

冬雨模糊天際線—— 以當代藝術觀點策劃「女性藝術家」展覽

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這次我受宜蘭美術館邀請，以策展人的身份協助策劃年底關於宜蘭女性藝術家的大展「冬雨·遠山·近海—宜蘭當代女性藝術家」。本展覽以 2022 年為節點，邀請 12 位女性藝術家，李雅雯、李瑋、李翡文、林思瑩、郭慧禪、梁曉勤、游幸嫻、黃湘智、楊林、蔡旻芸、盧熾宇、簡吟如（按姓名筆劃排序），部分藝術家在宜蘭出生長大，部分在宜蘭居住生活並從事創作。創作形式媒材多元，有平面繪畫、水墨、雕塑、陶瓷、影像、綜合媒材、裝置等等，創作的主題也相當廣泛，從自身創作實踐到當代議題等等。透過宜蘭美術館之地區性特色，以藝術展覽與教育活動，回應臺灣女性藝術家在歷史上的表現，同時進行宜蘭女性藝術家相關資料整理與出版。

「冬雨·遠山·近海—宜蘭當代女性藝術家」的展覽標題，是透過藝術家的問卷回饋，統整出幾個關鍵詞句，再由策展人與館方集體討論所產出的共識。問卷的內容主要是針對藝術家自己與宜蘭的連結，生命中的記憶或是故事，或是宜蘭的人文歷史與環境對於創作的影響等等。除了這次標題所選用的「冬雨」、「遠山」、「近海」等屬於宜蘭的記憶風景之外，其實藝術家也提供了很多宜蘭人的共同生活經驗，像是「天際線」、「烏鶯追」、「三合院」、「龜山島」、「單手撐傘騎單車」等等。本次展覽並不是每一件作品都與宜蘭有直接相關聯性，但希冀透過藝術家的記憶經驗，喚醒宜蘭在地的區域特色的認同感。

從策展人的角度來說，透過問卷的方式，將藝術家自身的經驗作為展覽主題，對我來說是第一次，嘗試透過策展的策略操作，除了加強地方區域性特色之外，也同時模糊性別的邊界。性別與身份（gender and identity）的議題，在當代藝術的領域中一直佔據著很大篇幅。女權主義與藝術

發展在 1960 年代末期，當時的藝術家將身體視為與社會政治景觀，透過各式的創作，使用強硬的手段抵抗男性藝術世界，逐漸削弱性別二元論中以父權主義為中心的藝術環境。¹近年來與「女性藝術家」有關的展覽蓬勃湧現，多少也是承接二十世紀中後期所倡導的女權運動的效應，在藝術界持續發酵。例如：2020 年亞洲大學美術館「藝識流淌 14 女性藝術家聯展」、2021 年大墩美術館「臺中市女性藝術家聯展」、2021 年順益臺灣美術館「女性的超越：小我到大我與自我」、2021 年日本森美術館配合東京奧運所舉辦的「Another Energy 展：不斷挑戰的力量—世界的女性藝術家 16 人」，甚至在今年 2022 年 6 月，由臺灣女性藝術協會策劃，與臺東縣政府合作舉辦「愛與希望—2022 世界女藝匯流藝術季」，於臺東美術館、國立臺灣史前文化博物館、臺東生活美學館等三個場館分三個子題為期三個月同步展出。當然除了公私立美術館級別的空間展覽之外，藝廊及私人空間對於「女性藝術家」的主題展覽也是百家爭鳴。2018 年安卓藝術「靜水盪漾：菲律賓女性藝術家聯展 Casting Stones into Still Water」、2022 年晴山藝術中心「百花齊放—女性藝術家聯展」、同年大象藝術空間「自然使之一女性的當代凝視」也是以女性藝術家為核心的策展議題。

然而在 1980 年代之後，因為全球化的擴展與衝擊，越來越多的藝術家關注身體與性別的駁雜性（hybridity）與流動性（fluidity），鬆動原始的性別男女二元論的認知，解構對於性別的刻板印象，呼應著當下「後身份/postidentity」與「後性別主義/postgenderism」的探論與梳理。²也因此女權運動在當代藝術的創作主題，也從 20 世紀中期的女性主義（feminism）所指涉的女人（women），透過許多藝術家的創作積累，伴隨著社會運動與性別平權，推演至

當下泛指具有「陰柔特質」(femininity)的對象與角色，著重於自我覺察與認同，而不僅僅只是先天的生理構造，或是社會性別的框架產物。以最具有當代藝術指標的英國透納獎(Turner Prize) 2019年得獎藝術家泰·莎妮(Tai Shani)為例，在她的受提名訪問影片中提及，在她的作品中的「女人城」，並不是一個由生理構造區分的城市，而是只要認同自己是女人的任何人都可以是城裡的一份子。³也就是說，近年來在當代藝術範疇探論「身份與性別」等相關議題的藝術家，已經不局限於生物構造上所區分的「生理男」或是「生理女」，而是一種自我認同的過程，是隨時隨地可以變異、可以轉換、可以選擇的流動光譜。

也因此，以我對當代藝術的解讀觀點，本展覽在2022年以「女性藝術家」為主體，觀念上還是承接二十世紀中後期的思想脈絡，當時藝術家與社會運動者所關注的「生理女」和「生理男」二元論性別權力的對視，與現今當代藝術所談論的性別平權意識在本質上還是有些許差異。然而當我以一個策展人的身份，如何面對官方既定的展覽主題，只能透過多層次的檢視與分析，以策展方法與論述來加強本展覽在當代藝術範疇的正當性，同時強化區域特色，並且模糊性別的邊界性。

宜蘭美術館一直以來都是著重區域特色的展館，秉持以宜蘭藝術創作者為依歸，透過回顧展的方式，從學術與美術館的角度重新梳理宜蘭美術發展的歷史脈絡。展出藝術家們，都是在二十世紀中後期有傑出表現的宜蘭人，例如：藍蔭鼎、楊英風、邱亞才等等，但與大環境的時間斷點相比較，當時藝術界的女權運動卻也才剛剛開始。所以回顧宜蘭美術館所舉辦過的展覽，因為美術館自身的區域使命，加上藝術家的時代背景的關係，基本上都是「男性」藝術家的舞臺，然而在性別平權為普世價值的今日，美術館藉由舉辦「冬雨·遠山·近海—宜蘭當代女性藝術家」的展覽，嘗試對應宜蘭地區不同性別與不同時代的藝術家群體，我認為就宜蘭美術館的官方立場，這是一個適當且必要的回應以及轉圜。

這次所邀請展出的十二位藝術家，展出作品的創作主軸大多都來自於自身經驗的延伸，從生活記憶、材質美感、視

覺操作等表現範疇，其實沒有任何一個藝術家的作品是特定針對「性別平權」的議題來做創作。也因此，從策展人的角度來說，儘管以「女性藝術家」為主體的展覽，雖然並不是當代藝術的極大值，然而透過策展策略嘗試去除「女性」在傳統上的性別標籤與刻板印象。利用問卷的書寫反饋，選用「冬雨·遠山·近海」作為展覽主題，盡可能減少在文字上對於生理性別的形容或是定義，以藝術家自身的故鄉記憶以及情感連結，聚焦在藝術的創作本質，讓本展覽所詮釋的性別與身份認同觀點，能更符合當代藝術所尋求的理想狀態。

宜蘭也是我的故鄉，我在這裡出生長大。策展並不是我的專業，我的策展經驗都是來自於自身對於當代藝術的創作展覽與研究。從2011年於關渡美術館，與藝術家陳曉朋獨立策劃「我的澳大利亞」，邀請十位澳洲藝術家到臺灣展出。同年也參與國立臺北藝術大學主辦「超旅程未來媒體藝術節」策展團隊，擔任展覽執行職務。之後受聘於臺東縣政府擔任臺東鐵道藝術村策展人，前後規劃並執行相關展覽及藝術推廣等活動。2012年下半年因赴中國任教之後，就不再以策展人的身份活動，2014年回臺灣至今，都是以藝術創作及展覽發表為主要工作項目。也因此，承接宜蘭美術館的策展專案，從藝術家轉換成策展人，對我來說已經不僅僅是一個藝術專業的實踐，還附加了一種對於地區的認同情感，希望能將自己所學專長及國際經驗，為宜蘭盡點心力。

1 費恩伯格(Jonatjan Fineberg)，《藝術史：1940年至今天》，陳穎、姚嵐、鄭念緹譯，上海社會科學院出版社，2014，頁391-394。

2 簡·羅伯森(Jean Robertson) & 克雷格·邁克丹尼爾(Craig McDaniel)，《當代藝術的主題：1980年以後的視覺藝術》，匡驍譯，南京：江蘇出版社，2012，頁65, 68-69。

3 原文 "A City of Women, it's not a biological city, for me, this is a city for anyone that wants to define themselves as such.," Turner Prize 2019 Nominee | Tai Shani | Turner Contemporary, Tate, 2019/10/4, www.tate.org.uk/whats-on/turner-contemporary/turner-prize-2019/tai-shani (Downloaded at 2022/8/25), 3:23-3:30.

Blurring skyline in the winter rain: A Joint exhibition of female artists from the perspective of contemporary art

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I was invited by the Yilan Museum of Art to curate the year-end exhibition, “Winter Mountain, Rain and Sea: Contemporary Female Artists of Yilan”. For this exhibition, we invited twelve female artists, including Li Ia-Wen, Lee Wei, Li Fei-Wen, Lin Szu-Ying, Kuo Hui-Chan, Liang Hsiao-Chin, Yu Hsing-Shan, Huang Hsiang-Chih, Yang Lin, Tsai Min-Yun, Lu Yen-Yu, Chien Yin-Ru, to represent the year 2022. Some of them were born and grew up in Yilan, while some were living and working there for their art. Their art forms and media are diverse, ranging from drawing, painting, ink painting, sculpture, and ceramics to video, mixed media, and installation art. Furthermore, the themes of their works are quite extensive, and touch upon the practice of their own artistic creativity to contemporary issues. While Yilan Museum of Art adheres to its regional mission, this exhibition is reacting to the performance of Taiwanese female artists in history through artistic display and educational activities. At the same time, the exhibition will also serve as a record and an account for the organization and publication of materials related to Yilan female artists.

The title of the exhibition, “Winter Mountain, Rain and Sea: Contemporary Female Artists of Yilan”, was formulated by the keywords taken out of the feedbacks from questionnaires to the participating artists. With discussion, the curator and the museum collective then reached a common theme. The content of the questionnaire was focused primarily on the connection between the artists and Yilan, the memories or stories in their lives, or the influence of Yilan’s human history and environment on their creative work, etc. In addition to

the “Winter Rain”, “Distant Mountains”, and “Near Sea” that belongs to the images of Yilan were included in the title, the artists also provided many other life experiences of Yilan people, such as “Skyline”, “Black drongo chase”, “Three-section compound”, “Guishan Island”, “Cycling with one hand holding an umbrella”, and so on. Not every work in this exhibition is directly related to Yilan, but it is our hope that, through the artist’s experience and memories, it will evoke, and strengthen the identity of Yilan’s local characteristics.

In terms of curating methodology, to learn about and exploring the artists’ own experiences through questionnaires and using the results as the theme of the exhibition was for me a new and exciting approach. By adopting this curatorial strategy, we managed to formulate an exhibition theme that not only strengthened local and regional characteristics, but also helped to blur traditional definitions of gender. The issue of gender and identity has been one of the dominating currents in contemporary art since the breakthrough of feminism and feminist art in the late 1960s. The first generation of gender-conscious artists regarded the body as a social-political landscape. Through diverse art forms, they defiantly resisted the normative male-dominated art world and over time, gradually wore down the patriarchal-centered art environment and its traditional binary conception of gender.¹ In recent years, exhibitions featuring “female artists” have become de rigueur, a direct result of the overwhelming success of the feminist movement of the mid-to-late 20th century. One example of this development

was the joint 2020 exhibition of fourteen female artists, “The Consciousness Flows Within”, at Asia University Museum of Modern Art. Other examples include, the 2021 “Taichung City Female Artists Group Exhibition”, at Taichung City Dadun Cultural Center, “Women’s Transcendence: From Small Self to Big Self + Myself” in Shung Ye Museum of Formosan Fine Arts, and “Another Energy: Power to Continue Challenging - 16 Women Artists from around the World” at the Mori Art Museum arranged to accompany the Tokyo Olympics. From June this year, the three month joint exhibition, “Love and Hope – 2022 World Women’s Art Festival”, organized by the Taiwan Women’s Art Association in collaboration with the Taitung County Government, exhibited simultaneously at three major institutes with each exhibition space adhering to a distinct theme: Taitung Art Museum, National Museum of Prehistory, and National Taitung Living Art Center. Apart from all the female-dominated exhibitions taking place in public institutions, the exhibition featuring female-centered themes or “female artists” has also become popular in the private art galleries and museums. Good examples of this practice are, “Casting Stones into Still Water”, a group exhibition by Philippine female artists at Mind Set Art Center in 2018, “Hundreds of Flowers in Bloom - Female Artists Group Exhibition” at Imavision Gallery in 2022, and the recent exhibition based on issues involving exclusively female artists, “Nature – Women’s Contemporary Gaze” at Da Xiang Art Space.

However, after the 1980s, due to the deep penetration and lasting effects of globalization and postmodern western ideas, more and more artists began to focus their attention on the hybridity and fluidity of body and gender. It led to the erosion of the traditional conception gender as a binary biological fact and the deconstruction of perceived sexual stereotypes and images, echoing the fashionable contemporary discussions of “post-identity” and “post-genderism”.² Through the steady accumulation of creative works by countless artists, along with the broader social trends of gender equality, the themes of the feminist movement in contemporary art have been developed from the mid-20th century feminist concepts of “woman” or “womanhood” to the more current notions of “femininity”

as a range of subjective roles. They focus on self-awareness and identification rather than an innate physical structure or biological fact and frame gender as a social construct. Take the 2019 British Turner Prize-winning artist Tai Shani as an example. In her nomination interview, she said, “A City of Women, it’s not a biological city, for me, it’s a city for anyone that wants to define themselves as such.”³ That is to say, in recent years, artists who have explored issues related to “identity and gender” in the field of contemporary art no longer feel limited to express gender in terms of “physical male” or “physical female” as defined by biological science. Instead, they see gender a free self-identification process, or a spectrum that can be altered, converted, and selected anytime and anywhere.

Therefore, based on my understanding of contemporary art, this exhibition, with its focus on “female artists” in 2022, is a continuation of the ideological trends of the mid-to-late twentieth century. At that time, artists and social activists were concerned about the battling in the binary power of gender between “biological female” and “biological male”. In essence, there is still a slight difference from the awareness of gender equality discussed in contemporary art today. As the curator for an exhibition that will be held in a governmental venue with an established theme, I feel it necessary that I try to strengthen the legitimacy of the exhibition in the contemporary art field by adopting a curatorial strategy and thesis through multi-level examination and analysis. By doing so, I hope to emphasize the local and regional characteristics of the exhibition and to formulate an exhibition theme that will help to subvert the traditional notions of the gender binary.

Yilan Museum of Art (referred to below as the Museum) has always been committed to the conservation and promotion of regional characteristics. This commitment pertains to artists and creators born or living in Yilan, and through retrospective exhibitions of their art, the Museum preserves an invaluable academic record of the historical development of Yilan art. The artists presented in past exhibitions have all been outstanding Yilan natives from the middle and late 20th

century and include such luminaries as: Ran In-Ting, Yuyu Yang, and Chiu Ya-Tsai. However, at the time, the feminist art movement was in its infancy and only spreading slowly on the world stage. Looking back and assessing past exhibitions held by the Museum, we notice how the regional mission of the Museum and the artist's historical backgrounds reflected social dynamic of traditional gender structures. Those shows were basically a stage for "male" artists. Today gender equality and feminism dominate the social order, and in response to this new social and political reality, the Museum has organized the exhibition, "Winter Mountain, Rain and Sea: Contemporary Female Artists of Yilan", where artists in all parts of the Yilan area help to call attention to gender biases and feminist issues of the past and present. I think this attempt to balance its past biases is an appropriate and necessary response by the Museum.

For the twelve artists invited to the exhibition this time, most of their works follow a few creative themes, such as the extension of their own experiences, the aspects of life memories, material beauty, or visual manipulation. In fact, none of the artists' works were created with the specific aim to address the issue of "Gender Equality". Therefore, from the curator's point of view, the exhibition focuses on "female artists" is not in the greatest favor of contemporary art; nevertheless, I try to eliminate the traditional gender label and stereotype of "women" through curatorial strategies. Using the written feedbacks gathered from the questionnaire, I chose "Winter Mountain, Rain and Sea" as the theme of the exhibition. The nature of the theme helped to avoid forceful notions of biological and social gender issues, and instead allowing the artists' own hometown memories and emotional connections to come into focus through the creative essence of art. This would give the gender and identity perspectives interpreted in this exhibition a more natural voice, yet still a voice in line with the ideals sought by contemporary art.

Yilan is also my hometown. It is where I was born and raised. Curating is not my specialty major. Rather, my curatorial experience has come from my own creative work, exhibition, and research of contemporary art. In 2011, I curated "My

Australia" with the artist Chen Shiau-Peng and invited ten Australian artists to exhibit in Taiwan. That same year, I also participated in the curatorial team for the "Trans Journey Future Media Festival", hosted by Taipei National University of the Arts, where I served as an exhibition executive. Later, I was employed by the Taitung County Government as the curator of the Taitung Railway Art Village, to plan and manage related exhibitions and art promotion activities. In the second half of 2012, I went to teach in China and stopped working as a curator. Since my return to Taiwan in 2014, I have been focusing on my own art and exhibitions. Indeed, undertaking this curatorial project at Yilan Museum of Art, which involved shifting my role from artist to curator, gave me the opportunity to engage my artistic skills and knowledge and strengthened my identification with the region. It is my sincere hope that, through my expertise and international experience, I can do my best for Yilan.

1 Fineberg, J., *Art Since 1940*, translated by Chen Ying, Yao Lan and Zheng Nian-Ti, Shanghai Academy of Social Science Publishing, 2014, p.391-394.

2 Robertson, J. & McDaniel, C., *Themes of Contemporary Art: Visual Art after 1980*, translated by Kuang Xiao, Nanjing: Jiangsu Publishing, 2012, pp.65,68-69.

3 "A City of Women, it's not a biological city, for me, this is a city for anyone that wants to define themselves as such.", Turner Prize 2019 Nominee | Tai Shani | Turner Contemporary, Tate, 2019/10/4, www.tate.org.uk/whats-on/turner-contemporary/turner-prize-2019/tai-shani (Downloaded at 2022/8/25), 3:23-3:30.