



台北東區當代藝術展

展覽概要 Exhibition Outline

2015粉樂町 台北東區當代藝術展

展覽日期 | 2015.07.25 (Sat.) - 09.20 (Sun.)

展覽區域 | 台北東區捷運板南沿線

展覽門票 | 免費

主辦單位 | 富邦藝術基金會

協辦單位 | 臺北文創

贊助單位 | 富邦金控、富邦產險、富邦建設

場地協辦 | Home Hotel、大安區仁愛里辦公處、台灣大哥大、台灣創意設計中心、台灣電力公司、
富邦人壽、富邦金融中心、富邦旅管、斐瑟旗艦台北、臺北文創有限公司、台北富邦銀行安和分
行、1315 coffee、A House、ARTISTA PERFETTO、CH Wedding、HOTDOG TOYZ、i prefer
concept、KOOLOOK、mr. hair、papabubble、PASSHION、Pinknic 野餐吧、Superga、Zoo
café、好樣喜歡 VVG Chiffon、沐樂動物醫院、肯夢 AVEDA、菲菲流行倉庫、聽見幸福音樂盒

媒體協辦 | 飛碟聯播網

特別感謝 | Lamo.3、Dulux 得利塗料、LEVANT art 聞鳳藝術、PACE 北京、Pinkoi、中正區文北里辦公處、
威望國際娛樂、帝門藝術教育基金會、泰山企業股份有限公司、添翼創越工作室、凱擘大寬頻、
愛料理、Artangel、City of Toronto、Creative Time、Destination NSW、Koganecho Area
Management Center、John Notten、Maria Ezcurra、Paul Ramirez Jonas、Scotiabank Nuit
Blanche、Skulptur Projekte Münster、Vivid Sydney、Wall Art Project、大地藝術祭執行委員
會、林舜龍、西九文化區管理局 M+博物館、行政院農委會林務局、成龍溼地國際環境藝術節、
阮楨鈞、許雁婷、康雅筑、黃金町藝術市集、澳洲辦事處、觀樹教育基金會

指定住宿 | Home Hotel

指定贊助商 | 台灣三星電子

紀錄片贊助 | 胡氏藝術

指定投影機 | Acer

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Exhibition Outline

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Daan old Mansion

Home Hotel DA-AN

Renai Borough, Daan District

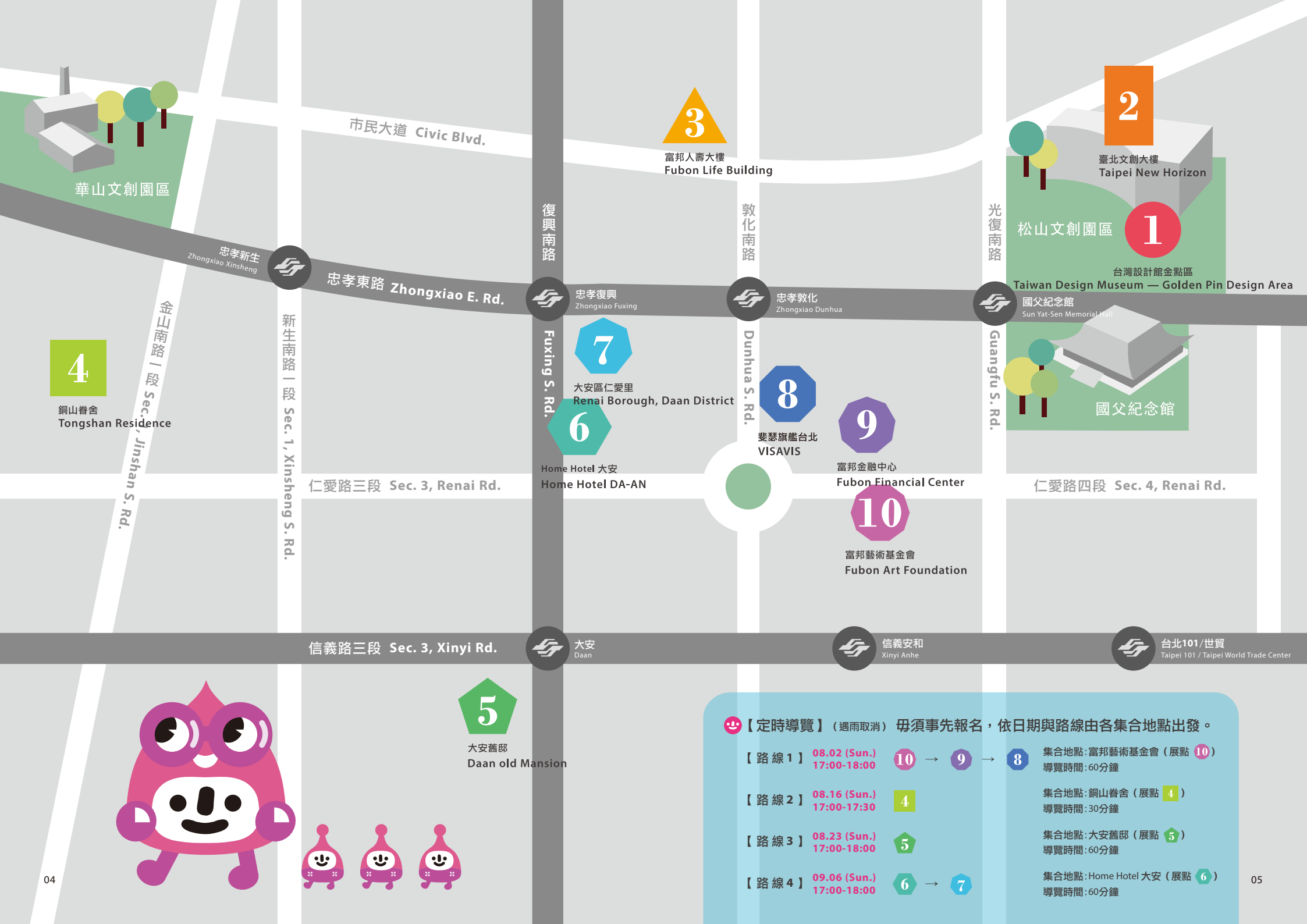
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Fubon Financial Center

Fubon Art Foundation

Living Art Space

Very Fun Park Events



華山文創園區

市民大道 Civic Blvd.

3

富邦人壽大樓
Fubon Life Building

2

臺北文創大樓
Taipei New Horizon

1

松山文創園區

台灣設計館金點區
Taiwan Design Museum — Golden Pin Design Area

國父紀念館
Sun Yat-Sen Memorial Hall

國父紀念館

復興南路
Fuxing S. Rd.

敦化南路
Dunhua S. Rd.

光復南路
Guangfu S. Rd.

忠孝新生
Zhongxiao Xinsheng

忠孝東路
Zhongxiao E. Rd.

忠孝復興
Zhongxiao Fuxing

忠孝敦化
Zhongxiao Dunhua

7

大安區仁愛里
Renai Borough, Daan District

6

Home Hotel 大安
Home Hotel DA-AN

8

斐瑟旗艦台北
VISA VIS

9

富邦金融中心
Fubon Financial Center

10

富邦藝術基金會
Fubon Art Foundation

仁愛路三段 Sec. 3, Renai Rd.

仁愛路四段 Sec. 4, Renai Rd.

信義路三段 Sec. 3, Xinyi Rd.

大安
Daan

信義安和
Xinyi Anhe

台北101/世貿
Taipei 101 / Taipei World Trade Center

5

大安舊邸
Daan old Mansion

【定時導覽】（遇雨取消）毋須事先報名，依日期與路線由各集合地點出發。

- 【路線 1】 08.02 (Sun.) 10 → 9 → 8 集合地點：富邦藝術基金會（展點 10）
17:00-18:00 導覽時間：60分鐘
- 【路線 2】 08.16 (Sun.) 4 集合地點：銅山眷舍（展點 4）
17:00-17:30 導覽時間：30分鐘
- 【路線 3】 08.23 (Sun.) 5 集合地點：大安舊邸（展點 5）
17:00-18:00 導覽時間：60分鐘
- 【路線 4】 09.06 (Sun.) 6 → 7 集合地點：Home Hotel 大安（展點 6）
17:00-18:00 導覽時間：60分鐘

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」兩個字浮現在腦海，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，因此將總總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？又有多少人因為這樣的投入有了接觸的一次？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。

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多位國內外藝術家與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位國內外藝術家，以及提供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.

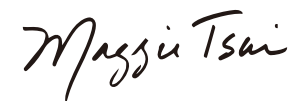
It appears that embracing art outside the museum is the new trend. Since the millennium, we have witnessed several international sports competitions in Asia—the Olympic Games in Beijing, the FIFA World

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



策展理念

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，經驗了九檔次的展出後，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《金鋼山》，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 思緒宣洩如狂草般的奔流氣勢，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—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；王振璋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四樓公寓式建物，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，不單只是個體經驗，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，囑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 以油漆與噴漆彩繪，為工程鐵牆增添繽紛鮮豔的夏日活力，將原先呆板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渺細節，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年的展覽中結合台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 Kiso 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 Ji-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.

1

松山文創園區 | 台灣設計館金點區

9:30-17:30 (Tue.-Sun.)
週一公休 Closed on Mon.

**Songshan Cultural and Creative Park
Taiwan Design Museum — Golden Pin Design Area**

**I 特別企劃 | 十城十美
10 Cities × 10 Art Adventures**

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133, Guangfu S. Rd.
MRT Sun Yat-sen Memorial Hall Stn. Exit 5

松山文創園區

台灣設計館金點區

Songshan Cultural and Creative Park

Taiwan Design Museum — Golden Pin Design Area

《台灣設計館》為全球華人第一座以「設計」為展覽主軸之專業博物館，於民國100年正式營運開放民眾參觀。館藏世界及台灣在設計發展史上重要經典設計產品，同時不定期推出多元化、跨領域之主題特展，介紹國內外新穎設計潮流、國際設計重要獎項得獎產品，是推廣台灣設計發展成果之重要舞台。透過展示型態與互動平台，提升全民設計美學體驗，帶動設計產業發展，推廣國內外設計潮流與發展成果，為華人設計創意產業最具亮點的展覽館！

Taiwan Design Museum is the first specialized museum among all the Chinese communities and dedicated to showcase creative design. The museum hosts information on modern design history; it showcases important design domestic and foreign works and serves as a place for industries to interact, display, experience and promote their latest achievements. The public can be educated by such a diverting place, as well as learn about the development of the design industry in Taiwan to enrich their knowledge of aesthetics.

【參觀須知】

1. 開放時間：09:30-17:30；最後入場時間：17:00。
2. 為維護看展品質，參觀人數以30人為上限，敬請您耐心等待。
3. 尊重藝術，請勿碰觸展品，並遵循參觀動線與現場工作人員指引。
4. 請勿吸菸、飲食、攜帶寵物與丟棄垃圾。
5. 室內動線狹小，恕無法提供嬰兒車進入。
6. 遵循看展禮儀，請勿使用閃光燈、腳架、自拍桿。

【information】

1. Hours: from 09:30 to 17:30 daily, closed on Mondays. Last admission at 17:00.
2. To ensure a better viewing experience, a maximum of 30 visitors can be accepted at the same time.
3. Please follow the visitor route and the directions given by the staff. Please do not touch the artworks.
4. Please do not smoke, eat, drink, litter or carry pets.
5. Baby strollers are not allowed indoor due to limited space.
6. Flash photography, tripod and selfie stick are prohibited.

1

特別企劃 Special Feature

十城十美

10 Cities x 10 Art Adventures

各式文件、手稿

Documents and manuscripts



富邦藝術基金會長年以來致力於推廣「無牆美術館」，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，基金會特別規劃「十城十美」文件展區，呈現十個國內外案例：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）、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）。

Fubon Art Foundation has been actively promoting a "museum-without-walls" approach to art in public spaces, creating topics among people and collective memories about the city. This year, to celebrate the 10th edition of "Very Fun Park", the Foundation presents a documentation exhibition "10 Cities x 10 Art Adventures" with 10 creative examples of city and art. They include "Creative Time" in New York, USA, Artangel in London, UK, "Mobile M+" in Hong Kong, China, "Koganecho Bazaar" in Yokohama, Japan, "Echigo-Tsumari Art Triennale" in Niigata, Japan, "Cheng-Long Wetlands International Environmental Art Project" in Yunlin, Taiwan, "Wall Art Festival" in Bihar, India, "Scotiabank Nuit Blanche" in Toronto, Canada, "Skulptur Projekte Münster" in Münster, Germany, and "Vivid Sydney" in Sydney, Australia.



本展區除了回顧「粉樂町」過去九屆的豐碩成果，亦藉此探討不同國家及城鄉，在推廣公共藝術的共同努力與發展脈絡。理解各地案例如何透過持續性的藝術展演及教育活動，探索在地的城鄉記憶，並帶動社區發展，營造獨一無二的城市風格及地方特色。

This exhibition not only looks back on the past 9 fruitful editions of Very Fun Park but also examines the contexts and like-minded efforts in promoting art in public spaces in different cities and countries. All these art projects, through continuous exhibitions, performances, and educational program, explore memories shared by the locals and facilitate developments in the community. Each of them has shaped a unique style and character for its own city.

2

臺北文創大樓

Taipei New Horizon

2-1 蔡潔莘 Chieh-Hsin Tsai
台灣大哥大數位生活
Taiwan Mobile Digital Life Concept Store

2-2 Sun K. Kwak
臺北文創大樓文創穿廊
Taipei New Horizon: Cultural Corridor

2-3 朱金石 Jin-Shi Zhu
臺北文創大樓辦公室大廳長廊壁面
Taipei New Horizon: Office Lobby Corridor

菸廠路88號 |
捷運【國父紀念館站】5號出口
88, Yanchang Rd.
MRT Sun Yat-sen Memorial Hall Stn.
Exit 5

2-1

蔡潔莘 Chieh-Hsin Tsai

彩虹雨
Rainbow Rain

紙漿、染料
Paper mache and colors

11:00-22:00
(Mon.-Sun.)



藝術家蔡潔莘擅長運用具有溫度、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。

現代社會中，人們常常藉由 Google、Facebook 等搜尋引擎或社群網站，尋找愉快、療癒的影像，只因為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。藝術家希望透過其作品自然、直接的樣貌，喚回每個人心中最原始的感知能力，體會色彩本身之美。

「台灣大哥大數位生活」為呼應所在地臺北文創大樓的綠能建築，整體空間多取材於環保素材，數位化呈現產品說明，加上台灣在地品牌的傢俱、並定期與國內外藝術家合作展覽，讓整個空間饒富科技與人文結合的趣味。

※ 作品脆弱，請勿碰觸。
Fragile artwork. Please do not touch.



Chieh-Hsin Tsai uses paper mache (a warm, textured and environmentally friendly medium) to create her work, communicating the emotional exchange between human beings.

As we now live in the digital age, people often look for adorable, delightful images online via Facebook or Google—sometimes we just have to regain the inner child in ourselves so as to believe in the existence of basic, simple pleasure. And with such belief we are able to carry on. Here the artist presents her warm, textured works without much embellishment, letting the viewers to appreciate the real charm of colors from the bottom of their hearts.

Taiwan Mobile, one of Taiwan's mobile phone operators, is located in the Taipei New Horizon building, a green, environmentally friendly structure, which is an amalgamation of Taiwanese and international art and culture.

2-2

Sun K. Kwak

液態空間
Liquid Space

卡典西德
Adhesive Vinyl

08:00-22:00
(Mon.-Sun.)



此件作品來自韓國藝術家 Sun K. Kwak 的《空間繪畫》系列，充滿張力的線條，像是水墨畫、也像巨大的五線譜。藝術、文化與商業活動在臺北文創大樓匯聚，與川流其中的人群彼此交織，帶給藝術家豐沛的靈感，而創作出這件充滿律動感的作品。

藝術家運用平凡卻簡潔內斂的卡典西德為創作媒材，在長達40公尺的天花板，讓線條自由且綿延不絕地佈滿整個空間，創造出震撼的視覺效果。藝術家視線條為其自我的延伸，創作過程意在使作品與環境融為一體，映照著周圍與往來人群的能量流動，轉化為行雲流水。在這件為臺北文創大樓文創穿廊進行的現地製作中，藝術家以水為意象，呼應穿廊具有「連結」及「帶動」園區內各種活動的功能，注入源源創意活水。

This installation derives from Korean artist Sun K. Kwak's "Space Drawing" series. The powerful flow of lines resembles oriental ink paintings or musical staves. It is the artist's visual response to this given space: a passage at the multi-functional Taipei New Horizon, where art, culture and commerce meet and people stream through into different directions.

Adhesive vinyl might seem plain and ordinary, but it is exactly the material Kwak employs. On this 40-meter long ceiling, she lets lines flow freely and continuously all over the space, bringing forth stunning visual impact. The artist considers the lines a physical extension of her creativity. Her creative process aims to blend the work into the environment while reflecting rhythmic running of energy of the surroundings and the viewers passing through. At the Cultural Corridor of Taipei New Horizon, the fluid image of the work closely echoes with the purpose of the space, connecting with the diverse liveliness of the park.

2-3

朱金石 Jin-Shi Zhu

失落的植物園
The Lost Botanical Garden

油彩・畫布
Oil on Canvas

10:00-19:00
(Mon.-Sun.)



朱金石是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。《失落的植物園》是一幅長幅四聯畫，色彩大膽有如野獸派，在抽象的表面下，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。

走進臺北文創大樓寬敞而明亮的大廳，挑高而穿透的設計，白天時迎入灑落陽光，夜間點亮城市一隅，讓光影與往來人影交錯，而建築能與人更加貼近，如蘊含其中的創意，豐美厚實。

Jin-Shi Zhu is one of the most influential abstract painters in China, whose works are known for the weighty layering of oil paint. *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.

Walk into the bright and spacious lobby of Taipei New Horizon and admire the sleek interior design. Sunlight falls through the windows during the day, and the city lights blink through at night; such interaction between light, shadow, and silhouettes makes the architecture all the more personal.

※ 作品脆弱，請勿碰觸。 Fragile artwork. Please do not touch.

※ 藝術家《除夕四君子》同步於富邦金融中心展出。 Another artwork by Jin-Shi Zhu is on view at Fubon Financial Center.

3

富邦人壽大樓 | 24hr
廣場

Fubon Life Building
Plaza

3 劉柏村 Po-Chun Liu

敦化南路一段108號 | 捷運【忠孝敦化站】8號出口
108, Sec. 1, Dunhua S. Rd.
MRT Zhongxiao Xinshen Stn. Exit 8

富邦人壽大樓的戶外廣場，一直是個充滿魅力的舞台，從1999年開始，相繼邀請多位國內外當代藝術家輪番上陣，讓藝術與民眾近距離對話；像似一個臨時藝術遊樂場，拉近人與人的關係，也舒活了緊繃的都市神經。The plaza outside the Fubon Life Building has been popular since 1999, when it first became a platform for local artists and those invited from abroad to showcase their artworks. The approachable plaza is an ideal place for people to interact with art. The place resembles a temporary playground that pulls people closer together and eases the stress in urban life.

3

劉柏村 Po-Chun Liu

金剛山
The Mountain of Iron Men

鋼鐵
Steel



臺灣重要鋼鐵雕塑藝術家劉柏村以當代藝術呈現力與美融合的境界，他深感現代工業與科技對人類生活造成巨大影響，以象徵工業的金屬為材，表達對於文明發展之於社會變遷的觀察與沈思。

作品《金剛山》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。藝術家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。

※ 請勿搖晃、攀爬作品。

Please do not push or climb the artwork.

※ 敬請家長留心孩童安全，禁止於作品附近奔跑嬉耍。

Parents are advised to pay extra attention to their children and not to let them run around the artwork.

Po-Chun Liu is one of the most important Taiwanese sculptors. Viewers often find the beauty of strength and vitality in his art. By using highly industrial material like iron and steel as his creative medium, the artist reflects on the drastic impacts on natural ecology and human society brought by civilization and industrialization.

The Mountain of Iron Men was inspired by what he saw in the storage area for scrap iron at Tungsho 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 giant, powerful 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.

4

銅山眷舍

Tongshan Residence

13:00-18:00 (Tue.-Sun.)
週一公休 Closed on Mon.

4-1 蔡芷芬 Chih-Fen Tsai

4-2 Veronika Richterová

4-3 王振瑋 Chen-Wei Wang

銅山街11號 | 捷運【忠孝新生站】2號出口

11, Tongshan St.

MRT Zhongxiao Xinsheg Stn. Exit 2

銅山眷舍

Tongshan Residence

曾經的空軍眷舍隨著時光流變與需求更動，漸漸荒廢閒置；石磚圍牆、平房瓦舍與偌大庭院內的綠意盎然，都是都會中難能一見的幽靜自在。

雖然老舊房舍已頹圯崩壞，過往生活的情境卻依稀仍在，在這即將轉換建築新貌之際，以自然為題，三位當代藝術家—蔡芷芬、王振璋、Veronika Richterová，由貼近土地的思維出發，分別以竹枝、漂流木、與回收寶特瓶作為創作媒材，將藝術帶入庭院，在高樓矗立的都會區，邀請民眾隨著藝術的腳步進入舊眷院落，輕緩地靠近土地，放慢呼吸，享受悠遊靜謐的午後時光。

The house on Tongshan street was once the residence of an Air Force official. Situated in the heart of Taipei city, this low-rise structure is truly an urban rarity in modern Taipei, with a lush spacious yard surrounded by stone walls.

Although the house has been derelict, one can still imagine the bygone days when people still lived here. As the renewal of the house is about to take place, 3 contemporary artists--Chih Fen Tsai, Chen Wei Wang and Veronika Richterová--share their thoughts for the nature and the land in the city. Bamboo, driftwood and recycled bottles are respectively transformed into art installations in the yard. You are invited to talk a leisure stroll here and temporarily forget the towering buildings around. Relax your breathing, and enjoy a tranquil afternoon among the art.

【參觀須知】

1. 開放時間：13:00-18:00；最後入場時間：17:30。
2. 為維護看展品質，參觀人數以15人為上限，敬請您耐心等待。
3. 本展點不開放民眾進入任何建物；為維護您自身安全，請遵循參觀動線與現場工作人員指引。
4. 請勿吸菸、飲食、攜帶寵物與丟棄垃圾。

【information】

1. Hours: from 13:00 to 18:00 daily, closed on Mondays. Last admission at 17:30.
2. To ensure a better viewing experience, a maximum of 15 visitors can be accepted at the same time.
3. Please follow the directions given by the staff; and for your own safety, please do not enter any of the buildings on site.
4. Please do not smoke, eat, drink, litter or carry pets.

4-1

蔡芷芬 Chih-Fen Tasi

微微
Vivid

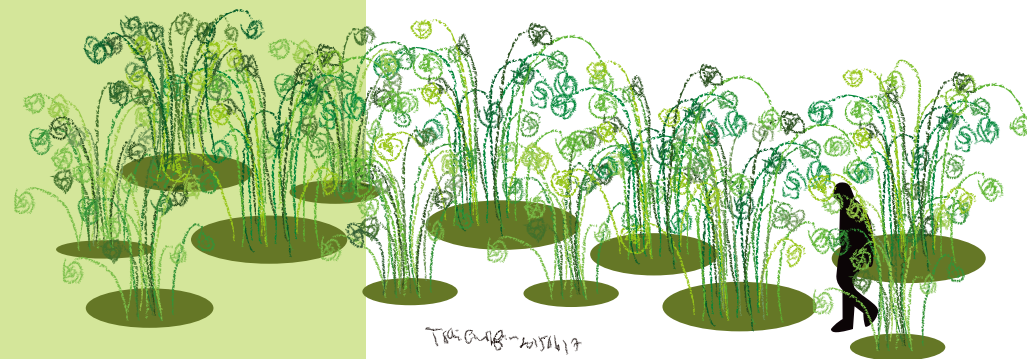
竹
Bamboo

夏天炙熱的氣流，緩緩降至鼻息的高度，日式家屋的庭院，迴盪著一絲絲遊走的過往；消逝的喧囂，隱匿的時空，湮沒在後巷矮矮的圍牆。架構高低錯落的竹枝，纏繞圈轉的頂端輕輕搖曳，直立在舊日的庭院。身體、氣息、光影、溫度、和流動，越過寂靜的場域。走入穿插交疊的枝枒間，在流光的縫隙裡，微微擾動著空間的紋理，企圖打開記憶所能承載的重量…。

藝術家蔡芷芬擅長運用土地與其所生之物為媒材，由環境為索引，透過敏銳而詩意的感知，將屬於在地內蘊的能量輕巧引出，成就環境創作。本次創作於銅山眷舍院中的竹林，在悠緩之際，也陳述出紮實堅韌的生命能量。

Hot summer air has slowly come down to the level that we can feel when breathing. Traces of the past lingers in the Japanese-style yard. Disappearing noises and hidden passage of time submerge into the low fences in the back alley. Tall and short bamboo sticks stand upright in the yard. The top of the sticks have been turned into the shape of a ring, swaying in the breeze. Body, breath, light, shadow, warmth and flows of air crisscross in this silent space. Walking among the intertwined branches, in between the shimmering light I gently disturb the intangible texture of the space, with an attempt to open up what memories are able to carry.

Chih Fen Tsai's works involve the land and natural elements. Through her poetic sensitivity, the artist draws the inner energy from the local environment to complete her environmental art installation. Although soft and tender, the bamboo forest seen here tells of the strength and toughness of life.



※ 請緩步慢行，勿倚靠與搖晃作品。

Please walk gently and do not climb or lean on the artwork.

4-2

Veronika Richterová

城市沙漠
Urban Desert

保特瓶、木頭、沙
Plastic bottles, wood and sand



都市人的夏天，總會不自覺地想暫時遠離塵囂來到海邊；而《城市沙漠》正是藝術家將這種對夏日海灘的渴望，加上一點創意聯想而完成的創作。來自捷克的藝術家 Veronika Richterová 將回收寶特瓶切割、加熱後重組成各種栩栩如生的動植物。藝術家結合銅山眷舍既有的綠色植物與現成物，搭配廢棄的寶特瓶，打造出一片奇幻的城市沙漠；它不會使你迷路、或是讓你乾涸，反之帶來驚喜奇遇。

作品隱身於繁華的臺北市區內，利用平凡的塑膠材料，讓沙漠反而成為大廈之間的「海市蜃樓」，在都會中提供一隅奇異幻境。除了提供觀眾特殊的參觀經驗，也希望藉此讓觀眾思考每個人與土地的聯結。

When it is summer, city dwellers often yearn for an escape to the beach. The installation *Urban Desert* is exactly the artist's whimsical twist of such yearning. Czech artist Veronika Richterová creates artificial yet lifelike animals and plants from recycled PET bottles. At the Tongshan Residence, she has built an urban desert with the material she is familiar with, incorporating the existing plants and objects found on site as well. The best feature of this desert is that one does not lose their way or die of thirst in it; instead, it simply offers a surprising encounter.

In a quiet corner amidst the hustles and bustles, the artist transforms ordinary plastic into a hospitable desert. The sight is just like a mirage in an urban setting. It also provides people with an illusionary space filled with wonder. Besides memorable experiences, the installation is also designed to inspire the viewers to contemplate on how we are closely connected with the nature.

4-3

王振瑋 Chen-Wei Wang

狂途
Wild Thoughts

漂流木、鐵、壓克力顏料
Driftwood, iron, and acrylic paint

擅長大型雕塑、並擁有多項公共藝術創作經驗的藝術家王振瑋，作品常見其對生命本質的關懷，並思索藝術所能豐沛於土地和人文的力量。將撿拾而來的漂流木清潔整理後彩繪上色，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。王振瑋縝密估算重力結構後並以鐵件為支撐，將繽紛的漂流木組裝架起，由房舍內湧現溢出，宛如豐沛泉水，在流動的視覺外，也拉開觀眾熱烈的情緒張力。

作品在老舊荒廢的眷舍之間，象徵對於場域未來有著天馬行空的憧憬，就像是釋放的思潮般，奔流而熱情。轉變會是個撞擊，卻也是實踐想像的起點，殘敗後的重塑，也終將有個喜悅的期待。

Known for his large sculptures, artist Chen-Wei Wang has participated in various public art projects. His works 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. After being carefully cleaned and painted, pieces of found driftwood are given a brand new life, which is a wonderful 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. This flowing visual imagery is sure to inspire awe among the audience.

Specifically created for the defunct house, the installation also symbolizes imagination: what will this space become of in the future? The sky has no limit when it comes to possibilities. Ideas for transformation are just like an inexhaustible supply of water as the installation suggests. Sometimes changes might result in quite an impact, but they are also the starting point of bringing imagination into reality. At last, demolition is to be followed by renewal, a joyful expectation for the future.



5

大安舊邸

Daan Old Mansion

11:00-18:00 (Tue.-Sun.)
週一公休 Closed on Mon.

5-1 游文富 Wen-Fu Yu

5-2 伊藤隆介 Ryusuke Ito

5-3 吳燦政 Tsan-Cheng Wu

5-4 陳伯義 Po-I Chen

5-5 岸本真之 Masayuki Kishimoto

5-6 陳萬仁 Wan-Jen Chen

5-7 尹秀珍 Xiu-Zhen Yin

信義路四段30巷21弄25號 | 捷運【大安站】4號出口
25, Aly. 21, Ln. 30, Sec. 4, Xinyi Rd.
MRT Daan Stn. Exit 4

大安舊邸

Daan Old Mansion

這棟方正的牙白色樓房，地處信義路與大安路交會區段，鄰界臺北商業黃金區域與庶民日常生活之交點。信義路上的車流穿越兩側高樓與潮流品牌店，是現代摩登的城市樣貌；轉進巷弄，則介入臺北人最平實在地的生活情景：吊曬洗衣的窗花後巷有厝邊鄰居的家常飯香、飲食小店的手路是掌廚師傅經驗的火候…這在地的時間記憶，代代傳承在巷弄的行走與餐食之際。這棟樓房所在的地域特質，也以此交錯成為它層次多元的豐富。在舊屋翻新的機遇裡，七位當代藝術家—尹秀珍、伊藤隆介、吳燦政、岸本真之、陳伯義、陳萬仁、游文富，由城市記憶的解構與構築為起點，藉由形式各異的創作媒材，重新詮釋空間，也為此注入在地記憶與超越時空的魔幻想像。

The ivory-white mansion is situated right between Xinyi Road and Daan Road, the intersection where capitalist investment and daily life of common people meet. Busy traffic, towering buildings and fancy fashion boutiques show the trendy and modern side of Taipei; however, just after turning into one of the small alleys one encounters the true and modest living space of local people. This is how memories about time and life are passed down. Daan Old Mansion sits right in this lively and intricate area of the city. Before its renovation, 7 contemporary artists: Xiu-Zhen Yin, Ryusuke Ito, Tsan-Cheng Wu, Kishimoto Masayuki, Po-l Chen, Wan-Jen Chen and Wen-Fu Yu espond to the deconstruction and reconstruction of an urban setting. Each of them, through different materials, not only shows their own artistic interpretation of the space but also pours in memories and magical sparks that transcend time and space.

【參觀須知】

1. 開放時間：11:00-18:00；最後入場時間：17:30。
2. 為維護看展品質，參觀人數以15人為上限，敬請您耐心等待。
3. 尊重藝術，請勿碰觸展品，並遵循參觀動線與現場工作人員指引。
4. 請勿吸菸、飲食、攜帶寵物與丟棄垃圾。
5. 遵循看展禮儀，請勿使用閃光燈、腳架、自拍桿。
6. 本展點為舊屋臨時性再造，無法添設無障礙設備與通道；室內動線狹小，恕無法提供嬰兒車進入，造成不便，敬請見諒。

【information】

1. Hours: from 11:00 to 18:00 daily, closed on Mondays. Last admission at 17:30.
2. To ensure a better viewing experience, a maximum of 15 visitors can be accepted at the same time.
3. Please follow the visitor route and the directions given by the staff. Please do not touch the artworks.
4. Please do not smoke, eat, drink, litter or carry pets.
5. Flash photography, tripod and selfie stick are prohibited.
6. As this exhibition is a temporary use of the Old Mansion, Baby strollers are not allowed indoor due to limited space. we apologize for not being able to provide disabled-friendly access.

5-1

游文富 Wen-Fu Yu

竹工凡木 (02)
Build (02)

竹篾、鷹架
Bamboo and scaffold

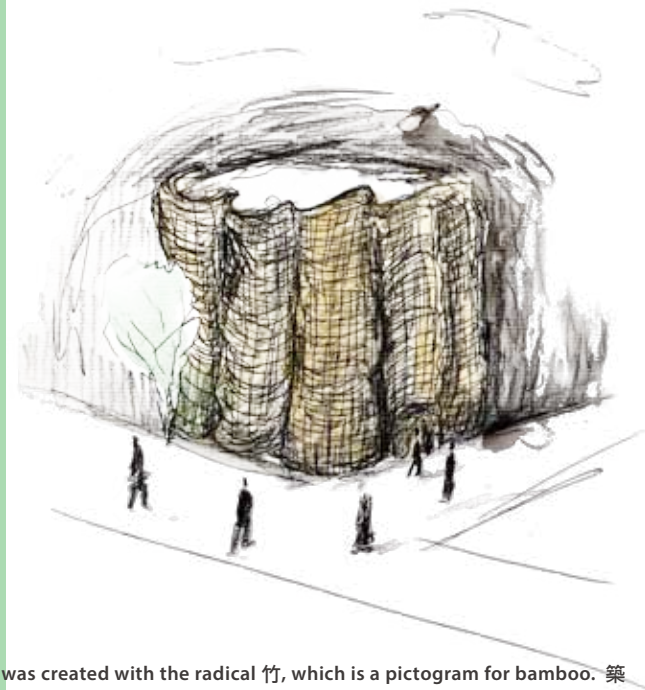
中文「築」字的部首為「竹」，從竹音，字義是建造。將築字拆解成「竹工凡木」，可追溯早前建築工事所關聯到的竹子、木料、模型、和工匠等。以傳統竹篾編織結合現代鷹架構體，包覆整個建築立面，透過「匡形」的概念，逆向詮釋了「築」字的另一種可能。

藝術家游文富使用超過六萬支竹的八台尺竹篾，編成了總面積達五百平方公尺的超大竹質牆面，以有機流動的新姿態包覆整個建築立面，而消解了沉重的水泥建築；它一面呈現了庶民材料的樸質之美和擴張性活力，另一面則透過和建築之間「貌合神離」的對話方式，把「築」字的精神內涵再次呈現。

"築", the 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". Further more, 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. 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. The artwork conveys the simple beauty and flexible vigor of this common material, and its juxtaposition with the architecture is on one hand corresponding in terms of shapes but on the other hand it offers an alternative to look at the core meaning of 築.

※ 請勿倚靠、搖晃與攀爬作品。 Please do not touch, climb or lean on the artwork.



5-2

伊藤隆介 Ryusuke Ito

現實的虛擬—三種時態
Realistic Virtuality (Three Tenses)

CCD 攝影機、投影機、馬達、燈光、複合媒材
CCD camera, video projector, motor, light and mixed media



來自日本北海道的伊藤隆介，其錄像裝置作品常見以實體模型結合投影，建構如電影般的畫面，令人反思平時所接收資訊的真實性。

本次於粉樂町展出，藝術家帶來《現實的虛擬》系列的新作，針對此特定場域，以日常生活用品打造令人玩味的場景，並融入對於空間和時間的認知，呈現過去的空間、現在的空間、以及概念中的空間等等。現場以攝影機近距離拍攝藝術家所製作的微型場景，並將即時影像放大投影於空間中，藉此思索影像世代的實與虛，帶領觀者穿越時空。

Born in Hokkaido, Japan, Ryusuke Ito is known for his video installation works that often involve a combination of models or objects and the projection of them in the space. The intriguing juxtaposition raises questions about the credibility of images we see.

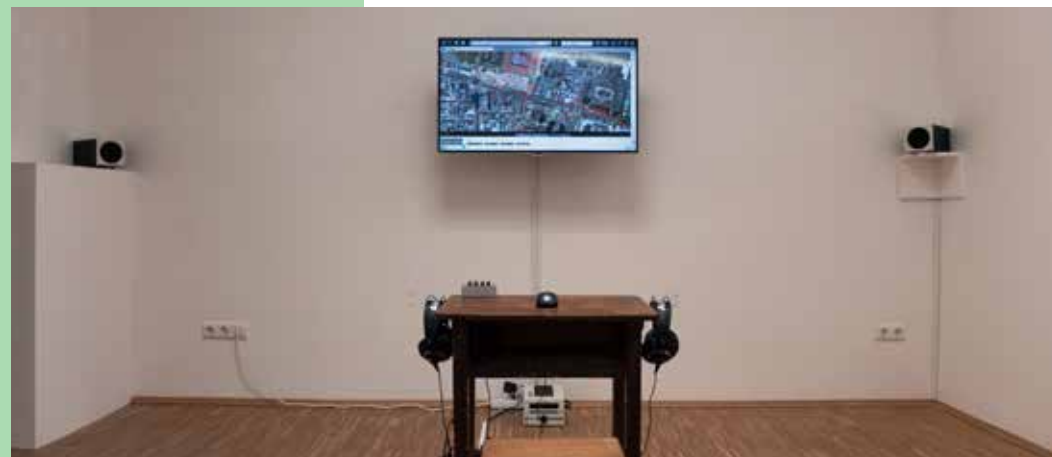
For this exhibition in Taipei, Ito creates a site specific installation composed of everyday objects, which is an extension of his *Realistic Virtuality* series. It blends our spatial perceptions with different temporal dimensions: the past, the present and something purely conceptual. The artist sets a camera recording the objects on site and projects the live video alongside. By revealing the making of moving-image, he deals with the perpetual question about the presentation of reality and virtuality in the age of new media.

5-3

吳燦政 Tsan-Cheng Wu

臺灣聲音地圖計劃—大安區聲音地圖
Taiwan Sound Map Project-Daan District

聲音網路多媒體電腦
Mac mini, computer screen, mouse, external sound card, and studio headphones



透過聲音，重新認識我們生活的所在；透過聆聽，尋找潛藏在我們習以為常的生活中的訊息。

聲音地圖運用 Google Maps 為界面，藝術家吳燦政將記錄的聲音編輯後，再對應定位至地圖。每一個地點可能包含單次或是多次不同時間的聲音記錄，這些聲音可能來自偶發的事件，或是尋常重複的聲音，甚至是我們所忽略的、聽不到的聲音。自2010年起吳燦政著手規劃《臺灣聲音地圖計畫》，這項長程的聲音創作計畫，多年來收錄臺灣各地的聲音，交通噪音、人聲喧嘩、社會活動聲響…等等，逐步記錄起城市中的各種環境音景。此次展出作品以臺北大安區為音景範疇，跳脫以視覺認識城市的依賴，靈活起耳朵、探索城區，感受截然不同的城市印象，聽一座城市是全新的體驗。

Through sounds, we revisit the places we live in. Through listening, we discover the messages hidden in ordinary things of daily life.

Sound Map, using Google Maps as its interface, is a collection of sounds while the recording locations are respectively indicated on the map. Each location may include single or multiple recordings from different times. The sounds recorded can be accidental or commonly-heard. What's more, there are sounds we tend to ignore or were unable to hear before. Since 2010, Tsan-Cheng Wu launched *Taiwan Sound Map Project*. In this long-term sound art project, the artist records sounds over years in various places in Taiwan. Traffic noises, human voices or sounds from urban activities, little by little the project has grown into a comprehensive soundscape of different cities.

5-4

陳伯義 Po-I Chen

窗景
OutLook

雷射輸出彩色相紙
Laser jet color print



都市更新的步伐總在潛移間進行，城市居民在日常之際並不容易覺察環境的改變，而那些搬遷之後關於移動的記錄、曾經的生活軌跡，在藝術家陳伯義的作品內，即成為社會樣貌的觀景窗。陳伯義的作品由紀實出發，透過攝影創作者的眼看見並攝下默化變革，宛如進行社會考證般，在視覺之後，也梳理出諸多當代環境和文化發展的軌跡。

「窗」是聯繫人們對生活環境情感的開口，隨著都市更新，承載記憶與歷史的老屋被迫拆除，人們的生活景觀也一再重製，而「窗景」卻只能成為臺灣城市空間裡不連續的影像紀錄。窗景中的框景，是扇同時望向內、外的視窗，殘留的痕跡和框架起的視野，顯露的或許即是屬於在地的歷史、現在，以及可能想像的未來。

※ 珍惜作品，請勿碰觸。
Please do not touch the artwork.

Urban regeneration often takes place before we can notice. Day after day, it is not easy for city residents to get a full picture of the transitions around them. Through Chen's lens, we see stories about moving away from familiar places and reminiscing about traces of people who once lived here, all recorded in his photography. As Po-I Chen travels frequently to different corners of Taiwan, his documentary photography witnesses the fast-paced transition of modern times. The works are almost a visual study of the society, probing into the context of our contemporary environment and developments.

A "window" is an opening that connects people and their dwelling environment. With urban regeneration comes the demolition of memory-loaded old houses; and our environment is constantly being reshaped. OutLook, Chen's series that documents windows in abandoned buildings, is an attempt to capture images of shifting urban landscapes in Taiwan.

5-5

岸本真之 Masayuki Kishimoto

連・結・晶
Crystallizing Dishes

裝置
Installation



來自日本東京的岸本真之以日常生活物件為創作素材，一般家庭中回收不使用的杯、碗、盤、茶壺、花瓶、甕等陶瓷器具，以日本傳統的「金繼」修補工法，將破損或裂痕處接合，使之物命得以延續、並以新的形態重生。這些器皿雖已棄置不用，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。本作品正是將「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。

幽靜的大安舊邸因緊鄰市場，熱鬧的常民生活氣息近在咫尺。此次除了於日本完成的作品，岸本真之也特意集結大安區居民的陶瓷用品，透過作品的呈現方式，提煉深刻的在地記憶、堆累於作品之中。

Based in Tokyo, Japan, Masayuki Kishimoto takes ordinary ceramic objects as the creative medium for his sculptural works. After collecting unwanted cups, bowls, plates, pots, vases, and jugs, he treats the cracks and chips on them with a traditional Japanese technique called "kintsugi", an art of fixing broken pottery with lacquer mixed with powdered gold. Although no longer in use, these ceramic articles 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.

Besides works created in Japan, for Very Fun Park Kishimoto has made one-of-a-kind sculptures with ceramics collected from local residents of Daan District, where the exhibition space is situated. An authentic slice of life is thus preserved, as refined as translucent crystals.

※ 作品脆弱，請勿碰觸。 Fragile artwork. Please do not touch.

5-6

陳萬仁 Wan-Jen Chen

我只是到了一個來不及沮喪的地方
I Have Come to a Place Where Depression Caught Me out of the Blue

木箱、梯、警示牌，複合媒材錄像裝置
Wood crate, ladder, warning cone and B&W video without sound



藝術家陳萬仁運用實體現成物件，結合虛擬創作影像，在空間內組架出一個「建構中」的場景，大型梯具、運輸木箱、工程圍欄…等實體物品遮擋了投影的光線，映照於牆面仿如城市高樓剪影，再細瞧光影樓房之上，則搭疊一個個正在進行各種不同運動的小人物影像。

城市的發展隨著時代需求不斷演進，街景樣貌也在日常生活的中緩緩改變。而運動，不僅止於身體的勞動，還是種生命力、創造力的語彙，既關乎生活態度、也連結著流行趨勢。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」的多層次對話，也延伸出一段動靜間永不終止的循環。

※ 珍惜作品，請勿碰觸。
Please do not touch the artwork.

In this installation artist Wan-Jen Chen has built an "under construction" scene with ready-made objects and video projection. Large ladders, shipping wood crates and construction barricades are placed in front of the light to create shadows that seem to be buildings of a city. If one observes closely, in between these architectural shadows are some small figures playing different types of sports.

A city is constantly developing in response to the needs of the time. The familiar streets are also slowly changing day after day. Sports are not simply physical exercises; they are games of energy and creativity. Sports are also about lifestyle and cultural trend. 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.

5-7

尹秀珍 Xiu-Zhen Yin

書籍5號、6號、11號、12號、18號、19號
Books No.5, No.6, No.11, No.12, No.18, No.19

舊衣服、木頭、書架
Second-hand clothes, wood, and bookshelf



藝術家尹秀珍對於周身狀態極其敏銳，在創作上長期關注於自我的個人經歷、記憶與時代之間的關係，擅於以一般環境中習以為常的物件，特別是在當今全球化與工業化的襲擾之下，象徵個人意義的私人物件或代表該時代的現成物等做為創作的材料，在此之中植入她對於議題的獨特見解。其中，她經常使用舊衣物作為材料，以此標示生命的個體化記憶。

在作品《書籍》系列中，代表個人身分、經歷的舊衣物變成了可供閱讀的書籍，保存在書架上；而繽紛的書脊也強調了每個個體的鮮明特質。如同人身上第二層皮膚的衣服，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，在如書冊的裝置間細細閱讀。

Artist Xiu-Zhen Yin's is extremely sensitive to her surroundings and has long focused on the relationship between personal experience, memory and the era in which she lives. She is particularly adept at taking objects that are perfectly ordinary in their normal environment, private items that still have personal meaning or finished objects that represent the current era, and using them as creative materials while simultaneously imbuing them with her own distinctive viewpoint on various issues. Among the objects employed, she often uses second-hand clothes as a material that showcases memories of individuals.

In the series titled Books, second-hand clothes, which in a way represent their original owners' identities and personal experiences, have been transformed into books kept on the shelf for the audience to read. The colorful book spines also stress on their individuality. While clothes are often viewed as the "second skin" to us, in this work they have been transformed into books that carry erudition. In between everyday experiences and rational knowledge, the work offers the audience a chance to "read", both visually and tactilely, the multiple possibilities in different people's life.

6

Home Hotel 大安 | 08:00-22:00 (Mon.-Sun.)

Home Hotel DA-AN

6-1 余政達 Cheng-Ta Yu

6-2 張麗真 Li-Chen Chang

6-3 呂怡瑩 Yi-Ying Lu

6-4 伊祐·噶照 Iyo Kacaw

復興南路一段219-2號 | 捷運【忠孝復興站】3號出口
219-2, Sec. 1, Fuxing S. Rd.
MRT Zhongxiao Xinsheg Stn. Exit 3

Home Hotel 大安位於臺北市繁華的東區商圈，以「家」作為設計的出發點，用舒適的木質混搭粗曠的牆面所創造的氛圍，並加入自然、開闊、活力的臺灣原住民精神，結合以營火團聚，分享以豐年為概念所創作的家具。飯店精選多款的臺灣優質品牌，建立國際旅客與臺灣優質設計品牌的連結，提供溫暖舒適的住宿回憶，是探索台北，感受台灣創意力的好去處。

Home Hotel Daan is located in the vibrant East District of Taipei. With the concept of "home" in mind, the interior design of the hotel features a large area of wooden walls, which are a combination of rustic texture and urban sophistication. The furniture is characterized by the exuberance of Taiwanese aboriginal tribes, reminding the guests of the cheer when gathering around a bonfire and celebrating the Harvest Festival. In the shop, a wide selection of design goods connects international travelers with local creative minds. With the warmth and comfort offered by Home Hotel, the journey to explore Taipei and its culture starts right here.

6-1

余政達 Cheng-Ta Yu

客廳關鍵字

Keywords about Living Room

錄像裝置

Single Channel Video Installation

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。《客廳關鍵字》是他在日本橫濱黃金町（Koganecho）駐村期間完成的創作。在日本駐地的生活裡，余政達發現因為當地居住坪數狹小，「客廳」這樣家人休憩的空間並不存在；實際的居住經驗徹底顛覆了他原先對日式客廳的印象：榻榻米、小矮桌、木製擺鐘…等，原來只存在於小丸子漫畫和70年代的舊時空中。



Courtesy of the artist and Chi-Wen Gallery

憑藉日本卡漫帶給他的印象，藝術家與當地機構一同搭建起記憶中的日式客廳場景，並與地方居民進行訪談，蒐集71個居民們認為與客廳相關的日文關鍵字。透過錄像中的空間重建與語音模仿，交疊同時來自個體與社會「內」、「外」的觀點，藝術家試圖重新構築對於「家」的想像。此次作品於旅店大廳呈現，在這個旅人暫時的「家」，也引人思索在跨越國界旅行時，試圖學習他國文化、面對語言衝擊的趣味經驗。

Cheng-Ta Yu's video works often deal with identity and human relationships in the contemporary society. *Keywords about Living Room* was conceived during his artist residency in Koganecho, Yokohama, Japan. After having actually lived in the country, he has realized that "living room", a space where the family members gather and relax, does not exist in local households anymore due to their very tight living spaces. Tatami flooring, low table, and wooden pendulum clock...what he had imagined a Japanese-style living room to be like was only existent in the manga series of Chibi Maruko Chan, or back in the old days of the 70's.

Therefore this project *Keywords about Living Room* began. Together with the help of a local institution, he rebuilt a Japanese-style living room based on the impression gathered from Japanese manga and cartoon. Meanwhile, he interviewed the residents of the neighborhood and collected 71 keywords in Japanese that they associated with the concept of a living room. By reconstructing a space and imitating the sounds of a foreign language in this video, Yu explores the idea of home from both personal and social perspectives. As the video is now displayed in a hotel, a temporary "home" for travelers, it also reminds us of the amusing scenarios where travelers encounter culture shock or struggle with a different language.

6-2

張麗真 Li-Chen Chang

清恬夏日

Chilling Summer Time

棉線、毛線

Cotton and wool

鉤織藝術家張麗真提到：「四季的變換、植物的生長，是創作者的謬思。」從小成長於鄉間且喜歡旅行的她，更加容易為大自然而感動。

炎炎夏日的午後走進 Home Hotel 大廳，陽光灑落讓藝術家回想起幼時於瓜棚下乘涼的清恬。作品中繽紛小彩球垂吊，有如神秘的熱帶水果在空間中攀附交織。此外，大面積的白色基調讓人暫時忘了毛線既定印象中的溫熱感，取而代之是輕盈的視覺感受。期待透過藝術家創作的聯想，邀請觀眾一同享受那兒時瓜棚下的「清恬夏日」。

"The changes of seasons and the growth of plants are the muse for artists," says Knitting artist Li-Chen Chang. As a person who spent her childhood in the countryside and is passionate about travel, Chang is especially sensitive to what nature has to offer.

Walking in the sun-lit Home Hotel lobby on a hot summer day reminds the artist of the chilling moment under a gourd trellis when she was still a little girl. The colorful yarn balls hanging down from the installation appear like exotic tropical fruit. The artist also sets white as the major color scheme; thus it gives the yarn, which is often associated with warmth and heat, a different "cool" touch. You are invited to enjoy a "chilling summer time" under the artist's creative gourd trellis.



6-3

呂怡瑩 Yi-Ying Lu

無題
Untitled

龍蝦殼、熱熔膠、線、泡綿、染劑、訂書針
Lobster shells, hot glue, threads, foam, dye, staples



在經濟與食用價值外，藝術家呂怡瑩以龍蝦殼發展出系列藝術作品，她探索了各種以龍蝦殼為媒材的可能及不可能，突破大眾對龍蝦樣貌的既定印象，營造出另類視覺異想。在特殊處理，去除腥味後，藉由堆疊和縫紉將甲殼作為編織素材，瓦解龍蝦如堅硬盔甲般的外殼，於原有關節處重新編織堆疊，轉化甲殼如同花卉、薄紙般的形象；藝術家甚至結合繩結扭轉，在層層纏繞的柔軟之下，又展現軟硬牽引的張力。

透過作品，藝術家讓觀者體會大自然賦予我們的食材，在美味、營養之外，還能藉著創意轉化為視覺藝術，並延伸表達剛中帶柔、柔中有剛的意象表徵，引導觀者進入另一種想像空間。

Lobsters are more than widely enjoyed delicacy of high economic value in the eyes of artist Yi-Ying Lu. She has developed a series of artworks made with lobster shells, in which she explores all the possibilities and impossibilities of this unconventional material. Strange and with a touch of fantasy, her works are conceived out of the box and thus a breakthrough of people's stereotypical association of a lobster. Lu applies a special cleaning method to the shells before she turns them into a material for weaving. By deconstructing the exoskeleton and reshaping it from the joints, she transforms lobster shells into artworks that resemble flowers or thin paper. Sometimes she incorporates twisted threads and cords onto her shell sculptures, bringing forth an imagery that is simultaneously soft and powerful.

Besides nutrition and palatable enjoyment, the artist encourages the audience to rethink the possibility of an ingredient. It can well serve as a creative material that showcases a juxtaposition of the soft and the powerful, opening up our imagination about what seems to have been already defined.

6-4

伊祐·噶照 Iyo Kacaw

海洋變奏曲
Variations on the Ocean

檜木條
Formosan Cypress



阿美族藝術家伊祐·噶照主要以姿態各異的漂流木進行雕塑創作，表達對於環境議題的體認。《海洋變奏曲》有感於海岸邊消波塊的日益增多，而影響了海岸線的景色與生態。以往一波波的浪花如同跳舞的人，伴隨著浪聲舞動，舞出浩瀚大海的美景；然而消波塊的出現，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。藝術家期待觀者透過作品能進一步思考人類開發與自然環境之間的平衡關係。

Amis artist Iyo Kacaw has an eye for the beauty of driftwood and uses it as the main creative medium to express his concerns for the environment. *Variations on the Ocean* reflects on how the magnificent shoreline has been drastically altered by concrete tetrapods. White-crested waves used to crash against the stretching beach as if they were dancing to the sound of the surf. However, because of the appearance of tetrapods, coral reefs are damaged by sediment and fish habitats are destroyed. The rhythm of the ocean is therefore changed, and the harmony of waves is gone. Through his sculpture Iyo Kacaw encourages the viewers to ponder human impact on nature.

7

大安區仁愛里 | 24hr

Renai Borough, Daan District

7-1 HENSE

大安變電所01 Daan Substation 01

7-2 康雅筑 Ya-Chu Kang

大安變電所02 Daan Substation 02

7-3 王天仁 Tin-Yan Wong

仁愛里綠美化公園 Renai Borough Green Park

捷運【忠孝復興站】3號出口

MRT Zhongxiao Fuxing Stn. Exit 3

7-1

HENSE (Alex Brewer)

粉樂町變電所
Substation Taipei

室外油漆、噴漆
Water-based paint on metal

大安路一段116巷24號 24, Ln. 116, Sec. 1, Daan Rd.



美國當代藝術家 HENSE 擁有許多大型公共壁畫的創作經驗。其創作風格別樹一幟，充滿高明度的色彩、以及令人目不暇給的線條與形狀。

此次藝術家來到臺北，為變電所的外牆增添獨特創意。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。除了來臺前仔細的規畫，實際現場的創作過程亦充滿了即興揮灑，是一場以街區建物為畫布的作品。

大安變電所位於臺北東區的巷弄，是個鬧中取靜的角落。此空間自民國84年起由台灣電力公司規劃為臨時變電所，此次透過與藝術家的合作，成為來往車潮與人群的目光焦點。

Daan Substation is situated in a quiet alley among the hustle and bustle of Taipei's East District. Featuring a color artwork, it is now the focus of visual attention for the people passing by.

American artist HENSE is experienced in large mural paintings in public spaces. His works are often characterized by highly-keyed color palette, vertiginous lines and biomorphic shapes.

For this year's Very Fun Park, HENSE views the Substation Taipei project an opportunity to recontextualize the existing structure and create a sculptural object within a public setting. By painting the surface of this bulky structure, the artist breathes new life into the urban landscape of the area and redefines the meaning of the substation in the city. The work strikes a balance between careful planning in advance and spontaneous sparks when creating on site, which can be seen as a perfect combination of fine art and street art.

※ 特別感謝：Dulux 得利塗料

7-2

康雅筑 Ya-Chu Kang

晒魚乾
Sun Dried Fish

羊毛、布、棉線、雷射線、網子、鋼絲、青苔、水、糖、脫脂牛乳、夜光粉、印花漿
Wool, fabric, threads, net, wire, moss, water, sugar, milk, luminous powder, printing paste

仁愛路四段27巷14號 14, Ln 27, Sec. 4, Renai Rd.



位處盆地的臺北夏天總是悶熱，藝術家康雅筑透過想像力，在東區的街巷間拉起一只大魚網，呈現出漁港晒魚乾的景象，將炎炎夏日裡炙灼的身體感延伸至記憶中的海邊風情。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，就像巷弄成為海洋，捲著熱浪，呼應天空中的星海景象，給予城市與環境一抹渴望與祝福。

Located in a basin, Taipei is always hot and humid in summer. With a twist of imagination, artist Ya-Chu Kang has decided to spread out a large fishing net in the alleyways of the city's East District. Through recreating the familiar sight of fish drying in the sun by a fishing port, she connects the scorching summer in the city to the memory of seashore. At night, the scales of each fish glow in the dark as if the fish were swimming through the alleyways. It also resembles a starry sky studded with the artist's warm wishes for the city.

城市裡難得的蒼鬱大樹，從這棟樸實的磚房延伸出一片陰涼，好似仍保有舊日時光的悠閒。臺灣電力公司於民國53年因東區電力供給需要，興建了大安變電所、管理人員的辦公房舍、還有首長官邸，隨著城市人口的變化，大安變電所及周邊用地逐漸展開相關的改建工程。

Taiwan Power Company constructed a substation in the Daan District in 1964; powering office buildings and residential areas. As the demographics changed with time, the substation also gradually changed and expanded to fit its surroundings. The large, leafy tree by the side of the building provides a patch of cool shade for pedestrians.

7-3

王天仁 Tin-Yan Wong

變色龍、動物腳踏車
Chameleon, Animal Bikes

回收托板木材
Discarded wood pallet

忠孝東路四段26巷與復興南路一段177巷22號 交叉路口
Ln 26, Sec.4, Zhongxiao E. Rd. (The intersection of No.22, Ln. 177, Sec. 1, Fuxing S. Rd.)



香港藝術家王天仁擅長將拾得的廢棄木材，拼砌出一系列妙趣橫生的動物造型木雕。走進公園，隱伏在公園內的《變色龍》椅子是藝術家的巧思，回收木材本身獨特的紋理是時光荏苒的痕跡，「變色龍」其實正是臺北帶給王天仁的印象：城市中細微且不曾間斷的變化，有待仔細觀察與用心感受才能發現。《動物腳踏車》將腳踏車轉化為流動的雕塑，腳踏車在城市中遊走，除了是代步工具，更是一種放慢步調、探索城市的慢活方式，在緩緩前行的同時，能為城市添上一道幽默的風景。

Based in Hong Kong, artist Tin-Yan Wong collects discarded wood pallets and assembles them into a series of fun animal sculptures. Walking into the Green Park, you may find the *Chameleon* chair camouflages itself well between the plants. The unique worn texture of the recycled material reveals the traces of time. And as the work title suggests, Wong relates Taipei City with a chameleon, where the subtle yet continuous changes take careful observation to be discovered. *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.

仁愛里綠美化公園位於忠孝東路四段26巷與復興南路一段177巷22號交叉路口，緊鄰鬧中取靜的東區巷弄，格外幽靜。此空間自2014年起由仁愛里里辦規劃為社區綠地，成為鄰里居民休憩生活空間。

The Renai Borough Green Park is situated at the intersection of Lane 26, Sec. 4, Zhongxiao E. Rd and 22, Lane 177, Sec. 1, Fuxing S. Rd. Despite its proximity to the hustle and bustle of East District, it is pleasantly peaceful and quiet. Since 2014, this space has been converted into a community park as a recreational place for the residents.

※《動物腳踏車》租借方式，詳請參閱 P.68。 For details on how to borrow one of the *Animal Bikes*, please see p.68.

8

斐瑟旗艦台北

VISA VIS

11:30-20:00 (Tue.-Wed. & Fri.-Sat.)
11:30-17:30 (Thu. & Sun.)
週一公休 Closed on Mon.

8-1 何景窗 Ching-Chwang Ho

8-2 任大賢 Ta-Hsien Jen

8-3 許馨文 Hsin-Wen Hsu

仁愛路4段151巷32號B1 | 捷運【忠孝敦化站】3號出口
B1,32, Ln151, Sec. 4, Renai Rd.
MRT Zhongxiao Dunhua Stn. Exit 3

走下鐵灰色的階梯，透明大面積的落地玻璃，開敞設計感強烈並流暢舒適的空間。斐瑟以專業美髮與造型為服務，大膽創新潮流趨勢，舒活起消費者對於時尚美學的嚮往。
As one descends down iron gray stairs, a spacious room complete with large floor to ceiling glass panes comes into view, revealing the interior of VISA VIS Hair Salon. The salon offers professional hair styling and care and fosters an appreciation for fashion aesthetics.

8-1

何景窗 Ching-Chwang Ho

在臉上寫詩集；在派對讀詩

Writing poems at FB / Reading poems in the party

錄像裝置、墨
Video, ink

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。

此次展覽收錄詩人藝術家何景窗1995—2014年的自選詩作百餘幅，多數未曾在網路以外介面公開發表，題旨涵蓋：飲食 | 交通 | 文娛 | 社會運動 | 非財經 | 寰宇時事 | 幻憶 | 愛情和她人的愛情。在一個人的永恆異鄉移動、採擷，不為什麼而活著寫著。

"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."

This exhibition showcases more than 100 self-selected poems by poet / artist Ching Chwang Ho from 1995 to 2014, most of which have only been released online previously. Her themes include food, transportation, cultural entertainment, social movement, non-finance, global issues, personal ravings, love and other women's love stories. She wanders and collects in her own eternal foreign land. No reason is necessary for keeping on living and writing.

森林裡一棵樹倒下
如果沒有人聽見
它就不會發出聲音
昨夜我去過你的地方
如果你沒看見
我會假裝沒去過

8-2

任大賢 Ta-Hsien Jen

圈圈椅
OO-CHAIR

不銹鋼
Stainless steel

藝術家任大賢以雕塑為創作方向的過程裡，希望透過三角、圓、方三個基本形而衍生出的變化中，尋求簡單與複雜的平衡。在他的創作經驗中往往經由生活中的淺意識建構而成，在習慣性的線性描繪下，將線條和線條組合而成的面，投射到作品中。藉由創作中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。

斐瑟的挑高大廳中，任大賢將於空間內所觀察到的元素，轉換為以重複圈圈組成的雕塑，一方面呼應藝術家過往以基本幾何形衍生變化的創作脈絡，一方面結合髮廊場域特質，將作品轉換有如毛氈細胞造型的傢俱坐椅，與環境相映成趣，成為一種有機的存在。

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

Under the high ceiling of VISA VIS, Jen transforms the geometrical elements he has observed in the space into sculptures composed of circles. This can be seen as an extension of his previous creative method, where the intricate details of his works often begin with simple shapes. Meanwhile, these small circles also resemble hair follicles in response to the hair salon, forming an interesting and organic co-existence of the artwork and the space.



8-3

許馨文 Hsin-Wen Hsu

書·梳·髮 I
Hairfolio I

書·梳·髮 II
Hairfolio II

木框、空裝精裝本、線、纖維髮片、剪刀、梳子、鏡貼
Wood frames, hollow hardbound books, thread, hair extensions, scissors, combs and mirror surface sticker

玻璃罩、空裝精裝本、五金
Glass cover, hollow hardbound books and metal



書和鉛筆等現成物一直是藝術家許馨文創作過程裡探索的主要媒材。

「書」做為「知識」的載體，解構之後彷彿能引領通往學習和夢想的彼岸。「語音」在這裡是一個秘密，如同一把鑰匙，啟動了兩者的邂逅：透過「書」與「梳」同聲，方「法」與「髮」之間，產生符號串連，讓不同框架的符號脫離了原表象而互相產生連結，跨越轉化和溝通間的隔閡，開啟新的閱讀可能。解構的書及髮絲以繪畫性的肌理，堆疊於層層框架內，交織在梳剪之中，作品可穿透的視野，帶領觀眾從不同角度觀看，賦予詼諧語言符號的物件，從「連結」出發，展開一連串想像力的相遇。

"Books" and "pencils" have been the objects that artist Hsin-Wen Hsu uses as her creative materials and continues to explore.

Books are the the carrier of knowledge. The deconstruction of the physical feature of a book seems to open up the possibility to reimagine the concept of learning and pursuit of dreams. The work on exhibit here holds a phonetic secret, which is the key to link the symbols hidden. In Chinese, "book" and "to comb", as well as "methodology" and "hair" are respectively homophones. This coincidence, after being pointed out by the artist, bridges the gap between the dictionary definitions of the characters and brings forth a new connection. Old boundaries have been broken, and new possibilities are formed. The deconstructed books and hair appear to have a painting quality. The stacked-up frames and elaborately-arranged hair still allow the viewers to see through the installation from different angles. With a touch of phonetic humor, the artist encourages imagination and creative connection of objects.

※ 作品脆弱，請勿碰觸。 Fragile artwork. Please do not touch.

9

富邦金融中心

Fubon Financial Center

9-1 權奇秀 Kwon Kisoo

富邦金融中心 Fubon Financial Center

9-2 周蓓麗 Zoe Zhou

富邦金融中心戶外花園 Fubon Financial Center: The Yard

9-3 朱金石 Jin-Shi Zhu

富邦金融中心1F大廳 Fubon Financial Center: Lobby

9-4 杉浦康益 Sugiura Yasuyoshi

台北富邦銀行安和分行 Taipei Fubon Bank, Anhe Branch

仁愛路4段169號 | 捷運【忠孝敦化站】3號出口

169, Sec.4, Renai Rd.

MRT Zhongxiao Dunhua Stn. Exit 3

9-1

權奇秀 Kwon Kisoo

彩虹
Rainbow

大圖輸出
Digital Print-out

24hr

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。

粉樂町的十週年，富邦藝術基金會再次邀請造型可愛討喜的 Dongguri 一起來熱鬧慶祝。藝術家安排 Dongguri 和他的寵物站在彩虹上彼此對望，畫面充滿著希望與正面的力量；而兩位主角的倒影與漣漪象徵著反省的能力，傳達藝術家希望透過藝術，讓觀眾覺察並且看見自己的內在，並且提醒自己莫忘初衷，迎向璀璨的未來。

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.

This year, Fubon Art Foundation invites Dongguri to join the cheerful celebration of Very Fun Park's 10th anniversary. 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.

※ 最佳觀看點：信義安和路口。
The best view spot: Xinyi and Anhe road intersection.



富邦金融中心，位於臺北仁愛路上的地標建築物，在富邦金控慷慨贊助「無牆美術館」展出模式的同時，釋出自身建築物外牆，成為臺北首件巨型帷幕貼圖藝術展出空間，讓藝術家揮灑創意，也讓城市充滿了藝術的能見度與風情。

Fubon Financial Center is the landmark building on Renai Road in downtown Taipei. As the sponsor of "the Museum without Walls," Fubon Financial is lending its glazed façade to make a massive art installation, filling the city with visible creativity and charm.

9-2

周蓓麗 Zoe Zhou

像雲一樣
Just Like a Cloud

FRP · 烤漆
FRP, backing varnish

24hr

中國藝術家周蓓麗的雕塑作品總帶有一種童話般安靜的氣質，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。作品《像雲一樣》，既如雲朵般輕盈、又似牡丹花瓣的豔麗身體嫋嫋矗立於花園水池間，與周圍的環境形成一片歡欣。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，表達藝術家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。



One often finds fairytale-like tranquility in the artworks by Chinese artist Zoe Zhou. The contour of her sculptures is agile and organic, expressing her pursuit of simple beauty in this complicated, cacophonous world. In *Just Like a Cloud*, the figure, which appears to be as light as a cloud and also as bright as a blooming peony, gracefully sits in the middle of the pond in the garden. The red "air" around it creates a cheerful atmosphere. The sculpture is here 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.

富邦金融中心戶外花園，是知名作家王文華筆下臺北最浪漫的所在，潔淨的花池，有魚與烏龜居於其間，是東區上班族約會或碰面的熱門地點。

Fubon Financial Center's yard is seen by Taiwanese writer Tom Wang as Taipei's most romantic spot complete with a pond that is inhabited by fish and turtles. This yard is a popular meeting place for many who work in Taipei's Eastern District.

9-3

朱金石 Jin-Shi Zhu

除夕四君子

Four Noblemen on New Year's Eve

油彩・畫布
Oil on Canvas

09:00-20:00
(Mon.-Sun.)



朱金石是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。《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。

Jin-Shi Zhu is one of the most influential abstract painters in China, whose works are known for the weighty layering of oil paint. *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.

走進富邦金融中心寬敞而明亮的大廳，挑高而穿透的設計，白天時迎入灑落陽光，夜間點亮城市一隅，讓光影與往來人影交錯，而建築能與人更加貼近，如蘊含其中的創意，豐美厚實。自1997年起，富邦金控長期釋出牆面、迴廊、梯廳等公共區域，企業空間巧妙轉換成人與藝術對話的場所。

Walk into the bright and spacious lobby of the Fubon Financial Center and admire the sleek interior design. Sunlight falls through the windows during the day, and the city lights blink through at night; such interaction between light, shadow, and silhouettes makes the architecture all the more personal. Since 1997, Fubon Financial Center has lent its walls, corridors, and stairways as galleries, cleverly combining people and arts in this business space.

※ 作品脆弱，請勿碰觸。

Fragile artwork. Please do not touch.

※ 藝術家《失落的植物園》同步於臺北文創大樓展出。

Another artwork by Jin-Shi Zhu is on view at Taipei New Horizon Building.

9-4

杉浦康益 Sugiura Yasuyoshi

祕密花園

Secret Garden

陶瓷
Ceramic

09:00-15:30
(Mon.-Fri.)



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，並不斷地找尋陶瓷創作的各種可能性。

從《陶之岩》、《陶之叢》發展到《陶之花》，藝術家多年來專注於以陶瓷表現「自然」，而《祕密花園》正是此一脈絡下的作品。牡丹雍容大氣，花形繁美，為求傳神表現，杉浦康益以放大鏡仔細觀察花蕊，對其構造之精巧感到震驚；花蕊代表生命的傳承，藉由這樣細膩的創作，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的感動。

台北富邦銀行安和分行，長期協力粉樂町推動無牆美術館展覽，銀行結合藝術展出，讓民眾在辦理業務的同時，也能近距離感受藝術之美。

Fubon bank's Anhe branch has long been an important site for the Very Fun Park's "museum without walls." Its spacious interior combined with art exhibitions allows people to admire the arts as they go to the bank for errands.

※ 作品脆弱，請勿碰觸。 Fragile artwork. Please do not touch.

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.

From the series of "Ceramic Stone", "Ceramic Forest" to "Ceramic Flower", nature has always been a vital source of inspiration for the artist. *Secret Garden* is also created within such artistic context. Peony flowers are a symbol of elegance and affluence in East Asian cultures. In order to depict such blooming yet delicate beauty, the artist carefully observes the flower with a magnifying glass and is surprised by its complex structure. The pistil and the stamens represent the transition stage in the circle of life. 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.

10

富邦藝術基金會

11:00-18:00 (Tue.-Sun.)
週一公休 Closed on Mon.

Living Art Space

Fubon Art Foundation
Living Art Space

10 Ulrika Berge

仁愛路四段258號2樓 | 捷運【忠孝敦化站】3號出口
2F, 258, Sec. 4, Renai Road
MRT Zhongxiao Xinshen Stn. Exit 3

10

Ulrika Berge

星眼繁花
Stareyed Flowers

線、金屬、紙、顏料
Threads, metal, paper and pigment

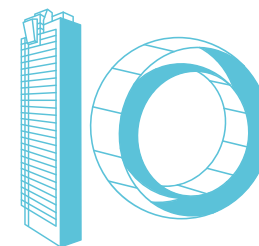


來自瑞典的藝術家 Ulrika Berge 擅長使用「線」做出生動的創作。這些利用縫紉機製作、如真人大小的花朵，因為線與線之間的牽引，使它們彷彿有了生命一樣，會呼吸、會搖曳，讓人忍不住親近。參觀民眾可以自由穿梭於花朵之間，體驗其與周圍環境、人群的互動關係與細微變化。

在觀察花朵的生長過程中，藝術家深深體會到自然與生命之美，進而引發此系列創作的靈感。她認為「美」既是神祕的存在，也是一種溝通方式。當我們感受到美的狀態，其實就像是「冥想」帶給人短暫而放鬆、愉悅的經驗，以及沉澱後擁有的無窮能量。

Swedish artist Ulrika Berge creates lively sculptures with threads. These flowers, handmade with sewing machine, are of the size of a human. With the gentle pulling force between the threads, the flowers seem to have come to life as they move or even "breathe", inviting people to take a closer look at the work. People are able to walk freely among the flowers and experience the subtle nuances in the relationship between themselves, the work, and the surroundings.

When observing the growing process of flowers, Berge was deeply moved by the beauty of nature and life and hence was inspired to create this series. She believes that beauty is a mystery of life as well as a way of communication. The moment when we sense beauty is like that instant experience of meditation, filled with joy, ease and the strength regained after calming down.



粉樂周邊活動
Very Fun Park Events

粉樂町服務中心 Information Center



📍 松山文創園區 | 台灣設計館金點區

📍 光復南路133號

🕒 9:30-17:30 (Tue.-Sun.)，週一公休

👤 展覽與周邊活動諮詢；粉樂「集章禮」兌換。

📍 富邦藝術基金會 | Living Art Space

📍 仁愛路四段258號2樓

🕒 11:00-18:00 (Tue.-Sun.)，週一公休

👤 展覽與周邊活動諮詢；粉樂「集章禮」、「貼紙禮」兌換；王天仁《動物腳踏車》租借服務。

👤 導覽服務

【定時導覽】(遇雨取消)
毋須事先報名，依日期與路線
(參閱P.05) 由各集合地點出發。

【預約導覽】(採預約制)
每場次10人成團，15人為限。
●申請時段：自8月5日至9月18日，週二至週五 11:00-17:00。
●申請方式：網路申請，完成後將由專人回覆確認。



👤 粉樂好禮兌換

【集章禮】

- 10大展區，10個章。(好禮數量有限，恕不提供樣式挑選，換完為止)
- 集滿任意5個展點章，即可兌換粉樂行李吊牌乙個。
- 集滿完整10個展點章，即可兌換粉樂製冰盒乙個。(自8月1日起，開始兌換)

【貼紙禮】

- 集滿20個「粉樂抱一夏」活動(參閱P.74)店點貼紙，即可兌換擁抱素坯乙個。(限量50個，自8月21日起，開始兌換，每人限兌換乙份，恕不提供樣式挑選，換完為止)

👤 《動物腳踏車》租借服務

- 租借時間：週二至週五，15:00-17:00；最晚取車時間為16:00。
- 租借地點：富邦藝術基金會(仁愛路四段258號2樓 | 粉樂服務中心)
- 租借辦法：憑租借本人之身份證、健保卡、駕照、護照，雙證件辦理，並簽訂藝術品保管同意書，若藝術品發生遺失或有嚴重損毀之情況，需照價賠償。
- 租借費用：免費。租借時須繳交押金新台幣500元，歸還後經工作人員檢查無明顯髒污及毀損，即將押金退回。

粉樂町開幕派對 Very Fun Park Opening Party

📍 臺北文創 | 文創會所

📍 菸廠路88號14樓

🕒 7月24日 (Fri.) 17:00-20:30

👤 開幕活動主持人：黃子佼 / 粉樂演唱會嘉賓：盧廣仲、Space Cake、台北爵士大樂隊



粉樂好藝市 Very Fun Park x Pinkoi

(因氣候及其他因素，主辦單位將有權利取消或延期，並於前一日公告於基金會官網與臉書)

📍 臺北文創 | 文化廣場

📍 菸廠路88號

👤 Pinkoi 成立於2011年，亞洲最大的設計商品購物網站，堅持只賣好品味、客製化的優質設計，數十萬件獨特商品，來自上萬位設計師的精心創作，Pinkoi 期望讓美感生活更加隨手可得，也讓每個送禮時刻更加獨一無二。慶祝展覽開幕，粉樂町 x Pinkoi 盛大展開，集結近80個海內外設計師品牌在現場等你來尋寶，精采的創意市集陣容絕對別錯過囉！

特別感謝：Pinkoi

【尋找桃仔大作戰】7月25日 (Sat.) 15:00-20:00

桃仔出沒，請注意！炎炎夏日，桃仔帶著小桃仔一起來粉樂好藝市，和大家一起逛市集！為躲避高溫紫外線，她們隱身在80個市集攤位中。當你發現她們的蹤影時，請勿拍打餵食，歡迎用手機拍下她們可愛的身影，就能試試好手氣，將粉樂好禮帶回家！

抽獎方式：① 於「富邦藝術基金會」臉書按讚。

② 將照片上傳至個人臉書打卡，並 tag「#粉樂好藝市」。

③ 於好藝市服務台抽出粉樂好禮。(數量有限，贈完為止)



【粉樂復古 Dress Code】8月15日 (Sat.) 15:00-20:00

特別感謝：Lamo.3

開趴就要 dress code，夏日指定復古風！揪團也好，一枝獨秀也行，活動當天，只要穿上復古風服飾與粉樂町桃仔合照，即可兌換粉樂町與 Lamo.3 聯名的限量禮物囉！

兌換方式：① 於「富邦藝術基金會」臉書按讚。

② 將照片上傳至個人臉書打卡，並 tag「#粉樂好藝市」。

③ 於好藝市服務台兌換粉樂町與 Lamo.3 聯名限量禮物。(數量有限，贈完為止)



Lamo.3 夏日市集復古派對 15:00-20:00

復古是一件很可愛的事！Lamo.3 將品牌的復古可愛精神與粉樂町的藝術生活樂園做完美結合。活動現場將有復古巡迴巴士、紙娃娃故事屋、紙娃娃復古趴，讓大家親自體驗 Lamo.3 用愛設計的復古衣著，一起來參加今年盛夏最復古、可愛的粉樂派對吧！

【粉甜蜜真心話】9月19日 (Sat.) 15:00-20:30

特別感謝：CATCHPLAY

粉樂町的城市藝術輕旅行已接近尾聲，但藝術在生活中的精神不減。謝謝大家十年來的愛護，無論是家族、三五好友、情侶或背包客旅行，只要你愛和粉樂町一起旅行，都歡迎來好藝市服務台，在小白板上寫下想對粉樂町說的話並合照，就能抽出甜滋滋爆米花或粉樂好禮。

抽獎方式：① 於「富邦藝術基金會」臉書按讚。

② 將照片上傳至個人臉書打卡，並 tag「#粉樂好藝市」。

③ 於好藝市服務台抽出甜滋滋爆米花或粉樂好禮。(數量有限，贈完為止)

星空影展「開羅假期」19:00-20:30

茱麗葉與馬克相約要在開羅碰面，共度美好假期，沒想到馬克卻臨時有事走不開，而請好友塔列克暫時擔任導遊，幫忙照顧茱麗葉。在這聲聲鼎沸、充滿異國情調的開羅，茱麗葉與塔列克愈走愈近，一股微妙的情愫似乎逐漸在這兩人間悄悄展開...



粉樂座談

Very Fun Park Lectures

報名費用：免費

報名方式：一律採網路報名（請上「活動通 Accupass」網站，搜尋「富邦藝術基金會」查詢）

【策展團隊座談】解剖粉樂町

📍 臺北文創 | 6F多功能廳

📍 菸廠路88號

🕒 7月25日 (Sat.) 14:00-15:30

👤 主 持：黃子佼 | 知名主持人，著有《Feel Arts——一位當代藝術愛好者的隨手筆記》

主 講：熊傳慧 | 富邦藝術基金會總幹事、陳緯倫 | 富邦藝術基金會展覽組組長

今年，粉樂町進入第十屆，策展團隊將走出幕後，在黃子佼的帶領下，與您分享粉樂町如何克服由藝術家、店家、藝術品、空間、觀眾、居民、企業…等基本元素，碰撞出的變化題；以及，從起步到嫺熟的過程裡，遇到的挑戰；和十年酷暑下，所有幕後人員看見的感動和溫度。城市的共識，文化的紮根，一路無捷徑。

【藝術家座談】聆聽的旅程，臺灣聲音地圖計劃

📍 Home Hotel 大安

📍 復興南路一段219-2號

🕒 8月23日 (Sun.) 14:00-15:30

👤 主 講：吳燦政 | 藝術家 人數上限：25人

旅程中最動人的旋律，或許只是旁人偶然哼起的鄉愁。本次參展藝術家吳燦政，將分享他自2010年開始，如何透過旅行，建構臺灣的聲音地圖，逐步收錄城市中的各種聲響；如何透過聆聽，紀錄稍縱即逝的生活聲景。



粉樂工作坊

Very Fun Park Workshops

人數上限：25人

參與年齡：12歲以上

報名費用：每人200元

報名方式：一律採網路報名（請上「活動通 Accupass」網站，搜尋「富邦藝術基金會」查詢）

【元氣滿滿·桃仔便當工作坊】

📍 Home Hotel 大安

📍 復興南路一段219-2號

🕒 8月9日 (Sun.) 14:00-15:30

👤 主 講：Penny's House

粉樂町今年特別與 YouTube 合作，邀請日本高人氣的 YouTuber Ochikeron 創作粉樂町專屬便當，透過無疆界的網路分享平台，在家就可輕鬆動手做便當；而當天更邀請台灣知名的 YouTuber Penny's House 帶領大家一起動手，完成超卡哇依桃仔便當！



【魚兒游游·羊毛氈工作坊】

📍 福安紀念館11F

📍 仁愛路四段258號11F

🕒 8月16日 (Sun.) 14:00-17:00

👤 主 講：康雅筑 | 藝術家

夏季旅行最適合去海邊玩耍了！

臺灣藝術家康雅筑搭配本次參展作品《晒魚乾》，要帶大家以羊毛布簽名，把魚尾巴變身行李綁帶，做出獨一無二的羊毛氈行李吊飾。



【思念濃濃·明信片工作坊】

📍 Home Hotel 大安

📍 復興南路一段219-2號

🕒 9月6日 (Sun.) 14:00-16:00

👤 主 講：何景窗 | 藝術家

擅長以文字書寫的詩人藝術家何景窗，要帶大家一起磨墨寫書法，寫下思念的詩句，送給旅行中最牽掛的人。現場備有毛筆、墨汁和雙面空白明信片，歡迎自行帶其他材料裝飾你的明信片唷！



粉樂活動

Very Fun Park Events

【Art of Feeling】心情分享，集讚獲獎

呼朋引伴一起拿獎品，使用 Samsung Galaxy Note 系列手機上傳任一張與粉樂町展品的合照，並使用 S Pen 於照片上留下一句對粉樂町的感受，就有機會獲得 Samsung Galaxy Note 4 手機！

🕒 7月25日 (Sat.) 至9月20日 (Sun.)

👤 活動辦法與流程：

- ① 需使用 Samsung Galaxy Note 系列手機。
 - ② 挑選一張您與展品的合照，並使用 S Pen 於照片上寫下一句對作品的感受。
 - ③ 至「富邦藝術基金會」臉書按讚打卡，上傳編輯完成之照片，留言「我愛粉樂町 #粉樂町 #samsung」。
 - ④ 邀請朋友按讚，按讚數越多得獎機率越高。
- 獲獎公告：得獎名單將於10月2日 (Fri.) 公告於「富邦藝術基金會」官網與臉書。
 - 活動獎項：頭獎 Samsung Galaxy Note 4 手機一支 (共2名，32G，市價\$23,900元，贈品顏色以實物為準)、二獎 C.H wedding 幸福全家福禮卷5000元 (共5名)、三獎 Pinkoi 設計師好禮 (共30名)。

Samsung Galaxy Note 手機怎麼借？

方式一：可至【展點5】大安舊邸、【展點10】富邦藝術基金會，現場租借。

方式二：於8月5日 (wed.) 至9月18日 (Fri.) 期間，上網申請【預約導覽】，選擇「Samsung Galaxy Note 專屬導覽團」，導覽活動當天即可體驗。

👤 Samsung Galaxy Note 系列手機租借辦法與注意事項：

- ① 憑本人身份證、健保卡、駕照、護照，採雙證件辦理租借，並簽訂租借同意書，若商品發生遺失或有嚴重損毀狀況，則需照價賠償。(Samsung Note 4 市價\$23,900元、Samsung Note Edge 市價\$28,900元)
- ② 上傳照片者即同意本活動網站得以公開發表及傳遞上傳之照片。
- ③ 活動詳情、參與方式、評選標準與注意事項，請以「富邦藝術基金會」官網或臉書公告為主，主辦單位保有隨時變更、修改或終止本活動之權利。



Samsung GALAXY Note 4

粉樂活動

Very Fun Park Events

【Art of Cooking】粉紅料理，食譜募集

今年，粉樂町特別邀請了全球擁有60萬粉絲的日本超人氣 YouTuber Ochikeron 打造專屬「桃仔便當」，更與台灣最大食譜分享平台「愛料理」合作，除了分享「桃仔便當」的食譜，還要邀請大家一起動手做，並分享自己的私房粉紅料理食譜，參與即可有機會獲得 Acer 大獎喔！

🕒 8月1日 (Sat.) 至8月25日 (Tue.)

👤 活動辦法與流程：

- ① 動手做任一款含有「粉紅色」食材的料理。
 - ② 至「愛料理」網站搜尋「桃仔便當」，下載「粉樂町 × 愛料理」指定貼圖，置入並編輯粉紅料理照片。
 - ③ 至「桃仔便當」食譜頁面，上傳料理照片！
 - ④ 上傳後在本頁面下方留言「粉樂町，自己動手做桃仔好好玩。」，並勾選【同時於臉書上分享】，同步公開分享至個人臉書。
 - ⑤ 活動詳情、參與方式、評選標準與注意事項，請以「富邦藝術基金會」官網或臉書公告為主，主辦單位保有隨時變更、修改或終止本活動之權利。
- 獲獎公告：得獎名單將於8月31日 (Mon.) 公告於「富邦藝術基金會」官網與臉書。
 - 活動獎項：Acer 平板電腦 One 8、Acer 智慧手環、C.H wedding 幸福全家福禮卷5000元以及 Pinkoi 設計師好禮。



台灣最大的食譜分享平台，百萬名 FB 網友都說讚。累積超過八萬道由網友上傳分享的食譜，250萬APP下載人次。讓喜愛料理、美食的網友，一起來分享食譜與幸福的時刻。

愛料理網站：<http://icook.tw>

愛料理粉絲團：<https://www.facebook.com/icooktw>

愛料理生活誌：<https://blog.icook.tw/>

粉樂活動

Very Fun Park Events

【粉樂抱一夏】

2014年夏天，富邦藝術基金會以藝術家蔡潔莘的作品《讓我們今天就擁抱吧》為雛型，等比例縮小製作高約20公分的白色素坯，舉辦了多場工作坊，邀請民眾、歷年合作品牌等，一同彩繪心中最溫暖，那些關於一個個擁抱的故事。今年夏天邀請您走進粉樂町時，一起探訪東區合作好店，其中有以品牌特色為靈感進行創作；有以藝術家創作進駐好店的擁抱公仔，期待這些分享的故事與您產生共鳴，一同感受藝術串接生命的美好，尋覓中勾繪台北城東的輪廓。

展出藝術家：大石曉規、兩個八月、阿咧、張麗真、許旆誠、崔永嫻。

🕒 8月8日 (Sat.) 至8月20日 (Sun.)

👤 活動辦法：

於活動期間至店點領取活動貼紙一枚（每人限領一枚），於展覽集章DM集滿20個活動店點貼紙，即可於粉樂服務中心（【展點10】富邦藝術基金會 | 仁愛路四段258號2樓）兌換擁抱素坯乙個（限量50個，每人限兌換乙份，恕不提供樣式挑選，換完為止）

📍 展點列表：

1315 coffee、A House、ARTISTA PERFETTO、CH Wedding、HOTDOG TOYZ、i prefer concept、KOOLOOK、mr. hair、papabubble、PASSHION、Pinknic 野餐吧、Superga、VISA VIS、Zoo café、好樣喜歡 VVG Chiffon、沐樂動物醫院、肯夢 AVEDA、菲菲流行倉庫、聽見幸福音樂盒

粉樂活動

Very Fun Park Events

【粉樂抱一夏】

a 1315 coffee	松隆路15號	🕒 10:00-21:00 (Mon.-Sun.)
b 沐樂動物醫院	忠孝東路四段559巷30號	🕒 10:00-12:00, 14:00-17:00 (Mon.-Sat.), 週日公休
c ARTISTA PERFETTO	忠孝東路四段553巷6弄	🕒 11:00-21:00 (Mon.-Sun.)
d KOOLOOK	敦化南路一段177巷37號	🕒 14:00-22:00 (Mon.-Sun.)
e VVG Chiffon 好樣喜歡	忠孝東路四段181巷40弄14號	🕒 12:00-21:00 (Mon.-Sun.)
f HOT DOG TOYZ	忠孝東路四段147巷10號2F	🕒 14:00-22:00 (Mon.), 13:00-22:00 (Tue.-Sun.)
g A House	復興南路一段107巷5弄18號	🕒 12:00-22:30 (Sun.-Mon.), 週二公休
h Pinknic 野餐吧	忠孝東路三段251巷8弄6號1F	🕒 10:30-22:00 (Mon.-Sun.)
i 菲菲流行倉庫	仁愛路四段15號1F	🕒 12:00-22:30 (Mon.-Sun.)
j 肯夢 AVEDA Third Place 大安店	大安路一段 117 號 1 樓&B1	🕒 11:00-21:30 (Mon.-Sun.)
k C.H Wedding 永捷經典婚紗	安和路一段133號	🕒 13:00-22:30 (Mon.-Sun.)
l 聽見幸福音樂盒 Merry Melody	忠孝東路四段170巷19號	🕒 11:00-21:30 (Mon.-Sat.), 11:00-20:00 (Sun.)
m i prefer concept 安和店	安和路一段49巷9號	🕒 11:00-21:30 (Mon.-Sun.)
n VISA VIS 斐瑟旗艦台北	仁愛路四段151巷32號B1	🕒 11:30-20:00 (Tue.-Wed. & Fri.-Sat.) 11:30-17:30 (Thu. & Sun.), 週一公休
o papabubble 安和店	安和路一段49巷15號	🕒 11:00-21:30 (Tue.-Sat.), 11:00-20:00 (Sun.-Mon.)
p Superga	忠孝東路四段216巷19弄19號	🕒 12:00-22:00 (Mon.-Sun.)
q PASSHION	光復南路260巷40號1F	🕒 12:00-21:00 (Mon.-Sun.)
r i prefer concept 忠孝店	光復南路280巷34號	🕒 12:00-21:30 (Mon.-Sun.)
s mr. hair	光復南路280巷23號1F	🕒 12:30-21:30 (Mon.-Sun.)
t Zoo café	仁愛路四段345巷5弄15號	🕒 11:00-21:00 (Sun.-Mon.), 週二公休



Home Hotel大安位於台北市繁華的東區商圈，鄰近太平洋SOGO百貨，步行3分鐘可到板南線忠孝復興站，10分鐘可到信義線大安站，約20分鐘的路程可到「都市之肺」大安森林公園。只需搭乘1站捷運即可到達華山1914文化创意產業園區，2站即可抵達松山文創園區，距離台北市松山機場約10分鐘的車程。飯店周圍有24小時的敦南誠品書店，錢櫃KTV，多元化的餐飲，特色咖啡店，品牌服飾店，台灣道地小吃等...探索台北，感受文化，就從這裡開始。

Home Hotel Da-An is located at the centre of Taipei Da-An District, Taipei's most popular cultural, shopping and entertainment district. Only 3 minutes walk to MRT Blue Line ZhongXiao FuXing Station, 10 minutes walk to MRT Brown Line Da-An Station, 20 minutes walk to the Da-An Forest Park, 1 MRT station to HuaShan 1949 Creative Park, 2 MRT stations to SongShan Cultural and Creative Park, and 10 minutes drive from Taipei Song Shan Airport. The hotel is surrounded by 24 hours Eslite bookstore, Cashbox KTV, various international cuisines, unique coffee shops, local and international fashion brands, Taiwanese street foods and much much more.

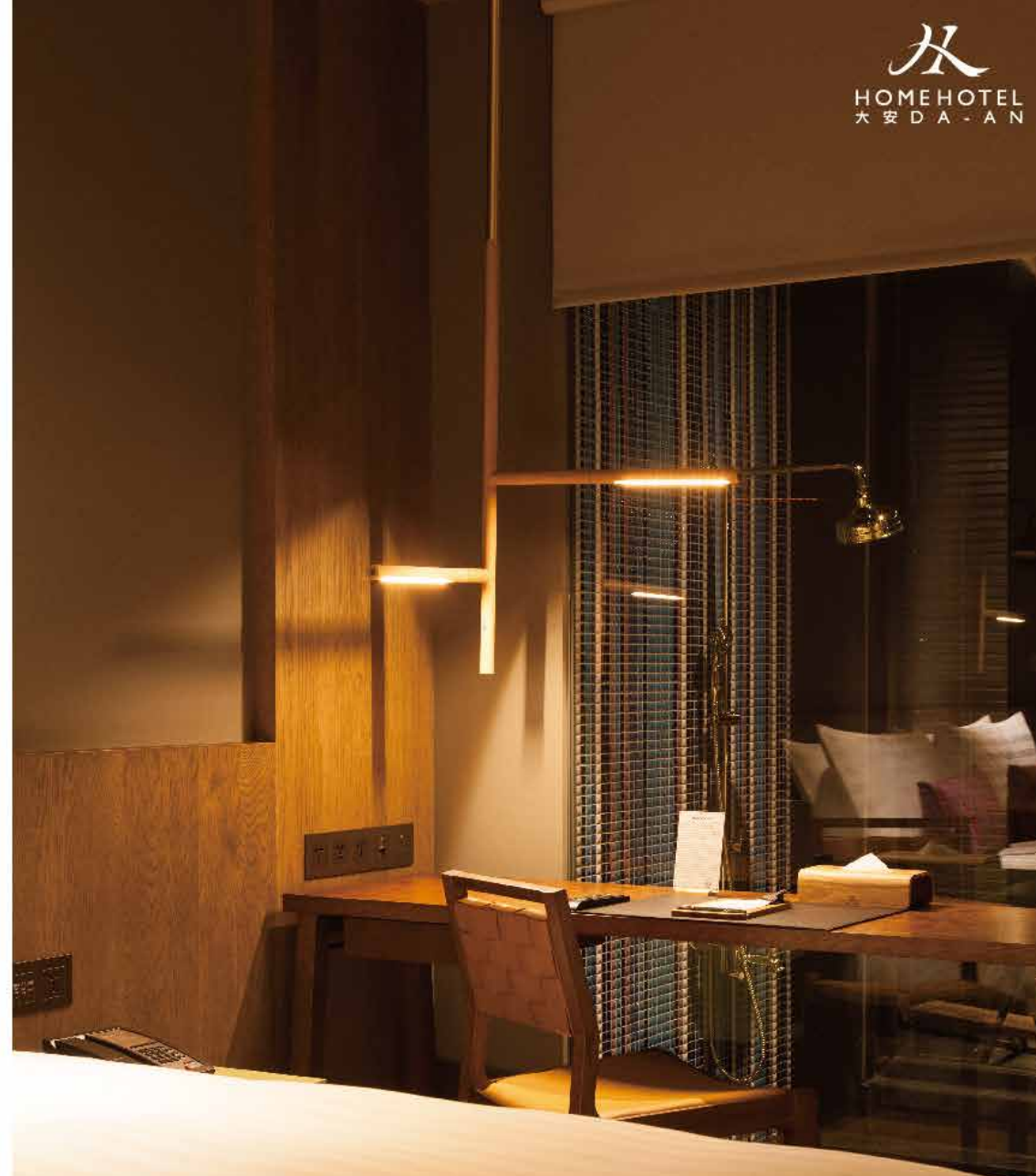


Home Hotel大安有6種房型共137間客房，分別為標準原創客房、原創客房、標準驚艷客房、驚艷客房、逸寬套房，逸家套房6種主要房型。

Home Hotel Da-An has 137 rooms with 6 different room types: Standard Original Bedroom, Deluxe Original Bedroom, Standard Marvelous Bedroom, Deluxe Marvelous Bedroom, Extraordinary Bedroom, and HOME Suite Home. At Home Hotel, we strive to become a platform that links our guests to the culture and creativities Taiwan has to offer, so all of our rooms are filled with Taiwan designed brands and products that does just that!

客房以「家」作為設計的出發點，用舒適的木質混搭粗曠中帶著細緻品味的牆面所創造的氛圍，並加入自然、開闊、活力的台灣原住民精神，結合以營火團聚，分享豐年為概念所創作的家具。飯店精選多款的台灣優質品牌，建立國際旅客與台灣優質設計品牌的連結，提供溫暖舒適與難忘的住宿回憶。

Staying true to our core value of introducing Taiwan's culture and design to our guests, the hotel design concept was inspired by the lifestyle, values and spirits of Taiwan Aboriginal Tribes, which is reflected through various details throughout the hotels.



HOMEHOTEL
大安 DA-AN

逸寬文旅 大安
106台北市大安區復興南路一段219-2號
No.219-2, Sec. 1, FuXing S. Rd., Da'an Dist., Taipei 106, Taiwan, R.O.C.
T:+886.2.8773.9000 F:+886.2.8773.6333 hello-da'an@homehotel.com.tw

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A3-A30 寶島士藍 | 建議售價 9,290 (含稅)

- Android 5.0 Lollipop
- Intel® Atom® Z3735F 四核心處理器
- 10.1" FHD IPS 背光多點觸控螢幕 (1920x1200)
- 2GB DDR3L 記憶體 / 32GB eMMC

B1-820 海水藍/日出紅 | 建議售價 5,990 (含稅)

- Android 5.0 Lollipop
- Intel® Atom® Z3735G 四核心處理器
- 8" IPS LED 背光多點觸控螢幕 (1280x800)
- 1GB DDR3L 記憶體 / 16GB eMMC

*相機與實際使用方式以及應用程式開發的數量有關，並非實際的參考數據。

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原作 古田秋生「海街diary」 音楽 菅野よう子
(小学館「月間フラサース」連載)

[illegible]GAGA

9.11
有我有你