

1980-2000

# 台灣當代藝術

Contemporary Art in Taiwan

謝東山 主編 Edited by Hsieh, Tung-shan



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《台灣當代藝術 1980-2000》為集體合作下的產物，它由一群國立臺南藝術學院藝術史與藝術評論研究所的在校生，以前後超過一年的時間所完成。雖然對一本記錄前後大約只有二十年的美術發展史來說，這樣的工作時間並不算多。但考慮到如果是由一個人獨力要完成這種在時間上跨越二十年以上，空間上橫跨整個台灣地區，而且內容還包括超過二百名藝術家的調查與整理（其中少數藝術家甚至已移居國外，資料取得不易），確實真的不是一件容易的事情。

本書內容包含七大類型藝術，計有：（一）地景藝術、光與空間藝術、身體藝術、行為藝術；（二）新達達、貧窮藝術、裝置藝術；（三）新表現主義、塗鴉、新意象藝術；（四）寫實主義、後現代主義、新古典主義；（五）解構藝術；（六）原住民藝術；（七）女性主義藝術，每一類型中又包含一至四個次類型，總計有十六種藝術類型。七大類型藝術中，大部分有其西方血緣關係，特別是在創作觀念上。這也足以顯示台灣美術在全球化的過程中，藝術家雖以在地經驗為出發點，在再現形式上，已逐漸與國際藝術發展接軌的事實。「全球化」的思維模式正主導著我們在形形色色的社會生活實踐，包括藝術生產與行銷，它的穿透力早在八〇年代已然出現於台灣。然而，在這一波藝術的全球化運動中，改變的並非我們的藝術價值觀或藝術內容，改變最多的其實是藝術的生產形式（forms of production），其情形就如同經濟全球化所帶動的並非每日的經濟生活內容，而是生產與行銷方式的改變。

在國內美術發展史上，毫無疑問的，最低限藝術稱得上是最後的一波現代主義藝術，八〇年代以來所展開的，而且至今仍然不見退潮跡象的卻是後現代主義運動。「現代」與「後現代」之間，經歷的不是風格的改變，而是認知結構的突變；現在，起源、影響、流變等屬於現代時期的「歷史」觀念已失去其認知價值，代之而起的是某種我們迄今仍然說不清楚的知識空間——在這個空間裡，有人說歷史是停滯的，但也有人說歷史是不斷在逆轉。不論如何，它對當代人最大的衝擊，主要表現在知識分類學上的改變。例如，過去美術史家所習用的風格分類法，現在已大部分讓位給媒材分類法（如光、身體、媒體等藝術），過去以主義為分類的標準（如寫實主義、抽象表現主義），現在不得不遷就族群（如女性、同性戀者、原住民等藝術）、觀念（如解構藝術）、製作模式（如後普普）、展現方式（如裝置）。為了遷就這一事實，美術史家現在已幾乎放棄以風格或流派為唯一分類的標準，而改採異質並陳的分類法。而為了敘述上的方便，多數西方當代美術史家把七〇年代以降的各種前衛藝術，籠統地稱為「後現代藝術」。據此，本書所描述的藝術，都可歸類為台灣的後現代藝術。



本書採用的分類法，部分是根據當代藝術史學者 Edward Lucie-Smith 在《Artoday》一書的分類法，部分則為配合台灣當代實際發展。《Artoday》一書出版於一九九五年，內容記述一九七〇年代末至一九九〇年代初期，世界各地前衛藝術發展的概況。此書內容雖說涵蓋全球，但主要仍以美國與歐洲地區為主，遠東地區只大略提到日、韓、中國大陸、印度等地的近期美術發展，台灣地區則完全闕如。在國際藝術文化交流日益頻繁的今天，做為國際美術交流的重要成員之一的台灣美術，這種缺失正是本書編撰的主要原因之一。本書之出版不但能讓有心了解台灣當代藝術發展的人，有一個全景的認識機會，也可以提供國外藝術界，尤其是從事美術史、藝評、藝術行政等行業之人士，做為認識台灣當代藝術全貌的指南。

誠然，「台灣當代藝術」一詞，如果指的是近二十年內的台灣視覺藝術而言，上述這種分類法顯然並未涵蓋全台地區的實際發展狀況。本書撰寫之初確實志不在於對整個國內美術領域的「普查」，也無此能力。本書因此只能定位為近二十年內，國內前衛美術，尤其是新興前衛美術一般現況之描述，著重的是這段期間內，台灣新類型藝術的引進與發展之介紹，並且是以藝術家的實際創作成果為描述對象。在這個撰寫目標下，本書未曾羅列的，但在這段時期確實在仍然存在的視覺藝術，顯然就是已「學院化」的藝術，包括在這之前曾一度是前衛的各種風格與類型的藝術，如印象主義、立體主義、超現實主義、抽象表現主義、普普藝術、超級寫實主義、最低限藝術等藝術。

再者，由於種種現實因素，台灣美術的現代化並未循著西方現代主義議程，亦步亦趨，上述的分類法應看成是權宜之計。其中各類型藝術的發展內容與方向，隨著本地文化體質、政經氣候、風俗民情、審美價值觀等等特性，自然塑造出不同於原初所引進的藝術，這是完全可以理解的，而且這正是台灣當代藝術不同於其他地區藝術之處，也是其可貴之所在。

「當代人寫當代史」，已是當下歷史工作者的共識。重建台灣美術史，尤其是八〇年代以來的前衛藝術，此其時也。本書編撰目標是在整理當代藝術史料之動機下促成，但它所依賴的不全然是檔案與文獻，更重要的是從當事人的觀點出發，紀錄下來的史料。這些史料的價值，由於出自當事人親口、親身所說出，對於後人想要明白當時的事件原委，本書具有第一手資料的價值。

歷史從來不可能有任何「最後的版本」，但歷史的撰寫總需要第一個版本，提供後人對事件與史實的考證來源，並進而找出更可信服的詮釋。《台灣當代藝術 1980-2000》一書的出版，相信至少已達到這個功能。

# Preface

Hsieh, Tung-shan  
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## — Art History by and for the Contemporary

*Contemporary (1980-2000) Art in Taiwan since*, a book surveying the most important artists who have been active since the early 1980s Taiwan, is finally accomplished by a group of graduate students from Art History and Art Criticism Institute of Tainan National College of the Arts. It took time and patience to collect information as well as to keep it updated. I am proud of my students and I appreciate their collective monograph.

In this book contemporary arts in Taiwan are classified into 7 categories, including (1) Land Art ; Light and Space ; Body Art; (2) Neo-Dada ; Arte Povera ; Installation; (3) Neo-Expressionism ; Graffiti Art ; New Image; (4) Realism ; Post-Modernism ; Neo-Classicism; (5) Deconstruction Art; (6) Aboriginal Art; (7) Feminist Art. Each category contains one to four genres, totally 16 types of art are there in this book. Most of them are inspired by the Western arts, which reveals that Taiwan's art has symphonized with the international tendency in artistic forms, though the spirits fulfilled on their works are still local. Globalization has been the very deep impact over our society with starting to change our art production and marketing ever since 1980's. Yet what have been modified is so far limited with the forms of production, instead of the values or contents of art. It is the same as economic life, globalization urges people to adjust the ways they produce and distribute rather than the things they need.

In Taiwan, Minimal Art of the early 1980's can be regarded as the last wave of Modernist movement; and after that, Postmodernist concepts have always outstood. Between Modern and Postmodern, it is not about the style been swung, but a differentiation of episteme, or the "structure of perception." Concepts such as "presence", "origins", "influences" and "transformations," which belong to Modernist idea have faded away. Confronted with a chaotic knowledge sphere that we hardly spell them out; some say history has come to a standstill, the other say history is an over-loop. Somehow the most significant change that Post-Modernism brings about is on the taxonomy of knowledge. For instance, medium such as light, body, and media now overthrow the method of classification based on styles, which has been mostly adopted among art historians. In the past, historian applied "ism" to define

art schools, such as Realism, Abstractionism and Expressionism, now they have to re-define with social groups (e.g. females, homosexuals, aborigines), concepts (e.g. De-construction), procedures of art-making (e.g. Post-Pop art) and ways of exhibition (e.g. Installation). In order to keep up with this fact, art historians nowadays tend to apply a heterogeneous classification, in other words, any singular classification is no longer feasible, and most western art historians generalize every advanced arts passed down from 1970's with the term "Postmodern Arts." Since so, the arts described in this book can all be categorized with "Taiwanese Postmodern Art."

The classification used in this book is mainly according to *Artoday* by contemporary art historian, Edward Lucie-Smith, and partly adjusted with the current practice in this country. *Artoday* was published in 1995 characterizing the developments of advanced art world-wide since 1970's to 1990's. *Artoday* reports chiefly in the Western area, and only mentions little about the conditions of Far East countries including Japan, Korea, and Mainland China, India and noted nothing about Taiwan. As an important member in international community, we expect to provide an overview Taiwan's contemporary art to the world. It is hopeful that *Contemporary (1980-2000) Art in Taiwan since* will be served as a handbook to the art historians, the critics and every art professional who are interested in the art of contemporary Taiwan.

This book does not aim at portraying a detailed picture of Taiwan art, so some visual arts during this period are not included within because most of these has been institutionalized. Besides, art developed in Taiwan did not follow the Western agenda; artists in this country have their own contents and styles, and these help to mark the uniqueness of Taiwan's arts today.

It is the consensus of most historians today to write about contemporary art history, we are honored to record the art story took place in Taiwan during the past 20 years. This book features numerous first-hands information and will benefit researchers to understand individual artists from Taiwan.

As a matter of fact, historical writing never ends. And it is impossible to have the last version on art history, but *Contemporary (1980-2000) Art in Taiwan since*, can be the first version.

# 以簡評代正序

石瑞仁

國立新竹師範大學副教授

## ——寫在「台灣當代藝術」出版之前

由臺南藝術學院五位研究生聯合撰寫的《台灣當代藝術 1980-2000》一書，以大量的參考文獻作為基礎，佐以實地的人物訪談和展覽探勘，目的在將解嚴前後台灣當代藝術的突起及多元發展現象作一個全面性的整理。客觀言之，這種植根於本土藝壇現實的學術性操練，因具有現象觀察和歷史沉澱的雙重意義，除了能滿足吾族文化心理上的需要，也具有梳理及建構歷史的積極意義。很多人相信，要書寫現象多變、生態複雜的台灣當代藝術，並不是一件容易或討好的工作，但我們卻發現了，緊跟著去年以探討個別藝術家為主的《台灣當代藝術家評論》一書的出版，這回南藝的研究生們再次以捨我其誰的精神態度和實際的書寫行動，將眼光和思考放到更大的時空範圍，這毋寧是很值得嘉許和支持的。

本書避開了時間上的邏輯順序，而以歐美的當代藝術類型作為參照，是其特色。大體言之，每個章節乃各自以一特定的藝術表現類型為主題，先是將歐美的成就和理論做了一番概述，緊接著即以台灣藝壇為鎖定觀照的範疇，將明顯能夠契合或呼應該主題的台灣藝術家及其作品，做了一種鋪面性的調查，並與在地的人文社會情境，做了一些關聯性和分析性的探討。就方法而論，這不啻是一種條理分明而具有導讀功能的藝術書寫方式。比較值得注意和省思的是，本書雖章節分明地描繪了台灣當代藝術創作的內部紋理和聯外脈絡，但它本身也具體反映了藝術研究及書寫上仍待突破的一些困窘情境。最明顯的是，不論研究對象是哪一批藝術家或哪一類型的創作，本書的五位撰文者，幾乎都無可迴避地參考／套用了西方的知識觀念和名詞定義來發展論述。正因如此，不管這本《台灣當代藝術 1980-2000》的內容選裁和論述深度如何，從起點上，即難免讓人認為這是有關於諸如「地景藝術在台灣」、「身體藝術在台灣」、「貧窮藝術在台灣」……等等的一本論文合集，而事實上，我們是以一種更大的格局來期待它的。

幾年前，倪再沁以「西洋美術——台灣製造」為標題的當代藝術書寫，一刀兩刃地引出了台灣當代美術的藝術論述和藝壇論戰，在我看來，當時的主要癥結，在於「刀的光芒」掩蓋了「筆的力道」，其中的批判性也許有時過火，但它對本地藝壇現象所做的觀察省思及對台灣當代主體性的鼓吹仍是很值得肯定的。相較之下，這本書的論述也許比較超然中性和客觀，但在觀察的廣度和論述的深度這兩方面似乎留下了許多可以發揮的空間，如果說沒有火候是它的優點，火候更待加強，迨正是我們應予期許的吧。

# A Brief Review as Preface

Shih, Jui-jen

— Writing before the publish of *Contemporary (1980-2000) Art in Taiwan since*

*Contemporary (1980-2000) Art in Taiwan since* was based on mass reference documents, also combining the interview of artists and exhibition visiting. Untied 5 graduates students of T.N.C.A. to write, this book intend to entirely construct the multiply develop phenomena of the modern Art in Taiwan after the martial law era. Objectively, this academic practicing book, contains the dual meaning of phenomena observation and history accumulating, it not only satisfied our psychology needing of culture but also with the enthusiastic to logic and construct history. As many beliefs, that writing about modern Art in Taiwan, with the changeful phenomena and complex environment, is never an easy task. The graduate students, whom I personally highly recommend, with the attitude of facing challenge and real practice writing acts, they set their own view and thoughts in a more large scale of time and space.

In using of the western modern Art category as the frame of reference, and ignored the sequence of time *Contemporary (1980-2000) Art in Taiwan since* shaped its own unique catachrestic.

Generally, each chapter focus on a typical type of arts as its own topic, it first makes a briefly introduction about the western achievements and theories. Also it discussed the connecting of the Art type in Taiwan and analyzed the relatives inside of them. Methodologically, this kind of writing is clear and even with the guiding function. However, although this book clearly described the internal situation and external relatives about modern Art creativities in Taiwan, it also revealed some difficulties of researching and writing of Art theory, which waiting to be breakthrough. For example, the most obviously point is no matter who the artists or which the works were the research subject, our writers here can never avoid using or consulting the western concept and definition to architect their own saying. As these reasons, no matter how the content or the depth are, this book in its own beginning, can never been avoid to be considerate like theses series, such as "Land Art in Taiwan", "Body Art in Taiwan" ...etc. And actually we expect it in a greater stander here.

In 'Western Art, Taiwan Production', Ni, Tasi-chin detonated the war of words few years ago. Positively its observation and introspection of the phenomena in Taiwan's Art society and the courage of individualize of Taiwan was still admirable, though some critics inside were overshoot the mark. In my opinion this problem maybe was the sharp of the words covered the depth of thought. Compared to 'Western Art, Taiwan Production' the descriptions here in *Art In Taiwan since 1980's* maybe were more detached and more objective, but still it seems left much space in the width of observation and the depth of discussing. If the emotional less was the merit of *Art In Taiwan since 1980's*, maybe the maturity in critiquing was which we expected to.

# 屬於自己的面貌

## ——關於地景藝術、光藝術、身體藝術等篇章的一些看法

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本人接獲老友謝東山的通知，對《台灣當代藝術 1980-2000》中地景藝術、光藝術、身體藝術這個部分提出審稿的意見。經過拜讀後，感受到該所的研究生在謝東山教授的指導下，已踏出了穩健的一步。關於文中分類篇章的持平觀點、案例的蒐集及提出，作者對各類別的觀察，針對國內、外學者對台灣當代藝術的初步總體形貌，策展人所需要的根本參考資訊等等，在這些篇章內，都一一滿足了最基本的功能需求，這是我閱畢文章後的第一個感想。當代藝術家最迷人的特質，在於不斷的作出令人驚艷、突破窠臼……的各種作品。而藝術史及藝術評論者總是被期待能適時適切地從各種難以預期的游離、多元的突發狀態中理出線索，供人理解、品嚐。

接下來，是我對此篇文章進一步的看法。任何一位本地藝術家，大概都不喜歡被簡單歸類在某個已有的西方派別裡頭，作為所謂「西方美術」的台灣實踐註腳或是西方美術總部的台灣分駐所、零件裝配廠。相對的，我們卻又常見到藝術史及評論家們總以西方美術的既有派別作為其文章闡述的論點依據。事實上，西方藝術中的派別在台灣藝術家的操作中，透過持續、耐心的觀察，自會形成一個屬於自己的面貌。

在地景藝術方面，從文中我們發現了當代藝術裡的「生存」現象在這裡發酵，公共藝術就是一個明顯的例子。從公共藝術的相關議題開始回溯，可看出台灣近年在國家機器運作下的文化政策、消費機制、政治認同、生存抉擇中所顯露出來的演變。在光藝術的部分，如能將作品的展出時、地加以說明，便能讓讀者在當代藝術環境中，進入這個資訊叢林，領略其中的奇花異果。另外，有關「廣義」的光藝術在台灣演變，如燈會等傳統民俗活動，或者生活環境中的照明發展（如城市建築物之照明），都值得深入。在身體藝術的部分，文中作者以藝術家本人作為表現主體之條件，並排除一般之劇場演出，方便集中思考此項議題。實際上，身體藝術與表演藝術有著難分難捨的關係，作者提到身體藝術在現場表演時，因為人與社會實體的關係呈現赤裸狀態，表演者與觀眾之間的張力，是身體藝術演出時最具挑戰性的地方。從另一個角度看，資料及圖像的提供仍是一個很重要的關鍵，表演稍縱即逝，記錄的方式就適時扮演巧妙的角色。

雖然，我們以地景藝術、光藝術、身體藝術作為認知名稱，但是它們在台灣顯的實際狀態，是彼此套用，互相混種……如後製作的身體表演式的環境藝術、滿足節慶機制的光藝術，光與地景混雜、劇場與身體、表演、錄影同時並存等等。不管是當代或是傳統藝術，其與生活存在著微妙的關係，如何去記載、如何以適當的方式呈現，如何不致於陷入僅在建立資料的層次（即使某些當代藝術有此特質，也需說明），藝術的本來面相，才不會淹沒在重重糾葛中，專研藝術史與藝術批評的工作者，在此擔任解套的工作。出版前刻，提出以上一些看法，預祝《台灣當代藝術 1980-2000》出版順利，也期待能夠依據此書作進一步的研究展出。

# Find the Features of Ourselves

Wu, Mei-sung

— My perspectives of the chapters 'Land Art, Light and Space, and Body Art'

I received a note from a colleague who wanted me to give my opinion about the book "*Contemporary (1980-2000) Art in Taiwan since*", especially the chapters 'Land Art, Light and Space, and Body Art'. After reading the book, I deeply felt that the graduates really did a good job with professor Hsieh, Tung-shan's help. The most fascinating quality of being a contemporary artist is the ability to create all kinds of outstanding and impressive works. Art historians and art critics are always looking for more exciting and surprising works for the public to view and comprehend. Taiwan local artists would never enjoy being categorized into any of the western art groups. But we find that the art historians and critics use the same point of view as the Western art world. In fact, the schools and styles of western art will find it's different image in Taiwan Art because the Taiwanese artists constantly observe western art and try to find their own features.

From the chapter "Land Art", we find that the views of Public Art in cities of Taiwan has changed dramatically. In the chapter "Light and Space", readers will gain more knowledge and learn more concepts about art if we better advertise the time and place of the exhibitions. We can reinforce the idea of light and space through other medias such as the Lantern Festival or the lights of buildings. In the chapter "Body Art", the author removes the idea of theater performances and presents art on an artist as a new way to view art. The relationship between Body Art and Performance Art is difficult to tear apart. The tension between the performer and the audience is very exciting and offers different challenges. Although we can tell the differences between "Land Art", "Light and Space" and "Body Art", they are actually intertwined in many ways. In Taiwan, we can find all kinds of art activities through theaters, performances and videos. No matter if the art is contemporary or traditional, it should be connected to our daily life.

I hope that the book "*Contemporary (1980-2000) Art in Taiwan since*" will be successfully published and exhibit.

# 藝術批評

## ——迷人的處女地

陳瑞文

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今日藝術之所以拋棄往昔單一和普遍的超驗角色，除了它參與社會事務外，更在於它化身為個體私密的日常生活經驗；尤其從媒材和技術角度來看，它的虛擬特性，更直指現代人複雜的心緒流變，也因此藝術的形貌、性格、手法和範圍變得相當不明確。藝術的謎樣特徵，讓藝術批評在藝術哲學或藝術理論裡愈形吃重。新的藝術批評或論述模式在今日，如同當代哲學流派爭奇鬥艷一樣，或從前衛藝術作品另闢哲學論說蹊徑，或以分歧的藝術形態重擬新的藝術或審美認知，或從藝術之模擬語言搜尋形象世界的殊異原因，這是以往藝術理論所沒有過的現象。

當然，論述歐美前衛藝術作品之命題模式和論述台灣藝術之命題模式，因兩者社會、經濟和文化發展程度不同，產生差異。這種藝術起因之差異，不會因為兩者有工業社會／資本社會的共同背景，或台灣藝術發展完全受歐美前衛運動牽引而減弱。像西方前衛藝術運動與理性主義之文明發展有著因果關係，但對於台灣藝術而言，則直接關係到工業化、政治民主進程，特別是當中模仿、調適和反省等交錯的複雜情境。因而，碰觸以台灣藝術為對象的藝術批評學，恐不只是藝術白身的評論而已，涉及的將是整個台灣文化、社會、思想發展問題的龐大領域。這是一塊迷人的處女地，當然這也是一個大挑戰。

欣見國立臺南藝術學院藝術史與藝術批評研究所謝東山教授，領著藝評組研究生，辛勤地在這塊處女地開墾和播種。不同於上一冊《台灣當代藝術家評論·I》傾向台灣當代藝術家的評述，本冊《台灣當代藝術 1980-2000》著重於台灣當代藝術與歐美前衛觀念的接軌，這是藝評組同學一年來的集體努力成果。藝術批評學在國內尚屬起步階段，凡事起頭難，期盼大家再接再厲，讓「台灣當代藝術評論」系列叢書為這新興學門奠下根基。



It's because that art nowadays participate in social businesses and focus on individual daily life experiences of people, therefore, arts today throw its single and general transcendent role before away. Especially to view its virtual character from material and technical aspects, it point at the thoughts changes of modern people. Therefore, the arts' forms, characters, technique, and range becomes quite indeterminate. The riddle characteristic of art makes art criticism plays an important part in art philosophy or art theory. Like the schools of contemporary philosophy are competing with each other, the new mode of art criticism or discourse today might creates another discourse from avant-garde works, or a new acknowledge of art or aesthetics by the different art forms. They also might to seek the various answers of figurative world by the simulated languages of art. It's the phenomenon that art theories never had before.

Of course, the proposition to discuss avant-garde arts in Western world is different from it for art in Taiwan. Because of their different situations in social, economic, and cultural development. Although the same background of industry social/ capitalism social, or the develop of Taiwanese art is affected by Western avant-garde, these difference in art sources never abate. The western avant-garde movement is closely related with the civilization of reasonism, but for arts in Taiwan, it related to the industrialization, politic process of democracy, especially the complex situation of imitating, adjusting, and making self-examination. So the criticism for Taiwanese art is not only in art field, but also a large field include whole cultural, social, and ideological issues. It's a fascinating virgin land and also a big challenge.

I'm glad to see Professor Hseih, Tung-shan of the Graduate Institute of Art History and Art Criticism of Tainan National College of the Art, leads the graduate students to cultivate and sow on this virgin land. It's different from the earlier book that trends to criticise the contemporary artists. This volume "*Contemporary (1980-2000) Art in Taiwan since*" is emphasizes on the connection between Taiwanese arts and the western concepts. It's a achievements of the students in one year. Art criticism is yet on the starting point in Taiwan. I hope everyone to make untiring efforts, let the series of "Art Today in Taiwan" lay the foundation of the new subject.