

校園人權議題短片 製作計畫的經驗與反思

A Reflection of Campus Human Rights Issues Video Project

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摘要

公共藝術的思維方向由公共空間的藝術品設置一直演變到如今的社群藝術，實際上經歷了一次重要的文化轉向。本文所關切的課題是：現階段在校園內為何以及如何執行以價值議題為導向的社群藝術？首先探討公共藝術向社群藝術轉變的特殊方向，以強義的與弱義的社群藝術區分來分別目前社群藝術的發展與執行領域差異，其次就學生社群的文化表現問題，探討影像表達作為文化表現媒介的趨勢。最後以 2009—2012 年在校園人權教育課程上與大學學生社群共同持續進行的人權短片製作計畫內容與成果為例，分析此一弱義的社群藝術計畫在實踐過程中所遭遇的價值認識與論述主題、相關知識與執行能力問題。

關鍵詞：社群藝術、人權議題、文化表現

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Abstract

The genre of public art has been transformed dramatically in the last 20 years. From memorial sculptures to spatial assemblages and finally community based arts, public art has also stepped into a historical stage of culture turn. This essay surveys the reasons and ways of curating nowadays community arts that are value issues orientated. A distinction of community art in the strong sense and community art in the weak sense is set to clarify the difference of current community arts. The main concern of this essay is to describe the cultural expression of student communities through the trend of images-media expression. By the case of Campus Human Rights Issues Video Project held during 2009-2012 and shall endure in the future, a set of reviews to analyze it's value cognition and discourse themes have been provided. The possibility of image expression in community arts has been suggested to the people who care about the different ways of curating community arts.

Keywords: community arts, human rights issues, cultural expression

身體、空間與記憶： 鄭淑麗網路藝術中的遊牧他者之 主體建構

Body, Space and Memory: The Construction of a Nomadic Other's Subjectivity in Shu-Lea Cheang's Internet Art

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摘要

鄭淑麗（Shu-Lea Cheang）以她世界公民的身份探討在全球化的現場當下，人們所面臨的認同問題，她所鎖定的是移民女性與西方世界知識體系的對話，尤其是亞裔女性，當她們面對時空交錯的媒體與網路生活，所帶來的多文化經驗以及身體體驗。在全球化的同時，她們的移動更成為一種實踐，而其中牽涉到的身體移動更成為網路虛擬藝術中的主題。因此本文聚焦探討鄭淑麗在進入二十一世紀後的近作《性愛網絡 IKU》*IKU* 2000 和《嬰兒遊戲》*Baby Play* 2001-06 系列，以網路藝術中的身體移動經驗，探討她以亞裔女性的身份為出發所引起的身體建構議題，以及在後殖民與全球化的時空中，身體漫遊與跨文化所擦撞出的相關經驗。本文將聚焦以布烈朵堤（Rosi Braidotti）所提倡的「遊牧風格」（nomadism）討論鄭淑麗以亞裔女性的身份，將其作品引介至其他亞洲國家，如日本，以及其他歐洲國家，如：丹麥、荷蘭，她在自身經驗與網路世界如何串連後人類的身體與時間、空間的相對關係，並進一步重塑自我認同與「他者」的主體性。

關鍵詞：身體、記憶、遊牧、他者、鄭淑麗

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Abstract

Shu-Lea Cheang, has restyled herself as a global citizen. In this position she intends to speak to the world with a different voice. As an Asian-American female artist, Shu-Lea Cheang concerns herself with situation of the minority. Her ethnicity and identity therefore leads us to consider her work from a totally different aspect. Artists of this background are capable of raising the issues of race, sex, and identification within Internet art, recognized as it is as a western technology, finding their own virtual life in relation to their cross-national and cross-cultural experiences. As their work has become known, their movement has entered the artistic vocabulary with the body movements involved becoming a subject in Internet virtual art.

Therefore, this paper focuses on Shu-Lea Cheang's art works from the twenty-first century, the *IKU* series in 2000 and the *Baby Play* in 2001-06; to confer the issue of body construction raised by her status as an Asian female from the experience of the body's movement in Internet art, as well as associated experiences initiated by body-roaming and culture-crossing. Shu-Lea Cheang provided another kind of identification as a western "other". Thus, this paper will focus on applying the aspect of the nomadic style that is introducing her work to other Asian countries such as Japan, and other European countries, for example, Denmark and Holland; the correlation of the post-human body, with time and space, in her self-experience and how she connects these waves in cyberspace.

Keywords: body, memory, nomadism, other, Shu-Lea Cheang

空間異化與文化抵抗： 宜蘭社區藝術空間之理念與實踐

Space Alienation and Cultural Resistance: The Idea and Practice from the Community Arts Space of Yilan.

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摘要

本文分析宜蘭從 1980 年代拒絕工業化的異化空間，到提倡地方的文化觀光產業，其中藝術介入社區及社區藝術化成為許多社區提升在地文化能量，作為抵抗空間異化之具體實踐。本研究分別透過宜蘭港邊社區裝置藝術與再生藝術及宜蘭白米社區木屐村再生等為案例，分析其社區之文化藝術行動及其抵抗。

關鍵字：社區藝術、社區營造、空間異化、文化抵抗

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Abstract

This paper analyzes the resistance of space alienation, focusing on how Yilan rejected the space alienation of industrialization and promoted the local cultural tourism industries from the 1980s. It somehow enhances the local culture energy by the arts-community and community-arts. This research has investigated the actions and resistance of the Yilan Gang-Bian community installation art and Bai-Mi community clogs village of arts and cultural action.

Keywords: community arts, community empowerment, space alienation, cultural resistance

在社區重思藝術 —邁向新時代的有機藝術觀

Rethinking the Arts By Community: Towards Organic Arts in New Age.

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摘要

公共藝術開啟了藝術與社會／社群／社區對話的新領域，在當前人類社會普遍朝向民主發展的進程中，這對話特別受到期待。但純藝術與公共藝術的爭議卻也不曾間斷，本文將此種爭議界定為居於邊陲的新藝術對「慣行藝術」的挑戰。在慣行藝術的結構框限下，藝術家走向一個強烈執著於自我、與外在世界對抗的生命基調，養成一種突顯小我的習性，其結果是個人受苦而藝術作品也無益於社會。本文主張對慣行藝術的反省可以走向「有機藝術」，即藝術家去除小我的執著走進社群，以其獨特的藝術創造力來與人互動，共享美感經驗。它可以是一股新的支流匯進目前世界上正蓬勃發展的寧靜革命大河中，其同行助伴有人本教育、有機農業、生態建築、全人醫療等等，這些力量所促成的社會條件也同時成為支持新藝術觀點、新作品的重要元素。藝術家若能投身這股改變世界的洪流，除了利他更能自利。有機藝術讓藝術成為藝術家與世人共創幸福的專業。

關鍵詞：慣行藝術、有機藝術、社區營造、公共藝術

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Abstract

The public art has evoked dialogue between arts and the community or society. Such dialogue is welcomed in this era that human society towards more democratic. There is a constant debate between fine arts and public arts that could be defined as a process that the public arts on the edge challenged the conventional arts in the center. Artists in conventional arts are used to persist on their Ego and set themselves against the out-world, but in the end they are suffered and in vain. This article advocates reflection on the conventional arts from different ways. One is to encourage the artists to involve in community building through communicating with people and sharing esthetic inspiration with them. It is a new way that could be named as the organic arts". The organic arts might be a branch converging to the main stream of changes in the present world where there are many colleagues named as humanistic education, organic farming, eco-architecture, sustainable community, holistic healing, etc. These strengths in the main stream are changing the world silently, which might provide new material and new source of inspiration for the artists involved. Finally, we stressed that the artists who join in the organic arts should contribute to the world transformation in progress; they are not only altruistic but also advantage to benefit artists themselves. The organic art is one that may simultaneously create a blessed profession for the artists and the common people.

Keywords: Conventional Art, the organic arts, Community Building, Public Art

從超文化工業看當代藝術館的角色定位

Hyper-cultural Industry and Contemporary Art Museum's Role Orientation

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摘要

當代藝術自 1960 年代濫觴以降，使「藝術」與「生活」的關連日益緊密：當代藝術家從生活中取材創作，其範疇之大如義大利貧窮藝術評論家切朗（Germano Celent）所言，「廣自對聲色感知的表現到社會裡被當成工具使用的藉口」。尤有甚者，文化商品化與時尚化、越來越向「服務業」與團隊模式靠攏的藝術家、近似大型綜藝演出的複合式作品，以及藝術、設計、時尚與建築合體混搭等當代藝術在過去十年中愈演愈烈的特質，將使當代藝術經由消費實踐滲透並形塑我們日常生活的程度，遠較其他類型與時代的藝術商品為甚。

然而，當因應上述趨勢的歐美當代藝術館為與時尚業競爭而挪用「體驗經濟」的概念，在館內置入星級旅館並出租館內大量空間、與小家電企業合作發展廚藝及園藝計畫以「讓生活變得不平凡」，同時卻不忘堅持藝術作品的獨一性與真實性而斥資建置「游牧分館」時，我國當代藝術館目前在藝術邏輯與商業邏輯之間的融合和衝突上卻顯得動向不明。在分析此一發展的同時，本文旨趣以「超文化工業」論述以及法國兩個當代藝術館案例作為主軸，彰顯當代藝術館必須有為有守，並藉由當代藝術使我們未來的日常生活徹底產生質變。

關鍵詞：當代藝術館、超文化工業、生活美學、體驗經濟

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Abstract

The contemporary art began in the sixties and created a close relationship between Art and everyday life. The contemporary artists found inspirations in the run-of-the-mill and as Germano Celent said, art subjects are widespread, “from the representation of the sensation to the pretexts of the society”. Moreover, the tendencies are more and more obvious of the contemporary art, such as the culture commercialized and art fractionized, artists leaning towards the service sector and team work, works of art similar with synthesis skill program, the union of art, the design, the fashion and architecture..., will cause the contemporary art works as “industrial objects of time” to infiltrate our life and to influence our everyday by the acts of consumption.

However, in order to resist the age of “hyper-cultural industry”, several contemporary art museums in Europe are using the concept of the “Experience Economy”. They installed high-quality hotel in the museum, they put a lot of space for rent, they cooperate with a home appliance and develop gardening and kitchen skill. In addition, insisting on the originality and the authenticity of art work, they invested heavily in establishing branch and mobile museums. By contrast, our contemporary art museums, who are ambiguous, hesitate between commercial logic and artistic logic. This article analyses those developments and we take two French museums as examples to support the theory of hyper-cultural industry. We advocate that our contemporary art museums have to take a very clear stance on what will be done over the next ten years and change our everyday life by the Contemporary Art.

Keywords: Contemporary Art Museums, Hyper-cultural Industry, Lifestyle, Experience Economy

從樹梅坑溪環境藝術行動談新類型公共藝術的展示與評論問題

The Relationship between Exhibition and Criticism in New Genre Public Art, A Study Based on Environmental Art Movement at Plum Tree Creek

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摘要

2004 年《量繪形貌》一書的翻譯出版開始，「新類型公共藝術」在臺灣開始以一個新的藝術型態被認知，發生實踐與論述，在臺灣公家單位的積極介入，接續了社區總體營造之發展延伸，發展出不僅是西方橫向論述移植而發展出地方的意義。本文以 2010 年國家文化藝術基金會視覺藝術策展類補助的二年計畫《樹梅坑溪環境藝術行動》為研究對象，連結以樹梅坑溪為軸的周邊生態，從中討論新類型公共藝術的展示問題，如何輻射出藝術內涵，並且從幾項對新類型公共藝術的批判出發，觀察樹梅坑溪環境藝術行動處理新類型公共藝術問題的方式。

關鍵字：新類型公共藝術、樹梅坑溪、環境議題、對話性創作

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Abstract

Ever since the translated version of *Mapping the Terrain* was published in Taiwan, the New Genre Public Art has become known as a new pattern of art, deriving both discourses and practices. After governmental constructive involvements and Community Empowerment, it has developed not only western horizontal transplantation but also local significance. This article focuses on the two-year plan “Environmental Art Movement at Plum Tree Creek”, which links to the ecological system of Plum Tree Creek to present artistic significance. Criticisms of new genre public art will also be used to discuss how the problems of new genre public art can be solved through this movement.

Keywords: New genre public art, the Plum Tree Creek, environmental issue, dialogue of creative autonomy

澎湖馬公港出水「棹銅」考

The Research of the Japanese Copper Wire Bar Found in Ma-gung Harbor, Pescadores (Peng-hu archipelago)

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摘要

本研究係針對澎湖馬公港出水兩件銅條之名稱、形制、年代進行考證，確認其為日本江戶時期由長崎貿易輸出用的「棹銅」，相同實物可見於日本大阪與長崎的考古發掘資料，以及日本、荷蘭兩地傳世收藏。本文也對日本「棹銅」的製作工藝，以及交易過程的圖像資料進行考察，同時透過相關史料紀錄，梳理十七至十八世紀臺灣的日銅貿易歷程，歸納出三個發展階段；第一階段為荷治時代晚期（1547-1661），荷蘭東印度公司從日本將棹銅送往臺灣或途經澎湖水域，繼而發貨銷往世界其它地區，此時的日本銅大多僅用於轉口貿易。第二階段為明鄭時期（1662-1683），鄭氏貿易集團所經營的日本棹銅貿易，看來已發展出較為多樣化的經營模式，區域涵括臺灣與廈門，他們除了透過自身船團轉口發賣，同時也就地售給前來貿易的英國商人。此外，這些日本銅料也被用來交換火炮軍器，或用於鑄造錢幣與火炮，可知銅貨交易與自身消費使用，皆有了一定程度的成長。第三期為清領初期，始於臺灣船再度赴日貿易的1687年，終於1750年代左右。為求準確理解兩件棹銅所屬時空脈絡，本研究也考量了澎湖馬公灣所處的地緣關係，最後確定其所屬年代上限，應在十七世紀中期，下限則在十八世紀中葉左右。

澎湖馬公港出水的兩件棹銅，為目前臺灣地區所見唯一完整的日本棹銅實例，其所顯示的重要性，不僅反映臺灣在日本棹銅貿易網絡中所處之地位，同時也是十七至十八世紀亞洲多邊貿易與多元文化互動過程中，具體而微的縮影。

關鍵詞：澎湖、日本銅、棹銅、長崎貿易

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Abstract

This paper covers the research of the name, format, date and the historical context of two artifacts discovered in Ma-gung Harbor, Pescadores (Peng-hu archipelago). The author had identified that these two pieces are the copper wire bars or copper bars (Sao Dou) used in Nagasaki trade in the Japanese Edo period. One can see similar artifacts found in the current collections both in Japan and the Netherlands, as well as discovered in Osaka and Nagasaki Archaeological excavations. This paper will address the Japanese manufacture techniques of copper refining. The author also presents the observation and analysis of the trading activities based on the painting records or manuscripts available. Based on the historical records on hand, this paper had concluded the three phrases of the Taiwan trading of Japan copper wire bar between the Seventeen and Eighteen Century.

The first phrase is the late Dutch period from 1547 to 1661. The Dutch East India Company (VOC) transported copper wire bars to Taiwan passing through the Peng-hu waters. Then it was shipped to the rest of the world. The copper was just one of the many goods in the *transit* trade of VOC. The second phrase is Ming-Cheng period (1662-1683). Cheng's family trade groups had developed various ways of trading copper wire bars. They sold copper bars in territories covering Taiwan and Amoy to Chinese businessmen as well as British businessmen. On the other hands, those copper wire bars were not only used in exchanging artillery, but also used to manufacture currency and weaponry by themselves. One can see the substantial degree of growth and development on copper wire bars in terms of usage and trading.

The last phrase is Early Qing period (1687-1750). About the dating of these two artifacts, one should also take in the considerations of the geographical and historical context of Ma-gung Harbor, Pescadores (Peng-hu archipelago). The author had identified that the date of the two copper wire bars is between mid-Seventeenth Century to mid-Eighteenth Century.

So far these two Japan copper wire bars are the only artifacts in good condition discovered in Taiwan. This finding indicates the Taiwan's significant role in the trading network of the Japan copper bar. It is also a vibrant *microcosm* of the trading in Asia in which *reflected* those flourishing multi-cultural interactions and activities between the Seventeen Century and Eighteen Century.

Keywords: Pescadores (Peng-hu archipelago), Japanese copper wire bar, Nagasaki trade