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台灣八〇・論壇

跨領域靈光出現的時代

The 1980s: The Dawn of an Interdisciplinary Taiwan



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台灣八〇 · 論壇

跨領域靈光出現的時代

The 1980s: The Dawn of an Interdisciplinary Taiwan

臺北市立美術館地下樓視聽室

2021年11月14日(日)

Taipei Fine Arts Museum Basement Auditorium

Sunday, November 14, 2021

主辦

 臺北市立美術館
TAIPEI FINE ARTS MUSEUM

國立臺北藝術大學
Taipei National University of the Arts

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台灣八〇・論壇

跨領域靈光出現的時代

議程

時間	11月14日(日)	
10:30 - 10:35	致詞	臺北市立美術館 王俊傑館長
10:35 - 11:00	引言	王俊傑 (臺北市立美術館館長) 黃建宏 (臺北藝術大學藝術跨域所所長、關渡美術館館長)
11:00 - 12:00	專題演講 I 黃金事物難久留： 回憶八〇年代台灣 文化幾個領域的光影	主持人：王俊傑 (臺北市立美術館館長) 黃建宏 (臺北藝術大學藝術跨域所所長、關渡美術館館長) 講者：詹宏志 (作家、PChome Online 網路家庭董事長)
12:00 - 13:10	午餐	
13:10 - 14:10	專題演講 II 八〇年代台灣影劇 文化的豐碩與飢餓	主持人：王俊傑 (臺北市立美術館館長) 黃建宏 (臺北藝術大學藝術跨域所所長、關渡美術館館長) 講者：黃建業 (影評人、臺北藝術大學戲劇系兼任副教授)
14:10 - 14:20	中場休息	
14:20 - 15:10	圓桌論壇 I： 視覺藝術	主持人：王俊傑 (臺北市立美術館館長) 與談人：吳瑪俐 (藝術家、高雄師範大學跨領域藝術研究所教授) 吳天章 (藝術家) 郭振昌 (藝術家)
15:10 - 15:30	茶敘	
15:30 - 16:20	圓桌論壇 II： 跨領域藝術	主持人：黃建宏 (臺北藝術大學藝術跨域所所長、關渡美術館館長) 與談人：小野 (作家、臺北市影視音實驗教育機構校長) 邵懿德 (影評人、音樂製作人) 黎煥雄 (劇場導演、東海大學表演藝術與創作學程副教授)
16:20 - 16:30	中場休息	
16:30 - 17:30	綜合討論	主持人：王俊傑 (臺北市立美術館館長) 黃建宏 (臺北藝術大學藝術跨域所所長、關渡美術館館長) 與談人：孫松榮 (臺北藝術大學藝術跨域所教授兼電影系代理系主任) 游崴 (策展人、空總臺灣當代文化實驗場研究員) 蔡明君 (策展人、東海大學美術系兼任助理教授)

The 1980s: The Dawn of an Interdisciplinary Taiwan

Time	Sunday, November 14	
10:30 - 10:35	Opening Remarks	Wang Jun-Jieh (Director, Taipei Fine Arts Museum)
10:35 - 11:00	Introduction	Wang Jun-Jieh (Director, TFAM) Huang Chien-Hung (Director, Graduate Institute of Trans-disciplinary Arts, Taipei National University of the Arts; Director, Kuandu Museum of Fine Arts)
11:00 - 12:00	Keynote Speech I Good Times Don't Last Forever: Shadowy Memories of Taiwan's Cultural Fields in the 1980s	Moderators: Wang Jun-Jieh (Director, TFAM) Huang Chien-Hung (Director, Graduate Institute of Trans-disciplinary Arts, TNUA; Director, KdMoFA) Speaker: Jan Hung-Tze (Writer; Chairman of the Board at PChome Online)
12:00 - 13:10	Lunch	
13:10 - 14:10	Keynote Speech II Hungering for Something New: 1980s Taiwanese Film and Theater Culture	Moderators: Wang Jun-Jieh (Director, TFAM) Huang Chien-Hung (Director, Graduate Institute of Trans-disciplinary Arts, TNUA; Director, KdMoFA) Speaker: Edmond Wong (Film Critic; Assistant Professor, School of Theatre Arts, TNUA)
14:10 - 14:20	Break	
14:20 - 15:10	Roundtable Forum I: Visual Arts	Moderator: Wang Jun-Jieh (Director, TFAM) Panelists: Wu Mali (Artist; Professor, Graduate Institute of Transdisciplinary Art, National Kaohsiung Normal University) Wu Tien-Chang (Artist) Kuo Jen-Chang (Artist)
15:10 - 15:30	Refreshments	
15:30 - 16:20	Roundtable Forum II: Interdisciplinary Art	Moderator: Huang Chien-Hung (Director, Graduate Institute of Trans-disciplinary Arts, TNUA; Director, KdMoFA) Panelists: Hsiao Yeh (Writer; President, Taipei Media School) Ite Shao (Film Critic; Music Producer) Li Huang-Hsiung (Theater Director; Assistant Professor, Graduate Institute of Performing Arts, Tunghai University)
16:20 - 16:30	Break	
16:30 - 17:30	Closing Discussion	Moderators: Wang Jun-Jieh (Director, TFAM) Huang Chien-Hung (Director, Graduate Institute of Trans-disciplinary Arts, TNUA; Director, KdMoFA) Panelists: Sing Song-Yong (Professor, Graduate Institute of Trans-disciplinary Arts, TNUA; Deputy Chairman, Department of Filmmaking, TNUA) Yu Wei (Curator; Researcher, C-LAB) Tsai Ming-Jiun (Curator; Assistant Professor, Department of Fine Arts, Tunghai University)

台灣·八〇·跨領域靈光出現的時代

1960 至 1970 年代文化思想的醞釀和積累，成就 1980 年代獨特的時代氛圍——台灣經濟起飛、政治環境漸趨開放與民主自由化、大量資本流動促成新型態的空間實驗、藝術生態充滿各式跨領域精神的試驗與嘗試。換言之，1960 年代從西潮到前衛，從文學、電影和劇場介入到視覺藝術的多元並呈，1970 年代以「文化」為名展開的跨界對話，乃至 1980 年代跨各類藝術型式之間的連結和創作實驗，並進入到著力營造公共空間和在地場域的階段，及至 1990 年代以降「數位科技」媒介對大眾日常的全面影響，在這樣的文化譜系裡，所映照出台灣的「八〇年代」這段跨領域發展脈絡下眾聲喧嘩的獨特光譜。

「跨領域」一詞近期似已成為顯學，然而 1980 年代的創作者卻彼此應和、參與另個領域，除了創作上的激勵，更有各種思辯交流與迸發，形構了 1970 年代末、歷經 1980 年代、延展至 1990 年代初所發生的跨領域類聚。意即，由 1970 過渡至 1980 年代，包括鄉土文學運動與其後的各種論戰、批判和藝術創造，似乎都在解嚴前後的政治氛圍中達到高點，亦同時發生在文學、電影、劇場、藝術、文化採集與人文科學等場域中，生成一個匯聚能人、活潑強力的 1980 年代。但許多議題仍懸而未決，成為幽微佚失的歷史角落，甚至即將錯過總結與論定的最佳時機。

過去不乏文學、電影等藝術領域專門進行 1980 年代的論述與耙梳，且已有豐碩的成果，但多基於單一個別領域進行歷史回顧；然而，研究這個獨特的跨領域時期，應具更跨領域的視角與方法，因此在三、四十年之後的此刻亟需重新探訪「八〇」。

這也是為何在今日討論「八〇」，所探問的不只是記憶中的吉光片羽，更企圖從歷史經驗中追溯台灣創造力的能量如何可能。

2019年6月，臺北市立美術館與國立臺北藝術大學的研究團隊合作「八〇年代台灣跨領域與實驗藝術檔案研究計畫」，藉由重訪1980年代，探究現當代交接之際的文化生成及其後續驅動台灣當代藝術跨域發展的脈絡。此次不侷限於學術上的論述推衍，而希望通過對話來探索、還原、重建台灣當代藝術的時空面貌與關鍵史料，讓美術館成為活化藝術研究的資料庫，並藉由田野調查、專業研討與藝術展演，開展出不同型態的知識生產，最終捕捉、形塑出「啟蒙·八〇」的時代容顏。目前部分成果已陸續呈現於北美館發行之《現代美術》季刊，自2020年6月的序論（197期）開始，已連載了電影（198期）、劇場（199期）、藝術跨域（200期）、空間場域（201期）、思潮與出版（202期）等專題。本次「台灣·八〇·跨領域靈光出現的時代」論壇計有兩場專題演講、三場座談與討論，除了是此研究計畫首場對外公開的交流活動，更是研究調查的衍生形式，邀請在1980年代跨足各領域與身兼多種身份的資深藝術創作工作者與會，並邀請新一輩學者、評論人、策展人參與討論。

The 1980s: The Dawn of an Interdisciplinary Taiwan

The cultural theories that developed in the 1960s and 1970s led to the unique atmosphere of the 1980s, which is when Taiwan was experiencing accelerated economic growth, the lifting of political restrictions, democratic liberalization, and large inflows of capital. These all facilitated the formation of new spaces for experimental art that were awash in an interdisciplinary spirit. In other words, the diverse and coexisting elements such as Western trends, avant-gardism, literature, movies, theater, and the visual arts prevalent in the 1960s; the launch of interdisciplinary dialog in the name of culture in the 1970s; and even the experimental connections among different art forms in the 1980s all contributed to the construction of common spaces and localized fields. Next came the 1990s, when digital technology became a pervasive influence on daily life. This cultural genealogy reflects the enthusiasm and unique spectrum of interdisciplinarity in 1980s Taiwan.

Interdisciplinarity has become a prominent area of study in recent years, but in the 1980s, artists working in different fields were already encouraging one another to participate in other disciplines, and from the late 1970s to the early 1990s, exchanges were also growing popular among other fields of thought, which generated new disciplinary groupings. This means that the transition from the 1970s to the 1980s, which included the nativist literature movement and later debates, critiques, and new art forms, all reached an apex in the political atmosphere surrounding the end of martial law. At the same time, the bringing together of disciplines in the humanities such as literature, film, theater, and art resulted in a powerful gathering of talented individuals in the 1980s. However, many issues remain unresolved and are waiting in the lost corners of history, and the best opportunity for them to be brought to conclusion may soon be missed.

There is no shortage of literature, films and other art works that have focused on the 1980s and brought good results, but most are based on a single field, and the study of this unique period should incorporate more interdisciplinary perspectives and methods. Therefore, it is imperative to revisit the 1980s at this moment, thirty to forty years later. Today's discussions about this key period should not just inquire into fragmented memories, but also should trace different aspects of Taiwan's creative energy from historical experience.

In June of 2019, the Taipei Fine Arts Museum collaborated with the Taipei National University of the Arts to create the *1980s Interdisciplinary and Experimental Taiwanese Art Archive*. The purpose of this research project is to revisit the 1980s and explore its cultural productions with respect to modern and contemporary connections and consider how they drove interdisciplinary development in contemporary Taiwanese art. This project is not limited to academic discourse, but also hopes to reconsider the past and reconstruct contexts and features of Taiwanese contemporary art and key historical data through dialog. Furthermore, the project seeks to revitalize art research by treating the Museum as a database and producing different kinds of knowledge through field research, professional seminars, art exhibitions, and performances. Finally, the project aims to capture and reshape the appearance of the enlightening eighties in Taiwan. Some of these results have already been published in serial form in the Museum's quarterly journal *Modern Art*, starting from an introduction in the June 2020 issue (no. 197), and continuing with a series of special topics including film (no. 198), theater (no. 199), interdisciplinary art (no. 200), spatial fields (no. 201), and trending ideas and publishing (no. 202). The forum *The 1980s: The Dawn of an Interdisciplinary Taiwan* features two keynote lectures, three seminars, and discussions. In addition to being the first public exchange activity in this research project, the forum will also serve as a form of research. Organizers have invited senior generation artists who worked in various fields and served in different capacities during the 1980s to participate in the forum, as well as younger generation scholars, critics, and curators to participate in the discussion.

王俊傑

Wang Jun-Jieh

臺北市立美術館館長、國立臺北藝術大學新媒體藝術系教授。畢業於德國柏林藝術學院，獲卓越藝術家最高文憑。1984年開始錄像藝術創作，為台灣新媒體藝術發展的開創者之一。曾獲雄獅美術新人獎、德國柏林電視塔藝術獎及台新藝術獎視覺藝術大獎等。重要國際邀展包括：「光州國際雙年展」、「威尼斯雙年展」、「台北雙年展」、「亞太當代藝術三年展」、「歐洲媒體藝術節」、「柏林超媒體藝術節」等。重要獨立策展包括：「異響——國際聲音藝術展」（北美館，2005）、「台北雙年展：（限制級）瑜珈」（北美館，2006）、「台北數位藝術節」（2009，2012，2013，2014）、「再基地：當實驗成為態度」（臺灣當代文化實驗場，2018）等。近年參與跨域媒體劇場設計作品包括：華格納歌劇《尼貝龍指環》（國家交響樂團，2006）、普契尼歌劇《杜蘭朵》（德國萊茵歌劇院，2015 / 衛武營，2019）；導演科技媒體劇場《罪惡之城》（松山文創園區，2013）及《索多瑪之夜》（北美館，2015）等。

Wang Jun-Jieh currently serves as the director of the Taipei Fine Arts Museum and is a professor in the Department of New Media Art at Taipei National University of the Arts. He received a master's degree in art from Berlin University of the Arts. In 1984, Wang started making videos and became a pioneer of new media art in Taiwan. He is a recipient of the Hsiung-Shih New Artists Award, Berlin Television Tower Award, and the Taishin Arts Award for visual arts. He has shown work at major international exhibitions, including the *Gwangju Biennale*, *Venice Biennale*, *Taipei Biennial*, *Asia-Pacific Triennial of Contemporary Art*, *European Media Art Festival*, and *Transmediale Berlin*; and curated the *B!AS: International Sound Art Exhibition* (TFAM, 2005), *Taipei Biennial: Dirty Yoga* (TFAM, 2006), the *Taipei Digital Art Festival* (2009, 2012, 2013, 2014), and *Re-Base: When Experiments Become Attitude* (Taiwan Contemporary Culture Lab, 2018). Wang has also contributed to interdisciplinary digital scenic designs for productions of Richard Wagner's *The Ring of the Nibelungen* performed by the Taiwan Philharmonic in 2006, and Giacomo Puccini's *Turandot* performed at the Deutsche Oper am Rhein in 2015 and at the National Kaohsiung Center for the Arts Weiwuying in 2019. He directed *Sin City*, which was performed at Songshan Cultural and Creative Park in 2013, and *The Night of Sodom*, performed at the TFAM in 2015.

黃建宏

Huang Chien-Hung

出生於台灣高雄，畢業於東海大學化學系，之後前往巴黎。在賈克·洪席耶的指導下於 2004 年取得巴黎第八大學哲學所美學組博士。現任國立臺北藝術大學藝術跨域研究所教授兼任所長，2019 年起接任關渡美術館館長。研究領域包括影像研究、美學理論、當代藝術思潮、哲學、策展。從事法國當代理論，如吉爾·德勒茲、尚·布希亞與賈克·洪席耶等人著作的翻譯。著有《一種獨立論述》(2010)、《從電影看》譯文論集(合編)、《渾變：編織未知的亞洲工作日誌》(與後藤繁雄合編，2011)、《蒙太奇的笑容：城市影像 / 空間 / 跨領域》(2013)、《N 度亞洲：穿越劇調研》(2017)、《潛殖絮語》(2018)。策展工作有 2015 年起，與神谷幸江 (Yukie Kamiya)、金宣廷 (Sunjung Kim)、盧迎華 (Carol Yinghua Lu) 共同策畫「失調的和諧」(*Discordant Harmony*) 系列展覽 (2017)，以及「穿越—正義：科技@潛殖」(台北當代藝術館，2018)、「災難的靈視 *Co/Inspiration in Catastrophes*」(與潘小雪共同策展，2019)、「酷兒藝境 *Queering Umwelt*」(Tao Art Space，2020)。

Huang Chien-Hung was born in Kaohsiung, Taiwan. After studying Chemistry in Tunghai University, he received Jacques Rancière's supervision at the University of Paris 8 Vincennes-St. Denis and obtained his PhD degree in 2004. He is currently a professor and director of Graduate Institute of Trans-disciplinary Arts and, since 2019, the director of Kuandu Museum of Fine Arts, at Taipei National University of Arts. His research has focused on film studies, aesthetic theory, contemporary art thinking, philosophy, and curation. He has worked on the translation of works by Gilles Deleuze, Jean Baudrillard, and Jacques Rancière. He is the author of *An Independent Discourse* (2010), *Looking through Films* (2010, edit. & coll. in China), *New Directions: Trans-Plex Weaving Platform Agenda* (2011, edit. & coll. with Shigeo Gotō), *Smile of Montage* (2013), *Trans-fiction: Investigation project of Asia* (2017), *Fragments on Paracolonial* (2018). He has collaborated with Yukie Kamiya, Sunjung Kim, and Carol Yinghua Lu on the curatorial project *Discordant Harmony*. Other curatorial practices include *Trans-Justice* (MOCA, Taipei, 2018), *Co/Inspiration in Catastrophes* (coll. with Pan Sheau-Shei, 2019), *Queering Umwelt* (Tao Art Space, 2020).



專題演講 I 黃金事物難久留： 回憶八〇年代台灣文化幾個領域 的光影

主持人：王俊傑（臺北市立美術館館長）

黃建宏（臺北藝術大學藝術跨域所所長、關渡美術館館長）

講者：詹宏志（作家、PChome Online 網路家庭董事長）

Keynote Speech I Good Times Don't Last Forever: Shadowy Memories of Taiwan's Cultural Fields in the 1980s

Moderators: Wang Jun-Jieh (Director, TFAM)

Huang Chien-Hung (Director, Graduate Institute of

Trans-disciplinary Arts, TNUA; Director, KdMoFA)

Speaker: Jan Hung-Tze (Writer; Chairman of the Board at PChome Online)

詹宏志

Jan Hung-Tze

1956 年出生，臺灣大學經濟系畢業。PChome Online 網路家庭國際資訊股份有限公司董事長，電腦家庭出版集團和城邦出版集團創辦人。擁有超過 40 年媒體工作經驗，策劃或編輯超過千種書刊，並曾創辦《電腦家庭》、《數位時代》等 40 多種雜誌。詹宏志是台灣著名作家、意見領袖、電影人、編輯及出版人，並以其創意和對文化、網路趨勢、社會經濟問題的精闢見解而備受尊重。他的 15 本著作包括小說評論、社會趨勢報告及散文：《兩種文學心靈》、《趨勢索隱》、《創意人》、《趨勢報告》、《城市觀察》、《城市人》、《閱讀的反叛》、《人生一瞬》、《綠光往事》、《偵探研究》、《旅行與讀書》等。曾策劃和監製 9 部電影包括：《悲情城市》、《戲夢人生》、《牯嶺街少年殺人事件》等。詹宏志擔任過台灣許多出版及資訊相關產業協會的理事長、董事及理監事等職；於 1997 年獲台灣 People Magazine 頒發鑽石獎章，2008 年獲新聞局第二屆數位出版金鼎獎「評審委員會特別獎」，2017 年台北電影節受頒「楊士琪卓越貢獻獎」。

Born in 1956, Jan Hung-Tze graduated from the Department of Economics at National Taiwan University. He is currently the chairman of PChome Online's board of directors, and founder of both the PChome Publication Group and Cite Publishing. With over forty years of experience working in the media industry, Jan has created or served as editor for over a thousand different publications, including the establishment of more than forty magazines, such as *PChome* and *Business Next*. In addition to being an editor and publisher, Jan is a celebrated Taiwanese author, influencer, and film producer whose creativity and insights into culture, Internet trends, and socioeconomic issues are highly regarded. He has authored fifteen fiction and non-fiction books on topics such as literary criticism and societal trends. His books include *Two Types of Literary Mind*, *Trends Deciphered*, *Idea Man*, *Trends Report*, *City Watch*, *A City Language*, *Rebelling Against Reading*, *Life in an Instant*, *In Search of Lost Time*, *A Study in Detective*, and *Have BOOK – Will TRAVEL*. He has produced nine movies, including *A City of Sadness*, *The Puppet Master*, and *A Brighter Summer Day*. Jan has led many publishing and media related companies and organizations based in Taiwan. He received the Diamond Personality Award from *People Magazine Taiwan* in 1997, the Golden Tripod Award for digital publications from the Government Information Office in 2008, and the Yang Shih-chi Outstanding Contribution Award from the Taipei Film Festival in 2017.

黃金事物難久留： 回憶八〇年代台灣文化幾個領域 的光影

1980年代或者更早，台灣用「進口替代」在世界分工中賺得了「第一桶金」，時間上又迎來「戰後嬰兒潮」開始踏入社會、成家立業的大浪潮，整個民間社會力大爆發，百業欣欣向榮；反應在文化活動上，好幾個領域都出現創作概念與工作方法的變革，不僅創作成績出色，也對後來影響深遠，回頭望去，好像是同時爆發好幾個「黃金時代」。

演講者生逢其時，恰巧在1980年代經驗了或目睹了幾個文化事件現場，對當時文化活動的人物與事件有許多第一手的觀察，現在，他將以「白頭宮女」的身份重新描繪那個時代，並以自己的想法解釋「黃金時代」發生的原因、意義與後果，試圖思索這些內容可以對我們此刻有什麼樣的啟發……。

Abstract

Good Times Don't Last Forever: Shadowy Memories of Taiwan's Cultural Fields in the 1980s

In the 1980s or even earlier, Taiwan used the trade and economic policy of import substitution industrialization to earn its first pot of gold from the global division of labor. This was also the time when a massive wave of post-war baby boomers came of age, started families, and embarked on careers. The power of the entire populace exploded, and all kinds of businesses thrived. New ideas appeared in many fields and methods of working were revolutionized, producing magnificent creative successes with lasting influence. When I look back on this period, it seems to have ignited more than one golden era.

I was born precisely at the right time to witness firsthand the cultural activities, including the people and events, of the 1980s. I can now paint a picture of that era like a gray-haired palace maid reminiscing about past glories. Through these personal recollections, I will try to piece together the causes, significance, and consequences of what transpired and offer whatever may be enlightening for us today.

專題演講 II

八〇年代台灣影劇文化的 豐碩與飢餓

主持人：王俊傑（臺北市立美術館館長）

黃建宏（臺北藝術大學藝術跨域所所長、關渡美術館館長）

講者：黃建業（影評人、臺北藝術大學戲劇系兼任副教授）

Keynote Speech II

Hungering for Something New: 1980s Taiwanese Film and Theater Culture

Moderators: Wang Jun-Jieh (Director, TFAM)

Huang Chien-Hung (Director, Graduate Institute of

Trans-disciplinary Arts, TNUA; Director, KdMoFA)

Speaker: Edmond Wong (Film Critic; Assistant Professor, School of Theatre Arts, TNUA)

黃建業

Edmond Wong

電影學者、影評人、詩人、劇場導演。1954年出生於香港，來台就讀後文章散見於《書評書目》、《世界電影》、《電影欣賞》、《大地》、《文訊》、《印刻》及各大報章副刊，曾任《影響》雜誌主編。1980年出版首部影評集《轉動中的電影世界》，參與影評改革推動，積極關注、評論「台灣新電影」，簽署《民國七十六年台灣電影宣言》，為台灣電影藝術發展推波助瀾。曾編導多齣舞台劇，並陸續發表電影研究著作，其中《楊德昌電影研究》已成為研究楊德昌電影的重要參考資料。1996年接任國家電影資料館館長，解決迫切的片庫環境及拷貝修復等困境，以接續電影保存使命。他同時也是台灣三大影展（金馬影展、台北電影節、台灣國際紀錄片影展）重要草創成員。2000年代台北電影節的核心價值「年輕、獨立、非主流」及「城市主題」策展主軸皆扮演關鍵角色。黃建業先後任教於多所大專院校，並長年參與電影賞析講座及寫作影評，顯示他對電影的真知灼見及奉獻熱忱，現任教於臺北藝術大學，持續推廣電影教育。


Film scholar, critic, poet, and theater director Edmond Wong was born in 1954 in Hong Kong. After studying in Taiwan, his writing frequently appeared in the periodicals *Book Review and Bibliography*, *World Screen*, *Film Appreciation Journal*, *The Earth*, *Wenhsun*, and *Ink*, as well as in major newspapers. He served as editor-in-chief of *Influence* magazine. In the 1980s, he published Taiwan's first film criticism anthology, participated in film criticism reform, wrote about New Taiwanese Cinema, and signed the 1987 Taiwan Cinema Manifesto pushing for development of the film industry in Taiwan. Wong has directed many plays and continuously published in the field of film studies, including his book on Edward Yang's films, which is considered an important reference for research on the filmmaker. In 1996, he took over the directorship of the Chinese Taipei Film Archive to promote the organization's preservation mission by addressing urgent problems with film restoration and storage. Wong helped found Taiwan's three major film festivals: the Golden Horse Film Festival, Taipei Film Festival, and Taiwan International Documentary Film Festival, and in the 2000s, played a key role in establishing the core values for the Taipei Film Festival of supporting young, independent, and non-mainstream filmmakers, and setting its signature theme of *City in Focus*. For many years, Wong has shared his insight and demonstrated his dedication to film by teaching in colleges and universities, giving lectures on film, and writing film reviews. He continues to promote film education by teaching at the Taipei National University of the Arts.

八〇年代台灣影劇文化的 豐碩與飢餓

1970年代中期在石油危機及退出聯合國等重大挑戰下，台灣開始採取自主經濟的新發展，十大建設於焉登場。到了1980年代，在強烈經濟社會的奇蹟中，也影響到文化藝術的發展。與此同時，台灣影劇文化藝術發展亦翻天覆地以充滿創造力和可能性，宣示新時代的進展。

其中電影與視覺在1980年代，有台灣新電影運動的崛起，引來國際的注目。雖曾引發商業 / 藝術的爭議，無可否認，這是台灣電影藝術的重要高峰。此時電影文化也更趨冒進，影展的成立，理論的探索此起彼落地華麗轉身。劇場方面，第一屆實驗劇展和蘭陵劇坊熱潮，都引起廣泛的社會討論，往後開啟了小劇場運動和各種劇場形式的試探，自此眼界大開。

有幸作為此時代的見證者，趁此機會，樂於共同分享其中有趣的切身體認。

The background of the page is a collage of various film and theater scenes. At the top, there are images of a theater stage with a large white structure, a film set with a crane, and a film camera. Below these are several film strips with frames labeled 27A, 28, 28A, 29, 29A, 35, 35A, 36, 36A, 37, 37A, 38, 38A, 39, 39A, 9, 9A, 10, 10A, 11, and 11A. The film strips show scenes of people in various settings, including a theater, a film set, and a classroom. The text 'ILFORD HP5' is visible on some of the film strips.

Abstract

Hungering for Something New: 1980s Taiwanese Film and Theater Culture

Around the time of the 1973 oil crisis and Taiwan's forced withdrawal from the United Nations, the country started developing an autonomous economy under a national infrastructure push called the Ten Major Construction Projects. The resulting socioeconomic miracle of the 1980s influenced the development of art and culture, and at the same time, Taiwanese film and theater culture was filled with momentous creativity and possibility, thus declaring the dawn of a new era.

The 1980s gave rise to the New Taiwanese Cinema movement, garnering international attention and leading to controversy over the commercial and artistic goals of film. It cannot be denied that this movement signaled the pinnacle of Taiwanese cinematic art. Movie culture during this time also hastened the establishment of local film festivals and a magnificent beginning for theoretical exploration. In the theater world, excitement over The 1st Festival of Taiwan Experimental Theatre and Lanling Theatre led to extensive discussion in Taiwanese society. Next, the community theater movement and exploration of different theatrical forms led to a new outlook.

I was fortunate to witness this era, and would like to take this opportunity to share my interesting personal knowledge.

圓桌論壇 I：視覺藝術

主持人：王俊傑（臺北市立美術館館長）

與談人：吳瑪俐（藝術家、高雄師範大學跨領域藝術研究所教授）

吳天章（藝術家）

郭振昌（藝術家）

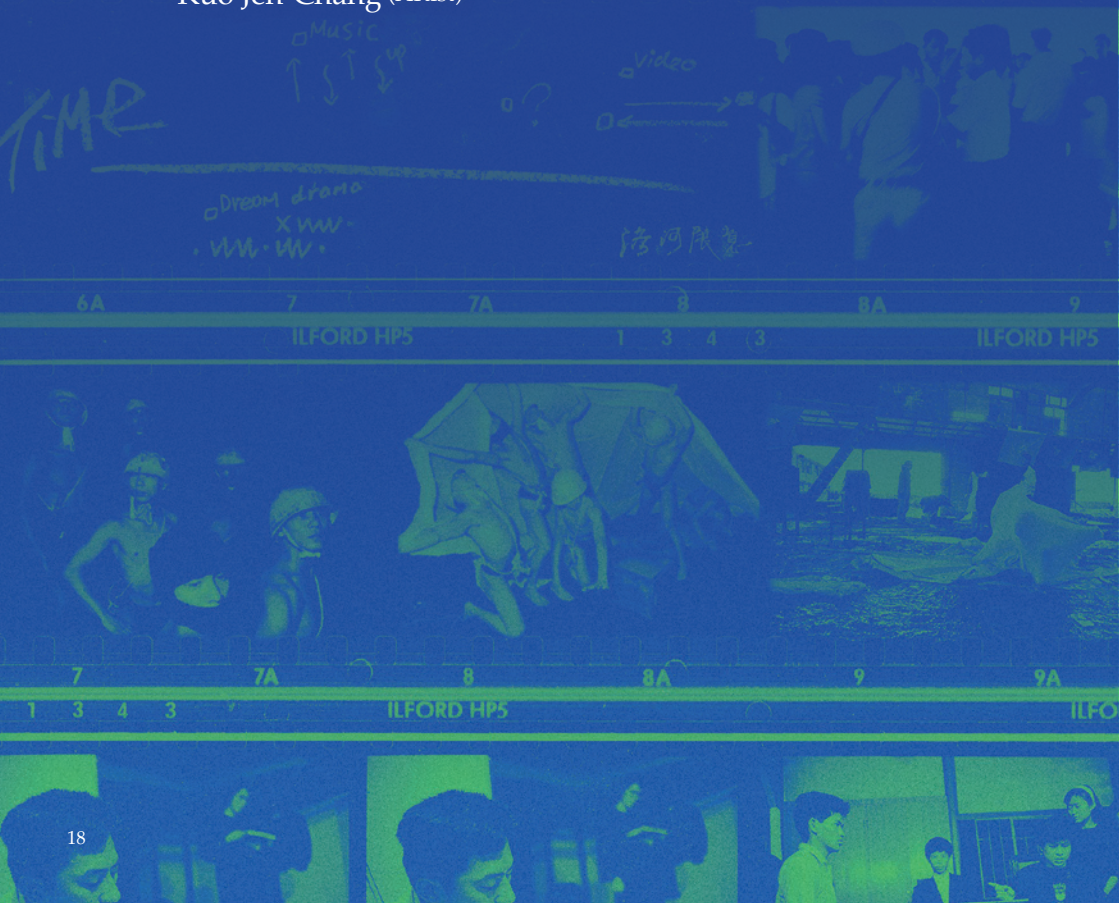
Roundtable Forum I: Visual Arts

Moderator: Wang Jun-Jieh (Director, TFAM)

Panelists: Wu Mali (Artist; Professor, Graduate Institute of Transdisciplinary Art,
National Kaohsiung Normal University)

Wu Tien-Chang (Artist)

Kuo Jen-Chang (Artist)



吳瑪俐

Wu Mali

德國杜塞道夫藝術學院畢業，目前任教於國立高雄師範大學跨領域藝術研究所。研究及創作延續前衛傳統，關注藝術在公領域中的積極介入。1990年代，作品從女性主義角度進行政治社會批判，2000年始，展開以社群為本的新形態公共藝術策劃，在2000至2004年期間與台北市婦女新知協會玩布工作坊合作《從你的皮膚甦醒》計畫，以翻轉傳統女紅概念，透過布與織縫探討女性的生命歷程；2005至2007年間在嘉義縣策劃《北回歸線環境藝術行動》，讓偏遠居民的文化參與權受到關注；2006年《人在江湖——淡水河溯河行動》、2012年《還我河山——基隆河上基隆河下》與社區大學合作，讓河川及環境的真實處境受到更多的討論；2010至2012年與竹圍工作室共同合作的《樹梅坑溪環境藝術行動》，透過一條被忽略的小溪，重新探問生態城市及都市發展的問題，於2013年以此作品獲第11屆台新藝術獎。吳瑪俐於2016年獲得國家文藝獎，近年持續關注生態環境議題，並以藝術作為人文與自然的中介，展現藝術型態的多樣可能與藝術家的豐沛能量。

A graduate of Kunstakademie Düsseldorf (the Arts Academy of the City of Düsseldorf) in Germany, Wu Mali currently teaches in the Graduate Institute of Transdisciplinary Art at National Kaohsiung Normal University. Following the avant-garde tradition, Wu's artistic practice and research focus on what art can do in the public sphere. In the 1990s, she started to criticize the state of social and political affairs from a feminist perspective in her works. She has launched a series of community-based projects of new public art, including the participatory art workshop "Playing with Clothes" organized by Awakening Foundation as part of *Awake in Your Skin* (2000-2004), which reversed the tradition of women's needlework and discussed women's lives through clothes and weaving; *Art as Environment: A Cultural Action on the Tropic of Cancer* (2005-2007) in Jiayi County which promoted equality of cultural participation rights in rural areas; *By the River, on the River, of the River – A Community Based Eco-Art Project* (2006); *Restore Our Rivers and Mountains – Along the Keelung River*, a collaboration with a community college attempting to stimulate discussion about rivers and current environmental issues; and *Art as Environment: A Cultural Action at the Plum Tree Creek*, a collaborative project with Bamboo Curtain Studio which re-examined urban ecology and development through an ignored creek. She won the 11th Taishin Visual Arts Award in 2013 with *Art as Environment: A Cultural Action at the Plum Tree Creek* and the 19th National Award for Arts, Taiwan in 2016. Wu has consistently dealt with ecological issues by adopting art as an approach to bridge culture and nature, demonstrating the potential for contemporary art and the vital personal energy of an artist.

吳天章

Wu Tien-Chang

1956 年出生，1980 年代末期即以「四個時代」一系列史學圖像繪畫崛起藝壇，歷經台灣戒嚴到解嚴時期，作品談論政治、歷史等主題，主要展覽有「第八屆 MADATAC Fulgor líquido (液視 / 異視) 吳天章個展」(康德杜克文化中心，馬德里，2017)、「陌路 | 歸真 1980-2011」「別說再見 2001-2015」吳天章個展(耿畫廊，台北，2016)、「偽青春顯相館——吳天章個展」(耿畫廊，台北，2013)、「懾—相」吳天章個展(大趨勢畫廊，台北，2008)、「後解嚴與後八九——兩岸當代美術對照展」(國美館，台中；宋庄美術館，北京，2007)、「台灣現代藝術序幕系列 (2)」(MOMA 畫廊，福岡，1997)、「台北雙年展：慾望場域」(北美館，台北，1998)、第 47 屆義大利威尼斯雙年展台灣館「台灣·台灣：面·目·全·非」(威尼斯，1997)、「第二屆亞太當代藝術三年展」(昆士蘭美術館，布里斯本，1996)、「亞太當代攝影展」(東京都寫真美術館，東京，1995)、「K18 國際大展」(卡塞爾，1992)、「四個時代」(北美館，台北，1990)。

Born in 1956, visual artist Wu Tien-Chang arrived on the art scene in the late 1980s with his painting series *Four Eras* featuring historiographical imagery. Having experienced both the martial law period and its resolution, Wu focuses on political and historical themes in his work. His important exhibitions include *The 8th Madatac Liquid Glare — Wu Tien-Chang Solo Exhibition* (Conde Duque Cultural Centre, Madrid, Spain, 2017), *Divergent Paths to Reality 1980–2011* and *Never Say Goodbye 2001–2015* (Tina Keng Gallery, Taipei, Taiwan, 2016), *Studio of Pseudo Photography—Wu Tien-Chang Solo Exhibition* (Tina Keng Gallery, Taipei, Taiwan, 2013), *Wu Tien-Chang 2008 Solo Exhibition* (Main Trend Gallery, Taipei, Taiwan, 2008), *Post-Martial Law vs. Post '89 — Contemporary Art in Taiwan and China* (National Taiwan Museum of Fine Arts, Taichung, Taiwan, and Song Zhuang Museum, Beijing, China, 2007), *Tien-Chang Wu: The Introduction of Taiwan's Contemporary Art Vol. 2* (MOMA Contemporary, Fukuoka, Japan, 1997), *Taipei Biennial: Site of Desire* (TFAM, Taipei, Taiwan, 1998), *Taiwan Taiwan Facing Faces, the 47th Biennale di Venezia* (Venice, Italy, 1997), *2nd Asia-Pacific Triennial* (Queensland Art Gallery, Brisbane, Australia, 1996), *Asia-Pacific Contemporary Photography Exhibition* (Tokyo Metropolitan Museum of Photography, Tokyo, Japan, 1995), *K-18 Mutual Acknowledgment Exhibition* (Kassel, Germany, 1992), and *Four Eras* (TFAM, Taipei, Taiwan, 1990).

郭振昌

Kuo Jen-Chang

1949 年出生於彰化鹿港，1973 年畢業於中國文化學院美術系。1967 年進入李仲生畫室研習，在抽象藝術和佛洛伊德精神分析理論方面受到啟蒙。作品視覺風格強烈，大膽地融合東方、西方多重文化，從傳統民俗元素到現代流行符號的混雜拼貼，反映出台灣當代社會多元混雜的文化特質，也創造出一套視覺鮮明、語言強烈的個人繪畫語彙。鮮豔、華麗、駁雜的形式，與大量使用拼貼、重疊、並置的造形和影像，形成一幅幅寫實與抽象並存的圖像。在創作媒材上，極為擅長處理駁雜媒材，無論是獨特的聳動黑線條、童年記憶的卡通貼紙、金光閃閃的平價珠寶、遠東紡織的台灣花布、標顯功績的銅牌勳章等，交錯並置出現在故事性十足的畫作之中，將東方的寫實表現主義與生活性的普普風格，集結成強而有力又讓人深思細究的作品。

Born in 1949 in Lukang Township, Changhua County, Kuo Jen-Chang graduated from the Fine Arts Department of the College of Chinese Culture in 1973. Kuo joined Lee Chun-Shan's painting studio in 1967 where he first learned about Freudian analysis and abstract art. His paintings have an intense visual style, boldly mixing different cultures from the East and West, and include elements from folk traditions and popular modernist symbols. With the distinctive and personal visual language in his paintings, he reflects the unique hybrid quality in contemporary Taiwanese society. Sundry, resplendent, and brightly colored forms are collaged with images to create canvas after canvas of abstraction juxtaposed with representation. Kuo is skilled at using a wide variety of media, such as acrylic paint for striking black lines, cartoon stickers reminiscent of childhood, inexpensive beads and jewelry, printed fabrics made in Taiwan, and bronze achievement medals, which he layers in powerful and thought provoking narrative paintings combining Eastern expressive realism and Pop Art style.

圓桌論壇 II：跨領域藝術

主持人：黃建宏（臺北藝術大學藝術跨域所所長、關渡美術館館長）

與談人：小野（作家、臺北市影視音實驗教育機構校長）

邵懿德（影評人、音樂製作人）

黎煥雄（劇場導演、東海大學表演藝術與創作學程副教授）

Roundtable Forum II: Interdisciplinary Art

Moderator: Huang Chien-Hung (Director, Graduate Institute of
Trans-disciplinary Arts, TNUA; Director, KdMoFA)

Panelists: Hsiao Yeh (Writer; President, Taipei Media School)

Ite Shao (Film Critic; Music Producer)

Li Huang-Hsiung (Theater Director; Assistant Professor, Graduate Institute of
Performing Arts, Tunghai University)

小野

Hsiao Yeh

1951 年出生，本名李遠。國立臺灣師範大學生物系畢業，曾赴美國紐約州立大學分子生物研究所就讀。24 歲之後以《蛹之生》、《試管蜘蛛》、《生煙井》等文學作品成為 1970 年代最暢銷作家之一。目前出版的文學作品（小說、散文、童話）已超過一百本，曾獲得第二屆聯合報小說獎首獎，《蛹之生》一書也獲《中國時報》選為民國 60 年代台灣十本最重要的書籍之一。30 歲之後成為 1980 年代「台灣新電影浪潮」重要推手之一，完成電影劇本 30 部，電影劇本五度入圍電影金馬獎，並以《恐怖分子》、《我們都是這樣長大》、《刀瘟》等獲得英國國家編劇獎、亞太影展及金馬獎最佳劇本獎。目前擔任紙風車文教基金會董事長、台北市文化基金會董事長兼「臺北市影視音實驗教育機構」（TMS）校長；曾任「台北電影節」創始第一、二屆主席。此外，長年關注台灣的教育改革、生態環境及文化發展，身體力行參與許多社會運動。《走路·回家》是他第一本關於千里步道運動的生態作品，也是第一本自傳體的療癒之書。

Born in 1951 as Li Yuan, Hsiao Yeh graduated from the biology department of National Taiwan Normal University, and then earned a graduate degree in microbiology from the State University of New York at Buffalo in the United States. At the age of 24, Hsiao Yeh became one of Taiwan's best selling authors of the 1970s with his works *The Birth of Cocoon*, *Test-tube Spider*, and *Smoking Well*. He has published more than one-hundred works in a variety of literary genres. He was the recipient of the second annual United Daily News Prize for Novels, and his book *The Birth of Cocoon* was chosen by the *China Times* to be included on its list Taiwan's Ten Most Important Books of the 1970s. In his 30s, he became an important promoter of 1980s Taiwan New Wave Cinema, and wrote thirty screenplays, five of which were selected for the final round of the Golden Horse Awards. Furthermore, his screenplays for *Terrorizers*, *Reunion*, and *Sword Obsession* won the British Academy Film Awards and the Golden Horse Award for Best Original Screenplay, and were chosen for the Asia-Pacific Film Festival. Hsiao Yeh currently serves as the chairman of the board for the Paper Windmill Arts and Educational Foundation, as well as for the Taipei Culture Foundation, and the president of the Taipei Media School. He also served as chairman for the first and second iteration of the annual Taipei Film Festival. For many years, he has closely followed educational reform, environmental issues, and cultural development in Taiwan, as well as been involved in many social movements. *Walking - Home* is his first book about the Taiwan Thousand Miles Trail environmental movement and autobiographical exploration of healing.

邵懿德

Ite Shao

文化藝術工作者，曾任北京電通廣告公司首席藝術顧問、滾石移動美妙音樂執行長、百代唱片總經理、新聞集團 [V] 音樂台大中華地區總監、影視節目製作人、電影評論及策展人，「息壤」、「奶·精儀式」藝術創作成員，旅居海外（香港、上海、北京）工作超過 20 年，2017 年底返台至今，從事傳統及現當代文化藝術研究。主要作品包括：於「息壤」及「五四的一代」聯展中發表裝置藝術創作，參與陳界仁主創的「奶·精儀式：試爆子宮」行動藝術，以及 8 釐米實驗電影《我們的一個片斷》、《複製 NO.1：作弊》、《複製 NO.2：空白》、《我向妳致敬，夏娃：此時》，台視《八千里路雲和月》，公視《台灣電影史》，TVBS《全民開講》，[V] 音樂台《非常中國》、《銀幕空間》等。文字評論散見於國內主要報章期刊，並參與金馬獎國際影展及獨立創辦 1985、1986 年台北創作短片大展活動策展。

Ite Shao is an art and culture professional. He has served as chief art consultant for Beijing Dentsu Advertising Company, CEO of the Wonderful Music Company, a subsidiary of Rock Mobile, General Manager of EMI Records, Director of music television Channel [V] for the Greater China region, a producer for film and television, a film critic and curator, and an artist member of Living Clay and Alchemy of Cream. Shao lived and worked overseas in Hong Kong, Shanghai, and Beijing for more than 20 years. After returning to Taiwan at the end of 2017, he became engaged in research on traditional, modern, and contemporary culture and art. His major works include: installation artworks exhibited in the *Living Clay* and *May Fourth Generation* group exhibitions, participation in Chen Chieh-Jen's action art piece *Alchemy of Cream: Trying to Blow up the Patriarchal Uterus*, the 8mm experimental films *One of Us*, *Reproduction No. 1: Cheat*, *Reproduction No. 2: Blank*, and *Je vous salue Eve: À ce moment là*, the series *The Journey of Poetic China* for TTV, *Taiwan History of Cinema* for public television, *Speaking Your Mind at 2100* for TVBS, and *Very China* and *The Ticket* for Channel [V]. His commentary has been published in Taiwan's major newspapers and periodicals, and he participated in the Golden Horse Awards International Film Festival and independently curated the 1985 and 1986 Taipei Creative Short Film Exhibition.

黎煥雄

Li Huang-Hsiung

現任人力飛行劇團藝術總監、東海大學表演藝術碩士學程副教授級專技人員暨學程主任。台灣當代劇場活躍且極具影響力的青壯派中堅創作者，以河左岸劇團開創詩化意象劇場，在 1980 年代台灣小劇場運動中，躋身台灣前衛劇場重要旗手。90 年代之後，更跨足音樂劇、歌劇、新媒體劇場導演，堪稱同世代劇場導演最多元發展的代表。近期主要導演作品包括：衛武營國家藝術文化中心與德國萊茵歌劇院共同製作的普契尼歌劇《杜蘭朵》（2015-2020，首位赴德執導歌劇的台灣劇場導演）；人力飛行劇團的《感傷旅行 (*kanshooryokoo*) 》、幾米音樂劇《時光電影院》等。

Li Huang-Hsiung is currently the artistic director of Mr. Wing Theatre Company, and serves as assistant professor specialist and director of the Graduate Institute of Performing Arts, Tunghai University. Li is one of the most influential and active figures in Taiwan's contemporary theater. He is known for his poetic imagery in the Rive-Gauche Theater Group, which he founded, and as being a standard bearer for avant-garde theater during Taiwan's community theater movement of the 1980s. In the 1990s, he became involved in directing musical theater, opera, and new media theater productions. It could be said that he has developed theater in more ways than anyone of his generation. Li became the first Taiwanese director to direct an opera in Germany with Puccini's *Turandot*, which was co-produced by the National Kaohsiung Center for the Arts Weiwuying and the Deutsche Oper am Rhein, and ran from 2015 to 2020. He has recently directed Mr. Wing Theatre Company's *Kanshooryokoo*, and the musical *The Rainbow of Time* based on Jimmy Liao's picture book of the same title.

綜合討論

主持人：王俊傑（臺北市立美術館館長）

黃建宏（臺北藝術大學藝術跨域所所長、關渡美術館館長）

與談人：孫松榮（臺北藝術大學藝術跨域所教授兼電影系代理系主任）

游 崑（策展人、空總臺灣當代文化實驗場研究員）

蔡明君（策展人、東海大學美術系兼任助理教授）

Closing Discussion

Moderators: Wang Jun-Jieh (Director, TFAM)

Huang Chien-Hung (Director, Graduate Institute of
Trans-disciplinary Arts, TNUA; Director, KdMoFA)

Panelists: Sing Song-Yong (Professor, Graduate Institute of Trans-disciplinary Arts,
TNUA; Deputy Chairman, Department of Filmmaking,
TNUA)

Yu Wei (Curator; Researcher, C-LAB)

Tsai Ming-Jiun (Curator; Assistant Professor, Department of Fine Arts,
Tunghai University)

孫松榮

Sing Song-Yong

法國巴黎第十大學表演藝術研究所電影學博士，國立臺北藝術大學藝術跨域研究所教授兼電影創作學系代理系主任。現任《藝術評論》主編與《中外文學》編委。曾任財團法人國家電影中心董事、《藝術觀點 ACT》雜誌主編、台新藝術獎觀察人，以及「共時的星叢：『風車詩社』與跨界藝術時代」（國立臺灣美術館，2019）、「不只是歷史文件：港台錄像對話 1980-90s」（台北當代藝術館，2018）、「啓視錄：臺灣錄像藝術創世紀」（關渡美術館，2015）、「紀錄之蝕：影像跨界的交會」（第八屆台灣國際紀錄片雙年展，2012）策展人等。主要研究領域為現當代華語電影美學研究、電影與當代藝術、當代法國電影理論與美學等。著有《入鏡 | 出境：蔡明亮的影像藝術與跨界實踐》（2014），編有《蔡明亮的十三張臉：華語電影研究的當代面孔》（2021）等。現正進行「台灣新電影四十週年關鍵詞」專書及「超越台灣新電影：影像·事件·思想四十週年」專輯的編著、策劃（均擬於 2022 年出版）。

Sing Song-Yong graduated with a PhD in cinematography from the Institute of Performing Arts, Université Paris Ouest - Nanterre La Défense, France. He currently serves as a professor in the Graduate Institute of Trans-disciplinary Arts and is the deputy chairman of the Department of Filmmaking at Taipei National University of the Arts. Sing is editor-in-chief at *Arts Review* and serves on the editorial board of *Chung-Wai Literary Monthly*. He has been the director of the Taiwan Film and Audiovisual Institute, editor-in-chief of *ACT Art Critique of Taiwan* magazine, and a member of the selection committee for the Taishin Arts Award. He curated the exhibitions *Synchronic Constellation - Le Moulin Poetry Society and Its Time: A Cross-Boundary Exhibition* in 2019 at the National Taiwan Museum of Fine Arts, *(Not) Just a Historical Document: Hong Kong-Taiwan Video Art 1980-1990s* in 2018 at the Museum of Contemporary Art Taipei, *Rewind—Video Art in Taiwan 1983-1999* in 2015 at the Kuandu Museum of Fine Arts, and *The Eclipse of Documentary: The Transdisciplinary Intersection of Images* at the Eighth Taiwan International Documentary Festival in 2012. His main areas of research are the aesthetics of modern and contemporary Chinese-language films, contemporary art and cinema, and contemporary French film theory and aesthetics. He authored *Projecting Tsai Ming-Liang: Towards Transart Cinema* (2014) and served as editor for *Thinking with Tsai Ming-Liang: 13 Faces of Contemporary Chinese Cinema Studies* (2021). Sing's current projects include writing *Keywords on the Fortieth Anniversary of New Taiwanese Cinema*, and soliciting essays for *Transcendent New Taiwanese Cinema: The 40th Anniversary of Images, Events and Ideas*.

1986年，廖慶松同時擔任《恐怖份子》與《戀戀風塵》的剪接師。由於兩部片子都趕著參加金馬獎，他只好白天剪《恐怖份子》，晚上剪《戀戀風塵》。廖慶松說道：「結果剪完第一天就發現不行，《戀戀風塵》開場的銀幕的畫面飄得像鬼片一樣，我真的看傻了，怎會變得像恐怖片？」

雖這為剪接師事後的個人回憶，但以恐怖片來指稱《戀戀風塵》未必不貼切。關於這部飄得像鬼片的畫面，其實還有阿遠在看電視上礦工紀錄片時竟暈了過去，在浮現起幾個礦坑的鏡頭後，並在道士收驚的聲音中結束了這一場戲。《恐怖份子》也有一則與暈眩有關的畫面。當淑安走入已被改建成暗房的公寓時，她與她被放大了好幾倍的回眸肖像相遇，突然暈厥了過去。

這兩部讓角色不由自主地昏倒的新電影「鬼片」，他們究竟看到了什麼？1986年離「新電影」宣言呼籲的「另一種電影」，還剩下不到一年的時間。回望歷史，這兩部作品中的暈厥瞬間對於台灣影像藝術的承先啟後，意義非凡，值得探究。是故，本發言將1986年的電影暈厥瞬間視為揭示歷史蒙太奇的漩渦，進行三點闡述：這既是一個關於新電影作為視覺事件的起點，又是台灣電影與跨域影像遭逢的奇點，更是可被視為超越時代的影像思想的歧點。換言之，暈厥瞬間乃是一股驅動台灣影像藝術彙編學的影形力，重覆且變化著。

Abstract

In 1986, Liao Ching-Sung edited the films *Terrorizers* and *Dust in the Wind*. Since both films were slated to be screened at an upcoming Golden Horse Awards film festival, he edited one during the day and the other at night. Liao said, "As a result, after the first day of editing, I found the opening scene from *Dust in the Wind* wasn't right—it was floating, making it look like a ghost film. I thought it looked silly. How did it become a horror movie?"

Although this is only the personal recollection of the editor, it's not necessarily inappropriate to consider this movie a horror film. Regarding ghost-like floating scenes, actually, in the film, the main character suddenly faints while watching a documentary on television about miners. Then, after a few scenes of the mine and sounds of a Taoist priest performing an exorcism, this part of the film ends.

Terrorizers also has a scene involving fainting. When one character walks into an apartment that has been converted into a darkroom, she is met with enlarged portraits of herself looking back at her, and suddenly faints.

What did the characters in these "ghost movies" see that made them faint? They both came out in 1986, less than a year before the appearance of the Taiwan Cinema Manifesto. Looking back, these fainting scenes are pivotal moments in the history of Taiwan's cinematic art and are worth exploring. Therefore, in this lecture, regarding these fainting scenes as eddies that reveal a historical montage, I set forth three points: The fainting scenes, taken together, are not only a visual event that serves as a starting point for New Taiwanese Cinema, but also a singularity where Taiwanese film and interdisciplinary images meet. They can also be regarded as a point of divergence for an ideology of imagery that transcends an era. In other words, these fainting episodes contain the plastic power of imagery that shapes Taiwan's cinematic art archive while continually repeating and changing.

游崴

Yu Wei

空總臺灣當代文化實驗場 (C-LAB) 策展人、研究員。1976 年生，倫敦大學柏貝克學院 (Birkbeck, University of London) 人文學暨文化研究博士，關注台灣 1980 年代以來的當代藝術與視覺文化，曾任《今藝術》雜誌主編與特約撰述。2014 年擔任臺北市立美術館「觀·點——李元佳回顧展」英國田野調查工作統籌，2015 年於倫敦佩爾茨藝廊策畫展演「射殺鋼琴師：台北噪音場景 1990-1995」(*Shoot the Pianist: the Noise Scene in Taipei 1990-1995*)，2017 年與在地實驗 (ET@T) 於臺北市立美術館共同策畫「破身影」(*Broken Spectre*)。2018 年起於 C-LAB 策畫「重訪台北之晨」(2019)、「姚瑞中：犬儒共和國」(2020)、「實驗通信 CREATORS 2020-21」(2021)；協同策展計畫包括「時間另類指南」(2018)、「城市震盪：污痕」(2019) 及「第七屆台灣國際錄像藝術展：ANIMA」(2020) 等。

Curator and researcher of Taiwan Contemporary Culture Lab (C-LAB). Born in 1976, Yu Wei obtained his PhD in Humanities and Cultural Studies at Birkbeck (London Consortium), University of London, with a research focus on Taiwan's contemporary art and visual culture since the 1980s. He has served as the editor-in-chief and correspondent for *ARTCO* magazine, and the UK research coordinator of *View-Point: A Retrospective Exhibition of Li Yuan-chia* (2014) organised by Taipei Fine Arts Museum (TFAM). He curated *Shoot the Pianist: the Noise Scene in Taipei 1990-1995* at Peltz Gallery (2015) and co-curated *Broken Spectre* at TFAM (2017) with ET@T. His recent curatorial projects at C-LAB include *Re: A Morning in Taipei* (2019), *Yao Jui Chung – Republic of Cynic* (2020) and *Signals: CREATORS 2020-21* (2021); also the co-curatorial projects, *The Alternative Guide of Time* (2018), *City Flip-Flop: Stained* (2019) and *the 7th Taiwan International Video Art Exhibition – ANIMA* (2020).

發言摘要

身為一位六年級中段班，1980 年代之於我的身體經驗，幾乎完全是流行文化與都會生活的想像。記得 1988 年 1 月當母親在客廳看新聞驚呼「蔣經國死了」的當刻，我正賴在床上聽著 AIWA 隨身聽播放的重金屬音樂。那時所謂的「反叛」，對我來說就是破爛 T 恤、破音電吉他、歌詞裡的髒話。

多年之後，當我因為寫論文重新挖掘 1980 年代台灣前衛藝術裡的「反叛」時，不可避免地意識到，我最稱職的身份，常常只是一位困在懷舊情感的業餘檔案員而已。帶著有點浪漫化又不時自我批判的視野，步履蹣跚地展開工作。

那是戒嚴最末光景的 1980 年代初，制度還未瓦解，但社會已開始鬆動。不同步的狀態打開了一個關於「法」的灰色地帶，一個有點危險但界線可被適度撥弄的模糊空間。當時的前衛藝術、小劇場及各種跨領域實踐，在這樣的空間中似乎找到了著力點。一個藝術化的行動（不見得要是「作品」）可以有效地在街頭、公寓、廢墟或是抗爭現場，創造出鬥爭的動能，並作為某種美學意義上的「體制外」。

我所好奇的是，台灣 1980 年代的跨領域實踐，如何銘刻在文化場域對於「體制外」的各式想像及實戰之中？背後歷史條件是什麼？其所留下的遺產或遺緒，又以何種形貌存在於當代的藝術文化場景？

Abstract

Born in the mid 70s, I experienced the 1980s almost entirely as popular culture and imagined urban life. I remember in January 1988, my mother was watching the news on TV in the living room and exclaimed, “Chiang Ching-Kuo is dead.” I was lying in bed listening to heavy metal music on my AIWA Walkman. My rebellion involved a tattered T-shirt, electric guitar feedback and distortion, and curses in song lyrics.

Many years later, I was researching rebellion in Taiwan's avant-garde art of the 1980s for a paper, and realized that my competence didn't exceed that of an amateur archivist trapped in nostalgia. With my somewhat romantic and self-critical vision, I was stumbling while trying to develop in my job.

As martial law came to an end in the early 1980s, the system had not yet collapsed, but society was loosening up. This lack of synchronization opened up a gray area in the law—a fuzzy space that was a bit dangerous, but its boundaries could be safely fiddled with. At that time, avant-garde art, community theater, and various interdisciplinary practices seemed to be drawing strength from this fuzzy space. An artistic action (not necessarily an artwork) could effectively generate struggle and active energy of resistance in the streets, apartments, or abandoned buildings. These could be seen as an aesthetic outside of the system.

I am curious about interdisciplinary practices in 1980s Taiwan. Specifically, how they are inscribed on the imagination or practices of cultural fields “outside of the system.” What are the conditions behind this history? What legacies have they left and how can their appearance be transplanted into the contemporary arts and culture scene?

蔡明君

Tsai Ming-Jiun


1981 年出生於台灣高雄，家鄉在南投，現工作、居住於台中。從就讀國中美術班後至今都在藝術領域中，引發她對於藝術和大眾與社會之間關係的探索。她長年來對於環境、自然與生態有著深刻的關心，也對於台灣歷史與社會發展有諸多關懷，近年的研究、合作與實踐逐漸走向視覺藝術之外的領域。她的計畫多為場域或脈絡限定，與合作對象透過分享、討論、甚至挑戰的方式，以委託製作為方法與態度進行策展實踐。現為東海大學美術系兼任助理教授，持續進行當代策展的實踐與研究。與台灣藝術發展相關的策展實踐包含：北美館邀請策展「斜面連結——典藏展實驗計畫：『待續』」；悍圖社邀請策展「書圖」、「畫譜」對話展；侯俊明邀請策展「推拿——侯俊明《身體圖》訪談計畫」；以及 TKG+Project 邀請策展，目前仍在製作中的「那些年我們的藝術養成」；並於 2019 年至今擔任台灣當代藝術資料庫「當代藝術關鍵字—建置暨研究計畫」主持人。

Born in Kaohsiung, Taiwan, in 1981, Tsai Ming-Jiun currently lives and works in Taichung. Tsai has been involved in the art world since her studies in junior high school which draws her to explore relationships between art and society. For many years, she has been deeply concerned about the natural environment, as well as about Taiwanese history and social development. In recent years her research, collaborations, and practice have gradually tended toward disciplines beyond visual arts. Her projects are mostly site or context specific, and in her collaborations, she considers commissioned production as an approach to carrying out curatorial practice through sharing, discussions, and even challenges. Tsai currently serves as an adjunct assistant professor in the Department of Fine Arts at Tunghai University, researches contemporary curatorial studies, and is a practicing curator. Her curatorial projects related to the development of Taiwanese art include: invited curator for *To be Continued*, a project of *Intersecting Vectors—Experimental Projects from the TFAM Collection* at TFAM; invited curator for the two related exhibitions *RE-WRITING* and *RE-EXHIBITING* featuring the Hantoo Art Group; invited curator for *Knead and Gain - Hou Chun Ming <Body Image> Interview Project*; and invited curator for TKG+Project, which is currently producing the exhibition *Those Years of Our Art Cultivation*. Tsai is the Project Investigator of Contemporary Art Keyword Construction and Research Project for the Taiwan Contemporary Art Archives since 2019.

1980年代，當台灣經歷解嚴、環境運動、農民運動、勞動基準法頒布、民主進步黨成立、台灣錢淹腳目、亞洲四小龍等各方面激烈的轉變時，在這段時間出生的我的這一代，對於童年生活的記憶或許是「紅白機」、「賭神」、「霹靂車」或「七匹狼」。

在許多年後才意識到那段時間所發生的一切有著無比重大的意義，於是，開始透過檔案、文件、影像以及彼時藝術創作者們的作品，重新認識當時仍懵懂的我們所錯過的一切，像是楊茂林「遊戲行為」與「台灣製造」系列反映對社會運動與台灣土地歷史的關心；吳天章的「政治」和「傷害」直面台灣當時在入道、威權、政治、社會、歷史包袱等困境；侯俊明的「工地秀」與「大腸經」系列，呈現了一位年輕創作者在經濟蓬勃的環境裡，如何轉換像是牛肉場這樣社會情色現象的刺激。

藝術創作者在社會中經常是有著獨特觀點與身體感、並擅於將生命經驗轉換與敘說的角色，隨著幾十年過去，當我們這一代終於有機會與這些前輩合作時，他們的人生與創作都已有了許多轉變。面對他們來到不同人生階段的創作，我們在合作中透過許多溝通發展出了很不同的策展型態，也都有所獲得，但我心裡總有一塊想聽他們述說過去故事的缺口沒有被滿足。我忍不住地想，對於不斷想從前輩身上挖掘過去的我們，以及來到人生不同階段的他們，是否能夠用當代策展去創造出認識彼此的方法、拉近我們之間的距離？

The background of the page is a collage of various images, including what appears to be an art gallery or museum. There are several labels visible, such as '27A', '28', '35', 'ILFORD HP5', '9', '10', '11', '10A', and '11A'. The images are somewhat faded and overlaid with the text.

Abstract

In the 1980s, Taiwan underwent an intense transformation following the lifting of martial law, the start of the environmental movement and 520 Farmers Protest, the establishment of the Labor Standards Act and the DPP, and the rise of a surging economy and the four Asian tigers. My generation was born in this period, and perhaps our childhood memories are mostly Nintendo, and the Hong Kong movie *God of Gamblers*, KITT from the *Knight Rider* series, and the Taiwanese movie *Seven Wolves*. I didn't realize until many years later that everything happening during the 1980s carried incomparable significance. Through archives, documents, images and artworks, I began to see everything that we missed in our ignorance. I realized that Yang Maolin's *Behavior of Game Playing* and *Made in Taiwan* series reflect concerns about social movements and the history of Taiwan's land; Wu Tien-Chang's series focusing on politics and injury simultaneously confront Taiwan's human, authoritarian, political, social, and historical burdens; and Hou Chun-Ming's *Reality Side Show* and *The Intestine Mantra* series show how young artists can transform the excitement of erotic social phenomena such as a strip club in a booming economy.

Artists are often those who develop unique perspectives and physical sensations in a society, and are good at narrating and transforming life experiences. By the time my generation finally has had the opportunity to work with these artists, but over the last several decades, their lives and artworks have undergone many transformations. Faced with works that they created at different stages of their lives, and through the many conversations we have had during our collaborations, we have all come up with very different curatorial strategies and gained a lot. However, I feel there is a gap in my knowledge that is always waiting to be filled with their stories. I can't help but wonder if we can use contemporary curatorial methods to narrow the distance between those of us who constantly want to retrieve the past from our predecessors, and those who have gone through these different stages of life.

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