

陶亞倫 Ya-Lun Tao

國立台北藝術大學藝術與科技中心 數位藝術實驗室主持人

國立台北藝術大學科技藝術研究所 專任助理教授

Assistant Professor of Graduate School of Arts & Technology, Taipei National  
University of the Arts

「變相」，利用觸動面板，將政治人物與影視明星的宣傳照，任意的變形與扭曲，如同透過遊戲平台，將一個嚴肅的、完美的、英雄式的形象，以直覺式的塗鴉方式，解構原有的意像，充滿著趣味性。作品互動順暢，效果極佳，惟作品原創性稍嫌不足。

「辦公室現場  $\pi/4$  版」為天工開物公司參加林茲電子藝術節的延續版，將職場上主管對員工敬業態度不信任的心理，以輕盈、充滿詩意的情境，來展現一個不人道的、窺視的監控系統，表現出獨特的職場文化與地域性。透過網路即時監視員工螢幕上的工作內容，由於無法同時觀看另一端的辦公室空間，使兩個實體空間的同步性未能充分體現。

「漩渦」作品的表現技術並不新穎，但卻將變形扭曲之實體物件，於數位環境中還原成為正確的影像，企圖以造假的真實，取代實體的真實，充分表現出擬像技術的新美學觀，值得讚許。惟作品整體美感與細膩度上仍可再精進與提升。

「聲瓶-裝置版」為近幾年來罕見的物理發聲裝置作品，作者利用玻璃瓶內水位高低，與吹管的角度來控制聲音的節奏，以古典機械結構，將物體材質特性完全發揮，展現出輕巧暢快的音符。惟作品與觀眾的互動性，在入圍的五件作品中最為薄弱，為唯一的缺憾。

「動覺生物」以記憶金屬加熱候收縮的物理現象，配合人臉辨識系統，使仿生植物緩緩抬起葉脈，如同召喚與親近觀眾一般，創造出人性化的仿生機械互動介面，作品表現十分出色，在國內亦較為少見，值得稱許。

綜觀今年參賽的作品，整體質量皆優於以往，數位藝術為當代藝術與數位創意產業的火車頭，數位藝術節僅步入第三個年頭，便有如此耀眼的成果，希望主辦單位能再接再厲，藉著數位藝術節的推展，加速國內數位應用產業的轉型與提升。

“Face Off” uses a touch screen to freely change and distort the official photographs of politicians and celebrities. It is like using a video game platform to take the serious, perfect, and heroic images and deconstruct their original meanings with an intuitive

graffiti style in a fun way. The interactivity of the piece is smooth and the effect is excellent. It's just that the piece's originality is slightly lacking.

“Office Live version  $\pi/4$ ” is the extended version of the TechArt Group's entry to the Ars Electronica, Linz. It uses the psychology of supervisors doubting the professional dedication of employees in a graceful and poetic context to show an anti-humanistic, voyeuristic monitoring system and display the distinctive culture and territorialism of the workplace. In the instant surveillance of the work being done on the employees' monitors, since we cannot simultaneously view the office space at the other end, the synchronicity of the two actual spaces is not fully manifested.

The presentation technique of “Maelstrom” is not novel, but it takes transformed and twisted objects and recovers their original image in a digital environment. It tries to replace the physical reality with a false reality, fully presenting a new aesthetics of image processing technology, which is deserving of praise. However, there is still room for improvement in terms of the overall aesthetics and the degree of detail.

“Sound.of.Bottles – Installation” is a physical sound installation of the kind that has rarely been seen in recent years. The artist controls the rhythm of the sound with the height of the water in glass bottles and the angle of blowing air, with a classical mechanical structure, to completely realize the potential of the physical material characteristics and create clever and joyful musical tones. The only shortcoming is that this piece has the least interactivity out all five entries.

“Motivational Sense Organism” uses the physical phenomenon of the contraction caused by heating up memory metal along with a human face recognition system to make artificial plants slowly open up their veins, like they were amicably waving to the viewer. It creates a humanistic artificial mechanical interaction interface. The presentation is very outstanding, and it something rarely seen in Taiwan, which is worthy of praise.

Taking an overall look at the works entered in this contest, the overall quality is better than in the past. Digital art is a driver for contemporary art and the digital creativity industry, and the Digital Art Festival is only in its 3rd year. With these brilliant achievements, I hope that that the organizers can become even more effective using the promotion of the Digital Art Festival to accelerate the conversion and improvement of the Taiwanese digital application industry.