

社會中的幽靈：重探袁廣鳴的錄像 及裝置藝術¹

A Specter in the Society: Revisiting Yuan Goang-Ming's Video Art and Installation Art

邱廷浩 | Ting-Hao Chiou

國立臺灣師範大學美術研究所美術理論組
碩士

MA, Department of Fine Arts,
National Taiwan Normal University

來稿日期：2016年7月21日

通過日期：2017年11月3日

¹ 本文獲諸位匿名審查委員的悉心指正，在此深表謝忱。

摘 要

袁廣鳴是臺灣錄像藝術的先驅，擅長使用錄像技術及動力裝置等方式創作，其作品主要探討日常生活翻轉的可能性，創造虛實、曖昧的視覺空間。本文欲透過袁廣鳴的作品，從探討其作品中的各種視覺符號出發，進而分析他的運鏡手法——一種「幽靈的視角」，來說明這樣獨特的創作影像，之後更進一步地分析其創作的意義內涵，從自身的生命經驗、到家人、家庭的牽絆、再到社會與環境現狀的現象描繪，而這些議題又是如何地交互作用，構成袁廣鳴獨樹一格的藝術風格。

本文試圖以觀看者的角度，重新對袁廣鳴的錄像與裝置藝術作品進行分析與詮釋，對於其獨特的運鏡手法與樣貌，筆者主觀地將之比擬為一種「幽靈視野」，它彷彿帶領著觀者進入另一個平行時空，而此時空又與人們現實生活的時空重疊、解離。為更深入地理解袁廣鳴的作品，本文以影像複製的問題——「靈光消逝」切入，探討藝術家如何以其作品回應這個議題做為開端，發現作品的獨特之處，接著關注於作品本身的視覺美學，在此以德勒茲（Gilles Deleuze, 1925-1995）的電影相關論述來幫助分析袁廣鳴錄像作品當中的鏡頭美學。隨後再進入作品視覺意象背後的人文觀照，試圖揭露藝術家如何以作品作為社會批判的手段，探討袁廣鳴對於時事議題的介入手法與社會關懷，最後以筆者觀察歸納其創作脈絡作為總結，從藝術家自身經驗發散到家庭、社會與環境的回歸，而超越了作品文本背後的，更是其欲透過作品向大眾訴說的美學與人文關懷。

關鍵詞：袁廣鳴、錄像藝術、裝置藝術、當代藝術

Abstract

Yuan Goang-Ming is the pioneer of video art in Taiwan, who excels in using the filming technique and motion devices as a method to create. In these works, he mainly focuses on the possibilities of reversing daily life, creating the illusion and ambiguity of visual space. From his various visual symbols in works, this thesis tries to further analyze his cutting method, a kind of ghost approaching, which illustrates these specific images. Within this comprehension, the article also tries to deeply understand his inner meaning of the works from his life experience, emotion with family to the phenomenal description of society and environment. And how do these issues interact, composing Yuan Goang-Ming's unique artistic style?

This article would re-evaluate and interpret his artistic installation and video art via a spectator's point of view. Especially to the cutting and developing method, the author subjectively calls it as a "ghost view," which seems to lead audiences into another space, covering or paralleling to the reality of life. In order to deeply comprehend the works of Yuan Goang-Ming, this paper would also focus on the issue of "image-reproduction"—the theory of disappearing aura to explore how the artist responds to this thought via his works, so as to discover the specificity in his works. Then, focusing on the visual aesthetics of his works itself, the article would also mention the related cinematic theory of Deleuze to analysis the shot of his video art. After that, the article discusses the cultural reflection within his works of visual images,