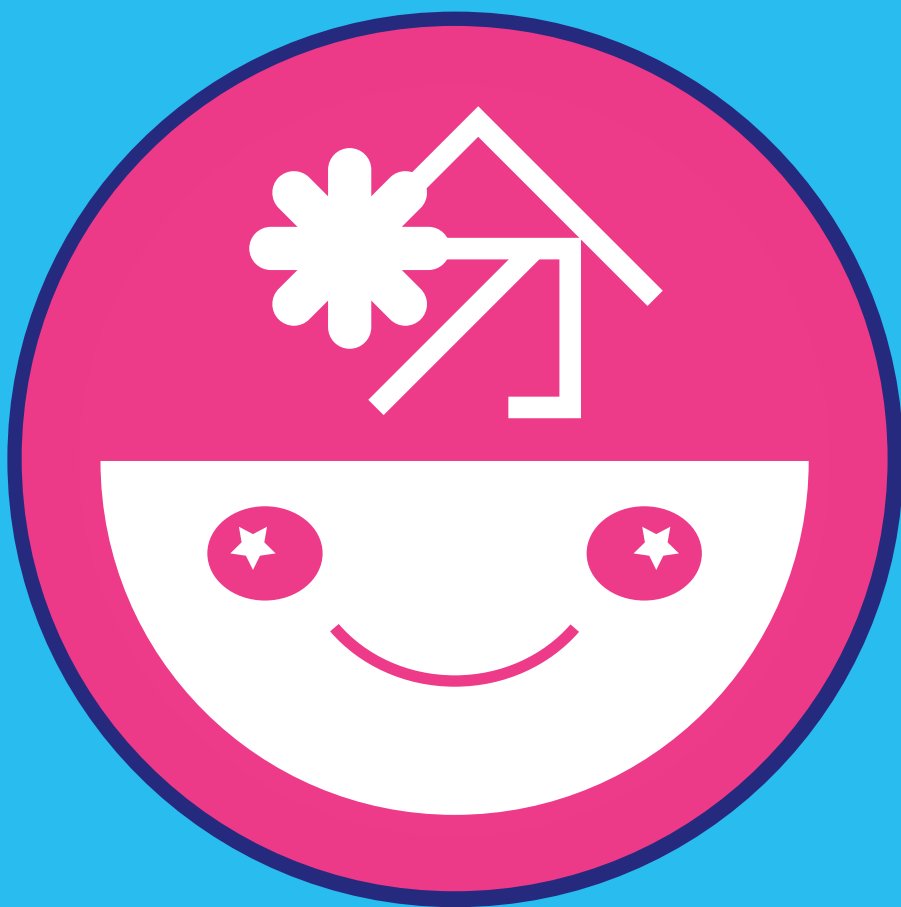


# 2012 粉樂町

2012 VERY FUN PARK



- |                       |         |          |                 |           |            |
|-----------------------|---------|----------|-----------------|-----------|------------|
| 01 岩崎崇                | 06 張永達  | 11 袴田京太郎 | 16 賴易志          | 19-4 池田朗子 | 19-9 宇治野宗輝 |
| 02 張子隆                | 07 朱盈祥  | 12 黃柏勳   | 17 鄭秀如          | 19-5 康雅筑  | 19-10 鍾順龍  |
| 03 林怡芬                | 08 劉文瑄  | 13 似不像   | 19-1 游文富        | 19-6 徐薇蕙  | 19-11 澤拓   |
| 04 許施誠                | 09 大江慶之 | 14 杜翺詩   | 19-2 Heidi Voet | 19-7 劉諭之  | 19-12 李佳祐  |
| 05 Marina Cruz-García | 10 戴翰泓  | 15 鍾舜文   | 19-3 黃彥超        | 19-8 黃華真  | 19-13 游文富  |

# 2012 粉樂町

台北東區當代藝術展  
2012 VERY FUN PARK



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台北東區當代藝術展  
2012 VERY FUN PARK

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# 用顏色征服夏日

富邦藝術基金會執行長 翁美慧

2012年7月位於太平洋上的台灣正進入盛暑，來自全球的旅人遊走於街弄，品嚐著在地的滋味，並用他們的眼睛記錄著我們的城市！

「粉角色 Power of Color」，籌劃近半年，從年前冬季便開始想像盛夏的東區，從主題設定、挑選展點、設計主視覺、約談所有藝術品與志工的招募，沒有一刻空閒，每次都像在籌辦一場世紀婚禮，媒婆的角色與不怕細碎的耐力，讓這份為他人作嫁的熱情足以炙熱進入第7次。

今年年初，透過團隊的集思，希望以顏色為題，讓大眾可以看見藝術創作者對於顏色的應用，無論是反應內在的渴望，還是想透過技巧展現出眼中所見美的真實，顏色都可以巧妙的讓觀賞者進入到創作者的情緒與營造當中，這讓我想起年初，富邦藝術基金會受臺北市文化獎肯定成為年度受獎人之一，因著粉樂町多年來執著與持續，工作團隊簇擁著市長开心的上台領獎，成為最龐大的受獎陣容，大家所展露出青春的笑容與熱情，完全看不見在繁瑣的藝術行政工作當中，有一分光采的減損，反倒是獨特奪目，對我來說是一種「顏色」，形而上的顏色，是笑容與淚水交織的美麗顏色，無法描述只能參與體會，跳脫只是刻板對於顏色的詮釋，讓經驗轉換，重新有一種顏色會充沛在腦海，是另一種對於顏色的體現與認識！因此在走逛此次的展點當中，不見得會有五彩奪目的作品迎接眼目，反倒是對於顏色的經驗再生將會是有趣的印記！

無論是一條巷弄、一棟洋房、一座塵封的歷史古蹟，都是今年精心安排與協調的展現，集中的展出模式體貼人走逛的方便，「粉樂町」會依著我們的承諾走下去，無畏風雨烈陽，讓這個提供創作者可以被看見的平台，每年以最飽和的螢光粉紅為台北東區，添上活力氣色熱鬧展開！

## Conquering the Summer with Color

July 2012 has plunged Taiwan, an island in the Pacific, into the summer heat. Travelers from around the world are roaming the streets, savoring local flavors and taking in the entire city with their curious eyes.

Very Fun Park 2012: Power of Color has been in preparation for almost half a year. As early as last winter, ideas were brewing of an image of Taipei's East District during the summer's peak. Not a moment was wasted. Everyone was working on something, from setting the theme, choosing the right venues, shaping the visual tone, to interviewing artists and recruiting volunteers. The whole event is like a grand wedding, in its planning stages, where a dutiful matchmaker with her tolerance for triviality is the thrust behind an exhilarating event that has seen many successes for seven years in a row.

Early this year, after some brainstorming, we decided to go with the theme of color. It is a display of colors through the artist's talent, from mirroring one's inner desires to materializing the beauty in the eyes of the observer through artistic renditions. Colors provide an ingenious channel, taking viewers straight into the artist's heart and mind. This reminds me that earlier this year, the Fubon Art Foundation became one of the recipients of the annual Taipei City Culture Award for its tenacity and perseverance. The entire team went onto the stage and accepted the trophy from the Mayor. We were the largest team out of all the recipients. It was all smiles and energy. There was no sign of fatigue that is rumored to characterize the toilsome art administration, only radiance and enthusiasm. For me, that was a kind of "color" that blends laughter and tears in a metaphysical sense. It can only be experienced but not described. The event transcends the conventional ideas of color, reconfiguring our perspectives and understanding of the colors as we know them today. Contrary to expectation, the event does not feature a razzle-dazzle of tints and hues, but instead inspires a redefinition of colors!

The effort behind the whole event can be seen in an alley, a mansion, and a dusty historic building. The event is visitor-friendly with its one-stop-shop arrangement. We believe that, rain or shine, there will be many more Very Fun Parks to come as we have vowed to keep it running. It will carry on its role as a platform for artists to come and be seen. Very Fun Park, with its signature, glowing pink, will continue to spark joy and laughter in Taipei's East District for many years to come.

Maggie TSAI CEO, Fubon Art Foundation



# 讓藝術跨越界線

國立政治大學校長 吳思華

三年前，本校藝文中心提出邀請富邦藝術基金會合作，以基金會已在東區經營五年、樹立一定口碑的「粉樂町 - 臺北東區當代藝術展」進入政大舉辦續展。當時基於其展出方式年輕具創意，因此學校初始即抱持開放、樂觀的態度全力支持此一嶄新且具相當規模挑戰的藝術型態進入校園。

接著第二年在熱烈的期待中，理所當然的展開續辦，開心迎接粉樂町再度回校。今年再以累積的力道，攜手合辦約定中的最後一年。持續三年的「粉樂町」不但讓師生增添一份珍貴而美好的記憶，也開啓了本校師生對於「無牆美術館」的想像。

今年的開幕儀式上，藝文中心和志工們決定為「粉樂町」舉辦畢業典禮，獎勵其在校三年期間致力推動無牆美術館理念，成績優異且啓迪師生藝術素養甚豐。會有幾十位的志工出席，我看到許多的他們是大一新生，帶著對藝術充滿熱情的臉龐；有一些志工告訴我，他們在進入政大的那一天起就開始習慣政大存在粉樂町。典禮上也播放本校廣電所同學拍攝的粉樂町三年回顧影片，影片中包括本校實幼、實小師生、行政同仁、交換生、粉樂町志工、藝文中心的工作同仁、我本人，以及藉由這些參與者，所帶進來的包種茶節上千位高中生、公益活動中受照護的老幼族群。在這樣的實際參與過程中，他們對政大，以及這個社會，有了更深刻的情感。這應是「粉樂町」打破了空間和美學的界線，成功的讓多數的人能在生活中自在地與藝術相遇之餘，另一個令人驚艷的藝術價值。

每一年的粉樂町續展結束後，從藝文中心所整理結案報告及問卷統計分析中，我發現校內外觀眾給予以下數項高比例的肯定：「藝術透過粉樂町，深入社區」、「打造無牆美術館，拉近我與藝術的距離」、「粉樂町的進駐，為政大注入不同的活力」、「粉樂町讓我重新認識藝術」。從這些數據中也讓我更加認同藝術文化與美學教育的能量，無形卻強大的特質，相信政大經過這三年的無牆美術館體驗，將會延續並努力營造各種屬於政大人文素養教育的可能性。

在此特別感謝富邦藝術基金會執行長翁美慧女士，以及總幹事熊傳慧女士所帶領的粉樂町團隊，多年來推動無牆美術館的熱情與堅持，協助本校藝文中心共同創造了大學藝術教育的新面向，希望未來雙方可以奠基於此珍貴的合作經驗，繼續為臺灣的藝術教育共創價值。「粉樂町」以極優異成績從政大畢業了，希望日後有機會再回母校深造；當然，之於政大，粉樂町將永遠是政大最「粉」的傑出校友。

## So Art Knows No Boundaries

Three years ago, the Art and Culture Center at National Chengchi University sought collaboration with Fubon Art Foundation and proposed the idea of staging Very Fun Park right here on NCCU campus. It was the fifth edition of the event as thus had established its reputation. Encouraged by its youthful and creative nature, our university accepted the proposition without hesitation and offered full support, marking the first presence of a different and challenging form of art exhibition on campus.

The following year, it was natural to invite Very Fun Park back to NCCU campus with great pleasure. With the tacit understanding we have had since the beginning, this year 2012 marks the third as well as the last year of our collaboration to stage Very Fun Park on the campus. The three successive years have not only created precious memories for both faculty and students alike but also inspired our imagination for "museum without walls."

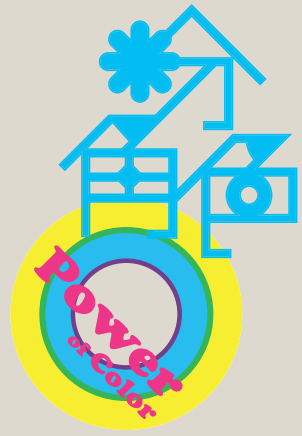
At the decision of our staff and volunteers of NCCU Art and Culture Center, this year's opening doubles as a "graduation ceremony" to congratulate Very Fun Park for its excellence and artistic inspirations. The faces of these volunteers, mostly freshman, lit up with enthusiasm for art. Some of the senior students tell me that they have grown used to Very Fun Park's presence since the very first day they stepped foot on NCCU campus. The ceremony commences with a video recapping the event over the past three years, featuring faculty at NCCU Experimental Preschool and Elementary School, administration staff, exchange students, volunteers, the Art and Culture Center, and myself, as well as all the people who have participated in the event, including thousands of high school students attending the annual Bao-Zhong Tea Festival (university fair), and all the young and old recipients of our charity works through art. Participants will walk away with a newfound attachment to NCCU and the society at large. Very Fun Park's artistic value lies in its ability to break down people's preconception of space and aesthetics, bringing art into everyday life.

Every year after the campus exhibition finishes, NCCU Art and Culture Center collect feedbacks from the participants and very often we receive such comments as: "Very Fun Park has instilled art into the community," "Very Fun Park has built a museum without walls, making art much more approachable," "Very Fun Park's presence has brought a new flow of energy to the campus," or "Very Fun Park has given me new artistic insight."

The result of the survey has also highlighted the power of art and its role in education. It is intangible but no less powerful. NCCU's experience with Very Fun Park over the past three years will no doubt drive the school forward in creating further possibilities for liberal arts cultivation among the students.

I would like to thank the Foundation's CEO Maggie Tsai, director Vivian Hsiung and the whole team under their directorship, for their relentless passion and perseverance over the past three years in promoting "museum without walls." Their effort has enabled NCCU Art and Culture Center to turn a new page in college art education and laid the ground for promoting art education in general in Taiwan. It is my honor to announce that Very Fun Park has graduated magna cum laude from NCCU. We sincerely hope that someday it will return to its "alma mater" for further artistic enrichment. Very Fun Park will always be NCCU's most "fun" graduate.

Se-Hwa WU *President, National Chengchi University*



「粉樂町」邁入第七屆，依循軌跡，粉樂町建構起的是一座無須刻意進入、沒有門票的無牆美術館，它撩動人們對於空間環境好奇的感覺神經，並讓藝術與生活在真實世界內交相發酵，進而引發撞擊、討論與交流；更重要的是它年復一年帶領觀眾重新認識我們所居住的土地，並不斷挖掘這座城市所能擁有的更多可能。

2012 粉樂町推出「粉角色」(The power of color) 主張，企圖由雙向思路出發，一方面秉持一貫的策展脈絡，以藝術與空間的對話做為基調，討論藝術在生活內扮演的角色，思考在複雜而多元的群體社會中，個體「角色」與身分在回應世界與自我內在時所經歷的方式與態度；另一方面，則更是意在望見城市各「角」落所聚集的創意能量，並以「色」彩感染力為行動，除了視覺上的觀察與回應、擬仿與再造之外，還是在穿越觀看表層後思考顏色 / 角色，所隱藏的意涵與其可拉引的正向力量。如果顏色是一種語言型態，在瞭解各個不同文化與民族認知差異後，有沒有可能成為群眾共同的溝通語彙？人們有無能力解讀出躲在顏色內的隱藏密碼？透過視覺撞擊，色彩又是否具有滲透行為的能力？而它又是如何影響人們認知自我、瞭解他人，甚至更進一步延伸為機構或社會運作的推手？

### 「你喜歡什麼顏色？」

這是個簡單的問題，牙牙學語時，我們初次遇見這問題，卻不知道它終將圍繞自己一輩子。因為光，人類得以看見世界的樣貌，也因此能看見這星球蘊含的各種顏色，人類的感覺是認知的開端，環境中的光刺激於器官（眼睛），通過神經傳達與大腦的運作，因此我們有了感覺與認知；它是作用於人眼引起除形象以外的視覺特性，純然關於眼睛的感受，並且因為不同人與不同物種的生理構造相異性，而產生對於色彩可視性與敏銳度不同。為了達成溝通，同時瞭解他人看見的顏色與自己看見的是否相同，人們甚至開始針對顏色制定標準名稱和定義，也因此更進一步構成色彩與語言詞彙上的搭疊。

對於顏色的認知，得透過後天觀察與學習，並非與身俱來，在不同鄉鎮與國土間，因為天然資源不同、太陽光射入的角度差等因素，構成了地域光線與色彩的獨特性，並直接影響各民族使用色彩的方法和習慣。顏色本質上所客觀存在的可視特性對各民族而言都是相同的，但經歷人類長程的歷史與文化發展下，各民族於顏色的認知與其背後所被賦予的喻意和聯想則有所差異。於此，顏色關於的是過往的生活方式與文化軌跡，它牽引的其實是感性層面的事情，那是人們的生活經驗、記憶與文化傳

承；除此之外，在日常生活中，顏色也是具有絕佳表達力的語言，不同顏色互置並存，會產生視覺平緩和諧、衝突焦躁等歧異感受，這是為什麼顏色能在表達意義之外傳遞豐富的情緒，也是人們經常藉由顏色來抒發（或宣告）情感的理由。

童年時以畫筆塗鴉填色是許多人共通的經驗，嘗試操作手中色筆的混色堆疊，加入或輕或重筆觸，繪出曾經見過（或想像中）的顏色，這段從模糊到具體的過程便是創作的體現；在藝術史上我們見過偉大的藝術家呈現出不同的顏色感動，高更(Paul Gauguin)運用朱紅色畫出大地熱情潤澤的生命力、馬諦斯(Henri Matisse)以原色注入強烈大膽的自由奔放等，都是大眾熟知的經典。在藝術世界裡，人們可以看見藝術家對於顏色最敏銳的觀察、記錄、擬仿與創造，色彩並不會單一存在，如同交響樂曲般，或寧靜、合諧、或衝突、激烈，投射著藝術家內在情感、細膩的觀察與色感訓練，而這也是藝術之所以能動人心弦的原因之一，當其跨越畫作進入空間裝置，隨粉樂町步伐踏入生活環境時，則更能以日常的姿態，直接感染觀者的心。

這次展覽中，多位藝術家藉由色彩加乘或刪離色彩的創作手法，各自表述全然迥異的視覺遊戲與心理歸屬，透過大膽鮮豔色彩的添覆，騷動觀者視覺交感神經，海蒂·渥特(Heidi Voet)將數千支彩色電子手錶編織成地毯，結合視覺、聲音與時間感受，以機械誤差指射在群體制度下個體不可泯滅的獨立性；瑪格姐·賽耶(Magda Sayeg)由繁複大量的編織手法用毛線包覆臺灣庶民生活常見的小吃攤車，扭轉人們對於在地文化的城市印象；吉川公野(Yoshikawa Kimiya)、蔡筱淇、袴田京太郎(Kyotaro Hakamata)靈巧運用雕塑技巧，將工業化鮮豔塑料再造為有機物體，於強韌生硬的塑料質地中注入生命；黃彥超、黃柏勳以流動的線條與噴射狀色塊作高彩度塗灑，爆發個體內在情感訊號的活躍流動。甚具年度指標意義的富邦金融中心高樓樓貼創作，今年度則由日籍藝術家岩崎崇(Takashi Iwasaki)登上版面，傳達色彩為生命豐滿的重要元素成為作品核心精神的表達。

另有部份藝術家以抽離顏色的日常形式解構視覺與思考邏輯慣性，例如賴易志的數位攝影褪去物件原有色彩，重新以純白形象再現，以一種無邊際的淨白作為意識探索的開端，企圖讓觀者在面對事物時能擁有更寬廣的詮釋空間；李佳祐抽離視覺顏色與形體線索，將意識感知回歸至記憶與生活經驗，探討存在於形而上的生命觀點；鍾順龍由紀實出發關注於環境和生活中的凝視與發現，抓取一個微小又稍縱即逝的狀態，反覆驗證著存在與不存在的爭辯。還有藝術家以記憶中的色彩來進行創作，許旆誠、鍾舜文、黃華真、瑪莉娜·克魯斯(Marina Cruz)、劉小康等藝術家們分別由生活記憶、與人交會的深切情感，或

是家族和文化根源的追尋出發，透過或立體雕塑或平面繪畫手法，書寫出綿密醇厚的情感密度。

以顏色為生活實踐，也是呼喚正視色彩的態度，從前，顏色僅是少數的尊榮，人們所能擁有與保留的有色物體有限，但在現今工業加工發達的時代，色彩的使用與保存大量普遍且易於取得，顏色滿溢於衣食住行之際，以量販的姿態存在於居住街道、空間內，我們已漸漸習慣在易於取得色彩的世界中生活；久不留心，並會陷入喪失對顏色好奇的危機，輕心迷失在過多的色彩之中。再燃對顏色的敏銳是必要的，因為懂得運用顏色早已成為人人不可獲缺的能力，在社會架構與產業考量下，顏色已由吸引、遮蔽、警告、維持安全等原始目的轉具策略價值，除了關於看見，它是辨識世界的方式，也是個體被世界識別的重要方式，有效的運用色彩計畫，將會成為影響個人、企業與城市的工具，這是顏色撼動世界的感性力量，所能影響遠遠超乎你所想像。

除了看見顏色、呈現顏色，並以此為討論和行動（展覽 / 行為）之外，顏色，還關乎於「選擇」，在「選擇」顏色之下，其欲表達的是該問題底層有意識或無意識的代表意義是什麼？顏色的選擇，具有軟性力量（卻是強烈的），它能以直覺但不易察覺的姿態對心理產生影響，顏色反映的是該人、團體或事物所扮演的「角色」，在語言尚未能抵達之前，便已搶先一步表達出立場與態度；這個選擇，指向身份認同，同時也是一種更直接對話於狀態背後所載負的責任義務與權力關係的方式。我們看見世界，進行選擇，以至回應世界，並同時影響圍繞在旁的人們及其所居住的城市。就如同「粉樂町」是對於城市生活的美好想像，亮眼的桃紅標誌落點東區，則是觀眾對於粉樂町的熟悉印象，熱情明亮、摩登創新且充滿活力，這是粉樂町定色的選擇，也是這個展覽行之多年與臺北東區所共構的默契。

同時，參展作品中亦有多位藝術家分別由觀察者、實踐者、或夢想者的相異角色態度出發，藉由作品延伸為心靈與客觀世界接契的平台，康雅筑、杜珮詩以旁觀的方式，一則模擬再現真實，一則運用甜美反向諷刺真實的窘境；徐永旭經由親身實踐將時間與生命揉入陶土，創造材質與身體的直接對話；豪華朗機工產製限量瓶水，由藝術贊助出發，回饋於藝術贊助之途，實際挑戰市場機制；劉文瑄、鄭秀如強調作者在場，以線性、平面、立體的繪畫手法戲耍現地視覺感；張子隆、張永達、宇治野宗輝 (Ujino Muneteru)、徐瑞憲改變物件原有特性與角色，連結觀者的行為與互動，創造出截然不同於原樣的物件個性；朱盈樺、林怡芬、

大江慶之 (Yoshiyuki Ooe)、池田朗子 (Akiko Ikeda)、徐薇蕙、劉瀚之等，以自身成長與城市經驗為基礎，藉由攝影、雕塑、編織或機械製作等手法，添賦作品予奇幻詼諧、擬仿再造的超現實性格來回應真實世界；游文富藉由手工編織大量竹片封存回憶並結構仿如境外的超現實感；而陶亞倫、戴翰泓、澤拓 (Hiraki Sawa)、藝術團體似不像 (Chimerik) 則以光影或建築空間扭轉的模式來晃動身體直覺，抽離現實框架讓觀者投入如夢般的景境。如果藝術的本質在於回應現實，那麼透過藝術家對於現實的觀察與勞動產製的作品，就是我們回望世界處境與自身角色的最美好方式之一了。

城市的精神，是一座城市的靈魂，它來自於居住在這座城市中的人們長時間的生活方式、累積的文化厚度、歷史樣貌與其對待生命的態度。如果以顏色來形容這座城市的靈魂，臺北東區是繽紛的，五十年來它由一片荒煙蔓草，轉變為時尚經濟與消費產業濃密聚集的土地，在松山創意園區落成啟動後的未來，它更是臺北文化創產厚實培植的重要基地。近二十年來，許多滿懷夢想的新世代青年，將這座城市的巷弄開闢為關於美好生活的實踐與創造力的聚集地，他們敏銳於外來文化的刺激，也無懼於開創自我，樂於分享並能享受與挑戰共存的生活。這裡是夢想與真實交鋒的第一線，也是創意是否能成就為產業的實戰場；於此，我們相信粉樂町的持續存在，是藝術與文化轉換為經濟價值後的實踐與考驗，並瞭解於文化的培育終將滋養產業創意，效益不在於即時的金錢盈餘，而在於長期潤澤觀者（消費者）的品味後所能達到的對於更好生活方式的共識。

2012年的臺北東區，粉樂町落點在一幢走過繁華的洋房和它的庭院（大安路一段56號）、一條聚集新銳創意與風格生活的街道（忠孝東路四段181巷）、一棟具有歷史意義與未來開拓性的文化古蹟（松山文創園區-北向製菸工廠）。三處截然不同的場域，是因為擁有來自企業、街區商店與政府機構的支持，觀眾可以在這三個展區中，分別看見藝術以居所與記憶為出發的對話、潮流與消費文化的呼應，和時光流轉下對於在地工業產製的遙想。三十七位來自國際與臺灣的當代藝術家，將粉樂町作為藝術實踐的平台，維持向城市空間對話的性格，持續挑戰臺北生活的美感潛力，並透過豐富的藝術教育活動活絡社區與人際流動。旅行他方，我們總會想起自己的家鄉，在記憶中的思念來自味道，還有那些閉上雙眼後會印入眼簾的畫面，其中，將會包含什麼樣的角落、人物與色彩呢？

**來吧！以如旅人般新鮮渴求的雙眼，望向你已然熟習的街道與居住的城市，做個粉角色，擁有一顆好奇好玩的心，顛覆想像踏出框架，與粉樂町一起用顏色的力量繽紛生命，品味生活中的每個美好角落吧！**



## Power of Color

This year marks the seventh edition of Very Fun Park, an art museum without walls. It cultivates our curiosity towards the environment and brings art into real life, sparking collisions, discussion and exchanges. More importantly, through an ongoing process to discover new potential, the Very Fun Park inspires new perceptions of the land that we call home.

"Power of Color" is the theme for the 2012 Very Fun Park, and this theme is explored via two approaches. In keeping with the conventional approach, a dialogue between art and space marks the event's undertone. The first approach is to identify the roles that art plays in our everyday life. It prompts viewers to ponder the interaction between themselves as individuals and the pluralistic society. The other approach is to identify the "power" hidden in every corner and use "color" as a force for action. Besides observation, response, imitation and replication, the event encourages viewers to see beyond the surface of color and character, and to consider their implications and positive forces towards life. Given cultural and ethnical differences, can color, as a potential form of language, be used as a common means of communication? Can we decipher the code behind colors? Can color affect our behaviors through visual impact? How does color change our perception of ourselves and others? How can color be used as a driving force for institutions or society as a whole?

### What is your favorite color?

When we were first asked this question as toddlers, it never occurred to us that we would reencounter the same question repeatedly throughout the rest of our lives. Light reveals the world and its wonderful colors to our eyes. The light stimulates the eye, and neurons pass on the message to the brain, resulting in the feelings and perceptions that precede cognition. Light brings a unique experience limited to the eyes. Due to differences in physical buildup, humans and animals perceive colors differently. In order to communicate and understand how colors appear in other people's eyes, some of us have begun to standardize them by naming and defining colors, pairing them with verbal expressions.

Color perception is not something we're born with; it is acquired through observation and learning. Natural limits render sunlight to form unique colors in different locations. Yet, in essence, color is the same everywhere. It is the historical and cultural developments that provide different meanings and associations for different ethnicities. It is reasonable to believe that colors reflect the lifestyle and culture of the past. They inspire emotions embedded in experiences, memories, and cultural heritage. Colors can also be extremely expressive. A mix and match of colors create harmony and conflict at the same time. Color is a powerful language that communicates many emotions, making it ideal as a way of emotional outlet or as a way of making a statement.

All of us have drawn and painted at some point in our childhood. We experimented with colors or used light and heavy strokes, putting on paper the colors of our visual experience and imagination. The process of transforming vague ideas into solid beings exemplifies creativity. We have seen many great artists putting their imaginations on canvas. Some classic examples include Paul Gauguin's vermillion rendition of earth's abundant vitality and Henri Matisse's bold passion with primary colors. Artworks present the artist's sharpest observation, documentation, imitation and creativity. No single color can exist by itself. Like a symphony, colors can be either tranquil and constant, or conflicting and fierce, projecting the artist's innermost sentiments, their keenest observations and most acute perceptions. This is also one of the reasons why art can be so moving. The Very Fun Park offers a transition from traditional 2D artworks to 3D art installations, making art an accessible part of our daily lives and bringing it closer to the heart.

The exhibition is a kaleidoscope of the artists' creative methods, from a mixture of colors to a lack of colors. Using bold colors to stimulate the eyes, each piece represents a visual game or inspires a sense of belonging. Heidi Voet weaves a carpet out of thousands of electronic wristwatches. With a combination of visual, audio and time senses, the margin of error reflects the undeniable individuality in a system where uniformity dominates. Magda Sayeg covers an ordinary food cart with brightly colored yarn as an attempt to reshape our impression of the city and local culture. Artists Yoshikawa Kimiya, Tsai Hsiao-Chi, and Kyotaro Hakamata dexterously use their carving skills to transform bright industrial materials into organic objects, breathing new life into tough and rigid materials. Huang Yen-Chiao, and Huang Bo-Xun use flowing lines and huge splashes of colors to symbolize the restless emotional signals inside our bodies. This year, the gigantic building decal on the side of the Fubon Financial Building is the brainchild of Japanese artist Takashi Iwasaki. It makes a grand statement honoring the indispensable role of colors both in art and in life.

Some artists have gone the other way, stripping objects of colors, so as to overturn our usual ways of seeing and thinking. Lai Yi-Chih's digital photography de-saturates objects, presenting them in pure white. The infinite whiteness marks the beginning of an exploration of the mind, allowing viewers to form their own interpretations. Lee Chia-Yu aims to delve into the metaphysical aspect of life by forgoing colors and shapes, forcing us to resort to memories and experiences from the past. Chung Soon-Long depicts the observations and discoveries of every life. His photographs capture the subtle and transient moments in time, engaging in an ongoing debate over presence and absence. Other artists find inspiration in memories. Hsu Pei-Cheng, Chung Shun-Wen, Huang Hua-Chen, Marina Cruz-Garcia, and Freeman Siu-Hong Lau each have a unique approach, from life memories to interpersonal attachment; from an attempt to trace family history and cultural roots, to the expression of intense emotions in sculptures or on canvas.

Color also has its practical uses in life. The exhibition refocuses on the importance of colors. In the early days, colors were a luxury enjoyed by the privileged few, as most objects were

plain back then. In a time of advanced manufacturing, color has become available to the masses. Color has made its way into all aspects of our lives. It can be seen in abundance on the streets and inside houses. We are used to living in a colorful world. However, it is all too easy to lose our curiosity towards color when it is available to us at all times. As knowledge about colors has become an indispensable skill, we must rekindle our senses for color. Given the social and industrial structure, color has shifted from its original purposes of attracting, covering, warning and protecting. It has taken on new purposes and values. Color is a way for us to see the world. It is also a way for individual expression. Effective color schemes can create an impact on individuals, businesses, and cities. Colors have a mindboggling effect on the world.

Other than seeing, presenting, talking and acting (in the relationship between the exhibition and our behaviors), colors also relate to "choice". What are the conscious or unconscious meanings behind the "chosen" colors? The choices that colors carry are gentle yet compelling. It creates an effect on our mentality in an intuitive but subtle way. The color reflects the "role" played by a person, group or thing. It precedes verbal language in communicating a particular stance and attitude. The word "choice" refers to identity. It is also a way to express the underlying responsibilities and obligations we have. We make choices in response to the world we see; we make choices to change the people and cities around us. The Very Fun Park represents the beautiful attitude towards the city life. Its signature fuchsia-colored logo sits in Taipei's East District. In the eyes of the visitors, fuchsia represents passion, brilliance, chic, innovation and energy. These are the reasons that have affected our choice of color. They also reflect a connection between the Very Fun Park and Taipei's East District.

Observers, actors and dreamers form the diverse makeup of the participating artists in the Very Fun Park. Their works become a platform for the extended mind and objective world. From an onlooker's point of view, Kang Ya-Chu reenacts reality, while Tu Pei-Shih depicts embarrassing moments in life with a sense of sweet sarcasm. Hsu Yung-Hsu's pottery reflects the time and energy devoted into the production process, creating a dialogue between materials and body. LuxuryLogico produces a limited amount of bottled water, contributing to the art industry by way of sponsorship and challenging the market mechanism. Mia Wen-Hsuan Liu and Cheng Hsiu-Ju emphasize their own presence in the works, using lines, planes and 3D approaches to create a playful sense of perception. Artists Chang Tzu-Lung, Chang Yung-Ta, UJINO and Shyu Ruey-Shiann alter the original characteristics and roles of the objects, and makes use of viewer interaction to create completely different personality. Artists Chu Yin-Hua, Lin Efen, Yoshiyuki Ooe, Akiko Ikeda, Hsu Wei-Hui and Liu Han-Chih, base their works on self-discovery and urban experiences. The works are presented in photography, sculpture, knitting or machine-made items, adding a sense of humor

and surreal imitation in response to the real world. Yu Wen-Fun creates two site-specific installations with bamboo to respond to the idea of home, memory, and dreamy landscape. Tao Ya-Lu, Tai Han-Hong, Hiraki Sawa and the art group Chimerik go for the interaction between light and shadow or distorted architecture to shake our bodily perception. A step away from reality plunges viewers into a dream-like wonderland. If art is a response to reality, works that embody artists' perceptions and labor would be the best way to compel us to turn and reexamine the world and our roles in it.

The city spirit originates from a way of life, culture, history, and attitude shared by the people living in the city. The spirit of Taipei's East District is glamorous. Fifty years ago, it was a no man's land. In a blink of the eye, it is now the central of fashion and commercial activities. The inception of the Songshan Cultural and Creative Park has further promoted the district into a special development zone for the cultural and creative industry. In the past twenty years, many aspiring young people have transformed the area into a place where the good life and creativity can be realized. These people never fail to pick up the slightest whiff of the latest trend. They are not afraid to reinvent themselves. They are selfless and thrive on challenges. Taipei's East District is the frontier where dreams meet reality. It is also a testing field where innovators make creativity an industry. To give the Very Fun Park a lasting presence requires the effort to generate economic value from art and culture. It is a major endeavor in itself. It is our belief that when the society values culture, a creative industry becomes palpable. Here, values lie not in the immediate profit but in a continuous process of cultivating good taste among consumers, so they will desire better lifestyles.

The 2012 Very Fun Park takes place in different locations in Taipei East District: in a mansion with stories (56, Sec.1 Da-an Rd.); on a trendy street known for its boutiques exhibiting new ideas and lifestyle (Aly. 35 & 40, Ln 181, Sec.4, Zhongxiao E. Rd.); in a cultural heritage that is rich in history and unearthed potential (North Factory in Songshan Cultural and Creative Park). The three sites are made possible through the support from businesses, local shops and government agencies. Visitors can experience the dialogue between a residential home and its memories, the interaction between fashion and consumption, as well as the reminiscence for local industries that have faded in time. The Very Fun Park offers a platform for thirty-seven modern artists from both Taiwan and around the world to flex their creativity. It is a place where artists can interact with the city, stretch the aesthetic boundaries, and interact with the locals via art programs. As travelers, we have felt homesick at some point in our journeys. We crave the familiar smell and flavor of our home. We long for the images that are only visible when we close our eyes. What do we see—What corner, faces or color?

# 2012 粉樂町

東區商圈展點與作品介紹

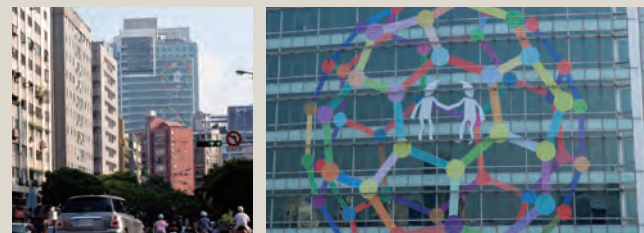
VFP × TAIPEI'S EAST DISTRICT



# 01 岩崎崇 Takashi IWASAKI

## 家

A Place to Call Home



**富** 邦金控在慷慨贊助「無牆美術館」展出模式的同時，也釋出位於台北都心仁愛路富邦金融大樓的玻璃帷幕，自 2007 年起，便成為台北首見、定期展出巨型貼圖作品的地標建築，不但擴大藝術的能見度，也讓城市充滿更多層次的風情。2012 年，富邦更嘗試開放徵件，邀請本地與外籍藝術家參與，帷幕玻璃化身成讓藝術家盡情揮灑創意的畫布。此次在眾多徵件投稿中，由日籍藝術家岩崎崇其繽紛動人的作品《家》脫穎而出。

對岩崎崇來說，「家」是情感上的獨特連結：「家，它不僅只是一棟房子、一座城市、或一片土地，更是我們心靈的屬地。」這或許也是藝術家生命經驗的縮影與深刻體會：出生於日本北海道，岩崎崇的成長過程受到建築背景的父亲、與喜愛油畫的母親薰陶。高中畢業之際，憑著一股對英文與藝術的熱情，岩崎崇負笈前往加拿大溫尼泊研習藝術，完成學位後正式於加拿大開啓自己的專職創作之路，而異鄉學子也遇到了來自臺灣的另一半，共組了一個家。

家，是每個人安頓身心的地方，自踏入家門的那一刻，我們卸下防備、疲勞、憂愁，填入生活中的喜怒哀樂與滿滿的愛、故事，伴隨記憶的成長。岩崎崇希望藉由他的創作，喚醒我們對於家的依靠與珍惜，當我們從城市某處抬頭望見這明亮溫暖的《家》，也會想起屬於自己的那個角落，並自心底揚起溫暖的微笑。

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Fubon Financial Center is the landmark building on Ren-Ai 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. From 2007 onwards, the building has been a giant display of artwork, filling the city with visible creativity and charm. This year, the event, inviting both natives and non-natives for the first time to wield their creativity, has turned the building's façade into a gigantic canvas. Among the huge influx of entries, the judges have singled out *A Place to Call Home* by Japanese artist Takashi Iwasaki to be the centerpiece.

For Takashi Iwasaki, "home" symbolizes an emotional attachment. "[Home] is not only a physical place, but also an emotional one. Your heart somehow belongs there, and it urges you to go back," he says. This may very well be a reflection of the artist's life experience. Born in

Hokkaido, Iwasaki was raised by creative parents: an architect father and an oil painter mother. After high school, Iwasaki picked up his books, along with his passion for English and arts, and travelled to Winnipeg, Canada to study art. After completing his studies, he launched his career as a full-time artist. It is also where he met his future wife and eventually settled. Home is where the heart is. It is where all our defensiveness, exhaustion, and worries get to be replaced by ordinary human emotions. It is a place filled with love, stories, and memories. *A Place to Call Home* is Iwasaki's attempt to remind us of the special place nestled in the back of our minds and its invaluable existence. Whenever we look up and see *A Place to Call Home*, its radiance brings to mind that special corner we call our own. Immediately, our hearts are filled with fuzzy feelings, and our faces are lit up with smiles.

Media\_ Digital Print-out Add\_ 169, Sec. 4, Renai Rd.  
Location\_ The Glazed Façade of Fubon Financial Center

## Q&A

岩崎崇  
Takashi IWASAKI



### 1 請用文字描述出您最喜歡的顏色。

Please describe your favorite color.

粉紅色一定有某種神奇的力量，總是讓我快樂且充滿活力，感覺好事隨時會發生！我喜歡穿粉紅色的衣服、或是把玩粉紅色的物品，但要是讓自己的房間充斥著這樣的顏色，好像就有一點過頭了...

It (pink) always makes me energized and happy. It must have some magical power. I can see something good coming out of this color! I love wearing it, holding objects with this color, but if my room was completely filled with this color, maybe that's a little too much.

### 2 請問顏色在您作品中扮演什麼角色？

What role does color play in your artistic oeuvre?

顏色是我藝術創作中的重要角色，色彩成就了我的個人風格，讓我之所以為我。在我的世界中，「顏色」就像是面帶微笑、端坐寶座上的國王吧。

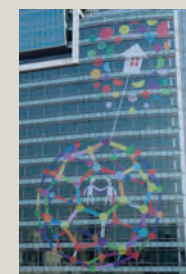
One of the most important roles in my artistic oeuvre. It makes my work become my work. In my world color should be sitting in a throne and smiling like a king.

### 3 在生活中，每個人都有不只一種角色，而您自己最喜歡的角色是什麼呢？

Everyone plays more than one role in life. Which one is your favorite?

我想我喜歡自己的每一種角色，但在每天的尾聲，我還是喜歡放下頭銜職稱，純粹做自己。

I probably like being all that I can, but in the end of each day, I like being myself with no special titles attached.



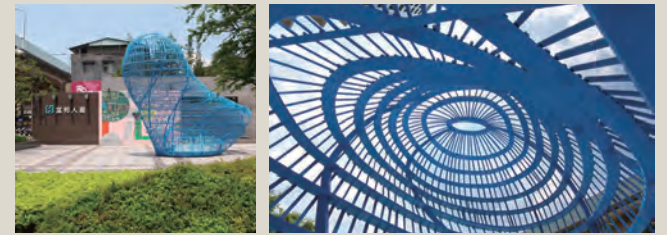


02

## 張子隆 Tzu-Lung CHANG

## 有機之靈

Organic Spirit



**廣**場，是人們在都市生活中難能可貴的呼吸空間，可以輕鬆緩步穿越，拉近人與人之間的距離與笑意。位居敦化南路上富邦人壽大樓的戶外廣場，一直是個充滿魅力的藝術平台，自1999年開始，陸續邀請多位國內外當代藝術家輪番演出，透過這處可親的廣場，讓藝術與民眾近距離對話；仿若一處臨時座落的藝術遊樂場，柔和了人際關係，也舒活了緊繃的都市神經。

巨大的鋼鐵雕塑由輕盈的線性結構組成，清亮的土耳其藍，在臺北擁擠的車水馬龍中更顯亮眼。雕塑藝術家張子隆的作品《有機之靈》為觀眾提供了讓心靈輕盈的能量，也伸展了城市繁雜的視覺空間。藝術家在創作時，不斷反覆思考作品與人、空間的關係，嘗試讓觀眾能更近距離欣賞、觸摸、感受材質的特性與溫度，甚至透過自己的身體走入作品內部，體會被作品包覆的微妙感受，藉此般零距離觀賞的概念出發，張子隆利用無數長條方材與圓鐵條，鎔焊架構出《有機之靈》這件巨型雕塑，透過自由發展的有機造型，帶給觀眾彷彿遇見青鳥的造型想像。另一方面，《有機之靈》的創作素材完全由鋼鐵廢料回收再創作，經由藝術家的親身勞動與熱情重燃材質生命，經歷不斷檢視素材、拼湊形體的反覆過程完成創作，不僅使作品成為了身體活動的結果，物件也因此得以跨越毀損與廢棄的終結，無盡延長其生命存在的狀態。

媒材 ▶ 鋼鐵·油漆  
地址 ▶ 敦化南路一段108號  
展點 ▶ 富邦人壽大樓廣場



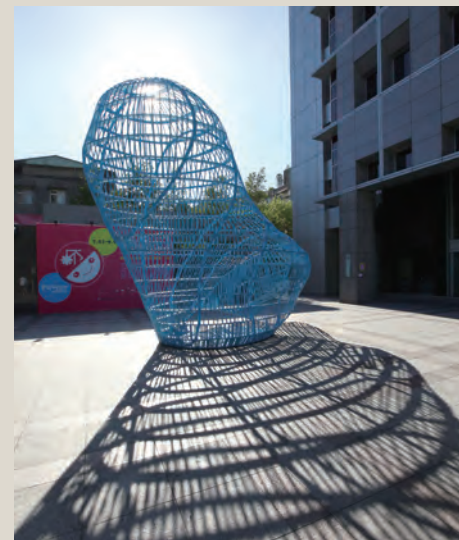


Plazas offer a rare opportunity for urban dwellers to enjoy fresh air out in the open. They are a great place for a stroll for social interaction and for genuine laughter. The plaza outside Fubon Life Building on Dunhua South Road is a charming art platform in and of itself. Over the past years, it has been the venue for local and overseas artists alike. It provides easy access for general public to enjoy art close up. Like a makeshift art theme park, the plaza has allowed people to lower their defenses and ease the tension that characterizes urban dwelling.

Against Taipei's jam-packed streets, a giant sculpture made of light-weight bright turquoise bars seems even brighter. Tzu-Lung Chang's *Organic Spirit* not only invigorates but also

expands the city's street views. The artist's creative process is fueled by the relationship between the work, the people, and the space. He has designed the work in a way that draws viewers to want to touch and to feel the materials with their bare hands. They can even step inside the sculpture and experience what it feels like to be encapsulated. *Organic Spirit* is the result of multiple rectangular and tubular steel bars welded together to resemble something organic. Its random shape brings to mind the form of a blue bird. All the laborious hours spent molding, checking, and assembling have allowed waste metal to defy the fate of termination and find a new and sustainable presence.

Media\_ Steel and Paint Add\_ 108, Sec. 1, Dunhua S. Rd. Location\_ The Plaza, Fubon Life Building





## 03 林怡芬 Efen LIN

### 我要的是夢系列

All I Have to Do IS Dream



和煦的色彩在空間中洋溢，在小小的店面空間內，好樣本事網羅了各式書籍與生活雜貨，將來自世界各地的商品、物件凝聚成最別緻的陣容，身處其中，彷彿時間也放慢了腳步，囑咐造訪者在這座悠閒的小小國度多加停留，發現更多生活的美好之處。櫃檯對面的小桌上，可愛的動物雕塑是在夏日粉樂町期間特地造訪店內的新夥伴，牠們手持復古的莊稼工具，在默默工作的同時，也自然而然地融入了店內暖洋洋的空間調性之中。

早期大多以平面創作居多的台灣藝術家林怡芬，近來轉向以雕塑進行創作。對她而言，雕塑是一種更自由、快樂的表現形式，彷彿回到不受任何限制、盡情玩泥巴的童年時光。本次於粉樂町展出的《我要的是夢》系列作品中，林怡芬結合土塑燒技法、廢棄物與舊木材質，塑造出風格質樸的各式動物角色，並將人類形象融入每一隻動物之中。在林怡芬的心中，動物就和人一樣都是獨立的個體，擁有自己獨特的個性、想法和表情。若透過相近的特質，將人與動物更深刻地連繫在一起，就能構成一種相互表達的隱喻。因此，《我要的是夢》作品中所有雕塑靈感都源於林怡芬自身的生命時間軸，無論是過往成長經歷、曾經相遇的人物，或是對未來的夢想與企盼，種種無法用言語直接傳達的細微體悟，林怡芬都藉由創作將其昇華至雕塑的動物角色中。當言語與隔閡同時缺席的時刻，或許就是藝術最溫暖美好之處。

媒材 ▶ 土塑燒·金屬·木料·攝影  
地址 ▶ 忠孝東路四段 181 巷 40 弄 13 號  
展點 ▶ 好樣本事





In a tiny, warm colored shop, VVG Something is a varied display of books, groceries, gadgets and gizmos from around the world. The articles are grouped into a unique formation. Time seems to have slowed its course, encouraging visitors to linger in this tiny world of wonders and discover the simple beauty of life. On a wooden table across the counter are the latest additions to the shop during the Very Fun Park season: animal sculptures working quietly with traditional farming tools.

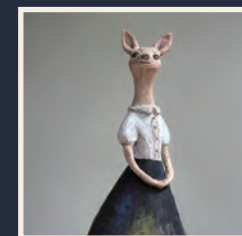
Taiwanese artist Efen Lin worked with two-dimensional pieces in her early career before taking up sculpture, which appeals to her as a more liberal and playful form of art. Sculpting brings her back to childhood where there were no rules and when she could do what she wanted,

including playing with mud. *All I Have to Do IS Dream* features rustic animals in different shapes and sizes made of terracotta, waste material, and wood. Each animal reflects a human image. Lin believes that animals, like humans, are individual entities with unique personalities, thoughts, and facial expressions. Such likeness constitutes a metaphor that is mutually expressive for animals and humans alike. *All I Have to Do IS Dream* is inspired by the artist's personal life. Projected onto the sculptures are subtle and implicit feelings derived from her experiences growing up, her dreams, aspirations, and the people she has met in the years past. Lin believes that when words fail to communicate, the radiance of art is most strongly felt.

**Media\_** Terracotta, Metal, Wood and Photography **Add\_** 13, Aly 40, Ln 181, Sec. 4, Zhongxiao E. Rd.  
**Location\_** VVG Something

## Q&A

林怡芬  
Efen Lin



### 1 請用文字描述出您最喜歡的顏色。

**Please describe your favorite color.**

我最喜歡的顏色是藍色，藍色給我和平、安定、深邃氣質的感覺。

My favorite color is blue, because it is very peaceful, calming and elegant.

### 2 請問顏色在您作品中扮演什麼角色？

**What role does color play in your artistic oeuvre?**

顏色在我作品很重要，雕塑的形體原來是素樸的，加上顏色更讓個性顯明起來，有了生命。

Color plays an important role in my work. It breathes life into what used to be plain and colorless sculptural forms.

### 3 在生命中，每個人都有不只一種角色，而您自己最喜歡的角色是什麼呢？

**Everyone plays more than one role in life. Which one is your favorite?**

我家狗的好夥伴。

My dog's playmate.

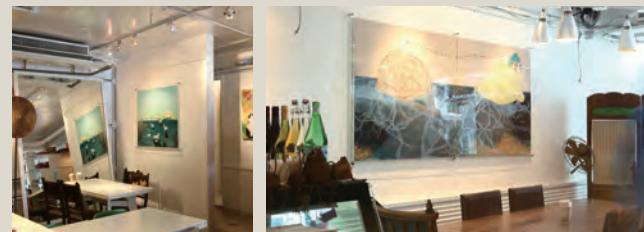
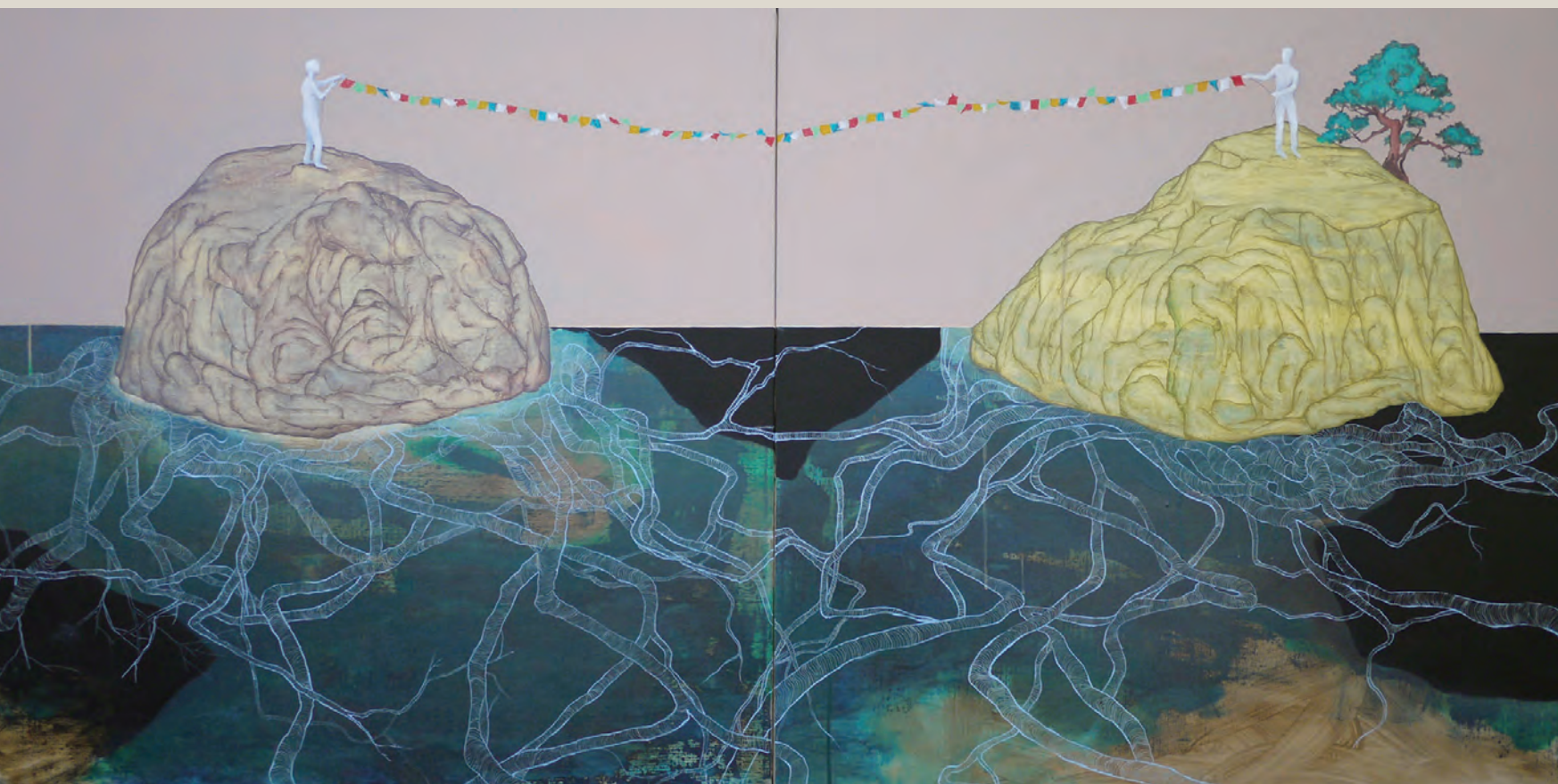




# 許旆誠 Pei-Cheng HSU

1. 潛匿的相遇 -N8°54'W45°79' *The Concealed Encounter - N8 54'W45 79'*

2. 從前從前的未來 3 *The Future from Long Time Ago 3*



戶外植栽點綴出一片生機盎然，VVG Bistro 好樣餐廳就像位處於浪漫田園中的溫暖休憩所，以一道道豐盛的異國料理款待造訪者，並佐以一段能暫時放鬆的悠閒時光，用餐空間在陳設精巧之餘，也從容保有家居情調般的舒適溫馨。兩幅繪畫作品被合宜地裱掛在餐桌後的垠白牆面，各自淡雅內斂地顯露著不同的島嶼面貌。如在夢境中的小白馬、枝節纏繞的木質根枝，畫面中幾筆超現實的插曲為島嶼增添了更加詩意的底蘊。

藝術家許旆誠本次展出的《從前從前的未來》以及《潛匿的相遇》兩件繪畫作品皆出自今年開始進行、有關「島嶼誌」的系列創作。每張畫作都描摹出一座孤立島嶼及其專屬情境。在《從前從前的未來》中，存在於童年記憶裡的遊樂園木馬被固定在島嶼四周，這些符號象徵著你我回憶與思考中的時間凝結。而透過這些有關時間的凝結點，許旆誠進而標示出這座島嶼獨特的時間序列，讓觀者在參照的過程中可以同時望見過去、現在跟未來。在《潛匿的相遇》中，許旆誠則嘗試藉由島嶼跟島嶼來描繪人與人之間不可分的連繫，畫面中看似獨立的兩座孤島，在海水底下卻是盤根錯節地連結交織，如同每個人縱然都是一座孤島，但在平日隱匿不可見之處，也必然存在堅韌的牽絆。兩座島上相連的五色旗，取用了藏傳佛教的想法，代表「給與眾人的祝福」，彰顯了群體相依的美好狀態。透過系列創作的形式，許旆誠希望最終能進一步牽起眾多島嶼間的細微羈絆，共譜成一篇深刻完整的敘事組曲。

媒材 ▶ 1. 油彩·壓克力顏料·畫布  
2. 油彩·壓克力顏料·炭精筆·畫布

地址 ▶ 忠孝東路四段 181 巷 40 弄 20 號

展點 ▶ 好樣餐廳



WVG Bistro sits comfortably in a warm corner surrounded by a romantic garden of greeneries. Customers are invited to bask in the leisure and be treated to exotic cuisines. The shop interior is a mix of exquisite designs and homey comfort. The two paintings framed and hung nicely on the whitewashed wall behind the table portray the many faces of islands. The dream-like image of a pony, coupled with entangled wooden branches, add extra poetic twists to the islands depicted.

Taiwanese artist Pei-Cheng Hsu began working on the pieces *The Future from Long Time Ago* and *The Concealed Encounter* early this year. They are part of the "Island Episodes" series. Each painting depicts the story of an island and the unique context around it. In *The Future from Long Time Ago*, the island is surrounded by a

merry-go-around that is a constant staple in childhood memories. The objects scattered around the islands are the element with which Hsu chronicles the past, present and future state of the island. *The Concealed Encounter* is the artist's attempt to illustrate human's gregarious nature. Beneath the surface of two seemingly self-standing islands lies an entangled world of branches and roots. Similarly in life, we may appear as islands, but deep down in some obscure corners we long to be connected. The multi-colored bunting is inspired by Tibetan Buddhism, symbolizing blessings for all. They exemplify the perfect state of group dependence. Ultimately, with this ongoing project of subtly connected islands, Hsu paints a narrative suite depicting the universal connection that we all longed for physically and emotionally.

**Media\_** 1. Oil and Acrylic Paint on Canvas 2. Oil, Acrylic Paint and Pencil on Canvas  
**Add\_20**, Aly 40, Ln 181, Sec. 4, Zhongxiao E. Rd. **Location\_** WVG Bistro

## Q&A

許旆誠  
 Pei-Cheng Hsu



❶ 請用文字描述出您最喜歡的顏色。

Please describe your favorite color.

沒有一個顏色是無辜的。

There's not a single color that is free of subjective interpretation.

❷ 請問顏色在您作品中扮演什麼角色？

What role does color play in your artistic oeuvre?

關於畫面以外的紛生小故事。

Color represents the stories that are not painted on canvas.

❸ 在生活中，每個人都有不只一種角色，而您自己最喜歡的角色是什麼呢？

Everyone plays more than one role in life. Which one is your favorite?

了解別人，與被人了解的旁觀者。

I like to play the role of a by-stander. It allows me to understand and be understood by others.





05

# 瑪莉娜·克魯斯 *Marina CRUZ-GARCIA*

1. 對折 / 攤開 系列 *Unfold Series*

2. 凝結的時刻：伊麗莎的洋裝 *Frozen Moment: Elisa's dress*

3. 1956 年的伊麗莎與拿著花朵的萊拉 *Elisa & Laura holding a flower, 1956*



走進隱身在靜謐小巷內的 Rita House，迎面而來的是綠意盎然的開放式庭院，當觀眾的視線穿透大面落地窗後，映入眼簾的是充滿濃濃歐式風格的陳設裝飾，一套套帶有甜美懷舊及富有童趣的洋裝，以各式不同的樣貌在空間中展演。來自菲律賓的女性藝術家瑪麗娜·克魯斯，於偶然機會下發現了外婆為母親與雙胞胎阿姨親手縫製的服裝，這些原本兩兩相對的衣服，隨著時間與家族使用者習慣的改變而產生變化，一件件洋裝凝結了陳舊的時空，並蘊藏著家族豐厚的歷史故事，觸發了她以「雙胞胎洋裝」為主題進行一系列創作。

此次粉樂町所展出的系列包含了繪畫、攝影、雕塑等不同媒材的形式。藝術家利用二手衣物為材料，以拍攝、描繪等創作手法，進而書寫關於自身記憶中對家族故事的種種追尋，並經由這些回憶的過程，重新與歷史連結，交織出其與外婆、母親三代不同的生命歷程體驗。此外，透過藝術家對個人家族歷史的描繪，也呈現了菲律賓過往時代下的服裝品味與文化更迭，見證了菲律賓經濟上曾經的繁榮與輝煌。克魯斯的藝術創作承載了自身對過往的尋思與情感的抒發，也同時帶領著觀者回味馬尼拉當年的繁華與悠閒。

媒材 ▶ 1. 木板·輸出  
2. 樹脂·玻璃纖維  
3. 油彩·畫布

地址 ▶ 忠孝東路四段 181 巷 40 弄 18 號  
展點 ▶ Rita House





Situated amidst the quiet lanes, Rita House welcomes visitors with a flourishing garden. Behind the crystal-clear French windows is a European-style room full of lovely dresses emanating sweet nostalgia. Marina Cruz-Garcia, a Filipina artist, found dresses that her grandma had hand-sewn for her mother and aunt, a pair of twin sisters. Bearing the vivid marks of time and use, these matching dresses seem to encapsulate the good old times and family history. The antiquated garments are the source of inspiration for a series of works.

Very Fun Park 2012 features pieces that come in the form of painting, photography, and sculpture. With the help of photography and hand embroidery, second-hand clothes

are transformed into sentimental objects that evoke memories of the past and bring together life experiences spanning three generations: grandmother, mother, and the artist as a child. Cruz-Garcia's rendering of family history also reflects the changes in fashion and culture that took place in the Philippines over the past decades and the prosperity that the country was once known for. While loaded with personal emotions and nostalgia, the works remind viewers of Manila's glory and elegance of the past.

**Media** 1. Laminated Wood and Photography 2. Casted Dress Using Resin and Fiberglass 3. Oil on Canvas  
**Add** 18, Aly. 40, Ln181, Sec. 4, Zhongxiao E. Rd. **Location** Rita House

## Q&A

瑪莉娜·克魯斯  
 Marina CRUZ-GARCIA



- 請用文字描述出您最喜歡的顏色。  
 Please describe your favorite color.  
 棕色 / 深咖啡色 + 大地色系。  
 Umber/ dark browns + earth tones
- 請問顏色在您作品中扮演什麼角色？  
 What role does color play in your artistic oeuvre?  
 在表象之下最有力量的元素。  
 Most powerful element after the imagery stuff.
- 在生活中，每個人都有不只一種角色，而您自己最喜歡的角色是什麼呢？  
 Everyone plays more than one role in life. Which one is your favorite?  
 母親。  
 Parent .

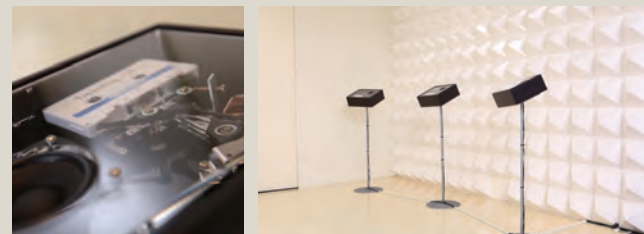




## 06 張永達 Yung-Ta CHANG

### 微顫 - 交響樂版

Trembling - Symphony Version



**推** 開 MISCHIEF 略帶隱秘感的木質大門，在潮流服飾與配件的環繞下，三組磁帶裝置卻在其中靜靜佇立，靜待有人靠近、側耳傾聽，一段柔美復刻的交響樂曲旋即流洩而出，輕巧且淡雅地瀰漫在店內的空氣中。然而，這乍現的美好可能在觀賞者發出第一聲讚賞之前就露出破綻，樂曲斷斷續續的錯誤讓人無法不意識到旋律間的違和與衝突，交響樂長久以來引以為傲的整體性，此刻卻成為讓人晃動量眩、鬆散不安的失誤情境。

藝術家張永達本次的參展作品《微顫 - 交響樂版》，以錯誤美學的刀刃直接切入向來講求嚴謹精確的古典交響樂，挑戰存於你我心中所有頑固的社會成規。張永達刻意將磁帶裝置以近似音樂盒的形式呈現，一方面用音樂盒的形象，象徵童年時對未來成長的企盼、對美好的嚮往與描繪。另一方面，音樂盒也暗示了其內在的精密結構以及對準確性的要求，也如同在你的成長經歷中，社會文化經常累積出一套慣例與守則，讓人們從小就被教育成必須遵循一套共有標準，彷彿期盼所有人都走在同一條被認可的道路上。但張永達認為，身為人便不可能永遠都遵照同一套規矩前進而永不犯錯，而再更進一步追問，難道人類創造出的那些制式、自信的機械就能夠永遠完美嗎？張永達藉由感應裝置，改變磁帶的轉速與角度，讓音樂產生不自主的偏差與錯誤，在失速的樂句中訴說著他的質疑。

媒 材 ▶ 客製化卡式播放機 · 卡式磁帶 · 單體喇叭 · 壓克力 · 木頭 · 電腦

地 址 ▶ 忠孝東路四段 181 巷 40 弄 10 號

展 點 ▶ MISCHIEF



Pushing open the wooden door at MISCHIEF, customers come face to face with three sets of cassette reels that sit quietly in the middle of the room lined with trendy clothes and accessories, waiting to play the classical symphonies. Visitors will soon discover that the music being played is interspersed with distracting slipups, drawing their attention to the rhythmic contradiction and clashes. Here, the concord of sound that has long characterized symphony is replaced by a dizzy and dispersed state of errors.

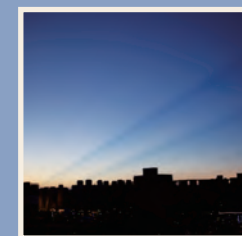
Yung-Ta Chang's *Trembling- Symphony Version* uses edgy aesthetics to disrupt disciplines and precisions that have long characterized classical symphony. The work is his attempt to challenge the rigid social norms. The magnetic reels have

been designed to resemble cassette players. While symbolizing childhood dreams, these tapes represent the delicate structure and precisions that constitute the rules forced upon us growing up. We have been taught to conform to a common set of rules as the right way to behave in a manner accepted by the society at large. With the help of motion sensors, Chang changes the speed and angles of the reels to render a piece of music filled with spontaneous errors that are reflections of his personal doubts.

**Media\_** Customized Tape Player, Cassette Tape, Speaker, Acrylic, Wood, and Computer  
**Add\_10,** Aly. 40, Ln181, Sec. 4, Zhongxiao E. Rd. **Location\_** MISCHIEF

## Q&A

Yung-Ta CHANG  
 張永達



- ❶ 請用文字描述出您最喜歡的顏色。  
 Please describe your favorite color.  
 藍色。  
 Blue.
- ❷ 請問顏色在您作品中扮演什麼角色？  
 What role does color play in your artistic oeuvre?  
 低調的聚焦。  
 A quiet focus of attention.
- ❸ 在生活中，每個人都有不只一種角色，而您自己最喜歡的角色是什麼呢？  
 Everyone plays more than one role in life. Which one is your favorite?  
 任何付出勞力的角色。  
 Any role that contributes labor.





07

朱盈樺 Yin-Hua CHU

平行記憶

Paralleling Memories



**走** 進吉田包專賣店 KURA CHIKA，便能立即感受到其簡約俐落的品牌風格，摒除繁複的空間格局與多餘裝飾，而將主要的視覺位置完全留給旗下的品牌商品。具備「一針入魂」與高工藝水準的吉田包縝密且慎重地陳列，在金黃燈光的照射下，隱隱散發著溫暖內斂的獨特都會氣息。入口處一旁的透明展示櫃內，整齊地置放了一張張特殊的攝影作品，每張相紙中都記錄著一位袖珍的模型小人，他們各自以其渺小的姿態，踏進各種不同的真實場景，攝影鏡頭細緻地記錄著一種以獨特眼界所望見的生活百態。

藝術家朱盈樺在系列攝影作品《平行記憶》中，透過模型小人的視野來觀察城市中的各種空間，以此打破你我對於城市面貌的慣性思維，重新啟發一場有關日常場景的對話。在創作的過程中，朱盈樺會隨身攜帶著模型小人，在自己所造訪的城市中進行探索，每日固定於 10 時、14 時、18 時、22 時等四個時段，隨當下的心情與場景，選出特定的模型小人進行拍攝。如同遊客與在地人會用不同的眼光去看待同一片風景，每位觀賞者在欣賞鏡頭中的城市樣貌時，也會因身份的不同而產生各種專屬個人的想像與解讀，使觀賞照片的行為轉化為一連串對記憶重新製造與解碼的過程。城市中的許多美好，可能都隱身在那些匆匆經過便被人忽略的平凡角落，朱盈樺在《平行記憶》中重新喚回這些似曾相似的場景，供觀者自發性地重新感知、再次定義。

媒 材 ▶ 攝影

地 址 ▶ 忠孝東路四段 181 巷 40 弄 3 號

展 點 ▶ Kura Chica Taiwan |



Walking into KURA CHIKA, customers are greeted by a simplicity that characterizes the brand. Skipping complex layout and redundant decoration, the most conspicuous spots in the shop are the reserved places for brand products. With its "one stitch one soul" precision craft, the Yoshida Kabans give off a unique sense of urbanite allure that is both comfortable and reserved. The transparent shelf next to the entrance is neatly lined with photographs featuring miniature characters placed in different real-life settings, documenting their day-to-day activities.

*Paralleling Memories* is Yin-Hua Chu's observation of urban areas through the eyes of the figurines. The new perspective is meant to

overturn traditional understanding about the city and inspire new dialogues in common day-to-day settings. The figurines often accompany Chu on her travels to different cities. At ten and two o'clock during the day and six and ten o'clock during the night, Chu's emotions guide her in selecting the figurines to be photographed. As a single view often inspires different interpretations, these pictures of urban scenes also elicit different imagination and interpretations, making the viewing experience a remaking and decoding of memories. More often than not, city wonders are overlooked by busy urban dwellers. *Paralleling Memories* refreshes the déjà-vu settings and encourages viewers to re-experience and redefine their surroundings.

Media\_Photography Add\_3, Aly. 40, Ln181, Sec. 4, Zhongxiao E. Rd. Location\_Kura Chica Taiwan |

## Q&A

Yin-Hua CHU  
朱盈樺

### ❶ 請用文字描述出您最喜歡的顏色。

Please describe your favorite color.

不藍不綠的藍綠色。

My favorite color is a hybrid of blue and green.

### ❷ 請問顏色在您作品中扮演什麼角色？

What role does color play in your artistic oeuvre?

好像沒有太直接的關聯，不過藍綠色讓我感覺很清新，有點曖昧。我想喜歡的任何東西、不管是什麼都好，或多或少都會用不同的形式滲入自己的作品吧？

I don't think colors have any obvious role in my work. To me, a hybrid of blue and green is refreshing with a touch of ambiguity. It is not uncommon for artists to reinvent things they like and make them part of the works.

### ❸ 在生活中，每個人都有不只一種角色，而您自己最喜歡的角色是什麼呢？

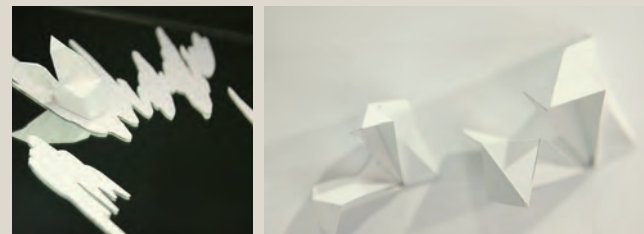
Everyone plays more than one role in life. Which one is your favorite?

自由。

I enjoy the role of a freeman







**簡**約且獨具設計感的休閒鞋陳列於架上，挪威休閒鞋品牌 SKONO 的東區店，簡約中散發著自然愜意的氛圍。在一片平穩怡然中，店內的大型落地鏡面卻正上演著一場純白的爆炸，無數的白色紙兔和白色剪影從鏡面中心迸射而出，一波無形且不可抵抗的衝擊，正將它們往空間的各個面向推送，強勁有力的視覺畫面令人詫異稱奇，卻也散發出一種活潑生動的興味。

藝術家劉文瑄擅長以紙為創作素材，透過紙張型塑出與環境相結合的造型，創造出打破原本單調空間層次的嶄新視覺次元。本次展出的作品《OOPS!》承襲了過往以紙兔為主角的創作主題，同時也是劉文瑄首次挑戰將大型鏡面效果融入作品之中。樂於發現空間各種可能性的劉文瑄，當初在進入 SKONO 時，就被店內這片巨大的鏡面所吸引，以往受限於工作室空間，而無法展開的鏡面創作，在本次粉樂町中恰好能盡情發揮。倚仗鏡面反射的效果，劉文瑄大膽地將過往創作中總是完整呈現的紙兔剖半，並以不同角度與鏡子結合，讓這些兔子像是從鏡中自然躍出、浮現，並使鏡面轉化為兩個不同空間向度的接口，粉碎鏡中世界與真實世界的既定界線。劉文瑄的紙兔系列向來都比較屬於戲謔輕鬆、任由觀賞者想像力自由飛馳的作品，她認為藝術其實可以很輕鬆、很直接，並不一定需要太多沉重的美學包袱，如同作品名稱《OOPS!》，或許只要能讓對一般生活空間已習以為常的觀賞者們，能在猛然撞見被鏡中爆炸噴射出來的紙兔群後，發出一聲驚嘆，創作的努力就已值得欣喜。

媒 材 ▶ 紙

地 址 ▶ 忠孝東路四段 181 巷 40 弄 2 號

展 點 ▶ SKONO



**S**KONO shop in Taipei East District displays simple and stylish casual footwear from Norway. Standing amidst the quiet leisure is a wide mirror bursting with countless white bunnies and paper silhouettes. These pieces are thrust in all directions by an intangible yet overwhelming force. As shocking as they are, there is a sense of fun and energetic allure in these powerful images.

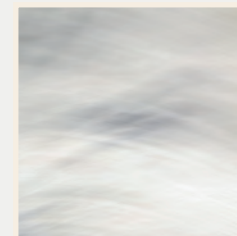
Mia Wen-Hsuan Liu knows how to use paper to create forms that blend well with the environment, creating a brand new dimension that replaces the old and plain. As an extension of her previous works featuring paper bunnies, *OOPS!* is Liu's first attempt at incorporating a wide mirror for the desired effect. With a keen eye for new possibilities in life, Liu was immediately drawn to the grand mirror during her first visit to SKONO. Different from her works completed

in the studio whereby insufficient rooms had prevented her from working with large-scale mirrors, Very Fun Park offers a great opportunity for her to experiment with creative ideas. Contrary to her previous works featuring wholesome paper bunnies, this time around all the pieces have been cut in half and glued onto the mirror at multiple angles. Aided by the mirror's reflective nature, the rabbits seem to have jumped out of the mirror, which in turn blurs the boundary between reflection and reality. Liu's paper bunny series have always been relaxed and playful, sparking endless imagination. Liu believes art should be casual and straightforward. It needs not be loaded with the so-called art elements. For Liu, her creative efforts pay off when viewers, who have gotten used to ordinary surroundings, respond with an "Oops" in front of the mirror.

Media\_Paper Add\_No. 2, Aly. 40, Ln 181, Sec. 4, Zhonxiao E. Rd. Location\_SKONO

## Q&A

Mia Wen-Hsuan LIU  
劉文瑄



### ❶ 請用文字描述出您最喜歡的颜色。

Please describe your favorite color.

關於白色的幾點回憶：小二考試時因為太專心的修自動筆，等回過神來已經下課鐘響，只能交了白卷。小三分班活動時我把白膠塗在別班女生眼鏡上，被班導發現後她整張臉氣到發白。小四某次午休時偷偷跑去廁所反鎖自己，在練習踩著馬桶蓋爬出來時，一瞥看到了隔壁班女老師白白的屁股，下場當然很慘。小六因為太愛在上課講話，被班導處罰不能說話，而我還是不能自主的動了嘴巴而被打了巴掌，一瞬間眼前有著白色雪花落下的景象。

Here are some incidents that relate to the color "white." There was one time in second grade when I turned in a blank answer sheet, because I spent all my time fixing my mechanical pencil and forgot to answer the test questions until the bell rang. There was another time in third grade when I put some white glue on the glasses of a girl from the classroom next door. My homeroom teacher was so furious about what I had done that her face turned pale. Still another time was in fourth grade, when I locked myself in the toilet during lunch break. When I tried to climb my way out of the cubicle, I saw the bottom of the teacher from the classroom next door. I received my fair share of punishment. Lastly there was a time in sixth grade when my homeroom teacher slapped me for talking after being told to keep quiet for chatting in class. Wham! It was like a million pieces of snowflakes flashing before my eyes.

### ❷ 請問颜色在您作品中扮演什麼角色？

What role does color play in your artistic oeuvre?

橡皮擦擦過的痕跡。

Traces of something wiped out by an eraser.

### ❸ 在生活中，每個人都有不只一種角色，而您自己最喜歡的角色是什麼呢？

Everyone plays more than one role in life. Which one is your favorite?

充滿義氣的俠女。

I like being the female version of Robin Hood.



09

## 大江慶之 Yoshiyuki OOE

1. train
2. mirror boy
3. who owns it



**溫**潤的燈光映照著原木系的簡潔裝潢，源自臺灣的專業瑜珈服品牌 asana 專賣店，展現出現代人追求健康、平靜又精緻的慢活人生態度。身處於這個清新舒適的空間，耳邊好似響起了童年時期最期待的下課鐘聲，接著又看見四個穿著體育服、鮮豔紅鞋的男孩並列站立，搭出一列鮮花火車似的隊伍，愉快地走入這個空間；另一側，一隻斷尾的蜥蜴驚魂未定地停在潔白的牆面上，而不遠的角落就看見一個調皮男孩的手，正捏著那條可憐的尾巴…而這一系列屬於童年記憶中，校園角落裡的歡笑場景，也全都映照在櫃檯上那位害羞扭捏的後照鏡男孩「眼裡」。

八零年代出生的日本年輕藝術家大江慶之，從 2007 年起便開始以身穿制服的紅鞋小男孩成為他雕塑創作的主題。清新的配色與詼諧的異素材運用，讓每一位觀眾都能在這些男孩的身影中，回憶起自己的童年時光。大江慶之表示：「在創作過程中，我腦中不停思考的其實是自己、作品、以及觀眾三者之間的關係。我並不希望透過作品傳達什麼特定訊息，而是希望觀眾自由地感受與思考…」。然而其作品中的小男孩並非全然天真無憂，在盛放的花冠叢裡，實則暗藏著大江慶之對於生與死的人生隱喻，反映了藝術家無法讓時光停滯在毫無憂慮的童年，總是必然且無奈地在回憶中對照此刻成為成人的淡淡感傷。

媒材 ▶ 複合媒材  
地址 ▶ 忠孝東路四段 181 巷 35 弄 7 號  
展點 ▶ asana



The simple, warmly-lit wooden interior of asana, a professional Taiwanese yoga garment maker, reflects a lifestyle of health, sustainability, and tranquility. The refreshing ambience in the room launches visitors on a journey down memory lane: School bells signaling the time for a break; four schoolboys in their PE uniforms and bright red shoes lining up to make a flower train in motion.

On the other side of the room, a tail-less gecko, still recovering from the shock of losing its tail, perches on the white wall. Its eyes dart to the mischievous hand of a boy holding half of its tail. The happy hours in school can be seen in the "eyes" of the shy-looking boy whose head is a rearview mirror.

Born in the 80s, Japanese Artist Yoshiyuki Ooe began featuring schoolboys in uniform and bright-red shoes in 2007. His refreshing mix of color and choice of materials have become his trademark. "The relationship between me, my works and the audience has always been on my mind throughout the creative proces... It's not that I refuse to convey ideas in a straightforward manner, but I prefer to give viewers the liberty to feel and think on their own terms," the artist says. In fact, these school boys are far from innocent. Hidden beneath the blossom is the artist's metaphor for life and death, emanating his sad realization that life does not stop at the carefree childhood. It is a time that can only be revisited in memories.

Media\_ Mixed Media Add\_7, Aly. 35, Ln181, Sec. 4, Zhongxiao E. Rd. Location\_ asana

## Q&A

Yoshiyuki OOE  
大江慶之



❶ 請用文字描述出您最喜歡的顏色。

Please describe your favorite color.

天空。

The sky

❷ 請問顏色在您作品中扮演什麼角色？

What role does color play in your artistic oeuvre?

「顏色」補足了作品中無法以「形」表達的部份。

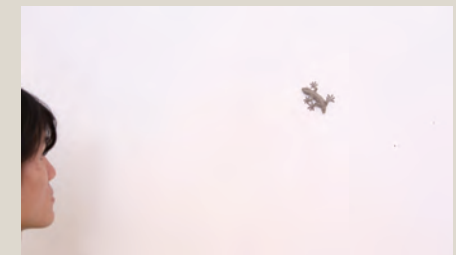
"Color" compensates for the part of my work that cannot be expressed by the shape.

❸ 在生活中，每個人都有不只一種角色，而您自己最喜歡的角色是什麼呢？

Everyone plays more than one role in life. Which one is your favorite?

最好的朋友。

Best friend

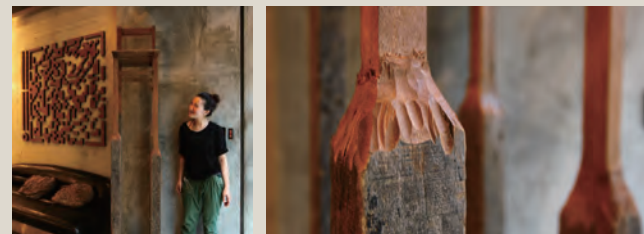




# 戴翰泓 Han-Hong TAI

10 柱子椅子 Pillar Chair

19-4 過門而入 Passing in Between



「界線」這個詞，在字面上是用以劃分、區隔的清楚概念，但在真實經驗中，許多界線往往隱藏在曖昧的模糊範圍中，一不注意就會不小心跨越了界線。本次粉樂町特別展出兩件探討界線存在與過渡的作品，大安 56 連接主屋與側屋中間的走廊上，架起了狹長、漸升的空間裝置，裝置的一端是一道模型尺度的小門，另一端則有一道供人進出、正常尺度的門，門內的空間似乎有神秘的吸引力，慫恿著人們想一探究竟的本能。在東區巷弄內的 é lan，一進店門就能看見一張從原木中竄升出來、高高聳立的木椅，自然與人造的對比不言而喻，但在質地上卻找不到任何銜接的痕跡，如同某種瞬生的魔法，不可思議地轉變了生長、成形的定律。

藝術家戴翰泓擅長結合空間概念進行立體創作，擁有建築與產品設計背景的戴翰泓，過去的創作過程中經常在模型與一比一尺度、想像與現實之間轉換跳躍，也因而讓他進一步思考，是否能將現實與想像的連結表現在空間裝置中。位於大安 56 的作品《過門而入》中，戴翰泓創造了一組相互連動的門，當一個門打開，另一扇門便會關起來，讓整個空間始終都處於只有一個出口的狀態。體驗者被驅動著向小門方向前進，最後終因物理條件的限制而折返。兩個端點的小與大，對應著虛擬與現實，戴翰泓將兩者並置，表達虛擬與現實的界線並不是非此即彼，反而是同時瀰漫於整個空間且能用感受來體悟的狀態。在 é lan 的展出作品《柱子椅子》中，戴翰泓將廢棄舊房屋的木柱加以削減，讓上半部成形為完整的木椅，下半部則維持原始狀態，藉由在同一媒材上保留界線轉換的分歧點，消弭自然原木與加工木椅之間的極端對立，寬容地證明了看似被切斷的血緣，仍流動於相同的本質之中。

媒材 ▶ 10 廢棄木柱 19-14 門·木·鋼·機械構造  
展點 ▶ 10 é lan Hair Concept 19-14 大安 56- 戶外走廊





By definition, the word "boundary" means something that divides and separates. In the real world, however, many boundaries are ambiguous at best and can be easily trespassed if not careful. Among the many exhibits in Very Fun Park 2012, two pieces feature boundary and transition. In the corridor connecting the main structure and wing of Da-an 56 stands a narrow and ascending installation. It features a miniature door on the one end and a life-size lookalike on the other, which acts as access to the building. Beyond the door is a room with mystic powers beckoning visitors to take a peek. Walking into é lan Hair Concept in Taipei East District, visitors are greeted by a tall-standing wooden chair that seems to have sprung out of four giant pieces of log. While contrast between nature and manmade is apparent, the texture remains smooth and consistent. The chair seems to have grown out of a tree as if taking on a life of its own.

Han-Hong Tai knows how to create three-dimensional works by mixing multiple spatial

concepts. With background in architecture, his works frequently depart from normal scale and switch back and forth between imagination and reality. With *Passing in Between* in Da-an 56, Tai creates a connected set of doors. When one door opens, another one closes, leaving only one exit available. Visitors who are drawn towards the small door will soon be forced to turn back when the physical constraints are felt. The small and large doors represent imagination and reality. A juxtaposition of the two doors shows that imagination and reality are not clear-cut. Instead, they are parallel and even overlapping. On display at é lan Hair Concept, *Pillar Chair* is plied from disused wooden pillars. Its upper half is a complete chair, while the lower half preserves the original wooden shapes. By showing the boundaries on the wood, Tai has blurred the contrast between nature and manmade. As it turns out, severed woods do not stop the essence of the material from flowing unobstructedly through the veins.

**Media\_** 10 Disused Wooden Pillar 19-14 Door, Wood, Steel, and Machinery

**Location\_** 10 é lan Hair Concept 19-14 19-14.Da-an 56 - Corridor

## Q&A

Han-Hong TAI  
戴翰泓



1 請用文字描述出您最喜歡的顏色。

Please describe your favorite color.

神祕的藍。

Mysterious blue.

2 請問顏色在您作品中扮演什麼角色？

What role does color play in your artistic oeuvre?

外面、有裝飾的那一邊。

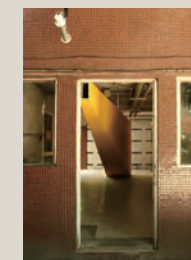
The external and adorned side of my work.

3 在生活中，每個人都有不只一種角色，而您自己最喜歡的角色是什麼呢？

Everyone plays more than one role in life. Which one is your favorite?

製造門的人。

The door creator.





11

# 袴田京太郎 *Kyotaro HAKAMATA*

1. 陶土 - 複製 1・2 *Clay- Replica 1 & 2*
2. 山嵐 1・2 *Smoke of Mountain 1 & 2*
3. 放射之屋 *Radiating House*



**結** 合三大鞋類品牌，藏身於東區巷弄內的 3NITY 複合店，以簡潔、明亮的裝潢，展現自家前衛、經典的品牌精神。店內大量採用白、灰色為整體基調，佐以俐落且富層次感的陳列線條，後工業時代感的裝潢風格亦令人感到耳目一新。幾件色彩斑斕、造型突出的雕塑作品成為店內最突出的亮點，在炎熱的夏季裡，為店內帶來幾分洋溢著熱情的風情。無論是帶著晴朗水澤的《山嵐》、乍見如同一支支糖葫蘆般鮮豔欲滴的《放射之屋》，抑或結合了陶土質感與塑膠通透光澤的《陶土一複製》系列，這些令人耳目一新的雕塑作品，皆出自日本當代藝術家袴田京太郎的巧手。

袴田京太郎為日本自九零年代以來相當具有領導地位的雕塑藝術家，他的創作持續關注於物體的結構，及重複性的雕塑手法。作品常使觀者感到驚奇的原因之一，來自於他善於使用常見且易取得的現成工業製品為創作素材，不論是錫盤、膠合版或其它色彩鮮豔的壓克力素材。根據不同材料本身的性質，袴田京太郎靈活地運用其精湛的雕塑技巧，延伸不同媒材的可能性，使作品跳脫工業材料原先給人生硬、廉價的刻板形象，透過精心安排的配色與細緻的線條起伏，使觀者從特殊的美感經驗中，重新定義物件的價值，在作品裡重新感受素材自身沉穩而恬適的生命力。

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地址 ▶ 忠孝東路四段 181 巷 35 弄 10 號  
展點 ▶ 3NITY 忠孝門市





Situated in the alleys of Taipei's East District, 3NITY is a multi-brand store featuring three leading footwear brands. The simple and well-lit interior aptly reflects the brand spirit that is both avant-garde and classic. The broad use of white and gray undertone, coupled with brisk multi-levelled shelf design, gives off a refreshing post-industrial feel. As the highlight of the store, colorful and unique sculptures seem to invigorate the store amidst the summer heat. The eye-opening pieces, like the visually striking *Smoke of Mountain* series, the deceiving lollipops in *Radiating House*, and the *Clay-Replica* series that juxtapose clay texture and plastic transparency, are shaped by the crafty hands of Japanese contemporary artist Kyotaro Hakamata.

Hakamata has been a leading sculptor in the Japanese art scene since the 90s. His work centers on three-dimensional structures and repetitive sculpting techniques. His ability to adopt ready-made industrial products, like tin plates and acrylics, partly explains why his work never fails to amaze. Hakamata's superb sculpting techniques have successfully expanded the malleability of different materials, overturning the rigid and cheap stereotype that is often associated with industrial products. Careful color arrangement and delicate lines offer a special viewing experience and allow a redefinition of values. The longer you look, the better you appreciate the steady and calm vitality that underlie the work.

Media\_ Colored Acrylic and Mixed Media Add\_10, Aly. 35, Ln181, Sec. 4, Zhongxiao E. Rd.Rd.  
Location\_ 3NITY

## Q&A

Kyotaro HAKAMATA  
袴田京太郎



❶ 請用文字描述出您最喜歡的顏色。

Please describe your favorite color.

繽紛的色彩，讓顏色的意義都消融其中。

Colorful, as colorful as it loses its meaning.

❷ 請問顏色在您作品中扮演什麼角色？

What role does color play in your artistic oeuvre?

顏色能帶給作品活力，但同時也蒙蔽了可以看見作品形體的視線。

Color gives the work vivid and live power, at the same time it deludes and destroys the eyesight trying to see the shape of the work.

❸ 在生命中，每個人都有不只一種角色，而您自己最喜歡的角色是什麼呢？

Everyone plays more than one role in life. Which one is your favorite?

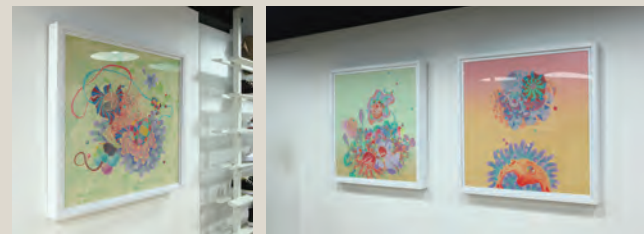
藝術家和為人父是我最喜歡的兩個角色，難分軒輊。

Being an artist and a father are both my favorite roles. It is impossible to decide which is the number one.



# 黃柏勳 *Bo-Xun HUANG*

1. 快樂星球 - 衛星 6 號 (糖果留聲機) *Happy Planet - Satellite 6 (Candy Victrola)*
2. 快樂星球 - 衛星 1 號 (彩虹製造機) *Happy Planet - Satellite 1 (Rainbow Machine)*
3. 快樂星球 - 衛星 2 號 (曾經的風景) *Happy Planet - Satellite 2 (The Landscape That Has Been)*
4. 快樂星球 *Happy Planet*



LACOSTE 的店內空間設計得極具亮眼且富有視覺吸引力，一樓空間的天花板採用了黑底白點的組合，予人一種時尚的綿延動感。地下樓層空間則使用充滿休閒風格的淺色木紋地板，並讓各色線條自由穿越交疊，展現律動感與無限可能性。店內懸掛著四幅奇異獨特的繪畫作品，讓人感受到一陣視覺的迷離，繽紛的顏色、形狀，構成神秘的有機體，像是某種品種新奇、神秘未知的海底珊瑚，也像某種奪人心神的有機生命體，觀賞者的想像力在此處可以隨著豐富的視覺畫面盡情馳騁，遨遊於自由的藝術國度。

來自高雄的藝術家黃柏勳在系列作品《快樂星球》中，展現了陽光開朗的創作風格。黃柏勳將作品命名為《快樂星球》，藝術家在自己的心中打造出一套關於人們生存於這個世界上的理想態度。黃柏勳認為，人活在這個世界上，若能將所見所聞的各種事物都當成「禮物」看待，他們就會發現這個世界是如此的豐富精彩，值得欣喜與感激。黃柏勳從日常生活、個人想像、動植物和色彩…等各種感官經驗的源頭汲取創作靈感，讓各類元素解構重組，並以相互合作又彼此競爭的氣勢在畫布上匯聚交織，利用畫筆和顏料打造出一個理想中燦爛和諧，且充滿繽紛想像流竄其中的美好星球。這些地球上富涵著足以滋養一切可能性的藝術沃土，藝術創作的種子於此逐漸熟成為花苞，集結了現實與夢境中所有美麗異想，而後綻放。

媒材 ▶ 複合媒材  
地址 ▶ 忠孝東路四段 181 巷 35 弄 10 號  
展點 ▶ LACOSTE





In a well-lit LACOSTE shop, the black ceiling above the ground floor is lined with white dots, adding an extra sense of trendiness. The basement is laid out with light wooden flooring covered in free-flowing colors creating a sense of rhythm and randomness. Four bizarre-looking paintings which hang on the walls feature shapeless masses in flamboyant colors. At first glance, they look like magical coral species in the sea. However, a second glance renders them unknown but alluring. Viewers are encouraged to imagine their way through the free world of art.

Bo-Xun Huang grew up in Kaohsiung, a metropolis in southern Taiwan. As well as

showcasing his light-spirited style, the series titled Happy Planet is the artist's attempt to illustrate an ideal attitude to life. He believes that if we could all count our blessings, the world would become a wonderful place filled with joy and gratitude. Huang draws his inspiration from life, personal imagination, flora, fauna, and colors that have come his way. His paintings are a reconstruction of the usual elements in order to create something that blends coherence and contrast. His casual brushstrokes and colors have created a happy planet where everything is fun and peaceful. The planet abounds in seeds of creativity which turn into budding dreams and reality. Before we know it, creativity blossoms and blooms.

Media\_ Mixed Media Add\_10, Aly. 35, Ln181, Sec. 4, Zhongxiao E. Rd. Location\_ LACOSTE

## Q&A

黃柏勳  
Bo-Xun HUANG



### ❶ 請用文字描述出您最喜歡的顏色。

Please describe your favorite color.

最愛的顏色是粉紅色，粉紅色溫柔卻充滿力量。是清晨與黃昏，過去和未來。是每個人都能看到的簡單風景。

My favorite color is pink, because it is tender yet powerful. It could be the dawn or sunset, the past or the future. In other words, it is something everyone can relate to.

### ❷ 請問顏色在您作品中扮演什麼角色？

What role does color play in your artistic oeuvre?

我不是畫圖的人，我是把藏在作品裡面的圖像「整理」出來的人，像管理員的角色。

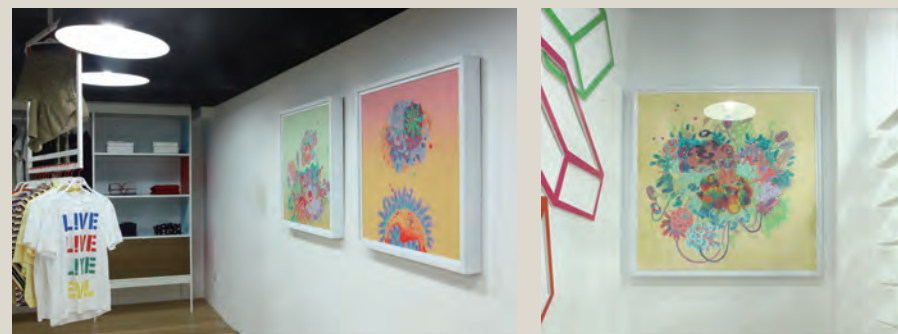
I am not a painter. I merely sort and reveal the images hidden within; more like a keeper of images.

### ❸ 在生命中，每個人都有不只一種角色，而您自己最喜歡的角色是什麼呢？

Everyone plays more than one role in life. Which one is your favorite?

好像身為藝術家不說「藝術創作者」似乎有點過不去，我也喜歡當藝術創作者（真的）。但，我想當個好老公。因為就我目前的人生階段而言，剩下這個還沒嘗試過，我喜歡嘗試新的東西。

As an artist, people expect me to like playing the role of an art creator. Indeed, I enjoy my role as an artist (seriously). But I also want to be a good husband. I like to try new things. At this point in my life, a husband is the only remaining role that I haven't yet played.



# 13 似不像 Chimerik

## 異易

Transference



來自美國的服飾品牌 WILLIAM RAST，其店內空間寬敞且層次豐富，具有奔放的流動感，充滿著豔陽般的能量與熱情，鼓動著滿滿的活力。在室內高起的平台空間前，階梯上貼著特殊的步伐指示，隨著指示踏上階梯，前方牆面的銀幕投影畫面開始不規則的變換閃爍，線條和圖式的變動彷彿某種混亂的數據密碼，開始逐步分析造訪者的步伐與他們對眼前景象的詫異。這是一場人與裝置的互動遊戲，隨著影像的跳動漸歇，具有文化深意的易經卦象於是浮現，遊戲結果出爐，每個人都可以獲得一份自由詮釋的見面禮。

《異易》為創作團隊「似不像」的作品，似不像成立於2011年，團隊名稱取自傳說中的神獸「四不像」之諧音，為一跨界、混種的合作團隊。該團隊結合了數位科技與藝術思考，進而創作出多元且跨領域的藝術展演形式。其中視覺、聲音裝置為似不像主要創作媒介，如本次展出的《異易》便以電腦程式撰寫出新穎的動態視覺，同時融合了東方傳統中極富深意的易經卦象為影像文本，使古今意象相互撞擊出炫目新奇的當代詮釋。店內階梯上設有步伐的感應裝置，隨著互動對象踏上階梯的速度與輕重不同，畫面最終便會投射出不同的卦象。《異易》從意境的運作開始進行發想，探討了關於「變動」的狀態，從易經中「一生二，二生三…」的延伸概念發展，雜沓渾沌的影像逐漸劃分成玄妙的最終符號。科技與藝術的使用和創造都不該被僵化，似不像帶著包容開放的精神，邀請觀眾參與互動，與藝術相互激盪、遊戲。

媒材 ▶ 投影互動裝置

地址 ▶ 忠孝東路四段 181 巷 35 弄 17 號

展點 ▶ William Rast 台北展示中心





American apparel brand WILLIAM RAST is housed in a spacious store which has been divided into layers. Filled with the energy and sunlight, the room is a flowing wave of passion. Following the signage on the ascending staircase, visitors arrive at a screen of ever-changing, lines, and patterns. This installation seems to be communicating some kind of chaotic, cryptic message that corresponds to visitors' steps and emotions. It is an interactive game between man and machine. As the images fade, a culturally implicated I-Ching Hexagram appears on the screen. At the end of the game, participants walk away with their personal interpretation as souvenir.

*Transference* is the work of Chimerik, an audio-visual collective. Founded in 2011, Chimerik is named after the mythical creature "chimera." Chimerik consists of a diverse group of people

from different fields with different expertise. The team specializes in blending digital technology with art, producing wide-ranging work that spans multiple disciplines. Chimerik uses visual/sound installations as its main creative media, as exemplified by *Transference*. Its unique visual effect is the result of mixing the mysterious I-Ching hexagrams with computer programming. The work depicts the moment when the ancient meets the contemporary. The stairs are equipped with motion sensors and project random hexagrams onto the screen based on every step taken. *Transference* is inspired by the idea of "change", derived from the I-Ching. Believing that no set of rules shall govern the use of technology and artistic creation, Chimerik invites viewers to join in on the act and have fun with art.

Media\_ Interactive Projection Add\_17, Aly. 35, Ln181, Sec. 4, Zhongxiao E. Rd. Location\_ William Rast

## Q&A

Chimerik  
似不像



❶ 請用文字描述出您最喜歡的顏色。

Please describe your favorite color.

棕色。

Brown.

❷ 請問顏色在您作品中扮演什麼角色？

What role does color play in your artistic oeuvre?

改變作品情緒。

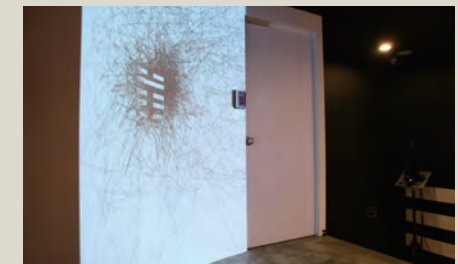
It alters the emotion of our works.

❸ 在生活中，每個人都有不只一種角色，而您自己最喜歡的角色是什麼呢？

Everyone plays more than one role in life. Which one is your favorite?

聆聽者。

Listener.





## 14 杜珮詩 Pei-Shih TU

1. 誰在乎真實 *Who Cares About the Real*

2. 邁向幸福的十一個步驟 *11 Steps Towards Happiness*



**W**ISTORE 店內販售著店家精心挑選的各式服飾與生活雜貨，各式品牌商品使整體空間充滿了組合與混搭風味，靠近出入口牆面上的定格動畫也充斥著艷麗飽和的色彩，並大膽採用豐富多樣的物件參與構圖，使整個畫面充滿了如兒童繪本般的童趣爛漫。走上店內臺階，另一側較隱密的透明櫥櫃內擺設著多幅具有同樣鮮明性格的拼貼畫作，集結多種元素融合為主體形象，在填滿畫框之餘也充分說明了藝術家所企圖討論的對象。

藝術家杜珮詩本次參展的兩組作品《誰在乎真實》、《邁向幸福的 11 個步驟》，在看似充滿童趣、色彩飽和鮮明的風格之下，卻處處蘊含著矛盾與不和諧，以此呈現藝術家本身對現實世界的反思，以及對許多社會現象的批判與諷刺。在 2008 年創作的作品《誰在乎真實》中，杜珮詩挪用了當年英國衛報的一張照片，照片內容為八大工業國代表齊聚日本討論糧食危機的場景，畫面中即使各國代表與會的目的是商討糧食危機，但他們的餐桌上卻仍擺滿鋪張奢侈的餐點，如同一場荒謬不實的鬧劇。杜珮詩將原本的照片內容改造為動畫創作，諷喻先進國家與第三世界國家之間無法粉飾的鴻溝。在《邁向幸福的 11 個步驟》中，杜珮詩則參照加拿大機構所公佈一份名為《防禦核武的 11 個步驟》的手冊，將手冊內容所教導的 11 種面對核武發生時，應該採取的措施加以拼貼描摹，烘托出充滿安逸和家庭感的基調，藉此突顯出與真實情況的矛盾，畢竟真實核災發生時，這些方法似乎都是徒然。若觀者仔細端詳這十一幅作品，也將自此拼湊、領悟到理想中甜美安全堡壘與真實外在威脅的強烈差距。

媒材 ▶ 1. HD 定格動畫單頻道投影  
2. 混合媒材拼貼

地址 ▶ 忠孝東路四段 181 巷 35 弄 12 號

展點 ▶ WISTORE





WISTORE is a mishmash display of designer clothes and grocery items that are the shop owner's tasteful selection. At the entrance stands stop-motion pictures that come in lush colors filled with bold objects, adding storybook fun to the shop. Climbing up the stairs, customers arrive at a see-through cupboard lined with brightly colored collages. As the collages fill up the wooden cupboard, our attention is drawn to the subject matter that the artist portrays.

Beneath the surface of child-like playfulness and lush colors, Pei-Shih Tu's works, *Who Cares About the Real* and *11 Steps towards Happiness* are rife with contradictions and discordance. The works reflect the artist's criticism and cynicism toward many social issues. Completed in 2008, *Who Cares About the Real* is inspired by a photograph published

in the British newspaper *The Guardian*. The work features the G8 Summit where representatives from eight industrialized nations gathered in Japan to discuss the food crisis. Ironically, the issue of food shortage is being discussed over a sumptuous meal. The artist has recreated the photograph in the form of stop-motion pictures to satirize the wide disparity between advanced nations and the Third World. For *11 Steps towards Happiness*, Tu draws reference from the Canada Emergency Measures Organization's *11 Steps to Survival*. Using a comfortable and homey undertone to contrast reality, the work is a collage of the eleven survival steps in the face of a nuclear explosion. In all honesty, no survival step will suffice in the event of an actual explosion. A closer look at the collage reveals a contrast between the idealistic nuclear shelter and the grave threat of the world outside.

Media\_1. HD Single Channel Animated Video 2. Mixed Media on Foam Board  
Add\_12, Aly. 35, Ln181, Sec. 4, Zhongxiao E. Rd. Location\_ WISTORE

## Q&A

杜珮詩  
Pei-Shih TU



- ❶ 請用文字描述出您最喜歡的顏色。  
Please describe your favorite color.  
白色。  
White.
- ❷ 請問顏色在您作品中扮演什麼角色？  
What role does color play in your artistic oeuvre?  
我的分身。  
Another me.
- ❸ 在生活中，每個人都有不只一種角色，而您自己最喜歡的角色是什麼呢？  
Everyone plays more than one role in life. Which one is your favorite?  
藝術創作者。  
Artist.





15

# 鍾舜文 *Shun-Wen CHUNG*

1. 阿嬤的衫 1 · 2 · 3 · 5 · 6 *Grandma's Clothes 1, 2, 3, 5 & 6*

2. 母親的衫 *Mother's Clothes*

3. 紅被單 1 · 2 *Red Sheet 1 & 2*



**走** 進源自英國的設計商店 Cath Kidston，就像走入童畫故事中的鄉間小屋，店內販售的家居商品披著典雅的碎花式樣，讓帶有溫暖色系的空間飄散著復古又夢幻的氣息。而在一片充滿英倫風味的氛圍中，幾幅屬於台灣獨有的客家花布畫作卻悄悄進駐，與原本店家空間幾近巧合的圖樣主題，訴諸著另一種文化情調的懷舊。

出身於高雄美濃的臺灣藝術家鍾舜文，本次展出《阿嬤的衫》、《母親的衫》以及《紅被單》等系列作品。成長於客家家庭的她，藉由細細的凝視與描繪，記錄下不斷浮現於童年生活回憶裡的客家花布圖樣。《阿嬤的衫》和《母親的衫》是鍾舜文的祖母與母親常穿在身上的服飾花紋，《紅被單》則是母親當年的嫁妝。

這些圍繞著祖母與母親的傳統花紋，順著時光的推移，如今已轉化為開啓回憶的楔子，成為鍾舜文童年經驗中祖母與母親形象的延伸。也因此，對她而言是否能將原本的衣服、被單的形態完整呈現並不重要，反而是必須專注在如何重現真實的紋路與花色。鍾舜文以膠彩創作，在工作的過程中她習慣將原物件放在一旁，並取出物件上特定的角落，忠實保留比例大小，接著一筆一筆如繡花針般精繪成形。觀者在品味傳統客家花布的視覺美感之餘，同時也能體悟到藝術家如何透過創作來擺脫遺忘的引力，將珍貴的過往片段捕捉、重溫與典藏。

媒材 ▶ 膠彩  
地址 ▶ 忠孝東路四段 181 巷 35 弄 21 號  
展點 ▶ Cath Kidston





Stepping into Cath Kidston, a design store from London, customers find themselves in a fairytale cottage. Covered with classic floral prints, the home products on display create a warm ambience that is both nostalgic and dreamy. Sitting quietly amongst the traditional English country-house style are some Hakka floral paintings which, despite a coincidental similarity to that of the shop, convey a totally different sense of nostalgia.

Artist Shun-Wen Chung was born into a Hakka family in Meinung, Kaohsiung. Her works *Grandma's Clothes*, *Mother's Clothes*, and *Red Sheet* are the product of careful observations made to preserve the Hakka floral prints that were once so familiar. *Grandma's Clothes* and

*Mother's Clothes* feature patterns worn by her grandma and mother, while *Red Sheet* features her mother's dowry. As time goes by, the patterns that were constant staples in her childhood become mere triggers of past memories reminding her of her grandma's and of mother's warm smiles. Rather than a re-creation of the original clothes and sheets as a whole, the artist has decided to make patterns and prints the centerpiece of her work. Using glue paint as a medium, Chung recreates a portion of the object placed on the side with impeccable precision. Savoring the beauty of Hakka prints, viewers notice how the artist has re-created, collected, and captured the precious memories as an attempt to preserve the past.

Media\_ Glue Painting Add\_21, Aly. 35, Ln181, Sec. 4, Zhongxiao E. Rd. Location\_ Cath Kidston

## Q&A

鍾舜文

Shun-Wen CHUNG



❶ 請用文字描述出您最喜歡的顏色。

Please describe your favorite color.

胭脂朱紅。

Rouge carmine

❷ 請問顏色在您作品中扮演什麼角色？

What role does color play in your artistic oeuvre?

記憶的引言人。

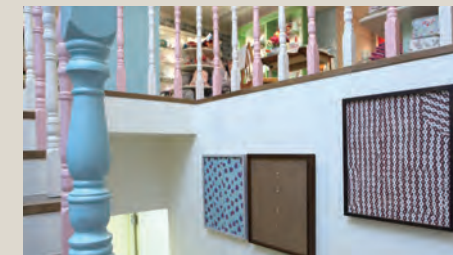
The introductory speaker of memory.

❸ 在生活中，每個人都有不只一種角色，而您自己最喜歡的角色是什麼呢？

Everyone plays more than one role in life. Which one is your favorite?

無聲亦或有聲的凝視、記錄者。

A gazer and a recorder, either silent or sound.





## 16 賴易志 Yi-Chih LAI

1. 空白系列 002 · 011 · 014 *Blank Series 002, 011 & 014*

2. 驚嚇時啟動防衛機制 *Turning On the Defensive System When I Get Shocked*



**素**色簡約的線條，流動在 MUHENNES 無邊品牌概念專賣店的室內，追尋著廣大無邊、不設限的精神，在空間設計上營造出無限的動能，讓人從踏入無邊的瞬間，就已開始享受漫步於多維度界面上的新鮮感。週遭白色磚牆牆面上掛著大型的攝影作品，一顆帶刺的粉紅色愛心正吸引著來訪者的目光。有別於這件作品亟欲自我彰顯的狀態，另外三幅攝影中的主角卻像是努力隱身於背景，褪下自身所有顏色，徒留淨白的面貌與觀者無語對視。

藝術家賴易志在本次粉樂町中展出了《驚嚇時啟動防衛機制》和《空白系列》中的三件作品。善於挖掘數位時代下，影像藝術的各種可能性的賴易志，其作品跳脫攝影紀錄真實的必然，反而透過特殊的拍攝方式，讓物件透過視覺呈現的加工修飾，進而提煉出一層新的意義。在《驚嚇時啟動防衛機制》畫面中，呈現著一顆由塑膠鏈條和牙線棒所組成的粉紅愛心，賴易志透過材質與色澤的強烈對比，描摹了內心因防禦、受縛而生的緊張衝突狀態。在《空白系列》裡，畫面中的物件抽離了記憶中應有的色彩和溫度，使形貌在可供辨認之餘，又帶有幽微的陌生感。在物件既定印象被顛覆的同時，彷彿過去強加於上的規範也同時褪去，觀者的意識裡因此也留下了更廣闊、純粹的思考空間。凝視賴易志的作品，這批精煉後的影像泛著人文情懷式的內省，觀者在檢視自己的內心情感的同時，也一邊探究著對於周遭事物的深層感知。

媒材 ▶ 數位攝影

地址 ▶ 忠孝東路四段 181 巷 35 弄 23 號

展點 ▶ 無邊品牌概念專門店 MUHENNES



Plain and austere lines permeate the MUHENNES concept store that is known for its formless objects. As embodiment of immensity and limitlessness, these lines seem to have liberalized the spatial design inside the shop. A refreshing sense of freedom greets all who step foot into the store. A giant photograph on the whitewashed walls features a pink and prickly heart that is in stark contrast to three other pictures nearby, which seem to strive towards obscurity by stripping themselves of colors and leaving behind only pure white.

Artist Yi-Chih Lai showcases three of the pieces from *Turning on the Defense System When I Get Shocked* and *Blank Series*. With a talent for exploring artistic possibilities, Lai's works transcend predictability in photography. His ways with camera create visual embellishment and

add a whole new meaning to the objects being photographed. *Turning on the Defense System When I Get Shocked* features a pink heart made of plastic chains and dental floss. The contradiction between material and color reflects the tension derived from our self-defense and self-constraint. *Blank Series* features objects deprived of colors and warmth. While recognizable in form, the items are strange and incomprehensible. The objects lift the rules that have been imposed upon us by overturning our usual understanding about the world. In the end, viewers are left with their own untainted and boundless imagination. Lai's works almost never fail to inspire our reflection upon the humanity at large. As viewers get in touch with their own feelings, they will also be prompted to re-explore the world around them in greater depth.

Media\_ Digital Photography Add\_ 23, Aly. 35, Ln.181, Sec. 4, Zhongxiao E. Rd Location\_ MUHENNES

## Q&A

賴易志  
Yi-Chih Lai



### ❶ 請用文字描述出您最喜歡的顏色。

Please describe your favorite color.

超速的空白讓時間慢慢的逝去……

Time slowly passes in speeding blankness...

### ❷ 請問顏色在您作品中扮演什麼角色？

What role does color play in your artistic oeuvre?

色彩可以處理現實與作品之間的觀看距離，也是一種情緒的延伸……

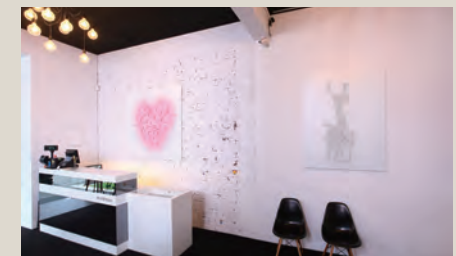
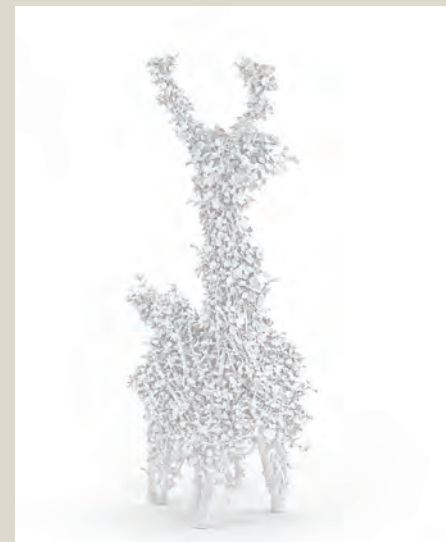
Color deals with the viewing distance between reality and art; it is also an extended part of emotions...

### ❸ 在生活中，每個人都有不只一種角色，而您自己最喜歡的角色是什麼呢？

Everyone plays more than one role in life. Which one is your favorite?

一艘船在海上漂移充滿了不確定感……

A boat floating on the sea, full of uncertainty.

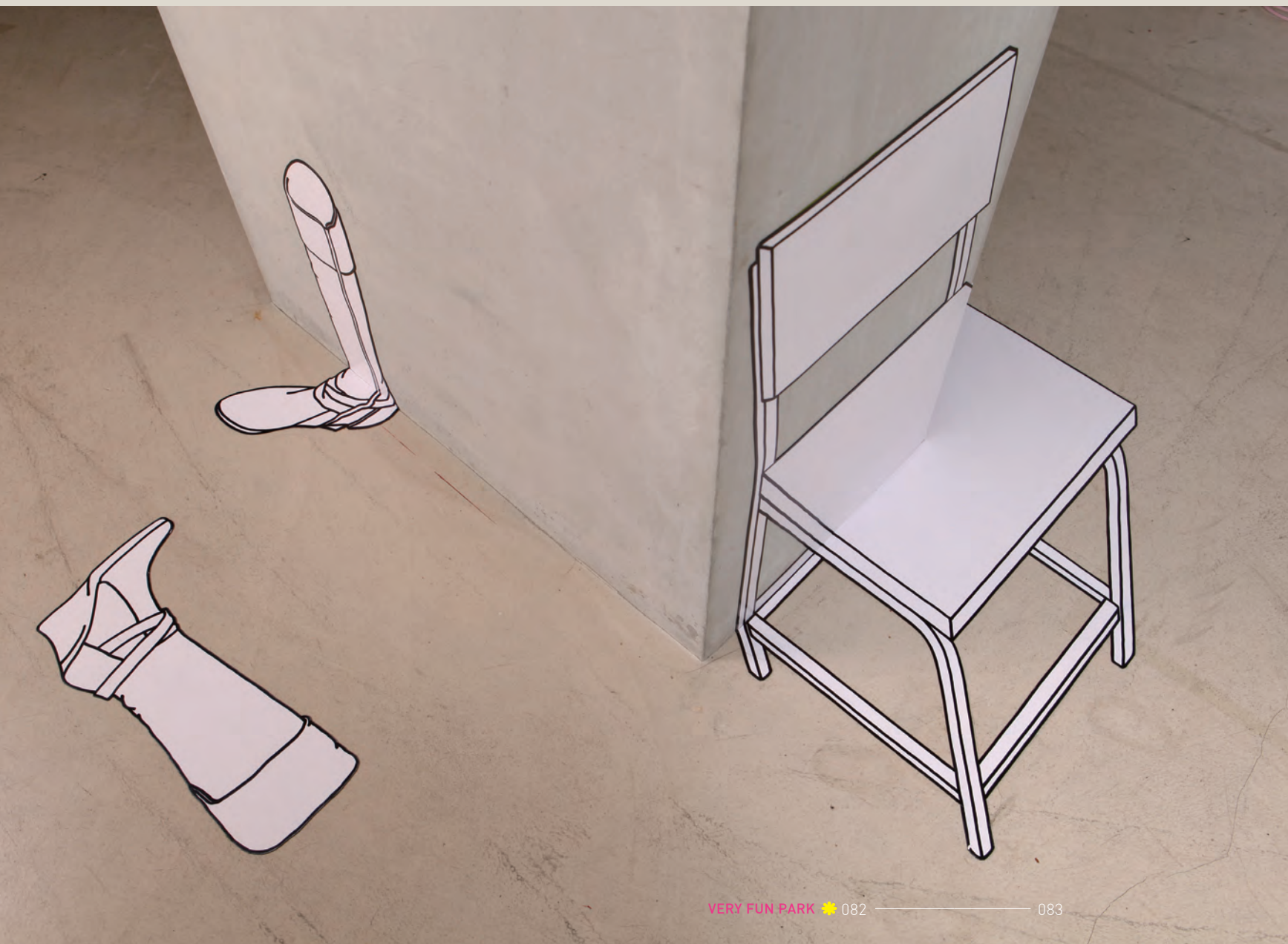




# 17 鄭秀如 Hsiu-Ju CHENG

## 移動中的真實 # 12

The Reality of Movement # 12



PHANTACi 的店面散發著濃濃的流行氣息，匯流著新穎的風格成就某種生活態度與自信步伐，觀者走入店內，不難發現室內外的空間牆面與地面上，黏貼著用簡單線條概念所繪製的水龍頭、椅子、角柱…等日常生活物件。而這些物件的外型輪廓在清晰易辨之餘，卻也在空間中呈現出一種偏離的視差角度，有待觀者不斷調整自己的身體與觀看位置，直至鮮明的立體感在某個瞬間現形。

在當代藝術的範疇中，很多時候創作者傾向留給觀者自我詮釋的空間，和各種認識作品的可能性，於是在創作中也增加了許多的自由的觀看位置。藝術家鄭秀如在《移動中的真實》系列作品中則刻意反其道而行，試圖重疊出創作者與觀者的觀看位置，將分化、絮亂的意義詮釋精煉凝結，突顯大家站在同一個視點、共享同一片風景的可能性。鄭秀如藉由將物件的立體形貌隱藏在特定的視角，讓觀賞者自發性地去摸索、找尋藝術家的創作視角與位置，進而達到一種相互疊合的共識。她的繪畫涵蓋了立體與平面維度的雙重表現，鄭秀如的作品與空間狀態也有密不可分的關係，當平面圖像被以正確的角度觀看、立體地浮現於眼前時，這些物件彷彿實際占據了空間中某部份的位置，融入了周遭真實物件的團體，這些由麥克筆線條構成的圖案，是繪畫也是裝置，它們是否能與空間適切合作與互動，也是鄭秀如創作時的重要課題。在空間、觀賞者與創作者連成一線時，目光就能穿躍表層的不和諧，直接望見真實。

媒材 ▶ PVC 模型板 · 麥克筆  
地址 ▶ 忠孝東路四段 181 巷 35 弄 27 號  
展點 ▶ PHANTACi



PHANTACi's storefront has fashion written all over it. Its design boasts unique lifestyle and striding confidence. Walking into the store, customers will soon notice pictures of faucet, chairs, and square pillars— items that are common in the everyday life— being glued onto the walls and floors in and around the shop. While familiar in form, these pieces seem to have altered our visual perceptions, prompting viewers to move around a bit before finding the best viewing spot.

More often than not, contemporary art leaves much of the interpretation and imagination up to the viewers. As such, contemporary artists often encourage multiple interpretations by expanding the viewing spots. Taiwanese artist Hsiu-Ju

Cheng has decided to do the opposite. *The Reality of Movement* represents her attempt to overlap viewer's position with that of the creator. With a simplifying approach, Cheng manages to create just one spot that inspires an interpretation shared by all. By carefully hiding the objects in specific forms, Cheng encourages viewers to see the ways she sees. Drawn with markers in simplistic lines, the paintings are a dual representation in two and three dimensional depictions, doubling as installations. As part of the artist's experiment to test whether the paintings blend in with their surroundings, viewers will be encouraged to move around until they see from the "right" angle where 2-D becomes almost sculptural.

Media\_ PVC and Marker Add\_ 27, Aly. 35, Ln181, Sec. 4, Zhongxiao E. Rd. Location\_ PHANTACi

## Q&A

鄭秀如

Hsiu-Ju CHENG



- 請用文字描述出您最喜歡的顏色。  
Please describe your favorite color.  
捲著灰塵滾動中的綠。  
A kind of green that is rolling in the dust.
- 請問顏色在您作品中扮演什麼角色？  
What role does color play in your artistic oeuvre?  
不一定。  
It depends.
- 在生活中，每個人都有不只一種角色，而您自己最喜歡的角色是什麼呢？  
Everyone plays more than one role in life. Which one is your favorite?  
兄弟姐妹。  
Sibling.





# 特別企劃



Dispatchwork

18

楊·弗門 Jan VORMANN

小。遊。隙。積木修城計畫

**破** 損牆角、脫落紅磚，見證東區四十年風華流轉的大安 56，年歲在老房身上劃下的痕跡，卻擄獲德國藝術家楊·弗門的目光：這樣的角落在他眼中都是大玩創意的好地方，藝術家利用彩色積木填補建物孔縫，城市立刻變身歡樂繽紛的遊戲場。

其實「積木修城」的故事要從羅馬北邊的古城 Bocchignano 說起：老建築破損，但早已找不到與當年相同的修補素材，古城居民就地取材，用現代的磚頭或混凝土修補牆面。2007 年，弗門看見他們對自己歷史文化的珍惜中又不失率性，讓他想起兒時的積木遊戲——手邊現有的積木顏色形狀不匹配也沒關係，只要發揮創意就可以玩得很開心。既然不著痕跡的修補已是不可能，不如就讓這些痕跡為古城增添色彩吧！歷史的痕跡不再嚴肅沉重，而是值得用繽紛色彩來慶祝與紀念，從這裡開始，藝術家的創意透過網路的力量，讓世界各地漸漸擴散出一圈圈彩色漣漪。

或許這項計畫的感染力不僅來自修復的城市建物的意義，更因為把玩彩色積木是每個人童年存留的本能，不管 5 歲還是 80 歲，民眾從圍觀到投入，孩子體驗一場過癮的積木遊戲、大人重溫早被遺忘的單純歡笑。人人都可以自發參與，並在網路平台上與世界一同分享，截至 2012 年底，藝術家的彩色足跡已遍佈近 30 座城市，而世界各大洲也有民眾自發響應的積木修城現身，您心動了嗎？歡迎拿起手邊的彩色積木，讓感動化身為行動吧！

For German artist Jan Vormann, broken corners and missing red bricks make for ideal places for creativity. Hence, the traces of time found in Da-an 56 immediately caught his eyes. Cleverly named "Dispatchwork," this public art project uses plastic construction bricks of all colors and sizes to patch the missing pieces on various structures. The makeover breathes new life into what used to be inconspicuous spots, transforming a gray city into a playground of colorful surprises.

In fact, Dispatchwork began in Bocchignano, an ancient Italian city, and it is infectious in inspiring creativity and the desire to create. Vormann welcomes participants from all over the world to join the project. To date, besides almost 30 original Dispatchwork projects by the artist himself, over forty cities have seen spontaneous Dispatchwork initiated by the locals.

Feel tempted? You are welcome to initiate your own Dispatchwork. Let's create ripples of color in various corners of the city!

# 2012 粉樂町

**大安 56 展點與作品介紹**

VFP × DA-AN 56



# 游文富 Wen-fu YU

19-1 愛麗絲的大甜甜圈 Doughnut in Alice's Wonderland

19-13 廚房的大蒸籠 Big Steamer in the Kitchen



除了建築體上美麗的紅磚，大安 56 民宅讓人引頸張望的還有洋房前幽靜的綠蔭庭園，這也使得每個人初次造訪時不得不多停留幾秒，盡情欣賞這座美好的世外桃源。高大的樹群包覆了遠望的視線，也隔絕了來自現代都市的騷動氣息，為大安 56 留下一份靜謐生息的空間。庭院深處，漂浮著粉紅色澤的巨大甜甜圈，為這座空間帶來奇幻迷離的視覺色彩，人們彷彿進入夢境國度中花園，等待著一場悠閒的野餐。此時的紅磚老宅的廚房內，一樣超現實的大型蒸籠正包圍整個空間，將平日熟悉的廚房物件全部納入蒸籠裡面，讓人只能從外部努力嘗試去窺探。慣常的身體經驗在此全然被顛覆，或許，在人們踏入民宅大門的瞬間，就已經開始了一趟驚喜的奇想之旅。

來自南投竹山的藝術家游文富，在本次展出中特別運用「竹編」這種在家鄉經常被使用的素材進行創作，分別完成了《愛麗絲的大甜甜圈》和《廚房的大蒸籠》兩件作品。作品的發想非常簡單直接，《愛麗絲的大甜甜圈》是游文富第一眼看到這個花園場所所冒出的直覺：「身處的这个環境就像愛麗絲的夢境」，因此就用竹編打造一個被放大的甜甜圈，以漸層的白與紅營造仙境的夢幻感，吸引觀者靠近。《廚房的大蒸籠》則是想起幾十年來，家中廚房應是充滿了溫暖氣味的所在，因此藉由竹片將其綿密包覆，好像能同時把過往的所有氣味與回憶一起塵封其中，確保記憶的鮮明與熱度。

媒材 ▶ 19-1 上色竹片 19-13 竹片  
展點 ▶ 19-1 大安 56 - 庭院 19-13 大安 56 - 廚房





Stopping first-time visitors in their tracks, it's hard not to feel the beauty and tranquility of Da-an 56's green garden. The far view is framed by tall trees that have aptly blocked the hustle and bustle of the city. A suspended red bamboo sculpture in the shape of a doughnut is found deep in the back of the garden. It is afloat, adding a mysterious twist to the premise. Visitors will find themselves lost in wonder and ready to be treated to a leisurely garden picnic.

The kitchen of this historic, brick-walled mansion is stuffed with a giant bamboo sculpture as well, and this time, a steamer. We can only peek through strips of bamboo layers to identify the common familiar cookware wrapped inside the steamer. Having all our familiar physical experience remade, our journey of wonder begins the instant we step through the front gate.

Artist Wen-Fu Yu was born in Chushan, literally "Bamboo Mountain," in central Taiwan. Based on some straightforward conceptions, *Doughnut in Alice's Wonderland* and *Big Steamer in the Kitchen* were created using "bamboo weaves," a common craft found in the artist's hometown. *Doughnut in Alice's Wonderland* was inspired by Yu's very first visit to the garden, which made him feel like he was standing in Alice's wonderland. The enlarged bamboo doughnut in white and red layers is meant to inspire a dream-like fantasy, beckoning visitors to lean closer. *Big Steamer in the Kitchen* brings back memories of past decades and of kitchens filled with delicious warm aromas. By wrapping everything tightly in bamboo weaves, Yu preserves memories and imaginary aromas as vividly and warmly as he possibly could.

Media\_ 19-1 Colored Bamboo 19-13 Bamboo

Location\_ 19-1 Da-an 56 - Kitchen 19-13 Da-an 56 - Garden

## Q&A

游文富  
Wen-fu yu



❶ 請用文字描述出您最喜歡的顏色。

Please describe your favorite color.

帶花的粉紅色。有著我「第三件作品」的驕傲與喜悅！  
(編註：游文富先生育有二子一女，圖為其幼女。)

Flower-like pink, with the pride and joy of my third "piece of art"!  
(Editor's note: The artist is a father of three children. The picture shows his youngest daughter.)

❷ 請問顏色在您作品中扮演什麼角色？

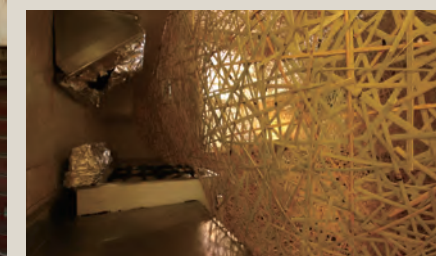
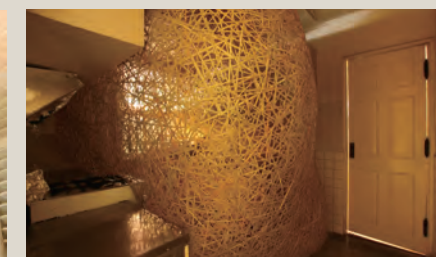
What role does color play in your artistic oeuvre?

扮演著我的「思考」。  
It plays the role of being my "thoughts."

❸ 在生活中，每個人都有不只一種角色，而您自己最喜歡的角色是什麼呢？

Everyone plays more than one role in life. Which one is your favorite?

當然是藝術家啦！  
An artist, of course!





## 19-2 海蒂·渥特 Heidi VOET

### 我永不消失，因我的身影長存

*I will never disappear  
for forever I'll be here*



## 「客廳」

像是一個家中的重要門面，無論是日常起居，待客交誼，客廳都是舉足輕重的場景，也往往被投以各種生活風格的想像，無論是沙發的舒適美觀，或是一張茶几的別緻、一盆植栽的清雅，各類品味象徵於此競逐，體現出人們生活其中的態度與對空間的關心。一進入大安 56，我們很難不去注意到，這些我們早已熟悉的客廳物件幾乎都已被刪去，留下的是一張色彩鮮豔，擁有華美樣式的大地毯，強烈的存在感讓人驚喜，尤其這又是張由三千支電子錶拼接而成的另類手工編織，當定點報時的交響曲響起，更深刻的感官知覺便從地毯躍起的數位音律中一同共鳴。

來自比利時的藝術家海蒂·渥特在《我永不消失，因我的身影常存》中，以尼龍繩串起大量塑膠電子錶，形成一張蘊含時間意義的大地毯。長久以來，地毯就是家庭中重要的居家配件，當人們鋪上地毯、擺上桌椅，行走其中，卻因慣性忘卻地毯的存在。海蒂·渥特認為，這也可以對比為人們對於時間的態度，時間一分一秒地在每個當下行進、流逝，但你我往往不經意地走過而無覺察。在大安 56 客廳裝置這件作品時，所有手錶都現場調整為相同的基準時間，使其在整點能共同報時。藝術家將電子錶隨時間的逐漸偏誤，納入為創作延伸的一部份，讓電子錶隨著展期的推移自然產生誤差，齊一的報時聲進而轉為一陣此起彼落的演奏。透過聆聽，觀者可以再度感受到時間的存 在與行徑歷程。在抽離原物件的民宅客廳內，生活已成過往光景，地毯上這些流逝的時間碎片被消磨為一聲聲微小的音波，迴盪著不可復追的淡淡傷逝。

媒材 ▶ 3000 只電子錶·尼龍繩  
展點 ▶ 大安 56 - 客廳





The living room is said to best represent a household. It is where people spend their days and nights and where guests are received. However we imagine our lives to be, our lives are projected through the living room. From the comfort and look of the sofa or the exquisite design of the table to the refreshing effect of a houseplant, they mirror the owner's attitude towards life, and the attention devoted to personalizing the home.

Stepping into the living room of Da-an 56, our attention is drawn to its emptiness. All the usual staples of the living room have been removed with only a kaleidoscopic carpet left. Its composition of numerous electronic wristwatches renders it an unusual work of handcraft. When the watches' alarms go off, the carpet becomes a gigantic piece of music filling the room with digital symphonic notes.

Created by Belgian artist Heidi Voet, *I will*

*never disappear / for forever I'll be here* is an enormous carpet made of over 3000 electronic wristwatches. The carpet has always been a common household staple. After laying the carpet on the floor and spreading the table or chairs over it, we tend to put the carpet behind us. We get so used to its presence that we forget it is there. Heidi Voet notices the similarity between our obliviousness to the carpet and our obliviousness to the passage of time. When placing the installation inside the living room of Da-an 56, she deliberately synchronizes time and the alarms on the watches. With the passage of time, the watches lose their synchronicity, which become an extension of the artist's creative theme. These inevitable errors manifest themselves in the form of ill-timed music. Viewers begin to sense the passage of time as they listen to the dissonance. Bit by bit, these fragments of time are reduced into tiny sound waves echoing our inability to control time.

**Media\_** 3000 Digital Watches and Nylon Wire **Location\_** Da-an 56 – Living Room

## Q&A

海蒂·渥特  
Heidi Voet



### 1 請用文字描述出您最喜歡的顏色。

Please describe your favorite color.

色譜上所有的顏色都如此美妙，對我來說缺一不可。

The whole color spectrum is wonderful and equally important for me.

### 2 請問顏色在您作品中扮演什麼角色？

What role does color play in your artistic oeuvre?

我常運用特定顏色來觸發或是放大某種文化連結。文化背景影響我們對於顏色的看法至深，正好可由此切入、或以此為出發點多方嘗試。

除了文化連結，顏色還代表了思想、欲望、結構，都能成為我創作上的運用，例如 2008 年，我將一座古堡前的小徑鋪滿粉紅鵝卵石，粉紅色代表了故事的陳述、甚至是迪士尼一般的童話氛圍，卻也同時對於歷史與人之間的關係提出質問。

我很少以黑白進行創作，對我來說，黑白像是透過不同媒介所看見的世界（例如電影、或是攝影），而我們對於世界的認識應該是彩色的，我也善用這一點。

I make use of a specific color to trigger or magnify a reference. The way we see colors is strongly determined by culture so you can either work with that or around it. I use a color for its specific cultural references and the ideas, desires, structures it represents. For example, in 2008 I changed the color of a path to an ancient castle by adding pink pebbles. The pink color referred to story telling and a Disney infused world and was employed to question our relation to history.

I seldom work in black and white, which is a way of seeing through another medium, like film or photography. Our relation to the world is with its colors and therefore I make use of them.

### 3 在生命中，每個人都有不只一種角色，而您自己最喜歡的角色是什麼呢？

Everyone plays more than one role in life. Which one is your favorite?

生命中各式各樣的角色都是源源不絕的靈感來源，卻也可能彼此矛盾衝突。身為一個女性、女兒、母親、愛人、藝術家...多重角色讓我對於生命的認識更加寬廣。我的創作便是立基於這些角色所帶給我的經驗與知識。

All these different roles are a continuous source of inspiration and can be in conflict at the same time.

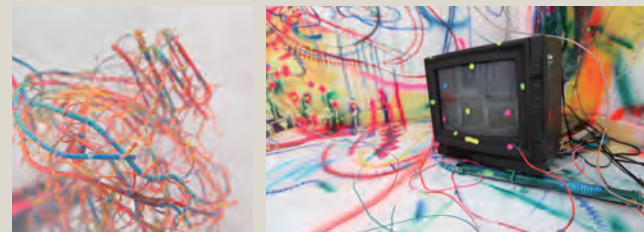
Being in the role of woman, daughter, mother, lover, artist etc. all broadens my perspective on what life is and can be today. My work is based on the experience and knowledge that these different roles bring in society.



# 19-3 黃彥超 Yen-Chiao HUANG

## 就帶著閃爍望遠鏡

Bring the Colorful Telescope



**對** 比喧鬧繁華的東區街頭與週遭環境的變遷，僻靜的紅磚洋房在此成了一個獨特的存在，幾十年來，大安 56 宅邸座落在此，就像一位極具包容心的見證者，見證著週圍時間的變化與消逝。打開紅磚屋的大門，正前方的小書房內，房間白色地板與牆面上，佈滿著自由律動的螢光線條。置身其中，彷彿有無數條光束朝自己所在的位置直衝而來，如訊息的電流般衝撞著觀者的感官，也如耀眼的光粒子般眩目奪人。

藝術家黃彥超從自身在不同空間游移的經驗出發，在進入大安 56 民宅後，立即感受到民宅內與外界殊異的時間感與記憶重量。民宅周遭，如今充滿了密集的店家與消費人潮，一股屬於現代商業的車水馬龍正賣力鼓噪，喧囂著幾十年來的變動。反觀大安 56 本身，仍保有當初古樸的原貌，同一條街上，似乎只有這幢紅磚屋的時間速度與週圍不同。黃彥超於是滲入了這棟老屋的視野，以老屋的目光和位置來感受周遭環境的喧鬧，並運用複合媒材在地面、牆壁間作畫，以此寫意的手法，記錄下外在環境投向老屋的訊息。奔放的人潮與車流、肆無忌憚的燈光，動態的真實現象被轉化，在觀者眼前所呈現出一道道視覺迷離，過去的記憶與現代的生活得以在這個空間中被巧妙連結、互相觀望。黃彥超認為作品並不一定要設限在固定主題，每個人都可以用自己的方式直接地感受當下，習慣於感受現實的人們，也可以藉由本次作品，走入絢麗的時空隧道。

媒 材 ▶ 複合媒材  
展 點 ▶ 大安 56 - 書房





In stark contrast to the noisy streets of Taipei's East District and the changes around it, this tranquil brick house is a unique presence all by itself. For the past decades, Da-an 56 has patiently borne witness to all the changes around it.

Pushing open the door to the study, visitors are greeted by the fluorescent lines scattered on the white floor and across the walls. Before long, these criss-cross lines seem to become glitzy beams of light overwhelming the senses of the audience.

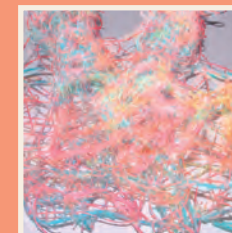
For artist Yen-Chiao Huang, his works are often inspired by his personal travels to and from different spaces. Upon entering Da-an 56, he finds himself in an alternate time and space. Brimming shops and shoppers, the surrounding

area is full of sounds of motor vehicles and human noises, while amidst the excitement all remains the same within Da-an 56. The brick house is definitely the odd one out on the street. Huang was able to see from where the house stands and paint with this perspective. Composite paints splattered across the floor and the walls are where the artist depicts all the incoming noise from outside the house. Under his free brushstrokes the crowds, the traffic, and the intrusive lighting are transformed into a mystifying sight evoking both past memories and current reality. The artist believes that creative themes know no boundaries. With *Bring the Colorful Telescope*, Huang invites the practical souls who have been so used to the here and now to let go and join in this colorful time travel.

Media\_ Mixed Media Location\_ Da-an 56 – Study

## Q&A

Yen-Chiao HUANG  
黃彥超



### ❶ 請用文字描述出您最喜歡的顏色。

Please describe your favorite color.

「混色」……因為好多的感官感覺喔……向我飛奔過來。像是?? 煙火吧? 是嗎? 火藥? 鞭炮? 炸彈? Disco 燈光? 紅外線? 紫外線? 超音波? 「煎」荷包蛋? 「炸」雞排? 好像都有通喔>> 模糊地帶

I like a mishmash of colors, because it is a bombardment of senses dashing towards me, like fireworks, gunpowder, firecrackers, bombs, or disco lighting maybe? Infrared light? Ultraviolet light? Super sonic speed? Fried egg? Fried chicken? It's actually a bit of everything...some kind of gray area, I suppose.

### ❷ 請問顏色在您作品中扮演什麼角色?

What role does color play in your artistic oeuvre?

很像煙火噴放的能量，又或者說是火山爆發吧……所有準備過程就在那刻散出來……非常的表演……很有爆發力的擴散開來……簡單一句話……這是我的演唱會啦……讓我聽到兩萬人的叫聲……「前面的朋友·後面的朋友」來……數到三……尖叫聲?!……讓我知道你們在哪裡！」

Color in my works is like the energy released by fireworks, or a volcanic eruption. All the efforts are released right then and there. It is a great show, very explosive. Let's say it is my own concert performance. People in the front and those of you in the back, on the count to three, let me hear you! People in the audience, show yourselves to me!

### ❸ 在生活中，每個人都有不只一種角色，而您自己最喜歡的角色是什麼呢?

Everyone plays more than one role in life. Which one is your favorite?

以藝術創作來說……我很樂於當永遠的學生……最美好的時光啊……

As someone in the arts, I would very much like to be a student forever and ever. It's the best of all times!





## 19-4 池田朗子 Akiko IKEDA

their site / your sight in Taipei



**走** 上民宅二樓，右側第一間帶有真實居家氛圍的臥房內，乍看之下彷彿是一間閒置已久的工作間，帶有年歲痕跡舊書桌、地面上堆疊的紙箱，以及散亂其中的大量舊雜誌，如同一幅時間突然靜止的畫面。然而，在雜誌頁面的圖片上，立起的小人和物件以妙趣橫生的方式，打破了這個時空的凝結狀態，為這間房間帶來另一種值得玩味的觀賞視野。

來自日本的藝術家池田朗子早期創作以雕刻為大宗，這樣的背景讓她一直以來皆關注著立體與視覺的議題，從2000年起開始長期創作《their site/your sight》系列，透過細緻的雕刻技巧將平面攝影上的人物與物件進行裁切，使之站立於印刷平面之上，創造出立體的視覺效果。藉由這樣單純的維度轉換，池田朗子想要呈現人們在欣賞平面的照片、雜誌攝影時，是如何在腦海中將平面物件重新構築成原本的立體面貌，而這樣的動作又如何影響著人們的感知與情緒。池田朗子認為在欣賞平面影像時，人們會自動捕捉畫面中自己最關心的主體，並在腦海中自然營造出一個立體的空間，將關切的主體於此重新還原再現。視覺也就成了一段辨認及確立真實的過程，並隨每個人心中的認定不同而產生了各自的釋義。池田朗子於本次粉樂町推出了《their site/your sight in Taipei》的延伸創作，結合在台灣蒐集而來的雜誌，以及民宅房內現有的物件，共同佈置出一片微觀卻廣闊依舊的視覺風景。

媒材 ▶ 複合媒材  
展點 ▶ 大安 56- 臥室 -1



On the second floor to your immediate right is a bedroom which, at first glance, looks like an abandoned studio. A desk that bears the mark of time with some scattered boxes and outdated magazines creates a moment frozen in time. Standing atop the magazine pages are tiny paper figures that seem to have disrupted the moment adding playfulness to the room.

Japanese artist Akiko Ikeda's vast experience with sculptures in her early career has made three-dimensionality and visual perception the focus of her creative themes. As a long-term project, she began working on *their site/your sight* as early as 2000. With the help of precision sculpting, delicate and self-supporting shapes seem to pop out of

the magazine pages. By juxtaposing different dimensions, the artist attempts to visualize what goes on inside the mind when we browse the photographs and prints; how two-dimensional items get recreated in realistic forms. Ikeda believes that people only see what they choose to see. A 3-D mental platform is built where all things seen get regenerated. In that sense the viewing process becomes one of recognition and authentication before interpretations are formed. The piece *their site/your sight* in Taipei is an extension of the artist's previous work. Together, the magazines and items in the room generate a close-up view with a very broad perspective.

Media\_ Mixed Media Location\_ Da-an 56-Bedroom-1

## Q&A

池田朗子  
AKIKO IKEDA



### ❶ 請用文字描述出您最喜歡的顏色。

Please describe your favorite color.

白色，所有顏色的基礎，對我而言，白色也是「初始」的象徵。

White. It is the base for every color. For me it is a symbol of being "first & beginning"

### ❷ 請問顏色在您作品中扮演什麼角色？

What role does color play in your artistic oeuvre?

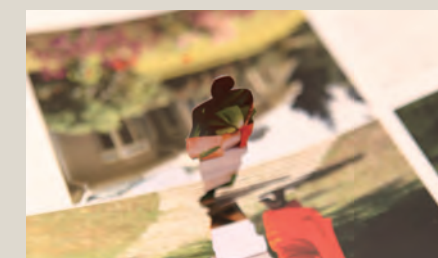
顏色就像是我記憶的片段，幫助我從中勾勒出往日時光。

They are the fragments of my memory; it helps me to picture the past.

### ❸ 在生命中，每個人都有不只一種角色，而您自己最喜歡的角色是什麼呢？

Everyone plays more than one role in life. Which one is your favorite?

旅人。  
Traveler





## 19-5 康雅筑 Ya-Chu KANG

### 56 號屋帳

No.56 Yurt



**無**論外部環境的變化有多複雜，大安路巷弄內一棟典雅的紅磚洋房，仍穩穩地佇立在此四十餘年。在此，房舍一磚一瓦上所浸染的，除了歲月遺留的痕跡，也包括在此生活範圍中，人們的歷史與記憶。屋內二樓房間，一襲由羊毛氈包覆而成的裝置，正是大安 56 的仿擬帳篷。柔軟的羊毛材質，搭配房屋原本的溫暖色調，除了再現房子本身的外觀形象外，也摻入了與房屋之間因共同生活而燃起的情感溫度。

藝術家康雅筑一開始便受到大安 56 迷人的建築外觀吸引，一幢房屋往往在本身單純的功能性外，還富含著許多在人們心中對它的熟悉感與記憶連結。但就像人類社群會聚集、遷移一樣，建築物也有其成長變遷。康雅筑認為，其實建築物的狀態也像是一種游牧民族，隨著時光荏苒用自己的步調流轉、移動。因此康雅筑使用了自然溫暖的「羊毛氈」，將傳統古老手工藝的記憶與大安 56 的記憶相連結，以游牧民族蒙古包的概念，重新詮釋洋房的建築狀態，使觀賞者重新發現房屋與人的關係。僵固的形體在時光更迭下，或許會歷經盛衰枯竭，但記憶中的懷想卻可以流動長存。在本次展出的二樓房間裡，除了帳篷本身，在櫃子與衣櫥等細微空間上，康雅筑也專注地思索了其各自可能擁有過的故事並加以創作，每一個角落都可能生活記憶的羽毛落下，康雅筑用創作標註了這些尋思所在的位置，留給觀者溯源追尋過去的生活。

媒材 ▶ 羊毛·木·線·營釘·燈·素描·框  
展點 ▶ 大安 56- 臥室 -2





For over forty years, a quaint brick house has stood in the alley of Da-an Road unfazed by the mind-boggling changes around it. Visible on its bricks and tiles are traces of the passage of time, history, and memories of past dwellers. In a room on the second floor stands an installation wrapped in wool felting. It is a make-believe tent made of soft wool that matches the warm color of the house. As a re-creation of the house, the tent stirs up the universal sense of belonging shared by all mankind.

Upon her first visit to Da-an 56, Taiwanese artist Ya-chu Kang was immediately drawn to its façade. Practical function aside, houses often inspire memory and nostalgia. Kang Ya-chu understands that. Similar to clustering and

migration that characterize human behavior, buildings go through different phases as well. By choosing wool felting, for its warm and organic feel, the artist has connected traditional handcraft with the memories of Da-an 56. By recreating the house in the form of a nomadic tent, Kang encourages viewers to reattach themselves to the house. Unlike things that break down with the passage of time, memories are everlasting. Other objects can also be found on the cupboard and in the closet. They are the brainchild of the artist's creative process, each carrying its unique story. As their respective positions trigger memories of the past, it is up to the viewers to figure out how to revisit the life that was once so familiar.

Media\_ Wool, Wood, Threads, Camping Nails, Light, Drawing, and Frames Location\_ Da-an 56 -Bedroom-2

## Q&A

Ya-Chu Kang  
康雅筑



❶ 請用文字描述出您最喜歡的顏色。

Please describe your favorite color.

半透明 - 透過光的穿透，色彩可以是各種顏色。

Semi-transparent—through light, it can be any colors.

❷ 請問顏色在您作品中扮演什麼角色？

What role does color play in your artistic oeuvre?

創造者。

Creator.

❸ 在生命中，每個人都有不只一種角色，而您自己最喜歡的角色是什麼呢？

Everyone plays more than one role in life. Which one is your favorite?

旅行藝術家。

Traveling artist.





## 19-6 徐薇蕙 Wei-Hui HSU

1. 笑顏如花 *Smiling Face as a Flower*

2. 你是我溫柔的武器 *You Are My Tender Weapon*



在大安 56 民宅二樓廊道的中段，那時常被隱匿卻又不容忽視的浴室空間裡，潔白浴缸上方的牆面，正綻放著奪人目光的大型花朵，粉紅與淺紫漸層渲染，與花朵一同向外綻開，讓人無法不被吸引而趨近一探。回過頭，放置在一旁透明化粧箱內，一把粉紅手槍則向觀者投以第二度強而有力的視覺衝擊。原本習以為常的小小浴室裡，此時正棲息著藝術家對現代社會與人群的敏銳關注。

徐薇蕙選用現代女性經常使用的美容保養品——面膜做為創作素材，加以染色、堆砌、拼裝成《笑顏如花》和《你是我溫柔的武器》兩件作品。面膜在此象徵的是女性的皮膚，同時也正代表著青春、時間與歲月的累積。在創作過程中，徐薇蕙除了將面膜染上鮮豔的色彩，也刻意在面膜上捏塑出不同的表情，以此注入想要傳達給觀者的情緒。《笑顏如花》藉由一叢盛開的花朵，體現正值青春的繽紛與浪漫，當中每一片色彩鮮豔的面膜都是新鮮的花瓣，而面膜上每一張微笑的表情也承載著青春自然散發的歡愉。《你是我溫柔的武器》則藉由紅潤的面膜組成槍枝武器，以陰柔的材質型塑陽剛的形體，細緻表現出外柔內剛的意象，闡述現代女性在完美柔弱的形象底下，所保有的堅毅精神，在此，面膜上的笑臉則是對世人展現的自信與聰慧；許多時候，笑容才是突圍的最佳武器。

浴室中兩件面膜作品，與空間中的浴缸、洗手槽及鏡子等物件相互構築成一個蘊藏更多隱喻的私密空間，徐薇蕙大方邀請觀賞者透過鏡子重新觀賞作品，透過自我觀照投射出屬於個人的最終解讀。

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展點 ▶ 浴室



Halfway through the corridor on the second floor is an inconspicuous yet indispensable bathroom. On the wall above the bathtub hangs a gigantic blossom. Its pink and purple layers beckon visitors to take a closer look. Just as visitors turn around to leave, another visual impact emerges onto the scene—a pink handgun stashed inside a see-through vanity box. What should have been an ordinary bathroom now screams the artist's concern for modern society.

*Smiling Face as a Flower* and *You Are My Tender Weapon* are made of multiple facial masks, with the help of dyeing, layering, and assembling. Artist Wei-Hui Hsu has chosen the facial mask as a creative medium due to its popularity as a beauty product. Other than resembling the female skin, the masks also symbolize youth, time, and age. Hsu expresses her emotions by dyeing the masks

in flamboyant colors and molding them into different shapes. While *Smiling Face as a Flower* features a blossom that embodies youth and romance with petals made of colorful masks, *You Are My Tender Weapon* turns facial masks into the shape of a handgun. The juxtaposition of feminine materials with masculine form symbolizes modern women whose strong determination beneath a meek façade should not go unnoticed. The smiley faces on the masks reflect their confidence and wisdom in dealing with the world. After all, a friendly smile is, on many occasions, the best of all weapons.

The two pieces, along with the bathtub, sink and mirror, constitute a private area. Viewers are encouraged to see the works through a mirror reflection before arriving at their own interpretation of the work.

**Media\_** Mixed Media (Facial Mask, Acid -free Stiffener, and Dye Pigment) **Location\_** Da-an 56-Bathroom

## Q&A

徐薇蕙  
Wei-Hui Hsu



❶ 請用文字描述出您最喜歡的顏色。

Please describe your favorite color.

喜悅微笑時臉頰上的幸福紅潤色彩。

The happy pink glow on a smiling face.

❷ 請問顏色在您作品中扮演什麼角色？

What role does color play in your artistic oeuvre?

顏色在我作品中象徵著不同的心境與情緒。

Color represents different emotions and states of mind in my works.

❸ 在生活中，每個人都有不只一種角色，而您自己最喜歡的角色是什麼呢？

Everyone plays more than one role in life. Which one is your favorite?

愛與被愛的角色。

Someone who is able to love and to be loved.

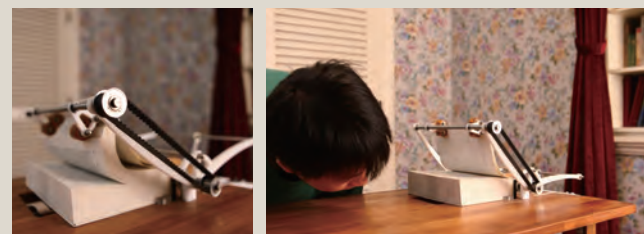




# 19-7 劉瀚之 Han-Chih LIU

## 翻書機

Page Turning Machine



書房時常給人肅穆沉穩的印象，書架上本本厚重的書籍，除了隱現書房主人的智慧累積，書的內容也大致涵蓋了擁有者的所思所想，以及其生活方式。民宅二樓的書房，整個空間除了書架上的滿滿書籍外，僅剩房間中央擺設著的一張樸素木質書桌，書桌一側架設著特殊的機械裝置，正以獨特的步調翻動著裝置上的書頁。這組裝置看似要協助翻書，但翻動的速度卻讓人無法正常閱讀，如此不斷反覆的動作，僅徒留下觀者無聲的問號。

藝術家劉瀚之創作的動力機械裝置《翻書機》，用現代機械的反覆操作，模擬會發生在你我身上的閱讀情境：面對讀也讀不完的厚重書頁，因為吸收疲乏而引起的百無聊賴，讓人忍不住將頭倒在書桌上，一邊撥弄書頁掂量其厚度，一邊感受書頁落下產生的微微涼風。除了情境構築外，藝術家在此的機械裝置使用，也象徵著現代高度工業化社會對更快速、方便的盲目追求，但《翻書機》所模擬的既是速讀也是速忘，並無法真實達到協助閱讀的工具性目的，劉瀚之反而藉此緩和了科技理性下急促盲從的步伐，用一種略帶消極懶散的情境，為庸碌的日常生活節奏按下暫停鍵。在短暫的歇息當中，觀者不妨細細觀察在看似無用的舉動下，藝術家如何言說現代社會中眾人的生存狀態，如何在堅硬生冷的材質內賦予人性的關懷。

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展點 ▶ 大安 56-2F 書房





More often than not, a study gives off a solemn and subdued feel. While providing a subtle display of knowledge, the stacks of books on top of the shelf also reflect the owner's thoughts, values, and lifestyle. A special device is placed on one end of the desk that is pretty much the only piece of furniture in the room apart from the packed shelves. The device appears to be flipping through the pages at a uniquely paced rhythm. Disguised as a reading aid, this "page turner" is working at such a high speed that makes reading impossible. As it carries on with its movement, viewers can only wonder: What's the meaning behind all this?

*Page Turning Machine* is the work of Taiwanese artist Han-Chih Liu. It features a device with repetitive movement. It is a way to simulate the reading experience shared by all who have, at one point or another, got bored to sleep by a

giant book with seemingly endless pages. We slump our heads onto the desk and let the light breeze blow onto our face as we nonchalantly flip through the pages of an open book. Other than setting the tone of the room, the mechanical device symbolizes the blind pursuit of speed and convenience that characterizes modern industrial society. *Page Turning Machine* satirizes quick learning and forgetfulness as the device by no means facilitates reading. It is the artist's attempt to slow down the hurried pace of the modern life fueled by technology. By creating a drowsy ambience, Liu has pressed the pause button for our hectic and demanding lifestyle. The pause encourages viewers to look with their heart and come to appreciate the artist's depiction of modern lives. Gradually, a sense of humanity and affection emerges from the stiff and cold material.

Media\_ Mechanical Installation Location\_ Da-an 56-2F Study

## Q&A



劉瀚之  
Han-Chih Liu

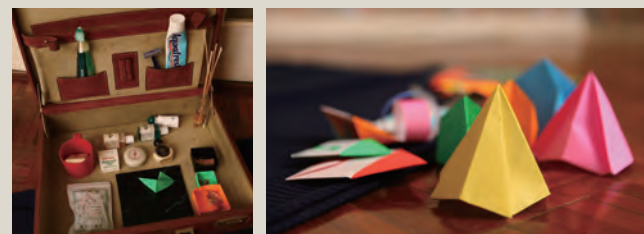
- ❶ 請用文字描述出您最喜歡的顏色。  
Please describe your favorite color.  
粉紅色。  
My favorite color is pink.
- ❷ 請問顏色在您作品中扮演什麼角色？  
What role does color play in your artistic oeuvre?  
不搶戲的硬底子演員。  
Color is like the senior and hardcore actor who is humble enough to lay low and not steal the show.
- ❸ 在生命中，每個人都有不只一種角色，而您自己最喜歡的角色是什麼呢？  
Everyone plays more than one role in life. Which one is your favorite?  
一名實實在在的路人。  
I like the role of a true passerby.





# 19-8 黃華真 Hua-Chen HUANG

3:15



「臥房」或許可說是記錄了最多生活軌跡的空間，無論是踏進夢鄉、涉過長夜，或僅僅是待在其中打發瑣碎時間，如此一種親切的停留，讓人們在休息後，能再度邁出步伐前進。藝術家黃華真在大安 56 臥室所打造出的，就是這樣一個閒適空間：空氣中飄著甜甜的肉桂香氣，柔軟的小沙發與地毯安靜的陳設，許多日常記憶中熟悉的物件擺放於週圍，即使是蔭涼瑰麗的小浴室，也都層層烘托出理想中的溫馨情調。牆上掛的醒目油畫，以濃郁的筆觸繪出沉穩的細節，雖然無法準確辨識畫中人物全貌，卻也能感受到一股篤定的親近。

黃華真鍾愛於進入臥室後所感受到的生活痕跡，即使我們不認識曾經停留、居住於此的人，卻仍可感受得到他／她與空間相處後所累積的情感。也因此，黃華真並未另訂強烈的藝術主題來置入空間，而是在原本所遺留下的物件旁，加入合宜的新物件，透過相互襯托以增加感知的厚度。創作在此成為一種不斷變動的過程，透過不斷與空間對話，黃華真緩步修改創作方向，直至最終氛圍成形。作品以時間為題，點出藝術家心中理想的光影瞬間，一切暫留在美好宜人的午後時刻。走進這間臥房，可以發現新舊物件在空間中以優雅比例調配，褪去既有的界線共同顯影成像，觀賞者彷彿正閱覽著一本日誌隨筆，溫馨臥室的一頁代表了某個似曾相似的生活片段，讓你我都能卸下心防、安心沉浸的當下。

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展點 ▶ 大安 56- 臥室 -3





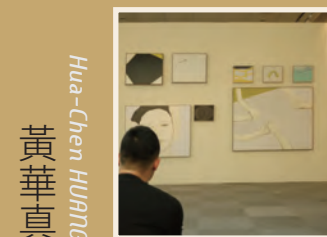
The bedroom is where most of our life's traces can be found, from dreams and sleepless nights to simply spent idle time. Its warm and embracing nature reenergizes us to take on the outside world. Huang Hua-chen has materialized such a bedroom in the house. In a room filled with the aroma of cinnamon are some familiar objects, from a cozy sofa to a rug laid quietly on the floor. The elegant colors of the tiny shower room also play a part in adding comfort to the room. The oil paintings on the wall feature details of people projected peacefully. Although the faces are obscure, a sense of familiarity is strongly felt.

Artist Hua-Chen Huang is fascinated by the traces of life in the bedroom. Even if the traces belong to a complete stranger, we still pick up

the lingering emotions and memories. The artist does not impose any predetermined themes. Rather, she juxtaposes new items next to old ones found in the room. Creativity becomes an ever-changing process. A constant dialogue with the surroundings guides the artist's decisions to tweak her works here and there before the final rendition. Using "time" as the title, the piece depicts Huang's memory of a lovely afternoon. Stepping into the bedroom, we will notice how the old and new have been laid out in elegant proportions. Everything is picture perfect. Slowly, the room morphs into a page in the family album that represents a life's moment passed. Glancing at the picture is so relaxing to the point that all inhibitions are let go.

Media\_ Mixed Media Location\_ Da-an 56- Bedroom-3

## Q&A



### 1 請用文字描述出您最喜歡的顏色。

Please describe your favorite color.

我習慣在鎘黃裡混一些岱赭，這是最簡單方式。有點沈，卻是透著光的，有一種累積很多什麼的感覺。這一兩年來嘗試著各種對於光的描述，蜂蜜色，是我覺得一個很棒的形容。它來自一位老朋友的一句詩，我很喜歡所以就這麼借著用了好久，很謝謝他。

I usually add a bit of burnt sienna into cadmium yellow. This is the easiest way to get a thick yet translucent color, like the sum of many things gathered over long periods of time. In the past couple of years, I have tried to interpret light and have decided that "the color of honey" is the best description. I had picked up the phrase in a poem written by an old friend. So, thank you, my old friend.

### 2 請問顏色在您作品中扮演什麼角色？

What role does color play in your artistic oeuvre?

很重要。可惜通常攝影跟印刷無法全部表現出來。

Color is important in my works. Unfortunately, it doesn't always materialize in photographs or prints.

### 3 在生活中，每個人都有不只一種角色，而您自己最喜歡的角色是什麼呢？

Everyone plays more than one role in life. Which one is your favorite?

親人。

A member of the family.

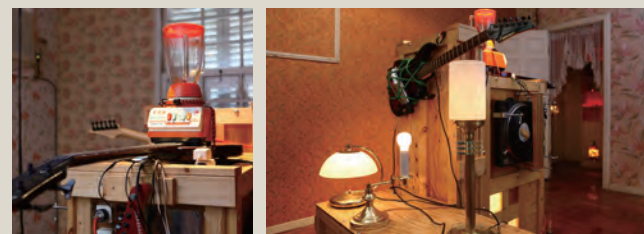
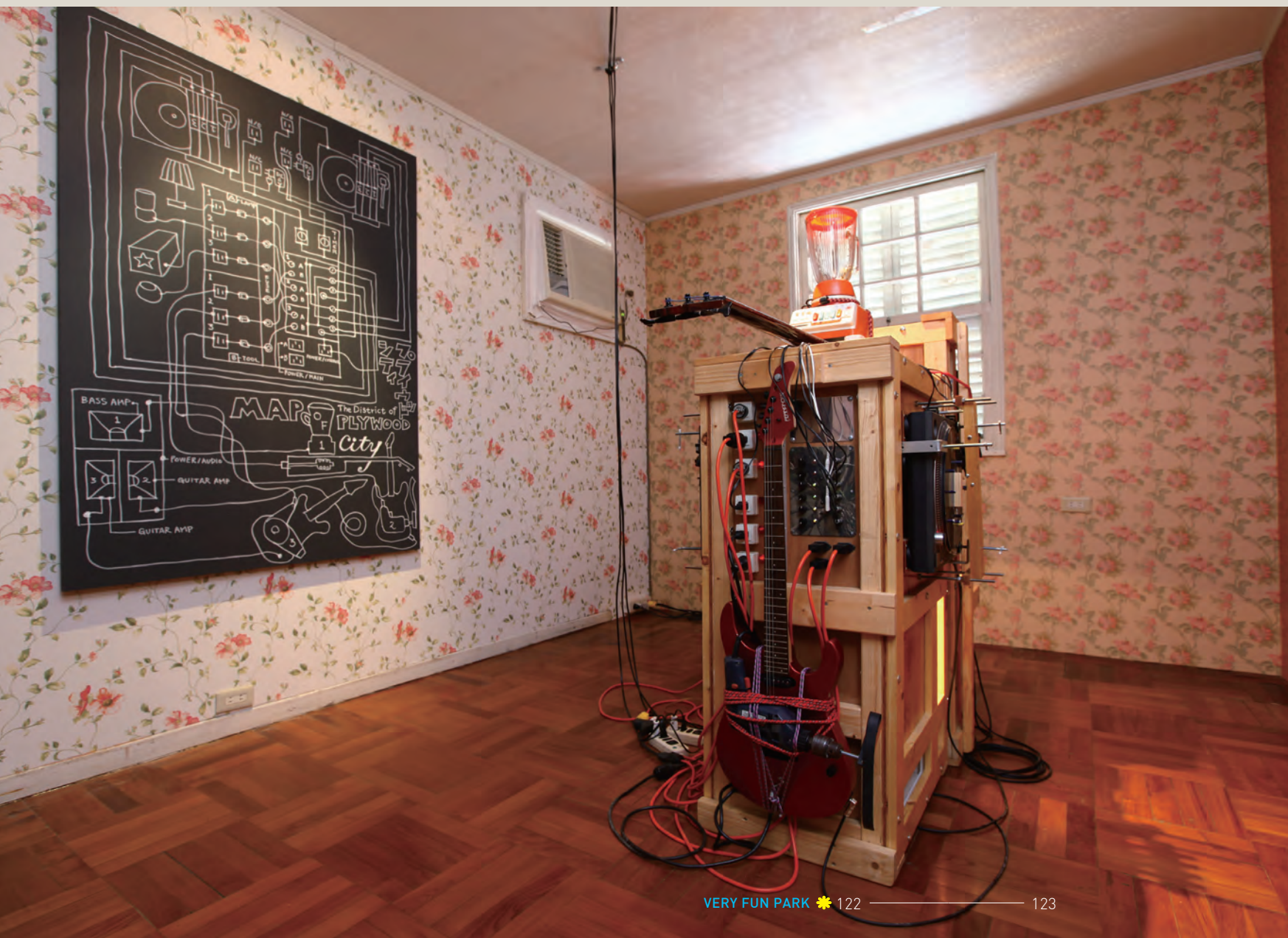




# 19-9 宇治野宗輝 *Ujino*

## 木造之城的街區

The District of Plywood City



**走** 入民宅二樓走廊的盡頭，右側房間響起懾人心神的現場器樂演奏，走進一看，除了一組樂團中常見的電吉他和貝斯之外，整座樂器上還鑲著燈座、果汁機、吹風機…等各式家電，這組家電樂團正自動敲擊出強而有力的節奏，搭配著如舞池燈光般的光點閃爍，電子物件最真實的脈動正在齊聲合唱，聲音成為了空間中最鮮明的主角。

日籍藝術家宇治野宗輝為當代重要的「聲音雕塑」創作大師。本次展出的作品為聲音雕塑創作系列 The Rotators 中的新作《木造之城的街區》，宇治野宗輝將舊有的家電物品連結唱盤和樂器，以電線迴路交織出全新編制的節奏樂隊，提供觀賞者一場爆發力十足的現場演出。宇治野宗輝對於 1970 年代物質主義顛峰時期的出產物有著特殊的偏愛，這些隨著消費文化大量製造、使用、淘汰的器物，顯現出規格化產品的廉價與可取代性，也象徵著單一物件獨特性的消散。透過發掘每個老舊家電物件獨有的聲響，並加以修繕編排，宇治野宗輝將原本索然無味的器械噪音，琢磨成引人入勝的聆賞體驗，也讓這些家電物件跳脫短暫使用後便被淘汰的命運，重新找回發聲的舞台。宇治野宗輝同時也發現了本次展出的 56 民宅正好建成於七零年代，呼應了物質主義的顛峰，作品與場域的結合也更為貼切合宜。進入《木造之城的街區》所在的房間，被人類汰換的家電器物找回了它們當年的繁華鼎盛、不再黯淡無聲，它們正在新的時代場域中敲響屬於自己的節拍。

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Moving towards the end of the corridor on the second floor, alluring live music floats out of the room on the right. Besides an electric guitar and bass commonly associated with music bands, a lamp, a blender, and a blow dryer have been mounted onto this giant music player, generating powerful beats and techno that glitters. Right now, the most primary rhythm is the star of the room.

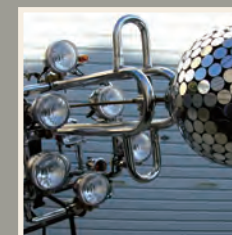
Japanese artist Ujino is known his sound sculptures. *The District of Plywood City* is a new piece from *The Rotators* series. Wrapped in electric wires, a mishmash of power tools, record players, and musical instruments render a brand new form of music into an explosive live performance. Ujino's interest particularly lies in products manufactured in the 70s, during which

time materialism trumped all. It was a time when consumer goods were grossly mass-produced, abused, and discarded. Product individuality was disappearing as mass production rendered them cheap and replaceable. By discovering the unique sound of different power tools, Ujino transforms what used to be dull mechanical noises into a exciting audio experience. In doing so, the artist has given new roles to what would have been the victims of a product life-cycle cut short. To the artist's surprise, Da-an 56 was built during the 70s: What better venue to display his work. In the room showcasing *The District of Plywood City*, the power tools have regained their past glory. Right now, they are making their voices heard by striking their own beats in this renovated domain.

Media\_ Mixed Media Location\_ Da-an 56 Bedroom-4

## Q&A

宇治野宗輝  
ujino



### ❶ 請用文字描述出您最喜歡的顏色。

Please describe your favorite color.

我最喜歡的顏色是電鍍金屬的顏色，特別是鍍鉻鋼。當我看著、摸著、擦拭著金屬的時候，便會想起人類發展的歷史。

My favorite color is the color of plate coated metal, especially chromized steel. When I look/touch/polish it I think of the history of human.

### ❷ 請問顏色在您作品中扮演什麼角色？

What role does color play in your artistic oeuvre?

相應的與感官的愉快。

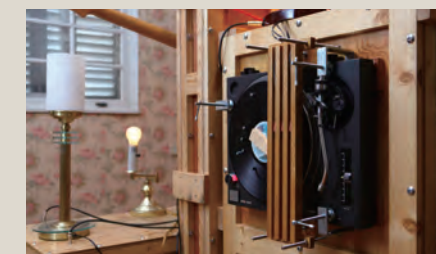
Relative and sensory pleasure.

### ❸ 在生活中，每個人都有不只一種角色，而您自己最喜歡的角色是什麼呢？

Everyone plays more than one role in life. Which one is your favorite?

怪叔叔。

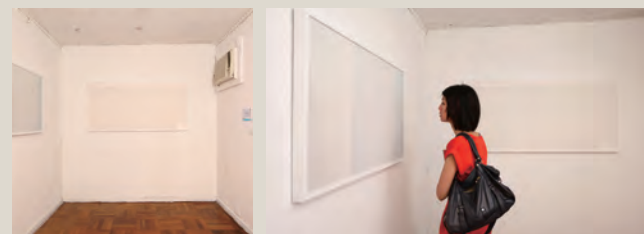
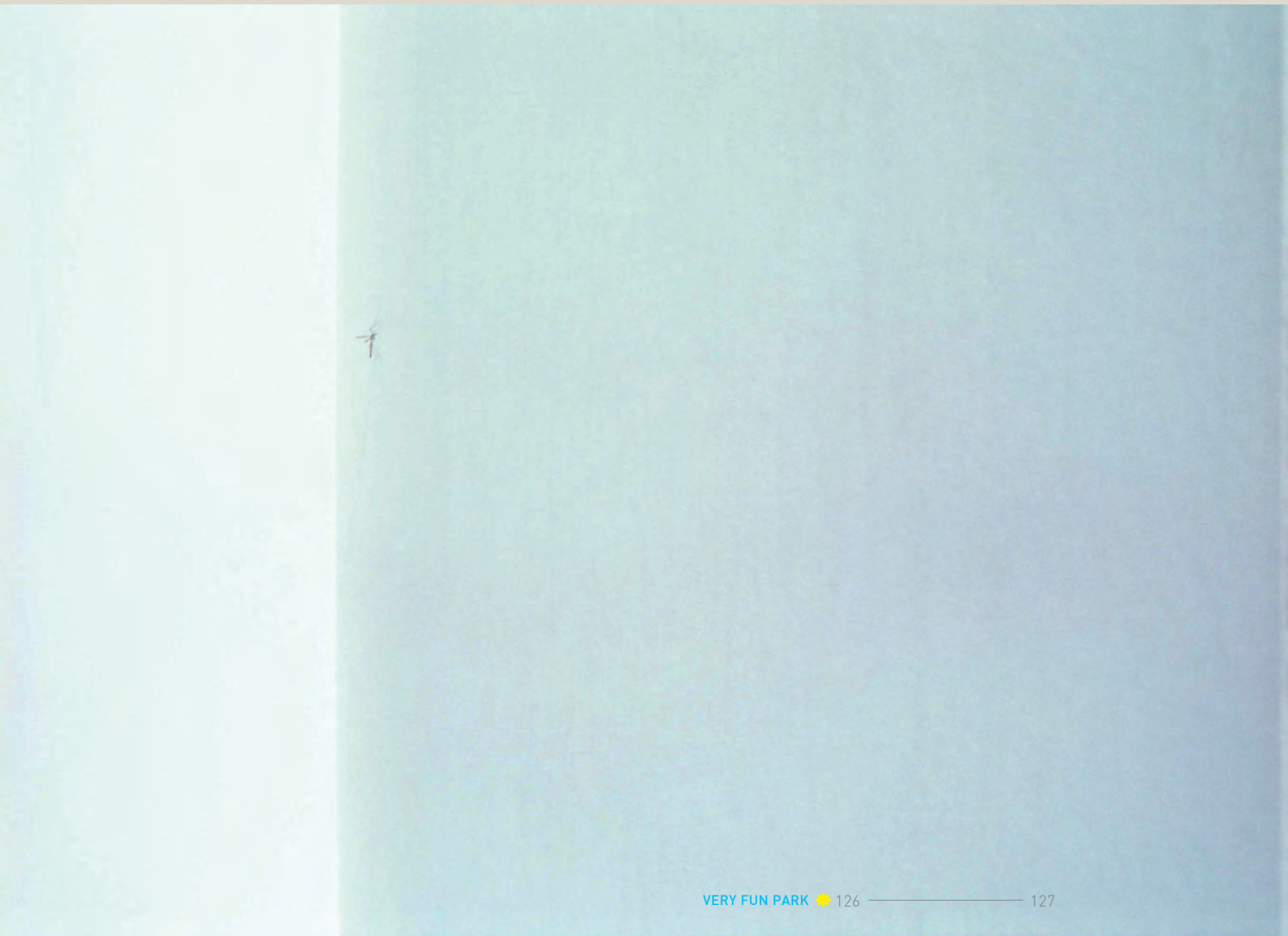
Bizarre uncle.





# 19-10 鍾順龍 Soon-Long CHUNG

微鳴  
Murmur



人類的視線具有其特定慣性，在眼前所見的範圍中，視線會自動依循著舊有經驗選定注目標的，其餘的範圍則被無意識地排除，被「看見」的僅是極少數的存在，多數則被忽略，因此在主觀所見與客觀真實之間，總有一段晦澀難以估算的距離。民宅二樓廊道的盡頭，留有原來作為起居廳的小小格局，原先裝潢的壁櫃被清空，僅留下純白的牆面。人們如果只是匆匆經過，或許不會發現有任何殊異，但若稍加注視，或許就能察覺小小蚊子的存在，牠不會在眨眼間就飛離，因為在此處，牠停留的目的就是等待被發現。

在《微鳴》系列作品中，攝影藝術家鍾順龍希望探討空間中那些被忽略的狀態，他特意將相機鏡頭停留在白色牆面上，捕捉蚊子停留的極短瞬間。此處的蚊子，所代表的正是那些人們難以覺察、經常視而不見的渺小存在。糾纏在記憶中的微鳴，此時也成了鼓噪的存在宣言，叮嚀我們在廣袤的世界中，被忽視的事物仍篤實地佔有一席之地。鍾順龍在影像的呈現上放棄採用聚焦強調的效果，而是刻意讓觀賞者保持一定的觀看距離，以期留下幾許現實的空間，因為在日常情境中，唯有投以關注，才有可能發現那些極易被錯過的事物。存在的主客觀論辯，或許終將是一場無止盡的對抗，鍾順龍的《微鳴》縱使無法提出解答，卻能給予主客觀交會時，那份自心中油然而生的共存認同。

媒材 ▶ 彩色影像輸出照片  
展點 ▶ 大安 56- 起居廳



We see things in very specific and arbitrary ways. Our eyes tend to see what the mind chooses to see, while the rest is subconsciously ignored. In fact, only a tiny fraction of the world is perceived by the naked eye. Such negligence has created an ambiguous divide between objective and subjective perception. Toward the end of the corridor on the second floor stands an empty parlor. A white wall has replaced what used to be a decorated cupboard. If only people are willing to slow down and take a closer look, they will be able to notice the tiny mosquitoes perched on the walls. Contrary to expectation, these tiny insects don't take off in the blink of an eye. Their sole purpose of landing here is to be seen.

*Murmur* is Taiwanese photographer Soon-Long Chung's exploration of the spaces that are often

ignored. A camera mounted on the wall aptly captures the transient moment of a mosquito perching. The insect represents a tiny existence that almost always goes unnoticed. Here, the murmurs in our memory become the statement of existence, reminding us to acknowledge the things that have escaped our eyes. Instead of a close-up view, Chung has decided to keep the viewers at bay, in an attempt to preserve authenticity. After all, it takes our undivided attention to discover the insignificant. The debate on existence, subjective or objective, will always be an endless battle. Although *Murmur* may never provide a satisfactory answer, it offers grounds for a mutual understanding where subjectivity meets objectivity.

Media\_Color Photography Location\_DAA-an 56-Parlor

## Q&A

鍾順龍  
Soon-Long CHUNG



### ❶ 請用文字描述出您最喜歡的顏色。

**Please describe your favorite color.**

白色對我而言就是充滿最多想像的顏色！

For me, the color white best sparks the imagination!

### ❷ 請問顏色在您作品中扮演什麼角色？

**What role does color play in your artistic oeuvre?**

承載與串連主體的調和劑。

Color in my works is like a moderator that carries and connects different subjects at the same time.

### ❸ 在生活中，每個人都有不只一種角色，而您自己最喜歡的角色是什麼呢？

**Everyone plays more than one role in life. Which one is your favorite?**

藝術創作者。

An artist.





# 澤拓 *Hiraki SAWA*

19-11 1.elsewhere 2.WITHIN 3. trail

20-2 1.Sleeping Machine I & II 2.for saya



影像創作總是泛著神奇的魔力，有時以寫實的姿態進行書寫，有時卻又能輕盈地舞動於夢幻之中。大安 56 的二樓主臥房內所呈現的錄像裝置，便演繹著一段彷彿遊走在意識潮水中的奇幻劇碼。大螢幕上，家居的客廳或廚房空間裡，水壺、杯、盤…等日常用品彷彿有著自主意識，紛紛長出雙腳開始行走，兩側的小螢幕一則播放著各種物件剪影的推移行進，一則展示著由木馬、書籍與被單所勾勒的夢迴之際。而在松菸展區，在隔離室外光線的展間內，影像帶領觀眾進入更深層的夢境意識，兩側大投影牆輪流跳動著幽靜的場景，強烈的睡眠符號伴隨著巨大化的齒輪，兩者彷彿正在丈量著一段若有似無的夢境。空間角落的白色展示台上，復古袖珍的木盒則展示著女子跳舞的畫面。

日本藝術家澤拓，在本次粉樂町共展出了 6 件錄像創作。由於粉樂町空間的獨特性，也讓澤拓特別關注應如何調整作品，以能達到最理想的視覺效果。大安 56 主臥室內展出三件作品：《elsewhere》源於澤拓對家中日用品的想像，想像主人不在時，這些日常物件如何開啓屬於它們的私密時空。《WITHIN》打造了孩子們的睡眠國度，讓美夢香甜地根植萌芽，《trail》則進一步藉由動物剪影的遷徙，試圖記錄潛意識中各種緒念的軌跡。主臥室中，各種型態的思緒想像與午夜迷離，組成了一窩溫暖的床褥，所有防備都可以於此卸下，沉入安睡之域，讓想像力開場派對。松菸展區則展出了《Sleeping Machine I》、《Sleeping Machine II》和《for saya》，《Sleeping Machine》詩意地重組了對夢境不可捉摸地探尋和想望。《for saya》則抽離所有背景，優雅地記錄舞者朋友的翩翩舞姿。澤拓透過這三件作品來關心夢境與記憶的生與滅、累積和流失，創造一段隱晦卻引人入勝的影像絮語。

媒材 ▶ 19-11 數位單頻道錄像 20-2 錄像裝置  
展點 ▶ 19-11 大安 56- 主臥室 20-2 松山菸廠



Images never fail to amaze. One moment they appear realistic and concrete. The next they become dreamy and ephemeral. In the master bedroom at Da-an 56, there are three video works screening fantasy. On the large projection screen, it depicts a townhouse where tableware and other household objects have a mind of their own. At some point, the teapots, cups and plates start walking around on pairs of legs. The screens on both sides of the projection contrast two images. One depicts moving shadows, while the other is a moment in a dream composed of a wooden horse, piles of books and a patchwork quilt. In the Songshan Cultural and Creative Park, where the artist shows another three video works, a dark room devoid of sunlight takes viewers deep into a dream. Images projected onto the walls on both the right and left feature powerful Z's and gigantic gears that help frame the dream. On a white stand in the corner, a female dancer performs elegantly atop an antiquated wood box.

The six videos are the brainchild of Japanese artist Hiraki Sawa. The unique spatial arrangement at Very Fun Park 2012 allows the artist to adjust his work to maximize the visual effect. The master bedroom at Da-an 56 showcases elsewhere,

*WITHIN*, and *trail*. The first piece, elsewhere, derives from the artist's imagination of the daily household necessities. These objects seem to morph into something else when the owner is absent. *WITHIN* is Sawa's attempt to build a children's slumber land where sweet dreams take root and thrive. Finally, as a depiction of moving silhouettes, *trail* attempts to document all the mental traces in the subconscious mind. The master bedroom is where all imagination and midnight fantasies are represented by an inviting mattress, where we let our guard down, where our body is cleared of any fatigue, and where our mind embarks on a wondrous dream. On display at Songshan Cultural and Creative Park are *Sleeping Machine I*, *Sleeping Machine II* and *for saya*. The *Sleeping Machine* series embodies our craving for and imaging of dreams, while *for saya* features a dancer performing in a background-less world. The three pieces embody Sawa's interest in dreams and memories for their ongoing process of on and off, gathering and loss. Together, Sawa's works create an obscure yet fascinating discourse of images which seem to be whispering in our ears.

**Media\_** 19-11 Single Channel Video 20-2 Video Installation

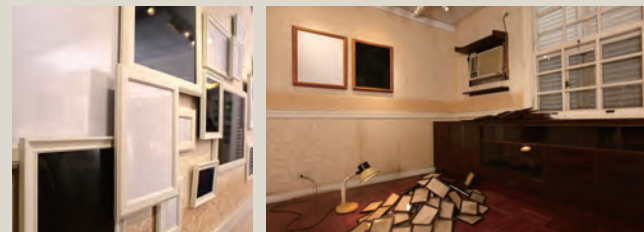
**Location\_** 19-11 Da-an 56 – Master Bedroom 20-2 Songshan Cultural and Creative Park





# 19-12 李佳祐 Chia-Yu LEE

## Erebus



**共**享熱騰騰的家庭料理是一家人團聚的代表性儀式，家中的用餐空間容納著各種細微的互動，默默守護著每個家庭的時光流轉、成員更迭。大安 56 宅邸內的餐廳，在展覽期間已看不見追憶中理應存在的餐桌，取而代之的，是一張張用復古畫框裝裱起來的黑白畫面，大小不一、黑白相對的相片，一部份被謹慎安排在牆面上適切的位置，另一部分則隨性地在地面上放置成堆。若定睛察看，這些相片的畫面也並非全然的黑白色塊，而是隨著視角與焦距的變化，浮現出若有似無的幽微影像。

攝影藝術家李佳祐將作品命名為《Erebus》，靈感取自神話中的古老神祇，Erebus 本身代表黑暗，卻又從中創造出其它的神，暗示著其實所有東西都是從黑暗虛無中誕生。作品名稱呼應其創作內容，李佳祐在整理家族照片時，發現了幾代前的先人舊照，在感覺到其血脈連結之外，也同時體認到祖先所處的位置，是自己永遠不可能參與的世界，矛盾與虛妄焉然產生。認知攝影素材本身也擁有著乍看擬真，但其實並無法說出真實的特質，在本此展出中，李佳祐翻拍了家族老照片，用傳統暗房技巧將影片不斷交疊降低對比，再從同一個影像沖洗出極黑與極白的相片，以創作過程來表達對於承襲與存在的敬畏。地面上堆疊的相片，則是李佳祐從另一張大幅月亮影像上取下的一百處局部，觀賞者在這些照片中將永遠無法看到原本月亮的全貌，李佳祐以此隱喻：「不可見的東西應如何知道它的存在」，表明許多事實是你我所無法看見的，包括與自身家族祖先幾代間的血脈相連，也包括所處的大安 56 屋內，那些曾經真實進行、喧鬧熱切的家庭日常。

媒材 ▶ 攝影  
展點 ▶ 大安 56- 餐廳





A steamy home cooked meal is the best way to complement family time together. Even though the family composition changes over time, the dining area remains the same. Here in the dining room at Da-an 56, the familiar dining table is nowhere to be seen. In its place are some multiple sized, quaintly framed pictures in black or white. Some have been neatly hung on the wall, while others are scattered on the floor. A closer look will reveal the secret of these seeming blank pictures: Faint images begin to emerge as viewers shift their positions.

Drawing inspiration from ancient mythology, Taiwanese artist Chia-Yu Lee has named his work Erebus, or darkness in Greek, indicating that everything originates from the dark. Lee found some pictures of his ancestors while sorting through the family photos. Staring at the photographs, he sensed the bond he shared with the people in the photos, as well as a

sense of emptiness and contradiction as they are now worlds apart. Cognitive photography is characterized by inexplicable realism. The event showcases Lee's remake of old family photos. The artist employs traditional darkroom techniques to reduce the contrast between individual films before producing opaque pictures in almost pure black and white. In this series, the artist honors the succession and existence of family ties. The pictures scattered on the floor consist of one hundred fragmented pieces from another of Lee's photograph featuring the moon. The fact that viewers would never see the complete shot of the moon alludes to the notion that we should be aware of the existence of all things invisible. From the blood we share with our ancestors to the everyday goings-on inside the house at Da-an 56, therein lies the idea that things we know aren't always visible to the eyes.

Media\_ Photography Location\_ Da-an 56-Dining Room

## Q&A

李佳祐  
Chia-Yu Lee



❶ 請用文字描述出您最喜歡的顏色。

Please describe your favorite color.

黑色，它是一切的總和，一切的起源，既有且無，眾妙之門。

For me, the Black is the sum of all things. It marks the beginning of everything; full and null. It is the door of perception.

❷ 請問顏色在您作品中扮演什麼角色？

What role does color play in your artistic oeuvre?

顏色是綜合所有創作思考後所產生出必然的結果。

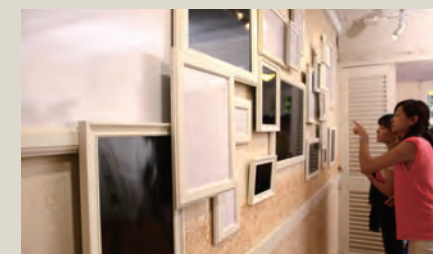
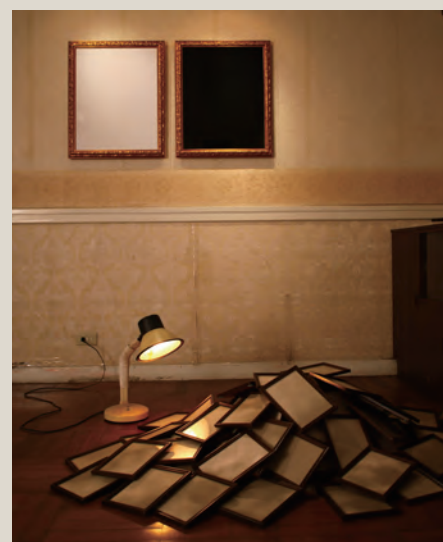
Color is the inevitable result of all creativity combined.

❸ 在生活中，每個人都有不只一種角色，而您自己最喜歡的角色是什麼呢？

Everyone plays more than one role in life. Which one is your favorite?

旁觀者。

A bystander.





# 2012 粉樂町

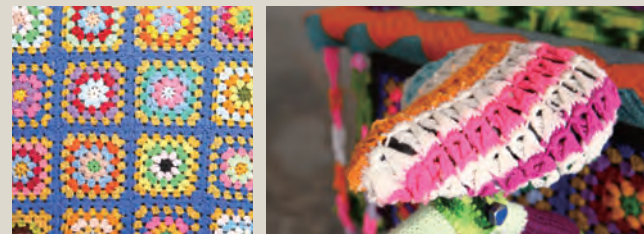
松山文創園區展點與作品介紹

VFP × SONGSHAN CULTURAL & CREATIVE PARK

# 20-1 瑪格妲·賽耶 Magda SAYEG

無題

Untitled



**來** 自美國德州的瑪格妲·賽耶，從小便對服裝設計抱有濃厚興趣，然而在家庭的期待下，大學仍勉強就讀了數學系；畢業後，賽耶在數字專業與織品興趣之間，找到一個平衡點——她開設了一間服裝店。某個安靜的下午，賽耶坐在店內發著呆，眼睛盯著門把；盼著路過的人們能推開這扇店門的同時，她突然靈機一動：「何不為這只門把妝點一番？」她便以手邊現成的毛線為門把勾織一件小小「衣服」，此舉果然引起路人的討論，從好奇觸摸、到推開店門，更開啓了賽耶往後的創作冒險之旅。

自家店門口的小小門把之後，賽耶進一步將目光投向灰色的水泥城市，她從社區的電線桿、路燈柱、停車計時器開始，以手織的溫暖質地將之細密包覆，明艷的色彩搭配，也像是為冰冷物件灑上南方專屬的陽光。強烈而大範圍的包覆效果、帶有突襲感的視覺驚喜，不禁讓人聯想到塗鴉藝術，只不過柔軟毛線取代了陽剛味十足的噴漆罐，讓原為男性主導的街頭文化注入一股女性特質，也讓一般人心中「婆婆媽媽」的編織手工藝，走出居家空間，賦予新意。

此次賽耶接到粉樂町邀請，特別針對台北的城市風情與建築做了一番研究，最後決定以夜市巷弄常見的小吃餐車為創作發想，一針一線勾勒出繽紛的色彩外衣，同時也呼應自己多年來創作的核心，表達人與都市環境持續對話的渴望。

媒材 ▶ 毛線  
展點 ▶ 松山文創園區北向製菸工廠





**B**orn and bred in Texas, USA, Magda Sayeg found her passion for fashion as early as her childhood. However, family expectations compelled her to study math in college. After completing her studies, she found a way to strike a balance between numbers and textiles by launching a clothing store of her own. One quiet afternoon as she sat idly in the store trying to will passersbys to turn the doorknob and come inside, an idea popped into her head: Why not give this doorknob a new look? She took some yarn and fitted the door knob with a hand-knit "sweater." It soon proved to be an effective trick. Out of curiosity, people came to feel the door knob, and before long they were inside the shop, browsing the items on display. This marked the beginning of Sayeg's many more artistic adventures.

What used to be some crafting on a tiny doorknob has been scaled up to encompass the gloomy

concrete jungle. Wrapped around a variety of urban staples, from the utility poles, street lamps to parking meters, the mix of flamboyant colors is reminiscent of the sunshine unique to the South. Powerful and striking visuals bring to mind playful graffiti, except the masculine spray cans have been replaced by feminine yarn. Not only does Magda Sayeg's work add feminine touches to the male-dominant subculture, it also demonstrates that "motherhood craft" is not just some household chores but rather a refreshing form of art.

As a guest artist to Very Fun Park 2012, Magda Sayeg went on to study the urban scenes and architecture in Taipei before deciding on a theme featuring a vendor cart, a staple of Taiwanese night markets. The carefully knitted colors reflect the yearning that has been central to her work for many years—an ongoing dialogue with the cityscape.

Media\_ Yarn Location\_ North Tobacco Factory, Songshan Cultural and Creative Park

## Q&A

瑪格妲·賽耶  
Magda Sayeg



### 1 請用文字描述出您最喜歡的顏色。

Please describe your favorite color.

我曾經在不同場合中談論顏色在我作品中的意義，我不可能只忠於單一色彩，豐富的配色組合才能讓我覺得雀躍興奮；有時候我甚至會以個人不是那麼喜歡的顏色作為創作的開端，挖掘出其迷人之處。

I have spoken about color in my work on several occasions. I can never commit to one color. It is always a combination of colors that excite me. I love to start with a color that is not my favorite and work through the challenge of making it very attractive to me.

### 2 請問顏色在您作品中扮演什麼角色？

What role does color play in your artistic oeuvre?

顏色在我的作品中扮演異常重要的角色，畢竟材質和色彩是我作品的主軸，觀眾期待在其中看見豐富的色彩，亦或是說，觀眾是因為色彩而認識我的。色彩正是我作品的影響力之所在，實在有點難想像有天我的作品會變得樸素平淡…試想，如果我在墨西哥城包覆的毛線公車，變成完全單一顏色（例如白色），作品帶給觀眾的視覺衝擊自然遠不如繽紛的色彩與線條組合。

Color plays a huge role in my work. My work is all about texture and color. People expect it...they know me for it. I believe it is one of the reasons why work has been influential. If my work lacked color it would be very odd... For instance, imagine the bus I wrapped in Mexico City without color. If it were all one color-white maybe- it would not have the same impact as it does being a combination of so many colors and patterns.

### 3 在生活中，每個人都有不只一種角色，而您自己最喜歡的角色是什麼呢？

Everyone plays more than one role in life. Which one is your favorite?

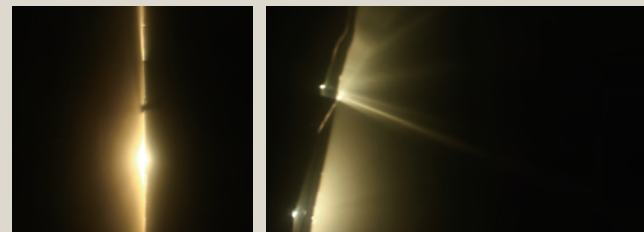
做為一個母親當然是我最喜歡的角色，不過！這並不是我生命中唯一的角色。為人母滋養了我的靈魂，使我有能力哺育我身邊的這幾個小東西，我們彼此依靠、互相依賴；然而，身處於創作環境也是同樣重要、同樣讓我感到幸福。或許可以說，對我而言母親的角色像是呼吸一般基本與重要，而藝術家的身份則像是日常飲食一般給我動力。

Of course my favorite role is being a parent BUT it can not be the only role I have. Being a parent feeds my soul- it nurtures me to nurture the little ones in my life. I need them as much as they need me. I still derive much happiness that is essential to me by living and breathing in a creative environment. So motherhood comes first- it's like breathing to me... and living as an artist is my fuel-my food.

## 20-3 陶亞倫 Ya-Lun TAO

### 光膜

Film of light



在寬闊的松菸展區內，可以發現參觀民眾在白色木作隔間的入口布簾前駐足觀望，他們或許是先對布簾後的空間提出疑問，才好奇地掀開布簾探頭試圖進入，掀開布簾後，映入眼前的是一片全黑的通道，當觀者從原本明亮的空間地方走進時，將會因為這片漆黑的場與而在剎那間迷失方向感。踟躕的步伐在此處必須做出抉擇，若下定決心一探究竟，就能感受一段脫離日常想像的奇異體驗。

藝術家陶亞倫在作品《光膜》中打造了一條黑暗的隧道，左右兩旁為大型鏡面，中間則藉由投射效果，形成一道透明的光牆在隧道中緩慢游移。空間中製造的特殊煙霧微粒，在光的照射下呈現出玻璃般的質感，讓進入的民眾產生錯覺，彷彿有一道實際存在的屏障正朝自己逼近。這道光膜使得黑暗的空間在乍看之下彷彿無路可退，但當觀眾伸出手後卻又發現能夠輕易穿越。陶亞倫透過《光膜》讓觀眾體驗「穿牆而過」的驚喜，並展現行為發生當下，人們眼前感知的虛實變換，使參與者回歸於思索自己本身的存在。

目前任教於北藝大科技藝術研究所的陶亞倫，其作品往往圍繞者「本質」的概念，將現代習以為常的科技元素融入，創造出新的思維空間，讓觀者在紛擾的當代社會中，藉由親身體驗與感受，重新回歸平和的概念思考。陶亞倫曾在 2001 年參與第一屆粉樂町，而本屆因為松菸展區擁有較具完整性的室內空間，讓陶亞倫的作品可以再度在粉樂町與民眾相見。造訪松山文創園區的所有朋友，都可以因著好奇心的驅使進入《光膜》，然後帶著驚豔的滿足離開。

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Inside the spacious old factory building, crowds gather in front of the curtains hung on white wooden partitions. Prompted by a curiosity to know what lies behind, they push the curtains aside and find themselves facing a pitch-black dark passage. They are disoriented as their eyes have not yet adjusted to the sudden darkness and hesitate to move on. Nevertheless, a bold step forward will launch them on a wild and magical journey.

Taiwanese artist Ya-Lun Tao's *Film of Light* features a dark passageway. Giant mirrors on both sides reflect a transparent film of light that moves slowly along the passage. Under the light, a glazed texture is created by the special vapor particles which permeate the air. Visitors will soon find themselves hallucinating a giant blockade moving towards them. At first glance, the film of light seems to have cut off the escape

route. But a daring step forward allows visitors to pass through with ease. *Film of Light* offers viewers the surprising experience of "passing through the wall." It also visualizes the ambiguous boundary between what is true and what is false, and inspires a self-reflection on life's existence.

Tao currently teaches at Taipei National University of the Arts. His work often focuses on the concept of "essence." Using modern technology to render unfamiliar dimensions, he offers the viewers some first-hand experience as a chance to engage in pure and balanced thinking. The artist was featured in 2001 when the Very Fun Park exhibition first commenced. This year, thanks to the space available at Songshan Cultural and Creative Park, Tao's amazing work is again made accessible to the public. Visitors to the Park will be invited to enter the *Film of Light* and exit brimming with astonishment.

**Media\_** Glasses, Mirrors, Motor, Haze Machine, and Overhead Projector  
**Location\_** North Tobacco Factory, Songshan Cultural and Creative Park

## Q&A

Ya-Lun TAO  
陶亞倫



❶ 請用文字描述出您最喜歡的顏色。

Please describe your favorite color.

藍色。

緩慢，輕盈，漂浮。

My favorite color is blue, because it is relaxing, light and it seems to float by itself.

❷ 請問顏色在您作品中扮演什麼角色？

What role does color play in your artistic oeuvre?

近年來，作品以光為主，將色光的情感抽離，僅留下光的物質本身。

My works over the past few years center on the theme of light. Most of my works are devoid of emotions, leaving behind the essence of light only.

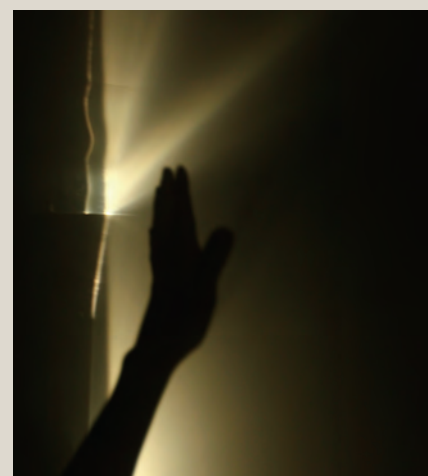
❸ 在生命中，每個人都有不只一種角色，而您自己最喜歡的角色是什麼呢？

Everyone plays more than one role in life. Which one is your favorite?

小石塊。

寧靜，無我，無時間，無動念，隨遇而安。

I would like to be a tiny pebble. Pebbles are peaceful, selfless, and unflustered by the passing of time. They seem to have no desires and are always at ease with their surroundings.





20-4 徐永旭 Yung-Hsu HSU

2011-17 · 2011-22



**松** 於展區內，在小石礫堆砌而成的白色沙灘上豎立起龐大高聳的陶塑，以巨大化的貝殼之姿，讓來訪者忍不住留步觀看。作品的外觀線條具有波浪般的流動感，並藉由極薄的表面向內形成一股循環的迴圈。展場內的燈光照射，讓純白色的瓷土表面顯現出帶有層次感的色階，空間氛圍彷彿一片海水，正在迎接晨曦的一日之初，寧靜而致遠。

善以陶瓷創作的徐永旭在此展出皆是以英國瓷捏塑的兩件作品。一改陶瓷以往脆弱易碎的形象，徐永旭刻意以極大極薄的手法形塑出材質本身的極限，構築出盡情延展且有機的意象。作品上每一個細微的紋路都是藝術家徒手按壓出的結果，每一個創作記錄都被輕柔地堆積在巨大且富有包容性的陶瓷載體上，保留行經過後最自然真實的痕跡。徐永旭不刻意為作品賦予名稱，而把意義與感受坦然交付於作品本身的面貌。流動、循環與堆積便是作品中主要呈現的視覺語彙，在雕塑和燒製時，作品都是臥躺在平面或窯中，藉由循序漸進的手勢累積才使其逐漸成形。成形的雕塑在最終裝置陳設時才會被豎立，嶄露最終呈現於你我眼前的面貌。徐永旭特別在雕塑品周圍鋪上細緻的白色石礫，打造出一片柔和的海岸，藝術緒念的浪花無聲地推動，在石礫上泛起上淺淺的波紋。靜靜地欣賞徐永旭的陶瓷作品，可以看見藝術家如何通過漫長的創作歷程，為作品的形與貌帶來一份更富時間厚度的層積。

媒材 ▶ 英國瓷  
展點 ▶ 松山文創園區北向製菸工廠





Several giant seashell-like ceramic towers over a white pebbled beach stop visitors in their tracks. Its inundating contours and sheer surface seem to be flowing in an endless cycle. Light and shadows seem to have added layers onto the pearly white surface, reminiscent of a tranquil sea right before sunrise.

Yung-Hsu Hsu showcases two of his works made of British porcelain. By adopting the "maximum size and minimum thickness" approach, the artist has overturned our knowledge of ceramics as fragile and breakable. In the most natural and realistic of manners, hand-pressed patterns on the surface document every step taken. Hsu does not impose any names on his work and welcomes open interpretation. The best

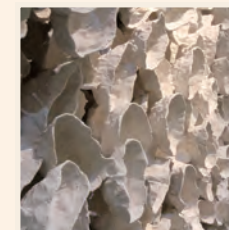
visualization is the flow, cycles, and stockpiling that have been part of the creative process, which is made up of tireless hand molding and kiln heating with the pieces laid flat. The white pebbles at the bottom seem to have been pushed ashore by silent waves of artistic creativity. As we quietly observe the work, we can visualize the artist's long creative process and come to appreciate the effort.

**Media\_** English Porcelain

**Location\_** North Tobacco Factory, Songshan Cultural and Creative Park

## Q&A

Yung-Hsu Hsu  
徐永旭



### 1 請用文字描述出您最喜歡的顏色。

**Please describe your favorite color.**

我最喜歡的顏色是白色，因為任何的形、色、物在它之上都會顯現得清晰剔透；又會被它融化，最後就只有白。

My favorite color is white, because it makes everything clean and clear. It also devours everything it touches, leaving only whiteness behind.

### 2 請問顏色在您作品中扮演什麼角色？

**What role does color play in your artistic oeuvre?**

顏色揭開了我的作品中無可隱藏的隱藏，揭示了隱藏中的隱藏。

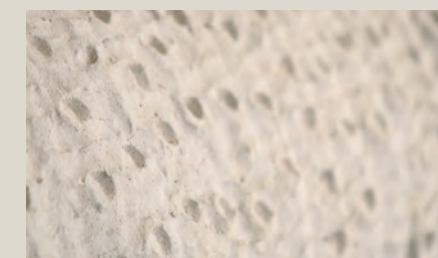
Color exposes both the explicit and implicit things in my works.

### 3 在生命中，每個人都有不只一種角色，而您自己最喜歡的角色是什麼呢？

**Everyone plays more than one role in life. Which one is your favorite?**

時間的流動，曾經喜歡過，也厭惡過，最喜歡不必扮演，沒有角色。

"Liking" or "disliking" changes throughout time. I prefer not to have any roles to play at all.





# 20-5 徐瑞憲 Ruey-Shiann SHYU

## 一種行為

One Kind of Behavior



在觀者尚未靠近前，空間便響起此起彼落的金屬撞擊，不規律的聲響節奏迴盪在松菸寬敞的展區之中。朝著聲響的源頭走去，映入眼簾的，是一片擺滿了數十個相同規格鐵製水桶的木地板，每個水桶正以各自的節奏微微升起、落下，畫面就像沙灘上一群蟄伏的寄居蟹，被踏入沙灘的造訪者驚醒，正探頭探腦地輪流掀殼窺探、閃躲。

藝術家徐瑞憲擅長以充滿想像力的機械藝術表達，言說心中對於所處世界的情感與關懷。在本次展出的作品《一種行為》中，徐瑞憲藉由鐵製水桶仿生的寄居蟹，來探討人與環境之間的關係。作品一旁的柱子上裝設有感應裝置，當有人靠近時，就會開啓水桶內的機械馬達，使其依不同的時間差帶動水桶緩慢升起，並在超越承受重量的臨界點後自動落下。透過直覺式的「感應」與「啟動」，《一種行為》思索著人類與環境變動之間的因果關係，隨著現代文明的發展蓬勃，人們往往只要踏進一個地域，就會為地域的周圍帶來莫大影響。就如同這些仿生的寄居蟹在歷經生存環境劇烈變遷後，只能沉甸甸地背著工業生產的器械為家。徐瑞憲特別讓木地板保持原貌、不加修飾，讓觀者將注意力集中在器械運作本身。當觀者在觀看並等待這些機械寄居蟹掀起時，鐵桶緩慢的速度同時也強烈對比了現代文明對快速的盲目要求。《一種行為》讓觀賞者在欣賞作品之餘，進一步內省個人在環境中的角色和行動意義，化解帶有說教意味的叨叨絮絮，用富有趣味性的機械運作，闡明你我不該忽略的那份關心。

媒材 ▶ 水桶·馬達·金屬·感應器·木地板  
展點 ▶ 松山文創園區北向製菸工廠





Before we make it to the room, the sound of clashing metal pops into our ears. Random noises echo in the spacious factory building. Moving toward the source of the noise, we are greeted by a wooden floor scattered with dozens of same-sized iron buckets, each undulating with its own unique rhythm. The iron buckets look like hermit crabs lurking on the beach. Awakened by intruding footsteps, they take a sneak peek before dashing back to the safety of their shelters.

Taiwanese artist Ruey-Shiann Shyu knows how to adopt mechanical devices as emotional conduits to express his affection and concern for the world. *One Kind of Behavior* uses iron buckets to explore the relationship between people and the environment. Mounted on the pillar, a motion sensor triggers the motors to prop up the buckets to the highest point before

letting them drop to the floor. Through instinctive "sensing" and "activating," *One Kind of Behavior* contemplates the cause and effect between man made activities and environmental changes. The work alludes to the influence brought on by human activities, which seem to touch everything in their track. The hermit crabs can only take shelter in industrial products as their natural habitat is gone. Shyu deliberately shows the floor in its original, unrefined state so as to direct our attention to the mechanical workings per se. The buckets lifting in slow motion contrasts a mindless desire for speed and efficiency that characterizes modern civilization. Instead of harsh lecturing, the playful mechanics of *One Kind of Behavior* inspires self-reflection on the role and consequences of human activities, highlighting the concerns that are simply too important to be ignored.

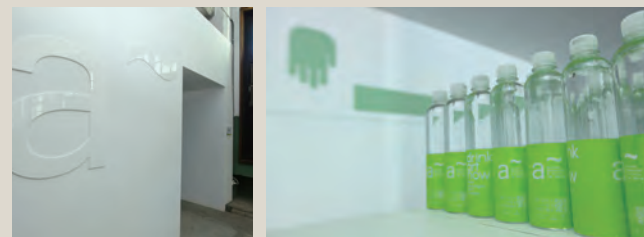


**Media\_** Buckets, Motors, Metal Construction, Sensor, and Wood Floor  
**Location\_** North Tobacco Factory, Songshan Cultural and Creative Park

## 20-6 豪華朗機工 *LuxuryLogico*

### a~ 藝術與水的循環計劃

a~ A Project of Circulation Filled with Art and Water



大量瓶裝水的出現讓人們得以更快速、便利地取得飲用水，但大規模工業化製成所帶來的效率，有時反而讓人忽略水資源的有限。本次在粉樂町展出中，綠色的瓶裝水成群現身松菸展區，它們的外觀形式或許如同一般的市售瓶裝水，但這裡每一瓶水都肩負重要的任務，它們蓄勢待發，要告訴人們一個關於「循環」的故事。

《a~ 藝術與水的循環計劃》由藝術團體豪華朗機工策劃與執行，團隊成員包含了林昆穎、陳志建以及張耿豪、張耿華，做為一跨領域合作的藝術團體，成員間藉由不同專長的合作激盪，一起挑戰跨界創作的各種可能。豪華朗機工在本次展出中，獲得酒商品牌格蘭菲迪的資助基金，雙方希望能運用這筆經費在城市推動水資源循環的理念。於是，豪華朗機工發想了藝術與水的共同循環計劃，生產三萬六千瓶具有獨特瓶身設計的瓶裝水，並進行販售，所得一半用於資助新的藝術計劃，一半則用於繼續生產下一梯次的三萬六千瓶水。作品取名「a~」代表著四種涵義：瓶裝水產品名稱、解渴後的狀態聲詞、英文 ART 的讀音和本身循環計劃的名稱。計劃主題緊緊環繞在「再生」的意義，經由小規模、限定數量的水生產，以及資助具有再生意義的藝術創作，「a~」透過價值的再造讓水與藝術的能量可以持續延展。如同瓶身標語「drink art now」，打開瓶蓋就能喝下一口流動的創意循環。

媒材 ▶ 水·保特瓶  
展點 ▶ 松山文創園區北向製菸工廠





The wide availability of bottled water has enabled faster and easier access to drinking water. On the flip side, industrialization sometimes masks the fact that water as a resource is not limitless. In Very Fun Park 2012, an army of green bottled water gathers at the Songshan Cultural and Creative Park. Although they look like the typical bottled water for sale, they come with a purpose: They have come to tell the story of circulation.

*a~ A Project of Circulation Filled with Art and Water* is programmed and executed by Luxury Logico, an art group founded by Llunc Lin, Ken Chen, Keng-Hau Chang, and Geng-Hwa Chang. The four artists have pooled their individual expertise to create a diverse group that spans multiple disciplines. Sponsored by Glenfiddich, the project launched by Luxury Logico aims to promote the concept of circulation in general.

To that end, Luxury Logico has come up with the idea of combining art with water to produce 36,000 units of bottled water before putting them up for sale. Half of the proceeds will go to upcoming art projects, while the remaining half will finance the production of the next 36,000 units of bottled water. The "a~" in its name has four distinct meanings, that is, the name of bottled water, the sound of quenched thirst, the vowel sound in the word "art," and the title of this very circulation project. The project centers on the idea of "reproduction." By highlighting water's limited availability, coupled with a fund to sponsor future art projects which also center on "recycling" and "self-growing," *a~ A Project of Circulation Filled with Art and Water* extends the energy of both water and art. Under the artists' ingenuity, water and art do go hand in hand. Just as the words on the bottle aptly demand "Drink art now."

**Media\_** Water and PET

**Location\_** North Tobacco Factory, Songshan Cultural and Creative Park

## Q&A

豪華朗機工  
LuxuryLogico



❶ 請用文字描述出您最喜歡的顏色。

Please describe your favorite color.

我們喜歡原物色，木頭、水泥、金屬、礦物、塑膠...，這些原物材料，在不同光影下反射出的顏色，都是我們愛不釋手的顏色。

We like the colors found in raw materials, e.g. woods, cement, metals, minerals, plastics, etc. All colors reflected off of these objects fascinate us.

❷ 請問顏色在您作品中扮演什麼角色？

What role does color play in your artistic oeuvre?

我們將顏色詮釋為「氛圍」，它是作品的訴說者，也可以說顏色幾乎代表了作品。

We refer to colors as "ambience" of our works. They are the storytellers. In a way, our works are represented by their colors.

❸ 在生活中，每個人都有不只一種角色，而您自己最喜歡的角色是什麼呢？

Everyone plays more than one role in life. Which one is your favorite?

豪華朗機工

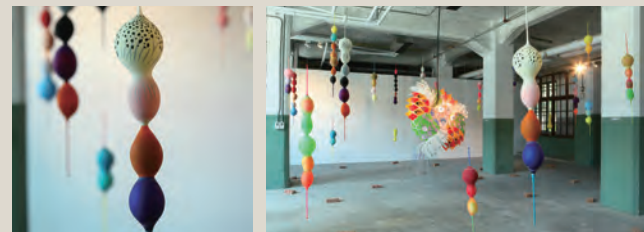
LuxuryLogico



# 20-7 吉川公野、蔡筱淇 *Kimiya YOSHIKAWA & Hsiao-Chi TSAI*

## 祕密的花「源」

*The Secret Garden*



**走** 在粉樂町松菸室內展區的最後一塊區域，不經令人驚覺踏入了由色彩構成的奇幻領地，放置在空間之中的是造型獨特的巨型花朵，富有無數色彩、充滿層次和各種幾何形狀的花瓣，作品特殊的材質折射著周圍的光影，散發獨特的氣息。與花瓣同樣有著繽紛色彩的氣球串，懸浮環繞於巨型花朵的四周，形貌彷彿集結成穗的果實，恣意散佈於古老的建築中，讓整個空間就如同一幅定格的色彩潑墨。

旅居英國的藝術創作組合吉川公野與蔡筱淇，分別畢業於英國皇家藝術學院純藝術雕塑碩士與混合媒材織品碩士，兩人擅長使用鮮豔的色彩與自由的造型，為環境和空間帶來新的生命力。本次展出的作品《秘密的花「源」》是兩人參考過松菸展場空間後所做的發想。展場空間擁有如棋盤結構的直立樑柱，讓空間整體受到生硬的分隔，因此，吉川公野與蔡筱淇希望可以用創作展現魔法，轉換空間原有的氛圍，使其能更活潑奔放。對比既有空間的特性，兩人將作品以有機、自由的形式漸漸發想成形，於是《秘密的花「源」》在空間中蓄積了一個彩色的磁場，中央的巨大的花朵就如同神祕的生命源頭，將各種色彩與形狀散發到空間中，並以氣球雕塑做為創意延伸。配合本次粉樂町「粉角色 Power of Color」的主題，加上展區空間的寬敞性，兩人也在作品中大膽地使用了比以往更豐富的色彩元素，讓視覺效果更光彩炫目。走進神祕的色彩花園，觀者可以欣賞藝術泉水澆溉下所栽植出的一片生機盎然。

媒材 ▶ 壓克力· 環保玻璃纖維· 氣球  
展點 ▶ 松山文創園區北向製菸工廠





Stepping into the final section of the exhibition in Songshan Cultural and Creative Park, we are wowed by a magical composition of colors. Hanging in the middle of the room is a giant flower layered with colors and petals that come in various shapes and sizes. With light and shadows reflecting off of its special texture, this flower-like item is one of a kind. Suspended in midair, bundles of balloons with petal-matching colors bring to mind ripe fruits draping from the ceiling. Right here, the entire room is transformed into a colorful drip and splash painting.

Currently residing in the UK, Kimiya Yoshikawa and Hsiao-Chi Tsai hold respective MAs in textiles and sculpture from the Royal College of Art. The two excel at making objects with vivid colors and

radical shapes that enliven the surroundings. *The Secret Garden* draws inspiration from the spatial arrangement of the factory building. The piece is the artists' attempt to breathe new life into what used to be a rigid, chessboard-like room divided by columns. Building on organic and free concepts, *The Secret Garden* constitutes a colorful domain in and of itself. The giant flower in the middle signifies the mysterious source of life. The balloons represent the colors and forms emanated into the air by the giant flower. Aided by the spaciousness of the venue, the artists have boldly introduced more colors not only to brighten the scene but also as a gesture to honor the theme of Very Fun Park 2012—The Power of Color. Standing in this mystic garden makes us come to appreciate the vitality of art.

**Media\_** Acrylic, Jesmonite Fiberglass, and Balloon

**Location\_** North Tobacco Factory, Songshan Cultural and Creative Park

## Q&A

蔡筱淇  
吉川公野

Kimiya YOSHIKAWA  
& Hsiao-Chi TSAI



❶ 請用文字描述出您最喜歡的顏色。

Please describe your favorite color.

Nebula — 宇宙星雲中光芒四射之無窮的顏色。

Nebula—colors of infinite splendor in the universe

❷ 請問顏色在您作品中扮演什麼角色？

What role does color play in your artistic oeuvre?

顏色扮演著是我們作品的「靈魂之窗」的角色。

Color is "the window to the soul" in our art.

❸ 在生活中，每個人都有不只一種角色，而您自己最喜歡的角色是什麼呢？

Everyone plays more than one role in life. Which one is your favorite?

對吉川而言，最喜歡的角色是：做自己。

對筱淇而言，最喜歡的角色是：想像力豐富的夥伴。

For Yoshikawa: Being Kimiya Yoshikawa.

For Tsai: A partner of imagination.

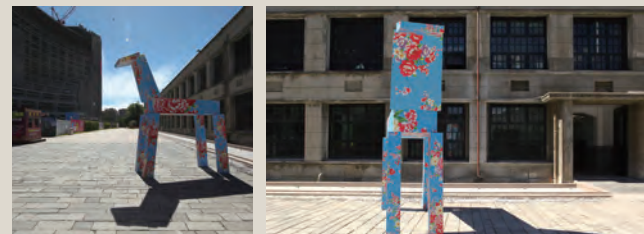




20-8 劉小康 Freeman Siu-Hong LAU

幻彩神駒

Miracle Horse



步行經過松菸入口的生態池、木棧道，映入眼前的，是一棟棟外觀筆直、線條優美的舊廠房，強調水平的建築結構，展現出簡潔典雅的舊式風格。廠房之間，一匹偌大的「神駒」在成排的建築物中顯得格外醒目。這匹身著花布衣的「神駒」，是來自香港建築師劉小康的創作構想。在劉小康的記憶中，「神駒」伴隨他度過了許多童年的歡樂時光，然而此高四公尺的「神駒」並非真實的馬，而是來自於他對一張餐椅的發想。

「椅凳」一直是劉小康創作脈絡中重要的元素，同時他也認為「椅凳」是日常生活中不可或缺的生活物件，並會隨著環境的變異承載不同的功用，且根據功能的轉變涵蓋不同的生命力與物件思想。藝術家回憶起兒時的他並沒有太多的玩具，只能將餐椅高高的椅背化作馬的脖子，座位處當成馬背，四隻椅腳則是馬腿，自己則跨坐在「馬背」上，雙手環抱著「馬脖子」前後搖晃，「馬腿」也隨之發出咯咯聲響，這些記憶現在回想起來著實樂趣無窮。劉小康選擇將色彩斑斕的花布包覆馬身，是因藝術家探訪南台灣時，發現街頭充滿台灣傳統花布，正如同南台灣帶給他的感受，蘊含著一股平淡樸實的美好，他希望以這單純愉快的感受，連結巨大「神駒」在其孩提時光的記憶，期盼這份童真能讓觀眾在物慾掛帥的時代裡重拾幸福簡單的快樂。

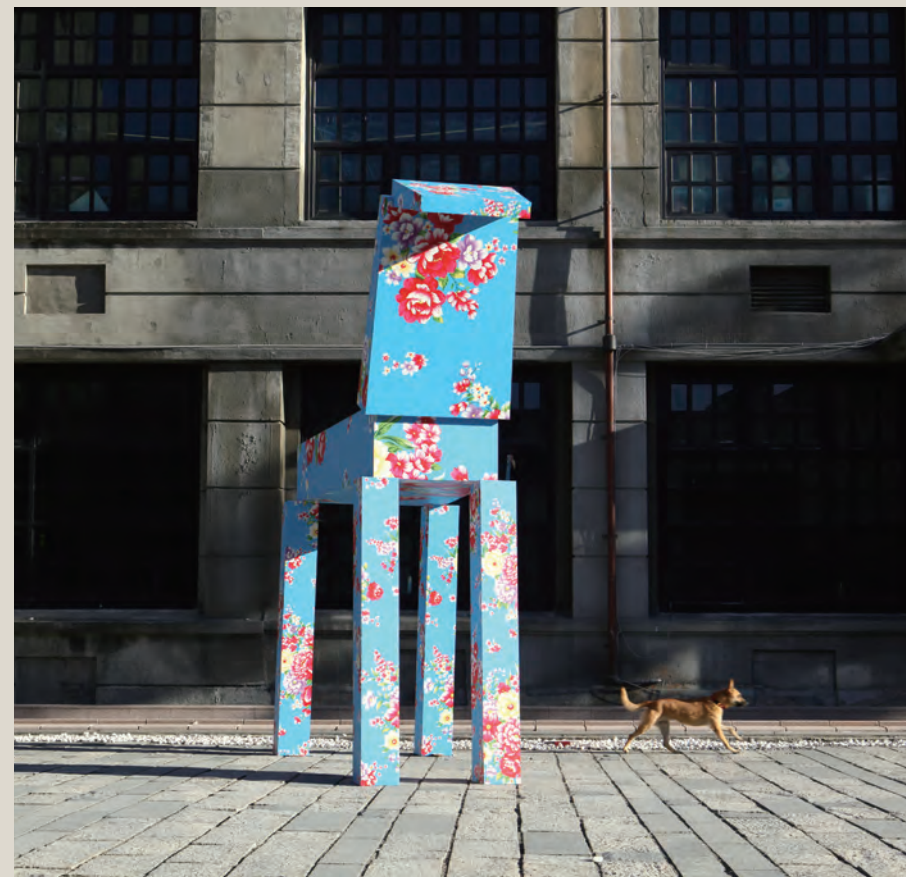
媒材 ▶ 木  
展點 ▶ 松山文創園區文創大道





Strolling past the pond and wooden footpath, visitors come upon a series of outdated box-like factories. Their horizontal structures emanate simple elegance that characterize a bygone era. Standing in front of the factory houses is a kaleidoscopic stallion that is a manifestation of Freeman Hsiu-Hong Lau from Hong Kong. The artist has many fond childhood memories in the company of the stallion. This four-meter installation is not exactly a representation of a horse, but rather a chair in the form of a horse. Chairs have always been a key element in Lau's work. In his opinion, chairs are indispensable in our everyday life and their function varies with the environment in which they are in. These changes are the source of

inspiration for the artist who then turns them into various forms of life and things. As a child, Lau did not have many toys to play with. He would imagine the dining chair as a horse with a neck, a saddle, and four legs. Sitting on the chair, he would wrap his arms around the back of the chair and rattle the legs by swaying back and forth as if on horseback. The colorful floral prints are inspired by his trip to southern Taiwan during which time he came upon some traditional Taiwanese cloth. Their rich colors resonate with his feelings for that part of Taiwan - a simple yet genuine passion for life. That is how the stallion should make people feel. Hopefully, viewers will come to appreciate the stallion and find their way back to simple happiness in a materialistic world.



Media\_ Wood Location\_ Cultural & Creative Boulevard, Songshan Cultural and Creative Park

# 2012 粉樂町

**粉樂花絮**  
VFP HIGHLIGHTS



Events  
粉角色活動

VFP Opening  
粉樂町  
開幕派對





Artist Workshops  
粉怪獸、粉快樂！  
藝術家  
阿咧先生



太平洋SOGO百貨  
復興館  
X  
粉樂町

粉怪獸、  
粉快樂！  
VERY FUN PARK



Artist Workshops  
一封溫暖的情書  
藝術家  
康雅筑



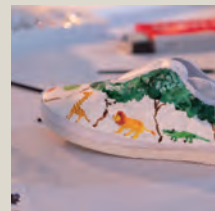
Artist Workshops  
玩出夢想的家  
藝術家  
林怡芬





Artist Workshops

粉「腳」色·  
就是愛玩咖  
藝術家  
黃柏勳



Color up the Streets  
東區彩色氣球趣



Forums  
藝術家論壇：聲音—於跨  
域的思考與混種/  
色彩論壇：翻找生活色票  
藝術家  
張永達 / Agua X Ruby

粉樂花絮  
VFP HIGHLIGHTS

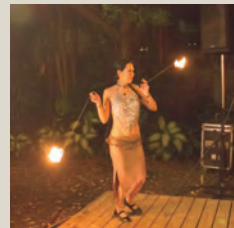
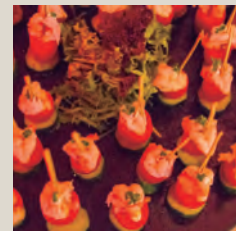




VFP Tours  
粉樂導覽



Closing Party  
貴賓之夜





VFP X Friends  
粉角色 X 好朋友

Markets, Music & More  
粉角色創意市集 &  
Bee Friend 草地派對





Very Fun Picnic  
粉夏日野餐墊



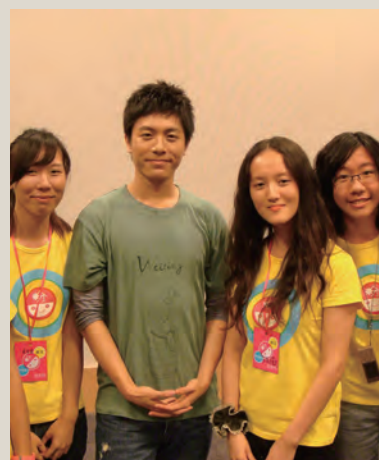


Concerts on the Lawn  
城市草地音樂節





VFP Volunteers  
粉樂志工







# 粉樂町

政大續展

VFP × NATIONAL CHENGCHI UNIVERSITY



01 /

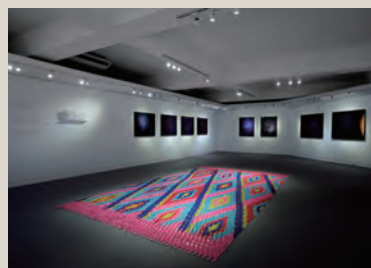
# 我永不消失， 因我的身影長存

I will never disappear ,  
for forever I'll be here

海蒂·渥特  
Heidi VOET

3000 只電子錶 · 尼龍繩  
3000 Digital Watches and Nylon Wire

藝文中心藝文空間  
Art Gallery of the Art & Culture Center



02 /

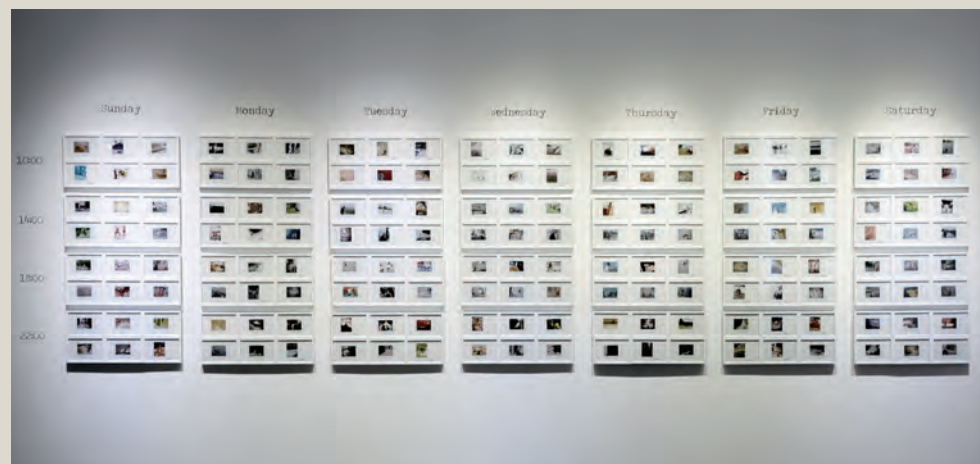
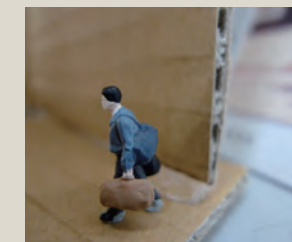
# 平行記憶

Paralleling Memories

朱盈樺  
Yin-Hua CHU

攝影  
Photography

藝文中心藝文空間  
Art Gallery of the Art & Culture Center





# 03 / 旅行者之翼

Traveler's Wings

徐瑞憲  
Ruey-Shiann SHYU

金屬・銅片・馬達・電線・電壓轉換器・感應器  
Metal, Copper Plate, Motors, Voltage Converter, and Sensor

藝文中心藝文空間  
Art Gallery of the Art & Culture Center



# 04 / 星雨

Stardust

鍾順龍  
Soon-Long CHUNG

攝影  
Photography

藝文中心藝文空間  
Art Gallery of the Art & Culture Center





05 /

# 無題

Untitled

瑪格姐·賽耶

Magda SAYEG

毛線

Yarn

藝文中心大廳

The Hall of the Art & Culture Center



06 /

# 什麼時候開始的？

Since when?

蕭筑方

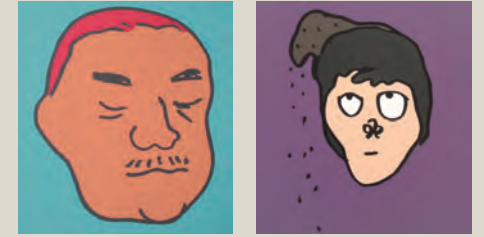
Chu-Fang HSIAO

壓克力顏料·畫布

Acrylic on Canvas

藝文中心 7-11 藝術牆面

7-11 Art walls of the Art & Culture Center





07 /

## 阿嬤的衫 / 母親的衫

Grandma's Clothes / Mother's Clothes

鍾舜文

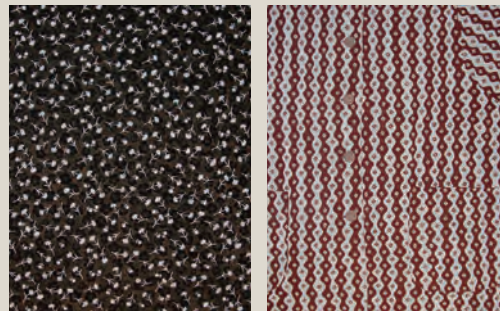
Shun-Wen CHUNG

膠彩

Glue Painting

博雅書房

Liberal Arts Study



08 /

## 二十四格的世界

The World in 24 Frames

戴翰泓

Han-Hong TAI

木·鏡·機械裝置

Mechanical Installation with Wood and Mirrors

創意實驗室

Creative Lab





09/

### 幻彩神駒

Miracle Horse

劉小康

Freeman Siu-Hong LAU

木

Wood

扇形廣場

Roman Plaza



10/

### 鴨子系列

Duck Series

洪易

Yi HUNG

鋼鐵板・烤漆

Baked-enamel on Steel Plate

行政大樓大廳

The Hall of Administration Building





11 /

## 森林

Forest

黃蘭雅

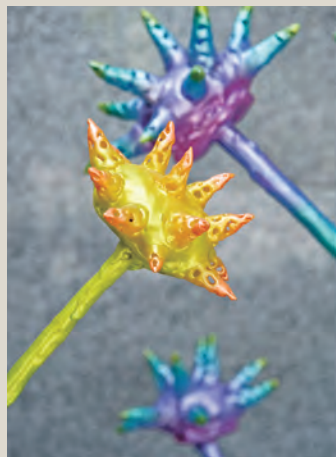
Lan-Ya HUANG

熱塑性樹脂・顏料・石

Thermoplastic Resin, Pigment, and Pebble

電算中心藝廊

The Arts Gallery of Computer Center



12 /

## a~ 藝術與水的循環計畫

a~ A Project of Circulation Filled with Art and Water

豪華朗機工

Luxury Logico

水・保特瓶

Water and PET

商學院二樓

2F of College of Commerce





# Opening 政大續展開幕式



## Workshops

# 粉角色工作坊

楓香步道的色彩流轉 & 一片綠地的色彩裝置





Workshops  
粉角色工作坊  
積木修城計劃



VFP Volunteers  
政大粉樂志工





## 2012 粉樂町：臺北東區當代藝術展

Very Fun Park 2012: Contemporary Art Exhibition in Taipei's East District

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