「觀看」作為一種策略─以「2009 亞洲藝術雙年展」參展作品為例
"Viewing" as a Strategy – Artworks of 2009 Asian Art Biennial

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摘要

　　「2009亞洲藝術雙年展」以「觀點」與「『觀』點」間的對照、中介、互補與激盪作為策展與選件的軸線，透過作品的視覺性以及藝術家的特殊視角，思考當代亞洲生活的文法架構及其現實。本文將以筆者所策劃的「2009亞洲藝術雙年展」的部分參展作品為例，探討藝術家如何透過作品的表現形式來部署觀者觀看的想像空間或批判路徑，創造出一種具有豐富間隙的文本。部分藝術家藉由作品的呈現機制來鬆動觀者固置的想像及觀看方式，策略性地衝擊觀者慣性的觀看模式，使其開始去思考其間的影像或內容、甚至批判地面對這些影像或內容。另一些藝術家則運用當代影像生產及視覺傳達的模式，「以子之矛、攻子之盾」地顯影交纏其中的權力及邏輯關係，並且對當代影像及視覺文化中諸多「似是而非」、「似非而是」的現象提出辯證與反思。在這些作品中，「觀看」不只是內容的一部分，更是一種創作的策略。「觀看」作為一種策略，使得作品的意義並不取決於其意象／影像本身，而是取決於作品使用意象／影像的方式，並且創造了讓觀眾去參與、去發現、去拆穿、去見證的各種可能性。

Abstract

Selection of art works for 2009 Asian Art Biennial is based on the theme of contrast, intermediary, complementarity and agitation of "viewpoints" and "viewing points." The exhibition rethinks the grammatical structure and reality of contemporary life in Asia through the visualization of the art works and the special angles of the artists. This paper draws examples from the selected art works of 2009 Asian Art Biennial to explore how artists deploy for the viewers an imaginary space or judgmental path through the expression of their works to create a text with rich gaps. Some artists deconstruct the viewers' existing imaginary and viewing methods through the presentation mechanism of their works. They strategically attack the viewing routine of the viewers and make them think about the images or contents they see, even with a critical viewpoint. Other artists make use of the modern model of image production and visual communication to illustrate the inherent power struggle and intertwined logic. Their art works inspire vindication and rethinking on the many paradoxical phenomena in contemporary image and visual culture. In these art works, "viewing" is not only part of the contents but also a strategy of art creation. The significance of these works is no longer determined by the images/imageries. "Viewing" as a strategy brings our attention to how the images/imageries are used in the art works and creates various possibilities for the audience to participate, discover, deconstruct and witness.

引言

　　視覺被認為是人類的五大知覺之首[1]，也是人們探索、建構及判斷、了解外在世界的重要根據。因此，眼睛被定義為一種具有社會學功能的感官[2]，而藝術則常直接與「視覺」聯結並置，因為兩者皆與「觀看」與「感知」相關，並且涉及了我們認識世界、建構主體的方式。但藝術作品作為一種創作的行動與傳達的媒介，是透過什麼方式來傳達其理念及意義？又如何引導觀眾與之產生意識上的連結與思考？我們都了解色彩、肌理、物質材料、形式、語彙、內容是構成一件作品的基礎，但藝術創作從來無法被歸類為同性質性的整體，尤其對當代的藝術創作者而言，視覺內容的部署、敘述形式與操作手法、媒介的技術及其影像組織的方式，都是作品如何呈現的重要變項，他們並且會因為傳遞的內容、目的與對象的不同，而發展出不同的視覺裝置，以引導觀者對作品意義的檢索及思考。

　　「2009亞洲藝術雙年展」以「觀點」與「『觀』點」間的對照、中介、互補與激盪作為策展及選件的軸線，即意圖透過作品的視覺性以及藝術家的特殊視角，切入當代亞洲生活的文法架構及其現實。「觀點」與「觀」點皆與「觀看的方式」有關，但「觀看的方式」在此並非指單純地用眼睛來「看」而已，還包含了我們理解、共感、思考、判斷的所有知覺，是用多重感官來體驗世界並進行意義詮釋的複雜過程。如果說藝術家的立場決定了

Foreword

Vision dominates all of our five senses[1]. It is critical to how we explore, form, comprehend, and make judgments regarding the external world. Hence the eye is defined as a sense organ of sociological function[2]. Art is often linked directly to our "vision" as they are both related to "viewing" and "perception" and related to the way we understand the world as it is to construct subjects. However, how does a work of art, as an act of creative behavior and as a communication medium, convey its ideas and meaning? How does it guide the audience to form ideological associations and concepts? We all know that color, texture, material, form, language, and content form the basis of artwork. Yet it would be impossible to categorize artistic creation as an entirety of the same nature. This is particularly true for contemporary artists. The deployment of visual content, the narrative forms, the operational manner, the intermediary techniques, and the way the images are organized are all key variables affecting how artwork is presented. Variations in content, aim, and target of communication evolve into different visual installations that guide viewers to examine and rethink the meaning of the work.

The selection of art works for the 2009 Asian Art Biennial is based on the themes of contrast, intermediary, complementarity and agitation of "viewpoints" and "viewing points". The exhibition rethinks the grammatical structure and reality of contemporary life in Asia through the visualization of the art works and the special angles of the artists. "Viewpoints" and "viewing points" are both related to our "viewing methods". However, the definition of how we view things refers to not only what we "see" with our eyes but also how we comprehend, empathize, contemplate, and judge all of our perceptions. It is a complicated process of how we interpret and experience the world through multiple sense organs. If an artist's viewing angle determines his position, then how he sees the world, in what way, from what standpoint will then establish his interpretive attitude. It will also in turn affect the audience's viewing method. Nonetheless, an increasing number of artists have noticed that artwork as a view-

1　引用自美國視覺文化研究學者Nicholas Mirzoeff的觀點。*An Introduction to Visual Culture*, London: Routledge, 1999。五大知覺指的是視覺、聽覺、味覺、嗅覺、觸覺。
2　引用Georg Simmel的定義，"Sociology of Senses", in Mike Featherstone ed. *Simmel on Culture*, 1992, pp. 109-120.

1　Mirzoeff, Nicholas. *An Introduction to Visual Culture*, London: Routledge, 1999. The five senses are sight, hearing, smell, touch, and taste.
2　Simmel, Georg. "Sociology of Senses", in Mike Featherstone ed. *Simmel on Culture*, 1992, pp. 109-120.

他的視角，那麼他會怎麼看、用什麼看、在哪個位置看，就決定了他的詮釋態度，並且可能會連動性地影響了觀者的觀看方式。但有愈來愈多的創作者注意到，藝術作品作為一個被觀看的主體，不只反射藝術家自身的關注、選擇與價值取向，也會同時召喚觀眾的，並影響意義的詮釋與作用。因此，如何藉由作品的呈現機制來鬆動觀者固置的想像及觀看方式，使他們開始去思考其間的意像或內容、甚至批判地面對這些意像或內容，常常是許多當代創作者所關注的核心問題。

本文將以「2009亞洲藝術雙年展」的部分參展作品為例，探討這些藝術家如何透過作品的表現形式來部署觀看的想像空間或批判路徑，創造出一種具有豐富間隙的文本，引導觀者去尋覓其中的線索，拆解隱藏的種種隱喻，並促使他們與自身的生活經驗連結，在觀看的當下，形成一個生動的、具有創造力的意義詮釋過程。

「觀看」作為一種揭示的策略

在充滿符號與影像流動的當代生活中，我們正遭逢前所未有的視覺刺激。高度媒體化的外在世界，不斷與日常生活帶來新的經驗及豐富的想像力；我們比以往更倚賴用視覺去認知外在世界，卻也愈來愈擺脫不了媒體所再現的真實。正因我們被各種媒介影像及視覺技術產物所環繞，使得原本隨處可見的平凡／真實被重重遮蔽在中介的鏡像之後。如何讓人們從影像仿擬的真實中覺醒，拆解影像的產製機制，使觀者開始去懷疑影像訊息的真實性，是金宰範及陳起鐘所關注的創作面向。

金宰範（Jaebum Kim）的五件影像參展作品，是驗證創作者如何以訊息和線索來結構觀眾觀看方式的好例。這五件乍看之下類同新聞照片的作

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ing subject does not reflect the artist's personal interest, choice, and values only. It also calls upon the audience to influence the interpretation and function of the meaning of the work. Therefore, many contemporary artists have focused their attention on the core issue of how to deconstruct the viewers' existing imaginary and viewing methods through the presentation mechanism of their works so that viewers will reflect on the images and contents they see, even from a critical viewpoint.

This paper draws examples from selected artworks of 2009 Asian Art Biennial to explore how artist deploy an imaginary space or judgmental path for the viewers through the expression of their works to create texts with rich gaps. It will guide viewers to search for clues and unravel hidden metaphors and encourage them to draw connections with their own life experiences so as to form a vivid and creative interpreting process of the significance of the works while viewing.

"Viewing" as a Revealing Strategy

We are encountering unprecedented visual stimuli in a modern world filled with signs and flow of images. The highly mediatized external world continues to offer new experiences and rich imagination. Our awareness of the external world through our vision is more reliant than ever. However, this also makes it harder to break away from reality re-presented by the media. It is exactly because we are now surrounded by a variety of media images and visual technological products that commonplace facts become covered by layers of intermediate mirror images. Artists Jaebum Kim and Kijang Zin follow with interest the issue of arousing awareness of the simulated reality of images. Their creative dimensions are concerned with the deconstruction of the image production and production mechanism to make viewers question the authenticity of message conveyed by the images.

Jaebum Kim's five photo exhibits are excellent examples of how the artist structures the audience's viewing method through messages and hints. Kim selects details from events that are of textual significance as clues to create the plot and generate dramatic tension on the one hand while establishing the relationship between time, background, and situation on the other. This allows the audience to automatically organize their visual memories while viewing the

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品，靈感來自五項引人注目的新聞事件。金宰範挑選了具有文本意義的事件細節作為線索，一方面塑造故事的情節及戲劇張力，一方面使故事具備時間、環境及背景的關連性，讓觀眾在觀看的過程中自行在視覺的記憶中進行編排。《無人傷亡》（No Casualties）引涉韓國首爾具有600年歷史的知名古建築「南大門」在2008年2月10日遭到縱火，使這個曾經歷外國侵略與無數戰爭仍巍然而立的國寶級地標在祝融肆虐之下毀於一旦，這場火災雖無人傷亡卻震驚了國際。《叢林高校》（Jungle High School）則指涉鎮興聖私立高中（Jinsung Private High School）的700名學生，在2008年2月2日的畢業前夕，集聚在學校屋頂上拋擲紙飛機，以控訴學校管理過當以致侵犯學生人權的新聞事件。《然而什麼也沒了》（And Then There were None）看來與2001年美國紐約所遭受的911恐怖攻擊事件有直接的關係。《酒鬼薔薇》（Sakakibara）則似乎是在引述1997年5月11歲的日本學童在校園中被年僅14歲的少年殘害並被殘忍地割下首級的社會犯罪事件，而事後許多日本教育專家則將這類在日本社會接踵發生的青少年殺人案，歸咎於坊間暴力與色情充斥的漫畫與卡通、氾濫的血腥實戰電玩、以及以獵殺殺人為內容的恐怖電視節目與電影。《我是耶穌》（I am Jesus Christ）則取材自1972年匈牙利裔的澳洲地質學家拉茲羅·托茲（Laszlo Toth）手持鐵鎚，尖叫著「我是耶穌基督，死而復活了」，並惡意毀損珍藏在梵蒂岡城聖彼得大教堂的米開朗基羅《聖母悼子像》案。

這些作品所引涉的聳動事件加上其戲劇化的影像，使得作為觀者的我們直覺的自我合成經由當代傳媒影像系統所得到的見聞記憶。依據金宰範所設定的影像線索，我們會「覺得」好像看到了事件

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work. No Casualties refers to how the historic Namdaemun (Great South Gate) in Seoul was set on fire on February 10th 2008. Namdaemun is both a national treasure and a historic landmark with more than six hundred years of history and has withstood many battles and foreign invasions. The was no casualty, but the incident shocked the international world. Jungle High School is about how the seven hundred students of Jinsung Private High School gathered on the schoolhouse rooftop on the eve of their graduation on February 2nd 2008 to throw paper planes to accuse their school of excessive use of force to the point of infringing students' human rights. And Then There were None appears to be directly related to the 911 terror attack of New York City in 2001. Sakakibara suggests of the teenage murder in May 1997, when an eleven year old Japanese schoolboy's head was brutally cut off in school by a fourteen year old teenage boy. In hindsight many educational experts in Japan blamed pornographic and violent cartoons and comics, blood-stained combat electronic games and horror TV shows and movies featuring manslaughter for the subsequent series of teenage murders. Lastly, I am Jesus Christ draws inspiration from the Hungarian-born Australian geologist Laszlo Toth, who vandalized Michelangelo's La Pietà, housed in St. Peter's Basilica Vatican City, in 1972 while wielding a hammer and shouting "I'm Jesus Christ-risen from the dead."

The sensational events these works referred to and the dramatic images allow us as viewers to intuitively compose images based on our memory and impressions from modern media's image system. We "feel" as if we are seeing the recorded images of the event thanks to the suggestive images composed by Kim. But in actual fact none of the scenes are taken from where these events really took place. They are unrelated to the original in terms of time, place, object, event, or character. It is the artist's intention to guide viewers to create associations through selected "messages" in the image and to automatically carry their impression of relevant events over into their interpretation of the work. This should result in reasonable assumptions and reasoning or conclusions drawn from logical associations. The content Kim's work shows his personal concern for the many symptoms of social illness implied in the news. His way of expressing his opinion is to allow viewers to reflect and re-think the cause and effect of the event by brining it once again before their eyes. In terms of his creative strategy, the many "image messages" are his investigation of blind spots in information interpretation in the modern internet society by

的紀錄影像，但事實上這些畫面都不是來自事件真正的場景，甚至在人、事、時、地、物上與原始事件毫無關連。創作者是藉由影像中的某些「訊息」來引導觀者產生聯想，讓觀眾自動將相關事件的印象帶入作品的解讀中，因而產生合理的假設與推斷，或者經由邏輯聯想來推溯事件的概要。從內容面來看，金宰範的作品或者是他個人對新聞事件所隱藏的種種社會病癥的關注，他的意見表達方式，是將事件的狀態再次拉到觀者的眼前，讓觀者得以回顧與反思事件的緣由與結果。從創作的策略面來看，藝術家藉由對事實的想像與臆造，用這一幅幅「訊息影像」來探討網路發達的當代社會在資訊解讀上的盲點。他鼓勵觀眾經由觀看的過程去發現問題與答案，甚至經由其中的線索來發展出自己的一套認定為真或評斷為假的觀看策略，以揭發影像背後隱藏的陰謀。不過，這是誰的陰謀又是什麼樣的陰謀？是影像本身的悖逆？藝術家的刻意誤導？擁有權力者的惡意計畫？亦或在社會制度約定成俗下的集體暴力或集體誤讀？或者，以上皆是？或全體皆非？金宰範將「觀看」作為一種內容與策略，對觀者開放了「問題」與「答案」的各種可能性。

同樣強調對訊息的接收必須保持著自覺、反省與批判的重要性，另一位陳啟鐘（Kijong Zin）的《播送中》（On Air）系列，則以「觀看」的程序作為方法，對媒體訊息的產製體系及影像語言的真實性提出了深刻的反省與質疑。他觀察到電視在當代社會中扮演著提供生活資訊的重要角色，並且成為人們認識外在世界的主要管道，因此精選了在國際傳播世界中向以內容豐富、考據嚴謹的知識性節目，如「探索頻道」、「國家地理頻道」、「歷史頻道」以及「聯合社新聞電視台（YTN）」作為創作切入的對象。藉由裝置場景的佈排，讓觀眾先看到逼

imagining and fabricating reality. He encourages the audience to look for questions and answers in the viewing process even to the point of using the clues within to develop a personal viewing strategy for determining what is true and what is false and expose the suppressed conspiracy in the images. Whose conspiracy is this? What kind of conspiracy is this? Is it a rebel of the images? Or is the artist intentionally misleading us? Is this a malicious plot made by the authority? Or is it a collective erroneous judgment of information or collective violence of established social customs? Perhaps all of the above are true. Perhaps all are false. By making "viewing" the content and a strategy, Kim opens up a variety of possible "questions" and "answers" to the audience.

Also emphasizing on the importance of self-awareness, reflection, and criticism of incoming information is the artist Kijong Zin's *On Air* series. He challenges and examines in depth the truthfulness of the production system of media messages and image language by using the "viewing" process as a means. He notes that television plays a critical role in offering information on everyday life in the contemporary society. Television has become the main channel through which most people learn about the outside world. Therefore he selected intellectual programs that have been well-researched and feature richly education contents by the likes of the Discovery Channel, National Geography, the History Channel, and YTN news channel as targets of his artistic creation. The setting is arranged so that the audience will first see what seems to be real TV programs. However, as they follow into the backstage display area they will be surprised to find that what they believed to be real TV scenes were in fact real-time devices made from toys and readymade objects. Zin work exposes the formation process and production method of images to remind us that the world we see through media and what information or knowledge we obtain in the process may very well be re-produced and edited. The so-called "truth" may be faked and its inner logic manmade. The way Zin's works are presented highlights the fact that media "truthfulness" is full of pitfalls. It also makes us aware of our reading position. We see all of the world's wonders and peek into other people's lives and personal stories through media images, yet we fail to acknowledge our real situation, i.e. that we are surrounded by images. We are so used to seeing and believing what mass media broadcasts and unconsciously embraces every piece of information and every ideology it transmits and forgets to remain at an appropriate distance to critically examine media images.

真的電視畫面，再讓他們順著動線進入到後方的展示空間，此時觀眾將頓時如夢初醒，因為原本信以為真的電視節目，原來是用玩具及現成物造景出來的即時運作裝置。陳啟鐘的作品暴露了影像的形成過程與生產方式，並提醒我們，透過媒體所看到的世界，以及從中所獲得的訊息或知識，可能都是再製、編輯後的產物。而所謂的「真實」也可能是虛假的，其內在邏輯來自於人為的操縱。這些作品的呈現方式，顯影了充滿著陷阱的媒體「真實性」，同時也讓我們看見了自己的閱讀處境——當代人從媒體影像中看盡世界奇觀及別人的故事與生活點滴，卻無能於領略自己被影像圍困的真實處境；我們總是不假思索的看，並且相信大眾媒體所傳輸的一切，最後不自覺地擁抱其所傳輸的知識內容與意識型態，而忘了應當保持適當的批判距離。

在媒體中介早已掩蓋了現實的當代，資訊可以杜撰，影像可以真時亦假假亦真，而我們認為合理的推斷則可能扭曲了自己對「真實」的理解而不自知。金宰範及陳起鐘的作品「以子之矛、攻子之盾」地運用當代影像生產及視覺傳達的模式，策略性地衝擊人們與媒介影像互動的慣性，使觀者得以覺知交纏在其中的權力運作邏輯，並對當代影像及視覺文化中諸多「似是而非」、「似非而是」的現象提出辯證與反思。

「觀看」作為導引觀看的策略

如何讓「觀看」本身變成一種詮釋的過程，在張乾琦的《囍》中有著十分細膩的佈陳。此作以台灣新郎、越南新娘的跨國婚姻的形成過程為主題，以系列的方式呈現，包括攝影及錄像。藝術家以貼近事件過程的紀錄方式，攝入了台灣男性與越南女性從聯誼／相親、面談、結婚申請、婚禮、護照申

In the present age where reality has long been concealed by intermediary media, where information can be fabricated, images can be true or false or true and false, what we believe to be reasonable conclusions may be our twisted comprehension of "reality" without realizing it. Zin and Kim's works make paradoxical uses of the contemporary image manufacturing and visual communication model to strategically attack the viewing routine of viewers in order to make the latter realize the inherent power struggle and intertwined logic. Their works inspire vindication and rethinking on the many paradoxical phenomena in contemporary image and visual culture.

"Viewing" as a Strategy for Directing Views

Artist Chang Chien-Chi's *Double Happiness* illustrates in intricate detail how "viewing" itself becomes a process of interpretation. The theme of his work focuses on the process of inter-national marriage between Taiwanese bridegrooms and Vietnamese brides through a series of photographic works and videos. The artist makes a close observation of the process and captures the matchmaking process for Taiwanese males and Vietnamese females from group dates and individual dates to marriage interviews and from the wedding to the passport application process. Chang's detached manner of observation highlights the unique nature of this type of inter-Asian marriages. It also shows his sympathy and concern for these female marriage immigrants in an age of globalization. *Double Happiness* makes a faithful presentation of the interaction between the featured characters in the marriage arranging. It totally overthrows our assumption of "marriage" built on the basis of mutual love and harmony when the happy couple exchanges their vows. Instead, the images captured a group of less than joyful young women who waited while their appearances are being criticized by strange men. There is little interaction between the male and the female, little emotional expression, and a general lack of interest. Then the scene changes abruptly to stiff embraces between successfully matched couples at the formal wedding photo studio. This sudden change adds to the eerie atmosphere and seems to be mock at the red hearts and wedding decorations that bob up now and then in the images.

A communication mechanism is sometimes necessary to convey a certain type of message when visually communicating the significance of an art work. The sixty-four images and four videos

請的等等流程。張乾琦用冷靜的凝視來顯影這種亞際婚姻的奇特現象，展現他對全球化下跨國婚姻移民的悲憫與關懷。《囍》忠實地紀錄了這些被拍攝的對象在此一婚姻媒合過程中的互動狀態，同時也徹底顛覆了我們一般認為「婚姻」應是在男女兩情相悅的基礎上歡悅盟誓的當然預設。影像所捕捉到的是一群了無喜悅感的少女、她們被品頭論足的等待時刻、陌生且疏離的男女互動。從一幕幕難見情緒波動、百般無聊的臉龐，忽然跳躍到制式婚紗影棚中的僵硬擁抱，不但平添了奇詭的氛圍，也彷彿是對影像中不時出現的雙喜與紅心的一種刺諷。

在作品視覺意義傳達的過程中，為了達成某種特定的描述溝通，需要一個溝通機制。《囍》這組由64件攝影及四件錄像所組成的作品，影像及影片的排列與組合本身就是一種敘事的方式，張乾琦的溝通策略，是運用重覆的鏡頭、相同的場景、輪換的主角作為象徵或隱喻的符碼，來強調事件本身格式化的「產製」性格。除了讓影像帶著訊息來詮釋議題，張乾琦亦運用空間裝置的展示技術與巧思來建構作品與觀者間的閱讀關係，使觀者藉由自上而下的俯視角度、隨著排列的動線而移動身體的觀看過程，獲得了事件彷如是經由工廠化的自動化線性製程中被大量製造、統一輸出的印象。《囍》從台灣新郎的視角為出發點至越南新娘婚禮現場的動態路徑，因此變成了一個由商品化的婚姻仲介所建構的權力路徑。刻意安排的同鏡位畫面的重覆出現，不但強化了這個跨國婚姻被產製化及流程化的權力操控機制，也使得這個被物化的婚姻構成方式不斷地被強調與被強迫觀看。

《囍》系列另一層耐人尋味之處，在於作品中精心佈建的視覺裝置以及背後潛隱的視線邏輯。在越南女性等待被擇選的場景中，婚姻仲介業者及台灣男性是那個被指涉的凝視者；聯誼成功的男女在申請護照的窗口，凝視者變成了國家制度的守門人；在看似隆重佈置、實質只為拍攝大量速成婚紗照的攝影棚，在場的則是商品媒介與產製的

金宰範 *Jaebum Kim*
無人傷亡 *No Casualties*
2008
數位輸出 *C-print*
120×148 cm
藝術家自藏 *Courtesy of the artist*

金宰範 *Jaebum Kim*
叢林高校 *Jungle High School*
2009
數位輸出 *C-print*
152×120 cm
藝術家自藏 *Courtesy of the artist*

金宰範 *Jaebum Kim*
然而什麼也沒了 *And Then there were None*
2008
數位輸出 *C-print*
100×133 cm
藝術家自藏 *Courtesy of the artist*

陳起鐘 *Kijong Zin*
播送中（2007）系列作品外部展示狀況 *On Air series (2007).*
右為《探索頻道》，2007，四頻道錄影裝置(即時影像)監視錄影機、液晶螢幕（藝術家與阿拉里奧畫廊收藏）
Right: Kijong Zin, Discovery, 2007. 4 channel video installation (real time), CCTV camera, LCD monitor, mixed media. Courtesy of the artist and Arario Gallery.

of the *Double Happiness* series are arranged and composed to narrate the story. Chang's communication strategy is to place rotating characters in the same setting using repetitive takes as a metaphorical sign or symbol to enhance the highly formalized "production" nature of the process. In addition to using the information contained in the images to describe the issues, the display technique and artful arrangement of the spatial installation are utilized to establish the reading relationship between the works and viewers. Thus allowing viewers to look down on the images and physically move in the direction of the order of works to see how the story unfolds. The seemingly factory-like automatic linear manufacturing process creates an impression of unified export and mass production. The dynamic path starts from the Taiwanese bridegroom's perspective and ends at the Vietnamese bride's wedding site. It is a power path built upon commoditized marriage arrangements. The intentionally arranged repetition of takes from the same camera position underlines the power control mechanism of the production process of international marriages. The arrangement also serves to continuously enhance this materialized marriage making method and enforce observation.

The other interesting thing about *Double Happiness* is the elaborately furnished visual settings and the underlying rationale of the line of vision. The marriage agency and Taiwanese male are the observers in the scene in which the Vietnamese female are waiting to be selected. The observer becomes the gatekeeper of the national institution when successfully paired couples are applying for the brides' passport. There is the material eye of commercial matchmaking and production in the seemingly formal photo studio set up to take the maximum amount of *Double Happiness* photos in minimum time.

The observer then becomes the watchful eye of the administrative system when Taiwanese officials are interviewing couples and warning them of potential problems regarding cultural assimilation and legal issues. Chang's camera lens moves along with the process while continuing to emphasize the relative positions of and distinction between subject and object. The characters in his works are always observed and incapable of returning the observation. The invisible observer is the de facto center of visual authority that has the disciplinary power to select, examine, consult, correct, and oversee the characters in the image. This type of viewing relationship that differentiates the inside and the

物質之眼；轉換到面談場景或台灣官員訓誡新人法律常識及文化適應問題的現場，觀視者變成了管理制度的監視之眼。張乾琦的鏡頭隨著事件的過程移位，同時也不斷強調著鏡頭內、外截然區分的主、客體的相對位置——照片中的人物總是被觀看著而無能於回視，不可見的凝視者才是視覺權力的中心，擁有加諸影像主角擇選、檢查、輔導、矯正或監視的規訓權力。這樣內外有別的觀視關係，不但含藏傅柯所指的監控社會的線索，並且召喚出一種雜揉著種族、階級與性別差異的視覺政治。但這是誰的政治？誰的權力？似乎又存有不可確定性，因為除了藝術家鏡頭裏那個隱喻的凝視者，觀看作品的我們也同時站在拍攝者的位置，擁有一個敞視全景的視角，那麼，我們又看到了什麼？

張乾琦以其獨特的影像語言及串連方式創造了某些預設的觀看位置，使觀者得以經由作品的視線邏輯切入事件的脈絡中進行閱讀；但《囍》系列的視覺佈署，同時也打開了「觀看」作品的可能性與複雜性。觀看的視角原本就充滿選擇性，它既是以個人為中心來進行意識的投射及連結，同時也包含觀者自身在文化、社會、知識滿養下對意象對象的理解能力與態度。因此，我們的解讀行為總是鑲嵌著個人的知識體系與社會及生活經驗，而我們對影像的解讀，最後仍將取決於我們自己的觀看角度。

「觀看」作為創造開放詮釋的策略

當代的各種視象以其影像意義的曖昧混淆為特色，當我們意圖從「一個」觀點去搞清楚這個世界的某種「性質」或「事實」，從而想證明這個觀點本身的不容質疑、放諸四海皆準，幾乎是一件不可能的任務，因為在視象的鏡面之下，現實早已碎裂為多重現實，且佈滿你的、我的及我們的生活世界與生存處境所縱橫交錯的裂隙。當代各種問題及議題的解答，因此不會只有正面、負面兩種觀點，而是在正面意義與負面價值間存有的各種曖昧不明的灰色地帶中，充斥著人文的、心理的、政治的、經濟的、文化的、倫理的拉鋸與爭戰。


張乾琦 *Chien-Chi Chang*
《囍》展出場景 *Double Happiness (2003-2009).*
藝術家運用空間裝置的展示技術與巧思來建構作品與觀者間的閱讀關係，使觀者藉由自上而下的俯視角度、隨著排列的動線而移動身體的觀看過程，獲得了事件彷如是經由工廠的自動化線性製程中被大量製造、統一輸出的印象。
The artist makes use of display technique and artful arrangement of the spatial installation are used to establish the reading relationship between the works and viewers so that the latter would look down on the images and physically move in the direction of the order of works to see how the story unfolds. The seemingly factory-like automatic linear manufacturing process creates an impression of unified export and mass production.

若什德‧若納 *Rashid Rana*
《渴望天堂》 *Seeking Paradise*, 2007-2008.
數位輸出不鏽鋼裝置，300×300×300 cm
藝術家及Nature Morte畫廊收藏
2007-2008. C-print, diasec and stainless steel, 300x300x300 cm. Courtesy of the artist and Nature Morte.
當觀眾從遠處觀看，看到的是一件由不鏽鋼所製成的極限風格抽象幾何雕塑。
From a distance you will see an abstract geometric sculpture in minimalist style made from stainless steel
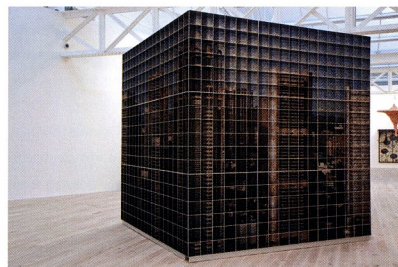
若什德‧若納 *Rashid Rana*
《渴望天堂》，2007-2008。*Seeking Paradise, 2007-2008.*
Courtesy of the artist and Nature Morte.
觀稍微接近作品，則會發現對稱排列的矩陣鏡面間穿插著無數格狀影像，在適當的角度，可看到擬似西方高樓大廈的國際都會景緻。
Upon closer observation you will find an infinite number of grid-like images within the symmetrically arranged matrix of mirror images. When viewed from appropriate angles you will find a metropolitan view of imposing high-rises similar to those in the western world.
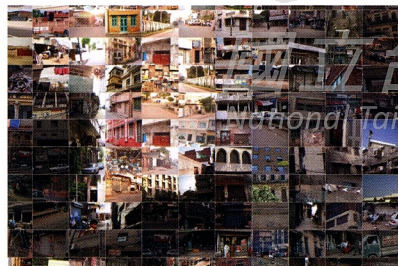
若什德‧若納 *Rashid Rana*
《渴望天堂》，2007-2008。*Seeking Paradise, 2007-2008.*
Courtesy of the artist and Nature Morte.
再進一步靠近作品，則將發現這個西方高樓風景是由成千上萬張巴基斯坦的平房街景所組成。
Take a step closer and you will find that what looked like skyscrapers are tens of thousand of single story houses and scenes from the streets of Pakistan.

outside not only suggests of Foucault's surveillance society but also summons a visual politics that mixes racial, sexual, and class differences. But whose politics is this? Whose power is this? There seems to be a certain degree of uncertainty. Because in addition to the metaphorical observer in the artist's lens we as viewers are also standing in the photographer's position and enjoying a panoramic perspective. If this is true, then what do we see?

Chang creates several default viewing positions with his unique image language and his way of drawing connections to allow viewers to read into the context through a logical line of vision in his works. Nevertheless the visual arrangement of the *Double Happiness* series also offers many possibilities and complexities in "viewing" artwork. Viewing angles are inherently selective and based on an individual's conscious projection and association. Yet it is also related to viewers' attitude and ability to grasp the imagery target, which is subject to their personal cultural, social, and intellectual understanding. Hence, our interpretational behavior is always embedded in our knowledge system and social and life experiences. Our interpretation of image is ultimately defined by our personal viewing angle.

"Viewing" as a Strategy for Creating Open Interpretation

Contemporary visual phenomena are characterized by the confusing nature of an image's meaning. It is almost impossible to attempt to grasp certain "facts" or "qualities" of this world from a single viewpoint to prove that the viewpoint itself is unquestionable and universally applicable. Because in the mirror image of the visual phenomena reality itself has already fractured into multiple truths and infiltrated with crisscrossing gaps between the worlds you and I live in and the situations we exist in. There will never be positive and negative perspective to the answers to the variety of contemporary issues and problems. There exist humanitarian, psychological, political, economic, cultural, and ethical struggles and battles within the ambiguous grey area between positive meaning and negative value.

The Pakistan born artist Rashid Rana's exhibit this year *Desperately Seeking Paradise* exposes the multiple possibilities that exist within the act of "viewing". The sculpture installation can be viewed from several different angles. Approach from a distance and you will see an abstract geometric sculpture in minimalist style

巴基斯坦裔的若什德·若納（Rashid Rana）此次的展出作品《渴望天堂》，即揭露了「觀看」本身存在的多重可能性。這件雕塑裝置可以從數個角度來觀看：當觀眾從遠處走來，看到的是一件由不鏽鋼所製成的極限風格抽象幾何雕塑；當我們接近作品時，則會發現對稱排列的矩陣鏡面間其實穿插著無數格狀影像；環繞著走一圈，在適當的角度則可看到格狀影像其實是壯美的西方高樓大廈的國際都會景緻；但再進一步靠近作品之後，則將發現這個西方高樓風景是由成千上萬張巴基斯坦的平房街景所組成。

若什德·若納認為世間的每一則影像、每一種想法、每一個真理都內涵了自己的對立面，他的作品即在討論充滿在我們生活各個層面中的「雙重性」，以及其間的內在衝突。但《渴望天堂》不僅顛覆了「非此，即彼」這種二分法的觀看及詮釋方法，它也驗證了當我們站在不同的位置，將看到完全不同的內容，獲得相異的看法，甚且推演出歧異的結論。而「意義」的流動不居，不只隨著解讀者的不同而變遷，解讀者也將因為自己的角度、位置、立場的轉換而自我顛覆。因此，觀者從這件作品中所「看見」的也可能不只是意象的「雙重性」，還可能從影像的「表面」與「內裏」間推演出事件、見聞、常識、想像、迷思或者是意識形態。我們總認為「眼見為真」，但「眼中所見」的卻從來不是視覺神經的本能反射作用而已，它與觀看者的觀看方式、觀看態度、觀看意圖及過往視覺的快感經驗等心理作用息息相關[3]。什麼能夠被看見、什麼卻被視而不見，常常是與我們的認同、信念、欲望、情

style made from stainless steel. Upon closer observation you will find an infinite number of grid-like images within the symmetrically arranged matrix of mirror images. Take a walk around the sculpture and you will find at certain angles that the grid-like images are in fact a landscape of imposing high-rises from the western world. Take a step closer and you will find that what looked like skyscrapers are tens of thousand of single-story houses and scenes from the streets of Pakistan.

Rashid Rana believes that every image, every idea, every truth in this world carries with it inherently opposing dimensions. His work discusses the "duality" that pervades numerous aspects of our lives and the inner struggles within. However, *Desperately Seeking Paradise* overturns this "either one or the other" dichotomous method of viewing and interpreting. It also verifies how we see entirely different things from different positions and thus have varied opinions or even draws contrasting conclusions. The "significance" of the work becomes so free and unrestricted that change not only with the interpreter but also with the interpreter's personal changes in perspective, position, and stance. Therefore, what viewers "see" from the work could be more than the "duality" of imagery. Events, information, common sense, imagination, myth, or ideology could also be deduced from the "surface" and the "inner part" of the images. It is our tendency to believe that "what you see is what you get", but "what you see" is never determined solely by the instinctive reflection of visual nerves. It is also closely linked to psychological factors such as the viewing method, attitude, intent, and pleasant sensations from past visual experiences[3]. What is seen and what is not seen are ingenuously connected to what we identify with, and also to our beliefs, desires, feelings, instinct, infatuation with material objects, and values…etc. The multiplicity of viewing and understanding create a text with rich gaps for the work. It allows viewers to control how they view the art from any angle, any position, and interpret the work in any way they wish to create their own meaning and interpretation.

感、本能、戀物、價值觀的等等傾向巧妙勾連。這種觀看及理解的多重性，為作品文本創造了豐富間隙，觀者可以掌握觀看的主動性，並且在任何的角度與位置，以任何的方式進行閱讀，創造出屬於自己的意義解讀方式。

結語

視覺創作領域的各種努力，其實都是要將藝術家眼中所見、心中所想以藝術的形式加以呈現出來。但是，當觀眾的「觀看」被當作是作品中不可或缺的內容與目標，創作者的策略，通常不是用單向式的訊息內容陳述，或是藉由故事情節的因果關係來牽引觀者，使其認同作品的推論、脈絡或作者觀點；相反的，他們運用作品的呈現機制，使觀者在觀看的過程中涉入作品的影像、內容或事件之中進行邏輯的判斷或決定。這些影像、內容或事件通常都夾雜著豐富的訊息，而訊息被當作誘發「問題」與「答案」的線索，以促進觀者的參與。創作者常常會設計無數個「線索」，並且對「線索」的前後關係進行推演或修改。他們最關注的問題不是作品的圖像元素或美學構成，而是「線索的結構」如何引導觀眾觀看，以及觀眾的觀看方式又如何影響他們對作品內容或場景情節的解讀結果。在這些作品中，「觀看」不只是內容的一部分，更是一種創作的策略。「觀看」作為一種策略，使得作品的意義並不取決於其意象／影像本身，而是取決於作品使用意象／影像的方式，並且創造了讓觀眾去參與、去發現、去拆穿、去見證的各種可能性。

Conclusion

All attempts at visual creation are expressions of what the artists see through their eye or think in their mind through art forms. However, when the audience's "viewing" becomes an inevitable part of the content and intent of the work, the artist's strategy is usually more than a one-way description of messages or an attempt to guide viewers using cause and effect relations in the storyline so that viewers will identify with the artist's reasoning, thinking, or perspective. In contrast, the artist's strategy is about employing the presentation mechanism to involve viewers in the image, content, or happening in the work while viewing in order to make logical judgments or decisions. It is customary for these images, contents, or events to conceal a wealth of information. This information is taken as clues that inspire "questions" and "answers" that encourage audience participation. It is not unusual for artists to design an infinite number of "clues" and deduce or modify the before and after relation between "clues". Their utmost concern is not the aesthetic composition or the graphic elements of art works. They are more interested in how their "structure of clues" guides the audience through the viewing process and how the audience's viewing methods affect how they interpret the content of the works, the scenario, and the storyline. "Viewing" is more than part of the content in a work of art; it is also a strategy of art creation. By using "viewing" as a strategy, the significance of the work itself is not defined by the image/imagery alone but by how the image/imagery is to use to create a variety of possibilities for the audience to participate, discover, deconstruct, and witness.

3 此處引用Richard Wollheim的主張，他認為觀看者的態度、快感、經驗、意圖等心理面向皆會影響「觀看」的結果。Wollheim, R. 'What the Spectator Sees', *Visual Theory: Painting and Interpretation*. New York: Harper Collins, 1991, p. 103.

3 Wollheim, R. 'What the Spectator Sees'. *Visual Theory: Painting and Interpretation*. New York: Harper Collins, 1991, p. 103. Wollheim believes that psychological dimensions including attitude, sensation, experience, and intent of the viewer will affect the result of "viewing".