

---

從「境」派看伊通公園的美學實踐  
在純粹物性與流動詩性之間

Understanding How IT PARK Implements Its Aesthetics through Jing-Pai  
Between Pure Physical Property and the Fluid Poetic

---

王品驊

Wang Pin-Hua

策展人，國立彰化師範大學美術學系助理教授  
Curator, assistant professor at Department of fine Arts, National Changhua University of Education

以今日的眼光回視，我們有機會從藝術史之「現代性」到「當代性」的持續探索，以及從美學的「主體性」轉向「歷史性」的視野，藉由這雙重軸線，來譜寫出1988年迄今之伊通公園發展歷史——所呈現出的獨特美學向度。本文則試圖再將觀察位置後退到藝術與社會關係的視角，來看在伊通歷史中所呈現出的從「空間生產」到「地方精神」的轉變，所給予我們的特殊時代意義。

## 臺灣當代藝術起於何時？

現今對於當代藝術的討論，有幾種切入的面向，一類是從時間、一類是從空間的座標。前者關於時間的爭論，例如，強調藝術終結觀點的美國學者阿瑟·丹托（Arthur C. Danto），認為當代藝術起始於1970年代發生典範轉移之後，1970年代中葉，當代藝術成為一種無所不包的藝術型態<sup>1</sup>。而從文化研究和文化批評的出現，所導致的「文化多元主義」的立場來看，則訂出了1985年作為當代藝術理論的分水嶺<sup>2</sup>。學者亞歷山大·阿貝洛（Alexander Alberro），則以全球化的角度和範圍來說，認為「當代藝術」開始的時間，是1989年<sup>3</sup>。倘若從歐洲關注亞洲的時間點來說，該年度是法國龐畢度藝術中心舉辦「大地魔術師」的時間，的確具有特殊意義。

然而，若真要以亞洲觀點來說，我們也應該考慮1979年日本福岡美術館（Fukuoka Art Museum）建立之後所發展出來的觀點。該館以福岡亞洲美術館為前身，於1999年開館之後，開始舉辦福岡三年展，他們累積了超過二十年田野調查和收藏方式，建立起近兩千件的亞洲傳統藝術、現代藝術與當代藝術的收藏。從福岡亞洲美術館的亞洲觀察歷程來說，他們認為1970-1980年代是「當代藝術」的起始時間<sup>4</sup>。

1. 阿瑟·丹托（Arthur C. Danto），林雅琪、鄭惠雯譯，《在藝術終結之後：當代藝術與歷史藩籬》（臺北：麥田出版社，2005），頁29。
2. 易英，〈前言〉，《1985年以來的當代藝術理論》（初版），（上海：人民美術出版社，2010），頁V。
3. 亞歷山大·阿貝洛（Alexander Alberro），梁舒涵、劉曉萌譯校，〈當代藝術的分期〉，《1985年以來的當代藝術理論》（增訂本），（上海：人民美術出版社，2018），頁61。

那麼臺灣的當代藝術起始時間呢，顯然 1988 年成立的伊通，就帶有見證的意味。臺灣在 1980 解嚴年代的前後，在甫成立現代美術館與現代藝術學院體制中複現了西方思潮衝擊下，現代藝術革命的力量，使得戰前戰後多階段的臺灣美術教育，在 1980 年代進入現代藝術階段。1989 年到 1990 年初，則快速的在美術專業媒體和報紙的報導上，開始呈現了當代藝術的多元藝術趨向，1980 年代末到 1990 年初的幾年之間，幾乎是現代藝術、後現代藝術、當代藝術，以略具時間差的情況、同時發展起來，而作為當時年輕藝術家聚會和討論藝術場所的伊通，就成為臺灣藝術的「現代性」與「當代性」交織競逐的見證之地。

### 從空間生產到地方精神

另一個從空間座標來定義「當代性」的案例，可以補充筆者在 2012 年策劃的展覽《當空間成為事件——臺灣，1980 年代現代性部署》所提出的觀點。由林壽宇、莊普、賴純純、胡坤榮、陳幸婉等藝術家所策劃發起的 1984 年《異度空間》展、1985 年《超度空間》展，在當年假春之藝廊展出時於媒體引發「空間核爆」觀點，此觀點即立基於這兩個展覽，不僅嘗試了將抽象繪畫轉化為立體空間的裝置型態，同時也是運用帶有當時社會時潮的工業與建築材質進行創作的實驗；讓觀者經驗到藝術與社會空間產生連結的可能性。事實上，1987 年解嚴前後，諸多藝術展演開始與當時的政治、社會、民主運動產生激烈的交會與共振。藉由藝術歷史上藝術介入社會的多種創作型態，筆者在展覽中提出了，1980 年代是一個藝術與社會的公共空間同時誕生的「空間生產」年代，民主社會的多元、開放、具公共意識的「空間生產」，可以說也是臺灣當代藝術生產的必要基礎。

另一個跟空間座標有關的觀點，無論是從 1983 年成立的北美館，或是 1988 年成立的伊通，這兩個作為新型態的藝術展演空間和藝術話語的新議論空間，他們都正好呈現出一種「不斷重組的空間形態」。這種「不斷重組的空間形態」，也正是阿瑟·丹托

4. 黑田雷兒，〈獅子身中蟲——福岡亞洲美術館所扮演的另一個角色〉，《影像軌跡·策展美學 春之當代藝論 2015-2016》（臺北：春之文化基金會，2018），頁 25。

所曾經提到當代藝術階段的美術館空間形態<sup>5</sup>。而事實上，根據他的分析，美國美術館從傳統美術館轉變為當代美術館其實經歷了三波衝擊。換句話說，無論是北美館或伊通，都是從現代藝術的基礎開端，卻在開館後迄今的發展中，幾乎是同時跨越了西方三波美術館革命，而直接成為當代藝術的展演空間。相對於美術館的公部門屬性，伊通更扮演著有如歐洲藝術沙龍一般的藝術話語生產的場所特徵；因而在這三十年的歷程裡，國外策展人到訪臺灣，非官方的伊通都扮演著像是臺灣當代藝術之檔案資料中心的角色。

藝術家莊普於1984《異度空間》與1985《超度空間》展，即扮演著協助林壽宇老師策展與參展的重要推手角色，而藝術家陳慧嶠和劉慶堂，也都在1987年參與了北美館《實驗藝術／行為與空間》展；相隔一年，1988年他們三人在前述實驗展的理念脈絡下成立了伊通公園。因而，伊通公園成立的初期，正見證著臺灣從現代藝術轉進當代藝術的時間與空間歷程，當時的藝術狀態亦如前述所言，是臺灣現、當代藝術的空間生產起點。

三十年後，2019年的《自成徑：臺灣境派藝術》展，策展人許遠達，接續著跟藝術家莊普的不斷對話，也結合了更早之前參與的評論者朱文海的理念，他們發展出以「境派」的概念，論述伊通公園獨特美學路線的嘗試。此策展理念，就從1984年起始的春之藝廊藝術實驗脈絡，又結合了1986年起始於臺南的南臺灣新風格畫會，該畫會由黃宏德、顏頂生、葉竹盛、林鴻文等藝術家所發起和參與，是一個以臺南地方文化意識作為出發點的畫會團體。當年南臺灣新風格畫會的成員也常在伊通公園交流對話和展出。伊通公園和南臺灣新風格，可以說是頗能相互輝映、又分別表徵著北部與南部的現、當代藝術發展的重要據點，或獨特美學路線的實踐基地，特別是南臺灣新風格的文化地域性，也帶出了後現代文化地理的意涵，此意涵正是從現代藝術轉向當代藝術的重要表徵。

《自成徑：臺灣境派藝術》的策展理念和藝術家名單，一方面呈現著以藝術家個人的美學實踐為主體的、具代表性的臺灣當代創作面向，一方面又因為納入了南北地域的地

5. 阿瑟·丹托 (Arthur C. Danto), 林雅琪、鄭惠雯譯, 《在藝術終結之後：當代藝術與歷史藩籬》, 頁44-45。

方意識的歷史脈絡，而體現出一種從美學主體性跨向地方歷史性的雙重特徵。特別的是伊通公園和南臺灣新風格，都同樣扮演著從現代藝術邁向當代藝術發展的話語生產脈絡，藉由各自的「場所精神」，實踐了各自的地方精神場所。以下將要探討的伊通公園的美學實踐路線，事實上，正是藉由伊通廣納對話和交流的「場所精神」所凝聚，一種透過出入其間的藝術家社群網絡往外發散、又藉由展覽對話而不斷對話與衍生的話語生產，臺灣從現代藝術到當代藝術的在地藝術之開放性重構，正是藉此而綿延不絕。

## 獨特美學實踐路線

《超度空間》的展覽。更進一步地說，伊通公園的展覽選件，事實上也從此發展出美學基調，以現代藝術的抽象理念為出發點，著重形式語言的觀念性，作品重視材質的純粹物質性表現，體現出極簡主義、構成主義的特質。然而，我們以今日的眼光回視，我們會發現此脈絡僅是臺灣在 1980 中期至 1990 年代，所汲取的西方現代藝術理念的出發點，三十年來在伊通公園展出的藝術家們，彷彿體現著臺灣從現代到當代的藝術實踐與轉變，而譜寫出每位藝術家各自的藝術道路。整體來說，是一種對於西方抽象與構成主義的在地改寫與疆界擴展，而疆界擴展的層面，則是根源於當代藝術的多元與跨域屬性，讓作品的探討，從視覺性納入了觀念、聽覺、觸覺、行為、影像、文本、空間、場所等等更為複雜的創作型態。《境派》展從伊通已發展出的獨特美學路線，選出老中青不同世代的藝術家參與展出，即試圖藉此體現此種當代美學語境。

從現代藝術的抽象藝術理念來說，迄今在美國建構現代主義的理論家克萊門特·格林伯格 (Clement Greenberg)，已成為藝術史和理論領域對於現代主義典範為何的重要參照。1954 年他針對「抽象藝術」的討論，提到抽象藝術的出現，破除了以三維空間的錯覺營造為要務的歷史，他說：「繪畫如今已成為一個實體」，不再作為錯覺空間想像的載體。因此，繪畫空間失去了「內部」，都成了「外部」。此種看待繪畫的方向，不僅區別於裝飾性的繪畫取向，也消除了繪畫的再現性、形象化和描述性。因而，抽象藝術的繪畫性，是藉著物質存在和色彩關係的具體性而體現。<sup>6</sup> 媒材的物質屬性，因此成為純粹繪畫語言的一種重要體現。

除此，格林伯格的現代主義理念，還朝向「為藝術而藝術」的方向前進。從此基礎，

格林伯格的現代主義敘事，打破了瓦薩利（Giorgio Vasari）所建立的模擬再現敘述。他強調著，非繪畫形象的具象與抽象之別，而是從繪畫的模擬透視轉向非模擬透視的畫面平面空間。<sup>7</sup>與之對話的美國理論家丹托（Arthur C. Danto），則認為格林伯格意圖建構現代藝術藩籬的堅持，在於強調以理性來批評自身的方法（否定建立錯覺幻視的視覺策略）、將藝術運用在藝術自身的純粹的必要性。這些對於現代藝術核心價值的堅持，使得格林伯格批評超現實主義和學院主義是倒退的藝術。但丹托認為，正因為格林伯格強調此藝術與非藝術藩籬的判準，使得「現代藝術」越來越成為一種形式風格，被認為是形成於1880年而在1960年代結束。<sup>8</sup>

若以現代藝術進入亞洲在地文化脈絡的發展來說，日本1950中期至1970年代的「具體派」（GUTAI，具體美術協會）、1960年代末期至1970年代的「物派」（Mono-ha）、1970年代韓國繪畫的「單色畫」發展，三個藝術運動的出現，就成為一種以亞洲在地文化，重新消化西方現代藝術理念的歷史發展。為什麼西方的抽象藝術會開啟這三個東亞的前衛藝術運動？日本具體派的創始藝術家吉原治良說：「抽象藝術，開啟了一個從自然主義和幻覺主義藝術中創造出一個新的空間的機會。」<sup>9</sup>從筆者觀點來說，抽象藝術，基於強調一種純粹藝術形式的特質，而產生像是「跨文化轉換器」一般的作用力，通過「將藝術語言轉化為物質性和純方法性的東西」，來達到跨文化的作用<sup>10</sup>。事實上，這些被西方抽象引發，繼而在文化傳統中重新找尋養分、與之對話的過程，幾乎是面對著西方的他者，並同時藉由與他者對話，反身進行對自身文化多重反覆的建構。換句話說，是一種持續拆解東西方文化特質、又持續重構出新藝術語

6. 克萊門特·格林伯格（Clement Greenberg），沈語冰譯，〈抽象藝術、再現藝術及其他〉，《藝術與文化》（廣西，廣西師範大學出版社，2009），頁173-174。
7. 阿瑟·丹托（Arthur C. Danto），林雅琪、鄭惠雯譯，《在藝術終結之後：當代藝術與歷史藩籬》，頁33。
8. 阿瑟·丹托（Arthur C. Danto），林雅琪、鄭惠雯譯，《在藝術終結之後：當代藝術與歷史藩籬》，頁33、37。
9. 中島泉，〈病態與抽象之間的草間彌生〉，《精神分析與圖像》（江蘇：江蘇美術出版社，2008），頁162-163。
10. 中島泉，〈病態與抽象之間的草間彌生〉，《精神分析與圖像》，頁163。

言的藝術發展過程。

筆者在《境派》座談會中，曾經提到從1980年代到現在，30年的時間，臺灣的抽象藝術發展，不僅是面對西方原初的抽象藝術，因為西方的抽象藝術也經歷了二十世紀多階段的歷史轉變，因此臺灣在改寫西方原初典範的過程中涉及的必然是多重複雜的歷史因素，所以它呈現著多元性、遍地開花的多樣化形式。在境派的展覽裡面，正呈現著這種在西方現代中找尋自身的「歷史性」，以及重構中形成的「當代性」，藉以重新書寫出我們自己的當代藝術。因而，透過《境派》將臺灣的當代藝術理解為藝術書寫的一種新進行式有其必要，因為這樣將更貼近當代創作正在發展的未定域。

另一方面，從創作的美學特質來說，如果藝術家的創作，還是包含對所謂「抽象」的思考，我們發現因此會有兩個特色，一個是強調「身體性」創作的特質，指涉的是在創作中帶有關注直觀、潛意識的特質，讓創作回到一種非語言性的存在感，藝術最原初的直覺性空間，以及物質性的現場經驗。另一個重要特質，就是「觀念性」。筆者認為「抽象」這個字眼，如果回到現代文化核心層面看，此概念非常接近所謂的「思考」——也就是回到某種事物的根本，想要探求其可能性或極限。在這樣的思考運動裡，「身體性」和「觀念性」產生了一種相互激盪的關係。

在1985-1995年，丹托提出的「藝術終結論」，所強調的就是現代藝術的單一敘事的終結。這基本上是一個時代性特徵的轉變，當代藝術就是在民主多元社會裡誕生出來的藝術，所以藝術理論很難再找到單一或線性敘事可以統整的條件，這種線性歷史或統整性理論已經終結了。換句話說，當代藝術是非常「個體性」的藝術運動，每位藝術家盡己所能的「突圍」，創造自己藝術之路的獨特性，當代藝術是現今還充滿著流動、不確定、持續跨越疆界的運動性格。

若以藝術家林壽宇在《境派》展中呈現的〈存在與變化〉為例，該作即是藉由簡約、幾何變化的幾組造型、鐵的材質屬性，框限出一個被留白的空間，使得此空間仿如一種世界的隱喻。材質的物質性被制約的形式，凝結為帶有抽象意涵的物性，無論是造型、空間、材質，都回歸到最極簡的存在之中。

對於藝術家林壽宇的創作討論，若暫時歇止於較為初步的層面，更容易讓我們察覺到他的創作方向，在臺灣所帶來的持續影響。我們從參展藝術家的作品很容易就能捕捉

到，他們運用造型、色彩、材質的物質性基礎，從物質性的基礎又衍生出迷人的抽象況味，即使採取幾何形式，仍在作品的線條、筆觸、質感、甚至邊緣性上，帶出有機的美學意味，像是召喚出材質潛在的純粹物性，藉由身體性、符號性、甚至是後現代文化的敘事性等等多重手法，創造著一種帶有流動詩意的表現性。



Looking back from the perspective of today, we are able to write the unique aesthetic dimension of the development history of IT PARK from 1988 to present through two axes: first is through art history, from the continual exploration of modernity to contemporariness; second is through the vision of aesthetics, which changed from subjectivity to historyness. This paper attempts to further step back and adopt the perspective of art and social relationships to observe the unique meaning in this era, the history of IT PARK presented from the change from space production to local spirit.

## When did Taiwan contemporary art start?

Existing discussions on contemporary arts have several approaches. One approach is from time and the other is from spatial coordinates. The first one disputes over time, such as the approach of American scholar Arthur C. Danto, who emphasized the perspective of after the end of art, maintaining that contemporary arts began in the 1970s, after a paradigm shift. In the mid-1970s, contemporary arts became an art type that encompassed everything.<sup>1</sup> From the perspective of multiculturalism resulting from cultural studies and cultural criticism, 1985 was a watershed of contemporary art theory.<sup>2</sup> Scholar Alexander Alberro adopted the perspective and scope of globalization and considered 1989 the year when contemporary arts began.<sup>3</sup> From the timing at which Europe paid attention to Asia, that year was when the Centre Pompidou in France held the exhibition “Les Magiciens de la Terre,” which was significant.

However, from an Asian perspective, we should also consider the perspectives developed after the Fukuoka Art Museum was built in Japan in 1979. Formally the Fukuoka Asian Art Museum, after the Fukuoka Art Museum opened in

1. Danto, Arthur C. Translated by Lin Ya-Chi and Cheng Hui-Wen. *After the End of Art*. Taipei City: Rye Field Publishing Co. 29.
2. Yi, Ying. “Introduction.” *Theory in Contemporary Art Since 1985*. 1st Ed. Shanghai: Shanghai People's Fine Arts Publishing House. V.
3. Alberro, Alexander. Translated by Liang Shu-Han and Liu Hsiao-Meng. “Stages of Contemporary Art.” *Theory in Contemporary Art Since 1985*. (Enlarged Ed.) Shanghai: Shanghai People's Fine Arts Publishing House. 61.

1999, it started holding the Fukuoka Asian Art Triennale. With accumulated field surveys and over 20 years of archives, they have a collection of over 2000 pieces of Asian traditional art, modern art, and contemporary art. From the Asian observing history of the Fukuoka Asian Art Museum, they considered the 1970s–1980s the time when contemporary arts began.<sup>4</sup>

What about the starting time of Taiwan's contemporary arts? Clearly, the IT PARK established in 1988 was a milestone. Around the 1980s when martial law was lifted in Taiwan, newly established modern art museums and modern art schools recurred the power of a modern art revolution under the impact of trends in Western thought. This enabled Taiwan's art education, which had undergone various stages before and after the war, to enter the modern art stage in the 1980s. From 1989 to the early 1990s, reports in newspapers and professional art media presented a trend of diversity in contemporary arts. During this period, modern, postmodern, and contemporary arts developed almost simultaneously, with little time difference. IT PARK, where young artists gathered and discussed arts, bore witness to where Taiwan's modern and contemporary arts intertwined and competed against each other.

### **From space production to local spirit**

Another case of using spatial coordinates to define contemporariness can be referred to under the perspective I proposed at the 2012 exhibition I curated, "When Spaces Become Events — Dispositif of Modernity in the 1980, Taiwan." The "Play of Space" (1984) and "Play of Space II" (1985) exhibitions curated and originated by artists including Richard Lin, Tsong Pu, Lai Jun T., Hu Kun-Jung, and Chen Hsing-Wan and held at the Spring Gallery were described as a "nuclear explosion of space" by the media. They were thus described because they not only attempted to transform abstract paintings into three-dimensional spatial installations, but they also used industry and architecture materials that were related to social trends at that time to conduct creative experiments. They made the viewer experience the possibility of art and social

4. Kuroda, Raiji. "Bug in Lions--Another Role of Fukuoka Asian Art Museum." *Image Trajectory / Curatorial Aesthetics: Spring Dialogue 2015-2016*. Taipei City: Spring Foundation, 2018. 25.

space being connected. In fact, around 1987, near the time martial law was lifted, numerous art exhibitions generated fierce interaction and resonance with politics, society, and democratic movements. Through the various types of creations in which art intervened with society in art history, I proposed at the exhibition that the 1980s was a space production era during which the public space for art and society was simultaneously born. Space production in a democratic society that is diverse, open, and with public awareness can be considered a necessary foundation to generate Taiwan's contemporary arts.

Another viewpoint related to spatial coordinates is that, be them the Taipei Fine Arts Museum established in 1983 or IT PARK founded in 1988, these two new types of art exhibition space and new space for art discourse presented a spatial form that is continuously reorganized, which is exactly the art museum spatial form Danto mentioned in the contemporary art stage.<sup>5</sup> In fact, according to Danto's analysis, art museums in the United States experienced three waves of impact when they transformed from traditional art museums into contemporary art museums. In other words, both the Taipei Fine Arts Museum and IT PARK started on the basis of modern arts, and since they opened, they almost simultaneously progressed through the three waves of Western art museum revolutions and directly became exhibition spaces for contemporary arts. In contrast to art museums, which belong to the public sector, IT PARK has features more like European art salons, where general art discourses are created. Therefore, in the past 30 years, when foreign curators came to Taiwan, the non-governmental IT PARK has been playing the role of the archive center of Taiwan's contemporary arts.

In "Play of Space" (1984) and "Play of Space II" (1985), artist Tsong Pu played a critical role in assisting Richard Lin in curating and participating in the exhibitions. Artists Chen Hui-Chiao and Liu Ching-Tang participated in the "Experimental Art — Action Space" exhibition at Taipei Fine Arts Museum in 1987. The following year, the three of them followed the context of the aforementioned experimental exhibition and established IT PARK. Therefore, the beginning state of IT PARK witnessed a temporal and spatial transition of Taiwan modern arts into contemporary arts. The art state at that time was, as mentioned, the starting point of the space production of Taiwan's modern and

5. Danto, Arthur C. Translated by Lin Ya-Chi and Cheng Hui-Wen. *After the End of Art*. 44–45.

contemporary arts.

Thirty years later, the 2019 “Sui Generis: Jing-Pai of Taiwan” exhibition curated by Hsu Yuan-Ta continued the dialogue with Tsong Pu and incorporated the concept from an earlier participant, critic Chu Wen-Hai. They developed the Jing-Pai concept and narrated IT PARK’s unique attempt in its aesthetic route. This curation concept started from the experimental art context of the Spring Gallery starting 1984 and incorporated the Southern Taiwan New Style Painting Association starting 1986, an association founded and participated in by artists including Huang Hung-Teh, Yen Ding-Sheng, Yeh Chu-Sheng, and Lin Hong-Wen, and whose point of departure was local cultural consciousness in Tainan. Back then, members of the Southern Taiwan New Style Painting Association often exhibited their works and had exchanges and dialogues at IT PARK. IT PARK and the Southern Taiwan New Style Painting Association echoed one another while representing critical northern and southern stronghold, respectively for modern and contemporary art development. They were also foundational bases for practicing unique aesthetic routes. The cultural locality of the Southern Taiwan New Style Painting Association brought out specific meaning of postmodern cultural geography, which is a crucial sign of modern art transforming into contemporary art.

The curation concept of “Sui Generis: Jing-Pai of Taiwan” and the participating artists on one hand presented Taiwan’s contemporary creation perspective that used artists’ individual aesthetic implementation as the subject. On the other hand, because they incorporated the local consciousness and historical context of the north and the south, it presented a dual characteristic that overlaps aesthetic subjectivity and the historyness of space. What is special is that both IT PARK and the Southern Taiwan New Style Painting Association generated the discourse context for modern art transforming into contemporary art. Both of their location spirits realized their local location spirit. The following section of this article discusses the way through which IT PARK implemented its aesthetics. In fact, it was through IT PARK, which encompassed a wide range of dialogues and consolidated the location spirits, through the artist communities frequenting it and spreading out, and through exhibitions that kept generating and deriving dialogues that the openness of local arts from Taiwan’s modern art to Taiwan’s contemporary art become endless.

## Unique aesthetic implementation route

Artist Richard Lin returned to Taiwan and held an exhibition in 1982, generating an influence that the media called “the white shock.” Artists such as Tsong Pu and Lai Jun T. viewed him as the mentor of contemporary arts, and they cooperated in the exhibitions “Play of Space” and “Play of Space II.” Furthermore, the IT PARK exhibition selection criteria and aesthetic base tone were developed from this. It started with the abstract ideal of modern art and emphasized the concept of language form. The works emphasize the expression of the pure materiality of the medium, thereby presenting the characteristics of minimalism and constructivism. However, when we look back with today’s perspective, we discovered that this context was only the departure of Western modern art ideals, which Taiwan absorbed from the mid-1980s to 1990s. In the past 30 years, artists who exhibited their works at IT PARK represented the implementation and change of Taiwan from modern to contemporary art while also illustrating their own art paths. Overall, this was a local rewrite and expansion of boundary of Western abstractionism and constructivism. The level of boundary expansion originated from the diversity and cross-domain attributes in contemporary art. The discussion of works expanded from visual to conceptual, audio, tactile, behavioral, image, text, space, and place, becoming more complex creation types. Jing-Pai exhibitions at IT PARK had developed their unique aesthetic path. Selecting artists from different generations to participate in the exhibition was an attempt to present this contemporary aesthetic context.

Regarding the abstract art idea of contemporary art, Clement Greenberg, the theorist who constructed modernism in the United States, has become a critical reference in art history and theories for the modernist paradigm. In his 1954 discussion on abstract art, he mentioned that the emergence of abstract art ended the history where the major task was to create three-dimensional illusions. He said that painting had become an entity in and of itself and was no longer a carrier of illusionary spatial imagination. Therefore, the painting space lost its interior and became entirely exterior. This way of

6. Greenberg, Clement. Translated by Shen Yu-Bing. “Abstract Art, Reproduction of Art, and Others.” *Art and Culture: Critical Essays*. Guangxi, Guanxi Normal

viewing painting differs from the approach of seeing painting as decorative and eliminated the reproducibility, visualization, and descriptiveness of painting. Therefore, paintings in abstract arts are actualized through the concreteness of the existence of substance and the relationship with color.<sup>6</sup> The materiality of a medium therefore became a critical presentation in the language of pure painting.

In addition, Greenberg's modernist ideal moved toward the direction of "art for art's sake." On this basis, his modernist narrative broke the simulation representation narrative established by Giorgio Vasari. Greenberg emphasized that the differences between concrete and abstract non-painting image lies in the turn from the simulation perspective in painting to the two-dimensional, non-simulation perspective painting space.<sup>7</sup> Danto, who was in a dialogue with Greenberg, considered Greenberg's insistence on establishing a fence for modern art lies in his emphasis of using rationality to criticize oneself (rejecting the visual strategy of establishing illusions) and in the necessity of purely using art on art itself. These insistences of the core values of modern art made Greenberg criticize surrealism and academism, considering them as regressive arts. Danto, however, maintained that it was because of Greenberg's emphasis on the differences between art and non-art that made modern art a style that was formed in 1880 and ended in the 1960s.<sup>8</sup>

If we look at the development of modern art entering Asian's local cultural context, the appearance of three art movements — the Gutai Group in the mid-1950s to the 1970s in Japan, the Mono-ha from the late 1960s to 1970s, and monochromatic painting that developed in South Korea in the 1970s — was a historic development of using Asian local culture to digest Western modern art ideas. Why did Western abstract art lead to these three avant-garde art movements in East Asia? The initiator of the Japan Gutai Group, Yoshihara Jiro, stated, "Abstract art opened an opportunity to create a new space between naturalism and illusionism arts."<sup>9</sup> From my perspective, abstract art, which stresses the characteristic of pure art form, generates a force like a cross-

7. Danto, Arthur C. Translated by Lin Ya-Chi and Cheng Hui-Wen. *After The End of Art*. 33.

8. Danto, Arthur C. Translated by Lin Ya-Chi and Cheng Hui-Wen. *After The End of Art*. 33, 37.

cultural transformer that transforms art languages into materiality and purely methodological objects to achieve the function of crossing cultures.<sup>10</sup> In fact, the process of being triggered by Western abstractionism and finding nourishment in cultural traditions and conducting dialogues with it was like facing the Other from the West and, by means of having a dialogue with the Other, in return constructing one's own culture. In other words, this is an art development process that both deconstructs Eastern and Western cultural characteristics while continuing to construct new art languages.

In the Jing-Pai forum, I mentioned that from the 1980s to present, in 30 years' time, the abstraction art development in Taiwan faced not only the original abstract art in the West, because Western abstract art also experienced multiple stages of historical changes in the 20th century. Therefore, during the process of rewriting the original Western paradigm, Taiwan must have involved multiple, complex historical factors and as a result presented diverse forms everywhere. The Jing-Pai exhibitions present the historyness of seeking oneself in Western modernism and forming contemporariness in the reconstruction, thereby rewriting our own contemporary arts. Therefore, viewing through Jing-Pai to understand Taiwan's contemporary art as the continuous art writing is essential because this is closer to the fact that contemporary creations are still developing and remain undefined.

On the other hand, from the aesthetic characteristics of creation, if artists' creations are still considered abstraction, then they show two characteristics. One is the emphasis of physicality in their creation. This refers to the characteristics that a creation involves intuition and subconsciousness, returning creation to a non-language existence, to the intuitive space of the original art and the on-site experience of materiality. Another critical characteristic is conceptness. I think the word "abstraction," when viewed from the core level of modern culture, is extremely close to the concept of "thinking" — returning to the core of something, and the desire to seek the

9. Nakajima Izumi. "Kusama Yayoi between sickness and abstraction." *Psychoanalysis and Images*. Jiansu: Jiansu Arts Publishing, 2008. 162–163.
10. Nakajima Izumi. "Kusama Yayoi between sickness and abstraction." *Psychoanalysis and Images*. Jiansu: Jiansu Arts Publishing, 2008. 163.

possibility or limitation. In this thinking movement, physicality and conceptness stimulated one another.

In 1985–1995, Danto proposed the End of Art, emphasizing the end of a single narrative of modern art. This marked the change of the characteristics of an era. Contemporary art is an art born under a diverse democratic society; therefore, art theories can hardly find a single, linear narrative to encompass all conditions. Linear history or holistic theories have ended. In other words, contemporary art is an art movement that emphasizes individuality. Each artist ultimately endeavors to create their unique art path. The movement of contemporary art nowadays is still fluid, uncertain, and continues to cross borders.

Take Richard Lin's "Existence and Variation" in the Jing-Pai exhibition as an example. That work used several sets of simple geometric variations and the characteristics of iron to frame a space that was left blank, making the space a metaphor of the world. The materiality of the media is limited, consolidated into physical properties with abstract meanings. Style, space, and medium — all returned to minimal existence.

When discussing Richard Lin's creations at the preliminary level, we can more easily observe his creative direction and subsequent influence on Taiwan. From the works of the artists in the exhibition, we can easily capture the materiality bases they used in styling, coloring, and choosing media. From the materiality bases, they derived charming abstractions. Even when they used geometric forms, the line, touch, texture, and even the margin revealed organic aesthetics. The works summon the latent pure physical properties in the material. Through physicality, symbols, or even postmodern narrative, they created a fluid, poetic presentation.