

# 陳界仁

## CHEN Chieh-Jen

1960–

「行動」、「介入」與「連繫」的作用，一直是陳界仁當代藝術實踐脈絡裡的重要姿態。〈機能喪失第三號〉是他1983年早期的行為藝術，屬於80年代臺灣冷戰／反共／戒嚴時期（1949–1987），以游擊式行動干擾和挑釁威權體制的指標性作品。

當年23歲剛退伍的陳界仁，繼在台北畫室進行〈轉換過程〉及〈機能喪失第一、二號〉3件未曾正式發表的行為實驗之後，選在同年的10月20日，於人潮洶湧的西門町武昌街頭，首次公開演出〈機能喪失第三號〉。在「增額立法委員改選」的政治敏感時刻，他夥同四位年輕朋友，頭罩紅布、眼矇黑布條，雙腳纏繞紗布，以猶如待決的犯人，一個搭著一個肩膀，緩緩從武昌電影院遊行前進；待步行約二百公尺後，頓時高聲吶喊，蹲坐倒地，作出各種掙扎、痛苦與槌擊等動作，最後也引來警備總部人員和警察的盤問。這場即興演出的事件，在不能上街頭的戒嚴時期，沿路均是便衣警察監看，陳界仁用自己的身體直接碰撞高壓政權對自由的限度，將自身置於戒嚴令下禁止集會和遊行的「公共空間」（西門町武昌街），在違反戒嚴法的臨界點上，以身試法，探勘國家的監控機制如何運作，及可能滲入與穿透的權力縫隙，以尋找小小個體生存的力量和出口；同時揭露馴化身體的內在戒嚴意識，展開生命面對社會的想像抵抗。

年代久遠，重新修復的〈機能喪失第三號〉八釐米彩色影片，10分19秒記錄下行動的過程；檔案內部分有的聲音，是戒嚴時期唯一敢在街頭發出「抗議之聲」的吶喊。當事件過後，觀者僅能透過影片拍攝紀錄或平面影像的形式，去捕捉當下發生的即時與偶發狀態；另一方面，對於當時參與其中的陳界仁來說，再次觀看機械影像的紀錄，卻只能看到行動的外部行為和現場圍觀群眾的騷動情況，而看不見自己內在心理變化的失落經驗，更激發其日後在影片創作中不斷探究「內在感受」如何被顯影的各種可能性。

〈機能喪失第三號〉街頭行動標示出陳界仁創作歷程的關鍵起點與核心思考，當中「介入」的角色，在無法事前對外宣佈，更不可能於事後公開發表的情況下，除了現場圍觀群眾外，沒什麼人知道此一事件；而這微小的行動，卻滲入戒嚴體制內製造一個裂隙，形塑具有改寫、再敘事與重新連繫的意義。當回顧臺灣80年代當代藝術的發展時，陳界仁此一連結身體與影像的「行為表演」，不僅體現個人創作的深刻影響，更是探看臺灣行為藝術發展的重要歷史線索。（許惠琪）

Action, intervention, and connection are strategies that have always figured prominently in Chen Chieh-Jen's contemporary art practice. His representative 1983 *Dysfunction No. 3* is an early performance art piece that he staged using guerrilla tactics to actively provoke authority during Taiwan's cold war, anticommunist, and martial law period (1949–1987).

At the time, Chen was 23 years old and had just finished his military service, and on the heels of similar experimental works—*Transformation Process*, *Dysfunction No. 1* and *Dysfunction No. 2*—which he performed in his studio but never formally presented to the public, he chose October 20 and the bustling Wuchang Street in Taipei's Ximending district for his first public performance. At this politically sensitive juncture during a supplementary election of members of the National Legislature, Chen and four of his young friends donned red hoods and black blindfolds, wrapped their feet in bandages, and walked in a line hand to shoulder from the Wuchang Cinema like convicts to execution. After about 200 meters, they shouted loudly, squatted on the ground, and struggled in agony while beating the pavement—and ultimately were interrogated by the garrison command and police. In this impromptu performance, Chen used his body to directly test the limits of freedom under a high-handed regime during martial law when public assembly was prohibited and all streets were constantly surveilled by plain-clothes police. Placing his body beyond the boundary of the law tested national surveillance mechanisms, sounded out potential gaps in authority, and sought the release of the power and voice contained in one small individual. Moreover, this performance revealed the inner censorship of the domesticated body during the martial law period and presented individual imagination as resistance to an authoritarian society.

In this newly restored version of Chen's 8mm, 10 minute and 19 second film, we witness a courageous cry of protest, which was rarely heard in that now distant martial law era. Film documentation and still images have been the only references for those wishing to know more about this spontaneous event since it passed. For Chen, these mechanically produced images only show the external actions of the performers and the reactions of spectators, but fail to show his changing mental state. This has motivated Chen to continually explore how the presentation of inner feelings might be revealed in film.

The street action *Dysfunction No. 3* indicates a turning point in Chen's artistic career and embodies his core thinking. As for intervention, this small action was lodged into the martial law system and opened a small crack even though it was impossible to announce the event beforehand or publicly exhibit it afterwards, and no one beyond that small group of spectators knew about it. Consequently, the significance of the action has been formed through rewriting, re-narrating, and by making new connections. When looking back at the development of contemporary art in 1980s Taiwan, it can be seen that Chen Chieh-Jen's performance linking body and image not only reflects the profound influence of individual creation, but also is an important thread in the history of performance art in Taiwan. (Hsu Hui-Chi)

典藏  
目錄

COLLECTION  
CATALOGUE

2018



機能喪失第三號  
Dysfunction No. 3

1983  
超 8mm 轉 DVD (彩色、有聲) Super 8mm film transferred to DVD (color, sound)  
10'19"  
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