

## 阿普畫廊於南方的前衛精神與游牧主體——以陳愷璜「流亡與放逐 當代臺灣藝術總體的不可名狀之境」展（1993）為例

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### 一、主體性思潮下的暗流湧動——「流亡與放逐——當代臺灣藝術總體的不可名狀之境」展的時代意涵

「阿普畫廊」成立於 1990 年的高雄。1990 年代，歷經這波西方現代藝術浪潮的席捲後，逐步引發臺灣美術主體性論戰，以倪再沁〈西方美術·臺灣製造〉一文為開端，激發臺灣美術／西洋美術、本土化／國際化、主體性／排他性等二元對立議題，對西方文化思潮展開徹底的反性與覺醒，其中與阿普或高雄相關之藝術家、藝評家如：梅丁衍（「流亡與放逐」展出藝術家之一）、鄭水萍（高雄 1980 年代重要的藝評之一）也對此主體性論戰產出多篇論述，梅丁衍的論述多針對現代性理論架構與本土、主體性的意識形態作反思，鄭水萍則針對當時藝術研究的方法學提出質疑。

同時，在 1993 年「流亡與放逐」展之前，臺北縣美展首次出現大規模變革的官辦藝術體制，開啟了臺灣美術史上地方政府主辦戶外裝置展的先聲，1992 年的「臺北縣美術家聯展」開始以「環境與藝術」為題公開徵件，旨在喚起環境惡化之議題，此系列展覽分為七檔，其中「現代藝術聯展：16 種處理垃圾的想法」、「陳愷璜·黃文浩雙個展」，陳愷璜在此時就提出對於主體／邊緣的概念，前者以垃圾所具有的「邊緣性」提出環境保護應具有的人文意義與思辨；後者展出之「文化測量」系列作品《關於藝術，我們還有什麼？》，指出人和環境、空間、藝術的關係何在，在諸多外來文化含混的臺灣社會中，所謂「測量」的主體應該為何？

在展覽史方面，無論是體制內（官方機構）或體制外（私人畫廊等），1990 年代早期開始盛行大型的「專題展」，並開始以「策展人」為名，以學術理論的知識背景策劃具有主軸概念的群展，最早有 1991 年黃海鳴於私人機構帝門藝術中心策劃「作品中的時間性」展，策展人先是規劃此題目，並找尋與此概念相關的一群藝術家，親自訪談了解作品媒材、思考、場域概念等，藉此構成一群與時間性有關的藝術家群展，是當時藝術展覽環境中的一大變革。論專題展的出現與盛行原因，一方面為了擁抱國際當代藝術主流範式，另一方面則試圖透過展覽語境形塑臺灣主體性，這兩個面向於「1996 臺北雙年展：台灣藝術主體性」達到

高峰<sup>1</sup>，象徵著 1990 年代初的主體性論戰與專題展首次進入官方機構。

陳愷璜早在「流亡與放逐」(1993)與梅丁衍的「後戒嚴·觀念動員」(1994)展即針對各種大、小型的專題展進行批判。「流亡與放逐」不僅反映長期以來臺灣被殖民化的困境，藝術家與民眾對於新的異質符號失去獨立判斷力以及主體性的建立；同時他也試圖以多元化的作品樣貌與更鬆散的定義，體現臺灣藝術本身之「難以主題化」，因此當時評論曾指出此展之參展藝術家似乎與展名「流亡」與「放逐」未十分切題，實則是當時策展人欲對「主題化」的批判，作品內隱含的複雜辯證關係亦是無法純粹以主體／本土去衡量之。

另外亦有感於當時美術館與機構盛行舉辦大型的專題展或聯展，然而這些展之後到底留下什麼？1993 年謝金蓉於〈在美術版圖上，誰被放逐？臺灣美術界最近的重大爭議〉一文中收錄陳愷璜策劃此展的訪談內容，以及撰文提及同年於北美館舉辦的「臺灣美術新風貌」展(1993)風波，該展展出由日治時期至 1980 年代的百位藝術家大展，然而其籌備過程卻引發爭議，被指出帶有功利導向，引發各畫派或聯盟相互排擠之現象。「流亡與放逐」展名與概念恰與新風貌展形成對比，藉兩檔展覽比較官民立場、資源多寡間的對比及相關爭議，本篇專文亦認可「流亡與放逐」展的前衛性與重要性。值得一提的是，原先陳氏預計針對此展的論述、講座內容、藝術家作品等出版十萬言的專書，然而後續因溝通問題而無法實踐，有幸於本次訪談陳愷璜的過程中取得當時的檔案，可供本研究作參照。

整體而言，無論是北縣美展或專題展的盛行，其實都標誌著 1990 年代主體性意識愈趨鮮明的時刻，北縣美展「環境藝術」的策展概念由倪再沁提出，根植於他對於「本土化」論述的實踐<sup>2</sup>，以環境藝術作為徵件主軸，目的是為了使藝術作品與自然、人文產生對話，進而使藝術家不得不認識一個地方的人文史地脈絡，此概念亦與 1994 年文建會提出的「社區總體營造」政策發揮異曲同工之作用。專題展的盛行，也反映了藝術界對於「主體性」與「本土化」的深化與想像，

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<sup>1</sup> 游歲，〈臺北盆邊 1993-1995：垃圾、噪音與地方美展實驗〉，《流變的展覽：北縣美展與前衛實驗 1992-1997》，新北市：新北市政府文化局，頁 116-120。

<sup>2</sup> 倪再沁對環境定義的詮釋：「『對環境的反省』，是以生態學的觀點來看藝術，反對以『人』為主角的展演，也反對以『景觀』為訴求的裝飾」。引自〈讓藝術回到人間大地〉，《藝術家》第 228 期，頁 215。另在北縣美展的責任藝評中，也提及他對於地方特色的見解：「地方美展當然應該以地方為重，所以我為這次的『環境藝術』展設限——作品展演場地必須在臺北縣境內的淡水河沿岸或水域內。這樣一來，參展者不得不被迫去認識淡水河的歷史、人文及自然環境變遷等複雜『問題』，並還得對淡水河進行反省才能把思考轉化為藝術形式，我想這是『根植於本土』、『回歸到地方』，最直接也最有效的方式吧！」引自倪再沁，〈藝術家與環境的對話〉，《藝術家》第 228 期，頁 218。

但主體、客體為何？當時的藝術界各持己見，一方面是反抗西方現代主義的霸權或中國意識，一方面是 1996 臺北雙年展有六位策展人各自提出臺灣主體性的價值論述，被指出有策展意識凌駕於藝術作品之上的現象<sup>3</sup>，因此衍生為新興的「策展」機制下的主體性問題，阿普畫廊作為批判體制的藝文空間，以及委託陳愷璜策劃的「流亡與放逐」皆是與主體性論述風潮持對立面的一群發聲者。

## 二、前衛南方：阿普畫廊作為南方藝術的敘事場域

上述已言及 1990 年代臺灣美術對於主體性的概況與脈絡，在筆者碩士論文〈主流藝術空間外之初聲——高雄阿普畫廊的「前衛性」研究〉已從藝文空間的面向梳理其脈絡與阿普畫廊的前衛性，在外光派仍盛行的環境中，阿普積極將當代藝術推廣於藝術市場，座落於南方地帶隱隱發聲，在社區總體營造、本土化、主體性高漲的論述下，高雄和臺南即屬於相較於中、北部地區以外，較早建構地方性美學論述的先聲，如：1987 年成立的「高雄市現代畫學會」以洪根深為首，與李俊賢、倪再沁等人建構「黑畫」的地方性論述，對應高雄濕熱、重工業發展生的環境污染等現象，因此構築而成的「粗重、濃濁、混沌黏熱的黑色品格」<sup>4</sup>，是當時非常鮮明、具批判性的地方性意識，並有《南方藝術》、《炎黃藝術》等在地雜誌構成南方藝評的論調，1991 年作為反對高美館「高雄當代藝術展」的「高雄當代藝術展 II」即於阿普畫廊的空間場域發生，可為對方專題展的某種不平等現況與自主性意識的覺醒已早於「流亡與放逐」展之前。

而臺南相較之下則是以較為文人式的、「為藝術而藝術」的初衷宣揚當代藝術，1986 年被視為府城當代藝術展的「1986 南臺灣新藝術，風格展」在黃宏德的努力下，使前衛藝術得以進入官方空間——臺南文化中心，他們的創作是以較隱晦的方式去觀照自然風土，透過環境、生活、物質地重新檢視，透過最樸素而靜觀的態度使人性得以歸其本位。《1994 南臺灣新風格雙年展》的序文摘要中寫道：「我們想做一件作品，只是因為想要做」<sup>5</sup>點出了黃宏德一群人對於藝術作品

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<sup>3</sup> 黃海鳴在〈台灣主體性雙年展只是場「無心的大拜拜」〉一文中對臺灣藝術主體性概念提出懷疑的態度：「論述無疑才是這次展覽真正的核心及新問題的揭發器，雖然這些論述一方面掩蓋了作品，一方面又沒有真正進入作品，即發現作品的新東西。」指出本展策展人的論述或展後的評論在展前皆以定案後，才開始找尋相對應作品的爭議。引自黃海鳴，〈台灣主體性雙年展只是場「無心的大拜拜」〉，《藝術家》第 257 期，頁 410-417。

<sup>4</sup> 黃文勇，〈以「土地意識」作為美術高雄當代論述根基——再論高雄「黑畫」的時代性與精神性〉，《藝術認證》第 99 期，頁 69。

<sup>5</sup> 黃進財編，《中華民國八十三年南臺灣·新風格雙年展畫冊》，臺南市：臺南市立文化中心，1994，頁 3。

純粹性的堅持，某種程度上此言即是對於當時社會集體思潮、主體性熱潮的一種不跟隨。顏頂生亦曾作此論述：「『南臺灣』可愛的地方，我覺得這才應該是我跟黃宏德會比較喜歡的，……我覺得這是相對於臺灣的這樣的體制，或是臺南這樣的都市氛圍，……像我跟黃宏德就是一種遊民民式的，就是一種城市流動的遊民性格。」兩位藝術家的觀點都幾乎點名了阿普成員位於高雄——鮮明地方論述下的某種疏離性格，葉竹盛在〈寫在南臺灣新藝術·風格展之前〉寫到：

展出素材的多樣多變性，顏料經作者製造的，造型魔術般改造、機能的轉換，純色彩心理、生理現象，肌理的觸覺感，空間的新詮釋，為其特色。…依我個人不刻意強調中西文化，而確確實實創作從生命中體驗、塑造出；那麼自然、率性。<sup>6</sup>

葉竹盛作為顏頂生、木殘、黃宏德、陳榮發等人的導師，因此可見新風格一群藝術家受其影響，在選擇材質的同時留有對歷史、環境、文化和人性的質疑反思，把材質當作色彩和肌理來對待，同時以關照地方的角度，將原本視覺上的感知轉為對於物純然的感「觸」。

「流亡與放逐」展出的六位藝術家中：黃宏德、梅丁衍、連德誠、朱嘉樺、湯皇珍、顧世勇，黃宏德即代表著南臺灣難以被歸類的一群材質、抽象畫藝術家，據陳愷璜的訪談，他們的創作是根植於生活、記憶與風土；似乎也呼應著陳愷璜對於「南方」的美學意涵——具游移性的與邊陲性的，南方湛藍的天空與晴朗氣候是一種生活的形而下解放，此種解放雖未必與創作有直接關聯，但卻是潛在地主導創作者對待自我精神狀態的一種肯定的參照，他將此生活的形而下解放稱之為「具融解性的流暢」。

「具融解性的流暢」係建立在一種具黏滯性（la viscosite）意識的內在質地中而具有它難以排解的矛盾狀態，是非立體性的被動狀態下所產生的主體投射之所與物；……簡明地說，在無法克服客觀環境條件的情況下；我，即此流暢的動作之源——身體；藝術家以造型語言做一切的作品，但無法以身體做；以造型語言隱藏的東西，卸由身體（活動姿態）說了出來。」<sup>7</sup>

<sup>6</sup> 葉竹盛，〈寫在南臺灣新藝術·風格展之前〉，《1986 南台灣新藝術·風格展》，臺南：臺南市立文化中心，1986），頁 1。

<sup>7</sup> 佐佐目藝文工作室執行，《臺南當代藝術形貌初探 1：「南臺灣新風格雙年展」研究》，國家文化藝術基金會常態補助「調查與研究」成果報告，2017，頁 14。

或許這段論述有些許抽象，卻可以在陳愷璜描述與黃宏德相處的一段過程中感受到這種黏滯性：

因為我有去過他（黃宏德）家，所以我很清楚，他根本就是一個跟生活連黏在一起的人，而且不是黏在外表，是黏在裡面，……我曾經在他工作室跟他喝酒，……我才見識到他在談的概念是怎麼出來的。他的畫布會離他很遠，差不多五尺、八尺那麼遠，忽然間他的筆拿起來丟過去畫布那裡，有時候不滿意還是會放棄那張畫，如果那個筆觸他接受才留下來。所以我認為他喝酒不是沒原因，喝酒是為了擺脫世俗的一些東西，讓直觀可以更強。然後他說這個叫「發射」，他徹徹底底就是一套主體技術，是一套有美學方略的體現，他不是停留在概念，不是你真正可以看到或感受到的。<sup>8</sup>

黃宏德介於無意識與有意識的創作行為，呼應著中國長久以來順應「自然」呼吸的繪畫觀，也如同顧世勇所稱：藉由「速度」展現在身體場域中累積的能量，使其作品的塗抹是「直達感知的原初」<sup>9</sup>，也象徵著不固著於任何一方的遊牧精神。下一節即敘述於「流亡與放逐」展中，在策展人陳愷璜的論述下是如何被定義與觀看，在臺灣主體性論戰與高雄地方性色彩濃厚的時代氛圍中又是扮演著何種關鍵性的角色。

### 三、關鍵聯展：陳愷璜「流亡與放逐 當代臺灣藝術總體的不可名狀之境」（1993）

1993年「流亡與放逐」的展出緣由，是陳愷璜主動與阿普的成員提起，儘管當時陳氏多在北部活動，但卻由於跟阿普成員習性較為相近契合，故提議在阿普展出，並同時於北阿普、臺南高高畫廊做巡迴展。1990年代雖然臺灣已邁入解嚴的新世代，但主體性、去殖民的議題已悄然浮現於策展人的提問中，且在高度經歷白色恐怖後的社會，法律、人心的恐懼、觀眾接受訊息的方式依舊停留在僵化的現象。「流亡與放逐」展名的發想，即是策展人提出的自我反身性的議題，意即流亡與放逐都是自詡的，因為這種自詡才足以有一種創造力去跟極權或者獨裁的社會對抗，他並非直接作為一個政治語彙，而是把它變成是一種回應社會語境

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<sup>8</sup> 筆者訪談陳愷璜，2025年5月25日。

<sup>9</sup> 顧世勇，〈無線廣延的「界內」或荒蕪的語境——黃宏德的符號世界〉，《雄獅美術》288期（1995年2月），頁75。

的修辭，如訪談中他提到：「流亡與放逐說不定都是動詞，說不定都是副詞、形容詞，反而不是一個名詞，因為他不是一個固著的特定狀態，他是流變中的」。

陳愷璜出生於嘉義，1990年代留學法國的經驗，加深他對於國族意識與主體性的自我探索，因為在那個年代仍有許多人自稱為中國人，在此時代背景下加上身處異鄉的疏離感，無疑慢慢形塑了他對於「流亡與放逐」的想像，究竟我們歸屬於何方？在解嚴後資訊突然超載的時代，人們對於主體性的懷疑與游離狀態正式這世代面臨的命題，而每位藝術家對於「流亡與放逐」的想像與方式皆各有表述。

「流亡與放逐」參展者邀請六位1960年代出生的藝術家：黃宏德、梅丁衍、連德誠、朱嘉樺、湯皇珍、顧世勇，並於兩個月內密集的舉辦四場座談會：「迂迴並游離在「流亡」與「沉降成層」（累積）間之藝術的時代辯証法則全貌？」、「如何彌平介於知識系統與藝術感知間的極化與對立？」、「在放逐的不可名狀境域中，我們的藝術是否有人類學的鄉愁？」、「「現世觀」主導下的藝術實況，成就了如何的藝術實質？」，每場座談會皆邀請當時美術界的資深藝評者或藝術家如：黃海鳴、鄭水萍、張新丕、蕭瓊瑞、陳世明、洪根深以及本展展出成員梅丁衍、朱家樺、湯皇珍、黃宏德以及阿普成員許自貴等，各學者間對「流亡與放逐」展名與展覽做一個激烈的辯論對談，以及對於當時藝術現狀的描述，體現了臺灣本土性論戰的藝術家心境縮影。

在本展的展覽摺頁中，陳氏的序文如此寫道：

在此專題展裡，「流亡與放逐」一詞所憑藉之指涉為外在現實之歷史性時代條件中的不確定性（instabilit/e）徵象一諸形而下多重現實的游離狀態：並試圖陳述整體人文形而上的糾結與錯置：即此二者之總體所發散的人文情境。（ambience）

它係直接而尖銳的動詞

是游牧(nomade)時尚的見風轉舵

是自生自滅的精神性遊戲

棲居於環境之中，卻無法為現實所吸納

潛處的地下化，倒也遊走於公眾之中

它的兩難在於「不為人所需要」以及一切的現世觀

是荒謬與吊詭的代言是「無端的向內壓縮」以及「受激的向外反彈」

顯現了「飄浮」的觀念

它擁有一切文化類型的知識形式

因資訊的強迫灌輸而引起，而有所生成

最終導致某種形式的「革命」或「變革」

當然，它不是人與生俱來的本能，是「人的造化」所型塑決定

但它所拒絕的卻是它本身所不是  
它係【中性】的同時也是雌雄同體的『複性』  
嘗試流亡與放逐的終結

此段針對「流亡」與「放逐」兩字提出 1990 年代的環境下，藝術家無論對自我身份、創作主體、異鄉與他鄉等，皆面臨著主流／邊緣、主體／客體的自我精神放逐與不斷辯證的旅程，而阿普成員所追求的畫廊或創作定位（成員自身創作以及畫廊展出作品的多元性），皆有如德勒茲所謂的「遊牧主體」：遊牧不是開始亦或終結，而是自然的流動，不固著於任何一方，處於中介狀態，有著無限可能性。特別是德勒茲提及所謂的無意指／無主體斷裂的原則（*principle of asignifying/ asubjective rupture*），意符與意指產生了斷裂：意符不再卑微地為意指來服務，而是背叛意指，其主體概念更貼近一種「無主體的主體」（*un sujet sans sujet*）、「胚胎式的主體」（*sujet larvaire*），是一種仍在形成、流變的胚胎主體，此主體性在黃宏德的作品中被極大化地發揮。<sup>10</sup>

#### 黃宏德：無主體的主體

意符與意指的斷裂可於黃宏德在「流亡與放逐」展出的《孟鳥》為例，孟鳥是很常出先於藝術家作品中的母題之一，孟鳥一方面是他的狂妄；亦是他嚮往的自由。在每一次充滿酒氣，幾近無意識的創作過程中，其躑筆而下形成的抽象線條皆是無意識的身體性感知下成形的產物，他以此形容自身的創作狀態：

當我真不想去想像的時候，我必須去加強我不去想念的念頭，才能達成此一目的。／這意味我要放棄所有，包括畫畫本身，那就是一個警示了，我必須要證明我不是在畫畫。／我發明一個新名詞，它叫發射。<sup>11</sup>

因此可謂他的純粹符號化與意識型態所主導的人文系統間之間的疏離，是記號與現實的一種辯證過程，也是其精神性的自省，儘管黃宏德的創作方式未能完全代表阿普其他成員的創作性格，但他們著實代表著南臺灣不同於「黑畫」主體的論述。

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<sup>10</sup> Antonioli, Manola. *Deleuze et l'histoire de la philosophie (ou de la philosophie comme science-fiction)*. Paris : Editions Kimé, 1999, pp.168-175.

<sup>11</sup> 許遠達，〈「畫」是要寫給天下人看的——府城狂者黃宏德〉，《王者府城》第八期，2006年10月，頁85。

比起黑畫以新表現主義的方式批判工業化後的高雄社會現況，阿普一群人更關注自身、生活與土地之間的情感連結，亦符合意符與意指產生的某種斷裂性的遊牧狀態，如顏頂生對於創作符號的隱喻：「以山、石、水等傳統中國繪畫題材，加以新的詮釋，不同的表現，以傳達出個人對中國繪畫精神的理解，並希望呈現出不同於傳統山水的新風貌」<sup>12</sup>，形成其個人生活與歷史人文上的辯證性。「流亡與放逐」不僅是阿普一群人對當代藝術推廣的心境寫照，同時「遊牧主體」的精神也作為他們不追逐臺灣主體性論戰、地方藝術的某種邊緣性，他們的「中心」，或許是以自我、生活為主體，此心境可反映於黃宏德對此展覽名稱的想法：「總體，還有一些，譬如說某些畫家把一種對象或是現象做一種批判或表現，但是它不是總體，那我則是認為我是總體」。<sup>13</sup>



黃宏德 《孟鳥》

### 顧世勇：疏離空間裡的遊牧精神

在訪談中，陳愷璜將顧世勇視為受西方貧窮藝術的代表，《擎柱》以黑色的柱體與方形掛於牆壁上的畫框所組成，是他 90 年代初常見的「黝黑方位系列」，亦是其內心世界的體現，如靜止般的平滑作品表面既是如宇宙般無垠的內心狀態，亦是漂泊在外旅行的不安定感，在多個主體之間游移、遊牧，沒有固定的端點，同時也是藝術家企圖背離現實社會的一種逃亡，因此他曾以「遊牧」形容其作品，並提出對「放逐」的見解：

<sup>12</sup> 黃進財編，《1990 南臺灣新風格雙年展》，臺南：臺南市立文化中心，1990，頁 6。

<sup>13</sup> 佐佐目藝文工作室執行，《臺南當代藝術形貌初探 1：「南臺灣新風格雙年展」研究》，2017，頁 14。

內心的自我放逐總是充滿鄉愁的，有烏托邦式那種對家或理想的嚮往；而遊牧卻沒有鄉愁式的過去包袱，沒有歷史的記憶，不對未來期待。基本上台灣由於環境的不斷變化，根的斷裂所造成的沒有安全感，反應在國家機器急於擁抱支離破碎的民俗、回溯自我身分的行為裡，但國家機器對身分認同的方向又與藝術家個體有很大的不同。臺灣藝術家具有遊牧性格，是在現實感很強的變化當中求生存，時時去回應每個當下的變化。<sup>14</sup>

因此比起放逐，藝術家認為「遊牧」更適合作為臺灣藝術家的主體現況，在適應每個變化的同時亦不斷抱持游移的狀態、不斷重新審視自身。



顧世勇，《擎柱》

### 梅丁衍：流亡與放逐中的自主性探尋

被陳愷璜歸類為傾向二戰後的新達達主義，1988 年到 1991 年間的外國異鄉生活也為他帶來的不可避免的疏離效應，使他開始思索個人的身分認同問題，這也與陳愷璜的心境不謀而合。梅丁衍早期作品中，有著許多與經典圖像及藝術史

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<sup>14</sup>陳懿君，〈疏離：空間裡的遊牧精神--在巴黎與藝術家顧世勇的一次訪談〉，《藝術家》，頁 374-

形式對話式的轉化挪用，並在此基礎上逐漸發展出對於政治、文化、認同議題的反思，亦或是主體性議題的關注，形成其符號自身的不穩定、流動的特性。如同此次在流亡與放逐展出的兩件作品，梅丁衍沿用早期常使用的十字架作為符碼，傾斜的十字架與連結「流亡」英文字樣的金屬鍊條皆違反了十字架的正統形式，而耶穌在世的過程乃是最早的一種「流亡」的精神象徵，如《約翰福音》(1:11)：「他到自己的地方來，自己的人倒不接待他」描述耶穌降臨於世，卻被世人誤解的流亡境遇；《希伯來書》(13:12-13)：「所以耶穌也在城門外受苦...讓我們出到營外救他去，忍受他所受的凌辱」被視為他與世俗秩序徹底決裂的極致流放，然而非正統的十字架與耶穌本身的流亡經驗卻形成矛盾之對比，行程相互辯證的符碼指涉與挪用。



梅丁衍，《放逐》（左）、《基督新教的倫理精神》（右）

梅丁衍對於此專題展的講座中曾提及：所謂藝術家在這個時代創作的自主性的態度是什麼？所謂的流亡與放逐展，對他而言是在不斷辯證過程中思考何謂創作「自主性」，此自主性可連結哲學理論中的「自在」，但事實上創作本身即是不自在的，以意識與知識體系理解人的處境、主體性本身也是不自在的，且當時的社會體制或社會風氣仍習慣用「美學」包裝藝術作品，亦造成梅氏在創作上的某種不自在，以及對於自我與社會體制上的斷裂性。

### 連德誠：意符與意指交叉的後殖民式辯證

連德誠的作品則被陳愷璜評論為「八、九〇年代才有的、非常理論，並帶有知識作用力的作品」。本展展出作品《無題（子曰）》左邊為「子曰」二字，中間是一幅日本春宮圖。一方面欲暗示孔子所倡導的儒家教義是臺灣解嚴前教育的中心思想及道德規範，代表著封閉的傳統及茫然遵循的社會現狀；春宮圖則直接

描述的性交，代表社會上精神、言語行為的禁忌，與子曰的傳統教條產生矛盾與辯證性，亦產生雙關語之幽默（衍生為制約或孩子的「子」），是對社會及政治環境的強烈批判。

陳愷璜在訪談中談及為何選擇她作為展出藝術家：

其實我考慮的不是作品跟策展主題的對應關係，我考慮更多的，反而是在考慮某種政治性的美學到底可以如何被展開，像連德誠就是在玩圖文的辯證，他的文字其實不是只有文字本身的問題，也有象徵性的問題，他的圖文其實都是高度被符號化的，透過能指跟所指的交錯，讓它產生一種既對準又對不準的指涉，因此辯證性就出來了，這個樣態當然是足以回應後殖民的視野的不準確性。<sup>15</sup>



連德誠，《無題(子曰)》

### 朱家樺：社會體制上的流亡與放逐

朱家驊被陳愷璜視為當時的大眾普普造型，1993年流亡與放逐展中，朱嘉樺將刺眼奪目的鮮艷色羽毛掛於牆上，祭出拜物美學者無法抵抗的一種資本主義的誘惑心態，一如他習慣以物化的手法挑戰觀者的主觀感受，亦挑戰觀者對藝術與品味的想像，是諷刺媚俗藝術的趣味性，亦屬於普普藝術中欲批判與反思的特

<sup>15</sup> 筆者訪談陳愷璜，2025年5月25日。

質，反思藝術與消費社會關係的行動。此觀點似乎回應到藝術市場上的流亡與放逐，亦是阿普畫廊在當時欲挑戰的社會體制——意即當時仍崇尚外光派等明亮風格的具象作品。



朱家樺，《羽毛系列》

而朱嘉樺對於「流亡與放逐」展的觀點，提供了他對於「藝術市場」作為主體性的反思，所謂臺灣真的有藝術市場嗎？還是臺灣只有所謂的「繪畫市場」，普普藝術藉由大量的複製品批判資本主義的消費體制，正如朱家樺面對臺灣藝術市場所提出的詰問，甚至所謂的「本土意識」也已在臺灣主體性論戰中不斷地被提及與消費，甚至凌駕所謂了所謂藝術的本質，因為 80 至 90 年代的藝術市場，「本土繪畫」是當時藝術空間（包括美術館、文化中心、畫廊等）之主流，尤其解嚴後原本沉寂的前輩藝術家有機會被發掘出來，對此類現代藝術作品的喜愛被視為是一種熱愛鄉土的符碼，同時自求學階段即接觸到這些繪畫的族群已經步入中年，這些青壯年較易了解也較有經濟實力購買這些前輩畫家的作品，因此成為市場的主流<sup>16</sup>，謝東山曾如此描述：

從經濟社會的角度來看，80 年代臺灣尚未達到一個成熟的資產階級社會，自然不存在著前衛藝術家所鄙視的庸俗市場。除了 1989 年起的藝術市場大肆炒作前輩畫家的作品（多數術資產階級藝術），前衛藝術仍然是無人問津的商品。<sup>17</sup>

<sup>16</sup> 李宜修，《90's 年代臺灣畫廊文化生態之研究》，南華大學美學與藝術管理研究所碩士論文，2002，頁 28。

<sup>17</sup> 謝東山，〈80 年臺灣前衛美術〉，頁 51。

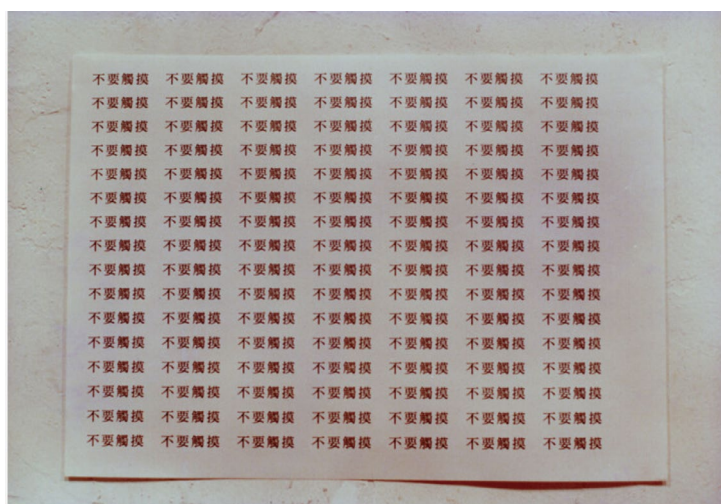
因此所謂的流亡與放逐，對朱氏而言實則是大眾對於「本土性」見識的狹隘與認知上的斷裂性。

### 湯皇珍：人本存有的主體性探問

湯皇珍的作品接近表演與行為藝術，經常使用白色的日常物件，如麵粉、方糖、紙等，進行無具體功能的重複性行為，透過這種看似荒謬的過程，嚴肅地反思人類存在的荒謬與生命的結構。她用身體去「記數」，用時間累積物的數量，透過白色的重覆，直面空洞與存在的黑洞，進而喚醒人對命定處境的自覺與反省。在本次的展出作品中，湯皇珍提及本展促使他身份認同的問題，並且在開始拆解自身的某些特質以形塑所謂「主體」，因此此作品第一步是藝術家先進入畫廊，並用拍立得拍下，第二部分則是在展場運用麵粉留下自身指印，展場散佈的麵粉放於麵粉袋中，其被湯皇珍視為原本是植物的物件，原來長於土地上，但放於塑膠袋中則象徵著身曾經在這地方停留的瞬間，使她深刻反省土地、植物與自我間的關係，而「觸摸」不僅是一種自我認證、認同的意指，但麵粉的痕跡同時也代



表著一個模糊易散的特質，因此展場才放有「不要觸摸」的字樣。透過物質、空間與行為的辯證關係，對她而言，「流亡與放逐」或許更接近所謂存在主義式的思考。



湯皇珍於「流亡與放逐」展出作品

## 結語

整體而言，阿普如何藉「流亡與放逐」專題展形塑臺灣美術的主體性？在此專展的論述下，這些參展成員如：黃宏德、連得誠、顧世勇是各自代表了臺灣美術的哪些樣貌？如：顏頂生曾作此論述：「『南臺灣』可愛的地方，我覺得這才應該是我跟黃宏德會比較喜歡的，……我覺得這是相對於臺灣的這樣的體制，或是臺南這樣的都市氛圍，……像我跟黃宏德就是一種遊民民式的，就是一種城市流動的遊民性格。」流亡、放逐、遊民性格或許就是 1990 年代大時代下的某種關鍵語彙，然而在不同藝術家的作品語境中則各自帶有不同表述。

「流亡與放逐」展出的藝術家雖然某部分代表當時盛行的創作風格，但陳愷璜並非想藉此形塑某種臺灣的主體性，因為六位展出藝術家創作的作品都沒有一定的答案，他們更像是一種自我辯證的過程，或是對臺灣當時的矛盾與衝突作反思，這樣的不確定性造就了所謂陳愷璜提到的一種遊牧精神狀態。

而阿普畫廊本身也自覺他們是體制邊緣的一群藝術家，因此才想積極的推廣當代藝術，但是非常純粹精神性的，且含容多樣的表現特質，舉凡超現實主義、新表現主義、普普、行為與觀念藝術等，凡認為他們具有當代性的潛力者，他們都樂意合作並展出這些藝術家作品，但同時又不特別追逐臺灣主體性論戰、或形塑地方藝術的某種主體性，如：高雄地方藝術的主體性——黑畫，論述非常鮮明，而阿普一群人的主體精神則更是以自我與生活的關照為主，如同黃宏德對於展覽名稱「總體」兩個字：「某些畫家把一種對象或是現象做一種批判或表現，但是它不是總體，那我則是認為我是總體」。而阿普其他成員所謂的主體性或多或少也帶有其他的意味。例如對顏頂生而言，放逐或許更帶有鄉愁式的意涵，根源於

人與土地關係與歷史脈絡的一種內在擬象，如他作品常出現的矮茶桌，矮茶桌不僅是他生活中的物件，亦是元代文人山水畫裡常出現的元素，此種元素即成為它心的一種辯證，可能是對於自己、生活或土地。「流亡與放逐」的展出藝術家即邊被評論為不符合所謂「邊緣」的藝術家，甚至有些藝術家作品表現形式亦完全不切合主題，但他們和阿普成員的創作同樣都具有意符與意指斷裂的一種創作狀態，並且在不斷辯證的過程中反思所謂的主體性。

## Up Art Gallery's Southern Avant-Garde Spirit and Nomadic Subject—Using Chen Kai-Huang's *Exile and Banishment—The Indescribable Situation of Contemporary Taiwanese Art* (1993) as an Example

Text / Chou Hsin

### I. The Undercurrents in Discourses on Subjectivity—Historical Implications *Exile and Banishment—The Indescribable Situation of Contemporary Taiwanese Art*

Up Art Gallery (hereafter referred to as “Up” below) was founded in Kaohsiung in 1990. During that decade, the surge of Western modern art sparked widespread debates on the subjectivity of Taiwanese art. This movement began with Ni Tsai-Chin's (倪再沁) essay “Western Art Made in Taiwan” (西方美術 · 臺灣製造), which initiated discussions around binary oppositions such as Taiwanese versus Western art, localization versus internationalization, and subjectivity versus exclusivity. These debates prompted critical reflections and an awakening regarding Western cultural influences. In this context, artists and art critics linked to Up or based in Kaohsiung—such as Mei Dean-E (梅丁衍; one of the participating artists in *Exile and Banishment*) and Cheng Shui-Peng (鄭水萍, a prominent Kaohsiung-based art critic in the 1980s)—also wrote extensively on these debates concerning subjectivity. While Mei often focused on examining the theoretical frameworks of modernity and ideologies related to locality and subjectivity, Cheng raised questions about the research methodologies used in art studies at that time.

Meanwhile, before *Exile and Banishment* in 1993, the *Taipei County Art Exhibition* (臺北縣美展) underwent a major institutional reform for the first time, marking the beginning of outdoor installation exhibitions organized by local governments in Taiwan's art history. In 1992, the *Taipei County Artists Group Exhibition* (臺北縣美術家聯展) launched open calls based on the theme “Environment and Art,” aiming to raise awareness about environmental degradation. This exhibition series consisted of seven exhibitions, among which were *Group Exhibition of Contemporary Art: 16 Ways to Handle Garbage* (現代藝術聯展：16種處理垃圾的想法) and *Chen Kai-Huang and Huang Wen-Hao Duo Solo Exhibition* (陳愷璜 · 黃文浩雙個展), in which Chen Kai-Huang had already introduced the concept of subjectivity/marginality. While the former used the “marginality” of garbage to underscore the humanistic and philosophical importance of environmental protection, the latter showcased *What else*

*do we have about art?*—a series of works featuring “cultural measuring” which explored humanity’s relationship with the environment, space, and art—questioning who the “measuring” subject should be in Taiwanese society marked by the influences of foreign cultures.

Starting in the early 1990s, large-scale thematic exhibitions began to thrive both within institutional frameworks (i.e., official agencies) and outside them (i.e., private galleries). The role of the “curator” emerged during this period, with individuals possessing academic and theoretical backgrounds taking charge of planning group exhibitions centered around specific themes. One of the earliest examples was in 1991, when Huang Hai-Ming (黃海鳴) curated *Temporality in Artworks* (作品中的時間性) at the private Dimension Endowment of Art (帝門藝術中心). The curator first defined the theme and then selected relevant artists, personally interviewing them to understand their use of materials, ideas, and spatial concepts, thereby creating a group exhibition on temporality—a significant shift in the environment of artistic exhibitions at the time. The emergence and growth of thematic exhibitions, on one hand, aimed to embrace the global paradigm of contemporary art, and on the other, to shape Taiwanese identity through the discursive context of exhibitions. Both aspects culminated in the 1996 Taipei Biennial – The Quest For Identity (1996 臺北雙年展：台灣藝術主體性),<sup>18</sup> which symbolized the first official and institutional recognition of the debates on subjectivity and thematic exhibitions of the 1990s.

Chen Kai-Huang and Mei Dean-E have critiqued thematic exhibitions of both large and small scales in *Exile and Banishment* (1993) and *Post Martial Law: Conceptual Mobilisation* (後戒嚴 · 觀念動員; 1994), respectively. The former reflected Taiwan’s ongoing colonial dilemma, as well as the loss of independent judgment and the formation of subjectivity among both artists and the public when engaging with new and heterogeneous symbolism. Meanwhile, Chen also aimed to embody the inherent “resistance to thematization” in Taiwanese art through diverse works and looser definitions. As a result, critics noted that the artists participating in the exhibition did not fully align with the themes of “exile” and “banishment,” which mainly highlighted the curator’s critique of “thematization.” These complex, dialectical relationships within the artworks cannot be easily judged by ideas of subjectivity or locality.

Additionally, the widespread hosting of large-scale thematic or group exhibitions by

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<sup>18</sup> Yu, Wei. “On the Rim of the Taipei Basin, 1993-1995: Trash, Noise, and the Experiment of Local Government-sponsored Art Exhibitions.” *Exhibition in Becoming: Taipei County Art Exhibition and Experimental Art, 1992-1997*. New Taipei City: Cultural Affairs Bureau, New Taipei City, pp. 116-20.

institutions at that time raised questions about their long-term influence or legacy. In 1993, in her article, “On the Artistic Landscape, Who Has Been Exiled? The Recent Major Controversy in the Taiwanese Art World (在美術版圖上，誰被放逐？臺灣美術界最近的重大爭議), Hsieh Chin-Jung (謝金蓉) included an interview with Chen Kai-Huang about his curatorial intent and referenced debates from the same year’s *Taiwan Art 1945-1993* (台灣美術新風貌 1945-1993) held at the Taipei Fine Arts Museum (TFAM). The exhibition showcased works by a hundred artists spanning from the period of Japanese rule to the 1980s, but faced criticism for its perceived utilitarian motives during its preparation, leading to factional splits and tension among alliances. The title and concept of *Exile and Banishment* sharply contrast with *Taiwan Art 1945-1993*, highlighting differences between the stances of the official and civil sectors, resource disparities, and related controversies. This essay also recognizes the avant-garde spirit and significance of *Exile and Banishment*. It is worth noting that Chen originally planned to publish a comprehensive monograph of over 100,000 words covering the exhibition’s discussions, talks, and artworks. However, this plan was thwarted by communication issues. Fortunately, archival materials from that period—obtained during the interview with Chen Kai-Huang—have served as valuable references for this research.

Overall, both the Taipei County Art Exhibition and the rise of thematic exhibitions in the 1990s signaled a period when awareness of subjectivity became increasingly prominent. The curatorial concept of “environment art” in the Taipei County Art Exhibition was proposed by Ni Tsai-Chin (倪再沁), rooted in his practice and discourse of “localization.”<sup>19</sup> By making environmental art the theme of the open call, the goal was to foster dialogue among artworks, nature, and culture, prompting artists to further explore the cultural and historical context of a place. This approach aligned with the “community empowerment” policy introduced by the Council for Cultural Affairs (now

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<sup>19</sup> Regarding his definition of the environment, Ni Tsai-Chin states that “‘reflection on the environment’ means viewing art through the lens of ecology, opposing exhibitions centered on ‘humans’ as the main focus, and also opposing decorations that primarily highlight ‘landscape.’” This quote is taken from “Bringing Art Back to the Earth of Humanity.” *Artist*, no. 228, p. 215. Meanwhile, Ni also emphasizes the importance of local characteristics in his review of the Taipei County Art Exhibition as a designated responsible critic: “Local art exhibitions should focus on the local context. For this exhibition of ‘environmental art,’ I set a boundary: venues must be along the Tamsui River shoreline or drainage basin within Taipei County. This requirement pushes participating artists to explore the complex issues related to the Tamsui River’s history, culture, and changes in the natural environment. They also need to turn their reflections on the river into artistic expressions. I believe this approach is the most direct and effective way to achieve the ideas of ‘rooting in locality’ and ‘returning to the place.’” See Ni, Tsai-Chin. “A Dialogue Between Artists and the Environment.” *Artist*, no. 228, p. 218.

Ministry of Culture) in 1994, demonstrating a parallel impact. The popularity of thematic exhibitions also reflected the art community's growing exploration of "subjectivity" and "localization," raising the question: What are the subject and the object? The art community at the time often held differing opinions. On one hand, they aimed to challenge the dominance of Western modernism or Chinese consciousness. On the other hand, the question originated from the 1996 Taipei Biennial, when six curators each proposed discourses on Taiwan's subjectivity. This led to criticism of curatorial authority overshadowing the artworks,<sup>20</sup> raising issues of subjectivity within the new "curatorial" framework. Both Up and its commissioning of Chen Kai-Huang to curate *Exile and Banishment* voiced its opposition to this discursive trend on subjectivity.

## II. The Avant-Garde South: Up as a Narrative Site for Southern Art

The overview and context of Taiwanese art's subjectivity in the 1990s discussed above have been outlined from the aspect of art spaces in my master's thesis, titled "The First Voice beyond the Mainstream Art Space: The 'Avant-garde' of Kaohsiung UP Gallery" (主流藝術空間外之初聲——高雄阿普畫廊的「前衛性」研究), which also explored the avant-garde traits of Up in Kaohsiung. Amid the dominance of the plein-air school, Up actively promoted contemporary art in the art market, quietly making its voice heard from Taiwan's southern region. In the context of growing discussions on community empowerment, localization, and subjectivity, Kaohsiung and Tainan emerged as early pioneers in constructing localized aesthetic narratives, in contrast to the central and northern regions. For instance, the "Modern Art Association of Kaohsiung," established in 1987, was led by Hung Ken-Shen (洪根深), who developed the local discourse of "Black Painting" (黑畫) alongside Lee Jiun-Shyan (李俊賢) and Ni Tsai-Chin. This reflected Kaohsiung's hot, humid climate and environmental degradation resulting from heavy industries, giving rise to a "rough, dense, chaotic, and sticky-hot blackness"<sup>21</sup>—

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<sup>20</sup> Huang Hai-Ming's article titled "The Biennial Themed Taiwan's Identity Is Merely an 'Unfeeling Pageantry'" (台灣主體性雙年展只是場「無心的大拜拜」) criticizes the idea of the subjectivity of Taiwanese art, stating: "The discourse is undoubtedly the true core and what reveals new problems for this exhibition. Although the discourse on the one hand obscures the artworks, on the other hand, it does not truly engage with the artworks—that is, discovering new things from the artworks." He points out that the curatorial discourse or post-exhibition reviews were completed before the exhibition was set, which led to the controversy involving searching for relevant artworks afterward. Huang, Hai-Ming. "The Biennial Themed Taiwan's Identity Is Merely an 'Unfeeling Pageantry.'" *Artist*, no. 257, pp. 410-7.

<sup>21</sup> Huang, Wen-Yung. "'Land Consciousness' as Foundation for Artistic Discourse of Contemporary Kaohsiung: Re-discussing the Spirit of Kaohsiung Black Painting." *Art Accrediting*, no. 99, p. 69. (原標題譯名使用 Re-discussed 與一般文法有異，應為筆誤，在此更正為 Re-discussing，見 <https://www.kmfa.gov.tw/EBook/Preview.aspx?id=7c17f0a2-a4da-46c7-95e0-ebc04494ed80>)

a highly distinctive and somewhat critically charged form of local consciousness. Additionally, local art journals such as *HotArt Monthly* (南方藝術) and *Dragon: An Art Monthly* (炎黃藝術) contributed to shaping the voice of southern art criticism. As a counterreaction to the 1991 exhibition *Kaohsiung Contemporary Art Exhibition* (高雄當代藝術展) held by the Kaohsiung Museum of Fine Arts (KMFA), *Kaohsiung Contemporary Art Exhibition II* (高雄當代藝術展 II) at Up's space addressed issues of inequality and signaled that the awakening of autonomous consciousness that even preceded *Exile and Banishment*.

In contrast, Tainan embraced contemporary art through a relatively literati style, championing the idea of “art for art’s sake.” The *1986 Modern Art Style Exhibition of South Taiwan* (1986 南臺灣新藝術·風格展), considered Tainan’s first contemporary art event, was made possible through Huang Hung-Teh, who brought contemporary art into the official venue—the Tainan Cultural Center. In subtle ways, their works observed nature and customs, as well as re-examined the environment, life, and matter, using a simple, contemplative approach to restore humanity’s proper place. The preface to the *1994 Modern Art Style Exhibition of South Taiwan* (1994 南臺灣新風格雙年展) states, “**We want to make a work just because we want to make it,**”<sup>22</sup> underscoring Huang and his peers’ dedication to the purity of their artworks. To some extent, this statement rejects the dominant collective social and subjective trends of the time. Yen Ding-Sen (顏頂生) also stated: “The lovable aspect of ‘Southern Taiwan’ is exactly what Huang and I prefer... I believe this relates to Taiwan’s system or the urban atmosphere of Tainan... Huang and I both embody a nomadic style, a vagrant character shaped by the city.” Both artists’ viewpoints nearly pinpoint the sense of alienation among the Up members based in Kaohsiung, shaped by a distinct localized discourse. In “On the Eve of the Modern Art Style Exhibition of South Taiwan,” (寫在南臺灣新藝術·風格展之前), Yeh Chun-Sheng (葉竹盛) thus wrote:

*The materials in the exhibition showcase a diverse range, demonstrating various characteristics such as artist-made pigments and magically transformed forms, along with functional modifications, purely psychological and physiological color phenomena, tactile textures, and new spatial interpretations. I do not intentionally emphasize Eastern and Western cultures but rather draw from life experiences to create and*

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<sup>22</sup> Huang, Chin-Tsai (ed.) *Catalogue of the 1994 New Style Art Biennial, Southern Taiwan*. Tainan City: Tainan Cultural Center, 1994, p. 3.

*shape my work in a natural and spontaneous way.*<sup>23</sup>

Yeh Chu-Sheng was a mentor to Yen Ding-Sheng, Mu Tsan (木殘), Huang Hung-Teh, and Chen Jung-Fa (陳榮發). This clearly indicates that he influenced the artists featured in the *Modern Art Style Exhibition of South Taiwan*. When selecting materials, they maintained a questioning and reflective stance toward history, environment, culture, and humanity, treating materials as both color and texture. At the same time, by emphasizing a local perspective, they transformed visual perceptions into pure, “tactile” “feeling” of materiality.

*Exile and Banishment* featured six artists, including Huang Hung-The (黃宏德), Mei Dean-E (梅丁衍), Lien Teh-Cheng (連德誠), Chu Chia-Hua (朱嘉樺), Tang Huang-Chen (湯皇珍), and Ku Shih-Yung (顧世勇). Among them, Huang represented a group of material and abstract artists from southern Taiwan, whose work resisted easy categorization. An interview with Chen Kai-Huang reveals that their work is deeply rooted in everyday life, memory, and local context, which seems to echo Chen’s aesthetic view of the “south” as both fluid and peripheral. The southern azure skies and clear weather symbolize a kind of mundane liberation—a physical freedom in daily life. While this freedom may not directly influence their creative work, it subtly offers a positive reference point for these artists’ inner, spiritual states. Chen describes this physical freedom in life as a kind of “melting fluency” (*la volubilité*).

*This “melting fluency” depends on an awareness of viscosity (la viscosité), an inner texture that embodies a contradictory state defying easy solutions. It represents the subject’s projection—its locus and the objects being projected onto—in a non-three-dimensional, passive state...Simply put, when environmental constraints are unavoidable, I become the source of this fluency—the body. Artists use formal language to create everything, but they cannot express these ideas through their bodies; what remains hidden in formal language is instead revealed by the body (physical gestures).*<sup>24</sup>

This passage might appear somewhat abstract, but this sense of viscosity is perceivable

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<sup>23</sup> Yeh, Chu-Sheng. “On the Eve of the *Modern Art Style Exhibition of South Taiwan*.” *Modern Art Style Exhibition of South Taiwan 1986*. Tainan: Tainan Cultural Center, 1986, p. 1.

<sup>24</sup> Ocular Studio (implementor). *A Preliminary Exploration of Tainan’s Contemporary Art Landscape 1: A Study of the Modern Art Style Exhibition of South Taiwan*. Final Report of the National Culture and Arts Foundation’s “Research and Study” Grant, 2017, p. 14.

in Chen's description of his time spent with Huang:

*Having visited his (Huang Hung-Teh's) home, I am fully aware that he is deeply attached to life—not just on the surface, but at his core...I once shared drinks with him in his studio, and it was during that time I saw how his ideas came to life. He would stand quite far from his canvas—about 150 to 180 centimeters—and suddenly, he would pick up his brush and fling it at the canvas. Sometimes, if he was unhappy with his work, he might abandon that piece altogether; only when he accepted the brushstrokes did he keep it. For this reason, I believe he drank intentionally—using alcohol to free himself from worldly concerns and to strengthen his intuition. He called this process “launching,” an entirely autonomous technique that embodied a set of aesthetic strategies. He did not just think about it, but made you see and feel it.*<sup>25</sup>

Huang's creative process, which bridges the subconscious and conscious levels, reflects the traditional Chinese painting philosophy that emphasizes “natural” breathing. As Ku Shih-Yung states, his use of “speed” demonstrates the energy stored within the body, allowing his painting approach to “directly access the origin of perception.”<sup>26</sup> This symbolizes a nomadic spirit that remains detached from any fixed stance. The following section will discuss how Chen Kai-Huang's curatorial theorization of *Exile and Banishment* was defined and perceived, as well as its key role in discussions about Taiwan's identity and the unique local traits of Kaohsiung's art scene.

### **III. A Key Group Exhibition: *Exile and Banishment—The Indescribable Situation of Contemporary Taiwanese Art* (1993), Curated by Chen Kai-Huang**

*Exile and Banishment* (1993) was initiated by Chen Kai-Hung, who proposed the idea to the Up members. Although Chen was mainly active in northern Taiwan at the time, his temperament closely matched that of the Up group, leading to the decision to hold the exhibition at Up, along with touring shows at Taipei Up and Go Go Gallery in Tainan. Even though Taiwan entered a post-martial law era in the 1990s, subtle issues surrounding subjectivity and decolonization had already begun to emerge in the curator's thoughts. In a society still haunted by the White Terror, laws, fear in people's minds, and the ways the audience received information stayed rigid. The title “Exile and Banishment” stemmed from the curator's reflection on self-reflexivity—that these

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<sup>25</sup> My interview with Chen Kai-Huang, May 25, 2025.

<sup>26</sup> Ku, Shih-Yung. “The Infinitely Expanding ‘Inner Space within the Boundary’ or a Desolate Context—The Symbolic World of Huang Hung-Teh.” *Hsiung Shih Art Monthly*, no. 288 (February 1995), p. 75.

states are self-proclaimed, empowering creative responses to authoritarian regimes or dictatorial societies. The terms were not used as political vocabularies but as rhetoric shaped by social circumstances. Chen explained in the interview, “Exile and banishment might both be verbs, maybe adverbs or adjectives rather than nouns because they are not fixed, specific conditions but are in a state of flux.”

Chen Kai-Huang was born in Chiayi. During the 1990s, his studies in France deepened his reflections on national identity and personal exploration of subjectivity, as many still saw themselves as Chinese at that time. Against this historical background, along with the alienation of living abroad, he gradually developed an imagination of “exile and banishment,” questioning where we truly belong. After the lifting of martial law, an era of overwhelming information followed, and people’s doubts about subjectivity and the state of disconnection became significant issues for that generation. As a result, each artist created their own expression based on how they envisioned and approached “exile and banishment.”

*Exile and Banishment* featured six artists born in the 1960s, including Huang Hung-Teh, Mei Dean-E, Lien Teh-Cheng, Chu Chia-Hua, Tang Huang-Chen, and Ku Shih-Yung. Over a span of two months, it presented four forums, respectively themed “What Constitutes the Comprehensive Dialectical Principles of Art Oscillating between ‘Exile’ and ‘Sedimentary Layers’ (or Accumulation)?” “How to Reconcile the Polarization and Opposition between Knowledge Systems and Artistic Perception?” “Does Our Art Embody an Anthropological Nostalgia Within the Ineffable Realm of Banishment?” and “What Artistic Realities Arise under the Current Dominant ‘View of the Present’”? Each forum also featured established art critics and artists from that period, such as Huang Hai-Ming, Cheng Shui-Peng, Chang Sin-Pi (張新丕), Hsiao Chong-Ray (蕭瓊瑞), Chen Shih-Ming (陳世明), and Hung Ken-Shen (洪根深). They were joined by the exhibiting artists, including Mei, Chu, Tang, and Huang, as well as Up member Sheu Tzu-Kuey (許自貴). These experts and scholars engaged in vigorous debates over the exhibition’s theme, “Exile and Banishment,” as well as reflections on the contemporary art scene at that time, microcosmically illustrating the mentalities of artists discussing Taiwan’s identity.

The exhibition leaflet includes a preface from the curator that states:

*In this thematic exhibition, the idea of “exile and banishment” refers to a sense of instability (instabilité) within the historical context of external reality—a state of disconnection rooted in the multiplicity of physical*

*realities. It aims to articulate the overall cultural and metaphysical entanglement and displacement—that is, the cultural ambience resulting from the combination of both. The expression is direct and poignant. It embodies a nomadic quality that adapts to changing circumstances. It reflects a spiritual play of emergence and extinction. It dwells within the environment but cannot be fully absorbed by reality. It remains hidden beneath the surface while also roaming among the public. Its dilemma lies between being seen as “unnecessary” and all views of the present. It represents the absurd and paradoxical. It is characterized by “uncaused internal compression” and “stimulated external rebound,” illustrating the concept of “floating.” It encompasses all forms of cultural knowledge, which result from forced influxes of information. This ultimately causes some form of “revolution” or “reform.” Naturally, it is not an innate human instinct but is shaped by “human creations.” However, it fundamentally rejects what it is not. It is both “neutral” and hermaphroditic—or “multi-gender”—and seeks to end exile and banishment.*

This passage discusses “exile” and “banishment” in the context of the 1990s, when artists, whether addressing themes of self-identity, creative subjectivity, or foreign and alien lands, underwent a journey of spiritual self-exile and ongoing dialectics, oscillating between the mainstream and the margin, as well as between the subject and the object. The gallery roles or creative positions pursued by the Up members—reflected in their works and the diversity of artworks displayed—are reminiscent of Deleuze’s concept of the “nomadic subject.” This nomadic state is neither a beginning nor an end. Still, it signifies a natural flow, free from attachment to either side, existing as an in-between space full of infinite possibilities. In particular, Deleuze discusses the principle of asignifying/asubjective rupture, where the signifier separates from the signified: the signifier no longer represents the signified but betrays it. The idea of subjectivity suggests more closely resembles an “unsubjected subject” (un sujet sans), a “larval subject” (sujet larvaire)—a subject still developing and fluid—which is vividly embodied in Huang Hung-Teh’s work.<sup>27</sup>

### **Huang Hung-Teh: A Subject Without a Subject**

The break between signifier and signified is exemplified by Huang’s work *Bird* (孟鳥), showcased in *Exile and Banishment*. *Bird* is a recurring motif in Huang’s work. On one

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<sup>27</sup> Antonioli, Manola. *Deleuze et l'histoire de la philosophie (ou de la philosophie comme science-fiction)*. Paris : Editions Kimé, 1999, pp.168-75.

hand, it symbolizes his freewheeling-ness, and on the other hand, it stands for the freedom he desires. During his intoxicated, nearly unconscious creative processes, his abstract lines spontaneously emerged from unconscious, bodily perceptions. Concerning his creative state, he offered the following description:

*When I really don't want to imagine, I have to reinforce the idea of not reminiscing to achieve this goal. This means abandoning everything, including the act of painting itself. This is a warning. I need to demonstrate that I am not painting, so I coined a new term: "launching."<sup>28</sup>*

Therefore, it is fair to say that the disconnect between his pure symbolism and the ideology-driven humanistic systems creates a dialectical process involving signs and reality; it also represents his spiritual introspection. Although Huang's creative approach does not fully reflect the artistic styles of other Up members, it still embodies a distinct discourse different from the subjectivity seen in the "Black Painting" of southern Taiwan.

Compared to the Black Painting group, which critiqued the current social conditions of industrialized Kaohsiung through Neo-Expressionism, Up members focused more on the emotional connections between self, life, and land. This also aligns with the nomadic state of rupture between the signifier and the signified. Yen Ding-Sen metaphorically described creative symbolism: **"The traditional subject matters of Chinese painting, such as mountains, stones, and water, when combined with new interpretations and different expressions, convey a personal understanding of the ethos of Chinese painting and aim for a style differing from traditional landscapes,"<sup>29</sup>** thus creating a dialectical relationship between personal life and historical culture. *Exile and Banishment* not only reflects the mindset of Up members toward promoting contemporary art but also embodies the spirit of the "nomadic subject," showing their marginality outside the debates on Taiwanese identity and local art. Their "center" might be better understood as focused on self and life—a state of mind echoed by Huang Hung-Teh's remark on the exhibition title: **"The whole, along with some painters criticizing**

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<sup>28</sup> Hsu, Yuan-Ta. "'Painting' Is Intended for All—The Maverick from Tainan, Huang Hung-Teh." *The Majestic Monthly*, no. 8 (October 2006), p. 85.

<sup>29</sup> Huang, Chin-Tsai (ed.) *1990 Modern Art Style Exhibition of South Taiwan*. Tainan: Tainan Cultural Center, 1990, p. 6.

or representing an object or phenomenon, is not the whole; but I believe that I am the whole.”<sup>30</sup>



Huang Hung-Teh, *Bird*

### **Ku Shih-Yung: The Nomadic Spirit in Alienated Spaces**

In the interview, Chen Kai-Huang described Ku Shih-Yung as a representative of Arte Povera in the West. *Pillar* (擎柱), consisting of a black pillar and a square framed canvas mounted on a wall, belongs to Ku’s early *Dark Bearing Series* (黝黑方位系列) from the 1990s. This piece reflects his inner world—the smooth, still surface symbolizes a cosmic, boundless inner world, and the instability of wandering abroad, nomadically moving among different subjects without a fixed destination. It also signifies the artist’s attempt to escape real society. Consequently, he has described his work as “nomadic” and shared his ideas on “exile”:

*Internal self-exile often evokes nostalgia, driven by a longing for home or ideals. In contrast, nomadism does not carry the weight of the past, historical memories, or future expectations. Essentially, because Taiwan’s environment is constantly changing, its disconnected roots have led to a lack of stable security. This insecurity is reflected in the state’s tendency to cling to fragmented folk customs and a retrospective view of self-identity. However, the state’s approach to identity differs greatly from that of individual artists. Taiwanese artists tend to be*

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<sup>30</sup> Ocular Studio (implementor). *A Preliminary Exploration of Tainan’s Contemporary Art Landscape 1: A Study of the Modern Art Style Exhibition of South Taiwan*. 2017, p. 14.

*nomadic, focusing on survival amid palpable changes and continually adapting and responding to each new situation.*<sup>31</sup>

As a result, instead of “exile,” the artist argues that the term “nomadic” is more appropriate for describing the subjectivity of Taiwanese artists today, as they remain in a continually drifting and adaptable state while constantly re-examining themselves.



Ku Shih-Yung, *Pillar*

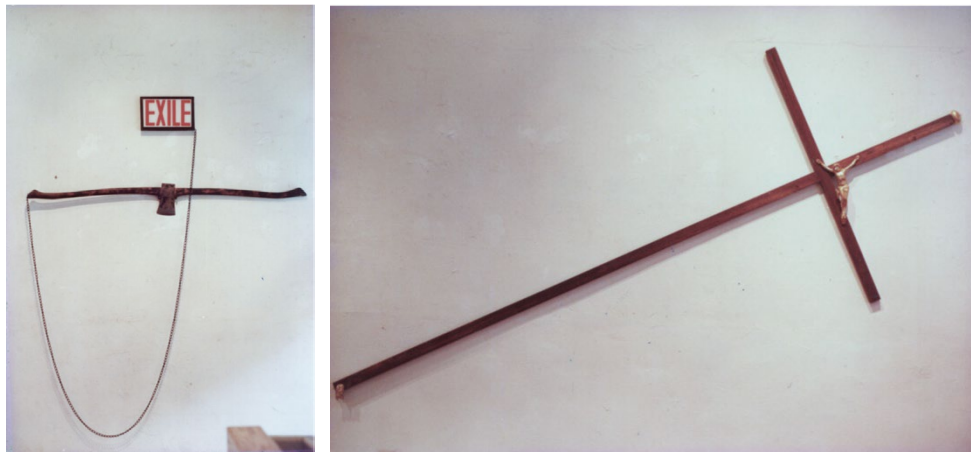
### **Mei Dean-E: An Autonomous Quest in Exile and Banishment**

Classified by Chen Kai-Huang as leaning towards Neo-Dadaism after World War II, Mei Dean-E’s time abroad from 1988 to 1991 caused an alienation that led him to reflect on personal identity, mirroring Chen’s own thoughts. In his early work, Mei employed methods of conversion and appropriation to initiate dialogues with classic images and art historical forms. Building on this, he gradually developed ideas about politics, culture, and identity, along with issues of subjectivity, which contributed to the characteristic instability and fluidity of his symbolism. Consider the two works shown in *Exile and Banishment* as examples. Mei used the cross—a recurring symbol in his early work. The tilted cross and a metal chain linking a sign stating “EXILE” challenge the traditional way of representing the cross. Additionally, the story of Jesus is one of the earliest spiritual symbols of exile, as seen in the *Gospel of John* (1:11): “He came to his own, and his own did not receive him,” which describes Jesus’ arrival, yet one that was misunderstood, rejected, and ultimately led to his exile. *Hebrews* (13:12 13) states: “And so Jesus also suffered outside the city gate to make the people holy through his own blood....Let us, then, go to him outside the camp, bearing the disgrace,” symbolizing his ultimate exile and break from secular order. The unconventional cross

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<sup>31</sup> Chen, Yi-Chun. “Alienation: Exploring the Nomadic Spirit in Space—An Interview with Ku Shih-Yung in Paris.” *Artist*, pp. 374–9.

and Jesus's exile create contradictions and contrasts, leading to mutually dialectical referencing and the appropriation of symbols.



Mei Dean-E, *Exile* (left) and *Ethical Spirit of Protestantism* (right)

During a talk about this exhibition, Mei asked: What does it mean for an artist today to have an autonomous attitude toward creation? For him, *Exile and Banishment* represented a continuous dialectic reflection on the meaning of creative “autonomy,” which might be linked to the philosophical idea of “being at ease.” However, in practice, creation is itself a state of unease. Exploring human conditions and subjectivity through consciousness and knowledge systems can also be uncomfortable. Furthermore, the social system or climate at the time tended to frame artworks through “aesthetics,” which also introduced a sense of unease into Mei’s creative work, while creating a break between the self and the social system.

### **Lien Teh-Cheng: A Postcolonial Dialectic on the Interaction between Signifier and Signified**

Chen Kai-Huang has described Lien Teh-Cheng’s work as “characteristic of the 1980s and 1990s, which is highly theoretical and carries an intellectual force.” *Untitled (Confucius Says)* (無題 (子曰)), displayed in this exhibition, features the characters “子曰” (meaning “Confucius says”) on the left and a Japanese erotic image in the middle. This piece suggests that Confucius’s teachings constituted the core ideology and moral standards in Taiwanese education before the lifting of martial law, indicating an insular, traditional mentality and blind social conformity. The erotic image bluntly depicts sexual intercourse, symbolizing spiritual, verbal, and behavioral taboos in society. This contradicts the traditional Confucian dogma and forms a vivid dialectic, accompanied by humorous puns involving the characters (“子曰” sounds like “制約,” meaning “conditioning,” and “子” can mean “child” or “son”), serving as a sharp social critique of societal and political circumstances.

Chen mentioned in the interview that he included Lien in the exhibition, stating:

*In fact, my focus was not on how the work related to the curatorial theme but rather on exploring how a specific form of political aesthetics could be developed. For example, Lien Teh-Cheng's work engaged with a dialectic between image and text. His work is not solely about the textual elements but also involves symbolism; both the image and text in his work are highly symbolic. Through the interaction between the signifier and the signified, it produces references that are both precise and imprecise, thus leading to the emergence of dialectics. This quality effectively addresses the inaccuracies often found in postcolonial perspectives.*<sup>32</sup>



Lien Teh-Cheng, *Untitled (Confucius Says)*

### **Chu Chia-Hua: Exile and Banishment in Social Systems**

Chen Kai-Huang considered Chu Chia-Hua an artist of pop art from his era. In *Exile and Banishment* of 1993, Chu displayed bright, eye-catching feathers on the wall, creating a fetishistic aesthetic that evoked an irresistible capitalist appeal. As always, he challenged viewers' subjective perceptions through objectification while also inspiring their imagination about art and taste. His work delivers a satirical and playful critique of kitsch art, embodying the critical and reflective qualities of pop art while contemplating the relationship between art and consumer society. This perspective appears to address the exile and banishment within the art market and social system that Up aimed to challenge—that is, the figurative works of the plein air style prevalent at the time.

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<sup>32</sup> My interview with Chen Kai-Huang, May 25, 2025.



Chu Chia-Hua, *Feather Series*

Chu's view of *Exile and Banishment* provided his reflection on the "art market" as a subject: Does Taiwan truly have an art market, or simply a so-called "painting market"? Pop art, through mass reproduction, critiques capitalist consumer systems. Similarly, Chu questioned Taiwan's art market, and even the so-called "local consciousness" had been repeatedly discussed and consumed in debates on Taiwan's subjectivity—sometimes even overriding the essence of art itself. The art market from the 1980s to the 1990s was dominated by "local painting" preferred by art institutions and spaces (i.e., museums, art centers, and galleries). In particular, after martial law was lifted, previously silent senior artists had opportunities to be rediscovered. The affection for such modern artworks was seen as a sign of love for the native land. Meanwhile, the demographic exposed to these works since their school years was now middle-aged. These middle-aged groups were more understanding and financially capable of purchasing works by senior artists, thus becoming the mainstream in the market.<sup>33</sup> Hsieh Tung-Shan (謝東山) once described this:

*From a socio-economic perspective, Taiwan had not yet developed a mature bourgeois society in the 1980s. Naturally, there was no philistine market scorned by avant-garde artists. Apart from the emerging art market starting in 1989, which involved speculation on works by senior artists (mostly falling into the category of bourgeois art), avant-garde art remained largely ignored.*<sup>34</sup>

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<sup>33</sup> Lee, I-Show. *The Study of Taiwan Galleries Culture Ecology in 90's*. Master's Thesis, Graduate Institute of Aesthetics and Art Management, 2002, p. 28.

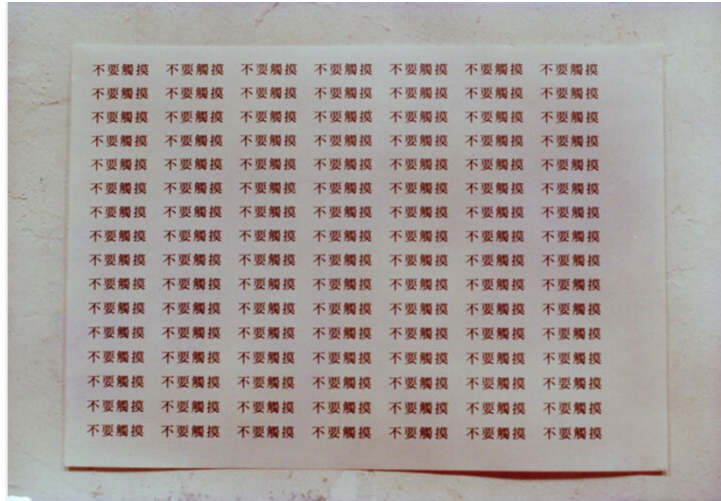
<sup>34</sup> Hsieh, Tung-Shan. "Taiwanese Avant-Garde Art in the 80s," p. 51.

Therefore, the so-called exile and banishment for Chu is, in fact, the masses' narrow understanding of "locality" and a cognitive break.

### **Tang Huang-Chen: An Inquiry into the Subjectivity of Human Existence**

Tang Huang-Chen's work explores performance and performance art, often utilizing everyday white objects, such as flour, sugar cubes, and paper, to perform repetitive actions without clear purpose. Through this seemingly absurd process, she thoughtfully reflects on the absurdity of human existence and the structure of life. Using her body to "count" and accumulate the quantity of objects over time, she confronts the abyss of emptiness and existence through the repetition of white, further fostering self-awareness and introspection about one's destined condition. Regarding her work showcased in the exhibition, Tang mentioned that this opportunity prompted her to question her identity, leading her to deconstruct certain traits in order to shape the so-called "subject." So, the first step the artist took was entering the gallery and taking Polaroid photos. Next, she left her fingerprints in flour within the space. Flour scattered around was placed in bags, which Tang saw as originally plant-based, having grown from the soil. However, when placed in plastic bags, it symbolized her fleeting presence in that space, prompting reflection on the relationship between land, plants, and self. Meanwhile, "touch" here signifies not only self-validation and identity but also the vagueness and ephemerality represented by the flour traces. As a result, "Do Not Touch" signs were visible in the exhibition space. Through the dialectic relationship between material, space, and action, Tang's interpretation of "exile and banishment" perhaps aligns more with existentialist thought.





Tang Huang-Chen's works featured in *Exile and Banishment*.

## Conclusion

Overall, how did Up influence the subjectivity of Taiwanese art through *Exile and Banishment*? In the theoretical discourse of the exhibition, what aspects of Taiwanese art did participating artists like Huang Hung-Teh, Lien Teh-Cheng, and Ku Shih-Yung each represent? For example, Yen Ding-Sen once stated: “The lovable aspect of ‘Southern Taiwan,’ in my opinion, is what Huang Hung-Teh and I are fond of... I feel this relates to Taiwan’s system or the city atmosphere of Tainan... For instance, Huang and I embody a kind of nomadic, urban-roving vagabond character.” While exile, banishment, and vagabonding may be key vocabularies of the 1990s, each artist’s work expresses these concepts in various distinct ways.

While some artists in *Exile and Banishment* reflected the dominant creative styles of that period, Chen Kai-Huang did not aim to define a specific Taiwanese subjectivity through the exhibition. The works showcased by the six artists did not offer definitive answers. Instead, they embodied a self-dialectical process or reflection on the contradictions and conflicts in Taiwan during that time. This sense of uncertainty, as Chen explained, results in what he described as a state of nomadic spirit.

Furthermore, Up also recognized that they were part of a group of artists operating on the fringes of the mainstream art world. This awareness motivated them to actively promote contemporary art in a pure, spiritual manner, while embracing a variety of expressive styles, including surrealism, neo-expressionism, pop art, as well as performance and conceptual art. They were open to collaborating with and supporting artists with potential in contemporary art. However, they did not specifically engage in debates about Taiwanese identity or discussions on the subjectivity of regional art—for example, the unique “Black Painting” discourse in Kaohsiung. Instead, the subjective

spirit of Up leaned more toward self-reflection and life. This was reflected in Huang Hung-Teh's explanation of the idea of "totality" (總體) in the Chinese exhibition title: **"Some painters approach an object or phenomenon as a form of critique or expression, but that is not totality. I believe I myself embody totality."** For other Up members, their idea of the so-called subjectivity varied to some extent. For example, Yen's feelings of "exile" carried nostalgic undertones, rooted in mental imagery connected to people, land, and historical context. His frequent depiction of a low tea table—an object from his life—is also an element in literati landscape paintings from the Yuan dynasty. This element thus becomes a dialectic of the heart—possibly symbolizing oneself, life, or land. The artists featured in *Exile and Banishment* were criticized for not fitting the definition of the so-called "marginal" artists, and some even produced works that seemed unrelated to the exhibition theme. However, like the Up members, their work is characterized by a creative state that indicates the disconnection between the signifier and the signified, revealing ongoing dialectical reflection on the meaning of subjectivity.