

Tainan Art Museum

# 臺南美術

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檔存

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藝術



# 重建臺灣 藝術史

從藝術檔案的基礎建置做起

文・圖\_蔣伯欣

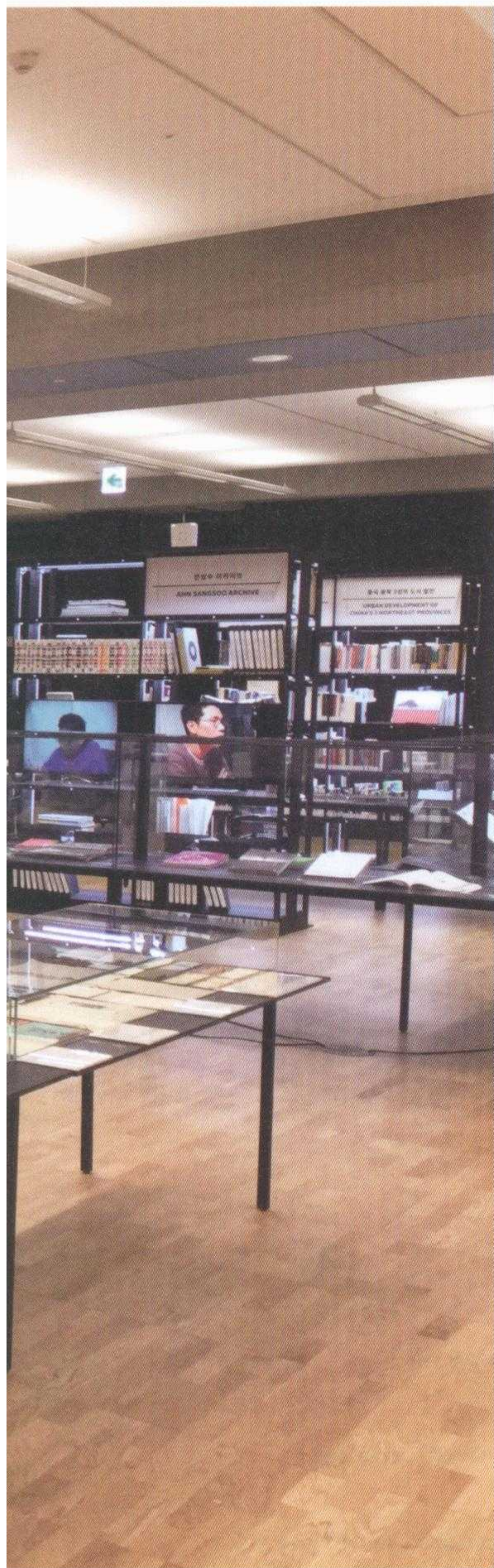
**隨**著全球化的疆界瓦解、人員與資訊快速流動、大數據與人工智慧興起，衝擊了過去的藝術史學與史料建置方法。近聞文化部在「前瞻基礎建設計畫」中，將「重建臺灣藝術史」列為首要政策之一，目前正規劃內容。本文試就公部門建設本國藝術史的歷程、民間需求、國際趨勢，來檢視何謂臺灣藝術史的「基礎建設」？美術館該如何重建臺灣藝術史，方為前瞻思維？

## 公部門整理臺灣藝術史料發展回顧

回顧臺灣整理藝術史料的過程，自文建會 1982 年成立，由首任主委陳奇祿、黃才郎等人辦理「年代美展」。在尚無藝術史研究基礎的情況下，為昭公信，暫以「創作三十年以上」為概略標準，篩選各年代藝術家展出。1980 年代北美館也為多位年長藝術家辦理回顧展。

韓國光州亞洲文化殿堂（ACC）檔案與研究院一景。





1992 年開始，由藝術家出版社何政廣主編出版的《臺灣美術全集》，應是首次以民間力量展開的藝術家作品集結。每卷大量圖版，搭配約兩萬字的學術論文，取代了過去在雜誌上的評論性文章，雖較具學術性，但部分作者為中國藝術史、西洋藝術史學者，為階段性的權宜作法。值得注意的是，《臺灣美術全集》收錄作品多為藝術家本人或家屬提供，不盡然由學者就學術觀點所選，又因篇幅所限，未能完全涵蓋藝術家的所有作品。

1999 年，由省美館館長倪在沁與藝術家出版社合作，以一年期研究計畫為架構的《臺灣美術評論全集》開始委託專業的臺灣藝術史學者與評論者撰稿，篇幅增加到八萬字以上。綜觀 1990 年代的兩套叢書，皆以人為中心，以「傳記式」搭配文獻分析，著重創作發展的風格分析法，形成主要史料基礎。

2000 年以後，文建會主委陳郁秀規劃的「家庭美術館」叢書，則是以系列套書企圖「建購臺灣美術史料」，唯內容偏向推廣性，作者涵蓋學者、創作者、評論者、記者，且為符合政府採購法，撰稿時間僅有四到六個月。值得注意的是，過去被放在論文黑白圖版的文獻，在此套印刷精美的叢書中，則以彩圖與作品並列相參，提昇了史料的地位。

在陳郁秀主委任內，也邀請謝里法召集、主編《臺灣地方美術史全集》套書，以全國各縣市為單位撰史。因涵蓋面廣，部分作者係由地方人士推薦，在缺乏臺灣美術史研究經歷的情況下，多以二手史料的傳抄為主，造成程度不一的缺漏。然謝里法提出以「空間」為架構的美術史觀，力圖縮小範圍，扎根地方的蒐集一手史料，其企圖心確屬創舉。

其後，文建會又有《臺灣現代美術大系》、《臺灣當代美術大系》套書的出版，由於成書倉促，過於仰賴評論者與報導者，集結程度不一的論述即成專書，質量均難以達到具藝術史成果的理想。

文建會另一系列「臺灣前輩藝術家影音紀錄片」，也是立意雖佳、但史料價值有限的成果。臺灣藝術家普遍重視技法甚於觀念，若無扎實的前置研究，訪談藝術家時，通常只能捕捉藝術家身影，難以切中藝術史研究真正所需的口述材料。



## 臺灣藝術史論述的斷裂

綜觀上述臺灣美術史論的出版，有幾個共同特色：一、政府出版委由民間如雄獅美術、藝術家出版社執行，推廣性高於學術性；二、以人物為中心的傳記式研究，搭配風格分析，為主流的論述方法；三、作者多非嚴格意義下的臺灣美術史學者，委託多類似雜誌邀稿，而非學術研究計畫；四、成書時間短，多重複引用二手史料，無法深化作品研究。最可惜的是，執行時，忽略同步蒐藏一手史料，特別是美術館、圖書館未典藏、建置方法亦不同的藝術檔案。

在藝術史與當代策展方面，1990 年代後期，無論是藝術史展覽（如「東亞油畫的誕生與開展」，2000）或當代藝術展（臺北雙年展，1998-），臺灣藝術論述，已逐步從中國／華人框架下，轉移到亞洲的區域連結，卻也構成此後兩極化的傾向：臺灣當代藝術多從 1990 年代迄今論起，臺灣藝術史則從二次大戰往前論述。

反而是中間的一段，戰後以迄 1980 年代、特別是一般在國際上經常論及的新前衛，國內各美術館皆缺乏專業深入的研究，相關展覽多以個別藝術家回顧展為主，議題亦停滯多年，難以與國際新趨勢對話。

兩極化的發展，也造成史觀的斷裂與空缺。歷史前衛與新前衛的當代參照，是一般國際雙年展上常見的作法。但在臺灣的國際雙年展，則極少見到 1990 年以前的作品參展，一則造成當代等同新時代或新風格的誤解，一則懸置了戰後新前衛的歷史定位。

## 東亞藝術研究的檔案轉向

相較之下，在日本基金會（Japan Foundation）的主導下，東京國立近代美術館（The National Museum of Modern Art, Tokyo）、韓國現代與當代美術館（National Museum of Modern and Contemporary Art, Korea）、新加坡美術館（Singapore Art Museum）等三館自 2005 年起，便合辦「亞洲立體主義繪畫：越界對話」（Cubism in Asia: Unbounded Dialogues）巡迴展、2010 年繼而舉辦「亞洲現實主義」（Realism in Asian Art）巡迴展，集結亞洲各國戰前到戰後的作品參展、論述亞洲，而缺乏歷史縱深的臺灣美術館策展，則在國際舞臺上持續缺席。<sup>1</sup>

1.

2018 年，此三館（新加坡改由新加坡國家畫廊舉辦）將展開第三度巡迴展：「戰後亞洲的藝術與文化抵抗」，期盼國內各美術館及相關藝術家能參與其中。



作為藝術的後進國，亞洲近年來新開幕的美術館，無不重視本地史觀的重建，與國際戰略的疏理。2015 年 11 月開館的新加坡國家畫廊（National Gallery Singapore），開館大展以東南亞現代美術史迄 1990 年代為內容，平行展出與龐畢度中心（Centre Pompidou）合作的「重構現代主義」（Reframing Modernism）展。開館展不惜重金購置借貸作品，將東南亞各國現代藝術與西方原作並置，並結合印尼視覺藝術檔案庫，每年投入約百萬美金以上建置檔案，企圖翻轉原有的現代主義影響系譜，確立新加坡作為東南亞區域藝術核心的戰略位置。

同時成立的韓國光州亞洲文化殿堂（Asian Cultural Complex）也以「檔案與研究院」作為六個部門之一，並在開幕前兩年邀請亞洲八國的策展人移地研究，蒐藏購置藝術檔案。單這個策展項目的年度經費，即高達每年 200 萬美金，足見韓國在藝術檔案領域急起直追的強烈企圖。

籌備中的香港 M+ 視覺文化博物館，也以華人視覺文化為定位，投入相當的人力資金，在國際間蒐集檔案。臺灣極為重要的藝術家如謝德慶、陳其寬等的作品文獻、建築草圖，即已納入典藏。以國內藝術檔案建置的落後與荒蕪，未來臺灣學生要研究國內藝術家，恐將赴海外才得見一窺其檔案。



藝術檔案與圖書館、美術館的差異。〔東京國立近代美術館學藝員鈴木勝雄（Katsuo Suzuki）製表〕



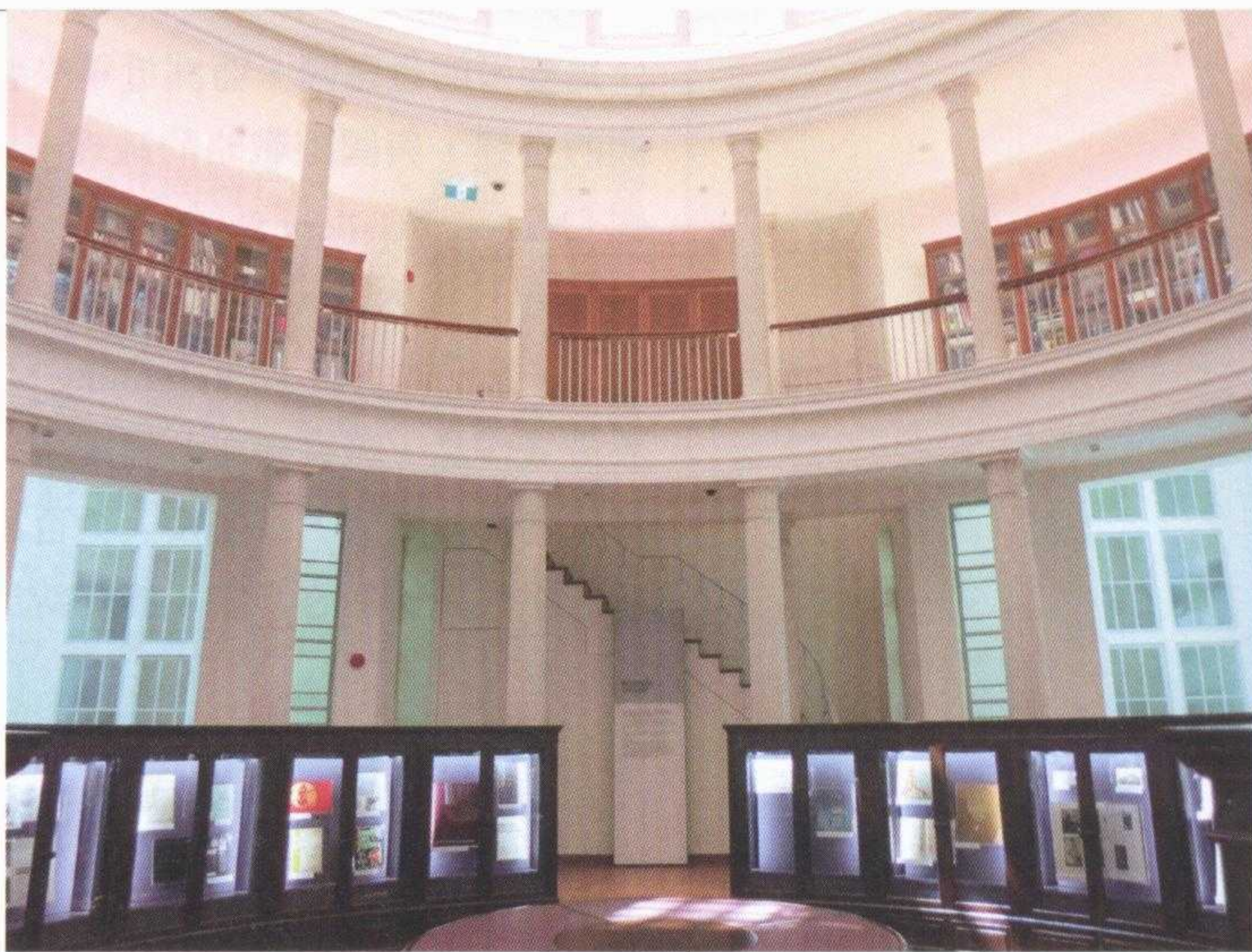
與此同時，國際間出版的基礎文獻史料亦著力甚深。2009 年以來，且不論中國國內即有多部以「中國當代藝術三十年」為範疇的學術專書出版，東亞各國無不針對本地的當代藝術，展開再脈絡化的疏理。包括 2010 年中國的巫鴻與紐約現代藝術博物館（MoMA）合作翻譯《中國當代藝術：基礎文獻》（Contemporary Chinese Art: Primary Documents）；日本於 2013 年與紐約現代藝術博

物館合作出版《從戰後到後現代，1945 — 1989 年的日本藝術》（From Postwar to Postmodern, Art in Japan, 1945 1989: Primary Documents）；韓國於 2013 年出版當代藝術專書《韓國當代藝術：單色畫與方法的迫切性》（Contemporary Korean Art: Tansaekhwa and the Urgency of Method）；馬來西亞於 2013 年已出版二冊《馬來西亞藝術敘事》（Narratives of Malaysian Art）系列叢書。

即便是過去最不重視本地藝術史的香港，自 2012 年三月起，亞洲藝術文獻庫（Asian Art Archive）亦與香港藝術館（Hong Kong Museum of Art）合作「香港藝術史研究」（Hong Kong Art History Research - Pilot Project），開始展開 1950 年代以來的香港當代藝術研究。

### 反思重建臺灣藝術史之道：作品須與檔案結合為整體戰略

國內部分，系統性編纂基礎史料的出版多在民間，如楊英風、陳澄波基金會蒐集檔案並出版極具史料價值的全集，國立臺灣美術館委託蕭瓊瑞編纂《臺灣美展八十年》、顏娟英等譯著《風景心境》等專書，皆深具貢獻。不過，出版資金龐大，其他藝術家及家屬多無力負擔，因而常見以數位上網為主的作法，各自摸索出的方法，恐難與國際藝術檔案庫接軌，且大多未意識到，數位檔案未必能長久保存，檔案原件仍有無法取代的必要性。



新加坡國家畫廊東南亞藝術檔案展示一景。



2.  
可參考筆者在 2017 年 4 月策劃、北美館與春之文化基金會合辦的「檔案轉向：東亞當代藝術與臺灣(1960-1989)」國際學術研討會，邀請 20 位國際學者發表論文、藝術檔案建置案例。會議網址：[http://www.tfam.museum/Event/Event\\_page.aspx?ddlLang=zh-tw&id=2650](http://www.tfam.museum/Event/Event_page.aspx?ddlLang=zh-tw&id=2650)。

3.  
蔣伯欣，〈文化部應成立視覺藝術檔案中心〉，《藝術家》，第 437 期（2011），頁 135。

三大美術館也受限於各種因素，無法設置專責藝術檔案的部門。籌備中的各縣市地方美術館，在前述藝術史基礎研究不足的情況下，或有定位不明、方向偏頗，甚至錯置為文化中心的危機。反觀鄰近國家的檔案館相繼成立，彙整藝術檔案作為發動論述之平台，整合作品的典藏維護、策展應用與學術研究，並釐清各美術館的定位與發展方向。

換言之，自檔案的基礎建設出發，將更能結合上述國際間的「檔案轉向」，體察當前藝術發展的重要課題，重編東亞當代或現代藝術史，從而帶動在地藝術定位與全球戰略布局。<sup>2</sup>

由上述分析可知，文化部多年來的臺灣藝術史成果，推廣有餘，扎根不足，有論述淺碟化的現象，研究方法多承襲自文建會成立之初的傳記式風格分析，三十多年來變化不大，已不符當前國家需求與國際趨勢，多年前，筆者即撰文呼籲文建會應規劃成立國家級藝術檔案中心，卻不見政府積極作為。<sup>3</sup>現在文化部要重建台灣藝術史，猶時未晚，但不可只停留在歷年的既有作法。

事實上，先進國家的藝術史研究，早已將藝術檔案與作品研究，視為一國家文化發展的整體戰略。反觀國內美術館，長期以來偏重硬體的作品購置，輕忽軟體的檔案研究，在檔案圖像資料庫方面，落後國際至少 20 年。

面對長期的停滯，藝術史論述與策展的淺碟化與空洞化，新政府更應帶領相關部門轉型升級，結合學界與美術館建置作品檔案，累積作品維護與策展的材料與方法。有了檔案作為連帶，就可滿足地方美術館與相關館舍結成區域聯盟，形塑在地各館的典藏方針與定位，發展跨國交流與藝術史對話。藝術檔案是百年扎根的點滴工程，今天不做，明天一定後悔；重建臺灣藝術史，必須從基礎的藝術檔案做起。

## 蔣伯欣

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# Reconstructing Taiwan's Art History

Starting with Fundamental Establishment of Art Archives

Text\_Po-Shin Chiang

Translation\_Hui-Fen Anna Liao

The dissolution of borders resulting from globalization, rapid migration of people and information, and the rise of big data and artificial intelligence are impacting how art history and data are being stored. The study of Taiwan's art history urgently needs to break away from traditional ways of thinking, which are associated with being inactive and connected with death and the past. Contemporary challenges should be assertively confronted, with transitions provided by updating to archival methods that are active, regenerative, and contemporary. The reconstruction of the art history of Taiwan with the fundamental establishment of archives is a way to end the protracted stagnation.

## Reviewing the Development of Taiwan's Historical Art Data

Taiwan's organization of historical data for art could be traced back to the Era Art Exhibition initiated when the Council of Cultural Affairs was founded in 1982 by its first director Chi-Lu Chen, Tsai-Lang Huang, and others. With no prior foundation for the studies of art history, a preliminary standard was set for "those with art careers spanning over three decades" in order to be fair and just, followed by the selection of artists from different eras. Moreover, retrospective exhibitions for several veteran artists were organized by the Taipei Fine Arts Museum in the 1980s.

*Taiwan Fine Arts Series* published by Artist Publishing Company in 1992 led by its editor-in-chief Ho Cheng-Kuang was the first private-initiated artwork information series. Each volume consists of an abundance of images and also academic writings of approximately 20,000 Chinese characters. The series replaced critical writings published in magazines, and although it was comparatively more academic, most of the contributing writers were Chinese or Western art historians, making the endeavor an ideal interim step.

*Taiwan Art Criticism Series*, a collaborative endeavor launched in 1999 by the then director of Taiwan Provincial Museum of Fine Arts Tsai-Chin Ni and Artist Publishing Company, was a yearlong research project that commissioned professional Taiwanese art historians and critics to write for the series, resulting in an augmented content consisting of over 80,000 Chinese characters. These two publication series released in the 1990s placed focus on autobiographical contents that highlighted art style analyses. You-Chiou Chen, then director of the Council of Cultural Affairs, initiated the organization of *Home as Art Gallery*, a collection of books with the objective of "establishing Taiwanese art historical data". Its content served a higher promotional purpose, with writers that included scholars, artists, critics, and journalists.



Due to the Government Procurement Act, the project only allotted four to six months for the writing of the essays.

*Comprehensive Collection of Taiwan Regional Art History*, initiated during You-Chiou Chen's term of office and with Lifa Shaih serving as convener and editor-in-chief, was a series of books documenting the art history of counties and cities in Taiwan. To encompass a wide scale and scope, some of the contributing writers were recommended by local figures. Due to the lack of existing studies for the art history of Taiwan, most of the contents referenced secondhand historical data, resulting in various inconsistencies. However, Shaih's proposal was driven by a pioneering ambition, which suggested using a "spatial" framework to construct art history, aiming at narrowing down the parameters, with regional historical data collected in a deep-rooted manner.

Other publications were released following the aforementioned, including the Council of Cultural Affairs' *Taiwan Modern Art Series* and *Taiwan Contemporary Art Series*; however, they were put together rather hastily and overly relied on critics and journalists, which resulted in compilations of essays of different levels with less than ideal qualitatively and quantitatively attainments. The Council of Cultural Affairs also released the series, *Video Documentary: Senior Artists in Taiwan*, and although well-intentioned, it was, nonetheless, limited in its historical value.

### Chasms in Taiwan's Art History Discourse

A few shared features are observed in the abovementioned publications: 1. Government publications executed by commissioned private companies, such as Lion Art and Artist Publishing Company, showcased more promotional values than academic qualities; 2. Autobiographical studies with analyses on styles was the mainstream approach to the discourse; 3. Most of the contributing writers were, in the stricter sense of the term, not historians of Taiwan's art history, and most writings were commissioned by magazines and not academic research projects; 4. With a short time period allotted for the realization of the books, many repeated and referenced secondhand historical data and lacked in-depth artwork studies. Most unfortunate of all was that firsthand historical data were not concurrently collected.

In regards to art history and contemporary curatorial endeavors, exhibitions based on art history (such as *Oil Painting in East Asia: Its Awakening and Development*, 2000) or contemporary art exhibitions (such as the Taipei Biennial, 1998 and ongoing) began to change in the late 1990s, with discourses on the art of Taiwan shifting from focusing on China/Chinese to making regional connections with Asia. This also later resulted in polarizing developments, with discussions on the contemporary art of Taiwan predominantly encompassing the 1990s till the present, and discourses on the art history of Taiwan moving from World War II onwards.

The art museums in Taiwan lacked professional in-depth studies for the period from the post-war period to the 1980s, especially overlooking the neo-avant-garde that is often discussed by the international community. The exhibitions presented consist of mostly solo retrospectives, with subject matters discussed staying stagnant for many years and lacking dialogues with international new trends.

The polarizing developments have also resulted in chasms in how history is perceived. Avant-garde and neo-avant-garde are often referenced for historical purposes in international biennials; however, artworks created prior to the 1990's are rarely seen in the international biennials in Taiwan, resulting



in the misconception that contemporary is synonymous with new generation or new style and also the suspension of neo-avant-garde's post-war historical position.

### Archival Turn with Studies of East Asian Art

Initiated by the Japan Foundation, the National Museum of Modern Art, Tokyo; National Museum of Modern and Contemporary Art, Korea; and Singapore Art Museum began collaborating on the touring exhibition, *Cubism in Asia: Unbounded Dialogues*, in 2005, followed by *Realism in Asian Art* in 2010, bringing together artworks from pre-war to post-war periods in Asia. Due to the lack of historical scale and scope, curatorial exhibitions in Taiwan's art museums have remained absent in the international arena.

New art museums recently opened in Asia have placed emphasis on the reconstruction of local history and international strategies. The National Gallery of Singapore opened in November of 2015 presented in its inaugural exhibition artworks from Southeast Asia's modern art history spanning to the 1990s, and it also presented *Reframing Modernism*, a parallel exhibition in collaboration with Centre Pompidou. Tremendous budget was allocated for loaned artworks for the exhibition, juxtaposing modern artworks from Southeast Asian countries with Western originals. An Indonesian visual art archive is also integrated, with approximately one million U.S. dollars invested annually for archival purposes, seeking to turnover preexisting modernism paradigms and to ensure Singapore's strategic position at the core of Southeast Asian regional art.

The Asian Cultural Complex, established around the same time in Gwangju, Korea, also includes an archive and research center as one of its six departments. Two years prior to opening, it invited curators from eight Asian countries to conduct research abroad and also procured an art archive. This curatorial project's annual budget is a staggering two million U.S. dollars, which shows Korea's aggressive ambition for archiving art.

M+, Hong Kong's new art museum in planning, also positions itself as a Chinese visual cultural hub, with tremendous human and financial resources invested for the collection of international archives. Documents and architectural manuscripts by prominent Taiwanese artists Tehching Hsieh and Chi-Kwan Chen are already included in its collection. In the future, Taiwanese students may need to travel abroad in order to view archives and study Taiwanese artists due to Taiwan's underdeveloped and deficient efforts with archiving art.

Profound efforts are also observed with international historical data publications, with various East Asian countries focusing on the organization of local contemporary art with re-contextualization efforts. Some examples include Hung Wu from China's translated work, *Contemporary Chinese Art: Primary Documents*, in collaboration with MoMA, New York; *From Postwar to Postmodern, Art in Japan, 1945 1989: Primary Documents*, a collaborative publication between Japan and MoMA released in 2013; *Contemporary Korean Art: Tansaekhwa and the Urgency of Method*, a contemporary art publication released by Korea in 2013; and the second edition of *Narratives of Malaysian* published by Malaysia in 2013.

Hong Kong, which in the past did not pay any particular focus on its regional art history, has also started the *Hong Kong Art History Research - Pilot Project* in March of 2012, a collaboration between Asian Art Archive and Hong Kong Museum of Art, with contemporary art studies of Hong Kong conducted for the 1950's and onwards.



Reflecting on Taiwan’s Path of Reconstructing Art History

In Taiwan, systematic compilations of fundamental historical data have mostly been executed by those in the private sector, including archival collections and publications of valuable historical materials by the Yuyu Yang Art Education Foundation and the Chen Cheng-po Cultural Foundation. Additionally, *A Retrospective on the 80 Years Taiwan Arts Exhibition* published by the National Taiwan Museum of Fine Arts and edited by Chong-Ray Hsiao and books such as *Landscape and Emotion* by Chuan-Ying Yen are all great achievements. However, the cumbersome financial requirement for publishing is challenging for many artists and their families, which is why digital data has become more common, with the archiving of physical files overlooked.

Due to various limitations, the three major art museums in Taiwan have not established art archive departments. Due to the aforementioned lack of prior art history studies, county or municipal regional art museums in planning are faced with challenges with unclear positioning, imbalanced direction, or being misplaced as cultural centers. However, archive centers are being established in other neighboring nations, with art archives organized and turned into platforms for initiating discourses, integrating artwork collection and conservation, and used for curatorial applications and academic studies. They also serve to define each art museum’s position and developmental direction. In other words, the fundamental establishment of archives could lead to better integration with the abovementioned international “archival turn”, with further understanding gained for the important current art developmental issues.

Studies of art history in advanced nations have long placed art archives and the studies of artworks as a part of their cultural strategy. However, the art museums in Taiwan have focused on the hardware with procurements of artworks and neglected the software part with archive and research. Taiwan has fallen behind other nations by at least two decades in its archival and image databank efforts. I submitted in writing several years ago urging the Council of Cultural Affairs to establish a national-level art archive center, but the request had gone unanswered.

Dealing with the lengthy stagnation and facing the shallowing and hollowing of art history discourses and curatorial exhibitions, the new government should initiate transitional departmental upgrades and establish artwork archives integrating academic disciplines and art museums. With archives serving as links, regional art museums and related departments could form regional alliances, leading to the formation of collection policies and positions for each regional museum, with transnational exchanges and art history-based dialogues developed. The archiving of art is a painstaking task that require years of deep-rooted effort, and it is something that we will regret in the future if we don’t begin working on it now. The reconstruction of Taiwan’s art history needs to begin at the foundation with the archiving of art.

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