

摘要

台灣行為藝術在 1980 年代因威權批判與社會造反而生成，此時期行為藝術家以一種「社會病者」的姿態展演於都市街頭、海邊岩岸、邊陲島嶼、公部門機構、藝術祭之中，而如此堅毅於脫離體制的社會批判力量，卻也在戒嚴消退後的 1990 年代逐漸式微。

本研究以 1987 年台灣解嚴作為梳理台灣行為藝術發展的時間座標，試圖探討台灣 1980 到 90 年代以社會造反為目的的行為藝術家，如何透過身體力行的方式實踐其社會批判工作。另外，本研究亦同時分析 1980 與 1990 年代行為藝術家，兩個世代之間看待社會批判的態度有何相同與相異之處。而本研究最後試圖探討，解嚴後社會環境與都市空間型態的改變，造成台灣行為藝術在發展上有何影響。

關鍵詞：戒嚴、解嚴、行為藝術、社會病者、反文化、噪音音樂

Abstract

Performance Art in Taiwan originated from the uprisings in society and the social criticism of authoritarianism in the 1980s. Over the period, performance artists displayed themselves as “Social Sufferers” putting on performances in spaces like city streets, rocky seashores, outlying islands, public sector institutions, and arts festivals. However, such continual force that devoted to social criticism outside Taiwan’s social system had gradually declined in the 1990s since the end of Martial Law on the island.

Following the timing of Taiwan’s lifting of Martial Law in 1987, this research tries to clarify the development of Taiwan’s Performance Art later in the 1980s and 1990s and discuss how these rebellious performance artists practiced their social criticism with body participation. In addition, this research also presents the similarities and differences between the varied attitudes towards social criticism among artists in the 1980s and 1990s. Lastly, this research intends to suggest how the socio-environmental changes and the city transformation in Taiwan after the lifting of Martial Law would influence Taiwan’s Performance Art.

Keywords : Martial Law, lifting of Martial Law, performance art, Social Sufferer, counter-culture, noise music