

曾鈺涓 Yu-Chuan Tseng

世新大學公共關係暨廣告學系專任講師

交通大學應用藝術研究所博士候選人

Lecturer, Shih-Hsin University, Department of Public Relations & Advertising

Ph.D. candidate, National Chiao Tung University, Institute of Applied Arts

「互動」是當代數位藝術創作常用的一種表現形式，然而，對於創作作品為何需與觀者「互動」、作品之「介面」與「裝置」的使用與意義詮釋，表現形式中的人機互動間的感知情境、環境氛圍的塑造與沈浸感等互動的核心議題則較尚無太大的篇幅論述之。較為可喜的是，今年入選五件作品之邏輯架構，對於科技對整體社會系統與文化系統的關係，已碰觸並做反省與思考，跳脫以往僅止於影像視覺形式之概念傳達。五件作品提供了五種不同的互動情境，讓觀者在互動間，重新去思考人與機器、人與環境、人與生活的存在狀態。《動覺生物》透過瞬間動能變化，讓觀者產生與植物之間互相理解的想像。《聲瓶》則以具感知回應的自動化機器，呈現出具自主演奏的聲音雕塑作品。《辦公室現場 $\pi/4$ 版》，連結網路與裝置，在滴水的瞬間，建構出具詩意的失落感，描繪出集體工作者的情境狀態。《漩渦》則以不斷旋轉的掃瞄影像，呈現出過多影像存在的昏眩感。《變相》以指尖的即時描繪運算，KUSO 的趣味感，嘲弄數位影像的操縱性。

數位藝術節已邁入第三屆，觀察台灣近幾年的數位藝術創作活動、展演、工作坊、藝術節與競賽一場接一場的舉辦著，感覺台灣數位藝術發展似乎呈現一片美好的未來，其實卻不然，單從此次送件參賽的作品中，可察覺到多數作品仍維持於單純地應用現成技術，強調炫麗迷幻的視覺形式，以及為互動而互動的邏輯架構，此或許是數位藝術教育接下來必須去思考的問題。而目前台灣對於整個藝術環境與創作者對於數位藝術創作的認知亦需重新建構，如何跳脫既成的藝術創作思考架構，運用新的數位科技創作出兼具科技本質與藝術本質的原創作品，是臺灣數位藝術創作者必須認真思考的問題。

“Interaction” is a form of expression in contemporary digital art, and in the relatively succinct discussion about the core issues of interaction, the questions are why artworks need to “interact” with viewers, the use and interpretation of the work’s

“interface” and “installation,” the representation and immersion in the context, and the environmental atmosphere in the human-machine interaction. Fortunately, the logic structures of the five pieces entered into competition this year have engaged with and made self-reflection concerning the relationship between technology and the overall social system and cultural system, getting away from the conceptual expression limiting the visual form of videos in the past. The five artworks provide five different kinds of interaction contexts allowing the viewer to think about the states that exist between man and machine, between man and environment, and between man and life. “Motivational Sense Organism” allows the viewer to imagine mutual understanding with plants through momentary changes in kinetic energy. “Sound of Bottles” displays a self-playing sound sculpture with an automated machine that has senses and responses. “Office Live version $\pi/4$ ” connects the internet with the installation, and creates a poetic feeling of loss in the moment of a water drip, describing the context of collective workers. “Maelstrom” displays excessive images that cause dizziness through constantly swirling scanned images. “Face Off” computes instant representation through the fingertips with the appeal of KUSO to mock the manipulation of digital images.

The Digital Art Festival has entered its third year, and after observing the constant creation activities, exhibitions, workshops, art festivals and contests for digital art in Taiwan these past few years, it seems like the development of digital arts in Taiwan will have a good future. However, that is not necessarily the case. Just looking at the works participating in this contest, it can be seen that many works still use ready-made technologies and stress a visual format that is bewildering and psychedelic, and also have logical structures that are interactive just for the sake of being interactive. Perhaps this is a problem that needs to be considered in digital arts education. There also needs to be a restructuring of the understanding of digital arts by the overall art environment and artists. The problem that digital artists must seriously consider is how to get away from the established artistic creation thought framework and use new digital technologies to create original artworks that have both technological and artistic natures.