

## Subjectivation under Paracolonial Situation

1980s-1990s period should come as no surprise as many artists focusing on that era have strong feelings towards society and because of those shared emotions collaborate and form communities. Our collaboration can be seen as one of these group projects. Another such project is Living Clay, a Taiwanese art collaboration initiated by Chen Chieh-jen in 1986. That was the most important work that originated in the 1980s-1990s period and was showed in 1986 and 1988. On the other hand, this seemingly promising and enthusiastic era also saw Chen Chieh-jen question his previous works and the true meaning of the lifting of martial law, which eventually led him to stop making art for a number of years. The year 1988 was indeed significant. It was not simply a celebration of globalization, which was a result of the free trade campaign driven by European and US conservatives; rather, if we looked more closely into Chen Chieh-jen's works, it was evident that he realized that it was a time of a kind of schizophrenic *unheimlich* as well. His stopping making art can be seen foremost as an escape from globalized political and economic relations of production; at the same time, it was an instinctive reaction as life politics emerged. In this sense, the year 1988 was not merely a climatic period in Asia. Rather, it was more of a climax intertwined with death, be it memories of death or metaphors of death. It could also be seen as a kind of suicide that took place when individuals became part of a collective social entity or when Taiwan was able to reconnect with the world. In a way, the project on Chen Chieh-jen's "journey of becoming an art maker" interprets and explores the deep dynamics between the artist and culture and is thus critical and innovative. Therefore, the project on Chen Chieh-jen (or on the 1980s) is in effect a cultural and geological analysis and explores the "journey of becoming an art-making individual."

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