

THE THIRDSPACE IN GAO XINGJIAN'S CINEPOEMS¹

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ABSTRACT This article delves into Gao Xingjian's three innovative cinepoems—*Silhouette/Shadow*, *After the Flood*, and *Requiem for Beauty*—to scrutinize his unique transmedia aesthetics and philosophical meditations that characterize a profound and multifaceted Thirdspace. Gao Xingjian's inventive thirthing not only provides insights into his postexilic plays and transnational and transcultural identities, but also sheds light on all the genres he has experimented with, including cinepoems, fiction, painting, poetry, dance, and photography. His fascination with thirthing has an intimate affinity with Laozi's *Dao De Jing* and Chan Buddhism, aiming to criticize Hegel's dialectics of "negation of negation" that is prevalent in modern thinking. Analyzing his transmedia practice in cinepoems, I look into his tripartite film theory that addresses the tensions, interactions, and negotiations between visual language, verbal language, and aural expressions. His artistic undertakings in exploring Thirdspace have exemplified a personal renaissance in literature and arts in a time besieged by commercial desires, political struggles, and spiritual destitution.

KEYWORDS Thirdspace, the Chan State, Cinepoem, Transmedia Aesthetics, *kongling*



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高行健電影詩中的第三空間

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摘要 本文探討高行健的三部電影詩作品：《側影和影子》、《洪荒之後》、《美的葬禮》。高行健最獨特之處在於他把“第三空間”的概念投射到他的跨媒體的藝術實踐之中。他不僅用老子的“一生二，二生三，三生萬物”的哲學觀念來批評黑格爾的“否定之否定”的辯證邏輯，而且積極地在他的視覺語言、聲音語言、文字語言的表達中，把繪畫、詩歌、舞蹈、小說、戲劇等多種藝術形式都巧妙地融合起來，在不同的媒體之間，找到了自己極具創意的“藝術第三空間”。在當下商業和科技主宰的時代，他所開拓的“藝術第三空間”獨樹一幟，見證了他所追求的“一個人的文藝復興”。

關鍵詞 第三空間 禪狀態 電影詩 跨媒體美學 空靈



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