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

7 Director's Foreword
Jun-Jieh Wang

Curatorial Essay

10 Everyday War
Abby Chen

15 Plates
Everyday Maneuver
The 561st Hour of Occupation
What Lies Beyond Us?
Dwelling
Everyday War
Prophecy
Flat World

Artist Essay

67 Tomorrowland
Yuan Guang-Ming

131 Public Forum
136 Artist: Yuan Guang-Ming
137 Curator: Abby Chen
138 Index of Works
139 Acknowledgements

目次

9 準備序
王俊傑

策展專文

12 日常戰爭
陳暢

15 作品圖版
日常演習
佔領第561小時
在我們的遠方是什麼?
棲居如詩
日常戰爭
預言
扁平世界

公眾論壇

藝術家專文

袁廣鳴

袁廣鳴

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藝術家

策展人

作品索引

感謝誌
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 transnational 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 Principe, 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，自1995年起本館長期參與，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，延續此脈絡，7位提名委員透過高度共識薦舉袁廣鳴為本屆代表藝術家。

袁廣鳴，臺灣影像藝術先鋒，以其具詩性之敘事形式聞名，他早期的觀念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？

在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屆展覽之新作，藉此探視社會轉型期的種種，災難的經常席捲之下，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，本屆台灣館特邀在亞洲當代藝術領域耕耘之策展人陳暢（Abby Chen）策劃，試圖透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索，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準備的工作人員，以及文化部、外交部與臺北市政府等單位的資源結合，使本屆台灣館順利呈現，本人深致謝忱。

王俊傑
臺北市立美術館 館長
Everday 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 less-er-known daily life narrative from the perspective of a Taiwanese artist: how fear is individually experienced as a nightmarish re-er-known daily life narrative from the perspective of a Taiwanese safety and freedom. Through fictional metaphor and devotional etic dwelling” according to Martin Heidegger—a place of peace, and hope, evoking the notion of home and the search for “poetic dwelling.”

Societal transition. The show synthesizes the artist’s anxiety with the constant threat of apocalypse in the midst of a radical solo exhibition, 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 less-er-known daily life narrative from the perspective of a Taiwanese artist: how fear is individually experienced as a nightmarish re-er-known daily life narrative from the perspective of a Taiwanese safety and freedom.

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 engi-neered and programmed by the artist himself. It is showcased outside of the home, deliberately devoid of any presence of peo-ple. 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 peo-ple. As visitors explore the exhibition, they will be immersed in an atmosphere of unsettling isolation, as a spectator, or identi-fying with the artist’s fear and yearning? This intertwining mul-titude of home, encompasses host and guest, private and public spheres, physical and virtual realms, the imagined and lived ex-periences 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 pursu-ing and acting.

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Everyday Manoeuvre (2018), positioned at the gallery entrance, takes over the largest wall space and creates a purported blur-ring of boundaries between the simulated and real. Filmed during Taiwan’s annual Wan’an Air Raid Drill, this video sets the tone for the entire exhibition with a strong sense of present dan-ger. 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 partic-ipate 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 co-operation 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 co-operation 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 contrib-utes to a specific political event that is about the clash between Taiwan’s decision makers and the people. More than a group portr-ait of the younger generation’s collective longing for freedom from fear, it is also Yuan’s added footnote with his own aesthet-ics 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 sanctu-ary and shelter. Otherwise, it is their prison to be enslaved and sacrificed.

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日常戰爭

陳暢

2024年威尼斯雙年展台灣館呈現《日常戰爭》。這是臺灣藝術家袁廣鳴2024年創作的最新作品，展現了藝術家在現代社會中的焦慮和希望，呼喚對家和棲居概念的追尋—一個和平、安全而自由的地方。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,瀰漫衍生成的惶惶惴惴之感。

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,可以輕而易舉讓人們把某個地點視為「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，曾經充滿奇遇和冒險情懷的探索已沒有了意義。人們只能透過演算法生成的虛構世界，來尋找難以捉摸的家與棲居的形影。

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,僅台北就有大約350萬的人流,包括袁廣鳴和他的家人在內,參與和見證這類罕見的30分鐘群眾集會。袁廣鳴指出,這種超現實的景象,自1978年以來每年在他的家鄉城市最實際的地理位置上演。儘管演習讓許多街道陷入無聲感動,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。作品揭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。在現代災難加劇、缺乏目標的世界裡,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,這代表了向死而生的反叛——它不只在災難來臨的時刻,也在那些持續的teenage。它反映了一位藝術家在臺灣現實中的戰爭與和平,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是如此。它從不棲居落定,卻永遠存留在那些勇敢的追尋和行動中。
本次展览主要承续2014年的个展「不舒適的明日」及2018年「明日樂園」的探讨及延伸,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,關於舊作則分别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

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
EVERYDAY MANEUVER

日常演習

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.
EVERYDAY MANEUVER
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.
THE 561ST HOUR OF OCCUPATION

Video still

Video still
THE 561ST HOUR OF OCCUPATION | 佔領第561小時
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 Eniwetak 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 dramatically contrast against the imagery of apparent leisure and repose to create a poignant and ironic dichotomy.
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，就此留下深刻的印象，至今仍在藝術家腦海中揮之不去。事隔多年後，藝術家懷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，後方的海景像是海，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，看似輕鬆的坐着望著遠方，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（Enewetak 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。
棲居如詩

Video still 影片截圖
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.”
DWELLING 棲居如詩

Installation view at the TKG+, 2014

TKG+ 展出現場，2014
棲居如詩

Videostill 影片截圖
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. Suddenly, 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 permeate 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" transcend 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.

"Everyday War"
2024
single-channel video
10′33″
Courtesy of the artist.
© Yuan Goang-Ming

借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，掃描著這個整個居家的空間，
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燬，室內的物件也一一被
擊塌，似乎有著不知名的流竄著破壞整個房子破壞成像是戰
後的荒涼，在鏡頭持續直線穩定的某次移動中，整個房子慢慢
被炸回到原先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，
戰爭的影子早已在我們生活之中。在2014年的展覽「不舒適
的明日」中，藝術家透過對明日可以萊史的控訴，2018年「明日樂園」對
悲觀的提問，讓在令我們困惑及驚悚世界是否還有個烏托邦的可
能？兩次展覽的標題在，藝術家連續重覆了兩次「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
目前生存狀態下的荒涼及疑惑外，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。
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.

2014 kinetic installation 182 x 87 x 77 cm Courtesy of the artist. © Yuan Goang-Ming Special thanks to Kaohsiung Museum of Fine Arts
Installation view at the TKG+, 2014
TKG+展出現場，2014
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 subsequent-ly 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 a rchitects 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.
影像呈現不斷飛嘯前進，筆直道路的景像。風景不斷快速的更替，唯一不變的是，畫面的中心點及透視始終如一，觀眾隐约可從道路、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、鄉鎮、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。

本作品的影像全部出自於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，並創建出超時空縮時（Hyper-lapse）的動態影像。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前進的盤旋旅程。

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」與當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) 所著的《監控資本主義時代》中，提到「監控資本家」的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。當時間を距離的距離換算成速度時，傳說及想像也跟著消失。世界不但扁平，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）的網路環境下，成為了「扁平的世界」。
The blue line represents the route taken via Google Street View.
EVERYDAY WAR
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Photographer Jason Chih
Gaffer To-Shou Cheng
Second Unit Director Yan-Chi Chen, Shih-Han Min
Pre-production Coordinator and Shooting Assistance Chih-Shen Chen, Daniel Chang, Tsai-Yi Yang
Set Carpenter Zhao Hua Chen
Set Decorator Shih Yu Lin, Chih-Shen Chen
Model Fabrication I-Chen
Soundtrack Zi-Ming Feng
Soundtrack Assistant Lin-Shuang Chen
3D Chih-Yang Chen, Tsai-Yi Yang, Po-Hao Chu, Shih-Han Min, Daniel Chiang
Sketchup Chihsien Chen
In-film Television Content Production Sih-Chin Wu
Post-production Assistance Yi-Fan Li, Dian-yun Wu, Lin-jyun Cheng
Special Thanks to HaoHao Film Co., Ltd, SG Flim Studio

FLAT WORLD
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AI Music Scoring Research Chihsien Chen
Executive Producer Yun-Zhi Chen, Ting-An Liu
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PROPHETY
Production Manager Yung-En Huang
Structural Designer and Engineer Yang-Che Hong
Metal Structure Fabrication Yi-Hsiang Lin
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
CONTENTS

PREFACE

I. BEGINNING WITH A CLASSICAL OIL PAINTING
   1. The Angelus by Jean Francois Millet
   2. Out of Position

II. IN THE NAME OF ART, THE INEVITABLE RATIONALE

III. TOMORROWLAND
   1. From An Uncanny Tomorrow to Tomorrowland
   2. The Dailiness of War, Normalization of Warfare/Everyday Maneuver
   3. Otherness, Hospitality/The Stranger

IV. TOWARDS LIGHT / TOWARDS DARKNESS
   1. Begin with a photograph/What do they see in the distance?
   2. The Corporeal Sense of Dwelling in "Darkness"
   3. A depiction of total darkness/?Towards Darkness

CONCLUSION
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 to 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.

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.

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.” 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...
A 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 fragile and fluid 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 final 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 state where light has been eliminated from the human retinas?

I. BEGINNING WITH A CLASSICAL OIL PAINTING

1. The Angelus by Jean-Francios Millet

I created my first single-channel video work, About Millet’s The Angelus in 1985. Since 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 Angelus.

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.
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 indestructible 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 consider the function of art, my head starts to ache and art seems further out of reach.

Alluding to a classical oil painting like The Angelus 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 Angelus 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, 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 want to express in my current exhibition An Uncanny Tomorrow. It is about home, dwelling, and an uncomfortable future.

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.

1. 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=5ebE0Qxao-s (accessed on October 30, 2017).

The other video work Landscape of Energy evolved from the fear and anxiety that our family endured in the aftermath of the 2011 Tohoku 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 issues 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.

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.” 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: “Morecco,” “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.”
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. 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.

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 interdependent-ly with themselves. In response to “When do I feel at home?”, he refers to Vincent Decombes’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 arhetorical 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 diffi- culty, 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 rhetoric he makes or the enthusiasms he displays. A disturbance of rhetorical communication makes the crossing of a frontier, which should of course be envisaged as a border zone, a marchland, rather than a cleanly drawn line.13 (p. 179)

Augé further posits:

If Decombes is right, we can conclude that in the world of supermodernity people are al- ways, 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 individualiza- tion 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.

Augé defines “non-places” thus: “If a place can be defined as relational, historical and connected, then a space which cannot be defined as relational, or history- cal, or concerned with identity will be a non-place.”14 “Non-places” establish a relation- ship between humans and their environment with “words” as a medium. He cites cine- mas, 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.”15 It neither makes room for history, nor provide shelter for any organic society.16

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7. Ian Buruma, “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 im- mense theme park. Asians themselves have become tourists in Asia.” He also quotes Japanese scholar and cultural commentator Donald Richie, who once quipped: “Why build a Tokyo Disney? Isn’t the entire city already like Disneyland?”


9. Ibid.


11. Ibid., p. 76.

12. Ibid.

13. Ibid., p. 102

14. Ibid., p. 103

15. Ibid., p. 103

16. 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 previously 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.

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


Taiwan's Chungli Station, the sights, smells, and sounds that fill your senses will seem
is filled with migrant workers, seated or lounging on the floor. Or, walking through the
On any given weekend or holiday at the Taipei Main Station, the main concourse hall
3. Otherness, Hospitality/The Stranger
The analysis of foreign worker issues in Taiwan,” “the majority of migrant workers,
intermediaries, etc. According to Son You-Liam’s thesis in “Exploitation in Mobilizing:
Taiwan, including unequal pay for equal work, restricted mobility, and exploitation by
Foreign peoples in Taiwan to become another major ethnic group. This new ethnic group
According to 2017 Department of Labor statistics, the migrant worker population in
Japan Tourism Association booths.

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.11

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 coun-
tries 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 car. This seemingly surreal spectacle is actually an authentic scene of
Taipe’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
approach was too similar, in addition to being too time consuming. In 2016, I was as-
tounded 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 lob-
by 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 celebra-
tions 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-Fitr 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
creannies 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 indig-
eneous 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,
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 cel-
bration. 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” unihabited series of 2001, I have wanted to use a sim-
ilar 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 as-
tounded when I saw the surreal images online and in news reports, of migrant workers
worked and treated on the train station lobby in celebrating Eid. The train station lob-
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The Analysis of Foreign Worker Issues in Taiwan,” “the majority of migrant workers,

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.”

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 stranger; Jacques Derrida also repeatedly discussed ways of hosting and providing “hospitality.”


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

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 the 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.

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 setup 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 crystallized. 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

24. There are approximately 108,000 foreign workers based in Taoyuan, representing one-sixth of Taiwan’s total foreign worker population, making it the country with the highest number of foreign laborers. On weekends and holidays, these workers can be seen congregateing 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 on April 18, 1951 in the South Pacific, on Parry Island in the Enewetak Atoll of the Marshall Islands, 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 (Droine 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 sea of Lanyu, the tourist beach near the nuclear power plant in Nanwan, Pingtung, the then-largest Agogo Garden in Asia, and Tokyo Bay in Japan. The images capture visible realities, but the method of presentation evokes a chilly 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 discomforting 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, 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 seconds.
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 sizes. 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.

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 among 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 illusory 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 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 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 Kaoshiung 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 he considered the most tragic in his life, Ah-Chi responded, “The moment the ship set sail from Kaoshiung Harbor.”

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 panic. 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.”

In the thoroughly dark space, harmonious voices singing a song adapted from the French folk song “Frère Jacques” can be heard. The original French lyrics describe morning
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, dong, dong. Ding, dong, 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.” 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 Exhibition 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, 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 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, chorous!) and tactile interactions (pulling, pushing, letter exchanged, coupled with the intensified corporal 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 participants. 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 intertwining 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.

In Yan Xiao-Xiao’s article, “Image Crystals under the Rumination of Life: Yuan Guang-Ming’s Radical Experiment in ‘Tomorrow’s Paradise,’” 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 exchanged, coupled with the intensified corporal 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 messages conveyed in the letter, ultimately transforms unseen objects into the “visible,” crafting a unique polysemous narrative for individual participants. 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 intertwining 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.

31. Lu Fang-shang, A History of the Republic of China, 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.”
Regarding Towards Darkness, artist Yuan Goang-Ming said his exploration of image-related issues is ongoing. 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” disrupts 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 vary. 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 description 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 even more fluid and fragile, and our memories of the city we live in have 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 narrative.

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 Angelus (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 war-fare," 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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明日樂園

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，相信對此次個展「日常戰爭」的來龍去脈更能深入的了解。

袁廣鳴 2023
目錄

前言

一、從一張古典油畫開始
  (一) 米勒的《晚禱》
  (二) 離位

二、以藝術之名，不得不的理由

三、明日樂園
  (一) 從「不舒適的明日」到「明日樂園」
  (二) 日常的戰爭、戰爭日常化 / 《日常演習》
  (三) 他者、悅納異己 / 《異鄉人》

四、《向光》 / 《向黑》
  (一) 從一張照片開始 / 他們看著的遠方是什麼?
  (二) 存在於「黑」的身體感知
  (三) 全黑的影像？ / 《向黑》

結語
明日樂園
袁廣鳴
2018

從小，當我父親還在世的時候，偶爾會哼哼京劇，等我長大後才知道他最常哼的京劇是《四郎探母》。京劇，顧名思義，是來自北京的劇種。《四郎探母》是其中一個經典劇目，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，被遼國的國主招為姬馬，十五年後，楊四郎娶遼國公主，創業復國，四郎探母時公主的幫助，深感報恩之情。開始時，楊四郎見到母親，為免連累及辜負公主，必須天亮前趕回遼國。楊四郎出城後，見到了母親，但回去時，事跡敗露，因犯下叛國之罪，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。」

當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、愛情與背叛的複雜情感下，楊四郎跪倒在地，連拜三次叩頭，泣不成聲：「千拜万拜，贖不過兒的罪來……」，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。楊四郎也只不過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，依賴美國波士頓學院歷史系副教授張倩雯（Rebecca Nedostup）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）。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，例如全世界都知道的照片：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問題是，「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，而世界則因冷戰及民粹主義的復興、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，試圖解讀

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。

自這一件錄像作品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」，也經歷不同媒體的嘗試及實踐，本次個展的〈向光〉及〈向黑〉作品是僅新出的創作經驗。一個全黑的空間，一個全白的空間，纔是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？

### 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》。我陸陸續續分別從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，這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、內戰手術。太空梭及彗星、卡帕（Robert Capa）攝於西貢、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？

### 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，我便開始頭痛。我總是應該去想藝術，它像是某種修行，是一種簡樸的、不是知識性的，是一種超過文學、神學的，是難以指稱的，我們過去所稱它就這它越遠。

一個不幸及難以指稱的感知經驗貫穿了我大部分的創作。這就是從我年輕時期開始，國中、國高中開始至今對於禪學及老莊思想的迷戀有關於。我們常常可以很清楚深刻地感覺，卻又無法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来的那個，那個就是！那個也是從我們所處的社會及環境中隱隱產生的。

2014年的個展「不舒適的明日」有些作品似乎與上個展所提到的觀念有些不同。所以我在這次的短講裡以《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，緣由主要是在議場的研究生打電話給我。我問：「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，當然我當然答應了。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的攝影機，這麼多的紀錄片的導演，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學生的我們，但我必須老實說，我對於學生的關心不至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》這個音樂錄音帶裡面使用，他們後來使用在片頭及片尾。在製作這個作品之前，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

王嘉駿認為《能量的風景》雖然以紀錄片的方式，卻製造了一種超現實：作品中影像以一種平緩的直線運鏡方式，近乎一種監控式的凝視，現實彷彿馴化並收縮在我們眼底；然而，這不過是一種特權式的觀看錯覺，讓觀眾如臨權力領域，這個基於安全理由與國家機器的統治權力畫上等號的「禁區」。5

《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，在盛衰、興紀及虛空（void）中往復進行。空間中所帶來的時間及歷史也不斷的往返運行。這兩個片段的形製，似乎從我們籍由大眾媒體上所熟知的議會現場，打開了一扇比較冷靜，或比較超然的場景。

以上所述之奇觀的影像，或甚至比媒體奇觀更為奇觀的場景，是我創作作品時隨著知識性的或議題性的或情調的策略的。其策略的執行的過程像是煉金師一般，將這些關

4. TEDxTaipei，〈我讓客廳爆炸，讓藝術訴說社會的不舒適：袁廣鳴 Guoang-Ming YUAN @TEDxTaipei 2015〉，當地打開視頻，講述者鄭宜蘋以她拍攝員扮演的財經評論家，邀請觀眾來廣中超凡。5. 參見王嘉駿，〈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，但觀眾在觀看的同時，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，而不同載載知識的文獻，這是我認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)著《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。

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)。
法國人類學家克裏陽.歐傑(Marc Augé)在《非地方:超現代人類學導論
(Non-locale Introduction a 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，是人類認識的基本能力，也是人類
想類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，也是將其打造成適合這種環境的；使之成為跟自己相依相存的‘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‘修辞性」概念:「當一些人時時處處會覺
得他們在那裡嗎?這個問題關注的較不是地理上的領土而是修辞性的身分認同。」
當他在同一生活圈的修辞性中感到自在時，他即是在家裡，在家裡的修辞性，是需費什
麼力氣便能讓人感她到自在？

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)。

1. 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
出版,2016), 頁433–434。
2. 轉引自克麗陽.歐傑(Marc Augé)著, 《非地方:超現代人類學導論》 (臺北:群學,2006), 頁 75。
3. 参見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。
4. 轉引自Tim Cresswell著, 《地方:記憶、想像與認同》 (臺北:群學,2006), 頁 75。
5. 馬克.歐傑(Marc Augé)著, 《非地方:超現代人類學導論》 (臺北:田園城市,2017), 頁 111–112。
6. 欧傑,《非地方:超現代人類學導論》,頁85。
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」的潛在意識,地方感(the sense of place)
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,卻也永無止境真正結束。』」15

13. 欧傑, 《非地方:超現代性人類學導論》,頁107。
14. 欧傑, 《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。
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！

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，以直線稍微俯瞰的鏡頭拍攝，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，在車水馬龍的臺北街區，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後，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」，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」，於是開始聯想到臺北車站中曾被接下來的「開齋節」於臺北的動態影像報導，沒有料到被音樂的節拍聲，大廳可出現的所有空間，當日全被日本觀光協會全數租下當做攤位，北市政府觀光局則另闢僅停車場舉辦戶外的「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，就我在當日活動前的觀察，移工們有數名在行旅廣場看熱鬧，他們依舊習慣了大廳的「地方」，坐滿在被日本觀光協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，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數，成為臺灣另一大族群。這個新的族群基本上在臺灣是承受著孤獨、歧視及許多人不合理的工作待遇，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，當國家無法提供適當的工作機會時，離開鄉村即成為維持生活的、改善家庭經濟不得異的一手段，然而，從台灣及許多國家的外籍勞工政策經驗觀察，許多的勞工流動只是藉由政府間的外交及經濟關係。大部分的勞工更必須在付諸流動之後才能獲得流動的機會，從這個經驗我們難以得到這樣的結論：流動，就是剝削的開始！在什麼情況下他們願意忍受流動的剝削而離開家裡到異國工作？當然其中最主要的因農是藉由流動來改變現狀的可能，因不流動就沒有改變現狀的可能，這間存存在著一個極需的兩難問題。

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，但最後在大廳空間內發現許多攤位，於是頂層走廊上所有攤位，一般早上8時開門進入到大廳後，除餐飲業外，其他多為工時收入者，由此造成工作的辛苦也只為流動的機會，除被包圍的攤位外，工作人員於此也流動到其他能夠流動的機會，從這個經驗我們難到得到這樣的結論：流動，就是剝削的開始！在什麼情況下他們願意忍受流動的剝削而離開家裡到異國工作？當然其中最主要的因農是藉由流動來改變現狀的可能，因不流動就沒有改變現狀的可能，這間存存在著一個極需的兩難問題。

中央研究院院士李有成在介紹其著作《他者》時提及：


※（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）就一再詮論陌生人的角色；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）更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。實涉及歐洲社會近二、三十年來所面對的移民問題。尤其近年來因經濟不振、失業率高，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聞。各國以反移民為名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，因此才會幾乎同時提筆著書立說，以各種論述嘗試打開困境。

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與批判，一方面是對新的時局的闡釋與批判。真正的悅納異己是無條件對他者的歡迎與接受，無條件接受他者會帶來的風險。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。

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……。」

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治機制……，無疑的悅納異己已是無條件對他者的歡迎與接受。無條件接受他者會帶來的風險。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。」

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所以對待這些外邦人，在條件上、風險上，甚至在社會上都充滿了挑戰與考驗。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治機制……，無疑的悅納異己已是無條件對他者的歡迎與接受。無條件接受他者會帶來的風險。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。」

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19. 李有成，《他者》（臺北：允晨文化，2012），頁41。
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。
22. 李有成，《他者》（臺北：允晨文化，2012），頁115。
23. 帕帕斯特爵迪，《氛圍恐懼》（臺北：允晨文化，2008），頁28。
他們大量的身影，尤其是「中壢車站」。他們要在一天中辦完非常多的事，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，藉由高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，也像是一個個的「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》主要由一張由來的歷史照片所啟發，這張照片攝於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年在網路查尋資料時，電腦的螢幕出現這張照片，這張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遠方在海邊的沙灘，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，但都是男性，全部戴著類似的太陽眼鏡，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」恰巧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)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，是一個將軍要飛出充滿毀滅性的「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史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，但因其影像呈現冷漠荒涼之感，彷若夢境中預見的明日廢墟。

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。

《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 Immersive Live Exhibition experiences, 2018
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受經驗」，它可能會像是某種天堂經驗，同時是某種的暴力毀滅經驗。

作品的人口外面的牆上掛著張英格爾照片的手繪複製素描，內部空間約在一間長約9、寬6.4米的白色空間。空間內放置著照常並未使用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，所以地上充滿煙霧。有薄霧的環境，極度的黑暗及天花板的轉角皆是原形的狀態，接近攝影棚無影之空間。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，間歇每二十、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明亮的白色空間交替循環的光裝置。

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年的《月光的低語》、2000年的《人間失格》、2011年的《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》使用諧音的方法，《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，會看到每個投影在空間的周圍。四個投影符號呈現影像及聲音或全然的「黑」的形象。影像內容分別為夜晚的海、森林、草地、日間的廢墟、室內的景觀及閃光等影像。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越之間，企圖引出關於感知深沉的記憶。

在《在記憶之前》的装置空間裡，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，我所喃喃低語的内容為我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，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分，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，感知與身體如何在黑暗的洞穴中對應，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，內容大意為：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。但是我們所看到的正方體永遠為三個面，我們無法得到相等面積的六面正方體。如果我們起身環繞。甚至用右手拿起這個正方體就可以完整的掌握這個物體。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察。

而這處於外接經驗的渾沌感知狀態是我創作至今所關注的，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「黑」試圖推到極限而產生的作品。

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」逐漸的轉移。影像與空間的關係開始變得模糊，拍攝的場景及身體本身屬於我常使用的環境。在我住處是片場，這片場猶如一齣幕後的劇場，對於如何將廣場及表演。以及在作品《在記憶之前》裡的全黑空間身體感知經驗及聲音加入對於「影像」擴張的可能，一直是我所關心及細想的問題。2014年就構思了《向黑》的作品。2017年開始製作，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」、「沈浸式劇場」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，基本上是建構在全黑狀態上的作品，其形式很難操弄，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，同時也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，同時也會有四位真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，但也會適當的「一次精準的牽住觀眾的手」至不同的地方，這些觀看者在身體附近環繞。會突然看到或聽到。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，會發現空間內塞滿近四十餘人，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，以食指指向的指向的方向 quatrefoil，其 Fingered 手指有不確定的指向，忽左忽右、忽近又遠，猶如幽靈一般。

及身體的細微，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：「你回去看整個人生，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。」

「船要開的時候」似乎在世界的歷史裡經常表示著悲劇的意象，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。……反正去那個叫「台灣」的地方，只是暫時「躲躲雨」吧。……

《兩隻老虎》的旋律為《兩隻老虎》（Frère Jacques）的德文版本賈克改為雅各（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.
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。

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,這首歌也失去了帶替國歌的地位。

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,四位帶著最終「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、被塞進等)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」,編織出分層細胞體驗層面的多重影像。與之相連,卻又獨立於的《向光》除了展演模式外,更多時候是在空間裡實行存在,以不間斷的動作強烈刺激觀眾的感官,強力地衝擊整個空間氛圍,從而瞻前顧後地圍繞觀眾。但由於技術的限制,在《向黑》中,無法做到讓所有體驗者的視覺完全一致,在每輪的體驗中,每位觀眾所接收到的影像和反應都可能不同,因此感受也會有所差異,進而產生一種「視覺的移動」("anomalous visual movement")。最後,在互動圓環的體驗中,體驗者可以透過鏡頭看到現場的兩位導演,這兩個影像是由導演透過監視器傳送到現場的。他們會根據導演的指令和體驗者的反應,隨機調整畫面,來達到與現場觀眾的互動效果。這項技術的引入,為體驗帶來了更多的可能性和變幻性,使得觀眾的參與感和參與度大大提升。

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〉一文提到:

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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
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一思維構成了西方形而上學中對於「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，追逐光明。但追逐光明的同時，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。

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及對城市及全球化的狀態描述，「城市
失格」系列作品呈現出對陰或多樣化下一個典型混種、並隨時更改自身面
貌的都市，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」的想像與現實中顛覆，對於所居住城市的
記憶與想象，於2007年至2011年所呈現的一種典型混種、並隨時更改自身面
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「向黑」裡，如果影像是一片「光」的積體，那麼在全黑、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
地緣、圖騰象徵的迪士尼樂園、移工所牽引出來的宗教及難民等，最後在《向
黑》的作品環繞到1949年的意象，並再次環繞以上所有元素，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，如同加斯丁.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
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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
THINKING LIKE AN ISLAND

"Thinking Like an Island" considers islands as sites of sanctuary, connection, exchange, and transformation as well as spaces as conflict, spatial negotiations, and otherness. Fostering and highlighting island-thinking as a methodology for survival, this event touches on what it is to be an island in a time of the reality of rising tides.

"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.

MORE ABOUT THE PERFORMANCE

An impossible settling of scores with an empire of some sort. A tribute to witnesses and witnessing. A reckoning with the image. A communion with past-present yearnings and unfinished political projects.

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 Watts 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 Komen 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 on 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 anti-colonial 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、和他者性的空間。本次活動以促進和突顯「島嶼思考」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。

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、麥納麥、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）。

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。她編撰並參與撰寫多本與東亞藝術相關的著作，如《SPMMA視野之前》、《藝術亞大》、《超敏觀》和《Nka：非洲當代藝術期刊》。2024年，她獲得了安德沃夫基金會的策展研討獎學金。

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11月策劃過一個關於韓流的線上策展企劃。在 corrosions: contemporary culture and society of 柯雲通的 twins TV 合作企劃。在香港，她擔任過數家當代美術館的副策展人，並在2017年和2018年擔任錄影太奇的總監/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，她曾參與2017年蒙特婁華埠小姐的決選。

鄧芷茵
鄧芷茵出生於香港，父親是阿布達比的一名畫家和策展人。她的研究集中於戰後抽象主義、藝術畫廊中的藝術動力、以及當代美術館的策展。她擔任M+藝術館的倫敦策展團隊成員，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+(藝術館刊物)、《中國當代藝術：九十至十年代》和《M+藝術館藏》。她目前在倫敦大學金史密斯學院藝術與設計學院擔任藝術理論碩士學位，並擁有香港理工大學設計學士學位。
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。藝術家不斷探索作品形式，探討影像及媒體藝術的可能性。

ARTIST
YUAN GOANG-MING

CURATOR
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。過去五年中，她為該機構贏得美國亞裔藝術家李玉冰的最高收藏；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實驗性機構。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及以過程為取向的當代藝術平台。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。

CURATOR
ABBY CHEN
INDEX OF WORKS

Everyday Maneuver
2018  |  single-channel video  |  5' 57"
日常演習
2018  |  華語錄像 |  5’ 57”

The 561st Hour of Occupation
2014  |  single-channel video  |  5' 56"
佔領第561小時
2014  |  華語錄像 |  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
2024  |  single-channel video  |  10' 33"
日常戰爭
2024  |  華語錄像 |  10’ 33”

Prophecy
2014  |  kinetic installation  |  982 x 87 x 77 cm
預言
2014  |  動力裝置 |  982 x 87 x 77 cm

Flat World
2024  |  single-channel video  |  10' 00"
扁平世界
2024  |  華語錄像 |  10’ 00”

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TV footage featured in Everyday War is courtesy of TmarTn2, Joob, OperatorDrewski on YouTube.
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