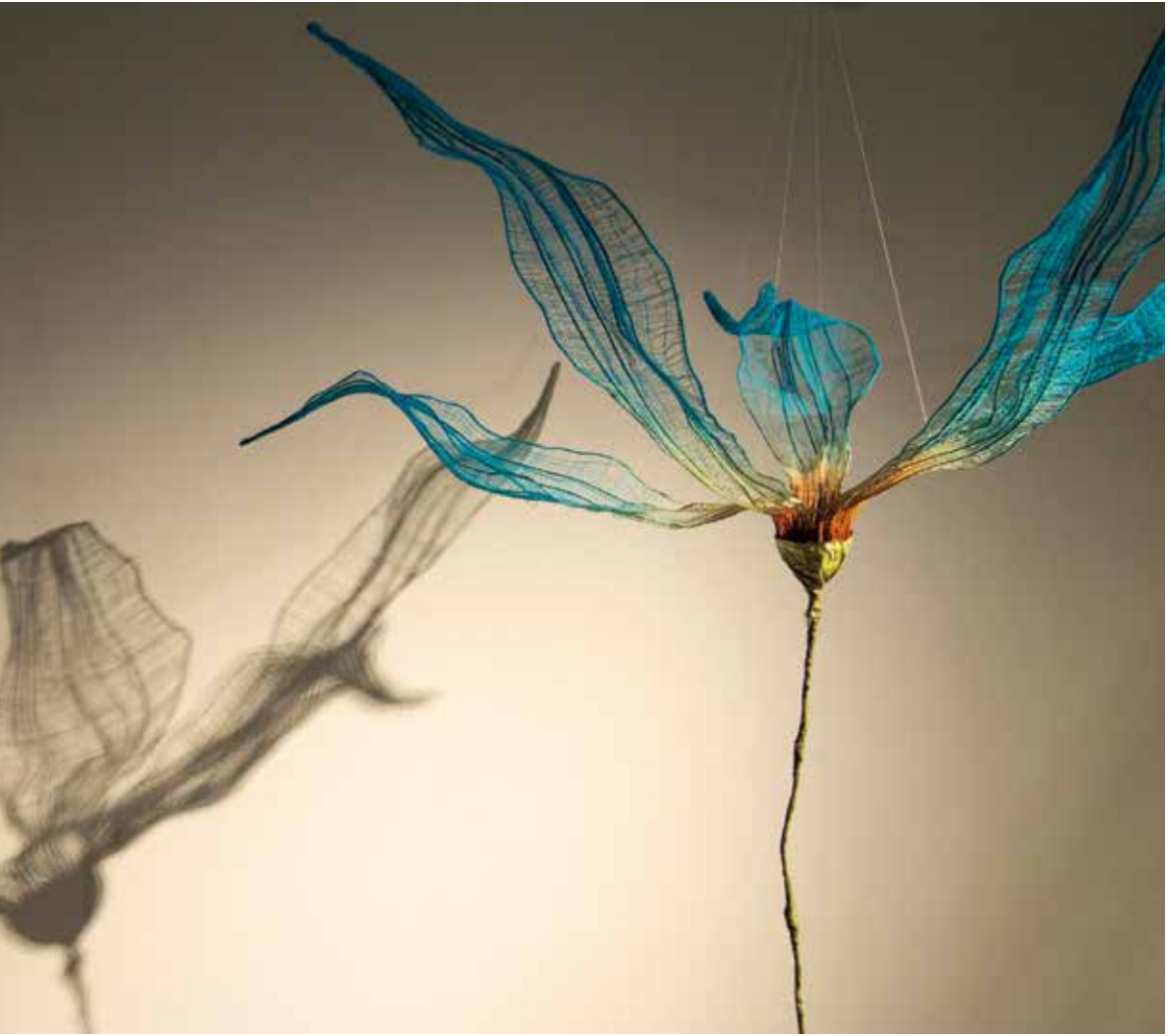
Artist  
**Ulrika Berge**

Title  
**The Stareyed Flower**

Swedish artist Ulrika Berge creates sculptures using delicate threads. By observing the growth of flowers and leaves, and the world of insects, Berge has come to appreciate the beauty of nature and life, both of which provide the inspiration for this series. Berge believes that while “beautiful things” are mysterious, they also provide a means of communication. In the presence of beautiful things, people go into a meditative state, develop a relaxing and cheerful sensation, albeit for a brief moment, and are eventually reenergized as their souls are calmed. *The Stareyed Flower* was inspired by its namesake wildlife. Berge’s creative fingers have turned these tiny, purplish-blue flowers into lightweight threaded and human-sized sculptures floating midair. The flowers are connected to a mechanical balancing device that once turned on, gets the flowers and their shadows dancing. Walking through the sea of flowers, the viewers become pixies themselves as they make their way through the forest. “I want to create a sea of flowers and get them start dancing around me.” With this simple idea, Berge started weaving leaf-shaped petals. The paint she used has created a black hole-like center in every flower and draws our attention to the space within. Viewers are



invited to this make-believe setting. Thanks to physics, the installation has taken on its own life and started dancing, drawing the attention of curious viewers. People are invited to walk through the flowers and feel the interaction and subtle changes taking place between the artwork, the surrounding and the crowd.



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粉樂花絮

Very Fun Park  
Highlights

粉樂町  
開幕派對  
VFP Opening







# Talks

## 粉樂座談





## Workshops

### 元氣滿滿 桃仔便當工作坊

## Workshops

### 魚兒游游 羊毛氈工作坊





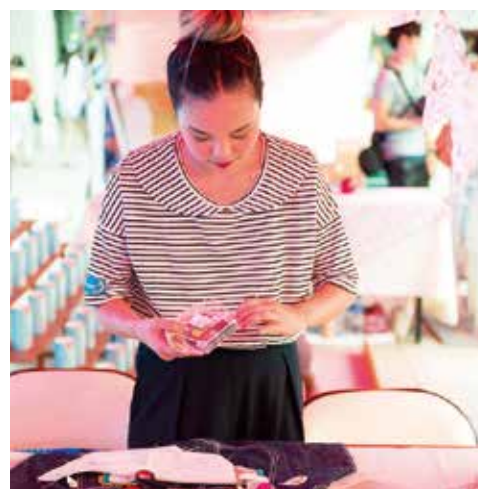
## Workshops

思念濃濃 明信片工作坊

## Special Events

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# 雕刻城市 -- 作為動詞的粉樂町

熊鵬翥 / 財團法人中華民國帝門藝術基金會執行長

**愛斯基摩人握著未加工的牙骨，問著：**

**「你是誰？是誰藏在裡頭？」**

—Edmund Carpenter<sup>1</sup>

人類學家 E. Carpenter 在研究愛斯基摩人的文化時，觀察到愛斯基摩人與西方的創作者不同。他們在製作牙骨雕刻時，不會事先構想作品完成後的具體形象。而是隨意地在邊工作、邊哼唱唱的雕鑿過程中，完成作品。對愛斯基摩人而言，雕刻過程中，每個話語、哼唱及雕鑿的作為，隨現隨逝。每個話語，如同雕刻刀一般，為外在混沌的世界，定義思想、命名萬物。「東西原本就在其中，他不是創造它，而是釋放它，讓它現形。」

《粉樂町》的意義，也可在這樣的視角下，重新認識。

**“啊，我從來不知道台北其實這樣有趣！”**

在愛斯基摩人遷徙駐紮過的營地四週，常可發現製作精美的器物及雕刻。這些物件，為許多博物館及收藏者所收藏，作為愛斯基摩的藝術表徵。然而，對愛斯基摩人而言，這些物件只是「沈默、靜態的」雕刻品，並不代表收藏了「愛斯基摩的藝術」<sup>2</sup>。愛斯基摩人面對雕刻的態度，顯現了藝術創作的價值，不應侷限於藝術創作的成品，藝術創作的過程所伴隨的動態行為及狀態，也是同等重要。

《粉樂町》之濫觴，可追溯自 1997 年所辦理的《藝術小餐車》，藉由無牆美術館的概念，將私有企業的開放空間，轉化為當代藝術作品的展示場域。原本是 2000 年巡迴香港、澳洲及台北市的台灣年輕藝術家的當代藝術展覽，則於 2007 年開始以台北市為基地，藉由藝術創作進駐東區中的巷弄、商家及開放空間，逐漸蔓延擴散至台北市的不同場域，發展成為重要的藝術節慶。

《粉樂町》的意義不單純是在無牆美術館中的藝術展出，不只是放置於公共空間中的視覺作品，也是一個培養民眾認同，啟動創意思考的動態過程。策劃單位及藝術家在城市空間中扮演的角色，並非單純是作品的提供及生產者，而是在與空間及市民溝通及交涉過程中，讓城市中隱而未現的生命力彰顯。如同愛斯基摩人雕刻過程中的哼唱，他不預設成品的樣貌，而在過程中讓作品自然成型。《粉樂町》不是在城市設置豐碑，而是以城市為主角，讓民眾在動態的時間與空間中，重新認識習以為常的日常時空。

創意城市專家 Charles Landry 認為創意城市是，所有的機構都參與了城市生活和發展。創意並不屬於特立獨行的個人或是突發的奇想；而是一種新型式的民主與參與。城市不再只是提供創意作品的「平台」，而是它本身就是一件創意的作品。藝術應該是由創意城市裡「自發性」地出現，而不是藉由進口創意，來讓城市變得有創意。

UCLA 的藝術史學者 Miwon Kwon 則將公共藝術的型式，區分為三類：公共空間中的藝術作品 (art-in-public-places)、公共空間藝術化 (art-as-public-spaces)、以及為公共利益的藝術 (art-in-the-public-interest)<sup>4</sup>。台灣目前所見最多的形式，屬於前兩者。對於公共藝術的認知，單純的以美化建物及填充環境為目標，僅在公共的物理空間中設置藝術作品，而忽略了公共藝術也可能是凝聚公共意識的公共平台，藉由藝術計劃營造民眾的社會空間與文化空間。公共藝術不只是展示在「都市空間」裡的當代藝術，而是在更寬廣的創作過程裡，參與了建構整合都市 / 公共領域的藝術。

《粉樂町》作為城市公共藝術的一種類型，正是一個由民間機構自發的創意平台，提供了在創造的過程中，一個不斷對話與溝通的「公共化」動態歷程。其中包括了：

1. 「程序的公共化」：藉由與不同私有空間及社區代表的溝通協調，凝聚共識。
2. 「創作的公共化」：藝術家在創造的過程中，除了與一般大眾對話外，仍反求諸己，尋求新意義的最終目的，並具有比單純為了美感價值而創作的藝術更長久的影響力。其價值不僅在於其設置位置或裝飾性，而能夠為特定社區創造潛在的動力。如同著名藝術家 George Segal 所說：「我必須考慮他人的感受 … 我雖然還是可以有自己的意見，但必須開始思考他人的立場 … 問題在於，如何在保持創作的思考高度的同時，又能為一般大眾所理解。」
3. 「作品的公共化」：作品完成於公共場域後，與空間及不同的人群，在不同的時間中互動，產生新的詮釋、意義，甚至是破壞。

## 看待藝術的新視角

《粉樂町》在這樣的動態觀點下，其規劃就饒具意義。如同策展人所陳述：「在“粉樂町”中，人際的串流與溝通網路，龐雜交錯卻也迷人深刻，原不相識的人群、藝術工作者、商店、居民、觀眾、公部門、私企業…等，因藝術產生討論，彼此成就可能，加乘出效益，串起屬於台北東區的人文樣態、以及特有的魅力與開放。」面對都市流變的過程中，舊社區的改造與重整，創新的都市機能與新業態不斷地演變發生。《粉樂町》是以積極的藝術計畫而非永久性設置的作品，藉藝術作品與街區角落及市民的互動，以藝術的事件，揭露城市的集體記憶。

在十屆《粉樂町》中，所播下的藝術及記憶的種子，在時間的歷程中，也會隨著都市地景轉變，而逐漸扎根發芽，成為凝聚台北城市集體記憶的新動力。

<sup>1</sup> Robert Layton, *The Anthropology of Art*, (Cambridge: Cambridge University Press, 1991), 33.

<sup>2</sup> Ibid., 32-33.

<sup>3</sup> Jonathan Vickery, "Public Art and the Art of the Public -- After the Creative City", commissioned by IXIA Public Art Think Tank (March 2012). Available at: <http://www.publicartonline.org.uk/whatsnew/news/article.php/Public+Art+and+the+Art+of+the+Public+---+After+the+Creative+City>

<sup>4</sup> Miwon Kwon, *One Place After Another*, (Cambridge: The MIT Press, 2004), 60.

# Carving the City—Very Fun Park as a Phrase of Action

Hsiung Peng-Chu  
CEO of Dimension Endowment of Art

**As the carver holds the unworked ivory lightly in his hand... he whispers, “Who are you! Who hides there!”**

—*Edmund Carpenter*<sup>1</sup>

When anthropologist E. Carpenter studied the Eskimos, he noticed the difference in the creative approaches of the Eskimo carvers and their western counterparts. The Eskimo carvers never draft. Singing and humming as they carve, the Eskimo carvers simply let the art manifests by itself. The Eskimos believe that every word, sound, and the act of carving disappears almost as soon as it appears. Every word, like a knife, carves a sense of clarity out of what is now a chaotic world, giving definition to thoughts and names for all the beings. “It was always there: he didn’t create it; he released it; he helped it step forth.”

Such perspective will let us relearn the meaning of “Very Fun Park”.

**“Wow, I never knew Taipei could be so very much fun!”**

During his four-week stay at an Eskimo’s camp, E. Carpenter noticed many exquisite wares and sculptures. Many of these items have been stored in museums or went into private collection, as examples of Eskimo art. However, for the natives, these objects are merely “silent and static” carvings that do not represent the

entire Eskimo art. It has long been a deep-rooted belief among the Eskimos that artistic creation is by no means limited to the final product. During the artistic creation, the movement and the state of beings are equally important.

Very Fun Park originates in 1997, in the form of a “mobile diner of art”. It began with the concept of a museum without walls, where open spaces in private businesses were transformed into an exhibition venue for contemporary art. In 2000, the event was a tour that covered Hong Kong, Australia and Taipei, featuring the works of young Taiwanese contemporary artists. The event began to take root in Taipei city. It first introduced art into Taipei’s East District, in the small laneways, shops, and open spaces, before expanding to different parts of the city, and eventually establishing its name as a major arts festival.

Very Fun Park is more than just a museum without walls or a visually stimulating piece of art put in the middle of a public domain. It provides a dynamic process that enables people to gain a sense of identity and think creatively. The organizer and the artists are more than the provider and creator of art. They are life’s facilitators, who facilitate interaction between the people and their surrounding; bringing to life the energy that has been hidden in the city. In many ways, they are like the singing Eskimo carvers, who never preconceive the end result and simply let art manifests itself. Very Fun Park is not about erecting glorious monuments. It features

the entire city and creates interactive displays of art to encourage viewers to take a whole new look at the surrounding that they have taken for granted.

Creative City expert Charles Landry believes a creative city is one where every form of agency being involved in city life and development. Creativity was neither maverick, individualist and capricious, but a new form of democracy and participation. The city was not a “platform” for creative production, but a creative product itself. Art should emerge out of a creative city, not make a city creative by being imported into it.

Art historian Miwon Kwon of the University of California Los Angeles has divided public art into three types<sup>3</sup>: art in public places, art as public spaces, and art in the public interest. The first two types are currently the most commonly seen in Taiwan. The general understanding of public art has been reduced to renovating buildings and filling spaces. Public art has been reduced to installing art work in the physical space, overlooking the fact that it serves as an open platform that strengthens the public consciousness and provides the space and venue for social and cultural activities. Public art is more than showcasing contemporary art in an urban setting. It contributes to the construction and integration of art in the city/public domain.

As a type of urban public art, Very Fun Park is a creative platform laid out by non-government organizations. It offers a “publicized” record of endless dialogues and communication that occurred during the creative process, including:

1. Publicizing the process: To reach a consensus by coordinating among agents of different spaces and communities.
2. Publicizing the creation: Other than establishing dialogues with the general public, the artists seek to self reflect and find new purposes in their work. In doing so, they are

creating ends aesthetic values and exerts lasting influence. The value of a piece of art lies not in its location or decorativeness, but in uncovering the hidden dynamics within a community. In the words of George Segal: “Now I have to take people’s feelings into account ... I don’t have to apologize for having my own opinions, but I do have to start thinking on levels other than my own ... the question is whether you can maintain the density of your subject matter, a decently high level of thinking, and still be accessible to a lot of people.”

3. Publicizing the work: After the work is finalized, it will be placed in a public domain, where people come and go, and new interpretation, meaning, and even destruction take place.

## Looking at Art in a New Way

Given such dynamics, the organization of Very Fun Park is rich in meaning. In the words of the curator, “Very Fun Park enables interpersonal connection and communication that form a complex yet charming network. It brings together total strangers, art workers, shops, local residents, viewers, the public and private sectors, etc. Art inspires discussions, reciprocity, and synergy, connecting different walks of life and highlighting the unique charm and openness that characterize Taipei East District.”

This year, Very Fun Park celebrates its tenth anniversary. As the urban landscape changes with time, the seeds of art and memory that Very Fun Park has planted will take root, becoming a new force that weaves together the collective memory of Taipei City.

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<sup>1</sup>Robert Layton, *The Anthropology of Art*, (Cambridge: Cambridge University Press, 1991), 33.

<sup>2</sup>Jonathan Vickery, “Public Art and the Art of the Public -- After the Creative City”, commissioned by IXIA Public Art Think Tank (March 2012). Available at: <http://www.publicartonline.org.uk/whatsnew/news/article.php/Public+Art+and+the+Art+of+the+Public+---+After+the+Creative+City>

<sup>3</sup>Miwon Kwon, *One Place After Another*, (Cambridge: The MIT Press, 2004), 60.

# 天使不死 -- 關於「粉樂町」的想像

黃惠美 / 大尺建築建築師

**我們的虛榮，我們的熱情，我們的模仿精神以及我們的抽象知識、習慣等種種，都會影響我們觀看事物的方式。藝術作品的任務就是在於去除這種影響，讓我們回到心中未知的深處。**  
—普魯斯特 (M.Proust,1871-1922)

前不久看了一部懷斯曼所拍的紀錄片「歡迎光臨國家畫廊」，電影中除了介紹英國倫敦國家畫廊 (National Gallery) 專業佈展、畫作維修、繪畫與其他藝術型式如何對話、畫廊收藏品解讀之外，更揭露館方在維持藝術品味高度的同時，為了爭取經營利潤，如何利用事件行銷藝術，增加曝光率以吸引更多大眾買門票進入藝廊，其中提出貴族菁英 / 普羅大眾、純藝術 / 商業間的討論與辯證。在資本權力取代政治權力的二十一世紀，藝術品所代表的早已經不僅僅是典藏或販售的菁英圖騰，它同時是民主化、普及化的歷程。而由富邦藝術基金會每年夏天在台北東區熱鬧建構的《粉樂町》藝術行動便是見證這個歷程的最佳代表。

選擇以台北東區作為藝術基地，除了富邦藝術基金會是「在地人」-- 主要幾棟集團辦公大樓都在此區域外，東區有六零年代現代國際樣式住宅一二樓改建的個性店舖，有八零年代台灣錢淹腳目時所興建的複合商業建築，東區也是台北早期畫廊密度最高的區域，期許如同和紐約的東村 (East Village) 蓬勃藝術氛圍相呼應，或許也是發生地點選擇原因之一。

既然是粉樂「町」無牆美術館，藝術品從繆斯殿堂轉移至台北東區街廓巷弄當中一商家櫥窗、咖啡館及餐廳、防火巷、老舊公寓的外牆面，或是廢棄的老宅院；這些藝術的發生互動中間，不僅僅牽動著藝術家對於空間議題的挑戰，同時逼迫藝術家思索公共參與的應變能力及勇氣。藝術家必須考慮到作品並非獨立存在，它必須要與所處的商家或是都市角落環境對話、共存共榮，而重新產生出一種趣味或者是感動。這種公共性的參與及創造，其實標榜著台灣在民主化過程中藝術家的自覺。藝術不僅是服務於權力經營者、少數的典藏者、或是被挑選過的鑒賞



者，公共的藝術帶著一種行動的渴望，另一種文化的介入，這種渴望或介入不是單方面的說教，它一方面既要回應現實、又要擺脫媚俗，它既要展現藝術作品的自明性、又要迎接民眾，邀請並大聲呼喊說：「我們是複數的」、共同完成的，是開放的、不是封閉系統的！這也可以從《粉樂町》參與藝術家背景的微妙改變觀察：由2001年第一屆均為藝術創作背景者，到後來這幾屆甚至有互動設計專業、空間設計者或建築師以空間構築（如蕭有志從2009年起連續三年的「搖籃書房」、「旅行的大洋蔥」及「自由小屋計劃」）或行動創作（如水越設計2008年的「快樂黃包車」）的方式來共襄盛舉。其打破藝術「專業」的藩籬，廣泛的跨界參與來源以及更多的市民詮釋回饋，其實正反映了台灣創作力的普及發展以及普遍社會對文化自信心的崛起。

藝術屬於誰？藝術屬於看到他並停下來有所感動的人。藝術是我們本來存在心底就擁有的美善及對這美善的渴望。美感除了被歸納、被論述、被建置，被高高放在藝術殿堂供

瞻仰之外，美感同時應該是天使，時時在人間！每年跟隨著夏日大暑發酵的粉樂町藝術計劃，見證博物館（museum）美學從遠古藝術品陵墓（Mausoleum）轉換為日常樂園（Amusement Park），重新輕輕喚起我們身邊的天使！而天使不死，終將以另一種面貌和你我相遇！或許倘能在市景之中、與人擦肩之際，以無礙的心眼辨認出天使，便擁有我們得以穿越混沌霧霾、輕盈飛翔的翅膀了。

# The Angels Live On—Musing of The Very Fun Park

Huei-Mei Huang  
Architect, Ehsdesigngroup

**“Our vanity, our passions, our spirit of imitation, our abstract intelligence, our habits have long been at work, and it is the task of art to undo this work of theirs, making us travel back in the direction from which we have come to the depths where what has really existed lies unknown within us.”**

— Marcel Proust (1871-1922)

It was a while back when I saw Frederick Wiseman's “National Gallery”. The film is about the London museum of the title. It takes the audience behind the scenes to see the museum's curatorial works, painting repair, a look at the discourse between paintings and other forms of art on display, and provides a virtual guided tour through the collections. The film also peeks in on how the administrators consider adopting marketing schemes by creating incidents to boost ticket sales and gain revenue, while maintaining the museum's classy artistic taste. The film presents the discussion and debate about the elites versus the public and art versus commerce. In the twenty-first century when capital prowess trumps political influence, artworks are no longer elitist drawings to be collected or sold. Art these days represent democratization and popularization. Every summer, the Fubon Art

Foundation organizes Very Fun Park in Taipei's busy Eastern District, bearing witness to such development in the Taiwanese society.

Fubon Art Foundation has chosen Taipei's Eastern District to be the venue for the exhibition for reasons of proximity and more. The neighborhood is home to some modern residential housing built in the sixties, with the first and second floors being renovated into interesting shops. The area also includes commercial complexes built in the eighties when Taiwan underwent an economic miracle. In the early days, the Eastern District was once the area with the highest number of galleries. It is against such backdrop that Eastern District was singled out as the exhibition site, with the hope of echoing the strong artistic ambience that characterizes New York's East Village.

As a museum without walls, Very Fun Park has enabled artworks to spring up in the alleys of the Eastern District: In the window displays, cafes, restaurants, fire escape alleys, old apartment walls, or abandoned mansions. The discourse between different artworks inspires new artistic solutions to overcome the limit of space and compels the artists to rethink their role in public affairs and develop a sense of courage to take

part in contributing to public good. The artists understand that their works are not standalone pieces. Instead, the works will blend into their surrounding, be it a shop or a random corner, sparking dialogues, joy, or a sense of awe. Such public participation and creativity reflects the artists' growing self-awareness amidst Taiwan's democratization. Art is more about serving the powerful, the few collectors, or the selected connoisseurs. This is even more so for public art, which carries with it a call for action and inspires different forms of cultural intervention. It is never a one-way indoctrination. On the one hand, it echoes the reality without being kitschy. On the other, it strikes a balance between reflecting the true nature of the work and catering to popular taste. "We are plural!" is the slogan that best embodies public art—collaboration and openness. The Very Fun Park is no closed community, as demonstrated by the subtle changes in the artists' background over the years. In 2001, the inaugural year of Very Fun Park, only artists participated. In the years that followed, the event attracted people from different disciplines of creative works, including interactive design, spatial design, and architecture design (e.g. Yu-Chih Hsiao's "The Big Cradle", "Big Onion", and "House of Freedom" series that began in 2009), as well

as Performance Art (e.g. AGUA Design's Happy Taxicabs in 2008). Very Fun Park has removed the sense of "elitism" that used to make creative art seem distant and out of reach. Indeed, the event's high popularity and greater public participation reflect thriving creativity and a growing sense of cultural pride shared by the people in Taiwan.

Who does art belong to? It belongs to anyone who pauses at the sight of it to really appreciate the moment of awe. Art lies within our desire for fine and beautiful things. While beautiful things can be deducted, discoursed, constructed and displayed high above the altar for to be worshipped, they can also be angels roaming among us! Held in the sizzling summertime heat, Very Fun Park awakens the angels among us by transforming the idea of museum aesthetics from items placed inside ancient mausoleum exclusive to the nobility to modern day amusement park accessible to all! As immortal beings, angels will appear in different shapes and sizes. Perhaps if we maintain our innocence, we will be able to spot the angels when we brush shoulders with each other. In that moment of recognition, we will be flying with a newly grown pair of wings that steer us away from life's murkiness.

# 《粉樂町》十屆光景

吳達坤 / 台北 | 寶藏巖國際藝術村總監

猶如一艘穿越時光的飛行器，《粉樂町》從香港巡迴澳洲伯斯再回到台灣，2001年啟動至今，《粉樂町》逐漸成為一個藝術品牌，每到盛夏時光帶領著無數觀眾在台北城市間漫遊的重要藝術饗宴。作為一個貫穿東區十餘年時空的當代藝術展覽，《粉樂町》發揮了最大的藝術動能，讓觀者在輕鬆自然的狀態下與藝術相遇，讓觀者可以自然的感受藝術，親近藝術。

## 無牆美術館在台灣

《粉樂町》的名稱分別由三個隱含不同文化的字義所組成，「粉」是當時大眾文化口頭上的流行用語（客語諧音），意思為「很、非常」；「樂」來自中文，代表，「快樂」與「歡樂」；而「町」是日文中的漢字，意思為地方或是角落，這三個字定義「粉樂町」(Very Fun Park)代表是一個令人感覺非常歡樂的地方！相對應於美術館、畫廊等光潔明亮的「白盒子」(White cube)空間，《粉樂町》代表的展示場域可能是讓你流連忘返的某一個街角、某一條巷弄；或者某家商店，也可能是充滿繽紛趣味的理髮廳、個性書店等商業空間。彷彿就是歷經了一場場流動的藝術饗宴，伴隨我們漫遊在台北市最熱鬧的巷弄之間。以「無牆美術館」為概念的粉樂町當代藝術展，多年來在台北逐漸漫延生長，讓藝術創作進駐到平日散步走逛的小街巷弄，欣賞藝術不再只是排隊購票入場。這是富邦藝術基金會一直以來推動的藝術理念：藝術家藉由創作轉化質性不一的展演形式，從視覺、裝置、錄像、互動藝

術、行為藝術與聲光音樂等表演藝術，到老屋翻修，大型建物的外觀改造計畫，透過藝術創作者的巧思，讓都市水泥叢林也幻化成美麗的城市地景，成功的讓藝術品走出了美術館的展示空間。

《粉樂町》成功開創了一個台灣藝術家及作品被注目的平台，更吸引年輕族群們一同參與，透過富邦基金會團隊精心設計的各式工作坊、教育導覽推廣、民眾參與等活動豐富了藝術品在城市相互對話的公共層次，《粉樂町》已經成為藝術與商業合作模式中成功又顯目的案例，重新定義了台北這座城市的公共美學，讓台北成為地球村中更具有文化想像力的宜居城市。

## 城市、空間與廣場美學

15年來經過10屆展覽的洗禮，「粉樂町」早已形塑出台北東區人文特質的場域精神，成為這城市最重要的藝術地景。過去筆者有幸曾參與兩次粉樂町展覽，在觀察《粉樂町》歷屆的策展脈絡可以歸納出下面六點：由商業空間、都市閒置空間、文創園區擴展到校園等公共空間，一點一滴活絡台北的藝文版圖。讓藝術作品作為催化劑，介入城市食衣住行等空間，重視藝術品的視覺美感以及空間愉悅交會，改變了觀眾對於觀看展覽的想像。結合多元型態的當代藝術作品形塑出快樂多元角落的「歡樂美學」，使台北從「巷弄美學」走向「廣場美學」。

四、由藝術家導入各式創作型態，藉由藝術品與場域的共融塑造出地域性的藝術氛圍，豐富在地紋理的藝術創作能量。  
五、繪製出屬於台北的當代藝文地圖，為台北城市留下許多深刻的城市美學焦點。  
六、透過各式教育推廣，工作坊開創出民眾參與的生活美學基礎。

從 2001 年粉樂町為尋找特殊「場域」，成功的讓當代藝術介入了台北東區，將純商業空間轉換為美感與創意的基地，除了藝術與商業的業結盟，成功吸引觀眾目光，更開啟大眾親近藝術風氣之先。這樣的展覽方式也落實了富邦藝術基金會一直秉持的策展方針：「藝術欣賞可以只是個簡單愉快的美好經驗」。《粉樂町》在你我生活的城市路徑上，繪製了一張張屬於當代藝術的漫遊街廓地圖，從台北東區到台大、政大校園、高雄夢時代都有粉樂町的足跡。甚至在 2016 年登上雲端 Google 虛擬博物館 (Google Cultural Institute)，觀眾往後可以自由上線回顧十屆粉樂町帶來的美好回憶。富邦藝術基金會的夥伴們為我們呈現出一頁頁亮麗的成績單。能夠把觀看藝術的路徑與日常生活結合在一起，這是多麼幸福的一件事！藝術與生活兩者相互緊密的連結，據悉到後來每一次的《粉樂町》都引發民眾與商家對展覽引頸期盼的參與和期待。

## 在句點之後

《粉樂町》在 2015 年劃下了完美的句點，這不僅是富邦藝術基金會策展團隊所達成的重要里程碑！更是所有參與的商家、觀眾甚至合

作公部門的集體記憶。要感謝策展團隊帶領我們飛行穿越這十屆的光景，回顧這十屆的展覽，藝術作品進駐商業空間共累計 500 處空間場域、邀約 550 位國內外藝術家、展出 983 件作品、超過 1500 位志工協助，創造出超過 400 萬的觀展人次，「粉樂町」為我們所帶來的感動與對話是無法言喻的美好經驗，成為這一代台北人藝文記憶裡的重要部份。

若說《粉樂町》任務已經完成，似乎太早落幕也讓人不捨。相信富邦藝術基金會的優秀策展團隊接續《粉樂町》這完美句點之後，將會持續為台北這座偉大的文化城市生產出讓人期待的藝術計畫，就讓我們拭目以待！

# Very Fun Park—Memories of a Decade

Wu Dar- Kuen  
Director of Treasure Hill Arts Village, Taipei

Like an aircraft that travels through time, Very Fun Park has a long history that dates back to 2001. Its debut in Hong Kong was followed by a tour to Perth, Australia, eventually making its way back to Taiwan. Over the years, Very Fun Park has become a brand of art. Held during the summer's height, it is a major artistic event that inspires countless visitors to brave the heat and walk the streets of Taipei city. As a contemporary art exhibition with over a decade of history that has blossomed across Taipei's Eastern District, Very Fun Park has become an artistic force to be reckoned with. It provides visitors a chance encounter with art in a manner that is relaxed and natural, making art enjoyable and accessible for all.

## A Museum without Walls in Taiwan

The event is called “粉樂町” in Chinese. It is comprised of three Chinese characters with distinct meanings. The first character “粉” is taken from a homophone in the Hakka dialect, which has become a popularized term, meaning “very” and/or “super”. The middle character “樂” is Chinese, meaning “happy” and “delightful”. The last character “町” is a Japanese Kanji, meaning “place” and/or “corner”. Put together, the name represents a very happy place! In contrast to the spic-and-span “white cubes” of museums and galleries, Very Fun Park represents a particular spot that people linger from time to time: a street corner, an alleyway, a shop, or a business venue such as a fun and colorful barber shop or a quirky bookstore. It is made up of a series of artistic feasts that pops up everywhere when

we wonder through the laneways in the most bustling part of Taipei. Based on the concept of a museum without walls, Very Fun Park has blossomed in Taipei. It has introduced artworks into ordinary streets and laneways where people take their daily strolls, making art accessible to the public, without having to pay for the entrance fee. This has been the core mission of the Fubon Art Foundation: By inviting artists to showcase arts in its diversity, from visuals, installations, video arts, interactive arts, and performance arts, to sounds and images, building renovation, and exterior building makeovers. The artists' ingenuity has transformed a concrete jungle into a beautiful cityscape, successfully in breaking down the barriers of museum walls and placing art in the open air.

Very Fun Park has launched a platform that allows Taiwanese artists and their works to be seen. It also appeals to younger communities, with the help of various workshops, educational programs, and public events that have been carefully organized by the Fubon Art Foundation, bringing artworks to the general public. Very Fun Park has established its name as a prominent example of a successful marriage between art and business. It has helped redefine Taipei's public aesthetics, making it a livable city that is characterized by diverse cultures and endless creativity.

## City, Space and Public Plaza Aesthetics

Fifteen years and ten exhibitions later, Very Fun Park has shaped the characteristics of Taipei's

Eastern District and established its name as the city hallmark. Having had the honor to take part in Very Fun Park exhibitions for two consecutive years, I have observed the event's curatorial approach as one that:

Breathes new life into the art scene in Taipei, from business venues, idle spaces, culture and creative parks to campuses.

Makes artworks a catalyst that can be placed in different city spaces where we go about our everyday lives and marries the visual appeal of artworks and their surroundings, changing the public's imagination of an exhibition.

Realizes "Happy Art" by bringing together various contemporary artworks and allows Taipei city to graduate from a place where art was found in the alleys to art being displayed in city squares.

Enhances local creativity and characteristics by having artists introduce various forms of art and artworks to blend into the surroundings.

Maps out a contemporary art landscape that is uniquely Taipei, highlighting some of the city's most memorable artworks.

Offers various educational programs and workshops to engage the public in building the aesthetics of living.

Ever since it began its quest to find that unique "field" in 2001, the Very Fun Park has succeeded in introducing contemporary art into Taipei's Eastern District, transforming profit-driven businesses into birthplaces of aesthetics and creativity. In addition to successfully joining art and business to attract public attention, Very Fun Park sets the precedent for making art accessible for all. Such approach has also been the guiding principle behind Fubon Art Foundation's works: art appreciation can be as simple as getting a plain good experience. Very Fun Park has created a street map for strolling through contemporary art on the streets where we pass through. Very Fun Park is everywhere, from Taipei's Eastern District to the National Taiwan University, National Chengchi University and

the Dream Mall in the southern city Kaohsiung. In 2016, Very Fun Park entered the collections of the Google Culture Institutes, making all of its ten exhibitions and the good memories that they create accessible online. The partners of Fubon Art Foundation have continued to deliver remarkable results. What a happy privilege to be able to access art through the routes that we travel everyday! Art and life are closely linked. I have been told that Very Fun Park has become an excited anticipation shared by the public and owners of the stores alike.

### **What next?**

The 2015 Very Fun Park has come to a close. It was a perfect ending that not only marks the milestone for the curatorial team at Fubon Art Foundation, but also creates some cherished memories shared by business proprietors, visitors and partners in the public sector, who took part in this wonderful event. We owe our thanks to the curatorial team, whose dedication and hard work has allowed us smooth sailing through ten Very Fun Parks over the past years. Looking back on the ten exhibitions, we have shown in a total of 500 venues, invited 550 artists from at home and abroad, showcased 983 pieces of artworks and recruited over 1,500 volunteers, whose joint efforts have brought in 4 million visitors head counts. Very Fun Park has given us wonderful experiences and inspirations that no words can describe, carving out an important part of the collective cultural memories of contemporary Taipei.

It seems premature and unbearable to say that Very Fun Park has accomplished what it set out to do and that curtains are drawn. Still, I remain confident that the outstanding curatorial team at Fubon Art Foundation would carry on that torch that it lit, surprising the world with new and exciting art projects. Let us wait and see!

## 2015 粉樂町：臺北東區當代藝術展

### Very Fun Park 2015: Contemporary Art Exhibition in Taipei's East District

出版者 Published by	財團法人富邦藝術基金會 臺北市 106 仁愛路四段 258 號 2 樓 Fubon Art Foundation 2/F, 258 Ren-Ai Road Section 4, Taipei, Taiwan 106 www.fubonart.org.tw
發行人 Print Run	1000 冊
出版日期 Publication Date	2016 年 2 月 February 2016
發行人 CEO	翁美慧 Maggie Tsai
總監 Director	熊傳慧 Vivian Hsiung
行政總務 Administration	施雯菁 Wen-Ching Shih、王嘉莉 Cherry Wang、 陳怡勳 Emma Chen、簡誌廷 Robert Chien
展覽企劃 Exhibition	陳緯倫 Wei-Lun Chen、曲家筠 Chia-Yun Chu、 劉逸萱 Yi-Hsuan Liu、沈至柔 Anita Sheng
設計 Design	詹宜華 Jada Chan、邱琦如 Chyi-Ju Chiu、黃薇靜 Wei-Ching Huang
宣傳活動 Marketing	陳樺蓁 Sara Chen、林德欣 Victoria Lin
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攝影 Photography	江思賢 Ssu-Hsien Chiang、鄭馥華 Fu-Hwa Jeng、周家榮 Jia-Rong Chou
紀錄片 Documentary Production	陸拾陸號電影製作有限公司 No.66 Production
封面暨內頁設計 Book Design	韓相玉 Yui Han

國家圖書館出版品預行編目 (CIP) 資料

粉樂町 . 2015 : 臺北東區當代藝術展 / [財團法人富邦藝術基金會編]  
臺北市 : 富邦藝術基金會, 2016.02  
面 ; 公分

ISBN 978-957-97753-9-7(精裝附數位影音光碟)  
1. 現代藝術 2. 公共藝術 3. 都市美化 4. 生活美學

900

105001759