

# 口述影像

## Audio Description

### 鄭亭亭 Ting-Ting CHENG

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三頻道錄像  
Three-channel video分鐘  
min藝術家提供  
Courtesy of the artist

在三頻道錄像中，觀眾可以看到三段接續但重複、不同但相似的訪問，內容似乎為藝術家鄭亭亭在訪問一名戰地記者，問題包括其於戰地時的居住與拍攝經驗、與當地居民、受訪者、翻譯和司機等之間的倫理關係、影像如何被框架（Framed）及其背後的動機、影像真實性的重要程度、私人生活 / 國族認同與事業之間的矛盾、影像與戰爭之間的關係等。

隨著訪問的進行，觀眾可能會慢慢發現，三名受訪者似乎並非真正的攝影記者，而是藝術家雇用的表演者，試圖重現該記者與藝術家的訪談。

作品試圖以敘事呈現新聞影像及其來源，藉以強調影像之外的其他因素如何影響影像的生成。當該名記者在回憶戰地經驗的同時，藝術家也在拍攝現場回憶訪問該名記者時的細節，試圖藉由不同表演者的重新演繹，來保護該名記者的身份，同時解構媒體與觀眾之間的信任：到底表演者們所呈現的訪問真實性有多少？經過回憶、編輯與演繹的訪問與該名記者真實經驗的距離又為何？

In this three-channel video installation, the viewer encounters three consecutive yet repetitive, distinct yet similar interview sequences. The content appears to document the artist, Ting-Ting CHENG, interviewing a war correspondent. The dialogue covers various topics: the experiences of living and filming in conflict zones; the ethical relationships with local residents, interviewees, interpreters, and drivers; the mechanisms of how images are framed and the motivations behind them; the gravity of visual authenticity; the tension between private life/national identity and professional duty; and the very relationship between images and warfare.

As the interviews progress, however, the viewer may gradually realize that the three subjects are seemingly not the actual photojournalist, but rather performers hired by the artist to reenact the original interview.

This work attempts to narrativize news images and their sources, thereby highlighting how extraneous factors outside the frame influence the generation of images. While the journalist recounts experiences from the front lines, the artist is simultaneously on set, recalling the specific details of her original interview with the journalist. Through this layered reenactment by different performers, this work aims to protect the journalist's identity while deconstructing the fragile trust between the media and its audience: To what degree is the authenticity preserved in the performers' delivery? And how wide is the gap between this mediated interview—filtered through memory, editing, and performance—and the journalist's lived experiences?



