

台灣光華雜誌

# Taiwan Panorama

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以聲、以影、以誌，為台灣我島烙印下深刻紀錄。

Cover: In sound, text and images, we create an indelible record of Taiwan.



· 作家之圖

# 畫說台灣

Drawing Taiwan

文・張瓊方 圖・陳美玲 版面設計・林欣潔



「速寫」是雷驤記錄所見所聞的方式，同樣也是台灣社會變遷的縮影。圖為15年前的侯硐街。（雷驤提供）

Lei Hsiang documents what he sees and hears by sketching it, and in so doing has captured many of the changes in Taiwanese society. The drawing shows a street in Houdong some 15 years ago. (courtesy of Lei Hsiang)

同樣是筆記台灣，有些作家除了能寫還能畫，美術科班出身的雷驤及漫畫家魚夫，都是其中佼佼者。

集作家、插畫家、導演等功力於一身的雷驤，向來以速寫擷取素材，走到哪裡，就畫到哪裡。不經意回首，竟也記錄了台灣社會的變遷。

自8年前放下電視台總監之職移民台南、書畫台南開始，魚夫驚訝於台灣傳統建築消失的速度，立志要花十年時間畫回台灣曾經存在的美麗。

畫說台灣，別有風情與美意。

*Some authors are describing Taiwan through drawings as well as through words. Lei Hsiang, an art school graduate, and Yu Fu, a cartoonist, are two well known cases in point.*

*Writer, illustrator, and director Lei Hsiang doodles everywhere he goes, capturing his subject matter in quick sketches. His work is unconsciously retrospective, and documents the changes in Taiwanese society.*

*Yu Fu has been drawing and writing about Tainan since leaving his job as a television executive and moving there eight years ago. Dismayed by the rapid disappearance of historic structures, he resolved to spend ten years drawing the lovely buildings of yore.*

*Illustrated depictions of Taiwan have a beauty all their own.*

台南大南門是台灣現存具有完整甕城的古蹟，魚夫一筆一畫細細描繪，連一旁的大榕樹、鳳凰木、南洋杉都慎重其事，不輕忽。（魚夫提供）  
Tainan's Great South Gate is a well preserved barbican. Yu Fu's drawing captures it in great detail, including even the ficus, poinciana, and hoop-pine trees that stand nearby. (courtesy of Yu Fu)





## 雷驥筆下的「小歷史」

77歲的雷驥，在電視、插畫、出版等領域都拿過代表最高榮譽的獎項，堪稱是不折不扣的通才。他至今筆耕不輟，目前為止已出版35本書，畫作更是不計其數。

今年3月，掃葉工房為雷驥出版一套3冊《人間自若》作品集，其中《畫人之眼》收納的即是他一小部分的素描畫作。迪化街、新店吊橋、侯硐街、火車站、捷運站、咖啡店、熱炒攤、百貨公司、八里海岸……，街頭巷尾、市井生活，雷驥不自覺描繪自己所見所聞與生活足跡，同時也留下了台灣社會百態與變遷。

### 速寫生活，記錄台灣

「文字與繪畫最早是同一件事，」雷驥表示，繪畫對於情境的記錄是最直接的。「對我來說，在瞬間記錄空間裡一些元素的關係，用圖像表達最為容易。事後再看，當時沒有察覺的細微互動、感動與經驗、記憶連結的東西會浮現出來。」

雷驥在《畫人之眼》的序文中寫道：「這些景象中的某些，後來我確曾用文學加以敘寫和發展，不過不見得成功。誠然它們有些是屬於瞬間的、凝固的，以及全然視覺的性質。」

有時剎那的瞬間，會凝結為永恆。「重看圖像時，它會召喚我重新去把圖像感動我的背後因素找出來。」

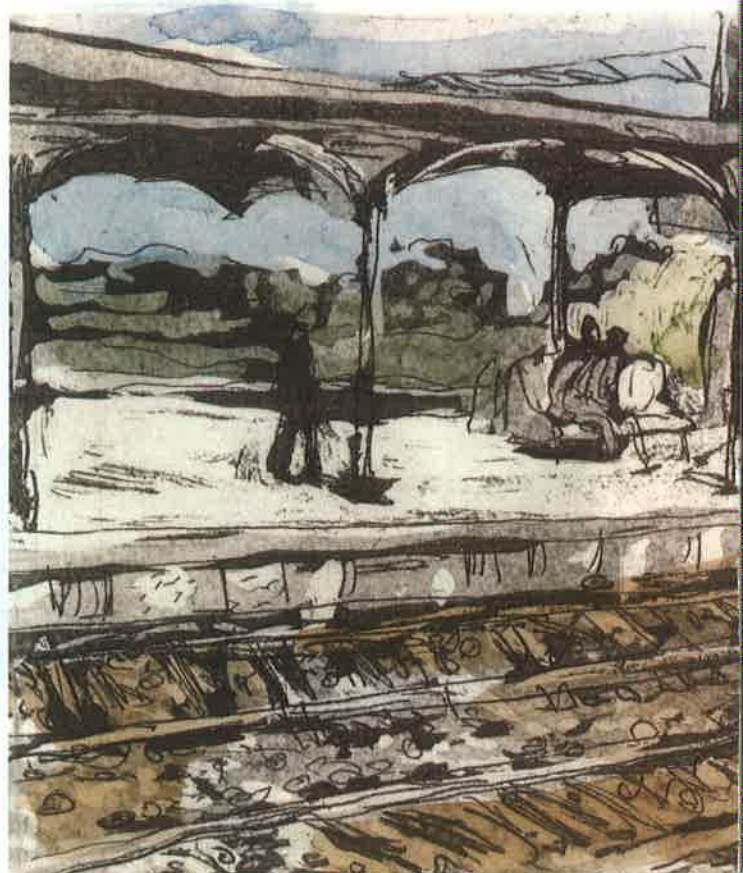
以〈面臨吊橋的小街〉為例，看到這張2002年的畫作，雷驥憶起兒時。「我同學家在碧潭旁開飲茶店，我經常去幫忙。有一天我要提前回去，朋友以為我生氣了，追上來，上了萬新線（萬華到新店）小火車，火車開動了，他把腳上的木

找出當年速寫阿猜嫻的圖與短文，20年前華西街美食的種種回憶，湧上雷驥心頭。

(top) When Lei Hsiang dug up his 20-year-old sketch and short description of the A-Cai Ma sweet shop, memories of the delicious snacks he used to enjoy along Huaxi Street came rushing back.

車站、月台，人來人往、人聚人散，是雷驥最常擷取的市井百態。（雷驥提供）

Lei Hsiang's drawings typically show scenes from everyday urban life: train stations, platforms, and people bustling to and fro. (courtesy of Lei Hsiang)



## Lei Hsiang's "Little Histories"

The 77-year-old Lei Hsiang is a true polymath who has earned accolades for his work in television, illustration, and publishing. Still an inveterate writer, he has published some 35 books and produced innumerable drawings.

In March of this year, SoYet Books released a three-volume collection of Lei's work entitled *At Peace in the World*, one volume of which, *The Eyes of the Artist*, includes some of his sketches. Dihua Street, Bitan's suspension bridge, the streets of Houdong, train stations, subway stations, department stores... Lei draws everything he sees, and in so doing has documented Taiwan's many faces and many metamorphoses.

### Sketching lives

"In their earliest incarnations, drawing and writing were the same thing," says Lei, who finds drawing to be the most direct and immediate way of capturing a scene.

"When viewed repeatedly, images begin to call out to you, urging you to seek out the elements in them that move you." Lei cites *The Alley Facing the Suspension Bridge*, a 2002 painting recalling his childhood, as a case

in point. "I often used to help out at a teashop next to Bitan that belonged to a classmate's family. One day, I wanted to go home early and my friend thought I was angry. He chased after me and followed me onto the Wanhua-Xindian train. After we had talked, just as the train began to move he took off his wooden clogs, threw them on the track, and jumped off the train. I jumped off, too."

"I don't draw grand historic buildings, just 'little histories' of things I've encountered or have feelings for. I take something heartfelt and expand on it, showing events in their time and place, and

validating them." Warming to his subject, Lei offers the A-Cai Ma dessert shop as an example.

He had taken his family to the Huaxi Street night market in Wanhua for snacks a few days before our conversation. "I used to love the food there—beef offal soup, pigs' trotters, *tongzai* sticky rice—and there was also a dessert shop at the end of the street."

When they revisited his old stomping grounds and found the old shop still there, he was carried 20 years back in time. The current owner turned out to be the daughter of the old woman he remembered selling sweet soups. Lei then remembered that he had once drawn a picture of the old woman while he was enjoying a dessert. He searched for the drawing when he got back home, and found the picture and the accompanying description he'd written for his 1998 book *A Moving Feast*.

He then wrote to the current owner of the shop, sharing his memories of enjoying sweet soup there 20 years ago, and including a copy of the book that contained his depiction of her mother.

### Urban life and human feelings

Lei chooses to depict urban life rather than sweeping vistas. "What I mean by 'urban life' is the human terrain, not the objective scenery."

Lei always carries a pocket-sized notebook to ensure he has something to sketch on. But some people wonder why he draws, and what he's feeling when he does.

Pointing to a sketch of weeds running wild, Lei says the drawing depicts the area next to the Taipei Fine Arts Museum where the Flora Expo was held a few years ago. He explains that the site used to house the American Military Assistance Advisory Group, but became run down and overrun with stray dogs after the MAAG left. When he passed by it in March 1998 and saw the weeds flourishing in a seeming wasteland, he sketched the scene and wrote a short essay about it.

"It's a big piece of land that, back in the 60s and 70s, was home to the wooden bungalows housing American military personnel. It also included the club next to the Yuanshan Zoo. There was a wall around it with an electric fence on top, and sentries patrolling the perimeter day and night. To civilian eyes, it seemed heavily fortified. Nowadays, the soldiers are gone and Nature has returned. The tops of the black walls are overrun with plants that have blown in from all over...."







昔日的美軍顧問團宿舍，客去地還後，一度荒煙漫漫。1998年，雷驤曾速寫並為文記錄。

When the American Military Assistance Advisory Group left Taiwan, its former housing was abandoned and slowly deteriorated. Lei Hsiang depicted the site in sketches and text in 1998.

屢脫下，丟在鐵軌上，跳下車，我也跟著跳下去……。」

「我畫的不是名勝古蹟，只是『小歷史』，是我偶遇的，於我內心有感到的，真摯的那一點。將那一點擴大，擺在那個時空裡，也佐證了一些事情。」雷驤興奮地說，阿猜嬭就是最好的例子。

前些天雷驤一時興起，與家人去萬華華西街品嚐夜市美食。「那裡有幾個味道我非常喜歡，牛雜湯、豬腳、筒仔米糕……，街尾還有一家賣甜食的。」

舊地重遊，老店仍在，讓雷驤彷彿又回到二十年前。記憶中賣甜湯的阿嬤是現任老闆的媽媽。雷驤漸漸想起，曾在這家店吃甜食時畫過阿嬤。回家後翻找，果然在1998年出版的《流動的盛宴》中找到當年的圖與文。

「……這是傳統食攤的集中地，前面有一長串油煎熱炒的小吃店，列尾的就這一家供應甜食，好像應了人們的飲食習慣，酒足飯飽後，來一道甜食。大凡甜的食品，婆婆一概盡有，花生湯、米漿、紅豆、綠豆湯、湯圓等等。……」雷驤充滿興味地念起舊作。

他表示，回家後請太太上網一查，發現甜湯店原來很有名，叫「阿猜嬭」。於是他寫了封信給店主人，道出二十年前在店裡吃甜湯留下的美好印象，並將繪有阿猜嬭的著作寄給阿猜嬭留念。







〈迪化街〉（上）、〈大冠鷲〉（下左）、〈農路風景〉（下右），雷驥走到哪裡，畫到哪裡。（雷驥提供）

Dihua Street (above), Crested Serpent Eagle (below, left), Rural Road (below, right)... Lei Hsiang draws everywhere he goes. (courtesy of Lei Hsiang)



### A bit of history

A sketch entitled *The Barbering Business* offers a glimpse into the history of Taiwan's hair-salon industry. Lei says that at his age, he's seen many stages of that history, from the early Japanese-style shops to the later split between barbershops that cut hair and gaudy salons that offer sexual massages. Lei says he cut his hair himself for a long time before going finally back to barbershops for his grooming needs.

He begins reading from a passage he wrote many years ago: "I'm in a shop that looks like it's been converted into a hair salon for women. The overwrought greeting area unsettles me a little. You sit for a moment in the sofa area, then a young man helps you loosen your shirt and put on a short blue kimono. He invites you inside to wet your hair and then takes you to a separate cutting station to towel your hair dry. After he brings you a cup of coffee, another young man pushes in a cart loaded with all the tools of the barber's trade, and hands you a gossip magazine to help you while away some time. You wait a little while, then the stylist finally appears...."

"Drawing and shaping things takes time, which gives you a chance to soak up the scents, temperature, and sounds all around you," says Lei. "It enables you to feel much more than you do with the quick snap of a camera's shutter."

Still going strong at the age of 77, Lei finds writing and drawing as natural as breathing. "You can't live without breathing!" Lei shoulders an elementary-school messenger bag, a gift from a student, and heads out on yet another drawing expedition.



等待理髮的片刻，雷驥已速寫下美容院的一景。（雷驥提供）

Lei Hsiang sketched this scene while waiting to have his hair cut. (courtesy of Lei Hsiang)

時期的利用而已，推前到六〇、七〇年代，這一大片區域，為美軍駐紮人員的木造平房，包括對面圓山動物園旁的俱樂部，牆圍、電網高聳、日夜憲兵駐守巡邑，是對尋常百姓戒備森嚴的地方，而今客去地還，黑色牆頭上已經長出從各處飛來的寄生草葉……」

### 見證一頁台灣史

一張〈剪髮業〉的速寫，則見證了台灣的理髮史。雷驥表示，以自己的年紀，經過台灣理髮業的許多階段，從簡樸日本風，到後來的豪華、夾帶色情按摩與純理髮的分野，頗長一段時間自己動手剪，末了仍舊又回到理髮店去。

他興味盎然地念起一篇舊文：「……現在我惴惴地座落一家看似專為女性剪髮的店頭，那形式繁複的待客之道，給我幾分不安，先是沙發區小坐，然後有位小弟幫你寬了上衣，再穿件藍色短和服，請到裡間自動傾斜躺椅上將頭髮弄濕，再到獨立的鏡台前擦乾，端上咖啡，另外一名小弟推來理髮師全副道具的輪車，送上消遣性的畫刊雜誌，又等了一會兒，髮師終於出現了，鏡面映照出她十分引人注目的髮式，挑染過、潤濕效果的頭髮，好像揭示了全部主流美髮的技巧。……」

嚴肅也好，逗趣也罷，繪畫是雷驥用來擷取素材的一種方式。

「畫畫、構形至少得花一些時間，於是聞到的氣味、感受的溫度、四周的聲音，都會吸納進來，感受自然比照相喀嚓一瞬間來得多些。」雷驥說。

77歲依然不停歇，寫作與繪畫對雷驥而言，就像呼吸一樣自然。「你不可能活著而不呼吸吧！」背起學生送的生日禮物——開心國小書包，雷驥又要出門畫畫去。

### 市井與人情

雷驥筆下畫的不是大山大水，而是市井。「所謂市井，不是客觀的風景，而是人情。」他說。

雷驥隨身攜帶口袋大小的本子，方便速寫。捷運站、火車站、咖啡店、百貨公司經常入畫，「因為人多，發生的互動也多。」

令人好奇的是，雷驥為什麼要畫？畫時心裡又怎麼想？

指著一張看似荒煙漫草的素描，雷驥說這是如今北美館旁、花博的一部分，過去曾經是美軍顧問團的宿舍，顧問團撤離後，一度荒草漫漫，野狗流竄。1998年3月他經過這裡，看到如荒原般恣意生長的野草，便畫了下來，還寫了篇短文：

「……一隻幾近淹沒傾倒的招牌上寫『頤和園』，使我記起了這地方有一度由聯勤總部經營庭園餐廳，那也是美軍顧問團完全撤離以後過渡



## 魚夫手繪幸福台灣

除了文字之外，漫畫家魚夫更擅長用繪畫來記錄台灣。

「繪畫較其他藝術形式更能直接表達出真情，一筆一畫都是作者心血的結晶。」魚夫說。

### 移民台南

「我不是移居，是移民！」魚夫說，放下電視台總監之職移民台南，為的是想過簡單的生活。

只是，退隱山林，寶刀未老，功力猶存。2013年魚夫應同學之邀，手繪幸福小食日誌，出版《移民台南》一書，與大家分享他的台南在地美食經驗。

「台南的早餐最是精彩，所以我在不知不覺中養成了早起的習慣。」魚夫手繪的台南早餐別具特色，牛肉湯、魚丸湯、鹹粥、土豆菜粽及鮮魚湯，更是他眼中的「五寶」。

除了早餐外，台南的特色美食不勝枚舉，度小月擔仔麵、廣仔虱目魚、再發號肉粽、小卷米粉、魚麵、炒鱔魚、雞仔豬肚蟹……，魚夫不僅手繪美食叫人垂涎，再加上引經據典，實地田野

## Yu Fu's Idyllic Taiwan

Cartoonist Yu Fu is even better at drawing Taiwan than writing it.

"Drawing is better than any other art form at letting you directly express your true feelings," says Yu Fu. "Every penstroke represents the heartblood of the artist."

### Immigrating to Tainan

"I didn't move, I immigrated!" says Yu Fu, explaining that he gave up his position as a television executive and immigrated to Tainan to live a simpler life.

He may have given up the rat race, but he remains just as sharp as ever. He began keeping an illustrated journal of his meals in 2013, then shared his experience of Tainan's local specialties in the book *Immigrating to Tainan*.

"Tainan's breakfasts are wonderful. They got me into the habit of getting up early in the morning without any real effort or planning on my part." Yu Fu's drawings of Tainan's breakfasts are unique, and feature his "five treasures": beef soup, fish ball soup, savory congee, sticky rice dumplings with peanuts, and fish soup.

*Immigrating to Tainan* sold very well, and boosted business at the snack shops it described. Yu Fu now rarely eats at the beef soup shop he mentioned in the book because of its frequent long lines.



魚夫準備花十年的時間，將台灣消失的、變樣的老建築，一棟棟畫回來。

Yu Fu plans to spend a decade "recovering" Taiwan's disappearing historic buildings through art.

考察，將食物的典故、來源說得令人印象深刻。

《移民台南》出版後大賣，書裡介紹的小吃店也跟著水漲船高。例如書中介紹的六千牛肉湯，魚夫現已難得再嚐，因為天天大排長龍。

魚夫畫說牛肉湯，也研究其來源。「一般的理解，基層不敢吃牛肉，但台南人卻吃牛肉。」他

研究大陸的飲食，發現只有潮州有類似台南這樣的吃法。至於六千牛肉之所以叫「六千」，並非敲竹槓，而是神明取的。籤詩云：「六味之內有合一人情；千好萬好為請誰保重。」

### 樂居台南

第二本台南手繪書寫書《樂居台南》，魚夫特地繪製了6張私房大地圖、16棟台南老建築，以及五十多家美食，讓台南的美好更立體、多元地呈現。

「6張地圖也害死我」，魚夫老婆陳文淑說，為了弄清楚店家的位置，夫妻兩人一再造訪確認。為了搞懂食物來源與關係，兩人還親自跑到福州去研究。



鄰近台南車站的台南知事府，是一棟1899年興建的巴洛克式歐風建築，如今經營咖啡廳，頗有情調。（下圖魚夫提供）

Tainan's old Magistrate's Residence, a baroque structure erected in 1899, now houses a tasteful cafe. (illustration below courtesy of Yu Fu)







即便是畫簡單的食物，魚夫也力求逼真，「一開始螃蟹怎麼畫都不像，後來又再花錢去吃一次，發現牠原來有毛細孔。」魚夫笑說。

開始手繪記錄台灣美食、建築之後，魚夫發現一個驚人的現象——傳統建築快速消失中，於是將心力傾注於畫傳統建築，越畫越心驚，越畫越憤怒。

近年來魚夫已經手繪傳統建築百餘棟，「不止台南，全台灣都要畫，尤其是已經消失的，優先畫回來。」魚夫說，自己準備花十年的時間，把台灣以前的老建築通通畫回來，讓大家看到那個時代對建築的重視。

何以對建築情有獨鍾？

「建築不光只是建築，也是人文、歷史，一般市民的生活。例如鐵道飯店，讓我們看到那時時代旅館的水準可以到什麼程度；花蓮火車站區域，讓我們看到那時時代如何開發東部。」魚夫說，有些人不知道他在畫什麼，為什麼而畫，只是看到他畫日本時代的建築，就罵他崇日。

「日本人蓋了這麼多漂亮的建築，不是為了讓台灣人過幸福快樂的日子，而是為了殖民目的。但是留下的東西，是我們大家共同的財產與歷史。」

### 桃城著味

2015年，魚夫受邀擔任嘉義市的駐市作家，不僅四處演講、寫文章，還把嘉義已經消失的13棟公共建築都畫回來，出版《桃城著味》一書。

「嘉義人吃涼麵要加美乃滋，吃豆花要加豆漿，辣椒醬一定要雞牌的。」魚夫笑談嘉義人特有的飲食習慣，但談到嘉義傳統建築已消失殆盡，語氣立刻由喜轉悲。

「嘉義實在很可惜，拆了太多古蹟，那13棟老建築如果還在嘉義，今天的嘉義光是觀光就不可同日而語。」魚夫語帶惋惜地說。

畫建築其實不容易，得仔細考究，又傷眼力。

每棟建築耗費時間不一，其困難在於蒐集資料。魚夫試圖從各個不同角度找出建築物的大概樣貌。

還在的比較好畫，不過有些缺損或變形，仍得研究出其原來樣貌，例如台南知事府缺山牆，就

要研究出山牆長什麼樣子，把它畫回來。例如，林百貨是褐色的建築，一旁的警察局也都是褐色的，但是有一年所有警察局都變紅色，於是這老棟建築也被漆成紅色外牆，魚夫手繪時就會把它還原成原來的褐色外牆。

已消失的，魚夫不辭辛勞從中研院、台大圖書館史料中找出舊照片，即便多為黑白照，他也能想方設法，從建築師的建築圖裡研究出建築原始的樣貌與顏色。

### 鑑往知來

移民台南時，魚夫把藏書都清了，賣掉100箱，現在為了研究建築蒐集資料，家裡又書堆如山。「現在有個好處，很多圖書館都開放數位化資料，中央研究院很多資料都開放了，要找相關資料比以前容易多了。」魚夫說。

「為什麼要記錄建築，為什麼要記錄過去的故事？對我們將來有什麼幫助？對我們建立台灣意識、共識有什麼幫助？」魚夫說，雖然消失的不能再蓋回來，但是要讓大家知道過去曾有的美好，並思考未來應該走的方向。 □





"Chiayi natives add mayonnaise to cold noodles and soy milk to *douhua*, and insist on using a particular brand of hot sauce," says Yu Fu, joking that Chiayi residents have "unique" eating habits. But when the subject turns to the loss of historic buildings in Chiayi, his tone becomes serious.

"It's really a shame," he says with regret. "Chiayi has torn down so many of its historic buildings. If those 13 were still standing, tourism would be out of sight."

Drawing buildings is tough. It requires a keen eye and careful study of the subject.

The amount of time it takes varies from one building to the next, with the main difficulty being collecting the relevant information. Yu Fu sketches structures from a variety of angles to develop a sense of their overall appearance.

He finds it easier to draw those that are still standing, but must research them nonetheless to compensate for the changes wrought by time and depict them as they used to be. For example, the old Magistrate's Residence in Tainan no longer has the gables it was built with. Yu Fu had to find out what the original gables looked like in order to recreate them.

When buildings have already been lost, Yu Fu tirelessly scours the Academia Sinica and National Taiwan University libraries for old photographs. Since most of these are in black and white, he also studies architects' renderings to work out their original color and appearance.

"Why document buildings? Why document the past? How does that help us in the future? How does it help us build a Taiwanese consciousness, a shared understanding of Taiwan?" Yu Fu says that while he can't rebuild lost structures, he wants people to understand that there were beautiful things in the past, and help them think about their direction in the future. □

*(Chang Chiung-fang/photos by Chen Mei-ling/  
tr. by Scott Williams)*

澎湃、講究：親口嘗、親手繪，魚夫辦桌，誠意十足。  
(魚夫提供)

Lavish and meticulously thought out, taste-tested and drawn by the artist in person, Yu Fu lays everything on the table for his banquets. (courtesy of Yu Fu)

