

# 全不全球在不在地化不化

## ——陳依純虛擬影像中述說生命真實的重量

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「我們所探究的是人的世界經驗和生活實踐的問題。」伽達默爾(Hans-Georg Gadamer, 1900-2002)從本體論的角度探討藝術的本質,認為藝術的內容與詮釋,跟人的存在以及自我理解密切相關,因此藝術家的各種摸索、嘗試、與創造,都是跟藝術所發生當時的現實,以及生命經驗的時間性有必然的關係,是藝術在它所發生時的那個特定的時空環境下所產生的特定意義,因此,藝術應該是不脫離現實而更高於現實的;因此,藝術家的創造,就是在这不脫離現實而更高於現實的意義上體現它的價值。

其實,這些不需要伽達默爾的理論,我們從各自過往的經驗中應該也都理解到了這個並不艱深的道理,但是,無論真相如何淺白簡易,(所謂的)學界慣例,也還是習慣一定在論述中摭拾、引述一些理論,套用、植入一些哲人睿智之語,以作為有力而權威性的依傍。然反證於事實,放諸四處可以套入的理論概念、名言雋語,又怎麼可能會比從藝術創作者本身生命經驗中提煉、反哺而來的藝術(作品)本身,來的忠誠、深刻、精確、而切中議題的核心?

陳依純,八十年代出生在城市邊緣一個傳統家庭工廠中,在她的成長記憶裡,住家樓下一樓工廠的整個空間、人與物件,滋長了內在最為私密而激烈的情感細節。

「均質而反覆的機器運作聲裡面,我站在父母旁邊專注而沉默地幫忙整理零件,不准言語、動作反覆,一整天。因為他們擔心我因為說話分心會受傷。」

「有時候晚上爸媽出去工作很晚,我一個人坐在樓上豎著耳朵等他們回家,有時候聽到聲音跑下去看,沒有人,我就在一樓漆黑的工廠裡對著機器們說話,我覺得他們聽得懂。」

「周圍鄰居的工廠一個個倒閉,或者搬到大陸去,勉強留下的都雇用外勞,因為環境雜亂不安全,放學後天一黑,爸媽都不讓我出門,因此我的世界就只剩電腦網路。停電,不能上網,對我成了最可怕的事。」

「爸爸自尊很強,勉強支持著工廠,我很怕哪一天他撐不下去了……,工廠的機器隔一陣子就用舊了、落伍了,必須汰舊換新,每次總是要賣掉好幾台舊機器,還要添錢,才能湊足買一兩台新機器,就是這種無奈的循環……。」

陳依純身上明顯有著各種「過度」的能量,過度的熱切、過度的善意、過度的焦慮、過度的失落、過度在乎她所愛的、過度不在乎她所不在乎的……。是個表面上友善,其實社會化程度還很生硬滯澀的人。作為一個成長於原本希望無限,如今確定已是無謂掙扎的黃昏產業家庭的女兒;作為一個習慣在電腦前透過數位訊號跟整個世界溝通,虛擬世界的邏輯經驗遠遠豐富過實體世界現實經驗的女孩,陳依純的作品非常勇敢忠誠的、面對自己以哀傷恐懼為基底的、濃稠的、一個集體化的個體生命經驗,以藝術與創作的手段,嘗試摸索、提煉它真實的意義與價值。

她至今大部分的作品,是以擬仿搖攝(pan)的鏡頭移動畫面,無限延長的畫面其實可能是用電腦反覆翻轉複製拼貼連接而成的,看似在移動中凝結的景象,寧靜詩意,卻又隱含著崩解爆發之前的危險性與能量感。每件作品中的所有視覺元素,都是揀選自她成長經驗以及深刻相關的記憶。作品《房子背後》的全景是中下階層傳統家庭工廠結合的社區,台灣經濟發展過程中曾經很熟悉的生活視覺,雜亂中自成節奏與秩序,簡陋卻曾經充滿了嘈雜的人聲與生命力……。陳依純以搖攝綿延的夜景為大背景,變形的半裸班馬人搖著樂、飛機型的小餅乾、豹子,以夢境般的懵懂奇幻感晃過前景,使得暗影下的老舊社區又出現了光燦溫暖的氛圍。這是陳依純對於她最熟悉的「家」,憑弔、擁抱、再次溫存的方式,以她最具有真實存在感、最熟悉的虛擬影像方式呈現。

作品《一封可憐的信件標題,當你開啟卻卻中毒了!》,是陳依純挪借了她青少年時期工廠住宅區的生活與心情經驗,在外勞混雜、城市外緣不安全的生活

區，少女被家長要求剪成男孩般的短髮，晚自習放學回到家之後就由牢固的門鎖屏障，隔絕對屋外魑魅魍魎的妄念想像，卻也成了另一種青春囚牢，只剩電腦，是她最親密可信、最具有情感溫度的朋友，是她跟整個世界連結的臍帶與大道，當信箱出現標題為「好久不見」的email，都能成為期待與喜悅的燃點，點進去，卻是病毒！墜落般的失望，是如此的沉重真實。

另一件作品《逝去的胖胖雞》的場景是板橋農村公園的雕塑群，大樹底下如生的雞群雕塑讓她毛骨悚然：這不是不久之前常見的景象嗎？如今以假物雕塑呈現，彷彿在憑弔已經消逝不復返的過去？「會不會有一天，我生活中的電腦、網路、facebook也將消逝，成為僅供懷舊的東西？」這是陳依純懼怖所在，因為這才是她生命中最具有真實感的東西，是她藉以確認存在感的東西。

《再見小工廠》她以鏡頭錄下家裡每一部機器的每個角落，在她鏡頭裡面反覆律動的機器，有一種古典機器人般的擬人感與溫度，她心裡知道，再不拍下來，這些從她童年陪伴至今的朋友，未久的某一天，也將消逝了。

作品《測量個人與他方的距離》的視覺元素是第三世界國家巴西，陳依純到該國展覽時，陌生的國度因為語言障礙反而讓她產生好像在電腦遊戲中似的放鬆、飄移感，而當地最吸引她的視覺並非庭院中養著孔雀的台裔富商豪宅，反而是貧民窟房舍鮮活的色彩讓她看到當地人們的生命氣息。

以上，透過陳依純的影像探究她二十多年來非常個人化的生命經驗、世界經驗，同時透過對於她私密的生命經驗的窺視，來理解她以藝術作為生活實踐、自我實現的方式，我們很容易在這些真誠的內容中看到幾個巨大議題：

其一，為經濟強權掃除障礙，提倡市場經濟和自由貿易的新自由主義 (Neoliberalism)，作為全球化的先鋒手段，於全世界的版圖中擴大了財富的不平等，更強化了權力的不平等。而身為一個非西方核心、非經濟強權

國家，台灣政府非只缺乏積極政策以防堵經濟競爭力流失的問題，甚至還在自己內部，以政治手段為財團打通所有市場障礙，視短期的經濟效益為優先，完全無視長期而宏觀的生產效率、無視人民選擇土地與生存方式的尊嚴、人權與道德、無視對於環境與物種可能造成不可逆的毀滅，貫徹小規模新自由主義的負面能量之惡。

其二，全球化、全球在地化的議題在九十年代以後以白熱的狀態延燒到現在，再多的理論辯證，落在小市民最切身的日常現實中，不外就是傳統五金行被B&Q擠壓了生存空間而越顯晦暗、街巷間的雜貨店徹底被連鎖便利商店打趴而漸漸絕跡、所有勞動密集的傳統產業如潰堤般集體出走、小鄉鎮裡到處都是無業賦閒四顧茫然的中年人口……，這些並不顯眼，卻最嚴酷不過的，生存問題。而我們的公僕中，卻有太多，是把他所有的智慧與創意全用在發明各種狡滑的屁話來面對媒體、應付人民，而不是處理解決問題上面。

而這些依舊時髦的議題，諸如新自由主義與宏觀經濟的辯論，諸如全球化與全球在地化的言說等等任何理論，當在權力者手中銜其政治性目的而操作使用的同時，皆已注定了人民將概括承受其苦的宿命。像陳依純這樣，面對著仍僵持著明知沒有明天的黃昏產業的原生家庭，面對著踞於城市暗影的邊緣，即將崩毀、湮滅的家園……，作為一個年輕的女兒，陳依純無論是面對或是逃遁，都只能採取她唯一擅長的方法，以創作為手段來完成她的自我療癒跟自我救贖。

在音樂盒輕柔鮮脆的背景樂聲中浮現的影像，甜蜜，而憤怒；魔幻，而隱含著危險與暴力；幸福光燦，而又陰暗罪惡。陳依純的作品因為迎面自己生命情境的真實，而使得它能量鼓漲；藝術在它所發生時的那個特定的時空環境下所產生的特定意義，因為非常真實，所以很有重量，因此，她的藝術創造，就在這不脫離現實而更高於現實的意義上，體現了它的價值。

# Global-localization-less?

## The Weight of Narrating the Truth of Life through Virtual Images

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“What we are exploring is our world experience and issues regarding practice in life.” Setting out from ontology, Hans-Georg Gadamer (1900-2002) believed that the connotation and interpretation of art must be closely related to the being and self-perception of mankind. The adventures taken by artists always have much to do with their life experience and conditions at the time of their creation. The happening of art gives particular meaning to a particular space and time, thus an artists' work substantializes value above reality but cannot transcend it.

As a matter of fact, this concept is easily understood through our own experience without Gadamer's theory, but quoting big words or detailing abstruse arguments in writing has become a rite in academic society, so what we are going to say will be supported by a source of authority. Looking around, we are bound to ask, how are such theories comparable to art rooted in the most essential part of the creator's life? How are the smart words equal to the profundity of the artist's approach?

Born in the 1980s, Chen I-Chun comes from a family that lived in the suburbs of a city and also functioned as a small scale manufacturer of industrial components. Throughout her life, people and things happening in the production space on the ground floor of her home have provided intense moments and intimate memories.

“In the even, repetitive sounds of machines, I stood beside my parents, helping them organize the components. All day long, I was not allowed to talk because my parents did not want me to get distracted and get hurt by the machines.”

“Sometimes my parents were out for work until late night and I'd wait for them to return upstairs. I was all ears and once hearing something I'd run downstairs to check it out, but a lot of time I found no one, so I spoke to the machines in the darkness, I felt they understood me.”

“As the factories in the neighborhood shut up shop, one by one or moved to Mainland China, people struggling to survive had to hire cheaper laborers from Southeast Asia. The neighborhood became very hostile. After nightfall, my parents had to keep me at home, and the only world I could access at night was the Internet. A power outage was my worst possible nightmare.”

“My father is a man of great self-respect. He still maintains the operation of our family factory through great personal effort. I worry that it won't last much longer...machines must be replaced when they are outdated and it costs money to purchase new machines. Even when the old machines are sold, we still need a lot of money to get one or two new machines. We can't do anything to slow down such a cycle...”

From Chen I feel a lot of things are brimming over ... she is brimming over with hospitality and kindness, anxiety and a sense of loss. She brims with feelings about what she loves and absent-mindedness about those things that mean nothing to her. Despite her friendliness, Chen is still at heart an unsociable little girl.

A hopeful girl who has lived on her parent's promise that they will provide everything they can, she now has to accept the reality that her family business is probably in its twilight days. Though her experience with the world was largely made up of digital messages, Chen bravely faces her sorrows and fears. She looks into them and extracts truthful meanings from them as the foundation of her art.

So far, most of Chen's works are panoramic photography, endlessly extending scenes patched together by using a computer to view the scenes from different angles. They are like moving scenes frozen in poetry, tranquil moments before the explosion of energy. Every visual element Chen picks for her works is deeply related to her past experiences. For example, her piece “Behind the

House” is based on a working class community where most of the households are also factories. That used to be a common way of making a living in Taiwan and in the unsettling eagerness to make money, people found a certain order in life; humble but dynamic, disquieting but fulfilled. In front of the panoramic night-scene, a naked person with the head of a zebra rows a boat. Airplane-shaped cookies and a panther drift past dreamily and the dimly lit community regains some vitality. This is Chen’s lament to her old, beloved home and using the one thing that has solid existence to her – virtual images – she embraces her past once again.

“An Email with Pitiable Subject, You Are Attacked by a Virus!”, it is about the artist’s youth in an insecure community; a mixture of residences and factories, immigrant laborers and local people. Girls were asked to cut their hair short because as long as they looked like boys they were safe from harassment. Once they returned from school, they were locked up in a home guarded like a fortress. Such isolation protected little girls from all possible danger from the ghostly outside world. But at the same time, these girls are prisoners cut off from imagination. The computer was Chen’s only friend, her only trustworthy acquaintance. More accurately, the computer became an umbilical cord for this repressed girl, the only thing connecting her to the world. That was why when an email beginning with “long time no see” turned up in her mailbox she excitedly hoped to reconnect with the world. As she clicked it, she was assailed violently not just by the virus it contained, but also by the despair of being deceived.

In another project Chen applied the backdrop of a group of sculptures at a farm park in Banchiao. The lively sculptures of chickens made one’s hair stand on end by thinking that there were real chickens in this place not so long ago. The false chickens are memories of those things passed into oblivion. “Will one day even computers, the Internet and Facebook be also obliterated?” Such an idea frightens her because they are sole evidence of her existence.

In “Good Bye, Little Factory” Chen recorded each machine at her home. The non-stop machines are like old fashion robots, bringing her comfort. The artist was aware that this project would present the last images of them and that these friends of her childhood would eventually disappear.

The elements used in “Measuring Distance between One and the Other” come from Brazil. When the artist traveled there for her art she discovered that the experience of trying to communicate in an entirely foreign language gave her a sense of floating, not unlike that in

the PC games she knew. Chen was not attracted by the wealthy mansions decorated with peacocks, but she was enthralled by the energy and colorfulness of the flavella slums around the outskirts of the city.

The images in Chen’s art are based on her own personal life experiences. By gazing at her private memories, the audience can understand her art as a means of self-realization. On the other hand, her art also addresses much bigger issues.

The first issue is the increasing difference between the rich and the poor as the followers of Neo-liberalism have eliminated barriers one after another to economic development. As a marginalized entity, the Taiwanese government has failed to maintain its competitiveness in the global race, choosing to assist big corporations instead of local businesses; it has demonstrated a tendency to harvest short-term benefits instead of constructing a sustainable environment. The government ignores what ails the public and pursues growth at the cost of land conservation and eco-diversity.

The second issue is the debate that has raged about the consequences of globalization and localization since the 1990s, trends that have seen the exile of small businesses such as traditional hardware stores. Home factories have been replaced by multi-national corporations, old style grocery stores eliminated by globally franchised companies. Labor-intensive businesses have moved to cheaper countries and unemployed middle-aged people live aimlessly in small townships. Still the issue of survival is ignored by the government and helpless people are silenced by the lies of cunning politicians.

When the topics of globalization, neo-liberalism or macroeconomics are debated and policy is still manipulated by those in power, people are destined to suffer. Families like Chen’s that struggle to keep their business operational as long as possible, stand alone at the edge of city, every day threatened by the economic tides ranged against them. Facing or avoiding the hardship, Chen begins the process of self-healing and self-salvation by transforming her own life experience into art.

One by one visitors can see images of sweetness, rage, violence and danger, combined with tender, lilting music from a music box - there are darkness and sins in this bright happiness. Chen’s art is brims with vigor because of the life issues she is bravely faces. The truthfulness of her art has a weight, which gives meaning to a particular time and space above, but never beyond, the conditions of the reality she inhabits.