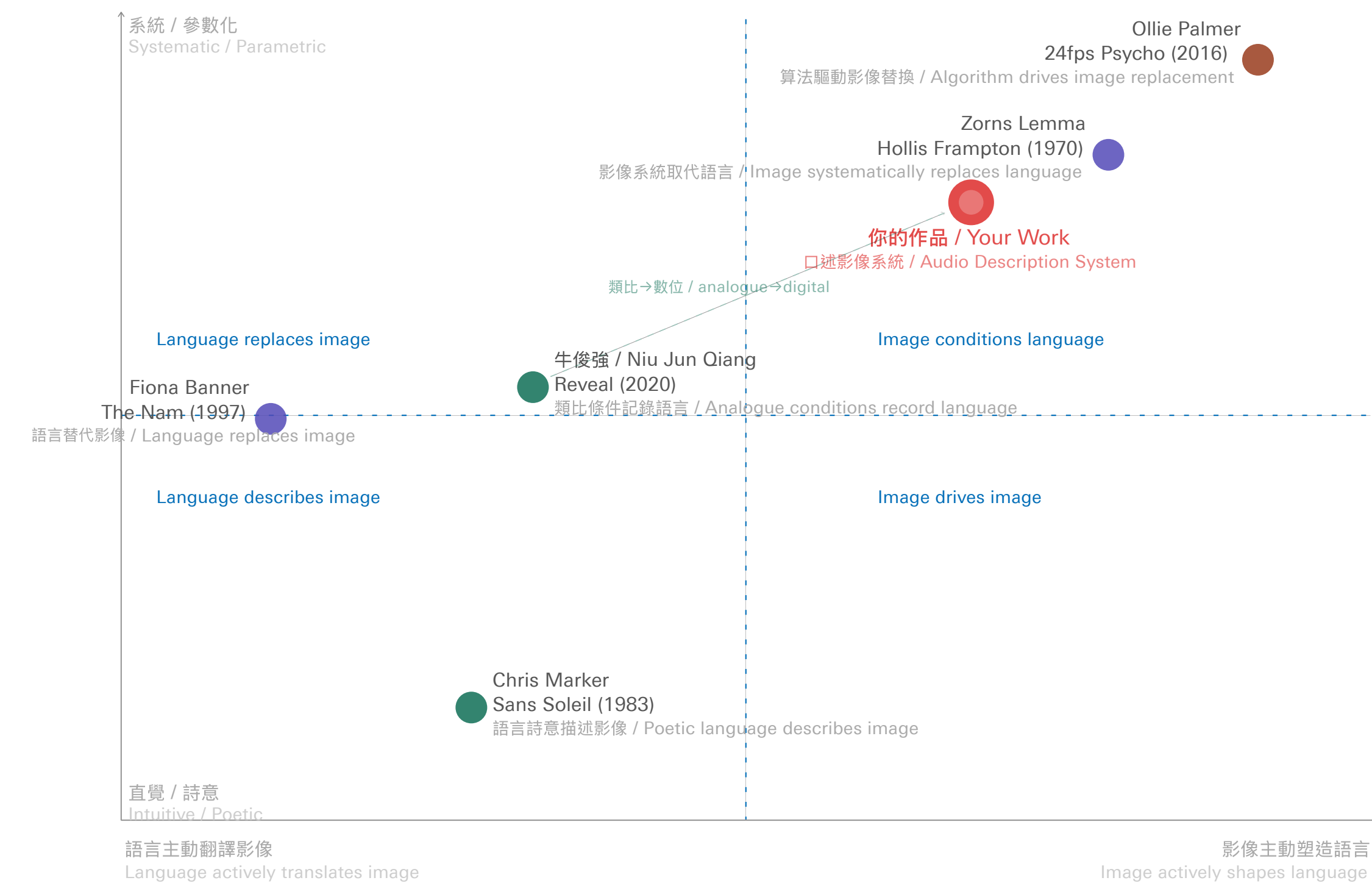


影像與文字關係地圖 / Reference Map: Image-Text Relations

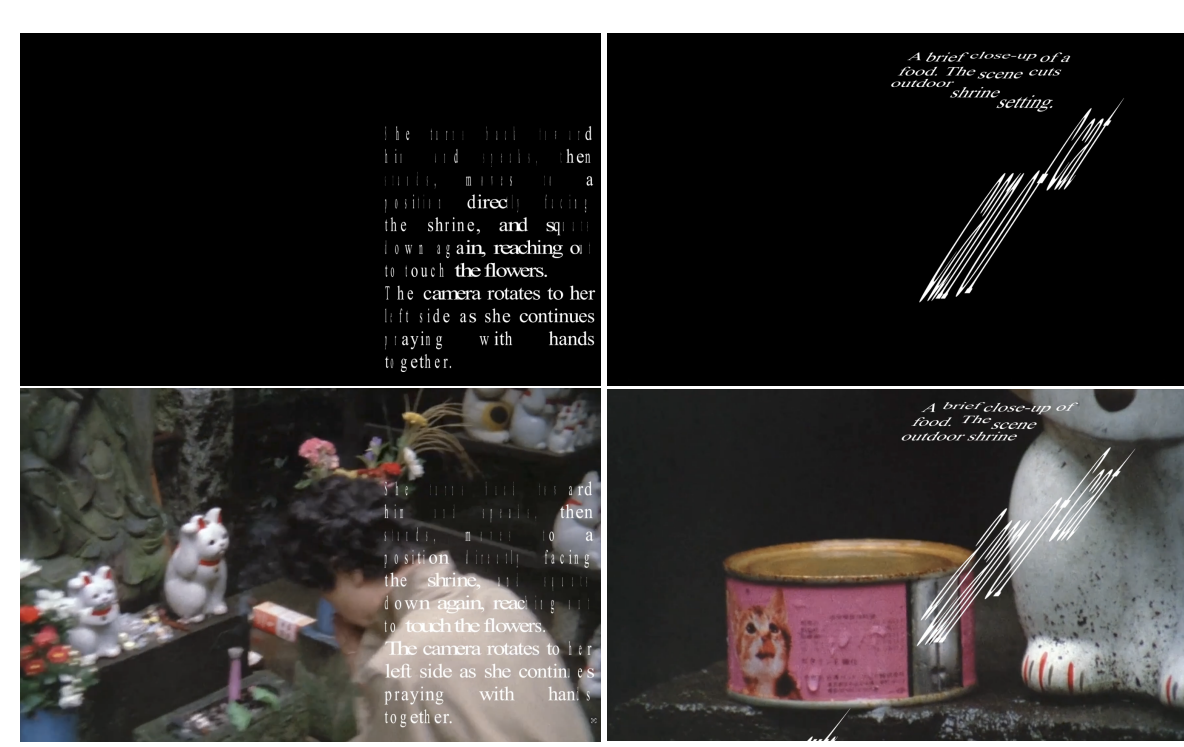
六個作品在「翻譯方向」與「規則性質」兩個軸線上的位置比較
Six works positioned across two axes: direction of translation and type of rule



● 形式研究 / Formal investigation ● 語言-影像裂縫 / Language-image gap ● 算法條件 / Algorithmic condition ● 你的作品 / Your work

作品詳細對照 / WORKS IN DETAIL

<p>● Fiona Banner — The Nam (1997) Book / Text work</p> <p>影像 / IMAGE 電影是被語言完整翻譯並最終消失的對象 Film as object to be fully absorbed into language</p> <p>文字 / TEXT 大量文字構成無法線性閱讀的視覺物件 Massive text becomes an unreadable visual object</p> <p>規則 / RULE 完整覆蓋：每一畫面都必須被轉成文字 Total coverage: every frame must become language</p> <p>結果 / RESULT 語言取代影像，卻自己成為只能感知的視覺物 Language replaces image, then itself becomes image</p> <p>與你作品的關係 / RELATION TO YOUR WORK 語言取代影像的極端：你的系統反向：影像進入語言形式 The extreme of language replacing image — your system inverts this: image enters language form</p>	<p>● Hollis Frampton — Zorns Lemma (1970) Structural film</p> <p>影像 / IMAGE 影像是取代語言的系統性力量 Image as systematic force that replaces language</p> <p>文字 / TEXT 字母表（最基礎語言單位）被逐一消除 The alphabet—most basic unit of language—is erased</p> <p>規則 / RULE 完全透明：每字母對應一段影像，規則可被預測 Fully transparent: each letter maps to a film clip</p> <p>結果 / RESULT 閱讀行為強制轉化為觀看行為 Reading is forced to become watching</p> <p>與你作品的關係 / RELATION TO YOUR WORK 規則透明性的典範——你的系統也需讓規則對觀者可感知 Model of rule transparency — your system similarly needs its logic to be perceptible</p>
<p>● Chris Marker — Sans Soleil (1983) Essay film</p> <p>影像 / IMAGE 影像是語言永遠無法完整抵達的對象 Image as something language can never fully reach</p> <p>文字 / TEXT 詩意的、主觀的、知道自己不完整的旁白 Poetic, subjective narration aware of its own incompleteness</p> <p>規則 / RULE 無明確系統，是詩人記憶和聯想的邏輯 No explicit system; logic of poetic memory and association</p> <p>結果 / RESULT 翻譯的失敗本身就是作品的核心意義 The failure of translation is itself the work's meaning</p> <p>與你作品的關係 / RELATION TO YOUR WORK 你的系統把這個語言-影像的裂縫從隱性變為顯性、可測量 Your system makes the language-image gap visible and measurable</p>	<p>● Ollie Palmer — 24fps Psycho (2016) Algorithmic performance</p> <p>影像 / IMAGE 影像既是輸入資料也是輸出形式；聲音驅動替換速度 Image as both input data and output form; audio drives replacement rate</p> <p>文字 / TEXT (無文字) 聲音是控制視覺替換的參數來源 (No text) Sound is the parametric source controlling visual replacement</p> <p>規則 / RULE 完全算法式：逐幀分析，資料庫匹配替換 Fully algorithmic: frame-by-frame analysis and database matching</p> <p>結果 / RESULT 電影敘事消解，影像成為純粹的資料流 Narrative dissolves; image becomes pure data stream</p> <p>與你作品的關係 / RELATION TO YOUR WORK 你的系統邏輯的直接前驅：媒介的某個條件驅動另一個部分 Direct precedent for your system logic: one medium's condition drives another</p>
<p>● 牛俊強 Niu Jun Qiang — Reveal (2020) Video / performance installation</p> <p>影像 / IMAGE 塔可夫斯基的燭火是物質性的光，也是語言描述的對象 Tarkovsky's candlelight as physical light and as object of description</p> <p>文字 / TEXT 口頭語言描述影像，語言是身體性的、當下的 Oral language describes the image; language is bodily and present</p> <p>規則 / RULE 類比規則：燭光記錄聲音振動，物理性而非算法 Analogue rule: candlelight records speech vibrations physically</p> <p>結果 / RESULT 光成為影像、語言、物質三者之間的中介 Light becomes mediator between image, language, and matter</p> <p>與你作品的關係 / RELATION TO YOUR WORK 最直接的實踐前驅：口述影像作為方法——你把類比身體系統換成數位參數系統 Most direct precedent: audio description as method — you replace analogue with digital, body with parameter</p>	<p>● 你的作品 / Your Work — 口述影像系統 Two-channel video / parametric typography</p> <p>影像 / IMAGE 影像是條件的來源：亮度等資料透過 image sampler 驅動文字排版參數 Image as source of conditions: brightness data drives typographic parameters</p> <p>文字 / TEXT 口述影像文字——最聲稱客觀中立的語言——被它所描述的影像所塑造 Audio description text — the most neutral-claiming language — shaped by its own subject</p> <p>規則 / RULE Image sampler 映射：影像資料驅動排版參數 (scale、opacity) Image sampler mapping: image data drives typographic parameters</p> <p>結果 / RESULT 文字同時攜帶語意和影像的痕跡，閱讀變成感知經驗，語言最終被影像化 Text carries both semantic meaning and image trace; reading becomes perceptual experience</p>



軸線說明 / AXIS NOTES

X 軸 / X-axis : 左端為「語言是主動的翻譯者」——語言試圖描述、替代、或佔領影像。右端為「影像是主動的塑造者」——影像的條件介入語言，決定語言如何存在。
Left = language as active translator, attempting to describe or replace image. Right = image as active shaper, its conditions entering and determining language's form.

Y 軸 / Y-axis : 下端為直覺性、詩意性的工作方式——規則隱性的或主觀的。上端為系統性、參數化的工作方式——規則明確的、可被追蹤的、算法性的。
Bottom = intuitive, poetic working method with implicit or subjective rules. Top = systematic, parametric method with explicit, trackable, algorithmic rules.