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Envisioning in the Space of Blind Visibility
在盲視性空間中想望未來

Zhang Zeduan's *Along the River During the Qingming Festival* (清明上河圖), presents a unique 'capture' of quotidian detail, characters, structures (both social and architectural) and technologies at the height of classical Chinese civilization. To democratic eyes, the detail of working lives in the panorama seems fresh and vibrant – even 'universal' in its appeal, partly explaining the choice of the work for an animated version, the main feature of the China Pavilion at the Shanghai Expo in 2010. However, this panoramic view of daily life in Song Dynasty China has taken nine hundred years to reach a wide audience because it was not meant for such an audience but rather for an imperial viewer, unable, by reasons of imperial protocol to move freely among the people and to see firsthand how they lived. We can thus see in the more recent official/commercial circulation of the animated version and the official interest in producing an animated epic that new imperial eyes are re-appropriating the work as a register of a particular civilizational superiority – at the very point that a reversal of this perspective is imaginable in the proliferation of user-created content and the use of the internet to challenge governments. If panoramic vision represents an imperial view, unfolding from right to left in the reverse order of Western writing, what happens when we imagine the inversion of this perspective? Such a perspective, in which the participants present reality from their viewpoint forms what we are proposing to call 'particulate vision', enabled by user-created content. Drawing upon Vilém Flusser's discussion of the technical image, this paper argues that particulate vision is a conceptual way of thinking a different relation to reality that better represents the atomization of contemporary experience and that user-created content can be seen as a mode of 'envisioning in the space of blind visibility', providing a means of understanding the hyper-production of everyday images in contemporary culture.

張擇端的清明上河圖捕捉了古典中國社會中的平日生活細節、人物、社會結構與建築架構、以及工藝技術。就民主觀點來看，此全景圖中的工作生活細節似乎是清新而充滿生氣的，具備一種普遍的吸引力。這也部分解釋了為何2010年上海世界博覽會的中國館會選擇此部作品作成動態版來展出。但這部呈現中國宋朝日常生活的全景圖卻花了九百年的時間才獲得廣大的觀賞者，因為其繪製目的是為了給予在王室規矩束縛下無法親眼目睹百姓生活的帝王欣賞，而非一般百姓觀眾。由官方對製作動態版清明上河圖所表達的興趣和此動態版本近期在官方/商業上的流通，我們可以看到新的帝國之眼正重新挪用此作品作為一種文化優越性的標示。但與此同時，由於使用者創產內容(user-created content)的普及與網路

使用對政府威權的挑戰，另一種與帝國觀點全然相反的觀看角度卻也隱隱可見。如果與西方書寫方向顛倒、由右至左開展的全景視野代表了帝國觀點，那麼我們想像一個與之相反的觀看角度結果會如何？在這種觀看角度裡，每個參與者都能呈現自己觀點中的真實。這種藉使用者創產內容而得以實現的觀看角度，我稱之為「個體觀點」(particulate view)。援引維蘭·傅拉瑟(Vilém Flusser)對科技影像的探討，本論文認為「個體觀點」這個概念能讓我們思考與真實間的不同聯結，且能更貼近當代體驗的個體化現象(atomization)；而使用者創產內容可以被視為一種「在盲視性空間中想望未來」的方式，藉此理解當代文化中日常生活影像大量生產的現象。