

“ONE DAY  
WE’LL  
UNDERSTAND”  
「總有一天  
我們會明白」  
Sim Chi Yin 沈綺穎  
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## Emergency is Normal

Chang Tsong-Zung

Sim Chi Yin's photographic mixed-media project, *'One Day We'll Understand'*, reminds us that we are living in a world shaped by emergency measures. Such measures have a long 'modern' history, and today they are freshly justified by politically motivated terrorism and random psychotic outbursts. Sim's art tells us that along with the inconveniences of new societal controls instituted as a result of contingencies, historical memories are being quietly rewritten and cultural values reshaped.

The long-term effects of the so-called 'Malayan Emergency' (1948-1960)\*, originally intended to protect British colonial economic interests, have been the institutionalisation of ethnic hostility as the foundation of a new nation. This ensured the alignment of the post-colonial world in western terms long after the empire retreated. From the 1920s, there was a growing labour movement disgruntled at the exploitation of the British empire. But the Malayan Communist Party, founded in 1930 under the banner of anti-imperialism, fought alongside Britain against the atrocities of Japanese imperialism starting from 1941, before turning to ousting the British after World War II. Malayan communists consisted of both indigenous Malays and Chinese, but the British post-war agenda singled out the Chinese (who were the more numerous and recalcitrant) to pacify Malay nationalists, and justified colonial rule by identifying anti-colonial struggle as usurpation from the outside. At Independence, political power was defined along ethnic lines and enmity between the ethnic groups was entrenched. To this day, defences against dangerous liaisons with broken dreams and haunted memories have remained in place, and deep-rooted historical links and cultural alliances across racial lines have become taboo.

Asia's woes, regardless of our apparent economic or political success, are due to our having forgotten the original meaning of 'independence' and 'autonomy' for which our forebears fought; the era of the Cold War has blocked our views to the past. Today Asia needs historians to tell

the stories of its inextricable internal ties. Many societies even require the help of ethnographers and professional academics to read their grandparents' ways of life and the particular knowledge that grew out of their own world. We are inheritors of a century of historical erasure.

The age of imperial expansion began to unravel with the First World War between European powers, and global struggles of anti-imperialism and anti-colonialism quickened their pace in battles for independence. The centenary of 1919 should remind us we are beneficiaries of historical struggles on a global scale, and that the recent decades of relative stability have been purchased at the price of unprecedented violence.

However, imperialism has not left with the lowering of flags. The aftermath of the old empires trails a long shadow behind it, each and every Asian nation seems to have unsettled scores that continue to haunt, where unpacified ghosts cry for recognition. With independence, modern Asia has fallen instead into the colonialism of ideologies. Reviewing the 20<sup>th</sup> century's political struggles, 'anti-colonial liberation' and 'national independence' had all been directed under the terms of western ideological movements. Couched in the language of 'liberation' or 'freedom', whether it be nationalist democracy, socialist revolution or communist internationalism, the ideologies of liberation have inadvertently come to mean an alignment with the political ideological framework of the modern nation-state, and always at the cost of forsaking traditional cultural alliances and abandoning historical cultural values. 'Internationalism' of both the left and the right are ultimately bound to comparable terms of modern economic production and technological acceleration, terms originally set by the imperial powers. The most sustained iniquities of empire are probably those of ideological colonialism, which, more often than not, were self-inflicted through ideological conversion, and wrapped in the cloak of scientific and cultural 'progress'. Colonialism conquers not just territory but also the mind: its spoils are the victims' imaginations and

aspirations, and the subjugation of other cultural histories.

From her darkroom, Sim Chi Yin releases harrowing memories and heroic sacrifices. The clear political agenda of independence for which her revolutionary grandfather and his comrades had fought during the years of the 'Malayan Emergency' was later redirected, as he discovered upon his repatriation to China. He died in the summer of 1949 in China's civil war, long after the expulsion of the Japanese invaders. The ideology of communism migrated from the anti-imperialist war to battlefields of the civil war, before embarking on a programme of cultural conversion of the entire nation, with an arrogant disdain for China's historical culture.

In post-Independence Malaysia, the divisiveness of the ethnic-based nation-state instituted by the British Empire through the Malayan Emergency mirrors the global ideological divisiveness created by the Cold War. If Asian struggles for national independence are taken to mean the recovery from foreign domination, they have instead been guided along a path that institutes a perpetual State of Emergency through ideological divide. China, India and Korea are but obvious examples.

De-colonising the histories and cultures of Asia is important for the purpose of self-knowledge and historical identity. But more importantly it holds the promise of new paradigms of knowledge that had hitherto been marginalised by the success of modernity.

The Digital Age now enveloping us with information obscures the fact that broad spectrums of human knowledge based on cultural intuition are rapidly being decimated while archives of digital information proliferate. The complaint of modern alienation has not been healed by more information and better control of the world. What is lost is the deep sense of connectedness with both the human and natural world that all traditional societies took for granted. Technological evolution

follows its own instrumental logic while modern paradigms of thought lag behind. The more meaningless the world becomes, the less controllable the power of 'intelligent' technology appears to be.

Human intuition provides this connectedness; intuition of the world is grounded on specific cultural knowledge, with each culture finding its own particular manner of connecting with the cosmos. The well-being of 'information' in the digital age is dependent on the diversity of ways human cultures manage to transform information into meaningful knowledge – this includes 'technical knowledge' grounded in the historical memory of cumulative experience.

However, the human world is rapidly being denuded of its rich resources of local knowledge that grew out of diverse ways of life. An 'environmental disaster' in the world's cultural environment has been created for the benefit of exploitative and narrowly focused political economic gains. To regain access to one's own history where deep knowledge resides, and unlock the terms of knowledge shut out by the modern paradigm, is perhaps the most important task of the post-colonial generations. We can look forward to the liberation of colonised knowledge as one of the greatest hopes for fresh scientific forms of the future.

Sim Chi Yin's project opens up the historical dimension buried within a personal requiem, and obliges us to confront the missing narratives surrounding a scratched photograph, a single prosthetic leg or a barrel-less pistol. Many of these fragments have been disowned and abandoned, but they remain monuments. They are bearers of ideals; hopes lost and found. Sim Chi Yin has presented us with closed archives that hold the secret of what lies beyond the politics of liberation and ideology.

\* 'Malayan Emergency' is the British term for the protracted guerrilla war fought between colonial British armed forces and the communist Malayan National Liberation Army.



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## 緊急令在今天很正常

張頌仁

沈綺穎個展「總有一天我們會明白」涵蓋了攝影、錄像裝置等媒介。這組作品點破了我們今天是如何生活在一個被緊急法令拘縛的世界。這類法令在近現代世界由來有自，而今天全球的恐襲行動，無論帶政治動機還是出於變態心理，更為其提供了新的合法性。沈綺穎的作品提示我們：隨著這些社會管制而引致的不僅是諸多社會制度的桎梏，還有被悄然改寫的是我們的歷史記憶，和被重塑的文化觀念。

「馬來亞緊急狀態」\* 最初的宣佈出於維護英殖民者的經濟利益，其長遠影響導致馬來民族主義的制度化，以致民族矛盾成為建立新民族國家的基礎。這個策略讓西方列強在退出殖民統治之後，仍能夠在後殖民時代保持同盟。馬來亞的動盪始於二十世紀二十年代，一九二零年馬來人和華人共同組成馬來亞共產黨，最初矛頭指向英帝國殖民剝削，接而在一九四一年與英政府合作抵抗日本帝國入侵，在抗日戰爭結束後繼續抗英。英聯邦為了把反殖鬥爭定位為別有企圖的外在勢力，於是把矛頭指向馬共中人數更多、也更難招安的華人群體，以便繼續推行殖民策略。馬來亞脫殖獨立為民族國家，也把英帝國建立的種族矛盾制度化。以致那些破滅的願景和揮之不去的記憶至今還被壓抑，而源遠流長的跨民族歷史交流和文化連脈早已無從言說。

今天亞洲面臨的困境在於，不論經濟政治取得怎樣成就，先輩奮身以求的「獨立」、「自治」的本意已被我們忘卻，冷戰的陰影遮蔽了我們回望過去的視野。今日的亞洲亟需從歷史角度重述那些難以割裂的內在連結。許多亞洲群體甚至需要借助民族誌和文化學者的研究，才能夠回顧祖輩的生平經歷與解讀自身文明的知識經驗。當代亞洲繼承了刪抹歷史記憶的一個世紀。

發生在歐陸列強間的第一次世界大戰阻延了帝國擴張的步伐，世界範圍內隨之興起的反帝反殖民運動加快了各地追求獨立的進程。今年適逢一九一九「五四」百年，回顧一個世紀，我們不處慶幸近幾十年亞洲大致穩定的局面，更不能忘記這個局勢正是以前所未有的全球暴力衝突為代價換得的。

但帝國主義只是在形式上終結，並未就此真正瓦解。掙脫了帝國殖民統治的亞洲國家，無不例外地在記憶中好似有附身的幽靈等待被招魂。現代亞洲國家贏取獨立之後，不料復又陷入的是意識形態層面的「被殖民」。反觀二十世紀的政治爭鬥，不得不警惕所謂「反殖民解放」和「民族獨立」皆在西方意識形態的框架之下完成。爭取民族主義的民主也好，還是社會主義革命也好，亦或是共產國際主義，但凡冠以「解放」、「自由」、「民主」之名，都逃不出「現代民族國家」的政治性意識形態框架裹挾，最終背棄自身文明歷史的積澱，以致民族「獨立」延續了文化與意識形態的「被殖民」。資本民主與共產社會主義同時標舉「國際主義」，可是左右派兩方的對立立場，還是化歸到經濟產出和技術競爭等可量化對比的指標上，而這個體系亦是由西方帝國強權所主導建構的。意識形態殖民肯定是帝國主義最具滲透力的侵略，但更多狀況下，是來自被侵略方主動的思想轉變。那是由披附著「進步」說詞的文明觀和科學主義，再加以宗教傳播術，以使被侵略方主動地把自我的歷史文明定位成敵人。殖民主義觀奪的不僅是土地而更是民眾的心智，它要佔領的是被殖民者的抱負，以便把多元的文化歷史收編為帝國的文明論述。

沈綺穎投身攝影暗房來重新梳理上一代戰火中的記憶。「馬來亞緊急狀態」期間，沈綺穎的祖父沈煥盛及其革命同胞為爭取民族獨立的鬥爭最後轉變方向。他被遣離馬來亞送回中國。一九四九年的夏天，沈煥盛犧牲於國共的內戰，此時在中國反帝反侵略的抗日戰爭早已取得勝利。共產主義從致力於抵抗帝國侵略轉向內戰，執政後緊接著發動思想大改造，全面轉變中華傳統文化。

英殖民帝國在「馬來亞緊急狀態」時期蓄意架構內部民族分裂的「民族國家」觀，在獨立後的馬來西亞折射了冷戰主導的全球性意識形態分裂。假如亞洲國家所追求民族獨立的目的是要擺脫西方強權，那麼冷戰的意識形態分裂，恰恰就是把亞洲導入一種長久的「緊急狀態」。中國、印度和韓國今天的現況就是鮮明的例證。

歷史文化的去殖民化對於亞洲國家是當務之急，關鍵不僅在於身份

認同。更至要的是，這可以為現代化進程下被邊緣的多元文明知識範式開放成為當代的全球新資源。

數碼時代的海量信息所遮掩的一個事實是：基於文化直覺的多元知識體系正在迅速消失，雖然數碼信息構成的檔案庫不斷膨脹。世界似乎盡在掌控，但是現代性本質裡的疏離感卻並沒有就此解除。所有傳統的文明所既有的宇宙觀盡被遺落他處，但是現代思想的範式又未能趕上技術進化所遵循的功能性邏輯。人類越是認同人與宇宙的分裂，科技「智能」的力量就愈不可估控。

人類直覺所彌補的正是人與宇宙的分裂。直覺建立在特定的文化基礎上，每個文明都曾發展出與宇宙溝通的方式。數碼時代下湧現的「信息」能否被運用到位，取決於我們能否為其賦予豐富的意義，進而轉化成真正的「知識」，這包括帶著集體記憶和深厚歷史經驗的科技知識。

然而，從不同文化背景發展而來的在地知識正在迅速地消滅。狹隘的政治經濟利益導致多種文化不斷被摧殘的「文化環境災難」。後殖民世代的當務之急，是重訪知識所寄身的自我歷史，以期尋回受現代範式摒棄的知識。我們必須寄望予被殖民的知識的解放，以獲取科學範式的嶄新面貌。

沈綺穎的創作以一曲家族的輓歌打開深埋的歷史維度，迫使觀眾從某張褶皺的照片、一具義肢或一管無法上膛的手槍背後去聆聽那些不復在場的話語。儘管許多細碎片段早已不復完體，但它們卻依然有如墓碑。它們是崇高理想的物證，承載了失而復得的希望。隨著沈綺穎的展覽，我們走進一個塵封的檔案，重新窺見被政治解放和意識形態所遮掩的隱秘。

（中譯／許婧、張頌仁）

\*「馬來亞緊急狀態」發生於 1948-1960 年間，用於指英聯邦軍隊和馬來亞人民解放軍之間歷時長達十二年的游擊戰，為英殖民政府對這場衝突的稱呼。





## “One Day We'll Understand”

2015 - on-going

|   |
|---|
| <b>Remnants</b>   |
| Photographic installation, variable dimensions                |
| <b>Requiem</b>  |
| Two-channel video and sound installation, 16:9, sound, colour |
| Duration: 12:34 mins  |

Sim Chi Yir's *Remnants* and *Requiem* take us on a cinematic journey through traces of hidden histories. The ethereal landscapes she conjures are an unspoken archive of an undeclared war. Evocative of the unknown or unknowable, these sites hold fragments of the twelve-year conflict between the British colonial government and the resistance led by the Malayan leftists (from 1948 to 1960).

Having just lost India in 1947 and Burma in 1948, and fighting to restore its moral authority in the region post-World War Two, Britain battled in the dense tropical jungles across the Malay Peninsula to keep its prized colony of Malaya — strategically important but also a key source of rubber and tin globally at the time. This was the longest conflict Britain fought in the post-war era, but officially it was called an “emergency.” The army of the Communist Party of Malaya had fought alongside Britain during the war against the Japanese but then turned to ousting the British. As the Cold War took hold near and far, what most leftists saw primarily as an anti-colonial fight was cast internationally as a Communist insurgency. Tens of thousands were labelled “bandits” and “Communist terrorists” by the state. Along with sympathisers, they were detained without trial, jailed or deported.

Sim's paternal grandfather Shen Huansheng was among the more than 30,000 deported. He was a Chinese school principal and editor of a leftist newspaper in Perak state, northern Malaya. British Special Branch officers took Shen away in handcuffs from the family shop in mid-1948, an act witnessed by his two eldest sons — the last time they saw their father. Deported in early 1949 to Shantou (Swatow) in southern China, Shen then joined the Chinese Communist Party (CCP)

guerrilla army unit in his ancestral village in the final months of the Chinese Civil War. Bad luck seemed to follow Shen as much as his politics did. Three months before the Communists declared victory in China, he was arrested and executed by soldiers of the Nationalist Kuomintang army who were retreating in defeat through those mountains, towards Taiwan. The mother, wife and five children left behind in Malaya did not hear about his death for another two years. For the next 60 years, he was never again spoken of in the family.

Just as this trauma has sat quietly within Sim's family, it is also deeply embodied in society, along with many other ghosts from this war. These are the starting points in the artist's on-going, years-long research and artistic project “*One Day We'll Understand*” which takes its title from an inscription on a grave of a British planter killed by the Communist guerrillas during the war. Less certain than that affirmative line, Sim asks through her work if we will, in our politically polarised times, after all, one day be able to understand. More broadly, she questions if the consequences and legacies of colonialism have been reckoned with and reflected upon, and if global politics today is still (mis)informed by unfinished, unexamined dreams of empire.

Sim has been driven to study the circumstances people like her grandfather found themselves in, their ideas, ideals and the choices they made at that time when the geopolitical intersected with the personal and familial, sometimes with tragic results. She followed her grandfather's deportation trail, returning to their ancestral village and house in the mountains of Meixian, Guangdong, where she found an obelisk built to commemorate Shen for his martyrdom for the

Communist cause — while he had been written out of his own family history. A relative handed her a tattered photograph from Malaya, dated 1949. It was her grandfather's British prison photograph bearing his detainee number and his Hakka name transliterated into English — likely the last photograph of him.

As the Malayan Emergency became articulated as a textbook example of a successful counter-insurgency campaign by the British who then granted independence to Malaysia in 1957 (and self-government to Singapore in 1959), the stories of the left were muted and disciplined, inconvenient histories that stand counter to the state's truth regime and foundational national narratives.

Sim has sought out some of the unrecorded stories, songs, memories, artefacts and documents of the leftist foot soldiers, creating an assemblage that is an unofficial, alternate archive of that war. In *Remnants*, she shows unembellished photographs of 32 of the objects she has made still-life studies of from her visits with the old left across southern China, Hong Kong, Malaysia, Singapore and southern Thailand.

These are juxtaposed with the intentionally aestheticised landscape photographs she made around sites where this war played out, where battles or ambushes took place, the jungles where the guerrillas had their bases, limestone caves where they hid, rivers “awash” with civilians killed by the Communists, a village where British troops killed 24 unarmed civilians in December 1948, a giant man-made lake created by a dam to flood the Communists out of the rainforest, and “New Villages” — barb-wired camps where the British authorities

A map of the Malayan Emergency, showing the locations of the Communist Party of Malaya (CPM) and the British military. The map is a hand-drawn sketch on a grid, with various locations marked and labeled. The CPM is shown in the central and southern regions, while the British military is shown in the northern and eastern regions. The map is titled "MALAYAN EMERGENCY" and "COMMUNIST PARTY OF MALAYA".

resettled more than half a million squatters to cut the supply of men, arms, food and medicines to the Communists. While grounded in historical and archival research, Sim's aesthetic approach in making this landscape work evokes a sense of spatial haunting and the absent presences in sites of memories known and unknown. It is as if she projects onto the jungle, rubber trees, tin mines, limestone caves which were recurring motifs in the war, conjuring traces of the time. Her aesthetic choices here echo her work on nuclear landscapes in the 2017 Nobel Peace Prize commission, *Most People Were Silent*, slipping from the documentary into a different sort of imaginary, transcending the quotidian to prompt us to suspend our sense of place, reality, time, belief and, perhaps, moral judgment.

In another sort of palimpsest, *Requiem*, a two-channel video and sound installation depicts a number of now very elderly Malayan leftists reclaiming memories of political participation, war, deportation, exile and Socialist dreams, in the form of song — in their own voice. In particularly poignant moments, they struggle to remember some lines of their anthem from 70 years ago, the *Internationale*, which their death row comrades also sang as they were about to be hanged, and *Goodbye Malaya*, which they once belted out en masse and defiantly, on the decks of the ship as they were being deported from their home land — and in many cases, country of birth. Like memory itself, their voices are sometimes fragile, fallible, but also resilient.



## 「總有一天我們會明白」

自 2015 年起至今

|                              |
|------------------------------|
| <b>「餘跡」</b>                  |
| 攝影裝置，尺寸可變                    |
| <b>「輓歌」</b>                  |
| 雙通道錄像裝置，彩色，有聲，16:9，12 分 34 秒 |

沈綺穎個展以被遮蔽的歷史為線索，依據展陳空間劃分為「餘跡」和「輓歌」兩部分，引領觀眾步入一場影像之旅。藝術家創構的飄逸但精緻的景象可視作關於馬來亞「緊急狀態」的隱秘文獻。作品拼合出馬來亞左翼與英殖民政府間從 1948 年至 1960 年長達十二年的鬥爭片段，喚醒沈睡的歷史記憶。

二戰後，英屬印度和緬甸相繼於 1947、1948 年宣告獨立。為重樹在東南亞地域的統治權威，英殖民政府在馬來半島的熱帶叢林與馬來亞共產黨展開軍事行動，以便持續攫取當時馬來亞殖民地豐饒的橡膠和錫礦資源。對於這場曠日持久的武裝衝突，英方宣稱馬來亞進入「緊急狀態」。由馬來亞共產黨及其他左翼人士組成的人民解放軍前身在日佔時期與英軍並肩抗日，二戰後轉向這場反殖鬥爭，卻在冷戰陰影的籠罩下被劃定成「馬共的叛亂」。數萬人民被貼上「匪徒」和「共產主義恐怖份子」的標籤，未經正當審判就受拘留監禁，或被驅逐出境。在當時逾三萬被逐出馬來亞的左派分子和支持者中，沈綺穎的祖父沈煥盛就是其中之一。他曾是馬來亞一所華文學校的校長，兼任《怡保日報》總編。1948 年中旬，英屬政治部警員來到沈煥盛家的小商鋪，用手鎗將其帶離。沈的兩個大兒子目睹了這一幕，這也是他們與父親的最後一次相見。1949 年初，沈被遣送回其祖籍中國汕頭的小村莊後，於國共內戰的尾聲加入了中國共產黨游擊隊。緊跟著他的政治信仰，厄運也隨之追上了沈的命運。就在中共宣告勝利的前三個月之期，國民黨節節敗退，在向台灣撤退的山路上逮捕並處決了沈煥盛。直到兩年後，沈煥盛的母親、妻子和他的五個孩子才得知他的死訊。六十多年來，整個家族對這段往事緘口不談。

創傷記憶不僅伴隨了沈綺穎的家族史，也同戰爭中的其他亡魂一

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起，為社會變遷留下深刻烙印。以此出發，沈綺穎展開了她的學術調研和藝術創作項目「總有一天我們會明白」。標題引自戰爭期間被共產黨游擊隊員殺死的種植園主墓誌銘，而這一項目至今仍在持續進行中。區別於碑刻上的肯定口吻，沈綺穎透過自己的作品發出了詰問：在當今政治兩極化的語境下，究竟是不是總有一天我們會明白？從更為寬泛的角度講，她質疑的是殖民遺留問題是否已引起足夠清醒的反思，而當下的國際政治是否依然受未竟的帝國主義左右。

那些與祖父境遇相當的人士如何看待自身所處時代是沈綺穎所關懷的主題。當地緣政治牽涉到個體和家庭的時候，他們的理念、願景，所做出的選擇，有時很可能招致悲劇性的後果。沈綺穎沿著祖父流亡的足跡，重返那座位於廣東梅縣桃莧鎮的詔上村。儘管沈煥盛的生平幾乎已從家族史中抹去，祖籍地卻為他立了紀念碑，追其為「共產主義烈士」。親戚遞給她一張 1949 年攝於馬來亞的破舊相片，上面印了祖父在英屬監獄羈押時的編號和他譯成了英文的客家名字。這或許是祖父的最後一張留影。

自冷戰伊始，「馬來亞緊急狀態」就在教科書中被描繪成英殖民政府成功鎮壓馬共暴徒，繼而在 1957 年賦予馬來西亞獨立（並在 1959 年賦予新加坡自治），關於左翼的論述則相應變得隱晦不明，與政權主導下的史觀和國家敘事相悖。

沈綺穎搜尋到散佚的文物、文件、曲譜等等，輯錄成非官方的戰爭文獻，涵蓋了左派群體的主體意識和記憶。在展覽的「餘跡」部分，藝術家展示了三十二件戰爭遺留物品的相片。為拍攝這些素材，她一一尋訪了現居中國大陸南部、香港、馬來西亞、新加坡和泰國南部，而今都已年邁的左派戰士。

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與這些未經矯飾的靜物照並置的是十六張景觀圖，藝術家有意凸顯景觀的朦朧美感，而場景多是武裝衝突曾發生的地點，或是游擊隊在叢林的伏擊據點和藏身的洞穴，有淌過無盡被共產黨殺害的平民的血河，也有 1948 年末二十四名手無寸鐵的平民遇害於英國軍隊之手的村莊，一座依堤而建的巨大人工湖，為將馬共全數引出雨林，還有當局政府將超過五十萬棚屋居民遷置到的「新村」，用帶倒鉤的鐵絲網包圍，為切斷民間支持者對游擊隊的補給……沈綺穎從歷史學和檔案學角度著手調研，進一步藉由藝術創作的途徑捕捉到「幽靈風景」，從現實場域中呼喚缺失、異位的歷史記憶。如此看來，她意在為叢林、橡膠樹、錫礦山、石灰岩洞等戰爭反覆出現的母題疊加一重映射，塑造出時間的肌理。這系列回應了 2017 年諾貝爾和平獎委任沈綺穎所作的核武主題展覽項目《沈默的大多數》，從紀實性轉向隱喻抽象的立場，啟發觀眾抽離出陳詞濫調，暫時放下對場域、現實、時空、立場的感知乃至道德評判。

另一間展廳的「輓歌」部分是一件雙通道錄像裝置，同樣可以衍生出多重意義的解讀。當初的馬來亞左翼已近垂暮，在作品中交替著用歌聲重述他們各自對政治參與，對戰爭，對驅逐流放的回憶，連同對社會主義的希冀。縛在被遺送離開家園故土的船舷，他們何嘗不桀驁地唱起過《告別馬來亞》，而他們的同胞被處以吊刑時仍在高聲唱著《國際歌》；當此刻他們試圖憶起七十年前主旋律裡的句章，不免引人感傷。一如記憶本身，他們的發聲或許微微模糊，卻充滿了韌度。

（中譯／許靖）

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