

# COVID-19 與美學的危機時刻

## COVID-19 and Aesthetics's Time of Crisis

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### 摘要

二〇二〇年已經過去。我們仍走在技術進步的道路上，對制度進步卻不再滿懷希望。當代人對技術進步的努力，並不因災禍當前而停滯，反而取得前所未有的高速發展。技術進步與災禍不止，除了同時代性，是否還存在更深層的關聯？本文認為，技術進步所要求的全面去管制化，是當代天災人禍頻傳的根本原因。全面去管制化，塑造了過度積極的肯定性社會。否定性的消失，意味著他者的消失。抹消他者，倫理與美學則不復存在。有鑑於此，本文將先後討論當下各種災禍與技術發展間的關聯，並分析防疫思維所帶來的技術創新，如何將我們引向美學的危機時刻。

**關鍵詞：**美學、他者、COVID-19、危機時刻、去管制化

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## **Abstract**

2020 has come and gone. We're still on the path built with ever-advancing technologies feeling despair in the systems created to ensure the proper functions of the technological development. It's evident that mankind's devotion to technologies hasn't been curbed despite of one after another catastrophe; on the contrary, it's progressed with unprecedented intensity. Is there a deeper connection existing underneath the more and more sophisticated technologies and their coetaneous disasters? It is the aim of this thesis to claim that the absolute deregulation required for new technologies is fundamentally responsible for the ceaseless disasters. Deregulation creates an excessively positive society. The negativity is driven out along with otherness. The vanishing of otherness eliminates ethics and aesthetics. In the light of this, this thesis will discuss the connection between the ongoing disasters and the technological development as well as how the innovative technologies prompted by the COVID-19 prevention concept lead aesthetics to its times of crisis.

**Keywords:** aesthetics, otherness, COVID-19, times of crisis, deregulation

# 原址播放：一個與歷史性場域有關的理論及其諧擬

## Multimedia Installations on Original Filming Locations: A Historic Site-Related Theory and its Parodies

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### 摘要

作為評論用語的「原址播放」，原是意指陳界仁將錄像作品帶回拍攝現場進行播放的展呈方式，往往需先選定特定的歷史性場域並搭配敘述，方能為觀眾導引出某種被其命名為「謠言電影」的顛覆力道——由於所選定的通常是具爭議性的歷史性場域，且在影像與場域間置入的敘述又有批判意味，這種儀式性的展呈經常為參與者形成一道望向歷史的集體目光，事實上，幾年間，「原址播放」也引導著台灣當代藝術在特定議題上的焦點。本文的第一個階段性目標為進行「原址播放」的理論化，與此同時，由於這種理論化進程讓我們一再遭遇具高度相關性的關鍵字詞甚或案例——前者，諸如靈光、歷史性場域、敘述、儀式性等，後者則可視為其他藝術家或團體有意無意間針對「原址播放」的各種諧擬——如此的多重現象也讓我們發現，這種藉由敘述並生產著各種與歷史性場域之關係的藝術實踐方式所啟發的遠遠不限於當代藝術範疇，如果我們將這種把作品帶回到製作現場的方式視為某種認同生產，地方出現極為相似的操作也就不足為奇，當然，這些「原址播放」間中存在著意義深遠的差異，在台灣的當代藝術脈絡中探討這些差異，也就成為本研究第二個階段性目標。

**關鍵詞：**原址播放、靈光、歷史性場域、敘述、儀式性、台灣當代藝術、諧擬

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## Abstract

The term "multimedia installations on original filming locationtime-based media on historic sites" as an art commentary originally referred to Chen Chieh-Jen's artistic expression which encompasses broadcasting artistic multimedia at the location in which it was filmed. It often requires the selection of specific historic sites combined with a narrative, thus allowing the audience to be led to the cogency of subversiveness in what is regarded as "yao-yan" (rumor) films. Since most chosen historic sites are controversial and the narratives inserted into the visual media and the site usually entail criticism, such ritualistic form of expression often configures into a collective gaze on history among its viewers. In fact, in the past few years, the concept of "multimedia installations on original filming locationtime-based media on historic sites" has guided the Taiwanese contemporary art scene into certain thematic focuses. The primary objective of this essay is the theorization of "multimedia installations on original filming locationtime-based media on historic sites" as an artistic concept. At the same time, this process repeatedly renders us to encounter either keywords or cases that are highly relevant. The former includes keywords such as aura, historic sites, narrative, and ritualistic; while the latter can be discerned as other artists' and groups' parodistic efforts, either by design or accident, in response to "time-based media on historic sitesthis artistic concept." The multiplicity of the phenomenon also led us to realize that this form of artistic practice—which narrates and builds various relationships with historic sites—is able to inspire change far beyond the confines of contemporary art. If we view such an art form that involves returning the artwork to where it was created as some sort of identity production, the occurrence of thoroughly similar efforts in the local scene would not be surprising after all. Surely, there are significant distinctions between different "multimedia installations on original filming locationtime-based media on historic sites." The secondary objective of this essay is to discuss these differences in the context of Taiwan's contemporary art scene.

**Keywords:** Time-based media on historic sites, aura, historic sites, narratives, ritualistic, Taiwanese contemporary art, parody

# 從「身體地圖」之概念及運用探討鋼琴演奏型傷害\*\*

## The Importance of “Body map” Methods in Piano Performance Related Injury

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### 摘要

因為對演奏姿勢以及動作運作的概念認知過於匱乏，在競爭激烈的環境中，演奏型傷害一直是潛在的危險分子。由於演奏者不斷追求完美、精湛的技藝而忽略身體發出的警訊，最終導致永久性傷害的例子不計其數。為了普及國內對自然、健康的鋼琴演奏觀念，「身體地圖（Body map）」\*\*\*，一種新興的鋼琴教育學科將醫學概念剖析鋼琴演奏大小動作，提升演奏過程中的自如、輕鬆的動作，並將自然的演奏觀念導入日常鋼琴練習中，將肌肉或骨骼傷害降到最低的同時也能達到優美的音色。此學科協助演奏者在不論是預防或治療，都能在理解「身體地圖」知識後能對演奏者產生強大的保護力。

**關鍵詞：**身體地圖、演奏傷害、鋼琴演奏、鋼琴技巧

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\*\*\* 「身體地圖（Body map）」以醫學和演奏觀點來探究表演動作之效能。「身體地圖」理念至今在全美已經有 2 所院校提供相關的課程。【身體地圖教育協會】（The Association of Body Map Education, 簡稱 ABME）是非營利組織，它將“身體地圖”理念播種世界—加拿大、英國、比利時、荷蘭、日本及韓國，該教育協會提供證照考試，而目前擁有身體地圖證照的教師資格已超過百名。

## **Abstract**

Due to the lack of anatomical understanding towards performance movement, the performers are exposed to injury with high risks, and many of whom choose to ignore signals of body stress in the overly competitive world. "Body map", comes across being the most effective performance practice method for decades, it is also known as one of the most advanced teaching methods in the U.S. The course of "Body map" helps raising awareness of performance related musculoskeletal disorder, and lowers the level of pain and discomfort by applying the methods of which into daily practice. The performers, after obtaining the knowledge of "Body map", are lead to a better quality of performance habit, resulting in a more refined tone color, natural and relaxed body movement.

**Keywords:** Body map, performance injury, piano techniques, piano performance

# 彩繪的創新教材與教學實踐研究

## Research on Innovative Teaching Material and Teaching Practice of Painting

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### 摘要

在本文的文獻探討中，研究者先從藝術史的觀點探討點描派重要畫家席涅克的創作風格，再分析浪漫主義以及新印象派繪畫的色彩原理。在創作論述上，除了研究傳統的繪畫形式，也希望透過社會生活題材去發展創新的技法。本文的研究方法主要運用了文獻分析法與行動研究法。大學「彩繪」課的教學實踐、「點點光景」藝術展的油畫作品分析乃是本論文的主要研究內容。

研究者做為一位藝術教育工作者，必須秉持「承先啟後、繼往開來」的精神，除了將藝術創作技巧傳授給學生，更要在思想與教學上提出與時並進的創新見解。本論文的研究宗旨在於透過創作實踐與創新研究，培養藝術鑑賞能力，強化「美育」生活，提升藝術教育的教學與研究品質。

**關鍵詞：**點描派、油畫、藝術教育、藝術鑑賞

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## Abstract

In the literature discussion of this article, the researchers explored the creative style of the important Pointillism painter Paul Signac from the perspective of art history and analyzed the color principles of Romanticism and Neo-Impressionist painting. In terms of creation, the researchers hopes to develop innovative skills through the theme of social life. The research methods of this paper use literature analysis method and action research method. Teaching practice of "Painting course" in university and the analysis of the oil painting works of the "Dot and Dot Scene" art exhibition are the main research contents of this thesis.

As an art educator, the researcher must uphold the spirit of "carry forward cause pioneered by our predecessors and forge ahead into the future," in addition to imparting art creation skills to students, it is necessary to put forward innovative insights that keep pace with the times in thinking and teaching. The research purpose of this thesis is to cultivate art appreciation ability, strengthen the "aesthetic education" life and improve the teaching and research quality of art education through creative practice and innovative research.

**Keywords:** Pointillism, Oil painting, Art education, Art appreciation