

死後的照片：遺像的政治學

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在東亞，當肖像照被使用於葬禮或祭祖儀式時，具有一種特殊的意義。既然死亡被視為一種轉化而非消亡，那麼遺照便是宣告死者成為了先祖神靈，並應年年受到紀念。本篇文章提出，將此種攝影術或肖像照轉變放在西方建立的攝影歷史架構中來理解是否合宜。除此之外，本文旨在探討東亞地區社會中遺照如何運作。藉著觀察遺照如何被用以確立及鞏固國家身分，筆者將把此遺照之研究放在身分確認政治和殖民主義的論述中討論。例如，神風特攻隊員的遺照被廣泛用來提倡愛國主義和鼓吹參與自殺式攻擊；為國捐軀者成為了護國英靈，而他們的遺照則被供奉在諸如靖國神社的神社裡，供其遺族和國家參拜紀念。

Photography After Death: Politics of Yi-Xiang

Portrait photography acquires a unique status in East Asia when it is used in funeral and annual ancestor worship. Since death is considered a transformation of being rather than its extinction, funerary photo-portraiture tells that the dead become ancestor gods who are subject to being commemorated annually. This paper raises a question whether it is appropriate to understand photography or portrait photography within the history of photography established in the West.

Moreover, this paper aims to explore how funerary photo-portraits have functioned socially in the region. Looking at how funerary photo-portraits have been used to corroborate national identity, I would like to pose my study of funerary photo-portraiture into the discourse of identity politics as well as colonialism. For instance, the funerary photo-portraits of Kamikaze pilots were widely used to promote patriotism and further participation in the suicide attacks. Those who already died for their nation became national deities, and their funerary photo-portraits were used in commemorative services both within their family and during national rituals for the war dead in various shrines including Yasukuni Shrine.

主講人介紹：

金芝漣(Jeehey Kim)，韓國籍，現為美國紐約城市大學(City University of New York)藝術史博士候選人，臺灣漢學研究中心學人(2012年2月至4月)。主要研究領域為近代藝術史、攝影，特別是遺照的研究，2012年以「東亞的死還有照片：遺照的日常使用(Death and Photography in East Asia: A Vernacular Use of Photo-Portraiture)」為主題，獲漢學研究中心獎助來臺。