如何讓城市變成航道

關於楊俊的行動－錄像

「主角梵圖拉在影片《前進青春》中並非作為一個困頓生命的見證，

藉此自問如何能夠與人分享；而是面對「無法分享」，

意即將某個體與自身切離開來的裂縫。

（…）這是一種崇高的漂泊者，一個悲劇人物，

他斷絕了所有的溝通與交流。」

——〈影片的政治〉，洪席耶論貝德羅・柯斯達，2011(2009)

　　觀看《關於遺忘與記憶的一則短篇》這部影片最為困難的地方，就是影片的構成方式不斷地將我們捲入自白的真實性之中，但事實上影片不斷地告訴我們這一切都是假的。影片的二元結構形成知覺與訊息之間的「不適切」（inadequate）與「悖對」（antinomy）；影像中指向真實的知覺與宣稱造假的訊息所呈現出來的無解與無力，弔詭地試圖製造出一種外表平滑的內在分裂。「外表平滑」是因為我們在影像創作上的獨特性與權力已經被剝奪，影像的創造性生產已經步上無個體性的產銷模式，個體化的民主權力被框限在不斷游走遷徙的同一性消費行為中，而「內在分裂」則描述著內在狀態在未能平衡與統合之前，就因為速度與時空的切換而不斷碎裂為無傷痕、無身體的狀態。無論是「外表平滑」的複製世界，或是多向挪用造成的「內在分裂」都失去了個體與獨特性的再現場域，之前批鬥現代主義原創性崇高的後現代精神，成了跨國企業與全球化的文化前導，取消個體與常識、共識之間出現斷裂的任何可能，而將所有人統合在商品櫥櫃中「i-」的幻見之中。逃逸與碎裂不再能夠被想像為跟體制或世界對立的烏托邦，而只能是穿梭在縫隙間的主體化瞬間：決斷時刻的去崇高化與策略化。

　　楊俊從最早在歐洲的創作行為中，就不斷地讓自身的身體迫近觀眾的影像「邊界」，「邊界」就是一種「不可能的疊影」與「疊影的不可能」，意即日常身體對訊息影像的模擬，或是將訊息影像疊合在日常的身體影像經驗裡：從新聞影像的實體流變到快拍機器中的超人，到互為異質的影像與空間相互嵌合（雜貨舖小店與美術館精品部），再發展到文化圖象的政治性在真實空間中的實踐（非法移民教戰守則到一個台北的當代藝術中心提案）。他企圖探索的並非布希亞式「真實／虛擬」或是德勒茲式「住居／游牧」的辯證式爛帳，而是一種無法真實地活在真實世界、亦無法虛擬地活在虛擬世界的窘境，像是身體無法活在實體世界，只能活在影像中，而影像不會只是影像，而是會取代身體與記憶的另一種被計算的實體等等。甚至某些「不協調」、「倖存策略」式的「活著」——歷史與政治經

濟學意義上的赤裸人——成為一種必然。離散的問題同樣在楊俊跳脫「受害人情結」與「自我邊緣化」底下，而以無比的動力潛伏、挪用、嵌合到社會場域中的交易與通路系統，讓影像裂痕中的潛在「異質性」充份地突顯出我們對於行動的知覺，連結到錄像的現階段問題意識：行動－錄像。

　　錄像的第一階段是一種以身體和凝視作為再現中心的媒體批判與反思（如《2008 首爾平台：無言而且我正說著這件事》展出的行為錄像），影像中再現的是一種實驗性、進行表演與示範的身體：從達利、阿岡提、諾曼、貝克特到田中功起。然而，第二階段的發展主要是將生產資料放入再現的構成裡，並在再現（前台）與生產（後台）的物材之間編織出影像生產的敘事（如《時空敘事》特展對於九〇年代發展的記錄），如此，出現在這種影像思考中的則是被用作生產資料的身體與創作者的調查者身體，等於將第一階段被迴避的敘事面向重置回創作的思考中，但構成敘事的並非先行或外在添加的訊息結構，而是讓敘事成為擴張視覺性物材之內容的創造性操作，這是一種後設的揭露與生產資料的再現：如佛斯特、雨格、高登等人。所以，我們可以說第一階段是凝視的身體，第二階段是造訪的身體，無論是哪一階段與哪一種藝術家身體——內化的身體與客觀的身體——都假定著一個超然且陷入思考的觀看位置，但第三階段卻是讓影像成為隨著行動而不斷生產的訊息與知覺，換句話說，錄像成為文化溝通的工具與形式，在消費體系逐漸成為社會溝通的獨斷體制時，它作為一種影像生產的必要性必須重新思考社群關係的現實問題，因此，與錄像第三階段相關的就是行動的身體、影像化的身體、生產影像的身體。

分化－植入（dis-intrution）

　　在記憶與遺忘之間究竟存在著甚麼？這個問題不只是生理層面上對於意識的提問，還同時涉及到今天歷史感的存廢問題，甚至關乎在溝通欲望所驅使的再現操作中，關係到影像與人之間極為深刻的追問。然而，這個問題的必要性並不是因為它尚未被思考，相反地，這是一個古老且被多方表達的問題，即使是「機械複製的藝術時代」相較於今天也已顯得久遠；但相對地更為迫切需要追問的是在數位化與網路連結後，記憶與遺忘的關係不再是單一時間軸上的先後關係，也不是樹狀（朝未來分化）或相反的漏斗狀（朝未來越見擴張含括或是集中於當下），而是平行與歪斜的增生和突變，記憶與遺忘變得不可區辨、相互滲透、持續變異。

　　它們的關係看似德勒茲對於水晶影像的描述——意即潛在與實在的不可區辨——但顯然地，即使德勒茲已經在關於「時間－影像」的思考中，看到金錢在這關係中不可或缺的映射關係，但它還是遠比他對水晶影像的想像來得複雜許多，因為摻入雜質的問題與因此產生的質變問題，都是難以被清楚論述的真實面向；對此，我們可以判斷德勒茲忽略了文化影響與政治性關係在其中的影響。當記憶與遺忘脫離單線關係，也就意味著它脫離了對真實的想像，及其之間的單純

對應關係，如校正或集中。然而，遺忘與記憶之間的非線性關係，則相反地由分化來引發或完成植入，我們可以從影片中看到藝術家提及記憶分化的幾種可能性：1）原初記憶的模糊化；2）訊息的重複；3）敘述的虛構；4）影音的再現。

維托夫以「電影眼」表達對於電影的期許，是因為電影所提供的觀看就是視覺與意識的直接重疊與壓印，這知覺的重疊壓印以「電影眼」這個用詞轉譯為新的社群連結與社會建構，也因此電影的力量——即「電影眼」——就在於創造個人之外的連結性或集體性視覺；相對地，楊俊也同時提示出另一種重疊壓印的視覺，但卻像是 Tom Tykwer《仨》一片中的病毒式連結，以及病毒侵入等於受精的基進說法，但他沒有維托夫和提克威的匯聚與巨觀描述的樂觀，對他來說，視聽知覺只會因為重疊壓印而出現更多的斷裂和離散，再經由斷裂離散生成另一種無人稱卻又個體化的重疊壓印：喪失認同的身分。楊俊的影片是碎成一處的水晶，其中的映射關係並非每一個正面各種可能角度的呈現，而是各個側邊裂縫面之間所映射鄰接出的歪斜個體。

「分化－植入」中的「裂縫－鄰邊」或許就是情緒的痕跡，而楊俊的影像才得以表達出 Raymond Bellour 所謂「介－影像」真正的內在意涵與世界關係。「裂縫－鄰邊」就隱藏在德勒茲關於「皺摺」的話語美化背面，皺摺不能只是如同馬拉梅用扇子訴說的無限曲折，也不能用好萊塢式想像所加工的逃逸路線予以浪漫化，而是讓身體與影像不斷交纏而碎裂，同時也因為碎裂而交纏到無法區辨。二、三代移民的身體與影像確實極有可能步上逃逸路線，但在逃逸的過程中卻不可能維持在內在的革命身體或是無器官身體的完整形式裡頭，也不可能像布里歐（Nicolas Bourriaud）宣稱「混－遷」的立即合法性，相反地，是不斷地在碎裂、壓迫、撿拾和幻見中組合的話語或「叫聲」：這也就是為何柄谷行人的「跨越性－」（trans-）是西化、區域化的擬仿，而千葉雅也的「下襞－」（infra-pli-）才更為切近亞洲的「先驗」。就像楊俊在影片中間接地講出「結束時才是真實，而開始則是慾望」，只要處於流變之中，虛構與植入就不斷地交錯發生，就不可能再現真實，在這辯證性影像的形成與翻轉中，我們能夠確定的就是幻見的變化。柄谷沒有處理的部分就在於他同時以悖論的「普世性」，跨越了離散經驗裡，特別是東亞在地分裂與在地離散的歷史經驗中，必須面對的「心理學」面向，因為他所期許的覺醒與行動必須假定一種超越歷史、解除壓抑的狀態，但這卻非離散個體的當下現實。反觀千葉雅也，他則與筆者共同關懷到這個面向正決定著新的能動力，他更為深入地處理著東亞創作者如何將壓抑常態化為一種「流變」。

引用的旅程

在這樣的分析之後，我們可以說楊俊的錄像或說他所發展的影像特性，在於將錄像政治化，這種政治化同時也是一種個體化——將自身的脈絡予以特性化——，串連著1）共時存在的異質性觀點；2）社群記憶的快速交流；3）虛擬影音的大量運用與消費；4）後設的媒體批判與詮釋等等方式，在似曾相識的影像挪

用表象下，讓影像的內部發生「下襬」（或可意會為「碎形皺褶」）。當記憶也是人造的，甚至在這個制域中唯有人造的記憶才能夠壓印出更為清晰、更為真實的意識，創作意識完全從再現中退場，而在逃逸中表現其穿梭體制縫隙時所能發揮的可感知力量。所以，這種影像既非古典地劃分出形式與內容的不同層次，再進行精確的對應，也不是利用形式與再現內容之間的差距來產生辯證性的衝擊，而是將形式政治化為媒體經驗中的可辨識形式（媒體批判面向），讓內容政治地大量滲透自身或個人的脈絡性線索（文化批判面向）。事實上，形式與內容在這樣的政治化中，雖然彼此異質，但已無法區分，甚至在某特定社會歷史脈絡中，交渾地投射出某種已然同質化的單一「交易管理」結構，我們或某影音述說者就活在影像的交易管理制域中。

《關於遺忘與記憶的一則短篇》仿似一段內在獨白式的影片，但藝術家在此卻不是為了告白或深化其生命而進行這「內在化」，相反地，依據影片的畫外音這極可能是一段假告白，在脫離了真實與「內在化」之間潛在規定的某種倫理關係後，這告白反倒證成的是它自身的困境：無從告白。因為體制幾乎完全建制了內在的結構與發展，現存所有的語言與表現工具都已經有了相對應的知覺模式，這也是紈綺式的後現代引商業邏輯入關後，在擊潰老舊的象徵帝國的同時，也出賣了內在性創造自身敘事的可能，將民主個體交付給城市中跨國企業的商品體系來進行分配。影片中仿扮創作者的主角游走於城市中，而從企業的霓虹看板到夜市、便利商店的燈箱，創作者讓這些商業訊息的象徵性圖像變成主人翁的背景，彷如命運中的潛在路標，同時其訊息也若有似無地與畫外音產生著意義的趣味性辯證，告白的不可能與商標廣告詞的不間斷之間的差距與辯證，形成了一種行動式的內在獨白，這種內在獨白不再是追憶，而是行動企圖造就的靜默陳述。

於是，《短篇》也是一段記憶與城市之關係的影片，表面上與溫德斯神似的城市公路影片，但實際上卻大不相同，甚至彼此互為同音異義的態勢，而且這態勢並非緣自影像語言的相對性差異，而是出自文化位置與政治經濟體制的絕對差異。確實，鹿特曼與維托夫在二〇年代末對於超級城市的憂慮與禮讚，那種大同一性的烏托邦經歷冷戰經驗後在八〇年代中期後幾乎瓦解殆盡，取而代之的是溫德斯用城市、影像與畫外音構成了內在與外在之間的陌生感，片段化與疏離的城市經驗，藉由內在獨白與自我辯證的流暢畫外音，構成了一種當代倖存者與流浪者的史詩；當世界、主體與經驗都碎裂不堪時，城市在溫德斯充滿聖經意涵的公路式直線時間中，映射成一個水晶迷宮，以映射的關係重新連結神話和個人的每個當下。溫德斯將公路時間與城市迷宮結合成九〇年代至二十世紀結束的生命之詩，畫外音所引導的就是這直線時間，並藉此賦予生命的節奏：一種後現代的邏格司復辟。雖然楊俊的《短篇》在形式上幾乎一模一樣，畫外音確實也如流水般地充滿詩境，但這流暢中卻暗藏著無數的小迴圈，這些小迴圈就是讓尤麗迪絲消殞地獄的「奧菲的回眸」：讓後現代的邏格司永劫不復，呈現出慾望的赤裸與無能。溫德斯的後現代語言仍然具有賀德林與諾瓦利斯式浪漫主義的語調，就像是班雅明帶有彌賽亞迷彩的歷史寓言一般魅力無限，但楊俊將這種擬似浪漫主義史

詩的所有組成都揭示為「引用」，但這些「引用」群落的敘事並不似高達在《電影史（事）》裡對每一個引用進行一一的比對、連結與論證，而是一種信以為真的「挪用」，「挪用」的目的與表達也不再是單純地「因地制宜」或「據為己用」，而是讓「挪用」成為「無從告白」的徵候，成為記錄赤裸人身體的共振儀。「引用」也因此變成為「失去語言」的語言，也是文化殖民賦予被殖民者或流亡者的一種官方語言。

用文化殖民的官方語言來訴說記憶與城市的關係，就像是《銀翼殺手》中的機器人敘事，當語言與主體都只能用「引用」來表述時，每一句話和每一個形象就都會是雙重的，所以，瑞克（哈里遜・福特飾）的刻板語言與羅伊（路特格・郝爾飾）的哲學性語言形成了具顛覆性的雙重性。而且也唯有這雙重性才保證著潛在的創造性與創作空間，記憶與城市的關係也因此變成為一個動態的繪圖過程，用既存的航海圖在現存的城市海域中，畫出從未能夠存在或難以存在的另一張海圖。台北作為一個有明確路線和座標的城市而言，是個龐大的歷史謊言和國族與商業的幻象，這個由「木皮－影像」糊出來的奇觀世界讓主人翁（敘事者）失眠，畫外音突顯出一個一千零一夜式的說故事偏執狂，所有的城市影像片段都因為說故事的偏執而成為色情場景的一個個墓碑，同時也製造出一個失去時間的世界，正因為失去時間，使得各式各樣的家庭敘事與歷史脈絡能夠被任意穿插，而反過來讓影像成為出現在畫外音與引用之間的插卡字幕：航海者用來標誌自身傳奇的圖像。

海圖般的城市

整部影片可以說是一張勾引第三者記憶介入與建構的航海圖，這張台北的航海圖是一段密度極高的影片，其中不只是對溫德斯影音構成的引用，還可以看見與影像脈絡更密切相關的電影引用，如王家衛的燈箱－影像、楊德昌充滿浮誇謊言的中近景城市空間、萬仁《超級公民》中的游魂人物阿德（蔡振南飾）和馬勒（張震嶽飾）或蔡明亮常常處理的城市慾望空間等等，似乎被挪用成為台北的空間組成，因此，《短篇》也構成了一段關於電影影像之記憶的影片，台北在楊俊的影像中也就成為一張故事的海圖。

藝術家在影片中概略地說了十段事情，第一段有關於記憶的編造與活在二手集體記憶的處境，第二段提到了中介城市，第三段從失眠到死亡，第四說著孩子與父母之間記憶的繼承與不可解決的距離，第五則述說著祖父與金色派克鋼筆構成的象徵，第六則藉由照片談到附著在物材上的記憶生產，第七跳躍到歷史層次，訴說著中國人撤退來台以及五萬箱故宮寶物所建構的民族幻象，第八便從播遷談到一切在台北的實體世界都是將就的、急就章的，第九則以一系列電視影像的拼接敘事，如棒球、美少女、相機、《銀翼殺手》和佛教講課構成的集體心理投射，第十則是夾板與木紋貼皮所構成的世界，延伸到台灣就是一個必須倚賴影像加以掩飾包裝的地方。這十段敘述事實上將敘事者置放在一種個體與集體無法

區辨、心理與城市不分、當下與歷史交混的「無－位置」；二手集體記憶和中介城市是一種時空模糊不清的存在狀態，而描述現實狀態的失眠與死亡，又連結到與父母之間的雙重層次──個人與普遍──的關係，然後這家族敘事又演化到祖父作為他與台灣的連繫，而這薄弱的連繫又在禮物的物化中強化成象徵式的記憶，然後又跳脫私人範疇，談到影像複製與影像編造的關係，並藉此將祖父與鋼筆的物化象徵擴大為國民黨的歷史，以及故宮文物與該歷史之間的物化象徵，這樣的政治遷徙與文化權力的宰制使得所有的物材都只是為了固化幻象，電視的拼貼敘事則濃縮出一個與資本主義合謀的奇觀世界，最後點出了一種人與物材間經由政治與歷史確定下來的知覺關係。

　　藝術家將夾板與木紋貼皮象徵化為城市景觀的真實材料，一如城市影像如何包裹著「無從告白」拼貼而成的詩意敘事，也就同時作為「無－位置」的再現媒材，而主人翁的行為也同時呼應著「無－位置」。所以，首先我們看不到主人翁與任何地點之間存在著位置的明確性，全片盡是頂樓的踱步停留與空間街道中的無法停留。再說出現在影片中的信義計劃區、誠品信義店、寧夏夜市、光華商場，一直到中正紀念堂、忠孝橋，這些確切地理標示的連結並不像溫德斯在《城市游走的愛麗絲》、《道路之王》、《假運動》中將地方同質化為國際化底下的個體處境，而比較接近他在《尋找小津》和《城市小調》中那種地方因為文化敘事而分化、交疊的狀態。而且，從東區到西區逆著歷史軸線而行，也就從全球化的商業區到滿是殖民痕跡、機能混雜的街區，這正是一個無從告白的挪用世界所擺脫不了的真實，這當然也是溫德斯將美國、德國與日本三地個別處理所無法觸及的影像和敘事面向，楊俊不用地點來再現歷史或擴大聖經的詮釋（如《柏林天空下》），而是犀利地在一條單純的軸線上呈現出碎裂的宿命與無法描繪出創世歷史的時間流變。最後，溫德斯影片中天使的位置和萬仁影片中游魂的位置，被抽除敘事身份的身體，在楊俊的影片中則成為「無－位置」的再現；在可能屬於也可能不屬於自己的故事中模擬著另一個自己的故事，然後又在這故事中抽除身份與位置，「無－位置」不是一種邊緣或弱勢，問題不在於屬於或不屬於、擁有或沒有，而是標示出不同的生產機制或觀看方式的裂縫。

　　台北故事既不是歷史、宗教故事，也不再是論述或紀實，而是一張即將的海圖，台北的過去與未來並不作為超越性的慾望對象，吸引著楊俊投身其中，以藝術建構一場場的幻見，而是讓台北成為藝術家的冒險與傳說，成為一條無人知曉的航道。楊俊是個不斷嘗試捕捉現實、回應現實的藝術家，這種捕捉除了敏感和認知之外，更為重要而特別的是其本身就是「抗拒」，抗拒所有包裹住現實組成的語言模式和造形表達，但這抗拒又不承擔任何抽象的、傳承的道德，而是一次次為了逆轉投射指向、發現並穿越裂縫的「漂泊」或說「航行」：一種海賊王的政治。

The City as a Map

On Yang Jun's Action-Video

"The point with Ventura is not to gather evidence of a hard life, even if it is in order to figure out who cinema can share [*partager*] this life with, and to whom it can give it back as his or her life. The point is rather to confront what cannot be shared [*l'impartageable*], the cracks that have separated a person from himself. Ventura is not an 'immigrant worker,' a poor man entitled to be treated with dignity and to share in the pleasures afforded by the world he has helped build. He is a sort of sublime drifter, a character from tragedy, someone who interrupts communication and exchange on his own."

Jacques Rancière- "The Politics of Pedro Costa," in *Ecarts du cinema*

The most difficult part about watching Yang Jun's *A Short Story on Forgetting and Remembering* is that its format keeps leading us to believe the narrator while repeatedly declaring that everything is fake. Yang uses this duality—a lack of correlation or even contradiction between perception and message which leads to weakness and incomprehension—in an attempt to create smooth and continuous exteriors and internal ruptures in his images. External seamlessness comes from the fact that even before images are created, their uniqueness and authority have been expropriated, as all imagery is tied to marketing, with its ordinary, non-individualistic qualities, and individual democratic authority is now confined to operating within only one kind of consumer behavior. Internal rupture of Yang's imagery narrates a point before situations reach equilibrium or integration, which is a state of non-scarring and non-bodily ruptures due to continually changing speed, time or place. Both the duplicated world of seamless exteriors and internal ruptures created by multiple appropriations seen everywhere in the world today have erased fields of individual or unique representation. The critical spirit of postmodernism aimed at modernism's exaltation of originality led the way for globalized culture and transnational corporations, which in turn eradicated any possibility of ruptures occurring between the individual and common sense (or consensus). This has, with the complicity of the Internet, joined the entire world into one consumerist hallucination. Escape and splintering no longer serve as utopian alternatives to systems or the external world, but can only constitute a fleeting subjectification (in the Deluzian sense) shuttling between gaps, which is the same as a decisive moment of desublimation brought about with strategic technology.

In his earliest artworks which were completed in Europe, Yang Jun repeatedly used

his own body to approach imagery's borders—borders which both lay between impossible superimpositions and stand for the superimposition of various impossibilities—meaning that an ordinary object (such as his body is) imitated images produced by media, or media images were superimposed onto the image of his body in the video. This use of the artist's body is seen in many of Yang's works: *As I Saw*; *From Salaryman to Superman*; a kiosk Yang set up with items for sale and juxtaposing different images and spaces in Galerie fur Zeitgenossische Kunst Leipzig; and even politically and culturally charged imagery in the form of an actual guide for illegal immigrants wishing to pass as Taiwanese which was entitled *Grey Guide*; and *A Contemporary Art Center in Taipei* in the *2008 Taipei Biennial*. With his work, he does not launch cliched dialectical explorations such as *simulacrum* versus *truth* in the spirit of Baudrillard nor one of *sedentary* versus *nomadic* à la Deleuze, but rather looks at the predicament of neither being able to live authentically in a real world nor falsely in a virtual one. This is just like bodies that strive to exist in images instead of the real world, or, images that are not merely images, but rather constitute an alternate reality serving as a substitute for the body and memory. Even discord and bare-bones survival—in terms of history, politics and economics—as a way of naked life, as mentioned by Giorgio Agamben, have become inevitable in Yang's work. In the same way, through escape and splintering,   the issue of global diaspora underlying Yang's resistance to victim mentality or self-marginalization is appropriated and embedded with incomparable power into systems of exchange and conveyance in the social arena. This allows the latent heterogeneity comprising ruptures in his images to make certain operations perceptible, and then links them to consciousness in his video art, which I call *action-video*.

Separating video art into three approaches, we could say the first is media critique employing the body and gaze as sites of representation. This can be seen in the exhibition *Platform Seoul 2008: I have nothing to say and I am saying it*, which presented bodies that are experimental, performing or demonstrating in works by Salvador Dali, Vito Acconci, Bruce Nauman and Koki Tanaka. The second approach of video art mainly develops the presentation of video's production materials with the representation of images, weaving a narrative about production between the representation and production sites (the stage and backstage). This approach can be seen in the Taipei Fine Arts Museum's exhibition *Entre-Temps – The Narrative Artist*, which presented 1990s French video art. In such work, the body is presented as both a production material and that of an investigator, which is tantamount to returning the narrative element avoided in the first approach to artistic consideration. Narratives in these works are not, however, planned out in advance or composed of external

messages, but rather are expanded creatively by manipulating visual elements (production material and represented images). This strategy of revealing meta concerns and presenting materials of production is especially seen in the works of Dominique Gonzalez-Foerster, Pierre Hyughe and Douglas Gordon in the *Entre-Temps* exhibition. We could say that the first approach involves the body as the subject of the gaze, and the second, the body as a guide for investigation. Regardless of which of these approaches or artists uses—be it the internalized body or objective body—both presume the observer (both viewer and artist) is detached and contemplative. In contrast, the third approach, turns video into an art form that continually produces messages and awareness along with the action in the video—in other words, video becomes a means of cultural communication. As consumerism has become the dominant system of communication in society, it seems even more critical to renew our thinking about how image production relates to the communities. For this reason, video artists associated with the third approach are concerned with bodily action, transforming the body into an image, and the body that produces images.

Differentiation–Intrusion

What is there between remembering and forgetting? This is not merely a question about physiology and consciousness, but is also related to how we retain a current sense of history, imagery and representations, and even to the human desire to communicate. These questions are of course necessary, eternal and have been considered from a variety of perspectives over the ages. The concerns in Walter Benjamin's *The Work of Art in the Age of Mechanical Reproduction* are out of date. In our world of digital information and Internet connectivity, relationships between memory and forgetting no longer develop in a linear, sequential fashion, nor have they bifurcated like the branches of a tree or become more focused on the present, but rather have mutated and proliferated along multiple directions. Furthermore, memory and forgetting continually change, permeate one another, and have become inseparable.

The relationship between memory and forgetting can be described using Deleuze's concept of *crystal-image*, which states that the actual and virtual are inseparable. Deleuze already mapped concepts of   money to the virtual and actual in his book *Cinema 2: The Time Image,* and this mapping is much more complex than his concept of crystal-image due to the introduction of impurities which have resulted in qualitative change; impurities and change that are very difficult to discuss with any clarity or in any practical sense. From this we can surmise that Deleuze neglected the

influence of culture and its political ramifications. When the relationship between memory and forgetting is no longer simple and linear, the simulation of reality is also affected, and the correspondence between the two has lost its power of rectification and concentration. A non-linear relationship between memory and forgetting, however, starts from differentiation and perhaps accomplishes implantation. In his film *A Short Story on Forgetting and Remembering,* Yang differentiates memories into four possible types: indistinct original memory; repeated message; narrative fabrication; and audio/visual representation.

Dziga Vertov coined the term *cine eye* for his ideas about film. He believed that the property of filmic power that combines and imprints visual and conscious elements on viewers can create images that connect individuals in societal units. In a similar manner, Yang also suggests a combined (or overlapping) visual imprint, but his notion is more akin to that of the viral connection that Tom Tykwer made in his film *Three;* that viral invasion is a radical form of insemination. Yang's vision, however, is not as optimistic as Vertov's or Tykwer's who employ focused and grand narratives, because in his work the overlapping of audio-visual message and perception only results in more disconnection and scattering in society. Furthermore, Yang's disconnection and scattering result in more overlapping imprints that are individualized yet belong to no one, and therefore the death of identity. Yang's film is like a shattered crystal in which the mappings between images are not transparent from any perspective, but rather are skewed individual ones mapped onto the sides of the fractured crystal.

Perhaps fracturing/boundaries within differentiation/intrusion represent emotional scars and are there so Yang can express the real inner content and connections with the world that Raymond Bellour calls *L'Entre–Images.* Fracturing/boundaries are concealed within the Deleuzian term *fold*, which must be more than the limitless convolutions that Mallarmé described with his metaphor *fan*. Furthermore, Yang's fracturing/boundaries does not follow the escapist romanticism of Hollywood post-production imagination, but rather allows the body and image to continually intertwine and disintegrate, and due to disintegration, intertwine to the point where these fracturing/boundaries can no longer be differentiated. The bodies and images of second and third generation immigrants most likely escaped, but as they were escaping, the integrity of their internal revolutionary bodies or bodies without organs could not have been maintained, nor could their legitimacy, as suggested by Nicolas Bourriaud's notions of *métissé* and *immigré,* be established. On the contrary, these bodies are composed of continual utterances or shouts among the disintegration,

oppression, gathering and hallucinations. This is why Kojin Karatani's *trans-* is a westernized or regionalized imitation, and Masaya Chiba's *infra-pli-* is even closer to Asian a priori. Just as Yang indirectly says in his film, "It isn't real until it's finished, and starting is desire." So long as one is in flux, fabrication and implantation continually interlock and can no longer represent reality. As this dialectical image forms and revolves, all we can confirm is variations in the hallucination. What Karatani missed is that he deals with the experience of diaspora, especially the psychological dimensions of historical splitting and diaspora in Asia, within the scope of universality, which is paradoxical. This is because the reawakening and action that Karatani expects necessarily assumes transcendence of history and the elimination of oppression, but it is not the immediate reality for those individuals in diaspora. Chiba's view is different from Karatani's in that he, along with me, is concerned about finding a new dynamism, which will deal with how Asian artists transform normalized oppression into some kind of flowing changes.

The Cited Route

Following this analysis, we could say that Yang has politicized his videos with certain properties he has developed in his images. This form of politicization is also individualization because it bestows specific properties to the context of self. These properties are: simultaneous heterogeneous perspective; fast exchange of community memory; consistent use and consumption of invented images and sounds; and meta-media critique and interpretation. The appropriation of seemingly familiar images causes *infra-pli* (or a sense of fragmented folds) in the internal part of the image. As memories are manufactured in a zone where clearer and more authentic consciousness can be produced, the creative mind escapes from representation, and instead it manifests its perceivable strength, which is brought into play by shuttling through the institutional system. Therefore, in these images, he neither takes a classical approach which divides different levels of form and content and then maps them accurately, nor an approach that employs the gap between form and represented content to produce dialectical impact, but rather politicizes forms that are recognizable in our media experience (as media critique), and furthermore politicizes his content with a great amount of context clues related to the self or individual (as cultural critique). Actually, form and content in this kind of politicalization are different from one another, but cannot be separated, and they even project a hybrid composition of homogenized transaction management in certain sociohistorical contexts, and we, or certain narrators, exist in the transaction management production areas of Yang's images.

A Short Story on Forgetting and Remembering seems like an internal monologue, but the artist is not making a confession or probing deeply into his own life. On the contrary, the immanence Yang creates is most likely a fake confession as evidenced by the video's off screen voices. After removing any assumed ethical connections between immanence and reality, we see that this fake confession is a testament to its own predicament: the impossibility of confession. Because the system we live in almost entirely organizes internal structure and development, the tools of language and expression that are present already have corresponding conscious forms. After marketing logic was introduced by post-modernism to defeat the old symbolic empire, the presence of prescribed conscious forms also denied the possibility of immanent self narrative and turned the democratic individual over to the merchandising system of transnational enterprise present in urban areas. Yang has the character portraying the artist in his film roam the city, passing neon signs, a night market, and the illuminated sign of a convenience store such that these symbols of commercial messages become the backdrop for his film. Just like a virtual sign on the road of destiny, its message seems to produce a meaningful dialectic with its off-screen voice. The gap and dialectic between the impossibility of confession and uninterrupted advertising message forms a kind of active internal soliloquy which is no longer recollection, but rather an active attempt to attain silent narrative.

Consequently, *A Short Story on Forgetting and Remembering* is also a film related to memory and the city, and on the surface is similar in spirit to a Wim Wenders' urban road movie. There are some marked differences between Yang and Wenders, and we might even say they tend to use the same voice with different intentions. Moreover, this difference is not necessarily due to differences in image language, but rather comes from vast differences in cultural background and experiences with political/economic systems. Walter Ruttmann and Dziga Vertov both praised and feared the metropolis, and the notion of a large, unified utopia seems to have disintegrated in the mid 1980s after the experience of the Cold War. Wenders' use of cities, images and off-screen narration in his movies creates a feeling of unfamiliarity between the intrinsic and extrinsic, and he uses urban experiences of fragmentation and alienation to create contemporary epics of survivors and vagabonds through dialectical internal monologues. In Wenders' movies, which are filled with both Biblical and the linear time of road movies, the city maps onto a crystal labyrinth as the world, self and experience are utterly fragmented. This mapping relationship reconnects myth with individual experience.

Wenders combines the urban labyrinth with road time to poeticize life during the period from the 1990s to the end of the twentieth century. Off-screen narration guides this linear time, imparting rhythm to life, and this operates like a post-modern restoration of logos. Although the poetic and fluid off-screen narration in Yang's *A Short Story on Forgetting and Remembering* seems identical to that of Wenders' films, there are countless small eddies hidden within Yang's flow. These minute backflows are like the glance Orpheus cast at Eurydice making her disappear into hell forever; they also make it impossible for logos to ever be restored in post-modern times and manifest the incompetence of naked desire.

Wenders' post-modern language still possesses a romanticism like that of Friedrich Hölderlin or Novalis, and is boundlessly charming like Walter Benjamin's messianic historical allegory. Yang, on the other hand, structures his romantic epic with quotes. His use of narrative-forming quotes is unlike Jean-Luc Godard's in his video project *Histoire(s) du cinéma*, where each quote is used to construct comparisons, connections and proofs—Yang's quoting, as an act of appropriation, is believed to be real, and his motivation behind it is no longer simply choosing what is apropos (or making what has been chosen apropos), but rather is the transformation of appropriations into a symptom of the impossibility of confession which records the body of naked life. In this way, Yang's appropriation is a language of aphasia, and an official language of imperialism bestowed on refugees or the colonized.

Using the official language of imperialism to tell of the connection between memory and a city is reminiscent of the use of androids in Ridley Scott's *Blade Runner*. When a subject can only use quoted language for self expression, every sentence and every image are redoubled, so the combination of the stiff narration by the human Rick Deckard (played by Harrison Ford) with the philosophical voice of the android Roy Batty (Rutger Hauer) creates a subversive duality, and only this can guarantee creativity and creative space. Following this, the connection between memory and a city becomes a dynamic mapping process that draws a never before existing, or difficult to exist, nautical chart using extant navigation maps of a real city's maritime space. The idea that Taipei is a city with clear-cut routes and coordinates is a massive historical lie and a fantasy of nationalism and commerce. This marvelous world of veneered images causes Yang's protagonist (narrator) to lose sleep, and his off-screen voice makes a *One Thousand and One Nights* kind of paranoia evident, where all the image fragments of the city become tombstones for the pornographic imagination due to the narrator's bias. They also create a world of lost time causing the stories of different households and historical contexts to arbitrarily alternate, and in turn,

transform images into onscreen intertitles (as in silent films) serving the off-screen narration and quotes, and these images are symbols used by voyagers to mark their own legendary imagination.

City as Map

We could say Yang's film is a map that induces some third party to recall an intervention or construction. An extremely dense image, his map of Taipei not only quotes Wenders' image and sound compositions, but also creates an even closer relationship to visual contexts in other films. It seems Yang appropriates elements such as Wong Kar-wai's light box imagery, Edward Yang's closeups of city spaces filled with exaggerations and lies, the drifting-soul characters A-De (Tsai Chen-nan) and Ma Le (Chang Chen-yue) in Wan Jen's film *Connection by Fate*, and the space of desire often created by Tsai Ming-Liang to compose his idea of Taipei. In this way *A Short Story on Forgetting and Remembering* is constructed with his memories of movie imagery, and Taipei becomes a story map for these images.

We can identify ten parts of Yang's film. The first involves the fabrication of memories and living with second-hand collective memories; the second is where Yang suggests the idea of a city in between; in the third he talks about insomnia and death; in the fourth, he talks about memories and insurmountable differences between parents and children; in the fifth, he discusses his grandfather and the symbolism of a gold Parker fountain pen; in the sixth he discusses memories generated by objects by using photographs; in the seventh he jumps to history with the national illusion of Chinese people retreating to Taiwan with fifty thousand boxes of cultural treasures from the imperial collection; in the eighth he focuses on how everything in Taipei is temporary and improvised; for the ninth aspect he forms a narrative by piecing together a series of images from television such as baseball games, attractive girls and cameras, and adds excerpts from the film *Blade Runner* and Buddhist teachings to form a collective mentality; and in the tenth aspect is a world made of plywood and veneer, with which he suggests that Taiwan is a place which relies on images for decorative wrapping. These ten story lines situate the narrator in a non-position that mixes the current moment with history, the psychology of urban space and the individual into an indivisible collective. Neither second-hand collective memory nor the city in between impart a clear sense of time or space. Yang describes the reality of insomnia and death, then links this with the idea of parent-child relationships—both individual and universal—and then goes on to tell a story about his grandfather as a linchpin between himself and the city. These weak connections strengthen to become

symbolic memory when a gift—the gold pen—is given concrete meaning. Yang abandons personal information to discuss connections between image duplication and creation, and then uses this to turn an image of his grandfather's pen into a symbol of the history of the Kuomintang, and also applies this strategy to artifacts in the Palace Museum and the history they symbolize. Here, these objects are merely tools used to strengthen hallucinations perpetrated by cultural hegemonies and political migrations. Yang's television-collage narration condenses a world of spectacle that conspires with capitalism, and ultimately indicates a perceived relationship between people and material that has been determined by politics and history.

Yang uses plywood and veneer to symbolize the authentic materials of the city landscape, in the same way city images wrap an impossible-to-articulate collage so that it can serve as a poetic narrative and a medium for non-positional representation. The behavior of Yang's protagonist also echoes this non-position, and therefore at first we cannot see any definitive space between him and any place. The entire movie is a stroll around the roof of a building and the non-stop motion on the street. Furthermore, Yang strings together recognizable landmarks in his film, such as Taipei's Xinyi District, Eslite Bookstore, the Ningsha night market, Guang Hua Digital Plaza, Chiang Kai-shek Memorial Hall and Zhongxiao Bridge, which is a strategy relatively similar to the differentiation and overlap of local places caused by cultural narratives in Wenders' films *Tokyo-Ga* and *Notebook on Cities and Clothes,* but different from Wenders' unifying of different places to create an underlying international unit in *Alice in the Cities*, *Kings of the Road*, or *The Wrong Move*. Yang moves from the east to west side of Taipei, from the now globalized business district to the mixed-use streets and alleys bearing traces of a colonial past, which is the opposite direction in which the city developed. This is exactly an impossible-to-articulate reality that an appropriated world cannot escape, and of course also the aspect of image and narration that Wenders could not touch upon by dealing with America, Germany and Japan separately. Yang doesn't use locations to represent history or to reinterpret the Bible (as in Wenders' *Wings of Desire*), but rather to incisively present the disintegration of life and the impossibility of describing how the history of world is formed. Finally, the position of the angel and in Wenders' film, and the position of the drifting spirit in Wan Jen's are both bodies with eliminated narrative identities, but in Yang's film bodies become non-positional representations. By imitating another self's story perhaps in or not in one's own story and then eliminating identity and position in this story, non-position does not have to be marginal or a weakness. The question is not one of belonging or possessing, but rather of indicating fractures in a different production mechanism or observational

method.

Taipei's story is not a history, a religious story, a discursive essay or documentary report, but rather is a map in the process of becoming. Neither Taipei's past nor future serves as a transcendent object of desire that draws Yang's attention and inspires him to use art to construct a fantasy, instead he makes Taipei into his own adventure, legend and unknowable map. Yang has continually attempted to capture and respond to reality in his artwork in a way that is not only sensitive and perceptive, but also, more importantly, in a way that resists formal expression and language composed of prepackaged reality. This resistance does not assume any abstract or inherited morality, but rather each time discovers and transcends gaps while drifting or navigating to cast out in the opposite direction of any programmatic projection, which is, I believe, a politics like that of the manga series *One Piece.*