



NTCAM FORUM

新美館論壇

躁動的 氣味

再探
九零前
衛藝術

Restless Ambiance
Re-exploring Experimental Arts
in Taiwan and Beyond



又讓好像一團蜂蜜，攪拌之後溶化
在河水裏，甜甜的氣味，又蒸發
在城市中。

新北市美術館籌備處（以下簡稱新美館）將於2022年11月12日至11月13日舉辦「混雜的氣味——再探九零前衛藝術」國際論壇，邀請國內外18位專家學者進行演講與對話。本論壇係新美館藝術史研究計畫之一，植基於新北市藝術發展研究以及甫出版的展覽史專書《流變的展覽：北縣美展及前衛實驗》上延伸討論，進一步描繪上世紀九零年代台灣前衛藝術發展的豐富面貌，並試圖打開新的論述空間。

「這裏有點像是一個菜市場，又好像一團蜂蜜，攪拌之後溶化在河水裏，甜甜的氣味，又蒸發在城市中。」

這段擷取自「破爛生活節」（1994年）傳單上的文字，給予後人想像九零年代的時空一個真實又充滿想像空間的參照，那樣曖昧不明的氣味，就像整個時代的寫照。九零年代的藝術發展具有強烈的實驗性格，從威權統治到民主化這段極為細緻且複雜的轉型過程中，藝術家們敏銳且大膽地衝撞社會邊界，在小劇場、行為藝術、噪音、視覺藝術、媒體與獨立刊物各方面，皆開啟了新的局面，給後世帶來深刻的影響。本論壇對於九零年代的討論，除了以解嚴作為開啟新歷史語境的標誌性事件之外，亦將置放於全球脈絡中探討，透過冷戰格局下的地緣政治及全球化所促成的文化流動等國際宏觀敘事，思考台灣藝術發展如何回應彼時本土語境，逐步長成自我獨有的樣貌；同時，隨著九零年代具有內部參照的亞洲視野與意識逐漸萌芽，本次論壇亦邀請來自亞洲或研究亞洲的講者參與，與我們分享他們的研究，找尋歷史的共振時刻。

台北縣（今新北市），從地理、經濟發展、文化發展、都市規劃等等各個層面上來理解都是「邊緣」以及相對於首都中心的「地方」。然而，正是因為這些特質與條件，使得這塊“盆邊之地”成為各類藝術實驗發展的最佳地域。從1992年起，由北縣文化中心所舉辦的北縣美展實施了一連串的改革舉措，將代表藝術正典的官方沙龍翻轉成為彼時最重要的實驗展演平台，例如在美展評選中起用「責任藝評」進行藝術體制的反思與批判，以淡水河為題一系列的「環境藝術」展覽開啟了展覽



「台北破爛生活節」傳單，1994年。

圖片提供：吳中煒

The flyer of the 1994 Taipei Broken Life Festival.
Image courtesy: Wu Chung-wei

策劃的新範式，更有如「新寶島藝術季」等各類跨域實驗的當代藝術展演活動等，這些變革除了回應台北縣政府的本土化政策之外，同時也反映著前衛藝術與台灣民主化進程之間的密切關係。新美館展覽史專書《流變的展覽：北縣美展及前衛實驗》主編、藝術史研究者蔣伯欣將以此為題發表主題演講，並邀請藝術史學者郭昭蘭及董冰峰參與綜合討論。

除了主題演講之外，本論壇進一步規劃四場圓桌討論，包括「展覽史與檔案的研究方法」、「身體的反叛與再建」、「空間的生產與再生產」與「評論與出版的批判意識」等四項子題。其中，「展覽史與檔案的研究方法」場次邀請比利安娜·思瑞克（Biljana Ciric）、黃溪婷（Michelle Wong）、王柏偉，談邊緣的歷史敘事如何複雜化主流歷史敘事、文獻建置與展覽策劃之間的對話關係，並從媒介回看檔案陳列、展覽敘事與展覽史書寫三條軸線如何交織。「身體的反叛與再建」場次邀請高俊宏、周伶芝、吳思鋒，分別從九零年代行為藝術發展的轉向、都市原住民的身體與城市空間重組的對應關係，以及劇場藝術中“民眾”的分歧與辯證等三個向度，探討九零年代身體變異及建構的歷程。「空間的生產與再生產」場次邀請蔡影茜、孫先勇（Simon Soon）和呂佩怡，分別從廣州的藝術家團體大尾象工作組、清邁的「清邁社會裝置」藝術節，以及台北縣（今新北市）的「河流」及「盆邊主人」展覽等不同案例研究來談藝術家何以走到戶外（非典型展演空間）進行創作？討論藝術如何回應資本化的城市空間、在地文化意識的復甦以及地景作為一種身分認同政治的方法。「書寫與出版的批判意識」場次邀請黃孫權、郭達年（Lenny Kwok）和吳永毅談論九零年代的媒體、文化及獨立刊物，如何以文字測試與衝撞體制的邊界，以及在引介西方思想理論時，如何回應本地社會議題，進行具有地方性的轉譯工作，進而生產在地論述。

本論壇與《流變的展覽：北縣美展與前衛實驗》一書作為新美館藝術史計畫的開端，將持續建構文獻庫，未來計畫進一步開放資源並邀請來自世界各地的研究者持續深入研究，致力於多元觀點的藝術史書寫。●

RESTLESS AMBIANCE:

— Re-exploring Experimental Arts in Taiwan and Beyond

From November 12th to 13th 2022, the New Taipei City Art Museum (NTCAM) will be hosting an international forum—Restless Ambiance: Re-exploring Experimental Arts in Taiwan and Beyond—with 18 domestic and foreign experts and scholars conversing and giving speeches. As a part of the art history research project carried out by NTCAM, participants at this forum will further discuss the topics based on the research on art development in New Taipei City and the recently published exhibition history book—“Exhibition in becoming: Taipei County art exhibition and experimental art”. The NTCAM forum will present the rich aspects of experimental arts in Taiwan during the 90s while establishing a space for new discourses.

“It is a bit like a wet market here.
But it’s also like a large scoop of honey melting into the river after stirring.
The sweet ambiance then evaporates in the city.”

The passage above is from the flyer of the 1994 Taipei Broken Life Festival. The ambiguous ambiance is like the portrayal of the entire era, providing a real yet imaginative reference for future generations of the time and space back in the 90s. Art development in the 90s was full of experimental traits. During the delicate and complex transition from authoritarian rule to democratization, artists collided with the social boundaries sharply and boldly. Experimental theaters, performance arts, noises, visual arts, media, and independent journals broke new ground and brought a profound impact on future generations.

When discussing the 90s, this forum will cover the lifting of martial law—a landmark event that established a new historical context. In addition, this forum will also discuss the 90s in a global context. Through international narratives, such as the geopolitics of the Cold War and the cultural flow facilitated by globalization, forum participants will reflect on how the art development in Taiwan responded to the local context while gradually growing into a unique appearance during that time. Meanwhile, Asian perspective and consciousness with internal reference gradually arose in the 90s, thus speakers from Asia and experts in Asia research will be participating in the forum to share their research and find historical resonances.

Compared to the capital, Taipei County (present-day New Taipei City) is regarded as the “periphery” whether it be economic development, cultural development, or urban planning. However, it is also precisely due to these characteristics and conditions that this “land by the basin” became the best location for the development of various art experiments.

Since 1992, the Taipei County Cultural Center implemented a series of reform measures on the Taipei County Art Exhibitions organized by the Center, turning the official salon representing the canon of art into the most important experimental exhibition platform during that time. For instance, starting “juror responsibilities” to review and criticize the art system when selecting works for exhibitions. The “environmental art” exhibition series with the theme of Tamsui River started a new paradigm of curating. Furthermore, various experimental contemporary art exhibitions and activities across domains emerged, such as the “New Formosa Art Festival”. In addition to responding to the Taiwanization policy of the Taipei County government, these changes reflected the close relationship between experimental art and the progress of Taiwan’s democratization. Chiang Po-Shin, art historian and the editor-in-chief of the NTCAM’s exhibition history book—“Exhibition in becoming: Taipei County art exhibition and experimental art,” will deliver a keynote speech on this topic. Art historians Guo Jau-lan and Dong Bingfeng will join him in the discussions.

In addition to the keynote speeches, this forum will host four round-table discussions on four sub-topics: Research Methods of Exhibition History and Archives, Rebel and Reconstruction of the Body, Production and Reproduction of Space, and Critical Consciousness of Writing and Publishing.

Professionals participating in the Research Methods of Exhibition History and Archives session include Biljana Ciric, Michelle Wong, and Wang Po-Wei. They will discuss how marginal historical narratives complicated mainstream history, and the dialogue and relationship between conducting archive and curating exhibition. They will also discuss how the three axes of the archival display, exhibition narrative, and exhibition history writing intertwined through medium.

Kao Junhonn, Chow Ling-chih, and Wu, Sih-fong will join The Rebellion and Reconstruction of the Body session to discuss the body transformation and construction process during the 90s in three dimensions: directional change in the development of performance art in the 1990s, the correspondence between the bodies of urban aboriginals and the reorganization of urban spaces, and the differences and dialectics of “people” in theatrical arts.

Nikita Yingqian Cai, Simon Soon, and Lu Pei-Yi will participate in The Production and Reproduction of Space session to discuss how artists began to step outside (atypical exhibition space) to create. They will be covering different case studies such as the Guangzhou-based artist group “Big Tail Elephant”, the series of art festivals “Chiang Mai Social Installation” in Chiang Mai, and “River” and “Lord of the Rim: In Herself / For Herself” in Taipei County (now New Taipei City). They will also discuss how art responded to capitalized urban spaces, the resurgence of local cultural awareness, and using the landscape as a method of identity politics.

In the Critical Consciousness of Writing and Publishing session, Huang Sun-Quan, Lenny Kwok, and Wuo Young-ie will talk about how the media, culture, and independent journals in the 90s tested and collided with the boundaries of the system with words. Also, when Western theories were introduced, how these theories responded to local social issues and further interpret them to produce local discourses.

This forum and the book “Exhibition in becoming: Taipei County art exhibition and experimental art” mark the beginning of NTCAM’s art history research project. NTCAM will continue to build the archive and plans to provide more open resources and invite researchers from all over the world to continue in-depth research. NTCAM is dedicated to documenting art history from multiple perspectives. ●

二〇二二年十一月十二號

10:30-11:00 報到

11:00-11:05 開場致詞

長官致詞

11:05-11:45 主題演講

檔案及其重影：試掘臺北在複數展覽史的痕跡

● 蔣伯欣，藝術史學者、成功大學臺灣藝術史料研究中心智庫召集人、臺灣藝術田野工作站發起人

11:45-12:30 綜合討論

● 蔣伯欣
● 郭昭蘭，臺北藝術大學美術系副教授
● 董冰峰，謝子龍影像藝術館學術總監

主持人

● 賴香伶，新北市美術館籌備處執行顧問

12:30-14:00 午餐

14:00-15:00 場次一：展覽史與檔案的研究方法

策展未來：論展覽歷史和從邊緣引證的重要性

● 比利安娜·思瑞克，展覽史研究者、第59屆威尼斯雙年展塞爾維亞館策展人

「咫尺之內，開始之前：隨意門及其他足跡」：文獻庫作為創意的場域

● 黃媛婷，藝術史研究者、獨立策展人

如何回望歷史事件：以「九〇年代的四個劇場性事件」為例

● 王柏偉，數位藝術基金會藝術總監

15:00-15:45 綜合談論

主持人

● 蔣伯欣

15:45-16:05 茶敘

16:05-17:05 場次二：身體的反叛與再建

民眾劇場與民間劇場

● 吳思鋒，小劇場工作者

邊緣空間裡創傷身體的能量

● 周伶芝，策展人、劇場工作者

808 洲紀事

● 高俊宏，藝術家、高雄師範大學跨領域藝術研究所助理教授

17:05-17:50 綜合談論

主持人

● 鄭慧華，獨立策展人、立方計畫空間創辦人

第一日結束

二〇二二年十一月十三號

14:00-15:00 場次三：空間的生產與再生產

一次失敗的介入，意義何在？——關於大尾象在廣州三育路14號的展覽「沒有空間」

● 蔡影茜，廣州時代美術館學術副館長暨首席策展人

Eukabeuk、塔佩故事集和紅螞蟻：記住你是誰

● 孫先勇，馬來亞大學創作藝術學院視覺藝術研究所資深講師

河流、盆邊、地景、田野、新亞洲、環太平洋…談1997年兩檔展覽「河流—新亞洲藝術·台北對話」與「盆邊主人—自在自為」

● 呂佩怡，臺北教育大學當代藝術評論與策展碩士全英文學位學程副教授

15:00-15:45 綜合談論

● 主持人：陳貺怡，臺灣藝術大學美術學院院長

15:45-16:05 茶敘

16:05-17:05 場次四：書寫與出版的批判意識

後學運文化運動

● 黃孫權，《破報》總編輯、中國美術學院教授暨網絡社會研究所所長

「島嶼邊緣」與「後正文」

● 吳永毅，臺南藝術大學音像紀錄研究所助理教授

牠不會理會你的膚色、性向、財力，你服膺就好

● 郭達年，獨立音樂人、《黑鳥通訊》創辦人

17:05-17:50 綜合談論

主持人

● 吳思鋒

17:50-18:00 閉幕致詞

賦歸

Saturday, November 12, 2022

10:30-11:00 Registration

11:00-11:05 Opening remarks

11:05-11:45 Keynote speech

The Archive and Its Double: Tracing New Taipei in Exhibition Histories

● Chiang Po-Shin, Art historian, Convener of the database of the Taiwan Art History Research Center of the National Cheng Kung University, and the Initiator of the Taiwan Visual Art Archive

11:45-12:30 Roundtable Discussion

- Chiang Po-Shin
- Guo Jau-Lan, Associate Professor, Department of Fine Arts, Taipei National University of the Arts
- Dong Bingfeng, Academic Director, Xie Zilong Photography Museum

Moderator

- Lai Hsiangling, Consultant, New Taipei City Art Museum Planning Office

12:30-14:00 Lunch

14:00-15:00 Session I: Research methods on exhibition history and archive

Curating the Future: on exhibition histories and the importance of creating citations from the margins

- Biljana Ciric, Curator, Pavilion of Republic of Serbia at 59th Venice Biennale

Portals, Stories and Other Journeys: Archive as Creative Site

- Michelle Wong, Researcher, Independent Curator

How people view history in retrospect: take *Four Performance Events in the 1990s* for example

- Po-Wei Wang, Artistic Director, Digital Art Foundation

15:00-15:45 Roundtable Discussion

- Moderator: Chiang Po-Shin

15:45-16:05 Tea break

16:05-17:05 Session II: The Rebellion and Reconstruction of the Body

People's Theater and Folk's Theater

- Wu Sih-Fong, Experimental Theatre Practitioner

Energy of traumatized body on the edge

- Chow Ling-Chih, Curator, Theatre Practitioner

Chronology of 808 District

● Kao Jun-Honn, Artist; Assistant Professor, Graduate Institute of Interdisciplinary Art, National Kaohsiung Normal University

17:05-17:50 Roundtable Discussion

- Moderator
Amy Cheng, Independent Curator, Co-founder of TheCube Project Space

End of the first day

Sunday, November 13, 2022

14:00-15:00 Session III: The Production and Reproduction of Space

What's the Meaning of an Engagement that Failed?—— About No Room, The 4th Exhibition of the Big Tail Elephants in 1994 at Guangzhou's No. 14 Sanyu Road

- Nikita Yingqian Cai, Academic Deputy Director and Chief Curator, Times Museum

Eukabeuk, Ta Phae Collage, and Red Ants: Remembering Who You Are

- Simon Soon, Senior Lecturer, Visual Art Program, Faculty of Creative Arts, Universiti Malaya

Rivers, Land by the basin, Landscape, Field, New Asia, Circum-pacific... On two exhibitions "River: New Asian Art - A Dialogue in Taipei" and "Lord of the Rim: In Herself / For Herself"

- Lu Pei-yi, Associate Professor, MA Program on Critical and Curatorial Studies of Contemporary Art, National Taipei University of Education

15:00-15:45 Roundtable Discussion

- Moderator
Chen Kuang-yi, Dean of Fine Arts College in National Taiwan University of the Arts

15:45-16:05 Tea break

16:05-17:05 Session IV: Critical Consciousness on Writing and Publication

Post-student Movement Culture

- Huang Sun-Quan, Editor-in-Chief of *POTS Weekly*; Director and Visiting Professor, Institute of Network Society, China Academy of Art

Isle Margin and "Post-text"

- Wuo Young-ie, Assistant Professor, Graduate Institute of Documentary & Film Archiving, Tainan National University of the Arts

It doesn't care about your race, sexuality, wealthiness, as long as you comply.

- Lenny Kwok, Independent Musician and Founder of *COMMUNIQUE*

17:05-17:50 Roundtable Discussion

- Moderator
Wu Sih-Fong

17:50-18:00 Closing remarks

End of the forum

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主題演講 檔案及其重影：
試掘臺北在複數展覽史的痕跡

Keynote Speech The Archive and Its Double:
Tracing New Taipei in
Exhibition Histories

主講人 ● 蔣伯欣

與談人 ● 郭昭蘭
● 董冰峰

主持人 ● 賴香伶

Speaker ● Chiang Po-Shin

Discussant ● Guo Jau-Lan
● Dong Bingfeng

Moderator ● Lai Hsiangling

主講人 SPEAKER

蔣伯欣

Chiang Po-Shin



藝術史學者、國立成功大學臺灣藝術史料研究中心智庫召集人、臺灣藝術田野工作站發起人，曾任國立臺南藝術大學臺灣藝術檔案中心主任、《藝術觀點 ACT》主編暨召集人、台新藝術獎國際決審團主席、文化部國寶與重要古物審議委員，曾主持規劃國家視覺藝術檔案館，並擔任多個美術館的典藏委員。蔣伯欣的學術領域包括藝術檔案、展覽史、現代與當代藝術，近年編著出版的專書包括：《流變的展覽：北縣美展與前衛實驗 1992-1997》（新美館，2022）、《地域性的子午線：菲律賓與臺灣的藝術史書寫與當代文化策展》（與 Patrick Flores 合編著，2021）、《新派繪畫的拼合／裝置：臺灣在巴西聖保羅雙年展的參展脈絡 1957-1973》（2020）、《檔案轉向：東亞當代藝術與臺灣（1960-1989）》（北美館，2018）等，並參與策展國美館「所在：境與物的前衛藝術 1980-2021」（2021）、北師美術館／高美館「光臺灣文化的啟蒙與自覺」（2022）。

Chiang Po-Shin is an art historian, the convener of the database of the Taiwan Art History Research Center of the National Cheng Kung University, and the initiator of the Taiwan Visual Art Archive (TVAA). He worked as the head of the Art Archive Center of the Tainan National University of the Arts, the chief editor and convener of the Art Critique of Taiwan (ACT), the chairperson of the international jury at the 19th Taishin Arts Award, and the member of the Ministry of Culture Review Committee for national treasures and significant antiques. He also coordinated and organized the National Visual Arts Archives, and took the position of collection member in several art museums. Chiang Po-Shin has engaged himself in academic areas, namely art archiving, exhibition history, as well as modern and contemporary arts. His recent publications include *Exhibition in becoming: Taipei County art exhibition and experimental art, 1992-1997* (New Taipei City Art Museum, 2022), *Meridians of Region: Writing Art History and Curating Contemporary Culture in the Philippines and Taiwan* (Chiang Po-Shin and Patrick Flores, 2021), *Combine and install the "New Painting": Taiwan art in São Paulo Biennial 1957-1973* (2020), and *Archival Turn: East Asian Contemporary Art and Taiwan (1960-1989)* (Taipei Fine Arts Museum, 2018). He participated in the curation of "Places of Being - Space and Materiality in Taiwan's Avant-Garde Art, 1980-2021" (2021) held by the National Taiwan Museum of Fine Arts, and "LUMIÈRE - The Enlightenment and Self-Awakening of Taiwanese Culture" (2022) held by the Museum of NTUE and Kaohsiung Museum of Fine Arts.

檔案及其重影：試掘臺北在複數展覽史的痕跡

本次演講將探索作為一新生的北部區域城市，銘刻在多重展覽史脈絡下的痕跡，在全球藝術史的框架下，近來的研究與策展已針對記憶的書寫與存檔，展開多層次的分析。

我們將透過藝術作品與檔案的參照，辯證性地分析在帝國治域一隅的台北州，從殖民與愛鄉主義的相互觀看視線下萌生現代美術，並探討殖民地藝術家如何從帝國視線下的官方展覽及其前衛與抵抗痕跡，在戰爭期與政權交替後，藝術家對於視覺主體的探索，經歷了長期的失語與壓抑。

戰後亞洲的文化冷戰體系雖在台灣催生出想像的主體，仍有諸多作品呈現出創傷記憶的痕跡，也出現藝術家以反藝術手法嘲諷冷戰下台北虛無的地域性；其後，鄉土主義在七零年代後期的復返，反思社會變遷中的現代主義及現實主義。我們將從檔案與展覽史的痕跡得見，這些作品的特異性與當代性在戒嚴後期逐漸浮現，表現在主體起源的空缺，形式主義的踰越、圖像與再現體系的消亡、主體空間的逃逸、國族敘事的懸置等面向。

八零年代起，從台灣本土運動朝向國際化的發展論想像，主導著解嚴後逐漸鬆綁的藝術生態與官方展覽。本次演講將指出，從本土到國際的現代化思維深刻影響了台北市立美術館及相關展覽，而台北作為全球化過程中的地方性，則是在九零年代北縣美展及其周邊曾展開實驗性與批判性的探索，其展覽史的裂隙中，迸發出台灣的某些特質，亦可窺見台北與亞洲城市當代藝術的共振。這些展覽與相關實驗，看似打造出多元文化主義下的國族身份認同，毋寧是在全球化下在地流變形成的跨地域主義。

The Archive and Its Double: Tracing New Taipei in Exhibition Histories

In the talk, I will explore a new-born city in the northern area engraved in the context of multiple exhibition histories. Under the framework of global art history, a multi-level analysis has been carried out for the documentation and archives of recent studies and exhibitions.

We take reference from artworks and archives to dissect the development of Taipei, a region under the imperial rule, through dialectic thinking. From the interwoven perception of colonialism and patriotism, modern arts have sprouted. We also discuss the official exhibitions at that time and artists' avant-garde and resistant traces from the empire's perspectives. This is to review how the artists in a colony had experienced loss of words and suppression in the course of exploring visual subjects for a long time after the war and change of regime. After the World War II, the Asian culture under the cold war system had generated imaginary subjects, but there were still many works that demonstrated traces of traumatic memory, or artists criticized the void position of Taipei as a place under the cold war in an anti-art and sarcastic way. Subsequently, the resurrection of provincialism in the late 1970s enabled people to reflect the modernism and realism when confronted with social changes. We can see the gradual emergence of uniqueness and contemporariness of these works in the late period of martial law from the archives and exhibition histories. The manifestation covered aspects, such as a lack of the origin of subject, overstep of formalism, perishment of images and representation systems, escape from a subjective space, and suspension of a nation's narratives.

Since the 1980s, the theory of developing the country from local movements of Taiwan to internationalization dominated the artistic landscape and official exhibitions that was eased after the martial law had been lifted. This talk will point out how the modernized thinking from local to international deeply influences the Taipei Fine Arts Museum and its relevant exhibitions. In the 1990s, Taipei, as a local area in the process of globalization, worked on experimental and critical exploration of the art exhibitions held by Taipei County and other associated events. Through the seams of exhibition histories, we can have a glance at some characteristics of Taiwan as well as the resonances of contemporary arts across Taipei and Asian cities. These exhibitions and related experiments seemed to create an identity for a nation under multiculturalism, but was said to be translocality shaped by the local transformation under globalization.

郭昭蘭

Guo Jau-Lan



現任國立臺北藝術大學美術系副教授，郭昭蘭主要教授現代與當代藝術、藝術史與策展實踐。研究興趣圍繞移動、流通與史觀的力動，以及展覽如何製造歷史。近期與藝術家林明弘、安靜 (Lee Ambrozy) 合作策展「穿越人煙罕至的小徑」(2021, 北師美術館)，嘗試以跨歷史並置方式，探索展覽製作作為藝術史學方法擴張場域的可能性。「有譜」計畫 (Score Project) (2020, 關渡美術館) 則是將跨際交流理性化、視覺化，並將「譜」重新調動時間與空間的潛能應用於包含區域藝術「生態—形式」的對象之中。郭昭蘭的翻譯著作有葛羅伊 (Boris Groys) 的《藝術力》(2015, 與劉文坤合譯, 藝術家)，近期研究包括「攝影不是：彭瑞麟留給我們的習題」(2020, 林宏璋策展, 舉起鏡子迎上他的凝視—臺灣攝影首篇 (1869-1949), 國立台灣美術館, 頁 154-161)、「藝術史在全球當代藝術環境：路徑與挑戰」。郭昭蘭是 2022 年國美館重建藝術史計畫主持人，該研討會以「水平的藝術史」為題，進行藝術史編撰法在台灣的學術研討。

Guo Jau-Lan is an associate professor at Taipei National University of the Arts. She teaches modern and contemporary art, art history, and curatorial practice. Her research interests revolve around the issue of artistic migration, circulation, and art historiography, and how exhibitions make history.

In *On the Passage of a Few Persons Through a Brief Moment in Time* (2021, MoNTUE), a recent collaboration with artists Michael Lin and Lee Ambrozy, she explores the possibilities of trans-historical display as expanded field of art historiography. In *Scoreshe* rationalises and visualises interdisciplinary exchanges while reintegrating a 'score's' capability of mobilizing time and space into the subject of 'ecology-form' in regional art. Guo also translated Boris Groys' *Art Power* into Chinese (Artist Publishing, 2015).

Her essay on art historiography *This is (not) Photography: An Assignment Given by Peng Ruei-Lin* is published in *Hold the Mirror up to His Gaze: the Early History of Photography in Taiwan (1869-1949)*, and *Pathways and Challenges: Art History in the Context of Global Contemporary Art on Curatorship.org*.

Guo Jau-Lan is the organizer of the 2022 *Reconstructing History of Art in Taiwan* symposium, entitled *Horizontal Art History: Perspectives from Taiwan*.

董冰峰

Dong Bingfeng



董冰峰現為謝子龍影像藝術館學術總監，中國美院跨媒體藝術學院研究員。2005 至今曾先後擔任廣東美術館與尤倫斯當代藝術中心策展人、伊比利亞當代藝術中心副館長、栗憲庭電影基金藝術總監和北京 OCAT 研究中心學術總監。同時他也擔任多個藝術機構、藝術理論叢書和影展的學術委員、主編與國際評委。董冰峰曾獲“CCAA 中國當代藝術評論獎”(2013)、“《YISHU》典藏國際版中國當代藝術評論獎”(2015)和亞洲藝術文獻庫“何鴻毅家族基金中華研究駐留獎”(2017)。董冰峰的研究領域包括影像藝術、獨立電影、中國當代藝術史、展覽史與當代批評理論。

Dong Bingfeng is a curator and producer based in Beijing. He currently holds the position of Academic Director of Xie Zilong Photography Museum, and research fellow in School of Inter-media Art, China Academy of Art. Since 2005, Dong Bingfeng has worked as curator in Guangdong Museum of Art and Ullens Center for Contemporary Art, Deputy Director of Iberia Center for Contemporary Art, Art Director of Li Xianting's Film Fund, and Academic Director of OCAT Institute. In 2013, Dong Bingfeng was awarded the "CCAA Chinese Contemporary Art Critic Award". In 2015, he was awarded the Chinese Contemporary Art Critic Award of *Yishu: Journal of Contemporary Chinese Art*. In 2017, he was awarded the Robert H. N. Ho Family Foundation Greater China Research Grant.

賴香伶

Lai Hsiangling



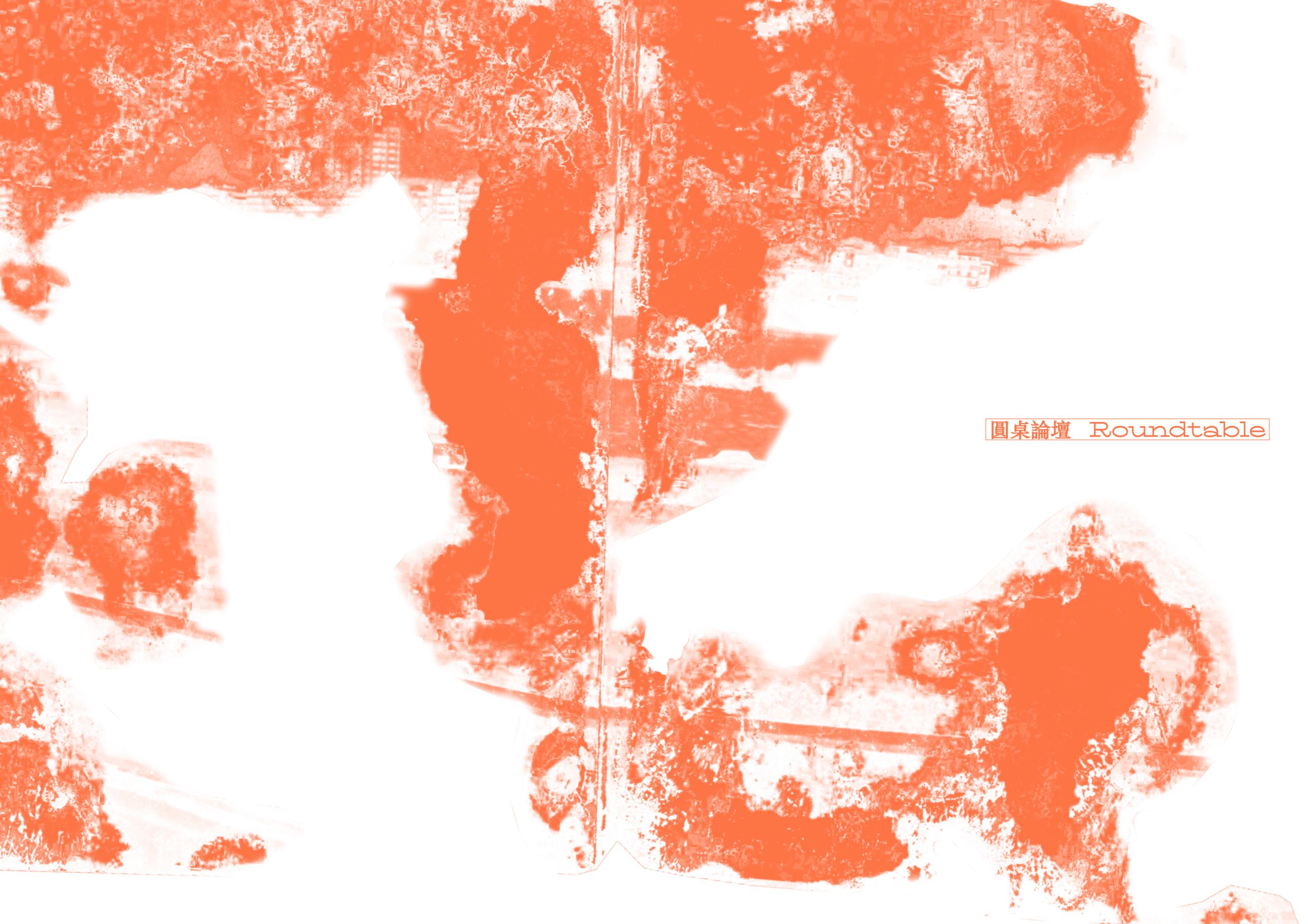
賴香伶具有藝術史及博物館學專業背景，以及豐富的藝術機構創辦、營運、策展及顧問經驗。曾任空總臺灣當代文化實驗場首任執行長、上海外灘美術館創館館長以及台北當代藝術館館長，並曾於國立台灣美術館及台北市立美術館擔任策展人。

賴香伶於超過三十年的工作歷程中，致力推動當代藝術的研究推廣、實驗創新、公共參與、社會連結及國際交流，以及人才培育，並積極支持台灣藝術史的研究推廣和國際對話。近年來參與新藝術機構的創建籌備，提出實驗創新、公眾參與以及社會影響作為新形態藝文機構的發展核心。

賴香伶目前同時擔任新北市美術館籌備處之執行顧問，台北市立美術館及高雄市立美術館之典藏委員，帝門藝術教育基金會及忠泰建築藝術基金會之董事。

Lai Hsiangling has an academic background of art history and museum studies. Formerly a curator at the National Taiwan Museum of Fine Arts and the Taipei Fine Arts Museum, she has more than 30 years of experience in curatorial practice and museum management in Taiwan and Shanghai. She is the Founding Director of Taiwan Contemporary Culture Lab (Taipei), Rockbund Art Museum (Shanghai), and was the Executive Director of Museum of Contemporary Art (Taipei). In her over 30 years of work, Lai has committed to promoting research, creation, public engagement, social communication and international exchange through her practices in museum management and curatorial work.

Lai currently serves as the museum consultant of New Taipei City Art Museum Planning Office, also the Collection Committee member of the Taipei Fine Art Museum and Kaohsiung Fine Arts Museum. She is the board member of JUT Foundation and Dimension Endowment of Art in Taiwan.



圓桌論壇 Roundtable

論壇

1

展覽史與檔案的研究方法

Session I

Research methods on
exhibition history
and archive

主持人 ● 蔣伯欣

講者 ● 比利安娜·恩瑞克

- 黃浚婷
- 王柏偉

Moderator ● Chiang Po-Shin

Speaker ● Biljana Ciric

- Michelle Wong
- Po-Wei Wang



比莉安娜·思瑞克是一位獨立策展人。

思瑞克是 2022 年第 59 屆威尼斯雙年展塞爾維亞館弗拉迪米爾·尼柯里契個展「與水同行」的策展人。她現正投入研究廣州首屆泛東南亞三年展（2021/2022 年）。

她曾擔任第三屆烏拉爾當代藝術工業雙年展的共同策展人（2015 年，葉卡捷琳堡）、卡蒂斯藝術基金會的駐地策展人（2015 年，巴黎），以及海尼·昂斯塔德藝術中心的研究員（2016 年，霍維克登）。她近期的展覽包含「慢進？我們如何共處」（2019 年，廣東時代美術館）、「他者遇見其他他人之際」（2017 年，貝爾格勒文化中心）。

Biljana Ciric is an independent curator.

Ciric is curator of the Pavilion of Republic of Serbia at 59th Venice Biennale in 2022 presenting with *Walking with Water* Solo exhibition of Vladimir Nikolic. She is conceiving inquiry for first Trans-Southeast Asian Triennial in Guang Zhou Repetition as a *Gesture Towards Deep Listening* (2021/2022)

She was the co-curator of the 3rd Ural Industrial Biennale for Contemporary Art (Yekaterinburg, 2015), curator in residency at Kadist Art Foundation (Paris, 2015), and a research fellow at Henie Onstad Kunstsenter (Høvikodden, 2016). Her recent exhibitions include *An Inquiry: Modes of Encounter* presented by Times Museum, Guang Zhou (2019); *When the Other Meets the Other Other* presented by Cultural Center Belgrade (2017).

In 2013, Ciric initiated the seminar platform "From a History of Exhibitions Towards a Future of Exhibition

思瑞克在 2013 年發起一個聚焦中國與東南亞的研討會平台：「從展覽的歷史到展覽製造的未來」。這個集會平台先後於紐西蘭奧克蘭理工大學聖保羅街美術館（2013 年）、上海外灘美術館（2018 年），以及廣東時代美術館（2019 年）舉辦。與研討會平台同名的著作於 2019 年由斯騰伯格出版社出版，並榮獲 2020 年中國最佳藝術刊物。

她在 2018 年時建立了教育平台：「策展能 / 該做什麼？」。她曾在 2012 年獲得紐約獨立策展人國際聯盟「獨立視野策展人獎」提名。

Making with focus on China and Southeast Asia. The assembly platform was hosted by St Paul St Gallery, AUT, New Zealand (2013), Rockbund Art Museum, Shanghai (2018), Times Museum, Guang Zhou (2019). The book with the same name was published by Sternberg Press in 2019 and was awarded best art publication in China in 2020.

In 2018 she established the educational platform "What Could/Should Curating Do?" She was nominated for the ICI Independent Vision Curatorial Award (2012).

策展未來：論展覽歷史和從邊緣引證的重要性

我在展覽史上的實踐，大部分來自於在策展定位上對自己的理解——作為一個如履薄冰的女性、邊緣的策展人，以及鮑溫圖拉·德·蘇撒·桑托斯 (Boaventura De Sousa Santos) 所稱的「次等人類」。因此，我時常沉浸在隱匿且鮮為人知的歷史中，並藉由從邊緣引證，打散主流歷史講述方式的歷史。由我所知的地方交錯成歷史、這些由人類和非人類所居住的地方和脈絡，以及他們所創造的世界，進而形塑出的活躍位置，是我對邊緣的理解，這也影響了我在這世界對自己的定位和實踐。我從藝術家們身上學習策展。

本次演講從上海展覽史 (*A History of Exhibitions: Shanghai 1979-2006*) 這本書所匯集的研究出發，細看藝術家於 1979 年至 2006 年間在上海舉辦的展覽，一直到於 2013 年所建立、長期持續運作的平台「中國與東南亞從展覽史到策展」(Exhibition Histories Towards Exhibition Making China and Southeast Asia)，旨在從藝術家主導的策展，為地方知識和實踐注入新能量。我希望藉此能在更廣泛的背景下，連結跨地區策展實踐的共同脈絡，並透過邊緣引證，展開細緻的藝術史全球敘事。本演講將進一步探討導師制度的重要性，透過課程來教導不同的藝術史，嘗試培養不同類型的人類、策展人和藝術家。

Curating the Future: on exhibition histories and the importance of creating citations from the margins

My practice in exhibition histories has been very much related to understanding my curatorial position of being a precarious woman, curator on the margins, and furthermore what Boaventura De Sousa Santos calls "sub-human." Having this in mind, I am often drawn toward invisible histories, untold histories, and histories that queer the way mainstream histories are told by creating citations from the margins. Here I understand margins as an active position shaped by historical entanglements of places that informed me and how these places and their contexts—humans and non-humans who inhabit these places and the worlds they produce—affect my position and practice within the world. I have learned curating from artists.

Departing from research compiled in the book *A History of Exhibitions: Shanghai 1979--2006* looking at the artist-organised exhibitions in Shanghai between 1979-2006 to the ongoing long-term research platform "From Exhibition Histories Towards Exhibition Making China and Southeast Asia" established in 2013, this presentation will evolve around an attempt to re-activate local knowledge and practices of artist-led exhibition making. In so doing, I hope to bring together common threads from the larger context of exhibition-making practice across the region and complicate global narratives of art history by creating citations from the margins. This presentation further explores the importance of mentorship and teaching different art histories as an attempt to create a different kind of human, curator, and artist through the curriculum.



黃浣婷是位於香港工作的研究員。她於 2012 年至 2020 年間擔任亞洲藝術文獻庫研究員，主要研究香港藝術史，並透過展覽和期刊探索交流與傳播史的多元面貌。她於 2021 年於大館當代美術館「咫尺之內，開始之前：隨意門及其他足跡」擔任策展人，並且為第 11 屆光州雙年展（2016 年）和 2020 年橫濱三年展的策展團隊成員。她的文章見於《宏大聯盟：東南亞藝術的新藝術史，1945-1990》（2018）、《此刻的東南》（2019）等期刊。現為香港大學藝術史博士候選人。

Michelle Wong is a researcher based in Hong Kong. From 2012–20 she was a researcher at Asia Art Archive (AAA), focusing on Hong Kong art history and histories of exchange and circulation through exhibitions and periodicals. She curated *Portals, Stories, and Other Journeys* at Tai Kwun Contemporary (2021), and was part of the curatorial teams for 11th Edition of Gwangju Biennale (2016), and Yokohama Triennale 2020. Her writing has been published in *Ambitious Alignments: New Histories of Southeast Asian Art, 1945–1990* (2018), the journal *Southeast of Now* (2019) amongst others. She is currently a PhD candidate in art history at the University of Hong Kong.

「咫尺之內，開始之前：隨意門及其他足跡」： 文獻庫作為創意的場域

本次演講的重點放在 2021 年的亞洲藝術文獻庫（AAA）展覽，標題名為「咫尺之內，開始之前：隨意門及其他足跡」（以下簡稱「隨意門」）。演講會從 AAA 的研究出發，並帶到已故香港藝術家夏碧泉（1925-2009）的個人收藏。《隨意門》這個展覽來自於一項針對夏碧泉的個人文獻收藏所做的七年文獻庫計畫，其中包含了很深的層次和解讀方法。展覽本身實際規劃將夏碧泉收藏的文獻利用展覽空間、選擇性數位化、透過藝術家、策展人和學者的進駐進行活化並與各類團體合作提倡未來對於收藏品的保存。文獻庫計畫的目標並不總是和展覽一致，尤其是那些展出在世藝術家委約作品的展覽更是如此。有些人可能會強調資源創造並將組織訊息列為優先，但也有人會著重於隱晦的資訊和臆測，突顯在努力規劃後依然未知或不可知的訊息。夏碧泉的文獻呈現出了更加複雜的情況，因為這些個人收藏將會變成機構的所有物。當一個文獻庫機構得到個人文獻時，會將機構框架和有可能偏離原所有者收藏衝動的觀點加諸於文件上。進行文件處理的過程變成了將強加於結構和規則的慾望複雜化的時

刻，在研究藝術家時也是如此。製作展覽時，展示和空間的重要性通常會成為文獻庫不需要處理的要素。展覽的布置也會創造出展示情感潛能的空間和時機。雖然呈現文獻庫和展覽的敘事架構和體驗方式不同，在本次的演講中我還是計畫讓它們能成為互相充實的夥伴。接下來，我將討論「隨意門」的策展策略。本次的策略是在與藝術家、朋友和 AAA 的同事們討論後形成的，和他們的對話讓本次展覽中不同觀點和競爭衝動之間的張力變得可見並可體驗。雖然依然有值得改善的地方，但這樣的文獻庫除了展示夏碧泉的一生，對於在接下來的幾年間會接觸到夏碧泉收藏的藝術家、檔案管理員、策展人和學者們而言，也同時成為了一個創意展場。

Portals, Stories and Other Journeys: Archive as Creative Site

This presentation focuses on the 2021 Asia Art Archive (AAA) exhibition, titled *Portals, Stories and Other Journeys (Portals)*, which departed from AAA's research into the personal collection of late Hong Kong artist Ha Bik Chuen (1925-2009). As an exhibition, *Portals* was informed by a seven-year-long archive project on Ha's personal collection of materials, which included multiple layers and approaches. These include physically organising Ha's materials in a dedicated space, selective digitisation, activating residencies with artists, curators, and scholars, and advocacy with different institutional parties for the collection's future safekeeping. The aims of an archive project are not always perfectly aligned with that of an exhibition, especially one with commissions by living artists. While one may foreground resource-making efforts, prioritising the organising of information, the other may favour opacity and speculation, highlighting what remains unknown or even unknowable in spite of organisational efforts. Ha's materials presented an even more complex situation as it was a personal collection that was becoming part of an institution's holdings. When an archive institution acquires personal papers, it overlays an infrastructural framework and point of view that may shift away from the original owner's collecting impulse. The process of working with documents, and with artists too, becomes moments that complicate the desire to impose structure and order. When it comes to exhibition-making, matters of display and space emerge as elements that archives usually do not have to contend with. The installing of an exhibition also becomes a space and time of affective potential. In this presentation, I propose that although an archive and an exhibition perform differently as constructed narratives and experiences, they can become productive partners with one another. I will discuss the curatorial strategies of *Portals*, shaped by conversations with artists, friends, and AAA colleagues, that make the tension between different perspectives and competing impulses visible and experienceable. The archive here then, becomes a creative site—not without its faults—for Ha during his lifetime, as well as for artists, archivists, curators, and scholars alike, who encounter his materials in the years after.



王柏偉，數位藝術基金會藝術總監，曾任北美館助理研究員。主要研究領域為媒介理論、當代藝術史、文化與藝術社會學、藝術 / 科學 / 科技 (AST)。與人合譯有 Niklas Luhmann 所著《愛情作為激情：論親密性的符碼化》(台北：五南)。

Wang Po-Wei is the artistic director of Digital Art Foundation, Taiwan. His research interests include Media Theory, History of Contemporary Art, Sociology of Culture and Art, and Art/Science/Technology (AST). Translated Niklas Luhmann's *Liebe als Passion: Zur Codierung von Intimität* into Chinese together with Chang Chin-Hui.

如何回望歷史事件：以《九〇年代的四個劇場性事件》為例

在地實驗在 90 年代中葉以降開始記錄自己關心的藝文事件，當時只是單純的紀錄，並未考慮這些檔案應該如何使用，直到 2017 年離開當時協助台北市政府營運的台北數位藝術中心之後，才又開始重新整理九零年代相關的檔案紀錄。這個時候的整理，不僅一方面思考如何從當下回望九零年代，另一方面也在意如何透過不同的媒介與展呈方式，來重構我們對於過去事件的理解。本次座談將以 2020 年於臺灣當代文化實驗場「Re-Play 操 / 演現場」展覽中演出的《九〇年代的四個劇場性事件》這件作品為例，說明我對於如何透過展演回望歷史事件的想法。

How people view history in retrospect: take *Four Performance Events in the 1990s* for example

ET@T started recording artistic and cultural events they cared about after the mid-1990s. At first, they recorded them for no purpose and did not plan how they should use the files. In 2017, when they left Digital Art Center, Taipei, which undertook the operation for the Taipei City Government, they started reorganizing the archives of the 1990s. In the process, they reviewed how they were going to view the 1990s in retrospect while paying close attention to various presentations with different media to reconstruct our understanding of past events. In this talk, I will use *Four Performance Events in the 1990s* put on in the exhibition "Re-Play" at C-LAB in 2020 as an example to express my thoughts about how people view historical events in retrospect through performances and exhibitions.

論壇

2

身體的反叛與再建

Session II

The Rebellion and
Reconstruction of
the Body

主持人 ● 鄭慧華

講者

- 吳思鋒
- 周伶芝
- 高俊宏

Moderator ● Amy Cheng

Speaker

- Wu Sih-Fong
- Chow Ling-Chih
- Kao Jun-Honn



誤打誤撞闖入的小劇場工作者，現居東部。在社會中劇場，在劇場中寫作。目前可見的身份是澳門《劇場·閱讀》副主編、劇評人。主編《哈姆雷特機器詮釋學》畫冊（2016）、窮劇場《窮有所本》（2017）、（與鄭尹真）《親密：高俊耀劇作選》（2019）、差事劇團（與李哲宇）《身體唱議》（2021-）。

A small theater worker accidentally fell into the industry. Currently living in Eastern Taiwan. Acting dramatic in society and working as a writer in the theater. The most official identity is the deputy editor of *Performing Arts Forum* of Australia and theater critic. The main editor of the album, *Hermeneutics of Hamlet Machine* (2016), *Approaching by the Scripts of Approaching Theatre* (2017), *Outsider: Selected Plays of KOH Choon Eiow* with Cheng Yin-Chen (2019), and *Conversations with Assignment, Assignment Theatre* with Che-Yu Lee (2021-)

民眾劇場與民間劇場

民眾劇場與民間劇場，在八零年代以降的台灣現代劇場，似乎成了與彼此互不相干的他者，前者自《人間》雜誌的系譜開展，包括石飛仁帶來的報告劇、以波瓦「被壓迫者劇場」為主要思想及實踐資源的工作坊戲劇；後者則以邱坤良的民俗論為主幹，包括他所策劃，頗具代表性的「民間劇場」。在各自的觀念上，兩造皆標榜從民眾出發，亦不脫生活、社會、歷史等話語，那麼，它們是「一分為二」的產物嗎？

九零年代，政治的集中性同時正經由我們以為的「民主轉型」，擴充為更細瑣、隱藏的分化治理機制。由上而下的藝術節，正從平衡島內城鄉差距的全國文藝季，轉而變成面對文化全球化的地方藝術節。兩種型態的過渡，藏起了在「本土化」進行式當中，被遮蔽的矛盾。在小劇場方面，當八零年代的「反體制」進入九零年代，遭逢新的分化治理機制，以及正要開始的表演藝術體制化，同樣可以說是在新的現實條件出現以後，面臨了「新」的問題。

也就是說，當我們通過大眾媒體、文化刊物、藝術祭等媒介，回探民眾劇場與民間劇場在九零年代的分流或交會，譬如1992年的「台北縣中元普渡祭宗教藝術節」、1994年出版的《民眾劇場與草根民主》等，不單涉及藝術形式的多樣性，也可能重組了劇場的圖譜，乃至於社會的圖像。

People's Theater and Folk's Theater

In Taiwan's modern theater after the 80s, People's Theater and Folk's Theater seem to become irrelevant strangers. People's Theater had expanded from the system of *Ren Jian Magazine*, including living newspaper introduced by Jin Ishitobi and workshop drama that took Boal's "Theatre of the Oppressed" as the main concept and practice resource. In contrast, the Folk's Theater took the theory of folklore from Chiu Kun-Liang as its backbone, including the iconic "Folk's Theater" he curated. Looking at the concepts of the two theaters, they both emphasized that they were using people as their starting point and included topics such as life, society, and history, in their performances. Therefore, can they be seen as two theaters split from the same concept?

In the 90s, the political concentration was expanding to a more detailed and hidden differentiated governance mechanism via what we called "democratization." Art festivals from the top to the bottom are just about to transform from the national art and culture festival that balances the difference between rural and urban areas to the local art festival facing cultural globalization. The transition of the two forms hides the covered contradiction in the progress of "localization." On the aspect of experimental theater, when the "antiestablishment" of the 80s is facing the era of the 90s, it encounters the new differentiated governance mechanism and the institutionalization of performing art that is about to begin. You can also say that "new" issues occur when new conditions from reality appear.

Which means, when we are reviewing the split or intersection of People's Theater and Folk's Theater back in the 90s, such as "Zhongyuan Purdue Religion Festival in Taipei County" in 1992 or *People's Theater and Grassroots Democracy* published in 1994, via mass media, cultural publications, and art festivals, it is not only about the diversity of art forms, but could also lead to the reformation of theater's or even society's graph.



策展、藝評、劇場構作與創作顧問、文字工作者、劇場美學與創作相關課程講師等。書籍與雜誌之專題企劃，講座與工作坊規劃。以不同角色參與各藝術節、表演藝術創作、展覽、團隊和場館之研究計畫。

Chow Ling-Chih works as a curator, art critic, dramaturgy and creation consultant, writer, and lecturer of theater aesthetics and creation. She is also a theme planner of books and magazines and helps organize lectures and workshops. She plays different roles in research projects for various art festivals, performing arts creation, exhibitions, teams, and venues.

邊緣空間裡創傷身體的能量

在各種不斷快速「更新」與改造的狀態下，身體文化具有混雜的記憶，也同時帶著挫敗的失憶，關於身體文化的探索，便不會僅是一個時間斷代的問題，而是綿延與斷裂、錯置與迴返之間的辯證關係。如果將 90 年代視為一個探索的切面，而非僅此獨有的現象，那麼在銜接前後之際，這一時期所承接的社會轉變和歷史債業，以及發展中對日後所導致的影響，能為當代原住民身體創作提供何種觀看與思考的可能。

此次意欲提問的是，如何從當時關於城市資本文化迅速發展後所造成的各種擠壓與邊緣，乃至於相應於城市的現代概念而對於鄉鎮、部落或自然進行的不同解讀，夾縫於此間的都市原住民，如何省思其勞動與遷徙的生存處境、主體性的身體等，是否可能帶來後續超越國族和意識形態的創作機會和滋養能量。

離開部落、做為主要重勞動力的都市原住民，也同時進入都市、社會、階級的邊緣，於工地、城市邊緣、河岸溪畔搭起工寮、部落，這些自建空間在變動的城市市場裡形成重要的族群聚落、精神場所。然而，從違建到制度化地景的過程裡，工殤、迫遷、母語和族群文化的流失等現代化的衝突和壓迫，也使得這一問題不只是族群的問題，更是國家與資本、階級的問題。我們或許可從王墨林與鄒族人合作的《TSOU·伊底帕斯》來看，以鄒族族語演出的神話劇場，試圖從環境關懷、母語的暗啞之聲重構自己的身體。或是 90 年代落腳於新店的原舞者，在部落間採集、展演文化之現身。

以此出發，後續的原住民藝術家之身體創作，逐漸不再只是返古的傳統問題，而是因遷徙、流浪的城市經驗所形成的混雜狀態和處境省思，對「邊緣」無論是從空間或族群意義的重新思考，從祭儀歌舞

的再現框架掙脫出來。如 TAI 身體劇場以城市做為回看部落和山林問題的節點，帳篷和工寮具有抗爭精神的運動性，離散敘事亦將外籍移工的生命史連結起來。在沈默的腳步、尋找的呼吸和彎曲的身體裡，無聲者所具備的言說能量，或許能歸還「勞動」一詞在異化之前，原本即具有積極性之創造的意義。

Energy of Traumatized Body on the Edge

Under the circumstances of constantly rapid “regeneration” and reconstruction, the body epitomizes mingled cultures as well as loss of memory containing frustration. The exploration of the cultures reflecting in the body not merely represents the segmentation of time but forms a dialectical relationship that is continuous yet broken, mislocated yet retraced. To examine the context, we regard the 1990s as a section of exploration instead of a unique phenomenon. This prompts us to ponder the possibilities for viewing and thinking about the contemporary body creation of indigenous people that the era can shape from the social changes and historical debts and the later impact imposed during the development, as it bridges the gap between the early and later times.

It begs the questions. How do we interpret the compression and edge differently, from the swift development of urban capitalization to the modern perception of a city as opposed to a town, village, tribe, or nature? How do the indigenous people living in a city, hemmed in on all sides, reflect on their labor work, migration for survival, and the subjectivity of their bodies? Is it likely that this will bring more creative opportunities and nourishing capacity beyond nations and ideology subsequently?

The indigenous people, who are the main source of the labor force, leave their home community, edging toward the margin of cities, societies, and class. They establish labor lodging and a new community along the construction site, city, and riverside. This self-built space has formed an important settlement and a venue for supporting each other. However, from illegal structure to systemized landscape, conflict and suppression arise from the modern society, namely occupational injury, involuntary migration, the loss of native languages and the culture of ethnic groups. The process has made the issue not just associated with ethnic groups but the relationship between a nation and its capital and social class. We can probably review it from *Tsou Oedipus*, a co-production by Wang Mo-lin and Tsou people. This is a mythological play in Tsou language, which attempts to reconstruct our own body by caring for the environment and recovering the vanishing native language. It can also be explained in a way that an indigenous dancer, who settled in Xindian in the 1990s, lived on collection and performance.

Starting here, the later body creation done by indigenous artists does not only discuss the conventional issue of revitalization but provokes reflection upon the interwoven status quo from their experiences in migration or wandering around an urban area. No matter how they re-define “edge” from the aspects of space or ethnic groups, they are able to break the framework of reproducing ritual songs and dances. For example, TAI Body Theatre sets a city as a point to look back at the problems of tribes, mountains and forests. Tents and labor lodging carry the dynamic spirit of protests, while discrete narratives connect the life history of migrant workers. Within a silent pace, invisible breaths, and bending bodies, the power of speech for the speechless may render the word “labor” with its original meaning of active creation before it is dissimilated.



1973 年生於台灣，臺南藝術大學藝術創作理論研究所博士，高雄師範大學跨藝所助理教授。創作媒介以計畫性創作、身體、錄像、非虛構書寫為主。作品長期關注歷史、空間、生命政治、新自由主義、東亞、原民等議題。

Born in Taiwan in 1973, Kao Jun-Honn holds a doctoral degree in art creation and theory of the Tainan National University of the Arts. He is now an assistant professor at the Graduate Institute of Transdisciplinary Art of the National Kaohsiung Normal University. His art medium is centered around project-based creation, body, video, and non-fiction writing. He has been devoted to issues, such as history, space, biopolitics, neoliberalism, East Asia, and indigenous people.

808 洲紀事

808 洲，來自於 90 年代已故之國立藝術學院創作者張杏端的說法。808 是當時淡水竹圍地區的電話號碼開頭，杏端用來形容當時居住在關渡與淡水一帶的前衛藝術青年，多半來自於當時的國立藝術學院美術系，也泛指了一個飄移、鬱悶且叛逆的青年藝術世代。本演講以 90 年代 808 洲的紀事為開端，拋出一些比較少為人知，甚至今日已經不在藝術舞台上的青年，當時的創作與思維。

Chronology of 808 District

808 District, coined by Zhang, Xing-Duan, a late creator of the National Institute of the Arts in the 1990s. 808 was the beginning figure of the telephone number registered for people living in Zhuwei, Damsui. Xing-Duan used it to describe the avant-garde young artists who resided in the area of Guandu and Damsui. Most of them studied at the National Institute of the Arts. The term also referred to a drifting, depressing, and rebellious generation of artists. This talk starts with the chronology of events in the 1990s and reveals the creations and thoughts of the young artists who were not well-known and not on the artistic stage.

論壇

3

空間的生產與再生產

Session III

The Production and
Reproduction of Space

主持人 ● 陳昺怡

講者 ● 蔡影茜
● 孫先勇
● 呂佩怡

Moderator ● Chen Kuang-yi

Speaker ● Nikita Yingqian Cai
● Simon Soon
● Lu Pei-yi



蔡影茜現為廣東時代美術館學術副館長及首席策展人。她策劃的研究性群展包括時代異托邦三部曲（2011、2014、2017）、「潘玉良：沉默的旅程」（巴黎-廣州，2017）、「非黑/非紅/非黃/非女」（時代藝術中心，柏林）和「離岸之歌」（2021）；職業中期藝術家個展包括：「蔣志：如果這是一個人」（2012）、「羅曼·歐達科：腳本」（2015）、「奧爾馬·法斯特：看不見的手」（2018）、「周滔：銅鏡嶺」（2019）、「林從欣：豬仔欺和毒物賦」，以及珠三角重要藝術小組的回顧展「大尾象：一小時、沒空間、五回展」（2016）。她在時代美術館發起策展系列，拓展並維護「一路向南」研究網路，也是電子刊物 *On Our Times* 的聯合主編和藝術播客「生滾粥」的主播。她曾參與 de Appel 策展人項目（2009-2010）並獲得亞洲文化協會的研究獎學金（2019）。她的寫作被巴德大學、麻省理工大學、Sternberg、Black Dog、路易威登基金會、LUMA 基金會等出版並發表，也在 *Yishu*、藝術論壇和 *e-flux* 等媒體刊發。她是《無為而為——機構批判的生與死》和《腳踏無地——變化中的策展》的主編之一。

Nikita Yingqian Cai is the Deputy Director and Chief Curator at Times Museum. She has curated such exhibitions as *Times Heterotopia Trilogy* (2011, 2014, 2017), *Jiang Zhi: If This is a Man* (2012), *Roman Ondák: Storyboard* (2015), *Big Tail Elephants: One Hour, No Room, Five Shows* (2016), *Pan Yuliang: A Journey to Silence* (Villa Vassiliev in Paris and Guangdong Times Museum, 2017), *Omer Fast: The Invisible Hand* (2018), *Neither Black/Red/Yellow Nor Woman* (Times Art Center Belin, 2019), and *Zhou Tao: The Ridge in the Bronze Mirror* (2019) and *Candice Lin: Pigs and Poison* (2021). She runs the Para-curatorial series and the research network of "All the Way South", and is the co-editor of *On Our Times* and the podcast host of "Rolling Congee". She was awarded the Asian Cultural Council Fellowship in 2019.

一次失敗的介入，意義何在？

——關於大尾象在廣州三育路 14 號的展覽「沒有空間」

大尾象工作組（大尾象）活躍於九十年代的廣州，由陳劭雄、梁矩輝、林一林和徐坦四位藝術家組成。在 1991 年到 1996 年之間，大尾象在文化宮、酒吧、街道和商業樓的地下室等臨時空間組織了五次展覽。其中的第四回展「沒有空間」（1994 年 11 月 28 日-12 月 3 日，于廣州市三育路 14 號舉辦）作為一次臨時事件，體現了大尾象對展示地點的空間特徵和歷史的持續介入和調解，這在今天可視作“特定場域”和“語境回應”兩種藝術策略的結合。這個展覽也記錄了藝術家作為能動的主體如何積極地捲入不同的社會關係，從而將中國九十年代的市場化進程和意識形態的轉變以一種生動的方式詮釋出來。

本次講座以「沒有空間」展覽為案例，聚焦於大尾象對都市環境的介入。展覽標題「沒有空間」由侯瀚如建議提出，既昭示了九十年代廣州當代藝術機制的匱乏，同時也呼應了工作組自發組織展覽和活動時遊擊隊式的即興策略。該次展覽的參展藝術家除了大尾象的四位成員以外，還包括了鄭國谷。五位元藝術家以行為和裝置的方式佔領位於三育路 14 號的整棟建築，其中徐坦的《關於廣州三育路 14 號的改建與加建》最受爭議，因內容涉及了產權的變化和轉讓，引起了媒體的關注。徐坦邀請陳侗和鄭國谷的豐收公司與房

東溝通，並分別提出兩個針對房產未來用途的改造方案。陳侗測試了他希望開辦一個服務於本地知識份子的書店的理想主義設想，鄭國谷則提出了一個表面為髮廊實質上卻為色情場所的商業計畫。兩個方案到最後都沒有得以實施，這種失敗的提案實際上反映了藝術家努力令自己的藝術觀念和實踐方式合法化的同時，如何以思辨和虛構的方式對社會關係和權力系統進行考察。因此，針對大尾象專案的研究並不囿於展覽史的範式，而是將視角設於當下，重新審視藝術家於九十年代提出的問題於當今語境中的相關性。

What's the Meaning of an Engagement that Failed?

——About No Room, The 4th Exhibition of the Big Tail Elephants in 1994 at Guangzhou's No. 14 Sanyu Road

The "Big Tail Elephant Working Group" (aka Big Tail Elephants) comprised of artists Chen Shaoxiong, Liang Juhui, Lin Yilin, and Xu Tan, was active during the 1990s in Guangzhou. From 1991 to 1996, Big Tail Elephants self-organized five event-exhibitions in temporary spaces that varied from cultural palace, bar, street to basement of commercial building. Among these five exhibitions, the 4th exhibition No Room (28 November-3 December, 1994 at No. 14 Sanyu Road, Guangzhou stands out not just as a temporary intervention that highlights Big Tail Elephants' persistent negotiation with the physicality and history of the locality of the exhibition- what we call "site-specific" or "context-responsive" today, but also documented their proactive engagement with different social relations that marks the early moment of privatization, free market and the loosening and enforcement of ideology in southern China in the 1990s.

The focus of this presentation zooms in Big Tail Elephants' strategies of temporary engagements in the urban environment exemplified by the 4th exhibition *No Room* at No. 14 Sanyu Road, Guangzhou. The title "No Room" was suggested by Hou Hanru and reflects the absence of contemporary art infrastructure of the city, while alluding to the guerrilla spontaneity of the group's exhibition initiatives. Participants of this exhibition included Lin Yilin, Liang Juhui, Chen Shaoxiong, Xu Tan, and Zheng Guogu. Among performances and installations that were enacted by the artists to occupy the building, Xu Tan's controversial piece *The Alterations and Extensions of No. 14 Sanyu Rd., Guangzhou* drew media attention to the shifting of property ownership of the Sanyu Road building and its contradictory history. Xu Tan invited Chen Tong and the Harvest Company run by Zheng Guogu to talk with the owner of Sanyu Road building and make different proposals to transform the building into different future usages. Chen Tong tested his idea of opening a bookstore for local intellectuals while Zheng Guogu designed a counterfeit hair salon that was enacted as a place for prostitution. And neither of these proposals were realized at No. 14 Sanyu Road. The failure of these propositions reflects the speculative nature of such attempts and the artists' intention to critically investigate social relations and power systems in the process of making art possible. The critical approach of the research is not restricted by paradigms of exhibition history, but rather, is aiming at exploring questions that have been solicited by artistic practice in the 1990s and are still pertinent to the contemporary milieu of China.

In turning to these stories, I hope to make a case for the composite quality and layering power of oral narratives as the medium of Mit's artistic practice in relation to the production and reproduction of space. In this way, they fulfil and anticipate an understanding of subjectivity, where the sum of our life's experience is really, to use an internet parlance, an unfolding aggregate of hyperlinks.



孫先勇為馬來亞大學創作藝術學院視覺藝術研究所的資深講師，教授藝術史。他的著作多圍繞於亞洲 20 世紀藝術的各種主題，以及擔任展覽的策展人，最近一場展覽為「那影若隱若現：馬來西亞的攝影文化」。他也是《此刻東南：亞洲當代和現代藝術的方向》的編輯成員，以及馬來西亞設計檔案館的團隊成員。他有時會化身為藝術家，主要透過協作的方式，探索馬來群島的文化歷史。自疫情以來，他目前也在探究歷史地理資訊系統（GIS）以及數位人文學的其他形式。

Simon Soon is Senior Lecturer in art history at the Visual Art Studies Program, Faculty of Creative Arts, Universiti Malaya. He has written on various topics related to 20th-century art across Asia and curates exhibitions, most recently *Bayangnya Itu Timbul Tenggelam: Photographic Cultures in Malaysia*. He is also an editorial member of *Southeast of Now: Directions in Contemporary and Modern Art in Asia*, and a team member of the Malaysia Design Archive. He is also occasionally an artist, working chiefly through collaboration to explore cultural histories of the Malay archipelago. Since the pandemic, he is also currently exploring historical GIS as well as other forms of digital humanities scholarship.

Eukabeuk、塔佩故事集和紅螞蟻：記住你是誰

自 2008 年起，我陸續得到了三次機會，與彌載映 (Mit Jai Inn) 討論他的藝術實踐，部分對談內容幫助我完成了一篇論文，內容是關於在 1990 年代創辦於泰國北部城市的藝術節，也就是現在知名的「清邁社會裝置 (CMSI)」。

雖然這一系列對談在十多年間斷斷續續進行，但我有時候卻會覺得那彷彿是濃縮了三輩子的談話。除了 CMSI 之外，我們的對談內容經常是荒誕又怪異。那三次對談簡直是如夢似幻，畢竟任何和彌載映的交流都是如此出乎意料。回憶起那幾次對話讓我忍不住陷入沉思，無論我在其中學到了什麼，都絕對是歷久彌新的。

隨著時光飛逝，那些故事深深吸引了我。接著，它們毫無疑問的塑造了我對彌載映在文化方面生產與再生產的認知，儘管這些來自軼事的內容和動機大相逕庭，但如果支持的概念鷹架和彌載映的實踐一樣，一切就合理了。

正如羅莎琳·克勞斯提出的理論，媒介是一種記憶的形式。從這個角度來說，在與彌載映的交流中，我最珍惜的就是那些故事，因為它們不但逐漸證明了自身做為中心媒介的角色和重要性，也支配著我學習藝術史的途徑。某種定義上來說，那些評論現存藝術家的藝術史學家從未公平地對待過那些構成重要知識來源的故事，因為寫作過程終究會將那些故事彙整成一個線性文本，但故事從來就不是線性式的，口敘故事更是如此。口述的細節會隨時代更迭逐漸靠攏，價值和意義會隨時間變化，指出可能的方向，但當我們將清晰、結構和文本等原因加諸於其上的一刻，它們便會消散。論文在某種定義上來說，通常都是真假參半的結晶。

這是我在三次對談之後嘗試組成的記憶，以便紀錄在聆聽彌載映講述故事時，我最珍惜的部分。只有在故事是持續、有層次且豐富的時候，我們才能開始欣賞它們作為藝術實踐的技術支援是如何運作的。這是一種廣泛的

藝術實踐，其程度足以包含各種搞怪、節日規劃、支持示威、社區建設，並且應該單獨和致力於抽象畫的繪畫實踐相提並論。

在講述這些故事時，我希望能證明口述的複合品質和能量堆疊之間的關係，等同於彌載映的空間生產與再生產和藝術實踐媒介之間的關聯。這麼一來，它們將實現並預期對主觀的了解，能讓我們理解到生活經驗的累積真實存在。用網路用語來說的話，就是展開超連結。

Eukabeuk, Ta Phae Collage, and Red Ants: Remembering Who You Are

Since 2008, I have had three opportunities speak to Mit Jai Inn about his artistic practice. Part of this conversation resulted in the writing of an essay on the now well known Chiang Mai Social Installation (CMSI), an arts festival that was organised in the northern Thai city in the 1990s.

Though this intermittent series of conversation unfurled across a span of more than a decade, sometimes it felt as if they encapsulated an encounter across three lifetimes. Over and beyond CMSI, my meetings often had a whimsical and absurdist dimension to them. Their effects were psychedelic, since it's impossible for any exchange with Mit to stay on course. Recalling them takes me to a pensive place, as whatever lessons were gained through these exchanges, are enduring.

Over time, the stories took hold of me. In turn, I suggest they ineluctably shape my understanding of Mit's practice in the production and reproduction of a cultural arena. Though the context and motivations from which these anecdotes emerged were vastly different, they make sense if we consider them as supported by the same conceptual scaffolding that undergirds Mit's practice.

If as suggested by Rosalind Krauss, medium is a form of remembering, then what I valued most from my exchanges with Mit are the stories that gradually clarified themselves as a central medium in its role and importance governing the way I approach art history. In a sense, historians of art who write on living artists never truly do justice the stories that constitute an important source of knowledge, since the process of writing ultimately molds these stories into a textually linear form. Yet, stories are never truly linear, especially oral histories. Details cohere over several iterations, they morph in value and meaning over time, they signpost possible routes and lines of flight, they dissipate the very moment we shine the light of clarity, structure, and textual reason on them. Written essays are in a sense, often a distillation of half-truths.

This is my attempt to string three anecdotes together to form a garland of memory, to intersect what I cherish most from my opportunities to listen to Mit spin a yarn. For it is only when stories are understood as durational, layered, and expansive, that we can begin to appreciate how they operate as a technical support for an artistic practice. It is an artistic practice that is catholic and embracing enough for troublemaking, organising festivals, supporting protest movements, and community building to be considered singularly alongside a steadfast painting practice committed to abstraction.

In turning to these stories, I hope to make a case for the composite quality and layering power of oral narratives as the medium of Mit's artistic practice in relation to the production and reproduction of space. In this way, they fulfil and anticipate an understanding of subjectivity, where the sum of our life's experience is really, to use an internet parlance, an unfolding aggregate of hyperlinks.



擔任國立臺北教育大學當代藝術評論與策展全英文碩士學程副教授。倫敦大學柏貝克學院人文學暨文化研究博士。曾經擔任台北當代藝術中心理事、台新藝術獎決審團。她的研究方向分為兩部分：一為美術館之外藝術實踐與策展，包括藝術與城市、社區 / 社群 / 社會參與、文化行動等。另一軸線關注展覽史、策展研究、策展實踐，如「第八屆深圳雕塑雙年展 - 我們從未參與」（2014, OCAT 深圳）副策展人、「微型小革命」（2015, 英國曼徹斯特華人當代藝術中心）策展人、「第五屆台灣國際錄像藝術展 - 負地平線」（2016, 鳳甲美術館）共同策展人。發表散見於國內外研討會、學術期刊、書籍等，主編研究專書《台灣當代策展二十年（1992 - 2012）》獲得第十屆 AAC 藝術中國「年度出版提名獎」。正在進行《藝術 / 運動作為公共平台之可能》專書寫作計畫，探討藝術與行動主義之間的多重關係。

Lu Pei-Yi is an associate professor of MA Program on Critical and Curatorial Studies of Contemporary Art, National Taipei University of Education. She was awarded PhD in humanities and Cultural Studies at Birkbeck (London Consortium), University of London. She was a member of Taipei Contemporary Art Center (TCAC) and was invited as a jury member of Taishin Arts Award. Her research interests mainly divide into two: one relates to Off-Site Art (artistic practice outside museums, including art and city, community art, participatory art, socially-engaged art, and activist art) and the other is about the research of exhibition Histories and curatorial studies and curatorial practices. Such as associate curator of "The 8th Shenzhen Sculpture Biennale-We Have Not Participated" (2014, OCAT Shenzhen, China); curator of "Micro Micro Revolution" (2015, Centre for Chinese Contemporary Art, Manchester, UK), co-curator of "The 5th Taiwan International Video Art Exhibition-Negative Horizon" (2016, Hong-gah Museum). Her publications can be found in various conferences, academic journals and books. A research-based book organized by her Contemporary Art Curating in Taiwan (1992-2012) was nominated for the 10th Annual Award of Art China for Publication of the Year. Now, she is writing a book *Art/Movement as a Public Platform* about the various relationships between art and activism.

河流、盆邊、地景、田野、新亞洲、環太平洋… 談 1997 年兩檔展覽「河流—新亞洲藝術 · 台北對話」與「盆邊主人—自在自為」

奠基於筆者文章『以淡水河作為方法』，本文將進一步詢問九十年代主張「回歸地方」、「根植本土」的北縣文化中心，為何在 1997 年急速轉向：從「地方」，越過「國家」層級，直接進入「區域」，也就是從「本土」到「國際」的路徑，由「亞洲」此一區域概念取代既有的「西方」、「歐美」。這樣的做法是台灣政治經濟現實的產物？抑或得益於那個年代瀰漫的「亞洲熱」？在「地方」、「國家」、「區域」、「全球」不同層次上，如何協商？又如何將作為地方的台北縣置身亞洲？論述自身與他者之關係？

北縣文化中心 1997 年的兩檔展覽：「河流—新亞洲藝術 · 台北對話」（1997/10/4-11/2）、「盆邊主人—自在自為」（1997/12/20-1998/1/8）為本文探討對象。前者，不同於北縣文化中心所強調「到現場」之特質，此展覽將「河流」作為文化交流之隱喻，邀請日本、香港、泰國、菲律賓、越南藝術家與台灣藝術家共 18 位 / 組同台演譯自身與河流之關係。一如展覽論述所說「藉著這類展覽的舉行可以讓源自本土與亞洲鄰國各種藝術活水在台北盆地開始沖積，並逐步沉澱出可以形塑亞洲當代文化景觀，營養本地藝術田野的有機沃土」。後者，更具具體性的肯認盆地邊緣位置，邀請美、日、韓、台共七位女性藝術家參展，「這些同處於太平洋盆邊的女性藝術家以盆邊主人的身份展開一段與新莊的互動，形成去中心的論述」，論述以「環太平洋」（Pacific Rim）、「亞太」、大陸邊緣島群、盆地邊緣等地理特質，試圖以「地方」翻轉「中心 - 邊緣」二元對立關係，並透過藝術家的田野工作與在地新莊女工的參與，體現全球經濟網絡下地方的社會現實。

Rivers, Land by the basin, Landscape, Field, New Asia, Circum-pacific... On two exhibitions "River: New Asian Art – A Dialogue in Taipei" and "Lord of the Rim: In Herself / For Herself"

Based on the author's paper, "The Damsui River as a Method," the author makes a further inquiry into the Taipei County Cultural Center about its proposition of "back to the local" and "thrive from the local" in the 1990s. Why was the policy diverted dramatically in 1997, from "local" to "region," even skipping the "country" level? That is to say, in the path from "local" to "global," the existing "western countries," "Europe and America" were replaced with the concept of "Asia." Is this approach a result reflecting the real politics and economy of Taiwan? Or has Taiwan benefited from the "Asian fad"? How do "local," "country," "region," and "global" coordinate with each other? How does Taipei County as a local government fit in Asia? How does it converse the relationship between itself and the other?

The two exhibitions, "River: New Asian Art – A Dialogue in Taipei" (4 October to 2 November 1997) and "Lord of the Rim: In Herself / For Herself" (20 December 1997 to 8 January 1998), held in 1997 at the Taipei County Cultural Center are the focal points of this article. Unlike the "physical experience" notion emphasized by the Taipei County Cultural Center, the former exhibition used "river" as a metaphor for cultural exchange. It gathered 18 individual artists and groups from Japan, Hong Kong, Thailand, the Philippines, and Taiwan to interpret and demonstrate their own relationship with rivers in Taiwan. As the exhibition essay mentioned, "This kind of exhibition can facilitate the various artistic flows from Taiwan and neighboring Asian countries to form an artistic alluvial plain in the Taipei basin. Accordingly, the contemporary culture of Asia is gradually shaped, which nurtures the fertile land of the artistic field." As for the latter, it acknowledged the edge that the basin is situated and engaged the seven women from the U.S., Japan, Korea, and Taiwan. "These female artists come from the same location, the rim of the Pacific Ocean. As the lord of the rim, they opened up dialogue with Xinzhuang, and developed a de-centralized discourse. They attempted to transform the binary opposition of "center and edge" into "local" based on the geographical features of the Pacific rim, Asia-pacific, and archipelagoes on the edge of continents. The exhibition intended to embody the reality of a local society under the global economic network through the artists' fieldwork and the involvement of local female workers in Xinzhuang.

論壇

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書寫與出版的批判意識

Session IV

Critical Consciousness
on Writing
and Publication

主持人 ● 吳思鋒

講者 ● 黃孫權
● 吳永毅
● 郭達年

Moderator ● Wu Sih-Fong

Speaker ● Huang Sun-Quan
● Wuo Young-ie
● Lenny Kwok



黃孫權，橫跨建築、媒體、社會運動與藝術的藝術行動者 (Artist)。現為中國美術學院網絡社會研究所所長，曾任《破報》總編輯。研究專長包含建築與空間理論、文化與媒體、社會運動與跨領域藝術。曾積極參與台灣與香港社會與媒體改革運動，一度在1997年號召和組織臺北14、15號公園反拆遷運動，並以此為題拍攝紀錄片《我們家在康樂里》。近年開始從事策展、藝術創作以及及區塊鏈研究，成立「搗蛋藝術基地」，作品曾參加深圳香港城市／建築雙城雙年展，「我們家在康樂里／城市光柵」(2007)、「日常生活的一天」(2013)，北京中央美術學院美術館雙年展「烏托邦出櫃」(2014)，以及個展「無地之愛——在田野與社會性空間中的藝術」(2014)。著作包括《綠色推土機》、《除非我們尋找美麗》、《建築與烏托邦》。譯有《自己幹文化——英國九零年代的派對與革命》。

Huang Sun-Quan is an artist across architecture, media, social movements, and arts. He is currently the director of the Institute of Network Society at the China Academy of Art, and worked as the editor-in-chief of *POTS Weekly*. His areas of research include architecture and spatial theories, culture and media, social movements, and interdisciplinary arts. He was actively participating in the society and media reform movements of Taiwan and Hong Kong. In 1997, he even spearheaded the "Anti-Green Bulldozer Movement" for protecting the No.14 and No. 15 parks of Taipei City and he produced a documentary on the event, the "Green Bulldozer: The Rise of Your New Homeland." In recent years, he has engaged himself in curating, art creation and block chain, and he ingly. His works, "Green Bulldozer: The Rise of Your New Homeland" and "An Ordinary Day"(2007) were featured in the Bi-City Biennale of Urbanism/Architecture, and "Utopia out of Closet" (2014) was exhibited in the Beijing Central Academy of Fine Arts Biennial. He had a solo exhibition, "u-topophilia - Art in Field and Societal Space" (2014). His publications include *Green Bulldozers*, *Unless We Search for Beauty*, and *Architecture and Utopia*. He also translated a book, *Diy culture: party & protest in nineties Britain*.

後學運文化運動

破報做為台灣最久的另類文化刊物，同時也是台灣第一份免費週報，與後學運到太陽花之間的世代一同成長。這個世代在後學運的文化繁盛、新自由主義下個人主義、與新台灣國族國家三重力量下而誕生，它不僅僅是政治化了美學、音樂，也將性別、藥物、刺文化、音樂、劇場、藝術的媒介，同時也見證、參與了歷史今何如此的過程。

Post-student Movement Culture

POTS Weekly, an alternative culture publication with the most extended history, was also the first weekly newspaper for free in Taiwan. It grew with the generations between the post-student movement and the sunflower student movement. This generation was born in an era of cultural prosperity after the student movement, individualism derived from neoliberalism, and Taiwan as a new nation and new country. The culture not only politicized aesthetics and music but also served as a medium of genders, drugs, tattoo culture, music, theater, and arts. In the meantime, it also witnessed and participated in the process of how the history was shaped.



現任臺灣電影文化資產保存協會常務理事、東南亞及太平洋影音資料館協會 (SEAPAVAA) 執委、海潮智庫辦公室主任。2021 年自國立臺南藝術大學音像紀錄所助理教授退休，曾擔任南藝大音像資料保存及展示中心主任及總務長、全國關廠工人連線聯絡人、工人立法行動委員會及全國自主勞工聯盟執行長、臺灣國際勞工協會研究員；2014 年賤民解放區成員、《島嶼邊緣》雜誌編輯委員、《左工二流誌》和《鬼在春天做什麼？》作者。吳永毅為淡江大學建築系學士、美國加州大學柏克萊分校建築碩士、香港理工大學社會學博士。

Currently the Executive Director of Taiwan Film Heritage Preservation Association, the Executive of Southeast Asia-Pacific Audiovisual Archive Association (SEAPAVAA), and director of Peacewave Think Tank Office. Retired from Tainan National University of the Arts, Graduate Institute of Documentary & Film Archiving, as assistant professor in 2021. He had served as Director and President of General Affairs of Tainan National University of the Arts, Newsreel and Documentary Film Archives; the contact person of National Alliance of Workers Victimized by Plant Closure; CEO of Labor Legislative Action Committee and National Federation of Independent Trade Unions; researcher of Taiwan International Labour Association; member of Cheap People Liberation Zone; edit executive of *Isle Margin* magazine, the author of *Telling Stories of A "Second Class" Labor Movement in Taiwan* and *What Does Ghost Do In Spring?*

Mr. Wuo holds a Bachelor of Architecture from Tamkang University; a Master of Architecture from University of California-Berkeley; a PhD of Sociology from Hong Kong Polytechnic University.

《島嶼邊緣》與「後正文」

1. 《島嶼邊緣》的歷史情境：蘇東波的社會主義政權瓦解、1989 六四天安門事件、1990 野百合學運左右之分、郝柏村組閣、民進黨地方執政 (1981 陳定南、1989 尤清、1994 陳水扁)、1996 總統直選和新台灣國族論述；台派實體政治權力和意識形態同時上升。
2. 後正文、不對稱作戰及迷因：左翼和大眾文化、菁英或先鋒隊。
3. 《島嶼邊緣》之後的正文和後正文：1995《破報》、1997《苦勞網》、1999《左翼》；2014 年的太陽花運動的二樓奴工、賤民解放區及東亞大笨蛋連線。
4. 《島嶼邊緣》之外和之後的「人民民主」：歪角度、女工團結生產線、工人立法行動委員會、公娼抗爭、移工組織、新移民家庭、人民民主黨。
5. 後正文與當代：社群和自媒體作為正文之後，還有後正文的空間嗎？

Isle Margin and "Post-text"

1. The historical context of *Isle Margin*: the collapse of the socialist political power of the Revolutions of 1989, the Tiananmen Square Protests of 1989, the Left-Right political spectrum of the Wild Lily Student Movement of 1990, the fact that Hau Pei-tsun formed a cabinet, *Democratic Progressive Party local government* (Chen Ding-nan in 1981, You Ching in 1989, Chen Shui-bian in 1994), *the direct presidential election of 1996, and the new Taiwan nation narrative. The substantive political power of a party that advocates Taiwan's independence and the ideology of Taiwan's independence rose at the same time.*
2. Post-text, asymmetric warfare, and meme: left wing, mass culture, elites, or vanguard.
3. Text after the release of *Isle Margin: Pots Weekly*, 1995; *Coolloud*, 1997; *Left Wing*, 1999. Post-text after the release of *Isle Margin*: slave labors on the second floor of Sunflower Movement in 2014, Cheap People Liberation Zone, and the Reporting of the Idiots of East Asia.
4. What happened other than *Isle Margin* and "people's democracy" afterwards: crooked angle, female labor unity production line, Labor Law and legislation action committee, sex worker protest, migrant worker organizations, new immigrant families, and People's Democratic Party.
5. Post-text and modern times: does post-text still have space after social media content and self-media have become mainstream text?



郭達年 55 年生而成為英國屬土公民。60 年代超前吸着自 68 年的全球青年運動，成為社會行動分子。青年時代熱愛音樂與詩歌，認此為一生介入社會手段。九十年代香港回歸前創建全球首個 *artist.org* 網站，分享當時自己的創作及國際串連網絡。香港回歸月，“藝行者”舉辦論壇、影音明信片展、音樂會等多元活動，以行使言論自由以捍衛言論自由的立場實踐。

Lenny 七十年代末開始組成黑鳥樂隊，玩一種全方位風格的政治內容的音樂，至千禧年前解散。其間在八、九十年代的台灣留下過豐富的連帶和影響。香港明報周刊為樂隊出版了紀實專書《在黑夜中的死寂中歌唱》，樂隊共出版七張專輯，跨越中英主權移交。

Lenny Kwok, born in 1955, is a British Overseas Territories citizen. Lenny became an activist in the early 60s before the global youth movements in 1968. In his youth, he was passionate about music and poetry; he considered these as means to make a change in society throughout his life. Just before the handover of Hong Kong in the 90s, he created the first *artist.org* website in the world to share his works and connect the international network. During the month of Hong Kong's handover, "Artivists" organized various activities, e.g., forums, video and post-card exhibitions, and concerts, to exercise the freedom of speech and defend the freedom of speech with actions.

In the late 70s, Lenny formed the band Blackbird, which made a wide range of music with political content. The band broke up just before the millennium. However, Blackbird left strong impressions and traces in Taiwan and greatly influenced the country in the 80s and 90s. Hong Kong's *Mingpao Weekly* published a documentary book, "Singing in the Dead of the Night", documenting the band's works. Blackbird released seven albums across the handover of sovereignty over Hong Kong between the UK and China.

Lenny 除玩樂隊外，本身也是文化記者、出版刊物，為報紙寫專欄；又策劃並監製唱片，1984 年獨立發行的“XiangGang”（香港），如今成為網上熱門搜尋的音樂文物；此外，Lenny 也為香港電台電視部、外國新聞機構及在地民間團體拍攝紀錄片。自己也先後完成樂隊及多個議題的作品，其中“LotusBirth”更獲 CNEX 邀請前赴北京參加當年的紀錄片論壇。

此外，當“策展人”尚未成為一種專業之前，自 70 年代末，Lenny 已在香港策動眾多的文化社會行動，包括香港第一個的反核音樂會、六·四周年的自由文化音樂節、反戰和平音樂會，居留權大學的雙年匯演及專輯等。

Lenny 目前是中央廣播電台《瓶中稿》節目主持。

In addition to playing in the band, Lenny is also a cultural journalist; he released many publications and wrote columns for newspapers. Lenny also produced albums, including "XiangGang" (Hong Kong), a compilation album released independently in 1984 and is now a popular music work searched online. Lenny also made documentaries for RTHK TV, foreign news agencies, and local community groups. He also worked on many projects on various topics and for the band. Among his works, "LotusBirth" was invited by CNEX to participate in the documentary forum of that year in Beijing.

In addition, before "curator" became a profession, Lenny already curated various cultural and social initiatives in Hong Kong in the late 1970s, including the first anti-nuclear concert, the Freedom Music & Arts Fair for June 4th, and Anti-war & Peace concerts, and the biennial joint performance and albums of the Right of Abode University.

Lenny is currently hosting the radio program "Message in a Bottle" for Radio Taiwan International.

牠不會理會你的膚色、性向、財力，你服膺就好

六、七十年代的香港，承襲英國的開放自由的文化傳統，在廣播及媒體上，如同當時的自由經濟路線，是幾乎與國際的前沿同步的。香港的 RTHK 仿照英國 BBC 的制度和風格，媒體也百無禁忌的傳播國際的流行文化，社會新聞。相對地，香港比其他亞洲地區有較前膽的優勢。

講者郭達年（Lenny）就是在這樣的社會文化氛圍中成長及受外來思維理念影響的一代香港人。難能可貴的，他可以聽英國 BBC 的 John Peel show，看美國 Rolling Stone 雜誌，和檢閱眾多不同歐洲左翼報刊及地下電影，以作為一個青年的視野及心靈耳朵的育養。

固然當時香港的流行文化亦百花齊放，市面上有多份年青人的報紙刊物，有商業的電台在傳播西洋音樂、時式文化的萬花筒象。對於看透這種消費社會共好養成的媒介，相對前述的世界視界，另途的選擇必然更為刺激。

也因為那個時代的國際通訊（網際網路尚未誕生）也開始發達和並無監控，與世界各地的另途社群、邊緣組織的交流和連繫也甚是容易和別具積極的風氣。是在這樣的環境和社會進程裡，Lenny 有過一段出版小誌（zines）、和國際另翼社群交流，參與合作計劃（Compilations）的經歷。他是早年美國經典龐克雜誌 Maximun Rock & Roll 最早專訪的香港樂人。在回歸前及後均對香港狀況作出了報導。

這個講座，就是一次對那一段經歷的回顧和分享，同時也試圖引伸思考，這樣的一種民間的、邊緣的、反對建制的文化生態，為什麼即使到了網際網路霸權的現勢，仍然具有其吸引力和社會作用。再且，有沒有今天的另途，突圍當前數位化生命現實的可能性，和現下的文化面目，無法逃避面對我們共同共反共反的自我為敵的狀態。

講者會以歌唱英國詩人 Christopher Logue 的一首詩歌“Know Thy Enemy”作結。

It doesn't care about your race, sexuality, wealthiness, as long as you comply.

In the 60s and 70s, Hong Kong inherited British culture and the tradition of openness and freedom. The radio and media industries reflected Hong Kong's free economy and were almost synchronized with the global market. RTHK of Hong Kong was mimicking the system and style of BBC, while the media were broadcasting pop culture and news from all over the world without much taboo. Hong Kong had a relatively proactive advantage compared to other Asian countries.

Our speaker, Lenny, was exactly from the generation that was raised in the atmosphere and affected by foreign ideas. It is invaluable that he could listen to John Peel Show on BBC, watch Rolling Stone Magazine from the US, and view newspapers and underground films from different left-wing parties in Europe as the nutrient to his young eyes, ears, and soul.

The pop culture in Hong Kong was so prosperous that many newspapers and magazines for youth can be found on the market, while different kinds of western music and trendy culture broadcasting on commercial radio channels. For the media that have seen through the consumer society of common good, compared to the global point of view which mentioned above, some other choices are bound to be more exciting.

Since the internet was not yet born, the global communication of the generation was about to be developed. Without surveillance, communication and connection with other communities and marginal organizations around the world were easier and had an especially active atmosphere. Under the environment and society process, Lenny had a time publishing zines, communicating with global communities of different wings, and participating in compilations. He was the first Hong Kong musician who was interviewed by Maximum Rockroll, a classic punk magazine from the US. He had reported the status of Hong Kong before and after the Handover.

This lecture is about review and sharing of the period. The speaker will also try to extend the thought to the idea of why a local, marginal, anti-establishment culture from Hong Kong can still be so attractive and has its social influence in the time of the internet. Furthermore, will there be an alternative that can break through the digitalization of life in current reality while the current culture of people forced to be the enemy of themselves?

The speaker will end the lecture with a poem, "Know Thy Enemy," by British poet, Christopher Logue.

主持人 MODERATOR

鄭慧華

Amy Cheng



鄭慧華是獨立策展人、非營利機構立方計劃空間的共同成立者。她以「拓展策展」為實踐，致力於與藝術家、文化行動者及研究者的深度合作，並發展長期的研究暨策展計畫。

鄭慧華的策展多關注亞洲與世界的關係、歷史及地緣政治，她以策展為方法共同推動台灣現代聲響文化的研究，並以立方計劃空間為平台，延伸至出版、線上資料庫及網路廣播電台等各種形式的文化實踐。策劃過的展覽包括：「液態之愛」（2020，台北，未來回憶錄三部曲之一）、「現實秘境」（2016－2018 台北、吉隆坡、首爾）、「生生——生命、生存、生活」（與蔡宏賢共同策劃，2022，台北）、「告訴我一個故事——地方性與敘事」（與謝豐嶸共同策劃，2016、2018，上海、杜林）、「聽見，以及那些未被聽見的——台灣社會聲音圖景」（威尼斯雙年展台灣館，2011，威尼斯）及 2004 台北國際雙年展「在乎現實嗎？」（與 Barbara Vanderlindon 共同策劃）等。

2015 年，她擔任 Hugo Boss 亞洲新銳藝術家獎評審，2017 年擔任第 57 屆威尼斯雙年展大會評審，2018 年，擔任西班牙 Han Nefkens 基金會錄像藝術獎提名委員。

Amy Cheng is a curator and writer based in Taipei. In 2010, she co-founded TheCube Project Space, which serves as an independent art space devoted to the research, production and presentation of contemporary art in Taipei. With the aim of delving into local culture and establishing long-term relationships with artists and cultural practitioners, Cheng explores the possibility of “expanding curating”. Since 2009, she has carried out several research projects, including sound cultures in Taiwan and *Critical Political Art and Curatorial Practice Research*, for which she contributed to and edited the publication *Art and Society: Introducing Seven Contemporary Artists*. In 2016, she initiated cultural study program outside the establishment, the Praxis School lecture series.

The exhibitions curated by Amy Cheng include: *The Heard and the Unheard: Soundscape Taiwan, Taiwan Pavilion at the 54th International Art Exhibition—La Biennale di Venezia* (2011), *Towards Mysterious Realities* (2016–2018, Taipei, Kuala Lumpur and Seoul) and *The Ouroboros Screening program* (2019, Taipei, Luxembourg). She also co-curated these exhibitions such as *Tell Me a Story: Locality and Narrative* (2016, 2018, Shanghai, Torino), *The Trilogy of Future Memories—Talking drums Radio, Sound Meridians and Liquid Love* (2019–2021, Taipei) and *LIVES* (2022, Taipei).

Cheng has been appointed the jury member of the 57th International Art Exhibition of La Biennale di Venezia (2017) and of the Hugo Boss Asia Art Award (2015).

主持人 MODERATOR

陳貺怡

Chen Kuang-Yi



國立臺灣藝術大學美術學系專任教授、美術學院院長。法國巴黎第十大學藝術史與考古學系學士、碩士、當代藝術史（十九、二十世紀）博士。多次策劃國際與國內展覽，並曾擔任國立歷史博物館與臺北市立美術館等多項國際展覽顧問、各美術館審議委員及國內外美術比賽評審委員，其藝術史相關著作及藝評散見於各期刊與展覽專輯。

Chen, Kuang-Yi is the Dean of Fine Arts College in National Taiwan University of the Arts. Traveling in France for 14 years. Obtaining bachelor's degree, master's degree, as well as doctorate degree from contemporary art history department in University of Paris X in France. Having abundant experiences in both curating international exhibitions and art criticism. Moreover, serving as awards consultant for National History Museum, Taipei Fine Arts Museum and others. Numerous papers public in several article collection and exhibition issue.

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