

The Wild Eighties
Dawn of a Transdisciplinary Taiwan

狂八〇
跨領域靈光出現的年代

策展人 Curators

王俊傑 Jun-Jieh Wang 黃建宏 Chien-Hung Huang



狂八〇

跨領域 靈光出現的時代

1980年代是臺灣現當代社會文化極為蓬勃的時期，也是決定今天臺灣政治與歷史樣貌的關鍵時刻，這個開放的時期承接了1970年代積累的文化調研、白熱化的論戰與政治衝突的高點，並提供飽足的能量讓臺灣向著1990年代爆發。無疑地，這是理解臺灣文化動力的關鍵時刻。從鄉土文學論戰到總統民選這十多年的跨度來看，臺美斷交開啟了臺灣知識份子的「認同」危機、以及對主體性的追尋和建構，延續著1960年代、1970年代以文學和翻譯進行「文化養土」的工作，到1980年代因政治經濟的轉變與技術產業發展，打開了新電影、小劇場、實驗藝術、紀實攝影與報導文學的「就地創生」，表現出更具生命力的多元發展，迸發出許多充滿臺灣動能的「造型性」與「跨域網絡」。

「跨領域」在八〇經驗中，並非完整分工後不同領域間的連結與合作，相反地，彼時的「跨域驅力」往往出自拼裝式的自我啟蒙，在未系統化狀態下對「專業性完成」的想像與追求。不同界別的交流氛圍、翻譯與激盪，正是臺灣「跨域」的特徵與條件，即使這種「跨域」迴避不了形式的模仿和混種，但同時也促成了實驗的創生，總是指向實驗與認同的重疊、時間視差造成的裂縫，以及獨立性的形塑。這樣的跨域不是加成式的「媒合」，而是有機相容的「流變」：即「就地創生」（terra genesis）。

「狂八〇：跨領域靈光出現的時代」以「前衛與實驗」、「政治與禁忌」、「翻譯術與混種」、「在地、全球化與身份認同」、「匯流與前進」等五個子題進行開展，企圖描述一個多重認同、知識飢渴、自覺意識與衝撞實驗的狂暴年代，它亦是疾速、猛烈且具高強度、超越框架的行動。《山海經》記述了鯀所擲取的「息壤」，所謂「生息之土」，便是能夠在洪流中截取住各種失速與錯速的渦流，進行雜揉繁生的要素，1980年代充分表達出「創作的人」即作為社會與時代的「息壤」。它漫漶「靈光」衝擊著各種「狂」域。

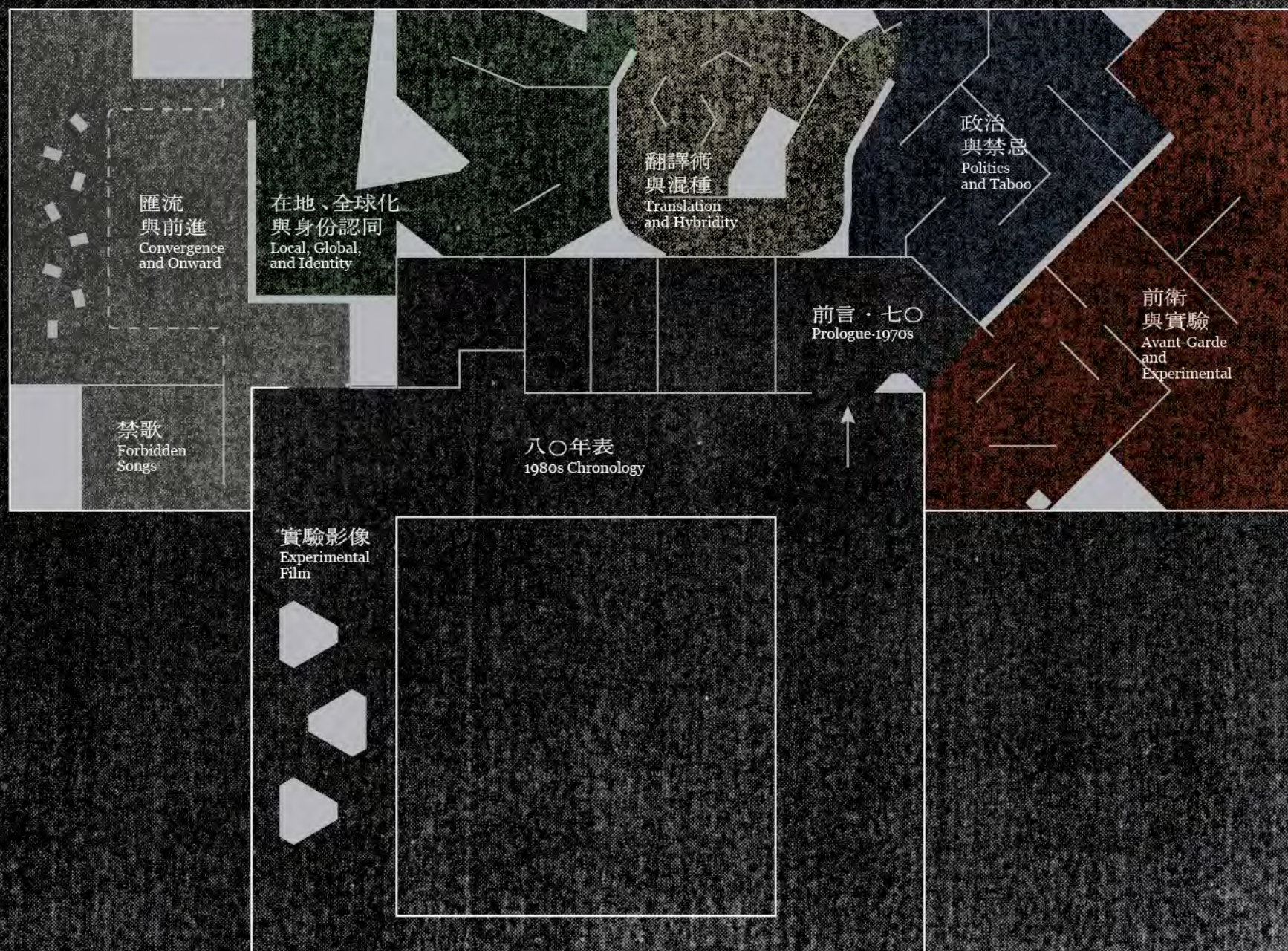
The Wild Eighties

Dawn of a Transdisciplinary Taiwan

The 1980s saw an abrupt rise in modern and contemporary progress in Taiwanese society and culture, and is considered a decisive decade that has shaped politics and history today. This period of progress followed the 1970s, a decade of mounting cultural inquiries, white-hot controversies, and political conflicts, and provided abundant energy for the explosive 1990s. To understand the trajectory of Taiwan's culture, the 1980s is no doubt a critical time. From the Nativist literature debate to the presidential elections, this decade and surrounding years were marked by the break in diplomatic relations with the United States that triggered an identity crisis and led intellectuals to seek out and reconstruct Taiwanese subjectivity. The cultural cultivation work that was undertaken in literature and translation starting in the 1960s and continuing through the 70s bore fruit in the 80s in the form of a *terra genesis* that opened new opportunities in film, theater, experimental art, photojournalism, and reportage. As Taiwan's political and economic landscape transformed, and its tech industry grew, this *terra genesis* expressed vital, multifaceted development with many new forms and transdisciplinary networks full of Taiwan's explosive energy.

The transdisciplinary experiments of the 1980s were not based on interaction between wholly distinct fields that had evolved through the division of labor. On the contrary, they were driven by a self-enlightenment that was predicated on pastiche and imagining and pursuing consummate professionalism under a state of incomplete systematization. The mixing of different disciplines, translation between them, and surging excitement were defining characteristics of the transdisciplinary atmosphere in Taiwan, and even though this mode could not avoid imitation and hybridization, it still facilitated experimentation and the genesis of new forms. There were always overlaps between experimentation and identity, gaps created by a temporal parallax, and individuation. Such transdisciplinarity is not additive through matching, but rather an organic flow of becoming based on compatibility, or *terra genesis*.

The exhibition *The Wild Eighties: Dawn of a Transdisciplinary Taiwan* is divided into five themes: *Avant-Garde and Experimental*; *Politics and Taboo*; *Translation and Hybrid*; *Local, Global, and Identity*; and *Convergence and Onward*, with the intention of describing a wild decade characterized by multifaceted identity, a thirst for knowledge, rising consciousness, and colliding experiments, as well as speed, ferocious high intensity, and transcended frameworks. *The Classic of Mountains and Seas* narrates the story of Gun, the Count of Chong, who stole "xirang" (living clay) from the gods, which was a magical soil that incorporated other substances and self-multiplied during the Great Flood. It could be said that creators in 1980s Taiwanese society had this same property of "xirang", but used it to cast the light of inspiration and spark madness in many disciplines.



臺灣的前衛總是雜揉了「在地情境」和回應外部訊息的各種「實驗」，為一種「文化前衛」(cultural avant-garde)。特別是面對封閉和高壓的長期戒嚴，讓身體處於壓抑和躁動的雙重偶連性下、中產階級興起、西方思潮大量引入與誘發論戰、自由主義對於寫實經驗與臨時性串連的召喚和挑戰。1980年代對於現當代藝術空間的開發極為重要，特別是臺北市立美術館的創立、各式體制外公共空間的介入、行為藝術與實驗小劇場對於身體、空間和對於現況的反思，影像成為臺灣知識份子回應現實的重要出口，電影、試片室文化、金穗獎、錄像藝術都開啟當時重要的前進交流平台。「息壤」展覽與「拾月」演出發生於盲動社會與官方藝文空間交替之際，它們創生了具有非常意義的跨域集結，以不同角度協同發揮出在地生成的「政治性表現」，打開「自我」與環境、歷史之間的碰撞場域。也正是這許多的計畫與事件，構成了直指1980年代「前衛狀態」的原生核心：碰撞。

Avant-gardism in Taiwan was always a cultural form that mixed local conditions with experimental responses to foreign information. This was especially apparent under the protracted period of closure and cycle of oppression and agitation that was martial law. The 1980s saw the rise of the middle class, divisions induced by a torrent of Western ideas, and liberal trends in society that called for provisional alliances among different disciplines and challenges to realism. The decade was marked by many important events that shaped the emerging modern and contemporary art landscape, including the establishment of the Taipei Fine Arts Museum, the use of public places that were unauthorized and noninstitutional, and the rise of performance art and small experimental theaters that focused on bodies, space and current events. For Taiwanese intellectuals, film became an important vehicle for responding to reality, while screening room culture, the Golden Harvest Awards, and video art all opened important and progressive communication platforms. The *Xirang* exhibition series and *October* events, for which visual and performing artists came together in abandoned buildings to create improvisational happenings, arose during a time when official art spaces were also emerging in a blindly groping society. These activities created significant interdisciplinary connections, put into play a range of political expressions, and opened a field where the self, environment, and history collided—all of which resulted in terra genesis. It is precisely the co-occurrence of these many projects and events that constitute the original essence of the avant-garde in 1980s Taiwan: **collision**.



「息壤1」展覽現場 Exhibition view of "Xirang (Living Clay)"

| 高重黎 攝 Photo by KAO Chung-Li



李銘盛=藝術 LEE Ming-Sheng = Art

李銘盛 LEE Ming-Sheng | 行為、紀錄 Performance, documentation | 藝術家提供 Courtesy of the artist

1988



純繪畫實驗閉關90天 The Experiment of Pure Painting, Solitary Confinement during 90 Days

林鉅 LIN Ju | 行為、紀錄 Performance, documentation | 藝術家提供 Courtesy of the artist

1985

政治與禁忌

Politics and Taboo

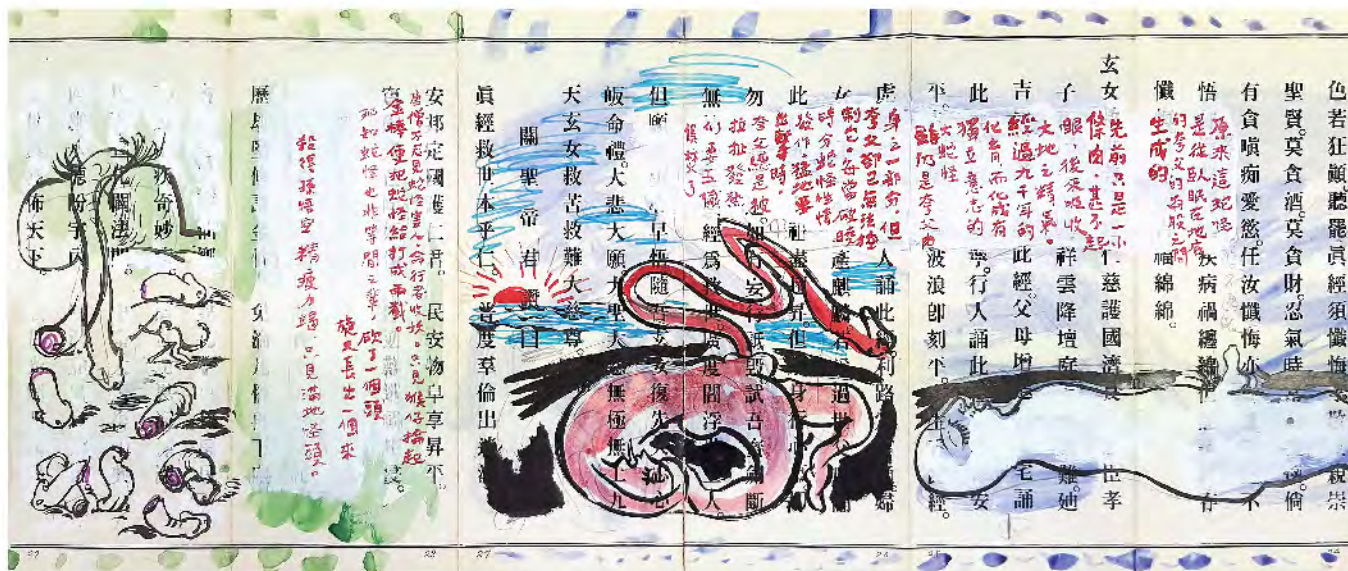
1987年解嚴前，在社會上形成一種政治鬆動的氛圍，社會活力與險象並行發生，如林宅血案、李師科土銀搶案、俞國華宣告臺灣走向「國際化、自由化、制度化」、江南案、十信案、湯英伸事件、民進黨成立等等。1980年代的政治是在國家體制與個體自由之間劇烈翻攪的沸騰狀態，以新的媒體介面和訊息通路進行各種形式的「挑戰禁忌」，讓臺灣歷史脫離威權式的單軸線敘事，從異議宣講的公共場域（社會運動）、面對歷史時刻的猶豫和歧義（解嚴、六四和新中國）、通過寫作與行為發動的性別反叛（女性與非異性）到搖滾樂（羅大佑）與錄音室的建置等等，「歷史」成為可分享與對話的場域。也因為媒體技術的廣泛運用而在記錄過程中，依隨事件與計畫出現許多跨域合作，高壓政治與個體內生命政治間的內外拉扯，在性別／政治、音樂／社會、記憶（錄）／歷史、行為／政治空間或劇場／政治敘事的跨域關係中，生產出許多慾望與壓抑交互映射的文本：糾結。

Before martial law was lifted in 1987, an atmosphere of political relaxation started forming in society, yet this energy was accompanied by certain dangers. This was manifest in incidents such as the Lin family massacre, Shih-Ke LEE's armed robbery of the Taiwan Land Bank, Premier Kuo-Hwa YU's course of "internationalization, liberalization, and institutionalization," the murder of Henry LIU, the 10th Credit Cooperative Bank scandal, the execution of Ying-Shen TANG, the establishment of the Democratic Progressive Party, and others. Politics in the 1980s came to a boil due to opposition between government systems and individual freedoms—a tension triggered by information from emerging media outlets that challenged taboos and official histories spun by the authorities. This tension was manifest in social movements exposing public dissent; ambiguity in the face of historical events such as the lifting of martial law, the Tiananmen Square protests, and the rise of new China; gender rebellion, including the promotion of feminism and sexual minorities in writing and behavior; and the establishment of recording studios and rock music by artists such as LO Ta You. At this time, history became a domain where sharing and dialogue were possible, and the widespread use of media technology among individuals working in different fields meant that collaboration started to appear in the recording of events and creation of documentary projects, leading to tension between coercive politics and personal biopolitics. This appeared in many realms where inner forces struggled against prevailing systems, such as in gender versus politics, music versus society, memory (or recording) versus history, actions versus political space, and theater versus political narrative. In many texts, desire and repression were interactively mapped, thus providing the spirit of this theme: **entanglement**.



驅除蘭嶼的惡靈 Rip the Evil Out of Orchid Island

| 潘小俠 攝 Photo by PAN Hsiao-Hsia



九天玄女救世真經：夸父逐日(局部) *Kua Fu Chasing the Sun (Detail)* 26.5 × 402cm (26.5 × 225 Nineteen-fold) 1987
侯俊明 HOU Chun-Ming | 綜合媒材：紙本經摺 Mixed media on Buddha scriptures | 藝術家提供 Courtesy of the artist



蔣經國的五個時期 *Five Phases of President CHIANG* 239 × 246cm × 5 1989
吳天章 WU Tien-Chang | 油彩，合成皮革 Oil on vinyl | 臺北市立美術館典藏 Collection of Taipei Fine Arts Museum



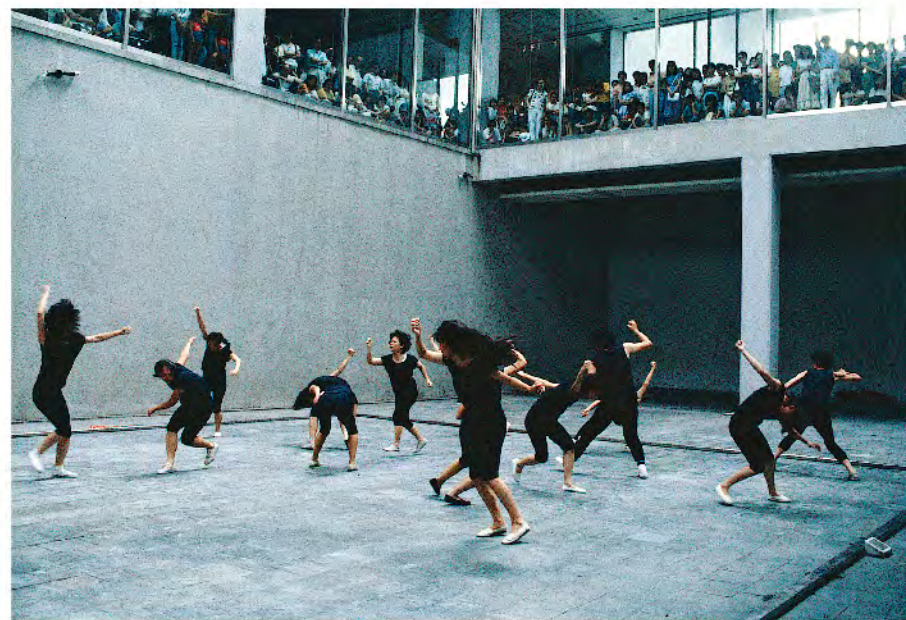
祁家威於建國花市募款
Chia-Wei CHI Raising Funds at Jianguo Flower Market
黃威堯 攝 Photo by Wei-Yao HUANG

1990

翻譯術與混種 Translation and Hybridity

在那個還沒有版權法律規範概念的時代下，大量外來翻譯著作、影音作品與西方進步思潮衝擊並置，「翻譯」在1980年代隨著國際化、歸國學人帶回的西方訓練技巧方法與中產階級品味的成形，在追求自由化政治氛圍、後現代藝文時尚和社會經濟狀態下蓬勃發展。無論是皇冠出版社引進張愛玲描寫歷史時空下女性處境的小說、1970年代隨三毛而興起的流浪異國情懷，都蘊積了八〇年輕世代對遙遠世界追問的感性狀態；又或者，香港進念二十面體、日本白虎社來臺演出對文藝所造成的深遠影響……。搖滾樂、港劇與金馬獎國際觀摩影展的引入，這些經由外部世界在思想與創意上的觸發，激化了當時人們對於「探索」和「表達」的慾望，因而衍生出各式求知若渴的「翻譯術」，作為臺灣對於本土與國際關係的認知方式。翻譯既造成一次次的斷裂，也積累出形形色色的混交，這些伴隨交流與翻譯而生的實驗、行動和創作，也就表現出臺灣特有的「翻譯術時代」，同時也形塑出臺灣「在地化」的流變：混種。

During the 80s, a period in Taiwan still lacking a concept of copyright law, a great quantity of foreign books were translated and, along with Western movies, music, and progressive ideologies, circulated on the island. It was through scholars returning from abroad that internationalization, Western training methods, and bourgeois tastes arrived in Taiwan, and under the pursuit of a liberalized political atmosphere, the arrival of postmodern trends, and improving socioeconomic conditions, that Taiwan saw flourishing development in translation in the 1980s. Both Eileen CHANG's novels, which were introduced to Taiwan by the Crown Publishing Company and explored the plight of women in different historical contexts, and Sanmou's writings and translations, which gave rise to a spirit of adventure and exoticism in the 1970s, focused the desire of the younger generation on distant worlds in the 1980s. Also, performances by the Hong Kong-based international experimental theater company Zuni Icosahedron and Japan's experimental Butoh dance troupe Byakko Sha had a profound influence during this time. Foreign cultural forms, such as rock music, Hong Kong soap operas, and international films introduced by the Golden Horse Film Festival, activated thinking and creativity while intensifying the desire for exploration and expression. The art of translation not only stimulated a thirst for knowledge and became a way for Taiwan to recognize relationships between the local and international, but also generated multiple disruptions and spawned all kinds of hybridity. Experimentation, actions, and artworks born of this interpretive exchange were an expression of Taiwan's unique era of translation and also formed the fluid basis of Taiwan's localization: **hybridity.**



「達達的世界」演出紀錄 Performance Program of the Exhibition "The World According to DADA"

| 臺北市立美術館檔案 Courtesy of TFAM Archives



拾月 / 拾日譚 *October/Decameron*

進念·二十面體 Zuni Icosahedron | 進念·二十面體提供 Courtesy of Zuni Icosahedron

1988



「白虎社」來臺演出 *Byakko-Sha performing in Taiwan*

| 阿部淳 攝 Photo by Jun ABE

1986



「麵包傀儡劇場」來臺演出 *The Bread and Puppet Theater performing in Taiwan*

| 劉振祥 攝 Photo by Chen-Hsiang LIU

1994

在地、全球化與身份認同

Local, Global, and Identity

中美斷交和解嚴所造成的國際、本土政治新局，使得人們必須重新思考政治、歷史及認同問題，特別是對於中國文化的重新認識及與全球文化的對話。在變動的本土意識與國際關係認知狀態下，將殖民史與地緣政治的積層置入身體、都市、文化、產業的發展中。臺灣的攝影師們紛紛深入臺灣角落、追隨社會事件與藝術展演，以大量「紀實」的方式形塑臺灣風貌，張照堂企劃的「芬芳寶島」和「映象之旅」是為先鋒，而與之同時期存在的，還有像是郎靜山攝影蒙太奇所蘊含的中國山水畫美學，又或是透過「絲綢之路」看到中國的壯闊地理面貌。此時面對追尋自我與身份定位的臺灣人，因為歷史命運的不可預期而劇烈擺盪在中華想像與認識臺灣之間：意即「雙重自覺」。事實上，洪通與朱銘的創作早已隱含臺灣人未來必要面對身份認同的挑戰。從當時的表演藝術可見以「後現代」為名，將西方前衛「在地化」與「中國化」混雜，生產出符合最多數中產階級的新趣味，以琢磨這般複雜情結：擺盪。

New local and international political situations brought by the end of martial law and break in Taiwanese-American diplomatic relations caused a need for renewed thinking about politics, history, and identity. This new awareness was especially important with regard to Chinese culture and globalization, and as local consciousness and understanding of international relations changed, layers of colonial history and geopolitics became a part of bodily, urban, cultural, and industrial development. Taiwanese photographers began taking a more nuanced look at Taiwan and closely followed events in society, art exhibitions, and the performing arts. An increase in reportage began to play a greater role in shaping Taiwan, exemplified by Chao-Tang CHANG's pioneering documentary television series *Fragrant Formosa* and *The Journey of Images*, which coincided with NHK's documentary television series *The Silk Road* and its expansive scenery of China, and photojournalist Chinsan LONG's photomontages with their romanticizing aesthetic of Chinese landscape painting. Left with an impossible to predict fate, Taiwanese individuals developed a double consciousness as they violently swung between imagining China and acknowledging Taiwan in their search for their own identities. Actually, the 1970s works of the painter Tung HUNG and sculptor Ming JU had already embodied this polarity of identity that Taiwanese people were bound to later face. In the performing arts under the banner of postmodernism, hybridity in the form of localized and sinicized Western avant-gardism began to arise, thus satisfying newly popular bourgeois tastes and perfectly portraying the psychological complex people were facing at the time: **oscillation**.



《鍾馗之死》劇照 *The Death of Zhong Kui*, stage photo

| 潘小俠 攝 Photo by Hsiao-Hsia PAN | 優人神鼓提供 Courtesy of U-Theatre



《松陰問趣》*The Hermit* 46 × 39cm 1982
 郎靜山 LONG Chinsan
 | 銀鹽相紙 Gelatin silver print
 | 臺北市立美術館典藏 Collection of Taipei Fine Arts Museum



「電影合作社」成員吳念真、侯孝賢、楊德昌、陳國富、詹宏志合照
 Film Cooperative Members, Nien-Jen WU, Hsiao-Hsien HOU, Edward YANG, Kuo-Fu CHEN and Hung-Tze JAN
 | 劉振祥 攝 Photo by Chen-Hsiang LIU

1988



雲門舞集《薪傳》(1978)「渡海」
Legacy (1978) by Cloud Gate, stage photo of *Crossing the Black Water*

1992

| 劉振祥 攝 Photo by Chen-Hsiang LIU | 雲門文化藝術基金會提供 Cloud Gate Culture and Arts Foundation

匯流與前進

Convergence and Onward

回顧臺灣的1980年代，所有人、事、物、地彼此之間交互產生著或大或小的影響，「訊息」做為新的社會能量聚集、流通與轉化，空間、媒體與平台成為群聚的場域與事件醞釀甚至發生的所在。當時經由大量訊息連結個體動能而轉化、生成出的關係網絡，它是人流、訊息流（影像、敘事、新聞）與資本流的建構基礎。在沒有電腦傳訊與網路平台的時代，報紙副刊不僅僅是文學版面而已，更擔負了國際菁英人才發掘、思辨與串流的文化影響力。無論是深度專題規劃、獎項設置或是版面視覺的實驗，都為日後成熟網絡社會定下雛形。此外，百家爭鳴的黨外、文藝、電影，甚或大開本的影視八卦雜誌，都組成了珍貴而繽紛的交流平臺。而讓各路創作人集合激盪的聚會空間，便是經由群聚和事件而形成帶有歷史意義的「處所」（chora），它亦是1980年代跨領域實踐的積極風景；讓事件引領著人的體會、思考與提升，各自進行著「自我啟蒙技術」，不斷地連結、解構與再擴張，甚至在許多不明確狀態下推進了歷史的洪流，以各種群聚與合作促成進步的轉化：匯聚。

Looking back on the 1980s in Taiwan, everything—people, events, objects, places—influenced everything else in big and small ways. As it accumulated and circulated, information served as society's new all-encompassing transformational energy. Physical space, the media, and other platforms became congregation sites where events percolated or even unfolded. A flood of information concentrated kinetic energy to generate networks of flowing people, images, narratives, news, and capital. In this era without computers or Internet, supplements in the island's newspapers not only published literary works, but also were responsible for presenting the ruminations of international intellectuals, which exerted cultural influence in Taiwan. The programs with in-depth topics, newly established arts and cultural awards, and experimental graphic design of the time were all embryonic versions of those that would mature in Internet society to come. Furthermore, magazines published by the *Tangwai* (outside the party), as well as those focusing on literature, the visual arts, and film, and even celebrity gossip magazines were established, providing valuable if not boisterous platforms for exchange. This access led artists working in various fields to common spaces for lively gatherings, which turned out to be historically significant "chora" where people and events collided in the energetic transdisciplinary practice representative of 1980s Taiwan. These events drew individuals together and encouraged them to consider and elevate various self-enlightenment techniques in which they continuously connected, deconstructed, and expanded ideas—and even though they were unaware of it at the time, to make history by facilitating transformative progress with the spirit of their meetings and collaborations: **convergence.**



詹宏志 Hung-Tze JAN



劉若瑀 Ru-Yu LIU



黎煥雄 Huan-Hsiung LI



楊智富 Chih-Fu YANG



吳瑪俐 Mali WU



吳靜吉 Jing-yi WU



劉振祥 Ching-Hsiang LIU



黃建業 Edmond WONG



李昂 Ang LI



金士傑 Shin-Chieh KING



羅大佑 LO Ta You

「八〇年代很難以被複製」

「那是一個統獨還沒有決裂的時代」

「禁忌、壓抑、神秘與你要突圍時的張力」

「從歷史中看到我們可能的未來性是什麼」

—— 八〇年代跨域訪談紀錄

"The '80s are hard to replicate."

"That was a time when the unification camp and the independence camp had not broken up yet."

"The taboo, the repression, the mystery and the tension when you try to break free."

"From history, we see what future possibilities are."

—— Interviews from the transdisciplinary 1980s

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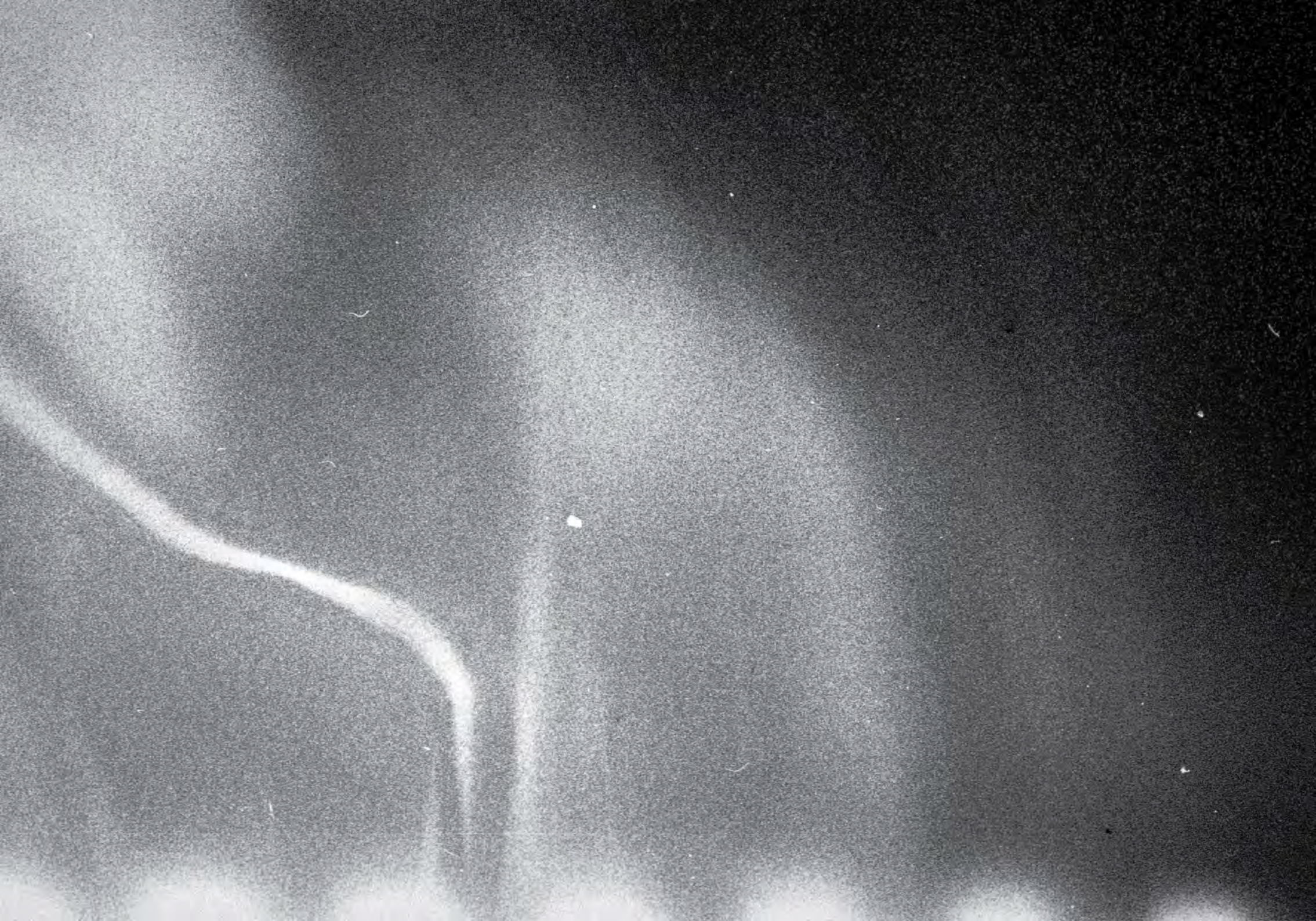
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解嚴前後，臺灣社會議題與報導式雜誌出版
Magazines focusing on social issues and news reports shortly before and after the lifting of the martial law.

與吳寶玉的「革命婚禮」



晨夢 *The Dawn Dreams*

萬仁 Jen WAN

| 1979 | 單頻道錄像 single-channel video | Colour | 4 min
1979金穗獎最佳16mm短片
Best 16mm Short Film, Golden Harvest Awards



結合驚悚懸疑聲響、西洋歌曲，《晨夢》以潛意識與現實交錯情節詮釋人類晨間夢境，是萬仁在1980年代走向新電影寫實風格前，早期創作取向截然不同的短篇力作。

Combining thriller and suspense music with western songs, *The Dawn Dream* presents humans' morning dreams with a plot interweaving subconscious reality and reality. This film is a powerful early work that demonstrates a different side of WAN before he adopted New Wave Cinema in the 1980s.

迷林 *Labyrinthine Forest*

柯一正 I-Cheng KO

| 1981 | 單頻道錄像 single-channel video | Colour | 22 min
1981金穗獎16mm長片佳作
Special Mention 16mm Feature Film, Golden Harvest Awards



有評論認為本片乃婚姻譬喻，或說女子更似行蹤難料的繆思，創作者只能在生命林間原地打轉，周而復始追尋靈光。全片無對白，以充滿象徵的情節及音畫實驗呈現受困心境。一段以疊印、負像與運鏡表現的迷幻夢境，已可窺見日後作者的實驗型態。

Some critics view the film as a metaphor for marriage; while some see the female protagonist as an inscrutable muse. The filmmaker can only go around in circles in the forest of life, searching for moments of inspiration. Without dialogue, the film conveys the sense of entrapment with a story full of symbolism and audiovisual experiments. A mesmerizing dream composed of superimposed, negative images, and camera movements foretells the filmmaker's later experimental style.

迷惘 *Bewilder*

萬仁 Jen WAN

| 1981 | 單頻道錄像 single-channel video | Colour | 21 min
1981金穗獎優等16mm長片
Excellent 16mm Feature Film, Golden Harvest Awards



《迷惘》以實驗手法表現出挑羣的性政治，透過慾望的隱與顯，轉喻了壓抑的本我主體；影像直揭個人的情慾私密與內心真實，成為臺灣新電影前的一次勇敢嘗試。

Bewilder expresses overt sexual politics with an experimental approach. Through the emergence and submergence of desire, the film serves as a metonymy for the repressed subjectivity of the id. The images directly reveal a person's secret lust and inner truth. It is no doubt a bold attempt preceding the Taiwan New Wave Cinema.

水之絕 *The End of Flow*

柯一正 I-Cheng KO

| 1981 | 單頻道錄像 single-channel video | Colour | 8 min
1981金穗獎16mm短片佳作
Special Mention 16mm Short Film, Golden Harvest Awards



同年創作的《迷惘》（萬仁導演）與《水之絕》分別描繪了男性／女性潛意識能量，電話鈴聲成為外在現實及私密個人結界的通道，連接或隔絕的慾望場域亦形成有趣的對照。

Made in the same year, Jen WAN's *Bewilder* and *The End of Flow* respectively captured the male and female subconscious energy. Ringtones become the tunnel to connect the exterior reality and the intimate personal experience. The connected or separated arenas of desire are curiously juxtaposed.

生命線 *Cy*

曾壯祥 Chuang-Hsiang TSENG

| 1982 | 單頻道錄像 single-channel video | B&W | 13 min
1983金穗獎優等16mm劇情片
Excellent 16mm Narrative, Golden Harvest Awards



男孩在同學笑語間聽聞手相的秘密，他凝視過短的生命線，青春滲入死亡憂懼。黑白影像壓抑且憂鬱，交錯著對生命盡頭的焦慮和逝世至親的回憶。時間如駛經小鎮的火車急速前行，對生之欲求迫使男孩向前奔去、擺脫命運。本片為導演在美求學的畢業製作，劇本雜型來自王文興短篇小說《命運的迹線》。

Chattering school boys first learn of the secret of palm reading. They stare at the overly short lifeline, all of a sudden, the fear of death seeps into their youth. The black and white images exude repression and melancholia, mixed with the angst for mortality and the memory of deceased loved ones. Time flies by like the train speeding past town. With the desire to live, the boys run forward, attempting to break free from destiny. This is TSENG's graduation film for his US degree. The story is based on Wen-Hsing WANG's novella *Line of Fate*.

香港感覺 *Hong Kong the Feeling*

麥大傑 Tai-Kit MAK

| 1983 | 單頻道錄像 single-channel video | Colour | 10 min
1983金穗獎最佳8mm紀錄片
Best 8mm Documentary Film, Golden Harvest Awards



這是麥大傑移居香港後早期的影像創作，全片無對白，MV式的節奏與配樂，結合8mm攝影機快速變焦、影格變速抽格等手法，留住都市一隅曾經目眩神迷的霓虹面容。

Made during MAK's early days of immigrating to Hong Kong, the non-dialogue film uses rhythms and music in the music-video style, combining with an 8mm camera's fast focus change, frame rate shift and skip framing to capture the city's once mesmerizing neon look.

妄念 *Mind*

石昌杰 C. Jay SHIH

| 1982 | 單頻道錄像 single-channel video | Colour | 3 min
1983金穗獎最佳8mm動畫片
Best 8mm Animated Film, Golden Harvest Awards



小人偶的靈光乍現，動手做卻怎麼都不滿意，不停修改直到最後反被創作物操控、制服。創造性的開始卻出現意想不到的結局，原有主體性的人反變成了物。本片是導演學生時期首部作品，不僅展現出創作者面對自我內在困境的掙扎，及慾望不斷擴大而改變原初的純粹，也傳達日後作品中以小我對抗外在困境及挑戰的母題。

Creatively inspired, but the puppet can't seem to execute his ideas. After repeatedly revising, he finds himself dominated by his creation instead. A creative beginning results in an unexpected ending. The subjective "human" becomes the object. This is the director's first film as a student. It not only expresses the artist's inner conflict when facing oneself but also illustrates how an ever-growing hunger would alter the initial intention. Moreover, it foretells the recurring theme in SHIH's later works – facing external adversity and challenges by one's

那張照片 *The Photograph*

高重黎 Chung-Li KAO

| 1984 | 單頻道錄像 single-channel video | Colour | 5 min
1984金穗獎最佳8mm實驗片
Best 8mm Experimental Film, Golden Harvest Awards



將靜照電影化的8mm實驗作品。選自捷克攝影師約瑟夫·寇德卡（Josef Koudelka）攝影集中一張家人憑弔遺體的相片進行複雜「翻拍」。照片與攝影機位置是靜止的，生產關係則是動作的。

The Photograph is an 8mm experimental film made from an animated still. From the Czech photographer, Josef Koudelka's photography book, KAO chose a photo of his family beholding a body and made copies of it in a myriad of ways. The photo and the camera are stationary; however, the relationship formed between them through production is in motion.

識界 *Dream Land*

杲中孚 Chun-Fu GAO

| 1986 | 單頻道錄像 single-channel video | Colour | 4 min
1989金穗獎優等16mm動畫片
Excellent 16mm Animated Film, Golden Harvest Awards



《識界》是杲中孚為期一年的水墨創作計畫，以水墨記錄忙碌、紛亂的狀態下，每晚深夜時分，以流動技法展現從心境深處浮現的意象、幻象，而水和墨的即興聚散，表達了創作者內在心境的呼吸軌跡，以及時間的流逝感。

Dream Land is a one-year ink painting project by GAO Chun-fu. Every night, in the late hours, GAO captures the busy and chaotic state with ink painting. Applying the flowing technique, he paints the images and illusions emerging from deep within. The spontaneous gathering and scattering of water and ink reflect the artist's internal breathing as well as the passing of time.

朱銘 *Ju Ming*

黃玉珊 Yu-Shan HUANG

| 1982 | 單頻道錄像 single-channel video | Colour | 10 min
1983金穗獎優等16mm紀錄片
Excellent 16mm Documentary Film, Golden Harvest Awards



1980年代初期，40多歲的雕塑家朱銘在臺灣藝壇已立足，進而前往紐約發展。當時年輕的黃玉珊正在紐約大學就讀，以朱銘為題，拍攝首部同名紀錄片。影片穿插朱銘於工作室反覆敲打雕琢的身影，與藝廊經營者、藝術評論者、雕塑家的訪談，是兩位臺灣／亞洲「表現者」分別以紀錄影像和雕塑交會的紐約經驗。

In his 40s, sculptor JU Ming had already made his name in the early 80s art scene in Taiwan. He then decided to pursue opportunities in New York. During then, Yu-Shan HUANG made her first documentary with JU Ming as the subject when she studied at New York University. The film contains footage of JU knocking and carving in his studio and interviews with gallery managers, art critics, and sculptors. This film brings together two New York experiences from two Taiwanese/Asian "exhibitors" who respectively experienced documentary filmmaking and sculpting in the city.

那個破樓梯怎麼辦？ *What to Do about Those Broken Stairs?*

金士傑 Shih-Chieh KING

| 1980 | 單頻道錄像 single-channel video | Colour | 7 min
1980金穗獎16mm短片佳作
Special Mention 16mm Short Film, Golden Harvest Awards



金士傑飾演甲，搞不清楚老舊的破樓梯，應該怎麼數階梯才對，平地的那一階究竟要不要算進去？李昂飾演乙，她告訴甲「我不可能告訴你，我並不知道的，它能帶你到你想要的地方，不就夠了嗎？」，乙知道，她不能了解甲的規則，但對甲來說，問題存在了，不搞清楚的話，它們還是會出現，像遊魂一樣。

Shih-Chieh KING plays A, who has no clue how to count the stairs of the old broken staircase. Should you count the landing? B, played by Ang Li, tells A, "I can't possibly tell you what I don't know, but the stairs can lead you to where you want to go. Isn't that enough?" B is aware that she can't fathom A's rules. To A, the question already exists. If he can't figure it out, it will keep haunting him like a wandering ghost.

開天 *The Beginning of the Universe*

李道明 Daw-Ming LEE

| 1982 | 單頻道錄像 single-channel video | B&W | 3 min
1983金穗獎最佳16mm動畫片
Best 16mm Animated Film, Golden Harvest Awards



《開天》以沙動畫作為媒材，結合黑白影像、形變技法、媒材獨有的觸覺痕跡與流動感受，重新想像「與構築大中華文化下傳統故事的形貌」。本片是李道明前往美國費城天普大學攻讀廣播電視電影藝術碩士期間的實驗動畫作品。

The Beginning of the Universe uses sand animation in combination with black-and-white images, transforming technique, and the unique sense of touch and fluidity of the medium to reimagine and reconstruct the traditional story. LEE made this experimental animation while he was pursuing his Master of Fine Arts Degree in Radio, Film and Television at Temple University in Philadelphia, USA.

噤聲 *Keep Silent*

石昌杰 C. Jay SHIH

| 1988 | 單頻道錄像 single-channel video | Colour | 5 min
1988金穗獎優等16mm動畫片
Excellent 16mm Animated Film, Golden Harvest Awards



四人暗夜聚賭，同時轉動命運的骰子。生活失去了所有聲音，大人無語，連嬰兒也無聲哭泣，只剩門外急促的敲門聲與門內緊繃的神經，究竟，在門外的是誰？石昌杰以獨特的人物造型、聲音設計及光影變化，建構了噤聲失措的處境，也隱喻著後白色恐怖時期的壓抑氣氛。

Gambling in the night, four men throw the dice of fortune. Suddenly, all sounds are gone from their lives. The adults are muted. Even the babies cry silently. The only sounds left are the pressing knocking from the outside and the tense nerves inside. Who is at the door? C. Jay SHIH created a chaotic state of being silenced with his unique styles of character, sound design, and changes of light and shadow. It also serves as a metaphor for the repressed atmosphere during the post-white terror era in Taiwan.

關於回家的路上 *On the Way Home*

袁廣鳴 Goang-Ming YUAN

| 1989 | 單頻道錄像 single-channel video | Colour | 12 min
1990金穗獎優等實驗錄影帶
Excellent Experimental Video, Golden Harvest Awards



袁廣鳴透過即興跳躍的剪輯節奏，將實景影像、碎片話語，與電腦再製圖像不斷地錯位與重複，時而輕盈、時而詭譎，營造出平靜和混亂、焦慮共存的氣氛，也試圖探索生活與監控的關係。

Through improvisational and non-linear editing, YUAN repeatedly misplaces and repeats shot footage, fragmented language, and computer-regenerated images. Sometimes light-spirited, sometimes bizarre, YUAN creates an atmosphere in which serenity, confusion, and anxiety seem to co-exist. His work also attempts to explore the relationship between daily lives and surveillance.

鏡子 *Mirror*

黃庭輔 Ting-Fu HUANG

| 1989 | 單頻道錄像 single-channel video | Colour | 12 min
1989金穗獎優等16mm劇情片
Excellent 16mm Narrative Film, Golden Harvest Awards



殘病、臥床不起的先生與精神失常的妻子相依住於山邊的簡陋老屋。某日，百無聊賴的妻子外出拾荒，途經荒雜墓地與無名廢墟，意外拾得一面鏡子，一路背負回家。一面圓鏡串起今昔，臥病的先生反射地望見牆上的枯黃舊照，憶起日治時期舊日往事。某日，妻子再次外出，卻遇見空襲夢魘……。

A bedridden husband and his deranged wife live in a shabby old mountainside house. One day, the bored wife goes out to collect trash. As she passes by a deserted cemetery and ruin, she comes across a mirror and takes it home. The mirror connects the past with the present. The bedridden husband can see the reflection of the yellowed photos on the wall in the mirror, prompting him to reminisce about his past affairs during the Japanese rule. One day, the wife ventures out again and encounters a nightmarish air raid...

公眾活動 Public Events	時間 Time	地點 Venue
「狂八〇：跨領域靈光出現的時代」國際論壇 <i>The Wild Eighties: Dawn of a Transdisciplinary Taiwan</i> International Forum 主持Host 王俊傑Jun-Jieh WANG、黃建宏Chien-Hung HUANG	○12.03 (Sat.) 11:00-17:30 ○12.04 (Sun.) 12:50-17:30	視聽室 Auditorium
「臺灣新電影、表演與身體」講座 Talk: <i>Body, Performance and Taiwan New Cinema</i> 主持Host 黃建宏Chien-Hung HUANG 與談者Speakers 鴻鴻Hung Hung、游安順An-Shun YU、楊元鈴Yuan-Ling YANG	○12.11 (Sun.) 14:00-17:00	1B展覽室 Gallery 1B
《蘭陵40—演員實驗教室》紀錄片世界首映暨映後座談 Global Premiere of Documentary <i>Lan Ling 40th Experimental Actor's Studio</i> and Post-screening Talk 主持Host 王俊傑Jun-Jieh WANG 與談者Speakers 王耿瑜Angelika WANG、林子竝Yu-Pin LIN	○12.17 (Sat.) 13:30-15:30	視聽室 Auditorium
「蘭陵劇場—演員實驗教室」身體工作坊 <i>Lan Ling— Experimental Actors Studio Body Workshop</i> 主持Host 趙自強Tzu-Chiang CHAO、游安順An-Shun YU	●12.17 (Sat.) 16:00-18:00	1B展覽室 Gallery 1B
「八〇・檔案・跨領域」座談 Panel discussion: <i>The Eighties, Archives, and Transdisciplinarity</i> 主持Host 王俊傑Jun-Jieh WANG、黃建宏Chien-Hung HUANG 與談者Speakers 蔣伯欣Po-Shin CHIANG、洪鈞元Jun-Yuan HONG、徐明瀚Austin Ming-Han HSU	○12.24 (Sat.) 15:00-17:00	1B展覽室 Gallery 1B

公眾活動 Public Events	時間 Time	地點 Venue
共鳴時代：重訪「天水樂集」 Age of Resonance: <i>Revisiting the "Heavenly Water Musical Ensemble"</i> 主持Host 馬世芳Shih-Fang MA 與談者Speakers 李建復Han-Fu Li、李壽全Shou-Chuan LEE	○01.07 (Sat.) 14:00-16:00	1B展覽室 Gallery 1B
共鳴時代：八〇年代流行樂壇的跨界交響 Age of Resonance: <i>Transboundary Symphonic Music in the 1980s Popular Music World</i> 主講Speaker 馬世芳Shih-Fang MA	○01.14 (Sat.) 14:00-16:00	1B展覽室 Gallery 1B
《海角天涯》、《小畢的故事》電影特映 Screening series: <i>Corners of the World, Growing Up</i>	○02.04 (Sat.) 13:30	視聽室 Auditorium
《光陰的故事》、《兒子的大玩偶》電影特映 Screening series: <i>In Our Time, The Sandwich Man</i>	○02.11 (Sat.) 13:30	視聽室 Auditorium
《海角天涯》、《光陰的故事：臺灣新電影》電影特映 Screening series: <i>Corners of the World, Flowers of Taipei - Taiwan New Cinema</i>	○02.18 (Sat.) 13:30	視聽室 Auditorium
本次電影放映皆為普通級，各影片片長如下 All of the movies shown are rated "G"; film length are as shown below: 《海角天涯Corners of the World》73mins、《小畢的故事Growing Up》100mins、《光陰的故事In Our Time》106mins、《兒子的大玩偶The Sandwich Man》108mins、《光陰的故事：臺灣新電影Flowers of Taipei - Taiwan New Cinema》109mins ○依規定購票進館，活動免費，無須事先報名 A ticket purchased in accordance with regulations is required for entry, but the activity is free of charge; no advance sign-up is required ●依規定購票進館，活動免費，須事先於官網上報名 A ticket purchased in accordance with regulations is required for entry, but the activity is free of charge; advance sign-up on the official website is required.		

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音樂顧問Music Consultant | 馬世芳Shih-Fang MA

前期研究Preliminary Research | 國立臺北藝術大學研究團隊TNJA: 林雅芳Ya-Fang LIN 張紋瑄Wen-Hsuan CHANG

陳佳暉Chia-Nuan CHEN 許修豪Shiou-Hau SHIU 張瑋倫Wei-Lun CHANG 黃羿瑄Yi-Hsuan HUANG

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