

**Earl Jackson, Jr. The Consequences of the Image: Resituating Spectatorial
賈元鵬 Knowledge
映像之後：重探觀影證視**

On July 3, 1896 Maxim Gorky attended a demonstration of the new cinematograph of the Brothers Lumière, which he condemned in his review the following day as a window into a silent, colorless, lifeless world. His dismissal of the event follows a millennia-long degradation of the image instituted by Plato, not least of all in his parable of the cave, perhaps the first bad film review in world. Here I would like to redeem the image and the fascination it solicits by detailing the new kinds of literacy the image demands. After a historical overview drawing on early cinema, I will move into the questions of the image within the shifting and multiple contexts of Asian cinemas and the resituations of the engaged spectator these cinemas call for and enable.

一八九六年七月三日高爾基參加盧米埃兄弟新放映技術的放映會，隔天在影評裡他譴責說這就好比打開一扇窗戶，看到了沉默、無色、毫無生氣的世界，他對新影像的嗤之以鼻源自於一個延續了幾千年的傳統，最早可以上溯到柏拉圖的洞穴寓言（也許可以算是世上第一個負面影評）。在此，藉由詳述理解新影像所需要的新知識，我想替影像以及其所引發的驚詫說幾句話。本文先對早期電影進行歷史回顧，接下來我會探討在亞洲電影多變和多重脈絡之內，我們應當如何看待影像，還有這些電影所吸引和籲求的觀眾所被擺放的新位置。