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「現代中的傳統」(Tradition in the Modern)

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文化中，傳統與現代的觀念往往處於對峙的情境，雖然不至於有絕對的二元性。藝術中總是以「衝擊」一詞來描述現代化或現代性帶給傳統的不適應症狀，似乎暗示兩者並不相容，乃是一種典範的移轉。這種邏輯顯示傳統與現代有如水火不容的斷裂情況。吾人若順此來看待現代藝術，將朝向傳統被「取代」、「邊緣化」的思維方向，而錯失現代對傳統是否有「延伸」與「深化」的詮釋可能，尤其是亞洲藝術。

亞洲現代藝術的誕生和歐美現代藝術的發展並不雷同，其實有著雙重調適困境：文化內外的差異以及自我新舊的承續，因此更為複雜而多因，必須更仔細析理。英國歷史學者霍布斯邦(Eric Hobsbawm)曾於1983年提出「傳統的發明」(The Invention of Tradition)之概念，認為傳統是現代論述下的產物，並非老舊之物更非來自古老的時空殘存。換言之，現代性的體質生產出傳統而不是顛覆或消滅傳統，傳統在此操作下也不是回到過去而是立足現代且朝向未來。晚近我們常聽到一句文化口號「老就是新」(old is new)，從這個角度來審視，其實有此深層的意義。藉由此問題意識，本專題提出一些議題號召各國有興趣研究者以案例來探討與辯證：

1. 亞洲各國現代藝術發展中如何選擇性地面對傳統？含納或排斥的情形如何？最後的「結」局是什麼？
2. 亞洲各國現代藝術如何發明傳統？有無如下情況：以傳統之名行現代論述之實？或反之亦然或第三種狀況？
3. 作為一種方法論思維，「現代中的傳統」對亞洲現代藝術研究有無新的啟示或啟發？
4. 其他關於在現代藝術中找尋傳統、運用傳統、發明傳統的軌跡與作為。

專注於「現代中的傳統」是一種提醒與懷疑，不視為理所當然地反覆審視亞洲藝術與西方藝術關係的變化及演變意涵。

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Tradition in the Modern

When discussing culture, the concepts of tradition and modernity often find themselves in a juxtaposition, though duality is not absolute. In the realm of art, the term "impact" is often used to describe the discomfort caused by modernization or modernity in relation to tradition, seemingly implying an inherent incompatibility and a paradigm shift. This logic suggests a rupture between tradition and modernity, deeming the two as incompatible as oil and water. If we approach modern art from the above-mentioned perspective, we may lean towards a mindset of tradition being "replaced" or "marginalized," missing out on the potential for modernity to "extend" and "expand" on tradition, especially in the context of Asian art.

The emergence of modern art in Asia and the development of modern art in Europe and the US are not the same, yet they face a similar dual dilemma: the differences within and outside of cultures, as well as the continuity between the old and the new, thus making it more complex and requires further detailed analysis. In 1983, British historian Eric Hobsbawm introduced the concept of "The Invention of Tradition," suggesting that tradition is a product of modern discourse, not of long-established existence or remnants of ancient times. In other words, tradition, instead of being subverted or eliminated, is in fact produced by the nature of modernity. Under this framework, tradition does not mean returning to the past, but rather building on the present and moving towards the future. Recently, we often hear the cultural slogan "old is new," which, when viewed from this perspective, carries a more profound meaning. With such awareness, this monograph raises a few issues and calls upon researchers interested in the topic from around the world to explore and debate the following:

1. How do various Asian countries selectively approach tradition in the development of modern art? What are the instances of inclusion or exclusion? What is the eventual "outcome"?
2. How does modern art in Asian countries invent tradition? Are there instances involving the use of tradition to express modern discourses, or vice versa? Is there perhaps a third scenario beyond these two?
3. As a methodological framework, does "tradition in the modern" provide new insights or inspirations for the study of modern art in Asia?
4. Other trajectories and actions related to the seeking, utilizing, and inventing of tradition in modern art.

Focusing on "tradition in the modern" serves as a reminder and questioning that nothing should be taken for granted when examining the transformations and evolution of relationships between Asian art and Western art.