

【記憶載體與近代中國的認同建構】學術研討會  
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混種之記憶載體 — 臺灣當代視覺藝術之歷史意識形構  
Vehicles of Memory of Hybrid – The Formation of Historical Consciousness of  
Contemporary Visual Art in Taiwan

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中文摘要

當代的「現代」全球化風潮中，藝術範疇除了相繼有「新現代主義」(Neo-Modernism, Charles Jencks, 1990)以及「第貳現代」(Zweite Moderne, Heinrich Klotz, 1994)所領航的新視象以外，早有依據「後殖民主義」(postcolonialism, Homi Bhabha 等)所吹起的「文化認同」與「重建主體性」為核心要項的藝術展覽；那就是一九八九年法國巴黎龐畢度中心國立現代美術館的〈大地魔術師展〉所開展出的西方以外文化的探索。而此種著重新、舊文化形構(Formation of Culture)的後殖民主義，卻也誤以「『後現代』(postmodern)之名義」借屍還魂漫燒至台灣島內的藝文界，且在九〇初興起一波「建構臺灣藝術主體意識論戰」的熱潮。混雜後來居上的後殖民理論，延續近期普遍地卻只是以「淺碟回顧式的」來「編構」臺灣當代藝術歷史。但無論後現代結束與否，然而台灣新文化的重建在相關史觀原理的驅動下，深刻的「歷史辯證之反思」與「文化批判之透視」，無疑是一種必要的先決條件。於是提出，是否台灣在全球在地化過程中，持續把握現代性向度的藝術發展之內在性構成，並有無作出「形隨機能」(form follows function)理念的、理性與前衛精神等特徵的積澱？換言之，將運用「中、日、西等現代影響至當代的藝術歷史(含藝術理論)來檢視「台灣九〇初/解嚴後以降的當代藝術現象」；整體藝術生態含藝術展覽機制以及學校藝術歷史教育等深淺寬廣不一的發展。特別是針對藝術作品(藝術家)之歷史向度的檢驗，尤其將它們置在「各種中、西藝術類別」、「藝術科別史」、「藝術媒體史」以及「意識形態或理念或觀念史」等脈絡，直指出其「創作媒體之歷史衍繹意識」或稱「新歷史主義再興」與「後設藝術」(Metakunst)認同形構與否。例如深度討論，因記載一九四七年二·二八事件，被判「匪諜」之名遭到槍斃的內地木刻版畫家黃榮燦，其借用表現主義所創作出的《恐怖檢查》，如何被當代藝術家視為認同訴求的再現對象，並透過不同面向的考據，達到意識地補綴台灣藝術歷史記憶的缺角。相關的探索預定將有以下正負、深淺不一篇章的論辯：壹、斷裂、移植的文化史宿命；貳、荒誕無忌之誤讀悲劇；參、貧血政治圖像的譟鬱症；肆、錯置援引之為混種成規。希冀針砭面戴「混種」之貌的藝術記憶載體，得以釐正其混淆視聽之假象。

## Abstract

Within the current trend of contemporary “Modern” globalization, in the field of art there are the new leading visions of “Neo-Modernism” (Charles Jencks, 1990) and “The Second Modern” (Zweite Moderne, Heinrich Klotz, 1994). Before these appeared there was an exhibition called “Magicians de la Terre” at the Center Georges Pompidu in Paris in 1989. It borrowed the concept of “Post-Colonialism” (Homi Bhabha and others) focusing on cultural identity and reconstruction of subjectivity and opened people’s eyes to non-western culture. However, this kind of post-colonialism, that emphasizes formation of old and new culture has been misunderstood as “Postmodern” in Taiwanese artistic and literary circles. Also in the early 1990’s there was a debate over constructing subjectivity in Taiwanese art. As a result, Taiwanese artists who created works within the sphere of post-colonialism theory could be perceived as lacking depth. Whether post-modernism has finished or not, in order to reconstruct Taiwanese new culture under the pressure of related disciplines and concepts, a deep profound reevaluation of historical dialogology and perspectives of cultural criticism are undoubtedly essential. This paper raises the question of whether or not, during the processing of global localization, do these Taiwanese works grasp the essence of modernism, whether they fit in with the idea of form following function, express rationality, and the spirit of avant-garde. Chinese, Japanese, and western art history (including art theories) from the modern period to the contemporary will be used to examine contemporary art in Taiwan since the early 1990’s, after the end of the martial law period. This article is especially aimed at examining the artists and their work in an historical perspective, particularly to place them in the context of Chinese and western art categories, history of art genres, history of art mediums, and history of ideology or idea or concept. It also looks at whether these works successfully express the concepts of the “revival of neo-historicism” and Metakunst to reinterpret history. For example, will discuss in detail the expressionist work, Terror Inspection, that documents the 228 Incident in 1947 created by the woodcut print artist Huang Rongcan (who was arrested on charges of spying for the mainland and executed) and how it is used as a seminal work for contemporary artists. Hopefully this will unmask the vehicles of hybrid of art and to indicate misunderstanding within these works.