

怎麼看？當代藝術場域的被觀看策略與範式

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摘要

從藝術社會學的觀點出發，我們已經可以確定，一個物件之所以能從物件成為藝術作品，除了創作者本身的靈光和技術之外，還需要一連串的價值賦予的社會過程，也就是在不同的社會層次上漸次獲得承認的過程。在這個過程中，「如何被觀看」扮演了一個決定性的角色。事實上，「如何被觀看」這個問題，在歷史上的不同時代，創作者尋求的被觀看的策略也不盡相同。在古典時期，創作者的身分為工匠，其創作與其說是要尋求觀眾，不如說是要尋求長期的買主，其所尋求的被觀看的策略，並不具當代的公共性可言。當代意義的「被觀看」，亦即被非特定、無可預期的觀眾看到，之所以開始有意義，是在藝術場域開始自主化之後才出現的。在當代藝術之後，藝術場域由於評判標準的缺席，「新」(nouveau)開始成為最重要的判准。於是，作品該如何被看到、如何被觀看，有了過去不曾出現的新的模式。包括偶然、反社會、無神論、遠程客觀性(téléobjectivité)等等。在當代藝術場域裡頭，層出不窮的被觀看策略，除了反映出了所謂的後現代性，也反映出了當代藝術對於尋求象徵革命的焦慮。

關鍵字

社會媒介、被觀看、象徵革命

The Strategies of 'Being Watched' in the Field of Contemporary Art

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Abstract

From the point of view of the sociology of art, the social process of valorization is the most important element which makes an article out of nothing and become a well-recognized artwork. In this social process of recognition, "How to be watched", as a strategy in the field of art, plays a decisive role. The strategy of the creators of artworks, who are always seeking the recognition of people, differs from time to time. In the classical age, the creators of crafts were identified as 'artisans', who seek their private long-term buyers, and the audience of art crafts were not 'the public'. The contemporary meaning of "being watched", that is non-specific, general audience, was not meaningful before the creation of salon. For the contemporary art, since the criteria of watching artwork is absent, "the new" became the most important judgment prospective. The strategy of 'how to be watched' changes in our day, with a whole new model which did not occur in the past. In the field of contemporary art, endless strategy of 'being watched' reflects the post-modernity.

Keyword

Social Media, Being Watched, Symbolic Revolution