

首獎 First Prize

那綠色夕陽後方的青色月亮已慢慢浮出

The aqua moon behind the green sunset is nearly visible

張惠笙 Alice Hui-Sheng Chang

這一件作品源自於對於鳥叫聲演化的興趣。在讀一本叫做「為什麼孩童和鯨魚喜歡唱歌呢？」(Why do children and whales sing?)的自然採集聲音書中，作者提到每一種鳥類的叫聲都是各自遺傳而來，然而代代都因環境變遷或許有不同的小變化，經過許久的延續，最後的聲音或許和原來的聲音本質相同，質地卻不一樣了。

作品表達出銳變的過程，像是穿越一種時間或空間的過道，產生某種物理或精神變化。而其題目「那綠色夕陽後方的青色月亮已慢慢浮出」希望創造一種情境，一道想像的穿越。將聽眾的空間延伸到建築物以外，更希望帶出一個流動的時間位址。

這件作品的聲音是以慣用的「延伸人聲技巧」做延展，以多層聲音即興表演方式，於錄音室採用多支麥克風錄製。希望以非語言也無節奏的聲音，以人與人最直接的方式來帶動聽眾體驗變化。

This work evolved out of the artist's interest in birdcalls. In a book entitled "*Why do Children and Whales Sing?*" about the recording and collecting of natural sounds, the author notes that, while each species of bird passes its song down through the generations, the calls change slightly over time because of changes in the birds' environment, so that over a period of many years, the original song can be completely transformed.

The author describes this process as being like a passage through a spatial or temporal tunnel in which physical or emotional changes take place. The name that the artist has given to the work – *The aqua moon behind the green sunset is nearly visible* – reflects the artist's desire to create a particular kind of environment, a passage through the imagination. The space in which the audience is located is extended outside the building, creating a free-flowing temporal positioning.

The sounds used in the work are produced using techniques based on conventional voice extension technology, creating a spontaneous performance with multiple layers of sound (achieved through the simultaneous use of multiple microphones in the recording studio). It is the artist's hope that, by creating sound without either words nor rhythm, the audience can experience the process of change through interpersonal contact in the most direct way possible.