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後設電影作為一種歷史方法－以展覽《影像的謀反》（2018）與許家維的作品為例（上）

文/ 黃祥昀

釀電影合作刊登：https://vocus.cc/filmaholic/5cfb6b98fd897800019b6e21
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台北當代藝術館提供

前言

　　2018 年由策展人黃香凝所策劃的《影像的謀反》於臺北當代藝術館（Museum of Contemporary Art Taipei）展出，本展覽挑選許多具有後設電影手法以及多線式敘述的錄像作品，討論影像的力量如何介入政治，反抗既有的權力架構，並重新想像過去與創造未來。本文試圖由思考錄像藝術的敘事結構以及展覽的呈現方式，是如何創造一種「另類的歷史方法論」，這裡的另類是指反對權威、大歷史、單向敘事的歷史。

　　文章分成兩個部份，首先，分析作品是如何用後設電影的手法討論歷史事件，後設手法指的是呈現拍攝現場或拍攝設備，並使用多頻道螢幕來創造多線敘事，我以羅莎琳‧克勞斯（Rosalind Krauss）提出的後電影條件（post-cinematic condition）為框架去理解錄像藝術如何設計後設的敘事方式[1]，讓觀眾在「出戲與入戲」之間理解「再現的限制」，因而產生有別於單向與被動地接受影像所帶來的知識，此外，以兩部作品：艾薩克‧朱利安《萬重浪》（2010）和許家維《高砂》（2017）作品為討論

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[1] Krauss, Rosalind, *A Voyage on the North Sea: Art in the Age of the Post-medium Condition*. New York: Thames & Hudson, 2000.

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對象，聚焦在後設的形式與多線的敘事「如何」再現歷史並形成對權威的反抗，讓觀眾有多元而開放的詮釋空間。

第二部份，則是針對多線式敘事模式轉向「虛實交錯」的歷史論述做討論。在許家維近年的許多作品中，藝術家時常將神話、傳統戲劇融入紀錄片式的影像或歷史文獻的素材。這裡我想提出的是，既然藝術家處理的歷史方式並非是絕對寫實的，也不是以還原真相為目的，藝術家所訴說的歷史意義為何？而藝術家所闡述的歷史跟歷史學者所論述的歷史又有什麼樣的差異？其中一個核心的問題是：「過去到底發生了什麼事情？」、「要怎麼判斷哪些歷史是真相，而哪些又是虛構的？」

在這篇文章中，我想討論歷史學者根據各種事實編寫出的故事與融入神話與劇場的影像類藝術作品，在敘事結構與知識論上的差異。這裡用的理論框架是歷史哲學家海登·懷特（Hayden White）的《後設歷史》[2]。懷特在這部巨作中，分析歷史學上不同的歷史研究法，並將各種歷史的敘事結構分類，最後提出一個至今仍震撼史學界的宣稱：從知識論的角度來看，歷史學比較接近文學而非科學。對懷特來說歷史學家對於歷史的觀點是一種「敘事化的過程」，這個過程因為敘事結構與意識型態的預設，而產生不同意義和角度的史觀。[3] 因此，理解這類型藝術作品的重點便不是在於真實與否，而是在於分析其敘事結構與背後所指的意義。由此觀點出發，我重新詮釋葉·芭塔娜《地獄》（2013）、許家維的《飛行器、霜毛蝠、逝者證言》（2017）、《廢墟情報局》（2015）、《回莫村》（2012）並重新思考在歷史敘事中虛構與真實的定義，以及融合兩者的藝術作品，如何帶給觀眾對「另類歷史方法」的全新理解。

反對在黑暗中看電影的單向度的觀看模式

在〈台北當代藝術館「影像的謀反」──為返而反，造「返」有理，重新入戲〉一文中，作者吳牧青與嚴瀟瀟提出影像的謀反的「謀反」並不是單向度的謀反，因為在歷史上每個時間點或因為脈絡不同而會有不同的反抗對象，譬如一般理解的錄像藝術在歷史上曾以「反敘事（至少鮮有從影像中可被直接感知的完整敘事性）[...] 演變出

[2] White, Hayden, and Michael S. Roth. *Metahistory: The Historical Imagination in Nineteenth-century Europe*. Baltimore: Johns Hopkins University Press, 2014.
[3] See: Introduction in White, Hayden, and Michael S. Roth. *Metahistory: The Historical Imagination in Nineteenth-century Europe*. Baltimore: Johns Hopkins University Press, 2014.

與主流影視觀看文化截然不同的美學策略」。[4]但是不少學者又指出，目前當代的錄像藝術又有一種「對敘事性的『重返』或『轉向』」。[5]要怎麼理解作品或者藝術家的在謀反什麼，因此變成一個需要討論的問題。

艾薩克・朱利安（Isaac Julien）的《萬重浪》（*Ten Thousand Waves*, 2010）。台北當代藝術館提供。

艾薩克・朱利安（Isaac Julien）的《萬重浪》（*Ten Thousand Waves*, 2010）的錄像作品的展示形式是透過多頻道環繞於整個展間，因而有別於在黑暗電影中觀看一

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[4] 吳牧青、嚴瀟瀟，《今藝術》〈台北當代藝術館「影像的謀反」——為返而反，造「返」有理，重新入戲〉台北當代藝術館「影像的謀反」2018.05.03. URL: https://artouch.com/view/content-3965.html Access Date: 2018.03.05.

[5] 吳牧青、嚴瀟瀟，《今藝術》〈台北當代藝術館「影像的謀反」——為返而反，造「返」有理，重新入戲〉台北當代藝術館「影像的謀反」2018.05.03. URL: https://artouch.com/view/content-3965.html Access Date: 2018.03.05. 我認為還是要依照個案討論比較好，主要是因為我一直對藝術史上的以分類或流派和運動持有一種懷疑的態度。我認為藝術史上的流派與分類從來都不是靜態，而是隨著新的作品在改變，也從來不是依循演繹法這類的邏輯，再加上覺得歷史的發展是多元多線式的因此，在這邊我援引擴延電影運動，並不是要把作品歸入這個藝術潮流，而是辨認出一些類似的形式，而且受此運動的啟發，找到詮釋《萬重浪》的一個角度。

個單線式的電影，很類似藝術史中的「擴延電影運動」（Expanded Cinema Movement）（1960 年代開始的擴延電影運動的歷史源頭，請見筆者的另一篇文章：Lexicon Research: Expanded Cinema），但擴延電影有很多不同的定義，並不表示不在電影院播放就可以直接將它畫上等號。我認為影像的謀反這個展覽較適用於由羅莎琳‧克勞斯（Rosalind Krauss）所提出的：「擴延電影作為一種後電影條件」（post-cinematic condition）這個定義，[6] 在此可理解為，把擴延電影作為一種反動的概念，它鬆動了傳統看電影的方式，也就是在一個黑暗的電影院被地觀看電影。

後電影的觀影形式不侷限在電影院，而是走出電影院進入美術館或其他場所。觀眾在美術館中，看作品可以走動，也可以有選擇觀看影像時間長短，像《萬重浪》的多頻道錄像，觀眾有選擇看哪個螢幕的權力，藝術家也設計讓同一個畫面有不同的景框大小，因此，觀眾也可以選擇要用哪一種景框大小觀看同一個場景，因此，相對於在電影院的被動觀看的觀眾，在美術館的觀眾有更高的主動性。[7]

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[6] 我認為艾薩克‧朱利安（Isaac Julien）的《萬重浪》（Ten Thousand Waves, 2010）作品是與 Gene Youngblood's Expanded Ｃinema 和歷史意義上從 Fluxus movment 延續下來的定義關聯性較弱。吳牧青、嚴瀟瀟，《今藝術》〈台北當代藝術館「影像的謀反」──為返而反，造「返」有理，重新入戲〉台北當代藝術館「影像的謀反」2018.05.03. URL: https://artouch.com/view/content-3965.html 但確實與擴延電影的另一種定義 post-cinematic condition 有相似之處。

請參見：Youngblood, Gene, *Expanded Cinema*. New York: Dutton, 1970.

請參見：Krauss, Rosalind, *A Voyage on the North Sea: Art in the Age of the Post-medium Condition*. New York: Thames & Hudson, 2000.

[7] 請參見： dispositif theory 相關討論。

艾薩克·朱利安（Isaac Julien）的《萬重浪》（*Ten Thousand Waves*, 2010）。台北當代藝術館提供。

　　以這種後電影的形式呈現歷史事件，對於反權威歷史有兩個層面的影響：第一個層面是挑戰單方向性的描述歷史，書寫者或藝術家所代表的某一個意識型態，會被直接灌輸至觀眾，缺乏反思的空間。第二個層面，透過反思電影本身被觀賞的條件與場所，也可以激發觀眾去思考作品背後生產的邏輯，進而挑戰作品的敘事邏輯，達到一個作品、創造者（藝術家）與觀眾對話的一個可能性。像是在《萬重浪》的作品中，將張曼玉飾演媽祖在桂林山水跟拍攝現場的綠幕交錯而成，另一段影則像將萬重浪三字寫成書法並擦拭清理掉的工作人員納入鏡頭。這兩個片段讓觀眾反思電影生產的條件，是一種出戲的方式，也是常見的後設電影手法。因此，將《萬重浪》視為擴延電影中討論後電影條件的角度是一個合理的切入點。

　　帶著同樣的問題意識，許家維的三個作品都使用「後設電影」的手法，意即讓觀眾看見作品背後是用什麼樣的工具和技術產出技術的，而這些工具跟技術如何影響藝術家對某一段歷史的詮釋，這也就是說產生一個歷史故事或者作品的生產條件會造成歷史論述的不同。藝術家許家維在作品《回莫村》（2012），藝術家許家維邀請當地的居民擔任拍攝的工作人員，在影片中也可以看到攝影器材與錄影設備。

許家維，《回莫村》，單頻道錄像，8 分 20 秒，2012。許家維工作室提供。

　　除了把攝影工作現場拍進作品外，許家維在 2017 年的個展《台灣總督府工業研究所》中，呈現多個層次的虛擬攝影棚。第一層次是在展覽現場擺放一個攝影棚加一個播放影片的螢幕，而影片裡面也設置一個同樣的攝影棚和螢幕。這個螢幕裡面播放工業研究所相關的紀錄片影像，觀眾先看到播放這個影片的景框，鏡頭慢慢放大，到最後我們直接看到影片，於是又意識到在現場我們是透過景框在看影片。這樣的裝置，讓影像在數位虛擬介面、拍攝現場、觀看當下之間穿梭，引發人更進一步思考，在數位時代下重新討論過往歷史時，藝術家所選用的介面的重要性。 2018 年的新作《黑與白—馬來貘》（2018）與《黑與白—熊貓》（2018） 在敘述手法上，讓觀眾「透過手機與電腦螢幕」觀看，以動物為主角作為政治諷喻的角度思考歷史。[8]

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[8] 轉向介面、數位技術與網路社會的思考，可以在許家維與許峰瑞於 2018 年策劃的台灣國際錄像藝術展《離線瀏覽 》中找到更深入的討論。
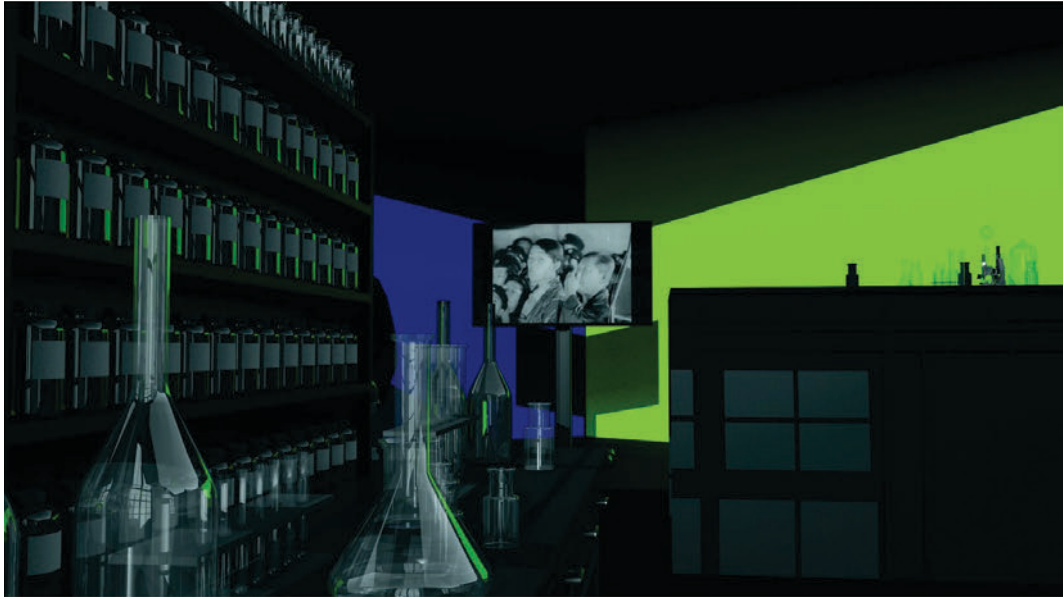
許家維，《台灣總督府工業研究所》，單頻道錄像，3 分鐘，2017。許家維工作室提供。

　　從上述反思生產影像的技術與觀看影像的形式來理解許家維的作品《高砂》 (2017) 這部影片的話，其中「移動的拉幕」特別有層次。高砂是日治時期，日本對 台灣的代稱，也是日本室町時代的能劇作家世阿彌也有部的作品名稱[9]，這個作品的 「故事背景是一對化為老夫妻人形的松樹精之間的恩愛與默契，來表達地域之遙亦無 法阻隔彼此」[10]，這也是 1920 年代日本高砂香料工業株式會社在台灣設廠為公司取名 的原因。[11]影片中演員在現在日本高砂香料工業株式會社，一間香水公司的工廠表演 《高砂》這部能劇，螢幕慢慢從左到右滑過，藝術家認為這是一種「全鏡頭的延續性 空間」可視為一種「另類的一鏡到底」。[12]我自己在觀賞時，第一個感覺是這兩位看 似「古典」的演員好像在談一場「現代人」的遠距離戀愛，因為拉幕的效果，好似電 腦螢幕視訊或者通訊軟體的邊框，也就是說，透過拉幕，讓人意識到影片的景框 （frame）。

　　孫松榮也指出因為兩位老夫妻演員，「一邊回應未現身的祭司友成與詠唱隊的 提問，一邊則吟唱著相生之松分隔兩地的動人故事」[13]，形成一種「框中有框、畫中有

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[9]許家維，2018，《臺灣總督府工業研究所》，尊彩國際藝術出版，p.57

[10] 許家維，2018，《臺灣總督府工業研究所》，尊彩國際藝術出版，p.57

[11]許家維，2018，《臺灣總督府工業研究所》，尊彩國際藝術出版，p.57

[12]許家維，2018，《臺灣總督府工業研究所》，尊彩國際藝術出版，p.121

[13]許家維，2018，《臺灣總督府工業研究所》，尊彩國際藝術出版，p.10

畫、戲中有戲」。[14] 許家維在訪問中提到「[能劇的]演員有時候甚至會跳脫出劇情結構，對劇的本身進行評論或者談論文學的意義 [...] 此次演出的主要演員 [...] 他們唱的歌推動了劇情的進展，但另外還有 [...] 祭司以及舞台後方一群詠唱者稱之為『地謠』。祭司與地謠在劇中與老夫妻對話，但同時也經長跳脫劇情，有著許多後設的唱詞。」[15]也就是說，在這部片中的後設性在於透過畫外音以及拉幕所呈現的視覺效果，而不像前段介紹的作品比較直白的（literal）的呈現對於「電影製作過程」本身的反思，比較多的是對於「電影敘事」本身的思考。依循此脈絡，下篇將討論轉向電影敘事中的虛實關係。
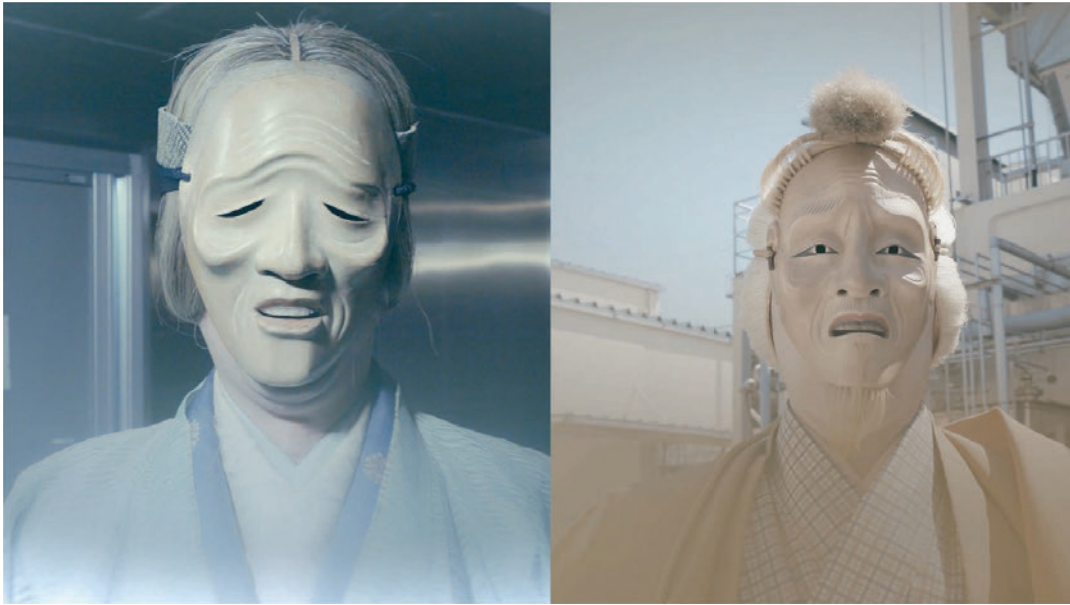
許家維，《台灣總督府工業研究所》，單頻道錄像，3 分鐘，2017。許家維工作室提供。

後設電影作為一種歷史方法 - 以展覽《影像的謀反》(2018) 與許家維的作品為例 （下）

[14] 許家維，2018，《臺灣總督府工業研究所》，尊彩國際藝術出版，p.10
[15] 許家維，2018，《臺灣總督府工業研究所》，尊彩國際藝術出版，p.121
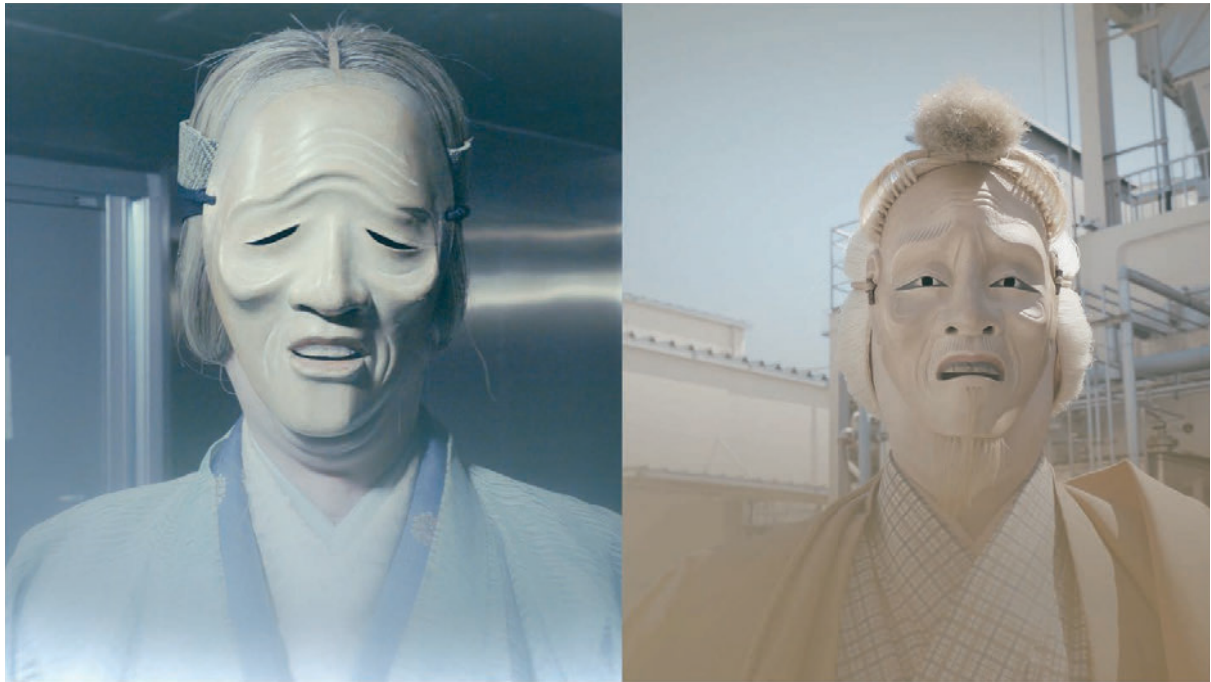
許家維，《台灣總督府工業研究所》，單頻道錄像，3 分鐘，2017。許家維工作室提供。

虛實交錯的歷史敘事

後設的手法如果用比較簡單的話來講就是去思考「影像本身」的問題，通常以「出戲與入戲」的過程去表達這樣的思考，像是多個螢幕的展示方式，觀眾在美術館走動觀看作品比在電影院容易出戲，上述提到的許多作品，亦會讓人意識到電影拍攝現場以及觀看的景框。

這些手法可以打破觀眾完全相信藝術家或眼前看到的敘事，同一個邏輯也可以衍伸出種「虛實交錯」的歷史論述方式。因為虛構的成份，讓人思考關於真實的定義並對於證成歷史事實的方式產生懷疑。

如果仔細去思考，再怎麼嚴謹的歷史其中也有虛構的成份。這裡我在思索的一個問題是，《高砂》將古典的能劇，這種虛構的藝術創作品，將一般不被認為是嚴謹的史實的故事納入「歷史」敘事意義為何？歷史哲學家海登・懷特曾論證歷史沒有比文學更科學[16]，因為史學研究是一連串「虛構化事實與過去現實的過程」。[17]在重新詮釋歷史資料把枯燥的紀錄性描述，變成一個故事的時候，因為需要透過「想像」的過

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[16] Rethinking History 4:3 (2000), pp. 391–406 An Old Question Raised Again: Is Historiography Art or Science? (Response to Iggers)Hayden White Stanford University, U.S.A., p.398 "This leads me to conclude that historical knowledge is always second-order knowledge, which is to say, it is based on hypothetical constructions of possible objects of investigation which require a treatment by imaginative processes that have more in common with 'literature' than they have with any science."

[17]Rethinking History 4:3 (2000), pp. 391–406 An Old Question Raised Again: Is Historiography Art or Science? (Response to Iggers)Hayden White Stanford University, U.S.A., p.398

程才能完成，因此，歷史具有一種文學性。對懷特來說，他把歷史學家所寫的歷史是一種敘事化的過程，這個過程因為敘事結構與意識型態的預設，而產生不同意義和角度的史觀。這兩種不同的敘事風格，類似科學哲學家孔恩所說的科學典範。典範跟典範之間不可共量，簡單來說，就是兩個典範之間沒有辦法找到一個共同的標準，可以判斷哪一個典範是比較真確的。[18]

　　在前打開當代藝術總監陳嘉壬訪問許家維的時，許家維也曾提到：「所謂客觀的事實上並不存在，唯一能把握的只有主觀的歷史書寫，充滿個人角度、情感、記憶與想像的主觀視點，而且是在模糊不定的狀態中，隨著時間而流變」，[19]延續這樣的想法思考，我則認為應該是說歷史沒有絕對主觀也沒有絕對的客觀，而是兩者的綜合而成，兩者在每一個敘事中佔有不同的比例結構，儘管敘事結構可以先於任何歷史事實而帶有許多主觀性與意識形態，但還是能夠分辨基本事實，或者要能夠被稱做是歷史敘事還是要奠基在可以被證明為真的史實上或者所謂的具有根據的描繪與例證。

<center>虛實整合的歷史敘事</center>

　　一個在歷史敘事中有虛有實的例子是葉‧芭塔娜（Yael Bartana） 的《地獄》（Inferno, 2013）作品，拍片當年巴西聖保羅的所羅門聖殿還正在興建，但是影片的劇情設定已經預言該聖殿的完成以及毀滅，並混雜了不同的歷史時空，一開始是興建完成嘉年華會的歡樂，到聖殿毀滅變成燃火的地獄，最後呈現現代化的聖殿充斥旅客與商業現象。這個作品並沒有明顯地區分真實、虛構、現實拍攝現場，而是讓人有一種沉浸投入於黑暗電影院的感覺。一開始片頭畫面是飛翔於城市的空拍感，有很強的劇情沉迷性，接著採取寫實的描繪嘉年華的盛況，但進入聖殿之後又很像進入一個異次元的劇場，有各種神祕的儀式和如同古典油畫才會出現的姿勢與構圖，一直到最後進入類似紀錄片的觀察鏡頭，靜態的運鏡於無劇情感，引領觀眾觀看現代化的旅遊觀光場面，此時，觀眾才好像開始有點懷疑先前到底是進入到哪一種時空。但整體而言，在觀影當下還是有一種被運鏡牽著「眼睛」走的感覺。

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[18]Leiden University-Humanities 開放課程教學影片：Chapter 3.6: Hayden White, the story of history
URL: https://www.youtube.com/watch?v=pT-OgRCkuUY Access Date: 2018.02.28.
[19] 許家維，《臺灣總督府工業研究所》，尊彩國際藝術出版，p.126

由於《地獄》是在討論巴西當時正在創建的第三座羅門聖殿，但影片直接跳入聖殿毀滅的畫面，讓人彷彿回到耶路撒冷的第一座神殿被暴力毀壞的情形，因此，這部影片是在做一個歷史想像。也就是說，影片中的故事是奠基在一個根本不存在的事實上，藝術家自己稱之為「歷史性的預言式演出」（historical pre-enactment）[20]，「混合了現實與虛構、歷史與預言，透過電影語言與電腦動畫的結合」。[21] 因此，我稱這樣的影片是一種虛實整合的沈浸式影片，觀看虛實整合型的作品的意義便不是在知識論上的真假與否了，而是虛構中的結構，仍然能帶給我們一種觀點與批判，因為它仍創造了一個現實，而且這個現實的內在有自己的邏輯架構和世界觀。

<h3 style="text-align:center">虛構元素在歷史敘事中的意義</h3>

　　正如賈克·洪席耶在 Modern Times – Essays on Temporality in Art and Politics 所言，虛構敘事的重點不是在告訴我們以前確實發生了什麼事情，而是在闡述事情可能是怎麼發生的，也正因為敘事是虛構的，我們才有改變未來的可能性。[22]《影像的謀反》(2018) 的展覽論述也寫到：「虛構與現實交錯的動態影像創作，讓虛構的情節不再只是為了讓事件更加生動，而是在『虛構』中重新攫奪強權把持的話語權，藉由『虛構』的政治性進行對現實的協商與奪取，也讓未來有了新的創造與開展的可能性。」[23]

　　相較於《地獄》在電影的結構與運鏡上採用一種「虛實整合」的方式，形成一個有內在邏輯的敘事涵（diegeis world），許家維的作品《回莫村》與《廢墟情報局》(2015)卻很有意識地不想讓觀眾掉進影片之中，沈浸在劇情裡。這裡有很清楚的三個情境，或說三個「平行時空」[24]，包含了神話故事、現實拍片現場以及還有前國民黨諜報

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[20] 台北當代藝術館官方網站「影像的謀反」展覽回顧 Exhibition Review: 2018 作品介紹。網址：
http://www.mocataipei.org.tw/index.php/2012-01-12-03-36-46/upcoming-exhibitions/2574-2017-12-19-09-51-42#%E4%BD%9C%E5%93%81%E4%BB%8B%E7%B4%B9-about-the-artworks Access Date: 2018.03.01.

[21] 台北當代藝術館官方網站「影像的謀反」展覽回顧 Exhibition Review: 2018 作品介紹。網址：
http://www.mocataipei.org.tw/index.php/2012-01-12-03-36-46/upcoming-exhibitions/2574-2017-12-19-09-51-42#%E4%BD%9C%E5%93%81%E4%BB%8B%E7%B4%B9-about-the-artworks Access Date: 2018.03.01.

[22] Rancière, Jacques, 2017. *Modern Times – Essays on Temporality in Art and Politics*, P. 17

[23] 影像的謀反策展論述，引自臺北當代藝術館官方網站，展覽回顧 Exhibition Review: 2018 展覽介紹
http://www.mocataipei.org.tw/index.php/2012-01-12-03-36-46/upcoming-exhibitions/2574-2017-12-19-09-51-42#%E5%B1%95%E8%A6%BD%E4%BB%8B%E7%B4%B9-about-the-exhibition Access Date: 2018.03.01.

[24] 許家維，2018，《臺灣總督府工業研究所》，尊彩國際藝術出版，p.126

員像回莫村孩子講述自己過去的故事，這個故事的敘事涵跟神話故事互相對應。這三個時空是「虛實交錯」，但不像《地獄》是完全整合在一起，而《高砂》也算是虛實交錯而非整合，因為能劇演員站在現代工廠形成超現實般的不合時宜與荒謬錯置，讓觀者清楚知道這是將古代和現代擺在同一個鏡框之中，也就是虛實交錯的一種敘事手法，這是另一種層次的後設，讓觀眾意識到不同的時空同時存在在一個景框之中。一個歷史的敘事之中，從另個一度來看，讓人意識到詮釋者站在一個當代的角度看歷史，也就是顯現出詮釋者的預設立場。

　　總結來說，在歷史敘事之中加入虛構的元素與神話的意義，有兩個層次：一個是從虛構能夠創造出有意義的歷史描述，透過敘事也有使我們改變未來的可能性；另一方面則是不同時空的交錯，能讓人理解過去以及意識到理解過去的限制。[25]

<div align="center">虛實交錯與開放的因果關係</div>

　　討論歷史敘事最有層次感的一個作品是許家維的《飛行器、霜毛蝠、逝者證言》（2017）的作品，整個作品本身的設計就好似一種對歷史方法論的反思。作品以四頻道錄像裝置呈現，並以二戰期間海軍第六燃料廠新竹支廠遺址為背景，這裡是當年的臺灣總督府工業研究所，專門研發空軍相關燃料，目前這個建築物已經廢棄，現在還可以看到許多子彈穿過的跡象。影片採多軸線敘事。一方面是透過空拍機拍攝廢棄場址的現況，場址內還有許多霜毛蝠，「霜毛蝠主要分布於日本、韓國與中國大陸華北等高緯度地區，在不知名的原因之下，近幾年此北方物種每年五月至七月皆會到軍工廠的大煙囪裡產子，也成為臺灣唯一的霜毛蝠棲息地」[26]，霜毛蝠飛行與棲息的行動便像是游移在殖民地與被殖民地的人民，另一方面，也象徵從人以外的視角觀看這段歷史，一種相對疏離又充滿詩意的詮釋。

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[25] 另外一個層面是互文性，神話所指涉到的時空與藝術性跟現實當下之間的關係，這種互相指涉或隱含的關係可以讓文本變得更加開放。請參加許家維所闡述的「異質敘事體」的概念(in-between narrative) 一種 敘事涵（diegeis world） 跟 非敘事涵（non-diegeis world） 之間游移的敘事。我認為這種敘事可以，讓觀眾更加理解到我們對於現實在認識論上的限制。請參見，許家維，異質敘事體 In-between Narratives 美術學刊 ; 2 期 (2011 / 09 / 01) ， P. 77 - 112

[26] 台北當代藝術館官方網站「影像的謀反」展覽回顧 Exhibition Review: 2018 作品介紹。網址: http://www.mocataipei.org.tw/index.php/2012-01-12-03-36-46/upcoming-exhibitions/2574-2017-12-19-09-51-42#%E4%BD%9C%E5%93%81%E4%BB%8B%E7%B4%B9-about-the-artworks Access Date: 2018.03.01.

另一段敘事軸線是有空拍機在廢墟徘徊的樣子，這裡除了具有後設電影的元素，將攝影器材呈現給觀眾，空拍機飛翔的感覺也好似另一個觀看歷史的主體。影片裡還播放二戰期間的美國與中國轟炸台灣的影像。這些影片搭配當時工廠工作人員的回憶錄，以日文播送。值得一提的是這些「影像是程式自動從影像資料庫中挑選並即時剪接，每一次的播放都會產生不同的影片結構」。[27]

許家維，《飛行器、霜毛蝠、逝者證言》，四頻道錄像，3 分 40 秒—8 分 40 秒，2017。許家維工作室提供。

這部作品不只使用先前分析過的「將攝影現場納入」與「虛實交錯」的方式，還加入程式隨機播放歷史，因此作品有了更多樣化的詮釋空間，觀眾並不會被一個特定的敘事方式完全綁架，形成一個單一的史觀。換句話說，這樣不斷地重組，也造成因果關係的鬆動，讓歷史事件呈現一種開放性，而不會淪為被官方或特定的權威掌控詮釋權。其實為過去發生的事情加上因果關係是一種化約，因為真實事件的因果關係是一個更加複雜的網絡，並不是一個一對一的線性因果關係。

海登·懷特在《形式的內容：敘事話語與歷史再現》中，論證歷史書寫透過「敘事形式」創造與形塑歷史現實而非反應一個需要被發掘與證成的歷史現實。也就是歷史學者選擇某一個劇情架構（emplotment）並把這個架構套在歷史之上。這個賦

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[27] 台北當代藝術館官方網站「影像的謀反」展覽回顧 Exhibition Review: 2018 作品介紹。網址: http://www.mocataipei.org.tw/index.php/2012-01-12-03-36-46/upcoming-exhibitions/2574-2017-12-19-09-51-42#%E4%BD%9C%E5%93%81%E4%BB%8B%E7%B4%B9-about-the-artworks Access Date: 2018.03.01.

予劇情的（emplotment）的過程是充滿想像力的。這樣的想法背後也蘊含「形式」跟「內容」並不是兩個互斥（mutually exclusive）的概念，而是藝術所選的「形式」也是該作品內容的一部份。而在這件作品中，這個想像力的部分，是交予觀眾去思索的，可以使作品更具開放與多元性。這雖然是可能是一種帶有理想主義或說烏托邦色彩的詮釋，因為可能造成詮釋紛亂甚至理論後果的一個可能性也時會變得無意義，像是後現代主義在特定的脈絡下也會面臨一種因為太開闊反而找不到意義的困境，但是以反權威敘事或可以避免被某一特定意識形態綁架的觀點來看，這樣的敘事方式仍有它可貴的政治反抗潛能（potentiality）。

另一方面程式設計所構成的「隨機性」造就「不斷重組」的歷史，其實是用影像的敘事形式來說明歷史的虛構性，甚至若再做強一點的宣稱就是並沒有所謂的歷史「故事」，只有紛雜的資料、模糊的記憶、無法確定的真相。正如影片中的旁白提到：「大部分的檔案，在投降前夕，就已經放進燃燒爐燒掉了。數量、日期、人物、事件、前後順序、因果關係，完全沒有依據，只剩下不可靠的模糊印象。」[28] 不過如果全然地懷疑歷史敘事的因果關係，可能淪為知識論上的虛無主義，像是認為歷史完全都是假的，或記憶全部都不可靠，無法討論過去，或提出過去是無法再現的這樣的宣稱。在此，懷特又再次為我們提供一個解套的方法，他認為歷史不適用邏輯一致性（logical consistency）意即先有一個原則，在從這個原則演繹推論出其他命題，在歷史書寫上我們是用分散的一致性（discursive consistency）來論述，分散的一致性是結合各種不同程度的再現方式，而這些再現方式彼此的關係是「類比關係」。[29] 從這個觀點來看《飛行器、霜毛蝠、逝者證言》就更加有意思，空拍機類比霜毛蝠類比戰爭底下的日本人與台灣人。而這個作品的各種不同的敘事軸線，也像是不同層次的再現方式代表不同面向的歷史現實，空拍機可以代表技術史的視角、蝙蝠代表非人視角[30]，轟炸機代表某種紀錄片歷史式的觀點，這三個角度互為類比，相映生輝，而隨機播放這個形式塑造了一種開放因果關係，這樣鬆動的因果關係雖然並沒有傳統史學的嚴謹，

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[28] 許家維的《飛行器、霜毛蝠、逝者證言》（2017）

[29] Rethinking History 4:3 (2000), pp. 391–406 An Old Question Raised Again: Is Historiography Art or Science? (Response to Iggers)Hayden White Stanford University, U.S.A., p.392
"Discursive consistency, in which different levels of representation are related analogically one to the others, is quite different from logical consistency, in which one level is treated as being deducible from another."

[30] 請參見：非人時間軸上看歷史：林怡秀論許家維新作「黑與白」| ARTFORUM 電影
https://www.xuehua.us/2018/12/02/%E9%9D%9E%E4%BA%BA%E6%97%B6%E9%97%B4%E8%BD%B4%E4%B8%8A%E7%9C%8B%E5%8E%86%E5%8F%B2%EF%BC%9A%E6%9E%97%E6%80%A1%E7%A7%80%E8%AE%BA%E8%AE%B8%E5%AE%B6%E7%BB%B4%E6%96%B0%E4%BD%9C%E9%BB%91%E4%B8%8E/zh-tw/

但在這裡的重點已經不在是真假與否的問題，而是轉為一個美學與倫理學的問題，一個關於價值的選擇。

結論

　　我受懷特的啟發，認為歷史學者根據各種事實編寫出的故事並沒有比藝術作品更加真確，兩者在知識論的標準上是同等的虛構。不論是藝術家或者歷史學家對於歷史的觀點都是一種「敘事化的過程」，這個過程因為敘事結構與意識型態的預設，而產生不同意義和角度的史觀。因此，理解這類型的藝術作品的重點便不是在於真實與否而是在於分析其敘事結構或是對呈現其敘事的介面本身的反思。本文分析的作品皆具有後設元素，顯示所選的藝術家是有意識地在思考電影敘事與生產條件本身是如何影響其所產生的歷史「知識」。文章的後半段，我更進一步地分析「討論歷史的錄像藝術」作品中的敘事軸線，初淺地將其分為兩個類型，一個是「虛實交錯」，另一個是「虛實整合」，這兩種敘事方式為觀眾帶來不同的沈浸程度，但也都深刻地反思「理解過去的限制」，以及思考是否有可能透過影像的力量「介入」歷史現實，並開創對未來嶄新的「想像」。

Meta-cinema as a historical methodology — cases study of the exhibition, *The Rebellion of Moving Image* and the works of Hsu, Chia-Wei (part I)

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Foreword

The exhibition, *The Rebellion of Moving Image* was held in 2018 in Museum of Contemporary Art Taipei, curated by HUANG Hsiang-Ning. This exhibition has included many works of video art in which are meta-cinematic techniques and nonlinear narrative are used. The aim of the exhibition is to trigger the discussion of how the narrative structure of the video as well as to demonstrate how the way of displaying shapes an alternative methodology of history studies. The word "alternative" here refers to the rejection of authoritarian the grand and one-way narrative of history.

This article is divided into two parts. The first part is an analysis of how meta-cinematic techniques trigger a conversation with History. The meta-cinematic techniques include presenting the shooting scene or the equipment, as well as creating a multi-linear narrative by displaying the video in multi-channeled screens. I adopted the idea of post-cinematic condition proposed by Rosalind Krauss as the framework of approaching the development of meta-narration in the video art.[1] Instead of passively accepting the message carried by the video, the audience experience an alienation from the story while still feel involved. Thus they would become conscious of the limit of the representation. Moreover, two cases will be discussed here in the first part: *Ten Thousand Waves* (2010) by Issac Julien and *Takasago* (2017) by Hsu, Chia-Wei. I will focus on the question of how the form of meta-cinema and multi-linear narration represent history and become the rebellion against the authority and how this form permit a room for multiple interpretations.

The second part is about the intertwining of fiction and fact. In the recent works, Hsu, Chia-Wei often integrated the mythology and traditional theatrical art with the documentary-liked footages or historical archives. However, since the artist did not deal with the history in a definitively realistic way, neither did he aim at represent the fact, what is the meaning of his discourse of history? In addition, I would like to investigate the difference between the history narrated by the artist

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[1] Krauss, Rosalind, *A Voyage on the North Sea: Art in the Age of the Post-medium Condition*. New York Thames & Hudson, 2000.

and that of a historian. Can we tell what exactly happened? How can we tell the factual events from the fictional stories?

In this article, I want to compare the story composed by the historians, based on the facts, and the video art works with mythology and theatrical works intertwined within. I want to analyze the difference between the two from the aspect of narrative structure and from that of epistemology. The theoretical framework here is based on the book *Metahistory*, written by Hayden White.[2] In this masterpiece, White analyzes the different methodology of historical studies and categorizes various narrative structure adopted in writing history. At the end he makes a statement—which is still shocking to the historiography till now—that from an epistemological perspective, history studies is closer to literature than to science. For White, historian's perspective of history is a process of narrativize. This process would be affected by different narrative structures and the presumed ideologies and thus lead to interpretations of history with different meaning and from different point of view.[3] Hence, the point of interpretation and approaching this type of artworks is not to tell if it is what have really happened or not. It is more important to analyze the narrative structures and what they refer to. From this point of view, I reinterpret the following works: *Inferno* by Yael Bartana, *Drones, Frosted Bats and the Testimony of the Deceased* (2017)*, Ruins of the Intelligence Bureau* (2015)*, and Huai Mo Village* (2012) by Hsu, Chia-Wei. I reconsidered the true definitions of fiction and fact in the historical narratives and researched into the artworks that integrates the two and into how they allow the audience a brand new comprehension of the alternative historical methodology.

In the article "The Rebellion of Moving Image of MOCA: the rebellion in order to return and The Justice or reentering the scene"*,* Wu, Mu-Ching and Yen, Xiao-Xiao have proposed that what in this exhibition, rebellion here is not one-dimensional because at every different historical moment, under different context, the target of this rebellion changes along. For example, the so-called contemporary video art has been received as "anti-narrative (which means the general lack of perceivable complete narration,) […] has evolved and resulted in an aesthetic strategy which is completely distinct from the mainstream visual culture."[4] However, quite a lot of scholars have also pointed out the fact that, the current video art has demonstrated a tendency of returning or re-

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[2] White, Hayden, and Michael S. Roth. *Metahistory: The Historical Imagination in Nineteenth-century Europe*. Baltimore: Johns Hopkins University Press, 2014.

[3] See: Introduction in White, Hayden, and Michael S. Roth. *Metahistory: The Historical Imagination in Nineteenth-century Europe*. Baltimore: Johns Hopkins University Press, 2014.

[4] "The Rebellion of Moving Image of MOCA: the rebellion in order to return and The Justice or reentering the scene", by Wu, Mu-ching and Yen, Xiao-Xiao, *Artco,* 2018.05.03. URL: https://artouch.com/view/content-3965.html Access Date: 2018.03.05.

directing to narrative.[5] Thus, it becomes problematic to identify the exact target of this rebellion of the artists and their works.

[insertion of photo: *Ten Thousand Waves* of Issac Julien]

Ten Thousand Waves by Isaac Julien is played on multi-screens that spread out in the chamber. Thus the experience of the viewers would be different from that of watching a single-linear movie in a black-out theatre. This manner of presentation reminds us of the Expanded Cinema Movement in art history. (For more information about the origin of the movement in 1960, please refer to my other article, "Lexicon Research: Expanded Cinema") However, there are diverse definitions of Expanded Cinema. A movie being played outside a theater—in a museum, for example—does not necessarily guarantee that it can be regarded as the Expanded Cinema. I think it would be more adequate to explain this exhibition by using the idea proposed by Rosalind Krauss. According to her, Expanded Cinema is a "post-cinematic condition."[6] Thus, here the notion of expanded cinema can be regarded as a rebellion power, which loosen the traditional way of watching movies— in a movie theater, passively.

The post cinematic presentation of the videos does not only take place in a movie theatre. It can take place in museums or other places. The audience in a museum can move around when watching the movies. They can decide the amount of time they are willing to spend on each video. For example, in the case of *Ten Thousand Waves*, The videos are played simultaneously on different screens. The audience has the right to choose which screen to watch. The artist also put the same scenes in frames with different sizes. Thus, the audience can also choose with which size of frame they want to watch the particular scene. As the result, comparing to the passive audience in movie theaters, the audience in the museum is more active.[7]

[insertion of photo: Issac Julien's *Ten Thousand Waves*]

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[5] "The Rebellion of Moving Image of MOCA: the rebellion in order to return and The Justice or reentering the scene", by Wu, Mu-ching and Yen, Xiao-Xiao, *Artco,* 2018.05.03. URL: https://artouch.com/view/content-3965.html Access Date: 2018.03.05. I think each case is different. I keep a skeptical attitude toward the classifications and movements in the study of art history because the movements and classifications are never static. With the creation of new works, they change along, and never follows the logic of deduction. Moreover, the development of history is dynamic and diverse. Thus, I have no intention to force *Ten Thousand Wave* into the artistic movement of Expanded Cinema. Rather, I am trying to identify a similar form. In addition, inspired by this movement, I am trying to find an approach of the interpretation of this work.

[6] I think Isaac Julien's *Ten Thousand Wave* has a relatively weak connection with Gene Youngblood's Expanded Cinema as well as with the Fluxus movment, from the perspective of history. "The Rebellion of Moving Image of MOCA: the rebellion in order to return and The Justice or reentering the scene", by Wu, Mu-ching and Yen, Xiao-Xiao, *Artco,* 2018.05.03. URL: https://artouch.com/view/content-3965.html Access Date: 2018.03.05. However, it presents some features of Expanded Cinema with another definition, the post-cinematic condition. See ：Youngblood, Gene, *Expanded Cinema*. New York: Dutton, 1970. Also see ：Krauss, Rosalind, *A Voyage on the North Sea: Art in the Age of the Post-medium Condition*. New York: Thames & Hudson, 2000

[7] Please consult related discussions on the *dispositif* theory.

This meta-cinematic presentation of historical events has influenced the anti-authoritarian history from two aspects. Firstly, it is to challenge a one-directional production of the description of history, the author, or the artist represents a certain ideology which would be instilled into the audience and thus it lacks the room of reflection. Secondly, when the audience notices the condition and the place in which they are watching the videos, they are also pushed to think about the logic behind the works and about how they are produced. Ultimately, they would be able to challenge the logic of narrative and thus to initiate the the communication between the artwork, the maker (the artist) and the audience. Such as in *Ten Thousand Waves,* the scene in which Maggie Cheung Man-yuk played Mazu (the guardian Goddess of sailing ships) in Guilin is juxtaposed with the green screen used on the shooting set. In another part, there is a staff is wiping away the calligraphy work of the Chinese characters of "ten thousand Waves" (wànchóng làng 萬重浪). These two clips invite the audience to reflect on how the movie is made. This causes alienation, which is a common meta-cinematic technique. Thus, it is reasonable to take the Expanded Cinema into account and to consider *Ten Thousand Waves* as a post-cinematic condition.

The same concept can be applied to the three works of Hsu, Chia-Wei. The equipments and techniques used in the movie production are shown to the audience. In addition, the audience can see how these factors influence on the artist's interpretation of a certain historical event. In his work, *Huai Mo Village (2012),* Hsu invited the local habitants to work as staff on the scene. This part is also in the film.

[insertion of photo, Hsu's *Huai Mo village*]

Besides showing the set and working scenes, in his individual exhibition entitled *Industrial Research Institute Affiliated to the Japanese Governor Office,* Hsu has presented a multi-layered virtual studio. The first layer is a set of studio with a screen in the exhibition room. In the video played on screen, the same set of studio and screen is shown. Within this second screen, a documentary of the industrial research institute is played. At the beginning, the audience would see the screen frame in which the documentary is played. Then the camera zooms in, at the end, the audience would see the documentary in the size of the real screen. However, the viewers are already aware of the existence of the screen frame. This installation makes the video penetrate through the three different layers: the virtual interface, the set and the presence of the visual experience. Thus the installation enables a further reflection on the importance of an artist's choice of interface in the discussion of history in a digital era. His new works in 2018, *Black and White—Giant Panda*

and *Black and White—Malayan Tapir* is available both "on cellphone and on computer." This work also allow the audience to think from the point of view of animals, as a political satire. [8]

[insertion of photo: Hsu's Industrial Research Institute Affiliated to the Japanese Governor Office]

The same notion of reflecting on the making and the displaying of the video can be used to approach an another work of Hsu's, *Takasago* (2017), we would be able to find the different layers of this film, especially the "moving frames" Takasago is how the Japanese called Taiwan under the Japanese rule. Takasago is also the title of one of the work of Zeami Motokiyo, the playwright of Noh theatre in the Muromachi period.[9] The story is about the love and mutual understanding between an old couple who are in fact the incarnations of two pine spirits. The theme of the story is how the physical distance cannot separate their love.[10] This story was also the origin of the name of the company, Takasago International Corporation, when the first factory was set up in the 1920s.[11] The actors in the film is performing this Noh play in a perfume factory of the Takasago International Corporation. The frames slowly slides from the left to the right. The artist thought the movement as a "continuous space in a full shot" and can be considered as an "alternative of one long take." [12] My first impression on these two classic-looking performers seem to be having a modern long-distance relationship. The moving frames generate the effect of the frame of a video chat. In other words, through these frames, the audience will become aware of the frame of the film.

Sing, Song-Yong also pointed out that the two actors who played the couple "response to the questions from the off-scene priest, *Tomonari* and to the chorus while chanting the touching story of how the couple of pine trees are separated"[13] and thus there are "a frame within a frame, a painting within a painting, and a play within a play."[14] In an interview, Hsu mentioned, "The actors of Noh sometimes even jump out of the narrative and criticize the play itself or talk about the meaning of literature […] The main actors of this performance […] Their songs trigger the actions in the plot, but other than that […] the priest and the chorus at the singing the '*ji-utai.*" The priest and the chorus are heard as the voice-over. The priest and chorus at times conversed with the old

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[8] A more detailed reflection on the interface, digital technology and online society can be found in the Taiwan International Video Art Exhibition, *Offline Browser*, curated by HSU Chia-Wei and HSU Fong-Ray.

[9] HSU, Chia-Wei., *Industrial Research Institute Affiliated to the Japanese Governor Office*, p.57 2018: Liang Gallery.

[10] Ibid.

[11] Ibid.

[12] Ibid. p.121

[13] Ibid. p.10

[14] Ibid.

married couple but at times they were commenting on what happened on stage"[15] In other words, the meta-cinema is this film is established with the voice over and the visual effect of the moving frames. The former mentioned works present the contemplation on the process of making a movie in a more literal way. However this film is a reflection of the narrative of cinema. Based on this context, the second part of the article will be mainly about the relationship between fact and fiction in the narrative of cinema.

Meta-cinema as a historical method — cases study of the exhibition, *The Rebellion of Moving Image* and the works of Hsu, Chia-Wei (part II)

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The meta-cinematic technique can be briefly summarized as a reflection on the image itself. The process often include the alienation from the narrative and the engagement with it at the same time, such as the display by using multi screens. The audience is more likely to feel alienated from the works in a museum than in a movie theatre, since they can walk around. The above-mentioned works also raise the awareness of the fact of the movie is made with the presence of the shooting scene and the frame.

These techniques break the audience unconditional dependence on the narration in front of them provided by the artist. Similarly, the same theory can be applied to the development of a historical narrative that involves the fiction and the fact. The fictional part would induce the audience to reflect on the definition of truth and to doubt the methodology of the justification of historical facts.

More specifically, even the most compact historical fact contains the fictional parts. Hsu has included a play of Noh, which is a fictional artwork, into the historical narrative in *Takasago.* I thus asked myself what the meaning is. The historian philosopher Hayden White stated that history is "more in common with 'literature' than they have with any science."[16] because the study of

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[15] Ibid. p.121

[16] Rethinking History 4:3 (2000), pp. 391–406 An Old Question Raised Again: Is Historiography Art or Science? (Response to Iggers)Hayden White Stanford University, U.S.A., p.398 "This leads me to conclude that historical knowledge is always second-order knowledge, which is to say, it is based on hypothetical constructions of possible objects of investigation which require a treatment by imaginative processes that have more in common with 'literature' than they have with any science."

history is a fictionalizations of fact and of past reality.[17] In the process of re-interpreting the histor-ical materials and turning dry documentary description into a story, imagining is an essential step. Thus, history possesses, to a certain degree, the literality. For White, The writing of history by the historians is a process of narrativization. Based on different narrative structure and the individual presumed ideology, different meaning and point of view would be generated. The relationship be-tween those different narratives is similar to those between scientific paradigms according to Thomas Kuhn. That is to say, two paradigms are incommensurable. In brief, there is no way to find a standard to justify which paradigm is more factual.[18]

During an interview hosted by Chen Chia-Jen, former director of Open Contemporary Art Center, Hsu mentioned, "The so-called objective fact does not exist. The only thing we are sure about is that the subjective writing about history. It is full of personal opinions, emotions, memories and subjective perspective. Moreover, it is at an ambiguous state which keeps being reshaped as time goes by."[19]

The intertwined historical narrative of fact and fiction

Another example of this type of historical narrative that includes the mixture of fictional and factual elements is *Inferno* (2013) by Yael Bartana. During the making of the film, the Temple of Solomon in São Paulo, Brazil was still under construction. However, in the film, the completion and the destruction of the temple is foreseen. The scenes are not organized in a chronological order. The film begins with the joyful carnival, which is the celebration of the completion of the temple, followed by the scenes of the fall of the temple in a fire, just as if in *Inferno.* It ends with the scene in which the modernized temple filled with tourists and commercial events. In this film, there is no strict distinction between the fact, the fiction and the actual shooting scene. The audience of this film would feel engaged in the dark theatre. The opening scene is a shot from a birds eye view from above the city, like flying. This scene is easy for the audience to feel immersed in the story. This scene is followed by a realistic portrayal of the carnival. However, the scenes in the temple looks like a theater in another dimension, with mysterious rituals and compositions as well as postures that appear only in classical oil paintings. In the end, the camera movement becomes static and lacks of action. The documentary-like, observant camera guides the audience to go through the modernized space full of tourists. It is at this moment that the audience starts to doubt the order of

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[17] Ibid. p.398

[18] Leiden University-Humanities Open Course：Chapter 3.6: Hayden White, the story of history
URL: https://www.youtube.com/watch?v=pT-OgRCkuUY Access Date: 2018.02.28.

[19] HSU, Chia-Wei., *Industrial Research Institute Affiliated to the Japanese Governor Office*, p.126 2018: Liang Gallery.

the sequence of these scenes. However, generally speaking, throughout the movie, the audience still feels that theirs eyes are guided by the camera movements.

The theme of *Inferno* is the third Temple of Solomon, which was still under construction then in Brazil. However, the story jumps directly to the destruction of the temple. Thus, the whole film is a historical imagination. In other words, the story in the film is based on a fact that never exists. The artist calls it a ""historical pre-enactment,[20] a methodology that commingles fact and fiction, prophesy and history."[21] Thus, this kind of film is immersive but can be regarded as an integration of fiction and fact. The aim of watching this type of film thus is not to differentiate what is true and what is not from an epistemological point of view. The importance is that the structure in the fiction stills brings out the critic and give the audience a viewpoint. It still creates a reality of its own, within which there is a logical structure and a conception of the world.

The importance of fictional elements in a historical narrative

As what Jacques Rancière says in *Modern Times – Essays on Temporality in Art and Politics*, the importance of a fictional narrative is not about what exactly happened but about how things might possibly happen. In addition, it is because of the fictional narrative that there exists the possibility to change the future.[22] In the description of the work *The Rebellion of Moving Image,* "Moving images are used to overlap fiction with reality, allowing fictitious plots to serve beyond sensationalizing certain incidents, and regaining the right of discourse from the authority. 'Fictional' political-ness is applied to negotiate with and seize reality, with the future filled with new creative and developmental possibilities."[23]

In *Inferno,* the camera movement and the structure of the film generate the integration of fiction-reality and thus it forms a diegesis world with its own inner logic. On the other hand, in *Huai Mo Village*, and *Ruins of the Intelligence Bureau,* Hsu, Chia Wei consciously blocks the audience from engaging with the film and from immersing themselves in the story. In these films, there are three clear situations, or three parallel universes[24]: The mythology, the shooting scene and the scene of a former KMT secret agent telling his own story to the children in Huai Mo Village. The diegesis world of agent's story corresponds to that of the mythology. The mixture of the three

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[20] Museum of Contemporary Art: The Rebellion of Moving Image, 2018. URL:http://www.mocataipei.org.tw/index.php/2012-01-12-03-36-46/upcoming-exhibitions/2574-2017-12-19-09-51-42#%E4%BD%9C%E5%93%81%E4%BB%8B%E7%B4%B9-about-the-artworks Access Date: 2018.03.01.
[21] Ibid.
[22] Rancière, Jacques, 2017. *Modern Times – Essays on Temporality in Art and Politics*, P. 17
[23] Museum of Contemporary Art: The Rebellion of Moving Image, 2018. URL:http://www.mocataipei.org.tw/index.php/2012-01-12-03-36-46/upcoming-exhibitions/2574-2017-12-19-09-51-42#%E4%BD%9C%E5%93%81%E4%BB%8B%E7%B4%B9-about-the-artworks Access Date: 2018.03.01.
[24] HSU, Chia-Wei., *Industrial Research Institute Affiliated to the Japanese Governor Office*, p.126 2018: Liang Gallery.

universes is a juxtaposition of fiction and reality but not fully integrated, like in *Inferno. Takasago* also is a juxtaposition of fiction and reality, not integration. The Noh actors standing in a modern factory creates a surreal juxtaposition and reminds the audience of that the ancient and modern time is juxtaposed on the same set. This is a narrative skill to mix fiction and reality. It is meta-cinematic from another dimension. In a single frame, the audience sees temporal-spatial multi-layered scenes from different historical moments and becomes aware of this fact. Thus, the audience would realize that the interpreter is viewing the history from a contemporary angle, and thus highlight the preconception of the interpreter.

To sum up, there are two aims of putting fictional and mythological elements in a historical narrative. One is to create a more profound description of history with fictional parts as well as reminding the audience the possibility to change the future. Another is the juxtaposition of different time and space. This let us understand the past and realize the limit of the past.[25]

The fiction/reality integration and the open cause-effect relationship

Drones, Frosted Bats and the Testimony of the Deceased is the work with the richest layers of historical narrative. The design of the work is almost a reflection of historical methodology. This work is presented with a four-channeled installation. The background is Hsinchu Branch of the Sixth Japanese Naval Fuel Plant. During the World War II. This place is the Industrial Research Institute of the Government-General of Taiwan, specializing in producing the aviation fuel. The building is now a ruin and there are still the traces of bullets in it. The films is a nonlinear narrative. From one side, a drone is used to shoot the old factory form above. There are many frosted bats in the building. "Frosted bats are mostly found in the high latitudes of Japan, Korea, and North China. Yet, for unknown reasons, this northern species of frosted bats resides in the chimney of the military plant from May to July in recent years. The plant is the only place where the frosted bats can be found in Taiwan."[26] The migration and habitation of the frosted bats is like the migration of people from one colony to another. On the other side, it is a symbol of viewing the history from a point of view other than that of a human being, which has an alienated and poetic interpretation.

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[25] Moreover, there is the intertextuality. The mythological and contemporary time forms a cross referential relationship and opens up the discussion of the text. Please connsult Hsu's explanation of the concept of in-between narrative—a narrative that wavers between the diegeis world and the non-digeis world. I think this concept of narrative can help the audience realize our limit in epistemology regarding the fact. See Hsu, Chia Wei, "in-between narratives" *Journal of Fine Arts* : 2, pp.77-112

[26] Museum of Contemporary Art: The Rebellion of Moving Image, 2018. URL:http://www.mocataipei.org.tw/in-dex.php/2012-01-12-03-36-46/upcoming-exhibitions/2574-2017-12-19-09-51-42#%E4%BD%9C%E5%93%81%E4%BB%8B%E7%B4%B9-about-the-artworks Access Date: 2018.03.01.

Another narrative axis includes the drone lingering in the ruin. Besides presenting the camera to the audience, a technique of meta-cinema, the drone almost becomes another agent of gazing the history. The film also includes America and China's bombing Taiwan during WWII. These videos are played along with the memoir of the worker of the plant, in Japanese. Another worth mentioned point is that "the video archive manipulated by a computer program are arranged randomly on the playlist to constantly shift the structure of the video."[27]

[insertion of photo.]

Besides the former mentioned techniques such as inclusion of shooting scene and the fiction/reality integration, the videos are randomly played, calculated by a computer program. Thus, there is a bigger room for diverse interpretations. The audience would not be full limited by a specific narrative and thus form a single point of view of history. In other words, The endless reforms move the cause-and-effect relationship between events. The historical events are open to more possibility instead of being interpreted by an official or any other specific authority. Concluding the past events into a cause-effect relationship is actually a reduction, for the cause and effect between real events is a complicated network, not a one-on-one linear relationship.

Hayden White in *The Content of the Form: Narrative Discourse and Historical Representation* stated that the writing of history creates and forms history through the form of narrative. It does not reflect a fact that needs to be rediscovered or justified. It is to say, the historian chooses a certain employment and put it on the history. The process of the employment if full of imagination. Thus, the form and the content are not two mutually exclusive concepts. The form of an art should be part of the content of the work. In this work, this part requires the audience's imagination. This makes the work more open and diverse. Perhaps this interpretation seems idealistic or utopia, for the lack of consistence in interpretation might make the work become meaningless. This situation is just like post-modernism in certain context, lacking meaning while being to open. However, since the anti-authority narrative can avoid the limit of a single idealism, the narrative still has an invaluable potentially in the political rebellion.

Also, the randomly and continuous reformed history explains the fictionality of history by using videos. Moreover, there might not be the so-called history; there are only piles of archives, blurred memory, truth that cannot be proved. As the narrator recounts: "After the War, most of the documents were incinerated. Quantity, date, people, accidents, sequence, cause and effects, evidence were all lost. Now, only the abstract and unreliable images remain."[28] However, if we doubt

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[27] Ibid.

[28] HSU, Chia Wei., *Drones, Frosted Bats and the Testimony of the Deceased*

every cause-and-effect relationship in historical narrative, we would fall into an epistemological nihilism and thus regard the history as fake, declare that all memory is unreliable, or that there is not able to either discuss or represent the pass. Here, White again points a way out. He thinks that logical consistency does not work on history. Logical consistency means that at fast, there is a principle, from which are deducted other propositions. About historical writing, it can be explained with the concept of discursive consistency, "in which different levels of representation are related analogically one to the others"[29] From this point of view, *Drones, Frosted Bats and the Testimony of the Deceased* becomes even richer. The drones and the bats are metaphors of the Japanese and Taiwanese people in the war. The different narrative axes are like the historical facts from different dimension represented by the different levels of representation. The drones represents the view-point of the history of technical history, while the bats the non-human angle.[30] The bomber airplane represents a viewpoint of a certain historical documentary. The three angles forms is the analogy to one another and echoes with one another. The random display forms an open cause-and-effect relationship, which is not as strict as traditional history. However, the point here is not whether it is true or not. It is a problem of aesthetic and ethics. It is a choice of value.

Conclusion

White inspires me. I believed that the story woven by historian based on all kinds of facts are no more truthful than artworks. The two are epistemologically speaking, both fictional. Both the artists' and historians' viewpoint of history is a process of narrativize. Due to the narrative structure and the preconception of idealism, this process will produce a history from different angle and with different meaning. Thus, comprehending this type of artwork is not to tell whether it is true. The point is to analyze the narrative structure or to reflect on the interface on which the work is presented. The works analyzed in this article all contains meta-cinematic elements. The artists are consciously thinking about how the narrative of a film and the condition of the making influence the produce historical *knowledge*. In the second part of the article, I analyzed in detail the narrative axis of a video art work that discuss history. I generally divided them into two types. One is the juxtaposition of fiction and reality, the other is the integration of the two. The two narrative will bring the audience different level of involvement but both allows a deep reflection on the limit of

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[29] Rethinking History 4:3 (2000), pp. 391–406 An Old Question Raised Again: Is Historiography Art or Science? (Response to Iggers)Hayden White Stanford University, U.S.A., p.392
"Discursive consistency, in which different levels of representation are related analogically one to the others, is quite different from logical consistency, in which one level is treated as being deducible from another."
[30] See "A non human chronology of history: Lin Yi Xiu on Hsu Chia Wei's *Black and White*."
ARTFORUM:https://www.xuehua.us/2018/12/02/%E9%9D%9E%E4%BA%BA%E6%97%B6%E9%97%B4%E8%BD%B4%E4%B8%8A%E7%9C%8B%E5%8E%86%E5%8F%B2%EF%BC%9A%E6%9E%97%E6%80%A1%E7%A

our comprehension of the past. Moreover, they triggers the discussion on whether it is possible for us to intervene in the history with the power of videos and creates a brand new imagination of the future.

戴上ＶＲ後，我們可以變成一隻蝙蝠嗎？

文/黃祥昀

戴上ＶＲ後，我變成一棵樹

由 MIT media lab 推出的作品《樹》（Tree, 2017）[1]，讓觀眾帶上虛擬實境（vitual reality）後，成為熱帶雨林中的一棵樹。人的手臂變成樹枝、身體變成樹幹，體驗一棵樹的成長過程，從地面慢慢升高、到最後俯瞰大地。[2] 創作團隊表示他們所建構的是一種「觸覺經驗」(tactile experience)[3]。為了讓觀眾體驗這些觸感，他們精準地掌控了震動感、熱度、風、身體觸感。相較於在電影院觀看遙遠的銀幕、坐著遠觀故事。虛擬實境提供一種沈浸式的故事體驗，「觀眾不再是觀看而是轉化成一個新的身份」。

這種以第一人稱為視角，將人類化身成為自然界的植物或動物的特點，是虛擬實境非常重要的特色，因為這樣的效果是其他藝術媒介難以達成的，這類型的作品也是目前虛擬實境敘事其中一個關鍵的發展趨勢。2015 年由 Marshmallow Laser Feast 所製作的《從動物的視野觀看》 (In the Eyes of the Animal, 2015) [5]，位於英國代爾森林的展覽是屬於「放棄正常裝置節」（Abandon Normal Devices Festival）的一個計畫，正是符合「以第一人稱方式變成動物」的主題。這件作品讓觀眾戴上含有頭具跟背包的虛擬實境，化身為森林中的青蛙、蚊子、蜻蜓跟貓頭鷹。團隊參考一些科學資料來製作視覺效果，像是有些動物看到的顏色可能比較飽和，蚊子能感受到空氣中二氧化碳的濃度等等。在視覺上也加入了自然史博物館中存有的動物特寫視覺資料。[6]

http://iteota.com/experience/start-your-journey

《從動物的視野觀看》這件虛擬實境作品最有特色地方在於它有兩種版本，一個是在網站上可以讓觀眾自由以電腦觀看 360 度畫面，另一個是讓觀眾直接走入森林之中，體驗虛擬實境，而且觀眾在虛擬實境中聽到聲音就是製作團隊先前在森林中做的採集，因此，觀眾可以比較自己以人的觀點實體體驗到他們所在的森林和透過動物的構造所看到的森林的差異。許多使用過虛擬實境的人，拿下頭套的瞬間，會有一種剛做完一場夢的感覺，也會覺得原本的世界變得很陌生。在這件作品中虛擬實境的元素有含有現實中同一個場域的聲音，讓虛擬世界與現實世界流動地融合在一起。

https://www.wired.co.uk/gallery/virtual-reality-grizedale-forest-gallery

變成動物的心靈哲學意義

Marshmallow Laser Feast 的共同創辦人 Barney Steel 在接受英國媒體 Wired 訪問時表示用虛擬實境技術模擬其他物種感知世界的方式，讓人沈浸在動物所觀看的視野跟聲音之中可以產生同理心。[7] 人真的可以同理動物嗎？還是其實只是人的一種想像或者心理投射？在討論這個問題之前，可以先想想我們感知到的世界，例如，世界的顏色、溫度跟其他動物的感受一樣嗎？

科學家透過對動物的觀察與研究盡可能地分析出動物的感知資料，例如，可以把溫熱的感覺變成一個客觀的溫度。科學上也發現蝙蝠以超音波感知環境，烏賊變換自己身體的顏色來溝通。但是這些科學數據或者物理性的解釋真的能夠代表蝙蝠的主觀視角嗎？美國哲學家湯馬斯‧納格爾（Thomas Nagel）在 1974 年時，寫了一篇著名的文章〈變成一隻蝙蝠會是什麼樣子？〉（What is it like to be a bat?），在這篇文章中納格爾說明，即便我們得知了所有關於蝙蝠在意識中經驗到的物理狀態、科學的數據資料，我們實際上還是無法真正「經驗到」作為一隻蝙蝠的感受。假設我們知道關於超音波的數字資料，就表示這個訊息不是完全主觀的，因此，我們仍是無法真正的感覺到並且進入蝙蝠的主觀世界。更進一步地說，其實心靈的經驗無法「化約」成物理現象，[8] 就像我感受到溫熱的太陽並不能簡化成我感受到三十二度的熱度。也就是說，每個生物都有他自己獨一無二的主觀視角與意識經驗，而這樣的主觀性是科學數據無法取代的。對納格爾而言，我們沒有能力知道、想像或者用科學上客觀的術語去描述變成一隻蝙蝠會是什麼樣子。

假想有一個虛擬實境裝置，完全用所有已知的科學證據去設計觀眾體驗，製作出一種蝙蝠虛擬實境，這個虛擬實境裡面含有所有跟蝙蝠有關的物理資料，人戴上虛擬實境後真的倒著看到世界，只要有超音波通過，虛擬實境的視覺效果也會產生反應，人就可以真正體驗成為蝙蝠的感覺嗎？

其實，虛擬實境頂多只是讓我們增加了更多物理性的資料，但正如納格爾所論證的，物理狀態跟心靈狀態之間有一個無法互相對應的鴻溝、心靈經驗無法化約成物理現象的觀點出發，因此這樣的裝置仍是無法達成變成蝙蝠的目標。

從另一個角度來看，最大的問題就是在於，超音波通過後，要設計出什麼樣的對應關係，假使真的設計出跟蝙蝠構造一樣的對樣關係，因為這些資料，仍是要通過人的眼

睛與身體構造去感知，而人的身體構造和蝙蝠不一樣，所以，在最嚴格的意義上，戴上虛擬實境裝置後，我們仍然無法主觀的經驗到作為一種蝙蝠實際上的感受。這也就是說，如果根據哲學對於知識證成的嚴格標準與身心問題的探討，人變成其他生物充其量只是人類的一種心理投射，而不是真正的感同身受。

變成動物的美學意義

人是否能夠變成蝙蝠除了從主觀/客觀與心理/物理的面向去思考外，其實也涉及了動物到底有沒有意識這個問題。在上述納格爾的論證中，其實是預設了蝙蝠有某種主觀的經驗（蝙蝠的感受、情緒、認知等等），只是我們沒辦法知道這個經驗的實際內容是什麼。

在倫理學與環境批判領域之中，有兩個針鋒相的勢力，一股勢力認為動物其實是沒有意識的，只有人類才有意識，而認為人類才有意識其實一直是比較主流的說法，批評者認為這是一種以人類為中心的思考模式。當「後人類」的思潮開始出現時，被這個思潮影響的學者們，面對環境災難與人類剝削動物的現象，企圖找出人與動物的一種新關係。這些思想家的價值觀是希望人與動物在形上學的架構中是對稱的、倫理學的意義上是平等的[10]、世界能夠平衡且永續地發展下去。

對後人類思潮而言，動物有沒有意識並不是最核心的一個問題，問題是如何超越自然與社會，人與非人類的二元對立，以及我們認知的科學事實或者科學數據到底有沒有辦法揭露一個真實的實在界，主張社會建構論的後人類學者認為透過科學方法無法找到一個客觀而且獨立於社會的自然實在界。科學的發現都涉及一些跟社會有關的過程與動態關聯。由此可以推論，他們也會認為蝙蝠的主觀意識的實際內容根本無從得知，但是科學家分析出關於蝙蝠物理現象與將感知資料轉換成的科學數據也並不完全是實際的狀態，這些都是社會建構的一部份。[11]

就是在這樣的預設下，布魯諾·拉圖爾(Bruno Latour) 提出物的會議(Parliament of things)這種情境，假想有一種議會是可以把人與非人類，像是石頭、山、樹木都納入一同開會，每個物都有能動性（agency），可以討論彼此之間的關係。這樣的概念很像是想像力瘋狂的藝術家設計出來的理想世界，為什麼石頭能跟我們一起開會呢？拉圖爾的目標是希望描述出一個超越自然與社會二元對立的網絡。既然已經沒有一個獨立於社會而客觀存在的自然實在界，我們的重點就應該是擺在如何去創造一些關於社會與自

然錯綜複雜的關係，或者說去闡述這個難分難解的綜合體。透過這樣的會議，可以去發掘我們從未想像過的關係，重構自然與社會、人與非人交織綜合的新關係。

非人類具有能動性的論證還有很多尚未完善之處，也可能被理解為沒有根據純粹臆測或想像，譬如我們要怎麼證明對於非人的理解，不是以人類中心主義的方式去投射跟描述呢？非人類的能動性的定義也令人費解，也許我們既無法真正變成納格爾的蝙蝠，也無法變成拉圖爾理論中介於人跟動物的綜合體。

為此我想重新找一個理解拉圖爾的角度：如果客觀自然界本身就不存在，那想像又有什麼關係呢？因此，我認為與其說拉圖爾是哲學家不如說他是藝術家。他的理論是實踐先於抽象思考，價值預設先於演繹法式的邏輯推論。如果從藝術的角度理解拉圖爾或許比較適當，他以實踐永續世界為目標，主張人類需要發展一種新的思維模式，這個模式因為已經超越我們的思考邊界，因而，需要運用許多想像力與重新敘事，如此的看法更加接近藝術創作。假設能設計一套「物的會議」的虛擬實境，對拉圖爾而言，這樣的情境中，不再是我們變成動物或植物了，而是我們名副其實地變成一個動植物-人類或人類-動植物綜合體。[12]

[1] Milica Zec and Winslow Porter Collaborating with film directors, Xin Liu and Yedan Qian (Umeå Institute of Design) from the Fluid Interfaces group. See also: https://vimeo.com/199868099

[2] 引用與翻譯自 quoted and translated from MIT media lab officlal webiste: https://www.media.mit.edu/projects/tree/overview/

[3] 引用與翻譯自 quoted and translated from MIT media lab official website: https://www.media.mit.edu/projects/tree/overview/"Collaborating with director Milica Zec and Winslow Porter, we designed and constructed the entire tactile experience throughout the film. With precisely controlled physical elements including vibration, heat, fan and body haptics, the team created a fully immersive virtual reality storytelling to, where the audience no longer watches but is transformed into a new identity, a giant tree in the peruvian rainforest."

[4] 引用與翻譯自 quoted and translated from MIT media lab official website: https://www.media.mit.edu/projects/tree/overview/"Collaborating with director Milica Zec and Winslow Porter, we designed and constructed the entire tactile experience throughout the film. With precisely controlled physical elements including vibration, heat, fan and body haptics, the team created a fully immersive virtual reality storytelling to, where the audience no longer watches but is transformed into a new identity, a giant tree in the peruvian rainforest."

[5] 製作團隊 credit : Commissioned by Abandon Normal Devices and Forestry Commission England's Forest Art Works.Produced by Abandon Normal Devices and Marshmallow Laser Feast.Supported using public funding by Arts Council England and Forestry Commission England.Equipment Support by Nvidia and Sub Pac.

[6] 修改與翻譯自 revised and translated from https://www.wired.co.uk/article/virtual-reality-grizedale-forest "The artwork also includes close-ups of animals captured with a photogrammetry rig and CT scans by the Natural History Museum."

[7] 引用與翻譯自 quoted and translated from https://www.wired.co.uk/article/virtual-reality-grizedale-forest"We've always had a hunger for hacking people's senses by combining art and technology," said "Using VR to immerse someone in the sights and sounds of animals creates empathy by simulating the way that others sense the world."

[8] 關於化約的定義，請參見：The latest version of the entry "Scientific Reduction" may be cited via the earliest archive in which this version appears: van Riel, Raphael and Van Gulick, Robert, "Scientific Reduction", The Stanford Encyclopedia of Philosophy (Spring 2019 Edition), Edward N. Zalta (ed.), URL = <https://plato.stanford.edu/archives/spr2019/entries/scientific-reduction/>.

Can We Become Bats in Virtual Reality?

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 I Became a Tree in VR

In Tree (2017)1, released by the MIT media lab, the spectator enters virtual reality and becomes a rainforest tree. With arms as branches and body as the trunk, we experience the tree's growth as we slowly rise upon the earth, looking down upon the vast landscape at the end.2 According to the creative team, they have created a "tactile experience"3 - vibration, heat, fan and body haptics are all precisely controlled to allow the spectator to experience these tactile sensations. Unlike in movie theaters where one sits and gazes at the screen faraway on which the story plays out, virtual reality provides an immersive storytelling experience "where the spectator no longer watches but is transformed into a new identity."4

This kind of first-person perspective, by which human beings turn into plants and animals of nature, is an essential quality of VR which is unrivaled by other artistic mediums and has become one of the a key development trends of current VR narrative. Marshmallow Laser Feast's In the Eyes of the Animal (2015),5 a project that is part of the Abandon Normal Devices Festival in the Grizedale Forest in England, is a precise example of such first-person human-animal transformation. In this work, the spectator transforms into frogs, mosquitoes, dragonflies and owls in the forest wearing headgear and backpack. The team referred to scientific studies to construct visual effects, for instance, how some animals see colors more saturated than we do, and how mosquitoes can sense the level of carbon dioxide in the air. Optically, they also incorporated close-ups of animals captured with a photogrammetry rig and CT scans by the Natural History Museum.6

The most distinctive part of In the Eyes of the Animal is that it includes two different versions. The website version lets the spectator explore the scene 360 degrees freely on the computer, whereas the other one offers a virtual reality experience which lets us enter the forest directly as we hear sounds sampled beforehand by the team in the forest. The spectator can therefore compare the differences between his experience of the forest from a human point of view, and the forest perceived through the animal's sensory organs. As people take off their headgear, many felt like they've just woken up from a dream, with the world becoming strange and different. Sound samples of the exact location are integrated into the VR work, so that the virtual is merged effortlessly with the everyday world.

Becoming-Animal: From a Philosophy of Mind Perspective

In an interview with Wired UK, Barney Steel, co-founder of Marshmallow Laser Feast, stated that, it is possible to generate empathy by immersing someone in the sights and sounds of animals, using VR technology to simulate the ways that other species sense the world.7 Can humans really empathize with animals? Or is it just our own projection or fantasy? Before we discuss this issue, we can first think about whether we perceive color and temperature in the world the same way as other species.

Scientists study and observe animals as best as they can to acquire sensory data, for example, by converting the feeling of warmth into an objective temperature. They have also discovered

how bats use ultrasound to sense their environment and how squids change their body color to communicate with others. However, could these scientific data and physical explanations really stand for the subjective point of view of bats? In 1974, American philosopher Thomas Nagel wrote a famous article named What is it Like to Be a Bat? In this piece, he explained that, even if we could acquire all the scientific data on the physical states that bats consciously experience, we still couldn't "experience" how a bat really feels. If we could know the mathematical data of ultrasound, it means that such information are not completely subjective. There's still no way for us to really perceive it and enter the bat's subjective consciousness. Furthermore, psychological experiences cannot be "reduced" to physical phenomenon,8 the same way that we cannot say that when I feel the sun's warmth, I am just experiencing 32°C temperature. In other words, every living creature has its own unique subjective perspective and consciousness, and such subjectivity cannot be replaced by scientific data. For Nagel, it is therefore impossible for us to know, imagine or use objective terms of science to describe what it is like to be a bat.

Imagine there is a VR device that employs all known scientific evidence to create a "Be-a-Bat" VR for the user. It contains every known bat-related physical data. Once inside, we are able to really see the world upside down, while visual effects are triggered each time ultrasound is detected. Could we, by such means, really experience what it is like to be a bat?

In fact, VR can only, at best, increase our understanding of these physical data. As Nagel argued, there's a gap between physical and psychological states that does not correspond with each other. Since psychological experience cannot be reduced to physical phenomenon, the device cannot fulfill its objective and make us become bats.

From another point of view, the main question is that, when ultrasound passes through, what kind of reference should we device for it, suppose we really could create reference points corresponding to a bat's body structure? Because these data must still be perceived by our human eyes and body which are different from what bats have, we still cannot, in the strictest sense, subjectively experience the their actual feelings once we enter virtual reality. Which is to say, according to strict philosophical criteria on epistemic justification and discussions on the mind-body problem, it is only a projection and not real empathy when human becomes another living creatures.

Becoming-Animal: From an Aesthetic Perspective

Aside from considering the problem from the subjective/objective and psychological/physical aspects, whether or not humans can turn into bats also depends on whether animals actually have consciousness. In Nagel's argument above, we in fact assume that bats have some sort of subjective experience (its feelings, emotions, perception, etc.). The problem is just that we don't know what it is.9

In ethics and critical ecology, there are two contending lines of thought. One believes that animals don't in fact possess consciousness, only human beings do. This has always been the more popular one which critics contend is an anthropocentric way of thinking. Faced with environmental disasters and mankind's exploitation of animals, when "posthumanism" began to emerge, scholars influenced by it began to seek new relations between humans and animals. They hope that metaphysical symmetry and ethical equality can dictate the human-animal relationship,10 so that the world can continue to develop in a sustainable and balanced manner.

In posthuman thought, it is not a central concern whether animals have consciousness, but rather, how is it possible to transcend the binary opposition between nature and society, human and nonhuman, and to know whether scientific data and facts that we know can really uncover an authentic reality? Posthuman scholars who favor social constructivism believes that we cannot find an objective reality independent of society using the scientific method. As scientific discoveries all involve social-related processes and dynamic connections, we can thus assume they'd argue that, while the actual content of a bat's subjective consciousness remains a mystery, scientific data converted by scientists from their physical activities and perception are part of the social construct and does not represent the whole actual condition.11

It is under these assumptions that Bruno Latour presented a scenario he called "Parliament of Things," in which humans and nonhumans such as rocks, mountains, trees are all included in the assembly, where each is an agent who can negotiate its relationship with others. This idea sounds like an utopia from a crazy artist. How can rocks hold meetings with us? Latour's goal is to portrait a network beyond the binary opposition between nature and society. Since there is no objective reality beyond society, we should instead focus on ways to create sophisticated relationships between society and nature, or rather, to describe this interwoven composite. Through such assemblies, we would discover previously unimagined relationships and reconstruct the interweaving ties between nature and society, human and nonhuman.

The assertion that nonhumans have agency still has many unrefined points and could be read as pure speculation or fantasy. For instance, how could we prove that our understanding of nonhumans are not an anthropocentric description or projection? The definition of nonhuman agency is also very perplexing. Maybe we would never become Nagel's bat or the human-animal composite in Latour's theory.

For this, I would like to seek a new angle to approach Latour's theory: If objective reality does not exist, what is wrong then with imagination? By this, I would argue that it's better to call Latour an artist instead of a philosopher. In his theory, practice precedes abstraction, as value presupposition precedes logical inference. It is better to understand Latour from an artistic perspective. By setting sustainability as goal, he suggests that we humans should develop a new way of thinking. As such reasoning already transcends the boundaries of our thoughts, we are in need of new narratives and more imagination, which makes this view more similar to artistic creation. For Latour, if we could devise a "Parliament of Things VR," we would no longer just become animals or plants under these circumstances, but indeed nonhuman-human or human-nonhuman composites.12

[1] Milica Zec and Winslow Porter Collaborating with film directors, Xin Liu and Yedan Qian (Umeå Institute of Design) from the Fluid Interfaces Group.

[2] MIT media lab official website: https://www.media.mit.edu/projects/tree/overview/

[3] MIT media lab official website: https://www.media.mit.edu/projects/tree/overview/ "Collaborating with director Milica Zec and Winslow Porter, we designed and constructed the entire tactile experience throughout the film. With precisely controlled physical elements including vibration, heat, fan and body haptics, the team created a fully immersive virtual reality storytelling to, where the audience no longer watches but is transformed into a new identity, a giant tree in the peruvian rainforest."

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[6] https://www.wired.co.uk/article/virtual-reality-grizedale-forest "The artwork also includes close-ups of animals captured with a photogrammetry rig and CT scans by the Natural History Museum."

[7] https://www.wired.co.uk/article/virtual-reality-grizedale-forest "We've always had a hunger for hacking people's senses by combining art and technology," said "Using VR to immerse someone in the sights and sounds of animals creates empathy by simulating the way that others sense the world."

[8] For a definition of reduction, see the latest version of the entry "Scientific Reduction," which may be cited via the earliest archive in which this version appears: van Riel, Raphael and Van Gulick, Robert, "Scientific Reduction", The Stanford Encyclopedia of Philosophy (Spring 2019 Edition), Edward N. Zalta (ed.), URL = <https://plato.stanford.edu/archives/spr2019/entries/scientific-reduction/>.

[9] See: Allen, Colin and Trestman, Michael, "Animal Consciousness", The Stanford Encyclopedia of Philosophy (Winter 2017 Edition), Edward N. Zalta (ed.), URL = <https://plato.stanford.edu/archives/win2017/entries/consciousness-animal/>. "For many authors, Nagel's formulation of phenomenal consciousness as "what it's like" serves as a reference point for what's at stake in the debate on animal consciousness—in investigating whether a group of animals are conscious, the crucial question is whether there is 'something it is like' to be those animals, i.e. whether there is a subjective experience of life or being for them, a proprietary perspective that individuals have on their own perceptual, cognitive and emotive processes.

[10] More on this concept, see: flat ontology or object-oriented ontology and STS' discussion on symmetry.

[11] In fact, post-human scholars do not use the word "social constructivism," as they wish to go beyond the binary opposition between nature and society. For instance, Latour once wrote an article named "Constructivism", stressing the importance of removing the word "social". The word is retained here for better understanding. This point also illustrates how we, in fact, lack words to describe relationships beyond binary opposition, when the two concepts have stood in opposition of each other for so long.

[12] This is a variation of Latour's "composite person-gun (or gun-person)" used to describe VR animal/plant metamorphosis.

以「共合」為理念的荷蘭藝術機構—— Casco Art Institute: Working for the Commons

文/黃祥昀 編輯/荷事生非

荷事生非與想想論壇合作刊登：https://www.thinkingtaiwan.com/content/7986
https://www.oranjeexpress.com/2019/12/18/以「共合」為理念的荷蘭藝術機構-casco-
art-institute-working-for-the-
commons/?fbclid=IwAR2NowldQhCKawHSvgVNddDNsFk_vZpAyJjzpdNABSIkHVS-
SYrIZKADtYE

（封面照片）Casco Art Institute: Working for the Commons，大象在房間（Elephants
in the Room） 活動現場，一同討論藝術機構實踐共合理念的可能性[1](Niels Moolenaar
攝，Casco Art Institute 授權） 。

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[1]https://www.e-flux.com/announcements/216309/elephants-in-the-room-assembly-for-commoning-art-
institutions/

「當我們把藝術作為一種研究工具的時候，我們時常忘記質疑「藝術本身」的問題。若我們能透過『共合』的概念，使藝術成為改變社會的能動者，超越研究工具的用途，我們便能審視藝術生成的機制。擺放在機構的藝術作品，例如：藝術中心與美術館的作品，由於和外在世界總是隔著一道牆，藝術的力量因此受到限制。 Casco 的目標是把藝術帶進群眾共同行動的場域，同時也將集體行動的力量帶入機構中。」——Binna Choi

邁向共合：Casco Art Institute: Working for the Commons 簡介

藝術與政治之間的關係難分難解，有人說「為藝術而藝術」才純粹，有人說「所有藝術都是政治性的」，也有人說「藝術應該要介入政治」才有意義；同時，反對者則認為，「藝術介入政治」的說法，往往只是口號而已，不太可能有真正的影響力。這些針鋒相對的激辯，都令人更加懷疑藝術是否有改變社會的可能性。當資本主義帶來環境災難和社會不公的問題時，我們有可能透過藝術介入社會、創造改變嗎？或者，這根本就是一個虛妄的幻想呢？

位於荷蘭烏特勒支市的文化藝術機構 Casco Art Institute，正是以上述問題作為機構的宗旨。2017 年，該機構正式將原先的名稱 Casco Office of Art, Theory, and Design 改為 Casco Art Institute: Working for the Commons，宣告以「共合」作為機構經營與生產藝術內容的核心方向。

究竟「共合」（commons）是什麼意思呢？[2]Commons 這個英文字的原義在經濟學跟政治學中，是指一門管理公共資源的學問，中文通常稱為共有財或共產，但其更深一層的意涵不僅只是一個政治的工具，更涉及背後的「價值體系」。[3]這裡的核心問題是：

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[2] 共合一詞為筆者自己發明的譯法，中文世界目前尚無確切的翻譯。

[3] p.2. Casco Art Institute: Working for the Commons. A new name and modus operandi in the making Exhibition phase: 26 May - 16 July 2017 Exhibition Guide.

「如何超越資本主義主導的思維，創造一個更永續以及更平等的社會呢？」[4]對此問題，「共合」的理念便是希望創造出一種新的、有別於共產主義或廣義的政府與國家制度的治理模式；同時，「共合」也企圖將「人」與「非人」的領域都納入討論之中。

Casco 的現任總監 Binna Choi 表示，她的願景是希望 Casco 作為一個藝術機構，能將「共合」這個概念視為一種典範轉移（paradigm shift），這個轉移，是指打破社會上固有且具壓迫性的「二元對立」思維，像是：私人／公有、主體／客體、文化／自然、藝術／非藝術等等。在這裡，非藝術指的是支持藝術生產的各種勞動以及非藝術背景的人。Casco 的目標，是把藝術帶領到一些已經有意識在做改變的地方與情境，而不是把藝術關在美術館裡面與世隔絕。

我很好奇，這樣一個追求共合的藝術機構是如何形成的？他們對於藝術如何改變社會和介入政治有什麼樣的想法，而他們在內部組織運作上，是否也能實踐所謂的共合價值？在訪問 Casco 總監 Binna Choi 時，她熱情而真誠地與我分享她對這些問題的看法。

「共合」作為機構核心價值的生成脈絡

Casco 是由一群專業的策展人、藝術家與藝文工作者所發起的研究計畫為出發開始的，他們把「共合」當作一個研究主題，一同思考「共合」的定義與策略，以及如何實踐共合模式。這不僅包括抽象的知識，也包括實踐的知識，例如，組織內部的策略，以及不同組織之間怎麼形成一個生態系(Ecosystem)，也就是一個互相協助、彼此之間關係「平等」的合作網絡。

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[4] p.2. Casco Art Institute: Working for the Commons. A new name and modus operandi in the making Exhibition phase: 26 May - 16 July 2017 Exhibition Guide.

Binna 表示，經過一段時間的研究後，這群研究者發覺最具有挑戰的問題在於：作為一個機構，要如何透過藝術讓人理解「共合」這一概念，又或者，要如何營造出能讓人理解這個概念的情境，進而讓相關知識自然生成、進入日常實踐之中。

面對這個問題，Casco 的理想是消融大眾、藝術家、講師之間的邊界，創造一個讓不同領域，特別是專業不在藝術的人，一起相聚的機會。「但是這不只是簡單的把藝術帶入公共空間而已，透過對於『共合』這個概念的強調，更細緻地重建框架和協商現有機制一直都是當務之急。」

依循這樣的脈絡，Casco 試圖發明新的語彙，像是把一般稱作學術研討會(symposium or seminar)的活動，改稱為共學讀書會（COOP study group）或是集會(assembly)，用以強調共合的概念。

有別於傳統上在討論美術館的公共性時，時常將展覽與公眾活動（藝術工作坊、藝術講座、藝術教育）想像成是在做「服務」，並且預設大眾是一群沒有知識和權力的人，能做的只是來到白盒子（white cube，泛指美術館）沈思藝術作品，Casco 則是孕育關於「共合」的知識與美學。

對 Binna 來說，具有機構舉辦活動應該要是一種「共享與共創的活動」，所以她想使用一種新的說法，稱活動為「綜合體」或「構成體」（composites or compositions）。

因此，有別於傳統博物館或美術館舉行展覽的方式，Casco 呈現的藝術內容是以互動和討論為核心。我將以 Casco 2017 年的展覽以及 2018-2019 年的共學讀書(study lines or study groups)為例，進一步地討論 Casco 如何實踐他們的共合目標。

「邁向共合」展覽

2017 年 6 月，我第一次走進 Casco，像在一棟平凡的建築物發現一個小小的新天地。沒想到當時我走進的展覽，正是這個機構轉型後的第一檔代表性展覽，以「邁向共合」（Working for the Commons）為主題，宣告著自己轉型成為一個探討藝術與政治的機構。

2017 年 5 月到 7 月的「邁向共合」展覽設計很活潑，與一般冷冰冰需要「瞻仰」藝術作品的美術館很不一樣，展場紀錄許多觀眾互動的成果，包含：工作坊、共學讀書會，，在其中一個展間還有不少移動式的看板與留言區，落實共享與團體討論的民主概念。

Casco Art Institute: Working for the Commons 轉型後第一檔展覽
Casco Art Institute: Working for the Commons, exhibition phase at Casco Art
Institute: Working for the Commons, Utrecht, the Netherlands, 2017. Photo by Niels
Moolenaar. Image courtesy of Casco Art Institute.

展覽中其中一個作品是「來自荒島的明信片」（Postcards from the Desert Island, Adelita Hushi-Bey 2010-2011）。這個作品是藝術家跟 7-10 歲的孩子合作，把學校的走廊變成一座荒島，設定有限的物資給孩子，讓他們自己發展一套交換資源的自治方式。

作品來自荒島的名信片

Casco Art Institute: Working for the Commons, exhibition phase at Casco Art

Institute: Working for the Commons, Utrecht, the Netherlands, 2017. Photo by Niels Moolenaar. Image courtesy of Casco Art Institute.

共合模式不只包括自然的資源的共享，也包括如何建立真誠的、非資本主義的人際關係，這樣真誠的人際關係是建立在社群（community）的概念之上。討論這層意涵的作品例如有「愛情軍隊」（Army of Love, Co-developed by Ingo Niermann and Dora Garcia with many others[5]），藝術家有感於現代人常常使用約會交友軟體，醜與老的形

[5] http://bb9.berlinbiennale.de/the-army-of-love-2/

象讓人難以進入關係，人就像貨幣一樣被定價，也隨著年紀貶值，這讓許許多多的人正孤單且悲傷地活在世界上。因此，藝術家設計一個一週的工作坊，和與會者一起討論「非商品化的戀愛關係是如何可能」。

作品愛情軍隊

Army of Love, Army of Love Training Camp (Utrecht), Days 1 – 4 (2017), four day program organized by Casco, video installation; Photo by Carlijn Bakker. Image courtesy of Casco Art Institute.[6]

共歐亞長期研讀會

[6] 愛情軍隊作品 credit: Army of Love Reference Material (2017) with Ingo Niermann and others, design concept by Miguel HervásGómez and Ott Metusala; furniture and exhibition design by Dora García in collaboration with architect Olga Subíros, in Army of Love with Dora García and Ingo Niermann at Casco Art Institute: Working for the Commons, Utrecht, the Netherlands,2017.

除了展覽外，共學讀書會也是 Casco 想出來的一種新的機制，企圖創造一種藝術機構是可以激發大家產生論述，而不是一次性的消費或者是一種有階層關係的場域，像是一般美術館設定觀眾是要來美術館「學習的」，Casco 的目標是希望創造一種長期可持續性的活動，並且以「過程為導向」，而不是去製造一個趕著一個需要立即有可見成果的專案。

在 2018 年與 2019 年之間，Casco 發起「共歐亞」（Eurasian Commons，Eurasian 是 Europe＋Asia 的合體字）後殖民共學讀書會（COOP study group），這個讀書團體是旨在討論如何超越各種不公平的二元對立，像是歐洲／亞洲，並將歐亞視為一個整體，以撼動明確的地理政治邊界。例如，邀請不同領域的人，一同閱讀無政府主義地理學家雷克呂斯（Élisée Reclus, 1830-1905）和彼得·阿歷克塞維奇·克魯泡特金（Peter Kropotkin, 1842-1921）的作品，共同思考在跳脫國家機器的概念之外，我們能否想像出別的政治體制。

共歐亞研讀會討論現場

Unmapping Eurasia study group (in partnership with Dutch Art Institute), Epen, the Netherlands, April 2019. Photo by Zoe Scoglio. Image courtesy of Casco Art Institute.

於組織策略之中實踐共合概念的可能性

從前面的介紹，我們了解到，Casco 有別於一般組織，雖然是一個藝術機構，卻在思考如何改變社會和政治，並實踐其「共合」理念。與此同時，我也很好奇，Casco 的內部組織運作，又如何實踐「共合」呢？在我的想像中，要在組織策略中實踐共合的方式，可能需要包含扁平化的組織型態，甚至是去中心化的模式，因此，我請教 Casco 總監 Binna 在組織運作的時候是否有可能使用「去中心化的方式」工作模式？去中心化的組織策略是否有益於實踐「共合」 的理念？

Binna 回答 Casco 其實並沒有使用去中心化的工作模式，也並非是一個完全扁平化的組織。根據她的經驗，在一個組織內進行去中心化的討論方式其實是非常危險的，因為會製造混亂與缺乏組織性。

對她而言，在想辦法消除二元對立或者不等價的勞動關係的時候，自然會有一些去中心化的面向，這也是去中心化的意義，而不是盲目追求每個人齊頭式平等、大雜燴地一起做每一件事。忽略不同人的差異性以及當時的政治環境與文化差異。因此，最重要的是消除二元對立的權力結構並且強調差異性，使用像循環階序的概念（heterarchy）。

然而，有三個策略能盡量使組織達到共合的目的。第一個是組織的透明度，第二個是組織的分工有共同的願景作為基礎。像是 Casco 的工作人員在一起工作的時候，每個人很清楚自己的分工以及整個組織的願景。對 Binna 而言，參與者知道願景是非常重要的，從這個基礎再進而根據每個人的專業去分工。這過程便不是創造勞動分化，而是接納差異。去中心化的組織內部的勞動分工，並不是讓一個人只負責做輪子而不知道車子長什麼樣子的異化，而是透過不斷溝通，清楚地理解彼此正在做的事情，也就是一種透明化的組，這樣組織內部的階層關係也會降低，同時同事之間也會有更多的

共享與共同責任感。組織策略的重點因此在於「清楚溝通」和「理解差異」，進而消解知識生產者以及勞動者之間，和其他的各種可能的壓迫關係。不過 Binna 說，我們也要理解到絕對的透明組織是不可能的。

第三個是設計一些行動或機制，盡可能消除階級對立的壓迫關係，以達到共合的目標。例如作為「再生產勞動者」[7]一員的清潔人員，即便也在同一個空間工作，因為大多是接外包案而來到機構打掃，時常變成隱形人。因此，Casco 在上班時間中設置一段共同掃除的時間，每一個人都要清潔沒有例外。這樣的做法更是在反對一般人認為「知識製造者」的勞動價值高於「再生產勞動者」的想法。

雖然 Binna 也強調，在實踐共合的理念時，還是有許多限制跟挑戰，但我仍覺得非常感動，因為受社會學理論影響很深的人，理想上希望追求平等、不要被異化，但實際上，在機構組織裡面進行日常的革命，或讓每個人能站在平等地基礎上進行對話，經常是不可能的挑戰。

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[7] 「再生產勞動者」是屬於社會學、女性主義理論的專有名詞。這類勞動通常指清掃、煮飯等，在傳統上屬於無支薪的家務事，但卻是維持生產者能生產的最基礎的勞動。

Casco 工作人員一同清掃工作空間

Casco Team and Annette Krauss, " 3. Cleaning Together (with Mierle)" As part of Site for Unlearning (Art Organization), at Casco Art Institute: Working for the Commons, Utrecht, the Netherlands, 2014. Photo by Annette Krauss. Image courtesy of Casco Art Institute.

結語：藝術真的有辦法介入政治或者改變社會嗎？

藝術跟政治的關係是一個大哉問，也是我一直還在探索的問題，如果想改變社會，為什麼不直接去相關組織工作，組織社會運動或者進入政治體系從內部反轉、改變社會？當看到藝術的角色在政治活動中是以某種工具性的用途存在時，我也會更加懷疑藝術有辦法是介入政治的引爆點嗎？一個可能的回應是，改變社會的方式有許多不同的層次，而因為每個人的差異性與社會條件的不同，能做出行動與強度不一樣。因此，如果是談論特定的藝術生產事件與社會轉型的關聯，進而判斷它的政治影響力，可能是比較好的切入角度。對我來說，Casco 是一個充滿理想性的機構，而它採用的

方式是將藝術機構作為一個產生政治論述的場域，透過教育與藝術這種軟性的方式揭示不平等的權力關係，這樣的方式能影響的範圍雖然有局限性，但仍是一個很美好的嘗試。

延伸閱讀：

● Temporary 專訪 http://temporaryartreview.com/working-for-the-commons-a-conversation-with-binna-choi-of-casco-art-institute/

● Casco 官方網站：http://casco.art/

Introducing Casco Art Institute: Working for the Commons

Author: Hsiang-Yun Huang
Editor: Shin Chang

"When we were using art as a research tool, we were not questioning about art itself so much. In taking art beyond the research tool and part of the agency for social change through the commons, we came to inspect how art operates. The artwork within the wall of institutions – be art center, museum or so tend to create a wall that separates the art from the outside world, which limits the power of art. Casco's proposal is to situate art where actually change take place by collective actions and at the same time to imbue the institutions with those collective forces."——— Binna Choi

Introduction

Can we imagine and create a more equal and sustainable society beyond capitalism?[1] Or, to put it another way, is it possible to change the world through artistic measures, where climate change and social inequality are brought about by capitalism?

Casco is an art institute based in Utrecht, Netherlands who focuses on the above-mentioned questions. In 2017, Casco changed its name from "Casco Office of Art, Theory, and Design" to "Casco Art Institute: Working for the Commons," reframing its ongoing focus to engage art with political and social domains with the notion of the commons.

Casco uses "the commons" as its core value. The concept of the commons originally refers to the collective management of resources in economic and political discourses. However, if we think further, commons is not only a political tool but also a value system. It means more egalitarian governance, alternative systems beyond capitalism and the will to bring both "humans" and "non-humans" into the fold.

According to the current director Binna Choi, her vision for Casco is, "as an art institution, to consider 'commons' as the paradigm shift that would undo the oppressive binary structure, i.e. private/public, subject/object, culture/nature, art/non-art." Here, non-art means the work which is the foundation of artistic production, and people from non-artistic backgrounds. Art shouldn't be confined in the "white cubes" of the museum industry. Instead, they aim to bring art to places and situations where people are already striving to change, and the institutional program consisting of coop study groups, exhibitions and assemblies could operate to support and inspire those changes on a regular basis.

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[1] p.2. Casco Art Institute: Working for the Commons. A new name and modus operandi in the making Exhibition phase: 26 May - 16 July 2017 Exhibition Guide.

I was curious about the motivation behind turning Casco into an institution for the commons, their strategies as an art institution to fulfill these principals, and how they used them in their institutional operation? Also, as an art institution working closely with politics and social relations, what are their views on how art could engage politics and change the society. It was my honored to interview Binna Choi, the director of Casco, with the above-mentioned questions. She shared her idea passionately and genuinely with me.

How "the Commons" Became the Institute's Core Value

The team of Casco and closely collaborating artists around are experts in art and curation. At first, they used the commons as their research subject, considering its definition and various strategies, and looked for ways to put it into practice. This included not only abstract knowledge, but also practical knowledge – as to have led the organization to consider its own way of working, especially around how they could work within an ecosystem between different art organizations and individuals.

After a rather stable period of artistic research around the commons, one of the most challenging questions which emerged was about mediation: finding artistic ways to make people understand the concept of the "commons," or rather, how they could create situations in which people can grasp it naturally and implement it in their daily practice.

Casco wishes to eliminate the borders between the public, artists and lecturers, to create opportunities in which people from different disciplines, especially non-artistic ones, could gather. It's not simply to bring art into public sphere. In emphasizing the "commons," more subtle reframing and negotiating with the existing ways of presenting art has been necessary, as Choi say.

 events usually identified as seminars and symposiums are renamed as "co-op study groups" or "assemblies."

For instance, unlike the traditional notion of viewership where the viewers are interest-less contemplative subjects over free and aesthetic forms of expressions, Casco Art Institute works to introduce art as to cultivate the sensibility and knowledge on the commons. Differing from conventional exhibition methods, Casco's art exhibitions focus on making an exhibition space with art as a dynamic field of interaction and discussion. Events hosted by institutions should be about "sharing and co-creating", hence Choi prefers to call them "composites" or "compositions." In the following paragraphs, we will use a exhibitions at Casco presented in 2017 during its transitional time to new name, and what they call "study lines" and study groups as examples, to further discuss how they are "working for the commons."

Exhibition *Working for the Commons*

When I visited the exhibition titled with new institutional name *Casco Art Institute*: *Working for the Commons* (May-June, 2017) in Casco, it was like finding a new world in an ordinary building. The style of the exhibition was lively and welcoming with lots of cardboards and engaging interactive sections. This was quite different from the traditional cold and distanced white cubes (museums) where you were required to admire the artworks. This exhibition not only used multi-media techniques but also a multi-sensory experience. Moreover, it held workshops that evoked democratic discussions about the relationships between the commons and art.

Casco Art Institute: Working for the Commons
Casco Art Institute: Working for the Commons, exhibition phase at Casco Art Institute: Working for the Commons, Utrecht, the Netherlands, 2017. Photo by Niels Moolenaar. Image courtesy of Casco Art Institute.

For instance, in the artwork *Postcards from the Desert Island* by Adelita Hushi-Bey (2010-2011), the artist cooperated with children between 7-10, and together turned the hallway in the school into a desert island. The artist then set up limited resources for the children to develop a self-governed society.[2]

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[2] p.20. Casco Art Institute: Working for the Commons. A new name and modus operandi in the making Exhibition phase: 26 May - 16 July 2017 Exhibition Guide.

Casco Art Institute: Working for the Commons, exhibition phase at Casco Art Institute: Working for the Commons, Utrecht, the Netherlands, 2017. Photo by Niels Moolenaar. Image courtesy of Casco Art Institute.

Another example was the work *Army of Love* which was co-developed by Ingo Niermann and Dora Garcia with many others. The idea of the commons not only included sharing natural resources but also a social relationship. A social relationship that was not commodified but genuine. A relationship that was based on community and beyond capitalism. The artists reflected on the hook-up app in the contemporary society, where "ugly" and aged people are being devalued as money. Therefore, the artists designed a workshop, inviting people to discuss the possibility of non-commodified love relationships.[3]

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[3] p.12-13 Casco Art Institute: Working for the Commons. A new name and modus operandi in the making Exhibition phase: 26 May - 16 July 2017 Exhibition Guide.

愛情軍隊展覽現場

Army of Love, Army of Love Training Camp (Utrecht), Days 1 – 4 (2017), four day program organized by Casco, video installation; Army of Love Reference Material (2017) with Ingo Niermann and others, design concept by Miguel Hervás Gómez and Ott Metusala; furniture and exhibition design by Dora García in collaboration with architect Olga Subíros, in Army of Love with Dora García and Ingo Niermann at Casco Art Institute: Working for the Commons, Utrecht, the Netherlands, 2017. Photo by Carlijn Bakker. Image courtesy of Casco Art Institute.

Unmapping Eurasia Long-termed Study Group

Unmapping Eurasia is a post-colonial study line, next to seven other study lines, initiated by Casco in 2018. The aim of the study is to explore ways to transcend the unjust and unequal binary structure within the ideas like Europe or Asia, considering Eurasia as a landmass that destabilizes clear geo-political borders. It attempts to create or redefine a new kind of geography and politics through innovative and nomadic thinkings. For example, gathering people from different backgrounds to read the works by Élisée Reclus (1830-1905) and Peter Kropotkin (1842-1921) on anarchy and political systems beyond the state apparatus.

Every study line evolves with the formation of study groups, and collective learning situations. This mode distinguishes itself from one-off lectures where unschooled people come to be taught. There is a hierarchy in lectures often seen in museums. The goal is to

create long-term, process-based, collective and communal modes of practice of learning and creating, instead of producing plenty of short-term projects that are rushed to be completed with tangible results.

Unmapping Eurasia study group (in partnership with Dutch Art Institute), Epen,the Netherlands, April 2019. Photo by Zoe Scoglio. Image courtesy of Casco Art Institute.

Possibilities for Commons-Based Organizational Strategies

As we can see from the above depiction, unlike conventional art institutions, Casco engages itself with social and political issues, and how to practice in the commons. When I heard what Binna said, I felt really touched. People who are influenced by social theories would undoubtedly wish to promote equality and reduce alienation. However, it is difficult to change the internal structures of an institution and initiate an everyday-level revolution. Even an equal opportunity to speak is rarely present. Therefore I would like to know is it possible to use decentralization as the principal for organizational operation? Is this the proper way to work for the commons?

According to Choi's experience, decentralization is when taken as a dogma of horizontalism quite dangerous. It could lead into disorganization and chaos. As a dogma, it may not take into account the heterogeneity of the members, as well as the particular political circumstances and cultural differences. Therefore, she believes it is better to say that their goal is to eliminate the oppressive binary system and accommodate differences by different situations. She says, you could use the notion like heterarchy.

The meaning of decentralization is not that everyone should do everything together, but that everyone work in tandem while contributing their expertise. In Casco, they hope to assign tasks to different experts and distribute their works properly. This arrangement of

responsibilities does not mean a division of labour or any intent to foster alienation, as when a worker can concentrated on making a wheel only but with a picture of the entire car, while respecting different expertise and skills. It is therefore important to have effective communication channels and degree of transparency where everyone knows what the other colleagues are doing. At the same time, it's important to be aware that there likes the limitation in communication and there won't be total transparency. Sharing not only words but struggles in words, for instance, Choi says.

As an institution, Casco also seeks to find possibilities to eliminate the oppressive binary between knowledge producers and reproductive labourers.[4] For example the cleaning staff, most of whom contractors whose work is often unacknowledged. There is therefore a time during working hours in Casco, where everyone has to do collective cleaning. "However symbolic it is," explains Choi, "this is a way to practice the commons."

Casco Team and Annette Krauss, "3. Cleaning Together (with Mierle)" As part of Site for Unlearning (Art Organization), at Casco Art Institute: Working for the Commons, Utrecht, the Netherlands, 2014. Photo by Annette Krauss. Image courtesy of Casco Art Institute.

Can Art Really Intervene in Politics and Change the Society?

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[4] Reproductive labour is a term used in sociology and feminism, usually referring to work such as cooking and cleaning. Although traditionally seen as voluntary domestic labour, it is, nevertheless, the very basis of the production of the producers.

The relationship between art and politics is a challenging one. It is also a question that I continue to explore. I often ask myself, if we want to change the society, why don't we just join an activist organization, initiate social movements or even engage in politics directly and change from the inside? When I see art being used as a tool in some political situations, I have even more doubts on its capability to intervene in politics. One possible answer is that there are many layers to changing the society. Because everyone is different and face different social conditions, the levels of intensity for their potential action vary. Therefore, it might be best to always deal with issues case by case, focusing on the specific events and their reception and influence on social changes. To me, Casco is truly a place brimming with passion and optimism, who sees the art institution as a site for political discourse. Through art and education, they reveal the unequal power structure in a temperate way. Although this approach has its limitations, it is still a beautiful admirable endeavor.

如果我們讓所有動物與植物進入議會，會發生什麼事情？──專訪荷蘭實驗組織「物的議會」之「北海大使館計畫」

荷事生非、想想論壇合作刊登：https://www.oranjeexpress.com/2019/11/27/如果我們讓所有動物與植物進入議會，會發生什麼/
https://www.thinkingtaiwan.com/content/7971?fbclid=IwAR1gyvegdNRwHm7p2ThjzVD9wHe32oNwnf1oEzdkr5Xs4K-B9u9t-TLYMm8

文/ 黃祥昀

北海大使館旗幟（© Provided by the Embassy of the North Sea）

「如果我們讓所有東西，像是植物與動物都進入議會，會發生什麼事情？」[1] 荷蘭實驗組織「物的議會」，便是致力於解放動植物乃至所有事物的推測研究（speculative research）。[2]

把植物搬進會議廳跟議員一起開會是一種空想的情境，難解的哲學思想？還是藝術家的瘋狂想像？2020 臺北市立美術館「台北雙年展」策展人布魯諾·拉圖爾(Bruno Latour)，在《我們從未現代過》一書中闡釋「物的議會」（The Parliament of Things）的概念，企圖讓自然與社會兩個看似截然劃分的領域，產生對話的可能性，並產出新的論述。舉例而言，我們可以假想一個議會將人與非人類都納入，像是自然界的生物都納入一同開會，一起共同討論事物。

面對全球化與氣候變遷的危機，這種跨界對話具有關鍵性的作用，因為我們並沒有完整而全面的知識，能夠理解社會與自然之間錯綜復雜的關係，這兩者其實在概念上難以分開，甚至不應該分開來談，拉圖爾寫到：「我們的政治有一半是由科學和技術建構起來的。自然的另一半則是由社會建構起來的。讓我們將這兩部份拼湊在一起，那麼政治任務便可重新開始。」[3]

近年來，這樣的想法不僅僅只是抽象的哲學思辨，也逐漸轉化成生態批判的實踐，像是 2017 年紐西蘭通過法案，讓旺阿努伊河具有「法定人格」，這是世界上首次在法律上讓一條河流擁有和人一樣的權利、義務與責任，[4] 也是毛利文化與紐西蘭當代社會與拉圖爾哲學不約而同地實踐方式。

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[1] "What if we welcome all things, plants and animals to our parliament? The Parliament of Things is a speculative research into the emancipation of animals, plants and things." 摘自物的議會（荷蘭實驗組織）官方網站
https://theparliamentofthings.org/about/

[2] 同上

[3] 我們從未現代過 作者： 布魯諾・拉圖 余曉嵐、林文源、許全義 出版社：群學，2012 y

[4] 原文轉用自：《史上首次 新西蘭一條河流被確認擁有人權》 https://theinitium.com/article/20170316-dailynews-New-Zealand-River/?utm_medium=copy

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荷蘭的實驗組織：物的議會

而 2018 年才剛成立的荷蘭的實驗組織——物的議會（The Parliament of Things），以布魯諾·拉圖爾的哲學概念為名，進行推測研究（speculative research）並以實驗劇場的方式，邀請大眾與學者專家一同參加「物的議會」，每個人可以選擇一個物件，並想像假設這個物件可以說話的話，他/它會選擇說什麼，會議中的角色包含太陽、二氧化碳、還未出生的嬰兒，或一些抽象的東西，譬如：如果我想要代表太陽我可以選擇用蛋黃代表，或者用錘子代表共產主義等等。這些物件是一種代表性的物件，代表某一種社群的想法與建議。
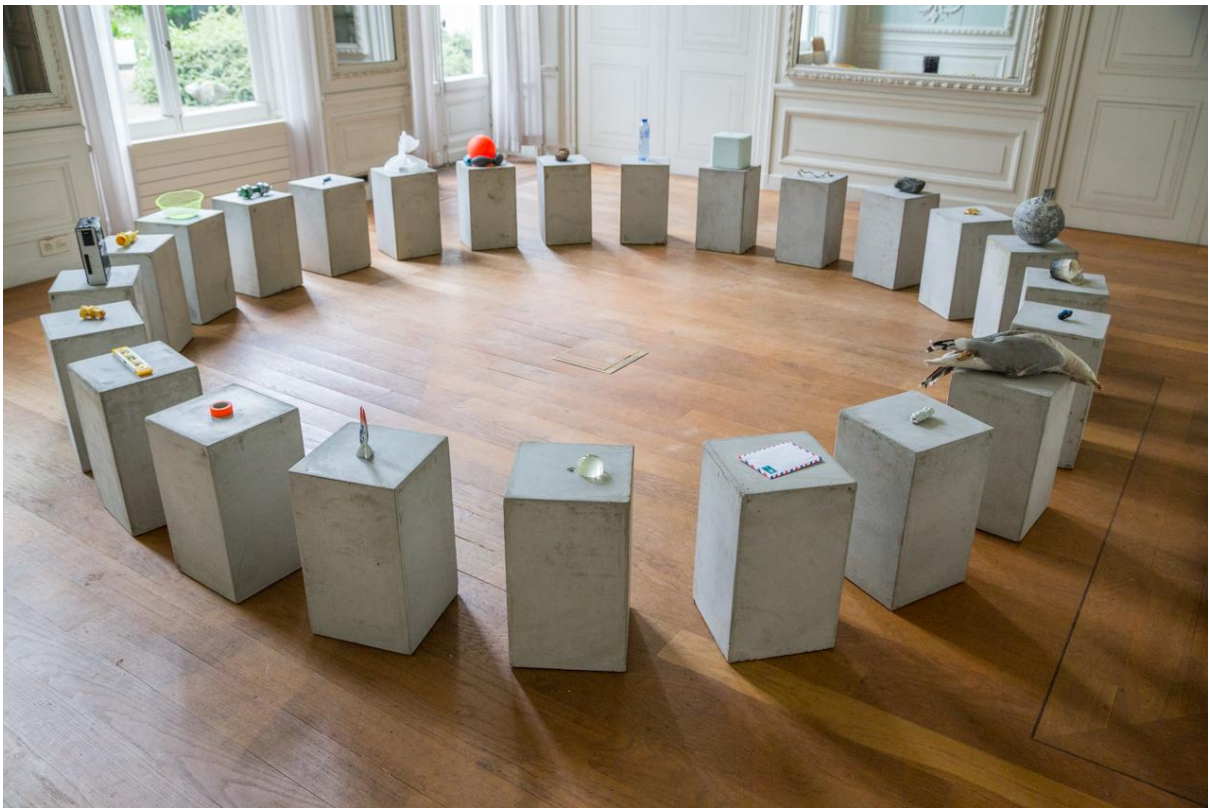
實驗劇場所使用的道具（© Provided by the Embassy of the North Sea）。

布魯諾·拉圖爾提出「物的議會」這個概念背後還有兩個重要的哲學意涵，一方面，他主張自然與社會兩個元素並非二元對立，而是應該形成一個網絡，彼此都具有能動性，可以互相影響。另一方面，「物的議會」也代表一種產生對未來新想像的「方法」，由於我們已經處在以人類為中心的世界觀太久，我們甚至很難想像另一種社會制度的可能性，因此，它也代表一種實踐典範轉移的方法論。

參加物的議會的參與者也反思到：其實我們想像自己是太陽，但是我們只是把人類的觀點投射在非人類身上，因為我們對於太陽以及它跟周邊其他人的影響關係網絡的知識太少。也許我們需要處理更前提的問題，我們有可能跳脫人類中心主義嗎？或者是將問題重新聚焦在人與非人類在實踐上如何共存，但並非主張我們人類有辦法代表或同理非人類。

物的議會活動現場 （© Provided by the Embassy of the North Sea）

北海大使館計畫

荷蘭實驗組織物的議會在 2018 年六月時，展開一個新的十年計畫「北海大使館」（Embassy of the North Sea）（加超連結 https://theparliamentofthings.org/case/embassy-of-the-north-sea/）。此計畫的的其中一個目標也是跟紐西蘭一樣，企圖把被英國、挪威、瑞典、丹麥、德國、荷蘭、比利時和法國環繞「北海」變成一個法人，讓「北海」有權利為自己發聲。

北海大使館共同計畫發起人 Anne van Leeuwen 表示，這個計畫發起的初衷，是因為近年來全球氣候變遷、生物多樣性下降以及世界各地的極端政治型態，讓他們覺得民主制度跟不上 21 世紀的變化，我們需要一個能夠解放故有民主制度的新想像。於是「物的議會」決定聚焦在與自身最相關但卻又最有距離感的北海，因為北海周邊的居民對海洋的世界缺乏知識。於是發起「北海大使館」計畫，並將之分成三個階段：傾聽北海、對話北海、協商北海。這三個階段也將是從「在地連結」邁向「國際連結」的過程。

在海灘各處插上旗幟，象徵北海大使館的成立（黃祥昀攝）。

傾聽北海：傾聽海洋、豐富想像力

「傾聽北海」的階段希望大家能夠認識北海，想認識北海，需要的其實不只是聽覺而已，還包括所有的感官、所有知識的尺度，不管是專業知識還是直接的經驗知識。因為自然與社會、藝術學門分立已久後，我們很難對一個環境擁有整體性的知識，而關

於北海的知識不僅包括「科學知識」，還應該包括各種感受性的知識，因為正如魯諾·拉圖爾所強調的自然與社會從來就不是兩個對立的範疇。

然而，Anne 表示「北海大使館」並不是希望自己成為一個產生知識的機構，因為有更專業的機構與嚴謹的體制在產出知識，「北海大使館」希望做的事情是找出在一般知識生產體制之外的連結網絡，像是某些動物會死於海中的噪音，而這些噪音是從哪裡人為因素造成的，又或者鰻魚市場的變化與捕魚勞動和全世界的消費者之間的互動關係，這龐大的網絡關係，介於科學知識與社會知識的問題，其實很少被提出來。而這些網絡關係需要變成一個故事被訴說。受《末日松茸：資本主義廢墟世界中的生活可能》（Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins）的影響，Anne 說這本書的作者安娜・羅文豪普特・秦（Anna Lowenhaupt Tsing）帶給她的啟發是，有時候透過傾聽和說故事，我們得以串起原先存在於同一空間裡的不同小世界和小宇宙，讓我們有機會找出本來看似毫無交集的人、事、物。既然傾聽和說故事是一種方法，為什麼不把這些方法變成一種系統性的研究領域？

於是，Anne 和組織的夥伴於今年（2019）七月在荷蘭海牙 Scheveningen 海灘上插上想像的「北海大使館」旗幟，並請藝術家 Frank Bloem 在海灘上擺上各種不同的罐子，讓大家聞聞海洋的味道，包括：水母、海藻、太陽燒焦的味道等等。聲音藝術家 Stef Veldhuis，透過荷蘭政府所提供的化學需氧量數據與溫度轉化成音樂，有趣的是，觀眾必須要把頭潛入水中，才能聽到音樂。透過「聞聞海洋的味道」和「傾聽海洋」的非傳統方式，北海大使館計畫的參加者不僅可以獲得自身直接經驗的知識，更可以增加對海洋的認識。

藝術家將海洋的各種與海洋相關的味道放置在海灘上讓民眾仔細品聞（黃祥昀攝）。

Anne 表示當她在跟社會大眾與不同領域的人互動時，她發現社會上有許多人都有一塊被體制剔除掉的知識，但他們其實很樂意分享關於北海的知識，例如，當北海大使館計畫開始跟專門研究北海海豚的專家接觸時，發現除了一般寫論文所用的各種科學化的數據，還有很多聲音素材跟被視為無法科學化的資料，因此，她很高興能有機會分析與使用這些平常被視為「無用」的素材。

http://www.stefveldhuis.com/ （插入藝術家的網站連結，以網站的縮圖為圖片）

邀請專家於海邊進行表演性演講（黃祥昀攝）。

對話北海、協商北海

北海大使館計畫的下一階段是「對話北海」，在此階段，希望參加者在更加理解北海的知識後，進一步成為積極投入永續發展的行動者。改變現有的剝削環境的系統並不是一蹴可及，展開第一步已經不容易，所以對於北海大使館而言，這個過程是透過不斷的角力協商，在細微空隙中，找到改變、抵抗的切入點。目前設想的其中一個長遠目標，是辨認出相關的利害關係人，到最後讓北海成為一個法人，可以打官司，為自己的權利發聲。

Anne 表示，透過傾聽與對話這個漫長的過程與逐步地累積，也許到協商階段的時候，可以有別的更好或更適合北海的做法，現在真的無法知道。但是作為一個以永續發展為宗旨的組織，北海大使館計畫總是希望以五十年以後的願景作為計畫的發展方向，

並始終堅持自己的定位：作為一個超越社會與自然、科學與藝術二元對立的計畫，而且企圖將這些抽象的概念與知識，付諸於實際的社會行動。

結語：藝術真的對於政治有影響力？

北海大使館計畫傾聽海洋活動，讓民眾坐在椅子上聆聽海洋的聲音（黃祥昀攝）。

不管是「物的議會實驗劇場」還是「北海大使館的傾聽計畫」，從某種角度來看也都可以視為藝術的一種形式，但藝術能夠改變社會的程度與政治影響力到底能夠走多遠？

問起 Anne 對於藝術在社會行動中扮演的角色，她說，目前人類與地球的關係的危機在

於「想像力貧乏的危機」。想像力本身是能夠促成社會制度和典範轉移的重要開端，讓我們有機會從大多數人誤以為是最好的民主制度之中解放出來，創造出新的機制以增進人類的想像力，同時顧及人類與非人類之間交錯複雜的關係。現行民主和人類社會的制度運作，無形間將自然與社會兩者切割開來，也將各類知識分散在不同學門，不利於人類獲得整體性的知識，去了解包含所有非人類在內的大千世界。

面對想像力的危機，藝術所激發的想像力正好能為世界打開許多嶄新的觀點，但想像力並不是藝術家獨有的，許多科學家與研究員也很有想像力，甚至需要運用想像力在其研究之中。Anne 認為想像力本身是能夠促成社會制度和典範轉移的重要開端，讓我們有機會從大多數人誤以為是最好的民主制度之中解放出來，這也是為什麼「北海大使館計畫」投入社會行動的策略的第一步，便是透過跨學科的方式刺激人類的想像力，進而改善現行人類與地球之間的關係。

Interview of Experimental Case -- Embassy of the North Sea

The Embassy of the North Sea is an experimental case study based in the Netherlands, whose aim is to methodologically develop and put into practice philosopher Bruno Latour's concept of the same name, proposed roughly 25 years ago (Latour 1993, 144).[1] In his proposal for a "parliament of things," Latour imagined a kind of inclusive parliamentary form where both human and non-human interests (i.e., those of non-human animals, plants and other organisms, but also of non-living entities such as mountains,[2] rivers and oceans) could enter into political negotiation and deliberation.

During an interview with initiative co-founder Anne van Leeuwen, she stated that the motivation behind the initiative can be found within the context of emergent and interconnected climate emergency, biodiversity loss and political polarization. Their collective believes that the currently used mechanisms of (liberal representative) democracy are unable to cope with the challenges of the 21th century. The world needs new imaginaries to emancipate humans and non-humans alike toward different modes of democracy and multi-species resilience on a warming planet.

Conversation-Making Theater

The Embassy of the North Sea uses, among others, the method of experimental theater, with which they invite the public, artists, policymakers and scientists of varied disciplines to join a simulated parliamentary discussion. During the event, one can choose to embody and represent either human or non-human entities, such as the sun, CO_2, or future generations. Throughout this reflexive process, they are pioneering a whole new area of research and fundamental questions regarding the practical possibilities and limitations of negotiating as, or on behalf of non-human entities or species.

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[1] Latour, Bruno. 1993. We Have Never Been Modern. Cambridge, MA: Harvard University Press.
[2] Seed, J., Macy, J., Fleming, P., & Naess, A. (1988). Thinking like a mountain: Towards a Council of All Beings. Philadelphia, PA: New Society Publishers.

Props of Experimental Theater of of a parliament session of the Embassy of the North Sea. Image provided by the Embassy of the North Sea

One of the participants who attended one such session reflected that, in fact, when we imagine ourselves in a certain relationship with humans, we actually tend to project human-centered perspectives on the non-human entity we are attempting to represent. This is at least in part due to limitations of our knowledge regarding the complex, multi-level and multi-scale relations between human and non-human worlds. Another question is, should the participants be representing species as a whole, or a particular individual or community beings in a particular place and relationship?

Perhaps, therefore, as a first step in such attempts, we need to deal with the fundamental question of "Is it even possible to transcend anthropocentrism?," or rather, should we keep our focus mainly on how humans and non-humans can co-live together in practice, instead of arguing if humans can represent or sympathize with non-humans in ways that truly channel their other-than-human sensibilities.

The activities of the Embassy of the North Sea, Image Provided by the Embassy of the North Sea

There are two important philosophical aspects behind the idea of the Parliament of Things that I will write about. On the one hand, it rejects nature-culture as a false dichotomy. Both humans and non-humans have agency and form complex multi-species networks in which all the entities influence each other and are in constant negotiation, whether visibly or invisibly. On the other hand, the Parliament of Things also represents a new method for creating alternative narratives and imaginative futures. Due to a long-standing human-centered worldview, it is difficult for us to reimagine even the possibility of other kinds of social institutions or frameworks that would include non-humans in our moral and deliberative circles. Therefore, the notion of the parliament of things also represents a much needed practical methodology for experimentation with and the imagining of such paradigm shifts.

Embassy of the North Sea co-founder Anne van Leeuwen said that even from a purely utilitarian standpoint, it doesn't make sense to exclude non-humans from political negotiations, due to the fundamentally coupled nature of human (social) and non-human systems in the Anthropocene. Non-humans should not just become passive players in a more systems-based, yet still very much anthropocentric and rational-administrative planning of economic affairs. They instead argue that non-humans should be recognized as players whose interests and stakes in the pasts, presents and futures should be more morally equal to those given a priori to humans.

Project Embassy of the North Sea

The Parliament of Things recently embarked on a 10-year long project in which they will listen to, speak in the name of and negotiate for the North Sea and its constituency. The goal of their project, Embassy of the North Sea, is similar to that of the Maori in New Zealand, who managed to establish legal personhood for the Whanganui River. The North Sea, one of the busiest seas in the world, is surrounded by England, Norway, Sweden, Germany, the Netherlands and France. The Embassy aims to establish a new model of political representation of the North Sea and the humans and non-humans interwoven with it. However as Anne says, in order for this to happen, they need to first actually listen to what the Sea and its constituency is telling them. Because at this point we actually know quite little about what the sea and its multitude of living and non-living entities do. In this respect, Anne says that the core question their initiative asks is not "What *is* the North Sea?," but rather, "What does the North Sea *do*?"

The North Sea is a sea very close to the Dutch but also distanced from them, as most human residents around North Sea lack knowledge about what is going on around the sea; seeing the Sea as a landscape painting, a static image, not as the aquatic jungle, interwoven with social worlds, that it is. Their project is not on about generating knowledge, but also about affect, and how those two interrelate through and are mediated by culture, discourse, media, power and knowledge institutions in particular spaces and times. Therefore, they initiated the project Embassy of the North Sea. This project is comprised of three distinct, yet interrelated and to some degree overlapping phases: listening, speaking and negotiating. The process also shifts between local contexts to the scopes of trans-local and international relations.

Listening to the Sea and Enriching the Imagination

The main point of the listening phase is that the Embassy will connect with all kinds of scientists, policymakers etc.; who will feel and explore the sea in many ways (from hard data on the population of cod, to sounds created by ships, etc.; to other more artistic ways of knowing and engaging the sea). So the point of listening is to get to know the sea in many different ways. Only for their public events you can say that the aim is to encourage the public to listen. Actually, this is not just about listening but understanding and feeling with all your senses, at all kinds of scales. This includes knowledge from the experts but also embodied and experiential knowledge coming directly from sensations. The knowledge concerning the North Sea is not just about scientific knowledge but also knowledge from bodily experiences. This corresponds to the idea of Bruno Latour that subject-object and nature-culture are false dichotomies.

However, co-founder Anne said that their goal is not to make the Embassy of the North Sea become a knowledge institution because there are already many existing professional organizations focusing on knowledge production. What the Embassy aims for is to find the networks between humans and non-human globally and translocally, i.e., the networks that are usually taken for granted and are excluded in mainstream research processes. For example,

some animals suffer and even die due to marine noise pollution, whose source are human activities, and changes in eel populations and their ability to regenerate have direct impacts on consumers and the livelihoods of fishermen. Such huge and complicated networks can be only understood and explored through a mode of knowledge that lies in between social and scientific inquiries. This kind of narrative is rarely proposed, let alone pursued in actual practice, and requires effort to turn these interrelations into stories to be discussed. This idea is influenced by the latest book by Anna Lowenhaupt Tsing, *Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins*. Anne, referring to the book, said that if listening and speaking stories are methods, why not make them into a science?

This year (2019), the Embassy of the North Sea held an event of "listening" on a public beach in Scheveningen in the Hague in July in the Netherlands. They put imaginary flags which marked as the Embassy of the North Sea. Artist Frank Bloem put different cans on the beach to let the passersby smell different parts of the sea, the jellyfish, the sea weeds, etc.

Composer Stef Veldhuis turned the data about the temperature and cod population of the North Sea into music. Interestingly enough, the audience had to put their head into the water in order to listen to the music. For Veldhuis, it is a spiritual experience as the audience has to take the time to immersive in the installation, kneeling, breathing, and resurface again to feel the air.[3]

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[3]Composer Stef Veldhuis's Website: http://www.stefveldhuis.com/

The artist put different smells in the container to let the public experience. photocredit: Hsiang-Yun Huang

Anne explained that actually the public and experts from different disciplines are really willing to share their knowledge about the North Sea because there are always parts of knowledge from them that are excluded from the institution. For example, when we try to approach an expert on harbour porpoises, we find that actually, she has a lot of sound materials and data that are considered as not scientific enough, and therefore become useless in the research. However, this data still of great value and potential , so she is really happy that she has the opportunity to share this data with the Embassy of the North Sea.

lecture-performance on the sea. Photocedit: Hsiang-Yun Huang

Speaking and Negotiating to the North Sea

The next phase of the Embassy of the North Sea concerns speak to and on behalf of the North Sea and its non-human constituency. In this phase, there will already be a collections of knowledge from the listening phases, and the initative will become more activist. Although changing society embedded in the neoliberal system that has long been exploiting nature, it is challenging to change: it is a long-term process. However, the people behind the Embassy of the North Sea think that it is already a big step in starting to make actions. There will always be negotiation processes and power struggles. The process is to recognize the multi-stakeholders around the North Sea, and in the final stage to make the North Sea a legal person, that can be represented in the court, and give a voice and right for the North Sea themselves.

Anne reflected that through the long-term process from listening and speaking, maybe when the Embassy reaches the point of negotiation, we will have different approaches to the North Sea, but we cannot know now. However, as an organization with the principle of sustainable development, we always want to have a long-term vision. The Embassy positions itself as an organization that is beyond the binary of culture, nature, science, art, and that attempts to turn this knowledge into actions. They are aware of the limitations and challenges, humble and critical about what they are doing.

蔡明亮的《你那邊幾點？》——反抗資本主義時間的可能性（上）

文/黃祥昀　編輯/黃郁齡

2019 年 5 月院線正式上映蔡明亮新作《你的臉》，曾把電影帶進美術館的他，這次反倒將比較常出現在美術館的影像類型帶回電影院。全片以 78 分鐘特寫的長鏡頭捕捉 13 張臉，這部片完全沒有劇情，只有純粹地凝視。本文將著重分析蔡導早年的經典作品《你那邊幾點？》（2001），解析貫徹於蔡明亮作品中的不變追求——「時間」。

電影的時間，社會的時間——當「時間」本身變成一個議題

《你那邊幾點？》描述兩位生活在二十一世紀台北的孤單人物。男主角小康來自底層階級，平時在台北車站天橋上賣手錶維生；湘琪則是一位來自中產階級的女性，準備前往巴黎旅行。湘琪在出國前一天，湊巧跟小康買了一支手錶。

在此之後，雖然他們再也沒有遇見過彼此，但兩人的生活卻離奇地關聯在一起，小康也莫名地想念湘琪，瘋狂地把台北的時鐘調成巴黎的時間，並且開始熱衷跟法國有關的事物。在此同時，湘琪正在巴黎漫無目的地遊走，並遇到一些不順遂的情事。

透過這部電影，我想探討電影的時間在什麼程度上反應出社會現實中的時間概念，以及電影如何反抗資本化與異化的社會時間。選擇《你那邊幾點？》的原因是這部片既討論社會時間，像是異地的時差，也透過敘事的設計，使得兩位主角的生活狀態對社會時間具有某種反身性。

在敘事上，這部片描繪了當代台灣社會中不同型態的時間，像是異化的時間、消費充斥的時間以及孤獨地生活在不同時區的個體。另一方面，這部電影也使用了「電影中的電影」的手法，《你那邊幾點？》引用法蘭索瓦·楚浮的《四百擊》（1959）。在電影的時間結構與形式上，這部電影也呼應吉爾·德勒茲(Gilles Deleuze)「時間－影像」

的概念，因為《你那邊幾點？》不但透過「碎片化的空間」呈現時間的開放性，也因為電影繞在現實、夢境與想像之間，使「時間本身」變成一個議題。[1]

本文的第一個面向聚焦在討論《你那邊幾點？》在哪種程度上反應台北進入後工業時代的社會時間。後工業社會指的是社會的政治經濟系統聚焦在資訊、服務等抽象的產品上，而非以往在工廠中的生產與製造。[2]簡言之，就是聚焦於經濟的商品生產脈絡，包含人力本身的商品。

後工業化的時代的時間既是線性的又是非線性的。一方面全球化，使時間變成統一的時間，時鐘就是標準化時間的代表，同時標準化的線性時間也是使全球資本市場成為可能的重要機制之一。另一方面，跨國企業與傳播媒體，帶來高度的資本流動、勞動流通，並形成一個巨大的財經網絡，標示著晚期資本主義時間是一種非線性的網絡。為描述後工業化所產生的時間概念作為一種社會批判，本文將援引社會學家居伊・德波（Guy Debord）的「景觀社會」與哲學家德勒茲（Deleuze）提出的「控制社會」作為詮釋《你那邊幾點？》的框架，分析電影中有哪些元素呼應到上述概念。

其次，我將透過兩個分析理論來討論電影的故事設定及電影本身是不是有反抗後工業化資本主義時間的可能性？第一個是米歇爾・德・塞托（Michel De Certeau）在《日常生活實踐》(1984)所提出的「戰術」──透過具有創意的日常行動擾動社會既定的架構[3]；第二個是德勒茲《電影 II：影像─時間》（1985）一書之中，提出的論證，他認為「時間─影像」的形式本身具有一種反抗資本主義時間的可能性，創造一種開放且

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[1] 德勒茲（Deleuze，1985）

[2] 歐美進入工業化的時間大約是十八世紀晚期，台灣則是在一九三零年代，於日本殖民時期。資料來源：In Europe and the U.S.A., Industrial Revolution started in the late 18th century. (Stearns, 2007, 1-2.) The type of workers marking this era were those who worked in the factory doing monotonous labours according to the use of clock time. (Doane, 2002, 6.) In Taiwan, the industrial era is said to have started in the 1930s, notably under the Japanese colonial rule. (Lin, 2009, 112.)

[3] 米歇爾・德・塞托（CerteauCerteau, 1984, 93-94.）

異質的時間概念。[4] 德勒茲甚至更進一步論證，「時間－影像」能創造一個創意且開放的時間，重新將過去、現在、未來做出嶄新的連結，因此具有想像與創造另類社會現實的可能性。[5]

控制社會中的時間與反抗

《你那邊幾點？》的背景反應出後工業化時代的特色，也與德勒茲所描述的「控制社會」(control society)相互呼應。德勒茲提出「控制社會」的理論背景是一個已經進入「全球化」和「後工業化」的時代。要理解「控制社會」，可以從其與傅柯所提出的「規訓社會」的差異中理解。傅柯認為自十八世紀到二十世紀以來，社會上存在許多規訓機構，例如：學校、監獄、行政機關，透過空間設計，讓被規訓在裡面的人被既有的權力架構限制，而失去反抗的能力。而這種現象不僅僅存在於特定機構之中，甚至變成一種社會機制，人們在日常生活中也無形的活在這樣的自我監控之中。[6]

德勒茲轉化傅柯的理論，認為在當代社會這種規訓已經無形的滲透在日常生活之中，並於全球化和財經化互相結合形成一個控制網絡，在「控制社會」之中，有越來越多的跨國大企業，為求達最大利益快速移動各地設置據點，社會也出現越來越多看似自由的臨時工或以專案為主的工作，表面上看起來，工作項目越發靈活也越與全球連結，實際上讓勞動條件更加不穩定，如此，人們更難意識到要去反抗，也更難反抗，因為在「控制社會」中，反抗的對象已經不是一個有形的機構，而是一個全球化資本網絡。[7]

從「控制社會」的角度去理解《你那邊幾點？》，我們可以發現在電影中，出現在商業空間的時鐘以及其中一個辦公室充滿時鐘的情景，好似在描繪全球股票市場或者商

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[4] See: 'The Memory of Resistance',in: D. N. Rodowick, Gilles Deleuze's Time Machine. Durham/ London: Duke University Press, 1997.尚無中文譯本。

[5] Colebrook, 2002, 54.Understanding Deleuze. Sydney:Allen & Unwin.尚無中文譯本。

[6] 見：德勒茲 (Deleuze, 1992, 3–7.)

[7] 德勒茲 (Deleuze, 1992, 3–7.)

業性時間的「感受」（電影並沒有清楚交代明確的地點），這樣的影像跟「控制社會」的背景互相呼應。小康從事的攤販職業，雖然不是在西方晚期資本主義底下出現的臨時工，並非是典型的後工業化的臨時工或自雇者(precarious workers)，但是廣義的來講，攤販的工時與工作性質仍是有別於在工業化時代的工廠，而且代表一種高度不穩定性的行業，以及一種無形的控制。[8]而代表中產階級的湘琪具有移動的能力，跟「控制社會」的呼應比較直接，是一種全球化時代底下，產生的特殊的時空壓縮與非線性體驗。

若結合德勒茲的電影分析理論，湘琪的主體性也可以理解為德勒茲所說描述的「時間－影像」(time-image)的其中一個概念——「見者」（seer）[9]，而湘琪所漫遊的地方也成為晚期資本主義社會中的「任意空間」(any-space-whatever)[10]。德勒茲在描述「任意空間」跟主角（見者）是沒有連結的，主角失神地走在破碎可以隨時被置換掉的資本空間之中。[11]電影中，湘琪漫遊在沒有明確特色的地方，在這個意義下，台灣跟巴黎的空間已經沒有什麼不同，都是碎片化的空間，空間與空間之間的連結沒有因果關係，顯示出一種失神與虛空的狀態。德勒茲稱這種電影是「純粹的視覺與聽覺情境」，而不是依據「感知－動作」做連結。[12]在此，湘琪只能純粹觀看，她不曉得該如何反應她所看到的景象，只是不斷地在巴黎行走。

德勒茲在討論「任意空間」與「見者的漫遊」時，不僅僅只是在描述電影的結構本身，他還做出價值的宣稱，他認為「時間－影像」這種電影結構能夠製造時間，而且是創造一種開放的時間性，因而能鬆動既有的、被規訓的，或控制的時間架構，因此，「漫遊」能作為一種對標準化時間的抵抗。我認為這樣的論點跟「控制社會」所

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[8] 這一點若要證明需要再去研究台灣的攤販歷史，做更細緻的歷史脈絡分析。

[9] 作者自譯。德勒茲 Deleuze, 1985, 272.

[10] 作者自譯。德勒茲 Deleuze, 1985, 5.

[11] 原文參考：[It] is a setting which is already specified and presupposes an action which discloses it, or prompts a reaction which adapts to or modifies it. But a purely optical or sound situation becomes established in what we might call 'any-space-whatever', whether disconnected or emptied." Deleuze, 1985, 5.

[12] 作者自譯。原文參考："the sensory-motor link" is replaced by "pure optical and sound situations." Deleuze, 1985, 41

描述的社會現實形成一種矛盾。固然在工業化社會中，漫遊可以視為一種反對標準時間的反抗，但是這種反抗是一種工業社會的反抗，然而後工業社會的戰場已經從生產端轉向消費端，而且整個社會也成為了一個「控制社會」，控制無形地滲透到生活中與各種臨時工和全球化的移動中，也就是說傳統上的漫遊作為一種以「非線性時間」抵抗標準化的時間已經失效，非線性時間又已經再此被資本主義合理化了，因此，漫遊在後工業化的社會中已無法成為一種合理的反抗。

蔡明亮的《你那邊幾點？》——反抗資本主義時間的可能性（下）

在本文上篇的「控制會中的時間與反抗」中，我透過指出「漫遊」、「時間－影像」在「控制社會」中已經成為一種無效的反抗，也就是說，當電影中作為中產階級代表的湘琪，在巴黎街上漫步已經無法成為對於「控制社會」的反抗，那麼代表底層階級的小康在電影中是否有反抗的可能性？是否有別的理論框架可以討論此議題呢？

景觀社會中的時間與反抗

電影一開始我們看到小康在台北的天橋上賣手錶，這個畫面很直接地表達他是在「賣時間」，好似在比喻在資本主義社會中我們用自己的時間換去薪水。相較於湘琪，能夠有資本自由地到各地移動，小康的時間是被動且靜止地停在賴以維生之處，正如哲學家賈克‧洪席耶(Jacques Rancière)所言，底層階級的人們只能被動的接受時間，也只能活在當下，讓事物僅僅只是一個接著一個呈現，生活是限制與重複的生產與再生產，他們不曾享受行動的目的以及以閒暇為目的的時間。[13]

假使《你那邊幾點？》是一部社會寫實的電影，小康不太可能有閒暇時間，抑或開始走遍台北將時鐘轉成巴黎的時鐘，小康的動作比較像是一個「想像的」行動，或者是行為表演。時鐘象徵資本主義的標準化時間，但在這部影片中時鐘又矛盾地同時代表小康想念湘琪內在的心理時間[14]。透過調整時鐘，小康好似進行一個社會學家米歇爾‧德‧塞托所提出的「戰術」(tactic activity)，以創意的方式使用時鐘（既定的時序規則），藉此重新鞏固自己的主觀時間。[15]小康從私人空間的時鐘漸漸調到公共空間的

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[13] 作者自譯。賈克‧洪席耶（Rancière）, 2017, 25. 此書尚未出中文版。

[14] 這裡的內心時間（interior time）是受 Mary Ann Doane 詮釋 Henri Bergson 的概念「綿延」（duration），她認為柏格森提出綿延概念的歷史背景是對於資本主義產生出的理性化時間的一種焦慮回應。(Doane, 2002, 9.)

[15] 米歇爾‧德‧塞托 （Certeau）, 1984, 93-94.

時鐘，甚至有一幕爬到一個大樓的至高點調公共時鐘，攝影機捕捉俯瞰城市的畫面，在這個畫面中小康站在都市規劃者的視角俯瞰城市，象徵性地轉化自己的權力位置。[16]不過矛盾的是，這種方式仍無法逃脫時鐘的限制，小康不停地在轉時鐘，但卻沒有辦法完全超越時鐘的機制。

小康調整時鐘的動作並沒有辦法真正地反抗時間的概念，而他在電影中得到的閒暇時間也是，這樣的閒暇時間可能只是趨近魔幻寫實般地出口。在小康的「假想」閒暇時間中，他開始看法國電影與喝法國的紅酒，這些情境對應到德波在「景觀社會」(the society of the spectacle)所描述的景象，人們生活在破碎的消費影像之中、人與人之間的社會關係是由商品交易產生聯繫而成的，就像小康跟湘琪微弱的聯繫就是買賣手錶這項交易。德波認為生活在消費社會的人們之中的社會關係是被「再現」與「影像」所媒介的，也就是說商品與跟商品有關的行銷影像殖民人們的生活，在這個意義上，「景觀確立了表象也確立人類生活的樣貌，這即是說，社會生活僅僅只是表象。」[17]

在電影「再現空間」的形式上，整部片的鏡頭的使用，並且沒有特別去拍攝城市的標誌性建築物，像是台北 101 或者巴黎的艾菲爾鐵塔。攝影鏡頭通常是捕捉主角在私人空間或者在路上行走的中景鏡頭，這樣的設置讓人無法馬上根據地點而判斷影像位於哪一個城市，也讓兩個看似平行的時空有了微妙的相似之處。

影片選擇的場景像是旅館、消費場所、運輸交通也都屬於人類學家馬克·歐傑（Marc Augé）所提出的「非地方」(non-place)的概念，「非地方」是讓人經過或者消費的地

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[16] 見：德賽托將從紐約大廈往下鳥瞰的視野所看到的抽象城市跟在地面上行人的視角所看到的日常生活做對比。前者是都市規劃者、有權力主導結構的人，後者是個體的行動者、使用結構的人。雖然他們不能決定結構的樣子，卻能決定如何使用結構。(
(Certeau, 1984, 93-94.)

[17] 德波（Debord, 1967, §10.）參見原文：This corresponds to Debord's idea that the social relations between people in a consumer society are mediated by representation and images. This, in short, means that the commodification penetrates or colonizes the social fabric. As Debord states, "considered in its own terms, the spectacle is affirmation of appearance and affirmation of all human life, namely social life, as mere appearance." Debord, 1967, §10.

方，在「非地方」裡面人類沒有關係性、歷史性和身份認同。[18]就像湘琪在影片中，她一個人疏離地在巴黎遊走，跟附近的人事物跟她都沒有深刻地連結，她是一個陌生人、觀光客、消費者、一個孤獨的存在。[19]從這個觀點來看，更加加強了湘琪的漫遊並不是反抗的觀點，她僅僅只是「景觀社會」中產生的孤獨存有，這也就是說，「非地方」的性質也正如「景觀社會」所描述的情境，只是這裡的主體不僅只是社會關係，還包括：地方與空間被資本化與被異化的過程。

從後設的觀點來看，《你那邊幾點？》這部電影有兩方面的設置具有反身性的作用，讓人思考電影如何呈現現實與表象，甚至整部片本身也是一個「景觀社會」的影像。

第一個部份是當湘琪在電影裡面遇到楚浮的《四百擊》裡面的演員尚皮耶・李奧，只是他已經不像他在《四百擊》一樣是小男孩了，他看起來像一個老邁的路人，而且電影也沒有特別跟觀眾交代他是誰。這個橋段是一種後設電影的手法，思考電影如何創造一種虛幻的影像，而使演員在電影中成為一種不受時間影響（timeless）的存在，同時，也呼應「景觀社會」所描述的，我們已經失去區分「表象」與「現實」的能力，而有時候虛幻的影像（《四百擊》的尚皮耶·李奧影像）比現實（在現實中已經老去的尚皮耶·李奧）還要真實。[20]

第二個部份是從電影本身的結構和敘事整體來看，《你那邊幾點？》整部片在玩一場真實與表象難分難解的遊戲，因為整部影片在湘琪巴黎恍神漫遊與小康思念湘琪的失序行為之中不斷切換，兩個人像活在平行時空卻又因為各種物品與事件象徵性的連結在一起。而這部片的魔幻寫實的結尾——湘琪睡著後，不知道是做夢還是現實，她遇到了小康在片頭就已過世的父親。這樣的結尾讓整部片失去了真實的「指涉」而成為

[18] 參見原文：These non-places are defined by Augé as being the opposite of anthropological places. This is because they cannot be relational, historical, or concerned with identity. Augé, 1995, 103.

[19] 參見原文：These non-places are defined by Augé as being the opposite of anthropological places. This is because they cannot be "relational, historical, or concerned with identity." "neither singular identity nor relations; only solitude, and similitude." Augé, 1995, 103.

[20] 參見原文：This corresponds to Debord's idea that the society of the spectacle makes it not only difficult to distinguish appearance from reality, but makes "the authentication of illusion more real than the real itself."Best and Kellner, 1999, 144.

了純粹的影像，因而成為一種「景觀」。在這個景觀之中，真實與想像、現實與夢境融合一體，形成德勒茲的「時間─影像」，又同時「自我指涉」的成為一種「景觀」影像。

電影是否可能成為想像「反抗社會時間」的手段？

在這篇文章中，我論述蔡明亮的電影《你那邊幾點？》反映出當代台北資本化與異化的時間概念，這種時間概念不僅是從故事劇情展現，也從電影本身的形式結構，例如：剪接、運鏡、敘事形式所呈現的自我指涉展現。雖然法國的社會學理論所描述的當代資本主義時代現象，包含「景觀社會」與「控制社會」，不能直接挪用到台灣的歷史脈絡，但是在這裡我選用的是論證中，比較抽象的元素，特別是理論中所描述的時間結構來進行轉用，當理論抽象化到一定程度，脈絡性會降低，未來我也希望再做更深入的文化研究與歷史研究，使關於《你那邊幾點？》反應台灣當代社會的時間的論證更加細緻。

除了描述社會時間，我也一直在思考電影作為一種藝術，是否有可能反抗既定的資本社會時間呢？具體分析角色的故事與設定有許多在古典社會學理論與電影理論中，看似是具有反抗的行動，像是「戰術」或者「漫遊」其實在當代的資本社會又都變得無效。而整部電影在現實、夢境與幻想之中，呈現出當代社會苦悶而孤獨的時間，形成一幅「景觀社會」的圖像。

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Resistance of the Capitalized Temporality in Tsai-Ming Liang's *What Time Is It There?* (2001) Part 1

Introduction

Tsai-Ming Liang's new film *Your Face* (2019) just released in the cinema. The director is renowned for bringing films to the museum, however, this time he brings films that are meant for museum to the movie theater. The whole film lasting for 78 minutes consist of close-up long takes of 13 faces, the whole film is narrated without storyline only pure seeing. In this article, I am going to analyze his early film *What Time is it There?* (2001) which is also a film consist of long take and around the theme of temporality.

Cinematic time and Social time, When we problematize the issue of Temporality

Tsai-Ming Liang's *What Time is it There?* (2001) portrays two lonely individuals living in Taipei. One of the film's two main characters is Hsiao-Kang, who comes from a low social class and sells watches on the street. The other main character is Shiang-Chyi, a woman who comes from the middle class and who travels to Paris. One day Hsiao-Kang sells a watch to Shiang-Chyi. After this, they never meet again. Hsiao-Kang starts to change all the clocks in Taipei to Parisian time, and becomes obsessed with everything that is related to France. This might be his way of dealing with the fact that he is missing Shiang-Chyi. In the meantime, Shiang-Chyi is shown wandering around Paris without direction. While in Paris, she has an unsuccessful love affair.

Resistance of Time in Control Society

The background of *What Time is it There?* (2001) corresponds to the features of a post-industrial society and also Deleuze's concept of control society. The notion of control societ is adapted from Michel Foucault's concept of disciplinary society. Foucault argued that, from the 18th century onwards, and most prominently in the 20th century,[1] individuals were confined to closed spaces that imposed on them "hierarchical observation, normalizing

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[1] Foucault, 1978, 6.

judgment, and examination."[2] The example of disciplined institutions include, schools, jails, administrative institutions, etc.

Applying an adapted version of the disciplinary society, Deleuze argues that the individual in the control society is no longer confined in an enclosed space but is instead confined in an abstract globalized network.[3] In this network, the individual is required to constantly "modulate" in the rapidly changing environment in order to keep with the mantra of self-sufficiency.[4] As such there are more and more flexible workers (or, the precariat) who no longer do work based on permanent contracts, but instead do small, on-demand and project-based jobs, and are no longer fixed by location .

The two characters's life experience correspond to the temporality of control society. Hsiao-Kang, a member of the lower class and working as a street vendor, his experience is similar to that of the flexible or precarious workers. Unlike workers in the factory, he seems to have more freedom because he is not confined in an enclosed space.

As to Shiang-Chyi, a middle class, traveling to Paris and wandering around in the city. She is drifting around the streets and public places. This can relate to the non-linear and open format in control society. The film expresses Shiang-Chyi's ennui and sense of feeling lost by fragmenting the spaces she visits. The spaces Shiang-Chyi occupies are fragmented or disconnected. The connections between the places are unclear to the spectator because of the lack of establishing shots.

The above-mentioned fragmentation and abstraction of space to some degree corresponds to Deleuze's idea of any-space-whatever. In this new kind of cinema "the sensory-motor link" is replaced by "pure optical and sound situations."[5] The fragmentation of space breaks the link between cause and effect. The characters wander and drift, looking at the world without response. This turns the location where the dramatic action takes place into an abstracted space.[6] "[It] is a setting which is already specified and presupposes an action which discloses it, or prompts a reaction which adapts to or modifies it. But a purely optical

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[2] Gutting, 2014.
This model of power relations is based on Jeremy Bentham's panopticon, an architectural structure where a large number of people can be watched by an unseen controller. It is as an efficient technological model of control over the citizen because those who are controlled can be seen by the surveillance without themselves being able to see the surveillance Bentham, (quoted in Foucault, 1978, 7.)
[3] Deleuze, 1992, 7.
[4] Deleuze, 1992, 4.
[5] Deleuze, 1985, 41.
[6] Deleuze, 1985, 272.

or sound situation becomes established in what we might call 'any-space-whatever', whether disconnected or emptied."[7]

As a result, Shiang-Chyi becomes a "seer" who does not know how to respond or react but "has gained the capacity to see what has been lost in action or reaction."[8] With these scenes showing Shiang-Chyi in Paris, Tsai-Ming Liang presents the cinema of the seer. This cinema is lacking in dramatic action and instead presents characters drifting in a version of Deleuze's any-space-whatever.

Deleuze suggests that the presentation of wandering characters is a pure act of seeing without judgment which occurs when a person is wandering is an important first step towards unpredictable revolution.[9] It is the first step of crossing the boundary of the thought itself.[10] For him, the act of wandering is presented in these films as a form of resistance to the linear working time in the industrial society.[11] These depictions of characters wandering are based on an open time model.[12]

Theoretically, the real problem here is that if we apply Deleuze's ideas about the wandering characters in the post-industrial society/control society, we see that it lacks explanatory power. In the post-industrial society, the non-linear and open time which Deleuze points to as a form of resistance has become the norm. Therefore, it is difficult to argue that embracing this kind of open time is still a creative way to live and a form of resistance.

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[7] Deleuze, 1985, 5.

[8] Deleuze, 1985, 272.

[9] Deleuze, 1985, 133, 142.

[10] Deleuze, 1985, 214.

[11] See: 'The Memory of Resistance', in: D. N. Rodowick, *Gilles Deleuze's Time Machine*. Durham/ London: Duke University Press, 1997.

[12] This model is to a certain degree more creative than the notion of movement-image. Although Deleuze tries not to say time-image is more valuable than the movement-image, it is difficult not to have the impression that he prefers the time-image for its creative power.

Resistance of the Capitalized Temporality in Tsai-Ming Liang's *What Time Is It There?* (2001) Part 2

Resistance of Time in the Society of the Spectacle

Hsiao-Kang, is shown standing on a skywalk near to Taipei Main Station and selling watches. This activity is immensely symbolic: Hsiao-Kang is selling 'time' and he spends his time working. In Hsiao-Kang's actions the film is almost certainly making a comment about the nature of labor in capitalist society. Hsiao-Kang is literally selling time in exchange for a salary. He is selling products to those with money, who are likely to be the owners of the means of production. The scenes emphasize the conditions endured by the marginal social classes who must work all day and do not have the ability to travel. These are the outsiders, the ones left behind by developed society. Their lives are controlled and entrapped by capitalist structures, of which time is an important element. These lower-class workers live in a kind of passive temporality:

"[They] are people who live in the present of things which merely happen, one after another, the restricted and repetitive time of production and reproduction of life: in short, the time of those who don't have time; those men are called passive, not because they do nothing, but because they passively receive time, without enjoying either the ends of action or the time of leisure which is an end in itself."[13]

In *What Time is it There?*, the director also gives the street vendor ways to go beyond the social reality. In the film Hsiao-Kang who is passive receiver of time is given the possibility of having leisure time which is not the same as the real social situation of Taiwan. In the first place, the scenes where Hsiao-Kang is shown selling watches are not so much social realistic portrayals but feels more like imaginary scenes or symbolic performances. In real life, Taiwanese vendors would not normally have the kind of leisure time as Hsiao-Kang, so this is more of an imagination.

After Hsiao-Kang meets Shiang-Chyi, he starts to turn all the clocks in Taipei to Parisian time. This is might be a non-real performance or imaginary action. To some extent the act can be seen as a form of resistance against the capitalist structures, and the capitalist time, which is entrapping him. The clock Hsiao-Kang's s are a symbol of the standardization and the measurement of time.

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[13] Rancière, 2017, 25.

By using clocks creatively, the act corresponds to the notion of tactic activity coined by De Certeau. De Certeau argues that the daily activities occurring on the streets have the potential to reverse this power structure.[14] This is because every individual living within the city uses the place creatively, even if the overall structure of the city is still predetermined.[15] For this reasons, De Certeau describes daily practices as tactic activities. These activities are in contrast to the strategy belonging to the planners of the city.[16] However, by turning the clock, it is still trapped in the globalized system, so there is a paradox here.

Even if the changing of the clock time is not completely successful as a form of resistance, perhaps Hsiao-Kang's other actions might also be a kind of resistance. Is it possible that Hsiao-Kang's fantasizing about Paris, by drinking of French wine and indulging in French cinema, is an attempt by him to create some leisure time and create a way out by magical realism? However, I argue that it is quite the opposite. To some extent, Hsiao-Kang's consumption of French things and his fantasy actions can be seen as a realization of Guy Debord's ideas about the "society of the spectacle", namely, a society which is represented and broken by images.[17] This society of the spectacle is a model of contemporary consumer and media society which is in stark contrast to earlier capitalist forms organized around mass production and standardization in order to efficiently make more products.[18] In consumer society, there is a general problem of overproduction, so much more emphasis is put on marketing strategy and mass consumption. People (as consumers) are alienated in two aspects: First, money present itself as a quantitative and universalizing way to deal with everyday life, social interactions, and consumption, presents itself as the main reason for working.

Furthermore, in *What Time is it There?* there are quite a few scenes set in the so-called "non-place" . For example, hotels, places of consumption and means of transportation all correspond with the phenomena seen in late-capitalist society. Augé argues that "'Non-place' is a specific kind of place designed to be passed through or consumed rather than appropriated."[19] These places retain little or no trace of an individual's engagement with

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[14] Certeau, 1984, 93-94.
[15] Certeau, 1984, 93-94.
[16] Certeau, 1984, 93-94.
[17] Debord, 1967, §1, §2.
[18] See: L. Georg, *History and Class Consciousness.* Cambridge/ Massachusetts: The MIT Press, 1971.
[19] Gelder and Westgeest, 2011, 131. Quoted in: Augé, 1992, 73, 89.

them.[20] These non-places are defined by Augé as being the opposite of anthropological places. This is because they cannot be relational, historical, or concerned with identity.[21]

Is it possible to resist the social time through the imagination of the film?

In this article, I argue that the film reflects the capitalized an alienated time of the society by not only the plot device but also the structure of the film itself (editing, camera movement, narrative, and the self-referential structure.) Although it is not absolutely legitimate to apply theory from the West to a Taiwanese context, most of my arguments are from an abstract and meta-level, which is not so contextualized by the conditions of culture. It is my hope to add on some knowledge of culture study and history to make the argument more solid.

If we look at the film from a meta point of view, the whole film is consist of reality and appearance, and it is difficult to distinguish. This corresponds to Debord's idea that the society of the spectacle makes it not only difficult to distinguish appearance from reality, but makes "the authentication of illusion more real than the real itself."[22] Take the last scene as the example, Shiang-Chyi meets the already passed away Hsiao-Kang's father at the end, that we are not sure if the whole trip in Paris is real or merely a dream. In the world film and in the society of the spectacle, the real, the imaginary, the reality, the dream merge together as well as becoming series of self-referential images.

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[20] Gelder and Westgeest, 2011, 131. Quoted in: Augé, 1992, 73, 89.
[21] Augé, 1995, 103.
[22] Best and Kellner, 1999, 144.

擴延電影

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「擴延電影」(expanded cinema)可被視為是一段特殊的歷史，廣義地理解的話，也可以視為是一種「後電影情境」。其實要把擴延電影視為一種藝術流派是很有挑戰性的，因為被歸類為擴延電影的藝術作品非常多樣化。最好的切入方式，可能是像在觀星時尋找星座與創造星座的過程一樣，找到擴延電影跟其他藝術流派之間錯綜複雜的關聯。

其中一種可能的連結是追溯到戰後的實驗藝術團體：激浪派 (Fluxus)。[i]激浪派始於一九六零年代的美國與歐洲[ii]，他們的作品形式是一種具有展演性的錄像作品 (performative video art)。其中一個重要的作品是美國作曲家約翰·凱奇(John Cage)的作品《4 分 33 秒》(4'33") (1952) ，這件作品想帶出的觀點是聲音本身不是獨立存在的，聲音包含了周圍的環境。對於藝術作品所處的環境的關注，也包含透過創造情境或事件，讓觀看者能主動參與作品。白南準(Nam June Paik)的《禪之電視》 (Zen for Film) (1964)與凱奇的《4 分 33 秒》 十分相似，是在一個白色銀幕（實際上為未經曝光的膠卷投映出來的成果）[iii]，沒有任何內容的影片前進行表演。[iv]安德魯·V·塢諾士奇 (Andrew V. Uroskie) 認為這件作品不是在反思影像本身的物質性，而是在凸顯觀看者的觀看情境，表達了「美學事件必須在某個特定的環境條件下產生」。[v]此外，其實結合為藝術跟錄像藝術本身就是一種開啟觀看者主動性的方式。其緣由在於，表演創造一個特定的時刻、需要觀看者親臨現場才能完成。相較於表演，傳統錄像放映形式是機械性與重複性再現。[vi]

然而，激浪派只是了解擴延電影的一個起點。一九六七年時，理論家謝爾頓·勒南(Sheldon Renan)第一次定義並闡述「擴延電影」。勒南論證：「在一九六零年代的（美國）出現了一種全新的電影或類電影藝術：擴延電影。」在他眼中擴延電影不僅是一種特殊的電影風格亦是一種「精神」，這種「精神」有各種不同的面向：「擴延電影將多螢幕投影作品涵括到電影的範疇、擴延電影將電腦生成的影像以及電子操控的電視影像涵括到電影的範疇。擴延電影讓製造電影效果可以完全不需要電影。」[vii]在這個定義之下，我們可以更加理解擴延電影這個詞的多樣性。勒南的描述聚焦在擴延電影中使用綜合媒介（intermdia）[viii]的特點。這也就是說，科技的發展也是造成擴延電影跨領域的(interdisciplinary)原因。

　　勒南認為擴延電影是一種因歷史脈絡而生的精神，傑尼·楊博(Gene Youngblood)也認為擴延電影的出現有賴於科技的發展與綜合媒介的出現，只不過楊博更進一步地將擴延電影指涉的範圍擴大到「人類意識」。在一九七零年時，楊博提出他對擴延電影的看法。他認為擴延電影指的是綜合媒介的作品，而且這些作品創造出一種「人類——機械場域，這個場域的產生有賴新的傳播科技，而這個場域超越傳統的影像實境(cinematic reality)與機制[ix]（apparatus）[x]。也就是說在這個意義上，藝術家使用新科技創造一種新的現實，一種新的感官經驗。楊博甚至論證「『擴延電影』最終不亞於生命本身」——『是一個生成的過程，是人類在歷史中一直有的驅動力，希望能把人類的意識顯現於外部』」。[xi]換言之，擴延電影也就是「擴延意識」。[xii]例如史丹·凡德貝克(Stan VanDerBeek, 生 1927-卒 1984) 的《電影拱頂》(Movie-Dome) (1957)，是一個多媒體藝術作品，這件作品帶給觀眾的是各種影像與聲音的感官景觀，這種感官經驗的形成，不是仰賴於作品的客觀形式，而是仰賴於參觀者的參與。[xiii]從這個例子我們可

以理解到擴延電影的另一種定義，這種定義並非聚焦在偶發性與表演，而是聚焦在不斷變化演進的多感官、沈浸式視覺經驗，而這些經驗有賴於特定的歷史條件，像是新科技的出現。

如果將擴延電影當作一種「後電影情境」(post-cinematic conditions)[xiv]，擴延電影可以被視為一種激進的概念。它挑戰傳統電影的情境，在這個意義上，擴延電影也是反對現代主義美學的。後電影超越了傳統電影播放的束縛。所謂的傳統電影的播放情境指的就是被動的觀眾在黑暗的電影院中，沈浸於虛構敘事電影中。後電影創造了新的播放情境。後電影深入探討電影播放的機制(apparatus or dispositif)。[xv]機制[xvi]指的不只是影像生產的物質條件，亦涵蓋播放影像的體制 (instituion) 和觀者 (spectatorship) 的心理情境。

一個反思影像播放的具體情境的例子是克萊斯·歐登伯格 (Claes Oldenburg)的《電影院》(Moveyhouse) (1965)。在這件作品中，觀眾被禁止坐在位子上觀看影片，他們被指導做出各種動作、干擾正常專心看電影的情境。也有一些藝術作品甚至直接把作品播放的物質條件當作藝術作品本身。例如，安東尼·麥高(Anthony McCall)的作品《畫圓錐體的線》(Line Describing a Cone) (1973)。他將投影機的光投映在一片粉霧之中，讓觀眾可以看到播放影像的光本身。[xvii][xviii]透過這樣的方式，「觀者經驗到光不再只是一些編碼資訊在銀幕上形成的虛幻影像。觀者可以隨意走動、跟光互動，這道光指向的只有此時此刻的現實。」[xix]（意即這道光是只有在此時此刻的現實之中（真實）存在的，而不像電影院裡面的銀幕上映射出來的光代表的是一個虛構的（電影）世界。）

播放電影的其中一個另類場域是藝廊或美術館。在這些場域之中，觀者並非被動的消費者，而是具有主動性的行動者。藝廊或美術館的展示空間本身可以開啟觀者的主動性，是因為電影在展示空間裡變成一種裝置，這種裝置有賴於觀者的體現（embodiment）。這種存在的經驗「介於電影虛構的時空和展場現場的時空之間」。[xx]珍妮·卡帝芙(Janet Cardiff) 和 喬治·布雷斯·米勒 (George Bures Miller)的作品《天堂機構》(The Paradise Institute)(2001)是一例。他們在一間藝廊中搭建起一個電影院的環境，讓觀眾體驗電影院的空間，但又跟真的電影院有別，因為實際上這個電影院是在藝廊裡的。

擴延電影討論觀者的心理情境的這個面向，可以用安迪·沃荷(Andy Warhol)的作品《沈睡》(Sleep) (1963) 理解。這是一部長達近六小時的電影，這部電影沒有聲音、顏色跟敘事，因此，觀看者很難專心看完整部片。也因為出神，觀看者會開始注意到電影院的環境。這部片可以視為透過「反敘事」作出「反幻覺」的宣稱。

從上述的例子我們可以下一個小結論——擴延電影的撼動力量體現在兩個層面。第一個層面是反對被動的觀看模式，第二個層面是反體制。擴延電影進而重構空間——不論是建築物的空間本身或是藝術作品背後的體制或意識形態。

我們也可以透過蘿莎琳·克勞斯（Rosalind Krauss）分別結構主義電影(structuralist film)與一九六零年代興起、著墨機制（apparatus）的電影，把擴延電影理解為現代美學的反命題。塢諾士奇更進一步論證，聚焦機制的擴延電影透過作品本身的「異質構建性」(constitutive heterogeneity)[xxi]，來反對「媒介特異性」(medium-specificity)這個概念。更精確地說，克勞斯認為結構主義電影符合現代主義美學，因

為這些作品選擇電影的某些特性，並把這些特性化約成電影的「本質」。像是有一件電影作品就是一個長達四十五分鐘的拉近鏡頭（zoom in）將電影的本質化約為「拉近」。[xxii]這恰好與擴延電影將重點擺在作品以外的機制相反。塢諾士奇也同意克勞斯的說法，認為擴延電影消解了電影的本體論，將問題從「什麼是電影？」轉向「電影在哪裡？」擴延電影的藝術家們不再關心電影的超越時空的形上學本質，而是將電影是為一種歷史與文化的偶然產物。擴延電影挑戰了傳統電影觀看的方式，讓觀影的情境游離於藝廊、美術館等其他環境。

僅管「擴延電影」有很多重的意義，我們還是能歸納出幾個主要的共同特徵。大部分的定義都提及「多媒介」以及著重「機制」這兩個面向。具體而言，包含兩個部分：觀看者的主動角色以及機構的錯位。正如塢諾士奇所言，這些特徵讓擴延電影成為挑戰現代主義美學批判既成機構與傳統觀者的論述。[xxiii]這些論述可以廣義地被理解為一種後電影情境，激發大家思考「藝術」與「非藝術」的分野，因而使得擴延電影成為當代藝術裡面非常關鍵的概念。

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i 激浪派是一個國際前衛藝術家鬆散組織而成的團體，1962 年創立於德國，活躍直至 1970 年代初。激浪派的成員沒有共同的藝術風格，但皆致力復興達達藝術的精神、反對藝術傳統與任何藝術上的專業精神。他們的藝術活動大多與偶發藝術(happenings)有關。(Ian Chilvers. The Oxford Dictionary of Art and Artists (5 ed.), Oxford University Press 2015.)

ii Liz Kotz 2003, p.47.

iii 參見 MoMa，" Nam June Paik: Zen for Film," https://www.moma.org/collection/works/128108; Medien Kunst Netz，" Nam June Paik: Zen for Film,"http://www.medienkunstnetz.de/works/zen-for-film/

iv Liz Kotz 2003, p.46.

v Andrew V. Uroskie 2014, p.33.

vi Andrew V. Uroskie 2014, p.34.

vii Sheldon Renan 1967, p.227.

viii intermedia 在此譯做「綜合媒介」，而不用「跨媒介」，是要與 transmedia 慣常的譯名「跨媒介」做出區別。我們可以根據字源稍加區別兩者。 trans-，拉丁文意為 across, 英文亦有 beyond 之意; inter-, 拉丁文意為 between, among。由此來看，intermedia 強調多種媒介同時存在、媒介是混雜的，而 transmedia 強調跨越媒介的界線、超越媒介之間的分別。

ix apparatus 常見的中文翻譯有「裝置」、「部署」、「機制」等。若用「裝置」偏重技術層面，「部署」易有人為安排的聯想，因此本文選擇譯為「機制」。又，《漢典》對「機制」一詞的解釋：「有機體的構造、功能及其相互關係；機器的構造和工作原理」，中文機制的原意較為接近 apparatus theory 強調特定情境中的各種元素，因此直觀上較易理解。

x Ji-hoon Kim 2011, p.33.

xi Andrew V. Uroskie 2014, p.9.

xii Gene Youngblood 1970, p.41.

xiii Gloria Sutton 2003, p.143.

xiv 將擴延電影視為後電影情境可以追溯到蘿莎琳·克勞斯(Rosalind Krauss)的《擴展場域的雕塑》。「克勞斯的場域儘管『邏輯上擴延』，卻包含『有限組數的相對位置關係』……克勞斯想在論述的系譜上，與傑尼·楊博 (Gene Youngblood)的《擴延電影》保持距離。。」(引自 Andrew V. Uroskie 2014, p.9)

xv dispositif 常譯為英文的" apparatus"或" device"。然而這些翻譯傾向隱匿了這個詞語原本的意義（拉丁文字源 dispositio）而只著重它的技術層面(引自 André Parente et Victa de Carvalho 2008, note 1.)

xvi「尚·路易·鮑德利 (Jean-Louis Baudry)與梅茲（Christian Metz）定義 dispostif 為『觀者如何安置自身與影像再現的關聯』，更精準地來說，『一組特殊的技術裝置……與(影像)投映的狀況條件。』」(引自 André Parente et Victa de Carvalho 2008, p.41)

xvii Eric de Bruyn, 2004, p.168.

xviii 參見 Tate, "Anthony McCall: Line Describing a Cone,"https://www.tate.org.uk/art/artworks/mccall-line-describing-a-cone-t12031

xix Eric de Bruyn, 2004, p.168.

xx Andrew V. Uroskie 2014, p.33.

xxi 克勞斯所使用的術語「異質構建性」是來自山謬·韋伯(Samuel Weber) 著名的論文《電視：電視機與螢幕》 (Television: Set and Screen). (*Mass Mediauras: Form, Technics, Media* (Stanford, CA: Stanford University Press, 1996): 110.)

xxii Rosalind Krauss 2000, p.25.

xxiii Andrew V. Uroskie 2014, p.237.

Expanded Cinema

"Expanded Cinema" can be understood in a historical context and as a general post-cinematic condition. On one hand, it is difficult to position expanded cinema as a historical movement in the strict sense due to its heterogeneity. It may be better understood as a constellation, connecting to different conventions in art. One may trace it to the postwar experimental music of the so-called 'Fluxus' artists[1], whose performative video art began in 1960s in Europe and the U.S.A.[2] A most notable example of their work is John Cage's *4'33''* (1952), which put forward the idea that sound is not about sound itself but about the environment surrounding that sound. Their distinctive focus on environment further involved the activation of spectatorship through the creation of a *situation* or *event.* Much like Cage's work, Nam June Paik's *Zen for film* (1964) presents a performance in front of a projection of nothing but a white field of an unexposed filmstrip.[3] Uroskie (2014) notes that "this formal reductive […] was not a reflexive investigation of the essence of the material itself, but rather a foregrounding of particular situation of spectatorship, the manner in which the aesthetic event must always take place within a given environment."[4] Additionally, combining performance and video art is one of the ways to activate the spectator, as performance creates a unique moment in the present that requires the spectator's embodiment, whereas the traditional function of screening took the form of mechanic repetition.[5]

However, the "Fluxus" movement is only a point of departure of the understanding of the openness of expanded cinema. The earliest definition which attempted to encapsulate expanded cinema as a whole is one proposed by Sheldon Renan in 1967. Renan argued that "a whole new area of film and film-like art has appeared in the sixties (in America): expanded cinema." He framed expanded cinema not as the name of a particular style of film-making, but as a name for a spirit of inquiry that is leading in many different directions: "it is cinema expanded to include many different projectors in the showing of one work. It is cinema expanded to include computer-generated images and the electronic manipulation of images on

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[1] A loosely organized international group of avant-garde artists set up in Germany in 1962 and flourishing until the early 1970s. There was no common stylistic identity among the members, but they revived the spirit of Dada and were opposed to artistic tradition and everything that savoured of professionalism in the arts. Their activities were mainly concerned with happenings. (Ian Chilvers. The Oxford Dictionary of Art and Artists (5 ed.), Oxford University Press 2015.)

[2] Liz Kotz 2003, p.47.

[3] Liz Kotz 2003, p.46.

[4] Andrew V. Uroskie 2014, p.33.

[5] Andrew V. Uroskie 2014, p.34.

television. It is cinema expanded to the point at which the effect of film may be produced without the use of film at all." [6] Under this definition, we can reaffirm the heterogeneity of expanded cinema in another way. While Fluxus artists focused on happenings and environment, Renan draws our attention to the use of intermedia in these works. That is to say, the development of technology in part shaped the interdisciplinary practice of expanded cinema.

While Renan's idea of expanded cinema is a "spirit inquiry" embedded in history, another scholar Gene Youngblood's idea of expanded cinema, although also based on the historical arrival of technology and the practice of intermedia like Renan's definition, extended to an even broader domain: human consciousness. His definition, published in 1970, proposed that the works that belong to expanded cinema are those works that involve intermedia. For him the term alludes to "a human-machine environment afforded by new communication technologies that went beyond traditional notions of cinematic reality and apparatus."[7] In this sense, artists use advanced technologies to create a new kind of reality, a new sensorial experience. Youngblood even goes so far as to say that "'expanded cinema' is ultimately nothing less than life itself: 'a process of becoming, man's ongoing historical drive to manifest his consciousness outside of his mind.' " [8] In short, one may understand expanded cinema as "expanded consciousness."[9] For example, Stand VanDerBeek (1927-1984)'s *Movie-Dome* (1957) is a multimedia artwork that presents the audience with a sensorial spectacle of images and sounds that do not depend on the objective form, but rather on the participants' experiences.[10] Through this example, we may gain insight on another form of expanded cinema, one not so much revolving around the happenings and performance, but rather on the constant developing of viewing experience with sensory impression in an immersive environment conditioned by new technology.

As a general idea of post-cinematic conditions[11], expanded cinema may be understood as a conceptual force that destabilizes the total conditions of screening, and is as such opposed to the modernist aesthetics. Post-cinematic screening is not constrained by traditional conditions, i.e. passive viewership indulgent in an illusionist and narrative film in a darkened

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[6] Sheldon Renan 1967, p.227.

[7] Ji-hoon Kim 2011, p.33.

[8] Andrew V. Uroskie 2014, p.9.

[9] Gene Young Blood 1970, p.41.

[10] Gloria Sutton 2003, p.143.

[11] The reasoning for why expanded cinema can be viewed as a post-cinematic "condition" can be traced back to Rosalind Krauss's *Sculpture in the Expanded Field* in which "she argued that her field as 'logically expanded' yet contained by a 'finite set of related positions […] there was a more specific discursive lineage from which Krauss would have wanted to distance herself: Gene Youngblood's *Expanded Cinema*." (Andrew V. Uroskie 2014, p.9)

cinema, but instead creates new forms of screening situations. The total conditions of screening have been deepened through theory of apparatus or *dispostif*.[12] In these theories[13], *dispositif* included not only the material conditions of production, but also the institutional conditions of screening and the psychological conditions of spectatorship.

Awareness of the material condition of screening can be found in Claes Oldenburg's *Moveyhouse* (1965), in which he prohibited the audience from sitting in their seats, and instructed them to do actions that disturb the normal concentrated viewing. Some works even 'display' material condition itself as artwork, for example, Anthony McCall's *Line Describing a Cone* (1973), in which the artist put the projection of light in fog to make it visible.[14] In this way, the spectator "experiences light not as the mere bearer of coded information made visible on the screen as illusionary image. Moving free from the room, he or she interacts with a light figure that indexes no reality beyond here and now."[15]

One of the alternative screening institutions is a gallery or a museum in which a spectator becomes an active agent rather than passive consumer. The gallery itself can activate the spectator because the film in the gallery is an installation that requires spectator's embodiment. It is an experience of existence in between "the fictional time and space of the cinematic image and the literal time and space of the exhibitionary situation"[16] An example of this is Janet Cardiff and George Bures Miller's *The Paradise Institute* (2001), in which the artists create a staged cinema environment in gallery to let the audience experience the physical space of the theater, while distinguish it at the same time due to the fact that they are in a gallery.

The psychological conditions of spectatorship can be found in Andy Warhol's *Sleep* (1963) – a nearly six-hour long film without sound, color and narrative – where the audience cannot concentrate on the film but instead gradually become aware of the environment in the theater. It is a statement of anti-illusionism through non-narrative film.

From the above-mentioned examples, we can conclude that the destabilization forces are anti-illusionist which leads to the activation of spectatorship as well as anti-institutional which leads to the reorganization of the space in both the material architecture and the institutional/ideological context of the artwork.

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[12] The term *dispositif* is commonly translated into English as "apparatus" or "device." These translations however tend to obscure the original meaning of the word (from the Latin *dispositio*) by focusing on its technical dimension. (André Parente et Victa de Carvalho 2008, note 1.)

[13] "*Dispostif* has been defined by Jean-Louis Baudry and Christian Metz as "how spectators situate themselves in relation to filmic representation," more precisely, "a particular set of technologies […] and conditions of projection […]." (André Parente et Victa de Carvalho 2008, p.41)

[14] Eric de Bruyn, 2004, p.168.

[15] Eric de Bruyn, 2004, p.168.

[16] Andrew V. Uroskie 2014, p.33.

As an antithesis to modernist aesthetics, expanded cinema can be understood through Rosalind Krauss' distinction between structuralist and other films one which focuses on the apparatus that emerged in 1960s. Andrew V. Uroskie took this one step further by saying that these films focusing on apparatus counted as expanded cinema for their subversion of the idea of medium-specificity through their "constitutive heterogeneity."[17] More precisely, Krauss positioned structuralist films as modernist because they single out one specific trait of film as a reduction of the *essence* of film. A marvelous example of this is the reduction of the essence of film to a 45mins zoom-in.[18] This is quite contrary to expanded cinema, as the latter pays attention to apparatus or *dispostif*. Agreeing with Krauss, Andrew V. Uroskie argued that the term expanded cinema entails elimination of cinematic ontology, by reformulating the question "what is cinema?" and starting to ask "where is cinema?" Artists in expanded cinema no longer concern themselves with the ontological/timeless form of film but rather the historical, cultural contingency of film. Expanded cinema challenges the exhibitionary model of this historical contingency. It expands screening place to in-between space of the gallery and other media environments.

However heterogeneous expanded cinema is, there are still some notable common features. The inter-medium and apparatus or *dispostif* is common to most definitions and consists of two aspects – spectator's active role, and institutional dislocation. As Uroskie argued, these features foster a destabilizing force over the modernist aesthetics[19], offer a critique of established institutions, and disorganize spectatorship. These conceptual forces are the general idea of post-cinematic conditions, which pose the theoretical distinction between art and non-art, and therefore position expanded cinema in the practice of contemporary art.

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[17] Krauss takes the term "constitutive heterogeneity" from Samuel Weber's important essay "Television, Set, and Screen," in Mass Mediauras: Form, Technics, Media (Stanford, CA: Stanford University Press, 1996), 110.
[18] Rosalind Krauss 2000, p.25.
[19] Andrew V. Uroskie 2014, p.237.

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媒介特異性

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「媒介特異性」這個概念隨著不同電影與錄像藝術理論的演變，而形成不同的內涵。【註 1】克雷蒙‧格林伯格（Clement Greenberg） 於 1940 年代發表對媒介特異性的詮釋後，【註 2】這個概念開始被廣泛地使用，並且被視為「現代主義美學」的標準詮釋，媒介特異性也因此變成一種審視現代主義藝術作品的標準。

格林伯格寫到：「原則上，為了避免依賴任何不是媒介最本質性的結構性質經驗狀況，這意味著，除其他外，放棄幻象與顯然的東西。（各種）藝術只能透過實現他們自身分別且不可化約的特性，才能達至具體、『純粹』」【註 3】

因此，「各種藝術都有其表現與探索的領域。這領域依媒介的本質決定，透過與此媒介相應的藝術形式組成（藝術）作品。通常『媒介的本質』由媒介的物理結構定義。」【註 4】

在這樣的定義下，「抽象畫」比「再現（現實）的畫」更加純粹，因為抽象畫可以表現「繪畫媒介」的物質本質：扁平的。如果我們應用媒介特異性的概念去詮釋作品，那麼將會讓作品的「某一個特性」化約成「媒介的本質」，而成為形式主義。

受現代主義的媒介特異性概念影響，影像創作者與理論家也開始尋找電影的本質，並開始尋找有哪些形式特性是只有電影才有的。僅管這些理論不像之前討論繪畫的本質時，只著重在物理特性，他們的辯論仍屬於本體論的範疇。例如，興起於1960年代與1970年代的結構電影，強調電影的獨特性在於電影的化學物質基礎、光的投影以及底片的顯影顆粒等。【註5】

另一方面，有一些學者發展出另一種本質理論，例如「寫實的本質主義」（realist essentialism）。他們認為電影的本質在於「電影媒介」跟「物理的實在界」（physical reality）的關係，這個關係是「指向性的」（indexical）【註6】，而這個指向性就是電影的本質性質（或說必然性質）。【註7】

然而，上述藝術家與理論家所勾勒出來的本質性質其實相當多元，其實要決定哪一個本質主義才是「真的」才是困難之所在。要解決這樣的難題有至少以下三種

方向：一、把媒介特異性的問題轉化成「程度」的問題，二、完全否定媒介特異性的概念，三、重新定義媒介特異性。

最早開始挑戰媒介獨特性的學者是克利斯丁‧梅茲（Christian Metz），他提出「電影作為一種語言」【註8】的概念，把「特異性」轉化成「特異性程度」的問題。在梅茲的論述中，電影語言類似於語言系統，是一種表意過程（signifying procedure），只不過電影的語言不是文字，有自成一套的表現的形式，譬如說燈光、運鏡等等。【註9】梅茲認為電影的結構由獨特的編碼和非獨特的編碼構成，而非特異的編碼是電影語言和其他語言系統可以互通的部份。由此可見，這個理論蘊含的意義是電影的本質是多樣化的，甚至跨越媒介的界線。

大約1970年代到1990年代之間，哲學家諾‧卡羅爾（Noël Carroll, 1985）、藝術理論學者蘿莎琳‧克勞斯（Rosalind Krauss, 1999）和文化研究學者雷蒙‧威廉斯（Raymond Williams, 1977）分別挑戰媒介特異性理論。他們的共通點是認為「藝術媒介」的討論不應該是一個本體論的問題，而是應該是一個文化和歷史的問題。

卡羅爾把分析媒介特異性的論證分成兩個領域：本體論領域(ontological domain)與規範性領域（normative domain）。在本體論領域之中，卡羅爾認為不論實際

上或邏輯上都不可能定義某種特異性是只屬於某個媒介的,因為某個媒介的諸多特性質之間並不相容。舉例來說,電影中的敘事與蒙太奇就是相互矛盾的。

另一方面來說,規範性領域中,媒介特異性對藝術有兩個規範:「卓越判準」(excellent) 與「鑑別判準」(differentiation)。「卓越」意味著每個媒介都有某些部分是它做得最好的,而「鑑別」進一步規範某藝術媒介應該發揮它不同於其他藝術媒介的地方。然而,卡羅爾認為,若「卓越判準」優先於「鑑別判準」,「鑑別判準」就會變成「卓越判準」的障礙,因為某個媒介最「卓越」的部份並不蘊含 (implies) 它是該媒介獨一無二的特性。因此,若我們接受「卓越」優先於「鑑別」這個原則,那麼反對媒介特異性就會是比較合理的做法。【註10】

卡羅爾進一步提出「藝術的生成過程不是具有自我意識的打造自身,各種藝術的出現有賴於一連串事件導致它的發現或發明和隨後的流行。結果是各種藝術作品的叢集 ... 藝術不是像媒介特異性理論所說的一樣,具有系統性的、被設計成有各種不同功能的。反之,藝術是歷史演化出來的各種媒介的混合體,各種媒介的功用往往互相重疊。」【註11】

相似的,克勞斯和威廉斯也聚焦在歷史與文化上的媒介「特異性」。克勞斯的想法來自藝術批評的脈絡,因此她將媒介特異性重新定義為「差異特異性」

（differential specificity）【註 12】，以便因應歷史上綜合媒介藝術的出現而受挑戰的格林伯格的媒介特異性理論。

克勞斯認為媒介是「一系列既成的做法，來自（但不完全等同於）特定技術支持的物質條件，這一系列既成的做法旨在發展某種可以同時為投射性（projective）與記憶性（mnemonic）的表現模式。」【註 13】

「箇中原因在於，為了支持藝術實踐，媒介必須要是一個支持結構，生產一系列慣例，其中某些慣例藉由假定媒介自身為他們的主體，會完全特定於那個媒介，因而產出一個必然如是的經驗。」【註 14】由此她消除格林伯格提出的媒介的物理和形式的直接關聯，並引發我們對「藝術性表達」的關注，如此調和了媒介的物理的特異性與藝術作品形式上的多樣性。【註 15】這就是同時建構在與受制於歷史與文化條件的新概念「差異特異性」（differential specificity）。

威廉斯則追溯藝術史上「媒介」術語的發展，並重新定義媒介為一種「物質社會實踐」（material social practice），並特別聚焦於「生產條件」。他認為媒介透過在社會與文化脈絡中的實踐定義，且藝術作品被理解為根植於其脈絡的產物。【註 16】

「（媒介）是『物質社會實踐』，而非可以指明的、由某些物質元素（顏料、石頭、金屬）或技術或科技決定的某種本質。誠然媒介中有物質與科技，但也有技藝、習慣、社會空間、機構和市場。特異性從來不是一個單一元素的本質。」【註17】

所謂「數位時代」的到來亦為媒介特異性本身帶來挑戰，因為數位媒介具有結合各種媒介的能力。甚至，數位影像是缺少物質性的，且可以在缺乏「指向性」的狀況下存在，【註 18】舉例來說，數位藝術時常使用電腦製圖做成擬真的人物而完全沒有找演員來實地拍攝。又或者影像的生產已經不是透過攝影機捕捉外在世界的光線進到底片，而是完全的數位化。而且，數位化媒體如數位錄像與影像的出現，基於非物理的特性，能連結不同種類的媒介。這也就是說，歷史的發展，挑戰了媒介特異性的本體論探究

媒介特異性源自於現代主義美學中對於本體論的探究，在不同本質論的論辯之中，對於媒介特異性的詮釋不斷改變它在本體論範疇的接收。後來，在本體論範疇被擊敗後，擴展到符號學（電影作為一種語言）與文化／社會／歷史研究領域。現在，面對數位時代，媒介特異性的真確性，就物理結構而言，似乎自然而然地站不住腳了。在此，對於媒介理論的問題，轉向新的研究領域：新媒體、軟體研究、

網路研究，這些研究從藝術的非物理特性開展，進入當代還正在發展中的數位美學理論。

【註釋】

1. medium-specificity 常見翻譯有媒介特殊性、媒介專一性、媒介特異性、媒介特性 、媒介獨特性。翻譯的選擇反應譯者對這個概念的闡釋與立場，因此沒有高下之分。本文暫且選擇媒介特異性，特異，distinct，相較「專一」或「獨特」，unique，強調與其他媒介「比較」的部分。

2. Clement Greenberg, "Towards a newer Laocoön," *Partisan Review*, July-August 1940.

3. Clement Greenberg, "The New Sculpture from his Art and Culture," 1961, p.139.

4. Noël Carroll, "The Specificity of Media in the Arts," *The Journal of Aesthetic Education*, vol. 19, no. 4, Winter 1985, pp. 5-20.

5. Mary Ann Doane, "The Indexical and the Concept of Medium Specificity," *Differences*, vol. 18, no. 1, 2007, p. 132.

6. *Ibid*, p143.

7. Brian Price, "The Latest Laocoön: Medium Specificity and the History of Film Theory," *The Oxford Handbook of Film and Media Studies*, edited by Robert Kolker, 2012, pp.13-14.

8. Robert Stam, *Film Theory: An Introduction*, Blackwell, 2000, p. 120.

9. Annette Kuhn and Guy Westwell, *A Dictionary of Film Studies*, Oxford UP, 2012.

10. Noël Carroll, *op. cit*, pp. 12-14.

11. *Ibid.*, pp.16-17.

12. 孫松榮於《現代美術學報》第 23 期：〈擴延地景的電影邊界：論蔡明亮從《不散》至影像裝置的非／藝術性〉一文中，將此概念翻譯為「微分殊異性」。

13. Rosalind E. Krauss,＂Reinventing the Medium,＂ *Critical Inquiry*, vol. 25, no. 2, 1999, p. 296.

14. Rosalind E. Krauss, *A Voyage on the North Sea: Art in the Age of the Post-Medium Condition*, Thames & Hudson, 2000, p.26.

15. Ji-Hoon Kim,＂The Post-medium Condition and the Explosion of Cinema,＂ *Screen*, vol. 50, 2009, p.114.

16. Emma Bee Bernstein, http://csmt.uchicago.edu/glossary2004/specificity.htm.

17. William John Thomas Mitchell,＂There Are No Visual Media,＂ *Journal of Visual Culture*, vol. 4, no. 2, pp.260-261.

18. Mary Ann Doane, *op. cit.*, p.143.

黃祥昀

Medium-Specificity

The receptions of "medium-specificity" have changed as different film/video theories have developed. The term started to be widely used after Clement Greenberg's interpretation published in 1940, [1] which is labelled as the standard of modernist aesthetics. "Medium-specificity" refers to the standard of a modernist work, "[I]n principle, to avoid dependence upon any order of experience not given in the most essentially construed nature of its medium. This means, among other things, renouncing illusion and explicitness. The arts are to achieve concreteness, 'purity,' by acting solely in terms of their separate and irreducible selves." [2] Therefore "each art form has its own domain of expression and exploration, and the domain is determined by the nature of the medium through which the objects of a given art form are composed. Often the idea of 'the nature of the medium' is thought of in terms of the physical structure of the medium." [3] Under this definition, an abstract painting is "purer" than a representational painting because it represents the essential material trait of painting: flatness. When applying the idea of "medium-specificity," the properties of the medium are reduced to formalism.

Under the influence of modernist "medium-specificity," artists and theorist started to try to find the essence of cinema by proposing different kinds of formal qualities. Although throughout the development of these theories, the content not constrained themselves in the physical trait, the debate is nonetheless within the domain of ontology. For example, structural film makers in the 1960s and 1970s, emphasized the specificity feature of film in its chemical base, the projection of light and the grain of the film etc. [4] On the other hand, in the field of theory, theorists proposed different kinds of essentialism, as an example, realist essentialism: cinema's essence lies in the relationship between cinematic medium and physical reality, "the referentiality of the indexical" [5] is the essential property of cinema. [6]

However, the qualities claimed by the above-mentioned artists and theorists as essential properties are indeed diverse, it is difficult to argue which essentialism is the 'real' essentialism. The ways to solve this problem are either to change the discussion to the "degree" of medium-specificity, to disagree with medium-specificity, or to redefine medium specificity.

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[1] In Clement Greenberg's article *Towards a newer Laocoön* 1940.
[2] Clement Greenberg 1961, p.139.
[3] Noël Carroll 1985, p. 6.
[4] Mary Ann Doane 2007, p.132.
[5] *Ibidem*, p.143.
[6] Brian Price 2012, p.13-14.

The starting point of the challenge to "medium specificity" can be found in Christian Metz' idea of film as language[7], in which the question became "the degree of specificity." Film language is a signifying procedure that has its own ways of expression, lighting, camera movement, to name a few.[8] And Metz proposed that cinema is structured by the distinction of specificity codes and non-specificity codes which shared with languages other than the cinema.[9] Therefore, this theory entails that the cinema is in its essence diverse, and crosses boundaries with other mediums.

Later in 1970s-1990s onwards, the notion of "medium specificity" has been challenged through philosophical argumentation by Noël Carroll (1985) and by art critics/ art historical argumentation by Rosalind Krauss (1999) and Raymond Williams (1977). All of them emphasize the definition of artistic medium as a cultural / historical question instead of an ontological one.

Carroll analyzed the argument of "medium-specificity" by divided into ontological domain and normative domain. In the ontological domain, Carroll argued that it is physical or logical impossible to define what kind of specificity exclusively belong to a medium because the traits belonging to one medium are incompatible with each other. For example, the narration of film contradicts montage. On the other hand, in the normative domain, "medium-specificity" offers two requirements for arts: excellent requirement and differentiation requirement. Excellent requirement entails that there is something that each medium does best, and differentiation requirement further orders that each art should do what is distinct from other art. However, Carroll argued that if excellence requirement is of priority, then differentiation requirement is an obstacle for excellence because excellence doesn't mean that it is distinct. Therefore, if we accept the priority of the excellence requirement, it is more reasonable to disagree with "medium-specificity."[10] Carroll further proposed that "art is not self-consciously invented, each art arose due to a chain of events that led to its discovery or invention and to its subsequent popularization. The result is a collection of arts […] The arts are not systematic, designed with sharply variegated functions, as the medium-specificity thesis holds. Rather, they are an amalgamation of historically evolved media whose effects often overlap."[11]

In a similar fashion, Krauss and Williams also focus on the historical and cultural "specificity" of the medium. While Krauss derives her idea in the context of art criticism and

[7] Robert Stam 2000, p. 120.
[8] Annette Kuhn and Guy Westwell 2012 A Dictionary of Film studies (online), Oxford University Press
[9] Robert Stam 2000, p. 120.
[10] Noël Carroll 1985, p. 12-14.
[11] *Ibidem*, p.16-17.

therefore redefines medium specificity as "differential specificity" in order to reconcile Clement Greenberg's medium specificity with the historical arrival of inter-media work that challenge the definition, Raymond Williams traced back to the development of the terminology "medium" in art history and redefining medium as "material social practice" with a focus on the conditions of production.

Krauss argued that a medium as "a set of conventions derived from (but not identical with) the material conditions of a given technical support, conventions out of which to develop a form of expressiveness that can be both projective and mnemonic" [12] "For, in order to sustain artistic practice, a medium must be a supporting structure, generative of a set of conventions, some of which, in assuming the medium itself as their subject, will be wholly 'specific' to it, thus producing an experience of their own necessity"[13] By doing so, she eliminated the direct link to physical and formal quality of the medium proposed by Greenberg, and drew our attention to "artistic expression," and therefore reconciled the material specificity of a medium with the formal diversity of art works.[14] This is a new idea called "differential specificity" that constructed and constrained by historical/ cultural conditions at the same time.

Raymond Williams argued that medium is defined by the social or cultural context they are practiced in and that artworks have come to be understood as contextually embedded products.[15] "(medium) is a 'material social practice', not a specifiable essence dictated by some elemental materiality (paint, stone, metal) or by technique or technology. Materials and technologies go into a medium, but so do skills, habits, social spaces, institutions and markets. It is more like the specificity never derived from a singular, elemental essence."[16]

The historical arrival of the so-called the digital age is also a challenge to "medium-specificity" in itself because the digital medium has the ability to combine all kinds of media.[17] Furthermore, digital film lacks materiality and exists without any referentiality of the indexical,[18] for instance, video is presented on the Internet in a totally non-physical way. The historical arrival of digital video and film directly challenge the ontological inquiry of medium-specificity because digitalization of media interconnects different kinds of medium in terms of non-physical structure.

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[12] Rosalind E. Krauss 1999, p. 296.
[13] Rosalind E. Krauss 2000, p.26.
[14] Ji-Hoon Kim 2009, p.114.
[15] Emma Bee Bernstein 2004, The University of Chicago , Keywords Glossary. In: Theories of Media (online)
[16] William John Thomas Mitchell 2005, p.260-261.
[17] Robert Stam 2000, p. 319.
[18] Mary Ann Doane 2007, p.143.

The concept of "medium-specificity" originated in an ontological inquiry in modernist aesthetics has changed its reception in the ontological domain through the debates between different kinds of essentialism. Later, being defeated within the field of ontology, extended to semiotics (film as language) and to different cultural/ social/ historical study. Now, in the face of digital era, the invalidity of "medium-specificity" in terms of physical structure seems to be defeated naturally.

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虛擬實境的形上學：柏拉圖的洞穴（上）

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如何區分真實世界與虛擬世界？

戴上虛擬實境頭戴，我們再也看不到實際身處的環境，而是「沉浸」於另一個世界，不僅空間轉換，連時間感也產生變化。拿下裝置後，不免懷疑到底我們現在所處的世界是不是其實只是一場夢？我們該如何區分虛擬世界與真實世界呢？

柏拉圖的洞穴

「如何區分真實與虛假？」是一個古老的哲學問題。在希臘哲學家柏拉圖以洞穴為喻，在他的著作《理想國》中，柏拉圖描述一個在地底下的洞穴，裡面非常黑暗，但是在洞穴底部旁邊有一條通道通向地面，一些光線會從裡面微弱的照進來。只是在洞穴裡面的人從小被囚禁，脖子和腿都被綁住，因此，無法回頭看到光線的來源，只能看著洞穴的牆壁。在他們後面較高的地方有燃燒的火焰，這些火光使被囚禁者的影子投射在牆壁上，因為他們無法轉頭，所以他們以為影子是真實的。

這段隱喻讓我們理解到，因為我們的視覺與感官經驗受到限制，可能會誤以為虛假的影子就是真實存在的事物，而實際上，我們很可能沒有能力判斷，什麼是真的，或者什麼是假的。對於柏拉圖而言，透過理性的辯論與智性的

追求比用感官來把握世界可靠。使用感官的話，我們比較容易把影子認為是真的東西。

媒體藝術的發展：攝影、電影到虛擬實境

如果我們從媒體藝術的發展來看，從攝影、電影到虛擬實境，都面臨同樣的問題：「透過『技術』或『媒介』我們是否能捕捉到一個比日常世界更真實的世界？」。蘇珊‧桑塔格（Susan Sontag）在《論攝影》（On Photography）的第一章〈柏拉圖的洞穴裡〉寫到：「人類無可救贖地留在柏拉圖的洞穴裡，老習慣未改，依然在並非真實本身而僅是真實的影像中陶醉。」[註 1]、「雖然人們會覺得相機確實抓住現實，而不只是解釋現實，但照片跟繪畫一樣，同樣是對世界的一種解釋。」[註 2]這也就是說，相機捕捉到的現實其實並不是世界真實的樣貌，而是我們對現實的詮釋。但是，在未經思考的情況下，我們依舊常常誤認為照片能作為一種代表真實的證據。

而當媒介的歷史從「攝影」演變成「電影」時，世界最早的其中一部電影盧米埃爾兄弟拍攝的無聲影片《火車進站》於 1895 年首次放映，傳說中，人們嚇得半死，以為火車「真的」向自己衝過來，因此立刻逃開。而我相信現在已經不會有人因為看到一個甚至沒有聲音的影片而嚇得逃開現場。

虛擬世界的幻覺感官沉浸

如今，當我們戴上虛擬實境的裝置時，我們正如當年看電影的人一樣，感到無比驚奇跟「真實」，虛擬實境不僅有聲音、影像還有立體感。每個人戴上裝置都會深深地陷入，彷彿到了另外一個虛幻星球。正如哲學家麥克爾‧海姆（Heim Michael）在《從界面到網路空間—虛擬實在的形而上學》（The Metaphysics of Virtual Reality）所言：「具有三維聲光效果的音頻系統能夠增強沉浸於虛擬世界中的幻覺。也就是說，幻覺便是沉浸。根據這種觀點，虛擬實在意味著在一個虛擬環境中的感官沉浸。」[註 3]

許多人在戴上虛擬實境裝置時，也都會有用雙手碰觸影像的舉動，好像這樣才可以確認眼前所見的東西是否真實存在。在目前仍以視覺跟聲音為主的虛擬實境階段時，直觀上，能不能有「觸感」變成判斷我們是在實際的日常世界還是虛擬世界，少數的依據之一。但根據柏拉圖的洞穴譬喻，觸覺感知絕

對沒有比較可靠。未來，當觸覺也成為虛擬實境常見甚至不可或缺的元素時，真實的世界與日常世界可能會越來越難區分，或者，我們從來就不曾擁有任何可靠的判準能區分這兩個世界。

[註 1] 蘇珊・桑塔格（Susan Sontag）黃燦然譯，《論攝影》，麥田出版，2010（1977），頁 27。

[註 2] 蘇珊・桑塔格（Susan Sontag）黃燦然譯，《論攝影》，麥田出版，2010（1977），頁 32。

[註 3] 邁克爾・海姆著，金吾倫、劉鋼譯，《從界面到網路空間—虛擬實在的形而上學》，上海：上海科技教育出版社，2000 年 7 月，p.115。

虛擬實境的形上學：柏拉圖的洞穴（下）

在上文中，我們理解到思考虛擬實境的一個問題意識是：「如何區分真實世界與日常世界？」這樣的思考可以轉化成哲學中形上學（metaphysics）的問題。形上學是哲學中一個重要的領域，形上學在討論的是關於本質與存在的問題，希望能找到一個體系去解釋世界的結構。像是「我」到底存不存在？藝術的本質是什麼？世界的成因與結構是什麼？都是屬於形上學的問題。因為虛擬實境引發我們重新思考如何定義世界的結構，因此，這個媒介的出現，使哲學家們醉心於重新論述新的媒介形上學理論。

形上學實驗室

哲學家麥克爾·海姆（Heim Michael）在《從界面到網路空間—虛擬實在的形而上學》（The Metaphysics of Virtual Reality），描述虛擬實境是一個「形上學的實驗室」，並在這本書中試圖將虛擬實境跟柏拉圖的哲學體系做比較。[註 4]

我認為不同於以往的藝術形式是以「再現」（representation）為主，也就是透過藝術創作把現實「重製」、「複製」或如蘇珊·桑塔格（Susan Sontag）在《論攝影》中所提及的「詮釋」一次，虛擬實境這種媒介的特性則是能創造一個新的世界，形塑（formation）新的樣貌[註 5]，或者是製造在現實中沒有指涉的擬像（simulation），也就是說，虛擬實境通常不僅僅只

是「再現」現實。在這個意義上，虛擬實境是一個形上學的實驗室，可以產生出新的世界結構甚至體系。[註 6]

虛擬實境是柏拉圖洞穴的當代形式？

在《從界面到網路空間─虛擬實在的形而上學》的〈賽伯空間的愛欲形上學〉（The Erotic Ontology of Cyberspace）篇章中，哲學家麥克爾·海姆將虛擬實境跟柏拉圖洞穴譬喻進行比較。在洞穴裡面的人是無知且被動地用他們的「雙眼」去感知世界，因而，他們只看到轉瞬即逝的幻象。這些被囚禁在洞穴裡的人的樣貌，跟當代人戴上虛擬實境裝置的情況有些類似，人們都是深陷於各種感官刺激，而失去對真正現實的認知。

然而，柏拉圖的目標是追求純粹的概念（pure concept）而非感官經驗（sensation），他認為走出洞穴的人，他們積極的使用邏輯思考、運用智性，因此，可以理解到更高一層次的實在界（reality）以及理型（form）。[註 7] 理型的意義可以如此理解：柏拉圖洞穴所論述的是透過理性，人可以獲得真知，這種真知即是以「理型」的方式呈現，像是數學可以計算出或描繪出完美的圓形，而生活中可以看到很多不同的圓形物品，都只是對這個完美的圓形理型的模仿。

虛擬實境是一種完美形塑（perfect FORMation）

若我們從另一方面來說，虛擬實境創造的是一種電腦化的再現知識（computersized representation of knowledge）[註 8]，這種知識跟柏拉圖追求的理想形式其實是相呼應的，因為用電腦這種數學機器可以產生出理想的形式知識，而且能把人類意識中的經驗數據進行整合，這是電腦出現之前，我們無法做到的事情，因而虛擬實境能產生如同柏拉圖理型一般的穩定知識[註 9]，意即具有普遍性的知識而不隨著特例而變動。

這也就是說，賽伯空間透過訊息與數學運算所產生的知識，在數學或理性作為一種「產生真知的方法」這個面向上，透過技術工具如虛擬實境，所把握到的世界跟柏拉圖對於知識的定義很接近。[註 10] 戴上虛擬實境並不是像洞穴裡面的人所接收到的最直接感官經驗，而是經過電腦轉化的感知，因此虛擬實境仍具有形塑一種完美內容（ideal content）的能力，只是這種內容是一

種穩定的「經驗性特例」（empirical specifics），麥克爾‧海姆稱之為「完美形塑」（perfect FORMation），用以顯示其跟柏拉圖的「完美理型」(perfect FORMS)相似又相異之處。[註 11]

[註 4] Heim Michael , *The Metaphysics of Virtual Reality*, New York : OXFORD UNIVERSITY PRESS, 1993

[註 5] 在此 formation 是轉用自 Heim Michael, *The Metaphysics of Virtual Reality*, p. 88.

[註 6] 不過麥克爾‧海姆認為虛擬實在界跟自然身體空間的實在界根本上不同，因此，他主要是在書中分析這兩種實在界的差異之處。（見：游淙祺著，〈虛擬實在的機會與挑戰：海姆的觀點〉，《網路傳媒與文化─意象、圖像與虛擬影像》，（游淙祺主編），台北市: 華泰文化事業股份有限公司，2015 年 1 月，頁 144。）

[註 7] Heim Michael , *The Metaphysics of Virtual Reality*, p. 87.

[註 8] Ibid., p. 88.

[註 9] Ibid., p. 88.

[註 10] Ibid., p. 87.

[註 11] Ibid., p. 88.

Metaphysics of Virtual Reality: Plato's Cave (Part One)

Author
Hsiang-Yun Huang

How to differentiate virtual reality from the real world?

When we put on a virtual reality headset we no longer see reality but are instead immersed into another world. This isn't just a shift in space but also a change in time. When we take off the headset, we may start to doubt reality, thinking what if what I perceive as the real world is merely a dream or another simulation? How can we differentiate virtual reality from the real world?

Plato's Cave

"What is reality?" is a longstanding philosophical problem which can be traced back to Greek philosopher Plato's *Allegory of the Cave* in his work *Republic.* In it, Plato describes a dark underground cave with only a shed of light from a tiny hole on the side connecting it to the surface. He describes a group of people who have lived all their lives chained inside the cave, facing a blank wall and unable to turn their heads. The group watches shadows as they are projected on the wall, cast by objects passing in front of a fire behind them which they cannot see. Thus, the shadows become the prisoners' reality.

This allegory allows us to recognize that, due to visual and sensory limitations, we can misinterpret shadows as real objects, since we might not have the ability and the right reference points to determine what is real and what isn't. For Plato, rational debate and the pursuit of knowledge are better than sensory experience itself as ways of approaching the understanding of reality. After all, if we use sensory experience to determine what is real, it is easy for us to think, like the cave-men, that the shadows are 'real'.

Historical Development of Media Arts: From Photography and Film to Virtual Reality

If we look at the development of media arts through the progression from photography to film and, more recently, to virtual reality, they all face a common problem, that is, "through 'technique' or 'medium', can we capture a world that is more 'real' than the everyday world." As Susan Sontag writes in the first chapter of her book, *On Photography,* "humankind lingers unregenerately in Plato's cave, still reveling, its age-old habit, in mere images of truth."[1] "Although there is a sense in which the camera does indeed capture reality, not just interpret it, photographs are as much an interpretation of the world as paintings and drawings are." [2]
This is to say that photos capture a reality that is not the real world we live in but instead an interpretation of the world. However, without thought we often misinterpret photos as evidence of the real world.

As mediums shifted from 'photography' to 'films', one of the world's first ever silent films, *Arrival of a Train at La Ciotat* by the Lumière brothers, was featured in 1895. Legend has it that, when featured, audiences were scared to death and thought the train existed and was

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[1]Susan Sontag, *On Photography*, New York: RosettaBooks, 1973, 1.
[2]Susan Sontag, *On Photography,* New York: RosettaBooks, 1973, 2.

really heading towards them, thus many ran out of the theaters. Yet we know that if this 'silent' film was shown today, a wholly different (most likely less overwhelming) reaction is expected.

Illusory Sensory Immersion in the Virtual World (Part Two)

Today, when we put on a virtual reality device of choice, we feel astonished of how 'real' it can feel like. From this vantage point, we can better relate to the reaction of audiences upon seeing their first ever films. Not only does virtual reality entail visuals but also sound and an entire three-dimensional (and sometimes also even haptic) experience. Everytime one puts on a VR headset, they immerse themselves in a new world as if they were on another planet, or inhabiting another, parallel reality. Michael Heim, in his book *The Metaphysics of Virtual Reality*, states the following: "Audio with three-dimensional acoustics can support the illusion of being submerged in a virtual world. That is, the illusion is immersion. According to this view, virtual reality means sensory immersion in a virtual environment."[3]

As people put on their virtual reality devices, many attempt to use their hands to touch and verify what seems to be effectively in front of them. In its current state, virtual reality is dominated by sound and visuals, and thus we intuitively use our sense of touch as the basis for judging whether we are inhabiting reality or a virtual world. Yet according to Plato, the sense of tactile perception is not any more reliable then audio-visual perception. In the future, when tactile perception becomes an intrinsic and indispensable part of virtual reality technologies, reality and virtual reality will become ever harder to differentiate, or it may be perhaps that we never had a reliable way of differentiating the two to begin with.

Metaphysics of Virtual reality: Plato's Cave (Part Two)

In part one, we discussed a key question raised by the onset of virtual reality, that is, "how do we differentiate the Reality from everyday reality?", which also makes us consider the problem of metaphysics in philosophy. Metaphysics is an important field of philosophy. It entails fundamental questions pertaining to the notions of nature and existence, hoping to find a system that would unfold the structure of the world (or worlds). Questions such as whether "I" exist or not?, What is the nature of art?, What is the formation and the structure of the world? These all fall under the domain of metaphysics. The rise of virtual reality allows us to rethink how to define the structure of the world. The emergence of this medium allows philosophers to re-discuss new metaphysical theories of reality.

Metaphysical Laboratory

In *The Metaphysics of Virtual Reality*, Michael Heim describes virtual reality as a "Metaphysical Laboratory."[4] Unlike art forms of the past, based on representation, reproduction and replication (or, as Susan Sontag states in *On Photography*, on "interpretation"[5]), virtual reality specifically entails the capability to create new worlds, form

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[3] Heim Michael , *The Metaphysics of Virtual Reality*, New York : OXFORD UNIVERSITY PRESS, 1993, 112.
[4] Heim Michael , *The Metaphysics of Virtual Reality*, New York : OXFORD UNIVERSITY PRESS, 1993
[5] Susan Sontag, *On Photography,* New York: RosettaBooks, 1973, 4. "Although there is a sense in which the camera does indeed capture reality, not just interpret it, photographs are as much an interpretation of the world as paintings and drawings are."

new outlooks or create simulations that are purposefully wholly detached from reality.[6] As such, virtual reality is usually more than just a "reproduction" of reality. In this sense, virtual reality is a metaphysical laboratory that can produce structures or even systems for a new world.[7]

Virtual reality as a Contemporary Form of Plato's Cave

In the chapter *The Erotic Ontology of Cyberspace* in his *The Metaphysics of Virtual Reality,*, Michael Heim compares virtual reality to Plato's Cave. [8]

The people inside Plato's Cave are ignorant and passively using their "eyes" to perceive the world, so they see only fleeting illusions. These people chained in the cave are similar to people in the present wearing virtual reality devices. These people are deeply immersed in various sensory stimuli, losing their awareness of the "real" reality.

Plato's goal was to pursue a pure concept rather than a sensation. He believed that people can walk out of the cave by actively using logical thinking and rationality, so that they could comprehend a higher level of reality and "form".[9]

The meaning of Form can be understood in the following way, the Plato's cave allegory argues that through rationality, people can obtain knowledge and truth. This kind of truth can be presented through the idea of Form. For example, we can calculate or depict a "perfect circle" using Mathematics, while in everyday life, we can see lots of round objects that are all merely the approximations or imitations of this perfect circular shape, i.e., the Form of the circle.

Virtual Reality is a perfect FORMation

Looked at from another perspective, virtual reality creates a type of computerized representation of knowledge.[10] This kind of knowledge is in line with Plato's ideal form of pursuit because computers as mathematical machines can produce an ideal form of knowledge that can be combined with empirical data in the human consciousness. This is something that we couldn't have done prior to the invention of computers. In this sense, the knowledge produced by virtual reality is similar to the concept of Platonic ideals, as virtual reality can produce stable knowledge[11], that is, the kind of universal knowledge that doesn't vary depending on empirical instances. That is to say, cyberspace is marked by knowledge produced through information and mathematical operations. From the aspect of using mathematics or reasoning as a method of "generating truth", the knowledge captured through the device of virtual reality is similar to that of Platonic knowledge. [12]

Technical tools such as virtual reality thus come very close to Plato's definition of knowledge. Wearing virtual reality devices is unlike the direct sensory experience received

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[6] The word choice of "form" is inspired by the use of formation written in
Heim Michael, *The Metaphysics of Virtual Reality*, p. 88.
[7] Heim Michael , *The Metaphysics of Virtual Reality*, New York : OXFORD UNIVERSITY PRESS, 1993
[8] Heim Michael , *The Metaphysics of Virtual Reality*, New York : OXFORD UNIVERSITY PRESS, 1993, chapter7.
[9] Heim Michael , *The Metaphysics of Virtual Reality*, p. 87.
[10] Ibid., p. 88.
[11] Ibid., p. 88.
[12] Ibid., p. 87.

by the people in the cave; instead the sensory experience is mediated through electronic computation. Therefore, virtual reality has the ability to shape ideal content due to the process of computation. The content is comprised of stable "empirical specifics" that Michael Heim names as "perfect FORMation," to show that it is similar yet different to Plato's "perfect FORMS". [13]

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[13] Ibid., p. 88.