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Artistic Struggles in the Social Field:

The Relationship between New Generation Artists of Taiwan and Exhibition Spaces

◎鄒淑慧*、葉佳琪**

Shwu-Huoy T zou and Chia-Chi Yeh

*作者為元智大學藝術創意與發展學系暨藝術管理研究所助理教授。

**作者為元智大學藝術管理研究所碩士班畢業生。

摘要

展覽空間與藝術家有密不可分的關係，展覽是藝術家溝通訊息的媒介，展覽空間則是藝術家表現自我的競技場域。社會空間存在的資本形式、階級競爭、權力關係攸關藝術家在藝術場域中生存的條件，展覽場域中的各種運作法則與機制則牽動藝術家的成就發展。本文以實際觀察台灣當代藝術現象與生態，試圖從法國學者布爾迪厄的場域概念出發，剖析台灣當代藝術場域中展覽空間與新生代藝術家之間的密切關連，以及作為被支配者的這些藝術家如何在各類展覽空間中，力求達到支配者所建立的價值標準，進入必要連結的藝術網絡，累積自我的資本形式總量與其他藝術家競逐，以取得在藝術場域中佔有個人所追求的位置和聲望。

關鍵詞：場域、社會空間、展覽空間、藝術場域、資本形式、階級競爭、權力關係

Abstract

There is a close relationship between exhibition spaces and artists. Exhibition is an important means of communication for artists. Exhibition space is then a struggling field for where the artist expresses themselves. The forms of capital, class struggles, and power relations in the social space are concerned with artist's existence in the art field. The various operations and systems in exhibition fields affect accomplishments of artists. Through the observations on current phenomena of Taiwan's contemporary art, the paper studies the relationship between new generation artists of Taiwan and exhibition spaces by applying the field theory of Pierre Bourdieu. Within a variety of exhibition spaces, Taiwan's young artists, as a dominated class, have tried to achieve the dominator's value criteria in order to enter the artistic networks, to accumulate capital forms of self to compete with peers, and ultimately, to obtain the desired position and prestige in the art field.

Keywords : Field, Social Space, Exhibition Space, Power Relations, Artistic Field, Forms of Capital, Class Struggle