

以身作則

身體行為藝術 Gestures

Body Art Stories-Marina Abramović & The Others

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策展人：維洛里歐・德侯・謝佩霓

Curators: Valerio Dehò, Pei-ni Beatrice Hsieh



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Vito Acconci

Valie Export

Renate Bertlmann

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Preface

Since Tehching Hsieh jumped from his apartment on Wenzhou Street in Taipei back in the 1970s, artists in Taiwan have started to use their bodies as a way to express their artistic creations in addition to tangible objects, turning art from something more static and visual into something more dynamic and behavioral. Directly and bluntly challenging the boundaries of art, performance artists have applied different forms of artistic expression based on their bodies, behaviors and actions in different contexts to challenge existing concepts and institutions. They have created a unique chapter on body performance art in the history of Taiwan's art development.

The exhibition, "Gestures—Body Art Stories—Marina Abramović & The Others," is organized by the Kaohsiung Museum of Fine Arts (KMFA) with the intention to introduce performance art, an important aspect of contemporary art, to people in Taiwan. Even though performance artists from the past to the present, from the West to Taiwan, are different in issues they have focused on or challenged, they are common in their continuous efforts to explore the possibilities of using the body to bring disruptive changes to viewers' perception and thinking. Compared with the mainstream art, "body" has received limited attention in Taiwan and there has been a long-term lack of systematic exhibitions and researches on this subject. As the only one major public art museum in southern Taiwan, KMFA aims to demonstrate the dynamics of performance art development around the world on the one hand and, on the other, compare the perspectives of Taiwan's performance artists with those of international classics to explore the commonalities and differences through this exhibition, which includes works of Marina Abramović, mother of the performance art, as its core.

The exhibition would not have been made possible without the hard work of the two curators: Ms. Pei-ni Beatrice Hsieh, former director of KMFA, and Professor Valerio Dehó. We would also like to thank The Cultural Broker Ltd. in London, and Kunst Merano Arte in Italy, co-organizers of the exhibition. We owe much to the budgetary support from the Ministry of Culture, whose funding enabled us to bring classic works of western performance art to Taiwan. In addition, we deeply appreciate the inputs from all the coordinating organizations, including Yeh Rong Jai Culture & Art Foundation; Well-Glory Architecture, Culture & ART Foundation; HAOHAUS; and Dogpig Café, which is one of the most important spaces for performance art exhibitions in Taiwan. We would like to express our special thanks to Dogpig Café for its assistance to this exhibition and to pay tribute to Mr. Leo Liu, artist and owner of Dogpig, for his years of hard work. Last but not least, we would like to extend our sincere gratitude to the Mountain Art Foundation and Optoma Technology for their frequent sponsorship of KMFA's exhibitions and activities, including this exhibition.

The exhibition, "Gestures—Body Art Stories—Marina Abramović & The Others," is an exhibition combines historical, international and local perspectives of body performance art. It is one of the most comprehensive and the largest exhibitions of its kind in Taiwan. Viewers should not miss it if they want to know more about the contemporary art history. Through this exhibition, we hope to not only provide an informative and organized view into the contemporary performance art but also pay our highest homage to all the body performance artists.

Sunny Jein
Acting Director, Kaohsiung Museum of Fine Arts
September 2015

專文
Essays

藝術家身體

維洛里歐·德侯
策展人

「你所需的，只有愛」——約翰·藍儂，1967

1960年代中各種符號與語言大爆發，身體成為藝術研究及文化辯論的中心。先前數百年來，裸體被視為傷風敗俗，在肖像學體制中受到諸多限制及遮掩，在自由表述的黃金60年代，身體成為了政治抗議的符號，並獲得了顛覆傳統的價值。

自艾倫·卡普羅在1958年的《偶發藝術》之後，藝術家就像炸彈一般，爆發散播其體驗，展現新的能量，讓他們走出工作室並參與社會生活。在經歷了藝術是屬於中產階級或是權貴階級的爭議之後，藝術從身體及表演之中重新開始。一系列關於人際距離及人際關係治療的研究（如50年代的保羅·瓦茲拉威克與在加州的帕羅奧圖學派）影響了同時代的藝術。藝術家以此方式自我挑戰，有時讓他們沉默的身體來發言，或將藝術帶到街頭劇場的層次，與大眾對話，進行視覺及語言的交流，這些都必須透過肉體才能實現。在60及70年代，社會改變，藝術、人生及政治融合為一，藝術家以自己的行動及詮釋來參與社會議題的探討。從威斯巴登到維也納，從那不勒斯到巴黎，藝術家因為擾亂社會秩序及妨礙風俗等罪名而遭到逮捕，而這些罪名正是藝術家所要達到的意圖。在政治領域及街頭，藝術家舉行大型的共同表演，有好幾次遭到警方介入。即使如此，身體跟藝術的逆轉依然成功，因為其顛覆了體制，使用年輕人能了解並感同身受的语言。在當時，關於藝術品的迷思無疑地遭到破除，認為藝術品重要的是內容及原創性，而非外形及傳統，所以一切都必須在行動之中消耗。在發生的那一刻之後銷毀。但在十年之後，為了銘記這一段藝術歷史，當時藝術所留下的畫作及照片再次出現於藝術市場，當時留下的照片、畫作以及對一般人感覺是神聖的物品，雖然數量可能過少，但至少也是這一個時代的痕跡。

身體藝術雖是自1968年開始廣傳的藝術運動，但其可說是行為藝術及偶發藝術的產物，淵源可追溯到50年代之前。艾倫·卡普羅可說是身體藝術的先驅，除他之外，還有一些日本的具體派藝術家，如村上三郎，在1956年的《穿越》作品中，穿著一般服裝，還戴著眼鏡，用自己身體衝破一排紙板畫布，然後用雙手把畫布撕成碎片。

不論是身體藝術或類似的行為藝術，其基準是使用身體作為藝術表現創作的基石。根據幾位參與此全球運動的藝術家所言，身體可以比任何可能的創作技巧更具表述力，光是藉由身體就應該可以跟人的內在在世界溝通，向大眾展示其中的懊惱、痛苦及問題。表演的成功不僅取決於其中戲劇與演出的融合，也取決於傳遞給觀眾有意義的訊息。其之所以能帶來獨特的溝通，原因是每個具創意行為背後的概念。行為與身體藝術將精英藝術帶給每個人，讓大眾有參與表演的可能性，進而為兩個不同的世界建立了聯繫。「身體藝術」一詞首次使用是在1969年，用來命名維托·阿康奇及楊·威爾森在紐約表演的類型。布魯斯·諾曼、克里斯·波頓與丹尼斯·歐本罕則是提升至極為概念化的層次，已經把身體做為一種「表達材料」來使用。

維托·阿康奇是義大利裔的美國藝術家，在1940年出生於紐約。他一開始是詩人，從事視覺詩的創作，日後才變成一位重要的行為藝術家。在1970年的《商標》，他在自己身體上嘴巴可以咬到的每個地方都留下咬痕，然後塗上墨水，將咬痕印在紙張或其它物品的表面上。在1970年的《轉變》，他燒掉自己的胸毛，拉長乳頭，將陰莖夾在雙腿間，試圖將自己從男性變成女性。1970年的《孔穴》，他把肚臍變成陰道；1971年的《種子床》，他躲在觀眾走動的斜梯下自慰。自80年代以來，他著重在各個計劃項目中烏托邦建築創作。

在早幾年之前，從1965年到1969年，一群名為「維也納行動主義者」的奧地利藝術家使用顏料、物品、排泄物以及來自人體的材料來重申自己身體的主權，釋放所有壓抑的本能，並展現其瘋狂的一面。他們的行動廣泛多元，有政治方面的行動，如奧托·謬爾結合了身體、物品及材料所創立的事件；也有儀式性的行動，如赫爾曼·尼特西的《縱慾神秘戲劇》表演就像儀式一般，將動物屠殺肢解，然後一群人裸身

Artist Body

Valerio Dehò
Curator

"All you need is love" John Lennon, 1967

In the explosion of signs and languages during the Sixties, the body became central for the artistic research and the cultural debate. After centuries of segregation into a bourgeois iconographic system, which relegated it to anger or hid its inevitable obscenities, in that golden age for freedom of expression, the body became a symbol of political protest and acquired a subversive value.

From the *Happening* (1958) by Allan Kaprow, the artists became bombs of experience, carrying new energies that made them go outside the ateliers and participate into social life. Art, after the dispute on his bourgeois status bound to the established power, started over from body and performance. A series of studies on proxemics and relational therapy (Paul Watzlawick and the school of Palo Alto, California, during the Fifties) influenced the coeval art. In this way the artists challenge themselves, sometimes making the silence of their bodies talk or bringing art to the street-theater level, to dialogue with the public, to the visual and verbal exchange, which needs physicality to occur. In the Sixties and Seventies the society changed. Art, life and politics were one. Artists generated with their actions and expositions issues of public order. They were arrested from Wiesbaden to Vienna, from Naples to Paris for disturbing and causing scandal, exactly what they meant. Even in politics and in the streets big collective performances took place and several times police brought in; that is the reason why eversion of body and art were successful, they undermined the system, talking a language that young people understood and felt in the deep. At that time the myth of the artwork was definitely going down, remerging for alimentary necessity ten years later and to enshrine the end of a period when content and originality were essential, not the shape and the tradition, painting and pictures' market came back. Everything shall consume in action and had to burn in a moment. We have left photos, drawings, relics of a laical holiness, maybe too less, but at least a trace of a passage.

Body art was an artistic movement, spreading since 1968, but it had begun as result of performance art and happening, already before the '50. Besides Allan Kaprow, we can consider as Body Art's forerunner some performances by the Japanese group Gutai (1954), as *Passing Through*, acted by Murakami Saburo in 1956, in which the artist, dressed normal and with glasses, threw himself through a line of cardboard canvases, ripping them to shreds with his hands.

The basis for Body Art and the similar Performance Art is the use of body as a cornerstone for the creation of artistic representation. According to several artists who participated

in this global movement, the body manages to be much more expressive than every possible technique. The body alone should be able to communicate the inner world, the angst, the pain and problems of those who showed it to the public. In a performance the success derives from the mix between theater and show, but also from a message meaningful for the viewer. The unique communication it enacts, is due to the ideas behind every creative act. Performance and body art bring the elite art to everybody, creating a contact between two separate worlds, as for the possibility for the public to participate in the performance. In 1969 the term "Body Art" was first used to name the New York actions by Vito Acconci and Jan Wilson. Bruce Nauman, Chris Burden and Dennis Oppenheim, who reached an extreme conceptual level, already used the body as "expressive material."

Vito Acconci is an Italian-American artist, born in New York in 1940. He began as a poet, working with visual poetry, but turned into a major performing artist. In *Trademarks* (1970) he bits himself in every mouth-reachable corner of his body, leaving deep marks, which were painted with ink and printed on paper or other surfaces. In *Conversion* (1970), the artist burned his breast hair, pulled his nipples and hid his penis between his legs, trying out the possibility to change from masculine to feminine. In *Opening* (1970) he turns the navel into a vagina and in *Seedbed* (1971) he masturbated behind a flight where visitors walked. Since '80s he focused just on utopian architecture with various public projects.

Few years earlier (1965-69) a group of Austrian artists, the Viennese Actionist, using paint, objects, excrements and human materials, reclaimed their bodies, freeing them from every repressed instinct and showing their neurosis. The actions were diverse: political, Otto Muehl created events where body, objects and materials are mixed; ritualistic, Hermann Nitsch with the *Orgies and Mysteries Theater* performed rituals where animals were slaughtered and ripped and people were naked and covered with blood and entrails, Gunther Brus elaborated a relation between coprophagia and exhibition of the body as a fecal machine. The exercise of cruelty and blood, often with the use of razors, bandages, tweezers and blades, is a standard, performing pagan and tribal rituals, linked to the transition into adulthood and the changes in the society role. Similar to Antonin Artaud, actor and borderline writer from the '30s-'40s, they wanted to try out every possibility we have to know ourselves by means of body inquiry. Behind all this there is also the idea of a basic and shamanic religiousness, not based on the holy texts. Lea Virgine wrote: "Those who are in pain will tell you that they have the right to be taken seriously," talking about the protagonists of Body Art, those artists who choose the body

塗上動物的血液及內臟。岡瑟·布魯斯探討了食糞癖，並展示了身體就是製造糞便的機器。通常是使用剃刀、紗布、鑷子及刀片所造成的殘忍及流血成為了一項標準，表演內容關於步入成年或社會地位改變的一些異教徒及部落的儀式。就跟30年代到40年代的演員及勉強算是作家的安托南·阿爾托一樣，這些藝術家想要透過身體的探索來嘗試所有的可能性。在这一切背後是一種不是基于宗教典籍且宛如巫術般的基本宗教性。莉亞·維珍寫道：「身受痛苦者會告訴你他們有權受到認真對待」，這便是在指身體藝術的主角，選擇身體為一種語言的藝術家，也反映了殘忍能揭露內心苦痛其中深沉的含義，而這樣的內心苦痛造就了維也納行動主義的詩意。在超越永續的視覺、心靈及肉體層面，結合大眾參與最為隱藏且壓抑的禁忌之中，透過這樣身體及心靈的暴力，將中產階級的「第二層皮膚」剝除下來。

女性對行為藝術的貢獻非常重要，不僅是一種政治的選擇，代表女性主義運動中期的性別平等，也是一種挑戰社會的武器，因為女性的身體在性方面具有重要地位。在70年代，歐洲數千名女性上街頭抗議，採用共同的手勢：雙手交叉形成女性陰部的形狀。她們前所未有地要求女性的自由，重申她們自己身體的所有權。女性主義的歷史充滿了多元的觀點、理論及極為多樣的行動，而此「陰部手勢」則是每個女性運動的共同符號，因為此手勢的誕生就是為了給女性在性別及工作領域之外一個具有能見度及具體的符號。本展覽回顧了一些針對資本社會父系文化最激進的挑戰經驗，其中許多藝術家已經變成了政治符號，而吉娜·潘恩、瑪麗娜·阿布拉莫維奇、安娜·門蒂艾塔或薇莉·艾思柏等藝術家的幾個表演也變成符號，象徵著性別革命以及社會不可避免的轉變。

瑪麗娜·阿布拉莫維奇是現今最為著名的身體藝術家代表，因為她可說是整個運動歷史的縮影。在2005年11月於紐約的古根漢美術館表演的《7個簡單的作品》中，她重新詮釋了她自己以及其它藝術家的表演作品，如吉娜·潘恩、維托·阿康奇、喬瑟夫·波伊斯、布魯斯·諾曼與薇莉·艾思柏。透過此作，她為身體藝術編輯了一部重要的選集，破除對這些表演的疑慮，讓人更加了解此藝術運動。

阿布拉莫維奇的藝術職業生涯始於70年代初的塞爾維亞。在1977年的義大利波隆納行為表演藝術週期間，她跟夥伴烏雷的表演獲得了國際的注意（兩人從1976年起便一同生活及工作，直到1988年，他們表演了《愛人一長城行》，為兩人的關係劃下正式句點）。在波隆那表演藝術週期間，攝影師馬立歐·卡本為每個表演拍攝照片及錄像，為當時身體及行為藝術留下最完整的紀錄。在表演過的藝術家家中，只有瑪麗娜·阿布拉莫維奇持續以這樣的藝術語言來創作。她在2010年於紐約現代美術館表演的《藝術家在現場》為期從3月14日至5月31日，一週六天，每天7小時，這是史上歷時最長且最精彩的表演之一。《紐約時報》寫道：「她頭髮一直是編成一條辮子，往前拉從左肩垂下來；她的膚色一直是奇怪的慘白，彷彿血液都流光了。她的姿勢甚少改變：身體略微前傾，不發一語地雙眼專注地盯視前方。唯一有改變之處，而且是很大的改變，則是她的觀眾。觀眾依據到場順序，受邀坐在她前面的椅子，無聲地回應她的凝視。椅子幾乎都一直有人坐，將近1400人曾坐上這椅子，有些人一次只坐一到兩分鐘，少數人則一坐就是一整天。」

此表演之所以獨特，部分因素為藝術家扮演的重要角色，她的體力以及她對公眾全心全意的投入奉獻。坐在她前面的觀眾包含了演藝圈人物、電影明星及政治人物，每個人都有機會體驗她如磁鐵般具有引力的凝視。在此表演中，她專用的攝影師及好友，馬可·阿內利，拍攝了一系列的照片，為每一位坐在她對面的觀眾留影。在此表演數年前，阿內利請阿布拉莫維奇讓他拍攝身體藝術行動在她身體上留下的傷痕。這些傷痕述說著她的故事。阿布拉莫維奇深受吉娜·潘恩的影響，在80年代潘恩不得不停止她的藝術行動，因為她身體無法承擔充滿暴力及重複行動所帶來的負荷。阿布拉莫維奇則一直非常頑強堅韌，能夠忍受相當於過去聖人及神秘主義者所經歷的身體苦痛。她專注的個性、強而有力的凝視，以及從《藝術家在現場》觀眾臉上所反映的一切，都是她非凡之處的證明。阿內利所拍攝的照片，不僅重要獨特且傳達強烈情感，並顯示出藝術跟人之間溝通的最高境界。

as a language, and it is exactly the deep meaning of cruelty as revelation of interior suffering that build the Viennese Actionist's poetic. The most hidden and repressed taboos involve the public in a visual, mental and corporal dimension beyond sustainability. The bourgeois second skin is ripped and the body has to reborn from this violence, from this physical and mental scratch.

The women's contribution to Performance Art was very crucial, both as a political choice, representing gender equality in the central years of Feminist movement, and, since the woman's body is central for sexuality, as weapon for social challenge. During the '70s thousands of women in Europe protested in the streets, linked by the same gesture: their hands crossed to shape the female sex. They claimed, as never before, their rights to live a free sexuality and to take their own body back. The history of Feminism is bound to the plurality of perspectives, theories and actions strongly heterogeneous. The "vagina gesture" on the contrary was a symbol common to every movement, since it was born to give visibility and a material shape to the female gender's removal from the sexual and working field. This exhibition goes over some experiences of the most radical challenge to the patriarchal culture in capitalist society. Many artists became political symbols and some performances by Gina Pane, Marina Abramović, Ana Mendieta or Valie Export became symbols of the sexual revolution and the society's inevitable transformation.

Nowadays Marina Abramović is the most famous artist symbol of Body Art, since with her personality she summarizes the history of this movement. She herself, through *Seven Easy Pieces* performed at the Guggenheim Museum, New York, in November 2005, reinterpreted a series of performances both of her own and by other artists such as Gina Pane, Vito Acconci, Joseph Beuys, Bruce Nauman and Valie Export. She composed an essential anthology of this language, in order to lift the doubts on the basic performances necessary for the understanding of this artistic movement.

Marina Abramović began her artistic career in Serbia, at the beginning of the '70s. In 1977 during the Week of Performance in Bologna, she was worldly discovered with the performance she staged with her partner Ulay (the two worked and lived together from 1976 until 1988, when they performed *The Great Wall Walk* to give significance to their final breaking up.) For the Week of Performance in Bologna the photographer Mario Carbone shot several pictures and video of every performance, which is till today the most comprehensive document on the state of Body and Performance Art at that time. No other artist continued to work with this language as Marina Abramović did. In *The Artist is Present* held at MoMA

in New York (2010), she sits for seven hours a day, six days a week, from March 14 till May 31. in one of the longest and most extraordinary performance in history. The New York Times wrote, "Always her hair, in a braided plait, was pulled forward over her left shoulder. Always her skin was an odd pasty white, as if the blood had drained away. Her pose rarely changed: her body slightly bent forward, she stared silently and intently straight ahead. There was one variable, a big one: her audience. Visitors to the museum were invited, first come first served, to sit in a chair facing her and silently return her gaze. The chair has rarely, if ever, been empty. Close to 1,400 people have occupied it, some for only a minute or two, a few for an entire day."

The artist's central role, her strength test and her capacity to totally dedicate herself to the public are some elements that made this event unique. In front of her sit show figures, cinema actors, and politicians: everyone had the chance to meet her magnetic gaze. During the performance Marco Anelli, official Abramović photographer and a good friend of hers, shot a series of pictures portraying every person who sit in front of her. Some years before the photographer asked Abramović to shoot the scars that body art actions had left on her body. These scars tell her story. Gina Pane, an artist who strongly influenced Marina, had to stop her actions in the early '80s for health reasons; her body could not endure the stress of violent and repeated actions. Abramović has always been very tenacious and she has the capacity to endure physical pain comparable to the great saint and mystics of the past. Her intense personality, her powerful gaze, what we see reflecting on *The Artist is Present* viewers' faces are proves of her extraordinariness. The essential, intense and unique pictures by Marco Anelli demonstrate how far art can come communicating with people.

Gina Pane, after experimenting with sculpture in the early '60s, participated in the cultural environment where Arte Povera began. Her actions on and in the landscape were documented by a series of pictures. She can just move shaded stones into the sun, *Pierres déplacées* (1968), or made a picture showing her standing between the land and the sky, perpendicular to the horizon, looking straight in front of her, *Situation idéale* (1968), to express all her inner universe. *La pêche endeuilée* (1968) in memory of the Japanese fishermen who died during the American nuclear experiments and the extraordinary *Dessin verrouillé* (1968), in which inside an iron box is hidden a mysterious drawing, are moments of die-hard artistic career. In *Dessin* we can find traces of Marcel Duchamp and Piero Manzoni, but we can already find the suture cuts, the box's welding is a cut that can be healed but the mark will always stay as memory of

吉娜·潘恩在60年代初進行雕塑的實驗後，加入了貧窮藝術所開始的文化環境中。她以風景為主題及背景的藝術行動留下了一系列的攝影紀錄。她的行動可以只是把樹蔭下的石頭移到陽光，如1968年的《流離失所的石頭》，也可以是站在天地之間，與遠方的水平線成垂直，看著前方，如1968年的《理想的位置》，藉此來表達她內心世界的一切。同年的《憂鬱的漁業》是紀念美國核武試驗中死去的日本漁民，而精彩的《鎖閉的圖畫》則是用了一個鐵盒，裡面藏了一幅神秘的繪畫。這些作品都是她致力於藝術職業生涯的代表時刻。在《鎖閉的圖畫》中，我們可以發現杜象與曼佐尼的痕跡，不過也發現盒子焊接的地方就像縫合的傷口，雖然傷口可以痊癒，但永遠會留下痕跡記憶。對潘恩而言，藝術是愛、給予以及對如母的大自然完全開放。她在1974年於巴賽爾的Diagramma藝廊演出的《死亡控制》、1974年的《靈魂》或1973年的《行動狀態》則是令人震驚的作品，玫瑰花刺象徵了宗教性與女性處境之間的痛苦。潘恩堅信自己的信仰，而她的藝術就是神聖的藝術。當然，她的願景並不是要解釋當代的靈性，但對藝術扮演了重要角色的當代靈性而言，她的願景是至關重要。吉娜·潘恩是給每個人的一個例子，我們應該考慮她整個作品，而不該只拿她最令人記憶深刻的表演（或應該說行動）來定義她。她做到了用象徵性的方式來使用身體，就像耶穌一樣，超越歷史與信仰。這就是她從事身體藝術的原因，尋找在身體及心靈上跟公眾的一種辯證性的平衡。她也做到了釐清表述的限制，以及跟觀眾之間保持距離。

薇莉·艾思柏是奧地利藝術家，在1967年將名字從「Waltraud Höllinger」改為「VALIE EXPORT」（每個字母都大寫），其意思為：「價值觀及社會政治改變的出口商。」她的改名是為了摒棄父親跟前夫的姓氏，引用了奧地利知名香煙品牌「Export Smart」的名稱，用香煙來作為一種代表快速消費享樂的符號。此外，在當時對奧地利女性而言，抽煙是一種性別的明顯僭越，違背家庭及社會價值的全然享樂。另一項西方帶來的女性敗德象徵及符號則是刺青，所以她在1971年找了刺青師傅要紋身，她原本要在背上刺上一條延伸到她肩膀及雙頰的蛇，但刺青師傅反對，覺得在女性身上刺這個圖案也太過頭了。在1968年，她表演了最為知名的作品（日後阿布拉莫維奇在《7個簡單的作品》重新詮釋），名為《褲子行動：生殖器恐慌》；在此作品中，她到慕尼黑黑紅燈區的一家電影院，穿著褲襠挖空的褲子，露出自己的陰部給觀眾觀看。一年後，也就是1969年，此作品於維也納演出，並由攝影師彼得·海斯曼拍攝照片。在電影院的演出及照片是針對男性，要激發他們思考女性在電影中所扮演的消極被動角色。在她的表演行動中，女性身體是女性藝術家完全自由使用且沒有任何條件限制的真實武器。女性能隨心所欲且自由地提供自己的身體，擺脫女性邊緣角色的限制。

歐蘭的創作也探索相同的女性社會地位的反叛。她是法國藝術家，出生於1947年，因為藉由整形手術改變身體而著名。她一方面屬於身體藝術的傳統，在1964年開始她的表演作品，另一方面她發展出一種獨特的個性，研究後有機的身體以及自然和科技的混合。自1990年5月，她開始進行數次整形手術的表演，名為《聖歐蘭的重生》，目的是要重生成為一個類似維納斯、戴安娜、歐羅芭、賽姬及蒙娜麗莎等古典美女的全新個體。歐蘭超越法律限制，要求重新改造自己的權利（她必須面對的一個問題是在1997年跟戶政單位更改她法律身份），並反映科技及新型手術所帶來的重大改變。有人寫道：她「融合巴洛克圖像、醫學技術、資訊科技、劇場及大眾媒體，她的作品挑戰了傳統對美的想法以及西方對身份及他者的概念。」11月21日於紐約，在她最後一次手術/表演中，兩個矽膠植入物放入她額頭兩側，形成兩塊明顯的突起，像是頭上長兩個小角。她的作品通常是她手術的紀錄，有時候她把手術後割除下的部分留下來，而最近她還拍攝了辛蒂·雪曼風格的照片。歐蘭作品除了繪畫及雕塑，還有電影，她跟美國邪典電影導演大衛·柯能堡合作拍攝一部電影。

喬瑟夫·波依斯的作品自他第一件行為藝術起，1965年的《如何向死兔子解釋圖畫》，就一直帶有強烈的社會意涵。他一直傾向使用具有教育目標的公共演講，而不是身體的行動。藝術是對社會生活及人性關係的教育。在80年代，波依斯通常居住於義大利的阿布魯佐，跟貝比·杜里尼及他的妻子露葵西亞住在

the wound. For Gina art is love, giving, and total openness to nature as mother. The "scandal" is generated by her actions as *Death Control* (presented in 1974 at Basel with the gallery Diagramma) or *Psyche* (1974) or *Action sentimental* (1973) in which the rose thorns are symbols of an agony suspended between religiosity and women's condition. The artist was religious and her art is sacred art. Certainly her vision was not explanatory but fundamental for a contemporary spirituality in which art had a major role. Gina Pane is an example for everyone and instead of identifying her just with the most memorable performances (actions, we should say), we should consider her whole oeuvre. She managed to use the body in a symbolic manner, just like Christ, beyond history and believes. That is why she worked in Body Art looking for a dialectic balance with the public, a physical and mental involvement with it. She also managed to clarify the limits of representation and to keep distance with the viewers.

Valie Export is an Austrian artist, who in 1967 changed her name from Waltraud Höllinger into VALIE EXPORT (written always in capital letter), meaning: "values and social-political transformation exporter," denying both the paternal and marital surnames. She also wanted to refer to a famous Austrian cigarettes brand "Export Smart." The artist meant to use the cigarettes as symbol for a fast consuming pleasure, moreover at that time, for women, smoking meant to show transgression as explicit sexuality, displayed as pure pleasure and free from family and society values. One element and symbol of western transgression was the tattoo; that is why VALIE EXPORT tattooed in 1971. Her original idea was to get a snake tattoo on her back, till her shoulder and cheeks, but the tattooist opposed, considering it excessive for a woman. In 1968 she made her most famous performance (restage by Marina Abramović in *Seven Easy Pieces*) titled *Genitalpanik*. VALIE EXPORT went in a red light cinema in Munich with her pants cut in the groin area showing her vagina to the public. The photographer Peter Hassmann took photos of the performance in 1969, a year later, in Vienna.

The cinema performance and the pictures were meant for a male public to stimulate thoughts on the passive women's role in cinema. In her actions the female body was a true weapon that the woman artist used in total freedom and without conditionings. The woman offered herself spontaneously and freely, breaking the scheme that limited her to a marginal role.

Orlan works with the same rebellion against the woman's role in society. She is a French artist born in 1947, who became famous for modifying her body with plastic surgery. On one side she belongs to the Body Art tradition, begging her performance work in 1964, on the other she developed a unique personality, researching on the post-organic body and

the hybridization between nature and technology. Beginning May 1990 she underwent several surgical operations, titled *The Reincarnation of Saint Orlan*, aiming to become a new being, similar to classical models as Venus, Diana, Europa, Psyche and Mona Lisa. Orlan claims her right to reinvent herself beyond the legal control (one problem she had to face was her legal identity change at the civil registry in 1997) and to reflect on the big changes brought by technology and new surgical possibilities. They wrote about her "mixing baroque iconography, medical technology, informatics, theater and mass media, her work challenges the traditional idea of beauty and the western notion of identity and otherness." During her last surgical operation/performance in November 21 in New York, she got affixed two silicon installations at the side of her forehead, creating two visible bumps, similar to small horns. Her works is usually the documentation of her surgeries; in some cases she kept post-surgical organic rests as relics and recently she took pictures in the manner of Cindy Sherman. Orlan's work ranges from painting to sculpture and cinema, she has been working at a movie with the cult American director David Cronenberg.

Joseph Beuys' work has always had a strong social nature since his first performance in 1965 *How to explain pictures to a dead hare*. He always tended towards public speeches with pedagogical aim rather than body actions. Art is education to social life and nature relation. In the '80s Beuys often lived in Italy, in the Abruzzi with the photographer and landlord Baby Durini and his wife Lucrezia de Domizio. Together they worked at the project "Environmental protection," aiming to preserve those activities connected with the area's anthropology. To make wine and oil can become an artistic activity if it is shared and free from commercial reasons. To spread this message is the artist's aim, since he is, as Beuys always felt, a mediator inside society.

For 35 years Cindy Sherman (1954, Glen Ridge, USA) has been exploring various female social roles and identities. Contrary to accepted beliefs, *Untitled Film Stills* (1977-1980) are not the first work by Sherman, but rather a series of artwork made between 1975 and 1977 in Buffalo, which became the basis of her future work. In that time she defined the game of transformation as the central focus of her artistic discourse. She realized many photos, unknown till now, incorporating various theatrical elements. With Sherman the performance art basis changes, since the artist is not just the direct actress of her work, but she chooses the image arrangement as well. The actions are built following a clear lay out, without any external photographer; everything is planned. We can say that there is just the concept of the performance, but the linguistic code is bounded to the image, not the event. The

一起，杜里尼是一名攝影師也是波依斯在義大利的房東。他們在「環境保護」這個項目共同合作，目的是為了保存跟這個地區人文相關的活動。釀酒及榨油若是眾人共享且跳脫商業因素，則也可成為藝術活動。波依斯的目標就是傳達這樣的訊息，因為就如他一直所認為的：他是在社會中的一位協調者。

辛蒂·雪曼在1954年於美國的紐澤西出生。她以35年的時間探索女性在社會中的角色及身份認同。一般認為1977年到1980年的《無題影片定格》是她最早的作品，但其實她最早的作品是在1975年到1977年於水牛城完成的一系列作品，這些作品成為她日後創作的基礎。在當時，她把蛻變視為其藝術對話的焦點，集合了不同的劇場元素，拍攝了許多至今依然不為人知的照片。行為藝術的基礎隨雪曼發生了改變，因為她不僅是作品之中直接的演出者，影像的安排也是由她所選擇，整個行動都是根據清楚的設計及佈置，沒有任何外部的攝影師來拍攝紀錄，一切都是經過計劃。我們可以說她的作品僅是表演的概念，她的藝術語言僅限於影像，而不是事件。她精彩的《影片定格》系列探討了多個女性主題，如危險感、都市生活的痛苦及孤單，透過攝影，用當代的圖像來呈現這些主題。她的例子顯然對其他女性藝術家而言相當重要。其中年紀較輕的思薇亞·坎普雷西以自我內在剖析且相當劇場性的方式，建立了一個充滿詩意且僅她一人獨居的精美世界。歐蒂尼亞·帕米希則較偏向身體及煽動性主題，玩的議題包含女性的刻板印象、婚姻符號以及傳統女性神聖之地：廚房。

另一方面，出生於1969年的義大利藝術家凡妮莎·畢克勞佛特則是跟吉娜·潘恩一樣，以藝術史為靈感來源，特別是皮耶羅·德拉·弗朗切斯卡的經典畫作，另外她許多地方也參考了高達、維斯康堤與法斯賓德等人的電影。她的首次表演《VB01》是在1992年於米蘭的一間藝廊進行，藝廊的經紀人英格濱也是幫助吉娜·潘恩在1968年開啟藝術生涯的功臣。從一開始畢克勞佛特選擇用自己名字縮寫「VB」來命名她的表演，後面搭配數字來依序編號，藉此強調每次表演都是獨立個體。作品的標題成為她個人的資料庫，方便記憶而且跟其他藝術家有所區分。透過攝影跟錄像，藝術家能將她每次表演的生命從單一事件延伸，創造出獨立的藝術作品，而非僅是專業攝影師創造的紀錄。在《VB01》，畢克勞佛特展示她私人的繪畫日記《食物日記》，她在裡面記錄了她前幾週吃的所有東西。表演一開始，她選了30位身形纖細的年輕美女上場，這些人是她在街頭上遇見並邀請她們來穿上她的衣服，主要是白、黑、紅、黃、粉與橘色的連衣裙。畢克勞佛特探討當代女性厭食症以及對食物的著迷等病態，將時尚圈視為當代社會的原型。她通常使用跟廣告相關的製作生產系統來從事創作。

芮吉娜·荷西·歌琳多也許是門帝艾塔（美國極簡藝術家卡爾·安德烈之妻）以及阿布拉莫維奇等偉大身體藝術家的唯一繼承者。她是瓜地馬拉的女藝術家，出生於1974年。她的作品抗議對女性的暴力，對抗文化、政治及社會的傳統。她把自己的表演稱為「身心行為」，藉此強調表演所蘊含的痛苦及情緒。在表演中，她採用挑戰身心極限的激烈姿勢，讓身體處於持續的衝突之中，藉此反應瓜地馬拉人民及人類社會所處的戲劇性生活。她曾參加2001年及2003年的威尼斯雙年展，表演了《誰能擦去痕跡》，在此作品中她赤腳徒步橫越瓜地馬拉市，偶爾停下來將雙腳浸入裝滿人血的盆子，在路上印上血足印，藉此抗議前獨裁者里奧斯·蒙特第二次參選瓜地馬拉總統。在2005年，她因為《處女膜重建》此優秀作品贏得了威尼斯雙年展年輕藝術家金獅獎，此作品探討傳統社會制度對女性的要求——必須身為處女才能嫁人並成為社會一份子。兩年後，她在羅馬「Volume!」基金會表演了《鉗》此作品，將自己用手鐐腳銬囚禁在Regina Coeli監牢旁邊的牆上，創造出跟牆壁另一邊囚犯所身處的類似處境。她最近的作品是2014年的《我還活著》，顯示即使經歷了所有暴力，藝術家依然存在著，堅守她所有精神力量及政治信念。

展覽中最後一位藝術家是芭倫亨娜·可蕾拉（義大利人，出生於1984年），最年輕的藝術家，其作品呈現了身體藝術的新視角。透過網路這個新媒體，她的演出僅限於她臉書上的朋友觀看，看到她身體不斷改變姿勢，最後消失在網路之中。她的作品名為《十字架的29站》，靈感源自於耶穌登上骷髏山歷經一站又一站的難關最後死而復活。在網路上的死亡之後，芭倫亨娜將在臉書上以新的身分重生。

extraordinary series of *Film Still* takes over various feminine themes, as the sense of danger, the urban anguish, the loneliness, but changes them to contemporary icons through photography.

Her example has surely been of major importance for other women artists. Among the younger Silvia Camporesi created a delicate and poetical universe, lived in by herself, in an intimate and rather theatrical manner. More corporeal and provocative, Odinea Pamici plays with female stereotypes, with marriage's symbols and with the kitchen as space sacred to the traditional woman.

In another way Vanessa Beecroft, Italian artist born in 1969, refers to history of art, especially to Piero della Francesca classic paintings, as it was for Gina Pane; besides there are many references to cinema, as for example to Godard, Visconti and Fassbinder's movies. Her first performance, *VB01*, was held in Milan in 1992, at gallery Luciano Ingapin, the same art dealer who started Gina Pane career in 1968. From the beginning Beecroft chose to name her performance with her initials, VB, and, to underline how the performances compose a singular corpus, she titled them with progressive numbers. Titles become her personal database, a way to memorize it faster and to differ from other artists. Photography and video-making permit to the artist to extend the life of her performances beyond the single events, creating independent works of art and not just documents, made by professional photographers and cameramen. In *VB01* Beecroft exhibits her private sketches diary, *Food Book* (1987-1993), where she annotated everything she had eaten in the previous weeks. For the opening she chose thirty beautiful and skinny girls as public. She met them in the street and invited them to wear her clothes, mainly white, black, red, yellow, pink and orange dresses. Beecroft works with anorexia as a contemporary female disease and food obsession, together with the fashion world as prototype of contemporary society. She often uses production system connected with advertising.

But probably the only heir of great body artists as Ana Mendieta (wife of the American minimalist artist Carl André) and Marina Abramović is Regina José Galindo, an artist from Guatemala, born in 1974. Her work is a protest against violence towards women, fighting cultural, political and social legacy. In her performances, which she calls "psychomagic acts" to underline the suffering and emotions they carry, the artist works with aggressive gestures on her physical and psychological limits, changing her body in a permanent conflict set, exemplifying the dramas lived by the Guatemala people and by human society in general. She participated at the Venice Biennale in 2001 and 2003, staging *¿Quién puede borrar las huellas?* (*Who can erase the traces?*) in which she

crossed barefoot the City of Guatemala, stopping once in a while to immerse her feet in a charger full of human blood, leaving bloody footprints as protest against the ex-dictator Efraín Ríos second run for Guatemala President. In 2005 she won the Golden Lion as young artist at the Venice Biennale with an extraordinary performance titled *Himenoplastia*, about the official and institutional idea of virginity as necessary requirement for a woman in order to marry and be part of the society. Two years later she realizes at the Fondazione Volume! in Rome, the performance *Cepo*, chaining herself to a wall next to Regina Coeli prison, to create a parallelism with the prisoners' condition on the other side of the wall. The last work is called *Estoy Viva (I am alive)* in 2014, meaning that, besides all the violence endures, the artist is still present with all her spiritual strength and political beliefs.

The last artist in the exhibition, Valentina Colella (Italian, born 1984) is also the youngest one and her work represent a new perspective in body art. Internet is the new media, her performance is limited to her friends on Facebook, they will see her body changing positions and finally disappearing into the web. The title of her work, *29 stations of the Cross*, is linked to the stations of Jesus on his ascent to the Calvary where he found death but also resurrection. From the death on the web Valentina will come alive again on her Facebook page or on a new identity she will create.

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歷史中的身體聲響

在「以身作則」展中的台灣行動藝術家圖像

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行為藝術總是具表演性 (performativity) 的，在既定時空政治社會框架下，經由赤裸身體發出表述。裸身，是沒有裝備與工具的肉體，可乘載不同的表意實踐。以身體做畫布，以身體作為權力停駐的痕跡，以身體作為諸眾、弱者、被壓迫之展示等等。身體可以成為最凶悍的武器，通常由此象徵結構所保證：彷彿人回到一無所有的原初狀態，無論是針對美術館高級展場，精緻耗費製作的藝術作品，體制權力，或是所有壓迫者而言，就有本質差異的對抗性。對抗性通常來自相似的腳本設定：「瞧，我在這兒一無所有，讓我剝離我身體上所有的外加之物，來抗拒你加諸於我的一切，我讓身體展現各種權力痕跡，並使你（權力、體制、觀眾等等之一切）成為可看透、穿過、赤裸、脆弱，經不住深思的弱。」

在西方的行為藝術傳統中，這種表演性有種啟蒙意涵，觀眾是必須被挑釁、被教育、被驚醒，以致於他們能夠覺醒，察覺權力加諸世人身體的一切。藝術家的眼光從畫布轉到自身，從街頭與社會對抗轉向概念的揭示，伴隨著個人主義神話以及其凱旋曲，從行動主義朝向觀念主義的弱化。

在高美館「以身作則」的展覽中，估不論受到嬉皮運動影響，勉強算是行為表演的小野和藍儂《為和平床上抗議》(BED-IN FOR PEACE, 1969) 或者草間彌生的《嬉皮身體彩繪》(HIPPIE HAVING BODY PAINTED, 2 September 1967)，其餘皆是典型個人主義式的啟蒙旋律。瑪麗娜·阿布拉莫維奇 (Marina Abramović) 當然是箇中翹楚，她的身體就是非凡的政治覺醒與啟蒙工具，她的作品不僅是死亡與自殘，而是企圖掌握個人在精神與肉體在存活邊緣的高度自由感由何而生，顯然她深信藝術家是為改變人類觀點與現存社會集體意識而存在。歐蘭 (Orlan) 一系列身體改造手術，芮吉娜·荷西·歌琳多 (Regina José Galindo) 拿刀在自己腿上畫出《婊子》(PERRA, 2005)，或裝成石頭任男人撒尿《石頭》(PIEDRA, 2013) 等都是典型的例子。當藝術家展示權力已然在身體所刻劃之事，或肉體化權力銘刻的過程，觀者才能「驚覺」權力的重量，通常藝術家身體越能顯示權力的力道，如自殘、手術、瀕臨死亡，觀者的「覺醒」就越深刻；肉體（自我）的犧牲越大，越是浪漫主義英雄式的回返，觀者個人意識，對身體社會關係間的思辨能力就越多。表演性由此種結構形成，個人對抗社會權力，無論是在美術館、街頭，還是公共空間。

然而，行為藝術不一定能夠是表演性的，如果個人與社會權力的結構並未現代性化，市民權未曾充分，一切還未轉化成特別是都市文化的身體規訓時，行為藝術就可能成為廣泛政治鬥爭與文化意義競逐的一環，這比較接近台灣行為藝術的特性。個人主體的啟蒙與社會政治的現代化同時開始，也通常和重大的時代生活問題密切相關，他們總在思索如何讓存在獲得意義？我們如何參與這種意義？

在台灣，只有少數藝術家能夠具有西方行為藝術的表演性。解嚴前，楊金池與謝德慶已旅居美國多年，他們熟習西方文化，熟悉西方行為藝術的表現形式與內涵，固然有台灣文化的影響與在地性，然成名則是「全球」（西方）的崛起模式。楊金池結合獨特的台灣意識與嘲諷手法，2006年《難解的結》透過投影車投射在中國使館上空，2009年的《火燒冰》初探環保議題，新作《殺死我或改變吧》放眼全球污染，從地方特殊性走向普遍關懷的道路對到第一世界發展的藝術家軌跡來說並不罕見。謝德慶則不用說了，他是台灣行為藝術者的神，以時間作為表現形式，身體只是記錄作為時間錄寫之工具成為著名標記，一如他對紐約時報所說：「我的作品不是哪一件，而是一生」。他關心宏大的工業時間與地理，在5件《一年表演》後，謝德慶成為藝術界名人。1986年至1999年，謝德慶進行了他最終的《十三年計劃》，創作卻不發表。2000年1月1日，謝德慶在紐約約翰遜紀念教堂召開記者會，宣佈他使自己存活。同時宣布從此不再創作「藝術」。2009年，紐約的MoMA和古根漢分別舉辦了他的個展，2013年北京的尤倫斯當代藝術中心舉辦了他的《一年行為表演1980 - 1981》個展。他說，生命是一場終生徒刑。然而，終生徒刑也是表演生命的方式。

解嚴前後，小劇場運動除了在街頭，同時開啟了身體實驗，積極參與社會運動與政治文化革新。1983年陳界仁的《機能喪失第三號》是為行為與表演藝術結合的產物。陳界仁組織周圍的年輕朋友，利用「增額立法委員改選」的政治敏感時刻，在禁止集會、遊行，並且隨時都有警察與情治單位監控的「公共空

間」(西門町武昌街)，以游擊式的行為藝術，干擾當時戒嚴體制下的偽民主選舉。民眾不知道他們在幹嘛，事後也遭警察取締而終止。1988年王墨林與周逸昌策劃的「社會行動劇場」，在蘭嶼第廿六號地核廢料儲存場前，演出《驅逐蘭嶼的惡靈》，解嚴前後兩次的行動，恰好顯示了台灣從政治難題邁向發展主義國家的衝突難題。此次展覽，沒有王墨林的作品，以及之後他主導的「國際行為藝術節」所帶給台灣的影響與成果，是最為嚴重缺憾的。這使觀眾無法察覺台灣社會關於現代性、殖民與解嚴前後時期與身體行為表現史的關係，展覽也缺少了瓦旦這麼重要的原住民行為藝術家，可以補充我們對於漢族和現代化兩個強勢力量外的另類表述系統。跨越期間的重要人物是李銘盛，他是用全身氣力在讓外界看見。他充滿了達達式的表達情緒，卻懷抱「為藝術而藝術」的現代藝術觀念，挑釁了美術體制與觀看系統，早在1984年他就參加了威尼斯雙年展成為台灣本土藝術家跨足世界的先鋒。

陳仁仁與王墨林這些先行者之對抗性的行為藝術，或者李銘盛「草根性」的勇猛，到了九零年代轉變成餘裕文化的再現，身體行為更像演出與作品。直白簡單但有力的政治對抗形式被後現代的多風味取代，身體成為多語義的表演器具。

如黃明川導演一系列對90年代台灣身體行為藝術的紀錄中所顯示的，藝術家行動或作品不再以身體作為觀念形式去對抗，更多時候他們嘗試讓體制看見，嘲弄體制愚昧，如果不是自嗨，自我娛樂的成份也很大，批評變成沈思的(不一定有反思)。1995年《後工業藝術祭》，很明顯是後學運世代的餘裕文化，以噪音和工業之聲補充主流搖滾的單調，裡頭的身體更多是愉悅性的而非表演性的，是幼稚、肛門期的，自我享受的、嬉鬧式的玩樂。林其蔚早期的作品《鬱言師一》(2005)、《鬱言師二》(2005)、《終結上帝審判(安托南·阿鐸)》(2008)、《鬱言師三》(2008)是劇場的而非行為，延續了他批判現代性統治技術與對法西斯的迷戀。崔廣宇《十八銅人·穿透·感受性》(2001)和高俊宏《社會化無聊·跳》(1997)都是行動記錄，屬高級文青之作。崔廣宇對於生物體與現實空間的測量，有其新世代的敏感，既嘲弄了實證主義，又使之成立的辯詰式幽默，高俊宏的跳躍嘗試相對來說則過於簡化了其批判的「城市移動」，淪為無厘頭自嘲，與後期他的作品深度不可同日而語。至於年輕的東冬·侯溫，他作品的力道來自他的原初身世，這是最引人入勝也是最為擔憂之事，將他放進身體行為藝術展中不知是好是壞。石晉華在這些藝術家中，比較專注於單一事件的琢磨，《走筆》系列有著謝德慶對於時間性的沉迷與耗費的依戀，又能返照自身身體的現況，是非常成熟有哲思的。在時間性的總結裏，劉秋兒與豆皮的戰鬥放在這裡不致過於突兀，豆皮謝幕了，就像九零年代的文化活力謝幕了一樣。

女性藝術家圖像少了南方草根性代表人物阮仁珠殊為可惜，這是高雄在地難得的行為藝術家。展覽中的女性圖像有點碎裂不齊，洪素珍和劉曉蕙同時有著女性的細緻和敏銳，前者透過靜思後者透過徒勞，各自思索時間流逝與環境關係。湯皇珍《尤里西斯機器》則是長期行動記錄的結果，我們很難在展場看到其過程，也難以評價，這是行為或行動藝術變成物件展的致命傷。展覽應該慶幸的，還好有許淑真的作品，不盡然能算是行為藝術的許淑真為這個圖像補了最強而有力的一角。《自畫像II》是她高師大美研所的畢業製作深化，也是標誌她性別意識與身體重生的轉捩點。無論她之後走的多遠，走入原民社區的重建，或是遠赴大洋小島蒐集自然種子，甚至，她如今走的更遠了，我們都會記得2002年她使我們警醒，使我們震耳欲聾的作品。她重繪自己最私密卻是許多女人鮮少敢於注視之處，在九零年代結束時為我們突破了多義語意貌似豐富卻貧瘠相似的困境。

台灣的行為藝術總是歷史中身體的聲響，我們學會聆聽，該當能夠聽出從毛細孔與血管裡噴出張揚的筋脈是如何想要突破社會現況的束縛。

Sounds of the Body in History— Portraits of Taiwan's Performance Artists in the *Gestures—Body Art Stories—Marina Abramović and the Others* Exhibition

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Abstract

Performance art is always characterized with “performativity,” making statements through the naked body amidst certain political and/or social frameworks at a certain time in a certain place. In the tradition of Western performance art, this kind of performativity has been inspiring and provocative. However, performance art does not necessarily deliver such performativity in a society where the power structure between individual and society has not been fully modernized and the code about the body has not been completely established. That has been the case of performance art in Taiwan.

Before the lift of the Martial Law, Chin Chih Yang and Tehching Hsieh, who both had been living in the US for many years, were two artists familiar with the expressions and contents of the Western performance art. Before and after the lift of the Martial Law, members of the Little Theater Movement started to become a proactive participant in the social movements and political/cultural reforms in Taiwan. For example, in his *Dysfunction No. 3*, Chen Chieh-Jen intended to disrupt the institutions back then through his guerrilla-like actions. Lee Ming-sheng, based on his “doing art for the sake of art” concept, provoked the systems of art and art appreciation with his strongly Dadaist expression of emotions.

Starting from the 90's, the actions or works of the performance artists in Taiwan were no longer about using the body as a conceptual tool to fight against the system but about using the body to mock the system or seek self-entertainment. For example, the body in the *Post-industrial Arts Festival* in 1995 was more about physical pleasure than performativity. Lin Chiwei's *Master Yuyan*, one of his early works, was an extension of his criticism against modern governance and his obsession with Fascism. Tsui Kuang-Yu's measurement of organisms and physical spaces was a mockery of positivism. Kao Jun-honn's jump was oversimplified “movement in the city” he intended to criticize. Shi Jin-Hua's *Pen Walking* series not only reminded viewers of Tehching Hsieh's obsession with depletion of time but also demonstrated mature and philosophical messages by reflecting upon the current conditions of his own body. Su-chen Hung and Liu Hsiao-Hui were common in their feminine delicacy and perceptiveness. Respectively through mediation and physical labor, Hung and Liu both explored the connections between lapse of time and environment. In her *Self-portrait II*, Hsu Su-chen redrew her most private part while most of other women did not have the courage to look at theirs. Her art provided us a breakthrough in the predicament of having seemingly rich but actually barren polysemous contexts at the end of the 90's.

「新藝術實踐」時期於貝爾格萊德學生文化中心的行為表演 —瑪麗娜·阿布拉莫維奇的藝術源起

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摘要

「新藝術實踐」一詞由藝術史學家哲可·丹尼格所提出，意指1960及70年代於南斯拉夫當地的一種藝術作品。「新藝術實踐」不汲取南斯拉夫當地的藝術傳統，而以當時國際上其他地區的藝術為依歸，探討藝術在社會中的角色。「新」表達的是一種前衛的現象，「藝術」除去了所有反藝術、非藝術的疑問，而「實踐」則強調此藝術型態與過程、行為、表演等有關，而不是製作完成繪畫雕塑等美學物件。

這樣的藝術形式在政府所支持的青年學生文化中心內被推廣，尤其是貝爾格萊德的學生文化中心。年輕的藝術家、年輕的藝術史學家與藝廊策展人共同決定視覺藝術的節目內容，政治上無法達成的目標在此實踐，展出全新且與眾不同的東西。這些節目企劃通常非常的靈活，但除此之外，也會有每年一次的大型活動，如「四月會議：擴展媒體節」、「表演會議」、「錄像會議」等。

貝爾格萊德「新藝術實踐」的重要倡導人中，有一個六人的非正式團體，六人之一是瑪麗娜·阿布拉莫維奇。從這個非正式團體的第一次演出－「包裹瑪麗娜·阿布拉莫維奇(用膠布把藝術家黏牢)」，可以看見阿布拉莫維奇後來如何將她的身體視為物件的表現手法。

這個「非正式六人團體」於1973年參加了愛丁堡藝術節，阿布拉莫維奇在那兒做了第一次的行為演出「節奏10」。愛丁堡之後，阿布拉莫維奇的「節奏」系列持續進行，此系列共通點為被動的自我侵略行為，一旦開始，藝術家即無法完全控制這些可能危害她身體或性命的過程。

「非正式六人團體」在愛丁堡後逐漸解散，學生文化中心藝廊也開始有新的藝術家，提出新的想法及活動，取而代之的有新意象畫及壞畫等。

Performances in SKC Belgrade in the times of New Artistic Practices - the origin of Marina Abramović

Stevan Vuković
Curator, SKC Belgrade

The very term "New Artistic Practices" was coined by Jerko Denegri, art historian and critic, who was at the time, in 1960's and 1970's curator at the Museum of Contemporary Art in Belgrade, to name the profile of art production he has considered relevant on the local art scene for that period. It was first used for the title of the exhibition on art in Yugoslavia from 1966 to 1978, which took place at the Gallery of Contemporary Art in Zagreb, Yugoslavia (now Croatia), in 1978. Denegri has appropriated it from the title of a chapter of a text by Catherine Millet on Conceptual Art, and used it to differentiate the profile of some samples from the local art production in Yugoslavia (that he was advocating for) from Conceptual Art proper, stressing the heterogeneity of those practices, which were influenced also by Arte Povera, Fluxus, Postminimal Art, Process Art, Body Art, etc.

"New Artistic Practices" were, according to Denegri, installing a radical break with all traditions in local art production, except the early avant guards and, perhaps, some neo-avant guard practices from 1950's, relating more to the international art scene of the times, and producing, therefore, the first generation of local artists "without deferral." These artists were referring their works not to the works of previous generations of artists from the local art scene, but to the works of artists of their generation from other places, in an attempt to debate the role of art in societies of the times, outside the frame of reference of local art histories. In defining "New Artistic Practices," Denegri wrote that the word "NEW" in that expression meant that it was to name an neo-avant guard phenomenon, which has significantly differed from the previous ones on the local art scene (such as Moderate Modernism, Informal, New Figuration, Neoconstructivism), the word "ARTISTIC" was to eliminate any doubt on the legitimacy of those practices as art proper (not Outside Art, Non-Art or Anti-Art), while the word "PRACTICES" was to stress that they were related to processes, doings, performings, art actions, not to producing finalized aesthetics objects such as paintings or sculptures.

This type of art got produced in promoted through the network of state founded and state sponsored youth and student cultural centers throughout Yugoslavia, among which the most important ones were in Zagreb, Belgrade, Subotica and Novi Sad, and, later on, Ljubljana as well. Amidst them the Student Cultural Center in Belgrade had perhaps the most interesting prehistory. Namely, it operated at the venue which used to be a military, and later on a police facility, that was, in the aftermath of students protests in June 1968, given over to the student organizations as a part of reconciliation process. Most of the staff at SKC when it was just established were activists that have participated in the protests for more just and egalitarian society, so that, when invited to run that new institution, they got the idea of achieving in the field of art and culture what they could not manage to achieve in the field of politics – radical emancipation and revolutionary change of social patterns. Therefore, the manner in which the visual art programs was decided upon was collective, in the sense that both young artists and young art historians were invited to participate in the decision making process along with the curator of the Gallery. They would meet once a week to come up with proposals for programs that would not comply with the schemes of other art venues in the town,

but would aim to show something completely new and different. So, there was no fixed list programs on annual basis, as it was at other venues, nor a fixed place where these programs had to take place. As the result of that, the time from the initialization to the final realization for quite some projects was just a couple of days, and the place was not only the Gallery, but any space within the building or in its vicinity.

Besides these programs that were produced in this quite flexible and non-prescribed manner, there were also larger annual events that had to involve much more planning, but, on the other hand, they could accomodate more complex and more expensive projects, involving guests from abroad, and some equipment which was then difficult to obtain, such as, for instance, video and audio recording and editing devices. These annual events were the "April Meetings: A Festival of Expanded Media," theoretically based on Gene Youngblood's notion of "Expanded Cinema," which were realized from 1972 to 1977, and followed by the "Performance Meetings" in 1978 and "Video Meetings" in 1979. But, even before these "in house" produced festival-type projects, that were including large number of artists from abroad, SKC has hosted a couple of ground-breaking exhibition events produced in collaboration with artists, curators and festival programmers, in the framework of an experimental theater festival called "Bitef," whose visual art editor will then become the SKC gallery assistant, and later on the permanent curator. So, the fourth edition of "Bitef" festival, which was established by a decision of the City Assembly of Belgrade in 1967 to establish and support an international festival of the performing arts, took place on several venues, one of them being SKC. There one could see a project titled "Persona," curated by Achille Bonito Oliva, with the participation of Alighiero Boetti, Pier Paolo Calzolari, Gino De Dominicis, Mimmo Germana, Mario Merz, Giulio Paolini, Giuseppe Penone, Emilio Prini, Vettore Pisani and Michelangelo Pistoletto, and a project titled "In Another Moment," curated by Slobodan Braco Dimitrijević and Nena Baljković, with the participation of Giovanni Anselmo, Robert Barry, Joseph Beuys, Stanley Brown, Daniel Buren, Victor Burgin, Jan Dibbets, Braco Dimitrijević, Barry Flanagan, Group E - KÖD, Group OHO, Douglas Huebler, Alain Kirili, Jannis Kounellis, David Lamelas, John Latham, Sol LeWitt, Goran Trbuljak, Lawrence Weiner and Ian Wilson. This was the autumn of 1971 and SKC has just opened.

Namely, even though the Student Cultural Center in Belgrade was founded in 1968, right after the student protests, it took full three years for the building to be repurposed, so that it was officially opened in April 1971. Right away a larger group of young visual artists that were inclined towards experimentation has started hanging out there and proposing projects to be realized within the premises. At the first joint exhibition initiated on weekly meetings, which was held in June 1971, seventeen artists have shown not "works" in the traditional sense, but "things they love," mainly in the form of ready-made, and one of the "things" exhibited there was a girlfriend of one of the artists, as a "live sculpture." This artist, whose name is Raša Todosijević, will become one of the members of a radical core group that will completely shift local attitudes towards art and the manners in which it was to address the audience,

and so become the major proponents of "New Artistic Practices" in Belgrade. The other members of that informal group were Era Milivojević, Neša Paripović, Zoran Popović, Gergely Urkom and Marina Abramović. Their first show as an informal "group of six," with one more artist, Evgenija Demnjevskaja, as a guest, also took place within the framework of the forementioned fourth edition of the "Bitef" festival, under the title "Generation 1971 – Objects and Projects." With that show they have presented themselves as the major representatives of the actual generation in contemporary visual art, whose agenda was to get over with the locally dominant practices in modernist art and to connect their art with everyday life.

In fact, SKC was not the venue where these six artists met for the first time. Most of them have already known each other from early 1960's, from the drawing school where they were preparing for the entry exam to the local art academy, which all of them have graduated from before SKC got opened. Years of their permanent, and even endless internal discussions on the role of art in contemporary culture and society made them aware of all the relevant contexts of contemporary art world as the preconditions to produce critical and context specific artworks. So they have, right after the "Objects and Projects" exhibition, produced another exhibition titled "October '71," dedicated to the liberation of Belgrade at the end of the Second World War, during which the first performance made by one of these artists took place. It was Era Milivojević who made the *First Performance / Taping up the Artist (Marina Abramović) with Packing Tape*. According to the author, after taping a sculpture in the garden of the local art academy, and a mirror in SKC lobby, both without audience, this was a live action demonstrating that technique, which made it into "the first performance, a slightly paradoxical mummification," whose aim was "the creation of the living sculpture." In this piece one can see the link between Raša Todosijević's work of exhibiting his girlfriend as his "love object," and a "living sculpture," and Marina Abramović's later treatment of her body as an object. At this exhibition Marina Abramović showed sound installations, while her first performance will take place only two years later, at the "Edinburgh Arts 73" festival when, in Richard Demarco Gallery, she did the work called *Rhythm 10* – performance involving 10 knives.

Rhythm 10 also had something from Marina Abramović's earlier works, such as those she did for "October '71" – use of a sound recording, as the dramaturgical device in the piece. In the Edinburgh piece Abramović recorded herself in an action of stabbing, one by one, a set of ten knives into a table top between her fingers, in an ascending rhythm. She would change the knife when starting to cut herself, and when the set of ten was finished, she has replayed the recording, trying to reenact that action with as much accuracy as possible, which has involved making the same cuts over again.

Participation in the "Edinburgh Arts 73" festival was both for those artists from the "informal group of six," and the curator from SKC, who have jointly travelled there, a life-changing experience. It was there that they met Joseph Beuys for the first time, have listened to his "Twelve-Hour Lecture" and have invited him to participate in the next edition of "April Meetings" in 1974, and it was there that three

of them made their first performative actions, which will remain their focus in the next years. Besides Marina, it was Gergely Urkom who made his first performance there, repairing the chair broken by one of the previous performers, while using his own shirt for upholstery work, and Raša Todosijević, exhibiting a fish – taking it out of water and letting it slowly die, while he was painting some plants into white, and his girlfriend, whom he has previously used to produce a living sculpture, was constantly shouting political slogans and painting his ear into black. Zoran Popović did already perform the previous year (Popović made his *Axioms* for the "April Meetings"), while the other two artists from the group (Neša Paripović and Era Milivojević) did not travel there.

After the Edinburgh experience, Raša Todosijević has started a series of performative pieces under the joint title *Decision as Art*, which he has conducted in the following year, after which he made a set of individual performative actions, and then again sets of performances under the titles *Was ist Kunst?* and *Vive la France – Vive la Tyrannie*, all of them exploiting violence and totalitarian symbols, overdetermined by irony and taken to the level of absurdity. Marina Abramović at first repeated her *Rhythm 10* in Museo d'Arte Contemporanea, Villa Borghese, Rome, later that year, and then continued by performing *Rhythm 5* in Belgrade, *Rhythm 2* in Zagreb, and *Rhythm 4* in Milan, all in 1974, and, finally, *Rhythm 0* in Naples in 1975. The common point of all these "Rhythms" was passive self-aggression in starting processes she could not fully control any further after they have commenced, while those processes were directly endangering her well-being, or even her life, if taken to the extreme. One of the role models for this type of body art related performative actions was a performance titled *Life-Death-Dream*, by Gina Pane, which Marina Abramović has seen in SKC during the "April Meetings" in 1972. It has included destabilizing the body by deprivation of site and deprivation of oxygen, and also induction of bleeding in mouth and nose. It was in 2005 that Marina Abramović has finally paid a homage to Gina Pane by reenacting her piece titled *Conditioning – First Action of Self-Portrait(s)*, from 1973, within the series of works titled *Seven Easy Pieces* she has performed then in Solomon R. Guggenheim Museum, New York.

About the time when the Edinburgh festival took place, the "informal group of six artists" was on its way to dissolution. Even though some of them have continued exhibiting together, the group spirit was gone. Marina Abramović has soon started working jointly with Ulay (from 1976), and left for Amsterdam, Gergely Urkom left for London, while in the SKC Gallery there were already some new artists, proposing programs related to the analytical side of Conceptual Art and to the Institutional Critique, which were, in just a couple of years, replaced by artists related to New Image Painting and Bad Painting. The "informal group of six artists" was presented again in a joint framework in the exhibition titled "New Artistic Practices," curated by Marjan Susovski in Zagreb in 1978, and in 1988, in a small exhibition titled "After Fifteen Years," curated by Dragica Vukadinović, in SKC.

身體藝術故事

露易莎·葛拉綏
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本展覽旨在記錄一種藝術形式，實際上此藝術形式自60年代便開始，且之後成為當代藝術的主要領導力量。

之所以陳述這些「故事」，是因為其中女性扮演了特別重要的角色，而女性本身就比男性更具「故事性」。

由於身體藝術，女性首次能在藝術舞臺上佔有重要的空間。她們所傳達的訊息力度，以及她們對一切既有制度及規則的破除，撼動了整個藝術世界。從那一刻開始，女性為藝術注入新的活力及新的態度。

在本展覽中，我們記錄了三位威尼斯雙年展獲獎女性藝術家的作品。她們都用身體作為藝術表達的方式。在2015年5月9日，另一位女性藝術家也贏得了威尼斯雙年展的首獎，她是美國的哲學家及藝術家，阿德里安·派博。在她藝術職業生涯一開始，她也是使用自己的身體來評論社會態度。這一切是在數十年前不可能發生的事。

這場運動開始於美國60年代初期，當時藝術界受到「行動繪畫催化的雄性荷爾蒙」（C. Swanson）所深深影響，行動繪畫是非常男性的藝術形式，而不知為何原因，女性無法獲得她們應得的關注。

事實上，即使二十多年之後，一個反對歧視的團體，猩猩女（Guerrilla Girls），還出版了一張著名的海報，凸顯大都會博物館裡性別歧視的議題。

她們抗議的是紐約大都會博物館的現代藝術區，而在較為當代的美術館，如紐約的惠特尼美術館或是倫敦的泰特藝廊，這個比例會有所不同。事實上，這個比例上的不同有多大程度上是女性裸體所帶來的結果呢？

女性裸體的確變成了強大的武器，不再僅限於母親或姐妹的身體。男性一方面受到想窺視女體的態度所吸引，一方面對此改變感到害怕，而少數男性開始了解他們必須面臨一個新世界：女性開始要求同等的權利，只要男人可以做的，她們也應該可以做。

草間彌生（駕馭瘋狂）

在某個程度上，草間彌生的故事非常重要。

她出生於一個歷史非常悠久且極為傳統的家庭。她早期作品結合了傳統日本畫風以及她從藝術書籍及歐美雜誌之中所習得的西方風格。她特別喜好美國藝術家喬治亞·歐姬芙的作品，甚至因此而前往美國。她曾說：「我第一次看到她的作品是她在一本書裡面一張沙漠動物骸骨的畫作。我覺得實在太棒了，想要跟她交流。」她就到美國在東京的大使館，取得歐姬芙的地址，寫了一封信給她並附上自己幾幅畫作，開啟了兩人長期的書信往返。

雖然在1950年代中期前，她已成功地於日本展出，但她還是認定紐約是她進一步發展藝術職業生涯的所在，所以雖然人生地不熟，她還是在1957年搬到紐約。

在紐約，草間彌生是個外來人，而且非常貧窮：「有時我還得翻垃圾桶找東西吃。」但她也成為了當地前衛藝術圈的一員，跟法蘭克·史帖拉、克萊斯·歐登柏格、伊娃·黑塞與卡若麗·史尼曼等人成為朋友，還跟安迪·沃荷等幾位更具知名度的當代藝術家共同展覽作品，並很有可能影響了他們。（她認為安迪·沃荷是「競爭對手陣營的領袖」）就跟沃荷一樣，草間彌生雖然不善交際，但在自我營銷上很有一套。只要能吸引注意力，她不介意穿上她最好的和服，善用她「異國情調」的東方身份，而且參加派對時，她一定確定自己跟對的人合影。

她也為自己的事件、影片及包含她非傳統的時尚設計（許多都是在重要部位有洞的設計）等其他作品，在1969年成立了草間企業來負責行銷，這間企業現在依然



2. 草間彌生與她的兩件作品。她在人體上作畫，企圖使裸體更美麗。在荷蘭烏特勒支的一展覽中，有一位男子全身被她畫滿，另一位則拒絕脫下他的長褲。1968年6月1日。

Yayoi Kusama with two of her "works of art." She paints naked bodies in an attempt to make them more beautiful. At an exhibition in Utrecht one man is painted all over, another refused to remove his trousers. June 1st, 1968

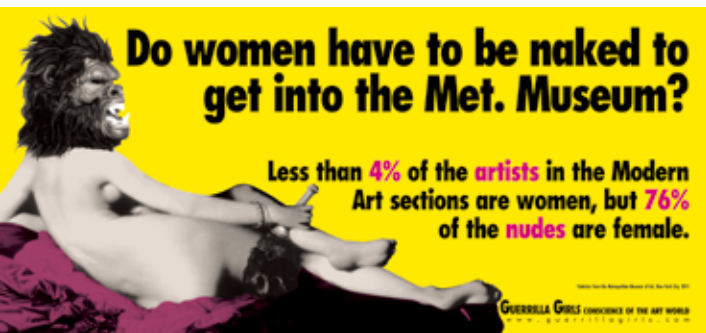
BODY ART STORIES

Louisa Grasso
The Cultural Broker Inc.

This exhibition wants to be a document of an art form that started practically in the sixties and since then it has been a major protagonist of contemporary art.

Stories because the role of women has been particularly essential and women themselves are “stories” much more than men.

Thanks to Body Art, for the first time women occupied a substantial space on the art stage. The force of their messages and their breaking all schemes and previous rules came as a shock to the world of art. From this moment, women became a source of vitality and new attitudes.



1. 猩猩女的海報
(上行：“女性一定得裸體才能進得了大都會博物館嗎？”·下行：“現代藝術區不到4%的藝術家是女性，但76%裸體展品的主角都是女性。”)
Guerrilla Girls poster

In this exhibition, we are documenting the work of women, 3 of them being Venice Biennial winners, who have used their, all of them have used their body as a mean of expression. Just on May 9 2015 another woman has won the first prize: the American philosopher and artist Adrian Piper who at the beginning of her career also used her body to comment on society attitudes. All this would have been impossible just a few decades earlier.

The movement started in the United States in the early sixties, at the time the art scene was strongly influenced by “testosterone fuelled Action painting” (C. Swanson) a very male form of art. Somehow, it was not possible for women to get the attention they deserved.

In fact, even more than twenty years later an anti-discrimination group (Guerrilla Girls) published a famous poster highlighting the gender situation in the Metropolitan Museum.

They are referring to the Modern Art section of the New York Metropolitan Museum, in more contemporary art museums, such as the Whitney in New York or the Tate in London, the percentages would change. In fact how much of the change is

because of the naked bodies of women?

The naked female body became definitely a weapon, a strong one. It was no longer the body of a mother or of a sister, Men were in part attracted by a voyeuristic attitude, in part scared, a few started understanding that they had to face a new world where women were beginning to ask for equal rights and whatever was permitted to men should be allowed to them as well.

YAYOI KUSAMA (managing madness)

In a way, the story of Kusama is particularly significant.

She came from an old and extremely traditional family background. Kusama's early works mixed traditional Japanese painting styles with Western influences, the latter gathered from art books and European and American magazines. It was a particular interest in the work of US artist Georgia O'Keeffe that eventually led to Kusama leaving Japan for America. "I first came across an image of hers in a book of images of animal bones in the desert," she said. "I thought that it was wonderful and wanted to communicate with her." Kusama went to the American embassy in Tokyo, obtained O'Keeffe's address and sent her a letter with some of her drawings, resulting in a longstanding correspondence between the two.

By the mid-1950s, Kusama was successfully exhibiting her work in Japan but had already resolved that New York was the place to further her career and, despite knowing no one, she moved there in 1958.

In New York Kusama was both an outsider and very poor – "At times I had to look for things to eat in the garbage" – but she also became part of the art world avant-garde. Frank Stella, Claes Oldenburg, Eva Hesse and Carolee Schneeman were among her friends and she exhibited alongside, and most likely had an influence on, more famous contemporaries including Andy Warhol (but she thought of him "a leader of a rival gang.")

Like Warhol, Kusama was both socially shy and a canny self-publicist. She was not averse to putting on her best kimono to make the most of her "exotic" oriental status when could be used to gain attention and she made sure that she was photographed at parties with all the right people.

She also marketed her events, films and other works, including her unconventional fashion designs (many featuring holes in revealing places), by setting up Kusama Enterprises in 1969, a commercial outlet that is still going strong; her studio included a room filled with Kusama-themed bags, T-shirts and limited editions. Like Warhol, Kusama preferred to be the orchestrator of events rather than a mere participant. Kusama

生意興隆。她的工作室有一個房間，裡面都是跟她主題相關的袋子、T恤及限量產品。就跟沃荷一樣，草間較喜歡組織事件，而不是單純地參與。在紐約以男性為主的藝術圈中，她展現出強烈的競爭力。

在1960年代中期至末期，她組織了多場實驗性表演及社會政治偶發藝術活動，其中包含了售票的裸體狂歡派對，而她在派對裡為裸體舞者的身體畫上圓點。她表示：「有些在紐約的裸體偶發藝術活動是為了抗議越戰，因為人體實在太美麗，不該以這種方式來消失；也有些是為了抗議課稅，因為裸體完全不用花錢。」

她甚至在1967年發行了一本名為《草間雜交：裸、愛、性及美》(KUSAMA ORGY of Nudity, Love, Sex and Beauty)的雜誌，裡面當然刊登有色情廣告。

在1960年代末，她先前如此激烈的活動不僅讓她心力交瘁，也讓人對她的態度改變，不再認為她是個有抱負的前衛藝術家，而是個過度曝光且譁眾取寵的人物。她在1970年花了兩個月在日本，想要組織一個偶發藝術活動，但大家卻興趣缺缺，更加證實了大家對她看法已變，當時大部分日本人無法瞭解她對裸體及自由愛的想法。

在1972年，她的密友約瑟夫·康奈爾過世，隔一年她回到日本定居。這兩位藝術家的世界看起來天差地別，但在這一對同樣受到精神官能症所苦的男女之間，存在著一段浪漫戀情。草間跟康奈爾兩人在60年代中期第一次相遇，當時也是她身為紐約自由愛女祭師最鼎盛的時期，她表示當時她已經跟唐納德·賈德交往，說他是「早就就交往的男友。」

她當時達到藝術職業生涯的巔峰，在繪畫、流行藝術及文化活動上均享有盛名，專精於雕塑、繪畫、拼貼、電影、表演、偶發藝術、時尚設計與出版等多種領域。她在中央公園以充滿性意涵來抗議越戰的公共表演、無限的網巨型繪畫、迷幻的鏡屋裝置以及在1966年威尼斯雙年展的《自戀庭園》作品讓她備受讚賞。雖然年紀大她26歲，康奈爾深深愛慕著這位日本藝術家，他的情書及拼貼作品塞滿了她的郵箱，還經常打電話給她。在康奈爾接下來的人生中，兩人維持柏拉圖式的親密關係，經常在康奈爾母親位於皇后區的房子裡（他也住在這房子裡）共度時光，一整天兩人就是互相畫彼此的裸體素描。草間彌生日後形容她跟康奈爾的關係是「浪漫且激情，但柏拉圖式。」

在他過世後，草間彌生的健康也慢慢惡化，最後在東京的精神病院中療養。

草間彌生於1973年回日本定居後，她日後還能重振其國際藝術事業，並成為成功的小說家及詩人，這證明了她具有創新能力及十足動力。也許一部分是因為她能將不同的極端集於一身，讓她成為如此令人稱奇的藝術家。鮮少其他當代藝術家能像她駕馭精神官能症（草間彌生依然接受她所住的精神病院的治療），並將其成功的融入在商業上。

當論及自己在紐約的時期，她表示：「我想發動一場革命，用藝術來建立我夢想中的社會。」

她最近表示：「藝術家應該一直抗議，因為世上依然有許多關於民主及人權的問題，因為貧富差距依然巨大。」



3. 草間彌生，大雜交來喚醒現代美術館的亡者，1969年8月25日。

美術館警衛請求裸體的男女離開現代美術館的水池。水池中設置著馬約爾《洗頭髮的女孩》此雕塑作品，即興裸的是草間彌生的概念

Yayoi Kusama, Grand Orgy to awaken the dead at MoMA, August 25th, 1969
Security officer pleads with nude young men and women to leave Museum of Modern Art pool, where Maillol's sculpture, *Girl Washing Her Hair*, reclines. Impromptu nude-in was conception of Kusama.

demonstrated fierce competition in the male-dominated New York art world.

In the mid-to-late 1960's she organised experimental performances and socio-political happenings that included ticketed orgies during which the artist painted naked dancers with dots. "Some of the naked happenings in New York were against the Vietnam War," she says, "because the human body is too beautiful to be killed in that way. There were also naked anti-tax happenings because nudism doesn't cost money."

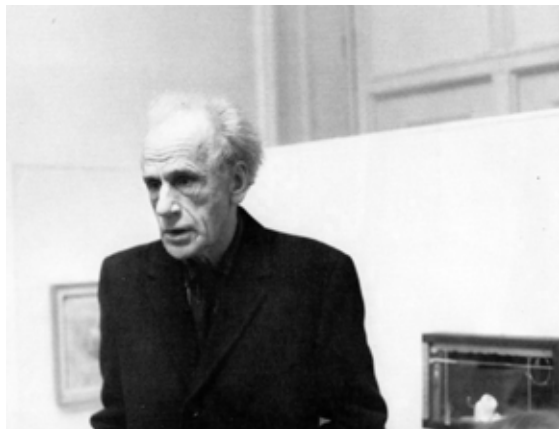
She went as far as publishing in 1967 a magazine titled "KUSAMA ORGY of Nudity, Love, Sex and Beauty" which had definitely porno ads.

By the end of the 1960s all this intense activity had taken its toll on Kusama. Not only was she mentally exhausted but attitudes had moved on and rather than being viewed as a driven, avant-garde artist she was beginning to be seen as an over-exposed, attention-seeking one. A two-month trip to Japan in 1970 only reinforced this when her attempt to stage happenings there met with a lukewarm response. Most Japanese people at that time were unable to comprehend her ideas about nudity and free love.

She returned permanently to Japan in 1973. In 1972 her closest relation Joseph Cornell had died.

It is difficult to make connections between the universes of these two artists but their bond was, in fact, a romantic friendship between two sentimentally neurotics.

Kusama first met Cornell in the mid-60s, during what was the height of her reign as priestess of free love in New York.



4. 約瑟夫·康奈爾
Joseph Cornell

By that period, she said she had already had a relation with Donald Judd, only saying that he was an "early boyfriend."

She was at the peak of her artistic career, renowned as painter, pop artist and cultural activist, showing expertise in various media including sculpture, painting, collage, film, performance, happenings, fashion design, and publishing. Having gained recognition for her sexually charged public performances in Central Park protesting the Vietnam War, her large-scale infinity net paintings, psychedelic mirror room installations, and the "Narcissus Garden" at the 1966 Venice Biennale. Despite an age gap of 26 years, Cornell developed a deep fondness and affection for the Japanese artist, flooding her mailbox with letters, personalised collages, and calling her on the phone constantly. They remained close for the remainder of Cornell's life, never having slept together but often spending time at Cornell's mother's home in Queens where he lived, passing the day sketching each other in the nude. Kusama later describes her relationship with Cornell as "romantic and passionate, but platonic."

Upon his death, Kusama's health slowly declined, eventually leading her to seek asylum in a mental institution in Tokyo.

That Kusama has been able to build up her international career again, including success as a novelist and poet, after her permanent return to Japan in 1973, is evidence that she is both an innovator and highly driven. It's partly Kusama's ability to embody different extremes that makes her such an interesting artist. Few other contemporary artists have been able to accommodate a psychiatric nervous disorder (Kusama still receives medication at the hospital in which she lives) as part of a highly successful commercial career.

Commenting on her New York period, she said, "I wanted to start a revolution, using art to build the sort of society I envisioned."

"Artists should protest all the time," she recently said, "because there are still many problems in the world with democracy and human rights and because there is a big gap between the wealthy and poor."

CAROLEE SCHNEEMANN (showing the body)

Schneemann, now 75 years old, wanted to be an artist since childhood, but her gender sent her down a very different career path. "I was always discouraged," she said. "Even when I had a fellowship for painting, some of my teachers were very hostile 'You are taking this too seriously. You are only a girl. Don't set your heart on art.' My boyfriends in college stole my brushes and my books, like, 'We need this more than you do.'"

卡若麗·史尼曼（展現身體）

史尼曼現年75歲，自幼便想要成為藝術家，但她女性的身份讓她走上非常不同的道路。她說：「我總是被勸阻，即使我獲得學習繪畫的獎學金，我有些老師也非常不友善，跟我說『你對這個太認真了，你只是個女孩，別把心放在藝術上。』我在學院的男友會偷拿我的畫筆及書本，好像『我們比你更需要這些東西的態度。』」

在1963年，史尼曼完成了名為《眼睛身體》的系列作品，用她塗上顏料的赤裸身體，搭配了上面有作畫的鑲板、破裂的鏡子、舊雨傘以及玩具蛇等物品，這系列的影像充滿對抗性、原始性以及毫不遮掩的情色性，一點也不含蓄低調。

在1960年代的美國，審查制度雷厲風行，對《眼睛身體》的反應可想而知極度負面。「我以為大家會覺得這是一個經過整合且強而有力的事件，但結果完全出乎我意料之外，藝評家說這是自戀及自我放縱之作。他們說：『如果你想繪畫，先把衣服穿上。』都是像這樣的評論。」

史尼曼並沒有把她的衣服穿上。

在1968年，史尼曼只因為她一場關於藝術的演講，在英國引起軒然大波。據她回憶：「我只穿著農夫的連身褲，裡面塞滿了很多柳橙，演講內容是關於塞尚，所以我一邊放投影片，講述他的影響，一邊就繼續脫衣穿衣。我在連身褲下什麼都沒穿，還把柳橙往觀眾席丟，就像逃脫的靜物，然後我再把衣服穿好，繼續演講。」

這次演講地點是倫敦的當代藝術學院，觀眾並不欣賞當時29歲的史尼曼的藝術表達方式。她回憶：「他們有點發狂了，很生氣，喊著：『這太過份了！這什麼意思？她怎麼可以脫光衣服來講藝術史？』但這就是我的用意。」

波普藝術及極簡主義當時開始風行，流行的藝術趨勢是酷、冷眼旁觀及潔身自愛的風格，但史尼曼完全不為所動，反其道而行。她解釋：在波普藝術中，「女性裸體被描繪成摩托車一樣，被機械化了，毫無潤滑，毫無血肉，非常冰冷的位置——依然給予男性表述的權力。」

至少某程度是如此。在1964年，史尼曼開始拍攝《熔線》(Fuses)這部影片，內容是她跟男友坦尼做愛的露骨畫面。她費心地將影帶的每一幀進行蝕刻、上色及重組，創造出一個充滿歡娛的拼貼作品，試圖「毫無羞恥地」捕捉每個人在日常性愛都同樣會有的肉慾火花。當時的電影不能有露出陰毛的畫面，甚至連「陰道」一詞都不能提。史尼曼必須找通常是沖洗色情片的地下工作室來沖洗她這部影片。雖說此影片口味太重，不宜廣為放映，但也在1969年獲得了坎城影展的獎項肯定。

而她最著名的作品為《肉的樂趣》，裡面是四男四女穿著內衣褲，隨著音樂進行事先編排好的表演，最後彼此在地板上糾纏排側，身體塗上顏料、碎紙、生香腸、雞肉及魚肉。此「狂喜群歡儀式」的首演是在巴黎，接著再到倫敦及紐約，引起的不同反應令人玩味。她最近宣稱行為藝術已經女性化，已經跟女性的表達形態混為一談；並非所有表演都一定裸體，而是可能裸體。然而，將女性的身體從肉慾的文化中解放出來，打破先前便存在的相關禁忌及傳統，這已經成為女性行為藝術的前提之一。

在促進女性身體藝術獲得接受及部分的瞭解上，史尼曼扮演關鍵角色。

在多年任教於美國的學校之後，她現今住在紐約上州的一處農舍，對於展示她表演、繪畫及攝影作品的展覽，依然事必躬親。



6. 卡若麗·史尼曼《肉的樂趣》，1964年
Carolee Schneemann, *Meat Joy*, 1964



5. 《眼睛身體》表演 · 1963年
Carolee Schneemann, *Eye Body* Performance, 1963

In 1963, Schneemann produced a series called *Eye Body*, in which she incorporated her own naked, paint-smeared body into tableaux she created out of painted panels, broken mirrors, old umbrellas and toy snakes. The images were confrontational, primal, unashamedly erotic, and far from passive.

In censorious 1960s America, though, the reaction to *Eye Body* was predictably hostile. "I thought it would be seen as an integrated, powerful event but it was not. The critics took it as narcissism and self-indulgence. They said, 'If you want to paint, put your clothes back on.' It's always been like that."

Schneemann did not put her clothes back on.

In 1968, Carolee Schneemann caused outrage in Britain simply by giving a talk about art. "I wore farmers overalls," she said, "and I had lots of oranges stuffed everywhere. It was about Cézanne, so I showed slides and talked about his influence – and I kept undressing and dressing. I was naked under my overalls and I'd throw these oranges into the audience, like a still life escaping. Then I'd do my overalls back up and continue the lecture."

The audience, at the ICA in London, did not appreciate Carolee, then 29 years old, artistic approach. "They went a bit nut," Schneemann recalled. "They were outraged, 'This is infuriating! What does this mean? How can she be naked and talk about art history?' But that was the point."

Pop art and minimalism were beginning to take hold: the trend was for cool, detached, hygienic art. Trends did not bother Schneemann, who went in the opposite direction. In pop art, she explained, "the female nude was painted like an automobile. Mechanised. There is no lubricity, no fleshiness. It is a very cool position – still empowering male representation.

Well, after a fashion. In 1964, Schneemann began making *Fuses*, a film that explicitly showed Tenney, her boyfriend and her having sex. She painstakingly etched, coloured and reassembled its frames to form a joyous collage, aiming to capture the equitable, erotic splendour of everyday sex "with shameless regard." This was at a time when movies could not show pubic hair or even say the word "vagina." Schneemann had to get the footage developed in a secret lab usually used for pornographic films. Although it was far too risqué for wide exhibition, it did win a prize at Cannes in 1969.

Her most famous work, though, *Meat Joy*, in which four men and four women perform choreographed actions to music in their underwear and then end up writhing on the floor in a heap, covered in paint and scraps of paper, cavorting with raw sausages, chicken and fish. Schneemann first performed this "ecstatic group ritual" in Paris and then took it to London and New York. The different reactions were interesting.

She recently declared that Performance art has been feminized and has been identified with women's expressive modalities. Not all of which involve being naked, but might. However, taking the woman's body back from a prurient culture, taking it back and disturbing pre-existing taboos and conventions, has been one of the premises of women's performance art.

Schneemann was pivotal in having female body art accepted and partially understood.

Nowadays she lives in a farmhouse in Upper State New York, after many years of teaching in American institutions and still looks after exhibitions showing her work as performer, painter and photographer.

CHARLOTTE MOORMAN (the naked cellist)

Charlotte Moorman (1933–1991) studied in one of American most famous music schools, loving Brahms and Bach and from 1958 to 1963 she played in the American Symphony Orchestra, but today she is known for less traditional endeavour, chiefly performances of works by John Cage, Karlheinz Stockhausen, Yoko Ono, and — most notably — Nam June Paik.

She was the founder of the seminal Annual Avant Garde Festival of New York that presented the experimental music

夏洛特·穆爾曼 (裸體大提琴家)

夏洛特·穆爾曼 (1933–1991) 就讀於美國最著名的音樂學府之一，熱愛布拉姆斯及巴哈；從1958年到1963年，她是美國交響樂團的一員，但現在她是以非傳統音樂的演奏而著名，主要是她表演約翰·凱吉、史托克豪森(Karlheinz Stockhausen)以及小野洋子等人的作品，最著名的是演出白南准。

穆爾曼是紐約年度前衛藝術節的創始人。此重要的藝術節呈現Fluxus團體及偶發藝術家的實驗音樂，以及表演、動態藝術及錄像藝術等作品。不過，此藝術節並未如期每年舉行，從1963年第一屆到1980年共舉辦了15屆。

她是這個藝術節的靈魂人物，她的表演通常是裸體，背景跟樂器也出人意表，有冰雕的大提琴，或把她與一大把氮氣氣球綁在一起懸吊在空中，也有用畫面閃爍的電視機做成的大提琴。穆爾曼的感性對當代表演有永恆的影響。

在1967年2月份一個非常寒冷的夜晚，一群先進音樂愛好者前往紐約Wurlitzer大廈地下室的小型音樂廳，一飽耳福來聆聽（當然也是要一飽眼福來觀看）大提琴家夏洛特·穆爾曼的表演。他們之中有五、六個顯然是便衣員警。這群觀眾以及員警可能知道她這場表演會發生什麼。穆爾曼演奏的作品是Opera Sextronique，由韓國出生的錄像藝術家白南准所作的新曲，而白南准也是她最密切的藝術合作夥伴。穆爾曼穿著通電而閃閃發亮的比基尼上臺演奏大提琴，但手裡的琴弓換成了小提琴，然後又換成了一束花。接著她脫掉比基尼，而白南准把一對旋轉的玩具螺旋槳安置在她的乳頭上，直到她快進行到第三個詠嘆調——打算頭戴橄欖球頭盔、身穿套衫而下身全裸來演奏，員警才衝上臺，將她蓋上衣服，在雪夜之中帶走，羈押在牢中一個晚上，並以猥褻暴露罪名起訴。

然而，他們最著名的表演是1969年的《電視胸罩活雕塑》，這是白南准專為夏洛特所創造的作品。此胸罩就是很簡單地把兩台小電視的映像管，分別用樹脂玻璃的箱子裝著，用透明寬膠帶及安全別針安裝在夏洛特胸前，左右各一個。這胸罩穿起來並不舒服——她曾抱怨它太重（將近六磅）還會發熱——她也擔心高壓電線的安全。

電視有不同的運作方式，可以收看播送的節目、播放事先錄製的影帶，也可以循環播放白南准走在觀眾席間現場所拍攝的觀眾影像。（穆爾曼形容此方式是「把觀眾的臉放在我胸罩上。」）在戴上電視胸罩表演時，她在大提琴上即興演奏「抽象聲音」，並以不同方式來改變電視的畫面，有時她用膠帶在手腕貼上磁鐵，移動雙臂就可以讓磁鐵干擾電視畫面，有時她用麥克風來收大提琴的聲音，再將其轉換成干擾電視畫面的電子訊號。

這是錄像藝術史上的經典作品，前所未有地結合雕塑、動態影像、表演、聲音及大眾文化。如穆爾曼所形容：「電視胸罩是「作品」的三分之一，我是三分之一，我的大提琴也是三分之一。當我們三者在一起，作品才完整。」

她之後病情太重，無法再使用這電視胸罩，就將其放在閣樓的架子上，她跟第二任丈夫法蘭克·皮雷吉用小電視來看《大衛·賴特曼脫口秀》，直到她不久人世，急需用錢，她才同意賣掉。

她經常被稱為「前衛藝術家」，但她一再表示她厭惡「前衛」一詞，堅持她的作品是「屬於它的時期」，並非前衛或「超越它的時期」。

她人生最後幾年雖然過得艱辛，但也堪稱藝術家的典範。在1979年被診斷出患有乳癌之後，她把自己的疾病視為也是一種創作或是一件作品——「算是一件作品吧」。

1991年11月8日，穆爾曼在她59歲生日前10天於紐約過世。

關於她的一生，瓊·羅斯福斯寫了一本優美的傳記，名為《上空大提琴手：夏洛特·穆爾曼傳



7. 夏洛特與她的冰雕大提琴，她演奏直到其融化，1973。
Charlotte and her Ice Cello that she played till it melted, 1973



8. 夏洛特·穆爾曼演奏《電視胸罩活雕塑》，1964。
Charlotte Moorman playing TV Bra for Living Sculpture, 1964

of the Fluxus group and Happenings alongside performance, kinetic art, and video art. However, the festival was not held annually. There were fifteen festivals from 1963 to 1980.

She was the soul of the Festival and her performances, often nude, in unlikely settings or with unusual instruments: behind a cello carved from ice, suspended in the air by a bouquet of helium balloons, bowing an electrified cello made from flickering television sets. Moorman's sensibilities influenced contemporary performance forever.

In a very cold night in February 1967, lovers of advanced music were going to a small concert hall beneath the Wurlitzer Building in New York to hear – also, assuredly, to get an eyeful of – the cellist Charlotte Moorman. Among them were half-a-dozen conspicuous plainclothes police officers. The audience, and the cops, probably knew what to expect from Moorman's rendition of *Opera Sextronique*: a new composition by Korean born video artist Nam June Paik, her closest art partner. Moorman took the stage wearing an electrified, flashing bikini. She played her cello with a violin in place of a bow, and then a bunch of flowers. The bikini came off and Paik affixed a pair of twirling toy propellers to the cellist's nipples. It was only when she neared the third aria – to be executed in football helmet and jersey, but nothing below – that the police rushed the stage and bundled Moorman through the snow to a night in the cells and a charge of indecent exposure.

However probably the most notable performance was *TV Bra for Living Sculpture* (1969). Nam June Paik created *TV Bra for Living Sculpture* with Charlotte in his mind.

Paik's bra was an ungainly assemblage of two small television picture tubes encased in Plexiglas boxes, one for each breast, which were held on Moorman's body by wide, transparent vinyl straps and safety pins. It was uncomfortable—she complained about its weight (nearly six pounds) and the heat it generated—and she worried about the high-voltage wires.

There were several options for its operation. The TV sets could be tuned to broadcast television or display pre-recorded tapes; they could also show a live, closed circuit image captured by Paik as he walked among the audience with a video camera. ("Putting the audience's faces on my brassiere," was Moorman's description of this method.) When Moorman wore TV Bra she improvised "abstract sounds" on her cello and altered the television pictures in various ways. Sometimes she taped magnets to her wrists, which distorted the video images as she moved her arms; other times, she used a microphone to pick up the cello sounds, which were then transformed into optical signals that disturbed the television pictures.

It is a signal work in the history of video art, an unprecedented fusion of sculpture, moving imagery, performance, sound, and popular culture. As Moorman put it, "TV Bra is one third of [the piece], I'm one third of it, and my cello is one third of it. When we're all together, the work is complete."

When she became too ill to use it any longer, she put it on a shelf in her loft, and she and Frank Pileggi, her second husband watched the David Letterman Show on its tiny sets. Only when she was near death and desperately in need of cash did she agree to sell it.

Often she was called "avant-garde artist" but she repeatedly asserted that she disliked the term "avant-garde," insisting that her work was "of its time," not avant-garde, as in "ahead of its time."

Her final years were dismal and exemplary in equal measure. Diagnosed with breast cancer in 1979, she decreed that her illness was work, or rather a work – "a piece of sorts."

Moorman died in New York, on November 8, 1991, ten days before her fifty-ninth birthday.

There is a beautiful book by Joan Rothfuss about her life: *Topless Cellist: The Improbable Life of Charlotte Moorman*. (MIT Press October 2014)

ANA MENDIETA (till death comes)

On September 8, 1985, celebrated feminist body artist Ana Mendieta fell 34 floors to her death from the window of her Greenwich Village apartment. The only other person with her at the time was her husband of only eight months, prominent minimalist sculptor Carl Andre. Arrested and charged with second-degree murder, Andre's three-year legal struggle culminated in a trial by a judge rather than by a jury, a rarity in murder cases. Evidence was suppressed due to sloppy police and prosecutorial work, and ultimately, Andre was acquitted of all charges related to her death in 1988.

Ana Mendieta was born in Havana in 1948.

Once she declared to a friend: "I have two options – either to become a criminal or an artist."

Luckily she chose the second one and decided to express through art "the immediacy of life and the eternity of nature." With her soul on edge, mystical and wild, Ana at 12 years was sent to the United States, with her older sister, just before the outbreak of the Cuban Revolution. Much of Mendieta's work expresses the pain and rupture of cultural displacement, and resonates with visceral metaphors of death, rebirth, and spiritual transformation.

奇的一生》（由MIT出版社在2014年10月出版）。

安娜·門帝艾塔（至死方休）

1985年9月8日，知名女性身體藝術家安娜·門帝艾塔從她位於格林威治村的公寓窗戶跌落34層樓，墜地而亡，當時唯一跟她在一起的人是她新婚八個月的丈夫也是知名極簡雕塑家卡爾·安德烈。在遭到逮捕並以二級謀殺罪起訴後，安德烈歷經三年的法律訴訟，但只有法官而沒有陪審團來負責判決，這是謀殺案例中的少數情況。因為警方及檢方工作不力，證據無法採用，最後安德烈在1988年獲得無罪釋放。

安娜·門帝艾塔於1948年出生在哈瓦那。

她曾跟一位朋友說：「我必須選擇——成為罪犯或藝術家。」

可喜的是她選擇後者，決定透過藝術來表達「生命的立即性與自然的永恆性。」她的靈魂充滿不安、神秘及狂野，在古巴革命爆發前，12歲的她跟姐姐一起被送到美國。門帝艾塔大多的作品表達了文化差異的痛苦及斷層，並充滿了死亡、重生及精神蛻變隱喻的呼應。

她在愛荷華大學求學，開始她第一次對自己身體的極端實驗。有一次在她讀到同校學生遭到姦殺的報導後，她邀請教授及其他學生到她工作室，發現她就如受害者一樣半裸，下半身塗滿血液，受到捆綁，彎腰倒臥在桌上。

從她藝術生涯一開始，安娜·門帝艾塔特別對身體感到興趣，這是她創作的主题，如著迷一般，女性的身體特別吸引她。對她而言，女性身體既是被動接受暴力、情色及死亡的客體，也是藝術創作的工具及媒材。因此，她自己的身體成為她表演的中心，她的行動是基於以下概念：女性身體是犯罪及侵犯的受害者，也是神聖之地。從這角度來看，安娜·門帝艾塔的表演是純然的淨化儀式，具有神秘魔力意涵及顯然象徵祭品的血液在其中扮演重要的角色。在1972年於愛荷華表演的《一隻雞之死》，她全身赤裸，把一隻雞砍頭後，讓雞血流滿她的下體。她也著迷於非洲及古巴的傳說與宗教儀式，這一點是她早期創作的一部分，也反映在她藝術的相關面貌之中。

她之後的表演則採取不同的方向。她對土地感到一種獨特的親近感，曾寫道：「我一直在進行風景及女性身體（基於我自己的輪廓）之間的對話.....從子宮（自然）誕生的感覺充滿了我。透過我的土地/身體雕塑，我跟土地合而為一.....我成為自然的一個延伸，而自然成為我身體的一個延伸.....。」在十四年中，門帝艾塔拍攝了70個影片及錄像，記錄她具有衝擊力的身體藝術表演及風景雕塑。

她加入了位於紐約由藝術家運營的A.I.R藝廊，在她身為藝廊一員的三年期間，扮演主動的角色，策劃重要展覽，如1980年的《孤獨的辯證：美國的第三世界女性藝術家》，但她三年過後似乎就對此藝廊失去興趣。

但透過這個藝廊，門帝艾塔跟卡爾·安德烈初次相識，當時他參加「女性藝術實踐如何影響男性藝術家的社交態度？」此專題討論。那時跟此藝廊相關的人認為隨著她跟安德烈越走越近，她跟藝廊則越來越疏遠，在1982年她離開藝廊，讓此說法更甚囂塵上。

門帝艾塔與安德烈兩人過著成功藝術家多采多姿的生活，他們在尼羅河度蜜月，在羅馬工作，展覽並參加派對，不論人在哪裡都喝得有點過頭。兩人也都情緒不穩，經常爭吵。

在2010年，紐約大學巴布斯特圖書館裡面的菲爾斯圖書館及特殊收藏藝廊舉辦了一個名為《25年之後，安娜·門帝艾塔在哪裡？》的展覽，在最後一晚進行了一場跟展覽同名的研討會。

此研討會有一場別開生面的專題討論，討論嘉賓都是認識安娜與卡爾的知名策展人、學者及藝術家。卡若麗·史尼曼也是其中一位討論嘉賓，她分享了自己跟門帝艾塔之間的友誼點滴——兩人都欣賞實驗電影導演馬雅·戴倫，透過另一位實驗電影導演斯坦·布拉哈格而認識，她還將自己以自然為基礎的女性表



9. 安娜·門帝艾塔，《強姦現場》，1973年
Ana Mendieta, *Rape scene*, 1973

She studied art at Iowa University, where she started her first extreme experiments on her body. Such as when Ana, after reading of the rape and assassination of a fellow student, let herself be found by professors and other students, in her studio, half naked, blood over the lower part of her body, bound and bent on a table.

From the beginning of her career, Ana Mendieta was particularly concerned with the body: it was her subject matter and her obsession. The female body particularly attracted her, which for her was as much a passive object of violence, eroticism and death as the instrument and material for producing art. Accordingly, her own body became the centre of her performances; actions based on the idea of the female body as a victim of crime and violation but also as a sacred place. In this sense, Ana Mendieta's performances were true rites of purification where blood with its connotations of magic and its clear allusions to sacrifice, played a disturbingly important role. In *Death of a Chicken* (Iowa, 1972), the artist, completely nude, decapitated a chicken, letting its blood flow over her pubis. Her fascination with the Afro-Cuban legends and religious rites that were part of her earliest years are reflected in this facet of her work.

Her later performances took a different direction. She had a unique closeness to earth. She wrote: "I have been carrying on a dialogue between the landscape and the female body (based on my own silhouette)... The feeling of having been cast from the womb (nature) overwhelms me. Through my earth/body sculptures, I become one with the earth... I become an extension of nature and nature becomes an extension of my body..."

Over a fourteen-year period Mendieta made more than seventy films and videotapes that document her powerful

body-based performances and landscape sculptures.

For three years she was a member of the New York artist-run A.I.R. Gallery where she played an active role in the gallery early on, and curated significant exhibitions there such as the 1980 *The Dialectics of Isolation: Third World Women Artists of the United States*, Mendieta seemed to have lost interest in the final years of her membership.

It was through the gallery that Mendieta first came to know Carl Andre, when he served on a panel entitled, "How has women's art practices affected male artist social attitudes?" Many associated with the gallery at the time believed that as her relationship with Andre developed, her relationship with the gallery suffered, a feeling that culminated with her resignation in 1982.

Ana and Carl led the intense lives of successful artists. They honeymooned on the Nile, spent time in Rome working, exhibiting and partying, and drank a bit too much wherever they were. They were two people living at a high emotional pitch.

Where is Ana Mendieta? Donde está Ana Mendieta? 25 Years Later was the title of a symposium held on the closing night of the eponymous exhibition presented in the Fales Library and Special Collections Gallery of NYU's Bobst Library in 2010.

The symposium presented an exceptional panel of noted curators, scholars, and artists who had known both Ana and Carl.

The most personal presentation came from Carolee Schneemann, who discussed her friendship with Mendieta (they were both admirers of Maya Deren and met through Stan Brakhage, both experimental filmmakers) and compared her own nature-based feminist performance art of the era with Mendieta's. Painting a picture of how difficult it was for women artists in the '70s, she reminded the audience that feminist artists of the time were trivialized and denounced as narcissistic. "We have forgotten the dangers of depicting the explicit female body, how much anger and resistance that inspired"

Most riveting, however, was her frank assertion that she was convinced that Andre murdered Mendieta. "She made me change her light bulbs. She was afraid of heights. She would never go near the window," Schneemann confided, adding how eerie it is to her that Andre still lived in the same apartment from which Mendieta plunged to her death, and that his new wife allegedly made window-based artworks.

The ways of love were
sometime my revenge when



10. 左：安娜·門帝艾塔·《生命之樹系列：無題》·1977年；右：卡爾·安德烈的照片

Left: Ana Mendieta, *Untitled from Tree of Life Series*, 1977. Right: Photograph of Carl Andre

演藝術跟門帝艾塔的藝術相比。她陳述70年代女性藝術家所面臨的困境，並提醒觀眾：當時的女性主義藝術家遭到嗤之以鼻的待遇，被貶低為自戀之徒。「我們已經忘記描繪真實女體的危險，忘了其引發的多少憤怒及反抗。」

最吸引人的內容則是她直言不諱地講到她認為是安德烈謀殺了門帝艾塔。「她曾叫我幫她換燈泡。她怕高，絕不可能靠近窗邊。」史尼曼補充她覺得安德烈還住在門帝艾塔墜樓身亡的公寓實在太奇怪，而且他新任妻子據傳還創造一些跟窗戶有關的作品。

「愛的多種方式

有時是我的報復

當我受到傷害

身體或言語的傷害，而她

裸體站在窗旁，等待

遭到撞擊，也許撞擊的部位

這裡雪白的胸脯變成

紅色.....」 卡爾·安德烈的詩作

瑪麗娜·阿布拉莫維奇（愛與恐懼）

瑪麗娜·阿布拉莫維奇出身顯赫家庭，她父母都是二次世界大戰的英雄人物，尤其是她母親丹妮卡是南斯拉夫共和國社會主義領袖約瑟普·鐵托的親信之一。

阿布拉莫維奇表示她自小便一直想成為藝術家。她母親擔任首都貝爾格萊德革命博物館的館長，所有重要的國賓顯要都一定到此參觀。在母親的安排幫助下，她進入了藝術學院之後也獲得了教職。

她跟母親的關係非常惡劣，因為母親的軍事背景，管教非常嚴格，即使瑪麗娜已經成年也不得違抗母命。

自然而然地，阿布拉莫維奇把大部分的時間花在新成立的學生文化中心(簡稱SKC)，當時許多興奮的學生聚集在這位於市中心的古典風格建築裡，試圖理解在他們社會主義國家外面世界所發生的一切。瑪麗娜便是其中最為活躍的參與者之一。

她跟四名年輕藝術家走得特別近：Raša Todosiejević、Gera Urkom、Neša Paripović與Zoran Popović。他們都喜歡一個名為OH0的團體，此團體是在南斯拉夫實踐表演藝術的先驅之一。瑪麗娜同時對繪畫感到越來越氣餒，不知道要如何透過繪畫來傳達她的情緒。

即使瑪麗娜已經二十幾歲，她母親還是規定她晚上十點前回家，讓她除了自己的藝術家朋友圈之外，很難認識新的朋友。

在學院最後一年，瑪麗娜跟尼薩·帕利柏維奇(Neša Paripović)開始交往。他本來是她最要好的朋友之一，比她大幾歲，長相英俊，但個性沉默且常陷入沉思。

尼薩的個性一直是非常難以捉摸，從未談及他跟瑪麗娜的關係，即使多年之後，依然不願評論。

他跟永遠充滿活力的瑪麗娜截然不同，瑪麗娜只要有機會就喜歡旅行，即使搭乘令人不舒服的長程巴士也不以為意，而尼薩則是痛恨車程勞頓。

當她自己一個人搬到距離貝爾格萊德400公里遠的查格雷布，在當地藝術學校教書，尼薩開始暗示兩人應該分手，她的反應則是趕回貝爾格萊德，跟尼薩在當地戶政所公證結婚。她的母親並未參加他們的婚禮。

尼薩跟著她搬到了查格雷布，這段日子是兩人婚後共同住在一個屋簷下的唯一時期。查格雷布的生活無法滿足瑪麗娜，所以她不久就迫不及待地搬回貝爾格萊德，跟SKC的一群朋友重聚。

I was wronged by something
done or said & she stood
naked by the window waiting
to be struck perhaps where
here white breasts were
red..."

Poem written by Carl Andre

MARINA ABRAMOVIĆ (love and fear)

Marina Abramović was a very privileged child. Both her parents were Second World War heroes and, particularly her mother Danica, quite close to the Socialist Leader of the Republic of Yugoslavia Josip Tito.

She said she always wanted to be an artist. Her mother's position as Head of the Revolution Museum in the Capital Belgrade, which all important State guests had to visit, helped her to get into Art Academies and eventually to get teaching positions.

Her relationship with her mother was very difficult. The mother, with a military background, imposed very strict rules that Marina had to follow even as an adult.

It was natural for her to spend most of her time in the newly created Student Cultural Centre (SKC), a classic building in the heart of the city where excited students were trying to understand what was going on in the world outside their Socialist state. Marina was one of the most active participants.

She became particularly close to a group of four young artists: Raša Todosiejević, Gera Urkom, Neša Paripović and Zoran Popović. They were all admirers of another group known as OHO, among the first to practice Performance Art in Yugoslavia. Marina was becoming more and more frustrated

with painting, she could not see how to convey her emotions through that medium.

Marina had a curfew of 10 p.m. imposed by her mother, enforced even though Marina was well into her twenties; this made it difficult for her to make new acquaintances outside her circle of artists friends.

In the last year in the Academy Marina started a relation with Neša Paripović, one of her closest friends. He was handsome but in his own particular way, quiet and contemplative, just few years older than her.

Neša has always had a very elusive personality. He has never talked about his relation with Marina and even now after so many years, he refuses to comment on it.

He was quite the opposite to the ever pushing Marina, who loved to travel whenever she had the opportunity, even on long uncomfortable trips on buses which Neša hated to do.

When she moved alone to Zagreb about 400 km from Belgrade, to teach in the local Art Academy, Neša started suggesting that maybe they should end their relation. Her reaction was to rush back to Belgrade and marry Neša in the local registry office. Her mother did not attend the wedding.

Paripović followed her in Zagreb and that was the only period in their married life that they shared a house together. However, Zagreb was certainly not enough, for Marina anxious to go back to Belgrade and her SKC circle of friends.

The money was scarce and so were the apartments, Marina went back to live with her parents and Neša with his.

October 1971 was the year of the first recorded performance of Marina, even though she was a passive protagonist as her friend artist Era Milivojević made the performance.

Later on Marina started with her own performances, the earlier ones related more to sound than to body action, her name started to be known to a small international circle interested in new performances and so her travelling increased.

Marina became a rather popular figure in the small world of performance and she was travelling more and more, while Neša was more of a homeboy, very intellectual, lacking money to travel and too anxious to watch Marina's body actions, which were increasingly dangerous, so they saw less and less of each other.

In 1976, Marina went to Amsterdam and met Ulay, definitely the most important man in her life. Probably Marina fell in love totally and completely, body and soul.



11. Era Milivojević用膠帶把瑪麗娜·阿布拉莫維奇固定在SKC裡的長凳上·貝爾格萊德·1971年·尼薩是右邊第一位。

Era Milivojević tapes Abramović to a bench at SKC, Belgrade, 1971.

Neša Paripović is the first one on the right.

兩人的經濟拮据，也很難租到公寓，所以兩人各自回去跟父母親住在一起。

1971年10月，相關紀錄顯示這一年瑪麗娜第一次表演，不過她只是擔任一個被動的角色，主要還是由她的朋友藝術家Era Milivojević進行表演。

之後瑪麗娜開始了她自己的表演，早期的表演比較跟聲音有關，而較無關於身體行動。隨著她的名聲開始在一小群對新表演形式感興趣的國際藝術圈之中傳開之後，她越來越常到不同地方表演。

在1976年，瑪麗娜到了阿姆斯特丹，遇上了她生命中無疑是最重要的男人，烏雷。也許瑪麗娜在身體及靈魂上都完完全全地愛上他。

回到了貝爾格萊德之後，瑪麗娜決定離開南斯拉夫，到阿姆斯特丹跟烏雷雙宿雙飛，但她不忍告訴尼薩事實，只說自己獲得一個在阿姆斯特丹駐村的機會。幾週之後，她終於買了張到阿姆斯特丹的廉價機票，只有她弟弟曉得她真正的決定。

尼薩在接下來的夏天發現了真相。

烏雷是德國藝術家，本名為烏威·雷斯朋，比瑪麗娜大三歲，有自虐的強烈傾向，他這方面相同的經驗讓瑪麗娜越來越受他吸引。

他們還發現兩人同月同日生：11月30日。他們有許多共同之處，而且肉體上也相互吸引。

他們也瞭解一起在藝術創作上合作能形成能量、感受及情緒的轉移，提升他們表演的價值。兩人在生活及工作緊密相連，很難釐清其中界線。

兩人的生活幾乎形影不離。有一陣子，兩人（加一條狗）住在一台雪鐵龍小貨車上，一起擠在放於車後才1.5米寬的小床墊上，生活捉襟見肘。在這段日子裡，瑪麗娜織了很多衣服，不僅他們自己穿，還販賣賺錢。

不過生活逐漸轉好，兩人經常旅行，他們最為重要的旅程是到澳大利亞，還跟當地的土著比鄰生活。

他們的表演也變得越來越複雜，需要很多準備及體力。他們最重要的表演之一為《海上夜航》，他們決定要重複演出此作品90次。演出的第89及90次是在法國的里昂，為他們這場最費力的表演劃上句點，但持續的《海上夜航》的表演讓兩人已經緊張的關係更陷入冰點。有段時間，瑪麗娜與烏雷幾乎不跟對方說話。

關於這段期間瑪麗娜曾說，「整個藝術圈把我們稱為完美的一對，我能接受，但他不能。」

瑪麗娜說她覺得被拒絕、痛苦，且害怕她快要40歲的事實。

1987年6月，瑪麗娜發現烏雷原來有個兒子，已經15歲大。當初烏雷在兒子的母親懷孕時就離開她，讓她獨自撫養孩子，瑪麗娜之前完全不知道他兒子的存在。

當年冬天，瑪麗娜獨自一人到印度，而烏雷跟女朋友去摩洛哥。

在此時期，他們終於得知兩人在中國長城上表演的計劃已經籌到足夠的資金，可以執行。所以在1988年3月30日，兩人開始了沿著長城的漫長步行之旅，瑪麗娜從山海關往西走，而烏雷從位於甘肅省的嘉峪關往東走。

顯然此表演是烏雷的構想，但瑪麗娜立即瞭解其潛在價值。然後，本來這個長城行是要代表兩人關係的修成正果，但現在卻代表兩人關係的終結。

瑪麗娜花了多年的時間憎恨烏雷，大約過了17年，她決定平心靜氣地重建兩人的友誼。

1997年是瑪麗娜人生中非常重要的一年。她在那一年贏得威尼斯雙年展的金獅獎（首獎），此雙年展目前依然是世上最重要的雙年展；她也在那一年遇上了小她17歲的義大利藝術家保羅·卡內瓦利，她日後第二任的丈夫。

他們是在一場為了瑪麗娜舉行的派對認識的，派對的主人是兩人共同的葡萄牙藝術家朋友胡立歐·沙



12. 瑪麗娜·阿布拉莫維奇與烏雷·《無法估量》，1977年
Marina Abramovic and Ulay, *Imponderabilia*, 1977.

Back in Belgrade Marina decided to leave Yugoslavia and follow Ulay in Amsterdam, but she could not bring herself to tell Neša about him. Then she told Neša she was going to Amsterdam for a residence she had been offered. After several more weeks, she finally bought a cheap ticket for Amsterdam. Only her brother knew about her decision.

Neša found out about the two lovers later on in the summer.

Ulay was German, an artist, real name Uwe Laysiepen, three years older than Marina, with a strong tendency to self-inflicted pain, the same kind of experiences, which were attracting Marina more and more.

They found out they were sharing the birthday date: November 30. They had a lot in common and there was a total sexual reciprocal attraction.

They also realized that working together would make a transfer of energy, feelings and emotions and make their performances have an added value. Life and art mingled, it was hard to see where the borderline between the two was.

They lived incredibly close to each other. For a while they lived together (plus a dog) in a small Citroen van, sharing in the back a small mattress just a meter and half wide. Money was scarce. Marina was knitting a lot both for clothing and for selling.

Some better time came, they travelled a lot, particularly important their trip to Australia where they lived close to the Aborigines.

Their performances were becoming increasingly sophisticated requiring a lot of preparation and physical effort. One of the most important performances was *Nightsea Crossing* that they had decided to repeat 90 times. Days 89 and 90 took place in Lyon (France). It was the final act of their most arduous performance ever. Their relation was under strain; the continuous performances of *Nightsea Crossing* made things even worse. At one point, Marina and Ulay were hardly talking to each other.

Of this period Marina said: "The entire art world was referring to us like a perfect couple, which was fine with me but not with him."

Marina said she felt rejected, feeling miserable and maybe scared of the fact that she was approaching her forties.

In June 1987, Marina found out that Ulay had a son, fifteen years old. Ulay had left the woman when she was pregnant and let her alone to raise the child, whose existence Marina was never aware of.

That winter Marina went alone to India and Ulay went with a

girlfriend to Morocco.

At this point, finally, they got news that their project about the walk on the Great Wall in China had raised enough money to become viable. So on March 30 1988 the long walk could start, Marina walking west from the Shanhai Pass, Ulay walking east from Jiayu Pass in Gansu Province.

Apparently the idea was Ulay's but Marina understood immediately its potential. However, in the meantime everything had changed. Walking the Wall was supposed to mark the culmination of their relationship, now it marked the end of it.

Marina spent years hating Ulay, only after about 17 years, she decided to re-establish reasonably friendly contacts with him.

1997 was a very important year in Marina's life: she won the Golden Lion (first prize) at the Venice Biennale, still the most important Biennale in the world and she met Paolo Canevari the Italian artist, 17 years younger than her, who will become her second husband.

They met at a party given for her by a common friend, the Portuguese artist Juliao Sarmento. At the end of her Venice days Marina went back to Amsterdam, where she had bought a nice house, but she kept close contacts with Paolo.

Paolo Canevari belonged to an old Roman family; both his father and grandfather were well known figures in the Roman art world. Paolo was intelligent, handsome and had a strong personality not really to be influenced by anyone.

Probably the most important influence Paolo had on Marina was to have convinced her to move to New York. She was always attracted by the States but had many fears, the most important that Americans were not really aware of her achievements, she was still basically a European artist. She frankly admitted: "If it was not with Paolo, I would have never moved to New York."

At this point of his career, Paolo wanted to be in New York, Italy was becoming too small for his ambitions and now, of course, with Marina, things would become easier. He always said that he was not attracted to Marina as an artist, but as a woman. This coming from a handsome man 17 years younger must have been a balm on Marina, never fully sure of her attractiveness, it was easy for her to be loved for her position as an artist, but with Paolo was different.

So in 2006 they moved to New York. While they never collaborated in their respective work, Paolo helped Marina in many ways, particularly shooting many photographs, and helping to compose them. They were theatrical and emotional pictures of Marina standing alone.

緬度。在威尼斯的停留結束後，瑪麗娜回到阿姆斯特丹，住在她之前買的一棟不錯的房子裡，但她跟保羅維持緊密的聯繫。

保羅·卡內瓦利出身於歷史悠久的羅馬家族，他的父親及祖父都是羅馬藝術圈的知名人士。保羅內外兼備，個性堅強剛毅，不易受他人影響。

也許保羅對瑪麗娜最重要的影響就是說服她搬到紐約。她一直受到美國的吸引，但有許多擔憂，最大的擔憂是美國人並不真的瞭解她的成就，對他們而言，她基本上只是個歐洲藝術家。瑪麗娜坦誠：「如果不是跟著保羅，我是絕不會搬到紐約。」

在他當時職業發展的階段，保羅想要到紐約，因為義大利已無法滿足他的雄心壯志，而如果跟瑪麗娜一起去，一切會比較容易。他一直說吸引他的並不是身為藝術家的瑪麗娜，而是身為女人的瑪麗娜。從這位小她17歲的帥哥口中的這一番話應該讓瑪麗娜相當受用。她從來不確定自己吸引力為何，而對她而言，別人容易因為她藝術家的身份而愛上她，但保羅則跟其他人不同。

所以在2006年，他們搬到紐約。他們各自進行創作，從未合作，不過保羅在很多方面幫了瑪麗娜，特別是為她拍了很多照片，並幫忙照片的編輯。這些照片是瑪麗娜獨自一人站立，具有劇場性及情緒張力。

瑪麗娜熱愛跟不同的藝術學生進行工作坊的活動，包含禁食、禁聲及冥想等練習。保羅非常直接了當地拒絕參與這些工作坊；跟瑪麗娜截然不同，他從未真正喜歡這類對瑪麗娜很重要的情色主題。保羅創作的速度緩慢，這點讓瑪麗娜出於意料之外，誤以為他不求上進。她花了很長時間才瞭解他。保羅曾說：「就是義大利人三思而後行的態度以及共產主義者『勇於行動』態度之間的差異。」

他們在2006年結婚。

瑪麗娜在紐約漸漸變成傳奇人物，一直非常忙於社交活動。

然而在2007年，瑪麗娜發現保羅有外遇，她原本以為找到了情感最終歸宿的夢想再度破碎，心痛言語無法形容。但她心中依然存有對保羅的柔情。

在2010年，瑪麗娜與紐約現代美術館進行她最著名的表演《藝術家在現場》，從3月14日到5月31日（共716小時30分），她坐在桌子前，不發一語地跟對面的觀眾雙眼直視。

事實上，在她進行這場表演前，就開始了跟保羅的離婚訴訟。她表示：「在表演結束後，他回來了，持續了一年。更加糟糕，一切都回不去了。天呀，簡直是沒完沒了。不過在這些時期，你有一部分是麻木的，完全空白。」

瑪麗娜的一生還有其它的故事，但尼薩、烏雷與保羅絕對在她人生中刻畫深深的痕跡，留下關於愛與恐懼的故事。尼薩幫助了瑪麗娜在心態上走出她家庭及教育上社會主義的氛圍。烏雷給她力量離開南斯拉夫，開始自由的新生活，讓她終於找到最好的方式來揮灑才能。保羅促使她來到紐約，讓她成為如今的國際藝術巨星。



13. 瑪麗娜·阿布拉莫維奇手拿打火機，站在保羅·卡內瓦利的《普拉托》畫作前，佩吉美術館，2010年。

Marina Abramović, with a lighter in her hand, in front of Paolo Canevari's painting, *Prato*, Museo Pecci, 2010.

Marina loved to do workshops with various art students. They included periods of fasting, silence and meditative exercises. Paolo very flatly refused to take any part in these workshops, contrary to her, he was never really attracted to the kind of exoteric themes very dear to her. Marina was also surprised of the slow pace of Paolo's work, mistaken for a lack of ambition. It took a long time for her to understand him. Paolo said, "it was about the difference between an Italian pensive attitude and a 'go for it' attitude."

They married in 2006.

Marina in New York was becoming a real legend and was always very busy also socially.

However in 2007 Marina found out that Paolo had been unfaithful to her: once again her dreams of finally settling down sentimentally, were shattered. She was hurt beyond words, but for Paolo she kept a soft spot in her heart.

In 2010 Marina performed at the MoMA in New York, her most famous performance: *The Artist is Present* where from March 14 till May 31 (716 hours and 30 minutes) she sat at a table looking directly in the eyes of the audience and in total silence.

Incredibly, just before she started the sit-in at MoMA, she had begun divorce proceedings from Paolo. She said: "at the end of the project he came back, for a year. Even more terrible. Nothing worked any more. It was – god – endless. But there is a part of you in these periods that is numb. You are totally blank."

Marina had other stories in her life but definitely Neša, Ulay and Paolo marked her deep.

They were stories of love and fear. Neša was instrumental to help Marina to come out mentally from her home and her strict education. Ulay gave her the strength to leave Yugoslavia and start her new free life where her talents could eventually find the best way to express themselves. Paolo pushed her to go to New York so that she could become the international star she is now.

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- 11 - Courtesy of SKC Archive, Belgrade
- 12 - Courtesy of Archivio Storico Mario Carbone
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瑪麗娜·阿布拉莫維奇—故事的開始 Marina Abramović —The beginning

瑪麗娜·阿布拉莫維奇1946年出生於南斯拉夫的貝爾格萊德，她的雙親皆在共黨政府擔任要職。她的母親是藝術史學家，任職南斯拉夫最重要的博物館。瑪麗娜·阿布拉莫維奇自1965至1970年間在貝爾格萊德藝術學院主修繪畫，1970到1972年間則在查格雷布藝術學院。

七〇年代初期瑪麗娜·阿布拉莫維奇開始以行為表演方式進行創作，一開始她運用聲音裝置，很快的直接以身體來表達。在她的早期創作，瑪麗娜經常置身體於危險狀態中，例如1974年的《節奏2》，她服用對抗緊張和精神官能症的藥物；而在《零節奏》一作中，她允許現場觀眾運用桌上的72種物件任意對待她，其中包括了一把上了膛的槍，意指「我就是物件」。而在《湯瑪斯之唇》，她用剃刀在肚皮上畫出傷痕，鞭打自己，然後躺在冰塊上。

阿布拉莫維奇曾說這些作品的靈感，來自於成長於共產社會的生命經驗以及她與母親之間的關係。

Marina Abramović was born in 1946 in Belgrade, Yugoslavia, to parents who held prominent positions in the communist government. Her mother was an art historian and oversaw the most important museum in Yugoslavia. She studied painting at the Academy of Fine Arts in Belgrade (1965-1970) and in Zagreb (1970-1972).

It was in the early 1970s that she began creating performative art, initially with sound installations, but quickly moving towards works that more directly involved the body.

In her early work, Abramović often placed her body in danger: In performance *Rhythm 2*, 1974, she took drugs intended to treat catatonia and schizophrenia; in *Rhythm 0*, 1974, she invited viewers to use on her body 72 objects displayed on a table, including a loaded gun, as they desired, saying "I am the object;" and in *Lips of Thomas*, 1975, she cut her stomach with a razor blade, whipped herself, and laid on a block of ice.

Abramović has suggested that the inspiration for such work came from both her experience of growing up under Tito's communist regime, and from her relationship with her mother.

1.

瑪麗娜·阿布拉莫維奇

釋放聲音

塞爾維亞貝爾格萊德學生文化中心

MARINA ABRAMOVIĆ

FREEING THE VOICE

FIFTH APRIL MEETINGS, SKC BELGRADE, SERBIA

1976

瑪麗娜·阿布拉莫維奇及烏雷

吸入呼出

塞爾維亞貝爾格萊德學生文化中心

MARINA ABRAMOVIĆ AND ULAY

BREATHING IN BREATHING OUT

SEVENTH APRIL MEETINGS, SKC BELGRADE, SERBIA

1977

2.

瑪麗娜·阿布拉莫維奇

藝術必須美麗·藝術家必須美麗

塞爾維亞貝爾格萊德學生文化中心

MARINA ABRAMOVIĆ

ART MUST BE BEAUTIFUL, ARTIST MUST BE BEAUTIFUL

PERFORMANCE FOR THE FILM NOTES BY LUTZ BECKER, PRODUCED BY SKC BELGRADE

1975

3.

以拉·米李沃維奇

包裹瑪麗娜·阿布拉莫維奇

塞爾維亞貝爾格萊德學生文化中心

ERA MILIVOJEVIĆ

WRAPPING OF MARINA ABRAMOVIĆ

SKC BELGRADE, SERBIA

1971

4.

瑪麗娜·阿布拉莫維奇

聲音環境 - 白色

塞爾維亞貝爾格萊德學生文化中心

MARINA ABRAMOVIĆ

SOUND ENVIRONMENT – WHITE

SKC BELGRADE, SERBIA

1972

四張在貝爾格萊德早期的相片

阿布拉莫維奇最早幾次展覽及表演的地點都是在貝爾格萊德的學生文化中心（簡稱SKC）。她每年也跟其他的國際及當地藝術家參加由SKC所舉辦的活動。

在70年代，她跟其他5名藝術家在貝爾格萊德組成了一個非正式的團體，這5名藝術家為：Raša Todosijević、Zoran Popović、Slobodan Milivojevic、Gergej Ukrom以及她當時的丈夫Neša Paripović（1971年結婚，1976年離婚）。

瑪麗娜也持續在SKC跟烏雷共同表演。

這些照片是她在SKC幾場表演的紀錄。

Four photos of early Performance, Belgrade

Abramović's first exhibitions and performances took place at Student Cultural Centre (SKC) in Belgrade. Along with others, international and local artists Marina participated in the events organized by the SKC year after year.

She was a member of an informal group of 6 artist during the 70's in Belgrade together with Raša Todosijević, Zoran Popović, Slobodan Milivojevic, Gergej Ukrom and her husband at the time(from 1971 to 1976), Neša Paripović.

Marina continued to perform there also with Ulay.

These pictures document some of her performances at SKC.



聖妮雅・伊芙克維奇

派對

塞爾維亞貝爾格萊德學生文化中心

SANJA IVEKOVIĆ

PARTY

SKC BELGRADE, SERBIA

1978

伊芙克維奇是女性主義者、社會活動家以及錄像藝術先驅。她早期作品成為所謂「新藝術實踐」的一部分，其中跨文化的作品涵蓋了概念性的蒙太奇照片到錄像及表演等領域。在1970年代，伊芙克維奇與一群南斯拉夫藝術家合作，這群同世代的藝術家質疑藝術在社會的角色，致力於將藝術空間從主流機構環境及藝廊之中解放出來，並開始使用表演及便宜易取得的材料來進行創作。多年來在紛擾的政治環境中生活及工作讓他們思考社會結構、性別政治及身份認同等問題。

在此表演中，學生文化中心藝廊的館長Biljana Tomic向參加《表演會議》藝術節的每位觀眾介紹聖妮雅・伊芙克維奇，此藝術節就在塞爾維亞貝爾格萊德的學生文化中心藝廊舉行。

A feminist, activist, and video pioneer, Iveković's early work became a part of the generation known as the Nova Umjetnička Praksa (New Art Practice), producing cross-cultural works that range from conceptual photomontages to video and performance. In the 1970's Iveković worked alongside a generation of artists in Yugoslavia who questioned the role of art in society. They strove to democratise artistic space by breaking away from mainstream institutional settings and galleries and started to use performances and cheap, accessible materials. Living and working in a turbulent political context for many years brought forward questions regarding social structures, gender politics and identity.

In this performance, SKC Gallery Director Biljana Tomic introduces Sanja Iveković to every person in the audience, attending the festival *Performance Meeting* at SKC Gallery, Belgrade, Serbia.



Sanja Iveković: *Party*
Performance Meeting, SKC Belgrade, 1978
© SKC Archive



瑪麗娜·阿布拉莫維奇

零節奏

義大利那不勒斯莫拉工作室

MARINA ABRAMOVIĆ

RHYTHM ZERO

STUDIO MORRA, NAPLES, ITALY

1974

DOCUMENTS

此作品在那不勒斯的莫拉工作室進行表演，阿布拉莫維奇面無表情一動也不動地站著，任由觀眾處置，桌上共72件物品隨便他們選取來用在她身上。這些物品事先經過精心挑選，有些會帶來痛苦，有些是帶來歡娛，而有些甚至會帶來死亡。

此表演持續6個小時，觀眾參與的激烈程度隨著時間經過逐漸升級。一開始，他們鬧著玩地使用這些物品，但很快地他們開始測試要到怎樣的地步藝術家才會有所動作來自衛，他們開始剪她衣服，拿刀子劃傷她，有些人還把上膛的槍放她手中，然後嘗試要開槍。

這種測試身體及心理的極限（有時是冒著令她喪命的風險）、表演的激烈與忍耐以及觀眾參與的極端情境，這些都是她至今藝術創作的幾個典型元素。

瑪麗娜自己形容這場表演是「六個小時的純粹恐怖」。

表演結束時，她身體一開始有了動作，觀眾便立即往後退，其中大多數人根本是落荒而逃。

The performance was held in Studio Morra in Naples, featured Abramović standing impassively, putting herself in the hands of her audience, and a table with 72 different carefully chosen objects, that could be used to induct pain, pleasure, and even death.

The performance lasted 6 hours during which the involvement of public gradually escalated. At the beginning, audience used the object in a playful manner, but soon they started testing at which point the artist will move to defend herself. They cut her clothes, they cut her with the knife, somebody also used a loaded gun putting it in her hand and trying to shoot.

The testing of physical and mental limits (sometimes at the risk of her own life), the intensity and endurance of her performances and the creation of extreme situations involving the audience are some of the characteristic elements of her artistic practice to this day.

Marina describes this performance as “6 hours of pure horror.”

At the end, after 6 hours when the performance ended and she moved, the audience immediately stepped back and most of them literally run away.





瑪麗娜·阿布拉莫維奇

藝術必須美麗，藝術家必須美麗

哥本哈根

MARINA ABRAMOVIĆ

ART MUST BE BEAUTIFUL, ARTIST MUST BE BEAUTIFUL

COPENHAGEN

1975

DOCUMENT

阿布拉莫維奇位於鏡頭的正前方，直視著觀眾，鏡頭只顯示她的臉跟雙手，以這兩個元素來強調她的身體存在性。她在影片中一直持續梳頭髮，這是一般被視為女性特有的動作，在藝術史的情境下，通過她的表演來重新詮釋這動作。她持續50分鐘大力地梳頭髮，毫無間斷，直到頭皮受傷。她一邊梳頭，一邊像是念口號一樣重複念著：「藝術必須美麗，藝術家必須美麗」。這種一直重複的念誦與動作賦予此作品一直持續的強度，讓藝術家與觀眾處於一種催眠的狀態，克服身體的痛苦，解放身心免於西方社會及文化的常規。

Abramović positions herself right in front of the camera, addressing viewers directly. The image reveals only her face and hands, concentrating her corporeality in these two elements.

She continually repeats an action regarded as typically feminine, reinterpreting it in the context of art history through her performance. The artist combs her hair forcefully, without a pause, for more than 50 minutes until she starts hurting herself. During this time, she repeats the sentence: "art must be beautiful, artist must be beautiful" like a mantra. The constant repetition of the words and the action give the work a sustained intensity that puts the artist and the audience into a trance-like state, in which overcoming the physical pain frees the body and mind from the conventions of Western society and culture.

國際行為表演藝術週 The international week of performance

1977年，波隆那的現代美術館策辦了一場國際行為表演藝術週的活動，集結了好幾位在當時非常重要的行為表演藝術家，包括維托·阿康奇、維特·皮薩尼、赫爾曼·尼特西、瑞內特·柏特曼、雷傑·翁塔尼、瑪麗娜·阿布拉莫維奇與烏雷。

在義大利具有舉足輕重地位的攝影師馬立歐·卡本(1924)，在表演及其準備過程中，拍下了紀錄片與照片。1967年他獲得了威尼斯雙年展銀獅獎，自此也確認了他精準描述義大利日常景觀與當代藝術景象的特殊地位。

In 1977, The Modern Art Gallery of Bologna hosted the International Week of Performance, which gathered several important performance artists of the time, such as Vito Acconci, Vettor Pisani, Herman Nitsch, Renate Bertlmann, Luigi Ontani, Marina Abramović and Ulay.

The photographer Mario Carbone (1924) shot a documentary film and took photographs during the performance preparation and execution. Carbone was a major figure in the Italian artistic scene. In 1967 he had won the Silver Lion at the Venice Biennale and was considered a specialist in depicting Italian everyday life and contemporary art scene.

瑪麗娜·阿布拉莫維奇及烏雷

無法估量

義大利波隆納現代美術館

攝影：馬立歐·卡本

MARINA ABRAMOVIĆ AND ULAY

IMPONDERABILIA

MUSEO COMUNALE D'ARTE MODERNA, BOLOGNA

1977

PHOTO M. CARBONE

阿布拉莫維奇與烏雷面對面赤身裸體地站在美術館的入口，想進入館內的觀眾必須一個個從他們之間的空隙擠進去，勢必跟他們的身體有所碰觸，重點是觀眾必須決定在經過的時候要面對誰？是男藝術家還是女藝術家？

觀眾在經過他們進入美術館之後，就會發現進入的過程都被一台隱藏攝影機拍攝下來，在白牆上的幾個螢幕上播放著，牆旁邊還有下列一段文字：

無法估量

無法估量的人性因素，

例如人對美感敏銳度，

其重要性凌駕一切

在決定

人類的行為上。

此演出本來計劃持續三小時，但在90分鐘後遭到警察制止而結束。

Marina and Ulay stood naked at the entrance opposite each other in such a way that the people streaming in had to squeeze singly through the gap between the two, unable to avoid physical contact. The crucial factor was that everybody had to decide whom to look at as they passed; everyone wanting to get past and enter the museum had to choose one of them.

Once they get past them and enter the museum they would realize that they were filmed by a hidden camera and they would see themselves on the monitors placed on the white wall next to text:

Imponderable

such imponderable human factors

as one's aesthetic sensitivity

the overriding importance

of imponderables in determining

human conduct.

The performance was scheduled to last 3 hours, but after 90 minutes was interrupted by police officers.



瑞內特·柏特曼

14站的破處

義大利波隆納現代美術館

攝影：馬立歐·卡本

RENATE BERTLMANN

DEFLORAZIONE IN 14 STAZIONI

MUSEO COMUNALE D'ARTE MODERNA, BOLOGNA

1977

PHOTO M. CARBONE

柏特曼穿著有假乳房的衣服，乳頭上還黏著手術刀，十指套上奶嘴，然後站在象徵第一站的白色簾幕左端，從站立沉思（第一站）到撕裂布簾（第十四站），她用雙手演繹出從痛苦、快樂、恐懼到攻擊的發展過程。在每一站，她用乳頭上的手術刀來割開簾幕，讓雙手可以從割縫中伸出。每次切割都滲出血液，而在每個階段她也表達一種特定的感覺，在內容及形式上每個階段的感覺表達都是跟隨前一個階段而逐漸發展。在最後撕裂簾幕的那一刻，則開始播放如尖叫般的歌曲。

The artist puts on shirt with breasts and scalpels attached and pulls the pacifiers over her fingertips, then she steps behind the first station at the left end of the white ribbon. From the meditative stay (first station) to the tearing apart of the ribbon (fourteenth station), the hands express a development of pain, joy, fear, and aggression. At each station, she cuts the ribbon with scalpels attached to her nipples, thus enabling a permeation of hands. Blood seeps through every cut. At each stage, a specific feeling is expressed, as each depiction develops from the preceding one in terms of content and in terms of form. In the end, precisely at the moment of tearing apart the ribbon, a scream-like song sets in.



赫爾曼·尼特西

給我亡妻的安魂曲

義大利波隆那聖露西亞教堂

攝影：馬立歐·卡本

HERMANN NITSCH

REQUIEM FOR MY WIFE BEATE

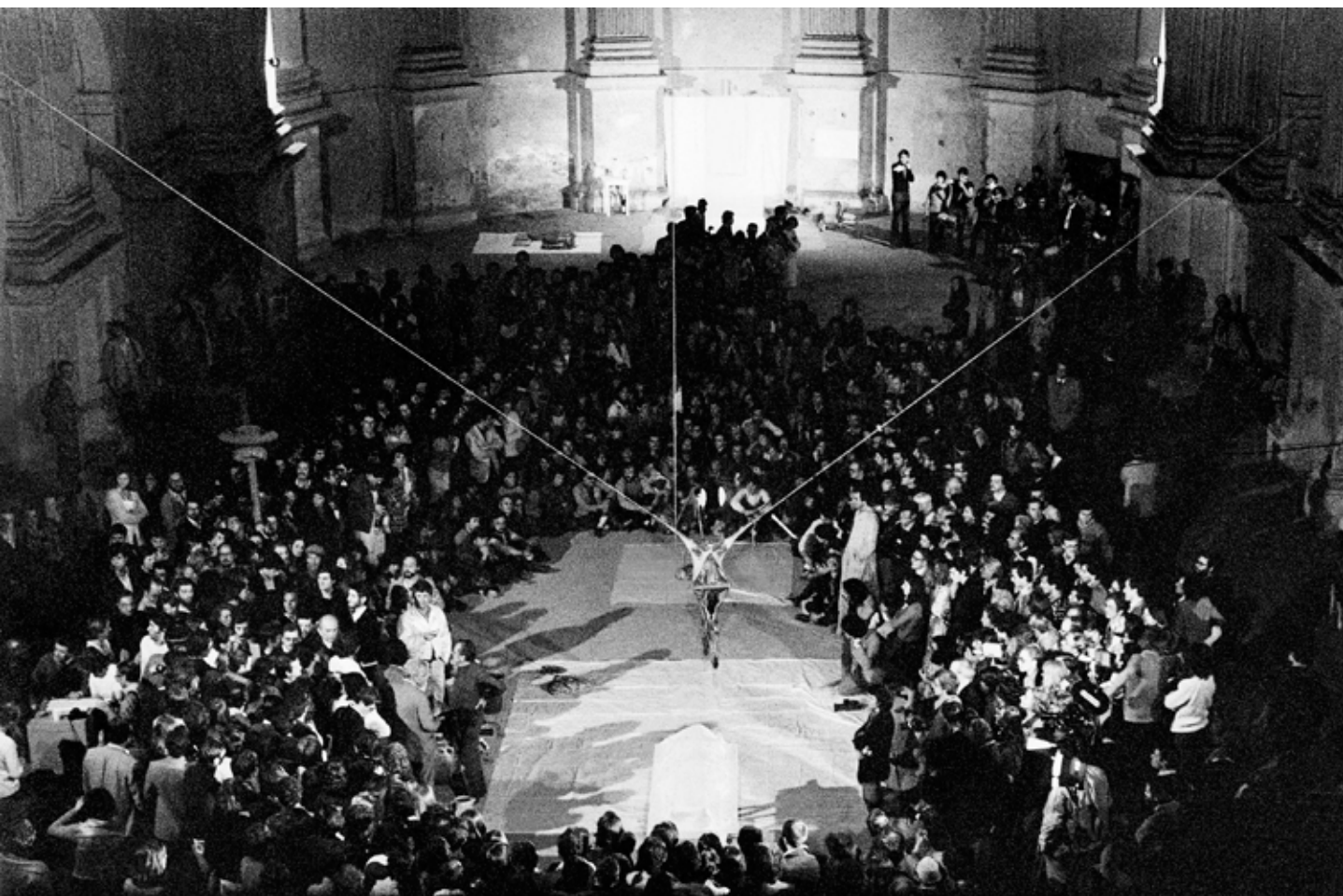
CHIESA SANTA LUCIA, BOLOGNA

1977

PHOTO M. CARBONE

在妻子蓓雅特於1977年車禍過世後不久，藝術家在義大利波隆那的聖露西亞教堂中演出《給我亡妻的安魂曲》。蓓雅特一直支持她丈夫的藝術，不僅跟他分享生活情緒的點點滴滴，也主動跟他合作來組織他的作品。對赫爾曼·尼特西而言，她的過世讓他的世界整個崩毀，他突然覺得掉落到人生的另一面，孤單一人且絕望不已。他接著決定到那不勒斯，並在那裡的莫拉藝廊組織一場行動藝術活動，他的朋友Kubelka從美國前來共襄盛舉。在此活動中，有人告訴他在波隆那將舉行一場盛大的表演藝術節，並邀請尼特西參與這藝術節並在一個歷史悠久的大教堂中進行行動藝術表演。尼特西很清楚自己在藝術節的行動藝術作品是要悼念亡妻，甚至可說是一首獻給蓓雅特的安魂彌撒曲。在波隆那藝術節之前，尼特西的音樂基本上是吵雜樂音的集合體，演奏者可以隨心所欲演奏自己的音樂，唯一的指示就是盡可能大聲地演奏，只有演奏的時長、起始時間以及每個樂器的音量是固定的。在給妻子的安魂曲中，尼特西首次用了較長的音群，特別是管樂器的部分。教堂完美的音效環境及讓尼特西為之震撼的雄偉氣勢風琴，啟發了他對音樂的新方向。有幸在場的觀眾是他來自世界各地的許多朋友，共同見證此表演。對在場的每個人，此安魂曲是一次重要且令人心醉神迷的體驗，而此行動藝術的成功也給予尼特西繼續創作的力量。

Requiem for my Wife Beate took place in the Chiesa di Santa Lucia in Bologna, Italy, in 1977 shortly after Beate Nitsch's death in a car accident. Beate had supported her husband's art not only sharing the sentimental part of their life but also actively collaborating to the organization of his work. For Hermann Nitsch, this loss was a complete collapse. He suddenly felt to be on the opposite side of life, alone and full of despair. Nitsch decided then to go to Naples where he organized a *Lehraktion* at Morra Gallery. His friend Kubelka joined him from the USA. During the *Lehraktion*, he was told about a big Performance Festival that would have taken place in Bologna. Nitsch was invited to participate with an *aktion* to be performed in a big old church. It was clear to Nitsch that he would have conceived an *aktion* dedicated to the memory of Beate. A requiem, even. Before the *aktion* in Bologna, Hermann Nitsch's music was basically released as a wall of noise. The musicians could play what they wanted and the only instruction was to play as loud as possible. Only the duration, the starting point and the noise level of each instrument was fixed. For the first time with the *Requiem*, Nitsch started to conceive longer tone clusters, especially for the wind instruments. The perfect acoustics of the church with its wonderful organ, which shocked Nitsch with its intensity and power, suggested him a new direction in music. Among the lucky audience were many friends coming from all over the world to witness the event. For everyone the *Requiem* was an important and ecstatic experience. The big success of the *aktion* gave Nitsch the strength to continue his work.





維特·皮薩尼

兔子不愛喬瑟夫·波伊斯

義大利波隆納現代美術館

攝影：馬立歐·卡本

VETTOR PISANI

IL CONIGLIO NON AMA JOSEPH BEUYS (THE RABBIT DOESN'T LOVE JOSEPH BEUYS)

MUSEO COMUNALE D'ARTE MODERNA, BOLOGNA

1977

PHOTO M. CARBONE

此作品首次在1975年演出，地點是羅馬的司倍榮藝廊。皮薩尼以反諷的方式再現了喬瑟夫·波伊斯在1965年演出的知名作品《如何向死兔子解釋圖畫》，顛覆了藝術家心中的理想世界。在此作品中，場景為兩座十字架，中間站著一名雅利安族婦女。

This performance was first staged in 1975 at Galleria Sperone in Rome. The artist ironically reenact the famous performance by Joseph Beuys *How to Explain Pictures to a Dead Hare* (1965), changing in negative the utopia of the artist. Two crosses and a woman of the Aryan race between them compose the scene.

瑪麗娜·阿布拉莫維奇與烏雷 Marina Abramović and Ulay

1975年，阿布拉莫維奇在阿姆斯特丹認識了德國藝術家烏雷，烏雷本名法蘭克·烏威·雷斯朋，隔一年瑪麗娜搬離父母的住所開始和烏雷一起生活。此後的12年，阿布拉莫維奇與烏雷成為創作夥伴與親密愛人，他們開著一部篷車橫跨歐洲過著流浪的生活，他們來到澳大利亞與原住民一起，或和西藏僧侶過著苦行僧的生活，走過撒哈拉、印度大沙漠及大戈壁。他們的行為表演以歐洲的畫廊為主，期間完成的作品包括了《無法估量》(1977)、《吸入呼出》(1977)、《時間之中的關係》(1977)、《光/暗》(1977)、以及《海上夜航》(1981-1987)。《海上夜航》是一項長達六年的持續行動表演，他們在靜默中對坐彷彿永無止境。1988年阿布拉莫維奇與烏雷一起完成了《愛人—長城行》這件作品。然而為了這項計畫等候許可的漫長時間與資金募集的不確定性讓兩人關係陷入低點，而長城中點的會面卻也標記著兩人關係的終結。

In 1975, while in Amsterdam, Abramović met the German-born artist Frank Uwe Laysiepen — known as Ulay — and the next year she moved out of her parents' home to live with him. For the next 12 years, Abramović and Ulay were artistic collaborators and lovers. They travelled across Europe in a van, lived with Australian Aborigines, and in India's Tibetan Buddhist monasteries, and spent time in the Sahara, Thar and Gobi deserts. They performed in gallery spaces primarily in Europe, including famous performances such as *Imponderabilia* (1977), *Breathing In/Breathing Out* (1977), *Relation in Time* (1977), *Light/Dark* (1977) and *Nightsea Crossing* (1981-1987), a performance that they repeated for six years, in which the pair sat silently opposite each other for as long as possible.

In 1988 Abramović and Ulay performed a piece called *The Lovers, the Great Wall Walk*. However while waiting for permits and funds, their relationships deteriorated and their meeting in the middle of the Great Wall marked the end of their story.



瑪麗娜·阿布拉莫維奇及烏雷

時間之中的關係

義大利波隆那G7工作室

MARINA ABRAMOVIĆ AND ULAY

RELATION IN TIME

STUDIO G7, BOLOGNA

1977

DOCUMENT

此作品顯示一種靜止的關係，一對男女背對背坐著，兩人的頭髮緊緊地綁在一起，象徵兩人之間的關聯。此作品在1977年10月於波隆那的G7工作室演出，前十六個小時一個觀眾也沒有，在第十七個小時，觀眾進場，演出的阿布拉莫維奇跟烏雷又持續坐了一個小時。從一開始到最後，每個小時都拍一張照片，這些照片都有幾個明顯不同之處，有些照片中烏雷雙眼閉著，有些是阿布拉莫維奇雙眼閉著，有些則是兩人都睜開雙眼看著虛空之處。他們綁在一起的髮辮象徵著他們外部的連結或是他們的臍帶，隨著時間而逐漸鬆脫。兩人外在的彼此相連跟內在的各自獨立及不同的感受形成一種對比。就跟之前的表演一樣，這種經驗是觀眾只能眼觀但無法體會。因此，阿布拉莫維奇與烏雷的表演主要存在於他們自己的經驗強度以及觀眾如何看待他們，當然觀眾也可能將他們視為榜樣。

Relation in Time described a static relation, the couple is sitting back to back, and their hair is firmly tied together, symbolizing the bond between them. For the first 16 hours in Bologna's Studio G7 (October 1977), they sat there without an audience. In the 17th hour, the public were admitted, and Abramović/Ulay continued to sit motionless for another hour. Each hour, a photograph was taken. There are few visible changes – sometimes Ulay sits with his eyes closed, sometimes Marina or both have them open and look into the void. Their shared plait, their external connection, their umbilical cord, works loose as the hours pass. There is a contrast to the outward connectedness in their inward separateness, their different feelings. Again, as with the previous ones, this is an experience that the viewer can only follow visually, but cannot experience himself. Therefore Abramović/Ulay's performances live primarily on the intensity of their own experience and then in their visibility for the observer who, of course, may perceive both as role models.



瑪麗娜·阿布拉莫維奇及烏雷

啊—啊

阿姆斯特丹

MARINA ABRAMOVIĆ AND ULAY

AAA-AAA

AMSTERDAM

1978

DOCUMENT

此錄像畫面是阿布拉莫維奇與烏雷的上半身，兩人面對面站著，一起張嘴拉長聲音喊叫。在整個15分鐘表演中，兩人不斷靠近，直到幾乎是臉貼臉，對著彼此的嘴巴大喊。在一開始，兩人呼吸一致，且發出聲音的長度也相同，這個節奏有時候改變，當其中一人吸氣，另一人則持續喊叫。有時其中一人喊不出聲音，或是另一人咳嗽清喉。兩人彼此爭鬥的行動顯示出兩人的衝突對峙。在一開始，兩人的聲音聽起來悶悶的，然後彼此對著另一方大聲喊叫，直到他們失聲。在RTB Liège電視台攝影棚首次現場演出此作品的一年後，他們再次表演此作來拍攝錄像。

The video tape shows the half-length portraits of Abramović/Ulay standing opposite each other, looking at each other and producing a long sound with open mouths. In the course of the Performance which lasts 15 minutes, they move ever closer to each other until they are yelling into each other's open mouths. While in the beginning, they were breathing in at the same time and produced sounds of about the same duration, the rhythm sometimes changed: when one of them was breathing in, the other kept the sound going. Occasionally one of them lost his voice, or the other had to cough. Again, the confrontation of the two protagonists is shown in an aggressive action against each other. In the beginning, it is more like a muffled sound, and then they are both yelling until they cannot go on as their voices are failing. The Performance was repeated to be filmed a year after its original realization at the television studio RTB Liège.

瑪麗娜·阿布拉莫維奇及烏雷

靜止能量

MARINA ABRAMOVIĆ AND ULAY

REST ENERGY

AMSTERDAM

1980

DOCUMENT

《靜止能量》是基於阿布拉莫維奇對人類身體機能及忍受極限探索的興趣，可說是她表演藝術本質的精粹所在。

阿布拉莫維奇與烏雷握著一把弓，她握著弓體中央部分，烏雷握著弓弦，兩人的身體往相反方向後傾，形成的張力拉緊了弓弦，而弦上已經搭著一支箭，箭頭指向阿布拉莫維奇的心臟，而箭尾連同弓弦都握在烏雷手裡。隨著兩人體力漸消，令人感到越來越緊張，烏雷手握重責大任，一旦鬆手阿布拉莫維奇便非死即傷。兩人的胸口貼著小型麥克風，記錄兩人逐漸加速的心跳。

With an interest in exploring the capabilities and endurance of the human body, *Rest Energy* encapsulates the essence of Abramović's performance art.

Abramović and Ulay hold together a taut bow and a poised arrow. The weight of their bodies puts tension on the bow. An arrow is directed at the heart of Abramović as she leans backward while Ulay clasps the other end of the bow and arrow. Tensions mount as their strength and vigor come into question, but the heavier end of the burden lies on Ulay's ability to hold on. A small microphone is attached to both of their hearts recording the increasing number of heartbeats.



瑪麗娜·阿布拉莫維奇及烏雷

愛人—長城行

中國

MARINA ABRAMOVIĆ AND ULAY

THE LOVERS, THE GREAT WALL WALK

CHINA

1988

DOCUMENT

此作品經過八年的協商才獲得在長城上表演的許可，這也是阿布拉莫維奇與烏雷兩人最後合作的作品，也是他們分手之儀式。

在1988年，經過幾年緊張的關係，阿布拉莫維奇與烏雷決定以最後一場表演來結束他們強烈的藝術合作及戀情關係，此表演採取一次精神旅程的形式，兩人從長城的兩端向彼此走近，在中間相遇後向對方道再見，這是兩人關係的終點，從此不再相見。阿布拉莫維奇從長城東端位於黃海沿岸渤海灣的山海關開始向西走，烏雷則是從長城西端位於戈壁沙漠東南邊緣的嘉峪關向東走。在持續走了90天，各自走了2500公里之後，兩人在山西省神木縣二郎山相遇，擁抱彼此之後便互道再見，從此各自過自己的生活及工作。有鑑於兩人共同創作經常使用儀式化的行動、神話以及東方思想，《愛人—長城行》可說是兩人藝術合作的完美句點。

The performance took 8 years of negotiation in order to get permissions to do it, and at the end shaped up to be the last performance of Marina and Ulay as well as their final goodbye.

In 1988, after several years of tense relations, Abramović and Ulay decided to celebrate their artistic and personal relationship with a final performance in the form of a spiritual journey in which they would start to walk from different ends of the Chinese Wall in order to meet in the middle. Unfortunately, during the time it took them to raise funds and get permits for the performance their relationship broke up. So now, the final act would end their relationship and they decided to never meet again afterwards. Abramović started walking at the eastern end of the Wall, at Shanhaiguan, on the shores of the Yellow Sea, Gulf of Bohai, walking westward. Ulay started at the western end of the Wall, at Jiayuguan, the south-western periphery of the Gobi Desert, walking eastward. After they both continuously walked for 90 days, covering 2500km each, they met at Er Lang Shan, in Shen Mu, Shanxi province. Here, they embraced each other and said goodbye. From that moment they would both go on with their life and work separately. As their work had often employed ritualized actions, mythology and Eastern thought, *The Lovers, The Great Wall Walk* has to be considered the perfect end of the common oeuvre.



瑪麗娜·阿布拉莫維奇 Marina Abramović

今天的瑪麗娜·阿布拉莫維奇已成了身體藝術的象徵。她的能量持續灌注到行為藝術世界中，獨有的魅力也讓藝術家本身成了身體藝術以及這項藝術運動的代名詞。她定義自己是行為藝術教母，1997年阿布拉莫維奇以《巴爾幹巴洛克》的行為表演贏得了威尼斯雙年展金獅獎的最高榮譽，2010年瑪麗娜在紐約現代美術館表演的《藝術家在現場》是她的創作生涯的高峰。而最近一次的重要發表則是2014年在倫敦蛇形畫廊，同樣的將觀眾帶入她的行為創作中。

她的創作觸角也一併伸展，包括和女神卡卡在影片中合作，其中她再現經典的阿布拉莫維奇式身體表演，另外也和Jay-Z一起表演長達六小時，向她2010年《藝術家在現場》的行為表演致敬。

Today Marina Abramović is the symbol of Body Art. Her presence in the world of performance is a constant, as she had the capacity to become herself "Body Art" and a reference figure for the movement. She defined herself as "the grandmother of the performance art." In the 1997 she won the first prize at the Venice Biennale for her performance *Balkan Baroque*, in 2010, she performed *The Artist is Present* at the Museum of Modern Art, New York, which is her most famous performance to date. The most recent important piece took place in the Serpentine Gallery, London in 2014, where, once again, she got personally involved with and for her audience. She collaborated with Lady Gaga on a video recreating the famous Abramović Method in the nude and with Jay-Z as they performed together for six hours in homage to her 2010 performance, *The Artist is Present*.

瑪麗娜·阿布拉莫維奇

七個簡單的作品

紐約古根漢美術館

MARINA ABRAMOVIĆ

SEVEN EASY PIECES

SOLOMON R. GUGGENHEIM MUSEUM, NEW YORK

2005

DOCUMENT

在2005年11月，阿布拉莫維奇在紐約市的古根漢美術館進行了《七個簡單的作品》一系列的表演，這是她針對七個經典表演作品的重新創作或重新詮釋，藉此來記錄保存這七個作品，演出前都獲得每個作品的原創藝術家或版權擁有者的同意。她在2005年11月初出版的《紐約時報》訪談中表示：「沒有人讓歷史留下正確紀錄。我覺得我有這義務也有這份能力來這麼做。」

《七個簡單的作品》包含七件不同的作品，其中兩件是她自己的，五件是其它藝術家的作品，從11月9日開始連續表演七個晚上。此七個作品依據表演順序分別為：

布魯斯·諾曼的《身體壓迫》(1974)

維托·阿康奇的《種子床》(1972)

薇莉·艾思柏的《褲子行動：生殖器恐慌》(1969)

吉娜·潘恩的《狀態中》(1973)

喬瑟夫·波伊斯的《如何向死兔子解釋圖畫》(1965)

瑪麗娜·阿布拉莫維奇的《湯瑪斯之唇》(1975)

瑪麗娜·阿布拉莫維奇的《進入另一邊》(2005)

Series of performances given by artist Marina Abramović in New York City at the Guggenheim Museum in November 2005. Abramović committed herself to archiving seven iconic works by recreating or reinterpreting them in *Seven Easy Pieces*, but only with the expressed consent of each of the original artists or their estates. "There's nobody to keep the history straight," she told the New York Times in an interview published in early November 2005. "I felt almost, like, obliged. I felt like I have this function to do it."

Seven Easy Pieces comprised seven individual works – two of her own and five by other artists – performed on seven consecutive nights beginning on November 9th. They were, in order of performance:

Bruce Nauman's *Body Pressure* (1974)

Vito Acconci's *Seedbed* (1972)

Valie Export's *Action Pants: Genital Panic* (1969)

Gina Pane's *The Conditioning* (1973)

Joseph Beuys's *How to Explain Pictures to a Dead Hare* (1965)

Abramović's own *Lips of Thomas* (1975)

Abramović's own *Entering the Other Side* (2005)



瑪麗娜·阿布拉莫維奇

巴爾幹巴洛克

威尼斯雙年展

MARINA ABRAMOVIĆ

BALKAN BAROQUE

VENICE BIENNALE

CIBACHROME ON ALUMINIUM

123x216 cm

1997

《巴爾幹巴洛克》其投影錄像的空間安排宛如一幅三聯畫，中間的影像是阿布拉莫維奇真人大小的肖像，象徵她的另一個自我。在第一部分，她穿著醫生的白袍，宛如科學家或動物學家，講述在巴爾幹半島狼鼠起源的故事；狼鼠這種動物在難以忍受的情況下（就像人類在戰爭中）便會開始彼此摧毀。在第二部分，她變成一位女性，一位「典型的」巴爾幹半島客棧女歌手，表演娛樂（男性）觀眾，隨著民歌的旋律如著魔般地跳舞。在左右兩邊各有她父母親的投射影像，她父母脫離了原本的基督教東正教信仰，加入游擊隊參與了1941 - 1945年的南斯拉夫人民解放戰爭。由於她父母親的投射影像是在一個黑暗的房間內，觀眾幾乎無法注意到房間內也放了三個裝著水且象徵精神淨化的銅雕像。但精神淨化的動作還是由阿布拉莫維奇所進行：她連續四天，每天六小時用鋼刷、肥皂還有清水來清洗一堆牛骨，將骨頭上所有的肉都刷洗下來。這種名符其實的「入骨」淨化，清除殘餘的部分（不論美醜、好惡或是個人及社會過往）成為一種個人哀悼儀式，唯有通過此儀式才能邁向人生下一個階段。

The video images in *Balkan Baroque* are spatially organized like a triptych, in the middle of which there is a life-size portrait showing Abramović as a dual self. In the first part, she is dressed in a white doctor's topcoat and acts as a scientist-zoologist who tells the story of the creation of the Wolf-Rats in the Balkans, animals that, when placed under unbearable conditions (one would say, like humans in war), begin to destroy each other. In the second part, she transforms into a woman—a "typical" Balkan tavern singer who amuses the (male) audience—dancing, as if possessed, to the sounds of a folk melody. On the left and right there are video portraits of her mother and father, of whom broke with the religious background of the Christian Orthodox families, went to the partisans, took part in the National Liberation War (1941-45), and joined the Communist Party. The video-portrait with parents is installed in a dark room in which one could hardly notice three copper sculptures containing water, suggesting a spiritual purification. The act of self-purification is, however, performed by Abramović who, for six hours a day over four consecutive days washes with a metal brush, soap and water a pile of cow bones, scraping the last bits of meat from them. This purification "to the bone," as suggested by the expression itself, this clearing away of ballast (beautiful or ugly, pleasant or unpleasant, personal and collective past), becomes an individual work of mourning without which no rite of passage can occur.



瑪麗娜·阿布拉莫維奇

妄想—幸福的影像

法蘭克福

MARINA ABRAMOVIĆ

IMAGES OF HAPPINESS, FROM PERFORMANCE DELUSIONAL

FRANKFURT

PHOTOGRAPH

304x129 cm

1997

此作品在法蘭克福的一個劇院裡演出，共分為五部分：「母」、「鼠后」、「父」、「老鼠迪斯科」及「結尾」。每部分都陳述一個故事且有自己的舞台場景。在「母」這部分，舞台上鋪著灰色帆布，上面放置150隻踩到會吱吱叫的黑色塑膠老鼠、一個用鐵和冰塊做成的床、一組鐵凳子及椅子，還有一座鐵窗框。阿布拉莫維奇走進舞台，隨著匈牙利民俗歌曲狂舞，偶爾癱在椅子、床或凳子上，牆上投影著阿布拉莫維奇母親講述她一生故事的影像，而有時則換成阿布拉莫維奇在台上講述她自己成長的故事。在「鼠后」這部分，帆布撤移之後顯示舞台原來是玻璃做的，下面有數十隻老鼠；阿布拉莫維奇穿著一身白長衣，變成了王后，但被塑膠給緊緊纏住限制行動，她跟觀眾訴說關於這些老鼠的故事以及如何擺脫牠們。在「父」這部分，阿布拉莫維奇跟老鼠互動的同時，舞台下方的屏幕播放著她父親講述參加二戰的故事。在「老鼠迪斯科」中，舞台上僅剩老鼠和播放的音樂。最後在「結尾」部分，阿布拉莫維奇一絲不掛地跟老鼠一起出現在舞台下的空間，她從最裡面走到最前面，然後用腳踢開舞台下空間前方的玻璃，接著燈光立刻全暗，表演結束。

這個表演講述了個人受苦、蒙羞及損失的故事，帶有告解的色彩。阿布拉莫維奇從舞台下空間中掙脫象徵她擺脫了過去的困境、痛苦及不平等，儘管往事仍然與她同在。

The piece was performed in a theatre in Frankfurt. The five sections of the piece were entitled "The Mother," "The Rat Queen," "The Father," "The Rat Disco" and "The Conclusion." Each section told a story and had its own mise en scène. In "The Mother," the stage space, draped in a grey canvas, was covered in 150 black plastic rats which squeaked if they were trodden on, an iron and ice bed, an iron stool and chair and an iron window frame were also in the space, which Abramović entered to dance frantically to Hungarian folksongs before periodically collapsing on the chair, the bed or the stool. Projected on the wall were images of Abramović's mother who told stories of her Life, while at other times the on-stage Abramović told her own stories of growing up. In "The Rat Queen," the canvas is removed to reveal dozens of real rats under what is revealed to be a glass stage. Abramović, now encased in tight plastic that restricted her movement, and a long white dress became the queen who tells the audience all about these rats as well as how to get rid of them. "The Father" section had Abramović interacting with the rats while her on- screen father beneath the stage tells stories of his wartime experiences. The rats are alone on stage with music playing for "The Rat Disco." Finally, Abramović appeared naked in the under-stage space with the rats for "The Conclusion." Abramović moved forward through this space until she reached the front of the stage. She then pushed with her feet to open the glass front of the under- stage, the lights blacked out and the performance ended.

There is a confessional feel to the performance that deals with personal stories of suffering, shame and loss; the breaking out from the under-stage space symbolic of Abramović's escape from the difficulties, pain and inequities of the past, which nonetheless remain with her.



瑪麗娜·阿布拉莫維奇
巴爾幹情色史詩
MARINA ABRAMOVIĆ
BALKAN EROTIC EPIC
2006
DOCUMENT

透過情慾，人類試圖將自己提升到神靈的地位。在巴爾幹半島的民俗傳說中，男女透過肉體交合試圖保存性能量。他們相信這股無堅不摧的能量是超越凡世之物，唯有來自神靈。他們為了不同目的而進行情色行為，如促進作物生長、為小孩治病、驅邪避煞等等。
阿布拉莫維奇探索在當代的情境下，世人可以從這些傳統的習俗中學習到什麼。

Through eroticism, the human attempts to make himself equal with the gods. In Balkan folklore, men and women sought to preserve indestructible energies through the use of the erotic. They believed that erotic energy was something non-human that could only come from higher forces. Various explicit acts were performed for a variety of purposes; to promote the growth of crops, to heal a sick child, to protect against evil spirits and so forth.

Abramović's explores what can be learned from these ancient traditions viewed now in a contemporary context.





瑪麗娜·阿布拉莫維奇

藝術家在現場

紐約

MARINA ABRAMOVIĆ

THE ARTIST IS PRESENT

NEW YORK

2010

《藝術家在現場》是阿布拉莫維奇於2010年於紐約現代美術館發表的一個全新原創且跟展覽同名的表演作品，這是她個人表演作品中持續時間最長的一個。在此作品中共716小時30分的時間中，她不發一語，一動也不動地坐在美術館的中庭內，而觀眾則受邀輪流坐在她對面。

義大利攝影家馬可·阿內利為每個坐在阿布拉莫維奇對面的人拍照，然後先發佈在Flickr上，再把照片編輯成書，並在紐約的丹茲格藝廊展出。阿布拉莫維奇表示這次表演「徹底」改變了她的人生，並點出女神卡卡前來觀賞展覽有助於提升她在年輕一代的受歡迎程度。「原本不來美術館、也不在乎行為藝術或甚至不知道行為藝術是什麼的一般大眾，因為女神卡卡也開始來了。」在表演的第一晚，烏雷也突然現身在現場。

The Artist is Present was a new original work performed by Abramović at the Museum of Modern Art. For the longest duration of time, she performed a 716-hour and 30-minute static, silent piece, in which she sat immobile in the museum's atrium while spectators were invited to take turns sitting opposite her.

Italian photographer Marco Anelli took picture of everyone who sat opposite of Abramović and these pictures were first published on Flickr then compiled and published as a book, and finally exhibited in the Danziger Gallery. She said the show changed her life "completely" and claimed that the fact that Lady Gaga came to see it helped boost her popularity among a younger generation: "The public who normally don't go to the museum, who don't give a crap about performance art or don't even know what it is, started coming because of Lady Gaga." Ulay made a surprise appearance at the opening night of the show.



馬可·阿內利

藝術家在現場

相片

MARCO ANELLI

THE ARTIST IS PRESENT

PHOTOGRAPH

100x100cm

2010

馬可·阿內利

《藝術家在現場》的肖像

二十張相片

MARCO ANELLI

PORTRAITS IN THE PRESENCE OF MARINA ABRAMOVIĆ

20 PHOTOGRAPHS

100x100cm each

2010

義大利攝影師馬可·阿內利在此表演中為每個坐在阿布拉莫維奇對面的觀眾拍照。這些照片都發表在Flickr上，集結成冊出版，並在紐約的丹茲格畫廊中展出。

這些照片因為捕捉了被拍攝者極度強烈的神情以及阿內利超高的攝影技術而備受讚譽。這些照片均收錄在專書中。

The Italian photographer Marco Anelli took portraits of every person who sat opposite Abramović, which were published on Flickr, compiled in a book and featured in an exhibition at the Danziger Gallery in New York.

The portraits have been wildly acclaimed for the extreme intensity of the subjects photographed and the technical ability of Anelli. A book containing the portraits has been published by Damiani publishing house.



肖像1024

4分鐘

PORTRAIT #1024

4 MINUTES

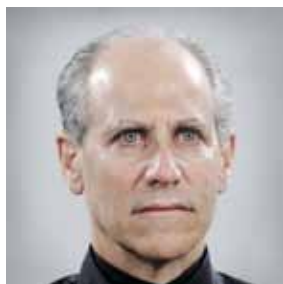


肖像1192

18分鐘

PORTRAIT #1192

18 MINUTES



肖像1331

10分鐘

PORTRAIT #1331

10 MINUTES



肖像1471

12分鐘

PORTRAIT #1471

12 MINUTES



肖像0626

11分鐘

PORTRAIT #0626

11 MINUTES



肖像1214

45分鐘

PORTRAIT #1214

45 MINUTES



肖像0593

30分鐘

PORTRAIT #0593

30 MINUTES



肖像0208

52分鐘

PORTRAIT #0208

52 MINUTES



肖像0611
26分鐘
PORTRAIT #0611
26 MINUTES



肖像1171
8分鐘
PORTRAIT #1171
8 MINUTES



肖像0895
34分鐘
PORTRAIT #0895
34 MINUTES



肖像1170
4分鐘
PORTRAIT #1170
4 MINUTES



肖像0740
33分鐘
PORTRAIT #0740
33 MINUTES



肖像0379
10分鐘
PORTRAIT #0379
10 MINUTES



肖像1330
10分鐘
PORTRAIT #1330
10 MINUTES



肖像0443
3分鐘
PORTRAIT #0443
3 MINUTES



肖像0775
25分鐘
PORTRAIT #0775
25 MINUTES



肖像1425
28分鐘
PORTRAIT #1425
28 MINUTES



肖像1060
30分鐘
PORTRAIT #1060
30 MINUTES



瑪麗娜·阿布拉莫維奇
716小時30分鐘
MARINA ABRAMOVIĆ
716 HOURS 30 MINUTES

馬可・阿內利

傷疤

六張相片

MARCO ANELLI

SCARS

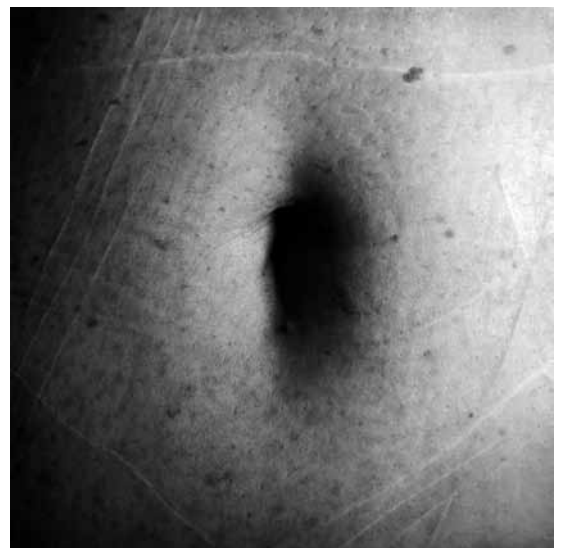
6 PHOTOGRAPHS

50x50cm each

2007

馬可・阿內利在其身體藝術的探索中，聯繫了瑪麗娜，獲得她的許可來拍攝她身體上因為自我挑戰及經常帶來痛苦的表演所造成的傷疤。這一系列照片非比尋常地記錄了藝術在藝術家身體所留下的痕跡記號。

Marco Anelli was investigating the body, when he contacted Marina, asking her the permission to take pictures of the scars on her body, result of the challenging and often-painful performance she staged. The result is an incredible document on the signs left by art on the artist's body.





瑪麗娜·阿布拉莫維奇

勝利

彩色照片

MARINA ABRAMOVIĆ

VICTORY

C-PRINT

128.5x128.5cm

1997

阿布拉莫維奇從小就是義大利電影迷，對蘇菲亞羅蘭及西爾瓦娜·曼加諾在《粒粒皆辛苦》裡所扮演的女性角色一直深有所感。她的作品藉由通常是痛苦等強烈情緒來流露性感。《勝利》是她向這類型女性致敬之作。

Abramović was as a little girl fascinated with Italian movies. She always responded to the representation of women played by actresses like Sophia Loren and Silvana Mangano in the movie *Bitter Rice*. A sexiness was exuded through intense emotions mostly that of suffering. *Victory* is an artist's homage to this type of woman.

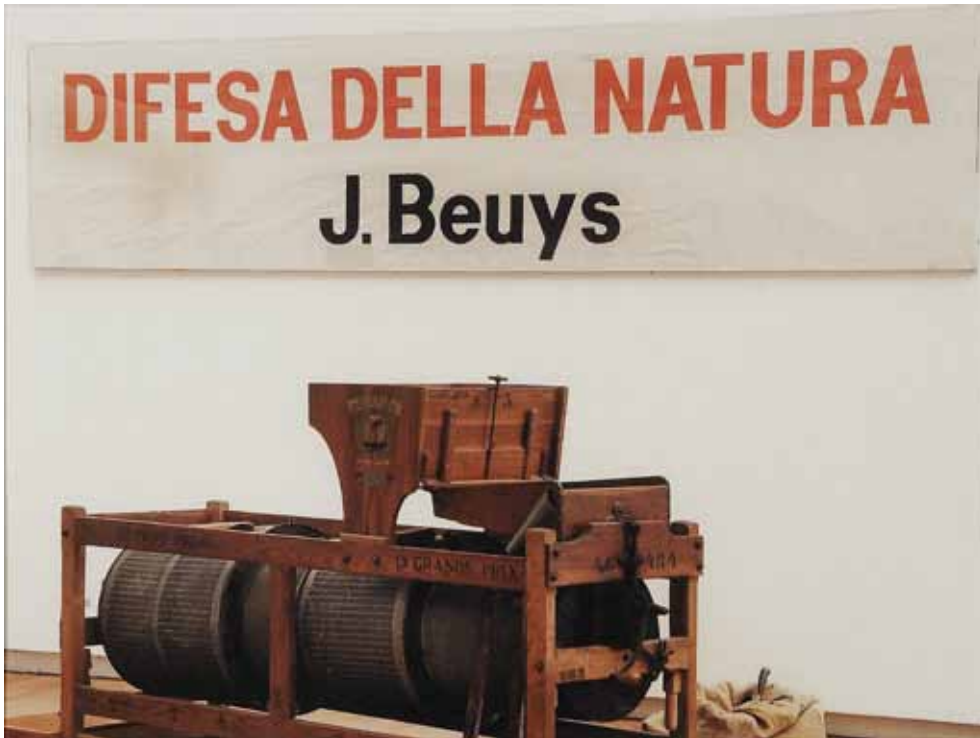
行為表演的世界 World of performance

在行為表演的範疇裡，藝術以一種「活生生」的狀態呈現，使用的媒材是藝術家自己，藝術的呈現通過藝術家的行動來彰顯。行為表演藝術一詞原用來涵括所有的live現場藝術事件，包括了詩人、音樂家、導演當然也包括了視覺藝術家。雖然這個觀念在整個20世紀的前衛藝術中有跡可循，如未來主義和達達，但最重要的行為藝術在六〇年代達到高潮，由於將展現的焦點置於身體之上，因此也多被稱為「身體藝術」，其中反映了藝術價值上反物質化的核心思維，以及企圖摒棄傳統創作媒材，當中也反映了當時的政治處境：女性主義的崛起，探討個人與公眾領域的界線，鼓舞了反戰行動，都為藝術行動提供了深具政治意涵的原型。

行為藝術最主要的目的便是挑戰傳統視覺藝術形式的保守與僵化，當繪畫、雕塑造型再也無法回答藝術家內在對生命深沉的探究，當所有的藝術形式顯得過於保守、陷入傳統藝術的框架中、遠離一般民眾的生活，藝術家多半轉向行為表演，不僅為了尋找新的觀眾更為了試煉新的觀念。

Performance is a genre in which art is presented "live," its medium is the artist himself, the actual artwork being the artist's actions. The term "Performance Art" was originally used to describe any live artistic event that included poets, musicians, filmmakers, etc. -- in addition to visual artists. Even though the concept had its precedents in avant-garde art throughout the 20th century, in anarchic movements such as Futurism and Dada, the most significant flourishing of performance art took place in the 1960s, when it was particularly focused on the body and often referred to as "Body Art." This reflects the period's so-called "dematerialization of the art object," and the abandoning of traditional media. It also reflects the political ferment of the time: the rise of feminism, which encouraged thought about the division between the personal, political, and anti-war activism, which supplied models for politicized art "actions."

The foremost purpose of performance art has almost always been to challenge the conventions of traditional forms of visual art such as painting and sculpture. When these modes no longer seem to answer artists' needs -- when they seem too conservative, or too enmeshed in the traditional art world and too distant from ordinary people -- artists have often turned to performance in order to find new audiences and test new ideas.



喬瑟夫·波伊斯

自然的防禦

義大利

JOSEPH BEUYS

DIFESA DELLA NATURA (DEFENSE OF NATURE)

ITALY

1984

PHOTOGRAPHS BY GINO DI PAOLO

《自然的防禦》是德國藝術家喬瑟夫·波伊斯最後的傑作，也是全球藝術界上的鉅作。他把人生最後的15年奉獻給這個在義大利的大規模藝術操作。在男爵夫人露葵西亞持續的支持下，他得以在不受限制的環境中，發展自己的藝術操作與精神追求，自由探索思想擴展及人類能量之間的相互影響。

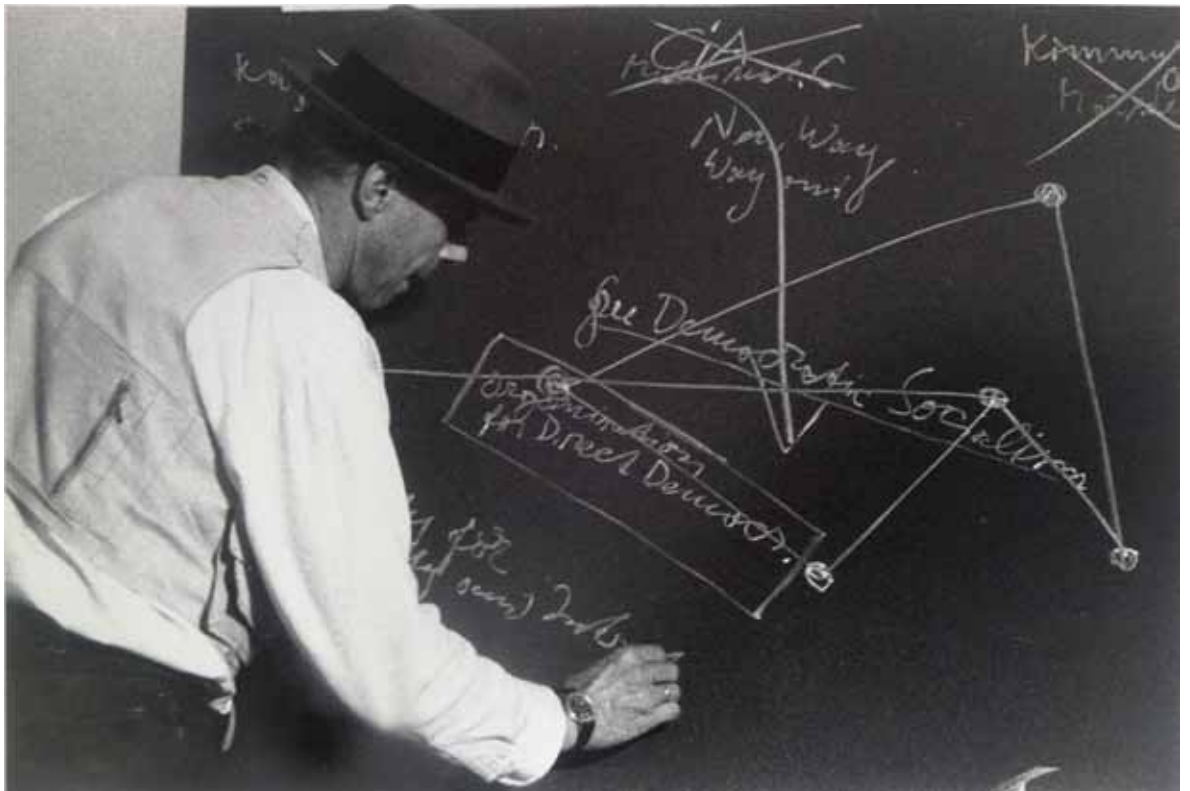
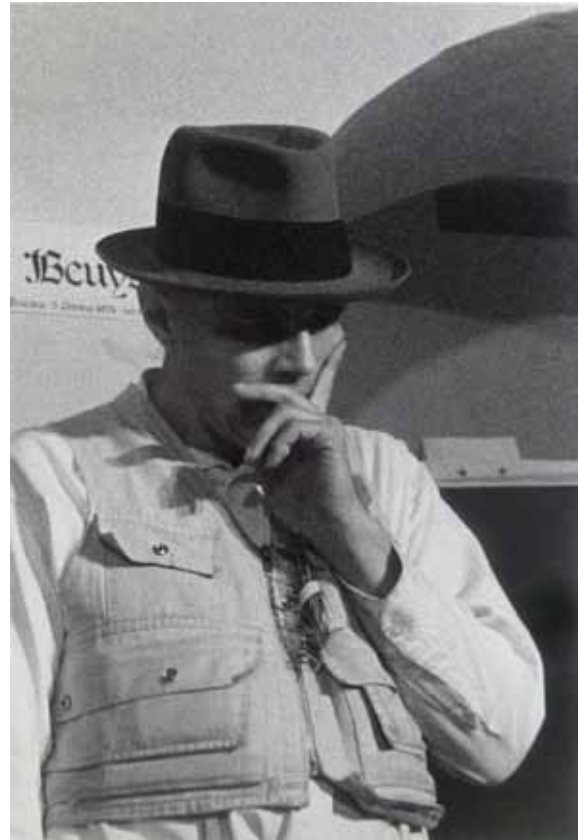
喬瑟夫·波伊斯的《自然的防禦》不僅是出於生態學範疇，也涉及人類學範疇，本質上是要維護人類、人類價值及創意。

波伊斯經常思考人類與自然關係的主題。在他早期的藝術活動中，此主題的作品為典型的繪畫形式，在人生後期再次致力於此主題，關懷人類及保護自然。

Defense of Nature is Joseph Beuys's last masterpiece. The final claim of the German artist is a phenomenological unicum in art worldwide. He devoted the last 15 years of his life to this titanic operation in Italy, where the artist developed his strong operational and spiritual commitment with Lucrezia Di Domizio Durini's constant support, in a context where limitless action has a basic role in the interplay between the expansion of thought and human energy.

Joseph Beuys's *Defense of Nature* is not only intended within an ecological scope, but an anthropological one too, as it is essentially a defence of man, human values and creativeness.

The relationship with nature is a constant theme in Beuys's thought. His work on this topic started with archetypal drawings in his early years of artistic activity and was resumed in his late life with his commitment in support of man and the protection of nature.



草間彌生

嬉皮身體彩繪

美國麻州

YAYOI KUSAMA

HIPPIE HAVING BODY PAINTED

MASSACHUSETTS, USA,

SEPTEMBER 2, 1967

在60年代，草間彌生在中央公園及布魯克林大橋幾個引人注意的地方，進行了奇特的偶發藝術演出，通常是反對越戰的裸體抗議。在1967年至1969年期間，她專注在公開宣傳有最大效益的表演上，通常是她裸體的演出者身上畫上經典的波點圖案。

在1967年9月1日及2日，草間彌生在麻省普羅溫斯頓的克萊斯勒博物館進行了她這種觀眾參與的獨特表演，她的宣傳標語為：「身體即藝術」。當地報紙報導此表演是為了「讓人成為藝術」，波士頓的幾家電視台也在當地及紐約播放了關於此演出的報導。在這些演出之後，草間彌生已經成為公眾人物，不再僅是前衛藝術小圈子裡的一名古怪藝術家。她也被視為嬉皮文化、格林威治村迷幻文化與垮世代的代表人物。

During the 60's Kusama organized outlandish happenings in conspicuous spots like Central Park and the Brooklyn Bridge, often involving nudity and designed to protest the Vietnam War. Between 1967 and 1969 she concentrated on performances held with the maximum publicity, usually involving Kusama painting polka dots on her naked performers.

On the first two days of September 1967, Kusama took her audience-participation performance to the Chrysler Museum in Provincetown, Massachusetts, where she advertised it with a slogan "The Body is Art." The local papers introduced it as "trying to make people into art" and Boston television stations broadcasted it in Boston and New York. Through these performances, Kusama had now become a public persona, different from just an eccentric artist in the closed avant-garde art community. She was also seen as representing the hippie culture, Greenwich Village psychedelic culture, and the Beat generation.



夏洛特·穆爾曼

大提琴 (向巴布·華茲表示敬愛)

油彩、照片、木板

CHARLOTTE MOORMAN

CELLO WITH HOMAGE AND LOVE FOR BOB WATTS

PAINT AND COLLAGE ON WOOD

150X40cm

1988

在1967年後，夏洛特·穆爾曼成為紐約媒體所稱的「上空大提琴家」。身為一位經過古典音樂訓練的美女大提琴家，她因為赤裸上身參加前衛浪子藝術家白南准所作曲的大提琴協奏曲演出而獲得此惡名。她最著名的許多演出在當時被視為傷風敗俗，如1965年的《大提琴奏鳴曲一號—成人限定版》、1969年的《電視胸罩活雕塑》（她穿著兩台小電視機做成的胸罩）、1973年的表演錄像《全球溝槽》，以及1971年白南准的作品《電視大提琴》，她演奏一架由三台電視加上琴弦做成的大提琴。為了這些表演，藝術家創造了一些代表大提琴的雕塑作品讓穆爾曼來演奏。

After 1967, Charlotte Moorman was known to the New York media as the "topless cellist." A beautiful woman and a classically trained musician, she gained notoriety after performing a cello composition bare-breasted for avant-garde bad boy Nam June Paik. Some of Moorman's best-known pieces, many of them deemed to be scandalous at the time they were performed, are *Cello Sonata No. 1 for Adults Only* in 1965; *TV Bra for Living Sculpture*, in 1969, in which she wore a bra made of two small television sets; *Global Groove*, a video performance in 1973, and a 1971 Nam June Paik piece, popularly known as *The TV Cello*, in which Ms Moorman played a cello made out of three television sets, to which strings had been attached.

For these performances, they created a number of sculptures representing cellos for Moorman to play and sequentially sculptures in relation to their performance work.





小野洋子

剪碎

紐約卡內基音樂廳

YOKO ONO

CUT PIECE

CARNEGIE HALL, NEW YORK

1965

《剪碎》是小野洋子在1964年演出的一个早期女性艺术表演作品。她跪在地上，放下一把剪刀，邀请观众上前随意剪下她衣服的布料，一开始大家还客气矜持，但之后却越演越烈，将她的衣服剪得残破不堪，让她几乎是仅著内衣跪在地上。此作品显示了人际关系——通常是亲密的人际关系——与破坏之间的关联，是此作中特别引人深思的元素。小野洋子在1966年「艺术中的破坏研讨会」（Destruction in Art Symposium，简称DIAS）中，除了《剪碎》之外，还表演了许多其它的行动艺术作品。她最早在1964年于日本首次演出《剪碎》，然后在1965年纽约的卡内基音乐厅再次表演。小野洋子邀请观众上台剪她的衣服之后，坐在舞台上一动也不动任由观众处置，只有在上身快要露点时才伸手遮住胸部。《剪碎》赤裸裸地暴露出曝露狂与窥视狂、受害者与加害者以及虐待狂与被虐待狂双方关系之间的互惠。此外，身为异性恋者的小野洋子也揭露了男女两性之间主体及客体关系。

In *Cut Piece*, an early piece of feminist art first staged in 1964, Yoko Ono knelt on the ground and laid down a pair of scissors. The audience was invited to come forward and cut off any piece of her clothing. It started politely but became more and more threatening as her clothes were reduced to rags and she knelt in her underwear.

Ono's work related destruction to interpersonal, often intimate, human relations. This element was particularly thought-provoking in *Cut Piece*, one of many actions she did as DIAS (Destruction in Art Symposium). Ono had first done the performance in 1964, in Japan, and again at Carnegie Hall, in New York, in 1965. Ono sat motionless on the stage after inviting the audience to come up and cut away her clothing, covering her breasts at the moment of unbosoming. *Cut Piece* entailed a disrobing, a denouement of the reciprocity between exhibitionism and scopophilic desires, between victim and assailant, between sadist and masochist: and, as a heterosexual herself, Ono unveiled the gendered relationship of male and female subjects as objects for each other.



小野洋子

為和平床上抗議

YOKO ONO

BED-IN FOR PEACE

1969

隨著越戰在1969年戰況加劇，小野洋子與約翰·藍儂進行了兩次各為期一周的《為和平床上抗議》表演，一次在阿姆斯特丹的希爾頓大飯店，另一次在蒙特婁。兩次演出都為了反對越戰的和平抗議，也是一種實驗測試，探索促進和平的新方法。

兩人的婚禮在1969年3月20日舉行，他們知道這場婚禮將獲得媒體廣泛報導，所以決定藉此機會來宣揚促進世界和平。

此作品的概念來自於「靜坐抗議」，一群抗議者坐在所針對的機構前表示抗議，直到他們遭到驅離、逮捕或是他們達成其訴求。

As the Vietnam War raged in 1969, Ono and Lennon held two week-long *Bed-Ins for Peace*, one at the Hilton Hotel in Amsterdam and one in Montreal, each of which were intended to be non-violent protests against wars, and experimental tests of new ways to promote peace.

The couple knew their wedding, which took place on 20 March 1969, would receive extensive press coverage, and so decided to use the publicity to promote world peace.

The idea is derived from a “sit-in”, in which a group of protesters remains seated in front of an establishment until they are evicted, arrested, or their demands are met.



裘·史賓斯

中產階級價值令我作嘔

相片

JO SPENCE

MIDDLE CLASS VALUES MAKE ME SICK

PHOTOGRAPH

90x70cm

1986-1988

裘·史賓斯是1970年代最為經典且最具創造力的攝影家之一。她也是攝影書籍的作家、女性主義/社會主義的政治積極份子，對教育充滿熱忱，積極不倦地組織藝術活動。

她探索「女性的形象」以及「女性為形象」之間相互的關係，不斷地挑戰衝擊理論與實際、內在與外在、女性主義與社會主義以及高雅文化與低俗文化之間的界線。她大多数的作品都駁斥大眾文化形式如廣告、時尚及新聞的攝影，她的目標是要賦權給工人階層，她終其一生都貫徹這種階級意識。

在她過世不久之前，她為了《階級恥辱》攝影系列作品現身於照片中，她手握一個告示牌，上面寫著：「中產階級價值令我作嘔」。

Jo Spence was one of the most iconoclastic and inventive photographers of the 1970s. She was also a writer on photography, a feminist/socialist political activist, an enthusiastic teacher and tireless organizer.

She explored the reciprocal relationship between “images of women” and “woman as image.”

Spence repeatedly challenged the divisions between practice and theory, the inner and outer realms, feminism and socialism, high and low culture. Much of her work contested mass culture forms of photography in advertising, fashion and news reporting. Her goal was to empower working people and class-consciousness persisted to the end of her life.

Shortly before she died, she appeared in a photograph, taken for a series entitled *Class Shame*, holding a placard on which was written: “Middle class values make me sick.”



吉娜・潘恩

行動狀態

米蘭

GINA PANE

AZIONE SENTIMENTALE (SENTIMENTAL ACTION)

MILAN

1973

此表演包含好幾個部分，透過自殘行為來呈現天主教殉道受難的議題。

吉娜・潘恩以她獨特的沉著以及理性的態度，將忍受苦痛作為一種體現靈性的方式，帶有深沉的情感及象徵意涵。

潘恩穿著一身白衣，拿著一束白玫瑰，然後開始拔除玫瑰的刺，接著把所有的刺按壓到手臂上再一根根拔出，任由傷口的鮮血匯集滴落在玫瑰上，將玫瑰由白染紅。

在此同時，潘恩還拿刮鬍刀片割自己。這些淺傷口意圖顯示身體的脆弱，而血液則是表達其中所蘊含的生命力。「我讓自己有傷口，但從不讓自己傷殘...。傷口？它是身份認同過程的中心，為特定的苦痛留下紀錄及定位。」

Performance was composed of several parts, which illustrated, through self-mutilation, the Catholic dimension of martyrdom.

Gina Pane, with a distinctive composure and a rational attitude, used the sufferance as a way of representing spirituality, carrying a deep emotional and symbolic charge.

Dressed in white and holding a bouquet of white roses, she proceeded to remove the thorns, press them into her arms and then remove them to let a trickle of blood flow. The blood dripping on the bouquet turns the roses from white to red. At that point, the artist cuts herself with a razor blade.

These light wounds were intended to express the fragility of the body, and the blood, the vital energy it contains. "I wound myself but I never mutilate myself...The wound? It lies at the center of a process of identifying, recording and locating a certain malaise."



吉娜·潘恩

我

比利時布魯日

GINA PANE

JE

BRUGES, BELGIUM

AUGUST 11, 1972

在這行動藝術作品中，吉娜·潘恩站在一棟公寓第三層樓的窗楣上，觀察裡面一家四口的日常活動。底下的廣場中放置了一盞聚光燈把光打在她身上，讓圍觀的群眾可以看到她。街上安裝了擴音器，播放公寓裡一家人生活舉止的聲音，而站在窗沿的潘恩也拿著拍立得相機，拍攝這一家人的照片，然後把照片丟給在下面的助手，他們再發送給圍觀的群眾。

潘恩刻意設置的場景讓藝術家介於公共與私人領域之間。冒著危險地站在窗楣上，她扮演著藝術家身為社會對話者的角色。除了拍照之外，潘恩在窗楣上也朗讀一些關於自我及他人或殖民者與被殖民者關係的短文，而同時這一家人日常活動所發出的聲音也一直透過擴音器向底下的群眾來播放。潘恩所朗讀的文章之中有一篇是以第一人稱及第三人稱寫成的陳述：

我的名字；他們的名字

我出生；他們出生

我測量；他們測量

我的氣色；他們的氣色

我的頭髮；他們的頭髮

我的眼睛；他們的眼睛

For the Action, the artist stood on a windowsill outside a third-floor apartment and observed the activities of a family of four inside. She was spot lit from the plaza below, where she could be seen by the crowd that gathered; loudspeakers installed on the street transmitted the sounds in the apartment; and photographs of the family's compartment were distributed.

The set-up that Pane created deliberately positioned the artist in-between private and public; precariously positioned on this lintel, she was acting out the role of the artist as social interlocutor. Whilst on the window ledge Pane took Polaroid photographs of the domestic scene inside the flat, dropping the resulting images to assistants below who distributed them among the gathering crowd. Pane also read a number of short texts which referred to the relationship between self and other, colonizer and colonized, whilst all the time the sounds of the unremarkable everyday events taking place in the family apartment were being broadcast to those in the crowd below. One of the texts Pane read is a series of statements in both first and third person:

Je m'appelle ilss'appellent

Je suis né ilssonnés

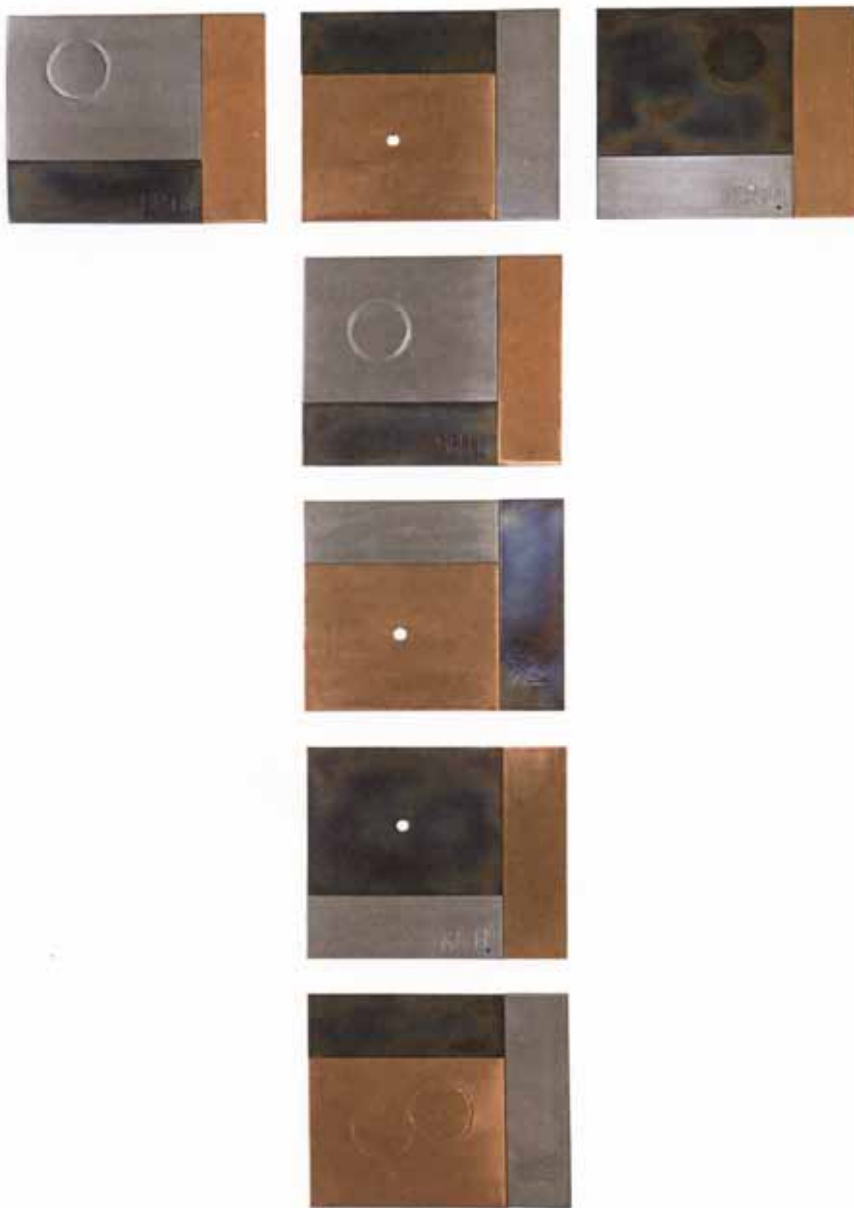
Je mesure ilsmesurent

J'ai le teint ilsont le teint

J'ai les cheveux ilsont les cheveux

J'ai les yeux ilsont les yeux





吉娜·潘恩

印度男人的祈禱聲第三版

裝置

GINA PANE

LE SON DE F. L'HOMME INDIEN EN PRIÈRE – VERSION 3

INSTALLATION

276x191cm

1986-1988

此為潘恩的晚期作品，由七個生鏽的鐵、黃銅及青銅部件所組成，跟她早期的幾何繪畫有所呼應，接近布魯斯·諾曼以及羅伯特·莫里斯超乎尋常研究的藝術探索。

This late work of Gina Pane, made of seven elements in rusted iron, copper, brass, connects with her early geometric paintings near the explorations Bruce Nauman and of Robert Morris outside of normal research.



薇莉·艾思柏

期望

相片

VALIE EXPORT

ERWARTUNG

35x35cm

1976

出自艾思柏的「身體再扮演」系列。

此作有兩種版本，第一種版本是一張女性彷彿抱著孩子一般抱著吸塵器的照片。另一版本艾思柏修改了桑德羅·波提切利的《持石榴的聖母》畫作。在這15世紀畫作中的聖母前，藝術家貼上了從第一種版本中剪下的女性，彷彿她是當代的聖母，但抱的不是聖嬰而是吸塵器。

艾思柏把機關槍及吸塵器當作是女性主義的象徵。

From the series of Export's works, she calls "Body Re-enactment."

There are two versions of this so-called photo object. The first version is a photo of a woman holding a portable vacuum cleaner in her arms as if it was an infant. In the other, she offers a revised version of Botticelli's *Madonna della Melagrana*. To the front of a large reproduction of the 15-th century Virgin, she attached a cutout of the first picture, her version of contemporary Madonna, seated, holding portable vacuum cleaner instead of infant.

Export offers the machine gun and vacuum cleaner as feminist icons.

薇莉·艾思柏

聰明的艾思柏
相片

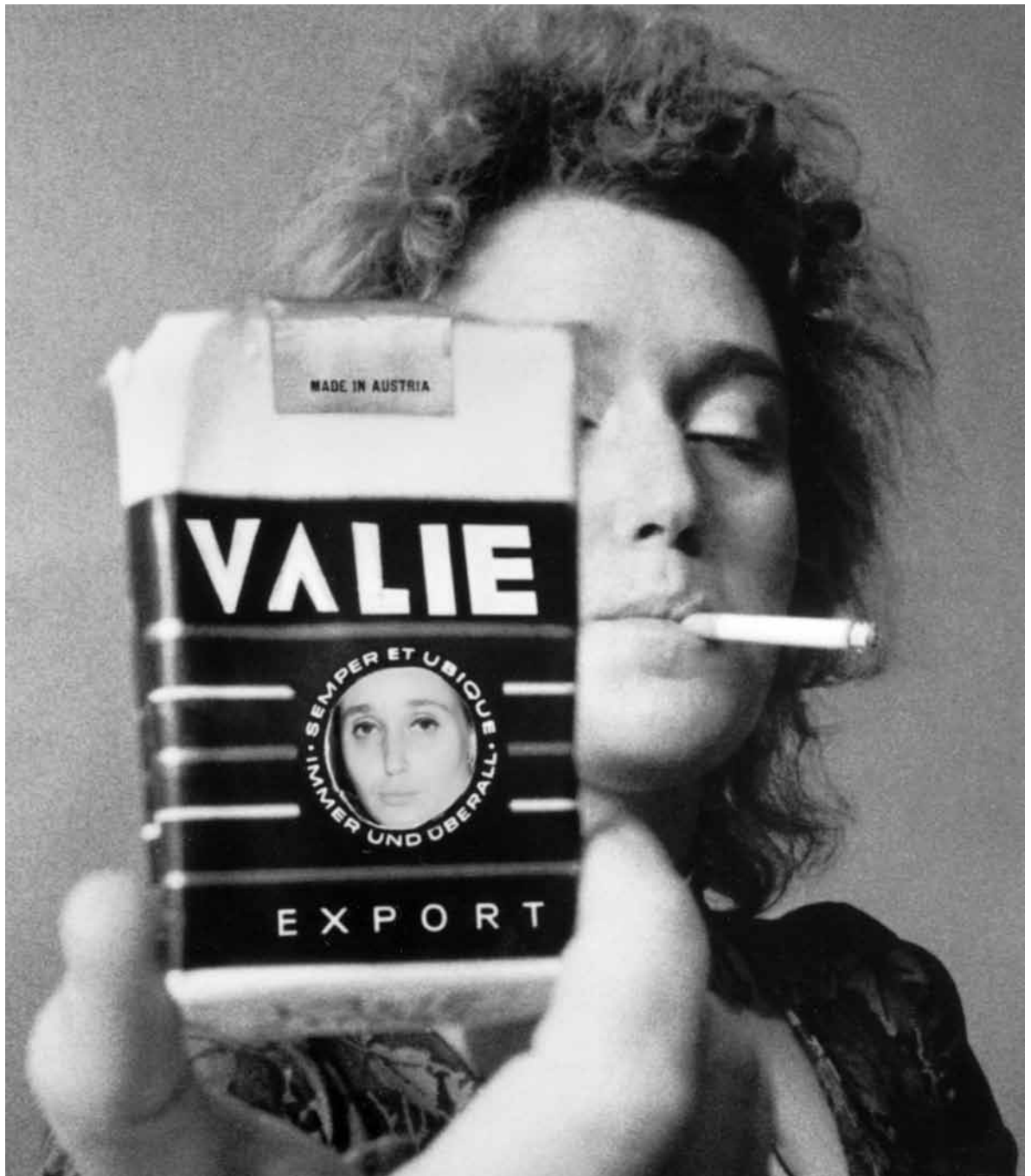
VALIE EXPORT
SMART EXPORT
PHOTOGRAPH
71.5x63cm
1970/2000

艾思柏自封為女性主義者，她改變了自己的名字，因為不想再冠上她父親或前夫的姓氏：「我再也不想冠上我父親的姓Lehner或是我前夫的姓Hollinger。我的想法是要從我的外在來出口，從那個港口來出口。香煙包裝的設計及風格是我可以運用的東西，但不是靈感來源。」

在1970年代，有一代的奧地利人對女性的態度依然是基於納粹的意識形態，因此奧地利的女性主義者被迫正視這個問題，也必須面對他們雙親（母親）在納粹統治下依然自滿的過錯。在她的政治及藝術革命之前，艾思柏自己也是一位母親及妻子。在1967年，她將自己名字改成VALIE EXPORT（就像一個藝術標誌，所有字都大寫，用一個暢銷香煙的品牌當做自己的姓，摒棄了父親及丈夫的姓）。

Export, a self-proclaimed feminist, changed her name as she no longer wanted to be known for her father's or her ex-husband's surname: "I did not want to have the name of my father (Lehner) any longer, nor that of my former husband Hollinger. My idea was to export from my "outside" (heraus) and export, from that port. The cigarette package was from a design and style that I could use, but it was not the inspiration."

Austrian feminism was forced to address the fact that by the 1970s there was still a generation of Austrians whose attitudes towards women were based on Nazi ideology. They also had to confront the guilt of their parents' (mothers') complacency within the Nazi regime. Export herself, before her political and artistic revolution, was a mother and a wife. In 1967, she changed her name to VALIE EXPORT (written in uppercase letters, like an artistic logo, shedding her father's and husband's names and appropriating her new surname from a popular brand of cigarettes).



卡若麗·史尼曼

來自《眼睛身體》

CAROLEE SCHNEEMANN

FROM EYE BODY

PHOTOGRAPH AND COLLAGE

25x17cm

1963

在1950年代末，卡若麗·史尼曼的畫風為具象表達風格，但逐漸轉為結合了移動或動態部件的集合藝術，她稱其為「動態劇場」。在1963年的《眼睛身體：36種蛻變行動》相片中，史尼曼身處在一個集合藝術及動態雕塑之中，她赤裸的身體也畫著圖樣，似乎就是作品的一部分。史尼曼看起來既是主體也是客體，既是藝術家也是作品：「我想要我的身體跟作品合而為一，成為作品本身的質材—結構的更深一層……我既是影像的創造者也是影像本身。身體必須是情慾的、肉體的且令人渴望，肉慾橫陳，但同時也有所付出，上面佈滿了筆觸，這是由我具創意的女性意志所發明。」

At the end of the 1950s, Carolee Schneemann was painting in a figurative expressionistic style. Gradually, however, she turned to assemblage with moving, motorized parts, which she called “kinetic theatre.” In *Eye Body: 36 Transformative Actions* (1963), Schneemann is photographed in a sculpture which is both an assemblage and a moving work. Her naked body is painted and seems to be a part of the work.

Schneemann appears as subject and object, artist and work: “I wanted my actual body to be one with the work, an integrated material – a further dimension of the construction ... I am both image maker and image. The body has to be erotic, sexual, and desirable; full of lust, but it is also sacrificed: it is marked, covered with brush strokes and expressions, an invention of my creative female will.”



維托·阿康奇

表演測試

紐約

VITO ACCONCI

PERFORMANCE TEST

NEW YORK

1969

在此作品中，藝術家坐在椅子上，一直盯著每一位觀眾長達15分鐘，觀察觀眾的動作及之間的互動，並試著了解他們之間的關係。

在此表演中，維托·阿康奇使用藝術來跟自己、周遭的人與環境來互動。

這種不同「身體」之間的關係排除了一切身體所「反映」出來的元素，並形成唯有依賴身體才能產生的其它元素，如身體所散發出的信息、沙地上留下的痕跡或是在自己身體上大力狠咬後轉印到其它物體表面的齒痕。彼此的表面在強烈且立即的能量交換中，進行了實質且具體的接觸，在此過程中重點就是兩個「身體」之間直接對話。

這種對話無法藉由觀察所達成，因此阿康奇自1970年代的作品一直傾向包含或假設「他者」的存在，而且這種對話顯然不是藉由任何正式或拘謹的語言來進行，而是透過一種有生命且有機的張力，此張力排除了內心協調的可能性，進而讓對話能包含體驗的元素。

The artist sat on a chair and stared at each member of the audience for fifteen minutes straight, trying to capture the audience's movements and interaction between them and to understand their relationships.

Acconci in this performance uses art to interact with himself, the people around him and his environment.

This is a relationship between bodies that eliminates "reflected" elements, and that produces other elements that depend upon nothing other than themselves, like the signs emitted by one's own body, traces left in sand or incisions made in one's own flesh by violent bites and then transposed onto various surfaces. It is a physical and concrete encounter between two surfaces in a violent and immediate exchange of energies in which the important thing is the direct dialog between two "bodies."

It is never based upon observation and thus the works of Acconci since 1970 always tend to involve or to assume "the other," and evidently not with a language that is, either formal or inhibited but rather through a vitalistic and organic tension that excludes mental mediation in order to include the component of experience.



維托·阿康奇

商標

7張相片，1張文字版

VITO ACCONCI

TRADEMARKS

7 PHOTOGRAPHS AND 1 PANEL

35.5x24cm each

1979/2001

在此作品中，阿康奇坐在鏡頭前，做出一系列扭曲身體的動作，然後大力咬著自己手臂、腳與肩膀，在皮膚上留下齒痕，然後在這些齒痕上塗上墨水，再將齒痕拓印在不同物體的表面，顯示身體自我傷害的痕跡，同時影射在用來交易的商品上附加品牌的標識行為，藉此批判藝術的社會制度及經濟。

《商標》並不是在現場觀眾前進行的演出，而是以照片紀錄的形式，刊登在Avalanche雜誌1972年秋季刊中，除了此作品一系列的照片，還有一篇阿康奇所寫的文章。

照片紀錄是一個不容忽視的元素，因其全然改變了觀眾的體驗。讓觀賞作品成為一種受虐—照片讓觀眾更加接近並想伸手觸碰藝術家佈滿齒痕的身體，但也只能眼望照片而無法真實碰觸，讓觀眾感受到現在與過去、近與遠以及親密與疏遠之間的衝突。雖然跟藝術家的身體有所距離，觀眾也覺得要配合受虐，因為沒有他們的注視，此作品就不算完整。

Whilst sitting in front of a camera Acconci performed a series of contorted poses and bit into his arms, legs and shoulders, resulting in impressions of his teeth left on his skin. He then covered these marks with printers ink and used them to stamp various surfaces, illustrating the bodies attack on itself while also criticizing the social institutions of art and economy, by referring to the commercial practice of branding (marking) a product for the purpose of exchange (trade).

Trademarks was not carried out in front of a live audience. Instead photos were reproduced for the fall 1972 issue of *Avalanche* magazine, which included a text written by Acconci and a series of photos of the performance.

Photo-documentation is an element that one cannot overlook for it changes the experience of the viewer entirely. Additionally, it is an element that creates even more masochistic contracts. The photographs of the artists bitten body engages the viewer's sense of touch and draws the viewer closer to the artist's body while also demonstrating the impossibility of such closeness through the presence of the photographs skin. Hence conflicting sensations of present and past, closeness and distance, attachment and alienation are felt. Although there is this distance, the viewer feels like the masochistic accomplice for without the viewers gaze the piece remains incomplete.

TRADEMARKS
September 1970

Biting as much of my body as
my mouth can reach.

Applying printer's ink to each
bite & stamping bite-prints
like finger-prints.



歐蘭

帶著小丑帽子微笑著抽血檢查，第5次手術表演，標題為「手術 - 歌劇」

ORLAN

SMILEY BLOOD TEST WITH A HARLEQUIN'S HAT, 5TH SURGERY-PERFORMANCE TITLED
OPERATION-OPERA

PHOTOGRAPH

165x110cm

JULY 6, 1991

歐蘭接受一系列的整形手術來改變她的外形。在每次手術，歐蘭與整形團隊的裝扮都由Paco Rabanne等知名設計師來治裝，而所有服裝及配件，包含十字架、塑膠花果還有一顆人類骷髏頭，都經過消毒處理。她還跟一名黑人男脫衣舞者分享手術劇場。此場名為《手術—歌劇》的作品中，編舞及服裝都是盛大歌劇的風格。

歐蘭的整形手術均採用局部麻醉，讓她能保持清醒，偶爾朗讀精神分析學家拉岡的理論著作。大部分的手術過程透過廣播，在巴黎的龐畢度中心以及紐約的桑德拉·格林藝廊等地方播放。歐蘭也會呈現術後傷口依然流血瘀青、黑眼圈及雙唇腫脹等照片。

Orlan underwent a series of operations to change her physical appearance. In each, Orlan and the medical team were dressed by famous designers, among them Paco Rabanne. The costumes and accessories, which included crucifixes, plastic fruit and flowers, and a human skull, were sterilised. And she's shared the operating theatre with a black male stripper. Especially this one titled *Operation-Opera* is choreographed and costumed as grand opera.

Orlan remained conscious throughout—reading at times from the theorist Lacan—as the operations were performed using local anaesthetic. Most of them were broadcast, to galleries including the Georges Pompidou Centre in Paris and the Sandra Gehring Gallery in New York. She also displayed the bloody, bruised aftermath of the procedures, photographed with blackened eyes and swollen lips.



ROBERTO BERNARDI CITY
SPY'S SPECIAL JEAN-PIERRE A
ROBERTO JEROME DRUMMOND
HARRISON CARL DRAGNE PALE
MUSÉE AND CASE
OFFICIELLE JARDIN

bonne

歐蘭

第二張嘴，第7次手術表演，標題為「無所不在」

紐約

ORLAN

SECOND MOUTH, 7TH SURGERY-PERFORMANCE
TITLED OMNIPRESENCE

NEW YORK

PHOTOGRAPH

110x165cm

1993

歐蘭探討的概念為美是主流意識形態的產物，因此只要主流意識形態改變，理想的身體標準也隨之改變。

她以藝術歷史中的例子來佐證，如克拉納赫、魯本斯或漢密爾頓筆下的人體都不盡相同，這跟西方社會的美麗標準息息相關，這也是歐蘭在作品中感到興趣並提出質疑的議題。在哥倫比亞前時代藝術的美或非洲的美，跟我們標準下的美是截然不同的。

《無所不在》是在11月21日進行的第七次手術表演。因為幾個原因，這次手術在「聖歐蘭」的重生上扮演重要的角色。這是她第一次不在法國舉行的手術，而是在紐約，並且透過衛星實況轉播到巴黎的龐畢度中心、紐約的桑德拉·格林藝廊、加拿大的班芙多媒體中心以及多倫多的麥克魯漢中心。歐蘭的身體同時讓四個地方的觀眾看見，她也可以跟遠方的觀眾進行對話，所以此作品的標題為「無所不在」。另一項創新是執刀的女醫生克拉瑪也是一位女性主義者，這樣的合作讓藝術家無需男性醫生在場，因此擺脫了對男性依賴的象徵（男性醫生象徵了男性權威）。歐蘭讓克拉瑪醫生植入兩個本來是用來提高顴骨的最大型號植入物，分別植入她左右眉毛的上方，形成額頭上兩塊突起，這讓她更加能彰顯其作品是「完全以不同的方式使用讓人變美的手術，創造出不被視為美麗的東西。」

Orlan works on notion that beauty is the product of the dominant ideology, thus when ideology changes, the ideal body follows.

She proves it using examples in the history of art. Bodies by Cranach or Rubens or Hamilton do not look alike. This is very relevant also in all the beauty standards out of occident she's interested and that she question in her work. Beauty in pre-Columbian art or in Africa is very different from our criteria of beauty.

Omnipresence is the seventh operation-chirurgical-performance realized on November 21. For several reasons, it occupies a key role in the realization of Saint Orlan's reincarnation. For the first time, the intervention does not take place in France, but in New York. It is live broadcast by satellite in Paris (Center G. Pompidou), in New York (Gallery Sandra Gering), in the multimedia Center of Banff (Canada) and in the center McLuhan of Toronto. The body is simultaneously visible in four other spaces, and Orlan can have a dialogue with distant spectators, that is why the title Omnipresence. Another innovation is the surgeon, a feminist woman, Doctor Marjorie Kramer. This collaboration frees the artists from the symbolic parasite that could be associated with the presence of a male doctor, as figure of male authority. Of Doctor Kramer, Orlan obtains the insertion of the largest number of possible implants. Two of them, normally used to enhance cheekbones, are placed over her eyebrows on each side of her forehead. The two bumps created allow the artists to better proclaim her project "to use esthetic surgeries in a completely different manner, to produce something that is not considered beautiful."



歐蘭

第五號紀錄研究・懸垂 - 巴洛克・或穿戴皇冠與黃花的聖歐蘭

ORLAN

DOCUMENTARY STUDY N° 5, LE DRAPE-LE BAROQUE OR SAINT ORLAN WITH A CROWN AND BOUQUET OF YELLOW FLOWERS

PHOTOGRAPH

160x120cm

1983

歐蘭是法國表演藝術家及女性主義經典人物，她最著名之舉就是透過整形手術，將自己變成一件活生生的藝術品。她在職業藝術生涯的初期質疑西方社會中女性的角色，接著在90年代質疑理想的女性美，在此階段作品中，她呈現了她自己版本的聖母、維納斯及大宮女（Grande Odalisque）。她質疑在藝術、歷史以及現今的女性身份，並強調社會將女性形象分為「非聖母及妓女」的虛偽。

此表演作品讓打扮成聖母的歐蘭建立起「聖歐蘭」的身份。此表演是對身體的一項試煉（三到五個小時慢動作的行動藝術表演，再加上數小時的化妝及著裝），精準地按照儀式的步驟，一開始便是一行人列隊行進，而歐蘭身披數米長的白衣，坐在四或五個男人抬的轎子進場。聖子則是用外藍內紅的麵包來象徵，歐蘭則吃掉這麵包，有時會吃到她嘔吐為止。然後她卸下假髮及化妝，露出她一邊的乳房，狀似陷入狂喜之態。

The French performance artist and feminist icon is best known for transforming herself into a living work of art through plastic surgery. However, before questioning ideals of female beauty in the 90's at the beginning of her career she questioned female role in occidental society. In these works, she offers her versions of Madonna, Venus and Grande Odalisque. She questions female identity in the art, in history and in present and focuses on hypocrisy of the way society has split the female image into the Madonna and whore.

The performances on *Le Drapé-Le Baroque* allowed the artist, disguised as Madonna, to build saint Orlan's identity. The performance, a real physical test (from three to five hours of action, in slow motion, several hours of make-up and clothing) takes place according to a precise rite. The action begins with a procession: Orlan, draped in several meters of sheets of the trousseau, enters on a palanquin carried by four or five men. The child is often made of a bread, which Orlan eats, sometimes until vomiting. Then she frees her hair, removes the make-up and reveals one of her breasts, giving an image of ecstasy.



安娜·門帝艾塔

血符號 2

ANA MENDIETA

UNTITLED, BLOOD SIGN #2, FROM BODY TRACKS

1972-1974

此錄像一開始，畫面是門帝艾塔面對牆站著，向上高舉形成V字，彷彿進行祭祀的儀式，然後她開始緩慢地往下滑，最後跪坐在地，滿是血液的雙手在牆上留下兩道紅色痕跡。《血符號》這行動藝術作品部分是表演藝術，部分是繪畫，所創造出的大型極簡風格圖像令人聯想到樹或是其它向上伸展的形象，因此即使一開始帶有痛苦、受難甚至死亡的意涵，門帝艾塔的行動作品最後變成了一個象徵生命、希望及生長的符號。

The video begins with Mendieta standing against a wall in a sacrificial manner with her arms extended up and outwards in a V. She then slowly slides herself down the surface and onto her knees, leaving behind red trails from her blood-soaked hands as she rises to look into the camera and walk out of the frame. Part performance, part painting, the act of *Blood Sign #2* yields a large-scale minimalist image evocative of a tree or other upward-rising form. Thus, despite its initial connotations of pain, suffering, or demise, Mendieta's act transforms into a symbol of life, hope, and growth.



蘇菲·卡爾

吾友

銀鹽相片

SOPHIE CALLE

MON AMI

GELATIN SILVER PRINT

23.5x17.5cm

1984

蘇菲·卡爾的藝術結合了影像及文字，探索我們公共生活及私人生活之間的分界，激發觀眾強烈的情緒共鳴。

在1984年，卡爾在日本旅遊了三個月，開始了一場為期92天的戀情。她此次旅行的照片只有在2005年的《劇痛》一書中發表，照片還附上一些故事，內容是關於她為了應對自己的傷痛，請朋友或偶遇的人講講他們的痛苦經歷以及如何振作起來。

Sophie Calle's art mixes image and text to research the interface between our public lives and our private selves provoking intense emotional response.

Her work frequently depicts her own and human vulnerability in general, and examines identity and intimacy. The year 1984 was marked by a 3-month trip she took to Japan. Her departure marked the beginning of a 92-day countdown to the end of a love affair. Photographs of this journey were published only in 2005 in *Exquisite Pain* accompanied with stories of her trying to cope with her own pain by asking both friends and chance encounters about their suffering and getting over it.



Pour Georges et pour L. & Jeanne 14. 8

辛蒂·雪曼

無題386號 (兒子)

銀鹽相片

CINDY SHERMAN

UNTITLED #386 (THE SON), FROM THE SERIES "MURDER MYSTERY"

GELATIN SILVER PRINT

18.8x12.8cm

1976

許多人都認為1977年至1980年的《無題影片定格》是辛蒂·雪曼最早的作品，但事實上在1975年至1977年，當她還就讀紐約州立大學水牛城分校時，她便創造了一系列黑白照片，照片中的她身兼一場神秘謀殺案的多個角色，然後她再把各角色的身影剪下來，重新組合成精心安排的故事場景。

這《神秘謀殺案的眾人》系列作品描述一個故事，故事的角色根據來自一想像的犯罪電影。故事的中心是1930年代曾紅極一時的女演員，她愛上電影的導演。攝影的立即性讓角色的呈現帶著一股喜悅、殘酷及幽默。此系列作品最初的形式宛如電影的分鏡圖，角色則是從不同照片中剪下來，安置在其中共82個場景之中，掛在展場內，彷彿就是一場迷你電影。

Contrary to widespread belief, Cindy Sherman's *Untitled Film Stills* (1977-80) are not her earliest works. Between 1975 and 1977, while Ms. Sherman was still a student at the State University of New York in Buffalo, she created a series of black and white photographs in which she played characters in a murder mystery. She then cut out the characters and reassembled them in meticulous tableaux.

Murder Mystery People, 1976 (reprinted 2000) is a story narrated through stereotypical characters based on an imaginary crime movie. The story is centered on a 1930's has-been actress who falls in love with the movie's director. The immediacy of photography conveys the characters with a mixture of delight, cruelty and humour. The initial body of work was storyboarded as a film and the characters were shown as cutouts, which included 82 scenes, hung around the exhibition space like a mini movie.



珍妮·鄧寧

長洞
相片

JEANNE DUNNING

LONG HOLE
PHOTOGRAPH

39.4x61.2cm

1994-1996

在80年代與90年代，珍妮·鄧寧創造將內在性別認同外顯的身體影像，她也是一群未經過正式訓練就率先使用攝影來進行概念藝術創作的藝術家之一。他們使用攝影來反抗主流的意象主義繪畫，而鄧寧努力地以新的策略與主題為芝加哥的藝術圈注入多元性。她這些作品首次展出時，讓人有不同的詮釋：這照片是拍人體身上的孔洞還是手微握在手心形成的孔洞？是從背後拍一位女性的頭髮還似乎從正面拍攝一只陰莖？這是鬍子還是陰部？

在1990到1994年間，鄧寧創作了一系列作品，其影像為身體的一部分，但又是被拍成或裁切成難以辨認。人們會將某部分的人體誤以為是更挑釁的身體部位。鄧寧對於平凡如手，竟然可輕易被想成是陌生的、富暗示意味的東西而感興趣。

在《長洞》這件作品中，用手形成的洞好似延伸到手腕，深入到身體裡面，究竟是身體的裡面還是外面，正是藝術家所思想的。

In the 80s and 90s, Jeanne Dunning created images of the body that turned gender inside-out, and she was among the first to pick up a camera, without formal training, and use photography as a tool of conceptual art. It was a backlash against the reigning Imagist painters, and Dunning fought to diversify Chicago's art scene with new tactics and topics. When these artworks debuted, they caused double takes: Is that a human orifice, or a tunnel of hands? Is that the back of a woman's hair, or a formal portrait of a penis? Is that a moustache or a vagina?

Between 1990 and 1994 much of Dunning's work involved images of parts of the body that were photographed and cropped in a way that made them hard to recognize. People usually had associations with other parts of the body that were much more provocative than the actual body part photographed. Dunning was interested in how something as every day and innocuous as a hand can turn so easily foreign, unfamiliar and suggestive.

In *Long Hole*, the hand makes a hole that looks almost like it continues into the wrist and leads deep into the body, and in this way it seemed to picture that confusion of the inside and the outside of the body that the artist was thinking about.





詩琳·娜夏特

脈動

銀鹽相片

SHIRIN NESHAT

PULSE

GELATIN SILVER PRINT

114x183cm

2001

詩琳·娜夏特的錄像、影片及攝影作品探索她祖國伊朗充滿限制束縛的伊斯蘭文化，特別是對女性一生的影響。

此影像是《脈動》短片的截圖。此短片讓人一窺伊朗女性的私人世界。短片一開始是一個長鏡頭，顯示一位女性獨自蜷曲在一台收音機前，收音機傳出一個男性歌聲，聲音帶著充滿自信但自我克制的熱情。當鏡頭移到這位女性上方時，她開始跟著收音機的歌聲唱歌。《脈動》從不同觀點來探索距離及分隔的概念：此女性跟唱歌背後的男性之間分隔兩地，但她還是能擁抱他的聲音，將外在的距離化為內在的空間。

此照片跟短片具有同樣的效果，因為照片捕捉住房間內柔美但戲劇性的燈光，以及她在這空蕩房間中的神韻。

Shirin Neshat's videos, films, and photographs deal with the restrictive Islamic culture of her native Iran, particularly as it affects the lives of women.

This image is a still from short film *Pulse*, which offers intimate entrée into an Iranian woman's private world. *Pulse* opens with a long shot of a woman in a moment of solitude curled on the floor before a radio. From the radio rises the sound of a male voice singing with confident yet restrained passion. When the camera is almost on top of her, she sings along with the radio. *Pulse* plays with the idea of distance and separation on a number of standpoints: the woman is separated from the person behind the music, while at the same time she holds the voice itself in her embrace. We move from external to internal space.

This photograph is no less poignant, as she is captured within the beautiful and dramatic light that filters into her bare room.

跨越國界的身體實踐 Body practice transcending national boundaries

為回應國際行為表演藝術歷史，本展亦網羅國內行為表演藝術之經典，並引入黃明川導演的藝術紀錄片，再現豆皮文藝咖啡身體行為藝術的場所精神，交叉比對屬於台灣的行為藝術世代。展出藝術家包括謝德慶、洪素珍、李銘盛、湯皇珍、陳界仁、石晉華、許淑真、劉曉蕙、林其蔚、高俊宏、崔廣宇、東冬、侯溫等。台灣藝術家通過身體、行為、行動，挑戰藝術的界線，跨越表演、劇場層面，創造更具力量的藝術形式。

Responding to the history of international performance art, this exhibition also gathers classic examples of domestic performance art, and also incorporates art documentaries by Huang Ming-chuan to provide a cross-comparison of generations of performance artists in Taiwan. The Taiwanese artists whose work is displayed in the exhibition include Tehching Hsieh, Su-chen Hung, Lee Ming-sheng, Tang Huang-Chen, Chen Chieh-Jen, Shi Jin-hua, Hsu Su-chen, Liu Hsiao-Hui, Lin Chiwei, Kao Jun-Honn, Tsui Kuang-yu, and Dondon Hounwn. These artists employ the body, behavior, and actions to challenge the boundaries of art, and to create powerful artistic forms surpassing the domains of performance and drama.

謝德慶

一年表演1978-1979

紐約

TEHCHING HSIEH

ONE YEAR PERFORMANCE 1978-1979

NEW YORK

1978-1979

謝德慶於1978年至1986年發表了5件《一年表演》系列作品，分別為：

《籠子（1978—79）》：謝德慶在自己工作室裡建造了一個籠子，獨自在其中生活一年，不與外界交談，不閱讀，不寫作，不聽收音機，也不看電視。

《打卡（1980—81）》：他在一年中每小時準時在打卡鐘上打卡，一天24次，持續一年。

《室外（1981—82）》：他隨身攜帶睡袋，在戶外生活一年，不進入任何建築物、地鐵、火車、汽車、飛機、輪船、洞穴或帳篷。

《繩子（1983—84）》：他和行為藝術家琳達·莫塔諾在腰間用一條八英尺長的繩子綁在一起一年，但不觸碰彼此，每天用錄音機錄下各自的生活和對話。

《不做藝術（1985—86）》：他不做藝術，也不談，不看，不讀藝術，不去畫廊或博物館，只是生活一年。

在5件《一年表演》後，謝德慶成為藝術界名人。1986年至1999年，謝德慶進行了他最終的《十三年計劃》，創作卻不發表。2000年1月1日，謝德慶在紐約約翰遜紀念教堂召開記者會，宣佈他使自己存活。謝德慶同時宣布從此不再創作「藝術」。

Tehching Hsieh issued a series of five *One-Year Performance* works from 1978 to 1986. These included:

Cage (1978-79): Tehching Hsieh created a cage in his workshop, and lived inside for one year. During this time, he had no contact with outside, did not read, did not write, did not listen to the radio, and did not watch television.

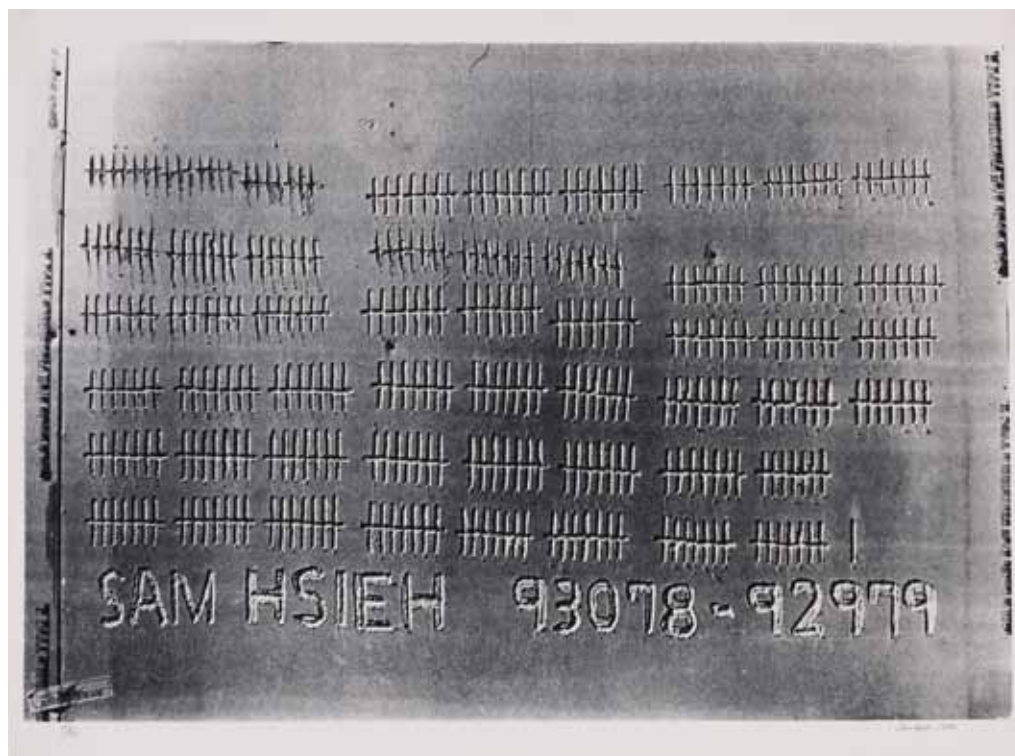
Punching the Clock (1980-81): Hsieh punched a time clock on the hour every hour for an entire year; he punched 24 times a day for a whole year.

Outside (1981-82): Carrying a sleeping bag with him, Hsieh lived outdoors for one year, and did not enter any buildings, subway, train, car, airplane, boat, cave, or tent during that time.

Rope (1983-84): Hsieh remained tied to performance artist Linda Montano with an eight-foot rope for one year, but did not touch each other. The two used a tape recorder to record their lives and dialogue every day.

Not Making Art (1985-86): Hsieh did not make art, did not talk about, look at, or study art, and did not go to any galleries or museums, but just lived for one year.

After his five *One-Year Performance* works, Hsieh became a celebrity in the art world. From 1986 to 1999, Hsieh performed his ultimate *Thirteen-Year Project*, but did not publish his work. On January 1, 2000, Hsieh held a press conference at Johnson Memorial Church in New York, at which he announced that he survived, but also declared that he would no longer create “art” from that time on.



ONE YEAR PERFORMANCE
by **SAM HSIEH**



1978

SEPT
OCT
NOV
DEC

1979

JAN
FEB
MAR
APR
MAY
JUNE
JULY
AUG
SEPT

● Starting performance on September 30, 1978 at 6:00 p.m.
● Closing performance September 29, 1979 at 6:00 p.m.
● Open to public on dates circled from 10:00 a.m. to 5:00 p.m. 111 MADISON ST. 2FL. N.Y.C. 10013

September 30, 1978

STATEMENT

I, Sam Hsieh, plan to do a one year performance piece, to begin on September 30, 1978.

I shall seal myself in my studio, in solitary confinement inside a cell-room measuring 11'6" X 9' X 8'.

I shall NOT converse, read, write, listen to the radio or watch television, until I unseal myself on September 29, 1979.

I shall have food every day.

My friend, Chang Wei Kuang, will facilitate this piece by taking charge of my food, clothing and refuse.

Sam Hsieh
Sam Hsieh

111 Madison Street, 2nd Fl. New York 10013

洪素珍

坐在綠中

舊金山

SU-CHEN HUNG

SITTING IN GREEN

SAN FRANCISCO

1985

這件作品來自於我每日的沉思冥想。觀眾在這約30分鐘的表演中與我一同分享寧靜的感受與時間的流逝。表演開始，我盤膝靜坐地板上，背後以幻燈機用綠光將身影投影在以化學藥劑處理過的白紙上，助手用香點燃背景紙上我影子的兩角，影子燒盡留下一個人形缺口，原先的綠光投影則穿透白紙映照在牆上，成為一獨立的裝置作品。（作者自述）

This performance was based on my daily practice of contemplation. The audience shared with me the experience of tranquility and the passage of time during the approximate 30-minute performance. As the performance began, I was seated in the lotus position, behind a long roll of butcher paper acting as a screen, extending from the floor up to a point above me. A green light projected from behind me cast my shadow on the front of the screen. The outline of my shadow had been previously traced with saltpeter on the screen. The screen was lit with a burning stick of incense at each side of the bottom where my shadow was thrown. As the screen was lit, a slow flame climbed the saltpeter trail, and burned the paper away, allowing the projected light through the opening. Eventually, the two flames met at the top of my silhouette, the paper fell, and the green light cast my shadow against the far wall. The light projection remained as an independent installation piece. (Artist Statement)



李銘盛

身高150公分的李銘盛

LEE MING-SHENG

THE 150-CM-TALL LEE MING-SHENG

1998

我的身高僅有150公分
我僅能做150公分的事
我僅能想150公分的思考
我僅能睡150公分的床
我僅能掃150公分的地（房舍）
我僅能聽到150公分的聲音
我僅能作150公分的夢想
我僅能有150公分的喜怒哀樂
我僅能聞到150公分的味道
我不能負荷150公分之外的重量
我不能想到150公分之外的想法
我不能承受150公分之外的爆炸力
我無法解決150公分之外的問題
我無法感受150公分之外的味道
我不能承擔150公分之外的體積
我試圖了解150公分的矛盾
我試圖突破150公分的界限
我試圖打破150公分的教條和傳統
我試圖挑戰150公分的藝術
我試圖製造150公分的矛盾
我試圖能達到150公分的願望
我試圖能爬過150公分的牆
我試圖融合150公分內外的事物
〈作者自述〉

My height is only 150 cm
I can only do 150 cm things
I can only think 150 cm thoughts
I can only sleep in a 150 cm bed
I can only sweep 150 cm of floor (house)
I can only hear 150 cm sounds
I can only dream 150 cm dreams
I can only have 150 cm emotions
I can only smell 150 cm odors
I cannot bear a load beyond 150 cm
I cannot think of ideas beyond 150 cm
I cannot withstand explosive force beyond 150 cm
I cannot solve problems beyond 150 cm
I cannot appreciate flavors beyond 150 cm
I cannot uphold a volume beyond 150 cm
I try to understand 150 cm contradictions
I try to overcome 150 cm limits
I try to overturn 150 cm dogmas and traditions
I try to challenge 150 cm art
I try to create 150 cm contradictions
I try to attain a 150 cm vision
I try to climb a 150 cm wall
I try to blend 150 cm inside and outside things
(Artist Statement)





湯皇珍

尤里西斯機器

紀錄裝置暨現場行動

TANG HUANG-CHEN

ULYSSES MACHINE

INASTALLATION AND PERFORMACE

2015

行動（行為）藝術，對行動藝術家湯皇珍而言，做為前衛藝術的突圍指標，企圖將藝術由美感經驗轉向意義的指陳。行動藝術與生活的連結是透過這些寓言行止的思辨來切入意識狀態，進而在意識狀態有所改組之時生活也為之一變，這是湯皇珍呼應波伊斯「社會雕塑」的精義。

行動藝術往往直接進入生活場域發生，以當時當地的「事件」形式出現—但高度異質化的這些行動與舉止，承載者藝術家創作意指思辨的必要態勢。「我去旅行」，如湯皇珍在在指陳是一介入社會學與語言學的長程行動計畫。一種高度寓言化的行為狀態—「我去旅行」中邀請路人打電話，到異國廣場去當找路回家的人，根據一張照片的記憶敘述讓參與者去模擬拍照的冬日海邊之行等等，為揭發作者對本世紀人類進入「世紀旅行機」的荒誕處境之思辨意指。

回視「我去旅行」十五年的「尤里西斯機器」除了複雜上、下文又再度層層演繹的影音裝置外，更總和三地七場演出，延展了行動（行為）藝術歷史脈絡之「綜合劇場」形式。透過全面重組身體表演（涉及舞蹈、劇場符碼）、語言敘述（涉及文學、劇場符碼）、聲音觀視（涉及視覺藝術、科技數位符碼）、時空領域等介質，企圖進入一種「既是又不是」、甚至是否「在表演」的「表演」—觀看與演出不分，演者與觀者時、空間同步遷移、接收與發射互為表裡，多部表述與傳譯瞬息流逝無法駐留，深度具現湯皇珍「我去旅行」—「於傳導、溝通、互動中，無論是抽象心智或實質版圖領域的交換、異位、反噬，人面對無盡變動昏昧及至無法追捕」之「世紀旅行」寓言場域。

For performance artist Tang Huang-Chen, as an indicator of breakthrough for avant-garde art, performance art attempts to redirect art from conveying aesthetic experiences to delivering meanings. The connection between performance art and life is formed through the dialectic process of the allegorical performances that intervene in one's consciousness, stimulating changes in the conscious thinking that result in the consequent changes in life. This is the essence of how Tang responds to Beuys' "social sculpture."

Performance art usually ventures directly into the sites in real life, in the form of events that are taking place right there and then. Though highly heterogeneous, these performances and actions are essential as they embody what the artists intend to express and contemplate on in their artistic creation. Tang's *I Go Traveling* is a long-term performance project of interventions based on sociology and linguistics, a kind of highly allegorized performance. In this project, she invited passers-by on the streets to make phone calls, posed herself as a traveler looking for her way home on a plaza in a foreign country, and invited participants to embark on a trip to a wintry beach and recreated a photo based on an account of past memories. Through this project, Tang states her thinking about the absurdity of the human condition as humanity moves on into the "traveling machine of the century" in this century.

Ulysses Machine: Tang Huang-Chen's I Go Traveling-15 Years Later is presented with video/audio installations that intricately interlock different complex contexts while incorporating seven performances in three places. The exhibition is an extension of the "integrated (total) theater" in the history of performance art. Through a comprehensive reconstruction of mixed media such as body performance (referring to dance and theater), linguistic narrative (related to literature and theater), visual/audio perception (involving visual art and digital technology), and temporal/spatial domains, this exhibition intends to present a kind of performance that is ambiguous, in-between performances and non-performances—it blurs the boundary between viewing and performing as the viewers and performers are synchronously transported in time and space; the receivers and senders of messages unify as one; multiple expressions and translations pass in an instant, permanently lost. The exhibition profoundly represents Tang's *I Go Traveling*—an allegorical site for "the travel of the century," which the humanity could never be able to fully captured as they are incapacitated by the endless changes that are taking place in all the transmission, communication and interaction, whether it is in the abstract thinking or amidst the swap, relocation, and devouring of the physical domains.



陳界仁

機能喪失第三號

台北西門町

CHEN CHIEH-JEN

DYSFUNCTION NO. 3

TAIPEI

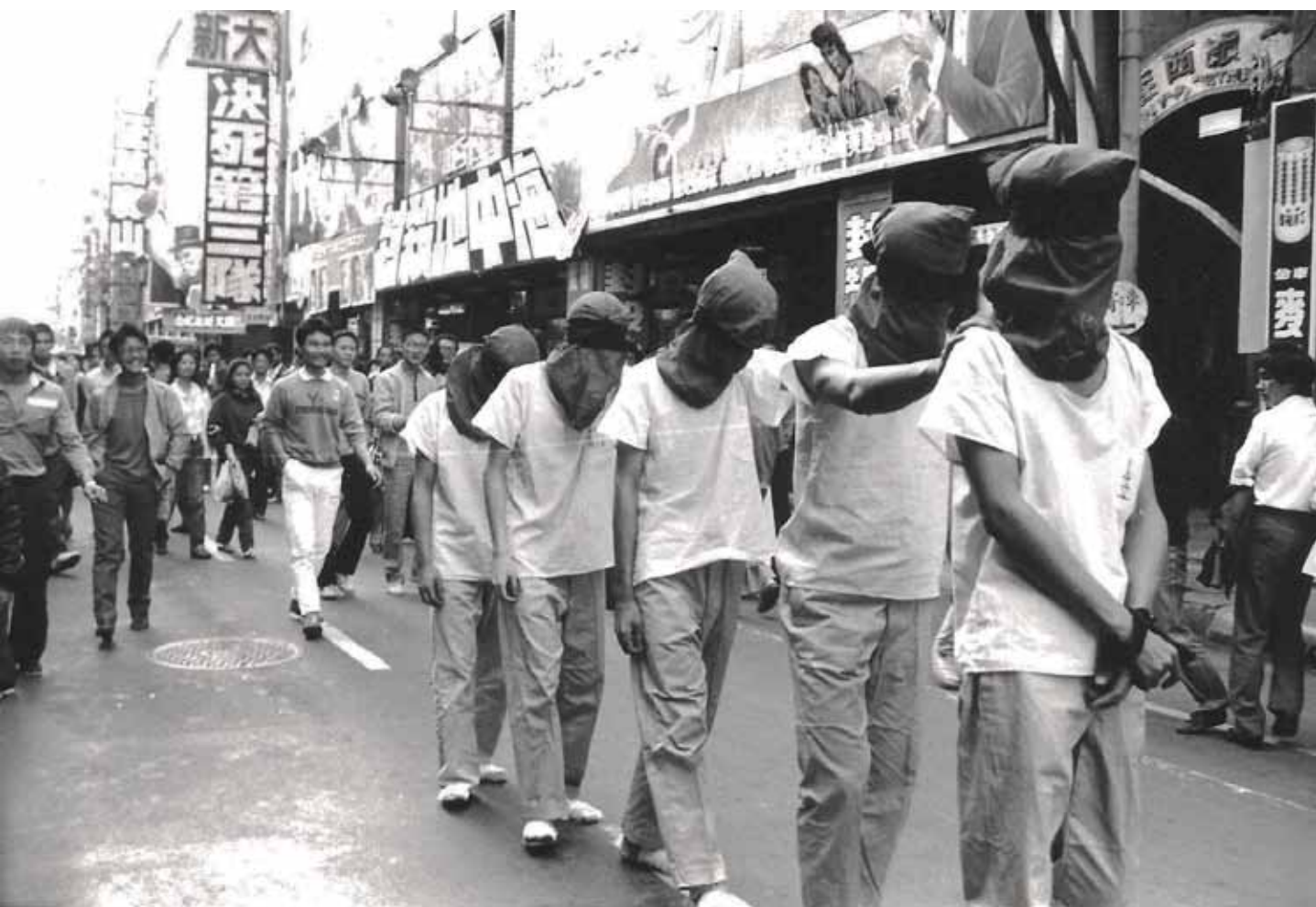
OCTOBER 30, 1983

在戒嚴時期的1983年，陳界仁曾組織周圍的年輕朋友，利用「增額立法委員改選」〔註〕的政治敏感時刻，在禁止集會、遊行，並且隨時都有警察與情治單位監控的「公共空間」（西門町武昌街），以游擊式的行為藝術，干擾當時戒嚴體制下的偽民主選舉。

In 1983, Chen Chieh-Jen, acting at a politically sensitive moment when elections for Taiwan's Legislative Yuan were being held, (*) organized some of his friends and carried out a guerrilla-style art action on Wuchang Street, a regularly monitored public space in Taipei's entertainment district Ximending. Chen's motivation was to disrupt the elections, as they were held in the context of the Kuomintang Government's martial law period and therefore neither free nor democratic.

註：國共內戰時期（1945—1949），國民黨政府於1947年訂定「動員戡亂時期臨時條款」，凍結憲法的部分條文。1949年國民黨敗退至台灣後，因無法進行國會改選，乃透過大法官釋憲的方式，賦予第一屆立法委員、監察委員、國大代表繼續行使職權。直至1972年才局部開放立法委員改選，但因改選名額佔全體立委的比例極為有限，因此並無法有效發揮議會政治的意義。

*In 1947, during the last phase of the Chinese Civil War (1945 – 1949), the Nationalist Government in Nanjing drafted the Temporary Provisions Effective During the Period of Communist Rebellion, effectively freezing key parts of the constitution. After retreating to Taiwan in 1949, the Nationalist Constitutional Court reasoned that the first session of the National Assembly, including members of the Legislative and Control YUANs, would continue to exercise authority since it was impossible to hold elections. This arrangement remained in effect until 1972 when the first supplemental elections were held to compensate for attrition in the assembly. However, because the number of new members was so small in comparison to the size of the entire assembly, the elections were ineffective in the true sense of parliamentary systems of democratic governance. (Extracted from the article Elections for Supplementary Seats in the Legislative Yuan written by Li Hsiao-Feng for the Encyclopedia of Taiwan. View the entire article at: <http://taiwanpedia.culture.tw/en/content?ID=3888>.)





石晉華

走筆#50

鉛筆、大張雙宣、玻璃瓶

SHI JIN-HUA

PEN WALKING NO. 50

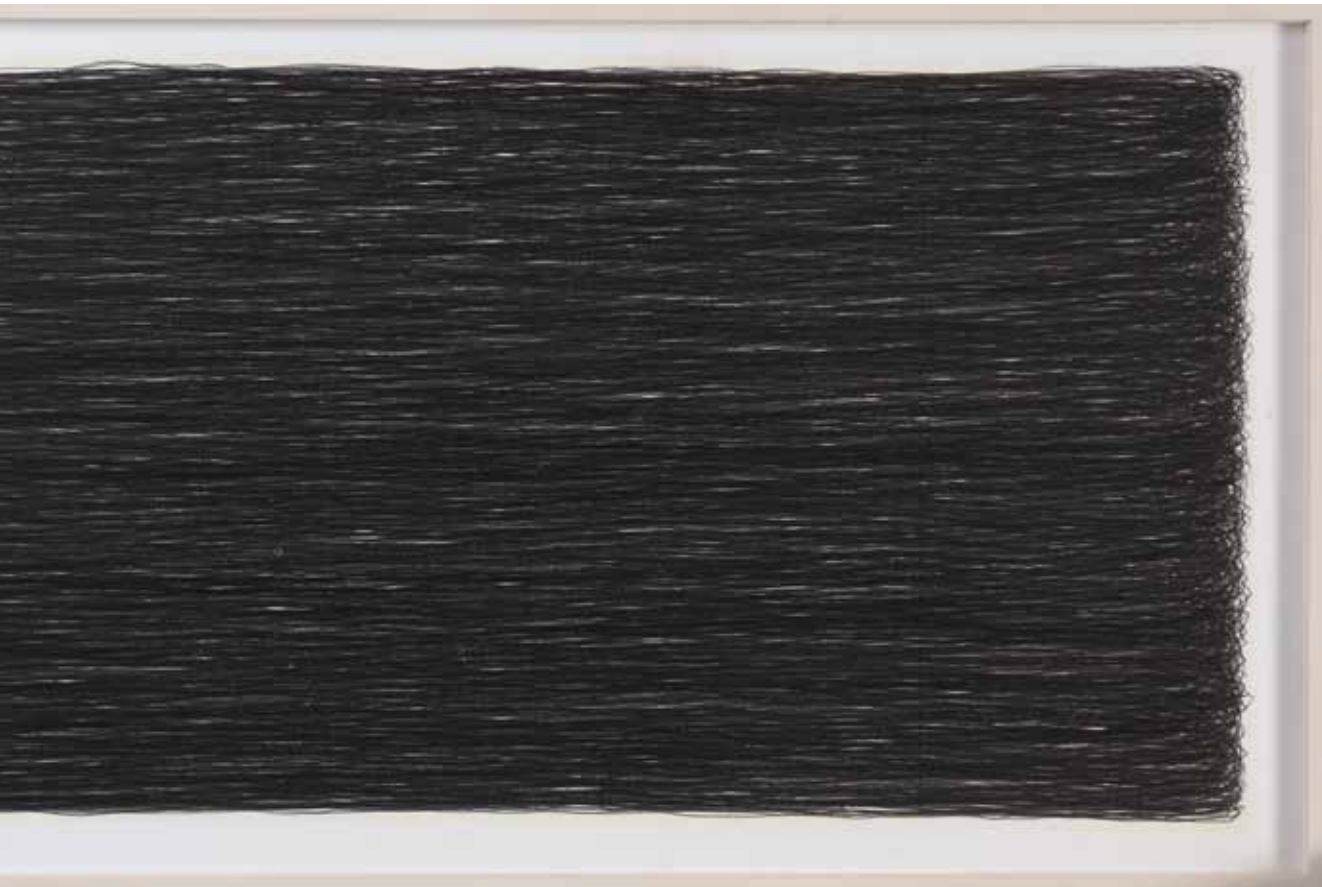
PENCIL, PAPER, GLASS BOTTLE

102.8×233cm, 6.5×6.5×8.5cm(玻璃罐),

41×28.5cm(文件)

2008

《走筆#50》是系列的重要代表作之一，在經歷多層筆觸重疊後的白色雙宣紙，筆觸間隱然會有微光透出的感覺。如果以一枝筆的耗盡代表筆的一生歷程，它是用三世的輪迴（三枝筆）完成的一件作品。作者將自身作為一個耗盡鉛筆的工具，反覆動作以鉛筆繪製牆面（或紙張），將鉛筆的耗費喻為一生，重複的走筆過程喻為輪迴，在創作中他反映著身體的驅動與宗教哲理的思考。《走筆》系列裡的筆，並非只有被擬人化對待，而是個「轉喻」，以筆同時取代了藝術家和觀者。讓我們得以鳥瞰自己虛幻短暫的一生。



Pen Walking No.50 is an important and representative work of the series. After the white, double-xuan paper has been overlaid with several layers of strokes, the strokes seem to be emitting a subtle light. If we look at the process of exhausting the pigment in a pen as its life, we can say that the pen undergoes rebirth among the three lives (three pens) as it completes one work. The artist takes himself as a tool for using up pencils, and draws on walls (or sheets of paper) with repeatedly movements. In this, the pencil is a metaphor for a life, and the repeated "Pen Walking" process is a metaphor for rebirth. The pens in the *Pen Walking* series is not just personified, but is also used as a metonym, where the pen simultaneously stands in for both artist and viewers. This gives us a bird's-eye view of our brief and illusory lives.



高俊宏

社會化無聊 - 跳

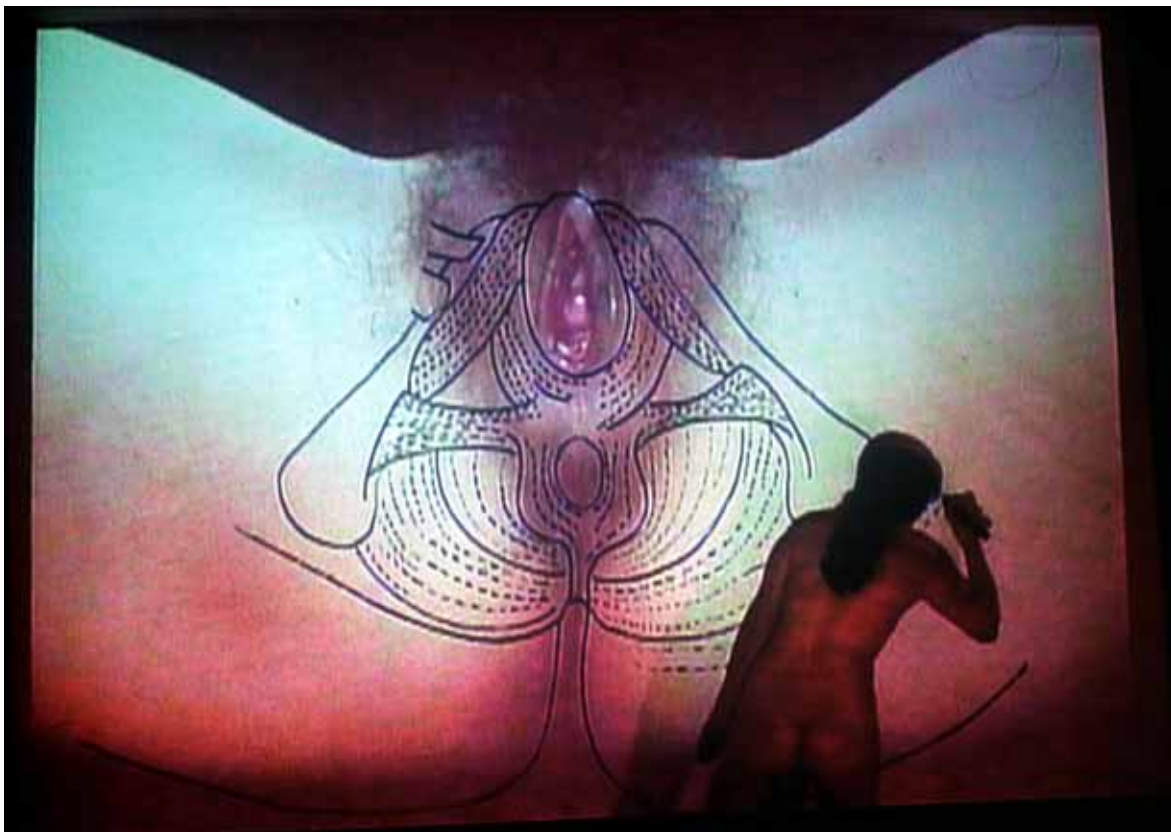
KAO JUN-HONN

SOCIALIZED BOREDOM - LEAP

1997

這是一段作者早期的行為作品，透過在不同屬性的開放空間（市場街道、海水浴場、捷運旁、學院、公廁……）不停地跳躍，以相對劇烈的身體垂直跳動，反向思索人們幾近於無意識的水平移動的現代生活慣性。

This is one of the artist's early behavioral works. The artist is constantly leaping through open spaces with different attributes (a market street, swimming beach, by the Metro, a school, public toilets, etc.), and the powerful vertical leaps of his body convey reverse thinking about the inertia of modern life, where people are moving about at a nearly unconscious level.



許淑真

自畫像 II

錄像裝置

HSU SU-CHEN

SELF-PORTRAIT II

VIDEO INSTALLATION

12' 57" (4: 3DV), 依場地大小而定

2002

身體作為自我意識與社會角色的觀念交鋒，許淑真透過側寫女性陰部特寫去展現女性性別的堅毅與身體本質。《自畫像II》是長達12餘分鐘的行為錄像作品，藝術家首先自拍身體影像，再將之投影並放大到極致，讓身體空間廣度擴張，裸身的自己在這投射出來的影像上以行動的方式畫出身體結構。其透過細胞與器官的敘事，正面展現女性外在角色與內在意識的流動與交錯。

The body occupies a pivotal position in both individual consciousness and social roles. Hsu Su-chen employed a profile of the vagina to express the female gender's toughness and the essential of the female body. Her *Self-Portrait II* is a performance video work 12 minutes in length. In it, Hsu first photographs her own body, and then projects an image of her body, which she enlarges to extreme size. As the projected image of her nude body expands, she employs activities to depict the structure of the body. Her account of the cells and organs of her body conveys the fluidity and intersecting nature of women's external roles and internal consciousness.



劉曉蕙

掃

LIU HSIAO HUI

SWEEP

2011

時間 - 2011/1/3 · 氣候 - 冬天陰雨 · 地點 - 花蓮太魯閣 · 作品材質 - 落葉、山徑 · 作品長度 - 約100腳步
Date-2011/1/3, Weather-Winter and rainy day, Place-Hualien, Material-leaves、path, Area-about 100 steps

這三件作品，是呈顯地景裝置之前的行動，將日常生活的活動置放在浩大的自然中。但這並不為解釋地景創作的紀錄，作者更希望展現人長時間處於一種連續性的身體勞作，而且清楚意識著這種身體勞作，讓自己抽離自身觀望自身，以身體經驗身體感，回探和思索人的存有，這些是透過意象、謀劃、勞作、回觀人類存有狀態的完成。

These three works consist of the actions that come before a landscape installation, and place the activities of everyday life in a vast natural setting. This, of course, is not a record explaining landscape art, but rather the artist's effort to view herself after removing herself following a prolonged period spent in continuous physical labor, when she was clearly conscious of that physical labor. The artist uses the body to experience physical sensations, and reflects on and ponders human existence. These effects are accomplished via images and impressions, schemes, labor, and examination of the state of human existence.



落
FALL
2012

時間 - 2012/4/23 · 氣候 - 春天晴朗 · 地點 - 花蓮重光部落 · 作品材質 - 油桐花 · 作品長度 - 2 × 3 公尺
Date - 2012/4/23, Weather - Spring and sunny day, Place - Hualien, Material - flowers, Area - 2 m × 3 m



汲
DRAW
2013

時間 - 2013/3/16 · 氣候 - 春天晴朗 · 地點 - 花蓮秀姑巒溪出海口 · 作品材質 - 水、河灘 · 作品長度 - 約150公尺
Date - 2013/3/16, Weather - Spring and sunny day, Place - Hualien, Material - water, beach, Area - about 150 m



林其蔚

鬱言師之一

台北牯嶺街小劇場

LIN CHI-WEI

MASTER YUYAN I

GULING STREET AVANT-GARDE THEATRE, TAIPEI

2005

《鬱言師》是圍繞著一個面具的系列表演系列，包括：鬱言師一（2005）、鬱言師二（2005）、終結上帝審判（安托南·阿鐸）（2008）、鬱言師三（2008）。

《鬱言師之一》：戴著面具的表演者出場，舞台後方的銀幕，播放著現場的表演者正面特寫影像，表演者開始對著錄音機嘶吼：「十分鐘後，我將從你們頭上走過去」，爾後表演者以兩台錄音機交互過帶，直到音質衰竭，難以辨識，方才改為自動連續播放。表演者此時轉身面對投影銀幕，開始以奇怪的姿態不斷前後傾倒。舞台投影中的表演者影像似乎略有延遲，觀眾一時難以分辨銀幕上呈現的影像到底是預錄的還是現場的拍攝，又像是表演者在現場模仿自己預錄影像的動作。表演者倏而停止舞動，脫下手套，揚掌做天主教祝福之姿，一女性助手以黑色油膏在其雙手畫下卐字標識。表演者走向觀眾席，以握手或撫額方式，將逆時針萬字印在觀眾身上。表演者最後試圖踩踏觀眾的頭顱來穿越觀眾席。

Master Yuyan is a series of performances that revolves around a mask since 2003, which includes: *Master Yuyan I* (2005), *Master Yuyan II* (2005), *To have done with the judgment of god* (Antonin Artaud)(2008), *Master Yuyan III* (2008)

"I will walk on your head in 10 minutes!!" the masked man screams to the recorder. The result is played and recorded again on the second recorder, this playing-recording process was repeated between two recorders until the original sound decays and eventually transforms into blurred noise. Then the masked man leaves one player play the distorted sound repetitively. The masked man begins to gyrate his body like seaweed in the ocean, undulating forward and backward with his feet firmly in one place on the floor. He then turns back toward the video projection screen where his own balancing image was projected. It is difficult for the audience to know if it is real-time projection with a little delay or the masked man is just imitating his own actions in the pre-recorded film before it is actually played. The masked man then takes off his plastic gloves and raises his arms like that of a catholic priest in the pulpit. A stage assistant paints swastikas (卐) on both of his hands. He approaches the audience, shakes hands with them and put the hands on their foreheads (which leaves a 卐 sign). Screaming sounds from the audience raises higher as the masked man makes his way towards the exit by walking on top of the heads of the seated audience.



鬱言師之二

臨界點白水劇場

MASTER YUYAN II

WHITE WATER THEATRE, TAIPEI

2005

觀眾入座時可見椅背和椅座上各通過一條裸銅線，電線通往舞台正中央的電閘，電閘另外一條線通往舞台上，作為劇場唯一照明的燈泡。一隻手自舞台後的黑暗中伸出，按下隨身聽播放鍵，一個變態的錄音男聲響起，述說著前幾場演出的觀眾不為「死亡音樂」表演所動，而今晚修正後的演出，必然能夠帶給觀眾「值回人生票價」的真實感動。表演者戴面具，著類似S/M之服裝出場，面對著觀眾，開始如水藻般前後擺動；錄音男聲繼續強調表演的主題將圍繞著愛迪生的三大發明 - 電燈泡、錄音機和電椅來進行，並依序以乖針，集中營為例說明解除社會反抗的化學技術，並公諸今晚演出的主題是為了「避免猶太人的悲劇重演」、「值回人生票價」的電擊教育。表演者取下面具，爬上梯子，手擎總電開關，開始倒數計時，並在錄音帶之白色噪音大開之際熄燈電擊觀眾數次（電閘設計為ON開啟舞台燈，OFF時則開電椅）。表演者旋即重新以整齊裝束出現，發給每一個觀眾一包乾燥植物結束演出。

The audience members enter the room that reeks of strong herbal smoke. One can see two bare copper wires passing along the audience seat and the seat back. The wire extends to a switch in the middle of the stage, which another wire extends to a light bulb above the stage, which provides the sole lighting of the room. A hand reaches out of the darkness at the rear of the stage, pressing the play button of a portable cassette player. A recorded junky-like narration is thus heard. Lin Chi-Wei appears in an S&M suit with a mask on his head making strange gyrating movements with raised hands and waving body. The narrator sound keeps on talking about the failure of the previous night's "Death Music" performance and promises an improved presentation tonight, which features the 3 great inventions of Thomas Edison: light bulb, sound recorder and, most important: electric chair. And tonight's show is well designed to prevent the tragedy of Auschwitz happen again according to the narrator: The show tonight will certainly "impress" the audience and bring them "to the future brand new life." One by one the audience finds the two bare bronze cables attached on their seat is actually the electric chair. The performer stops the waving movements, takes off the mask then climbs on the ladder, holds the switch then starts the countdown, at the end, a sudden harsh white noise attack was heard...and the performer gives 3 electro-shocks to individual seats in the audience in the sudden darkness (the switch is designed so that "On" turns on the stage light, and "Off" turns on the electric chairs.) When the lights are turned on again, the noise stopped. The performer appears in a suit and distributes dried plants in small zip-lock bags.

崔廣宇

十八銅人·穿透·自發性

行動紀錄 / 單頻錄像

TSUI KUANG-YU

EIGHTEEN COPPER GUARDIANS IN SHAO-LIN TEMPLE AND PENETRATION: THE SPONTANEOUS ACTION VIDEO / SINGLE CHANNEL VIDEO

01' 25"

2001

在這部作品中，「穿透」是以一個相對的角度被詮釋，嘔吐其實是一種穿透物的替身，而「捷徑」則意指著自身。

In this work, the idea of "penetration" is interpreted in a relatively different version. Vomiting is the substitute of penetration, and "shortcut" indicates myself.

十八銅人·穿透·穿透性

行動紀錄 / 單頻錄像

EIGHTEEN COPPER GUARDIANS IN SHAO-LIN TEMPLE AND PENETRATION: THE PENETRATIVE ACTION VIDEO/ SINGLE CHANNEL VIDEO

02' 11"

2001

在這個系列作品中，「穿透」是指在生活環境中，藉由意志投射出來的捷徑，要如何在生活環境中尋求僥倖，並藉由它來穿越任何事物，作品中可笑的衝撞其實是對於這個捷徑寬容度的測量—幾乎沒有寬容度。

The above series proposed the idea of "penetration" as some shortcut willingly projected in our living environment. An access to a fluke, which leads us to get through every difficulty we met in daily life. Unfortunately, the result turned out to be those ridiculous bumps occurred in the video – if it would've been a tolerance test to the so-called shortcut.

十八銅人·穿透·感受性

行動紀錄 / 單頻錄像

EIGHTEEN COPPER GUARDIANS IN SHAO-LIN TEMPLE AND PENETRATION: THE PERCEPTIVE ACTION VIDEO / SINGLE CHANNEL VIDEO

03' 07"

2001

在這件作品中，「捷徑」是以一種超能力的方式被定義，藉由一項試圖運用超能力來辨識周遭事物的感知測驗，或者說是對於安全性及荒謬的測量；在不知測驗內容的情況下，我竭盡所能地去感知每個物件，並得到一個很低的分數。

The term "shortcut" is defined by ways of super-power, by a perception test to verify surrounding objects with utilizing super-power. Or rather to say it is a test of security and absurdity. Under the condition of not knowing the content of the test, I did try to perceive every object, and earned a very bad score in the end.





東冬・侯溫

PEIYUH (太魯閣族語：交換)

行為錄像

PEIYUH (TRUKU LANGUAGE: EXCHANGE)

PERFORMANCE VIDEO

2014

我只記得聲音

依舊那樣撼動心弦

我只看見那紅

還是如此令人眩目

到底.....你留下或帶走的，是破敗還是完美？

透過行為與錄像來表達處於兩種文化涵化狀態的生命處境。穿著太魯閣族的傳統服飾與口簧琴的音調，象徵著蘊藏於藝術家生命底層的傳統圖騰與價值，而現代時尚的裝束與動感的流行節奏走入部落則意指外在世界帶給部落生活的衝擊。這種無可避免的文化交流與衝突，就像橋樑般把不同的兩端世界連結起來，相互的交流帶來活力與改變，但同時也意味著傳統觀念與價值的流失，生命的流變，所謂的現代化與進步可能是走向完美的世界，也可能是古老價值喪失的破敗，藝術家行走於其間，外在世界與心靈處境的交織，期盼尋求和諧與平衡。



The sounds I remember
 Can still touch my heart
 The red color I see
 Can still dazzle my eyes
 What...do you leave or take way? A hopeless end or a
 hopeful beginning?

The artistic expression of Dondon Hounwn through action and video is a reflection of his life conditions rooted in two cultural contexts. His traditional attire of Truku Tribe and music of LoBag (tribal mouth harp) symbolize the traditional totems and values deep down inside his heart and soul while his modern, fashionable outfits and beats of pop music symbolize the impact on the tribal life from the outside world. This kind of inevitable cultural exchanges and conflicts connect the two extremely different worlds like a bridge. The exchanges have brought vitality and changes for the tribe; however, they have also resulted in the disappearance of its traditional beliefs, values and lifestyles. The so-called "modernization" and "progress" may be the beginning of a better future but they may also be the end of traditional values. Wandering in between the two extreme possibilities and between the external and internal worlds, Dondon is eagerly looking for a harmonious balance.

劉秋兒與豆皮文藝咖啡館

1999年，劉秋兒創辦的「豆皮文藝咖啡館」被稱為是一間混種主義的實驗店，不論保留原質的空間或餐點，豆皮有一套看似亂亂叫的活動名稱和看似隨便處理的空間體，事實是一種美學在政治行動上的抵抗工事，這能使她不斷顛覆保守形式的展覽和表演，並在追逐世界強國語彙中喪格失語的台灣藝文界，開闢了一處社會集體抵抗與藝術勞動平台，其經常性的活動包括「黑狗樂」、「打羊秀」、「豬頭劇」、「狂喜日」、「勞動藝術」、「滴屎秀」、「井底計畫」等等。以豆皮作為基地，2004年他提出「行走的學校」概念，並在2007年開始以嘴巴、腳底兩路線在高雄城市裡行走，開啟了城市與環境的批判行動。2008年支持高雄野草莓學生運動，同時倡議「擴充運動」論，他認為一個畫家要不只關心畫畫、一個老闆要不只關心賺錢.....並把關切與參與社會行動視同創造。

豆皮文藝咖啡館藉由看似亂亂叫和看似隨便處理來超脫刻薄卻浮泛、缺乏獨立觀點卻影響潛意識社會甚深的美學教育框架；用一種看似無效的豆皮試驗，在生活中、在藝術的範疇中，盡可能使非單一品種和非必要精準成為一種方法；使多樣性、不怕錯的元素可以迅速大量繁衍到溢出。一般較難將身體行為藝術與劇場或現場表演清楚區分，又行為藝術時至今天能夠被傳佈，仍必要靠圖文影音資料建立檔案文件；身體容易伴隨著現場產生聲音的、勞動的、行走的、甚或抵抗的行動，也因身體與紀錄媒介關係衍生出影像的、觀念的等等，從身體行為轉化各式社會抵抗的方法，已然成為一門藝術！？

Leo Liu and Dogpig Café

In 1999, artist Leo Liu opened Dogpig Art Café, an experimental space of hybridism, mixing a properly functional café with exhibitions and performances that constantly defy conservative forms. It provides a platform for artistic workers to realize collective rebellion against society. Art action projects regularly held in the café include “Black Dog Music,” “Scape Goat Show,” “Pig Head Drama,” “Ecstasy Day,” “Labor Art,” “DV Show,” and “Well’s Bottom Project.” In 2004, Liu proposed the concept of “Walking School” and, in 2007, he started his critical action project about Kaohsiung and its environment by walking around in the city along the two routes of “Mouth” and “Foot Soles.” In 2008, he showed his support to the “Wild Strawberries Movement” in Kaohsiung, a student protest movement island-wide against the police’s violation of basic human rights. He also proposed the theory of “Fillack Movement,” believing that an artist should not only care about painting...but also regard concern for and participation in social actions as something equal to artistic creation.





1991劉秋兒繪畫秀



2002勞動藝術



2003黑狗樂-高俊宏之再摺皺-山喬茵宏的愉悅



2003黑狗樂-金鋼不壞-台灣當代行為藝術錄像展



2003反勞動與卑屈文化



2003勞動藝術



2009黑狗樂-丁丁打架

特別企劃—身體行為藝術紀錄片影展

Special Presentation: Body Performance Art Film Festival

導演：黃明川

Director: Huang Mingchuan



1995後工業藝術祭

1995 POST-INDUSTRIAL ARTS FESTIVAL

61 MIN

1995

90年代初所累積的能量於1995年爆發，「破爛生活節」擴大為「台北國際後工業藝術祭」，由林其蔚擔任總企劃人，演出樂團來自英、美、日、瑞士與台灣。這場在已拆除的板橋廢酒廠舉行，為期數日的表演裡，視覺與身體表演的驚駭程度，可能創下台灣現場表演的紀錄：驚悚小劇場灑狗血、演出者對女性觀眾進行身體侵犯、濁水溪公社以優酪乳對團員灌腸、零與聲對團員灌餒水並將餒水潑向觀眾，據說，有數位激動的觀眾在廢酒廠內對著牆壁扔石頭，直到把牆打翻。（節錄自破報）



解放前衛—王德瑜

AVANT GARDE LIBERATION: THE HUANG MINGCHUAN
IMAGE COLLECTION OF THE 1990S—WANG TE-YU

26 MIN

2001

受教於強調造型、量感的現代雕塑學院中，王德瑜卻從虛的空間出發，尋覓反幾何定形、反量感的藝術表現。她以塑膠薄膜、布、風、水、聲，甚至香料為素材，打破視覺的距離，開放觀眾直接以身體去探索她的作品，成就不定型空間的佔領與蔓延。

雖然她的作品簡單，但卻隱含許多巧思與意義。她特別感興趣的是，對空間意義的探討、與人在她所製造的空間中的反應。她幽默的創意往往讓人們馬上意識到藝術家裝置的企圖，因為她的作品就是馬上讓觀眾親身下去參與、互動與感受。

王德瑜的作品，往往跳脫了人世間的關係議題，十分普世、也十分國際化的。她用很單純的元素來激發空間與人的互動關係，在她神奇如精靈般的創意下，讓觀眾一齊參與了她一趟純真快樂的夢幻旅程。



解放前衛—李銘盛

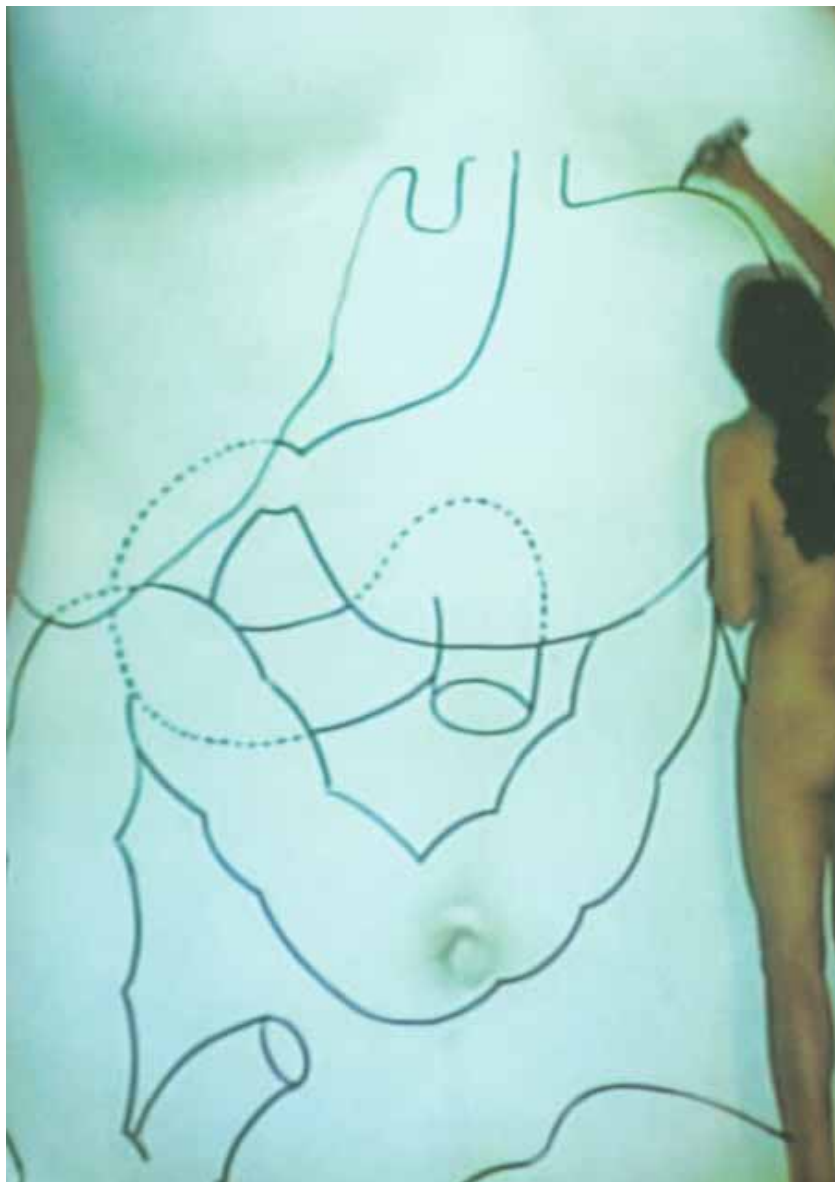
AVANT GARDE LIBERATION: THE HUANG MINGCHUAN
IMAGE COLLECTION OF THE 1990S—LEE MING-SHENG

26 MIN

2001

如果沒有李銘盛，台灣白色威權的八〇年代，將只有社會民間反抗求新求變的聲音，而藝術界將仍是鴉雀無聲的溫室角落。以在北美館前大便抗議的行動藝術聲名大噪的李銘盛，在八〇年代後期不斷以一人身體的行動藝術，在台北街頭、在全國，實踐他的藝術理念。

在當時不僅造成藝術界的軒然大波，也引來公權力的干預，並且讓台灣的藝術層面正式進入行動藝術的境界。除了受人非議與震撼的大便行動劇系列外，在八〇年代的台北街頭時常可以看到他的身影。他以自己的行動，表達他的藝術理念，衝撞當時的傳統藝術體制，而將藝術領域活生生赤裸裸的攤在陽光底下的街道，讓人們一同「參與」，進而與所有人一同面對當代台灣藝術活動的封閉與困境，是他最大的目的。



許淑真的地景身體：一個女藝術家之死

HSU SU-CHEN LANDSCAPE THROUGH BODY: DEATH OF A FEMALE ARTIST

80 MIN

2014

正值創作旺盛期的許淑真，不幸於2013年初癌症仙往。在短短十四年的創作中，她不斷地跨越界限，與多方專家合作，走出藝術題材與框限，從早期個人的內心表白，至逆境植物相與社群的群體表現，都一再令人驚艷讚嘆。

曾任醫檢師工作、劇場和藝術創作與社區營造經驗的許淑真，曾以策展人與藝術創作囊括數個國內外藝術獎項。多重身分與跨領域經驗導致她日後跨界創作的傾向，數年內她累積大量、性質各異的豐富作品與策展，除了受邀參加許多項國內外重要當代藝術聯展與藝術節外，也常常發表相關學術論文，並多次執行跨領域與跨國合作計畫。

本片集合許淑真踏查過的許多非尋常的展場，更編輯出她親往的越南、密克羅尼西亞的雅浦、澳大利亞與台灣各地親自拍攝的影片，呈現台灣絕無僅有，一位出色女藝術家的宏觀視野與絕地的生命探詢。



肉身搏天
ACT TO CHANGE
15 MIN
2014

這部片子紀錄旅居紐約的行為藝術家楊金池的一場名為《殺死我或改變吧》的行為藝術。楊金池透過自虐性的表演與觀眾互動，以強調人類的消費習慣對於環境的衝擊與改變，並呼籲了資源回收的重要性，更是隱喻我們若不改變生活態度，則會引發毀滅性的災難。

楊金池的行為藝術不僅以肢體來傳達藝術性的概念，還注入全球性的污染、水資源、氣溫暖化等問題。西方的行為藝術家時常以自我折磨來引起注意，楊金池的自我折磨卻不時以幽默的方式呈現，並鼓勵民眾參與，來達到對嚴肅議題的理解。楊金池是一位精彩，且堅持表達重大議題的實踐者，更是一位以肉身試煉人類問題的藝術家。

行為表演藝術的未來式 The future of performance

歷經70年代的高峰，90年代初行為藝術再現榮景，新一代的藝術家透過身體行為探討種族、移民遷徙、同性戀和AIDS危機的種種議題。西方國家擁抱多元文化主義透過各種雙年展激發了行為藝術家並將他們推上另一個國際舞台。其中芮吉娜·荷西·歌琳多便是承接門帝艾塔與阿布拉莫維奇將身體行為藝術帶至新領域中的佼佼者。

在歌琳多的作品中，她激烈的身體姿態挑戰身體與精神的極限，強烈而暴力，表達了她的家鄉瓜地馬拉永無止境的衝突與生活處境，2005年歌琳多獲得了第51屆威尼斯雙年展年輕藝術家金獅獎。

今天，行為藝術家展現了更多元的媒材與形式，從裝置到繪畫，從雕塑到網路：展出中最年輕的國外藝術家芭倫亭娜·可蕾拉便是透過臉書來執行她的行為表演。

After its success in the 1970s, at the beginning of the 1990s, performance art grew once again in popularity, this time fuelled by new artists and audiences addressing issues of race, immigration, queer identities, and the AIDS crisis. Western countries embraced multiculturalism and helped to propel performance artists to new fame by giving them new possibilities such as large biennials with international reach. In this context Regina José Galindo took up the legacy of Mendieta and Abramović, bringing body art to a new stage.

Galindo works with aggressive gestures on her physical and psychological limits, transforming her body in a stage of permanent conflict, exemplifying the dramas the Guatemalans and people in general had to endure. In 2005 Galindo won the Golden Lion as Young Artist at the 51st Venice Biennale.

Today performance artists employ a wide variety of media and styles, from installation to painting, sculpture and internet. The youngest artist in this exhibition, Valentina Colella, uses her Facebook profile as a stage for her performances.

歐帝尼亞·帕米希

與伊凡共舞

ODINEA PAMICI

BALLO CON IVONNE

CIBACHROME PRINT

100x71.5cm

2005

此名稱靈感來自於藝術家品嚐了一道名為「給伊凡的章魚」的熱菜，將菜名融入了她的藝術語言之中。

在此藝術行動中，帕米希用截然不同的材料來形成錯亂對比，如象徵純潔的新娘內衣，然後風馬牛不相及地搭配上她絲襪裡的章魚。結合了令人著迷以及令人作嘔兩種特質。在此表演的錄像中，她彷彿著魔一般，隨著音樂的感覺狂亂地舞蹈。

《與伊凡共舞》呈現了一位婦女遭受千條章魚觸手所捕捉且禁錮的戲劇場景。帕米希試圖將注意力放在家庭及家裡的女性，而家庭生活有時是快樂與不快樂之間的妥協，有時善惡交戰，通常導致了喪失自由及獨立的結果...令人覺得無法逃脫。

The title came to the artist after tasting a warm octopus dish called "Octopus a la Ivonne" -- in a way the culinary suggestions came back to form her art language.

In this artwork action, Pamici organizes a delirium between contrasting materials: the purity of bridal lingerie with the decontextualized octopus inside her stockings. A combination of attraction and repulsion. In the video of the performance, she abandons herself to the feeling of the music and her dancing concentration becomes absolute.

Dance with Ivonne brings the drama of a woman captured and imprisoned by thousand tentacles of the octopus. Pamici intended to focus the attention on the woman in the family and home, where sometimes life is a compromise of happiness and unhappiness, where sometimes emerges the good and sometimes the evil, often resulting in losing freedom and independence... feeling trapped.



凡妮莎·畢克勞佛特

VB52

義大利都林里沃立城堡

VANESSA BEECROFT

VB 52. 98.

CASTELLO DI RIVOLI, TURIN, ITALY

C-PRINT

228x178cm

2003

這場模特兒的晚宴是在2003年舉行，地點是義大利杜林里沃立城堡當代美術館裡面，此晚宴成了一個身體與情色並列之所。畢克勞佛特作品的主要媒材是活生生且正值貌美年華的不同女體。這些女性通常是一絲不掛，看起來都很相似，髮色或鞋子等細節都一致，在觀眾的目光下，一動也不動地依據隊形站著，感覺令人無法接近。

畢克勞佛特的現場事件雖然用攝影及錄影來記錄，但既不是表演也不是紀錄片。她的概念方式其實更接近繪畫：她創造的是自文藝復興以來一直挑戰著畫家的複雜具象構圖的當代版本。

This performance held in 2003 in the Castle of Rivoli, becomes a parallel between the body and the eroticism. The primary material in Beecroft's work is the live female figure, which remains ephemeral, and separate. These women, mainly unclothed, similar, unified through details like hair colour, or identical shoes, stand motionless, unapproachable and regimented in the space while viewers watch them.

Neither performance nor documentary, Beecroft's live events are recorded through photography and film, but her conceptual approach is actually closer to painting: she makes contemporary versions of the complex figurative compositions that have challenged painters from the Renaissance onwards.





芮吉娜·荷西·歌琳多

婊子

義大利米蘭普梅德歐畫廊

REGINA JOSÉ GALINDO

PERRA

PROMETEO GALLERY, MILAN, ITALY

2005

藝術家坐在空無一物的房間，用刀子在自己大腿上刻出「婊子」(perra)一字。藉由此表演，歌琳多表達對於她的國家瓜地馬拉持續對女性暴力問題的抗議。

她將此作品視為一種對於她國家內暴力問題的個人情感抒發，同時也抗議針對女性的政治罪行、社會階級與壓迫。觀眾對藝術家身體苦痛的同情也轉為對她抗議背後政治意涵的認知。

The artist sits in a bare room, carving the word “perra” (slut) with a knife into her thigh. With this performance, Galindo expresses her protest against the ongoing violence against women in Guatemala.

She sees her work as a personal catharsis that is closely connected to the violence in her country and also as pointing to the fight against political crimes, social hierarchies, segregation and the oppression of women. The viewer's empathy for the artist's suffering physical pain is also turned into an awareness of the protest's political subtext.



芮吉娜·荷西·歌琳多

土地

法國

REGINA JOSÉ GALINDO

TIERRA

LES MOULINS, FRANCE

2013

在2012年，瓜地馬拉前總統何塞·埃弗拉因·里奧斯·蒙特因為種族大屠殺、恐怖主義及虐待等罪名遭到起訴。針對他審判中所羅列的暴行，芮吉娜·荷西·歌琳多透過此錄像作品做了一番令人難忘的重新詮釋。錄像一開始，她裸身站在一片綠地上，但接著一台挖土機打破了一切的寧靜。歌琳多藉此象徵無辜的市民遭到殺害，然後被冷血地埋入用挖土機挖掘的萬人塚。挖土機巨大的裝甲機體跟藝術家脆弱的肉體形成強烈對比，反應出蒙特政府的不公不義，而她周遭越挖越大的洞是一個強烈的符號，象徵政治暴力以及特別是蒙特在被定罪之後還可以平反所帶來的絕望及疏離。

In 2012, José Efraín Ríos Montt, the former President of Guatemala, was prosecuted on charges of genocide, terrorism, and torture; Regina José Galindo's video is a haunting reinterpretation of the atrocities recounted during his trial. *Tierra* begins with the artist standing naked in a verdant field, the tranquility of which is shattered by an earth-moving machine. Here, Galindo alludes to the incident in which innocent citizens were murdered and cold-heartedly buried in a bulldozer-dug mass grave. The stark contrast between the machine's huge, armoured bulk and the artist's vulnerable body captures the injustice of Montt's regime, while the abyss that grows around her serves as a poignant symbol of the despair and alienation born of political violence in general, and Montt's post-conviction acquittal in particular.

芮吉娜·荷西·歌琳多

石頭

巴西聖保羅

REGINA JOSÉ GALINDO

PIEDRA

SÃO PAULO, BRAZIL

2013

此作品在聖保羅大學表演藝術系上表演，藝術家的身體塗滿煤炭，然後蜷曲成胎兒姿勢靜止不動，模仿一顆石頭，然後三名志願者在藝術家「石頭身體」上撒尿。

拉丁美洲女性身體上依然留有人類歷史的印刻。在她們遭到征服、標誌、奴役、物化、剝削及虐待的身體上，可以看到形成我們過去的故事，這些關於權力與苦難的駭人故事。身體只有看似脆弱；女性的身體歷經征服及奴役而繼續存在。就像石頭一般，儲存了記憶中憎恨及積怨，將其轉化為能量及生命。

歌琳多寫了以下的詩句來詮釋此表演作品：

我是一顆石頭；
無視世人辱醜；
無視垂涎渴求；
無視貪嗔恨仇；
我是自己歷史世界中的一顆石頭。

The performance took place in the Department of Performing Arts at the University of São Paulo in which the body of the artist was covered in charcoal and stood immobile in foetal position personifying a stone. Three volunteers urinated over the “stone-body” of the artist.

The history of humanity has remained inscribed on the bodies of Latin American women. On their bodies—conquered, marked, enslaved, objectified, exploited, and tortured—one can read the terrible stories of power and struggle that shape our past. Bodies are fragile only in their appearance. It is the female body that has survived conquest and slavery. Like a stone, it has stored the hatred and rancour of memory in order to transform it into energy and life.

To explain her performance *Piedra*, Galindo wrote the following poem:

Soy una piedra
no siento los golpes
la humillación
las miradas lascivas
los cuerpos sobre el mío
el odio.
Soy una piedra
en mí
la historia del mundo.





芮吉娜·荷西·歌琳多

我還活著

鑄鐵

REGINA JOSÉ GALINDO

ESTOY VIVA

FORGED IRON

475x75x3cm

2013

在米蘭的回顧展中，歌琳多展示了這件雕塑裝置作品。對她而言，「我還活著」這句話蘊含了對未來的一種願景。

歌琳多的國家有許多駭人罪行中無助的女性受害者。歌琳多聽著其中一位講述她的故事，忍不住哭泣，在此時另一位女性告訴她不要哭泣，因為她們都還活著，還能在此講述她們的故事。

對歌琳多而言，此經驗以及「我還活著」這句話改變了她的人生。

對她而言，這句話象徵了人類的核心情感，真實的人生。這是人生最高的提升。這世界也許正處於危機，我們周遭一切也許會被摧毀，但只要我們還活著，只要我們認知這一點，就有更好的機會。這些問題都能解決，但死了一切就結束了。

For her retrospective exhibition in Milan, Galindo presented a sculptural work, and this sentence for her contained a sort of vision of the future.

While listening to a woman, one of many victims of the horrible crimes in her country, Galindo could not help herself but cry. In this moment another women told her not to cry because they are alive, they are here and they have a possibility to tell their story.

For Galindo this experience and this phrase were life changing.

For her "Estoy Viva" is a phrase that embodies the very core sentiment of humanity, the true life. This is the maximum enhancement of life. The world may be in crisis, everything around us may be destroyed, but while we are alive, if we recognize it, we have a better chance. All problems have a solution, except death.



芭倫亭那・可蕾拉

十字架的29站

29張相片拼貼

VALENTINA COLELLA

29 STATIONS OF THE CROSS

29 PHOTO-COLLAGE

21x30cm each

2015

在從佛羅倫斯藝術學院畢業後，可蕾拉開始以網路上的身份及社交媒體來進行創作實驗。她大多作品探討了身體以及身體跟網路影像之間的關係。在先前的某些作品中，她使用完全來自網際網路的影像，重現了她男友於地中海溺斃的事件。

在此作品中，可蕾拉拍攝了她在臉書上的個人資料頁面，並連續29天每天改變自己在頁面上的頭像。每天頭像的顏色就漸漸變淡，直到消失為止，彷彿被吞噬在網絡的深處。

After graduating from the Florence art Academy, Colella started experimenting with internet identity and social media. Most of her work deals with the body and its relation to the images in the web. In some previous works, she represented the death of her boyfriend drowned in the Mediterranean Sea by using only images taken from the worldwide web.

In this work, Colella has photographed her profile page on Facebook, changing her profile picture every day for 29 days. Every day the profile picture would fade more and more until it disappeared as if it has been swallowed into the depth of the net.





思薇亞·坎普雷西

天空步行者

相片

SILVIA CAMPORESI

IL SALE DEL PENSIERO (THE SKY WALKER)

PHOTOGRAPH

75x99cm

2006

出自「地球線索」。

此故事分為三部分：「地理」、「第二旅程」以及「返程練習」。

《天空步行者》是故事的最後一部分，為整個週期循環劃下句點：流浪者完成了他的苦行，思想更上一層樓，從自然奧妙與與世隔絕習得知識來突破自我限制。

From the story "Earth-clues."

The story is divided in three parts (Geography / The second journey / Practices for the return).

The Sky Walker is the final part of the story and closes the circle: the wanderer comes to the end of his asceticism, he achieves the elevation of the mind, which is interpreted as the overcoming of his own limits through mysteries and hermetic knowledge.

藝術家簡歷
Artists' Biographies

喬瑟夫·波伊斯（生於德國克雷費爾德，1921－卒於杜塞爾道夫，1986）

在參加二次世界大戰後，波伊斯就讀位於杜塞爾道夫的藝術學校，之後在1950年代成為藝術家，創作素描、繪畫、雕塑及表演等不同領域及媒材。1962年，他接觸並有一陣子參與了Fluxus藝術運動。波伊斯的作品通常著重於精神議題，採用多種媒材，如毛氈、鐵及動物脂肪。他的表演也經常跟動物相關，例如他1974年表演的《我喜歡美國，美國也喜歡我》，連續三天每天八小時跟一隻土狼為伴。波伊斯堅信每個人都是藝術家，他質疑藝術在當代社會中的地位，強調藝術與日常活動之間的關聯。他也經常融合事實與虛構來創造他自己的神話故事。

Joseph Beuys (Krefeld, Germany, 1921 – Dusseldorf, 1986)

Beuys became an artist during the '50s, after experiencing the Second World War, in which he participated. At the end of the war he enrolled at the art School in Dusseldorf. He worked with different media, drawing, painting, sculpture and performance. In 1962 he encountered and, for some time, associated with the art movement Fluxus. Beuys's work often focuses on spiritual issues, using a variety of media, such as felt, iron, animal fat. In his performances he often related to animals, as in *I like America and America Likes Me*, performed in 1974, when Beuys spent 8 hours a day for three days in a gallery with a coyote as his only companion. Beuys affirmed that everyone is an artist, questioning the status of art in contemporary society, underlining the deep connection between art and daily activity. He also frequently mixed real facts with fiction, contributing to create his own myth.

草間彌生（出生於日本松本市，1929）

草間彌生十歲就開始繪畫，藉此在她悲慘童年中尋求慰藉，並呈現她幻視中的世界。她雙眼所看到的一切都被圓點以及圖案所包圍，顯示出她患有心理疾病的問題，而這些問題也一直對她的作品有強烈的影響。受到喬治亞·歐姬芙一封來信所鼓舞，草間彌生在1957年搬到紐約發展藝術生涯。接下來十年中，她以備受爭議的紐約前衛藝術家之姿嶄露頭角，她如著迷般地進行《無限的網》系列創作，以及主題看似永無止境重複圖案的精細畫作及雕塑。在接下來幾年，她也在紐約進行精心計劃的偶發藝術表演，有一次還跟幾名一絲不掛的助手闖入紐約現代美術館的花園進行偶發藝術的表演。她在1970年代初期回到日本，在一間精神病院中療養，此期間她寫了一些超現實主義的短篇故事及詩文。日後又回歸到之前繪畫及裝置藝術的主題。1993年她代表日本參加威尼斯雙年展之後，其作品重新獲得國際藝術界高度讚許。近年來，她接受委託創作了數個大型公共雕塑作品，也拍攝了幾部影片跟紀錄片。她目前在東京居住及工作。2015年2月，高美館舉辦了一場盛大的草間彌生作品回顧展。

Yayoi Kusama (Matsumoto, Nagano Prefecture, 1929)

Kusama began painting at the age of 10, as a mean of escaping a childhood of neglect and expressing her early experiences with hallucinogenic visions. These apparitions consisted of dots and patterns enveloping her surroundings, suggesting issues of mental illness, which have continued to strongly influence her work. Inspired by a letter she received from Georgia O'Keeffe, Kusama moved to New York City in 1957 to pursue an artistic career. Over the next decade she gained a reputation as a controversial member of the New York avant-garde, first obsessively working on her series of *Infinity Nets*, paintings and sculptures featuring meticulous, seemingly endless repetitive motifs. Over the next few years she also staged elaborate happenings throughout New York City, at one point breaking into the garden of the Museum of Modern Art to perform a happening with several naked assistants. She returned to Japan in the early 1970s and lived in a mental hospital, where she wrote surreal short stories and poems. She later returned to her previous themes in painting and installation art. After representing Japan at the Venice Biennale in 1993, Kusama's work received newly heightened recognition from the international art world. In recent years she has created large public sculptures on commission, and has made several films and documentaries. She currently lives and works in Tokyo. On February 2015 the KMFA held a major retrospective of her work.

夏洛特·穆爾曼（生於美國小岩城，1933—卒於紐約市，1991）

穆爾曼被作曲家埃德加·瓦雷茲譽為「新音樂的聖女貞德」，她也是紐約60及70年代前衛藝術的重要人物。身兼新音樂表演藝術家及策展人，她成為這個時期的代表人物之一。1963年，穆爾曼創立了一年一次的紐約前衛藝術節，接著在1964年第二屆前衛藝術節，碰到了白南准並與他首次合作，兩人的合作關係持續至穆爾曼1991年過世為止。白南准為她創造了幾個她最知名的作品，包含1969年的《電視胸罩活雕塑》以及1971年的《電視大提琴》。兩人都是Fluxus藝術運動的成員。除了跟白南准合作，穆爾曼也跟喬瑟夫·波伊斯、吉姆·麥威廉、奧托·皮納、約翰·凱吉與小野洋子等合作或表演他們的作品。

Charlotte Moorman (Little Rock, 1933 – New York, 1991)

Famously described by composer Edgar Varese as “the Jeanne d’Arc of new music,” Charlotte Moorman was a central figure of the New York avant-garde of the 1960s and ’70s. Both as a performer of new music and an organizer of exhibitions, she became one of the iconic figures of the period. In 1963 Moorman established the annual New York Avant-garde Festival, which she ran until 1982. It was at the second of these, in 1964, that she met and first collaborated with Nam June Paik, and their partnership was to last until Moorman’s death in 1991. Paik created some of his best-known pieces for her, including *TV Bra for Living Sculpture* (1969) and *TV-Cello* (1971). The two of them were members of the movement Fluxus. In addition to her work with Paik, during her career Moorman collaborated with or performed works for Joseph Beuys, Jim McWilliams, Otto Piene, John Cage, and Yoko Ono.

小野洋子（出生於東京，1933）

小野洋子一家在50年代初期從東京搬到紐約的斯卡斯代爾，她就讀莎拉勞倫斯學院。1955年，她跟作曲家一柳慧私奔，兩人搬到曼哈頓，她也成為當地前衛藝術圈的一員。

1960年代，她成為Fluxus藝術團體的初始成員之一，在她市中心的公寓為藝術家同伴舉行表演活動，並在卡內基音樂廳及AG藝廊舉辦自己的表演及作品展覽。1962年，小野洋子回到日本，在草月藝術中心舉辦數次個展及音樂會。她在1963年嫁給了美國藝術推廣顧問東尼·考克斯，隔年首次演出《剪碎》，邀請觀眾上台來剪碎她身上的衣服。1966年，小野洋子搬到倫敦，在她於印弟卡藝廊的展覽中遇上了約翰·藍儂，開始了一段在戀情及藝術合作都備受矚目的關係。兩人一直在不同的藝術項目中合作，直到約翰·藍儂於1980年過世為止。小野洋子現今依然有作品展覽，她的作品曾經在許多機構中展示，例如紐約雪城的伊弗森美術館、惠特尼美國藝術博物館，以及在紐約的日本協會。

Yoko Ono (Tokyo, 1933)

After Ono’s family moved from Tokyo to Scarsdale, NY in the early 1950s, she enrolled at Sarah Lawrence College. In 1955, she eloped with the composer Toshi Ichiyanagi and moved to Manhattan, where she joined circles and communities of avant-garde artists.

In the 1960s, Ono became one of the original members of the artist group Fluxus. She hosted performance pieces for fellow artists at her downtown apartment, and had solo performances and exhibitions of her own work at the Carnegie Recital Hall and the AG Gallery. In 1962, Ono returned to Tokyo, where she presented solo shows and concerts at the Sogetsu Art Center. She married American art promoter Tony Cox in 1963. In 1964, Ono debuted *Cut Piece*, a performance in which she invited audience members to join her onstage and to cut off her clothing piece by piece. In 1966, Ono moved to London, where she met John Lennon at an exhibition of her work at the Indica Gallery. Their meeting marked the start of what would become a famous relationship, one that was both personal and professional due to their various artistic collaborations. The couple continued to work together on a variety of artistic projects until Lennon’s death in 1980. Ono continues to exhibit her work today; her art has been displayed in many institutions, including the Everson Museum in Syracuse, NY, the Whitney Museum of American Art, and the Japan Society in New York.

維特·皮薩尼（生於義大利那不勒斯，1934－卒於羅馬，2011）

皮薩尼出生於義大利的那不勒斯，為了加入人文薈萃的羅馬藝術圈，從家鄉搬至羅馬，在1970年於羅馬舉辦第一次展覽。他的作品著重於深奧難懂的哲理、煉金儀式、關於伊底帕斯的神話、杜象等人事物議題。在1972年，他受邀參加卡塞爾「文獻展」，在之後的幾年也受邀參加了共八次的威尼斯雙年展。他證明了自己是70年代之後義大利藝術圈最具代表性的藝術家之一。在其作品中，他也引用、重新詮釋及分析克萊因及波伊斯的藝術語彙。

Vettor Pisani (Naples, 1934 – Rome, 2011)

Pisani moved from his native Naples to Rome, to participate to the rich Roman art scene. He had his first exhibition there in 1970. His work focused on the esoteric philosophies, the alchemic rituals, the Oedipus myth and the figure of Marcel Duchamp, among others. In 1972 he was invited at the Documenta in Kassel and in the following years at the Venice Biennale, where he exhibited eight times. He proved himself to be one of the most representative artists in the Italian scenario of the '70. In his oeuvre he also refers to Klein and Beuys, quoting, recreating and analysing their language.

裘·史賓斯（生於倫敦，1934-1992）

史賓斯原是商業攝影師，在70年代初轉為批判紀實攝影。她的作品反映當代經濟的不穩定，跟廣告中的理想化影像形成強烈對比。在1974年，她跟泰瑞·德奈特相遇並開始了兩人終其一生的藝術合作。1979年，她透過《家庭相簿之外》重回她所關心的議題，呈現家庭生活邊緣的層面，如離婚、病痛及關係破裂。在診斷出患有乳癌之後，她的作品反映出她所必需接受的治療，並帶有強烈的傳記色彩，展現她想要重新掌握人生的努力。她在1992年病逝，過世前完成了以死亡為主題的《最後作品》。

Jo Spence (London, 1934 – 1992)

Spence began her career as a commercial photographer, shifting towards critical documentary in the early Seventies. Reflecting the contemporary economic instability, her pictures created an opposition to the idealised images in ads. In 1974 she met Terry Dennett, who became her lifelong collaborator. In 1979 she reunited many of her concerns in *Beyond The Family Album*, presenting the marginalized aspect of family life, such as divorce, illness and troubled relationships. Spence was diagnosed with breast cancer, her work reflected the treatments she had to endure and focused also on the biographical representation, trying to gain control over it. She died in 1992, after having completed *The Final Project*, where the death theme predominated.

赫爾曼·尼特西（出生於維也納，1938）

從維也納學派圖形藝術研究院畢業後，尼特西在1957年在科技博物館擔任平面設計的工作。他的創作一開始自己定位為表現主義，結合宗教角色場景，而在1960年之後轉為非正式風格。

同年他也開始組織繪畫事件，開始「縱慾神秘戲劇」概念的發展。他稱自己作品為「行動藝術」，這些作品是儀式性且基於存在主義的，場景主題通常是關於屠殺、宗教獻祭、把人釘在十字架以及人體血肉。表演通常伴隨音樂、舞蹈以及主動的觀眾參與。自1963年，他的行動藝術造成了他多次跟警方衝突以及數週的刑期，導致他在1968年搬到德國。在1960年代末，「縱慾神秘戲劇」於德國及美國獲得成功之後，尼特西在70年代於多個歐洲國家及北美城市安排了他的表演事件。自1990年代之後，他的作品成為全球各地許多展覽的主題。1984年，尼特西開始教職，現今他的居住地及工作室均位於他在維也納東北普真朵夫所擁有的一座城堡。

Hermann Nitsch (Vienna, 1938)

After graduating from the Graphische Lehr und Versuchsanstalt in Vienna Nitsch was employed as a graphic designer at the technical museum in 1957. Privately Nitsch oriented himself at first to Expressionism, which he combined with religious figure scenes but from 1960 on he turned to Informal style.

The same year he organized his first painting events and began working on the idea of the *Theatre of Orgies and Mysteries*. The "Aktionen," as he called them, can be considered both ritualistic and existential. The scenes are often involved with slaughters, religious sacrifices, crucifixion, as well as blood and flesh. The performances are often accompanied with music, dancing, and active participants. Since 1963 his actions

led to numerous confrontations with the police and several weeks of imprisonment, which resulted in the artist's moving to Germany in 1968. After the success of the *Orgien Mysterien Theater* in the USA and in Germany at the end of the 1960s, Nitsch arranged his events in numerous European and North American cities during the 1970s. Since 1990s his work was the subject of many exhibitions all around the world. In 1984 he started teaching. Nowadays Nitsch lives and works at his castle in Prinzendorf, Lower Austria.

吉娜·潘恩（生於法國比亞里茨，1939—卒於巴黎，1990）

吉娜·潘恩在義大利度過童年，1960年到巴黎就讀法國美術學院。接下來的六年，參加了莫里斯·丹尼所創立的神聖藝術工作坊。潘恩一開始嘗試幾何繪畫，然後改為雕塑及裝置藝術。1965年，她的作品開始試圖融入觀眾身體的參與，而這樣的參與過程成為她主要的創作概念。在1970年代，潘恩成為法國身體藝術的主要代表人物。在她數個表演作品中，每個姿勢就像進行儀式一樣，而且經常跟身體的痛苦結合在一起。在這個時期，她也開始了她所謂的「行動藝術」，為了要跟劇場的「偶發藝術」及「表演藝術」之間保持距離。1980年代，潘恩創造了一系列介於裝置及雕塑的作品，她稱之為「分隔」，通過物質的處理來喚起身體的記憶。她最後的系列作品是以殉道聖徒為靈感，重新探索並確認所謂神聖的議題。她在長年病痛之後，1990年死於巴黎。

Gina Pane (Biarritz, 1939 – Paris, 1990)

After spending her childhood in Italy, Gina Pane came to Paris in 1960 to study at the Beaux-Arts. Over the next six years, she participated in the Ateliers d'Art Sacré founded by Maurice Denis. Pane initially experimented with geometric paintings before turning to sculpture and installations. In 1965, she began making works that sought to engage the visitor's body, and this process became her central preoccupation. During the 1970s, Pane emerged as the main representative of Body Art in France. She created several performances in which each gesture, quite often tied to the body's pain, was carried out like a ritual. During this same period, she conceived what she called her first "actions" – in order to distance herself from the theatrical associations of the terms "happening" and "performance." During the 1980s, Pane created works which she called "Partitions;" between installations and sculptures, they evoked the body through the handling of the matter. The question of the sacred was to be particularly reaffirmed in her final investigations, inspired by the lives of the martyr saints. She died in Paris in 1990 following a long illness.

卡若麗·史尼曼（出生於美國賓州，1939）

在她藝術職業生涯的初期，史尼曼以抽象表現主義繪畫風格為主，創造了許多畫作，但當她在伊利諾州就讀藝術研究所時，她決定將風格變得不再「陽具崇拜」。她加入了一群在紐約的前衛藝術家、作家與音樂家。在1962年，史尼曼開始了跟約德森舞蹈劇場長達三年的合作關係，這個劇場是格林威治村前衛表演、舞蹈及戲劇製作的中心。1963年，她開始所謂「動態劇場」實驗，一種結合表演及裝置藝術的創作方式。

除了多個表演作品之外，史尼曼在60及70年代也從事拼貼、集合藝術、電影及攝影等創作。她在整個70年代持續地跟Fluxus、表演及偶發藝術家等人合作。在80及90年代，史尼曼轉為攝影及裝置藝術創作，但依然進行廣泛的表演，而她此時的表演作品進入過渡期，結合表演、裝置藝術及多媒體。史尼曼現今在紐約居住及工作。

Carolee Schneemann (Fox Chase, Pennsylvania, 1939)

In her early career Schneemann focused on painting in an Abstract Expressionist style. She produced many pieces, but during her graduate work in Illinois she decided to change her style into something less "phallic." She became a member of an avant-garde circle of artists, writers and musicians in New York. In 1962, Schneemann began a three-year working relationship with the Judson Dance Theatre, a focal point for avant-garde performance, dance, and theatre production in Greenwich Village. In 1963 she began experimenting with what she called "kinetic theatre," a combination of performance and installation art.

Schneemann created various performances in the 1960s and 1970s but also delved into collage, assemblages, film, and photography. Throughout the 1970s, she continued to collaborate with Fluxus, performance and happenings artists. In the 1980s and 1990s Schneemann turned toward photography and installation pieces but still performed widely, with a transitional works, encompassing performance, installation, and multimedia. Today Schneemann lives and works in New York.

維托·阿康奇（出生於紐約，1940）

阿康奇一開始是作家及詩人，在1969年轉成視覺藝術家。他早期作品是行為藝術的攝影紀錄，通常是關於性虐待、窺陰癖及情色等主題。他的表演作品是激進且挑戰觀眾接受尺度的行動，例如在紐約隨意跟踪行人或是在藝廊地板下方自慰。在80年代，他開始了建築、設計及公共雕塑的實驗，創造出有機物形狀的作品。他的作品著重在探討人與人之間的關係以及私人/公共空間兩者的融合。

Vito Acconci (New York, 1940)

He began his career as a writer and a poet, shifting to visual art in 1969. His first works were photographic records of actions, often reflecting upon the theme of masochism, voyeurism and sexuality. His performances were radical, disturbing actions, such as stalking random pedestrians around New York or masturbating under the floorboards of a gallery. During the '80 Acconci started experimenting with architecture, design and public sculpture, creating organic shapes' oeuvres. His work focused on the connection between people and the merging of public and private space.

薇莉·艾思柏（原名Waltraud Hollinger）（出生於奧地利，1940）

在1960年，荷林格就讀了位於維也納的藝術學校，接觸到一群維也納行動藝術家及詩人，影響了她日後的作品及理論。透過這樣的關係，她對結構主義感到興趣，激發她從事新媒體的創作，開始攝影藝術以及她所謂「擴展電影」的實驗。她使用她的身體來質疑人們生理及心理的身份認同。她表演的主要目的之一在於區隔女性身體與情色。1968年，她為自己取「VALIE EXPORT」這藝名，而且用這藝名做成的標誌每個字母都大寫。她曾參加了1977年在巴塞爾舉行的「第六屆文獻展」。自1975年，她從事策展企畫並參加國際研討會、展覽及影片演出等。她在身體藝術、攝影、劇本、電影（共五部電影）、裝置藝術以及重要的藝術理論及歷史著述等一直持續創作。過去30年，她一直單獨居住在維也納及美國威斯康辛州的密爾瓦基兩地，當她在後者時，也在威斯康辛州立大學教授電影課程。

Valie Export (Waltraud Hollinger) (Linz, 1940)

In 1960 Hollinger went to art school in Vienna. She was exposed to a group of Viennese Actionists and poets that would influence her work and theories. Through these groups she got interested in Constructivism, which inspired her to work with new media. She started to experiment with photography and what she called "expanded cinema." Export used her body to question people's physical and mental identity. One of her important goals in performance was to separate the female body from eroticism. In 1968 she invented her artist name VALIE EXPORT: an artistic concept and logo to be written in capital letters only. She took part at the Documenta 6, 1977, in Kassel. Since 1975, she has worked with curatorial projects, international symposiums, exhibitions and film programmes. She continues her work with body art, photographs, screenplays, five films, installations, and important theoretical and historical writings. For the past 30 years, Export has been living alone and dividing her time between Vienna and Milwaukee, where she teaches film at the University of Wisconsin.

瑞內特·柏特曼（出生於維也納，1943）

柏特曼之前就讀於維也納藝術學院，之後成為母校的講師。自1982年起便成為自由藝術家，涉及領域包含素描、繪畫、物件、裝置、攝影、影片/錄像、表演、多媒體事件及文字。自1970年代初，柏特曼以激進女性主義角度來從事藝術創作，勇於呈現及結合不同的主題，如童年、性別、愛情、色情、性歡娛與創傷。她是維也納分離派以及下奧地利攝影及媒體藝術促進協會的成員。她參與多個展覽，如在布魯塞爾、馬德里與羅馬舉行的「女人，1970年代的女性主義前衛藝術」。

Renate Bertlmann (Vienna, 1943)

Bertlmann studied at the Academy of Fine Arts in Vienna and later she was a lecturer there. She worked freelance since 1982, ranging from a variety of practices, such as drawing, painting, installation, photography, film/video, performance, multimedia-event and texts. Since the early '70s Bertlmann has been making art within a radical feminist perspective that dared to represent and to interconnect subjects as varied as childhood, gender, violence, love, pornography, sexual pleasure and trauma. She is a member of Secession, Vienna, and FLUSS-Society for the Promotion of Photo and Media Art, Lower Austria. She participated in various exhibitions, such as "Woman, The Feminist Avant-Garde of the 1970s," held in Brussels, Madrid and Rome.

烏雷（出生於德國索林根，1943）

烏雷的本名為法蘭克·烏威·雷斯朋。他最初在獲得攝影學位之後在拍立得工作，同時發展自己的藝術實踐，著重在關於身份認同及身體的主題，試圖將攝影及表演融合一起。之後將心力完全投注於表演及行為藝術。他跟瑪麗娜·阿布拉莫維奇從1976年一直合作至1988年，共同探討性別差異，挑戰兩人身體的極限。在兩人分道揚鑣之後，烏雷重返攝影藝術，但他結合了表演的方式，著重當代社會中被邊緣化個體的處境，並反思民粹主義的問題。在被診斷罹患癌症之後，他的作品開始探討這個疾病，並錄製跟各個朋友道別的影像。他現今依然持續在德國及斯洛維尼亞進行藝術工作。

Ulay (Solingen, 1943)

Ulay is the pseudonym of Frank Uwe Laysiepen. He studied as a photographer and worked for Polaroid. Meanwhile he developed his artistic practice, focusing on the themes of identity and the body, trying to merge the photographic and the performative. Later he turned completely into performance and actions. He collaborated with Marina Abramović from 1976 to 1988. The couple worked with gender differences, pushing the limits of their body. After their breakup Ulay went back to photography, keeping a performance approach to the medium. He focused on the position of the marginalised individual in contemporary society and reflected on the problem of nationalism. After being diagnosed with cancer he began to work on the subject, filming his farewell journey from friend to friend. Nowadays he continues to work in Germany and in Slovenia.

瑪麗娜·阿布拉莫維奇（出生於南斯拉夫貝爾格萊德，1946）

阿布拉莫維奇出生於南斯拉夫，在70年代開始其藝術家職業生涯，選擇身體作為她藝術實踐的主要媒材及主題。她透過一系列讓自己痛苦及危險的表演，例如《節奏10》、《節奏5》、《節奏2》以及《零節奏》，探索身體的極限。1976年搬到阿姆斯特丹之後，她碰到了烏雷，兩人成為情侶並開始藝術上的合作，探索創造出一種獨特存在的可能性，例如「『他們』稱為『死亡自我』的雌雄同體存在狀態」。兩人在1988年的一場表演《愛人—長城行》中分手—兩人各自步行了萬里長城的一半，在中間點相聚之後互道再見。2005年，阿布拉莫維奇在古根漢美術館演出了《7個簡單的作品》，回顧了60年代及70年代自己及其他藝術家的經典之作。在2010年她於紐約現代美術館舉行的大型回顧展中，表演了跟展覽同名的作品《藝術家在現場》，她靜止地坐在椅子上，觀眾則受邀來坐在她對面。這場表演及展覽的前置過程都被拍成了紀錄片。2014年，阿布拉莫維奇在倫敦蛇形畫廊表演了《512小時》，在此作品中，她唯一運用的媒材就是她自己、觀眾以及一些精選過的道具，並紀錄了表演中每日所發生的一切。她在紐約的哈德森創立一個多功能的藝術空間，名為「瑪麗娜·阿布拉莫維奇學院」，作為一個可供長時表演的平台。

她目前在紐約居住及工作。

Marina Abramović (Belgrade, 1946)

Born in Yugoslavia, Abramović began her career during the '70, choosing the body as central medium and subject for her artistic practice. She explored the limit of the body, throughout a series of performance (*Rhythm 10, 5, 2 and 0*), which put her in painful, dangerous conditions. In 1976 she met the German artist Frank Uwe Laysiepen, known as Ulay. The two became a couple and began an artistic collaboration, exploring the possibility to create a unique being, such as "a hermaphroditic state of being that 'they' called 'the death self'." The relationship ended in 1988. They separated at the end of the performance, *The Lovers*, *The Great Wall Walk*, where each one walked half the Great Wall before meeting in the middle and saying goodbye. In 2005 Abramović performed *Seven Easy Pieces* at the Guggenheim Museum, a recollection of performances made during the '60s and '70s. In 2010, during a major retrospective of her work at MoMA, she performed *The Artist is Present*, which consisted on the artist sitting still on a chair, while the visitors were invited to sit in front of her. The performance has been recorded in a documentary. In 2014 Abramović performed at the Serpentine Gallery *512 hours*, in which Abramović's only materials were her body, the audience and a selection of props. She also recorded a daily diary as part of the project. She created multi-functional museum space in Hudson, NY, named "Marina Abramović Institute." It was imagined as a platform that encourages collaboration between the arts, science, and the humanities and will serve as the legacy of Marina Abramović.

She currently lives and works in New York.

歐蘭（出生於法國聖埃蒂安，1947）

歐蘭運用不同的媒材及技法進行實驗，包含攝影、錄像、雕塑（樹脂、大理石及可充氣物品）、繪畫、裝置、表演及生物技術等等。在她1977年表演的《藝術家之吻》中，她站在跟她身形一樣的自動販賣機旁邊，只要觀眾把五法郎投入機器投幣孔中，她就從所站的臺子上跳下來給投幣的觀眾一個吻。自1990年，她開始接受臉部及身體的整形手術，實踐她的「肉體藝術」，讓人注意到女性的美麗是男人為了自己享受而定義的。她目前在巴黎、洛杉磯及紐約三地之間居住及工作。

ORLAN (Saint-Étienne, France, 1947)

Orlan experiments with different techniques such as photography, video, sculpture (in resin, marble and inflatables), drawing, installation, performance, biotechnology, etc. In 1977 she performed *The Kiss of the Artist*, in which a slot machine with her shape and the real artist standing next to each other, the moment a customer inserted five francs in the slot the artist jumped off the pedestal she was standing on to kiss the purchaser. Since 1990 she began to use plastic surgery on her own body to make "carnal art," drawing attention to the idea of female beauty built by men for their own pleasure. She currently lives and works between Paris, Los Angeles and New York.

安娜·門帝艾塔（生於古巴哈瓦那，1948—卒於紐約市，1985）

在古巴革命爆發之前，門帝艾塔在1961遭到被祖國流放的處置。她作品大多表達文化差異的痛苦及落差，帶有強烈的死亡、重生及精神蛻變的隱喻。她在愛荷華大學研讀藝術，並在此時期創造了她早期的表演作品。1972年，門帝艾塔開始儀式性的表演以及關於土地的作品，讓自己身體與自然融為一體。在她極為個人化且神秘的藝術語彙中，血、火、水以及其他的自然元素扮演重要角色。埋葬及重生是重複出現的主題。藉由影片、錄像及攝影來加以記錄，門帝艾塔當場創作的「土地—身體雕塑」以及煽動的表演得以留下紀錄。

Ana Mendieta (Havana, 1948 – New York City, 1985)

Mendieta was exiled from her native country in 1961, just before the outbreak of the Cuban Revolution. Much of her work expresses the pain and rupture of cultural displacement, and resonates with visceral metaphors of death, rebirth, and spiritual transformation. She studied at the University of Iowa, where she created many of her early performance works. In 1972 Mendieta began making ritualistic performances and haunting earth works, in which she immersed or inscribed her own body within nature. Blood, fire, water, and other natural elements are essential to her highly personal, often mystical vocabulary. Burial and regeneration are recurrent themes. Mendieta's ephemeral "earth-body sculptures" and provocative performances were documented through film, video and photography.

洪素珍（出生於高雄，1949）

洪素珍，臺灣高雄人。東海大學社會系畢業。1977年入舊金山藝術學院，1981年獲攝影學士，1985年獲電影碩士學位。

洪素珍的作品簡單而優雅。有時極為私人，有時呈現文化社會主題的對話。她的作品總是由概念及視覺出發。無論是工作室中的創作或是大型公共藝術設置，其作皆有默想之氣氛，創造出沉思安息的場域。

Su-Chen Hung (Kaohsiung, 1949)

Su-Chen Hung grew up in Taiwan and has lived in San Francisco since 1977. Studying Chinese Literature at Tunghai University in Taiwan, she later graduated with a Bachelor's degree in Sociology. She earned her BFA in Photography and her MFA in Filmmaking at the San Francisco Art Institute.

Hung's work is simple and elegant. Sometimes intensely personal, sometimes a dialogue with cultural and social subjects, the work always begins with a conceptual and visual core idea. Both her studio work and her large-scale public art projects have a meditative aura. She creates places of contemplation and repose.

聖妮雅·伊芙克維奇（出生於克羅埃西亞查格雷布，1949）

出生於前南斯拉夫，伊芙克維奇在1968年至1971年間就讀於查格雷布藝術學院。70年代，她參與了「新藝術實踐」藝術團體，此團體由一群年輕的南斯拉夫藝術家組成，致力於弘揚藝術在社會中的角色，摒棄藝廊而改用街頭做為其表演的舞台。當時伊芙克維奇以大眾媒體為創作媒材，反映大眾媒體對身份認同塑造上重大的影響力。在克羅埃西亞的女性藝術家家中，她是第一位自稱為女性主義藝術家。在柏林圍牆倒塌以及南斯拉夫解體之後，從社會主義改為後社會主義所帶來的社會及政治變革成為她關注的主題，她特別以自己的人生以及身為女性的社會地位為出發點，著重於性別角色及身份認同的探討。她在全球均舉辦過大型的個展，如2012年在紐約現代美術館的個展，也曾多次參與卡塞爾的「文獻展」。她目前在查格雷布居住及工作。

Sanja Iveković (Zagreb, 1949)

Born in former Yugoslavia, Iveković studied at the Academy of Fine Arts in Zagreb. In the '70 she was associated with "Nova Umjetnic"ka Praksa"(New Art Practice), a group of young Yugoslavian artists who contested the role of art in society, abandoning galleries and using the streets as sets for their performances. At that time Iveković worked with mass media, reflecting on their persuasive power and their capacity in forging identity. On Croatian art scene she was the first woman artist who called herself a feminist artist. After the fall of the Berlin Wall and the disintegration of Yugoslavia, she turned her attention at the social and political changes brought by the shift from socialist to post-socialist system. She particularly considers, as point of departure, her own life and social position as a woman, focusing on gender role and identity. She had major solo exhibitions around the world, like the 2012 show at MoMA in New York, and participated several times at Documenta (Kassel). She currently lives and works in Zagreb.

謝德慶（出生於屏東，1950）

謝德慶1950年12月31日出生於臺灣屏東縣南州鄉，美籍台裔藝術家，現居紐約。

謝德慶早年以繪畫開始創作，並於1973年舉辦首次個展。此後不久，謝德慶停止繪畫，開始了一系列行為作品，包括《跳》，在其中他摔斷雙腳腳踝。1974年開始在輪船上打工，並於美國東部跳船，在紐約非法居留，靠著在中國城打工維持生計。

為了打進高手如雲的紐約藝術界，謝德慶於1978年至1986年發表了5件《一年表演》系列作品，分別為：《籠子（1978—79）》、《打卡（1980—81）》、《室外（1981—82）》、《繩子（1983—84）》及《不做藝術（1985—86）》。

在5件《一年表演》後，謝德慶成為藝術界名人。1986年至1999年，謝德慶進行了他最終的《十三年計劃》，創作卻不發表。2000年1月1日，謝德慶在紐約約翰遜紀念教堂召開記者會，宣佈他使自己存活。謝德慶同時宣布從此不再創作「藝術」。

Tehching Hsieh (Pingtung, 1950)

Born in Nanzhou Township, Pingtung County, Taiwan on December 31, 1950, Tehching Hsieh is an American artist of Taiwanese descent living in New York.

Tehching Hsieh began painting at an early age, and held his first solo exhibition in 1973. Hsieh stopped painting not long after this, and embarked on a series of behavioral art works, including *Jump*, during which he broke his ankles. He began working on a commercial ship in 1974, and jumped ship in the eastern United States. He lived illegally in New York, and worked in Chinatown to support himself.

In order to break into the talent-laden New York art world, Hsieh issued a series of five *One Year Performance* works from 1978 to 1986. These included: *Cage* (1978-79), *Punching the Clock* (1980-81), *Outside* (1981-82), *Rope* (1983-84), and *Not Making Art* (1985-86).

After his five *One Year Performance* works, Tehching Hsieh became a celebrity in the art world. From 1986 to 1999, Hsieh performed his ultimate *Thirteen-Year Project*, but did not publish his work. On January 1, 2000, Hsieh held a press conference at Johnson Memorial Church in New York, at which he announced that he survived, but also declared that he would no longer create "art" from that time on.

歐帝尼亞·帕米希（出生於義大利狄里雅斯特，1951）

帕米希在1985年於米蘭舉辦她首次個展。她的藝術實踐著重於探索家事跟藝術之間的關係，藉由儀式化將日常生活的行動變成藝術創作的元素。家是她的戰場，她從中獲得創作的媒材與概念。她的作品探討女性身份認同以及相關儀式等艱深的主题。她目前在米蘭以及狄里雅斯特兩地居住及工作。

Odinea Pamici (Trieste, 1951)

Pamici had her first solo exhibition in Milan, in 1985. Her artistic practice focuses on the relation between housework and art, transforming daily actions, ritualizing them to create an oeuvre of art. The house is her battlefield, from which she extrapolates materials and concepts. Her work deals with difficult themes such as the feminine identity and the rituals connected with it. She currently lives and works between Milan and Trieste.

李銘盛（出生於高雄，1952）

來自美濃的李銘盛是台灣當代藝術家少數以表演為媒介的創作者。在戒嚴初解的微妙時代裡，他以極具達達主義的行為挑戰美術館的傳統體制，及街頭大眾的因襲觀念，遭來警力的肢體干預、逮捕。1984年，李銘盛受邀參與威尼斯國際雙年展，開啟了台灣在地藝術家跨足世界舞台的先聲。

Lee Ming-sheng (Kaohsiung, 1952)

A native of Meinong, Lee Ming-sheng is one of a small number of artists in Taiwan who use performances as an artistic medium. During the heady times immediately after the lifting of martial law, Lee challenged ordinary people's conventional views and the traditional order upheld in museums of fine arts through Dadaist activities, and ended up restrained by the police and arrested. In 1984, Lee was invited to participate in the Venice Biennale, which was one of first times that a local artist from Taiwan got a chance to appear on the world stage.

蘇菲·卡爾（出生於巴黎，1953）

1979年卡爾開始概念藝術的創作，其作品思考主體/客體以及私人/公共之間的對立關係。為了實現其藝術目標，她通常會隱瞞或改變自己的身份，如在威尼斯街頭跟踪陌生人，或是假裝旅館的女服務生來觀察房客，她每次觀察都拍攝照片，然後用這些照片進行概念藝術作品的創作。她的作品在全球主要的美術館中展出，在2007年代表法國參加第52屆威尼斯雙年展。她目前居住在巴黎。

Sophie Calle (Paris, 1953)

Calle began to work as a conceptual artist in 1979. Her oeuvres reflect on the opposition subject/object and private versus public. She often hides or changes her identity in order to achieve her artistic goal, as in the act of pursuing a stranger to Venice, or pretending to be a hotel chambermaid to spy on the guests. She usually takes pictures of her intrusions and uses them to create the final documents of her conceptual projects. She exhibited in major museums around the world and represented France at the 52nd Venice Biennale in 2007. Calle lives in Paris.

辛蒂·雪曼（出生於紐澤西州，1954）

雪曼在1972年到1976年間於水牛城州立大學研讀藝術，主修攝影，在此時期她碰到了羅伯·龍勾與查爾斯·克勞兩位藝術家夥伴，在1974年共同設立了廳牆當代藝術中心。畢業後，雪曼搬到紐約。她的作品為拍攝自己在不同情景之下的肖像，譏諷社會對女性的刻板印象。照片中角色的打扮及場景設定都是仿效大眾文化裡的人物及景象，如老電影、連續劇及通俗雜誌等。1980年代初期，雪曼因為在美國及歐洲各地的聯展及個展中展出她一系列「無題影片定格」，很快地在全球藝術界竄升至名人行列。雪曼早期作品的氛圍從寧靜內省到挑逗情色不一而足，1988—1989年的系列作品更增添恐懼及腐壞的元素，接著在1990年代初期，雪曼身穿不同歷史時期的服裝，誇張地模仿一些藝術史上經常刻畫的人物。雪曼持續在紐約進行藝術工作。

Cindy Sherman (Glen Ridge, New Jersey, 1954)

Sherman studied art at Buffalo State College (1972–1976), concentrating on photography. During her studies, Sherman met fellow artists Robert Longo and Charles Clough, with whom she co-founded Hallwalls Center for Contemporary Art in 1974. Upon graduation, Sherman moved to New York City. Her photographs are portraits of herself in various scenarios that parody stereotypes of woman. Panoply of characters and settings is drawn from sources of popular culture: old movies, television soaps and pulp magazines. Sherman rapidly rose to celebrity status in the international art world during the early 1980s with the presentation of a series of *Untitled Film Stills* in various group and solo exhibitions across America and Europe. While the mood of Sherman's early works ranges from quiet introspection to provocative sensuality, there are elements of horror and decay in the series from 1988–9. Studies from the early 1990s make pointed caricatures of characters depicted through art history, with Sherman appearing as a grotesque creature in period costume. Sherman continues to work in New York City.

詩琳·娜夏特（出生於伊朗加茲溫，1957）

娜夏特出生於伊朗，17歲時搬到美國求學。在1979年的伊斯蘭革命之後，她遭禁止回到祖國約20年之久。早期作品經常探討女性與伊斯蘭基本教義之間的關係。在1998年創作出她最早的幾個錄像裝置作品，風格更顯詩意而非政治層面。在這些作品中，她剖析個人及團體之間的對立關係。雖然她依然探討伊斯蘭教義法律對女性的諸多限制，她也探討普世的議題。她現在在紐約居住及工作。

Shirin Neshat (Qazvin, Iran, 1957)

Neshtat was born in Iran, but at the age of seventeen she moved to US to study. After the Islamic Revolution in 1979 she was not allowed to return to her country for about twenty years. The relation between femininity and Islamic fundamentalism is often addressed in her earlier work. Later on, she focused more on the poetical rather than the political, creating her first video installations in 1998, in which she elaborates the opposition between the individual and the group. While still talking about the restrictive Islamic laws regarding women she manages to address universal issues. She lives and works in New York.

湯皇珍（出生於台北，1958）

行動藝術家，生於中華民國台灣台北。進入師大美術系前已接觸劇場與電影，赴法後再於巴黎第八大學造型藝術系親炙當代藝術的理論與現況，行動藝術的共時性與互動的異質界面從此身入。

1991返台，24寒暑，每年持續2至3件新作發表不綴，迄今完成50餘件以「事件」計畫進行的創作。其作品複合行動藝術中行為、表演、文本、釋譯等互滲元素，跨接社會學、語言學領域，歷時既長，觸接厚碩，是國內少有專事行動藝術的創作者。

早期作品直指個體之於社會與環境的衝突。《我去旅行》由1999啟始至2013，擇取二十一世紀人類最頻繁的行為現象作為其寓言擬態之所指，15年間完成十件跨越地域、結合在地行動與展演的繁複作品。2010後的作品探入社會集體記憶及重塑語言敘述之界域。

創作外長期關注台灣藝術文化生態的締造，1997 發動爭取、保留、更生「華山藝文特區」，2008 發起「種植藝術」運動，2009 籌組「藝術創作者職業工會」，2011催生「臺北市藝術創作者職業工會」。

Tang Huang-Chen (Taipei, 1958)

Performance artist Tang Huang-Chen was born in Taipei, Taiwan. Before she entered the Department of Fine Arts, National Normal University, she had already been involved in the theatre and cinema. After she went to France and attended the Department of Plastic Art, University Paris VIII, she became immersed in the theories and the development of contemporary art, fully immersed herself in the synchronicity and interactive heterogeneity of performance art.

She returned to Taiwan in 1991. For 24 years, she persisted in presenting two to three new works each year, and completed over 50 works in the form of "event-based" projects. Her work bridges sociology and linguistics, and combines the interrelated elements of performance art such as action, performance, text and translation. With such long-term, vast and intensive cultivation, Tang is viewed as one of the few artists dedicated to performance art in Taiwan.

Her early works are direct revelation of the conflicts between individuals and society/environment. Starting in 1999 to 2013, her *I Go Traveling* has chosen the most frequent behaviour and phenomenon in the 21st century of the human race as the target of her allegorical simulations; in the past fifteen years, she completed ten elaborate projects that had crossed geographical boundaries and integrated actions and performances at different locales. Her works after 2010 in particular explore the domains of collective social memory and linguist narrative reconstruction.

In addition to artistic creation, Tang has been lastingly involved in the development of the art/culture environment in Taiwan. In 1997, she launched the campaign for the request, preservation and renovation of Huashan Art District. In 2008, she initiated the "Plant Art Act" movement. In 2009, she organized Art Creator Trade Union, and helped expedite the establishment of Taipei Art Creator Trade Union in 2011.

陳界仁（出生於桃園，1960）

目前生活和工作於臺灣臺北。在冷戰 / 反共 / 戒嚴時期，陳界仁曾以遊擊式的行為藝術干擾當時的戒嚴體制，1987年解除戒嚴後，曾停止創作八年。1996年重新恢復創作後，開始和失業勞工、臨時工、移工、外籍配偶、無業青年、社會運動者等進行合作，並通過佔據資方廠房、潛入法律禁區、運用廢棄物搭建虛構場景等行動，對已被新自由主義層層遮蔽的人民歷史與當代現實，提出另一種「再—想像」、「再—敘事」、「再—書寫」與「再—連結」的拍攝計畫。

Chen Chieh-Jen (Taoyuan, 1960)

Chen Chieh-Jen currently lives and works in Taipei, Taiwan. Chen employed extra-institutional underground exhibitions and guerrilla-style art actions to challenge Taiwan's dominant political mechanisms during a period marked by the Cold War, anti-communist propaganda and martial law (1950 -1987). After martial law ended, Chen ceased art activity for eight years. Returning to art in 1996, Chen started collaborating with unemployed laborers, temporary workers, migrant workers, foreign spouses, unemployed youth and social activists. They occupied factories owned by capitalists, slipped into areas cordoned off by the law and utilized discarded materials to build sets for his video productions. In order to visualize contemporary reality and a people's history that was obscured by neo-liberalism, Chen embarked on a series of *video* projects in which he used strategies he calls "re-imagining, re-narrating, re-writing and re-connecting."

珍妮·鄧寧（出生於美國康州，1960）

自從在1987年於芝加哥舉行首展之後，鄧寧在整個美國及歐洲都舉辦過展覽。她的作品探索人體，找尋人體中的異化及奇特之處。她審視內在與外在自我之間的關係，提出關於身份、性別與一般人所認為的「正常」等問題。鄧寧以其攝影及錄像作品而出名，在這些作品中，她經常用欺騙誤導觀眾的方式來呈現作品的主題。她目前在芝加哥居住及工作。

Jeanne Dunning (Granby, Connecticut, 1960)

Dunning had her first exhibit in Chicago in 1987. Since then she exhibited throughout the United States and Europe. Her work reflects on the human body, often looking for the alien and the grotesque in it. She examines the relation between interior and exterior self, asking questions about identity, sexuality and what people perceive as normality. She has become famous for her photographs and videos where she often deceives the viewer, presenting the subject of the oeuvre in a misleading way. She currently lives and works in Chicago.

石晉華（出生於澎湖，1964）

1990年畢業於國立台灣師範大學美術系，1996年取得加州大學爾灣分校藝術創作研究所碩士學位。曾獲得1986年第十一屆雄獅美術新人獎、2007年高雄市立美術館「高雄獎」、第十屆李仲生基金會視覺藝術獎、台北市立美術館「台北美術獎」。2010年以展覽「當代藝術煉金術三部曲」入圍第9屆台新藝術獎。石晉華從小即有糖尿病，面對生死無常、在固定時間施打胰島素，且外物侵入身體所產生的物質性思考均反映在其創作上。在強烈的身體感驅動下，石晉華早年發表多件行為藝術作品。

最為著名的《走筆》系列緣起於石晉華兄長送的一隻原子筆：留學美國期間，像親人般伴著他書寫及繪

圖，當筆耗盡油墨之際，他找來了一張白紙，以「扶著它走完最後一程」的心情，讓筆走完它生命中的最後一張畫，並寫了一首詩紀念它。

作品在開始走筆（創作）前預先編號、測量、記錄、拍照，為將要走線的筆準備一份文件。之後，在單張或多張的紙上走筆，留下該筆的所有筆觸與碎屑於紙上。因此，組成一完整的《走筆》作品一「走筆圖」，即是聚集了筆行走後的所有軌跡與殘留物質的紙張；二是「走筆文件」，像是每枝筆的身分證，為走筆之前的拍照紀錄之輸出。

Shi Jin-hua (Penghu, 1964)

Shi Jin-hua graduated from National Taiwan Normal University with a degree in fine arts in 1990, and obtained a master's degree in art from the University of California at Irvine in 1996. He has received the 11th Hsiung Shih New Artists Prize in 1986, the Kaohsiung Museum of Fine Arts' Kaohsiung Award in 2007, the 10th Visual Arts Prize of Li Chun-shan Foundation, and the Taipei Fine Arts Museum's Taipei Arts Award. His exhibition "Contemporary Hermetic Art Trilogy" was a finalist at the 9th Taishin Arts Award. Because he has had diabetes since childhood, Shi must inject insulin regularly, and this has forced him to confront the impermanence of life. The material thinking induced by injecting foreign matter into his body is reflected in Shi's art. Driven by a powerful physicality, Shi Jin-hua performed numerous performance art works during his early years.

His most famous *Pen Walking* series was inspired by a ballpoint pen given by Shi's older brother: While studying in the US, this pen accompanied Shi's writing and drawing like a family member. When the pen was out of ink, Shi found a sheet of white paper, and took the pen on a final trip around the paper. The pen thus produced one last drawing, and Shi wrote a poem to commemorate it. Shi performs numbering, measuring, recording, and photography before he begins each session of pen walking (making art), and prepares a document for the pen that is about to draw lines. Afterwards, he moves his pen across one or several sheets of paper, leaving all the marks and debris on the paper. Because of this, making a complete *Pen Walking* work involves making a "walking pen drawing," which comprises the paper bearing all the pens' trajectories and residues, and also making a "walking pen document," which is like each pen's ID document, and can be printed out to provide a photographic record before the pen walks.

許淑真（出生於高雄，1966－卒於2013）

許淑真是結合表演藝術與視覺藝術的藝術家及策展人。擁有醫事專業背景的她認為，藝術與醫學是最為相近的領域：於外是對肉體外相的剖拆，於內則是對人性精神與心靈之探索。

1998年參展「高雄市民美展—串起城市記憶之河」喚醒了許淑真從事藝術創作的因子。其個人創作曾獲2003年台北美術獎優選，並於2004年獲選赴英國數位媒體中心駐村。2000年結合其醫學專業策劃「心靈轉譯—精神醫學與藝術的對話」，初試啼聲即深獲好評。2004年在高美館創作論壇展出「城市飄旅—釋放與失落」，更是其結合了視覺和表演藝術的一項跨領域策展。後期創作有兩大主軸，一是逆境植物研究，做為以海島型地理學研究遷徙的對象與證據，也是對於自身處境的隱喻，她關照原住民、殖民與移民歷史中交錯複雜的處境議題。另一主軸聚焦在亞洲1970年代移民遷徙的女性議題，經由田調方式記錄女性面臨婚姻、宗教與區域性經濟活動的日常生活。可惜在她創作力最旺盛的階段，被病魔奪走生命，於2013年初過世，得年47歲。高美館於2014年舉辦「許淑真紀念展」，首度完整回顧其創作歷程。

Hsu Su-chen (Kaohsiung, 1966-2013)

Hsu Su-chen was an exhibition curator and artist who combined the performance and visual arts. With a background in medicine, Hsu believed that art and medicine were intimately related fields: We can dissect the body's physical form from the outside, and explore the human spirit and soul within.

In 1998, she took part in the "Kaohsiung Residents' Art Show—A River Linking the City's Memory," which awakened Hsu's interest in creating art. Her work received the Excellence Prize in the 2003 Taipei Arts Award, and she was selected to be an artist-in-residence at the British Digital Media Center in 2004. In 2000, drawing on her professional background in medicine, she curated the exhibition "Translation of the Soul—Dialogue between Spiritual Medicine and Art," which received favorable criticism. In 2004, Kaohsiung Museum of Fine Arts' Forum for Creativity in Art displayed her "City Odysseys—Loosing and Lost," which

was an interdisciplinary exhibition combining visual and performing arts. Her subsequent artistic forays had two main themes: One of which was research on plants living under adverse conditions, which displayed her research into Taiwan's island geography and biological migrations, and also metaphorically expressed her own circumstances. Her interests included the complex and often intersecting history of Taiwan's indigenous people, colonizers, and immigrants. Another important theme consisted of issues involving migrant women in Asia during the 1970s. Hsu Su-chen relied on field surveys to record women's lives vis-à-vis marriage, religion, and the local economy. Sadly, while still at the peak of her creative powers, Hsu Su-chen passed away due to sickness in 2013 at the age of 47. In 2014, the Kaohsiung Museum of Fine Arts held the "Hsu Su-chen Commemorative Exhibition," which took a first holistic look at her artistic career.

馬可·阿內利（出生於羅馬，1968）

阿內利一開始是個賽車攝影記者。在搬到巴黎後，他開始針對單一主題進行長期全心投入創作。他開始跟梵蒂岡合作，拍攝一系列聖彼得大教堂不同雕像在自然光線下的照片。從米蘭到紐約的多個美術館都曾展示他的照片。2007年，他跟瑪麗娜·阿布拉莫維奇首次合作，在一個關於人體的案子，其中的第三章他拍攝阿布拉莫維奇傷口的照片。2010年，兩人在《藝術家在現場》再次合作，他負責拍攝坐在阿布拉莫維奇對面觀眾的照片。從2011年到2015年，他在紐約工作，拍攝由倫佐·皮亞諾所設計的惠特尼博物館新館的建築過程。

Marco Anelli (Rome, 1968)

Anelli was born in Rome in 1968. He began his career in Italy as a photojournalist for motor racing sports. In 1992 he moved to Paris to specialize in black and white photography and its printing techniques.

In 1995 he began what has become a signature aspect of his work: photographic projects that evolve slowly over long periods of time, developed through an extended engagement with his subject.

He collaborated with the Vatican to make a series of photographs of the interior and sculptures of St. Peter's Basilica in Rome working exclusively with natural light. In 1997 he photographed musicians, conductors and composers participating in the concert seasons of classical music at the Academy of Santa Cecilia in Rome. From 2005 to 2008 he taught photography at the Academy of Fine Arts in Rome.

In 2007 he began "Seven Chapters," a project based on the exploration of the human body. The third chapter, dedicated to the skin, took as its subject the scars of the artist Marina Abramović.

In 2010 he undertook a major photographic project at the Museum of Modern Art in New York, in which he photographed each of the 1,545 visitors who took part in Marina Abramović's performance *The Artist is Present* and wide acclamation has received. His latest work related to the construction of the new building of the Whitney Museum in New York where he currently lives.

劉曉蕙（出生於台北，1968）

文化大學傳播系畢，當過一年記者，高中對攝影產生興趣，兩度至黑白攝影沖印公司學習沖洗銀鹽底片相片，曾嘗試各種媒材創作，攝影、繪畫、裝置、圖畫書、詩作，現多以動、靜態影像，探索人與自然界的關聯性，藉地景裝置形式，透過錄像和靜態影像，探索人「活與自然」的發生和可能，企求還原人的在世存有與承載人的自然環境關係。最近新作《立石》、《海煙》嘗試網路影像發表。

Liu Hsiao-Hui (Taipei, 1968)

Liu is a graduate of the Department of Communication, Chinese Culture University, and has spent a year working as a journalist. Having acquired an interest in photography during high school, she twice studied developing silver halide negatives at a black-and-white photograph printing company. She has tried her hand on various types of media, photography, painting, installations, illustrated books, and poetry, and seeks to explore the relationship between people and nature through animated and static images. She employs landscape installations in conjunction with video and still images to investigate how people can live with nature, and the possibilities this can give rise to. Liu seeks to restore the relationship between people's existence in the world and the natural environment that sustains us. Her recent works *Standing Stone* and *Sea Smoke* were issued as online videos.

凡妮莎·畢克勞佛特（出生於義大利熱那亞，1969）

畢克勞佛特非常早就獲得藝術界的注意，在她首次展覽五年之後便在古根漢美術館展演。畢克勞佛特的表演大多使用年輕女性，她們通常符合「完美身形」的典型，穿著高跟鞋、性感睡衣或全裸一動也不動地站著。高跟鞋彷彿成為一種放置雕像的基座，而這些模特兒則看起來像假人或是古典雕像。觀眾雖然有一窺美女胴體的喜悅及興奮，但也因為將女性視為物品而感到尷尬。例如在2005年，畢克勞佛特在LV巴黎香榭大道店開幕時，讓她的模特兒連同LV名牌包一起展示。畢克勞佛特目前居住於洛杉磯。

Vanessa Beecroft (Genoa, Italy, 1969)

Beecroft managed to get attention from the art world very early, she had her work displayed at the Guggenheim Museum just five years after her first exhibition. Beecroft's performances are usually built using young women, often in line with the "perfect body" stereotype, standing mostly still, in high heels and lingerie or naked. The high heels create a sort of pedestal for the models, which look like mannequins or classical sculptures. The viewers experience the voyeuristic pleasure, excitement but also embarrassment in looking at those women acting as objects, for example in 2005, Beecroft staged a performance on the occasion of the opening of the Louis Vuitton store on the Champs-Élysées in Paris, placing models on the shelves next to Louis Vuitton bags. She currently lives in Los Angeles.

林其蔚（生於台北，1971）

林其蔚曾為噪音團體「零與聲音解放組織」成員，研習法國文學、傳統藝術及媒體藝術，並為甜蜜蜜咖啡、破爛節擔任節目策劃。他近年的繪畫、錄影、音樂乃至表演創作，都與其對民俗文化的愛好有關。自2003年開始發展交由觀眾演奏的音樂。

Lin Chi-wei (Taipei, 1971)

Lin Chi-wei has received training in literature, culture anthropology and media art. He was the founding member of the infamous noise group Zero and Sound Liberation Organization (Z.S.L.O.). He also co-organized Taipei Broken Life Festival which marks the highpoint of Taiwanese noise movement. Since 1993, Lin has been exploring in the realms of folklore culture, and through his work, incorporate diverse elements such as sound, objects and the participation of the audience, into a process of ceremony-like happening.

思薇亞·坎普雷西（出生於義大利弗利，1973）

坎普雷西主修哲學，畢業後目前在義大利的弗利居住及工作。她以神話、文學、宗教與日常生活為基礎，運用攝影及錄像來創造故事。在她的攝影作品中，坎普雷西特意消除拍照地點的時空特性，讓照片超越時空的限制。她使用諸如黑白照片彩色化等不同的技術，讓影像更為豐富多彩。她的首次個展在2003年舉行，之後除了多次個展之外，也參加了多個聯展。

Silvia Camporesi (Forlì, 1973)

Graduated in philosophy, she currently lives and works in Forlì, Italy. Using photography and video she creates stories based on myth, literature, religion and daily life. In her photos she eliminates the temporality and the specificity of the place, placing them in a timeless nowhere. She uses different techniques to enrich the images, as black and white photo colorization. She had her first solo show in 2003, since then she participated to many exhibitions, both solos and collectives.

高俊宏（出生於新北市，1973）

國立台北藝術大學美術系畢，創作理念主要透過錄像、身體實踐、書寫為介面，關注議題包括歷史、諸眾、空間、生命政治、新自由主義、社群、仕紳化、東亞等。撰有《泡沫》、《小說》、《諸眾》、《陀螺》等書。

Kao Jun-honn (born in New Taipei, 1973)

A graduate of the Department of Fine Arts at Taipei National University of the Arts, Kao uses video, bodily practice, and writing as creative interfaces, and is concerned about issues including history, the multitudes, space, politics of life, neoliberalism, communities, gentrification, and East Asia. He has written the books *Foam*, *Novel*, *Multitudes*, and *Top*.

芮吉娜·荷西·歌琳多（出生於瓜地馬拉市，1974）

歌琳多出生於瓜地馬拉，最初的作品反映了她祖國近來的內戰及爭取民主的奮鬥史。在作品中，經常探討現今的政治事件，如《誰能擦去痕跡》之中，她從瓜地馬拉市的國立文化宮（總統府）步行到憲法法院，沿途定時將她雙足浸到裝著人血的盆子中，然後留下血足印，此行動靈感來自於她對瓜國前軍事獨裁者競選總統的抗議。歌琳多也經常探究社會議題，特別是關於女性的處境，思考女性如何遭受保守社會的物化。歌琳多在全球各地舉行展覽，她在第51屆威尼斯雙年展榮獲年輕藝術家獎金獅獎。她目前在瓜地馬拉及美國兩地工作及居住。

Regina José Galindo (Guatemala City, 1974)

Galindo was born in Guatemala and her first oeuvres reflected on her country recent civil war years and its strive for democracy. In her work she often refers to current political events, as in *Who Can Erase the Traces?* in which she walked from the Palacio Nacional de la Cultura in Guatemala City, to the Corte de Constitucionalidad, periodically dipping her feet into human blood. The act was suggested by a former military dictator's candidacy for President. Galindo is very concerned with social issues, and particularly women's condition, reflecting how they are objectified by a conservative society. Galindo has been having exhibitions all over the world and she won the Golden Lion as Young Artist at the 51st Venice Biennale. She lives and works between Guatemala City and the US.

崔廣宇（出生於台北，1974）

崔廣宇，1997年畢業於國立藝術學院，並曾經受邀展覽於威尼斯雙年展、利物浦雙年展、西班牙蘇菲亞美術館、紐約雀兒喜美術館、東京森美術館、林茲OK藝術中心等。

崔廣宇一直以來試圖以生物學的脈絡去回應人與社會系統之間的適應關係，並透過行動來重新定義或者質疑我們所處的體制系統，藉由超出常態標準的行為與試驗來建立一套適應環境與重新定義現實的方法，藝術家將這樣的行為視為一種衡量環境寬容度的媒介，並企圖將某些存在於體制以及人與環境間的關係，以不斷重複的親身實驗來突顯某些我們習以為常的社會價值與現實環境背後的荒謬性。

Tsui Kuang-Yu (Taipei, 1974)

Tsui Kuang-Yu graduated from National Institute of the Arts in 1997 and has exhibited internationally since, including Venice Biennale, Liverpool Biennale, Reina Sofia Museum, Chelsea Art Museum, Mori Museum, and OK Centrum.

Tsui has been trying to respond to the adaptation relation between human and the society from a biological point of view. He also attempts to redefine or question the matrix of the institution we inhabit through different actions and experiments that ignore the accustomed norm. In doing so, the artist has developed new means to adapt to the environment and redefine reality. His action can be regarded as a medium, or a parameter, to gauge social tolerance. Also an attempt to show relationships in the present institution and the relation between man and his environment, Tsui's repetitive body experiments accent the absurdity of the social values and reality that people have grown accustomed to.

芭倫亭娜·可蕾拉（出生於義大利蘇爾莫納，1984）

可蕾拉是年輕的義大利藝術家，她的作品著重於現實、身體及數位世界之間的關係，採用的影像來自於網路世界、相片、錄像及裝置。2011年，她於羅馬的AOC58藝廊舉辦個展，展覽的作品探討藝術家私人世界及觀眾之間的關係。她也參加了多個聯展，如2014年布宜諾斯艾利斯雙年展，其中她探索「夢」這個主題，2013年參與倫敦百年藝廊的「白化」展覽，以及同年在亞賽拜然的「加巴拉國際藝術展覽」。今年她將參加在義大利及國外的數個展覽。

Valentina Colella (Sulmona, Italy, 1984)

Colella is a young Italian artist. Her work focuses on the relation between reality, the body and the digital world, using images from the web, pictures, video and installations. She had a one-woman exhibition in Rome, at Gallery AOC58 in 2011 where she investigated the relation between the private world of the artist and the viewer. She participated in various collective exhibitions, as the Biennale in Buenos Aires in 2014, where she explored the dream theme, at the exhibition "WhiteOut" at Hundred Years Gallery in London in 2013 and The Gabala International Art Exhibition, in Azerbaijan the same year. This year she will participate in several exhibitions in Italy and abroad.

東冬·侯溫（出生於花蓮，1985）

臺灣太魯閣族藝術家東冬·侯溫，專擅音樂、舞劇，來自慕谷慕魚部落，承傳了部落口簧琴、木琴、歌謠、儀式等傳統文化，融合傳統與創新元素於表演、行為、錄像，及裝置等藝術形式，同時展現了屬於個人獨有的展演風格及生命特質，近年專注於劇場肢體語言及情感表達的探索。曾任原舞者學生團員學習原住民傳統樂舞、以及「優」表演藝術劇場（優人神鼓）專職團員；也曾接連榮獲原住民表演類駐村藝術家計劃補助；2012年受邀於法國亞維儂藝術節表演並獲普羅旺斯評選為四等星。

Dondon Hounwn (Hualien, 1985)

The indigenous artist Dondon Hounwn, a member of the Taroko Tribe, is extremely skilled at music and dance. A native of Mukumugi Village, Dondon Hounwn has devoted himself to transmitting the use of traditional instruments such as the LoBag (Jew's harp) and indigenous xylophone, as well as folk songs and rituals, and combining traditional and innovative elements in performances, behavioural art, video, and installations. At the same time, he also expresses his own unique performing style and attitude toward life. In recent years, he has focused on exploration of use of body language and communication of emotions in drama. He learned traditional indigenous music and dance as a member of an indigenous dance student group, and was also a full-time member of the U-Theatre Drum. Dondon Hounwn has received funding as part of an indigenous performing artist-in-residence project. In 2012, he was invited to perform at France's Avignon Arts Festival, and was rated by Provence as "four stars."

年表 Chronology

- 1954** • 嶋本昭三(Shozo Shimamoto)與吉原治良(Jiro Yoshihara)在日本大阪附近建立了具體派 (Gutai) 。具體派的藝術家用澆水壺、遙控玩具、自製大砲或赤裸的雙腳來作畫，或用泥土堆、天空、燈泡、鬧鐘、大型氦氣氣球與破掉的紙屏風來創造暫時且特定地點的作品，並在公園、轟炸遺跡及城市空間中舉行展覽。具體派打破了藝術、公眾與日常生活之間的藩籬，其成員持續地找到新的方式，用身體來與材料、時空、自然與科技來直接互動。
- 1958** • 在修過約翰·凱吉(John Cage)的課之後，艾倫·卡普羅(Allan Kaprow)把聲音的元素引入到他的創作，成果是他第一部偶發藝術作品，這個作品沒有標題，在1958年4月22日於道格拉斯校園 (Douglass Campus) 的夫爾希斯教堂 (Voorhees Chapel) 中演出。
- 1960** • 伊夫·克萊因 (Yves Klein) 首次演出了《人體測量學》 (Anthropometry) 此作品，用裸體女性為畫筆，讓他招牌的IKB藍色 (International Klein Blue) 揚名於世。
- 1963** • 喬治·馬修納斯 (George Maciunas) 組織了Fluxus，在這個不拘謹的國際藝術運動中，行為表演主要是運用簡譜或是簡單的書面指示。在Flux音樂會 (Fluxconcert) 或是Flux套組 (Fluxkit) 中，觀眾會拿到簡譜，然後依照指示跟日常用品進行不同的互動。
- 1964** • 卡若麗·史尼曼在該年5月巴黎第一屆《自由表達藝術節》 (First Festival of Free Expression) 表演了《肉的樂趣》(Meat Joy)一群男女脫到僅剩內衣褲，一邊在塑膠墊單上彼此身體交纏扭曲跳舞，一邊用生的魚肉、雞肉、香腸還有顏料塗到他們身上。《肉的樂趣》以近乎於狂喜儀式的形式來表達對肉體的禮讚。
- 小野洋子首次表演《剪碎》這個女性藝術早期的作品：她跪在地上，並放下一把剪刀，觀眾受到邀請上前來任意剪下她身上衣服的布料。一開始大家還很客氣，最後越演越烈，將她衣服剪得殘破不堪，讓她僅著內衣褲跪在地上。
- 1965** • 喬瑟夫·波伊斯表演了《如何向死兔子解釋圖畫》(How to Explain Pictures to a Dead Hare)；在此表演一開始，波伊斯將藝廊的門從裡面反鎖，把觀眾隔絕在外，讓他們只能從窗戶觀看裡面動靜。波伊斯整個頭部蓋滿蜂蜜跟金箔，手裡捧著一隻死兔子，在藝廊裡一邊在各畫作中走動，一邊用呢喃耳語的方式向兔子解釋作品。
- 1968** • 布魯斯·諾曼 (Bruce Nauman) 以《以誇張的方式沿著方形周邊步行》 (Walking in an Exaggerated Manner Around the Perimeter of a Square) 這個他在工作室表演的錄像，來測試藝術與觀賞者之間的關係。諾曼講到記錄他在工作室內運用身體或各種日常用品所創作的影片及照片時表示：「我的結論就是如果我是藝術家，而我人在工作室裡，那麼我所做的一切都應該是藝術.....。從這個角度來看，藝術變成比較是一種活動，而比較不是一種成品。」
- 1969** • 在激進藝術已經獲得主流大幅度接受的十年中，維也納行動派依然因為《藝術與革命》 (Art and Revolution) 此表演而惹麻煩——他們用自己身體來進行古怪的儀式性藝術表演，最後因為公然自瀆以及暴力行為而遭到逮捕。
- 1970** • 楊卜德 (Gene Youngblood) 出版《擴展電影》 (Expanded Cinema) 一書，強烈宣揚錄像也是一種藝術形態。不久之後，吉伯與喬治(Gilbert & George)等表演藝術家開始在作品中融入錄像。
- 1971** • 約翰·巴德沙瑞(John Baldessari)表演了《我不會再做任何無聊的藝術》 (I Will Not Make Any More Boring Art)，在此作品中，他就像小孩被處罰，不斷地寫這句話。之後也是在1971年，克里斯·波頓(Chris Burden)拍攝了《開槍》(Shoot)，助手開槍打在波頓的手臂上。而維托·阿康奇在1972年表演了《種子床》 (Seedbed)，他身處藝廊地板下，一邊自慰，一邊將他對上方觀眾的幻想廣播出來。這兩個作品顯示了藝術家對身體以及如何用身體將自己的權力施加於他人越來越感到興趣。

- 1973**
- 吉娜·潘恩在米蘭表演《行動狀態》(Azione Sentimentale)·她身穿白紗·宛如新娘打扮·然後用剃刀自殘·並將玫瑰花刺按壓入雙臂。
 - 針對她大學裡有位女同學遭到殘忍強姦及殺害的慘案·安娜·門帝艾塔表演了《強暴場景》(Rape Scene)·她邀請同校同學到她的公寓裡·發現她倒臥的姿勢跟房間場景都重現媒體對此強姦謀殺案的描述。
 - 謝德慶於台北溫州街公寓進行《跳樓》行為·並摔傷腳踝。
- 1974**
- 瑪麗娜·阿布拉莫維奇在那不勒斯的莫拉工作室表演了《零節奏》:她整整六個小時一動也不動地站著·任由觀眾處置。觀眾可以使用72個物品·為她帶來痛苦、歡娛甚至是死亡。
 - 漢娜·維爾克(Hannah Wilke)表演《超級T藝術》(Super-t-art)·將自己打扮成女性的耶穌·藉此批判基督教傳統對女性的壓抑。
 - 波伊士在5月連續三天表演《土狼:我喜歡美國·美國喜歡我》(Coyote: I Like America and America Likes Me)·將自己跟一隻野土狼關在藝廊中。他之前宣布只要越戰還持續·他就不會踏入美國·所以此作品是他首次也是唯一一次在美國進行的行為藝術·而且他在機場與藝廊兩地之間都是搭乘救護車·確保他雙腳不會接觸美國的土地。
- 1975**
- 在卡若麗·史尼曼的《內部捲軸》(Interior Scroll)之後·女性主義行為藝術變得更加驚世駭俗。在此表演中·史尼曼先把針對她作品且帶有性別歧視的藝評寫在一個紙捲上·把紙捲塞入自己的陰道·然後再全裸地站在觀眾前·從陰道拿出紙捲·接著大聲朗讀其中內容。
- 1977**
- 阿布拉莫維奇與烏雷在波隆那的現代美術館表演《無法估量》(Imponderabilia)·兩人全裸面對面站在入口·要進入的觀眾必須從兩人之間的縫隙擠進去·無法避免跟他們有身體接觸。
- 1978-1982**
- 謝德慶進行《One Year Performance》系列創作。包括在自製木籠裡面生活一年·在這一年間不與人交談、閱讀、書寫、收聽...等(1978-1979);每天24小時身著如同受刑人的卡其色服裝·到指定地點按時打卡一次·如此生活一年(1980-1981);以及不走進任何建築物、地鐵、火車、汽車、飛機、輪船、山洞和帳篷·只用一個睡袋在紐約曼哈頓街頭生活一年(1981-1982)。
- 1983**
- 實驗音樂家蘿莉·安德森(Laurie Anderson)在布魯克林音樂學院(BAM)演出了《美國》(United States)長達八小時的史詩級音樂會·著重在呈現對於美國的種種不滿。安德森被視為讓行為藝術變成主流的始祖功臣之一·在1981年·她跟華納兄弟簽下了六張唱片的合約。
 - 李銘盛《生活精神的純化》為一個42天徒步環島露宿街頭的行為。
 - 陳界仁《機能喪失第三號》由五名頭包紅布套、眼蒙黑布條、身穿素衣的年輕人·手腳繫著白紗布·以手搭前方人員肩膀·往武昌街電影院緩步慢行。
 - 石晉華開始《折線X年》一作·每日驗血糖並記錄數值(自1983年起迄今)。
- 1983-1984**
- 謝德慶與琳達·莫塔諾(Linda Montano)兩人用八英尺(2.4公尺)長的繩子綁在一起·維持一年時間·兩人必須待在同一個房間·卻不能碰觸彼此·直到一年。
- 1986**
- 洪素珍在台北春之藝廊演出《坐在綠中》·盤膝靜坐地板上·背後以幻燈機將其身影投影在以化學藥劑處理過的白紙上·助手用火點燃·影子燒盡留下一個人形缺口·原先的投影則穿透白紙映照在牆上。
- 1988**
- 阿布拉莫維奇與烏雷表演《愛人-長城行》·各自從長城兩端步行·在中間相遇並互道再見後·各自繼續自己的旅程及人生。
 - 王墨林等人發表《驅逐蘭嶼的惡靈》·由兩組人馬分兩路環島·高喊「我愛蘭嶼」、「還我生

存權」等口號，手持「請支持核廢場遷出運動」等標語，在核廢料儲存場會師，展開蘭嶼史上首次抗議遊行。

- 李銘盛在北美館大廳進行《李銘盛=藝術(第五部分)》，該行為主要是針對當時舉辦的「達達的世界展」提出嘲諷與反思，並以實際行動對具有反藝術傾向的達達致意。當時他拉下褲管，以大、小便製作「作品」，隨即被警衛驅離。

1990 • 在43歲生日時，歐蘭進行了第一次手術/表演，開始了她臉與身體的改變。

1991 • 張永村參加第二屆國大代表選舉，並將此行動化為個人之行為藝術作品《蒙娜麗莎杜象村》。他援用法國觀念藝術家杜象作品《LHOOQ》(將達文西的《蒙娜麗莎的微笑》一作畫上鬍鬚)，戴上黑帽與復古造型眼鏡，奇裝異服上街頭拉票。

- 高雄現代畫學會進行《台灣土雞競選專案》，由李俊賢主要策劃，參與者有管振輝、石晉華、莊明旗等數十人。將「競選總部」設在高雄的串門藝術空間，場地佈置有巨大廣告旗幟、選舉刊版、文宣、政見發表錄影帶等一應俱全，只是真正「參選」的是一隻紙糊假公雞。

1993 • 凡妮莎·畢克勞佛特在米蘭的第一個展覽《VB01》，展示一系列繪畫以及她過去八年的《食物日記》(Food Diary)。

- 李銘盛受邀參加威尼斯雙年展，發表《火球或圓》，以鮮血、翠綠、肉體及腥味中，控訴人類對生態還造成的暴力傷害，以自身軀體對整個文明社會，提出深沉反省與批判。

1994 • 為了《12平方米》(12 Square Meters)此作品，張洄全身沾滿魚油，赤裸地坐在一個充滿蒼蠅的茅房裡面，以此做為對許多亞洲人嚴苛生活條件的評論。在中國的審查及獨裁之下，張洄將行為藝術引入中國。

- 吳中燁策動《台北破爛藝術節》，整個戶外空間以廢棄物為主，他們以竹竿、塑膠布、競選或廣告旗，建構出一個違章社區，空間內隨處可見奇特的裝置藝術。
- 石晉華進行《走筆I、II、III》，目標是將一支筆所能留下的痕跡留在一或多張紙上。

1995 • 馬修·巴尼(Matthew Barney)以及保羅·麥卡錫(Paul McCarthy)錄製表演錄像而聲名大噪，讓楊卜德關於錄像的理論獲得最終驗證。

- 吳中燁與林其蔚策動《台北國際後工業藝術祭》，首開台灣噪音藝術節慶先河。

1997 • 阿布拉莫維奇在威尼斯雙年展表演《巴爾幹巴洛克》，並因此獲得首獎，她的表演是連續四天每天六小時，用金屬刷、肥皂及水來刷洗一堆牛骨，將骨上的殘肉刷下來。

1998 • 高俊宏進行《再會，我已從此離去！》，他攜帶一部箭頭狀箱型物件「地心號」，內置藝術家相關文件及睡袋等簡易生活物件，由台北縣樹林搭乘公共運輸工具，前往台南、彰化等地。

- 賴純純在台北SOCA發表《強力春藥》，現場放置五尊觀音塑膠立像，一旁放置金色馬桶供來賓休息之用。開幕當天擺下「春藥全席」供來賓享用，藝術家則身穿不同服飾為來賓上菜，演出一段起乩儀式。

1999 • 芮吉娜·荷西·歌琳多表演《誰能擦去痕跡》(Who can erase the traces?):從瓜地馬拉市的國家文化宮(總統府)(Palacio Nacional de la Cultura)步行到憲法法院(Corte de Constitucionalidad)，途中每隔固定一段時間將雙腳浸入人血中，留下血腳印，表示對前軍事獨裁者成為總統候選人的一種抗議。

- 湯皇珍開始《我去旅行》系列作品。

- 劉秋兒於高雄成立「豆皮文藝咖啡館」，成為台灣當代行為身體藝術之重要據點。
- 2000**
 - 集體創作組織「後八」宣告成立，成員包括：崔廣宇、江洋輝、劉榮祿、王曉蘭、簡子傑、陶美羽、陳麗詩、林家棋、陳建興、羅志良等。他們於同年發表《幸福社區－總體勤勉之含淚收割》乙作，將台北伊通公園裝置成展售藝術品的賣場，包含許多物件及集體行為照片。
- 2001**
 - 崔廣宇展出《十八銅人》系列行為錄像作品。
- 2002**
 - 劉秋兒開始提出「勞動藝術」概念，擴充台灣在行為藝術領域的論述內涵，「藝術靠勞動，勞動變藝術」成為經典口號。
- 2003**
 - 姚瑞中策展「金鋼不壞－台灣當代行為藝術錄像展」，集結全台灣20名藝術家及2個團體之文件錄像展。為台灣行為藝術史整理出第一條脈絡。
 - 高俊宏開始於台灣及離島各地進行《逆種植》一作，是以人的身體表層作為土壤的種植計畫。
- 2004**
 - 林其蔚《磁帶音樂》系列(音陽)的第一次於台北聲納國際科技藝術節，一場稱為「數位-類比音樂」中演出。
- 2005**
 - 歌琳多因為其《處女膜重建》(Himenoplastia)錄像作品，獲得雙年展「35歲以下藝術家」項目的金獅獎。然而，此作品在2004年於瓜地馬拉首次展出時，遭到了觀眾極為激烈的反彈。此備受爭議的錄像記錄了歌琳多接受處女膜重建手術的過程。
 - 姚瑞中編著《台灣行為藝術檔案》乙書，彙整國內行為藝術史料，脈絡化呈現台灣身體行為之發展歷程。
- 2007**
 - 蘇菲·卡爾藉由《好好照顧自己》(Take Care of Yourself)此作參加威尼斯雙年展，此作品名稱源自於她前男友跟她分手電子郵件的最後一行話。卡爾邀請了朋友、有數面之緣的人以及所有年齡層的女性，包含一隻鸚鵡及一隻手布偶，提供她們對這封分手電子郵件的詮釋，然後她將她們的詮釋展示在雙年展的法國館中。
- 2010**
 - 現代美術館舉行了瑪麗娜·阿布拉莫維奇回顧展《藝術家在現場》(The Artist Is Present)，這是該館首次專門以行為藝術為主題的大展，也成為該館最成功的展覽之一，甚至在社交媒體上引起風潮，在Tumblr上貼出觀眾因為坐在瑪麗娜對面而感動地淚流滿面的照片。
- 2014**
 - 阿布拉莫維奇在倫敦蛇型畫廊(Serpentine Gallery)表演了《512小時》，這是共達64天的表演，每天從早上10點到下午6點，一周六天。她唯一的材料就是她自己、觀眾以及經過挑選的日常用品來演繹不斷改變順序的事件。
 - 東冬·侯溫以《交錯在完美與破敗之間》獲Pulima藝術獎首獎。

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