



2007

亞洲藝術雙年展論壇論文集

The 2007 Asian Art Biennale : the Forum Proceedings



國立台灣美術館

National Taiwan Museum of Fine Arts



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館長序

20世紀後期，亞洲在全球社會經濟發展中的蓬勃現象再次引起世界的關注，而其影響亦不斷的衍生多元解讀的可能。而這個新的、變化中的「亞洲」現象，在藝術界引發何種效應？又如何藉由藝術家的作品了解他們對此時代所呈現的美學觀？亞洲雖然有其地理的疆界，然無法歸結為一種文化或單一的價值體系，因為幅員廣大的亞洲內部，存在有多樣的社會、語言、宗教、政治及歷史差異。因此，針對亞洲藝術的特性，實有進一步討論與了解的必要。回歸現實而論，亞洲是由內在異類且多元的分殊性所建構，也需要以更開放且包容的態度來了解其中的差異性。

國美館在去年推出「食飽未？—2007亞洲藝術雙年展」，將焦點聚集在亞洲當代藝術的面貌，並試圖由此展建立一個開放式的論壇場域，讓存在於亞洲的不同觀念、想法、信仰、價值觀能夠在這個平臺中進行溝通、交流與分享。而此展作為臺灣第一個亞洲藝術雙年展，將有助於促進臺灣與亞洲各區域間相互的對話，並突顯臺灣當代藝術作為亞洲藝術整體發展一環的重要性。

「食飽未？」是一些亞洲民族的問候語，這句話不只帶動人際間的溝通、互動，也包含一種樂於分享的誠摯心意。「2007亞洲藝術雙年展」以「食飽未？」為主題，除了希望以此來開啓亞洲藝術溝通與分享的契機，並期待透過對當代亞洲「食飽未？」的提問，呈現亞洲人在變動的亞洲社會中對於「食飽未？」的自覺方式，以及或多或少顯現在不同於西方文化推演中所涵育的民族特性。

此展邀請了來自亞太及歐洲地區的38組藝術家呈現76組件作品，並且納入來自不丹、馬來西亞、俄羅斯、新加坡、泰國等12個國家的30部紀錄片進行參照比較。這些藝術作品再現了亞洲人在不同的當代社會文本中對「食飽未？」同調或變奏的感覺、經驗或反應，以及藝術作為激勵「自覺」與「分享」的詩意與社會潛力。而營塑亞洲當代藝術發展現象開放討論的場域，則是此展最期待達成的目標。

「2007亞洲藝術雙年展論壇」為本館繼「食飽未？—2007亞洲藝術雙年展」展覽之後，所展開對亞洲當代藝術探討的學術論壇。邀請日本、韓國、大陸、香港、印度、德國及臺灣的學者參與發表論文，希望透過此次論壇促進亞洲各國相互了解彼此的文化信息及觀點，並就現階段亞洲當代藝術發展的現況共同探討激盪，於溝通拉進中分享彼此的觀點。

國立臺灣美術館館長

薛保澂

Preface

The flourishing development of Asia during the course of the late twentieth century in relation to global economy once again attracts worldwide attention, and triggers debates as well as diverse interpretations on its implications and impacts. How would this new look of 'Asia', as a rising and ever-changing phenomenon, translate into artistic expression? What sort of aesthetics can be seen to characterize the era that we embrace? One should bear in mind that it is not possible to identify a unified culture or value system within the boundaries of Asia, as the vast territory has had to accommodate an enormous range of social, linguistic, religious, political and historical differences since time immemorial. In this sense, the notion(s) of 'Asian arts' would indeed beckon a reexamination. In the light of heightened tensions and uncertainties in various parts of Asian continent, it would be of great timely interest to unearth the rich diversity of Asian community, as well as to improve mutual understanding and tolerance of the inner differences.

Organized by National Taiwan Museum of Fine Arts, Have You Eaten Yet ? - 2007 Asian Art Biennial, presents various faces of Asian contemporary arts. It attempts to serve as an open forum which allows for sharing and communication of different ideas, beliefs, attitudes and values among the Asian community. We are honored to organize this event, which also marks Taiwan's first experience of hosting an Asian Art Biennial. We hope that this wonderful occasion will help to strengthen dialogs and mutual understanding between Taiwan and other members of the region, and to accentuate the significance of Taiwanese contemporary arts in relation to the overall artistic developments in the Asian region.

The phrase "Have you eaten yet?" is a common greeting of some Asian nations. It not only initiates human communication and interaction, but also signals a kind and genuine gesture of sharing. We adopt this familiar greeting, "Have you eaten yet?" as the title of Asian Art Biennial 2007, in the hope that it will create an open atmosphere for communicating and sharing among contemporary artists of Asia. We also hope that by asking "Have you eaten yet?" this exhibition as a whole can reflect, on the one hand, the cultural self-awareness of Asian community amid the far-reaching transformation of

the region at large, and on the other hand, notable characteristics which may distinguish Asian cultures from our Western counterpart in the process of social-cultural changes.

38 artists or art-groups from the Asia-Pacific as well as European regions are invited to present a total of 76 sets of artwork. 30 documentaries from 12 countries including Bhutan, Malaysia, Russia, Singapore and Thailand are also included in this exhibition to serve the purpose of comparison between cultures. These artworks can be seen to represent the variety of ways in which Asian artists from their respective social-cultural backgrounds perceive, articulate, and respond to the theme “Have you eaten yet” and its variations. They also demonstrate the capacity of art to further inspire the spirit and poetics of 'self-awareness' and 'sharing' in our societies. Ultimately, we hope that this exhibition will provide us with great opportunities for open discussion on the developments of Asian contemporary arts.

The 2007 Asian Art Biennial Symposium was a follow-up event of Have You Eaten Yet – the 2007 Asian Art Biennial. Speakers from Japan, South Korea, China, Hong Kong, India, Germany and Taiwan were invited to present their valuable contributions. The conference provided opportunities to explore the characteristics and development of Asian contemporary art, and to enhance communication and understanding among Asian nations.



Dr. Pao-Shia Hsueh

Director, National Taiwan Museum of Fine Arts

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亞洲當代藝術現象

馮美瑩

【摘要】

現代藝術價值及實質近年來均受到多方面的衝擊，尤其是隨著國際經濟迅速發展，出現十分不平衡狀態。加上，全球各界重視及收藏中國大陸當代藝術的趨勢非常激烈，繼而引致對整個亞洲當代藝術的關注。

以上現象可從不同的切入點而論，正面的影響而言，它可以成為一鼓原動力，推動整個亞洲的當代藝術發展；相反，一般藝術家可能會將藝術基本價值，與藝術價格直接連接，從而影響他們藝術的正常進展。但整體而言，這種現象的確提升了亞洲人士對當代藝術的認識及重視，並有助於重整對當代藝術的價值觀。

亞洲各城市當代藝術方向

亞洲不同的城市對當代藝術的定位均有不同的取向。當代藝術蓬勃起來，並不代表藝術家在經濟或藝術發展上的步伐同樣加快。當代藝術的發展是否需要政府及各方面的配合？對此，可以探討香港當代藝術發展的路向以及它與當地政府的關係。

亞洲當代藝術的前景

隨著中國當代藝術的熱潮退卻，新一代的藝術家會需要更務實及積極地發揮他們獨特的創意，而整體的風氣對當代藝術將會較成熟及嚴謹。然而，世界資訊越趨發達，全球一體化的大氣候下，藝術文化不可能有明顯的「國界性」。在這種情況，亞洲藝術的發展，能否保持本土特色呢？同時，亞洲當代藝術今後會否同歐美當代藝術同步發展？

當代國際藝術風貌 (art scene) 近年在國際及亞洲都有極大的轉變，全球經濟的蓬勃發展對當代藝術的發展、運作及趨勢的影響很值得我們關注。亞洲各城市的取向及經濟對城市的影響各異，於芸芸亞洲城市中，於金融市場佔有領導地位的香港，其當代藝術發展與經濟發展的步伐有著相當大的距離。

現在

近年來，當代藝術的價值及本質均受到多方面的衝擊，尤其是隨著世界經濟迅速發展，出現價值與本質失衡的狀態。加上全球各界對中國大陸當代藝術的愈趨重視，購買收藏的反應亦愈趨熱烈，繼而推動國際界對整個亞洲當代藝術的關注。

雖然近年國際金融市場的波動很大，藝術市場的價格卻並沒因此受影響，藝術品的賣出紀錄屢創新高，當中以當代藝術品售價尤其突出，其平均價格於過去一年飆升達25%。以美國紐約市為例，今年便已舉行7個大型藝術博覽會 (ARTFAIR)，藝術博覽會的總買賣成交約一億美元之多，當中並未計算拍賣成交紀錄。這些大型藝術博覽會有時要求各畫廊的藝術家展出最近期或未展出的作品，由此可知博覽會對新晉藝術家的作品要求相當高。藝術家新近完成的作品 (fresh out of the studio) 即時被運到博覽會或展場展出。有些知名的博覽會，更在預展的首數十分鐘內，將所有具收藏價值的藝術品售罄，情況以40歲以下的年輕藝術家最為突出。

亞洲的藝術市場很自然受到歐美藝術市場影響，而亞洲當代藝術家更一度活躍於國際藝術舞臺，贏得觀眾的賞識及重視，更在博覽會及市場上獲得一定的地位。例如日本的村上隆 (Takashi Murakami)、韓國的李禹煥 (Lee U-fan)、中國大陸的方力鈞 (Fang Lijun)、張曉剛 (Zhang Xiaogang) 及近期創交易紀錄的蔡國強作品等。這些現象都反映隨著金融發展，外國及亞洲本土對當代藝術的重視和關注有所提升。不過，這情況對亞洲當代藝術發展有一定影響。與此同時，亞洲各城市彷彿為了鞏固本土的國際文化地位而相繼舉辦雙年展，以致在這些大型展覽中常常會遇見很多相同的藝術家參展。

過往，藝術家會用一段時間為展覽創作一系列的藝術品，但現在部份的藝術家工作室都可能不會存放很多藝術作品。新一代藝術家較難累積作品體系 (Body of work) 剛完成的作品都會從工作室即時送往展覽場地或畫廊，藝術家很難於短時

間內應付各大型藝術雙年展、藝術博覽會及藝術市場的需要，加上這些藝術家都較年輕，因此他們的創作意念未能進一步建立，作品水準亦稍欠穩定。在各大藝術博覽會上，藝術家反復推出相似的作品，甚至多次展出同一件藝術品。為了應付市場的需求，藝術家未能獲得進一步發展創作的機會，就很快耗盡自己的意念和創意 (exhaust)。不過從正面看，這也可說能讓藝術品更快、更直接與觀眾或外界交流。

可是，由於全球整體的藝術氣候掀起熱潮，所以亞洲各地的畫廊和藝術空間都明顯地增加，也愈益熱鬧。同時，藝術家的展出機會和發展空間增加，藝術家的態度因而更見積極。此外，一般亞洲人亦逐漸對當代或本土藝術產生興趣，有些城市對本地的當代藝術收藏有相當熱烈的回應。這趨勢帶來了十分正面的影響，城市對藝術的興趣成為藝術發展的原動力，推動亞洲當代藝術的發展。然而，有些藝術家可能會將藝術基本價值，與藝術價格直接掛鉤，從而影響他們藝術的正常進展。不過就整體而言，城市對藝術的關注的確提升了亞洲人士對當代藝術的認識及重視，並有助於重整對當代藝術的價值觀。

亞洲各城市的取向

概括而論，亞洲不同城市對當代藝術的定位有不同的取向。當代藝術的發展蓬勃，並不表示藝術家的經濟與藝術進展的步伐一致。當代藝術的發展是否需要政府及各方面的配合？

回望亞洲的城市，各城市的藝術文化發展方向不一，各地政府對藝術文化的支持亦不盡相同。日本人一直十分喜愛藝術鑑賞和文化 (appreciate art and culture)，並支持藝術的發展。日本經歷九十年代的泡沫經濟後，一度沈寂的藝術文化於近年再度掀起熱潮：當代藝術館及畫廊紛紛凝聚了較成熟的藝術區；當代藝術家及收藏家亦頗活躍；雖然當地政府未有直接且大力支持當代藝術，但在經濟好轉的影響下，各大小私營商業機構均贊助藝術項目，使未來的藝術發展依然可觀。

至於鄰近日本的韓國，她們的藝術發展一直都較為穩定，雖然在經濟影響下沉寂了一段時間，但當地社會的各個範疇，包括政府、商業機構、收藏家及藝術院校等，都充分支持藝術，所以當地人普遍欣賞藝術及當代藝術的水平都相當高。在一般商業及公眾環境，都不難發現當代藝術品；韓國商業贊助的藝術基金展覽中心，

均展出世界級的當代藝術作品；而且韓國更是各亞洲城市中先鋒，率先舉辦國際級博覽會——光州雙年展 (Gwangju Biennale)。總括來說，這些都見證韓國對當代藝術及媒體藝術已具備較成熟的條件，一般畫廊都舉辦較高水平的國際級當代藝術展覽，從而締造韓國本土獨特的當代藝術氛圍。

世界各地近年的藝術焦點都集中於中國當代藝術，受經濟增長迅速的大環境影響，很多主要國際當代美術館、收藏家均對收藏中國當代藝術品重視及關注。還有個別人士收藏本地當代藝術品的熱潮，這熱潮激發中國主要城市的藝術氣氛。短短數年間，畫廊及藝術空間的發展速度遠遠超出想像，多個大型藝術空間陸續誕生，例如北京的大山子、上海的小蘇州河等。此外，世界各地的畫廊都相繼在中國設立分館。這個情況非常特殊，整體的氣氛由外到內都得以平行發展 (parallel development)，當地藝術家更因此得到國家政府對藝術家和藝術空間的認同，繼而鼓吹並推動文化發展。

近年來，新加坡政府極力推動藝術文化的發展，而且抱持開放態度，使整個新加坡當代藝術風貌發生戲劇性的變化 (art scene changed dramatically)，尤以去年的第一屆新加坡藝術雙年展及一系列大型藝術博覽會最為突出。很多當地藝術家所展出的作品水平都顯著提高，各種配套都反映政府對當地文化藝術的支助發揮很大的影響。

臺灣現今的當代藝術，相比十多年前推出“percent for art”的時候，已有相當顯著的發展。縱然臺灣受經濟不景影響，但整體而言亦培養了收藏本地當代藝術品的文化，而且，由於得到本地不同階層的支持，使本地當代藝術得以穩健發展。臺灣政府向來在國際文化前線都表現得非常積極，由義大利威尼斯雙年展至臺北雙年展，及至現在的亞洲雙年展，都見證她在國際及亞洲文化界所得的成就，與此同時，當地的商業機構亦十分支持藝術 (very strong support)，可見臺灣的當代藝術發展潛力。

綜觀各個城市，回望香港當代藝術發展的路向，香港與周邊城市相比，這鼓藝術大氣候似乎沒有掀起較重大及顯著的影響，本地人對當代藝術的認識及支持仍未見有所提昇。近年香港不斷發展本地藝術改進，但整個藝術風貌 (art scene)並沒有因此擴大 (expand)，當代藝術展覽只能在少數非謀利藝術空間或藝術家運作 (artist operate / run) 的空間展出，而這些場地大部份都依靠政府藝術支助生存。在香港這個高租金的市場經濟社會 (high rental market world)，商業畫廊往往只能展出較主流的藝術品，非商業性的藝術品則較難展出。如沒有政府支持，這些非謀利的小型

藝術空間實在不能生存。香港只有少數當代藝術收藏家及愛好者，一般市民根本沒有機會接觸現、當代藝術。縱然香港近年有幾個重要的前衛藝術展覽，但都難以因此培養一群固定的觀眾。這些都反映香港作為主要金融中心城市的時候，經濟增長的速度與本地文化藝術發展之間的不平衡。

近期香港受全球當代藝術熱潮，以及即將推行的大型文化項目「西九文化區」影響，部份本地商業機構開始對本地藝術產生興趣，更予以直接支助，因而帶動整體香港當代藝術的氛圍。香港政府將於十年後建成一個大型文化項目——「西九文化區」，選址於香港九龍半島西部，當中除了有多個大型劇院及表演藝術空間 (performing art space) 外，亦有一個大型的多功能視覺文化空間，暫名為「M+」。為配合該項目發展，香港政府在各方面都有一定程度的支持，但基於各種因素，至今仍未獲得理想成效 (up to now the result is not ideal)。各商業機構只是剛開始產生對支持藝術發展的興趣，倘若以香港的經濟發展條件與周邊各亞洲城市比較，香港的藝術氣候和當代藝術文化發展的情況似乎仍有進步的空間。

這情況可能源於香港推行的美術教育不足，直至最近 (until recently)，香港只有一所大學開辦藝術創作 (Fine Art Studio) 學位課程。雖然近年不少專上學院開辦了不同的美術學位課程，但相比亞洲各大城市，香港仍缺少美術學院 (fine art academy) 或同級的學府。現時大部份活躍於藝壇的香港藝術家，都是從海外修畢藝術學位回流返港的。雖然近年只有少數本地藝術家冒起，但隨著西九M+的落成，香港可能有不少相關的藝術項目陸續展開，希望此舉能有效提昇本地藝壇的活力，並進一步推動香港本地藝壇的發展，從而吸引並培養更多愛好香港藝術的群眾。

前景

隨著將來國際對中國當代藝術熱潮的退減，在缺乏主流藝術市場的催化動力下，亞洲的當代藝術發展能否獨立生存？當中固然會有個別城市不受影響 (exception)。不過，市場需求與藝術的自然發展 (natural evolvement) 間能否達致平衡？相信培育新一代藝術家及鑑賞藝術的大眾 (it is important to nurture the artists, its community) 是其中不可或缺的一環。亞洲新一代的藝術家需要務實及積極思考其創作進程 (creative progress)，以凝聚整體當代藝術風氣，使其變得更成熟及穩健 (mature and solid)。

然而，世界資訊越趨發達，全球一體化的大氣候下，威脅到各地方對本土藝術文化特色關注。當代藝術文化不可能有明顯的「國界性」。然而這些交流 (interaction) 能豐富並活化其本土藝術文化發展 (enrich & invigorate its own culture)，從而助長開創嶄新，更具承受力及續發性的本土藝術文化語言。亞洲應藉著這鼓力量成為當代藝術發展的一個重要的主流地區。不過，藝術最終的價值，在於作品的質量而不在藝術家的出身。

Contemporary Art Trends in Asia

Sabrina M. Y. FUNG

ABSTRACT

In recent years, contemporary art has been confronted with serious challenges to both its commercial value and core essence. What is particularly worth noting is that the rapid growth of global economy has considerably contributed to the uneven developments of contemporary art. This situation is exemplified by a new trend characterized by a fast growing number of individuals and institutions collecting works of Chinese contemporary art – a phenomenon which brings further attention to the contemporary art of Asia as a whole.

The phenomena mentioned above can be understood from a number of perspectives. On the positive side, this emerging trend could be a driving force for the development of contemporary art in Asia. Whereas on the negative side, it may in effect interfere with the normal development of art. But overall, these phenomena have indeed contributed to the growing public awareness and appreciation of contemporary art in Asia – a development which has positive effects on our values with regard to contemporary art.

Approaches to Contemporary Art Adopted by Various Asian Cities

Asian cities have adopted different approaches to contemporary art. It should be noted that the boom of contemporary art does not necessarily translate into the personal prosperity of artists in terms of either their financial situations or their artistic developments. Are governmental and other sources of support required for the development of contemporary art? In the presentation, I will take the development of contemporary art in Hong Kong, as well as its relationship with the local government, as an example for discussion.

Future Prospects of Contemporary Art in Asia

As enthusiasm for Chinese contemporary art gradually wanes, the overall environment for contemporary art would become more mature and rigorous. This would require that the younger-generation artists exert their unique creativity in a more practical and affirmative approach. On the other hand, due to fast dissemination of information and

increasing homogeneity and universalism as an effect of globalization, arts and culture can no longer maintain clear 'national characteristics'. In light of these situations, one may ask: can contemporary art in Asia still retain some authentic local color? And, will contemporary art in Asia develop at the same pace or in the same direction as its European and American counterparts?

〈劉燕玉 英譯，Translator (Chinese / English) : Liu,yen-yu 〉

The aspects of contemporary international arts have been changed dramatically in Asia as well as the rest areas of the world in recent years. The influence brought by the prosperous development of the global economy on the operation, trend, and the development of contemporary art is especially worthwhile for some extra attention. The tendency and economy of different Asian cities also generate diverse impacts on local cities. Hong Kong, a leading role in the financial market among Asian cities, has a great difference in its development of contemporary art and economy.

Present

In recent years, the value and essence of the contemporary art are both under impacts from several fields. With the rapid development of the global economy, the value and essence lose balance to each other. In addition, the world starts to attach more importance to the contemporary art of Mainland China, and there is more and more enthusiasm in purchasing and collecting artistic works. These phenomena spur the international concern to the contemporary art in the whole Asian area.

The international financial market fluctuated greatly in the past few years, but the market price for artistic works was not influenced. The selling record of artistic pieces reaches a new high again and again. Within these works, contemporary artistic works especially mark a new price which is 25% more than the average price in the past. Take New York City in the States as an example, there have been seven large-scale art fairs this year. The total turnover of the trading in these art fairs reaches more than 0.1 billion US dollars and this number does not include those that have been auctioned. These art fairs sometimes request artists from different galleries to display new works or those never displayed. It is obvious that these art fairs are demanding on the quality of artists' works. Newly created works will be transported to the exhibitions at once. Some famous art fairs even sell out all the artistic works that worth of being collected at the first hour of the pre-exhibition. This situation is especially applied to young artists less than 40 years old.

Asian art market is certainly under the influence of the European and American markets. Artists of Asian contemporary art once were active on the international stage or appreciated and valued by the public, usually had a certain status at exhibitions and the market. Some typical examples are Takashi Murakami from Japan, Lee U-fan from Korea, Fang Li-chun (方力鈞), Chang Hsiao-kang (張曉剛) from Mainland China as well as Tsai Kuo-Chiang (蔡國強) whose works have just mark a new record in trading. These phenomena reflect that the importance and concern on contemporary art will increase with the financial development in Asia and elsewhere. They also have certain effects on the development of Asian contemporary art. In the meantime, Asian cities, in order to consolidate their position of international culture, start to hold biennale exhibitions one after another so that most artists repeatedly attend different large exhibitions.

In the past, artists spent a period of time for creating a series of works specifically for

one exhibition. Nowadays, most artists will not have too many works kept in their studios. Artists of the new generation are hardly to establish a system for their works since they will be sent to the exhibition venues or galleries from the studio right after being finished. It is very difficult for artists to coop with the requirements from large-scale biennale exhibitions, art expositions, and artistic market. In addition, young artists could not further establish their creation concepts and thus their works are of unstable quality. They display similar works or even present same works at different exhibitions. To meet the demands of the market, artists are not able to have a chance for further creation and consume their inspirations and creativity before long. Yet, from the opposite point of view, this situation allows a faster and more direct interaction between artistic works and the public.

Due to the global fever on art, there is an obvious increase in the number of galleries and artistic spaces around Asian area. This increase results in prosperity. In the meantime, artists have more opportunities to display and develop their works. They have a relatively positive attitude. Furthermore, general Asians are gradually interested in contemporary or local art. Some cities also show enthusiasm in collecting local and contemporary artistic works. This trend brings a positive influence. The interest in art of these cities motivates the development of Asian contemporary art. Some artists, however, may directly link up the essential value with the price of works. This concept affects the normal progress of their recognition to art. All in all, the concern of the cities over art certainly elevates the understanding and respect of Asians to contemporary art and further assists to reshape the values on contemporary art.

Orientation of Asian Cities

Generally speaking, Asian cities have dissimilar orientations for the contemporary art. The prosperity of contemporary art cannot be identical with the economic and artistic development of an artist. Does the development of contemporary art require the coordination from the government or from any other fields?

The cultural and artistic developments of Asian cities are varied from each other. Local governments also have different levels of supports. Japanese have been always fond of artistic appraisal and culture and largely support the development of art. After the economic bubble in the 90s, the artistic culture that has been muted for a while upsurges in Japan again. Contemporary art museums and galleries turn to be well-developed artistic areas. Contemporary artists and collectors are quite active as well. Even though local government does not directly exert great efforts in assisting contemporary art, with the economic upturn, private business organizations all sponsor artistic activities and this guarantees a significant future for the development of art in Japan.

Considering Japan's neighbor country, Korea, it is always with a stable artistic development. Even though it has been quite for a while under the influence of the economic recession, different fields of the Korean society including government,

commercial organizations, collectors and artistic schools are fully supportive to art. As a result, the average standard of local people in appreciating art is comparatively high. It is common to find out contemporary art pieces in general commercial areas or public spaces. World-known contemporary art works are also displayed in fine art fund exhibition centers under the sponsorship of Korean business industries. Korea is also a pioneer among those Asian cities for holding international expositions, "Gwangju Biennale". To summarize, all these achievements prove that Korea is equipped with mature conditions for contemporary art and media art. In addition, even common galleries are able to organize high-standard and international contemporary art exhibitions and create a unique contemporary context within Korea thus.

In recent years, the global attention focuses on the Chinese contemporary art which has been affected by the rapid economic growth. Many main international contemporary art museums and collectors show great concern and emphasis on Chinese contemporary art pieces. In a few years, the development of galleries and artistic spaces is beyond our imagination. Quite a few large artistic spaces have continuously been built up. Dashanzi Art District at Beijing and the Shzhou Creek are in Shanghai are the best examples. Furthermore, galleries around the world start to set up branches in China one after another. This special phenomenon indicates that the internal and external artistic atmospheres in China are developed with parallel progresses. More recognition to local artists from the national government and those newly built artistic spaces spurs the agitation and promotion of the cultural development.

Regarding Singapore in recent years, the Singaporean government has given fresh impetus to the artistic and cultural development with an open attitude. This generates a dramatic change on the features and style of Singapore's contemporary art. The first Singapore Biennale held last year and a series of large-scale art expositions are especially notable. Works from many local artists are obviously of higher standards. Various supportive systems and measures represent the assistance from the government to local art activities.

Taiwan's contemporary art has made significant progress comparing with the debut of "percent for art" more than a decade ago. Although Taiwan is under the impact of economic depression, the culture of collecting local artistic works has still been cultivated overall. With the support from different levels in Taiwan, Taiwanese contemporary art is able to progress steadily. Taiwan government has always performed aggressively at the international cultural frontline. From Venice Biennial to Taipei Biennial, or even to the present Asian Art Biennial, Taiwan's achievements on the international stage and in the Asian cultural fields are obvious to all. In the meantime, local commercial institutions are also supportive to art. The developing potential of Taiwanese contemporary art can be much expected.

To have an overview of Asian cities, it appears Hong Kong has not been disturbed by the turbulence of this artistic context or has any remarkable effects comparing with its

neighbor cities. The understanding and knowledge on contemporary art of Hong Kong people are not being raised. In recent years, Hong Kong has been keeping on developing and reforming local art, but its artistic style has not been expanded or extended. The exhibition spaces for contemporary works are mostly limited to a very few non-commercial artistic centers or studios where artists work. These venues are mainly supported by government's art foundations. In a market-economy oriented society with a high rental as Hong Kong, commercial galleries usually can only afford to display main-stream works. Non-profit art pieces are hardly displayed. Being without the governmental support will endanger the existence of these non-commercial and small galleries. Only a small number of collectors or enthusiasts of contemporary art are in Hong Kong. Ordinary residents do not even have any opportunities to contact modern or contemporary art. Even though there are several important avant-garde exhibitions take place in Hong Kong, they barely cultivate a certain group of audience. These phenomena reflect that as a major financial center, Hong Kong still suffers from the developmental unbalance between economy and local culture and art.

Under the influence of the global trend of contemporary art and the coming large-scale cultural construction, "West Kowloon Cultural District", some Hong Kong commercial organizations start to be interested in local art and even offer direct support to stir the artistic atmosphere around Hong Kong. The splendid cultural construction, "West Kowloon Cultural District", is located in the western area of the Kowloon peninsula and will be finished by Hong Kong government in a decade. Apart from being equipped with many large theaters and spaces for performance, this district is also with a multi-functionally visual and culture space that temporarily named, "M+". To match up the development of this district, Hong Kong government also offers a certain level of assistance. Unfortunately, due to some factors, not any outstanding outcome has shown out. The interest toward art from commercial organizations is still at its initial stage. With the current economic conditions, the artistic climate and the development of contemporary art in Hong Kong still have space for progressing comparing with cities around.

The foresaid situation perhaps is due to the insufficient artistic education in Hong Kong. Not until recently, does only one university in Hong Kong launch a curriculum for artistic creation. Even if several colleges have launched various curriculums for art degree, Hong Kong still lacks of artistic colleges or any other art academic institutions of the same level. At present, most Hong Kong artists, who are active in the art field, are returning to Hong Kong from overseas. Lately, only a few local artists come to the fore. With the completion of "West Kowloon Cultural District", there may be many artistic programs held one by one. These activities are expected to effectively enhance the vitality of local art field and further promote the development of local art and appeal more audience that is fond of Hong Kong Art.

FUTURE

With the fadeaway of the fever over Chinese contemporary art and the lack of the motivation and catalysis from the main-stream art market, can Asian contemporary art still be able to survive independently? Some cities definitely are beyond the influence. However, can the market demands and the natural development of art find a balance? We believe to achieve that, cultivating the new generation of artists and the public that understand appraising art is a critical factor. Asian artists of the new generation must be more practical and actively ponder over their creation progress to generate an overall and consistence atmosphere. This will also make them themselves more mature and sound.

The information boom and the globalization, however, threat our concerns on features of local art and culture. There is not any definite "natural boundary" existing in the contemporary art. These interactions of art can enrich and vitalize the development of local art and culture and then fertilize the creation of a brand new and more endurable and sustaining language of art and culture. By this powerful trend, Asia will become an important main-stream area for the development of contemporary art. Nevertheless, the ultimate value of art lies in the quality of the works instead of in the origin of artists.

〈 林珞帆 英譯，Translator (Chinese / English) : Lin,Luo-fan 〉

「內用還是外帶？」：以全球藝術界為對象的景觀生產

柴坦尼亞·桑布拉尼

【摘要】

本論文以本屆亞洲雙年展主題「呷飽未？」為線索，提出一個在餐廳或速食店常見的問題：「內用還是外帶？」本文將在商業的脈絡探討這問題；相對之下，蔡昭儀將「呷飽未？」則是放在「待客之道」的層次討論，視「呷飽未？」這個問題為亞洲文化的共通特質，並藉此預設了某種共同的社群感，或至少是期望某種文化社群能夠突破全球化市場的重圍，而獲得生存延續。

本文以印度當代藝術家作品為例進行討論。這些藝術家成長於流動性愈來愈高的全球性操作與交換體系；在這體系裡，有關血統、族群、公民等等既定認知皆因遷移、客居，以及人們對於種種出頭的機會具有更強的掌握力等因素而漸趨模糊。這種現象誠然反映了一個尚未成熟（指的是像行為受體內荷爾蒙支配的過動青少年一般躁進）的當代藝術市場中，前所未見的情況；而另一方面，這些藝術家也開始對遠遠超出老前輩們所能想像的許多可能性進行實驗。在印度，越來越多藝術家針對與其過去專修領域大相異趣的媒材進行實驗，創造出具畫藝特質的錄影作品、以音樂演奏展現的雕塑、混雜了數位影像的繪畫，以及在各個領域都被廣泛嘗試的種種足以挑戰既定領域界線的跨媒材裝置等等。這些跨領域、跨媒材創作並非憑空而降，而是當代視覺藝術品市場轉變的產物；可想而知的是，這個轉變中的當代藝術市場，其生產、分布與消費在在皆以跨國規模進行著。我們可以強烈地感受到，許多工人的勞力血汗在藝術作用之下，被賦予了新的價值，成為吸引廣大而分歧的國內外閱聽人的藝術品。在印度，「出口藝術」這現象已經明顯成為趨勢；我們可以看到，具有專業技能的各行各業技師——從鐵匠、水電工再到電腦程式設計師——都在創作獨特的「美術」作品。

重要的是，在諸多國際場合中展出的藝術作品中，有許多轉譯自深植印度文化想像中的文字、影像與線索的符碼。這些作品完全不打算被納進某種天衣無縫、流暢，終究卻是虛假的「國際當代藝術」概念裡。觀者必須致力於破解這些符碼，以了解其背後的訊息，以及這些影像的操作脈絡。這樣一來便出現了某種弔詭：這些印度藝術家和其他同輩亞洲藝術家一樣，在創作過程中往往必須處理龐大的歷史語彙與文獻。而這些文獻經常來自國境之外，成為後殖民多元與雜種文化傳統的具體

例證。但另一方面，當這些藝術家將作品展示於國際舞臺時，那些符碼又經常被視而不見，或者需要策展論述上的進一步說明才能被理解。期望作品自動展現其複雜性的觀者往往因此飽受挫折。然而正是這種充滿了文化符碼的特質，使這些印度藝術家作品在國際間廣受矚目，因為這種特質使作品得以代表某種文化真蹟、某種如假包換的印度經驗。因此，我們可將之理解為從某種獨特的印度觀點所傳達的世界觀。

本論文以本屆亞洲雙年展主題「呷飽未？」為線索，提出一個在餐廳或速食店常見的問題：「內用還是外帶？」本文將在商業脈絡探討這問題；相對之下，亞洲雙年展策展人蔡昭儀則將「呷飽未？」放在「待客之道」的層次討論，視「呷飽未？」這個問題為亞洲文化的共通特質，並藉此預設了某種共同的社群感，或至少是期望某種文化社群能夠突破全球化市場的重圍，而獲得生存延續。我企圖藉由「內用還是外帶？」這個問題來討論有關「當代藝術如何生成？」「對象是誰？」以及「在當前能見度、機會、觀眾理解度與財源皆大為提昇的情形下，當代藝術如何跨越在地與全球之間的藩籬？」等等棘手的問題。

當代藝術及其衝突頻仍的歷史

在全球性的金融、資訊、娛樂與生活型態的席捲之下，當代藝術無可避免地走上一個新舊交替的時刻。在這情形下，生產、傳播以及消費當代藝術的機制將不再和浪漫的藝術家印象——孤獨地蝸居在畫室裡，其作品只有少數內行的鑑賞家能夠品味，而且可能必須等到藝術家餓死了才會被發掘賞識——緊緊相連。反而藝術越來越可能被賦予某種和時裝、設計或美食沒什麼不同的特定商品附加價值，而變成與人、地區與地區、甚至國與國之間的交易工具。我想指出的是，這種將藝術家定調為「與社會格格不入的獨行俠」，或者「高瞻遠矚的奇才」的特殊藝術史，是僅止於歐洲後文藝復興藝術的特定歷史軌跡中才可能發生，絕無僅有的例子。而這種思維也僅透過現代主義在西歐與北美，以及某些在殖民現代化過程中受到這些歐美文化深刻影響的亞洲、拉丁美洲、非洲等文化得到短暫的發揚。

在這裡我所關切的是印度當代藝術的政治經濟學，以及它與國際展覽的消費傳播機制間的關係。至今長達十五年來，我目睹了來自亞洲國家的當代藝術在國際展覽與出版界能見度逐漸升高。我們早已超越了過去那種亞洲當代藝術只要能夠出現在國際場合，這本身就已經值得稱頌的階段；持續為此沾沾自喜至多只會被視為天真，最糟的是還可能變成一種混淆視聽或高傲的態度。「混淆視聽」是因為這使得我們依舊不敢質問「為何」這些年來出現了越來越多的地區間跨文化交流，以及這些交流是「如何」進行的等等問題。而倘若接受先前邊緣化地區的當代創意本身就已算一種美德，那麼不論這種姿態如何被「多元文化」或「多元化」的語彙包裝，我們都可能再度陷入某種「東方主義」的變形，膚淺而毫無批判意識地視這些地區的藝術為充滿異國情調的景觀。為這種多元性得意洋洋而毫無批判意識正是（對先

前邊緣化地區藝術)「異國情調化」的兇手；這種態度隱含了一種高傲態度，因為它將來自這些地區的藝術與藝術家貶抑為來自陌生而可愛的地方，「弱不禁風」而「幼稚」的「奇珍異俗」。

因而，我在此要針對我剛才所提到的有關藝術的「自主性」和「贊助」問題提出幾項論點。第一，在大多數文化裡，藝術生產和金錢贊助的關係總是一變再變；而這贊助關係不僅包含了經濟層面，也同時包含了社會眼光和美學合法性的問題。當然，當藝術所生產的成品可被移動而且可成為商品時，這種關係就會更引人注目。我的第二個論點是，藝術家一直既在贊助者所提供的種種可能性之中從事藝術創作，卻也同時朝著抗拒這些可能性的方向進行；這本身並不是件壞事。這種協商已成了「物件導向」藝術創作的特色，而且可以說是晚近的某些企圖脫離商品化藝術創作的「定點藝術」或「新媒體藝術」實驗的特色。我的第三個論點是，面對著亞洲當代藝術在國際間的能見度以及商機都大幅成長的情形時，我們有必要繼續將這種狀況放置在適當的歷史脈絡來檢視。這樣作不只是為了要了解當今這種常規的起源，也同時要爬梳其作為一種社會媒介的意義、潛力，以及限制。第四點，第一次世界大戰前後的現代主義典範再也無法用來解釋歐美地區以外的藝術史，特別是這些地區的二十世紀和當前狀況。在此我特別點名的對象是美國紐約現代藝術館的藝術系譜；它被視為在一切快速地廢棄過時與壓抑之中的進步表率，甚至建立了一套只限定於某一狹小時空脈絡裡，由一群反主流之道而行的隱居奇才所建構，單一目的論式的現代主義大論述。正如約翰·克拉克對於早期日本現代主義的觀察：「日本前衛藝術不只是『日本的』；它也形成一道和歐洲現代主義本身相互交流的歷史軌跡…日本藝術家在當時即使和一些歐洲小國、大洋洲各島國以及拉美藝術家一樣不受主流藝術史—也就是以畢卡索、康丁斯基或蒙德里安為創新者代表人物的藝術史—重視，依然積極參與了許多藝術運動…」¹ 我在此必須特別強調，在試圖建構一套可藉以理解光譜上各異其趣的當代文化展現的批評與策展架構時，不同等級的藝術史方法論和更細緻的語彙使用是必要的。²

1 John Clark, "Introduction," in Jackie Menzies, ed., *Modern Boy Modern Girl: Modernity in Japanese Art 1910–1935*, Sydney: Art Gallery of New South Wales, 1998, p. 21.

2 是否需要如此大眾化的架構，以及是否的確可以有某種本質上單一的架構，皆是假設性問題。因為如果我們視「多元性」或「差異」為公開認定的目標，那麼要求調整既有歷史架構以便於釋出一些空間給所謂的「他者」也很可能有在同一個全稱式、概括全體的典範之下，吸收各種不同的歷史並提出光譜上各不相同的「大論述」的危險。這將一直是個開放的問題，而且是個絕對需要進一步討論與辯論的問題。

亞洲當代藝術在非亞洲場合能見度大幅提昇，是1990年代初期的事；然而其根源可溯及數代前在地緣政治與人口上的轉變。³ 這並不表示在1990年之前亞洲當代藝術並沒有這種國際能見度。以印度為例，至少從1960年代中期起，除了哈瓦那藝術節（古巴）、聖保羅藝術節（巴西）與卡賽爾文件展（德國）等大型藝術活動之外，的確有好幾位印度藝術家在英國、美國、歐洲參加一次性個展或聯展的前例。此外還有好幾項由國家官方贊助，以「加強文化聯繫」為名所舉辦的海外巡迴展，將為數不少的印度藝術作品送到國外展覽。

藝術機會與藝術欣賞者在1990年之後的蓬勃成長，和在此之前數十年大致上由（印度）國家官方主導的展覽最大的區隔來自藝術創作與展出政治學上的整體改變。這種轉變不僅發生在「內用」藝術市場發展的政治情形，也同樣出現在「外帶」範疇，在國際間不停變動的機構優先考慮與意識形態偏好裡。不可否認，隨著地緣政治與經濟狀況的改變，1990年後的蓬勃發展在藝術家與其創作被特別以「亞洲」或「印度」或「中國」藝術品牌來行銷的情形下，的確有某種程度的「品牌包裝」成份。這些客觀情勢的改變至少有一部分源自後冷戰時期日益升高的單極化、後共產社會的全球市場，以及商品化對於精確品牌設定和刻板印象化，以便於消費者使用和控制的嚴格要求。在亞洲藝文作品在包括澳洲、美國、英國等國家的國際社會打開空間的過程中，當然移民和商業貿易也扮演了要角。從這些國家的公共政策層面而言，舉辦亞洲當代藝術展覽是很合理的作法；甚至這種展覽可以為這些國家建立起「多元文化」形象，並且重申其「跨文化商業行為仲裁者」的地位。

在1993年在澳洲布里斯班的昆士蘭藝廊舉辦的第一屆亞太三年展上，艾頻南·波咸南達對這股「亞洲熱」提出了另一種解釋。波咸南達將這股風行於國際間的亞洲藝術熱潮放進歐美政經危機的脈絡檢視。他的論點是，正當種族主義、東歐共產集團瓦解及規模不一的種族屠殺造成國際間衝突頻仍之際，「亞洲」或者「東方主義」的概念提供我們成功、和平、異國風情以及逃避現實的管道，因而受到熱情

3 我的意思是，這是一個在性質上和先前參加國際性展覽的「亞洲」藝術所不同的，不相干的現象。我想到的例子是高知名度的國際性展覽，例如澳洲布里斯班的昆士蘭藝廊所舉辦的「亞太三年展」（1993年起舉辦）、雪梨新南威爾斯藝廊舉辦的「印度之歌」（1993年）、雪梨當代美術館的「流行文化中的毛主席：後1989的中國」（1993年）、紐約亞洲藝術社的「亞洲當代藝術：傳統—張力」（1996年）與紐約古根漢博物館的「1945年後的日本藝術：朝天高喊」（1994-5年）等。

的歡迎。⁴ 很明顯地，這裡所強調的重點是，這種亞洲想像實際上是從現實世界抽離出來的虛構想像，而它所對應的現實卻像新世紀流行靈修、熱鬧繽紛的科技大都會，以及兼具歷史感和天然美景的異國觀光景點一樣令人目不暇給，因為經濟蓬勃成長的表象（當然有些亞洲國家似乎早在1990年代後期的環境與經濟危機之前，就已註定將邁向光明的未來）所掩飾的事實，是當代實無太多足以激發這種「成功」或「和平」等感受的現實基礎。流行論述對於亞洲的迷戀依然是建立在由「恐懼」與「慾望」交互影響下所產生和散播的迷人想像；而且這種情形並不限定於非亞洲觀者。奠基於以「和平」或「靈修」之類的「文化本質」所衍生的虛構想像，以及種種根深蒂固的「自我東方主義」持續地在亞洲國家之中成為中產消費階級的共同信念。

再回到印度的脈絡，過去十五年來，印度的部分國營藝文機構對於將印度藝術推廣到國際間展覽的態度也有長足改變。1980年代的印度藝術節早已展出了包括同志藝術家布潘·卡哈爾以「非主流性傾向」為主題的作品，或者古拉末哈米·錫克以「多元綜合視野的印度文化」為主題的作品，然而今日我們卻很難想像這種盛況。國家與主流媒體的相關機制可說完全放棄了積極正向地介入當代藝術的可能性；而「文化純淨派」的捍衛者霸佔社會空間的姿態則益發激烈猖狂。當然這種轉變的原因相當多且複雜；我認為這和印度社會逐漸悖離了當年印度獨立建國之初，那些與建國理想密不可分的社會正義與平等價值有著重要的關係。國家債務日益高漲，以及幾個國營企業在缺乏某種程度的財政規範下進行現代化革新的壓力，導致印度在1990年初期貿然加入由國際貨幣基金組織和世界貿易組織背書的「自由化」。尤有甚者，就在印度加入全球化行列的時刻，適逢印度教基本教義派勢力在地方與全國性政壇的崛起。社會不安與不平等益發嚴重，使印度教右派力量獲得急著想將其苦難怪罪給「它者」——特別是宗教弱勢——的都會中產階級廣大支持。⁵

這樣的政治發展在視覺藝術上引發了相當有趣的反彈。一方面，1980年代後期開始蓬勃發展，並在過去十年來達到高峰的藝術市場為藝術家造就了前所未見的諸

4 Apinan Poshyananda, "The Future: Post-Cold War, Postmodernism, Postmarginalia (Playing with Slippery Lubricants)" in Caroline Turner, ed., *Tradition and Change: Contemporary Art of Asia and the Pacific*, Brisbane, University of Queensland Press, 1993, p. 4.

5 已有諸多研究對此問題提出思考：可以特別參考 C. T. Kurien, *Global Capitalism and the Indian Economy*, New Delhi, Orient Longman, 1994. 與宗教基本教義派崛起相關的文獻，可參考 Tapan Basu, et. al., *Khaki Shorts and Saffron Flags: a critique of the Hindu Right*, New Delhi, Orient Longman, 1993.

多機會。好幾位現代主義世代的印度畫家已然成為傑出名人，因為都會菁英在獲得自信與流動性資產後，開始將這些人的作品當作市場投資炒作的對象。同樣地，導致1992年12月6日位於阿踰陀的巴布瑞清真寺遭到印度教暴徒摧毀，以及這樁事件後續引發的諸多暴力行為，也使藝術家社群義不容辭地公開譴責基本教義派對印度文化與認同的扭曲。

同樣也是從1990年代的頭幾年起，一些藉藝術作政治表態的藝術家們的作品中開始在創作素材或媒材上出現重大轉變。這些藝術家所學習和從事的大多是在主流藝術項目的創作，像是繪畫、雕塑、版畫等等。這些藝術家之中，其中一位是維凡·桑達蘭（1943年生）。從1991–92年起，他的創作開始從繪畫和版畫轉向立體的裝置藝術。桑達蘭作品的這種演變一開始是為了回應1991年的波灣戰爭（「機油與木炭：紙上作品數則」，1991–92年展於巴羅達、新德里、班加羅爾及瑪德拉斯），而在1992至93年間的大屠殺後，更加確立了這種新型態（「紀念會」1993年展於印度於新德里，1996年於孟買；「地圖、紀念碑與受難者」1994年展於英國倫敦）。有趣的是，他放棄繪畫，轉而投入較可能觸及更多觀眾的裝置藝術，這轉折和他在國際藝術舞臺上的曝光似乎有些關係。而且他也不是唯一的個案。曾經多次參加著名國際展和雙年展的桑達蘭將放棄油畫這件事視為在面對基本教義派主導的國族主義時，為藝術保留點基進力道所做的努力。「基本教義派的反對者一定要展現基進的意涵與形式。傳統媒材必須讓位給新媒材，而國際展覽圈也必須幫助那些被國家與市場網絡排拒在外的新作品增加能見度，甚至時而聲援這些作品。」⁶

打從二十一世紀一開始，當代印度藝術就變成了前所未見的一連串投資的場域。個別收藏家或者藝術收藏機構、市場上的投機客、商業藝廊、公立美術館、大學系以及出版社等等似乎都理解到印度當代藝術的重要性，並且對之展露出十年前不太可能想見的熱忱。商業藝廊和拍賣屋要不是在印度幾個主要城市迅速成長，就是從他們的海外據點對著新近才在藝術市場上展現商機的這塊大餅垂涎三尺。原本就已經十分活躍的國內市場（至少從1980年代初期開始）現在開始必須面臨來自各方的國際規模競爭，大致包括印度僑民、藝術經紀人以及美術館等等。有一些目前三、四十歲的青壯輩藝術家已然成為印度國內外索價昂貴的藝廊與美術館的常

6 這是桑達蘭與筆者在2002年8月4日之對談。

客。隨之而來的宣傳機會也使得這些藝術家之中其中幾位在流行媒體的報導下，成為見多識廣，時時帶著一整團助理穿梭於世界各地，執行著一個接一個的藝術計畫的次級名流。蘇波·庫普塔（1964年生）、芭蒂·克爾（1969年生）、吉地什·卡拉（1974年生）、席芭·庫普塔（1976年生）等等，這些名字目前都經常可以在「最新消息」或「他們是誰？」之類的國際名人列表上找到。蘇波·庫普塔最近對此提出了如此的評論：

我知道這是怎麼回事。感覺上，你好像漫步在和風中，卻依然擔心受怕，因為你不知道這種榮景何時會結束…成功令人恐懼，因為你不希望失去任何事物；而藝術家卻必須無畏無懼，才可能進行創作…

今天我們擁有一切，也許我們擁有的已經太多，當然比我們所能夠掌控的還多。在藝術圈裡，這意味著一切都反了。

…只不過才十年前，那時候藝術圈對印度藝術根本一無所知，而今天，至少我的感覺是，一旦我們開口說話，別人就不能不聽。⁷

印度藝術在國際間大量曝光的同時，剛好也正是印度國內開明派知識份子飽受排擠的時候。這種時間上的巧合自然是相當諷刺的。另一諷刺之處，卻被以下事實所掩蓋：國際展覽通常傾向於挑選表面上最基進，或看起來似乎最反主流的作品參展。就藝術家而言，他們在主要展覽所提出的作品似乎有越來越壯觀的傾向。藝術家經常利用國際大展所提供的機會來製作舊作的放大版，以便於在回顧時，過去的舊作可被視為他們在這些（通常在國外舉行的）大展中參展作品的小型模型或草圖。有好幾樁案例則是，在種種因素的影響下——從財務、展示空間、科技上的限制，到觀眾反應或者審查制度之類的議題等——入選國際大展的這種作品，在國內幾乎不太可能有人看到。結果，「印度」藝術在國際上越來越受矚目；弔詭的是，其中極大比例的作品在國內卻根本少有問世的機會。另外，「國際策展人」也扮演著新型態「金主兼推動者」的角色，像是接生婆一樣。當然藝術家對於這種現象也表達了某種程度的不安。桑達蘭就說，「新媒體藝術的贊助機制主要是國際策展人；然而這麼少的援助對於這種模式本身的長期發展卻是不利的。除非有藝術家要求由私人或公家機構贊助，否則這種作品未來只會發育不良。」科席克·穆何帕底

7 Subodh Gupta, Art Asia Pacific Almanac 2008, p. 182.

亞（1960年生）則補充，這種新的贊助結構也暗示著某種適合國際場合的新藝術語言的誕生；而且這種新藝術語言的對話對象則是一批代表「全球性」的聽眾。藝術家必須能夠操作這種語言，才可能引來金錢贊助與關愛眼神。但可悲的是，正是因為國際性的肯定，才使這套語言在印度國內被視為革新的代表。還有另一種受到國際藝壇認可的藝術家，他們所販賣的，正是「在地」。⁸ 有關「在地」的地位，在國際間的討論裡是相當棘手的問題。其決定因素之一是藝術家對於和他們自己所生活的環境脈動是否還有繼續互動的必要，另一則是都會對於「他者」的慾望。那爾妮·瑪拉尼（1946年生）和與她同世代的藝術家桑達蘭一樣，在1990年初從繪畫轉向其他媒材創作，而且其作品廣泛地在歐美與澳洲展覽。她發現，身為所謂「土著」藝術家，她必須一直思考什麼（作品）可以跨越國界，而什麼卻只能在「在地」被了解與接受。⁹

稍早我在討論歷史架構時建議必須發展出不同等級的歷史方法論，以及更細緻的美學語言。正如同艾拉·修哈所言，我們必須承認，主流版本的現代主義史將某種在二十世紀初大致發生在西歐的「在地」現象視為普世的標準與原型。修哈表示：

被人以高高在上的姿態稱為來自『世界其他地區』的藝術作品被想像成歐洲原創作品的劣等複製，不僅在美學上列為次等，而且發展時間上也比較晚…以現代主義為主題的主流文獻經常認為歐洲只不過是吸收「原始藝術」和不知名「民間藝術」為原料…這種觀點延續了將被殖民者形塑為只是「身體」而非「大腦」的殖民隱喻，就像殖民地一貫被當作原料，而非任何心智活動的產地。¹⁰

在1999年的一場類似亞洲論壇這樣的國際藝術研討會上。瑪莉安·帕絲特·羅西絲對國際藝術展覽的生產—傳播—消費機制提出質疑。她的建議是，這類國際大展在致力於跨文化的互動之際，應該超越以「文化」作為分類準則的思維。她建議，某些當代展覽對於所謂「超越未來」所表現的熱忱，應該要調入一些對這種未來品質的細心思量。她表示，只要「文化」一詞繼續挑起「位置」或「純正性」之

8 穆何帕底亞於202年8月7日與筆者之對談。

9 瑪拉妮於2002年8月10日與筆者之對談。

10 Ella Shohat, "Narrativizing Visual Culture: Towards a polycentric aesthetics," in Nicholas Mirzoeff, ed., *The Visual Culture Reader*, London, Routledge, 1998, p. 28.

類的棘手議題，那麼某種以「文化」當作人類互動所仰賴的基本分類法則的「未來」概念，勢必使東西方關係之間種種早已廣為人知的諷刺與不義歷久不衰。她舉出由菲律賓伊富高人（以「策展人」之角色）為十九世紀的某個萬國博覽會所製作的小型模型的例子，並特別突顯這件「正港」（因為是由伊富高人所作）手工品所面臨的兩難：這件作品可說是某種「博覽會藝術」的典範，因為伊富高文化本身並沒有模型製作的傳統。這件手工品因此算是特別為了在某種「土著文化」與「大都會消費圈」之間的過渡地帶製造跨文化接觸而作的成品。

儘管「藝術自主性」的幽靈一再被召喚，「藝術創作」與「藝術展覽」之政治經濟學還是無法彼此切割。看樣子國際策展人身兼「來自第三世界的基進藝術」之推動者、金主、評審與守門員等多重身分的情況還會持續下去。在很實際的層次上，國際社會對於亞洲藝術的興趣和大企業的全球化有著密不可分的關係。這個現象本身牽涉了更廣泛的經濟、政治與文化宰制。然而像2001年在鹿特丹舉辦的「拆卸歐洲」之類的展覽卻為質疑和批判這種宰制現象提供了絕佳的機會。套句瑪拉妮的話說，「需要被討論的正是這種弔詭。（第一世界）對第三世界文化的金錢贊助經常是出自其罪惡感；畢竟我們都知道巧克力的原料是如何取得，而最後的成品又是如何被消費的。」¹¹ 但並非所有藝術家對事情都抱持這麼悲觀的看法。桑達蘭就相信「這些機構並非全是跨國企業的延伸；實際上他們幾乎全都試圖對抗…這種宰制傾向…不論在國內或者國際間，藝術家也可以在政治上，甚至對相同的議題有積極的作為。目前在印度我們還沒到約翰·克拉克曾說的『在亞洲，基進藝術只能用來出口』的地步。」¹²

什麼屬於那裡？我們如何區別？

「族群」或「國籍」已不再是定義「印度人」的適當架構。那麼當代藝術中的「印度性格」又是由什麼組成的呢？觀眾能否期待某種一方面既讓人一眼認出是「原汁原味印度作品」，而另一方面又能被普遍認定為當代藝術的特定文化內容？也就是說，當代印度（或者中國、日本、韓國等等）藝術可能藉由操作某種妝點著

¹¹ Malani, op. cit.

¹² Sundaram, op. cit.

一些「家鄉」風味的國際藝術語言來登上國際舞臺嗎？

當代藝術何去何從的問題——也就是，它究竟屬於原產地國，並且特別是以國內觀眾為對象，或者是為了更廣大的世界而作——從來都不是互斥的。也就是說，我們無法清楚地區隔為了國內市場，或者為了出口而生產的藝術作品。就像其他商品一樣，所有的藝術現在都至少有出口的潛力。透過更強大的市場機制來操控慾望，使得區隔「在地」或「全球」經濟變得極為困難。我在此稍微離題一下：我小時候在印度，大家很習慣拿「出口品的品質」來作為「最好產品」的代名詞，而且大多數時候，這些所謂具有「出口品品質」的貨品在國內市場是非常難得一見的。比較晚近的這幾年，我們看到某些亞洲國家成立了專門生產出口品的經濟特區。這種現象更加強化了國家和跨國資本慾望之間的連結。

衆所周知，「亞洲」和「亞洲的」這兩者都是既不明確也不固定的範疇。特別是有時面對著被描述為「亞洲」的種種令人困惑的人、事、物時，「亞洲的」這個字眼就更顯得徹底的含混不清了。尤有甚者，在面對這如此的多樣性之際卻還繼續使用這個字眼，往往有本質論的危險，因為我們可能最後要不是把各種多樣性全部用某個單一架構套在一起，就是開心地繼續使用「亞洲的」這個概稱來指涉亞洲大陸的某個部分。最近在首爾舉行的一個研討會上，我就親眼目睹他們預設亞洲是由中國、日本與韓國——不論是各自獨立的國家或是合在一起統稱——三國所組成，而這幾個國家的當代藝術現況就足以用來概括「亞洲當代藝術」。在世界上的其他地區，也顯然有著不同定義的「亞洲性」。最明顯的是在擁有廣大南亞族裔的英國，「亞洲的」指的是來自印度半島的人或事物。即使冒著一再自我重複的危險，我們還是必須持續探討「亞洲」作為某種概念範疇的本質。

我提出這個論點，實際上是有特殊個人理由的。從這場亞洲雙年展或亞洲論壇所提出的「亞洲認同」或「亞洲藝術」相關論述裡，我們還能認出某一可作為經濟範疇的地方嗎？那我們要如何使用像「第三世界藝術」或「第三世界認同」這類在二十世紀後半段，對好幾個亞洲或拉丁美洲脈絡具有重大意義的字眼呢？這些字眼在今天似乎已經不流行了，彷彿將世界區分成三大類——才因此有了「第三世界」這名稱——這件事隨著東歐共產集團的瓦解，就這麼奇蹟般地消失了。在我們這個紛爭擾攘的時代，從地理位置的層次來談「亞洲」似乎方便得多。為甚麼會這樣呢？在我自己的學術背景裡，當代人文論述比較偏向政治經濟學思考。我的看法是，我們有時候過早放棄奠基於政治經濟學思考的文化理解，而採用地區主義，或者艾亞·阿瑪德所稱的「文化主義意識形態」…不僅將文化視為社會實踐的一部分，

也將其當作最終的決定因素。」對阿瑪德而言，

在我們這個時代的意識形態生產裡，最大的諷刺之一便是正當資本主義廣泛入侵的不僅是經濟範疇，也包括文化生產範疇之際…我們卻目睹了一種由西方知名學者大加鼓吹的某種將決定場域從政治經濟領域移向文化領域的意識型態崛起。¹³

另一項常見的觀察是，「亞洲」是個從非亞洲地區建構而來的概念。我們對亞洲當代藝術所抱持的諸多恐懼實則是澳洲、美國、歐洲站在制高點上衍生出來的。亞洲一直是「非亞洲」地區在文化接觸與誤解中所想像出來的概念，而且這情形可能現在比以往更加明顯。我們能夠在澳洲談論亞洲藝術這事實，正是全球化之類的經濟過程在文化交流中扮演了重要角色的明證。雖然全球化可能自以為要移除文化藩籬，並且鼓勵世界各個不同地區的文化實踐與形式更徹底的混合，它也同時是一種同質化的力量，使得地方文化一姑且不論反文化一的生存益發艱難。同時，全球化也在大都會地區的消費機制裡，對各種所謂「如假包換」的地方或族群文化形式加入了經濟附加價值。

這種「正港」民族風味的優勢也可能暗示著全球化內部異質性的潛力，但這種異質化依然只是種假象，因為各種文化形式——不管是美食、語言、設計或是當代藝術——只有在其被細緻地融入市場與消費機制，才得以保證其生存。把阿瑪德的論點推得更遠，可以說文化主義（對於這種異質性幻想）的大肆慶祝，包括縱情於某種充滿著過去的無知與沾沾自喜的狂歡景觀之中；這意味著對於將異議本身以展覽加以巧妙包裝的持續權力操作缺乏警覺。

藝術家在這多重決定的意義生產網路裡所扮演的角色一直在騙徒、巫醫，以及見證人、神父兩造之間擺動。這點似乎可從許多當代藝術家完全以口是心非與不斷嘲諷的姿態創作中得到反映。某些作品大玩假冒遊戲，將自己假扮成思想或社群的代表；其他的則把夢想寄託在某種足以轉變一生的行動上（而這種轉變很明顯地根本不可能發生）。有時候，他們企圖認真扮演「見證人」角色，像班雅明筆下的「歷史天使」般具有某種神秘的超人視力可以看透歷史的層層面紗。也正是這種假冒、不切實際、閃躲的眼力讓藝術家扮演起見證人和治療者的角色，或者是藉由謊

13 Aijaz Ahmad, "Globalization and Culture," On Communalism and Globalization: Offensives of the Far Right, New Delhi, Three Essays Press, 2002, pp. 95–96.

言和幽默說出真理的傻瓜。¹⁴

在全球博覽會的操作模式下，當代藝術——特別是當它來自非西方脈絡時——不可避免地必須冒著被表現成某種景觀的危險。這種壯麗景觀的魅力，正是國際社會擁抱這些來自第一世界文化生產與消費圈相對陌生的地區的藝術的主要原因。策展專案無可避免地牽涉了各個不同文化脈絡之間的協調、重組與轉譯工作。特別在呈現於觀眾眼前的那些據稱是代表很少人了解的文化的視覺作品並沒有固定意義，其意義可在不同歷史情境的過濾之下自由被解讀的情況，更是如此。

我想提出的是，「宗教基本教義派」和「全球化」這兩股影響當代印度文化最鉅的勢力，都是在地方和慾望的情感層次操作的。宗教基本教義派的魅力是由某種以「純淨過往」的神話以及「對光明未來的渴望」為前提的失落感所餵養；它透過祈求種族、宗教、文化上的純度，企圖製造並強化某種狹隘偏執的國家歷史版本。這種慾望的扭曲表現出來的，便是尋求用來剷除異己與對異議消音的絕對權力。全球化也同樣地存活於某些人對其位置與限制感受深刻的狀況下，特別在第三世界猶然。消費文化光鮮亮麗的畫面大幅放送的結果，益發激化某種普遍存在於後殖民社會的被剝奪感，而全球化也報以繁榮發達的承諾，來補償過去因低度開發而致的限制。

1990年代初期，特殊的政治與經濟狀況同時出現於印度。隨著1991年「新經濟政策」的啟動，民族國家開始卸除「類社會主義模式」中的規範者角色。投資機會以前所未見的規模對國內外的私有資本開放。跨國利益團體迅速將眼光對準了印度消費市場，而亟思更上層樓的都會布爾喬亞也開始能夠買到那種建立在消費和名牌之上的新生活型態。這些轉變在過去十年間對公共視覺造成極大的影響，特別是流行視覺文化對此的感受最為強烈：從印度最龐大的電影工業——也就是寶萊塢——製片的某種新型態的油腔滑調，到廣告、電視，乃至於年輕都會專業階級所偏好的外形皆然。¹⁵

14 在此我想到的是一群各式各樣的藝術創作，包括某些在本文提及的藝術家（例如馬達那哈里，席芭·庫普塔，薩曼特，普什帕馬拉，與蘇波·庫普塔等），以及在他處相當活躍的藝術家（莫里穆拉，亞爾斯瑪，克里斯坦多，以及波坦斯基等）的作品。

15 在此，我用「寶萊塢」一詞代表印度電影工業從1990年代起延續到最近十年間的「後自由化」轉變。

就像亞洲其他地區一樣，印度也有一群為數眾多的成功藝術家生長於流動性愈來愈高的全球性操作與交換體系；在這體系裡，有關血統、族群、國籍等等既定認知皆因遷移、客居，以及人們對於種種出頭的機會具有更強的掌握力等因素而漸趨模糊。這種現象誠然反映了一個才剛剛「轉大人」（指的是像行為受體內荷爾蒙支配的過動青少年一般躁進）的當代藝術市場中，前所未見的情況；而另一方面，這些藝術家也開始對遠遠超出老前輩們所能想像的許多可能性進行實驗。在印度，越來越多藝術家針對與其過去專修領域大相異趣的媒材進行實驗，創造出具畫藝特質的錄影作品、以音樂演奏展現的雕塑、混雜了數位影像的繪畫，以及在各個領域都被廣泛嘗試的種種足以挑戰既定領域界線的跨媒材裝置等等，不一而足。這些跨領域、跨媒材創作並非憑空而降，而是當代視覺藝術品市場轉變的產物；可想而知的是，這個轉變中的當代藝術市場，其生產、分布與消費在在皆以跨國規模進行著。我們可以強烈地感受到，許多工人的勞力血汗，透過藝術家兼企業家之類的代理人，被賦予了新的價值，成為吸引廣大而分歧的國內外閱聽人的藝術品。在印度，「出口藝術」這現象已經明顯成為趨勢；我們可以看到，具有專業技能的各行各業技師——從鐵匠、水電工再到電腦程式設計師——整編成隊，創作出獨特的「藝術品」。

並不很久以前，也曾經出現過一種在印度藝術家之中非常罕見的新型態創作企圖。將之放入本文脈絡，我們可以考慮兩項事實：第一，二十世紀的印度在現代主義實驗方面留下了非常鮮明的歷史軌跡；各種不同風格和政治主張的藝術家嘗試以高瞻遠矚的先知身分，在個人使命感激勵之下從事藝術創作。相對之下，晚近的這種動輒牽涉一整個十人以上的專業團隊，在藝術家或設計師的指揮下進行創作的模式，其歷史較短，只有十來年左右。這項事實經常為充斥國際舞臺的超大規模，野心勃勃的創作所隱匿，或者被習以為常。第二，橫跨亞洲、歐洲、澳洲和北美各地的國家美術館和商業藝廊皆認為，展示來自在經濟與科技成長方面皆迅速地鞏固其龍頭地位的國家的當代藝術作品，這不僅在經濟上有利可圖，同時在意識形態上也是很值得作的。

目前很流行從「（經濟）成長」、「資訊科技熱潮」、「科技成就」、「高學歷與出人頭地的中產階級在提供服務與消費上的卓越能力」等等角度來談論印度。就這幾方面而言，在未來幾年印度勢必和中國勢均力敵，並且和中國共同成為「亞洲巨人」，甚至可能決定二十一世紀的發展方向。然而，這種樂觀的看法卻忽視了幾個棘手的問題，例如持續加諸於女性或弱勢族群的暴力、歧視，以及赤貧、農民的自殺問題、地方性的貧民營養不良、公民社會基礎的缺乏，和不斷以等比級數擴

大的貧富差距等等。

特別重要的一點是，在諸多國際場合中展出的藝術作品中，有許多轉譯自深植印度文化想像中的文字、影像與文化線索的符碼。這些作品完全不打算被納進某種天衣無縫、流暢，終究卻是虛假的「國際當代藝術」概念裡。觀者必須致力於破解這些符碼，以了解其背後的訊息，以及這些影像的操作脈絡。這樣一來便出現了某種弔詭：這些印度藝術家和其他同輩亞洲藝術家一樣，在創作過程中往往引援用了龐大的歷史語彙與文獻。而這些文獻經常來自國境之外，成為後殖民多元與雜種文化傳統的具體例證。但另一方面，當這些藝術家將作品展示於國際舞臺時，那些符碼又經常被視而不見，或者需要策展論述上的進一步說明才能被理解。期望作品自動展現其複雜性的觀者往往因此飽受挫折。然而正是這層層交疊的文化符碼，使這些印度藝術家作品在國際間廣受矚目，因為這種特質使作品得以代表某種「文化真蹟」、某種「如假包換的印度經驗」。因此，我們可將之理解為從某種獨特的印度觀點所傳達的世界觀。

可以說這其中的弔詭就存在於以下兩種情形之間：一方面觀者既沒有足夠的耐心去了解這些似乎完全看不懂的符碼究竟要傳遞什麼訊息，另一方面，這些文化符碼又剛巧正是該作品文化特定性、獨特性與純正性等等價值的來源。這正如巴基斯坦藝術家薩里瑪·哈什米所觀察到的，

國際雙年展和藝術節將來自邊緣地區的藝術家和藝術品集結起來，創造了（文化）脈絡內部間的平臺。然而「位置」卻持續成為人們用以閱讀—或其實是誤讀—藝術的透視鏡。毫無疑問地，藝術家一開始創作藝術的衝動可能來自，並且奠基於其所處的地理位置；然而人們過度掩飾了地理脈絡的複雜性，而極少深入思考和介入這種複雜性。我們誤以為對藝術發展多重解讀的可能已然來臨；實際上我們搞錯了。「中心」依然沒變；而人們竟期待2008年將是我們摒棄自覺地包裝產地國，並且深刻地質問究竟是那些因素使人對這分類方式趨之若鶩的時刻！¹⁶

正當資本與資訊（而非次等人類）的流動以勢不可擋之姿，在全球化的邏輯下加速跨越國家、族群、宗教與語言的分際時，「歸屬」和「地理位置」的界限便錯亂了。如果當前的世界仍然留給我們一絲絲想像「歸屬」的空間，那麼這種「歸

16 Salima Hashmi, Art Asia Pacific Almanac 2008, p. 240.

屬」應該是即興的，也是偶然的。「歸屬」要不是個人或物種的生命存活問題，就是結盟的罪惡的問題。印度當代藝術創作目前正經歷著巨變：建立在金錢或知識上的投機主義，活蹦亂跳又橫衝直撞的市場，非常弔詭地在國內外和與其相反的暴力與壓迫力量互相搭配。目前，由印度藝術家所標示的邁向歸屬的道路必然是這些與其他因素的複雜互動之下的偶然。而針對我所提出的問題，「內用還是外帶？」答案似乎是，「兩者皆然！」——如果這可能的話。我會內用一些，外帶一些。我們可以津津有味地把這兩份都吃下去。而如此一來，我們加倍承受的究竟是愉悅？還是風險？

〈劉燕玉 中譯，Translator (English / Chinese) : Liu,yen-yu 〉

For Here or to Go? The Production of Spectacle for a Global Art World

Chaitanya SAMBRANI

ABSTRACT

Taking a cue from the theme of this year's Asian Art Biennale, this presentation poses a question often encountered in restaurants and fast food outlets. My question (For here or to go?) is located within the domain of commerce, as opposed to that of hospitality (Have you eaten yet?), which is construed by Tsai Chao-yi as a common feature of Asian cultures, signalling the assumption of community, or at least, the hope that ideas of community might survive in a global marketplace.

This presentation considers the work of Indian contemporary artists who belong to an increasingly mobile, global sphere of operations and exchange wherein the facts of birth, ethnicity and citizenship are continuously tempered and rendered ambiguous by those of migration, residency and access to opportunity. This is certainly a reflection of unprecedented activity in a market for contemporary art that has not only come of age (in the sense of an hyperactive, hormonally driven teenager) but has also started experimenting with a far broader menu of possibilities than that which could have been imagined a couple of decades ago. Increasingly greater numbers of artists in India are experimenting with media that are substantially different to those they were trained in, producing painterly takes on video, museological renditions of sculpture, paintings that seek to cross over into digital imagery, and pervasive practices of cross-media installation that push the boundaries of disciplinary affiliation. These crossings are not taking place in vacuum, but are attended by shifts in the market for contemporary visual art production, where we can now imagine a definitely trans-national circuit of production, dissemination and consumption. There is a powerful sense of the embodied labour of many workers being transformed through artistic agency into “value added” artefacts that speak to a range of diverse audiences within and outside national boundaries: the phenomenon of “export” art has started to emerge as a definite tendency in India, with the specialised skills of all manner of artisans—from blacksmiths and electricians to computer programmers—marshalled to create unique objects of “fine art”.

Significantly, a large number of the works presented in international locations make use of words, images and references that are deeply encoded within the Indian imagination, making no attempt to fit into a seamless, facile and ultimately false notion of international contemporary art. The viewer must make an effort to unlock these coded messages, to understand the contexts within which the images operate. Here is a paradox: like their contemporaries elsewhere in Asia, these artists are working with a storehouse of historical vocabularies and references that they can lay claim to. And these references

frequently come from locations outside the geographical boundaries of the nation, an affirmation of the post-colonial inheritance of multiplicity, plurality and hybridity. On the other hand though, in the international arena which is increasingly the sphere of operations for these artists, these codes are frequently lost, or require curatorial explanation. Visitors expecting that the work will voluntarily explain all its complexity are likely to be frustrated. Equally, it is this coded nature of the work that above all, attracts international attention, in that it represents something authentic, something that is irrevocably part of the Indian experience, and therefore, can be understood as articulating a vision of the world from a uniquely Indian point of view.

Taking a cue from the theme of this year's Asian Art Biennale, this presentation poses a question often encountered in restaurants and fast food outlets. My question (For here or to go?) is located within the domain of commerce, as opposed to that of hospitality (Have you eaten yet?), which is construed by Tsai Chao-yi as a common feature of Asian cultures, signalling the assumption of community, or at least, the hope that ideas of community might survive in a global marketplace. I intend to use the question "for here or to go?" to discuss the troublesome issues pertaining to how contemporary art is produced, for which audiences, and how it comes to cross boundaries between the local and the global with all their attendant complications of visibility, opportunity, audience comprehension and of course, financial viability.

Contemporary art and its conflicted histories

It is inevitable under a regime of global flows of finance, information, entertainment and lifestyles that contemporary art arrives at new stations of exchange. It follows that the production, dissemination and consumption of contemporary art is carried out through apparatus that are less in keeping with romantic notions of the artist in a lonely studio, whose work is appreciated by the learned connoisseur, and perhaps only after the artist has lived and died in penury. Rather, it seems more and more likely that art becomes an instrument of interpersonal, inter-regional and international trade, with the status of a specific kind of value-added commodity not unlike fashion, design, or cuisine. Let me suggest here that the particular history of art that valorised the artist as the lonely misfit or visionary genius, is an exceptional case limited in its occurrence to a specific trajectory of post-Renaissance art in Europe, with subsequent elaboration through the short-lived adventure of modernism in Western Europe and North America, and in those Asian, Latin American and African art cultures which came under their influence as an adjunct to colonial modernisation.

I am concerned here with the political economy of contemporary art in India and its relationships with the consumption-dissemination machinery of international exhibitions. We have by now witnessed about 15 years of increasing visibility for contemporary art from Asian countries in international exhibitions and publications. We have moved beyond a situation where the visibility of contemporary art from Asia in international venues is in itself remarkable, or a cause for celebration. A persistence of such celebration would be at best naïve, and at worst, obfuscatory and condescending. Obfuscatory because it would remain shy of asking important questions as to the hows and whys of increasingly endemic traffic across cultures. Again, if merely acknowledging the contemporary creativity of hitherto marginalised locations were to be a virtue in itself, we risk falling all over again into shallow, uncritical exoticisation of the Orientalist variety, however tempered by the vocabulary of multiculturalism and pluralism. Uncritical celebration of this variety would not only be guilty of exoticisation, it would imply condescension in relegating these arts and their practitioners to the status of exotic, fragile and immature entities from strange and charming places.

So, a few propositions to follow up on my earlier suggestion about autonomy and patronage in art: firstly, that in most cultures, there is a history of relationships between art production and patronage—which have financial aspects as well as those of social sanction and aesthetic legitimacy. These relationships are of course all the more marked in the case of art practices that produce transportable objects that can become objects of commerce. My second proposition is that artists have worked within as well as against the possibilities offered by patronage, and that this need not be a bad thing in itself. If anything, this negotiation has been a characteristic of object-oriented practices, and it could be argued, of more recent experiments in site-specific and new media art that seek to make a break from commodifiable artistic production. My third proposition is that in the face of phenomenal growth in the international visibility and marketability of contemporary Asian art, it is critical that we continue to situate current practice within a historical framework, not only so as to understand the genesis of this practice, but to tease out its meanings, its potentials and limitations as a social agent. Fourthly, the history of modernism in its First World incarnations no longer satisfies the need to explain non-Euroamerican histories of art, particularly 20th century and contemporary practice. I refer here most directly to the New York Museum of Modern Art genealogy constituted as a progression of rapid obsolescence and supersession, even as it establishes a singular, teleological master discourse of modernist endeavour restricted to a narrow geographical and temporal spectrum, populated by solitary geniuses working against the grain of established hierarchies. As John Clark has observed with respect to early modernism in Japan, “[T]he situation of the Japanese avant-garde...is not just ‘Japanese’ but forms a historical trajectory which runs in and out of European modernism itself...[Japanese artists] were active participants in many art movements of the time, even if, like many minor European, Australasian, and Latin American artists, they have not been privileged by history...as commanding innovator-figures on the lines of a Picasso, Kandinsky, or Mondrian.”¹ It is necessary to highlight the need for different calibrations to art historical methodology and a more nuanced vocabulary while attempting to construct critical and curatorial frameworks that can comprehend the vastly differentiated spectrum of contemporary cultural manifestations.²

The increased visibility of contemporary Asian art in non-Asian venues is a phenomenon which started during the early 1990s, and had roots in geopolitical and

1 John Clark, “Introduction,” in Jackie Menzies, ed., *Modern Boy Modern Girl: Modernity in Japanese Art 1910-1935*, Sydney: Art Gallery of New South Wales, 1998, p. 21.

2 It is a moot question whether there needs to be such a democratised framework at all, and whether there can indeed be a singular framework of this nature. For, if a reckoning with plurality and difference are our stated objectives, a call for inflecting existing historical models so as to make room for “Others” is also likely to run the risk of assimilating various histories under a universal, hold-all paradigm, raising spectres of grand narratives. This remains an open question, and one definitely in need of further debate and discussion.

demographic transformations in several advanced economies.³ This is not to say that no such visibility predates that decade. Within the Indian context for instance, there are several examples of Indian artists being represented in one-off solo and group exhibitions in the UK, USA and Europe, in addition to festivals such as the Havana and Sao Paulo biennales, Documenta in Kassel, etc., at least from the mid-1960s onwards. Add to this a number of “official” state-sponsored touring exhibitions sent overseas to “strengthen cultural ties,” and we would end up with a very considerable amount of Indian art being seen outside India.

What distinguishes the post-1990 burgeoning of opportunities and audiences from the largely state-administered exhibitions of previous decades is a quantum shift in the politics of creating and showcasing art. This shift has taken place both with “for here” developments in political circumstances and the art market, and “to go”, in changing scenarios of institutional priorities and ideological predilections internationally. There is undeniably an element of labelling involved in this post-1990 boom, with artists and practices being marketed as “Asian” or “Indian” or “Chinese” in a reflection of changing geo-political and economic scenarios. These changing scenarios stem, at least in part, from the increasing unipolarity of the post-Cold War, post-Communist global marketplace, the rules of commodification demanding a neat convention of labelling and pigeonholing for easy consumer access and control. Migration and trade have of course played a major role in creating the space for Asian cultural representation within societies such as Australia, the US and UK. Exhibiting contemporary Asian art makes good sense in terms of public policy in these countries, even as it establishes their image as multicultural states and their position as arbiters of intercultural commerce.

Apinan Poshyananda offered another explanation for this enthusiasm for Asia at the time of the first Asia-Pacific Triennial at the Queensland Art Gallery, Brisbane, in 1993. Situating this interest in Asian art and culture within an environment of economic and political crisis in Europe and America, Poshyananda suggested that, “the idea of ‘Asia’ or ‘orientalism’ providing success, peace, exotica and escapism is greeted with enthusiasm” in the face of strife caused by racism, the splintering of Eastern Europe, the collapse of Communism and spectres of ethnic cleansing.⁴ Clearly, what is at stake here is a *fictional* idea of Asia, whose abstracted real-world referents are as diverse as new age pop-

3 I am indeed suggesting that it is a discrete phenomenon, qualitatively different to previous instances in which “Asian” art was showcased internationally. I am thinking of high-profile exhibitions such as those organised by the Queensland Art Gallery, Brisbane [the *Asia Pacific Triennials*, starting in 1993], the Art Gallery of New South Wales, Sydney [*India Songs*, 1993] and the Museum of Contemporary Art, Sydney [*Mao Goes Pop: China post-1989*, 1993]; the Asia Society, New York [*Contemporary Art in Asia: Traditions/Tensions*, 1996], the Guggenheim Museum, New York [*Japanese art after 1945: scream against the sky*, 1994-95].

4 Apinan Poshyananda, “The Future: Post-Cold War, Postmodernism, Postmarginalia (Playing with Slippery Lubricants)” in Caroline Turner, ed., *Tradition and Change: Contemporary Art of Asia and the Pacific*, Brisbane: University of Queensland Press, 1993, p. 4.

spirituality, teeming techno-savvy metropolises, and the allure of exotic tourist locations with historical bounties and natural beauty. For, beneath the veneer of increasing economic prosperity (and certainly, several Asian countries seemed to be destined for glowing futures before the economic and environmental crises of the later 1990s) there is not a great deal in contemporary realities to inspire feelings either of “success” or of “peace.” The attraction of Asia in popular discourse remains very much a matter of a seductive idea created and disseminated out of an interplay of fear and desire. Nor is it necessarily limited to non-Asian audiences. Fictions based on cultural essences such as peace or spirituality continue to gain currency especially among the urban consuming classes within Asian countries along the lines of an ingrained auto-Orientalism.

To return to the Indian context, the last 15 years have also seen a shift in attitudes towards exhibiting Indian art internationally on part of Indian state-owned institutions devoted to the arts and culture. Whereas the Festivals of India in the 1980s showcased for instance, “unconventional” sexuality in the work of gay artist Bhupen Khakhar, or a plural, syncretic vision of Indian culture in the work of Gulammohammed Sheikh,⁵ it is difficult to imagine such a scenario today. Agencies of the state and the mainstream media have virtually abdicated a positive involvement with contemporary art. Increasingly violent self-proclaimed defenders of cultural purity stalk the social space instead. While the reasons for this shift are several and complex, let me suggest that they have to do with a gradual disinvestment in the project of social justice and equality which was integral to the nation-building project in independent India. Burgeoning public debt, and the pressure to modernise with a degree of fiscal discipline absent from several public sector enterprises led to the Indian economy's somewhat precipitate entry into a regime of IMF and WTO supported “liberalization” in the early 1990s. Further, this entry into a globalized world order coincided with the rise of Hindu fundamentalist forces in regional and national politics. Rising social insecurity and inequity provided the Hindu Right with a mass support base from amongst the urban middle classes who are eager to accept explanations for their plight which point the finger at “others,” especially religious minorities.⁶

These developments have had interesting repercussions in the visual arts. On the one hand, the art market boom, which started during the late 1980s and has reached

5 Khakhar's work was shown at the Centre Georges Pompidou, Paris in 1986. Sheikh's exhibition *Returning Home* took place at the same venue in 1985. Both exhibitions were part of the Festival of India organised by the Government of India. A few years earlier in 1982, as many as five substantial exhibitions of Indian art took place associated with the Festival of India in the UK, at the Tate Gallery, the Royal Academy of Arts, Museum of Modern Art, Oxford, and other venues.

6 There are a number of studies of these phenomena. In particular, see C. T. Kurien, *Global Capitalism and the Indian Economy*, New Delhi: Orient Longman, 1994. For the rise of religious fundamentalism, see Tapan Basu, et. al., *Khaki Shorts and Saffron Flags: a critique of the Hindu Right*, New Delhi: Orient Longman, 1993.

stratospheric heights in the current decade, has created unprecedented opportunities for artists. Several Indian painters of the modernist generation have become blue-chip “brand names,” the newfound confidence and liquidity of the urban elite creating a speculative investment market in their works. Equally, the violence leading up to and stemming from the demolition by Hindu mobs of the sixteenth century Babri Mosque in Ayodhya on December 6, 1992 made it incumbent on the artistic community to take a public stand against fundamentalist distortions of Indian culture and identity.

It was also in the early years of the 1990s that major shifts in materials and media started making their presence felt in the work of artists who were committed to the idea of a politically relevant art. Most of these artists had trained and practiced within mainstream art school disciplines such as painting, sculpture and printmaking. One such artist is Vivan Sundaram (b. 1943), whose work started moving from painting and printmaking into a three-dimensional installation practice in 1991-92. This transition in Sundaram's work started in response to the 1991 Gulf War (*Engine Oil and Charcoal: Works on Paper*, shown in Baroda, New Delhi, Bangalore and Madras, 1991-92) and solidified following the carnage of 1992-93 (*Memorial*, New Delhi, 1993 and Bombay, 1996, *Map, Monument, Fallen Mortal*, London, 1994). Interestingly, his move away from painting and into installation with its potentials to engage larger audiences has an apparent relationship to international exposure. Nor is his case exceptional. Sundaram, who has been represented at a large number of prestigious international exhibitions and biennales, sees the move away from oil painting as part of an effort at retaining a radical edge to art practice in the face of fundamentalist nationalism. “Opposition to fundamentalism must throw up radical intent and forms. The traditional media had to give way to new media. Then the international exhibition circuit helps to expose and engender, even support at times the new work, which the nation/market nexus rejects.”⁷

Contemporary Indian art has become the site for an unprecedented series of investments at the beginning of the twenty-first century. Individual and institutional collectors, market speculators, commercial galleries and public museums, university departments and publishing houses, all seem to have arrived at a realisation of the significance of contemporary art in India with a degree of enthusiasm that would have seemed improbable a decade ago. Commercial galleries and auction houses are either mushrooming in major Indian cities, or taking an active interest in this newly lucrative sector of the art market from their overseas locations. The already vibrant domestic market (since the early 1980s at least) is now finding itself in active competition with a range of international interests, including both expatriate Indians and dealers and museums at large. A number of artists currently in their 30s and 40s have become regulars of a supercharged

7 Vivan Sundaram, correspondence with the author, 4 August 2002.

gallery and museum circuit in India and overseas. The attendant publicity has granted some with minor celebrity status in the popular press, and the status of globe-trotting sophisticates constantly on the move across the world, executing project after project with teams of assistants. Names such as Subodh Gupta (b. 1964), Bharti Kher (b. 1969), Jitish Kallat (b. 1974), Shilpa Gupta (b. 1976), are now to be commonly found in international listings of what's happening and who's who. As Subodh Gupta has recently remarked,

"I know what's happening. It feels like you're walking in a beautiful breeze and you're afraid because you don't know when it's going to end...Success is frightening because you don't want to lose anything and artists have to be fearless in order to create..."

We've got everything today, maybe too much, certainly more than we can handle. In the art world that means everything is upside down.

...only 10 years ago, the art world knew nothing about Indian art, and today at least we feel that if we speak, people have to listen."⁸

It is certainly ironic that the increased visibility of Indian art internationally has coincided with the marginalisation of liberal intelligentsia within the country. Another irony is concealed in the fact that international exhibitions often tend to pick out the most seemingly radical, the most apparently oppositional art from within countries. Artists on their part seem inclined to present more and more spectacular works at major venues, often using the opportunity offered by the exhibitions to execute enlarged versions of earlier works, so that the initial work can be in retrospect seen as a maquette or preparatory sketch for the main event, which often comes to be realised abroad. In several cases, the kind of art selected for international exhibitions often has little chance of being seen at home due to a combination of factors extending from limitations of finance, space and technology, to issues of audience response and censorship. We are then left with growing international recognition for "Indian" art, a large proportion of which paradoxically has few opportunities to be seen in India, and the emergence of the international curator who plays the role of a new kind of patron and facilitator, officiating like a midwife at the birth of a new creature. There is of course a degree of unease among artists about this situation. As Sundaram says, "The scene with new media art has found its institutional support from mainly international curators. This outside support will in the long run be detrimental to the growth of this form. Unless there is a demand from artists to get support from private and public agencies, this kind of work will grow in a very stunted manner." Kausik Mukhopadhyay (b. 1960) adds that this new structure of patronage also implies the de facto creation of a new art language which suits the international venues, and "speaks to a reified audience

8 Subodh Gupta, in *Art Asia Pacific Almanac 2008*, p. 182.

of the global. Only speaking that language attracts grants and attention. But the sad thing is that [it is this] international recognition that makes that language...revolutionary here [within India]. There is [also] another kind of artist accepted internationally. They sell 'local.'

⁹ The question of the place of the "local" in international forums is a vexed one. Among its determinants are the need for artists to continue an engagement with their lived contexts, and the metropolitan desire for the "other." Nalini Malani (b. 1946) whose practice like that of her contemporary Sundaram made a transition away from painting in the early 1990s and has shown extensively in Europe, the USA and Australia, finds that, "as a 'native' artist, [she has] to constantly think of what can cross borders and what...must find its codes only in the 'local.'"¹⁰

Earlier in this presentation, I spoke about historical frameworks and suggested the case for a differently calibrated historiography, a differently nuanced aesthetic. As Ella Shohat has argued, it needs to be recognised that the mainstream history of modernism normalises a local phenomenon occurring primarily in Western Europe during the early decades of the 20th century into something universal and archetypal. Shohat argues,

[P]roductions of what is patronizingly called 'the rest of the world,'...are assumed to be pale copies of European originals, aesthetically inferior and chronologically posterior... The dominant literature on modernism often regards Europe as simply absorbing 'primitive art' and anonymous 'folklore' as raw materials... This view prolongs the colonial trope which projected colonized people as body rather than mind, much as the colonized world was seen as a source of raw material rather than of mental activity or manufacture.¹¹

At an international art conference like this one in 1999, Marian Pastor Roces posed a challenge to the production-dissemination-consumption apparatus of international exhibitions, suggesting a move beyond culture as a constitutive category in inter-cultural interaction.¹² She suggested that the enthusiasm for a trans-future displayed in some contemporary exhibitions needed to be tempered with a careful consideration of the quality of this future. Mapping culture on to temporality, she argued that insofar as the term culture continued to evoke troublesome issues such as location and authenticity, conceptions of a future which relied on culture as a constituent category of interaction between peoples were bound to perpetuate the ironies and injustices that have marked relationships between the

9 Kausik Mukhopadhyay, correspondence with the author, 7 August 2002.

10 Nalini Malani, correspondence with the author, 10 August 2002.

11 Ella Shohat, "Narrativizing Visual Culture: Towards a polycentric aesthetics," in Nicholas Mirzoeff, ed., *The Visual Culture Reader*, London: Routledge, 1998, p. 28.

12 Marian Pastor Roces, "Consider Post Culture," in Caroline Turner and Morris Low, eds., *Beyond the Future: conference papers from the Third Asia-Pacific Triennial of Contemporary Art*, Brisbane: Queensland Art Gallery, 1999, pp. 34-38.

West and the East. Presenting the example of a maquette made by the Ifugao people of the Philippines (presumably at the instance of a “curator”) for an international exposition in the nineteenth century, she fore-grounded the dilemma of this “authentic” (because made by the Ifugao) artefact which was nevertheless an example of “expo art” in that the Ifugao had no tradition of maquette making, the object thus being expressly a product of cross-cultural contact at the liminal boundary between a “native” culture and a “metropolitan” consumption circuit.

In spite of the much-invoked phantom of artistic autonomy, the political economy of creating art is not readily separable from that of showcasing it. The international curator as instigator, patron, juror and gatekeeper for “radical” art from “third-world” contexts may well be here to stay. In a very real sense, international interest in Asian art is tied in with corporate globalization. As such, it is implicated within a wider phenomenon of economic, political, and cultural domination. Yet, exhibitions such as *Unpacking Europe* (Rotterdam, 2001) provide significant opportunities for questioning and critiquing this domination. In Malani’s words, “It is this very paradox that has to be negotiated. Oftentimes [first world] funding for culture in the third world is ‘guilt money.’ After all we know how chocolate is sourced and how it is finally consumed.”¹³ Not all practitioners share such a dark view of things. Sundaram believes that “The institutions are not all fall-outs of corporate domination. Almost all [of them] attempt to counter...such dominant tendencies...artists can be active and political in their country as well as move internationally, even with the same issues. So far in India we have not come to the point that John Clark has once said that radical art is only for export in Asia.”¹⁴

What belongs where and how can we tell?

Belonging in terms of ethnicity and citizenship is no longer an adequate framework for the work being “Indian”. What then, does Indian-ness in contemporary art consist in? Can an audience expect discernible markers of culturally specific content that proclaim the work as being irreducibly Indian, while still being universally recognisable as contemporary art? In other words, does contemporary Indian (or Chinese, Japanese, Korean and so forth) art make its international entry by operating in an international art language peppered with “native” flavour?

The question of where contemporary art belongs—that is, whether it belongs in the country of its origin, and is made specifically for a domestic audience, or whether

13 Malani, op. cit.

14 Sundaram, op. cit.

it is intended for the wider world—is never one of mutual exclusion. In other words, we cannot make a neat separation between art made for domestic consumption and art made for export. As with other commodities, all art is now at least potentially, exportable. The manipulation of desire through ever more powerful marketing apparatus makes it possible for the distinction between local and global economies to be swept into irrelevance. As an aside here, it was customary in my childhood in India to describe the best products as being of “export quality”, and often, these “export quality” products would only rarely be available in domestic markets. In more recent times, we have seen the establishment of special economic zones producing commodities exclusively for export in a number of Asian countries, a phenomenon that further solidifies the nexus between state authority and the desires of multinational capital.

As we all know, Asia and Asian are slippery categories. At times, faced with the bewildering variety of persons, objects and practices described as Asian, it seems to be a completely indeterminate term. Worse still, to continue using it in the face of such plurality runs the risk of committing the sin of essentialism, in the sense that we end up either lumping together diversity under a single category, or that we blithely continue to use the generic term of Asian when referring to one or the other specific part of the continent. At a recent conference in Seoul, I witnessed the assumption that China, Japan and Korea—separately and as a block—adequately constituted Asia, and that fairly specific observations about the conditions of contemporary art in these countries were assumed to be sufficient to describe “contemporary Asian art.” In other parts of the world, other definitions of Asian-ness are apparent. Most notably, in the UK with its large South Asian minority, Asian means something or someone from the Indian subcontinent. At the risk of repeating ourselves, we must continue to probe the nature of Asia as a conceptual category.

I have a real-world axe to grind in making this argument. In our discourse about Asian identity and Asian art as is the case with this biennale and conference, do we still recognise a place for economic categories? What do we do with terms like Third World art and Third World identity, which were so important for several Asian and Latin American contexts during the second half of the twentieth century? Such terms seem rather unfashionable today, as though the tripartite division of the world that “third world” comes from, somehow miraculously disappeared with the collapse of European communism. In our unipolar times, it seems far more expedient to speak in terms of regional, i.e., “Asian” manifestations. Why is this so? I myself come from an intellectual background where contemporary discourse in the humanities was skewed towards political economy. I suggest that we sometimes prematurely abandon a political economy based comprehension of culture, in favour of regionalism, or, what Aijaz Ahmad has called “the ideology of culturalism” which “treats culture not only as an integral element in social practices but as the *determining instance*.” For Ahmad,

It is one of the great ironies of ideological production in our time that precisely in the historical moment when capitalism has finally penetrated the farthest reaches not

only of economic but also cultural production itself . . . we witness the rise of an ideology, propagated from all the famous pulpits of the Western academy, which shifts the locus of determination from the field of political economy to that of culture.¹⁵

It is another common observation that Asia is a category invented outside Asia. A lot of our apprehension of contemporary Asian art, stems from vantage points in Australia, the US, or Europe. Asia remains, perhaps more than ever, a category in the “non-Asian” imagination, manifestly born of cultural encounter and misunderstandings. The fact that we are here speaking of Asian art in Australia is testimony to the role that economic processes such as globalization have played in constructing this traffic. Although globalization may presume to remove barriers and encourage a more thorough intermingling of practices and forms from different parts of the world, it also operates as a homogenizing force, making the survival of local cultures—not to speak of countercultures—increasingly unlikely. Simultaneously, it invests “authentic” forms of local or ethnic cultures with added value in the consumption apparatus of metropolitan venues.

This privileging of authentic ethnic flavor may indicate a potential for heterogeneity within globalization. It remains, however, an illusory heterogeneity, in that the survival of cultural forms—be they cuisine, languages, design or contemporary art—can only be guaranteed insofar as these forms can be assimilated neatly into structures of marketing and consumption. To take Ahmad's argument further, to partake in culturalist rejoicing, indulging in an orgy of spectacles where yesterday smug ignorance reigned, would imply a lack of awareness of the ongoing operations of power where dissent itself comes packaged in the clever garb of the exhibition.

The role that the artist may play in this network of over-determined signification shifts constantly between that of sham/shaman and witness/confessor. Much contemporary art practice, executed tongue firmly in cheek and irony perpetually writ on the brow, seems to reflect this. Some works play with “faking it,” casting the self as pretend representative of ideas or communities. Others rely on the dream of life-transforming action (when such transformation is manifestly already impossible). Occasionally, they essay the more earnest role of the witness, much like Walter Benjamin's angel of history, who is blessed with some paranormal or mystical faculty of vision that pierces through the veils of history. It is also this assumed, illusory, elusive vision that allows artists to play the role of confessor and healer, or of the fool who speaks the truth, albeit through subterfuge and humor.¹⁶

15 Aijaz Ahmad, “Globalization and Culture,” in *On Communalism and Globalization: Offensives of the Far Right*, New Delhi: Three Essays Press, 2002, pp. 95–96.

16 I am thinking here of a very diverse body of practice, which includes some of the artists represented here (Umesh Maddanahalli, Shilpa Gupta, Sharmila Samant, Pushpamala N, and Subodh Gupta, for instance), and others active elsewhere (Yasumasa Morimura, Mella Jaarsma, Dadang Christanto, and Christian Boltanski).

Within regimes of global exposition, contemporary art—especially when it comes from a non-Western context—inevitably risks being projected as spectacle. The lure of the spectacular is central to the international reception of art from areas relatively unknown within First World economies of cultural production and consumption. The curatorial project inescapably involves mediations, reformulations, and translations across disparate contexts, sometimes implying a violation of contextually specific meanings. This is especially so if the audience is offered objects as visual artifacts (purportedly representative of a scantily understood culture) without the objects being anchored, their meanings readable through a set of historical filters.

I would like to suggest that both fundamentalism and globalization—the two most significant forces in contemporary Indian culture—operate on the emotional economies of place and desire. The appeal of fundamentalism relies on a sense of loss, premised on the myth of a pure past and the yearning for a glorious future. Through an invocation of racial, religious, or cultural purity, fundamentalism seeks to generate and enforce a narrow, sectarian version of national history. This perversion of desire manifests in a search for absolute power to eradicate difference and silence dissent. Globalization also subsists on a sense of location and limitation, especially in the Third World. A sense of disenfranchisement common to postcolonial contexts is made all the more acute by exposure to the lures of consumer culture. Remedies for limitations occasioned by underdevelopment are sought in globalization and its promise of prosperity.

The early 1990s in India saw the simultaneous emergence of specific economic and political conditions. With the inauguration in 1991 of the New Economic Policy, the nation-state began to divest itself of the role of regulator in a quasi-socialist model. Investment opportunities were opened up in an unprecedented manner to private capital, domestic and international. Multinational interests were quick to target the Indian consumer market, and a new lifestyle based on consumption and big-name labels became available to the aspiring urban bourgeoisie. The impact of these transformations on public visibility has been immense in the last decade, and has been felt most acutely in popular visual culture: from a new slickness in the production standards of India's mammoth film industry—the emergence of Bollywood—to advertising, television, and the preferred look among the young urban professional class.¹⁷

As in other parts of Asia, a significant number of successful artists in India belong to an increasingly mobile, global sphere of operations and exchange wherein the facts of birth and citizenship are continuously tempered and rendered ambiguous by those of migration,

17 I use the word Bollywood here to denote the post-liberalisation transformation in the Indian film industry during the 1990s and into the current decade.

residency and access to opportunity. This is certainly a reflection of unprecedented activity in a market for contemporary art that has not only come of age (in the sense of an hyperactive, hormonally driven teenager) but has also started experimenting with a far broader menu of possibilities than that which could have been imagined a couple of decades ago. It is now commonplace for artists to work across media that are substantially different to those they were trained in. Artists are experimenting with painterly takes on video, museological renditions of sculpture, paintings that seek to cross over into digital imagery, and pervasive practices of cross-media installation that push the boundaries of disciplinary affiliation. These crossings are not taking place in vacuum, but are attended by shifts in the market for contemporary visual art production, where we can now imagine a definitely trans-national circuit of production, dissemination and consumption. We are witnessing a phenomenon where the embodied labour of many workers is transformed through the agency of artist-entrepreneurs into “value added” artefacts that speak to a range of diverse audiences within and outside national boundaries: the phenomenon of “export” art has started to emerge as a definite tendency in India, with the specialised skills of all manner of artisans—from blacksmiths and electricians to computer programmers—marshalled to create unique objects of “fine art”.

There is also a new kind of ambition in production that was rare among Indian artists not so long ago. To put this in context, consider two facts: first, there is a strong trajectory of modernist experimentation in twentieth-century India; artists of varying stylistic and political persuasions have essayed the role of the individual visionary impelled to acts of creation by inner necessity. Recent projects involving a cast of a dozen specialists working under the direction of an artist-designer have a comparatively short history of just over a decade, a fact which is often obscured and normalised through the omnipresence of ambitious, large scale productions in the international arena. Second, both state museums and commercial galleries across a variety of locations in Asia, Europe, Australia and the North America have considered it economically viable and ideologically worthwhile to showcase contemporary art production from a nation that is fast consolidating its position as a leader in economic and technological growth.

It is currently fashionable to speak about India in terms of rapid growth and the info-tech boom, of technological attainments and the prowess of its educated and upwardly mobile middle class as service providers and consumers. By these accounts, India is set to rival China in the near future, and together, these “Asian giants” are likely to determine much of how the twenty-first century pans out. These sanguine declamations miss troublesome facts such as ongoing violence against women and minorities, discrimination and desperate poverty, farmers’ suicides and endemic malnutrition, a lack of civic infrastructure and exponentially growing inequality between the incomes of the rich and the poor.

Significantly, a large number of the works presented at international venues make use of words, images and references that are deeply encoded within the local imagination

and culture, making no attempt to fit into a seamless, facile and ultimately false notion of international contemporary art. To get the most out of work such as this, the viewer must make an effort to unlock these coded messages, to understand the contexts within which the images operate. Here is a paradox: like their contemporaries elsewhere in Asia, these artists are working with a storehouse of historical vocabularies and references that they can lay claim to. And these references frequently come from locations outside the geographical boundaries of the nation, an affirmation of the post-colonial inheritance of multiplicity, plurality and hybridity. On the other hand though, in the international arena that is increasingly the sphere of operations for these artists, these codes are frequently lost, or require curatorial explanation. Visitors expecting that the work will voluntarily explain all its complexity are likely to be frustrated. Equally, it is this coded nature of the work that above all, attracts international attention, in that it represents something authentic, something that is irrevocably part of the Indian experience, and therefore, can be understood as articulating a vision of the world from a uniquely Indian point of view. The paradox can be articulated as lying between visitor impatience at the seeming impenetrability of coded messages, while it is precisely the culturally specific that accounts for the distinctive and authentic value of the work. As the Pakistani artist and curator Salima Hashmi has observed,

“Biennials and art fairs assemble artists and works from the periphery to create intra-contextual platforms. Yet location continues to be the prism through which art is primarily read, or rather misread. No doubt, the initial impulse [for making art] may stem from and be grounded in geography, but it is the complexity of that context which is glossed over and rarely engaged with. We were under the misconception that multiple readings of art from our world had arrived. We were mistaken. The centre still holds. One looks forward to 2008 as the year of discarding self-conscious branding of country of origin, and of deeper, more profound interrogations into what makes it all tick!”¹⁸

As the inexorable march of capital and information (but not that of subaltern bodies) accelerates across national, ethnic, religious and linguistic divides in the logic of globalisation, the very parameters of belonging and location come unhinged. Belonging, if this can be imagined at all in the present world, is a matter of improvisation and contingency. It is either a question of biological survival for the individual and the species, or one of guilt by association. The practice of contemporary art in India is currently undergoing a massive upheaval: a volatile and rampaging market based on pecuniary or intellectual speculation is paradoxically paired up with contrary forces of violence and suppression, both domestically and internationally. The routes to belonging being charted out by Indian artists of the present moment are necessarily contingent upon the complex interaction of these and other forces. The answer to my question, “For here or to go?”

18 Salima Hashmi in *Art Asia Pacific Almanac 2008*, p. 240.

would seem to be, “Both!” if such a thing were possible. I will have one here and take some more away. We consume a double serve with great gusto. Do we double the pleasure, or the risk?

尋拾“七零八落”的碎片 ——關於年輕一代藝術創作的新的狀態

馮博一

【摘要】

所謂“七零八落”是近年來我對中國當代藝術中一些年輕藝術家創作狀態和傾向的總體印象或概括。僅從字面理解“七零八落”表示多而雜亂，具有不確定性。它多少是中國當下狀態的一種真實寫照。“七零八落”意味著以往在大歷史籠罩下的現代性焦慮已經幻化為一種後現代的碎片式的情緒與趣味。我以為在相對於以往來說這是一種具有多樣性和豐富性的碎片式狀態。一方面是在崇尚個性創造和形式實驗的前衛藝術領域已顯露出自身的蹤迹。另一方面也構成了他們藝術的特性，而這種特性是他們面對這個時代的認識取向，在不確定的流動中捕捉和固定那一個個片斷和瞬間。中國這個越來越多元的時代，不知所終地將把我們帶向何方的現代化過程，使一切都變化的急速而撲朔迷離。在藝術創作中，也是缺乏群體意識，更無趨之若鶩的思潮湧現。他們的作品所以難以界定，沒有極端，沒有具體表現什麼意義，只是一個沒著沒落的存在狀態。或許，他們這些年輕的藝術家所強調的只是在不确定中張望著不確定的環境，而並非如以往藝術那樣只重視“確定的意義”本身。

爲了梳理出一條基本的線索，儘管這樣的梳理在“七零八落”的碎片中十分困難，我仍在我所考察的有限資料中，依據或注重他們作品在消費文化時代中體現的新觀念、新趣味以及新方式。而這種“新”的界定，是根據上世紀80、90年代以來中國當代藝術的特徵來參照的。爲此，在“消費文化時代的藝術想像”的主題框架內，擬定了“也自我、玄幻的想像、新傷痕”三個單元主題。從而在對應的展示中抽離和梳理出一條承上與延下的脈絡線索。以此提示出在消費文化時代中國當代藝術的歷史、當下與未來的延承和演繹。從中看到的不僅是歷史、現狀，也是某種可能的未來。也正是這種現狀的表層後面隱藏著深層的原因，才使當下的原初狀態成爲一種真實自我的有意識體現。

題釋

所謂“七零八落”是近年來我對中國當代藝術中一些年輕藝術家創作狀態和傾向的總體印象或概括。曾有年輕藝術家質疑“七零八落”帶有貶意的成份，因為這一通俗的名詞容易聯想到七拼八湊、七上八下、七扭八歪、亂七八糟等相關的詞語。其實，之所以用“七零八落”作為我文章的題目，在我看來它只是中性詞語對當下藝術生態的一種形容而已。也許都有相關詞語的意思，但我以為具體有著以下三方面的含義：

一是僅從字面理解“七零八落”表示多而雜亂，具有不確定性。它多少是中國當下狀態的一種真實寫照。中國這個越來越多元的時代，不知所終地將把我們帶向何方的現代化過程，使一切都變化的急速而撲朔迷離。在一個仍在不斷轉型的社會時代裏，事物是那樣的複雜，許多邊緣都變得模糊。人的價值觀、信仰、欲望、相互間的交往、權力的運作，包括我們以為透徹的金錢關係其實都並非那麼清晰可辨；人與人之間，性別的中性化，甚至倒錯，情感的無法劃分定位，造就了我們漂浮的游離狀態。在藝術創作中，也是缺乏群體意識，更無趨之若鶩的思潮湧現。所以他們的作品難以界定，沒有極端，沒有具體表現什麼意義，只是一個沒著沒落的存在狀態。或許，他們這些年輕的藝術家所強調的只是在不确定中張望著不確定的藝術，而並非如以往藝術那樣只重視“確定的意義”本身。

二是一般意義上的“年輕一代”主要是指生長於70、80年代的藝術家。按歷史學線性的分期方法，往往是將具體年份的標誌性事件作為其斷代的根據。儘管不甚科學也不準確，並不能較為完整地包容複雜多變的創作特色，相反還會消彌或疏漏一些既有的風格。但我只是為了概括地提及與論述方便。“七零八落”或許使有興趣的觀者易於聯想到這是關於年輕一代藝術家創作生態的論述與展示，具有在時間、年齡及代際上的限定性。這種規定性在於文化全球化的今天，中國作為一個新崛起的社會文化已經有了新的規範和秩序，這種規範和秩序乃是建立在市場化的基礎上。在“年輕一代”成長的過程中，沒有物質匱乏的生存困境，所以，他們的表現帶有一種“物化”的情感，具有消費主義文化的特徵。在消費中，個人才能夠發現自己，彰顯個體生命的特殊性，消費行為成為個性存在的前提。個體生命的歷史和存在被賦予越來越大的意義，這是一種個體生存實在經驗的表現。這種經驗不是對現實的反抗，而是和現實達成的一種辯證關係。因為，生存對於他們來講不是一個問題，他們的問題是選擇的物件和方式。他們已經擺脫了藝術干預生活的一廂情願式的天真，而更傾向於營造自己的話語空間，通過作品表達自己的個性和良知。

當然這裏也包含著某種自覺的文化批判意識。但他們已經不存在於上世紀80、90年代常見的與周圍環境以及與自身的高度緊張關係，而似乎把各方面的關係都理順了，沒有迴避生活中那些不如人意的種種事情。這些東西已經不再是嚴重干擾的、需要加以排除的或與之對立的力量。他們是把它看作是做事情的前提，他們是首先接受了這些前提，處之泰然，然後再看看這種環境之下自己能夠做些什麼。因而在他們的作品中你能夠感受到一種致力於創作本身的沈靜，在他們身上你還可以看到一種此前很少見過的氣閑神定、舉重若輕的東西。他們已經將自己調整到一個自由創作者的位置上，一種比較純粹的心態與表達。面向未來而不是營造怨恨的可能，似乎更加值得所有關心中國當代藝術和中國本身發展的人們的關切。

三是“七零八落”意味著以往在大歷史籠罩下的現代性焦慮已經幻化為一種後現代的碎片式的情緒與趣味。我以為這是在三方面含義中最為重要的關鍵字。這裏所涉及的“大歷史”、“現代性焦慮”、“後現代碎片”的語義是指自1919年的“五四運動”以來，認定我們自己在一個統一的世界史中的落後，我們試圖通過幾代人的艱難的集體奮鬥和對於世界秩序的反抗而獲得一種中國的歷史目標的實現，這一歷史目標就是中國的富強和個人的解放。雖然我們的反抗和鬥爭取得了相當的成就和獲得了歷史的肯定，但顯然我們的歷史目標還沒有完成，我們的“未完成”的現代性焦慮一直是我們文化的中心主題。一方面具有強烈的“弱者”意識，另一方面，還有強烈的“反抗”意識。正是這兩種意識決定了我們的“現代性”價值觀和倫理的選擇。而我們對於一種“世界史”思考而設定的文化想像中所試圖達到的卻一直沒有完成。這是中國二十世紀現代化歷史的最大焦慮。但從二十世紀九十年代這一中國全球化和市場化的時期，新中國的發展卻完全超越了這一歷史的設定和焦慮。我們發現中國當下的發展卻是在兩個方向上獲得的：一是在對於世界秩序的參與中，二是在普通人爭取財富，改變人生的努力中，中國獲得了前所未有的發展，也獲得了百年現代史中最為清晰的“和平崛起”的歷史機遇。中國歷史超越了原有的弱者意識和反抗意識，獲得了意外發展，這也是“大歷史”本身轉變的結果。這種發展伴隨著新世紀的到來已經完全明確了，儘管目前的中國仍然面臨著多種挑戰，但無論問題或進展都已經在一個新的全球結構和新的中國情勢中發揮作用了。這種變化使得1979年以來的新時期文化轉向了新世紀文化，它超越了新時期對於今天的預測和想像。一方面，中國的高速發展帶來的內部的日常生活變化完全超越了原有的構想和預設；另一方面，中國在全球資本主義的生產和消費的鏈條中的位置也有了以往根本無法想像的獨特性。十年的光陰正式宣告了全球化和市場化新的時代已經由開端到成熟的過程。藝術領域的深刻變化正是在新世紀文化之中發生

的，這些變化非常豐富和複雜。但我們可以發現一些基本的軌迹已經超越了20世紀“五四”運動以來文化藝術的歷史規定性，有了自己新的可能性。這些物質主義、消費主義時代出生的人和當年在匱乏中出生的人們差異性相當大。他們注重感官的滿足，注重即刻的、現實的感性體驗，同時又不能不投射成人世界對於他們將來成長為新的優秀勞動力的期望。需要即刻的消費滿足，又在成人世界面前有強烈的挫折感和逆反的意識，這構成了一種新的文化現象。他們的觀念、方式、趣味也將會產生前所未有的力量。

為了梳理出一條基本的線索，儘管這樣的梳理在“七零八落”的碎片中十分困難，我仍在我所考察、收集的有限資料中，依據或注重他們作品在消費文化時代中體現的新觀念、新趣味以及新方式。而這種“新”的界定，是根據上世紀80、90年代以來中國當代藝術的特徵來參照的。也就是說挑選這些“年輕一代”的參展藝術家和作品，既可以看出他們與上幾代藝術家在創作觀念、題材、媒介方式上的聯繫，又能區別出其中的差異。為此，在“消費文化時代的藝術想象”的主題框架內，擬定了“也自我、玄幻的想像、新傷痕”三個單元主題。從而在對應的論述和展示中抽離和梳理出一條承上與延下的脈絡線索。以此向觀眾提示出在消費文化時代中國當代藝術的歷史、當下與未來的延承關係。從中看到的不僅是歷史、現狀，也是某種可能的未來。觀者或許希望看到當下的創作現狀，還希望瞭解“現狀是如何發生的”解釋。也正是這種現狀的表層後面隱藏著深層的原因，才使當下的原初狀態成為一種真實自我的有意識體現。

碎片一：也“自我”

藝術家將自我形象、自我身體作為創作的主题早已有之，那是自我的一種直接而集中的表現。不同時代的變遷和對身份的認同、訴求，甚至意識形態都會有意想不到地自動顯現。“自我”更是上世紀90年代中國實驗藝術狀態的標識之一。但我的關注點在於年輕藝術家對“自我”形象的處理和塑造與上世紀90年代，如方力鈞、嶽敏君、張洄、馬六明、宋冬、尹秀珍、蒼鑫、朱發東、洪浩、邱志傑等等一批藝術家有著完全不同的意味。方、嶽等是將消費文化影響下流行的矯揉造作的姿態和曖昧矯飾心理狀態，滑稽而誇張地表現出來，隱喻出人們對永恒、深度模式的追尋所形成的焦慮和失望，幻化成消解式的膚淺的臉譜和面具。張洄、蒼鑫、朱發東等是以身體的行為對苦難人生的存在領悟，尤其是試圖為苦難人生找尋救贖、救渡的個人化方式。而年輕藝術家的“自我”，不是一個缺少生命力的虛假者，而

是現實社會真實自我的再放大或另一個放大。或者說是對“自我”更加精彩、完美，更加偶像化的虛構形象的重塑。如何將自我的人格力量凸現在虛構的維度上，並帶到社會現實之中，已成為他們這一代藝術家的一種選擇。這種選擇本身顯示了他們對未來的自信和憧憬。當代社會的特徵已變為文化審美與物質享受的悖反與分裂，對唯美的創作也因之在更純粹的意義上成為人文精神上的自我寫照和自戀。同時，除了“自我”肖像的虛擬之外，始終也圍繞著“自我”身體的虛構。從某種角度看，消費社會中的美學是身體美學。這樣說稍嫌誇張卻並不虛妄。在當代的消費社會，身體越來越成為現代人自我認同的核心，大眾傳媒對於身體的興趣更是無比強烈，各種各樣的時尚化報紙、雜誌到處充斥著各種各樣的身體意象。當然，對於身體的興趣並不是新鮮的事兒，但在當代大眾文化與消費文化的語境中，身體的外形、身體的消費價值成為人們關心的中心，現代城市中各種男女明星光彩的玉照已經成為大眾，尤其是少男少女們打造自己身體的標準。他/她們已經成為當今視覺文化的核心主題。所以在一個把生命意義建立在年輕、性感的身體之上的時代，身體的外在顯現於是成為自我完美的一種象徵。這與把握自己命運、尋求自我實現的群體意識，已逐漸分散到每個人的利益訴求之中而不復存在的今天，形成了明顯的對比。

在強調“自我”的自由選擇中，他們也具有叛逆性和順應性的混合，表現出了一種強烈的浪漫情懷，但這種浪漫卻是按照市場的邏輯來運作的。其本身就意味著情感在這裏已經不同於以往的“真情實感”，而是一種情感的替代品，可以由他們自己虛構、買賣，在虛擬的情感中再生出情感的碎片。作為一種虛擬的情感形態，在他們作品的媒介、語言、形象上有其適合的表現方式，刻意尋找優雅品位的表現在上世紀90年代的衝突和對立中一直是被壓抑和蔑視的，但在當下他們的作品裏卻被展開的異常豐富。而在視點上，公眾也似乎早已與過去情感主義時代習慣的深情“注視”告別，轉而不停地“閃視”一塊塊視覺碎片。唯美的結構顯示了一種極致化的張力和詩意格調，使得觀者在審美接受過程中體驗到某種豐沛的藝術魅力。這種情感文化一方面已經成為人們的一種時尚生活方式，即便是在崇尚個性創造和形式實驗的前衛藝術領域也已顯露出自身的蹤迹。另一方面是他們細密觀察當下經驗的瞬間與片斷，也構成了他們藝術的特性，而這種特性是他們面對這個時代的認識取向，在不確定的流動中捕捉和固定那一個個片斷的瞬間。我之所以做出如上的判斷，這與我們現在資訊時代的到臨，使文化、價值觀、道德觀的分眾化成為趨勢是相一致的。因為電腦技術的支撐，使得多樣性的生活方式成為可能；資訊的無界限流動，使得價值觀隨之發生顯著變化；網路的繁盛，使奇人怪事層出不窮。新的

類比空間，打破了人與人之間的傳統界限，只要有勇氣和智慧，就可以盡情展示個性。個性的張揚是當下文化的一個重要特徵，個性的發展彷彿時光輪回到了手工業時代。但歷史的螺旋式上升，清晰地表明資訊時代的個性化創作效率是千百萬倍於手工業時代。未來的藝術是為個性而生的，也預示著新的個性化表現時代的到臨。

碎片二：玄幻的想像

如果從中國現、當代藝術史的角度考察藝術與現實的關係，就會發現有兩個值得注意的傾向：一是許多藝術家始終執著於藝術對“現實”直接的投射和反映，相信現代性能夠洞察生活的真相和現實本身，於是藝術的作用自然成為對歷史趨向的反映與表達；二是執著於宏大歷史進程的表現，執著於探究緊迫的民族和階級衝突下的社會狀況和革命激情。這種對現實“一對一”的汲取與表現，造成了許多藝術家的創作都是針對社會轉型過程中產生的矛盾、困惑、焦慮的現實本身的批判、揭露、質疑、反諷、戲謔的思維視角和語言方式，而似乎缺失了在現實的形而之上的超驗性表現，魔幻的、寓言的、傳奇的藝術想像始終沒有成為中國當代藝術發展變化的顯流。儘管早在80年代中後期，以中國西南群體的毛旭輝、張曉剛、葉永青和北京的夏小萬、施本銘、西藏的李彥平等等的創作，將視線轉向表現紊亂的感覺與生命的本能的一系列非理性的存在，帶有生命本體、自然意識與宗教情感的特徵，具有地域的原始樸野的意味，夢境和神秘幻想的色彩，提供了一些精神的流亡者、放逐者、夢遊者神秘怪誕的形象。這當然是對與理性主義人性觀的一種反撥與補充，也使藝術表現的領域進一步有所擴展，但基本上是將人性的因素摻雜於歷史及現實的探視中，以對應著當時現實的混亂，以及現實感的喪失和目標的茫然。

而作為當下年輕一代的藝術家，如果說“自我”的青春體驗和成長的煩惱是他們的一個看家本事，那麼“玄幻想像”則是他們這一代的拿手絕活兒。對於他們而言，玄幻的想像似乎要比素樸的寫實性繪畫更為輕車熟路和得心應手。他們更傾心於打造一個玄幻的世界，依憑驕人的想像力，再加上科幻、魔幻遊戲、武俠言情、動漫……等伴隨著他們成長的經驗與記憶，雜糅成既有時尚性又有實驗性的玄幻繪畫。作為年輕一代青春生活的親歷者，沒有什麼世界可以比虛擬的玄幻更能賦予他們這一代人想像的空間。這些玄奇的、刺激的、魔幻的、靈異的、虛擬的故事場景，穿行、轉換於前世和現世，歷史和現實、過去和未來、人與神、魔與法之間，這種對夢幻的執拗追求，使得這類作品產生了一種詭異的視覺衝擊力並有一種顫慄之美。其想像力的獨特性、挑戰性已經預示著某種新藝術現象的產生，儘管有些缺

乏節制，但也正是這種想像，可以促使關注者對虛擬現實生活給予他們創作帶來的問題的思考。實際上，他們在作品中創造了兩個神話系統，一個是玄幻世界；另一個是與社會現實平行的，但又被他們置換了的現實重塑。在玄幻中他們更著力于玄幻場景的製作，但不以謳歌這些場景所體現出來的美感為己任，而是在介於一種具體的現實圖像與非真實場景之間的界限上，以一種臆想的隱喻中尋求對現實的別有懷抱的判斷和思考。“場景”在玄幻中被製作為“異界”。“異界”由一個異常的時空構成，穿行轉換于前世和現世、歷史和現實、過去和未來、人與神、魔與法之間。這與90年代以來中國當代前衛藝術顯流中，醜化或自嘲或反諷等語言方式也有著完全不同的意味，即通過傳統文化的魔幻資源，以天馬行空的想像力網羅了天地人三界種種神奇怪異。換句話來說，他們以“異界”的魔幻思維進入了現實世界的複雜層面。這種寫實性的“置換重現”，既可以看出這些作品與以往現實主義藝術的血緣關係，又呈現了年輕一代藝術家在對待歷史、現實問題上與前幾代藝術家的差異與不同的態度和立場。把自己的生活與感受直接滲入人物的活動與心理之中，造成了藝術家與人物的不分。當他們以自己的意念隨意支配筆下的人物命運時，人物的獨立性、真實性與內在統一的邏輯性越來越削弱。敘述的任意轉換使情節鬆散和不斷分解，這是他們的“故事”與“真實虛構”的傳統藝術的根本不同之處。他們並不是要在價值判斷的意義上打破幻覺，恰是要凸顯現實的虛擬性、無序性，提供虛幻的人生與虛幻的世界。這一世界是不可理喻、人生難以把握，文化與倫理判斷純屬多餘。正因為如此，他們更在意於敘事的遊戲化，表現為顛倒、並置、轉換等語言的方式，在時間與空間上儘量打破確定性的界限，淡化社會歷史的色彩。真正消融時間與空間的規範，而將歷史、社會確定性意味盡情破壞，又把主觀感受、情緒推向極致，就只能是玄幻和幻象了。在玄幻基礎上的敘事遊戲和語言方式的雜糅中，且不乏機智、幽默與諷喻。這是屬於他們今天的傳奇，而傳奇自有力量。

碎片三：新傷痕

“新傷痕”是對應著中國上世紀80年代初的“傷痕美術”而來的，而“傷痕美術”又是當時流行的“傷痕文學”在美術界的反映。但傷痕美術並沒有形成為一個美術思潮，因為對“文革”的反思、揭露早在1979年星星美展中已經開始。我借用這個名詞是想說明傷痕、殘酷一直是伴隨著青春的成長。有批評家推崇“青春殘酷”，其實青春本來就殘酷，這是一種特定年齡的表現，一種青春期特有的騷動，一種夢想和逃避相結合的產物。年輕一代的藝術家追求這樣主題，是因為這種文化存在於特定的時間和環境當中。青春、殘酷、傷痕的存在彷彿是對立的兩級，然

而，它們的相互轉化，包含了這一時期生命本身的微妙關係。在這裏，生命體驗與心靈悸動存有視覺藝術創作的無限空間。我所關心的是在不同的時代背景中，青春如何殘酷，以及殘酷後留下的傷痕，並如何轉化為視覺藝術語言之後的表述。新傷痕當然也是也屬於成長類藝術，與“傷痕美術”相比，它們的側重點卻有所不同。80年代的傷痕性或者控訴性不在於成長本身，而在於成長過程中的政治環境或者身份。而新傷痕藝術的親情間的相互眷顧始終伴隨著創作者的成長過程。簡單地說，在傷痕美術和新傷痕藝術之間，從情感指向而論，前者指向政治，後者指向親情。這樣就為他們營造了一個自然的成長環境，從而才能考察出他們成長的本真過程，那就是樂趣與苦難的糾纏與嬉戲，才使得他們這樣成長。與80年代的“傷痕美術”相比較，新傷痕藝術是將批判鋒芒指向自我，不斷地在歷史敘述中尋找個人的缺欠；新傷痕藝術把過去的時代作為一種文化資源，在這種資源中，他們關注的是一種狀態而不是位置，是一種歷史可能性而不是現實的必然性，所以他們的創作姿態更加隨意、幽默，表現的情緒並不激烈。這些新傷痕藝術不再以政治控訴為創作前提，他們在良好的感覺中尖叫飛翔，瘋狂、放縱與衝動是其本色，酷和冷峻是其追求。對生活極端個人化的選擇、對感官刺激的極其迷戀和勇敢而熱烈地宣泄，決定了他們另類的特質。他們的價值在於總是從自己的欲望出發來給予自己真誠的喜恨愛厭。既不高尚到考慮大大小小的集體利益，也不低俗到單純追求物質功利。這是他們純粹自由的生存狀態和創作姿態的一種顯現。

結語

這種新趨向來自於一個新的中國夢的生成和展開。這個中國夢不再僅僅是中國的百年強國夢的延續，而且是新夢想的展開。這個夢想是個人尋找成功的機會，以自己的能力創造自己的未來夢想。這個夢想只能是未來性的，於是，他們的作品在虛擬的維度上建構自身就是不可避免。未來存在于現實的展開之中，現實存在于未來的承諾之中，現實和未來的混淆正是問題的關鍵所在。這就是“新新中國”的圖景。這個“新新中國”的出現是前所未有的劇烈的變化的結果，這種變化的速度和強度雖然充滿了問題和矛盾，但也充滿了活力和欲望。它不是一灘死水，卻是到處噴發著美麗的混亂。它不合乎我們的理想的標準，卻展現了超出我們想像力的能量。這一方面當然和20世紀“五四運動”以來的的強國夢想正相符合，是這個百年夢想的實現；另一面卻可能是我們沒有想到的，我們今天崛起的進程竟然並不是近代以來的深刻的民族“悲情”和對於世界秩序的反抗的結果。於是，我們有了代表一種前所未有的向前衝力，代表了一種新的精神和衝動。它其實是每個個體尋找

自己的成功，每個人為改變自己的生活而進行的努力。而我以為他們的藝術創作正是顯示了在中國現代化的社會背景中前傾的姿態。實際上，他們提示出了新一代年輕藝術家在相對於上世紀80、90年代的中國藝術家在創作意識形態的轉變，在審美觀念、語言方式和趣味上的新變化。一種未來對於現實的掌握使得“過去”的記憶不再是他們創作的關鍵，現實已被未來所控制，過去已經變成的一種絕對的過去，抑或也已經變成了一個歷史的裝飾。它已沒有了二十世紀困難和匱乏的深刻記憶和強烈悲情，而有一種新的全球性的視野和更加重視自我感受與人類的普遍價值的新意識；也沒有了個人和一種個人難以把握的大歷史的變化之間的異常緊密的扣連。這裏的悲歡離合其實都是個人的選擇和個人的小環境的作用的結果。過去我們在二十世紀的中國對於青春的表現，往往都是在青春中有一種被大歷史席捲而去的狀態。如抗戰所造成的離亂和抗爭，新舊社會裂變造成的個人生活的轉折，到“反右”“上山下鄉”這樣的運動對於個人命運的深刻影響。而計劃經濟下的個人生活空間的狹小和被動也是個人難於進行生活選擇的一個背景。二十世紀的中國很難有青年個人自我選擇的機會和可能，也很難有個人通過自身努力改變個人生活的選擇空間。這當然說明中國歷史其實已經在改革開放三十年的發展中擺脫了過去的悲情的命運，雖然還有貧困的年輕人的問題需要關愛和幫助，但中國的年輕人已經有機會和其他人在一個共同的普遍性的平臺上展示自己。他們有自己的文化和生活的特徵，已經有機會在一種普遍個體的命運中展開自身的選擇。這種選擇和表達本身，已經和計劃經濟下的人生有了根本的不同。他們面臨的問題已經是一個以市場經濟為前提，市場經濟已經變成生活的基本條件的環境之下的命運。個人不得不在這樣的生活中尋找感情或者事業的歸宿，而他們的生活背景也越來越變得具有全球性。因此，我以為在相對於以往來說這是一個具有多樣性和豐富性的歷史背景和碎片式的狀態。而作為年輕一代的他們提供了對未來的另類想像及無限的可能性，或許還是一種新藝術趨向的拐點和預示。（2008/01/26）

Fragmentation

—The New State of Art Practice of the Young Generation Chinese Artists

Boyi FENG

ABSTRACT

What I call 'fragmentation' here summarizes my observation of contemporary art in China in recent years, especially with regard to the creative situations and tendencies of the younger-generation artists. The word 'fragmentation' signals 'abundance', 'chaos', and 'uncertainty'. I use this word to portray the dissolution of modernity's grand narrative and neurosis into a kind of fragmentary sentiments which is arguably postmodern in character – a new condition which, I emphasize, is rich in variety. Such 'postmodern' fragmentation can be seen expressed in contemporary art of China on a number of levels. On the one hand, it is inherently embedded in the avant-garde which has always been a staunch advocate of creativity and experimentation. On the other hand, it also characterizes the style and spirit of Chinese contemporary artists, which can be said to articulate the younger generation's perception of and reaction to our time: that is, continual attempts to grasp and pin down each fragmentary moments amid fluidity and uncertainty. In a world of increasing diversity, China's modernization seems endlessly developing in unknown directions. As a result, everything appears transient, fleeting and contingent. In the field of art practice, the main symptom of such aimlessness and fragmentation presents itself in the overall lack of collective consciousness and groundbreaking creative ideas. It is difficult to establish a clear identity for the works of Chinese contemporary artists, as these works tend to be devoid of extremism or concrete meanings. In other words, it can be suggested, the current state of Chinese contemporary art is situated in a state of limbo. Or perhaps, unlike their predecessors who have tended to place emphasis on 'clear meanings', the younger-generation artists are simply observing their environment in the climate of uncertainty.

Despite tremendous difficulties, I will try to give a summary, based on the limited materials I have so far acquired, of my observation of the new concepts, methods and aesthetics manifested in the work of the younger-generation Chinese contemporary artists whose rise has coincided with, and has been influenced by, the consumer culture. My definition of the 'new' here refers to the situation dating from the 1980s onwards. Subtitled 'Artistic Imagination in an Age of Consumer Culture', this presentation encompasses three sections: 'the questioned self (也自我)', 'illusionary imagination', and 'the new scar'. Along with the corresponding notes and illustrations, this account will hopefully present the historical trajectory of Chinese contemporary art in the era of consumer capitalism:

its past, the present, and some foreseeable future. It is precisely the profound hidden implications underneath the façade that has transformed a primitive state into a self-conscious manifestation of the true self.

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Background

"Fragmentation" is the overall description that I have used in recent years to refer to the new style and forms of art creation of the young generation of artists in contemporary Chinese art. This term was once questioned by young artists as maybe carrying a derogatory meaning that comes along with its associated expressions such as "scattered", "distortion", "topsy-turvy" and so on. "Fragmentation", as the topic of this article, in my view is a neutral term to describe the current art ecology. It can be interpreted in many ways but to my knowledge, it has three specific meanings as explained below.

Firstly the literal meaning of "fragmentation" refers to rambling, disorder and uncertainty. It is more or less a genuine depiction of China in this particular era. The country's modernization process is leading us to a destination unknown with everything changing rapidly and yet still confusing. Living in the era of a continuous transformation of society, things are complicated and boundaries are blurred. Everything including one's values, belief, desire, interconnection, the manipulation of power, as well as money matters, is not all distinguishable; we are dissociated as a result of gender neutralization or inversion between people and the inseparable emotional positioning. There is a lack of mass awareness in art creation, not to mention the appearance of the flood of ideas. In such circumstances, art creations during this era are hard to define and have no extremes, no substantial meanings but purely existed in absolute isolation. Maybe this group of young artists wanted to stress the uncertainties through art, instead of seeking the "certainties" as presented in previous art works.

Secondly, its popular meaning is the "young generation", i.e. those artists who grew up in the seventies and eighties in China. The linear model of progression often uses a significant subject matter as the reference for marking an era. This is perhaps not scientific or accurate and does not include the whole diverse features of such; on the contrary it may eliminate or lose some existing styles. It is used here for the convenience of reference. "Fragmentation" is easier for any interested viewers to associate the articulation and exhibition with the young artists and has its specific limit to a certain time, age and generation. The limit is put in the cultural globalization today and China as an awakening social culture has established a new standard and order based on market forces. The "young generation" had not experienced the struggle of the lack of materials as they grew up and as a result of this their presentation carries a sense of "materialization", a symbolic feature of a consumerist culture. It is through consuming when one could discover oneself and manifest the uniqueness of an individual. Consumption behavior becomes the premise of the existence of individuality, therefore the existence and history of an individual life has seen an increasing significance. This is the manifestation of the real experience of individual existence. It is not to resist reality but to bridge a dialectic relationship with the real world simply because survival is no longer an issue. Their concerns were drawn to the choice of materials and approach. The young generations have got ridden of the innocence of wishful thinking for art to interfere in life. They are apt to build up a personal discourse

space and keen to express their character and innate knowledge. Without a doubt it involves certain self-knowledge of critical cultural consciousness. Nonetheless, the highly-strung connection between the environment and oneself that was once common in the last century is not seen anymore. The connection of every part of life is then established and there is no avoidance of any unsatisfactory matters happening in real life as they are no longer the force that has to be eliminated. They begin to accept these matters and treat them at ease before examining what they can do under the circumstances. For that reason, you can feel the serenity from their utmost dedication to creation in their works and find easiness in them, an element rarely seen before. They have placed themselves in the position of a freelancer, an expression of a pure mindset. The future deserves more attention for those who care about the contemporary Chinese art and the development of the country.

Thirdly, "fragmentation" suggests the transformation of "modern anxiety" into the "postmodern fragments", fragments of feelings and interests, under the shadow of the "macro-history." I consider this as the key interpretation for "fragmentation" out of the three. The implications involved in this context indicate the recognition of backwardness of us in this unified world history. We have struggled through generations to fight against the world order in an attempt to realize the historical target, which is a prosperous and strong China and self-liberalization. Although our fight and efforts have been recognized in history, we still have not yet achieved our targets. Therefore, the "unaccomplished" modern anxiety has always been the theme of our culture. It is exactly the double consciousness of being an "inferior" and "rebel" that determine our value of "modernity" and choices of moral principles. However, what we have attempted to reach within the cultural framework of the "world history" does not really happen and this is the biggest anxiety in the contemporary history of the twentieth century China. But during the period of globalization and marketization in the nineties, the new China development has surpassed the anxiety predetermined by history. As we discovered, China's growth comes from taking part in the world order and the plebeians striving for wealth and life changing endeavors. China has gained not just an extraordinary progress but the most remarkable historical opportunity of a "peaceful rise" within the modern history. The Chinese history has gone beyond the original conscious of weakness and rebelling and gained an unexpected growth. This is also the result of the change of the "macro-history" itself. Such development has become clear with the arrival of the new century; despite the fact that China is still facing various challenges, every matter and progress has now worked effectively in the new global structure and new China circumstances. The change has led the change of the New Period Culture since 1979 to the New Century Culture, which surpassed the predictions and imagination of the New Period Culture. On the one hand, the changes in daily lives brought about by the country's rapid development have gone beyond the original conception and prediction. On the other hand, the uniqueness of the country's position within the production and consumption chain of global capitalism is completely beyond imagination. The last ten years has seen the new era of globalization and marketization

grow from young to mature. The profound changes of the art field happened right in the time of the New Century Culture. The changes are rich and complicated, but as we can find out that the course of change has gone beyond the regulations for culture and art since the “May Fourth” Movement; a new possibility has been born. Those who were born in the era of materialism and consumerism bear very little resemblance to those born in the years of shortage. The former group of people is more focused on the satisfaction of senses, instant realization and realistic sensational experience. In the mean time, they have to reflect upon the expectation cast by the adult world for them to become a group of new, outstanding labor force. A new cultural phenomenon is thus constructed by the need for instant consumer satisfaction and by the sense of frustration and a conscious of rebellion in front of the adult world. Their concept, approach and interest will generate a power that has never existed before.

Although it is not an easy task to get the main concept out of the scattered fragments, I still try to refer to the new concepts, interests and styles on their works of the consumer culture period out of my limited data. This “new” definition is based on the feature of contemporary Chinese art since the eighties and nineties. In other words, we can tell the connection and discrepancy between the “young generation” artists and the artists of the last few generations in terms of the creation concept, subject and connection of medium. For this reason, I have drafted three units “Alter-ego/self”, “Illusory Imagination” and “New Trauma” within the main framework of the “art imagination in the age of consumption culture.” These are used to present the connecting relations between the history of contemporary Chinese art, present and future in the age of consumption culture; what is seen here is not just the history or the present but also some possible future. The viewers perhaps would like to see the current creation status and expect an explanation on “how the current status was made.” This is exactly the underlying reason that makes the original status a realization of true self.

Fragment One: “Alter –ego/self”

For a long time, artists have been adopting self images and human bodies as the theme of their creation. It is a direct and focused reflection of self. The change of generations and the recognition, appeal and ideology of identity all came into view unexpectedly. Ego or self is also one of the marks of the Chinese experimental art in the nineties. However, my focus is on the different interpretations of how “ego/self” is dealt with and formed as found in the young artists and those of the nineties, such as Fang Li-jun, Yue Min-jun, Zhang Huan, Ma Liu-ming, Song Dong, Yin Xiu-zhen, Cang Xin, Zhu Fa-dong, Hong Hao and Qiu Zhi-jie. Fang and Yue presented, in a burlesque and exaggerating way, the mindset of affectation and ambiguity influenced by the Consumer Culture. It implicates people's anxiety and frustration in seeking for eternity which gradually transformed into a shallow mask of manner. Zhang Huan, Cang Xin and Zhu Fa-dong use physical actions to realize the sufferings of existence, a very personal approach for seeking

salvation in times of affliction. Whereas the “ego/self” in the eyes of the young artists is no longer a hypocrite lack of vitality, it is the magnification of true self or another in the real world. It is more diverse, perfect and is the restructure of an idolized fictitious image. It has become an option for the young generations to decide how to present self personality strength on a fictitious dimension and bring it to the reality. The choice itself reveals the young artists' confidence and vision for future. When the feature of contemporary society has turned to the split of aesthetic judgment and material comforts, the absolute meaning of aesthetic creation also becomes an expression of self-depiction and narcissism upon the spirit of humanity. Meanwhile, apart from the fictitious “ego/self” portrait, their creation has always encircled the fictitious “ego/self” body from the beginning. From some certain aspect, it is fairly true to say that body aesthetics is the aesthetics in the consumer society, where body has gradually become the core of self-identity for modern people. The mass media, in particular, displays an intense interest in the body image as it is seen in various fashion newspapers and magazines. It is nothing new to show interest in body, but in the discourse of contemporary popular culture and consumer culture, the figure and consumer value of the body has become the main concern for everybody. Many people, especially teenage girls and boys, refer to the glamorous male and female celebrities' appearance and adopt it as their own standard in shaping their body. Celebrities, without doubt, are the core subjects of today's visual culture. Therefore in the era where the meaning of life is built upon young and sexy body, physical appearance has then become a symbol of self-oriented perfectionism. This has formed a huge contrast to the mass awareness of controlling one's destiny and seeking self realization, which has dispersed into each individual's benefit appeals and no longer existed today.

There is a blend of rebelliousness and submissiveness in the emphasis of a free option of “ego/self” in which the artists display intense romantic feelings that accommodate the market. The feelings are no longer the same “true emotion” like before but substitutes which can be transformed, traded and regenerate another emotion fragment in this imaginary context. Being a fictitious emotion pattern, each element in their works including the medium, language and image has an appropriate way of presentation. The attempt to seek for elegant presentation has always been suppressed and neglected during the conflicts of the nineties, but it had also been extended widely in their works. On the visual point, the public seems to have waved goodbye to the habit of “staring” from the past emotional driven era and now welcomes “blinking” at the visual fragments. The aesthetic structure presents a kind of ultimate stretch and poetic style which brings the viewers to experience the charms of art. Such emotions and culture have become a style of living a modern life, even in the field of avant-garde of worshipping individual creation and form experiment, the trace of “self” can also be found. The other aspect is related to the close observation of the fraction of the moment, which becomes the style of their art. The style is exactly the understanding of the particular era and the moment of catching every fragment in the flow of uncertainty. My above judgment is aligning with the trend of the demassification of culture, value and mores upon the arrival of the age of information.

Thanks to the support of computer, different types of life styles are made possible. The endless and limitless travel of information is accompanied with the significant change of values; the prevalence of internet seen an endless strange stories. The new digital space has broken the traditional boundaries among people. This is the age where one can freely display their style and personality as long as they have the courage and wisdom. The demonstration of individuality is the key feature of the current culture. The development of individuality made it seems as if the wheel of time has turned back to the age of handicrafts. However, with the history making an upwards spiral movement, obviously the efficiency of creation in the information age is far above the age of handicrafts. The futuristic art is born for individuality and that predicts the coming of the new individual presentation age.

Fragment Two: Illusory Imagination

If we look into the relationship between art and reality from the aspect of Chinese modern and contemporary art history, we will discover two important trends. One is that a lot of artists have always insisted on the direct projection and reflection of art on “reality” and believed modernity has an insight of true life and real world. Art is therefore being used as an instrument to reflect and express the trend of history. The other is the manifestation of the progress of the grand history, which insisted on investigating the intense social situation under the conflicts between races and classes and the passion for revolution. As a result of the “one-to-one” extraction and expression of the reality, many artists focus only on a specific thinking perspective and language use on criticizing, disclosing, questioning, sneering, and fooling the reality, which was then full of conflict, confusion and anxiety generated during the transition of society. There is a lack of transcendental expression above the form of reality, thus magical, fabular and legendary imagination has never become a macro-trend in the development of contemporary Chinese art. In spite of that, the art creations by Mao Xu-hui, Zhang Xiao-gang and Ye Yong-qing of the Southwestern Art Group, Xia Xiao-wan and Shi Ben-ming of Beijing, and Li Yan-ping of Tibet have directed the focus to the expression of chaos and life instincts as a series of irrational existence throughout the middle and late period of the eighties. These works share the features of life ontology, natural consciousness, religious emotions, the sense of primitive and some dreamland, mysterious colors, which provide an illusory image for the spiritual exiles and noctambulists. This is certainly a kind of repulsion and supply towards human nature, which advances the expansion of the field of art, but basically it is infusing human factors into the visit of history and reality in order to correspond to the chaotic status, loss and the point-blank goal.

Being the young generation artists, if the experience of “self” and the growing pains are their know-how, then “illusory imagination” is something they know like the back of their hand. Illusionary imaginations, for them, are a lot easier than the sombrous realistic painting. They are wrapped up in creating a fantasy world using their extraordinary imagination on top of the experience and memories that accompany their growth such

as science fiction, magic games, martial arts and romance novels, animation comics etc. The combination of the above elements has created a fashion and experimental illusory painting. Having experienced the youth of the young generations, nothing else in the world can be compared to the fictitious illusion which allows imaginary space for them. These illusory, exciting, magic, spiritual and fictitious story settings travel and transform between the previous and present life, history and reality, past and future, human and deity, magic and law. The persistent pursuit of fantasy creates a strange visual impact and chilling beauty in their productions. The unique imagination and challenge has also forecasted the coming of some new art phenomenon. Although there is a lack of control, it is exactly the kind of imagination that prompts the viewers to think about the questions brought forward by the imaginary real life. In reality, they have created two mythological systems in their works. One is the fantasy world and the other is the world equivalent to the reality but has been rebuilt by the relocated reality. They make every effort to the production of the illusory settings yet they do not consider the aesthetic presentation of the settings as an individual responsibility. Instead, it is about seeking judgment and cerebration between the boundaries of a realistic image and unreal settings. "Settings" in the fantasy world are turned into an "alien zone" composed by an alien time scale, traveling across previous and current life, history and reality, past and future, human and deity, and magic and law. This is completely different from the language of sarcasm, uglification, and self-mockery as appeared in the macro-trend of the contemporary avant-garde Chinese art since the nineties. In other words, it captures all sorts of strange and mystical stories under the three realms of Heaven, Earth and Humanity through unrestrained imagination and magical resources from the traditional culture. That is to say that they walk in the complicated real world through the door of the "alien zone." We can tell there is a close blood relationship between these works and the past realistic art through "substitution and recurrence." It also displayed young generations' different attitude and ground on the issues of history and reality. Their lives and emotions are put directly into the character's activity and mind thus the artist and the characters are inseparable. However, the independence of characters, reality and the inner unified logic are weakened when the artists begin to dominate the fate of the characters according to their consciousness. The random swap of depiction has loosened up and fragmented the plot into bits, which become their "story", different from the "real fabrication" of traditional art. They attempt to point out the fictitiousness and disorderliness of reality and give an illusory life and world instead of breaking the imagination on value judgment. This world is unreasonable, life is hard to control, culture and moral judgment are utterly unnecessary. Because of that, the young generations are more concerned about a game-based depiction, using a reversed, collocated and transformed style of language to break the time and space boundaries and wash away the color of history. It can only be illusory and imagination that can really overcome the time and space barriers, destroy the certainty of history and society while in the mean time bring the subjective feelings and emotion to the ultimate presentation. Built on the foundation of magic and illusion, the mixture of descriptive game and use of languages are witty, humorous and ironic. This is their legend today and the legend comes along with power.

Fragment Three : “New Trauma”

“New Trauma” was born in response to the “Trauma Art” of the beginning of the eighties in China while the latter is the reflection of the popular “Trauma Literature” in the art circle during that period of time. However the trend of Trauma Art had never taken off because the disclosure and reflection on Cultural Revolution had already begun in the Stars Exhibition in 1979. The reason why I borrowed this term is to explain that trauma and cruelty have always accompanied youth development. Some critics honor “Youth Cruelty” while as a matter of fact that youth itself is cruel. It is the presentation of a specific age, a particular disturbance of adolescence, the end product of the unification of some kind of dream and avoidance. Young artists are pursuing such topic because this particular culture existed in a particular time and environment. The existence of youth, cruelty and trauma may seem to be in an opposing position against each other; their conversion has actually included the most delicate relations of life in this period. In here, both life experience and heartbeat have an indefinite space for creation of visual art. My concern is about finding out how cruel youth is from different backgrounds, the trauma and how they are transformed into visual arts. New Trauma is a form of growing art which has no similar focus to Trauma Art. The trauma or accusations of the eighties are nothing to do with growth itself but the political environment of identity of the time, whereas caring between the blood relations of New Trauma has always accompanied the growing process of the creators. To put it simply, on the orientation of emotion, Trauma Art is directed to politics and the New Trauma blood relations. This has created a natural growing environment in which we can investigate the real progress of their growth, which is intertwined with joy and bitterness. Comparing to the Trauma Art of the eighties, New Trauma has turned the critical knife-point to the self and continuously seeking the lack of individuality in the historical narration. New Trauma, however, uses the past age as a type of cultural resource in which they concentrate on the status instead of position, the possibility of history instead of the necessity of reality. Therefore their creation style is more spontaneous, humorous and the expression of feelings less radical; political accusation is no longer the premise of creation for the New Trauma art. They scream and soar in good feelings; wilderness, indulgence and impulsion are their features; cool style is what they are after. The choice of extreme personalized life, obsession of sensual stimulation and passionately unleashed feelings has determined their unusual attribute. Their value comes from the desire of likes and dislikes about themselves. It is not an ennobled value concerning collective interest but not a shallow pursuit of material benefits either. This is the presentation of their pure freedom of living and creation.

Conclusion

This new trend comes from the birth and spread of a new Chinese dream. This dream is no longer a mere continuation of the one hundred-year dream of a strong country

but the opening of a new one. This is the dream that gives individuals the opportunity to seek for success and to create their own future with their own hands. This dream can only be futuristic. In such circumstances, it is inevitable for them to construct oneself in their work on the fictitious dimension. The future is embedded in the expansion of reality and the reality in the promise of the future. The confusion of reality and future is the key problem in this context. This is the prospects of "New China" whose appearance is the result of a dramatic change. The speed and strength of the change is full of questions and paradoxes but it is also filled with vitality and hope. It is not a stagnant pool but one that splashes out chaotic beauty. Although it doesn't meet our ideal standard, it shows an extraordinary energy beyond our imagination. It matches with the dream of a strong nation since the May Fourth Movement on this aspect; it is the realization of the dream. On the other aspect, what we did not think of is that our awakening today is not the result of being a "pathetic" people in modern history or the battle against world order. Therefore we have a driving force representing new spirit and calling. It is in fact the effort that every individual makes to seek success and change their life. Nevertheless I personally think that their creation has exactly revealed the overhanging posture in the social context of a modernized China. In reality, they demonstrated a transition of ideology, new concept of aesthetic views, use of language and new interest as contrasted with the artists of the eighties and nineties. The control of "past" memory is no longer the key to their creation as the reality is now dominated by the future. The past has become a definite past or an ornament for the history. It has shaken off the unforgettable memory of hardship, poverty and strong distress of the twentieth century and has gained a brand new global view, a greater importance of self-understanding and a new concept of general value. The unusual connection between an individual and the uncontrollable change of grand history has also disappeared. Every separation and reunion is the result of individual choice and the effect of each small individual environment. Our exhibition of youth in the twentieth century China has always been engulfed by the grand history, such as the chaos and battle caused by the Anti-Japanese War and the twist of one's life caused by the split of old and new society. Even the "Anti-Rightist" campaign and the "Down to the Countryside Movement" have a deep impact on an individual's fate. The small individual living space under the planned economy and passiveness also made it difficult for one to make options for life. Young individuals of the twentieth century China hardly have any opportunity or possibility of making choices let alone the chance for improving life through their own effort. This certainly explains that the Chinese history has got rid of the past pathetic fate since the reform and opening-up policy over the past 30 years. Although there are still many poor young people out there who need caring and love, the young Chinese overall have gained the opportunity to show themselves on a shared platform together with others. These people have their own culture and living style and have options in the fate of the individual. Such options and expressions of oneself are fundamentally different from life under the planned economy. The problem they are now facing is one based on the premise of a market economy, which guides the principles of life and their destiny under these circumstances. The individuals have no other choice but to find a destination for

their emotion or career in such context but their living backgrounds will become more and more globalized. Therefore, in my view, this is a diverse and rich historical background and a fragmented status comparing to the past. The young generations have provided the future with an alternative imagination and unlimited possibility, possibly a turning point for the trend of new art. (2008/01/26)

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85新潮，一次出軌的瞬間

費大為

【摘要】

- 1.85新潮的定義：時間，性質，歷史地位。
- 2.社會和政治背景：文化的開放，外來信息的進入。文化熱。
- 3.現代藝術的兩對主要矛盾：
 - (1) 藝術是作為一種超越社會的手段，還是干預社會的手段？是“為藝術的藝術”，還是“為人生的藝術”？
 - (2) 藝術是作為一種觀念，還是作為一種工具？它是批判的武器，還是武器的批判？
- 4.這兩對矛盾在中國“85運動”的表現。“85運動”是一次文化爆炸，從“社會主義現實主義”為中心投射出去的兩對矛盾、四個方向。
- 5.展覽如何能夠闡述歷史？塗塗改改的歷史。
- 6.如何判斷85新潮？藝術運動還是政治運動？
- 7.展覽的方法
 - (1) 有距離的、生疏的觀察。
 - (2) 做減法。
- 8.對85闡述的補充：《大地魔術師》
- 9.歷史的循環，對否定的否定所做的否定。

1. 在1985年到1990年之間，上千名年輕的中國藝術家在一個沒有畫廊、沒有美術館、沒有任何藝術系統支援的環境中，以空前的熱情發起了一次影響深遠的藝術運動。他們徹夜地談論藝術，苦苦地研讀哲學著作。為了找錢製作作品或舉辦展覽，他們賣血，傾家蕩產，債臺高築。他們冒著被開除公職，受到行政處分，甚至被列入黑名單的危險，僅僅是為了做出一些被大多數人所不理解的作品，為了參加那些隨時有可能被警察關閉的展覽。他們的作品在展覽後極有可能會被充公，被摧毀，或者被扔在角落裏任其腐爛發黴。他們發動全國性的串聯，熱衷於舉辦各種研討會，南北呼應，辦起各種報紙雜誌，傳播新思想。他們討論宏大的文化問題，關心人類的命運，思考藝術的本質。在短短的四年時間裏，上百個激進的團體宣告成立，上千名藝術家加入進來，上百個展覽在各地出現，一個比一個更激烈、更離奇的藝術宣言和計劃被發表出來。（據批評家高名潞在《牆》畫冊中所記載，僅在1985年到1987年之間，“共計有87個前衛藝術群體在全國各地[包括西藏和內蒙古]出現。……這些群體在全國各地舉辦了150多次前衛藝術活動，計有2250位藝術家參與”[1]。）這就是著名“85新潮藝術運動”。
2. “85新潮運動”代表著中國當代藝術史上的一個重要分水嶺。作為20世紀整個80年代思想解放運動中最為活躍的部分，它結束了一元化的藝術模式，為藝術創作爭取到了從未有過的自由，並使得中國藝術從此邁上了國際化和當代化的道路。從1985年以後，“當代藝術”便不可逆轉地成為推動中國藝術的主導動力。
3. “85新潮運動”也是中國文化史上的一次高潮。它產生出一批對世界有影響力的作品和藝術家，從此影響和改變了中國和世界的藝術格局。
4. 對於“85新潮”這一段如此重要的歷史，我們今天所能夠瞭解它的方式卻十分有限。除了一些少數的印刷品以外，我們很少能看到“85時期”的原作。大量的作品被遺棄，或散落海外。這次展覽是對“85新潮”藝術的一次初步的整理，所幸的是我們找到了這一時期的大多數重要作品。在此過程中，我們得到了很多藝術家朋友和收藏家的熱情幫助和鼓勵，使我們得以把這一段珍貴歷史的基本輪廓重新展現在公眾面前。這次展覽還將第一次展示出大量的從未發表過的文獻和手稿，讓觀眾可以看到這次運動的深層思想活動。
5. 儘管“85新潮運動”所開創的當代藝術在相當長的時間內都沒有確切的合法地位（這種情況直到2000年以後才得以改善），但是它的出現無疑是中國政府實行改革開放政策在文化上的一個直接的結果。它代表著這個重大社會變革中最

活躍、最具有創造性的因素，並在這一過程中扮演了先鋒的開路者和預言家的角色。

6. 20世紀80年代是一個政治上走向開放，而商業化壓力尚未到來的空白時期。這一時期為孕育理想主義熱情、激發各種烏托邦幻想設置了最理想的溫床。在這一走向開放的時期，整個社會都為建設一個現代中國的理想所鼓舞。
7. 在30年的封閉之後，無數西方資訊同時湧進中國，中國人開始瞭解到100年以來外部世界的發展。人文社科方面的翻譯成為這一時期最熱門的現象。據不完全統計，1978—1987年間，涉及西方的哲學、歷史以及思想領域的人文科學著作的翻譯，達到5000多種，是之前30年中的10倍。翻譯著作在這一時期發揮了重大影響：其中有李澤厚主編的“美學譯文”叢書、金觀濤主編的“走向未來”叢書和甘陽主編的“文化：中國與世界”叢書等，是這一時期所有年輕人的必讀書籍。
8. 在藝術界，西方的現代藝術資訊也開始通過各個美術學院進入中國。自1987年恢復高考以後，大量的年輕藝術家在學院裏得到正規的學院式訓練，同時也接觸到西方的藝術資訊。70年代末，杭州的浙江美術學院（現稱“中國美術學院”）訂閱了上百本西方藝術類雜誌，北京的中央美術學院也訂了幾十本西方藝術雜誌。大量西方藝術的畫冊和著作開始進入這些美術學院的圖書館。一些現代派藝術的資料被翻譯成中文，在重要的藝術雜誌上連載發表，其中影響較大的是邵大箴先生編譯的西方現代派藝術的資料。在系統介紹現代藝術史的著作中，比較重要的有赫伯特·裏德（Herbert Read）的《西方繪畫簡史》。
9. 雖然在讀的美院學生能夠看到大量西方現代藝術的雜誌和資訊，但他們的英文水平卻不足於閱讀外國雜誌的文字，對於構成這些作品的知識他們的瞭解非常有限。為了理解這些作品，他們不得不借助於大量翻譯過來的西方現代哲學著作。在那些語義分析學、科學哲學、存在主義、弗洛伊德主義、博格森主義、尼采哲學、結構主義等哲學中，他們找到了瓦解傳統寫實主義和走向當代藝術的手段和思想方法。在某種意義上來說，年輕藝術家所發起的這場激進的藝術變革運動來源於西方現代哲學和當代藝術圖片的奇特混合。由於這個原因，“85運動”中很多藝術宣言和理論深受翻譯風格的影響，很多藝術家在風格上會同時受到不同年代、不同流派的西方藝術的影響，產生混合和跳躍式的變化。
10. 20世紀70年代末、80年代初的美術學院的學生雖然可以接收到西方現代藝術

資訊，但是他們的課堂教學卻嚴格禁止一切現代藝術的嘗試。所有進行現代藝術的試驗都會受到院方的嚴厲批評，並影響到他們的畢業分配。1983年以後，第一屆美術學院的學生畢業並大多留在大城市，有的還獲得了重要的職位。到1985年，全國各地美院的畢業生已經達到了相當大的數量，他們已經不再擔心會離開大城市，因此大規模的現代藝術實驗活動便已經準備好了它的地理和人員的部署。

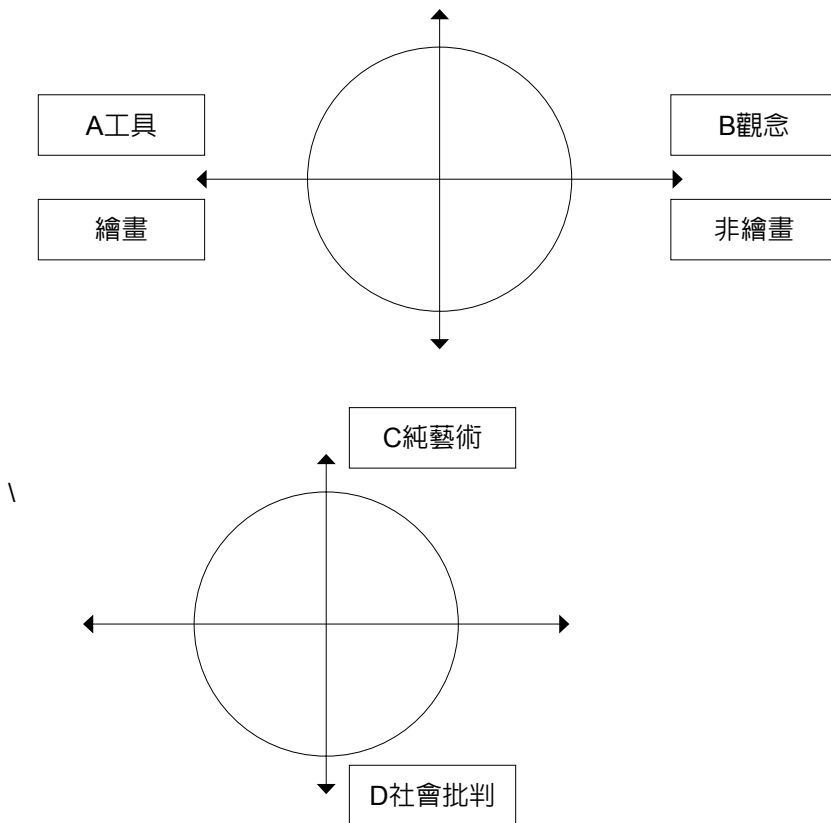
11. 80年代雖然是文化藝術的高潮時期，但是它深受當時改革開放以後的政治氣候變化的影響。特別是1982年到1984年的反精神污染運動以及1987年年初到1987年10月的反資產階級自由化運動，這兩個運動的發生對80年代的文化發展的起伏有著密切的關係。“85新潮運動”正是在這兩次政治運動的縫隙之間所出現的一次藝術運動。自1987年10月到1989年6月，中國又一次進入文化寬鬆的時期，這也是“85運動”最大的展覽“中國現代藝術展”能夠在1989年2月得以實現的重要原因之一。
12. 1984年年底，“第六屆全國美術作品展覽”（優秀作品部分）在中國美術館展出。這次展覽的目的是徹底否定“文革”的“紅光亮”的極端政治化的藝術，回到“文革”以前的藝術創作模式，繪畫的技術重新得到了肯定。唯美主義和學院派的藝術佔據了這次展覽的主要地位。
13. 但是這次否定“文革”藝術的大展覽卻遭到了年輕藝術家的強烈反對和批評，成了“85新潮運動”的直接導火線。各地的年輕藝術家紛紛組織起來，用討論會和展覽的形式，以表明自己更為激進的藝術立場和態度。他們反對回到“文革”以前的藝術模式中去，反對藝術為政治服務的單一模式，主張引進西方現代藝術，強調個性和創造性。一場“重建新藝術”的運動便由此形成，一發而不可收拾。
14. “85新潮”是一場激進的藝術“西化”運動，以至於有人說中國藝術家是在短短幾年內把西方一百年的歷史統統走了一遍。但是這個“西化運動”卻又一次啓動了藝術與中國現實的聯繫，為藝術重新走向真實的自我打開了可能性。
15. 現代主義藝術運動的普遍特徵，是它在走出傳統藝術時必然會在兩對矛盾中搖擺：（1）藝術是作為一種超越社會的手段，還是干預社會的手段？是“為藝術的藝術”，還是“為人生的藝術”？藝術家應追求“純藝術”還是應該肩負社會批判的責任？（2）藝術究竟是作為一種觀念，還是作為一種工具？它是通

過自身改造來改造社會，還是通過它所負載的內容去影響社會？它是社會變革的一部分還是反映社會變革的手段？它自身就是觀念的變革，還是把它作為反映觀念變革，而採取傳統的形式？

16. 這兩對矛盾在中國“85運動”中同樣存在。如果說，“85運動”是一次文化的爆炸，那麼從“社會主義現實主義”為中心所投射出去的方式正是在兩對矛盾、四個方向上展開的。這兩對矛盾、四個方向，為“85運動”勾畫出一個清晰的結構輪廓。

第一組是橫向的兩極：藝術作為工具（A），和藝術作為觀念（B）。

第二組是豎向的兩極：純藝術（C），和社會批判（D）。



17. 第一組對立：藝術作為工具，還是藝術作為觀念？

（1）這一組對立代表了對待藝術語言功能問題的兩種截然不同的態度。這兩種態

度和藝術家對藝術語言和材料的選擇有著直接的關係。因此，“藝術作為觀念”，指的也是傳統意義以外的非繪畫手段，指裝置、行為、觀念等藝術樣式。而“藝術作為工具”，則是以傳統的繪畫和雕塑為主的作品樣式。這兩種不同語言樣式，雖然都是以“前衛”的名義從事離經叛道的藝術，卻代表著兩種完全不同的思考方向。

- (2) 繪畫和雕塑（國內的稱呼叫做“架上繪畫”、“架上雕塑”）意味著一個相對穩定的語言系統，有一套不可迴避的技術準則，以及由此而積累起來的巨大傳統。當藝術家用繪畫來表達自己時，藝術的成功與否取決於藝術家在多大程度上熟練地掌握了畫面的技巧，並以此來最有效地服務於他所要表達的物件。而非繪畫作品則迴避了這個相對穩定的語言系統及相關的傳統，而直接把觀念自身作為藝術的本體。

- i. 向著A方向出發的變革，最初是為了探尋寫實繪畫的真實性(authenticity)和原創性問題。1980年前後陳丹青的《西藏組畫》是這一時期最傑出的代表。緊接著，以傷痕繪畫為主的四川畫派的出現則代表了批判現實主義的興起。北京的夏小萬的作品又開創出一種浪漫表現主義和魔幻現實主義的繪畫語言。一些學院派畫家從淡化現實主義繪畫的主題內容入手，滲入超現實主義的技術，去表達朦朧不清的意識狀態。另外一些藝術家則企圖通過完全離開寫實主義而去探尋繪畫自身的語言和觀念的革新。所有這些探索都是在傳統繪畫的範圍之內，以筆觸、形象和色彩去創造出新的畫面構成，傳達藝術家對世界的看法和感受。
- ii. 而向著B方向發展的藝術家則把觀念本身作為藝術活動的本體。谷文達早期就試驗過把隨意擺放的物品作為作品來處理。黃永砗在進行了一系列抽象繪畫的實驗之後，又作出了種種嘗試以離開繪畫系統。他發明了一套偶然機制，用以解構繪畫的規則，以轉盤來代替藝術家去決定對筆觸、構圖和色彩的選擇。之後他又發展出另一種偶然機制，用於製作非繪畫性的作品。他的洗衣機系列則表達了他對文化問題的反思。張培力的《一號計劃》、《二號計劃》，都是按照觀念的要求創作出來的文本作品。這種態度也促使他使用錄影去記錄自己的行為藝術，從而使他不知不覺地走上了錄影藝術家的道路。觀念本身作為一種藝術而直接成為作品，意味著語言已經不再是一個載體，也意味著語言和媒介的完全開放。
- iii. 在“85運動”中，作為觀念的藝術比繪畫領域內的離經叛道來得更晚一些。它在一開始似乎是繪畫內部叛亂的一種變異，但實際上卻代表著和繪畫完全相反的思想方式。

18. 第二組對立：社會批判，還是純藝術？

這一組對立也代表了“85運動”中對藝術功能的兩種截然不同的立場和態度。

“85運動”產生的主要動機之一，就是擺脫“藝術為政治服務”的功能。為了改變這種功能的惟一模式，藝術家採取了這兩種方向：或者用離開內容的方式來離開政治，或者用另一種政治態度去實現社會的批判。

- i. 處在激烈社會變動時期的藝術必然會對時代的變遷提出疑問和反思。特別是在“文革”過去不久，對暴力的回憶，對終極真理的追求以及對人性的反思等等，都是這一時期很多藝術家所熱衷的題材。從早期的四川批判現實主義，到張培力為隱喻“虐待”所畫的手套系列，從吳山專為表達日常荒誕感所作的《今天下午停水》到王廣義為反思人類終極精神所畫的《馬拉之死》等，都是通過特定的生活題材、符號和抽象化了的圖像去實現對社會現實的批判、隱喻和反諷，以重新建立藝術和現實之間的真實關係。
- ii. 而另外一些藝術家則致力於被稱為“純藝術”的探索。他們對於藝術的方法和觀念的更新、藝術語言的修辭法、藝術獨立性等問題的興趣遠勝於對於藝術所要表達的內容的興趣。無論是抽象畫家余友涵、丁乙或者劉正剛，還是北京的新刻度小組，徐冰的《天書》等等，他們的作品都遠離現實或拒絕在作品中直接引用現實生活的圖像，也拒絕表達任何具體的內容。在他們的作品中，觀念和語言變革的徹底性變成了另一種介入現實變革的有效方式。因此這一傾向在“85運動”中也具有極大的影響力。

19. 通過這個結構可以看到，這兩個組不僅是重疊的、互相交錯的，而且在橫向和豎向兩組對立之間的過渡部分也同樣重要。

20. AC：AC部分，指的是繪畫，又不直接干預社會的那些藝術。

- (1) 靠近C的繪畫越是傾向於“冷抽象”，例如上海的余友涵、丁乙，甘肅的劉正剛等人。
- (2) 離開C而靠近A的繪畫則傾向於“熱抽象”，乃至於走到表現主義繪畫（後者“抽象表現主義”），例如使用神秘怪術的楊詰蒼，創作大型抽象繪畫的鹿林，上海的李山和楊輝，以及從德國留學回來的馬路。

21. AD：這一部分的藝術家使用繪畫來建立他們和社會的關係。

- (1) 靠近A部分的作品是表現主義和寫實主義的結合，這些作品多迷戀於對宏大主題的敘述，充滿對人生和生活問題的感歎、幻想和質問，這裏有丁方、潘德海、毛旭輝、夏小萬、曹湧、任戩等人的作品。這些作品沒有直接採取概念化的隱喻符號，其形象主要來自於現實生活，對社會生活的介入態度也比較間接，在畫面上往往流露出一些“形而上的悲情”。
- (2) 靠近D部分的作品也使用繪畫為手段，但是更多地採取概念化的符號，以隱喻和象徵的手法去探討符號的深刻性和概括性。這裏可以看到北方藝術群體的王廣義、舒群，以及杭州的張培力、耿建翌等人的作品。這些作品往往把圖像作為概念的符號，去表現一些重大的社會主題，其情緒往往是冷靜而克制的，但是對現實世界的態度則往往是激烈的和超脫的。

22. CB：這一部分的藝術家關注純粹的藝術觀念問題，不使用再現性的語言和現實生活發生聯繫。

- (1) 靠近C的藝術家，更多地關注純粹的觀念形態研究。這一部分的代表藝術家主要是顧德新、王魯炎、陳少平組成的新刻度小組，他們進行的“觸覺系列”、《解析I》、《解析II》等作品是這一方向的重要代表作。進行類似研究的還有四川的蘭正輝，他所進行的符號研究和“新刻度”有某種程度的類似，但是更偏向圖像畫方面的工作。
- (2) 靠近B的藝術家更注重文化批判。他們通過對文化機制的解構和反思，去探索藝術的本體論改造的問題。這部分的代表藝術家有徐冰，黃永砷等人。其中，徐冰的作品更關注創作的無意義過程，而黃永砷則致力於把藝術建立在一個當代哲學的基礎上去反思文化內部的悖論。他們的藝術在九十年代以後也由文化批判擴大到社會批判的範圍中。

23. BD：

- (1) 在這部分，靠近B的藝術家也就是文化批判的藝術家。
- (2) 靠近D部分的藝術家也經常就是AD部分靠近D的藝術家。他們在參與社會批判的立場上經常是一致的，但是他們有時會採用更為激烈的手段，離開繪畫，而用裝置、錄影、行為藝術來表現他們對社會的批判態度。激烈的語言方式和激烈的內容使這一部分藝術家的作品在“85運動”中佔據十分突出的位置。他們多採用反諷和暗喻的手法，以揭示社會現實中的荒誕和對抗狀

態。這部分的代表藝術家有張培力、耿建翌、吳山專、唐宋、魏光慶、顧德新、倪海峰等人。

24. 通過這分析，我們不僅可以看到“85運動”中不同的立場所構成的思想結構的分佈，也能夠看到這個結構是如何發生演變的。隨著現實社會特定環境的變化，藝術家的觀念也在發生變化，他們的工作方向也會發生轉移。例如抽象繪畫和社會批判的很多藝術家（張培力、耿建翌、余友涵，李山、王子衛、王廣義等）在1990年以後不約而同地放棄了原來的方向，向著A方向的主軸聚攏，從而發展出一些新的批判寫實主義流派，如政治波普藝術、豔俗藝術等等。而新刻度小組、黃永砫、徐冰等藝術家則在原來的方向上走得更遠。抽象藝術和激烈的社會批判的藝術在90年代以後則明顯弱化。這些變化軌迹可以說明這些藝術家如何在外部現實的變化面前以自己的藝術作出回應，從而逐漸改變了中國當代藝術的整體構架。
25. 歷史的回顧展必須考慮到：你所要闡述的是什麼歷史？什麼是代表這一歷史的作品？如何展現最能表現策劃者對這一歷史的理解？這些基本的問題往往把我們帶進展覽構成中最不確定的領域。對於一個歷史的回顧展而言，什麼作品能代表什麼問題，什麼問題又是可以被代表的，不會取得所有人都一致同意的判斷，而策劃者的構思與他的表現之間也不會只有一種方法。
26. 在面對歷史題材時，人們通常會有一種錯覺，似乎那些被發表次數最多的作品理應是最有代表性的作品。歷史寫作的任務就在於克服這種由於思維的惰性所造成的習慣，引導讀者去發現新的觀點。每個時代和它的“發表物”之間的關係，正如“能指”和“所指”那樣，並沒有必然的關係。每一個“發表物”所表達的判斷都受制於不同時代和個人的局限，正像這次展覽一樣。隨著時間和文化的轉換，對一個歷史時期的判斷也會發生變異，歷史永遠在塗塗改改。因此，一個“維持原判”的回顧展一定不是一個好的展覽，而胡亂地“重新解讀”歷史也不會具有創造性。歷史的寫作儘管只能是主觀的，但它必須通過時間所展開的維度，在更寬廣的範圍內去發現更完整的描述，以使對歷史的觀察獲得更為整體的視角。
27. 20世紀80年代對這一運動的判斷有那些特點？在今天看來，又有那些問題應該得到重新審視呢？我們可以回到一個早在1986年的珠海會議上就提出的一個重要問題：“85美術運動”到底是一場思想解放運動還是一場藝術運動？當時提出這個問題的初衷顯然是在於強調，“85運動”不應該僅僅是一次藝術運動，

它應該是人類的自我解放運動歷程中的一部分。“85運動”的重要評論家高名潞在1985年發表的文章中指出：“人類的文化史是人不斷自我解放的歷程。人只有在創造文化的活動中才成為真正意義上的人。也只有在文化活動中，人才能獲得真正的自由。而這種文化創造活動的階段延續性則體現為不斷遞變的文化運動。1985年，在中國大地上發生了一場自五四新文化運動以來的又一次文化變革運動。畫壇上也興起了一場美術運動，它幾乎包容了該年文化運動的基本特徵和主要問題，它是該年中西文化碰撞現象的組成部分。”[2]在他的《'85美術運動》一文的結尾處，高名潞更直接地表明：“沒有運動，沒有歷史。”[3]“85運動”的另一位重要評論家栗憲庭則在他那篇著名的文章《重要的不是藝術》中明確地指出：“‘85美術運動’不是一個藝術運動。藝術復甦非關藝術自身即語言範式的革命，而是一場思想解放運動。……這都是在一種逆反心理的驅使下產生的，變革的核心是社會意識的、政治的。‘85美術運動’就是這場思想解放運動的深入，而非新起的現代藝術運動。”這些看法在當時起到了極為重要的積極作用，因為即使在1985—1989年之間，“85新潮”的激進作品在整個中國藝術的範圍內還只是極少數，形式主義、唯美主義和學院派隨時可以進入“85新潮”內部，修正它的路線，使這一運動膚淺化，把激進的藝術變革運動蛻變成形式主義的改良和精益求精。

28. 強調“85運動”的性質是一場精神解放運動，並不等於要用理性壓倒感性，用精神壓倒語言。僅僅從內容和概念出發的方法並不足於使我們看到“85運動”在藝術史上的建設性。在紛繁複雜的理論後面，我們必須直接面對作品，從作品出發而不是從理論和概念出發去重新審視“85”的藝術成就。在20年以後重新回顧這一運動，發現作品，發現這一運動的藝術成就，尤其成為一件頭等重要的任務。
29. 在20年以後的今天，我們試圖在展覽中所探尋的，正是這樣一種視角的變換。當“85運動”已經成為歷史，它所面臨的問題也已經成為過去，我們所能看到的，恰恰是那些在語言上能夠站立起來的作品。一切“85時期”的作品，不管在當時如何紅得發紫，打出如何激進的旗號，只要在語言上不能站立起來，都會自行地隱退到歷史的身後。我們看到的是曾經被革命的熱情所捲起的各種語言所組成的風景，但是只有那些被捲到了一定語言高度的作品，才能真正代表歷史。激情和理性為“85新潮”提供了動力，而語言使“85運動”獲得了它的高度。

30. 我在展覽作品的選擇中使用了以下一些方法：

(1) 有距離的、生疏的觀察。這種觀察可能是來自我對其他國家當代藝術的比較和理解上，可能是來自一些對藝術作品有高度鑒賞力，而又完全不瞭解中國當代藝術的藝術家或批評家。我一直很好奇地想知道，如果脫離了對背景知識的瞭解，這些作品還能作為一件好的作品成立麼？背景知識在什麼情況下是幫助作品的選擇，在什麼情況下又模糊了對作品的選擇？不識廬山真面目，往往是因為“身在此山中”。所以進入廬山和退出廬山，都是在認識廬山時的兩個同等必要的步驟。生疏感是一個有趣的角度的，可以幫助我們發現一些沒有發現過的問題，也可以幫助我們擺脫過多的細節，豁然看到事情的整體面貌。

(2) 做減法。時代的變異本身會影響到對作品的選擇，也會趨向於減少對作品的選擇。在幾百年之後，一個時代的作品很可能只剩下屈指可數的幾件作品。

“歷史的減法”也可以成為展覽構成的一種方法。投入“85新潮”的藝術家大約有幾千人，參加1989年“中國現代藝術展”的藝術家也有186位，共293件作品。為了使這次參展的藝術作品能夠得到最集中而充分的展示，我們這次展覽選擇了30名藝術家和十分有限的作品。

31. 20世紀80年代是中國和歐美都在走向世界的時代。中國的“85運動”以激烈的姿態打破了30年來的封閉，其主要目的之一就是要和國際當代藝術同步化，以構成文化間的對話。但是，直至1989年為止，中國的前衛藝術界和西方基本上沒有接觸。惟一的例外，就是1989年5月黃永砵、顧德新、楊詰蒼三個藝術家獲邀前往巴黎蓬皮杜中心和科學城（La Villette）參加劃時代的國際大展“大地魔術師”（Magiciens de la Terre）。和過去對“85運動”的敘述不同，這次展覽將全部展出三位元元藝術家的三件參展作品，使中國觀眾第一次看到“85新潮藝術”跨出國門時的重要作品。

這次參展不僅是“85藝術家”第一次在國際大展上得到重要的展示，而且也是中國藝術家在國外迄今為止的一次最傑出的展示之一。從此以後，國際藝術界瞭解到，在中國也存在著大規模和高質量的當代藝術。這和1993年以後在歐洲出現的一連串中國藝術展示活動有著直接的關聯。如果說，1989年2月的“中國現代藝術展”是“85新潮”的閉幕式，那麼同年3個月之後發生的“大地魔術師”展覽就是中國當代藝術走向世界的開幕式了。

32. 在“85時期”的重要展覽“中國現代藝術展”中，最令人難忘的作品之一就是南京藝術家楊志麟為展覽設計的標誌“禁止掉頭”。這件作品完美地表現了“85新潮”藝術家的前衛主義心態，和“把革命進行到底”的意志。

最具諷刺性的是，1989年以後的發展卻恰好朝著與這個圖示相反的方向走去。

“掉頭”不僅沒有禁止，而且成了壓倒一切的主要潮流。批判精神和試驗精神遭到嘲笑，自暴自棄的犬儒主義被視為主流，急功近利的精神走上了前臺。在2005年的藝術市場升溫之後，這種趨勢取得了更具有決定性的影響力。從“85”那裏發展出來的“當代藝術”已經完全“掉頭”，它只是取得了“85新潮”所開創的形式，卻失去了“85新潮”中的精神。因此，作為一次運動的“85新潮”不僅已經過去，從“85”出發的當代藝術已經浩浩蕩蕩地走向了它的反面。

33. 但是，這個鋪天蓋地、規模浩大的“掉頭”運動也必定會有走到它的盡頭的那一天。近年來，越來越多的年輕人對精神生活的感到空虛，他們不再那麼容易地被那些絢麗的成功模式所吸引，而更願意從自己的思考中去尋找生命的價值。自2005年以來，年輕一代對20世紀80年代歷史的關懷正是在這樣一種個性更為成熟的背景下發生的。在我看來，這一現象既不會形成類似“85新潮”那樣狂熱的運動，也不會像近十幾年來稍縱即逝的種種時髦那樣立刻被消費掉，它可能意味著將近18年的“掉頭”運動將要走向衰竭的開始。更加成熟的個人正在默默地脫離這個“掉頭”運動。如果說，“85新潮”是對當時官方藝術的否定，那麼對“85”否定的潮流到今天也已露出它的破綻，逐漸失去它的魅力。作為一種深層的心理需要，一個對“否定的否定”所作的否定正在靜靜地開始。

34. 正是基於這樣一種觀察，促使我們作出了舉辦“85新潮”這個展覽的決定。沒有比20年以後的今天更能凸顯回顧“85藝術”的必要性了。回顧“85”，可以使我們對現狀拉開距離，去重新思考藝術的意義。歷史的螺旋形運動將不會回到原點，也只有在今天回顧“85”，才不至於天真地陷入“回到'85'去”的泥潭。

35. “85”已經過去，通過這一段瞬間的特殊歷史的回顧，使我們有可能更好地理解未來。

注釋：

[1] 高名潞：《牆：中國當代藝術的歷史與邊界》，北京：中國人民大學出版社，2006年，第278—279頁。

[2] 高名潞：《中國前衛藝術》，南京：江蘇美術出版社，1997年，第107頁。

[3] 同上，第125頁。

此文是為尤倫斯當代藝術中心開幕展《'85新潮》展覽所寫的序言。

'85 New Wave: A Moment of Derailing

Dawei FEI

OUTLINE

- I . Definitions of '85 New Wave: its time, characteristics, and historical position;
- II . Social-political background of '85 New Wave: cultural openness, growing awareness of foreign information; cultural enthusiasm;
- III. Two major sets of contradiction in modern art:
 - A. Is art a means of 'transcending' society, or 'intervening in' society? Do we uphold the notion of 'art-for-art's-sake', or that of 'art-for-life's-sake'?
 - B. Do we consider art as a 'concept' or as a 'tool'? Is art a critical weapon, or a critique of weaponry?
- IV. How were these two sets of contradiction manifested in '85 New Wave? It can be argued that '85 New Wave is a moment of cultural explosion, with socialist realism as the explosion center from which two sets of contradiction and four approaches were emitted.
- V . How does an exhibition serve to interpret history? The history of scribbling.
- VI. How do we situate '85 New Wave? Is '85 New Wave an instance of artistic movement or political movement?
- VII. Methods of exhibitions:
 - A. Distanced and alienated observation;
 - B. Subtraction.
- VIII. Magiciens de la Terre (Magician of the Earth, 1989) as a supplementary statement
- IX. A historical circle: negating the negation of the negative

〈劉燕玉 英譯，Translator (Chinese / English) : Liu,yen-yu 〉

1. Between 1985 and 1990, a group of over one thousand young Chinese artists living in an environment without galleries, museums, or any systematic support for art and with unprecedented enthusiasm and passion, led a fundamentally influential artistic movement. They discussed art late into the night, earnestly reading philosophical treatises. In order to find money with which to make works or prepare exhibitions, they literally sold their own blood, liquidated family assets, and went into debt. They braved the dangers of being fired from their jobs, disciplinary sanction, or even being placed on a blacklist, entirely for the purpose of realizing works incomprehensible to the vast majority of people, or to participate in exhibitions that might be shut down at any minute by the authorities. Their works faced the extreme likelihood of being confiscated, destroyed, or simply set in a corner to disintegrate after these exhibitions ended. They developed a national alliance, given to hosting every sort of research conference, north and south working together, founding all sorts of newspapers and magazines to transmit their new thought. They debated massive cultural questions, paid attention to human fate, thought about the true nature of art. In four short years, more than a hundred progressive collectives declared their founding, joined by more than a thousand artists, as more than a hundred exhibitions were mounted around the country, and as artistic manifestos and projects one more passionate and bizarre than the other were published. (See Gao Minglu's exhibition catalogue for *The Wall*: simply between 1985 and 1987, "altogether 87 avant-garde collectives appeared around the country, including in Inner Mongolia and Tibet...these collectives mounted more than 150 avant-garde happenings around the country, participated in by some 2250 artists. [1]) This is the famous "85 Art New Wave Movement."
2. The "85 New Wave Movement" represents a watershed in contemporary Chinese art history. As the most lively part of the entire intellectual liberation movement of the 1980s, it marked the end of a monolithic artistic model, achieving unprecedented freedom and opening a path for Chinese art to march toward internationalization and contemporaneity. After 1985, "contemporary art" irreversibly became the driving force behind Chinese art.
3. The "85 New Wave Movement" also marked a climax in Chinese art history. It gave rise to a group of globally influential works and artists, thus influencing and changing the shape of art both in China and globally.
4. And yet today, our understanding of this incredibly important period remains remarkably limited. Aside from a small number of printed materials, we are rarely able to see original works from the "85 Period." A great number of works were lost or dispersed abroad. This exhibition marks a preliminary ordering of the "85 Movement," and luckily we have found many important works from this period. In this process, we have been fortunate to have the enthusiastic support and encouragement of many artists and collectors, allowing us to re-present a basic outline of this precious period to the public. This exhibition also marks the publication of many previously unpublished documentary materials and manuscripts, allowing the viewer to bear witness to the deeply layered intellectual activity

of the period.

5. Even if the contemporary art begun in “85 New Wave Movement” would not attain a thoroughly legitimate position for many years to follow (this situation would not be rectified until the years after 2000), its appearance was doubtless a direct cultural result of the reform and opening policies then being implemented by the Chinese government. It represented the most vibrant, most creative face of this massive social transformation, and played the role of avant-garde pioneer and prophet.
6. The 1980's were a wide-open period of political opening, in which pressures toward commercialization had yet to arrive. This period laid a warm bed that nurtured idealistic passion and gave birth to every sort of utopian illusion. In this period that moved toward opening, the entire nation marched to the beat of the ideal of building a modern China.
7. After thirty years of closure, countless pieces of news from the West flowed into China, as Chinese began to understand the developments of the outside world over the past century. Translation of works in the humanities and social sciences became the hottest phenomenon of this period. According to incomplete statistics, between 1978 and 1987 over 5000 works in fields including Western philosophy, history, and thought were translated into Chinese, more than ten times the amount translated during the preceding thirty years. Translated works commanded an extremely influential role in this period: these included the *Aesthetics Translations (Meixue Yiwen)* series edited by Li Zehou, the *Toward the Future (Zouxiang Weilai)* series edited by Jin Guantao, and the series *Culture: China and the World (Wenhua: Zhongguo yu Shijie)* edited by Gan Yang, all of which were required reading for young people of that era.
8. In the art world, information about modern Western art began to enter China through the major art academies. After the national collegiate entrance examinations were reinstated in 1977, many young artists began formal training inside the academies, at the same time encountering information about Western art. In the late 1970s, the Zhejiang Academy of Fine Arts (Now known as the “China Academy of Art”) subscribed to over one hundred Western art magazines, and Beijing's Central Academy of Fine Arts also subscribed to several dozen such magazines. A huge number of Western art catalogues and treatises were collected by the libraries of these academies. Some materials on the Modernists were translated into Chinese and serialized in major art magazines, including Shao Dazhen's highly influential “Materials on Modernist Western Art.” Among more systematic overviews of modern Western art history, Herbert Read's *A Concise History of Modern Painting*.
9. Although students studying at the academies had access to vast numbers of Western art magazines and materials, their English reading level was not nearly high enough to allow them to read the texts in these magazines, so their understanding of the intellectual background behind these works was extremely limited. In order to understand these works, they had no choice but to turn to the works of Western modern philosophy which

where then being translated in bulk into Chinese. In these works of semantic analysis, philosophy of science, existentialism, Freudianism, Bergsonism, Nietzschean philosophy, structuralism, and other philosophies, they found an intellectual method by which to break down traditional realism and move toward contemporary art. In a certain sense, this artistic breakthrough driven by young artists can be seen as a unique melding of texts from Western modern philosophy and images from contemporary art. For this reason many manifestos and theories of the “85 Movement” are deeply inspired by a style of translation. Many artists were simultaneously receiving influences from different periods and different schools of Western art, which made for a mixed, jumpy sort of change.

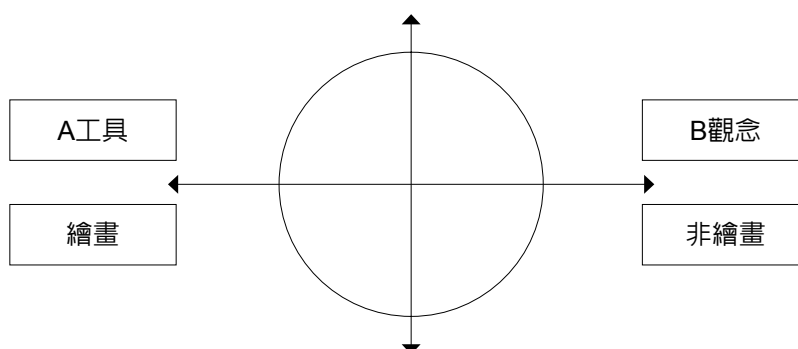
10. Although students at the art academies in the late 1970's and early 1980's had access to information about Western modern art, the artistic pedagogy to which they were subject strictly forbid any experimentation with modern art. All experiments with modernism led to censure by school authorities, influencing the student's prospects upon graduation. After 1983, the first crop of art academy students graduated and stayed in major cities, some of them securing important positions. By 1985, there were already a large number of graduates of art academies around the country, and these graduated no longer worried about leaving major cities. This meant in a sense that the major experimental modern art activities that would follow had already made their geographic and personnel preparations.
11. Although the 1980's marked a cultural and artistic climax, they were deeply influenced by changes in the political climate the followed in the wake of the reform and opening policies. Particularly with the “anti-spiritual-pollution” campaign of 1982-84 and the “anti-bourgeois-liberalization” campaign of January-October 1987, politics remained intimately connected to cultural development throughout the decade. From October 1987 through June 1989, China entered another period of cultural liberty, and this is one of the major reasons why the *China/Avant-Garde* exhibition could be realized in February 1989.
12. In late 1984, the “Sixth National Fine Arts Exhibition” was mounted at the National Art Museum of China. The goal of this exhibition was to thoroughly deny radically political “Red Light Shines” art of the Cultural Revolution, returning to creative models from before the Cultural Revolution, thus reconfirming the importance of painterly technique. Pure aestheticism and academic art occupied places of major importance in this exhibition.
13. And yet this exhibition charged with negating the Cultural Revolution nonetheless met with the strong opposition and criticism of young artists, becoming the flame that lit the fuse of the “85 New Wave Movement.” Young artists around the country organized themselves into one group after another, using the formats of the exhibition and the debate to prove their ever more progressive stances and attitudes. They opposed

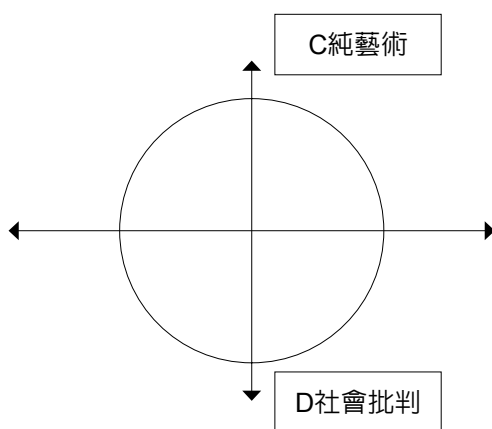
returning to models prevalent before the Cultural Revolution, opposed the monolithic subservience of art to politics, championed the importation of Western modern art, and emphasized their own individuality and creativity. A movement to “Reconstruct a New Art” thus took shape, uncontrollable once it had begun.

14. The “'85 Art New Wave” was a movement of Westernization, to the point where some claim that Chinese artists systematically traveled the course of a century of Western art history in just a few short years. But this “Westernization movement” was itself a force that renegotiated the place of art in Chinese reality, opening new possibilities for true self-expression.
15. One common characteristic of Modernist artistic movements is that in moving away from tradition, they inevitably oscillate between two sets of contradictions: (1) Is art a means by which to transcend society, or to intervene in it? Is art be “for art's sake”, or “for life's sake?” (2) Is art a concept, or a tool? Does it re-make society by re-making itself, or does it influence society by means of the content that it conveys? Is art symptomatic of social transformation, or a tactic by which to reflect such transformation? Is it a conceptual transformation in and of itself, or is it, as a reflection of conceptual transformation, a way of adapting traditional forms?
16. These two contradictions coexisted throughout the '85 Movement. If we claim that the '85 Movement was a cultural explosion, then we might also say that the paths which led away from an old system centered on “Socialist Realism” fit embodied these two contradictions and four directions. Indeed, these two contradictions and four directions offer a clear structural outline for the entirety of the '85 Movement.

The first contradiction works along a horizontal axis from art as tool (A) to art as a concept (B).

The second contradiction works along a vertical axis, from pure art (C) to social critique (D).





17. The first opposition: Art as tool, or art as concept?

- (1) This opposition represents two distinct attitudes toward the question of the capacity of artistic language. These two attitudes also impact directly on the choices artists made about artistic language and materials. For this reason, “art as concept” refers to tactics outside the realm of traditional painting, such as installation, performance, conceptual, and other strategies. “Art as tool” on the other hand refers to works realized within the more traditional confines of painting and sculpture. These two different linguistic modalities, although they both depart from orthodoxy in the name of the “avant-garde,” nonetheless represent two entirely different intellectual directions.
- (2) Painting and sculpture (in China these forms are called “easel painting” and “pedestal sculpture”) imply a relatively stable linguistic system, a set of inevitable technical standards, and a great tradition accumulated from these two. When contemporary artists use painting to express themselves, the success of their art often rests on their mastery of these techniques, and on how effectively they can press this mastery into the service of their expressive needs. Non-painting avoids this relatively stable linguistic system and its related tradition, turning the concept directly into the work itself.

i .Reforms in the direction of “A” were at first aimed at seeking a new authenticity and originality in realist painting. Realized in the years surrounding 1980, Chen Danqing's Tibetan Series is the most outstanding representative of this trend. Next, the appearance of the Sichuan school painters who mainly comprised the “Scar Art” movement represented the emergence of a new critical realism. The works of Beijing artist Xia Xiaowan similarly represented a new painterly language of romantic expressionism and magical realism. Other academic painters moved from bland realism toward surrealist techniques as a way of expressing their drowsy state. Other artists attempted through a thorough departure from realism to seek the inherent language of painting and

conceptual innovations. All of these explorations fell within the purview of traditional painting, creating new painted compositions by harnessing brushstrokes, forms, and colors as a way of expressing the artist's view and sense of the world.

- ii. Artists who developed in the direction of "B" took the concept itself as the basis of artistic activity. Gu Wenda's early works experimented with handling arbitrarily placed objects as artworks. Huang Yongping, after a series of experimental paintings, attempted to leave the system of painting entirely. He invented a set of arbitrary systems, which he used to deconstruct the principles of painting, employing for example a roulette wheel to replace the will of the artist in making choices about brushstrokes, composition, and palette. Later, he developed another arbitrary system, which he used to create works other than paintings. His washing-machine series expressed his thinking on cultural questions. Zhang Peili's "Project Number 1" and "Project Number 2" are both textual works realized in accordance with conceptual principles. This sort of attitude drove him to use video to record his own performances, which then led him naturally to become a video artist. Concepts were transmuted directly into works, as language ceased to be only a carrier, and language and medium were entirely liberated.
- iii. In the "'85 Movement," conceptualist departures from orthodoxy came slightly later than those in painting proper. The movement began as a contained rebellion inside the realm of painting, but it later came to represent a method of thinking entirely opposed to painting.

18. The second opposition: Social critique, or pure art?

This set of oppositions represents the two entirely different positions and attitudes toward the function of art present in the "'85 Movement." One of the principle motives behind the movement was a drive to shake off the function of "art in the service of politics." In order to change the monolithic model inherent to this function, artists moved in two directions, either extricating themselves from content altogether as a way of leaving politics, or assuming an alternative political stance as a way of realizing social critique.

- i. Artists living in a moment of heated social upheaval necessarily raise doubts and considerations about the transitions of that moment. Particularly in the aftermath of the Cultural Revolution, memories of violence, pursuit of ultimate truth, and considerations of humanism all provided materials sought out by many artists. From the early Sichuan critical realism to Zhang Peili's paintings of gloves symbolizing "persecution," from Wu Shanzhuan's expression of everyday absurdity in *Today No Water* to Wang Guangyi's reflections on ultimate human spirit in paintings like *The Death of Marat*, all employ specific topics and symbols from life and abstracted images as a way of critiquing, symbolizing and satirizing social reality, all in the service of reconstructing the true relationship between art and life.
- ii. Other artists however dedicated themselves to explorations of what is called "pure art."

Their interest in conceptual and methodological innovation, artistic rhetoric, and the question of artistic independence far outweighed their interest in the content that art can express. From conceptual painters such as Yu Youhan, Ding Yi, and Liu Zhenggang to Beijing's "Xinkedu Group" and Xu Bing's *Book from the Sky*, these artists' works function far from reality, or refuse to directly employ images culled from real life, also refusing to express any concrete content. In their works, the thoroughness of conceptual and linguistic transformation made for an effective means by which to engage with real transformation. For this reason, this tendency was also extremely influential in the "85 Movement."

19. From this structure one can see that these two sets of contradictions not only overlap and interlock, but that the point where the vertical and horizontal axes cross is similarly important.

20. AC: AC refers to painting, art which does not directly intervene in society.

- (1) Painting moves closer to "cold abstraction" as it approaches "C," for example Yu Youhan and Ding Yi of Shanghai, Liu Zhenggang of Gansu province, and others.
- (2) As painting moves from "C" toward "A" it tends toward "hot abstraction," even approaching expressionism ("abstract expressionism") as in Yang Jiechang's works that employ mystical elements, Lu Lin's large-scale abstract paintings, Li Shan and Yang Hui of Shanghai, and German returnee Ma Lu.

21. AD: These artists use painting to construct a relationship between self and society.

- (1) Works closer to "A" are fusions of expressionism and realism. These works are largely infatuated with narration of grand themes, and full of exasperation, illusion, and doubt at questions of life and humanity. Artists here include Ding Fang, Pan Dehai, Mao Xuhui, Xia Xiaowan, Cao Yong, and Ren Jian. Their works do not directly employ conceptual metaphors and symbols, and their forms derive largely from real life. The attitude by which these works engage with social life is indirect, and "metaphysical grief" is often vaguely present.
- (2) Works closer to "D" also use painting as a tactic, but they do so with recourse to conceptualized symbols, using metaphors and emblems to explore the depth and scope of the symbol itself. Here fall works by Wang Guangyi and Shu Qun of the Northern Art Group, as well as Zhang Peili and Geng Jianyi of Hangzhou. These works often take the image as a conceptual symbol, using it to express major social questions. Emotions in such works are generally cold and controlled, but the attitude toward the real world is sharp and aloof.

22. CB: These artists focus on purely conceptual artistic questions, with no connection to representational language or real life.

- (1) Artists nearer "C" pay more attention to conceptual research. Representatives of this tendency primarily include the "Xinkedu Group" of Gu Dexin, Wang Luyan, and Chen Shaoping. Works such as their *Tactile Art*, *Analysis I*, and *Analysis II* are representative works in this vein. Sichuan artist Lan Zhenghui also conducted similar research, although compared with the work of the "Xinkedu Group," his experiments were more contained in the realm of figurative painting.
- (2) Artists nearer "B" are most involved in cultural critique. Through deconstruction and reflection on cultural systems, they further the ontological transformation of art. Representative artists of this type include Xu Bing and Huang Yongping. Of them, Xu Bing's work is more invested in the meaninglessness of the creative process, while Huang Yongping is concerned with establishing his art on the foundation of contemporary philosophy as a way of reflecting on endogenous cultural paradoxes. Both of these artists expanded in the 1990s from cultural critique toward social critique.

23. BD :

- (1) On this part of the continuum, artists nearer to "B" are also artists of cultural critique.
- (2) Artists nearer "D" are in many cases the same as artists near "D" on the "AD" continuum. In terms of participating in social critique, they are the same, but they often also employed even sharper measures, leaving painting and using installation, video, and performance to express their critical attitude toward society. Sharp linguistic methods and content rendered these artists some of the most outstandingly positioned in the entire "85 Movement." They frequently employed satirical and metaphorical tactics as a way of exposing the absurdity of social reality and expressing their resistant attitude toward it. Representative artists in this group include Zhang Peili, Geng Jianyi, Wu Shanzhuan, Tang Song, Wei Guangqing, Gu Dexin, and Ni Haifeng.

24. Through this analysis, we see not only the intellectual structure of the "85 Movement" as comprised of various positions, but also how this structure has evolved and changed. As the fixed environment of society proper has changed, artists' concepts have also changed, as their working directions shifted. For example, many artists originally working at the nexus of abstract painting and social critique (Zhang Peili, Geng Jianyi, Yu Youhan, Li Shan, Wang Ziwei, and Wang Guangyi to name a few) all abandoned this direction after 1990, reconvening at a point much closer to the "A" direction, whence developed a number of new schools of critical realism including Political Pop and Gaudy Art. Others such as the Xinkedu Group, Huang Yongping, and Xu Bing moved even further in the directions they had already been going. Abstract art and passionate social critique however grew markedly weaker in the 1990's. These changes explain how these artists reacted artistically to changes in their external environments, gradually changing the entire structure of contemporary Chinese art.

25. Historical retrospectives must consider the following questions: What history is to be elaborated? Which works represent this history? How to best present the curator's understanding of that history? These questions often lead us into the most indefinite area of exhibition-making practice. In a historical retrospective, which works can express which questions? Which questions can even be expressed without leading to a uniform, undifferentiated critical consensus? And of course there is always more than one way to connect the thinking of the curator to its manifestation as an exhibition.

26. In facing historical materials, people often have the mistaken impression that those works which have been published the most extensively are indeed the most important and representative works of a given period. The responsibility of historical writing lies in overcoming these habits formed of intellectual inertia, leading the reader to discover new points of view. The relationship between any given period and its "publications" is like that of "signifier" and "signified," i.e. fundamentally arbitrary. In accordance with temporal and cultural changes, our judgments of a given period may also change, as history is constantly rewritten. For this reason, a retrospective based on "maintaining consensus" can never be a good exhibition, just as a careless drive toward "re-interpretation" of history also lacks creativity. Try as it might, historical writing can only ever be subjective, but it must nonetheless expand its scope over time, thus discovering a more complete narrative as a way of rendering historical observation ever more complete.

27. What were the special characteristics of this movement of the 1980's? Seen today, which questions does it present for re-examination? We can return to an important question raised in a meeting convened in Zhuhai back in 1986: Was the "'85 Art Movement" an intellectual liberation or an artistic movement? The original intent of this question was to point out that the "'85 Movement" was not merely an artistic movement but part of a larger process of human self-liberation. Gao Minglu, a major critic of the "'85 Movement," pointed out in a 1985 article that, "The cultural history of mankind is a continuous search for self-liberation. Only in creating cultural activity can humans become human in the true sense of the word. Likewise, it is only through cultural activity that humans can achieve true freedom. And the continuity of these periods of cultural creation appear together as a continuously changing cultural movement. In 1985, China gave rise to a cultural reform movement that followed on the New Culture movement of May 4, 1919. The art world likewise gave rise to an artistic movement, which included all of the fundamental characteristics and major questions of that year, and represented an integral manifestation of the East-West cultural collision of that moment." [2] At the conclusion of his article "The '85 Art Movement," Gao also stated clearly: "Without movements, there can be no history." [3] Another major critic of the "'85 Movement," Li Xianting, clearly stated in his famous article "The Important Thing is not the Art" that, "The '85 Art Movement' is not an artistic movement. Artistic resuscitation has no connection with art itself, i.e. a revolution of linguistic forms, but is rather a movement of intellectual liberation... These are all produced at the urge of a psychology

of aversion, and the transformation is at its core one of social consciousness and politics. The "85 Art Movement" is simply the deepening of this movement of intellectual liberation, not a newly emergent modern art movement." These viewpoints played an extremely important and proactive role in the climate of that moment, because even during the years 1985-1989, the truly radical works in the "85 New Wave" were but a small minority of all works produced, leaving open the risk that at any moment, formalism, aestheticism and academicism could enter into the "85 New Wave," altering its course by making it shallow and turning a radical movement of artistic change into a mere drive for formalistic improvement.

28. Emphasizing the "85 Movement's" character as a movement of spiritual liberation is not equivalent to using reason to suppress sensibility, or using spirit to suppress language. Inquiries beginning merely from content and concept are not sufficient to reveal the constructive nature of the "85 Movement" in art history. Behind the thick veil of theory, we must directly confront the works, re-evaluating the artistic accomplishments of the '85 moment beginning from the works themselves and not from theory or concept. In turning back to these works after the end of the twentieth century, discovering these works, and discovering the artistic achievements of the movement, becomes a primary responsibility.
29. Today, twenty years later, what we attempt to achieve with this exhibition is precisely this sort of change of perspective. As the "85 Movement" has already become history, and the problems it encountered have now faded into the past, what we are now able to see are precisely those works that have been able to establish themselves purely on the basis of artistic language. All "85 era" works, regardless of how popular they were at the time or how radical the banners they raised, will fade into history if they do not command respect on this level of artistic language. What we see here are landscapes composed of every sort of language, previously rolled up and tucked away in revolutionary passion. Yet only those works in which linguistic acumen reaches a certain standard are truly capable of representing history. If passion and rationalism were the motives behind the "85 New Wave," then language allowed it to reach its height.
30. In selecting the works for this exhibition, I used the following methods:
 - (1) Distant, detached observation. This sort of observation perhaps comes from my understanding of contemporary art in other countries, or from others who have a high level of appreciation for works of art but who do not understand anything of Chinese contemporary artists or critics. I have always been curious to know whether these works, removed from their intellectual context, are still able to stand as good works. Under which circumstances is background knowledge helpful in selecting works, and in which cases does it complicate these selections? One often fails to recognize the truth about situations in which one is too deeply involved. Thus intimate familiarity

and removed observation are both necessary facets of understanding. Distance offers an interesting perspective that can help us discover questions we had failed to discover. It can also aid us to rid ourselves of pesky details, clearly seeing the true state of things.

- (2) Subtraction. Historical change in and of itself influences the selection of works, and tends to reduce the scope of choice of works. After several centuries, it is possible that only a very few of a given period survive. "Historical subtraction" can also become a method for structuring an exhibition. Several thousand artists participated in the "85 New Wave." The 1989 *China/Avant-Garde* exhibition showed 293 works by 186 artists. In order to assure that the works in this exhibition can be displayed with adequate concentration and abundance, we have chosen just thirty artists and an extremely limited number of works.

31. The 1980's were a period in which China, Europe, and the U.S. were all moving toward the world. China's "85 Movement" broke through thirty years of seclusion with an attitude of passion, one of its major goals being to bring Chinese art into step with international contemporary art as a way of structuring a cultural dialogue. However, until 1989 there was hardly any contact between China's avant-garde art circle and the west. The lone exception was the inclusion of Huang Yongping, Gu Dexin, and Yang Jiechang in the epoch-making exhibition *Magiciens de la Terre* which opened at the Centre Georges Pompidou and La Villette in May 1989. In resistance to the common narrative of the "85 Movement," this exhibition presents each of the three works shown by these artists in that exhibition, thus allowing the Chinese viewer to see how the "85 New Wave" first expanded beyond China's national boundaries.

Participating in this exhibition not only marked the first exposure for the "85 Artists" in a major international exhibition, but remains among the most outstanding presentations of Chinese artists abroad to date. After this exhibition, the international art world came to understand that there existed in China a great number of high-quality artists. There is a direct connection between this exhibition and the "China shows" that proliferated in Europe after 1993. If we say that the *China/Avant-Garde* exhibition of February 1989 was the closing ceremony of the "85 New Wave," then *Magiciens de la Terre*, which opened three months later, was the opening ceremony for Chinese contemporary art's movement into the larger world.

32. Perhaps the most memorable image of the *China/Avant-Garde* exhibition is the "No U-Turn" logo designed by Nanjing artist Yang Zhilin. This work perfectly expresses the avant-garde sentiment of the "85 New Wave" artists as well as their intent to "carry revolution to its end."

The ironic truth is that in the years following 1989, things seemed to move in precisely the direction forbidden by this logo. The "U-Turn" was not only not forbidden, but became a juggernaut crushing every important trend. The critical and experimental spirit

was mocked, abandoned cynicism was considered mainstream, and a utilitarian spirit ascended. With the market upturn of 2005, these later trends assumed an even more decisive influence. The contemporary art that grew out of the '85 moment has indeed made a complete "U-Turn," retaining the forms opened by the "85 New Wave" but abandoning its spirit. For this reason, as a movement the "85 New Wave" has not only passed, but the contemporary art that grew out of it has marched formidably toward its own negation.

33. However, this widespread, massive "U-Turn" movement will naturally come to its own end. In recent years, more and more young artists have felt spiritual emptiness, no longer attracted by models that once seemed so glorious, and ever more willing to seek out the value of life. Since 2005, the young generation has re-approached the 1980s from its own background of more mature individualism. As I see it, this phenomenon will neither give rise to a fervent new "85 New Wave" movement, nor will it be consumed and disposed like so many fleeting trends of the last decade. Perhaps it marks the beginning of the end for this eighteen-year-long "U-Turn" movement. If we say that the "85 New Wave" was a negation of official art at that time, then perhaps similarly this long negation of "85" itself is perhaps beginning to reveal the cracks in its surface, gradually losing its charm. As a deep-seated psychological necessity, a "negation of the negation," this movement is ever so quietly beginning.
34. Our decision to mount an exhibition on the "85 New Wave" grew out of exactly this sort of observation. At no time has such an exhibition seemed more necessary than today, twenty years after the movement has run its course. Looking back at "85" allows us to gain perspective on our current situation, enabling us to re-think the meaning of art. As the spiral of history will never return to an earlier point, it is only by looking back on "85" from the vantage point of today that we can be sure not to fall innocently back into its quagmire.
35. "85" is over, but it is possible that we will, through this fleeting historical moment, come to reconsider our present circumstances and open new possibilities for the future.

Notes:

- [1] Gao Minglu, *The Wall: Reshaping Contemporary Chinese Art* (Qiang: Zhongguo dangdai yishu de lishi yu bianjie), Beijing: Renmin University of China Press, 2006, pp. 278-279. (Chinese edition)
- [2] Gao Minglu, *Chinese Avant-Garde Art* (Zhongguo qianwei yishu), Nanjing: Jiangsu Fine Arts Publishing House, 1997, p. 107.
- [3] Ibid., p. 125.

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時間與影像——關於高度資訊化都市與記憶

港千尋

【摘要】

當代藝術這個用語所蘊含的「時間」，並非是抽象的時間概念，而是西歐近代這種歷史的時間。既然是歷史的時間，那種「時間」隨著時代而改變其意味，其變化最顯著的是亞洲吧！不同的每個國家共同擁有一個「時間」，不用說，這種條件是從十九世紀到二十世紀亞洲所經驗過的近代歷史；此外，二十一世紀嶄新地加上三種條件。一種是都市化所進行的經濟與高度的資訊通信網，第二是出現知識集聚型的大都會。前者相應於作為行星的地球之時間，後者相應於社會的時間，這樣的巨大變化必然對個人的時間產生影響。那正是第三種條件，我將其視為廣泛意味的記憶問題。人透過資訊網路與知識集聚型都市，獲得向來並不存在的知性空間，同時在各種程度中經驗著記憶障礙。

關於時間，廣泛且一般得以接受的模型有兩種。一種是趨向一方面的線性時間，另一種是沒有時間箭頭，描繪著圓環的時間。前者對應於西歐的時間概念，後者則作為時間之輪，向來被東方思想對應於此。但是，我認為這種模型過於圖式化。我們出生於線性時間之中，必須在此工作，必須隨著年齡增長來過生活；然而在心靈當中往往擁有循環著的時間。那是因為只有人才善於在記憶中使過去的東西再生。或許，從這種雙重時間所產生的正是詩歌，正是音樂，正是所有的藝術表現吧！以經濟發展為最高目標的今日社會，因為只承認線性時間，所以以時間的雙重結構為基盤的藝術領域，逐漸就受到質疑。從這種文明論的視點來看，我不得不說現代美術也處於困難的狀況之中。

但是，亞洲的悠久傳統教導我們詩歌是精神食糧。藝術想像力超越悠久的時間，朝夕跟隨著我們。我認為支撐今日亞洲創造力的並非只是經濟上的發展，而是精神食糧。精神食糧誕生著從建築到設計、傳統工藝以及包含漫畫、動畫在內的普普文化這種領域，對於與這些領域有相互關係的現代美術而言，精神食糧也是重要的。透過各種地區、文化所培育而成的精神食糧在亞洲這種大型餐桌中邂逅與交換，在地球上各種場所中產生嶄新料理。當代的餐桌，包含著複數的時間。而且，未來的味道將會從這個超級餐桌誕生吧！

前言

2007年對現代美術而言是特別的一年。這是因為，德國卡薩爾市文件大展、敏斯塔市雕刻藝術節以及威尼斯雙年展這樣大型國際展覽在這年夏天之間舉行的緣故。這些展覽分別是五年、十年與兩年一個循環，所以每十年就有一次同年舉行，因此成為進入二十一世紀之後初次同年舉行。我身為策展委員（commissioner）參加威尼斯雙年展，得以從向來所不同的角度來眺望這些活動。向來，我是以同時代藝術表現這個框架來眺望這些活動，所以這次在立場上被賦予的視點是從亞洲來眺望歐洲的國際美術展。

這三種國際展覽會的特質彼此不同。威尼斯雙年展作為最古老的國際展，有一百年以上歷史。那是國民國家作為主體所舉行的類似萬國博覽會、奧林匹克的節慶；然而大家都知道那個十九世紀架構不符合被全球化的世界現狀。相對於此的是，文件展開史的契機在於反省國家介入藝術這個契機。那種危機的（critical）形象延續下來，這次內容則質疑「美術史等於西歐美術史」這個前提。敏斯塔市舉行的節慶不同於上述兩種展覽，中心課題具有公共性。那是以敏斯塔市市民所生活的空間為舞臺，圍繞著藝術與公共性的爭論與實踐的場域，在這樣的意味中，三種國際展都直接與都市問題有關的節慶。

現代美術也是反映現代世界的鏡子，從中可以看到從產生全球化這種矛盾、後殖民狀況到公共空間的政治學等各種問題意識。其中令我感到興趣的是，產生於西歐，正轉變著的世界化時間與空間的狀況。其變化也是這次研討會主題，表現出二十一世紀亞洲城市上的現代美術、全球化的文化表象。在此，從我所從事的計畫中，特別舉出建築、設計、影像等，試圖思考都市上的物質與記憶的變化。考察環繞著包含現代美術的「當代的」（contemporary）一語在內的「時間」（tempo）與影像（image）。

一、雙重都市

今天我們居住在兩種空間上。一種是向來被稱為都市這種歷史空間。現在亞洲經驗著的都市化，基本而言，是以二十世紀近代都市為基礎，有許多不同於巴黎、倫敦或者紐約這種西歐大都市的形成。

譬如，東京的場合，那是作為江戶城，三百年間，就世界性眼光而言，也是大規模的城市。江戶幾經火災、大地震，遭受莫大災害，然而卻是不斷成長的浴火鳳

凰般的城市，在十九世紀末，從明治時代開始，透過以瓦斯、電燈所開始的這種西歐技術，急速轉變為近代都市，雖然如此，第二次世界大戰末期的大空襲，全面化為焦土。今天大都會（megapolis）的東京是二次大戰後，幾乎六十年間所建造的都市。這件事情是眼睛看不到的次元，幾乎對人類精神生活產生影響吧！這雖然提升到不到日常的意識；而是存在於都市生活深層這種記憶的問題。

另一方面，二十世紀末左右開始的亞洲的，特別是沿海地區的大規模城市化與一百年前相較之下在一些重點上有所不同。第一點是，就高度都市化而言，計算那種都市化基準的改變。現在，東亞、東南亞相互競爭世界第一高的摩天大樓；然而，象徵今日城市的並非物質般的威嚴。高樓至少從歌德時期的大教堂到曼哈頓的雙子星大樓為止，成為都市誇示其力量的象徵；今天的都市力量不必然是建築物高度所能測量得到的。那是與如何產生新想法、能夠有魅力地表現其想法這種知性創造力有關。產生新想法而加以實現的是人的資訊系統（network），並且是刺激那樣創造性的都市設計。高層大樓十分醒目，然而與人類創造性有關的資訊系統、知性設計則容易被忽視。

第二點是，今天的都市化無法與全球化分割。與全球化資本主義直接結合的都市化引起激烈的（drastic）變化，關於此種變化沒必要在此敘述。不論到世界的那個地方，在相同商標（brand）林立般的顯著道路上，我們不知人類到底能忍耐到何種層度；在此問題並非單純只是地球規模那樣的同一化、平均化，而是在於由此而失去的各種都市的獨自記憶。人類在某種層度之內馴服大自然，建立起今天的多樣文明，其結果是，因此而產生的全球化到現在還無法馴服。全球化所帶來的大災難（catastrophe）與自然災害沒有什麼不同，這一事情全世界都深刻感受到吧！在世界人口一半以上集中在都市的這個時代，我們能夠馴服全球化到那種層度呢？

我們住在這樣的都市空間的同時，居住在與此不同的另外空間。第二空間是向來被稱為「網際空間」（cyberspace）或者「網際網路」（internet）上的空間，亦即虛擬空間。我們知道網路上的虛擬城鎮「第二生活」（second life）上建造著美術館、畫廊；第二空間為人類帶來的並非只是那種城市模型。簡單地說，那是作為「知性空間」，橫跨政治·經濟·文化的所有領域，成為對於人類活動不可欠缺的資訊空間。誠如以下敘述一般，這種物質城市與資訊城市相互影響的同時，在建築·設計藝術上產生種種變化。二十一世紀的空間是透過近代意味的都市空間與資訊通信網所爆發而擴大開來的知性空間變成雙重，這點可說是最大特徵。

這種雙重性帶來的第三特徵是，今天都市化伴隨著非物質化。誠如知性空間上

的勞動所代表的一般，今天人類的勞動也包含著勞動型態、勞動成果，所有層面都持續著非物質化。其中，勞動力概念的基礎建立在物質、能源上，這種概念不得不產生變化。今天勞動力的基礎建立在非物質、能源上，這樣的勞動力不論那個國家都持續發生激烈變動。

我們多摩美術大學資訊設計學科所進行的研究，不論是藝術、設計，都是以這樣的空間雙重性與人類活動全體的非物質化為前提。不論是藝術或者設計也都包含著物質與資訊兩方面，也都產生於實現概念的過程中。換言之，在非物質化的文明中的物質化與為此所需的想像力這種層面也就因此變得重要起來。首先，我們日常中所面對的「家」到底如何變化起來呢？我們將由設計、藝術家的表現來看此問題。

二、作為資訊的家與家具

我們的都市影像與實現相互反映在面對面的鏡子中。大家都有經驗，剛完成的建築物與使用電腦繪圖（CG）描繪的模型幾乎相同而感到不解。真實的建築嗎？模型屋嗎？這些讓我們弄不清楚的攝影，實際上是郊外所見的分租住宅。飯沼珠美的攝影是我們日常所見到的建築物，但是絕對不是留在記憶中的，彷彿是數位化影像中所見到的大量複製般的建築。山本詠美的作品巧妙地利用雙重的空間構造。大量複製令人聯像不到是動物或是家具的四腳形象的東西，這些東西隨自己喜歡來加工、攝影，設定傳送而完成的這件作品中，鑑賞者以加工‘攝影’傳送方式，從最初開始參加影像流通，就這點而言，呈現出作為隨著流行而出現而消失的消費資產的影像構造。

沒有一個時代像我們這個時代這樣，起居室（living room）樣貌產生如此變化。從出生懂事起，起居室就有電視。到了八十年代以後，增加電視遊樂器，九十年代以後，出現電腦。接著，不到十年之間，一家一臺電腦變成一人一臺電腦。期間，電話之外增加傳真機，從一家一臺固定電話的時代，變成一人一臺行動電話。透過電波、線路的對話單位，從「家」到「個人」。

我以共同企劃名義參加2006年舉行的釜山雙年展的一個共同企劃之際，我想在現代美術與設計接點上實現這一企劃。題為「起居家具」（living furniture）的這個展覽會，是將建造在釜山雲海台海邊的獨立別墅視為一間家屋，在內部展現以韓國、中國、日本為中心的兩百名以上的藝術家製作的家具、日用品。別墅裡面隔間

成符合廚房空間、起居室、寢室與實際家屋相似的格局。現代家屋中可能有的東西都儘可能展示；我透過媒體藝術的研究實現了家屋、家具，將這些擁有通信機能的家屋與家具的作品群展示在中心。

無所不在上網技術，亦即電腦被帶到所有生活環境變成可能的今天，家具型態與機能已經不一定需要一致。型態從機能開始，機能則從形狀各自被加以解放，外表形狀具有難以想像的機能，對於這種機能的家具加以想像變得可能。當然，能否被實用化則屬於第二層次。這種冒險如果沒有現代美術的想像力，是難以實現的領域，我認為家具作為資訊機器而進化的可能性很大。

譬如說，我們日常感覺上的色彩記憶受到言語強烈影響。被「色彩名稱」這種範疇所記憶，因此很難使用言語再現微妙的差異；平原真與松山信也的作品〈RGBy〉採用物體的色彩，如實地發光。不只是色彩的捕捉器，同時也是記憶色彩，表現色彩的裝置。〈RGBy desk〉是隨著東西的色彩而反應，使這種色彩發光的臺子。令人吃驚的是，兩種不同顏色鄰接的時候，混合色被反映出來。也有所謂〈Fuwapica〉這種一坐，色彩就發生變化的椅子。壓力一改變，隨之色彩強度、色調也變化，因為隨著坐下的人與其姿勢的不同而產生各種表情。我們注意到的材料之一是「發光二極管」（LED）。以前被使用於指示器（indicator）程度的發光二極管，近年因為技術改良，甚而出現表示全彩的超大型螢幕。藝術家們加以利用，在室內設計領域帶來新希望的設計。這些藝術家們正摸索著互動式（interactive）家具，這種家具並非只是提供美麗、喜悅而已。因為，互動（interaction）的可能性誠如言語所表現一般，在人與物的關係性階段，開啓著更為有趣的探索。

自動開關門所代表的那種互動滲透到二十世紀都市的每個角落；今天的家屋，投入互動的技術這種領域中，我們最感興趣的是家庭保全（home-security）。眾所週知，與保全有關的領域範圍非常廣。從暗號到活體認證為止，不同領域所積累的技术被加以綜合的正是保全。這樣的保全技術試圖描繪未來，不需要看最近的科幻小說（science fiction）電影也能知道，為了保障自由，卻獲得令人窒息般的安全世界。而且，我們居住的都市到處都掛著監視器，令人窒息的層度並非未來的話，現在就已經實現。

久世祥三為「起居家具」製作了〈迴紋針訊號〉（Clip+Sign），對於這樣的家屋保全現狀提出幽默的答案。乍看之下到處都是有書房的迴紋針，人一接近就反應，柔柔地發光。如實具有使用於書房、辦公室的實用性，意外上，這樣的道具卻在身體週遭看不到。之所以「不可能」的原因是，按響今天被開發著的保全裝置，

是基於對人不信賴的緣故。久世的作品利用保全技術核心的掃描的同時，並沒有變成威嚇，而是融入生活空間，這是因為的是迴紋針這種我們所意識不到般地融合到日常化道具中。

如此一來圍繞我們的環境，形成作為物理性建築的家屋與資訊網路，這種資訊家屋變成混合的（hybrid）。資訊網路上的場所，不可預測地，使用「首頁」（homepage）這句言語所象徵著的一般，今天的資訊社會是由幾十億看不見的「home」所形成著的。大體而言，我對於意味故鄉的「home」概念的轉變感到興趣，於是將傳統性家屋名牌製作拜託媒體藝術家。末綱久美子與大畑製作代表保全系統的監視、記述的系統；發表在釜山所看不到的名牌。名牌顧名思義，是為了表示那個家住著誰，藉由姓名來加以標示，為此而被揭示在家屋外的牌子。名牌是家屋最外側的記號，同時也是具有表示家屋內外界限這種機能的家具。

但是，居住在網路中人的姓名不必要是本名。誠如「頭銜」（handle name）這句話所表現的一般，使用在某種關係中所通用的「暱稱」（nickname）在成為日常的東西的世界中，居住者分別使用複數名牌而生活著。透過網路資訊，誰都可以製作「起居家具」的名牌。展覽會期間，作為看不見的家屋主人，誰都可以掛上名牌。這可以說是重新追問資訊社會的「居住」意味的作品。

在資訊的家裡面，產生變化的不只名牌。作為聯絡家庭內外的家具之信箱也是如此。現在行動E-mail的接送器已經普及化，不再是那樣的意識吧！信箱在資訊的家屋，接收的人到底在那裡已經不是問題。前川峻志的作品〈微粒印刷術+電子信〉（Particle Typography+Mail）表現「訊息」（message）的虛無。螢幕上正浮現無數泡泡。誰一傳送Mail，泡泡就形成文字，表示那種訊息。如同水分子結晶，變成雨的信，瞬間浮現在天空般的詩歌光景；訊息在轉瞬之間，再者在無數泡泡之中消失下去。這種信箱並不只是接受信，也是為了美麗地閱讀書信的裝置般的東西。

在杜象以後的現代藝術上，敏銳地預計未來對話（communication）的人，正是白南準（June Nam Paik, 1932-2006）。白南準開拓攝影藝術「錄像藝術」（Video Art）的嶄新地平，很快地透過衛星進行表演藝術，重要的是，他最早正確掌握作為電視的家具特質。電視不只是映現在那裡的錄影信號，也變成夠成接收影像器的物質；他透過許多作品來表現那種電視影像的形式來刺激知覺。白南準的藝術也能分成錄影藝術與電視藝術。

渡邊朋也的作品“IAMTVTUNERINTERFACE”可以看到電視藝術的最前端。在那種時點，放映出的電視節目依據時間系列被加以表示，在那裡存在著「視聽率」這種極為現代化數字的濾光器（filter）。所謂視聽率正是「看電視」所反映出的潛在購買力。將人類知覺轉換成經濟行動這種想法或許是二十世紀所誕生的一種思想。隨著視聽率的提高，如同表示股票的圖表（graph）那般，被表示成電視節目。渡邊將電視電波全體理解為一種環境，將透過網路所獲得的資訊使用為解析格子，製作出同步的電視氣象圖。如同是無限製作下去的電波繪卷故事一般。

三、看不見的建築

衆所周知，現代美術透過其穿透性格，逐漸擴大其活動領域。對於今天的美術家而言，具有複數表現手段已經不足為奇，其中包含電影、音樂、建築、庭園這些非常廣泛的領域，再者自然科學與料理、醫療等完全不同領域相互合作也不稀奇。與此平行發展的是，1970年代以後發達起來的媒體藝術當中，不同的媒體透過電腦加以統合，甚而因為網路資訊的迅速普及，向來所不存在空間與時間持續成為美術的舞臺。其中，當然音樂、戲劇等各種藝術之間的藩籬變低，再者，設計、服裝、建築等其他活動也相互影響。對於年輕藝術家而言，YouTube也被做為作品的發表場所，再者作為過去影像紀錄的檔案，也是不可或缺的媒體，同時也開始利用「泡播」（Pod casting）¹的影像作品來傳送信息。美術在目前從其型態、內容來定義也已經變得不可能般的多樣化，今天美術館除了作為展示設施之外，也是社會文化般的實驗場所，作為其教育機關的角色逐漸變得重要起來。

這樣的變化也顯著出現在2004年重新開館的紐約近代美術館。全面改裝後的MoMA給予現代美術、設計、攝影、建築、影像許多空間，再者如同往上樓層就像追溯美術史一般，具備時間軸這點上也成為相當大的話題。擔任這種複合媒體（multimedia）的是日本建築家谷口吉生。開館紀念的展覽會《谷口吉生——非美術館》的影像節目，他作為監修而參加其中，所以我們可以知道，這座近代美術殿堂在形態與機能上也必須符合二十一世紀型態的都市而轉變。

1 譯者按：泡播，或者譯成播客是一種通過網路出版音頻廣播作品的方法，其中，用戶訂閱自動饋送的新文件，供爾後下載到便於攜帶式的音樂播放機或PC上。

我有印象的是，建築家如果可行的話，將使這種建築消失。或許一半是玩笑，然而谷口認為如果花龐大預算的話，就可以使建築物消失。實際上，嶄新變化而來的MoMA具有讓人想像不出以前建築到底是如何般地具有著透明感。鋪上特別加工的玻璃，美術館內部彷彿使人如同通過掛帳般地被包裹在白色而柔和的光線中。MoMA可以說，不同於西歐現代建築的硬質透明感，而是透過薄紙般的半透明性。光的感覺是透過日本各地所建築的九座美術館，花費許多時間才獲得東西，這種東西可以呈現在複合螢幕的映像計畫上面。谷口的想法是，從建築開始盡可能去除作為紀念館的存在感，觀光客不需引導也能旅行作品般地設定自然的導覽動線，這種想法是與具備高度以後的美術館相符合。支撐鑑賞這種行為是物理的空間，同時也是知性的空間，也有為了後者而將前加以透明化。即使在美術館，我們可以了解到驅動上述所說的物理空間與知性空這兩重空間。

四、地上洞窟

讓我們驚訝的是，幾乎二十年之間出現過的建築似乎擁有以前所沒有的曲線、構造。那是不論型態上或者構造計算上都必須藉助電腦的東西，在那種意味中，事實上電腦改變了建築。可以說現代建築在都市與自然兩方面的環境全體中探討新型態的可能性。對於環境而言，或許藉助來自環境的智慧，建立起向來所沒有的關係。從建築全體而言，其中99%只是「標準化」的大量生產型的集聚箱型，的確雖然數量不多，新型態思想也被加以摸索。就引起世界性注目的建築而言，伊東豐雄的設計在這點上具有啟發性。

近代建築透過所謂「格子」（grid），成功地提高空間效率的同時，製造出均質的空間。那是超越國境、文化，現在壟罩世界各地的都市，持續提高密度，貫穿著個人主義，完美地將乍看下背反般的條件加以清晰化。簡而言之，或許可說以某種幾何學來回答二十世紀文明要求。提升符合單位面積生產能力以及大量生產而導致生產費用下降；這是在任何場所都可以適用的單一基準。其結果是，二十世紀後半的都市化產生到處都相似的地平線（skyline）；同時那也將變成犧牲土地上的自然特徵、其社會所具備的生活身段。

伊東豐雄提倡的「新興的格子」（emerging grid）是從建築層面來回答這種近代格子的負面性。現代都市建設之外，在那裡就已經存在著格子的秩序。今天想要建設的土地本身不少是事先失去格子化以前的記憶。繼續接受那種條件，從中脫出的有必要成為不同思想。「新興的格子」是在近代性的均質而規定的格子系統上帶

入「生成」而產生改變的同時，換言之也是嘗試將建築趨向於自然。

很快讓伊東廣為世界所知的「仙台媒體中心」（Sendai Mediatheque）中，貫穿各樓梯的樓梯給予建築物全體微妙的動感，賦予獨特的開放感。從水中水草的搖動獲得靈感的那種型態，成功地將顯然向來建築物所看不到的有機性要素與玻璃與鐵這種素材調和起來。

去年多摩美術大學開館的圖書館也是他最新的計畫。大型的拱型創造出開口部分，即使內部相同拱型交叉成為牆壁成為嶄新設計，圖書館洋溢著難以想像般的自然光。我們從設計階段到企劃以「創造的圖書館」這種觀念為始所開始的計畫，其目標是不只是型態，即使在機能上也成為嶄新設施。入口部分描繪出巨大的曲線（curve）而成為透明的牆壁，藉此設置，可以使用為畫廊。在內側，設置稱為「研究室」的作品空間，成為利用圖書館資料的研究空間。雖然沒有那麼大，實際上對於「創造圖書館」這種觀念而言是重要場所的東西。

也就是說，這種觀念是基於這樣的想法，圖書館自身創造出應該收藏的資料。整理關於展覽會、藝術家的資訊，並且加以檔案化，同時在畫廊部分展開基於那種調查（research）的獨自企劃，將其資料化這種創造循環做成圖書館的企劃。

再者，對二十一世紀圖書館而言，構成最大問題的是，如何共同保存紙張媒體與電子媒體，如何加以連貫這種「界面」（interface）。在研究室中不只是資料的電子化，也包含標注系統（tag system）的發展性利用也包含在內，接著我想研究書籍這種記憶媒體上的物質與非物質的問題。

這座圖書館的最初計畫案是建造在地下。是在地底的複雜的洞窟狀的建築物；如實地浮現在地面上的是拱型的構造。乍看之下是南歐可見到的拱廊（arcade），各種拱型描繪著曲線，再者以不同的角度交叉著，因此具有不可思議的浮游感。開口部分因為巨大，可以把外部的大自然納進來，實際感受到結合外部與內部。

外部與內部被意識到連續體這種構造，「台中大都會歌劇院」上，甚而大規模地加以實現。包含各種容納量（capacity）的大小不同的廳室這種歌劇廳，也與歷史上曾經存在過的任何歌劇院都不同的形狀。乍看之下，不知道那裡是牆壁，那裡是天井。「仙台媒體中心」所嘗試的是全然顛覆內外關係這種計畫（plan），甚而向前進一步，已經消滅內與外的區別，採取複雜的型態。將那樣的構造變成可能的是貫穿建築物全體的一些拱型狀的空間。管狀（tube）的複數空間貫穿著，成唯一種全體。

大小形狀不同的葫蘆瓢所結合的空間，採用幾何形切割般的構造。既然是歌劇院，那麼歌劇院就是為了收納人群的容器；那種型態強烈地被想成樂器。束腰的管狀空間看來是共鳴體般的東西。如果開放所有的大廳門扉，在各種空間同時開始演奏的話，建築物全體變成一個樂器吧！

另一方面，內部和緩地傾斜的地板與牆壁沒有分割地連續著的風景，不正是洞窟般的東西。或許在那裡步行的人，無意識間獲得在自然中步行時的感覺。建築家本身將歌劇院表現為內臟的或者是洞窟的東西；這樣的型態實現透過電腦的計算才初次變成可能也是必須注意的。抽象化這點，格子與電子計算機擁有相同的思想。但是，今天電腦所擁有的壓倒性的記憶量與演算速度似乎與古代的影像生成能力結合在一起一般。試圖從如同透過近代的格子而均質化的空間上再次獲得古代身體一般。那種身體是作為洞窟的身體。

不用說，那種背景上，從1970年以後以數學為首，從物理學到生物學為止，超越領域向前邁進到混沌理論、複雜系的研究；如果是這樣的話，那麼同樣的建築在歐洲、美國被加以嘗試也就不足為奇。或許那是日本建築家所提出事情的理由是，總是與大自然和樂的形式來創造生活而來的亞洲的居住記憶。在此，所謂「居住」意味著，東亞、東南亞可以見到沒有清楚遮斷內與外而生活般的一種潮流中的身體感覺。或許，意識上具有清楚輪廓的風景而出現的部分與那種入口可以在風景中看到；數步之前或許有變暗而看不見般的洞窟狀的空間。稱為無意識的那種空間吧！

五、歷史與記憶的二律背反

上述的設計、藝術也可說進行資訊化與非物質化的都市文明所產生的先端性的例子；我們不只在空間，也在時間上持續經驗到種種變化。特別是關於時間來說的話，我們的時代直接面臨著一個重大的矛盾。首先，因為科學技術的發展，人類能夠更加發現其過去，能夠詳細知道其內容。因為數位化的技術而可以正確地複製、復原、保存，一旦被數位化的過去被加以複製，也可能在世界中變成共有。

然而另一方面，隨著激烈地球化、人口急速增加的社會的高速化與都市化，或者因為公害、地區紛爭，過去面臨著前所未有的規模的消滅危機。非物質化越是進行，物質痕跡上也就更加肯定特別意味。後期資本主義社會上的資訊化，在記憶與物質兩方面上具有重大變化，現代人應該如何將自己的過去交給未來的世代這個問題被突顯出來吧！

我身為第五十二屆威尼斯雙年展日本館的策展委員，我與美術家岡部昌生從現代美術的層面來追問，企劃了關於這樣的「物質與記憶的矛盾」的展覽。

我們的計畫是，包含從四面八方突出的牆壁，從地上到天井，岡部以畢生事業的擦印（frottage）作品填補日本館的所有牆壁。這是廣島市舊宇品車站遺跡，橫亙九年之間所製作的作品，從中選取1500件作品，除此之外，被擦印的宇品的被原子彈轟炸的石頭也從海上運來。

1956年建設的日本館，誠如向來參加的許多作家、策展委員所指出的一般，作為建築作品很美，作為現代美術的展示則困難，相當具有個性的建築物。高板式的柱子構造貫穿內部，會場上難以呈現整體感。地板是義大利的大理石，黑與白描繪著非常強烈的型態，絕非中性的（neutral）空間。我們採取的方針是，在現場製作覆蓋牆壁全體の木製格子，依次將作品鑲嵌上去。擦印的作品、植物標本、信箱以及書架等，同樣大小的格子展示著不同的作品型態，考慮到空間的整體感。

或許因為威尼斯地盤柔軟的緣故，日本館的地板在半世紀之間逐漸扭曲，正確的計算的話，所有的牆壁都沒有直線交錯。地板也有部分稍微的傾斜。在那裡要製造上1000個以上的同尺寸的格子，並非容易的事情。各種框（frame）是使用橡膠製樺頭來加以鑲嵌，因此任何格子都只允許數毫米的誤差。最終，連一幅作品的框都沒有切割而得以展示，這大多出自於義大利展覽業者在正確技術的緣故。

相同事情的是，也可以說被轟炸石頭的展示。這些石頭曾經位於舊宇品車站月臺邊緣，形狀各異，而且一個就有200公斤以上。會場中央排列著有特色的石頭展示臺，而且為了在那裡放置石頭，同時表現出直線，我們認為必須花費相當多時間；義大利展示團體花了數小時就排列完成。包含格子與展示臺在內，我們的計畫得以實現出自於廣島市的雕刻家石丸勝三的細密設計；在現場，石丸的卓越技術與義大利這方面的經驗在此會合，成為令我們驚訝的結果。處理物質的技術現在還活著。

關於這種石頭的處理，我從以個展形式參加市內展覽的李宇漢（譯音）那裡聽到有趣說法。會場是美麗的中世紀木造建築，內部地板具有肉眼可見般的傾斜。而且，會場是有狹窄木頭樓梯的兩層樓。因為都市嚴格限制在地板上加重，鐵製與石頭作品的設置被視為相當困難；李宇漢同樣對現場展示專家們的卓越搬運技術相當驚嘆。其背景是威尼斯的特殊歷史。用手搬運所有東西，用手來放置的這種匠人傳統，以及透過造船歷史而培育成的團結力量。

由此看來，包括戰前的日本與韓國在內，所有國家都不使用機械，擁有只用人手來搬運重物的特殊智慧。我們的國家或許已經失去這種智慧了吧！

展示的擦印作品上有以下的記載。「廣島舊宇品車站的月臺/1894/1945/2002」(THE PLATFORM OF THE OLD ULINA STATION HIROSHIMA, 1894/1945/2002)

作品名稱最後三種年代表示著這次作品的特殊經歷。最初的1894年是開通從廣島連結舊宇品港的宇品線的那年。那是為了輸送軍事物資與軍隊所需的路線，包括車站在內，在清日戰爭前僅僅兩週左右建造完成。從日本各地聚集的士兵換乘到宇品車站，從宇品車站派兵前往亞洲、太平洋，正是所謂近代日本的海外侵略的出發點。那座月臺是560公尺的超規格的規模，被稱為日本第一。宇品作為軍港透過四次戰爭，持續送出號稱600萬的士兵。第二個年代，不用說是投下原子彈那年。宇品車站的兩種年代背負著這個場所是戰爭加害者而且也是被害者的雙重歷史事實，其事實如實地與日本近代吻合。而且最後的2002年，顯示著以擦印所製作的時間。這些數字在其最初時間與威尼斯雙年展的歷史重疊。宇品開港的隔年是第一屆威尼斯雙年展，從此以後，廣島與威尼斯得以步上近代的空間與時間。

但是，歷史與記憶所擁有的矛盾關係得以變成鮮明，成為與展覽會平行發展的節慶。透過威尼斯建築大學公開講演（lecture）與工作坊（workshop）得以明白的是，世界遺產都市的威尼斯當中，進行著義大利當中最為深刻的疏離化這個事實。以雙年展與影展為首的國際活動開啓華麗的歷史城市，步行其中的人幾乎是觀光客，這座城市住民不過其中的十分之一。因為隨著造船工業的夕陽化，極度的觀光產業進出其中，使得城鎮崩潰。記憶著威尼斯的人幾乎不是威尼斯人這種諷刺的事實，或許才是世界遺產都市這種面具裡面可以看到的全球化的容顏。

六、看不見的都市自畫像

或許這樣的歷史與記憶的糾葛必然產生於世界各地。只是，在西歐所產生的近代都市藉由年代記的時間加以統合，對於共時態捲入都市的構造，亞洲的都市卻無法納入一個時間制度的共時態中。譬如，訪問東京的西歐人所驚奇的是，高在高樓林立的谷間區留有小神社，因為高速公路而隱藏起祖道神的型態。那些是其場所從數百年前開始，因為場合的不同還有從以前就沒動過。內容與歷史即使變得不同，相似的光景可以在亞洲全領域窺見。那些是被共時態所能看到的現代都市，作為共

時態貫穿於現代都市的無數小神們，是無數的祖先們。這種廣大意味的衆神、祖先們的時空，共存於國民國家的公眾的歷史時空、高速通信線路的回撥時空，我在此感受到亞洲的趣味。

我接受2000年國際交流基金會招待，策展由亞洲八個國家20位藝術家所構成的影像藝術家之際，在我腦中的是在鮮艷的都市影像當中是否能浮現另一個都市的另一個時空。

原本攝影、電影、錄影機等，近代以後的影像技術本身都是西歐文明所發明的東西。這些發明都是以西歐近代科學為基礎的東西；其中擁有看不見的方式流入西歐的非西歐次元。譬如法語稱紙影為“*omble chinoise*”（中國紙影）；亞洲的影畫傳到歐洲在於十七世紀。十八世紀時法國財政大臣埃提埃尼·西洛埃特（*Etienne de Silhouette, 1709-67*）思考著一種裝置，透過線條來記錄東西的型態。將側面影子投射在銀幕上，從反面來窺見輪廓，這是我們所習慣稱呼的「紙影」這句專有名詞的由來。衆所周知，當時流行的觀相術大家約翰·卡斯巴爾·拉瓦達（*Johann Kaspar Lavater, 1741-1801*）採用這種裝置；此後亞洲的紙影在十九世紀橫渡歐洲，分歧發展，進入骨相學、人體測定法，流入型態的科學當中。

所謂影像是光線的智慧。只是，我在印度、中國、韓國、印尼、越南、菲律賓以及泰國等亞洲諸地域的旅行中，遇見對影子、陰暗、黃昏世界具有強烈意志這種各種影像。當然，那與網羅般的東西尚且遙遠，無用說也沒有使其代表亞洲的東西；不論任何作品上似乎都是描繪著亞洲的近代自畫像。在物質過程當中所實現的各種記憶，反映出作家來歷，成為作為影子記憶的亞洲的自畫像。我隨同都市地下水一般，與作家們一起探索前往持續流動的影子的記憶通路。以潛浸在黃昏當中的小燈火，引導我的是出現在慶典的紙影表演師，是居住在山岳地帶的薩滿，在市場的占卜師。

最後我想介紹在旅行中的兩類自畫像。

張大力的1999年作品〈破壞〉，以小破壞對抗都市再開發的大破壞所產生的現代性岩畫（*graffiti*）。即使在北京，與其他都市同樣老家屋群一間間被摧毀，已經難以令人想起原貌，如此的變化相當厲害。張大力在每天被破壞的牆壁上刻印上自己的容貌。以噴霧罐（*spray*）一罐罐一筆筆描繪的側面像出現在北京的所有場所。不只描繪，牆壁上也鑽開如同臉型的空洞。透過影繪可以看到的是破壞與建設的光景。

顯然地，吸取80年代以後出現的岩畫藝術的他的動作，令人感受到的並非紐約、巴黎、東京所展開的岩畫藝術那樣某種神話性。譬如說，古代布達德斯的女子在牆壁上描繪下戀人影子，其痕跡令人珍惜。古代希臘所出現的事情與北京所發生的事情，巧妙地呈現對照。即使在今天，不只是人，都市的痕跡正在消失中。僅止市內就描繪著數千影繪，其中大半隨著牆壁消失而消滅。張大力的攝影是痕跡的紀錄的同時，也成為消滅的紀錄。

活躍於韓國的媒體藝術家朴法榮（音譯），在東京展示〈日記〉（diary）這樣的作品。那是留在抽取式面紙上的是藝術家自身的臉部痕跡。每天，一日終了之際，卸妝時所留下的侵染，似乎是社會上的女性的痕跡一般。那不同於影子所製作的影像，而是另外一種，換言之與〈傳神畫〉在性質、方法上都不同的另一種影像系譜有所關聯。臉的痕跡是一種假象，因此也是戲劇性的根源。每天微妙不同的臉部痕跡或許也表示變身的徵兆。

再者，面紙這種白「布」上所浮現的臉，在西歐影像傳統中，或許也令人想起「維洛妮卡（Veronica）的布」²這個故事；在此那完全是維洛妮卡自身的容顏。世界上存在無數想在痕跡上肯定神聖性這種傳說、神話，或許藉由解讀痕跡，是打開看不見世界的通路之人類智慧的徵兆。如同抽籤的圓盤一般，或者如同餐廳的旋轉桌一般地迴旋，偶然停下來，突然，反映出日常的片段。某種影像之後，接著出現何種影像，並沒有預先製作。影像產生何種連鎖呢？每次都不同。一道料理之後，並不知道要出那道料理，預兆的餐廳。

然而，預兆的「兆」這個漢字原本起源於中國古代所進行占卜。在龜殼上鑽洞，隨之加熱而有裂紋，由此占卜；裂紋的紛歧的形狀轉換成「兆」這個字型。透過解釋裂紋形狀這個「痕跡」，進行占卜。在此我們可以窺見亞洲智慧的一端。預兆並沒有事先的計畫。完全開放，只有透過閱讀如何分歧的可能影像，由此看去。

桌上迴轉盤的美麗菜色的流動，如同火花一般留在腦中。昨天的走馬燈，命運的繩索。我們所生長的兩種時間存在於迴轉的記憶桌上。何種料理會出現在那裡呢？端賴藝術家的想像力吧！

2 譯者按，維洛妮卡是傳說中的人物，她是耶路撒冷的虔誠基督徒，當耶穌背著十字架前往各他丘陵途中，拿一塊布拂拭耶穌的臉，於是耶穌的容貌留在布上，往後稱為維洛妮卡的布。

後記

在思考亞洲現代藝術的未來上，此次研討會具有相當啟發性內容。全球化的美術市場即使在亞洲也呈現著榮景的陰暗面，許多人都擔心美術作品正處於被商品交易的危機。在進入成長期的今天，必須追問作品品質，不正是參加研討會者的共識嗎？透過會場參加者的對話，美術的社會性角色與責任也被加以思考。以下我想追加一些論點。

1.關於認同

在孕含著各種後殖民條件的亞洲，認同是既舊且新的問題。如果將此視為問題而加以思考，認同並不是身分證那樣的具體東西。我們不會懷疑，藉由皮膚區別自己與非自己，藉由國界區別國與國；這樣的界線設定本身實際上是高度地政治性事件，時常具有不確定性。我們不要忘記，20世紀的藝術是挑戰將那種不確定性轉換為創造能量的有勇氣的人所創造而來的。藉由不論物理或者精神層面的變動，重新追問常識性知識，只有藉由摸索越界方法與開放表現，我們才能知道來自何處，通往何方吧！曾如過去與未來相連貫著的一般，內與外時常在某處相通著。

2.關於媒體藝術

我注意到媒體藝術的可能性理由之一，並非只是媒體藝術出自斬新技術，而是因為它與我們日常生活直接關聯著。我們必須思考到，拿著攝影功能的行動電話的小孩們，一直都拿著創造出照相、錄影這種藝術的道具。在這點上，媒體藝術對於數位化的解讀教育而言，扮演著重要角色。創造出新都市的文化表象並不只是藝術家，而是參加知性空間的所有市民。

3.關於雙年展

誠如上述，環繞著威尼斯歷史與記憶的矛盾一般，建構起雙年展原型的威尼斯模式已經出現瓶頸。對於主辦雙年展的地區而言，為了得以具備實質意涵，除了國際性網際網路之外，對於主辦地區而言，不可欠缺政治、經濟、文化責任所應擁有的組織性的積極活動。關於此點，以國立臺灣美術館為主體的此次雙年展，在思考此後雙年展的應有實態上，似乎可以視為一種範例。

〈潘 禰 中譯，Translator (Japanese / Chinese) : Pan,Fan 〉

Tempo and Image: on Highly Informatized Cities and Memories

Chihiro MINATO

ABSTRACT

The 'time' implicated in contemporary art does not refer to an abstract concept of time. Rather, it is the notion of the 'historical time' which is a product of European modernity. Such an understanding of 'time' – that each historical period is marked by a unique set of characteristics – is perhaps most vividly exemplified by the case of Asia. Evidently, the sense of a 'homogenous time' among different nations was not experienced in Asia only until the nineteenth and twentieth centuries. The new millennium then sees three more conditions contribute to consolidate this modern experience of time. These three conditions are, first, urbanization and its resulting economic growth as well as the highly-developed information network; second, the rise of cosmopolis which often serve as a platform for dissemination and exchange of knowledge. Whereas the former signals the time of the Earth as a planet, the latter is a 'social time'. The vast discrepancy in the perception of time would inevitably make significant impact on the 'personal time' – a phenomenon which is the third condition that I was to suggest here. I see this 'personal time' as a question of memory in a broad sense. With help from the information networks and 'knowledge capitals', one acquires intellectual space which did not exist before; in the meanwhile, he or she also experiences various degrees of memory obstacles.

Generally speaking, there are two widely accepted modes of time: one is a linear, irreversible time, and the other a circular time. Whereas the former characterizes European modernity, the latter, often portrayed as 'a wheel of time', has been most typically adopted by Eastern cultures. Nevertheless, I find neither of the two modes fully capable of conveying our contemporary experience of time, because we are in fact guided by both of them. On one level, we are all born into a linear time, and have had to live and work in it as age increases. Yet on another level, a circular time also exists in our minds, because human beings are adept at reliving the past in the memories. Perhaps what arises from this dual concept of time is artistic expression of all kinds, including poetry and music. As the linear time has become the primary mode in today's society, which assumes economic growth as its first priority, the field of arts, which is formed on the basis of a dual concept of time, becomes increasingly subdued. I would point out that contemporary art of our time is also confronted with similar problems.

However, the longstanding Asian tradition has taught us to value poetry as our spiritual food, and that the power of artistic imagination exceeds the boundaries of time. I believe that what underlies the artistic creativity of Asia is not economic growth, but rather the spiritual food, whose creators include practitioners from various fields, e.g.

architecture, design, traditional artcrafts, and popular culture such as animation and anime. It should be emphasized that contemporary art, which is closely related to these fields, also relies significantly on spiritual food. New cuisines of arts and culture will be created through the exchange of spiritual food that various regional cultures have cultivated. It is foreseeable that a combination of plural times will be displayed on the dining table of contemporary art, and all flavors of the future will be served.

Foreword

2007 is a very special year for contemporary art, because this year sees the coincidence of three of the world's most prestigious art events: Documenta Kassel XII, The Sculpture Projects Munster 07, and the Venice Biennale 2007. These major international exhibitions are habitually held in the summer, and take place, respectively, every five, ten, and two years. The three events coincide every ten years, and 2007 marks their first coincidence in the new millennium. My role as a commissioner of the Venice Biennale has allowed me to view these events from different angles. I have always tried to compare the various art practices of the same era - in this case, I will be looking at the major European art events from an Asian point of view.

These three major international exhibitions have their own distinct features. As the world's oldest and highest-profile international art exhibition, the Venice Biennale has over 100 years' history. Organized around the nation-state, the Venice Biennale started as an arts festival similar to the Expo or the Olympics. Contrary to this, Documenta Kassel was launched in reflection of the nation-state's interference with the arts. Following this critical tradition, this year's Documenta Kassel XII questions a long-held premise that equates art history with European art history. The Sculpture Projects Munster, Germany is yet again different from the two events just mentioned, in that it is characterized by a great sense of "publicness", as the entire event, borrowing the living environment of the residents of Munster City for its stage, serves as a site of public debates and practice. Informed by these perspectives, all three major international arts events are dealing directly with urban issues.

Modern art is a mirror of our contemporary world. It reflects public awareness and realities of our world - from the contradictions of globalization, to the postcolonial conditions, and the politics of public space. Among these issues, what interests me most is the changing consciousness of time and space which may find its origin in Western Europe. Such changes, which can be seen articulated through contemporary arts and global cultural representation that capture the spirit of Asian cities of the 21st century, are indeed central to the theme of this conference. Drawing examples from the projects I have been undergoing, including architecture, design and image-making, I try to assess changes in our cities in terms of the material conditions and our memories of them. The inquiry will focus on the "contemporary" (as used in "contemporary arts") "tempo" and "image" of Asian cities.

I. Dual Cities

We are now living in two kinds of space at the same time. The first is a historical space most often called "the city". The kind of urbanization that Asia is currently experiencing is largely informed by the twentieth-century models, which is different from the

(nineteenth-century) construction of European metropolis such as Paris, London or New York in many ways.

For example, Edo, from which Japan's capital Tokyo has evolved, was one of the largest cities in the world for almost three hundred years. Despite suffering from catastrophic fires and earthquakes, it kept rising from the ashes like a phoenix. At the end of the nineteenth century (the Meiji period), it rapidly grew into a modern city by incorporating modern technologies such as gas and electric lighting from Western Europe. However, devastation caused by the air raids toward the end of WWII once again left the city in ruins. Today's megalopolis, Tokyo, is in fact a product of re-construction for the past sixty years. Such drastic changes to the city over a relatively short period of time have made significant impacts upon our spiritual life in a scale that cannot be measured by the human eye. In other words, they bear significant implications not only to our everyday experience and consciousness, but also to questions surrounding our memories of city lives.

On the other hand, beginning from the end of the twentieth century onwards, the kind of large-scale urbanization in Asia, and particularly its coastal areas, again differs from its twentieth-century predecessors in emphasis. Firstly, there are significant changes to the standard by which the degree of urbanization is measured. While many cities in East Asia and South-East Asia are competing in a race to build the world's tallest building, architectural magnificence is no longer considered an important indicator to measure the success of a city. In the past, great buildings from Gothic churches to Manhattan's Twin Towers have been constructed to celebrate the economic and cultural powers of a city. Today, however, the power of a city is not necessarily measured by the height of a building. Instead, it has more to do with creativity - that is, how new ideas are produced, and how these ideas are expressed in an engaging way. What produces and realizes these ideas is the human network as well as the sort of urban design which would stimulate creativity. Whereas skyscrapers are eye-catching, information systems and knowledge-based design, which are closely related to human creativity, are often neglected.

Secondly, today's urbanization is inseparable from globalization. Directly linked with global capitalism, urbanization has resulted in drastic changes which I would not discuss here in detail. Faced with the proliferation of multinational brands into every part of the world, we don't know when we will be pushed to the limits of human tolerance. What's at stake here is not simply the homogenization of the world, but more importantly the resulting loss of the unique memories of each city. Human beings created civilization by conquering nature, but we are yet to find a way to control the process of the resulting globalization. The catastrophe caused by globalization is little different from natural catastrophes - a situation which is strongly felt by the whole world. In a time when half the world's population are concentrated in the cities, to what extent can we possibly control globalization?

While living in the urban space, we are also residents of another space. The second space is what is often called the “cyberspace” or the “virtual space”. As we know, museums and art galleries have been created in Second Life, an online three-dimensional world imagined and created by its “residents”. The second space has served as more than just a virtual model of the urban space. Put simply, it serves as a knowledge space across all disciplines such as politics, economics and culture, and thus becomes a space tailored to provide information - one which is indispensable from human activities. As the “material city” and the “information city” exercise influence on each other, they also catalyst changes in the fields of architecture, design and arts. It can be suggested that the most striking feature of space in the 21st century would be its duality, which resulted from the expansion of modern urban space and informational network.

Such duality brings forward the third feature: that is, that today's urbanization is often associated with disembodiment. Just like the labor performed on the knowledge space, today's human labor, including its patterns and products, is gradually becoming disembodied on every level. It follows that the long-held concept of labor-power, which is dependent upon material resources and energies, would have to be altered. Nowadays, labor is founded on the basis of non-material resources and energies, and such changes can be seen happening in every country.

Whether in art or in design, the research conducted by Dept. of Information Design, Tama Art University is premised upon the “duality of space” and the “disembodiment of human activities”. Neither art nor design can be separated from materials or information, and neither of them can be created outside the process of materialization. In other words, in a non-material-based civilization, materialization and its required imagination would gain in importance. To begin with, we may ask, how has our everyday concept of “home” changed? We may explore this issue through the works of some designers and artists.

II. Home and Furnishing as A Form of Information

The images and realities of our cities reflect each other. We have all experienced the shock and confusion at seeing how a newly completed building is identical with the computer-graphic model. Is it the real building, or is it just an architectural model? These confusing photographs are in fact housing for rent in the suburbs. Tamami Iinuma photographs the buildings we pass by on a daily basis, rather than those we preserve deep in our memories. These buildings appear as if they were mass-produced in digitalized images. Yamada Eimi cleverly adopts the duality of the space in mass-reproducing animal- and furniture-like buildings. Viewers can participate in the circulation of the images from the very start - manufacturing, photograph-taking, transmitting, etc.

There has never been a time like this before in terms of the convenience of the living room. Since our childhood, the television has been an inherent part of the living room. In late 1980s, video games began to take root. Then came the personal computer in the

1990s. Within the space of ten years, computer ownership rose from one per household to one per person. Additional items that arose during this period included facsimile machines and mobile phones. We've come a long way from the days of one landline per home to today's one mobile phone per person. In other words, tele-communication has evolved from house-to-house to person-to-person communications.

In my capacity as an associate coordinator, I have been able to participate in an associate project of the Busan Biennial 2006. This project was carried out on the point of convergence between contemporary arts and design. Entitled "Living Furniture", this project takes a holiday home on the seaside of Busan as an ordinary residential house, and displays in the house over two hundred pieces of furniture and household goods created by artists from Korea, China and Japan. The house is divided into various sections, each resembling a different part of an ordinary residential house e.g. a kitchen, a living room and a bedroom. We have tried our best to display most common household items in the house. The research we have conducted on media arts allow me to exhibit the house and furniture with functions of communication in the exhibition venue.

Computers bring the ubiquitous internet technologies to today's world where any form of living environment is possible, and form is no longer necessarily in line with function. Whereas form should follow function, the latter would, however, be liberated from the former at some point. The furniture is likely to provide functions which go beyond the appearance, so it is now possible to imagine "functional furniture". Certainty, whether this ideal can be put into practice in a different issue. I would emphasize here that these ideas are hard to materialize without the imagination of contemporary arts. But I believe that furniture has a great potential to be developed into mechanisms of information.

For instance, our memory of certain colors is profoundly affected by language. Under the influence of categories such as the "color name", one would find it difficult to articulate, with language, nuances of color hues. Makoto Hirahara's and Shinya Matsuyama's work, *RGBy*, makes the colors of the object glow. The object serves not only to capture, but also to remember and express colors. *RGBy Desk* is a color-activated desk which in turn makes the color glow. What is astonishing is that when two different colors are placed adjacent to each other, their fusion would also be reflected. In the case of *Fuwapica*, change of color is triggered whenever someone sits on it. When pressure-induced change occurs to the intensity and tones of the colors, the facial expression of the sitter varies according to his or her postures. We can notice that one of the materials used in this device is LED. Thanks to technological improvements, LED, previously used for making indicators, is now used to make super-large full color display screens. Besides, LED also brings new hope to the field of interior design. The artists are exploring interactive furniture which would bring to us more than aesthetic pleasure, because the possibility of interaction would give it language-like characteristics that invite more interesting exploration of the relationships between humans and objects.

The sort of interaction epitomized by automatic doors has permeated every corner of the twentieth-century cities. Among the interactive techniques applied to today's housing, we are most interested in the home-securing system. As we all know, issues relating to security systems are of interest to a wide range of fields. The security system draws together technologies virtually in all areas from cryptology to biometrics. We don't need the latest science-fiction movie to tell us that security technologies try to paint a picture of the future. While we employ the security system to protect our freedom, it gives us a smotheringly safe world. With the prevalence of surveillance cameras in our cities, it is clear that pressure of smotheringness is not the thing of the future, but in fact the condition we are living right now.

Shozo Kuze's project for Living Furniture, *Clip+Sign*, offers solutions to the current state of home-security in a humorous manner. As soon as the viewer approaches the clips scattered around the room, they begin to glow softly. Although clips are common items in offices and studies, they tend to be surprisingly invisible to us in daily life. It is because today's security system is fundamentally structured around our distrust of others. Although Kuze's work applies the core techniques of the security system, i.e. scanning, it does not try to deter anyone from wrongdoings. Instead, it allows techniques of scanning to fuse into our everyday life, and raises our awareness of insignificant devices such as clips.

This would effectively turn our surrounding environment itself into a network of housing and information for physical architecture - a network which is "hybrid" in character. Like the concept of the term "homepage" signals, today's information society is constituted by billions of "homes" on the information network. I am interested in the changing concepts of "home", which originally signifies one's birthplace, so I requested that the artists make name plates for traditional housing. Kumiko Suetsuna's and Ohata's surveillance-noting system is exhibited under the name "the invisible". As the term implies, a "name plate" is used to mark the name of the family who live in the house. The name plate is the external marker of the house, and one which defines the boundary between the interior and the exterior space.

However, residents of the cyberspace do not necessarily use their real names. Like what the term "handle name" suggests, the "nickname", widely used in certain human relationships, serves as the second "name plate" in the everyday context. Through the network of information, anyone can make name plates for the "living furniture". During the course of the exhibition, any "invisible" host can put up a name plate on the house. This work can be seen to re-assess the notion of "residence" in an information society.

In the house of information, changes occur to not only the name plates, but also the mailboxes both inside and outside the house. At a time when the web-mail is available to all, the notion of the "mailbox" is no longer fixed on the traditional sense. While the "mailbox" is placed indoors, it no longer matters where the recipient is. Takashi Maekawa's *Particle Typography+Mail* expresses the nihilistic nature of the message. We can see numerous

bubbles emerge on the computer monitor screen. Whenever a mail is sent, the bubbles would turn into words, like poetry floating in the sky. The messages would then again turn into bubbles and disappear. This mailbox serves more than just a practical function of message-receiving; the device allows for reading messages in a beautiful, poetic way.

In post-Duchamp contemporary arts, one artist who accurately foresaw the future of communication was June Nam Paik (1932-2006). Paik broadened the horizon of video art by practicing performing arts through satellite telecommunication. More importantly, he was the first artist who accurately captured the nature of television as a form of furniture. More than just displaying pre-recorded signals, the television is also capable of receiving images. Many of Paik's works tried to stimulate one's senses by means of forms similar to television images. In fact, Paik's artworks could also be divided into two categories i.e. "video art" and "television art".

Tomoya Watanabe's work, *IAMTVTUNERINTERFACE*, demonstrates the cutting edge of television art. What we call the "audience rate" is a reflection of potential buying power. The idea that human senses can be transformed into economic activities was first conceived in the twentieth century. The growth of the audience rate, articulated in charts resembling stock graphs, is displayed like a television program. Watanabe sees the television and electronic waves as a kind of environment. He turns the information acquired through the network into analytical grids to produce GMS satellite weather pictures, as though he was creating an endlessly serialized story about electronic waves.

III. Invisible Architecture

As we all know, contemporary art has been gradually expanding its territory thanks to its penetrative nature. It is no longer surprising for today's artists to create art in multiple forms such as film, music, architecture and landscape gardening, or even to enlist the cooperation of completely different disciplines such as natural sciences, culinary and medicine. Parallel to this development is that post-1970s media art often entails the integration of different media by computer. Besides, with the fast dissemination of information on the internet, previously non-existent time and space have now become the stage of fine art. The boundaries between various art forms such as music and drama are increasingly insecure; other creative activities such as design, fashion and architecture are also exercising influence upon each other. Young artists frequently use YouTube as a venue for the presentation of visual art. Archives of past images are also considered as an indispensable form of artistic expression. In the meanwhile, artists are beginning

to use podcast images to spread their messages.¹ The definition of fine art in terms of its form and content is now unprecedentedly diverse. Today's art museums serve not only as exhibition venues, but also as experimental sites of culture and society. In other words, their role as an educational institution is gaining in importance.

Such changes can be seen manifested in the Museum of Modern Art, New York (MoMA). Re-opened in 2004, the newly renovated MoMA provides large volumes of space for artworks in design, photography, architecture and filmmaking. In addition, one of the major talking points surrounding the new MoMA involves the unique architectural design to reverse the current chronological flow of the Museum Collection galleries. Responsible for this multimedia project is celebrated Japanese architect Yoshio Taniguchi, whose *Yoshio Taniguchi: Nine Museums* was part of the inaugural exhibition of the new MoMA. We can see that this Mecca of modern art is designed to match the new urban realities of the twentieth century in terms of both form and function.

I am under the impression that given a feasible opportunity, the architect himself will one day try to make this project disappear. He may be only half-joking, but Taniguchi did emphasize that he could make the building disappear as long as there were sufficient funds for it. In fact, the brand new design of MoMA makes one forget how earlier architectural designs have managed to create the sense of transparency. Covered with specially manufactured glass, the interior of the museum made one feel as though he/she was wrapped in the white veil of soft lights. It can be suggested that MoMA differs from most modern architectural masterpieces of Western Europe in that whereas the latter were characterized by their solid yet transparent, crystal-like structure, the (old) MoMA was most well known for its veil-like translucency. The "feeling of light" was what the architect had acquired over time from the nine art museums in Japan. It can be presented on the compound screen. The intention of Taniguchi is that the architectural design would, in effect, minimize the physical presence of the museum building. Even without any form of tour guide, the visitors would be able to move organically through the artworks. A highly flexible museum space is required to support this viewing pattern. It can be suggested that the museum serves as both a physical space and a knowledge space here, or even that the physicality of the museum space is minimized in order to foreground its role as a knowledge space.

IV. A Cave on the Ground

What we find striking is that architectural projects developed some twenty years ago seemed to have a sort of curves and structures which had been unseen before. It should be emphasized that computer-assisted calculation would be required to create these forms

¹ A podcast is a series of audio or video digital-media files which is distributed over the Internet by syndicated download, through Web feeds, to portable media players and personal computers.

and structures. It indicates that in fact computer technologies have significantly contributed to changes in architecture. It can be suggested that architecture has been exploring new possibilities for both urban and natural environments. The wisdom of Nature itself may help us establishing a previously non-existent relationship with the natural environment. However, 99% of the architectural projects were "standardized", mass-produced complexes. Although relatively rare, new modes of thinking have indeed been being explored. Among the eye-catching architectural wonders of the world, Toyo Ito's design is an illuminating example in this respect.

The use of the "grid" has enabled modern architecture not only to successfully optimize the utilization of space, but also to create homogenous space. Prevailing across borders and cultures, cities continually grow in number. Being an embodiment of modern-day individualism, the city perfectly crystalizes what may first appear to be conflicting conditions. Put more simply, it can be suggested that the city responds to the demands of twentieth-century civilization with a certain kind of geometry. It has become a universal law to optimize the productivity of per unit of land use and to reduce production costs by way of mass-reproduction. The result is the proliferation of homogenous skylines in cities during the second half of the twentieth century, at the expense of the land's natural characteristics and its unique way of life.

Ito's notion of the "emerging grid" can be seen as a response to the negative character of the modern world from an architectural point of view. Apart from its physical development, the modern city itself is structured by a grid-like order. Much of the land that we try to build on today have lost memories of its pre-grid days. It needs to be liberated from that condition, and to develop a different mode of thinking. The "emerging grid" tries to bring about changes by introducing something organic to the modern, homogenous system of grids. In other words, it tries to reconcile architecture to nature.

The project that has brought Ito worldwide fame, Sendai Mediatheque, is characterized by a unique sense of openness, as the ladders give the architectural design a delicate sense of dynamics. Inspired by the swing of the water-grass, Sendai Mediatheque successfully fuses together organic elements - which has clearly been absent from buildings - and conventional modern architectural materials such as glass and iron.

The library of Toma Art University, which was opened last year, was Ito's latest project. The entrance is a large-sized arch. Even though in the interior of the library, similarly shaped arches cross each other to create a brand new design for the wall, the library building radiates unimaginable natural light. From design to planning, the project is built around the concept of a "creative library". Its aim is to create a brand new design not just in terms of form, but also in terms of function. The gigantic curve is central to the design of the transparent wall near the entrance. The device can be used as an exhibition gallery. Inside the entrance hall is a work entitled "The Study", which is used as a study area of the library and archives. Although the space is relatively small, it is in fact of great significance

to the concept of a “creative library”.

That is to say, central to the concept (of the “creative library”) is that the library would create the collection of materials by itself. To be more specific, the library compiles and archives information about exhibitions and artists. At the same time, it conducts independent research-based projects in the exhibition gallery, turning compilation into an art practice and in turn recycling the “artwork” into a library project.

It is worth noting here that one major challenge for a twenty-first century library is to preserve both paper and electronic records, and to bridge these two different interfaces. “The Study” consists of electronification of materials as well as the development of the tag system. For the next project, I would like to research the materiality and non-materiality of the book, which can be understood as a “memory media”.

The initial plan was to build this library underground. More specifically, it was to be a complex, cave-looking building located underground, with only the arches rising above the ground level. At the first sight the arches appear like the arcades often seen in Southern Europe. The arch-shaped curves cross over each other at various angles, creating an incredible sense of floatingness. The broad arch span allows for incorporation of Nature, effectively connecting the exterior with the interior of the building.

The uniting of the exterior and the interior is also central to the Taichung Metropolitan Opera House (TMOH). The TMOH, which consists of chambers of various sizes and capacities, differs from all the opera houses that have ever existed in the world in shape. At the first sight the viewer would be unable to tell the wall from the skylight. The original plan of Sendai Mediatheque is, however, to challenge the boundaries between the interior and the exterior, or even to demolish the distinction between them. What makes this structure possible is probably a set of arch-shaped chambers that extend through the building. In other words, the building as a whole is constituted by a plurality of tube-shaped spaces.

The space is constituted by gourds of various sizes and shapes and equipped with a geometrical structure. Since it serves as an Opera House, its function is essentially to accommodate people. The building looks like a music instrument of some sort, with the tube-shaped middle section resembling a resonator. If we leave all the doors in the building open while playing music in the performing halls, the building would itself virtually become a gigantic music instrument.

As to the interior of the building, the wall slides smoothly into the floor, allowing for an uninterrupted view. Perhaps those who walk inside of the building would feel as if they were walking in Nature. The architect has described the building as a visus-like, or a cave-like structure. It should be noted that this architectural format was first made possible with the help of computer calculation. The grid and the electronic calculation share one thing in common: that is, they are both essentially forms of abstraction. However, it seems as though the overwhelming memory and calculating capacity of today's computer was

combined with the image-making ability of the ancient time, in an attempt to re-gain an ancient body through the grid-like, homogenous space of our time. That body is one used as a cave.

Needless to say, from the 1970s onward, this sort of architectural design would require studies of a wide range of disciplines from mathematics, physics, biology to chaos theory and complex systems. Under the circumstances, it should not surprise us that similar architectural projects have been attempted in Europe and America. Perhaps Japanese architects tend to cite memories of an Asian way of living as the main rationale: that is, to always live in harmony with Nature. What is called a "way of living" refers to a kind of physical feeling often experienced in East Asia or Southeast Asia - or, a feeling that there is nothing to distinguish the inside from the outside, as if one was flowing along with the tidal current. While a scene with crisply defined contours can be seen at the entrance, perhaps what lies just a few steps ahead is a darkened, invisible, cave-like space that we may call "unconsciousness".

V. Antinomies of History and Memory

The arts and design projects mentioned about can be seen as some of the pioneering examples of our increasingly informatized and disembodied urban civilization. We have been experiencing continual changes across both space and time. In terms of time, in particular, our current era is directly confronted with a significant conflict. On the one hand, advances in science and technology have enabled us to know history in greater detail, to replicate it more accurately, and to restore and preserve it better than ever before.

On the other hand, that same history is under unprecedented threats of annihilation as a result of pollution and regional conflicts in the increasingly high-paced and urbanized society with rapid rates of globalization and population growth. As the proliferation of information technologies in late capitalism brings profound changes to both the material conditions and our memories and records of the past, humanity now faces important questions about how to pass on its common heritage to future generations.

In my capacity as a commissioner of the 52nd Venice Biennial, I, together with artist Masao Okabe, organized an exhibition that explored the contradictions between materiality and memory, in an attempt to consider this issue from the perspective of modern art.

The exhibition entails that Okabe fills all the walls of the Japanese Pavilion, from the floor to the ceiling, with 1,500 frottage impressions taken from the platform of the former Ujina train station. These frottages were selected from the 4,000 frottages which Okabe spent nine years making. Another feature of the exhibition is a row of stones from the platform that were previously exposed to the atomic bomb.

Established in 1956, the Japanese Pavilion is, as many authors and commissioners

have pointed out, magnificent as an architectural project, but not easy to appreciate as a work of art in its own right, because it is a building with a great deal of personality. A pillar extending horizontally across the room affects the entirety of the venue. The floor, made of marble from Italy, is by no means a neutral space, as it shows strong contrast between black and white. We produce on site wooden grids to cover the entirety of the wall, and embed the grids with the works. Frottage impressions, specimen plants, mailboxes and bookcases are fixed onto the homogeneously-sized grids in consideration of the cohesion of the space.

Perhaps due to the soft foundation underneath the Japanese Pavilion, the floor panel has been gradually deformed within the space of half a century. If measured with geometrical precision, it can be said that none of the wall surfaces meet each other at a right angle. Even the floor has begun tilting. It is therefore a difficult task for us to create 1,000 plus homogeneously-sized grids on such surfaces. All the frames are joined together by rubber tenon, allowing measurement error by no more than a few millimeters. In the end, all the frames are used without the need for being trimmed, thanks to the sophisticated techniques of the Italian exhibition-installation team.

Similar concerns arise with regard to the presentation of the bombed stones, which were taken from the rim of the former Ujina train station. Each of the stones weighs over 200 kilograms, and is placed on a characteristic exhibition support at the center of the venue. We thought it would have to take a great amount of time to order these stone in a straight line, but the Italian exhibition-installation team took just a few hours to accomplish the task. Our plan could not have been materialized without the delicate design of Hiroshima-born sculptor Katsuzo Ishimaru, whose brilliant techniques were combined with equally impressive skills of Italian designers here to create surprising results. It is assuring that techniques surrounding treatment of material objects are still well alive.

I have been enlightened by Henry Li, who participates in this event with a solo exhibition, with regard to the handling of stones here. The venue is a beautiful two-story wooden building constructed with noticeable floor tilt and a narrow wooden staircase. The municipal government's strict rules against placing heavy weight on the floor have understandably increased the difficulty in exhibiting iron- or stone-based works. Li is equally amazed by the brilliant techniques of the exhibition installation technicians. Behind the heritage of these technicians' skills and capabilities is a unique ship-building history of Venice, which has nurtured a tradition of hand craftsmanship and a culture of solidarity.

It seems that these traditional skills of hand craftsmanship, which have been used to manually move heavy objects in Japan and Korea before the War, have now been lost from our country.

The caption "THE PLATFORM OF THE OLD UJINA STATION HIROSHIMA, 1894/1945/2002" is displayed on the frottage impressions presented in the exhibition.

The three numbers which appear at the end of the caption represent the unique trajectory that these works have followed. The first number, 1894, is the year when the Ujina Line, which runs from Hiroshima to Ujina Harbor, was first opened. This route, including the train station, was built only two weeks prior to the outbreak of the first Sino-Japanese War. It established a quick and reliable means of transporting military supplies and personnel during the war. Soldiers traveling from all parts of Japan changed trains at the Ujina Station before being sent to Asia and the Pacific Ocean, where the modern-time Japanese military invasions took off. The platform, which measures 560 meters in length, was known to be No. 1 in Japan in terms of its significance and scale. Needless to say, the second number, 1945, represents the year of atomic bombings. These two cardinal turning points in the history of Ujini Station bear the burden of histories of both the perpetrators and the victims of the wars. The final number, 2002, represents the year in which the frottage impressions are made. The years represented by these numbers coincided with significant events in the history of the Venice Biennale. For example, the year following the inauguration of the Ujini Harbor saw the launch of the first Venice Biennale. It marked the time when Hiroshima and Venice began to enter the modern time and space.

However, contradictory relationships between history and memory continued to unfold, and eventually became the subject of festivities parallel to the exhibition. Through the lectures and workshops run by University Institute of Architecture of Venice, we are made aware of the fact that the world famous heritage city, Venice, is in fact also the one, among Italian cities, that has suffered the most severe case of alienation. A series of events starting with the Venice Biennale and the Venice Film Festival opened up the magnificent historical city to the world. Those who walk through the streets of Venice are mostly tourists, with only 10 per cent of them being local residents. The decline of the ship-building industry as well as the explosion of tourism has effectively resulted in the breakdown of the city. The irony is that few people who possess memories of Venice are actually Venetians; and this is perhaps the true face of globalization underneath the mask of a world heritage city.

VI. An Invisible Self-Portrait of the City

Perhaps the long entanglement between history and memory is commonplace all over the world. However, whereas modern cities of Western Europe have been integrated by a linear time, Asian cities are yet to enter a similar system of homogeneous time. For instance, Western European visitors to Japan are often astonished by the small Shinto shrines hidden from the sight of the city's highways and high-rising buildings. Those shrines have been in the city for centuries. Although their physical structures are largely intact, their contents and histories have been undergoing changes over time. Similar scenes, i.e. the co-existence and juxtaposition of the minor gods/ancestors and modern cities synchronized in a structure of homogenous time, can be seen all over Asia. In other words, the time of the gods and ancestors is represented alongside the time of the

public, historical time of the nation and its citizens, as well as the time of the high-speed communication networks. This is where I find Asian characteristics most fascinating.

In 2000, I was invited by The Japan Foundation to curate an exhibition featuring works of 20 visual artists from 8 Asian countries. What emerges from my mind is whether the time and space of one city would emerge from the many bright and vivid images of all different cities.

Modern image-making technologies such as photography, cinema and video were first invented in Western Europe. These inventions were based on knowledge of modern science developed from Western Europe. However, they often incorporated non-Western elements which had been brought to Western European culture in an invisible way. For example, the French first called the art of shadow profile “ombre chinoise” (lit. Chinese shade). The Asian art of shadow profile was first introduced to Europe in the 17th century. In the 18th century, Etienne de Silhouette (1709-67), a finance minister of France, tried to develop a device which would enable the recording of things with lines. It entails the projection of a subject's profile onto a screen, from the other side of which the image would be viewed. This technique, later known as “silhouette”, was named after its inventor, Etienne de Silhouette. As we all know, this technique was soon adopted by the great physiognomist of the time, Johann Kaspar Lavater (1741-1801) to deepen his practice. In the 19th century, the Asian art of shadow profile began to make its impact across Europe, as it was extensively adopted by various scientific disciplines of the time including phrenology and physiology.

What is called the “image” is in fact a wisdom of light. In my travel to many different countries around Asia, including India, China, Korea, Indonesia, Vietnam, Philippines, and Thailand, I have encountered many powerful images of shadow, darkness or the dusk. Needless to say, these images cannot be said to represent Asian-ness. However, all the works seem to serve as self-portraits of contemporary Asia. All the memories that have been materialized in the artworks reflect the artists' backgrounds, and effectively become self-portraits of Asia. Together with the authors, I explored, like groundwater that flows beneath the city, the lane of memory that would lead to the continually moving shadow. Pale light in the dusk guided me through the route lined with shadow-play artists performing in festivals, shamans living in the mountain, and fortune-tellers in the markets.

Finally, I would like to introduce two types of self-portraits often encountered during travel.

Chinese artist Zhang Dali's work of modern graffiti, *Demolition Site* (1999), tries to defy against the large-scale destruction caused by urban development with some small-scale damage. In Beijing, just like in other cities, old residential houses have been demolished one by one. The changes in Beijing have been so profound that it is now extremely difficult to remember how the city was in the past. Zhang creates his facial profile on the destroyed walls with spray paint everyday until his portraits can be seen everywhere in Beijing. He

not only paints on the wall, but also drills a face-shaped hole through the wall. Presented to us here is the sight of demolition as well as construction.

Clearly influenced by the post-1980s graffiti art, Zhang's work demonstrates something rather different from the mythologies often seen in the murals of New York, Paris or Tokyo. For example, traces of ancient Greek mural featuring two lovers together are still held dear to us to day. What happened millennia ago ingeniously echoes what is happening in Beijing today, as marks of the city are gradually vanishing today as they did in the ancient time. There are thousands of pieces of graffiti in the city of Beijing alone, but most of them were eventually to be gone as the walls are demolished. While Zhang Dali's photography serves as a record of these traces, it is as well a record of demolition.

Active Korean artist Park Bup-Young presents his work, *Diary*, in Tokyo. Remaining on the interfolded tissue paper are traces from the artist's own face. The makeup stains seem to be conventionally considered as traces of women at the end of everyday. These traces are different from the shadow-based images. Rather, it is more closely related to another genealogy of images which differs considerably from that of "portraiture" both in terms of characters and in methods. Those traces of the face are in fact illusions, and their illusionary nature becomes the roots of the drama. The traces of the face, which slightly vary from day to day, may also be seen as symptoms of changes to the face itself.

In addition, traces of the face left on the cloth-like material, i.e. tissue paper, may remind us of the story of the Veil of Veronica in the Western European tradition.² In our present context, however, the print is the facial image of Veronica herself. Numerous legends and myths of this kind have been employed to testify the sacred nature of certain objects or traces. Perhaps the desire to interpret divine messages by studying certain traces is a sign of human wisdom, as it leads us to the abyss of the unknown. These images convolute like a wheel of fortune or a turn table; they reflect fragments of our everyday life at the moment of full stop. We cannot foresee in what order these images will be presented; in fact, they are shown in a different order every time. This leaves us feeling as if we were sitting in a restaurant that serves auguries, not knowing what is to emerge and what would come next.

The Chinese character, "chao" ("兆") (lit. an omen) initially denoted the practice of augury in ancient China. The practice entails that one drills a small hole on a turtle's shell and heats up the shell until cracks appear around the hole. It is through the studying

2 "The Veil of Veronica" is a Catholic relic which, according to legend, bears the likeness of the Face of Jesus not made by human hand. The most recent version of the legend recounts that Veronica from Jerusalem encountered Jesus Christ along the Via Dolorosa on the way to Calvary. When she paused to wipe the sweat off his face with her veil, his image was imprinted on the cloth. The veil was later called "the Veil of Veronica".

and interpretation of these crack lines that an augury is performed. In the oracle bone inscription, “chao” (‘兆’) is a pictographic character that looks like the intersection of these crack lines. This gives us a glimpse of Asian wisdom, in that it shows us that there are no pre-plans before the augury is actually performed. One can only read the crack lines and take it from there.

Beautiful dishes - yesterday's magic lamp, the rope of fate - flow onto the turn-table like sparks lingering in the memory. The two types of time that structure our lives are placed on the turn-table of memory. What dishes will be served? And where will the dishes be served? It all depends on the artist's imagination.

Postscripts

This conference has provided us with many illuminating thoughts with regard to the future of Asian contemporary art. The dark side lurking behind the glossy surface of the globalized art market can be seen even in Asia. It has been a worrying thought for many that artworks seem to be in danger of being reduced to commodities. As we are well into the growth period of contemporary art, we need to keep inquiring into the quality of the works. This is a common view among the conference participants. Equally worth probing here is the social role and social responsibility of art. Finally, I would like to add a few points here.

1.) About identities:

Questions of “identity” are both old and new issues in post-colonial Asia. “Identity” is not something as concrete as an ID card. We rarely question using skin-color to distinguish oneself from the others, or use geographical borders to distinguish one nation from another. The act of boundary-setting is inherently political, and the boundaries themselves always insecure. Let's not forget that twentieth-century art owed its rise to the courageous human beings who transformed the profound sense of uncertainty into creative energies. We reassess common knowledge through changes - whether they be physical or mental. It is only through exploring ways of boundary-crossing and open performance that we begin to know where to come from, and where we are going. Just like the past is connected with the future, the interior and the exterior are also connected somewhere.

2.) About media arts:

What brings media art to my attention is less to do with the novelty of the technologies involved than with the way it directly relates to our daily life. One of the most obvious examples is how children have been taking photographs and videos with camera phones. In this sense, media art can be said to have played an important role in the education of digital literacy. It also suggests that in the new city, cultural representation is created not only by artists, but also by all residents of the knowledge space.

3.) About the Asian Arts Biennial

Just like the contradictions of history and memory surrounding Venice as earlier discussed, the model from which the Venice Biennale was first founded is now facing a bottleneck. As far as the host city is concerned, organized activities which take on political, economic, and cultural responsibilities, aside from international networks, are indispensable for making the Venice Biennale a meaningful event. I would suggest that the organizer of this year's Asian Arts Biennale, i.e. the National Taiwan Museum of Fine Arts, can take the example of the Venice Biennale as a model for planning the future events.

〈劉燕玉 英譯，Translator (Chinese / English) : Liu,yen-yu 〉

裸體與石頭能否比較？——能量美學的跨文化探索

何乏筆

【摘要】

于連（François Jullien）在《本質或裸體》中探究裸體藝術在歐洲的可能性條件。透過比較研究的對照操作，他同時要面對為何裸體在中國文化中不可能的問題。藉由裸體在中國文化的「不可能性」，他深入反思藝術與哲學在歐洲所產生的特殊關係。他的討論隱含著另一種提問：「氣」的能量美學在中國的可能性條件為何？中國畫家喜歡畫岩石而不畫裸體在今天意味著什麼？面對這樣的問題性，本文要試圖使之脫離僵化的比較框架，而將之放入現代性脈絡的跨文化動態。于連所關注的是，從赤裸到裸體，從生活到藝術，從生命流變到生命凝固的過渡。此架構或許能夠掌握傳統中國文化與傳統歐洲文化之間的差異。然而，一旦涉及十九世紀以來的現代畫發展，此一比較架構即刻崩潰，因自十九世紀中葉以來，歐洲的藝術與哲學同時出現對生命和身體觀方面的能量論轉向。顯而易見的是，能量美學在歐洲的發展離不開感受與強度、慾望與情色的動脈。倘若在古典形式美學的脈絡中，形而上的哲學與理想化的裸體相呼應，在現代情境下，後形上學的思維與探索赤裸生命的藝術表現的關聯則徹底突破此一模式，而奠基現當代藝術的另類發展。裸體畫在十九世紀歐洲的演變乃顯示從形式美學到生命美學的轉移。如果庫爾貝（Gustave Courbet）著名畫作「世界的起源」可視為「現代性的標記」，它所標記的或許只不過是裸體藝術的終結與生命美學的興起。由此可重新面對中國文人美學的當代涵意。

一、裸體的可能性與不可能性

法國漢學／哲學家于連（François Jullien）將中國思想建構為域外的角度或「異質空間/異托邦」（*hétérotopie*），以解構和轉化歐洲哲學。筆者對此觀點的主要意見在於：透過既是方法論又是策略性的文化對比來進行比較研究，便阻礙由共同當代問題出發的跨文化工作。在此筆者特別關注的面向是，由文化間際對比過渡到跨文化動態境域的趨勢。于連《本質或裸體》一書在這方面提供許多立足點¹。本文將透過對法國畫家庫爾貝（Gustave Courbet）名畫〈世界的起源〉的討論來探索于連有關裸體藝術的某些論述。

對於裸體的主題，于連試圖脫離一種對裸體藝術在歐洲的重要甚至是主流的解釋模式，不強調昇華和理想化的傾向。就此他明確指出：

人們常談到的所謂藝術的昇華作用，總令我覺得虛偽，或起碼是偷懶的談法。尤其是針對表面上最需要它的對象而言——也就是裸體。……因此慾望並未變形或轉化，並未因我無從明知的一種的藝術煉金術，而使它更易為人所接受；另言之，理想化的論法是不充足的。（11/3）

此一論點貫穿整本書，致使于連在書的結尾使用美的形式與崇高這種康德式區別來探討裸體的問題。兩面向的動態矛盾使得裸體成為一種「有力的壯舉」（*tour de force*, 152/156）。然若要理解裸體對歐洲文化的意涵，則必須能夠充分理解相關的哲學賭注：

然而，裸體在歐洲文化中長久不褪、不斷重建的優勢地位，其原因之解釋，必然要看到孕育此一文化的各種緊張，正是在裸體之中匯聚，並且達到頂峰。在歐洲文化中，裸體所處身其中的端點有：感性事物與抽象事物、物理語意念、情慾與精神、以及最終的自然與藝術（當然，這些詞語都必須用括弧表示：我在這裡引用它們是把它們當作語言所提供的標籤）：裸體正是一個融爐，使這些對立在其中不斷精鍊和融化的；它們在其中同時是更加地活躍、但也歸於消滅。雖然人們一再重複地說，「西方」曾經是二元對立的（比如身心二元對立等等），而次一論調正顯示出哲學套語的力量，但，這樣想其實是天真的。實

1 François Jullien（中文名字于連或余蓮），*De l'essence ou du nu*, Paris: Seuil, 2000; 中譯本：余蓮著，森普吉·夫爾拉攝影，林志明、張婉真譯，《本質或裸體》，臺北：桂冠圖書，2004年。括弧內的頁碼指此本書法文本及中文本的頁碼。

際上，裸體挖空了這些二元對立，並且投身於其分裂之中——直至墜入深淵，而當它越是如此，這些對立面越是會呼喚其超越，並因而激發其思想：裸體之所以出現，正是和這些對立極端正面相迎，同時衝撞，而同時合作的結果。（24/18-19）

筆者認為于連對於歐洲哲學史所展開的研究角度，已受到他自己研究「中國思想」的影響與啟發。但于連僅是承認，經過對中國的迂迴而獲得的域外眼光有助於問題化歐洲文化。他僅是透過中國的外部角色來重新解釋歐洲哲學（相應地，于連對現代中國學術試圖透過西方概念來重新解釋甚至建構「中國哲學」保持質疑甚至反對態度）。

在筆者看來，《本質或裸體》具有兩個討論軸線：于連一方面對裸體在歐洲的傳統解讀進行批判性討論；另一方面則試圖透過裸體在中國的缺席來釐清裸體在歐洲的可能性條件。但于連對這兩軸線既互補又衝突的關係似乎缺乏清晰的意識。這本書的比較研究部分以裸體的存在或缺席的對比為焦點。然而，于連的討論從裸體與（形而上）哲學在歐洲的關連出發，將裸體在中國的缺席歸咎於中國思想沒有形上學。他試圖對裸體在西方視角下的理解進行批判性的反思以擺脫以往的刻板論點。不過，他對中國思想的解釋因缺乏相應的反省，而難免落入刻板對比的陷阱。

一旦從對裸體之缺席的驚訝過渡到裸體之不可能性的考古學，相關的哲學問題便逼顯：

因為在這個缺席狀態背後是一種不可能性，而這一不可能性，正可以我們回溯瞭解形塑東西思想的元素。我們可以反面地建構這個平行說法：正如同裸體的存在展現且濃縮了歐洲的文化，裸體在中國的缺席，也展現出中國思想文化的特徵。兩者可以彼此參照，相互澄明。我其實是因為裸體在中國的不存在，才會對它在歐洲的發展感興趣。因為我無法把裸體在藝術中的存在當作是自然而然的事，我才會去探討它的可能性（這是康德意味下的字眼；什麼條件使的它能存在？）總之，這是我這番剪輯的理由：裸體在中國的不可能，使我們開始衡量它在我們的文化中的可能性條件。（42/39）

由此出發，于連進一步界定歐洲與中國在文化和思想方面的特殊性，以「氣」論中國的特殊性。他所使用的對比圍繞著存有與過程，並由此連接到形式與能量在美學上的「間距」（*écart*）。他指出，裸體「以它和存有面對面地英偉對峙，才能躍然而出」（49/47）；另則強調，「裸體將存有進一步的展現，而它『美』也來自於此」（34/31）在裸體的「啟示能力」中，裸體的可見性與哲學真理相連接：

裸體在形式之內，使理想形式成為可見，使一種高層的、形而上的可見性在可見性中表現。

在此背景下，于連質問，中國的藝術家和美學家對理想形式意義下的美是否有所追尋。（參閱50/48）就此他強調，在中國脈絡下具有主導地位的主題，更是以能量（氣）為核心的「形」與「神」或說可見與不可見之間的關係。倘若裸體意味著本質的啓示或存有的事件，中國美學所尋求的乃是某種精微隱幽而不可見的生命能量，在可見形體中的傳達與實現。

中國的藝術家並不尋求在可見者中使最可見者湧現、也不尋求在其中包含理想；相對地，他們追尋以可見者捕捉不可見者：他們要捕捉的是無形的作用，或曰「神」，而無形中的「神」是無限的，不斷地穿越可見者〔形〕並使其生動。（50/49）

于連另則說道：

然而，這種像是奇蹟一般給人靜觀的事件（événement），和中國人所強調的餘味無窮中的展開（déroulement）（這總是一種過程的邏輯），正好針鋒相對。裸體所帶來的，進入最高神秘的幸福，乃是突然出現於眼前，像是不可超越事物——裸體中的「一覽無遺」。中國人則有所不同，他們喜愛的平淡經驗具有一種無窮盡的展佈能力。這平淡是一種不引人注目的審慎（discret）。然而裸體永不會是不引人注目的；相反地，它會闖入眼簾。裸體總是奇觀，不論我們是否有意如此。……一般說來，至少在文人的藝術裡，提倡的是一種鬆動的，留下空隙的關係，這樣才能尊重事物多變的性格、「生動」的能力，由遠處引發，更加隱約，設定於一種缺席的調性之中使得它不是臨在，卻是含蓄的。然而裸體是最侵略性的（agressif）的，即使當它只是由側面被人觀看，並且有意地只以暗示方式表出時，也是如此；它也是最具臨在性質的，即使攝影可以輕易地玩弄其強度的，也是如此。（48/46-48）

透過上文的解說則可觸及裸體與岩石如何比較的問題：

再更徹底地說，為何中國的文人畫最終偏好畫竹枝、畫岩石、而不愛畫人體呢？人與岩石，奇特的比對……我們真能將其比較嗎？中國的評論家以為可行，因為它們出於同一原則。畫岩石與畫人體所需要的條件是相同的。並非他們認為人體是僵直的，而是他們認為岩石是活生生的。《芥子園畫譜》一開始便說，「觀人者必曰氣骨。石乃天地之骨，而氣亦寓焉。故謂之曰雲根。」

無氣之石，則為頑石。猶無氣之骨，則為朽骨。」（85-86/85）……石頭既虛在（virtuel）又實在（réel），其實在性並未對其他可能性造成障礙：捕捉在「有」與「無」之間，成形又去形，「生氣盎然」卻又未成形。（93/92-93）

中國的文人美學所追求的乃是在形體之中傳達能量變化（氣化）的轉化和過渡狀態：

……中國繪畫畫的是變-形（*trans-formation*）。它畫模糊與流動的效果（如同老子所說的恍惚），也畫變動。甚至，所有的事物都在不斷變動。當希臘思想強調形態與區別，而也這是自此出現對決定性形式尊崇（以裸體為例）；中國思考——描繪——變動的與無以名狀的（或說「微妙」、「細緻」、「無從分辨的」）。（91/90-92）

然而必須留意的是，裸體不僅涉及和諧的形式美，更是在理想形式的「啓示」之中隱含著威力甚至「驚懼」，其乃與真理在可見領域之中成為可見息息相關。

……這種驚懼來自面對由無盡中出現者的暈眩，而無盡又同時伴隨著最嚴格的圈定與有限——一如裸體。此一彼界突然侵入至感性世界，存在裸體形式的輪廓與色澤之間，從而令我們感到「驚懼」（*effroi*）。這是一個形而上的經驗。……必須保留著裸體的出現，如同來自另一個世界的形式，以及它在感性世界破門而入（*effraction*），即出境（*extase*）的能力；必須保留所有偉大的裸體每一次都具有的奇蹟般力量。這裸體乃是理想透過形式之流露，它是理則（*logos*）的顯現。（106,109/106,109-110）

二、古典裸體的危機

〈世界的起源〉是法國畫家庫爾貝（Gustave Courbet）一八六六年的畫作〔圖一〕。〈世界的起源〉如同探險故事般的收藏歷程，有著錯綜複雜歷史淵源。這幅畫在當時沒有公開展覽過，一九八八年才首次展出，一九九五年納入巴黎奧塞博物館（*musée d'Orsay*）的收藏，在一九九六年進入常態展之際，引起了有關色

情與藝術之關係的激烈爭論。²〈世界的起源〉屬於庫爾貝一系列挑戰古典主義裸體的現實主義作品。他挑釁地突破裸體的理想化（圖二），甚至表現束腰裙在女性身體上所引起的社會變形（圖三）。于連提及〈世界的起源〉，僅指出庫爾貝在繪畫的過程中使用了當時的色情攝影圖像。（27/17）下文則將由此畫出發，評論于連的某些核心主張。

于連在《本質或裸體》強調生命與藝術的區別等同於赤裸與裸體之間的區別。生命的赤裸表現，在古典裸體藝術中是被「禁止」的，至少必須成為「轉化」的對象。此轉化乃是裸體藝術所以為裸體藝術的關鍵因素。雖然〈世界的起源〉可能不是庫爾貝本人所取的名稱，但卻引發許多相關的聯想。換言之，不僅是生殖器的赤裸表現碰觸藝術與生命的關係問題，連名稱也牽涉到裸體與自然的關係（裸體畫與風景畫的關係）。

由於上述的因素，〈世界的起源〉不是傳統意義下的裸體畫，因為所畫的正好是傳統裸體藝術所不處理的「禁忌」。〈世界的起源〉乃代表古典裸體之界限的越界，而張顯被裸體藝術所留下來的「空缺」。就西方藝術史而言，這幅畫代表關鍵的轉折，因為顯示在現代美學真正開展的時候，裸體藝術面臨前所未有的危機。若說這幅畫可稱為「現代性的標記」（icon of modernity）³，筆者們可以說，在嚴格意義下，裸體的終結與現代美學的開始是同時發生的。理想身體在西洋繪畫史的沒落意味著「形式美學」此一文化典範的消滅。于連所謂「裸體」是建立在生命與藝術的分割甚至對立之上，而此一對立恰好是現當代藝術以各種方式所要挑戰的。在十九世紀中葉以來，傳統的裸體藝術與傳統的形上學哲學同時面臨極為嚴厲的衝擊：形式美學與形而上學的互補關係被瓦解了。

〈世界的起源〉正代表這樣的轉折，但如果它是一現代性的標記，它所代表的現代性是何種現代性？它是否代表歐洲現代化的特殊性和局限？在歐洲，尤其在巴黎，公園的裸體雕塑是極為常見，但在東亞卻不然。儘管裸體藝術在學院被吸收，但顯然難以進入公共空間而受到廣泛的承認。倘若這幅畫所代表的是藝術與生命的斬新關係，或說能量論在廣泛生命美學的範圍下的發展，應該要進一步討論的並不

2 近幾年〈世界的起源〉深受研究者的注目，可參閱Thierry Savatier, *L'Origine du monde, Histoire d'un tableau de Gustave Courbet*, Paris: Bartillat, 2007。筆者尤其參考了2007年庫爾貝回顧展畫冊中的詳細討論：Gustave Courbet, Paris: Éditions de la Réunion des musées nationaux, 2007, pp.378-385。

3 Thierry Savatier, *L'Origine du monde, Histoire d'un tableau de Gustave Courbet*, p.16.

是裸體的問題，而是裸體所忽視的生命與藝術的關係。在此脈絡下，中國以「氣」論藝術的方式便呼應著現代性脈絡下的生命美學趨向。有此觀之，〈世界的起源〉因為仍然是裸體畫而恰好不是「現代性的標記」：裸體的遺韻變成它前現代的成分。這幅畫乃透過古典裸體的越界來進入赤裸生命的另類探索。所代表的是一種轉型的動力，即從形式美學到生命美學的轉折。然從「世界的起源」及其歷史脈絡也可理解生命美學在歐洲的主要發展方向：它牽涉到身體、欲望、自然和生命力量的主題（在這方面又與後形上學哲學的基本方向殊途同歸）。藝術創作擺脫形式的理想化及道德昇華的負擔，而將形式（和視覺）的問題納入到生命的變易動脈之中。

三、美學與能量

由此出發來展開現代歐洲脈絡下所產生的美學轉折與中國文人文化所發展的能量美學之間的呼應關係，並非容易。相關的難題在於連對於裸體之昇華作用所表示的質疑中呈現。他強調，裸體在美與崇高之間的張力，而裸體的崇高面向乃是指「撬鎖作用的精神力量」（*puissance spirituelle d'effraction*）（151/156）。于連指出：

……在回過頭來面對康德的同時，我相信，如果畫室中的裸體，隨著不斷地複製典範，反復的製作「美」，那麼，便存有「崇高」的裸體，這崇高不應被當作美的最高級，或是被當作美的超越，而且，要根據康德式的定義，被當作使得「全然另一種類」的事物出現，以為協助其啓示（*révélation*）。……從崇高之處裸體擁有了暴力（*violence*），如暴雨或狂浪的力量，此力量比蘊含在比例如此完美的身軀界限內，只有變得更加劇烈。（144-145/147-148）

此處特別值得注意的是「美」與「崇高」的區分。于連強調，中國的藝術（包含人像畫在內）不重視「美」，反而關注氣的具體化（形體化）或氣的提昇（到傳神的境界）。在此被凸顯的是「美」與氣化論（能量論）脈絡下的藝術之間的差異（由此觀之，「能量美學」包含「能量」與「美學」的矛盾，因此以「美學」來討論中國藝術的嚴重缺陷便顯現）。然于連論美與崇高在裸體中的複雜關係時，從一開始特別強調過去被忽視的崇高面，並要擺脫「美」的局限。此一傾向可視為一種進行裸體藝術之現代轉化的嘗試（法國哲學家李歐塔曾經主張「崇高」作為現代前衛藝術的核心主題）。

現代性與崇高的關連順著康德在《判斷力批判》的「審美判斷力的分析論」篇中區別「美」與「崇高」的方向，但超出康德的理論範圍而主張，崇高對現代美學

而言遠比美的面向重要。一旦將崇高的概念擴充於自然領域之外，此概念便作為美學理論與藝術現代性之間的樞紐：崇高脫離美學昇華的理想，並連接到震撼及越界的現代經驗。

康德在《判斷力批判》的著名段落描寫自然的崇高如下：

險峻高懸的、彷彿威脅著人的山崖，天邊高高堆聚挾帶著閃電雷鳴的雲層，火山以其毀滅一切的暴力，颶風連同它所拋下的廢墟，無邊無際的被激怒的海洋，一條巨大河流的一個高高的瀑布，諸如此類，都使我們與之對抗的能力在和它們的威力相比較時成了毫無意義的渺小。但只要我們處於安全地帶，那麼這些景象越是可怕，就只會越是吸引人；而我們願意把這些對象稱之為崇高，因為它們把心靈的力量提高到超出其日常的中庸，並讓我們心中一種完全不同性質的抵抗能力顯露出來，它使我們有勇氣能與自然界的這種表面的萬能相較量。⁴

對康德而言，崇高究竟指向人的「暴力」（Gewalt，一般譯成「強制性」）對於自然「威力」（Macht）的優越地位和主控能力；與此不同，前衛經驗中的崇高則擺脫控制或安全的天真局面，而徹底面對失控和危險的可能性，以及主體對掌控美學經驗（無論是自然或社會方面）的無能為力。⁵

于連在談論裸體的過程中一旦強調美與崇高之間的張力，則將裸體從美的古典理想解放出來，並明顯擴充裸體的可能性條件，甚至使裸體能夠包括某些故意摧毀古典裸體的震撼性作品（如同庫爾貝〈世界的起源〉）。這幅畫的形式美自從十九世紀以來引起了譁嘆，同時因為直接表現女性生殖器而關聯到現代震撼及越界經驗。這幅畫觸及崇高，因為使人以一種與康德意義下截然不同的方式「不只是被對象所吸引，而且也交替地一再被對象所拒斥」。⁶因此，在美的、且促進生命的積極快感之外也引起所謂「消極快感」（negative Lust）。

4 Immanuel Kant, *Kritik der Urteilskraft*, Frankfurt am Main: Suhrkamp, p.184 (A 102-103); 中譯：康德著，鄧曉芒譯，楊祖陶校訂，《判斷力批判》，臺北市：聯經，頁107。

5 阿多諾（Theodor W. Adorno）的美學理論明確地從康德的崇高論連接上「美學經驗」概念方面甚重要的「震動」（Erschütterung）說，而指出康德崇高論所包含的自然控制作為一種「含有罪惡的錯誤」；藝術所引起的震動則動搖「我之原則」（Ichprinzip）而未被壓迫的自然說話。崇高則不是指向人對自然的控制，反而意味著阿多諾所謂「對自然的回思」（Eingedenken der Natur）。參閱Adorno, *Ästhetische Theorie*, Frankfurt am Main: Suhrkamp, 1973, pp.364-365, 410。

6 Kant, *Kritik der Urteilskraft*, p.165 (A 75)。

四、裸體與山水

在此背景下，將〈世界的起源〉視為現代性的標記，獲得一種超出震撼與越界之邏輯的意義。這幅畫的現代性乃在於，以典範性的方式凝聚兩種美學模式之間的緊張關係：亦即以美為核心的形式美學與以崇高為核心的能量美學的辯證關係。于連對「偉大裸體」的分析將之描寫為一種美之形式的限度與崇高的無限度之交會場所：裸體便是崇高的無限性在美的有限性中的「啓示」（在筆者看來，于連這方面的解釋本身呈現出中國思想的影響，他似乎透過裸體的例子來使用「既內在又超越」的內在性思考模式）。然而，此一角度有助於深化對〈世界的起源〉的解讀，因為在其中，有限的無面孔女體指涉著無限的、生生不已的生命體。庫爾貝研究在〈世界的起源〉與畫Loue河源頭（La Source de la Loue）〔圖四〕的作品之間的象徵性關係便支持此一自然主義解釋⁷。〈世界的起源〉或許也意指現代偷窺凝視與原始生育崇拜的交錯。然而就筆者而言，有關欲望與創造性之關係的表現更為重要，因為到目前為止此乃作為現代生命美學的核心動力。這幅畫從精神分析師拉岡（Jacques Lacan）的手裡，轉而進入巴黎奧塞博物館的收藏，乃是值得玩味的歷史反諷。當拉岡收藏這幅畫時，他請友人藝術家André Masson製作一巧妙地融合裸體畫與風景畫的盒蓋繪畫〔圖五〕；然後則在毫無特殊的空間安排下與庫爾貝其它畫作並行排列。此情形或許暗示著，到何種程度精神分析式的欲望主體已是過時的概念。

透過上述思考，對於連《本質或裸體》的暫且評價便浮現：此書從裸體藝術在中國的不可能性出發，而將此不可能性歸塑到與歐洲形式美學構成對比的氣化藝術觀。不過，在詳細的研讀後，另一種解讀逐漸醞釀，即于連在透過美與崇高的張力來解釋裸體的過程中，將藉由崇高的概念容納中國能量美學在裸體論述的範圍內，因而破除能量美學與裸體藝術的僵化對決。換言之，此處于連將文化間際的詮釋學朝向能量本體論和主體性的跨文化系譜學而推進。在康德已出現崇高與生命力量（力學）的關連，然于連對此關連的發展乃逼顯進一步研究崇高概念與中國能量美學之呼應關係的可能性（尤其北宋壯偉的山水畫可當作相關研究的切入點）。在解釋庫爾貝〈世界的起源〉的過程中，崇高與欲望、越界及創造性的關係初步成形。畫裸體或畫石頭乃在能量美學的領域中相互交錯。從裸體到山水畫的途徑，則恰好在於連的理論所忽視之處湧現。

7 參閱Gustave Courbet, p.266-269.

How to Compare a Nude and a Rock? Some Trans-cultural Reflection on Energetic Aesthetics

Fabian HEUBEL

ABSTRACT

In his book *De l'essence ou du nu* (The Impossible Nude) French philosopher and Sinologist François Jullien inquires into the nude in European art and tries to clarify its conditions of possibility. By the way of contrastive comparison, Jullien's study takes its start from the blatant absence of nude art in Chinese aesthetics. The impossibility of the nude in Chinese culture allows him to think about the nude from the "outside". My paper attempts to move beyond Jullien's rigid comparative framework by placing this issue within the trans-cultural dynamics of modernity. This is necessary, because his framework may allow us to grasp the different orientations of art in China and Europe, but seems to collapse when confronted with the challenges of modern art.

If the classical conception of the nude stood in correspondence with metaphysical philosophy and served as foundation for the pre-modern aesthetics of form, one can argue that, in a modern context, a new relationship between the artistic exploration of life and post-metaphysical thought has radically transformed the understanding of art. The evolution of the nude in the 19th century European art thus seems to indicate a shift from an aesthetics of form to an aesthetics of energy focusing on the transformation of life-forces and body-experience. Obviously, the development of such an aesthetics in Europe has been closely related to the quest of transgression and intensity, desire and eroticism.

If Gustave Courbet's notorious 1866 painting, *The Origin of the World* (L'Origine du monde), can be seen as an icon of modernity, it perhaps not only marks the end of the classical nude caused by modern transgression, but the breakthrough towards an energetic aesthetics of life and transformation within the realm of modern art. This viewpoint thus sheds some new light on the contemporary significance of Chinese literati aesthetics and raises the need to further understand the conditions of possibility for the Chinese aesthetics of energy centered on the notion of *Qi*.

1. Possibility and Impossibility of the Nude

In numerous writings, the French sinologist and philosopher François Jullien constructs Chinese thought as a heterotopia, an outside or viewpoint, from which to de-construct and transform European philosophy. I am rather skeptical about this overall direction. My main objection is concerning a methodological and strategic use of cultural contrast in conducting comparative work, which proves to be an obstacle to the development of trans-cultural philosophy. But Jullien nevertheless is a complex and creative thinker who is guided by strong theoretical intuitions which deserve an analysis that pays attention to the internal dynamics of his approach and aims at immanent critique. In this essay, I take the transition from inter-cultural contrast to trans-cultural dynamics as the starting point to discuss Jullien's book *The Impossible Nude*. After roughly sketching some of its major arguments, I explore Jullien's interpretation of the topic by referring to Gustave Courbet's notorious painting *The Origin of the World*.

Why is Jullien interested in the study of the Nude from a comparative perspective? He explains his approach as follows:

I think that without falling into unwarranted generalities, it can for once be said that if there is a single revealing trait of the Western intellectual adventure, both aesthetic and theoretical, one that is characteristic in terms of its own natural choices (and by virtue of which one can speak of Europe or of "the West"), it is certainly the nude. This choice is, of course, implicit, and buried out of sight, and therefore has to be brought up into the light for it to become clear. (20/10)¹

It is important to note that Jullien, from the beginning, tries to distance himself from a mode of explaining nude art which emphasizes sublimation and idealization. He instead stresses a different perspective:

I have always felt that what is often said about sublimation in art is either false or, at best, perfunctory. And this applies first and foremost to what would seem to have the most eminent claim to it: the nude. [...] Desire, then, does not seem to be metamorphosed or converted by some kind of alchemy of art that would make it more acceptable; in other words, the argument of idealization fails. (11/1)

This point of view runs through *The Impossible Nude* and even pervades the end of the book, where Jullien elaborates on the Kantian distinction between the beautiful and the sublime to conclude his philosophical investigation into the nude. In his eyes, the nude is transformed into a "tour de force" (152/130) because of the dynamic relation between those

¹ François Jullien, *De l'essence ou du nu*, Paris: Seuil, 2000; English translation: *The Impossible Nude, Chinese Art and Western Aesthetics*, translated by Maev de la Guardia, The University of Chicago Press, 2007. The page numbers indicated in the bracket refer to the French and the English versions.

two aesthetic dimensions. To fully understand the meaning of the nude within European culture, it is therefore necessary to rethink the philosophical implications at stake:

It would be impossible to understand the uninterrupted predominance of the constantly recast nude in European culture without seeing it as the focal point where the tensions that engendered this culture converge and reach their greatest intensity. Between its poles of the sensible and the abstract, the physical and the Idea, or the erotic and the spiritual, and finally, of nature and art (all of these terms are, of course to be put in quotation marks; I cite them here as the labels that language puts at our disposal), the nude is the crucible where these oppositions have effervesced and combined, where each both intensifies and cancels out the other. For it would be naive to think, as – such is the weight of philosophical clichés – it is still often said, that the “West” has been dualist (the dualism of body and soul, and so on). For the deeper the West splits these dualities and becomes engulfed in the cleft between them, the more they call out for their limits to be overstepped and have thereby stimulated Western thought. The emergence of the nude resulted from the collision and collusion of these extremes. (24/14)

Apparently, Jullien's perspective on the history of European philosophy has been influenced and inspired by his own research into Chinese thought. However, this aspect does not become the object of methodological reflection, because Jullien merely admits the fact that his view from the outside, obtained through the study of Chinese thought, helps him to “problematize” European culture. While struggling with the internal problems of European culture, the external role played by “China” is constantly maintained. He abhors every “sinification” of European philosophy, even if this would just lead to the re-interpretation of European philosophy through Chinese concepts (accordingly, Jullien is disinterested or even hostile to the modern approach developed by Chinese scholars since the 19th century to re-interpret “Chinese philosophy” through Western concepts).

Thus, two lines of discussion can be distinguished in *The Impossible Nude*. On the one hand, Jullien tries to criticize the traditional interpretation of the nude in Europe and the relationship between art and philosophy corresponding to it; on the other hand, he tries to clarify the conditions which made the nude possible in Europe by contrasting them to the absence of nude art in China. However, Jullien seems to lack a clear consciousness of the complementary and yet contradictory relationship between these two aspects. The comparative outlook of this book focuses on the question of existence (in Europe) or absence (in China) of the nude. The discussion of the connection between the nude and (metaphysical) philosophy in Europe (see 55/41) is thus related to the absence of metaphysics in Chinese thought as a cultural foundation for the absence of the nude in China. It is undeniable that Jullien tries to critically reflect the understanding of the nude in the West and thereby overcome its stereotypical idealization, but because his reflections on China reject to enter into a trans-cultural dynamic between Europe and China, they obviously have great difficulties in avoiding the trap of Western stereotypes about China or even tend to reinforce them.

Once the surprise about the absence of the nude in China shifts to a transcendental analysis of its possibility in Europe and its impossibility in China, the nude emerges as a philosophical problem (Jullien's analysis is, of course, much closer to an archeological analysis in the Foucauldian sense than to transcendental philosophy in the Kantian sense, because it deals with the "historical A priori" of the nude):

Therefore, such a radical absence, which admits no exception – a rare occurrence in cultures as vast as this – demands closer examination. The case is not anecdotic, but one that has exploratory value. For the absence of the nude involves an impossibility, and following this thread will take us into the heart of what structured both European and Chinese thought. Reversing the construction of the parallel, it could be said that the existence of the nude reveals and condenses the choice of European culture to the same extent as its absence in China reveals specific characteristics of Chinese culture and thought. The latter sheds light on the former, for each reveals the other. In fact, it was this absence of the nude in China that led me to an interest in its development in Europe. Since I could no longer take the nude in art for granted, I was led to inquire into its possibility (in the Kantian sense of the term: what made its existence *possible*?). Here, then, is the justification for this framework: the impossibility of the existence of the nude in China will permit an assessment of the conditions that made it possible in Europe. (42/30-31)

This philosophical perspective serves Jullien as an epistemological device to determine the particularity of European and Chinese culture and thought respectively. His discussion revolves around the contrast of being and process, which he extends into the gap (*écart*) between an aesthetics of form and an aesthetics of energy. He points out that the nude "emerges out of a great challenging confrontation with Being." (49/37) He also emphasizes that "the nude exposes Being more completely, and that this is where its 'beauty' lies." (34/23) In the "revelatory force" of the nude, the visibility of the nude and its philosophical truth are interconnected: within a certain form, the nude makes the ideal form visible and expresses a higher level of metaphysical visibility within the sphere of the visible. That leads Jullien to the question of whether artists and aesthetes in China ever sought the Beautiful. (50/38) Facing this question, he emphasizes that the guiding thread of Chinese thought is the notion of energy-breath (*Qi*), constituting the core of the relation between "form" and "spirit", between the visible and the invisible (it may be noted that his reference to *Qi*-energy as a constitutive aspect of Chinese culture largely differs from similar attempts in contemporary Confucianism for example, which emphasizes the primacy of the spiritual over the energetic dimension). If the nude refers to a revelation of essence or to an event of being, Chinese aesthetics furthermore pursues a subtle, discrete and invisible bio-energy, transmitted and realized within a visible form:

Chinese artists have no more concern for making the more visible surge out of the visible than they have for bringing the ideal down into it. On the other hand, they do aspire to capturing the invisible through the visible, to tapping into the dimension of the invisible efficiency or spirit (*shen*) (and, as such, infinite) that unceasingly pervades and animates the visible. (50/38)

Jullien further points out:

Now this event, offered like a miracle for contemplation, would stand in opposition to the endless *unfolding* of delectation favored by the Chinese (again, the logic of process). Unlike the epopeia of the nude, where the revelation suddenly comes into view as something unsurpassable (the “everything is there” of the nude), the Chinese preferred the experience of a blandness whose capacity to unfurl is inexhaustible. This is the blandness of discretion. A nude, on the other hand, is never discreet – on the contrary, it bursts onto the scene by effraction. It is invariably and ineluctably spectacular [...] The general recommendation, in literati art at least, is for a loosely woven approach, leaving room for movement. Such an approach respects the floating nature of things and their capacity for “life,” and by evoking them from a distance, more vaguely – on the register of absence – renders them pervasive rather than present.

(48-49/36-38)

The above argument touches upon the problem of how to compare a nude and a rock:

[...] why did literati painting in China finally prefer to depict a bamboo stalk, or a rock, rather than the human figure? A man – a rock: a strange contraposition... For is there any way to compare them? The Chinese critic appears to think so, since he starts from the principle that painting a rock is just as demanding as painting a human body. Not because he considers the human body immobile, but because he considers the rock alive. The *Mustard Seed Garden* begins with this: “When considering a human body, attention should be given to the energy-breath (*qi*) as well as to the ossature. Now, rocks are the ossature of Heaven and Earth, which are likewise permeated by energy-breath. This is why rocks are called ‘Cloud-roots’. Rocks devoid of energy-breath are dead rocks (petrified) in exactly the same way that the ossature of a human body without energy-breath is dead (sclerosed). (85-86/70-71)

This rock is at once virtual and real, and its reality excludes no other possibilities: it is caught in suspense between the “there is” and the “there is not,” forming/de-forming – “alive” – but not formed. (93/77)

Jullien thus suggests that Chinese literati aesthetics focuses on the transmission of various states of energy-transformation (*qihua* 氣化) within the sphere of concrete form.

[...] Chinese painting shows the trans-formation from one to the other, captures the effect of vague haziness – the undecidedness (*huang hu*, as it is said in the Laozi, §14) – that goes hand in hand with change. But everything is always in the process of change. Whereas Greek thought attributes greater value to the formed and the distinct, which gave rise to the cult of definitive Form exemplified by the Nude, China thinks – and paints – the transitional and the indicial (in the modes of the “subtle”, the “tenuous”, the “indistinct”). (91/75-76)

However, it has to be kept in mind that the nude does not just refer to the harmony

of formal beauty; it also involves the power of “revelation” and “awed amazement” (effroi) which is closely linked to the becoming visible of truth.

[...] this awed amazement stems from a sense of vertigo at the surge of the Infinite, precisely within what at the same time appears to be the most rigorously circumscribed and finite, while its own form – that of the nude body – is in no way blurred. What provokes “awed amazement” is the sudden irruption [effraction] of this Elsewhere within the immediacy of the sensible, and even of that which is the most sensible, in the contour and the flesh of this naked form. The experience is metaphysical. (106/89) [...] the surging out of the Nude, as a form springing from another world, must retain its power of effraction and ecstasy within the sensible. It must retain the miraculous impact that every great nude produces every time. This Nude is the Revelation of the ideal through form; it is the epiphany of the Logos. (109, 91-92)

2. Energetic Aesthetics and the Experience of the Sublime

Gustave Courbet painted *The Origin of the World* in 1866 (see fig.1). This painting has a complicated history and was exhibited for the first time only in 1988 before it became part of the collection of Musée d'Orsay in Paris in 1995, where it has been permanently shown since 1996. Its inclusion in a public museum was accompanied by a fierce debate about the relation between pornography and art.² The painting strongly expresses Courbet's “realist” challenge to the classicist depiction of the nude and to ideal beauty. He distanced himself from the idealization of the nude in a polemic way (see fig.2) and even did not hesitate to show the social deformation of the female body caused by wearing a corset (see fig.3). Jullien mentions *The Origin of the World* only to point out that Courbet used erotic photographs when painting it. (27/17) In the following I will use this painting as a starting point for critical reflections on some of Jullien's central arguments.

In *The Impossible Nude*, Jullien stresses that the distinction between life and art equals that between nakedness and the nude. The naked and bare expression of life is prohibited in classical nude art or at least has to be “transformed”. This transformation is, according to Jullien, crucial for the recognition of the nude as art. Although it is dubious whether the title *The Origin of the World* stems from Courbet himself, the name gives rise to numerous associations. It is not just the blunt display of female genitals which touches upon the relation between life and art, but the very title already evokes the relation between the nude and nature as important for the painting's interpretation.

2 See Thierry Savatier, *L'origine du monde, Histoire d'un tableau de Gustave Courbet*, Paris: Bartillat, 2007 and *Gustave Courbet*, Paris: Éditions de la Réunion des musées nationaux, 2007, pp.378-385.

Thus *The Origin of the World* cannot be classified as a nude in the classical sense, because it deals with something which has been taboo in traditional nude art. The painting is an act of transgression by openly showing what had to be absent from the classical nude. But Courbet's transgression in this painting marks not only a turning point in European art history, but makes manifest that nude art, under the conditions of modern aesthetics, is confronted with a serious crisis. If this painting can be regarded as an "icon of modernity"³, it even suggests that the end of the classical nude and the beginning of modern aesthetics are closely intertwined. In other words: The decline of the ideal body in Western painting is related to the fall of the "aesthetics of form" as cultural paradigm. Jullien's so called "nude" is built upon a division of life and art, which has been undermined by modern art in multiple ways. That traditional nude art and metaphysical philosophy, during the 19th century, have faced similar challenges thus suggests a break-down of that complementary relation between aesthetics of form and metaphysics, which Jullien continuously evokes in his book.

The Origin of the World represents such a transition. But if it is an icon of modernity, which modernity does it stand for? Is it bound to the particularity of European modernization? Though in Europe nude art is commonly seen in museums and public spaces, this is not the case in East Asia, where nude art may be widely accepted in academic settings, but still has great difficulty in entering public spaces and in gaining wider recognition. If this painting represents a relationship between art and life, which has been neglected by the classical nude and which points to an aesthetics that is rather concerned with life-energies than with form, the topic of the nude begins to lose its centrality and disappears behind new theoretical challenges. The Chinese mode of working with *Qi*-energy in the field of art thus echoes a tendency towards bio-aesthetics which, in the modern context, interconnects what Foucault has called bio-politics and aesthetics of existence.

From my point of view, *The Origin of the World* is not an icon of modernity because it involves the nude or the relation between the nude and sexual taboos, but rather because it transgresses the limits of the classical nude to enter into an exploration of "naked life", which corresponds to what Giorgio Agamben discusses in the name of "bare life". This painting seems to represent the point of transition from an aesthetics of form to bio-aesthetics. Through *The Origin of the World* and its historical context, important aspects of the development of bio-aesthetics in Europe come to the fore, as it involves motives like the body, desire, nature and life-force (in this respect once more corresponding to post-metaphysical tendencies in modern philosophy). Art-creation seems to transcend the burden of formal idealization and moral sublimation by including the issue of form (and visibility) into the dynamics of energetic transformation.

3 Thierry Savatier, *L'origine du monde*, p.16.

From this perspective however, it is difficult to develop the correspondence between this aesthetic transition in Europe and the *energetic aesthetics of transformation* developed within Chinese literati culture. The difficulty is reflected in Jullien's problematization of sublimation and in his emphasis on the tension between the beautiful and the sublime within the nude. He relates the sublime aspect of the nude to its "spiritual power of effraction" (*puissance spirituelle d'effraction*) (151/130) and explains this point in the following way:

[...] going back to Kant, I think that while the studio nude's persistent reproduction of the canonical churns out the "beautiful" in abundance, there are also Nudes that are "sublime." Not sublime as a superlative of the beautiful, or even as something that goes beyond the beautiful, but in the Kantian sense of making apparent something of a "completely different order" and being instrumental in its revelation. [...] The Nude has the violence of the sublime, of a cataract or a raging ocean, and a violence that is all the more intense for being confined within the boundaries of this perfectly proportioned body... (144-145/123-124)

What interests here is the distinction between the beautiful and the sublime that goes beyond Kantian usage. Jullien stresses that Chinese art (including portraits) does not make much of "beauty", but rather pays attention to the concretization of *Qi* on the bodily level, or the elevation of *Qi* up to the level of spiritual transmission. He thus emphasizes the difference between an approach towards art guided by "beauty" and one guided by an energetics of transformation (hence the problems which arise when applying traditional Western aesthetics to "Chinese aesthetics"). I have the impression that this difference is somehow contained in Jullien's emphasis on the sublime aspect of the nude right from the start of his book, which breaks with the fixation of nude art on the beautiful. This interpretation can therefore be seen as an attempt to integrate the contemporary discussions on sublimity into an aesthetics of the nude (French philosopher Jean-François Lyotard once argued that the sublime can be seen as a core aspect of modern avant-garde art).

The link between modernity and the sublime follows the perspective Kant opened up in the section on "Critique of Aesthetic Judgment" of his *Critique of the Power of Judgment*, which distinguishes between the beautiful and the sublime, but goes beyond Kant in the conviction that, when it comes to modern aesthetics, the sublime is more important than the beautiful (at least as far as the aesthetics of the avant-garde is concerned; when it comes to cultural industry and capitalistic aesthetics in a broader sense, "beauty" and the idealized nude still occupy a position of extraordinary economic and social power). Once the concept of the sublime is extended beyond the domain of nature, it becomes the hinge between aesthetic theory and the modernity of art. Thus the sublime breaks away from the ideal of aesthetic sublimation and connects to modern experiences of shock and transgression.

In the *Critique of the Power of Judgment* Kant gives a famous description of the sublime in nature:

Bold, overhanging, as it were, threatening cliffs, thunder clouds towering up into heavens, bringing with them flashes of lightning and crashes of thunder, volcanoes with their all-destroying violence, hurricanes with the devastation they leave behind, the boundless ocean set into rage, a lofty waterfall on a mighty river, etc., make our capacity to resist into an insignificant trifle in comparison with their power. But the sight of them only becomes all the more attractive the more fearful it is, as long as we find ourselves in safety, and we gladly call these objects sublime because they elevate the strength of our soul above its usual level, and allow us to discover within ourselves a capacity for resistance of quite another kind, which gives us the courage to measure ourselves against the apparent all-powerfulness of nature.⁴

In Kant, the sublime suggests the superior and controlling position of human violence (Gewalt) over natural power (Macht). Strikingly different, the sublime in avant-garde experience breaks away from the naïve longing for control and security, to face the possibility of losing control and being endangered, and the powerlessness of the subject when trying to control the aesthetic experience.⁵

Once Jullien emphasizes the tension between the beautiful and the sublime, he frees the nude from the classical ideal of beauty and obviously expands the range of nude art, so that it may even comprise works which have accelerated the destruction of the classical nude (such as Courbet's *The Origin of the World*). This painting has gained praise for its formal beauty since the 19th century, but, at the same time, has always been surrounded by an aura of transgression. It touches the sublime since "the mind is not merely attracted by the object, but is also reciprocally repelled by it"⁶, although in a sense very different from that presented in Kant's theory of the sublime. Apart from a positive pleasure in life it also arouses so called negative pleasure, "being generated, namely, by the feeling of a momentary inhibition of the vital powers and the immediately following and all the more powerful outpouring of them." To see *The Origin of the World* as an icon of modernity would, from this perspective, gain meaning beyond the logic of sensation, scandal, and

4 Immanuel Kant, *Kritik der Urteilskraft*, Frankfurt am Main: Suhrkamp, p.184 (A102-103); *Critique of the Power of Judgment*, edited by Paul Guyer, translated by Paul Guyer and Eric Matthews, Cambridge: Cambridge University Press, 2000, p.144-145.

5 Theodor W. Adorno's aesthetic theory connects Kant's aesthetics of the sublime to the notion of "shudder" (Erschütterung), which is of central importance for his understanding of aesthetic experience. He points out that the control over inner and outer nature as well as the relation between freedom and the glorification of the subject contained in Kant's notion of the sublime is "culpably mistaken"; he instead argues that the shudder caused by art shakes the "ego-principle" (Ichprinzip) and awakens possibility of freedom derived from the consciousness of man's "affinity with nature" (Bewußtsein seiner Naturähnlichkeit). The sublime thus no longer refers to human control over nature, but rather makes a "recollection of nature" (Eingedenken der Natur) possible. See Adorno, *Ästhetische Theorie*, Frankfurt am Main: Suhrkamp, 1973, pp.364-365, 410, 496; *Aesthetic Theory*, newly translated, edited, and with a translator's introduction by Robert Hullot-Kentor, Minneapolis: University of Minnesota Press, 1997, pp.245, 276, 377.

6 Kant, *Kritik der Urteilskraft*, p.165 (A 75); *Critique of the Power of Judgment*, pp.128-129.

transgression. The modernity of this painting could be seen in the way it deals with the tension between two aesthetic modes, i.e. the dialectic relation between an aesthetics of form focusing on the beautiful and an aesthetics of energy (or force) preoccupied with the sublime.

Jullien's analysis of "the great nude" describes it as a meeting point between the limitation of the beautiful and the limitlessness of the sublime, as revelation of the sublime within the beautiful (I think this point of view testifies to the influence of Chinese thought: the nude is transformed into an example for a concept of immanence, which is grounded on the possibility of "immanent transcendence"). This point of view helps to deepen the interpretation of *The Origin of the World*, which depicts a faceless female body that implies an infinite force of creation. The symbolic relationship between *The Origin of the World* and Courbet's *The Source of the Loue* supports this naturalistic explanation (see fig.4).⁷ *The Origin of the World* might imply a crossing of the modern voyeuristic gaze with a primitive worship of fertility, but, to me, the relationship between desire, life-force and creativity is more important, precisely because it constitutes the core of modern bio-aesthetics.

Before *The Origin of the World* entered the Musée D'Orsay, where it is now surrounded by other paintings of Courbet's without any special arrangement, it was, ironically enough, part of the private collection owned by psychoanalyst Jacques Lacan, who would show it to friends and visitors with the attitude of revealing a secret. While Lacan owned the painting, he asked his artist friend Andre Masson to create a new covering which cleverly mixed the image of a nude with a landscape painting (see fig.5). The contrast between the museum's unrestrained display and Lacan's mysterious arrangement somehow exemplifies to what extent the psychoanalytic subject of desire has become outdated.

The above discussion can now be reformulated as a preliminary critique of Jullien's *The Impossible Nude*. This book takes its start from the impossibility of the nude in Chinese art, and relates this impossibility to a concept of art based on energetic transformation, which is contrasted with an aesthetics of form developed in Europe. Now, however, a different interpretation of Jullien's book emerges: His usage of the tension between the beautiful and the sublime to explain the nude's "spiritual power of effraction" raises the question of whether he discretely or even unconsciously included the Chinese aesthetics of energy in his discussion of the nude by emphasizing the importance of the sublime. If this reading is plausible, it could lead to a way out of the fruitless contrast between Europe and China, between nude art and energetic aesthetics, which dominates Jullien's philosophical approach.

In other words, Jullien's book has, somehow unconsciously, transformed a

⁷ See Gustave Courbet, pp.266-269.

comparative study on the nude, methodologically guided by an inter-cultural hermeneutics, into a trans-cultural genealogy of energetic aesthetics. Already Kant knew about the link between life-force and the sublime, but Jullien's development of this concept shows the possibility of further research into the correspondence between the notion of the sublime and Chinese literati culture. Thus, it seems that a nude and a rock have more in common than Jullien is willing to admit. There is a way from the nude to the rock that has a trans-cultural significance, which Jullien's rigid methodological framework forces him to ignore.



Fig.1) Gustave Courbet, *L'Origine du monde*, 1866, Paris, musée d'Orsay.



Fig.2) Gustave Courbet, *Les Baigneuses*, 1853, Montpellier, musée Fabre.



Fig.3) Gustave Courbet, *La Source*, 1868, Paris, musée d'Orsay.



Fig.4) Gustave Courbet, *La Source de la Loue*, Hamburg, Kunsthalle.



Fig.5) André Masson, *Terre érotique* (panneau-masque de *L'Origine du monde*), 1955?, private collection.

人形・裝置・另類現代性

龔卓軍

【摘要】

「呷飽未？」做為對現狀 (presentness) 的提問，不同於西方現代性的三種形式：透過古代傳統指導當代的古典主義、強調當代科學優越性的啓蒙運動，以及波特萊爾浪漫主義式的時間概念——「當下中的永恆」。如果說西方現代性徘徊在社會現代化與文化現代性之間，而波特萊爾的現代性概念與具有相當程度的自我陶養與自我美學特質，是爲了對抗歐洲中產階級的文化態度，追究某種另類的激情形式，那麼，亞洲現代美學經驗中關於「自我美學」的議題，便成爲關於「我們的現狀」中最弔詭的議題。一方面，在社會現代化的全球化模式浪潮中，亞洲的現代性中「人形」與「裝置」之間的張力不僅有增無減，而且還愈趨複雜，從日本的動漫美學及亞洲當代藝術中的人類學內涵，本文將在這方面進行描述與討論；另一方面，在文化現代性的主體化模式中，由於晚期資本主義商品化的影響，亞洲現代性中的「人形」與「裝置」關聯，就形成了「發明另一種自我、體驗另一種激情」的重要表徵，本文認爲這是一個值得深究的哲學人類學議題。從當代美學的角度來說，不論我們這其中涉及的是「自我技術學」、「生命美學」還是「自我美學」，就亞洲傳統所具有的豐厚脈絡而言，這種關於自我遺棄、自我隱遁、自我扮演、自我塑造、自我提昇或自我變形的工夫與現代性經驗的碰撞，都在我們的當下生活世界中，形成相當有趣的主體景觀。

兩種現代性的提問手勢：從「答『何謂啓蒙？』」到「食飽未？」

「食飽未？」做為對現狀 (presentness) 的提問，不同於西方現代性的三種形式：透過古代傳統指導當代的古典主義、強調當代科學優越性的啓蒙運動，以及波特萊爾浪漫主義式的時間概念——「當下中的永恆」。如果說西方現代性徘徊在社會現代化與文化現代性之間，而波特萊爾的現代性概念與具有相當程度的自我陶養與自我美學特質，是為了對抗歐洲中產階級的文化態度，追究某種另類的激情形式，那麼，亞洲現代美學經驗中關於「自我美學」的議題，便成為關於「我們的現狀」中最弔詭的議題。一方面，在社會現代化的全球化模式浪潮中，亞洲的現代性中「人形」與「裝置」之間的張力不僅有增無減，而且還愈趨複雜，從日本的動漫美學及亞洲當代藝術中的人類學內涵，本文將在這方面進行描述與討論；另一方面，在文化現代性的主體化模式中，由於晚期資本主義商品化的影響，亞洲現代性中的「人形」與「裝置」關聯，就形成了「發明另一種自我、體驗另一種激情」的重要表徵，本文認為這是一個值得深究的哲學人類學議題。從當代美學的角度來說，不論我們這其中涉及的是「自我技術學」、「生命美學」還是「自我美學」，就亞洲傳統所具有的豐厚脈絡而言，這種關於自我遺棄、自我隱遁、自我扮演、自我塑造、自我提昇或自我變形的工夫與現代性經驗的碰撞，都在我們的當下生活世界中，形成相當有趣的主體景觀。

讓我們從對於西方現代性的考察開始進行這種亞洲現代性主體的重構。哲學家傅柯(M. Foucault)不僅不認同古典主義或人文主義，也不認為現代性和啓蒙的理性理想是等同的。相反的，他認為現代性有一種面對世界的風骨(ethos)、批判態度，他稱為「持續批判我們的歷史階段。」(permanent critique of our historical era)¹ 在這種詮釋中，現代性的本質就是一種持續更新的態度，故現代性沒有任何確切的疆界或限制，它只是一種風氣，這種風氣的源頭，是由康德開始，他質問啓蒙的情況，拒絕把這種風氣等同於任何啓蒙所標舉的理性規範要求。「我所謂『態度』，是人和當代拉上關係的一種模式；某些人所作的自願抉擇；一種思考和感受

1 Michel Foucault, "What is Enlightenment?" in Paul Rabinow, ed., *The Foucault Reader*, New York: Pantheon Books, 1984, p. 42.

的方式，一種標示歸屬關係，同時又有任務性質的行為、行動方式。」² 於是，傅柯也同時把後現代拒絕現代性的啓蒙遺產視之為道德上的遺毒的做法，也一併置入問題。「我是在強調一種哲學探問——一種同時把人對現在的關係、人的歷史存在模式，以及把自我這個自主主體的構成都化為問題(problematize)的探問——根植於啓蒙的程度。另一方面，我試圖強調說，把我們與啓蒙連接起來的線，並不是對學說教條的忠實，而是一種態度的永遠不斷再度活躍——一種哲學精神的永遠再度活躍：這永遠不斷的再度活躍，可以稱為對我們所處的歷史時代持久不斷的批判。」³

現代性是一種態度、風氣，在啓蒙中雖亦有其源頭，卻不必在啓蒙中找到證明，事實上，這種風氣超越了其啓蒙源頭，因為，它那種永遠批判的態度，到後來甚至能夠把啓蒙也置入問題，傅柯稱之為拒絕「啓蒙的勒索」(Enlightenment blackmail)⁴。同樣的，後現代企圖要建立啓蒙理性規範計畫的道德腐敗面貌時，跟哈伯瑪斯反過來要維護其道德面貌，都重複了啓蒙的勒索之計，對兩者來說，現代性的地位、啓蒙的命運和啓蒙對理性規範的辯護，都是聯結在一起的。傅柯則將現代性與啓蒙理性的關係鬆脫，在間隙中另闢蹊徑，致力呈現現代性做為某種「性情氣度」。

在此，傅柯所討論波特萊爾的審美現代性，代表了這種「問題化」的風骨和態度：

(1) 從時間性和歷史性的角度來看，這種態度是人和當代建立關係的一種模式，它雖然重視「當下」、轉瞬即逝、周邊的偶發現象，卻針對此當下之內的永恆成份採取審美行動，這是一種將當下「英雄化」的態度。但傅柯像班雅明一樣提醒我們，波特萊爾筆下的「漫游者」(flaneur)並不是詩人的自畫像，「絕不能把漫游者和看熱鬧的人混淆起來，必須注意到箇中細微差別。……一個漫游者身上還保留著充分的個性，而這在看熱鬧的人身上做蕩然無存了。後者完全沈浸在外部世界中，從而忘記了自己。面對面前的景象，看熱鬧的人成了一種非人化的生物，成為

² Ibid., p. 39.

³ Ibid., p. 42.

⁴ Ibid., p. 43.

群眾和人群的一部分了。」⁵

傅柯強調，這兒說的「英雄化」，其實是個反諷(ironique)，英雄化是採取審美態度，將當下「存而不論」——也就是沒有任何積極的反應或反抗——的一種決心，審美現代性因為與「當下」採取距離、不融入、另有打算的態度，才形成其審美要素，而波特萊爾是用擊劍來隱喻這種藝術上的搏鬥的。畫家康斯坦丁·吉斯(Constantin Guys)在人們都已昏然沈睡的時刻，「俯身於桌前，仔細審視一張白紙，就像白天裡處理身旁的事務一樣專心致志；他……用鉛筆、鋼筆和刷子向前突刺，把玻璃杯裡的水噴向天花板，在衫衣上試鋼筆；他……快速緊張地忙於工作，好像害怕他的那些形象會丟下他逃之夭夭；因此，即使在他獨自一人的時候，他也是好鬥的，他得閃開來自自己的攻擊。」⁶換言之，在跟現實的關係裡，審美現代性在乎的是去想像現在的另一種可能、另一種樣子，它不是當下環境的短暫樂趣，而是「從時尚裡抽取歷史裡的詩素。」⁷

(2) 這種持續批判，傅柯稱之為「界限態度」(limit-attitude)，是他的現代性概念與哈伯瑪斯強調啓蒙源頭不同之處。康德呈現了啓蒙的企圖，透過將限制加於其合法權威之上，要維護理性的普遍凝視，以成就接近哈伯瑪斯所強調的現代理性社會；然而，傅柯透過其「持續批判」的風氣，其立意乃超越所有這樣的限制，而非保留它們，以成就一種「自我」的創意工夫。⁸「所謂批判，的確就是對界限加以分析並省思。但是，如果康德的問題是要知道知識必須放棄踰越什麼界限，那麼，我認為今天的批判問題必須掉頭回到積極的一面：在普遍、必然義務裡，獨特、偶發的東西以及任意的限制的產物，有何地位。簡言之，要點是，把以『必然界限』為形式的批判，轉化為一種以『可能的踰越』為形式的實踐批判。這引起一個明顯的後果：批判，不再是用來尋找具有普遍價值的形式結構，而是對於引起我

5 Victor Fournel, *Ce qu'on voit dans les rues de Paris*, Paris, 1858, p.263.轉引自Walter Benjamin, *Charles Baudelaire: A Lyric Poet in the Era of High Capitalism*, Harry Zohn, tran., London: Verso, 1983, p. 69.

6 Charles Baudelaire, *The Painter of Modern Life and Other Essays*, Jonathan Mayne, tran., New York: Da Capo Press, 1986, p.12.

7 ibid. 這一段呼應了波特萊爾對現代性的有名定義：「所謂『現代性』，我指的是轉瞬即逝、即興偶然、意外多變的那一半藝術，另一半藝術則是永恆不變的。」ibid., p.13.

8 參見黃瑞祺與何乏筆對晚期傅柯思想的詮釋。2001年4月20日，中央研究院歐美研究所舉辦了一場「歐洲社會理論：現代與後現代」圓桌討論會會議論文，頁28。

們建構我們自身的事件作歷史的研究……」⁹ 其目的指向某種倫理的內涵：看看我們有沒有可能是另外一種樣子。對傅柯來說，當下所強加在我們身上的限制，特別是對自我認同上的限制，乃是「持續批判」的當然焦點，換言之，批判應集焦於超越和取代這些限制的可能性上。目標或許不是發現我們是什麼，而是拒絕我們之所是。在此永恆批判的風氣下，審美現代性可理解為對當下限制的持續代換。然而，哈伯瑪斯所要求的社會整體計畫，是否也將永久被擱置於這種自我關照的過程中呢？

就此而言，別忘了〈論何謂啓蒙？〉中，傅柯認為康德啓蒙計畫的確切特色是「成熟性」(maturity)，是「在有能力運用我們自己的理性，而不依賴他人的權威在我們需要用理性的地方引導我們」，這是批判的首要前提。此外，傅柯強調成熟的成就不是發生在自為依據或一勞永逸的基礎上，而是一個「持續的過程」，是「一種任務和義務」，更有甚者，既然我們對我們的「不成熟狀態」有責任，「就必須認定我們只能夠在我們自己改變自己的狀況下，逃離這種狀態。」¹⁰ 當然，傅柯勸誡我們投身於成熟、自我教化並不止於此。傅柯超越康德，指向波特萊爾，特別推薦我們「敢於權變」，有勇氣「發明我們自身」，就是要鼓舞我們運用自己的理性，決定我們要如何生活，同時也為我們自己的價值標準合法化，這些價值標準是我們在成熟實踐自己的自主性時，必然會感受到的。

(3) 當審美現代性的焦點，像波特萊爾所說的花花公子(dandy)，把自己視為一種複雜且辛苦經營的一個對象時，這種任務的整體對象，便不只是社會，而是一種品味上不厭精細的態度，一種自持的審美工夫——「把他的身體、他的行為、他的感受與激情、他的存在，做成藝術品。」¹¹ 對於傅柯來說，詮釋波特萊爾案例時，突顯了他將審美視為現代性的主導因素，所有的價值批判，不是來自某種脫離了置身處境、身體感受、情感等不純粹因素的「超越歷史偶然條件的啓蒙理性」，而是來自於「對美好生活的選擇」，就像波特萊爾的辛苦自我鍛造，成為十九世紀中葉巴黎都城中第一批現代性文人作家一樣，這已是一種存在美學，焦點已轉移至「自我的呵護」(The Care of Self)，這必然是一種反主流社會、自戀式地以自我世

9 Michel Foucault, "What is Enlightenment?" op. cit., pp. 45-46.

10 Ibid., pp. 34-35.

11 Ibid., pp. 41-42.

界為核心的生活方式的締造，而不單單是藝術作品或評論上的表現。

然而，就哈伯瑪斯所提出的「整體」性角度而言，單單以「自我」為審美焦點，不是顯然過於褊狹了嗎？不過，正好相反，正因為傅柯提出了存在美學（或生活美學），反而使他對做為一種藝術風格的「現代主義」(modernism)態度，與哈伯瑪斯的批判遙相呼應。傅柯在《性史》中一再讚揚這種生活整體的審美價值抉擇，他一次訪談中說得更明白：「最使我震驚的是這樣的事實，即在我們的社會中，藝術已經變成了僅僅與對象相關聯的東西，而不是與個人或生活發生關聯。藝術成了某種特殊的事物，或是由身為藝術家的專家所從事的工作。然而，難道任何人的生活就不可能成為藝術品了嗎？為什麼燈盞和房屋就應該是藝術的對象，而我們卻不是藝術的對象？」¹² 就此而言，審美現代性是一種創意生活，藝術家的重點可以是自己創造自己的生活藝術，與其他一切社會範疇分開，而隨著一群這樣的人聚集在一起，就出現了一個社會中的社會，他們共同擁有完美的生活方式，「在巴爾札克看來，世界上有三類人，即『勞動者』、『思考者』和『無所事事的人』，『無所事事的人』過著『風雅的生活』，『藝術家另當別論，他的空間是一種勞動，他的工作是一種休閒；他可以舉止優雅，也可以不修邊幅；他隨心所欲，或披上耕作者的布衣，或穿上時髦人士的燕尾服；他沒有一個定則。規矩是他定的。』」¹³ 然而，依傅柯的觀點來看，現代文化或文化現代性所存在的問題，就在於這種「對美好生活的選擇」的例子，只能算得上是插曲或邊緣性的，而波特萊爾的生活便屬於這樣的例子。

雖然傅柯對現代藝術褊狹的審美主義(aestheticism)有所不滿，與哈伯瑪斯遙相呼應，不過，就提問的方向而言，傅柯的持久批判的態度與哈伯瑪斯現代性未完成的計畫中體現的啟蒙解放計畫，產生了距離。啟蒙一直強調創造出表達人類自由之社會形式的終極可能，這種觀點最好的例子，便是盧梭的理想「聯結形式…每個個體在其中，將自己與所有的他人聯結在一起，卻只聽從自己，跟之前的自由毫無

12 Michel Foucault, "On the Genealogy of Ethics: An Overview of Work in Progress," in Paul Rabinow, ed., *The Foucault Reader*, op. cit., p. 350. 《性史》中的討論與說明，可參見 *The Care of Self, The History of Sexuality*, vol. 3, N.Y.: Vintage Books, pp. 43-50. 在 "Cultivation of self" 的標題下，討論了 "art of existence", "art of living" 等相關的歷史、原則、態度、操作過程。

13 Bourdieu, *Les regles de l'art: Genese et structure du champ littéraire*, op. cit., p.87.

二致。」¹⁴ 追隨啓蒙的想望，傅柯提醒我們，要追尋在當下限制之外的自由可能，只要踰越了那些限制便可達成，傅柯的「哲學風氣」只希冀一種踰越的倫理，以自身為其終極目標，換言之，不再預立「自由」，做為要達成的目標，自由變成了一種持續以對、日新月異的踰越那些界定當下的限制。只有在這個日新月異的脈絡下，界定為「對我們歷史階段的持續批判」的態度，才有意義，因為，我們缺乏一種目標，它的達成乃一勞永逸、無需再有任何批判；我們也缺乏足夠的方法，來思考正在發生的一切，因此之故，批判才需要「持久不變」。也正是在這個意義下，傅柯才強調康德將啓蒙視為一個「下場」、「出路」、「出口」。¹⁵

亞洲現代性的主體首先得吃下這一切。是的，包含歐洲的古典主義或人文主義、啓蒙的理性理想和傅柯的當代批判，這些都得吃下去。這是「食飽未？」這個提問的諷之處。亞洲現代性也有一種面對世界的風骨(ethos)、批判態度，這種風骨與批判不只是「持續批判我們的歷史階段」(permanent critique of our historical era)，還包括擴大胃納，吞吃下歐洲現代性的一切的歷史緊迫感，於是，亞洲現代性的本質就是一種持續吞吃與消化上的焦慮態度。就此而言，亞洲現代性也沒有任何確切的疆界或限制，它只是一種風氣，這種風氣的源頭，可以說從魯迅的阿Q開始，魯迅透過阿Q開始質問中國啓蒙的情況，但又認為中國的吃人的禮教滲入人心，他明白中國的知識份子在禮教的傳統下不可能把這種風氣等同於任何歐洲啓蒙所標舉的理性規範要求，所以開始了關於「文化吞食主義」的描述。文化吞食主義也好，被吞食者的現代性也好，另類的現代性也好，它不同於傅柯的「置入問題」、「置入系譜」的做法，也就是說，它不贊成直接提問，也不認為「置入問題」是現代性核心的緊急事件，就存有學來說，它關心的首先是：「食飽未？」肉體的吞食動作、日常的吃食、勞動上的吃重承擔與文化上精神吞食足夠了沒？

魯迅的阿Q不同於傅柯的波特萊爾，問題不在於成中產階級或反對中產階級，問題在於：「他在世界市場上尋尋覓覓，生剝活吞，尋找著包攬西方現代性與現代化而不滿於自己被包攬於其胃納中的現狀。」

(1) 從時間性和歷史性的角度來看，這種態度是亞洲人和當代世界建立關係

14 Jean-Jacques Rousseau, *The Social Contract*, tr. by Maurice Cranston, Harmondsworth: Penguin Books, 1970, book I, chapter vi, p. 60.

15 Michel Foucault, "What is Enlightenment?" op. cit., p. 34.

的一種模式，它雖然重視「當下」、轉瞬即逝、周邊的偶發現象，卻針對此當下之內的永恆成份採取吞食的行動，這是一種「在想像在將當下吞食化」的態度。阿Q不是「漫遊者」(flaneur)，而是「被吞食者與被侮辱者的想像性反吞食者」，我們可以模仿波特萊爾的口吻說，「絕不能把想像性反吞食者和看熱鬧的人混淆起來，必須注意到箇中細微差別。……一個想像性反吞食者身上必須刻意的完全去除個性，而這在看熱鬧的人身上並不明顯。後者完全沈浸在外部世界中，從而忘記了自己。面對面前的景象，看熱鬧的人成了一種非人化的生物，成為群眾和人群的一部分了。」但阿Q式的「想像性反吞食者」卻無時無刻不銘記著永遠無法達成的「反吞食」，以此區分完全容受吞食狀態與西方的批判態度，雖然，這可能形成無意識的「欽羨西方現代性」的反射性吞食動作。

(2) 這種持續的受吞食狀態中的反吞食，我們可以稱之為「拿來吞食主義」的自我存在實驗態度，這是亞洲現代性的主體概念與哈伯瑪斯強調啓蒙源頭、傅柯強調「界限態度」的不同之處，我們可以稱之為「吞食的極限態度」。康德呈現了啓蒙的企圖，透過將限制加於其合法權威之上，要維護理性的普遍凝視，以成就接近哈伯瑪斯所強調的現代理性社會；然而，傅柯透過其「持續批判」的風氣，其立意乃超越所有這樣的限制，而非保留它們，以成就一種「自我」的創意工夫。所謂「吞食的極限態度」，的確就是對界限加以試驗並以自我身體與思考的承載可能限度做賭注。重點並不是對於引起我們建構我們自身的事件作歷史的研究，而是面對亞洲歷史處境的被吞食危機進行自我的轉化，其目的也指向某種倫理的內涵：看看我們在吞食後、食飽後有沒有可能生產出另外一種自我的樣子。對傅柯來說，當下所強加在我們身上的限制，特別是對自我認同上的限制，乃是「持續批判」的當然焦點，換言之，批判應集焦於超越和取代這些限制的可能性上。但亞洲主體性的目標或許不是持續批判自我認同上的限制，而發現我們是什麼，也不是拒絕我們之所有，重點在於有了飽足感之後，如何面對自己尚未掙脫的被侵吞狀態。在此永恆的被吞食與反吞食的風氣下，吞食的現代性可理解為對當下歷史限制的持續消化與容納。

(3) 當審美現代性的焦點，像波特萊爾所說的花花公子(dandy)，把自己視為一種複雜且辛苦經營的一個對象時，這種任務的整體對象，變成是一種品味上不厭精細的態度，一種自持的審美工夫——「把他的身體、他的行為、他的感受與激情、他的存在，做成藝術品。」但對於魯迅來說，詮釋阿Q的案例時，突顯了他將吞食與消納自己的被吞食狀態視為亞洲現代性的主導因素，所有的價值批判，不是來自某種脫離了西方現代性鯨吞蠶食的置身處境、身體感受、情感，而是來自於被

吞食狀態下，仍能在想像中進行「對美好生活的選擇」，就像阿Q的在自我分裂與受吞食狀態中保持其自我的滑動感與想像上吞食著世界版塊的努力一樣，以二十世紀初期亞洲城市中第一批現代性文人作家，試驗著這樣一種特殊的生命美學，焦點轉移至「自我的容受與爆裂」的辯證，這必然是一種反主流社會、自爆式地以自我為西方現代世界雜多接納處所的生活方式，而不單單是藝術作品或評論上的表現。

也正是在這裡，「食飽未？」的提問指向了一迴異於西方現代性的認識論、權力系譜與主體嵌合狀態。我們接下來將「食飽未？」的問題進一步限縮到視覺場域。特別是將藉由閱讀強納森·柯拉瑞(Jonathan Crary)的《觀察者的技術：論19世紀的視覺與現代性》(Techniques of the Observer: On the Vision and Modernity in the Nineteenth Century)一書，來對比「食飽未？」與亞洲現代視覺體制中的特殊自我部署。

現代性與視覺虛無主義

「現代性是由擬像(simulacrum)的力量所界定的。」¹⁶ 德勒茲(G. Deleuze)在1967年曾如此宣示。這顯示了歐洲現代性投注在視覺介面上的世界吞食能量。四十年後的今日，當代生活已浸潤在脫離肉眼觀察的平面(或超平面)上。拋開日常性的電視、手機、數位相機、DVD、網路視訊和電影不談，強納森·柯拉瑞(Jonathan Crary)在《觀察者的技術：論19世紀的視覺與現代性》(Techniques of the Observer: On the Vision and Modernity in the Nineteenth Century)卷首一出手就提醒我們的當下——如此繁多異變之視覺重置技術的當下：「電腦動畫、機器影像辨識、光跡定影、材質貼圖、動作控制、虛擬實境頭盔、核磁共振造影以及多光譜感測器。」¹⁷ 這些視覺技術的環繞伺候，代表我們不僅已然生活在人造物(artificial)或波特萊爾所謂的「人造天堂」環境中，更必須面對生活在擬像力量中的、擬像伺候下的生命政治問題。德勒茲在《意義的邏輯》附錄〈擬像與古代哲學〉一文中說：

16 G. Deleuze, *The Logic of Sense*, trans. Mark Lester & Charles Stivale, N. Y.: Columbia University Press, p.265.

17 Jonathan Crary, *Techniques of the Observer: On the Vision and Modernity in the Nineteenth Century*, London: MIT Press, 1992, p.1. 中譯本強納森·柯拉瑞，《觀察者的技術：論19世紀的視覺與現代性》，蔡佩君譯，台北：行人，2007，頁4。

人造物與擬像並不是同一件事。它們甚至彼此對立。人造物永遠是拷貝的拷貝，直到被推到一個點，人造物在這個點上改變了它的性質，被翻轉為擬像（普普藝術的時刻）。人造物與擬像在現代性的核心處於對立狀態，現代性在這個點上安頓它所有的價值，成為兩種毀壞的模式：兩種虛無主義。兩者之間的差異堪稱巨大：一種毀壞是為了保留、持續既有的再現、模型、拷貝的秩序；另一種是毀壞模型與拷貝，以便創設混沌，創造擬像、使擬像可以運作，高舉幻象，所有毀壞當中最天真無辜者，就是毀壞柏拉圖主義。¹⁸

歐洲現代性帶領著亞洲被吞噬者的現代性，躍入這兩種矛盾衝突的歐洲「視覺虛無主義」(visual nihilism)¹⁹ 深淵中，質問著「視覺當下」的歷史限制及其出路。這個強烈的質問，在方法論上導向傅柯式的系譜學(genealogy)追溯，其論述截然不同於現象學對主體的關注，而將問題導向「一種能夠解釋主體如何在特定的歷史框架中成形的分析。」²⁰

在柯拉瑞勾勒出來的兩種視覺虛無主義圖譜中，前者是一種「連續性」(continuity)的論述策略，認為在歐洲視覺文化史中，一直延續著文藝復興模式的寫實主義傳統，從暗箱(camera obscura)、攝影到電影，都在支持這種傳統的寫實主義的再現式視覺文化；後者則是現代主義視覺藝術與一般現代性的「斷裂」(rupture)論述，這種說法認為從馬內、印象主義與後期印象主義，一種新的視覺再現與知覺模式浮現，包括前衛藝術的視知覺革命，都以實驗之姿與文藝復興的寫實傳統決裂，呈現另一種再現模式，或者根本「毀壞模型與拷貝」，進入非再現的視覺擬像場域。²¹ 這裡面並沒有亞洲「被吞噬者的現代性」之當下視覺處境的特定討論，或許，日本動漫文化是一個值得注意的例子。

基本上，日本的動漫文化可以說是一種「被吞噬者的現代性」的表徵，它在想像中進行反吞噬與消化容納其世界圖像的努力，一種現代性的擬像式的反吞噬的努力。

18 G. Deleuze, *The Logic of Sense*, 265-266.

19 Jonathan Crary, *Techniques of the Observer*, 14；《觀察者的技術》，頁26。

20 Jonathan Crary, *Techniques of the Observer*, 6, fn.2；《觀察者的技術》，頁13，註腳2。

21 Jonathan Crary, *Techniques of the Observer*, 3-5；《觀察者的技術》，頁7-10。

我們同意，一旦現代性具有引領我們進入非再現的擬像遍流特質，一切堅實的東西就註定將融化在擬像中。時間與歷史的穩定性、人性與事物的同一身分，所有特異之存在，不僅如單子般獲得去地域化(de-territorialized)的流變能量，同時也透過資本主義的消費與符號化流通，輕如雲煙地被納入到再地域化(re-territorialized)的交換系統中。「現代化」讓現代性變成一種自我強迫的創作生產模式，指向尼采(Nietzsche)所謂的「我期望，迎接一個即將來臨的時代。」一種永無止境的自我延續的創造產生驅力。於是，除了商品、財富、勞動之外，身體、符號、圖象、語言、親屬關係、宗教實踐、國族認同與歷史敘說都為了滿足新的市場需求、新的消費取向與新的生產模式而不斷更新²²，這就是黑格爾(Hegel)意義下的歷史終結、藝術終結，德勒茲指涉的資本主義與精神分裂，布希亞(J. Baudrillard)的消費社會：現代視覺的後歷史(post-historical)狀態之濫觴。

但從亞洲的現代性經驗來說，我們必須要把亞洲現代性的濫觴經驗與柯拉瑞把歐洲現代視覺體制幾個異質的濫觴點區分開來，柯拉瑞把歐洲現代性視覺體制標定在1820年代與30年代的一些事件與動力上，他認為，「這些事件與動力製造出新型觀察者，也造成上述所言今日視覺抽象化過程的先決關鍵何在。」²³簡單的說，柯拉瑞認為歐洲現代性的首要的事件就是脫離以暗箱為代表的十七、十八世紀再現視覺體制(regime of visual representation)，脫離當時的笛卡兒(Descartes)、洛克(Locke)、巴克萊(Berkeley)哲學的圖表式論述，與這些體制與思想所設定的無身體、被鎖定在暗箱裝置內部之客觀視覺主體。但日本動漫文化卻在日本戰敗後的60年代才建立起來，成為視覺文化體制的遍流要素。有趣的是，這個時間點卻是歐洲開始進入「後現代」論爭的起始時期。

當柯拉瑞討論歐洲觀察者身體介面在十九世紀初開始介入視覺體制中時，他的論述焦點是歌德(Goethe)、叔本華(Schopenhauer)對生理意義觀察者的主觀視覺經驗的強調(如視網膜後像、注意力持續時間)，浪漫主義觀察者主動而自主地製造自己的視覺經驗的能力——天才純粹眼、世界清明之眼。這時候，觀察者身體經驗的介入與相關的生物學心理學量化研究(感官經驗構造的特化與專殊化作用、特化的神經能量感知模式)，以及色彩本身的時間性與無位性(atopic)都開始被納入考量。

22 Jonathan Crary, *Techniques of the Observer*, 10; 《觀察者的技術》，頁19。

23 Jonathan Crary, *Techniques of the Observer*, 3; 《觀察者的技術》，頁6。

譬如，視網膜後像會歷經時間而細微變化，這種變化的來源與視覺的客觀對象無關，而具有無空間方位、變異的自主性。

在觀察者變成中立的感官特化連通器之後，柯拉瑞討論了自主或自動視覺的時間性(temporality)²⁴ 過程，換言之，視網膜後像、視覺暫留、雙眼視差現象引導出來的知覺自主動態開展過程，讓大眾娛樂(魔術畫片、幻透鏡、迴轉畫筒、透景畫、萬花筒、立體視鏡)與科學研究(歌德、赫爾巴特(Herbart)、普爾金耶((Purkinje)、法拉第(Faraday)、費希納(Fechner)、馬克思(Marx)、惠斯東成為十九世紀視覺文化中攜手並進的異質部署，其中，柯拉瑞對於「立體視鏡」視覺模型的大篇幅討論，我認為居於本書的關鍵，也是「暗箱」視覺體制瓦解的最重要表徵，成為本書所謂的現代視覺體制、觀察者部署網絡扭轉過程中的特異事件。換句話說，當視覺消費的觀察者玩著明知為幻象的「立體視鏡」時，他已經在將新的觀察技術裝置所涉及的社會部署自行「內在化」(interiorize)到主體身體與認知狀態裡去，同時完成了視覺觀察、生產消費和自我規訓三個向度。然而，這個時間點卻正是亞洲開始被歐洲現代吞食，開始經驗其視覺上的錯亂而無法因應的起始點。日本是亞洲第一個開始反抗被吞食者身分，努力將自身轉化為吞食者的國家。

有趣的是，柯拉瑞以所謂「目視的抽象化」說明西方現代性衍生而來的視覺機械化與形式化，透過畫家泰納(Turner)與科學家費希納對視覺之身體性的認識，觀察者同時成為視覺經驗的奇觀(spectacle)場域、也成為視覺形式之規訓者與生產製造者，德勒茲意義下的內外不分的去疆域化、精神分裂狀態至此獲得視覺上的體現，它一方面粉碎了暗箱式古典視覺的司法審判型體制與部署，似乎得到某種擬像式的視覺解放，但另一方面，資本主義現代化的各種技術發展，卻也生產出更強大的機器，「以強制視覺的專注力，將感覺理性化，並且將知覺納入管理。……同時，也不允許現實世界變得固定或經久不變。」²⁵ 在這裡，由於感官經驗的自主性要求不斷變換出同質且可相互交換的符號與影像(透過各種新穎的觀察者技術)，使

24 「時間性」在本書是一個重大的論題，翻譯者在本書中有時將temporality譯為「時間性」(頁159)，有時譯為「短暫性」、「暫時性」(如頁38)，我認為值得在譯註中加以討論。原則上，我同意這個概念同時兼具這兩種意義，但是，從中譯本頁158、159、172幾處的文脈來看(如「主觀視覺的暫時性」、「暫時性的實驗」)，「時間性」在涵意上較不限制於物理時間的設定，而包涵心理時間與先驗的時間性，這是歐洲現象學的一個基本議題，若譯為「暫時性」就容易限於物理時間的層面，亦限縮了原本文脈的可能意涵。當然，這個純屬概念翻譯的問題，並不能掩蓋譯文本身體體上的精準與清雅。

25 Jonathan Crary, *Techniques of the Observer*, 24; 《觀察者的技術》，頁44。

得它與被交換價值所支配的經濟及文化領域產生鄰接關係，猶如德勒茲所說的相互鄰接的機器，彼此共同發生、共同呈現，因此，一種更有適應力、自主，夠配合全新的時間感、速度發揮產能，也會產生轉瞬即逝與荒廢的感受主體，除了是個自我強迫的創造者與生產者外，也是一個投身在接踵不斷如商品般幻惑影像之間，被各種視覺裝置環伺孤立的消費者、遊蕩者(filâneur)——此即中方現代性視覺體制中同時扮演觀看、生產消費與自我規訓三重角色的新型觀察者。這種新型的觀察者，不啻是被吞食者的肖像、亞洲現代視覺處境的肖像。透過二次世界大戰的參戰，日本企圖發明其抽象過後的世界圖像：「東亞共榮圈」，卻失敗了。日本也企圖在現代美術上在被吞食之後的吞食想像基礎上，發明其嶄新的現代自我，卻出現了所謂的前衛藝術上的「惡性場所」。本文認為，動漫文化卻是戰後日本成功的將目視抽象化，形成了將現代世界反吞食化想像上的重大視覺事件。

然而，筆者注意到一個有趣的現象，就是日本動漫文化中的一個重要視覺題材：人形／裝置，亦即嵌合到一個巨大現代機械體系中的人形。不論是大友克洋、宮崎駿、押井守、今敏、富野由悠季或庵野秀明，都一一透過機械人形裝置（《鋼彈》、《使徒》、《新世紀福音戰士》、《老人Z》、《攻殼機動隊》、《Innocence》、《工事中止命令》、《無敵鐵金鋼》）、飛行裝置（《風之谷》、《天空之城》、《紅豬》、《科學小飛俠》）、能量轉換裝置（《蘋果核戰》、《阿基拉》、《蒸氣男孩》、《鋼之鍊金術師》、《霍爾的移動城堡》）、戰爭裝置（《宇宙戰艦大和號》、《大砲之街》、《超時空要塞》），內容無法在此詳盡分析。本文關注的焦點是這些「人形／裝置」的另類現代性意涵。

人形／裝置：視覺技術、裝置或部署？

本文認為，這等於是向「亞洲雙年展」的諸多創作者，如漢斯·凱普(Hans Kemp)的《超負載的機車》、李容德(Lee Yong Deok)的《汽車之前(的失語)》、黃聲遠+田中央的夥伴們的《食飽未?》、李小鏡的《叢林》、松蔭浩之的《明星》、阮初芝淳(Jun Nguyen-Hatsishiba)的《呼吸是自由的》、清勝·屋帕玳依(Chintan Upadhyay)的《複製維塔拉》、那達夫·魏斯曼(Nadav Weissman)的《騎乘課》、李桓權(Hwan-Kwon Yi)的《風大的一天》、《我今天不想唸書》、《變成書》、《我們同在這裡，但是……》、許唐瑋的《穿越空間的裝置系列》提出一個問題：如何觀看這些作品中的人形與裝置？

首先，讓我們回到柯拉瑞的《觀察者的技術》一書中有兩個大量出現的字—

—「裝置」(apparatus)與「技術」(technique)，在閱讀上不免形成相互混淆的效果。我想像中的讀者，或許會提出如下的疑問：「既然這本書提到了那麼多樣的光學裝置與觀察技術：暗箱、幻透鏡、魔術畫片、西洋鏡、克勞德鏡、觀畫盒、立體視鏡、法拉第輪、頻閃觀測儀、迴轉畫筒、透景畫、萬花筒、惠斯東立體視鏡、相機，為什麼我們要說這本書的主題是視覺『部署』，而不說它是本視覺『裝置』或『技術』之書呢？」回應這個假設的問題，將引領我們跨入本書的傅柯(Foucault)與德勒茲背景。柯拉瑞說：

這裡所說的光學設計發明，正好位於哲學、科學、美學等各種論述，與機械技術、體制需求，以及社會經濟動力彼此重疊的交叉點上。每一種儀器都可以理解為不只是一個物件，或是某種技術史的片斷，同時，更可以從它是如何嵌入那些更加巨大的事件與權力的匯聚中，來加以理解。²⁶

柯拉瑞不滿許多攝影史與電影史的書寫，常常帶有科技決定論的預設，好像某種裝置或技術的發明、修正與完備，有其獨立自主的動力，由個別發明者而遍及社會、由社會邊緣外部而直接轉化為(主體)內部的運轉主流。而位居其認識論核心的「部署」(dispositif)恰巧是要說明在實踐層面上，整個社會領域的各個異質層面，是如何聚合、混搭成一種不同的力量支配模型，使得觀察者遵守(observe)著某些成規、法典、規定、慣俗進行其觀察(observe)。於是，觀察者使用下的特定技術裝置，就成了權力與知識的輻輳交叉點，成了知識型與權力分配型態轉變的匯聚點。

我認為這是日本動漫文化中「人形／裝置」與亞洲另類現代性的重點關聯點，這指出了亞洲現代性的原發狀態就是一種主體被挾持、被吞食狀態的處境，但是，動漫視覺文化卻把這種經驗化為一種想像上的反吞食行動，以面對西方現代性的全球權力部署與知識論、視覺圖像上的發言位置。

傅柯在1977年的一次訪談中提及，《詞與物》(Les mots et les choses)的工作重點是「知識型」(épistémè)的歷史，但單單談論「知識型」，似乎無法交待其歷史批判的知識根據何在，傅柯在訪談中亦自承陷入了僵局。因此，《性特質史》(Histoire de la sexualité)的焦點轉向了「性特質的部署」(dispositif de sexualité)

26 Jonathan Crary, *Techniques of the Observer*, 8; 《觀察者的技術》，頁15。

史。²⁷ 據此，我認為我們不妨採用晚期傅柯的系譜學角度，將「食飽未？」的視覺策略視為一種亞洲式的自我視覺部署。

在西方現代性的脈絡中，裝置通常被理解為某種機具、光學設計、設備，甚至是建築。但是，如同全景敞視監獄(Panopticon)這樣的裝置一般，現代性的光學裝置所涉及到的觀察技術，都要求觀察者的身體在空間中有特定的擺置、活動控管與個人身體注意力的調度。²⁸ 這些觀察技術一方面導向科學與藝術，形成視覺主權和自主性的多重肯定，從浪漫主義、現代科學到現代主義的視覺探索與發展可資證明；另一方面則由於對目視之身體的認識，反而加強了對觀察者的標準化與技術控管，形成視覺抽象化和形式化、注意力特化的權力形式。²⁹ 就此而言，西方現代的「觀察者的技術」不僅在指涉某種實體性的視覺技術裝置，更重要的是，這裏所謂的觀察者已經「是在整套預先設定的可能性當中觀看，它是嵌合在成規與限制的系統當中的。」³⁰ 換句話說，19世紀觀察者的主體性是一種在歷史條件限制下的主體性，19世紀的藝術創作、消費與效力不僅取決於觀察者，同時也取決於可見事物的組態，取決於不斷變換的知覺元件設定下所形成的世界組態。由於觀察者同時可能是旁觀者、發明觀看方式的主體與被觀看的主體，因此，裝置的問題指向裝置與觀察者共同作用時的組態條件，因而不得不擴展為部署的問題。

亞洲雙年展中，許多作品都將觀察者的目光導向一種「懸擱狀態」，一方面對被吞食者的身體與視覺所處的權力位置保持自覺，一方面又不願意完全複製西方現代性視覺部署的成套邏輯，我們注意到，不少作品中「人形／裝置」的要素，都不同於早已消費化了的日本動漫文化，而處於一種黑色的存有狀態中，它們遠離大論述，迴返到阿多諾(Adorno)所謂的「微物邏輯」(micrologies)與微型感性中，讓不合時宜的歷史影像、無可感知的空間影像、隱晦欲望中的微型崇高、無聊和日常生活中的人造小快感，得以在感性碎片中獲得其無可名狀的呈現機遇。

當柯拉瑞談論「立體視鏡」與現代視覺體制的網絡關係時，他操作的正是西方

27 Michel Foucault, « Le jeu de Michel Foucault, » *Dits et écrits II, 1976-1988*, Paris, Gallimard(Quatro), 2001, 300.

28 Jonathan Crary, *Techniques of the Observer*, 18; 《觀察者的技術》，頁33。

29 Jonathan Crary, *Techniques of the Observer*, 150; 《觀察者的技術》，頁235。

30 Jonathan Crary, *Techniques of the Observer*, 6; 《觀察者的技術》，頁11。

視覺虛無主義環境下的歷史「組態思維」(configurative thinking)，對於構成社會聚合體(assemblage)的各種異質要素，他談論的焦點不單是權力機制，也不單是知識論述，而是在視覺體制實踐狀態中成為具體組態的居中動態連通路徑，簡單的說，就是觀察者的身體感知與話語實踐。視覺、身體感知介面與語言介面把各種品類不同的技術、裝置、知識、成規、體制構成運作的組合狀態，而歷史組態指涉的即是它們暫時性的實踐組合狀態。用一個單純的字眼來命名這種批判性的歷史認識論對象，就是「部署」。

這裏所謂的部署(dispositif)，是傅柯的用法。依據阿岡本(G. Agamben)在2007年出版的小書《何謂部署？》(Qu'est-ce qu'un dispositif)但對於傅柯思想的闡釋，在傅柯的思考策略中，「部署」這個字眼具有相當的決定性。雖然傅柯在1970年代關注治理性的問題時才開始使用這個字眼，然而在60年代末期的《知識考古學》一書中，「實立性」(positivité)這個關鍵詞的詞源卻與「部署」相當接近。除去傅柯受到伊波力特(Hyppolite)的黑格爾歷史哲學影響的討論外，阿岡本認為「部署」對於傅柯來說有三層意義：(1)部署是某種異質性的組裝整體，它包含了話語論述、制度、建築、法律、檢查尺度與哲學命題。部署是在這些要素之間建立起來的網絡；(2)部署總是有具體的戰略功能，並且將自身銘刻在某種權力關係中；(3)就此而言，它是由權力與知識的交錯關係所形成的。於是，所謂的視覺部署，或所謂的觀察者的技術部署，就不僅僅是視覺再現的實踐演變史，它超越了一般技術史與藝術史的視野，而將觀察者視為視覺歷史「可以被實質化、讓自己具體可見的地方」，這裏所謂的觀察主體，「既是歷史的產物，也是特定的實踐、技術、體制，以及主體化過程的場域。」³¹ 換句話說，是「主體化過程的場域」使得觀察者得以在某種可能性當中觀看。於是我們可以發現，視覺的部署或觀察者的技術部署是一個不可能簡化的異質組態，是一個異質力量交叉所生的場域，它是由各種關於視覺的論述、社會經濟條件、視覺科技、視覺體制以及嵌合在這當中的視覺主體所共同造成的結果。

最後的問題是：承上所述，「人形／裝置」觀察裝置的設置者，本身的表述位置與這作品中所指涉的亞洲現代歷史又有什麼樣的關係呢？

31 Jonathan Crary, *Techniques of the Observer*, 5: 《觀察者的技術》，頁11。

當然，「部署式的歷史認識論」本來就包含了政治上的選擇。問題是：其論述到底選擇了什麼樣的政治？我認為，答案或許可以從柯拉瑞關於「立體視鏡」的部署式分析中進行推想。柯拉瑞用了幾十頁來討論立體視鏡的視覺部署過程後，似乎可以感覺到：猶如電影中的電影，小說中的小說，他將自己的論述位置暗中嵌合到立體視鏡所打開的獨特歷史組態裡去了。這何嘗不是亞洲視覺體制中的「人形／裝置」觀察裝置者的政治潛意識呢？

首先，立體視鏡在1850年以後曾有幾十年是大眾的視覺娛樂；其次，立體視鏡的技術和理論早在20和30年代即已打下基礎，惠斯東研究的重點是——「觀看相對而言較貼近眼睛之物件時的視覺經驗」，結果是導出1833年的雙眼視差度量；第三，從時間性的觀點來說，立體視鏡中的圖像融合，需要一段時間才會發生，而這個圖像的聚合，實際上也不甚穩定；第四，立體視鏡強調客體和觀察者越近，影像的生動效果就越提升，尤其當兩眼的視覺軸線趨異，三度空間實體感覺的印象就越強，就此而言，立體視鏡追求的是透過視差(parallax)，形成純粹視覺上的可視觸感(tangibility)；第五，立體視鏡的影像內容必須在中景或近景有足夠突出的特異點，換句話說，如果搭配堆滿物體的空間時，效果最強，這種琳瑯滿目的物質性，「道出了十九世紀布爾喬亞階級對空無的恐懼；」第六，立體視像的構成乃是看起來在「同一平面上」，但其間距不是漸進或可預期的縮進，而是突然跳接成的奇異平面，「分隔各物形的間距，有一種令人暈眩的不確定性。」第七，因此，立體視鏡的凸現或縱深並沒有統一的邏輯或次序，它是「由分立元素湊合起來的場域，它在根本上是分裂的。」³² 簡單的說，立體視像是多重視覺軸線相互輻輳出來、程度各異的差異累積，產生出一種知覺效果，

彷彿那是單一影像中不同程度之立體凸現的拼湊。我們的眼睛循著支離破碎、變化游移的路徑，進入縱深：那是局部三度空間區塊的匯集，那些區堆充滿錯覺的明晰性，但是整個來看卻從來不會併合成一個同質的區域。³³

這種內在無序的散亂集合空間——德勒茲式的「黎曼空間」(Riemann space)³⁴，循著統一性早已瓦解的處處裂縫，在並置共陳、彼此不相依附的殘瓦斷

32 Jonathan Crary, *Techniques of the Observer*, 118-136；《觀察者的技術》，頁185-214。

33 Jonathan Crary, *Techniques of the Observer*, 125-126；《觀察者的技術》，頁199。

34 Jonathan Crary, *Techniques of the Observer*, 126；《觀察者的技術》，頁199。

片之間，得到閃電式的闡明。對像我這樣的一個讀者來說，它已悖謬式地(paralogical)、套套邏輯式地(tautological)勾勒出論述本身與論述者(另一種觀察者)的置身處境，但它也藉此標誌出部署式認識論的鮮明特質——一種分裂性的影像思維邏輯。在此不確定的空間中，柯拉瑞在視覺部署史的敘述中悄悄部署其論述本身的「歷史由來」，我們若企圖直視此不無虛構之「歷史由來」，或將如同張眼直視太陽，只能暈眩，或目盲。

閱讀亞洲雙年展，猶如閱讀柯拉瑞的論述，就好像透過亞洲視覺主體自己打造的一個立體視鏡裝置，觀看亞洲當代視覺事件的幾個切片，這些異質的切片原本散亂分裂於既有的歷史論述中，如今，策展者將它們並置共陳在一個指出其力量部署組態的集合空間中。她佈置了幾個切片，突顯了幾個特異點，使觀看者的視覺場域在碎片的游移之間，聚合出一片難以系統化約卻歷歷在目的亞洲現代視覺體制場景。觀察者難以用客觀或主觀去描述這種觀看的感受，難以三言兩語說明這場景與我們的當下究竟有什麼關係，也難以抹除那種「假假的」拼裝感和歷史像差，但是，卻不由自主的產生出某種自身歷史脈動的視覺幻影，猶如我們正在努力反向吞食著已被西方現代性、西方視覺體制吞食過一遍的世界。

The Human / Apparatus and Alternative Modernity

Jow-Jiun GONG

ABSTRACT

As an act of questioning 'present-ness', "Have You Eaten Yet?" differs from the three approaches which can be seen to characterize Western Modernity: firstly, classicism which proposes that the present be informed by classical traditions, secondly, the Enlightenment which emphasizes the superiority of modern science, and thirdly, Charles Baudelaire's Romanticist notion of time, which entertains the possibility that "eternity is always present". If, on the one hand, Western Modernity signals a continual battle between 'social modernity' and 'cultural modernity', and on the other hand, Baudelaire's notion of modernity which can be seen, to some degree, to advocate self-cultivating and self-aestheticizing qualities, seeks to defy the conventional cultural mindset of the European bourgeoisie in pursuit of alternative forms of ardor, it can be suggested that questions of 'self-aesthetics' surrounding modern Asian aesthetics would be the most paradoxical issue as far as the notion of 'present-ness' is concerned.

The tension between the 'human form' and 'installation' is not only heightened, but also rendered more complicated amid current wave of social modernity, which is admittedly globalized in scale. This can be seen manifested in the aesthetics of Japanese anime as well as in the anthropological implications of contemporary art in Asia – an aspect which I will discuss in more detail in the presentation. On the other hand, under the new modes of subjectification which characterize cultural modernity, the connection between the human form and installation becomes a significant manifestation of an emerging notion of the Self, as well as a new embodiment of passion, due to the influence of late capitalism's commercialization. I would emphasize that this philosophical-anthropological issue is indeed worth further exploration. From the point of view of contemporary aesthetics, clashes between the experience and various efforts with regard to 'self-techniques', i.e. self-abandonment, self-effacement, self-disguise, self-moulding, or self-enhancement, constitute a fascinating spectacle of subjectivity in our contemporary world, amid the richness of Asian traditions.

Two inquiring gestures towards modernity: from “A Response to ‘What is Enlightenment?’” to “Have You Eaten Yet?”

As an act of questioning 'present-ness', *Have You Eaten Yet?* differs from the three approaches which can be seen to characterize Western modernity: firstly, classicism which proposes that the present be informed by classical traditions; secondly, the Enlightenment which emphasizes the superiority of modern sciences; and thirdly, Charles Baudelaire's Romanticist notion of time, which entertains the conception that “eternity is always present”. If Western modernity signals a continual battle between 'social modernity' and 'cultural modernity', whereas Baudelaire's notion of modernity which can be seen, to some degree, to advocate self-cultivating and self-aestheticizing qualities, seeks to defy the conventional cultural mindset of the European bourgeoisie in pursuit of alternative forms of ardor, it can be suggested that questions of 'self-aesthetics' surrounding modern Asian aesthetics would be the most paradoxical issue as far as the notion of 'present-ness' is concerned.

The tension between “human” and “apparatus” is not only heightened, but also rendered more complicated amid current wave of social modernity, which is admittedly globalized in scale. This can be seen manifested in the aesthetics of Japanese animation as well as in the anthropological implications of contemporary art in Asia. On the other hand, under the new modes of subjectification which characterize cultural modernity, the connection between the “human” and “apparatus” becomes a significant manifestation of an emerging notion of the Self, as well as a new embodiment of passion, due to the influence of commercialization in the era of late capitalism. In this paper, I would emphasize that this philosophical-anthropological issue is indeed worth further exploration. From the point of view of contemporary aesthetics, clashes between the experience and various efforts with regard to 'the techniques of the self' - i.e. self-abandonment, self-effacement, self-disguise, self-modulating, or self-enhancement - constitute a fascinating spectacle of subjectivity in our contemporary world amid the richness of Asian traditions.

Let us start the re-construction of the contemporary Asian subject first by inquiring into Western modernity. While French philosopher Michel Foucault remains doubtful of the classicist or humanist traditions, he is equally skeptical of equating modernity with normative rationality inherent to the ideals of the Enlightenment. Contrary to this, Foucault sees modernity as implicated with the sort of ethos and critical attitude which he calls “the permanent critique of our historical era”.¹ Within this framework of interpretation, it can be

1 Michel Foucault, "What is Enlightenment?" in Paul Rabinow, ed., *The Foucault Reader*, New York: Pantheon Books, 1984, p. 42.

suggested that modernity is a mindset for continuous renewal. It follows that modernity is neither defined by boundaries nor constrained by limits; rather, it is an ethos which can be seen originated from Kant's Enlightenment project. Foucault poses questions with respect to the conditions of the Enlightenment, refusing to equate the ethos of modernity to the normative force of reason which has been the motto of the Enlightenment. "And by 'attitude,' I mean a mode of relating to contemporary reality; a voluntary choice made by certain people; in the end, a way of thinking and feeling; a way, too, of acting and behaving that at one and the same time marks a relation of belonging and presents itself as a task."² This leads Foucault to also problematize the postmodern negation of modernity's legacies, as he considers such acts of negation morally distained. As he has stated,

"I have been seeking, on the one hand, to emphasize the extent to which a type of philosophical interrogation - one that simultaneously problematizes man's relation to the present, man's historical mode of being, and the constitution of the self as an autonomous subject - is rooted in the Enlightenment. On the other hand, I have been seeking to stress that the thread that may connect us with the Enlightenment is not faithfulness to doctrinal elements, but rather the permanent reactivation of an attitude - that is, of a philosophical ethos that could be described as a permanent critique of our historical era."³

Although modernity-as-an-attitude/ethos can find its origins in the Enlightenment, it need not necessarily be tested against the doctrines of the latter. In fact, the ethos of Modernity transcends its Enlightenment roots, because the permanently critical attitude will, in the end, lead to the problematization of the Enlightenment itself - or indeed what Foucault calls "the blackmail of the Enlightenment".⁴ The postmodern attempts to paint the Enlightenment rationality as "morally disdained" and Habermas's effort to defend its moral legitimacy can both be seen, in effect, to fall into the trap of the "Enlightenment blackmail". In this sense, it can be argued that as far as these two accounts are concerned, the status of modernity and the destiny of the Enlightenment are inevitably tied to rationality, of which the Enlightenment has been a staunch advocate. What Foucault tries to do is to loosen the ties that bind modernity to the Enlightenment rationality and to account for modernity in terms of an "ethos".

It can be argued here that Foucault's discussion on the Baudelairean notion of "aesthetic modernity" can be seen to epitomize such an ethos and attitude of "problematization" in a number of senses:

2 Ibid., p. 39.

3 Ibid., p. 42.

4 Ibid., p. 43.

1.) In terms of "temporality" and "historicity", this attitude signals man's relation to the present. While it places great emphasis on "the fleeting (present)", "the ephemeral" and "the contingent", it also takes aesthetic action against the "eternity within presentness". It can therefore be understood as an act of heroizing the present. However, like Walter Benjamin, Foucault also reminds us that Baudelaire's flâneur was not a self-portrait of the poet; "The flâneur must not be confused with the looker-on; a nuance should be observed there...the simple flâneur is always in full possession of his individuality, whereas the individuality of the looker-on disappears. It is absorbed by the outside world...which intoxicates him to the point where he forgets himself. Under the influence of the spectacle which presents itself to him, the looker-on becomes an impersonal creature; he is no longer a human being, he is part of the public, of the crowd."⁵

Foucault emphasizes that the "heroization [of the present]" here is undoubtedly ironic, for such heroization is in fact an aesthetic attitude which does not try to maintain or perpetuate the passing moment. In other words, it signals a determination to stay aloof from the present. In fact, it can be said that central to the aesthetic quality of aesthetic modernity lies precisely in its dissociation from the present. Baudelaire uses fencing as a metaphor to describe such artistic battles ... "at a time when others are asleep, Monsieur G. (Constantin Guys) is bending over his table, darting on to a sheet of paper the same glance that a moment ago he was directing toward external things, skirmishing with his pencil, his pen, his brush, splashing his glass of water up to the ceiling, wiping his pen on his shirt, in a ferment of violent activity, as though afraid that the image might escape him, cantankerous though alone, elbowing himself on."⁶ In other words, "aesthetic modernity" has an aim loftier than simply seeking brief pleasure from the present moment. In its relation to contemporary reality, it is most seriously concerned with imagining the present otherwise than it is - or, indeed, to "extract from fashion whatever element it may contain of poetry within history."⁷

2.) Foucault calls such permanent critique "limit-attitude" - a concept which marks the point where Foucault's idea of modernity departs from its "roots of the Enlightenment" underscored by Jürgen Habermas. Whereas Kant manifests the aim of the Enlightenment, seeking to place limits on the authority of the Enlightenment in order to perpetuate the omnipresence of rationality and to achieve what Habermas calls a "modern, rational

5 Victor Fournel, *Ce qu'on voit dans les rues de Paris*, Paris, 1858, p.263. Quoted from Walter Benjamin, *Charles Baudelaire: A Lyric Poet in the Era of High Capitalism*, Harry Zohn, tran., London: Verso, 1983, p. 69.

6 Charles Baudelaire, *The Painter of Modern Life and Other Essays*, Jonathan Mayne, tran., New York: Da Capo Press, 1986, p.12.

7 *ibid.* This paragraph echoes Baudelaire's famous statement on the definition of modernity: "By 'modernity', I mean the ephemeral, the fugitive, the contingent, the half of art whose other half is the eternal and the immutable." *ibid.*, p.13.

society”, Foucault tries to surpass, rather than to preserve, such limits by means of the ethos of “permanent critique” in order to achieve a “creativity of the self”.⁸ As he has stated,

“Criticism indeed consists of analyzing and reflecting upon limits. But if the Kantian question was that of knowing what limits knowledge has to renounce transgressing, it seems to me that the critical question today has to be turned back into a positive one: in what is given to us as universal necessary obligatory what place is occupied by whatever is singular contingent and the product of arbitrary constraints? The point in brief is to transform the critique conducted in the form of necessary limits into a practical critique that takes the form of a possible transgression.”⁹

Foucault seeks to target a certain kind of ethical contents. More specifically, he attempts to explore how we may otherwise be. For Foucault, the target of the “permanent critique” would undoubtedly be the limits that the present has imposed upon us - and especially upon our identities. In other words, critique should be focused upon exploring possibilities of transcending, or even replacing, such limits. Its aim may not be to discover “what we are”, but rather to reject who we are. As far as “permanent critique” is concerned, aesthetic modernity can be understood as continuous replacement of the limits of the present. But, does this mean that Habermas’s universalizing social-theoretic project will be forever suspended in this process of the “care of the Self”?

With regard to this, let us not forget that in “What Is Enlightenment?”, Foucault considers Kant’s Enlightenment project to be characterized by its “maturity”; and by “maturity”, he means a certain state of our will that makes us reject someone else’s authority to lead us in areas where the use of reason is called for. In addition, Foucault stresses that such maturity is not established on the basis of some self-evident or once-and-for-all actions; rather, it should be “an ongoing process ... a task and an obligation”. What’s more, since man himself is responsible for his immaturity, “it has to be supposed that he will be able to escape from it only by a change that he himself will bring about in himself” - that is, “*Sapere Aude* (Dare to know)”!¹⁰ Surely Foucault’s proposition that we dedicate ourselves to achieving maturity and self-cultivation does not end here. Foucault surpasses Kant, aiming toward the direction of Baudelaire, in that he proposes that we “dare to change” and dare to “invent ourselves”. In other words, he advocates that we determine how we live by the use of reason, and legitimize our own values which inform us in the process of achieving maturity and autonomy.

8 See Ruey-Chi Huang’s and Fabian Heubel’s discussions on Foucault’s later philosophical thoughts in a conference paper delivered on the roundtable, *European Social Theories: the Modern and the Postmodern*, organized by Institute of European and American Studies, Academia Sinica, Taiwan on 20th April 2001. p. 28.

9 Michel Foucault, “What is Enlightenment?” op. cit., pp. 45-46.

10 Ibid., pp. 34-35.

3.) When aesthetic modernity takes [itself] as “an object of a complex and difficult elaboration” as Baudelaire’s dandy does, the object of such elaborations would be more than just the society; it is an attitude that focuses on sophistication - or, indeed, the aestheticism of a dandy who “makes of his body, his behavior, his feelings and passions, his very existence, a work of art.”¹¹ In his interpretation of Baudelaire’s account, Foucault foregrounds aesthetic questions as the guiding principle of modernity. Within this framework, critiques are formulated not on the basis of the “Enlightenment rationality that transcends historical contingency”(i.e. de-contextualized physical or emotional feelings), but instead on the basis of the personal choice to live a beautiful life. Just as Baudelaire’s complex and difficult “cultivation of the self” has produced the first-generation artists and writers of modernity in mid-nineteenth-century Paris, the choice one makes to pursue a beautiful life has become an “aesthetic of existence” which shifts its focus to “the care of the self”. Inevitably, this “aesthetic turn” is not confined to the realm of artistic expression or criticism; instead, it will be manifested in the creation of a lifestyle that is anti-establishment, narcissistic, or even self-preoccupied.

However, one may ask: isn’t such a notion of aesthetic modernity - one which is focussed on the self - too narrow-minded, particularly when compared to Habermas’s project, of which the object is the society as a whole? Quite the opposite. In fact, it is precisely Foucault’s “art of existence” (or the “art of life”) that allows Foucault to echo Habermas in their attitudes toward modernism-as-an-art-style. In *The History of Sexuality*, Foucault repeatedly praises one’s choice to live a beautiful life. He further stresses this attitude in an interview,

“What strikes me is the fact that, in our society, art has become something that is related only to objects and not to individuals or to life. That art is something which is specialized or done by experts who are artists. But couldn’t everyone’s life become a work of art? Why should the lamp or the house be an art object but not our life?”¹²

In this sense, “aesthetic modernity” can be said to represent a creative life. The focus of the artist is to create his own “art of life” separated from any other social domains. And when a group of such artists gather together, they form a “society within society” in which they share a perfect way of life. According to Balzac,

“in a universe divided into “three classes of being” - “the man who works”, “the man

11 Ibid., pp. 41-42.

12 Michel Foucault, “On the Genealogy of Ethics: An Overview of Work in Progress,” in Paul Rabinow, ed., *The Foucault Reader*, op. cit, p. 350. For further discussions on *The History of Sexuality*, please see *The Care of Self, The History of Sexuality*, vol. 3, N.Y.: Vintage Books, pp. 43-50 under the subtitle “Cultivation of self”. where Foucault discusses broadly on the subject of the “art of existence” “art of living” - its history, principles, basic attitudes and operations.

who thinks", and "the man who does nothing and devotes himself to the elegant life" - the artist is the exception; his idleness is a form of work, and his work a rest; he is elegant and casual in turn; he puts on, according to whim, the laborer's smock, or decides on the tail coat worn by the man of fashion. He does not follow the rules. He imposes them."¹³

However, from Foucault's point of view, the problem of modern culture or cultural modernity lies precisely in that such examples of "the choice of a beautiful life" can at best be a mere interlude or a marginal note - a situation which can be seen to characterize the life of Baudelaire.

Although Foucault's discontents with the narrow-minded aestheticism of modern art may to some extent echo Habermas's critique, there remains some distance between Foucault's "permanent critique" and Habermas's "incomplete project of modernity" which should fulfill the promise of liberation offered by the Enlightenment project, in terms of the direction of their inquiries. The Enlightenment has persistently emphasized the ultimate possibilities of creating the kind of society which would guarantee human freedom. This view is best exemplified by the ideal of Jean-Jacques Rousseau:

"... to find a form of association which will defend and protect with the whole common force the person and goods of each associate, and in which each, while uniting himself with all, may still obey himself alone, and remain as free as before."¹⁴

In his quest for the Enlightenment's ideal, Foucault reminds us that in order to pursue the possibilities of freedom beyond the limits of the present, one only needs to transgress those limits. Foucault's philosophical ethos wishes for only an ethics of transgression of which the ultimate object is the self. In other words, "freedom" is no longer presumed to be the ultimate goal of the endeavor; it becomes the "limit" which defines the present - one which calls for continual attempts at transgressing it. It is only in the ever-changing context that such a philosophical ethos can be described as a "permanent critique of our historical era". Because we lack a goal, it gets achieved once and for all, and requires no further critique. We also lack sufficient means which allows us to contemplate upon all that is happening at present. It is for this reason that critiques should be permanent. And it is precisely in this sense that Foucault stresses that Kant sees the Enlightenment as "*Ausgang*", "a way out", "an exit".¹⁵

13 Bourdieu, *Les règles de l'art: Genèse et structure du champ littéraire*, op. cit., p.87.

14 Jean-Jacques Rousseau, *The Social Contract*, tr. by Maurice Cranston, Harmondsworth: Penguin Books, 1970, book I, chapter vi, p. 60.

15 Michel Foucault, "What is Enlightenment?" op. cit., p. 34.

The subject of Asia modernity would have to raven all this first - yes, all of it, including European classicism, humanism, Enlightenment rationality, as well as Foucault's contemporary criticism. This is wherein lies the irony of the inquiry of "Have You Eaten Yet?" Asian modernity is also implicated with an ethos and critical attitude which requires not only "the permanent critique of our historical era", but also an expanded appetite which would permit us to swallow all the historical urgency of European modernity. Therefore, it can be suggested, central to the essence of Asian modernity is an anxious attitude which compels us to continually eat and digest. In this sense, it can be argued that Asian modernity is not defined by any boundaries or limits; it is an ethos which finds its roots in Lu Xun's Ah Q. Through the character Ah Q, Lu Xun begins probing into the conditions of the Chinese Enlightenment. However, Lu Xun also feels strongly that the cannibalistic nature of Chinese culture has permeated the mind of many a Chinese. Lu Xun begins his account on the Chinese "cultural cannibalism" fully aware that under the influence of the feudalistic (Chinese) cultural traditions, its intelligentsia are most unlikely to equate the ethos (of Chinese modernity) with the norms of rationality advocated by the European Enlightenment. Call it "cultural cannibalism", or "modernity of the eaten", or even "alternative modernity" as you wish, but Chinese modernity is vastly different from Foucault's *problematisques* or "genealogy". More specifically, Chinese modernity does not agree to direct interrogation; neither does it consider the *problematisques* central to modernity. In an existentialist sense, what most directly concerns Chinese modernity is the question of "have you eaten?" i.e. the quantity of everyday eating and swallowing in terms of both physical labor and cultural-spiritual nurturing.

It should also be noted here that Lu Xun's Ah Q differs from Foucault's Baudelaire not in that he is middle class or anti-middle class. The question is rather that "he searches throughout the world market for the present which, on the one hand, contains Western modernity and modernization and, on the other hand, shows great discontents about being eaten (by Western modernity and modernization) while devours what he has found and grabbed."

1.) In terms of "temporality" and "historicity", this attitude signals the relation of the Asians to the present. While it places great emphasis on "the fleeting (present)", "the ephemeral" and "the contingent", it devours the "eternity within presentness". It can therefore be seen as an attitude of "imagining ravaging the present". Ah Q is no flâneur; instead, he is "a fantasy counter-eater that emerges from the eaten and the insulted". To speak in Baudelairean tone "The fantasy counter-eater must not be confused with the looker-on; a nuance should be observed there...the simple fantasy counter-eater always deliberately eliminates his individuality, whereas such qualities are not obvious in the looker-on. The looker-on is absorbed by the outside world....which intoxicates him to the point where he forgets himself. Under the influence of the spectacle which presents itself to him, the looker-on becomes an impersonal creature; he is no longer a human being, he is part of the public, of the crowd." The "Ah Q-type" fantasy counter-eater, however, never for a moment forgets the self-imposed mission of "counter-eating" - a task which can

never be achieved - and in so doing differentiates himself from those who willingly subject themselves to being eaten, as well as from the Western attitude of permanent critique, even though this attitude may itself lead to himself unconsciously and reflexively "envying Western modernity".

2.) We may call such a continual act of counter-eating - after a long period of being eaten - "grab-and-eatism", which can be seen as an experimental attitude concerning the existence of the self. This experimental attitude marks the point where Asian modernity's notion of the subject departs from the "roots of the Enlightenment" underscored by Jürgen Habermas and also from Foucault's notion of "limit-attitude". We may call this concept an "extreme-attitude of swallowing". Whereas Kant manifests the aim of the Enlightenment, seeking to place limits on the authority of the Enlightenment in order to perpetuate the omnipresence of rationality and to achieve what Habermas calls a "modern, rational society", Foucault tries to surpass, rather than to preserve such limits by way of the ethos of "permanent critique" in order to achieve a "creativity of the self". What we call the "extreme-attitude of swallowing" consists of, indeed, experimenting on the limits as well as gambling on the possible limits of our minds and bodies. Our emphasis here is not to launch historical inquiries into the events which trigger the construction of our selves, but to seek a way of self-transformation amid the process of being eaten - a crisis which can be seen to characterize the historical situation of Asia. It also tries to target a certain kind of ethical contents. More specifically, it explores how we may otherwise be after we have eaten. For Foucault, the target of the "permanent critique" would undoubtedly be the limits that the present has imposed upon us - and especially upon our identities. In other words, critique should be focused upon exploring possibilities of transcending, or even replacing, such limits. The aim of Asian subjectivity may not be to continually question the limits of self-identity and discover "what we are"; nor is it to reject who we are. The point here is: after eating and feeling satisfied, how would one face the state of still being eaten? Amid the situation of forever being eaten and then counter-eating, our "modernity of eating" can be understood as continually digesting and incorporating historical limits of the present.

3.) While aesthetic modernity takes [itself] as "an object of a complex and difficult elaboration" as Baudelaire's dandy does, the object of such elaborations would be more than just the society; it is an attitude that focuses on sophistication - or, indeed, the aestheticism of the dandy who "makes of his body, his behavior, his feelings and passions, his very existence, a work of art." But in his interpretation of Ah Q's case, Lu Xun foregrounds swallowing and digesting the state of "being eaten" as the guiding principle of Asian modernity. Within this framework, critiques are formulated not on the basis of breaking away from the state of being eaten by Western modernity (i.e. situated physical or emotional feelings), but instead on the basis of imagining oneself making a personal choice to live a beautiful life.

Just like Ah Q, who keeps flowing and imagining devouring the world while constantly being in the state of self-fission and being eaten, the first-generation artists and writers of

Asian modernity in early twentieth-century Asian cities seek to experiment on such peculiar aesthetics of life which shifts its focus to "the dialectics of self-tolerance and self-explosion". Inevitably, such experimentation is not confined to the realm of artistic expression or criticism; instead, it will be manifested in the creation of a lifestyle that is anti-establishment, and takes the self as the site of incorporating the modern Western world in a self-explosive fashion.

It is precisely at this point that the inquiry of "Have You Eaten Yet?" is directed at an epistemology and genealogy of power, as well as the construction of a subject that is quite different from that of Western modernity. In the next section, we will confine the interrogation of "Have You Eaten Yet?" to the domain of the visual. In particular, through the reading of Jonathan Crary's *Techniques of the Observer: On the Vision and Modernity in the Nineteenth Century*, we may examine the unique pattern/s of self-dispositif articulated in both "Have You Eaten Yet?" and in the modern Asian regime of vision.

Modernity and Visual Nihilism

Gilles Deleuze claims, in 1967, that "modernity is defined by the power of simulacrum."¹⁶ This statement brings to our attention the world-swallowing energy that European modernity has invested in the visual interface. Forty years on, our contemporary life is now deeply immersed in the surface (or hyper-surface) that is beyond the observation of the human eye. Crary reminds us, from the outset of the book *Techniques of the Observer: On the Vision and Modernity in the Nineteenth Century*, that aside from the now everyday items such as the television, mobile phone, digital camera, DVD player, web-cam and cinema, we are surrounded by the vast arrays of visual apparatuses:

"... computer animation, robotic image recognition, ray tracing, texture mapping, motion control, virtual environment helmets, magnetic resonance imaging, and multispectral sensors are only a few of the techniques that are relocating vision to a plane severed from a human observer."¹⁷

To be surrounded by these visual devices means that we not only have by now been living by artificial objects or in what Baudelaire calls the "artificial paradise", but also have to confront questions of "life politics" while living amid the power of simulacrum. As Deleuze states in the appendix of *The Logic of Sense*, "The simulacrum and ancient philosophy",

16 G. Deleuze, *The Logic of Sense*, trans. Mark Lester & Charles Stivale, N. Y.: Columbia University Press, p.265.

17 Jonathan Crary, *Techniques of the Observer: On the Vision and modernity in the Nineteenth Century*, London: MIT Press, 1992, p.1.

"The artificial and the simulacrum are not the same thing. They are even opposed to each other. The artificial is always a copy of a copy, which should be pushed to the point where it changes its nature and its reversed into the simulacrum (the moment of Pop Art). Artifice and simulacrum are opposed at the heart of modernity, at the point where modernity settles all of its accounts, as two modes of destruction: the two nihilisms. For there is a vast difference between destroying in order to conserve and perpetuate the established order of representations, models, and copies, an destroying the models and copies in order to institute the chaos which creates, making the simulacra function and raising a phantasm - the most innocent of all destructions, the destruction of Platonism."¹⁸

European modernity leaps toward the two conflicting European nihilisms¹⁹ - an act which is soon to be followed by the "Asian modernity of the eaten" by interrogating the historical limitations of the "visual present" and its solutions. Methodologically, such vehement interrogation is "genealogical" in the Foucauldian sense. Its discursive strategy drastically differs from phenomenological theorization of the subject, in the sense that it directs the interrogation toward "... an analysis which can account for the constitution of the subject within a historical framework".²⁰

In the two "visual nihilisms" outlined by Crary, the first model of configuration places greater emphasis on "continuity". According to this mode of analysis, what underlies European visual culture is the Renaissance-based mode of realism of which visual devices such as camera obscura, photography and cinema are simply some instances. The second model, which foregrounds "rupture", suggests that with Manet, impressionism, post-impressionism, and even the revolutionary *avant-garde*, a new, experimental model of visual representation and perception emerges that constitutes a break with several centuries of the Renaissance-based realist representation, and enters a new world of visual simulacra.²¹ While Crary's account does not discuss the current mode of vision which may characterize Asia's "modernity of the eaten", we may find a worth-noting example here in Japanese animation.

Basically, the culture of Japanese animation can be seen to epitomize the "modernity of the eaten", thanks to its great effort at creating an fantasy world in which the eaten may launch an act of counter-eating to digest and incorporat its ideal world - an effort which can be seen directed toward modernity's counter-eating in a mimetic manner.

18 G. Deleuze, *The Logic of Sense*, 265-266.

19 Jonathan Crary, *Techniques of the Observer*, 14.

20 Jonathan Crary, *Techniques of the Observer*, 6, fn.2.

21 Jonathan Crary, *Techniques of the Observer*, 3-5.

We may agree that once modernity is capable of sending us into a non-representational world of simulacra, everything that is solid would be destined to melt in the simulacrum. Everything including the stability of time and history or the identity of the human and object has now not only acquired the “deterritorialized” energy, but also, through the interchangeability of commodities and signs under capitalism, been absorbed swiftly into a re-territorialized system of exchange. Modernization turns modernity into a self-compelling mode of creative production that heads toward an endless creative drive for self-continuation - just as what Nietzsche declares, “I look forward to the advent of a new epoch.” Therefore, everything including commodities, wealth, labor power, bodies, signs, images, languages, kinship relations, religious practices, nationalities and historical discourses continually reinvents itself in order to meet the needs of the new market, consumer culture and modes of production.²² This can be seen to exemplify the “termination of history” and “termination of art” in a Hegelian sense, or Deleuze’s notion of “capitalism and schizophrenia”, or Jean Baudrillard’s idea of a “consumer society” - all of which can be seen as the origin of a “post-history” of modern visuality.

As far as the experience of Asian modernity is concerned, we must distinguish the “points of emergence” of Asian modernity from those of a modern heterogeneous regime which epitomize European modernity. Crary considers the events and forces that occurred in the 1820s and 1830s central to the emergence of a new visual regime characteristic of European modernity. According to Crary, “these events and forces ... produced a new kind of observer and that were crucial preconditions for the ongoing abstraction of vision.”²³ To put it more simply, Crary argues that the advent of European modernity is most characteristically marked by a break from the seventeenth- and eighteenth-century “regime of visual representation” epitomized by the camera obscura. This can be seen to signal a break from the “table-style” discourses of Descartes, Locke and Berkeley, as well as their disembodied, objective visual subject that is confined in the enclosure of the camera obscura. However, it is not until sixty years after Japan’s surrender in World War II that the animation begins to dominate the Japanese visual culture. Interestingly, the rise of the Japanese animation coincides with the beginning of the “postmodern” debates in Europe.

In Crary’s discussion on how the body interface of the European observer begins to interfere in the system of visual representation in the nineteenth century, the focus is primarily placed on the subjective visual experience of the observer in a physical sense (e.g. retina afterimages, thresholds of attention, etc.) - an aspect which is much emphasized by Goethe and Schopenhauer. The Romanticist observer, however, is characterized by his ability to take affirmative and autonomous actions in the production

22 Jonathan Crary, *Techniques of the Observer*, 10.

23 Jonathan Crary, *Techniques of the Observer*, 3.

of his own visual experience (i.e. an emanative, autonomous vision and a luminous, radiant eye). In both cases, several factors begin to be taken into account. They include quantitative physiological and psychological studies on the role of the observer's body in the apprehension of a visible world, such as autonomization and specialization of sense experience, theories of specific nerve energies, the temporality and atomicity of color, and so forth. These discourses demonstrate, for example, that retinal afterimages may slightly change with time; such changes have less to do with sheer optical appearance than with knowledge of isomorphisms and positions on a unified terrain.

After elaborating on how the observer has evolved into a neutralized "communicating vessel" of specialized senses, Crary goes on to discuss the temporality of the autonomous/automatized vision²⁴. To be more specific, he details how the unfolding of autonomous sensory experience, influenced by the phenomena of the retinal afterimage, persistence of vision, and binocular disparity has allowed mass entertainment (e.g. the thaumatropa, phenakistiscope, lenticular stereoscopic, diorama, kaleidoscope and stereoscope), would go hand-in-hand with scientific studies by the likes of, for example, Goethe, Herbart, Purkinje, Faraday, Fechner, Marx and Wheaton, in constructing a heterogeneous *dispositif* of the nineteenth-century visual culture. I would suggest that the elaboration on the visual model of the stereoscope is key to Crary's discussion and also the most significant manifestation of the breakdown of the camera-obscura system of vision, as it can be seen as the very event which signals the shifting processes of the *dispositif* of the observer, and thus the emergence of the modern visual regime. In other words, when the visually consuming observer plays with the stereoscope with full knowledge of its illusory nature, he has effectively internalized the social deployment embedded in the apparatus of the new observing techniques, and at the same time unified the three dimensions of modern subjectivity: visual observation, production/consumption, and self-discipline. This coincided with the time when Asia was beginning to be eaten by European modernity, to which she was unable to respond due to visual confusion. It should be noted here that Japan is the first nation in Asia which endeavors to counter-fight her status as "the eaten" and to transform herself into an "eater".

24 The concept of "temporality" is an important issue throughout this book. While in the traditional Chinese version, the term "temporality" is sometimes translated into various terms that respectively connote "the nature of time" (in p. 159) and "temporariness" (p. 38), I would note here that on principle, I agree that the notion of "temporality" has, indeed, these two connotations. However, I would point out here that judging from the contexts of the p. 158-9 and p. 172 of the traditional Chinese version (i.e. discussions on the "temporality of subjective vision" and "temporality of the experiment"), the term "temporality" here signals more than the just the physically experienced time, but also the psychological time and the *a priori* temporality, which is a basic issue of European phenomenology. To translate it as "temporariness" would, in this case, reduce its implications to physical time. I would also note here that this does not negate the quality of the Chinese translation in terms of its accuracy and fluency.

Informed by Turner's and Fechner's discoveries of the corporeality of vision, Crary uses the term "visionary abstraction" to summarize the mechanization and formalization of vision inherent to Western modernity. The (nineteenth-century) observer of this model is at the same time the site of visual spectacle and the producer/organizer of visual knowledge. It is also a visual manifestation of the Deleuzian ideas of "deterritorialization outside of the fixed relations of interior/exterior" and the "state of schizophrenia". On the one hand, such "visionary abstraction" has shattered the regime of the juridical model of classical vision epitomized by the camera obscura, and in so doing achieved a form of simulacrum-style visual liberation. On the other hand, under capitalist modes of modernization, the various technological developments also result in the emergence of even more powerful mechanisms which "...generated techniques for imposing visual attentiveness, rationalizing sensation, and managing perception. ... and that never allowed a real world to acquire solidity or permanence."²⁵ As the autonomy of senses requires continual production of homogenous and interchangeable signs and imagery (through the vast array of new techniques of the observer) in order that the sensory experience would become adjacent with an economic and cultural terrain dominated by exchange values, - just like what Deleuze calls the "adjacent machines" that are mutually activating and unfolding. In this sense, it can be suggested that a more adaptable, autonomous, and productive subject who is wired to a new mode of temporality and feels the intensity of the fleeting and the decadent is as much a self-compulsive creator and producer as he is a consumer and flâneur surrounded, but at the same time also isolated, by continuous supplies of commodity-like illusory images and visual apparatuses. This new-style observer can be seen to most accurately express the image of "the eaten" or, indeed, the visual model of modern Asia. By way of participating in WWII, Japan attempted, but failed, to invent her ideal, albeit abstract world i.e. the "Great East Asia Co-prosperity Sphere". While Japan endeavored to reinvent a brand new modern Self in the realm of modern art on the basis of an imagination of "eating after being eaten", such efforts inadvertently produced what is called the "bad place" of the avant-garde. I would argue here that the culture of Japanese animation can be seen to exemplify Japan's successful attempts at the abstraction of vision, and therefore a significant visual event that signals (Japan's) counter-eating of the modern world.

However, I have noticed an important visual theme in Japanese animation (Manga): that is, the "human apparatus" i.e. the human form which is embedded in a gigantic modern robot. More specifically, leading Japanese animation artists including ŌTOMO Katsuhiro, MIYAZAKI Hayao, OSHII Mamoru, KON Satoshi, TOMINO Yoshiyuki and NO Hideaki have all used, as the key elements of their works, the robot apparatus (e.g. Gundam, Angel,

25 Jonathan Crary, *Techniques of the Observer*, 24.

Neon Genesis Evangelion, Roujin-Z, Ghost in the Shell, Innocence, The Order to Cease Construction, Mazinger Z), The flying apparatus (e.g. The Valley Of The Wind, Castle in the Sky, Porco Rosso, Science Ninja Team Gatchaman), energy-transformation apparatus (e.g. Appleseed Ex Machina, Akira, Steamboy, Fullmetal Alchemist, Howl's Moving Castle), or war apparatus (e.g. Space Battleship Yamato, Cannon Fodder, The Super Dimension Fortress Macross). While I am not able to give a thorough account of the contents of these works, I will concentrate on the alternative implications of modernity as manifested in these "human apparatuses".

The Human/Apparatus: the Visual Techniques, Apparatus, or Dispositif?

I would suggest here that this can be seen to pose an important question to the many artists who participated in "Have You Eaten: the Asian Art Biennial", e.g. Hans Kemp (Bikes of Burden), Lee Yong Deok (Aphasia--In Front of the Car), Seang-Yuan Huang + Family Members of Field Office (Have You Eaten Yet?), Daniel Lee (Jungle), Hiroyuki Matsukge (Star), Jun Nguyen-Hatsishiba (Breathing is Free), Chintan Upadhyay (Clone Vitthala), Nadav Weissman (Riding Lesson), Hwan-Kwon Yi ("A Windy Day", "I Don't Want To Study Today", "Becoming a Book", "We Are In The Same Place, But...") and Tang-Wei Hsu (A Space-trespassing Installation) to name a few: how should we understand the human/apparatus in these works?

First of all, let's return to the two words which often appear in *Crary's Techniques of the Observer*: "apparatus" and 'technique', which may seem confusing to the readers. I imagine that a reader may raise the following question, "Since this book has mentioned such an enormous diversity of optical apparatuses and observing techniques, e.g. the camera obscura, phenakistiscope, thaumatropa, zootrope, Claude glass, column stereoscope, stereoscope, Faraday's wheel, stroboscope, lenticular stereoscopic, phenakistiscope, kaleidoscope, Wheatstone stereoscope and camera, why should we call this a book about visual "dispositif", rather than visual "apparatuses" or "techniques"?" Trying to answer this hypothetical question would lead us to delve deeper into the Foucauldian and Deleuzian references of this book. According to Crary,

"The optical apparatus in question, most significantly, are points of intersection where philosophical, scientific, and aesthetic discourses overlap with mechanical techniques, institutional requirements, and socioeconomic forces. Each of them is understandable not simply as the material object in question or as part of a history of technology, but for the way in which it is embedded in a much larger assemblage of events and

powers.”²⁶

Crary is critical of many influential accounts of history of photography and cinema which seem to imply a latent or explicit technological determinism, in which an independent dynamic of mechanical invention, modification, and perfection imposes itself onto a social field, transforming it from the outside. The notion of “dispositif”, which is central to Foucault’s later epistemological model, seeks to explain how, in practice, a thoroughly heterogeneous assemblage of social practices are assembled to form a different model of power that enables the observer to observe certain rules, laws, regulations or conventions. In this sense, the apparatus employed by the observer can be understood as the point of intersection between power and knowledge: that is, the point where the “*épistémè*” is transformed into operations of power.

My contention is that this is a significant point of intersection between the “human/apparatus” of the Japanese animation and the alternative modernity of Asia. It points out the nature of Asian modernity as a state of crisis in which the subject is taken hostage and subsequently eaten. However, the visual culture of animation transforms this experience into an imaginary act of counter-eating in response to Western modernity’s global dispositif of power and its overpowering *épistémè* and regime of vision.

In an interview (1977), Foucault mentions that the book *The Order of Things* focuses on the history of *episteme*. However, it seems, admittedly, that discussions *épistémè* alone do not sufficiently explain the epistemological ground on which such historical critique is made. Therefore, in *The History of Sexuality*, Foucault shifts his focus toward the history of the “dispositif of sexuality”.²⁷ On the basis of this shift, I propose that we borrow the late Foucauldian genealogical approach, and see the visual strategy of “Have You Eaten Yet?” as a self-dispositif of vision in a uniquely Asian style.

In the context of Western modernity, the “apparatus” is often understood as a kind of mechanism, optical device, equipment, or even architecture. However, just like the Panopticon, optical devices of modernity involved arrangements of bodies in space, regulations of activity, the deployment of individual bodies, and the management of attention.²⁸ On the one hand, these observing techniques, when employed in science and arts, lead out toward all the multiple affirmations of the sovereignty and autonomy of vision, whose legacy can be seen manifested in the visual inquiries of Romanticism, modern sciences and Modernism. On the other hand, the knowledge of visionary body leads

26 Jonathan Crary, *Techniques of the Observer*, 8.

27 Michel Foucault, « Le jeu de Michel Foucault, » *Dits et écrits II, 1976-1988*, Paris, Gallimard (Quatro), 2001, 300.

28 Jonathan Crary, *Techniques of the Observer*, 18.

toward the increasing standardization and regulation of the observer, and subsequently, forms of power that depends on the abstraction and formalization of vision.²⁹ In this sense, the “techniques of the observer” characteristic of Western modernity can be seen referring to more than a certain set of visual apparatuses in an empirical sense. More importantly, the “observer” here is “one who sees within a prescribed set of possibilities, one who is embedded in a system of conventions and limitations.”³⁰ In other words, the subjectivity of the nineteenth-century observer is produced within certain historical conditions. Nineteenth-century art practice, consumption and effects are determined not only by the observer, but also by the whole configuration of things, as well as by the configuration of the world formed by the continuously modified visual elements. As the observer can also be a spectator, one who invents ways of seeing and one who is the object of vision, questions of the “apparatus” would have to also point toward the configurative conditions that enable both the observer and the apparatuses to function at the same time. Such inquiries would thus have to be expanded into questions of “dispositif”.

Many works featured in the Asian Art Biennial have tended to direct the observer's gaze toward a “state of suspension”. On the one hand, these works remain fully aware of the power position assigned to the body and vision of the eaten. On the other hand, they refuse to simply reproduce the logic of the visual dispositif of Western modernity. We can see that the “human/apparatus” elements which appear in many of such works have long departed from the much commodified Japanese animation. They stay away from the “Grand Narratives” (of Western modernity), and return to what Adorno calls “micrologies” and “micro sensibility” as they piece together untimely historical images, imperceptible imagery of space, nobility in the veiled desire, feelings of boredom, and petite artificial pleasure in daily life, and present them in the fragments of sensibility.

In his discussion of the connective relationships between the “stereoscope” and the modern regime of vision, Crary is informed by the historical “configurative thinking” in the milieu of Western visual nihilism. When dealing with the assemblage of the heterogeneous elements in a society, Crary does not focus on questions of “power” or “discourse”. Instead, he places greater emphasis on the dynamic path of connection within the configuration which enables the practice of the visual regime - or, to put it more simply, the sensory perception and discursive practice of the observer. Whereas vision and the interface of bodily senses and language constitute the system of relations between the various technologies, apparatuses, knowledge, regulations and institutional practices, the “historical configuration” refers to the temporary assemblage of their practices. The object of critical historiography here can be summarized in one word, i.e. “dispositif”.

29 Jonathan Crary, *Techniques of the Observer*, 150.

30 Jonathan Crary, *Techniques of the Observer*, 6.

The term "dispositif" is borrowed from the work of Foucault. In his booklet *Qu'est-ce qu'un dispositif*, (2007), Giorgio Agamben considers "dispositif" a key concept in Foucault's discursive strategy. Although Foucault did not use this term until the 1970s when he was working on the concept of "governmentality", the key word *positivité* in his *Archaeology of Knowledge*, which was published in the late 1960s, has a similar etymological root to that of "dispositif". Aside from the discussion on Foucault's philosophical influence from Hyppolite and Hegel, Agamben identifies the meanings of "dispositif" in Foucault's project on three levels. First, *dispositif* is a heterogeneous ensemble of discourses, institutions, architectural forms, regulatory decisions, laws and philosophical propositions; it is the network which articulates together these elements. Second, *dispositif* has a dominant strategic function, and is inscribed in certain power relations. Third, it is formed by the intersection between power and knowledge. It follows that what we call "visual *dispositif*" or the "*dispositif* of the techniques of the observer" here is far more than an account of shifts in representational practices. It transcends the vision of the mainstream history of technology or history of art, and sees the observer as a field on which vision in history can be said "to materialize, to become itself visible". What we call the "observing subject" here is "both the historical product and the site of certain practices, techniques, institutions, and procedures of subjectification".³¹ In other words, what permits the observer to see within a prescribed set of possibilities is his status as the "site of subjectification". We therefore find that the "dispositif of vision", or the "technical *dispositif* of the observer", is an irreducible set of heterogeneous configuration. It is a field produced through the intersection of heterogeneous forces. Or, more specifically, it is a product of the interplay between various discourses on vision, social-economic condition, technologies of vision, system of vision and the visual subject embedded in this complex network of power/knowledge.

Following the discussions above, my final question is: what sort of relationships is established between the discursive position of the installer of the observing apparatus, i.e. "human/apparatus", and the modern Asian history as indicated in the artworks featured in *Have You Eaten Yet?*

It should be noted here that a *dispositif*-based historiography is inevitably implicated with political choices. The question is: what sort of politics is chosen by the discourse? I would suggest that the answer may be found from Crary's analysis of the *dispositif* of the stereoscope, which Crary takes several dozen pages to conduct. His analysis seems like a film within a film, or a novel within a novel, in the sense that the author's discursive position seems embedded in the unique historical configuration opened up by the stereoscope. And isn't this the same as the political unconsciousness of the installer of the "human/apparatus" in Asia's system of vision?

31 Jonathan Crary, *Techniques of the Observer*, 5.

To begin with, it should be noted here that for several decades after 1850, the stereoscope has served as an important means of mass visual entertainment. Secondly, as early as the 1820s and 1830s, technical and theoretical principles of the stereoscope had been developed. Wheatstone's research, which focused on "the visual experience of objects relatively close to the eye", concluded in 1833 with the successful measurement of the "binocular parallax". Thirdly, from the point of view of temporality, the fusion of pictures viewed in the stereoscope would take place over time, and their convergence might not actually be secure. Fourth, the stereoscope provides a form in which "vividness" of effect increases with the apparent proximity of the object to the viewer, and the impression of three-dimensional solidity becomes greater as the optic axes of each diverged. It follows that the desired effect of the stereoscope is a "tangibility" that has been transformed into a purely visual experience by means of "parallax". Fifth, pronounced stereoscopic effects depend on the presence of objects or obtrusive forms in the near or middle grounds. In other words, the most intense experience of the stereoscopic image coincides with an object-filled space, with a material plenitude that "bespeaks a nineteenth-century bourgeois horror of the void". Sixth, we perceive the stereoscopic pictures as "flat". But the experience of space between these objects is not one of gradual and predictable recession; rather, there is "a vertiginous uncertainty about the distance separating forms". Seventh, stereoscopic relief or depth has no unifying logic or order; the stereoscope discloses "a fundamentally disunified and aggregate field of disjunct elements."³² To put it more succinctly, viewing a stereo image

"... is an accumulation of differences in the degree of optical convergence, thereby producing a perceptual effect of a patchwork of different intensities of relief within a single image. Our eyes follow a choppy and erratic path into its depth: it is an assemblage of local zones of three-dimensionality, zones imbued with a hallucinatory clarity, but which when taken together never coalesce into a homogeneous field."³³

Characterized by its immanent disorder, the stereoscope can be said to constitute what Gilles Deleuze calls a "Riemann space". Full of fissures that disrupt its coherence, it presents itself as an amorphous collection of pieces that are juxtaposed but not attached to each other. For a reader like myself, the author has outlined, in a para-logical and tautological way, the situation confronting the discourse and its producer (which is another sort of observer). In doing so, it has also accentuated the characteristics of an epistemology that entertains the concept of "dispositif" - one that is a disunified pictorial logic. In the space generated by uncertainty which is his narrative of the dispositif of vision, Cray secretly maps the "historical origin" of his own discourse. To try to stare at this

32 Jonathan Cray, *Techniques of the Observer*, 118-136.

33 Jonathan Cray, *Techniques of the Observer*, 125-126.

somewhat “fictional” account of the “historical origin” would seem much like staring directly into the sun, which would result in us feeling either dazzled, or even blinded.

Viewing Asian Art Biennial is much like reading Crary's narrative, in that it seems as though we were looking at some fragments of contemporary Asian visual events through a stereoscopic device developed by the Asian visual subject. Previously scattered around existing historical discourses, these heterogeneous fragments are now juxtaposed in one unifying space which manifests the dispositif of power. The curator highlights the gravitational singularity by displaying some fragments here, allowing the viewers to move the field of vision around these fragments, and to articulate an unsystemizable but vivid scene of modern Asian regime of vision. The observer would find it difficult to describe the feeling of this mode of writing, either in a subjective or an objective way. He may find it difficult to summarize, in just a few words, how this scene relates to our presentness. He would even find it hard to erase the “false” sense of collage or historical parallax. Nonetheless, one cannot help noticing the visual illusions emerging from the pulses of his own history, as though we were fighting to devour a world which has once been ravaged by Western modernity and its defining regime of vision.

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徘徊於在地性與全球性之間：韓國美術館所面臨的新挑戰

趙善玲

【摘要】

當前全球化正以勢不可擋之姿席捲全球；同時它也引起了許多難題，在東亞這個現代化本身就與十九世紀以降的西化運動有著密不可分關係的區域尤然。

與全球化相關的主要議題中，其中一項便是思索「在地性」與「全球性」並存的可能性。就藝術界而言，這項議題可以在好幾個不同場域裡研究和執行，包括公共藝術、社區美術館、藝術家驻村制度等等。在這些場域裡，「在地性」和「全球性」這兩個詞彙從來都不是彼此互不相干，而是在同一個面向上運作。「全球在地性」(Glocality) 這個新生詞彙便指出了這種觀點；但這個概念在實際的執行上，還是有很多問題。

我將在本論文中介紹韓國藝術界中有關「全球在地性」的幾項議題，並提出幾個實例，包括釜山市立美術館、京畿道美術館、另類空間聯合館等機構的展演與研究計劃。

近年來，韓國拜政治情勢持續穩定，與隨之而來的文化普及所賜，國內對於藝術的需求得以快速成長；這可從藝術市場蓬勃發展，以及重量級藝術展覽成為風尚的現象看出。然而有些人對這情況仍有所批評，並企圖發展出對一般民眾更具意義的展演計劃，而舉辦探討「在地性」與「全球性」議題的展覽便是其中一個努力方向。本論文將介紹這類展覽的成果，以及所面臨的挑戰。

《每日皆歷史》是釜山市立美術館的期中「釜山前衛文件展」系列活動的一部份。這項展覽試圖記錄地方藝術史。它不將這些地方藝術史料以枯燥無趣的百科全書條目方式呈現，而將之視為積極主動的文化能量來源。京畿道美術館的《第一路線》是該美術館創館一週年慶祝特展。該展以朝鮮半島分裂狀態以及南北韓交界非武裝軍事地帶的存在為思考焦點，探討與本事件相關的地方議題。首爾的另類空間聯合館也針對地方議題研究，舉辦了包含展覽與專題討論的一系列活動，其探討的主題包括美軍基地遷移、非武裝軍事區觀光現象、韓國地區的外籍勞工等等。

近年來，韓國藝術廣為普及，藝術品市場也有大幅成長。不僅是專業收藏家，就連一般中產階級也開始對收購藝術品感到興趣，將收購藝術品視為優質投資方式。拍賣場如雨後春筍般出現，藝術品義賣會也大有收穫。同時，韓國各地美術館也嘗試斥資舉辦大規模藝術展覽，藉以吸引更多觀眾。週末闔家參觀美術館已然蔚為風尚，年輕族群也喜愛參觀美術館與博物館。這種趨勢有其正面意義：這表示過去一般人認為凡夫俗子無法一窺堂奧的「高等藝術」已漸受歡迎，並且開始建立起其經濟基礎。但另一方面，這種現象也有些副作用：藝術市場主導藝評與策展等其他相關領域的結果，反而導致市場的不確定，並且阻礙藝術市場需求較低的多元藝術生產。

藝術市場以國際性的規模成長。進年來已出現了許多介紹亞洲當代藝術，特別是中國藝術的展覽。代理國外藝術家作品的國內市場也有所成長。有些韓國畫廊，像是阿拉里奧畫廊，也前往北京或紐約開設分館。這些畫廊不只要推銷韓國藝術家作品，也想要進一步推廣亞洲藝術品。許多韓國藝術家，包括尚未在藝壇取得一席之地之地的年輕畫家，目前都在國際藝術市場卓然有成。

國際藝術市場的成長和亞洲國家之間的文化交流並駕齊驅。除了過去既有的雙年展之外，正在起步階段的上海雙年展與新加坡雙年展也使得韓國藝術家往來鄰近國家的次數更為頻繁。過去在韓國發行的英文藝術期刊數量很少，但從去年起，「文化中的藝術」月刊開始發行英文版，而一個由我擔任編輯顧問的英文網站——「東橋」，成立的目的則是將韓國藝術介紹給其他亞洲國家。在所謂的「全球化」情勢下，這樣的情形有優點也有缺點：其優點是它開創了更多機會，但這也意味著更多的不平等以及地方特色的喪失。這個年代的新守則是「國際思維，在地行動」；但這也很容易造成某種折衷主義。

那麼，我們如何能夠避免孤立主義，積極介入國際議題，同時卻不陷入國際化黑暗面的泥淖？我們如何避免國際化的負面影響，同時卻不放棄對「人性」與「自主性」等普世價值的希望？對於這問題，我想藉由介紹某些韓國展覽的成就與限制，來取得線索（而非答案）。這些展覽包括京畿道美術館的《第一路線》（2007年11月10日-2008年1月23日）、釜山市立美術館的《每日皆歷史》（2007年5月27日-7月19日）、雅歌藝術中心「跨流行藝術：韓國與越南的再混合」（2007年12月18日-2008年2月29日）、以及另類空間聯合館的《來自東亞的聲音》（2007年11月14日-30日）與《地區研究與藝術》系列（2007年2月、9月、12月）等。

這些展覽的共同點在於它們都藉由研究自身歷史來尋求在地身份認同。研究地

方史是讓在地議題與全球議題產生聯繫的可行方法之一，因為一地的地方史總是與另一處的地方史有著錯綜複雜的關係；地方史總是揭露存在於「普同性」和「特殊性」之間的尖銳關係，並且有助於尋求兩者之間的交會點。

京畿道美術館的《第一路線》展覽將焦點放在「第一路線」，也就是從木浦市到新義州，第一條貫穿高麗半島的國道。自從六十年前韓國分裂為南北兩韓以來，直到目前為止，這條國道仍舊維持半途阻斷的狀態。這條路並不僅屬於京畿道；然而本展所企圖強調的是，京畿道的身份認同從來無法與這條被阻斷的道路切割，因為就連京畿道本身的領域也是分裂的。那麼，不論他們想不想如此，京畿道人永遠會保有一種阻斷感。本展希望造成的效應則是從某種未定義或未完成的點，甚至從某個斷裂點，來重新思考京畿道的身份認同。

本展覽展出56位藝術家的作品；由四部分組成：「小火車站」以人類地理學方式記錄「第一路線」沿線小型火車站的樣貌；「板門店非武裝軍事地帶」以符號學與政治研究方式處理板門店非武裝軍事地帶的歷史傷痕；「第一路線」則探討第一路線與它先前的終點北韓的意義生產過程；「烏頭山統一展望臺」則暗示了南北韓統一的希望。

有些作品對北韓提出評論。舉例來說，盧舜澤的攝影作品以位於南韓最北端，第一路線終點的汶山「統一展望臺」景觀為主題；在該處訪客可以透過望遠鏡眺望北韓。朴彰熙的作品「光總是對我小心翼翼」則以西洋鏡燈箱代表北韓首都平壤。隨著訪客前進，燈光也跟著熄滅；城市景觀也隨之消失，彷彿與訪客相斥。

有些作品表現了短暫的斷裂時分。舉例來說，朴俊直的單幅作品「標語牌」以一只懸掛在通往板門店非武裝軍事地帶的道路一旁的標語牌來慶祝兩韓高峰會議。兩盞街燈映照著印在標語牌上南北韓領袖的相片。這畫面看來幾乎是一動也不動，直到靠近北韓領袖金正日的那盞燈突然熄滅。金尚勇的作品「和平」也捕捉了這種斷裂感；作者裝設了以數千枚盒子和針排成的字，PEACE（和平）。然而有些針卻因受到來自地板底下的電波干擾而指偏了，無法對準南北兩極。李宗求的作品將和平村與某伊拉克城市兩地的記憶作連結，蓋和平村的村民在美軍進駐後被迫遷出，而該伊拉克城市則在美軍空襲中慘遭摧毀。金海申的錄影裝置作品「蘆葦與風」以四頻錄影作品呈現佈於板門店非武裝軍事地帶的蘆葦簾。乍看之下這只不過是幅美麗的景象；而慢慢地它卻暗示著潛藏的危險，像是韓戰時遺留至今的地雷等。

接下來我想要介紹一個我和同事李鎮喆去年在釜山市立美術館策展的「每日皆歷史」展覽。本展覽是釜山市立美術館的期中「釜山前衛文件展」系列活動的第三部分，處理的主題是1980年代與1990年代的釜山藝術史。我企圖檢視過去釜山的藝術運動如何因應與其當時最切近的議題，以及這些藝術運動如何影響當今釜山藝術圈。我想本計畫具有全面性的重要性，因為也許其他地方藝術圈也面臨相似的問題。我選擇了五個次主題：1.自發的雙年展模型：以釜山青年藝術家雙年展為例；2.釜山第一個另類藝術空間，「聖藝廊」(Sain Gallery)；3.生命故事：形象藝術；4.徘徊於「個人性」與「社會性」之間：以「海冰小組」和其他藝術家為例；5.藝術作為社會運動的媒介：以「民衆藝術」為例。

本展覽並不仰賴既有觀點，而是試圖藉由文獻研究，重新評估藝術品，以及訪談等方式來生產地方藝術史的新觀點。展出項目包含了藝術品型錄、文獻、相片與訪談錄影紀錄等。

此外，本展覽也展出數份報紙專欄，藉以強調其歷史脈絡。在經過研究之後，我了解到某些藝術活動與藝術品，包括海冰小組（亦即「溶冰」）及其與「民衆藝術」派藝術家協同製作，名為「標語牌藝術」的作品，過去並未獲得適當的評價，也沒有受到官方紀錄。

從1988到1989年間，全國藝術家與學生們以標語牌創作了名為「國家解放運動史」的系列作品，用以作為政治運動的一部分。這一系列作品包含了11件作品，分別描繪了韓國重要歷史事件的景況。這些作品在1989年之前被警方摧毀。在我發現了這些作品存留下的幻燈片以後，我為這些作品製作了和原作相同尺寸的複製品。

我希望將本展覽定位為「文件展」，而非「回顧展」；因此我將展覽的藝術品和文獻視為同等重要，並且以不尋常的方式，像是不對稱地懸掛，來佈置這些陳列物。

身為策展人，我早已習得不少「在地性」與「全球性」，或者「特定性」與「普同性」之間錯綜複雜的關係。這些不是因為人們的意見一致，而是因為彼此之間互有差異。這些差異揭露了「在地認同」的老生常談背後，許許多多始料未及與爭議性的議題。舉例來說，有些人認為釜山的民衆藝術並非自發性的運動，也幾乎沒有揭示什麼在地認同；而「民衆藝術」的成員則認為在地特定性並不需要過度被強調，因為在地問題往往是普同問題的某些部分。講到「形相藝術」，諷刺的是，

它成了釜山第一個全國知名的藝術運動，但它卻並不直接描繪在地人的日常生活，反而表現了廣義的人類存在狀態。

第四個展覽，「跨流行藝術：韓國與越南的再混合」則展示韓國與越南之間的多層關係。這兩國之間有著互相敵對的歷史，目前則是友好的貿易夥伴。越南藝術家Tiffany Chung 的作品以鮮明的色彩再現越南年輕人愉悅的日常生活。

以為所有越南藝術家都對越戰的殘痕感興趣的想法似乎是種偏見；然而以為所有年輕越南藝術家都早已從戰爭傷痕中解脫，這未嘗不也是另一種偏見。本展覽並不選定某種觀點，而是試圖捕捉介於悲痛戰爭歷史與當年發展之間的某些徵狀。許多作品都表現了對於越戰歷史傷口的追思：從李庸白的「天使兵」以最隱晦的方式表現之，到崔敏華的繪畫作品描繪美國空軍以汽油彈轟炸越南的場景，再到美籍越南裔藝術家 Dinh Q Le 的作品「農夫與直昇機」。禹善美的作品「招魂」將越戰中韓國軍隊屠殺越南人的目擊者與傳統韓國招魂儀式的影像交疊。包括宋相熙在內的某些韓國藝術家則以間接的方式喚起1970年代獨裁政權使全國人民生活在加速工業化的標語之下的回憶。然而，許多韓國藝術家卻無法創作出和這主題相關的作品。結果是，本展覽表現了韓國對越南的影響，卻幾乎無法傳達越南對韓國的影響。

也許另類空間聯合館的《來自東亞的聲音》特展可以補足這個缺憾。本展覽企圖表現「韓國之中的東亞」。「東亞」這個詞不只包含東北亞，也包含了東南亞。它將焦點專注於已成為當今韓國主要議題的一些跨國性問題，特別是移工、異國婚姻，以及移民族群等等議題。

在此展覽之前，另類空間聯合館已舉辦了一系列展覽，其中包括三項地區研究展覽：「對東豆川的重新思考」（2007年2月2-17日）、瑪蘇克家具製造廠（2007年9月1-16日）、與「國家安全觀光」（2007年12月7-19日）。

東豆川是美軍自越戰結束以來駐紮的城市。當美軍轉移陣地的消息宣佈後，這個城市需要改變。藝術家金相敦和李嘉藉由未來前景看好的都市發展計畫，像是建造休閒中心、公園、大學，以及美軍駐紮地周圍晦暗的過去，將東豆川的未來與過去交疊。這兩位藝術家製作了一個檔案，其中收集了美軍在駐紮該地期間拍攝的個人相片，並且拍攝了一座據說埋葬了許多不知名的韓國死難士兵，而今日幾乎完全被遺棄的墓園。

〈劉燕玉 中譯，Translator (English / Chinese) : by Liu,yen-yu 〉

Between Locality And Globality: Some Recent Korean Exhibitions Presenting the Studies of Locality

Seon-Ryeong CHO

ABSTRACT

Nowadays globalization is unavoidable all around the world. But it causes many difficulties and problems, especially in East Asia, where modernization itself has been closely related to westernization from 19th century.

One of the major issues on globalization is the possibility of co-existence of locality and globality. As for the art scene, it can be researched and executed in diverse fields, including public arts, local art museums, artist-in-residencies, and etc. In this fields, locality is never unconnected to globality. Two terms work on the same plan. The newly coined word “Glocality” reveals this point of view. But there happens many problems during actual execution.

In my presentation, I want to introduce some issues on 'glocality' in Korean art scene and show some examples including programmes of Busan Museum of Modern Art, of Gyeonggi-Do museum of art, and of Alternative Space Pool.

In recent years, keeping face with political stability and resulting popularization of culture, the demand for art in Korea has been rapidly grown. There happens a big boom in art market, and a fashion of blockbuster exhibitions. But, some criticize this situation and want to develop more meaningful programme for people. The effort to organize the exhibitions dealing with the issue of locality and globality is one of it. I want to introduce the fruit and task of these exhibitions.

The exhibition “Every day is a history” is a part of mid-term series “Documenta Busan” at Busan Museum of Art. It is an effort to make a documentation of local art history, not as a enlisting of boring encyclopedia, but as a resource of active cultural energy. “Route One, Gyeonggi” at Gyeonggi-Do Museum of Art is the exhibition for one-year anniversary of the museum. its deals with the local issues focusing on the division of Korean Peninsula and existence of DMZ (demilitarized zone between North and South Korea). Alternative Space Pool in Seoul did a serial programme including exhibition and seminar, topicalizing the study on local issues, which are those of moving of US army camp, tourism to DMZ, foreign workers in Korea, and etc.

In recent years, Korean art scene witnesses the fast growth of the art market and the popularization of art. As well as the professional collectors, middle-class people also became interested in collecting artworks. To buy artworks is regarded as a good way of investment. Auction companies rush to launch. Art fairs are successful. Meanwhile, art museums in Korea try to organize blockbuster exhibitions to attract more visitors. It becomes a fashion that a family audience visits the art museums on the weekend. Young people also enjoy to go to the museums and galleries. This trend is largely positive. Because it means that art, which had been considered just 'high art' ordinary people couldn't appreciate, becomes more popular, and begins to establish its economical base. But on the other hand it has some bad side-effects. Market's predominance over other fields such as criticism and curatorship causes the uncertainty in market, and prevents the productions of diverse artworks with little relationship to market's need.

Art market's growth expands internationally. In recent years, a lot of exhibitions introducing Asian contemporary art, especially Chinese art, have been held. The domestic market dealing with foreign artists' works grows, too. While some Korean galleries, such as Arario Gallery, open their Beijing branch, or New York branch. They want to promote Korean artists as well as to deal Asian artworks. Many Korean artists, including young and not-yet-established, succeed in international art markets nowadays.

The growth of International market goes with the development of the field of cultural exchanges between Asian countries. Beside pre-existing biennales, beginning of biennale of Shanghai and Singapore made Korean art people to travel to neighbor countries more often. There had been little English art journals in Korea so far, but last year, monthly magazine "Art in Culture" began to publish their English version, and an English website named "East-Bridge" (I am one of the editing advisor) launched for the purpose of introducing Korean art to Asian countries. This situation, in effect so-called 'globalization' has as many dark sides as light ones. It means more opportunity, but it also means the proliferation of inequality and loss of locals' unique characters. "Thinking internationally, acting locally" is a new agenda in this era. But it could easily result in eclecticism.

Then, how we can escape from isolationism and engage in the international issues without burying ourselves in the dark side of globalization? How can we avoid the negative influences of globalization without giving up the hope for the universal values such as humanity and autonomy? I want to get a clue, though not an answer, to this question by introducing some exhibitions in Korea and by examining their achievements and limits ; <Gyeonggi, Route One>(Gyeonggido Museum of Art, 2007.11.10-2008.1.23), <Every Day is a History>(Busan Museum of Modern Art, 2007.5.27-7.19), <Trans-Pop : Korean-Vietnam Remix>(Arco Art Center, 2007.12.18-2.29), <The Voices from East-Asia>(Alternative Space Pool, 2007.11.14-11.30), <The Regional Researches and Art> series(Alternative Space Pool, 2007.2,9,12).

These exhibitions are in common in that they seek to find local identities by

researching their own histories. Researching local history is one of the possible ways to connect the global issues with the local ones. Because one local history is always entangled with other one, It can reveal sharp tensions between universality and speciality, and help to find the meeting point.

The exhibition <Gyeonggi, Route One> focuses on the 'Route One', the first national road which ran through Korean peninsula from Mokpo to Shineuju. Now, the road remains interrupted halfway since Korea was divided to two countries sixty years ago. This road doesn't belong to only Gyeonggi-do. However, this exhibition tries to emphasize that Gyeonggi-do's identity is never independent to this interrupted road for the territory of Gyeonggi-do was also divided. Then, people in Gyeonggi-do should always live with a sense to this 'interruption' whether they want or not. In effect, this exhibition wants to start from a kind of undefined, unaccomplished point, or a rupture.

This exhibition consisting of 56 artists' works, has four sections ; 'small railway stations', anthropogeographically documenting small stations on the roadside of Route One ; 'DMZ', dealing with the historical trauma by semiotic and political research of DMZ(de-militarized zone between North Korea and South Korea); 'Route One', studying the signification of the Route One and North Korea, its former destination. ; 'Reunification Observatory', suggesting a hope of the reunification of Korea.

Some works comment on North Korea. For example, Noh Sun-Taek's photos show the scenes of the Reunification Observatory located in Munsan, at the northmost end of the Route One in South Korea, where visitors can take a view of North Korea at the long distance by telescope. Park Jun-Shik's works <Light is cautious of me> is a light-box diorama which represents the scene of Pyeongyang, the capital of North Korea. As visitors move forward, the lights get turn off and the city view disappears as if it repels the visitors.

Some works reveal a short instance of rupture, such as Park Jun Shik's single-channel work <The Placard>. A placard which celebrates the inter-Korean summit is hanging by the roadside toward DMZ. The two street lamps shine over the photos of two leaders of North and South printed on the placard. The scene looks almost unmoved until the lamp near the picture of Kim Jong-Il, the leader of North Korea suddenly turns off. Kim Seung-Yung's <Peace> also catches this kind of rupture. He installed thousands of box and needles which represented the word 'PEACE'. But some needles do not point to the Poles and become disoriented because of the disturbance of the electronic waves beneath the floor. Lee Jong-Gu's work relates the memory of Daechuri, where the inhabitants should move out as U.S army moves in, to the memory of a destroyed city of Iraque due to American air raid. Kim Hae-Shim's video installation <Reed and Wind> is the four-channel video works showing the reed screens in DMZ. At first sight, they just look beautiful, but gradually suggest the hidden dangers such as the remaining land mines charged during the war.

Next, I'd like to introduce an exhibition titled <Every Day is a History> I organized last

year as curator of Busan Museum of Modern Art, with my colleague curator Lee Jin-Cheol. It is about Busan's art history during 1980's and 1990's, and is the third part of the mid-term project for the documentation of Busan Art. I'd like to examine how past artistic movements in Busan responded to the pressing issues of their own times and how they have influenced the present art scenes in Busan. I think this project can achieve the universal significance in that many local art scenes face the similar problems. I selected five sub-subjects. ; 'a model of spontaneous Biennale - Busan Young Artists Biennale', 'The first alternative space in Busan - Sain Gallery', 'Stories of Lives - Hyeongsang Misul(figurative art)', 'Between Individuality and Sociality - Group 'Heabing' and other artists', and 'Art as the medium of the social movement - Minjoong Misul(people art)'.

Without relying on existing perspectives, this exhibition tries to produce a new interpretation of local art histories by researching documents, reevaluating artworks, and interviewing people. Catalogues, documents, photos, and video interviews were displayed as well as art works.

In addition, copies of features of newspapers were presented for highlighting historical context. Having researched, I realized that some artistic movements and artworks, including Group Haebing (which means 'Ice melts') and the collaborative works called 'placard art (Gulgae-Grim)' by Minjoong Misul artists, had not been evaluated properly nor recorded officially.

From 1988 to 1989, as a part of political movement, artists and students nationwide produced a series of placard artworks titled <Histories of National Liberation Movements> which consisted of eleven pieces depicting the major scenes in Korean history. The artworks were destroyed by the police in 1989. Then, having discovered existing slides, I made the replicas in the real size.

I didn't want the exhibition considered a retrospective, but a documentation. So I treated the artworks and the documents on the equal importance, and installed objects in uncommon ways like hanging unevenly.

As curator, I learned a lot about the complex relationship between locality and globality, or speciality and universality. It is not because the people's opinions were agreed, but because they were different. Rather, the differences exposed many unexpected and controversial issues behind the cliches about local identity. For instance, some people thought that Minjoong Misul in Busan was not spontaneous movement, and hardly revealed local identity, while former Minjoong Misul artists said local speciality should not been emphasized too much because local problems were always parts of general ones. Speaking of Hyeongsang Misul(figurative art), it is ironical that it became the first artistic movement of Busan which got nationwide reputation, but it didn't depict local lives directly, but showed the existentialistic status of the human being in the broad meaning.

The exhibition <Trans-Pop : Korean-Vietnam Remix> shows the layers piled on

the relationship between Korea and Vietnam, which had a mutually hostile history, but nowadays are good business partners. With vivid colors, Vietnamese artist Tiffany Chung's works represent joyful daily lives of young Vietnamese.

It seems a prejudice to think that all Vietnam artists are interested in the traces of the war. But it is also a prejudice to think that all young Vietnamese are free from these traces. The exhibition doesn't choose one perspective, but tries to catch the symptoms suspended somewhere between tragic history and developing today. The remembrances of Vietnam war as the historical trauma are seen in many works, ranging from Lee Yong Baek's <Angel Solider>(though in the most indirect way), through Choi Min Wha's painting depicting the napalm bomb attack in Vietnam by U.S. air force and Dinh Q Le's <Farmers and Helicopters>, to Yu Sun Mi's <Ssitgimgut(cleansing ceremony for the dead)> which overlaps the witnesses of slaughters of Vietnamese by Korean troops during the Vietnam War and traditional Korean cleansing ceremony for the dead. In more indirect ways, some Korean artists, including Song Sang Hee, evoke the memories of 1970's, when the autocratic regime held the country under the slogan for speedy industrialization. However, many Korean artists failed to produce works relevant to the subject. In result, the exhibition shows Korean influences over Vietnam, but hardly shows the opposite direction.

Perhaps the exhibition <The Voices from East-Asia> by Alternative Space Pool can supplement this missing point. It tries to show 'East-Asia within Korea'. The word 'East-Asia' includes South-East Asia, not just North-East Asia. It focuses on the multinational problems which became one of the major issues in Korea nowadays, especially the issues of migrant workers, international marriage, diaspora, and etc.

Before this exhibition, Alternative Space Pool organized a serial project consisting of three exhibitions for the regional studies. ; <Rethinking Dongducheon>(2007.2.2 - 2.17), <Masuk Complex for Furniture Production>(2007.9.1-9.16), <National Security Tourism>(2007.12.7-12.19).

Dongducheon is the city where American army had stationed since the end of Korean war. Recently, after the plan of relocation of American army to another place was announced, this city had to change. Artists Kim Sang Don and Lee Jia overlap the future and the past of Dongducheon by both installing the promising redevelopment plans for the future of this city, such as constructing the leisure town, parks, and universities, and the gloomy past as the town around America army camps. They made an archive by collecting American soldiers' personal photos taken during their stays, and by filming an almost abandoned cemetery named Sangpae-Dong Cemetery, where many anonymous Koreans were supposedly buried.

〈附錄〉

2007亞洲藝術雙年展論壇
議程

民國九十七年二月廿三日（星期六）

09：40～10：10	報到、領取資料		
10：10～10：30	開幕		
時 間	引言人	論文發表人	論文題目
10：30～11：10	龔卓軍	馮美瑩	亞洲當代藝術現象
11：10～11：30	討論		
11：30～13：00	午餐、參觀「食飽未？—2007亞洲藝術雙年展」展覽		
13：00～13：40	趙善玲	柴坦尼亞·桑布拉尼	「內用還是外帶？」： 以全球藝術界為對象的景觀生產
13：40～14：00	討論		
14：00～14：40	蔡昭儀	馮博一 （費大為代為宣讀）	尋拾“七零八落”的碎片—— 關於年輕一代藝術創作的新狀態
14：40～15：00	討論		
15：00～15：20	茶敘		
15：20～16：00	馮美瑩	費大為	85新潮，一次出軌的瞬間
16：00～16：20	討論		

民國九十七年二月廿四日（星期日）

09：10～09：40	報到		
時 間	引言人	論文發表人	論文題目
09：40～10：20	柴坦尼亞·桑布拉尼	港千尋	時間與影像—— 關於高度資訊化都市與記憶
10：20～10：40	討論		
10：40～10：50	休息		
10：50～11：30	費大為	何乏筆	裸體與石頭能否比較？ —能量美學的跨文化探索
11：30～11：50	討論		
11：50～13：30	午餐、參觀「食飽未？—2007亞洲藝術雙年展」展覽		
13：30～14：10	何乏筆	龔卓軍	人形·裝置·另類現代性
14：10～14：30	討論		
14：30～15：10	港千尋	趙善玲	徘徊於在地性與全球性之間： 韓國美術館所面臨的新挑戰
15：10～15：30	討論		
15：30～15：50	茶敘		
15：50～16：50	綜合討論、閉幕。賦歸		

Appendix

2007 Asian Art Biennale Forum Program Schedule

Day One (February 23, 2008)

09 : 40~10 : 10	Registration		
10 : 10~10 : 30	Opening Ceremony		
TIME	CHAIR	SPEAKER	TITLE
10 : 30~11 : 10	Jow-Jiun GONG	Sabrina M.Y. FUNG	Contemporary Art Trends in Asia
11 : 10~11 : 30	Discussion		
11 : 30~13 : 00	Luncheon & Guided Tour: Have You Eaten Yet? The 2007 Asian Art Biennale		
13 : 00~13 : 40	Seon-Ryeong CHO	Chaitanya SAMBRANI	For Here or to Go? The Production of Spectacle for a Global Art World.
13 : 40~14 : 00	Discussion		
14 : 00~14 : 40	Chao-Yi TSAI	Boyi FENG (Read out by Dawei FEI)	Fragmentation—The New State of Art Practice of the Young Generation Chinese Artists
14 : 40~15 : 00	Discussion		
15 : 00~15 : 20	Tea Break		
15 : 20~16 : 00	Sabrina M.Y. FUNG	Dawei FEI	'85 New Wave: A Moment of Derailing
16 : 00~16 : 20	Discussion		

Day Two (February 24, 2008)

09 : 10~09 : 40	Registration		
TIME	CHAIR	SPEAKER	TITLE
09 : 40~10 : 20	Chaitanya SAMBRANI	Chihiro MINATO	Tempo and Image: on Highly Informatized Cities and Memories
10 : 20~10 : 40	Discussion		
10 : 40~10 : 50	Intermission		
10 : 50~11 : 30	Dawei FEI	Fabian HEUBEL	How to Compare a Nude and a Rock? Some Trans-cultural Reflections on Energetic Aesthetics
11 : 30~11 : 50	Discussion		
11 : 50~13 : 30	Luncheon & Guided Tour: Have You Eaten Yet? The 2007 Asian Art Biennale		
13 : 30~14 : 10	Fabian HEUBEL	Jow-Jiun GONG	The Human Apparatus and Alternative Modernity
14 : 10~14 : 30	Discussion		
14 : 30~15 : 10	Chihiro MINATO	Seon-Ryeong CHO	Between locality and globality : Some Recent Korean Exhibitions Presenting the Studies of Locality
15 : 10~15 : 30	Discussion		
15 : 30~15 : 50	Tea Break		
15 : 50~16 : 50	General Discussion • Closing ceremony		

主講人簡介（依主講順序排列）

Speakers' Biography (In order of appearance)

馮美瑩：

經歷：馮氏藝廊（紐約）創辦人、香港西九龍藝術博物館小組諮詢委員等

現職：香港藝術網 www.hongkongartweb.com 創辦人、馮氏藝術顧問公司（香港）創辦人及總裁、香港城市大學城大藝廊藝術顧問

策展：《香港二三事II：香港點城大點》香港城市大學（2007）；《義大利第五十一屆威尼斯雙年展之香港館「紅白藍西遊記」》（2005）；《藝術窗》（2002）；《香港二三事》香港城市大學（2003）；《香港藝域2000》日本東京及香港城市大學（2000）；《香港藝穗會「乙城節」》香港大會堂（1995, 1997）；《漱使何原宏電影回顧展》香港藝術中心（1993）等。

FUNG, Sabrina M.Y.

CURRENT POSITION

Founder and Director, Sabrina Fung Fine Arts (Hong Kong). Founder of www.hongkongartweb.com, a website on the most current Hong Kong contemporary art scene (2006); Art Advisor, the Hong Kong City University Gallery;

OTHER POSITIONS HELD

Committee Member, Museum Advisory Group of the Consultative Committee on the West Kowloon Cultural District; Founder of Sabrina Fung Gallery (New York)

EXHIBITIONS CURATED

Two or Three Things about Hong Kong (II) –hk. cityU. hk, City University Gallery, Hong Kong (2007); The Hong Kong Pavilion for the 51st Venice Biennale, Italy (2005); Two or Three Things about Hong Kong, City University Gallery, Hong Kong (2003); Art Windows (2002); ARTscope Hong Kong 2000, Tokyo, Japan & City University Gallery, Hong Kong (2000); Fringe Festival Art Exhibitions, Hong Kong City Hall (1997, 1995); Hiroshi Teshigahara Retrospective Film Festival, Hong Kong Arts Center (1993).

柴坦尼亞·桑布拉尼：

學歷：印度巴若達瑪哈拉札大學經濟學士(1992)、藝術批評碩士，澳洲國立大學藝術史與策展學博士

經歷：印度孟買卡姆拉·拉札建築學院講師(1995-1999)；獨立策展人、藝評人、作者

現職：澳洲國立大學藝術理論資深講師

著作：《慾望邊緣：晚近印度藝術》(2005)；《國家、傳統、現代主義：二十世紀印度藝術》(2005)；目前正著手撰寫關於印度藝術家、詩人與藝術史家古拉莫罕穆德·席克的專書。

策展：「跨世代的歧異」（印度孟買國立現代藝術館2003）；「慾望邊緣：晚近印度藝術」巡迴展(2004-07)等。

SAMBRANI, Chaitanya**EDUCATION**

BA Hons in Economics, Maharaja Sayajirao University of Baroda, India (1992); MA in Art Criticism, Maharaja Sayajirao University of Baroda, India (1995); Ph. D. in Art History and Curatorship, Australian National University, Canberra, Australia.

CURRENT POSITION

Senior Lecturer in Art Theory, Australian National University School of Art, Canberra, Australia.

OTHER POSITIONS HELD

Lecturer, Kamla Raheja Institute for Architecture, Bombay, India (1995-99); Independent curator and art critic, author.

PUBLICATIONS

Edge of Desire: Recent Art in India (Philip Wilson Publishers 2005); Nation, Tradition, Modernism: India Art in the Twentieth Century (New Delhi Tulika); Gulammohammed Sheikh (forthcoming).

EXHIBITIONS CURATED

Crossing Generations: diverge (National Gallery of Modern Art, Mumbai, India 2003); Edge of Desire: Recent Art in India (2004-07).

馮博一：

學歷：首都師範大學歷史系畢業，中央美術學院美術史系進修

經歷：何香凝美術館館聘策展人、何香凝美術館ocat當代藝術中心副主任、藝術指導委員會秘書長等

現職：中國美術家協會《美術家通訊》編輯部 副編審、副主編

策展：「今日中國——中國當代藝術的轉世魅影」、「黃銳·星星時代1977—1984」、「七零八落」、「懸置——崔憲基作品2006—2007」、「記憶·光榮·夢想 景柯文作品1990—2007」、「第六屆深圳國際當代雕塑藝術展：透視的景觀」等數十項。

FENG, Boyi**EDUCATION**

BA in History, Capital Normal University, China; Art History, Central Academy of Fine Arts.

CURRENT POSITION

Deputy Editor-in-Chief, Artist News of China Artists Association.

OTHER POSITIONS HELD

Curator, He Xiangning Art Museum, Shenzhen, China; Deputy Director, He Xiangning Art Museum OCT Center of Contemporary Art; Secretary General, Committee of Art Education.

EXHIBITIONS CURATED

China Now—Chinese Mysteries Reborn (2006); Huang Rui: The Star's Times, 1977—1984 (2007); Fragmentation (2007); Suspension: Cui Xianji's Works 2006—2007 (2007); Memories, Glory and Dreams: Jing Kewen's Works 1990—2007 (2007); The Sixth Shenzhen Contemporary Sculpture Exhibition: A Vista of Perspectives.

費大爲：

學歷：中央美術學院美術史系畢業

經歷：《美術研究》雜誌編輯、聯合國教科文藝基金會藝術評審等

現職：尤倫斯基金會主任、尤倫斯當代藝術中心藝術館長

策展：「大地魔術師」、「獻給昨天的中國明天」、「非常口」等

FEI, Dawei**EDUCATION**

BA in Art History, China Central Academy of Fine Arts.

CURRENT POSITION

Director, Guy & Myriam Ullens Foundation;

Artistic Director, Ullens Center for the Arts.

OTHER POSITIONS HELD

Editor, Art Research (School Magazine of the Central Academy of Fine Arts); Jury

Member of ASCHBERG project for awards/bursaries by UNESCO (1995-2003).

EXHIBITIONS CURATED

Magiciens de la Terre (“Magician of the Earth”, 1989); Chine Demain pour Hier (2001); EXIT (2001).

港千尋：

學歷：日本早稻田大學政治與經濟學士(1982).

經歷：日本多摩美術大學藝術人類學研究所創辦人(2006)、英國牛津大學沃爾夫森學院訪問學人(2002)、藝術家、導演、獨立策展人

現職：日本多摩美術大學資訊設計學系教授

著作：書信之母(2007)；陰影間的戰爭 (2006)；法國／希臘(2005)；蛻變之山(2001)；第三隻眼(2001)；自然：看不見的記憶(2000)；影像理論(1998)；記憶：創造與回憶的力量(1995)；攝影新史(1994)；群眾理論(1991)

策展：《義大利威尼斯雙年展日本館》(2007)；《伊東豐雄：新興世界》日本多摩美術大學(2007)；《公共傢俱》韓國釜山雙年展(2006)；《韓國與日本視覺藝術》德國科隆日本文化中心(2002)；《景觀邊緣》日本東京法日文化中心(2001)；《人類學與博物館學》日本法日中心(2000)；《奇珍異寶》日本基金會(1999).

MINATO, Chihiro**EDUCATION**

School of Political Science and Economics, Waseda University, Japan (1982).

CURRENT POSITION

Professor, Department of Information Design, Tama Art University, Japan.

OTHER POSITIONS HELD

Founding members of Art Anthropology Institute, Tama Art University (2006), Visiting scholar by Wolfson College, Oxford University, UK (2002); Artist, Filmmaker, Independent curator.

PUBLICATIONS

The Mother of Lettres (2007); The Battle of Shadows (2006); FRANCE/GREECE” (2005); Our Mountains of Metamorphosis (2001); The Third Eye (2001); Nature: Unseen Memory (2000); Image Theory (1998); Memory: Powers of Creation and Remembering (1995); A New History of Photography (1994); Crowd Theory (1991).

EXHIBITIONS CURATED

Toyo ITO: Emerging World, Tama Art University, Tokyo, Japan (2007); Japanese Pavilion, Venezia Biennale, Venice, Italy (2007); Public Furniture, Busan Biennale, Busan, Korea (2006); Yocho Visual Art from Korea and Japan, The Japan Cultural Institute in Cologne (the Japan Foundation), Cologne, Germany (2002); Photonesia, Naha Shimin Hall Okinawa, Japan (2002); In the Marge of Landscape, Institut Franco-Japonais, Tokyo, Japan (2001); Anthropology and Museology, Maison Franco-Japonaise, Tokyo Japan (2000); Serendipity, The Japan Foundation, Tokyo Japan (1999).

何乏筆：

學歷：德國法蘭克福哥德大學漢學碩士、德國達姆施塔特科技大學哲學博士

經歷：中央研究院中國文哲研究所博士後研究、中國文化大學德文系所、南華大學美學與藝術管理研究所、國立中山大學哲學研究所、國立政治大學哲學系、國立臺灣藝術大學美術系兼任助理教授

現職：中央研究院中國文哲研究所副研究員、國立臺南藝術大學藝術創作理論研究所班兼任助理教授

HEUBEL, Fabian**EDUCATION**

MA in Sinology, Johann Wolfgang Goethe-Universität, Germany (1995);

Ph. D. in Philosophy, TU Darmstadt, Germany (2000).

CURRENT POSITION

Associate Research Fellow, Institute of Chinese Literature and Philosophy, Academia Sinica, Taiwan (2003–present) ; Assistant Professor, Doctoral Program in Art Creation and Theory, Tainan National University of the Arts (2007–present).

OTHER POSITIONS HELD

Assistant Professor, Department of Fine Arts, Taiwan National University of the Arts; Assistant Professor, Department of Philosophy, National Cheng-Chih University (2006); Assistant Professor, Graduate Institute of Philosophy, National Sun Yat-sen University (2004 – 2006); The Master's Program in Aesthetics and Art Management, Nanhua University (2003-2004); Assistant Professor, German Department, Chinese Culture University (2002); Post-doctoral Research Fellow, Institute of Chinese Literature and Philosophy, Academia Sinica, Taiwan (2001-2003).

龔卓軍：

學歷：臺灣省立臺南一中、國立臺灣大學哲學系學士、哲學研究所碩士、博士

經歷：淡江大學通識與核心課程、國立中山大學哲學研究所專任助理教授，臺北市立師範學院視覺藝術研究所、南華大學生死學研究所、高雄醫學大學通識中心、國立臺南藝術大學造形藝術研究所、視覺藝術學院、藝術創作理論研究所、國立花蓮教育大學多元文化教育所兼任助理教授

現職：國立臺南藝術大學藝術創作理論研究所專任副教授

著作：《身體與想像的辯證：尼采，胡塞爾，梅洛龐蒂》、《身體部署：梅洛龐蒂與現象學之後》、〈李維史陀結構主義中的形上學問題〉、〈性政治中的主體、習性與結構：以何春蕤的性論述為線索〉、〈情欲「主體性」的弔詭：娼妓現象所涉及的認識論與倫理學諸問題〉、〈間距存有學之微差：梅洛龐蒂與傅柯論視覺〉、〈傅柯論釋夢學：關注自我的倫理技術〉、〈身體感與時間感：以梅洛龐蒂解讀柏格森為線索〉、〈真實身體行動的自我技術：用果陀斯基閱讀晚期傅柯〉等數十篇（冊）。

GONG, Jow-Jiun**EDUCATION**

B.A. in Philosophy, National Taiwan University (1989); M.A. in Philosophy, National Taiwan University (1993); Ph. D. in Philosophy, National Taiwan University (1998).

CURRENT POSITION

Associate Professor, Doctoral Program in Art Creation and Theory, Tainan National University of the Arts (2007 – present).

OTHER POSITIONS HELD

Assistant Professor, Institute of Philosophy, National Sun Yat-sen University, Taiwan (2002- 07); Assistant Professor, General Ed. & Core Curriculum, Tamkang University, Taiwan (2000-02); Editor and Journalist, Living Psychology Monthly, Taiwan (1994-97).

PUBLICATIONS

Dialectic of Body and Imagination: Nietzsche, Husserl and Merleau-Ponty (PhD Dissertation, National Taiwan University, 1998); Dispositif of Body: Merleau-Ponty at the Limits of Phenomenology; “Metaphysical issues in the structuralist theory of Lévi-Strauss”; “Re-visiting Josephine Ho's theorization of subjectivity: the subject, the habitus, and the structure”; “Paradoxes of desiring subjectivity: on epistemological and ethical issues of prostitution”; “From Cultural Skin to Cultural Therapeutics: body, alterity and media image experience”;

趙善玲：

學歷：韓國弘益大學藝術科學學士、弘益大學美學碩士；弘益大學美學博士班

經歷：韓國釜山市立美術館策展人

現職：弘益大學法國當代美學博士候選人、弘益大學藝術與影像理論講師

著作：「文化環境變遷下韓國民眾對於參觀公立美術館意願之研究」(2007年)、「古斯塔夫·摩洛的作品《顯靈》中的『閹割幻想』主題」(2007年)、「以拉岡的精神分析理論作為影像理論」(2006年)、「佛洛伊德與拉岡精神分析理論中的感知與再現」(2005年)等。目前正著手撰寫的專書主題為「精神分析與美學的關係」。

策展：《每日皆歷史》(2007)、《繪畫的秘密愉悅》(2007)、《關於美的種種》(2006)、《愉悅的交換價值》(2005-2006)、《在視覺以外》(2002-2003)、《時間的圖像》(2000)等

CHO, Seon-Ryeong**EDUCATION**

BA in Science of Art, Hongik University, South Korea; MA in Aesthetics, Hongik University; PhD Candidate, Contemporary French Aesthetics.

CURRENT POSITION

PhD Candidate, Contemporary French Aesthetics; Lecturer, Art and Image Theory, Hongik University

OTHER POSITIONS HELD

Curator, Busan Museum of Modern Art

EXHIBITIONS CURATED

Every day Is a History (Busan Museum of Modern Art [BMMA 2007], The Exchange Value of Pleasure (BMMA 2005-6), The Secret Pleasure of Painting (BMMA 2007), About the Beautiful (BMMA 2006), Beyond Visuality (2002-3), and The Image of Time (2000).

PUBLICATIONS

"A study on the public interest of the public art museum in Korea under the changing cultural situations"(2007), "A motif of the phantasy of castration in "The apparition" by Gustave Moreau"(2007), "Lacan's psychoanalysis as an image theory"(2006), "perception and representation in psychoanalysis by Freud and Lacan(2005).