





#241 藝術空間
ART SPACE 241
新竹市中央路241號1樓
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策展人 Insoon CHO 趙仁順 協同策展人 CHEN YASHIN 陳亞昕

藝術家
Andy Warhol 安迪·沃荷 (Art-education 藝術教育)
Charles Fazzino 查爾斯·法茲諾 Eddie Hara 埃迪·哈拉
Yayoi Kusama 草間彌生 Jibin Im 林志斌

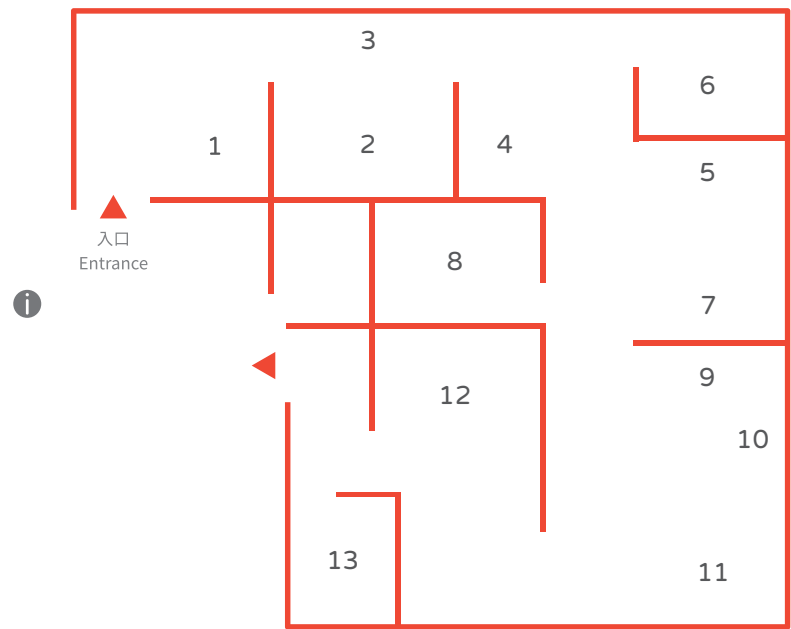
Takashi Murakami 村上隆
Suanjaya Kencut 桑賈亞·肯卡特
Mr. OGAY 黑雞先生

MANE 馬內
Mr. OGAY 黑雞先生
LEE CHEN-DAO 李承道

主辦單位 新竹市政府 承辦單位 新竹市文化局 #241 藝術空間 策劃執行 光宇文化有限公司 特別感謝 THEO XUBA 尚影藝術中心 梁偉恩 謝

展區平面圖

Exhibition Floor Plan



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|-----|--|
| 美國區 | 1. Andy Warhol 安迪·沃荷(Art-education 藝術教育)
2. Charles Fazzino 查爾斯·法茲諾
3. 新竹地景共創區 |
| 日本區 | 4. Yayoi Kusama 草間彌生
5. Takashi Murakami 村上隆
6. 普普拼貼共創區 |
| 印尼區 | 7. Suanjaya Kencut 桑賈亞·肯卡特
8. Eddie Hara 埃迪·哈拉 |
| 臺灣區 | 9. Mr. OGAY 黑雞先生
10. LEE CHEN-DAO 李承道 |
| 韓國區 | 11. Jibin Im 林志斌
12. MANE 馬內
13. POP雞湯罐！共創區 |

策展論述

Curatorial Discussion

《POP IN》以普普藝術作為核心軸線，帶領觀眾回返戰後文化爆炸的時代現場。1950年代的英國，「獨立團體」（Independent Group）率先挑戰藝術學院的傳統觀念，將日常視覺影像視為可被閱讀、拆解與創造的新語彙。1956年，漢彌爾頓的拼貼作品以尖銳問題打開序幕——在廣告、電影、家庭電器與科技商品的包圍中，人們的生活樣貌究竟如何被重新塑造？

普普藝術隨即於美國蓬勃發展。安迪·沃荷、羅伊·李奇登斯坦、查爾斯·法齊諾等代表性藝術家，擷取湯罐頭、名人肖像、漫畫格線與大量複製影像，將藝術從象牙塔引出，宣示「藝術來自生活」的世代語言。他們擁抱消費符號、扭轉平凡物件、展示色彩與複製的力量，使藝術成為全民皆可閱讀的文化語彙。網版印刷與量產技術更推動普普藝術走入人群。鮮艷色彩、重複圖像、機械複製的美感反映當時消費社會的蓬勃，卻也嘲諷了符號與價值的流動性。這些取材自廉價商品的創作，最後竟躍升為藝術市場炙手可熱的象徵，充滿歷史反諷。

本展亦探索普普精神在亞洲的延伸。日本融合超扁平與動漫文化；韓國與K-pop潮流、社群媒體與時尚符碼交織；印尼與東南亞則以幽默、諷刺與政治關懷回應現實。普普藝術在全球脈絡中不斷轉型，形成多重文化版圖。《POP IN》進一步邀請觀眾理解普普藝術的當代意義：色彩具有情緒能量，幽默是一種療癒語言，而重複的視覺節奏則提供安定。展覽中的互動共創區，讓觀眾不再只是旁觀者，而是行動者；每一次塗抹、貼附與創作，都是情緒釋放、自我修復與愉悅感生成的過程。POP，不只是一種風格，而是一種態度；IN，不只是一個入口，而是一個邀請。我們誠摯邀請您走進《POP IN》，在流行符號、都市節奏與想像能量之間感受視覺與心靈的雙重療癒。

《POP IN》takes Pop Art as its curatorial core, guiding audiences back to the moment when post–World War II society confronted a new and overwhelming wave of mass media, consumer brands, and visual stimulation. In 1950s Britain, the Independent Group challenged academic conventions by treating advertisements, comics, and household imagery not as trivial paraphernalia, but as a new artistic language. Richard Hamilton's 1956 collage famously asked: When technology, film, media, and packaged goods redefine everyday life, what does “modern living” truly mean?

Pop Art flourished in the United States soon after. Artists such as Andy Warhol, Roy Lichtenstein, and Charles Fazzino appropriated celebrity icons, soup cans, comic frames, and commercial logos—declaring that art emerges from life. Their works dismantled the hierarchy between elite art and mass culture, embracing repetition, parody, and bright industrial color to make art accessible, immediate, and public. Developments in screen-printing and mechanical reproduction further pushed Pop Art into mainstream consciousness. Vivid hues, grid-like repetition, and mass production reflected the energy of the new consumer society while simultaneously critiquing its absurdity. Ironically, artworks inspired by cheap disposable objects later became coveted luxury commodities—revealing Pop Art's enduring tension between glamour and satire.

This exhibition extends the narrative into Asia, where Pop Art continues to transform. In Japan, it fuses with anime, idols, and the Superflat aesthetic; in Korea, it intersects with K-pop imagery, fashion, and social commentary; in Indonesia and Southeast Asia, artists channel humor, criticism, and cultural symbolism to respond to political and social realities. Pop is no longer a Western form—it is a shifting visual language translated through each region's cultural pulse. 《POP IN》also highlights Pop Art's unexpected dimension today: emotional resonance and art-based healing. Saturated colors and playful compositions provide psychological uplift; humor becomes a release valve for tension; and repetition—once symbolic of mass production—now evokes rhythm, safety, and emotional clarity. Through hands-on participation in our collaborative art zones, visitors are invited to move from spectatorship to action. Each brushstroke, sticker, dot, or mark becomes an act of expression—allowing creativity to dissolve pressure and invite joy. POP is not merely a genre—it is a stance toward the world. IN is not merely entering a gallery—it is an invitation to immerse, to play, and to feel. We welcome you to 《POP IN》—to explore how popular culture, artistic imagination, and emotional healing continue to reshape the way we see, experience, and inhabit the world.

普普藝術 (Pop Art) 雖然最早於 1950 年代發源於英國，但真正讓它在世界舞台上大放異彩、並形成強烈視覺風格的是1960年代的美國普普藝術。

藝術不再只是博物館中的高雅創作，而開始走向超市、電視、廣告、電影與明星文化。安迪·沃荷（Andy Warhol）、羅伊·李奇登斯坦（Roy Lichtenstein）與查爾斯·法茲諾（Charles Fazzino）等藝術家，以絲網印刷、漫畫語彙與商業圖像，打破藝術與消費文化的界線，重新定義「什麼可以成為藝術」。

本區透過經典普普藝術家的創作，回望普普藝術如何誕生於大量生產與媒體時代，並從美國走向世界，成為20世紀最具影響力的藝術運動之一。美國普普藝術徹底改變了我們看待「什麼是藝術」的方式。它告訴我們：超市貨架上的罐頭，只要放對了位置，也能成為美術館裡的傑作。

American Pop Art: The Birth of Popular Culture

Although Pop Art first emerged in Britain during the 1950s, it was American Pop Art of the 1960s that transformed the movement into a global cultural phenomenon with its bold visual language and lasting influence.

Art was no longer confined to museums or reserved for elite audiences. Instead, it embraced supermarkets, television, advertising, cinema, celebrity culture, and consumer products as legitimate artistic subjects. Artists such as Andy Warhol, Roy Lichtenstein, and Charles Fazzino employed silkscreen printing, comic-book aesthetics, and commercial imagery to dissolve the boundary between fine art and popular culture, fundamentally redefining what could be considered art.

Through works by iconic Pop artists, this gallery traces the emergence of Pop Art within an era of mass production and mass media, illustrating how it evolved from an American cultural movement into one of the most influential artistic languages of the 20th century. American Pop Art transformed the way we perceive art itself, demonstrating that even a can of soup from a supermarket shelf could become a masterpiece when viewed through a new artistic lens.

如果說美國普普藝術是對「大眾消費品」與「好萊塢名流」的致敬與反諷，那麼日本普普藝術（Japanese Pop Art），則是深深扎根於日本獨特的動漫、御宅族（Otaku）與「卡哇伊」（可愛）文化之中。日本普普藝術大約在 1990 年代至 2000 年代初走向國際巔峰。超扁平（Superflat）是日本普普藝術最重要的美學宣言。它捨棄了西方傳統藝術強調的三維立體透視，強調畫面的「二維平面感」。這種扁平性既來自日本傳統的浮世繪、屏風畫，也來自現代的漫畫與動畫賽璐珞片。日本的普普作品表面上通常有著孩童般的純真與可愛，但在鮮豔明亮、高度圖形化的色彩背後，往往隱喻著孤獨、反叛、社會焦慮，甚至是對二戰後核爆陰影的恐懼。

Japanese Pop Art: The Superflat Imagination

If American Pop Art celebrated and critiqued consumer products and Hollywood celebrity culture, Japanese Pop Art developed from the country's unique visual landscape of manga, anime, otaku culture, and the aesthetics of kawaii (cuteness).

Japanese Pop Art reached international prominence during the 1990s and early 2000s. At its core is the concept of Superflat, a movement that rejects Western perspectival depth in favor of a deliberately flattened visual space. This aesthetic draws equally from traditional ukiyo-e woodblock prints and folding screens as well as contemporary manga and animation. While Japanese Pop Art often appears playful, colorful, and childlike, beneath its vivid surfaces lie reflections on loneliness, rebellion, social anxiety, and the lingering psychological impact of postwar Japan.

印尼普普藝術：幽默與自由的文化能量

印尼的新普普藝術融合街頭文化、地方神話、漫畫語言與社會批判，形成極具生命力的視覺風格。混成文化與自由精神的普普能量，展現出強烈且奔放的 Neo Pop 多元性，是一場高度在地化、充滿政治諷刺且視覺張力極強的藝術運動。主要可以分為兩大脈絡：一種是由在地插畫家發展出的「視覺幾何肖像風格」，以獨特幾何線條重塑面孔（WPAP, Wedha's Pop Art Portrait）；另一種則是1998年「改革時代」（Reformasi）後，年輕當代藝術家將全球消費文化、街頭藝術與印尼傳統神話交織而成的「印尼當代普普」（Indo Pop）。

Indonesian Pop Art: Humor, Freedom and Cultural Hybridity

Indonesian Neo Pop combines street culture, local mythology, comic aesthetics, and social criticism into an energetic visual language that reflects the country's diverse cultural identity. Characterized by its hybridity and spirit of freedom, Indonesian Pop Art is both deeply rooted in local traditions and highly responsive to global popular culture. Its development generally follows two parallel trajectories: the bold geometric portrait style known as WPAP (Wedha's Pop Art Portrait), and the emergence of Indo Pop following Indonesia's Reformasi movement in 1998, in which young contemporary artists fused global consumer culture, street art, and indigenous mythology into a dynamic new visual language.

臺灣普普藝術：在地文化與新普普的生成

臺灣普普藝術真正蓬勃發展，是在 1980 年代末至 1990 年代。1987年解嚴後，社會文化快速解放，藝術家開始重新凝視本土生活，將街頭招牌、夜市文化、廣告符號、漫畫、流行文化與地方記憶轉化為創作語言。相較於歐美普普藝術對消費社會的批判，臺灣普普藝術更著重於島嶼文化、社會議題與身份認同的重構。

進入21世紀後，新世代藝術家持續吸收動漫、街頭塗鴉、設計、網路文化與潮流藝術等多元元素，形成具有高度包容性的 Neo Pop 美學。他們以鮮明色彩、幽默敘事與生活經驗回應當代社會，在戲謔與反思之間，展現出臺灣文化特有的自由、多元與創造力。

Taiwanese Pop Art: Island Culture and the Rise of Neo Pop

Taiwanese Pop Art flourished during the late 1980s and 1990s following the lifting of Martial Law in 1987. As society underwent rapid democratization and cultural liberation, artists began drawing inspiration from everyday Taiwanese life—street signs, night markets, advertising, comics, popular culture, and local memories—to construct new expressions of cultural identity. Rather than focusing primarily on consumerism, Taiwanese Pop Art emphasizes social issues, island culture, and the ongoing negotiation of identity.

Entering the 21th century, a new generation of artists embraced influences from animation, graffiti, graphic design, internet culture, and contemporary street art, developing a vibrant Neo Pop aesthetic. Through bold colors, humor, and everyday narratives, they celebrate Taiwan's diversity, openness, and creative energy while reflecting upon contemporary society.

韓國普普藝術：角色文化與潮流美學的崛起

韓國普普藝術興起於1990年代末至2000年代，伴隨韓流（Hallyu，亦稱 K-Culture）、流行音樂、時尚設計與角色經濟的快速發展，逐漸形成具有高度辨識度的 Neo Pop 美學。相較於歐美普普藝術大量挪用現成商品與品牌符號，韓國藝術家更傾向創造專屬角色（Character），並透過角色作為情感、記憶與社會議題的載體。

這些角色往往具有高度的商業潛力，能夠輕易轉化為公仔、動畫與聯名商品。這體現了韓國藝術家對於藝術品商品化抱持著更為開放與積極擁抱的態度，將「可愛」與「潮流」作為介入社會議題與直面時代焦慮的利器，也反映當代社會的孤獨、消費文化與身份認同，使韓國普普藝術成為亞洲 Neo Pop 發展的重要代表。

Korean Pop Art: Characters, K-Culture, and Neo Pop

Korean Pop Art emerged during the late 1990s and early 2000s alongside the rapid rise of the Korean Wave (Hallyu), popular music, fashion, and character-based industries. Unlike Western Pop Art, which often appropriated existing commercial products, Korean Pop artists tend to create original characters that serve as vehicles for emotion, memory, and social commentary.

These characters frequently extend beyond painting into sculpture, designer toys, animation, fashion collaborations, and public art. Their commercial appeal reflects Korean artists' openness toward the intersection of art and design, while themes of cuteness and popular culture become means of addressing loneliness, consumerism, and contemporary identity. Korean Pop Art has consequently become one of the defining expressions of Asian Neo Pop.