CINEMA 2.0: Dark Mirrors
幽鏡

後人類時代的臉孔與肖像

葉旭耀

——
面孔與電影

「我的臉已經出現得夠多了。」

葛麗泰•嘉寶

說電影——特別是流行電影——是一個關於面孔的媒介，並不為過。由經典電影中傳奇影星如華倫天奴、嘉寶、黛德麗等為人熟悉的五官，到近年大片中年輕明星的耀目妝容，人類那含蓄得來卻充分表達情緒的臉，一直是電影藝術及電影工業的核心元素。

全球影業盛行的明星制度說明，對許多影迷而言，欣賞演員的臉構成了觀影的主要動機與歡愉。電影明星制度本身就是一個建基於面孔的制度，透過將容貌的影像魅力化和戀物化，影星變成一個在想像中既獨特又空泛的人物或角色。明星制度將人臉轉換成符號，從其肉身與原屬的位置中分離出來。它因此成為羅蘭•巴特筆下的「面孔一物件」，有若貨幣般能在群眾之間隨時以供流通、交換、消費。[1]

對人類面相的着迷，不僅見於流行電影中的明星制度，複雜得難以言喻的人臉，同時也是許多電影工作者的靈感泉源。電影史上很容易找到以面孔為嚴肅對象的例子和作品：德萊葉的《聖女貞德蒙難記》(1928)、弗蘭敘的《無臉之眼》、英瑪•褒曼的《假面》(1966)、敕使河原宏的《他人之顏》(1966)、安迪•沃荷的《吻》(1963)、《吃》(1963)、《口交》(1963) 和《試鏡》(1966) 。以人臉為主體的電影不勝枚舉，這裡只列出幾部較著名的作品。

——
作為活動肖像的電影

「沒有所謂面孔的特寫鏡頭，面孔本身就是特寫鏡頭⋯⋯」

德勒茲《電影 1》[2]

德梅尼留給電影界的發明，既實用又頗令人費解。他擔任法國生理學家馬萊的助理多年，曾多番改進用以記錄連貫動作的定時攝影技術；而最獨特的貢獻，在於發明了動態肖像儀（Phonoscope），並在 1892 年註冊專利。據 Laurent Mannoni 形容，動態肖像儀是「一個透過強力 Molteni 放映燈可投射出玻璃圓碟 (42 厘米直徑) 圓周上一連串的定時攝影影像的儀器」。 動態肖像儀留後世的證物，包括一些人臉連續照片的圓碟，最著名的例子是德梅尼對着照相機讀出「I love you」的照片。

動態肖像儀的原意是要用來輔助教導聾人講話，這是德梅尼承自馬萊的目標。未幾他對這個器材有了不同的看法。他視動態肖像儀為一個顯示和分享容貌的創新儀器：「未來靜止照片將會被活動肖像取而代之，只消輪子一轉便能賦予生命。面相的表情將得以保存，一如留聲機保存了聲音。」[4]

為甚麼是肖像？這種新媒介有着各種其他「明顯」的可能，為何他獨是提出肖像？ Marta Baun 指出，肖像原是德梅尼工作的核心：「德梅尼堅持以一樣事件作為他的工作範圍：活動肖像；他要生產動態肖像儀供一般人在家居使用，一如留聲機。」[5] 德梅尼視電影為肖像機器的願景，和他對面孔的重視，即使未至於難以解釋，觀點聽來也相當狹隘。但從他單一的願景可見，即使在電影剛起步的年代，電影與人類面相的連繫已然得到肯定並且成形 。這或許有如電影學者 Noa Steimatsky 在其《電影上的臉》一書甫開始便精闢地指出：「人臉本身已經是一幅流動影像。它在視覺領域中相當出眾；它會隨時間改變，不斷演化；它一如我們，會年華老去。有時甚至可以說，電影的出現，重新發現了臉。」[6]

——
他人之顏

「我活在他者的面部表情中，正如我感到他活在我的面部表情中。」

梅洛—龐蒂《知覺的首要地位》[7]

面孔是生而為人在物理上、心理上、社交上的必然部分，因為它能夠表達一個人的情緒、思想、個性，而經常被視為接通靈魂的窗口，或是內心世界的外在表徵。

處於頭顱正面前方，人臉集中了我們主要的感覺器官，視覺、嗅覺、味覺、聽覺的器官全長在臉上，人臉本身也能感應接觸和溫度。五官構成了個人面向外界的視覺設定，這個一般印象便成為區分不同個體的提示。

面孔也是人際溝通中非常有效和富表達能力的工具。在說話溝通的時候， 面部表情有助聚焦、提示、釐清所表達的意思，同時也經常用以獨立地帶出意思或想法。眨眼、皺眉、打呵欠、瞪眼⋯⋯這些非語言的指示包含了豐富資訊，透過面部有意或無意的含蓄變化，用以與別人溝通。

無可否認，面部表情有着某種與生俱來的本質，誠如達爾文在他第三本關於進化論的書《人與動物的情感表達》所言。但在與生俱來的功能以外，面部表情明顯有着別的用途：虛偽的笑容、僵硬的表情、木然的臉孔⋯⋯故意做出這些面部表情的目的，在於透過雙重溝通去混淆和掩飾真我。從文化的角度看來，這種溝通方式正正指向臉孔作為面具的隱喻。這種觀點反駁了臉孔有如明窗能透視內在思想、情感和身份的說法，並強調了面孔乃是表演工具。

視臉孔為面具的想法，呼應着不少的當代文化理論，它們視自我或身份為建構、中介、表演等的產物與過程，突顯了身份建構和分野 (如：性別、種族、階級等) 中的動態和流動本質。如 Noa Steimatsky 指出，要討論面孔而不援引不同文化裡面具的概念，幾乎是不可能的事； 同理，要有意義地檢視及談論面孔，而不涉及鏡子的概念，同樣難以做到。想瞭解面孔的意義和功能，鏡子不單實用而且必要。

如前所述，在辨認身份與自我認同的過程中，面孔無論是實際操作或象徵意義上都是一個重要的視覺提示。然而，儘管它在自我認同的過程中至為重要，從來沒有人能夠直視自己的臉。如果不使用鏡子，沒有人能看見自己的樣子。鏡子既是工具，也象徵著外在性，是對於認知及建立自己容貌的印象不可或缺的東西。換言之，主體性的操作與內在性的表達，無可避免與客體性與外在性——或簡而言之他性——互相交纏，並以之為中介。鏡子既是他者亦是自身的象徵。

鏡子代表了與外在性的緊密連繫。無論我們視鏡子為一種物理中介，抑或是相互主體性或文化動態的隱喻，在面孔印象／自我形象的確認與成形中，鏡子總會顯現其作為「他者化」的過程。我們透過他者建構自己的形像，同時透過他者看見自己。同理心因此變得可能與可以理解。自己的臉被自己「擁有」，同時也被他者「擁有」。

_____

從面孔到臉書

「如果你要想像一幅未來的圖畫，就想像一隻皮踐踏在人臉之上——並永遠如此。」

奧威爾《1984》[9]

面孔是一個相當複雜的實體與概念。近年的文化運動（例如：後人類主義）與科技發展（例如：電腦視覺、整形手術、科技移植／義肢）帶來的迅猛轉變，令它更顯複雜。在這些新的社會浪潮與科技條件下，我們對於面部的五官構成、實際用途、象徵意義與文化聯想，都開始有了不同的看法。籠統地說，臉已經不再是從前我們所熟悉的東西。

根據最近美國整形醫生協會 (ASPS) 的報告，2016 年單是美國人已經花了 160 億美元在整形手術上。更重要的是，在各種整形手術中，頭五位的其中四項也與面部有關：抽脂、鼻子整形、眼皮手術、拉面皮。 數字上升可能是因為整形手術開始漸漸被大眾接納，人們開始對各種身體的改動與提升習以為常。不管是因為護膚有道或整容有術，俊美容貌常被視為一項資產與投資。人們對身份及其建構的看法已經有所轉變，這也許足以解釋為何整容漸被受落，並需求越來越大。

視人類為一個自然或生物個體的看法，即使不算過時，也益顯不足。科技入侵與進駐日常生活以至人類身體之後，更能說明箇中問題，前述看法正面臨著更嚴峻的考驗。由此延伸，人類不再單純視容貌為自身的展示，而是漸漸地將自己的身份，認知、想像和建構成為動態的、流動的混雜，一種處於在人類與機器／科技之間的混雜。把面部的整形手術置於更廣闊的視野與脈絡裡，它不過是一場更大的運動——人類透過科技中介提昇自我——裡的其中一環而已。

換臉與美顏程式在流動通訊工具大行其道，其實頗能說明上述對於人臉在文化上的新態度。這些程式視臉孔為易變的、可交換的東西，它們擁抱甚至宣揚這種看法。就像整形手術的人工部件，這些程式將面孔的呈現、理解和運用趨向為一堆可換的模組。過往被視作與靈魂與靈性有關的臉孔，現在被分拆並約化成可塑的、物化的數據形式。在大數據時代，這些可供計算和消費的數據，在監控、國家安全和電子商貿中，找到它們的市場。

電腦視覺，特別是面部辨識的計算法，令監控的自動化變得可行而且日趨完善。當監控攝錄機大行其道，加上採用近年突飛猛進的面部辨識技術，現代的公共空間基本上變成了一座完美的圓形監獄，全方位的監控程度其實與奧威爾《1984》所描寫的相差不遠。

然而，這個負托邦的惡夢，並不止於物理或公共空間與國家控制。事實上，多個社交媒體程式的面部辨識功能，將日常生活變成了無時無刻監控的國度。社交媒體在虛擬與個人的一端，完成了奧威爾的負托邦想像。每日數以萬計的自拍照片上載至社交媒體並加上註解，互聯網成為了監控的最佳數據庫。社交媒體巨人臉書擁有全球各地面孔照片的龐大數據庫，其他同類數據庫難望其項背。臉書的數據庫是最佳和最齊全的資訊來源，不同單位（例如：網上營銷人員、國安機構、駭客）也有機會開採甚至濫用當中的數據。

如果面具能遮掩臉容，那麼數據庫就可以將之侵蝕甚至消解。在這個反恐怖主義與社交媒體的年代（及因其之名），人臉最終消失在團團迷霧之中。

_____

中譯：蕭恒

Faces and Portraitures in the Age of Post-humanism

Ip Yuk-yiu

_____

Faces and the Cinema

"I have made enough faces."

Greta Garbo

It is perhaps not an overstatement that cinema, popular cinema in particular, is essentially a medium about faces. From the iconic faces of legendary film stars like Valentino, Garbo and Dietrich on the classical screens, to the glossy faces of young film celebrities in recent mega blockbusters, the human face, being a subtle and yet powerful tool in expressing emotions, has always been a central element in the art and business of cinema.

As the popularity of the star systems worldwide have demonstrated, for many moviegoers, looking at faces constitutes one of the primary motives and pleasures in the film-going experience. The film star system is essentially a system that built upon faces. Through the glamorisation and fetishisation of the face as image, the film star is transformed into an imaginary figure or persona that is both particular and general. The lens of the star

system converts the human face into a sign, disembodied from the flesh and the original site. The face thus becomes, in Roland Barthe's term, a "face-object", a token of currency that is easy and ready for circulation, exchange and consumption on a mass level[1].

Obsession with the human physiognomy however is not isolated to popular cinema manifested in the form of stardom alone. The human face, with its enigmatic complexity, has always been a source of creative inspiration for filmmakers. The face as a serious subject can be easily found in the course of cinema's rich history: Carl Theodor Dreyer's *The Passion of Joan of Arc* (1928), Georges Franju's *Eyes Without a Face* (1960), Ingmar Bergman's *Persona* (1966), Hiroshi Teshigahara's *The Face of Another* (1966), Andy Warhol's *Kiss* (1963), *Eat* (1963), *Blow Job* (1964) and *Screen Tests* (1966). These are just a handful of notable works that feature the human face as a primary subject within a much longer list of repertoire.

_____

Cinema as Living Portraits

"There is no close-up of the face, the face is in itself close-up…"

Gilles Deleuze, *Cinema 1*[2]

Georges Demeny left a legacy to cinema that is both practical and arguably perplexing. Working as the French physiologist Etienne-Jules Marey's assistant for years, Demeny made numerous practical improvements to chrono-photography. Demeny's most unique contribution resided in the phonoscope, a device that he patented in 1892. In Laurent Mannoni's description, the phonoscope is "an apparatus for glass discs (42 cm diameter) with a series of chronophotographic images on their circumference which could be projected using a powerful Molteni lantern."[3] Surviving evidences of the phonoscope include discs of serial photographs of human faces. One of the best-known examples is a serial that shows the face of Demeny saying "I love you" to the camera.

The phonoscope was originally intended to be used as an aid to teach the deaf how to speak, an agenda that Demeny inherited from Marey. Soon, however, Demeny conceived different vision for it. What Demeny envisioned for the phonoscope is a machine of living portrait or animated portrait, an innovative apparatus for showing and sharing faces: "The future will replace the static photograph, fixed in its frame, with the animated portrait that will be given life with a turn of a wheel. The expression of physiognomy will be preserved as the voice is preserved by the phonograph."[4]

Why portraitures? Why single out portraitures among many other "obvious" possibilities of this new medium? Is there something essential that Demeny saw in the human face? As Marta Baun pointed out, portraiture is central for Demeny's project. Baun remarked, "Demeny insisted on one object as the scope of his work: the animated portrait; he wanted to manufacture phonoscopes to be used by ordinary people in their homes as the phonograph was."[5] Demeny's vision of cinema as a machine of portraits and his emphasis on the face might seem narrow-minded if not arcane. But his single-minded vision showed that in the formative years of cinema, cinema's close ties with the human physiognomy has already been recognised and formed. Perhaps like the film scholar Noa Steimatsky has sharply observed in the opening of her book *The Face on Film*, "The human face is already, itself, a moving image. It stands out in the visual field; continually evolving, it alters with time; it ages, as we do. It is sometimes said that the face was rediscovered with the advent of motion pictures."[6]

The Face of Another

"I live in the facial expression of the other, as I feel him living in mine."

Maurice Merleau-Ponty, *The Primacy of Perceptions*[7]

Having a face is an integral part of being human physically, psychologically and socially as the face is often being regarded as the window to the soul or the exterior of an inner world, articulating one's emotions, thoughts, and individuality.

Being the anterior region and the front of the head, the face is the locus of our primary sensory organs. It houses the senses of sight, smell, taste and hearing, as well as itself capable of the sensation of touch and heat. This housing of senses also forms a distinct visual configuration of a person's frontal profile to the outside world, creating a general image as cue of identification that people used in distinguishing one from another.

The face is also a highly expressive and effective tool in interpersonal communication. Facial expressions help to focus, cue and clarify meaning during a verbal exchange. At the same time, facial expressions are also frequently used to convey meaning or intention independently. A wink, a frown, a smile, a yawn or a raised eyebrow, these are non-verbal indicators that contain a wealth of information that one used to communicate with others through subtle facial changes, intentionally or unintentionally.

There is undoubtedly an instinctive nature in facial expressions as discussed and argued in "*The Expression of Emotions in Man and Animals*", Charles Darwin's third book on evolution. But beyond the instinctive functioning of facial expression, there is obviously another dimension in the use of facial expressions that is practiced otherwise in the everyday. A faked smile, a restrained expression and the "poker" face, these are facial expressions voluntarily deliberated in order to confuse and conceal in the form of communicative doubling. Culturally speaking, this doubling often points to the metaphor of the face as a mask. To view the face as a mask is to contend the idea that the face is a simple window, a transparent access to one's thoughts, emotions and identity. Instead the mask emphasises the face as an instrument of performativity.

The idea of the face as a mask echoes the views of many contemporary cultural theories in seeing the self or identity as a product and process of construction, mediation and performance. It highlighted the dynamic and fluid nature in identity construction and differentiation (e.g. gender, race, class, etc.). As Steimatsky has rightly pointed out, it is almost impossible to talk about faces without invoking the idea of masks across cultures.[8] By the same token, it is equally impossible to see and speak about the face meaningfully without some references to the idea of the mirror. The mirror is both a practical and symbolic imperative in understanding the meaning and functioning of the face.

As mentioned before, the face is both a physical and symbolic token that provides instrumental visual cue in the process of identification as well as self-identification. Yet, despite its paramount importance in the process of self-identification, one never has direct access of one's own facial image. A person can never see oneself without resorting to the use of a mirror. The mirror, a tool and a sign of externality, is indispensable in the recognition and formation of one's own face-image. In other words, the functioning of subjectivity and expression of interiority is inevitably intertwined with and mediated by objectivity and externality, or to put it simply, other-ness. The mirror is a sign of the other that is the self.

The mirror represents a coupling of externality. Whether we consider the mirror as a form of physical mediation, or metaphors of inter-subjectivity or cultural dynamics, the mirror manifests itself as an "other-ing" process in the recognition and formation of the face-image/self-image. We construct our images via the others while at the same time we see ourselves through the others. That is how empathy becomes possible and conceivable. Our faces are "owned" by us as much as by the others.

From Faces to Facebook

"If you want a picture of the future, imagine a boot stamping on a human face – for ever."

George Orwell, *1984*[9]

The face is a highly complex entity and idea. This complexity however is further complicated by rapid changes brought forth by recent cultural movements (e.g. post-humanism) and technological advancements (e.g. computer vision, plastic surgery, technological implants/prosthetics). Under these new social currents and technological conditions, people begin to view the face differently in terms of its physical make-up, practical usage, symbolic meaning and cultural association. To put it mildly, faces are no longer what they used to be.

According to a recent report by American Society of Plastic Surgeons (ASPS), Americans alone spent more than US$16 billion in plastic surgery in 2016. More importantly, among all the cosmetic surgical procedures, four of the top five is face-related: liposuction, nose-reshaping, eyelid surgery and facelift.[10] The growing number for cosmetic surgery in part has to do with a wider acceptance for plastic surgery. People begin to see bodily alteration or bodily enhancement as a norm rather than an exception. Facial beauty, be it natural or plastic, is also

considered to be an asset as well as an investment. These growing acceptance and demand perhaps can be explained by a change in attitude, that is, a shift in how people view human identity and its very constitution.

Human as a natural or biological unity is increasingly becoming a problematic if not an obsolete idea. The invasion and implantation of technology into the everyday and the human body exemplify and intensify this challenge. By extension, human no longer simply sees the face as a mere natural manifestation of the self. Instead human identity is increasingly being perceived, conceived and constructed as a dynamic and fluid hybrid that stands between human and machine/technology. Facial plastic surgery, to put it into a broader perspective and context, is only a sub class in the larger movement of human enhancement via technological mediation.

Face-swapping and face-beautified apps that are now popularly used in mobile devices are symptomatic of the new cultural attitude towards the human face as suggested above. These apps embrace as well as promote the face as a fluid and exchangeable entity. Like artificial facial parts in plastic surgery, the face is increasingly being represented, understood and used as modularised and interchangeable units. The face, an entity that used to be associated with the soul and spirituality, is itemised and reduced into objectified and malleable form of data for computation and consumption in the age of big data that finds its markets in surveillance, national security and e-commerce.

Computer visions, specifically facial-recognition algorithms, enable and optimise automation for surveillance. With the proliferation of surveillance cameras and recent advancements and adoption of
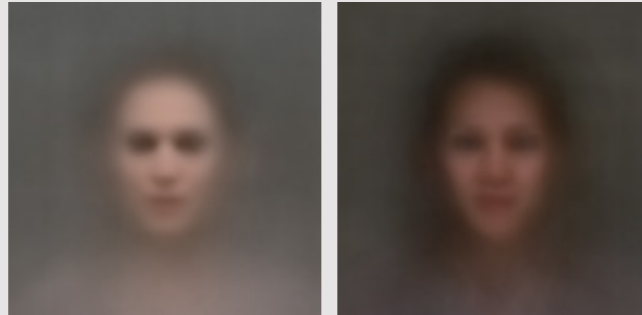
facial-recognition technologies, modern public space is basically converted into a perfect Panopticon, a state of total surveillance which is not far from the kind as envisioned by Orwell in *1984*.

This dystopian nightmare, however, does not end with physical or public space and state control. As a matter of fact, social media completed the Orwellian dystopia from the virtual and individual end as facial-recognition features in many social media apps help to turn the everyday into a realm of pervasive surveillance. With millions of selfies uploaded and annotated daily, the internet basically becomes the best database for surveillance. The social media giant *Facebook* holds a huge database of photographed faces of people around the globe. This database, one of the largest of its kind in the world, is the best and most comprehensive source of information that can be mined and exploited by different agencies (e.g. e-marketer, security agency, hackers).

If the mask disguises and conceals the face, then the database devours and dissolves it. In the age (and name) of counter-terrorism and social media, the human face has eventually become a faceless haze.

1   Roland Barthes, "The Face of Garbo", *Mythologies*, London: Vintage, 1993.

2   Gilles Deleuze. "The Affection-image Face and Close-up", *Cinema 1: The Movement Image*, Minneapolis, MN: University of Minnesota Press, 1986, p.88.

3   Laurent Mannoni, "Georges Demenÿ", *Who's Who of Victorian Cinema*, http://www.victorian-cinema.net/demeny.

4   Marta Baun, *Picturing Time*, Chicago ; London : University of Chicago Press, 1992, p.180.

5   Ibid, p.187.

6   Noa Steimatsky, *The Face on Film*, New York, NY : Oxford University Press, 2017, p.1.

7   Maurice Merleau-Ponty, *The Primacy of Perception*, Ed. James M. Edie, Evanston, IL: Northwestern University Press, 1964, p.146

8   Noa Steimatsky, *The Face on Film*, New York, NY: Oxford University Press, 2017, p.110.

9   George Orwell, 1984, Boston, MA: Houghton Mifflin Harcourt, 2017, p.256.

10   American Society of Plastic Surgeons. *2016 Plastic Surgery Statistics Report*. The Society, 2017, p.5

藝術家 Artist

馬場淳，生於 1977 年，日本影像藝術家，作品屢獲國際現代藝術、媒體藝術及電影獎項。大學時期參與現代表演藝術及實驗動畫製作，其影像藝術專業亦由此展開，並嘗試不同範疇的藝術創作，包括繪畫、動畫、短片及音樂錄像等。30 歲開始積極參與海外的藝術活動，風格逐漸轉變為概念性的新媒體藝術。馬場的作品被逾 12 個國家收藏及展出，包括洛杉磯電影節、日本媒體藝術節、奧地利林茲電子藝術節及德國歐洲媒體藝術節。目前馬場於德國柏林生活及創作。

ACCI BABA (born.1977) is a Japanese visual artist. Through his career Baba's visual artworks have been recognized internationally in the field of Contemporary Arts, Media Arts and Films. During his days in University, he started his professional career as video artist for contemporary performing arts and experimental animations. Since then, his creative impulse has explored a myriad of possibilities, ultimately resulting in a diverse array of visual artworks in mediums such as paintings, animation, short films, and music videos. At the age of 30, Baba's expanded his activities to overseas and his focus shifted toward creating conceptual new media art. Today, his works have been officially selected and exhibited over 12 countries worldwide, including L.A. Film Festival, Japan Media Arts Festival, Ars Electronica Animation Festival, and Germany European Media Art Festival. Baba currently lives and works in Berlin, Germany.

由**申承帛**及**金容勳**組成的 Shinseungback Kimyonghun 是以首爾為基地的藝術團隊。兩人合作的創作探索科技對人的影響。申承帛於韓國延世大學主修電腦科學，金容勳畢業於澳洲悉尼藝術學院視覺藝術系。兩人相識於韓國科學技術院的文化科技研究院，2012 年開始以 Shinseungback Kimyonghun 之名創作，作品曾於多個國家展出，包括奧地利林茲電子藝術節、維也納雙年展、德國新媒體藝術中心及韓國國立當代藝術館等。

Shinseungback Kimyonghun is a Seoul based artistic duo consisting of Shin Seung Back and Kim Yong Hun. Their collaborative practice explores technology's impact on humanity. Shin Seung Back studied Computer Science in Yonsei University and Kim Yong Hun completed a Bachelor of Visual Arts at the Sydney College of the Arts. They met while studying at the Graduate School of Culture Technology in the KAIST and started to work as Shinseungback Kimyonghun in 2012. Their work has been presented extensively, including Ars Electronica Festival, Vienna Biennale, the ZKM and MMCA Korea.

Heather Dewey-Hagborg，美國跨界別藝術家及教育家，除藝術創作外亦從事藝術研究及評論。作品多次於國際展覽及活動展出，包括世界經濟論壇、深港城市建築雙年展、巴黎龐比度中心新館、紐約現代藝術館 PS1 館等，並廣為紐約時報、英國廣播公司、TED 講座及 Wired 雜誌等國際媒體報導。Heather Dewey-Hagborg 擁有美國倫斯勒理工學院電子藝術博士學位，並為 Data & Society 研究所教職員。。

Heather Dewey-Hagborg is a transdisciplinary artist and educator who is interested in art as research and critical practice. Heather has shown works internationally at events and venues including the World Economic Forum, Shenzhen Urbanism and Architecture Biennale, the New Museum, the Centre Pompidou and PS1 MOMA. Her work has been widely discussed in the media, from the New York Times and the BBC to TED and Wired. Heather has a PhD in Electronic Arts from Rensselaer Polytechnic Institute and is an affiliate of Data & Society.

策展人 Curator

葉旭耀（簡歷請參閱 P.12。）
Ip Yuk-yiu (Please refer to P.12 for complete biography.)