

石昌杰 (台灣藝術大學多媒體動畫藝術學系)

C. Jay Shih (Department of Multimedia and Animation Arts, National Taiwan University of Arts)

黃文君 (首映創意股份有限公司內容開發總監/創辦人/導演)

Stella Huang (Creative Supervisor/ Co-Founder / Director of SOFA Studio)

康進和(動畫電影《少年葛瑪蘭》導演)

Charlie Kung (Director of 《Kaulan》)

邁向數位與國際化的當下，KT 科藝獎舉辦電腦動畫創作的比賽至今已經是第三屆，和其他單位所舉辦的動畫比賽，本競賽活動明顯更為強調數位技術的運用，與創作論述的撰寫。從前者的角度來看，台灣年輕動畫創作者對於數位技術的運用，已經發揮了更為寬闊多元的嘗試；但如果從後者的角度來檢驗，很多創作者對於創作的自覺與書寫，依然還處在起步的階段。

本屆參賽作品中，有幾部善用綜合技術所完成的作品，不但讓評審們印象深刻，也頗為欣賞。其中，《Morpheus》結合了 2D 素描、3D 建模，與實拍轉描(rotoscope)等多種技法，最後成品甚至安排以三個螢幕放映呈現，堪稱最勇於摸索數位技術的一部作品。另外一部作品《ASo》成功結合了 2D 動畫與 3D 動畫技法，經營出一則以電為生的角色動畫，相當逗趣可愛。

其他不以 3D 電腦動畫技術取勝的作品中，也有不少各具特色的作品。譬如說，數位 2D 動畫作品《Happy Birthday to Me》、《秘境》與《我心中的那片森林》等，都展現了賞心悅目的插畫風格。停格動畫作品《Dear Satan-Liveevil》與《來去逛夜市》，則各自將時下年輕人玩樂團的次文化，與台灣夜市景況，安排為故事背景，非常獨束一幟。然而，比較美中不足的是，《Happy Birthday to Me》與《Dear Satan-Liveevil》最後彷彿只是服務音樂的 MV，欠缺耐人尋味的重點。《秘境》則在內容敘述上，落入雷聲大雨點小的窘境。《來去逛夜市》更是在影片完成度、與執行力上，明顯的力有未逮。不過，非常值得一提的是，以 Motion Graphic 為表現方式的《Aery Sky》，頗具創意地將動畫短片經營成「偽紀錄片」，非但具有後現代的戲謔精神，同時也展現了台灣動畫少見的世故與幽默感。

最後，經過評審們的討論，《迦南美地》、《Dark Rain》、與《紅色月亮》等三部作品勝出。取材自聖經題材的《迦南美地》，成功地運用英文旁白牽引動畫，描述出一則人類窮途末路，夢想幻滅的科幻寓言，頗有反思文明沒落的大器。具有東歐動畫般黑暗視覺風格的《Dark Rain》，則在畫面張力飽滿的影像中，成功傳達了現代人恐懼被集體化，與焦慮殘暴的自虐心理。《紅色月亮》則以精緻細膩的 3D 電腦動畫技術，模擬提姆·波頓(Tim Burton)的偶動畫風格，演繹出一則忌妒心裡的驚悚劇；無論在電影語言、美術風格、或者動作表演上，都表現出眾。

對於我個人而言，本屆許多參賽作品，似乎追求「國際化」過了頭，不僅片名直接使用英文，就連工作人員字幕，常常「去中文化」只列英文；甚至在故事內容與美術風格上，國外的影響又比比皆是，可以說是我個人擔任評審以來，心中最感納悶與疑惑之處！站在邁向數位與國際化的當下，台灣年輕的動畫創作者，心中嚮往的會不會只是《迦南美地》裡美麗的荒涼？

At this moment of moving towards the digital and the international, it is already the third year that the

K.T. Creativity Awards has held a computer animation creation contest. Compared to animation contests held by other institutions, this contest clearly places more emphasis on the application of digital art and creative discussions. In terms of the former, the application of digital art by young Taiwanese animation artists has been displayed in broader and more diverse experiments. However, reviewing it from the perspective of the latter, the self awareness and writings of the artists concerning creation is still in the beginning stages.

Some of the works entered in this contest were completed using mixed techniques, which not only made an impression on the judges, but was also very interesting. “Morpheus” combined many different techniques, such as 2D drawings, 3D models, and rotoscope for a final product that was presented on three screens. It was praised as an artwork that tried the most to get a feel for digital art. Another work, “ASo”, successfully combined 2D animation with 3D animation, creating character-based animation that was fun.

There were other works that excelled without using 3D computer animation techniques, and there were some works that had their own special characteristics. For example, there were digital 2D animations such as “Happy Birthday to Me” “Secret Realm”, and “The Forest in my Heart” that all demonstrated pleasing illustration styles. Stop motion animation works like “Dear Satan-Liveevil” and “Shopping at the Night Market” arranged scenes of youth subculture and Taiwanese night markets into the story background in an original way. Unfortunately, works like “Happy Birthday to Me” and “Dear Satan-Liveevil” ultimately seemed like music videos and lacked a point that could interest the viewer. “Secret Realm” fell into the predicament of being fancy but without substance in terms of its content depiction. “Shopping at the Night Market” is clearly out of its depth in terms of film completeness and effectiveness. However, it is definitely worth mentioning that “Aery Sky”, which uses motion graphics as its mode of expression, creatively makes the animation film into a “mockumentary.” It not only has a postmodern spirit, it also demonstrates a sophistication and humor rarely seen in Taiwanese animation.

Finally, after the discussion between the judges, three works were selected as the winners—“Canaan”, “Dark Rain”, and “Red Moon”. “Canaan”, which takes its material from the Bible, successfully uses English voiceovers to drive the animation. It describes humanity’s difficult times with science fiction parables of dying dreams and serves as a good vessel for contemplating the fall of civilization. “Dark Rain”, which has a dark visual style characteristic of Eastern European animation, successfully expresses the modern fears of collectivism and the worries about cruel self-directed sadism in its images that fill the screen with tension. “Red Moon” uses an elaborately detailed 3D computer animation technique simulating Tim Burton’s stop motion animation style to create a horror film that expresses a jealous psyche. The presentations were all outstanding in terms of film language, artistic style, and motion performance.

Personally, I feel that many works in this contest took the “international” aspect too far by having direct English titles or credits in English only, as if they were removed from Chinese culture altogether. They all had a distinct foreign influence in terms of story content and artistic style, which is the point that made me feel the most depressed or confused! Standing at the moment of moving toward the digital and the international, can the hearts of young Taiwanese animators only aspire to the beautiful desolation such as that found in “Canaan”?