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"Matador, Dancer and Painter"

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Pink Artists

粉色藝遊



藝術活動的規模與成熟度，往往也反應了發生城市的人文力量以及文化發展的可能性，透過藝術主動、被動地滲入生活空間與人類活動，原本冰冷的城市，有了更豐富多彩的樣貌。在台北，2001年正式起跑的粉樂町，今年以「Light Up」為題，企圖以這台灣最具規模的企業贊助性藝術活動，點亮每個人心中對繽紛生活的期待。

The proportion and grade of maturity of cultural and art-related activities always reflect the creative power of the people living in the host city and also the possibilities for artistic development there. Only when culture and art can infiltrate the spaces where people live and spend their time, the originally cold and uninviting city will come to life and have a more colorful and friendly appearance. The *Very Fun Park*, Taiwan's biggest corporate-funded cultural event, was first implemented in 2001. This year, it will try to bring life to Taipei again, with the motto of *Light Up*.



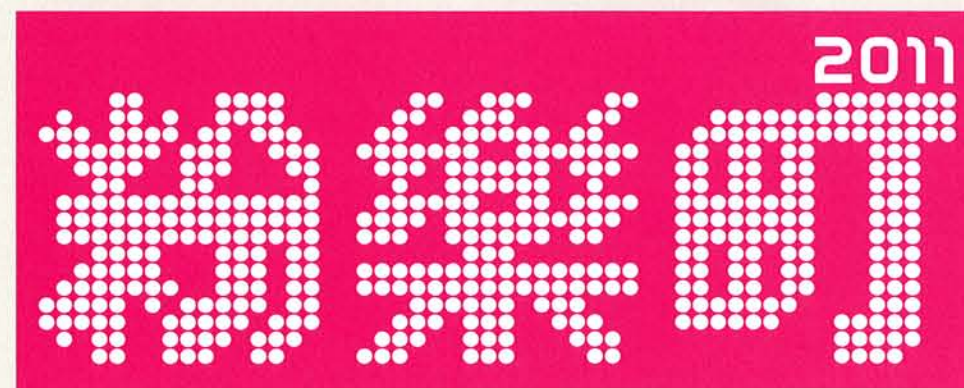


入夏，每個人都討論粉樂町。從原本一場由零開始的公共藝術實驗，到現在成為每年背負眾多期待、同時也讓新一代創作者盡情揮灑的藝術盛會，粉樂町從根底翻攪了靜默多年的台灣公共藝術，一股鮮活的創作力量，從美術館大膽出走，擁抱人群，喧鬧起義之餘，更宣告了一個新藝術世代的來臨。

「要說這次最大的特色，應該算是面積吧。」從無到有，與粉樂町一路成長至今的催生者熊傳慧，以她一貫開朗的聲音，與我們聊起這次粉樂町的特色。本屆總數共100件的展出作品與地點，不僅創下了粉樂町的紀錄，在台灣的都會戶外藝術發展的進程中，恐怕也是無人曾及的新頁。這100件作品，不僅是多位中、外藝術家在台北街道巷弄發揮的無限創意，更代表了無數個與藝術家、參與店家及所有周邊工作者沒天沒夜協調、彙整的費時心血。藝術是一種精準到位的浪漫，但背後支撐運作的卻是難以想像的繁複工序，特別是規模龐大且完全開放的藝術活動，從策展規劃一直到展期間作品的養護，更是不能有絲毫參差。富邦藝術基金會與主體企業的合作，不僅成功開展了粉樂町的格局，更為企業與藝術領域的合作做了最佳示範，魚幫水、水幫魚的雙贏共識，為大型藝術活動找到了另一條出路，當然，也為大眾開了另一扇欣賞美學的國際之窗。

每年的粉樂町雖然重要，但它僅是富邦藝術基金會運作工作中最外顯的其中一環，熊傳慧真正的目標，是從根本逐步改變在地創作環境的劣勢。「我們就從照顧藝術家的生活做起。」這樣的目標看似基本，但對許多新進藝術家而言，卻是最實際且直接的幫助。在基金會的協助下，藝術創作者不再為生活的瑣事所困，更專注於純粹的藝術啟發，將所有的熱情投注於創作中，迸發最大的能量。如洪易、吳耿禎等已在國際間備受矚目的藝術家，都曾是富邦藝術基金會協助計畫的受惠者，基金會在策展、授課之餘，對於藝術推廣更轉扮演著積極主動的角色，也更看得出其背後更恢宏的格局。

從原本單純定駐於台北東區的區域性活動，到現在擴延至信義區、臺大、政大校園，在年終更準備進軍南台灣高雄，甚至曾跨海將活動經歷移植至香港，粉樂町的成功，見證了全民藝術時代的到來，原本切割生活與藝術的清楚分野不再被需要，恣意穿梭其間，在這個城市，每一刻、每個角落，都有著絢麗趣味的故事等著你去發掘。



Since the start of summer, everyone has been talking about the Very Fun Park. From a small arts festival that started up from nothing, this public arts experiment has turned into the subject of much speculation. It's now an event that many people place high expectations on. But at the same time, it has been a grand opportunity for a new generation of young artists to exert their talents; Very Fun Park has brought back to life Taipei's public art, which had been quiet for many years. By leaving traditional exhibition venues behind and embracing the streets and people of the city, it has declared the arrival of a new era of art.

"If I really have to name this year's most characteristic feature, I would have to say it's the scale," says Hsiung Chuan-Hui who is the initiator of Very Fun Park and has watched it grow. This year's event, there will be 100 art works exhibited in different places. This is not only a new record for the event itself, but also something that is rarely seen in public art events in Taiwan. These 100 pieces of art are not only the work of many Taiwanese and foreign artists, but they are also the effort and devoted work of the countless part-taking artists, stores and all the workers that work night

and day to set up the displays. Art is something that always seems to just fall into place; but behind that seeming easiness, there is a complicated process that is hard to imagine for outsiders, especially in a huge public event like this. From planning to maintaining the artworks, there's very little room for mistakes. The cooperation between Fubon Art Foundation not only succeeded in establishing the Very Fun Park, but also set the best example for cooperation between the two fields of business and the arts. In this event the two partners function as equal counterparts in a win-win situation; they did not only put the festival on the right track, but also opened a door for the public to enjoy modern art.

Very Fun Park is a very important event for the city of Taipei, but on the other hand it is only the most obvious of Fubon Art Foundation's efforts. The biggest goal of Hsiung Chuan-Hui is to gradually improve the currently less than optimal situation of the local creative environment. "We start at taking care of the everyday lives of the artists," she says. Although this approach seems to be very basic, in reality this is exactly the most direct and effective way to help upcoming artists. With

the help of the foundation, the young artists don't need to exhaust themselves over the trivial things in life, they can concentrate their efforts on creating art. Artists like Hung Yi and Jam Wu, who are now known in international art circles, received support from the Fubon Art Foundation in their early days. Besides curatorial efforts and organization of lessons, the Fubon Art Foundation plays a proactive role in the promoting of young artists, which is a very important part.

From a small-scale event that only covered Taipei's East District, Very Fun Park has developed into a huge activity that also exhibits in Hsin Yi District and the campuses of National Taiwan University and Chengchi University. Furthermore, the organizers are planning to expand their efforts to the southern city on Kaohsiung, to pick up on the successes they had with organizing events in Hong Kong. Overall, the success of Very Fun Park proves the coming of a new era of public art; it shows that there isn't a need anymore to divide the spaces of living and art. When art and life merge into the same thing there will be stories waiting for you to discover behind every corner of the city, every single second.

