

# 賴純純作品中空間意涵的社會轉向

## Towards the Society: The Meaning of Space of Jun T. LAI's Art Works

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## 摘 要

賴純純（1953-）生於臺北市，是 1980 年代以來臺灣現代藝術發展過程中代表性的藝術家之一。其自 1985 年之後活躍於臺灣藝壇，以「存在與變化」系列建立起個人的創作特色。四十餘年來，她的創作包括繪畫、雕塑、裝置等不同形式，究其專業養成的背景，並非來自傳統雕塑的訓練，而是從繪畫到空間裝置的觀念表現。

本文以賴純純 1980 年代以來的藝術發展歷程及創作變化，探討其作品中空間表現之社會意涵，並指出標誌性的關鍵作品，做為探查其創作與社會關係的轉變歷程。研究發現，賴純純 1980 年代的「存在與變化」系列標舉出其創作上探究人與空間關係的興趣，然而當時對於空間的詮釋與探討，雖已具備精神性的哲學思維，表現上卻仍以白盒子內的空間演繹為主。1986 年賴純純號召成立 SOCA 現代藝術工作室，並於首檔展覽中發表〈無上無下〉，此作可視為其創作更向日常空間開展的發軔。另一方面，SOCA 做為臺灣「替代空間」的先聲，著眼於獨立的、自由的、不受審查的表達，具有將藝術推向大眾、公共化的企圖，亦反映了 1980 年代臺灣藝壇空間政治的狀態。

1998 年，賴純純受邀製作臺北市中和線捷運南勢角站的公共藝術作品〈青春美樂地〉。自此之後，她投入公共藝術創作並發表大量作品，在這些公共藝術的創作中，更進一步地體現了「人與空間關係」。賴純純創作中的空間意涵，在此亦逐步走向面向社會、更具公共性的傾向。這一對於空間的詮釋與表現，使得賴純純的創作別具入世的色彩，在更接近日常的空間生產中，達成其「人、自然與宇宙」關係的領悟與實踐。

**關鍵詞：**賴純純、存在與變化、SOCA 現代藝術工作室、公共藝術、空間政治

## Abstract

Jun T. LAI (1953-) was born in Taipei and is one of the representative artists in Taiwan since the 1980s. She has been active in the Taiwanese art scene since 1985 by “Being and Transformation” series. For more than forty years, her works include paintings, sculptures, installations and other different forms. She does not develop from the training of traditional sculpture, but the conceptual expression from painting to space installation.

This article investigates the concept about “space” of LAI’s works. Since 1980’s, LAI had mentioned the relationship between humans and space in her works. However, though the interpretation of space at that time had already possessed spiritual philosophical thinking but was limited in the white box. In 1986, LAI established SOCA and present the first exhibition by “Neither Top Nor Bottom”. This work can be regarded as the beginning of her art towards the daily space. On the other hand, SOCA, as the forerunner of Taiwan’s “alternative space”, claimed free and uncensored expression, it also promoted art to the public. SOCA reflected the spatial politics of Taiwanese art scene in the 1980s.

From 1998, LAI has devoted herself to public art. “Youth Melody” was sited at Nanshijiao Station on the Taipei Zhonghe Line MRT. In her public art works, the “relationship between people and space” has been further embodied. The space connotation in LAI’s works has gradually moved towards to the society and more public tendency. This interpretation and expression of space and color has

achieving her understanding and practice of the relationship between “human, nature and the universe” and closer to daily life.

**Keywords: Jun T. LAI, Being and Transformation, SOCA, Public Art, Spatial Politics**