



黑電影：復仇現場 - 臺灣荷蘭跨國合創計劃

Revenge Scenes

結案簡報

獲獎助單位：靖像有限公司

藝術家：蘇匯宇、鄭先喻



台北·鹿特丹·串流·實境·疫情

黑電影：復仇現場 - 臺灣荷蘭跨國合創計劃(Revenge Scenes)是一件結合電影武打套路、直播串流、擴增實境與機器學習等技術的新媒體表演作品。由藝術家蘇匯宇與鄭先喻共同創作，並邀請音樂家Monbaza、視覺藝術家張暉明與金馬獎武術指導黃泰維等人共同製作。本作意圖探問影院、劇場與所謂的現場經驗的邊界，並回訪1980年代台灣女性剝削電影，將其中的暴力狀態對比乃至融合於當代直播影像與擴增影像的普遍經驗中。

本作由鹿特丹國際影展與台北數位藝術中心共同委託製作。2021年初，因疫情影響，原訂一月先於鹿特丹劇院發表的計畫，改於四月在台北數位藝術中心首演。延至2021夏天的計畫因為疫情再起而二度延後至2022年。隨後Omicron疫情於年底肆虐歐洲，導致鹿特丹國際影展最終宣布取消所有活動，而2021年4月於台北數位藝術中心的發表，反成為本計畫的發表主體並獲得極佳迴響。

本作的台北版發表共計有中文藝術評論6篇以上（包含網路平台），鹿特丹影展雖未舉辦但仍有英文報導近10篇（包含網路媒體）。發表期間共計有近300人次的實體參與，1000人次以上的網路觀看。同時，藉著參與VT Artsalon「東亞論壇」的機會，藝術家蘇匯宇亦透過網路講座的方式向線上觀眾介紹本作。

Revenge Scenes 作品論述

〈復仇現場〉可以視為〈女性的復仇〉系列延伸而來的一件Live Art與裝置，由藝術家蘇匯宇與鄭先喻共同合作。應用直播（live streaming）、擴增實境（AR）與機器學習等技術，〈復仇現場〉將帶領觀眾回返1980年代社會寫實與（女性）剝削電影的歷史，透過並置社群媒體文化與剝削電影（Exploitation film）的記憶，凸顯兩者的隱晦的相似性，描繪出當代媒體社會的身體圖景並進一步追問更多新媒體技術下的身體政治課題。〈復仇現場〉以真人演出搭配AR擴增實境效果，透過觀眾協助轉播，將影像分享至社群媒體與異地，並且對即時影像進行重新部署。作為表演，〈復仇現場〉基本上可分為四個層次：人類演出、擴增實境觀賞、即時轉播、轉播影像的重新部署。以上為遞增結構，第一層最純粹最單調，最後一層最豐富最雜亂。在四種層次（觀賞模式）下，無人能宣稱掌握最佳視角、效果、時機與詮釋位置，但擁有有限度改變與組合的自由，並能一定程度地與他人協作。在靜態展覽模式下，〈復仇現場〉則轉化為一種案發現場的形式，代替其表演版本，接續對我們的歷史與未來拋出種種提問，諸如：

人類對於「實況」（Live）的渴望或依賴有多久或多大？

成像技術（Imaging）發展至今，「訊息」正在如何與真實合作（或對峙）？

身體的「媒介化」當前到了什麼境地？我們還能怎麼訓練身體？

搜尋引擎改變了記憶的行為，那麼接續其後，機器學習與演算法的機制如何能夠改變判斷力與認知能力？在當代技術的輔助與影響下，我們可否進一步緩解性別的、性的、肉體的（甚至靈魂的）緊張與僵局？又或者，在新的技術所開創的幻境/環境中，被擴張但同時亦被壓縮的我們是否反而回歸到某種人性/野蠻的自然主義境地之中？

承前述，若進一步對著我們的身體追問，這一肉體/訊號，線性/非線性，類比/編碼的過渡歷程，以及那一歷程後的精準投放與操縱，最終將帶著我們（與我們的慾望）抵達何處？一個未來的「慾望的技術」可以被期待嗎？那是精準的靈性升級，還是另一次的自我監視、暴露與「透明社會」（The Transparency Society）的背叛行為？

以上提問無論答案為何，〈復仇現場〉作為一種新型態的體驗形式，其意圖是帶領觀眾盡可能地逼近所有可能性。



Statement

Revenge Scenes by artists Su Hui-Yu and Cheng Hsien-Yu can be considered as a live art and installation work developed from Su's earlier work, *The Women's Revenge*. The work utilizes live streaming, augmented reality, and machine learning among other techniques, to lead the audience back into the history of social realism films and (female) exploitation films in the 1980s, where it highlights the ambiguous similarities between social media culture and exploitation films through the juxtaposition of the two. The work depicts the contemporary media society's portrayal of the body and further questions the issue of body politics under new media technology. *Revenge Scenes* features live performances with augmented reality elements. Through the audience's assistance in broadcasting, the images are shared on social media platforms and other locations where the videos are redeployed in real-time. In its passive exhibition form, *Revenge Scenes* is transformed into the form of a crime scene instead of its performance version, where it continuously raises various questions about our history and future, such as:

How long or how heavily have humans desired or depended on contents being "live"? Since the dawn of imaging technology, how have "messages" collaborated (or challenged) with reality? What is the current state of "mediatization" of our bodies? How else can we train our bodies? Under the assistance and influence of contemporary technology, can we further ease the tension and predicament in issues as gender, sex, and physical body (even soul)?

Following on the reasoning above, if we further question our body, after this transitional process involving body/signal, linear/non-linear, analog/codes, and followed by the targeted placement and manipulation at the end of the process; where will this finally lead us (and our desires) to? Can a future "technique of desire" be expected? Can this be a calculated spiritual transcendence, or become yet another self-surveillance, exposure, and betrayal of *The Transparency Society*?



Portrait of Steve McQueen by John Russo © John Russo

Two performances will take place in key Rotterdam art venues TENT and Theater Rotterdam. The performances were made possible thanks to the Mondriaan Fund. Angolan multidisciplinary artist Kiluanji Kia Henda presents *Resetting Birds' Memories*, a musical performance that tells the story of Kinshasa Square in the centre of Luanda – a symbol of Angola's violent past. Taiwanese artists Su Hui-Yu and Cheng Hsien-Yu present *Revenge Scenes*, a live art and installation work developed from his short film *The Women's Revenge*, which had its international premiere at IFFR 2021. The performance features augmented reality to create a new digital world inspired by Taiwanese cult films, in which oppressed women take their revenge on men. Made possible thanks to the support of '646, a project space for contemporary art in The Hague. With the support of the Ministry of Culture of Taiwan.



Two stills: *Resetting Birds' Memories* and *Revenge Scenes*

Art Directions will be further complemented by recurring music documentary programme Scopitone, which presents the world premiere of genre-spotlighting *Italo disco: The Sparkling Sound of the 80s* by Italian-German filmmaker Alessandro Melazzini and a film that follows the successful career female songwriters navigating a male-dominated genre, *Invisible: Gay Women in Southern Music* by American director T.J. Parsell. The programme will also showcase audiovisual live performance segment sound/vidion and a virtual reality programme – to be announced at a later date.

"We are beyond thrilled to announce the world premiere of Steve McQueen's latest installation during the next edition of IFFR," said festival director Vanja Kaludjercic.

"McQueen is a visual artist and celebrated filmmaker who is known for his powerful and uncompromising vision and we are proud to offer a broad audience the opportunity to experience this newly commissioned work at Rotterdam's cultural landmark Kunsthal," Kaludjercic added. The executive said the festival will "celebrate contemporary cinema and cinematic art together with [McQueen] in Rotterdam."

Other works in the pipeline for Art Directions include "Resetting Birds' Memories" by Kiluanji Kia Henda, and "Revenge Scenes" by Taiwanese artists Su Hui-Yu and Cheng Hsien-Yu. Both are performances.

Art Directions will also showcase the festival's program of music documentaries, Scopitone. Documentaries will unspool in a unique setting with live extras. These include "Italo disco" by Italian-German filmmaker Alessandro Melazzini, which will world premiere at the festival, along with "Invisible: Gay Women in Southern Music" by American director T.J. Parsell. The rest of Scopitone programme will be announced soon.

Rotterdam also revealed the lineup of its Cinema Regained section which is made up of restored classics, documentaries on film culture and explorations of cinema's heritage.

The highlights of this year's Cinema Regained roster includes "Korean Ghost Story – leodo," Choi Sangsik's 1979 film which will have its international premiere at the festival; Jeong Jaeun's "Modern Korea: The Age of Beasts"; as well as two world premieres, Loubna Régragui's "The Nine Lakh Stars" and Geetika Narang Abbasi's "Uri."

The festival also added several high-profile titles to its Limelight and Harbour sections. Bruno Dumont's "France" with Lea Seydoux, which competed at Cannes, will play in the Limelight section; while "El Gran Movimiento" by Bolivian director Kiro Russo, "Hit the Road"

國際媒體vimooz、iFF、Filmkrant等報導2022年第五十一屆鹿特丹影展的「Art Direction」藝術家名單



IFFR 2022
26 Jan – 6 Feb

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MENU



Art Directions

Programme IFFR 2022

Shw. *Revenge Scenes*



《復仇現場》原訂參與2022年第五十一屆鹿特丹影展的當代藝術單元「Art Direction」




IFFR 2022
26 Jan – 6 Feb

In 'Art Directions'



Invisible: Gay Women in Southern Music
T.J. Parsell
107' United States
IFFR 2022




Italo Disco. The Sparkling Sound of the 80s
Alessandro Melazzini
82' Germany
IFFR 2022




Qiu Jiongjiong: A Play with Paintings, Drawings and...
Qiu Jiongjiong
350' China
IFFR 2022



Resetting Birds' Memories
Kiluanji Kia Henda
40' Angola
IFFR 2022



Revenge Scenes
Su Hui-Yu, Cheng Hsien-Yu
45'
IFFR 2022



Sunshine State: Steve McQueen
Steve McQueen
280' United Kingdom
IFFR 2022



「Art Direction」單元的參展藝術家與作品名單，包括英國藝術家/導演Steve McQueen以及安哥拉藝術家Kia Henda



IFFR 2022
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MENU

Revenge Scenes

Su Hui-Yu, Cheng Hsien-Yu | IFFR 2022 | [Art Directions](#)

45' | 2021

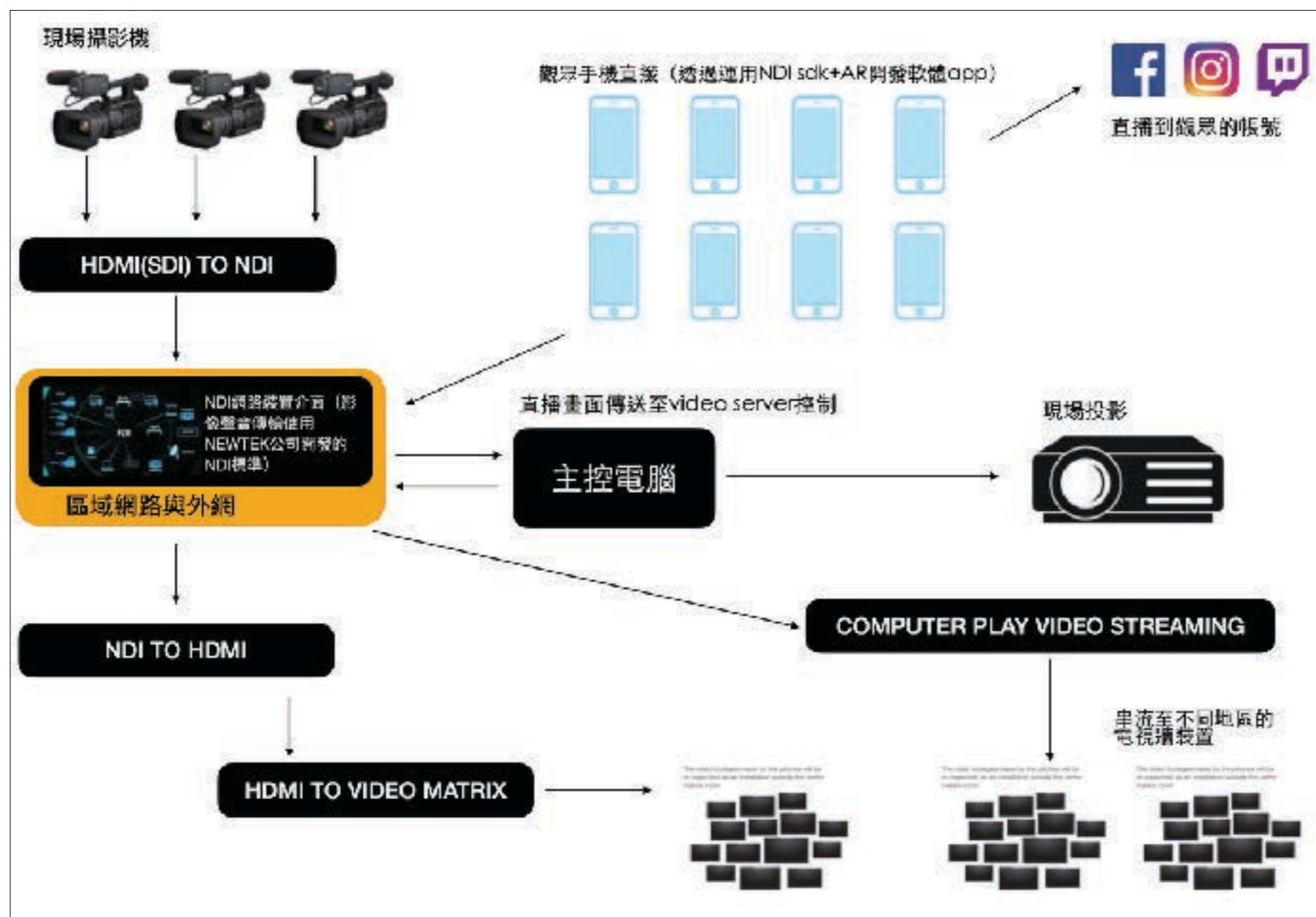
Add to favourites



《復仇現場》於鹿特丹國際影展的作品頁面，影展於2021年12月底取消實體活動後該頁面已一併被刪除。

本計劃已實踐之技術應用項目：

1. 觀眾可透過APP臉書直播串流
2. 臉書直播時同時保有APP之3D動畫AR功能（平面圖檔因審查功能，有時臉書軟體阻擋）
3. NDI區域網路直播應用
4. 機器學習（臉部辨識）
5. 3D人體掃描（由固態記憶團隊支援）



NDI網域轉播觀眾畫面至現場或遠端大螢幕

AR動畫

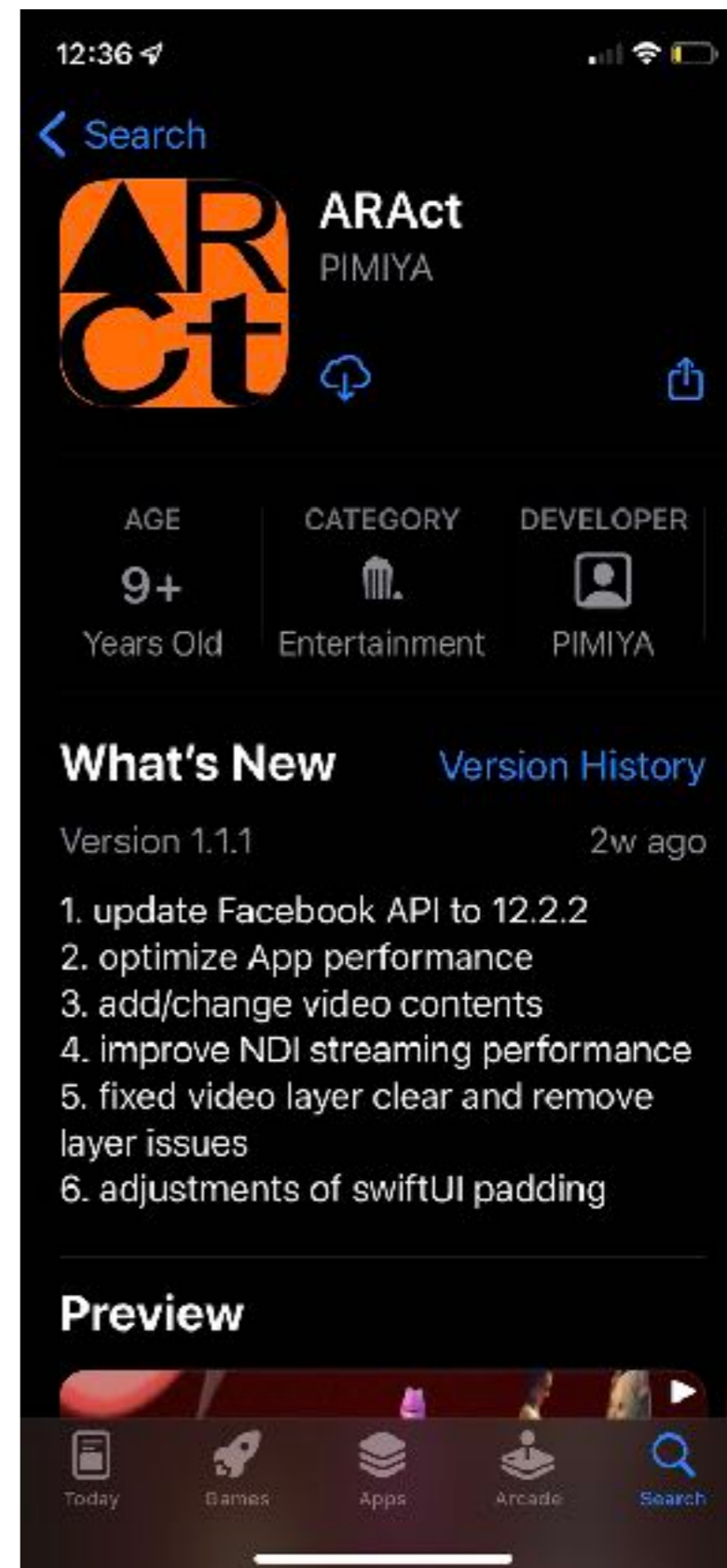
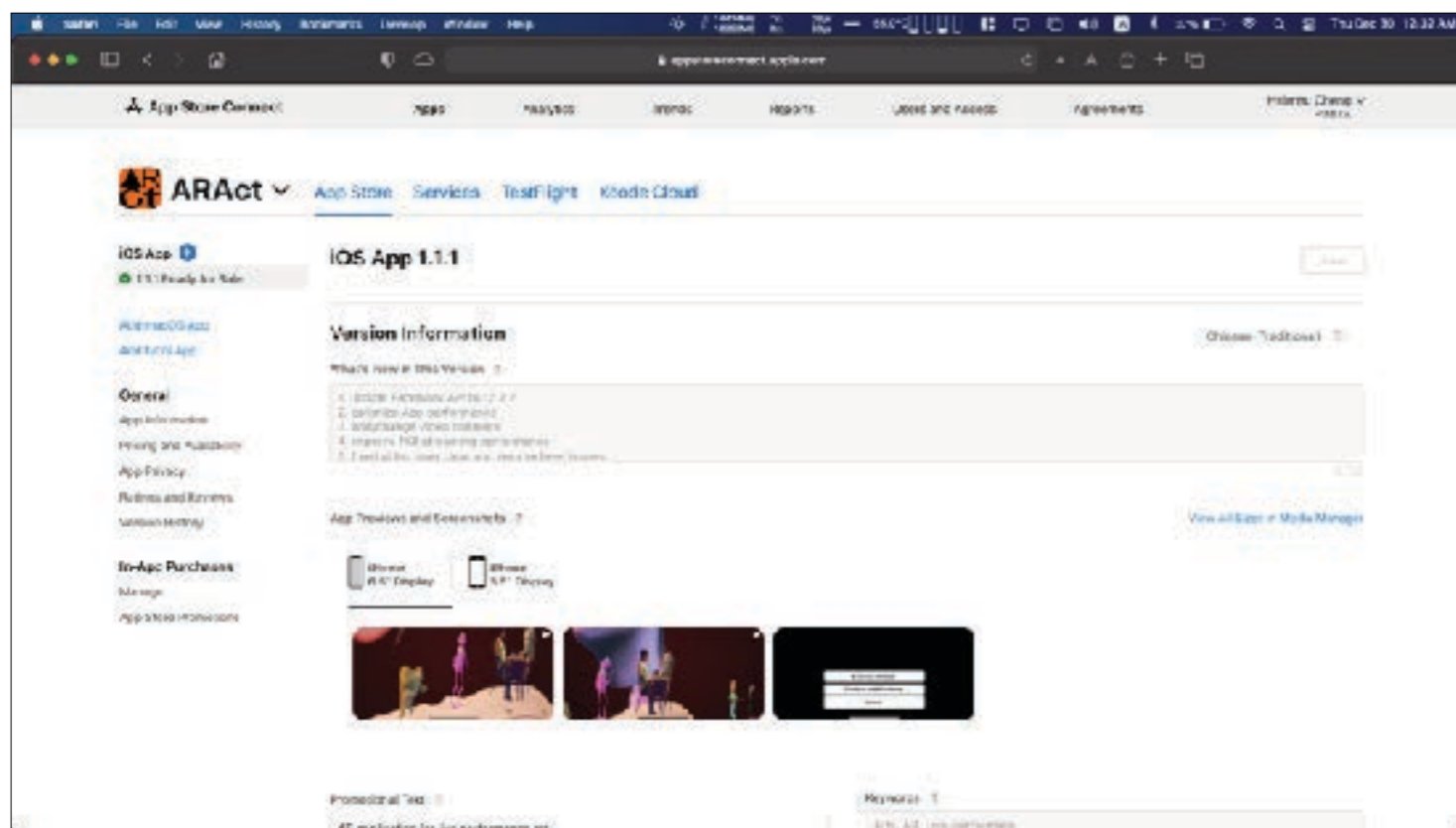
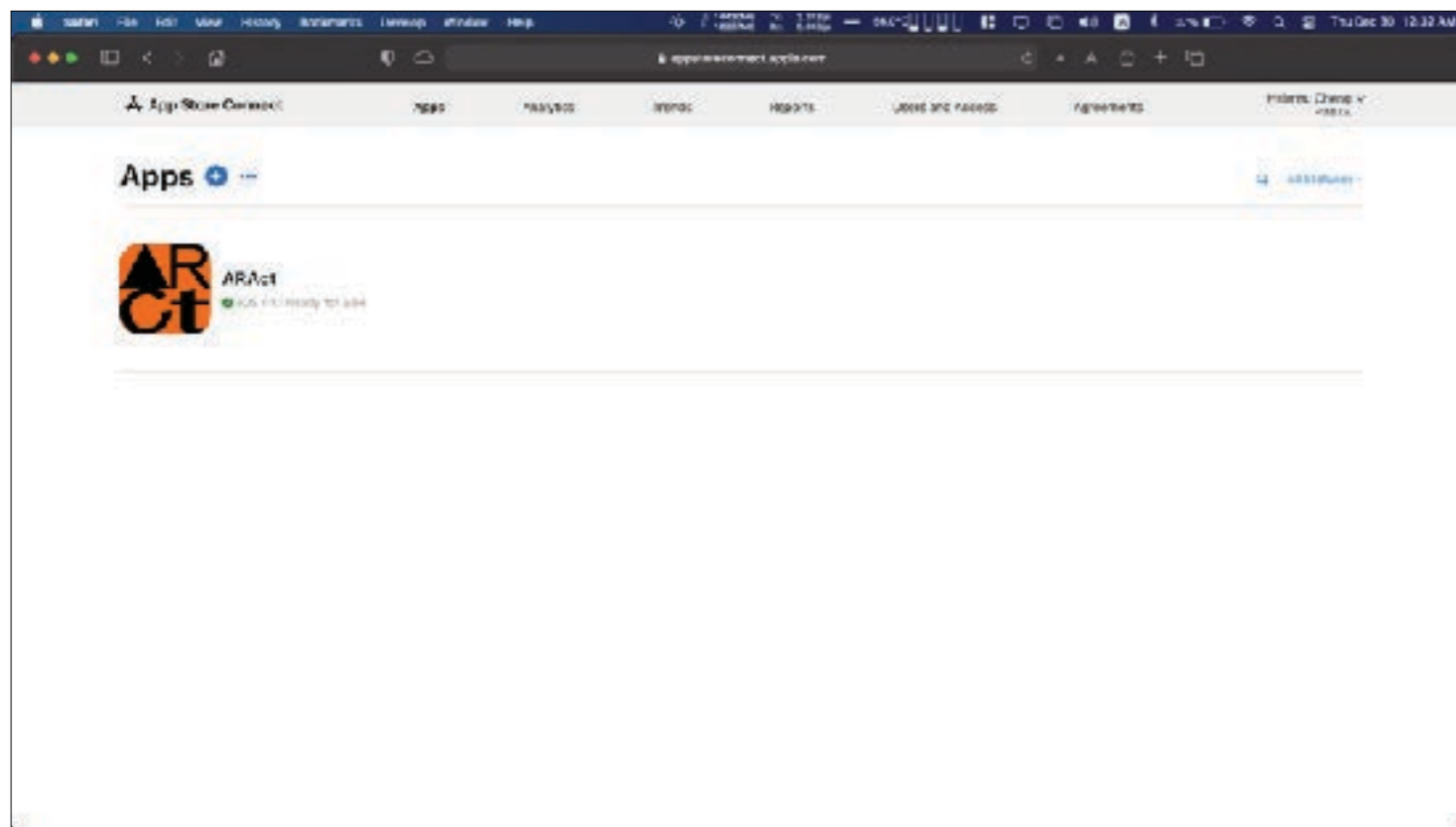
真人演出

臉書直播

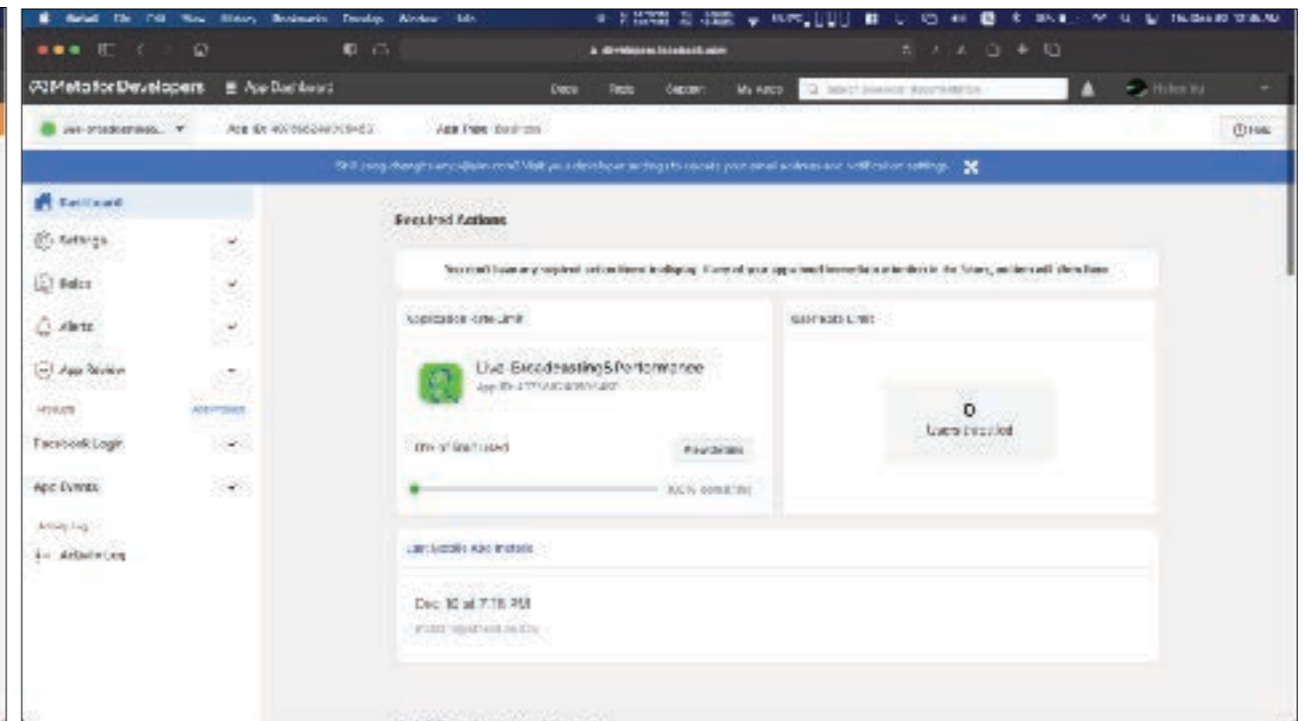
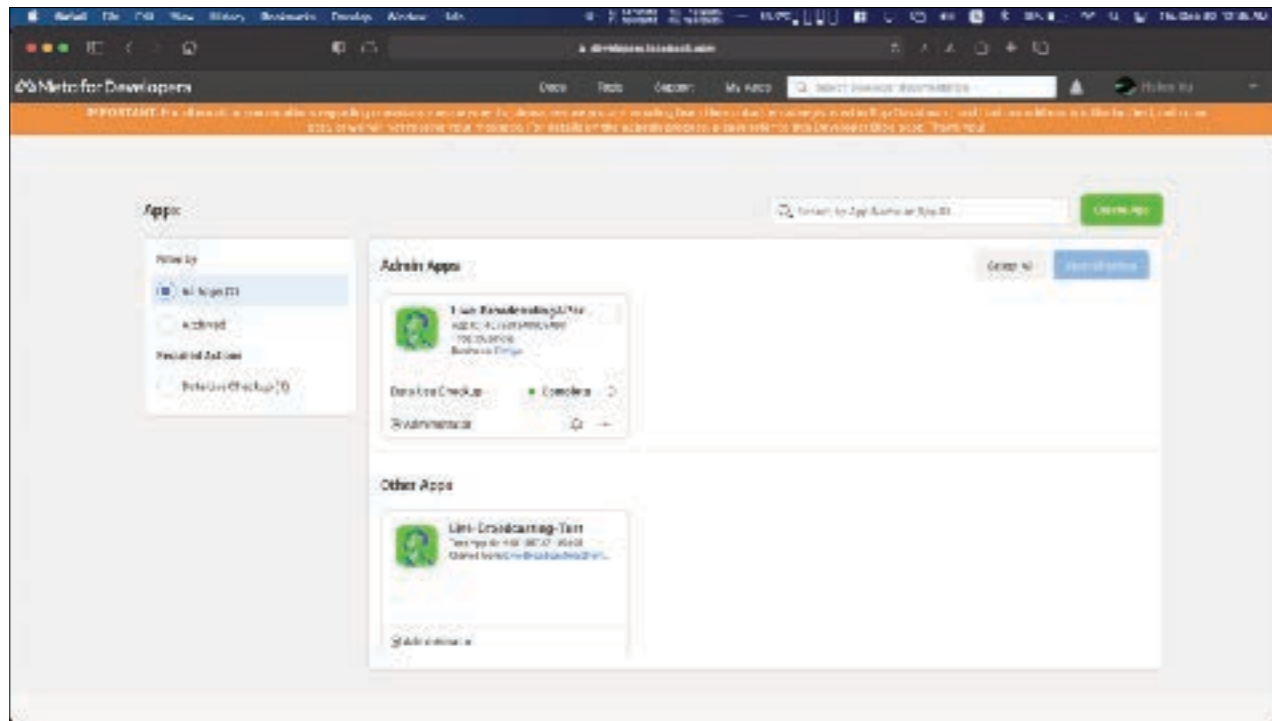


復仇現場APP軟體上架資料與連結：

<https://apps.apple.com/tw/app/aract/id1597630644?l=en>



復仇現場APP軟體申請臉書軟體直播功能：



軟硬體技術需求：

Revenge-techRider

Projection screen * 1

Stable Wifi network and Stable signal (gigabyte) :
WLAN ready for audiences to streaming live video via Facebook, LAN for streaming live screen by NDI from iPhone to media server.

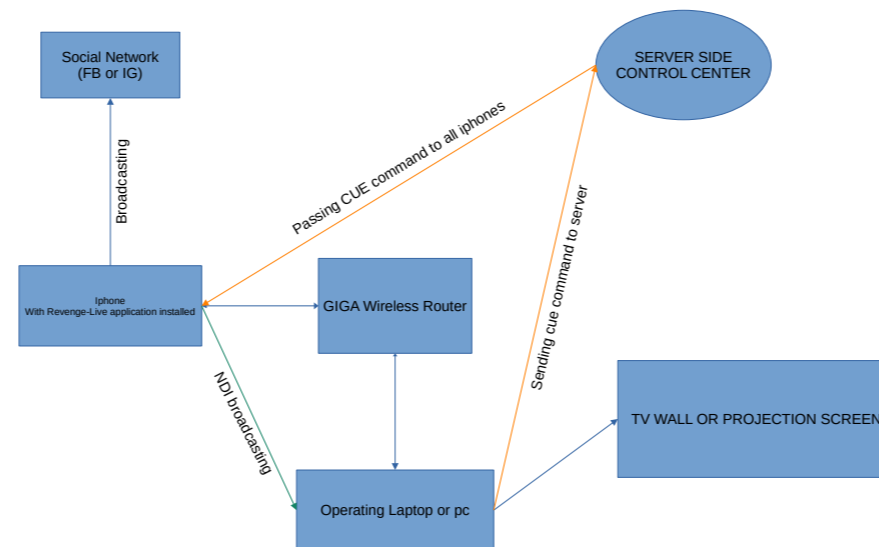
Media server * 1:
PC/linux or window or Mac, all type should be with Dedicated GPU - more powerful will be better.

iPhone/iPad *5:
For some audiences who is not using iPhone.

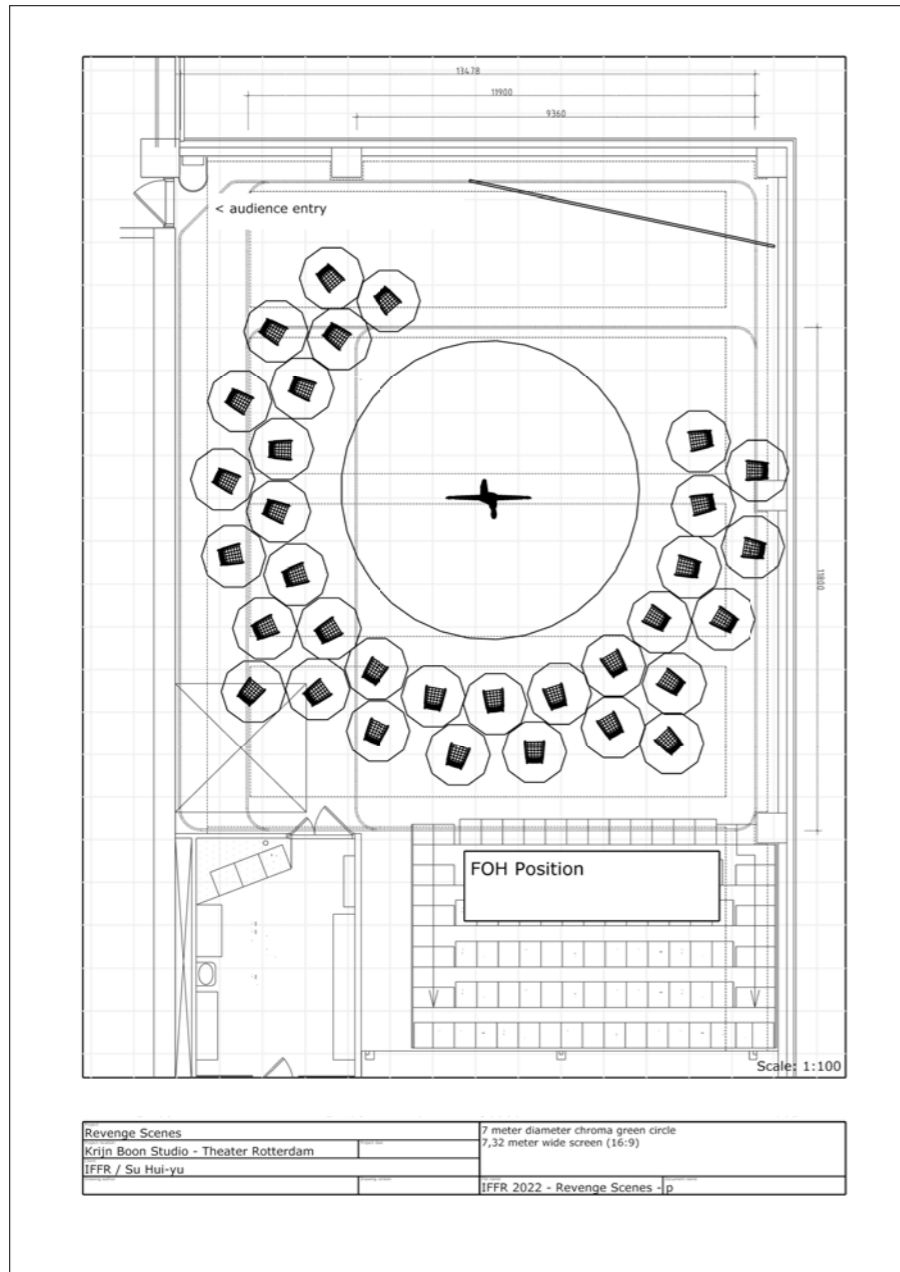
Light fixtures , and audio equipments

Artnet x DMX device *1 (I will bring one from Taiwan as well)

Props * 10 (Susu and I will bring them from Taiwan)

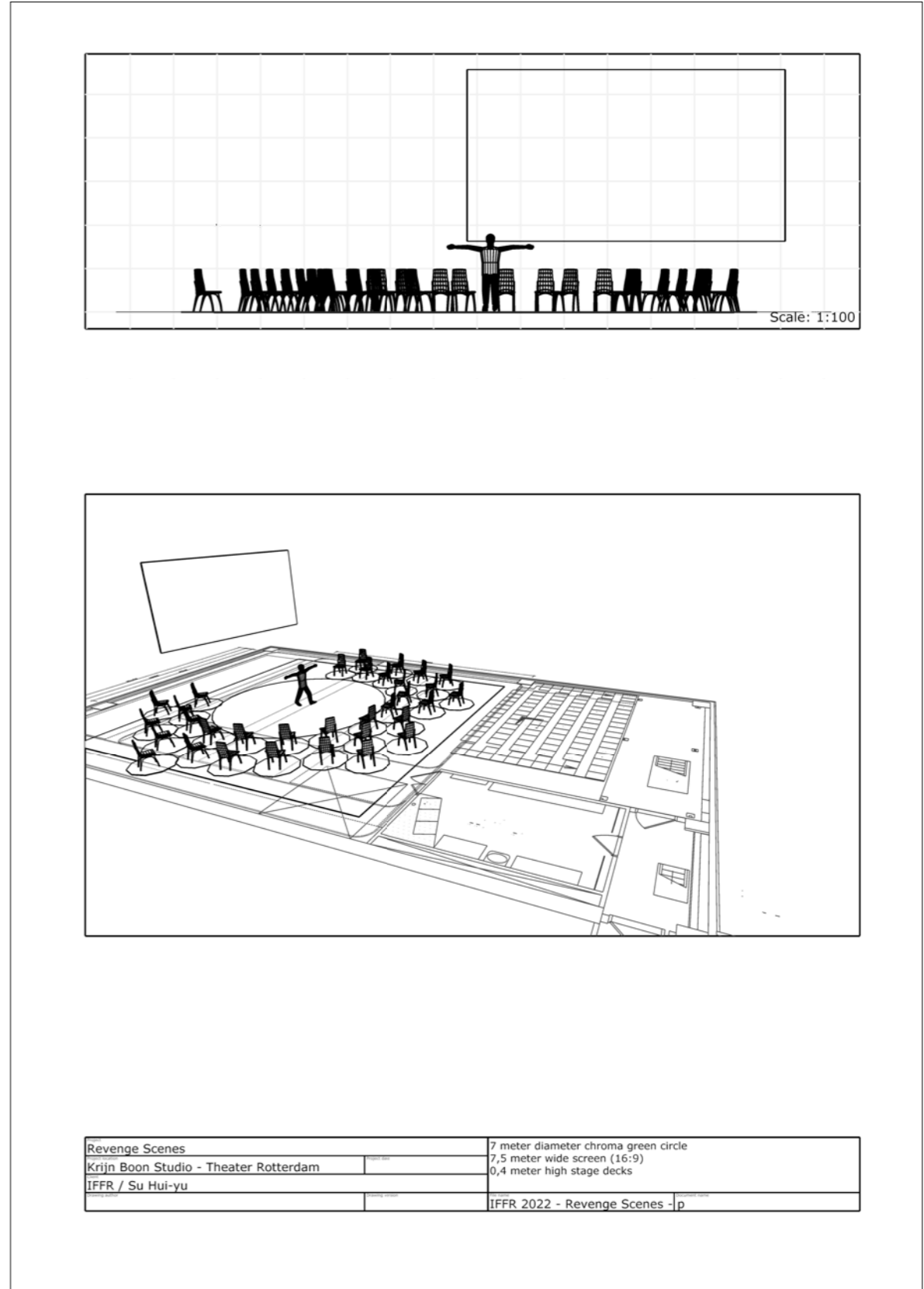


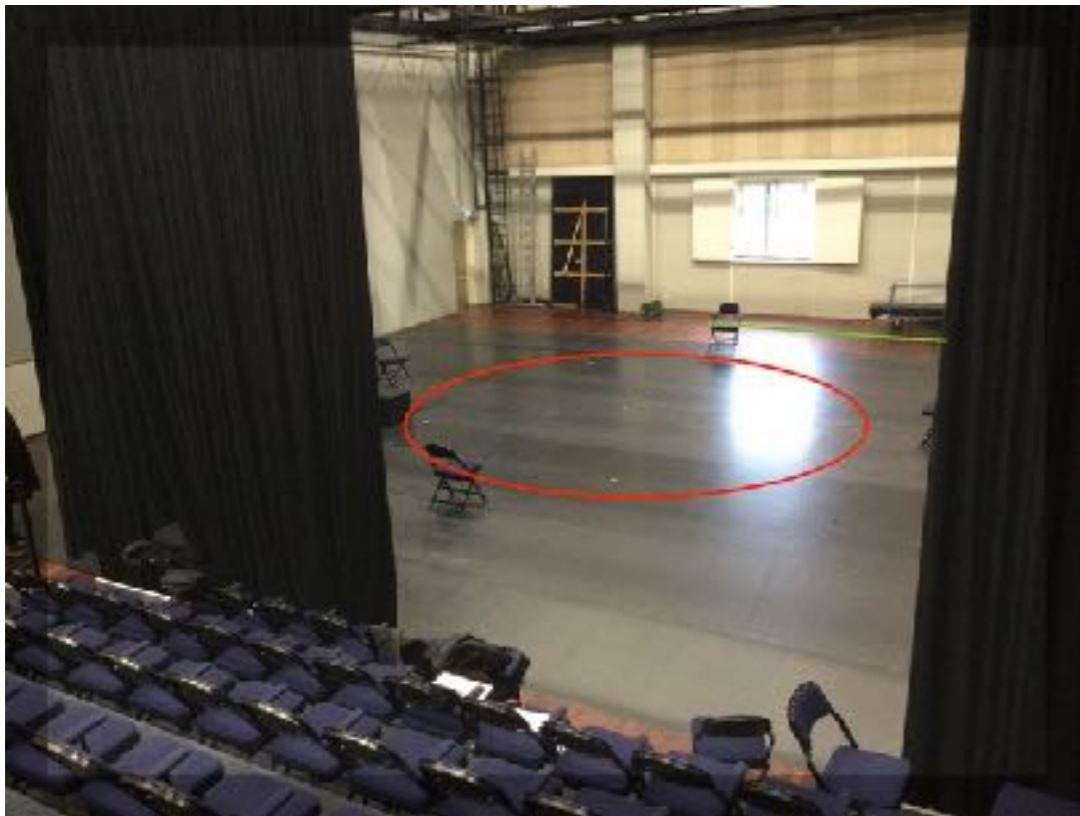
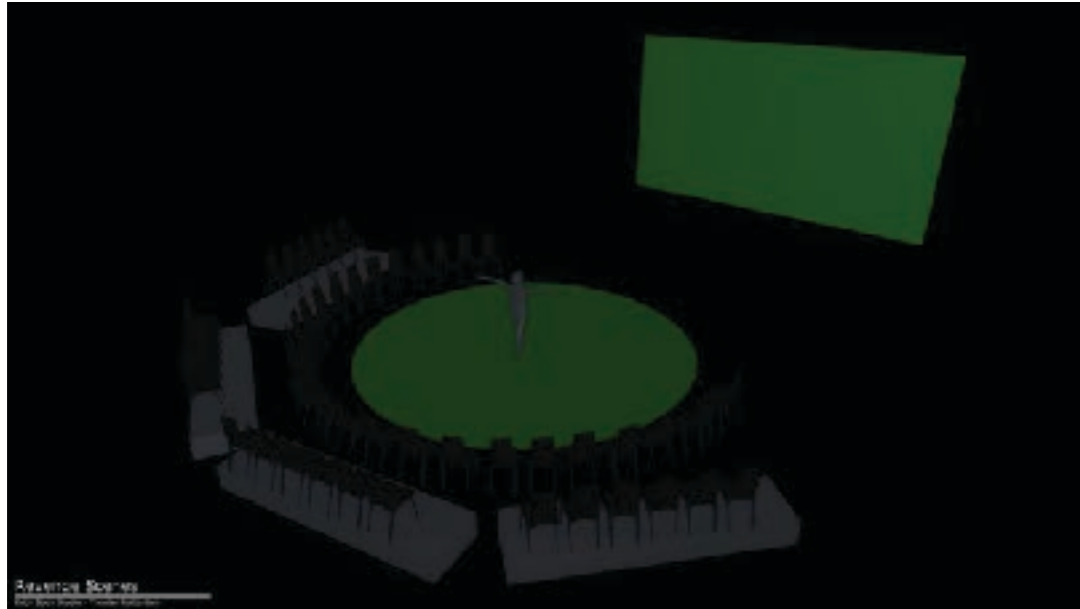
舞台設計（鹿特丹版）：



地點：鹿特丹劇院 實驗劇場

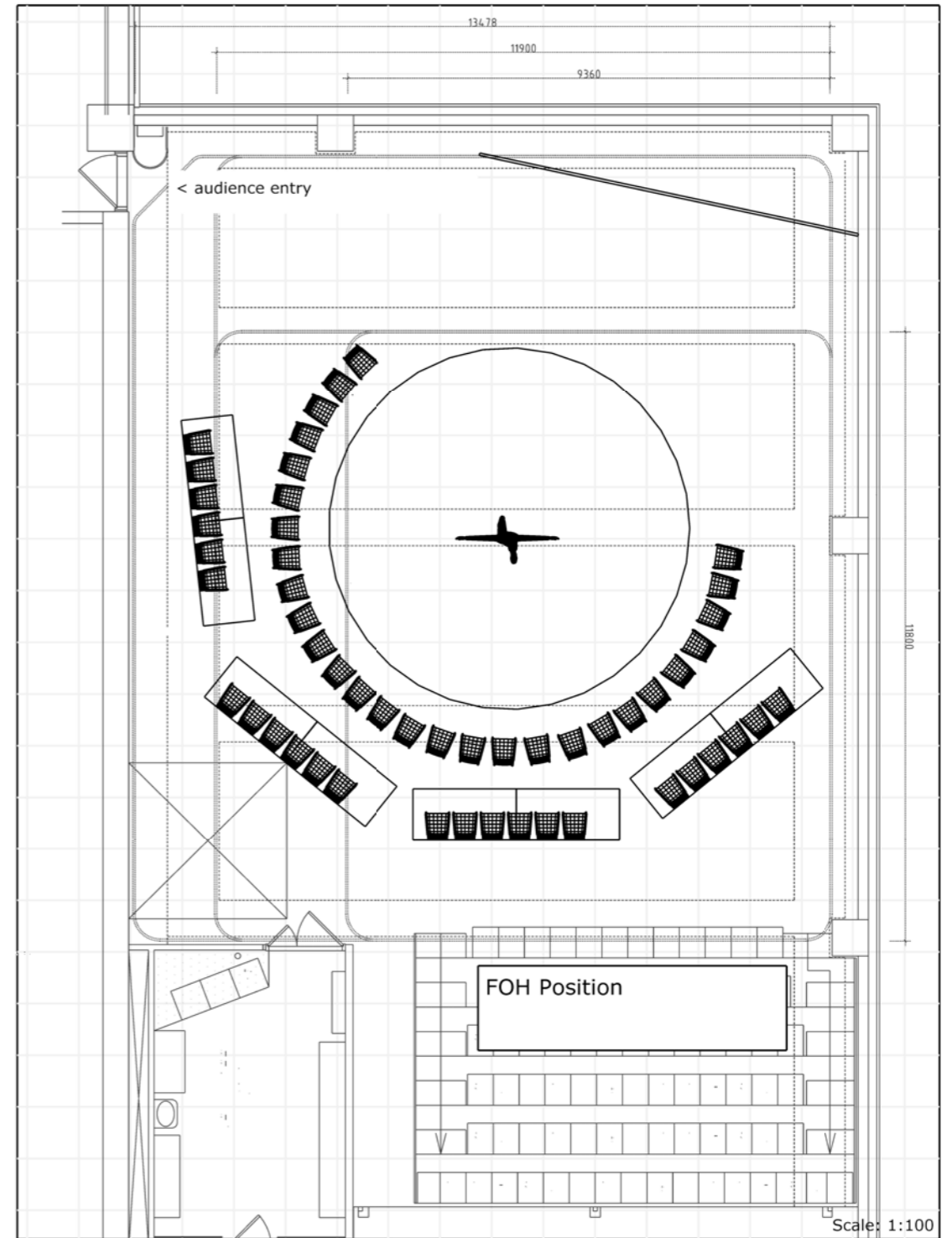
製圖：Jorg Schellekens





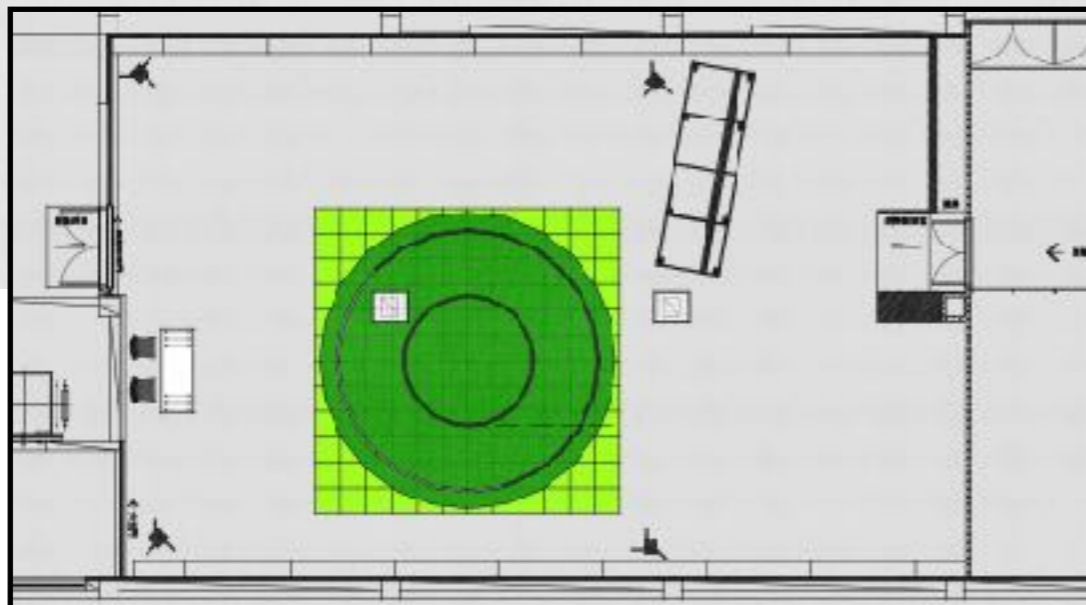
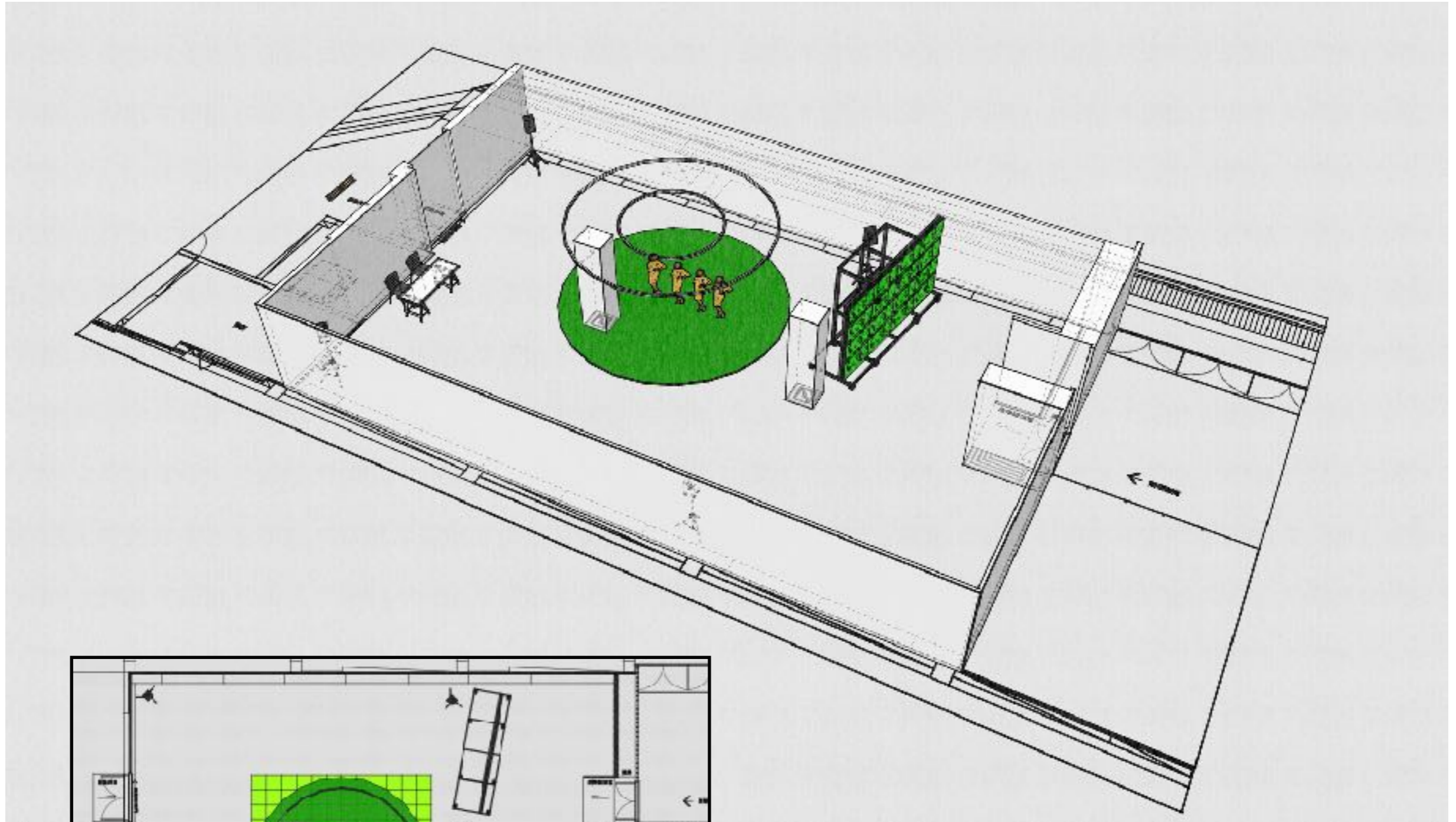
地點：鹿特丹劇院 實驗劇場

製圖：Jorg Schellekens



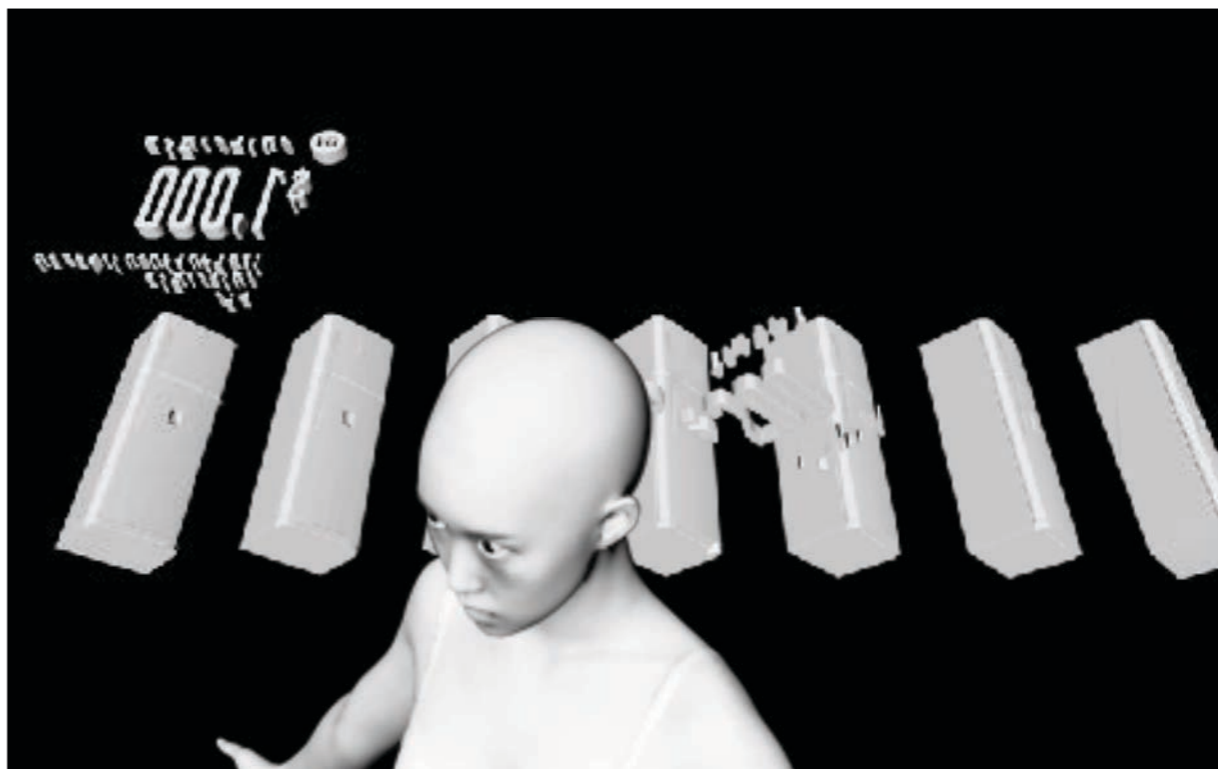
Revenge Scenes	7 meter diameter chroma green circle
Krijn Boon Studio - Theater Rotterdam	7,5 meter wide screen (16:9)
IFFR / Su Hui-yu	0,4 meter high stage decks
	IFFR 2022 - Revenge Scenes -p

舞台設計（台北版）：



地點：台北數位藝術中心
製圖：張暉明

視覺設計（3D物件、字體與主視覺）：



製圖：李思佳、吳宜暉

團隊簡介：

台北：

主辦 台北數位藝術中心
藝術家/編導 蘇匯宇、鄭先喻
音樂/聲音設計 張耘之
演出 陳靚、吳佩庭、舒偉傑、吳立翔
製作人 黃靖涵、陳品佳
武術指導：黃泰維
軟體與系統開發統籌 鄭先喻
影像裝置與技術統籌 張暉明
舞台與燈光設計 張暉明
視覺設計 李思佳
軟體開發 黃郁軒、吳宜暉
服裝設計 黃靖涵
3D掃描：固態記憶

鹿特丹：

主辦 鹿特丹國際影展
策展人 Maaike Gouwenberg、Peter van Hoof
藝術家/編導 蘇匯宇、鄭先喻
音樂/聲音設計 張耘之
演出 陳靚、舒偉傑
製作 Giulia di Pietro、Angeliek Vermonden
軟體與系統開發統籌 鄭先喻
影像裝置與技術統籌：Jorg Schellekens
舞台與燈光設計：Jorg Schellekens
軟體開發 黃郁軒、吳宜暉
服裝設計 黃靖涵
媒體宣傳：Edwin Carels

觀眾參與人數：

台北演出四場，共計280人次
DAC臉書頁面轉播觀賞人次（連同轉貼）共計1000次
鹿特丹原定六場，共計300人次

2021年4月，台北數位藝術中心，排練現場。

