

# 我身体就是空污監測站

*My Body is an Air Quality Monitoring Station*

林泰州影像個展  
LIN Tay-jou Solo Exhibition

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## 序

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本館為呈現各類型之藝術創作，在藝術家個展的規劃上，每年度以公開徵件的方式，徵選出數件優秀之藝術創作計畫於本館展出，藉此，展現中生代以下藝術家之創作能量。本館鑑於此類展覽對於臺灣藝術生態之重要性，有別於以往申請展於地下樓空間展出之型式，特規劃於三樓井字型廊狀空間展出，一來更能展現藝術家於此空間中之創意運用，再者亦能節省於空間中木作隔間之經費，使更大部份之經費得以挹注於展覽製作上。

本屆四位藝術家展現臺灣藝術發展上不同世代光譜之差異，透由這樣的藝術對話，可以將藝術家截然不同的關懷議題同時呈現於觀者面前，令觀者能觸及並感受藝術關懷之廣度及深度。

《我身體就是空污監測站：林泰州影像個展》呈現林泰州長期關注的臺灣環境問題，其強調的焦點之一在於中南部鄉鎮區域遠離首都決策者所在的城市，多為大型石化產業工廠座落之處，因此藝術家將本展呈現於臺北市立美術館，具有兩重意義，首先他將環境保護議題融入藝術關懷議題之中，深化了藝術關懷層次，其次將中南部長期面對之環境污染問題，直接帶給臺北的觀眾，也讓處於首都臺北的知識分子及精英們意識到中南部作為臺灣食鄉所在，只要生活在這塊土地上，不論身於何處都無能置身事外。

在呈現如此沉重的議題之餘，林泰州幽默地模仿了中世紀數學家費波納奇 (Leonardo Fibonacci) 數列之相加方式，將環境污染的細懸浮微粒 (PM2.5) 轉變為作品《失序的序列 PM2.5.7.12.19.31.50》，而原本費式數列所具有的意含與自然界之生長及開展有關，林泰州亦以此賦予失序的序列相關之涵義，以回應人類在這個世界所應具備之積極的態度，包含省思如何面對、轉換，並企望以此找到新的出路。

最後，借用藝術家林泰州於這三年來面對此一環境議題之感言，也賦予觀者新的勇氣：「即便這個世界再糟，我們還是要找到一種精神慰藉，以至讓我們能夠好好地活下去。」

## Foreword

LIN Ping Director, Taipei Fine Arts Museum

To put on display different types of artistic creation, each year the Taipei Fine Arts Museum invites portfolio submissions and selects quality works of art for display in solo exhibitions. These exhibitions also provide a platform for upcoming and accomplished artists to showcase their creativity. Fully aware of the importance of such exhibitions to the art community, the Museum has moved away from displaying the works on the basement floor, and instead uses the crisscross corridors on the third floor for display. Such an arrangement has two benefits. First, it allows artists to demonstrate their creativity in the use of space, and second, it cuts down on the amount of wooden partitions required, thus allowing budgets to be focused more on the production of the exhibit itself.

The current exhibition features four artists from different generations of the local art community. Through dialog between the artistic creations, the main theme and focus of the artists are presented, allowing viewers to resonate and feel the breadth and depth of humanistic concerns reflected in these works.

*My Body is an Air Quality Monitoring Station: LIN Tay-jou Solo Exhibition* embodies LIN's concern over Taiwan's environmental issues for many years. The works on display focus on cities in central and southern Taiwan. These cities are located far away from the government's decision-makers in the capital city and, unfortunately, are home to large petrochemical plants. The current solo exhibition is meaningful for two reasons. First, LIN uses expressions of art to call attention to environmental issues and humanistic concerns. As a result, his works take on a new, deeper meaning. Second, central and southern Taiwan are long the agricultural centers on the island, and LIN brings the pollution problems in these areas directly to the viewers in Taipei. This will help raise awareness among residents of northern Taiwan, who are made up of the educated and elites, and help them understand that regardless of where they reside, problems of pollution cannot be ignored and taken lightly.

While addressing a serious issue, LIN also does not fail to project wit into his works. Following the Fibonacci sequence, LIN represents the particulate matter PM2.5 as *The Sequence in Disorder PM2.5.7.12.19.31.50*. The Fibonacci sequence, named after Italian mathematician Leonardo Fibonacci from the Middle Ages, is a series where a number is found by adding up the two numbers before it; the Fibonacci sequence appears in nature, as can be observed in plant growth and development. In his work, LIN gives new meaning to the series; it becomes a call to more a proactive and responsible attitude toward the world we live in. This change includes revisiting and changing the ways we approach the environment in the hope of finding new pathways for development.

Over the past three years, LIN in his works has focused on environmental issues. In closing, I would like to borrow his words, which I hope will inspire hope for all to move forward, "Even if we live in a world that is really bad, we still need to find emotional solace so that we may continue to live and live well."

# 裂解的紀錄影像

創作自述：林泰州

他們在胳膊烙滿菸疤，抗議資本主義迷魂煙般的毒霧。

——美國詩人艾倫·金斯堡<sup>1</sup>

## 之一：過度擴張之自由

在拍攝環境災民之現場，我經常思考：臺灣是自由的國家嗎？自由到隨意丟棄石化廢棄物、隨意排放污染、污染罰款不痛不癢、資本家逍遙法外……。當一切都以經濟數字至上，保障工業「合法污染」，其它一切都必須配合而讓位與犧牲，看似能夠自由發言、自由申請的遊行抗爭，然國家機器對災民的控訴卻充耳不聞，這算什麼自由？當民主被經濟綁架，一切被經濟架空、形塑出的民主，這算什麼民主？當環境災民抗議污染工業體，但國家機器執法的警察卻圍住驅趕災民抗議，舉牌警告集會行為違法，警察卻保護了違法在前的污染工業體，這算什麼民主？

一直到2015年，看到周遭環境問題的嚴重性，看到弱勢無助的環境災民，我難以視而不見，意識到自己該盡微薄力量，有一股驅力告訴我去拍吧！若有一個人因而看到而改變，那麼即便紀錄片力量有限，也值得做吧！我從1989年開始影像創作，2015年後的環境議題是我創作生涯面臨的最大困難，有時無關乎拍攝本身，而是面對這難解議題的一種身心俱疲。在拍攝之外做的文宣行動或抗爭、研究石化工業、進行田調、研究能源與產能、資本運作方式、公聽會辯論內容。我必須把藝術與創作先擺在一邊，全心投入到另一個領域去紀錄了解，事後再超脫出來思考如何處理影像內容。

## 之二：被限制之紀錄片藝術

很多觀眾問：什麼是紀錄片？為環境運動所拍的是紀錄片？錄像藝術？宣傳片？或只是環境運動的花絮？我一直認為紀錄片是一種「限制之藝術形式」，無論在空間視野或觀點、時間篇幅上，紀錄片所能呈現就是有限的，尤其環境議題與運動過程所累積的影像檔案更是巨大。如何在有限時間將難解的議題梳理出前因後果，其實是非常困難的。最

終，因影片時間與容量有限，其結果必然是偏頗主觀的，事件內容與影片長度超過網路時代觀眾耐心。在這樣時空下，紀錄片工作者須思考是否還要再走傳統的老路去呈現！

如何放大取捨也是我掙扎的部分，如何縮減超載的資料量篇幅、剪成一部精簡易懂，又能達到藝術和情感效果，是我在製作面臨最大的難題。在此前提下，若又僅被限制於「藝術創作」的觀看與評論，只討論美學風格與形式問題，甚至把影片視為災難類型電影，它很可能是侷限的藝術，而失去紀錄片應有的責任或使命。與先前的創作相較，我最大的改變在於現在是為了環境被破壞之生存危機而拿起攝影機，是以個人微影像力量去做改變，而不單為藝術去拍。但一直以來，多數觀眾往往只看到核心本質問題的反面，忽略影片探討的環境危機與影響，大眾的眼睛總是聚焦在綜藝節目、日常小確幸與花花草草之中，甚少人想要看見負面黑暗之沉重議題，環境議題淪為更為邊緣的「冷議題」！

## 之三：反美學之裂解影像

高密度製程的石化工業將人與環境質變、撕裂為碎片，工業廠區與自然環境間產生矛盾與衝突，人與自然的疏離形成「與染污共生」的反自然價值觀，富裕經濟與貧窮環境共存、環評現場災民對政府與廠方的對立及溝通斷裂，都在加深彼此關係的「裂解」與「碎化」。「裂解」(Cracking)是石化工業煉油製程的術語，指在高溫下將分子大的烴化物，分裂成兩個或兩個以上小分子的不可逆反應。在這批作品中，我除了將「反美學」的方法視為抵抗的動作，也將石化工業的「裂解」特性延伸至創作概念，以石化製程概念去質疑石化工業，除了體現對比、分化與衝突，同時也是朝向不斷開放延異的轉構關係。而這項足以瓦解粒子的科技用語，也呼應石化工業將複雜有機物分解製程後產出的污染微粒PM2.5。

對我而言，「裂解」也反映了影像的微觀（聚焦特寫）與巨觀（空拍俯視），包含窺見事物細節、整體本質的方式。而這樣的過程，近似俄國導演艾森斯坦(Sergei Eisenstein)所說的撞擊蒙太奇(Collision Montage)——將兩個物質／鏡頭／影像相互混合／撞擊在一起產生新的概念與意義。「裂解剪接」並非順暢的影像縫合系統，而是跳躍斷裂、非理性與辯證的系統。我將這樣的觀念實踐在污染議題的作品，如《我身體就是空污監測站》中的高熱能爆點與音畫裂解；《好美麗的煙囪啊！》的碎裂剪接；《那煙燻濕了你的眼》的亂序／裂解剪接結構，也刻意以粗粒子影像呈現「影像微粒」與「HD數位塵埃」之視覺質地，希望喚起觀眾對污染藝術與環境議題的質疑。在「反美學」與「裂解」想法下，環境影像應不再只是被動如旁觀者的媒體容器或影像證據而已，而認為環境紀錄片之創作應依附在行動之下，它應該是「在真實的事件中，做行動上的處理」<sup>2</sup>。

#### 之四：拍攝之禁區

與40、50年前的歐美紀錄片行動主義相比，當下紀錄片行動主義比起前人更為急切重要，看看現在的跨國資本主義與國家機器常為了利益而結盟，對於所謂的環境紀錄片工作者或環保運動人士，防備圍堵之方式比以往更加嚴厲，現今紀錄片工作者常因各種因素被禁止跨越拍攝。另一方面，我也思考一旦拍得越多、越清楚，有時事件的受害人卻傷得最重，我會想到「影像的力量」這點的可怕，我們為了正面力量而發聲，但有時影像反而會傷害受害者，這是紀錄片最大的難題，比起過去，現在的紀錄片工作者更是位處在限制中的限制。

紀錄片工作者遇到的難題是：攝影機難以進入核心現場，拍攝環境議題的人又少，此議題幾乎成為紀錄影像的暗面或地雷區，而紀錄片又必須呈現那非光明、暗處、被遮掩、痛處、不安全的地雷區。有時環保人士比紀錄片工作者更先鋒、更勇敢，他們在抗爭現場的第一線衝撞，用肉身抵抗不公不義的國家機器。而今，紀錄片工作者面對這樣的議題卻膽怯了，只有極少數紀錄片導演願意站出來用影像去實踐這不安全的領域，在這看似民主自由的臺灣，紀錄片工作者相較對岸導演反而怯弱退縮，許多人被商業體制收編，影像只想討好觀眾，就如同美國作家布萊伯利(Ray Douglas Bradbury)所著的《華氏451度》(Fahrenheit 451)「總白癡化」失去批判能力之世界，這也是環境影像運動難以持續原因之一。

#### 之五：紀錄之訴求

紀錄片該是「為環保發聲與自我救濟的武器」，雖然我與影像運動成員，甚至環保團體在這兩年多來努力拍攝與宣導，政策面上仍無法談上太多具體改變，然看看現在的媒體新聞與網站，每天幾乎都有各地空污等級與情況報導，身邊有更多人意識並討論到空污來臨要如何自保，我想這樣「微行動」努力也達到階段性成效了。個人要在文字尾聲再次呼籲：

重視綠色革命，禁燒生煤與石油焦，往非核無煤家園邁進，站出來行動吧，否則地球沒有未來！

註

1. 艾倫·金斯堡(Allen Ginsberg)著，崔舜華、蔡琳森譯，《嚎叫》，臺灣：木馬文化出版，2015年：頁19。
2. 一般教科書上的紀錄片定義是以英國20、30年代導演約翰·格里爾森(John Grierson)所言：「紀錄片就是將真實的事件作創造性的處理」。這樣的古典定義在多年後的今日應被重新思考與詮釋。

## 「發展之惡」或「惡之發展」? ——專訪文魯彬律師

採訪：喬慰萱、林怡秀 整理：林怡秀

我困在十字路口，前方標著海泊鎮的盡頭，  
再往前有一家化工廠，這不是我該來的地方。  
我的嘴角泛起蒙娜麗莎的神秘微笑，兩隻眼睛睜得老大，  
身後十萬根煙囪，一根一根鑽上天。<sup>1</sup>

#### 來自黑星球的警示

2009年11月，德國倫理暨經濟基金會(Ethecon)宣布當年「黑星球獎」(Black Planet Award)得主為台塑集團的經營者們，頒獎者為長年反台塑的美國環境運動人士黛安·威爾森(Diane Wilson)<sup>2</sup>。這座來自國際組織Ethecon的獎項，透過跨國提名與決選，每年於柏林公開頒獎給「只為私利而罔顧法紀，從戰爭、墾伐、迫害人權、破壞自然，以及社會苦難中賺取利益的個人與企業」(自2006年起，因污染之名獲黑星球獎的歷屆得主有美國孟山都、瑞士雀巢、美國黑水國際等企業)。而這個對於環境現狀有深刻思索與批判的獎項，及2009年黛安針對獎項得主的評論話語，也成為後來紀錄片導演林泰州作品《黑色星球獎的啟示》的主軸。

2010年，黛安受邀來臺，欲在台塑股東會上頒發黑星球獎，而在此之前，臺灣蠻野心足生態協會5月17日先於23部臺北市公車上刊登的相關廣告，方才上架一天即在頒獎典禮當日遭全面撤下，原因為「未經審查不予刊登」。談起黛安來臺的2010年，多年來以法律行動支持臺灣環境保護的文魯彬律師(臺灣蠻野心足生態協會發起人)說到當時國光石化開發案仍在審查，而同年台塑高雄仁武廠的地下水及土壤污染問題也正處各界抗議聲浪之中，各種環境問題尚未解決，新的狀況又接踵而來。

談及關於高雄、雲林的現況，文魯彬表示：「若要說大家比較沒有討論到的問題，像林泰州的《我身體就是空污監測站》即是一個非常貼切的說法。一個政府怎麼能讓當地民眾的身體被迫成為一種污染檢測的容器？但要怎樣讓民眾更注意到這些，或去了解他們是有選擇的，我想只有政治才有足夠的力量和資源能去挑戰這些問題。」但目前的現狀則是

當地政府難在其中施力，對於空污檢測也有各種說詞，如推諉為中國飄來的霧霾、西部車輛與餐飲業等等因素，試圖迴避工業污染來源問題。對此，文魯彬認為：「目前看起來最基本的問題是官員怕得罪廠商，以及他們的狹義政治考量。現在，在空污議題上，光是『問題是什麼』這一點，大家就已經沒有共識，政府一直談論數據，我覺得是模糊焦點，我們應該是去看人的健康跟空氣品質的關係。」

## 以營利為目的的企業機器

何謂「企業」的概念？文魯彬經常以臺灣〈公司法〉第一章、第一條對「公司」的定義：「本法所稱公司，謂以營利為目的，依照本法組織、登記、成立之社團法人。」為例。對企業而言「營利」往往等於「錢」，而這般機械性的思考方式，除了不斷灌輸消費者無盡的需求，也將自身的企業走向完全築成以賺錢為目的的巨獸。「但你想想看，像是六輕、離島工業區，每天有多少股東、相關產業期待它會賺錢？但這些人和居住在工廠區以外縣市甚至居住在國外的民眾卻感受不到污染，因為他們從未抵達現場，無法實際想像當地環境與人的健康狀況是如何岌岌可危。『千萬不要讓他們知道錢是從哪裡來、股東及消費者知道得越少越好』，這就是資本主義厲害的地方。」文魯彬談到：「我們每天犧牲臺灣的空氣，為了讓那些企業賺大錢，這些企業又可以影響很多有投票權的人，他們有政治獻金、也可以做很好的宣傳（包括打「環保牌」、「漂綠」等改變形象的做法），甚至提供當地居民敦親睦鄰的「回饋金」（用金錢來彌補健康及環境的損失）。當代社會對發展的漠視，就是把老百姓的家、健康賣掉，只給我們一種敦親睦鄰的政策：讓我們誤以為有免費的午餐……。」

文魯彬認為，當代社會一直以來都把法人（企業）和自然人（個人）混為一談，「但只有自然人才會真的關心空氣品質。在離島工業區、雲林、高雄……，所有的廠商幾乎都有一個思維：『把成本壓到最低，利潤越高越好』。這樣的想法對廠商來說很合邏輯，他們不會看這麼遠。政府把這些組織、商業團體視作一個人、百姓。」對文魯彬而言，「以營利為目的」可以有另一種解釋，同時公益團體也可以用經營事業的概念去發展，在這裡的「利」指的不是「錢」，而是「經濟的永續」，「大自然的智慧」以及「社會跟代間正義」，也應該是所有企業未來的必然趨勢。

## 我們需要做什麼？

至今我們還沒有處理關於人對土地、對動物、以及對生長在土地上的植物的關係這些方面的倫理。土地仍然被當成財產；人與土地的關係依舊是純經濟的，只牽涉到權利，不包含義務。<sup>3</sup>

「為什麼人們能夠容許甚至促進經濟、社會與自然環境被糟蹋到這個致命的地步？」文魯彬認為：「這是因為一般民眾非常難了解真相，所以根本缺乏如何處理這些現象的基礎。」這是世界各地皆要面對的問題，也就是所謂全球化以及加強競爭力所產生的結果。比較麻煩的是，當前最能掌握所有生態調查、相關數據報告等資訊者，往往就是營利單位的內部研究人員與政府機關，而另一方面，即便民眾可以拿到相關資訊，有沒有人可以進行解讀、分析、整理又是另一個問題。對此，文魯彬表示：「這也是為什麼我覺得唯一的解決方式，就是政府要很強力的投入，但事實是：要政府這樣做很困難。這是整體的結構性問題。」在政府尚未表現出應有魄力去介入時，我們該如何做？文魯彬的答案是：「只好讓民眾知道這件事與生活的關係。提供正確的訊息或許可以引起一場革命，看來需要一種震撼教育，才能讓民眾關心。」

在「鄰避情結」下，非居住於工廠區的居民對污染的經驗感受並不直接，導致泰半民眾對此問題的不聞不問，但事實上，這些高度污染問題的隱性蔓延與後續將對所有人與後代造成嚴重影響。2015年開始，林泰州持續以影像紀錄石化工業帶來的空污與連帶受到影響的地理現場、污染災民的話語，試圖以紙本數據報告以外的方式，藉由影像讓從未抵達現場的觀眾直接看到現狀。本次個展「我身體就是空污監測站」除了展出林泰州近年來的紀錄影像作品，甚至帶來在現場被污染腐蝕的攝影機殼，說明污染的真實恐怖面貌。對於這樣的作品，文魯彬表示：「我很感謝藝術家願意把他們的作品貢獻出來，讓民眾了解社會環境的問題，因為這種可被閱讀的資訊實在太少了，要如何讓更多人知道這些事情，目前還很難有更具體的方式。有些事也有時間上的巧合，包括民眾有沒有準備好、聽得進去嗎？這都很难拿捏或預測。面對問題，每個人都有不同的優勢和方法去轉化這些訊息，但他必須去感覺、理解這件事必須讓更多人知道」。

註

1. 黛安·威爾森 (Diane Wilson) 著，臺灣師範大學翻譯研究所筆譯組、賴慈芸教授譯，《卯上台塑的女人》。臺北：社團法人臺灣蠻野心足生態協會，2010年1月：頁36。
2. Ethecon 每年度頒發象徵毀壞地球的黑星球獎，與象徵拯救地球、正向積極的藍星球獎 (Blue Planet Award)。黛安為首屆藍星球獎得主。
3. 引自李奧·帕德 (Aldo Leopold) 《沙郡年記》(A Sand County Almanac and Sketches Here and There)。

文魯彬，曾任國內外廠商之法律顧問，辦理過各類案件，深刻體認到開發行為對環境、社會造成的負面影響，並期待有機會平衡現行「犧牲環境以獲得短期政治經濟利益」之偏頗做法，於2003年成立了「臺灣蠻野心足生態協會」，近年來主要參與搶救臺灣白海豚工作。

## 用身體抵抗，以影像吶喊—— 林泰州的影像行動主義

郭力昕

這是一個益發以影像和鏡頭理解世界、決定行動方向的時代。就認識、行動與政治效應而言，影像如同網路新科技，既能覆舟亦能載舟。視覺藝術家林泰州近年以藝術實驗手法，針對臺灣空污問題的一系列長短紀錄影像創作，以及在臺北市立美術館的個展《我身體就是空污監測站》，正是這樣一種值得關注、討論和爭辯的影像行動。

先將鏡頭朝向世界。撰寫此文之際，南極半島邊緣自2011年開始出現裂縫的拉森C冰棚整個斷裂，形成一兆噸、約莫六分之一個臺灣大小的冰山。專家憂慮，繼地球暖化、海洋溫度上升而崩解融化的拉森A與拉森B冰棚之後，拉森C冰棚的斷裂，是否成為南極洲冰棚終將全部裂解之全球地理災難的前兆。而在此之前不久，被左翼網路媒體 World Socialist Web 稱之為「反動剛愎豬頭」(the reactionary pig-headedness) 的川普總統及其行政團隊，今年六月初卻悍然宣佈將退出「巴黎氣候協定」，以保護美國國內的就業機會。

再將鏡頭轉回臺灣。被齊柏林導演《看見臺灣》見證的一些破壞環境的案例中，清境農場的違建民宿試圖就地合法，而長期排放致癌廢水污染後勁溪的日月光半導體K七廠，被高雄市環保局裁罰逾億元之後，今年六月卻被最高行政法院判環保局應返還罰款。至於在影片中濫採東部山區礦土的亞洲水泥太魯閣礦場，則讓齊導演在繼續拍攝《看見臺灣II》素材時感慨的說，「(亞泥)比五年前挖得更深！」

齊柏林在今年6月10日記錄工作時不幸墜機遇難，令人錯愕，全國哀悼。蔡英文總統感性的說，臺灣失去了一雙「神的眼睛」。被齊導演看到愈挖愈深的亞泥頓成眾矢之的，反亞泥的連署達21萬人，反亞泥大遊行聲勢浩大。然而，經濟部礦物局已在這些行動之前，先迅速通過了亞泥採礦權展延20年的許可。在各界悼念齊柏林英年早逝和反亞泥的熱潮同時，雲林縣政府於6月12日不聲不響的核發給六輕13張展延許可證。除了在地環保團體的抗議與一點點的新聞之外，沒有多少人關注這件事。

臺灣也許失去了一雙令人不捨的「神的眼睛」，但是這個國家仍有很多雙「人的眼睛」在記錄、揭露、控訴無所不在的空污，和各種環境破壞問題。從認識問題和產生行動的意義來說，這些人的眼睛其實更為重要與珍貴。這樣具有標竿價值的影像記錄典範，最為人

熟知的，首推長期記錄環境題材的先行者柯金源導演；他的《福爾摩沙 vs 福爾摩沙》詳細回溯石化對臺灣的污染歷史，《空襲警報》則繼續調查石化業製造的嚴重空污。此外，紀文章記錄鹿港環保團體反「彰工火力發電廠」的《遮蔽的天空》，與林家安記錄反六輕與八輕的《天堂》，都是貼近土地與問題的影像行動。

林泰州導演近年的影像創作，更是值得重視的一個行動典範。林泰州早年在英國學習影像創作，回國之後在雲林科技大學任教，安身立命於雲林斗六，教學之外從事實驗影像與裝置實驗等當代藝術創作。兩三年前發現自己的肺部長出肺結節，以及雲林重污染地區幾乎每戶人家都有人罹癌之後，林泰州的創作轉向對空污製造者宣戰的影像行動。他與資深紀錄片導演蔡崇隆等人成立「PM2.5 影像行動小組」，聯合製作並巡迴放映了「脫口罩！找藍天」共20部短片的影像行動計畫。

林泰州對反空污的影像行動幾乎無役不與，在他這次北美館的展出作品裡，除了將鏡頭指向雲林麥寮工業區，創作了多部短片、裝置影像，與一部記錄長片，他的影像也協助臺灣各地反空污的行動，包括高雄大林蒲的音樂人集結抗爭行動，臺中地區環保團體抗議臺中火力發電廠、中科擴廠、中龍鋼鐵等主要的空污或水污染源，與臺北地區的空污情況。他的個展不僅展出創作影片與裝置影像，還陳列各種環保書刊、環保署的公聽會資料、六輕提供的擴廠資料、臺大公衛學院詹長權教授對六輕與大城鄉污染的研究論文、中興大學環工系莊秉潔教授對臺中火力發電廠的研究論文等等的延伸閱讀資料。

很顯然，林泰州在北美館的這項個展，目的不在於以空污為題材進行他的當代藝術創作，而更希望以美術館作為發聲場域，大聲疾呼更多民眾正視空污與環境問題的嚴重性。這次展覽的作品中，同時有著顯示林泰州藝術表達掌握力的作品，例如入圍2016年「台北電影獎」最佳紀錄片的短片《看不見的鬼島》，也有許多刻意以包括閃爍畫面、大量煙囪廢氣或工廠疊影、正負影像翻轉效果、黑白彩色影像切換，或者顛倒石化工廠等等「故意粗糙化」的美學手法，急切地要求觀者在不愉悅的影像中，面對那些無法讓人審美地凝視的受害者、污染者，或讓人活不下去的環境，例如他最新完成的記錄長片《那煙燻濕了你的眼》，即是如此的表現風格。

也許這才是林泰州的展覽最重要的訊息：石化業與火力發電廠造成的空污，不能只是藝術表現的一個題材，也沒有那種奢侈的時間或心情，好整以暇的對它進行「美麗與哀愁」式的喟嘆。它是人類生死交關、物種存亡絕續的最迫切的政治問題。如同娜歐蜜·克萊恩(Naomi Klein)在近作《天翻地覆：資本主義 vs. 氣候危機》(This Changes Everything: Capitalism vs. the Climate) (2015, 時報) 的提醒，「氣候變遷並不是我們加進憂慮清單的一項『議題』，列於醫療保健和稅收旁邊」。在《那煙燻濕了你的眼》裡，「雲林淺海養殖

協會」的吳日輝先生說，「為什麼一個企業可以如此的囂張？這個企業的囂張的基礎是從哪裡來的？」我認為這是每一個臺灣公民需要逼問自己的問題。

《天翻地覆》推薦序作者之一林宗弘教授點出克萊恩論著的一個重點訊息是，主流社會裡討論空污、暖化和氣候變遷的問題，主要在於他們不挑戰大財團的市場壟斷，和財團與政治權力之間的利益交換或勾連，只是避重就輕的談一些零碎化的綠色方案或氣候慈善行動；這些與財團政客妥協的「綏靖」方案，不可能對環境危機真正有用。克萊恩指出，挑戰、揚棄資本主義與開發主義那套價值系統，並且從企業手中奪回政治權利，轉移到社區、民間組織，和在環境破壞中首當其衝的大多數人民，才是集體的救贖之道。

林泰州以他的身體作為空污監測站，以他的影像作為環運擴音器，在其影像作品中聲嘶力竭的傳播環境危機的訊息。如果我們依然無動於衷，或者不覺得問題有這麼嚴重，那麼這樣的反應或認識，也許就悲哀的回答了前述吳日輝的問題。癱軟在消費資本主義中的人必須意識到，只有當更多的你我決心站起來集體行動，改變環境和自己的處境，才能看到可期待的未來。

郭力昕，影像文化評論者，英國倫敦大學 Goldsmiths 學院媒體與傳播系博士，現任教於國立政治大學傳播學院。著作包括《電視批評與媒體觀察》、《書寫攝影：相片的文本與文化》、《再寫攝影》、《真實的叩問：紀錄片的政治與去政治》等。近年評論與研究工作聚焦於攝影和紀錄片的文化研究。

## Converging on the Dark Side: A Documentary Filmmaker's Account

LIN Tay-jou

*I saw the best minds of my generation  
...who burned cigarette holes in their arms protesting  
the narcotic tobacco haze of Capitalism.*  
—Allen Ginsberg

### 1. Over-expansion of Freedom

When filming residents affected by massive pollution, I would often ask myself whether Taiwan is truly a free society. There is no doubt that people have freedom. In fact, there is so much freedom that industries dump petrochemical wastes and discharge contaminants anywhere they like. Yet fines are often times so negligible that offending capitalists are not deterred; offenders feel that they are above the law. When economic development transcends all else, it gives justification to pollution and illegal waste discharge; all else take a back seat, and sacrifices have to be made. Although people are free to express their views and organize street protests, the state apparatus remain indifferent to the people's plight. This is not freedom at all. When economic development takes precedence over democracy, the resulting "democracy" is not democracy. When residents protest against polluting industries and yet the police are there to protect polluting businesses and disperse protesting crowds, democracy becomes distorted. The limits of democracy and freedom should be defined by the health and well being of the people. Yet today, those who point out problems are instead those being criticized and scrutinized; there is a lack of reflection on the issue itself. Freedom is now without limits; it is distorted and is abused by capitalists. The result is a freedom that is out of control and deformed; this is not true freedom.

Sometimes, there is need to push boundaries and feel the pain. If we only film the superficial, if we sugarcoat, I'd rather we don't film at all. This is the reason why I stopped filming from 2011 to 2014. I felt that there were no important and urgent issues that had to be captured and explored on film. In 2015, however, I saw worsening environmental problems. I saw weeping and helpless residents, victims of environmental pollution. I could not turn a blind eye. I realized that actions needed to be taken. Although acting alone I had little power to effect change, I remained motivated; I wanted to record the events on film. My efforts would be worthwhile even if my documentary could only influence one person. I first started making films in the 1990s. But the environmental issues I encountered over the past several years were my biggest challenge so far as a filmmaker. Sometimes the difficulty was a result not of filming itself, but of a sense of helplessness and frustration when faced with a seemingly hopeless situation. In addition to filming, I took part in awareness campaigns and protests, conducted field studies and researches on the petrochemical industry, and ventured into a previously unknown industry. I spent



time understanding the petrochemical production process and how capitalism works, and I also attended debates in public hearings. During the process, recording on film the actual events took precedence over artistic creation. It was after filming had been completed that I started to contemplate how to integrate the footages together to tell a compelling story.

## 2. Documentary: An Artistic Form with Boundaries

Many viewers would ask: what is a documentary? Is a film about environmental awareness a documentary? Is it video art or is it promotional video? Or does it merely add color to an environmental movement? I always believe that a documentary is an art form with boundaries; there are limits to the space, time, and vantage points that a documentary is able to convey. Given the massive amount of footages on environmental issues and movement, it is a difficult task to sort out details and explain causality. Due to the limited amount of content that can be presented within a given running time, a final product that is condensed will often times become slanted and subjective. In addition, due to the convenience brought about by the Internet, audiences have become spoiled and have short attention spans; the Internet has diverted our attention away from singular issues. Although the proliferation of the media has expanded horizons, it also resulted in busier lifestyles. Given such realities, documentary filmmakers need to contemplate whether it is prudent to follow the old ways of documentary filmmaking.

Another challenge I faced was deciding on what to focus and what footages to discard. With the massive amount of filmed footage, condensing the final product into one that viewers can understand and at the same time appreciate its artistic and emotional appeal is my biggest challenge. In addition, if documentaries are viewed and critiqued merely as works of art, where the focus is on style, form, and aesthetic value, or if they are merely regarded as disaster films, they then become boxed into a narrow artistic genre, and their value and responsibility to society will become obscured. Even the imminent dangers that the films intend to present will become lost to the viewers. Unlike more than a decade ago, today I pick up a camera because of the survival crisis we face due to environmental destruction. I hope to use the limited powers of my films to effect change, rather than to film simply for art's sake. Yet for many years, most viewers fail to see the core issues; they fail to see the environmental crisis and impacts. Most viewers are attracted to mindless entertainment, little incidents that give comfort in their daily lives, and the sensational; very seldom do they want to witness the darker sides of serious issues. For this reason, efforts to increase awareness on environmental issues fall by the wayside and get pushed to the fringes.

## 3. Anti-Aesthetics Cracking of Images

A high concentration of petrochemical plants with their unceasing processes has fractured man and nature. This conflict between industry and nature, coupled with man's indifference, has led to a set of values that is anti-environment, one that forces man to coexist with environmental pollution. This has resulted in an affluent economy juxtaposed with the destruction of the natural environment and a dearth of dialog between local residents, who are victims of pollution on the one hand, and the government and big industries on the other. This incongruence merely adds to the divide and breakup of the stakeholders. In the petrochemical industry, cracking refers to the irreversible process by which hydrocarbons are broken down at high temperature into two or more simpler molecules. In the current series of

documentaries, I used anti-aesthetics as a means of protest and extended the concept of "cracking" in the petrochemical industry into my work; I broke down the petrochemical process to question the industry. In the process, I was able to represent contrast, polarization, and conflict. Cracking, a technical process that breaks down molecules, also explains how the petrochemical industry breaks down complex organic matters and produces the particulate matter PM2.5 during the process.

For me, cracking, or the process of breaking down a whole also reflects the micro and macro aspects of the film, where aerial shots can be broken down into close-ups of details. The process is similar to the concept of collision montage put forward by Soviet film director Sergei Eisenstein, where two matters, shots, or images are juxtaposed and edited into a sequence to create new meaning and significance. "Cracking" as an editing technique does not produce seamless transitions; instead, the resulting sequence is disjointed, non-rational, and dialectic. In my works focus on environmental pollution, for instance, the cracking technique was used in *My Body is an Air Quality Monitoring Station* with its disjointed images and sound in sequences depicting the perils of air pollution, in *Oh! What Beautiful Smokestacks*, and in *Smoke Gets in Your Eyes*. In addition, I also deliberately use coarse pixels in some instances to contrast against the high-definition fine dust particles in others, hoping that in the process, I could use pollution as the theme of my artistic expressions to create public awareness.

With anti-aesthetics and using cracking as an editing technique, films about the environment should no longer be passive bystanders. Instead of being mere "creative treatment of actuality" as defined by John Grierson, documentaries should be backed by actions. In other words, they should become "concrete actions taken on the real."

## 4. Topics that are Off Limits

Compared to the underlying activism in documentaries in Europe and the United States some 40 to 50 years ago, calls for action in documentaries today are more pressing and take on a more important role. As transnational capitalism and the state apparatus conspire to serve their respective interests, more drastic steps have been taken to guard against environmental documentary producers and activists, as evidenced by enhanced efforts to prevent filming or reporting of environmental transgressions. I also understand that the more I film or the more accurate I film, my efforts sometimes bring harm to innocent victims. Images are indeed powerful. My original intention was to exert a positive influence, yet sometimes, the victims were hurt even more. This, for me, is the biggest challenge in filming documentaries. Compared to the past, documentary filmmakers are even more restricted in what they do.

Filming documentaries requires one to leap over a wall or even venture into forbidden areas. Many times we capture only the surface and are unable to capture the darker, hidden side. We see smokestacks and a destroyed environment, yet we can go no further. We are unable to film the underlying factors or even the collusion between the state apparatus and industries. Documentary filmmakers face obstacles in Taiwan and in other capitalist countries: it is difficult to bring film cameras to the site, and there are only a handful of filmmakers who focus on environmental issues, which essentially has become taboo and a landmine. Documentary films, however, need to present those that are gloomy, dark, concealed, painful, and unsafe. Environmentalists at times are more proactive, daring, and unafraid. They stand at the front line of protest actions, sacrificing their bodies to confront the unfair and unjust state apparatus. By

contrast, documentary filmmakers today shy away from these issues. Only a few directors are willing to step outside their comfort zone and take on this unenviable task. In this seemingly democratic Taiwanese society, film directors are even more passive and hesitant than their Mainland Chinese counterparts. Many succumb to the pressure of commercial success, and they produce films to entertain viewers and not offend the system. They appear to still live in a society that suppresses dissenting ideas, one that is similar to the world depicted in the novel *Fahrenheit 451* by the American writer Ray Bradbury. A society that is ignorant and without the ability to criticize is one of the reasons why it is difficult for documentaries to raise awareness on environmental issues.

## 5. A Call to Action

For me, a documentary is "a tool for both raising awareness on environmental issues and for self-preservation." Despite my collaboration with other filmmakers and environmental groups over the past two years to promote awareness, substantial policy changes from the government have yet to be made. Although reports on air pollution levels and environmental issues continue to fill headlines, more people around me have become more aware of the issues and have talked about ways of self-protection in the event of a spike in air pollution levels. Given the incremental changes, it is evident that our actions at the micro level have yielded concrete results.

Finally, I would like to conclude with the following call to action: Take steps toward an environmental revolution. Stop the burning of bituminous coal and petroleum coke. Move toward the establishment of a nuclear-free and coal-free homeland. Stand up and take action. There is no future otherwise.

## Evils of Development or Development of Evil?

An interview with Robin Winkler, lawyer  
Interview by Wendy CHIAO and LIN Yi-Hsiu  
Written by LIN Yi-Hsiu

### Black Planet Award: Lessons of Darkness

In November 2009, Ethecon announced that the Black Planet Award for the year would be bestowed upon the management of Formosa Plastics, and that the award would be presented by Diane Wilson. Every year, Ethecon circulates an international appeal to invite nominations, and the award is given to "individuals and enterprises who make their profits through war, exploitation, human rights violations, destruction of nature, and social misery." Since 2006, award recipients have included the U.S. company Monsanto, Swiss company Nestle, and U.S. company Xe Services. The award, along with comments from Diane, has become the main theme of film director LIN Tay-jou's documentary, *Lessons of Darkness*.

In 2010, Diane arrived in Taipei to present the Black Planet Award to Formosa Plastics at its shareholders' meeting. Prior to that, advertisements placed by the Wild at Heart Legal Defense Association on 23 Taipei city buses were removed after just one day because the "advertisements did not pass the review process." When talking about air pollution in Kaohsiung and Yunlin, Robin Winkler, who is also founder of Wild at Heart Legal Defense Association, acknowledges the efforts made by director LIN Tay-jou. According to him, LIN's documentary, *My Body is an Air Quality Monitoring Station*, is a very accurate representation of the plight of the local residents. Robin also acknowledges that only the government has the power and resources to increase awareness on environment issues and to let community residents understand that there are other options besides simply being resigned to their fate. But it is difficult for the government to take action, as evidenced by the government side-stepping questions regarding the true cause of pollution and offering multiple explanations on air pollution monitoring results. According to Robin, "The crux of the problem is that government officials, due to their very narrow-minded political considerations, are afraid to offend businesses. On the issue of air pollution, there is even a lack of consensus on what the problem is. The government has tried to explain the situation using statistics, which I think is clouding the issue. We should instead look at the relation between air quality and people's health."

### Businesses Focused on Making Profit

What is an enterprise? Article 1 of the Company Act states: "The term 'company' as used in this law denotes a corporate juristic person organized and incorporated in accordance with this law for the purpose of profit making." Using Article 1 as an example, Robin explains that for enterprises or businesses, "profit making" often means making money. It is with this mindset that businesses continue to whet consumers' appetite; businesses thus become monsters whose sole objective is to generate profit. "Every day there are countless shareholders and related industries that expect the factory to

make money," he said. "However, these people, as well as those who reside outside of the factory area, cannot feel the effects of pollution. As they never stepped onto the site, there is no way for them to imagine the severity of the situation. Capitalism is savagely successful precisely because shareholders and consumers don't know how businesses generate profit. The less they know, the better it is for businesses." Every day, local residents put up with the dirty air just so businesses can make more money. These businesses, in turn, influence voters, make political donations, promote their images, and even give back to local communities in the form of monetary compensation for the deteriorating environment and the residents' damaged health. "When the society is indifferent toward the consequences of development, it is basically sacrificing the homes and health of local residents. The government only has policies in place to promote big businesses as good neighbors, misleading people into thinking that there indeed is free lunch," Robin laments.

People today confuse legal persons, which are the businesses, with natural persons, which are the real people. Robin explains that only real people are concerned about the quality of air, while businesses are concerned only with minimizing costs and maximizing profits. For this reason, businesses are often short-sighted. For Robin, "organized and incorporated . . . for the purpose of profit making" can be interpreted differently. Public interest organizations can also be operated using a business-like approach. In this case, "profit" is no longer measured in monetary terms but in the sustainability of the economy, wisdom to co-exist with the environment, and intergenerational equity. Robin believes that this is the future trend of all businesses.

### What Do We Need to Do?

Robin believes that it is difficult for the general public to know the truth, and for this reason, they do not have a basis in dealing with particular situations. This is also a result of globalization and increased competition. However, those who have the most access to relevant environmental information, such as data from ecological studies and relevant reports, are often times researchers who work for profit organizations or government agencies. Even if the public has access to such information, they often lack the ability to sort, analyze, and interpret data. Robin believes that this is the reason why the government's proactive intervention is necessary, but he also understands that there are inherent difficulties due to structural issues. What, then, should the public do? "There is need to let the public know the impact of pollution on their daily lives," he says. "Accurate information might result in a revolution; there needs to be a rude awakening to increase awareness among the public."

Residents outside of the factory area are mostly indifferent since they do not feel directly affected by the pollution. Yet pollution affects all people as well as the future generations. Since 2015, film director LIN Tay-jou has been recording on film air pollution caused by the petrochemical industry, damages to local communities, and sentiments of local residents. Rather than reporting statistics, the director has attempted to use his films to open the eyes of those who had never been near the affected communities. "Because information available to the public is very limited, I am very grateful that artists are willing to dedicate their works to environmental causes," Robin said. "Sometimes the timing just isn't right. For instance, people might just not be ready; they cannot yet grasp the significance of messages told to them. Everything has to come together. Different people have different ways of absorbing information. Regardless, a person has to be able to feel the magnitude of the issue, and understand that it is an issue that requires more public awareness."

Notes:

Each year, Ethecon gives out the Black Planet Award for actions deemed to be destroying the environment, and the Blue Planet Award for proactive and positive actions deemed to be protecting it. Diane Wilson is the first ever recipient of the Blue Planet Award.

Robin Winkler, worked as legal counsel for international firms when he learned of negative environmental and social impact resulting from reckless development. To balance the contemporary bias of short-term economic and political gains before the environment, Mr. Winkler founded Wild at Heart Legal Defense Association, Taiwan in 2003. His recent focus is the conservation of critically endangered Taiwanese White Dolphins.

## Human Lives and Images: On the Activism Documentaries of Director LIN Tay-jou

KUO Li-Hsin

Today we live in a world where people watch films to understand the world and decide what actions to take. In recent years, filmmaker LIN Tay-jou has directed a series of films focusing on air pollution in Taiwan. The documentaries, together with his solo exhibition *My Body is an Air Quality Monitoring Station*, are artistic representations worthy of attention, discussion, and debate.

As I was writing this essay, a giant iceberg of about one trillion tons and the size of the island of Taiwan broke off the Antarctic Larsen-C ice shelf. Experts are concerned that the breakoff, which followed the collapse of the Larsen-A and Larsen-B ice shelves years ago, might be a precursor to a global catastrophe resulting from continuous global warming and rising sea temperatures. In June, the Trump administration announced that it would withdraw from the Paris Accord in order to safeguard employment in the United States. The World Socialist Web Site recently criticized such action as "reactionary pig-headed."

In Taiwan, among the environmental transgressions exposed by the late filmmaker Po-lin CHI include the illegally built bed and breakfast guesthouses at Qingjing Farm and toxic discharge into the Houjing River in southern Taiwan by the semi-conductor company ASE. Yet plans are currently underway to attempt to legalize the guesthouses, and in June, the Supreme Administrative Court ordered the local Environmental Protection Bureau to return more than NT\$100 million in fines previously paid by ASE. In addition, while filming aerial footages for his upcoming documentary *Beyond Beauty: Taiwan From Above II*, CHI saw first-hand Asia Cement's mining activities in and surrounding Taroko National Park, and he lamented that "Asia Cement has dug deeper into the land compared to five years ago."

CHI died in a helicopter accident on June 10 while conducting aerial survey for his upcoming film. President TSAI Ing-wen honored the late director by saying that Taiwan had lost "a pair of divine eyes." Asia Cement instantly became the target of public wrath, and more than 210,000 people signed petition to stop Asia Cement's mining activities. However, the Bureau of Mines under the Ministry of Economic Affairs had earlier extended the mining rights of Asia Cement by another 20 years, and the Yunlin County government on June 12 also issued 13 permits to the Formosa Plastics Group's sixth naphtha cracking plant for its coal-fired boilers. Unfortunately, apart from protests from environmental groups and limited news coverage, little attention has been paid to these developments.

Taiwan may have lost "a pair of divine eyes." Yet there remain countless "eyes" that continue to record on film, disclose, and fight the seemingly ubiquitous environmental problems. Prime examples are the documentaries *Formosa vs Formosa* and *Air Pollution Warning* by director Chin-yuan KE. Other works that focus on the environment and the problem it faces include *The Poisoned Sky* by director Scott CHI, and *Heaven* by Jia-An LIN.

In recent years, films by director LIN Tay-jou have also been calls to action that deserve attention. After finishing his studies in the United Kingdom, LIN returned to Taiwan to live and teach in Yunlin. In addition, he is also engaged in film making. About two to three years ago, doctors found pulmonary

nodules in his lungs. In addition, almost all households in the heavily polluted areas in Yunlin had a family member diagnosed with cancer. This health incident, together with the abnormally high cancer rates in the polluted communities, prompted LIN to shift his focus toward producing films that call for actions against industrial polluters. In collaboration with Tsung Lung TSAI and other film directors, LIN created *PM2.5 Filmmaking Team* and directed a total of 20 short films to call for actions to stop pollution and restore the blue skies in central and southern Taiwan.

LIN's current exhibit features works focusing on environmental transgressions of the industrial park; the works have also helped to promote anti-air pollution campaigns throughout the island. The solo exhibition includes not only films but also books, materials from public hearings conducted by the Environmental Protection Administration, materials provided by the sixth naphtha cracking plant of Formosa Plastics Group, and relevant research papers on air pollution.

It is evident that LIN's purpose goes beyond artistic creation using air pollution as theme; his intention is to use Taipei Fine Arts Museum as a platform to increase awareness on air pollution and environmental issues. For instance, the documentary *A Ghost Island Lies Beneath* is a testament to LIN's artistry in representing a gloomy issue on film. LIN also uses flickering and overlapping images, as well as rapid shifts between positive and negative images, to project the doom and gloom cast by destruction to the environment. Viewers are presented with unpleasant images so that they would no longer view victims, polluters, and the suffocating environment as merely aesthetic works of art. His documentary *Smoke Gets in Your Eyes* is a good example of such an approach.

Perhaps this is the most important message of the exhibit. Air pollution cannot merely be a theme for works of art; people do not have the time nor the mood to enjoy the work and wax sentimental. Just as in her book *This Changes Everything: Capitalism vs. the Climate*, Naomi Klein argues that "climate change isn't just another issue to be neatly filed between taxes and health care." In the documentary *Smoke Gets in Your Eyes*, Jih-hui WU raises the question, "Why can a business be so arrogant? Where did this arrogance come from?" I believe that this is a question that the people of Taiwan should ask themselves.

Prof. Thung-hong LIN points out that Klein's arguments focus on the fact that when mainstream society talks about air pollution, global warming, and climate change, attention is neither on market monopoly by huge business conglomerates nor on collusion between politics and vested interest groups. Instead, the discussions side step the crux of the problem and focus on green solutions and charitable actions; this appeasement approach will not lead to tangible results. Klein points out that most critical to collective survival is to challenge and abandon capitalism and developmentalism, and at the same time shift political power from businesses to those who are directly affected by destruction of the environment.

In LIN Tay-jou's films, community residents have become human air quality monitoring stations. Using his films as medium, LIN spares no efforts in disseminating information on the current environmental crisis and in promoting awareness. If we remain unmoved, our attitude then is an unfortunate answer to the questions raised by Jih-hui WU. Consumers drowning in a sea of capitalism must realize that only by stepping forward and taking action to change both the environment and themselves can they expect to realize the future that they envision.

KUO Li-Hsin, a well-known and influential critic of photography and documentary film, as well as a faculty member at the College of Communication, National Chengchi University.

## 我身體就是空污監測站

### My Body is an Air Quality Monitoring Station

標題源自環境災民許立儀在公聽會抗議環保署官員與石化業主管所說的話。災民處於無政府保護與被犧牲狀態，以肉身印證環境污染，村民集體病變與密集死亡率取代無力監測的空污數值。

"My body is an air quality monitoring station." Thus lamented local resident HSU Li-yi as the government failed to keep track of pollution levels and mitigate hazards. Due to pollution from a nearby petrochemical plant, health of residents deteriorated, which resulted in a spate of untimely deaths.





「我要請環保署告訴我，那個監測站在監測什麼，如果臺大詹長權老師可以監測到苯，我們的政府是不是只監測到笨，只有笨！」

臺灣雲林沿海六輕幾十年間使當地人罹癌比例升高，「合法污染」與「不負責任的政府」令在地居民束手無策。導演以雲林在地身份進行實地田調，將居民許立儀在空污公聽會上質問環保署官員與廠方代表的旁白，配上扭曲顛倒的工廠煙囪畫面，控訴失德的企業與失能的政府！此片為藝術家參與環保運動影像作品第一號，實踐其「反美學」(Anti-Aesthetic) 影像，認為紀錄片應辯證出「有問題」與「非正義」社會之存在，並視紀錄片為媒體武器，該挑起公民思考與環保意識。

In 2015, local resident HSU Li-yi vehemently complained to environmental officials and representatives of the sixth naphtha cracking plant. Using HSU's pleas as an off-camera commentary, together with materials gathered from field studies conducted along the coastal area in Yunlin County and distorted, upside-down pictures of factory smokestacks, the documentary poignantly points out environmental transgressions of unethical businesses and the inaction of the government.

## 污染數據與物件

### Evidence of Pollution

呈現藝術家收集的爐渣廢棄物、在石化工業區旁架設新購攝影機連續拍攝一週即被污蝕的攝影機盒、長期研究空污學者論文與公聽會文件，企圖以物件與空拍影片《看不見的鬼島》互為印證。

On display are slag and waste materials from the petrochemical plant, a camera covered with pollutants only one week after its installation, and research papers, all of which corroborated with events narrated in the film *A Ghost Island Lies Beneath*.





影片以空拍影像呈現臺灣農業重鎮、全臺最貧窮的縣市、「臺灣的第三世界」的雲林縣，當前的扭曲景觀與變形地貌。乾涸的濁水溪、終年燃燒運轉的離島工業區、嚴重下陷的地層、白海豚的消失、農地上的工業廢料、貧窮荒涼的地景……，以調查研究數據資料呈現該地區諸多環境浩劫，並呈現離島工業區歷年重大工業安全事件編年史。片尾以2015年8月中國天津大爆炸聲響呼應作結，一部以影像紀錄與觀察介入環境議題的作品。

Aerial shots provide a bird's-eye view of the current landscape of Yunlin County, a region in Taiwan known for its agriculture. Yet the county is one of the poorest in Taiwan, with its landscape and environment decimated by pollution from an industrial zone nearby.





溫室內容填裝藝術家蒐集中南部工業區附近與農地被亂倒的廢棄爐渣、煤渣與飛灰，以及工業區旁被煤灰染黑的植物，更特別的是裡頭放置了一只藝術家新買 GoPro 機器裝置在工業廠區外圍柱子連續拍攝一個禮拜的影像之後被污染腐蝕的攝影機殼樣貌。溫室的髒機殼與爐渣堆反映中南部人呼吸髒氣與農污的殘酷樣貌。「環境異化」與「純真不再」之染污溫室，成為整體臺灣變形人性與工業侵犯自然景觀的縮影。

Items damaged by pollution and collected from central and southern Taiwan are placed inside a greenhouse. Industrial pollution has become a microcosm of distorted moral values and destruction of the environment by the industries.

溫室 *Greenhouse*  
實物裝置 Object Installation, 35 x 45 x 22 cm, 2017



延伸閱讀區：展示多件空污與工業污染議題相關文件。

Reading Area: On display in this area are documents on air pollution and industrial pollution.

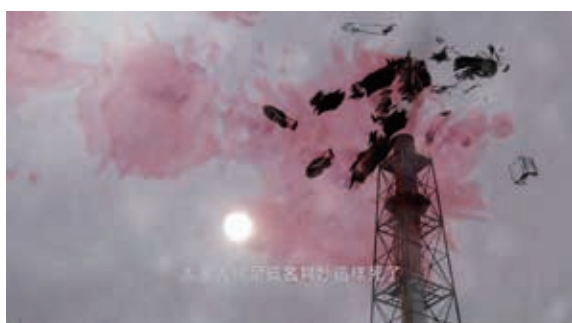
## 環境災民之控訴

### Vehement Protests by Local Residents

作品是來自雲林、高雄與美國的環境災民對工業污染的控訴，佐以因污染而手術之照片及兩件數位影像呈現工業主要器官——煙囪荼毒戕害居民健康，作為藝術家對石化污染的圖像反撲。

On display are vehement protests against hazards caused by industrial pollution launched by residents in Yunlin, Kaohsiung, and the United States, plus photos of surgeries and digital composite images depicting the harm caused by giant smokestacks.

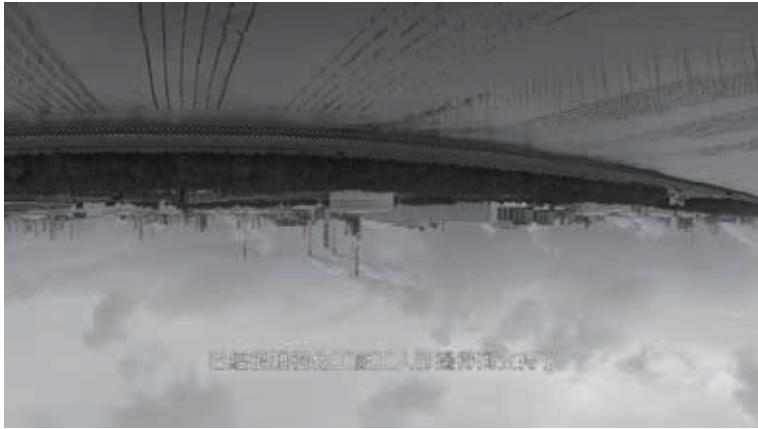




影片透過三段式結構，梳理高雄數個重大公害污染事件與環境運動被無情鎮壓的故事。第一段2008年潮寮毒災事件、第二段1992年大林蒲發生鎮暴部隊毆打村民的五二六事件、第三段2005年林園工業區擴廠隱匿土壤及地下水污染事件。三段訪問分別來自環境災民、工業廠區人士與環保運動人士。

影像結合腐蝕影像與彩影渲染，呈現顛覆性的工業景觀與難以用視覺表達的空污質地。「希望這高彩度影片，有讓觀眾眼球呼吸到彩色毒物的『痛快感』！」藝術家如是說。

This is a three-part documentary detailing major pollution incidents in Kaohsiung and the subsequent suppression of environmental movements. The images portray a landscape turned upside-down by industrial development and a level of pollution beyond mere images.



影片以美國知名環保人士黛安·威爾遜 (Diane Wilson) 控訴台塑在美國 (德州、路易斯安那州、伊利諾州、德拉瓦州)、柬埔寨、臺灣等地均造成嚴重污染。2009年11月環保人士與德國倫理暨經濟基金會在德國柏林頒發國際黑色星球獎給該集團，並表示：「台塑集團依然保持『毒害地球的領導地位』」。全片以工業廠區景觀配上德國倫理暨經濟基金會代表對台塑得獎原因的致詞／控訴聲音，作品以音／畫分離技巧展開對比撞擊。本片製作完成前，又發生台塑越南河靜鋼鐵廠污染事件，突顯此跨國集團作為全球石化業龍頭與資本家掌控全球環境的縮影。

In 2009, the Ethecon Foundation in Germany presented the Black Planet Award to the Formosa Plastics group. Aerial shots of the petrochemical plant and non-diegetic commentaries by Diane Wilson explain how operations of multinational companies and capitalists undermine the quality of our environment.

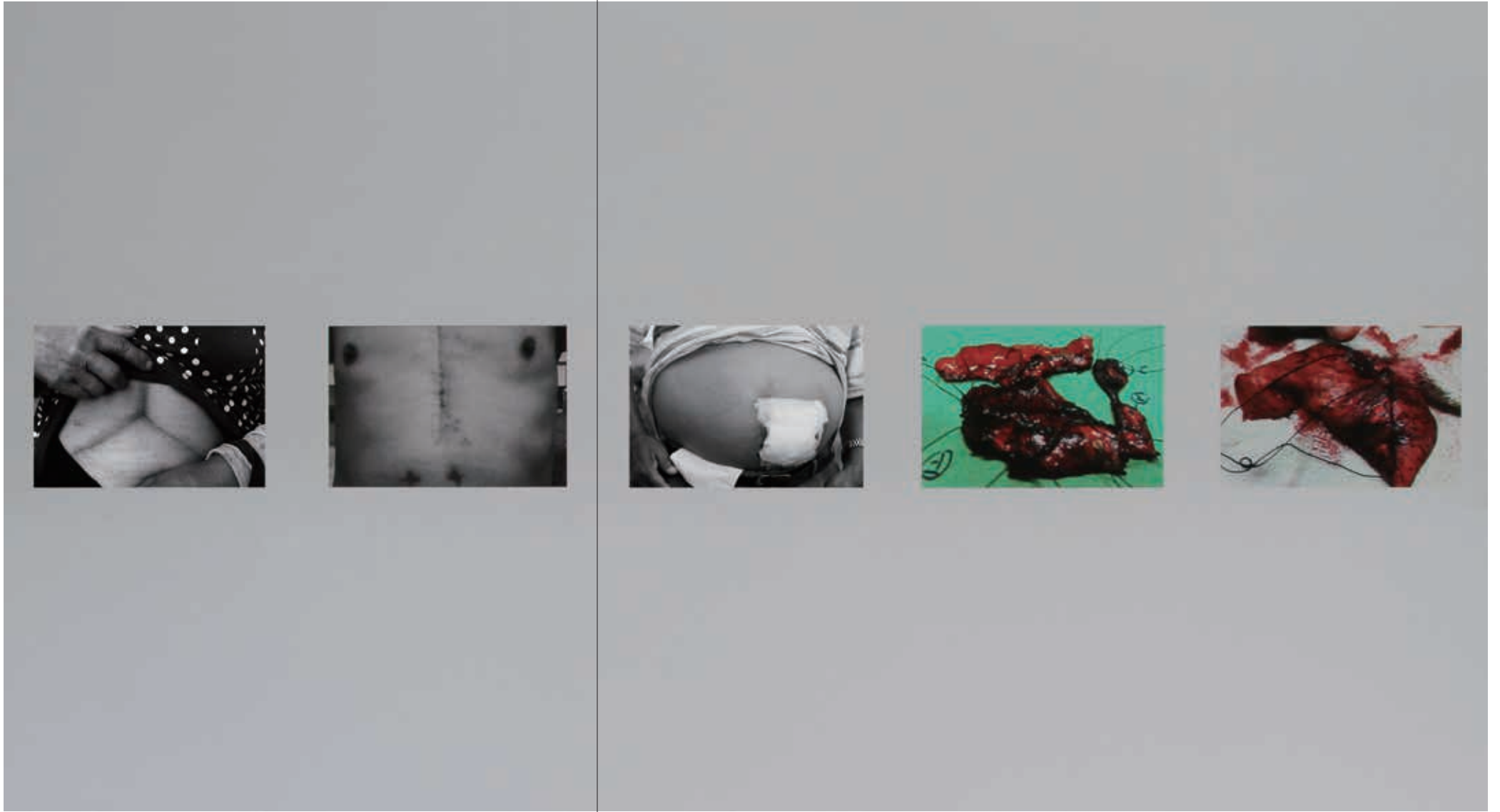


我身體就是空污監測站作品1-7 *My Body is an Air Quality Monitoring Station 1-7*  
 燈箱裝置，數位影像輸出 Lightbox Installation 40 x 40 cm x 7 pcs, 2015



藝術家以漫畫繪圖結合實拍相片，向無人性之冰冷煙管做最直白的圖像反撲與抗議。

Hand-drawn cartoon images and actual video footages are used to voice protest against the grim and hideous smokestacks.



五張照片呈現不同地區環境災民遭受環境污染之身體病變。

The five pictures show pollution-related diseases contracted by residents in different areas.



作品名稱取自 Platters 合唱團的名曲《Smoke Gets In Your Eyes》，以呼應空污災民之悲怒心境。影片呈現導演這兩年多來參與彰化雲林兩地環保團體抗議、污染防治公聽會、環保署環評會議等影像紀錄，為環保人士與環境災民反污染抗爭運動留下見證。內容包括環保人士發言差點被追打、環保教授抗議卻被警察堵在縣府門口、環境災民罹癌掀衣抗議身體污傷、臺大教授痛批政府冷處理工業區旁被污染之孩童……。影片以片段跳躍與裂解破碎形式手法，將人物旁白與關鍵字句作分段，呈現產官學與環團互異撞擊與交鋒之觀點，折射出那難以拍攝且看不見的「污染共謀結構」。片尾以污染石化廠設置在臺北的虛擬畫面，與因氣候暖化臺北總統府被淹掉畫面作為結尾。

Over the past two years, the artist has been involved in environmental movements, public hearings, and environmental impact assessment hearings. The documentary captures on film the violent environmental protests by environmentalists and local residents during this period.







臺北圓山工業區 *Taipei Yuanshan Industrial Park*  
數位影像輸出 Digital Imaging Output, 110 x 165 cm, 2017



藝術家將臺北市立美術館展覽現場外的圓山，故意合成了許多中南部著名工業區之煙囪、輸油管與油槽。藝術家想要讓臺北觀眾感受到中南部工業污染與空氣灰濛之生存現實，讓北部人感同身受，而不要旁觀產生「鄰避情結」(NIMBY, not-in-my-back-yard, 認為工廠離我家遠而不關我事)的疏離態度。

Using Grand Hotel as the backdrop, the artist superimposes images of a major petrochemical company to create a virtual "Taipei Grand Industrial Park."

## 影音行動與抗爭

### Documentary Films and Protests

石化工業及其衍生傷害成為另一種「新型態之恐怖主義」。本區由七台電視播映八部短片，為藝術家兩年多來參與環保運動所拍攝之作品，藉以實踐影像藝術作為抗爭行動之武器，如《未爆彈》將工業影像反轉成恐怖風景與抽象符碼；《大林蒲之歌》與《生祥樂隊「圍庄」MV 影片》以音樂對工業環境之悲憤與無奈。作品分別以短篇、音樂、廣告、紀錄等影像形式，作為環境運動之證言與抗爭。

The petrochemical industry and its damage to the environment are a new kind of terrorism. This section of the exhibition features seven monitors playing eight documentaries that are filmed as a result of the artist's involvement in environmental movement over the past two years. The films are testament that works of art can also be used as tools for protests. In the documentary *Unexploded Bombs*, industrial images are depicted as part of the horrifying landscape and as abstract symbols. *The Sad Song of Dalinpu* and the music video *Village Besieged* by Sheng-Xiang & Band express a sense of helplessness against pollution caused by heavy industries. The short films, music video, commercials, and documentaries all voice protest against environmental transgressions and bear testament to efforts in environmental movement.





2015年9月16日，藝術家在陽明山上俯拍臺北盆地空汙景觀，意外記錄了都會年輕人對空氣污染的淺薄認知樣貌。

On September 16, 2015, the artist on Yangmingshan overlooking the smoggy landscape of the Taipei Basin, accidentally filmed two urban youths' superficial understanding of air pollution.

臺北起霧了? Taipei in the Mist?  
錄影裝置，彩色，有聲，2分鐘，大小視場地而定 Video Installation, Color, Sound, 2min, Dimensions Variable, 2016

1226 臺北反空汙大遊行廣告：聖誕老公公迷路了 Anti-air Pollution Ad Campaign: The Disoriented Santa  
錄影裝置，彩色，有聲，3分鐘，大小視場地而定 Video Installation, Color, Sound, 3min, Dimensions Variable, 2015

0219 反空汙大遊行廣告：共體時艱篇 Anti-air Pollution Ad Campaign: Fallen on Hard Times  
錄影裝置，彩色，有聲，1分鐘，大小視場地而定 Video Installation, Color, Sound, 1min, Dimensions Variable, 2017

0219 反空汙大遊行廣告：漫畫空汙過敏篇 Anti-air Pollution Ad Campaign: Allergic to Air Pollution  
錄影裝置，彩色，有聲，1分鐘，大小視場地而定 Video Installation, Color, Sound, 1min, Dimensions Variable, 2017



大林蒲之歌 *The Sad Song at Dalinpu*

未爆彈 *Unexploded Bombs*



影片旁白以蔡英文總統、臺中市長林佳龍與中火廠長賴如椿的願景談話，配上霧霾盤踞的紫爆臺中空拍畫面，讓音畫蒙太奇（剪接）產生極大的反差與撞擊。在距離臺中都會區十幾公里處有二氧化碳排放世界第一的臺中火力發電廠、空污排放大戶中龍鋼鐵以及臺中科學園區擴廠後的廢氣排放加總，275萬的臺中市民該如何面對這一切的不堪呢？

The artist crosscuts President TSAI Ing-wen, Taichung Mayor LIN Chia-Lung and Taichung Power Plant Director LAI Ru-Zhuang's talks regarding their vision of Taiwan. They are set against images of a hazy Taichung sky at the purple level of the PM2.5 Index shot by drone, producing a stark contrast. Located about a dozen kilometers from Taichung's population center is the world's largest carbon dioxide emitting thermal power plant. In addition, there is the dispersion of waste gases from factories in the Central Taiwan Science Park. How are the 2.75 million residents of Taichung City to face this?

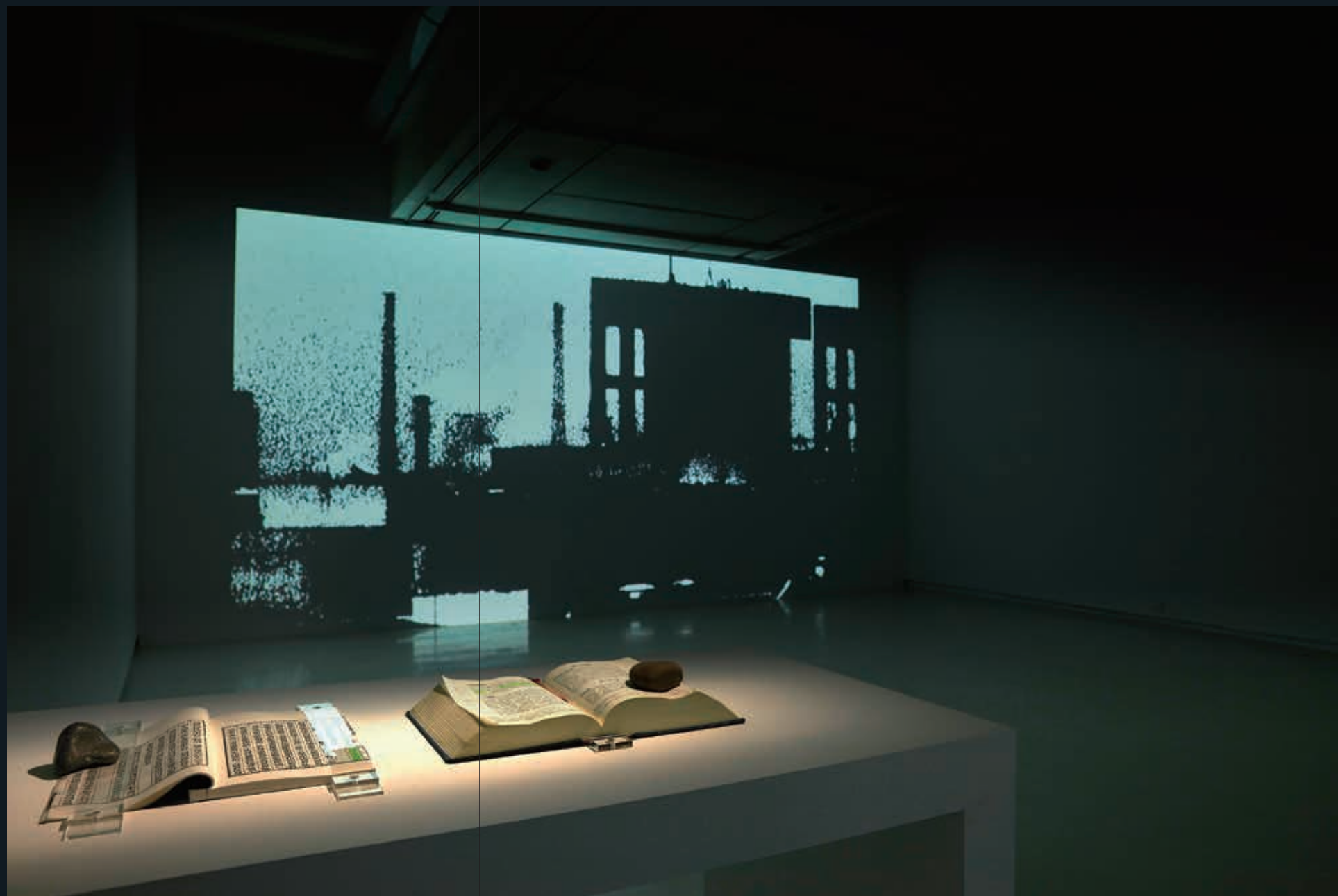


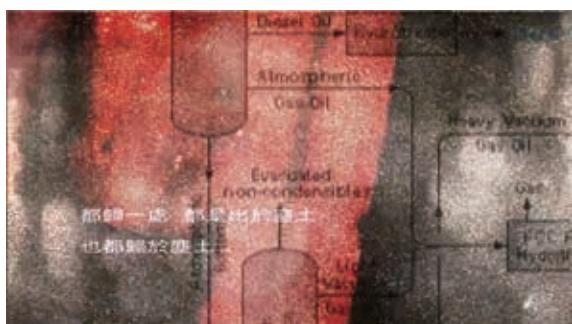
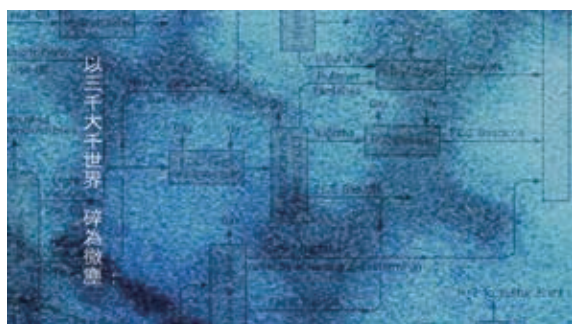
## 污染微粒與形上探討

### Particulate Matter and Beyond

從細懸浮微粒延伸到宗教視一切組構皆為「微塵」而終將如石化工業般「裂解」。藝術家最終以宗教之「塵埃」與「空性」視野作為探索污染微粒的出口與終點。

LIN Tay-jou deconstructs the petrochemical industry, moving from particulate matter to the religious notion that "to dust man shall return" and, finally, to a state of emptiness.





「以三千大千世界，碎為微塵……」  
 ——金剛經 合理相分第三十  
 「本是塵土，仍要歸於塵土。」  
 ——聖經 創世紀 3:19

「裂解」是石化工業製程技術，延伸作為影像創作概念。「裂解」是質變、也是壞滅。依此觀念將失序的細懸浮微粒延伸到宗教視一切事物組構皆為「微塵」而終將如石化工業般「裂解」，亦如金剛經「碎為微塵」。藝術家面對污染微粒最終以宗教之「塵埃」與「空性」作為探索的終點。片尾西藏佛教喇嘛分解沙壇城儀式做為註腳。沙壇城象徵宇宙事物之建構，由細沙塵粒開始，具宗教淨化之沙壇城，對比了污染環境的懸浮微粒 PM2.5。摧毀沙壇城象徵事物虛幻即逝，反映「裂解」現象的生滅之本質。

*Subhuti, if a good man or good woman were to pulverize three thousand great thousand world systems into motes of fine dust...*  
 — Vajra Prajna Paramita Sutra: The Totality of Principle and Marks Chapter 30  
*For dust you are and to dust you will return.*  
 — Genesis 3:19

In the petrochemical industry, the cracking process breaks down organic molecules into simpler ones. Applying this concept, the film documents the impact of particulate matter (PM2.5), reminding viewers that matter will eventually be broken down into fine dust, and, finally, enter a state of emptiness. The film ends with the Tibetan Buddhism tradition of dismantling a sand mandala to symbolize the transitory nature of material life. The sand mandala, created with ground down stones particles, is a spiritual symbol that represents the universe and may be employed as a tool for cleansing the spirit; this is in stark contrast to the suspended particles PM2.5, which pollutes the environment.



藝術家簡介 Artist's Profile

林泰州現為國立雲林科技大學視傳系副教授，英國愛丁堡 Napier 大學影視製作碩士。自 1980 年代末從事錄影裝置及實驗影像創作，後持續嘗試不同類型與形式影像製作。近年投身環境影像記錄與創作，視紀錄影像為環保發聲與意識形態之工具，是公民監督國家機器的儀器。林泰州認為在當前世界劇變之下藝術應該介入公共議題及政府政策成為社會行動實踐，影像因此也成為揭露「非正義事件」的媒介，並以裂解 (Cracking) 形式去摧毀所謂「理所當然之現實」。期待藝術激發觀者批判，並從藝術愉悅幻相中出走，以「微影像」參與社會改造——為生存環境而藝術的「微行動」。

曾獲威尼斯影展未來電影協會首部長片獎、上海電視節亞洲紀錄片白玉蘭獎、臺北美術獎優選獎。2015 年投入環保運動，組成《PM2.5 影像行動小組》，與雲嘉南影像工作者進行《脫口罩·找藍天》影像行動計劃。

LIN Tay-jou earned his MSc degree in filmmaking in the UK, and is currently the associate professor at National Yunlin University of Science and Technology. LIN started out in filmmaking in the late 1980s. In recent years, LIN has focused on filming the environment, using film as a tool to raise environmental awareness and oversee national institutions. Faced with rapid global changes, LIN believes that the arts should address public issues and government policies, as well as form part of the movement to drive social changes. For this reason, films are the medium by which unjust incidents are disclosed, using "cracking" to breakdown realities that people take for granted. As the arts inspire criticism from audience and viewers, LIN's microfilms move viewers away from the confines of aesthetic pleasure and fantasy, and into the realm of participation in social changes. His films are in a way "micro actions," art that inspires changes in our everyday environment.

Shifting focus to environmental protection movement in 2015, LIN created PM2.5 Filmmaking Team to collaborate with filmmakers in the southern Taiwan in film projects to rediscover the blue skies in central and southern Taiwan.



本書為「我身體就是空污監測站：林泰州影像個展」之展覽專輯，2017年7月15日至9月17日於北美館三樓展覽室展出。

Published for the representation of *My Body Is an Air Quality Monitoring Station: LIN Tay-jou Solo Exhibition* at 3F galleries of Taipei Fine Arts Museum, from 15 July to 17 September, 2017.

發行人：林平

展覽督導：余思穎

展覽執行：蔡雅祺

編輯：林泰州

編務執行：簡伯勳、呂彌堅、蔡雅祺

美術設計：許銘文、元素集合

翻譯：張梵

行銷推廣：蔣雨芳、齊子涵

攝影：陳又維

技術團隊：千鳥藝術有限公司、陳宏圖

總務：饒德順、張銘育

會計：蔡儀君、周美蓉

Publisher: LIN Ping

Chief Curator: Sharleen YU

Exhibition Coordinator: TSAI Yachi

Editor: LIN Tay-jou

Editorial Coordinators: CHIEN Bohsin, LU Mi-Chien, TSAI Yachi

Graphic Design: HSU Mingwen, Element Plus, Inc.

Translator: Albert L. CHANG

Marketing and Information Technology: CHIANG Yu-Fang, CHI Tzu-Han

Photographer: CHEN You-wei

Technical Team: Thousand Bird Art Co., CHEN Hungtu

General Affairs: RAU Der-Shun, CHANG Ming-Yu

Accounting: TSAI Yi-Chun, ZHOU Mei-Rong

發行所：臺北市立美術館

10461臺北市中山北路3段181號

電話：02-2595-7656

傳真：02-2594-4104

www.tfam.museum

印刷：四海電子彩色製版股份有限公司

出版日期：中華民國106年9月初版

GPN 1010601344

ISBN 978-986-05-3439-9

定價：新臺幣300元

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181, Zhongshan N. Rd., Sec. 3, Taipei 10461, Taiwan

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www.tfam.museum

Printer: Suhai Design and Production Inc.

GPN: 1010601344

ISBN: 978-986-05-3439-9

Price: NTD 300

零售門市

臺北市立美術館藝術書店 | Tel 02-2595-7656

10461臺北市中山北路3段181號

國家書店松江門市 | Tel 02-2518-0207

10485臺北市松江路209號

五南文化廣場臺中總店 | Tel 04-2226-0330

40042臺中市中山路6號

Retail Outlets

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181, Zhongshan N. Rd., Sec. 3, Taipei 10461, Taiwan

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文章版權所有：撰稿者

圖片版權所有：藝術家

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國家圖書館出版品預行編目(CIP)資料

我身體就是空污監測站：林泰州影像個展  
/ 林泰州編輯. — 初版. — 臺北市：北市美術館，民106.09

64面：17.5 x 23公分

ISBN 978-986-05-3439-9 (平裝)

1. 錄像藝術 2. 作品集

955

106016020

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