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粗糙與特效掛帥的數位影像時代？

其一
在數位時代，影音創意與技術是否因器材軟體的即時便利而提升？

其二
視覺感強烈的《自畫像紅二號》是評審較有共識的作品，但身體擠壓玻璃作法令人聯想到十年前 Jenny Saville 的作品。其它作品在第一輪評審時都僅有一票，這反映了什麼現象？《停機坪》概念近似日本導演伊藤高志與松本俊夫二十年前反覆繞圈快速跳剪日夜景觀之影像，在數位時代《停機坪》並沒有達到前者當年所展現的高度視覺衝擊與作品完整性。嚴格說來，今年入圍之作並不出色，數位影像創作是否已達極限而難以突破？

其三
今年作品同質性過高、無聊時間延長、過時或單薄創意、缺乏議題與結構、完成度不足、視覺延展與變奏度低、極小成本、極小格局、缺乏個性、鮮見具規模野心之作，技術或畫質呈現粗糙業餘，大量粗工速成影像，作品完整度不夠。如此窘境令我想起在英國拍片時老師的叮嚀：「影片若要粗糙，就必須處理成別人難以超越的粗糙，若超越不了就需展現你的熱情誠意，否則容易成為垃圾影像。」

其四
以數位器材創作時，特效呈現是否易過時，軟體使用是否與他人雷同而難以區隔，是否暴露技術缺點，粗糙特效痕跡被辨識，特別是自動焦距、去背合成與現場收音。或許數位時代特效即創意，但除「電腦處理的特效創意」外，幾乎不見「在攝影機前呈現的創意」之作。剔除影片特效之餘，試問還剩多少內容、概念與創意呢？

其五
一部影片至少要有一個畫面或段落處理是它作難以超越的，或他人不敢為之，或撞擊另類觀念作法，或刺痛觀眾視覺與心靈，在有意或無意或碎亂的事物中找出意義或趣味，帶領我們進入一個例外、發現、反思或解放的視境旅程，而非讓「數位」成為特效與時髦的同義字。

Is This the Age of Crudeness and Special Effects for Digital Images?

First,
In the digital age, have audio-visual creation and techniques improved because of the instant convenience of the equipment and software?

Second,

The visually intense "*Self-Portrait No.2 (RED)*" is a work that the judges had a consensus on, but the method of compressing the body with glass makes one think of the work of Jenny Saville that was done ten years ago. Other works all only had one vote in the first round of judging, so what does this mean? The concept of "*The Hardstand*" is similar to the repeated circling and quick jumps of day and night scenes made by the Japanese directors Takashi Ito and Toshio Matsumoto twenty years ago. In the digital age, "*The Hardstand*" does not even express the high level of visual conflict and completeness of the previous work. Strictly speaking, the works nominated this year are not that outstanding, so has digital video creation hit its limit and can it not find a breakthrough?

Third,
The works this year are very similar in nature, they are long and boring, outdated or superficial, lack issues and structure, are incomplete, have low visual extension and variety, have extremely small costs and extremely small size, and lack personality and ambitious scale. The techniques or definition show crude amateurism, and were mostly videos made crudely and quickly without the necessary level of completeness. This sorry state of affairs makes me think of the nagging of my teacher when I was filming in the UK: "If you want the film to be crude, then make it cruder than anyone's ever done before or will ever do. If they can't surpass you, then that shows your passion and integrity. Otherwise, it will just be a piece of trash."

Fourth,
When creating with digital equipment, special effects become outdated quickly, and it is hard to differentiate yourself from everybody else when using software. Flaws in technique are exposed and the signs of crude special effects can be recognized, especially in automatic focal distance, background removal synthesis, and live radio. Perhaps in the digital age, special effects are creative, but instead of "computer processed special effects creativity", there should be "creativity in front of the camera." After eliminating the special effects, how much content, concept, and creativity is left?

Fifth,
A film must have at least one scene or segment that would be difficult to do better or that others would not dare to try, or that is made with an alternative concept, or that stimulates the vision and soul of the viewer, that intentionally or unintentionally or haphazardly finds meaning or interest, leading us into an exceptional visual journey that makes us discover, contemplate, or be liberated, and does not make "digital" into a synonym for special effects and fads.