

空間後像與感知疆界

Afterimages of Space and Boundaries of Perceptions

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...正當場域性與數位影像經驗疊合，身體的「臨在感」於期間往往處於一種推移、測不準的現實。

——鄭秀如

...While digitized images were superimposed on the site, the presence, or the sense of presence tend to fall into a reality of constant shifting or indeterminable state.

--Cheng Hsiu-Ju

試想：你正在臺灣某個小鎮的站前旅館準備入住。才踏入房間，你就明瞭這個將就挑選的便宜房型是個滿足經濟效益的湊合組建。牆上反映時代風格圖樣的壁紙已顯泛黃、變質、滿是斑點；角落那端因受濕而翹捲。一拉之下，大片壁紙脫落，但顯露出的不是板牆，卻是幾近一樣泛黃且滿是斑點的壁紙...

這如同駱以軍《西夏旅館》的場景，是筆者觀看鄭秀如《空間裡的空間》時逕自浮出的遐想。這種懸疑感，讓我想到電影導演蔡明亮在閒置的國光客運轉運站中，看見藝術家高俊宏將約翰·湯普生（John Tompson）人類學式攝影轉為空間素描時的詫異與困惑。這也呼應了鄭秀如所指出，[現場]場域與數位[影像]的疊合並非僅是一種覆蓋，毋寧是一道重新牽引身體之「臨在感」的推移、測不準的現實，從而觸發著一種主體意外。高俊宏援引殖民影像，並通過自身身體的勞

Imagine this: You are preparing to check into a hotel right outside of the train station in a small town in Taiwan. The second you step into the room, you realize that this hotel chosen out of the budget is a composite of frugal elements. The wallpaper showing characteristics of its era is faded, tarnished, and spotted. When you pull the corner that is curled-up due to humidity, a big area of wallpaper falls off to reveal yet another layer of spotted and faded wallpaper...

This imagery similar to what Luo Yijun constructed in his *Tungut Inn* comes into my mind when I view Cheng Hsiu-Ju's *Among the Space of Place*. This suspension reminds me of my startlement and confusion upon seeing the movie directed by Tsai Ming-liang.

動（素描）來介入空間，將在場的身體拖曳至歷史性的影像空間與殖民敘事之中，進而開展議題的論述空間；鄭秀如則是通過現場的拍攝或者說對現實的數位捕捉，來建立可被引用與再介入現場的數位資料庫，這一方面指涉著數位影像時代中，影像係如何以一種過度真實（hyper-reality）的存在樣態充斥日常生活空間乃至取代著真實，另一方面，這個意外所造成的推移，更像是暈眩時漂浮著的身體感，在些微的偏離中，「身體—現場—影像」開始以自己的方式重新配置，拓展著感知疆界與所謂「場所」的意義。

在場、缺席、臨在感

與鄭秀如的第一次合作，是在2010年「近身潛獵：向歷史投影」一展中，她以《ㄗ 尸 ㄚ》一作呈現他對在場與缺席之辯證關係的興趣。這一作品若從正面看去，《ㄗ 尸 ㄚ》不若就是數十本書的排放，然而一旦走到作品背後，卻赫然發現書身皆已被撕去，殘餘的書背和標題彷彿暗示著知識與權力的空洞。《ㄗ 尸 ㄚ》反映著鄭氏彼時就讀博士班對知識的需求、研究以及這種霸權的反思，另一方面，亦呈現她關注且擅於運用「在場」和「缺席」的辯證，來開展其問題意識以及作品的形式語言。

事實上，所謂的「在場形上學」一直是西方傳統哲學的核心關注，從柏拉圖的理型論、笛卡兒的主體哲學到黑格爾辯證統一的理念顯現，皆是對於「永恆在場」作為一種真理、本真、原初顯現的探求。然而，在後現代的解構哲學中，一直被在場形上學所忽略的「缺席」（absence），不僅翻轉了可見與不可見、現實與陰影的論題，更開展出「衍異」（difference）所具有的創造性。現實與陰影的關係並無高低，而在場與缺席毋寧說是一種辯證式地重新接近「他者」的途徑。將創作視作「自我內在在場的顯現」的鄭秀如，即是通過身體

It was the moment when Gao Junhong turned the abandoned Guoguang bus terminal into a sketch that looked like a John Tompson's anthropological photograph. As Cheng pointed out, the superimposition of [sight] space and [data] images is not only an act of concealing, but more so to reveal the reality of the uncertainty of "presence" of the body that induces a sense of subjectivity hiccup. In the movie, Gao Junhong drew from colonial images to intervene in the space via his physical activities (sketching). By dragging his own body into a historical pictorial space and colonial narrative, the director Tsai set up the desired narrative space to discuss intended issues. Whereas by photographing the space or digitizing reality, Chen builds up references and reproducible digital data bank into space. On the one hand, she refers to how images are omnipresent or even take over reality in the era of digital data with its hyper-reality appearance. On the other hand, this shift caused by surprises is more like the suspension sensation when one feels dizzy or light-headed. With all these minute disjunctions, "body-space-images" start to reorganize among themselves in their own ways to expand what perceived boundaries and what "space" means.

Presence vs. Absence vs. Sense of Presence

The first time I collaborated with Cheng was with the work *Self-Stalker, Projected History* in 2010. Her work revealed her interest in the dialectic relationship between presence and absence. In addition, she titled her work in the phonetic system to conceal its meaning from

性、空間性與影像性的在場與缺席的混搭，來表現其所牽連著的個體性、日常性之於不同時空與媒介下的種種外行，以及所謂的內在在場的顯現如何展現為一種詩意的景象運動。

從感知掙形到體感成像

2010年，筆者在臺中的107畫廊的一個聯展中，第一次看見鄭秀如《輪廓線系列》，其運用展場空間本身的直角、牆面、地面來翻製出種種日常生活空間/物件的形貌，並邀請觀眾調度自己的身體，來尋找使其立體化或者說浮現的透視點。這些乍看扁平的圖示在觀者的介入之下，不僅重新獲得其體形，更在個體與集體記憶的連通下組裝出一個日常生活的場景。這種對身體調度以體感成像的要求，事實上反映著創作者的空間經驗。因著廠房中成長與生活的經驗，空間對鄭秀如來說，始終是身體性而非視覺性的，恰如她在描述小時候身體在這些不規則空間中的踢、撞的經驗，促成她對觸覺、嗅覺或者說視觸覺等非視覺的感知的關注，並通過創作來不斷召喚這種經驗，探索箇中的感知疆界。

《輪廓線系列》令筆者印象深刻之處，在於她以一種相當輕盈的手勢，模糊了平面性與立體性、時間性與空間性、缺席與在場等等的邊界。然而，這看似低限與輕盈的背後，卻是極其繁複的身體投影和感知掙形的操作。若以今日蔚為流行的3D地景藝術做對照，兩者將古典透視法的「空間化」操作可說是類似的，唯一且根本的差異之處，在於鄭秀如並非單純運用理性化的視覺空間化機制，建構起一個穩定性的幻覺空間，而更像是將之解構，以身體為樞紐來逼顯時間性、空間性、日常性的樣態，進而將這些實存的對象重新組裝、連結各自的生命經驗進行闡述。

the spectators since Chinese characters without homophones were extremely rare. Viewed from the front, this work was nothing but a pile of books stacking next to each other. However, when the viewer walked to the rear end of the work, one would be shocked to find all the pages of these “books” were partially torn away leaving less than half remaining. The remaining of incomplete book covers and titles seemed to imply the emptiness of knowledge and power. Then the viewers would realize that the title of this work was the phonetic spelling of the word “knowledge”. This piece revealed Cheng’s state of mind at the time of creation. As a Ph. D. student, she needed to inquire and research knowledge. Furthermore, she also commented on this hegemony in this work. This is a perfect example of how she is good at presenting the dialectic relationship between presence and absence as a form of language in her work to unfold her central theme.

In fact, the so-called metaphysics of absence has been the core of western traditional philosophy. Plato’s theory of forms, Descartes’ subjective philosophy, and Hegel’s dialectical unity all inquired and considered “forever presence” as the true, original, and primal appearance. However, the “absence” which had long been ignored not only overturned the visible vs invisible, and reality vs shadow, but also unfolded the creativity of “derivatives” in postmodern deconstruction philosophy. There is no hierarchy between reality and shadow. By the same token, presence vs absence is nothing but a new dialectic path to approach “the other”. In order to reveal her inner presence, Cheng created her works by juxtaposing the presence

痕跡的痕跡，或作為衍異的空間後像

地磚影像是自身存在的痕跡，還是痕跡的痕跡？

——鄭秀如

影像作為數位時代的一種存有，本質上即是痕跡——這無關於物理性、物質性或視覺性的表象，而是一種「生成」（*becoming*）的演算。所有影像都是由演算法與像素所構成，就像所有的空間與實體都是由原子和粒子構成。也因此，實存的地磚和地磚影像兩種間毋寧說是一種數位時代的同素異形體，彼此在不同的語境下作為各自的痕跡存在著。

從這點來說，所謂的後像或稱視覺暫留，顯然在1895年電影誕生之後，我們再也無法僅將之視為一種感官機制的缺陷，毋寧是作為擴展感知疆界的「痕跡」。這種痕跡如同某種「標記」（*index*）影像與後像之間並無主從關係，而是相互生成的複本。空間後像因此可以說，不論是記憶的片段，還是數位化的空間影像，首先都是一種凝結下的暫留。不同於視網膜上的暫留，空間後像是銘刻在身體上的一種場所性，是一種重新創造身體的臨在感的力量。

「空間裡的空間」通過空間後像的創造，來探所身體的臨在性——在場與缺席的混搭辯證——，這種臨在性是由一種輕巧、轉瞬即逝的困惑和暈眩感所帶出，進而撼動既定與習性化的感知與認知框架，使測不準成為一種面對現實的基進姿態。「空間」系列自2011年鄭秀如在高雄內門旗山的某小吃店用餐時，店內保留著的早年地磚使她「瞬間連結孩童時期居住空間觸覺、嗅覺的記憶片段」，這一剎那且深刻的體驗，促使她計劃性地以攝影拍攝眾多老屋地板與地磚，並從中探問場所的在場性與數位複製性之間的關係。

and absence of her body, space, and images. As a result, she unveiled the individuality and utility derived by different times, spaces, and media. As such, her inner presence was manifested in the movements of poetic images.

From Perception Drawing to Corporal Images

When I first saw Cheng's *Contour Series* in Gallery 107, Taichung where we participated in the joint exhibition, she utilized the corners, walls, and floors to draw various utilitarian objects in the space. Then she invited viewers to position themselves so that those objects became 3-dimensional to them, or to find the perspective point in those lines. After the viewers participated in this project actively, these seemingly flat lines regained their 3-dimensionality. In addition, these objects assembled a daily scene under the function of collective memories. This request of maneuvering bodies in order to perceive images differently reflected the artist's personal experience in space. Her childhood memory of living inside an old factory shaped her perception of space corporeally rather than visually. As she retold her memory of kicking and bumping into objects in her home consisted of odd-shaped spaces, she started to pay attention to non-visual sensations, such as tactile, olfactory, or visual-tactile ones. She kept exploring the boundaries of these bodily sensations and perceptions by summoning her experiences while she was working on this piece.

What the *Contour Series* impressed me the

2015《空間裡的空間#1》作為對這一問題之思考與呈現，首先是圍繞在場所精神論的「特性」或「氛圍」的探討。鄭秀如將臺南躑空間二樓之地板逐步拍攝、拼接並以輸出重新覆蓋。在這乍看之下幾乎一模一樣的影像中，卻隱微地呈現空間中各種物件的「曾在」。回憶這個作品的觀看經驗時，筆者猶記得那種「我真的沒有發現作品」的尷尬感，雖仿若賴志盛《線》的純粹與低限，卻富含著場所性與文化性。空間影像取代了空間本身，作品在可見的不可見中弔詭地道出影像對真實的取代竟是如此輕易、如此自然，讓我們不僅也懷疑起其他空間的真實性。

在鄭秀如的運用下，空間影像以一種矛盾的時間性——凝結與綿延——替代了真實的場址，不斷重新定義自身同時，也以一種幽微的姿態將現場異質化。換言之，這層層疊疊的影像，並非僅是單純的複本，毋寧是表徵時間性之凝鍊的差異。鄭秀如通過不斷製造錯覺來「以錯成真」，在繪畫傳統與機械複製組成的幻覺技術，她生產出一種獨特的「空間後像」，將時間性化做暫留的韻律，通過不斷衍異的現場銘刻於我們的身體之中。

小結：後像的深度：隱跡之外

閱讀鄭秀如近二十年來的創作，可以清楚地看見她對「身體—媒介」關係的高度興趣，這裡的媒介，可以是鏡面，也可以是空間或數位影像或種種使身體得以臨在的中介。因此，「身體」對鄭秀如來說並非是一種人類學、生物學與社會學的對象，而是在各種媒介中不斷以「在場」和「缺席」、「可見」和「不可見」展現的諸種現實（realities）。而她所謂「內在在場」的思考，更強調「在場/缺席」這件事在本體論、勞動、脈絡性應視為一體兩面或晶體折射的內涵。恰如《輪廓線系列》在開始結合地磚鋪面而成空間裝置後，這些表徵臺

most, was how she made the distinctions between 2- and 3-dimensionality, time and space, and absence and presence ambiguous gracefully. Then again, behind the seemingly minimal and graceful gesture was an extremely intricate procedure to capture the body projections while she drew the forms in perception. If I want to compare it with the popular 3-dimensional landscape art, then the ways they employ classical perspectives to conjure up 3-dimensionality are similar. Except rather than using the simple rational visual 3-dimensionalizing mechanism to build a stable illusory space, after Cheng deconstructed the images, she then employed the bodies as the keys to manifest time, space, and daily scenes. Then she re-assembled all these elements from memory and linked them into different narratives in each viewer's mind.

Traces of the Traces, or as the Derived Afterimages of Space?

Are the images of the tiles the traces of the objects that existed, or are they traces of traces?

--Cheng Hsiu-Ju

As an existence in the digital era, the image itself is a trace in nature in physicality, immateriality, or visuality; it is an algorithm of becoming. All images come into being as a result of algorithms and pixels just like all space and materials are composed of atoms and particles. Therefore, in the digital era, physical floor tiles and their images could be treated as allotrope that exist as each other's traces under different contexts.

灣早年生活空間的裝潢形式，賦予了純粹輪廓線一種歷史厚度，將這一創作從空間性帶向場所性的思考與探索的同時，也逼顯出不同觀者的身體在這些作為標記的圖像中的顯現。

然而，不論藝術家是如何被空間中的時間性/歷史性或隱跡所吸引，其創作本身的張力仍是關於數位性、複製性、影像性與材質性，所謂的空間「脈絡」(context)，究竟是否是鄭秀如作品中意欲引導的主題？在這方面，筆者看見一種曖昧。恰如《空間裡的空間#1》之於臺南「匏空間」、《空間裡的空間#2》之於板橋「九單藝術實踐空間」、《空間裡的空間#3》之於臺南「絕對空間」旁空地，儘管鄭秀如對這些場域進行了某種程度的歷史研究、田野調查和訪談，但就創作手法來說，這些事情似乎既非屬必要，亦非作品所欲傳達的重點。這種曖昧而導致的問題，甚至可延展為對鄭秀如創作方法的一種批判：在現實與虛擬的交疊中，現場失去了「深度」。有趣的是，恰如她的創作中通常看不見的繁瑣、徒勞以及呈現上的低調，筆者認為這其實都是為了使作品成為現場的一個「頓點」——筆者以暈眩和漂浮的主體狀態稱之。或許，比起過快地用「知識」填充與增厚空間，鄭秀如想方設法通過諸種隱跡的揭露，讓創作/作品成為一個思考與理解、感受與認知之間的停頓以及對現實的懸置。通過這種「空」與「間」的運動，作品方得以一種「後像」狀態銘刻在觀者身上，於是深度並非關於現場，而是在對隱跡的不斷重返與拓樸中，創造臨在之本質上的詩性。

Apparently, after the birth of the movie in 1895, we could no longer take this phenomenon of so-called afterimages or persistence of vision as a disadvantage of the visual organ. Rather, we tended to consider the persistence of vision as a “trace” of an extended perception boundary. Traces as such are some kind of index and the images and the afterimages are duplicates of each other rather than having one as the original while the other one as the copy. In other words, the afterimages of space, including fragmented memories and digitized images of space, are temporary persistence of some sort. While persistence of vision appears on the retina, the persistence of space has been carved into the body as the power that enables the body to recreate a new sense of presence.

By creating afterimages of space in the *Among the Space of Place*, Cheng explored the presence of the body, the dialectics of presence and absence. She unfolded this delicate and transitory confusion and dizziness so as to tackle frameworks of pre-existing and habitual perceptions and cognition. Consequently, uncertainty became a radical attitude toward reality. One day when Cheng was having her meal in a small eatery in Neimen, Qishan, Kaohsiung in 2011, the patterned floor tiles “brought back some tactile and offertory memories from my childhood living space instantaneously” and hence the inception of the *Among the Space of Place series*. She took photos of many different old residential floors and tiles strategically to explore the relationship between the presence of a place and its duplicity.

Among the Space of Place #1 created in 2015

was Cheng's first presentation and discussion on this issue in which she focused on the characteristics and ambiance of the spirit of a place. She took detailed photos of the 2nd floor of the Howl Space in Tainan, printed out the digital images to conceal the physical floor. The liminal traces of objects once there were somehow manifested on this seemingly exact duplicated image of the floor. In retrospect, my embarrassment of "funny I couldn't find your work" was as fresh as it were yesterday. Even though this work was similar to Lai Zhisheng's *the Thread* in that they were both pure and minimalistic, but Cheng's work was imbued with a sense of place and culture. By replacing the space itself with its images, this work, a paradox of visible and invisible, exemplifies how easy it was for reality to be replaced by images. Inevitably, this left us pondering the truthness of other places.

Cheng manipulated images of space into a self-contradictory sense of time to replace the physical place. The sense of time was frozen and yet extending at the same time. During the process of re-defining oneself constantly, the images also changed the quality of the place progressively. In other words, the layers of images were not simply duplicates, but rather signifiers of condensed differences of time. By creating a series of illusions with traditional painting techniques and mechanical duplication assembly, Cheng "shaped the illusions into the truth" and created a unique "spatial afterimage". In this way, she morphed time into a transitory rhythm that inscribed the ceaselessly deriving place into our bodies.

Conclusion: Depth of the Afterimages: Beyond the Concealed Traces

Reading Cheng's works for the past two decades, it is clear that she has been highly interested in the relationship between body and media, all intermediate substances ranging from mirrors, space, to digital images that allowed the body to be present. Therefore, to Cheng, the body was not the object in anthropology, biology, or sociology, but rather the various varieties of realities unfolded in her repeated presentations of "the present" vs "the absent", and "the visible" vs "the invisible". What she referred to as the "inner presence" emphasized the question whether the "presence/absence" on the ontological, manual labor, and contextual levels were the both sides of a coin or reflections of a prism. Since she incorporated the floor tiles into her installation in the *Contour Series*, she imbued historical context into the contour lines placed on the early Taiwanese spatial interior decoration format. While she redirected spatiality into the element of space by pondering and exploring in this series, various bodies of viewers were revealed among these pictorial indexes.

However much the artist was attracted to the time/historicity, or traces of the space, the tension of her works lie in digitization, duplicity, images, and materiality. Is spatial "context" her intended theme in her work after all? I found it ambiguous. In her works *Among the Space of Place #1* in the Howl Space, Tainan, *Among the Space of Place #2* in the 9-Rooms Art Practice Space, Banqiao, and *Among the Space of Place #3* in Absolute Art Space, Tainan, Cheng did some interviews and research on the histories of those sites, despite the fact that these maneuvers were not necessary in the light of artistic techniques, nor were they

the main themes of these works. This ambiguity might even entail criticism toward Cheng's works that the "depths" of these places were lost during her process of overlaying reality and simulation. Interestingly, it was exactly the invisible painstaking maneuvers in vein and the low-key presentation formulated the "bouncing points" in the venues, what I would refer to as a state of dizziness and floating in the subjects. Perhaps, as opposed to stuffing and thickening space with knowledge rapidly, Cheng found a way to let her works speak volume by revealing traces of the past. In this way, she created these pauses between pondering and comprehension, and perception and cognition, as well as a cliffhanger toward reality. The movements of "emptiness" and "space" engraved her works on the viewers as afterimages. Under this context, the depth is not about the place, but about the poetic nature created by the repeated returning and the resulting topology of the traces.