

共再生的記憶

重建臺灣藝術史學術研討會暨論壇

The Renaissance of Cultural Memory:
Reconstructing Art Histories in Contemporary Taiwan

會議手冊

Conference Proceedings

2017

11/18 SAT. – 11/19 SUN.

國立臺灣美術館演講廳

National Taiwan Museum of Fine Arts Auditorium

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2017 年 11 月 19 日

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2017.11.19 SUN.

Paper Abstract

Session 1

Paper Presentation

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048 The Limit and Possibility about Writing the History of Photography in Taiwan ■ Chia-Chi CHEN

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■ Jui-Chung YAO, Li-Chiao WANG, Shu-Jiun CHEN and Ren-Feng KE

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共再生的記憶

重建臺灣藝術史學術研討會暨論壇

為落實文化部前瞻基礎建設計畫的「重建臺灣藝術史」政策，結合文化資產保存再生、在地知識的歷史價值、以文化意義為核心之藝術史理念，國立臺灣美術館將辦理學術研討會及相關學術活動，以回顧臺灣藝術史相關研究，鑑往知來。本次研討會以「共再生的記憶」為主題，舉辦「重建臺灣藝術史學術研討會暨論壇」。「共再生」，既是共生也是再生，意味著臺灣藝術史研究在多年遲滯沉寂後重生，並從複數的藝術史觀，回應近年全球化下臺灣文化更為豐富的多元主體。本次研討會係由國立臺南藝術大學臺灣藝術檔案中心策劃、執行，集結國內臺灣藝術史學界的資深、中堅輩與新進學者發表十二篇論文，議題從原住民藝術論及近現代美術之下的繪畫、書畫、雕塑，涉入當代錄像、策展等各領域的美術史，擴及影像史、建築史、工藝史、視覺文化與思想等周邊範疇的藝術史，並邀請藝術家、修復師、策展人與資深專業工作者參與「美術館與當代性」、「藝術史料與檔案平臺」及「藝術修復的前瞻思維」等三場焦點論壇。本次研討會暨論壇之討論內容，將提供政府與民間後續再造臺灣文藝復興、建構國家文化記憶等辦理相關計畫的政策參考。

The Renaissance of Culture Memory: Reconstructing Art Histories in Contemporary Taiwan

In order to reconstruct Taiwanese art history as part of the Forward-Looking Infrastructure Plan of the Ministry of Culture, an academic conference and associated events will take place at National Taiwan Museum of Arts. These events are about the cultural indications of art history, combining the reservation and renaissance of culture assets and the historical value of local knowledge. We aim to review the studies on Taiwanese art and learn more about the future directions of such research. An academic conference and forum named "Reconstructing Art Histories in Contemporary Taiwan" is held with a stress on the renaissance of culture memory. Renaissance indicates not only coexistence but also revival. It refers to the revival of research on Taiwanese art history after many years of stagnation. With plural historical viewpoints, this conference corresponds to the multiple subjectivities of Taiwanese culture that has been enriched in the process of globalization. This conference is organized and executed by the Art Archive Center in Taiwan, Tainan National University of the Arts. It includes 12 research papers by senior and young art historians in Taiwan that cover indigenous art; paintings, calligraphy and sculptures in contemporary art, art historians contemporary videos and curation; and the art histories of videos, architecture, crafts, visual culture and ideas. We also invite artists, restorers, curators and senior art workers to attend three focus forums, namely "Art Museums and contemporaneity," "Platform of Historical Data and Archives of Arts" and "Art Restoration in Prospect." The discussion of this conference/forum can help the official and public efforts to promote the policies that include reconstruction of Taiwanese renaissance and national culture memory.

時 段	主 題	
09:00-09:30	報 到	
09:30-09:50	開幕式 致歡迎詞	鄭麗君 中華民國文化部部長 蕭宗煌 國立臺灣美術館館長
09:50-10:50	場次一 專題演講	主持人／與談人 劉婉珍 國立臺南藝術大學文博學院院長 起步／奠基／再建構——臺灣美術史研究的回顧與前瞻 蕭瓊瑞 國立成功大學歷史學系教授
10:50-12:10	場次二 論文發表	主持人／與談人 賴瑛瑛 國立臺灣藝術大學藝術管理與文化政策研究所教授 從「近代」到「當代」：臺灣藝術史分期的再思考 蔣伯欣 國立臺南藝術大學臺灣藝術檔案中心主任 原住民藝術歷史化的限制與可能： 國家博物館知識分類治理術中的時間秩序 盧梅芬 國立臺灣史前文化博物館展示教育組副研究員
12:10-13:10	午 休	
13:10-14:30	場次三 論文發表	主持人／與談人 蕭瓊瑞 國立成功大學歷史學系教授 臺灣近現代水墨中的離散與夢土 潘樺 佛光大學文化資產與創意學系主任 介面・空間・場域——臺灣近代雕塑及其研究課題之回顧 白適銘 國立臺灣師範大學美術學系教授
14:30-15:50	場次四 論文發表	主持人／與談人 林明賢 國立臺灣美術館研究發展組組長 複數歷史之必要：全球藝術視角下的臺灣展覽史 呂佩怡 國立臺北教育大學文化創意產業經營學系助理教授 拿起你的弓箭，射下九個太陽：《劇場》的實驗電影起始 周郁齡 國立臺灣美術館展覽組助理研究員
15:50-16:10	茶 敘	
16:10-17:40	場次五 焦點論壇	主持人／與談人 賴香伶 春之文化基金會董事 美術館、藝術史與當代性 一、當代策展和藝術史的書寫 二、美術館與藝術史的建立：典藏、策展、研究 三、亞洲區域藝術史研究行動之觀察和反思 四、藝術史與當代性：關於史觀和方法論的思考 王俊傑 國立臺北藝術大學新媒體藝術學系教授兼系主任 賴瑛瑛 國立臺灣藝術大學藝術管理與文化政策研究所教授 黃舒屏 國立臺灣美術館展覽組研究員

時 段	主 題	
09:00-09:20	報 到	
09:20-10:40	場次一 論文發表	<p>主持人／與談人 黃涵榆 國立臺灣師範大學英語學系教授</p> <p>臺灣視覺文化研究的發展概況 陳懷恩 國立臺中教育大學美術學系副教授</p> <p>臺灣攝影史書寫的侷限與可能 陳佳琦 國立成功大學多元文化研究中心博士後研究員</p>
10:40-12:10	場次二 焦點論壇	<p>主持人／與談人 姚瑞中 藝術家</p> <p>藝術史料與檔案平臺</p> <p>一、藝術史學的基礎目錄與檔案彙編 二、國際間藝術資料庫案例分析與整合 三、國內外藝術檔案中心與資料庫的公共性 四、檔案的創作、策展與再生</p> <p>王麗蕉 中央研究院臺灣史研究所研究副技師兼檔案館主任 陳淑君 中央研究院歷史語言研究所助研究員 柯人鳳 臺北藝術產經研究室執行長</p>
12:10-13:10	午 休	
13:10-14:30	場次三 論文發表	<p>主持人／與談人 廖新田 國立臺灣藝術大學人文學院院長</p> <p>檔案、記憶、轉型正義：鬼魂學思考 黃涵榆 國立臺灣師範大學英語學系教授</p> <p>一種正義，各自表述：時間、檔案、書寫 吳建亨 國立清華大學外國語文學系助理教授</p>
14:30-15:50	場次四 論文發表	<p>主持人／與談人 白適銘 國立臺灣師範大學美術學系教授</p> <p>臺灣工藝研究的學術困境與傳統工藝的傳承問題 林承緯 國立臺北藝術大學建築與文化資產研究所副教授</p> <p>臺灣建築史基本資料體系 林會承 國立臺北藝術大學建築與文化資產研究所兼任教授</p>
15:50-16:10	茶 敘	
16:10-17:40	場次五 焦點論壇	<p>主持人／與談人 蕭宗煌 國立臺灣美術館館長</p> <p>藝術修復的前瞻思維</p> <p>一、如何建立作品保存觀點的藝術資料庫 二、繪畫作品中修護的審美與歷史性價值討論 三、作品修護在藝術檔案與藝術家創作形成共識的重要性</p> <p>蔡斐文 國立臺南藝術大學博物館與古物維護研究所副教授 吳盈君 國立臺南藝術大學博物館與古物維護研究所助理教授 薛燕玲 國立臺灣美術館典藏管理組組長</p>

Symposium Schedule

11/18_{SAT.}

Time	Topics	
09:00-09:30	Registration	
09:30-09:50	Opening Remarks	Li-Chun CHENG Principal Officer, Ministry of Culture, Republic of China (Taiwan) Tsung-Huang HSIAO Director, National Taiwan Museum of Fine Arts
09:50-10:50	Session 1 Keynote Speech	Moderator/Panelists Wan-Chen LIU President, College of Letters and Cultural of Heritage, Tainan National University of the Arts Research on Taiwanese Arts in Retrospect and Prospect Chong-Ray HSAIO Professor, Department of History, National Cheng Kung University
10:50-12:10	Session 2 Paper Presentation	Moderator/Panelists Ying-Ying LAI Professor, Graduate School of Arts Management and Cultural Policy, National Taiwan University of Arts From “Modernity” to “Contemporaneity”: Rethinking the Chronology of Taiwanese Art History Po-Shin CHIANG Director, Art Archive Center in Taiwan, Tainan National University of the Arts Restrictions and Possibilities on the Historicizing of the Indigenous Art: The Temporal Order in the Governmentality of the National Museum Classification System Mei-Fen LU Associate Curator, Division of Exhibition & Education, National Museum of Prehistory
12:10-13:10	Lunch Break	
13:10-14:30	Session 3 Paper Presentation	Moderator/Panelists Chong-Ray HSAIO Professor, Department of History, National Cheng Kung University The Diaspora and Dreamland of the Modern Ink-paintings in Taiwan Fan PAN Director, Department of Cultural Assets and Reinvention, Fo Guang University Interface, Space and Field: Modern Taiwanese Sculptures and Their Research Topics in Retrospect Shih-Ming PAI Professor, Department of Fine Arts, National Taiwan Normal University

Time	Topics	
14:30-15:50	Session 4 Paper Presentation	<p>Moderator/Panelists Ming-Hsien LIN Director, Research Department, National Taiwan Museum of Fine Arts</p> <p>The Nasality of Taiwan Exhibition Histories: From Global Art Perspective</p> <p>Pei-Yi LU Assistant Professor, Department of Cultural Creative Industry and, National Taipei University of Education</p> <p>Grab Your Bow and Arrow Shooting down the Nine Suns:</p> <p>Early Experimental Films of Theater Group and Its Impact on the First-wave Hong Kong Experimental Films in the 1960s</p> <p>Yu-Ling CHOU Assistant Researcher, Exhibition Division, National Taiwan Museum of Fine Arts</p>
15:50-16:10	Tea Break	
16:10-17:40	Session 5 Focus Forum	<p>Moderator/Panelists Hsiang-Ling LAI Board Director, Spring Foundation</p> <p>Art Museums, Art History and Contemporaneity</p> <p>(1) Contemporary Curating and Writing of Art History</p> <p>(2) Establishment of Art Museums and Art History: Art Collection, Curation and Research</p> <p>(3) Observation and Reflection of Regional Art History in Asia</p> <p>(4) Art History and Modernity: Thoughts on Historical Viewpoints and Methodology</p> <p>Jun-Jieh WANG Director, Department of New Media Art, Taipei National University of the Arts</p> <p>Ying-Ying LAI Professor, Graduate School of Arts Management and Cultural Policy, National Taiwan University of Arts</p> <p>Iris Shu-Ping HUANG Researcher, Exhibition Department, National Taiwan Museum of Fine Arts</p>

Symposium Schedule

11/19_{SUN.}

Time	Topics	
09:00-09:20	Registration	
09:20-10:40	Session 1 Paper Presentation	<p>Moderator/Panelists Han-Yu HUANG Professor, Department of English, National Taiwan Normal University</p> <p>Contemporary Visual Culture Studies in Taiwan</p> <p>Hwai-En CHEN Associate Professor, Department of Fine Arts, National Taichung University of Education</p> <p>The Limit and Possibility about Writing the History of Photography in Taiwan</p> <p>Chia-Chi CHEN Postdoctoral fellow, Center of Multiple-Cultural Studies, National Cheng Kung University</p>
10:40-12:10	Session 2 Focus Forum	<p>Moderator/Panelists Jui-Chung YAO Artist</p> <p>Platform of Historical Data and Archives of Arts</p> <p>(1) Basic Catalog and Archive Collection of Art History</p> <p>(2) Analysis and Integration of International Art Archives</p> <p>(3) The Publicity of National and International Data Center and Archives</p> <p>(4) Creation, Curation and Renaissance of Archives</p> <p>Li-Chiao WANG Associate research specialist and Director, Archives of Institute of Taiwan History, Academia Sinica</p> <p>Shu-Jiun CHEN Assistant Research Fellow, Institute of History and Philology, Academia Sinica</p> <p>Ren-Feng KE Executive Officer, Taipei Art Economy Research Centre</p>
12:10-13:10	Lunch Break	
13:10-14:30	Session 3 Paper Presentation	<p>Moderator/Panelists Hsin-Tien LIAO Dean, College of Humanities, National Taiwan University</p> <p>The Archive, Memory, Transitional Justice: Spectral Thinking</p> <p>Han-Yu HUANG Professor, Department of English, National Taiwan Normal University</p> <p>One Justice, Each to Its Own: Time, Archive, and Writing</p> <p>Chien-Heng WU Assistant Professor, Foreign Languages and Literature Department, National Tsing Hua University</p>

Time	Topics	
14:30-15:50	Session 4 Paper Presentation	<p>Moderator/Panelists Shih-Ming PAI Professor, Department of Fine Arts, National Taiwan Normal University</p> <p>On the Difficulties of Folklore Studies and Craftsmanship Inheritance in Taiwan</p> <p>Cheng-Wei LIN Associate Professor, Cultural Heritage and Arts Renovation Studies, Taipei National University of the Arts</p> <p>The System of Basic Material of Taiwan Architectural History</p> <p>Hui-Cheng LIN Professor, Cultural Heritage and Arts Renovation Studies, Taipei National University of the Arts</p>
15:50-16:10	Tea Break	
16:10-17:40	Session 5 Focus Forum	<p>Moderator/Panelists Tsung-Huang HSIAO Director, National Taiwan Museum of Fine Arts</p> <p>Art Restoration in Prospect</p> <p>(1) How to Establish an Art Database to Preserve Artworks</p> <p>(2) A Discussion on Aesthetic and Historical Values of Painting Restoration</p> <p>(3) The Importance of Reaching a Consensus between the Art Archive and the Artist's Creation during Work Restoration</p> <p>Fei-Wen TSAI Associate Professor, Graduate Institute of Conservation of Cultural Relics and Museology, Tainan National University of the Arts</p> <p>Saskia WU Assistant Professor, Graduate Institute of Conservation of Cultural Relics and Museology, Tainan National University of the Arts</p> <p>Yen-Ling HSUEH Chief, Collection Management Division, National Taiwan Museum of Fine Arts</p>

議事規則

本研討會「專題演講」為 1 小時，每場「焦點論壇」為 1 小時 30 分鐘，各場次「論文發表」為 1 小時 20 分。敬請與會學者專家配合下述各場次時段安排。

■主持人／與談人引言 | 3-5 分鐘

■專題演講人發表 | 50 分鐘

■論文發表人發表 | 30 分鐘

滿 25 分鐘響鈴 1 長音，餘 5 分鐘舉牌提醒

滿 27 分鐘響鈴 2 短音，餘 3 分鐘舉牌提醒

滿 30 分鐘，請結束發表

■論文發表綜合討論 | 20 分鐘

■每位焦點論壇與談人發表 | 20 分鐘

滿 15 分鐘響鈴 1 長音，餘 5 分鐘舉牌提醒

滿 17 分鐘響鈴 2 短音，餘 3 分鐘舉牌提醒

滿 20 分鐘，請結束發表

■焦點論壇綜合討論 | 25 分鐘

滿 20 分鐘響鈴 1 長音，餘 5 分鐘舉牌提醒

滿 22 分鐘響鈴 2 短音，餘 3 分鐘舉牌提醒

滿 25 分鐘，請結束發表

Presentation Details

This conference contains an 1-hour keynote speech, 90-min focus forums, and 80-min paper presentations. Presentation details of each session are as follow.

■ Moderator/Panelist Introduction | 3-5 min

■ Keynote Speech | 50 min

■ Paper Presentation | 30 min

Signaled with one long ring and a written sign at 25 min

Signaled with two short rings and a written sign at 27 min

Presentation ended at 30 min

■ Paper Presentation Discussion | 20 min

■ Each Panelist Talk at Focus Forum | 20 min

Signaled with one long ring and a written sign at 15 min

Signaled with two short rings and a written sign at 17 min

Talk ended at 20 min

■ Focus Forum Round Table Discussion | 25 min

Signaled with one long ring and a written sign at 20 min

Signaled with two short rings and a written sign at 22 min

Discussion ended at 25 min



論文摘要

Paper Abstract

起步／奠基／再建構

臺灣美術史研究的回顧與前瞻

蕭瓊瑞

近代臺灣美術史研究，起於戰後初期的王白淵；在 1970 年的謝里法引發熱潮，主要均集中在日治時期新美術運動的部分。之後，隨著 1980 年代初期，行政院文化建設委員會的成立，在陳奇祿主委推動下「明清書畫」的所謂「臺灣文獻」，開始受到關懷、整理；而 1984 年臺北市立美術館的建立，更以展覽研究的方式，延伸到戰後當代美術的討論，其中尤以「現代繪畫」為重心。

1990 年代是臺灣美術史研究重要的發展階段，特別是三大美術館（北美、國美、高美）的版圖確立，和藝術相關研究所與學院的成立，臺灣美術史研究開始橫跨不同領域，吸納他們的研究成果，包括：建築、民俗工藝、人類學、考古學等，逐漸形成臺灣美術通史的架構，《臺灣美術史綱》的撰成（1998），正是明顯的里程碑。

整體回顧臺灣美術研究發展的歷程，可粗分為三個階段，分別為：（一）從明清時期志書、筆記的書畫家簡傳和題畫詩，經日治時期對文人書畫、民間工藝及原住民藝術的調查研究，至戰後初期王白淵的〈臺灣美術運動史〉止，可視為臺灣美術研究的「起步」階段。（二）以 1971 年《雄獅美術》創刊為起點，臺灣社會進入鄉土運動時期，激發對本土藝術的研究、重建，至 1990 年代達於高峰，是臺灣美術研究「奠基」的重要階段。（三）以二十一世紀為起點，臺灣美術研究朝向深入與廣化的路向發展，是屬於穩健「發展」的階段。

本演講是採歷史回顧方式，將臺灣美術的發展，由史前的考古、原住民、荷西、明清，乃至日治、戰後，一路敘述；並間以各領域重要研究成果的簡介，藉以呈顯臺灣美術史研究現階段的整體成果，並檢視及點出未來發展可能的方向及重點。

總之，臺灣美術研究在 1990 年代成為臺灣歷史研究的一門顯學，至二十一世紀持續發展，是臺灣文化建構主體思考不容輕忽的一項重要工程。

Research on Taiwanese Arts in Retrospect and Prospect

Chong-Ray HSIAO

Research on modern Taiwanese arts began with Pai-Yuan Wang in the early post-war period. Li-fa Hsieh's studies then took the academic field by storm in the 1970s. The studies at that time were mainly focused on the New Art Movement during the Japanese governance. With the establishment of Council for Cultural Affairs, Executive Yuan, in the beginning of the 1980s, the "Taiwan literature" in paintings and calligraphy of Ming and Qing dynasties had been brought to researchers' attention thanks to Commissioner Chi-Lu Chen's promotion. In 1984, the Taipei Fine Arts Museum was established. The discussion was extended to post-war contemporary arts through exhibitions and studies. During this time, modern paintings was the focus.

The 1990s was a crucial stage for Taiwanese art research, when three major art museums were positioned in Taipei, Taichung and Kaohsiung, and more and more art graduate schools were established. Research on Taiwanese art history started to extend to such fields as architecture, folk arts and crafts, anthropology and archeology. The results gradually formed the structure of the general art history of Taiwan. The publication of *A History of Fine Arts in Taiwan* in 1998 is an significant milestone.

This study reviews three historical stages of Taiwanese art research. The beginning stage starts from district annals, notes, bibliographies of calligraphers and painters, and painting-poems in Ming and Qing dynasties. It also includes research on literati paintings and calligraphy, folk arts and crafts, and aboriginal art during the Japanese colonial period. It ends with Pai-Yuan Wang's post-war study "History of the Taiwanese Art Movements." The second stage begins with the launch of Lion Art in 1971, when Taiwan was in the phase of the nativist movement. Research on local arts was much inspired and reconstructed. This stage reached its peak in the 1990s, marking a crucial period for the foundation of Taiwanese art research. The last stage, namely the developing phase, starts from the 21st century, and Taiwanese art research is developed more deeply and extensively.

In this lecture, the development of Taiwanese arts will be reviewed. The discussion includes prehistoric archeology, aboriginals, the Dutch and Spanish Formosa, Japanese governance, and the post-war period. Key studies in different fields will also be addressed to show the overall results of the present Taiwanese art research. The direction and focus of the future research will then be discussed based on these results.

In conclusion, Taiwanese art research has become a famous discipline in the 1990s and keeps developing in the 21st century. It is significant to construct the subjective thinking of Taiwanese culture.

從「近代」到「當代」

臺灣藝術史分期的再思考

蔣伯欣

從「近代」到「當代」，並非意味著歷史向前的線性發展。一切歷史都是當代史，探討臺灣美術分期的年代學，首先必須將歷史懸置起來，從觀念的角度，也就是當代的時間意識論起。

以文化體系的角度而言，美術的核心價值在於其真確性（authenticity）。然而自1960年代現代主義藝術的終結以來，美術館一度成為觀念藝術與機制批判的對象，真確性的消逝，已成為不可復返的趨向。1990年代以降，藝術史與美術館體系在全球化與當代藝術的影響下，近年來又有全球藝術史（global art history）的架構，以多重現代性（multiple modernities）或另類現代性（altermodernity）等角度，反思藝術史的時間觀。

本文將近現代藝術史的分期及其時間意識，視為一思想史課題重新把握。首先將從十九世紀末至二十世紀初藝術史學的幾位奠基者出發，檢視藝術史家沃爾夫林（Heinrich Wölfflin, 1864-1945）、黎格爾（Alois Riegl, 1858-1905）等人的再現形式與風格分析方法論。作為某種現代的產物，現代主義將風格與歷史視為同一的線性發展，構成了近現代藝術史書寫矛盾的雙重性。相對地，沃爾堡（Aby Warburg, 1866-1929）提出的情念形式（pathos formel），則是藉由圖像的遷徙（migration），從一次大戰後文化倖存的混沌中，拯救死後記憶的再生（Nachleben）。

沃爾堡的方法，提供了我們從當代情境下重新看待臺灣近現代美術的視角。歷經長期殖民與戒嚴的臺灣，經歷了多次對生命記憶的剝奪，近現代美術已成為滯留沈入過去而形成的後像（afterimages），只能以事後操作的後遺性，來捕捉記憶圖像的軌跡，此時需要凝視黑暗的勇氣，也就是當代性的眼光。在大敘事終結的「後歷史時代」，現代主義遭遇當代藝術的典範轉移（paradigm shift）之後，臺灣近現代美術逐漸喪失了與當代課題對話的論述能力，拯救存留的圖像記憶，已是刻不容緩的行動。

是以我們必須對近現代藝術的知識體系，展開問題化的重構。在面對殖民近代性所打造的精神構造時，不能逕以藝術史相似性的實證邏輯，將現代藝術流派在本地的無序、倒錯與空缺，視為對殖民母國現代主義的模仿與複製，毋寧是基於主體在此時此刻對於過去的重建、翻摺與再造。本文將以現代藝術的轉譯來檢視主體化的過程，將先從戰前「近代美術史」的成立，乃至於戰後至 1970 年以前譯介到臺灣的現代藝術論述談起，如巴爾（Alfred H. Barr, 1902-1981）、里德（Herbert Read, 1893-1968）、葛林柏格（Clement Greenberg, 1909-1994）的論述系譜，考察現代繪畫在臺灣殘留的思想軌跡。最後，本文將藉由此一架構，從辯證當代性（dialectical contemporaneity）的角度，比較相關藝術家、國際間近現代美術館的轉型經驗，分析近現代美術如何與全球當代性接軌，嘗試提出重建臺灣藝術史的可能方案。（關鍵字：現代性、現代主義、現代繪畫、錯時性、後像、殘像）

From “Modernity ” to “Contemporaneity”: Rethinking the Chronology of Taiwanese Art History

Po-Shin CHIANG

From modernity to contemporaneity, history does not develop forward linearly. “All history is contemporary history.” As we discuss the chronology of Taiwanese art, we need to suspend the history. To certain extent, we discuss the history from the contemporary temporal awareness.

From the perspective of the cultural system, the core value of arts lies in its authenticity. Ever since the end of modernist art in the 1960s, art museums have been criticized by the conceptual art and system. The loss of authenticity has been an irreversible trend. Since the 1990s, under the influence of globalization and contemporary art, art history and museum gave rise to global art history. It began to challenge the temporal sense of art history from the perspective of multiple modernities or altermodernity.

This study aims to review the periodization and its temporal awareness of modern art history as a subject of history of ideas. First, we address the form of representation and analysis on styles by some of the founders of art history from the 19th century to the 20th century, such as historian Heinrich Wölfflin (1864-1945), Aloïs Riegl (1864-1945) and so on. As a product of modernity, modernism sees the style and history on the same linear process. It has constructed the duplicity of contradiction in the writing of modern or contemporary art history. Relatively, the pathos formel proposed by Aby Warburg (1866-1929) aims to save the nachleben from the survival chaos after World War I by the migration of images.

Warburg provides us a new way to see modern Taiwanese art from the contemporary perspective. Life memory of Taiwan had been deprived for many times after long colonization and implementation of the martial law. The modern/contemporary art has sunk into the past and become the afterimages. We can only capture the traces of memorial images by the remains. We need the courage to see through the dark and contemporaneity is what we need. In the post-history time when meta narration ended, modern Taiwanese art had lost its ability to communicate with the contemporary issues after modernism went through the paradigm shift. It is an urgent task to save the remaining image memory.

Therefore, we must initiate the reconstruction of problematization on the modern and contemporary bodies of knowledge. Facing the spiritual structure built by colonial modernity, we should no longer base our logic on similarity of art history to see local disordering, perversion and vacancy of modern art schools as the imitation and duplication of colonizers. We should

focus on reconstruction, reversal and recreation of the past from the present subjectivity. This study aims to discuss the process of subjectivation from the translation of modern art. We review the establishment of the modern art history before the war, and the modern art discussions translated between the post-war period to the 1970s, such as the discourse genealogy of Alfred H. Barr (1902-1981), Herbert Read (1893-1968) and Clement Greenberg (1909-1994). By doing so, we can examine the thought traces that modern art remains in Taiwan. From such construction, we compare potential artists and the shifting experience of international modern art museums based on dialectical contemporaneity. By analyzing the connection between the modern/contemporary art and global modernity, we aim to address the possible solution to reconstruct Taiwanese art history. (Keywords: modernity, modernism, modern painting, anachronism, afterimages, survival images)

原住民藝術歷史化的 限制與可能

國家博物館知識分類治理術中的時間秩序

盧梅芬

臺灣原住民藝術出現在臺灣美術史中，主要是在殖民前的階段，並依族群與器物分類介紹原住民藝術。此時間秩序中的原住民藝術，具有架構出臺灣美術史「完整性」之「前端」的重要象徵。另一種敘事方式則是漢人與原住民分開談，且原住民藝術現象從「傳統」跳到「當代」，且大多著重於 1990 年代以後（原住民主體重建時期），呈現一種「中斷的連續性」。可見一個時間上的「中斷」區域，即自日治時期國家機器的制度性進入，至戰後 1980 年之前，原住民藝術現象可說是面貌模糊。而對此「中斷」區域，常見的權宜性敘事框架為「殖民破壞」與「主體重建」；然而，1920 至 1930 年代卻是百年間，原住民工藝價值曾極為受到珍視的時期。「中斷的連續性」，亦可見之於博物館知識分類體制中。美術館於 1990 年代以後，才逐漸將原住民藝術納入。2000 年代高美館「南島當代藝術」為代表性行動計畫，但此階段的原住民藝術面臨了另一個時間秩序的問題，即身分政治（identity politics）在論述上容易導致去歷史。

本文研究問題為，產生（導致）前述「中斷的連續性」的限制為何？一般常識性的看法多認為是史料取得不易、缺乏或語言隔閡的侷限；但本文從認識論提出，「現代知識型」（modern episteme）已先決的影響了藝術史（學科）的史料收集（發掘）範圍。研究取徑以傅柯（Michel Foucault）的治理性（governmentality）中的「知識叢結」（complex）以及班奈特（Tony Bennett）（1995）進一步提出的博物館特有的治理特性——一套新知識的發展（a new set of knowledges）與「展示叢結」（exhibitionary complex），探討我國國家博物館建制與一整套知識的發展（考古學、人類學、歷史與藝術史等），如何建構了一個時間上的事物與人類的秩序，以及如何將原住民藝術安插進國家歷史中，但又處於我群與他者的「時間的區隔」，形成一種時間上的「中斷的連續性」。本文並以藝術史學者普拉特（Mary Louise Pratt）（1991）與歷史人類學者克里弗德（James Clifford）（1997）的「接觸地帶」（contact zone）理論的核心概念——

我群與他者的「共時性」，提出我群與他者的接觸不僅是歷史經驗，也是認識論的突破；以之做為抵抗（解構）「現代知識型」所建構的「時間的區隔」的分析工具。研究目的為促進原住民藝術與主流藝術史接軌，公民的歷史認識才有機會投入到對話關係。

研究範圍為國家博物館知識分類體制發展歷程中的原住民藝術，以及國立級與市立級美術館將原住民藝術納入藝術史的行動。結論提出：一、在「知識叢結」與「展示叢結」（博物館知識分類體制）中，原住民藝術主要放在考古學與人類學博物館；雖然，2000年代市立級美術館高雄市立美術館曾設立「臺灣雕塑發展常設展」，但仍是傳統與現代的「中斷的連續性」。二、國立級博物館的部分，自1955年成立的「國立歷史文物美術館」（即國立歷史博物館）與1965年竣工的故宮博物院（藝術類博物館）之後，1997年精省後改隸文建會的國立臺灣美術館則強調「現代性」，缺乏藝術歷史常設展示。在「現代性」與「美術」（fine art）概念下，工藝不是臺灣美術史核心主角；工藝史不被重視，原住民藝術也就成為失落的視角。（關鍵字：機構權力、展示叢結、接觸地帶、美術館、藝術史）

Restrictions and Possibilities on the Historicizing of the Indigenous Art: the Temporal Order in the Governmentality of the National Museum Classification System

Mei-Fen LU

In the history of Taiwanese art, the indigenous art is mostly about the pre-colonial period. It is introduced by ethnic group and relic classification. The indigenous art in this temporal order is a significant mark of integrity in Taiwanese art history. The other narrative separates the Taiwanese Hans and indigenous people. In this narrative, the indigenous art jumps from traditional to contemporary periods, mainly focused on the time after the 1990s, when the indigenous subjectivity was reconstructed. It shows interrupted continuity in temporal order. Obviously, the fact that the indigenous art had been vague during this interrupted period was caused by the state apparatus during the Japanese colonization and the time before the 1980s. One of the most common expedient narratives for this interrupted period points to colonial destruction and reconstruction of subjectivity. However, in the 1920s and 1930s, indigenous crafts were once highly valued. The interrupted continuity can also be seen in the museum classification system. Not until the 1990s did art museums include the indigenous art. "Art in the Contemporary Pacific" held at Kaohsiung Museum of Fine Arts in the 2000s is one of the representative projects on the indigenous art. However, the indigenous art at this time encountered another issue of temporal order that identity politics may lead to de-historization.

In this regard, this study seeks to answer the following question: what kind of limitation generates or causes this interrupted continuity? It is generally believed that the limits include the difficulty of obtaining historical materials and language barriers. However, we believe that the modern episteme has preliminarily affected the range of historical material collection for art history (discipline). This study is based on the knowledge complex of Michel Foucault's discussion about governmentality, as well as Tony Bennett's special governmentality of museums, namely a new set of knowledges and exhibitionary complex. We aim to discuss how temporal objects and order of people are constructed in the development of a new set of knowledges (including archaeology, anthropology, history and art history). We also examine how the indigenous art is arranged in the national history with the temporal segmentation between ourselves and the other, generating the interrupted continuity. We then address the synchronicity of ourselves and the other. It is the core idea of the contact zones proposed by art history scholar Mary Louise Pratt (1991) and anthropologist James Clifford (1997). Based on their theories, we assume that the contact between ourselves and the other is not only a historical experience but also a breakthrough of

epistemology. This can be used to deconstruct, or resist, the temporal segmentation constructed by the modern episteme. The purpose of this study is to connect history of the indigenous and mainstream art, allowing our historical knowledge to be part of the dialog.

The research scope includes the indigenous art in the national museum classification systems. Also, the national and regional art museums that include the indigenous art in art history are also discussed. The conclusion of this study shows that the indigenous art belongs to archaeological and anthropological museums in the knowledge and exhibitionary complex (national museum classification systems). The permanent exhibition "Sculpture Development Taiwan" at Kaohsiung Museum of Fine Arts in the 2000s also shows the interrupted continuity between the traditional and contemporary. Unlike National Museum of History (established in 1955) and National Palace Museum (completed in 1965), National Taiwan Museum of Fine Arts, which was transferred to Council for Cultural Affairs in 1997 is a relatively new art museum. It focuses more on modernity but lacks the permanent exhibitions of art history. Due to the emphasis on modernity and fine arts, crafts are not the core of Taiwanese art history. History of crafts is not valued, and the indigenous art has become the lost realm. (Keywords: institutional authority, exhibitionary complex, contact zone, art museum, art history)

臺灣近現代水墨中的 離散與夢土

潘禎

「離散」(diaspora)是每個人生命歷程中的必然或偶然，人生際遇因為離散而有轉變，歡欣、喜悅、離愁、悲壯、期待與怨懟等複雜情感。「離散」在當代是常態，聚散離合，因為科技文明的發展，根源的鄉愁也能迅速透過科技獲得慰藉；然而，近代以前，「離散」卻是一個實質存在，有時顯性，有時隱性，那是魂遷夢想的鄉愁根源的追尋，同時也是情感、土地、文化認同的轉折。「根」是離散者的「夢土」(Dreamland)，那是記憶與過往；「路」則是某種因緣追求夢土的滯留地，屬於當下，乃是相對於記憶的未來，引領著離散者邁向未知世界。

因此，離散乃是「根」與「路」，乃是空間流轉下的個人情感、歷史記憶、文化主體的抉擇與糾葛。「離散」往往轉變為對「夢土」的眷戀之情，同時也蘊含對於過往的回顧與繫念，透過對於「夢土」的追求與想像，獲得情感與生命安頓。故而離散因其「失根」而引發過往之眷戀，夢土因其「出路」，獲得未來的想望。臺灣位處大陸東南邊陲的海上瀛洲，遭遇無窮盡的個體離散，面臨多次的文化覆蓋與離散，我們的文化自然積澱著難分難解的離散情愁。

本論文主要以近現代臺灣水墨畫為核心，探討其離散的現象與其追求夢土的心靈想望。特別以渡海來臺或者散落於異地的畫家之藝術作品為主軸，探究其心靈結構。本論文涉及如同史詩般的離散情愁，有飄零於臺灣的大陸畫家，也有零落於臺灣的日本畫家，同時也有離散於世界各地的華人畫家。這些畫家以母國文化為精神依歸，透過固有傳統的表現形式與異地文化、空間、時間變易的交錯，發展出豐富多變的藝術現象。這些繪畫作品以視覺語言述說著無限的深沈心靈的想望。

「離散」作為現代語彙，最初運用於移民文學，由西方逐次轉移到華人文學的研究上。本論文採用「離散」作為切入水墨繪畫背後的深層的離散情懷，試圖探討水墨這種美術

表現媒材的在大時代背後所存在的美學轉譯、形式變動。水墨一方面承載著濃厚的傳統人文特質，另一方面也凝固著民族情感，如此媒材在華人筆下如何在戰前與戰後產生豐富與複雜的生命力。

論文結構如下，首先，探討離散作為華人水墨語彙的變演與其成立之可能性，在此透過文學與水墨的語彙，探討其表現起源。其次對於近現代大陸渡海來臺畫家之水墨畫中的離散美感加以研究，論述其筆墨表現與風土轉譯；接著對於海外水墨畫家之作品進行論述，反省水墨於異邦如何轉譯其傳統語彙。最終分析臺灣近現代水墨畫的離散美學的精神內涵。（關鍵字：離散、夢土、臺灣水墨畫）

The Diaspora and Dreamland of the Modern Ink-paintings in Taiwan

Fan PAN

Diaspora is an inevitable or accidental occurrence of everyone's life. Diaspora makes lives changed, arousing happiness, excitement, sadness, grief, expectation, resentment and other complex emotions. Diaspora is the norm in the present age, and it is all about gathering and merging. Thanks to the development of technology, nostalgia can quickly get comforted. However, before modern times, diaspora was a real existence, sometimes explicit and sometimes implicit. That is not only the search for nostalgia of the dream of the soul, but also a turning point in one's identity. The root is the dreamland of those who experience diaspora, or their memory and past. The road is a residence for pursuing dreamland. The road belongs to the moment, but relative to memory, it looks forward to the future, leading to the unknown world.

Diaspora, therefore, is a complex of the root and road, or in other words, the choice and entanglement of personal feeling, historical memory, and cultural subjectivity under the flow of space. Diaspora often transforms into sentimentality for dreamland, and implies recalling and thinking of the past. Through the pursuit and imagination of dreamland, it obtains emotional and physical settlement. Therefore, because of its lost roots, diaspora triggers the past attachment. Because of its way out, dreamland gets the future of the hope. Taiwan is located on the southeastern border of the mainland, where countless individuals experience feelings of diaspora. Naturally, Taiwanese culture faces many overlaps and divisions. Of course, our culture has accumulated a lot of indecisive feelings of diaspora.

This article mainly focuses on the modern Taiwanese Ink-paintings to discuss their diaspora and spiritual desire to pursue dreamland. In particular, it is based on the works by artists who crossed over to Taiwan or scattered in different places to explore their spiritual structures. This article deals with the epic poetic sentiment of diaspora. Artists of focus include Chinese painters who have landed in Taiwan, as well as Chinese painters scattered all over the world. These painters rely on their home culture as the spiritual basis and develop a rich and varied artistic phenomenon in traditional forms of expression interlaced with the exotic culture, space and time. These paintings depict their endless, deep spiritual desires in the language of vision.

In modern vocabulary, diaspora was first used in Western migrant literature, and it shifted its focus to the study of Chinese literature. With this, we aim to illustrate the deep feelings of diaspora behind Chinese ink-paintings, exploring the aesthetic translation and the changes in

form. Chinese ink-paintings, on the one hand, carries a strong sense of traditional humanity, it, on the other hand, solidifies the national emotion. Before and after the Second World War, how did this medium produce rich and complex vitality?

This article is structured as follows. First, we will explore the possibility of applying the concept of diaspora to traditional Chinese ink-paintings. Here, by using the vocabulary of literature and ink-paintings, we will explore the origin of its expression. Secondly, we will study the feeling of diaspora in modern ink-paintings by those who moved to Taiwan from the mainland, and discuss their expression and territorial translation. Then, this article will discuss overseas ink-painting artists and reflect how ink-paintings translate their traditional vocabulary in foreign countries. Finally, we will analyze the spiritual connotation of the diaspora aesthetics in Taiwanese modern ink-paintings. (Keywords: diaspora, dreamland, Taiwanese ink-paintings)

介面 · 空間 · 場域

臺灣近代雕塑及其研究課題之回顧

白適銘

臺灣近代雕塑之濫觴，源自日治時期西方美術觀念之傳布，臺、府展雖未設置雕塑部門，不過，隨著黃土水、蒲添生、陳夏雨等人留學日本而開啟其端緒。當時，受到日本藝壇主流寫實主義及現代主義的雙重影響，臺灣戰前雕塑注重自然觀察，強調與土地、現實的連結。戰後，省展設立雕塑部門，加上美術院校雕塑教育的開展，雕塑人才輩出，臺灣雕塑進入全盛時代。

迄於戰後初期，仍普遍以寫實風格居多，1950、1960 年代之後，雕塑家逐漸轉向抽象簡約，對造型及空間進行多方探索，形塑出深具現代感、前衛性的風貌。1970、1980 年代，雕塑團體紛紛成立、留學生持續返國，不約而同地帶動技術、材質、觀念等方面的實驗更新，除複合媒材廣為流行之外，裝置、環境及公共藝術等非傳統領域雕塑興起，成為當代化的重要標誌。

臺灣雕塑史研究晚至 1990 年才正式開始，初期以田野調查、人物傳記或作品介紹為主，偏向通史式的梳理方式。隨著解嚴時代的來臨，脫殖民或脫政治意識形態逐漸高漲，臺灣近代雕塑歷經模仿日本、面對西方到回歸自我等不同歷程，跳脫媒材、介面的限制，走向空間、場域的探討，進而思考臺灣主體性的建構問題，雕塑史研究自此進入後殖民、後解嚴論述之時期。（關鍵字：黃土水、楊英風、五行雕塑小集、朱銘、現代雕塑、後殖民、後解嚴）

Interface, Space and Field:

Modern Taiwanese Sculptures and Their Research Topics in Retrospect

Shih-Ming PAI

Modern sculptures were introduced from the West to Taiwan during Japanese governance. Although there were no sculpture departments in Taiwan Fine Arts Exhibitions and Taiwan Governor Art Exhibitions, the development of Taiwanese sculptures was initiated by masters such as Tu-Shui Huang, Tian-Sheng Pu and Sha-Yiu Chen. Under the dual influence of realism and modernism in Japan, prewar sculptures in Taiwan focused more on natural observation. They stress its connection with the earth and reality. After the war, the sculpture department was established in the Taiwan Provincial Fine Arts Exhibition. In addition, sculpture education in art academies had been developed. Many talented sculptors emerged, marking the golden age of Taiwanese sculptures.

The realistic style dominated even after the war. But since the 1950s and 1960s, the style had shifted to abstraction and simplicity, focusing on the exploration of form and space. During this time, sculpture creation shows the features of modernity and avant-gardism. In the 1970s and 1980s, sculpture groups had been established. As students returned from abroad, they promoted the renewal of techniques, materials and concepts. Not only had the mixed media been popular, non-traditional sculptures such as installation, environment and public arts also emerged and became the remarkable symbol of modernization.

Research on Taiwanese sculpture history has only started since the 1990s. Primarily, it was focused more on field research, biographies and work introduction, more similar to general history. With the lift of the martial law, decolonization and de-politicization emerged. Going through different phases from imitation of Japanese sculptures, encounter of the West and the return to the self, modern Taiwanese sculptures started contemplating on the forming Taiwanese subjectivity. They broke out of the limitation of media and interfaces and started discussions of space and field. This was the time when research on sculpture history entered the phase of post-colonialism and post-martial law discourses. (Keywords: Tu-shui Huang, Ying-Fong Yang, Zodiac Sculpture Group, Ming Chu, modern sculptures, post-colonialism, post-martial law period)

複數歷史之必要

全球藝術視角下的臺灣展覽史

呂佩怡

展覽史 - Exhibition Histories 是從「全球藝術」(Global Art)的角度重新思考西方藝術史在 1989 年之後是否適用於其他地域？這個帶有複數、強調多元的展覽史，不同於以往以歐洲為中心的現代主義普世美學概念，進而重視全球南方(Global South)的案例，強調歷史事件的同步性與相關性，從結構性的全球變遷來思考。一如貝爾亭(Hans Belting)所說：「無論從政治層面的定義或由涇渭分明的藝術分類來看，全球藝術都具有批判的特性¹」且「當代美術館不再為了呈現藝術史而建立，而是宣稱透過展示當代藝術來呈現一個不斷擴張的世界²」。奠基於此，本文將從「全球藝術」之角度，複數的歷史作為思索「臺灣展覽史³」之必要性與特殊價值，進而詢問展覽史與藝術史之間的關係？探知臺灣展覽史可以帶來甚麼樣新視野與觀點？

九〇年代中末期臺灣藝壇鼓勵藝術評論與當代藝術之研究，同時間新興研究所科系設立，在研究方法上從獨尊美術史轉向藝術評論、新博物館學、視覺文化、文化研究等跨領域之發展，帶動 2000 年之後出現的一波臺灣展覽機制之研究。筆者的碩士論文《後九〇年代臺北市立美術館國際策展的「本土／國際」策略探討》(2000)以展覽的詩學與政治學為方法，探問臺北雙年展與威尼斯雙年展臺灣館的成立與初期發展。蔣伯欣在九〇年代末以傅科(Michel Foucault)之權力／知識部署為基礎，發展出「策展機器」概念用以批判 1998 年臺北雙年展，其 2004 年完成的博士論文《近代臺灣的前衛美術與博物館形構：一個視覺文化史的探討》繼續從策展機制面向考察臺灣美術史上各階段的展覽機制，包括故宮、國立歷史博物館、臺北市立美術館等。

2010 年之後增加大量以「策展」為標題的碩士論文，一方面擴張至內容策展、文創策展、社群策展等，另一方面在視覺藝術範疇專業化、主題特殊化，更細緻地從不同視角為這個領域增添薪火，例如筆者完成於 2010 年博士論文 *Off-Site Art Curating: Case*

1. 貝爾亭(Hans Belting)，王聖智譯，〈作為全球藝術的當代藝術：一個批判性的分析(上)〉，《藝外》第 35 期(2012 年 8 月)，頁 52-67。

2. 同註 1。

3. 臺灣展覽史指稱八〇年代之後具有策展意識與實踐的當代策展，以及之前的展覽形貌，包括日治時期的博覽會、美術展覽會、官方沙龍展，以及戰後持續開展的畫會展覽、國際參展等。

Studies in Taiwan (1987-2007)，或王曼華（王品驊）的博士論文《替身：我如何成為臺灣獨立策展人》（2014），從自身的策展實踐反思臺灣獨立策展人在整體結構下之困境。《藝術觀點 ACT》所策劃的兩次專題，「諸眾之眼：策展機器再批判」（2010）、「當代策展學：邁向知識生產與思辯行動」（2015），以及筆者所策畫主持的《臺灣當代策展二十年（1992-2012）》書籍提供當代策展研究深化的可能。

由以上簡單列舉，可發現三個議題。首先，若從更寬廣的歷史面向來看，「美術展覽會」、「博覽會」、「博物館」等透過日本轉介而出現於臺灣，此一具有殖民現代性機制對臺灣展覽史而言極其重要，研究代表如呂紹理《展示臺灣：權力、空間與殖民統治的形象表述》（2005），以及顏娟英及其學生對日治時期臺府展及其他美術展覽活動之諸多的研究。戰後的展覽研究有黃冬富的省展國畫部門研究（1988），以及蕭瓊瑞討論正統國畫之爭（1988）、廿八屆省展改制的歷史檢驗（1995）等，然而從日治、冷戰到解嚴後的當代策展，此一脈絡仍未被梳理，散落不同斷代研究，以及臺灣史、美術史與視覺文化等領域，有待未來以中長期研究計畫處理。

其次，在既有的研究之中，可以看見展覽史／策展研究與藝術史之間若即若離之關係。以藝術史為主體的思考，展覽史可能被視為藝術史的一支流，被視為書寫歷史的一種角度，但在以展覽為主體的思考裡，研究者 Lucy Steeds 以「少數文學」的概念來對比展覽史之於藝術史的特殊位置，而筆者也認為展覽史可作為藝術史之批判，此一以複數形式出現的展覽史，不僅顛覆西方單一藝術史中心的藝術史書寫，也可透過展覽與歷史之間的動態關係，展開多元可能性，例如視展覽為重述歷史之方案、視展覽為反映公共文化史之可能、視展覽為對其自身機制之批判等。

最後，全球藝術的觀點具有更大格局的架構，不僅是觀看臺灣內部自身之議題，也必須以跨國界、跨領域、跨文化視野關注鄰近的亞洲地區，期望以臺灣的多重殖民歷史與全球地緣政治之位置來思考，建構具複數必要性的「臺灣展覽史」。（關鍵字：臺灣展覽史、全球藝術、藝術史）

The Nasality of Taiwan Exhibition Histories: From Global Art Perspective

Pei-Yi LU

Exhibition histories rethink whether Western art history is still applicable in other regions of the world from the perspective of global art since 1989. Exhibition histories is a plural term that emphasizes on diversities. They differ from the Eurocentric modern art aesthetics. It focuses on the Global South and the synchronization/correlation of historical events from the structural perspective of global shifts. As Hans Belting suggests, "Global art may be critical in political terms but it also is critical in terms of art categories that are defined by inclusion or exclusion,"¹ and "museums of contemporary art are no longer built with the idea of art's history but make the claim to represent an expanding world in the mirror of contemporary art."² In this regard, this study aims to discuss the necessity and value of considering Taiwan exhibition histories³ from the perspective of global art. We also examine the relationship between exhibition histories and art history in an attempt to figure out what aspects may emerge during the discussion on Taiwanese exhibition histories.

In the 1990s, the Taiwanese art circle encouraged research on art criticism and modern art. At the same time, more and more graduate schools had been established. Research was then shifted from art history to a multidisciplinary approach that includes art criticism, new museum studies, visual culture, cultural studies and so on. It has initiated the studies on exhibition mechanisms in Taiwan since 2000. The author examines the establishment and initial development of the Taipei Biennial and Taiwanese Pavilion at the Venice Biennial from the perspective of exhibition poetics and politics in the master's thesis "International Exhibitions of Taipei Fine Art Museum in Post-90s: Investigation of the Strategy 'Localization/Globalization'" (2000). In the late 1990s, Po-Shin Chiang developed the concept of "curatorial apparatus" based on Foucault's power-knowledge deployment and criticized the 1998 Taipei Biennial. His doctoral thesis "Avant-Garde Art and the Formation of Museums: A Study of Cultural History of Visuality in Modern Taiwan" continues to examine the exhibition mechanisms in different phases of Taiwanese art history. These include National Palace Museum, National Museum of History, Taipei Fine Arts Museum and so on.

Ever since 2010, more and more studies on the subject of curation have emerged. They not only extend to content, culture-creative and social curation, but are enriched by more a professional and specific classification of visual art. The author's doctoral thesis "*Off-Site Art Curating: Case Studies in Taiwan (1987-2007)*" (2010) and Man-Ping Wang's doctoral thesis "Stand-ins: Becoming a Taiwanese Independent Curator" (2014) can be seen as Taiwanese independent curators' reflection on their struggles in curation practices. Two projects organized by Art Critique of Taiwan, "The Eyes of Multitudes: The Critique of Curatorial Apparatus" (2010)

and "Contemporary Curatorship: the Age of Knowledge Production and Speculation" (2015), as well as the self-edited book *Contemporary Art Curating in Taiwan 1992-2012*, all shed a light on the possibilities of future in-depth research.

From these examples, three issues can be discovered. From a more extensive observation, art exhibitions, expositions and museums were introduced to Taiwan by Japan. These mechanisms of colonial modernity are particularly important to Taiwan exhibition histories. Key studies include *Exhibiting Taiwan: Power, Space and Image Representation of Japanese Colonial Rule* (2015) by Shao-Li Lu, and studies conducted by Chuan-Ying Yen and her students on art exhibitions in the Japanese governance such as the Taiwan Fine Art Exhibition and Taiwan Governor Art Exhibition. Post-war exhibition studies includes Tung-Fu Huang's research on the Chinese Painting Department in the Taiwan Provincial Fine Arts Exhibition (1988), Chong-Ray Hsiao's discussion on the debate over authentic Chinese paintings (1988) and historical examination of the regulation changes to the 28th Taiwan Provincial Fine Arts Exhibition (1995). However, contemporary curation of the Japanese colonization, cold war and lift of the martial law has not been fully addressed. The exhibition research of these periods is scattered in other fields, such as cross-sectional studies, history of Taiwan, art history and visual culture. It is in need of long-term research to construct a specific structure.

In the existing studies, we can see the subtle relationship between research of exhibition histories/curation and art history. If we take art history as the subject, exhibition histories may be seen as a branch of art history or an aspect of writing history. However, when exhibitions were put in focus, Lucy Steeds describes the particular position of exhibition histories as a minor literature in art history. The author also believes that the plural term "exhibition histories" can be used in the criticism of art history, for it overturns the writing of art history that only focuses on Western art history. Also, the multiple possibilities are initiated in the dynamic relationship between exhibitions and histories. For example, we can take exhibitions as the solution for historical renarration, reflection on public culture history, and criticism of their mechanisms.

The perspective of global art is based on a bigger structure. Not only does it examine the issues in Taiwan, but it also pays attention to other close regions in Asia with cross-nation, cross-field and cross-culture aspects. We aim to construct Taiwan exhibition histories from the history of multiple colonial experiences and global geopolitics. (Keywords: Taiwan Exhibition Histories, Global Art, Art History)

1. Hans Belting, "Contemporary Art as Global Art: A Critical Estimate." *ARTITUDE*, Translated by Sheng-Chih Wang, vol. 35, Aug. 2012, pp. 52-67.

2. *Ibid.*

3. Taiwanese exhibition histories include contemporary exhibitions that were planned with curatorial awareness and practice. They also cover traditional exhibition forms such as expositions during the Japanese governance, art fairs, official salons, post-war exhibitions of art groups and international exhibitions.

拿起你的弓箭， 射下九個太陽

《劇場》的實驗電影起始

周郁齡

《劇場》在 1966 年與 1967 年舉辦的兩次電影發表會，在某種程度上標示了臺灣實驗電影發展的起點，就像許多的起點一樣，這開端卻是深刻地與佚失與斷裂相關。兩次發表會的作品裡，目前完整保留的電影大概只有莊靈的《赤子》、《延》，大多數的影片都呈現佚失或尚待挖掘的狀態。和 1960 年代《劇場》藉以大量文字與少數圖片提供對於歐美電影的想像狀況類似，當今我們依賴的也是少數的圖片與文字，想像一個距今約莫五十年距離的起點。也許，《劇場》的同人性質也一部分促成這種佚失的結果，一群由讀書會聚合的朋友共同討論創辦雜誌，在翻譯了雷奈（Alain Resnais）、安東尼奧尼（Michelangelo Antonioni）的劇本、馬雅·戴倫（Maya Deren）的理論等等之後，開始認為應該要著手「創造」與行動，改變中國電影與戲劇的未來。同人雜誌的少量發行與其聚會性質的映演，「小雜誌」在同人間的複製流通，自費籌辦，作為非定址（siteless）的流通就注定了這段實驗電影開端有著非歷史（ahistorical）的特質。

近似的情況也可見於電影學者西恩·科比（Sean Cubitt）在書寫英國錄像藝術史時遭遇的困難，「不被國家藝術典藏或國家電影與電視案收藏，甚至在藝術市場或藝術建構的邊緣之外…。這種邊緣狀態讓它變成一個政治時刻：將美學轉向行動的時刻」即便在這裡我們討論的不是錄像史，在機制與史料建構之外的邊緣狀況卻能多所回應，因此，面對實驗電影起始一個很重要的課題就是，面對佚失與空缺，我們該如何思考這一段過去。在這裡我同樣引用西恩·科比的方法，他在為英國錄像藝術史撰文時，引用了英國早期錄像創作者麥克·萊格特（Mike Leggett）對自己早期作品的詮釋為開頭，試圖點出藝術生態的樣貌作為錄像史的書寫：「並不是說這些作品內容本身有政治性，而是製作它們的行動，結盟關係，拼湊而來的拍攝基金，在藝術世界裡的個人動因，社群

風氣的建立 (ethos of community) 都形成了某一種政治運動，也因此生產了在英國前所未有的作品」¹ 在這篇論文裡，我將團體視為歷史動因，初探它引發的思想、言論、社群與創作，也因為《劇場》在港臺之間流動與合作，《劇場》在某種程度上也加速了香港第一波實驗電影的嘗試與表現，這篇論文亦試圖討論《劇場》經過翻譯與嘗試創作為臺灣第一波實驗電影帶來的面向，初探《劇場》與香港實驗電影影人交流景況也試圖理解港臺第一波實驗電影在發展的尾聲皆不約而同地在影音工業裡分解的現象。（關鍵字：實驗電影、非歷史、社群風氣）

1. Sean Cubitt, "The Past is a Different Medium," *REWIND+PLAY: An Anthology of Early British Video Art*, UK: LUX, 2009, pp.3-4.

Grab Your Bow and Arrow Shooting down the Nine Suns

Early Experimental Films of Theater Group and Its Impact on
the First-wave Hong Kong Experimental Films in the 1960s

Yu-Ling CHOU

Theater Group held two film presentations in 1966 and 1967. To some extent, it marked the beginning of experimental films in Taiwan. Like many other art forms, the beginning is all about loss and interruption. Among all the presented films in the presentations, only *My Newborn Baby* and *Life Continued* by Ling Chuang are well preserved. Most of the other films are either lost or undiscovered. In the 1960s, Theater used a large number of words and few images to picture the Western films. Similarly, we also attempt to imagine the beginning of the experimental films that started around 50 years ago by only a few images and words. The self-publication characteristic of Theater may also be the cause to such loss. It started with a magazine published by the members in a book club. After they translated scripts by Alain Resnais and Michelangelo Antonioni, as well as the theory of Maya Deren, they believed it was time to “create” and take action to change the future of the Chinese films and drama. Theater was a self-published magazine with limited release, and some gathering-like screenings had been held. The self-sponsored minor magazines and their siteless distribution allowed the beginning of experimental films to be ahistorical.

The similar difficulty can also be seen as filmologist Sean Cubitt was writing an anthology of British video art. “Uncollected by either the national art collections or the national film and television archive, marginal to the concerns of the art market and the art establishment... It is that status that made it a political moment: a moment when an aesthetic turned into a mode of action.” Here, we are not discussing video history, but we are able to respond to the marginalized concerns of the establishment of the system and historical data. Facing the start of experimental films, it is important to know how we should think about this part of the past with loss and vacancy. As Cubitt was describing British video art, he starts with British video creator Mike Leggett’s interpretation on one of his earliest works. Cubitt aimed to point out the art ecology in the writing of video history: “It was not... that the works themselves were political in any but the most oblique sense, but that the act of making them, the alliances, the scraped-

together funding, the vision of individual agents in the art world and the ethos of community building formed a kind of political movement underpinning the making of a kind of work which never really established itself in the UK.”¹ In this study, I will take collective agents to examine the subsequential thoughts, comments, social communities and creations. Based on Theater’s cooperation in Taiwan and Hong Kong, the first attempt of experimental films in Hong Kong was promoted. This study aims to discuss the insights that Theater brought to the early experimental films through translation and creation. Not only does the interaction between Theater and Hong Kong filmmakers is addressed, the author also attempts to analyze the gradual disappearance of the early experimental films in video history at the end of their development in Taiwan and Hong Kong. (Keywords: experimental film, ahistorical, ethos of community)

1. Sean Cubitt, “The Past is a Different Medium,” *REWIND+PLAY: An Anthology of Early British Video Art*, (UK: LUX, 2009), pp.3-4.

美術館、藝術史與當代性

賴香伶 | 王俊傑 | 賴瑛瑛 | 黃舒屏

- 一、當代策展和藝術史的書寫
- 二、美術館與藝術史的建立：典藏、策展、研究
- 三、亞洲區域藝術史研究行動之觀察與反思
- 四、藝術史與當代性——關於史觀和方法論的思考

Art Museums, Art History and Contemporaneity

Hsiang-Ling LAI, Jun-Jieh WANG, Ying-Ying LAI and Iris Shu-Ping HUANG

- (1) Contemporary Curating and Writing of Art History
- (2) Establishment of Art Museums and Art History: Art
Collection, Curation and Research
- (3) Observation and Reflection of Regional Art History in Asia
- (4) Art History and Contemporaneity: Thoughts on Historical
Viewpoints and Methodology

臺灣視覺文化研究的 發展概況

陳懷恩

視覺文化（Visual culture）是近年來相當風行的學術研究方向，從某個角度來看，也可說是一個流行詞彙。廣義的說，視覺文化研究是一門跨越文化研究、藝術史和人類學的文化研究路向，研究者亟力於說明那些仰賴視覺影像表達的文化層面議題，最初的研究焦點比較集中在電影理論、電視研究上，研究者近年來逐漸將觸角延伸到電玩遊戲研究、卡通動畫、傳統媒材的繪畫、廣告影像，網際網路的視覺傳達設計，同時也都能提出相對的文化探討成果。中文學界的圖像研究與視覺文化研究，早已蔚為風潮。

1980 年代以來的大陸圖像研究者——無論當初是以藝術史、藝術學或者美學之名發言的學者群，先從全面性的貢布里希（E. H. Gombrich）著作翻譯開端，漸次發展到李格爾（Alois Riegl）、沃爾夫林（Heinrich Wölfflin）、帕諾夫斯基（Erwin Panofsky）的原典翻譯與研究，幾部法國圖像學專著隨後問世，學界更幾近同步的譯介了布萊森（Norman Bryson）、巴克桑德爾（Michael Baxandall）等人的文獻與方法論叢，這替緊接其後的圖像轉向討論和視覺文化研究思潮奠定了相對穩定的基礎。

鎖定學界對視覺文化理論的引介討論來看，從斯圖亞特·霍爾（Stuart Hall）《表徵——文化表象與意指實踐》（*Representation: Cultural Representations and Signifying Practices*）的譯本問世之後，羅崗、顧錚主編的《視覺文化讀本》和陳永國《視覺文化研究讀本》等教科書和論文選集相繼出版，這不但是閱讀熱潮的延續，也是思考議題的建構發展。「視覺文化」到「視覺文化研究」，書名的考究，看來絕不只是為了出版市場上的區隔，而是更多的顯現出中文世界對西方當代理論精確理解的發展。這條學術認識與深化之路，若從 2009 年邵亦揚〈視覺文化研究與藝術史〉一文對視覺文化研究概念的縝密鋪陳來看，確然已臻義精理熟之境。¹

1. 斯圖爾特·霍爾編、徐亮、陸興華譯，《表徵——文化表象與意指實踐》（北京：商務印書館，2003）；羅崗、顧錚主編，《視覺文化讀本》（桂林：廣西師範大學出版社，2003）；陳永國主編，《視覺文化研究讀本》（北京：北京大學出版社，2009）。邵亦揚，〈視覺文化研究與藝術史〉，《美術研究》第 4 期（2009 年 12 月）。

相對來說，「視覺文化」一詞在臺灣文化界的使用頻率同樣極高，作為流行名詞，視覺文化一詞的威力幾乎和「藝術」、「美學」不相上下，常被書寫者拿來取代「圖像」和「視覺藝術」這些傳統詞彙，以示進步。但是在日常語言或者高教體系的教學課程中，「視覺文化」一詞所指涉的內容泰半偏向巴納德（Malcolm Barnard）所謂的弱性視覺文化（Visual culture in a 'weak' sense），²臺版的視覺文化教科書通常和設計叢書並置，換言之，視覺文化一詞在臺灣經常被用來指涉更廣義的視覺活動與各類文化展演事物，而非關注比較深刻的社會文化課題。不過幾位臺灣學者——如廖新田和劉紀蕙等跨領域專家，在論述中確實都能夠精確掌握視覺文化的社會學面向，也值得注意。（關鍵字：視覺文化、影像學、圖像轉向）

2. 巴納德區分強性的視覺文化和弱性的視覺文化，前者指「視覺文化所要建構和傳達的價值與認同」，後者則更關心「視覺面向……特別是那些人類將其視為文化與社會生活的一部份來生產與消費的無數的二度空間或三度空間可視事物。」見 Malcolm Barnard, *Approaches to Understanding Visual Culture*, New York: Palgrave (May 2001), pp. 1-2.

Contemporary Visual Culture Studies in Taiwan

Hwai-En CHEN

Visual culture has been a popular subject of academic research in recent years. To a certain extent, it is also a trending term. Generally, research on visual culture refers to a particular field that includes cultural studies, art history and anthropology. Researchers aim to address the cultural issues expressed through visual images. The initial focus of visual art studies was put on movie and TV theories. In recent years, subjects have been extended to video games, animated cartoons, traditional drawings, advertising images, and online visual communication designs. Image and visual culture have drawn more and more attention from Chinese-speaking researchers.

Ever since the 1980s, Chinese image researchers have developed their own research structure of art history, art studies and aesthetics. They started with a holistic research and translation projects on the works by E. H. Gombrich, Alois Riegl, Heinrich Wölfflin and Erwin Panofsky. Then, several French-written monographs of iconology were introduced. The literature and methodology proposed by Norman Bryson and Michael Baxandall were also brought in. This helped establish a solid basis for the discussion on iconic turn and visual art.

Ever since Stuart Hall's *Representations: Cultural Representations and Signifying Practices* was translated into Chinese, other textbooks and collected papers, such as *Visual Culture: The Reader* edited by Gang Luo and Zheng Gu and *Visual Culture Studies: The Reader* by Yungguo Chen had been published. It shows the continuance of the reading trend and the development of research topics. The title difference between "visual culture" and "visual culture studies" is not just a marketing strategy, but also indicates that the Chinese-speaking world has started gaining precise understandings of the Western contemporary theories. From the deliberate arrangement of visual art concepts in Yiyang Shao's "Visual Culture Studies and Art History" (2009), the knowledge of visual art has been developed thoroughly in the Chinese academia.¹

1. Stuart Hall, *Representation: Cultural Representations and Signifying Practices*. Translated by Liang Xu and Xing-Hua Lu, The Commercial Press, 2003; Luo, Gang, and Zheng Gu, editors. *Visual Culture: The Reader*. Guangxi Normal University Press, 2003; Chen, Yungguo, editor. *Visual Culture Studies: The Reader*. Peking University Press, 2009. Shao, Yiyang. "Visual Culture Studies and Art History." *Art Studies*, vol. 4, (Dec. 2009).

In Taiwan, the term "visual culture" is also frequently used in the cultural circle. As a popular term, its influence is as extensive as "art" and "aesthetics." It is often used to replace traditional terms such as "image" and "visual arts" as the symbol of improvement. However, in common languages or advanced education, the term indicates visual culture in a weak sense as mentioned by Malcolm Barnard.² Books about visual cultures are often on the same shelf of design textbooks. In other words, the term is used to indicate a more general visual activity or cultural exhibition rather than an in-depth subject of social cultures. It is worth mentioning that several Taiwanese researchers, such as Hsin-Tien Liao and Joyce C.H. Liu, are able to grasp the sociological side of visual culture in their discussion. (Keywords: visual culture, Bildwissenschaft, iconic turn)

2. According to Barnard's definition, a strong sense of visual culture refers to "the values and identities that are constructed in and communicated by visual culture." A weak sense stressed "the visual side... partly to the enormous variety of visible two- and three-dimensional things that human beings produce and consume as part of their cultural and social lives." See Malcolm Barnard, *Approaches to Understanding Visual Culture*, New York: Palgrave (May 2001), pp. 1-2.

臺灣攝影史書寫的 侷限與可能

陳佳琦

1980 年代中期的臺灣，曾經出現過書寫攝影史的意識與呼籲，當時在文建會的推動與少數有識者的努力之下，曾展開一次臺灣百年攝影史料之大規模蒐集計劃。到了 1990 年代，知識界始出現許多西方攝影理論的翻譯與引介，再加上攝影刊物與出版的結合，攝影書寫在臺灣有了更進一步的嘗試。

但是，一個通史性的攝影發展概要在臺灣，卻仍然是一個長年未竟的工程。近來伴隨國家攝影文化中心的成立，一個由國立臺灣博物館委託、集合數位年輕研究者之力而完成的「臺灣攝影史綱研究計劃」已於 2016 年末提出基礎報告，另一個整理攝影家生平與作品的評傳式書寫也將於 11 月提出出版第一批。筆者有幸分別參與上述兩個計劃，在兩種不同的書寫上分別遭遇到相同又相異的問題，本文試題對史綱與評傳兩種寫作實踐展開初步的反省與進一步的問題探討。

首先，在攝影史綱的方面，一份臺灣攝影史綱的遲至本身是否可以作為一種現象與反思的切入點？而在當今若撰寫一部地域攝影史，將如何面對打破國族與地域疆界的挑戰與要求？臺灣能否作為一個有意義的地域去切入世界攝影史的發展脈絡？而攝影在藝術文化、社會脈絡與物質發展之間的多樣角色，勢必挑戰著美術史的典範，並且不斷穿梭於不同範疇產生不同的問題關照，這對攝影歷史書寫又構成了怎樣的困難？

其次，攝影評傳的書寫上，勢必將在當代對傳統藝術史的質疑之中，重新復歸於某種專注於形式與風格問題，並建構自身成為一更具翔實基礎的藝術家專論，且清楚認知到實證主義與史料考古工作也是迫切而必要的。但這樣的工作不但恐將面對一種新的典律構成之自我質疑，同時也將遭遇攝影史是否應該以美術史作為模範之懷疑。

本文試圖以自身在史綱與評傳寫作上的實踐為例，剖析臺灣攝影史寫作可能存在既有侷限與方法論上的質疑，但也企圖從中找尋屬於攝影的提問方法與研究途徑。

The Limit and Possibility about Writing the History of Photography in Taiwan

Chia-Chi CHEN

In the mid-1980s, there used to be the awareness and appealing for the writing of photography history. With the effort of some advocates and the Council for Cultural Affairs, a grand project to collect Taiwanese photography in a hundred years was implemented. In the 1990s, many western photographic theories were introduced to the academic circle. With photographic publications, photography writing has been further promoted in Taiwan.

However, a comprehensive summary of photography development in Taiwan was not unfinished after all these years. With the establishment of the National Center of Photography, the project "Research Project on the Outline of Photography History in Taiwan" has been promoted by National Taiwan Museum and many young researchers. They proposed their initial report at the end of 2016, and a reviewed-based book that includes the lives and works of photographers will be published in this November. I'm honored to take part in both projects, where I encountered some similar yet different questions in two sorts of writing. In this study, I aim to discuss both practice, namely the history outline and biographical commentary, and address my reflections and some related issues.

Regarding the outline of photography history, I will discuss whether its delay can be seen as a phenomenon and a perspective of reflection. If regional history of photography is written at present, how can it overcome the challenges and demand of nations and regional boundaries? Can Taiwan be a meaningful region to approach the developmental context of the world history of photography? The paragon of art history must be challenged by the multiple roles that photography plays in art culture, social context and material development. It also creates different issues as it shuffles among different fields. What difficulties will be caused for writing history of photography?

On the other hand, a biographical commentary of photography will refocus on certain issues of form and style when traditional art history is challenged. As a result, a comprehensive introduction to the artist will be constructed with a solid data basis, and positivism, historical data and archeology are urgent and necessary. However, it also creates a sort of self-questioning as a new paragon takes form. It also gives rise to the issue whether history of photography should model on art history.

Taking the writing practice of the history outline and biographical commentary for example, this study aims to analyze the existing limitations and questions of writing history of photography in Taiwan. Also, we attempt to look for the propositions and research methods for photography research.

藝術史料與檔案平臺

姚瑞中 | 王麗蕉 | 陳淑君 | 柯人鳳

- 一、藝術史學的基礎目錄與檔案彙編
- 二、國際間藝術資料庫案例分析與整合
- 三、國內外藝術檔案中心與資料庫的公共性
- 四、檔案的創作、策展與再生

Art Museums, Art History and Modernity

Jui-Chung YAO, Li-Chiao WANG, Shu-Jiun CHEN and Ren-Feng KE

- (1) Basic Catalog and Archive Collection of Art History
- (2) Analysis and Integration of International Art Archives
- (3) The Publicity of National and International Data Center and Archives
- (4) Creation, Curation and Renaissance of Archives

檔案、記憶、轉型正義

鬼魂學思考

黃涵榆

人類社會未曾擺脫鬼魂的纏繞。在很長的一段時間裡，人們相信鬼魂的真實存在。鬼魂的現形擾亂了常態，但也代表著神秘的自然力量，訴說著宇宙運作和人類命運的秘密，甚至揭顯生命的智慧；各種古老的神話故事、宗教經典和民間傳說都可算是「鬼魂的檔案」。即便進入了高舉理性大旗的啟蒙思潮和強調客觀實證的現代科學時代，即便人們不再如古人「那麼」相信鬼魂的真實，鬼魂並未從誌異小說、電影和通俗文化消失，依舊纏繞人們的想像或潛意識，隱喻著個人與集體深層的恐懼、焦慮、壓抑的慾望與快感。學者們觀察到當代文學與文化研究出現一種「鬼魂的轉向」（the spectral turn），從通俗文化到學術研究出現了一股以「纏繞」（haunting）作為隱喻的風潮，糾結國族身份認同所壓抑的聲音，體現對於現實與未來的焦慮。從本文的研究路徑和方法來說，鬼魂的轉向標示著一種獨特的論述、知識和理論的生產，甚至是對於異質性、他者性、多重性與不確定性的倫理態度。本文將順著這樣的思考路徑探討檔案、記憶與（轉型）正義相互牽連的問題，同時側重理論、技術與倫理的面向。我將針對當代理論與檔案／技術（technics）研究裡的鬼魂——嚴格來說是鬼魂或鬼魂化——進行一番簡要的考察，作為接下來的論述的知識基礎。接著我將深入討論德希達有關技術與證言（testimony）的鬼魂學思考，探究他包括「原初技術性」（originary technicity）、「義肢」（prosthesis）與「外部化」（exteriorization）等概念如延伸了他終其一生來不斷演繹的「延異」（différance），著眼溢出現實與物質框架的記憶、時間性與生命痕跡如何朝向未來開放，如何作為正義工程的必要基礎。接著我將把這些德希達式的鬼魂學思考帶向臺灣白色恐怖證言與轉型正義的討論。長期以來，臺灣白色恐怖證言和口述歷史經常被視為臺灣民主化歷程的證言，從當中體會臺灣社會如何撫平歷史創傷和和解共生。這些證言和口述歷史的出現也被視為臺灣轉型正義階段性的成果。但是本文將要挑戰這樣的立場。我將從以上鋪陳的德希達鬼魂學的角度，探討包括《青島東路三號》、《流麻溝十五號》等白色恐怖證言見證了「活下來把故事說出來」的生命力與記憶職責，這是不斷溢出集體認同或「大歷史」的餘生。餘生者不只是飽受凌虐恥辱的受難者，他們為見證而活，也是歷史的詮釋者。最後我也將提出一些批判性的觀點，反省「和解」、「療癒」、「向前看」的倫理價值與歷史觀，想像臺灣轉型正義工程何去何從。（關鍵字：檔案、記憶、正義、鬼魂）

The Archive, Memory, Transitional Justice

Spectral Thinking

Han-Yu HUANG

The human society has always been haunted by ghosts. For a very long period of time, people believe in the existence of ghosts. Their appearance has stirred up the normality, but it also symbolizes the mysterious force of nature. It tells of the secret about the universe and human fate, and even reveals the wisdom of life. Ancient myths, religious scriptures, and folklore stories can be seen as the archive of ghosts. Even when people entered the times when they were enlightened by rationality, objectivity and evidence and became more doubtful about the existence of ghosts, ghosts are still depicted in horror fiction, movies and pop cultures. The imagination or subconsciousness of people were still haunted by ghosts. Ghosts reflect the collective fear, anxiety, and desire for suppression. Some researchers have noticed the spectral turn in the studies on contemporary literature and cultures. The trend of using haunting metaphors emerges in both pop culture and academic research. It represents the voice suppressed by the national identity and anxiety over the reality and future. In this study, the spectral turn indicates a sort of specific discourses, knowledge and theories. It is also an ethical attitude to heterogeneity, otherness, multiplicity and uncertainty. This study aims to discuss the interrelations among archives, memories and transitional justice. We also address the theoretical, technical and ethical dimensions of such interrelations. The author examines the ghosts in modern theories and research on archives and technics. Specifically, we aim to discuss the ghosts or the becoming of ghosts as the basis of the following discussions. Then, spectral thinking about technics and testimony by Jacques Derrida will be covered. It includes originary technicity, prosthesis and exteriorization. These concepts embody the idea of *différance* that he had been developing in his life, focusing on memories that overflow from the reality and material framework, the direction of temporality and life trace towards the future, and how these ideas are taken as the fundamental basis of justice. Next, the author will adopt spectral thinking in testimonies of the White Terror and discussion of transitional justice. The White Terror testimony and oral history have been taken as a testimony to the democratic process in Taiwan. In these descriptions, we are able to understand how Taiwan recovers from the historical trauma and live with it. The testimony and oral history are also seen as a milestone of the transitional justice in Taiwan. However, this study aims to challenge this. The author will discuss the White Terror testimonies, including No. 3, *Qingdao East Road* and No. 15, *Liumako*, from the perspective of Derrida's spectral thinking. They witness the livelihood and responsibility of "living and telling the story." It is the survival of collective recognition or the "big history." The survivors are not just the abused victims, but they live for witnessing the history. They are interpreters of history. The authors then addresses some critical viewpoints to reflect on the ethical value and history of reconciliation, healing and moving on. (Keywords: archive, memory, justice, specter)

一種正義，各自表述

時間、檔案、書寫

吳建亨

德希達在《檔案熱》(*Mal d'archive; Archive Fever*) 曾言，沒有任何一個政治權力不針對檔案進行掌控。的確，當權者透過對歷史與記憶的篩選、排列、與重組不僅能杜撰一套對過去歷史蓋棺定論的論述，也能有效正當化既有體制，更能操控整個社會對未來的想像。然而類似的論點不算新穎，不能被視為德希達對檔案論述中最令人驚豔的見解。德希達的檔案理論真正的創見在於他拒絕將檔案視為等待被發掘的塵封往事，更不願用補償或補足的邏輯(the compensatory or restorative logic) 思考檔案作為實踐正義的手段。這不代表檔案無關正義，對德希達而言，正義無關遲來或早到，因此不能以遲來的正義等法律之伸張或情感之慰藉為基礎，理解解構式的正義。德希達在諸多場合表示，正義是無法解構的(undeconstructible)，或者，解構本身即為正義(deconstruction is justice)，因為解構便是致力於突顯正義所指向的困境式(the aporetic)的經驗與結構。

在德希達的思想中，諸多重要的概念都與正義所揭露的困境有本質上的相連，從早期分析語言與文本的延異(*différance*) 與痕跡(trace) 至中後期較具政治性的概念如友愛(friendship)、自體免疫(autoimmunity) 與彌賽亞性(messianicity)，這些解構主義的關鍵字無不將個體或主權等等封閉與自我完滿的想像暴露於一種內蘊自發的深沉矛盾中，從無關係的關係(non relational relation)、無邏輯的邏輯(illogical logic)、乃至無彌賽亞主義的彌賽亞性(messianicity without messianism)，指向的都是一種困境；雖使自我完滿不可能，但帶來的危機也是轉機，使隱含同質、整體等封閉想像的個體概念暴露於內存的他異性(alterity)，這種經驗為自我帶來的延異效果，使流變與創新得以可能，也賦予解構主義開放性未來的時間觀，一種「將一臨」(to-come) 卻永不至的解放時間觀。德希達在不同時期，不同脈絡，面對不同的分析對象，使用不同的詞彙論述解構即正義之命題，雖然這些概念彼此因時空脈絡的不同有些微差異，不能被等同視之，但如上述所言，它們卻也相同地指向危險卻也具解放性的困境式經驗。

德希達在《檔案熱》所提出的普遍性的檔案學(a project of general archivology) 亦然。他指出，檔案書寫不僅是發掘並保存過去被遺忘或遺漏的史實之欲望(the archival desire)，檔案內部同時存有另一股朝向遺忘與毀滅的驅力。所謂檔案的欲望

即保存的驅力。然而，在實踐保存正義的同時不可避免地會對值得保存與不值得保存的內容做選擇，因此保存、增編、或納入的過程同時也涉及內外界限的劃定，使其暴露於排他性的機制之中。另外，檔案化過程涉及的保存方式（書寫或印刷信件，電子郵件，雲端等）與保存的機構（圖書館、博物館等）也是德希達論檔案的另一個重點，他對檔案的理解不侷限於發掘更多被官方封存、遺忘、或者壓抑的檔案內容，反而是更深刻地問題化所謂的「內容」。對德希達而言，「可檔案化的內容」（archivable content）會因科技發展程度之不同而改變；換句話說，不同時期會因科技發展程度之差異而產生紀錄與保存方式的差異，檔案化結構（the archiving structure）的不同不僅會影響檔案保存的方式，甚至能決定能被保存的檔案內容為何，因此在結構的層次產生另一種內外界線之劃定。此外，德希達也警告，檔案的解密與被存放至安全機構的舉動，代表一種由無到有，由私領域到公領域的轉變，但檔案如此的機構化卻不能表示檔案由一種隱晦不明的狀態到公開透明的進程。除了檔案保存的欲望之外，德希達借用佛洛伊德精神分析的死亡驅力（death drive）概念化檔案內部的無意識，讓這股朝向毀滅歸無的力量成為檔案保存無法泯除的有限性（finitude）。弔詭的是，因為檔案內部的有限性使得保守的保存驅力與消泯的死亡驅力兩者進入無限的困境式循環，檔案的欲望因死亡驅力如幽靈般無止境的復返而持續地生成。簡單來說，德希達論述檔案，強調的是檔案化過程（非其效應或現象），其檔案理論基本的架構是由兩股互相排斥卻非單純對立的驅力為檔案化過程內部形成的困境式經驗。

本文重點有三：首先，論文以《檔案熱》一書為基礎，延續上述討論，進一步解釋如何在解構主義的框架下思考正義，探其衍生之相關議題；之後進一步討論如何在各種以身分或群體之名開啟（官方視野之外）的另類、底層、或邊緣等歷史視野的眾聲喧嘩中，為德希達的檔案理論做協調與定位。例如，許多學者已指出，將法文書名 *Mal d'archive* 譯為 *Archive Fever* 或《檔案熱》有不妥之處，容易與其他學科的檔案轉向混淆，若此「熱」非彼「熱」，如何為前者含帶「惡」之意涵的疾病隱喻與後者同時具有「蔚為風潮」與「具體參與之熱忱」的概念進行協商將會是此段主要提問；最後，文章以舞鶴的小說《餘生》為例，簡短地探討《餘生》如何透過所謂的「當代觀點」解構官方（或漢人中心主義）對霧社事件的歷史定位，如何以散步的倫理學書寫創傷後的餘生存在經驗；《餘生》對霧社事件歷史書寫的問題化過程指向一種類似德希達口中的困境式的經驗，然而其餘生倫理學雖回應了「絕對他者」的招喚，但面對歷史他者的哀嚎卻也顯得無奈與無助，讓我們間接看見德希達檔案理論能產生的巨大思考能量與可能面對的歷史情境之難題。

One Justice, Each to Its Own: Time, Archive, and Writing

Chien-Heng WU

In his *Mal d'archive* (*Archive Fever*), Jacques Derrida mentions that every political power controls over archives. Indeed, by selection, arrangement and rearrangement of history and memory, the authorities not only fabricate a set of judgments but validate the current system and manipulate the popular imagination about the future. But it is not novel enough to be the most impressive insight Derrida has about archives. The innovative part of Derrida's archive theory is his refusal to treat archives as the past to be discovered. He also disputes to take the compensatory or restorative logic to think of archives as a means of serving justice. It does not mean that archives are irrelevant to justice. To Derrida, the timing of justice does not matter. We should not interpret deconstructive justice with late justice although it can be seen as justice served or consolation. On many occasions, Derrida mentioned that justice is undeconstructible. We could also say that deconstruction is justice because deconstruction is all about highlighting the aporetic experience and structure that justice points to.

According to Derrida, many crucial concepts are essentially related to the aporia revealed by justice. These starts from *différance* and traces of language and text to more political concepts, such as friendship, autoimmunity and messianicity. These deconstructional terms expose the self-containment of the individual or sovereignty to a deep contradiction. The non-relational relation, illogical logic and messianicity without messianism all refer to a sort of aporia. The self-containment may be a status that is impossible to reach. However, a crisis is also a chance. It allows the entity concept of homogeneous and integrated imagination to be exposed in the internal alterity. It creates the *différance* effect to the self, allowing flowing and innovation to be possible. It also gives deconstruction a sense of time of the open future. It is a liberating sense of time that is to-come yet we can never achieve. In every phase and context, Derrida used different terms to interpret the idea that deconstruction is justice. They may be slightly different in every time and space and cannot be treated equally, but they all indicate a sort of aporetic experience that is dangerous yet liberating.

In his *Mal d'archive*, Derrida mentioned the same idea in a project of general archivology. He addressed that the writing of archives does not only mean to discover and preserve the archival desire that is forgotten or missing. There is also a drive of forgetting and ruining in the archives. The archival desire is the drive of preservation. However, it is inevitable to be forced to decide whether certain content is worth preserving. The process of preservation, edition and inclusion are also about the internal and external boundaries, so it is exposed to the exclusive mechanism. The archiving process, such as methods (in the form of written or printed letters, e-mails, clouds and so on) and organizations (libraries and museums), is another focus of Derrida's archive theory.

His understanding of archives does not limit to discovery of more content that are archived, forgotten or suppressed by the authorities. Instead, the problematization of the so-called content is addressed. To Derrida, the archivable content changes with the development of technology. In other words, recording and preservation of archives may differ due to technology. Differences in the archiving structure not only affect preservation methods but also determine the content of the preserved archive. The internal and external boundaries are thus generated in the structure. Derrida also addressed certain warning that decoding and safe preservative indicate a shift from the private to the public field. However, it is not the process that changes archives from ambiguity to transparency. Other than the archival desire, Derrida appropriates the death drive in Freudian psychoanalysis to conceptualize the internal unconsciousness of archives. The power towards extinction hence becomes the finitude of archive preservation. Paradoxically, the internal finitude of archives forces the conservative and death drives into a aporetic loop. The archival desire has been generated constantly due to the endless return of the death drive. Basically, Derrida's archive studies stress the process instead of its effect or phenomenon. The fundamentals of his theory is based on an aporetic experience which is created by two exclusive yet not purely opposite drives in the archiving process.

This study is divided into three parts. First, it takes the book *Mal d'archive* as the basis and continues the discussions above to explain further how we can reconsider justice in the frame of the deconstructivism. Then, the author discusses the position of Derrida's archive theory among other opinions coming from both individuals or groups. They address their unofficial historical perspectives that are either alternative, ground or marginalized. For example, many scholars indicate that it may not be appropriate to translate *Mal d'archive* into *Archive Fever*. People could easily confuse it with the archive turn in other disciplines. Fever means something different in his book. The main discussion here will be how to integrate this idea when fever indicates a metaphor of "evil" illness on one side, and "trending and the enthusiasm of actual participation" on the other side. Last but not least, we take Wu He's *Remains of Life* as an example and discuss briefly how the book deconstructs the official (or Han-centric) historical position of the Musha Incident from the so-called "contemporary points of view." We also address how he wrote about the post-trauma living experience based on the ethics of strolling. Problematization of the historical writing on the Musha Incident indicates Derrida's aporetic experience. The ethics of *Remains of Life* corresponds to the calling of "the absolute other." However, it also shows certain helplessness towards the howling of the historical other. We are able to see the tremendous power of Derrida's archive theory and the possible dilemma that it could encounter in the historical context.

臺灣工藝研究的學術困境與 傳統工藝的傳承問題

林承緯

2016 年底，《臺灣工藝》這本可謂顏水龍一生投入傳統工藝振興工作留下的唯一論著，以「睽違 65 載臺灣第一本工藝主題專書增修出土」的廣告詞，再匯集數篇相關著作下，由國內知名出版社新裝出版。此狀除了部分反映臺灣工藝、傳統工藝議題重新受主流社會關注，另一層面，凸顯出臺灣工藝研究議題，歷經半世紀以上的時光流逝，似乎尚未被妥善承繼且有突破性的開展。這項困境只要瀏覽《臺灣工藝》問世至今，學界及社會各界對臺灣工藝研究的論述及出版狀態，即可深刻感受到工藝研究在學術討論及學問建構所呈現的貧弱。今日當整個社會熱衷於文化創意、設計加值及傳統工藝的保存傳承等議題時，往往這位人稱臺灣工藝研究先驅、臺灣設計之父的顏水龍，始終被視為臺灣工藝研究起步重要的推手。然而，當 1997 年顏水龍離世至今的二十年間，臺灣工藝研究於學界的發展，是否延續顏水龍當年開創的臺灣工藝研究局面，讓工藝研究在臺灣的發展步上軌道？

顏水龍，臺灣工藝先驅，儼然成為國內論述工藝研究在臺灣不朽的招牌，享有臺灣工藝之父、臺灣設計之父等頭銜美譽。顏水龍對臺灣工藝研究及教育推廣的貢獻無庸置疑。雖然顏水龍終其一生關注臺灣工藝發展、投身工藝研究，不過系統性對臺灣工藝發展的全面性論述，僅見 1952 年出版的《臺灣工藝》。顏水龍之後的臺灣工藝研究，不論在學界或民間，雖然投入者不如建築、美術、音樂等領域的蓬勃發達，但是仍可見有一批學者專家的辛勤耕耘。可惜的是，這些研究多數側重於個別技法或匠師的調查報導、側重於某段時期專題性的工藝發展探討，仍未見從整體性建構工藝研究系譜及傳統工藝文化的知識結構來著手的成果，市面上足以延續顏水龍《臺灣工藝》的工藝研究系統性的研究相當欠缺。

美術史學者蕭瓊瑞曾發表〈傳統藝術的分類與結構〉一文，即明確點出臺灣傳統工藝研究長年來遭逢的困境，同時認為文化資產保存法的施行、國立傳統藝術中心的再編組等動向，對傳統藝術、傳統工藝美術研究的深化是值得留意的重要契機。然後，從當年正逢《文化資產保存法》修法，完成了「傳統藝術、民俗及有關文物」細則制定，讓法

令足以落實於傳統工藝美術的保存維護之上。從文資法施行至今剛滿十年間，傳統工藝美術的傳承者逐一出列，甚至洋洋灑灑的「人間國寶」的授予及傳習計畫的推動，成為政府表彰藝術成就、期許技藝永流傳的保護手段。透過擬制「師徒制」的傳承機制將各自畢生技藝傳習培育藝生，這是目前文資層面對傳統工藝的著力。這項制度施行至今，一期又一期的傳習計畫在考核、成果發表等關卡下，已有 50 位以上的藝生結業。另一方面，人間國寶、傳統藝術保存者的相關叢書及展覽也接連出版問世。在此之下，以臺灣工藝為主軸的系統性論述，依舊呈現片段殘缺的狀態，若無法系統性的發展臺灣工藝的知識學問，僅停留在個別技藝、匠師的討論，特別是優品主義下的傳統工藝美術文資保存，歷經新修法後所納入生活工藝面向，讓整體性脈絡的臺灣工藝學術提升更顯重要。此時此刻，如何延續貫通《臺灣工藝》的基礎，逐一建構當今的臺灣工藝史綱、臺灣工藝論、臺灣工藝美學等知識體系，是目前臺灣工藝研究必須嚴肅面對的課題及其使命。（關鍵字：工藝研究、傳統藝術、學科建立、顏水龍、文化資產）

On the Difficulties of Folklore Studies and Craftsmanship Inheritance in Taiwan

Cheng-Wei LIN

At the end of 2016, *Formosa Industrial Art* was published. It is the only book Shui-Long Yen had written in his life while promoting traditional crafts. The advertising line goes that "it is the first book about traditional crafts published in Taiwan after 65 years." It is published along with some of his articles by one of the biggest publishing houses in Taiwan. Not only did it indicate that tradition craftsmanship regains its attention, it also reveals that research on Taiwanese crafts has not been improved for over half a century. We can easily sense the difficulty by observing the studies on Taiwanese crafts after *Formosa Industrial Art* was published. It is obvious that the academia in Taiwan is in short of discussion and theoretical construction of craftsmanship. Even when the society is passionate about cultural creativity, value-added designs and traditional crafts, Yen, who is recognized as the research pioneer and father of design, is still considered the most influential advocate of research on Taiwanese crafts. We aim to discuss whether the development of craft research in Taiwan carries on improving and whether it is on the right track even after Yen's death in 1997.

Shui-Long Yen, the pioneer of Taiwanese crafts, has become the unignorable figure in all craft studies. He is often praised as the father of Taiwanese crafts and designs. Without a doubt, Yen had a tremendous contribution to the promotion and research of Taiwanese crafts. Yen had spent his life developing and studying Taiwanese crafts. However, his systematic and holistic discussion on the development of Taiwanese crafts can only be seen in his book *Formosa Industrial Art* published in 1952. After Yen, although research on Taiwanese crafts did not develop as fast as other architecture, arts and music, there are some scholars who dedicate themselves to it. Unfortunately, these studies mostly focus on techniques, craftsmen or a certain period of craftsmanship development. The structure of craft research and knowledge has not been constructed holistically yet. We can rarely see studies comprehensive enough to carry on the system shown in Yen's *Formosa Industrial Art*.

The article "Classification and Structure of Traditional Arts" by Chong-Ray Hsiao, an art history expert, reveals the adverse condition that the research on traditional crafts in Taiwan has encountered for years. He believes that the enactment of the *Cultural Heritage Preservation Act* and the rearrangement of National Center for Traditional Arts can be the opportunities to deepen the research on traditional arts. The *Cultural Heritage Preservation Act* includes rules about traditional arts, folks and related relics, allowing the traditional crafts to be legally preserved and maintained. It has been ten years since the enactment of the *Cultural Heritage Preservation Act*. Many heirs of traditional crafts and arts have made their appearance. The teaching and training delivered by the "living national treasures" help the authorities to praise artistic achievements and preserve the skills and arts. The authorities now aim to design an apprenticeship mechanism for the craft masters to pass down their legacy. Until now, there have been over 50 pupils who finished their courses and passed the examination in folk arts. On the other side, books and exhibitions of the living national treasures and collectors have been realized. However, there is still no systematic structure of the discussion on Taiwanese crafts. Without a holistic understanding, research is limited to craftsmanship and craftsmen, particularly high-quality crafts. After the amendment of the act that include living crafts, it is even more important to deepen the research on Taiwanese crafts. In short, the mission now becomes the construction of modern history, theories and aesthetics of Taiwanese crafts based on Formosa Industrial Art. (Keywords: craft research, traditional art, establishment of a discipline, Shui-Long Yen, cultural heritage)

臺灣建築史基本資料體系

林會承

臺灣建築史的內容，大致上以各文化期的建築敘述為主，於此之前，則需要先說明其自然環境、歷史發展、史料及研究成果、建築史基礎資料體系等。

一般而言，建築史基礎資料體系需透過下列三者的基準，加以組合而成：（1）建築文化期、（2）建築知識架構、（3）建築基本資料體系表格。

一、建築文化期

臺灣經歷過七個文化期：史前時期、南島時期、荷西時期、漢代時期、西方經營、日治時期、戰後時期。其中的「南島時期」擁有高山族群與平埔族群，其高山族群擁有：阿美、泰雅、排灣、布農、卑南、魯凱、鄒、賽夏、雅美、邵、噶瑪蘭、太魯閣、撒奇萊雅、賽德克、拉阿魯哇、卡那卡那富等族；其次，「荷西時期」包括了：荷蘭與西班牙兩個單位。前述的文化期及其群體，因具有不同的文化背景，而擁有其建築特色。在另一方面，日治時期所興建的一部分建築與西方經營興建者類似。

基於上述情況，臺灣建築大體上可以分為兩個階層，第一個階層為以下的七個建築文化期：（1）史前建築、（2）南島建築、（3）荷西建築、（4）漢式建築、（5）西式建築、（6）日式建築、（7）現代建築；其中的「西式建築」包括了清末及日治時期的部分建築。其次，第二個階層為於「南島建築」下區分為16個「群體」、「荷西建築」下分為2個「群體」。

二、建築知識架構

臺灣建築的知識，大體上區分為「領域」及「類別」兩個角度。其中的「領域」，係指知識的分類，俗稱「建築知識面向」，就臺灣的建築而言，區分為以下七個面向：（A）建築風格、（B）建築類型、（C）形式與作法、（D）空間與使用、（E）營建系統、（F）建築周邊相關事務、（G）建築人物。

就「類別」而言，透過論文、報告、書籍或參訪調查，大體上可以將臺灣歷史上的建築物，進行合理的分類，以「功能」為分類基礎，稱之為「種類」；種類中的同質物件，稱之為「次類」；「種類」或「次類」之下有一些單元，稱之為「細目」。

三、建築基本資料體系表格

將前二者的分類與層次內容，透過垂直及水平方式的安排，可以將所有的項目完整的呈現。具體的說，將基本的分類項目「建築知識面向」，其七個單元依序排列於左側垂直項；隨後於上方水平項，自左至右依序排列：「建築文化期」、「群體」、「種類」、「次類」、「細目」五個單位。上述的排列，可以將所有的類別獲得合理的安排。換言之，臺灣建築的資料，將有可能周詳的受到保存。（關鍵字：臺灣建築史、建築文化期、建築知識面向、建築基本資料表格）

The System of Basic Material of Taiwan Architectural History

Hui-Cheng LIN

The history of architecture in Taiwan is based on different descriptions in every cultural phase. Before that, the natural environment, historical context and materials, research results and the system of basic architecture data should be first introduced.

Generally, the system of basic historical architecture data consists of the following three parts: (1) cultural phases of architecture, (2) construction of architectural knowledge and (3) the table of basic architecture data .

1. Cultural Phases of Architecture

There are seven cultural phases in history of Taiwan, including the prehistoric period, Austronesian period, Dutch and Spanish rule, Chinese period, Western period, Japanese governance and the post-war period. There were Gaoshan (high mountain peoples) and Pingpu (plains peoples) in the Austronesian period. Gaoshan people include Amis, Atayal, Paiwan, Bunun, Puyuma, Rukai, Tsou, Saisiyat, Yami, Thao, Kavalan, Truku, Sakizaya, Seediq, Saaroa, Kanakanavu and so on. The Dutch and Spanish rule means governance by the Netherlands and Spain. The architectural characteristics of these cultural phases and groups vary with different cultural backgrounds. A part of buildings constructed during the Japanese governance, on the other hand, resemble Western architecture.

In light of this, architecture in Taiwan can be divided into two divisions. The first includes the seven cultural phases, namely the prehistoric, Austronesian, Dutch-Spanish, Western, Japanese and modern architecture. Western architecture includes some of the buildings in the late-Qing dynasty and Japanese governance. The second division covers 16 groups in Austronesian architecture, and two groups in Dutch-Spanish architecture.

2. Construction of Architectural Knowledge

Architectural knowledge in Taiwan can be generalized into two perspectives: field and category. Fields refers to the classification of knowledge, also known as dimensions. There are seven dimensions regarding Taiwanese architecture, including styles, types, forms and methods, space and usage, construction system, architecture-related affairs and architects.

For categories, architecture in Taiwan can be categorized in a reasonable sense based on theses, reports, books and field research. Classification by function generates different categories. Homogeneous objects in the same category are referred as sub-categories. The units under categories or sub-categories are items.

3. Table of Basic Architecture Data

Based on the first and second points, all items can be presented in a table layout. Specifically, the basic 7 items of the architectural knowledge dimensions are listed on the left. The items arranged horizontally above are Cultural Phase, Group, Category, Sub-category and Item. Then, all the categories are arranged in a clear layout. In other words, it is possible for the architecture data in Taiwan to be preserved thoroughly. (Keywords: history of architecture in Taiwan, cultural phases of architecture, architectural knowledge dimensions, table of basic architecture information)

藝術修復的前瞻思維

蕭宗煌 | 蔡斐文 | 吳盈君 | 薛燕玲

- 一、如何建立作品保存觀點的藝術資料庫
- 二、繪畫作品中修復的審美與歷史性價值討論
- 三、作品修護在藝術檔案與藝術家創作形成共識的重要性

Art Restoration in Prospect

Tsung-Huang HSIAO, Fei-Wen TSAI, Saskia WU and Yen-Ling HSUEH

- (1) How to Establish an Art Database to Preserve Artworks
- (2) A Discussion on Aesthetic and Historical Values of Painting Restoration
- (3) The Importance of Reaching a Consensus Between the Art Archive and the Artist's Creation during Work Restoration

簡歷

Profile

專題演講人
Keynote Speaker

蕭瓊瑞

蕭瓊瑞，臺灣美術史研究者，對臺灣美術史整體架構的建立，頗具貢獻；尤擅於課題的開發，重要著作有《五月與東方》、《島民·風俗·畫》、《認同與懷鄉：臺灣八景圖》、《臺灣美術史綱》、《圖說臺灣美術史》等一、二十種；也是《陳澄波全集》、《楊英風全集》的總主編。作為臺灣重要的美術史研究者，蕭瓊瑞向來以嚴謹的史實考證、優美的文筆，和敏銳的圖像解讀能力而知名學界；同時在文化行政、公共藝術、博物館學，及古物鑑定等方面，均具聲名。在專業的學術研究之外，蕭瓊瑞也是國內藝壇的名講；對臺灣藝術家的作品，總能以深入淺出、風趣幽默的方式，引領聽眾進入藝術創作的深層境界，倍受歡迎。蕭教授曾任臺南市文化局首任局長，並兼任國立臺灣師範大學、國立交通大學、國立臺南藝術大學、國立臺北教育大學、國立臺南大學等校，教授臺灣美術史，及擔任成大博物館籌備處主任、成大藝術中心主任。現任國立成功大學歷史系所教授，也是文化部國寶暨重要古物審議委員會委員兼近代美術組召集人，及國家文藝基金會董事。

Chong-Ray HSIAO

As a Taiwanese art researcher, Chong-Ray Hsiao has made great contributions to the overall structure of Taiwanese art history. He is devoted to discovering new research subjects. His publications include *May Art Society and Eastern Art Association*; *Islanders, Customs and Paintings*; *Homesickness and Identification: Research on Eight Views in Taiwan's Local Recording Books*; *A History of Fine Arts in Taiwan*; *An Illustrated History of Taiwan Art* and other 20 or so. He was also the chief editor of *Chen Cheng-Po Corpus* and *Yuyu Yang Corpus*. As a significant researcher of Taiwanese arts, Hsiao is noted for his rigorous examination of historical facts, beautiful writing and sharp interpretation of images. Also, he has a reputation for cultural administration, public art, museum studies, antique appraisal and so on. Besides his professional academic research, he gives lectures frequently in the art circle of Taiwan. He always introduces the audience to the world of art creation in a simple and humorous way. He was the first Director-General of the Cultural Affairs Bureau, Tainan City Government. He taught art history at National Taiwan Normal University, National Chiao Tung University, Tainan National University of the Arts, National Taipei University of Education, and National University of Tainan. He was the director of the preparatory office of National Cheng Kung University Museum and NCKU Art Center. He is currently a professor in the Department of History at National Cheng Kung University, member in the Advisory Committee of National Treasures and Significant Antiquities of Ministry of Culture, coordinator of the modern art team, and board member of the National Culture and Arts Foundation.

簡歷

Profile

主持人／與談人
Moderators / Panelists

劉婉珍

國立臺南藝術大學文博學院院長暨博物館學與古物維護研究所教授。加拿大英屬哥倫比亞大學藝術教育博士，研究領域為博物館教育、博物館詮釋與溝通、博物館觀眾研究、博物館與社區、博物館學理論發展、文化遺產管理。劉女士投身博物館專業領域二十年，持續進行博物館詮釋溝通以及專業發展相關之研究與規畫工作。曾專職於輔仁大學博物館學研究所、國立彰化師範大學藝術教育研究所以及國立故宮博物院等機構。持續於加拿大、美國、英國、瑞典、中國大陸以及港澳地區進行博物館專題研究、講學以及諮詢顧問，關注博物館專業發展以及人員培訓，深信博物館是博物館自我認同及社會認同的利器，博物館之於公民社會有其不可忽略的責任與使命，著有《美術館教育理論與實務》、《博物館就是劇場》、《博物館觀眾研究》等專書。

蕭瓊瑞

蕭瓊瑞，臺灣美術史研究者，對臺灣美術史整體架構的建立，頗具貢獻；尤擅於課題的開發，重要著作有《五月與東方》、《島民·風俗·畫》、《認同與懷鄉：臺灣八景圖》、《臺灣美術史綱》、《圖說臺灣美術史》等一、二十種；也是《陳澄波全集》、《楊英風全集》的總主編。作為臺灣重要的美術史研究者，蕭瓊瑞向來以嚴謹的史實考證、優美的文筆，和敏銳的圖像解讀能力而知名學界；同時在文化行政、公共藝術、博物館學，及古物鑑定等方面，均具聲名。在專業的學術研究之外，蕭瓊瑞也是國內藝壇的名講；對臺灣藝術家的作品，總能以深入淺出、風趣幽默的方式，引領聽眾進入藝術創作的深層境界，倍受歡迎。蕭教授曾任臺南市文化局首任局長，並兼任國立臺灣師範大學、國立交通大學、國立臺南藝術大學、國立臺北教育大學、國立臺南大學等校，教授臺灣美術史，及擔任成大博物館籌備處主任、成大藝術中心主任。現任國立成功大學歷史系所教授，也是文化部國寶暨重要古物審議委員會委員兼近代美術組召集人，及國家文藝基金會董事。

Wan-Chen LIU

Wan-Chen Liu specializes in museum education theory and practice, museum visitor studies, and museum interpretation. She has 25-year professional experience in theories and practice of museum interpretation and communication. She has been working closely with various museums for planning and conducting programs and projects with the focus of museum accessibility, social inclusion and creative aging.

Wan-Chen Liu has extensive publications and presentations record. Her book, *Thoughts and Practices in Art Museum Education* (2002), was the first book in Chinese to document the theory and practice from North American sources. Another book, *Museums as Theatre* talking about the concepts of interpretation and communication in museums was published in 2007. The book *Museum Visitor Studies* was published in July, 2011. She has been working closely with museum directors, educators and volunteers in different museums for planning and conducting various programs and projects for communities in Taiwan.

Chong-Ray HSIAO

As a Taiwanese art researcher, Chong-Ray Hsiao has made great contributions to the overall structure of Taiwanese art history. He is devoted to discovering new research subjects. His publications include *May Art Society and Eastern Art Association; Islanders, Customs and Paintings; Homesickness and Identification: Research on Eight Views in Taiwan's Local Recording Books; A History of Fine Arts in Taiwan; An Illustrated History of Taiwan Art* and other 20 or so. He was also the chief editor of *Chen Cheng-Po Corpus* and *Yuyu Yang Corpus*. As a significant researcher of Taiwanese arts, Hsiao is noted for his rigorous examination of historical facts, beautiful writing and sharp interpretation of images. Also, he has a reputation for cultural administration, public art, museum studies, antique appraisal and so on. Besides his professional academic research, he gives lectures frequently in the art circle of Taiwan. He always introduces the audience to the world of art creation in a simple and humorous way. He was the first Director-General of the Cultural Affairs Bureau, Tainan City Government. He taught art history at National Taiwan Normal University, National Chiao Tung University, Tainan National University of the Arts, National Taipei University of Education, and National University of Tainan. He was the director of the preparatory office of National Cheng Kung University Museum and NCKU Art Center. He is currently a professor in the Department of History at National Cheng Kung University, member in the Advisory Committee of National Treasures and Significant Antiquities of Ministry of Culture, coordinator of the modern art team, and board member of the National Culture and Arts Foundation.

林明賢

國立臺灣美術館研究發展組組長。東海大學美術研究所碩士。曾任國立臺灣美術館研究員、編審、助理研究員、《臺灣美術》主編、國立勤益科技大學文化事業發展學系兼任副教授、國立藝術教育館《國際藝術教育學刊》編審委員、第 53 屆全省美展篆刻部評審委員、席德進基金會董事、執行長、臺灣藝術史研究學會理事等。專長為美術理論、美術行政、繪畫創作。展覽規劃「撞擊與生發——戰後臺灣現代藝術的發展（1945-1987）展覽」、「Art Taipei 2006 臺北國際藝術博覽會全國 25 縣市主題展覽：『亞洲青年藝術——變形與異貌』」、「藝域長流——臺灣美術溯源展覽」、「應物成像——蔡草如捐贈作品展」、「美的歷程——臺灣美展 80 年研究成果暨圖錄文獻展」、「臺灣美術家刺客列傳二年級生 1931-1940」、「臺灣頌——席德進逝世 30 週年精品展」、「化絢爛為真樸——席德進繪畫世界」等。著作《遼寧法庫葉茂臺遼墓出土兩幅古畫之探究》、《席德進水彩畫風格之研究》、〈新美術的萌芽（1895-1945）——淺析日治時期由「寫生」「地方色彩」所建構的臺灣美術風貌〉、《應物成像——蔡草如藝術發展與繪畫風貌探釋》、《從畫會的組構探析五〇年代臺灣美術「現代繪畫」的發展》、《臺灣美術家刺客列傳二年級生 1931-1940》等。

Ming-Hsien LIN

Lin is currently the Director of the Research Department at National Taiwan Museum of Fine Arts. He received his master's degree in fine arts from Tunghai University. He had been an researcher, reviewer, editor and assistant researcher at National Taiwan Museum of Arts. He was also the chief editor of *Journal of National Taiwan Museum of Fine Arts*, adjunct associate professor at the Department of Cultural and Creative Industries at National Chin-Yi University of Technology, review commissioner of *The International Journal of Arts Education* of the National Taiwan Arts Education Center, review commissioner of the Seal Engraving Department of the 53th Taiwan Provincial Fine Arts Exhibition, board member and CEO of the Shiy De-jinn Foundation and director of the Taiwan Art History Association. Lin's specialties include art theories, administration and creation. He was the curator of "Collision and Action: The Development of Modern Art in Post-War Taiwan (1945-1987)," "Art Taipei 2006: Asia Life, New Figure, New Art," "The River of Art Meanders--Tracing the Origin of Taiwan Art from 1736 to 1969," "Transforming What Is Seen: An Exhibition of Donated Works by Cao-Ju Tsai," "The Process of Beauty: The Research Results and Catalog Exhibition of the 80 Years of Taiwan Arts Exhibitions," "The Pioneers of Taiwanese Artists, 1931-1940," "Ode to Formosa : Exhibition in Commemoration of the 30th Anniversary of the Deceased Master Shiy De-jinn," and "Beauty into Truth-Shiy De-Jinn's World of Painting." Lin's publications include "Examination of Two Ancient Paintings from Yemaotai Liao Dynasty Tombs in Liaoning," "A Study on the Styles of De-Jinn Shiy's Watercolor Paintings," "The Emergence of New Art (1895-1945)—Analysis on Taiwanese Art Style Constructed by 'Painting' with 'Local Color' during the Japanese Colonial Period," *Transforming What is Seen: Cao-Ju Tsai's Art Development and Painting Styles, A Discussion on the Development of Modern Paintings of Taiwanese Art in the 1950s Based on Art Group Organization and The Pioneers of Taiwanese Artists, 1931-1940*.

賴香伶

現為獨立策展人、評論人以及藝術顧問，具有逾 25 年的視覺藝術專業工作經歷。曾獲美國富爾布萊學術基金會與臺灣國家文化藝術基金會共同獎助赴美進行博物館策展與推廣業務之考察。賴女士具有美術史和博物館學的學術背景，曾任國立臺灣美術館和臺北市立美術館的策展人，並曾擔任臺北當代藝術館館長和上海外灘美術館創館館長。自 2012 年始，賴女士成為獨立藝術工作者，除了策展、評論之外，也擔任臺灣與上海相關美術館的籌備以及營運顧問。他曾任上海外灘美術館藝術委員會召集人、上海當代藝術博物館 2014 上海雙年展學術委員等，並多次參與臺灣、香港和上海地區美術館所舉辦之相關研討、策展和評審活動。賴女士目前擔任臺北市立美術館營運與典藏諮詢委員、高雄市立美術館典藏委員，同時也擔任春之文化基金會與帝門藝術教育基金會董事。

黃涵榆

國立臺灣師範大學英語學系教授、臺灣人文學社理事長、比較文學學會理事，曾任 *Concentric: Literary and Cultural Studies* 主編，研究興趣包含附魔、後人類、生命政治、精神分析、恐怖文學等。近期出版包括《跨界思考》（2017）與《附魔、疾病、不死生命》（預定 2017 年 11 月出版），另有多篇論文發表於 *Concentric: Literary and Cultural Studies*、《中外文學》、*NTU Studies in Language and Literature*，目前正在進行佔領運動與安那其的研究與撰寫計畫。

Hsiang-Ling LAI

Ms. Lai is an independent curator, critic and art consultant with an academic background of art history and museum studies. She was also the recipient of a joint research fellowship from the National Culture and Arts Foundation in Taiwan and the Fulbright Foundation in the U. S. Formerly a curator at Taipei Fine Arts Museum and National Taiwan Museum of Fine Arts, Ms. Lai has more than 25-year experience in curatorial practice and museum management. She was the Director of Museum of Contemporary Art, Taipei, and the Founding Director of Rockbund Art Museum in Shanghai. Since 2012, she has served as an independent curator and art consultant and has been engaged to the planning and operation of contemporary art museums in Shanghai and Taiwan. She was the advisory committee member of Rockbund Art Museum, Power Station of Art in Shanghai, and currently the advisory committee member of Taipei Fine Arts Museum and Kaohsiung Fine Arts Museum. In addition to her independent curatorial practice, Ms. Lai currently also serves on the Board of Spring Foundation and the Dimension Endowment of Art in Taiwan.

Han-Yu HUANG

Han-Yu Huang is professor in Department of English, National Taiwan Normal University, and chairman of Taiwan Humanities Society. His research interests include demonic possession, biopolitics, witness and testimony, psychoanalysis and contemporary European philosophy. His latest publications include *Cross-border Thinking* and *Demonic Possession, Diseases, Undead Life* (forthcoming in November 2017). He has published other essays on a variety of topics in some most prestigious Taiwan-based journals including *Concentric: Literary and Cultural Studies*, *Chung Wai Literary Quarterly* and *NTU Studies in Language and Literature*. He is currently doing research on anarchism and occupy movements.

姚瑞中

1969 年生於臺灣臺北，1994 年國立臺北藝術大學美術系畢業，曾受邀參展威尼斯、橫濱、亞太、上海、亞洲、深圳、首爾、曼徹斯特、雪梨等地藝術雙／三年展，香港「集群藝術獎」及新加坡「亞太藝術獎公眾獎」得主。作品涉獵廣泛，主要探討人類某種荒謬處境，早期作品以幽默手法對「正統性」進行顛覆。也透過攝影裝置手法，呈現臺灣特有的一種虛假、疏離的「冷現實」。並整理過去在臺灣各處踏查拍攝的廢墟照片，呈現臺灣全球化潮流與特殊歷史背後所隱藏著的龐大意識形態黑洞。延續「人類歷史的命運，具有某種無可救藥的荒謬性！」創作主軸，近年改寫並挪用中國美術史經典畫作，將其轉化成個人生活或真實故事，試圖將宏大史詩文本轉化為私微自傳敘事，以「偽山水」策略對所謂的正統性進行篡位。2010 年至 2016 年帶領「失落社會檔案室」返鄉進行《海市蜃樓》拍攝計劃，以「微型文化行動」概念提引起社會高度關注，目前剛完成全臺巨大神像地毯式拍攝計畫《巨神連線》。其「幻影堂工作室」藏有三萬餘份紙本藝術展覽 DM。目前為國立臺灣師範大學美術系兼任副教授，國立臺北藝術大學美術系客座教授，國家文藝基金會董事。

Jui-Chung YAO

Jui-Chung Yao was born in 1969. Lives and works in Taipei. He graduated from The Taipei National University of the Arts. His works has been widely exhibited in numerous international exhibitions. Include Venice Biennale, Yokohama Triennale, APT 6, Taipei biennial, Shanghai Biennale, Beijing Photo Biennale, Shenzhen Sculpture Biennale, Venice Architecture Biennale, Media City Seoul Biennale, Asia Triennial Manchester, Asia Biennale and Sydney Biennale. Yao is the winner of The Multitude Art Prize in 2013 and 2014 Asia pacific Art Prize. Yao specializes in photography, installation, and painting. The themes of his works are varied, but most importantly they all examine the absurdity of the human condition. In recent years, he has created photo installations combining the style of "gold and green landscape" with the superstitions that permeate Taiwanese folklore, expressing a false and alienated "cold reality" that is specific to Taiwan. Representative works. Recently, Yao Jui-Chung has assembled all the black-and-white photos of ruins he took in the past fifteen years, grouped under the themes of industry, religious idols, architecture, and military bases. They reveal the enormous ideological black hole in Taiwan hidden behind the trends of globalization and Taiwan's specific historical background as a continuation of the main theme of his work: the absurdity of the historical destiny of humanity. Since 2007, Yao has started to create a series of works. He appropriates masterpieces from Chinese art history and recreates them in his own way, transforming them into his personal history or real stories in an attempt to turn grand narratives into the trivial affairs of his individual life. Yao intends to usurp the so- called orthodoxy with his recreated landscapes. Since 2010, Yao grouped his students into a team of photography workshop called "Lost Society Document" (LSD). He encouraged them to photograph and survey in their hometowns. Through the way of field surveys, they have attempted to draw the outline of "mosquito houses" which have been widely criticized, published five books named "Mirage: Disused Public Property in Taiwan," and practice looked into the possibility of observing the society by through the meaning of art.

廖新田

國立臺灣藝術大學人文學院院長、臺灣藝術史研究學會理事長。學歷臺灣大學社會學博士、中英格蘭大學藝術史博士。經歷國立歷史博物館展覽組、臺北藝術大學、臺南藝術大學、澳洲國家大學亞太學院文化語言與歷史學院。專長與研究興趣：臺灣美術、藝術與文化社會學、後殖民與視覺文化、文化政治學、藝術批評研究。專書著作有《線形·本位·李錫奇》（2017）、《臺灣美術新思路——框架、批評、美學》（2017）、《符號·跨域·廖修平》（2016）、《格藝致知》（2013）、《藝術的張力：臺灣美術與文化政治學》（2010）、《傅狷夫行草字編》（2009）、《臺灣美術四論：蠻荒／文明，自然／文化，認同／差異，純粹／混雜》（2008）、《清代碑學書法研究》（1993）。

Hsin-Tien LIAO

Hsin-Tien Liao, has Ph.D.s in art history and sociology. He is the Dean of the College of Humanities of the National Taiwan University of Art and is also the professor at the Graduate School of Art Management and Culture Policy of NTUA. He is the academician of Taiwanese Art Academician. From July 2010- June 2011, he was a senior lecturer of Taiwan Studies at School of Culture, History and Language, ANU. He previously worked at the National Museum of History in Taiwan, National Taipei University of Art and National Tainan University of Arts. He specializes in Taiwanese art history, sociology of visual art, study of art criticism and calligraphy. He has published *Research on the Study of Engraving Calligraphy of Ching Dynasty* (1992), *Four Essays on Taiwanese Fine Art* (2008), *The Tension of Art* (2010) and *Extending Knowledge through Investigating Art* (2013). He was awarded The Gold Jue Prize by the Painting Association of the Republic of China in 2012, the LIN Yushan Academic Prize in 2004 and an essay competition award of Taipei Fine Art Museum in 1993.

白適銘

東亞藝術史學者、策展人、藝評家，國立臺灣師範大學美術系教授，日本京都大學藝術史博士。研究領域包含（一）臺灣美術史、（二）中國美術史、（三）東亞區域文化交流、（四）當代藝術論述、（五）策展研究。近年著作有：〈線性・符號・東方幾何——吳學讓戰後造型藝術意義論析〉、〈圖像・符號・文化記憶——談廖修平版畫創作的「臺灣性」〉、〈廢除「國畫」之後——戰後水墨畫「東亞文化共同體」思想之形成〉、〈公眾與景觀——臺灣近代雕塑的公共化與社會性形塑〉、〈「国家」概念的視覺化：日本殖民時代における台湾戦争画の中の国民精神〉、“Cultural Vision from the Empair’ s Periphery: Taiwanese Traditional Ink Painting from Qing to Japanese Period”、〈記憶、被記憶與再記憶化的視覺形構——臺灣現當代攝影的歷史物質性與影像敘事〉、〈轉古鑄今——劉國松有關傳統繪畫批評的現代性意義〉、〈「春萌畫會」新考——從戰前到戰後的軌跡〉、〈從臺灣、東洋到世界——留日臺灣畫學生的現代文化啟蒙〉、〈花都幻影——張義雄巴黎時期作品中的愛與死〉、〈「地方色彩」問題再議——日治時期臺灣美術文化論述中的東亞視域與主體建構〉、〈「寫生」與現代風景之形構——陳澄波早年（1913-1924）水彩創作及其現代繪畫意識探析〉、〈「自我」表象與身體啟蒙——日治時期臺灣洋畫家自畫像試析〉等。

蕭宗煌

國立臺灣美術館館長。畢業於國立臺北藝術大學藝術行政與管理研究所碩士。他曾為文化部主任秘書、文化部文化資源司司長、國立臺灣博物館館長、高雄市立美術館館長，曾是行政院文化建設委員會國際交流科科長、駐法國代表處巴黎臺北新聞文化中心秘書。

Shih-Ming PAI

Pai received his PhD in art history from Kyoto University and specialized in East Asian art history. He is currently a curator, art critic and professor at the Department of Fine Arts at National Taiwan Normal University. His research fields include art history in Taiwan and China, cultural exchanges in East Asia, discourses of modern arts and curation. His recent publications include "Linearity, Symbols and Eastern Geometry: An Analysis on Wu Hsueh-Jang's Postwar Plastic Arts," "Images, Symbols and Cultural Memory: A Touch of Taiwan in Shiou-Ping Liao's Woodblock Paintings," "After the Abolishment of the 'Chinese Painting'--The Formation of the 'East Asian Cultural Community' in Ink Paintings in the Postwar Period," "The Public and Landscape: The Forming of Publicization and Sociality in Modern Taiwanese Sculptures," and "Visualization of the Nation: The National Spirit in the Taiwanese War Paintings During Japanese Colonization." "Cultural Vision from the Empire's Periphery: Taiwanese Traditional Ink Painting from Qing to Japanese Period," "Remembering, Being Remembered and Rerememberization: Historical Materiality and Image Narrative of Modern Photography in Taiwan," "Integration of the Ancient and Modern: Modernity in Kuo-Sung Liu's Criticisms on Traditional Paintings," "A New Review on Chun Meng Painting Society: The Prewar and Postwar Traces," "From Taiwan, East Asia to the World: Taiwanese Students in Japan Inspired by Modern Cultures," "Illusionary Shadows at the City of Light: Love and Death in Yi-Hsiung Chang's Works from the Paris Period," "New Discussion on Localism: The East Asian Perspective and the Construction of Subjectivity in the Cultural Discourses in Taiwanese Art During Japanese Colonization," "Sketch of Lives and the Formation of Modern Landscape: An Analysis on Cheng-Po Chen's Early Watercolor Paintings (1913-1924) and Their Significance in Modern Paintings," and "Representation of 'Self' and Inspiration of the Body: An Analysis on Self-Portraits by Taiwanese Artists of Western Paintings."

Tsung-Huang HSIAO

Tsung-Huang Hsiao now is the director at National Taiwan Museum of Fine Arts. He graduated from Institute of Arts Administration and Management, Taipei National University of the Arts. He previously was the chief secretary, Ministry of Culture (2013-2015), and the director, Department of Cultural Resources, Ministry of Culture (2012- 2013), National Taiwan Museum (2004-2012), Kaohsiung Museum of Fine Arts (2001-2004). From 1999-2001, Tsung-Huang Hsiao was the Chief of International Exchange Section, Council for Cultural Affairs, Executive Yuan. He also was a Secretary of the Centre Culturelle et d'Information de Taipei à Paris, Paris, France (1994-1999).

簡歷

Profile

論文發表人 Paper Presenters

蔣伯欣

國立臺南藝術大學藝術史學系助理教授暨臺灣藝術檔案中心主任、《藝術觀點 ACT》主編。他的專長是臺灣藝術史、當代藝術評論、東亞現代藝術，也擔任文化部古物審議委員，協助審議、指定國寶與重要古物。歷任國家文藝獎評審、台新藝術獎國際決審團主席、臺北市立美術館諮詢委員與典藏委員、高雄市立美術館諮詢委員與典藏委員等，也應邀擔任多個機構與團體的無給職董事、理事及顧問。他自 1990 年代起發表臺灣藝術史研究，二十年來有多篇論文與專書出版，部分論文曾受邀譯為英文、韓文出版於國內外學術期刊與專書。

除了教學與研究，蔣伯欣也長期投入臺灣藝術史研究的平台建構與國際連結。他曾參與推動《藝術觀點 ACT》與《現代美術學報》的改版、臺灣人文學社與臺灣藝術史研究學會的籌備成立，以及臺灣藝術檔案中心的設置。近一年來，他主編、策劃的學術出版與會議包括「檔案轉向：東亞當代藝術與臺灣（1960-1989）國際學術研討會」、「東南亞與臺灣：視覺藝術的現代性與後殖民表現」（合編）、「前衛的域外：東北亞藝術的歷史測繪與形象遷徙」、「共再生的記憶：重建臺灣藝術史學術研討會」等。近來關注議題包括：臺灣藝術史的當代性、藝術檔案理論與建置、東亞近現代藝術與前衛運動等。

Po-Shin CHIANG

Po-Shin Chiang is currently Assistant Professor of the Department of Art History, chief in Art Archive Center in Taiwan and editor-in-chief of Art Critique of Taiwan, ACT at the Tainan National University of the Arts, specializing in Taiwan art history, contemporary art criticism and visual cultural studies. He has served as a member of the Taipei Fine Arts Museum Collection Committee and advisor of the TFAM, member of the Antiquities Review Committee of the Ministry of Culture, member of the fine arts review committee for the Award of National Culture and Arts Foundation, member of the Kaohsiung Museum of Fine Arts Collection Committee and advisor of the KMFA, chairman of the international jury for the Taishin Arts Award. Chiang has published various papers and books. Some of his papers have been translated into English and Korean and published in overseas and local academic journals and books, including *Western and Eastern Literature*, *Yishu: Journal of Contemporary Chinese Art*, *Korean Modern Art History and Art History Forum* etc. Chiang organized several conferences as "Archival Turn: Contemporary Art in East Asia and Taiwan(1960-1989)." Currently he has some research projects in east asian modern art history and archives.

盧梅芬

國立臺灣史前文化博物館展示教育組副研究員，國立臺灣藝術大學藝術管理與文化政策研究所博士。博士學位論文《邁向殖民接觸史：國家博物館知識分類體系中的原住民族公民身分》（2017）。出版有專書《臺灣原住民族藝術發展脈絡研究：以木雕為例（1895-2010）》（2012）、《天還未亮：臺灣當代原住民藝術發展》（2007）。發表論文〈從展示文本邁向我群與他者的溝通：原住民文化再現的策展脈絡與反思〉（2015）、〈誰需要「南島」？美術館、原住民當代藝術與認同〉（2013）。策展「玉見臺灣：史前與當代之交會」（2015）、「趣逛：史前專享店」（2014）「形、色、紋、質：臺灣原住民生活美學的微觀之旅」（2011）、「回憶父親的歌：陳實、高一生與陸森寶的音樂故事」（2003）。

Mei-Fen LU

Mei-Fen Lu is currently Associate Curator of Division of Exhibition & Education at the National Museum of Prehistory. She graduated from Graduate School of Art Management & Culture Policy, National Taiwan University of Arts (Ph. D). Dissertation: "Towards the Colonial History in Contact Zone: The Indigenous Citizenship in the National Museum Classification System". She is the author of *Before Dawn: The Development of Contemporary Indigenous Art in Taiwan* (2007), *A Study on the Development of Taiwan's Indigenous Art: A Case Study of Wood Sculptures 1895-2010* (2012). Her recent article: "Toward the Text and Communication: The Changing Presentation of the Taiwan's Indigenous Peoples," (2015), "Who Needs 'Austronesian'? Art Museums, Indigenous Contemporary Art, and Identity " (2013). Participated exhibitions: "Igniting the Stories behind the Taiwan Jade" (2015), "Share the Fun: Creativity Inspired by Prehistoric Collections" (2014), "Form, Color, Pattern, Texture: A Microscopic Journey Through the Living Aesthetics of Taiwan's Indigenous Peoples" (2011), "Memories of the father's songs: The Stories of PangTer, Uyongu Yatauyungana and BaLi wakes" (2003).

潘潘

法國巴黎第一大學美術史博士候選人、日本大阪大學文學博士（美學藝術學）。現任佛光大學文化資產與創意學系主任、國立臺灣師範大學美術系兼任副教授、教育部整合型視覺形式美感實驗計畫核心委員、國父紀念館展覽審議委員會委員、臺南市美術館董事、宜蘭美術館典藏委員、宜蘭縣政府公共藝術審議委員會委員、宜蘭文化獎審議委員會委員。曾任佛光大學噶瑪蘭創新育成中心主任、亞洲藝術研究中心主、國立臺灣美術館典藏委員、宜蘭縣政府文化委員、國立臺北藝術大學美術系兼任副教授、文化大學美術系兼任副教授。著作、翻譯、編著（單行本）：《藝術學手冊》（日文原著）、《茶湯藝術論》（著作）、《希臘美術模仿論》（德文原著）、《塞尚書簡全集》（法文原著）、《陳其寬》（著作）、《威廉·莫理斯》（著作）、《朱銘》等四十餘冊。論文與評論數百篇分散各雜誌、期刊、報紙。研究領域：東西美學藝術學、比較藝術學、美術史學、風土學、身體論以及佛教藝術。

Fan PAN

Born in 1964 at Tsao Chou, Taiwan. Graduated from Department of Art, Chinese Culture University, Taiwan. MA from Kobe University, Japan, Ph.D. from Osaka University, Japan. Fan Pan is also DEA Certificate from University of Paris X and Ph.D. candidate of University of Paris I. He charges director of The Research Centre of Asian Arts, Department of Cultural Assets and Reinvention, Kavalan Cultural Industry Innovation-Incubation Centre, Go-Guang University. Dr. Pan teaches at Department of Cultural Assets and Reinvention, Fo Guang University, department of Art at National Taiwan Normal University and Taipei National University of the Arts. His teaching courses are: comparative art, art and lieu, contemporary artistic thoughts, art criticism and history of Taiwanese art. Active in art related organizations such as TAAAS, ASA. He supports and promotes artistic exchanges between Taiwan, Asia, Europe and U.S.A.

Dr. Pan is the new blood of art criticism, Art Science in Taiwan. His Chinese Publications and Translations include: *Barbizon School and Realism Paintings*; *Paintings of Classicalism and Romanticism*, *Greek Tragedy Theatre and Alceste* (edition), *Guidance to the reading of Rousseau's Social Contract* (edition), *Erotic of Taboo*, *Art History of Heresy and Immorality* (translation from Japanese), *Impressionist Paintings*(edition), *History of French Paintings* (translation from Japanese), *Handbook of Art Science* (translation from Japanese), *Alphonse Mucha*, *Gedanken über die Nachahmung der griechischen Werke in der Malerei und Bildhauerkunst* (translation from Germany), *Paris, La Ville Lumière*; *Fragonard, Dominique Ingres*, *Correspondance de Cézanne* (translation from French); *William Morris*; *Ink painting of Landscape by Image*, *Theory of Tea Ceremony*, *Chen Ki-kuang*, *Chu Teh-chun*, *Chu Ming*, *Au Ho-nien*, *Liang, Ting-ming*, *Chuang Yen*, *Antoin Watteau*, *Chuang Che*.

白適銘

東亞藝術史學者、策展人、藝評家，國立臺灣師範大學美術系教授，日本京都大學藝術史博士。研究領域包含（一）臺灣美術史、（二）中國美術史、（三）東亞區域文化交流、（四）當代藝術論述、（五）策展研究。近年著作有：〈線性・符號・東方幾何——吳學讓戰後造型藝術意義論析〉、〈圖像・符號・文化記憶——談廖修平版畫創作的「臺灣性」〉、〈廢除「國畫」之後——戰後水墨畫「東亞文化共同體」思想之形成〉、〈公眾與景觀——臺灣近代雕塑的公共化與社會性形塑〉、〈「国家」概念の視覚化：日本殖民時代における台湾戦争画の中の国民精神〉、“Cultural Vision from the Empair's Periphery: Taiwanese Traditional Ink Painting from Qing to Japanese Period”、〈記憶、被記憶與再記憶化的視覺形構——臺灣現當代攝影的歷史物質性與影像敘事〉、〈轉古鑄今——劉國松有關傳統繪畫批評的現代性意義〉、〈「春萌畫會」新考——從戰前到戰後的軌跡〉、〈從臺灣、東洋到世界——留日臺灣畫學生的現代文化啟蒙〉、〈花都幻影——張義雄巴黎時期作品中的愛與死〉、〈「地方色彩」問題再議——日治時期臺灣美術文化論述中的東亞視域與主體建構〉、〈「寫生」與現代風景之形構——陳澄波早年（1913-1924）水彩創作及其現代繪畫意識探析〉、〈「自我」表象與身體啟蒙——日治時期臺灣洋畫家自畫像試析〉等。

Shih-Ming PAI

Pai received his PhD in art history from Kyoto University and specialized in East Asian art history. He is currently a curator, art critic and professor at the Department of Fine Arts at National Taiwan Normal University. His research fields include art history in Taiwan and China, cultural exchanges in East Asia, discourses of modern arts and curation. His recent publications include "Linearity, Symbols and Eastern Geometry: An Analysis on WU Hsueh-Jang's Postwar Plastic Arts," "Images, Symbols and Cultural Memory: A Touch of Taiwan in Shiou-Ping LIAO's Woodblock Paintings," "After the Abolishment of the 'Chinese Painting'--The Formation of the 'East Asian Cultural Community' in Ink Paintings in the Postwar Period," "The Public and Landscape: The Forming of Publicization and Sociality in Modern Taiwanese Sculptures," and "Visualization of the Nation: The National Spirit in the Taiwanese War Paintings During Japanese Colonization." "Cultural Vision from the Empire's Periphery: Taiwanese Traditional Ink Painting from Qing to Japanese Period," "Remembering, Being Remembered and Rerememberization: Historical Materiality and Image Narrative of Modern Photography in Taiwan," "Integration of the Ancient and Modern: Modernity in Kuo-Sung LIU's Criticisms on Traditional Paintings," "A New Review on Chun Meng Painting Society: The Prewar and Postwar Traces," "From Taiwan, East Asia to the World: Taiwanese Students in Japan Inspired by Modern Cultures," "Illusionary Shadows at the City of Light: Love and Death in Chang Yi-Hsiung's Works from the Paris Period," "New Discussion on Localism: The East Asian Perspective and the Construction of Subjectivity in the Cultural Discourses in Taiwanese Art During Japanese Colonization," "Sketch of Lives and the Formation of Modern Landscape: An Analysis on Chen Cheng-Po's Early Watercolor Paintings (1913-1924) and Their Significance in Modern Paintings," and "Representation of 'Self' and Inspiration of the Body: An Analysis on Self-Portraits by Taiwanese Artists of Western Paintings."

呂佩怡

呂佩怡為策展人、研究者、藝評人。目前工作於臺北。2010 年獲得倫敦大學人文與文化研究博士。研究興趣為當代策展研究之理論／實踐、off-site art（美術館之外的藝術實踐）、美術館議題等。編輯策畫之出版《臺灣當代藝術策展二十年》（2015）獲得第十屆 ACC 藝術中國「年度出版物」提名獎，其他出版包括主編《搞空間：亞洲後替代空間》（2011），專書 *Off-Site Art curating*（2011）。專題策畫：“Off-Site Art in Taiwan, Hong Kong and China”，*Yishu: Journal of Contemporary Chinese Art*（2010）；與高子衿共同策劃「一顆遲到的炸彈：威尼斯雙年展臺灣館評審爭議特別報導」，《典藏今藝術》（2013）；與蔣伯欣共同策劃「當代策展學：邁向知識生產與思考」專題，《藝術觀點 ACT》第 64 期（2015）。系列演講策畫：春之當代夜「亞洲·策展 / 史」四場，臺北當代館（2017）；「對談·雙年展」六場，臺北市立美術館（2016）；「藝術參與社會系列講座」七場，臺北當代藝術中心（2014）。策展方面：2014 年擔任深圳雕塑雙年展「我們未曾參與」副策展人；2015 年「微型小革命」策展人，於英國曼徹斯特華人當代藝術中心（CFCCA）；2016 年擔任共同策展人「第五屆國際錄像藝術展——負地平線」於鳳甲美術館。擔任臺北教育大學文化創意產業經營學系與當代藝術評論與策展全英學程助理教授，也授課於國立臺北藝術大學藝術跨域研究所。

Pei-Yi LU

Pei-Yi Lu is a curator, researcher and art critic, based in Taipei. She awarded PhD in humanity and Cultural Studies (London Consortium) from University of London in 2010. Her research interests are off-site art, museum studies and curating in theory and practice. A research-based book edited by her *Contemporary Art Curating in Taiwan*(1992-2012) was nominated the 10th Award of Art China. Her publications include the edited book *Creating Spaces- Post Alternative Spaces in Asia* (2011) and the book *Off-Site Art curating* (2011). She organized special issues: "Off-Site Art in Taiwan, Hong Kong and China", *Yishu: Journal of Contemporary Chinese Art* (2010); "A late Bomb: The Debates of Taiwan Pavilion at Venice Biennial", ARTCO (2013); "The Future of Contemporary Curatorship", *ACT* (2015). Organized lecture series: "Curating History/ Histories of Curating", Taipei MOCA (2017); "Conversation, Biennial", Taipei Fine Art Museum (2016); "Socially-Engaged Art", Taipei Contemporary Art Centre (2014). She was an associate curator of 8th Shenzhen Sculpture Biennale "We Have Not Participated"(2014); curator of "Micro Micro Revolution"(2015) for Centre for Chinese Contemporary Art(CFCCA); co-curator of "The 5th Taiwan International Video Art Exhibition-Negative Horizon"(2016). Now, as an assistant professor of Department of Cultural Creative Industry and MA International Program, Critical and Curatorial Studies of Contemporary Art, National Taipei University of Education. Also, teach in the Fine Art Department at Taipei National University of the Arts.

周郁齡

國立臺灣美術館展覽組助理研究員，畢業於倫敦大學伯貝克學院（The London Consortium）人文與文化研究博士班。英國曼徹斯特華人藝術中心「陳界仁個展：帝國邊界 II - 西方公司」助理策展人（2009）、英國倫敦 Rag Factory 臺灣當代藝術展「外掛 x 附加 一段城市間的預演」策展人（2010）、曼城亞洲藝術三年展「天下無事」協同策展人（2014-2015）、英國倫敦伯貝克學院 The Peltz Gallery 高重黎個展「高重黎：持放映機的人」策展人（2015）、國立臺灣美術館「硬蕊／悍圖」策展人（2017）。

陳懷恩

1961 生於臺灣高雄。國立臺灣師範大學美術學系 72 級，東海大學哲學研究所博士，德國曼茲大學（Johannes Gutenberg Universität, Mainz）哲學研究所進修。現任國立臺中教育大學美術學系副教授，國立臺南藝術大學藝術創作理論研究所博士班兼任副教授。出版著作包括《圖像學——視覺藝術的意義與解釋》（2008；2011）、《第七種孤獨——以尼采之名閱讀詩》（2005）、《尼采的藝術形上學》（1998）。

陳佳琦

國立成功大學臺灣文學研究所博士。曾任《今藝術》採訪編輯、國立臺灣文學館助理研究員。現為成功大學多元文化研究中心博士後研究員。

Yu-Ling CHOU

Yu-Ling CHOU is a curator of Taiwan National Museum of Fine Arts. She gained her PhD degree at The London Consortium, Birkbeck on Humanities and Cultural Studies. Her research interests focus on moving images, experimental films and videos. She was assistant curator of Chen Chieh-jen: Empire's Borders-Western Enterprises Inc in Chinese Arts Centre, Manchester (2009), curator of Plugin X Add on: a rehearsal of potential connections between two cities in Rag Factory, London (2010), assistant Curator in residency at Centre for Chinese Contemporary Art, Manchester (2014-15), curator for The Man with the Moving Projector: Kao Chung-li's solo exhibition in the Peltz Gallery, Birkbeck, School of Arts, London.

Hwai-En CHEN

Hwai-En Chen, Associate Professor of Department of Fine Arts, National Taichung University of Education (NTCU) and Doctoral Program in Art Creation and Theory, Tainan National University of the Arts. Chinese Writings including *Nietzsches Artisten-Metaphisik* (1994, 1998), *Meine Siebente Einsamkeit-Gedichte von Nietzsche*(2005) and *Iconography and Iconology: The Meanings and Interpretations of Visual Arts* (2008; 2011).

Chia-Chi CHEN

Chia-Chi Chen, Ph.D. in Taiwanese Literature from National Cheng Kung University, currently a postdoctoral fellow in the Center of Multiple-Cultural Studies in NCKU. Experiences include editor for ARTCO and assistant research fellow for National Museum Taiwan Literature.

黃涵榆

國立臺灣師範大學英語學系教授、臺灣人文學社理事長、比較文學學會理事，曾任 *Concentric: Literary and Cultural Studies* 主編，研究興趣包含附魔、後人類、生命政治、精神分析、恐怖文學等。近期出版包括《跨界思考》（2017）與《附魔、疾病、不死生命》（預定 2017 年 11 月出版），另有多篇論文發表於 *Concentric: Literary and Cultural Studies*、《中外文學》、*NTU Studies in Language and Literature*，目前正在進行佔領運動與安那其的研究與撰寫計畫。

吳建亨

國立清華大學外國語文學系助理教授，研究領域包括歐陸哲學與當代思潮相關政治與倫理議題，近期專注巴迪烏（Alain Badiou）與法農（Frantz Fanon）研究，學術論文散見 *Concentric*、《中外文學》等期刊。

Han-Yu HUANG

Han-Yu Huang is professor in Department of English, National Taiwan Normal University, and chairman of Taiwan Humanities Society. His research interests include demonic possession, biopolitics, witness and testimony, psychoanalysis and contemporary European philosophy. His latest publications include *Cross-border Thinking* and *Demonic Possession, Diseases, Undead Life* (forthcoming in November 2017). He has published other essays on a variety of topics in some most prestigious Taiwan-based journals including *Concentric: Literary and Cultural Studies*, *Chung Wai Literary Quarterly* and *NTU Studies in Language and Literature*. He is currently doing research on anarchism and occupy movements.

Chien-Heng WU

Chien-Heng Wu is an assistant professor in Foreign Languages and Literature Department at National Tsing Hua University in Taiwan. He is interested in theoretical investigations into ethical and political issues and, more recently, focuses on the intersection between Badiou's and Fanon's thoughts. His works have been published in *Concentric* and *Chung Wai Literary Quarterly*.

林承緯

林承緯，日本國立大阪大學博士（美學・民俗學／文化表現論專攻）。現任國立臺北藝術大學建築與文化資產研究所專任副教授、日本民俗學會國際交流特別委員會委員、文化部中央層級民俗審議會委員、臺北市政府傳統藝術、民俗及有關文物審議委員會委員、新北市立鶯歌陶瓷博物館典藏審議委員等職。代表著作：《信仰的開花：日本祭典導覽》（2017）、《就是要幸福：臺灣的吉祥文化》（2014）、《金瓜石神社與山神祭》（2014）、《宗教造型與民俗傳承：日治時期在臺日人的庶民信仰世界》（2012）、《近代工芸運動とデザイン》（2008，共著）。

林會承

林會承畢業於建築系，最後學位為英國愛丁堡大學建築博士，就任於國立臺北藝術大學建築與文化資產研究所兼任教授，所撰寫的論文或出版的專書，如：《清末鹿港街鎮結構》（1979）、《臺灣傳統建築手冊》（1987）、The Spatial Organization of the Villages of the P'eng-hu Archipelago Taiwan in the Eighteenth and Nineteenth Centuries（Ph.D Thesis 1993）、〈澎湖的聚落單元：兼論清代澎湖的地方自治〉（1996）、《澎湖望安島六聚落空間與形式之建構》（1996-97）、〈澎湖社里的領域〉（1999）、〈臺灣建築史之建構：七個文化期與五個面向〉（2001）、《臺灣文化資產保存史綱》（2011）。

Cheng-Wei LIN

Cheng-Wei Lin received his Ph.D. in Aesthetics, Folklore Studies and Cultures from Osaka University, Japan, and now serves as Associate Professor in the Ph.D Program in Cultural Heritage and Arts Renovation Studies, Taipei National University of the Arts. He is the member of the International Folklore Studies Exchange Committee, Japan; Ministry of Culture Folklore Review Committee; Taipei City Government Traditional Arts, Folklore and Related Cultural Artifacts Review Committee, and New Taipei City Yingge Ceramics Museum Collection Review Panel. His major works include *Flourishing Religions: An Introduction to Japanese Rituals* (2017), *Wish You Best Luck: Culture of Luck in Taiwan* (2014), *Jinguashi Shrine and Rituals of Mountain Deities* (2014), *Religious Styling and Folk Tradition: The Plebeian Beliefs World of Japanese in Taiwan during the Japanese Occupation* (2012), and *Modern Craft and Design Movements* (2008 [co-author]).

Hui-Cheng LIN

Hui-Cheng Lin, graduated from many departments of architecture; the last position is PhD of the University of Edinburgh. Lin is a professor of department of architecture or cultural heritages in the university, published papers or books are as follows: *The Structure of Town Space of Lu-kung in the Ching Dynasty* (1979), *The Handbook of Taiwan Architecture* (1987), *The Spatial Organization of the Villages of the P'eng-hu Archipelago Taiwan in the Eighteenth and Nineteenth Centuries* (Ph.D Thesis 1993), *The Units of Human Settlement of Peng-hu* (1996), *The Space and Form of Human Settlement of Wang-an Island of P'eng-hu* (1996-97), *The Territory of the Villages of P'eng-hu* (1996), *The Structure of Taiwan Architectural History* (2001), and *The Outline of Conservation of Cultural Heritage of Taiwan* (2011).

簡歷

Profile

論壇與談人 Panelists

王俊傑

國立臺北藝術大學新媒體藝術學系教授兼系主任。畢業於德國柏林藝術學院獲卓越藝術家最高文憑。1984 年開始錄像藝術創作，為臺灣新媒體藝術發展的開創者之一。1984 年獲雄獅美術新人獎；1995 年獲德國「柏林電視塔藝術獎」；2009 年獲年度台新藝術獎視覺藝術類百萬大獎。重要國際邀展包括：「光州國際雙年展」、「威尼斯雙年展」、「約翰尼斯堡國際雙年展」、「移動中的城市」（維也納分離主義藝術中心）、「臺北雙年展」、「亞洲藝術三年展」、「亞太當代藝術三年展」、「上海西岸雙年展」、「柏林超媒體藝術節」、「林茲電子藝術節」、「歐洲媒體藝術節」等。參與重要策展工作包括：「漫遊者——國際數位藝術大展」（2004）、「異響——國際聲音藝術展」（2005）、「臺北雙年展：（限制級）瑜珈」（2006）、「臺北數位藝術節」（2009）、「Videonale——當代國際錄像藝術對話」（2011）、「超旅程——未來媒體藝術節」（關渡美術館，2012）等。近期創作導演新媒體跨領域劇場作品包括：《萬有引力的下午》（2010）、《罪惡之城》（2014）、《索多瑪之夜》（2016）等。

Jun-Jieh WANG

Jun-Jieh Wang graduated from the HdK Art Academy in Berlin. He started working with video in 1984, and became one of the pioneers of new media art in Taiwan. He received the Hsiung-Shih New Artists Award in 1984, the Berlin Television Tower Award in 1996 and Taishin Arts Award in 2009. Wang is currently professor and chairman at the Department of New Media Art at Taipei National University of the Arts. Invitations to major international exhibitions came from, among others, "European Media Art Festival", "Transmediale Berlin", "Shanghai West Bund Biennial", "Asia-Pacific Triennial", "Fukuoka Asian Art Triennale", "Taipei Biennial", "Venice Biennial" and "Kwangju Biennial". Jun-Jieh WANG's main work as curator includes: "Navigator: Digital Art in the Making" (2004), "BIAS: International Sound Art Exhibition" (2005), "Taipei Biennial: Dirty Yoga" (2006), "Taipei Digital Art Festival" (2009) and "Videonale: Dialogue in Contemporary Video Art" (2004). WANG's work in interdisciplinary theatre includes: The Night of Sodom (2016), Sin City (2014) and L'Après-midi de la Gravité (2010).

賴瑛瑛

國立臺灣藝術大學藝術管理與文化政策研究所專任教授、中華民國博物館學會常務理事及世界人權博物館協會（ICOM-FIHRM）諮詢委員。國立臺灣師範大學美術教育與美術行政研究所博士。曾任臺北當代藝術館副館長、臺北市立美術館副研究員、世界博物館協會博物館管理專業委員會（ICOM-INTERCOM）理事及中華民國博物館學會博物館管理專業委員會召集人。策展經歷含〈達達的世界〉、〈輕且重的震撼〉、〈歡樂迷宮〉等。發表論文及專書有〈文化領導權的建構〉、〈公私協立的博物館治理〉、《當代藝術管理：藝術學的考察》、《展覽反思與論述實踐——臺北市立美術館展覽方針之研究 1983-2007》、《臺灣前衛：六〇年代複合藝術》等。

黃舒屏

國立臺灣美術館展覽組研究員。英國里茲大學女性理論與視覺理論碩士、臺灣大學外國語文系學士。曾任藝術家出版社文字編輯工作（2000-2001）、臺北當代藝術館展覽組助理研究員（2002-2008）。曾策劃「梅式解讀玩——梅丁衍個展」（2003）、「漫無目的——王德瑜個展」（2003）、「EX-TT-03：黃世傑個展」（2003）、「複音：李明維，謝素梅雙個展」（2007）。2008年至2010年曾參與「上海電子藝術節」、「2009亞洲藝術雙年展」、「蔡國強——農民達芬奇」展覽專案統籌工作；2009-至今展覽策畫：「當代藝術神話——張宏圖、楊茂林、涂維政」展覽（2009）、「浮世山水——臺灣藝術心貌」（2010）、「M型思惟——2011亞洲藝術雙年展」（2011）及「返常——2013亞洲藝術雙年展」（2013）、「造動——015亞洲藝術雙年展」（2015）、「危觀風景——原住民族文化與空間部署」（2017）等展覽。

Ying-Ying LAI

Ying-Ying Lai now is a professor at the Graduate School of Arts Management and Cultural Policy, National Taiwan University of Arts, a Council member for ICOM-FIHRM, Board member of Chinese Museum Association, Taiwan. Ms. Lai received her Ph.D. degree in art education and art administration from the National Taiwan Normal University. She was active as the Deputy Director of the Museum of Contemporary Art, Taipei and served over 20 years as a senior curator at the Taipei Fine Arts Museum. She was the chairwoman of museum management committee of the Chinese Museum Association and also a board member of ICOM-INTERCOM. Ms. Lai has curated many exhibitions, such as the World according to Dada, Gravity of the Immaterial, Labyrinth of Pleasure, etc. She is also the author of *Taiwanese Avant-Garde, Complex Art in the 1960s, A Reflexive Study of the Taipei Fine Arts Museum's Exhibition (1983-2007), Contemporary Arts Management*, etc.

Iris Shu-Ping HUANG

Iris Shu-Ping Huang is currently working as curator at National Taiwan Museum of Fine Arts. She was graduated from National Taiwan University with a degree in Foreign Language and Literature. After acquiring a Master degree in Feminism and the Visual Arts from University of Leeds in UK, she was been an Associate curator in the Museum of Contemporary Art for 6 years (2002-2008). She specializes in the curating of Asian Contemporary Art and modern/contemporary art history in Taiwan, such as "Mythologies of Contemporary Art by Three Artists: Zhang Hong-Tu, Yang Mao-Lin, and Tu Wei-Cheng"(2009) , "Landscape to Mindscape of Floating World: Contemporary art from Taiwan"(2010). Iris Shu-Ping HUANG is the curator of Asian Art Biennial: "Medi(t)ation"(2011) , "Everyday Life"(2013), and "Artist Making Movement"(2015).

王麗蕉

中央研究院臺灣史研究所研究副技師兼檔案館主任，國立政治大學圖書資訊與檔案學碩士，國立臺灣大學圖書資訊學博士。研究專長為檔案編排與描述、metadata 與數位系統、檔案館使用者資訊行為研究。2007 年起轉任至中研院臺史所，負責規劃臺史所各項數位典藏計畫執行方案、數位典藏系統建置、以及數位成果開放應用等。2009 年臺史所檔案館正式設置後，即擔任檔案館主任一職迄今。統籌管理臺灣檔案史料蒐集、整編、典藏、開放與策展等學術資源服務，特別是其所規劃建置之「臺灣史檔案資源系統」，以檔案全宗方式，整合多元來源與多樣性檔案，其中包括陳澄波、顏水龍、陳植棋等多位臺灣前輩藝術家檔案全宗；以及「臺灣日記知識庫」等數位人文系統。此外，近十年來，亦策劃多項檔案主題特展，如「時空旅行」特展，結合歷史檔案數位典藏成果和資訊科技互動裝置，以數位互動展示，營造出虛擬實境與互動體驗，讓社會大眾能更親近臺灣百年來歷史發展軌跡。

陳淑君

中央研究院歷史語言研究所助研究員，獲得國立臺灣大學圖書資訊學博士、英國雪菲爾大學（University of Sheffield）資訊學研究所碩士、英國倫敦大學亞非學院（SOAS）碩士預科文憑。目前同時兼任中央研究院數位文化中心執行秘書，及國立臺灣師範大學圖書資訊學研究所兼任助理教授。自 1998 年開始參與數位典藏國家型科技計畫，2013 年獲得美國蓋提研究所（Getty Research institute, GRI）獎助前往 GRI 擔任訪問學者，進行數位藝術史的學術研究，並自 2014 年起獲美國 GRI 聘任為 Getty Vocabularies as Linked Open Data 研究計畫的外聘顧問。專長於數位典藏與數位圖書館研究、知識組織系統、後設資料研究與設計、鏈結開放資料、數位人文研究。目前同時負責規劃與美國蓋提研究所「藝術與建築索引典」（Art & Architecture Thesaurus）中文化研究計畫。

Li-Chiao WANG

Li-Chiao Wang is the associate research specialist and the director of Archives of Institute of Taiwan History (ITH), Academia Sinica. She graduated with a master's degree in archival Studies from National Chengchi University, and received a Ph.D. in library and information science from National Taiwan University. In research, she focuses on archival arrangement and description, metadata and digital archives, information behavior of the archives user, and other related issues. She started her career at ITH in 2007 as the archivist responsible for Taiwan historical records, and also began her tenure on National Digital Archives Program. At the ITH, she is mainly responsible for organizing and conducting the digitization projects of archives and manuscripts introduce advanced technologies into the archives context. The Archives formally founded in 2009, she was appointed director and continues to date. She devotes her efforts to the development of digital archives systems, such as Taiwan archival Information System (TAIS), and Taiwan Diary Knowledge Bank (TDK). The TAIS contains diverse Taiwan-related archives, including paintings and papers of Cheng-Po Chen (1895-1947), Shui-Long Yen (1903-1997), Chin-Chi Chen (1906-1931), and other artists. In last decade, she had curated a number of exhibitions of ITH, among them "Travel in Times" in 2013, and participated in several large-scale exhibitions.

Shu-Jiun CHEN

Shu-Jiun Chen is the Assistant Research Fellow at the Institute of History and Philology, Academia Sinica, and also the Executive Secretary of Academia Sinica Center for Digital Cultures. She received her Diploma from the SOAS of University of London in 1996, M.A. degree in Information Studies from the University of Sheffield, UK in 1997, and Ph.D. degree in Library and Information Science from the National Taiwan University in 2012. In 2013, she was a visiting scholar at the Getty Research Institute where she focused on the study of digital art history. Dr. Chen is also an Adjunct Assistant Professor of the Graduate Institute of Library & Information Studies, National Taiwan Normal University since 2013. Her research interests include digital libraries, metadata, knowledge organization, Linked Data and digital humanities. She initiated the Research Project of Chinese-language AAT (Art & Architecture Thesaurus) with the Getty Research Institute, USA since 2008, and as the External Advisor of Getty Vocabularies as LOD (Linked Open Data) since 2014.

柯人鳳

臺北藝術產經研究室執行長、國際鑑價師協會會員。英國倫敦藝術大學文化創意經營與管理研究所碩士、中國文化大學市政暨環境規劃學系學士。曾任臺北藝術產經研究室國際事務主任、臺北藝術產經研究室產業環境與趨勢研究組組長、財團法人中華民國國家資訊基本建設產業發展協進會專案管理師。研究計畫包含：「臺灣畫廊產業史料庫計畫」、「藝術鑑定資料庫與鑑定機制標準化計畫」、「藝術品鑑定先導服務計畫」、「藝術經濟學論述之基礎研究計畫」、「全球藝術博覽會研究計畫」、「2010年視覺藝術產業現況研究報告」、「我國藝術品移轉稅制與視覺藝術產業國際競爭力之關係比較研究」。發表有研討會論文“Towards An Urban Art Economy: How Flagship Art-Based Initiatives Start the Engine of City Growth After the De-industrialization Transformation,”於2013年第21屆歐洲文化行政管理網絡年會（the 21st ENCATC Annual Conference）。著作《藝術經濟力：藝術經濟學論述之基礎研究》（2013）。

蔡斐文

畢業於國立臺灣大學森林系，1989年9月獲得全美人文科學基金會獎助金（National Endowment for the Humanities），入美國紐約哥倫比亞大學圖書館學研究所紙質文物修護組，並於1992年取得哥倫比亞大學科學碩士與紙質文物修護專業文憑。畢業後獲得Kress基金會研究獎助（Samuel H. Kress Foundation）在國會圖書館工作。求學與畢業期間陸續參與國家檔案館（National Archives and Records Administration）、史密森尼博物院等機構的檔案、繪畫與圖書文物之保存修護計畫。1993年取得修護研究獎助金以畢業後研究員身份進入史密森尼學會（Smithsonian Institution）文物保護分析實驗室（Conservation Analytical Laboratory，現為Museum Conservation Institute）。研究期間，曾於1994年獲得蔣經國基金會（北美地區）中國紙質類文物保存修護之獎助金。1995年正式聘為紙質文物修護師，1999年11月回臺任教，現為國立臺南藝術大學博物館學與古物維護研究所副教授。現任《檔案季刊》編輯委員、文化部遺址審議委員會委員、臺南市與嘉義市古物審議委員會委員、高雄市立歷史博物館典藏委員與國立臺灣歷史博物館典藏委員。

Ren-Feng KE

Ren-Feng Ke, received a BA in Urban Design from the Chinese Culture University in Taiwan and an MA in Enterprise and Management for Creative Arts from University of Arts London. She joined Taiwan Art Gallery Association (TAGA) in 2009, running education programme for TAGA Institute of Gallerists. She has worked on Art Taipei and several regional art fairs to access current markets, resources and sales comparison opportunities during her time at TAGA. She is also a guest lecturer at institutions and conferences. In 2010, she became the Head of Industrial Environment & Trends Group of Taipei Art Economy Research Centre— an affiliate of TAGA, conducting trend research and data analysis commissioned by the government, such as Comparative Analysis of Visual Art Industries in Taiwan(2011), Report: Mapping Global Art Fairs(2012), Tax Policy in Taiwan(2013), The Evaluation of the Impact of Art Economy(2013), Asia-Pacific Art Market Report 2015/16(2016), Asia-Pacific Art Market Report: Consumer Behaviour Analysis 2015/16(2016), Asia-Pacific Art Market Report: E-commerce Consumer Behaviour Survey 2015/16(2016), and Asian Main Line: A focus on the Major Economic Axis of Chinese Art(2016). In 2016, she was appointed Executive Director, responsible for the field of personal property appraisals. She is member of International Society of Appraisers.

Fei-Wen TSAI

Fei-Wen Tsai received a MS in Library Science and a Certificate in Conservation from Columbia University (1992). She undertook advanced internships and additional training at the Library of Congress and the Smithsonian Institution. In 1993, she was awarded a Paper Conservation Fellowship at the Conservation Analytical Laboratory (CAL, presently Museum Conservation Institute) and worked for the CAL for several years before taking a teaching position at the Tainan National University of the Arts (TNNUA) in 1999. She is presently an Associate Professor at the TNNUA.

吳盈君

國立臺南藝術大學博物館學與古物維護研究所助理教授。西班牙塞維亞（Sevilla）大學繪畫保存修復博士、西班牙塞維亞大學歐洲學程藝術文化經營管理保存碩士。2013年歸國後即在臺灣從事文物修護教學與相關工作，專長為架上繪畫、彩繪木質文物與當代藝術品修護。

薛燕玲

國立臺灣美術館典藏管理組組長。日本大學藝術學部大學院藝術學研究科藝術學碩士。薛組長長期從事美術館典藏行政工作及臺灣美術研究工作，主要研究為臺灣近現代美術發展史、藝術品典藏與保存管理、博物館典藏政策等，就上述議題發表多篇論文，及策畫以臺灣美術與藝術家為主題的展覽。在藝術品典藏管理工作上，致力於維護保存、科學管理、加值應用開發之推動，曾參與多所公立機構典藏庫規劃之諮詢，並擔任臺南市政府美術品典藏審議委員、臺中市政府文化局典藏審議委員會第一屆委員與「臺灣數位文化中心推動小組」委員。曾於2001年公務人員公費出國專題研究「文化資產維護保存研究」，並榮獲2010年中華民國行政院模範公務人員。2008年起，在東海大學兼任助理教授，講授臺灣美術史及典藏管理等課程。近期研究：《帝國遊走——日治時期日本來臺畫家文化視域的再現》（尚未發表）。曾發表有〈國立台灣美術館所藏作品の保存と管理の特徴〉（國立臺灣美術館藏品保存與管理的特色）（2017）、〈官宣傳播——日治時期美術繪葉書之意涵探析〉（2016）、〈異域之旅——日治時期來臺畫家遊蹤與作品初探〉（2014）、〈林玉山歷史人物畫創作發想探析——以《周濂溪》與《林和靖》為例〉（2013），並策畫展覽「典範傳移——林玉山繪畫藝術特展」（2012）。

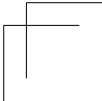
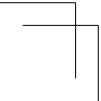
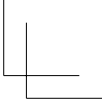
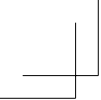
Saskia WU

Saskia Wu is an Assistant Professor, Graduate Institute of Conservation of Cultural Relics and Museology, Tainan National University of the Arts (TNNUA), Taiwan. Dr. WU has gotten her doctorate painting- conservation restoration in 2013 in University of Seville, Spain. She's specialist are conservation oil painting, polychrome sculpture, gold technique and contemporary art.

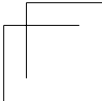
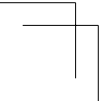
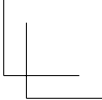
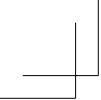
Yen-Ling Hsueh

As the chief of Collection Management Division, National Taiwan Museum of Fine Arts, Yen-Ling Hsueh gained her master's degree of Arts Studies at Graduate School of Art, College of Art, Nihon University. She has been engaged in art collection administration and research on Taiwanese art for years. Her research specialties include Taiwanese modern art, art collection and preservation, museum collection policies and so on. She is also a curator for Taiwanese art and artists, dedicated to promoting preservation, scientific management and added-value application of art collections. She has been a consultant for archive design in public organizations. She was also a member of the art collection review committee in Tainan City Government, Cultural Affairs Bureau of Taichung City Government, and Promotion Office of the Taiwan Digital Cultural Center. In 2001, she took part in a study on cultural heritage preservation with government sponsorship. She was awarded Exemplary Public Servant in 2010. Ever since 2008, she has been an adjunct assistant professor in Tunghai University, teaching history of Taiwanese art and collection management. One of her recent studies is *Wandering in the Empire: The Representation of the Cultural Perspectives of the Japanese Artists in Taiwan During the Japanese Colonization* (not yet published). Her publications include "Features of Preservation and Management of the Art Collection in National Taiwan Museum of Arts" (2017), "Government Propaganda: A Study on Fine Arts Picture Postcards of the Japanese Rule" (2016), "Traveling in A Foreign Land: Japanese Artists' Works and Trips in Taiwan During the Japanese Colonization" (2014) and "An Analysis and Concepts Development based on Paintings of Historical Figures by Lin, Yu-Shan-'Zhou, Lien-Hsi' and 'Lin, Ho-Ching' as Examples" (2013). She was the curator of "Passing on a Lasting Legacy: Paintings by Lin Yu-Shan" (2012).

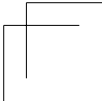
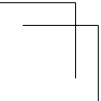
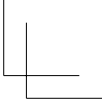
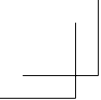
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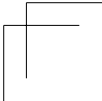
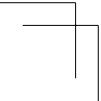
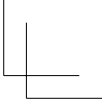
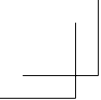
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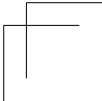
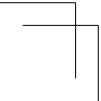
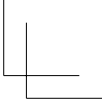
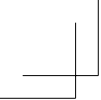
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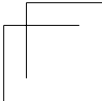
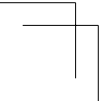
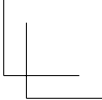
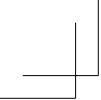
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共再生的記憶： 重建臺灣藝術史學術研討會暨論壇

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Reconstructing Art Histories in Contemporary Taiwan

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