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沉浸之境—加拿大SAT中心360°環景數位影像展

DREAM | MERSION

Cyclorama Digital Art Creation Series from the Society for Arts and Technology [SAT]



展



Réflexions... Réflexions

2007年GRAFIKA數位動畫類得獎作品

映影 2007 / 15'40"

尚·藍傑：圖像、攝影、動畫、錄像製作
曼紐·襄特：音樂和音效設計

影片中充滿深思的影像，是受到里約熱內盧市的啟發；隨之而來的，則是一連串的剪影、有機實體和人性本質的體現，三者在地景中同生共存。這項計畫將無意識中發生的心電感應現象，和非線性的敘事串連起來，造就了一種獨特的語言，在自然和都會的場景中不斷跳換，也在科技網路和人類思維中時時變化。

Preface

At the end of 2008, the National Taiwan Museum of Fine Arts built at its East Lobby a 360 degree immersive video projection environment, which was and still is the largest of its kind in Taiwan. Since then, the NTMoFA has staged several transdisciplinary experimental exhibitions as well as performances at the newly-built immersive environment in hopes of bringing the public a brand new audio-visual experience and allowing the viewing public to further explore the unique features of the immersive environment from a perspective of spatial structure.

The initial idea of building an immersive video projection environment goes back to 2007, when staff members of the NTMoFA made their first contact with the Society for Arts and Technology (SAT). The meeting was the beginning of the fulfillment of a dream. Established in 1996 in Montréal, Canada, the SAT is one of the most active digital arts centers in the world. Over the years, the SAT has been dedicated to research, production, promotion, and education of digital arts. In 2002, it began to extend research on the emerging fields of immersion, interaction and telepresence.

This exhibition, entitled *DREAM | MERSION*, features five pieces of immersive installation produced by the Metalab in its 2007 project "Fabrique Numérique." Each of the works employs different production techniques and deals with different issues. In addition to exhibiting the immersive installation, René Barsalo, the SAT's Director of Research & Strategy, and Joseph Lefèvre, the Director of the Residency Program & Creation, will join us in conferences and workshops to share with Taiwanese artists and art lovers their personal experiences in the transdisciplinary collaboration of digital arts. The SAT artists and researchers will also demonstrate their creativity and latest techniques, including the Toonloop - a software for creating step-by-step animations content - in our special-themed workshops, interactive installation and live performances in order to demonstrate the multidimensional characteristics of digital arts.

Technology can help transcend time and space limitations. All technological innovations and advancements are formed from visions and dreams. We are pleased and honored that as a leading promoter of digital arts and important platform for dialogue and cooperations with international agencies, the National Museum of Fine Arts is able to collaborate with the SAT in order to introduce to Taiwan's arts communities the latest advancement of the immersive environment. Through the exhibition *DREAM | MERSION*, we hope firstly to obtain experience and learn from the SAT regarding the research and development on the immersive environment as well as its related fields, and secondly to enhance exchange and collaboration between the two nations particularly in cultural, art and technological areas. We hope that this will help us open up new possibilities for artists and researchers who wish to pursue careers in digital arts and, at the same time, strengthen the relationships between Taiwan's digital-arts community and the international community.

Tsai-Lang Huang

Director, National Taiwan Museum of Fine Arts

Réflexions ... Réflexions 2007 / 15'40"

Jean Ranger: Imagery, camerawork, animation, video production
Manuel Chantre: Music and sound design

Synopsis

Through a meditative vision loosely inspired by Rio de Janeiro comes a series of silhouettes, organic entities and human essences co-existing in fabricated landscapes. The project conjures up unconscious telepathic phenomena and the non-linear narration presents a unique language that alternates between natural and urban settings, technological networks and trains of thought.

Winner of the GRAFIKA 2007 award in digital animation

Artist's Notes and Commentary

Jean Ranger

The moment I began this video production, my ideas were inspired by a desire to counterbalance the multiple approaches of the content and style of the spontaneous filming I had done in several cities. For this project, I wanted to focus on one city: Rio de Janeiro. I wanted to pay homage to the city by re-creating its aesthetic and spirit, but I abandoned the desire to represent it realistically. I wanted to delve into the impressions that this fascinating city gave me during my many visits.

The first few inspiring images were calligraphic. The idea was to create a panorama loosely inspired from a world of drawings; akin to ink blots and Japanese and Chinese landscape paintings. These panels appeared where the drawings hinted at a landscape, or where the expression of the gesture was detrimental to the precision. This project allowed us to employ an entirely horizontal panorama. The result is a captivating film wherein it is impossible to predict where the spectators will focus their attention. Therefore, we create different temporal relationships and a new type of movement. For years I have been interested in working in non-linear narration. I am slowly trying to bring myself closer to a new style of film in which it is possible to follow a storyline that is at once evocative and yet extremely subjective to each viewer.

Manuel Chantre

When it comes to sound and music, the idea was to take from cultural references, clichés, icons, and symbols of Brazilian culture. By using sounds that referenced these ideas, I wanted to stimulate an underlying openness on all potential subjective interpretations. By creating many gaps in meaning, the discourse surrounding the work became open to many interpretations. This process supported our intention to develop a nonlinear narration with no beginning, no middle and no end. More than anything, the sound was an impressionistic.

Jean Ranger

For several years, Jean Ranger has been interested in the multiple modes of perception created by various social environments. His performances place visual language at the foreground of the theatrical stage. He presents a new type of live digital cinema in which contemplative imagery, sound, and choreography creates a contrasting experience. Ranger's work pushes each spectator into choosing their own narrative from the multiple iconographic paths that are simultaneously proposed.

The reflections of the creative laboratory *Mindroots*, which Ranger founded, are intimately related to the emergence of new interactive technologies and particularly to those of the Web allowing for the practice of open narratives that employ various codes, textures and fragments of reality.

Ranger has created scenic installations, improvisational videos, and immersive video environments. He has also integrated video with architecture, choreographic performances, and the Web. His work has been shown at FILE festival (Sao Paulo and Rio de Janeiro), Ars Futura (Barcelona), at the New Museum of Contemporary Art (NYC), the Montréal Biennale, TransitióMX (Mexico), the Sacatar Institute in Brazil and the Canadian Cultural Centre (Paris). He regularly works in collaboration with Moment Factory, the SAT (The Society for Arts and Technology), as well as with various choreographers and directors.

Manuel Chantre

For Manuel Chantre, the construction and deconstruction of cultural symbols has always been a source of inspiration. As a new media artist, his approach has been characterized by integrating music, audio art, programming, electronics, and most recently, video. As a performer, Chantre has used popcorn, modified musical Christmas cards, video game consoles, interactive dolls and other objects as sound and visual sources. The exploration of immersive environments and new narrative languages occupy an equally important part of his practice.

As part of Montreal's chiptune/8bit scene, Chantre is known for his musical performance project *Taxi Nouveau*. He is also the founding member of the Toy Company collective. In addition to his explorations in immersive production at the SAT, Chantre has honed his techniques as a composer and sound designer for fiction films, animations, architectural installations, documentaries and other performance projects. He has worked for various local production organizations including the National Film Board of Canada, Moment Factory, and the Montréal Science centre. Chantre's personal projects have been presented at numerous international festivals and cultural events held in Canada, France, Belgium, Switzerland, Holland, and the United States.



尚·藍傑 (Jean Ranger)

這幾年來，尚·藍傑對於在不同社會環境下產生的各種人類感知很有興趣。他會將視覺語言置於劇場舞台的前端，呈現一種新的數位攝影實境秀，當中的影像、聲音和編舞引人深思，造就了多元對比的藝術經驗。這樣的作品，要求觀看者從多重並置的圖像路徑中，選出屬於自己的敘事。

他創辦了創意實驗室「心靈之根」(Mindroots)。實驗室的作品和互動科技的興起有極大關係，特別是那些使開放式敘事成為可能的網路互動科技。這種敘事運用了各種現實的符碼、質感和段落。他還創作出佈景裝置、即興錄影和身臨其境般的「沉浸式(immersive)」錄像環境。

他也把錄像和建築、舞蹈表演和網路結合。作品曾在聖保羅和里約熱內盧市的FILE藝術節、巴塞隆納的Arts Futura數位文化創意藝術節、紐約市的紐約新當代藝術館、蒙特婁雙年展、墨西哥市的TransitioMX國際新媒體藝術和錄像藝術節、巴西的沙卡特藝術村協會(Sacatar Institute)、以及巴黎的加拿大文化中心展出。他也固定和時刻工廠(Moment Factory)、SAT科技藝術中心(The Society for Arts and Technology)、以及數名編舞家和導演們合作。

曼紐·襄特 (Manuel Chantre)

對曼紐·襄特來說，文化符號的建構/解構，一直都是靈感的來源。這位新媒體藝術家的創作融合了音樂、聲音藝術、程式設計和電子器件，最近更加入了錄像這元素。而身為一名表演者，襄特則使用過爆米花、改造過的音樂聖誕卡、電動遊戲機、互動式玩偶和其他物品，做為聲音和視覺效果的來源。在他的創作中，沉浸式的創作環境和新敘事語言的探索，兩者佔有同等的重要地位。

身為加拿大蒙特婁電腦與8位元電子音樂場景(chiptune/8bit)的一員，他以其「新計程車」(Taxi Nouveau)音樂計畫聞名。他同時也是「玩具公司」(Toy Company)藝術合作團體的創辦人之一。除了在SAT科技藝術中心探索沉浸式的藝術創作，曼紐·襄特也磨練自己的技巧，從事劇情片、動畫、建築裝置、紀錄片和其他表演計畫的作曲和音效設計。他曾為數個當地的製作機構做事，包括加拿大國家電影局、時刻工廠和蒙特婁科學中心(Montreal Science Centre)等。曼紐·襄特的個人創作計畫曾在許多國際藝術節和文化活動中展出，加拿大、法國、比利時、瑞士、荷蘭和美國都可見其蹤影。

館長序

2008年底，國立台灣美術館於館區竹林內廳建置台灣目前最具規模的360度沉浸式環景影音空間，並接續舉辦多項實驗性跨領域的展演活動，帶給大眾多樣的360度環繞式動態影音體驗，從空間性格來探討，環繞式環境所特有的沉浸氛圍。

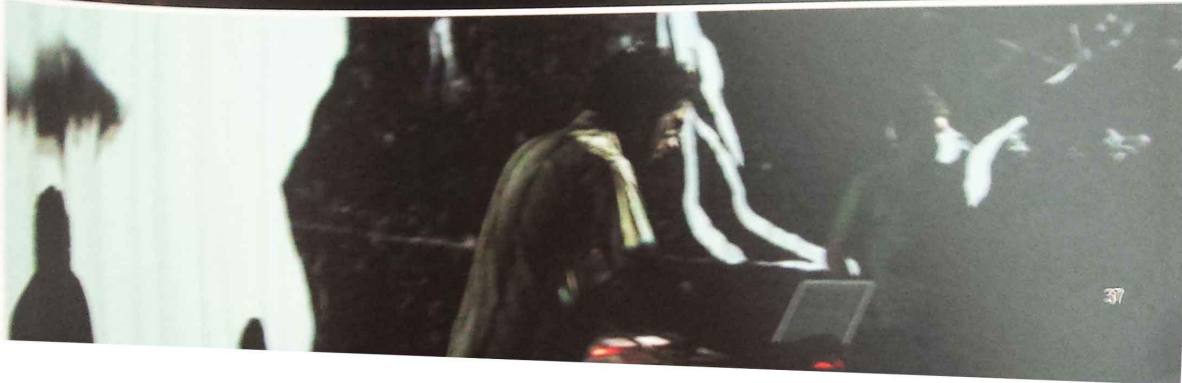
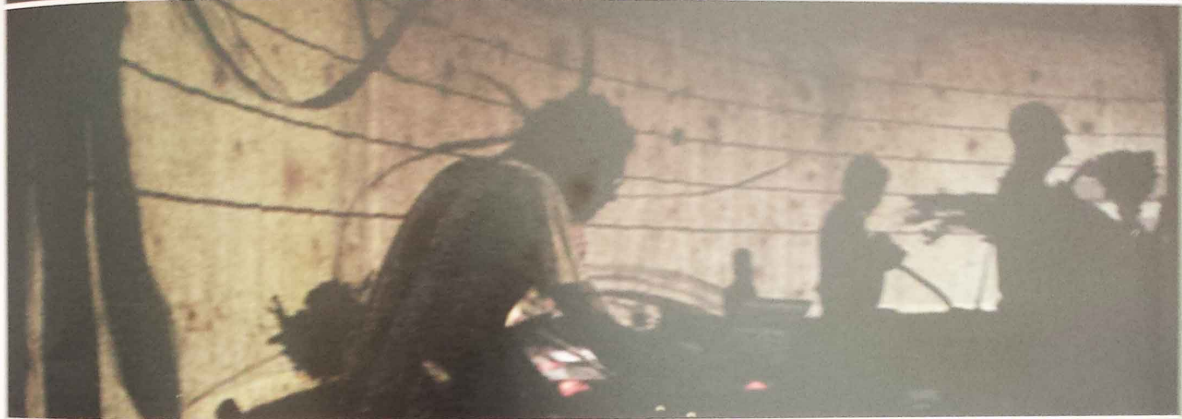
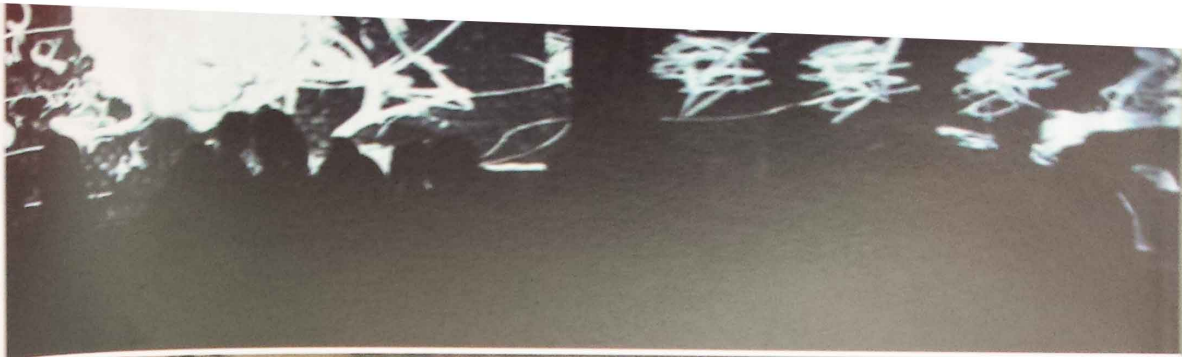
國美館投入360度沉浸式環境之建置計畫及推介構想，始於2007年本館人員與加拿大SAT科技藝術中心（The Society for Arts and Technology）的首次深入接觸，此行帶給雙方一個圓夢的起點。座落於加拿大蒙特婁的SAT，成立於1996年，為國際間極活躍的科技藝術中心，著眼於數位藝術的研究、創作及教育推廣多年，並自2002年開始從事於沉浸式、互動性及遠距連線的新興領域研究。

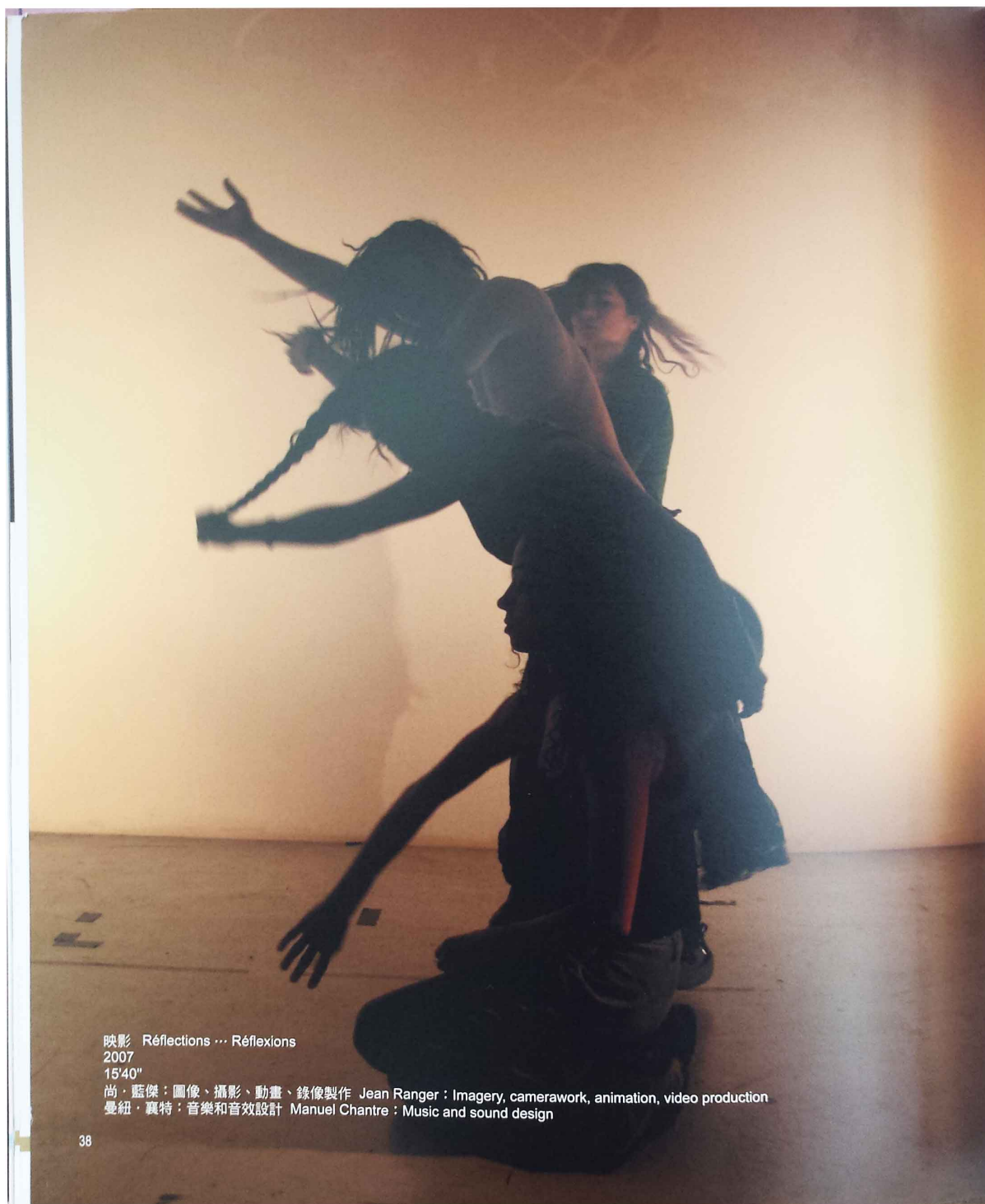
此次《沉浸之境》（DREAM | MERSION）展出，SAT帶來2007年Metalab實驗室「數位工廠」（Fabrique Numérique）計畫中，不同創作手法與議題的5件精采環景沉浸式影音作品。除裝置展覽外，SAT研究與策略發展主任René Barsalo及駐村暨創作計畫主任Joseph Lefèvre，各以其多年投入研發及藝術創作的背景，與台灣大眾分享數位藝術中跨領域合作的衝擊及混融，而SAT藝術家並以最新研發的Toonloop即時停格動畫軟體，帶來主題工作坊、體驗裝置及表演活動，呈現出數位藝術多面向的群體參與及分享特色。

科技的發展無遠弗屆，但科技的創新源頭始終發自人的內心夢想。在二十一世紀的第一個十年，國美館站在持續推動台灣數位藝術發展、建構新媒體藝術國際交流平台的關鍵位置，透過本展，希冀借鏡SAT於沉浸式環境及相關領域研發的經驗，開啟藝術、科技間，乃至於雙方國際文化的交流，展開未來在藝術文化及科技新知上的合作機會。並期待藉由未來兩機構藝術家與研究人員之合作交流，運用科技零時空的應用，為數位藝術創作的無垠夢想打開更多扇窗戶，讓台灣數位藝術與世界地球村串聯並進。

國立台灣美術館館長

黃才郎





映影 Réflexions ... Réflexions
2007
15'40"

尚·藍傑：圖像、攝影、動畫、錄像製作 Jean Ranger : Imagery, camerawork, animation, video production
曼紐·襄特：音樂和音效設計 Manuel Chantre : Music and sound design

Purform—Yan Breuleux & Alain Thibault

夜幕之後 AFTER DARK

Martine Kounouyan, Joseph Lefèvre & Matthew Burton

與神聖對話 EXPERIENCING THE SACRED

Jean-Ambroise Vesac

夜之生活 NIGHT LIFE

Jean Ranger & Manuel Chantre

映影 RÉFLECTIONS...RÉFLEXIONS

Sylvain Aubé & Zone Grise

上路 ROAD TRIP