

# Re-Present

## Kao Chung-Li

# 生活決定意識 高重黎

策展人 Curator  
李威儀 Lee Wei-I

2023 03.25-06.25

臺北市立美術館 展覽室 Gallery 1A  
TAIPEI FINE ARTS MUSEUM

第一次工業革命，機器替換身體，改變了人的存有；第二次工業革命，擬像勝過現實，轉換了人的感知；第三次工業革命，計算超越意識，懸置了人的歷史。

本展關注人與視聽技術的歷史和生產關係，展名引自馬克思與恩格斯洞悉歷史唯物論的關鍵名句，呈現高重黎橫跨四十年的系列創作——對攝影、電影、雕塑、動畫、影音機器等工業時間客體的批判性考掘，及其不斷審視自身生產條件之實踐。展覽由多樣的技術持存構成，嘗試呈現一個將空間性感知時間化、時間性感知空間化之所。視聽——作為一種勞動形式——的支配與鬥爭，在此交戰。

「唯有贏得我們自己的影像機器才能贖回我們的歷史與未來；這一場抵抗現代啟蒙的鬥爭與勝利。」高重黎說。

正是在生產力與控制力共謀發展的技術資本主義時代裡，高重黎長期對於影音工業的內在政治——從光學到聲學所聚合建制之情感 / 美學政治——的敏銳探問，顯得格外重要。他自行發明及手工產製影音機械裝置，主張重新把握自身與物的關係，重啟自我與生產的關聯，去創造自己的歷史。從而如馬克思與恩格斯所言，「發展出自己物質生產和物質交往的人們，會隨著他們的這個實際狀況而改變他們的思想 and 思想產物。」由此，「不是意識決定生活，而是生活決定意識。」

The First Industrial Revolution replaced the human body with machines and ergo changed the very being of humanity. The Second Industrial Revolution made simulacra surpass realities and hence altered people's perception. The Third Industrial Revolution enabled computation to transcend consciousness and thus suspended human history.

This exhibition revolves around the history and production relationship between humankind and audiovisual technology. The Chinese title of this exhibition, literally translated as "life determines consciousness," owes much of its inspiration to the famous quote of historical materialism from Karl Marx and Friedrich Engels. It reflects Kao Chung-Li's oeuvre that spans 40 years—his critical investigation into industrial temporal objects like photography, cinematography, sculpture, animation, and audiovisual machines, as well as his indefatigable examination of his production conditions. This exhibition comprises a diversity of technological retentions, seeking to present a place which is able to temporalize physical perception of space and spatialize physical perception of time. The audiovisual is a form of labor through which dominance and struggle proceed, and the confrontation and dialectics about it take place in this exhibition.

"The only way to redeem our history and future is to develop our own audiovisual machine; the struggle against modern enlightenment and the conclusive victory," said Kao.

It is exactly in the era of technocapitalism in which productivity and control evolve in tandem that Kao's perceptive insights into the politics within the audiovisual industry—the emotional/aesthetic politics of optics and acoustics—acquired profound significance. Kao invents handmade audiovisual mechanical devices by himself, grasps his relation to objects from an alternative perspective, reconnects himself with production, and thereby makes his own history. Just as Marx and Engels argued: "[...] people who develop their material production and their material transactions also alter their thinking and the products of their thinking with the actualities of their life;" and therefore, "it's not consciousness that determines life, but rather life determines consciousness."

高重黎，1958年生於台北，作品展現感知與影音技術的歷史辨證，在創作中進行媒介考古，探討影音機器歷史中的權力結構，並持續在當前的生產體制中尋求解放。他自行產製機械裝置，結合蒐集之圖像、底片與影音工業機具，映現視聽的感知條件，並挑戰著影音技術生產的概念。曾於1984至1988年連續獲頒七項八釐米「實驗」、「動畫」、「記錄」類電影金穗獎。

Born in Taipei, Taiwan in 1958, Kao Chung-Li is an artist whose oeuvre expresses the historical dialectics between perception and audiovisual technologies. By dint of artistic creation, Kao engages in media archaeology, investigates the power structures in the history of audiovisual machines, and continues his unswerving pursuit of emancipation within the present system of production. He invents and produces his own audiovisual mechanical devices, and combines them with the images, negatives, and audiovisual industrial apparatus he has collected. His approach reflects the perceptual conditions of the audiovisual on the one hand, and challenges the concepts of audiovisual technology production on the other. He won seven Golden Harvest Awards in the categories of 8mm experimental film, animation, and documentary five years in a row (1984-1988).

# 生活決定意識

## 高重黎

Re-Present  
Kao Chung-Li

作品概覽 | About the Exhibits (Selected)

### 整肅儀容

1983年12月，台北美國文化中心舉辦了一場「高重黎攝影展」。這是當年25歲的高重黎的第一次個展，但是展場內許多非典型的「攝影作品」卻令許多參觀的人們一臉疑惑。「這也叫攝影？」高重黎記得一位觀眾當時如此不解地回應。有趣的是，四十年前高重黎展出的《整肅儀容》和《ASA的N次方》等作品，正是他對於「攝影是什麼？」此一問題所邁開的追索，也是他創作生涯至今仍然不變的探求。這裡所呈現2023年版的《整肅儀容》，是由監視攝影器材與鏡子構成的1983年版《整肅儀容》的更新，使用的是深度攝影機和網路攝影機。站在這件作品前，我們面對的是一面有如全身鏡般的大螢幕，看著螢幕上自己的鏡像，就像我們在照鏡子那樣平常。然而當我們再慢慢移動腳步往前走近之時，我們卻會發現自己竟然成為了影像，進入到螢幕的畫面裡，然後看著我們的影像的背影自顧自地走入鏡像之中。「鏡像是沒有歷史的」，高重黎說，「如果我們對於影像的生產不具備問題意識，我們如何能辨析人造的可見呢？」那麼，我們將可能會如馬克思與恩格斯形容的，把暗箱（camera obscura）中顛倒的影像當作現實了。高重黎區分出「物、物影、影物」的說法：「陽光之下一切時間中的存在，稱為『物』；當物（體）反射或發出的光成像於平面，這時它若是個天地、左右相反的可見，稱為『物像』；按照光學理論被製造並賦予它意義的人造物，則稱為『影物』。」而此展覽即是由對於「物、物影、影物」的思索所組成與展開的。

### Grooming

Kao staged his first solo exhibition of photography at the American Cultural Center in Taipei in December 1983 at the age of 25. However, many of the atypical “photographic works” in this exhibition left the visitors completely puzzled. “Is this photography?” Kao recalled that a visitor at that time made such a response in utter bewilderment. Intriguingly, the works such as *Grooming* and *ASA to the Power of N* he presented 40 years ago embodied not only his inquiry into “what photography is,” but also his continuing quest throughout his career as an artist. The 1983 version of *Grooming* consisted of surveillance cameras and mirrors. The 2023 version of *Grooming* on view here is an update using depth cameras and webcams. The large screen in this work resembles a full-length mirror. We look at our reflections on the screen, which is as casual as looking into a mirror. Nonetheless, as we gradually approach the work, we find ourselves becoming the image on the screen and watch our image walk into the mirror. “A mirror image has no history,” said Kao. He continued: “If we do not develop the problematique for the production of images, how can we differentiate and analyze these visible artifacts?” Then, we’ll probably mistake the inverted image in the camera obscura for reality, just like how Marx and Engels described it. Kao distinguishes among “objects,” “object images,” and “image objects.” “The beings that exist under the sun in all time are ‘objects.’ As the light reflected or emitted by an object (body) forms an image on a plane, it is defined as an ‘object image’ if it is the visible opposite of the object in the real world. As for other artifacts produced and given meanings according to optical theory, we call them ‘image objects.’” This exhibition precisely comprises and revolves around “objects,” “object images,” and “image objects.”

### ASA的N次方

繼1983年之後再次展出的《ASA的N次方》，畫面上呈現了各種各樣的視覺物——有X光片、拍立得、印件、義肢、鏡面，還有藝術家以自己的臉所做的「死亡面具」，運用了攝影、繪畫、翻膜、影印等技術，包含著可見光和不可見光，甚至用上加色法的三原色來勾勒出人形，是高重黎早期對於影像製造方法與攝影歷史的一次踏察。我們在畫面裡還可以看到擬仿米開朗基羅在十四世紀的著名壁畫《創世紀》中上帝和亞當的手在天際接觸的經典姿態，然而在此，他們早已成為了賽博格（cyborg）。高重黎問道：「於影像機器方面處在無能、缺失狀態的群體，將如何面對下一個機器父（技術）、機器子（符號）、機器靈（治理）三位一體的機器視覺體制？」

### ASA to the Power of N

Following its debut in 1983, this work on display again here presents various visual objects—X-ray image, polaroid, printed material, prosthesis, acrylic mirror sheet, and the “death mask” that Kao made by taking a cast from his face. This work employs the techniques of photography, painting, molding, and photocopying, encompasses visible and invisible light, and even uses the common three additive primary colors to outline the human figure, which was an early attempt in Kao’s investigation into image production methods and photographic history. In the composition, there is also an imitation of Michelangelo’s famous 14th-century fresco *The Creation of Adam*, showing the classic gesture of God’s right arm outstretching to impart the spark of life from his own finger into that of Adam. Yet in Kao’s work, the figures have long been cyborgs. Kao proposed the following question: “How will the impotent, deficient group confined by the image machine respond to the mechanical visual trinity of machine father (technology), machine son (symbol), and machine spirit (governance)?”

# 生活決定意識

## 高重黎

Re-Present  
Kao Chung-Li

作品概覽 | About the Exhibits (Selected)

### 數據牛仔或遠離烏克蘭

這件作品呈現了兩個拔槍對峙的牛仔，分立於一塊透明面兩端。每次牛仔開槍決鬥時，其中一方將會中槍倒下。在牛仔倒地、燈光熄滅之際，如果觀眾從燈光亮著的牛仔這一方望去，將會看到對面依然站立著一個牛仔，確切地說，一個牛仔的虛像，而這個虛像的生成，不需要經過任何影像技術的中介，就這麼映現在我們面前。這個虛像既是站立著的牛仔自己，同時也是對方，彼此互為影像。由此，現實和影像的關係是怎樣的呢？透過這件作品可以發現，當虛像與實像位於同一位置時，便將生成擬像，將不在場的顯示為在場，並將現實替換為影像。有趣的是，當倒下的牛仔再次站立起來時，我們還會看到虛像與實像的溶接，這樣的溶接轉換提示了影像的運動。在牛仔站起的過程中，快速切換的影像運動瞬間以慢速度呈現出來。於是，即使不自覺地，我們的眼睛成為了一部影像機器，在視網膜上，自動地完成了這次牛仔對決戲碼的攝映。此外值得一提的是，由藝術家所捏塑的牛仔，原型來自美國科幻影集《星艦迷航記》(Star Trek) 的其中一集〈A Fistful of Datas〉(一撮數據)，名為「Data」的人形機器人意外連結到一個虛擬的遊戲程式裡，化身為美國西部城鎮牛仔的反派角色。而在這件作品中，兩位數據牛仔的對決之地，指向了我們這個時代最新的殖民地與戰場——月球。

### Data Cowboy / Loin de l'Ukraine

In this work, two cowboys stand at either end of a transparent surface and engage in a pistol duel. One of them will be shot and fall down each time they fire their respective pistols. When the cowboy falls to the ground and the light on him goes out, the viewers will see a cowboy still standing on the other side if they look from the side of the illuminated cowboy. More specifically, what the viewers see is a virtual image. No imaging technology is involved in the generation of this virtual image. It simply appears in front of us. The standing cowboy and the virtual image are in an intersubjective relationship with each other. Within this context, how do we consider the relations between realities and images? This work shows us that, when the virtual and the real image are located in the same place, a simulacrum is created to show the absent as present and to substitute the image for reality. Besides, it is fascinating to see the convergence of the virtual and the real image when the fallen cowboy rises again. Such convergence suggests the motion of image. The fast-moving image is presented in slow motion when the cowboy stands up. Therefore, our eyes unconsciously become an image machine which automatically records and screens the cowboy duel scene on the retina. It is also worth mentioning that the cowboys sculpted by the artist are based on the episode "A Fistful of Datas" in the American sci-fi series Star Trek. The humanoid robots named "Data" accidentally connect themselves to a video game and assume the role of villainous cowboys in the Wild West. In this work, the site of the duel between the two Data cowboys is the newest colony and battlefield of our time — the Moon.

### robots.txt

「robots.txt」是一個電腦編碼文字檔名稱，它放置於網站的根目錄下，用來告知網路搜尋引擎的漫遊器（也稱為網路蜘蛛或爬蟲）網站裡的內容哪些不應被取得的、哪些可以被取得。「robots.txt」這個指令同時掌握了禁止與許可，而這一功能的特性如同影像機器對現實世界的排他性呈現，亦即我們看得愈多，也代表我們看得愈少。蘇聯電影導演維托夫 (Dziga Vertov) 在上個世紀初期，已提出了預言性的著名宣稱：「我是一隻眼，一隻機器眼，我要用我的方式向你展現我才能夠看到的世界，從此掙脫人類束縛的我永遠解放了自己……我不但創造了一種感知世界的嶄新方式，同時我就以這個方式解釋著你所未知的世界。」影像機器與三腳架，在這裡成為如蜘蛛般的節肢動物，緩緩地、機械地運動著。

### robots.txt

"robots.txt" is the name of a computer-coded text file. The file is placed in the root directory of a website and is used to inform search engine roamers (also known as web crawlers or spiders) about which content on the website can and cannot be accessed. The instruction of "robots.txt" holds both prohibitions and permissions. The attribute of this function resembles the exclusive representation of the real world by the image machine, that is, the more we perceive, the less we see. In the early 20th century, Soviet film director Dziga Vertov famously made the following prophetic statement: "I'm an eye. A mechanical eye. I, the machine, show you a world the way only I can see it. I free myself for today and forever from human immobility. [...] My way leads towards the creation of a fresh perception of the world. Thus I explain in a new way the world unknown to you." In this work, the image machine and its tripod metamorphose into a spider-like arthropod which moves in a slow, mechanical fashion.

# 生活決定意識

## 高重黎

Re-Present  
Kao Chung-Li

作品概覽 | About the Exhibits (Selected)

### 時間的位置系列——

王道樂土、奏冥曲、瑪琍有隻小羊羔

讓一切不在同一個位置的是『空間』，至於讓一切不再具備位置的就是『影像』。空間中的一切存在，無非是可見的、可言說描述的存有。換言之，世界之於感知，主要是指光學與聲波傳導交織所構成的表象總和。然而，經驗的真實卻往往獨厚空間性感知——即視覺，像是一般認知下的「證據」就是指透過雙眼所見的，然而這樣的見解實際上是制約下的結果。有鑒於聲源總是受到視覺的影響，那麼，如何賦予聽覺場獲得如同一張靜態照片的視覺場的真實性？又或者，我們如何跨越可見性的門檻？在「時間的位置」系列中，曲盤、留聲機等工業時間客體都是日本明治維新之後的製品，留聲機發明於1877年，利用振幅、頻率的方式存錄下聲音痕跡，它的重要性等同於1826年第一張機器影像的出現。機器影像與機器聲響，同時成為可以脫離人的肉身而儲存，分別藉由可複製性來擴大效果，它們的產品都是物質化的時間，並立即成為文化殖民的新武器。如同納粹領袖希特勒在1938年說的：「如果缺少了擴音器，那麼我們是無法征服德國的。」隨之，德國作曲家華格納（Wilhelm Richard Wagner）的樂譜就經由錄音與廣播來提振德國軍民士氣和愛國心。由此，美學問題、政治問題與工業問題終歸將統合在一起，成為一個問題。

### The “Position of Time Series” —

*Benevolent Paradise, Sonata, and Mary Had A Little Lamb*

“Space” makes nothing in the same place, whilst “image” deprives everything of position. Everything in space is little more than visible, describable being. In perception, therefore, the world is primarily the sum of representations constituted by the interplay of optical and acoustic conduction. Nonetheless, we tend to use our spatial perception, i.e. vision, to confirm the authenticity of our sensory experiences. For example, the accepted “evidence” precisely refers to what is seen through the eyes. However, such a view is actually a result of conditioning. Given that vision always affects sound sources, how can we render the auditory field as authentic as the visual field that resembles a static photograph? Or, how do we transcend the confines of visibility? In the “Position of Time Series,” the industrial temporal objects like vinyl and phonograph were products after the Meiji Restoration in Japan. The phonograph was invented in 1877. It recorded traces of sound in amplitude and frequency. This invention was as much important as the appearance of the first machine-generated image in 1826. Both machine-generated images and machine-produced sounds can be stored outside of the human body. Reproducibility amplifies their effects. Their products are materialized time that immediately becomes a new weapon of cultural colonization. “We cannot conquer Germany without a megaphone,” said Nazi Führer Adolf Hitler in 1938. Later, German composer Wilhelm Richard Wagner’s musical scores were recorded and broadcasted to boost the morale and patriotism of the German troops and civilians. The result will be a fusion of aesthetic, political, and industrial issues.

# 生活決定意識

## 高重黎

Re-Present  
Kao Chung-Ti

作品概覽 | About the Exhibits (Selected)

### 影像機器芭蕾

《影像機器芭蕾》屬於「24x18. half」系列，它所映現的畫面，是使用半格底片相機拍攝、再將半格底片的頭尾接合而成的投影。換句話說，這不是採用電影底片攝錄的條狀技術 (strip) 所構成的活動影像，而是經由半格相機以半格底片拍照後的「連續放影」。所謂「半格底片」，指的是「二十四釐米乘以十八釐米」的畫幅尺寸，也就是我們常見的三十五釐米底片畫幅的一半。這也是這個系列命名為「24x18. half」的原因。值得注意的是，半格底片的畫幅尺寸比例相當於最早的三十五釐米電影底片畫幅標準，這可追溯至十九世紀末，由發明家威廉·迪克森 (William Dickson) 和湯瑪士·愛迪生 (Thomas Edison) 所制定的電影底片通用格式。這也是為何高重黎指出「物質決定技術、物質決定概念。如果沒有材料科學，電影怎麼可能」。半格底片後來在二十世紀也發展為一種較為經濟的靜照攝影方式，因為相較於一卷三十五釐米的膠捲可拍三十六張，半格的膠捲可以拍攝七十二張。在《影像機器芭蕾》的機器影像中，呈現的是高重黎的家人生活照、他所繪製的動畫、動態攝影先驅馬布里奇 (Eadweard Muybridge) 對動物運動姿態的連拍，以及大金剛與紐約帝國大廈等等。如果細分它們，就包括了靜態攝影、動畫、連續攝影照片與電影攝影畫格等技術圖像。這台投影機器後方燈源位置，也能見到一直在轉動的扇葉，它的用途是遮擋底片運動的片格切換，來使影像投影時呈現出連續運動的幻覺。由此，觀看這件作品，我們可以同時看到電影也看到攝影，可以同時思索影像的運動與靜幀。這是高重黎的作品獨到之處，它們總是涉及「電影」與「攝影」本身的概念，並提出反思的觀點。這些作品便可以說是關於「攝影的攝影」以及「電影的電影」。附帶一提，高重黎的許多作品的命名都和電影作品有關，《影像機器芭蕾》的作品名稱即是源自法國畫家暨電影導演費南·雷傑 (Fernand Léger) 於1920年代拍攝的實驗電影《機器芭蕾》 (Ballet Mécanique)。

### Ballet Mécanique

This work is a piece of the "24x18. half" series. It features a projection of images taken with a half-frame camera, with the heads and tails of these half-frame negatives joined together. To put it another way, this is not a moving image constructed by the strip technique of film negative recording, but a "continuous playback" of the photos taken by a half-frame camera with half-frame negatives. A "half-frame negative" refers to a "24 x 18 mm" frame, which is half the size of a common 35 mm negative. This is why Kao titled this series "24x18. half." It's worth noticing that the frame size proportion of the half-frame negative is equivalent to that of the earliest 35 mm film negative. It can be traced back to the general specifications of film negatives developed by inventors William Dickson and Thomas Edison in the late 19th century. It prompted Kao to put forward the argument: "Material determines technology and concept. Cinematography would be impossible without material science." Half-frame negatives were then used as a more economical form of still photography in the 20th century, since a roll of half-frame film affords 72 photos vis-à-vis a roll of 35mm film that allows 36 photos. The machine-generated images in *Image Machine Ballet* include Kao's family photos, his animations, action-photography pioneer Eadweard Muybridge's burst-mode photos of animals in motion, as well as King Kong and the Empire State Building in New York. These technical images can be further categorized into still photographs, animations, burst-mode photos, and cinematic frames. At the light source behind this projector are rotary blades designed to conceal the frame change of the negatives, so as to create the illusion of continuous motion when the images are projected. Therefore, when we admire this work, we can see cinematography and photography simultaneously, and meanwhile contemplate the motion and static frame of the images. The sui generis quality of Kao's works thus finds vivid expression. They always involve essential concepts of "cinematography" and "photography" together with profound reflections. These works can be ergo described as the "photography of photography" and the "cinematography of cinematography." The titles of Kao's works, en passant, tend to owe their inspiration to movies. The work *Image Machine Ballet* is titled exactly after French painter and film director Fernand Léger's experimental film *Ballet Mécanique* (1920).

# 生活決定意識

## 高重黎

Re-Present  
Kao Chung-Li

作品概覽 | About the Exhibits (Selected)

### 昭和時期的華爾茲

有目的性的文字、影像或物件等製品，經常共構為時空的膠囊，同時也被視為附屬於某一特定時空下的記憶與檔案文獻。即使遭到棄置，它們又會被視為遺物、現成物、拾得物，以新的身份不斷迴返。不變的是，它們始終會以其自身的物質性，在空間中佔有一個位置。當這些物件被置入物理式實物投影機、成為展場裡可見的影像時，我們就能看到這些實體物件本身與它此刻的投影之間，形成了一種既是物質又是非物質的「準物質」時刻。蘇聯電影導演庫里肖夫 (Lev Kuleshov) 的著名影像試驗，即是要證明實攝影像能將觀眾置於任何「準」的移情狀態與脈絡中，而這是影像能為我們所做的——呈現「準」這樣一種中間狀態。它發生於知覺與認知之間的交換結構中，從而使鏡頭的剪輯能制約鏡頭產生的效果。在這件屬於「物像書」系列的作品中，投影的「原稿」是現成的立體雕塑物，其中包括了日本昭和天皇、二戰時期的日本空軍以及穿著木屐的學生。而置於兩台實物投影機之上的，則是紀念長崎原爆的雕塑「和平祈念像」的縮小版。這種現實與虛擬的共舞，是視覺技術才能提供的一種表象。

### *The Waltz in the Shōwa Era*

Purposive texts, images or objects tend to constitute time capsules. They are also considered as memories and archives attached to a specific space-time. Even if they are discarded, they are constantly resurrected in new identities as relics, ready-mades and found objects. What remains unchanged is that they will always occupy a physical space with their own materiality. When these objects are installed in the episcopes and transformed into visible images in the exhibition venue, we can see a “quasi-material” moment between these physical objects per se and their projections. Soviet film director Lev Kuleshov’s famous image experiment was to demonstrate that episcopic images can get the viewer into a “quasi-” state and context of empathy, and this is what images can do for us — to create a “quasi-,” in-between state. This phenomenon occurs in the exchange structure between perception and cognition, so that the editing of images blunts the effect produced by the lens. In this work, which is part of the “Object Book Series,” the projected “originals” are ready-made 3D sculptures of Emperor Shōwa, the Imperial Japanese Air Force, and a student in a pair of *geta*. On the two episcopes is a maquette of the Peace Statue in commemoration of the atomic bombing of Nagasaki. Nothing is so perfectly able as visual technology to present such a complex interplay between the real and the virtual.

### 卡賓槍手

屬於物像書系列的《卡賓槍手》呈現了各種具備物質性的工業時間客體 (objects temporels industriels) ——例如無名者的玻璃乾版、剪輯的法國導演高達的《卡賓槍手》電影的極短片段，還有人的活動痕跡——如防毒面具、旗幟等，以及能夠反映現實的再現物——像是繪葉書、圖畫與日記本。這件作品就如同「物像書」系列的其他作品，是將一切實物作為文件、檔案來敘述並顯現其自身內容的一種勞動 (work) 形式。哲學家貝拿爾·斯蒂格勒 (Bernard Stiegler) 指出，我們與工業時間客體的連繫，基本上是意識流與時間流的連繫，工業時時間客體是由流動的時間所構成，而意識也是時間性的，它與時間客體的流動時間經常相對應。就像我們看電影或聆聽音樂時，我們的意識會跟隨著影音效果、貼合並與它的流動時間交織，甚至被動員起來，實現一種對意識時間和身體時間的控制。這也是為何美學戰爭首先是一場時間之戰。

### *Les Carabiniers*

As a piece in the “Object Book Series,” this work features industrial temporal objects of all stripes that exude an aura of materiality (e.g., dry plates of anonymous owners and extremely short clips of French director Jean-Luc Godard’s *Les Carabiniers*), the traces of human activities (e.g., gas masks and flags), as well as represented objects (e.g., *ehagaki*, pictures, and diaries). Similar to its counterparts in the same series, this work is a form of labor in which all physical objects are treated as documents and archives to deliver their own content. Philosopher Bernard Stiegler pointed out that our connection with industrial temporal objects is essentially one between the stream of consciousness and the stream of time. Industrial temporal objects consist of elapsing time. Our consciousness is temporal in nature as well, and it often corresponds to the flowing time of temporal objects. For instance, when we watch a movie or listen to music, our consciousness will dance to the tune of the audio-visual effect, being immersed in it and intertwined with its flowing time. Our consciousness may even be mobilized to achieve a kind of control over the time of consciousness and that of the body. This is why the aesthetic war remains first and foremost a war of time.

# 生活決定意識

## 高重黎

Re-Present  
Kao Chung-Li

作品概覽 | About the Exhibits (Selected)

### 御賜義肢

義肢，是人身體的替品與延伸，技術即具備了義肢的特性，例如唱片與照片等工業時間客體，是人的記憶的外置化的製品。在這件作品中，五條腿部義肢在光影中兀自來回行進，這些義肢是二戰時期日本軍人實際使用過的物件。是什麼創造了這裡的義肢？我們可以思考日本在現代化過程所完成的資本與意識型態的原始積累，以及帝國主義如何透過影音工業發起戰爭的動員。如此，義肢可說是戰爭暴力的雙重人造物，也是資本主義擴張發展所劃過的跡痕。在作品前方的光源照射下，後方的牆面產生了巨大的影子，這幅畫面令人聯想起十七世紀荷蘭畫家薩繆爾·范·霍赫斯特雷頓 (Samuel van Hoogstraten) 一張以舞台腳燈照明所產生高聳駭人的影子來演出神怪故事的一幅插畫。在此我們看到這件作品同樣營造了一座光影劇場，不需影像機器，行走的義肢直接投射出了一幅影子動畫。

### Sans Soleil

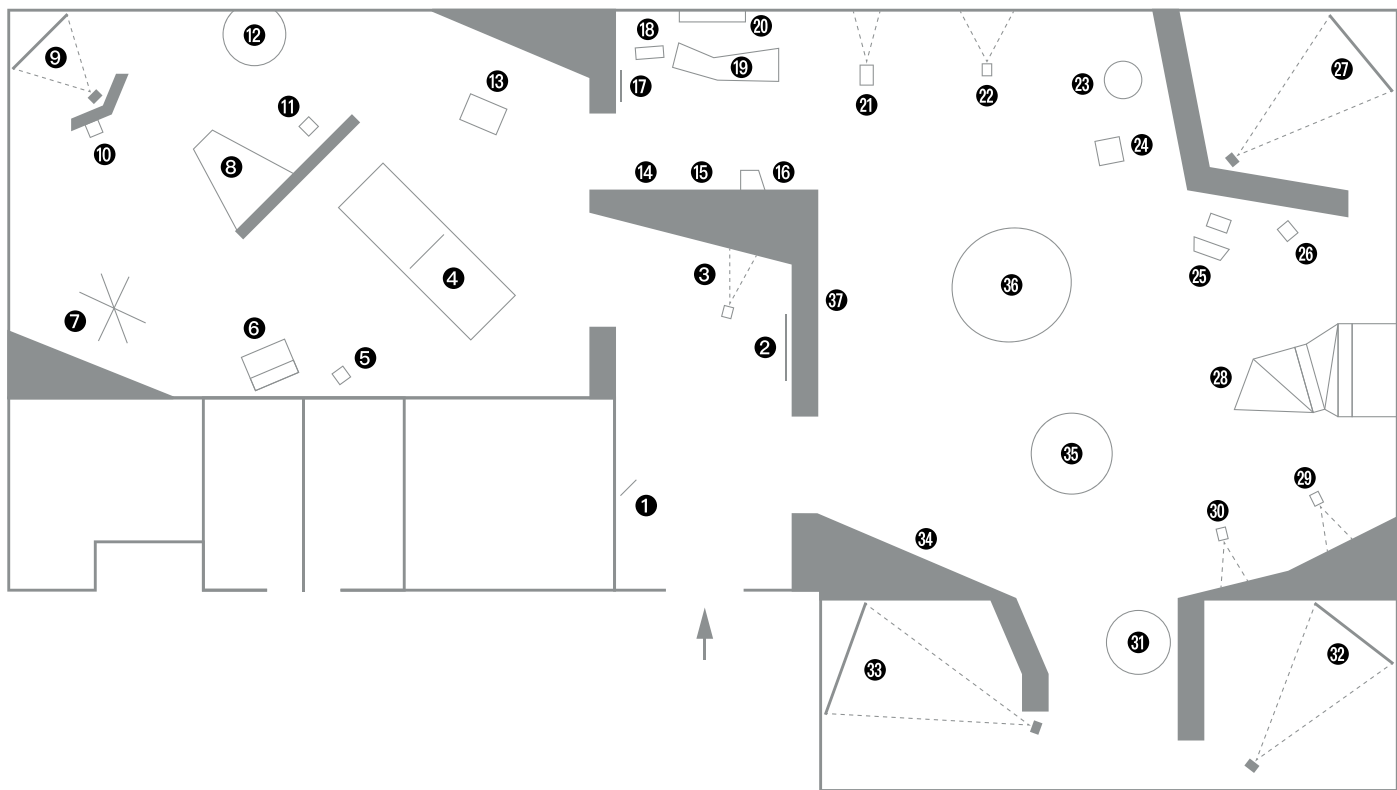
Prostheses are substitutes and extensions of the human body, and technologies exactly possess the characteristics of prostheses. For example, industrial temporal objects such as records and photographs are the externalized artifacts of our memories. In this work, the five prosthetic legs move back and forth in their own way with the interplay of light and shadow. These prosthetic legs were actually used by Japanese soldiers during the Second World War. What created the prostheses on view here? We can look at the original accumulation of capital and ideology that Japan achieved in the process of modernization, and investigate how imperialism initiated the mobilization for war through the audiovisual industry. In this sense, prostheses are not only Janus-like artifacts of war violence, but also traces of capitalist expansion. The light source in front of the work throws a huge shadow against the wall. This scene is reminiscent of a 17th-century illustration by Dutch painter Samuel van Hoogstraten, who used footlights to produce towering, frightening shadows in order to depict a tale of gods and monsters. Here, we can see that this work also creates a theater of light and shadow without the need for any image machine. The walking prostheses directly cast a shadow animation.

### 十六小時的情事

這是一座由十二台幻燈機所組成的裝置作品，逾九百張幻燈片全部採內投影的方式放映著，可以說是高重黎作品中具標誌性的幻燈簡報電影機器的多機版。當觀眾走進這個由幻燈機圍繞的中心，將會聽到以多變的節奏持續不斷的換片機械聲響，並看到持續連動切換的投影畫面。其中最主要的影像，是由法國新浪潮電影導演亞倫·雷奈 (Alain Resnais) 的電影《廣島之戀》 (Hiroshima Mon Amour) 的影片膠捲經過剪輯重製而成的幻燈片。《廣島之戀》是1959年雷奈的代表作，講述一位法國女演員在戰後的日本廣島邂逅當地一名工程師男子的婚外情戀曲，雖然戰爭已經結束，但女主角總是脫離不了戰爭下生活的夢魘，兩人的交往呈現了戰爭揮之不去的痛苦與難以抹滅的陰影，而其中映現的醫院、原爆紀念館、受難者與抗議場面，質問著歷史與記憶的時空關連。高重黎在此將他所蒐集到的電影拷貝膠卷，一格一格地手工剪輯，重新製作成靜態的幻燈片，改變了電影原本的條狀技術，並透過這十二台幻燈機的輪播，讓靜態幻燈再次運動起來。一如藝術史學者強納森·克拉里 (Jonathan Crary) 對於暗箱的觀察，影像機器明顯的運動與時間性，總是先於再現而存在，並指出「運動和時間可以看到或經驗到，但從來不是被再現的」。高重黎的許多作品皆可視為對此的回應，他嘗試將運動與時間的運作，透過影像機器而非機器影像展現出來。《廣島之戀》當年在日本上映時的片名為「二十四小時的情事」，但由於高重黎只蒐集到部分的拷貝膠卷，電影時間在此佚失，因此將這件作品命名為《十六小時的情事》。

### Hiroshima Mon Amour

Comprising a total of 12 slide projectors, this installation projects more than 900 slides inwards. It can be deemed a multi-projector version of Kao's iconic slideshow machine. When the viewers walk into the center surrounded by these slide projectors, they'll hear the unceasing mechanical sound of changing slides in a variable rhythm and see the continuous switching of the projected images. The most significant set of slides is edited and remastered from *Hiroshima Mon Amour* (1959), the magnum opus of French New Wave director Alain Resnais. This film recounts a French actress' romantic affair with a local male engineer in postwar Hiroshima. The war is over, yet the heroine remains in a land of war nightmare from which escape is nowhere on the horizon. The lingering bitterness and the indelible imprint of the war are evident in their relationship. The spatio-temporal connection between history and memory is further inquired in the scenes of the hospital, the Genbaku Dome, the victims, and the protest. Kao collected a copy of this film and manually edited it frame by frame, turning it into a static slideshow that altered the strip form of the original. He then set this static slideshow in motion through the 12-projector carousel. According to art historian Jonathan Crary, "the movement and temporality so evident in the camera obscura were always prior to the act of representation." Crary also pointed out that "movement and time could be seen and experienced, but never represented." Many of Kao's works can be considered as responses to this argument. He attempts to reveal the operation of movement and time through the image machine rather than through machine-generated images. *Hiroshima Mon Amour* was released in Japan under the title of *24-Hour Love Affair*. However, Kao only collected part of the film copy, namely a shortened version of the film, and ergo he titled this work *16-Hour of Love Affair* in Chinese.



- |  |   |  |  |
|--|---|--|--|
| <p>❶ 整肅儀容 (2023 年版)<br/><i>Grooming (2023 Version)</i><br/>2023</p> <p>❷ ASA 的 N 次方<br/><i>ASA to the Power of N</i><br/>1983</p> <p>❸ 兀自照見自身的電球<br/><i>An Electronic Ball Still Illuminating Itself</i><br/>2019</p> <p>❹ 數據牛仔或遠離烏克蘭<br/><i>Data Cowboy / Loin de l'Ukraine</i><br/>2023</p> <p>❺ 反·美·學 002<br/><i>Anti·mei·ology 002</i><br/>1999</p> <p>❻ 明箱電影院 (三螢幕版)<br/><i>Camera Lucida Cinema (Tri-screen Version)</i><br/>2008</p> <p>❼ robots.txt<br/>2023</p> <p>❽ 轉形正義<br/><i>Transfigured Justice</i><br/>2018</p> <p>❾ 遠離伊拉克<br/><i>Loin de l'Iraq</i><br/>1998–2023</p> <p>❿ 瑪琍有隻小羊羔<br/><i>Mary Had A Little Lamb</i><br/>2019</p> | <p>⓫ 奏冥曲<br/><i>Sonata</i><br/>2021</p> <p>⓬ 王道樂土<br/><i>Benevolent Paradise</i><br/>2023</p> <p>⓭ 消相與顯相的耳語<br/><i>Talking Heads</i><br/>2023</p> <p>⓮ 滅飛蚊香<br/><i>Mosquito Repellent Incense</i><br/>1983</p> <p>⓯ 手，可以是一張照片<br/><i>Hands, or a Photo</i><br/>1983</p> <p>⓰ 觸視頭部造像術<br/><i>Haptic-vision Technique of Retouching</i><br/>2019</p> <p>⓱ 低極透短片系列<br/><i>Digital Short Film Series</i><br/>2006–2011</p> <p>⓲ 雙目視覺投幣機<br/><i>Coin-operated Binocular Machine</i><br/>2023</p> <p>⓳ 一卡皮箱電影院系列<br/><i>Cinemas in Suitcases Series</i><br/>1990–2023</p> <p>⓴ 手繪動畫原稿<br/><i>Hand-drawn Anime Scripts</i><br/>1999–2012</p> | <p>⓵ 影像機器芭蕾<br/><i>Ballet Mécanique</i><br/>2014</p> <p>⓶ 萬有影力<br/><i>Film Gravitation</i><br/>2010</p> <p>⓷ 鱷魚巷<br/><i>Alley of Crocodiles</i><br/>1990s</p> <p>⓸ 昭和時期的華爾茲<br/><i>Waltz with Kuleshov</i><br/>2021–2023</p> <p>⓹ 幻燈簡報電影之六——<br/>秋刀魚的滋味<br/><i>Slideshow Cinema VI: An Autumn Afternoon</i><br/>2014</p> <p>⓺ 卡賓槍手<br/><i>Les Carabiniers</i><br/>2018–2023</p> <p>⓻ 延遲的刺點——堤 2<br/><i>Belated Punctum: La Jetée II</i><br/>2015</p> <p>⓼ 御賜義肢<br/><i>Sans Soleil</i><br/>2023</p> <p>⓽ 人間宣言<br/><i>Spectre</i><br/>2005</p> <p>⓾ 阿 Q<br/><i>Ah-Q</i><br/>2002</p> | <p>⓿ 回記憶中幻想家族肖像<br/><i>À la recherche du temps perdu (In Search of Lost Time)</i><br/>1988–2023</p> <p>⓫⓪ 我的陳老師<br/><i>My Mentor, Chen Yingzhen</i><br/>2010</p> <p>⓫Ⓛ 逆旅的三段航程<br/><i>The Way Station Trilogy</i><br/>1987–2012</p> <p>⓫Ⓜ 肉身與魂魄<br/><i>Aspects &amp; Visions</i><br/>1985–1994</p> <p>⓫Ⓨ 時間磁化<br/><i>Magnetization of Time</i><br/>2023</p> <p>⓫Ⓩ 十六小時的情事<br/><i>Hiroshima Mon Amour</i><br/>2023</p> <p>⓫ⓐ 月光下的長征<br/><i>Long March in the Moonlight</i><br/>1991</p> |
|--|---|--|--|