網路藝術 Internet Art

評審感言 From Jurors

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網路藝術發展至今，幾乎是數位藝術創作領域中可探討的議題最多、表現形式最可發揮的項目。第二屆台北數位藝術節之網路藝術參賽作品數量雖不多，但作品所探討的議題與表現形式頗具多樣性，仍是可賞可喜的。「報紙機」以網路互動裝置形式呈現探討著偽新聞與消費行為；「一個都不能少」以資訊裝置形式呈現撿拾失落的網路封包作再現；「網路城市」以網路瀏覽器平台建構著社群烏托邦世界；「It 影像個展」以互動裝置呈現藉由第三眼觀視人生；「囝仔咪」以網路遊戲平台鋪設網路實驗遊戲並回顧台灣傳統童玩。

觀視台灣在網路藝術的發展雖有十年了，但從事網路藝術之創作者仍嫌不足，我們期許不久的將來，台灣能有針對「網路藝術」所舉辦的展覽以及學術研討會，讓網路藝術更蓬勃發展。

Among contemporary digital art, Internet art arguably has the greatest potential for reaching a geographically diverse audience and the widest expressive potential. Although the works entered in the Internet Art category of the second Digital Art Awards Taipei are few in number, they nevertheless explore a variety of issues in a variety of forms, something for which the artists are to be congratulated. "Newspaper Vending Machine" looks into the issues of pseudo-news and consumption behavior in the form of an online interactive installation; "Not one Less" is an information installation that picks up lost IP packets in representation; "Citynoland" uses a web browser platform to construct a community Utopia. "Image – It Solo Exhibition" is an interactive installation that sees life through the third eye, and "Toy Play" produces online experimental play on a web gaming
platform incorporating traditional Taiwanese toys.

Although Internet art in Taiwan is already one decade old, the number of Internet artists is still relatively small. We hope that in the near future, we continue to see a growing number of exhibitions and forums focusing specifically on Internet art to stimulate the ongoing development of this art form.

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2007 年，台灣上網人數已達 1330 萬人，而且以每月平均 43.2 小時數，名列全球排行榜第五。聽起來，在這個小島上按個滑鼠，你就可以認識一千多萬人。作個大膽假設，如果你在網路上爆紅，也許可以出來選總統；再串連上全球有超過十億人上網，在慧星撞地球的前一刻，那個坐在法庭裡指揮的傢伙－稱之爲「網路之王」，也許是個印度 9 歲少年。

不過，以上假設沒有實現的原因，要回到網路本身「去中心化」的特質，所以是不可能會有「網路之王」存在的，（倒是 MySpace 創辦人 Tom Anderson 也許可稱之「全世界擁有最多朋友的人」），但即便如此百花齊放，各有肥皂箱，爲什麼？還沒有看到一件讓我們會心一笑，甚至頭皮發麻的作品呢？
這話言重了，畢竟上網拍、MSN 聊天，跟做創作是不一樣的。但，請問有什麼不同呢？

如果，你一天在電腦前超過四小時，對當代氛圍夠敏感又夠深刻，何以不能像維梅爾一樣畫出荷蘭獨有的光線空氣呢？喔！這誤會大了，以前畫家只要搞定顏料，現在網路藝術創作者不但要會 Photoshop、Flash，還要會寫程式、除蟲、建資料庫，或者擁有一種稱之爲跨界溝通的高級 EQ。

能同時掌握形式跟內容的人是幸運的，雖數量不多，但我們報以深刻祝福。因此，在選件上，我們除了鼓勵製作較成熟的作品，也盡量貼近網路裡多元浪漫的特質。
同時，開放了另一種條件：讓觀眾看到網路藝術展，會開心地進來，亂按都好。

By 2007, the number of Internet users in Taiwan had risen to 13.3 million. The average Taiwanese Internet user spends 43.2 hours online per month; Taiwan ranks fifth in the world in this respect. It seems that, with a simple click of the mouse, you can meet over 10 million people on this small island. Taking this bold assumption a step further, Internet fame could help you to secure victory in a presidential election, and, since over 1 billion people around the globe surf the Net, the "King of the Internet" directing the world's affairs at some point in the future just before humanity is wiped out by a meteor strike could conceivably be a nine-year old child in India.

The fact that none of this has become reality so far must be attributed to the "decentralized" nature of the Internet. There could never really be a "King of the Internet "(although Tom Anderson, the founder of MySpace, may be considered the Man with the Most Friends in the World). Even so, given that the Internet has so much potential, and that everyone now has a soapbox to stand on, why is it that we have yet to see a piece of digital art that can make us smile in understanding, or even feel a tingling up and down our spine?

Perhaps I am being too severe. After all, using an online auction or MSN chat is not the same

as making Internet art. But then, just how is it different?

If you spend over four hours a day in front of the computer and are sensitive enough to contemporary trends in a profound enough way, then why couldn't you be a Vermeer capturing the unique Dutch light and air on canvas? Ah, but this is missing an important point. Whereas, in former times, a painter only had to deal with paint, an Internet artist needs to be a skilled user of Photoshop, Flash animation, programming, debugging and database construction, and must also possess the high EQ needed for effective inter-disciplinary communication.

Those who can handle both form and content are fortunate, and, though few in number, they deserve our best wishes. In selecting the finalists, we sought to encourage works that are mature in production and in tune with the diverse, romantic character of the Internet.

At the same time, there was one other kind of work that we wanted to encourage: works that would stimulate people's interest and get them to come to a "digital art exhibition", even if they only come just to press the buttons.

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今年網路藝術作品送件量並不多,儘管如此,獲選的五件作品,卻也呈現出有趣的興味,創作者從媒體訊息觀點、虛擬角色塑造、虛擬城市建構與擬人化之機器藝術家等不同角度,提出對網路媒體的省思與再思考。如首獎《報紙機》以網路訊息與現場觀眾照片一起編排出假新聞報,觀眾成為頭條人物,以趣味操作反諷報紙訊息的虛偽性;《囝仔咪》將5年級生的兒時回憶,變成遊戲中主角人物,透過橡皮筋等工具,進行攻擊格鬥遊戲;《一個都不能少》,則將訊息傳遞中失去的封包重組,以影像呈現遺落封包的模糊性,此掉落的封包,是網路存在個體的一部分,卻也往往被遺忘忽視;《網路城市》透過集體參與,建構屬於民眾自治的虛擬城市,在此紛擾的政治環境中,或許提供大眾另一個自主自理的自由存在場域;而《IT影像個展》則為藝術家 IT 舉辦線上網路個展,然而 IT 卻是具自走自拍能力的機器人,在此探討了傳統藝術創作中所堅持的藝術家身分與真實性問題。
或許網路藝術需更高的程式系統能力門檻,使得國內創作者並不多,然而從此次入選的作品所呈現的概念意向中,可以確知,台灣網路藝術創作者對於網路藝術創作,已經超越了僅止於視覺動畫的狹隘性,也期待明年能有更具爆發性的網路藝術作品參與,讓我們每天賴以生存的網路與行動服務,成為傳達藝術觀念的媒體平台。

This year, there were relatively few entries in the Internet Art category. However, the five pieces selected by the judges were all quite interesting. The artists offered reflections on and re-evaluation of online media from a variety of different angles, including the medium-message perspective, virtual role creation, the construction of virtual cities, and a "humanized" robot artist. The work that won first prize, "Newspaper Vending Machine", publishes a "pseudo-newspaper" containing news derived from the Internet combined with photographs of the exhibition audience; this work has fun making fun of news headlines. "Toy Play" is a fighting game employing traditional Taiwanese toys like rubber bands as its subject matter, taking players back to the 1940s and 1950s. "Not One Less" reassembles the data packets dropped during the network transmission process and presents these lost packets in the form of obscure images. These packets are entities that have their own existence on the Internet, and yet are usually ignored. Through mass participation, "Citynoland" builds a virtual autonomous city to provide the public with a free space for "self-governance" amidst the current unsettling political environment. "Image-IT Solo Exhibition" is an online exhibition for the artist "IT", who is a robot capable of moving around and taking photographs. The intent is to examine the issues of artist identity and authenticity in traditional art. The limited number of Internet artists in Taiwan may be due to the need for practitioners to possess sophisticated programming skills. Nevertheless, from the conceptual intent that these selected works display, one could be sure that Taiwan's Internet artists have already moved beyond the stage of treating Internet art as merely a form of animation. We look forward to seeing more astounding Internet artworks next year, so that the Internet and mobile services that we rely on daily can also come to serve as a media platform for communicating artistic concepts and visions.