

故事·事故
—台北雙年展與當代藝術效應之觀察
The Different Image of Contemporary art in Taipei
—A brief discussion on the biennial affection in Taipei

李既鳴*

摘 要

台北的美術環境自從台北市立美術館成立以來，由一個游離狀態進入所謂的體制化時代，定期與不定期的展覽讓藝術創作者增加了無限的希望與機會。藝術家莫不卯足全力出奇制勝，如果遇到是競賽型的展覽，附帶還有高額獎金以及一夕成名的誘因，藝術家創作和參與的意圖就更高張，連帶的使得展覽的新鮮感和可看性也就更形蓬勃。

從單純的比技巧、比創意，到整體的所謂當代展覽策劃，台北的美術展演場地因應不同之需亦調整了其屬性，當前的美術活動逐漸有大展的趨勢。標榜著現代、前衛和國際化的面紗，只能似曇花乍現的展演，無法長期累積成長的歷練，致使深層的美感與思維如同散落遍地無法連成的珠串，殊為可惜。

眾所期盼的台北「雙年展」在美術館盛大推出，平靜了許久的台北藝術文化界似乎攪起了一些波瀾。對於為什麼要辦「雙年展」已經歷經了百多年的歷史？怎麼辦「雙年展」？辦「雙年展」了又怎麼樣？如何看待或者評價「雙年展」？直到今天我們仍然在奮力辦理著，也繼續在討論著，甚至還在醞釀爭辯著，美術界的展演機制成了另一個引起注意的議題，反而將展覽中的「展品」是不是「藝術作品」的光環掩蓋住了，這樣的異樣生態環境，藝術的生機何在？藝術的命運又如何呢？

關鍵詞： 台北雙年展、當代藝術、美術表現、創作、策展者

Abstract

The environment of art in Taipei, especially in the visual art, had been changed since 1983—the year of founding the Taipei Fine Arts Museum. Since the museum was established, the artists, the citizens, and governor play their roles under a straight regulation. People in the beginning really had donated their aspire and dreams into the contemporary art. The audience would like to see if the museum function well, they participating in the great competition. Besides the exhibition, there were clear target for the certain event that curate

* 李既鳴，台北市立美術館研究員。

in the “competition winner” point of view. However, the museum was highly expected up to the “World standard”.

People had thought and talk about the “ Biennial” topic over hundred years. To organize a contemporary art exhibition based on the art works changes into the text from the Curator’s interesting was popular in recent years worldwide. Why they are interesting in dealing with the “biennial” ? Why the “biennial” still attracting in the form and method of presenting ? People don’t have any standard retrieval of this question for many year, and we do hope someday there has one, and yet, no matter how different the view point turns on, the event “biennial” which will keep itself lasting longer in the nearest future. It seems that renaissances of art and its performance could not avoid of current trend in any era. Therefore, this close-up analysis for the art biennial exhibition is just a simple observation. Eventually, hope the affection for the various possibilities could make more “waiting for ” expression comes true.

Keywords : Taipei Biennial 、 contemporary arts 、 art creative activity 、 expression of art 、 curator