Curatorial Statement

Nicole Wong

- *Animatronica* presents a platform for us to witness technology as critical challenges to our pre-conceived notion of existence, presence, control, power, time and sustainability.

- The festival has invited seven new media artists who use surveillance devices to create interactive works. It facilitates a fun process that brings us closer to a new consciousness. In most culture, life entails movement and interaction with the environment. In *Animatronica*, machines moves and interact with the environment as if they are animated, given lives. As a result of people's movement, the works generate images, light and sound.

- The curators set out to investigate the use of surveillance devices in new media arts, in an attempt to seek how these works facilitate the understanding of technology-enhanced space in contemporary society.

- Surveillance mechanisms, sometimes perceived as elements of intrusion to privacy, is being presented to the audience in a fun, enigmatic manner. The devices, mobilized by artists' creativity, allow viewers to witness expansion of their physical existence.

- The exhibition space is constructed as a technological laboratory where the public is invited to engage and experiment in a playful manner.

The artists intent is to encourage audience participation: the show could not be defined without the active participation of audiences. The exhibition would not be complete without the interaction of the public.

- Rafael Lozano-Hemmer's *Glories of Accounting Subsculpture 5* is an installation that traces audience presence by a 'show of hands.' The surveillance system detects the position of the public in the exhibition hall. As someone enters the space, a hand will appear on the screen. Through the visualization of electronic detection, this piece creates a simple yet powerful dialogue with the visitors; while acknowledging the presence of the individual in the environment, it also singles out the participants and make them the centre of attention.

- Lozano-Hemmer's classic work *Surface Tension* is an another installation that focuses attention on the visitors. The interactive devices are made of animated photos that change their arrangements on the screen: simulating an eye that follows the movement of one individual audience. In everyday life, we are exposed to many surveillance devices often without our conscious awareness: passing through the lobby of a building, shopping in a mall, walking into a bank, dinning in a restaurant, riding an elevator, etc. In this work, the artist turns the supervision device on its head and makes it fun for the public to come face to face with its nature and implications.

Rafael Lozano-Hemmer:
Glories of Accounting Subsculpture 5, 2005

Rafael Lozano-Hemmer,
Surface Tension, 1993

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策展人語

Nicole Wong

走在時代尖端的新媒體藝術家，採用先進的程式為創作的依歸，「漫誘引力」展覽選取了用監視器加上電腦程式所製成的作品；嘗試探討這些作品如何讓我們多思巧人與科技的關係，及科技帶給我們對空間的啟示。

「被監視」，有時被賦予反面的聯想，然而現在正以一種有趣又神秘的方式呈現給觀眾。這些設備，通過藝術家的設計，觀眾可以透過藝術作品，向外拓展個人空間，當瀏覽展覽空間時，奇妙的互動便產生了。

展覽場地可被視作一個科技實驗室，我們邀請公眾參與探 基於作品的互動性能，藝術家在創作時考慮了觀眾的參與性，這創作中一種非常重要的元素；因此，公眾必須主動介入參與，這個展覽及個中的理念才能完全成立。

Rafael Lozano-Hemmer [拉法耶．羅扎諾-漢墨] 的作品《光榮的點算 雕塑5號》（*Glories of Accounting Subsculpture 5*）是一件裝置；這裝置通過“舉手表決”的形式來追蹤觀眾的存在。監視展覽館的環境，當有人進入展覽空間時，一隻手便出現在屏幕上。監視系統主導的畫面與觀眾形成了簡單有效的對話。

《表面張力》（*Surface Tension*）他的經典作品，是一個留意著觀眾的裝置。模式是由照片的互動組合構成的，這些照片模擬一隻不停注視觀眾眼睛。在日常生活中，我們無意之中常常被監視器監視：如在購物中心，路過建築物的大堂，在銀行裡，在餐館吃飯，乘搭電梯時等。在這裡，藝術家卻以將監視器的功能變成和與觀眾之間有趣的玩意。

拉法耶．羅扎諾－漢墨
《光榮的點算 雕塑5號》2005

拉法耶．羅扎諾－漢墨，
《表面張力》1993

A conversation between José Luis Barrios and Rafael Lozano-Hemmer

* This is the excerpt of the edited transcription of a tele-conference which took place in the Sala de Arte Público Siquieros (SAPS), Mexico City, on the 20th of April 2005, and which was moderated by the director of SAPS, Itala Schmelz. Translation from the Spanish original by Rebecca MacSween.

JLB 1:

Without a doubt the evolution of electronic arts, or new media arts, presents new challenges for both the theory and philosophy of arts. In general, these challenges are analyzed using conceptual perspectives that deal with relations to social, political or cultural facets. However, the connections that these artistic explorations have with aesthetics and epistemology are little explored. In this context, and to get us started, what are the theoretical lineages that nurture or inspire your work?

RLH 1:

I read critical theory primarily for pleasure, as a catalyst, but I never consider it to be a recipe or a manual, nor do I presume to know how any theory might interpret my work while in the process of creating it. I was educated here in Canada where during the 80's and 90's I studied post-structuralist theory on the one hand, and the theory of information and complexity on the other. Through the guidance of Brian Massumi and other teachers, I witnessed the takeover of North America by French thinkers like Derrida, Deleuze, Foucault, Barthes, etcetera. For three years (1988-1991) I directed a radio show called "The Postmodern Commotion" that was dedicated to putting into practice what we considered to be post-modern activist tactics. We interviewed a number of thinkers such as Frederic Jameson, Jean-François Lyotard and Terry Eagleton. In early 90's the term "post-modern" dissolved and became clear that the new trend was toward the "virtual". In keeping with this shift I turned to thinkers like Geert Lovink, Tim Druckrey, Donna Haraway, Siegfried Zielinski, Peter Weibel, Sandy Stone, Simon Penny, and others who helped me form more critical ideas on virtualization. These days I mainly read about science: Chaos Theory, uncertainty, the strange world of Quantum Mechanics and non-linear phenomena, — authors like Mexican writer Manuel DeLanda and Ilya Prigogine. I think the science of complexity, for example, offers us very fertile terrain for creativity. Unfortunately, the humanities continue to maintain a rather antiquated, almost 19th century vision of science in general.

Within "Canadian" traditions there are authors to whom I feel a great affinity. Above all with respect to the idea of understanding technology not as a tool, or as something that is separate from us, but rather as a "second skin" to use the words of Marshall McLuhan. After the end of phenomenology people no longer wondered about the nature of pre-linguistic consciousness. In the same way, we now consider it impossible to think about our world without technology simply because technology has become the language or the unavoidable medium for our thoughts. I work with technology not because it is original, but precisely because it is inevitable and commonplace in our global society.

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JLB 1

There is a distinguishing factor that defines modernity and that has to do with self-awareness, or the ability of the subject to both represent and represent self-reflexively his activities and relationships with the world. An important aspect of this is expressed in the Foucaultian concept technologies of the gaze. Throughout the history of art and visual culture, various strategies of the gaze have existed. How do you distinguish and conceptualize those strategies that belong to the present and how are they manifested in your work?

RLH 2

New visual experiments have always been aided, or even initiated, by technological advancements. For example, perspective during the Renaissance, anamorphosis as part of Mannerism, or Eugène Chevreul's color theory for the Impressionists. In this context my contribution is the following: Walter Benjamin spoke with great clarity about the birth of modernism. For him the image is that which can be reproduced mechanically, a condition that eliminates the aural quality from a work of art. Mechanical reproduction democratizes art, popularizes it, and takes away that privileged point of view born of singularity. However, with digital technologies I believe that the aura has returned, and with a vengeance, because what digital technology emphasizes, through interactivity, is the multiple reading, the idea that a piece of art is created by the participation of the user. The idea that a work is not hermetic but something that requires exposure in order to exist is fundamental to understand this "vengeance of the aura".

Today digital arts, — actually all art —, has awareness. This has always been true, but we have now become aware of art's awareness. Pieces listen to us, they see us, they sense our presence and wait for us to inspire them, and not the other way around. It is no coincidence that post-modern art emphasizes the audience. In linguistic theory, Saussure would say that it is impossible to have a dialogue without being aware of your interlocutor. Exactly the same thing was said, almost 100 years ago in the art world by Duchamp, for example, when he said, "le regard fait le tableau" (the look makes the painting). What we see happening is that this concept of dependency is reinforced by digital technology. Pieces of art are in a constant state of becoming. It's not that they "are" but that they are "changing into". I think the artist no longer has a monopoly over their work, or an exhaustive or total position over its interpretation or representation. Today, it is a more common idea — an idea that I defend — that the work itself has a life. The work is a platform and yes the platform has an authorship, but it also has its points of entry, its loose ends, its tangents, its empty spaces and its eccentricities. In this sense, artworks tend to be eclectic which for me signifies the liberation of art, the freedom to reaffirm its meaning.

In contrast to the idea of creation through the gaze of the public, the other side of the coin should also be mentioned; the panoptic computerized gaze. Artistic interest in criticizing the predatory gaze of the surveillance camera is nothing new; there is for example the work of Dan Graham, Bruce Nauman or Julia Scher, to mention a few. What is new is the degree of computerization that the new surveillance systems, which

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invade our public and private spaces, possession. Stemming directly from the American "Patriot Act" is a wide variety of computer-vision techniques that, for example, are intended for identifying suspicious individuals or classifying them based on ethnic traits. It is literally about technologies designed to discriminate based on a series of innate prejudices. This new intensification of surveillance is extremely problematic because, in the words of Manuel DeLanda "it endows the computer with the power of executive decision making".

- What is also new is the amount of memory that these systems have thanks to ever-smaller storage units and increasingly efficient compression-decompression algorithms (codecs) that allow for the recording and reproduction of events from the distant past. Lastly, the widespread popularization of cameras by reality shows and the penetration into public and private spaces by means of things like web cams should be mentioned. I have no doubt that a new type of art is emerging in order to confront these technologies of the panoptic and post-optic gaze. The Institute for Applied Autonomy, Harun Farocki and the Bureau of Inverse Technology are some examples of this new line of inquiry.

霍斯・魯伊斯・巴瑞歐斯 (José Luis Barrios) 與 拉法耶・羅扎諾・漢默 (Rafael Lozano-Hemmer) 的對話

*這是2005年4月25日在墨西哥城Sala de Arte Público Siquieros (SAPS)，由SAPS負責人 Itala Schmelz 主持的電話會議內容的摘錄，Rebecca MacSween由西班牙文原文翻譯。

霍斯：

無疑，電子藝術或者新媒體藝術的發展，為藝術理論和藝術哲學帶來了新的挑戰。通常我們會從概念上的角度、社會、政治或者文化角度去分析這些挑戰。然而這些藝術探研與審美和知識論的關係則很少被討論。這種狀況下，讓我們先談論是什麼理論體系孕育並激發你的創作呢？

拉法耶：

我會讀批判理論，作為一種催化劑，但我從不用它作為指南。在創作過程中，我也不認為任何理論能解釋我的作品。在80和90年代，我在加拿大一方面學習後結構主義理論，另一方面學習信息與複雜性理論。從Brian Massumi和其他老師的啟導中，我留意著諸如Derrida, Deleuze, Foucault, Barthes等法國思想家全面影響北美的思維。1988至1991年期間，我創作了一個廣播節目，叫做“後現代暴動”（The Postmodern Commotion），去實踐那些被認為是後現代激進主義分子的策略。我們採訪了許多思想家，如Frederic Jameson，Jean-François Lyotard 和Terry Eagleton。在90年代初期，“後現代”這概念主導的思維逐步消散，“虛擬”明顯地成為新的潮流。 為了跟上這種轉變，我求助於Geert Lovink, Tim Druckrey, Donna Haraway, Siegfried Zielinski, Peter Weibel, Sandy Stone, Simon Penny等人的理念，讓我能對“虛擬”建立更富批判性的見解。目前，我主要閱讀科學類書籍：混沌理論、不確定理論、量子力學的奇妙世界和非線性現象，以及諸如墨西哥作家Manuel DeLanda和 Ilya Prigogine的作品。例如，以複雜性為研究專題的科學，可以提供豐富的創意土壤。可惜，人類的認知相當的陳舊，科學上的視野幾乎還停留在19世紀。

在「加拿大」的傳統中，我認為有些作者具有吸引力。用Marshall McLuhan的話來說，科技並不單止是件工具，與我們毫無關係；它其實是相當於「第二層皮膚」。在現象學的後期，人們不再懷疑語言前的意識本質。同樣的，我們現在已無法想像一個沒有技術的世界，因為技術已經成為我們的語言，或者是思維上已不能缺少的成份。我運用科技來創作，不是因為其原創性，而是因為它確實已成為世界上是最常見和不可缺少的東西。

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宙斯 2:

現代性的重要元素必定是自覺性，個中同時具有表達自我反射與世界的關係。重要的方面是福柯式概念中談及的注視技術。在藝術的歷史和視覺文化中，不同的注視策略也存在着。你怎樣區別現今的策略並將其概念化？此外，它們在你的作品中是如何顯示出來的？

拉法耶 2:

新的視覺實驗是常常由技術進步所引發的。例如文藝復興時的對透視觀，扭曲成為了風格主義的一部份，或者Eugène Chevreul對於印象派的色彩理論分析。在這方面，我所作出的努力是：Walter Benjamin清楚地論述現代主義的誕生。對他而言，將作品中的環境性部份除去後，圖像是可以機械地複製的。機械地複製使藝術民主化，大眾化，消除了其唯一性。但是隨着數字技術的應用，我相信環境性這元素再度回歸，造成環境的復仇。因為通過互動，電子技術強調的是多重解讀，意指藝術創意的其中一部份是來自使用者的參予。作品不是與外界隔絕的，而它是必須被展現才能存在，這是理解「環境的復仇」的基礎。

今天數碼藝術跟所有的藝術一樣，都有覺性，這是不爭的事實，而且我們現在都開始注意到藝術的覺性了。作品能聆聽我們、看見我們、感覺我們的存在並期待我們刺激他們，而不是單單以相反的方式來接觸我們。後現代藝術關注觀眾的存在，這並非巧合的。在語言論上Saussure可能會說沒有交談的人，便沒有對話。無獨有偶，100年前藝術家Duchamp說了類似的話，例如，他說“畫是由 [觀看者的] 眼光造成的”。然而，我們現在所看到數碼技術所鞏固的這種依賴的概念。藝術作品經常處於正在形成的狀態中，它們並不是既定而是正在演變的。我認為藝術家已經不是他們作品的專有者，或者是作品闡釋、表現的唯一執行者和決定者。今時今日，有一個更加普遍的概念；我的立場是作品本身擁有生命。這個作品是一個平台，這個平台擁有其作者、它有自己的起點、不明確的結尾、接觸點、空間以及其異常性。在這個意義上，藝術作品的包容性質，對我而言意味着藝術的解放，重申了藝術自由的意義。

所謂創作是由觀眾的注目而產生，另外一面的觀點也應該被提及，那就是電腦化的全面視野。藝術界批評監視器的侵略性視角已不是新事，例如Dan Graham, Bruce Nauman 或Julia Scher等人的作品所表達的。新的

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監視系統能介入公眾和私人空間所擁有的技術是新穎的；例如，由美國「愛國者行動」引伸嘗試多樣化的電腦視覺技術，試圖從分析種族特徵來認別可疑人物。簡單說，技術被設計成為對人類的先天特徵進行評判；這種新的監察的極端擊落化是極其有問題的，因為正如Manuel DeLanda所言「它將執行決定的權力賦予了電腦」。

另一個新現象便是資料儲存系統的體積越來越細小，而效率增高了的壓縮及解壓縮運算法，將很即時的事件攝錄與播出。最近，reality show 普及地使用攝影及網路攝像機，深入到社會的任何公眾和私人空間。我相信一種新的藝術形式正在形成之中，應對全視覺技術和後視覺的科技。諸如The Institute for Applied Autonomy, Harun Farocki 和the Bureau of Inverse Technology的工作便是從這些考慮出發。

Rafael Lozano-Hemmer (Canada)
拉法耶．羅扎諾－漢墨（加拿大）
Surface Tension and Glories of Accounting Subsculpture 5
《表面張力》和《光榮的點算 雕塑5號》

Rafael Lozano-Hemmer, *Surface Tension* / 拉法耶．羅扎諾－漢墨，《表面張力》(1993)

Artist Statement:

Surface Tension is an interactive installation where a large human eye follows the public in the exhibition space with Orwellian precision. The piece was originally developed in 1992 in Madrid as a set-design for the theatre group Transition State Theory. The predatory nature of the piece was meant to parallel the totalitarian optic paradigm that had just been inaugurated by George Bush with the smart bombs of the first Gulf War. The project was reconstructed in 2004 as an interactive installation, to coincide with George Bush Jr's new war on the Gulf and on his own people.

Glories of Accounting Subsculpture 5 is an interactive installation with a surveillance system that detects the position of the public in the exhibition space . When someone enters the space, a large hand appears on the screen automatically. The hand rotates along it's forearm axis, following the visitor with the open palm always facing him or her. As more people enter the room, more hands appear and follow them. Ultimately *Glories of Accounting Subsculpture 5* is a visualization of electronic detection, using a metaphor that signifies both distance (as in a "stop" gesture) and inclusion (as in the expression "show of hands").

Technical statement:

Both pieces work with plasma or rear-projection displays, and a custom-made computerized surveillance system.

藝術家陳述：

《表面張力》是一個互動裝置，如同喬治奧威爾所關注的問題，該裝置是一只大眼睛緊盯著展覽空間內的公眾。此作品1992年在馬德里作為「過渡狀態理論」戲劇小組的佈景設計。作品的強勢侵入性視覺觀念與喬治布什利用海灣戰爭中使用炸彈採用的極權主義視覺相似。2004年，裝置被重新設計成為一個互動裝置，與喬治布什發動的新海灣戰爭以及他與美國人民的內部矛盾保持一致。

《光榮的點算 雕塑5號》是一個配有監控系統的互動裝置，能夠檢測展覽空間內公眾的位置。當一個人走進空間，一只大手自動出現在屏幕上，並以手臂為軸旋轉，保持展開的手勢朝向並跟隨參觀者。當有很多人進入空間時，許多只手便會跟隨着個別參觀者。基本上，《光榮的點算 雕塑5號》是一個視覺電子探測器，用一個象徵指示來表示距離（像「停止」的手勢）和內涵（像「舉手表決」的手勢）。

技術陳述：

兩個作品同是運用等離子或者背投顯示器，以及一個特別設置的計算機控制監控系統。

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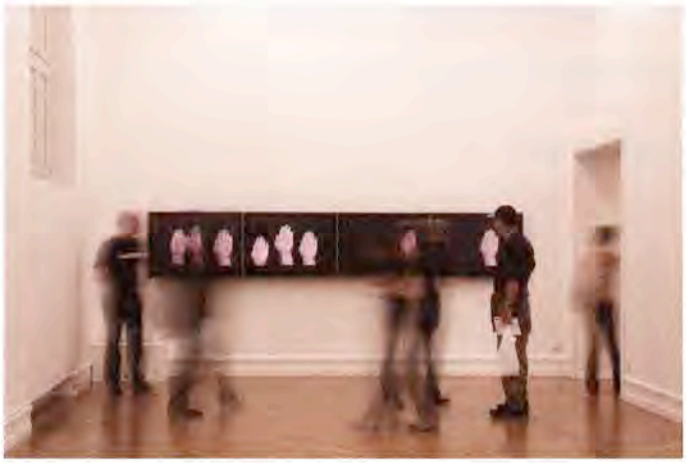

Rafael Lozano-Hemmer, *Glories of Accounting Subsculpture 5* /
拉法耶・羅扎諾－漢墨,《光榮的點算 雕塑5號》(2005)

Biography:

Rafael Lozano-Hemmer was born in Mexico City in 1967. In 1989 he received a B.Sc. in Physical Chemistry from Concordia University in Montreal, Canada. His large installations in public space have been commissioned for events such as the Millennium Celebrations in Mexico City (1999) and the Expansion of the European Union in Dublin (2004). His work in kinetic sculpture, responsive environments, video installation and photography has been shown in many cities, including Biennials in Venice, Sydney, Istanbul, Havana, Liverpool and Shanghai. His work is in private and public contemporary art collections such as the Museum of Modern Art in New York, the Jumex collection in Mexico and the Daros Foundation in Zurich. He has received several prizes including a Golden Nica in Linz, two BAFTA British Academy Awards in London, a Wired Rave Award in San Francisco, a Trophee des Lumieres in Lyon and an International Bauhaus Award in Dessau.

個人履歷

拉法耶・羅扎諾－漢墨1967年出生於墨西哥城。1989年，他在加拿大蒙特利爾的Concordia University獲得物理化學理學學士學位。他設計的公共裝置被一些諸如墨西哥城千禧慶典(1999)和都柏林歐盟擴展會議(2004)等大型活動作指定創作。重要雙年展包括威尼斯、悉尼、伊斯坦布爾、哈瓦那、利物浦和上海等很多城市也曾展出過他的動態雕刻、反應環境、錄像裝置以及攝影作品等。他的作品還被多所公共和私人當代藝術館收藏，如美國現代美術館，墨西哥城的Jumex collection和蘇黎世的Daros Foundation等。他也獲得了一系列獎項和榮譽，例如林茨的「金尼卡」(Golden Nica)獎，兩次獲得倫敦電影和電視藝術學院（BAFTA British Academy Awards)獎，舊金山Wired Rave獎，里昂Trophée des Lumières 獎和德國「國際包浩斯建築學院獎」(International Bauhaus Award)。

Microwave International New Media Arts Festival, exhibition catalogue, 4-15 Nov, 2006: 14, 18-23 38. Hong Kong (english, chinese)

Conference:
Strategies of Interactivities in Media Arts & Visual Culture
新媒體與視覺文化的互動策略研討會

Rafael Lozano-Hemmer, *Surface Tension* / 拉法耶・羅扎諾－漢墨,《表面張力》(1993)

Daniel Sauter, *Light Attack* / 丹尼爾・所特,《光影出擊》(2006)

Strategies of Interactivities in Media Arts & Visual Culture will discuss the role of new media in transforming traditional boundaries of art from didactic to interactive; from exclusive to inclusive. We used to go to museums to observe paintings and sculptures and wait for them to inspire us. Today, the art works are looking at us, sensing us, listening to us and awaiting to respond. What are some of the implications media-arts bring to contemporary society? The speakers will discuss the historical developments of these approaches and their implications in today's visual culture. The discussion will also bring new information to the art and design community: examining expectations of the new audience as a result of placing transgressive media in contemporary life and culture. Documentary footage of Daniel Sauter's *Light Atttack* will be presented during this conference.

新媒體與視覺文化的互動策略研討會就新媒體藝術如何將傳統藝術的欣賞模式轉型作出討論。人們慣性前往藝術/博物館欣賞畫作、雕塑等藝術品，並期待作品啟發自己。今時今日，藝術作品走出框框，媒體藝術作品反過來以人類為對象，看見我們、聽見我們、感應我們，並作出相對的回應。媒體藝術走進現代社會到底蘊含著什麼意思？講者將根據歷史性的發展去討論其於現代視覺文化中的啟示。此討論將為藝術及設計會眾帶來簇新的資訊：探討新觀眾群在接觸越界媒體後，對視覺文化的前瞻與期望。丹尼爾・所特的《光影出擊》在香港表演的錄映片段亦將在研討會時播放。

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