

解放、連結與批判整體論：初探當代藝術中的河流實踐

Exploring River Practices in Contemporary Art: Emancipation, Connection, and Critical Integralism

高俊宏* Kao, Jun-Honn

摘要

臺灣當代藝術領域對於河流的關注，從過往的視覺化趨勢，聚焦在地景形貌的美學轉譯。一直到近年來，透過藝術行動框架下所產生的多層次對話。不同時期對於河流所展現的不同藝術觀點，除了代表藝術觀點的在地轉變以外，也遙遙回應著廣義地理科學上的觀點變動，也就是從鄉愁式的、鄉土式的人文地理學轉向環境地理學、批判地理學、地質地理學乃至鬼魅地理學等。

本文首先以 90 年代「空間解嚴」下的前衛藝術介入河流的行動為例，聚焦在「淡水河上的風起雲湧」（1995）以及「河流—新亞洲藝術，台北對話」（1996）兩件策展，分析這段時期藝術創作與河流所交織出的前衛精神樣貌。其次，透過吳瑪悌的《人在江湖—淡水河溯河行動》（2006）、《樹梅坑溪環境藝術行動》（2010-2012）為案例，探討當代藝術從空間解嚴到進入公民社會連結的過程。最後，則以龔卓軍所策劃的「2022Mattaaw 大地藝術季：曾文溪的一千個名字」（2022）為主，進一步整理環境藝術中的「整體論」（holism）及其批判性觀點，同時也摸索當代藝術認識論轉向（epistemology turn）的契機。

本文的核心在於：（一）、當代藝術對於河流的空間觀點為何？（二）、河流如何連結公民社會，其可能與不可能性為何？（三）、河流如何成為藝術行動的倡議介面，並且如何召喚另一個藝術的認識論？

關鍵詞：河流、公民社會、空間解放、整體論、環境藝術

* 高俊宏，國立高雄師範大學跨領域藝術研究所助理教授。

Kao, Jun-Honn, Assistant Professor, Department of Graduate Institute of Transdisciplinary Art, National Kaohsiung Normal University.

Abstract

The contemporary art in Taiwan has undergone a notable transformation in its approach to rivers. Initially, there was a prevailing emphasis on visual representation, with artists primarily concerned with capturing the aesthetic essence of landscapes. However, this focus has since evolved into a more intricate and nuanced exploration, characterized by the generation of multi-layered dialogues through the framework of art actions. In recent times, a multifaceted discourse has emerged within the realm of artistic praxis. The diverse artistic viewpoints regarding rivers throughout different time periods not only encapsulate the localized shifts within the annals of art history, but also serve as a distant reflection of the transformations occurring within the broader realm of geography. These shifts encompass a transition from a sentimental and agrarian human geography to an encompassing focus on environmental geography, critical geography, geology-based geography, and even the enigmatic realm of spectral geography.

Within this article, we commence by examining the avant-garde artistic interventions that transpired upon rivers during the 1990s, operating under the theoretical framework of "spatial deconstruction." Our primary focus is directed towards two curatorial exhibitions, namely "The Storms over the Tamsui River" (1995) and "Rivers - New Asian Art: A Dialogue in Taipei" (1996). Through a meticulous analysis, we aim to unravel the intricate interplay between the avant-garde ethos embedded within these artistic endeavors and the rivers themselves, during this particular epoch. Furthermore, we delve into the transformative journey of contemporary art, specifically examining the works of Mali Wu, such as "Of the River - A Community Based Eco-Art Project" (2006) and "Art as Environment - A Cultural Action at the Shumeikeng Creek" (2010-2012). These artistic endeavors serve as a conduit for the evolution of spatial liberation within the realm of art, ultimately culminating in a profound connection between art and society. The "2022 Mattauw Earth Art Festival: The Thousand Names of Zengwen River" (2022), under the curation of Gong Jow-Jiun, effectively consolidates the concept of "holism" and its associated critical perspectives within the realm of environmental art. Concurrently, it delves into the potential for an epistemological shift within the domain of contemporary art.

The crux of this article revolves around (1) What spatial perspective contemporary art adopts when examining rivers (2) In what manner does the river establish a connection with civil society, and what are the potentialities and limitations inherent in this relationship (3) In what manner do rivers serve as a conduit for the promotion of artistic endeavors, and how do they elicit an alternative framework for understanding the nature and epistemology of artistic expression?

Keywords: Rivers, Civil Society, Spatial Emancipation, Holism, Environmental Art

當代藝術作為部落傳統與記憶傳承之取徑：以森川里海濕地藝術季為例**

Contemporary Art as Tribal Tradition and Memory Inheritance: The Case Study of Mipaliw Land Art Festival

董維琇* Tung, Wei-Hsiu

摘要

當前在台灣，自 2010 年以來產生許多以地方藝術祭的取徑來重新認識在地傳統，並以當代藝術的思維賦予新的意義與傳承。以花蓮的「森川里海濕地藝術季」為例，將藝術季作為部落生產、生態復育及原住民文化價值推廣的媒介，其社會參與式的藝術歷程，以各種深入、由部落民眾主導的論壇、工作坊，探討與部落攸關的議題，以及由族人帶領藝術家對各種攸關在地文化歷史、與工藝的學習，使藝術季不再是短期的祭典式的盛會，能夠成為生活的一部份；藝術進駐讓地方生活如務農、林務以及部落歷史記憶、傳統成為藝術創作的表現與言說的內涵。本文將以 2021 年「森川里海濕地藝術季」為例，探討當代藝術如何介入部落傳統與記憶傳承，論述其與部落族人協力合作完成的創作計畫，此外，部落的文化傳統、耆老記憶如何透過與當代藝術的相互激盪來重新思考部落中有形與無形的文化資產，並使其重要傳統與記憶得以綿延。藝術家與策展團隊在協同社群、在地耆老的參與式藝術創作的歷程與展演的呈現中，確立部落的地方文化根植性、社群的賦權、文化傳承與永續，也為地方創生提供另一種思維與機會。

關鍵詞：森川里海濕地藝術季、參與式藝術創作、部落傳統與記憶傳承、地方創生、人地關係

* 董維琇，國立臺南大學視覺藝術與設計學系教授。

Tung, Wei-Hsiu, Professor, Department of Visual Arts and Design, National University of Tainan.

** 本文承蒙國科會計畫(MOST 110-2410-H-024-007-)之研究經費補助，同時感謝相關藝術家與藝術季策展團隊在訪談及田野調查中的意見交流對本文的啟發。論述之部分內容曾宣讀於國立國立成功大學於 2022 年 10 月 13 日 -10 月 14 日舉辦之「異地與在地：2022 傳統藝術現代化國際研討會」。謹在此向以上機構、與會者及匿名審查委員致上謝忱。此外，本文在論文初稿書寫期間，參與了國科會 111 年「補助學術研究群暨經典研讀班」之「南南東跨域教育藝術學研究群《創作：人類學、考古學、藝術與建築》讀書會」，期間有機會與 Prof. Tim Ingold、主持人龔卓軍老師以及參與之各校師長學員們透過線上和實體多方交流，也對於本文的論述有所啟發，在此也一併致謝。

Abstract

For more than ten years Taiwan has offered many ways of renewing our understanding of local traditions such as through art festivals and the engagement of contemporary art. Local traditions as inheritance have thus been ascribed a new meaning. This article takes the 2021 Mipaliw Land Art festival, in Hualien, as an example whereby contemporary art is used as a medium for tribal production, ecological restoration and the promotion of aboriginal cultural values. Forums and workshops led by tribal people were set up to discuss issues related to tribes as well as local culture, history and craftsmanship to inform the public. Here the art festival is no longer a short-term ceremonial event but can become part of life. Artist-in-residence schemes make local life such as farming, forestry, and tribal historical memory and tradition become the expression of artistic creation and language. This article discusses how contemporary art intervenes in tribal tradition and memory inheritance, including the participatory art projects of Chen Jianbei and Kang Yazhu and their cooperation with tribal people. The festival project, which in actual fact spans several years, explores how the tribe's cultural traditions and memory of its elderly rethink its tangible and intangible cultural assets through interaction with contemporary art, thus making its important traditions and memories endure. The process of collaborative and participatory artistic creation involving the community, local elders, artists, and the curatorial team allow for the cultural roots of the tribe to be re-established. The project also contributes to the empowerment of the community, the renewed meaning of its cultural inheritance, and the strengthening of sustainability. It also provides a foundation for local creativity as well as an alternative way of interpreting and understanding and an opportunity for placemaking.

Keywords: Mipaliw Land Art Festival, participatory art, tribal tradition and memory inheritance, creative placemaking, relation between human and land

社區影像的論述形構：以台南市「家鄉紀錄手」作品為例

The Discursive Formation of Community Video: the Works of "TAINAN DOCUMENTARY" as an Example

曾也慎* Tseng, Yeh-Shen

摘要

社區影像在台灣的發展是以參與式影像的概念為基礎，意即以民眾作為影像生產的主體，進而避免由上而下的媒體霸權忽視在地民眾發聲權益。有別於自媒體的形成，社區影像的生產往往是經完整培訓與團體動力產生，因而通常更具「系統性」。台南的「家鄉紀錄手」自 2011 年開辦以來，已成為台南市民創作的標誌性社區影像生產場域。十年來不間斷地累積約 120 部紀錄片作品，其作品雖然因完整性而得到認同，卻也伴隨著系統性而導致規範化的疑慮——可能使在社區影像場域的生產者自我內化成規範。因此筆者借用傅科論述形構的架構，探索在家鄉紀錄手歷年（2011-2000）社區影像文本之中是否產生了某種無形的管制？並從文本中窺見打破規則的潛力。

關鍵詞：社區影像、參與式影像、論述形構、家鄉紀錄手

* 曾也慎，亞洲大學資訊傳播學系助理教授。

Tseng, Yeh-Shen, Assistant Professor, Department of Information Communication, Asia University.

Abstract

Community image in Taiwan is derived from the concept of participatory video, of which the core of the creation is the local populace, so that their right of being heard would not be overlooked by the top-down media hegemony. Unlike self-media, the formation of community images is often a result of integrated training and group dynamics which usually tends to be more "systematic". "TAINAN DOCUMENTARY" has become an icon of community image creation for Tainan citizens since its inception in 2011. About 120 documentary works have been produced over the past 10 years. Despite the acknowledgement of being whole, there are concerns about the works being standardized in the process of systematizing - would the practitioners set boundaries to themselves unconsciously?

The author borrows the structure of Foucault's discursive formation to examine whether there is some kind of hidden restraint in the text of the community images of "TAINAN DOCUMENTARY" (2011-2000), also to explore the potential for breaking the rules throughout the text.

Keywords: Community Image, Participatory Video, Discursive Formation, TAINAN DOCUMENTARY

巴贊的真實論**

Bazin's Theory of Reality

楊詠晴* Yang, Yung-Ching

摘要

本論文探討安德烈·巴贊（André Bazin 1918-1958）電影理論的三個「真實概念」，分別為（一）寫實主義；（二）完美的電影；（三）義大利新現實主義的電影語言的演進。進一步說，我們能從這裡看到巴贊真實論的特色。筆者會在這篇論文一邊釐清 *realism* 從繪畫史到電影史的複雜糾葛，一邊爬梳清楚巴贊電影理論裡對藝術與真實的探討。最後，清晰展示巴贊真實論之思考模式。

關鍵詞：巴贊、寫實主義、完美電影、義大利新現實主義

* 楊詠晴，國立台灣師範大學美術學系博士生。

Yang, Yung-Ching, Ph.D. student, Department of Fine Arts, National Taiwan Normal University.

** 感謝《南藝學報》審稿老師提供寶貴意見，以及編輯委員的專業與協助。

Abstract

This thesis examines three "concepts of reality" in André Bazin's (1918-1958) film theory. They are (1) realism; (2) total cinema; (3) the evolution of the language of cinema of Italian neorealism. Furthermore, we can see the characteristics of Bazin's realism here. In this thesis, I will clarify the complex entanglement of realism from the history of painting to the history of film, and at the same time elucidate the discussion of art and reality in Bazin's film theory. Finally, it clearly demonstrates the thinking mode of Bazin's theory of reality.

Keywords: Bazin, Realism, Total Cinema, Italian Neorealism

藝術博物館快閃/微型展覽運用數位科技之個案研究：以博物館校園數位微型展之運作為例

A Case Study of the Use of Digital Technology in Art Museum's Pop-up Exhibition : Take Museum's Digital School Pop-up Exhibition as an Example

吳紹群* Wu, Shao-Chun

摘要

近年來在文創業、博物館界，出現許多快閃展以及以微型為名的展覽。這些快閃/微型展，一般稱之為 "Pop-up Exhibit" 或 "Pop-up Museum"，具有規模小、展期短、在多樣地點展出等特性，這些快閃/微型展又可分為商業性和博物館導向兩大類。博物館導向的快閃/微型展覽由於規模小、具彈性、強調深入社區以促進對話的特性，在博物館推動平權和參與上，有高度的應用潛力，但目前國內博物館界對快閃/微型展覽的探討卻不多，結合數位科技後的應用探討則更稀少。本研究以故宮於 2019-2020 年所進行的實驗性「數位微型展」為例，探討以數位體驗為主的微型/快閃展覽，分析其教育效果、對博物館結合數位科技以推動教育和平權方面有何意義，並對我國博物館界未來在推動快閃/微型提出若干建議。

關鍵詞：快閃展、微型展、博物館、數位科技

* 吳紹群，國立故宮博物院數位資訊室副研究員兼科長。

Wu, Shao-Chun, Associate Researcher and Section Chief, Department of Digital Information, National Palace Museum.

Abstract

In recent years, there have been many pop-up exhibits and pop-up museums in the cultural creativity industry and museum community. Commonly referred to as Pop-up Exhibit or Pop-up Museum, these exhibitions have many unique features, such as small scale, short exhibition period, and being able to be exhibited in a variety of sites. These pop-up exhibits/pop-up museums could be divided into two categories, namely the commercial type and the museum-oriented type. Because of its unique features, such as small scale, good flexibility, and emphasis on reaching the community to promote dialogs, museum-oriented pop-up exhibits/pop-up museums have a high potential to be used in museums to improve affirmative actions and participation. However, there is little discussion about pop-up exhibits/pop-up museums in Taiwan's museum community, and even less discussion about its application of combining digital technologies. Taking the experimental "Digital Pop-up Exhibit" conducted by the National Palace Museum from 2019 to 2020 as an example, this study explores the pop-up exhibit/pop-up museum that focuses on digital experience. It analyzes the educational effects of such exhibitions, as well as the significance in the museum's promotion of education and equal rights through incorporating digital technologies. In addition, this study also puts forward some suggestions for the future promotion of pop-up exhibits/pop-up museums in Taiwan's museum community.

Keywords: Pop-up Museum, Pop-up Exhibition, Museum, digital Technology

劉德海琵琶創作中按指布局法的應用和音響追求——以《平安玉珠送親人-獻給白衣天使》為例

Left-Hand Fingering and Sound Expectation in Liu De-Hai's *Pipa* Compositions-Taking “Sending Peaceful Jade Beads to Loved Ones-Devoted to Nurses” as an Example

馬銘輝^{*} Ma, Ming-Hui、董楠^{**} Dong, Nan

摘要

《平安玉珠送親人-獻給白衣天使》琵琶獨奏曲創作於2020年，是劉德海先生一生中最後創作的一首獨奏曲，此首樂曲由葛詠在其博士音樂會中首演。本文跳脫常用的音階組成和旋律線條等音樂元素分析方式，主要以「按指布局」和「音響追求」兩個角度來思考此首作品，試圖解釋此作品在創作過程中，劉氏如何以按指布局作為其中一個核心手段，來達到其對餘音堆疊音響的核心追求。因此，本文將以此樂曲為核心，文章前半段討論按指布局，在後半段討論音響追求，與按指布局的關連性。

關鍵詞：琵琶、劉德海、按指布局、泛音、音響追求

^{*} 馬銘輝，南華大學民族音樂學系副教授。

Ma, Ming-Hui, Associate Professor, Department of Ethnomusicology, Nanhua University.

^{**} 董楠，中國音樂學院附中副教授。

Dong, Nan, Associate Professor, Chinese Traditional Instruments Studies, China Conservatory of Music.

Abstract

"Sending Peaceful Jade Beads to Loved Ones-Devoted to Nurses" is a *pipa* solo piece composed in 2020, which is the final composition by Liu De-Hai and premiered by Ge Yong in her PhD recital. In contrast to the analysis of musical elements (e.g. notes, scales, and melody line), I mainly apply two perspectives (left-hand fingering and sound expectation) to analyse this piece, intending to explain how Liu De-Hai utilises left-hand fingering as a core method to fulfil the demand of his sound expectation. Thus, I discuss left-hand fingering in the first half of this article, analysing the relationships between left-hand fingering and sound expectation in the second half.

Keywords: *Pipa*, Liu De-Hai, Left-hand Fingering, Overtones, Sound Expectation