

原文	譯文	潤稿
<p>喬治·巴他以 (Georges Bataille) 在《愛慾之淚》(Tears of Eros, 1961) 中描述慾望如何以一種超越自我的、接近宗教的經驗，同時開啟陰陽兩極的世界：「我忽爾了悟/所見，那囚鎖我於痛苦之中，又同時把我從中釋放的是完全對立—太上的狂喜與其反面：無盡的恐怖—但兩者又是一而二，二而一的。」(注釋 2)，如同我們面對 Joel Peter Witkin (注釋 3) 神性與世俗交揉的屍體/骨骸攝影時，從無知無覺、到愕然失措、最末又被確實慎重被處理、被轉化的肖像遺塚所撫慰，Memento Mori (注釋 3)，勿忘逝者，那是包含著對「生」的熱望，使人切實激動的觀看場景。</p>	<p>Georges Bataille, in Tears of Eros (1961) describes the experience how desire goes beyond self, and close to the religious experience: <i>“What I suddenly saw, and what imprisoned me in anguish – but which at the same time delivered me from it – was the identity of these perfect contraries, divine ecstasy and its opposite, extreme horror”</i> (Bataille, 1961, P. 207). As we faced the divinity- secular corpses photography of Joel Peter Witkin, from senseless, threatened, then relieved by the indeed carefully processed and converted portrait. ‘Memento Mori’ do not forget the dead. That contains the aspirations of ‘to live’, the scene people truly watch, thrilled.</p>	<p>Georges Bataille, described in Tears of Eros (1961) how desire goes beyond the self, and is close to a religious experience: <i>“What I suddenly saw, and what imprisoned me in anguish – but which at the same time delivered me from it – was the identity of these perfect contraries, divine ecstasy and its opposite, extreme horror”</i> (Bataille, 1961, P. 207). Same as what we would experience when we face the divinity- secular corpses photography of Joel-Peter Witkin, from senselessness, astonishment, to catharsis -- to be relieved by the indeed carefully processed and converted portraits. ‘Memento Mori’: forget not death <b>*Should be “remember your mortality”</b>, in which aspirations of ‘living’ contained, a scene that makes people truly thrilled.</p>