

Interview with Tomoko Yoneda

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VOP 我記得《日本家屋》這個系列是2010年關渡雙年展時你來台灣拍攝的對嗎？在台灣的這些日本老屋，可說是日本與台灣過去歷史關係的重要遺跡。日本在二戰後從台灣撤退，有些房子也由國民政府的軍方人員接手住過一段時間，或者輾轉作為其他用途，因而反映出了複雜的台灣現代史。你的拍攝是怎麼開始的？在此之前已做過這方面的調查了嗎？

米田 2009年關渡雙年展找我討論展覽我的作品的時候，我正在南韓首爾拍攝已廢置的「韓國國軍機務司令部（韓文縮寫為「KIMUSA」）」。「KIMUSA」是為了防堵軍隊內部的思想犯和北韓間諜的情報組織而設立。軍政時期，人們非常害怕他們嚴酷的審訊和拷問，有人說他們還對民間人士進行秘密偵查並偽造罪行。這棟有著現代主義風格的建築最早原是日本的軍醫院，象徵著日本對韓國的佔領。但經過韓國國內幾番討論之後決定拆掉，現已改建為國立現代美術館。

我探索受政治狀態與歷史變化而改變的建築——特別是第一眼往往不會留意到的、在擺飾與裝潢裡被深埋掩藏的歷史痕跡。我拍攝的那些照片因此是抽象、黑白的，一眼看上去並不會讓人覺得與這棟建築的歷史背景有任何直接的關聯。這些視覺隱喻不只是來自消逝的歲月時光，也是如今在恐怖與暴力中一種平凡的邪惡。

VOP I recall your *Japanese House* series was shot in Taiwan for the 2010 Kuandu Biennale? To a certain extent, these old Japanese houses in Taiwan are demonstrations of the historical relationship between Japan and Taiwan. After the Japanese forces left Taiwan following the end of World War II, some of these houses were occupied by Kuomintang military officers and their families for a period of time, others were utilised for different purposes, thus reflecting a complex facade of modern Taiwanese history. How did your photography project on this come about? Did you undertake any related research prior to this?

TOMOKO In 2009 the organisers of the Kuandu Biennale approached me to discuss featuring my work and at the time I was in the midst of photographing the abandoned headquarters of the National Military Defense Security Command (DSC, abbreviated in Korean as “KIMUSA”) in Seoul. KIMUSA was a counterintelligence agency that prevented ideological dissent in the military and the infiltration of North Korean intelligence. During military rule, KIMUSA was known for its interrogations and trials, which involved cruel torture. There were also speculations and trials of KIMUSA conducting secret spy work on civilians and persecuting some using false allegations. The building itself was originally built in the modernist style for the Japanese military hospital, which symbolized the Japanese occupation of Korea. It was demolished after some deliberation in Korea and the National Museum of Modern and Contemporary Art now stands in its place.

I explored the buildings that had been altered by political status through historical changes—where the traces of history are often buried and embedded deep in artifacts and decoration left behind—usually not visible at first glance. Those images look abstract or even monochromatic. At first, you would see nothing in direct connection with the history

統治者會在各種公共場所、街頭或甚至離城鎮遙遠的土地上，興起象徵權力的建築物和紀念碑。雖然建築物在興建時反映著統治者的意識形態，不過經過國家權力的變遷，建築所擁有的意義也有所變化。因此，我開始想像台灣是否也有像南韓的KIMUSA一樣、有著如同複雜的近代歷史見證者般的建築物，這便是這個系列的起點。

同時，我為了製作另一件作品《平行人生：以理查·佐爾格（Richard Sorge）為中心的國際諜報團密會場所》（2008）而進行研究時，我發現「佐爾格間諜網¹」的主要成員尾崎秀實²也曾在台北度過了少年時期。因此，我一直以來也在想著存在於日本以外的日本究竟是什麼樣子。但由於我在關渡的計畫之前從來沒有去過台灣，也沒做過任何研究，所以在得知台灣仍有日本家屋時就感到有些驚訝。我當時在倫敦就開始做研究，很遺憾我無法閱讀中文，因此只能尋找英文資料。因為二戰前的資料不夠多，我還到大英圖書館和倫敦大學東方與非洲研究學院查看日文藏書，才得知了日本家屋的存在。後來關渡美術館的工作人員也給予很多幫助，尤其是在我尋找日本家屋所在地的時候。

—— 台灣在日本時代留下來的老房子很多，但你選擇拍攝了日治時期總督府長官的女兒之家、還有前參謀總長的王叔銘將軍的家、以及北投的日本老屋這幾個地方，你是如何與這些空間產生連結的？

米田 日本家屋是台灣近代史的流變，統治者到異鄉興建作為私人空間的家屋——雖然這些空間的使用目的不很確切，公共的和私人的都有，但確

of the building. They are visual metaphors not only from the past, but also on the subject of the banality of terror and violence in the present.

Rulers in power tended to erect buildings and monuments that symbolize power in public spaces, along streets or even in far-flung locations away from cities. However with the change in national power structures, the meanings in these buildings also see changes. I began to wonder if Taiwan had something similar to the KIMUSA in South Korea——witnesses to the complicated modern history relating to architecture. This is why I started this series.

At the same time, during my previous research for the making of another work, *The Parallel Lives of Others——Encounter with Sorge Spy Ring*, I discovered one of the key members of the “Sorge spy network”, Ozaki Hotsumi, spent his youth in Taipei. As a result, I have always thought about what the Japan that existed outside of Japan was like. Since I had never been to Taiwan prior to the Kuandu Biennale nor conducted any research, I was caught by surprise when I learnt about existence of the Japanese houses in Taiwan. I had begun some research in London, but regrettably as I couldn’t read Chinese, I could only look up information in English. As there wasn’t sufficient information on the subject, I went to the British Library and the library at University of London’s School of Oriental and African Studies (SOAS) to look up the Japanese collection including pre 1945 books before I learnt about the existence of the Japanese houses in Taiwan. Subsequently, the staff of the Kuandu Biennale also gave me a lot of assistance, especially when I was looking for the locations of the Japanese houses.

—— There were many houses left behind by the Japanese, but you chose to photograph the houses belonging to the daughter of the Governor-General of Taiwan during the Japanese occupation, the chief of the general staff General Wang Shu-Ming and Japanese old houses in Beitou, how did you establish links with these spaces?

These Japanese homes were a result of changes in Taiwanese history, as rulers built homes in foreign lands that were undefined spaces, both public and private. These spaces

實是各種符號混雜在一起、具有時代象徵意義的空間。從日本統治時期到國民黨時期以後，這些房舍仍然作為住居使用，在台灣可以見到有著日式特色的門楣、迴廊走道和壁龕的殘影——但相對於此，也同時能看到被塗成紅色的牆壁以及窗簾、土牆上的貼紙，我甚至還發現了會令人想到大航海時期的福爾摩莎模樣的壁紙。在流動於這些屋子裡的空氣中，我發現這些空間雖以物質的樣態存在，但卻有機地活著。也由於當地的歷史活在這些建築裡，而使建築成了現在的樣子。

—— 藉由這些照片我們可以重新想像這些空間裡許多已逝的時光，像是你拍攝的日式木門和窗櫺、斑駁的西式壁紙與壁燈，以及牆上貼掛的西洋卡帶盒，這些殘存的生活景狀保留了各種時代的氣息，而如今的荒廢也特別有一種歲月的蒼涼感。過去你的許多作品也處理了這類關於歷史遺留的細節，特別是拍攝與日本的政治歷史相關的地點和空間。你的視線試圖尋找的是什麼呢？

米田 身為日本人，我想承擔一些尚未解決的歷史問題，並透過客觀、分析的角度來製作作品。我的作品往往帶著對日本的批判觀點，以及當後繼的統治者又被另一個權力所取代時，關於權力和暴力何以總是興起的質問。這些問題並不只在日本發生，在世界各地、甚至在鄰居、家人之間也會出現。

歷史不僅存在於眼前的紀念碑和建築裡，它是以無形的狀態，或以看不見的形式坦然地存在著。歷史在樹林、田野、街頭等地方活著，只是因為它被淹沒在既有的風景並成為了其中的一部分，而似乎就跟人類的思考斷絕了關係，呈現靜止的狀態。但它的影子卻與人類的經驗累積所產

contained a mixture of iconography, symbolising the times. From the time of Japanese rule to the Kuomintang period, these houses still served the purpose of home residency, leaving in Taiwan architectural characteristics like lintels, walkways and wall niches. On the other hand, there were also walls and curtains coloured crimson as well as stickers on mud walls. Occasionally there would also be wallpaper that led people to think of Formosa in the era of the great sea exploration. I could discover the material existence of things in these spaces as an organic entity, as local history lived on in these buildings and caused the buildings to become what they are today.

—— Through these photographs we can re-imagine the lost times in these spaces, for instance your shots of Japanese wooden doors and window lattices, tattered Western-style wallpapers and wall lamps, as well as cassette tape holders secured on the walls, these remnant traces of lives back then retained feelings of the old times, the desolated state now also reflects the melancholy of a past era. Many of your past works also dealt with these kinds of details related to traces left by history especially that of places and spaces related to Japanese political history. What are you hoping to find?

Being Japanese, I would like to shoulder some unresolved historical questions, creating works in an objective and analytical way. My works often include critical views of Japan. Moreover it often questions why power and violence arises when successive rulers are often replaced by another power. This problem is not limited to Japan, but appears in countries all over the world, even amongst neighbours and potentially family members.

History does not only manifest on memorials and in buildings, it exists in formless and invisible ways. History can live on in forests, fields, and the streets among other places, but because it often gets submerged in the present scenario, it loses its connection with deeper thinking and becomes stagnant. But its shadow continues to dialogue with thoughts stemming from human experiences, entering the depths of our visual domains and existing in our daily lives.

History can be interpreted from different perspectives. With regards to views on war, criminal acts and tragedies, the

生的思考對話，進入到視覺的深處，在我們的日常生活中存在著。

歷史是可以從不同角度來解釋的。對於戰爭、惡行、悲劇的認識，觀看戰爭時期或事件發生時所記錄下來的影像被認為是一種實質方式，但有些人仍然選擇不去看這些東西。然而歷史總是坦然地出現在我們眼前：尤其是從不明顯的邊緣、私人的所在、身邊的痕跡所出現的歷史，都會給我們帶來更大的衝擊。從現在透視過去，這將會是通往甦醒和未來的道路。乍看之下，《日本家屋》系列裡的影像所顯現的只是日本到處都有的老房子，但它們卻又有著許多的差異。觀看者得知拍攝場所以及這個地方的歷史之後，就不得不開始去思索它的來源：這個空間究竟是如何形成的呢？製作這個系列，正是源於這樣的可見與不可見的關係。

—— 為什麼你會選擇去觀察家屋，而非許多在台灣遺留的日本時期建築呢？我指的是，你認為一般的家屋比政治權力下的公共建築可以看到更多在歷史殘留的痕跡嗎？比方說日治時期曾是總督府的台灣總統府，對你來說是否仍是「有機的」？而這些權力轉移下仍在使用或已廢棄的公共建築與家屋的差別又是什麼呢？

米田 當然，我覺得在政治權力與意識形態下所興建的公共建築物、總統府、中央車站，會以最明顯的形式保留歷史。這些建築物被灌注了當時的思想和概念並以豪華的樣貌興建，多半以最清楚的形式作為國家的門面，擔負著傳達信息的責任。相對地，在台灣留下來的這些日本家屋則明顯不是做為政治目的的建築，而是那些身在政治中樞或擁有權力的人，以他們自己帶來的文化為基礎

viewing of images recorded from war times or of incidents then have been recognized as a substantial way (of viewing history), yet some people still choose to not look at these things. Yet history almost always appears clearly before us—especially history that manifests from inconspicuous positions, private spaces and traces around us, they usually bring us greater impact. As we look through the present to the past, we embark on a path of awakening towards the future. While the images in my *Japanese House* series may look like old houses that can be seen all over Japan, they possess some unique differences at the same time. Upon knowing the venues of the shoots and the history of the venues, the audience would have no choice but to ponder about the sources: How had these spaces been formed? What led to this series of works were such tangible and intangible reasons.

—— Why did you choose to observe these homes and not any other buildings amongst the large numbers left behind from the period of Japanese rule? My point is, did you feel that more historical traces could be seen in ordinary homes than in public buildings under political power? For instance, the Taiwanese Presidential Office which used to be the office of the Governor-General during the Japanese period, would you consider it organic? What differences did these domains affected by power transfer that are still in use or abandoned have as compared to the homes you photographed?

Of course, I am of the opinion that public buildings built as a result of political rule or ideologies, such as the President's office or the Central train station would preserve history in the most obvious ways. These buildings had been injected with the ideologies of the times and were constructed with a certain concept of luxury in mind, many of which were clearly designated as facades representing the nation, shouldering the mission of conveying certain messages. In contrary, the Japanese houses left behind in Taiwan were clearly not served as political buildings but private domains built by people in power using culture they brought along with them as a foundation, my concern lay with these family home spaces that had historical backgrounds.

As I just mentioned, I came across an article as I was researching on Sorge and got to know about Ozaki Hotsumi,

所興建的私人空間，而我關注這些具有歷史背景的家屋空間。

剛剛說到，我在研究佐爾格事件時因為看了一篇報導，知道尾崎秀實在台北度過了少年時期，所以開始重新思考曾經存在於國外的日本人的街道和風景。之後，我去了一趟台北，看到這些私人空間，對於它們在經過幾十年後雖歷經變化但卻仍保存了下來感到十分訝異。因為就世界的其他案例來看，這些建築物和街道通常會因統治時期的結束，在新的政治體制下遭到拆除。但即使在有著多雨氣候的台灣，木造的日本家屋也沒有遭受損壞而依然存在，這是個罕見的例子。我去台灣之前也沒有想到。我想總統府也是歷經這樣的過程而有機地變化、存在著。

—— 你在《平行人生》這個系列是以黑白、帶點失焦模糊的方式追尋過去佐爾格在日本的諜報場景，帶有著一點詭密的氣氛，但在關於重新發掘後殖民建築空間與歷史軌跡的作品中，像是《KIMUSA》和我們現在討論的《日本家屋》則是平視的、亮度較為勻稱的空間觀察。你對影像的佈局、呈現的方式上有過怎麼樣的思考？

米田 佐爾格事件是諜報秘密活動，是被隱藏、私下進行的行動，但卻意外地在公共場合公開進行，我注意到這個部分。他們成員間的溝通網絡隨時會消失，有時以一種快閃方式進行，有著成員彼此都是陌生人的一種晦澀關係。因為有這樣的概念，我拍攝時特地使用了一架老相機，展覽空間也仿造成一間審問室的樣子。當我創作作品時，我會認真思索並嚴謹地選擇怎樣拍攝和展示。正如你說的，《KIMUSA》和《日本家屋》在

who spent his youth in Taipei, causing me to begin to think again about the streets and sights left behind by Japanese in foreign lands. After that I visited Taipei and saw these private spaces and felt surprised by the fact that they had been preserved after going through tens of years of changes. The reason for my surprise was that in the cases of other countries in the world, these buildings and streets would normally be torn down or destroyed by the new administration in power at the end of the previous occupation. But in Taiwan which is a place affected by a severe rainy climate, these wooden Japanese homes were not horribly damaged and still left standing, a rare incidence indeed. I had not expected this before visiting Taiwan. I believe the Presidential office had been through such an organic phase of change to remain standing today.

—— In your series *The Parallel Lives of Others*, you used black and white photography with a blurred effect to search for and represent Sorge's scenes of intelligence work, exuding an air of mystery, but in your other creations related to the rediscovery of post-colonial architectural spaces and the traces of history, such as *KIMUSA* and *Japanese House* which we are talking about now, you chose to make use of a more lateral perspective and more even lighting to present these spaces. What were your considerations for the setting of images and modes of presentation?

I had noticed the Sorge incident referred to spy work, an elusive and secretive action taken but which was surprisingly carried out in public. The communication between members of the network could disappear anytime, sometimes in a flash, turning relationships between the members into opaque ones where they became strangers to each other. Because of such a concept, I used an old camera for my shots and the exhibition area was modeled after an interrogation room. When I was creating the work, I would carefully consider and choose the best ways of shooting and presenting. As you have pointed out, *KIMUSA* and *Japanese House* were photographed using an even perspective to a certain extent, namely because the buildings had their own deep meaning and rich symbolism from the history they had accumulated, which caused me to

某種意義上會以平衡勻稱的視角拍攝，這是因為建築本身已經擁有深奧的意涵，以及其所累積的歷史有著很強的象徵意義，我覺得需要以不介入的客觀視角來拍攝這個空間及細節才對。

—— 東方傳統上對於事物常有著「明／暗、陰／陽、正／負」的邏輯觀點，空間、歷史與攝影似乎也都有這樣的特性，而在它們的交互作用下，又產生了許多複雜的問題，也是我在觀看你的照片時覺得有趣的地方。近來我們很常見到類型學式與檔案化的攝影紀錄，並在創作過程中進行更多的故事採集與書寫，以強化創作本身的敘事結構。你的作品雖然有著歷史的宏觀敘事，但仍維持著以攝影／照片做為純粹的表現方式，對你而言，攝影是否已經足夠表現你要說的？

米田 你提到的這一個觀點很有趣。我的作品大部分是不放感情的。我試圖儘量客觀地拍攝，因此不同的人看我的作品都會有不同的感受產生。也因為沒有絕對的解讀，所以依觀看者的性別、年齡、社會背景、思想等因素，對作品的看法就會不一樣。考慮到每個人對藝術作品擁有不同的接觸方式，我不希望把我個人的感情或敘述放到作品裡。有不同的解讀方式、看法和接觸方式，就意味著每個人的差異。如果我繪製的是油畫，下筆的方式和筆觸成為重要因素，就不免會是主觀的表現方式。因此我要製作的東西並不能用繪畫來表達。那適合我的媒介是什麼呢？我覺得就是攝影了。 ❶

feel it was only right that I make use of an non-obtrusive and objective perspective to capture these spaces and these details.

—— There are often the logical perspectives of "bright/dark, Yin/Yang, positive/negative" in Oriental tradition on things, spaces, history and photography all contain such characteristics, with complex issues possibly arising from the interactive process, I see these as fascinating points in your works. I am curious however, about one thing. In the typological photographic or archival works seen commonly today, as well as the collation or writing of stories in the work creation process, meant to strengthen the narrative structure of the artwork, are commonplace. But even though your works comprise a macro-narrative of history, you maintain using photographs only as your mode of presentation. To you, is photography already sufficient to express what you want to say?

You have brought up an interesting point. I do not inject emotions into most of my work. I try to shoot as objectively as I can, so that different people experience different feelings when they see my work. There is no absolute interpretation, it depends on factors, for instance the audience's gender, age, social background and faith, which causing them to see the works differently. Given that each person has his/her own approach to art, I do not wish to inject my own feelings into the works. Different viewpoints of interpretation and ways of experiencing signify individual differences. If I were painting an oil painting, the way I paint my strokes and the texture of my strokes would matter, making my work more subjective. Thus I cannot use painting to express what I wanted to create. What medium would suit me best then? I think it would be photography. ❶

1 「佐爾格間諜網」是1930年代以蘇聯間諜理查·佐爾格為首的情報網絡。「紅色間諜」佐爾格為德俄混血，出生於南高加索，幼年時全家隨父親回到柏林，取得政治博士學位後因追隨共產主義而離開德國，加入蘇聯紅軍總司令部，於歐洲、中國、日本等地進行情報工作。

2 尾崎秀實（1901—1944），因其父尾崎秀真曾任《台灣日日新報》漢文版主筆，童年成長於台北。自東京帝國大學畢業後，擔任朝日新聞社記者，在外派中國期間結識佐爾格，調回日本國內後正式加入佐爾格間諜網。1941年因間諜案被捕，三年後於東京巢鴨監獄遭絞刑處死。