

EVERYDAY

TAIPEI FINE ARTS MUSEUM OF
TAIWAN COLLATERAL EVENT

WAR

YUAN GOANG-MING

日常戰爭 袁廣鳴

**EVERYDAY
WAR
YUAN GOANG-MING**
日常戰爭 袁廣鳴

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DIRECTOR'S FOREWORD

The Biennale Arte stands as a pivotal platform that facilitates critical dialogue between Taiwan and the global community. Since 1995, our museum has curated our exhibition event to showcase the diversity of Taiwanese art and to address contemporary societal issues. In 2015, we adopted a solo artist exhibition model for the first time, focusing on the comprehensive body of work from an established artist. Each of these artists has addressed contemporary, environmental, and global issues through their evolving artistic practices, reflecting on their experiences and observations from Taiwan. This method has attracted attention both within Taiwan and internationally. Following this methodology, a committee of seven nominators conducted an extensive deliberation and unanimously chose Yuan Goang-Ming as the representative artist for the Taipei Fine Arts Museum of Taiwan Collateral Event at the Biennale Arte 2024.

A vanguard in Taiwanese visual art, Yuan Goang-Ming is renowned for his evocative, poetic narrative approach. His initial foray into conceptual video installations often stemmed from personal experiences. Since 2001, Yuan's artistic scope has expanded to include depictions of urban existence and the state of globalization, as exemplified by his *City Disqualified* series, where a collage of fragmented images captures deserted scenes of Ximending. His *Disappearing Landscapes* from 2007 introduced a new form of dynamic imagery that amalgamated video art and cinema, presenting a nuanced, semi-autobiographical exploration of a latent disquiet that permeates everyday life. In his 2014 work, *Dwelling*, the artist interrogates ways in which dwelling can become poetic under the conditions of contemporary society.

This year's Taipei Fine Arts Museum of Taiwan Collateral Event at the Biennale Arte extends Yuan Goang-Ming's video poetics, rich in allegory and critique, and further delves into the theme of *Everyday War*. This motif, recurrent in Yuan's notable recent works and in a new piece commissioned for this exhibition, explores the pervasive sense of impending disaster during periods of social transition, and the manifestations of fear as nightmares in personal experiences. In response to the regional and contemporary specificities of this exhibition, we have enlisted curator Abby Chen, a distinguished veteran figure in the realm of Asian contemporary art. Chen's curatorship aims to stimulate trans-national dialogue and collaboration, to introduce a compelling influx of Taiwanese perspectives to the Biennale Arte.

We extend our profound appreciation to artist Yuan Goang-Ming and curator Abby Chen for taking up the gauntlet amidst high expectations from the art community. In the Palazzo Priccioni, a space that once served as a prison, they have reimagined and infused the exhibited works with newfound significance. We eagerly anticipate the reflective impact of Yuan Goang-Ming's meditations on personal existence and the human condition, with hope they will provoke thoughtful introspection at this Biennale Arte. Our heartfelt thanks, too, to the dedicated team involved in the exhibition, and to the Ministry of Culture, the Ministry of Foreign Affairs, and the Taipei City Government for their collaborative resources in realizing this year's Taipei Fine Arts Museum of Taiwan Collateral Event.

Jun-Jieh Wang

Director of Taipei Fine Arts Museum of Taiwan

館長序

威尼斯雙年展作為臺灣與全球對話的平台與契機，由本館自1995年起主辦台灣館參與，廣泛呈現臺灣藝術的多元風貌和當代社會之關注面向；特別是2015年首度嘗試單一藝術家的展出模式，推介具豐沛能量的成熟藝術家，以其生命藝術成長軌跡回應時代、環境與全球共同議題，以及身處臺灣這塊土壤所獲取的養分，獲得國內外高度關注。爰此，延續此展覽脈絡，第60屆威尼斯雙年展台灣館經7位提名委員反覆思考辯論，通過高度共識薦舉袁廣鳴為本屆代表藝術家。

臺灣影像藝術先鋒袁廣鳴以其具詩性之敘事形式聞名，他早期的觀念性錄像裝置多從自身經驗出發，2001年開始從個人生命擴及對城市及全球化的狀態描述，例如《城市失格》系列以局部影像拼貼出西門町的空無場景。2007年《逝去中的風景》系列，藉由微型自傳式的手法開創出一種介於錄像藝術與電影之間的新型動態影像，凝視日常生活中潛藏的惴惴不安。而在2014年《棲居如詩》中，藝術家則提問了在現今世界的生活狀態下，棲居何以如詩？

本屆台灣館延續藝術家富含隱喻及批判的影像詩學，進一步通過「日常戰爭」為命題，貫穿袁廣鳴近年重要創作與特為本展發展之新作，藉此探問社會轉型期間、災難的恆常威脅之下，恐懼如何在個人經驗中以夢魘重製的形態出現，又如何在此集體處置中以公共集會的方式登場。為回應展覽獨特之地域及時代議題，本屆台灣館特邀長期在亞洲當代藝術領域耕耘之策展人陳暢（Abby Chen）策劃，試圖通過跨國界的合作與互動，為威尼斯雙年展帶來來自臺灣的影像浪潮。

在此感謝藝術家袁廣鳴與策展人陳暢在藝術界各方期待下接下戰帖，在曾經作為監獄的展出空間普里奇歐尼宮，重新思考並賦予作品在於語境下所呈現的意義。我們期待袁廣鳴對個人生命與人類處境之思辨，能在這屆威尼斯雙年展中掀起省思的漣漪。除此之外，我們要感謝所有支持與參與展覽籌備的工作人員，以及文化部、外交部與臺北市政府等單位的資源結合，使本屆台灣館能順利呈現，本人深致謝忱。

王俊傑

臺北市立美術館 館長

EVERYDAY WAR

Abby Chen

Inside the Palazzo Delle Prigioni of Venice in 2024, the Taipei Fine Arts Museum of Taiwan will present Yuan Goang-Ming's solo exhibition *Everyday War*, an incisive introduction to living with the constant threat of apocalypse in the midst of a radical societal transition. The show synthesizes the artist's anxiety and hope, evoking the notion of home and the search for "poetic dwelling" according to Martin Heidegger—a place of peace, safety and freedom. Through fictional metaphor and devotional documentary footage, the audience gains insight into the lesser-known daily life narrative from the perspective of a Taiwanese artist: how fear is individually experienced as a nightmarish re-enactment and collectively processed through public assembly of mass community.

Taking the title from Yuan's newest work, *Everyday War* features five videos, one kinetic installation, and one sketch. The eponymous piece depicts a military attack destroying a studio flat home. Filmed in live size on location, the cinematography is largely done through a horizontal hanging track newly engineered and programmed by the artist himself. It is showcased alongside two of his earlier pieces, *Dwelling* (2014) and *Prophecy* (2014), which progressively explore Yuan's unresolvable anxiety within the domestic setting. He uses the term "uncanny" to describe what it means to live in the world today, a state of eerie suspense due to escalating tension geopolitically across the strait and conflicts everywhere.

Imagining a way out in such times of unpredictability and deterrence, Yuan will also debut his latest film *Flat World* (2023). Edited exclusively with footage from Street View in Google Maps, it marks Yuan's first foray into extending his sense of place to the virtual world. He envisions it as a new kind of road

movie, generated by algorithms and how it is shaping the world being known and felt. Contrary to classical road movies that value traveling away from home as a tangible form of escape, discovery and rebellion, *Flat World* shows information is not experience. The effortless access to visual information of a place makes it a "non-place," a term coined by French anthropologist Marc Augé. A sense of sameness is the dominant feature of a flattened globe where there is no distinction between inside or outside. The once-romanticized leaving and returning are now trapped in the absence of curiosity, enlightenment, and exploration. Movement between origin and destination is meaningless without body orientation between the observer and the observed. As one might view such instantaneous connectivity as an answer to generate and safeguard new spaces, the collapse of time reduces any location that could shelter belongings to mere dots on a map.

Yuan Goang-Ming's selection of the aforementioned works reveals his angst regarding apocalypse and technology. Like many Taiwanese born after World War II, Yuan's upbringing was haunted by his father's traumatic memories of war and sadness of displacement. The imagined violent encroachment of private space, which foregrounds the generational trepidation, is not only about Yuan's personal struggle, but also resonates as a shared sense of impending doom among Taiwanese society.

Everyday Maneuver (2018), positioned at the gallery entrance, takes over the largest wall space and creates a purported blurring of boundaries between the simulated and real. Filmed during Taiwan's annual Wanan Air Raid Drill, this video sets the tone for the entire exhibition with a strong sense of present danger. The shrill sound of a siren gives meaning to the sight of an

empty city. During the island wide drill, it is estimated that the daytime population of Taipei City on a regular day is three and a half million, including Yuan and his family. Together they participate in a thirty-minute mass meeting with the age of fragility. Yuan points out that such a surreal spectacle comes from the most realistic landscape of his home city each year since 1978. Even though the drill brings all the streets to a silent halt, the video itself shows warning and order without displaying fear or rage. There is an underlying acceptance of danger as normal. It is as much about the seen as it is about the unseen. In a current world of intensified disasters and daily losses, what is hinted in the work is the Taiwanese practice emergency preparedness and build infrastructural resilience through government-civilian cooperation during the drill. In essence, this suggests a resilience that counters fragility – not just in times of catastrophe, but in any unimaginable event: a resilience demonstrated through cooperation in every neighborhood, every town, every city, every conversation, and every day.

Amidst this experience, looping on the same screen is Yuan's parallel reality from *The 561st Hour of Occupation* (2014), a rare work from Yuan's oeuvre that exemplifies how his art contributes to a specific political event that is about the clash between Taiwan's decision makers and the people. More than a group portrait of the younger generation's collective longing for freedom from fear, it is also Yuan's added footnote with his own aesthetics to the spectrum of resistance archive of humankind.

In this epic work, Yuan documented the Sunflower movement in the spring of 2014 with the Taiwan anthem in slow-tempo in the background. During the movement, Taiwan Legislative Hall was transformed into a makeshift square and refuge. Here, the

idea of home is examined through the charging and discharging of scenes, creating lingering phantom imagery of the student occupants. Much like Yuan himself, who is an integral part of Taiwan, the students rehearse their knowledge of and faith in their homeland. They not only perceive what is possible, but more importantly, demonstrate the actual possibilities. The work conveys the understanding that when the government belongs to the Taiwanese people, the Legislative Hall becomes a sanctuary and shelter. Otherwise, it is their prison to be enslaved and sacrificed.

The collection of these works displays an array of scenes in and outside of the home, deliberately devoid of any presence of people. As visitors explore the exhibition, they will be immersed in an atmosphere of unsettling isolation, as a spectator, or identifying with the artist's fear and yearning? This intertwining multitude of home, encompasses host and guest, private and public spheres, physical and virtual realms, the imagined and lived experiences that each cannot exist without the other. It reflects an artist's competing reality of living in Taiwan, where fear coexists with courage. In an era of great uncertainty and division, Yuan's declaration of one's own vulnerability is the very fortitude and truth that transforms into empathy and shared connectedness. The universal human condition of conflict perpetuates, so does the persistent search for the poetic essence. It is never settled in any dwelling. It lies in the moments of bravery, by those pursuing and acting.

日常戰爭

陳暢

2024年威尼斯雙年展台灣館呈現《日常戰爭》。這是社會劇烈動盪之中，袁廣鳴講述縈繞在他生活中恆久不變的凶險。該展覽交織著藝術家的焦慮和希望，喚起對於家和棲居概念的追尋——一個和平、安全而自由的所在。展覽透過虛構的隱喻和具有祈願感的紀錄片畫面，讓觀眾得以從這位臺灣藝術家的角度，感悟鮮被洞察的生存敘事：作為個體如何將自己的夢魘重現以表達和直面恐懼，而群體又如何通過更廣泛的集結共同面對它。

展覽標題取自袁廣鳴最新作品。展場包括五個單頻錄像作品、一個動力裝置及一件素描。其中《日常戰爭》這部新作運用了藝術家自創的機械電控軌道進行實景拍攝，模擬軍事襲擊摧毀一間單身公寓，與另外兩部較早期的作品《棲居如詩》(2014) 和《預言》(2014)，共同追溯袁廣鳴多年以來關於家及其環境中無從化解的緊張。他用「不安」(uncanny) 形容在臺灣生活意味著什麼：因臺海潛在戰爭升級，瀰漫衍生出的惶惶惴惴之感。

展場中的另一部錄像《扁平世界》(2023)，試圖在這個前途未卜且充滿壓抑的時代探尋出路。作品全程使用谷歌地圖街景功能的影片剪輯是袁廣鳴首次將他的場域感拓展到虛擬世界。他把作品設想成由演算法生成的新類型公路電影。相對

於傳統公路電影中，把離家遠行視為有實際作為的遁逃、發現和反叛，而《扁平世界》要展現的則是此資訊並非彼體驗。在現代科技條件下，一個地點的視覺信息唾手可得，可以輕而易舉讓該處成為「非地方」(non-place)。在沒有內外分際的扁平世界，千篇一律的雷同感成了主要特徵。曾經充滿浪漫和冒險情懷的歸去來兮，如今陷入了匱乏人類固有的好奇、啟蒙和探索的困境。起點和終點之間的移動，少了觀者和被觀察者之間的關係，位置變得毫無意義。人們或許把這種即時的連結性當成繁衍和守護新空間的答案，然而時間的折疊卻使任何為歸屬感提供庇護的地點，都化成了地圖上無足輕重的點。

上述作品揭示了袁廣鳴對於末日和科技的焦慮。與許多二戰後出生的臺灣人一樣，袁廣鳴的成長經歷縈繞著父輩的戰爭創傷記憶和流離失所的傷感。想像中的私人空間受到暴力侵擾，凸顯這個世代的憂懼。這不只是袁廣鳴個人的掙扎，也由內及外，由表及裡的呼應臺灣社會對不確定機遇和劫難威脅的共同感受。

另兩部影片《日常演習》(2018) 和《佔領第561小時》(2014) 置於展場入口連續播放，佔據了最大的牆面空間，並有意無意混合了模擬和現實之間的界線。

《日常演習》拍攝於臺灣的年度軍民聯合防空演習(萬安演習) 期間，以強烈的當前危機感為整個展覽定調。尖銳刺耳的警報聲為空蕩城市的光景賦予了意義。演習覆蓋全島，僅臺北就有大約350萬的人流，包括袁廣鳴和他的家人在內，參與和見證脆弱年代的30分鐘群眾集會。袁廣鳴指出，這個超現實的景象，自1978年以來每年在他的家鄉城市最實際的地景上演。儘管演習讓所有街道陷入無聲停滯，影像中沒有對恐懼或驚悚的渲染，更多的在表達警示和秩序。作品喻示了接受危險為常態的態度。影片中未見的與可見的同等重要。在當今災難加劇、損失日增的世界裡，隱藏在作品裡的是臺灣人在演習中官方與民間的彼此配合，化混亂為協作的守望相助。在本質上，這代表了與脆弱抗衡的韌性——它不只是在災難來臨的時刻，也存在於任何想像不到的事件中：這種韌性透過每個鄰里、每個城鎮、每個城市、每個對話、和每一天的合作中展現出來。另一部影片《佔領第561小時》(2014) 讓觀眾進一步感受到袁廣鳴的這種多重交錯現實。這段珍貴的影像，既承載著臺灣年輕世代渴求免於恐懼的自由群像，也是他以自己的藝術語彙為抗爭的檔案光譜增添的個人註腳。

《佔領第561小時》中，袁廣鳴在放緩的國歌裡紀錄了2014年春天的太陽花運動。立法院這個最高的決策機構轉化為公民

不服從的臨時居所。透過場中人群湧入和散去，留下的是佔領學生驅之不散的身影，從而詮釋了家的意義。就如袁廣鳴本身與臺灣不可分割的關係一樣，學生們演練了他們對國家的知識和信念；他們不只是認知到可能性，同時也實踐了這些可能性。作品在歷史與詩意中傳遞了清晰的理解，當政府屬於臺灣的人民，立法院便是他們的殿堂和庇護所。否則，就是他們犧牲和被奴役的監牢。

這些作品展示了一系列居家內和居家外的場景，並有意移除或淡化了人的出現。參觀者置身其中，是旁觀？還是恐藝術家所恐，需藝術家所需？「家」與「棲居」糾結交織的多重性，同時穿越主體與客體、私人與公共、實體與虛擬、想像中的與實際生活過的體驗。它反映了一位藝術家在臺灣面對戰爭與和平，恐懼與勇氣並存的現實。在強烈不確定感和分歧凸起的時代，袁廣鳴對自身脆弱的堅韌宣言，恰恰是創造同理心和相互聯結的決絕與真實。人類衝突的普遍狀態始終持續，對詩意本質的不懈求索亦如是。它從不棲居落定，卻永遠存留在那些勇敢的追尋和行動中。

(翻譯自作者的英文原文。作者重新編輯了翻譯的初稿。)

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The current exhibition primarily continues the exploration and expansion initiated in the solo shows *An Uncanny Tomorrow* (2014) and *Tomorrowland* (2018), using the allegories of “war amidst daily life” and “daily life amidst war” to address our current realities, and the conditions that challenge the idea of dwelling in poetry.

In contemporary existence, notions of “war” transcends tangible artillery and military conflicts to encompass broader struggles of post-capitalist disparities, viral pandemics, cyber aggression, climate change, and racial injustices. These daily battlefronts have become normalized aspects of our everyday lives.

The exhibition features seven pieces, comprising five earlier works alongside two new additions. *Flat World*, the first of the two, is an online audiovisual exploration leveraging Google Earth Street View. The second piece, *Everyday War* is a single-channel video work. These new works join selections from two prior solo exhibitions, creating an intertextuality across the oeuvre. The core concepts and pivotal shifts in thought will be expounded on in the artist essay (p.67) to follow.

Yuan Goang-Ming

本次展覽主要承續2014年的個展「不舒適的明日」及2018年「明日樂園」的探討及延伸，試圖以「日常中的戰爭」及「戰爭中的日常」來隱喻我們目前所處的真實生活及棲居難以為詩的狀態。

「戰爭」的概念在當今的日常，除了意指實體的槍彈砲火、軍事衝突之外，也從分配不均的後資本主義、疫情傳染、網路攻擊、氣候異常及族群壓迫等，進入到所謂的「日常中的戰爭」，而這「戰爭的日常化」，似乎也成為我們生活的常態。

本次展出的七件作品，五件舊作，兩件新作，第一件新作《扁平世界》為Google的全球街景（Google Earth Street View）的網路影音作品，第二件《日常戰爭》為單頻道錄像的作品，關於舊作則分別來自於先前的兩次個展中的作品，前後展覽及作品之間，都互為文本，其中創作的核心觀念及思考的轉折，請參閱下一篇專文〈明日樂園〉2018（頁101）。

袁廣鳴



50
↓
忠孝路
50
↓
中興路
50
↓
士林店
林店
北店
大橋

EVERYDAY MANEUVER

2018

single-channel video

5' 57"

Courtesy of the artist.

© Yuan Goang-Ming

News report I: World War III? Japanese tourists alarmed by Wanan Air Raid Drill in Taipei. (March 17, 2015)

News report II: The streets of Kaohsiung were evacuated yesterday (April 21, 2016) during the Wanan Air Raid Drill No. 39. Bystanders reported an unexpected sighting of a dinosaur brazenly jaywalking. Investigations revealed that the dinosaur was a man who donned the dinosaur costume as a prank.

The Wanan Air Raid Drill began in 1978 and continues to be implemented annually, despite the lifting of martial law in 1987. Encompassing the whole of Taiwan and its outer islands, the purpose of the drill is to mitigate damage in the event of an air strike, and to serve as a reminder of threats from across the strait. For contemporary Taiwanese youth, these temporarily deserted urban landscapes, like scenes from a movie, have become perfect backdrops for selfies.

This work was primarily shot in the half-hour period between 1:30 and 2:00 pm on the day of the drill. Five aerial cameras, placed above the middle of five main thoroughfares in Taipei, present a bird's eye perspective. The cameras move in straight lines, creating footage that resembles a scanning of the urban landscape in surveillance. Taipei's congested streets are instantly transformed into a deserted cityscape at the sound of air-raid sirens. The surreal spectacle is a part of Taiwan's routine drills.

日常演習

2018

單頻道錄像

5' 57"

藝術家提供

©袁廣鳴

新聞報導一：「臺北萬安演習期間，造成日籍旅客驚慌，以為要發生第三次世界大戰」。

新聞報導二：「高雄昨（21）日下午舉行萬安39號演習，路上人車淨空，沒想到就在這個時候，竟然有一隻恐龍站在馬路中間。結果發現是一名男子，他坦承是一時好玩才在演習期間穿恐龍裝逛大街！」

「萬安演習」自1978年開始，歷經1987年解嚴後，仍然持續每年實施至今。演習範圍涵蓋全臺及外島，主要目的之一為降低空襲損害，同時也每年一次提醒著關於彼岸的威脅。不管是「日常中的戰爭」或是「戰爭的日常化」，對於臺灣現在的年輕人而言，這猶如電影場景般的淨空城市，則為一個絕佳的自拍場景。

作品主要在演習當日下午1:30-2:00的半小時間，以五架空拍機同時在臺北市區五條主要道路中間的正上方、以直線略微俯瞰的鏡頭拍攝，畫面猶如掃描，像是一種監控式的凝視。車水馬龍的臺北市區，防空警報響起時，瞬間成為空城，超現實般的奇觀卻來自於臺灣的演習日常。



Video still 影片截圖



Video still 影片截圖



THE 561ST HOUR OF OCCUPATION

2014

single-channel video

5' 56"

Courtesy of the artist.

© Yuan Goang-Ming

In 2014, Taiwan experienced a historic event as students occupied the Legislative Yuan for a total of 585 hours.

Viewed as a painting, the chamber of the Legislative Yuan presents a stable, triangular composition, reminiscent of half a Roman coliseum. The composition's visual focus and vanishing point converge on the podium at the front, framed by a portrait of Sun Yat-sen. Below the portrait, a sign marks the occupation's duration. Accompanying this scene is the national anthem, played at half-speed as the soundtrack, imparting a serene, almost sacred atmosphere akin to a place of worship, characterized by a sense of the holy and sacrificial. Time in this context appears to flow seamlessly between past, present, and future, intertwining themes of abundance, decay, and emptiness.

A slow, linear scan of the empty chamber allows viewers to observe objects out of place in this setting: cameras on tripods, backpacks, coats, food and drinks, banners with declarations, homemade posters, and oil paintings. This juxtaposition invites reflection on the chamber's background, the modes of activity, the atmosphere, and its future after being vacated. The work captures a temporal and historical essence that fluctuates between the past and the future. This transient landscape opens a gateway beyond familiar media portrayals of the legislative chamber, offering a view that is more rational and, arguably, more spectacular than the usual media spectacle.

佔領第561小時

2014

單頻道錄像

5' 56"

藝術家提供

©袁廣鳴

臺灣史上第一次，於2014年學生佔領立法院長達585小時。

立法院議場的場域在繪畫上來看，為一個穩定的三角形構圖，猶如半個羅馬競技場，所有的焦點或透視的消失點聚集在前方的主席臺及後面的國父遺像，遺像下標明著佔領時數。作品的聲音來自象徵一個國家永恆的歌曲—《國歌》，藝術家將它播放速度放慢一半，於是議場頓時轉變為教堂，瀰漫神聖且犧牲奉獻的氛圍；時間在過去、當下及未來，在豐盛、頹圯及虛空中往返滑行。

因為影像緩緩直線式的掃描無人的議場，我們才得以一一檢視在場卻又不屬於原本現場的東西，例如腳架上的攝影機、背包、外套、食物飲料、宣言旗幟、現地製作的海報及油畫等；不禁被這場域的背景、活動的模式、氣味及離開這裡之後的未來想像一一開啟；空間中所帶來的時間及歷史感也不斷的往返跳躍。這消逝的片刻風景，似乎從我們藉由大眾媒體上所熟習的議會現場，打開另一扇較為冷靜、或比媒體奇觀更為奇觀的場景。



Video still 影片截圖



Video still 影片截圖



Video still 影片截圖

WHAT LIES BEYOND US?

2024

pencil on paper

30 x 43 cm

Courtesy of the artist.

© Yuan Goang-Ming

This sketch draws its inspiration from a monochromatic historical photograph dated 1951 that captivated the artist when he encountered it as a college freshman. The profound impression on the artist's psyche has persisted. Motivated by curiosity years later, the artist engages with the under-40 demographic to gauge their perceptions of the image. For the majority, the photograph conjured visions of a seaside setting, where individuals wearing sunglasses lounge on beach chairs. But perplexingly, what are they looking at in the distance?

Captured from a semi-lateral perspective, the photograph depicts 16 wooden beach recliners, neatly arranged on a flat surface with the sea in the background. These loungers are occupied exclusively by men wearing what looks like oversized sunglasses. Seated in a leisurely pose, they are gazing toward the distance. What is in the distance is beyond the frame of the photo, and remains elusive to the viewer. This "distance" is not a picturesque vista or an event of interest. This is a photo that depicts U.S. senior military officials as they witness the spectacle of the inaugural nuclear test explosion on April 18, 1951, on Parry Island within the Enewetak Atoll of the Marshall Islands in the West Pacific. This detonation of the atomic bomb code-named "Dog" was a part of "Operation Greenhouse." What they are wearing are not sunglasses but protective goggles designed to shield against the blinding nuclear flash. What is in the distance outside of the frame is an imminent flash of destruction. This absent bright light stands in dramatic contrast against the imagery of apparent leisure and repose to create a poignant and ironic dichotomy.

Detail view 局部圖





在我們的遠方 是什麼？

2024

鉛筆、紙本

30 x 43 cm

藝術家提供

©袁廣鳴

本素描作品是由一張1951年黑白的歷史照片所啟發，藝術家於大學一年級的時候在學校的圖書館第一次看到這張照片，就留下深刻的印象，至今仍在藝術家腦海中揮之不去，事隔多年後，藝術家抱著好奇心詢問四十歲以下不同年齡的人對這張照片的想法，大部分的人都會覺得這張照片的地點在海邊的沙灘，大家戴著太陽眼鏡、坐著沙灘椅，但其困惑是，他們看著的遠方是什麼？

照片是以半側面的方式拍攝，可以看到約十六張類似木製的沙灘椅，排列整齊的被放置在一個地平面上，後方的背景像是海，所有椅子上都坐滿了人，但都是男人，全部帶著類似沙灘大墨鏡、看似輕鬆的坐姿望著遠方，遠方是什麼？我們不得而知，因為在鏡頭之外，而這「遠方」不適美麗的風景或有趣的事物，而是美國高階軍官們於1951年4月18日西太平洋區、馬紹爾群島 (Marshall Islands) 所屬的埃內韋塔克環礁 (Eniwetok Atoll) 的帕里島 (Parry Island)，觀看第一次核爆試驗，此核試驗稱為「溫室行動」 (Operation Greenhouse)，代號為「Dog」的原子彈試爆，他們戴著不是太陽眼鏡而是防止核爆強光的護目鏡 (Goggles)，照片未顯示的遠方，是一個即將要放射出充滿毀滅性的「強光」，這影像中缺席的強光，與影像中輕鬆休閒的意象，非常諷刺地形成了一個強烈的對比。



Video still 影片截圖



Video still 影片截圖

DWELLING

2014

video installation

5' 00" seamless loop

Courtesy of the artist.

© Yuan Goang-Ming

In the depicted scene, the setting sun's slanted rays filter through a window into the living room of an unnamed family home. With its middle-class aesthetics, the room exudes comfort and serenity. However, this tranquility is subtly disrupted by occasional bubbles rising from a corner of the frame, hinting at an underlying suffocation and unease beneath the idyllic calm. Suddenly, the entire scene shatters before the viewer. We realize that, like the ephemeral bubbles, the beautiful world we see is only a model inside an aquarium. The illusion of perfection is broken by the sounds of explosions, revealing a harsher reality.

The title of the work, *Dwelling*, invokes Martin Heidegger's (1889–1976) reference to a verse by poet Friedrich Hölderlin (1770–1843). Yuan Goang-Ming transforms Heidegger's aspiration for people post-World War II to find an emotional and physical 'homeplace' into a reflection on contemporary Taiwan's situation. The root of the German word for uncanny (*unheimlich*), is the word for home (*heim*): connoting the loss of safety and comfort typically associated with home. This "unease of rootlessness" (*unheimlich*) is a central aesthetic in Yuan's work. Our daily comforts provoke us to question whether this beauty is an illusion, akin to a fleeting bubble. The pervasive fear amplifies our yearning for a poetic dwelling in the future. Yuan employs dramatic simulation and destruction to interrogate the definition of a homeplace, expressing a microcosmic representation of an anxious premonition and fear about life. He responds to the concealed uncertainties and crises in Taiwan's contemporary political, technological, and economic structures, and the challenges of dwelling amidst these threats. As Yuan states, "The image progresses towards dwelling as poetry, and falls in the direction of poetry."

棲居如詩

2014

錄像裝置

5' 00" 循環播放

藝術家提供

© 袁廣鳴

畫面中，傍晚斜陽地從窗邊射進某個不知名小家庭的客廳裡，這個充斥中產階級品味的居家空間看似一如往常地安適靜謐，僅有畫面角落偶然向上浮昇的氣泡，似乎暗示著這份甜蜜美好底下，可能潛藏的窒息與不安。突如其來地，整個場景冷不防於觀者眼前轟然破裂，就像那串稍縱即逝的氣泡，我們這才愕然驚覺眼前美好世界竟然只是水族箱裡的仿真模型，唯有當爆炸聲響起那一刻，「虛幻」的美好倏然破滅，「真實」才得以顯現。

作品名稱《棲居如詩》引用海德格 (Martin Heidegger, 1889–1976) 以詩人荷爾德林 (Friedrich Hölderlin, 1770–1843) 的詩句為題，袁廣鳴將海德格對二戰後人們身心安頓的企望，轉化為對臺灣當前處境的思索。「不安」的德文 (*Unheimlich*) 字根是家的意思，指的是人失去如同在家般安全與舒適的生活，而正是這「失了根的不安」(*Unheimlich*) 構成了袁廣鳴其作品的美學特質。因為日常過於安適，讓我們不免懷疑眼前美好恰似虛幻泡影，又因恐懼無所不在，讓我們更加渴望如詩般地棲居的明日。袁廣鳴運用戲劇性的擬造與摧毀，提出了一個對何以為家的質疑，微觀表現對生命的不安預警與憂懼感受，並回應當前臺灣現實中隱藏在現代性政治、科技、經濟結構中諸多不確定的變貌及危機，以及那些在威脅不安下棲居難以為繼的處境。如同他自己所形容：「影像朝著棲居如詩的方向前進，如詩的方向墜落。」





Video still 影片截圖

EVERYDAY WAR

2023

single-channel video

10' 33"

Courtesy of the artist.

© Yuan Goang-Ming

As the camera steadily pulls back and forward, we gradually become aware it is sometime in the afternoon. The layout of the space suggests that it is a studio apartment of a middle-class bachelor. The television, softly murmuring in the background, broadcasts a news program. An electric fan oscillates, a cup of coffee sits on the table – suggesting that the occupant has temporarily left the scene.

The camera pans back and forth in a linear, scanning motion, methodically surveying the residential space. Sudden, the sound breaking glass is heard, accompanied by the sight of erupting flames. An explosion rips through one of the windows, and the remaining windows follow suit. Objects in the room are also successively obliterated, as though an invisible specter of a fighter jet has reduced the entire house into ruins, reminiscent of a post-war wasteland. As the camera continues its steady, linear, back-and-forth motion, the devastated home gradually returns to its original state, as if nothing has happened. The sunlight begins to change, casting shimmering beams that permeates the interior, creating a scene steeped in surrealism.

War may be ostensibly remote, but it manifests with an unsettling proximity. When the constructs of “war” transcends the conventional confines of artillery and military conflicts to encompass the disparity of post-capitalism, pandemics proliferation, cyber aggression, climate anomalies, and ethnic oppression, it becomes evident that war-like conditions have long permeated our daily lives. The 2014 exhibition, *Uncanny Tomorrow*, points to our anxieties about the future, while the 2018 exhibition *Tomorrowland* is a pessimistic interrogation of the possibilities of utopia amidst our current milieu of disillusionment and perplexity. The iterative invocation of “tomorrow” in the two exhibition titles is a poignant allusion to an anxiety about the future. *Everyday War* not only seeks to allegorize the anxieties and threats that pervade the Taiwanese zeitgeist at present, but also return from a critique and interrogation of the “future” to an engagement with “present” realities, entering into a “war in daily life” and “the dailiness of war.” Through images of the space of a mundane living room, the work reveals an absurd reality, but the absurdity of this reality is incontrovertibly plausible.

日常戰爭

2023

單頻道錄像

10' 33"

藝術家提供

© 袁廣鳴

藉由鏡頭緩緩穩定的前後移動過程中，我們慢慢知道，時間大概是下午時分，從空間的擺設來看，像是一個中產階級男性的單身套房；電視開著，可以隱約聽到是播放著新聞節目，風扇轉動著吹著，桌上一杯咖啡，彷彿主人臨時有事暫時離開了這個空間。

鏡頭像是掃描機式的直線前後移動、掃描著這整個居家的空間，突然一聲玻璃破碎的聲音及火光，只見其中一扇窗戶被炸了一個破口，然後其它窗戶玻璃陸續被炸破，室內的物件也一一被擊毀，似乎是有著不知名的幽靈戰機將整個房子破壞成像是戰後的廢墟；在鏡頭持續直線穩定的來回移動中，廢墟般的房子慢慢回到原初沒有任何事情發生的原貌、陽光開始變化、閃爍的光線渲染了整個室內，彷彿是一個超現實的場景。

戰爭看似離我們很遠，但又覺得近在咫尺，如果「戰爭」的概念除了意指的槍彈砲火、軍事衝突之外，也從分配不均的後資本主義、疫情傳染、網路攻擊、氣候異常及族群壓迫等來看的話，戰爭似的狀態早已在我們生活之中。在2014年的展覽「不舒適的明日」直指對於明日何以不安的控訴，2018年「明日樂園」則悲觀的提問，處在令我們沮喪及難解世界是否還有個烏托邦的可能？兩次展覽的標題裡，藝術家連續重複了兩次「明日」的字眼試圖呈現對於「未來」的焦慮。「日常戰爭」除了試圖隱喻臺灣目前生存狀態下的隱慮及威脅外，也從「未來」的控訴及提問，回到「當下」的現實，進入到所謂的「日常中的戰爭」及「戰爭的日常化」，作品影像中藉由一個日常客廳的空間，呈現一個荒謬的現實，但這現實的荒謬，又是如此的可能。





Video still 影片截圖



Video still 影片截圖

PROPHECY

2014

kinetic installation

182 x 87 x 77 cm

Courtesy of the artist.

© Yuan Goang-Ming

Special thanks to Kaohsiung Museum of Fine Arts

A six-seater rectangular dining table, set with generic white Ikea-style tableware and candlelight, stands conspicuously absent of food. The arrangement of utensils and plates suggests an interrupted meal. Suddenly, an abrupt, loud clash shatters the tranquil scene. The table endures a forceful blow, causing plates, wine glasses, and spoons to clatter in a resonant, grating cacophony. The randomness of these impacts renders their recurrence unpredictable.

This scene could evoke imagery of an individual striking the table in a moment of furious disagreement with others present, or it might result from unseen natural phenomena or human mishaps. It resonates with the Zen Upaya principle of “Maintaining a state of perpetual surprise.”

The jarring and shockingly loud impact infuses an uncomfortable sense of bewilderment, compelling a reflection on some form of transgression. Contrasted against the warm and harmonious setting, this abrupt disturbance continually challenges the audience to ponder the reasons behind this vehement objection, or the nature of this mysterious force. It serves as a constant reminder to be aware of our intentions.

預言

2014

動力裝置

182 x 87 x 77 cm

藝術家提供

©袁廣鳴

特別感謝：高雄市立美術館

一張六人座的長方形餐桌上，放著IKEA風格的白色餐具及點燃著的蠟燭，餐具中無任何食物，由其排列的方式可看出是一個用餐的場景但用餐到一半的狀況，這樣的一個溫馨場景會突如其來的發出巨響，桌子似乎被重重的一鎚，震動造成桌面上的餐具、酒杯、湯匙等互相碰撞而發出聲響，聲音低沈又刺耳，因為敲擊是隨機的，所以無法預知下一次的敲擊。

本件裝置可能會讓人聯想起用餐中的某人對某事不同意而憤怒或反對與餐所有人而重重的拍擊桌面，也可能是自然界中的神祕現象或人為意外造成桌子的震動，也像是禪宗方便門中自我訓練的其中一條方法：「讓自己時時處在一個被驚嚇的狀態之中」。

惱人又令人驚嚇的一擊及聲音，令人有種莫名奇妙或被迫自省的難堪之感，彷彿我們說錯了什麼或做錯了什麼？尤其在一個合諧溫馨的場景中。驚嚇，似乎不斷的提醒觀眾們，這激烈的反對理由何在？這無法理解的力量何來？我們如何時時關注我們的心在何方？





Installation view at the TKG+, 2014
TKG+ 展出現場，2014



FLAT WORLD

2023

single-channel video

10' 00"

Courtesy of the artist.

© Yuan Goang-Ming

As images of landscapes rapidly evolve and perpetually surge forward along a straight road, the singular perspective and focal point remain constant. The viewer can subtly discern from the roads and the architecture, landscape, and text on road signs along the way that this journey seems to begin in cities, towns, the countryside, the seaside, or mountainscapes -- both known and unknown; then progresses into unidentified yet remarkably similar roadscape in a perpetual forward motion.

Images from this work have been created using images exclusively from the Google Street View database. To enhance image quality and streamline automation, the process involved registration and payment for the service, supplemented by a custom-developed software engineered to automatically download Street View images along a designated route and construct dynamic hyper-lapse sequences along these roadways. The software applies multiple filters and data constraints, such as the focal point and perspective, to ensure a cohesive visual narrative with a consistent focal point and perspective across streetscapes, even as the viewpoint transitions through different locales. The curation of streetscapes begins with quintessential Taiwanese vistas, such as cities, villages, mountain and coastal regions, and then similar street views around the world are identified using AI and rigorous manual research to create a seamlessly looped and perpetually advancing panorama.

Historically, were tools that blended imagination, folklore, and mathematics to guide our understanding of the world. However, over the past 30 years, the concept of maps has undergone significant

evolution. With the launch of Google Maps in 2005 and subsequently Google Street View in 2007, the way we navigate our world has been transformed. These interactive maps integrate technology, power, globalization, capitalism, and even militarism. In "The Age of Surveillance Capitalism," Shoshana Zuboff's mentions that the objective of surveillance capitalists extends beyond mere mapmaking to the manipulation of populations, particularly as individual lives become indistinguishable from street view services. The book mentions cartography historian John B. Harley's declaration that "maps create empires." Cartographers are agents of power and architects of order. They delineating the world into two categories: charted territories and uncharted wilderness.

Accessing Google Maps' Street View elicits a paradoxical sensation of both remoteness and immediacy. One can instantaneously jump from the Arctic to the Antarctic. In this digital cartographic space, physical distances become obsolete, replaced by a leap from one point to another. With this acceleration, distances between points are erased, and legends and imagination also vanish. Consequently, the world is not merely flattened; it is compressed into a single point. This work endeavors to reclaim this lost distance from point to point. It evolves from the traditional real-life road movie, to a new genre of web-computed road movie interpreted using 21st-century internet, breaking away from traditional hand-made visual works. Ostensibly similar road images from different nations are seamlessly connected to create a global panorama, rendering street views from around the world into a "Flat World" in the borderless (globalized) internet.



Previsualization 示意圖



Previsualization 示意圖

扁平世界

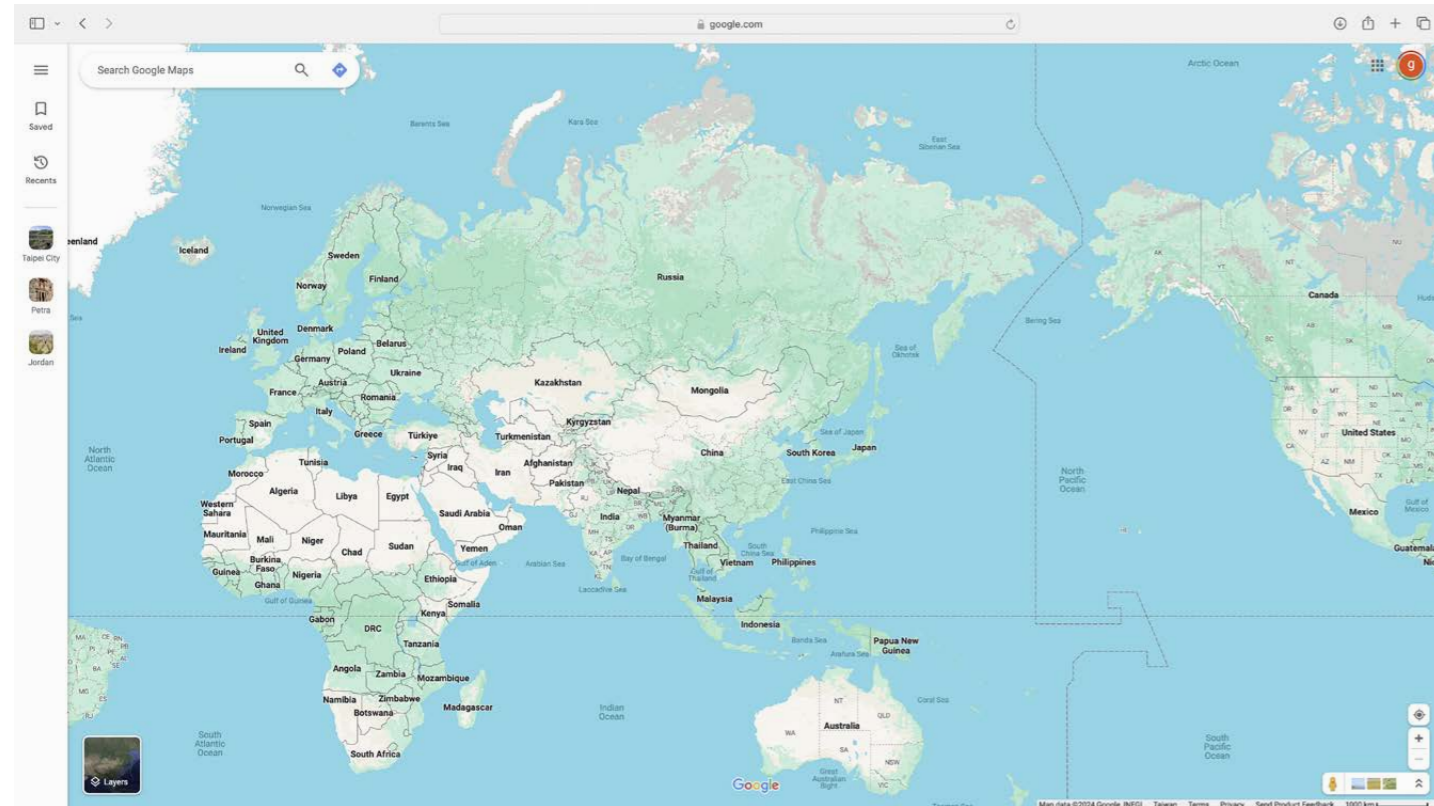
2023

單頻道錄像

10' 00"

藝術家提供

©袁廣鳴



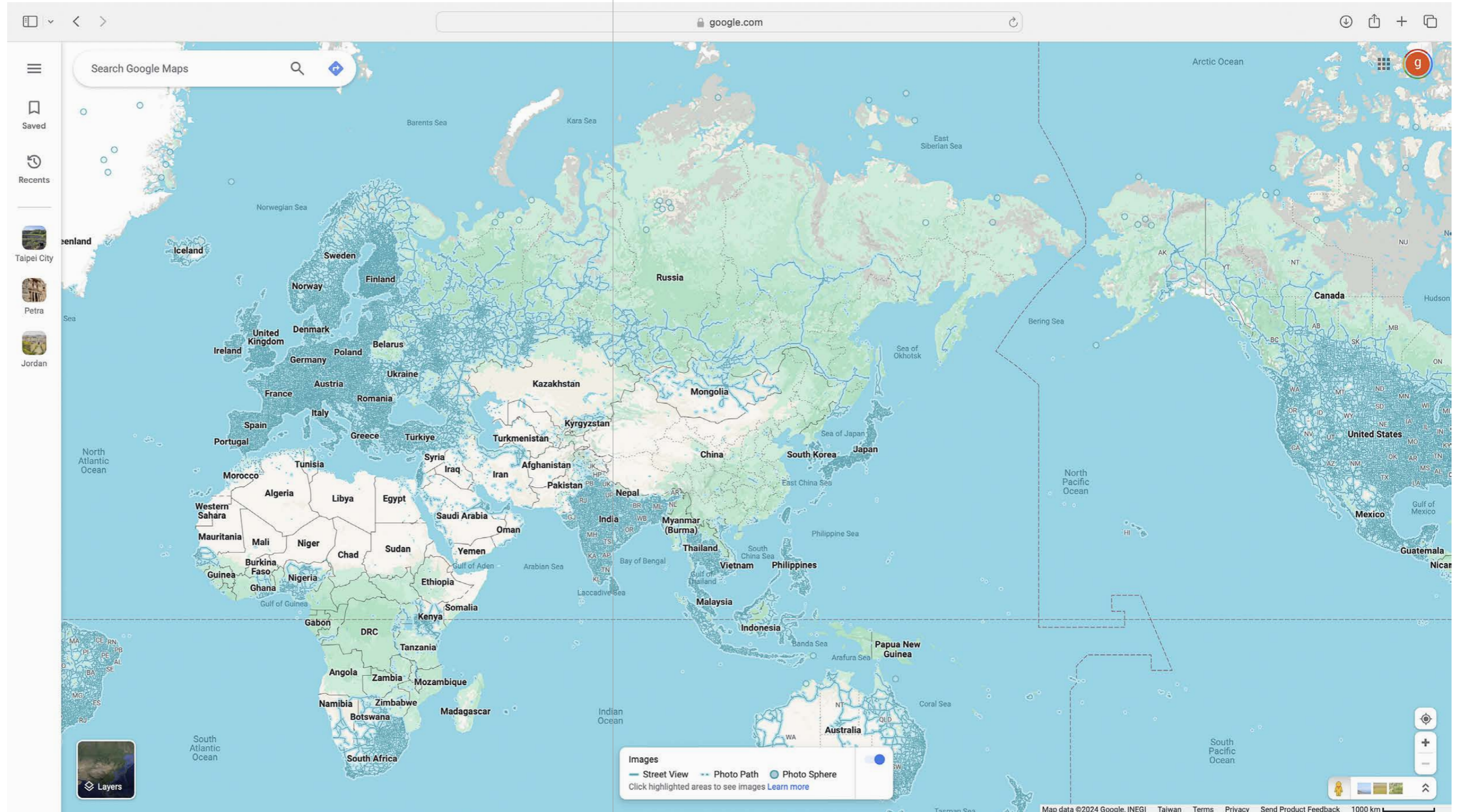
Google Maps

影像呈現不斷飛嘯往前、筆直道路的景像，風景不斷快速的改變更替，唯一不變的是，畫面的中心點及透視始終如一，觀眾隱約可從道路、兩旁的建築物、風景及路標文字等察覺，這趟旅程似乎是從既熟悉但又陌生的市區、鄉間、海邊及高山然後到不知名卻又非常類似的道路景象、持續前進。

本作品的影像全部來自於Google街景（Google Street View）的影像資料庫製作而成，為求畫質及更好的自動化，經過註冊及付費，加上自行開發的程式、可以自動下載所選取路徑的街景影像，並創建動態超時空縮時（Hyper-lapse）的道路序列影像，由於街景被程式多項篩選及限定的數據相同，例如中心點及透視等，所以能讓不同的街景有著相同的中心點及透視，縱使鏡頭經過了不同的街景卻有著類似的景像之感。街景點的選取，是以臺灣代表性的街景開始，例如城市、鄉鎮、高山、海邊等，再以AI以圖搜圖配合大量人力的方式，在世界上搜尋相關類似的街景並串連起來形成一個不斷往前的迴圈風景。

地圖在過去是指引我們認識世界的工具，聚集了想像、傳說及數學等，而現今「地圖」則與三十年前我們對於地圖的概念則有著巨大的改變，在2005年Google啟用了Google地圖，2007年Google街景服務上線則徹底顛覆了我們瀏覽世界的方式，它背後的系統則聚集了科技、權力、全球化、資本主義甚至軍事在內，在肖莎娜·祖博夫（Shoshana Zuboff）所寫的《監控資本主義時代》中，提到「監控資本家」目的不只是繪製地圖，而是操控人群，尤其是當你的生活和街景服務密不可分之時。書中也引用專門研究製圖學的史學家約翰·哈利（John B. Harley）的話：「地圖能創造王國。」，製圖師是權力的儀器，也是秩序的編纂者，他們將現實截然劃分成兩種狀態：地圖以及荒蕪之地。

當我們進入Google地圖的街景服務時，有一種雖遠猶近之感，彈指之間，可以從北極的一點直接跳到南極的一點，在網路數位的地圖中，距離消失了，剩下的是點到點的跳躍，此點與彼點間的距離被速度所抹去，傳說及想像也跟著消失，世界不但扁平了，且濃縮成一點，而本作品試圖還原這消失的距離，點與點之間的距離。從回看過去實拍的公路電影到21世紀的網路時代下，本作品變成了網路運算的新公路電影，跳脫了過去自製的影像作品，看似類似的道路影像，卻是無縫接軌式的橫跨了不同的國家、整個世界的街景在無國界（全球化）的網路裡頓時成為了「扁平的世界」。



Google Maps
The blue line represents the route taken via
Google Street View
藍色線為 Google Street View 路徑

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Special Thanks to HaoHao film Co.,Ltd, SG Flim Studio

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吳典耘

預言

專案經理 黃湧恩

結構設計及執行 洪羨喆

金屬結構製作 林意翔

TOMORROWLAND

A PREFACE TO THE PREFACE

First written in 2018, this artist's statement has never been published in full. With some minor edits, the text is presented here not only to provide insights to my 2018 solo exhibition, *Tomorrowland*, but also as an exploration of my overall creative context, including the inception and contemplative junctures of my creativity. I believe this will provide a deeper understanding of the origins and development of my current solo exhibition, *Everyday War*.

Yuan Goang-Ming, 2023

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TOMORROWLAND

Yuan Goang-Ming

2018

PREFACE

In my early childhood, when my father was still with us, he would often hum a few bars from Peking opera. It was only when I was older that I learned the opera he most often sang was *Silang Visits His Mother*. The story is set against the war between the Northern Song and Liao. The Northern Song general, Yang Silang, was captured and betrothed to a Liao princess due to his remarkable bearing. Fifteen years later, circumstances and help from the princess allowed Silang to cross the border under the cover of night to visit his queen mother and siblings, with a caveat to return by sunrise to avoid implicating the princess. Silang succeeded in slipping through the city gates to see his mother, Dowager She, and family. However, his ploy was discovered when he returned. He was charged with fraternizing with the enemy, and narrowly escaped a beheading. The bridge from this classic opera that my father most often hummed was, “I am like a caged bird, unable to stretch my wings. I am like a tiger away from the mountains, alone and suffering. I am like a northbound wild goose, lost and separated from my flock. I am like a dragon in shallow waters, stranded helpless on a sandbank.”

My appreciation was initially confined to the excellent rhyme and parallel construction of these lyrics. That is, until I had an opportunity attend a live performance of this opera with my father at the Armed Forces Cultural Center on Zhonghua Road in Taipei. When Silang finally stood before his mother, he fell to his knees, overwhelmed by the conflicting emotions of romantic and familial love, and the dichotomy of the enemy and the self. Kowtowing thrice, he broke down in tears, lamenting, “Even if I supplicate you ten thousand times, I could never amend my sins...” In that moment, tears streamed down my father’s face. Audience members around us, many around my father’s age, covered their faces and wept too.¹ It was then that I truly understood how this opera resonated with the audiences of that era and their own tragedies. Yang Silang was able to visit his mother after a mere 15 years of separation, while my father endured a 40-year wait for martial law to be lifted before he was finally able to reunite with his only surviving kin, his sister, who was in her twilight years.

At 18 years old, my father embarked on a journey from China to Taiwan aboard a ship, anticipating a brief stay. However, this “temporary” period stretched into six decades.



City Disqualified – Ximen District in the Daytime, digital photograph, 2002
《城市失格—西門町白日》, 數位攝影, 2002

Rebecca Nedostup, an Associate Professor of East Asian Studies at Brown University, addresses this demographic in her speech, “Defining Displacement: A Few Problems in Analyzing Wartime Refugees in China and Taiwan, 1937–1960.” She discusses those who landed in Taiwan during the exodus prompted by the civil war between the Nationalists and Communists in 1949, notably including many Chinese military personnel. Initially, this group was politically categorized as “loyalists” and later as “mainlanders” in the cultural geography of Taiwan. Yet, from a sociological standpoint during the Cold War, they were identified as “refugees.”² According to such classifications, I am a second-generation civil war-era refugee from the significant migration wave of 1949.

Throughout world history, “when the ship sets sail,” often evokes separation and tragedy. This is exemplified by the distressing image of the three-year-old refugee, Alan, whose

1. A viewing experience similar to mine was described in *Big River, Big Sea – Untold Stories of 1949*, Lung Ying-Tai, Ink Publishing, July 13, 2015, pp. 68–69.

2. “Defining Displacement: A Few Problems in Analyzing Wartime Refugees in China and Taiwan, 1937–1960,” Rebecca Nedostup, Associate Professor of history of Brown University, lecture given at Academic Seminars for Global Chinese Studies, Center for Chinese Studies, National Central Library, Taipei, Taiwan, on December 17, 2010.

lifeless body was found washed upon Turkish shores; and by a vessel carrying Rohingya refugees that capsized off the coast of Bangladesh. According to UNHCR statistics, the current tally of displaced peoples due to war or religion now far exceeds World War II figures. In a world that leaves us feeling discouraged and disconcerted, a poetic haven seems ever more elusive. Home has ceased to be a warm and tangible concept.

Since the “City Disqualified” series in 2000, I have attempted to manifest Taiwan as a typical hybrid city that constantly mutates against its unique historical and political background, or to manifest a state of being where Taiwan is impossible to define or locate. “The place of ideal perfection must be elsewhere.” Home has become a fluid and fragile concept. Hence, from 2007 to 2011, I attempted to capture the quotidian nature of “home” through a micro-autobiographical and theatrical approach in the *Disappearing Landscape* series.

Tomorrowland (2018) continues to explore the themes in *An Uncanny Tomorrow* (2014), expanding from our current milieu to the world at large. With the resurgence of the Cold War and populist ideologies, the threat of imperialism and terrorism, and drastic environmental changes in the world, a home for tomorrow and into the future is no longer a stable concept. With works that revolve around “daily warfare” and “the dailiness of war,” the *Tomorrowland* exhibition attempts to create an intertextuality between the works: from the blinding flash of light that symbolizes a nuclear explosion, to air raid drills that continue post-martial law; from a symbol of globalization “non-places,” and the imperial capitalist Disneyland, to transnational migrant workers in search of a better life – all attempt to echo the anxieties and apprehensions of our convoluted world. In retrospect of my earliest video works, the creative core of my current exhibition seems as to have come full circle after 33 years.

In the years since my first video work in 1985, I have contemplated “the possibilities of the image” through image creations, and have experimented with various media in my practice. The works *Towards Darkness* and *Towards Light* in the current solo exhibition are my latest creative efforts. A thoroughly dark space and an entirely white space, are both finally interrogations on the essence of the image that also demonstrate the possibilities of “human corporeal perception and experience of the image” and “immersive live exhibition.” If the image is “light” in *Towards Light*, what would this image become when light is pushed to the extreme without carrying any image or symbol, simply returning to the purest form of light itself? When the impurities of the image are extracted from “light,” how would we view and debate this “pure image”? If the image is “light” in *Towards Darkness*, do possibilities exist for that image to become an apparition of another image on the “perceptual” and “spiritual” level, in that pitch-dark, netherworldly



Behind-the-scenes photo from *Disappearing Landscape*, 2011
 《逝去中的風景》工作現場側拍 · 2011



left: *About Millet's The Angelus # 3*, mixed media, photo, canvas, 1992



right: *Out of Position*, video installation, 1987

左圖：《關於米勒的晚禱#3》，複合媒體，照片、畫布，1992

右圖：《離位》，錄影裝置，1987

state where light has been eliminated from the human retinas?

I. BEGINNING WITH A CLASSICAL OIL PAINTING

1. *The Angelus* by Jean-Francois Millet

I created my first single-channel video work, *About Millet's The Angélus* in 1985. From 1985 to 1992, I produced four works using a variety of media and formats to intermittently reinterpret this painting, originally created between 1957 and 1859 by French artist Jean-Francois Millet (1814–1875). At the time, I was moved by the scene of the two peasants who, upon hearing distant church bells, laid down their tools to clasp their hands and bow their heads in prayer. The pastoral landscape thoroughly manifests Heidegger's phrase “poetically, man dwells” – a harmonious scene of heaven and earth, the sacred and the secular. However, this idyllic scene was unattainable in the society and world that was my milieu at the time. Hence, I photographed the painting in the catalogue, and also shot a video charging with the camera through tall grasses. In the video, the image of *The Angelus* remains static, accompanied by the sound of distant church bells and interspersed with a few seconds of sound and video of violent thrashing among tall grasses about once every minute. The contrasting and conflicting audio and visuals are interwoven in a looped montage. The work is imbued with a sense of unease and doubt toward the idyllic scene depicted in *The Angélus*.

2. *Out of Position*

In retrospect, the majority of my earliest work seemed to revolve around a sense of doubt and unease about images of this beautiful world. My first video installation, *Out of Position* (1987), was a video sculpture comprised of a cathode-ray tube television

tilted at 45 degrees and a pair of legs I cast from my own. On the TV screen was video of a male swimmer moving in a vertical direction, accompanied by a monotonous and repetitive sound of water drops. This was interspersed with images of the following: a child closing their eyes, a plane crash, internal surgery, a space shuttle, a comet, a photograph by Robert Capa of a soldier being shot during the Spanish Civil War, a portrait of a Nazi officer, a mother crying at a child's grave, the Vietnam War, protest riots, execution by firing squad from 1944, a cremation, unofficial mass execution of Black South Africans. The soundtrack behind these interspersed images was the anti-war song, *O Superman (For Massenet)* (1981), by artist-cum-musician Laurie Anderson which she wrote against the backdrop of the Iranian Hostage Crisis (1979–81).

Alluding to a classical oil painting like *The Angélus* seemed par for the course for an art student like me at the time, but my underlying concept was not rooted in the traditions of art history -- *About Millet's The Angélus* and *Out of Position* marked the beginning of my departure from traditional art. Both used the time-based medium of video as a supplementary temporal extension to painting, as well as an experiment and study of new media imaging. Underlying both were a skepticism toward images of a beautiful world, and a longing for *Tomorrowland*.

II. IN THE NAME OF ART, THE INEVITABLE RATIONALE

At the TED Taipei event organized by the 13th Taishing Art Awards in 2015, I gave a short talk on the creative thought process and transformations for my solo exhibition, *An Uncanny Tomorrow*. I opened the speech by expressing my views on art and its relationship with society:

My work is fundamentally an inward exploration. This was possibly influenced by my father, who instilled an indelible Confucian philosophy in me from childhood. Put simply, the traditional concept of "cultivating the self, ordering the home, administering the country" means that you have to sort yourself out before you have what it takes to manage your environment. Since I've not managed to sort myself out, most of my work has been mired in dealing the political issues in my personal life. The idea of transforming society through art seems to put artists on a high pedestal. This method puts me ill at ease, and I feel thoroughly unqualified to change anyone else when I have not yet had success in changing myself. Basically, I think art is both useless and unnecessary, because whenever I contemplate the function of art, my head starts to ache and art seems further out of reach. It is a little Zen, a certain enlightenment rather than something intellectualized. It is an elusive corporeal experiential realization that further evades us if we try to define it.³



Behind-the-scenes photo from *The 561st Hour of Occupation*, 2014

《佔領第561小時》工作現場側拍，2014

An unintellectualized and elusive perceptual experience permeates the majority of my work. This is related to my obsession with Zen and the philosophies of Laozi and Zhuangzi that began in my youth, and stayed with me throughout secondary school and college years to the present. We can often sense something clearly and profoundly but be unable to articulate it in words. For me, that clarity feeling which evades verbalization, is precisely the thing! "The thing" subtly comes into being from our social and environmental milieu.

Some of the works in the 2014 solo exhibition, *An Uncanny Tomorrow*, seemed to diverge from the concept mentioned above. Hence, in the short talk, I shared some of the creative transformations and similarities in the works *The 561st Hour of Occupation* and *Landscape of Energy*.

For instance, the video work *The 561st Hour of Occupation* regarding the Sunflower Student Movement, began when a graduate student called me from inside the legislature to ask, "Will you be able to film some unique, artistic images that we can use in the English-language version of the *Island's Sunrise* music video?" As a teacher, I of course agreed to my students' request. However, I immediately thought of two issues. Firstly, there are so many cameras and documentary filmmakers onsite, do they still need me there? Secondly, what exactly are "unique, artistic images"? Are all of the footage being taken by the hundreds of cameras at the site, ordinary and unartistic? Many of our students were inside the Legislative Yuan, but to frank, my concern for the students outweighed my concern for the issue itself because these students were too much a part of my life to ignore. Ultimately, I gave them all of the raw footage I shot for use in the *Island's Sunrise* music video, which they used at the beginning and end of the video. Later, in response to the exhibition and the curator, I wrestled for days whether to create this work. I ultimately decided to go ahead, for several reasons: First, as a result of my students, this issue reported in the media stood front and center in my life, and pierced through my body. Second, I felt that I could navigate and present this political issue in a non-ancillary way that is not a mere illustration or insert; one that was possibly what the students had described as "unique, artistic images," representing a personal challenge and breakthrough. Third, these students initially occupied the Legislative Yuan for a better future. They were there for close to a month, making it their temporary abode. Meanwhile police presence circled the legislature outside. This is in line with what I wanted to express in my current exhibition *An Uncanny Tomorrow*. It is about home, dwelling, and an uncomfortable future.

3. From the TEDxTaipei event "Blowing Up the Living Room to Enable Art to Express Society's Discomfort: Goang-Ming YUAN @TEDxTaipei 2015," July 29, 2015, <https://www.youtube.com/watch?v=5ebEQxao-s> (accessed on October 30, 2017).



Landscape of Energy, single-channel video, video still, 2014
《能量的風景》·單頻道錄像·影片截圖·2014



Landscape of Energy - Stillness, photography, 2014
《能量的風景—靜態》·數位攝影·2014

The other video work *Landscape of Energy* evolved from the fear and anxiety that our family endured in the aftermath of the 2011 Tokoku Earthquake, when my Japanese wife's family found themselves trapped in Tokyo as a result of the ensuing transportation disruptions. At that moment, the event pierced through my body, and compelled me to confront it. Having a one-year-old at home, I researched and found that we were only 17 kilometers from the nearest nuclear power plant in Danshui, and that the Presidential Palace was only 23 kilometers away from a nuclear power plant. The entire island of Taiwan seemed to exist within an uncomfortable range.

*I had a strong aversion to unequivocally political or economic issue before creating this work and **The 561st Hour of Occupation**. However, these topics appeared before me and fell within my original creative context, compelling me to create. There was a sense that I was being created rather than the other way around. Of course, I was cautious and had an overwhelming confidence that the works do not become an intellectual or contentious illustration.*⁴

Chia Chi Jason Wang felt that *Landscape of Energy* created a certain surrealism despite its documentary format: "Upon first glance, the viewer feels a sense of privilege in surveying a restricted area. Through the lens, reality appears tamed and collected, but this is in fact an illusion of vision and power. [...] These are unmistakably restricted areas from which the public is banned in real life."⁵ A surrealist spectacle is momentarily created when the arenas of nuclear power are surveilled through the lens of an infiltrating camera from above.

The soundtrack for *The 561st Hour of Occupation* features a work that symbolizes the

enduring existence of the nation: The National Anthem. I have slowed the playback speed by half, which instantly transforms the legislature into a place of worship, imbued with a sacred and sacrificial atmosphere. Time glides between the past, present, and future, between abundance, decay and the void. The temporal and historical sense created by space also skips forward and back. Within the site of the legislature, which has become prosaic from media overexposure, this ephemeral vista seems to open up another vista that is more tranquil, or more spectacular than the media spectacle.

This spectacular scene, or a sight more spectacular than the media spectacle, is my strategy to disengage from intellectual or issue-based illustration. The execution of this strategy is ersatz alchemy, distilling these objects and events of knowledge, rationale, and contention into a clear, crystalline work of art. This crystal is both multifaceted and transparent, and is not a vehicle for knowledge, but when viewed by the audience, it will refract and reflect their own imagination based on their knowledge of this event. Only the transparent crystallization distilled in the name of art able to ignite this imagination, rather than documents full of information. This is the inevitable rationale and irreplaceability of using art as a form of expression.

III. TOMORROWLAND

1. From *An Uncanny Tomorrow* to *Tomorrowland*

The world is a theme park.

In 2004, I bought a nearly derelict property on the hills of Danshui, and gradually constructed my own home. Over time, the derelict property also began to dwell in my heart. From the vantage point on the hills, the urban sprawl of Taipei extended rapidly. On my way home from Taipei, I would always encounter part-time workers holding up large signs announcing new residential developments: "Morocco," "Bali," "New Yokohama," or "New Pudong." The nomenclature of these new constructions reveals a prevailing mindset in Taiwan, of a certain subconscious desire to "de-localize," of a typical hybridized city that is constantly changing its appearance, or rather, a state of being unable to self-define, or self-locate. We are here, but choose to ignore the reality of being here, creating a type of "existential forgetting."

4. Ibid. It was Betty Apple who contacted me and invited me to film at the Legislature.

5. See the Chia Chi Jason Wang essay, "Unpoetically We Dwell: Yuan Goang-Ming's *An Uncanny Tomorrow* Solo Exhibition," (TKG, 2014), p. 2.

In, "AsiaWorld," the last chapter in *Theater of Cruelty: Art, Film, and the Shadow of War*, Ian Buruma quotes renowned Dutch architect Rem Koolhaas as saying, "We could say... that Asia as such is in the process of disappearing, that Asia has become a kind of immense theme park. Asians themselves have become tourists in Asia."⁶ He also quotes Japan scholar and cultural commentator Donald Richie, who once quipped: "Why build a Tokyo Disney? Isn't the entire city already like Disneyland?"⁷

Heidegger's concept of Dasein is about the human being and its place in the world, and relevant to the idea of dwelling. Dasein unifies the human world and the natural world both spiritually and philosophically. True Dasein is rooted in the existence of place.⁸ In contrast, "non-place" is a condition that geographer Edward Relph believes is silently spreading across the contemporary world. It is characterized by an inability to establish a genuine connection with a locality because this new non-place does not allow anyone to be an existing insider.

In *Place: A Short Introduction*, Tim Cresswell writes: "An inauthentic attitude toward places is transmitted through a number of processes, or perhaps more accurately 'media,' which directly or indirectly encourage 'non-place,' that is a weakening of the identity of places to the point where they do not only look alike but feel alike and offer the same bland possibilities for experience. (Relph, 1976: 90)"⁹

In contrast to "place," we simultaneously face increasing numbers of "non-places" in the contemporary world. French anthropologist Marc Augé defines the differences between space and place in his book, *Non-places: Introduction to an Anthropology of Supermodernity*. "Space" is a neutral concept. It is a basic ability of human cognition as well as a method of abstract comprehension of the world. However, people who live in a space fill it with meaning, perceive traces of others within the space, and shape it into an environment suitable for themselves, making it a "place" that exists interdependently with themselves. In response to "When do I feel at home?", he refers to Vincent Descombes's proposed definition of the notion of "rhetorical country" based on an analysis of the Combray "philosophy" or rather "cosmology" (from Marcel Proust's *Remembrance of Things Past*), Augé quotes:

Where is the character at home? The question bears less on a geographical territory than rhetorical territory (rhetorical in the classical sense, as defined by the rhetorical acts: plea, accusation, eulogy, censure, recommendation, warning, and so on). The character is at home when he is at ease in the rhetoric of the people with whom he shares life. The signs of being at home is the ability to make oneself understood without too much difficulty, and to follow the reasoning of others without any need for long explanations. The

*rhetorical country of a character ends where his interlocutors no longer understand the reasons he gives for his deeds and actions, the criticisms he makes or the enthusiasms he displays. A disturbance of rhetorical communication marks the crossing of a frontier, which should of course be envisaged as a border zone, a marchland, rather than a clearly drawn line.*¹⁰ (p. 179)

Augé further posits:

*If Descombes is right, we can conclude that in the world of supermodernity people are always, and never, at home: the frontier zones or "marchlands" he mentions no longer open on to totally foreign worlds. Supermodernity (which stems simultaneously from the three figures of excess: overabundance of events, spatial overabundance, and the individualization of references) naturally finds its full expression in non-places. Words and images in transit through non-places can take root in the – still diverse – places where people still try to construct part of their daily life.*¹¹

Augé defines "non-places" thus: "If a place can be defined as relational, historical and concerned with identity, then a space which cannot be defined as relational, or historical, or concerned with identity will be a non-place."¹² "Non-places" establish a relationship between humans and their environment with "words" as a medium. He cites cinemas, refugee camps, supermarkets, airports and highways as examples of these spaces. They can be continually renovated or relocated, but the texts are a crucial point of reference for these non-places. For instance, one simply follows signs to the cashier to complete a purchase on entering a supermarket; one passes through immigration with the passport at the airport; follow road signs on the highway to reach one's destination, etc. Therefore, "The space of non-place creates neither singular identity nor relations; only solitude and similitude."¹³ It neither makes room for history, nor provide shelter for any organic society.¹⁴

6. Ian Buruma, "Asia World," reprinted in *The New York Review*, June 12, 2003. Accessed at <https://www.nybooks.com/articles/2003/06/12/asiaworld/>.

7. Ibid.

8. Tim Cresswell, *Place: A Short Introduction*, John Wiley & Sons, 2014, p. 76.

9. Ibid., p. 75.

10. Descombes, Vincent, *Proust, philosophie du roman*, Editions de Minuit, 1978, p. 179.

11. *Non-places: Introduction to an Anthropology of Supermodernity*, Marc Augé (transl. John Howe), Verso, 1995, p. 78

12. Ibid.

13. Ibid., p. 102

14. Ibid., p. 103

“Non-places” are prevalent under globalization. People pass through and linger alone in these ahistorical spaces. In contrast, the general living conditions in Taiwan, as previous mentioned, seem indifferent to “non-places,” since “the ideal place is elsewhere, and not here.” There is even an undercurrent of “de-localized places.” Under this spatiotemporal backdrop, our sense of place and concept of “home” becomes ever more fluid and fragile, and our memories of the cities we live in become increasingly blurred.

“Tomorrowland” continues on themes explored in the 2014 solo exhibition, “An Uncanny Tomorrow.” *Uncanny* is the operative word in the title “An Uncanny Tomorrow.” The world “uncanny” was first used in academic writing through the work of Austria psychoanalyst Sigmund Freud, in its German form, *unheimlich*. The root word *heim* refers to “home.” Hence, anxiety and unease is related to “home.” When this “unease” is extended into society and the state, it becomes a certain ambient fear – an allusion to the essay, “Ambient Fears,” by Australian scholar Nikos Papastergiadis in response to terrorism and contemporary political phenomena. Papastergiadis cites French philosopher Jean-Luc Nancy in positing that this has become a characteristic of contemporary life, a visual presentation of a certain condition: war may arise out of nowhere, division will occur everywhere, aggression, civil violence, and crude barbarism that imitates ancient divine violence. War is not contained to one place and may flare up anywhere. They may stop at any moment, yet never truly come to an end.¹⁵

On September 14, 2014, both The Telegraph and the BBC’s Chinese-language website reported that, while attending a commemoration in Redipuglia, Italy, marking the centenary of the outbreak of World War I, Pope Francis remarked: “Even today, after the second failure of another world war, perhaps one can speak of a third war [...]” Indeed, the number of refugees globally has far surpassed the scale of World War II.

On the evening of November 13, 2015, in the aftermath of terrorist attacks in Paris, then-French President François Hollande declared that France has entered a state of war. On the premise of protecting the people within the national borders, there is also an implication that citizens of France are also subjected to the political identity of “subversive enemies.” Today, “war” has become a part of daily life. “The dailiness of war,” and “daily warfare” may seem distant from Taiwan, but the annual Wanan Air Raid Drills -- held each year across Taiwan and its outer islands of Penghu, Kinmen, and Matsu since 1978, continues to be conducted in every municipality each spring. Through Martial Law has been lifted since 1987, the bustling city of Taipei momentary becomes a deserted ghost town when the siren sounds. We are reminded for 30 minutes each year of the threat of war.



Tomorrowland, Installation view at the Aichi Triennale 2019
《明日樂園》展出現場·愛知三年展2019

The eponymously video installation work, *Tomorrowland*, in the exhibition continues in the trajectory of the work *Dwelling* from the previous exhibition. It expands from the themes of home and dwelling to the world we live in. It is a world that depresses and perplexes us with its overwhelming number of refugees, resurgence of Cold War and populism, the threats of colonialism and terrorism, etc. It begs the question: When and where will Tomorrowland come into being?

The scene moves from a bourgeois living room to a theme park symbolizing carefree joy. On screen is the image of a deserted theme park. There is a Cinderella Castle-type structure in the far distance. It seems like a theme park that has yet to open. Advertising banners in the foreground flutter in the wind, which also stirs and lifts the garbage on the ground. An occasional bird circles in the sky above. A minute later, the theme park inexplicably explodes.

2. The Dailiness of War, Normalization of Warfare/Everyday Manuever

News report I: World War III? Japanese tourists alarmed by Wanan Air Raid Drill in Taipei.¹⁶

¹⁵ Ravi Sundaram, *Dictionary of War*, Taipei Fine Arts Museum, 2009, p. 20.

¹⁶ <https://www.youtube.com/watch?v=c6R3DJ0tgCY> (China Times, March 17, 2015), accessed on October 30, 2017

News report II: The streets of Kaohsiung were evacuated yesterday (April 21, 2016) during the Wanan Air Raid Drill No. 39. Bystanders reported an unexpected sighting of a dinosaur brazenly jaywalking, which they filmed and uploaded to a Facebook group under the caption “Dinosaurs shouldn’t be exempt from the drill!” Police investigations of surveillance footage revealed that the dinosaur was a beverage shop employee who donned the dinosaur costume as a prank.¹⁷

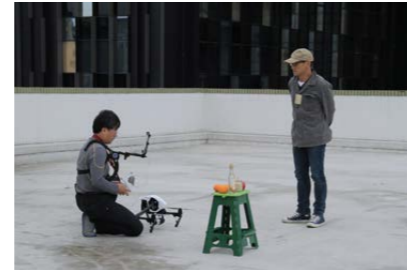
In addition to cosplaying as a dinosaur, there was also a couple who reportedly took advantage of the deserted city to snap a photo of the woman lying spread-eagle in the middle of the road. For the youth of Taiwan, this cinematic vista of an evacuated city is familiar and ordinary. They regard the vacant cityscape a perfect backdrop for selfies. Similar news items abound, and the jarring drone of sirens should be equally familiar to the Japanese, who often conduct various drills in preparation for earthquake and fire emergencies, though on a smaller scale limited to schools, buildings, and small districts. The astonishing scene of the whole of Taipei evacuated would come as a surprise even to the Japanese. With the exception of South Korea, none of Taiwan’s neighboring countries conduct exercises similar to the Wanan Air Raid Drill that clears all city streets on Taiwan and outlying islands.

The work *Everyday Maneuver* primarily documents the day of the drill, between 1:30pm and 2:00pm, using drones to film the five main streets in Taipei from above in a bird’s-eye view angle. These five angles are edited into a short film where the camera moves in straight lines, as though scanning the city in surveillance. As soon as the siren sounds, the bustling City of Taipei instantly transforms into a ghost town, with the roadside filled with parked cars. This seemingly surreal spectacle is actually an authentic scene of Taipei’s cityscape.

In 2001, I created the “City Disqualified” series in which I took hundreds of photos taken around Ximending and digitally removed people and vehicles in post-processing to create a two-dimensional photographic work. With the aerial video work, *Everyday Maneuver*, however, I intentionally retained the pedestrians, cars, and police presence. Despite the similarities in form, the content of the two works is entirely different. “City Disqualified” interrogates globalization, urbanity, and living; while *Everyday Maneuver* addresses the threats of daily warfare and the aftermath of the Cold War.

3. Otherness, Hospitality/*The Stranger*

On any given weekend or holiday at the Taipei Main Station, the main concourse hall is filled with migrant workers, seated or lounging on the floor. Or, walking through the Taiwan’s Chungli Station, the sights, smells, and sounds that fill your senses will seem



Behind-the-scenes photos from *Everyday Maneuver*, 2017
《日常演習》工作現場側拍・2017

to transport you to the train station platform of a Southeast Asian country.

Eid al-Fitr, one of the most important holidays in the Muslim world, is celebrated each year on the first day of the month of Shawwal in the Islamic calendar, to mark the end of the Ramadan month of fasting. Muslim migrant workers gather on this day in celebration. They flood the Taipei Train Station, dressed in traditional Islamic clothing, bringing authentic dishes from their respective Southeast Asian countries, and feast in a grand celebration on the floor of what Marc Augé would consider a definitive “non-place” of the Taipei Main Station concourse lobby.

Following the “City Disqualified” uninhabited series of 2001, I have wanted to use a similar technique of time-lapse to film and assemble a photograph of Ximending bustling with people and vehicles. I never began this project because I felt that the concept and approach was too similar, in addition to being too time consuming. In 2016, I was astounded when I saw the surreal images online and in news reports, of migrant workers gathered and seated on the train station lobby in celebrating Eid. The train station lobby was bursting at the seams. This image compelled me to contemplate how these “out-of-place” migrant workers had transformed the Taipei Main Station from a “space” into a “place.” Hence, I submitted an application for a permission to film the Eid al-Fitr celebrations at the concourse lobby the following year. I was unprepared for the response from the Taipei Main Station. All of the available space in the lobby had been rented to the Japan Tourism Association for the day, and the Taipei Tourism Bureau will organize an outdoor “2017 Eid al-Fitre Celebration” in the adjacent Travel Plaza. Whether this was a coincidence or meticulous planning by the Taipei City Government, my observations on the day was that only a few migrant workers visited the Travel Plaza festivities. They still preferred the “place” of the concourse lobby. They filled the corridors, nooks and crannies not occupied by the Japan Tourism Association, or rather, they “encircled” the Japan Tourism Association booths.

According to 2017 Department of Labor statistics, the migrant worker population in Taiwan stood at around 600,000 people. This figure has surpassed the number of indigenous peoples in Taiwan to become another major ethnic group. This new ethnic group essentially endures loneliness, discrimination, and unreasonable working conditions in Taiwan, including unequal pay for equal work, restricted mobility, and exploitation by intermediaries, etc. According to Son You-Liam’s thesis in “Exploitation in Mobilizing: The Analysis of Foreign Worker Issues in Taiwan,” “the majority of migrant workers,

¹⁷ <http://www.setn.com/News.aspx?NewsID=140356>, (SET News) accessed on October 30, 2017

a dearth of viable work in their home countries compel them to leave as a necessary means to support themselves and improve their family finances. However, a study of foreign labor policies in Taiwan and other countries, the mobility of laborers not only involves economic and diplomatic relations between nations. Many laborers rely on intermediary mechanisms for the opportunity to migrate. The experiences of various nations leads us to the conclusion that: mobility is the beginning of exploitation.¹⁸ Under what conditions would they be willing to endure the exploitation of migration and leave their homes for employment? Of course, a main component is the possibility of changing their circumstances through mobility. Change is not possible without mobility. This presents an inevitable dilemma.

Returning to the 2017 Eid al-Fitr at the Taipei Main Station. The city government and the station shrewdly rented the hall to the Japan Tourism Association, but forced into unoccupied spaces, the migrant workers' unintentionally surrounded all of the booths, making it difficult for visitors to approach the booths without walking across the bodies and food on the floor. A look back on the Taipei Main Station response over the years to migrant workers gathering in the concourse on weekends and holidays, these have ranged from a tacit approval, to increased police presence to maintain order, to assistance from volunteers. When public complaints were made against migrant workers occupying public spaces, the station used retractable barriers to demarcate areas for foot traffic, and installed signage to prohibit organized gatherings with violators subject to penalties and escorted from the premises. Full access was granted again in 2016, followed in 2017 by the move to the adjacent Travel Plaza, on the premise that the entire lobby had been rented by the Japan Tourism Association. It is clear that the Taipei Main Station and Taipei City Government has continued to pendulum between "ethics" and "law" in the conundrum of managing "hospitality."

In his book, *The Other*, Academia Sinica scholar Lee Yu-Cheng writes thus:

As early as the 1980s and 1990s, Julia Kristeva had been analyzing the roles of the stranger; Jacques Derrida also repeatedly discussed ways of hosting and providing "hospitality." Emmanuel Lévinas expounded on the responsibilities of the self toward the Other; while Jürgen Habermas advocated inclusiveness. These discourse and ideologies did not randomly emerge, but had a basis in reality and ethical concerns, namely the immigration challenges faced by European societies in the past two to three decades. The economic downturn and high unemployment in recent years have compelled segments of the population – particularly politicians – to look for scapegoats, Migrant workers and immigrants were their primary targets. This rhetoric has led to various forms of ant-immigration activities, a rise in extremist right-wing nationalist parties, and neo-Nazi

*movements. Anti-immigration xenophobia reveals that the specter of fascism still persists in the hearts of some. The painful memory of sanguinary events in recent history, many thinkers have simultaneously come to the fore, writing extensively in attempts to find solutions to the predicament through various discourses.*¹⁹

*The terminology of "hospitality" frequently appears in the writings of Derrida published in the 1990s. This term, along with concepts of cosmopolitanism and forgiveness, constructed a discourse of Otherness that both provided an analysis of traditional cultural concepts and an acute critique of the status quo. "True hospitality is an unconditional acceptance of the other, embracing the infinite possibilities and inherent risks that come with acceptance. From a perspective of unconditional hospitality, Derrida points to the limitations of Kant's cosmopolitan idealism to explore the development of a new alternative vision of cosmopolitanism."*²⁰

To quote Ali Akay, from his essay, "War and Multitude": "This is a hospitable and gifting world that demands and supports a community through an opposition to racism and nationalism. This attitude fits into the appeal for 'cosmopolitanism,' and posits a critique against 'globalism.'"²¹

*Hospitality toward the Other seems to be conditional. Derrida believed that after the French Revolution, French policies toward political refugees were more liberal than that of other European countries. But there were reasons for this openness. "Strictly speaking, the impetus governing this policy of openness toward foreigners was never the rules of ethics or hospitality. Since the mid-18th century, comparative birth rates in France had been in decline. Clearly, economic reasons allowed France to be more liberal in regards to immigration. When the economy is thriving and labor is required, people are less captives in their political and economic motives."*²²

In the treatment of these foreigners, there is a complex interplay of contradictions in terms of conditions, risk and assimilation processes. "According to Derrida's perspective, culture is a product of tensions and conflicts between heterogeneities – what he

18. Son You-Liam, *Exploitation in Mobilizing: The Analysis of Foreign Worker Issues in Taiwan*, Vol. 2, Issue 2, 2013, pp.113-114.

19. Lee Yu-Cheng, *The Other*, Asian Culture Press, 2012, p.115.

20. Translated from Fuh Shyh-Jen's essay, "Derrida and 'Hospitality'", *Chung Wai Literary Quarterly Issue 200601* (Vol. 34:8), National Taiwan University Press, p. 87.

21. Ali Akay, "War and Multitude," *Dictionary of War*, Taipei Fine Arts Museum, 2009, p. 150.

22. Lee Yu-Cheng, *The Other*, Asian Culture Press, 2012, p. 41.

describes as a struggle between conflicting impulses of 'hospitality' and 'colonizing the Other.' Every culture has an inherent capacity for hospitality (accepting the Other unconditionally), with a simultaneous urge to colonize or assert dominance over the Other (restricting their actions to assert dominance of the host). There is no definitive solution to this tension. Derrida also believes that unconditional hospitality is not possible. However, he also asserts that when the principles of hospitality are lost, any semblance of fairness and justice will also cease to exist. (Derrida).²³



The Strangers, single-channel video, video still, 2018
《異鄉人》·單頻道錄像·影片截圖·2018

Taiwan has always been a multiethnic society of immigrants. However, the surge in the population in recent years, which has become a significant and undefined group, it is imperative that we acknowledge this and learn way of being hospitable.

I spent every weekend and holiday in the latter half of 2017 exploring places frequented by migrant workers. Besides the Taipei Main Station and neighboring places of worship, I also visited Taoyuan and Chungli train stations, as well as the Plaza One Building and Plaza One in Taichung, etc. Through my observations and interviews, I realized that they did not gather every weekend or holiday, but they would congregate at the aforementioned locations in large numbers on the second Sunday of each month. Sundays are the most common day-off among migrant workers; a majority do not have Saturdays off. Furthermore, the second Sunday of each month is payday. On that Sunday, their presence at these meeting points is especially noticeable, especially at the Chungli Train Station.²⁴ They have a lot to accomplish on this one day, which they can accomplish efficiently and cheaply in Chungli. These tasks include upgrading their mobile phones;

sending parcels at the post office; purchase SIM cards, daily necessities, and clothing and accessories that suit their taste and budget. Afterwards, they meet their friends for meals, karaoke, or drinks in the afternoon; perhaps go to motels with their lovers in the evening; before returning to their work stations. A row of advertising banners can be seen outside the train station, touting "3 hours stay for 500", written in four languages.

After four months of recording and testing of different modes of transportation and locations, my final set up used a high-speed camera shooting 1200 frames per second, to film trains for the 5 to 8 seconds as they pulled into the platform. I captured the scene using a hand-held, ultra-bright spotlight, through the train window, aimed at passengers on the platform. The recording, made at a hyper high speed as the train moved, glided over the unfamiliar faces and figures that seemed to be statues momentarily crystalized. The spotlight imparted a sense that they were actors upon a stage. As the frame moves slowly from right to left, these also resemble a series of portraits. In that moment in the limelight, the clear facial features and silhouettes of each passenger compel us to acknowledge their presence.

IV. TOWARDS LIGHT/ TOWARDS DARKNESS

1. Begin with a photograph/What do they see in the distance?

The work *Towards Light* (2018) was primarily inspired by a black-and-white historical photograph taken in 1951. I first encountered this photo while in college in the 1980s, and it left a profound impression. This image appeared on screen while I was conducting online research in 2015, and once again triggered deep contemplation. Out of curiosity, I asked people under 40 years of age what they thought of this photo. The majority of them saw, as I did in my youth, a photo taken by the sea, on a beach with people wearing sunglasses and sitting in loungers. But we were all puzzled as to what they were looking at in the distance.

The photo captures around 16 wooden beach loungers in profile, neatly arranged on a flat surface. The horizon line in the distant background seems to indicate the sea. The

²³ Nikos Papastergiadis, "Ambient Fears," *Dictionary of War*, Taipei Fine Arts Museum, 2009, p. 28.

²⁴ There are approximately 108,000 foreign workers based in Taoyuan, representing one-sixth of Taiwan's total foreign worker population, making it the county with the highest number of foreign laborers. On weekends and holidays, these workers can be seen congregating at the Chungli and Taoyuan train stations. Compared to Taipei or Hsinchu, the cost of living is significantly lower in Taoyuan and Chungli, and these two cities are more hospitable to foreign workers. As a result, many foreign workers would travel to Chungli from the Hsinchu Science Park or Greater Taipei areas on their days off.

seats are filled, but only by men, all of whom are wearing oversized sunglasses. They gaze forward in a seemingly relaxed pose, but the object of their gaze to the right of the photo is out of frame. What is actually in the distance entirely contradicts ideas of leisure and entertainment. What is in the distance is not a beautiful landscape or entertaining event, but Operation Greenhouse, code name "Dog" -- the first-ever nuclear test, conducted pm April 18, 1951 in the South Pacific, on Parry Island in the Enewetak Atoll of the Marshall Islands²⁵, observed by senior US Military officers. They are wearing, not sunglasses, but safety goggles to protect their eyes against the devastating flash of the nuclear explosion.

In our contemporary milieu, war is no longer solely physical, but occurs in the quotidian, fought on the economic, political, and religious fronts. Nuclear weapons, the embodiment of total annihilation, has persistently remained a threat of devastation since the US dropped the world's first and only nuclear bombs on Hiroshima and Nagasaki on August 6 and August 9, 1945, thus ending the Second World War. The world seems to have been engaged in a state of war, from the Cold War era to present-day North Korea, and China's DF-21 ballistic missiles aimed at Taiwan, etc.

This haunting historical photograph, with the bright nuclear flash off camera, has long captivated and confounded me, like an unsolvable riddle. This "deadly light" stands in contrast to the life-giving radiance of the sun. Energy can be simultaneously good and bad, visible or invisible. I explore this in My 2014 work, *Landscape of Energy*, using a Drone Fly cam and Cable cam to create a "scanning" effect (Drone Fly cam and Cable cam). The camera departs from a nocturnal forest and travels in straight lines over derelict houses in Taichung, Taiwan; traversing the skies over an elementary school in Lanyu, a nuclear waste facility, the sea of Lanyu, the tourist beach near the nuclear power plant in Nanwan, Pingtung, the mock control room inside the third nuclear power plant, the then-largest Agogo Garden in Asia, and Tokyo Bay in Japan. The images capture visible realities, but the method of presentation evokes a chilling desolation, as though portending wastelands of the future.

Inspired by this haunting historical photo, I continued my exploration of the theme of "energy" in my 2017 work, *Towards Light*. I wanted to explore alternative methods of presenting the bright light absent from the photo, and attempted to recreate and reconnect the image with the uncomfortable experience of the officers in 1951, sitting in comfortable lounge chairs as they observed the discomfoting intense light.

Images are fundamentally "light." We see images because of light, and images are made visible by light. What happens when the intensity of light is pushed to an extreme,



Towards Light, Installation view at the TKG+, 2018
《向光》展出現場 · TKG+ · 2018

when the light is not a vehicle for image but is the image itself? The work *Towards Light* aims to explore "a sensory experience of intense light in an interior space" that is rare in human visual experience. It may simultaneously resemble an experience of heaven or an experience of violent destruction.

A hand sketched replica of the photograph is hung on the exterior wall of the entrance to the work. The interior is a white space measures approximately 9 meters long, 6.6 meters wide, and 4.4 meters high. Six white wooden loungers similar to the 16 in the photo used by the U.S. military officers observing the nuclear test. A timer-controlled fog machine fills the floor space with fog, and each point of intersection between the walls, floor and ceiling are curved to create a shadowless space similar to that in a photographic studio. On the wall directly opposite the entrance, there is a 16,000-watt searchlight. This light is illuminated for 3 seconds at irregular intervals of 20, 30, or 40

²⁵ The United States invaded the Marshall Islands in 1944, and were assigned trusteeship of the islands within the Pacific Islands Trust Territory by the United Nations after World War II. From 1946 to 1968, the U.S. carried out 66 nuclear tests on the islands at the Pacific Test Site. In 1979, the Marshall Islands decided against joining the Federated States of Micronesia, as outlined in a proposed constitution, and instead pursued self-governance and steps towards becoming an independent nation. The Marshall Islands officially declared independence on October 21, 1986, following the signing of the Treaty of Free Association with the United States. See https://en.wikipedia.org/wiki/Marshall_Islands, accessed on Nov. 30, 2023.

seconds, creating a light installation that alternates between completely darkness and extreme brightness.

2. The Corporeal Sense of Dwelling in “Darkness”

In contrast to “bright light,” the idea of “darkness” has always occupied a place of interest in my creative context, as evident in *The Moving Luminous Square* (1996), *Scream, therefore I am* (1998), *Human Disqualified* (2000), *Disappearing Portrait* (2011), and the four-channel video installation *Before Memory* (2011), etc. In all of these works that interpreted the concept of “darkness” through a variety of forms and content, phosphorescent powder was a key component with the exception of *Before Memory*, which utilized video images. *Before Memory* is a large-scale video installation with four projections. When the viewer enters this space, they will see the four large-scale projections in the space that surrounds them. The four images simultaneously present images and sound, or complete darkness. The images projected are primarily nocturnal scenes of the sea, forest, and shrubs, as well as daytime scenes of wastelands, scenes from a home, and flashes of light. Immersed in this exhibition space, the viewer is presented with four projected images that move between distant and close, circling, or up and down, and between flashes of light and total darkness, all interspersed to evoke deep-seated perceptual memories.

Five to ten seconds of “utter darkness” periodically occurs in the installation space for the work *Before Memory*. This state of complete darkness is accomplished using a specifically designed device that is synchronized to cover the projector. Within this pitch darkness, indistinct but audible murmuring sounds emanate from the speakers – the subjects of the murmurings include my artist’s statement from my first solo exhibition in 1992 and letters I wrote to my two-year-old daughter and my late father.

When a viewer is located in a state of total darkness, their senses of sight, direction, and balance begin to fail. Seldom used corporeal perceptions such as auditory, olfactory, and tactile senses are reflexively amplified. The intention is to bring together corporeal perceptions within this space to explore ways in which the body within this cave-like darkness responds to a space devoid of sensory perceptions beyond the sound of indistinct murmurs; to listen for pure corporeal perceptions within this darkness that approaches a primal state of being.

The importance of the body in grasping the perceptual world has been explained by French philosopher Maurice Merleau-Ponty (1908–61) through a phenomenological perspective that describes a return to the essence of objects and events through the body’s perceptual senses. To paraphrase his example of “the experience of a cube”: our

understanding of the concept of a cube is that it has six sides. This concept is informed by knowledge, even though our visual experience of the cube is only three sides at a time. We cannot see all six equal sides of a cube. However, by moving around, or by physically handling the cube, we are able to fully grasp this object. In other words, the unity of an object is understood through our corporeal experience. The body enables our perspective of the world.

My work has always been concerned with this condition of chaotic perception on the peripheries of external experience. I feel that insights about this condition can be sought and found within darkness. Within the context of my oeuvre, *Towards Darkness* (2018) is an attempt to push the darkness to an extreme.

3. A depiction of total darkness?/*Towards Darkness*

Beginning with my 2011 solo exhibition “Disappearing Landscape”, my focus began to shift away from “the relationship between images and spaces”. The scenes within my images began to resemble film sets. The majority of the shooting locations were everyday realities from my home life. My residence became the film set, and this film set seemed like scenes from a stage play. I have always been concerned with and interested in the possibilities for expanding “imagery” to incorporate theater and performance, as well as corporeal experiences of perception and sound within the total darkness in my work *Before Memory*, I conceived of the concept for *Towards Darkness* in 2014, and began to execute the idea in 2017. This work, alongside the work *Towards Light*, illustrate my perspectives the possibilities for imagery, corporeal perceptions of dwelling in darkness/light, immersive theater, and live exhibition. These represented a completely new creative experience for me as an artist.

As the title suggests, *Towards Darkness* is a work constructed on a condition of complete darkness. Conceptually, the work leans toward experiential or immersive theater, but is difficult to categorize as it is not especially theatrical. It also approaches the form of live exhibition, through it also includes elements of performance or action-on-command. It is not so much behavioral art, nor is it exactly stage performance or environmental art, but has elements of all of the above. The work attempts to integrate the live performance, corporeality, sensory perception, and command-action (performance) absent from contemporary art within the gallery or museum, and to re-contemplate the relationships between viewing and memory, the body and the senses, and everyday warfare, etc.

The all-black interior space of the work measures 8.5 meters long, 9 meters wide, and 5 meters high. Up to four audience members are admitted in each session, along with four

guides who lead them into this pitch-darkness with gentle, steady gestures. At the appropriate moment, the guide would release the hold on the viewer or guide the viewer through gentle touch to a different area of the exhibition. The viewer will hear the sound of dripping water originating from three custom-built water droplet devices installed at a height of two meters. Viewers will feel, and hear someone flipping pages of a book and writing near them, and sometimes the sound of murmuring around them. They will see matches suddenly and momentarily igniting to their left or right, above them or on the ground. When the matches alight, they can faintly discern partial forms of Japanese colonial era soldiers wearing samurai swords, or of contemporary ROC army recruits, and a man in 1950s dress, etc. Since the light from the ignited match is brief, these albeit actual images appear illusionary and ghostly, emerging at times to the left or to the right, at times near or at a distance. As the viewers' pupils adjust to the darkness, a faint light comes on to reveal around 40 people standing against the wall, each with their hand raised and finger pointing at the audience member. This scene of people pointing is a continuation of the three-channel video installation work *Indication* (2014), replaced with 40 live participants simultaneously pointing at the four viewers present. The act of a hand raised and pointing resolutely forward, has many connotations: it could represent accusation or indicate direction, it could cast blame or identify, or could mean "you." Though this gesture has no specific meaning, this body language creates an uncomfortable atmosphere, as though demanding that we admit to some fault, mistake, or crime, etc.; or forcing an introspection. As the audience attempts to get a closer look, the faint light switches off, plunging them into total darkness again. At this moment, the audience will sense the people in the space moving around at an increasing pace. Sometimes in stopping in synchrony. A voice begins to hum the melody of "Are You Sleeping" and more people crowd into the space until 60 people hum in unison. In the final refrain, the four guides sing out the lyrics to "National Revolutionary Song" as the audience members are surrounded by a mob and crowded in, as though they are blocking the path of a group of people. In this bustling motion, an object seemingly of importance is handed to the audience member, then gradually the footsteps subside and the crowd loosens, until all is stilled. Suddenly, a bright light illuminates the white, foggy, shadowless room for three minutes, then darkness again ensues. This is followed by a warm sunset-like glow that permeates the entire fog-filled space where only the four audience members remain. In this steady golden glow, the audience members will recall the document they were handed and begin to read. After two minutes, members of staff will raise the curtain to reveal the exit, marking the conclusion of the 15-minute experience.

The crux of *Towards Darkness* comes from the work *Diaspora*. In the process of the experience, the jostling audience member and the physical touch are all symbolic of a certain "standing in the way of people boarding a ship and being pushed onto the ship



top: Control room during the performance of *Towards Darkness* at the TKG+, 2018

bottom: Rehearsals for the *Towards Darkness* Immersive Live Exhibition at the Department of New Media Art, Taipei National University of the Art, 2018

上圖：《向黑》演出時的控制室場景，TKG+，2018
下圖：《向黑》體驗式展演彩排，臺北藝術大學新媒體藝術學系，2018

while still contemplating whether to be on that ship," or "trying desperately to board a ship that is already at capacity."

The imagery is reminiscent of an interview in Lung Ying-Tai's book *Big River Big Sea*, with a Taiwanese Indigenous person from the Puyuma tribe, Wu Ah-Chi. Wu was deceived by the Kuomintang in Taiwan to board a ship docked at Kaohsiung harbor, bound for the battlefields of the Chinese Civil War. He was subsequently captured and served in the People's Liberation Army with his weapon aimed toward his homeland. He spent 50 years in mainland China. When the author asked him to recount the moment do he considered the most tragic in his life, Ah-Chi responded, "The moment the ship set sail from Kaohsiung Harbor."²⁶

In the course of world history, the imagery of "the moment the ship set sail" often evokes tragedy, as evidenced in recent events involving Syrian or Rohingya refugees. Similarly, the book's second chapter recounts the 1949 journey of Chinese refugees to Taiwan:

"We will go to that place, Taiwan, to take shelter from this storm – not foreseeing that this 'storm' would last over 60 years.

[...] The large ships were unable to dock – smaller vessels jostled and collided as they ferried troops and their families from shore to ship in a chaotic scene. Like spiders, would-be passengers clambered up rope ladders up to the boat. Those who lacked strength or lost their grip would fall into the sea. 'They fell, screaming, into the water like dumplings into broth,' Meijun said. The sound of cannon fire loomed nearby, sending the crowd into a panicked stampede. Some of the small boats capsized, some neared the ship but fell behind as the ship began to depart. The water in the harbor bobbed with faces screaming for help that would never come, while those on the pier desperately cried to heaven for mercy.

[...] The heads of people struggling bobbed on the surface of the water, their eyes wide and mouths gaping in utter terror, but you cannot hear their guttural screams of desperation – History is often silent. Countless suitcases floated on the turbid, oil-stained sea."²⁷

In the thoroughly dark space, harmonic voices singing a song adapted from the French folk song "Frère Jacques" can be heard.²⁸ The original French lyrics describe morning

²⁶ *Big River Big Sea*, Lung Ying-Tai, Ink Press, 2015, p. 256

²⁷ *Big River Big Sea*, Lung Ying-Tai, Ink Press, 2015, p. 25

²⁸ Mr. Friday, "Who Created 'Two Tigers?'" *Story Studio*, 11 Apr. 2015, <https://storystudio.tw/article/gushi/cold10-who-who-posed-two-tigers>. (Accessed on 30 Oct. 2017.)

bells and a sleeping Brother Jacques, whose name becomes Jakob in the German version, and John in the English lyrics below:

Are you sleeping, are you sleeping, Brother John? Brother John?

Morning bells are ringing! Morning bells are ringing! Ding, dang, dong. Ding, dang, dong.

The same melody has also been adapted and incorporated by renowned composer Gustav Mahler into a funeral march that oscillates between somber mourning and light mockery for the 3rd Movement of his Symphony No. 1, “Titan.”²⁹ The musical allusion to this song may have been an influence of the Bohemian-born Jewish heritage of Mahler, who’s characteristic style melds nostalgia for 17th-century pastoralism with fin-de-siècle panic and angst.

Lyrics for a temporary national anthem for the Republic of China were once written to the melody of “Frère Jacques.” In 1926, during the Northern Expedition period, Liao Qianwu, an officer from the Whampoa Military Academy, adapted this melody into the “National Revolutionary Song” as the Academy’s anthem, and then a temporary national anthem. However, its status was short-lived,³⁰ fading with the reformation of the Nationalist government.

*Overthrow powers, overthrow powers,
End warlords’ reign, end warlords’ reign,
Fight for our cause, fight for our cause,
United we stand, united we stand.
Strive in revolution, strive in revolution,
Fight with our might, fight with our might,
Victory comes, victory comes,
Sing joyfully, sing joyfully.*

In the work *Towards Darkness*, this melody begins with the soft humming of four lead vocalists, who are joined by 8 actors and exhibition employees at a time until the song swells with the voices of 40 participants. In the final round of the refrain, the four original vocalists transition from humming to singing the lyrics to the “National Revolutionary Song.”

Each performance *Towards Darkness* accommodates four participants, but requires a team of over 70 people. This initiative represents my most radical experiment with “images” to date. While it is an “anti-media” performance, it also relies on new media technology for a seamless experiential process. During the performance, eight staff

members wear night vision goggles, and the venue is equipped with high-sensitivity microphones and four wifi night-vision cameras. All 70 staff members are connected to wireless headsets to enable comprehensive oversight from the control. However, despite this high-tech setup, the audience remains unaware of any new media or technological elements.

In Yan Xiao-Xiao’s article, “Image Crystals under the Rumination of Life: Yuan Goang-Ming’s Radical Experiment in ‘Tomorrow’s Paradise,’”³¹ she wrote:

On the whole, elements of “visible light” are sparingly used in the work Towards Darkness. These include: the momentary flare of matches and the fleeting appearance of actors (dressed in attire from four distinct eras), a dimly lit crowd pointing forward while standing against a wall, an intense flash of light toward the end of the experience, and the soft final glow reminiscent of a sunset. The visibility of these fragmented, ghostly afterimages vary between members of the audience, creating a spectrum of “persistence of vision.” Furthermore, a series of auditory cues (sounds of page-turning, writing, muted conversations, match strikes, footsteps, choruses) and tactile interactions (pulling, pushing, letter exchanges), coupled with the intensified corporeal emotional response, such as conjured by the scent of an extinguished match – all combine to build a “mental image.” This mental image leverages the audience’s long-term memory and cumulative socio-cultural knowledge which, when combined with the profound emotions and ambiguous message conveyed in the letter, ultimately transforms unseen objects into the “visible,” crafting a unique polysemous narrative for individual participant. Thematically linked through independent to this work, the work Towards Light is more often presented as a spatial light installation. Sporadic bursts of intense light in a fog-filled space creates a brief, five-second spatial imagery followed by a residual visual persistence. The metaphor of the intense light is conveyed by a sketch of a photo from a nuclear explosion test visible separated by a wall. The interweaving of the fundamental essence of light and shadow, forms an interplay lights and shadows to create two a dialectic of dual extremes alongside Towards Darkness.

29. Lu Wen-Yea, *Imagery of Worldviews in Mahler’s Music*, YLib Press, 2014, pp.152-154.

30. Zhang Yu-Kang as quoted in Lu Fang-shang, *A History of the Republic*, The Commercial Press, 2013, p. 61. “During the Northern Expedition, a song known as the “National Revolutionary Song,” which featured lyrics about overthrowing great powers, removing warlords, and fighting for national revolution, was mocked by some as “a variation of a French nursery rhyme!” and criticized as “a distorted revolutionary song that is neither distinctly Chinese nor Western!” Despite this ridicule, the repetitive and simple melody of this revolutionary military song quickly gained popularity and could be heard in even the most remote areas of the country.”

31. Yan Xiao-Xiao, “Yuan Goang-Ming’s Tomorrowland,” *Art Co Monthly and Investment*, Vol. 307, April 2018, pp. 116-117.



One scene of *Towards Darkness*, immersive live exhibition, 2018
《向黑》演出一景·體驗式現場表演·2018



One scene of *Towards Darkness*, 2018
《向黑》演出一景·2018

Regarding *Towards Darkness*, artist Yuan Goang-Ming said his exploration of image-related issues is on-going. Unlike other interactive installations in dark settings, such as Tino Sehgal's "This Variation" (2012), "Towards Darkness" is rooted in a clearly defined script and approaches the performance logic of a stage or cinematic performance. Intriguingly, this piece emerges as Yuan's most narrative-driven yet most 'anti-media' work. Yuan had encountered VR technology during his tenure at Germany's ZKM, but initially eschewed VR as a medium for this image experiment due to technological limitations. Consequently, "Towards Darkness" represents a deliberate departure from media technology, with all auditory, visual, and bodily sensations confined within a spatially and temporally restricted performance. Yet, it is enabled by technologies such as night vision goggles, cameras, infrared lights, and surveillance systems, albeit all of it concealed. It is clear that the imagery within "Towards Darkness" encompasses four distinct perspectives: the audience's interpretation based on "mental images" (formed without prior knowledge of the process, and subject to individual interactive responses), the staff's internal visualization (informed by their understanding of the process and details), the artist and team's view through the night vision monitors at the exhibition (yielding a negative-like effect), and the images observed by staff through their night vision goggles. This approach challenges the conventional role of visibility in image construction. Yuan's image experiment with "Towards Darkness" disrupt and subverts the classical "visual-perception" paradigm, and explores the possibilities of image subjectivity through alternative modalities.

In the above cited text, author Yan Xiao-Xiao delves into her experience of the work *Towards Darkness*, particularly its explorations of image formation within the mind. Her analysis of the four types of imagery astutely identifies my experimental objective

to evoke mental imagery. *Towards Darkness* is inherently experimental, and hence, individual perceptions and experiences of the work varies. However, feedback from the majority of participants mentioned the curious sensation of being guided into complete darkness by and relying entirely on unknown, yet reassuring, hands. They likened the experience of being in a dark, damp, safe, and warm space with heightened auditory and perceptive senses to the sensations of a fetus in the womb.

CONCLUSION

Between 1989 and 2000, the axis of my artistic endeavors were primarily introspective, exploring personal life experiences and subverting quotidian events and object to forge new observational realities. Works such as *Fish on Dish* (1992) and *The Reason for Insomnia* (1998) are exemplary of this phase. However, in 2000, my work extended from personal experiences toward a descriptions of urban life and the state of globalization, as seen in the "Human Disqualified" series which reveals a prototypical, hybridized city shaped by post-colonial and global forces that is unable to describe itself nor to locate itself.

"The ideal place must be elsewhere, and not here." In Taiwan's temporal and historical context, our concepts of home have become ever more fluid and fragile, and our memories of the city we live in has become increasingly vague. The concepts of "home" and "identity" are interrogated in the "Disappearing Landscapes" series (2007 – 2011). Straddling the realms of video art and film, this new format presents a dynamic video work that showcases a theatrical quotidian.

From *Uncanny Tomorrow* (2014) to *Tomorrowland* (2018), my artistic trajectory has come full circle to returns to my first single-channel video work *About Millet's The Angélu* (1985) and my first installation work *Out of Position* (1985). The 33-year journey reflects a persistent exploration of the pervasive sense of unease, anxiety, and doubt toward the world we live in. My contemplation of the "possibilities of the image" has continued throughout this period, and my engagement with various media has been a journey of experimental praxis. The current solo exhibition *Towards Darkness* and *Towards Light* represent my ultimate inquiry into the essence of images. If images are light, what becomes of this image under extreme illumination, where light has been stripped of all imagery and signifiers to return to its most fundamental state? How will we regard and critically engage with this "purest form of image" when all of the impurities of images have been removed from "light"?

In this solo exhibition, the works *Towards Darkness* and *Towards Light* represent the zenith of my inquiry into the essence of images. Here, I pose a critical rhetorical question: if images are equated with “light”, what becomes of an image under the most intense illumination, where the light is stripped of all images and symbols, returning to its most fundamental state? This query leads to a deeper examination: when an image is purified from all its “impurities”, how should we perceive and critically engage with this “purest form of image”? This contemplation is not merely about the visual aspect of images but probes into their existential and ontological dimensions in our increasingly image-saturated world.

The *Tomorrowland* solo exhibition delves into the “dailiness of war” and “every day warfare,” where the artworks engage in mutual intertextual dialogue. From a blinding light that evokes a nuclear explosion, and air raids drills that have continued post-martial law; to a Disneyland-type theme park that epitomizes globalization, non-places, and colonialization; and the living conditions of migrant workers that weaves in themes of religion and refugee crises, culminating in the 1949-themed piece *Towards Black*. Finally, all of the preceding elements are synthesized but abstracted from their conventions of space, location, and imagery to revert to a primal, netherworldly condition that encapsulates the worldly phenomena discussed. This primal condition is difficult to comprehend or identify through rational means. As Gaston Bachelard says, certain images can only appear in its direct truth in the purest sort of phenomenological meditation.³² Experiences like aimlessly drifting in the sea or venturing into a black hole, may seem futile. However, in that metaphorical journey into a black hole, we may ultimately distill our essence and reaffirm our existence from an internal, intimate perspective. This concept aligns with Heidegger’s inversion of Plato’s cave allegory, where darkness symbolizes phenomenon and light represents essence (idea). Heidegger posits that this “forgetfulness of presence” is at the core of Western metaphysics. He draws upon Lao Tzu’s idea of “Know the bright, guard the dark” to convey to us that “we dwell in darkness, but in our quest for home, we light candles and seek light, becoming increasingly fixated on the light itself and forgetting that our home is actually in that darkness.”³³

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32. Gaston Bachelard, *The Poetic of Space*, Beacon Press, 1958, p. 233.

33. Martin Heidegger proposes an alternative interpretation to Plato’s cave allegory in *The Essence of Truth: On Plato’s Cave Allegory and Theaetetus*, Bloomsbury Publishing, 2013.

明日樂園

前言前的前言

本篇書寫於2018年的創作論述，並未完整公開發表過，我做了一些刪減，內文除了針對我2018年的個展「明日樂園」的解說之外，也從我整個創作脈絡，包括我創作的開始及其中思考的轉折的說明，相信這對於此次個展「日常戰爭」的來龍去脈更能深入的了解。

袁廣鳴，2023

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明日樂園

袁廣鳴

2018

前言

從小，當我父親還在世的時候，偶爾會哼京劇，等我長大後才知道他最常哼的京劇是《四郎探母》，內容大概是北宋與遼國之戰，北宋的將領楊四郎被俘，因其氣度不凡，被招為遼國的駙馬，十五年後，因緣際會，四郎得到公主的幫助，深夜偷偷潛出邊境，一會母親佘太君及親人，為免連累及辜負公主，必需天亮前趕回。四郎出城後，見到了母親，但回去後，事跡敗露，因犯下與敵國私通之罪，差點被斬首。而其中我父親最常哼唱的經典橋段：「我好比籠中鳥，有翅難展；我好比虎離山，受了孤單；我好比南來雁，失群飛散；我好比淺水龍，困了沙灘。」

我當時只覺得這歌詞押韻排比寫得很好，直到一次陪我父親到臺北中華路上的國軍藝文中心現場觀賞這齣京劇，劇情來到楊四郎終於見到了母親，在敵我不兩立、愛情與親情的複雜情感下，四郎跪倒在地，連拜三次叩頭，泣不成聲：「千拜萬拜，贖不過兒的罪來……」，當下我看到父親已淚流滿面，環顧四周坐著與我父親相仿的觀眾也都掩面而泣，¹當下我才真正了解這齣戲與台下觀眾如何連結了他們自身整個時代的悲劇，楊四郎也不過捱了十五年就見到了母親，而我父親卻要等到四十年解嚴後才能見到他唯一的親人——已風前殘燭的姊姊。

我父親在他十八歲從中國上了船到臺灣，心想只是暫居，只是這暫居一待就是六十年，當時這批下船的人，依照美國波士頓學院歷史系副教授張倩雯（Rebecca Nedostup）〈流離失所：分析1937至1960年間海峽兩岸戰爭難民的一些基本問題〉的演講，1949年因國共內戰跟隨著大量的中國軍民逃到臺灣，這群人早期被稱為「義胞」（政治學類），也被稱為「外省人」（地理文化學類），但這冷戰底下的「流離失所者」（displaced persons）的身份則為「難民」（社會學類）。²如果按照「社會學」的分類的話，1949年的大遷徙下，我則是國共內戰難民的第二代。

「船要開的時候」似乎在世界的歷史裡常常代表著分離及悲劇的意象，例如全世界沉默的照片：敘利亞的三歲難民男童艾倫（Aylan）伏屍於土耳其的海灘及沉沒於孟加拉邊境的羅興亞難民的船等，因為戰爭，信仰不同而流離失所的人，按照聯合國難民署UNHCR的統計，已遠遠超過第二次世界大戰的規模。一個令我們沮喪及難解的周遭世界，「棲居如詩」的想望離我們越來越遠，家似乎不再是一個溫暖而堅固的概念。



《城市失格—西門町夜晚》，數位攝影，2002

City Disqualified - Ximen District at Night, digital photograph, 2002

自2000年開始，在「城市失格」系列作品中，我試圖呈現臺灣在特殊的歷史與政治時空背景下、一個典型混種並隨時更改自身面貌的城市，或者說是一個無法描述自己、不知身處何處的狀態。「理想的地方一定是在他方，而不是此地」，「家」成為一種流動且脆弱的概念，於是在2007至2011年「逝去中的風景」系列以微型自傳及劇場的方式，展現「家」的日常。

「明日樂園」（2018）延續著「不舒適的明日」（2014）對於我們所處的環境擴大至我們所處的世界，而世界隨著冷戰及民粹主義的復甦、帝國及恐怖主義的威脅及嚴峻的環境變遷等，未來明日的家已不再是穩固的概念；在「明日樂園」的個展裡，作品環繞著「戰爭的日常化」與「日常的戰爭」為主軸，並試著讓每件作品互為文本：從象徵核爆的強光、解嚴之後仍持續的演習、象徵全球化、「非地方」（non-place）與帝國資本主義的迪士尼遊樂園及尋找更好生活的跨國移工等，試圖

¹ 龍應台在《大江大海一九四九》裡也描述了與我同樣的觀劇經驗，見龍應台，《大江大海一九四九》（臺北：印刻，2015），頁68-69。

² 參考張倩雯（Rebecca Nedostup）2010年12月17日於「漢學研究中心寰宇漢學講座」上發表之演講：〈流離失所的定義：分析1937至1960年間海峽兩岸戰爭難民的一些基本問題〉。

描述我們所處的難解世界的焦慮及不安；至此，回顧我最早的錄像作品，三十三年後至「明日樂園」個展的創作核心似乎如同一個循環，又回到了原點。

自第一件錄像作品1985年算起，三十三年來在影像的創作上，不斷地思考關於「影像的可能」，也歷經不同媒體的嘗試及實踐，本次個展的《向黑》及《向光》作品是個全新的創作經驗。一個全黑的空間，一個全白的空間，皆是我對於影像本質的終極反問，同時論證我對於「影像的身體感知經驗」及「體驗式的裝置展演」的可能。在《向光》裡如果影像是「光」的話，那將光的強度推到極限，這光線又不承載任何影像及符號，回到光最本質的自身，這影像會是如何？所有影像的雜質自「光」抽出後，我們又如何看待及辯證這「最純淨的影像」？在《向黑》裡，如果影像是「光」的話，那在全黑、幽冥的狀態下及影像被抽離了在視網膜成像的渠道，那影像有可能在「感知」及「心靈」上成為另一種幽靈影像嗎？



《關於米勒的晚禱》，單頻道錄像，影片截圖，1985
About Millet's The Angelus, single-channel video, video still, 1985

一、從一張古典油畫開始

(一)、尚－法蘭索瓦·米勒 (Jean-François Millet) 的《晚禱》(L'Angélus)
1985年我做了生平第一件單頻道錄像作品，命名為《關於米勒的晚禱》。我陸續分別從1985至1992年用不同的形式及媒材作了四件作品去詮釋《晚禱》這張畫，這張畫是法國畫家米勒於1857至1859年之間所畫的。當時的我對於畫中的一對農夫在田地裡工作，因為聽到遠處教堂的鐘聲而放下手中的勞動工具，雙手緊握虔誠禱告的景象而感動。這一幕的田園風景，完全體現馬丁·海德格 (Martin Heidegger) 所謂的「棲居如詩」，一種天、地、神、人的合諧生活景象，但就我當時所處的社會及世界，這美好的景象是一種無法企及的狀態，於是我拍攝畫冊裡的這張畫，另外拍攝了我提著攝影機直線衝撞草叢的影片，《晚禱》的畫面在影片

裡以靜態的方式加上我還原了這個遠處教堂傳來的鐘聲，約每分鐘後穿插數秒暴力衝撞草叢的片段及聲音，兩個極具衝突及反差的畫面及聲音交叉循環剪接，作品充滿了對《晚禱》所呈現的美好景象的懷疑及莫名不安的氣氛。

(二)、離位

回顧我最早期的錄像作品幾乎都圍繞著對這美好世界圖像的懷疑及不安，1987年我的第一件錄像裝置《離位》(Out of Position)，是由一台傾斜四十五度的映像管電視與一雙我實際翻模的腿所構成的錄像雕塑。電視裡播放的內容為一位男泳者往垂直方向游動的影像，搭配著單調且不斷重複的水滴聲，中間穿插著：兒童閉眼的圖片、飛機失事墜落、內臟手術、太空梭及彗星、卡帕 (Robert Capa) 攝於西班牙內戰的一張士兵中彈圖像、納粹軍官特寫、母親凝望孩童墳塚哭泣、越戰及示威暴動、1944年行刑隊的槍決行動、焚屍，及南非黑人集體處死的私刑畫面。這些穿插畫面的音樂是藝術家兼歌手蘿莉·安德森 (Laurie Anderson) 的歌曲《喔，超人 (獻給馬斯奈)》(O Superman (For Massenet), 1981)，於「伊朗人質危機」(1979-81) 的背景所創作的反戰歌曲。

使用《晚禱》這張古典油畫似乎對於當初我這位美術系的學生而言是理所當然，但背後的觀念卻不是立足在傳統的繪畫史上。《關於米勒的晚禱》及《離位》是我首次與傳統藝術的斷絕，皆是以錄像這個以時間為基礎的媒體對繪畫在時間上的補充，以及新媒體在影像上的實驗及研究，兩者的背後也都深存著對於美好世界景象的懷疑及對明日樂園的渴望。

二、以藝術之名，不得不的理由

在2015年第十三屆台新藝術獎所舉辦的TED Taipei裡，我做了一個短講，內容主要是分享個展「不舒適的明日」創作思考過程及當中的轉變，其中演講的開場我表述了對於藝術之於我的看法及藝術與社會的關係：

我的創作基本上是一種往內的探索，這可能是從小被我的父親所影響，被他灌輸了不可救藥的一種儒家思想，所謂的修身、齊家、治國的傳統觀念，講白話就是先必須搞定自己，才有資格去管你的環境，但是就因為一直搞不定自己，所以我大半的創作，都在處理我個人的生命政治的問題。所以藉由藝術來改造社會，藝術家站在一個很高的位置，這樣的方式，對於我而言是不舒適的，我也覺得我沒有任何資格可以來改造別人，因為我連我自己都尚未改造成功。基本上我覺得

3. TEDxTaipei, 〈我讓客廳爆炸：讓藝術訴說社會的不舒適〉袁廣鳴 Goang-Ming YUAN @TEDxTaipei 2015, 2015年7月30日, <https://www.youtube.com/watch?v=5ebE0Qxao-s> (瀏覽日期：2017年10月30日)

「藝術是無用的」，也「不是必需的」，因為每當我在思考藝術的用處時，我就開始頭痛，我就離藝術越遠。它像是某種禪學，是一種頓悟的、不是知識性的，是一種經過身體「體得」的經驗，是難以指稱的，我們越去指稱它就離它越遠。³

一個不靠知識及難以指稱的感知經驗貫穿了我大部分的創作，這跟我從年輕時期、國高中開始至今對於禪學及老莊思想的迷戀有關。我們常常可以很清楚深刻的感覺，卻很難用語言或文字說出這清楚的感覺。對我而言，那個清楚的感覺卻說不出來的那個，那個就是！「那個」也是從我們所處的社會及環境中隱隱產生。

2014年的個展「不舒適的明日」有些作品似乎與上面「自述」所提到的觀念有些不同，所以我在這次的短講裡以作品《佔領第561小時》及《能量的風景》分享了一些創作上的轉變及相同之處：

……例如《佔領第561小時》這件關於太陽花學運的錄像作品，緣由主要是在議場裡的研究生打電話給我，問我：「老師可不可以幫我們在英文版《島嶼天光》的MV拍一些『特殊的、藝術性的影像』給我們使用？」，因為是學生的要求，當老師的當然是答應了。但是我腦中馬上出現兩個問題：第一個問題是在現場有這麼多攝影機，這麼多紀錄片的導演，還需要我拍嗎？第二個問題是，何謂「特殊的、藝術性的影像」？難道議會現場上百台的攝影機所拍攝的都是平凡、不藝術的影像？在立法院裡面有很多我們的學生，但是我必須老實說，我對於學生的關心不亞於對於這個議題的關心，因為學生在我的生活佔據了絕大部分，我無法不面對。最後我把我所有拍的影像素材全部給了他們在《島嶼天光》這個音樂錄影帶裡面使用，他們後來使用在片頭及片尾。之後因為展覽及策展人等等原因，開始思考要不要做這件作品，思考了好幾天，我最後還是做了，原因是：一、因為學生的關係，這議題從大眾媒體直接聳立在我面前，「它穿過了我的身體」；二、我覺得我似乎可以有另外一種方式去駕馭並呈現如此政治鮮明的議題，有別於政治或議題性的插圖或是插畫性的附庸方式，可能就是學生口中所說的「特殊的、藝術性的影像」，同時也算是給自己的一項挑戰及突破；三、當初這些學生佔領立法院是因為尋求一個更好的明日及未來，他們在立法院裡面齊聚了將近一個月，裡面成了他們臨時的棲居之所，但是外面圍著一圈一圈的警力。這與我這次展覽「不舒適的明日」所要表現的一種狀態是完全一樣的，是關於家、居住，以及不舒適的未來。

關於另外一件錄像作品《能量的風景》，其創作的緣由主要是來自於我日籍妻子的親戚，由於日本311的關係，引起交通上的混亂而困在東京，當晚引起我們家族的恐懼及焦慮，此時，這件事情「穿過我的身體」，我不得不面對他，由於家中有個一歲的小孩，我開始查詢離我家淡水最近的核電廠的距離，發現只有十七公里，總統府離最近的核電廠也只有二十三公里，所以整個小小的臺灣都籠罩在一個令人不舒適的範圍裡。

在製作這件作品之前，同樣的，與《佔領第561小時》一樣，對於如此鮮明的經濟、政治議題有著強烈的排斥感，但這議題直接跳在我的眼前，並落在我原本的創作脈絡下，我不得不做它，似乎有一種感覺是：「是它做我，而不是我創作它」。當然，我也很小心並具有強烈信心地讓作品不要成為知識性的或議題性的插圖。⁴

王嘉驥認為《能量的風景》雖然是以紀錄片的方式，卻製造了一種超現實：作品中的影像以一種平穩的直線運鏡方式，近乎一種監控式的凝視，現實彷彿馴化並收編在我們眼底；然而，這不過是一種特權式的觀看錯覺，讓觀者如臨權力禁區，這個基於安全理由與國家機器的統治權力劃上等號的「禁區」。⁵核電相關場域被由鏡頭從空中潛入並來回巡視之時，頓時製造了影像上的一種「超現實般」的奇觀。

《佔領第561小時》作品的聲音來自象徵一個國家永恆的歌曲——《國歌》，我將它播放速度放慢一半，於是議場頓時轉變為教堂，瀰漫神聖且犧牲奉獻的氛圍；時間在過去、當下及未來，在豐盛、頹圯及虛空（void）中往返滑行。空間中所帶來的時間及歷史感也不斷的往返跳躍。這消逝的片刻風景，似乎從我們藉由大眾媒體上所熟習的議會現場，打開另一扇較為冷靜，或比媒體奇觀更為奇觀的場景。

以上所述之奇觀的場景，或甚至比媒體奇觀更為奇觀的場景，是我讓作品脫離知識性的或議題性的插圖的策略。其策略的執行的過程像是煉金師一般，將這些關



《能量的風景》，單頻道錄像，影片截圖，2014
Landscape of Energy, single-channel video, video still, 2014

4. TEDxTaipei, 〈我讓客廳爆炸，讓藝術訴說社會的不舒適〉：袁廣鳴 Goang-Ming YUAN @TEDxTaipei 2015)。當時打電話給我，邀請我入議場拍攝紀錄影片的研究生是鄭宜蘋 Betty Apple。

5. 參見王嘉驥，〈並不如詩的栖居——袁廣鳴「不舒適的明日」個展〉（臺北：耿畫廊，2014），頁2。

於知識、理性、議題性的事物，精煉成透明的「晶體」，即作品，這晶體有著多面性及透明性，自身不承載知識，但觀眾在觀看的時候，會反射及映射出自身對於這件事情本來所具有的知識的「想像」，如要啟動這個想像，只有以藝術之名結晶為一個透明晶體，而不是載滿知識的文獻，這是我認為為何要使用藝術表達「不得不的理由」及「不可被取代性」的原因。

三、明日樂園

(一)、從「不舒適的明日」到「明日樂園」

整個世界就是一個「主題樂園」。

2004年我在淡水山坡上買了一個幾近是廢墟的房子，然後慢慢建造起自己的家園，慢慢的，廢墟也同時住進我的心中。從山坡上俯瞰山下整個臺北新市鎮一棟棟的房子迅速地蔓延開來，每次從臺北回家，路上會有很多臨時工舉著不同的建案名稱的大牌子，上面寫著「摩洛哥」、「峇里島」、「新橫濱」或「新浦東」，這些建案名稱透露出臺灣普遍的基本思維，某種「去當地化的地方」的潛在意識，一個典型混種並隨時更改自身面貌的城市，或者是一個無法描述自己、不知身處何處的狀態。我們「在」這裡卻選擇忽視「在」這裡的事實，形成一種「在的遺忘」。

在伊恩·布魯瑪 (Ian Buruma) 的《殘酷劇場：藝術、電影、戰爭陰影》中的最後一個章節「亞洲主題樂園」中提到，著名的荷蘭建築師雷·庫哈斯 (Rem Koolhaas) 說：「我們可以說舊有的亞洲正在消失，亞洲變得有點像是個巨大的主題樂園。亞洲人自己在亞洲成了觀光客」⁶，也提及日本文化評論家唐納·李奇 (Donald Richie) 曾說：「為什麼要建東京迪士尼樂園呢？整個城市不就已經很像是個迪士尼樂園了嗎？」⁷

海德格的「此在」(Dasein) 與「地方」及「棲居」(dwelling) 有關，作為寓居的地方，是一種在精神上與哲學上，將自然與人類世界統一起來的努力。真正的存在乃是扎根於「地方」的存在。⁸相對於「地方」的「無地方性」(placelessness)，蒂姆·克里斯威爾 (Tim Cresswell) 在其著作《地方：記憶、想像與認同》中寫道：「地理學家愛德華·瑞爾夫 (Edward Relph) 認為，在現代世界裡，悄然蔓延的「無地方性」普遍狀況圍繞著我們，而其特徵是無法與地方建立真實的關係，因為新的無地方性不容許大家成為存在的圈內人」。⁹「透過一些過程，或者更精確的說是透過『媒體』，直接或間接鼓舞了『無地方性』，從而傳播了對地方的不真實態度，也就是削弱了地方認同，以致地方不僅看起來很像，感覺相似，還提供了同樣枯燥乏味的經驗可能性。」¹⁰

相對於「地方」，我們在當今世界則同時面臨了更多的「非地方」(non-place)。法國人類學家馬克·歐傑 (Marc Augé) 在他所著的《非地方：超現代性人類學導論》(Non-lieux: Introduction à une anthropologie de la surmodernité) 書裡提到「空間」與「地方」的差異，「空間」是一個中性的概念，是人類認知的基本能力，也是抽象理解這個世界的方式之一。然而，生活在其中的人在空間中填加意義，感知其中人的痕跡，也將其打造成為適合自己的環境，使之成為跟自身相依相存的「地方」，至於「我何時覺得我在家裡？」他討論了文森·德貢布 (Vincent Descombes) 的「修辭之國」概念。

讓我們暫且回到德貢布……所定義的「修辭之國」概念：「裡面的人物何時覺得他在家裡？這個問題關注的較不是地理上的領土而是修辭主權（採用修辭的傳統意涵，透過像是辯護、譴責、歌頌、審核、舉薦、警戒等修辭行為定義而來的意義）。當他在同一生活圈的修辭中感到自在時，他即是在家裡。在家裡的特徵，是不費什麼力氣便能讓別人了解自己，同時不需要多餘的解釋就能成功體會對方的想法。而當對方不再理解他對其行其舉止所提出的解釋、他控訴的 不滿或傳達的讚美時，一個人物的修辭之國也就到此為止。修辭性溝通的障礙製造出界線的過渡，當然這道界線必須如同一交界地帶，是個邊界區 (marche)，而不僅是一條清晰的線」

倘若德貢布是對的，那麼我們必須總結，在超現代性的世界裡人們始終、但又從未在「自己家」：他所說的交界地帶或是「邊界區」再也無法被這些全然陌生的世界所接納。超現代性（同時擁有的三個過量形象：事件超載、空間超載與參照的個體化）很自然在非地方中找到它完整的表述。相反地，字詞與影像經由非地方轉運，在人類試圖建立其部分日常的各種地方重新紮根。¹¹

歐傑定義「非地方」為：「若說地方的定義是歸屬感，包含人際關係且擁有歷史性，那麼一個不具歸屬感，沒有人際關係亦非歷史性的空間，便可定為非地方。」¹²「非地方」是以「文字」為媒介，建立人與環境之間的關係。他舉例這些空間為：電影院、難民中繼站、超市、機場及高速公路都是非地方的代表，它們能不停被改建或重新置入，而文字更是這些非地方的重要依據，例如：進超市只要依照標

6. 轉引自伊恩·布魯瑪 (Ian Buruma) 著，周如怡譯，《殘酷劇場：藝術、電影、戰爭陰影》，(臺北：紅桌文化 2016)，頁 433-434。

7. 轉引自布魯瑪，《殘酷劇場：藝術、電影、戰爭陰影》，頁433。

8. 參見Tim Cresswell 著，王志弘、徐苔玲譯，《地方：記憶、想像與認同》(臺北：群學，2006)，頁37-38。

9. 轉引自Cresswell，《地方：記憶、想像與認同》，頁75。

10. 轉引自Cresswell，《地方：記憶、想像與認同》，頁75。

11. 馬克·歐傑 (Marc Augé) 著，陳文瑤譯，《非地方：超現代性人類學導論》(臺北：田園城市，2017)，頁 111-112。

12. 歐傑，《非地方：超現代性人類學導論》，頁85。



《明日樂園》展出現場，TKG+，2018
Tomorrowland, Installation view at the TKG+, 2018



《明日樂園》工作現場側拍，2018
Behind-the-scenes photos from Tomorrowland, 2018

籤通過收銀台完成購物，進機場依照護照通過海關，高速公路遵守路標代碼就能抵達目的地等。所以，「非地方空間創造的既非特殊身分，亦非關係，而是孤獨與相似性。」¹³它亦不會空出位置給歷史，也「不作為任何有機社會的庇護」。¹⁴

「非地方」是一個全球化下的普遍現象，人們在這些無歷史感的空間中，孤獨地穿梭及停留，反觀臺灣的普遍生存狀態，如本章節一開始所提的，似乎對於「非地方」毫不為意，因為「理想的地方一定是在他方，而不是在此地」，甚至有著某種「去當地化的地方」的潛意識，地方感 (the sense of place) 在這樣的時空背景之下，我們對於「家」的概念更為流動且脆弱，對於所居住城市的記憶更加的模糊。

「明日樂園」(Tomorrowland) 延續著2014年個展「不舒適的明日」(An Uncanny Tomorrow)，「不舒適的明日」英文題目中的關鍵字為「uncanny」，uncanny最早在學術上的使用來自於以德文寫作的奧地利精神分析學者西格蒙德·佛洛伊德 (Sigmund Freud)，在德文為「unheimlich」，其詞根「Heim」意指為「家」的意思，所以憂懼及不安與「家」有關，這「不安」再擴大至社會與國家時，則為一種「氛圍恐懼」(ambient fears)，〈氛圍恐懼〉為澳洲學者尼可斯·帕帕斯特爵迪 (Nikos Papastergiadis) 針對恐怖攻擊及當今政治現象所寫的一篇文章，裡面他引用法國哲學家尚－呂克·儂曦 (Jean-Luc Nancy) 指出：「這已經是當代生活的一個特性，一種狀態的視覺呈現：『無處，便會起戰爭，隨處，都會有分裂、侵略、文明暴力，以及模仿古老神聖暴力的拙劣野蠻行為。戰事不限一處，卻也隨處可生。隨時可停，卻也永遠無法真正結束。』」¹⁵

2014年9月13日英國《電訊報》(The Telegraph) 及BBC中文網的報導指出，教宗在義大利的雷迪普利亞 (Redipuglia)，參加第一次世界大戰爆發一百周年紀念活動表示：「即使經歷過去世界大戰的失敗，也許我們還是可以說，現在已經發生了第三次世界大戰……。」是的，全球難民的總數已遠遠超過二戰時期的規模。

2015年11月13日週五晚間、巴黎的恐攻後，法國總統法蘭索瓦·歐蘭德 (François Hollande) 宣示法國進入戰爭狀態 (state of war)，在保衛法國境內人民前提下，也意味著，境內的法國人民亦在某種意義上也需同時承受著「潛在敵人」的政治身份。在今日「戰爭」已變日常化了。「戰爭的日常化」或「日常化的戰爭」似乎離我們臺灣很遠，但自1978年起的每年一次「萬安防空演習」，範圍包括全臺灣、外島澎湖、金門及馬祖，仍持續在每年的春天各個城市實施，雖然臺灣1987年就解嚴了，在車水馬龍的臺北市區，防空警報拉出時，瞬間成為空城，每年一次的30分鐘提醒著我們關於戰爭的威脅。

與展覽同名的錄像裝置作品《明日樂園》為上次個展中的作品《棲居如詩》的延續，並從家與棲居的主題擴及到我們生存所處的世界：一個令我們沮喪及難解的周遭世界，大量的難民、冷戰及民粹主義的復甦、帝國及恐怖主義的威脅等。不禁提問：明日的樂園會在何時何方？

場景從一個中產階級的客廳移到象徵著無憂快樂的樂園，畫面呈現一個無人的遊樂園，後方遠處有著類似迪士尼的城堡，一個像是未開放的遊樂園，前方的廣告旗幟被風吹的微微飄動，地上的垃圾也被吹起及滾動，偶爾鳥在空中盤旋，一分鐘後遊樂園莫名的瞬間被炸毀。

(二)、日常的戰爭、戰爭日常化 / 《日常演習》

新聞報導一：「臺北萬安演習期間，造成日籍旅客驚慌，以為要發生第三次世界大戰。」¹⁶

新聞報導二：「高雄昨 (21) 日下午舉行萬安39號演習，路上人車都淨空，沒想到就在這個時候，民眾目擊，竟然有一隻恐龍站在馬路中間，大搖大擺的違規穿越馬路，過程都被民眾拍下並上傳到臉書社團『爆料公社』，標題為『就算你是

13. 歐傑，《非地方：超現代性人類學導論》，頁107。

14. 歐傑，《非地方：超現代性人類學導論》，頁114。

15. 尼可斯·帕帕斯特爵迪 (Nikos Papastergiadis)，〈氛圍恐懼〉，收錄於《2008台北雙年展國際論壇：戰爭辭典論文集》(臺北：臺北市立美術館，2009)，頁20。

16. 中時新聞網，〈萬安演習警報響 日籍旅客驚「以為戰爭」〉，2015年3月17日，新聞影片，<https://www.youtube.com/watch?v=c6R3DJ0tgCY> (瀏覽日期：2017年10月30日)

恐龍也得演習啊！』，警方循線追查，調出監視器畫面，追查恐龍最後的消失地點，結果發現是一名在飲料店工作的高姓男子，他坦承是一時好玩才在演習時間穿恐龍裝逛大街！」¹⁷

除了在萬安演習中扮恐龍外，也有情侶在萬安演習人車淨空中，女躺馬路「大」字型自拍快閃，這如電影場景般的淨空城市對於臺灣的年輕人而言則相當熟悉或習以為常，並認為「萬安演習」的淨空畫面是一個絕佳的自拍背景。以上類似新聞不勝枚舉，刺耳的警報聲對於日本人應該不陌生，在日本也時常舉行地震及火災的各種演習，但規模也只限學校、大樓及小區域舉行，至於臺北整個淨空的驚人場景，對於日本人來說還是首見，臺灣的臨近國家，除了韓國外，都沒有像臺灣每年分別在所有城市包括外島舉行半小時全面淨空的萬安演習。

作品《日常演習》主要在演習當日下午一點半至兩點的半小時間，以空拍機同時在臺北市區五條主要道路中間的正上方、以直線略微俯瞰的鏡頭拍攝，五個鏡頭連結成一部影片，鏡頭直線前進、畫面猶如掃描，像是一種監控式的凝視，在車水馬龍的臺北市區，防空警報拉出時，瞬間成為空城，路邊卻停滿了車輛的奇觀，這猶如超現實般的奇觀卻來自於最真實的臺北城市風景。

2001年我創作了「城市失格」系列作品，針對西門町拍下上百張的照片，藉由數位後製，再將人、車刪除，最後成為一張平面攝影作品，而「日常演習」則為空拍的錄像作品，我蓄意保留著停在路邊的人、車及警察，形式上非常類似，但內容上已完全不同，「城市失格」探討的是關於全球化、城市與居住，而「日常演習」則為後冷戰及日常戰爭的威脅。

（三）、他者、悅納異己 / 《異鄉人》

只要在假日的臺北車站大廳中，就會看到地板上坐滿了移工，或走入中壢車站的時候，你所聽到的、看到的以及聞到的，都會讓你覺得似乎處在東南亞某個國家的月台上。

伊斯蘭曆閃瓦魯月的第一天（10月1日）是伊斯蘭教最重要的節日「開齋節」，如同臺灣的農曆新年，結束一個月的封齋後，信仰回教的移工們會在此日團聚慶祝，將近上萬穆斯林移工湧進臺北車站，許多穿著穆斯林傳統服飾的移工，各自帶著道地南洋美食，在歐傑心目中最典型的「非地方」（北車大廳）席地而坐，進行一場在異鄉的大型「地板派對」。

2001年的「城市失格」無人系列之後，我一直很想依照同樣的手法、時間差的方式，拍攝並拼湊出一張充滿了人跟車的西門町的攝影，事後沒有做的原因是，覺得觀念跟想法太類似，再加上太耗時間而作罷。2016年當我看到新聞及網路上刊出移工於「開齋節」當日，席地而坐在臺北車站大廳內聚集慶祝的影像，大廳內

人滿到難以想像，這個超現實的影像，著實令我震驚。這影像逼得我不得不思考這「不得其所」（out-of-place）的移工們如何改變了臺北車站的大廳「空間」成為「地方」，於是我開始向臺北車站申請在接下來的「開齋節」於大廳的動態影像拍攝，沒有料到北車的回覆卻是，大廳可出借的所有空間，當日全被日本觀光協會全部租下當做攤位，北市政府觀光局則另闢臺北車站旁的行旅廣場舉辦戶外的「2017臺北開齋節歡慶活動」，這不知是巧合還是市府的精心規劃，就我在當日活動時的觀察，移工們只有少數在行旅廣場看看熱鬧，他們依舊習慣了大廳的「地方」，坐滿在被日本觀光協會所預定下來之外的走道及空隙，或者說「包圍」了日本觀光協會的所有攤位。

依照勞工局2017年的統計，在臺灣的移工群體約六十萬人，這個數目已超過臺灣原住民的總人數，成為臺灣另一大族群。這新的族群基本上在臺灣是承受著孤獨、歧視及許多不合理的工作待遇，例如「同工不同酬」、「限制流動」、「仲介剝削」等問題。孫友聯的《台灣外勞人權問題剖析》論文中提到：「對於大部份移住勞工而言，當祖國無法提供適當的工作機會時，離鄉背井即成為維持生活、改善家庭經濟不得不然的手段之一。然而，從台灣及許多國家的外籍勞工政策經驗觀察，許多勞工的流動不只是國與國之間的外交與經濟關係，大部份的勞工更必須依賴仲介制度才得以獲得流動的機會，從各國的經驗我們不難得到這樣的結論：流動，就是剝削的開始！」¹⁸在什麼情況下他們會願意承受移動的剝削而離開家裡到異鄉工作？當然其中最主要的原因是藉由流動來改變現狀的可能，因為不流動就沒有改變現狀的可能，這中間存在著一個無奈的兩難問題。

回到2017年臺北車站、開齋節的當天，市府與北車非常有技巧的把大廳全部借給日本觀光協會，但被迫在大廳空間中插縫隙的移工們，卻另類地包圍了所有攤位，一般的觀眾難以進入攤位，除非穿過移工們的身體或地上的食物；回顧臺北車站對於如何處理假日大廳聚滿的移工，歷年來從一開始的默許，到後來加派警察管理秩序及義工的幫忙，2012年因民眾檢舉抗議移工佔據公共空間，北車因而拉起紅龍區隔動線，並豎立告示牌明定「禁止組織性的集會活動」，否則將取締勸離，之後至2016年又全面開放，2017年則以大廳全部借給日本觀光協會為由，將移工移到站外的行旅廣場。看得出來，北車及市政府對於如何拿捏「悅納異己」在「倫理」及「法律」上不斷的擺盪，卡在兩難之間。

中央研究院院士李有成在介紹其著作《他者》時提及：

¹⁷ 〈亂入萬安演習的代價…恐龍遭押回警局 最高罰鍰15萬〉，三立新聞網，<http://www.setn.com/News.aspx?NewsID=140356>（瀏覽日期：2017年10月30日）

¹⁸ 孫友聯，〈移動中的剝削：台灣外勞人權問題剖析〉，《台灣人權學刊》第2卷第2期（2013）：頁113-114。

「早在1980與90年代，克莉絲蒂娃（Julia Kristeva）就一再析論陌生人的角色；德希達（Jacques Derrida）也反覆討論如何待客，如何悅納異己；列維納斯（Emmanuel Lévinas）則以倫理學為其哲學重心，暢論自我對他者的責任；哈貝瑪斯（Jürgen Habermas）更主張要包容他者。這些論述或思想之出現並非偶然，其背後應該有相當實際的現實基礎與倫理關懷。」這裡所說的現實基礎與倫理關懷並非無的放矢，其實涉及歐洲社會近二、三十年來所面對的移民問題。尤其近年來因為經濟不振，失業率高，在束手無策之餘，有些人——特別是政治人物——就開始尋找代罪羔羊，首當其衝的就是各國的客工與移民。各種形式的反移民活動因此時有所聞，各國以反移民為號召的極右翼民族主義政黨與新納粹主義運動也應運而起。反移民所具現的排外恐懼說明了法西斯主義的陰魂仍然潛伏在某些人心中，並未形消於無。歷史血淚斑斑，殷鑑不遠，許多思想家憂心忡忡，因此才會幾乎同時紛紛著書立說，以各種論述嘗試打開困境。¹⁹

傅士珍在〈德希達與「悅納異己」〉一文中寫道：

「悅納異己」是德希達在九零年代出版的著作中頻密出現的語彙。這個語彙跟世界主義，寬恕等觀念連結所建構出的他者論述，一方面是對傳統的文化概念的分析探討，一方面也是對時局的尖銳批判。……真正的悅納異己是無條件對他者的歡迎接納，接受他者會帶來的無限可能，包括其中的風險。而從無條件的悅納異己的視角出發，德希達更指出康德世界主義理想的侷限，探索著另外的，新的世界主義圖像的發展。²⁰

另外，依照阿里·何凱（Ali Akay）在〈戰爭——諸眾與個體〉一文中指出：「這是一個『款待』與『禮物』的世界，要求並支持一個共同體，用以反對種族主義和國族主義的概念。這樣的態度正可納入『世界性』的訴求，針對『全球性』進行批判……。」²¹

李有成在《他者》中也寫道：

以好客之道悅納異己或歡迎外邦人似乎是有條件的。德希達認為大革命之後，法國對待政治難民要比歐洲其他各國來得開放，但這開放的背後原因是：「但是這種對外國人開放的政策背後動機，嚴格地說，從來就不是出於倫理……或好客的規律。自十八世紀中葉之後，比較而言，法國的出生率下降，顯然由於經濟的原因，一般而言允許法國在移民事務上比較自由開放；當經濟好時，且需要工人時，在思考政治和經濟動機時，人們傾向於不是那麼過於斤斤計較」。²²

所以在對待這些外邦人，在條件上、風險上，甚至在同化上都充滿了拉鋸與矛盾：「依據德希達的觀點，文化是異質之間的張力拉鋸下的產物——他稱之為『悅納異己』與『殖民他者』兩造欲望的相互角力。每一個文化都具有悅納異己的能



《異鄉人》，單頻道錄像，影片截圖，2018
The Strangers, single-channel video, video still, 2018

力（沒有疑問的接受他者），同時又以收容客人的方式殖民他者（限制其行動以彰顯主人的權力）。這樣的張力沒有絕對的解決方法，德希達並且認為，無條件的悅納異己是不可能的，然而，他亦堅持如果失去悅納異己的原則，公平正義的標記也將不復存在。」²³。

臺灣原本就是一個移民多種族的社會，但面臨近年來人數不斷攀升且已成為另一大臉孔「模糊」的族群總體時，我們不得不去「正視」它及去學習如何才是待客之道。

2017年的下半年，每逢週末，我都在探訪移工足跡的時間中度過，除了臺北車站以及鄰近的聚落教會等，還有桃園、中壢車站、臺中的「一廣大廈」及第一廣場等，經過觀察及訪談後發現，並不是每個週末假期都可以遇到他們大量的身影，但每個月的第二個星期日則可以發現他們大量的身影出現在上述的聚集點，因為大部分移工放假最大的交集是星期日，有一大部分星期六是不放假的，而每個月的第二個星期是「發薪日」，只要是碰到那個星期日，在上述的聚集點可以發現

19. 李有成，〈我寫《他者》〉，《人文與社會科學簡訊》第16卷第1期（2014）：頁115。

20. 傅士珍，〈德希達與「悅納異己」〉，《中外文學》第34卷第8期（2006）：頁87。

21. 阿里·何凱（Ali Akay），〈戰爭——諸眾與個體〉，收錄於《2008台北雙年展國際論壇：戰爭辭典論文集》（臺北：臺北市立美術館，2009），頁150。

22. 李有成，《他者》（臺北：允晨文化，2012），頁41。

23. 帕帕斯特爵迪，〈氛圍恐懼〉，頁28。

他們大量的身影，尤其是「中壢車站」。²⁴他們要在一天中辦完非常多事，而在中壢可以快速且便宜的完成他們要辦的事，包括更換手機、郵局寄送包裹、購買SIM卡、日常用品及符合他們品味又划算的流行服飾，然後與朋友聚餐，下午唱歌及喝酒，傍晚後與愛人上賓館，之後再各自趕回工作的地點，車站外一整列的賓館隨處可見的廣告橫幅「休息3小時500」，上頭用四國語言重複。

經過四個月在不同的移動工具及地點的紀錄及測試後，最後以高速攝影機，每秒一千兩百格，從車廂內隔著車窗玻璃，在火車進月台的五至八秒中，輔以手持超高亮度的聚光燈、一樣同時隔著車窗玻璃朝向月台上的旅客進行拍攝，藉由快速移動的超高速的錄影滑過一張張陌生的臉孔及身影，這些陌生的臉孔及身影猶如「凍結凝住」的「雕像」，由於聚光燈的關係，他們又像是一位位站在舞台上的「演員」，畫面緩慢不斷的由右向左，也像是一幀幀的「肖像」，當每位旅客受光的短暫瞬間，清晰的面龐身影，讓我們不得不正視。

四、《向光》 / 《向黑》

(一)、從一張照片開始 / 他們看著的遠方是什麼？

2018年的作品《向光》主要由一張黑白的歷史照片所啟發，這照片攝於1951年，在我大學的時候，80年代就曾看過並留下深刻的印象，2015年在網路上查尋資料時，電腦的螢幕出現這張照片，這照片又讓我頓時陷入沈思許久。我抱著好奇心詢問四十歲以下不同年齡的人對這張照片的想法，大部分的人會覺得這張照片的地點在海邊的沙灘，大家戴著太陽眼鏡、坐在沙灘椅上，這如同我年輕時第一次看到這張照片的反應一樣，但共同的困惑是，他們看著的遠方是什麼？

照片的鏡頭以半側面的方式拍下了約十六張類似木製的沙灘椅，排列整齊地被放置在一個地平面上，後方背景有個水平線像是海，椅子上坐滿了人，但都是男人，全部戴著類似的沙灘大墨鏡，以看似以很輕鬆的坐姿望著前方，但前方也就是照片的右方位在鏡頭之外。這「遠方」恰恰與娛樂休閒成為諷刺性的強烈對比，這「遠方」不是美麗的風景或有趣的事物，而是美國高階軍官們於1951年4月8日在西太平洋區馬紹爾群島 (Marshall Islands)²⁵所屬的埃內韋塔克環礁 (Enewetak Atoll) 的帕里島 (Parry Island)，觀看第一次核試驗，此核試驗稱為「溫室行動」 (Operation Greenhouse)，代號為「Dog」的原子彈試爆，他們戴著不是太陽眼鏡而是防止核爆強光的護目鏡 (goggles)，在這鏡頭之外的右側、照片並未顯示的遠方，是一個即將要放射出充滿毀滅性的「強光」。

在當今的世界，戰爭已不再是完全的實體戰爭，它已發生在日常，在經濟上、政治上及宗教上等，而象徵著最徹底毀滅性的武器——核子武器，從美國於1945年8月6日與8月9日，分別在日本的廣島市與長崎市投下了終結二次世界大戰及人類歷



《向光》展出現場，TKG+，2018
Towards Light, Installation view at the TKG+, 2018



《向黑》體驗式展演紀錄一景，2018
Documentary on previous Towards Darkness Immersive Live Exhibition experiences, 2018

史上目前唯一一次的原子彈之後，毀滅性的核子武器的威脅從沒有停過，從冷戰到現今的北韓、中國對準臺灣的東風導彈等，這個世界似乎從沒脫離過戰爭的狀態。

這張歷史性的照片、在鏡頭之外未出現的強光，讓我耿耿於懷，似乎是一道我一直未能解開的謎題困擾著我，這「強光」是個充滿死亡的光，而大自然太陽所發射的「強光」卻是充滿生命力的光，「能量」有好有壞，可見也不可見，在我2014年的作品《能量的風景》就以「掃描」運鏡的手法——空拍及鋼纜拍攝 (Drone Fly cam and Cable cam) ——由夜間的森林景象出發，直線前後滑行在臺灣臺中的廢墟住宅群、蘭嶼小學、海洋及蘭嶼的核廢料儲存場、屏東南灣緊臨核電廠的觀光海灘、核三電廠內的模擬控制室、當時號稱亞洲最大的亞哥花園，以及日本的東京灣，影像記錄的是眼前的真實，但卻因其影像呈現冷漠荒涼之感，彷彿夢境中所預見的明日廢墟。

2018年的作品《向光》由於這張歷史性的照片讓我繼續連結了關於「能量」的議題，我好奇地試圖用另一種方式呈現此照片「缺席的強光」，嘗試還原連結到1951年那些軍官坐在舒適的躺椅上觀看令人非常不舒適的強光經驗。

24. 桃園有十萬八千名外勞，佔臺灣外勞總人數六分之一，是最多外勞工作的縣市。每到假日，中壢、桃園火車站到處可見外勞臉孔，由於桃園、中壢消費比臺北、新竹低，而且對外勞最友善，因此，連竹科與雙北的外勞休假也會搭火車到中壢。

25. 「1944年，美國攻佔馬紹爾群島，戰後聯合國委由美國進行託管，成為太平洋群島託管地其中一區。1946年至1968年間，美國建立太平洋試驗場，曾於馬紹爾群島上進行多達66次的核子試爆。1979年，馬紹爾群島否決《密克羅尼西亞聯邦憲法》公投，自行成立自治政府和準備建國。1986年，與美國簽訂《自由聯合條約》，同年10月21日宣布獨立。」 (「馬紹爾群島」，維基百科：自由的百科全書，<https://zh.wikipedia.org/wiki/馬紹爾群島> (瀏覽日期：2017年10月30日))

影像基本上就是「光」，因為光我們得以看到影像，影像也藉由光讓我們看到，如果將光的強度推到極限，光的本身又不承載影像，影像為光的自身會是如何？作品《向光》企圖探索在人類的視覺經驗裡少有「室內空間所遭遇的強光感知經驗」，它可能會像是某種天堂經驗，也同時是某種的暴力毀滅經驗。

作品的入口外面的牆上掛著這張歷史照片的手繪複製素描，內部空間約在一個長約9、寬6.6、高4米的白色空間，空間內放置著仿照當初美國高階軍官們觀看核試驗的六張白色木椅，因為使用了定時控制的地霧機，所以地面上充滿煙霧，所有牆面與牆面、牆面與地面及天花板的轉角皆為弧形的轉角，類似攝影棚無影的空間，在入口正對面的牆中間，裝置了一盞一萬六千瓦的探照燈，以隨機的方式，間隔每二十、三十、四十秒不等，燈光突然亮起三秒鐘的方式明滅，為一個由全黑的空間與爆亮的白色空間交替循環的光裝置。

(二)、寓居於「黑」的身體感知

相對於「強光」，「黑」一直在我的創作脈絡裡情有獨鍾，例如1996年的《移動中的黑光》、1998年《嘶吼的理由》、2000年《人間失格》、2011年《逝去中的肖像》及四頻道錄像裝置《在記憶之前》(2011)等，除了《在記憶之前》，其它作品都使用關鍵材料「月光粉」並以不同的形式及內容來詮釋「黑」的概念。其中只有作品《在記憶之前》使用錄像的方式。《在記憶之前》為一件四投影構成的大型錄像裝置，當觀眾進入這個空間，會看到四個大型的投影在空間的四周，四個投影同步呈現影像及聲音或全然的「黑」的狀態。影像內容主要分別為夜晚的海、森林、草叢、日間的廢墟、家中的環景及閃光等影像。當觀眾置身於展場空間，四個投影的影像時而遠離、靠近、環繞及上下的運動，閃光及全黑的光線變化穿插之間，企圖引出關於感知深沉的記憶。

在《在記憶之前》的裝置空間裡，每隔一段時間會出現五至十秒不等「徹底全黑」的空間狀態，這伸手不見五指的全黑空間狀態是針對投影機所製作的特殊自動同步遮片裝置所形成，在全黑的狀態中經由喇叭傳出聽得到卻聽不清楚的喃喃低語，我所喃喃低語的內容為我1992年第一次個展時的創作自述及分別給我兩歲女兒及過世父親的一封信。

當觀眾身處在一個全黑的狀態中時，視覺、方向感及平衡感開始失效，平時較少使用的身體感知部份，此時自動被放大，例如聽覺、嗅覺、觸覺、專注力等，企圖製造一個較屬於身體性的感知範圍集中在這個空間，探討在「黑」裡面的身體，在聽不清楚的喃喃低語外，其餘毫無資訊的空間裡，感知與身體如何在這黑暗的洞穴中與之對應，從黑裡面貼近原初、聆聽純粹的身體感知。

身體在把握知覺世界的重要性，由法國哲學家莫里斯·梅洛－龐蒂 (Maurice Merleau-Ponty) 以現象學的觀點重構對知覺經驗的認識，直接描述身體感官知



《在記憶之前》展出現場，有聲同步四投影裝置，TKG+，2011
Before Memory, Installation view at the TKG+, four channel video installation with sound, 2011

覺，重返事物本身，例如他所舉的「正方體的體驗」的例子，內容大致為：我們所認知的正方體的概念為六面，這六面的概念是來自於知識，但是我所看到的正方體永遠為三面，我們無法得到相等面積的六面正方體，但如果我們起身環繞、甚至用手拿起這個正方體就可以完整的掌握這個對象物，也就是說，通過身體的經驗，理解物體的統一性，所謂的身體就是我們對世界的觀點。

而這處於外邊經驗的渾沌感知狀態是我創作以來所關注的，也覺得這狀態可以從「黑」當中尋找並得到啟示。《向黑》(2018)則是在我過去的作品相關脈絡中，繼續將這「黑」試圖推到極限而產生的作品。

(三)、全黑的影像？ / 《向黑》

自2011年的個展「逝去中的風景」開始，我對於「影像與空間的關係」慢慢的轉移，影像中的場景開始猶如片場，拍攝的場景大部份為我居家的日常現實的場景，我的住處就是片場，這片場也猶如一幕幕的劇場，對於如何將劇場及表演，以及在作品《在記憶之前》內的全黑空間身體感知經驗及聲音放入對於「影像」擴展的可能，一直是我所關心及感興趣的方向，2014年就構思了《向黑》的作品，2017年開始執行，一方面與《向光》的作品同時論證我對於「影像」、「寓居於黑 / 白的身體感知經驗」、「沉浸式劇場」及「活裝置」的可能，同時對作者而言，也是個全新的創作經驗。

《向黑》如同作品名稱，基本上是在建構在全黑狀態上的作品，其形式很難歸類，它

較傾向「體驗式」或「沈浸式劇場」(immersive theater) 的概念，但又不是那麼劇場，也很接近活裝置 (live exhibition) 形式，但又多了一些表演或稱為「指令式的動作」在裡面，它不太是當代藝術脈絡下的「表演藝術」或「行為、行動藝術」，也不太是劇場式的表演或「環境劇場」，但又多多少少涵括了以上的所有類型，同時企圖在當代藝術中所缺乏「LIVE」、「身體」、「感知」及指令動作（表演）融合放置在畫廊或美術館中，並重新思考「觀看與記憶」、「身體與感知」及「日常戰爭」等的關係。

作品的內部空間是一個長8.5、寬9、高5米的全黑空間，每次進場觀眾四人，同時也會有四位帶領人分別會以溫柔且安定的手勢帶領觀眾至這伸手不見五指的全黑空間，帶領人會在適時鬆手，但也會適時的「一次精準的牽住觀眾的手」至不同的地方，觀眾會聽到水滴聲，水滴聲的來源為三個自製的水滴裝置分別架設在兩米的高處，觀眾會感覺到、聽到耳邊似乎有人在翻書、在書寫，也會時而聽到一些呢喃在身體附近環繞，會突然看到時左、時右、或上方或在地上的火柴瞬間點亮又瞬間熄滅，在火柴點亮的同時隱約會看到日本殖民時期配戴武士刀的軍人局部、現代中華民國陸軍軍人及50年代穿著的男人等，由於火柴劃出亮光的時間非常的短，這些影像雖然是實際的影像，但這些影像猶如不確定的幻影一般，忽左忽右、忽近又遠，猶如幽靈一般。

當觀眾的瞳孔慢慢適應之後，非常微弱的燈亮起，會發現空間內塞滿將近四十餘人靠著牆，每人舉起單手，以食指指著觀眾。每人舉起單手，以食指指著觀眾這幕主要是延續2014年的作品《指向》(Indication) 的同步三頻道裝置，改為四十位真人參與，同時舉起的手指、指向在場的四位觀眾；當我們舉起手，以食指堅定的指向前方時，其中隱含了非常多意義，這手勢可能代表著「控訴」、「方向」、「指責」、「指出」及「你」等意義，這手勢雖未有特定的意義，但其身體語言給予人一種不舒適的氣氛，彷彿是要我們承認出了什麼問題，或犯了什麼缺失、罪行等、或者有種被迫自省的難堪之感，待觀眾想看個仔細之時，微弱的燈光旋即關閉，此時又陷入全黑的狀態中，此時觀眾會感覺到空間中的人由慢至快的來往交叉川流，偶爾同步停止，兩隻老虎的旋律輕聲哼唱出，接著越來越多人直至空間的六十人加入合音，在最後一輪的哼唱中，四位帶領著開始唱出「國民革命歌」的歌詞，同時慢慢地觀眾被一群人包圍並被推擠，觀眾似乎是檔在一群人急著要去某個目的地的路徑上，被迫地推擠移動著，在移動匆忙緊急中、被交付了一個似乎非常重要的東西在手中，慢慢地眾多雜沓的腳步聲變小了，擁擠慢慢地鬆了，直至一片安靜，突然一陣強光照耀著整個白色充滿煙霧的無影空間，三秒後又再度陷入黑暗，接著溫暖夕陽式的光線充滿整個煙霧瀰漫的空間，而整個空間只留下了觀眾四人，在持續的橘黃色的光線中，觀眾會想起手中被交付的信件並展開閱讀，兩分鐘後工作人員將出口簾幕掀起，體驗結束，全長約十五分鐘。

《向黑》作品的主軸來自於「離散」(diaspora)，在體驗過程中、觀眾被推擠移動

及身體的碰觸，都是試圖象徵著一種：「正在思考是否要上船之時，因檔在眾人的路徑上而被推上了船，或者是想搭上那條船卻擠不上船」的意象。

在龍應台所寫的《大江大海一九四九》中訪問了一位臺灣卑南族的原住民吳阿吉，他在臺灣被國民黨拐騙上了高雄港的船，到了國共內戰的中國戰場，後來被俘當了解放軍，槍口朝著自己的家鄉，在大陸一待就是五十年。

龍應台問：「回頭看你整个人生，最悲慘的是哪一個時刻？」
阿吉回答：「就是在高雄港，船要開的時候。」²⁶

「船要開的時候」似乎在世界的歷史裡常常代表著悲劇的意象，例如近期的敘利亞或羅興亞的難民等。《大江大海一九四九》的第二章也描寫了在1949年從中國搭船來臺的場景：

反正去那個叫「台灣」的地方，只是暫時「躲躲雨」吧，也好。他作夢都沒想到的是，這一場「雨」啊，一下就是六十年。……大船無法靠岸，無數的接駁小船擠在港內碰來撞去，亂哄哄地來回把碼頭上的部隊和眷屬接到大船邊，然後人們攀著船舷邊的繩梯大網像蜘蛛一樣拚命往上爬。很多人爬不動，抓不住，直直掉下海，「慘叫啊，一個一個撲通撲通像下餃子一樣」，美君說。砲聲聽起來就在咫尺之處，人潮狂亂推擠，接駁小船有的翻覆了，有的，快到大船邊了，卻眼睜睜看著大船開動，趕不上了。港內的海面，到處是掙扎著喊救命但是沒人理會的人頭，碼頭上一片驚惶，哭聲震天。……你看見那水面上，全是掙扎的人頭，忽沈忽浮，浮起時你看見每一雙眼睛都充滿驚怖，每一張嘴都張得很大，但是你聽不見那發自肺腑的、垂死的呼喊。歷史往往沒有聲音。皮箱，無數的皮箱，在滿佈油漬的黑色海面上沉浮。²⁷

全黑空間中所出現的人聲合音的旋律為《兩隻老虎》的旋律。²⁸《兩隻老虎》，這首民謠來自法國，曲名為《賈克兄弟》(Frère Jacques)，歌詞描述的是：早晨的鈴聲已響起，賈克修士你還在睡嗎？德文版本則賈克改為雅各 (Jakob)，英文版賈克則改為約翰 (John)，英文版歌詞如下：

Are you sleeping, are you sleeping, Brother John? Brother John?
Morning bells are ringing! Morning bells are ringing! Ding, dang, dong. Ding, dang, dong.

²⁶ 龍應台，《大江大海一九四九》，頁256。

²⁷ 龍應台，《大江大海一九四九》，頁 25。

²⁸ 參見Mr. Friday，〈誰創作了「兩隻老虎」？〉，故事，2015年4月11日，<https://storystudio.tw/article/gushi/cold10-who-composed-two-tigers>（瀏覽日期：2017年10月30日）

兩隻老虎的旋律也曾被知名音樂家古斯塔夫·馬勒（Gustav Mahler）改成「送葬進行曲」——在他的第一部多樂章交響作品《巨人》（Titan）的第三樂章裡，一首時而神祕憂傷、時而諷刺輕浮的葬禮進行曲。²⁹馬勒會用這首民謠的旋律為作曲素材，不知是否與他正是波希米亞出生的猶太人有關？但確定的是在馬勒的音樂風格都具有著對於17世紀田園生活的憧憬，同時又具有世紀末的恐慌與憂懼。

《兩隻老虎》曾被改編為中華民國的臨時國歌，其旋律在1926年北伐時期由黃埔軍校的軍官廖乾五先生改寫為《國民革命歌》，為黃埔軍校校歌，並成為當時的臨時國歌，隨著新的國民政府的改組，這首歌也失去了暫代國歌的地位。³⁰其歌詞如下：

打倒列強，打倒列強，除軍閥，除軍閥，努力國民革命，努力國民革命，齊奮鬥，齊奮鬥，打倒列強，打倒列強，除軍閥，除軍閥，國民革命成功，國民革命成功，齊歡唱，齊歡唱。

在《向黑》的作品體驗裡，兩隻老虎的旋律由四位帶領者輕音哼唱出，接著由八位機動組及演員合哼，最後四十位參與者加入合音，在最後一輪的哼唱中，四位帶領著開始唱出「國民革命歌」的歌詞。

《向黑》每場僅安排四位體驗者、卻有七十人左右的工作團隊同時參與，無疑是我目前為止，對於「影像」最為激進的實驗，它是一個「反媒體」的表演，但同時也靠著新媒體的技術讓整個體驗過程順利進行，整個過程中，八位工作人員佩戴著夜視鏡，場內裝設了高敏感麥克風及四架網路夜視監視器，七十位工作人員全部皆配戴無線電耳機讓下指令的控制室可以完全掌控，但在現場，對於觀眾而言，他們完全沒有感覺到任何新媒體及技術的痕跡。

在嚴瀟瀟的〈生命反芻下的影像晶體——袁廣鳴「明日樂園」的激進實驗〉一文中提到：

細數整場體驗中「可見光」的部分，僅有：轉瞬即逝的火柴光亮及在此極短時間內顯現的演員形象（身著四個不同時代的衣物）、極其微弱的照明狀態下靠牆站立且手指前方的人群、一段旅程尾聲處的強光以及最終夕陽暮色般籠罩觀眾的溫柔光亮。這些片斷殘影也形同幽靈般的影像，它們在某個觀眾眼中的「可見」程度可有不小差異，形成不同強度的「視覺暫留」（persistence of vision）。先後出現的不同聲響（翻書聲、寫字聲、低聲的交談、劃火柴的聲音、川流的腳步聲、合唱等）、身體接觸（牽引、推擠、被塞信等）及在視覺被抽離後格外敏感的肢體性情感傳遞、乃至火柴熄滅後的煙硝味……共同構成一種「心像」（mental image）的基礎，這種「心像」需要調動起觀眾的長期記憶以及社會、文化等層面的知識累積，加上那封信中流露出的深刻情感與曖昧資訊，最終在觀眾眼前將那些不可見之物化

為「可見」，編織出分屬每個體驗個體的多義性影像。與之相連、卻又具獨立性的《向光》除了展演模式外，更多時候是作為空間光裝置而存在，以不時閃現的霧中強光製造出5秒的空間影像和隨後的視覺暫留，強光的隱喻透過一牆之隔的和核爆測試照片素描流露出來，交織了影像的光影本質，與《向黑》形成一體兩面、推向兩種極致的影像辯證術。

談及《向黑》，袁廣鳴說自己仍舊是在處理影像的問題。與其他一些黑暗展演環境中的互動型現場作品（如賽格爾〔Tino Sehgal〕的《變化》〔This Variation，2012〕）有所不同的是，《向黑》是基於一個有著明確敘事布局的劇本，因而也就更接近戲劇或影像的展演邏輯。有趣的是，《向黑》或許是袁廣鳴敘事性最強的作品，同時卻也是最為「反媒體」的一件。在德國ZKM期間就曾接觸VR的袁廣鳴，因技術上的局限而放棄以VR作為此次影像實驗載體的最初想法，最終在《向黑》中呈現對媒體技術的摒棄——所有的聲、光以及身體性感知都以限時限地的表演完成—但最終仍需夜視鏡、夜視攝影機、紅外線燈、網路監視系統等科技輔助，只是它們都隱而不見。然而可以就此觀察到的，是《向黑》之中至少包含了四種影像：一是觀眾在「心像」基礎上「看見」的影像（在進入作品前並不知曉進程，並且每個人可以有不同的互動反應——現場的狀況也證明了這一點）；二是投射在共同參與作品的工作人員心中的影像（他們知曉進程及其細節）；三是藝術家及團隊透過安置於展演空間內的夜視監控器所看到的影像（呈現某種負片效果）；四是部分工作人員從戴著的夜視鏡內部看到的影像。可見性不再是影像的基準，從這個角度來看，袁廣鳴透過《向黑》所施行的影像實驗，乃是鬆動、乃至翻轉了經典的「視覺—感知」系統，以此探求影像主體性在其他管道中的可能。³¹

在上面引文中，作者嚴瀟瀟引述並評論了她在《向黑》的體驗經驗，其中對於影像在「心像」上的四種「成像」的分析，非常準確地指出我在此作品中對於影像在心中成影的實驗企圖。《向黑》既然是體驗式的作品，對於每一位體驗著所體驗到感知也有著不同，但大多數的體驗者事後都會強調在一開始被雙手牽引入場時、溫柔穩定卻又陌生的雙手是在全黑當中唯一依靠的奇異感覺，以及在全黑中

29. 參見盧文雅，《馬勒音樂中的世界觀意象》（臺北：遠流，2014），頁152-154。

30. 呂芳上於《民國史論》中提到《國民革命歌》在當時遭遇的批評：「北伐時以『打倒列強除軍閥，努力國民革命齊奮鬥』為內容的一首『國民革命歌』，雖被人家譏為『法國兒歌的變奏曲！』『不中不西的畸形革命歌！』編曲單調的革命軍歌，卻在瞬息之間流行且響激了全國的窮鄉僻壤。」除此之外，「音樂作曲家黎錦暉即認為國民革命歌值得商榷點有四：一、曲譜是法國兒歌，歐美小孩多能唱，用來作革命歌曲譜，很不妥當；二、曲風除流利之外，還帶有幾分頑皮的氣味，太欠雄壯；3 唱起來完全係西洋歌曲，與中華民族的樂風點也不合；四、頭二句「打倒列強」也不妥當，不如改為「打倒帝國主義」；五、當填詞的時候，是用廣州字音，聲調高低，不合多數民眾使用普通話之聲調，例如奮鬥的奮字。；另外張若谷也反對以法國兒歌作國民革命歌，他的另一個理由是這首歌曲乃出於共黨中國青年社所編撰的。」（呂芳上，《民國史論》（臺北：臺灣商務，2013），頁61）

31. 嚴瀟瀟，〈生命反芻下的影像晶體——袁廣鳴「明日樂園」的激進實驗〉，《今藝術&投資》，第307期（2018）：頁116-117。

猶如嬰兒在母體的羊水中、聽覺及感知異常的敏銳，黑暗濕潤卻又安全溫暖。

結語

1989年至2000年大部分的作品，主要都是以個人的生命經驗及反轉日常事物成就新的觀看現實為其創作的主軸，例如1992年的《盤中魚》到1998年的《難眠的理由》。2000年開始從個人的生命經驗擴及對城市及全球化的的狀態描述，「城市失格」系列作品呈現在後殖民及全球化底下一個典型混種、並隨時更改自身面貌的城市、或可說是一個無法描述自己、不知身處何處的狀態。

「理想的地方一定是在他方，而不是此地」，地方感（the sense of place）在臺灣的歷史時空背景之下，我們對於「家」的概念更為流動且脆弱，對於所居住城市的記憶更加模糊，於是在2007年至2011「逝去中的風景」系列開始對於「家」及「身份」的概念描述，以微型自傳式的手法開創出以一種介於錄像藝術與電影之間的新型格式的動態影像作品、展現劇場式的日常。

2014年「不舒適的明日」至今2018年的「明日的樂園」又回到我1985年的第一件單頻道錄像作品《關於米勒的晚禱》及1987年的第一件錄像裝置《離位》對於所身處的世界充滿了不安、焦慮及懷疑，三十三年後至本次的個展其創作的核心似乎如同一個循環。這期間也同時不斷地思考關於「影像的可能」，也歷經不同媒體的實驗及實踐。本次個展的《向黑》及《向光》作品，應該是我目前對於影像的終極反問，如果影像是「光」的話，那在最強的光線下，這光線又不乘載任何影像及符號，回到光最本質的自身，這影像會成如何？所有影像的雜質自「光」抽出後，我們又如何看待及辯證這「最純淨的影像」？

在《向黑》裡，如果影像是「光」的話，那在全黑、幽冥的狀態下，這影像會成如何？如果影像被抽離了在視網膜成像的渠道，那影像有可能在「感知」及「心靈」成為另一種影像嗎？

在「明日樂園」的個展裡，作品環繞著「戰爭的日常」與「日常的戰爭」，每件作品互為文本，從象徵核爆的強光、解嚴之後仍持續的演習、象徵全球化、非地方、帝國象徵的迪士尼遊樂園、移工所牽引出來的宗教及難民，最後在《向黑》的作品裡拉回至1949年的意象，並再次連結以上所有元素，但去除所有「空間」、「地方」與「影像」，回到人最初始的幽冥狀態並同時總結上述所有的在世現象；原初狀態很難用理解的方式來對待或去指稱，如同加斯東·巴舍拉（Gaston Bachelard）認為有些意象必須以存有的直接臨在狀態來體驗，³²可能這樣的體驗會徒勞無功，猶如漂浮在毫無方向感的大海之中，或者，猶如進入一個黑洞之中，不過，在邁向這黑洞的過程中，可能可以讓自己凝聚起來並找到一種原初的

狀態，從內部、私密的確認出我們的存有，就如同海德格當初反轉柏拉圖以「黑暗」比喻「現實」，以「光明」比喻「理型」的洞穴預言，並且提醒我們，正是此一思路構成了西方形上學中對於「在」的遺忘。海德格曾經引用老子的話：「知其白，守其黑」，試圖告訴我們：我們原本生活在黑暗之中，為了尋找家園，我們點亮蠟燭，追尋光明。但追尋光明的同時，我們越來越執著於光明，而忘了我們的家其實就在黑暗之中。³³

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THINKING LIKE AN ISLAND

如島嶼思考

18 April 2024, 4pm - 5pm

2024年4月18日下午4時至5時

Palazzo delle Prigioni

義大利威尼斯普里奇歐尼宮邸

Castello 4209, San Marco, Venice

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“Thinking Like an Island” will respond to the Taipei Fine Arts Museum of Taiwan Collateral Event on “map politics, war in the everyday, and the everyday in war” for further discussion. Naz Cuguoğlu (Asian Art Museum) will first open the conversation with Hera Chan (Tate), Birde Tang (Guggenheim Abu Dhabi), Abby Chen, and Yuan Goang-Ming, followed by “Go Tell It To The Mountain,” a performance by artists Joud Al-Tamimi and Ali Yass.

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SPEAKERS

NAZ CUGUOĞLU

Naz Cuguoğlu is the Assistant Curator of Contemporary Art at the Asian Art Museum. Originally from Istanbul, she has curated exhibitions and programs internationally at documenta fifteen, Fondazione Sandretto Re Rebaudengo, the 15th Istanbul Biennial, the Wattis institute, and more. She previously held positions at KADIST, the de Young Museum, and SFMOMA. She edited and contributed to numerous exhibition catalogs; her writings were featured in SFMOMA Open Space, Art Asia Pacific, Hyperallergic, and Nka: Journal of Contemporary African Art. In 2024, she was awarded the Andy Warhol Foundation's Curatorial Research fellowship.

HERA CHAN

Hera Chan is a cultural worker living in Hong Kong. She is Adjunct Curator, Asia-Pacific at Tate. Formerly, she was a participant of De Appel's Curatorial Programme and co-producer of KomBIJ1 TV leading up to the Dutch Parliament elections in 2021. In Hong Kong, she was associate curator of public programmes at Tai Kwun Contemporary and director/curator of Videotage from 2017 to 2018. She co-founded Atelier Céladon in Montreal, speaking with diasporic peoples. Otherwise, she has worked as a researcher and community journalist. Hera was a finalist in Miss Chinese Montreal 2017.

BIRDE TANG

Birde Tang is a Hong-Kong-born curator and researcher based in Abu Dhabi. Her research focuses in post-war abstraction, spiritual dynamics in artistic practices and post-colonial ideologies. She was part of the inaugural curatorial team of M+, museum of visual culture and is currently a curator at Guggenheim Abu Dhabi. Her writings are published in “M+ Collections Highlights”, “Chinese Art since 1970 – The Sigg collection”, Ming Pao and Artco Monthly. She received MA in Art Theory from Chelsea College of Art and Design, University of the Arts, London, and a degree in Design from Hong Kong Polytechnic University.

PERFORMERS

ALI YASS

Ali Yass is a painter and filmmaker. His work entangles personal and collective memory in its interrogation of power within the realm of the psycho-affective. He received his BA in Visual Arts from The University of Jordan in 2015. His work was exhibited in Amman, Manama, Abu Dhabi, Amsterdam, Istanbul, Berlin, Nottingham, Gera, New York City, Frankfurt, Washington, D.C. and Essen. He currently lives in Berlin, where he continues his studies at Berlin University of the Arts (UdK Berlin).

JOUD AL-TAMIMI

Joud Al-Tamimi is an artist and curator. She holds a bachelor's degree in Politics and Economics (2015) and a master's degree in Near and Middle Eastern Studies (2016) from the School of Oriental and African Studies (SOAS), University of London. She worked as a curator at Darat al Funun from 2019–2021. Her work explores value systems, insurgent economies and anticolonial futurities.

如島嶼思考

「如島嶼思考」把島嶼視為庇護所、聯繫點、交流場所和轉變之地，同時亦是衝突、空間協商、和他者性（otherness）的空間。本次活動以促進和突顯「島嶼思維」（island-thinking）做為生存的方法論，探討在潮水不斷上漲的現實中，做為島嶼的意義。

「如島嶼思考」將呼應台灣館的「地圖政治學、日常戰爭、與戰爭的日常」，進行進一步的討論。納茲·朱古歐盧（亞洲藝術博物館）首先將和陳思穎（英國泰德現代美術館）、鄧芷茵（阿布達比古根漢美術館）、陳暢和袁廣鳴進行對話，隨後由藝術家茱德·阿爾-塔米米和阿里·亞斯呈現名為「去告訴山吧」的表演。

表演的更多相關資訊

對某個帝國算總帳討公道的不可能任務。向見證者和見證的行動致敬。對影像的清算。與過去-現在的渴望和政治未竟之業的一場交流。

講者

納茲·朱古歐盧

納茲·朱古歐盧是亞洲藝術博物館的當代藝術助理策展人。出身於伊斯坦堡，她曾為第十五屆卡塞爾文獻展、珊德瑞托·瑞·瑞鮑登戈基金會、第十五屆伊斯坦堡雙年展、加州藝術學院華提斯當代藝術館等機構策劃國際展覽和節目。她之前任職於卡蒂斯特藝術基金會、笛洋美術館、和舊金山現代藝術博物館。她編輯並參與撰寫眾多展覽專輯；她的寫作刊登在《SFMOMA 開放空間》、《藝術亞太》、《超敏感》、和《Nka：非洲當代藝術期刊》。2024年，她獲得了安迪沃荷基金會的策展研究獎學金。

陳思穎

陳思穎是居住在香港的文化工作者。她是泰德美術館亞太區兼任策展人。之前曾參與德阿佩爾藝術中心的策展計畫，並在2021年荷蘭國會大選期間擔任KomBIJ1 TV的聯合製作人。在香港，她擔任過大館當代美術館公共節目副策展人，並在2017年到2018年擔任錄映太奇的總監/策展人。她在蒙特婁共同創辦了青瓷工作室（Atelier Céladon），與離散民族的人們對談。此外，她也是研究員和社區記者。她曾入圍2017年蒙特婁華埠小姐的決選。

鄧芷茵

鄧芷茵出生於香港，是現居阿布達比的一名策展人和研究者。她的研究聚焦於戰後抽象主義、藝術實踐中的靈性動力、及後殖民意識形態。她是M+ 視覺文化博物館的創始策展團隊成員，目前擔任阿布達比古根漢美術館策展人。她的著作發表於《M+ 館藏選粹》、《七十年代後的中國藝術：M+ 希克藏品》、《明報》、和《典藏·今藝術&投資》。她在倫敦藝術大學切爾西藝術與設計學院取得藝術理論碩士學位，並擁有香港理工大學設計學士學位。

表演者

阿里·亞斯

阿里·亞斯是畫家和電影製片人。他的作品交織個人和集體記憶，探問在心理—情感世界中的權力。他於2015年取得約旦大學視覺藝術學士學位。他的作品過去展出地點包括安曼、麥納瑪、阿布達比、阿姆斯特丹、伊斯坦堡、柏林、諾丁漢、格拉、紐約、法蘭克福、華盛頓、和埃森。現居柏林，並在柏林藝術大學繼續深造。

茱德·阿爾-塔米米

茱德·阿爾-塔米米是一位藝術家和策展人。她擁有倫敦大學政治與經濟學士學位（2015年），及倫敦大學亞非學院的近東與中東研究碩士學位（2016年）。她自2019年至2021年擔任約旦藝術之家策展人。她的作品探討價值系統、叛亂經濟（insurgent economies）、和反殖民未來性（anticolonial futurities）。

ARTIST

藝術家

YUAN GOANG-MING



Yuan Goang-Ming (b. 1965, Taipei) graduated from the Department of Fine Arts, National Taiwan Academy of Arts (now National Taiwan University of Arts) in 1989. In 1993, he was awarded the DAAD Germany Exchange Scholarship, and next year went to research on media art at the Institute for New Media in Frankfurt, Germany. He received his master's degree in media art from the now Karlsruhe University of Arts and Design (Staatliche Hochschule für Gestaltung, Karlsruhe, Germany) in 1997. Yuan's active commitment to video art has made him one of the pioneering new media artists in Taiwan since the 90s. He works across various, ranging from single-channel videos, computerized interactive installations, installation-based video projections, to prints created with digital media. Through these forms, he has consistently explored and unfolded the possibilities of video and media art.

袁廣鳴

袁廣鳴1965年出生於臺北，1989年國立藝術學院（今臺北藝術大學）美術系畢業，1993年獲德國DAAD獎學金後，隔年赴德國法蘭克福新媒體藝術中心專研媒體藝術。1997年取得德國國立卡斯魯造形藝術學院媒體藝術學系碩士。袁廣鳴積極投入影像藝術的創作，成為崛起於臺灣90年代的重要新媒體藝術家之一。其創作表現形式，從單頻道錄影作品到互動式電腦裝置作品、裝置型錄像投影作品，以及利用數位媒體藝術的平面輸出作品等，藝術家不斷透過作品形式，探討並發掘影像及媒體藝術的可能性。

CURATOR

策展人

ABBY CHEN



Abby Chen is the Head of Contemporary Art and Senior Associate Curator at the Asian Art Museum in San Francisco. She took the position in 2019 to curate the museum's historical expansion project. Her leadership includes positioning the museum with strategy on acquisition, exhibition, and public engagement. She helped build the largest collection of Bernice Bing, and initiated several touring exhibitions in America and beyond. As part of the institutional transformation, she established the Practice Institute, a collaborative model to change museum practices and expedite innovation. Previously, she served for over a decade as the Curator and Artistic Director at the Chinese Culture Foundation and Center of San Francisco. Under her leadership, the Community-based organization was transformed into an internationally recognized open and process-driven platform for contemporary art.

陳暢

陳暢是舊金山亞洲藝術博物館的當代藝術主管和資深策展人。她於2019年上任，領導亞博的歷史性擴建策展，為該館確立當代典藏、展覽和公共參與的定位和戰略。在過去五年中，她為該機構贏得美國亞裔藝術家李玉冰的最大收藏；並策劃了多個原創新媒體展覽在美國和亞洲巡迴。作為開創性轉型的一部分，她構思推動的「實踐研究所」，是一個加速博物館改革和創新的大膽嘗試。在進入亞博之前，她在舊金山中華文化中心和基金會擔任了十二年的策展人和藝術總監，在她的領導下，這個以社區為基礎的組織蛻變為一個開放式、以過程為主導的當代藝術平台。同時，陳暢也長期致力於以藝術擾動邊陲社區和主流視野之間的分界。

INDEX OF WORKS 作品索引



Everyday Maneuver

2018 | single-channel video | 5' 57"

日常演習

2018 | 單頻道錄像 | 5' 57"



The 561st Hour of Occupation

2014 | single-channel video | 5' 56"

佔領第561小時

2014 | 單頻道錄像 | 5' 56"

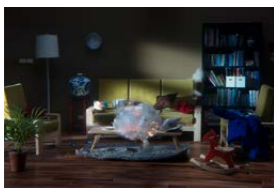


What Lies Beyond Us?

2024 | pencil on paper | 30 x 43 cm

在我們的遠方是什麼？

2024 | 鉛筆、紙本 | 30 x 43 cm



Dwelling

2014 | video installation | 5' 00" seamless loop

棲居如詩

2014 | 錄像裝置 | 5' 00" 循環播放



Everyday War

2023 | single-channel video | 10' 33"

日常戰爭

2023 | 單頻道錄像 | 10' 33"



Prophecy

2014 | kinetic installation | 182 x 87 x 77 cm

Special thanks to Kaohsiung Museum of Fine Arts

預言

2014 | 動力裝置 | 182 x 87 x 77 cm

特別感謝：高雄立美術館



Flat World

2023 | single-channel video | 10' 00"

扁平世界

2023 | 單頻道錄像 | 10' 00"

VIDEOS



作品影片



Courtesy of the artist. © Yuan Goang-Ming
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《日常戰爭》

作品內電視影片素材來源：

TmarTn2 <https://www.youtube.com/@TmarTn2>

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YUAN GOANG-MING: EVERYDAY WAR

60th International Art Exhibition – La Biennale di Venezia

Stranieri Ovunque – Foreigners Everywhere

April 20 – November 24, 2024

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Director	Jun-Jieh Wang
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袁廣鳴：日常戰爭

第60屆威尼斯國際美術雙年展
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2024年4月20日至11月24日

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