

1960年代臺灣現成物創作脈絡

The Contexts from where the Ready-made
Artworks Generated in Taiwan in the 1960s

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摘要

在前人研究的基礎上，我的論文試圖藉由對 1960 年代臺灣現成物作品的探究以使「複合藝術」這樣的觀念更為精緻化。

1960 年代的臺灣，一方面仍處在戒嚴中，另一方面也仍然是聯合國的一員。在這個對比強烈的時代裡，藝術家需藉著「國際交流」的名義彼此結盟，同時也必須符合中華文化現代化的命題，才能夠獲得藝術自由與前衛的合法性。例如成立於 1961 年，由義大利、西班牙、日本與台灣畫家組成的龐圖國際藝術運動，在 1963 年之所以能夠來台展出，原因即是臺灣蕭勤（1935-）、李元佳（1929-1994）是這個國際藝術團體的一份子，而其他的外國畫家在創作上受到中華文化的感召之故。

龐圖國際藝術展藉由它與臺灣畫家原有的社會關係，深化了五月與東方畫會成員間的差異，而這兩個藝術團體在當時在美術場域裡均佔據了主流地位。該展覽同時也深化了主流與其挑戰者間的差異。新的挑戰者來自於美術設計，在當時它在美術位階中被認定為末流。例如 1966 年，黃華成在西門町圓環製作了驚人的現成物作品〈洗手〉，作品是一把椅子上面擺著臉盆、椅背上貼著寫在紙片上的詩作。這件作品是「現代詩展」的其中一件作品，而這個展覽裡的參展藝術家幾乎清一色都有封面設計或是工業設計的背景。

黃華成是臺灣電視公司的美術指導，同時也是《劇場》的編輯，這是一份透過譯作來介紹前衛戲劇與電影的期刊。這樣的背景使他可以同時運用不同藝術媒體範疇。例如〈洗手〉對文學與美術這兩種藝術媒體的稼接，其實在戲劇、電影，甚至是封面設計中常見的技巧。另一個優勢則是在美術設計的領域裡，官方文化意識形態可以被懸置，

代之以存在主義，後者也是黃華成從貝克特的戲劇表演裡學到的觀念。

這些現成物作品看似符合一個朝向消費社會的遠景，但它們卻很快地消失了。究其原因，或許是媒體的力量過於廣泛強大，以致於任何尋求前衛性的藝術家都不會錯過它。其次在五月與東方的成員此時相繼出國後，最後在 1971 年解散，製作現成物作品的藝術家似乎也失去了他們的假想敵。最後則是突然翻轉的外交局勢使得存在主義的光環迅速消退，而現成物作品的一般面貌，如荒謬性、諷刺性與自我放逐，在時興的國族與鄉土主義的氛圍裡，也連帶地不再能夠引起知識份子的興趣。

關鍵詞：現成物、龐圖、五月畫會、東方畫會、黃華成、現代詩展、
中國現代藝術季

Abstract

Based on the previous studies, my article tries to elaborate the idea of ‘complex art’ in 1960s Taiwan by concerning on the ready-made artworks, and their relative contexts.

In this period, Taiwan, as Free China (Ziyou Zhongguo), was in martial law enforcement as well as still a member of the United Nations. Artists in this time had to organize themselves in the name of ‘international exchange’ and cope with the official cultural ideology, that is, the issue of modernization of Chinese culture, in order to achieve artistic freedom and the legality of avant-garde. For example, PUNTO International Art Movement which was founded by some artists from Italy, Spain, Japan, Taiwan, etc., was invented to exhibit in Taiwan in 1963 because the Taiwan painters, Xiao Qin (1935-) and Li Yuan-Jia (1929-1994) were its members, and the other foreign painters were inspired by the spirit of Chinese culture.

The PUNTO exhibition, with its social connections with Taiwanese artistic circle, had impacts on the bifurcation between painters of May Society (Wuyue Huahui) and of the Orient Society (Dongfang Huahui), which both occupied dominant positions in the artistic field with their abstract paintings. Furthermore, the dominant artists and their challengers were also bifurcated by this exhibition. The challengers came from the field of art design, which was deemed the periphery in artistic hierarchy. In 1966, an astonishing ready-made work, Washing Hand (Xishou), by Hua-cheng Huang (1935-1996) was placed

on the roundabout in West Gate District (Hsimenting) which was a chair with a washbasin on its seat and a poetry wrote on a scrap of paper on the front of the chair back. This work was a part of Modern Poetry Exhibition (Xiandai Shizhan) hold as a section of Chinese Art Season (Jhongguo Yishuji), and in the exhibition, almost all the participating artists were devoted to cover or industrial design.

Huang was an art director in Taiwan Television Enterprise, Ltd. founded in 1962 and the editor of Theatre quarterly (Juchang), a journal introducing avant-garde theatre and movies by translation. His background had provided him some advantages. First, he could exercise different media across arts. His Hand Washing seems to be astonishing at first glance, however, the grafting of different arts in Hand Washing: literature and fine art, were in fact a common feature in theatres, in movies and even cover designs. Another advantage was that the official cultural ideology was suspended from the field of art design and replaced by the idea of Existentialism which Huang learned from the performance of Beckett's theatres.

Those ready-made artworks seemed to meet a social tendency towards a consumer society, but they disappeared soon instead. The reasons for this finality might be that the prevalence of media is so strong that any successive artists who search for avant-garde expressions would not ignore it. Moreover, the artists who made ready-made works lost their alternative imaginary enemies: the members of May Society and the Oriental Society went aboard in succession, and finally disbanded in 1971. Finally, the suddenly reversal of international relations of Free

China made the prevalence of Existentialism faint quickly, and the common features of ready-made works: ridicule, irony and self-exile, relatively hardly raised any interests in the ethos of raising nationalism and vernacularism.

**Keywords: Ready-made artworks, May Society (Wuyue Huahui) ,
The Orient Society (Dongfang Huahui) , Hua-cheng
Huang (1935-1996) , Modern Poetry Exhibition (Xiandai
Shizhan) , Chinese Art Season (Jhongguo Yishuji)**