

2022 12.03-04

跨領域靈光出現的時代
狂八〇

國際論壇
International Forum

The Wild Eighties
Dawn of a Transdisciplinary Taiwan

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International Forum

The Wild Eighties: Dawn of a Transdisciplinary Taiwan

地點 | 臺北市立美術館視聽室

日期 | 2022 年 12 月 3-4 日 (週六、週日)

Vaue : Auditorium, Taipei Fine Arts Museum

Date : Saturday-Sunday, December 3-4, 2022

指導

Supported by



主辦

Organized by



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

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Section V | Art Responding to Era and Context

10:30-11:00 報到

11:00-11:20 致詞
王俊傑／臺北市立美術館館長

11:20-11:30 引言
黃建宏／國立臺北藝術大學藝術跨域所所長、關渡美術館館長

場次一 **時代的方法**
主持：黃建宏／國立臺北藝術大學藝術跨域所所長、關渡美術館館長

11:30-11:50 **【專題演講】**
巨浪與餘音——重訪1987年前後中國大陸藝術的再當代過程
講者 | 劉 鼎／藝術家、策展人
盧迎華／藝術史學者、北京中間美術館館長

*受疫情影響，劉鼎、盧迎華無法親臨現場，演講採預錄播放。

11:50-13:00 午餐

場次二

現代性的專業化與跨領域

主持：王俊傑／臺北市立美術館館長

13:00-13:45

【專題演講】

地緣戰略觀點下的臺灣1980年代藝術發展

講者 | 林志明／國立臺北教育大學藝術與造形設計學系特聘教授暨
當代藝術評論與策展全英語碩士學位學程主任

13:45-15:00

【座談】

與談 | 黃建業／影評人、國立臺北藝術大學戲劇系兼任副教授
劉振祥／攝影家、國立臺北藝術大學劇場設計學系兼任副教授
姚瑞中／藝術家、國立臺灣師範大學美術學系兼任副教授

15:00-15:25

休息

15:25-15:30

介紹

場次三

藝術集結與社群流變

主持：黃建宏／國立臺北藝術大學藝術跨域所所長、關渡美術館館長

15:30-16:15

【專題演講】

集體協作與政治：1970年代以來東南亞的跨領域、 時空脈絡，以及 ruangrupa

講者 | 辛友仁／新加坡國家美術館資深策展人暨副館長

16:15-17:30

【座談】

與談 | 李 昂／作家
楊智富／藝術家、藝評人
孫松榮／國立臺北藝術大學藝術跨域研究所暨電影創作學系教授

12:20-12:50 報到

12:50-13:00 開場

場次四

跨文化混種與就地前衛

主持：黃建宏／國立臺北藝術大學藝術跨域所所長、關渡美術館館長

13:00-13:45

【專題演講】

八〇日本：前衛的終結，他者的辨識

講者 | 住友文彥／策展人、東京藝術大學國際藝術創作研究所教授

13:45-15:00

【座談】

與談 | 李道明／國立臺北藝術大學名譽教授

張元茜／策展人、亞洲文化協會台灣基金會執行長

汪俊彥／劇評人、國立臺灣大學華語教學碩士學位學程助理教授

15:00-15:30

休息

場次五

回應歷史環境的藝術

主持：王俊傑／臺北市立美術館館長

15:30-16:00

【專題演講】

1980年代的中國與香港：明天會更好？

講者 | 姚嘉善／M+視覺藝術主策展人

*受疫情影響，姚嘉善無法親臨現場，演講採預錄播放（現場中英文口譯）。

16:00-17:15

【座談】

與談 | 廖仁義／國立臺灣美術館館長

齊隆王／電影學者、前世新大學廣播電視電影學系教授

馬世芳／廣播人、作家

10:30-11:00 REGISTRATION

11:00-11:20 REMARKS

Jun-Jieh WANG | Director, Taipei Fine Arts Museum

11:20-11:30 INTRODUCTION

Chien-Hung HUANG | Director, Graduate Institute of Trans-disciplinary Arts,
Taipei National University of the Arts; Director, KdMoFA

Section I

Methodology and the Times

Moderator: Chien-Hung HUANG | Director, Graduate Institute of Trans-disciplinary
Arts, Taipei National University of the Arts; Director, KdMoFA

11:30-11:50

KEYNOTE SPEECH

Waves and Echoes: A Process of Re-contemporarization in Chinese Art Circa 1987 Revisited

Speakers:

LIU Ding | Artist; Curator

Carol Yinghua LU | Art Historian; Director, Beijing Inside-Out Art Museum

*As Liu and Lu are unable to travel and present in person, a pre-recorded video lecture will be
played on the day of the forum with simultaneous interpretation in Mandarin and English provided.

11:50-13:00

LUNCH

Section II

The Specialization and Transdisciplinarity of Modernity

Moderator: Jun-Jieh WANG | Director, Taipei Fine Arts Museum

13:00-13:45

KEYNOTE SPEECH

Art Under the Shadow of the Geo-strategy: On the Art Scene of the Eighties in Taiwan

Speaker: Chi-Ming LIN | Distinguished Professor of the Department of Arts and Design and the Program Director of MA in Critical and Curatorial Studies of Contemporary Art, National Taipei University of Education

13:45-15:00

PANEL DISCUSSION

Panelists:

Edmond WONG | Film Critic; Associate Professor, School of Theatre Arts, Taipei National University of the Arts

Chen-Hsiang LIU | Photographer; Adjunct Associate Professor, Department of Theatre Design & Technology, Taipei National University of the Arts

YAO Jui-Chung | Artist; Adjunct Associate Professor, Department of Fine Arts, National Taiwan Normal University

15:00-15:25

BREAK

15:25-15:30

INTRODUCTION

Section III

Art Collective and Communal Becoming

Moderator: Chien-Hung HUANG | Director, Graduate Institute of Trans-disciplinary Arts, Taipei National University of the Arts; Director, KdMoFA

15:30-16:00

KEYNOTE SPEECH

Collectivism and Politics: Interdisciplinarity, Contexts and ruangrupa in Southeast Asia from the 1970s

Speaker: SENG Yu Jin | Senior Curator and Deputy Director (Curatorial and Research), National Gallery Singapore

16:00-17:15

PANEL DISCUSSION

Panelists:

LI Ang | Writer

Chih-Fu YANG | Artist; Art Critic

SING Song-Yong | Professor, Department of Filmmaking, and the Graduate Institute of Trans-disciplinary Arts, Taipei National University of the Arts

12:20-12:50 REGISTRATION

12:50-13:00 INTRODUCTION

Section IV

Trans-cultural Chimera & Avant-gardism Rooting

Moderator: Chien-Hung HUANG | Director, Graduate Institute of Trans-disciplinary Arts, Taipei National University of the Arts; Director, KdMoFA

13:00-13:45

KEYNOTE SPEECH

The End of Avant-gardes: Awareness of the Identity of the Other in Japan

Speaker: Fumihiko SUMITOMO | Curator; Professor, Graduate School of Global Arts, Tokyo University of the Arts

13:45-15:00

PANEL DISCUSSION

Panelists:

Daw-Ming LEE | Professor Emeritus, Taipei National University of the Arts

Rita Yuan Chien CHANG | Curator; Director, Asian Cultural Council Taiwan Foundation

Chun-Yen WANG | Theater Critic; Assistant Professor, Graduate Program of Teaching Chinese as a Second Language, National Taiwan University

15:00-15:30

BREAK

Section V

Art Responding to Era and Context

Moderator: Jun-Jieh WANG | Director, Taipei Fine Arts Museum

15:30-16:00

KEYNOTE SPEECH

A Better Tomorrow?: China and Hong Kong in the 1980s

Speaker: Pauline J. YAO | Lead Curator, Visual Art, M+

*As Pauline J. Yao is unable to travel and present in person, a pre-recorded video lecture will be played on the day of the forum with simultaneous interpretation in Mandarin and English provided.

16:00-17:15

PANEL DISCUSSION

Panelists:

Jen-I LIAO | Director, National Taiwan Museum of Fine Arts

Lung-Zin CHI | Film Scholar; Former Professor, Department of Radio, Television, and Film, Shih Hsin University

Shih-Fang MA | Radio Presenter; Writer

國際論壇

狂八〇：跨領域靈光出現的時代

臺灣，隨著殖民現代性進入世界史的版圖，日本帝國在日據時期將臺灣建設為南進基地，直到二次大戰結束，臺灣在國際合約中重回中國，但卻因為蔣介石國共鬥爭失勢退居臺灣，臺灣至此成為國際歷史的懸案。臺灣，自身就是國際史的一則縮影。也因此，臺灣八〇，一個時代的脈絡也必然再現著地緣政治的交互連動，無論是在 1980 年代以新的亞洲管理模式進入國際市場佈局的日本、甫進入激烈民主抗爭的南韓、或是結束文革進入改革開放的中國，乃至於面對建國之初的新加坡等等，這些東亞不同區域之間的發展，都同時受到國際結構和彼此之間經濟連動關係的影響，卻又在政治治理與文化認同上個別發展出不同模式。「狂八〇：跨領域靈光出現的時代」國際論壇企圖在回看與思考「臺灣八〇年代」的同時，必須意識到我們需要與鄰近夥伴有更多對話，才能夠確切了解一個時代的意義。

必須瞭解亞洲，才能理解臺灣，必須與世界對話，才能想像臺灣的未來，「臺灣八〇：跨領域靈光出現的時代」是文化部「重建臺灣藝術史」所支持的研究計畫，為了能擴大研究課題在公共平臺上的分享與討論，在北美館舉辦「狂八〇：跨領域靈光出現的時代」展覽與論壇。重建臺灣藝術史最為重要的部分就是讓自己在歷史中確認主體性，並且擁有與他者對話、延展共生關係的基礎。研究計畫主要聚焦在 1980 年代藝術文化與社會狀態之間劇烈共振的特殊歷史階段，也就是由社會歷史狀態促發的藝術文化能量，進而在參與者的跨領域與合作中發揮巨大動能，進而推動整體變動。展覽也就在關鍵性「人、事、地網絡」與「重要課題」兩個「跨領域」軸線上精煉出「一個時代」的「星叢」(constellation)，人在「未系統化」特殊環境下的跨領域與 1980 年代以跨領域即興的試驗成為展覽的主軸。2021 年 11 月的「臺灣·八〇」論壇基於調研的進行，主要聽

取與交流當年實際參與者的見證，而 2022 年的國際論壇，藉由展覽的內容，將會是我們邀請亞洲的專家們一起交流討論的重要時刻，因為必須有足夠的材料與敘事作為對話的基礎。我們以五個主題講座四場座談，在這有限而寶貴的交流時間裡，深刻體會「八〇」屬於亞洲。

International Forum

The Wild Eighties: Dawn of a Transdisciplinary Taiwan

Through colonial modernity, Taiwan entered the picture of world history. During the Japanese colonial era, the Japanese Empire developed Taiwan into a base for its southern expansion. At the end of World War II, Taiwan was returned to China in accordance with international treaties. But following the defeat of the KMT by the CCP in China, Chiang Kai-shek retreated to Taiwan. Ever since, Taiwan has been an outstanding issue, and an epitome of international history. Taiwan in the 80s was the setting of geopolitical interactions. In the 1980s, Japan entered the international market with a new mode of Asian management and South Korea was gripped by violent pro-democracy protests, China began a period of reform and opening up after the end of the Cultural Revolution, while Singapore was forging its identity after the founding of the republic. The development of these different Asian regions was influenced by the international order and the economic ties between them. However, in terms of form of government and cultural identity, they followed their own individual path. While looking back and reflecting on Taiwan in the 80s, the international forum *The Wild Eighties: Dawn of a Transdisciplinary Taiwan* recognizes the need for more dialogue with our neighbors, in order to better understand the significance of that period.

To understand Taiwan, one must understand Asia first. Only by engaging in dialogue with the world can we imagine Taiwan's future. *The 1980s: The Dawn of an Interdisciplinary Taiwan* is a research project supported by the Ministry of Culture's "Taiwanese Art History Reconstruction Project". In order to increase the sharing and discussion of this research topic on public platforms, the Taipei Fine Arts Museum is presenting the exhibition and forum *The Wild Eighties*:

Dawn of a Transdisciplinary Taiwan. The most important part of reconstructing Taiwanese art history is to affirm one's subjectivity in history, and to have a foundation for engaging in dialogue with and expanding the symbiotic relationship with others. The research project focuses on the specific historical period of the 1980s characterized by the profound resonance between art, culture and social conditions. The artistic and cultural energy produced by the social and historical conditions played a huge role in the transdisciplinary collaborations between artists and practitioners in different fields and contributed to the overall changes. With "people, events and places" as well as "key issues" as the two "transdisciplinary" themes, the exhibition creates a constellation of "an age". Transdisciplinarity in a specific environment that is not yet "schematized" and improvised transdisciplinary experiments form the main axis of the exhibition. Held in November 2021, the forum *The 1980s: The Dawn of an Interdisciplinary Taiwan* was based on research and mainly showcased the testimonies of the transdisciplinary participants during those years. The international forum in 2022, along with the content of the exhibition, will be an important occasion for us to exchange and discuss with experts from Asia, with an abundance of material and narratives as their basis. With five keynote speeches and four panel discussions, we will explore how the 80s belonged to Asia in the limited valuable time.

王俊傑

Jun-jieh WANG

臺北市立美術館館長、國立臺北藝術大學新媒體藝術學系教授。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，為臺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。

Jun-jieh Wang 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 *BIAS: 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 Weiwoyung 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

Chien-Hung HUANG

出生於臺灣高雄，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)、《蒙太奇的微笑：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)、「民主藝術：文化造型運動 n.0 在當代」(關渡美術館，2021)。

Chien-Hung Huang was born in Kaohsiung, Taiwan. After studying Chemistry in Tung-Hai 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 the 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), *Demo-Art: Culture Plasticizing Movement n.0 Now* (Kuandu Museum of Fine Arts, 2021).

場次一

時代的方法

如何讓某個「時代」得以被看見、探索與思考？既意味著回返歷史、與經驗者的對話關係，同時也指向意識與關係的「跨越」方法和技術，簡言之，就是通過文化藝術的考察進行「社會塑形」。

主持 | 黃建宏／國立臺北藝術大學藝術跨域所所長、關渡美術館館長

Section I

Methodology and the Times

How to evoke, explore and reflect on certain “times”? It implies going back in history and talking to those who have witnessed those times. It also points to the methodology of “reaching beyond” consciousness and relations. In other words, it’s about measuring a society by studying its culture and art.

Moderator:

Chien-Hung HUANG | Director, Graduate Institute of Trans-disciplinary Arts, Taipei National University of the Arts; Director, KdMoFA

【專題演講】

巨浪與餘音—— 重訪 1987 年前後中國大陸藝術的再當代過程

講者 | 劉 鼎／藝術家、策展人

盧迎華／藝術史學者、北京中間美術館館長

KEYNOTE SPEECH

Waves and Echoes: A Process of Re-contemporarization in Chinese Art Circa 1987 Revisited

Speakers:

LIU Ding | Artist; Curator

Carol Yinghua LU | Art Historian; Director, Beijing Inside-Out Art Museum

劉鼎、盧迎華

LIU Ding, Carol Yinghua LU

劉鼎現居北京，是藝術家和策展人。他的藝術創作與策展實踐從思想史的角度將歷史與當代進行有機連接和多角度的描摹與凝視，以多重線索展開對中國藝術的主體性敘述。劉鼎曾參加過釜山雙年展（2018）、銀川雙年展（2018）、伊斯坦堡雙年展（2015）、亞太三年展（2015）、新奧爾良雙年展（2014）、上海雙年展（2014）、台北雙年展（2012）、威尼斯雙年展的中國館（2009）、首爾媒體城市雙年展（2008）和廣州三年展（2005）。他的作品也在國內外藝術機構和美術館中廣泛展出。

盧迎華是藝術史學者、策展人，現任北京中間美術館館長。她獲墨爾本大學藝術史博士學位（2020）。她曾出任深圳 OCAT 藝術總監及首席策展人（2012-2015）；義大利波札諾 Museion 現當代美術館的客座策展人（2013）與亞洲藝術文獻庫中國研究員（2005-2007）。她曾擔任第九屆光州雙年展聯合策展人、第七屆深圳雕塑雙年展聯合策展人（2012）。她是美國藝術史研究機構協會（ARIAH）首屆「東亞學者獎」的四位獲獎者之一（2017），獲 Yishu 華人當代藝術評論獎（2016）和泰德美術館研究中心亞太計畫的首個特邀研究學者獎金（2013）。她曾擔任全球藝術界多個重要獎項的評委。

自 2011 年以來，劉鼎與盧迎華共同策劃了一系列展覽；2013 年至今，他們持續開展題為「社會主義現實主義的迴響」的研究，對敘述中國當代藝術的視角和方法論進行重新評估。2022 年，他們被任命為 2023 年橫濱三年展的藝術總監。

Artist and curator Liu Ding is currently based in Beijing. His artworks and curatorial practice organically connect the historical and contemporary from the perspective of the history of thought. His portrayals and gaze develop subjective narratives of Chinese art from multiple perspectives and following multiple threads. Liu has exhibited his works at the 2018 Busan Biennale, 2018 Yinchuan Biennale, 2015 Istanbul Biennial, 2015 Asia Pacific Triennial of Contemporary Art, 2014 Prospect New Orleans, 2014 Shanghai Biennale, 2012 Taipei Biennial, 2009 Venice Biennale, 2008 Seoul Mediacity Biennale, and the 2005 Guangzhou Triennial. His works have also been widely exhibited at art institutions and museums in China and internationally.

Carol Yinghua Lu is an art historian and curator, and currently serves as director of Beijing's Inside-Out Art Museum. She received her doctoral degree in art history from the University of Melbourne in Australia in 2020. She served as chief curator and director at OCAT Shenzhen from 2012 to 2015; guest curator at the Museum of Modern and Contemporary Art, Bozen / Bolzano in 2013; and China researcher at the Asia Art Archive from 2005 to 2007. She was co-artistic director of the 9th Gwangju Biennale and co-curator of the 7th Shenzhen Sculpture Biennale both in 2012; was one of four recipients of the inaugural ARIAH East Asia Fellowship Program given by the Association of Research Institutes in Art History in 2017; the winner of the Yishu Awards for Critical Writing on Contemporary Chinese Art in 2016; and the first visiting scholar in the Asia-Pacific Fellowship program at the Tate Research Centre in 2013. Lu has also served as a judge for several important international art awards.

In 2011, Liu Ding began co-curating exhibitions with Carol Yinghua Lu, and since 2013, they have continued to develop their research project *Echoes of Socialist Realism*, reevaluating perspectives and methodologies related to the narration of Chinese contemporary art. In 2022, they were appointed artistic directors for the 2023 Yokohama Triennale.

巨浪與餘音—— 重訪 1987 年前後中國大陸藝術的再當代過程

2020 年我們策劃的「巨浪與餘音——重訪 1987 年前後中國藝術的再當代過程」展是「從藝術的問題到立場的問題：社會主義現實主義的迴響」系列研究的第五個展。這個研究旨在辨析與反思中國有關「當代藝術」的歷史敘述與建構。在展覽中，我們提出以「再當代」作為一個認識歷史的理論模型，來把握 1949 年以來中國藝術及其思想的流變。將 1949 年以來不同歷史階段對文藝實踐的激烈改造，對藝術形式、話語及其價值判斷的塑造、規約和干預，視為中國藝術的當代化過程的一部分。這種歷史視角也許可以更貼切地考察始終與主流意識形態粘連和糾纏在一起的藝術話語和藝術實踐。這也是我們今天所有實踐者所共同面對的語境和前提。

在展覽中，通過耐心清理歷史語境中的理論和行動的內部邏輯，我們希望拓寬認識 1980 年代的歷史視野。我們將 1980 年代放入漫長的歷史鏈條之中，重建 1980 年代與 1949 年以來至「改革開放」之間的文藝發展進程的歷史關聯和參照關係，還原相對全面的敘述，使 1980 年代，特別是 '85 新潮，變成有歷史脈絡和看得清楚的歷史現象。這個研究既以整體性的意識去把握 1980 年代，也避免用意識形態作簡單的立場區分。借助 1987 年這個時間節點，我們立足于建立一些複雜的模式，展示當代藝術與當代主流藝術的斷裂與承續的多種狀況，突破由西方（北美）思想界確立的「當代模型」的制約。酌古沿今，我們也不斷地將當下的問題與思考帶入對於 1980 年代的重訪之中。

Waves and Echoes: A Process of Re-contemporarization in Chinese Art Circa 1987 Revisited

In 2020, we curated the exhibition *Waves and Echoes: A Process of Re-contemporarization in Chinese Art Circa 1987 Revisited*. This was the fifth exhibition related to a series of studies called *From the Issue of Art to the Issue of Position: Echoes of Socialist Realism*, in which we analyzed contemporary art's historical narrative and its construction. For the exhibition, we put forward a theoretical model that looked at history from the perspective of re-contemporization to understand changes in Chinese art and its thinking since 1949. Indeed, radical transformations in artistic and literary practices, which include the molding, regulation, and tampering with form, discourse, and values in different periods since 1949, are considered a part of the process of the contemporarization of Chinese art. This kind of historical perspective is perhaps more suitable for inspecting the art discourses and practices that have always been closely tied with mainstream ideologies, and even today, this is the historical perspective that all of our artists are facing in terms of context and premise.

For the exhibition *Waves and Echoes*, by patiently sorting through the internal logic of theory and practice present in the 80s context, we had hoped to broaden understanding of the historical horizon of this era. Placing the 1980s into the long chain of history, we reconstructed the historical and referential relationships between this decade and the development of art and literature in the period preceding it—specifically from 1949 to “the opening of China.” This allowed us to formulate a relatively comprehensive narrative, thus making the 1980s, and especially the '85 New Wave, become a clearly visible historical phenomenon within a historical context. Our research both applies a comprehensive consciousness to our understanding of the 1980s, and also avoids using ideology to make simplistic distinctions between viewpoints. We used the year 1987 as a foothold to establish complex models, and then presented diverse states of rupture and continuation in both contemporary and contemporary mainstream art, thus breaking through constraints imposed by the contemporary model established in Western (North American) thought circles. We have continued to include current issues and thinking into our revisiting of the 1980s.

現代性的專業化與跨領域

「現代化」左右著臺灣的命運，或說臺灣作為一個獨立稱謂，與「現代性」之間有著千絲萬縷的糾結關係，1980年代就是這百年糾結的一個重要轉折點，一邊在經濟上昂然邁入國際，接受資訊爆炸的現代生活，一邊則必須重新面對改革開放後的中國，思慮與中華文化的存續關係。理性管理、技術官僚、產業改革與知識經濟皆強力推促專業化，而與此同時，民間則強烈提出民主自由的要求，以許多非制式化的串連和協作磨合著上述現實環境的改變，展現出前全球化的跨領域力量。專業化與跨領域兩股力量之間的互動決定了1990年代後的臺灣。

主持 | 王俊傑 / 臺北市立美術館館長

Section II

The Specialization and Transdisciplinarity of Modernity

“Modernity” was a decisive factor influencing Taiwan’s fate, or one could say that “modernity” was intricately linked to “Taiwan” as an independent label. The 1980s were a turning point in this century-old conundrum. On the one hand, Taiwan established an international presence through its economic achievements and embraced modern life with its explosion of information. On the other hand, it had to face China after its reform and opening up and think about the continuation of Chinese culture. While rational management, technocracy, industrial reform and the knowledge economy all pointed towards specialization, the people made strong demands for democracy and freedom. Through many unconventional alliances and concerted actions, they strove to change the real-world environment, constituting a transdisciplinary force before the age of globalization. The interaction between specialization and transdisciplinarity would shape Taiwan from the 1990s.

Moderator:

Jun-jieh WANG | Director, Taipei Fine Arts Museum

【專題演講】

地緣戰略觀點下的臺灣 1980 年代藝術發展

講者 | 林志明／國立臺北教育大學藝術與造形設計學系特聘教授暨當代藝術評論與策展全英語碩士學位學程主任

KEYNOTE SPEECH

Art Under the Shadow of the Geo-strategy: On the Art Scene of the Eighties in Taiwan

Speaker:

Chi-Ming LIN | Distinguished Professor of the Department of Arts and Design and the Program Director of MA in Critical and Curatorial Studies of Contemporary Art, National Taipei University of Education

【座談】

與談 | 黃建業／影評人、國立臺北藝術大學戲劇系兼任副教授
劉振祥／攝影家、國立臺北藝術大學劇場設計學系兼任副教授
姚瑞中／藝術家、國立臺灣師範大學美術學系兼任副教授

PANEL DISCUSSION

Panelists:

Edmond WONG | Film Critic; Associate Professor, School of Theatre Arts, Taipei National University of the Arts
Chen-Hsiang LIU | Photographer; Adjunct Associate Professor, Department of Theatre Design & Technology, Taipei National University of the Arts
YAO Jui-Chung | Artist; Adjunct Associate Professor, Department of Fine Arts, National Taiwan Normal University

林志明

Chi-Ming LIN

法國高等社會科學研究學院文學藝術語言體系研究博士。曾任國立臺灣美術館館長，現為國立臺北教育大學藝術與造形設計學系特聘教授暨當代藝術評論與策展全英語碩士學位學程主任，曾三度受邀至巴黎第七大學擔任訪問教授，並擔任臺灣大學等校兼任教授。主要研究領域為影像研究、美學及法國當代思潮。他同時也是許多重要歐洲當代思想家的翻譯者，譯有布赫迪厄《布赫迪厄論電視》；奧格《塞尚：強大而孤獨》；布希亞《物體系》；傅柯《古典時代瘋狂史》；班雅明《說故事的人》；余蓮《功效論》、《本質或裸體》（合譯）、《間距與之間：論中國與歐洲思想之間的哲學策略》（合譯）等書。著作有論文數十篇以中文、法文、英文、義大利文出版；最近專著包含《解 / 嚴：台灣當代藝術面對戒嚴與解嚴》（2017）、《古典時代瘋狂史導讀別冊》（2016）、《米開朗基羅的當代對話：北師美術館開幕大展圖錄》（2013）、《複多與張力：論攝影史與攝影肖像》（2013）。

Chi-Ming Lin received his PhD from the Doctoral Program of Arts and Languages at France's School of Advanced Studies in the Social Sciences. He has served as the director of the National Taiwan Museum of Fine Arts, and now holds the posts of distinguished professor in the Department of Arts and Design and director of the English-language master's degree program in Critical and Curatorial Studies of Contemporary Art at National Taipei University of Education, and has served as an adjunct professor at National Taiwan University. He was invited to be a visiting professor at Paris Diderot University three times. His primary areas of research include theories of images, aesthetics, and contemporary French thought. He has also translated the works of many important European philosophers, including Pierre Bourdieu's *Sur la télévision*, Michel Hoog's *Cézanne "Puissant et Solitaire"*, Jean Baudrillard's *Le système des objets*, Michel Foucault's *Folie et Déraison: Histoire de la folie à l'âge classique*, Walter Benjamin's *Ecrits français*, and François Jullien's three works *Traité de l'efficacité*, *De l'essence ou du nu* (co-translated), and *L'écart et l'entre : D'une stratégie philosophique, entre pensée chinoise et européenne* (co-translated). Dozens of his writings have been published in Chinese, French, English, and Italian. His recent writings include the exhibition catalog *The Aftermath: The Lift of Martial Law* (2017), *Folie et Déraison: Histoire de la folie à l'âge classique—A Reader's Guide* (2016), exhibition catalog *A Contemporary Dialogue with Michelangelo* (2013), and *Multiple & Tension: On History of Photography and Photographic Portrait* (2013).

地緣戰略觀點下的臺灣 1980 年代藝術發展

臺灣 1980 年代最重要的事件無疑是 1987 年的解除戒嚴。此一事件的發生有多種解釋，但它和文化藝術間的關係卻是和更長程和龐大的兩個影響深沉的運動有關，即本土化與民主化。

閱讀晚近的出版，參酌當今的時代態勢，此一專題演講將加入臺灣在地政治和地緣戰略中的位置為觀點，來思考其本土化及民主化進程，使其作為 1980 年代臺灣藝術發展的重大背景，能有一較為不同及更能結合今日問題意識的理解。

比如曾經參與深度影響臺灣決策的美國地緣政治戰略家布里辛斯基（Zbigniew Brzezinski）即曾指出，美國的「全球盟主地位」有一過去歷史上未曾出現的現象，即本身並不在身處於歐亞大陸，卻在深度主宰著歐亞大陸。他綜合了過去地緣政治學中的「世界島」及邊緣優先說，同時著重了歐亞中央大陸及重要邊陲地帶。對於位於第一島鏈核心位置的臺灣，他認為美國不能默許臺灣被武力統一，必須干預；或說，美國的正式立場是，只有一個中國，但「中國如何尋求統一對美國會有重大利益衝擊。」¹

研究臺灣戰後政治史的日本學者若林正丈，於討論臺灣政治的「本土化」和「民主化」啟動時期（1970 年代）時，也對地緣政治中美、中、臺的戰略關係變動，給予特別的重視。對他而言，美國乃是一「非正式的帝國」（無殖民地，以基地、租地、據點為主的帝國）。1972 年美國尼克森總統訪中之後產生上海公報、建交公報、八一七公報，以及相對應的臺灣關係法、[對臺]六項保證、雷根備忘錄，這整體的轉變，對若林而言，形成了所謂的「七二年體制」。此一由地緣戰略考量而生的重大變化，「讓戰後臺灣國家仍舊持續曖昧認同，孕育出『民主化與臺灣化』的結構變動。」²

如此重大的政治、社會和文化層面的發展態勢，它在藝術中的呈現，也必然不止於單一的藝術之中，而是可以看到在各種藝術皆有類同、平行甚至交錯的發展，而這也是北美館「狂八〇」展覽的一個重要策展觀點。

1. 布里辛斯基，《大棋盤》，新店：立緒，2014（三版），頁 246。

2. 若林正丈，《戰後臺灣政治史：中華民國臺灣化的歷程》，臺北：臺大出版中心，2016（二版），頁 134。

Art Under the Shadow of the Geo-strategy: On the Art Scene of the Eighties in Taiwan

No doubt, the most important event in 1980s Taiwan was the lift of martial law in 1987, which has been interpreted in many ways, but has had its deepest impact on arts and culture through two longer-term and larger movements: localization and democratization (Taiwanization).

Following my reading of recent publications and consideration of today's situation, I have included viewpoints of Taiwan's local politics and geostrategic position in this keynote speech to think about the processes of localization (Taiwanization) and democratization as a significant backdrop for art development in 1980s Taiwan. I believe this will provide an understanding that could be different and more related to today's problematics.

As the American geopolitical strategist Zbigniew Brzezinski, who had a deep impact on Taiwan policy, once pointed out, the United States' global hegemonic position is a historically unprecedented phenomenon, and although it is not located in Eurasia, the US still maintains dominance there. Brzezinski synthesized the World-Island and core-periphery doctrines of past geopolitical theory while emphasizing both the importance of the Rimland and the Heartland of the Eurasian continent. He felt that because Taiwan was located at the center of the first island chain, the United States could not acquiesce to the use of military force by China to reunify Taiwan, and under such circumstances, would intervene. According to Brzezinski, "[The United States'] official position has been, and should remain, that there is only one China. But how China seeks reunification can impinge on vital American interests."¹

Japanese political scientist and researcher of Taiwan's post-war political history Masahiro Wakabayashi also paid attention to the shifting of strategic geopolitical relations among the US, China, and Taiwan during its period of localization (Taiwanization) and democratization which began in the 1970s. Dr. Wakabayashi holds that the US is an informal empire, and having no colonies, its status as such is based on its bases, leases, and fortifications. Issued after President Nixon's visit to China in 1972, the Three Joint Communiqués (Shanghai Communiqué, the Joint Communiqué on the Establishment of Diplomatic Relations, and August 17th

Communiqué), as well as the Taiwan Relations Act, Six Assurances, and Reagan Memorandum reflect this shift in relations and, according to Wakabayashi, constitute the 1972 framework. This enormous change born of geostrategic considerations has allowed the post-war country of Taiwan to maintain its ambiguous identity, and also allowed structural changes that have led to democratization and Taiwanization within its territory.²

Such enormous developmental trends in politics, society, and culture have inevitably emerged and developed in every art form in parallel or have even overlapped. This is an important curatorial viewpoint of the Museum's *The Wild Eighties* exhibition.

1. Brzezinski, Zbigniew K. *The Grand Chessboard: American Primacy and Its Geostrategic Imperatives*. Basic Books, 2016, p.149
2. The Chinese text is taken from Masahiro Wakabayashi's *The "Republic of China" and the Politics of Taiwanization: The Changing Identity of Taiwan in Postwar East Asia*, Taipei: National Taiwan University Press, 2016 (second edition), p.134.

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，來臺就讀後文章散見於《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》，為臺灣電影藝術發展推波助瀾。曾編導多齣舞臺劇，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。他同時也是臺灣三大影展（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，現任教於國立臺北藝術大學，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.

劉振祥

Chen-Hsiang LIU

生於 1963 年，資深攝影工作者，20 歲時舉辦首次個展，1987 年開始拍攝紀錄表演藝術，也曾為電影拍攝劇照。多次舉辦個展及海內外聯展，作品亦獲美術館典藏，並出版《臺灣有影》、《前後：劉振祥的雲門影像敘事》、《滿嘴魚刺》、《大佛·有抑無》等作品集。曾任職於媒體，後開設攝影工作室，孜孜於拍攝報導、表演藝術，長期與國內各表演團體合作。2010 年獲「吳三連獎藝術獎——攝影類」獎項，評審肯定其攝影作品「見證臺灣社會與文化的時代變遷與脈動，並成功捕捉舞者瞬間美妙的舞姿動態。」

Born in 1963, the senior generation photographer Chen-Hsiang Liu held his first solo exhibition when only 20 years old. In 1987, he began photo-documenting the performing arts and also created production stills for films. Liu's photographs have been included in many solo and group exhibitions at home and abroad, collected by museums, and published in books such as *Taiwan Photography Files*, *In Between The Moments: Cloud Gate in a Photographer's Memory*, *Parking*, and *With or Without Great Buddha*. He worked in the media industry, and later opened his own photography studio where he diligently continued his photo-journalistic work, photo-documentation of the performing arts, and long-term collaboration with performing arts groups. In 2010, Liu received the Wu San-Lien Awards for Photography. The judges praised his work for "bearing witness to changes in Taiwanese society and culture, and successfully capturing the wonderful dynamism in dancers' movements."

姚瑞中

YAO Jui-Chung

1969年生於臺灣臺北，1994年國立臺北藝術大學美術系畢業，曾受邀參展威尼斯、橫濱、亞太、上海、亞洲、深圳、首爾、曼徹斯特、雪梨、臺北、雅加達、波蘭等地藝術雙 / 三年展；台北攝影節新人獎、香港「集群藝術獎」、新加坡「亞太藝術獎公眾獎」及臺灣「台新獎」得主。曾擔任「天打那實驗體」團長、楊德昌電影《獨立時代》美術指導，1997年與友人創辦「非常廟」。創作領域廣泛，主要探討人類某種荒謬處境，早期以幽默手法對「正統性」進行顛覆，也透過攝影裝置手法，呈現臺灣特有的一種虛假、疏離的「冷現實」，並整理過去在臺灣各處踏查拍攝的廢墟照片，呈現臺灣全球化潮流與特殊歷史背後所隱藏著的龐大意識形態黑洞，延續「人類歷史之命運具有某種無可救藥的荒謬性！」創作主軸。自2010年起，帶領「失落社會檔案室」進行反思閒置空間現象的《海市蜃樓》拍攝計劃、「微型文化行動」，並創作《巨神連線》、《地獄空》等探究臺灣民間信仰的系列作品。此外，還推動《攝影訪談輯》系列出版。2020年創建虛構的「犬儒共和國」，以寄生宿主中華民國為概念，探討國族新認同與新冷戰趨勢。2020年受邀擔任「禽獸不如：台灣美術雙年展」策展人。目前為國立臺灣師範大學美術系兼任副教授、非常廟藝文空間暨幻影堂負責人。

Born in Taipei, Taiwan, in 1969, Yao Jui-Chung graduated from the Department of Fine Arts at Taipei National University of the Arts in 1994. He has exhibited work at the Venice Biennale, Yokohama Triennale, Asia Pacific Art Biennial, Shanghai Biennale, Asian Art Biennial, Shenzhen Sculpture Biennale, Seoul Mediacity Biennale, Asia Triennial Manchester, Biennale of Sydney, Taipei Biennial, Jakarta Biennale, and the Mediations Biennale Polska, among other important international art exhibitions. He has been honored with the Taipei New Photographer Award, Hong Kong Multitude Art Prize, Singapore's Asia Pacific Breweries Foundation Signature Art Prize, and Taipei's Taishin Arts Award. Yao once led the art group Ta-Da-Na Experimental Group, was the artistic director for Edward Yang's film *A Confucian Confusion*, and founded VT Artsalon with friends in 1997. In his extensive works, Yao mainly explores various absurd circumstances people face. In early pieces, he deployed humor to subvert orthodoxy and photography installations to present a cold, false, and alienating reality unique to Taiwan. He also presented the ideological black hole behind Taiwan's unique historical position in globalization by organizing photographs of abandoned structures around Taiwan, which was an extension of his persistent theme that "the historical destiny of humanity has a certain incurable absurdity." In 2010, Yao led the Lost Document Society to initiate a microculture movement and start his photography project *Mirage*, which called for a reconsideration of disused space in Taiwan. Later, he explored Taiwanese folk beliefs in his series *Incarnation* and *Hell Plus*, and also promoted the publication of the book series *PHOTO-LOGUES*. In 2020, he created his *Cynic Republic* based on a fictionalized account of history, and explored national identity and new cold war trends based on the Republic of China's parasite-host concept. In the same year, Yao was invited to curate the exhibition *Subzoology: 2020 Taiwan Biennial*. He is currently an associate professor in the Department of Fine Arts at National Taiwan Normal University, and director of VT Artsalon and Illusion Art Studio.

藝術集結與社群流變

「殖民現代性」是亞洲各個地區進入 20 世紀前所面對的重大挑戰，但這項特殊的歷史模式卻必須直到 20 世紀與 21 世紀交際處，才能夠出現較為具體的討論框架。然而溯及東亞的解殖民主化進程裡，特別是 1970 年代的主體自覺與 1980 年代冷戰結構趨向「全球化」進行調整時，殖民經驗中的記憶失落在這段期間的大量工作中進行彌補，現代社會中的各種壓迫關係相互交疊糾結，也在此時經由小說、繪畫、攝影、電影與社會運動逐漸被揭露出來。藝術集結或文化社群從 1970 年代到 1980 年代，成為介入社會結構、與社會問題積極對話的文化現象。

主持 | 黃建宏／國立臺北藝術大學藝術跨域所所長、關渡美術館館長

Section III

Art Collective and Communal Becoming

“Colonial modernity” was a major challenge faced by various Asian countries before entering the 20th century. However, there was no concrete discussion frame for this unique historical phenomenon until the turn of the 21st century. In tracing the process of decolonization and democratization in East Asia, especially the subjective awakening in the 1970s and the transition from the Cold War to “globalization” in the 1980s, it's evident that huge efforts were made to make up for the amnesia during the colonial period. Various oppressions in modern society were also gradually revealed through novels, paintings, photography, films and social movements during this period. From the 1970s to the 1980s, a cultural phenomenon emerged in which art collectives or cultural communities intervened in social structures and actively discussed social problems.

Moderator:

Chien-Hung HUANG | Director, Graduate Institute of Trans-disciplinary Arts, Taipei National University of the Arts; Director, KdMoFA

【專題演講】

集體協作與政治：1970 年代以來東南亞的跨領域、 時空脈絡，以及 ruangrupa

講者 | 辛友仁 / 新加坡國家美術館資深策展人暨副館長

KEYNOTE SPEECH

Collectivism and Politics: Interdisciplinarity, Contexts and ruangrupa in Southeast Asia from the 1970s

Speaker:

SENG Yu Jin | Senior Curator and Deputy Director (Curatorial and Research), National
Gallery Singapore

【座談】

與談 | 李 昂 / 作家

楊智富 / 藝術家、藝評人

孫松榮 / 國立臺北藝術大學藝術跨域研究所暨電影創作學系教授

PANEL DISCUSSION

Panelists:

LI Ang | Writer

Chih-Fu YANG | Artist; Art Critic

SING Song-Yong | Professor, Department of Filmmaking, and the Graduate Institute
of Trans-disciplinary Arts, Taipei National University of the Arts

辛友仁

SENG Yu Jin

辛友仁為新加坡國家美術館資深策展人暨副館長（策展與研究），曾擔任拉薩爾藝術學院的亞洲藝術史碩士班與藝術學士班講師，現執教於新加坡國立大學的藝術史副修班以及朱拉隆功大學的策展實作碩士班，並自墨爾本大學取得博士學位。他的研究領域為地方藝術史，主要聚焦東南亞藝術中攸關流離、遷徙及文化移轉的面向，目前正在進行的主題為藝術活動及其歷史，特別是東南亞的展覽史與藝術團體。近期與他人合編《交錯、創新與體制：新加坡現代藝術導讀》一書，由世界科技出版社於 2022 年出版。

Seng Yu Jin is a senior curator and deputy director (curatorial and research) at National Gallery Singapore. He was previously a lecturer at LASALLE College of the Arts in the MA Asian Art Histories and BA Fine Arts programmes, and now lectures at the National University of Singapore's Minor in Art History programme, as well as the Chulalongkorn University's Master of Arts in Curatorial Practice. He obtained his PhD from the University of Melbourne. Seng's research interests cover regional art histories focusing on Southeast Asian art in relation to studies on diaspora, migration, and cultural transfers. He is currently researching on artistic activities and its histories, focusing on the history of exhibitions and artist collectives in Southeast Asia. His most recent co-edited publication is titled, *Intersections, Innovations, Institutions: A Reader in Singapore Modern Art* published by the World Scientific in 2022.

集體協作與政治：1970 年代以來東南亞的跨領域、 時空脈絡，以及 ruangrupa

通過藝術團體和社群表現出來的集體主義是推動東南亞協作、實驗參與和跨領域藝術實踐出現和擴散的重要載體。我的演講探討了從 1970 年代的學生抗議運動開始，藝術團體如何採用和擴展從東南亞特定時空脈絡中出現的跨領域藝術創作模式。Anak Alam、泰國藝術家聯合陣線（TUAFT）、藝術家村、Kaisahan 和 Gerakan Seni Rupa Baru（新藝術運動）等藝術家團體在 1970 年代和 1980 年代在該地區興起，創造了不同形式的跨領域激進集體主義，製作了藝術宣言，並引發了對藝術和藝術家在不斷變化的社會、文化和政治脈絡中的作用的重新思考。「跨領域」一詞被解釋和問題化，通過追溯印尼不斷演變的集體驅動實踐，由社會參與的團體從流行文化中提出，以及在蘇哈托倒台和新秩序結束期間建立的與公眾互動的新方式，像 Apotik Komik（1997）和 Taring Padi（1998）。ruangrupa 於 2000 年蘇哈托倒台後成立，在第 15 屆文件展中提出的「lumbung」（印尼的公共穀倉）概念提供了一個案例研究，以檢驗一種基於共享藝術和經濟資源的平等主義模式的跨領域思考和藝術創作的模式，並為不同背景的跨領域、機構和個人之間的協作和對話創造開放空間，這種模式與東南亞早期的集體主義實驗形式不同，但又具有相似性。

Collectivism and Politics: Interdisciplinarity, Contexts and *ruangrupa* in Southeast Asia from the 1970s

Collectivism manifested through art societies and groups was an important vehicle that drove the emergence and proliferation of collaborative, experimental participatory and interdisciplinary artistic practices in Southeast Asia. My presentation examines how collectives have adopted and expanded on interdisciplinary models of art-making emerging from specific contexts in Southeast Asia starting from student protest movements in the 1970s. Artist collectives such as the Anak Alam, the United Artists Front of Thailand (TUAFT), The Artists Village, Kaisahan, and the Gerakan Seni Rupa Baru (New Art Movement) that emerged across the region in the 1970s and 1980s created different forms of radical collectivism that were interdisciplinary, produced art manifestos, and provoked a rethinking of the role of art and artists in relation to changing social, cultural and political contexts. The term “interdisciplinary” is unpacked and problematised by tracing the evolving collective-driven practices in Indonesia advanced by socially-engaged collectives drawing from popular culture, and new ways of engaging with their publics founded during the fall of Suharto and the end of the New Order like the Apotik Komik (1997), and Taring Padi (1998). Founded in the wake of the fall of Suharto in 2000, *ruangrupa*’s concept of the “lumbung” (communal rice barn in Indonesian) in *documenta fifteen* provides a case study to examine a mode for interdisciplinary ways of thinking about and making art based on an egalitarian model of sharing artistic and economic resources, and creating open spaces for collaborations and dialogue across disciplines, institutions and individuals of diverse backgrounds that is different and yet bears affinities with earlier experimental forms of collectivism in Southeast Asia.

李昂

LI Ang

鹿港人，中國文化大學哲學系畢業，美國奧勒岡大學戲劇碩士，曾任教文化大學多年。曾獲諾貝爾文學獎的日本作家大江健三郎盛讚李昂是他心目中「20世紀末到21世紀初最重要的兩位（華人）女作家之一。」就文學成就而言，李昂每每挑戰社會禁忌與文學傳統規範，深入挖掘性與權力之間的瓜葛糾纏，這數十年的創作具體呈現了臺灣社會發展的脈動。作品在國際間受到好評，曾由美國《紐約時報》、日本《讀賣新聞》、法國《世界報》等等評介。小說《殺夫》（1983）已有美、英、法、德、日、荷蘭、瑞典、義大利、西班牙、加泰隆尼亞、波蘭、韓國等國版本；《迷園》（1991）亦已譯成英、法、日文出版，伊索匹亞即將出版；《自傳的小說》（2000）在日本出版；《暗夜》（1985）在法國出版；《看得見的鬼》（2004）在德國、瑞士出版；《睡美男》（2017）在日本出版；《北港香爐人人插》（1997）改編漫畫出版，其中《彩妝血祭》在日本、法國出版，在德國改編成為舞劇、亦到奧地利演出。近來從事美食活動，書寫出《鴛鴦春膳》（2007）小說（即將在法國出版）與《在威尼斯遇見伯爵》（2016）等書。2004年獲法國文化部頒贈最高等級「藝術文學騎士勳章」；2013年獲吳三連獎文學類小說獎；2016年獲中興大學頒授名譽文學博士學位。中興大學「李昂文藏館」於2019年正式開幕。

Born in Lukang Township, Li Ang graduated with a degree in philosophy from Chinese Culture University and then received her master's degree in drama from the University of Oregon in the United States. She has taught at Chinese Culture University for many years. Nobel laureate Kenzaburō Ōe once praised Li as "one of the most important Chinese women writers of the late twentieth and twenty-first centuries." In her many literary achievements, Li has often challenged society's taboos and the traditional standards for literature, deeply explored connections between sex and power, and in recent decades, has portrayed social developments in Taiwan. Her works have been favorably reviewed internationally in the *New York Times* (USA), *Yomiuri Shimbun* (Japan), and *Le Monde* (France). Her novel *The Butcher's Wife* (1983) has been published in the United States, United Kingdom, France, Germany, Japan, the Netherlands, Sweden, Italy, Spain, Catalonia, Poland, and Korea. Her book *The Lost Garden* (1991) has been translated into English, French, Japanese, and will soon be published in Ethiopia. Her *Autobiography: A Novel* (2000) was published in Japan, *Dark Night* (1985) in France, *Visible Ghosts* (2004) in Germany and Switzerland, and *Sleeping Pan* (2017) in Japan. Her collection of short stories *Beigang Incense Burner of Lust* (1997) was adapted as a comic book, and also from the same collection, her story *Bloody Sacrifice with Color Make-Up* was published in Japan and France. In Germany, this same story was adapted as a choreographic work which was also performed in Austria. Recently, Li has written about gourmet food and various food cultures, including her novel *An Erotic Feast for Lovebirds* (2007), which will soon be published in France, and *Meet the Count in Venice* (2016). In 2004, she was awarded the Chevalier de l'Ordre des Arts et des Lettres by the French Minister of Culture and Communication. In 2013, she was awarded the Wu San-Lien Awards for Novels. In 2016, she was awarded an honorary doctorate of literature by National Chung Hsing University, and the Li Ang Museum of Chung Hsing University was officially opened in 2019.

楊智富

Chih-Fu YANG

1960 年生於台東，藝術家、策展人、藝評人。1985 年畢業於中國文化大學美術系西畫組。1982 年與美術系同學一起創立「笨鳥藝術群」，並於 1985 年、1987 年先後加入華岡現代畫學會和台北畫派，積極投入本土當代藝術的創作與發展。之後，轉往藝術雜誌工作，曾任《藝術貴族》雜誌主編（1989-1990）、《雄獅美術》編輯（1991-1993）、《藝術 99 專輯》主編（1999-2000）、帝門藝術教育基金會官網《藝術書寫》主編（2011），其藝術書寫與評論側重社會性。此外，於 1993-2000 年擔任帝門藝術教育基金會研發組組長、公共事務組組長，參與臺灣當代藝術文獻檔案的整理工作。步入中年後，再度投身藝術創作，以抽象繪畫表現內在的潛意識，主要個展包含「關於廁所磁磚」（1993）、「關於庭園計畫」（2009）、「語言的辯證與想像——楊智富校園行腳」（2010）、「回家路上」（2017）、「粉塵」（2019）、「豔陽之外」（2022）等。重要策展有「2014 台灣美術雙年展：巡溪日誌——樹梅坑溪環境藝術行動」（2014）、「竹圍工作室走到 20」（2015）等。除了個人創作與策展外，他也熱衷於推動公共藝術活動及學校藝術教學。

Artist, curator, and art critic, Chih-Fu Yang was born in 1960 in Taitung County. In 1985, he graduated from the Division of Western Painting, Department of Fine Arts at Chinese Culture University. In 1982, he established the Foolish Birds Art Group with his college classmates, and in 1985 and 1987, joined the Huagang Chinese Modern Art Society and Taipei Art Group, respectively, actively applying himself to the creation and development of Taiwanese contemporary art. He later shifted to work at art magazines, serving as editor-in-chief at *Art Monthly* magazine from 1989 to 1990, executive editor at *The Lion Art Monthly* from 1991 to 1993, editor-in-chief at *Art 99* from 1999 to 2000, and editor-in-chief of *Writing for The Database about Art on the Dimension Endowment* of Art's official website in 2011. Yang's art writing and criticism has an emphasis on society. He also served as the supervisor of Research and Development and Public Relations at the Dimension Endowment of Art and participated in the creation of a Taiwanese contemporary art document archive. Later in his career, Yang took up art making again with abstract oil paintings expressing subconscious subject matter. His major solo exhibitions include *About Toilet Tiles* in 1993, *About the Garden* in 2009, *Dialectic and Illusion of Language—Yang Chih-Fu Campus Footprints* in 2010, *On the Way Home* in 2017, *About Dust* in 2019, and *From Out of the Shining Light* in 2022. His important curatorial projects include the exhibitions *Art as Environment—A Cultural Action at the Plum Tree Creek* for the Taiwan Biennale in 2014 at the National Taiwan Museum of Fine Arts in Taichung, and *Reaching 20* at the Bamboo Curtain Studio in New Taipei City. In addition to being a painter and curator, Yang enthusiastically promoted art events for the public and art education at schools.

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、電影創作學系合聘教授。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》雜誌主編與召集人、台新藝術獎觀察人，以及「共時的星叢：『風車詩社』與跨界域藝術時代」、「不只是歷史文件：港台錄像對話 1980-90s」、「啓視錄：臺灣錄像藝術創世紀」、第八屆台灣國際紀錄片雙年展「紀錄之蝕：影像跨界的交會」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，及當代法國電影理論與美學等。專著《入鏡 | 出境：蔡明亮的影像藝術與跨界實踐》(2014)，編著《蔡明亮的十三張臉：華語電影研究的當代面孔》(2021) 與《未來的光陰：給臺灣新電影四十年的備忘錄》(2022) 等。目前正與王俊傑館長共同籌劃楊德昌電影回顧展覽 (2023)。

Sing Song-Yong graduated with a PhD in cinematography from the Institute of Performing Arts, Université Paris Ouest - Nanterre La Defense, France (today's Université Paris Nanterre). He currently serves as a professor in the Graduate Institute of Trans-disciplinary Arts and 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 served as the director of the Taiwan Film and Audiovisual Institute, editor-in-chief and chairman of *ACT Art Critique of Taiwan* magazine, and a nominator for the Taishin Arts Award. Sing also curated the exhibitions *Synchronic Constellation — Le Moulin Poetry Society and Its Time: A Cross-Boundary Exhibition*, *(Not) Just a Historical Document: Hong Kong-Taiwan Video Art 1980-1990s*, *Rewind—Video Art in Taiwan 1983-1999*, and *The Eclipse of Documentary: The Transdisciplinary Intersection of Images* for the Eighth Taiwan International Documentary Festival. 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), and *The Future of Time: Memos for 40 Years of Taiwan New Cinema* (2022). Sing's current projects include planning a retrospective exhibition of films by Edward Yang with Museum Director Jun-Jieh Wang.

跨文化混種與就地前衛

亞洲的跨文化經驗與東亞自第一島鏈鬆脫、進入全球化的準備狀態有著緊密關係，許多地區的整體社會文化在 1980 年代都受到豐沛經濟資源、政治轉型衝擊與消費社會活絡而激動著，如視覺藝術啟動同媒體與科技的對話、或是介入公共場域的行為實踐，以及舞蹈、劇場對於在地身體的追尋，同時間小說家開始實驗後設形式的套層結構、新電影對於現實的追索和重現，甚至流行文化與次文化也充滿著對於未來的批判和想像。延續第一島鏈的生產鏈關係，東亞早在意識形態與消費流通中進入跨文化的各種行動裡，前衛也就不是純粹觀念的辯證，而是就地事件的發生與影響。

主持 | 黃建宏／國立臺北藝術大學藝術跨域所所長、關渡美術館館長

Section IV

Trans-cultural Chimera & Avant-gardism Rooting

The Asian trans-cultural experience was closely linked with East Asia's decoupling from the first island link and making preparations for globalization. In many regions, society and culture were activated by the rich economic resources, the impact of political transformation and the thriving consumer society. For example, in visual arts, a dialogue was started with the media and technology, and interventions in public spaces were made in the form of performance art. Dance and theatre explored the body in local contexts, while novelists experimented with metafiction with a frame narrative. New cinema searched for and tried to reconstruct reality, while pop culture and sub-culture critiqued and imagined the future. As an extension of the supply chain of the first island link, East Asia saw a trans-cultural trend in terms of ideology and consumption. Avant-garde was no longer a purely conceptual debate, but was rooted in local happenings and their impact.

Moderator:

Chien-Hung HUANG | Director, Graduate Institute of Trans-disciplinary Arts, Taipei National University of the Arts; Director, KdMoFA

【專題演講】

八〇日本：前衛的終結，他者的辨識

講者 | 住友文彥／策展人、東京藝術大學國際藝術創作研究所教授

KEYNOTE SPEECH

The End of Avant-gardes: Awareness of the Identity of the Other in Japan

Speaker:

Fumihiko SUMITOMO | Curator; Professor, Graduate School of Global Arts, Tokyo University of the Arts

【座談】

與談 | 李道明／國立臺北藝術大學名譽教授

張元茜／策展人、亞洲文化協會台灣基金會執行長

汪俊彥／劇評人、國立臺灣大學華語教學碩士學位學程助理教授

PANEL DISCUSSION

Panelists:

Daw-Ming LEE | Professor Emeritus, Taipei National University of the Arts

Rita Yuan Chien CHANG | Curator; Director, Asian Cultural Council Taiwan Foundation

Chun-Yen WANG | Theater Critic; Assistant Professor, Graduate Program of Teaching Chinese as a Second Language, National Taiwan University

住友文彥

Fumihiko SUMITOMO

策展人，現為東京藝術大學國際藝術創作研究所教授。2013至2021年曾任前橋美術館館長，期間策劃了「聆聽：迴響的世界」（2020）、「表現的生態系——重建我們與世界的關係」（2019）以及「食景：人如其食」（2016）等展覽。此外，他曾策畫「境界：高山明十小泉明郎」（愛馬仕之家 Le Forum，2015）一展，並為2013年愛知三年展、2010年首爾媒體城市雙年展，以及「美麗新世界：日本當代視覺文化」（北京798大山子藝術區／廣東美術館，2007）的共同策展人。2008年，他以東京都現代美術館的資深策展人身份策劃「川俣正：通路」一展。2005年，他為東京新媒體藝術中心（NTT ICC）策劃了展覽「藝術遇見媒體：知覺的冒險」及「可能的未來：日本戰後藝術與科技」。住友是《從戰後至後現代：1945-1898日本藝術重要文獻》（紐約現代美術館／杜克大學出版社，2012）一書的共同編輯，同時也是「東京藝術倡議組織」的創始成員。

Fumihiko Sumitomo is a curator and professor at the Graduate School of Global Arts of Tokyo University of the Arts and was director of Arts Maebashi from 2013 to 2021, where he curated *Listening: Resonant Worlds* (2020), *The Ecology of Expression - Remaking Our Relations with the World* (2019) and *Foodscape: We Are What We Eat* (2016). He curated *Demarcation: Akira Takayama / Meiro Koizumi* (Maison Hermès Le Forum, 2015), and co-curated *Aichi Triennale 2013*, *Media City Seoul 2010*, and *Beautiful New World: Contemporary Visual Culture from Japan* (798 Dashanzi Art District / Guangdong Museum of Art, 2007). As a senior curator at Museum of Contemporary Art, Tokyo (MOT), he curated the exhibition *Tadashi Kawamata: Walkway* (2008). He also curated the exhibitions *Art Meets Media: Adventure in Perception* (2005) and *Possible Futures: Japanese Postwar Art and Technology* (2005) at NTT InterCommunication Center (ICC) in Tokyo. He is co-editor of *From Postwar to Postmodern, Art in Japan 1945-1989: Primary Documents* (Museum of Modern Art New York / Duke University Press, 2012) and a founding member of Arts Initiative Tokyo (AIT).

八〇日本：前衛的終結，他者的辨識

現代藝術史的書寫中，經常出現的「前衛」概念，也在日本受到青睞，被拿來建構一部能與西方版本相提並論的藝術史。當中自然提及不少重要的藝術家，但其歷史的形塑更強調藝術的自主發展，而無視社會變遷、傳統文化與跨域實踐等背景因素。日本雖然身處亞洲，卻因急欲認同西方，導致日本將文化的多元混生與在地性排除在歷史書寫之外。

1980年代，日本見證了後前衛時期與經濟上的蓬勃發展。一般咸認，日本藝術普遍的缺乏政治與社會意識，主要歸因於此一時期偏重經濟發展以及缺乏底蘊的淺薄文化。不過，如果我們往前回顧，1960-1970年代間，全球各地為了爭取民權所崛起的政治衝突，這時已在表面上獲得緩解，新自由主義也開始盛行；由此來看，日本社會所身處的八〇，其實是一個正在經歷國際化的折衝妥協，卻又無法將帝國主義拋諸腦後的年代。持續策辦海外展覽，在國際上推廣日本藝術的同時，大眾心裡也不知不覺地潛藏著遺忘帝國主義過往的渴望；另一方面，相較於西方精英階級文化，日本也興起一股重新肯定在地文化並將藝術帶入大眾及日常生活的風潮。比起高階藝術，中產階級的崛起造就了次文化的盛行。因此，本次演講將聚焦上述現象，而非複雜精煉的高階藝術，透過大眾豐富雜燴、怪誕顛覆的力量，發掘一些先前被抑制與邊緣化的主題；而這樣的力量，正可視為一種用來「矯正不平等」的文化特質。

在眾所皆知的次文化現象中，我將先介紹兩個例子，分別是黃色魔術交響樂團（YMO）這個採用後殖民形式出現在大眾文化裡的電音團體，以及宮崎駿，他為受專制力量所壓迫的人民與自然發聲，從其角度出發描繪這個世界。接著，我會談到活躍於1980年代的三位藝術家：森村昌泰、川俣正與田中泯。他們在創作中，透過對於身體和日常生活的深刻觀察，讓我們看見顛覆了性別歧視與種族偏見的手法，並以各項藝術計畫，著墨那些單靠理性無法掌握的事件之綿延多變。相較於強調主體性、媒介與再現的現代藝術價值，當時的日本以一種聚焦身份認同、過程與尺度的方式，強調對於他人而非自我的認知，讓價值多元化，藉著串連不同的媒介與人們，將各自的領域擴展至公共空間與自然界，賦予非專業人士批判及參與的權力。我們可以說，這樣的活動旨在改變不同類型、主題、性別與社會階級之間的傳統位階。

The End of Avant-gardes: Awareness of the Identity of the Other in Japan

The concept of "avant-gardes," which is often used in writings of modern art history, has been favored in Japan to formulate a history similar to the Western art history. While it certainly includes important artists, this historical formation emphasizes the autonomy of art and excludes the background of art, such as social changes, traditional culture, and trans-disciplinary practices. Despite being part of Asia, Japan's desire to identify with the West has led it to exclude hybridity and locality from its history writing.

The 1980s was a time of post avant-gardes and economic prosperity for Japan. Generally speaking, Japanese art tends to be characterized by a lack of political and social awareness, which is often attributed to the economically oriented and frivolous culture of this period. However, the political conflicts stemming from the demand for rights of the 60s and 70s worldwide were superficially settled, and neoliberalism was gaining strength in this period. If we see the reality of Japan, the 1980s was an era that experienced clashes and negotiations over internationalization and still held strong memories of imperialism. While exhibitions of Japanese art were organized overseas to promote its global presence, there was also a sense of unconsciousness among the masses who wished to forget the imperialist past. On the other hand, there was a reaffirmation of local culture and a practice of bringing art closer to the masses and their daily life in contrast to the elitist class culture of the West. The rise of the middle class also led to the boom of subcultures rather than high art. As a result, this presentation will point out that phenomenon rather than sophisticated high art, and discover subjects that were suppressed and marginalized through the subversive power of mass miscellany and grotesqueness, a characteristic that could be seen as a correction of inequality.

As well-known examples of such subcultures, I will first introduce Yellow Magic Orchestra, an electronic music group, as a form of post-colonial appearance in popular culture, and Hayao Miyazaki, who depicted the world from the perspective of peoples and nature oppressed by authoritarian power. Then, as artists who were active in the 1980s, I will discuss Yasumasa Morimura, Tadashi Kawamata, and Min Tanaka. We find strategies to subvert discriminatory attitudes toward gender and

ethnicity, and art projects that emphasize the uncertainty and continuity of events that cannot be grasped by reason alone, through the deep observation of the body and everyday life. In contrast to the values created by modern art, which emphasized subjectivity, media and representation, a tendency toward awareness of the identity of others rather than the self was emerging through a method that pluralized values by focusing on identity, process, and scale. By connecting different media and people, extending their fields to public space and nature, and empowering the critique and participation of non-professionals, their activities can be said to have been intended to change the traditional hierarchies between genres, subjects, gender, and classes.

李道明

Daw-Ming LEE

李道明是國內知名的電影學者暨影視作品創作者，曾任國立臺北藝術大學電影創作研究所創所所長，及電影創作學系教授兼系主任。2018 年自北藝大獲頒名譽教授退休後，獲邀至香港浸會大學電影學院擔任客席教授兼電影電視與數碼媒體碩士課程（MFA）主任。

李道明有極為豐富的紀錄片、劇情片及電視節目製作及編導經驗，其作品除曾入圍國內外許多電影展外，並曾榮獲美國芝加哥影展、休斯頓影展、日本地球環境映象祭、亞太影展、金馬獎、金穗獎、臺北電影獎、南方影展等國內外競賽獎項。他也曾擔任國內外許多影展及補助機構之評審。2022 年獲台灣國際紀錄片影展頒給「傑出貢獻獎」。

此外，李道明多年來也從事臺灣電影史（尤其是日殖時期）及紀錄片的歷史與美學的研究工作，出版有《動態影像的足跡：早期臺灣與東亞電影史》（2019 編著）、《紀錄片：歷史、美學、製作、倫理》（2015 修訂二版）、Historical Dictionary of Taiwan Cinema（2013）、《歷史、記憶、再現與紀錄片》（2008）等專書，並有中、英、日文專書專章 20 餘篇，中、英文學術論文 30 餘篇。

Renowned Taiwanese film filmmaker and film scholar Daw-Ming Lee authored the books *Historical Dictionary of Taiwan Cinema* (2013) and *Documentary: History, Aesthetics, Production, Ethics* (2013) and has made many contributions to scholarly books published in the English, Chinese, and Japanese languages.

In his more than twenty-year career as a filmmaker, Lee has produced and directed hundreds of fiction and documentary films and television episodes. His cinematic works have won awards in national and international festivals, including the Tokyo Film Festival, Cannes Film Festival, and Golden Horse Awards. He won the Outstanding Contribution Award at the 2022 Taiwan International Documentary Festival.

Lee was invited by the Academy of Film of Hong Kong Baptist University to be a visiting professor and its director of the MFA Programme in Film, Television and Digital Media in 2018. This was shortly after he retired with the title professor emeritus from his post as chair of the Department of Filmmaking at Taipei National University, where he had taught for eighteen years and helped establish the Graduate Institute of Arts and Technology (now Department of New Media), Graduate Institute of Filmmaking (now Department of Filmmaking) and Department of Animation.

張元茜

Rita Yuan Chien CHANG

資深策展人及藝術評論人。1980年於臺灣大學歷史系畢業，1982年於美國堪薩斯州立大學藝術史碩士畢業。1986年起擔任臺北市立美術館展覽組組長暨研究小組召集人，以及帝門藝術教育基金會執行長，曾任教於淡江大學、文化大學及日本麗澤大學。現任亞洲文化協會台灣基金會執行長，長年致力於總攬藝文專才的募款與補助計畫，鼓勵跨領域間的對話以提倡國際間的文化交流及不同領域之間的理解與合作。1992年後移居紐約和東京，期間對兩都會與藝術環境觀察，成為日後策展觀點的關鍵，策劃許多有關現當代藝術的展覽，包括1988年「中國——巴黎：早期旅法畫家回顧展」（北美館）、1997年「盆邊主人：自在自為」（新莊文化中心）、1998年「土地倫理：富邦地景藝術」、2000年「歸零」（北美館）、2000年「粉樂町：台北東區當代藝術展」、2007年「大隘藝術節」、2010年「白駒過隙·山動水行——從劉國松到新媒體藝術」（北美館）等。

Senior curator and art critic Rita Chang graduated from the History Department of National Taiwan University in 1980 and received her master's degree in art history from the University of Kansas in 1982. She assumed the positions of chief in the Exhibition Department and convener for the Research Group at the Taipei Fine Arts Museum and chief executive at Dimension Endowment of Art in 1986 and held these positions for some years. Chang also has taught at Tamkang University, Chinese Culture University, and Japan's Reitaku University. Chang is currently the director of the ACC Taiwan Foundation and for many years has been a professional fundraiser for grant and other art programs, encouraged interdisciplinary dialogue, and advanced international cultural exchanges and understanding and cooperation between different fields. After 1992, she lived in New York and Tokyo and observed the art environments in these two large metropolitan cities, which had a key influence on her curatorial viewpoint. She has curated many exhibitions focusing on modern and contemporary art, including the 1988 exhibition *China-Paris: Seven Chinese Painters Who Studied in France, 1918-1960*, held at the Taipei Fine Arts Museum; the 1997 *Lord of the Rim: In Herself / For Herself* at the Hsin Chuang City Culture Center; 1998 *Treasure Map, Nest-Cave, De-Gardening, Regeneration—Land Ethic Environment Project* at Fubon Art Foundation; 2000 *Basalaigul: Zero-in* at the Taipei Fine Arts Museum; 2000 *Very Fun Park—An Urban Project in East Taipei*; 2007 *Dai Art Festival*; and 2010 *Time Unfrozen—From Liu Kuo-Sung to New Media Art* at the Taipei Fine Arts Museum.

汪俊彥

Chun-Yen WANG

出生於臺灣臺北，目前為臺中市民。國立臺灣大學中文系學士、戲劇研究所碩士，康乃爾大學劇場藝術博士。目前任教於國立臺灣大學華語教學碩士學位學程，講授文化研究相關課程，並開設比較文化、跨領域人文與當代臺灣、華語與現代性、華語劇場與文化批評等課程。曾任教於國立中興大學臺灣文學與跨國文化研究所、國立臺灣師範大學臺灣語文學系；研究曾獲世安美學論文獎、現代文學論文獎助、國科會菁英留學計畫獎學金、康乃爾大學比較現代性研究中心、傅爾布萊特留學獎學金與中研院博士論文獎助等。研究領域為批判理論、表演研究、臺灣劇場與美學翻譯。著有學術論文〈翻譯「中國」：賴聲川的相聲劇〉、〈拒絕「翻譯」：李國修的「風屏劇團」〉等，著作散見《臺灣社會研究季刊》、《中外文學》、《現代美術學報》、*Inter-Asia Cultural Studies* 等期刊。近年著重探索華語全球表演的跨領域呈現，並長期擔任表演藝術評論台 (<https://pareviews.ncafroc.org.tw/>) 評論人，2021-22 年兼任台新藝術獎提名觀察人。

Born in Taipei, Taiwan, Chun-yen Wang resides in Taichung City. He received his bachelor's degree from the Department of Chinese Literature at National Taiwan University, master's degree from the Department of Drama and Theater at National Taiwan University, and doctorate from Department of Performing and Media Arts at Cornell University. He is currently an assistant professor in the NTU Graduate Program of Teaching Chinese as a Second Language, where he teaches culture related classes, and offers classes in comparative literature, interdisciplinary humanities, and contemporary Taiwanese language, modernity, Chinese-language theater, and cultural criticism. He has also taught in the Graduate Institute of Taiwan Literature and Transnational Cultural Studies at National Chung Hsing University and in the Department of Taiwan Culture, Languages, and Literature at National Taiwan Normal University. His research has been awarded the S-An Aesthetics Award, The Modern Literature Research Paper Award from the Council for Cultural Affairs, National Science and Technology Council Elite Study Abroad Program Scholarship, The Institute for Comparative Modernity at Cornell University, Fulbright Graduate Study Award, and an Academia Sinica Doctoral Dissertation Grant. His research interests include critical theory, performance studies, Taiwanese theater, and aesthetics in translation. He authored *Translating China: Identity Politics in Stan Lai's "Xiangsheng" Plays* and *Against the "Representation of Translation" Hugh K. S. Lee's "Fong-Ping Tetralogy"*. His writings have been published in *Taiwan: A Radical Quarterly in Social Studies*, *Chung Wai Literary Quarterly*, *Journal of Taipei Fine Arts Museum*, and *Inter-Asia Cultural Studies*. In recent years, Wang has focused on global transdisciplinary Chinese language performances. He has also published criticism on the NCAF *Reviewing Performing Arts Taiwan* website (<https://pareviews.ncafroc.org.tw/>). In 2021 and 2022, he served as a nominator for the Taishin Arts Awards.

回應歷史環境的藝術

1980年代是亞洲許多藝術家在民主解放之際投入觀念性創作的時刻，受到政治壓抑的精神與身體也都在這個期間顯得躁動而積極，新自由的激進與理性引領著許多藝術家對於這個特殊的歷史時刻和政治氣象進行回應。無論是類型電影對於新商業社會的成形、舊社會倫理的危機的諸多隱喻和嘲諷，或是藝術家面對新經濟特區勞動現象與重劃區拔地昇高的新社區所提出的「人性」憂慮，「轉變」成為這段時期的重要議題。「未來」也就在這個時刻呈現出各式各樣的擺盪，無論是「明天會更好」或是「一切為明天」，八〇，在速度與行動中，他的名字就叫「未來」。

主持 | 王俊傑／臺北市立美術館館長

Section V

Art Responding to Era and Context

In the 1980s, many Asian artists started creating conceptual works after the democratization process began. During this period, their politically oppressed spirit and body became restless and active. Guided by the radicality and rationality of the new-found freedoms, artists responded to the unique historical moment and political climate. Genre movies used metaphors to portray and mock the shaping of the new commercial society and the crisis of the old society and morals. Faced with the labour conditions in the new special economic zones and the new high-rise communities in the redevelopment zones, artists raised “humanitarian” concerns, which became an important theme in this period. The “future” showed all kinds of promises and possibilities at this moment, whether it’s “Tomorrow Will be Better” or “For Tomorrow’s Sake”. The speed and actions of the 80s had a name, and the name was “Future”.

Moderator:

Jun-jieh WANG | Director, Taipei Fine Arts Museum

【專題演講】

1980 年代的中國與香港：明天會更好？

講者 | 姚嘉善 / M+ 視覺藝術主策展人

KEYNOTE SPEECH

A Better Tomorrow?: China and Hong Kong in the 1980s

Speaker:

Pauline J. YAO | Lead Curator, Visual Art, M+

【座談】

與談 | 廖仁義 / 國立臺灣美術館館長

齊隆王 / 電影學者、前世新大學廣播電視電影學系教授

馬世芳 / 廣播人、作家

PANEL DISCUSSION

Panelists:

Jen-I LIAO | Director, National Taiwan Museum of Fine Arts

Lung-Zin CHI | Film Scholar; Former Professor, Department of Radio, Television, and
Film, Shih Hsin University

Shih-Fang MA | Radio Presenter; Writer

姚嘉善

Pauline J. YAO

姚嘉善為 M+ 博物館的視覺藝術主策展人。她曾於舊金山的亞洲藝術博物館擔任策展職務，並以獨立策展人與藝評人的身份在北京工作了六年，期間與友人共同創辦「箭廠空間」，將店面改造成櫥窗式的藝術空間。2012 年，姚嘉善加入 M+ 博物館，主導其亞洲等地藝術作品的蒐購，目前負責其所有視覺藝術範疇——包括水墨藝術——的收藏、相關公共計畫與研究，以及館方的策展出版品。2018 年與王蕾共同策劃「南行覓跡：M+ 藏品中的東南亞」，2019 年策劃「境遇——五個人」，兩者皆於 M+ 展亭展出。2021 年，為了 M+ 博物館的盛大開幕，她策劃了「安東尼·葛姆雷：亞洲土地」一展，同時也帶領策展團隊，自 M+ 的視覺藝術收藏中精選近 70 位藝術家超過 150 件的作品，首度呈現以館藏為主的展覽「個體·源流·表現」。姚嘉善定期於《藝術論壇國際版》上發表文章，除此之外，她聚焦當代亞洲藝術的書寫也廣見各展覽專輯、線上出版與合輯當中。

Pauline J. Yao is currently lead curator of visual art at M+. She has held curatorial positions at the Asian Art Museum of San Francisco and worked as an independent curator and writer in Beijing for six years, during which time she helped co-found the storefront art space Arrow Factory. Since joining M+ in 2012, Yao has played a leading role in building the museum's holdings of visual art by overseeing and acquiring works from around Asia and beyond. She is currently responsible for all acquisitions, public programmes and research pertaining to Visual Art at M+, including the sub-area of Ink Art, and oversees curatorial-led museum publications. Her previous exhibitions include *In Search of Southeast Asia through the M+ Collections* (with Shirley Surya, 2018) and *Five Artists: Sites Encountered* (2019), both mounted at the M+ Pavilion. For the 2021 M+ grand opening she organized *Antony Gormley: Asian Field* and led the curatorial team for *Individuals, Networks, Expressions*, the inaugural collection-based presentation of visual art at M+ featuring over 150 artworks from nearly 70 artists. Yao is a regular contributor to *Artforum International* and her writings on contemporary Asian art have appeared in numerous catalogues, online publications, and edited volumes.

1980 年代的中國與香港：明天會更好？

1980 年代是整個亞洲最繁榮的黃金十年。中國人民見證了第一場 WHAM! 樂團演出，艾爾頓·強、安迪·沃荷與聖羅蘭相繼造訪，「第五代導演」與「'85 新浪潮運動」都誕生於此際，北京則是迎來第一間肯德基分店的開幕。在香港，大眾捷運（MTR）開始陸續啟用，粵語流行樂正要引領風騷，新力隨身聽日益普及，獨立的藝術空間紛紛興起，而「1997 香港主權交接」的聲明則啟動了一波大出走潮。

那是一段充滿鮮明對比的十年：理想與絕望、倉皇焦慮的憂鬱與忘乎所以的興奮、內省的反思與盲目的逃避，而這些張力同時也化為藝術全新的創作路徑與方式。在中國，1970 年代晚期轉向的「改革開放」政策，結束了多年的社會與文化孤立，新世代的藝術家與知識份子紛紛渴望在社會主義現狀之外尋找其他可能。深植於即將回歸中國的焦慮，香港藝術家展開了一段深入探索靈魂的旅程，多方進行實驗，以期在當時作為主流趨勢的現代水墨畫之外另闢蹊徑。在這兩地，隨著市場化和消費主義的日益蓬勃，創新的前衛藝術與光鮮亮麗的大眾娛樂並列共存。這樣一種「高檔」與「低俗」、藝術與商業之間的交錯激盪——作為後現代主義的標誌，同時也是貫穿整個 1980 年代的主流邏輯——在這些地方產生了經久不衰的深遠影響，至今仍可見於當代藝術中。

以 1986 年吳宇森執導、周潤發主演的傳奇港片《英雄本色》的英文片名「A Better Tomorrow」（明天會更好）為標題原型，本文希望追溯這些充滿張力與跨界交鋒的現象在中國與香港的歷史發展，並特別關注當中別創新格或前衛的藝術實踐之形成，及其與主流文化之間的關係，同時也探討這些實踐是否能被視為一種抵抗形式，兩股發展趨勢又在多大程度上彼此對立抑或相輔相成？當時，相對於「現代」的「前衛」究竟意味著什麼，而這又如何牽動人們所構思的未來？1980 年代中國及香港的藝術家與知識份子們，一如《英雄本色》中的角色——既苦苦掙扎於 20 世紀生活中種種的不仁，也試圖尋找自身的文化認同，以求在一個充滿矛盾衝突與不確定的社會中安身立命。他們付出的努力，無論我們是否視之為人類實踐，終究改變了藝術世界的樣貌。

A Better Tomorrow?: China and Hong Kong in the 1980s

The decade of the 1980s was a heady period across Asia. In Mainland China citizens witnessed the first WHAM! concert, visits by Elton John, Andy Warhol and Yves Saint Laurent, the birth of the Fifth Generation filmmakers and the '85 New Wave Movement, and the opening of KFC's first outpost in Beijing. In Hong Kong, the decade saw the dawn of mass transit (MTR), the rise of Cantopop, the popularization of the Sony Walkman, the establishment of independent art spaces, and mass departures due to the announcement of the handover in 1997.

It was a decade defined by sharp contrasts: idealism and despair, panicky gloom and giddy excitement, inward soul searching and mindless escapism. But these tensions also gave way to new creative alignments and approaches to artmaking. In mainland China the shift to a "reform and opening-up" policy in the late 1970s brought years of social and cultural isolation to an end, ushering in a new generation of artists and intellectuals eager to find alternatives to the socialist status quo. Awash in anxiety over the city's looming handover to China, artists in Hong Kong embarked on a period of intense soul searching and experimentation that would forge new paths outside the then-dominant trend of modern ink painting. In both locales, edgy avant-garde art sat side by side with glossy popular entertainment as marketization and consumerism steadily took hold. Such crossovers of "high" and "low", art and commerce—the hallmark of postmodernism and the prevailing logic of the 1980s—had lasting impacts in these locales that can still be seen in contemporary art of today.

Taking its title from *A Better Tomorrow*, the legendary Hong Kong film by John Woo starring Chow Yun Fat released in Hong Kong in 1986 (known to Chinese audiences as 英雄本色), this paper seeks to trace the evolution of these historic tensions and crossovers in the context of mainland China and Hong Kong. Special attention will be given to the formation of non-conformist or avant-garde art practices and how these were situated in relationship to mainstream culture, and if they can be viewed as forms of resistance. To what degree were these two trends working in opposition or in support of one another? What did it mean to be "avant-garde" vs "modern" at this time and how does this correlate to conceptualizations of the future? For artists and

intellectuals in 1980s mainland China and Hong Kong, their plight mirrors that of the characters in *A Better Tomorrow*—engaged in a struggle against the dehumanization of 20th century life, on a quest for cultural identification and trying to reclaim their own space amidst a society filled with contradictions and uncertainties. Their efforts, whether we deem them alternative or not, ultimately changed the landscape of the artworld.

廖仁義

Jen-I LIAO

法國巴黎第十大學美學博士。原職國立臺北藝術大學博物館研究所教授，並曾擔任行政院文化建設委員會巴黎臺灣文化中心主任，現任國立臺灣美術館館長。其研究領域為美學與藝術理論、藝術行政與文化政策、博物館與藝術組織經營管理等。曾策劃展覽「取色賦形·捨像傳神——陳銀輝 90 藝術歷程」（2021，與劉碧旭共同策劃，國立臺灣美術館）、「真相大白——朱為白回顧展」（2020，與劉碧旭共同策劃，尊彩藝術中心）等。重要著作包含：《藝術博物館的理論與實踐》（2020）、《臺灣美術全集 36：廖修平》（2018）、《審美觀點的當代實踐：藝術評論與策展論述》（2017）、《天地·虛實·朱為白》（2015）等專書。

Jen-I Liao received his PhD in aesthetics from the Université Paris Nanterre, has taught at the Graduate Institute of Museum Studies of Taiwan National University of the Arts, and is the former director of the Centre Culturel de Taiwan à Paris, Council for Cultural Affairs, Executive Yuan, Taiwan. Currently, Liao serves as the director of the National Taiwan Museum of Fine Arts in Taichung. His research interests include aesthetics, art theory, arts administration, cultural policy, museum studies, and arts organization management. With Liu Pi-Hsu, he curated the exhibitions *Adventures of Colors, Forms and Poetics: Chen Yin-Hui's 90 Years Artist Journey* at the National Taiwan Museum of Fine Arts in 2021, and *Truth as White: A Retrospective Exhibition of Chu Wei-Bor* at Liang Gallery in 2020. Liao's publications include *Theory and Practice of Art Museum* (2020), *Taiwan Fine Arts Series 36: Liao Shiou-Ping* (2018), *Contemporary Practice of Aesthetic Perspective: Art Criticism and Curatorial Discourse* (2017), and *The World Interlaced by Reality and Illusion: Chu Wei-Bor* (2015).

齊隆王

Lung-Zin CHI

法國巴黎大學（PARIS III）電影系學士、碩士，曾任教世新大學廣播電視電影學系多年，並於 2002-2008 年擔任系主任兼所長，近年常於中國溫州、北京客座任教。主要研究領域為電影符號學、電影製作、新媒體製作與研究、電影產業研究、類型電影等。曾任電影、廣告製片和導演，並曾擔任金馬國際影展策劃及金馬獎、金鐘獎等評審委員。其導演製作短片作品多次榮獲國際獎項，包含《電影——回錄》獲得 The third Babelgum Online Film Festival (2010, New York) 評審團二獎，《Living Shadow》入圍法國 Clermont-Ferrand / 2010 VIDEOFORMES 25e Manifestation Internationale Art Vidéo et Cultures Numériques 及入圍第三屆中國手機電影年度盛典（2009, 深圳）；並擔任《匿名遊戲》（2008）、《馬嘎巴海》（2009）、《四季有你 皆為宜茶時》（2019）、《好水生萬物》（2022）等獲獎短片製片。2019 年以《互聯網時代的華萊塢電影教育》獲得第三屆國際華萊塢學會科學研究成果獎論文一等獎；其他重要論著有《數字時代的影片分析》（2015）、《電影符號學：從古典到數位時代（新版）》（2013）、《電影符號學》（2013）、《電影沉思集》（1987）等；曾擔任《長鏡頭》雜誌總編輯（1988）。

Lung-Zin Chi received his undergraduate and master's degrees in film from the Université de la Sorbonne Nouvelle. For many years, he taught in the Department of Radio, Television and Film at Shih Hsin University and served as department head and dean from 2002 to 2008. More recently, Chi has taught in China at various schools in Wenzhou and Beijing. His main areas of research are the semiotics of film, film production, new media production, and the film industry. He has worked as a film director, in film and advertising production, as a planner for the Taipei Golden Horse Film Festival, and served as a judge for the Golden Horse Awards and Golden Bell Awards. Film shorts that he has directed have won numerous awards, including his *Cine-Reminiscence*, which won a Runner-Up Jury Award at the 3rd Babelgum Online Film Festival in 2010; and his *Living Shadow*, which qualified for the 2010 VIDEOFORMES Festival held in Clermont-Ferrand, France, as well as for the Third China Mobile Film Festival held in 2009 in Shenzhen, China. Prize-winning short films that he has produced include *Intoxicant*, 2008; *Magabahal*, 2009; *With You, Anytime is a Good Time for Tea*, 2019; and *All Things Spring from Good Water*, 2022. Chi's paper *Huallywood Film Education in the Internet Era* won the first prize in the Huallywood Scientific Research Society Achievement Awards. His important writings include *Film Analysis in the Digital Age*, 2015; *Cinema Semiotics From Classical to Digital*, 2013; *Semiology of Film*, 2013; and *Thoughts on Film*, 1987. He has served as the chief editor of *Long Take Magazine*.

馬世芳

Shih-Fang MA

廣播人、作家、電視節目主持人。18 歲開始廣播生涯，深入引介流行音樂 30 餘年，曾獲六座廣播金鐘獎，包括三座「最佳流行音樂節目獎」、三座「最佳流行音樂節目主持人獎」。

大學時代在「台大人文報社」發起《台灣流行音樂百張最佳專輯》編輯企劃，成為樂史重要文獻。1995 年主編《永遠的未央歌：現代民歌／校園歌曲 20 年紀念冊》，2015 年主編《民歌四十時空地圖》，2009 年統籌編輯《1975-2005 台灣流行音樂 200 最佳專輯》。1998 年與友人合著《在台北生存的 100 個理由》。2004 年合譯《藍儂回憶》，2006 年出版散文集《地下鄉愁藍調》，獲《聯合報》「讀書人年度最佳書獎」，提名金鼎獎「最佳文學語文類圖書獎」。2010 年出版散文集《昨日書》，2014 年出版散文集《歌物件》、《耳朵借我》，後者獲選《中國時報》「開卷年度十大好書」。2019 年主編並參與翻譯《巴布·狄倫歌詩集》。

2015 年在中國「看理想」平台主持網路音樂節目「聽說」。2017 年與陶傳正共同主持公視「閃亮的年代」，獲電視金鐘獎綜藝節目獎，2019 主持公視「音樂萬萬歲第四號作品」，提名金鐘獎最佳綜藝節目主持人獎。2011 年起在國立臺灣科技大學任教「文藝發展與流行音樂文化」，亦曾於國立臺北藝術大學「IMPACT 學程」講授「搖滾音樂史」。

Shih-Fang Ma is a radio presenter, writer, and television program host. He began his DJ career at the age of 18 and has been deeply involved in popular music for over thirty years. He has won six Broadcast Golden Bell Awards, including three Best Popular Music Program Award and three Best DJ Awards.

During his college years at National Taiwan University, Ma initiated the *100 Best Albums of Taiwanese Pop Music* project, which evolved into an important document of local musical history. In 1995, he served as editor for *Forever Songs: 20 Year Memorial Album of Modern Folk Songs/College Songs*; in 1998, co-wrote with four friends *Taipei 100*; in 2004, co-translated *Lennon Remembers: The 1970 Rolling Stone Interview by Jann S. Wenner*; in 2006, published his collection of essays *Subterranean Homesick Blues*, which was nominated for a Golden Tripod Award and won the Best Book of the Year Award from the *United Daily News*; in 2009, compiled and edited *200 Best Albums of Taiwanese Pop Music, 1975-2005*; in 2010, published his collection of essays *My Back Pages*; in 2014, published the two collections of essays *Song Things* and *Lend Me Your Ears*, which won the *China Times* Kaijuan Good Book Award; in 2015, served as editor for *Map of 40 Years of Campus Folk Songs*; and in 2019, served as editor and co-translator for the boxed book set *Bob Dylan: The Lyrics 1961-2012*.

In 2015, Ma hosted the music program *I Hear* on the Chinese digital media platform Vistopia. In 2017, he co-hosted the public television program *Yesterday Once More* with Tao Chuang-Cheng, which won the Golden Bell Award for Best Variety Program. In 2019, he hosted the television program *Music 4 Hope*, which was nominated for the Golden Bell Award for Best Host in a Variety Program. Since 2011, Ma has taught the class Arts and Cultural Development and Popular Music Culture at National Taiwan University of Science and Technology, and also taught History of Rock and Roll for the IMPACT program at Taipei National University of the Arts.

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