

片段生活

夏福樂



Fragments

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雅各·拉岡（Jacques Lacan）認為人本身是分裂的，合而為一是種錯覺，同一性並非穩定或是既有的。特別的是，身分認同早在孩童時期就開始發展，嬰兒說出「我」的時候即進入社交世界—「象徵界」。在身分認同時，嬰兒失去了「整體」。即身分認同自動造成「他人」的形成，建立兩極性。由於象徵界的語言及文法無法完整描述想像的我，因此同一性無法達到穩定的狀態。實際上，這是身分認同不斷失敗的過程。我們試圖經由永久的身分認同彌補同一性的匱乏，將失敗歸咎於「他人」。認為沒有「他人」，就可達到先社會化完整的狀態，完全重新找回我們「失去」的快樂或「高潮」（jouissance）。但這種完整、合一是種錯覺，從未存在過，因為想像的我、自我會為進入社交世界而重新建立。儘管如此，正是重新找回我們失去／不可能的快樂這種虛幻的承諾，本能地驅使我們從事政治活動和社交參與（戀愛／戰爭）。但如結婚或國家足球隊贏球等少數的「高潮」經驗，讓我們更接近達到自我認同，因此這種承諾、理想狀態依然存在。然而，「高潮」經驗卻只是暫時、局部而已，主體反而會更注意到失敗的自我認同以及仍然缺乏因完整犧牲的高潮，因此複製能夠重新找回的虛幻承諾。與生就缺乏的同一性及想重新取得先社會合一性的慾望塑造了人的狀態。

According to Jacques Lacan, the human self is split and its cohesiveness an illusion. There is no stable and pre-given identity. Specifically, the process of identification begins during the early childhood when the infant is inscribed into the social world, the symbolic order, by uttering "I". Through identification the infant lost 'wholeness.' That is, identification automatically leads to the formation of the Other, creating a bipolarity. As the imaginary I cannot be fully described by the language and grammar of the symbolic order, a stable identity cannot be achieved. Instead there is an ongoing process of failed identification. Through permanent identification we attempt to make up for the lack of identity and we blame the Other for this failure. We believe that without the Other, we could reach the state of pre-social completeness, fully recapture our 'lost' enjoyment or jouissance. But this completeness, this unity is an illusion. It has never existed, for the imaginary I, the ego, has been retroactively constructed on entering the social world. Nevertheless, it is the imaginary promise of recapturing our lost/impossible enjoyment which provides the libidinal support for political projects as well as social engagements (romantic relationships/wars). The promise, the utopia, is kept alive by limited experiences of jouissance, such as marriage or the success of the national football team, which can bring us closer to an attainment of identification. The experienced jouissance is however only temporary and partial, raising the subject's awareness of her failed identification as well as of the still existing lack of the sacrificed jouissance qua fullness, and thus reproducing the illusory promise of its recapturing. The inherent lack of identity and the desire to regain the pre-social unity constitute the human condition.

本次展覽中的作品呈現長期以來利用時間與空間重新找回想像先社會同一性及高潮所累積的幻覺片段（藝術品）。奢華的摩天大樓及如教堂和摩天輪等其他高聳建築，都部分展現人們對合一性與高潮的渴望。這類渴望也可從性徵崇拜及人體神格化窺見，藝術或宗教表演也是人類試圖達到先社會同一性狀況。人本身的其他碎片在於保存社會常規及英勇故事，用以因應不可能達到先社會完整的情況。在此情境中，幻想中過去黃金歲月的記憶會主宰我們的生活。藝術品如「受傷的星辰」(Wounded Star) (#29)，不僅讓這類懷舊記憶形象化，同時也展現人們對理想狀態的最初渴望。渴望與保存間的界線經常很模糊，因此此處說明的部分藝術品可能符合兩種類別。如「芭蕾舞者」(Ballet Dancer) (# 19) 的表演就是渴望的舉動，但同時又是保存的行為，她的教師也是界線模糊。雖然大部分展出的渴望及保存藝術品大多數與兩種幻覺有關，但在「告別」(Abschied) 中，我看到個人記憶，我想起最後一次探望我親愛的祖母後搭乘巴士的路程。

夏福樂是奧地利的政治社會學暨經濟學家，他深受藝術界父親的職人生活啟發，早在孩童時期就對攝影、哲學及心理分析產生興趣。他的作品致力於找出捕捉時刻背後的社會環境及對社會的意涵，他在台中生活、工作，寒暑假時會出國旅行。

The works included in this exhibition illustrate fragments (artefacts) of historically accumulated illusions about recapturing the imaginary pre-social unity and its corresponding jouissance throughout time and space. Luxury skyscrapers and other tall constructions, such as churches and Ferris wheels, are part of the human desire for unity and jouissance. Such desires are also expressed in the fetishization of sexuality and the deification of the human body. Artistic or religious performances are other human attempts to reach pre-social conditions of unity. A further set of fragments of the human self exists in the preservation of social practices and heroic narratives to cope with the impossibility of reaching pre-social completeness. In this context, memories of an illusionary past, a golden age, dominate our lives. Artefacts, such as the Wounded Star (#29), not only visualize such nostalgic memories, but also represent the basic human desire for utopia. The line between desire and preservation is often fuzzy. Thus, some of the artefacts illustrated here may fit into both categories. As such, the ballet dancer's (# 19) performance is an act of desire but at the same time constitutes an act of preservation. The role of her teacher, too, is ambiguous. Notwithstanding, the exhibited artefacts of desire and preservation predominately deal with collective illusions, whereas in the Abschied, I look at individual memories. That is, I recollect memories of a bus ride I took after my last visit to my beloved grandmother.

Christian Schafferer is an Austrian political sociologist and economist. Inspired by his father's professional life in the art world, he got interested in photography, philosophy and psychoanalysis in his early childhood. In his works, he endeavours to determine the social circumstances behind the captured moments and their implications for society. He lives and works in Taichung but prefers to travel abroad during summer and winter vacations.