




Artists	Artists' Intro	Work Title / Info	Artwork Statement	Work Image
吳燦政 Tsan-Cheng WU	<p>Wu focus on sound and video creation, since 2011, Wu visit numerous locations in Taiwan to record and collect sounds. For the project, he records sounds that we are accustomed to hearing in cities, towns and natural environments by walking through or standing still in these places. He then combines various sound elements to create simulations of sound in our daily lives.</p> <p>他專注於聲音與影像創作，自2011年起，足跡遍及臺灣各地製作《臺灣聲音地圖》，透過紀錄生活環境中，我們習以為常的聲響，漫步或定止的方式，穿越在城市與鄉村之間，人為與自然的環境的地域，透過這些聲音紀錄資料，聲音的組合與變化過程中的聲響元素，試著推演出人們的生活環境現象。</p>	漫遊者002 Wanderer 002 2020 Audio and video installation	<p>The city is scanned from the ground up, and both inside the frame and beyond, life moves in the midst of the city's ordinary routines, where urban legends are performed or adapted.</p> <p>The trajectory of life in contemporary city is constantly moving between the extreme point of life and work. The difference in sense of time is misplaced by the message superimposed by images and sounds. It is a margin of contemporary life situation.</p> <p>As a prologue of the project, the sound and video are constantly misaligned with the unsynchronised five-screen audio-visual content which is adjusted and adapted based on the sounds of other works in the gallery.</p> <p>掃描城市，從地面以下往上，景框內與景框外，生活在城市的日常中移動，上演或改編關於城市的傳說。當代城市的生活軌跡，不斷的移動在生活與工作的端點之間，影像與聲音所疊合出的訊息，錯位出時間感的差異，某種當代生活處境的邊際。</p> <p>作為該聲音影像計畫之序章，以不同步的五螢幕影音內容，聲音與影像不斷錯位塑形，也根據此次展開與其他作品的聲響調整推移改編聲音的編輯方式進行。</p>	
樊智銘 Chih-Ming FAN	<p>Fan has been working in audio and visual project and video installation. His Video creation themes in addition to the ruins in the city, as well as the creation of virtual scenes in recent years, such as the creation of the ruins of the post-war scene in the first-person shooter game, it extends from realistic images to virtual image creation.</p> <p>從事聲音與影像創作及影像裝置。個人的影像創作主題除了從城市中廢墟影像之外，另外還有到近幾年對虛擬場景的創作，例如建構出第一人稱射擊遊戲中戰爭後場景的廢墟虛構城市場景的創作，嘗試從現實影像轉化到虛擬影像創作。</p>	雲霧中的城市 In the Fog – Abandoned City 2016 Video 07'34"	<p>In Fan's 1016 work In the Fog - The Abandoned City, the artist creates a virtual and imaginary post-war like scene through a game engine system, which presents an abandoned territory after warfare, seen as an urban island forgotten by people. It appears quite barren, uninhabited and isolated.</p> <p>在雲霧中被遺忘的城市中，作者透過遊戲引擎製創造出一個虛擬且想像的戰爭遊戲過後的場景，影像的內容是戰爭過後被遺棄的的領土，或者我們可以稱它為是被人們遺忘的孤立島嶼城市，它看起來是那樣的荒蕪及荒無人煙，與世隔絕。在影像中充滿著殘破不堪的建築物，但我們依然可以想像到這城市過去的樣貌，是個有許多現代高樓的繁榮城市。但現今剩下的只是土地崩裂及雜亂不堪，而這些荒廢且殘破不堪的建築物，與災難發生之後產生的自然環境，長滿樹叢與雜草在同一場景中，這兩者在畫面中的結合是如此協調，像是融合為一體般，看似熟悉但又陌生的場景，鏡頭時而帶著冷靜視角來看虛擬世界。</p>	
王新仁 HsinJen WANG	<p>Hsin Jen Wang, a.k.a. Aluan Wang, graduated from Taipei National University of the Arts with MA degree, excelling at multimedia image design and interactive programming. He's fond of creating unique and refreshing pieces by sounds and images programming techniques, and currently is a full time art worker focusing on works utilizing open source software; he is also the winner of 2012 and 2015 Taipei Arts Festival First Prize. Other than art working, Wang also designs interactive image for music band and for dance group; he participates actively into the capture promotion hold by OpenLab Taipei since 2010, leading workshop in the art galleries and museums. He commits himself to introduce the digital art to the public by utilizing the openness of open source software and brings the wonder of sounds and images to people.</p> <p>http://www.dazegraffiti.com/</p>	昨日的路徑 Paths to the Past 2018 Audio Visual Installation Two-Channel Realtime Generation	<p>What defines home? Geographical coordinate in space? Residence on the census register or the site where your family members have lived for over ten years? Or perhaps the significance of home really shows itself when you are forced to leave your hometown and get into a dilemma. <PATHS TO THE PAST> is a work discussing memory and home. The creator created a unique visual experience by aerial photography and 3D IVR; under the automatic program calculation, the appearance of the work changes in real time, 3D IVR interlaces in turns and the inherent landscape generates unexpected and flowing new appearances. Together with the field recording and granular synthesis soundscape, a strong sense of unspeakable nostalgia for the hometown is presented.</p> <p>是什麼定義了家，是空間上的地理座標、是戶籍上的居住地、還是家人居住十年以上的場所？又或者當你背井離鄉、進退無門後，家的意義才真的產生。《昨日的路徑》是一件探討記憶和家的作品，作者利用空拍、三維實景的方式，創造了獨特的視覺經驗；在程式自動演算下，作品面貌實時改變，三維實景輪番交錯，固有的景觀產生不可預期、流動的新面貌，搭配上田野錄音、顆粒合成音景，呈現濃厚對於家鄉無可言喻的鄉愁。</p>	
王新仁 HsinJen WANG		明日的路徑 Paths to the Future 2019 Audio Visual Installation Two-Channel Realtime Generation	<p>While Paths to the Past features the vicissitudes of his hometown and his wistful nostalgia, Aluan WANG's Paths to the Future is intended to forge a brand new relationship via algorithm on the basis of Taiwan's topography, wave function, and the superposition principle. By means of the iterative wave function collapse, the artist seeks to transcend the rigid territorial confines of this island, insofar as to stretch the viewers' imagination about its changing boundary. Since ancient times, Taiwan has been occupied by different races and countries ranging from Spain and the Netherlands in the 17 th century to Japan and the Chinese Nationalist Government in modern times. Different political entities gave different shapes to Taiwan. Under such a pluralistic perspective, therefore, Taiwan, along with the shape of its border, varies over the course of time, as if it is an organically metamorphosing island, struggling in a tight corner of international politics. Facing the fact having different interpretations, the artist attempts to address it with the algorithm of wave function collapse, thereby altering the composition of Taiwan's topography and rendering it as illusory as real in each viewing.</p> <p>有別於『昨日的路徑』作者對於家鄉景色變遷的緬懷，『明日的路徑』則是透過演算法，形塑一種以台灣地形為基底，波函數（Wave function）為本，而疊加（superposition principle）出來的新關係。透過程式一次次不停的運作塌縮（collapse），試圖突破台灣島內、視野之外關於國土邊界的想像。</p> <p>台灣自古以來被不同的種族、政治實體所佔領，從17世紀的西班牙、荷蘭到近代的日本、中國國民黨政府。不同的政治實界定出不同的台灣疆域。也因此多元觀點下的台灣邊界，更像是時刻在改變的有機體。處在政治夾縫中彼長我消。而面對一個事實都有不同解讀的疑惑，作者企圖運用波函數塌縮（wave function collapse）演算法來回應，讓台灣原生地貌在每一次不同觀看過程中，都能產生似真若假，也別於現實的新組成。</p>	