

教育部 97 年度補助推動臺灣文史藝術國際交流計畫期末成果報告

國立台灣藝術大學

意識型態，認同與圖像：來自臺灣的當代藝術

(Ideology, Identity and Image: Contemporary Art from Taiwan)

成果報告書

計畫主持人

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計畫期程：2008 年 8 月 1 日~2009 年 12 月 30 日

指導單位：教育部

主辦單位：國立臺灣藝術大學

執行單位：國立臺灣藝術大學藝術與文化政策管理研究所

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一、計畫宗旨

本研究探討全球化下臺灣當代藝術的內涵與展覽策略，結合博物館學、文化政策與文化研究、後殖民理論等論述，具有時代性與前瞻的意義，對臺灣當代藝術的國際化軌跡有一定貢獻。

研究生麥書菲來台研修計畫主要探討 1980 年代臺灣當代視覺藝術的發展與本土意識、民主社會的關係。此博士論文將進一步深究臺灣當代視覺藝術中臺灣認同的興起。本研究將選定一些代表性的畫家及其作品加以分析，同時，博物館與展覽機制如何在其中扮演積極的作用也是本研究的焦點之一。

申請人曾於 1995 年來台考察臺灣當代藝術發展，發現在藝術論述與創作中常圍繞者「本土」與「本土意識」的主題，強烈地反映族群意識的議題。藝術創作中「本土意識」的議題也涉及了「西方美術臺灣製造」的爭論，形成臺灣與它者的對峙關係。本研究將探討此一複雜的藝術、民主與種族現象。地方與全球市場力量的介入以至於影響臺灣當代藝術發展也是值得探討的，這是亞洲藝術的縮影。

主要探討的問題可分為四個部分，第一個部分是探討臺灣藝術發展的過去與現在及其與政治社會發展的關係，並且分析此關係中的論述及互動模式。第二個面向是研究臺灣當代藝術的策展策略延及脈絡化(全球與地方)問題。第三面向接續評估文化政策以及認同政策在其中所扮演的角色。最後透過研究所獲得的視野檢視申請人過去的策展「面對面」之內涵。

根據上述研究的方向，歸納出以下幾個研究方法。透過檢視 1930 與 1970 年代臺灣史觀，掌握這兩階段本土論述的內涵。以田野調查方式蒐集相關資料，訪談並記錄相關藝術家與藝術工作者的論述及觀察。進行相關文史藝術資料的文獻回顧與檔案調查，運用文化與文化政策的研究方法與觀點引入問題核心。

Thesis Description, Issues, and Objectives:

In the mid-1990s, when I was living in Taiwan, the terms *bentu* (lit. ‘original/native’ or ‘of the earth’) and *bentu yishe* (‘native’ or ‘Taiwanese’ consciousness) were popularly employed by the media, politicians, historians and also by artists to articulate a growing and distinct sense of ‘Taiwanese’ identity consciousness. During this period, ethno-cultural distinctions were drawn between those peoples who arrived in Taiwan prior to 1949 who were broadly classified as ‘Taiwanese’ or *benshengren*; and the ‘Mainlanders’, or *waishengren* who arrived in Taiwan post-1949 with the Nationalist Army. This growing sense of ‘Taiwanese consciousness’ also found expression in the popular revival of local linguistic and cultural traditions, and in the recovery and re-writing of Taiwan’s indigenous, colonial and cultural histories. With the rise of democratization in Taiwan symbolized by the lifting of martial law in July 1987, there was what has been described as ‘a sudden explosion of demand for things Taiwanese, a felt need to recover the collective memory and re-possess the native tone’.

As I witnessed, this ‘Taiwanization’ discourse significantly impacted on the visual arts field. During the 1990s artists, curators, and art writers were embroiled in a heated debate about ‘Taiwanese’ art, or more specifically about ‘Taiwanese consciousness’ (*bentu yishe*) in art. This debate was sparked by an article entitled ‘Western Art Made in Taiwan’, published in 1991 in which the artist and Taiwanese nationalist, Ni Tsai Chin promulgated the need for artists to develop a sense of ‘Taiwanese consciousness’. This article provoked impassioned debate amongst artists, critics and art historians – and their responses were included in a subsequent book published in 1994 entitled ‘Taiwanese consciousness in Taiwanese art’. Within this ‘Taiwanese consciousness’ discourse artists and art works were polarized by criteria and modes of representation that deployed an oppositional logic. What was classified as ‘Taiwanese’ was pitted against that which was considered ‘Other’.

My objective is to explore the complex, interactive relationship between the rise of democratization and Taiwanese ethno-political nationalism, and its visual expression. Specifically, I examine how this trend towards ‘Taiwanization’ and quest to discover a ‘unique’ Taiwanese expression impacted on the creation, interpretation and display of art, locally and internationally in the post-1980s period. I will also examine how local and global art market forces played an important role in mediating and promoting this Taiwanization discourse. During this period, contemporary ‘Asian’ art was attracting increasing attention in the global art market as evidenced by the numerous international exhibitions. In the second part of this thesis I analyze the curatorial strategies and ways in which

‘Taiwanese art’ was contextualised and represented in a number of seminal international as well as local exhibitions held in Taiwan. In doing so, my objective is to evaluate the extent to which ‘internal’ identity politics and cultural policy were externalized and promoted by the state and by the art market. In addition, I will consider my own selection processes and rationale underpinning the exhibitions ‘Face to Face: Contemporary Art from Taiwan’ and ‘Penumbra: Contemporary Art from Taiwan’ which I curated in 1999 and 2007 respectively.

Research Design and Methodology

As scholars in the Taiwan Studies field often emphasize, this discourse on ‘Taiwanese Consciousness’ must be understood within the context of Taiwan’s historical trajectory of dynamic transformation. In this thesis I do not attempt to re-write the historiography of ‘Taiwanese consciousness’. In the Introduction I will, however, highlight two periods: the 1920s-30s and the 1970s - which are considered significant if not pivotal decades in the development of ‘Taiwanese consciousness’, and which impacted on the development of the visual arts. I will demonstrate how these earlier visual expressions of identity were different, particularly to the ‘nativist’ discourse that emerged following the lifting of martial law, when the terms ‘Taiwan’ and ‘Taiwanese’ were no longer suppressed or rendered insignificant. How did this form of ‘Taiwanese consciousness’ in the 1990s differ from those that preceded it; and why did it lose its popular appeal in the visual arts by the early 21st century? Underpinning these questions are the roles played by visual artists, art workers and cultural institutions in the development, legitimization and promotion of this ‘Taiwanization’ discourse. That is to say, *how* and *why* was ‘Taiwanese consciousness’ invoked and mobilized through the visual image and through its display? In this thesis, I evaluate the extent to which artists, curators, and cultural bureaucrats discursively contributed towards (or contested) popular perceptions of ‘Taiwanese nation-hood’.

The methodological approach I employ draws from empirical research I carried out in Taiwan in the mid-1990s and also from new research. This empirical research includes material gleaned from interviews with artists and art workers undertaken in the mid-90s which will be expanded upon and updated. This primary information will be supplemented with secondary material gleaned from exhibition catalogues, art journals and other related media.

The first part of my thesis will focus on a series of artist case studies. These will be explored within a thematic, interdisciplinary framework that draws from the fields of language, literature, history and cultural theory and also from interview material. In the second part of this thesis I analyze how ‘Taiwanese art’ was mediated, contextualized and represented in national and international exhibitions.

This will be achieved through a study of cultural policy, exhibition catalogues; visual documentation; and through exhibition reviews, media and audience responses. Within this curatorial context I will examine the exhibitions 'Face to Face: Contemporary Art from Taiwan' (1999) and 'Penumbra: Contemporary Art from Taiwan' (2007) both of which focused exclusively on Taiwan art and which I curated.

二、計畫期程

本計畫分兩年兩階段完成。第一階段預計進行文獻整理、理論探討與田野調查，第二部分則是第二年進行論文撰寫與策展。

※具體成果(第一年)

- 1.製作臺灣藝術與文化認同議題相關發展的年表。
- 2.蒐集相關資料，耙梳重要論述。
- 3.相關田野調查與訪談之記錄與編碼。
- 4.臺灣藝術家與作品在認同議題上的整理與編碼。

三、研究活動基本資料

(一) 研究生麥書菲基本資料傑出表現及參與研究經驗：

- 講座

Selected Keynote Papers and Guest Lectures: Keynote Lecture, Rhapsody: The Future of University Museums and Art Galleries in the New Century, University of Tasmania (2005); Guest Lecture, SCAPE 04 'Perspectives on the Development of Art in China and Taiwan', Christchurch Art Gallery, New Zealand (2004); and papers presented at Australia National University, Victoria University of Wellington (New Zealand); Massey University (New Zealand), Griffith University, Queensland College of Art, University of Southern Queensland.

- 評審

Selection Committee/ Judging: Selection Advisory Panel - Creative New Zealand's Asia Arts Fellowships; Norsewear Contemporary Art Award (2006); Waikato National Contemporary Art Award (2004), Between Worlds (2003), Sydney College of the Arts (2001).

- 出版

Publishing: Articles and essays published in exhibition catalogues and in journals including: Art Asia Pacific, Flash Art, Asian Art News, World Sculpture News (available on request).

- 策展

2008

Penumbra: Contemporary Art from Taiwan. Samstag Museum of Art, in conjunction with the Adelaide International Festival of the Arts

2006

Islanded: Contemporary Art from New Zealand, Singapore and Taiwan. Adam Art Gallery, Wellington. Co-curated with Lee Weng Choy (Artistic Co-Director Substation, Singapore) and Dr Eugene Tan (Director ICAS, Singapore). Toured to ICAS, Singapore, June 2006 *The Captain's Ghost: Three Contemporary Artists*. Adam Art Gallery, Wellington

2005

Still Present: Exploring Psychiatric Institutions in Photography including Works by

Chang Chien Chi, Anne Ferran and Johnathon Rotman. *Adam Art Gallery, Wellington. Breaking Ice: Re-Visioning Antarctica*. Adam Art Gallery, Wellington. Toured to Southland Museum and Art Gallery 2006. *Play: Performance and Portaiture in Video Art from Australia and New Zealand*. Adam Art Gallery, Wellington. Co-curated with Blair French (Director, Artspace, Sydney). Toured to PICA, Perth 2006. *Lisa Reihana: New Work*. Adam Art Gallery, Wellington

2004

Concrete Horizons: Contemporary Art from China. Adam Art Gallery, Wellington

2003

Tatau: Pe'a – Photography by Mark Adams & Measina Samoa: Lisa Taouma. Adam Art Gallery, Wellington. Co-curator Peter Brunt. Toured five venues in Australia and New Zealand. *Kainga Tahi Kainga Rua: New Work by Brett Graham*. Adam Art Gallery, Wellington

2001

Transit Narratives: 30 Artists from Australia (Exhibition Touring Co-ordinator). QCA Gallery, Brisbane and toured to two venues in northern Italy

Place/Displace. QCA Gallery, Brisbane (inaugural exhibition at QCA's new South Bank campus)

2000

Fiona Foley: New Work. QCA Gallery, Brisbane

1999

Face to Face: Contemporary Art from Taiwan. Gold Coast Art Gallery. Toured to six venues in Australia and New Zealand. Co-organised by Gold Coast Art Gallery & Taipei Fine Arts Museum

• 發表

2007

'A Space in Time: Reflections on the Development of Contemporary Art in Taiwan', *Yishu: Journal of Contemporary Chinese Art*, Vancouver – to be published Jan 08.

'The 1990s and Developments in Contemporary Art in Taiwan', *ArtCO*, Taipei, Taiwan – to be published Dec 07.

2006

Islanded: Contemporary Art from New Zealand, Singapore and Taiwan. Exhibition catalogue. Essays by Sophie McIntyre, Lee Weng Choy & Eugene Tan. Published by ICAS.

The Captain's Ghost: Three Contemporary Artists. Exhibition catalogue. Essays by Sophie McIntyre, Ian Wedde & Juliana Engberg. Published by AAG.

2005

Breaking Ice: Re-Visioning Antarctica. Exhibition catalogue. Essays by Sophie McIntyre & Elena Glasberg. Published by AAG.

Play: Performance and Portraiture in Video Art from Australia and New Zealand. Exhibition catalogue. Essays by Sophie McIntyre & Blair French. Published by AAG.

2004

Concrete Horizons: Contemporary Art from China. Exhibition catalogue. Essays by Sophie McIntyre & Zhang Zhao Hui. Published by AAG.

2003

Tatau: Pe'a – Photography by Mark Adams & Measina Samoa: Lisa Taouma. Exhibition catalogue. Essays by Sophie McIntyre & Peter Brunt. Published by AAG.

2001

Transit Narratives: 29 Artists from Australia. Exhibition catalogue. Essays by Sophie McIntyre & Jon Cattapan. Published by Griffith University.

Place/Displace. Exhibition catalogue. Essay by Sophie McIntyre. Published by Griffith University.

'A Different Reality' – 'Very Fun Park' –*Art AsiaPacific* (review), issue 32, 2001, p30-32

2000

'Duplicating Memory: Chen Shun Chu's Photo Installations', *ART AsiaPacific* (article), vol 28, p62-65

1999

Face to Face: Contemporary Art from Taiwan. Exhibition catalogue. Essays by Sophie McIntyre & Hsu Wen Rei. Published by Gold Coast Art Gallery.

1998

'River: New Asian Art in Taipei', *ART AsiaPacific* (review), issue 19, p68-73

'A River Runs Through it', *Free China Review*, vol. 48, no. 2, February 1998, p50-57

'Taiwanese Storytellers: Huang Chih-Yung & Hou Chun-Ming', *ART AsiaPacific*, issue 20, p62-67

1997

'The Spirit of Stone', *Free China Review*, vol. 47, no. 7, July 1997, p56-65

1996

'Made in Taiwan: After the Political Art of the 1980s, What for the 1990s', *ART AsiaPacific* (article), vol 3, no 3, p83-86

'Taipei in Entropy', with co-writer Wang Chia Chi, *Flash Art* (article), vol 29, no 187, p57-60

'Seeking Truths: Jun T Lai', *World Sculpture News* (article), Vol 2, no 1, Winter 1996

'Into the Stone Hills: Taiwan's first International Stone Sculpture Symposium', *World Sculpture News* (review), Vol 1, no 2, Spring 1996, p26-31

1990

Great Wall: five Chinese-Australian artists. Exhibition catalogue. Introduction by Sophie McIntyre. Published by *Dihedron* Visual Artists Association.

(二) 研究論文中主要蒐集資料的幾個面向：

General Thesis Argument:

This thesis seeks to demonstrate through a selection of artist case studies and exhibitions how:

- (a. a Taiwanese nationalist discourse (bentuhua or what I define as ‘Taiwanese consciousness’) developed during the early-mid 1990s, after the lifting of martial law
- (b. how this discourse, which revolved around political but mostly ethnic & cultural nationalism (that was largely driven by anti-China sentiment) impacted on the visual arts during this period
- (c. how the four artists (**Mei Ding Yen, Yang Mao Lin, Yao Jui Chung & Wu Mali**) I have chosen explored this identity discourse though differently in their works
- (d. how art museums promoted this discourse during this period through national and international exhibitions of art from Taiwan (eg *Taiwan Art (1945-1993)*; *Quest for Identity*; *2/28 Memorial exhibitions*; and in the 1997 Venice Biennale)
- (e. how the art market promoted this discourse (ie commercial galleries and auction houses that promoted local artists’ works)
- (f. how this discourse became less popular in the visual arts by the late 1990s when artists and art museums tended to adopt a more ‘international’ or cosmopolitan outlook and when a more open dialogue with China was encouraged. This will be demonstrated through later works created by the four selected artists and through a number of exhibitions (eg *Site for Desire* in 1998; *Visions of Pluralism* in 1999; Venice Biennale 1999; *Post Martial law vs Post-89* in 2007) some of which toured to China.

(三) 計畫執行當中關注的台灣展覽為以下九個：

The exhibitions I examine include:

- a). *Taiwan Art (1945-1993)* (or sometimes called ‘The New Face of Taiwan Art’) presented at TFAM from 7 August – 17 October, 1993 (see scanned catalogue cover);
- b). *Quest for Identity* (or the ‘Taiwan Art Subjectivity’)– Taipei Biennale presented at TFAM in 1996 (see scanned catalogue cover)
- c). *Art Taiwan - 1995 Venice Biennale* – presented in Venice and organised by the TFAM (see scanned catalogue cover)
- d). *Facing Faces - 1997 Venice Biennale* – presented in Venice; curated by Huang Hai Ming and others; and organised by the TFAM (see scanned catalogue cover)
- e). **2/28 exhibitions at TFAM and also at commercial galleries** (more general to use in relation to identity discourse)
- f). *Close to Open – Taiwanese Artists Exposed - 1999 Venice Biennale* – presented in Venice; curated by JJ Shih; and organised by the TFAM (see scanned catalogue cover)
- g). *Site of Desire* – Taipei Biennale 1998 curated by Fumio Nanjo and presented at TFAM
- h). *Visions of Pluralism* – curated by Victoria Lu; organised by Mountain Art Foundation and toured to China
- i). *Post-Martial Law vs Post-89: The Contemporary Art in Taiwan and China* – curated by Hu Yung-Fen; presented at Taiwan Museum of Art (Taichung) and it toured to China (if possible please confirm)

(四) 在台灣所需要搜集到的四個主題資料：

1. In this **artist-related material** I am looking for:
 - a. the writer’s critical interpretation/analysis of the four selected artists’ works created mainly during the 1990s in terms of
 - conceptual aspects of the work (ie the idea the artist had and what the work is about)
 - what the artist might say about the work

- what the author might say about the work (not just repeating press information or making generalisations or just describing the work)
 - the artist's influences
- (b. the presentation and reception of their works in the exhibitions (see below- I have where possible included the title of the work and the page number from the exhibition catalogue so you can check the title in Chinese if you need to):
- In *Taiwan Art*: Mei Ding Yen ('Objects in the Mirror are Closer than they appear' p252 in catalogue), Yang Mao Lin ('The Scene of the Killed Kun' p246/7) and Wu Mali ('Daihatsu Car' p260)
 - In *Quest for Identity*: Mei Ding Yen ('Ai Dun Ti Di'), Yang Mao Lin ('Zeelandia Memorandum') and Wu Mali ('TFAM Motel' – though this was a performance based protest work created outside of the museum) & there were also two aboriginal artists (Er Ge and Haku) included in this exhibition which I am interested in in terms of their inclusion and the display of their works in this exhibition
 - In *Art Taiwan* (Venice 1995) – Wu Mali ('The Library')
 - In *Facing Faces* (Venice 1997) – Yao Jui Chung ('Territory Takeover')
 - In *Visions of Pluralism*: Mei Ding Yen, Yang Mao Lin & Wu Mali
 - In *Post Martial Law vs Post-89*: Mei Ding Yen, Yang Mao Lin, Wu Mali

2. **General exhibition-related** material I am looking for:

- (c. an analysis of the exhibitions in terms of the curatorial intention/ concept/ rationale & the exhibition display (layout) particularly as I have not seen many of them
- (d. the reception to these exhibitions (ie public & media responses, exhibition reviews by critics/curators, and artists responses)

3. More **specific exhibition-related** material:

Information relating to the exhibition *Quest for Identity*:

- Because I didn't see this exhibition I am interested in articles/reviews that examine the content, layout/ presentation of the exhibition generally
- I am particularly interested in the section entitled 'Genealogy and Archives' curated by Hsiao Chong Rae (eg to confirm: was there a timeline included in the exhibition on the wall?) in terms of the ways in which Taiwan's history and identity was being evaluated in this exhibition

- Reviews/references to the two aboriginal artists (Er Ge and Haco) represented in ‘Quest for Identity’ (eg how the public responded to their works and how they were seen in the context of this major exhibition);
- Was it the first time Taiwan aboriginal artists’ works were represented in a *contemporary*, mainstream exhibition such as at the TFAM alongside other artists?
- Information on the professional backgrounds/ expertise of the *Quest for Identity* exhibition curators including: Tsai Hai-Ming; Lu Kuang; Li Chun-Hsien; Hsieh Tung Shan; Lo Chih-Cheng (ie where were they working then and in what roles; and what are they doing now)?
- What was the TFAM’s and also the public and art community’s response to Wu Mali’s protest/ performative work ‘TFAM Motel’?
- Information on one of the video works shown in the section ‘Our Environment and City Life’ that is titled ‘Resurgence of the Tamsui River’ – was it created by a group of artists/ students? I understand it was part of the ‘7th Art Exhibition of Taipei County’ project? Is there any more information about this piece ie what it was trying to express/ show – in terms of a growing political awareness of environmental issues?

Information relating to the exhibition ‘*Art Taiwan*’- 1995 Venice Biennale –
Media reviews/ opinions that critically discuss:

- the curatorial selection panel (which I understand was dominated by non-Taiwanese members;
- references to how overseas audiences responded to the artists’ works in this exhibition.

Information relating to the exhibition ‘*Facing Faces*’- 1997 Venice Biennale –

- Media reviews/ articles that discuss the selection of artists’ works and the curatorial selection

Information relating to *Site of Desire*- 1998 Taipei Biennale –

- Discussions about why Fumio Nanjo was selected as the Chief Curator?
- Responses to the selection of artists’ works (ie of Taiwan artists and the proportion of international artists)
- the ‘internationalisation’ of the biennale (ie the first time the Taipei Biennale included international artists)

Information relating to *Visions of Pluralism* and *Post-Martial Law vs Post-89: The Contemporary Art in Taiwan and China* exhibitions (both toured to China)

- Any material that relates to the curatorial concept/rationale for these exhibitions eg. Is there any reference to the selection and placing of works from Taiwan and by Chinese artists in the *Post-Martial Law* exhibition ie how certain artists works were placed together; the political context of this exhibition?
- What was the public, media and art critical response like to these exhibition/s in Taiwan and in China?

4. On more **general but related** issues:

- (e. on the development of curatorial practice in Taiwan
- (f. on cultural policy and how this may have determined how/when/what exhibitions were displayed at art museums such as the TFAM
- (g. on the TFAM – any *critical* (positive or negative) analysis of the art museum (eg TFAM) and its relationship to the government; or to the director (eg any evaluation or references to the TFAM Director Chang Chen-Yu who was there 1995-1996 as I understand his appointment was quite controversial)
- (h. on the 2/28 exhibitions during the 1990s at government and commercial galleries
- (i. on the development of feminism/ feminist consciousness in art (for Wu Mali chapter)
- (j. on bentuhua more generally – in the visual arts and in other fields eg literature, politics etc
- (k. on Taiwan aboriginals particularly in relation to bentuhua during the 1990s and what might be different now
- (l. on the shift from bentuhua to internationalism in the late 1990s in politics, culture etc
- (m. on the relationship between politics and art in Taiwan

四、研究活動執行情形

(一)顧問諮詢會議紀錄

【全球化下的台灣穩使與藝術中綱計畫－國際交流計畫】

「意識形態，認同與圖像：來自臺灣的當代藝術」

第 2 次顧問諮詢會議

日期：2009/12/01

地點：台藝大藝政所會議室

出席：麥書菲、趙美惠

紀錄：簡孜宸

序號	姓名	簽到
1	麥書菲	
2	趙美惠	
3	簡孜宸	

會議紀錄：

1. 討論到高雄、屏東地區進行田野調查事宜。

決議：顧問依據研究需要，建議到高雄、屏東地區進行與台灣當代藝術相關之田野調查。

2. 田野調查對象之討論。

決議：高雄市立美術館、高雄歷史博物館或台東地區皆有進行當代藝術創作之藝術家或收藏家，將依據需求逐一訪談。

3. 散會

【全球化下的台灣穩使與藝術中網計畫－國際交流計畫】

「意識形態，認同與圖像：來自臺灣的當代藝術」

第 3 次顧問諮詢會議

日期：2009/12/02

地點：台藝大藝政所會議室

出席：麥書菲、趙美惠

紀錄：簡孜宸

序號	姓名	簽到
1	麥書菲	
2	趙美惠	
3	簡孜宸	

會議紀錄：

2. 討論是否到台中地區，尋找從事當代藝術創作之藝術家進行訪談。

決議：顧問建議可預先到台中國立台灣美術館參觀與訪談，並從中尋訪合適之藝術家進行研究與訪談。

2. 散會

【全球化下的台灣穩使與藝術中綱計畫－國際交流計畫】

「意識形態，認同與圖像：來自臺灣的當代藝術」

第 4 次顧問諮詢會議

日期：2009/12/07

地點：台藝大藝政所會議室

出席：麥書菲、趙美惠

紀錄：簡孜宸

序號	姓名	簽到
1	麥書菲	
2	趙美惠	
3	簡孜宸	

會議紀錄：

1. 討論當代藝術家對於創作的熱情與展演舞台的尋覓，同時討論是否尋覓合適的藝術家，將之引介到澳洲做一場展覽。

決議：顧問建議從這次的研究成果當中尋覓合適的藝術家，且對方對的作品要有熱誠，如此引介到國際的同時才能引起觀眾的共鳴。

2. 散會

(二) 專題講座－意識型態、認同與圖像：台灣當代藝術

(Ideology, Identity and Image: Art in Taiwan)

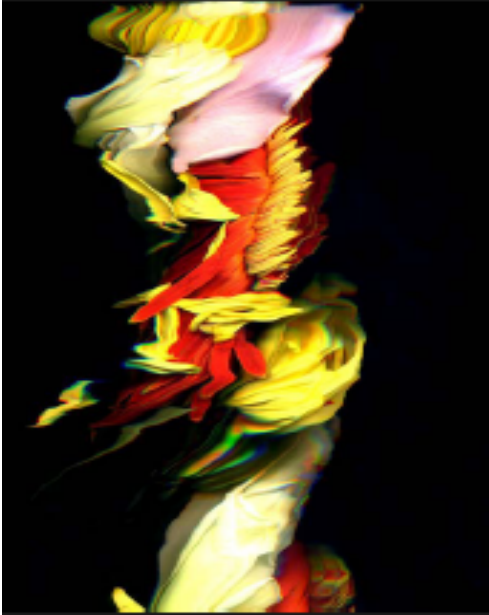
2008年9月23日於97年度「台灣文史藝術課程教學改進計畫」臺灣美術與文化認同課程進行專題演講，主題為「意識型態、認同與圖像：台灣當代藝術」。

1. 講座時間：2008年9月23日
2. 地點：國立台灣藝術大學
3. 演講內容資料：

Penumbra – Latin *paene*, almost + Latin *umbra*, shadow. A partial shadow or imperfect shadow outside the complete shadow (*umbra*) of an opaque body. An area in which something exists to a lesser or uncertain degree.¹

Penumbra: Contemporary Art from Taiwan

by Sophie McIntyre



Penumbra: Contemporary Art from Taiwan features a selection of new media works encompassing video, photography and installation art by five contemporary artists: Huang Po-Chih, Kuo I-Chen, Beng Yu-Chin, Wang Ya-Hui and Wu Ding-Wuu (Walls Laba). Most of these artists are in their early- to mid-30s, and grew up during the post-martial law era in Taiwan in the late 1980s and 90s – a period when Taiwan dramatically transformed from a totalitarian, agrarian-based society into a democratised and technologically advanced global market player.

Today, Taiwan has become synonymous with the 'Economic Miracle'. However, within its trajectory of miraculous and dynamic transformation, notions of identity, time and place have become increasingly ambiguous and fragmented as the island's geo-political landscape still remains in shadow. In an effort to understand and give visual expression to these dramatic changes, artists who experienced the effects of martial law have delved into the past or focused their attention on their immediate surrounds as a way of finding meaning and a sense of place and belonging. For the younger generation these developments signified an opening-up of new worlds and of new possibilities. Increased mobility and greater accessibility to new digital technology created exciting opportunities for global exchange and artistic experimentation. Unlike their predecessors, who sought to invoke in their works a sense of Taiwan 'localism' (*banfu*), this younger generation of artists views and defines its environment through a lens of universalism as they traverse, via digital technology, real and virtual worlds.

This exhibition brings together five leading and emerging artists who utilise new media and whose works visually explore and express this state of transition, or 'in-between-ness', in which distinctions between past and present, public and private, reality and illusion are increasingly blurred. Artists including Huang Po-Chih and Wang Ya-Hui draw from the tangible, corporeal world to explore the juncture between nature and the human condition, and between memory and time. Beng Yu-Chin and Wu Ding-Wuu (Walls Laba) delve into shadowy depths of human psychology and into the veiled histories and representations of Taiwan's indigenous peoples, while Kuo I-Chen explores outer planetary worlds that exist beyond the mind's eye but that eclipse life on earth as we know it. In this climate of change and uncertainty these artists' works individually explore and seek to reveal through new media technology the unseen pathways and imperfect shadows that linger between light and dark or between obscurity and luminosity.

Huang Po-Chih, *Rev* 2006



As the title of his moving image, *Flower*, suggests, artist Huang Po-Chih reflects upon the biological world and the underlying relationship and enduring power of nature and love.² Inspired by the allegorical and formal properties of a flower, and influenced, he says, by the 'spirit of classical painting', the artist uses an audio-visual digital scanning process and photo-editing software to highlight the painterly and rhythmic motions of a flower dancing in space.³ Created over a period of four months and generating more than 10,000 image files, Huang painstakingly scans each individual rose to ensure they are captured in their three dimensional, organic form – in light and in shadow, in bud and in bloom to the point at which it dies. In doing so, Huang speaks to the volatile, fleeting and transformative nature of love as the flower metamorphoses from a twisting, contorted and entangled form into a free-floating, voluminous blossom in rapture.

In Wang Ya-Hui's video projection entitled *Visitor*, the artist focuses on the everyday to explore the relationship between memory and body and between interior and external worlds. In this video, a 'visitor' – that metaphorically takes the form of a small white cloud – slowly descends from the skies and travels into and through Ya-Hui's grandparents' small timber house where she spent her early childhood. This work most poetically conveys the transient and ephemeral nature of memory and time as the cloud eventually returns to the skies. Reflecting

upon this work the artist states, 'the world outside changed as time goes by; the house gathered the smell of life. Time and memory become a daydream.'⁴

Beng Yu-Chin's new four-part video installation, poignantly titled *Acid Tongue*, also delves into the recesses of memory and personal experience as the artist seeks to explore the shadowy psychological dimension of everyday experience through the eyes of a child. Like earlier works such as *Who's Listening*, this video installation, in which the child remains the central character, reflects upon the loss of innocence and purity, and on feelings of isolation and alienation. It has a disquieting, haunting and dramatic quality, provoking the viewer to contemplate the nature of human behaviour and what it means to 'grow up'.

In the four photographic-based lenticular prints, Wu Ding-Wuu (Walls Label) considers his own Taiwanese aboriginal heritage and, more broadly, the plight of Indigenous peoples and their culture globally. These prints, which form part of a larger series collectively titled *Invisible Project – Invisible Tribal People*, draw upon historical anthropological photographs taken during the period of Japanese colonisation and Chinese Nationalist rule. When the indigenised land was nationalised under these respective ruling states, Taiwan's twelve Indigenous tribes were generally regarded as 'raw barbarians' or 'backward mountain people'.⁵ In these portraits, the artist uses digital scanning and grating plates

to effectively invert and de-stabilise the anthropological and colonial gaze – as the viewer moves across these works, the figure slowly disappears and all that remains is the shadow.

Kuo I-Chen's most recent multimedia interactive installation, collectively titled *Survivor*, portrays an apocalyptic world in which real and imaginary worlds collide in outer space. In these monumentally large black and white prints, which the artist has produced especially for this exhibition, the viewer enters into vast moonscapes and lost worlds. Here, a series of natural disasters has struck and the only sign of life is *Survivor*, the miniature robot-dog. With its sensor-driven surveillance camera, *Survivor* scopes the human detritus and wreckage that remains. The artist states, 'Earth was destroyed... and *Survivor* was (brought) back to Earth to find (out) if there is any signal of life'.⁶ In his two video installations entitled *Loosing Contact – Day and Night*, the viewer is brought back to earth. As we land amongst the grey urban rubble, we are left wondering who is the *Survivor* now.

The works in this exhibition pose more questions than they answer as they seek to explore the ever-shifting shadows and spaces between which lightness and darkness fall.

1 Macquarie Dictionary, *The Macquarie Library*, Macquarie University, NSW, 2006.

<http://dictionary.reference.com/browse/paranormal>

2 *Flower* is derived from Rosina Flower/*Flower*Flower/Flower-Love-Lover

3 *Author's interview with the artist, Taipei, 2007*

4 Wang Ya-Hui, *I've been here before and will come again – works 1984–2007*, Galerie Grand Siecle, Taipei, Taiwan, 2007, p.18

5 Ekowat, Nicky S, 'Creating 'Indian Country' in Taiwan', *Harvard Asia Quarterly*, Vol VII, No 1, Winter 2003

6 Kuo I-Chen, <http://www.iuchan.com/>

Wei Ya He, 2007



Wei Ding, Wu Yuhai, Lili, An Aiyun, Wuhan, Wuhan, 2017



Yang Yucun, 'Aiz' 'Zhou' 2017



Huang Po-Chih

Born in 1980, Huang Po-Chih is currently completing his Master of Fine Arts in the Graduate School of Arts and Technology at the Taipei National University of the Arts. Having experimented with painting, computer graphics and a range of other art mediums, Huang is currently interested in investigating the aesthetic, technical and performative potential of digital media and sound. In his works *Flow'Er* and *Juvel Dream*, produced in 2008, the artist painstakingly uses a computer, digital scanner and amplifier to audio-visually 'scan' a flower and his own body, respectively, thousands of times to create complex collages of individual moving images. Huang seeks to question and challenge prevailing artistic conventions and distinctions between 'fine art' and other art forms. He is particularly interested in bringing together the corporeal and aesthetic qualities of art forms such as graffiti art, and has drawn inspiration from Jean-Michel Basquiat. Works by Huang have featured in exhibitions including *Breathing Deeply* (2007) and *Slow Tech* (2008), and in 2008 his work was included in the 2nd International Festival of Electronic Art, Argentina, and in NEMAF in the 6th New Media Festival, Seoul. Huang was also a finalist in the 2007 Japan Media Arts Festival and was artist-in-residence at Stock 20 in Taichung, Taiwan, in 2004.

Kuo I-Chen

Kuo I-Chen was born in Kaohsiung, Taiwan, in 1979 and currently lives and works in Taipei. He has a Master degree in Video and Audio from the Graduate School of Arts and Technology Taipei National University of the Arts. Kuo is interested in exploring the interactive multidisciplinary potential of single-channel video, photography and performance art. His work broadly examines the relationship between human existence, our immediate environment and virtual worlds. In 2008, Kuo was awarded the Grand Prize at the Taipei Art Awards, Taipei Fine Arts Museum, and became the youngest artist ever to represent Taiwan in the Venice Biennale. His works have since been shown in various international exhibitions including *Scope Urban World Project*, Basel, Switzerland (2007); *Optica: the Gijón International Festival of Video Art*, Spain (2008); *Singapore Biennale*, City Hall, Singapore (2008); and *Love Contact*, New Acquisition, Cha Rei Arts Gallery, Tokyo (2008).

Teeng Yu-Chia

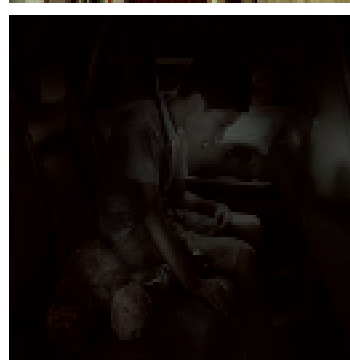
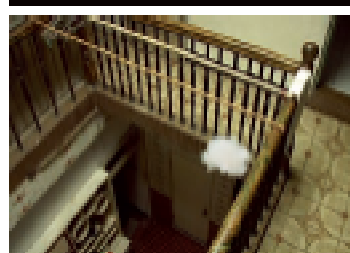
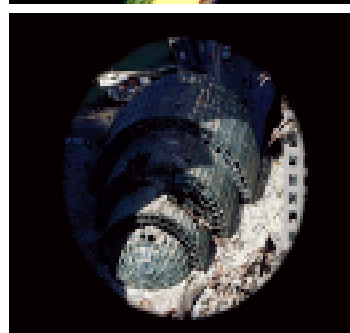
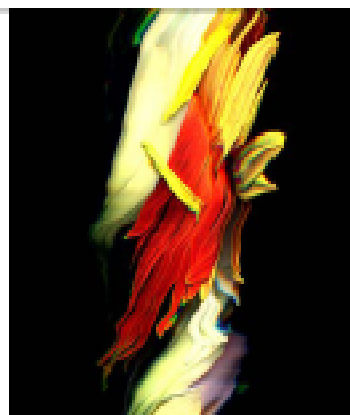
Born in 1978, Teeng Yu-Chia graduated from the Graduate School of Arts and Technology at Taipei National University of the Arts in 2008. He received the Taipei Art Award in 2004 for his work *Who's Listening?* The same work later featured and won critical acclaim in *Documents* in Kassel, Germany. In 2005 his work *I'm Leaving* received the Asian New Force award at the 10th Hong Kong Independent Short Film and Video Awards. His exhibitions include *Parallel Reality: Asian Art Now*, Blackburn Museum and Art Gallery UK (2006); *The 2nd Fukuoka Asian Art Biennale*, Fukuoka Asian Art Museum, Japan (2008); *Taiwan Award-grade Documents II*, Huashan Arts District, Taipei (2004); and the 10th Hong Kong Independent Short Film and Video Awards, Hong Kong (2005).

Wang Ya-Hui

Wang Ya-Hui was born in Taipei in 1973 where she still lives and works. She graduated from the Graduate School of Arts and Technology, Taipei National University of the Arts, and has been engaged in video arts since 2002. Her video works draw on elements from daily life to recreate imaginary and poetic worlds which transcend notions of reality. In 2007 her work *Water* won critical acclaim at the 2007 International Video Art Festival, Barcelona, and this work will also be shown in the Rotterdam Film Festival in 2008. Her work *Sunshine on Tranquility* was presented at the 2008 Shanghai Biennale. Wang was artist-in-residence at Location One, New York, in 2006 and at the Cité Internationale des Arts, Paris, in 2007. She has exhibited widely in both solo and group exhibitions including: *Transformation of daily life*, Galerie Grand Siecle, Taipei (2007); *New Wave of Taiwan Digital Art*, Jiva Digital Salon, Chelsea Museum, New York (2007); *The New Media Festival 07*, Hardcore Art Contemporary Space, Miami (2007); and *X-Collection of National Taiwan Museum of Fine Art*, Engle-les-Bains, France (2007).

Wu Ding-Wuu (Walls Labels)

Wu Ding-Wuu (also known by his aboriginal name, Walls Labels) was born in 1960 in Miaoli County and is from the Cadeq Doda, a sub-tribe of the Atayal tribe in Taiwan. After receiving his Bachelor degree in science in Taiwan, Wu graduated in 1991 with a Master of Fine and Applied Arts from the Rochester Institute of Technology in the United States. Wu is a leading digital artist in Taiwan working in photography, film, computer graphics, animation and design. He is also a writer and performer, and is Associate Professor at Chung-Yuan Christian University. Since the early 1990s his work has been included in exhibitions in Taiwan, the United States, Canada, France and Hong Kong. A solo exhibition of his work was held at the Taipei Fine Arts Museum in 2001. He has received a number of awards and was a finalist in the Annual Taipei Arts Award in 1995, 1996 and 1998. His series *The Invisible Project* – which comprises the *Invincible People*, *Invincible Animal* and *Invincible Tree* series – explores the way in which indigenous peoples throughout the world have been represented anthropologically, and marginalised through processes of colonisation and globalisation.



From top: Huang Po-Chih, *Flow'Er*, 2008; Kuo I-Chen, *Slip on the Dream* (detail), 2007; Wang Ya-Hui, *Water*, 2007; Teeng Yu-Chia, *Act' Tongue* (detail), 2007; Wu Ding-Wuu (*Walls Labels*), *Atayal Beauty* (detail), 2007

list of works

- Huang Po-Chih**
Alive?, 2005
 single channel video, dimensions variable
 courtesy the artist
- Kuo I-Chen**
Line-Contact, 2005
 single channel digital video, duration
 7:50 minutes, dimensions variable
 courtesy the artist and Galerie Grand Siecle,
 Taipei, Taiwan
- Scipian the Dream**, 2007
 from the *Survivor* series
 mixed media installation, single channel video
 dimensions variable
 courtesy the artist and Galerie Grand Siecle,
 Taipei, Taiwan
- Survivor**, 2007
 from the *Survivor* series
 mixed media installation, 59 x 55 x 95 cm
 courtesy the artist and Galerie Grand Siecle,
 Taipei, Taiwan
- 41°N, 124°W**, 2007
 from the *Survivor* series
 digital print, 300 x 300 cm
 courtesy the artist and Galerie Grand Siecle,
 Taipei, Taiwan
- 22.5°N, 25.2°E**, 2007
 from the *Survivor* series
 digital print, 300 x 300 cm
 courtesy the artist and Galerie Grand Siecle,
 Taipei, Taiwan
- Tseng Yu-Chin**
Acid Tongue, 2007
 4 channel video installation
 dimensions variable
 courtesy the artist and Chi-Wen Gallery,
 Taipei, Taiwan
- Wang Yi-Hsi**
Matrix, 2007
 single channel DVD/QuickTime video,
 colour, sound, duration 7:11 minutes,
 dimensions variable
 courtesy the artist and Galerie Grand Siecle,
 Taipei, Taiwan
- Wei Diling-Wuu (Walls Laba)**
An Alaya! Woman Weaving, 2007
 from the *Invisible Project – Invisible People* series
 grating plate, 70 x 100 cm
 courtesy the artist
- Alaya! Beauty**, 2007
 from the *Invisible Project – Invisible People* series
 grating plate, 150 x 96.5 cm
 courtesy the artist
- Alaya! Warrior with Long Gun**, 2007
 from the *Invisible Project – Invisible People* series
 grating plate, 150 x 100 cm
 courtesy the artist
- Bubai Tattooed Male**, 2007
 from the *Invisible Project – Invisible People* series
 grating plate, 150 x 96.5 cm
 courtesy the artist



This catalogue is published to accompany
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Exhibition Curator: Sophie McIntyre
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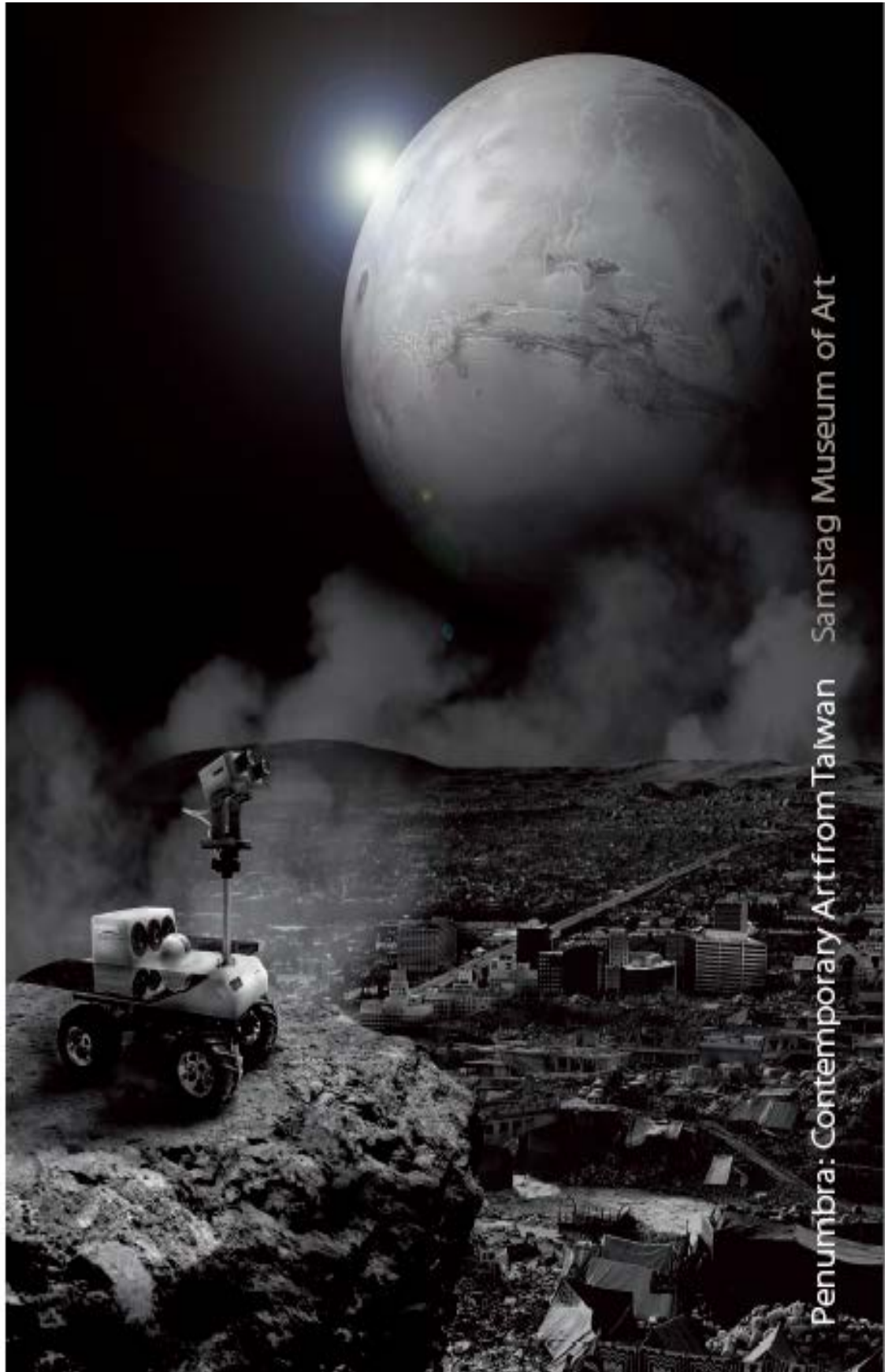
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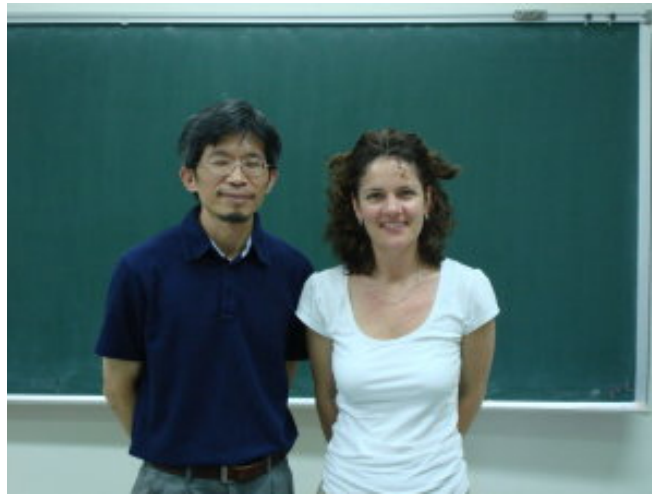
Cover Image: Kuo I-Chen, *22.5°N, 25.2°E*, 2007, from the *Survivor* series, digital print, 300 x 300 cm, courtesy the artist and Galerie Grand Siecle, Taipei, Taiwan

Cover Image: Elio L'Cheri, 2015, 29.5" x 35.3" x 6", 2000, from the Sunbeavers series, digital print, 200 x 222 cm, courtesy the artist and Galerie Gernsbeleg, Taipei, Taiwan



Penumbra: Contemporary Art from Taiwan Samstag Museum of Art

4. 講座紀錄



五、執行成果分析與檢討

研究生麥書菲來台研修計畫主要探討 1980 年代臺灣當代視覺藝術的發展與本土意識、民主社會的關係。透過在臺灣的深入研究，可親身了解臺灣美術發展的現況以及 1980 年代台灣美術對現代美術發展的影響。在研究過程中透過與台灣學者的討論以及文獻的蒐集加上訪談與觀察，對於研究生麥書菲的研究有極大的幫助。此次研究的目標主要為，一製作臺灣藝術與文化認同議題相關發展的年表；二蒐集相關資料，耙梳重要論述；三相關田野調查與訪談之記錄與編碼；四臺灣藝術家與作品在認同議題上的整理與編碼。研究生麥書菲以國外學者身分至臺灣瞭解臺灣美術發展，在臺灣研究期間已對研究生本身的研究打下深厚的基礎，透過與臺灣學者、藝術家的訪談瞭解臺灣美術發展情況，在台期間對臺灣美術現況的觀察，使研究生對臺灣文化與社會有親身的瞭解。

本次研究過程目標在於臺灣美術文獻蒐集彙整，但相關資料多為中文資料，對於以英文為母語的研究生麥書菲而言，在閱讀理解上有些許的困難，因此需要花費大量的時間進行翻譯工作。另外，要深刻瞭解臺灣美術發展的脈絡需要花費更多的時間進行相關研究，但此次來台的時間有所限制，所以只能完成一部分的研究目標。

六、結論與未來建議

研究生麥書菲來台研究 1980 年來台灣美術發展，此時期的臺灣文化與社會對台灣的歷史發展有重要的影響，連帶的也影響同一時期的臺灣美術發展。研究 1980 年代的台灣美術發展的重要性有：

1. 透過瞭解 1980 年代的臺灣美術發展可以對當今臺灣藝術發展現況有所對話；
2. 透過觀看 1980 年代的臺灣美術來探討台灣藝術發展脈絡；
3. 1980 年代可以被認為是台灣美術發展承先啟後的重要階段，可以此為基礎探究台灣藝壇發展的過去與現在。

研究生麥書菲的主要研究集中於 1980 年代台灣的當代美術史發展，觀看當代藝術史目前的發展，但在這次的研究上受限於經費與時間因素，並沒有一個完整且清晰的脈絡來展現當代藝術史的全貌。建議未來的研究者可以 1980 年代的臺灣社會文化發展為要素，研究建議以當時的時空背景對台灣當代藝術的影響進行分析，並進一步梳理 1980 年代前後台灣美術發展的歷史，以探究 1980 年代美術發展如何帶動臺灣當代藝術的新浪潮，也可以再進一步呼應當時台灣社會文化發展的樣貌。

七、附錄

七之一：申請人簡歷



Ms Sophie McIntyre

PhD Student

E: sophie.mcintyre@anu.edu.au

Short biography:

After spending several years in Taiwan and China carrying out postgraduate and curatorial research, and working in public art museums, Sophie McIntyre is currently completing her PhD at the RSH. Her PhD focuses on contemporary art from Taiwan and explores the impact of issues relating to identity and representation, and specifically the expression of 'Taiwanese consciousness' or *bentu yishe* in the visual arts, which surfaced during the post-1980s period.

Prior to her PhD study, Sophie completed a Master of Art Administration and Curatorial Studies (University of New South Wales) and a Bachelor of Visual Arts (Queensland University of Technology). In 1994, she was awarded the inaugural 'Sir Edward Weary Dunlop Asia Fellowship' along with a Mandarin language scholarship which enabled her to return to Taiwan to undertake field research and to further her studies in Chinese.

In 1997 she was awarded a scholarship by the National Endowment for Culture and the Arts in Taiwan to undertake a curatorial residency for three months at the Taipei Fine Arts Museum. Other scholarships she has received include a Travel Fellowship (Australia Foundation for Culture and the Humanities – 1997); Taiwan Research Scholarship (University of Sydney – 1996); Queensland-China Cultural Exchange Scholarship (Queensland Education Dept – 1991). In 2007, she was invited to Hong Kong to undertake a research residency as part of the 'Asian Cities and Cultural Change' Kuang Fong Cultural Research and Development Program and is carrying out a comparative analysis of the contemporary visual arts in Hong Kong and Taiwan.

During the past fifteen years Sophie has worked in public and university art museums in Australia and New Zealand. Most recently she was Director at the Adam Art Gallery, Victoria University of Wellington, New Zealand (2002-2007); prior to which she was Gallery Manager of the Dell Gallery,

Griffith University, Queensland (1999-2002). She has also worked in the Asian and Education/Public Programs Departments at the Art Gallery of New South Wales (1992-4) and at other galleries in Sydney and Brisbane. She has curated numerous solo, group and touring exhibitions, several of which have focused on the Asia-Pacific region.

Selected Curatorial Projects:

2008

Penumbra: Contemporary Art from Taiwan. Samstag Museum of Art, in conjunction with the Adelaide International Festival of the Arts.

2006

Islanded: Contemporary Art from New Zealand, Singapore and Taiwan. Co-curated with Lee Weng Choy (Artistic Co-Director Substation, Singapore) and Dr Eugene Tan (Director ICAS, Singapore). Adam Art Gallery, Wellington and toured to ICAS, Singapore.

The Captain's Ghost: Three Contemporary Artists from Australia and New Zealand. Adam Art Gallery, Wellington.

2005

Still Present: Exploring Psychiatric Institutions in Photography including works by Chang Chien Chi, Anne Ferran and Johnathon Rotman. Adam Art Gallery, Wellington.

Breaking Ice: Re-Visioning Antarctica. Adam Art Gallery, Wellington. Toured to Southland Museum and Art Gallery 2006.

Play: Performance and Portaiture in Video Art from Australia and New Zealand. Co-Curated with Blair French. Adam Art Gallery, Wellington and toured to PICA, Perth 2006.

2004

Concrete Horizons: Contemporary Art from China. Adam Art Gallery, Wellington.

2003

Tatau: Pe'a – Photography by Mark Adams & Measina Samoa: Lisa Taouma. Co-curator Peter Brunt. Adam Art Gallery, Wellington and toured five venues in Australia and New Zealand.

Kainga Tahī Kainga Rua: New Work by Brett Graham. Adam Art Gallery, Wellington

2001

Transit Narratives: 30 Artists from Australia (Exhibition Touring Co-ordinator). Dell Gallery, Griffith University, Brisbane and toured to two venues in northern Italy.

Place/Displace. Dell Gallery, Brisbane (inaugural exhibition at Griffith University's new Dell Gallery, South Bank campus).

2000

Fiona Foley: New Work. QCA Gallery, Brisbane.

1999

Face to Face: Contemporary Art from Taiwan. Gold Coast Art Gallery. Toured to six venues in Australia and New Zealand. Co-organised by Gold Coast Art Gallery & Taipei Fine Arts Museum.

1990

Great Wall: five Chinese-Australian artists. Metro Arts Gallery, Brisbane.

Selected Keynote and Guest Lectures:

Keynote Lecture: *Rhapsody: The Future of University Museums and Art Galleries in the New Century*, University of Tasmania (2005)

Guest Lectures: *SCAPE 04 'Perspectives on the Development of Art in China and Taiwan'*, Christchurch Art Gallery, New Zealand (2004); and papers presented at Australia National University, Victoria University of Wellington (New Zealand); Massey University (New Zealand), Griffith University, Queensland College of Art, University of Southern Queensland.

Selected Publications (catalogue essays, articles & reviews):

2006

Islanded: Contemporary Art from New Zealand, Singapore and Taiwan. Exhibition catalogue. Essays by Sophie McIntyre, Lee Weng Choy & Eugene Tan. Published by ICAS.

The Captain's Ghost: Three Contemporary Artists from Australia and New Zealand. Exhibition catalogue. Essays by Sophie McIntyre, Ian Wedde & Juliana Engberg. Published by AAG.

2005

Breaking Ice: Re-Visioning Antarctica. Exhibition catalogue. Essays by Sophie McIntyre & Elena Glasberg. Published by AAG.

Play: Performance and Portraiture in Video Art from Australia and New Zealand. Exhibition catalogue. Essays by Sophie McIntyre & Blair French. Published by AAG.

2004

Concrete Horizons: Contemporary Art from China. Exhibition catalogue. Essays by Sophie McIntyre & Zhang Zhao Hui. Published by AAG.

2003

Tatau: Pe'a – Photography by Mark Adams & Measina Samoa: Lisa Taouma. Exhibition catalogue. Essays by Sophie McIntyre & Peter Brunt. Published by AAG.

2001

Transit Narratives: 29 Artists from Australia. Exhibition catalogue. Essays by Sophie McIntyre & Jon Cattapan. Published by Griffith University. -'A Different Reality' – 'Very Fun Park' –*Art AsiaPacific* (review), issue 32, 2001, p30-32.

2000

Duplicating Memory: Chen Shun Chu's Photographic Installations', *ART AsiaPacific* (article), vol 28, p62-65.

1999

Face to Face: Contemporary Art from Taiwan. Exhibition catalogue. Essays by Sophie McIntyre & Hsu Wen Rei. Published by Gold Coast Art Gallery.

1998

'River: New Asian Art in Taipei', *ART AsiaPacific* (review), issue 19, p68-73-'Taiwanese Storytellers: Huang Chih-Yung & Hou Chun-Ming', *ART AsiaPacific*, issue 20, p62-67.

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'Made in Taiwan: After the Political Art of the 1980s, What for the 1990s', *ART AsiaPacific* (article), vol 3, no 3, p83-86-'Taipei in Entropy', with co-writer Wang Chia Chi, *Flash Art* (article), vol 29, no 187, p57-60-'Seeking Truths: Jun T Lai', *World Sculpture News* (article), Vol 2, no 1, Winter 1996.

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Great Wall: five Chinese-Australian artists. Exhibition catalogue. Introduction by Sophie McIntyre. Published by *Dihedron* Visual Artists Association.

七之二：申請人撰寫之策展論述

Penumbra Contemporary Art from Taiwan

Curator Sophie McIntyre

Anne & Gordon Samstag Museum of Art

Friday 29 February 2008 to Sunday 16 March 2008

Penumbra features a range of new media and installation works by established and emerging contemporary artists in Taiwan, including Wang Ya-hui, whose work *Visitor* (2007) received international critical acclaim at the 2007 LOOP International Video Art Festival.

Perumbra Contemporary Art from Taiwan explores the dynamic spaces and shifting shadows of contemporary life in Taiwan. The exhibition examines how contemporary artists negotiate and define public and private space, reflecting upon the recent impact of Taiwan's dramatic economic and socio-political transformations

"FACE TO FACE: Contemporary Art From Taiwan"

1999-09-07 until 1999-11-07

Gold Coast City Art Gallery

Gold Coast, AU Australia

Gold Coast City Art Gallery in partnership with the Taipei Fine Arts Museum on Taiwan will open the exhibition Face to Face: Contemporary Art From Taiwan, which will also tour to Canberra, Sydney and Melbourne. This exhibition, curated by Ms. Sophie McIntyre represents the first of a series of exhibitions co-organized by these two sister-city galleries.

Face to Face showcases 30 mixed media works by 8 contemporary artists in Taiwan from the thirties-something generation. As the beneficiaries of Taiwan's Economic Miracle, this new generation of artists are facing the real effects of Taiwan's rapid economic modernisation and its impact on the environment and on local practices and beliefs. In this post-industrial society where urbanisation, commercialisation and westernisation co-exist, the self has become the focus of veneration, as people in Taiwan struggle not only to save face but to show face.

The artists included in Face to Face explore a wide range of contemporary issues which are relevant to Taiwan, but which also have global significance. Artist Yao Jui-Chung for example, explores the construction of national identity. In his most recent series titled World is for All, Yao has visited various cities around the world and photographed himself standing under the gate which symbolically marks the entrance to Chinatown. The title World is for All is adopted from the inscription on the gates and Yao uses it deliberately to examine the patterns of immigration and settlement by Chinese all over the world.

Other artists, such as Chen Chieh-Jen, Wang Jun-Jieh and Huang Chih-Yung focus on the mass media and the growing consumer market in Taiwan, to explore the relationship between reality, illusion, desire and detachment, life and death. For other artists the environment, family, and gender issues are of central concern, and transcend geographic boundaries.

These artists work in a variety of 2-dimensional and 3-dimensional media, including photography and computer-generated works, painting, drawing and textiles.

The majority of artists included in Face to Face will create a new work designed specifically for this exhibition, and at least two artists will come to the Gold Coast to produce their works. To further develop the opportunity for cultural interaction and

exchange which is central to Face to Face, several artists will also participate in seminars, and artist in residency programs and other public programs which have been organized at Gold Coast City Art Gallery and at other participating touring venues in Sydney, Orange, Canberra and Melbourne.

This exhibition is the culmination of several years of research which the Curator, Sophie McIntyre, has undertaken whilst living in Taiwan. As a recipient of the Edward Weary Dunlop Asia Fellowship and the Australia Foundation's travel grant, Ms. McIntyre has been living in Taiwan and working as Curator-in-Residence at the Taipei Fine Arts Museum where she worked on this exhibition.

Entrance to this exhibition will be free, and Face to Face will be officially opened on September 7 1999 at 6.30pm, by the Hon Matt Foley MLA, Minister for Justice and Minister for the Arts. Special guest will be Lin Mun-Lee, Director, Taipei Fine Arts Museum. A comprehensive colour catalogue and an education kit will accompany the exhibition and will be available through Gold Coast City Art Gallery and other participating galleries. The exhibition will tour to the Orange Regional Art Gallery, Orange; Drill Hall Gallery, Canberra; the Sydney College of Arts, Sydney; and Royal Melbourne Institute of Technology, Melbourne before it returns to Taiwan throughout 1999 and 2000.

Breaking Ice: Re-Visioning Antarctica

Exhibition Curator: Sophie McIntyre

Over the past century Antarctica has been a fertile source of inspiration for explorers, scientists, writers and artists who have endeavoured to define and describe this vast white continent. From the earliest seafaring narratives, to the photographic accounts of heroism and horror, to hallucinatory visions of fairy-tale castles and sci-fi worlds, Antarctica is a place where only the most courageous or foolhardy have ventured, and where the imagination is free to roam.

Breaking Ice: Re-Visioning Antarctica explores these ideas, highlighting the ways in which this southern land has been perceived and imagined, historically and culturally. The exhibition also investigates what it is that makes this frozen wilderness so alluring and explores how it has become so embedded in the popular imagination. Drawing on ideas of heroism and nation building in Antarctica, this exhibition investigates the extent to which the medias emphasis on the story of Antarctica has contributed to a somewhat idealised view of the vast white terrain.

Featuring a diverse range of works by eight contemporary artists from New Zealand and Australia, Breaking Ice reveals how artists are visually translating their experiences, perceptions and fantasies of Antarctica in distinctive and critical ways. Many of the works in this exhibition playfully critique the processes of Antarcticas visual representation, revealing the ways that it has been exoticised and mythologised within visual art and museum displays."

Published 2005 by Adam Art Gallery

40 pages with colour illustrations

Exhibition Curator: Sophie McIntyre

Essayist: Elena Glasberg and Sophie McIntyre. Large Softcover. Brand new copy.