**九〇年代迄今台灣的身體、行為與表演論述**

九〇年代迄今，由於解嚴的關係，威權政治意識形態加諸在人民日常生活上的桎梏逐漸瓦解，前此積累的社會能量循著不同的管道迸發出來，身體與以身體為媒介的社會運動、行為藝術與戲劇或舞蹈展演沛然莫之能禦地找尋各種實現的樣態。三十年後的今天，不管是社會運動、行為藝術還是表演藝術，開始在跨域意識的推動下找尋新的展演形式，而「身體」又再一次地成為這些論述的基礎，參與、沈浸、互動、在場⋯⋯等等這些概念的提出，都是這個趨勢下的產物。為了突破學科間的界線，為這樣的趨勢重新找尋歷史的路徑與未來的可能性，本期以「身體」為主要的軸線，旁及相關的社會運動、行為與表演論述，希望能擴大台灣藝術史與藝術理論的相關討論。

Discourses on Body, Performance and Preforming Art Since the 1990s in Taiwan. Since the 1990s, due to the martial law coming to an end, the imposing restriction of authoritarian political ideology on people’s daily life has gradually disintegrated. The afore-accumulated social energy thus burst out through diverse methods. Social movement, performance art, theater or dance that took body as the medium were eagerly seeking for possible patterns which could be realized. Today, thirty years later, social movement, performance art or performing art are all searching for new forms under the promoting of interdisciplinary awareness; while “body” again is set as the basis of these discourses. Such concepts as participatory, immersiveness, interaction, presence… are the product of such trend. In order to break through boundaries among the disciplines, and to again search for the routes of history and future possibilities, this issue take the discourse of “body” as the main axis, along with related discourses of social movement, performance and performing arts, aiming to expand the related discussion of Taiwan’s art history and theories in arts.

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