

數位音像 Digital Audio-visual

評審感言 From Jurors

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本屆台北數位藝術獎的「數位音像」(Digital Audio-Visual)類參賽件數踴躍，但最後的評審結果卻呈現極度難產的狀態，不僅首獎從缺，入圍件數亦寥寥可數，此一現象並非顯示這個類型的創作人口不足，而是突顯了參賽者對運用數位媒介創造高藝術性與原創作品的認知不足。參賽作品涵蓋了大量的 3D 動畫，除了技術普遍不成熟外，敘事語言及創作的實驗精神不足，再再顯示了年輕一代學生或創作者並沒有體認到原創藝術性的重要，而只是對數位技術潮流所產生的模糊崇拜，它正像是當前口號響亮的「文化創意產業」所遭遇的瓶頸一般，只是汲汲於對未來美景的幻象，卻不能從實驗與創造精神的基礎中建立應有厚度。當代藝術與超媒體的複雜混合，早已沒有媒介與類型的分野，我們希望看到的是，由數位時代的角度出發，以影音媒介創作的方式，傳達自身與環境的當代性特質。再說一次：沒有創意哪來產業？！

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新媒體創作中的數位媒體創作，代表的不僅是新技術與工具的開發，也是以此項新興媒體之特質，對吾人所生活之當代社會進行更多的探究與反思，試圖從中理解人與工業社會的依存關係。

台北數位藝術獎「數位音像」組評審開始時，評審們即有審視作品的共識—即不只以作品的技術運用作為單一評審標準，更同時期待具有藝術觀念上的推進與突破。這也意味我們認為對於「數位媒體」的思考，不應只受制或順從於它們原先的功能或樣態上，更應透過創造提出更多對於數位媒體（生活）的想像、省思，或甚至批判性，而這個面向是台灣數位媒體創作中逐漸被重視的一環，也是持續推進的方向。

然我們也發現大部份投遞參選的作品多數為一般動畫製作，其中雖不乏成熟的作品，但也反應出在台灣對於「數位音像」的想像空間仍十分局限。另一方面，參選作品仍是以個人式的技術實驗與經驗為主，尚未出現如本屆藝術節所邀請之塗鴉研究實驗室（Graffiti Research Lab）具社會參與特質的創作類型。

由於以上的期望與共識，在獎項的宗旨—鼓勵數位藝術創作—之外，評審們一致認為觀

念與創造力的多元提升在此階段更應被關注和討論，在此盼望之下，最後決定今年的首獎從缺。整體而言，這並不是件遺憾的事情，反而是具體投射了未來成長和進步的空間與目標。

入選作品皆是藝術觀念性和技術性兩者完整度較高者：呂沐苙的作品〈你說我們分手吧〉以影像合成和環場效果呈現都會發展腳步下「建設」及「被犧牲」的一面。都市化議題中的「進步」與「排除效應」以具張力的影像並置呈現，在緩緩移動中，觀者猶如也進入了時代的場景與時間歷程之中，回視自身生存空間的發展與結果。牛俊強的作品〈栩栩〉散發著似乎是靜止不動、卻又隱隱具有時間移動過程的氛圍，其畫面產生足以讓人步入幽閉記憶深處之時空的抽象能力。湯雅如的〈旅遊生活〉從觀念探討著手，以擬仿旅遊節目的製作手法揭露無時無刻不被媒體製造的訊息與影像所包圍的生活。林厚成的作品〈Around ∞Circle〉是由速度所產生的連續動作所引發之視覺上動態/靜止之間的感知狀態為探索主題。在結合視覺、聲音元素本身的處理上，較其他創作者都更具實驗性想法與完成度。

The creation of digital new media art represents not only the development of new technology and tools, but also a further exploration of and reflection on our contemporary society (because of the very nature of the emerging media), through which we may attempt to understand the mutual dependence of Man and his industrial surroundings.

When preparing to judge the Digital Audio-visual category of Digital Art Awards Taipei, the panel's consensus was that, instead of making the use that had been made of technology the sole criterion for appraising the works, we should expect some kind of advancement and breakthrough in artistic concepts. In other words, we believed that thinking on "digital media" should not be restricted by or forced to submit to existing functions or forms, but should propose more imaginative, reflective or even critical ideas on digital media (life), an aspect that is gradually gaining deserved attention in Taiwan's digital media art as a direction in which to continue moving forward.

Nevertheless, we found that most of the works entered this year were ordinary animation productions, and, though not lacking in maturity, overall, they reflect the rather limited imagination in Taiwan with regard to digital audio-visual art. Moreover, the works still present mainly personal technical experiments and experiences, and we have yet to see an example of work by a local artist that demonstrates the kind of social participation that is engaged with by the creations of the festival's invitation artist, Graffiti Research Lab.

Based on the above reasoning, the judges all felt that, besides serving the award's purpose of encouraging digital art making, it was even more important at present to focus on and discuss

the diversification and elevation of artistic concepts and creativity. With this goal in mind, a decision was made not to award the first prize this year. Rather than being something to be regretted, this decision should actually provide a stimulus for future growth and improvement.

This year's finalists all demonstrated a level of completeness – in terms of both artistic concept and technique – that made them stand out from the other entries. In "You Say We're Finished," Mu-jen Lu used composite images and panoramic effects to represent the "constructions" and those "sacrificed" during the process of urban development. The issues of "progress" and the "exclusion effect" in urbanization are presented in powerful, juxtaposed images that slowly shift to draw the viewer into scenes from a past interval of time to look back on the development and conclusion of the place of their existence. "Lively" by Chun-chiang Niu emits an ambience of stillness that faintly evokes the movement of time, its images capable of leading the viewer into the space-time of deep, closed memories in an abstract way. Starting from a strong concept, "Living & Travel" by Ya-ju Tang imitates a travel program to expose how our life is constantly surrounded by media-produced messages and images. "Around ∞ Circle" by Hou-cheng Lin explores the visual perception of movement/stillness triggered by continuous, high-speed motion, and is perhaps the most conceptually experimental and complete in its treatment of the combination of audio and visual elements.

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在評審的過程中，一直在找尋適當的作品作為對年輕數位藝術工作的鼓勵。然而後來，在取捨與討論的過程中決定將作品放置在一個更高的位置讓這個獎項從缺，其原因在與作品中缺乏一個對錄像作品的更新的感知經驗的提供，而參加競賽的作品實際上並未瞭解這個獎項的對象，因而採取從缺的方式，讓這項獎項懸置。

湯雅如的作品中有著對奇觀社會的批判，Living & Travel 將傳媒語言迂回的轉進到藝術語言，仍是在眾多的作品種呈現影像社會性的一面。而牛俊強、呂沐苕及林厚成等人是利用低科技的影像探討科技、影像與人的狀態。在這些影像中傳達藝的是影像造假的能力，但卻未對影像造假的機制及文明提出批判，並未提出在數位時代中一個攸關人的本體論的討論。在這些作品中有著一個與現實短路的科技情境，而這些缺乏對現實更為有力的繞境策略。

During the process of reviewing the entries for this year's exhibition, a considerable

effort was made to identify works that demonstrated significant promise, with the aim of providing encouragement for young digital artists. However, after intensive discussing and evaluation, the final decision was to maintain a high standard, and leave the prized un-awarded. None of the entries succeeded in offering a new perception experience in digital audio-visual art, and in fact the entrants did not appear to fully understand what this type of digital art involves. Hence, the first prize was not awarded. Displaying a critical attitude toward the strangeness of society, Ya-Ju Tang's "Living & Travel" transforms the language of the media into the language of the arts. However, this work is basically just one more in long tradition of works that are representations of societal aspects of the visual world. Chun-Chiang Niu, Mu-Jen Lu and Hou-Cheng Lin make use of lo-tech visuals to examine the state of technology, imagery and people. However, while these pieces raise the issue of fraudulence and fabrication of images, no critical statements have been made regarding the mechanisms and civilization that lie behind such manipulation, nor is the human ontology in the digital era addressed. These works commonly demonstrate a technological scenario that is "reality short-circuited", and fail to present a more powerful way for circumventing reality.