

2019
7.20-9.22

影像焦慮 ANXIETY OF IMAGES

策展人 黃舒屏、賴駿杰
Curators Iris Shu-Ping HUANG
Jay Chun-Chieh LAI

國立臺灣美術館 202 展覽室
Gallery 202
National Taiwan Museum of Fine Arts

| 參展藝術家 Participating Artists |

亞當·布倫伯格+奧利佛·查納林 Adam BROOMBERG+Oliver CHANARIN	保羅·奇里奧 Paolo CIRIO	
湯瑪斯·魯夫 Thomas RUFF	維多利亞·賓斯特克 Viktoria BINSCHTOK	朱利安·羅德 Julian RÖDER
周慶輝 Ching-Hui CHOU	林煌迪 Huang-Ti LIN	馬維元 Wei-Yuan MA
袁廣鳴 Goang-Ming YUAN	許哲瑜 Che-Yu HSU	楊振中 Zhen-Zhong YANG

「攝影」的誕生，原本就和「技術」的發展有著密不可分的關係，透過觀看機具人們不只以影像形塑世界的景觀，同時藉由科技媒介與影像技術的進化，不斷突破人類肉眼所見，改變我們對於時間、空間、真實和邊界的定義，使得看見的視野不再侷限於此時此地此在。人們與「攝影」的關係隨著技術的進展而轉變，透過數位技術的影像介面，我們渴望看得更多更深更遠更清晰，卻再也掙脫不了隨時隨地被觀看與監視的焦慮。

「影像焦慮」一展共以兩個主軸來談影像技術與攝影創作之間的關係，同時也談凝視與被凝視的渴望與焦慮。「肖像與景觀」是從美術館的攝影典藏品為主，探討在數位影像介入攝影的創作後，這些新的影像是如何地衝擊著傳統攝影的視覺論述。數位的影像技術讓時間和空間的自由調度變得可能，但多媒體傳播環境和資本消費市場對於影像的操控，也使得影像的視覺閱讀、理解和傳達，變得更加複雜而不同於以往。「攝影」從紀實的客觀位置，轉為一種主體性的創造，介入詮釋或批判的觀點，觀看與被看的權力關係有了轉變，這也意味著過往建構於所見的堅固真實被新的觀看方式所動搖，於是在攝影創作中，自我肖像開始變體，成為新的賦形和圖像符號，經由數位化的視覺修正和圖像調控，世界景觀變成無數個可編輯的敘事場景與文本。當「攝影」不再是關於看到甚麼？而是如何觀看？我們如何去「再看見」、「再想像」攝影的可能？

「監控與治理」則是本展的另一個主軸，所處理的不僅是看與被看的衝突，而是當代人如何藉由自我規訓（觀看與審視）來回應全面擴延的監控技術，以及其所展現的影像焦慮。藝術家於其中探討了各異其趣的監控與倫理議題：包括施行已久的交通影像管控系統、衛星航拍所涉及的數據收集與邊境想像、嫌犯肖像生成系統與流通機制，一直到藉由內視鏡影像所發散的私密敘事，甚至戲劇地轉化那些嚴肅且帶有明確軍事意味的邊境控制場景等。監控與治理並不是新的議題，但隨著數位技術的進展，特別是AI與通信網絡的科技之跳躍式演化，監控與治理不僅變得更細微與隱匿，也似乎朝向更為合理與政治正確。這與攝影鏡頭/觀看的消失有所關聯，當鏡頭所帶有的武器般威懾性格褪去時，人們就會忘記其所具有的「歸檔效力（archiving，本身即有治理與管控的意思）」一歸檔，意謂著被登錄在國家權力治理的網絡裡。因此，攝影與監控（以治理）從技術層面來看，一直是一體兩面的：「攝影」所面對的是忘記事物的焦慮，而「監控」則有深怕遺漏什麼的疑慮。以更接近其本質的術語來說，「攝影」是用以「曝光（expose）」事物的機器設備，「監控」則是被使用來「照看（oversee）」世界的技術。

全面暴露在監控之眼下，且隨處充斥著信手可得的影像「證據」，這都是過去我們所想像不到的情景，今日得以透過藝術創作來理解這斬新又弔詭的影像議題。它反映的是當下人們的精神境況：一方面我們害怕被看，另一方面也希望不要被排除在視線以外。當數位載體的影像景觀逐漸取代實體世界面貌的這個時代，攝影成為一種登錄的必要技術，無論是虹膜、臉孔或指紋辨識，都是建立在全面攝影的條件上才得以成立。而人的健康與生命，也是仰賴攝影來做檢視與照看；隱私在此顯得相對軟弱與無用，或許當代人並不害怕被看太多，而是焦慮沒有被看清楚。

The emergence of photography was intrinsically linked to the advancement of technology. By dint of the viewing apparatus, people have not only shaped diverse landscapes with images, but also transcended the physical confines of human eye with the assistance from technological media and imaging techniques. Consequently, the definitions of time, space, reality and boundary changed, and our horizons stretched beyond the state of Dasein (i.e. being present here and now). Our relations to photography have been changing as technology improves every day. Galvanized by digital imaging technology that serves as the interface, we crave seeing broader, deeper, farther and clearer, only to find that we are in a land of surveillance, from which escape is nowhere on the horizon.

Two main themes run through Anxiety of Images, an elaborately organized exhibition on the relation between imaging technology and photography as well as the yearning and anxiety for gazing and being gazed. Giving prominence to the photographic works in the museum's collection, the theme "Portrait and Landscape" addresses the question as to how the unprecedented digital images have impacted the visual discourse of conventional photography since digital technology intervened in this field. Digital imaging technology renders the free maneuver of time and space possible. Nonetheless, the multimedia environment and the capitalist consumerism have gained greater control over images today, which complicates the visual reading, comprehension and communication of images like never before. Photography thus metamorphosed from the position of objective documentary into an action of subjective creation. The power relation between seeing and seen has also been altered with the introduction of interpretive and critical viewpoints. It implies that the immutable reality based on the principle of "seeing is perceiving" is gradually replaced by new ways of viewing. Therefore, photographic portraits transmute into new totems, and world landscapes become countless programmable narrative scenes and texts under digital modification and manipulation. When photography is no longer about what but how we see, in what way can we rediscover and reimagine its possibility?

As another theme of this exhibition, "Surveillance and Governance" tackles not only the conflict between seeing and seen but also the question as to how contemporary people employ self-discipline (viewing and reviewing) to respond to the ubiquitous surveillance technology and the ensuing anxiety for images. The artists cope with a riotous profusion of issues concerning surveillance and ethics, including the traffic control and management system that has long been widely deployed, the data collection and border imagination that satellite imagery involves, the generation system of criminal suspects' portraits and their circulation, the private narratives based on endoscopic images, and even the dramatic transformation of border control scenes that savor of military solemnity and sternness. Surveillance and governance are by no means novel issues. However, as digital technology improves every day (particularly the quantum leap of artificial intelligence and network communication), surveillance and governance have become not only more subtle and undetectable but also more reasonable and political correct. It has something to do with the disappearance of camera lens/viewing. No sooner did the camera lens as intimidating as a weapon no longer exist, people would forget its "archiving power" (which carries the implications of governance and surveillance) — archiving refers to being registered in the state apparatus' governance network. In terms of technology, this theme illustrates the fact that photography and surveillance are two sides of the same coin: "photography" reflects the anxiety over oblivion, and "surveillance" harbors the misgivings over omission. To apply the terms that approximate their intrinsic nature, photography refers to the paraphernalia employed to "expose" things, while surveillance is a technology adopted to "oversee" the contemporary society.

We're exposed unreservedly to the eye of surveillance, and we can easily access image "evidence" everywhere. These developments were inconceivable to us previously. Today, artistic creation may help us grasp this brand new yet paradoxical issue of image that mirrors our state of mind: we fear to be watched on the one hand, and hope to stay in people's line of sight on the other. At the time when the spectacle of digital images gradually veils the appearance of the physical world, photography has become an indispensable log-in technology. All types of identity recognition, be it by iris, face or fingerprint, are based on comprehensive photography. In addition, photography is extensively used in looking after human beings' health and lives. These developments make individual privacy seem pretty picayune. Perhaps, in the contemporary society, people fear not so much excessive exposure as insufficient disclosure of themselves.

2019
7.20-9.22

影像焦慮 ANXIETY OF IMAGES

策展人 黃舒屏、賴駿杰
Curators Iris Shu-Ping HUANG
Jay Chun-Chieh LAI

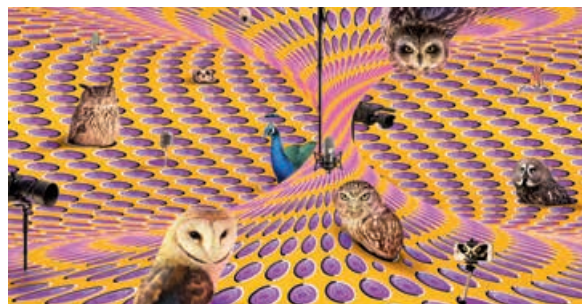
國立臺灣美術館 302 展覽室
Gallery 302
National Taiwan Museum of Fine Arts

| 參展藝術家 Participating Artists |

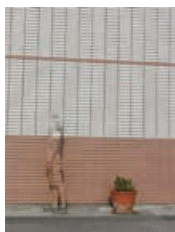
陳界仁 Chieh-Jen CHEN	袁廣鳴 Goang-Ming YUAN	李小鏡 Daniel LEE	
吳天章 Tien-Chang WU	瓦歷斯·拉拜 Walis Labai	洪東祿 Tung-Lu HUNG	
郭奕臣 I-Chen KUO	賴珮瑜 Pei-Yu LAI	渡邊豪 Go WATANABE	郭慧禪 Hui-Chan KUO
黃建禛 Chien-Hua HUANG	何孟娟 Ha HO	侯怡亭 I-Ting HOU	周慶輝 Ching-Hui CHOU



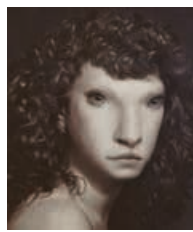
洪東祿 〈誕生〉，2002，半透明相紙、3D光柵片、燈箱，180×140×12公分。私人收藏
Tung-Lu HUNG *The Birth*, 2002, translucent paper, parallax barrier 3D, light box, 180 × 140 × 12 cm. Private Collection



黃建樺 〈編碼者—歡迎光臨迴旋放送電臺〉，2016，數位攝影、金屬相紙輸出，110×208×3.5公分。藝術家自藏
Chien-Hua HUANG *Transcoder - Welcome to the carousel radio station*, 2016, digital photography, metallic paper, 110 × 208 × 3.5 cm. Courtesy of the artist



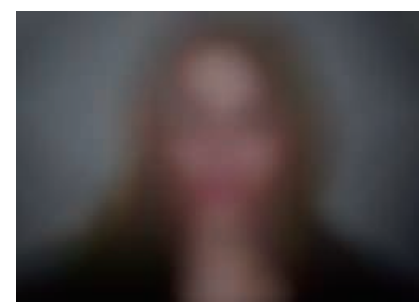
郭慧禪 〈褐磁磚、白磁磚、灰磁磚〉，2005，藝術微噴，60×45公分×3件。藝術銀行典藏
Hui-Chan KUO *Brown Tile, White Tile, Gray Tile*, 2005, giclee print, 60 × 45 cm × 3 pieces. Collection of the Art Bank



李小鏡 〈十二生肖—羊女〉，1993，C型式數位沖印，182.5×203公分。國立臺灣美術館典藏
Daniel LEE *12 Manimals-Sheep*, 1993, digital c-print, 182.5 × 203 cm. Collection of the National Taiwan Museum of Fine Arts



亞當·布倫伯格+奧利佛·查納林 《靈魂即骨梗》，2013，54面(104面)玻璃鑲板、複合媒材，50.5×40.5×4公分×54件。布倫伯格及查納林版權所有。里森畫廊收藏。
Adam BROOMBERG + Oliver CHANARIN *Spirit is a bone*, 2013, 54 (104) glass panels, mixed media (B&C130059), 50.5 × 40.5 × 4 cm × 54 pieces. © Broomberg & Chanarin. Courtesy of Lisson Gallery



保羅·奇里奧 〈不明者〉，2016，典藏噴墨印刷、複合媒材，21×29.7公分×30件、42×29.7公分12件。藝術家自藏
Paolo CIRIO *Obscurity*, 2016, archival inkjet prints, mixed media, 21 × 29.7 cm × 30 pieces, 42 × 29.7 cm × 12 pieces. Courtesy of the artist



湯瑪斯·魯夫 〈其他肖像〉，1994 - 1995，網版印刷，77.7×60.3公分×10件。湯瑪斯·魯夫與馬格斯畫廊收藏。
Thomas RUFF *anderes Porträt (Other Portraits)*, 1994 - 1995, silkscreen print on paper (Schöller-Durex), 77 × 60.3 cm × 10 pieces. Courtesy of the artist and Sprüth Magers



何孟娟 〈女孩—蘇菲、喬安與瑪麗安娜〉，2013，紫外線噴墨鋁板相片，85×127.5×5公分。藝術銀行典藏
Isa Ho *Sophie, Joanne, and Marianne*, 2013, UV inkjet on dibond, 85 × 127.5 × 5 cm. Collection of the Art Bank



侯怡亭 〈複體—白貞潔長袍〉，2011，數位影像輸出、手工刺繡，136×203×4.5公分。藝術家自藏
I-Ting Hou *Complexing Body - White Chastity Robe*, 2011, embroidery on digital print, 136 × 203 × 4.5 cm. Courtesy of the artist



渡邊豪 〈臉(肖像#12)〉，2007，數位影像輸出、半透明薄膜、燈箱，119×107公分。國立臺灣美術館典藏
Go Watanabe *The Face (Portrait No.12)*, 2007, digital print, translucent film, light box, 119 × 107 cm. Collection of the National Taiwan Museum of Fine Arts

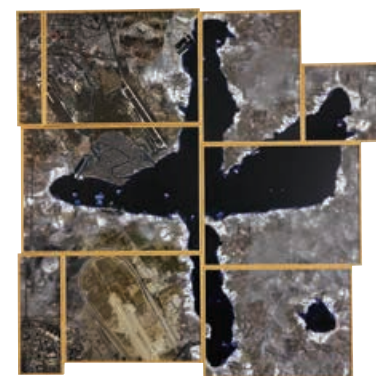


瓦歷斯·拉拜 〈隱形計畫系列之低聲細語的樹生群像〉，2009，數位影像輸出，119.5×90×3.5公分×6件。高雄市立美術館典藏
Walis Labai *Invisible Project Series: The Whispering Wind of Tree-Born People*, 2009, digital print, 119.5 × 90 × 3.5 cm × 6 pieces. Collection of the Kaohsiung Museum of Fine Arts

袁廣鳴 〈城市失格—西門町白日〉，2002，攝影，313×250公分。國立臺灣美術館典藏
Goang-Ming YUAN *City Disqualified - Ximen District in Day Time*, 2002, photography, 313 × 250 cm. Collection of the National Taiwan Museum of Fine Arts.



周慶輝 〈臺北浮白—16〉，1990-2009，純棉無酸相紙，109.7×158.5公分×1件、15.5×158.5公分×1件。藝術銀行典藏
Ching-Hui CHOU *Fined Taipei - 16*, 1990 - 2009, acid-free cotton photography paper, 109.7 × 158.5 cm × 1 piece, 15.5 × 158.5 cm × 1 piece. Collection of the Art Bank.

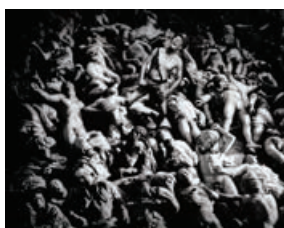
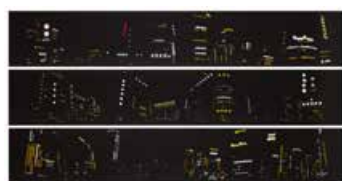


朱利安·羅德 〈任務&課題：歐盟邊防—波蘭邊境巡警以及ICS30熱成像偵查攝像儀〉，2012，典藏數位印刷，152×109公分。藝術家自藏
Julian RÖDER, *Mission & Task: Polish Frontex border patrol officer with ICS30 thermal imaging reconnaissance camera*, 2012, archival pigment print, 152 × 109 cm. Courtesy of the Artist



馬維元 〈深度旅遊〉，2011，單頻道錄像，彩色有聲，4分鐘。藝術家自藏
Wei-Yuan MA *Deep Travel*, 2011, single channel video color, sound, 4'. Courtesy of the artist

賴珮瑜 〈霓虹城市—臺北、上海、東京〉，2008，數位影像輸出，39.5×229.3×3公分×3件。藝術銀行典藏
Pei-Yu LAI *Neon City - Taipei, Shanghai, Tokyo*, 2008, digital print, 39.5 × 229.3 × 3 cm × 3 pieces. Collection of the Art Bank



陳界仁 《魂魄暴亂1900-1999：失聲圖I、II、III》，1997，黑白數位影像、典藏級相紙輸出，208×260公分×3件。臺北市立美術館典藏
Chieh-Jen CHEN *Revolt in the Soul and Body 1900 - 1999: Lost Voice I, II, III*, 1997, black & white digital imagery, archival quality photo paper, 208 × 260 cm × 3 pieces. Collection of the Taipei Fine Arts Museum



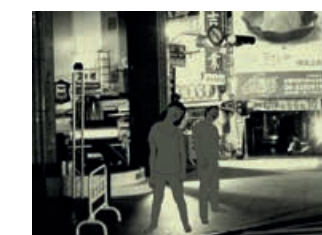
吳天章 〈夢魂術〉，2004，雷射照片，162×240公分。國立臺灣美術館典藏
Tien-Chang WU *Abracadabra*, 2004, laser engraved photo, 162 × 240 cm. Collection of the National Taiwan Museum of Fine Arts



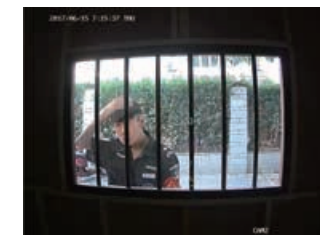
周慶輝 〈人的莊園—生存意識的框架系列二〉，2014，數位輸出染料，167×213.2×8.2公分×1件，藝術銀行典藏
Ching-Hui CHOU *Animal Farm: Life Boundary Frame Series II*, 2014, digital printing ink, 167 × 213.2 × 8.2 cm × 1 pieces. Collection of the Art Bank.



袁廣鳴 〈日常演習〉，2018，單頻道錄像，彩色有聲，5分57秒。藝術家自藏
Goang-Ming YUAN *Everyday Maneuver*, 2018, single channel video, color, sound, 5'57". Courtesy of the artist



許哲瑜 〈完美嫌疑犯〉，2011，五頻道錄像，彩色有聲，4分54秒×5頻道。國立臺灣美術館典藏
Che-Yu HSU *Perfect Suspect*, 2011, five channel video, color, sound, 4'54" × 5 channels. Collection of the National Taiwan Museum of Fine Arts.



楊振中 〈柵欄〉，2018，錄像裝置，尺寸依展出場地而定。藝術家自藏。
Zhen-Zhong YANG, *Fence*, 2018, video installation, Dimensions variable. Courtesy of the Artist.



維多利亞·賓斯特克 〈細節世界(盒中的男人+盒中的男人)〉，2011，C型式彩色沖印黏貼外框、中密度纖維板噴墨，83×82×5公分、18×26公分。維多利亞·賓斯特克與柏林克倫姆畫廊收藏。
Viktoria BINSCHTOK *World of Details (man-in-a-box + man-in-a-box)*, 2011, C-type print taped into object frame, inkjet print on mdf-plate, 83 × 82 × 5 cm, 18 × 26 cm. Courtesy by the Artist and Klemm's, Berlin.