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拜託，再來一點聲音藝術吧！

參與台北數位藝術獎 - 聲音藝術項目的評審工作，可以對台灣近期的聲響創作有一個概覽式的瞭解。2007 年的參賽作品中，在作品完成品質，創作主題及風格屬性上，我們聽到了頗為多元的發展：從令人不斷聯想起電玩中不可或缺音效的作品，到極為抽象的電子原音編曲，這其中還有無愧於未來主義者的噪音作品，環境聲響錄音，甚至極富創意的人聲技巧開發。去年的獎座也因此是頒給這些選項中完整度最高的作品。

今年，作品的多元性縮減了，參賽作品的品質較去年平均(耶！我們逃過了一些空轉的韻律盒子)，但同時也比較缺乏驚喜，特別是沒有能夠顯現出藝術成熟度的”出色”作品。還有，頒布兩件作品同獲第一名獎項，主要是基於鼓勵優秀計畫發展的精神，而較不是因為作品整體的完成度。

聲音藝術在藝術領域中佔有一席特殊的位置：這個領域位於實驗音樂，裝置與影音多媒體，甚至於電影或媒體藝術的邊界地帶。它是對於科技運用的思考，同時也是一種感官經驗歷程。如果上述第一點在數位創作中已較廣泛地被提及，那麼對於第二點，在數位藝術獎 - 聲音藝術一項的參賽作品中，有時還缺少了藝術實踐裡的一個基本要點：

聲音的手工藝。在聲音創作的技藝裡，”聆聽”重於任何一事。接下來才是固著於某一媒介上的聲音操縱：錄音，剪接，混音，各種不同的處理手法...等等。這些不同的技術並非是基於為了單純地”生產”出一段聲音而連結起的一串音效。它是關於如何透過耳朵引領聽眾，使他們

循序地被吸引，驚訝或者迷惑。這樣的階段是種聽覺上的敘事，無論對藝術家本身或是對聽眾而言都是一種啓發過程。此外我還要大膽地加上一句：它也是有關耳朵的聽覺享受過程...。衷心期待下一年度的參賽作品能夠更重視這樣的技藝，聚焦於傾聽聲音材質，然後最後才能以其想法及觀點讓評審們驚豔。在這等待的期間，我邀請各位來聆聽王仲堃和姚仲涵透過他們不可思議的聲響裝置紀錄，所創作出的聲音結構和紋理。

蔡宛璇 譯 (自法文版)

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- " A little bit more of Sound Art, please "

To participate into the jury of Digital Art Award / Sound Art allows oneself to have an overview about the sound creation in Taiwan during a period of time.

During the last session in 2007, we could have listened to a great diversity of work, from a point of view on the quality of realization as well as the topics or the styles : from video-games sound fx to abstract electroacoustic compositions, through noise music that wouldn't be denied by the Futurist to environmental field recordings, or even extended vocal techniques. The 1st prize of the last year competition was then a reward to the most accomplished creation amongst the selection.

This year, the diversity was narrower, with a larger homogeneity in term of quality (yes ! We avoided the stucked rythm boxes...) but also with much less surprises. And a lack of work that shows a full artistic maturity. Therefore, the two first prizes of this year, which are "ex æquo", should be considered as an encouragement to develop an ongoing process rather than the conclusion of a journey.

Sound Art has a special position amongst other artistic fields : this domain is located at the fringes of experimental music, installation and mixed-media art, and even cinema or media art. It is a medium for a reflexion about the use of technology as well as a matter of perceptual experiences. The first point is over-representated amongst Digital Art, but about the second one, the propositions made for the Digital Art Awards / Sound Art sometimes lack of a basic element for the sound practice : the craftsmanship. The artistry in sound is firstly listening. Then comes the skills of manipulation of sound : recording, editing, mixing and various processing. These different techniques are not effects that would be linked up in order to produce audio sequences. They are steps that lead the listener's ears, seduce him or disconcert him. They are a narration of the listening, a rite of initiation for the listener and for the artist himself. And I would dare to add that this rite is intimately related to the pleasure of the

ears...

We wish that the next propositions made to the Digital Art Awards / Sound Art take account of this craftsmanship, keep the listening as a focal point, and surprise us by their intention.

Meanwhile, I invite you to listen carefully the fascinating patterns and structures coming from the sound machines invented by Chung-Kun Wang and Chung-Han Yao.