

藝術行動的去脈絡化與再脈絡化探討

Rivision of the Decontextualisation and recontextualisation of art action

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摘要

藝術行動作為一種新類型的藝術創作與實踐模式並非一種與過去藝術創作文本的極端斷裂，而是有其演進的脈絡。本文企圖從現代時期藝術行動的「去脈絡化」開始探討，以進一步理解當代藝術行動「再脈絡化」的思維邏輯與其原型的形成與轉化過程。

藝術行動，或者更擴延而言，「文化行動」從西方啟蒙時期以來即是一種知識份子或文化人有意識的一種社會實踐。現代主義時期或者前衛運動，甚至是與前衛運動同時期的「文化行動」，都是某種藝術行動的原型。然而當代的藝術行動與前衛運動時期的藝術行動之間一個根本的差異即是行動主體與其行為文本之間的互動情境轉變，也就是「去脈絡化」與「再脈絡化」策略轉向。

本文從與前衛運動並行發展的法蘭克福學派對文化的詮釋來作為思辨基礎，並對應探討 1980 年代之後德勒茲與哈伯瑪斯的詮釋之間的差異來思考文化與藝術行動從「去脈絡化」到「再脈絡化」的文本改變與策略轉向，並且回到李維史陀的人類學思想與涂爾幹的社會學方法，去思考「脈絡化」的藝術行動如何區別於前衛藝術的藝術行動，而成為一種有效，或者至少「有機」的文化行動。

關鍵詞：去脈絡化、再脈絡化、星叢、地下根莖、有機連帶

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Abstract

Art action as a new genre of artistic creation and form of praxis is not an extreme fracture to any former art genre. It has its own evolutive process and context. This article intends to examine the (Decontextualisation) of the art action in modernism period, in order to reach further understanding about the logics of the (Recontextualisation) of contemporary art action. Also to understand the formation of its archetype and developing context.

Art action, or culture action, was a conscious social engagement or praxis for intellectuals and cultural elites. The modernism period or the Avant-Garde movement, even the (Action culturelle) of the same period are all, in a certain way, the archetype of the art action of nowadays. Nevertheless, there exists a crucial difference between the art action from Avant-Garde and contemporary art action. The evolution of condition about the interaction from the action is subject to the context of the praxis.

This article examines in the first place, the discourses of the Frankfurt school which has been coexisted with the Avant-Garde movement. We will try to have a further understanding about Avant-Garde from this analysis. And, we will compare the differences from such discourses to the Habermas and Deleuze discourses. The differences between these comparisons could offer methodologies that realize the conscious developement from (Decontextualisation) to (Recontextualisation). Then we will turn back to the anthropology of Levi-Strauss and sociological thinking of Durkheim to revise how the contemporary art action recontextualisation could be distinctive from the Avant-Garde movement; letting this art action become efficient or, at least, an (organic) cultural action.

Keywords: Decontextualisation, Recontextualisation, Constellation, Rhizome, Solidarite organique

藝術的脈絡與脈絡的藝術－對話性美學的社會學思辯

Context of Art and Art in Social Context: A Sociological Reflection on the Dialogical Aesthetics

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摘要

脈絡藝術是二十世紀末在西方藝術界興起的新類型的藝術實踐，然而脈絡藝術的定義與範疇仍舊難以清楚界定，也與諸如對話性美學、關係美學、社群藝術等概念互有交集。本文嘗試以藝術社會學的視角，針對藝術的脈絡性與脈絡性的藝術進行思辯，在第一部分當中首先提出藝術研究長期存在的內部性與外部性研究取徑，例如藝術評論系統的形式主義與脈絡主義分野，以及藝術社會學對於作品外部性因素的強調，是如何對照於傳統藝術史學及美學重視藝術品內部形式風格的研究旨趣。文章的第二部分將區別「脈絡」在藝術研究裡的不同意涵層次，以避免脈絡一詞被過度濫用而致語焉不詳，筆者區分了「藝術生成的社會脈絡」、「創作者本身的美學脈絡」，以及「脈絡藝術」三個不同的概念，並且比較三者之間的差異性與關連性。第三部分裡，本文選擇了 1990 年代初期英國倫敦東區兩件幾乎在同時同地進行的創作進行個案比較研究，分別是懷瑞（Rachel Whiteread, 1963-）的《房子》與李森（Loraine Leeson, 1951-）的《當西方遇見東方》，以闡明前衛藝術和對話性創作不同層次的脈絡意涵。

關鍵詞：脈絡藝術、社會脈絡、美學脈絡、對話性美學、藝術社會學

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Abstract

Art in the Social Context is a new genre artistic practice emerging in the late 20 century in the Western art worlds. However, it's still difficult to define clearly its aesthetic meanings and categorical boundary, or clearly distinguish context art form other concepts such as relational aesthetics, new genre public art, or community art, etc. This article represents an initial attempt to take the sociological perspective in order to make distinction among different levels of context involved in the artworks. Three levels are proposed when analyze the question of context of art: social context of art, aesthetic context of creation, and *Art in Social Context* as a category of art form. Two British cases are selected to compare the different contextual meanings between avant-garde artwork and dialogical creation: Rachel Whiteread's *House* and Loraine Leeson's *West Meets East*. The former artiste takes a relative passive and abstract attitude toward the relevant social context of artwork, and the latter takes a relative active attitude to construct the social context by creating another new social-aesthetic context within which the artistes and other social agents collaborate to reflect on their urgent social issues with a desire to change the existed situation via artistic project and social cooperation. Creating a new context by collective work to make radical changes or ideological revolutions is the most particular property of context art itself.

Keywords: Art in Social Context, Aesthetic Context, Dialogical Aesthetics, Sociology of Art

無所不在也無處可循：重新審視倫敦萊姆豪斯中國城 1900-1930

Nowhere and Everywhere: Rethinking Limehouse Chinatown, London 1900-1930

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摘要

「中國城」(Chinatown)，這個形容海外華人聚集地的名詞被廣泛使用，並且根深蒂固地在西方歷史和文化的思維中，存有著既定，無法改變的刻板印象。針對二十世紀初倫敦早期的中國城萊姆豪斯(Limehouse)的形成與設計，本論文使用物質文明和物體分析的研究方法，將重新詮釋當時的中國城僅僅是兩個商業街道(Pennyfields and Causeway Street)而非所謂的中國「城」，這樣名不副實的稱謂。通過對語言的涵義討論，及商業街的「世界都會」流動屬性考量，即是無所不在；相較於當時舊金山的中國城，倫敦「中國城」更是明顯缺乏中國建築和特點，又是無處可循。倫敦萊姆豪斯「中國城」呈現出對「他者」文化的圖像想像勝於真實景象，本文探討為何此地長久以來被稱為「中國城」的因與果與其關係。

由當地的報紙，倫敦塔橋地方歷史圖書館的建築和街道照片檔案，以及現存於倫敦政治經濟學院，由社會科學家查爾斯布斯在 1900 年所繪製的倫敦地圖手稿等舉證。探討這些對倫敦「中國城」無所不在，無處可循的屬性；挑戰「中國城」長久以來的刻板分類，及其根植於現代化，全球化移民運動中，華人聚集地的想像與設計。本研究期能有助於二十世紀初中國與西方設計的歷史課題，以及社會文化研究論壇的跨文化比較。

關鍵詞：中國城、中英視覺與物質文明關係、設計史、聚集地、全球史

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Abstract

The widespread use of the term "Chinatown" lies at the root of an unchallenged stereotype within Western historical and cultural thinking. By using a material culture and object-based analysis approach, a new interpretation of the area will emerge that affirms the use of the term "Chinastreet" rather than "Chinatown". Evidence will be drawn from a range of sources including local newspapers, Chinese texts, architectural and street photographs in the Tower Hamlets Local History Library taken between 1900 and 1930, and the notebooks of social scientist Charles Booth composed during his London map project (ca. 1900) now in the London School of Economics archive. This material will demonstrate how Chinatown became an imaginary manifestation that was applied to the Limehouse area, at this time comprised of two streets, Pennyfields and Causeway Street.

In summary, this paper places London's Chinatown within a social history with a consideration of environmental design factors that contribute to the argument that "Chinatown was misnomer". I argue that London Limehouse Chinatown was a commercial site that was both nowhere and everywhere; it functioned as a designation of "China" and "Chineseness" to Britons in a manner that deeply engaged with the sphere of global and cosmopolitan experiences both for the British and for overseas Chinese audiences.

Keywords: Chinatown, Anglo-Chinese Visual and Material Culture Relations, History of Design, Diaspora, Global History

文化創意產業溯源—研究取徑與概貌^{*}

History of cultural and creative industries: a general picture above research constructions

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摘要

本篇文章梳理英國文化創意產業歷史，深入探討其出現的意義，構思文創研究的理論層次如何銜接經驗研究。筆者透過文獻材料分析，溯源審視英國及聯合國的文件，探源1997年前的文創歷史，企圖在兩條文件路線上追尋新的可能。了解文創產業的歷史意義後，再歸納不同文創研究取徑，形成基本知識構成，促使文創產業的思考更加確實。文創產業涉及「文化」變遷至「創意」產業的歷史意義、資本主義全球化的文化商品販賣、新自由主義文化政策，國家及區域的行銷等。研究取徑主要包含政治經濟學、文化研究、文化與經濟地理學和媒體研究等。本研究提出歷史事件的時間軸、文化經濟的空間和社會欲建構的體系，這三者的相對關係形塑了文創產業研究的概貌。

關鍵詞：文化創意產業、文化產業、文化研究、文化經濟學、經濟地理學

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Abstract

This article contextualized a history of British cultural and creative industries (CCI) ¹, in-depth to explore the significance of its existence, and to conceive how the CCI researches could link with empirical studies from theoretical level. The author analyzed the literature review, traceable to examine the documents of United Kingdom and the United Nations, attempting to pursue new possibilities from two routes on both documents, which oriented before the historical year of 1997. After understanding the historical significance of the cultural and creative industries, the author summarized to different study approaches of CCI Studies, and then constructed the fundamental knowledge structure, which promoted rounded and solid perspectives of CCI studies. CCI involved in the change of “cultural” to “creative” industries from its historical process, globalized capitalism within productions of cultural goods, the cultural policy of neo-liberalism, marketing of countries and regions etc... Research approaches consisted mainly of political economy, cultural studies, cultural and economic geography and media studies and so on. This research proposed that CCI presented triple relative connections of historical events in timeline, cultural and economical spaces and constructive system in society, the relationship between the three shaping the overview of CCI researches.

Keywords: Cultural and creative industries, Cultural industries, Cultural studies, Cultural economics, Economic geography

¹ 英國的「文化創意產業」與「創意產業」經常是混合使用的，最初側重創意產業的概念，但是發展至今也不免囊括文化的用詞。例如 British Council 在討論創意經濟時，介紹文還是用了「文化創意產業」這個名詞。<http://creativeeconomy.britishcouncil.org>（2014 年 10 月）。另外使用 CCI（Cultural and Creative Industries）的簡稱已經成為一種趨勢。例如英國聖·安德魯（St. Andrew）大學文化與創意產業課程的簡稱。<http://www.st-andrews.ac.uk/management/research/cci/>（2014 年 10 月）。