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創意過程的必經之路

當今各界在高度創新的價值需求之下，創意的源頭是最被研究與關注的。創意的特質在於其無法刻意執行，為可遇不可求的新發現、新點子、新觀點、新組合等，上述也都是各產業的組成要素。每一產業、每一社群、每一政府，都得要有創新，每一個體更是構成任何板塊的重要元件！創新便來自於創意的落實，成為具體事件。

創意的誕生有幾個要點，很重要的便是「空間」。沒有空間，就沒有新的元素出現！創意就如同科學所說的「真空」，從萬無一物的環境之中抽取出來，再加上一兩項基本元素，原子能般的爆發力，便會瞬間產生了。又如禪學所追求的境界，在萬物歸零之下，遁世修煉而求心靈貫通。

每個人都有屬於自己的必然空間、私角落，這不一定指實際的存在空間，而是讓自己內在心靈與肢體最能感到舒服的姿態。因人而定，也許只要戴上耳機聽音樂、拿起一本書閱讀，或是佛堂念經、修剪花草等。心理專家總說，現代人應該在每天的庸碌之中偷閒一小時，作為自我放鬆的時段，去慢步、做瑜珈、去發呆！醫學證明能這樣過生活的人，除了健康長壽之外，更能坦然地面對生活中所遭遇的挫折。但，又有多少人願意給自己如此的空間與時間「放下」呢？

近年來，雖位於寸土寸金的都市之中，卻也有越來越多的都市規劃者尋求策略，希望提高居民們的生活品質。更多的學者專家，也加以證實公共空間人性化對社區的重要性。所謂的社區，便是需要有一個共同的「聚集點」，居民可以自然地圍聚在村裡一處、水塘旁、廣場等特定角落，閒話家常。這空間對社區中不同身分、年齡階層的居民也是不同意義的。像是從上午買菜的媽媽、下午放學的孩子們、樹下乘涼下棋的老人等，這也都是各都市規劃者的關注焦點。空間的獨特氛圍是必須有機且可不斷累積出



來的！或許其中有些元素是可遇不可求，但更是須小心不可大意破壞這區域中原先發展中的生態。因此，一個健全的社會是需要完整地服務到每一個體，並提供足夠的時間與空間，來使之進行放鬆與群族聚合。如此，一個合適的人文環境才能順應誕生。

藝文創新的必然空間

但當更進一步談到藝術家所需要的必然空間、時間，進行所謂的放鬆與聚合，那就需要有更多的論述與論點來解釋。

藝術家，其實與其他產業的工作者沒有太大差別。就像科學家愛因斯坦一般，也是需要自己獨立的自我時空，享受生活中的另類作息，做前人從未思考過的新潮構想、大膽推測及實驗。現今許多大型企業所設立的研發中心便是提供此一特有的時空與實驗空間，讓研發者大膽地天馬行空來推測、嘗試。

藝術家的本性更是如此。他們的想像難以讓人揣測與理解，其醞釀創作的過程更是與眾不同。因此更需要擁有其不被外界所打擾的時空。他們得靠個人不同的方法沉靜下來，進入大腦底層，從中抽取其靈感來源與想法，再加以進行整合。因需要靈感與聯想的可能空間，要有個人所認知可啟發、引導的人事物，也就異於上段所提的「研發中心」，藝術家所需要的更非單純提供操作、測試的實驗室，而是更能引導創作的人、事、時、地物了！

→ 賴純純在剛打開的倉庫前



✓ 參與社區活動舉辦各式各樣活動供民眾參與，將空間開放給居民使用



In today's economy, innovation is the true value-added element, and thus the source of creativity is much sought after. However, creative ideas, new perspectives and new synergies are things that cannot be had at your beck and call. All sectors in the economy are in need of this element for added productivity. Innovation can be added to all parts of the economic processes; hence it is a topic being studied by industries, communities and governments.

Creativity arises only if there is "space" for it to happen. Without a stated space then new elements will not be possible, just like the situation involving scientists who study the "vacuum state" whereby atomic energy can happen when suitable conditions and elements are added inside the nuclear silos, same for spiritual enlightenment that is now so much sought after; when one goes into a meditative stance under a certain condition, one can experience being 'spaced out' to infinity in spiritual experiences.

Everyone has his or her own personal space, be it real or virtual, some thing or somewhere that makes you mentally, and physically relaxed, from music, to gardening, to prayers, whatever, wherever that can be a conduit to that state, which scientists now have proven to help extend our lives, if we find an hour of that personal time and personal space each day to 'let go', in face of all the pressures of our contemporary chaos of the day.

With the development stress on urban space, more and more city planners are aware of the need to improve on the quality of

life of their citizens by bringing in that element in the precious public spaces to be shared by all, as a meeting point for all ages and interest groups in that community from moms in the market to kids after school and grannies needing space in the sun. All these require special efforts to build up the ambience within that environment; it cannot be built but cumulatively layered on, but may be shattered by slightest inappropriate intervention. This needed time and space for the community to relax and intermingle is the crucial factor in building a harmonious and civic-minded community

The necessary space for the arts

However if we are to talk about the necessary time and space for artists to relax and to meet, then there are a lot more subtle points to be considered. Artists are like any other professionals, such as Einstein, who had his own unique lifestyle, preferred personal time and space so as to figure out what others had not thought of before; he dared to postulate and experiment in his own manner. This is what all these fancy industrial and scientific R&D centers are basing their hopes on these days.

Artists are no different. They need their own time and space, but unlike the other fields, they really do not want to be disturbed while they get their minds into their delta waves of creativity, whereby they extract from their sensitive reactions to whatever that is around them that triggers their mind, real or virtual, be it a person, object or virtually the time and space itself; it is this that makes it quite unlike the R&D center, where there are logically sequences of events of experimentation in a pristine yet sterile setting.

The needed space for producing contemporary arts is quite interrelated, from the initial space that can elicit the creative stimuli,



工作室創辦人蕭麗紅、陳正勳、范姜明道合影

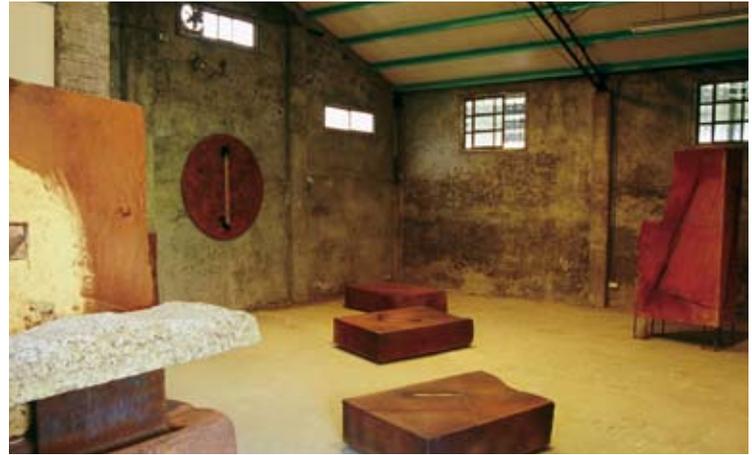


以當代藝術發展而論，作品與空間的關連性更是較以往緊密了！創意發展的空間、創作實驗的空間、作品成型的空間，到發表展演的空間…。

古今中外有太多例子可供證明，講述藝術家在創意過程中所需要的沉澱，以及沉澱過後與知己的深談，找尋指點並進行修正，中國的詩畫傳統便是一很好的說明。西方社會也在文藝復興時代，便有風雅閒情之富商貴族，在世外桃源之處，邀請藝術家前來，白天隨性創作晚上飲酒作樂，更大方地給予藝術家發表、成名的機會。

但當今都市興起的背景之下，卻很難有這般成就藝術家空間、時間的條件存在了。再加上創作媒材的多樣化，技術發揮的多元性，從事單一材質創作的藝術個體已是少之又少了。現今創作者轉變為需要同業或是跨界、專業領域者，進行互動、整合、串連，分工或是合作的方式，才能將一個優秀點子呈現出來！創意絕佳的工作者，都具有將創意能量擷取住的祕密方法，只要靈感瞬間到位，便無所不用其極、千方百計地將之具體。再也不是那歸隱山林，得道才下山的年代。

因此，城市的「邊緣」也就成為當今藝文環境的研發中心。藝術家其實熱愛與人群互動，熱中參與藝文事務。但都會的地價高昂、繁多規則秩



工作室內部



序需要遵守，倒不如前往那荒廢偏遠的郊區、破落的工業廠房屋舍。此地給予藝術家往來都市／荒野、文明／自然、喧鬧／寧靜的進出自由，與極其矛盾的生活空間。

自從台灣邁入解嚴後的開放社會，藝文活動也如雨後春筍般一個個爭相冒出頭來。當代藝廊、文化中心、公私立美術館相繼出現。也正如歐美當代藝術社會的走向發展，有更多的協會組織、大小團體，開始自然串聯與聚合，並發展出私人所經營，作為藝術初期實驗的基地。早期所出現由外國人協助成立的「台北藝廊」，到春之藝廊、SOCA、2號公寓、伊通公園、新樂園、新濱碼頭、豆皮咖啡館、文賢油漆行、自強284、VT Art Salon等等。表演藝術界則有台北皇冠小劇場、十方等空間出現。這些都只是屬於展演性質的實驗場所，而非提供創作製作的空間。竹圍工作室因此可說是在那時期所誕生，都會邊緣獨特的創作兼發表空間了！■

to the experimentation space, then to the space for production of the innovative prototype, and lastly to the presentation space.

Historically, it is well known that artists after zoning out into their deep creative modes always go and cluster with like-minded ones to dialogue and then wait for comments from their peers. We witness this with ancient Chinese literati, under influence of good wine and tea, creating for us many precious poems and paintings. During the European renaissance period, we witnessed the royal courts' constant support by way of their invitations to great musicians and artists to their castles, to work by day, and wine by night in a utopian pathway to fame and fortune.

But in today's world of compressed time and space, and the multi-media style of contemporary arts, it is not possible to be the hermit in the mountain nor are many offers to grand villas being given. Working in mixed media, artists need cross-sector connections for collaborative synergies, division of tasks, and production partnerships. Hence the contemporary hermit must first privately dig deep for his secret unique vision and come forth to others, and then pursue that mission to the final end.

At the edge of the city is where contemporary hubs are for these artists; they love to mingle and participate widely into various causes, but they cannot afford the town's hip social spots, nor are they comfortable with all the complex and rigid social codes of the inner city. Hence they mostly settle in some semi-derelict industrial sites. There they can flow between two extremes: urban and wilderness, civilization and nature, cacophony or solitude with ease and freedom of choice.

Since the repeal of martial law in Taiwan in the '80s, various contemporary art spaces, art centers and museums, both public and private, sprang up. Same as the trend in the west, various art associations were also formed, and different art groups and private initiatives were started, from the earliest Taipei Art Guild, Spring Gallery, SOCA, to the newest addition, VT Salon, next to the longest-running alternative space IT Park. These are for the visuals arts. For performance space, we have the grand dame, the Taipei Crown Theatre and the Music Forum, and the newly-renovated Huashan Complex, which all came on the scene. But mostly these are presentation spaces for the contemporary arts, and neither incubation nor production spaces. This is where Bamboo Curtain Studio, which was formed in about the same era, is unique in providing both production and presentation space too, at the edge of the city. ■



藝術家Party

竹圍工作室的藝術家

The Artists of the Bamboo Curtain Studio

從三個陶藝家的需求出發，成為現代陶藝創作聚落與基地

范姜明道、陳正勳和我都是80年代從國外學習了現代陶藝功法、概念回國的伙伴，各自受制於台北住宅區內的小小工作室。在寸土寸金的都市高樓空間，以及鄰居的壓力之下，無法隨心所欲創作大型的實驗性陶藝作品，更無法使用瓦斯窯、樂燒、燻燒等等手法。在多次聯展中，幾位同好便努力試圖尋找台北近郊地區，作為創作、發展的空間。因此輾轉找到這處由四棟飼料實驗農場所組成的淡水河畔基地。

此處原為1200多坪的雞寮，因應捷運淡水線開發，被收購部分土地，如今僅存800多坪廢地。雞飛狗跳之下，被分隔而荒廢的土地，成為地主的臨時倉庫。直到藝術家找上門，捷運公司也決定進行平行道路的建設，也就正式承租下此空間了。

1994年，藝術圈的朋友們都來一同協助清理內部原先破舊、失修的空間，並自費粉刷、增添基本設備，1995年春天起，工作室開始啟動！一個大型挑高、無柱子的80坪空間，立刻被界定作為展覽所用；一棟100多坪寬廣的空間，則作為當時國內擁有最大私有瓦斯窯的陶藝工作室，而三位陶藝家各自的風格、作息、工作習慣都完全不同，更可見當時為了方便工作室使用的規劃與功能，是多麼傷透腦筋的事了！



駐地藝術家洪東祿在工作室創作



↑ 駐地藝術家聖七塊及作品



↑ 2002 Yoshiko Kanai《糖菓子》

但最重要的是，我們三位將80坪展覽空間作為藝術實驗基地，利用互動的方法，把現代陶藝與其它現代藝術創作結合，正視了陶藝不再只是「工藝」。而在80年代的美國加州，Paul Soldner等人已把陶土定義為雕塑的好媒材。Medium is everything, Everything is medium的當下概念，竹圍工作室便立即化身為行動了。

竹圍工作室也因此長短期地提供空間給現代陶藝家使用，如李昀珊、葉怡利、吳偉谷、陳美華、彭慧容等人；以及從事跨領域創作的藝術家，如洪東祿便是在此創造出其創作數位娃娃—小紅的立體雛形、花藝家張月理老師，利用這裏的軟硬體，完成花器製作；陸培麟、鄭詩雋（紅毛）、辛芳典、聖七塊等年輕藝術家，則是利用不定期進駐，作為小組討論及創作之用。工作室深知年輕一輩的藝術工作者，創作產量與效能並非即時可見，對於空間卻有強烈需求，需要天馬行空與同伴漫談的地方，以及任意嘗試實驗的場所。至今，他們所生產出的新奇點子，也慢慢發酵於國內外的各類藝術場域了！

以國際交流方式執行駐村計畫

同時具有國際藝術村駐村、研究經驗的我，更是利用竹圍工作室這平台，作為國際駐村的基地。當時國內正在進行南投九九峰藝術村的論戰，而竹圍工作室也就在這場無止息的爭論風潮下，以私人空間率先成立國內第一個藝術村。計畫的實行都是以藝術家作為出發點，以他們的需求量身訂作，提供團隊與專業人士的協助、諮詢，完成一個個極具創意的駐村計畫。在這都市邊緣的倉庫，竹圍工作室與國際接軌，接受或是邀約國際人士。

The needs of three ceramic artists: birth of a contemporary ceramics cluster and culture hub

Marvin Minto Fang, Chen Cheng-Hsun and I were all trained overseas in contemporary ceramics, with strong urges to try our hands at new techniques in this medium, from gas kiln to raku and pit firing, etc. These were not possible in our tiny home studios given the urban hazard of firing kilns in residential zones. Thus we jointly went in search of a shared space. We settled upon these four derelict chicken sheds along the Tamsui River, an old testing center for new breeds and formulas of animal feeds.

The original site was about 43,200 square feet, but the planned subway line appropriated a third of the grounds, leaving only 28,800 square feet of wasteland. The chickens surely had flown the coop until we three artists showed up hoping to rent the site.

Thus in the fall of 1994, the arts community all came to help us clean up the site, undertook basic repairs and added simple facilities; by the spring of 1995, we started operations. The big, tall loft was immediately designated as an exhibition site, while the other warehouse became the home for the biggest private gas kiln at the time. As the three of us have different styles and creative techniques, one could imagine the difficulties in settling on the set-up and operation plans for such an equipment.

But most important of all, we were all committed to using that site for all forms of experimental arts; by interacting with all mediums of the arts, we envisioned readdressing that ceramics was not just 'craft'. California was the first to declare that, and 'Medium is everything. Everything is medium.' was and is our motto.

Thus we have continued providing since those early days long- and short-term rentals to ceramists, and also cross-discipline artists from sculptors for casting molds to flower-arrangement teachers, mixed media artists, video editing, music and theater productions and movie settings, or simply for alternative groups that wish to use our site as a gathering point for workshops, serious discourse,



國際駐地計畫 2007 · David Haley 正在創作



↑ 國際駐地計畫 2007 · N.S. Harsha
↓ 國際駐地計畫 2007 · Ruud Matthes

late-night marathons of experimental jazz, and shooting the breeze, thinking up wild schemes, and trying out these projects along the way. These artists' refreshing concepts slowly spread throughout the island, and many of them are obviously internationally known now.

International artist-in-residency exchanges

Having had experiences as an artist-in-residency and also researched international residencies in depth, I used this space as the alternative way, other than the official stance in the early '90s, to build up a huge residency site in the mountains of Nan Tou. We worked hard to prove that it is not the facilities but the management that is the key to generating effective artists-in-residencies, with beneficial impact to both the artist and the community. The Studio thus began hosting international artists and custom-fitted their projects to the needs of the local situation, as an independent initiative.

Custom-designed residency project

Artists-in-residencies should technically involve a period of time within a space, where one is allowed to just quietly ruminate in one's thoughts to gather creative new input, without any demands for



國際駐地計畫2007・Nidityo Adipurnomo

專案駐村：量身訂做的藝術互動計畫

工作室努力推廣的『藝術村』，是如歲森勳那樣的自我發呆、摸索，慢慢尋找的創造力。那可是需要足夠的資源與時間，提供給藝術家進行如此奢侈地育成、創作。這是在多年國際交流的經驗中，深感最可遇不可求的事了。由此看來，林懷民所提出的「流浪者計畫」，提供獲獎者一個自我放空、尋找新養份，並積極創造更高人生價值的機會，是多麼有遠見！

現今，國際交流行動卻多半在經濟條件限制下，被剝削成計畫導向來操作。在目的性、對口單位及執行架構都已確定有譜，才前往駐村。雖然這也是無可厚非的事，但實在不如16世紀以來，文人雅士到山林與郊外放鬆心靈、尋找靈感那般的隨性自在。

也因為依賴彼此互通互助的網絡串連，竹圍工作室努力與國內外藝文單位、代表處積極表態，將服務內容與力求人文、社會、環境永續發展的理念介紹至國際間，包括 Res Artis, Alliance of Artists Communitites, Intra Asia Network 等國際性藝術村組織。與專為支持文化交流及駐村創作的亞洲文化基金會 (Asian Cultural Council) 長期配合執行計畫。

並行的駐村、駐地創作

從早期三位開創工作室的駐村團隊來看，他們本身便在90年代參與過多項前衛藝術行動，總被認定其作品與空間所聯繫的直接關係，並對三度空間運用、裝置藝術的敏感度，更是絕佳。

從早期在臺北各個大小藝文空間推出「遊移美術館」計畫的館長—范姜明道，首先將工作室第二大挑高空間，設定為主要操作駐地創作計畫之場所。第一年，便邀請了8位藝術家進駐創作。有別於一般正規美術館的上下檔與開幕壓力，這裡可任憑藝術家在這80坪空間懶洋洋地發呆。最後，卻總會引導他們在2至3個月間，想到要做出些不一樣的東西！

沒壓力可能會是另一種壓力，沒界線的限制更是讓人難以權衡！首檔展覽由現代裝置藝術大老莊普揭開序幕，「名字與倉庫」，竹圍工作室便打響名號、一鳴驚人。這廢棄雞寮獨特的空氣氛圍，牆壁所蘊藏的歷史痕跡，幾千位古今中外人物名字與一片空蕩蕩，迫使觀者正視「無」是「有」的，你我他更皆是當下所出現的本體，可說是台灣塗鴉藝術的開端。接著，更陸續由眾多藝術家為這面牆下了各式各樣真功夫呀。

別的地方不可以的，在這裡，都可以！

從此，這深具野性、無人管理的竹圍工作室，便邀請藝術家以設備不足、無展覽人員、免展覽合約的方式進行創作展覽。同時，在野火正狂放燒著舊有文化、社會體制的90年代，一批在國外接受當代藝術教育洗禮的藝術家相繼歸來，面對一片老舊、固守的藝術教育與美術行政系統，不約而同地開始尋覓新空間，作為發揮藝術創作之場域。竹圍工作室便順理成章成為他們的選項之一。

竹圍工作室之所以可以如此任性，是因為其位於台北都市邊緣地帶（當時捷運尚未通車），很快便聚集內行人，自然形成為台北前衛藝術的「秘密花園」。總有人大膽於半夜摸黑前來，自行開燈開門看展覽，並遵守這裡的唯一不成文規則—離去時切記關燈鎖門！誰來看過展覽，沒人真正細數過。這裡卻隨著檔期、口碑的累積，一傳十、十傳百，成為大家熱烈討論的話題。■

output. Sad to say, this is a luxury that few art facilities can afford any more. Most residencies nowadays have to gear their support by looking at the end-product, and only when the project is fully confirmed with all collaborators will the artist show up for his or her production residency. Gone are the days of idyllic relaxation in the pastoral grounds of the residency of the past. Hence it is really noteworthy that the Cloud Gate Foundation supports Wonderer Project for emerging talents to rediscover themselves through such travels.

Just because of that, the Studio has striven to connect with as many international culture spaces as possible, so as to use short-term exchanges as the way to service the higher ideals of a culturally, socially and environmentally sustainable society. NGOs such Res Artis, Alliance of Artist Communities, Intra-Asia Network, Asian Cultural Council, etc., helped to locate for us creative residencies and exchanges.

Space for residency and production simultaneously

All three pioneers of this Studio were contemporary artists of that era, whereby we all felt that the three-dimensional space had much to offer as it related to the artwork itself. Thus we focused on the then newest art form: installation art.



2006年六月重新開放工作室，
藝術家莊普簽名紀念



2006年六月重新開放工作室日本藝術家現場演奏

Soon after the Studio began its operations, Marvin Minto Fang, who had initiated various Nomad Museum projects in various parts of town before, moved its concept into the big warehouse and invited eight artists to come and interact with that massive empty space. That they did, and given the 2 to 3months they wallowed in deep thoughts until sparks of creativity came upon them.

To realise that one is allowed to just be there, with no limitations, can be very stressful too. At the opening of the first show by Tsong Pu entitled 'Names and Warehouse', Bamboo Curtain Studio made a name for itself. In the unique atmosphere within the abandoned chicken coop there were historical traces of names of individuals from all time and place of our civilization. You could call it the start of graffiti art in Taiwan! All subsequent shows came through with similarly amazing outcomes.

Whatever that was not permitted is permitted here.

The Studio maintained its erratic behavior because it was at the edge of the city (there was no subway then); soon it became the 'secret garden' of the avant garde.

Somehow people dared to come in the dead of night and open the door themselves to view the exhibits, and they always abided by the only unwritten code which was to switch off the lights and close the door! Who really came, no one really counted. It was strictly by word-of-mouth, and soon through the grapevine many shows became hot topics for discourse. ■



↑ 2002 王文志《藤雲架屋》

↓ 王文志作品《藤雲架屋》，堅實的架構與技術，足以支撐成為小朋友們的空中遊樂場





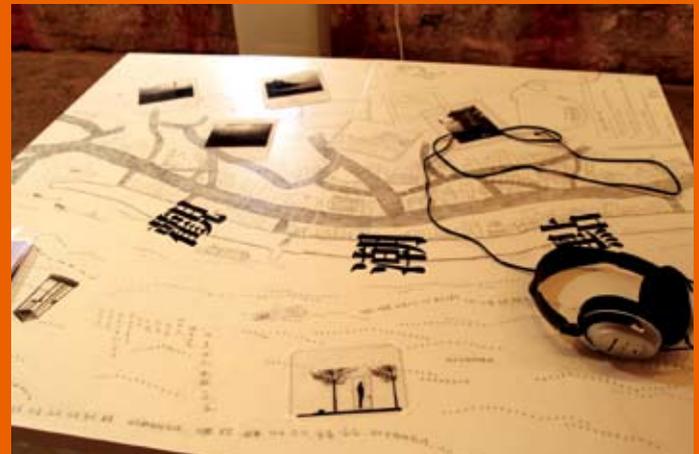
← 1998 全球藝術交換計畫



↑ 與社區結合的小朋友體驗營



↓ 2007 藝術戰鬥營





進行空間實驗

李國民《廁所計畫》

藝術家李國民則是利用工作室的半戶外式廁所，為其「文化馬桶」計畫。拍遍當時台灣所有大小公私場所的所有馬桶、洗手間，反諷馬桶的「無文化性」，以視覺圖像說盡千言萬語。

進行空間實驗

張忘《偷泉》

匯川創作劇團也是看中竹圍的半野外環境，以及結合人為、自然雙重矛盾的裝置藝術作品。團長張忘（張鶴金）帶領一大羣團員們，在四百多坪的園區內蹦跳Prance about，引導觀者感受人與自然共存的必要性，也開啟表演藝術進入竹圍這片土地，邁入日後跨界參與的開端。





進行空間實驗

巫義堅《文件六》

而在建築界中不斷口耳相傳，則是巫義堅的《文件六》。當時，從西班牙讀研究所的藝術家抽空回台，在竹圍工作室發表了一個細膩、精準無比的作品，既夢幻，又脆弱。他使用借來的小獨木舟，懸掛浮在半空中，以魚線、魚勾及海鹽布置，並使之力量拉扯，維持平衡。透明的釣魚線總在海鹽與日、月光的反射下，加上投射燈的輔助，同時聚焦。連工程力學系的學生，都曾來一睹此奇景，深感驚奇！

藝術介入空間與環境發展的關懷

Art Intervention into the Environment

藝術互動、行為，與瞬間性計畫

在這甚麼都可能的空間中，有一類是提供給短期、偶發性計畫來使用，值得拿出來一提。

在藝術家的作品陸續出現後，其他不同領域的創作者也深感這空間氛圍的趣味，而順勢提出以裝置藝術注入其中的另類嘗試。如油畫家林文強利用三噸泥土所完成的大型「繪畫」，其中心氣質有如回到大自然的懷抱。

同一原因，王文志首度在竹圍做出的《防水計畫》，形似舞台的水面上裝置，吸引不少表演人士的好奇。當時受北藝大之邀來訪的藝術家Eiko和Koma，也看中此場景，在預計的演出期間，特別抽出其中一場，在此作實驗性演出，融合視覺與表演藝術的合作，美極了！

接著是為了創新概念所提出，瞬間出現及瞬間消失的兩檔展覽。『非常流』由前衛藝術團隊「非常廟」提出，以傳統七月鬼節祭拜好兄弟儀式，將供品用水、火、風三法送給神鬼。而藝術鬼是否也需要點甚麼呢？在農曆七月十五日當晚，一位美國來訪的公共藝術家Rigo97加入團員，共同創作作品，一經過展出，就以行動將『貢品』用水路、明火、大風送之而去，現在也僅存錄像可為證。

Rigo駐村創作期間為一個月，將他的心得做了創作：為台灣無數因為意外而喪生的摩托車騎士（當時尚未有配戴安全帽的法令），做了一輛竹編

摩托車，完成當晚即用火燒毀，伴隨著金紙與煙火。可想這輛車在天上會有多亮麗！也因此，原為大型戶外裝置藝術家的Rigo，便轉型為廢材料再利用的雕塑藝術家。

《鬼材》，為兩年後由日本藝術家與鬼合作完成的再出發。2000年由周信宏策展，以人生苦短的思考概念為創意，呈現《朝生暮死》這題目，用水不停地在水泥牆上寫出，禪義深奧。

公共藝術空間與環境發展

其實竹圍80坪大空間玩翻天的那幾年，2000年之後，各類型、從北到南的各類替代空間也都陸續釋放出來了。終極挑戰的華山，更是大家所關注的重點。12公頃大的閒置廠房在視覺、表演團體的努力之下，搖身一變為跨領域的大本營。當時三位竹圍主腦的藝術家都身兼視覺藝術聯盟理事長、改造協會理事長等，埋首推動文化政策、空間釋放。於是竹圍的空間，成為藝術家關懷環境發展，而有別於其他空間再利用的問題，成為成功案例之一，並延伸週邊環境的相關議題。

當時文建會因應世界潮流，推動社區營造、公共藝術兩大政策。但相關的工作團隊，反而是抱著質疑公共藝術其公共性、永續性、參與機制等，社區環境合適與否的相關考量。工作室因此針對河口所在、生態敏感地域，以及公共空間的人文、社區、生態的永續性進行持續思考。自千禧年起，開始推展藝術介入公共空間的一系列活動。



由左至右：非常廟 Rigo 97 創作過程：step 1、2、3



2001 陳愷瑛《複製島》

other alternative spaces were opening up, especially the big downtown Huashan wine factory which became the focus of the arts community for reuse as a hub for the cross-discipline arts movement. All three partners of our Studio were also active participants in these culture policy causes. As our Studio was already a proven case study in reuse, it went further and evolved into the new direction of environmental art.

At the time, the government was importing the concept of 1% for public art, together with community development. However, regarding its real impact to the local community, the execution process, the open access and sustainable contributions of such art projects, there were many who queried. In our context, the location of our Studio at the sensitive part of the river mouth enabled Studio artists to initiate their interventions into this zone.

As early as 1997, we recognized the unique ecology of the Tamsui riverbank. Thus we collaborated with Japanese artist Ichi

Interactive, performance and ephemeral art

Given that everything is possible in this space, there is one type that is noteworthy.

These are installations that combine deeply with the atmosphere of the space; these projects show up the unique qualities of experimental installations. For example, the oil painter Lin Wen-Chiang used three tons of clay to 'paint' a huge installation that brings one back to nature. Another was Wang Wen-Chih's first work in our Studio, his "Flood Prevention Plan", which flooded it with a spiral installed onto the water; the setting really intrigued Eiko and Koma who were touring Taiwan at that time, and they decided to stage an impromptu performance onto that installation itself; hence our first 'cross-discipline collaboration' was initiated in 1997!

Then there was the unique concept of ephemeral works proposed by the Abnormal Temple avant-garde group of artists. They used the Ghost Festival as their theme whereby art works were made to pay homage to the spirits of the deceased. Surely our visiting artist Rigo97 joined in the fun; from readily available materials like bamboo and firecrackers he made a motorcycle. At the opening, he set up a huge bonfire to crank up the spirits of the multitude who had perished from motorcycle accidents on the island. Many such works were overnight happenings similar to local offerings that were sent off by way of water, fire and air!

Art intervention into public space

Within these four walls, artists experimented in extremely alternative ways. But by the turn of the millennium, many

非常廟·火燒牆壁創作過程

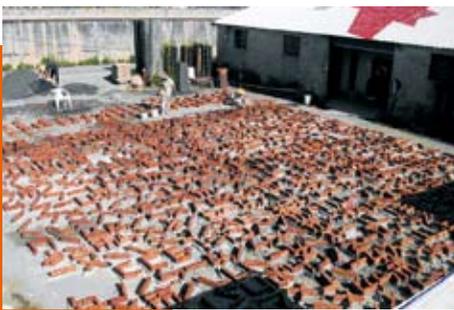


最早是為了在握有掌控權的土地上作非展覽性的實驗作品，並與自然環境進行對話，而出現王德瑜一排椅子在私有土地／公共空間的藝術介入空間作品。本作品也因此被認為工作室地標，並獲得多方藝評者欣賞。尤其是國際公共空間策展人、藝評家卡特林·古特，親自爬上屋頂瞭解創作者的視覺語言、以及捷運搭乘者的對比。並將此作品編入其著作之中，對台灣的藝術定位又多了一國際位置。

竹圍工作室的最大觀眾群其實正是來自於捷運搭乘者、自行車客等悠哉人士，這些非純粹美術欣賞者，正是藝術貼近生活的另類客群。竹圍工作室因此兼具私有土地、公共藝術的功能性。

2001年，巫義堅也特別為工作室創作一新作品，並順便替工作室廣場進行修繕。他受到國藝會的計劃性補助，將過去五年中所有竹圍創作者的名字以拼音排入廣場中。除了成為一項重要文件之外，也是捷運途中特有的視覺圖騰。同類型創作，陳慧純於2002年，在自行車道旁立下七座鏡面不銹鋼，作品名為『經過』，路過此的路人們可自我體會瞬間經過此地的感受。至今仍可在圍籬與草叢中發現這項作品！

早在1997年，竹圍工作室便深感河邊生態有其特色與珍貴之處。與日本藝術家池田一合作，將藝術家對世界各地河川、靜水關懷的作品結合，串連至台北縣市公私立單位，策劃出《河流》聯展。在展覽中，最為另類的是池田一與林漢鼎選中工作室旁的自然生態魚池進行創作，提醒大家重視生態、湖川及大海。



2001 巫義堅《文件十四》製作過程



巫義堅《文件十四》



1997 河流《上昇之水》局部，橫跨水面的橋索段

從《河流》到2002年竹圍環境藝術節所看中的屋頂椅子，竹圍工作室不斷地深入推廣藝術介入環境的概念，包括跨領域合作、社區參與等。從國際藝術家到在地行動，都為了讓社區居民可到這難以親近的河畔去，體驗河邊風光，感受藝術家敏銳的空間感。且如同吳瑪俐所預言之，以太陽能為動力的造船遊河計畫。

至此，工作室與吳瑪俐、OURs都市改革組織、綠色公民聯盟的夥伴們一同參與、合作邀請國際環境大師及都市永續發展的學者專家來台指導，舉辦座談及工作坊，推薦藝術工作者參與這重要議題。

這都是已逐漸遠離竹圍工作室所在地了，不完全在乎展演，而開始介入人群議題。最難得是要有相對經費才能夠把如此重要的概念落實。在《河流》計畫中，幸虧得到台北縣政府的重視，竹圍環境藝術節則是得到法國在台協會與文建會的大力贊助，得以順利完成。生態藝術大師哈里森 Harrison 夫婦的邀約，則是因應台北市長郝龍斌的環保意識，文化局更正視藝術家對環境發展的創新能力。但可不是事事皆可如此順利的。與吳瑪俐推動的太陽能造船遊河計畫，便胎死腹中。另外，爭取洲美快速道路的公共藝術一案，利用「台北又是一個湖」的概念，引導大家正視都市規劃問題，倡導河堤評估等問題，卻也都無法在第一時間得到文化界的理解與重視。必須藉由公開招標的方法來有效推動計畫，實在已超過本工作室團隊的能耐！但很令人高興的是，吳瑪俐抱著永不放棄的精神，將「台北又是一個湖」的議題正式在2008台北雙年展中，以全民參與行動呼籲重視全球暖化問題。

從以上的段落可見，竹圍工作室從三位藝術家開始，到推廣裝置藝術、駐地創作、駐村計畫、另類實驗場域，慢慢轉型為公共空間介入、跨領域及跨界合作，並延伸至淡水河、大台北地區的藝術與公共空間議題。這些都是逐步有機發展，從未刻意經營，在有形、無形中發展出一個在地藝文空間介入另類美學的論述。十二年來，不一定平穩順利，而是不斷在時進時退的左右擺動中，細水長流慢慢尋找到一個在地藝術工作者的行動方式吧！■

Ikeda, who had done numerous projects on the rivers of the world. We jointly curated a group show to investigate on the river and its relationship to the sea. Ichi Ikeda and Lin Han-Ting works were very strong poetic settings as their installations cut across lagoons and ponds heading towards the river.

As one usually needed permission to create installation art in public, we discovered that artists had a way to bypass that at our Studio. Wang De-Yu did just that beautifully with a row of chairs on our rooftop, eliciting bewilderment and yet amazement in the minds of the millions of subway passengers. Quickly it became an alternative landmark of sorts. Catherine Grout, an international curator of art in the public domain, once ventured onto that roof and thus this work is now a case study internationally of art intervention into semi-public domain.

Similarly, Wu Yu-Chien's work was another intervention using names of all our artists as a mysterious pattern on our plaza grounds, within easy gaze from the passing trains. Along our garden walls, Chen Hoi-Chon's shiny reflections from 'Passing By' made bikers momentarily recognize themselves.

With these projects we wish to use art in cross-discipline collaborations as a way to arouse the community's awareness of the seemingly inaccessible riverbank with all its natural beauty. These interventions foretell the need for ecological re-balance with nature.

These we did consistently, together with artist Wu Mali, the Organization for Urban Re's and many ecology associations, working jointly with various international masters and city-planners, in workshops and conferences, involving artists in the process.

These projects show that we are often working off-site and among the general populace. Most of the time, the local government was aware of such issues, for example, the Taipei Mayor's support for great masters like the Harrisons of San Diego to come and check out the river. But many a times we hit a wall with our grand schemes. Close to heart was our awareness project "Taipei is a lake again" using art as key to bring out the inconvenient truth of rising water-levels so as to re-open discussions on a planned high-tech development along the riverbank. These processes really tried our patience, but we are happy to see that the tireless Wu Mali did it at the 2008 Taipei Biennale, based on the same topic and with much success!



↑與藝術家王文志在其作品前合照
↘與近年來關注環境議題的吳瑪俐老師合影
↓竹圍環境藝術節 Fabien Lerat 與民眾互動作品

So, from three ceramists to installation art, we expanded to artists-in-residencies, adding on experimental art, and evolved towards art intervention into public spaces, and cross-sector collaborations, working closely with the local river ecology, and then we spread to the greater metropolis, from art and culture issues to matters of public domain. These all evolved organically, were never strictly planned, but somehow managed to produce an alternative path for creative inputs, producing some pioneering outcomes.

It was not an easy dozen years. These 12 years saw us moving forward, then two steps back, and swaying left and right along the way, but we carried on continuously like the steady stream to find a system for art actions for our culture workers. ■