

# 王福瑞

## WANG Fujui

1969-

「聲音」是王福瑞的創作核心，也是志業。在對於何謂「現代聲響」，什麼是「聲音藝術」的概念仍模糊不清的1990年代，王福瑞即成立臺灣第一個實驗音樂廠牌與刊物《NOISE》，建立起臺灣與國際的聲音交流網絡。2000年他加入「在地實驗」，以團體實驗室的方式進行媒體藝術的創作實踐與理論探討，並策劃兩屆「異響 blas」聲音藝術展，是臺灣首次推出大型聲音藝術展，並在後來擴大為「臺北數位藝術節」。他也在2011年與藝術家盧藝成立「響相工作室」，兩人共同透過呈現電磁波、手工自製電子樂器，或是電路擾動等方式，開發噪音創作的各種可能性，將臺灣的聲音藝術美學推向更寬廣的路途。

除了以展覽、出版與工作坊等不同形式開拓「聲音藝術」的發展領域，他同時是一名富有創新實驗精神的獨立聲音藝術家。然而，聲音是以時間為度量基礎，並非可見可觸的物質，因此王福瑞的作品可能乍看之下與影像有所連結，或是化為可拆解並再組裝的輕便裝置模組，但聲音在這些作品中並非作為視覺的補述說明，而是以最低限度的視覺結構作為引子，為觀眾創造聽覺的感知經驗，在有時虛幻，有時震撼，有時讓人感到脫離現實的各種情境中，探索聲音的精深微妙，讓作品的主軸回歸到聲響。

這些超乎尋常的聲音體驗，實則往往來自平淡無奇的日常。電是維持城市運作的主要能量，可以轉換成推動人們生活的各種事物。在〈電磁音景〉這件互動作品中，王福瑞透過線圈以特殊的錄音技術，錄下捷運車廂運行、提款機交易通訊連結……等等機器運轉所造成的電磁波，將遊走在城市各個角落，人耳卻難以輕易聽見的電磁波轉換成聲音。但這些聲音並非主動地向四方傳遞，王福瑞將一個個通電的白色方型鋁框懸吊在空中，創造有如漂浮般的工業化都市場景；觀眾需手持特製的感應器，讓身體隨著這些方框遊走、摩娑，才得以讓聲響從身體的外在感受竄往內在意識，聽到王福瑞所錄下的這片電磁音景。透過這些也許慣常縈繞在耳邊，我們卻未曾用心聽見的聲音語言，體驗都市日常生活中，聲音與空間之間一種似乎川流不息，卻又曖昧不明的狀態。(陳慧盈)

Sound is the core of Wang Fujui's artwork, and it is also his vocation. In the 1990s, when the concepts of modern sound and sound art were still unclear, Wang Furui established Taiwan's first experimental music label and publication, *Noise*, which has served as a sound exchange network between Taiwan and the world. He joined ET@T to explore media art theories and practice through the organization's role as a cooperative laboratory in 2000, and has also curated two iterations of BIAS: International Sound Art Exhibition, which was the first of its kind in Taiwan and later expanded to become the Digital Art Festival Taipei. In 2011, he established Soundwatch Studio with fellow artist Lu Yi, where the duo develops new possibilities in sound creation and broadens Taiwan's sound art aesthetics by generating electromagnetic waves, creating handmade electronic instruments, and engaging in circuit bending techniques.

As a promoter of sound art, Wang has curated exhibitions, published writing, and organized workshops. However, he is also a well known and highly creative sound artist, but because sound is temporal and can neither be seen nor touched, it might be assumed that Wang's work is somewhat related to video or similar to an installation that can easily be disassembled and reassembled. In fact, the sound in his artwork is not the kind that accompanies or explains images, and its visual aspects are minimal and introductory at best. The focus is the auditory or perceptual experiences that he creates for his audiences, who can explore profound nuances of sound in circumstances that are detached from reality, sometimes shocking, or wholly illusory.

These unusual sounds experienced by audiences actually come from mundane everyday life. Electricity is the primary energy underlying the operation of cities and can be used for all kinds of things that drive people's lives. For his interactive work *Electromagnetic Soundscape*, Wang used an electromagnetic coil and special technology to record electromagnetic waves produced by various machines, such as those inside MRT cars or produced by ATM machines. He traveled around the city to collect various difficult to hear electromagnetic emanations and then transformed them into audible sounds. However, these sounds do not spread through the venue on their own. Wang hung outlines of cubes made of white aluminum rods in the venue and equipped them with electronics to create a floating industrial scene. Via an inductor, visitors physically interacted with these cubes to make Wang's soundscapes flow into their consciousness. Wang took these bits of sound often hovering around us yet never clearly heard, and turned them into sound art, allowing us to sense the existence of the endless stream of ambiguous sound in our urban environments. (Chen Hui-Yin)

典藏  
目錄

2021

COLLECTION  
CATALOGUE

電磁音景 Electromagnetic Soundscape

2012

鋁製支架、傳聲器、聲音裝置 Aluminum stands, microphones, sound device

尺寸依場地而定 Dimensions variable

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