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觀／眾的重建：一九三一年《蔣渭水氏台灣大眾葬葬儀》影
像分析

**The Reconstruction of Spectatorship: Analysis on Images in
*The Documentary of Mr. Jhiang Wei-shui's Funeral in 1931***

1931年8月，台灣文化協會創立者、台灣民眾黨領袖蔣渭水去世，其舊部同志為此一死亡事件拍攝了《故蔣渭水先生葬儀實況》，本文將以此作為中心，首先考察1927至1931年間的視覺文本，探討日本殖民時期台灣如何從視覺領域展開對於現代性的探索。1920年代，殖民者透過台灣美術展覽會開辦、印刷媒體等一連串物質性媒介的引入，在殖民地開始生產出一批包括創作者與觀眾的「現代觀者」(modern observer)。從1927年台灣文化協會分裂、台灣民眾黨成立、左傾化乃至於1931年二月被禁止的這段期間，留日的台籍畫家開始嶄露頭角、屢在展覽會獲獎之時，殖民者也從大眾媒體的視覺領域，向被殖民者爭奪在文化領域的領導權，以此削弱文化巡迴講演、活動寫真巡迴所展開的文化運動影響力。本文將《故蔣渭水先生葬儀實況》置於上述脈絡之下，考察此一作品拍攝之前美術與新興攝影的相關發展，探討殖民者如何在現代媒體景觀中打造物質化的「大眾」形象，以及反殖民運動者如何從文化啟蒙的新興美術引介中，逐步聚焦於普羅美術與前衛藝術資源，嘗試形構符合運動精神的觀看「大眾」方法。本文將論證，在社會運動遭受彈壓、殖民地現實記錄再現與視覺主體再造的過程中，《故蔣渭水先生葬儀實況》葬儀記錄片對於死亡事件、視覺檔案的處理，與其在都市空間拓樸中影像運動實驗，顯示出同時期台灣對於現代「大眾」的觀看思維與方法。

Jiang Wei-shui, the chairman of Taiwan Demotic Party and the founding father of Taiwan Cultural Association, died in August 1931. The ex-members made a film named *The Documentary of Mr. Jiang Wui-shui's Funeral* (aka. *Gu Jiang Weishui Zangyi Shilu*) in memorial of his death. The paper centers on the film and investigates the visual texts during 1927 to 1931, discussing how Taiwan explores the modernity in visual field during Japanese colonial period. In 1920s, the colonizer creates a member of "modern observer" which contains both creator and spectator in colony by introducing material mediums such as exhibitions of Taiwanese arts and print media. From the founding and the subsequent left-leaning movement of Taiwan Demotic Party in 1927 following the split of Taiwan Cultural Association to the party was banned in February of 1931, Taiwanese painters who studied abroad in Japan were coming to be forefront and frequently awarded in exhibitions. Meanwhile, the colonizer also wrested the leadership in cultural field out of the colonized via mass media's visuality in order to decrease the effects of cultural movements brought by touring speeches and documentary photography.

In such a historical context, the paper investigates the relevant development of arts and new rising photography before the release of *The Documentary of Mr. Jiang Wui-shui's Funeral*, exploring how the colonizer creates materialized “mass” image in the landscape of modern media, and how anti-colonists gradually focuses on the resources of Proletariat art and Avant-garde art through the new rising arts of cultural enlightenment, trying to formulate the ways of seeing the mass with the spirit of the movement. The paper argues that the film’s handling of the death event, visual archives, and its visual experimental movements in the urban spatial topology shows Taiwanese ways of seeing the modern “mass” at that period in the process of representing colonial documentary and reconstructing visual subjectivity under the oppression of social movements.