

2014 粉樂町

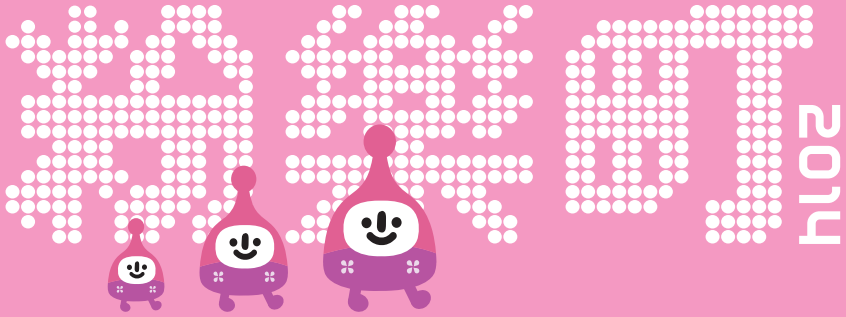


01-1 Ei Wada
01-2 王郁洋
01-3 Pip & Pop
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01-5 Michael Johansson
01-6 白雙全

02 邱昭財
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04 YODOGAWA TECHNIQUE
05 Buff Diss
06 顧上翎
07 林義隆
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粉樂擁「九」， 暢快藝夏

粉樂町盛夏的暑氣中跨步邁入第九次展出，歷程中如同體驗了九種果實的滋味，但如今回頭細想卻都甘甜，儘管在品嚐前需要剝去艱澀的外皮、爬上樹幹掘開深土，但其中最動人的，也就是得來不易而顯得彌足珍貴。慶幸的是，所付出的累積成為一張張動人的表情，粉樂精神就是溫暖與快樂，讓生活有美有盼望，在無私的藝術創作當中分享感動！

取用聖經加拉太書 5:22-23 以九種美德對應九種果子，呼應這九年的閱歷，回溯過往點滴，每年在無牆美術館所埋下的種籽，如今對照慢慢萌芽結出香氣的果實才有所體悟：原來在上帝的創造裡，就是要使用我們完成這樣的期許，生命受屬於神而非自我，我們所堅持與努力的原來在大能當中自有安排。

粉樂町，每年在巷弄街角迎接來自世界各地的創作者，激撞交流互換目光，用藝術辦桌、用人情味料理，過程中分享著各種創意滋味，參雜著暑氣和盛夏的雨水，佐配著走逛的驚嘆和笑聲，其中有賴民間與企業的支持與信任，讓舊雨新知相約相聚，共同為集體的記憶增色。

今年，相信您也不會缺席，來自世界各地的藝術創作者，將會用創作演繹各種空間形式，三十多件藝術作品將以無牆美術館的形式歡迎您，六十位熱情志工為您服務引路，粉樂町張開雙臂迎接，期待在相擁問候的當下，您也蘊染上喜樂的粉紅氣色！

富邦藝術基金會執行長

分美慧

EMBRACING THE NINTH VERY FUN PARK

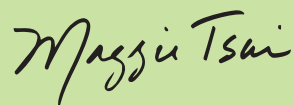
As we observe the opening of this year's Very Fun Park, we can't help but to look back at the fruits of our labor. The obstacles and challenges we faced throughout the past eight exhibitions were like that of having to climb a tree or dig deep into the soil, and peel away the hard outer rind of a fruit. Yet these difficulties have made the fruit sweeter and all the more precious. We are fortunate enough to have the opportunity to foster a warm and embracing attitude, capturing the spirit of the Very Fun Park by giving life new colors as we share art with you in this museum without walls.

Galatians 5:22-23 speaks of the fruit of the Spirit and it cites nine virtues, which very aptly represent every bit of these past nine years. The seeds we planted each year have not only budded, they have also born the sweetest of fruits. This led me to understand that we accomplish things for God rather than for ourselves, and thus all of our efforts are a part of His almighty plan.

Every year, Very Fun Park artists and creative minds come together to cook up a storm in the streets and corners of Taipei. The fusion of different artistic flavors, mingled with the summer heat and rain, creates an opportunity for cultural growth. With both private and corporate support, we have brought excitement and laughter to daily life in Taipei. Let the old and the new meet as we create new memories!

This year, we believe that you will not miss the works by artists from all over the world. With enthusiastic service from our volunteers, we hope that your journey through the nooks and crannies of Taipei will be one filled with wonder. Let the joyous pink of the Very Fun Park make your days warmer, and let us all embrace this celebration of art, culture, and life.

CEO of Fubon Art Foundation



策展理念

就讓我們擁抱吧！

—〔轉用 2010 年蔡潔莘作品名稱〕

2014 年《粉樂町—臺北東區當代藝術展》邁入第九屆。

這是富邦藝術基金會長年來推動「藝術生活化、生活藝術化」的理念堅持。隨著城市節奏與日常生活的脈動，年復一年，在梅雨後的炙陽時節，輕巧落點街角巷弄，不追潮流亦不改初衷地踏實緩行，以藝術交織日常，傳遞著美學思考的生活態度，鼓勵人文創意成為臺北城東的巷弄索引，讓人身歷其中感受我們所描繪的粉樂町實境。

正向生活關鍵詞：擁抱 (EMBRACE)

「擁抱」(Embrace)，是《粉樂町》2014 年的正向生活關鍵詞。今年度選擇以動態詞彙為主張，象徵「行動」在粉樂町展覽內所扮演的關鍵力，也意指「親身在場」的重要意涵。多年來策展團隊隨著粉樂町版圖，不分寒暑，穿梭在臺北東區大街小巷、推開逐扇門戶，藉由與商店合作理解社區經濟和潮流更替；探解城市閒置的土地使用，以瞭解在地歷史和都市藍圖；親訪里民住戶如傳教士般與其細細對話，分享藝術何以啟動生活內各種美好的可能。粉樂町構築起人際流動的平臺，讓城市有了話題，讓行走

策畫期間的我們成為攪拌滾動的觸媒，也將群眾記憶與共同的故事帶入街區，是在藝術之外，《粉樂町》仍所以獨特迷人的特質。

「擁抱」是《2014 粉樂町》給予城市的主張，它意指開放、也是接納，是包容、是欣然接受，也是支持與鼓勵；它是藉由行動揚起溫潤的情緒感染力，並以此串聯人際的互動交流。以張開雙臂的勇氣迎接挑戰，成為心靈更加強大而自由的主動方。搭疊展期，《2014 粉樂町》將推行一系列以擁抱為題的活動，由藝術家蔡潔莘的作品為起始，導引此話題邀請民眾透過手繪行動，並呼應基金會長期推動藝術走入人群及校園的傳溫計畫，以藝術大使之姿，靈活展現公共藝術該有的親近性與公共性，憑藉藝術的傳遞對應，在話題中切磋傳溫，首站以松山高中起跑，中繼以金山高中接棒，透過擁抱了解年輕的思考與想法，以及對於擁抱的詮釋，計畫預計且戰且跑，對於完成終點的青年之旅還在物設最後落點的校園，以期待這樣傳溫的火炬不滅結實相傳。

新場域帶來文創無限可能

第九年在展覽的界域，由以往觀者所熟悉的忠

孝東路四段與敦化南路一段之十字腹地，移轉至忠孝東路四段 553 巷社區與松山文創園區，在街廓的游移轉換中，探索臺北城東的新發現，有機的接合著脈動，創造出無限對於文化流動與創意孕育的可能。在這塊展域內，觀者可以走訪歷史古蹟、生態綠地、住宅型街區、與各樣消費商店，多元豐富的空間屬性、建築風格、以及街區特質，是城市在不同階段的產業更迭下，所帶來的轉換後的全新體驗，松山菸廠將會是孕育文創人才的搖籃，也同時是台北城全新的盼望。而位於市民敦化的富邦人壽廣場與仁愛路四段的富邦金融中心，一如以往也為展點之二，是大樓林立坪效高漲的城市街道上，少數具有開放視野、也是民眾可親的場所，同時也象徵著企業支持推動的主場；此外，敦化南路一段 177 巷私宅住民首度嘗試主動提供大樓外觀牆面為創作畫布，讓 Will Barras 將壁畫揮灑於街道景致中，是街頭運動的回歸，也回應臺北東區在地的潮流精神，將藝術滲透進日常的每一時刻，東區特有的生活價值仍取決於人的態度觀感，粉樂町過程中，經驗了多次東區的善意回應，再再說明社區的特性是展覽可以長久的關鍵，無牆美術館的成就除了持續理念的企業、開放的藝術創作、再來就是具有素

養的空間擁有者。

如果說「粉樂町」就像熱氫一樣的發散在東區，今年的松菸多了一份對於時光印記的探索，在藝術品的座落當中、瀏覽日式菸廠建築的斑駁風華，走逛在那時明治維新對於巴洛克西方文化的憧憬，雖為製菸廠，仍有精心的馬賽克貼磚與仿歐式雕塑的動物人像，連棟式的挑高倉庫如今是大量藝文活動的熱門場地、由政府與民間完成的臺北文創大樓，可以窺探世界級建築師伊東豐雄的臺灣印象、也能走逛誠品生活在文創 Select Shop 形態上的實力，粉樂町移動至松菸廠區，以一種東區人移動於社區散步的輕鬆，同時也參與開放新區的盛會！號召喜愛粉樂町的人潮移動至新的場域。藝術在探索空間的趣味當中也提供出觀者探索空間的可能！

藝術與空間的對話

在展覽中，粉樂町持續以「藝術與空間的對話」為策展骨幹，讓藝術在社區中發聲，也樂見空間與人（觀眾、消費者、商店主人）所共構的回應。忠孝東路四段 553 巷弄中，莊志維以光表徵生命與物的靈魂面，在日常生活咖啡裡跨越日常想像，創造如詩的小宇宙；黃品彤以木

為材，雕塑自然的擬人態，溫潤對話於 XIE XIE 以書讀茶的氣息色蘊；而羅懿君將農業耕植的關注導入 Artista Perfetto，做為城市生活與土地關懷的導引；吳權倫藉由涉獵虛擬、仿生自然的複製，回映高登艾格諾手工金蛋捲店將自然交織華美的複合，一同用想像力與創意演譯；許廷瑞在鑄鐵塑形之際拾起初心，其關懷動物的同感亦在沐樂動物醫院中尋得默契；在強調織品質感與手作的 whiple Lib 與 JAMEI CHEN 內，黃冠鈞、顧上翎分別以材質實驗，挑起視覺認知的錯覺，由回歸於基礎的媒材，來述說物質與訊息間的意義；提出人生一切美好事物都應該被收藏的 Café Showroom，吸納著林義隆腦內湧現關於奇異的星球想像；生活當中有什麼可能？是以想像力扭轉時空，還是由幽默感顛覆邏輯？而洪韻婷與劉耀中分別由感性與理性端出發，探尋誠品生活松菸店內空間的多元姿態；來自美國的團隊 CANLOVE 利用廢料重現為炫目景緻，則提出即使進入數位生活也不能泯滅的環保堅持。

在松山文創園區的東向製菸廠工廠中，歷史與時光印記是空間內的永恆主角。廠房裡我們維持空間在視覺上的穿透，讓斑駁壁面與廊柱建築的結構忠實呈現，成為古蹟建築體內最巨大的一件藝術創作。約計兩百坪的空間中，進駐

六位藝術家的當代藝術創作，策展思維則由「藝術介入日常」反轉為「日常成就藝術」—以日常物件做為基底，穿越藝術家的思維，經過堆疊、拼貼、錯置、抽離、轉化等過程，再製為創作。這些作品反映的是藝術觀看下的日常縮影，在創作者想像力與幽默感中，它們輕觸資本社會發展下的產業轉換、也挑離創作既定的模式與成見、同步回應於舊時代空間在新時代翻轉的新價值。

於此，我們以藝術為材料，仿照工廠的加工再製，將日常轉譯為一種稱之為藝術的狀態與表現，安排各自的位置、模擬觀者走動的視覺經驗、再組裝中猶如進入工廠包裝裝箱的工作流程、做為群眾走逛至此記憶中回望關於 1960 年代，臺灣經濟結構由農業邁向工業的轉型發展下，客廳即工廠的生活印記。

和田永、王仲堃在趨近低限的機械性中實驗聲音想像；白雙全以人為關注，在交換對談之際交疊起生命故事也製造人際關係；Michael Johansson 作品內蒐羅並置的物件們，多數來自各類大量產製的工廠，被使用後陳舊的過程卻為它們增附了日常中生活的痕跡與性格；王郁洋則以取之於文本的語句，透過程式轉化運算再製為巨型雕塑，挑戰數位時代將文字實際

的質與量展現；而 Pip & Pop 在廠中鋪灑的大量彩色糖粉，則以豔麗的視覺幻境，強調物質過剩的世紀中，所創造出的價值衡量基準，在唯美的色彩中拉扯了過量與匱乏之間的準繩。

戶外廣場，則以可親易近的展品讓人們在近身接觸中獲得樂趣，也培育公民尊重藝術與正確觀賞的素養。邱昭財的泡泡塔，在巴洛克花園中以手搖方式製造浪漫，也呼應工廠在人為手動的操作過程；穿越文創穿廊 Buff Diss 以膠帶塗繪，取材希臘神話轉喻為當代哲思；游文富、淀川技術 (YODOGAWA TECHNIQUE) 分別以自然媒材與人類遺留的廢材進行地景再造，在視覺饗宴之外也敲應環保的警鐘；Séverin Millet 以圖像轉喻對於人的觀察，幽默回應街頭廣場的百樣人，穿梭其中叫喚潛意識裡的自我認知；而一直為視覺領頭羊的富邦金融中心高樓玻璃面，此次將以日本創作者大石曉規，用喜樂，為城市下一年度展現正向力創作，在每個仰頭的瞬間會心一笑，在活力的色彩當中萌發好心情。

非純粹的展覽空間，讓藝術介入生活對話的場景。依著各空間 (或品牌) 性格被重新詮釋，原創作時的時空對換、場域對換，展現策展與原創及空間三方達成存在的角度與意義，將藝術

介入日常一直是實驗性的，其中針對門檻學教育的意義常常大過展覽本身，挑戰商業價值的判斷與估量，說服接受大眾視覺與重新定義評價的過程，都是粉樂町執行的難處，但弔詭的也是其獨特的展覽形式所在！

多年來，粉樂町以傳教士的姿態，推開一扇扇陌生的門，連結超過數百個相異的兩端。這是一個由相同信念與價值觀的人們所共築的，藝術工作者、場地擁有者、協志志工…等各個合作夥伴、與生活在這塊土地上的城東市民們，都是粉樂町中「親身到場」的重要參與者。如果說文化需要傳承、城市需要魅力，同時創意也會是未來的競爭力，那麼粉樂町藝術行動的堅持，讓處處轉角都落下文化的種籽，就是企業在社會公民責任中釐清的擅長，呼應著社會的脈動，以深耕持續的模式堅信著。

粉樂町每年以生活美好的分享為起點，緩緩牽引著城市向上的集體力量為終站的想望，「親身到場」、給我們擁抱，如同在馬拉松兩側的加油行列，有著超乎想像力的鼓舞力道。2014 粉樂町見！

LET'S EMBRACE!

Inspired by the artwork title *Let Us Hug Each Other Today* (2010)
by Chieh-Hsin Tsai

Entering its 9th consecutive year, the 2014 Very Fun Park Contemporary Art Exhibition in Taipei's East District is a credit to the Fubon Art Foundation's continued commitment to promoting the concept of integrating art into our everyday lives. Following the rhythm of daily city life, every summer after the spring rains the artworks of VFP are seen blossoming, sprouting up over the parks, street corners and alleyways of East Taipei. Every year we move forward in our pursuit to interweave art with daily life, resisting temptations to follow the status quo. In so doing we diffuse an aesthetic mode of seeing, inviting those wandering the area to experience first-hand Very Fun Park wonderland.

THE KEYWORD FOR 2014: EMBRACE

This year the positive living keyword is *embrace*, a verb symbolizing the paramount role of action and physical presence at the multiple exhibition sites. Following the VFP blueprint, the curatorial team has knocked on the doors of local stores in East Taipei, working together with them in order to understand the local community economy and the changing trends. We have explored land use of idle derelict spaces, researching local history and the urban layout. We have personally visited the locals, as missionaries

entering into careful dialogue, sharing the enlightening possibilities of merging art into our everyday lives. We have established a fluid platform for people to interact and provided the district with new topics for discussion. The curatorial team has become the catalyst of this reaction, bringing group memories and our common stories into the neighborhood. And it is here, beyond pure 'art', where Very Fun Park's unique charm still really lies.

Embrace is what Very Fun Park proposes for the city in 2014. Embrace implies an open, all-encompassing acceptance without preconceptions. Embrace is supporting and encouraging, opening our hearts and minds to all that enter our horizons. Embrace uses action to foster warm emotions, connecting people contagiously in a series of interpersonal interactions. We don't just embrace the fun and laughters but also all the upcoming challenges. By confronting our challenges courageously with open arms, we become stronger and freer spirits. During the 2014 Very Fun Park exhibition we will launch a series of activities under the general title 'Embrace'. With artist Chieh-Hsin Tsai's work as our point of departure, we invite the public to join in and draw with us, strengthening this positive energy and putting fledgling ideas into action.

MIGRATING SPACES, NEW WAYS OF SEEING

For this year's Very Fun Park, we have journeyed beyond our more familiar realm, the Zhongxiao Dunhua crossroad area, adventuring to the Lane 553 community on Section 4, Zhongxiao East Road and the Songshan Cultural and Creative Park. With the drifting and transforming street silhouettes of East Taipei, one can make new discoveries in one's wanderings, subtle artworks which blend in organically with the local rhythms of life. In the exhibition areas, viewers can visit historical monuments, green ecological sites, residential blocks and various stores. Diverse types of space, layered architectural styles, and distinctive neighborhood characteristics combine to create a novel experience. The Fubon Life Plaza and the Fubon Financial Center in the Zhongxiao Dunhua area have always been our two main exhibition spaces. In this area lined with expensive and efficient high-rises, these two Fubon locations are among the few open places that people can approach; it symbolizes the center of corporate support for Very Fun Park. Furthermore, for the first time, the owner of a private residence in Lane 117 Dunhua S. Road offered the outer wall of the building as a canvas for mural artist Will Barras to spray his paint, a return to the streets movement, which also reflects the East District style and spirit continuing to integrate art into the city. In the end, the everyday values of East District depend on the attitudes and perceptions of its people. In the process of organizing Very Fun Park, we have experienced the friendly response of this district in which re-explaining the distinctiveness of this community is a key long-term goal of the exhibition. The success of this public art project, the museum without walls, lies in the persistence of the Fubon group's ideals, the open artistic creation and the astute awareness of the owners of the adopted spaces.

This year the old-time Songshan Tobacco

Factory leaves us yet another exploration of the traces of time; in between artworks, one can stroll through the decaying elegance of the Japanese tobacco factory buildings, a step back in time to the Meiji Restoration's renewal and transformation of Western culture. Although a tobacco factory, it contains elaborate mosaic tiling and imitations of European animal and human sculptures. The high-ceilinged warehouse is currently a hot spot for cultural events.

At the Taipei New Horizon, completed in collaboration between government and private companies, you can take a peek at internationally acclaimed architect Toyo Ito's impression of Taiwan. You can also peruse or shop at the Eslite Spectrum, a "Select Shop" where designer goods are specially chosen. Very Fun Park's inclusion of the Songshan Tobacco Factory area creates a nice contrast between the modern and the historical, the juxtaposition of contemporary artworks and historical Japanese tobacco buildings. We call on our fans to follow us to our new domains. In the artistic exploration of these spatial treasures, we are encouraging viewers to realize the infinite possibilities of these unique spaces!

A DIALOGUE BETWEEN ART AND SPACE

The exhibition maintains the dialogue between art and space as its backbone, giving art a voice in the community. Very Fun Park is dedicated to presenting a full variety of artistic expressions and is interested in the communal response from the audience, consumers and shop owners. In Lane 553, Sec.4, Zhongxiao East Road, Chih-Wei Chuang adopts light to show the spiritual side of lives and objects, transcending everyday imaginations and creating a picturesque little universe. Pin-Tong Huang uses wood to carve sculptures personifying and simulating nature. In doing

so a dialogue with XIE XIE is facilitated, where they use books to interpret the taste, smell and properties of tea. Yi-Chun Lo expresses her concern for agricultural planting at Artista Perfetto, making guidelines for balancing living in the city with caring for the land. Chuan-Lun Wu hunts for the best shots of the virtual and the replication of fake nature. His imaginative interpretations interact with the space of Golden EggRoll Café. Ting-Ruei Syu uses iron to show his heartfelt concern for the care of animals, a feeling shared with the animal hospital in which his sculptures are fittingly displayed. In the Whiple Lib and JAMEI CHEN stores, both of which emphasize fabric texture and handcrafts, Kuan-Chun Huang and Shang-Ling Ku explore the differences of material experimentation and visual recognition respectively. Returning to basic mediums they narrate the meaning between objects and information. Café Showroom, a space advocating that all the good things in life should be collected, absorbs the strange and beautiful planetary imaginations emerging from Yi-Lung Lin's mind. What possibilities exist in life? Is it transforming time and space with our imaginations or subverting logic with an absurd sense of humor? Yun-Ting Hung and Yao-Chung Liu start from opposing emotional and rational ends of the spectrum as they explore the often unnoticed corners in Eslite Spectrum Songyan Store. CANLOVE brings used spray cans back to life, rearranging them in visual splendor. The colorful artworks remind us that despite the digital age, persistent environmentalism is indispensable to our existence.

In the East Tobacco Factory at Songshan Cultural and Creative Park, the imprints of times past are the eternal protagonists of this space. We leave the original state

of the building, the decaying walls, pillars and walkways, untouched. We have spread artworks from six contemporary artists over a floor space of more than 650 square meters. The curatorial idea has transitioned from "bringing art into the everyday" to "the everyday becomes art". Everyday objects are transformed by these six artists' conceptualization, followed by the process of collecting, piling up, collaging, repositioning, detaching and transforming to reproduce an artwork. The artists' imagination and humor, while lightly touching upon the industrial and social transformations under capitalist development, also transcend established patterns and prejudices, all the while reflecting the new values produced by contemporary re-exploration of the old space.

In this way, art becomes our raw material, as we reenact the reproduction process of a factory, converting the everyday into some sort of artistic expression and attitude. We organize our respective positions, simulating the visual experiences of the audience. In the reassembling process, one eventually reaches the work flow of packaging, taking the audience on a stroll down memory lane back to the 1960s when Taiwan's economic structure underwent a transformation from agriculture to industrial development.

Ei Wada and Chung-Kun Wang put our aural imaginations to test using the technology available. Sheung-Chuen Pak is concerned with humans. He interweaves life stories by establishing a dialogue of exchange, creating new human relations in the process. Michael Johansson collects and juxtaposes objects that have mostly come from mass production lines yet in their process of deterioration have absorbed traces and qualities of everyday life. Yu-Yang Wang takes sentences from text, runs

them through a 3D program, reproducing them as giant sculptures. The process challenges the real quality and quantity of textual representation in the digital age. Finally Pip & Pop carpets the factory floor with colorful sugar, and in a beautiful aesthetic visual illusion, emphasizes the basic values created by the century of excess. Amongst the seemingly romantic and colorful inebriation, the artist sneaks in the problem of excess and scarcity.

The outdoor plaza allows people the joy of being physically there in contact with the artworks. Chao-Tsai Chiu's mechanical Bubble Cannon uses manual hand rotation to produce romance in the Baroque Garden, echoing the manual operation in the factory production process. Slicing through the Cultural Corridor, Buff Diss uses tape to make graffiti, which displays a Greek myth transformed into contemporary philosophical thought. Wen-Fu Yu and YODOGAWA TECHNIQUE respectively use natural mediums and human waste materials to create works incorporated with the landscape. More than just a visual feast, these artworks are also banging the warning drum of our environmental crises. Séverin Millet turns his observation of people into a collection of metaphorical characters, humorously responding to the plethora of different people on the street. Upon seeing these characters, the passers-by have their self-awareness called out from their subconscious. The glass façade of the Fubon Financial Center, which has always been at the forefront of visual display in Taipei, invites the Japanese artist Akinori Oishi to create a graphic work which provides positive and joyful energy for Taipei. Using a sea of dynamic colors, the artist gives something to smile about when passers-by look up.

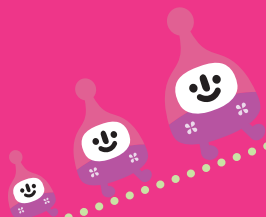
Using spaces not purely designated for art allows art to enter everyday dialogues. The re-interpretation of the properties of each space (or brand) and the space-time transformation in the creation of the original work are all themes that the curator wants us to think about. Bringing art into everyday life settings is always experimental. The difficulties in executing Very Fun Park are that the educational threshold required often goes way beyond the exhibition itself, challenging ingrained consumerist values of finished products, and encouraging people to accept new way of seeing things. Paradoxically, it is in this adversity and complexity that we discover the unique charm of the exhibition.

For many years, Very Fun Park has successfully linked over a hundred disparate artists with equally disparate local spaces. Very Fun Park is the product of a mighty collaboration of those with similar beliefs and values - the artists, proprietors, supporting volunteers and the residents of East Taipei are all important collaborators on site. If culture is to be inherited, if the city is to be appealing, and if our future productivity is to be based on innovation, then the persistence of Very Fun Park's artistic actions and the spreading of culture seeds are both great strengths of the Fubon Group's social responsibility.

By sharing the beauty of everyday life, Very Fun Park is slowly yet steadily leading the collective energies of our whole society forward to our final destination. So embrace Very Fun Park, experience it for yourself and give your full encouragement and participation in this marathon race. See you at 2014 VFP!



粉樂 作品介紹



VERY
FUN PARK
ARTWORKS

01-1

和田永
Ei Wada

時折織成一
水平線之記錄

Toki Ori Ori Nasu -
Horizontal Records



出生於 1987 年的日本聲響藝術家和田永，成長於一個由磁式錄音帶記憶聲音的年代，而這樣的物理性技術很快即被後來居上的 CD 甚至 MP3 等技術所取代，和田永的創作一直以來著迷於「磁帶」這個被認為已是「過時」的舊媒介之上。2009 年他成立了完全利用盤式錄音機演奏的「盤式樂團」

(Open Reel Ensemble)，除了現場演出、參與配樂外，也不斷嘗試新的聲音實驗，近期更以多達 20 組盤式錄音機打造出猶如交響樂般的磅礴音景；而除了錄音磁帶以外，他也曾以老式映像管電視創作聲音作品《映像管爵士團》(Braun Tube Jazz Band)。擅於改造舊材料並結合電腦控制技術的和田永，此次為粉樂町帶來他最具代表性的聲響裝置《時折織成一水平線之記錄》，並且因應松山菸廠建物的高度，特別將原本高約 4 公尺的垂直作品改造成比例較為扁平的裝置。展場中只見從老式磁盤錄音機中緩緩落下的磁帶，以及由磁帶中傳出如僧者吟唱的低音共鳴，綿長的磁帶在透明箱中自然流洩、褶皺、堆積為如一片黑白地質或蜿蜒長河般的抽象圖案。直至整盤磁帶落盡後，錄音機啟動倒帶，方才的長河被快速抽回，而這個逆轉的動作卻讓磁帶流洩出令人熟悉的交響樂曲。這組令人神迷的作品，似乎在聲音實驗之外也同時書寫了包圍著磁帶文化的懷舊與戀物氣息。

地點 LOCATION

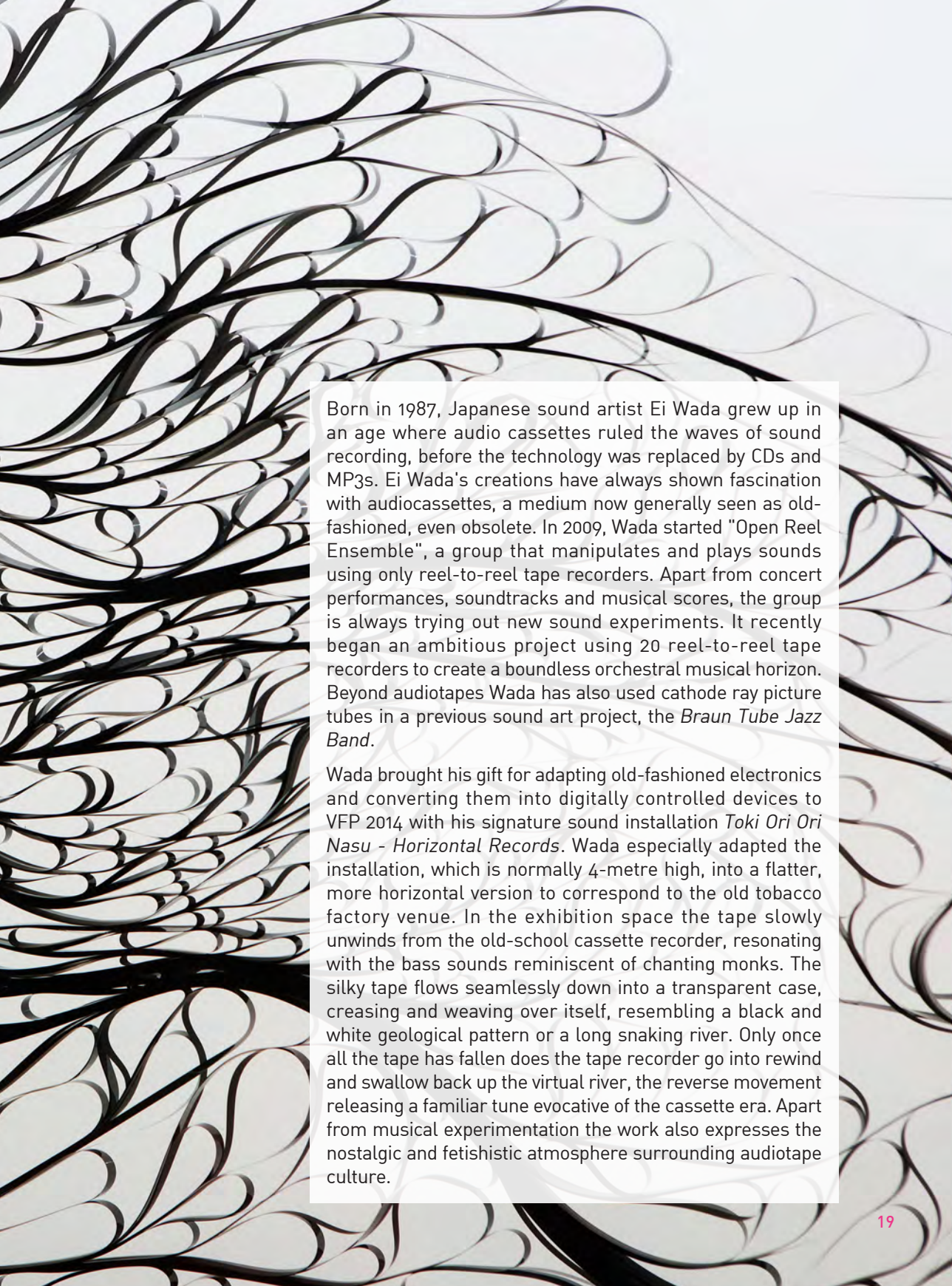
松山文創園區—東向製菸工廠
Songsshan Cultural and Creative Park -
East Tobacco Factory

媒材 MEDIA

電腦與錄音機
PC and tape recorder







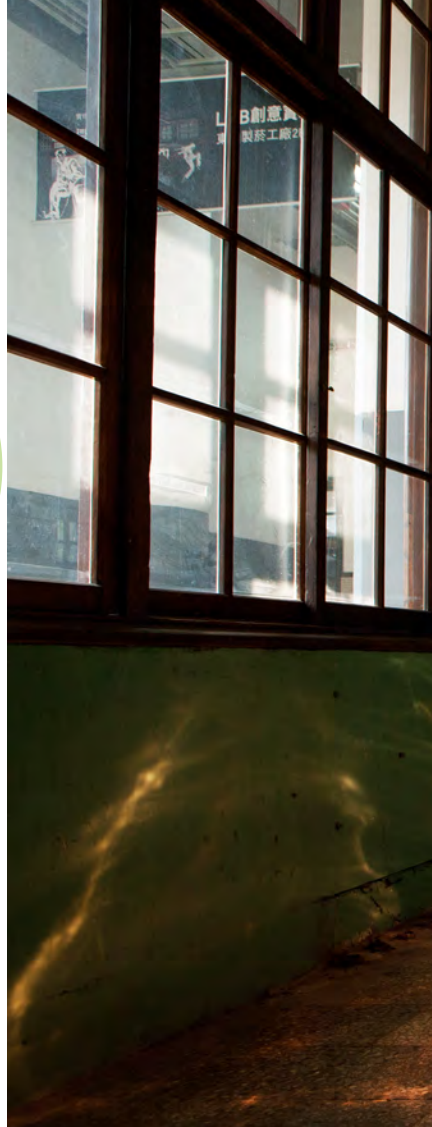
Born in 1987, Japanese sound artist Ei Wada grew up in an age where audio cassettes ruled the waves of sound recording, before the technology was replaced by CDs and MP3s. Ei Wada's creations have always shown fascination with audiocassettes, a medium now generally seen as old-fashioned, even obsolete. In 2009, Wada started "Open Reel Ensemble", a group that manipulates and plays sounds using only reel-to-reel tape recorders. Apart from concert performances, soundtracks and musical scores, the group is always trying out new sound experiments. It recently began an ambitious project using 20 reel-to-reel tape recorders to create a boundless orchestral musical horizon. Beyond audiotapes Wada has also used cathode ray picture tubes in a previous sound art project, the *Braun Tube Jazz Band*.

Wada brought his gift for adapting old-fashioned electronics and converting them into digitally controlled devices to VFP 2014 with his signature sound installation *Toki Ori Ori Nasu - Horizontal Records*. Wada especially adapted the installation, which is normally 4-metre high, into a flatter, more horizontal version to correspond to the old tobacco factory venue. In the exhibition space the tape slowly unwinds from the old-school cassette recorder, resonating with the bass sounds reminiscent of chanting monks. The silky tape flows seamlessly down into a transparent case, creasing and weaving over itself, resembling a black and white geological pattern or a long snaking river. Only once all the tape has fallen does the tape recorder go into rewind and swallow back up the virtual river, the reverse movement releasing a familiar tune evocative of the cassette era. Apart from musical experimentation the work also expresses the nostalgic and fetishistic atmosphere surrounding audiotape culture.

01-2

王郁洋
Yu-Yang Wang

工作 Work
斷言 Assertion



地點 LOCATION

松山文創園區—東向製菸工廠
Songshan Cultural and Creative Park -
East Tobacco Factory

媒材 MEDIA

《道德經》第四十章與第四十二章、鐵、紫銅、不鏽鋼、木
Tao Te Ching Chapter 40 and 42, iron, copper,
stainless steel and wood

如何在作品中探討人造現實、媒體、歷史感與身體認同或人對物的認知關係，一直以來都是中國藝術家王郁洋所關心的創作方向。近幾年來，王郁洋的作品也不斷思考以現今新媒體藝術中的數位技術，進行思考邏輯的反轉，轉譯與解碼成為他作品中的重要元素，如2009年他透過電路板將自己腦部產生的電訊轉換為直流電，再將之儲存於電池中，他認為這件在現場空想兩小時而成的《電》「也便擁有了精神力量，這樣物與人的精神就結合到了一起」。隔年，他又完成了《圖與字》：將繪圖手稿放大為巨幅壁畫，被處理成不規則色塊的繪畫看似商品條碼，王郁洋再以字詞的方式轉譯原本的圖像，使之完成自身的再次書寫。



這種使原本容易被解讀的概念轉為另一語境的方式，主要來自他認為「一般觀眾往往在與作品相遇時，首先會被形體的外觀形態和名稱所限制並猜想意義，這時對於作品的解讀意義便會帶有個人的經驗」，於是此次展出的《工作》與《斷言》中，他先分別將《道德經》第四十章與第四十二章的文字轉換為0與1的序列，再透過3D軟體與繪畫軟體產生出與此序列相應的3D模型，作品中所包含的尺寸、材質、顏色、結構和生成的步驟都是由文字轉換成0、1序列所定義的，不同於先前在《圖與字》中使圖成為文字的過程，此次王郁洋讓文字變成3D圖像，試圖打開觀眾既定的邏輯思考與對事物的嶄新視角。

Chinese artist Yu-Yang Wang's creations are concerned with the bodily, experiential and cognitive epistemology behind artistic creation: how artworks explore artificial realities, media and sense of history. Wang contemplates the digital techniques of new media and he uses reverse logic to transform, decipher and decode them in his artwork. For example, in his 2009 work *Electricity*, Wang uses circuit boards to convert the information from his own head into electrical currents, before storing it as energy in a battery. He speculated that "electricity" created from two hours of onsite empty thoughts "contained a spiritual energy allowing objects and humans to merge together as one". The following year he completed the work *Images and Words*, in which a hand drawn sketch is expanded into a large mural and processed as irregular black blocks, producing an effect that resembles a commercial matrix barcode. Wang again transforms the graphic image into code and text, thus successfully enacting a self-rewriting.

Wang's desire to transform an initially easy to understand concept into a different context comes from his belief that "audiences often try to understand a work through the appearance and name of the piece. However, once they learn about the source text, a whole new level of understanding is established as viewers begin to draw connections between the words and the image". In his two pieces for VFP 2014, entitled *Work and Assertion*, two selected passages from the *Tao Te Ching* are converted into a binary sequence of 0s and 1s, before a 3D model corresponding to that sequence is made using 3D and sketching software. The dimensions, materials, colours, structure and production steps are all defined by text converted into 0 and 1 sequences. Rather than turning images into words as with his previous piece, in *Work and Assertion* Wang turns words into image, thereby encouraging viewers to transcend established modes of thinking and open their minds to new ways of seeing.





01-3



Pip & Pop

桃花源
Peach Blossom



「我希望童年的純真能常留在人們心中，每個人的內在都有這麼一塊可以回應美麗或神奇之物的部分，像第一次看到雪、沙漠中的繁星，我希望能帶領觀眾到另一個空間或時間。」以 Pip & Pop 為名進行創作的澳洲藝術家 Tanya Schultz 曾如此形容自己的創作，此次她以擅長的材料，包括上百公斤的砂糖、亮粉、顏料與塑膠裝飾小物，在松山菸廠中打造出一片既如立體霓虹又像柔軟曼陀羅圖像般的微型世界。一直以來，Tanya Schultz 皆著迷於各種追求烏托邦的幻想故事，像是從天降下糖雨、街道鋪滿糕點、冰糖構成的山巒、甚至電影中威利旺卡的巧克力工廠，而這種豐富多彩的故事無論在什麼文化背景中都可以找到相似的情境，無論是尋找失落的幻境或抽象的夢想，這樣的嚮往似乎是人類之間的共通語彙。

本次為粉樂町打造的作品中，Tanya Schultz 特地選用了《桃花源》典故，以此建構世界的基礎，並融入《日月潭白鹿》、《牛郎與織女》等傳說，探索人們對於物質豐足與美夢成真的渴望。烏托邦的故事看似是為了逃避現實，卻也同時回應了現今物質與消費文化當道的世界，她自一系列廣泛的文化材料中，反思物質文化中看似豐足美好的錯覺瞬間，並且從古老神話、童話、甚至動畫與兒童故事中找尋關於樂園與慾望的概念，以及一處僅存在於人們想像之中的地方。

地點 LOCATION

松山文創園區—東向製菸工廠
Songsshan Cultural and Creative Park -
East Tobacco Factory

媒材 MEDIA

砂糖與複合媒材
Sugar and mixed media





Australian artist Tanya Schultz, aka Pip & Pop, once said “I hope that something from childhood stays with everyone. It’s the part of us that responds to seeing something beautiful or magical, like snow for the first time or a starry night sky in the desert. I want to transport the audience to another place or time”. For VFP 2014, Schultz used over 500kg of sugar, glitter, pigment and other ornaments for her miniature world located in the old tobacco factory. The neon brightness of her sugar landscape could be reminiscent of a soft mandala flower. Schultz has always been captivated by fantasy stories about the search for utopia. Be it sugar rain falling from

the skies, pastry paved streets, sugar crystal mountain ranges, or even a chocolate factory in the Willy Wonka film; similarly colourful settings can be found in stories from all cultural backgrounds. This type of longing, whether in search of lost fairylands or abstract dreams, exists as a universal vocabulary. Schultz constructs her fantasy world *Peach Blossom* based on the Chinese utopian tale of the same name, while she further weaves in other well-known local stories such as *Finding Sun Moon Lake*, and *The Weaver Girl and The Herd Boy*. *Peach Blossom* explores human thirst for material abundance and for the realisation of dreams. Utopian stories seem on the one hand to be trying to escape reality, while on the other hand to be responding to the realities of the consumerist path on which the world has embarked. Employing a vast collection of cultural references Schultz reflects on the illusion of happiness and abundance in materialistic culture, and searches within fairy tales for ideas of paradise, desire and for places that exist only in people's imaginations.



01-4



王仲堃 Chung-Kun Wang

開箱作業系列：
Series of sound.of.suitcase:
三隻小木魚 3 little wood fish
海景 Seascape
噪聲機 noiseBox
Seq#1

「專注於聲音的生產」是藝術家王仲堃在其作品「開箱作業系列」中對觀眾提出的引導，他曾談到：「在開始噪音的創作前，我其實也在想藝術與人群的關係是什麼？」，「如何將藝術帶給觀眾？」成為王仲堃創作以來的主要課題，在此思考之下，他以結合動力機械與科技、聲音的概念出發，利用動力雕塑為方向創作了近十年的時間。在不斷反覆的實驗後，王仲堃自 2008 年起開始創作的「開箱作業系列」，在一具具乍看之下猶如大型音樂盒體積的木箱中組裝聲音裝置，以簡單的物理原理、機械動力的造型引發觀眾的好奇與專注。持續以一種對於動力機械 (kinetic sculpture) 的「執迷」一即「過複雜樂器」與「非音樂聲響」的方向，王仲堃的「開箱作業系列」透過聲音的發生，遐想尚未啟動的箱內空間，將古怪的樂器本身，藏匿收納於看似可隨身攜帶的旅行箱匣內。「開箱作業系列」有別於一般音樂盒的部分，除了精緻的動力機械裝置與各種關節外，更包括了它並不擁有一套規格化的譜式，而是得以產生不同的變化與節奏，這樣的設計使得作品本身的演出，有如一個脫離了主人、擁有自主靈魂的靈巧物件。而「開箱作業系列」也非利用聲響進行某種敘事性的描述或轉化，而是試圖隨著時間的流逝，讓觀眾除了聽見也能同時看見聲音的生產過程。

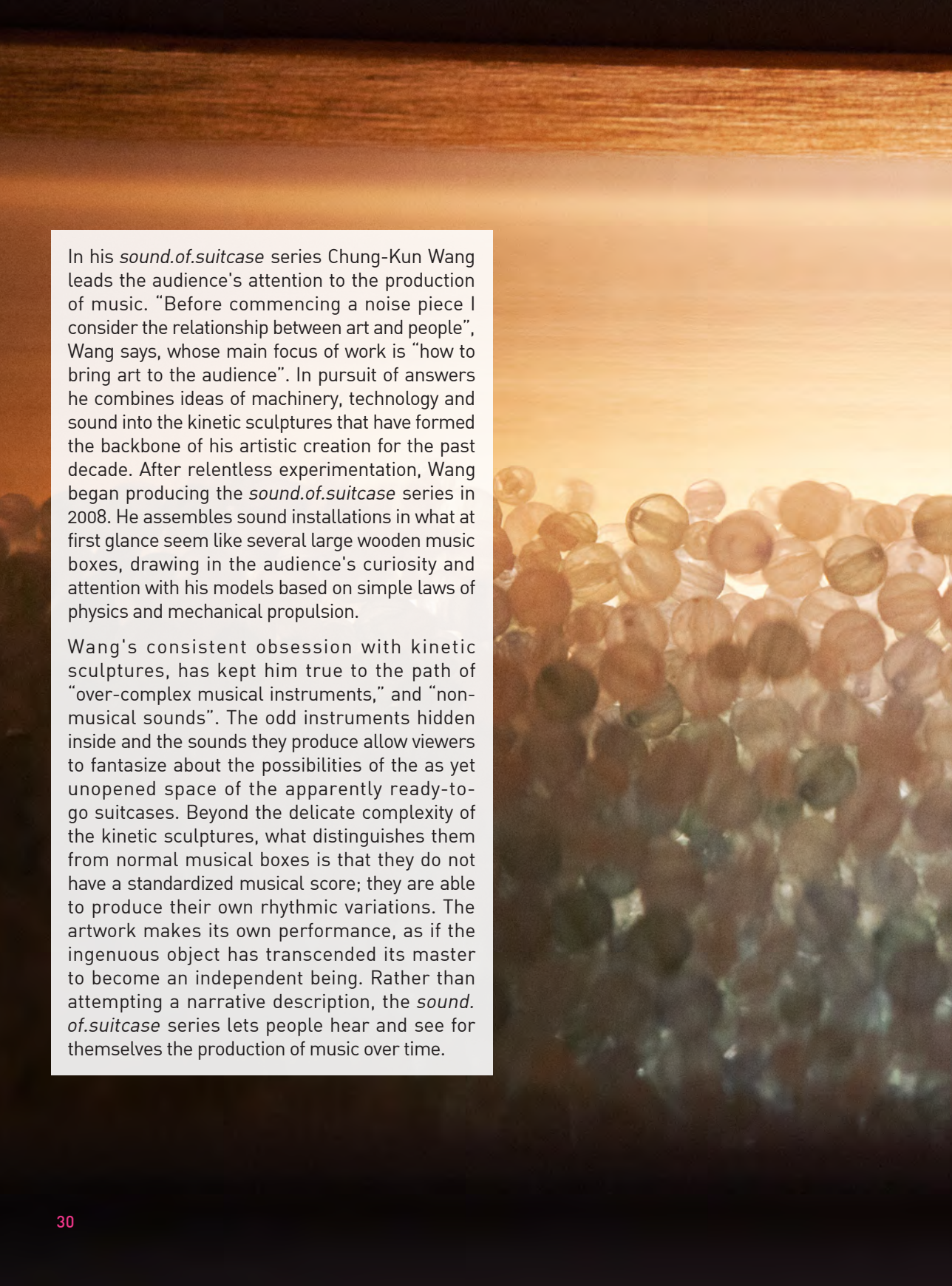
地點 LOCATION

松山文創園區—東向製菸工廠
Songsshan Cultural and Creative Park -
East Tobacco Factory

媒材 MEDIA

手工木魚、馬達、超音波感測器、木、皮革、壓克力、
電子設備、3D 列印傳聲喇叭、鋁板
Wooden fish, motors, ultra-sound sensor, wood, leather, acrylic,
electronics, 3D-printing-made horn and aluminum panel





In his *sound.of.suitcase* series Chung-Kun Wang leads the audience's attention to the production of music. "Before commencing a noise piece I consider the relationship between art and people", Wang says, whose main focus of work is "how to bring art to the audience". In pursuit of answers he combines ideas of machinery, technology and sound into the kinetic sculptures that have formed the backbone of his artistic creation for the past decade. After relentless experimentation, Wang began producing the *sound.of.suitcase* series in 2008. He assembles sound installations in what at first glance seem like several large wooden music boxes, drawing in the audience's curiosity and attention with his models based on simple laws of physics and mechanical propulsion.

Wang's consistent obsession with kinetic sculptures, has kept him true to the path of "over-complex musical instruments," and "non-musical sounds". The odd instruments hidden inside and the sounds they produce allow viewers to fantasize about the possibilities of the as yet unopened space of the apparently ready-to-go suitcases. Beyond the delicate complexity of the kinetic sculptures, what distinguishes them from normal musical boxes is that they do not have a standardized musical score; they are able to produce their own rhythmic variations. The artwork makes its own performance, as if the ingenuous object has transcended its master to become an independent being. Rather than attempting a narrative description, the *sound.of.suitcase* series lets people hear and see for themselves the production of music over time.





Michael Johansson

俄羅斯方塊系列—變色龍
Tetris - Chameleon

01-5

來自瑞典的藝術家 Michael Johansson 對於二手舊物、跳蚤市場擁有極度熱情與迷戀，儘管這些老舊物件對一般人而言可能已經沒有任何用處，但 Michael Johansson 認為，正是這種來源不明的狀態讓人產生擁有這些物件的欲望，而一種雙重的可能性也在這些物件之中上演：既新亦舊、熟悉且未知。而重申這樣的魅力與慾望也成為 Michael Johansson 一直以來在其創作實踐中的重點，他通過違反日常用途的行為或不平凡的巧合（積木、方塊式的組裝）作為創作策略，並藉此讓各種物件還原成某種近似函數、色彩、形狀等具有雕塑意義層面的元素。Michael Johansson 以「現實生活中的俄羅斯方塊」形容自己的作品，這種高度精準的物件組合，來自他在打包行李的過程中所獲得的靈感，而這種細密層疊、任何物件都無法被取代位置的雕塑方式，也同時加強了他在平日生活中看待事物的不同層次。此次來臺於粉樂町的展出，Michael Johansson 以在臺灣當地收集得來的材料進行組裝，而在作品的配色上也特地選用與松山菸廠舊建築相應的色系（綠底、白牆，加上長年時間造成的斑駁泛黃），整組作品花費了三天時間於現場組裝而成，而當觀眾自作品正面走向背面時，則會發現在原本井然有序的排列組合下，所有可以看到這些物件原本參差不齊卻充斥生命感的樣貌。

地點 LOCATION

松山文創園區—東向製菸工廠
Songsshan Cultural and Creative Park -
East Tobacco Factory

媒材 MEDIA

現成物與複合媒材
Found objects and mixed media







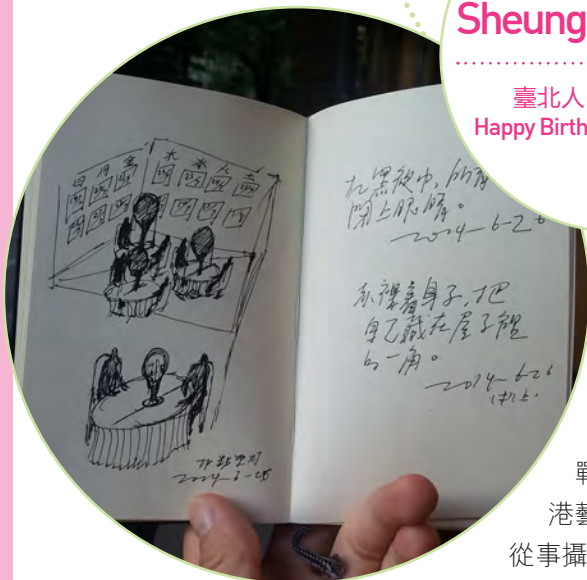
Swedish artist Michael Johansson is passionate about used or found objects. Though useless to most people, a desire to own these objects is created by their uncertain origins and the double possibility they embody: old and new, familiar and unknown. The attraction produced by these objects is central to Johansson's artistic practice. In his creative process he seeks to reverse conventional usages and produce structures of seemingly incredible coincidence (as with the neat block by block assemblage), thereby restoring a sculptural value to the objects with new measurements, colours and form.

Johansson describes the highly precise assemblage in this body of work as "real life Tetris", and his inspiration comes from packing his own suitcase. His careful layering method, in which no piece could be placed in any other position, also increases his sensitivity in perceiving the different life phases of everyday objects. For VFP 2014, Johansson collected old objects in Taiwan and assembled them on-site over three days, in a way that corresponded with the colour scheme of the old tobacco factory (green base, white walls, and the blotchy yellowing from years of decay). As visitors strolled from the tidily arranged façade to explore behind the work, they were confronted with the objects in the state Johansson found them, uneven and chaotic, but full of life.

01-6

白雙全
Sheung-Chuen Pak

臺北人，生日快樂！
Happy Birthday, Taipei People!



以輕巧幽默的方式與觀眾產生互動、串連人與城市的關係並挑戰藝術與生活的邊界，向來都是香港藝術家白雙全最主要的創作方式，從事攝影、繪畫及概念藝術創作的白雙全，其作品大多從日常生活出發，而他在現實中置入的輕微擾動往往也產生出極為綿長的關係漣漪。

白雙全的作品立足於現實生活，並擅長以各種參與、互連揭示出日常生活中的藝術時刻、帶出現實與想像的交界。而一直以來偏好以自己的書寫為創作材料的他（其作品也曾長期於香港《明報》副刊中刊登），此次在粉樂叮中所執行的計畫《臺北人，生日快樂！》，便是延伸於他長年隨身攜帶的創作手札「L手記」，這本不離身的藝術筆記除了是他記錄腦中想法、觀察的書寫工具，同時也是構成他其他作品的主要素材之一。對白雙全而言，人的記憶有如抽屜中的物件，它們只是被擱置在一個角落，但不會完全消失，此次他邀請於粉樂叮展覽期間生日的民眾共同參與作品，在自己生日當天前來和藝術家交換兩年前生日當日的記憶，白雙全則會回饋自己兩年前當天的創作札記。透過藝術家的引導，人們重新和過往的自己對話，塵封的記憶也逐漸清晰地被記錄與書寫下來。

地點
LOCATION

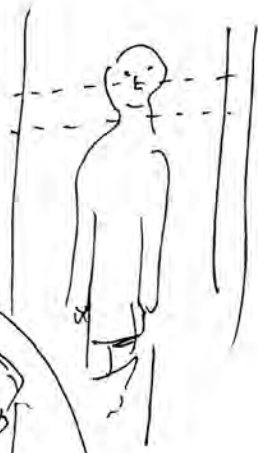
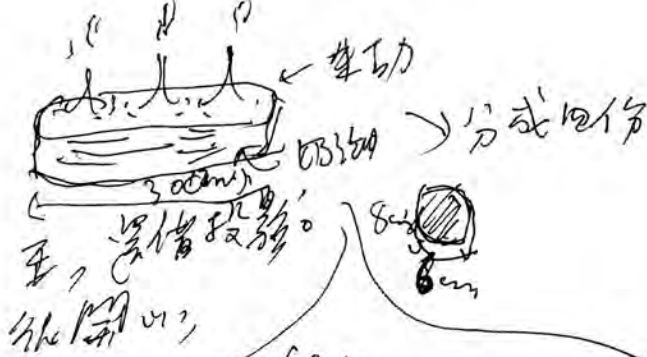
松山文創園區—東向製菸工廠
Songsshan Cultural and Creative Park -
East Tobacco Factory

媒材
Media

互動計畫
Interactive
project

計畫策展人
Project Curator

方彥翔
Yen-Hsiang Fang



右門口
與眼的
腰帶。

乙 吳開宿會
組播, 英雄傳, Marvel, 超人, 建

合夥人



有品生血頭
心中後嘆

許雅: 屢見順利


咖啡

1981.9.1 柯晉

鏡子 - 不喜歡照鏡子, 小時候肥胖, 入隊時候
栽種 - 小時候有陽台, 有花草, 喜歡看, 家裡有養雞, 秘密空間

康寧
工作很久, 想要自己的事業, 做著興趣, 開早餐店
早起, 晨跑

小學第一學期, 任性, 自己的事情
初一初二, 暑假, 認識吳...
那期間去吳家西, 生日陪去。

A photograph of two women sitting at a table in what appears to be a cafe or a shop. The woman on the left has long dark hair and is wearing a red top. The woman on the right has long dark hair and is wearing a white top. They are both looking towards the right side of the frame. In the background, there are shelves with various items, including colorful mugs, jars, and books. The lighting is warm and indoor.

Hong-Kong artist Sheung-Chuen Pak likes to interact with viewers in an easy-going and comical way, linking people to their urban environments and testing the boundaries between art and daily life. Using photography, drawing and conceptual art, Pak interferes with reality delicately, but with long-lasting ripples. By participating and relating to environments, he reveals the artistic moment in everyday life and the fuzzy boundary between reality and illusion. Pak prefers to use his own writings as the architecture for his creations (his works have long been published in a supplement of *Ming Pao* in Hong Kong) and his project for VFP 2014, *Happy Birthday, Taipei People!*, is also an extension from his "L-book", a personal notebook full of his ideas and observations. Pak considers memories like objects hidden in a drawer - they won't completely disappear. In *Happy Birthday, Taipei People!* Pak invited people whose birthdays are during the exhibition period to come in on that given day and exchange their birthday memory from two years prior for a memory from his notebook written on exactly the same day. Through Pak's ushering, memories of the past are gradually documented and written down.



3. 咖啡
4. 法式温特蓝莓蛋糕

- INEWI
1. 排骨不碎暖啤酒
 2. 奥地利皇家核桃啤酒

夏日 Summer

689

02

邱昭財 Chao-Tsai Chiu

泡泡塔 Bubble Cannon



邱昭財的創作發展，向來以「互動」為主要概念，在其機械雕塑作品中，他也回溯了自己童年時期的匱乏，將某種類玩具的互動狀態置入，並且讓觀眾的介入成為開啓這些作品裝置的開關，這使得邱昭財的作品總是要在觀眾的親身參與後才算真正完成，而這些原本看似理性的作品也在觀眾的行動、互動之下不斷改變自身形態、偏離了原本單一的僵化樣貌而成為一次次充滿動態的回饋機制，其中甚至還夾雜了聲音與時間性的

變化。邱昭財的作品多半使用了簡單的原理，讓雕塑得以產生動態的效果，我們往往也可發現結合了雙關的幽默語意，將日常所見之物轉換為帶有童趣的遊戲之姿。本次粉樂町中，邱昭財帶來大家共同記憶中的吹泡泡遊戲，這座吹泡泡的機械裝置《泡泡塔》在觀眾旋轉圓盤把手時，便能驅動裝置吹送出隨風飄揚的泡泡。現實世界中用以相互攻擊的武器——「炮塔」，於此轉換為引人發笑的歡樂遊戲，便是藝術家詼諧幽默的轉喻。邱昭財的「玩具情境」一直以來都是以「大人」為主要對象，而觀眾也在操作的過程中回應了自身（甚至藝術家個人）的童年經驗，在作品特殊的氛圍之中，不只滿足了參與者的控制慾望（只要簡單的操作便可得到立即的回饋），甚至一旁觀看的群眾也能在這樣的遊戲狀態中瞬間跳脫現實。

地點 LOCATION

松山文創園區—巴洛克花園
Songshan Cultural and Creative Park -
Baroque Garden

媒材 MEDIA

複合媒材互動裝置
Interactive Installation with mixed media







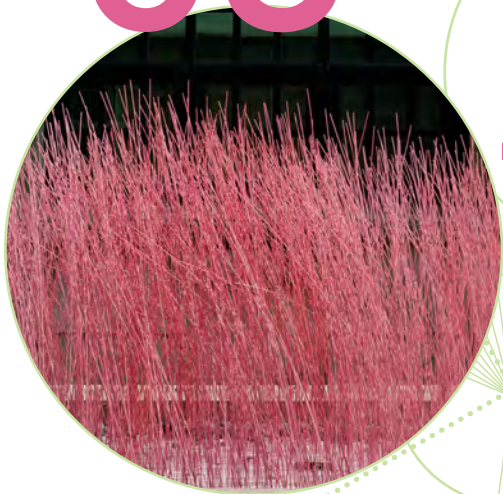
Interaction has always been an important element of Chao-Tsai Chiu's creative process. In his mechanical sculptures Chiu incorporates the interactive nature of toys, recalling what he lacked in his childhood. The audience is the on and off switch that activates his work, thus a work is never truly complete until there has been audience participation. In this way, what at first appear to be purely rational mechanical structures are actually constantly transforming along with the actions and interactions of the audience. The dynamic feedback mechanisms allow the machines to stray from their rigid appearances, bringing surprises resulting from different sounds and time intervals.

While putting simple mechanical principles to dynamic effect in his sculptures, Chiu also uses puns and humorous language to transform something everyday into a child-like game world. For VFP 2014, Chiu stirred up a collective childhood memory with his bubble-blowing mechanical installation, the *Bubble Cannon*. As a visitor rotates the knob, the machine kicks into action blowing bubbles of all sizes. The dimensions of the work are enough to reveal to us that Chiu's playful atmosphere is in fact targeted at adults, responding to their childhood experiences and those of the artist himself. Apart from satisfying a controlling desire for the person operating the bubble cannon, the interactions created by the artist also produced an atmosphere in which other viewers were given a chance to momentarily escape reality and sink into game mode as they watched the bubbles float away.

03

游文富
Wen-Fu Yu

竹變系列—粉白
Bamboo Transformation
Series



地點
LOCATION

臺北文創大樓—文化廣場水景
Taipei New Horizon—Cultural Plaza Fountain

媒材
MEDIA

竹籤上彩
Bamboo and acrylic paint


一般創作者採用竹，大多是取竹身剖出的竹片進行編織，游文富的竹則是取用經常被視為無用或次級位置的竹枝，他透過大量且大面積的細密竹枝，在空間中組成帶有穿透感的量體，以此與環境地景、風、聲音、空氣、溫濕度等自然效應產生互動。1980年代從事繪畫創作、1990年畢業於空軍官校的游文富，自英國學成歸國後便開始將往裝置藝術的方向邁進，回鄉定居後也重新與自然產生連結，開始了他一系列持續至今的地景藝術相關創作。在媒材表現上，游文富擅用羽毛與竹枝，也與他自身的空軍飛行經驗以及小時候在竹工藝廠中長大有關，關於家中的竹藝產業，他曾談到：「民國69年，因為中美斷交造成匯差變動，竹山的竹編產業就走向沒落了，這也是我後來去唸軍校的原因」。游文富談起在他父母親的那個年代，南投竹山尚有400-500家竹藝工廠，現在卻僅剩四、五家，對他來說，使用「竹」除了因為是極為熟悉的材料外，也是某種自我期許的責任，另一方面他也藉由對此材料的回憶開始了多變的創作探索。

此次《竹變系列—粉白》將六萬根上色竹枝插入地面，竹材本身會依時間、環境變化的特性，也同時捕捉了日常較不易被察覺的溼度與風，將之轉為作品的律動，而在空間中連成片狀的竹枝顏色由粉色漸層轉至白色，粉色代表著浪漫與粉樂町的熱情，白色則蘊有純潔的意義。



Although most bamboo artists slice up the main stem of the bamboo for weaving, Wen-Fu Yu instead employs the generally overlooked and underrated bamboo branches. He infiltrates a space with a large amount and area of fine bamboo branches, positioning them to interact with the landscape, wind, sounds and humidity. Yu started painting from a young age, but then he joined a military academy. After returning from study abroad in the UK he ventured in the direction of installation art. It was after he moved back to his hometown in Nantou that he rediscovered his connection to nature and began producing a series of land art works that he continues working on in the present day. The materials he favours are goose feathers and bamboo branches, which is closely related to his experiences of having served as a pilot in the air force and grown up around his family's bamboo factory. Regarding the family trade, Yu once said that "following the breakup of ROC-US relations in 1980, exchange rate volatility led to the decline of





bamboo weaving industry in Chushan, Nantou, hence my decision to study at military school". Yu talks about how there were about 4-500 bamboo factories during his parents' era. Nowadays, there are only four or five remaining. Aside from his great familiarity with the material, using bamboo in his art is about fulfilling his responsibilities and self-expectations. Furthermore, bamboo memories are the inspiration for his various creations. Yu's *Bamboo Transformation Series* at VFP 2014 involved planting 60,000 bamboo branches into the ground. The special properties of bamboo are that it changes over time and in different environments, and helps us perceive wind and humidity. Yu turns these properties into the rhythmic cycle of his installation, with the colour of the swaying bamboo branches shifting gradually from pink to white: The pink represents romance and passion, while the white represents purity.

04



淀川技術 Yodogawa Technique

黑椎鯛
Menchinu

「淀川」為日本琵琶湖流出的支流，於京都府與大阪府交界處的大山崎町，與桂川、木津川匯流後流入大阪平原，為大阪市主要河流。這條經過人口密集都會的河川，同時也一路攜著各種人為雜物入海，藝術家柴田英昭與松永和也在 2003 年成立的「淀川技術」，便是一個以淀川河床沖積的垃圾為媒材基礎的藝術團體。淀川技術認為河川是孕育人類的開端，但河川所受到的汙染也隨著人類文明的腳步而日益加重，他們將收集自河邊、海邊的大量垃圾改造為各種形態的雕塑作品，這些經藝術家之手而重獲新生的物件，也反轉了人們對於垃圾的定義，他們表示自己雖然是收集廢棄物進行創作，但對於垃圾桶內的垃圾並不感興趣，「因為那已經是處理過的，我們要找的是沒有人管的垃圾」。此次他們帶來台灣的大型作品《黑椎鯛》，其重達 150 公斤的垃圾便是來自淀川，而黑椎鯛亦為淀川中常見的魚種。覆蓋這尾高達三公尺《黑椎鯛》的魚鱗，是當時淀川河畔舉辦煙火大會時人手一把、隨用即丟的宣傳品，內部為瓦斯管、嘴巴是廢棄帳篷，骨架則是由工地鐵架與汽車遮陽板等各種垃圾所構成。淀川技術希望透過創作喚起觀者的環保意識，而本次他們也特地在淡水河畔收集廢棄物，與來自日本大阪的《黑椎鯛》結合為完整的作品。

地點
LOCATION

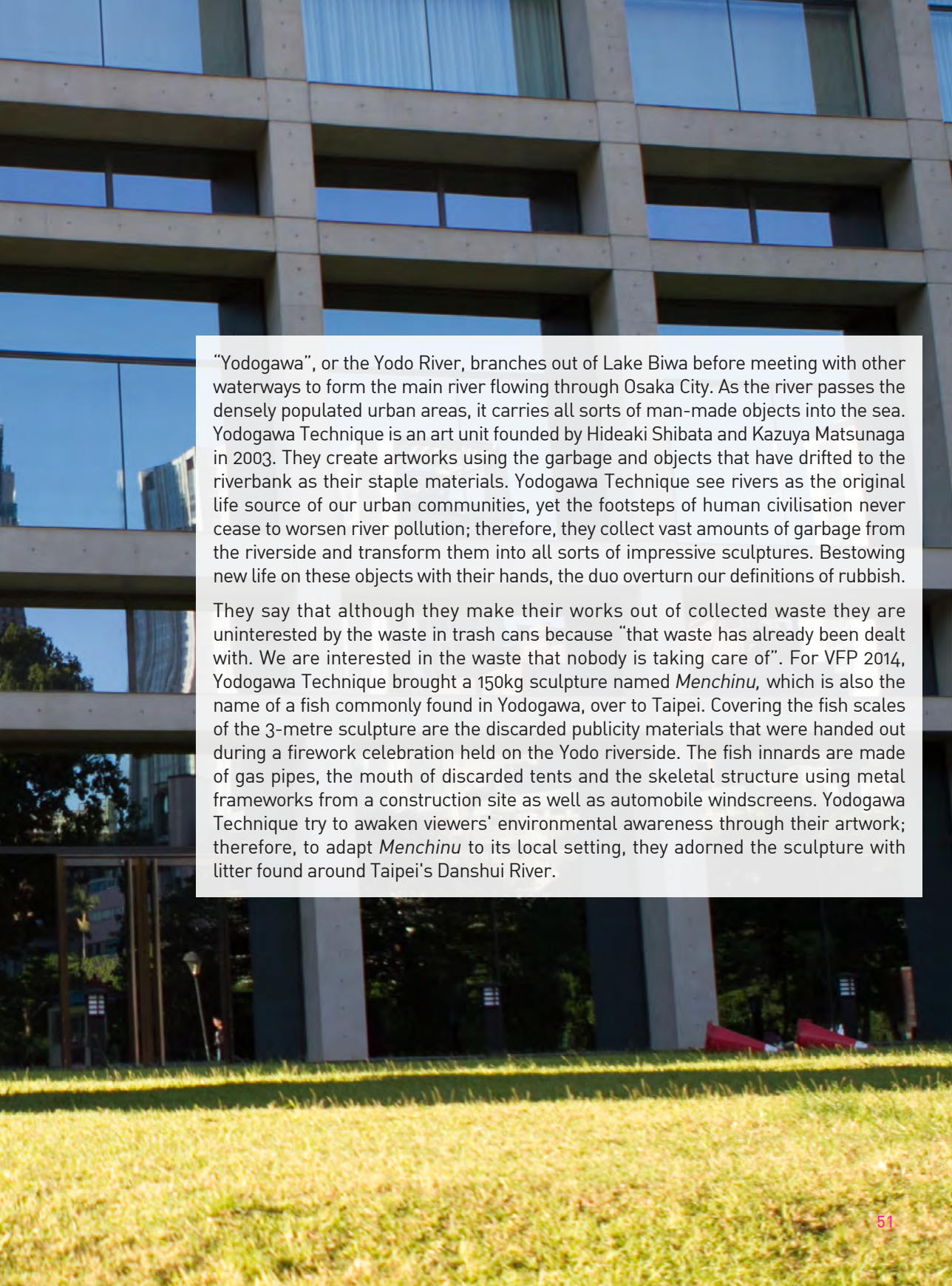
臺北文創大樓—文創綠地
Taipei New Horizon—Cultural Park

媒材
MEDIA

回收物件與鐵
Found objects, recycled materials and iron







“Yodogawa”, or the Yodo River, branches out of Lake Biwa before meeting with other waterways to form the main river flowing through Osaka City. As the river passes the densely populated urban areas, it carries all sorts of man-made objects into the sea. Yodogawa Technique is an art unit founded by Hideaki Shibata and Kazuya Matsunaga in 2003. They create artworks using the garbage and objects that have drifted to the riverbank as their staple materials. Yodogawa Technique see rivers as the original life source of our urban communities, yet the footsteps of human civilisation never cease to worsen river pollution; therefore, they collect vast amounts of garbage from the riverside and transform them into all sorts of impressive sculptures. Bestowing new life on these objects with their hands, the duo overturn our definitions of rubbish.

They say that although they make their works out of collected waste they are uninterested by the waste in trash cans because “that waste has already been dealt with. We are interested in the waste that nobody is taking care of”. For VFP 2014, Yodogawa Technique brought a 150kg sculpture named *Menchinu*, which is also the name of a fish commonly found in Yodogawa, over to Taipei. Covering the fish scales of the 3-metre sculpture are the discarded publicity materials that were handed out during a firework celebration held on the Yodo riverside. The fish innards are made of gas pipes, the mouth of discarded tents and the skeletal structure using metal frameworks from a construction site as well as automobile windscreens. Yodogawa Technique try to awaken viewers' environmental awareness through their artwork; therefore, to adapt *Menchinu* to its local setting, they adorned the sculpture with litter found around Taipei's Danshui River.

Buff Diss

尤里黛絲
Eurydice Lost



05

地點
LOCATION

臺北文創大樓—文創穿廊
Taipei New Horizon—Cultural Corridor

媒材
MEDIA

膠帶
Tape

一次偶然的機會下，澳洲藝術家 Buff Diss 開始了以「膠帶」進行線條塗鴉的創作方式，不同一般常見於塗鴉藝術所使用的噴漆語彙，這種以膠帶為材料的創作方法相形之下在線條上更顯簡潔俐落，並且撕下膠帶後，對現有建築也不會造成永久性的損傷。非藝術科班出身的 Buff Diss 以自身對於城市、歷史、建築、街道及人群的細膩觀察做為創作基底，從中交織出具有不同敘事性的畫面構成。而喜於廢墟與大型工業空間中創作的 Buff Diss，過去的作品融合了與真實空間之間的虛實對話，以膠帶組織而成的畫面，本身也帶有如 3D 運算線稿般極為豐富的空間層次。

此次 Buff Diss 於粉樂町現場製作的作品，位於臺北文創穿廊的長形牆面，他以希臘神話中奧菲斯（Orpheus）與其身中蛇毒身亡的妻子尤里黛絲（Eurydice）的故事為素材，以大量白色膠帶勾勒出前往冥界之河，而奧菲斯伸長了手欲挽回亡妻的靈魂。在這個故事裡，冥王黑帝斯（Hades）受到奧菲斯的歌聲與真情感動，答應讓尤里黛絲回返人間，條件是抵達地面前奧菲斯不能回頭觀看，也不能與妻子談話，但一切仍在奧菲斯走出地獄幽谷的瞬間忍不住回望而功虧一簣。Buff Diss 藉此比喻藝術創作者即便陷入瓶頸也不要懷疑自身的靈感與天賦，必須堅定步伐持續前行。





On an adventitious occasion, Australian artist Buff Diss started to perform graffiti art using masking tape. Unlike usual spray graffiti paints seen on the streets, this approach creates more simplistic and concise lines, without causing any permanent damage to the pre-existing architecture.

As a self-taught artist, Buff Diss bases his skill on an astute vision of the city, the history, the architecture, the streets and the people, interweaving different narrative moments into his own unique visual creation style. He prefers to realise his works in ruins and industrial buildings, using tape to portray the complex layers, in the same league as digitally rendered three dimensional spaces. A unique fusion appears, a dialogue between reality and fantasy.

In a corridor space of the Taipei New Horizon the artist portrays the story of Orpheus and Eurydice. The troubled water of the River Styx, sketched with white masking tape, takes up the wall. In this tale, Orpheus has won over Hades with his music and his emotion. The Lord of the Underworld allowed Eurydice to return with him to earth on one condition: he should not look back nor talk to his wife until they had both reached the upper world. However, in his anxiety Orpheus could not resist disobeying the instruction, causing Eurydice to disappear. For Buff Diss, the myth represents the struggle of an artist in trusting his inspiration: when you run into self-doubt, you should keep marching onward to reach spiritual freedom.



06

顧上翎 Shang-Ling Ku

異質日常感知
Hetero-perception of Everyday
折了布 Paper Folding
揉 Crumple by Hand
折 Fold



「當太習慣一切眼裡的風景，所觀看到或感知到的一切，是不是就只能用自身經驗來判定事物的本身，只存在自己理性的範疇裡，那真實事物的本身又是什麼？」在這次於衣著品牌 JAMEI CHEN 展出的作品《異質日常感知》、《折了布》、《揉》、《折》裡，藝術家顧上翎以這樣的提問進入創作，她藉由反轉陶

瓷於視覺及感覺認知上的差異思考材質的問題。當觀眾一開始看到作品時，首先會在視覺上感受到薄如紙張般的作品質感，但接下來因物件碰撞的聲響，觀眾又將進一步地瞭解到眼前的作品材料其實是硬質且易碎的陶瓷。「折」土的過程，將材料來回展開、扭轉、翻折，創作者的身體感也趨近折布，土板也呈現出如布料般的柔軟樣態，而這種視覺上的異常也是顧上翎所偏愛的效果，在此系列作品的製作過程中，新的方法也不斷的衝擊著藝術家自身的思考模式。從視覺到聽覺（甚至觸覺），對於作品的認識也一次次的改變，在感官與認知的轉移過程中，顧上翎亦希望擺脫由視覺決定的理性認識系統，而讓觀眾依循著身體的其他感知來感受到事物的真實意義與存在，一如顧上翎在創作自述中所提：「身體和土感覺改變、視覺和認知的差異、內心感受到狀態的轉移，是我自己面對陶瓷這項材料所思考的問題。」

展覽地點

誠品生活松菸店 - JAMEI CHEN
Eslite Spectrum Songyan Store - JAMEI CHEN

媒材

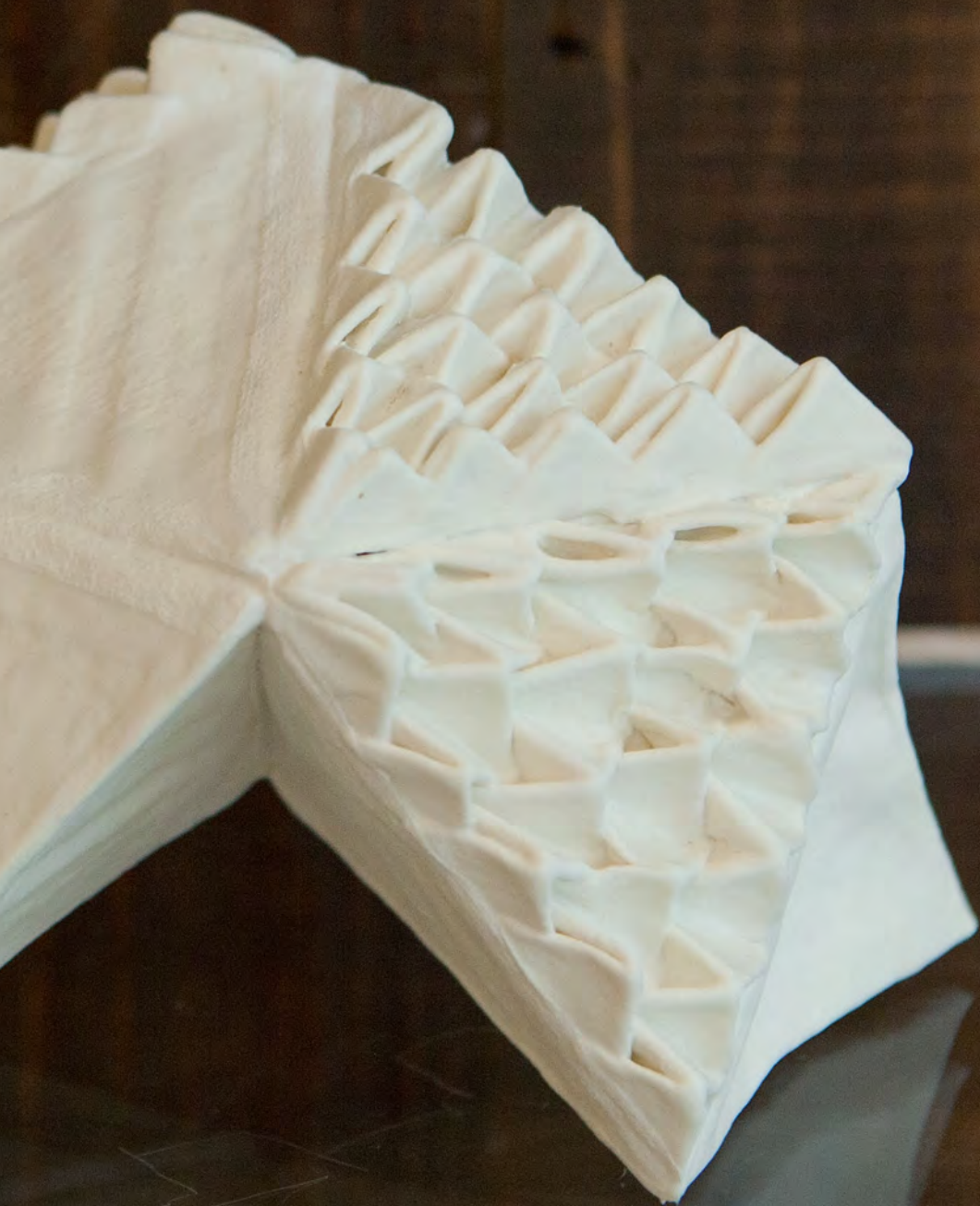
瓷、陶、鐵、旋轉馬達
Porcelain, clay, iron and motor



When we are too accustomed to the view in front of our eyes, can we only determine what we are seeing or feeling based on our subjective experience? If objects only exist through our internal rationalizations, then what is their true essence? These philosophical inquiries form the entry point for Shang-Ling Ku's *Hetero-perception Of Everyday, Paper Folding, Crumple by Hand, and Fold*, on display in the store of designer label JAMEI CHEN, in which she molds and manipulates clay in a manner that questions the difference between visual and sensory awareness.

When the audience first sees the artwork it appears to have all the delicacy of a sheet of paper. Yet, when they touch or hear the clinking sound as something knocks the work, they immediately realize that it is a ceramic piece, both hard and fragile.

During the process of folding, opening, flipping back and forth, the artist's bodily sensations approach that of folding fabric, as the clay takes on a softer texture. Ku favors this unusual visual effect, and during the creation process her mode of thinking is continuously challenged. The viewer's acknowledgement of the artwork also changes with the shift from visual to auditory and touching sensations. In the transformation from sensory input into awareness, Ku tries to avoid the visually-determined system of rational acknowledgement, leading the audience to make use of other bodily senses to explore and feel the essence and existence of an object. As detailed in her artist statement, Ku's ceramic works are concerned with "the relationship between the body and clay, the difference between sight and awareness and the transition from feeling to understanding".



07

林義隆 Yi-Lung Lin

地球屋
Earth House



透過對於生活中片刻情緒的梳理，建立起一座屬於私人視角的資料庫，或某種異星球般的奇想與世界觀，擅於以銅版蝕刻的方式，打造出各種超現實場景與生物系統的藝術家林義隆，在他創造出的幻想空間中，充滿了似獸非獸，似人非人的個體，這些神祕生物的樣貌轉換自藝術家對生活

中微小事件的紀錄。林義隆的作品因其媒材而呈現出淡淡的古典性格，但細看其構圖與內容，卻又帶有飽滿的現代氣質，透過這些變異的個體，林義隆試圖投射現實生活的記憶，為這些曾經存在的狀態留下痕跡。在他的作品中，這些幻獸雖然看似來自另一個時空，卻仍讓人感到似曾相識，林義隆認為，對他而言這些無名的動物「並不是將某一種生物再現，而是來自於對某些事件的想像或是觸摸後，所混合重塑的新個體。將有限視覺所感受的事物，透過這些個體傳達投射某些曾經的感性記憶。」這處場所存在於由記憶所搭建出來的空間，既虛幻卻又映射著現實。林義隆試圖以這樣的方式，呈現他對於宇宙構成方式、時間與空間概念的思考，其中也包含了這些個體如何在這樣的空間條件下生存的態度，而這些奇異的姿態，其實也隱隱指出了現實生活中，人們所遭遇到的各種矛盾狀態。

地點 LOCATION

誠品生活松菸店 - Café Showroom
Eslite Spectrum Songyan - Café Showroom

媒材 MEDIA

複合媒材
Mixed media



By combing through the fleeting emotional states of his life, Yi-Lung Lin has assembled a database of private viewpoints; forming a personal, yet seemingly otherworldly panorama of sentiments. Lin is deft in the application of copperplate etching techniques to construct surreal settings and creature ecologies. The fantasy realms he creates are full of anthropomorphic non-humans and bestial non-animals; all elusive creatures, whose appearances are derived from the artist's observations of the small occurrences of everyday life.

果腹輕食 Savory

served with bread	
served with bread	200
Panini	180
Panini	180
Chesse Panini	180
	120

CAFÉ SHOWROOM

店長推薦 Recommendation



| 伊頓莓果派佐巧克力丁 Eton Mess |

口感酥嫩的巧克力蛋白霜
手打鮮奶油、新鮮野莓果醬
以藍果與燕麥片點綴
180 元

外帶取餐 PICK UP

飲品 Favorite Drinks	
馮黑王者伯爵紅茶 Marriage Freres Earl Grey	140
馮黑皇家婚禮茶 Royal Wedding Tea	140
有記奇種烏龍茶 Chi Chong Oolong Tea	140
Steven Smith貴動園薄荷茶 Peppermint Leaves Tea	140
Steven Smith印象草甸 Meadow Tea	140
Mighty Leaf 有機冰紅茶 Organic Iced Black Tea	120
Mighty Leaf 有機羅花蜜桃冰茶 Organic Iced Ginger Peach Tea	120
葡萄柚氣泡飲 Grapefruit Sparkling Water	180
烏龍葡萄香滑冰沙 Grape Banana Oolong Smoothie	200
優格水果冰沙 Fruit Yogurt Smoothie	200

*熱茶飲內用每壺 \$200

飲品 Favorite Drinks			
歐式濃縮 Espresso	Hot 120	Iced 140	
美式咖啡 Americano	120	140	
海味拿鐵 Coffee Latte	140	160	
卡布奇諾 Cappuccino	140		
歐陸摩卡 Mochaccino	160	180	
奶凍咖啡 Coffee Cream			Hot 160
檸檬薄荷拿鐵 Menthol Latte			Hot 160
招牌奶茶 Signature Milk Tea			160
抹茶拿鐵 Matcha Latte			160
冰咖啡 - 精選熱巧克力 Iced Coffee - Premium Hot Chocolate			200

*加一位濃縮 Additional Shot +\$20 *歐陸外賣 Large Takeaway +\$20

Due to the chosen medium, on first glance Lin's work often gives off a classical feeling; however, upon closer observation of the content and composition, there is an abundance of modern style streaking through the piece. Through the variegated individuals presented, Lin tries to project his real-life memories, leaving faded traces of once-pervading mindsets. Though the fantastical beasts appear to be from a different plane, they nevertheless leave people with a sense of déjà vu. Lin does not see these nameless beings as recreations of pre-existing creatures, but rather as hybrids welded together from incidents he has encountered and imagined. Transmitting what our limited vision allows us to perceive of an event into these creatures, thereby he projects the memory of these once-potent sentiments. This memory-constructed space is thus both illusory and a reflection of reality.

In this way, Lin gives a depiction of how our universes are constructed, how time and space are conceived and how these individuals exist under a certain set of spatial conditions. The bizarre and exotic outcome reflects the contradictory states encountered in our everyday lives.

08

黃冠鈞 Kuan-Chun Huang

防護罩壹
The protection covers I
家 Home
星夜 Starry Night
世界 The World



鮮黃的手提袋、紅白塑膠袋、橡膠手套……，若我們不趨近觀察，也許很難發現藝術家黃冠鈞一系列取樣自日常物件的作品，竟非源自現成物本身，而是一件件實實在在的「繪畫」。黃冠鈞的作品讓人聯想起「這不是一根煙斗」的繪畫性與日常對話的哲思過程。雕塑科班出身的黃冠鈞，在其作品中利用繪畫過程中經常被使用的凡尼斯（Varnishes）與壓克力顏料交互堆疊、累加，最後形成的片狀聚合物所組成。黃冠鈞將這些由顏料本身所產生的素材，以嫺熟的縫紉技巧重新塑成日常物的立體形態，讓「繪畫」脫離了原本所依賴的畫布平面與畫框，以及傳統單一的平面視覺效果，使其得以更為直接地與空間產生對話。這些跳脫平面的軟雕塑，也在過程中將看似熟悉、不斷頻繁地出現於生活之中的日常物件進行本質上的改變，被藝術家重新再製的物件其功能性與價值也被轉換，他試圖塑造「藝術物件」與「現成物」兩者之間的有趣對照，同時也放大了我們經常忽略的事物狀態，在以作品方式重新觀看這些日常物的同時，藝術家也試著讓我們藉此重新思考狀似不斷重複的周遭環境，與我們生活於其中的各種事物狀態。

地點 LOCATION
誠品生活松菸店 - Whipple Lib
Eslite Spectrum Songyan Store - Whipple Lib

媒材 MEDIA
壓克力、凡尼斯、複合媒材
Acrylic, varnish, and mixed media



VOLLMOND BIER
SPEZIAL 5,2% VOL.
VOLLMOND BIER
SPEZIAL 5,2% VOL.
VOLLMOND BIER
SPEZIAL 5,2% VOL.

SEIT 1672
Tucher
Helles Weizen
Aus Bayern
Königlich bayerisches Weizenbier
SEIT 1672
Tucher
Helles Weizen
Aus Bayern

VOLLMOND BIER
SPEZIAL 5,2% VOL.
VOLLMOND BIER
SPEZIAL 5,2% VOL.
VOLLMOND BIER
SPEZIAL 5,2% VOL.


A bright yellow handbag, a red plastic bag, a pair of rubber gloves...unless approaching for closer observation, onlookers would not necessarily realize that Kuan-Chun Huang's series of works sampled from everyday objects are not just the ready-made objects themselves, but in fact real and verisimilar "paintings". Huang's works remind the viewers of the similar questions raised by Magritte's "This is not a pipe".

With a background in sculpture, Huang's production process involves imbricating varnish and acrylic and assembling these partial elements to compose the final work. Huang adeptly sews the paint-byproduct materials to jump out from the canvas, thereby recreating the 3D forms of everyday objects. This technique allows painting to transcend the limitations of the flat canvas and frame, the tradition-conforming



為德國研發特殊物料，使用一段時間之後料身會出現不規則皺紋，就如穿舊牛仔褲一樣，會有歲月留下的磨紋。

特性：
高強度、重量輕、不易起毛、
抗酸鹼、耐折、耐磨損、耐老
化、環保、防水透氣、防塵抗
靜電。



visual effects to which it is normally subject. Using this form Huang facilitates a more direct dialogue with the space it inhabits.

Having escaped the confines of flatness, these "soft" sculptures begin to change the very essence of the everyday items that have become repetitive. As Huang contrasts art pieces with everyday items, the function and value of the artistic recreations are also transformed; using artistic creation as a way of viewing everyday objects with fresh eyes, the true nature of objects often neglected due to overfamiliarity is magnified. The artist thereby provokes viewers to reconsider their endlessly reproduced surroundings and relations to the objects present in their daily lives.



劉耀中
Yao-Chung Liu

YOU ARE A STAR
Man in the Mirror

09-1
09-2

以落於空間中的文字與書寫刺激觀眾進一步思考自身，這是藝術家劉耀中的創作方式，而劉耀中在「文字－標語」之間的轉換，也在不同的空間裡與觀眾身體形成了帶有幽默性格的對話。在現代生活中，人們往往必須面對各種無名且無形的力量、荒謬、現實所侷限，在這樣非自願的過程中，挫折感也不斷如影隨形，或多或少地影響著我們的思考方式。在此次的粉樂町中，當劉耀中駐足於誠品書店廊外這面長鏡時，腦中浮現了歌手麥可傑克森（Michael Jackson）的曲子〈Man in the Mirror〉中的一句歌詞：「如果你要讓世界變得更好，看看鏡中的自己，做出改變吧。」反觀近來在社會中所出現的種種不安，人們在體制下雖顯得無能為力，但劉耀中相信能從自己開始實踐理念，讓社會變得更好。他

地點 LOCATION 09-1

誠品生活松菸店玻璃梯
Eslite Spectrum Songyan Store -
Glass Fire Escape

媒材 MEDIA


紅地毯、霓虹燈
Red carpet and neon light

地點 LOCATION 09-2

誠品生活松菸店3F西側梯廳
Eslite Spectrum Songyan Store - 3F,
West Wing Elevator Hall

媒材 MEDIA

卡典西德
Vinyl cutting sheet



在三樓鏡面上寫著「Take A Look At Yourself And Then Make A Change.」，並於書店另一端的落地玻璃帷幕逃生梯上，鋪著令人聯想到星光大道的紅毯。當人們走在梯間時，也正在完成藝術家的第二件作品《YOU ARE A STAR》，向外的帷幕上以霓虹燈書寫著與內部動態呼應的「YOU ARE A STAR」，這句簡潔的標語除了幽默地點出藝術家對梯間人群的定位，同時也是向行走於廣場上、抬頭觀看的行人們表示：「每人皆是獨一無二，有如明星般閃亮耀眼」。

By placing words and writings within a space, artist Yao-Chung Liu intends to stimulate spectators into self-reflection. In his works, words and slogans are constantly merging and fragmenting in different spaces, thus engaging in a humorous dialogue with onlookers' bodies. In the modern world people are usually restrained by all kinds of nameless and formless powers, absurdities and realities. The frustration that comes with this non-voluntary process accumulates and follows us everywhere, affecting somewhat how we think.

While preparing for VFP 2014, the artist came across the long mirror on the third floor of the Eslite Bookstore. At this moment the lyrics of one of Michael Jackson's songs, *Man in the Mirror*, came to him: "If you want





Take A Look At Yourself, And Then Make A Change

to make the world a better place, take a look at yourself and then make a change." Despite people appearing helpless and powerless within the system, and all the turmoil in our society today, Liu still believes that a change can start from one individual. By practicing their ideals, individuals can make the world a better place. The sentence "Take A Look At Yourself And Then Make A Change." is written on the mirror on the third floor. On the other end of the bookstore, there is a red carpet running down the fire escape, resembling a glamorous runway for stars. When people walk on the stairs, they are actually accomplishing the artist's second piece *YOU ARE A STAR*. The neon-lit slogan is placed high up on the building's window, for passers-by outside the building to look up and see. This slogan humors the normal gaze of the spectator, while at the same time revealing to the passersby looking up that "Everyone is a unique and dazzling star."

洪韵婷 Yun-Ting Hung

小星星
Twinkle Twinkle
Little Star



10

空間與身體一直是藝術家洪韵婷感興趣的範疇，觀眾透過觀看或參與作品開啓自身的想像、讓身體進入空間中與作品互動，而如何連結觀者的身體、展覽場域和作品之間的關係，對她來說其中的關鍵就是她作品中一貫關注的主題：「想像」。對於宇宙的好奇以及自繁星的連結中勾畫出各種意義，是人類自古以來發揮其想像力的主要場所之一，而「星空」、「太空」也是洪韵婷在創作中經常使用的主题。本次她於粉樂町中展出的作品《小星星》，是由約 80 顆 LED 燈泡與複合裝置所構成，這組作品被懸掛於誠品入口門廊的天花板下，介於兩道自動門之間，刻意選擇在這個象徵轉換（室內、外）的空間中創作，似乎也暗示著「你們即將進入一個想像的世界」。她並不希望在作品中帶出過多干擾觀眾想像的訊息，而是希望以某種邀請的姿態「提供一個詩意的、朦朧的、不可觸及的虛幻空間」。在一顆顆球形的燈體中，她注入了透明果凍膠與迷你動物模型，而在刻意與觀眾視線保持一段距離的情況下，這些微小的模型也引導著人們造夢，並在觀眾的想像中構築成另一個微型世界，在此空間中，觀眾可以運用自己的語言、想像、記憶或邏輯來理解與詮釋作品，如同巴舍拉（Gaston Bachelard）所說的：「循著接受想像為一種基礎機能的哲學路線」。

地點 LOCATION

誠品生活松菸店一樓大門入口

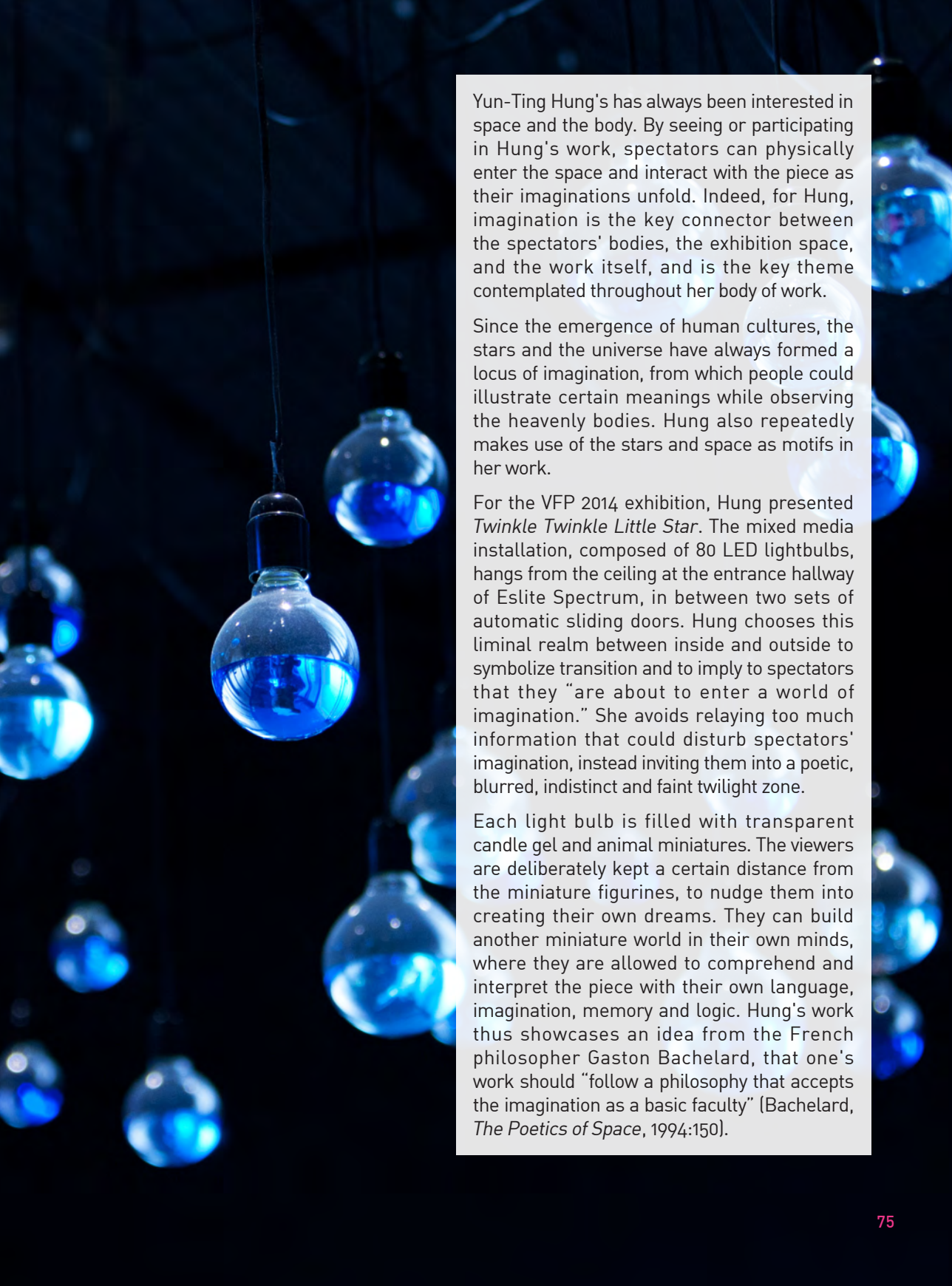
Eslite Spectrum Songyan Store - Entrance

媒材 MEDIA

果凍膠、陶粘土、迷你動物模型、玻璃燈泡、LED
Candle gel, polymer clay, animal
miniature, bulbs and LED







Yun-Ting Hung's has always been interested in space and the body. By seeing or participating in Hung's work, spectators can physically enter the space and interact with the piece as their imaginations unfold. Indeed, for Hung, imagination is the key connector between the spectators' bodies, the exhibition space, and the work itself, and is the key theme contemplated throughout her body of work.

Since the emergence of human cultures, the stars and the universe have always formed a locus of imagination, from which people could illustrate certain meanings while observing the heavenly bodies. Hung also repeatedly makes use of the stars and space as motifs in her work.

For the VFP 2014 exhibition, Hung presented *Twinkle Twinkle Little Star*. The mixed media installation, composed of 80 LED lightbulbs, hangs from the ceiling at the entrance hallway of Eslite Spectrum, in between two sets of automatic sliding doors. Hung chooses this liminal realm between inside and outside to symbolize transition and to imply to spectators that they "are about to enter a world of imagination." She avoids relaying too much information that could disturb spectators' imagination, instead inviting them into a poetic, blurred, indistinct and faint twilight zone.

Each light bulb is filled with transparent candle gel and animal miniatures. The viewers are deliberately kept a certain distance from the miniature figurines, to nudge them into creating their own dreams. They can build another miniature world in their own minds, where they are allowed to comprehend and interpret the piece with their own language, imagination, memory and logic. Hung's work thus showcases an idea from the French philosopher Gaston Bachelard, that one's work should "follow a philosophy that accepts the imagination as a basic faculty" (Bachelard, *The Poetics of Space*, 1994:150).

11

CANLOVE

愛的洗禮
Love Shower
當我們同在一起
Together We Can



「每一個罐子內都藏著驚奇，我們想要向世人證明只要以愛相待，任何事物都有美麗的一面。」藝術團體 CANLOVE 由兩位

美國藝術家 DJ Neff 與 Paul Ramirez 共同創立，他們四處收集廢棄的噴漆罐，並將

之加工為富有奇想與多彩質地的藝術作品，賦與原本已經被視為沒有價值的噴漆罐新的生命與可能。CANLOVE 以標準化的方式拆解舊噴漆罐，其作品結合了藝術、設計與工藝的成分，CANLOVE 的創作目標在於找到回收廢棄噴漆罐的替代方法，同時這樣的動作也是對當前越益興盛的塗鴉文化的回應。國際藝術組織「POW! WOW!」邀請了 40 位國內外藝術家在台北進行壁畫創作，在密集創作後也留下了 900 個噴漆空罐，這批空罐也成為了 CANLOVE 此次展出的作品《愛的洗禮》、《當我們同在一起》的創作素材。CANLOVE 將這些原本帶給人們冷硬印象的鐵罐剖開（靈感來自 DJ Neff 在一次實驗繪畫班上的創意），將原本用來包覆色彩的裡層顯露出來，剩餘在罐中的漆料自行構成了如大理石般的美麗紋理，而原本僅止於功能性的噴嘴，在此則成為了重要的造型元素之一。藉由藝術家的巧手，鐵罐也轉化成為一組組的有機元素：花朵、雨水、與各種色彩，同時也展現了藝術家對於創作的熱情與大自然的關懷。

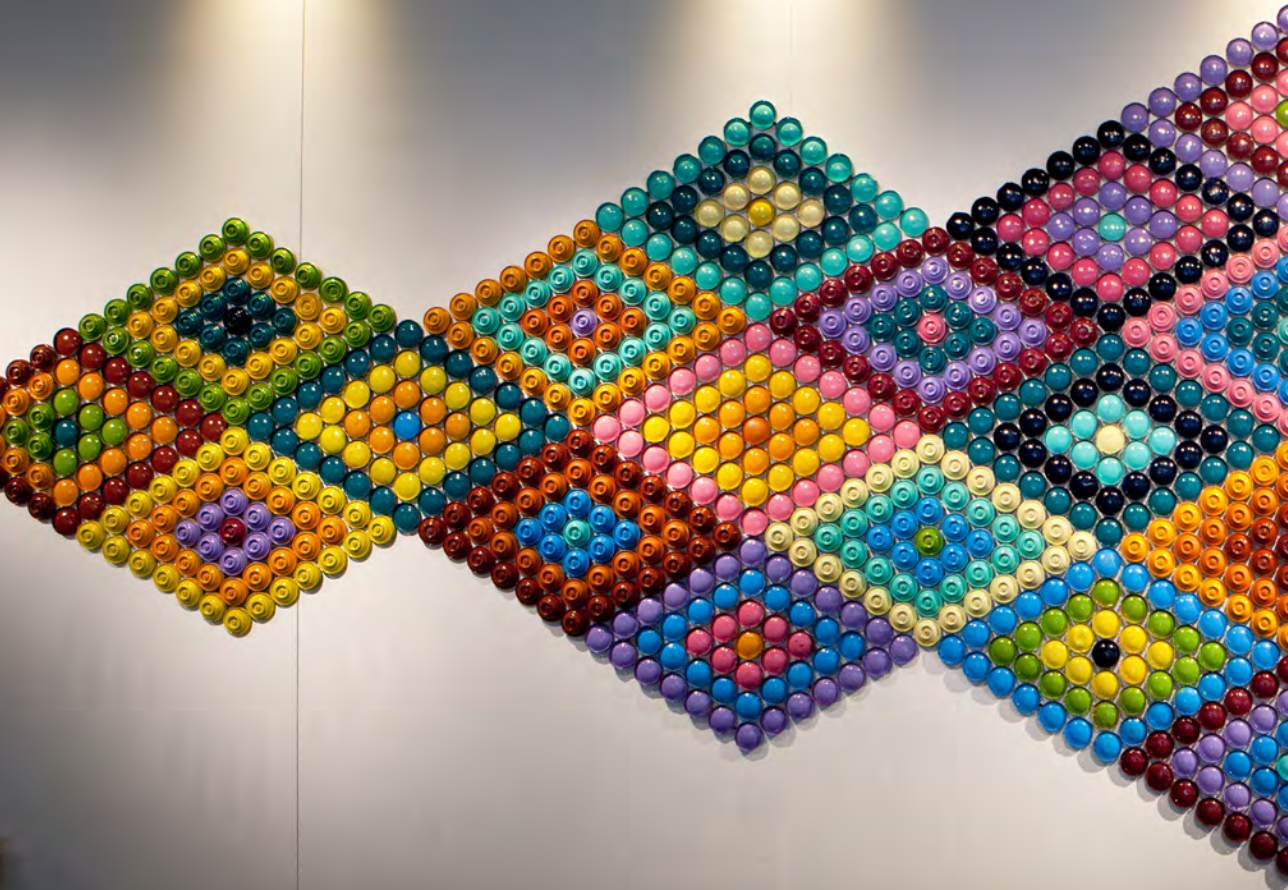
地點 LOCATION

台灣大哥大數位生活
Taiwan Mobile Digital Life Concept Store

媒材 MEDIA

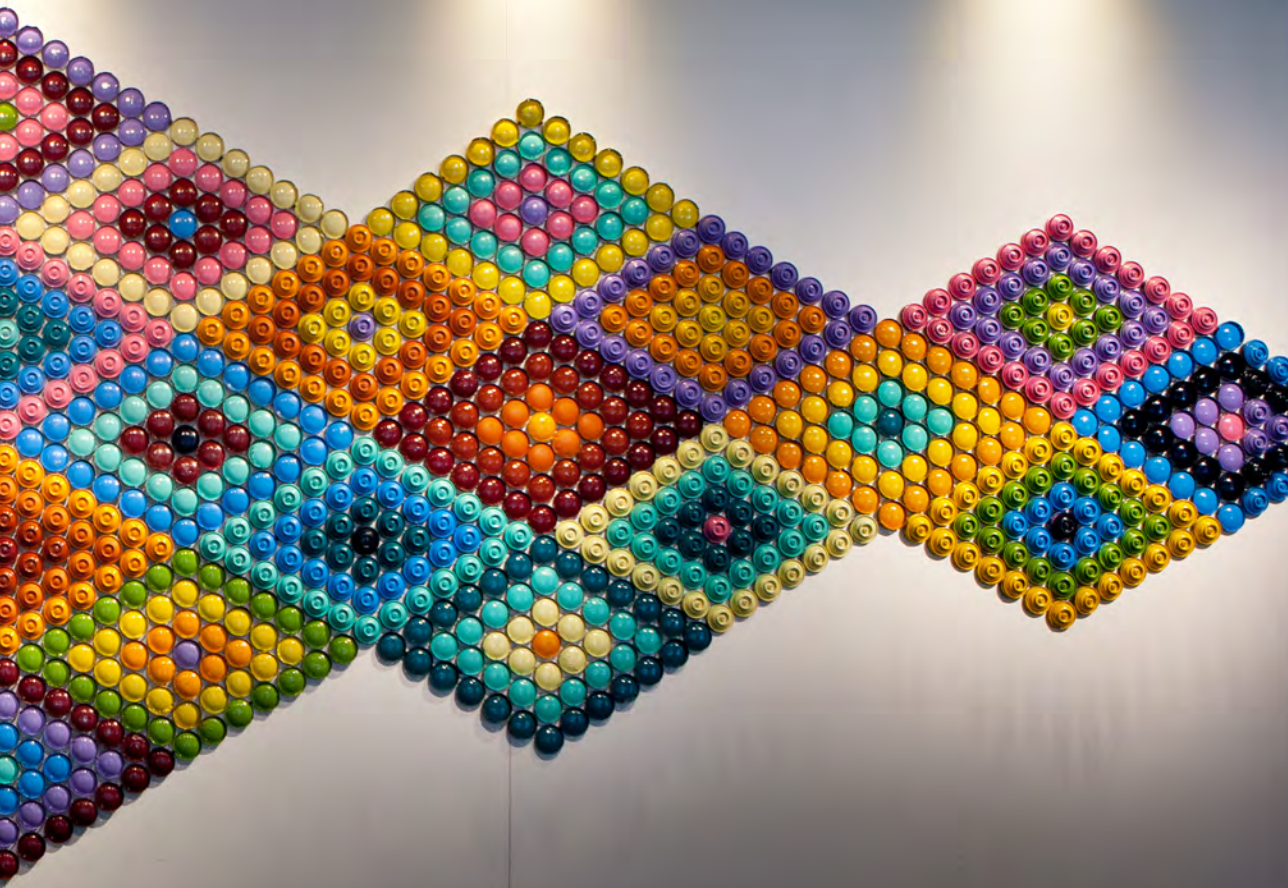
噴漆空罐
Used spray cans





“We want to show people that there is immense natural beauty inside every can and to prove that anything can be beautiful when treated with love.”

The CANLOVE collective was founded by the two artists DJ Neff and Paul Ramirez who collect discarded spray paint cans and integrate them into colourful and imaginative art pieces, thus giving a new life and prospects to the useless empty containers. CANLOVE uses a standardized method to disassemble the cans, and their pieces are a combination of art, design and craft. Their goal is to find alternative ways to recycle used spray cans while responding to the current blooming of graffiti culture.



The international art group POW! WOW! had invited 40 graffiti artists to paint various murals in Taipei and the completion of the artworks left 900 empty cans which were used by CANLOVE to create two pieces *Love Shower* and *Together We Can*. CANLOVE cut open the cold metal to reveal the colourful inside of the cans where the leftover paint creates marbly patterns and the nozzles, once only tools, also become an important element of the canscape. Thanks to the artists' virtuosity, the cans turn into organic assemblages: flowers, raindrops and colourful artworks that represent both creative passion and love for the environment.

12-1

Cherng x Xue

熱帶暴動
Tropical Riot



12-2

Smoky

他們用漂亮的糖果打你
They Hit You
with Beautiful Candies

地點
LOCATION

松山文創園區

Songshan Cultural and Creative Park

媒材
MEDIA

水泥漆

Water-based paint

「POW! WOW!」一詞來自美國原住民，用以形容一場慶祝文化、音樂與藝術的盛會，以此為名以街頭藝術活動、音樂創作出發的國際組織 POW! WOW!，最初從夏威夷為起點，至今已經進入第四年，今年六月首次到臺北舉辦的 POW! WOW! Taiwan 邀集了來自國內外的藝術家群參與，也與本屆粉樂町共同合作將藝術帶入街頭。在社群網站以一頭黑白馬來貘之姿觀察生活細節而聞名的新生代插畫家 Cherng，與著有《Mineral Museum》插畫書的 Xue（薛琮憲）在松菸文創園區倉庫

洗手間外牆創作的《熱帶暴動》，以黑白與高反差色塊組合成兩種不同氛圍的雨林情境。而在倉庫間柵欄創作的作品《他們用漂亮的糖果打你》，則來自另一位插畫家 Smoky（涂皓欽）之手，曾為歌手蘇打綠、陳珊妮等人的專輯設計視覺風格的 Smoky，此次以一系列頭像為構圖焦點的作品，也充滿了創作者特有的實驗性繪畫筆觸與充滿奇想的變化形態。來自英國的街頭藝術家 Will Barras，是「Scrawl Collective」的創始成員之一，作品中因自然技法滴落的色彩、敘事與在畫面上進行的描線方法（line work）都是 Will Barras 特有的創作方式。做為粉樂町首次動態展點，Will Barras 此次的作品《Mixtape》則是於臺北東區大廈進行為期七天的大型樓面創作，創作過程同步於網路進行實況轉播，這件作品最後也成為臺北街頭永久性的公共藝術。



12-3

Will Barras

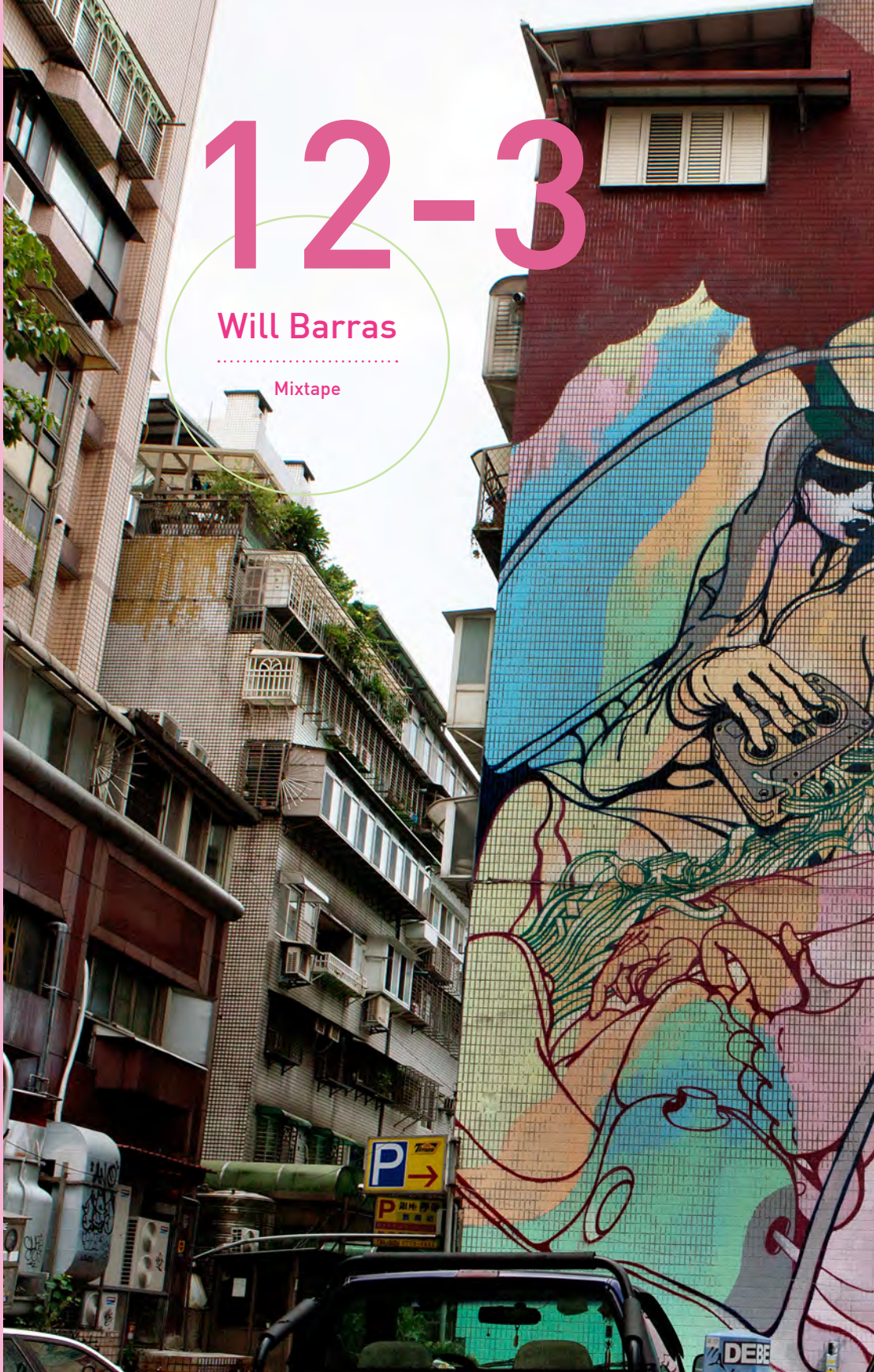
Mixtape

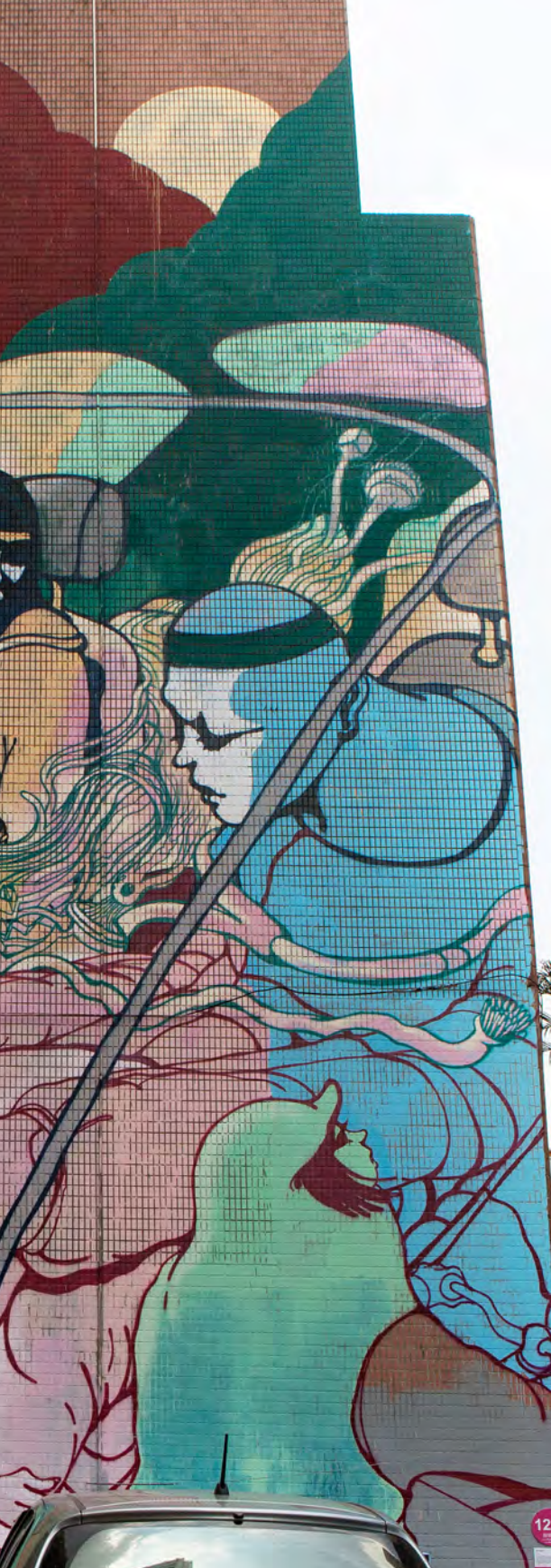
地點 LOCATION

敦化南路一段 177 巷
Lane 177, Dunhua South Road

媒材 MEDIA

複合媒材
Mixed media





The expression 'POW!WOW!' originates from a native American word used to describe a gathering that celebrates culture, music and art; therefore it is a fitting name for the Hawaii-based POW!WOW!, an international collective dedicated to music and street art. The first POW!WOW! Taiwan was held throughout June in Taipei where it gathered local and foreign artists to create murals in different locations in the city while VFP 2014 also worked with POW!WOW! to bring art into the streets. The artwork *Tropical Riot*, painted on the outside wall of the toilets of the Songshan Cultural Creative Park, features a black and white tapir created by Cheng, a young illustrator inspired by the details of the everyday life and an artwork by Xue, the author of the *Mineral Museum* book of illustrations. Put side by side, the black and white contrasts with the colourful painting to give two alternative rainforest atmospheres.

On the other side of the park, Smoky's artwork, *They Hit You with Beautiful Candies* is spread across a fence outside the old warehouse. Previously known for the designs he created for Soda Green and Sandee Chan, Smoky presents here a composition of several portraits fully representative of the artist's experimental strokes and pattern variations. What's more, British graffiti artist Will Barras is one of the founders of the Scrawl collective; his style is characterized by colourful narrative paintings marked with dripping and line work. Barras' creation *Mixtape* is the first live artwork ever hosted by VFP: his monumental painting on one of the buildings in the East District of Taipei was broadcast live on the Internet during the seven days of its happening, and it has now become a permanent piece of public art in the streets of Taipei.



13

莊志維
Chih-Wei Chuang

宇宙
Universe
感染系列：標本與空間
Infection Series :
Specimens and Space



照片提供：Toby H.

具有建築與藝術創作雙背景的莊志維，擅長應用光與互動裝置在空間中進行創作，近年來他以冷陰極燈管（Cold Cathode Fluorescent Lamp）特有的優雅冷調，結合植物的有機造型進行各種雕塑，持續嘗試新媒體藝術與建築跨域整合的可能。在此次展出的《感染系列：標本與空間》中，莊志維試圖探討自然環境與科技之間的關係，利用植物的自然姿態與對其進行刺穿的冷陰極燈管組成，當觀眾受光吸引而趨近觀看後，所產生的心裡感受，也構成了藝術家所說：「不斷製造美麗的過程同時也不斷累加視覺上的痛感」。這件作品除了植物標本，也應用了真實的植物體，以植物體內富含水分的維管束和纖維傳導電力，「當隨著宿主凋零死亡，水分喪失殆盡，不斷吮生命的另一方（光）也跟著消失，感染行為隨之結束」。莊志維試圖藉由非生物體（冷陰極燈管）與生物體（植物）的穿刺交錯，描述「科技感染」的隱喻，而在另一個暗室中，極富空間感的發光雕塑：《宇宙》藉由燈管與機械動力裝置在黑暗中建構出一具光的漂浮體，莊志維的數位建築語彙在此打開了脫離現實的想像，走入展間的觀眾則像是站在一片海洋或夢境之前，由鏡面反射的發光輪廓也再次消解了我們從漂浮夢境回到真實狀態的可能。

地點
LOCATION

日常生活咖啡
a day café


媒材
MEDIA

冷陰極燈管、電子裝置、機械馬達、植物標本
Fluorescent lamp, electronic device, kinetic
machines and specimens



Chih-Wei Chuang has a background in both art and architecture and specializes in creating light and interactive installations. In recent years, he has been making sculptures, which entrap organic plant materials in the frosty, yet elegant, gaze of cold cathode fluorescent lamps, thereby exploring possibilities for combining new media with interdisciplinary architecture. In the work *Infection Series : Specimens and Space*, Chuang plays with the relationship between technology and nature. The light sculpture embodies an extreme sense of space, with the cold cathode fluorescent light skewering and impaling the plant as it simply stands there in its natural posture. The audience, drawn



A photograph of a succulent plant, possibly a Sedum, with thick, green, pointed leaves, resting on a light-colored wooden surface. The background is a dark, textured wall, possibly made of stone or brick, with several bright, thin light beams or fibers of light extending across the scene. The lighting is dramatic, highlighting the texture of the plant and the wall.

in by the light, approaches for closer observation; for the artist this amounts to “an accumulation of visual pain and compassion, in the constant production of beauty”. Apart from collected plant specimens, this work also incorporates real live plants; using biological materials and non-biological cathode lights Chuang depicts the future all-pervading infection science and technology. The installation makes use of the highly moist vascular bundles and fibres of the plants to conduct electricity, then “as the host withers and the moisture diminishes, the parasite, light, also disappears and the infection is thus terminated”. In another darkroom, the installation *Universe* employs fluorescent light and kinetic forces to create a floating form that emits light into the dark space. Chuang uses digital architecture as a vocabulary for releasing our imagination, allowing spectators to escape reality and be standing amid an ocean or in a dreamworld. Just as the viewers are about to return to reality, the reflection of the fluorescent outline in the large mirror pulls them back into the dreamworld.

14

黃品彤 Pin-Tong Huang

謝謝您，大樹
Thank You, Big Tree
在早晨…我們相遇…
In the morning...We met...
含羞的等候…
Shyly Waiting…



「孩童」一直是黃品彤創作中不斷出現的主要形象，在她的作品中，被擬人化的自然物都具有嬰孩般對世界無限的好奇心與純粹的眼光，而如孩童一般快樂無憂的生活方式，也是她自己最想再次體驗的狀態。黃品彤認為每個人心中都住著一個純真的孩子，但在我們不斷成長的過程中，人們心中最為純真的一面也漸漸在現實條件與生活限制下被淡忘，若能喚醒那個心中的孩子，我們所看到的世界就會變得與眾不同；對黃品彤而言，創作便是其中一種引喚的方法。在黃品彤的木雕作品中，也反映出創作者本身特有的溫暖氣質，不同於男性木雕創作者大多採取的陽剛刀法，黃品彤的作品所顯露出的是更為細緻且柔和的刻痕與色彩。在本次粉樂町中，黃品彤所展出的三件作品《含羞的等候…》、《在早晨…我們相遇…》、《謝謝您，大樹》分別以「花」、「海」、「樹」等形象，將自然擬人化，並試圖以不同的敘事方式呈現出人生旅途中的不同篇章。三件帶有樟木芬芳的作品，與展出現場的茶葉香氣相互呼應，分別以「未知的開始」、「過程中的期待」、「結束同時也是開始」三個階段象徵生命旅程的美好獨特，也提醒觀眾「在平凡生活裡找尋不平凡的感動，也能讓自己的人生填入美麗的色彩」。

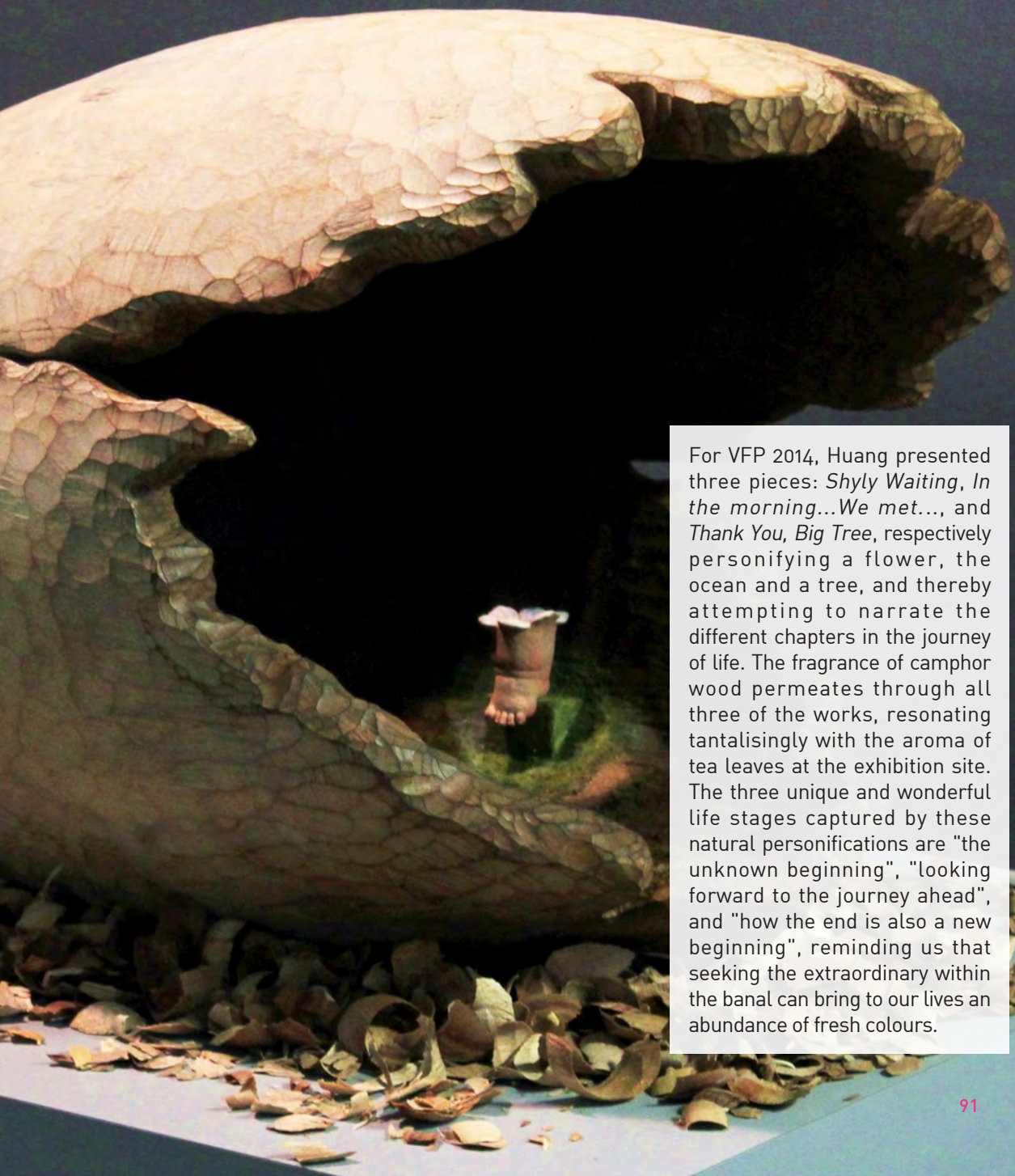
展覽地點
XIE XIE

媒材 MEDIA
樟木、不鏽鋼、石
Camphor wood, metal and stone



Childlike figures appear throughout the works of Pin-Tong Huang. The objects of nature personified in her works all possess the unbounded curiosity and unadulterated gaze of an infant, as well as their fearless and happy lifestyle, reflecting a mode of being that the artist remembers most fondly and yearns to experience once again. Huang believes that a sincere child exists within all of us, but as we grow older, circumstances and practical limitations cause the fire of our childlike innocence to gradually fade into obscurity. If that fire could be reawakened, then we would see again with an entirely fresh perspective; therefore, Huang sees her artistic creation as but another way of calling and drawing out the inner child. Markedly different from the masculine carving styles usually employed by most male sculptors, Huang's warmth is reflected in her wood sculptures, through the gentle notches and assiduous use of colour.





For VFP 2014, Huang presented three pieces: *Shyly Waiting*, *In the morning...We met...*, and *Thank You, Big Tree*, respectively personifying a flower, the ocean and a tree, and thereby attempting to narrate the different chapters in the journey of life. The fragrance of camphor wood permeates through all three of the works, resonating tantalisingly with the aroma of tea leaves at the exhibition site. The three unique and wonderful life stages captured by these natural personifications are "the unknown beginning", "looking forward to the journey ahead", and "how the end is also a new beginning", reminding us that seeking the extraordinary within the banal can bring to our lives an abundance of fresh colours.

羅懿君 Yi-Chun Lo

庭院裡的大地遊戲
GardenCaching



15

藝術家羅懿君的創作，一直以來都關注於對人、土地和自然環境的關係探討，尤其對於近年來各地高度的都市化發展，使得原本的農地面積與自然空間逐漸面臨縮減的問題，羅懿君一路透過參與社區藝術創作、藝術駐村等方式，開啟個人與群體的對話空間，並由作品的互動狀態讓觀眾主動思考人與土地的依存狀態。此次羅懿君於商店庭院中展出的作品《庭院裡的大地遊戲》，可說是將她過去累積的經驗再度延伸，並將先前的概念發展成一件具有互動性的庭園裝置作品。當觀眾走入咖啡店的戶外庭園時，映入眼簾的是一座座以「田」字為單位安排的盆栽排列，其造型不禁使人回憶起童年的共同經驗：「跳房子」遊戲，而這樣的排列方式除了指向某種遊戲場的概念，另一方面也體現了人們過往於農田中漫步、行走於田埂之上的悠閒情境。羅懿君將田埂的概念以跳房子的形式重新呈現於都市靜巷中，並在庭院一旁的牆面上裝置小抽屜，在其中放置了各類植物種子，觀眾可自行將這些種子撒入土中，主動成為作品的塑造者，並以輕鬆的方式依循著藝術家所設計的遊戲方式，感受在繁忙都市生活裡難得的愜意與清閒。

地點 LOCATION

Artista Perfetto

媒材 MEDIA

松木板、土壤、種子

Wooden board, soil and seeds





Yi-Chun Lo's work has always been concerned with the connection between humans, land and nature; in particular with the reduction of farmland and natural spaces that has accompanied the rapid urbanization of recent years. By participating in community art projects and artist residencies, Lo has opened up a personal space for dialogue with the people and through her interactive work she encourages audiences to consider for themselves the interdependent state of humans and the land on which they live.



For VFP 2014, the installation *GardenCaching*, which can be seen as an extension of Lo's past work, was displayed in the courtyard of a coffee shop. As the spectators enter the outer courtyard, their eyes meet with a set up of flower pots arranged in square units based on the Chinese character for field (田). This style of modelling not only invites the audience to reminisce over the common memory of jumping hopscotch, but also takes them back to more leisurely days spent strolling along the footpaths in between fields. Lo thus brings the concept of farmland footpaths and hopscotch patterns into the tranquil city alleys. Furthermore, a drawer is installed on a sidewall containing the seeds of various plants; the audience are free to take the seeds and plant them alongside the installation. By playing this designed by the artist, the viewers themselves thus become active creators of the work all the while experiencing a satisfaction and inner harmony so hard to come by amid the hustle and bustle of our contemporary cities.

16

吳權倫 Chuan-Lun Wu

標本博物館 第一章
Museum of Taxidermy, Chapter 1

你是我的自然 mini
You Are My Nature: mini



什麼是自然？對藝術家吳權倫來說，在談論自然之前首先要回頭檢視我們目前所處的時代，在這個時代中所謂的「自然」已經進入一種非常人工、充斥著塑膠感與數位感的狀態，他說：「這

個時代中的所有材質都變成非常模糊且曖昧，所有的分類都被打散」。此次展出的作品《標本博物館 第一章》來自吳權倫的童年記憶—當時的台南公園中有一座年久失修、內藏不少動物標本的小博物館；這個系列創作最初只有停留於對動物標本的重新拍攝，但在進入裱框程序時，吳權倫選擇了以 3D 繪圖的方式添加看似沉重、實則卻輕薄的框，他將照片與添加了象徵情境的造型框壓縮於同一圖層，同時也壓縮了自然與人為、權力與品味的界線。另一組作品《你是我的自然 mini》像是前作的某種延續，他集合了一批動物造型的塑膠玩具，以眼睛為基礎將動物面部以雕刻刀細細削去，最後呈現的結果卻反而像是將其中的「人的面孔」給突顯出來。而在雕刻過程中落下的碎屑也被完整地保留在動物玩具旁，對吳權倫來說，這批被削下的臉面有其保留的必要，「因此，這組作品才算完整」。在現代社會的生活樣態中，吳權倫認為「標本」雖是虛物，卻又比活著的動物更為真實，「因為標本不動，反而讓我得以更細地進行有效的觀察」，而在他作品所呈現出的語彙底下，我們似乎也看到了當代社會的某種漂浮感知。

拍攝地點
Golden Egg Roll

高登艾格諾手工金蛋捲

媒材
MEDIA

雷射感光相紙、水晶裱框、塑膠
Lambda prints on photo, paper mounted on
plexiglass and plastic





What is nature? In order to answer this question, artist Chuan-Lun Wu invites us first to look around and inspect our present era, in which the “natural” gives off a plastic feeling that it has already entered into a very artificial and digital state. For Wu, “nowadays all materials have become very indistinct and ambiguous and all classifications have exploded”.

For this exhibition, Wu created a series of photography works inspired by a recollection from his childhood in Tainan, where there was a little rundown museum in a park that displayed specimens of many animals. This series was originally intended to finish at merely taking photographs of the animals, but when he was about to frame the photos, Wu deliberately chose to add intricate 3D printing frames which seemed heavy but in fact very thin and light. He thus constricts the photos and



the frames to the same layer, and by doing so also compresses the boundaries of the natural and the man-made, of power and taste.

His other piece, *You Are My Nature: mini*, is like an extension of the artwork mentioned above. Wu collected plastic animal toys, and then carefully chiselled off the bits around their eyes, thereby bringing out their “human faces”. The debris that fell during the carving process is kept next to the toys. Wu emphasizes its importance saying “the art piece would not be complete without them”. He believes that in contemporary lifestyles, these still “specimens” carry much more life than the real living ones because we examine them more closely and efficiently, while his artworks convey the expression of this superficial perception that is seemingly proper to the modern society.

17

許廷瑞 Ting-Ruei Syu

鷹 Eagle

事件—關於那根香蕉
Sunflower or Banana?

擁抱幼稚園
Embrace Kindergarten

改變世界一百樹
Change the World 100 Trees

這樣不是很好嗎
Isn't It Good?



回想每個人童年第一件獨立完成的雕塑，也許大多都是由「摺紙」而來，藉由手部的動作，將紙張自平面翻轉、摺疊為一件件立體物，藝術家許廷瑞的鐵雕作品，便是從摺紙的概念出發，而在他的作品中也處處可見這位藝術家發自內心對環境與土地的關懷。此次許廷瑞於動物醫院外陳列的作品《鷹》，便是希望可以跨越人類之外，關心生長在這塊土地上的其他生物；而與醫院原有收藏《蘇格蘭梗犬》相互輝映的大型雕塑《擁抱幼稚園》一作品放大了幼童常以牙籤（鋼骨）結合黏土（塑土）的創作實驗，則是藝術家企圖拾回遺落在童年的單純之心。除此之外，位於醫院入口處、一棵承載著各類盆栽的樹枝狀鐵雕，則是許廷瑞將由工廠收集而來的廢鐵料重新設計、塑成枝杈端帶有方塊狀容器

地點
LOCATION

沐樂動物醫院

Joy and Smile Animal Hospital

媒材
MEDIA

鐵、陶瓷、多肉植物

Iron, pottery and succulent plant



的小樹，藝術家的巧思將廢料轉換為培養植物的盆架，而這件作品其實也是許廷瑞用以交換樹苗的方式之一：他以等價樹苗的方式提供作品交換，再將換得的樹苗植回土地，其中除了藝術家本身對於環保、植樹的理念，同時也包含了對於現有消費機制或利益運作等過程的反思，以創作思考「經濟效益是否可能成為環境利益」。許廷瑞在嘗試金屬媒材的可能性之外，更藉由作品表述他對於世界關懷的心。



For many children, folding origami is perhaps their first experience in completing a sculpture. Using just their hands, they transform a flat piece of paper into a three-dimensional object. Origami style and thought flows through Ting-Ruei Syu's artistic creation, intermingling with an omnipresent concern for land and environment. Among the series of works Syu presented at VFP 2014, *Eagle*, displayed outside of an animal hospital, encourages environmental conservation to go beyond that of human concerns to include other life forms; the large *Embrace Kindergarten* magnifies the effect of the hospital's pre-existing smaller artwork of the similar shape, evoking the forgotten simplicity from our childhoods. At the hospital entrance, Syu also constructed an

iron sculpture assembled in the shape of tree branches carrying flowerpots. The structure is constructed using scrap material collected from factories, which is redesigned and reassembled into a small tree with cubic containers on the treetops. The artist thereby skillfully transforms waste material into the supporting framework for plant-life, but also incorporates a sapling exchange concept within the work. In fact this work *Change the World 100 Trees* is provided in exchange for saplings of equal value, which are then planted into the ground. Thus, beyond purely environmental considerations, Syu re-evaluates consumer society and the process of interest accumulation in his work, questioning whether economic benefits could also become environmental benefits. Besides exploring the possibilities of the material, the artist expresses his profound care for the planet.



18



Séverin
Millet

人間浮世繪
The Composites



地點
LOCATION

富邦人壽大樓・廣場
Fubon Life Building-Plaza

媒材
MEDIA

複合媒材
Mixed media

法國藝術家 Séverin Millet 此次為粉樂町帶來的作品《人間浮世繪》，一如要與繁忙馬路上的行人相互爭豔般，置於熙來人往的富邦人壽大樓戶外廣場。擁有源源不絕創造力的 Séverin Millet，其創作橫跨平面與立體，而此次展出的作品亦正是他雕塑作品系列的代表之一。在色彩繽紛的《人間浮世繪》中，可以觀察到其中樣貌、性格各異的眾多角色，在人物造型上隱約可見取材自非洲與美國原住民圖騰，雖是以平面繪製的基礎構成，卻仍帶有極為厚實的重量感，而在人物的姿態上則融入藝術家對於人群的觀察。Séverin Millet 的作品無論在色彩或形態上都帶有



高度的設計感與獨特的趣味性，這組作品中的角色雖然不完全取材自人類的外貌，但卻精準地將某些人類共通的特質以各種幾何圖形、角色設定等方式呈現出來，並且也不斷地強調出人人各異的獨特性。Séverin Millet 本身並沒有特別點明這批形形色色的眾生相所個別代表的性格，他將這個部份留給觀眾自行觀察與想像，希望能讓作品與觀眾的自身生命經驗、記憶、情感相連結，在走入作品的同時，也能夠自行組織出一個多彩多姿的新世界。



VERY FUN PARK

富邦藝術基金會
www.fubonart.org.tw

紛樂園

台北東區當代藝

7/19~9

臺北東區
松山文創園



For VFP 2014, French artist Séverin Millet presents *The Composites*. Situated on the bustling plaza outside of the Fubon Life Building, the colourful sculptures compete for the attention of the passers-by. Millet is an artist full of creative energy, making artworks that range from 2D surfaces to 3D sculptures. *The Composites* is one of his most representative sculptural series, each character with their own distinct appearance and personality. We can see the vague traces of a fetish for African and Native American totems in the characters' forms, and the observing view of the artist from their postures.

Although they are painted on flat surfaces, they still carry a solid weighty texture. Although some of the characters do not have human figures, they still represent some common human traits strikingly. With the geometric patterns and character building, they express the uniqueness of each person in the society. Millet does not want to assign a definite personality to each sculpture; he would rather leave it to the audience's observation and imagination, in the hope that the artwork can trigger each viewer's own life experience, memory, feelings and affections, so that a splendid new world can be constructed whenever one walks among the sculptures.

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Tola Wewe

希望之心

Heart of Hope

真情定格

Footage of Affection

皇家選粹

Royal Selection



位於富邦金融中心大廳內的作品，來自奈及利亞藝術家 Tola Wewe 之手。在 1991 年成為全職藝術家之前，Tola Wewe 曾從事過漫畫家的工作，因其生長背景的影響，在他的作品中，處處可見傳統非洲藝術、視覺元素與文化的養分，在 Tola Wewe 永不留白的畫面中，可以發現藝術家如何精確地掌握複雜的色彩構成，在他特有的繪畫紋理中，也同時存在著各式非洲符號、面具等圖騰性的古老連結，但若細看其畫作內容，卻又可以發現與現代生活遙遙相應的各種細節元素。Tola Wewe 曾描述當自己在創作時的狀態，「我就像個傳遞者，與祖先有了情感思想的交流，好似進行了一場遙遠的旅程，描繪出無法看見的內在精神，也同時傳達了具幻想式的經驗」。藝術家在此的角色似乎更接近於連接此處與彼處的中介者，Tola Wewe 的畫面除了複雜的色彩之外，也富有高度的節奏感與音樂性，色彩與線條的層次不斷在觀看過程中拉扯出新的對話介面，他的創作風格主要來自與家鄉文化的對話，而如此內於畫作中的情感，也造就了在他作品中某種對觀眾而言暨陌生又熟悉的感受。

地點 LOCATION

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

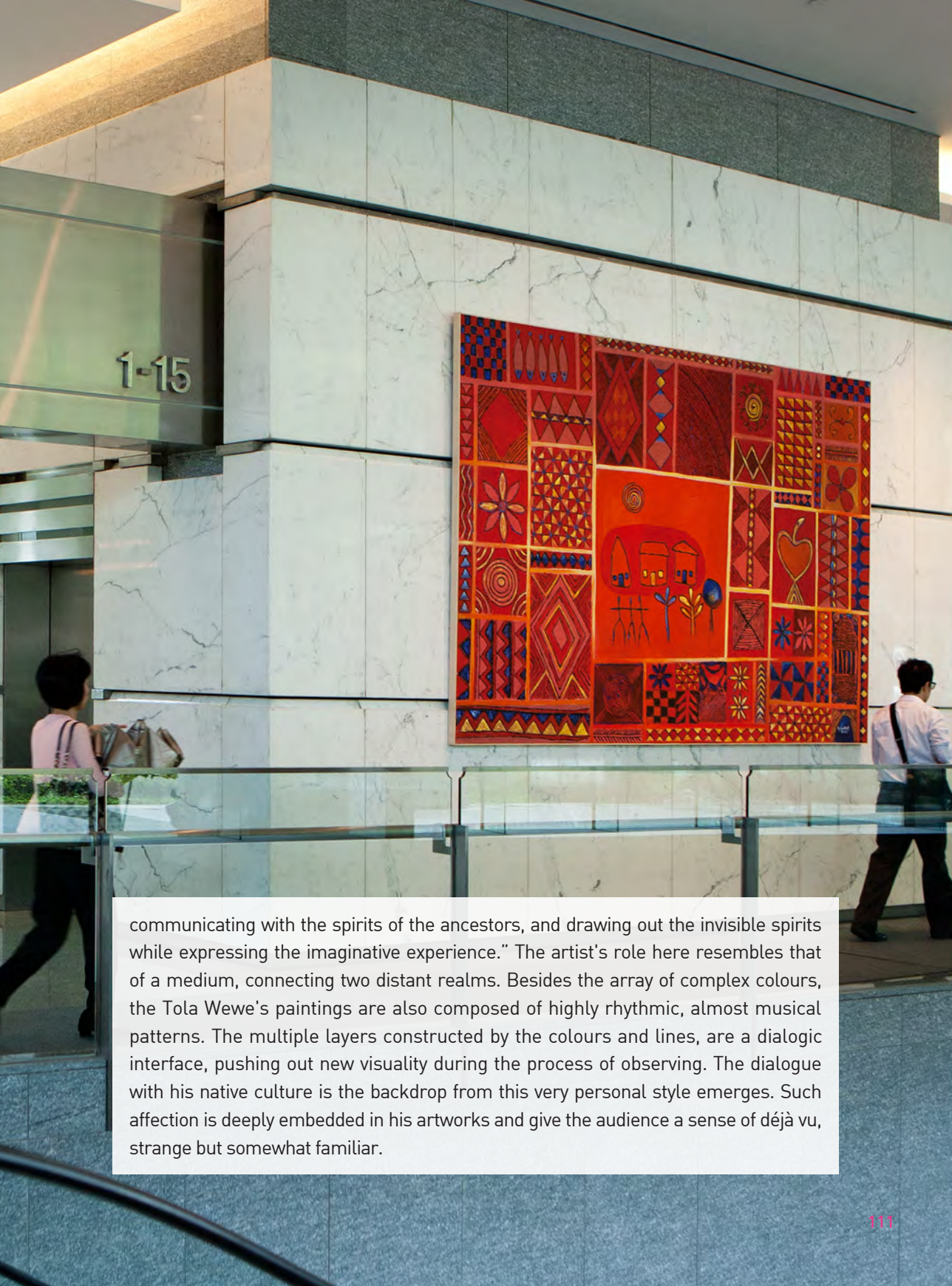
媒材 MEDIA

壓克力、畫布
Acrylic on canvas





The artworks displayed in the lobby of Fubon Financial Center are painted by Nigerian artist Tola Wewe. Wewe used to work as a cartoonist before becoming a full-time studio artist in 1991. Traditional African art and visual elements are clearly visible in his works, which have absorbed all the nutrients of African culture. In his composition, which leaves no space blank, we can see his refined grip on the complex arrangements of multi-chromatic patterns. The various African symbols, masks, and totems are juxtaposed, linking to ancient roots and forming a unique texture in his paintings. If we gaze further into his paintings, however, we also discover some subtleties resonating with modern life. Wewe once described his role in the creative process as “like a messenger on strange journeys to the most remote places,



communicating with the spirits of the ancestors, and drawing out the invisible spirits while expressing the imaginative experience.” The artist’s role here resembles that of a medium, connecting two distant realms. Besides the array of complex colours, the Tola Wewe’s paintings are also composed of highly rhythmic, almost musical patterns. The multiple layers constructed by the colours and lines, are a dialogic interface, pushing out new visuality during the process of observing. The dialogue with his native culture is the backdrop from this very personal style emerges. Such affection is deeply embedded in his artworks and give the audience a sense of déjà vu, strange but somewhat familiar.

大石曉規 Akinori Oishi

豐盛祝福
A Wish of Fruits



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由簡單的線條所勾勒出來的微笑表情，是藝術家大石曉規長期以來如簽名般的創作特徵，這個微笑表情也伴隨著粉樂町，成為具有高識別度的視覺焦點。創造產量極為豐沛的大石曉規，其靈感來源來自俯拾皆是的生活（城市、汽車、交通、建築、未來之物），而在他作品中大量出現的小人物，其實最初來自於大石曉規大學畢業後的第一份正式工作，他曾談到：「那份工作是繪製地圖，所以我不得不動用到很多微小的人物角色」，而在一次次創造出各種人群的過程中，他也開始想像「他們」如何生活在一個幸福的世界。大石曉規從平凡的生活尋找到一套獨特的觀點與文法，透過如孩童般幽默單純的風格打造出一個個多變的角色，而他自己也熱愛這些隨時帶著招牌微笑、將正面能量帶給觀眾與自己的小角色。今年，大石曉規將擁有這抹招牌微笑的角色「Ki 將」，帶著愉悅的訊息降落在綴滿豐盛果實的園地：西瓜、香蕉、芭樂、香瓜、橘子、蘋果、葡萄、椰子、木瓜等九種果實，象徵著粉樂町今年來到第九屆、也象徵著九年來耕耘的甜美結果。

地點 LOCATION

富邦金融中心

Fubon Financial Center

媒材 MEDIA

大圖輸出

Digital print-out







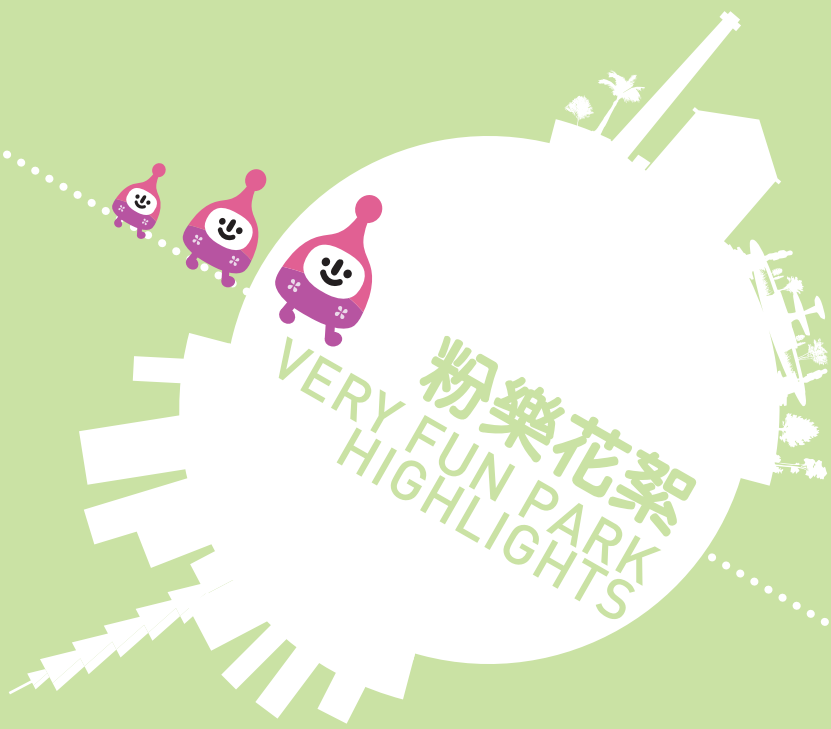
With simple brush strokes, Akinori Oishi draws the contours of the cheerfully smiling characters that have long been his signature tag and in 2014 he also constituted a highly distinguishable VFP visuality. The inspiration for his incredible level of output comes from the collage of everyday life: assemblages of the city, cars, transport, architecture and futuristic objects.

Most of the tiny characters in Oishi's work have their origins in his first post-university job, "the job was map-drawing, so I was obliged to sketch out many minute people and things." In the process of creating each character he would also imagine how they are able to live a cheerful existence.

Oishi finds a unique grammar and perspective present in ordinary life, adopting a childlike humour and innocence. As he creates, he also deeply adores these, ever-smiling characters, thereby bringing positive vibrations to the audience and himself alike.

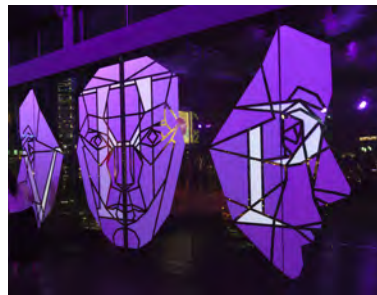
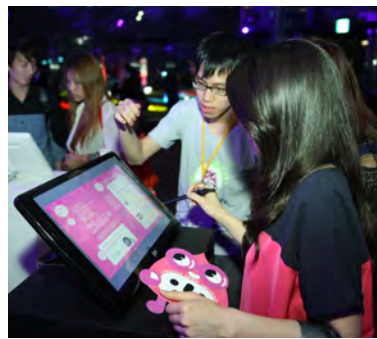
This year, the artist thus created the cheerful "Ki-Chan", resting elegantly on a bed of nine different types of fruit: watermelon, banana, guava, melon, orange, apple, grapes, coconut, and papaya. This number nine also signifies the ninth anniversary of Very Fun Park and celebrates the fruits of the nine sweet and successful exhibitions.

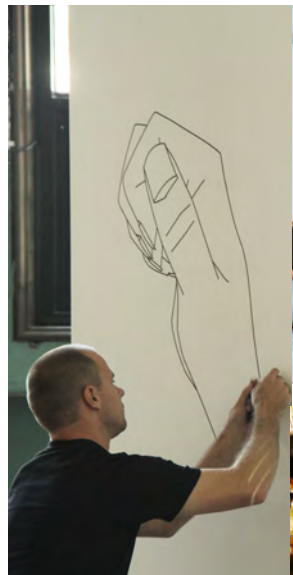




粉樂開幕式 VFP Opening







周邊活動
粉樂講座
Talks





周邊活動

愛的抱抱
彩繪工作坊
Workshops





周邊活動

野餐日、
舞蹈旅行計畫、
演唱會
Special Events

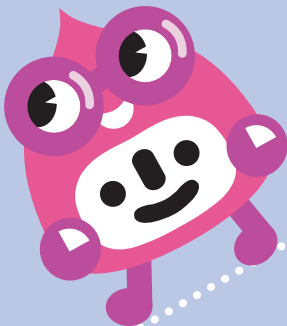




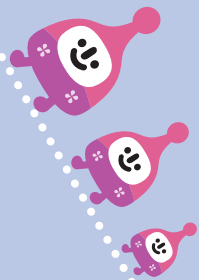
粉樂志工
VFP
Volunteers







當藝術遇上城市 ART & CITY



粉樂町—— 從小地方啟動的城市美學

陳郁秀 / 白鷺鷥文教基金會董事長

* 原文轉載自《活動平台雜誌》，經作者同意授權本會轉載

近年，台北市東區出現許多爭奇鬥艷、令人讚嘆的小小文化地景、公共藝術與獨立商店，優雅逗趣的景緻已成為年輕人呼朋引伴一起尋寶、享受驚呼、歡笑時光的休閒、逛街與購物熱門區域。這些創意空間，源自2001年、2007年至今的富邦藝術基金會「粉樂町—台北東區當代藝術展」(Very Fun Park)計畫。「粉樂町」是一個創意策展的概念，透過自由開放的當代多元創意藝術展，讓藝術美學輕鬆的座落在城市的角落，不著痕跡意涵。粉樂町活動的主要精神在於以公共藝術創造一個傳遞快樂的角落，同時也是當代藝術的創意基地，有別於傳統美術館的嚴肅氛圍，是一個小巷弄內無牆的行動美術館，讓民眾在日常活動中實踐與落實藝術生活的理想。

2002年文建會修正「文化藝術獎助條例」第九條，關於公共藝術設置的精神，從藝術品擴大到公共藝術，並將公共藝術的定義擴增到平面或立體的藝術品及利用各種技法、媒材製作之藝術創作，為「粉樂町」的巷弄公共藝術造景，提供了更多的可能性。今年，粉樂町計畫已經進入第九屆，前後十多年間，展點從東區，逐步的延伸到信義區與松山菸廠，參與的藝術家也從國內擴增到國際，甚至打開國際知名度，受邀到國外參展，且獲得國內外許多獎項，儼

然成為台北市重要的夏日「粉樂季」。歷年主題分別如下：2001年的「一個走出美術館的展覽」，宣告巷弄美學概念；2007年的「無牆美術館」，述說美術館的可親近性，並延伸到高雄夢時代巡迴展；2008年以「彈跳前，屈膝蹬地的爆發力」為題；2009年主題為「10：10 | 笑率：效率」；2010年的「仰望」，展點擴展到台北地標101，並開始邀請國際藝術家創作；2011年的「Light Up」，展點包括松山菸廠、信義計畫區；2012年的「Power of Color」，展點包含松山菸廠、大安56；2013年以「HARMONY」為主題；2014年的「擁抱」，開啟和城市對話之路。

【擁抱，打開心胸為城市正向發聲】

今年粉樂町以「擁抱」為主題，策展單位以動詞為展覽主題的主要目的有二：一是，企圖激發民眾親臨其境的行動力，強調「親身到場」的重要意涵，希望經由展點所建立的人、藝術與空間交會的平台及其展品所展現的精神，讓民眾對所生活空間能腳踏實地的深入理解與探索。其二「擁抱」是給予城市的主張，意指開放、接納、包容、欣然接受、支持與鼓勵，藉由活動醞釀民眾對於城市空間產生更自由的想像與情懷，並且引發話題、串連人群間的交流、互動，發揮主動關切的動能。

「擁抱」系列活動(2014.7.19-9.14)，包括 Opening Party、粉樂好藝市、藝術推廣三大主軸。參展的藝術家共 28 組藝術家，其中有 14 位國際藝術家。第九屆的創作態度在於倡導以國際視野重新探索城市歷史古蹟及生態綠地，因此主要展場從東區移往松山文創園區、忠孝東路四段 553 巷，包括誠品生活松菸店、whiple Lip、陳季敏 JAMEI CHEN、Artista Perfetto、Café Showroom、日常生活咖啡、XIE XIE、沐樂動物醫院、松山文創園區公共區域…等 20 餘處，以及地標型的敦南、仁愛兩棟富邦大樓。

這次展覽，藝術家發揮天馬行空、無拘無束的無限創造力，使用的材質配合上述的環保精神更是五花八門、琳瑯滿目，譬如日本藝術家和田永的《時折織成一水平面之記錄》利用老式的盤式錄音機，創造的現場音樂，顛覆了固有傳統思維，正轉時磁帶緩緩下垂，每次積疊的形式不一，彷彿一場隨興演出，而在反轉倒帶時，出其不意的緩緩發出熟悉的曲調，令人不覺莞爾一笑；日本淀川技術的藝術家柴田英昭與松永和也，藉著在淀川撿回的廢棄垃圾創造的《黑椎鯛》，喚醒民眾的環保意識，河川是萬物的生命之源，不容破壞呀！澳洲 Pip & Pop 的《桃花源》，使用彩色糖、亮粉、工藝材料等

日常生活用品，營造五彩繽紛的理想國度，充滿童趣；另外一位來自澳洲的 Buff Diss 以膠帶在建築外牆勾繪出希臘神話《尤里黛絲》，既細膩又柔美、精緻，為街頭塗鴉文化提供另類可逆的可能，值得反省；中國王郁洋，以電腦與《道德經》為媒材，擷取一段文字，運用電腦 0 和 1 將文字轉換為序列，再決定出 3D 作品的數位圖像，每次的圖騰不重複，頗有創意；台灣的藝術家游文富，以六萬支竹籤創造竹與光的律動藝術《竹變系列—粉白》，隨著時間移動以及光線的明暗，創造了融入空間且變化多端的地景藝術。各個展點，各項創作、各有特色，藝術家及其作品為我們開啟了和城市空間對話之門。

除了豐富的視覺藝術饗宴外，在周末休閒時光，也設計了「粉樂仲夏夜之電影野餐日」包括設計師創意市集、一起來野餐、戶外電影展；「周先生與舞者們」的 2014 舞蹈旅行計畫，讓肢體藝術走進街坊，親近民眾；「粉樂搖搖擁抱日」包括設計師創意市集、粉樂町 XLINEQ 夏日搖搖購物日；「粉樂講座」，如現地製作的無限可能，以及新媒體藝術—創造生活的驚嘆號，藝術家在現場創作表演，營造藝術與空間環境、藝術家與觀眾間的趣味對話；「愛的抱抱彩繪工作坊」，讓民眾動手彩繪藝術家的作品雛形；「粉

樂電影」，如《絕美極限》與《一首搖滾上月球》以及「粉樂金旋創作演唱會」等活動。富邦藝術基金會可說是卯足全力，在短短的二個月間，讓各種藝術同時上演，讓更多民眾可以攜家帶眷的同樂，也使得各類藝術得以交會共鳴，熱鬧極了。

【粉樂町，美學教育與金旋獎】

「粉樂町」可謂是由民間主辦推動行動無牆美術館的城市美學運動，為台北巷弄的美感、古蹟歷建的活化，引領一股新思維與新潮流；富邦藝術基金會除了上述許多的系列活動外，為了培養年輕學子生活美學，也主動走進校園，和學校的相關活動結合，共同的推動校園美學教育。譬如，自2012年粉樂町活動邀請政大金旋獎的得主如曾維挺／李聖超、黑馬樂園、都是零件派對、高慶壹、劉俐、陳冠宇、鄭雙雙等人，在沒有舞台的限制下，舉辦一場「城市、草地、音樂節」，用音樂充滿空間、感動心靈。今年，粉樂町也特別邀請政大金旋獎今年得主少年白，以及歷屆得獎者，如柯泯薰、麻花捲怪獸、脆樂團等人，安排一場「粉樂金旋創作演唱會」，讓台北成為一個可以聚集多方音樂創作與展演能量的場域。

「政大金旋獎」成立於1980年代，至今已31年，初期為校內民歌比賽；2002年更迭為校際性音樂競賽，曲風更加的開放且自由，包括民歌、流行、聲樂、搖滾、嘻哈、爵士、阿卡貝拉等，藉由專業評審團為台灣樂壇遴選許多優秀的新秀，成為校園學子躍上音樂人的重要舞台。歷年得主包括陶晶瑩、張雨生、陳綺貞、盧廣仲、閃靈樂團等知名音樂人，都從這個舞台出發，成為知名的主持人、藝人、歌手與樂團，對台灣音樂發展貢獻頗深。

透過金旋獎與政大藝術季之舉辦，一個沒有藝術學院、藝術系所的大學，卻培育了引領台灣風潮的重要人物，2012年，粉樂町與政大年輕創意學生的邂逅，又創造出新的合作模式，不禁令人感到欣慰。這種碰撞始料未及，也是我們最期待的爆發性的效益，也印證台灣「藏富於民」的國家特色。

【無獨有偶，URS計畫】

無獨有偶，公部門—台北市政府都市更新處推動的「都市再生前進基地URS(Urban Regeneration Station)行動方案」，從文化資產與都市更新的角度，重新的開放與媒合許多台北巷弄的舊有空間，讓藝術家、文史工作室、

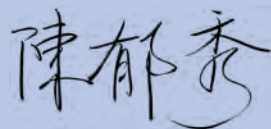
學會、協會、基金會進駐，重啟喚起市民的文化記憶及振興舊商圈的生機。其中，其以門牌號碼的命名方式也是一種最佳的創意表現。

譬如 URS44，位在台北市大同區迪化街一段 44 號，靠近大稻埕碼頭，是迪化街商業帶最興盛地區，巴洛克式風格加上現代式的精緻建築為其特色，經整修後現由「歷史資源經理學會」管理，不但見證大稻埕的繁華，也透過與街區內外、國際間的聯結，開創更富歷史意涵的區域發展節點。該學會辦理許多在地性的活動。如 2013 年貨大街期間，邀請在地人為大家說故事，喚起地域記憶與再出發的動力；2013 年丘如華秘書長帶領台灣藝術家參加日本瀨戶內國際藝術祭，以「染布部+滷肉飯 飄洋過瀨戶內」參與藝術展覽與亞洲廚房兩項活動，將台灣的家常菜與傳統漂染技術帶到瀨戶內與社區分享，透過煮食、實作、分享與體驗，一同思考如何因應亞洲國家共同面臨的全球化、少子化、高齡化等議題。其餘如近 URS21，位在台北市中山北路二段、民生東路一段東側的街廓，數十年前這裡曾是菸酒公賣的配銷處，荒廢多年後經由台北市都發局的 URS 計畫整修後，現由忠泰建築文化藝術基金會經營，成為一個地區創意產學育成工廠，成效斐然。一點一滴由小小單位改善起的「針灸」計劃，也以時間的

累積見證了變化中的台北市—由於文化治理的實踐，在基礎文化工程方面奠定了堅實的基石。

【結論】

台北的城市空間，透過民間如富邦藝術基金會的「粉樂町」活動以及公部門如台北市都市更新處的「URS」計畫，呈現出多元、繽紛、有趣的樣貌。這些成果均來自對空間美學的創意思考與創新運用，讓台北變得很不一樣。同時，透過這些活動與計畫的推動過程，也為台北市於 2016 年邁向世界設計之都，默默又踏實的指出經營「生活美學」基礎工程的方向，以及實踐落實「城市空間再造」的理路。我們深信，從這些小地方、小角落的改變，台北的整體空間、建築、街巷、住屋等風景，有朝一日也能成為國際人士必訪之景點之一。台北的市容外貌、天際線實在不美，但在民間和公部門的協力合作下，改變是可以期待的。城市美學正在生活的細節中慢慢形成……。讓我們共同期待台北市成為宜居、有趣、充滿活力的友善都市。



VERY FUN PARK - BUILDING UP AN URBAN AESTHETIC FROM SMALL PLACES

Tchen Yu-Chiou
President, Egret Culture and Education Foundation

CULTIVATING THE ARTISTIC SEEDS OF HAPPINESS AT VERY FUN PARK

In recent years, Taipei's East District has seen a rise in contesting micro cultural landscapes, public artworks and independent stores. They have become gathering areas for young friends to enjoy their leisure time strolling the streets, hunting for treasures and browsing shopping hotspots. These creative spaces are rooted in the Fubon Art Foundation's Very Fun Park - East Taipei Contemporary Art Exhibition program, ongoing since 2001. Very Fun Park (VFP) is an innovative curatorial concept placing diverse, free and open contemporary art exhibitions in various corners of the city. We set up public artworks as fun-transmitting nodes, which also lay the creative foundations for contemporary art. Different from the solemn atmosphere of traditional museums, these are dynamic galleries without walls, scattered throughout the city's lanes and alleyways, allowing people to incorporate artistic ideals into their everyday lives.

In 2002 the Ministry of Culture adapted the Culture and Arts Reward Act, extending the mission and spirit of public art to incorporate two-dimensional or three-

dimensional creations made with various techniques and materials, creating ever more possibilities for VFPs alley art projects. 2014 was the 9th VFP, which has now developed beyond the East District, to Xinyi and the Songshan Tobacco factory, and grown to include international artists. With increased global visibility we have been invited to participate in international exhibitions and won awards. The summer art feast is now eagerly anticipated as the 'very fun' season. Exhibit Outside a Museum in 2001 marked the arrival of alleyway aesthetics onto the cultural landscape. In 2007, Museum without Walls discussed the accessibility of arts museums, and further spawned the Kaohsiung Dream Age exhibition. The themes for 2008 and 2009 were The Explosive Energy before you Leap and 10:10 Laughter Equals Efficiency. For Look Up in 2010, exhibition spaces were increased to include the landmark Taipei 101, and VFP began inviting international artists. The Xinyi project area and Songshan tobacco factory were further included as sites for the 2011 VFP Light Up, while 2012's Power of Colour also exhibited at Daan 56. The 2013 theme was Harmony. The latest exhibition, Embrace, opened up a fresh dialogue with the city.

EMBRACE—OPEN YOUR MIND AND SPEAK UP FOR THE CITY

In 2014, VFP took on the theme Embrace. The curators named this festival with this positive verb for two reasons. Firstly, they hoped to inspire citizens come to the scene personally, emphasizing the significance of being present. Each exhibition site served as a platform where people, art, and space converge. The platform itself and the spirit of the art pieces encouraged viewers to understand and explore their living space at a deeper level. Secondly, Embrace was a proposal for the city, to be open, accepting, all-encompassing, supporting and encouraging. Through the series of activities, VFP was promoting free imagination, initiating discussions, connecting people, and building a momentum for proactive concern and caring.

Embrace was exhibited from July 19th to September 14th, 2014, and centred on the opening party, the Very Fun Art Market, and the promotion of art. There were 28 artists and art groups attended exhibition, including 14 international artists. The innovative approach of the ninth VFP focused on re-exploring historical sites and ecological green fields from an international point of view. With this approach in mind the main exhibition sites were moved from the East District to the Songshan Cultural and Creative Park as well as the stores and spaces of the surrounding area, including Lane 553 Sec. 4 Zhongxiao East Road, the Eslite bookstore in Songshan, Whiple Lip, Jamei Chen, Artista Perfetto, Café Showroom, Café Daily Life, XIE XIE, Joy and Smile Animal Hospital. There were more than twenty sites in total, and two local landmarks, the Dun Nan and Ren Ai Fubon Bank buildings.

All of the artists exhibited displayed

boundless and unrestrained creativity. They adopted a variety of mediums to conform with the spirit of environmental protection. For example, in his work Toki Ori Ori Nasu - Horizontal Records, Japanese artist Ei WADA uses an antique recorder to create live music, aiming to subvert the traditional mindset. When the cassette plays forwards, the tape unrolls downwards, folding over itself in different patterns every time; then, when the tape is moving in reverse, it plays unexpectedly familiar tunes eliciting heartfelt smiles from the audience. The Japanese art group YODOGAWA TECHNIQUE, formed by Hideaki Shibata and Kazuya Matsunaga, created the Menchinu fish sculpture, which is made out of found objects and recycled materials, thereby arousing viewers' environmental awareness. If the river is the origin of all creatures, how can we go on damaging it? Pip & Pop from Australia brought us Peach Blossom, using colourful candies, glitter, handicraft materials and other household items to create a glowing utopia wonderland. Another Australian artist Buff Diss taped edging tape to the corridor wall, eventually depicting the Greek mythological story of Eurydice. The delicate touch of his work has provided another alternative for street art. Chinese artist Yu-Yang Wang uses a computer and the Tao Te Ching as his media, converting a passage from the Taoist book into sequences of 0s and 1s, which in turn are used to make 3D printed objects. Taiwanese artist Wen-Fu Yu planted 60,000 dyed bamboo branches to express the rhythm of light in his bamboo installation Transformation Series. The created landscape fluctuates with time and light. Each site and piece of work was charmingly unique and contributed to the opening up of a dialogue between people and their urban spaces.

Besides the rich visual exhibitions, VFP also arranged the Very Fun Midsummer Night's

Cinema Picnic program, which included the Designers' Market, Picnic Together, Outdoor Cinema and the Shuyi & Dancers' 2014 Dance-Travel Project that took body art into streets and alleys to embrace the people. The VF Hug and Shake activity featured the Designers' Market—a shopping event co-founded by VFP and LINE; the "VF Seminars" talked about the unlimited possibilities of on-site production and how new media art was setting the scene for surprising spatial experiences. There were also various workshops and discussions providing the opportunity for artists to interact personally with the audience. The VF Cinema, screened the movies "Grazing the Sky", and "Rock Me to the Moon" and there was even a VF Golden Melody Original Concert. The Fubon Art Foundation went to great lengths to provide all kinds of artistic activities spread out over two months. Their efforts not only allowed the people to enjoy works with their families but also created a platform where different art forms could encounter one another.

VFP, AESTHETIC EDUCATION AND THE GOLDEN MELODY AWARD

Very Fun Park is an urban aesthetic movement of mobile art museums without walls, leading a new trend of thinking. The Fubon Art Foundation took a step into the campus of National Cheng Chi University (NCCU), to collaborate with the NCCU Golden Melody Awards; since 2012, they've been inviting the award winners, such as Zeng Wei Ting, Li Sheng Chao, Gao Qing Yi, Marico Liu, Chen Guan Yu, Sherry Cheng, and bands like Black Horse, Citypartsy to perform at the Urban Grass Field Music Festival. Though there is no stage in the middle, the musical performances captivate the listeners. In 2014, VFP invited the award winners Grey Youth, and the previous winners Misi Ke, Twisted Donut Monsters,

and Crispy to perform at the VF Golden Melody Original Concert. Taipei has been turned into a field where the energy of all musical talents converges.

The NCCU Golden Melody Award (GMA) was founded in the 80s. It has transformed from a school folk song competition into an inter-university musical awards ceremony. Currently, there are folk, pop, classical, rock, hip-hop, jazz and a cappella categories and there are more genres added each year. The GMA has contributed a lot to Taiwan's pop music history with many famous singers, entertainers, pop musicians and bands getting their break at this event.

The fact a university without an art school has become the cradle for leaders in new musical trends was already quite unexpected and now the collaboration between VFP and the GMA has created a new scene. This backs up the popular local saying that "the wealth lies amongst the people".

NOT STANDING ALONE, AN URBAN REGENERATION STATION (URS) PROJECT

Not Standing Alone is one of the URS projects promoted by Taipei City's Department of Urban Development. The project applies the cultural heritage and urban renewal approach to re-opening many old urban spaces by giving residency to artists, literature and history workshops, academic institutes, associations, and foundations, with the mission to recall the collective cultural memory of communities and bring back the glory days to old commercial zones. The URSs are named after the buildings' street numbers.

URS44, for example, is No.44 Dihua Street, Datong District, very close to the Dadaocheng Wharf. It is part of the

flourishing commercial zone around Dihua Street, surrounded by a delicate architectural melting pot, mixing Baroque elements and the Modern style.

Since its renovation, the site has been operated by the Institute for Historical Resources. The building was witness to Dadaocheng's prosperous times, and now it's entering a new phase, connecting to both its surrounding areas and an international network, to become a base representing the rich historical layers and significance of the area. The institute has held many events locally. For example, during Chinese New Year in 2013, they invited local residents to tell their stories, to recall the local collective memory and to cheer on a new beginning for the area. In 2013, the head of the institute Ru-hua Qiu took a team of Taiwanese artists to attend the Setouchi Triennale in Japan. They attended art exhibitions and Asian cooking programs with their Fabric Dyeing & Braised Pork on Rice From Across the Ocean piece, sharing traditional techniques and skills with the Setouchi community. While they cook and share their experiences, they also initiate a discussion about how to deal with East Asia's common issues, such as globalization, decreasing birth rates and aging populations. Another example, URS21, is situated at the intersection of Zhongshan North Road and Minsheng East Road, used to be one of the distribution centres of the Taiwan Tobacco and Liquor Corporation, but for many years after that it was an idle space. In 2010, the Taipei City government renovated the building and let the JUT Foundation for Arts and Architecture (JUTFAA) run the space. Under the new management, industry and university resources merged to create a lively incubation centre for local cultural and creative industries. The combined efforts of all these different

micro-units are instances of acupuncture improving the overall urban environment through various pressure points. These acupuncture points are also witnesses to Taipei's ongoing transformations. By practicing the ideals of cultural governance, we are laying the foundation stone for a strong cultural infrastructure.

CONCLUSION

Through activities organised by both civic and governmental organizations, such as VFP by Fubon Art Foundation, and the URS projects of the Department of Urban Development, the urban spaces of Taipei have displayed diverse, colourful, and intriguing faces. These achievements are made possible by innovative approaches to thinking and operating space. Heading toward the World Design Capital in 2016 we have begun to find our way in constructing life aesthetics, and put into practice the reconstruction of urban spaces. We believe that one day the architecture, the alleyways, the residences can become prominent scenic spots for international visitors, and this would not be possible without bringing together incremental changes from the tiniest of details in the smallest of places. The skyline and the overall city image of Taipei might not be the most beautiful, but we can expect to see changes as civic and governmental organizations work hand in hand to improve it. The urban aesthetics of Taipei are gradually taking shape. Let's hope Taipei becomes a friendly, liveable and fun city, full of energy and intrigue.



「外燴式城市空間美學饗宴」 粉樂町現象觀察

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文化創意產業設計與營運學系教授

「粉樂町」這詞，對千禧年之後的台北人的城市生活經驗，引發了許多不一樣的體驗，也造成不少迴響，尤其在台北東區。粉樂町計畫今年正式邁入第九個年頭，這個由非政府組織的民間基金會負責策劃、推動與執行的社會活動。持續九年以溫婉的方式走入台北人的日常生活空間，像似街巷間偶爾出現的婚喪喜慶臨時篷架，雖引起關注但也漸為大眾接納。除此之外，也激盪出一些空間美學議題的討論與迴響，促使民眾更關心我們的環境進而提出生活美感主張。因此不論從公民社會參與、藝術介入或國民美感教育的面向來觀察，「粉樂町現象」確實是值得我們關注的社會議題。

公民社會參與、非政府組織的力量展現

台灣社會當前熱門話題，該是「食安問題的頂新案」。這是一貫強調成長與獲利的企業經營者，終究要面對的企業社會責任（CSR）之檢視。企業社會責任並非本文所要討論的；但企業經營者若能本著公民社會參與的精神與熱誠，透過各種社會運動的推動，深化台灣社會的優質文明，當是全民的福氣。「粉樂町」計畫推動以來，一直都由民間藝術基金會負責策劃、推動與執行，這正是一種公民社會參與範例模型。由非政府之基金會主動提出構想、舉辦活動、

透過媒體宣傳等，希望提供新的城市空間體驗，以激發大眾對這全時棲身的生活環境不再冷漠，進而提出生活美感主張與再造構思，並能以具體行動落實生活美感願景。如此，政府公部門若能將環境基礎建設做好，再經由公民社會參與模式，由下而上的營造方式，提出共同的生活空間美學主張，那麼「我家真美」的宜居城市終將呈現。

服務到家、主動行銷的「外燴式城市空間美學饗宴」

粉樂町今年的行動宣言為「擁抱」[Embrace]。從「擁抱」這充滿動感的宣言口號，不難發現「行動」在粉樂町計畫中所扮演的重要性，經過「行動」計畫目標方得以實踐。綜觀「粉樂町」行動，發現幾個現象值得討論：1. 「粉樂町」之行動綱領，把活動送到市民家門口，從被動等待著被看，轉化為積極招喚民眾趨近聚集，有計畫鋪陳作品融入日常生活空間中，使原已平淡的生活激起連連發現的驚奇。2. 台式外燴精神的傳譯。從活動型態分類觀察，「粉樂町」行動貼近了台灣特有封街辦桌的台式文化，具鮮活的在地社會生命力與本土文化特質，是典型的社會文化活動，具體產生對城市文化地景的介入與改變。3. 「粉樂町」作品走出美術館的神

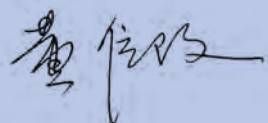
話場域，脫離了神話空間保護傘。進入常民生活空間，以既親切又柔軟的身段和市民對話互動。同時還要接受戶外風雨的洗禮（隱含著活動需接受批評與挑戰之微妙雙關語意）。4.「粉樂町」行動帶來不一樣看展的體驗，翻轉市民看展覽的習慣經驗。如無邊界的開放空間、在熙來攘往的環境介質伴隨等因素下欣賞作品，是決然不同的體驗。計畫行動也激盪出許多城市空間美學討論，如系列的相關講座、作品發表與討論會等。上述種種正是行銷學裏所說「服務到家的主動式行銷」，「粉樂町」展現了當代公民文化行動的新典範。

政府正在推動之美感教育政策的一些想像

近年來，在漢寶德先生大聲疾呼「藝術教育救國論」與「如何落實美育」下，政府終於回了神，有了回應也展開具體行動。（如教育部網頁所示）因應民國 103 年即將啟動之十二年國民基本教育計畫，並為落實中小學教學正常化與五育均衡發展之教育理念，進一步發展提升國民美感素養，使臺灣成為一個具有美感競爭力的國家，教育部預定自 103 年起至 107 年推動「美感教育第一期五年計畫」。http://goo.gl/Ru1r8J

喜見教育部透過幾個部內單位與外屬機關同時

推出系列美感教育計畫，確實花費國家不少預算。但政策若僅以經費編列額度多寡，來評斷所謂的「施政關注度」是有所不足的。政策若少了整體統合價值串接，流為各自方案執行，就令人感到可惜。美感教育落實是需要外在優質環境氛圍來陶鑄，進而內化成行為氣質自然的流露。漢寶德先生也說「美育當成人文素養。什麼是素養？素是平素，是經常的意思，養是培養，是耐心培育的意思，要有素養，不能蜻蜓點水式的教學；要長期的浸淫，成為生命的一部分」。因此環境形塑是美育的首要工作，也是國民美感教育工程的基礎。「粉樂町」長期關注藝術介入空間議題，正是當前「美感教育計畫」的前導工程。若能把「粉樂町」這些年執行的經驗與成果，透過教育部平台與美感教育各計畫執行單位分享，必能產生更大的效應，粉樂町現象深植台灣社會則指日可待。



CATERING-STYLE URBAN SPATIAL AESTHETICS' FEASTS: THE VFP PHENOMENON

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Very Fun Park (VFP) has brought about a variety of different urban experiences to the citizens of post-millennium Taipei, sending reverberations throughout the East District. This year was the ninth VFP exhibition; a social activity planned, promoted and executed by a non-governmental organization (NGO). Similar to the makeshift outside catering marquees set up for marriage and funeral ceremonial feasts that occasionally appear in the city's lanes and alleyways, otherwise known as "Bando," VFP has been subtly pervading the everyday spaces of Taipei for nine years and has aroused the attention of residents as it gradually gets accepted and incorporated into their lives. The VFP exhibitions have fired off discussions on issues of spatial aesthetics, inducing greater sensibility towards the urban environment, as it advocates a finer-tuned aesthetics of everyday life. Therefore, be it from the perspective of civil society participation, artistic intervention, or national aesthetic education, the VFP phenomenon are truly social issues deserving of our attention.

THE POWER OF NGOS AND CIVIC PARTICIPATION REVEALED

One of the current hot topics in Taiwanese society has to be the food safety problem,

in particular the recent Ting Hsin tainted oil case. The social attention being paid could be seen to represent the greater accountability in terms of corporate social responsibility (CSR) now faced by entrepreneurs who have always advocated growth and profits above all. Though CSR is not the main topic of this article, it is for the benefit of all Taiwanese if entrepreneurs can act with the spirit and enthusiasm of civic participation, employing the energy of social movements to further improve the quality of our civilization. Since Very Fun Park broke onto the scene it has always been planned, promoted and executed by a private arts foundation, and is thereby an example of the civic participation. The non-governmental foundation's conception, event organization and media promotion aim to provide residents with new experiences of urban space so that they are no longer indifferent to their living environments. Building upon this, VFP wishes to push everyday aesthetics and breath new life into the city, and they are willing to take specific action to implement their aesthetic vision. If the governmental agencies are able to effectively build and maintain the basic infrastructure, while allowing for a bottom-up civic participation model to construction and a collaborative approach to the aesthetics of our living spaces, then Taipei will begin to emerge as a livable city.

THE HOME SERVICE, ACTIVE MARKETING OF “CATERING-STYLE URBAN SPATIAL AESTHETICS’ FEASTS”

“Embrace” was both the slogan and manifesto of action for the VFP 2014. From the dynamic slogan, Embrace, it’s easy to see the emphasis on action in the VFP project; only through action, can the goals of VFP be realized. There are a few phenomena worth discussing from my observations of the VFP:

1. The VFP action plan is to bring the activities to the doors of citizens. Rather than passively waiting to be seen, the works are merged into our everyday spaces, thereby actively calling upon people to gather and look, and provoking the discovery of endless wonders in otherwise banal everyday life settings.
2. The pervading Taiwanese Bando spirit. From the type of activities organized, we can see that the VFP action resembles the unique Taiwanese culture of Bando outdoor catering. This classic social tradition embodies the vitality and cultural distinctiveness of local Taiwanese society. The VFP’s incorporation of this spirit specifically intervenes and changes the city’s cultural landscape.
3. By moving out of art galleries, the VFP works leave the protective umbrella of that mythological space to gently initiate an intimate dialogue with the citizens. The suffering of the elements outside, also indicates a subtle double meaning, that of accepting challenges and criticism.
4. The VFP project breaks people’s exhibition viewing habits to provide a brand new viewing experience. Appreciating artwork in boundless open spaces, often buzzing and full of activity is a completely different spectator experience. With a series of lectures, artwork talks and discussion forums, VFP stimulates discussion on urban spatial aesthetics.

In the field of marketing, the aforementioned phenomena could be referred to as home service, active marketing and their adoption demonstrates a new model for cultural action from civil society.

THE GOVERNMENT POLICIES ON PROMOTING AESTHETIC EDUCATION

Over the last few years, the late Han Pao-Teh’s calls to transform society through art and aesthetic education has finally been responded to with specific action from the government. The website of the Ministry of Education (MOE) states that the 12-year basic education plan to be implemented across elementary and middle schools from 2014, also includes the first five-year plan for aesthetic education, with the specific aim of raising citizen’s aesthetic cultivation to make Taiwan an aesthetically competitive nation. These aesthetic education projects initiated from both within the MOE and from other agencies and organizations are not without cost to the national coffers, yet, it would be insufficient to evaluate the level of administrative attention paid to aesthetic education purely from a funding perspective. Furthermore, it would be a great shame if all of the related projects were executed separately without being integrated into an overarching value system. Aesthetic education must be cast in a high-quality surrounding environment, before it can be internalized in the conduct of individuals. Han Pao-Teh suggested we view aesthetic education as a sort of cultural cultivation. That is to say, we cannot merely touch on it superficially, but must be profoundly immersed in aesthetic education over time, until it becomes an inseparable part of our everyday life. Therefore, the formation of the surrounding environment is of chief importance to the national aesthetic education. The VFP’s long-term focus on art and space has thus been laying the foundations for the aesthetic education program. If the experience and achievements of VFP these years can be shared and transmitted to various future projects through the MOE platform, the effects will be multiplied and the VFP phenomena will soon be ingrained in Taiwanese society.



粉樂町之我見

陳文龍 / 台灣創意設計中心執行長

台北生活機能便利多元，生活條件富裕，在衣食不虞匱乏之餘，更在意看到富裕生活條件下的外顯方式，所謂「誠於中，形於外」，內在的思想可以顯現於外觀的行為表現，在物質層面提升的同時，便會想要以藝術、創意及設計面來提升生活品質。

台灣一路走來從早年的貧窮到安定，從安定到富庶，以美國社會心理學家馬斯洛所提出的人類5大需求理論來看，我們從以往只求溫飽、能夠維持基本生理需求就足夠的情形，躍升到現在生活品質越來越好，基本的需要都滿足了之後，高層次的需求因此相對產生，這些正向肯定的需求，促使我們想要讓居住的環境、生活的城鎮變得更好，而藝術便是朝向美好生活的最直接媒介。

如果把城市當成有機體，它便可視為一個生命體，有知覺，有感情，而人的行為便能夠賦予這座城市靈魂，如果要透過一種方式去發展獨特的城市美學，藝術也還是最直接的切入方法；粉樂町以藝術的角度切入東區，企圖將企業與居民，居民與商家，商家再結合企業，這種如

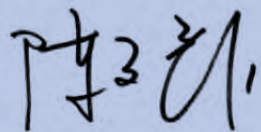
同食物鏈的共生依附關係，成功的將藝術帶入東區的街頭巷尾，粉樂町透過視覺的刺激，發展出多元的創意及美感，讓城市慢慢改變，無形中透過外現的方式，已經把台北市民對於美的追求提升至更高層次。

這屆的粉樂町一如往常始於每年盛夏時節，7月蟬鳴開始，東區又悄悄的現形了粉樂町的街廓，新的版圖年年增加，今年的新場域 -- 松菸園區，挾著歷史與現代藝術交融的軌跡，創意發想在這裡有著無限可能！我刻意不看展覽地圖隨意在園區逛著，猜想那些地方會出現粉樂町的驚奇：洗手間牆上的粉樂町、草坪上的粉樂町、穿廊、梯廳、倉庫與倉庫間柵欄上的粉樂町、還有地上冒出的桃花源，水中湧出的不是噴泉而是竹子，這些饒有趣味的景象，就如日常風景一般卻又那麼有趣，看似稀鬆平常的生活場景，卻也悄悄的置入藝術，走著走著，一抬眼向上望，文創大樓的玻璃上，出現「YOU ARE A STAR」的燈光文字，這是作品嗎？也許有人會疑惑；走進大樓內部一看，迴旋梯上艷紅的長毯呼應著文字，令人莞爾；藝術之於你我，不是生活，卻也活生生地融入生活。

穿梭於大街小巷的人群，很容易讓人看穿哪些人是在玩著粉樂町的尋寶遊戲，大張桃紅色的導覽地圖實在過於醒目，藝術可以嚴肅可以專業，但是也可以好玩可以有趣，看他們尋找到展品時的興奮溢於言表，看他們對著展品拍照時的專注神情，看他們擺出各種姿勢與展品合照的開心微笑，人、展品、環境和時空，交織而成一幅幅獨一無二無法複製的作品，公共藝術之所以有生命，是人與藝術間有了互動及交流，這種無形的氣體流動，才是藝術生活化，生活藝術化的基本構成。

粉樂町這些年來，一點一滴進入我們的生活，多年前那些初探粉樂町尋寶地圖的年輕人，也許已經從學校畢業，也許出了社會，也或許當了主管，成了父母… 經過這些年的蛻變，相信那些當年在街角巷弄追逐著粉樂町作品的這些人，也許現在是帶著他的小孩、長輩、同事、朋友一同看著粉樂町，是傳承也好，是延續或是擴散也好，這樣以點而面的發酵，對於「喜歡藝術」這件事的養成來說，雖然不快，但影響深遠。

今年，粉樂町度過第 9 個生日，如果以 10 年為一個里程碑，那麼，粉樂町能夠持續 9 年，著實是件不容易的事情，相信目前已經接近完成階段性的需求。粉樂町於 2001 年在香港、澳洲展出後回到國內，初次在東區與民眾相遇，2007 年復辦至今，相信這麼長時間的投入和努力，慢慢改變了人們對於空間、藝術及創意的思考模式。如果說每個城市有每個城市的特性，那麼這些年來東區有粉樂町的注入，便發展出屬於東區獨有的人文及藝術性，這個定位為台北東區的當代藝術展，長期的街頭藝術行動，顯然已經建立好自己的藝術版圖區塊，潛移默化中，除了改變城市居民的美學觀、培養企業認同與商家參與之外，無牆美術館的概念似乎也悄然成形，如同種子般，接下來是否會產生更多的粉樂町現象，鼓勵自由創作、創意群眾效應以及民眾對於美感追求的提升，我拭目以待。



MY VIEW OF VERY FUN PARK

Wen-Long Chen
CEO, Taiwan Design Center

Life in Taipei is very convenient and people enjoy a good standard of living. In these times when all people's material needs have been met, we now look more to how people behave to learn about their values. At the same time as increasing our possessions, we also look for ways in which art, creativity and design can increase our quality of life.

Taiwan moved from being poor to being stable, and then from being stable to become fairly wealthy. Considering American social psychologist Abraham Harold Maslow's theory of humans' five major needs, we already have enough food, clothing and possessions to live a good basic life, but this also means that our general requirements have now increased. People now look to improve their environment and surroundings, and art is the most direct way to do this.

If we look at a city as an organism with a life and consciousness of its own, then people's behaviour can be seen as its spirit. If we want to increase a city's individuality, then the most direct way to do this is through art. Very Fun Park looks at eastern Taipei with

an artistic eye, and the way in which the interconnected combination of companies, residents, and shops have bought art to the streets and alleyways of the area. VFP uses visual stimulation to create varied ideas and aesthetics, to bring about gradual change to the city and through this almost imperceptible process, it has already raised residents' appreciation and understanding of art to a higher level.

This year's Very Fun Park was held in the summer as usual, starting in July along with the chirping of cicadas. The Eastern area of the city quietly transformed into an artistic wonderland, with more works of art than the last year, and a new area in Songshan Cultural and Creative Park, which mixed traditional and modern pieces of art, a place where anything was made possible! I wandered around the area without looking at the map, wondering what surprises VFP would bring. The rich themes are spread all around, on the toilet wall, on the grass, in the corridors and hall, between the warehouses and also in the peach blossom garden. A fountain which spouts bamboo instead of water. All this interesting scenery

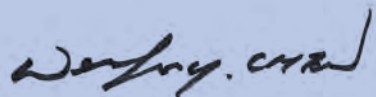
is in some ways so ordinary yet at the same time amazing. Our daily setting has been invaded quietly with art. I look up, and the lighted wording "YOU ARE A STAR" on the glass panels of the Taipei New Horizon building catches my eye. Is this part of the artwork too? Something to think about? Entering the building, the red carpet on the spiralling staircase echoes with the words and brings a smile. Art is for us, it is not life, but at the same time it has integrated into our lives.

It is easy to spot who is participating in the Very Fun Park Treasure Hunt on the street. The striking pink oversize map is a total giveaway. Art on one hand can be serious and professional, but on the other hand can be fun and interesting. The excitement when the participants find an art piece is beyond words. They happily strike poses, taking photo with the exhibits. At this very instance, the people, exhibits, the environment and time all come together to become a unique piece of art. What brings public art to life is human interaction. This invisible exchange is what makes art a lifestyle, and forms the very basis of the artistic life.

Very Fun Park has slowly become part of our life over the years. The youngsters who participated in previous Treasure Hunts may have graduated from school, or have entered the workforce, perhaps become a supervisor or even a parent. After all these years, they might now be returning back with their kids, seniors, colleagues or friends to join VFP. Consider it an

inheritance, continuation or diffusion, what matters most is the cultivation of a passion for art. Although this process takes place slowly, it has far-reaching impacts.

This is the 9th year of Very Fun Park, and considering a decade as a milestone, it is impressive that the event has come this far and will continue onwards. After running in Hong Kong and Australia in 2001, this campaign first came to the Eastern area of Taipei in 2007, and has run annually since then. All the effort and time put into this event have slowly changed people's thought processes towards the use of space, art and creativity. If every city should have their very own characteristic, the influence that Very Fun Park has had on Taipei's Eastern area is to develop a unique culture and artistic quality. This prolonged street art activity has definitely helped in positioning Eastern Taipei as an iconic place in terms of exhibiting contemporary art. Besides enhancing the people of the city's outlook on art and cultivating commercial activity, this has also helped form the concept of an open air art museum. The seed has been planted, so let's wait and see whether more concepts like Very Fun Park blossom, encouraging creativity and raising people's appreciation of art.

A handwritten signature in black ink, reading "Wen-Ying Chen". The signature is written in a cursive, flowing style with some loops and flourishes.

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臺北東區當代藝術展

Very Fun Park 2014:
Contemporary Art Exhibition
in Taipei's East District

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