策 展 論 述
Curatorial Essay

跨 域 讀 寫 ： 藝 術 中 的 圖 書 生 態 學

Cross-Domain Reading & Writing:

A Biblio-ecology in Art

跨域讀寫：
藝術中的圖書生態學

簡麗庭

> 為了找到書本A，首先查書本B，它會指出書本A的位
> 置。為了找到書本B，首先查書本C，如此下去，永不
> 停止……。
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> ——波赫士（ Jorge Luis Borges）[1]

　　藝術與書在歷史中有著千絲萬縷的關係，從形式上來說，書是圖像的重要載體，也是材料科學、工藝技術、造形與裝飾美學的交滙之處。從內容來說，書所承載的文學、歷史、神學典故也為圖像的敘事提供了座標，從而將詩與繪畫綑綁成一對姊妹藝術（sister arts）。儘管手工書隨著「美術」這個概念和架上繪畫的興起，一度淪為工藝品而未受到足夠的重視，然而1960年代新興的藝術門類「藝術家的書」（*livre d'artiste*）[2]，標示出藝術家對於抹除高／低藝術界分的興趣，並且藝術家在此不只是作為插圖作者，而進一步成為書的全權規劃者。甚至

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1　Jorge Luis Borges, "The Library of Babel". James E. Irby trans.
2　台灣對這個主題的引介首見於國立歷史博物館舉辦的展覽及其專書《藝術家的書：從馬諦斯到當代藝術》（臺北市：國立歷史博物館，2007）。

Cross-Domain Reading & Writing: A Biblio-ecology in Art

JIAN Li-Ting

> *To locate book A, consult first book B which indicates A's position; to locate book B, consult first a book C, and so on to infinity....*
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> -Jorge Luis Borges[1]

We can find a tight connection between books and art in history. Speaking of form, books are important information carriers and where materials, craftsmanship, the art of shaping and decoration meet. As for content, books contain literature, history, mythology, etc., making them good references for visual art and linking poetry and paintings together as sister arts. Handmade books were ignored and classified as crafts when fine arts and easel paintings became the hit, but the emerging art category in 1960s, the "artists' books" (*livre d'artiste*)[2], erased the boundary between high and low art. Authors of those artists' books were more than illustrators but editors with full autonomy. Further in contemporary art world, Hal Foster claimed that

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1   Jorge Luis Borges, "The Library of Babel". James E. Irby trans.
2   This idea was introduced to Taiwan by National Museum of Taiwan History's exhibition and the exhibition catalogue, *Artist Books: From Matisse to Contemporary Art*, National Museum of Taiwan History, Taipei, 2007.

在當代藝術中，若干被藝術史家哈爾・佛斯特（Hal Foster）形容為「檔案趨力」（archival impulse）[3]的案例，顯示出這些「檔案藝術家」（archival artists）不滿足於個體的自我表現，而是透過將檔案重組再製連結上歷史與真實經驗，其中的檔案涉及各種規格的影像、聲音、文字與物件，當然也包括書籍。

　　然而，這個展覽雖以書為核心概念卻不是書展，它並非單純將書帶入美術館，或在美術館中再現或還原某種關於書的文化情境。一方面，藝術作為一個社會子系統，它的經濟規模和參與範圍遠遠比不上圖書或出版的系統，[4]藝術僅能作為浩瀚的圖書系統的微小折射。另一方面，藝術有時和文化處在對立面，它不是文化現象的複本，而是透過藝術批判性的動能去突顯某些文化處境的荒謬，或揭露隱藏在某些文化現象背後的真

3　Hal Foster, "The Archival Impulse", *October* 110 (Autumn, 2004), pp. 3-22.

4　雖然出版與藝術是兩個運作方式大不相同的市場，然而我們可以從一個不精確的比較中理解兩者規模的差異。根據Market Line公布的報告，2016年全球圖書營業額約1154億美元，這佔全球出版業營業額的44.4%。而中國雅昌藝術市場監測中心（AMMA）與法國公司Artprice共同發布的「2017年度全球藝術市場報告」中，全球藝術市場公開拍賣成交額約149億美元。其中當代藝術的份額更是微不足道。
"Global Publishing", *Market Line*, modified: 2017/04, accessed: 2018/06/13 https://store.marketline.com/report/ohme9769--global-publishing/.
劉家蓉，〈Artprice：2017年全球藝術市場成長兩成，中國市場仍為重中之重〉，《非池中》，last modified: 2018/03/13，accessed:2018/06/13，http://artemperor.tw/focus/1990。

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some works had "archival impulse,"[3] and those "archival artists" weren't satisfied with their individual performance; therefore, they remixed archives and associated them with history or real experience whilst their archives might be of different formats, such as video clips, audio files, words, objects, and of course, books.

Even though books are the essence of this exhibition, this isn't a book fair. This exhibition is more than merely bringing books to or showcasing certain cultural scenes in books in the art museum. On one hand, the art sector, as a subsystem of the society, brings less economic impact and engagement than that of the publishing sector,[4] and it's only a minor reflection to the much greater publishing sector. On the other hand, art is sometimes against culture. It's not a replica of cultural phenomenon but a powerful force to highlight absurdity in a culture through its critical nature, revealing truth hidden behind certain cultural

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3   Hal Foster, "The Archival Impulse", *October* 110 (Autumn, 2004), pp. 3-22.

4   Although publishing and arts are two markets with quite different operation, we can analyse their difference with a not-so-accurate comparison on their scales. According to Market Line's report in 2016, the book segment's revenue was approximately US$115.4 billion, equivalent to 44.4% of the global publishing market's overall value. Meanwhile, according to the collaboration report made by Art Market Monitor of Artron (AMMA) of China and Artprice of France, "The Art Market in 2017," global art auctions only had a total revenue of US$14.9 billion, not to mention how little the contemporary art segment contributed to the revenue.

"Global Publishing", *Market Line*, modified: 2017/04, accessed: 2018/06/13 https://store.marketline.com/report/ohme9769--global-publishing/.
劉家蓉，〈Artprice：2017年全球藝術市場成長兩成，中國市場仍為重中之重〉，《非池中》，last modified: 2018/03/13，accessed:2018/06/13，http://artemperor.tw/focus/1990.

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實。因此，我們試圖透過藝術家的視角，審視書及其周邊的閱讀、寫作、裝幀、出版、保存、分類等文化活動，而將展覽命名為「跨域讀寫：藝術中的圖書生態學」。

它首先涉及閱讀和寫作，這也是關於書最直接、最基礎的活動，它們早已融入於教育體系中，其重要性無庸置疑。然而我們更關注讀寫過程中「跨域」（cross-domain）的意義，在此並未使用「跨領域」（interdisciplinary）或「跨界」（crossover）這樣的字眼，乃是著眼於「跨域」一詞的雙重的用法：

一方面它指向學科領域或不同文化經驗之間的跨越，使閱讀和寫作活動在不同脈絡交織下開展創造性的可能。然而跨域的過程也意味著領域的開放與疆界的模糊，特定領域中的固有價值因此受到挑戰。從這個觀點來看，跨域過程實則涉及「專業態度」與「總體實踐」的課題。在我與陳貺怡教授共同策劃的「複合物世代」（Generation of Complex）[5]展覽中，曾對此展開一些討論。事實上，當藝術家遊走於諸領域之間，專業與非專業對於跨域創作而言可能都是合法的，這兩種態度的區別在於，前者的跨域符合該學科領域既有的專業，因此「做什麼像什麼」，後者則是透過藝術家獨特的手段來介入其它領域，因此可說是「什麼都以自己的方式來做」。就創作的總體實踐

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5　陳貺怡、簡麗庭，〈複合物世代：藝術專業與總體性的辯證〉，《複合物世代；校慶美展2014》（新北市：國立臺灣藝術大學，2015），頁8-16。

phenomenon. Therefore, we intend to examine cultural activities relating to books, such as reading, writing, binding, publishing, preserving, categorising, etc. through the eyes of the artists, and we entitle this exhibition as Cross-Domain Reading & Writing: A Biblio-ecology in Art.

First, the exhibition talks about reading and writing, which have been the most direct and fundamental activities that relate to books and become part of our education schemes. Without a doubt, they are very important. However, we pay more attention to the characteristic of "cross-domain" as we abandon words like "interdisciplinary" or "crossover." We adopt the term "cross-domain" for its dual meanings:

The word "cross-domain," on one hand, refers to applying knowledge in different disciplines or cultures to make reading and writing diverse and innovative, and it also suggests openness of different fields of study and blurring of boundary, challenging existing values in a system. From this point of view, cross-domain incorporates "proficiency" and "practice of 'the total work of art' (*Gesamtkunstwerk*)," which Prof. CHEN Kuang-Yi (陳貺怡) and myself had discussed in our curatorial project, "Generation of Complex."[5] Nevertheless, in other cases, when artists jumping between different disciplines, it's alright to be not professional enough in their interdisciplinary practice. Thus, the difference between these two types of crossing-overs is that in the previous case, practitioners follow certain rules in their own industry to "do what they have to do," while in the latter

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5   Chen Kuang-Yi and Jian Li-Ting, 〈複合物世代：藝術專業與總體性的辯證〉，《複合物世代；校慶美展2014》(New Taipei City:National Taiwan University of Art, 2015), pp. 8-16.

來說，它可能是多種專業的並置，也可能像當代藝術一樣通過刻意的非專業，來解構各學科既有的體制，從而雜揉為一個化學反應般的複合物。

另一方面，字面上的「跨域讀寫」還具有另一種資訊工程的意義，指向在不同網域間請求權限以讀取或寫入資料。某些資訊的共享（比如用一個帳號登入多個不同的平台）有助於使用的便利性與訊息的互通，然而它同時也有資訊安全的隱患，比如通過跨站請求偽造（cross site request forgery）取得特定用戶的讀寫權限，從而盜取或篡改訊息。從這個意義上來說，它或可作為當代藝術的隱喻。因為當代藝術既受惠於藝術機制對於跨域實踐的合法性認證，使得藝術家不用一再辯解其創作為何「是藝術」，同時藝術家的叛逆性格又經常試圖透過反藝術（anti-art）或非藝術（non-art）的手段突破既定權限，儘管它們多數已被強大的藝術機制收編。

其次，作為一種藝術的圖書生態學考察，我們關注藝術界人士如何看待書，以及他們究竟看哪些書？為此，我們規劃了一個策展研究《105學年臺灣藝術類博碩士論文最受歡迎參考書目排行榜》（The Most Popular References of Art Theses and Dissertation in Taiwan 2017），它假設一個人讀的書會影響其思維方式，那麼調查藝術圈的熱門讀物顯然有助於促進觀眾理解藝術圈的主流想法，並且這種調查應該是科學的，而不是任由藝術家推薦。由於難以對藝術圈進行有效的普查，因此我們鎖定藝術類博碩士生，他們是藝術界的年輕世代，其熱衷的課.題

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case, artists incorporate knowledge in other fields of study with their unique practice so they can "do whatever they want in their own ways." As for practice of "the total work of art", it's either juxtaposition of multiple professional services or a compound produced by non-professionals to deconstruct certain systems on purpose, like the way contemporary artists have applied.

On the other hand, "cross-domain reading and writing" suggests an idea in the information technology industry: access other networks to view or edit data. Authorisation between different platforms, for example, logging in to multiple platforms with the same account, brings convenience to our life and makes information more accessible, but it also causes security issues like cross-site request forgery, which steals or re-writes certain data by access to certain users' accounts. This seems to a metaphor of contemporary art, which artists are benefited from the public's recognition of interdisciplinary practice among art sectors, waiving their efforts to explain "if their works are art," whereas rebellious artists' usually resort to anti-art or non-art to break through the existing forms – even though they've all been concluded in the powerful art system.

Secondly, our exhibition is a case study on "the biblio-ecology in art," so we care about how people in the art sector think about books and what books they actually read. We, therefore, conducted a research project, named The Most Popular References of Art Theses and Dissertation in Taiwan 2017 which we presumed that books influenced how people think, and thus the popular read among the art sector would reveal its mainstream idea. This project was based on statistics rather than artists' personal recommendation. As it's impractical to conduct research with everyone in the art sector, we focused on those

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也反映出學術議題的流行趨勢。因此我們以教育部學科分類下的「藝術學門」及其下屬的十個「學類」為依據，包括：美術學類、雕塑藝術學類、美術工藝學類、音樂學類、戲劇舞蹈學類、視覺藝術學類、綜合藝術學類、民俗藝術學類、應用藝術學類、藝術行政學類。鎖定前一年度的藝術類博碩士論文，將其參考書目依引用數量統計出來。[6]儘管這個統計發生了嚴重的失誤，而未將105學年「美術學類」的314名「美術學系」畢業生列入，成為一個美術學系以外的藝術類圖書排行，它仍一定程度地說明藝術圈的閱讀傾向，它在美術學類以外的其他學類仍是準確的。

　　同時也邀請了鄧肯‧蒙弗（Duncan MOUNTFORD）、林宏璋、陳貺怡、陳曉朋、鄒永珊、周曼農、許家維、齊簡、邱杰森、莫珊嵐（Margot GUILLEMOT）、張致中等十一位藝術家參與。他們過去的作品與教學都和藝術的知識面向有關，並因應書、閱讀、寫作的主軸提出許多有趣的計畫，其論題可從三個方向來討論：

一、閱讀與研究

　　人們閱讀的目的各不相同，正如英國作家維吉妮亞‧伍爾

6　調查資料皆來自「臺灣博碩士論文知識加值系統」，https://ndltd.ncl.edu.tw/。其中，民俗藝術學類下屬系所已改制，故105學年並無畢業生。

who were pursuing their master or doctorate degrees as they represented new generation and thus the academic trend in the future. We conducted research according to the 10 subcategories in the art sector defined by the Ministry of Education, which are fine arts, sculpture, crafts, music, theatre and dance, visual art, general art study, folk art, applied arts, and art administration, and we set eye on the graduation thesis in the previous academic year, analysing the most popular references among art school students. In spite of a serious error, which we excluded 314 students pursuing fine arts degree in the academic year of 2016-2017, the list still illustrates reading trend in the art sector to some degree. It still presents accurate statistics on other subcategories other than fine arts.

We also recruit 11 artists in this exhibition: Duncan MOUNTFORD, LIN Hongjohn (林宏璋), CHEN Kuang-Yi (陳貺怡), CHEN Shiau-Peng (陳曉朋), TSOU Yung-Shan (鄒永珊), CHOU Man-Nung (周曼農), HSU Chia-Wei (許家維), CHI Chien (齊簡), CHIU Chieh-Sen (邱杰森), Margot GUILLEMOT, and CHANG Chih-Chung (張致中). They not only relate their works and teaching schemes to the acquiring of knowledge but also conduct interesting projects about books, reading, and writing. I would like to discuss them in three different aspects:

I.   Reading and researching

We all read with different purposes. To Virginia Woolf, some

6   All the statistics came from the website of National Digital Library of Thesis and Dissertations in Taiwan. https://ndltd.ncl.edu.tw/. As the subcategory of folk art was no longer in existence, it had not graduates in the academic year of 2016-17.

夫（Virginia Woolf）曾概略區別了兩種讀者，一種因為學習而閱讀，另一種她稱之為真正的讀者（true reader）則是因為純粹的熱情而閱讀；前者往往依循特定主題有系統的涉獵知識，後者更傾向享受閱讀之樂。

　　至於在中文的脈絡中，「讀書」經常被賦予更多現實的意義，比如宋真宗的〈勸學詩〉談到書中自有「千鍾粟」、「黃金屋」、「顏如玉」，這在科舉選才的年代意味著知識和從政、財富與人生規劃之間的連結。衍生而來，「讀書人」或所謂「文人」也就具有學者和潛在的政治家的身份。相反的，對於書的純粹熱情反或過度熱衷反而是無益的，正如蒲松齡在其小說〈書痴〉所評論的「天下之物（…）好則生魔。」[8]顯然讀書不是自溺其中，而有實踐、淑世的面向。因此，〈書痴〉的主角郎玉柱真正培養出應試能力時，反而是在顏如玉不准他讀書，轉而學習琴、棋、結交朋友之後的事，也就是從「讀死書」轉變為一個內化了諸多涵養的文人。

　　延伸而來，則是閱讀與個體的自我培養之間的關係。如同董其昌建議的「讀萬卷書，行萬里路」，以兼備理性的知識與感性的經驗。這種見多識廣，多方涉獵的狀態，或可類比於歐洲文藝復興時期所強調的「全人」（universal man）概

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7　Virginia Woolf, "Hours in a Library", *Collected Essays, II*. (London: Hogarth Press, 1966-67).

8　〔清〕蒲松齡，《聊齋誌異・書痴》，《中文百科在線》，last modified: 2011/07/29，accessed:2018/07/03，http://www.zwbk.org/MyLemmaShow.aspx?zh=zh-tw&lid=197376。

aim at learning and follow the map in their minds to acquire structured knowledge, and some appear to be her "true readers," reading purely for passion. The latter enjoy reading more than the former.

In Chinese context, "reading" usually comes with utilitarianism. For example, Emperor Zhenzong of Song Dynasty (宋真宗) stated in his poem that food, wealth, and beauty were all available in books, which demonstrated the link between knowledge and politics, wealth, and personal career in the era that relied on the imperial examination to hire staff. As a result, "readers" or "literati" were equal to scholars or politicians, while people with pure or extreme enthusiasm on reading received no benefits. As Pu Songling (蒲松齡) criticised it in one of the tales in his novel, *Strange Stories from a Chinese Studio* (聊齋誌異), "Everything you favour becomes a devil in the world,"[8] revealing that studying was not for satisfying oneself but for serving the society. Thus, not until the main figure in the tale, Lang Yuzhu (郎玉柱), was prohibited from studying and began to learn music and make friends as suggested by Yan Ruyu (顏如玉) was he able to handle the exam. He turned to a scholar with extensive knowledge in different fields from a bookworm.

And then, the relationship between reading and self-cultivating. To equip oneself with both rational knowledge and emotional experience, we should follow Dong Qichang's(董其昌) suggestion: "Studying and travelling are both essential in our

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7   Virginia Woolf, "Hours in a Library", *Collected Essays, II*. (London: Hogarth Press, 1966-67).

8   Pu Songling, *Strange Stories from a Chinese Studio*, last modified: 2011/07/29, accessed:2018/07/03. http://www.zwbk.org/MyLemmaShow.aspx?zh=zh-tw&lid=197376.

念，也就是無所不知、多才多藝的人，阿爾貝蒂（Leon Battista Alberti）稱之為「只要願意就可以做任何事的人。」[9]另一方面，博學的或全人的素養，亦反過來影響藝術實踐，藝術因此得以連結上知識體系，從而有別於手工技藝，具有智性的語言。

在這次展覽中，藝術家們分別展現出不同的閱讀興趣。比如鄒永珊的《我們的凝視》直接以讀者作觀察對象，通過即時影像捕捉觀眾的閱讀百態。此外，文獻與檔案已成為當代藝術重要的方法論，這亦促使藝術家投入文本的複寫、重組、考證與研究等工作，比如林宏璋的《一個日本人與台灣的對話（1707年）》、齊簡的《手影重重》等作品，透過翻譯、仿製、抄寫再現了特定的文本。也有藝術家聚焦於特定主題，並對此展開資料收集與調查，比如張致中的《Gevær》（來福槍）對挪威傳說的調查、許家維的《黑與白》針對大熊貓和馬來貘的文化史考察、邱杰森對於地圖學和地景的研究、森嵐工作方圖（邱杰森和莫珊嵐）在《日安！陳中村先生》中對於北投中心新村的記錄、以及鄒永珊在《尋找蘋果》所收集的各種檔案。

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9   "Renaissance Man", *Encyclopedia Britannica*, accessed: 2018/07/03, https://www.britannica.com/topic/Renaissance-man.

life." We can resemble a person who has rich knowledge and experience to the "universal man" of the Renaissance: a talented person embrace all knowledge and "a man can do all things if he will"[9] as to Leon Battista Alberti. Vice versa, one's practice of art would be affected by his/her rich knowledge. Therefore, art is linked with knowledge and thus differentiates itself from crafts, turning to be a new language with its own philosophy.

In this exhibition, artists show their own preferences in reading; take TSOU Yung-Shan for example, her work *Our Gaze* observes readers' behaviours and projects how they read on screens. Moreover, as archiving becomes a vital methodology in contemporary art, we're seeing a group of artists remaking, re-constructing, investigating, and researching on these information carriers. LIN Hongjohn's *Dialogue between a Japanese and a Formosan (1707)* and CHI Chien's *Hand Shadows and More Hand Shadows* re-present certain archive through translating, replicating, and transcribing. Some artists set eye on certain topics and conduct their research accordingly: CHANG Chi-Chung investigates a Norwegian anecdote in *Gevær* (Rifle); HSU Chia-Wei studies the history of pandas and tapirs in *Black and White*; CHIU Chieh-Sen researches on cartography and landscape; C&G Art Group (composed of CHIU Chieh-Sen and Margot GUILLEMOT) documents Heart Village in Beitou in their *Bonjour! Mr. Chenzhongcun*; TSOU Yung-Shan collects various documents in her *Searching for Apples*.

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9   "Renaissance Man", *Encyclopedia Britannica*, accessed: 2018/07/03, https://www.britannica.com/topic/Renaissance-man.

二、寫作與製書

　　就書的傳統功能來說，承載文字和圖像訊息是其主要任務，然而我們並不必然能在其中區別文字作者和插圖作者，當代藝術家的身份經常隨著跨域實踐而游移，甚至藝術家艾倫・卡布羅（Allan Kaprow）早在1958年就已倡言：「如今年輕藝術家們無需再宣稱『我是畫家』、『我是詩人』或『我是舞蹈家』。他們都是『藝術家』。」[10]

　　然而對於寫作這種日常活動來說，它與藝術的關係還有待討論。比如這次參展的藝術家如鄒永珊、周曼農、陳貺怡、林宏璋等人都是作家，分別活躍於文學、劇場、藝術史與藝術評論等領域，但是他們的寫作和藝術創作卻不能混為一談。與之相對的，陳曉朋的《作家》系列則刻意在藝術家和作家身份間建立某種關係，她本是諷刺地提問，為何如今在學院體系中培養出來的藝術家都被迫像作家一樣寫文章，生產「創作論述」？

　　另一方面，製書的活動源遠流長，它不只是將文章具體化為書本而已，藝術活動也參與其中，並隨著版畫技術的發明，而從手工抄本轉變為複數的生產。儘管自1870年代起，有許多重要的藝術家為書製作插圖，然而將書視為一種獨立自主的媒材與藝術形式，則要等到1960年代迪特・羅特（Dieter

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10　Allan Kaprow, "The Legacy of Jackson Pollock" (1958), Jeff Kelley ed., *Essays on the Blurring of Art and Life* (California: University of California Press, 2003), p. 9.

II. Writing and bookmaking

Traditionally, books functioned as carriers of texts and images, while their writers and illustrators were not necessarily distinguishable. In modern time, contemporary artists shift between different identities according to their interdisciplinary practice, and artist like Allan Kaprow even claimed in 1958, "Young artists of today need no longer say, 'I am a painter' or 'a poet' or 'a dancer.' They are simply 'artists.'"[10]

However, we still have to further explore the relationship between writing, which is our everyday activity, and art. For example, some participating artists, like TSOU Yung-Shan, ZHOU Man-Nung, CHEN Kuang-Yi, and LIN Hongjohn, are active writers in literature, theatre, art history, and art critic, but their writing are not in the same stream as their art. On the contrary, CHEN Shiau-Peng's *Author series* tries to link the identities of artists and authors on purpose, with her ironically questioning why artists rising from school of art are forced to write "artist statement" like writers do.

On the other hand, bookmaking has a long history: it not only turns essays into physical copies of books but engages artistic activities. With the invention of printmaking techniques, bookmaking evolved from transcribing to mass production. Although some of the leading artists had worked as book illustrators since 1870s, it wasn't until 1960s, when Dieter Roth, Edward Ruscha created iconic works which later classified as "artists' books," that book was viewed as a medium and a form

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10 Allan Kaprow, "The Legacy of Jackson Pollock" (1958), Jeff Kelley ed., *Essays on the Blurring of Art and Life* (California: University of California Press, 2003), p. 9.

Roth）、愛德華‧魯沙（Edward Ruscha）等藝術家創作出指標性的作品，這些案例後來形成了新的門類，被稱為「藝術家創作書」。正如學者柯孟德（Christophe Comentale）所指出的，藝術家創作書是一個相當西方的概念，並且有別於插畫書（*livre illustré*），它不是根據一個既定的文本而作的，藝術家在此享有完整的自主權，可以自由的規劃其作品。[11]文字在此並非必要，許多藝術家更關注如何將書作為一種造形與媒材的實驗場域，也因此，藝術家創作書「本身是一件藝術品而非作品的傳播方式。」[12]它的多元面貌與跨域特質也同時拓展了藝術和出版疆界。

　　因此我們也邀請了許多藝術家創作書展出，包括鄒永珊以複合媒材拼貼再手工裝幀成書的《關係》系列，以及後續將它們影像化並重新編輯的《flip!》系列作品。陳曉朋也延續她對造形和語言符號的興趣，展出一系列藝術家創作書，包括向藝術史重要案例致敬的《獻給那些藝術家的禮物》[13]、與《現代美術》期刊合作的別冊《藝術家尋找自己的禮物》，以及玩味命名與圖像／色彩關係的《畫廊集》（The Gallery Book Series）和《彩色書》（The Colourful Book Series）系列作品。

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11　Christophe Comentale，「藝術創作書：定義與現況」，《藝術家的書：從馬諦斯到當代藝術》（臺北市：國立歷史博物館，2007），頁24-28。
12　Christophe Comentale，「藝術創作書：定義與現況」，頁26。
13　此書有裝框和木盒裝兩種版本，此次展出的是裝框版。

of art. Christophe Comentale mentions, artists' books are the products of Western culture and different from picture books (*livre illustré*). Artists' books are not based on any existing stories; instead, they allow artists to showcase their works with full autonomy.[11] Texts are not necessary when more attention are casted on how to make books the experimental venues for shaping and mediums. Therefore, an artist's book "is not an advertisement of art but an artwork itself."[12] The different characteristics and interdisciplinary practice applied on the making of artists' books also prompt the art sector and the publishing sector to expand.

Thus, we invite many artists to exhibit their artists' books. TSOU Yung-Shan makes mixed media collages and binds her handmade books in the *Relationship* series, and she further visualises the books and edits them as the *flip!* series. CHEN Shiau-Peng continues her passion in shaping and symbols to make a series of artists' books, including *Gifts for Those Artists*[13] which pays tribute to masterpieces in art history, Gifts Artists Look For which she collaborates with *Modern Art* (a periodical issued by Taipei Fine Arts Museum), The Gallery Book Series and *The Colourful Book Series* that plays with titles, images, and colours.

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11   Christophe Comentale, "藝術創作書：定義與現況", *Artist Books: From Matisse to Contemporary Art* (National Museum of Taiwan History, Taipei, 2007). pp. 24-28.
12   Christophe Comentale, "藝術創作書：定義與現況" , p.26.
13   This book has two editions. One is framed, and another is stored in wooden box.

三、書與知識圖式

　　作為知識的象徵，書的重要性不言而喻，儘管歷史上不乏反智識主義者憂慮知識帶來的禍害，或試圖回返到某種棄絕知識而相對純淨、樸素的生活狀態中，抑或嘲弄知識和知識份子的價值。即使如此，也很少人會真正拒絕看書，事實上書經常無涉於嚴肅的價值，而是生活樂趣的來源。大量「不正經」的書的流傳，揭示了世界本是一個世俗與神聖、通俗與專業並存的複合體。並且隨著有意識地整理、保存、分類書籍，而使知識得以反覆積累而更加拓展，構築了龐大且深具活力的社會子系統。換言之，我們不僅通過書認識世界，甚至也通過對書的整理而建構世界。

　　波赫士曾將他心中天堂指為圖書館，也曾將宇宙等同於圖書館。圖書館至少具有兩種與世界相比擬的意義：一是它巨大的、隨著館藏擴充而持續增長的規模，正如人類知識疆界和知識生產的不斷積累與擴增；二是它必須透過某些分類方式建立秩序，從而進入人們認知的範圍，雖然這其中並無所謂完美的分類。無論按類型、書名、作者名、地區、階級等標準，總是會收納進一些不太符合的對象。即使像杜威（John Dewey）廣受圖書館歡迎的十進制圖書分類法，也無可避免帶有「客觀」的偏狹。作家阿爾維托・曼古埃爾（Alberto Manguel）因此批評：「雖說杜威的方法可以運用在任何書籍分類上，然而從他劃分主題所反應的世界觀來看，卻驚人的畫地自限。」[14]

III.   The knowledge schemes

The importance of books, which are the symbols of knowledge, is beyond description. Even though we could tell from the history that anti-intellectualists used to be concerned about potential damages resulting from knowledge, or someone pursued pure and simple lifestyle by abandoning knowledge, or people made a mock of knowledge and scholars, there've been rare cases that people did refuse to read because, most of the time, books entertained people rather than covering serious issues. A great number of entertaining books circulating in the world reveals that the world is a complex mixing secular and sacred values, generality and expertise. Systematically organising, preserving, and categorising books make accumulation and expanding of knowledge possible, and thus construct a huge, dynamic sub-society. In other words, we not only learn about the world through books but create a world based on the structured knowledge in books.

Borges described library as his heaven and as universe. Library has at least two characteristics similar to the world: First, it's huge, and it keeps expanding as its collection increases, like the way human accumulate knowledge and expand their understanding to the world by researching. Second, it enters our recognition through specific order based on classification, while no perfect classification system could be found in the world as whichever logic is applied – genres, titles, authors, areas, or classes – would it fail to include some books under certain categories. Even the widely-used Dewey Decimal Classification proposed by John Dewey has its "biased objectivity." Alberto Manguel thus criticised, "Though Dewey's method could be applied to any grouping of books, his vision of the world,

無論如何，某種圖書館的分類學意象和百科全書式的知識圖式引起了藝術家的興趣，促使藝術家將特定材料重新劃歸類屬，建構起非典型的知識，從而賦予事物新的意義。比如鄧肯‧蒙弗搭建一個不可進入的《幽靈圖書館》，書架中暗藏閃爍的燈光，回應圖書館興起與衰頹的歷史。許家維的《黑與白》則提議一種基於色彩學的動物分類方式，並且透過演員將大量的訊息快速地朗讀出來。陳貺怡的《24小時的肥皂箱講座》則取法海德公園（Hyde Park）的肥皂箱，邀請多位講者（包括本次展出的藝術家）舉行二十四場，每場一小時的演講，並將文件記錄放在網路串流平台流通，突顯出語言與知識作為表演的課題，以及美術館面向公眾的社會功能。

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14　Alberto Manguel，《深夜裡圖書館》，黃芳田譯（臺北市：臺灣商務，2008），頁62。

reflected in his thematic divisions, was surprisingly restricted."[14]

Whatsoever, libraries' classification and the knowledge schemes in encyclopaedia interest artists and prompt them to re-categorise specific materials, building up new, atypical knowledge schemes and entitling things with new meanings. Duncan MOUNTFORD builds an inaccessible *Ghost Library* with lights flickering on and off on the bookshelves to respond to the rise and fall of library in history, and HSU Chia-Wei proposes a new classification for animals based on colours in his *Black and White*, with performers reading a great amount of message aloud rapidly. CHEN Kuang-Yi's *24-hr Soapbox Speech* is inspired by the soapbox talk at Hyde Park, which she invites 22 speakers, including the participating artists of this exhibition, to deliver a one-hour speech; she documents the speeches and uploads them to streaming platforms to highlight that language and knowledge can be the themes of performance and that art museums are responsible for communicating with the public.
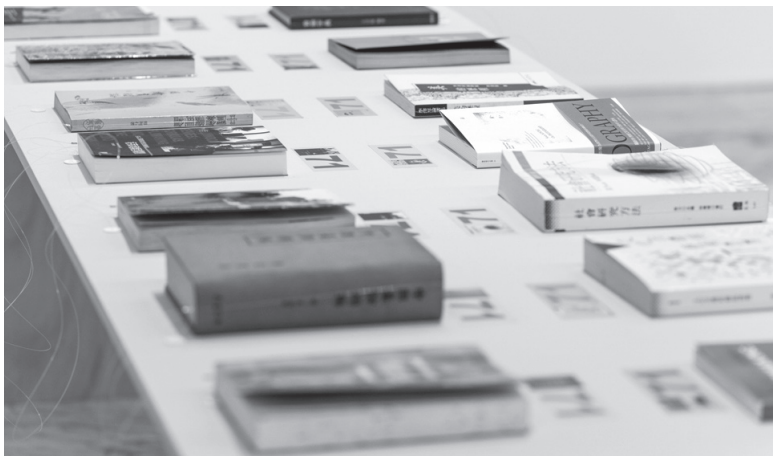
Translated by Rye Lin Ting-Ru (林庭如)

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14 Alberto Manguel, *The Library at Night*, (New Haven & London: Yale University Press, 2008), p. 59.

105學年臺灣藝術類博碩士論文
最受歡迎參考書目排行榜

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　　調查資料均來自「臺灣博碩士論文知識加值系統」，以中華民國教育部學科主題分類之「藝術學門」及下屬的十個「學類」為範圍，統計105學年（2016年8月至2017年7月）博碩士畢業論文所引用參考書目。

　　調查視角以讀者選書的傾向為考量，因此同一書的不同版本、譯本都計入該書的數量，但同一研究生引用同一書的不同版本則採計一次，不重覆計算引用量。

　　※未包括美術學系

The Most Popular References of Art Theses and Dissertation in Taiwan 2017

The statistics came from the website of National Digital Library of Thesis and Dissertations in Taiwan, which analysed the most popular references of art theses and dissertation during August 2016 to July 2017, with the category of fine arts and its ten subcategories defined by the Ministry of Education of Taiwan.

We aimed at inspecting readers' preference in books, so we defined a book of different editions or different translators as the same book. If a student quoted the same book but extracted information from its different editions, we only counted it once rather than doubling the counts.

*Department of Fine Arts were excluded.

展場中的參考書。（劉蓬粢攝影）

The referances in the exhibition.

(Photo by Liu Wei-Tsan)

畢業生人數 Number of Graduates: 741

排名 Rank	引用次數 Times Cited	作者與書名 Authors and Books
1	29	Berger, John。《觀看的方式》（*Ways of Seeing*）。
2	27	王文科。《教育研究法》。
3	25	Kandinsky, Wassily。《藝術中的精神》（*Concerning the Spiritual in Art*）。
4	24	劉思量。《藝術心理學─藝術與創造》。
5	23	葉至誠、葉立誠。《研究方法與論文寫作》。
6	22	陳懷恩。《圖像學：視覺藝術的意義與解釋》。
7	21	張曉華。《創作性戲劇教學原理與實作-藝術與人文學習領域統整教學的方式》。
8	20	Sturken, M. & L. Cartwright。《觀看的實踐：給所有影像世代的視覺文化導論》（*Practices of Looking. An Introduction to Visual Culture*）。
8	20	張春興 。《教育心理學－三化取向的理論與實踐》。
8	20	蔡清田。《教育行動研究》。
11	19	Cresswell, Tim。《地方：記憶、想像與認同》（*Place: a Short Introduction*）。
11	19	林玫君。《創造性戲劇理論與實務：教室中的行動研究》。
11	19	張曉華。《教育戲劇理論與發展》。
11	19	陳向明。《社會科學質的研究》。

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15	18	Benjamin, Walter 。《迎向靈光消逝的年代》（*The Work of Art in the Age of Mechanical Reproduction*）。
15	18	陳傳席。《中國繪畫理論史》。
17	17	Arnheim, Rudolf。《藝術與視覺心理學》（*Art and Visual Perception*）。
17	17	姚一葦。《戲劇原理》。
17	17	陳瓊花。《藝術概論》。
20	16	Giannetti, Louis D.。《認識電影》（*Understanding Movies*）。
20	16	Jung, Carl. G.。《人及其象徵：榮格思想精華的總結》（*Man and His Symbols*）。
20	16	王秀雄。《美術心理學》。臺北：臺北市立美術館，1991。
20	16	朱光潛。《談美》。高雄：復文圖書出版社，1994。
24	14	Kandinsky, Wassily。《點線面：繪畫元素分析論》（*Point and Line to Plane*）。
24	14	Yin, Robert K.。《個案研究：設計與方法》（*Case Study Research Design and Methods*）。
24	14	楊沛仁。《音樂史與欣賞》。
24	14	管倖生等。《設計研究方法》。
24	14	潘淑滿。《質性研究：理論與應用》。
29	13	Bachelard, Gaston。《空間詩學》（*The Poetics of Space*）。
29	13	平珩編。《舞蹈欣賞》。
31	12	Aristotle。《詩學箋註》（*Poetics*）。
31	12	Barthes, Roland。《明室‧攝影札記》（*Camera Lucida*）。

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31	12	Deleuze, Gilles。《弗蘭西斯‧培根：感覺的邏輯》（*Francis Bacon: The Logic of Sensation*）。
31	12	呂鈺秀。《臺灣音樂史》。
35	11	Anderson, Benedict。《想像的共同體：民族主義的起源與散布》（*Imagined Communities: Reflections on the Origin and Spread of Nationalism*）。
35	11	Brockett, Oscar. G.。《世界戲劇藝術欣賞》（*History of the Theatre*）。
35	11	高行健。《論創作》。
35	11	劉昌元。《西方美學導論》。
35	11	劉豐榮。《艾斯納藝術教育思想研究》。
40	10	〔唐〕張彥遠，俞劍華註釋。《歷代名畫記》。
40	10	Bishop, Claire。《人造地獄：參與式藝術與觀看者政治學》（*Artificial Hells: Participatory Art and the Politics of Spectatorship*）。
40	10	Flick, Uwe。《質性研究導論》（*Qualitative Sozialforschung*）。
40	10	Honour, Hugh & John Fleming。《世界藝術史》（*A World History of Art*）。
40	10	Kandinsky, Wassily。《藝術與藝術家論》（*Essays über Kunst und Künstler*）。
40	10	Merleau-Ponty, Maurice。《眼與心》（*L'Œil et l'Esprit*）。
40	10	Neelands, J. & T. Goode。《建構戲劇：戲劇教學策略70式》（*Structuring Drama Work: a Handbook of Available Forms in Theatre and Drama*）。

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40	10	Patton, Michael Quinn 。《質的評鑑與研究》（*Qualitative Evaluation and Research Methods*）。
40	10	李醒塵。《西方美學史教程》。
40	10	周積寅。《中國畫論輯要》。
40	10	林曼麗。《臺灣視覺藝術教育研究》。
40	10	曾長生。《超現實主義藝術》。
40	10	葉重新。《教育研究法》。
53	9	Alexander, Victoria D.。《藝術社會學：精緻與通俗形式之探索》（*Sociology of the Arts: Exploring Fine and Popular Forms*）。
53	9	Balme, Christopher。《劍橋劇場研究入門》（*The Cambridge Introduction to Theatre Studies*）。
53	9	Baudrillard, Jean。《擬仿物與擬像》（*Simulacra and Simulation*）。
53	9	Freud, Sigmund。《夢的解析》（*The Interpretation of Dreams*）。
53	9	Freud, Sigmund。《精神分析引論新講》（*A General Introduction to Psychoanalysis*）。
53	9	Gombrich, E. H.。《藝術的故事》（*The Story of Art*）。
53	9	Kester, Grant. H.。《對話性創作：現代藝術中的社群與溝通》（*Conversation Pieces Community and Communication in Modern Art*）。
53	9	Thompson, Kristin & David Bordwell。《電影藝術：形式與風格》（*Film Art: An Introduction*）。

53	9	Wolfram, Eddie。《拼貼藝術之歷史》（*History Of Collage*）。
53	9	王文科。《質的教育研究法》。
53	9	夏學理等。《文化行政》。
53	9	孫惠柱。《戲劇的結構與解構：敘事性結構和劇場性結構》。
53	9	陳惠邦。《教育行動研究》。
53	9	陳朝平、黃壬來。《國小美勞科教材教法》。
53	9	黃壬來 主編。《藝術與人文教育》。
53	9	黃玉珊、余為政編。《動畫電影探索》。
53	9	劉振源。《超現實畫派》。
53	9	蔣勳。《藝術概論》。
71	8	Berger, John & Jean Mohr。《另一種影像敘事》（*Another Way of Telling*）。
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