

附加、迷途、非家： 影評作為思想的引導

Addition, Aporia, Uncanny: The Film Critic as a Guide of Idea

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摘要

影評向來被視為電影作者與觀者之間的溝通橋樑。這個認識使得影評論為一種溝通模式的「附加」：一旦兩者的溝通沒有問題，影評就成為多餘的存在。然而對於附加，德希達卻提供一種不同的詮釋：他將附加視為創造一種迷途的可能。以此出發，影評或許不應該被視為使溝通順利的協助或指導，而是反過來創造混亂、產生迷途。本文從迷途的概念著手，透過柏拉圖、卡夫曼、德希達等人對此一概念的詮釋，說明影評可以憑藉迷途的創造而引導觀者產生新的思想。此外，本文也嘗試由佛洛伊德的「非家」著手，一方面解釋「迷途」所產生的困惑，一方面也提供打開迷途之境的可行方法。最後，本文分別從觀者、影評作品等方面進行討論，並以兩篇電影評論作為範例，說明影評如何能以他／她作為附加的身份創造迷途，並藉由「非家」所揭露的方式，引導觀者打開新的思想之路。

關鍵詞：影評、附加、迷途、非家

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Abstract

Generally speaking, the film critic is supposed to be the communicative bridge between the film author and the film viewer. In this understanding, the film critic is the “addition” of the communication activity. Once the communication between the author and the viewer proceeds well, the role of film critic becomes redundant. However, Derrida offers another approach to the concept of addition: addition initiates the possibility of creating an “aporia”. According to this thought, the film critic confuses the communication rather than improves it. In this regard, this paper gives an investigation of the concept of aporia in Plato’s, Kofman’s and Derrida’s work, in order to seek how the film critic can generate an aporia, by which it becomes possible to enable the film viewer to develop a new “idea” beyond the control of the film (author). In addition, Freud’s concept of “uncanny” will also be introduced to clarify the diffusion caused by aporia on the one hand, and to offer a feasible method of detecting a path/poros out of aporia on the other hand. Finally, following a discussion of the film critic’s role from the angles of the film viewer and the film criticism, this paper uses two film reviews to illustrate how the film critic creates an aporia by being the role of addition, as well as how s/he applies the way, inspired by Freud’s uncanny experience, to guide a path to a new idea.

Keywords: film criticism, addition, aporia, uncanny

傳承與乖疑： 臺灣數位藝術評論的初步檢視

Dis / Continuity: A Preliminary Examination of Digital Art Criticism in Taiwan

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摘要

儘管數位藝術雖已成為一個精確的辭彙，並指向特定的範疇，且全球的博物館與美術館亦開始收集並籌備數位藝術作品的展演。但是，數位藝術在建構己身的「歷史」、「評論」以及「理論論述」等基礎性學術紮根上卻遠遠不及在創作面向上的應用與數位科技的突飛猛進。本研究將重新反思臺灣數位藝術發展歷程中，在挪用理論作為評論，以及理論應用上的議題，重新思考此一新興藝術創作類型在臺灣場域內建構評論史與理論脈絡面向上的困境與矛盾。

關鍵詞：藝術評論、數位藝術、臺灣、挪用

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Abstract

Digital art, as a unique art form, not only points to specific category, but also becomes the theme and object for museums around the world to deal with. However, the fundamental academic development of its own history, criticism and theoretical discourse is much less than technological applications and artistic creations. This paper attempts to re-examine the historical development of digital art criticism and theoretical application in Taiwan in order to reconsider the difficulty and paradox on establishment of digital art criticism and theories in Taiwan.

Keywords: Art criticism, digital art, Taiwan, appropriate.

從符號學觀點初探中國面具文化

A Preliminary Study of Mask-Culture in China from Semiology Perspective

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摘要

中國文學運用比、興手法來表達所思所想，早從春秋戰國時期就已經開始，但在語言之外的表義系統，相關的研究並不多見；面具文化在中國不僅古老，還十分貼近常民生活，且具備豐富的多義性，因此本文視面具為一種文化符號，並將整個社會文化視為一種「符號系統」來進行論述，在西方符號學的基礎下，從面具文化的起源、功能到類型分析進行探討，意欲瞭解面具文化詮釋體系的兩個層面，第一是有關多義性的問題；第二則涉及社會脈絡的結構性探討。本文透過符徵與符旨的對應，說明歷來面具所承載的多義性；另外以中國面具文化的發展歷程為例，說明面具與社會之間的關係。

關鍵詞：面具文化、符號學、中國

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Abstract

The Chinese literature has been using *Bi & Xing* (比興) symbolization to express ideas, already started as early as Eastern Zhou period(東周). About researches of significance system have been rare except language research. Mask-Culture in China is an ancient culture , and close to people's living, so it owns rich polysemy.

This paper regards masks as a cultural symbol, the society that masks exist in as a symbol system , and explores about the origin, function, and style of masks under semiology theory. In addition, it will further explain the relations among polysemy, social context , and mask-culture.

Keywords: mask-culture, semiology, China.

臺灣當代藝術批評的回顧 與發展趨向初探

Making of Contemporary Art Criticism in Taiwan: A Brief Discussion

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摘要

1980 年代以來，臺灣藝術界不斷提出須將當代藝術評論機制化的呼籲。1990 年代中期以後，包括藝術評論獎、藝術評論研究所、藝術評論專業雜誌、藝術評論人協會等機制陸續設置，將臺灣的藝術評論實踐，推向一供應鏈式的專業養成管道與實踐場域。本文將回顧此一趨向近二十餘年來的發展，各種藝術評論機制如何發展出相應的評論實踐方式？在藝術評論學科化或典律化的過程中，又建構出何種相關的視覺方法與詮釋架構？藝術評論方法與臺灣美術史的視覺性與視覺識讀策略如何調整、協商？本文將逐一檢視、整理與回溯，思考藝術批判性在晚近臺灣藝術體制的策展實踐意涵。

關鍵詞：藝術評論、臺灣當代藝術、戰後臺灣美術史

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Abstract

This paper engages to examine the movement and institutionalization of art criticism in Taiwan since the late 1980s by critics. Differing from mainstream interpretations on the movement of Taiwanese art criticism, the author argues the movement was an institutionalization of canon which is composed of art magazine, critic award, M. A. program, society of art critic. The second part of the paper is an analysis about intellectual discussions and debates against the post-1996 context. This paper tries to show that some of visual methodologies suggest the way to approach this field also reflect upon other visual and critical strategies. Focusing on issues such as biennale, curatorial apparatus, nationalism in Taiwanese art, the author gives us a comprehensive interpretation of the curatorial trend and its critique of Taiwanese art institution in recent years.

Keywords: Art Criticism, Taiwanese Contemporary Art, Postwar Taiwanese Art History