ART AND ELECTRONICS 藝術與電子多媒體展覽

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PAO SUI LOONG AND

PAO YUE KONG GALLERIES

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The Government of Macau
Shell (H.K.)
It is a real privilege to present - with the Hong Kong Arts Festival - this special event: “Art and Electronics”.

All the members of the European Union share a common heritage of the greatest value, which includes architecture, works of art, landscapes, museums, as well as a tradition of exceptional creativity in the fields of performing arts - dance, theatre, music, cinema ... and literature.

It is precisely creativity, the search of new forms and new models which characterises Europe today. This creativity, which appears with new technologies - communication, transports, electronics ... - is confronted with Art and new ways of expression by artists of today. Electronics for instance could be applied to new concepts in writing, new sounds in music, new images in cinema, new expressions in art...

It is with this prospect towards the future - which has been the quest of Europe for centuries - that the European Union presents its approach towards new ways of art, in the hope that Europe, land of tradition and heritage, appears always as a land of creation and modernity.

Laurent Aublin, Consul General of France, currently holding the Presidency of the European Union.
"One day artists will work with the electronic equipment as they do today with the paintbrush, with the violin or with rubbish."
Nam June Paik, 1965

ART AND ELECTRONICS -
THE EUROPEAN CONTRIBUTION

The attitude towards new technologies and media has undergone a fundamental change in the last 30 years. The characteristic mixture of fascination and in part aggressive rejection that could still be observed in the sixties has in the meantime given way to a more sober assessment of the possibilities which the electronic media have to offer also as a means of artistic expression. The decisive breakthrough came with the first portable video recorders at the end of the sixties, which made it possible to get away from the passive reception of television broadcasts and to actively develop "programmes" to one's own design.

Since that time video has become, for many, just another tool - similar to the pencil, the paintbrush, or the photographic camera. Very quickly, video had an impact on Performance and Installation Art, on media studies and on "Music Television" (MTV). Increasingly, video is being used interactively with computer art and graphics and, like photography in the early 20th century, is now transcending its initial function as a "recorder" of reality and generating its own visual language.

A similar effect to the growing availability of the portable video camera was produced in the computer field by the doubling, at ever shorter intervals, of the processor speed and storage capacity as well as by the rampant development of a variety of powerful software, especially in the area of graphics and animation. Artists working with the computer are not only using a new tool, they are also using a new alphabet, and changing to a new way of thinking. Because they are the product of digital image processing, synthetic images possess a particular degree of reality. TV and film provide nothing but secondary realities by recruiting their components from primary reality. But the images produced with the help of the computer will possess their own primary vision, a calculated and synthetic vision which is not to be found in this form in our reality. The result is unusual perspectives, spectacular camera movements where physical laws are apparently suspended, transmutations, or interactive systems where the series of images no longer corresponds to a linear process but rather to the control of an active viewer (cf. Heiko Daxl, Remarks on the Expansion of Computer-generated Image Processing, 1988).

It seemed logical to take up the theme of Art and Electronics in a city like Hong Kong where the computer and state-of-the-art microelectronic technologies are commonplace and also within affordable reach of a large part of the population. The European Working Group for Culture, constituted in 1991 and consisting of representatives of the European Consulates-General, the European Cultural Institutes and the Office of the European Commission in Hong Kong, has therefore put together, after two years of intensive preparation, an exhibition that is intended to make clear what variety and what high artistic quality Europe has achieved in its dealings with the electronic media. At the same time, seminars and workshops are to produce important contacts between media centres as well as between artists, designers and college lecturers from Europe and Hong Kong.

One part of the exhibition is concerned with video sculptures and presents for the first time in Hong Kong works by such famous artists as Klaus vom Bruch, Ingo Günther, Jean-François Guton, Marcel Odenbach, Nam June Paik, Ulrike Rosenbach and Wolf Vostell, to name a few, all of whom come from or live and work in Germany.
The reasons for this focus on video sculptures from Germany are that this country - with its three newly founded Academies for New Media - has become one of the European centres for the use of electronic media in the arts and that in Germany the examination of video, electronics and television was conducted from the outset predominantly in the form of video sculptures, in contrast to the USA, where at the end of the sixties video served more as a medium for documenting performances and Body Art. The separate catalogue Video Sculpture in Germany since 1963 gives detailed information on this area.

The other part of the exhibition concentrates on installations from all over Europe.

In his installations, which he himself calls sculptures, Michel Jaffrennou plays with the irritation that arises when an action seems to continue from monitor to monitor as if these were windows looking onto a space or stage. Jaffrennou's closeness to the theatre can always be felt in his works, which are playful, entertaining and full of humour. Le Mystère de la Création Enfin Elucidé (The Mystery of Creation Solved at Last), which tries to find a solution to the eternal paradox of the "Hen-and-Egg" situation, is no exception to the rule.

The linguistic environment in which we live plays a major role in the works of Anne-Mie Van Kerckhoven. Texts and theories are intermixed with audio-visual elements. In her installation De Vijfde Kracht (The Fifth Force), she wishes to create a cult-space in which different and complementary moral survival systems are simultaneously presented. "This presence is continuous and complete in such a way that at whatever moment you enter the room, you capture a kind of total image of what determines us ethically." De Vijfde Kracht (The Fifth Force) is a work in progress, one that evolves each time it is shown; it is considered by the artist as the melting pot of all the elements she has been working with during the past 20 years.

An inflatable, computer-designed pumpkin surrounded by videos - that is the installation by William Latham, which he calls The Second Listening Room. Inspired by René Magritte's painting The Listening Room, in which a giant green apple is squeezed into a room, Latham's installation is a modern-day equivalent where the green apple has been replaced by a pink pumpkin and the window in Magritte's painting by the virtual windows of TV monitors. "By trapping the pumpkin in the room I'm commenting on man's control of nature and the idea of simulated nature as shown by the artificial life animations on the TVs."

Fabrizio Plessi has become famous through his numerous large-scale installations, works such as Roma at the documenta 8 exhibition in Kassel in 1987 or Materia Prima (1989), in which the monitors lie on the ground with their screens facing upwards and each is surrounded by lean-to marble plates. Fabrizio Plessi uses the sophisticated materials of the technological area in the same natural way that he uses traditional materials such as marble, wood, iron and stone. Naturally enough for the artist who lives in Venice, water is one of his main themes. "The version of the work La Stanza del Mare (The Room of the Sea), to be shown in Hong Kong, dates from the period when the artist invented the armadi della memoria (memory cupboards), from 1989 to 1991. This initial work was to develop and lead to ever more complex works and the cupboards became rooms, will become halls, and in the future, who knows what" (Lola Bonora). The charm of La Stanza del Mare (The Room of the Sea) is that the sea is partially hidden in the monitors behind a rough, unpainted fence of iron and wood planks, but the constant noise of the waves stimulates the wish to overcome this barrier in order to be able to abandon oneself, at the unbroken view of the sea's unending expanse, to one's thoughts, dreams and memories.
Technically the most elaborate installation comes from Jeffrey Shaw. With the help of a highly developed technology he manages again and again to develop worlds of pictures and sounds which the viewer can enter and which leave great scope for his own creativity. In The Legible City, a high performance computer creates the possibility for the visitor to ride a bicycle through a simulated city. This virtual city (Shaw also studied architecture) consists of computer-generated three-dimensional letters that form words and sentences along the sides of the streets. Using the city map of Amsterdam, the existing silhouette of this city is replaced by a new architecture of letters and text. "Bicycling through the city of words is consequently a journey of reading. Choosing the path one takes is a choice of certain texts and their spontaneous juxtapositions." (Jeffrey Shaw)

Hong Kong born Carvien Shiu also presents a high-tech and interactive installation. The input of Coniunx depends on three sources: an outdoor camera, an indoor camera and a sensor that reacts to voices and noises coming from the environment of the installation and its active user. The information gathered by these three technical means is used to generate random images which can be constantly transformed and manipulated in the interaction with the user.

Due to the limited space available, it is unfortunately not possible to present one of the extremely complex installations of Francesc Torres. The videos convey an impression of his most important installations and are therefore to be understood as a kind of introduction to his work. Personal experiences have led Francesc Torres to a high awareness of and sensitivity towards totalitarian systems. Political questions and social problems are regularly addressed in his works. The political events of this century are for him in essence only the consequences of age-old power structures. His installations therefore reflect not only historical events, but at the same time take as their theme our understanding of history.

Lastly, Agneta Werner works as a video artist and experiments with the complex interrelations between word, sound and picture. In today's society of man it is important for her to relate to the female history and "to stand by and develop the more female sides of the human being" (Agneta Werner)

The exhibition Art and Electronics thus shows the development which has taken place in the field of the use of new media for artistic purposes. At the same time, it provides a wealth of information and stimuli for all artists and those interested in art in Hong Kong who want to examine this field of contemporary art. So that a dialogue can result from this, a number of artists from Europe and Hong Kong have declared their willingness to conduct seminars and workshops in conjunction with the exhibition. The exhibition is therefore also an open invitation to an exchange of opinions and experiences. It is in this sense that I, on behalf of the European Working Group for Culture, would like to wish this exhibition especially great success.

Uwe Nitschke
“有一天，藝術家將以電子裝置從事創作，正如今天他們所採用的畫筆、小提琴或墨水。” 白南準1965

藝術與電子多媒體展覽
─歐洲的動態

在過去30年，人們對新科技和新媒體的興趣起了根本的變化。60年代的普及和抗拒的混合狀態已成過去，取而代之的，是人們更冷靜地衡量電子媒體作為藝術表達方法的可行性。60年代末期把攝影機的視頻無一項關鍵性的突破，有了它，人們可以說出被動地接收電視廣播的框架，進而主動地，隨意地設計及創作自己的“節目”。

自此，對許多人來說，錄像便變成另一件工具，跟銀筆、畫筆或照相機沒大分別。總體上，錄像已經對表演藝術、装置藝術、媒體教學和“音樂電視”(MTV)產生衝擊，錄像越來越適用於交戰方式的電子圖畫，正如20世紀初的攝影一樣，它現在超越了原來“記錄”現實的功能，而產生新的現象語言。

在電影調度、處理景深和存儲容量在越來越短的時間內倍增，多種強勁的軟件，尤其是電腦繪圖和動畫方面的軟件， بعد發展，和錄像機攝像的逐漸普及及與異曲同工的作用，使用電腦的藝術家不用只是運用單一新的工具，他們需要使用新的語言符號，和新的思維方法，由數據和為其背景上的真實性，電影和電影片語雙重演示此現象，採用了原始藝術作為它的元素。”

但在電訊輔助下產生的映像具有其原始映像，一種在我們現實中找不到的精細設計的人工映像，它產生出與別不同的透視景觀，撇開物理定律的奇特角度和神變，或由觀眾自主控制映像，而不再是映像的單向發展。（邁克・羅契、《實電影影像處理的發展》1998）

在香港，電訊與新媒體的電子藝術現象，而且大多數市民都感到熟悉，讓這種一個城市適應地藝術和電子多媒體這個題材，應該是正當時，為此，歐洲文化工作組（於1981年成立，成員包括歐洲聯盟成員國的領事館藝術專員、文化機構及歐洲聯盟執行委員會香港辦事處的代表）經過兩年的籌備準備，舉行這個展覽，多多headed讓大家了解歐洲電子媒體藝術的多樣性及其藝術水平，同時也組織了研究會和工作坊，為歐洲和香港的傳媒界、藝術家、設計師和學院講師提供珍貴的交流機會。

展覽的一部分是關於錄像藝術的，而且首次在香港介紹多位名家的作品，他們都是來自紐約或在德國居住的如傑洛德·各種、布魯克(Klaus vom Bruch)、萊恩(Ingco Günther)、譯、弗朗福特等。展覽（Jean-François Guiton）、馬塞爾、奧登巴赫(Marcel Odenbach)、拉畫(Jam-Jeun-Paul)，烏爾里克、康森巴赫(Ulrike Rosenbach)及沃爾夫、科斯特(Wolf Vostell)人名眾多，不一一詳述。

把焦點放在德國的錄像藝術的原因是，從德國近年開設了三間新媒體學院，已成為歐洲電子媒體中心之一，而且在電子、藝術和電影方面的探索一直就是以錄像藝術的形式進行，有別於美國，像在80年代末期才於美國主要是作為一種記錄表演藝術和「身體藝術」的媒體。關於這方面，另一本書刊「自1981年以來的德國錄像藝術」值得詳述介紹。

展覽的另一部分集中在於歐洲各國的裝置藝術，

米歇爾·雅各布努(Michel Jaffrenroux)稱自己的裝置藝術作品為“混血”，在他們的作品「誠邀之諷」終於展出」(Le Mystère de la Création Enfin Extrudé/The Mystery of Creation Solved at Last)中，動作由一個顯像器屏幕延續到另一個顯像器屏幕。這些顯像器有如窗戶，呈現著舞台空間。充滿挑戰、幽默、且富靈感、戲劇性，他藉著這個作品展現新創的戲劇，而長期以來的“難想象”的問題。

我們所處的語言環境在安妮·米·范·克勒文(Anne-Mie Van Kerckhoven)的作品中扮演重要的角色，如文字和理論，與影像元素互相交集，在她的裝置藝術作品「第五把能量」(De Vierde Kracht/The Fifth Force)中，他創造一個特別空間，裡面不同的留息、程序、時區啟發同時顯現，「這種空間，是指不斷的，安全的，不論甚麼時候，只要在你進入空間，你就會接觸到一種新的印象，看來那麼在點上影響著我們。」這是一件永無止境的作品，每次展出，它都會比前一次的展出有異樣感。安妮·米·范·克勒文認為，這作品使她過去二十年所用過的元素共治一體。
The Second Listening Room (Latham) ft £

La Stanza del Mare (Materia Prima)

La Stanz del Mare/The Room of the Sea

The Legible City (Jeffrey Shaw)

Coniunx (Cavien Shiu)

La Mendacia (Oliveiro): A 聲的展覽

Agneta Werner ft £

Memory Cupboards

The Second Listening Room (Latham) ft £

La Stanza del Mare (Materia Prima)

La Stanz del Mare/The Room of the Sea

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Agneta Werner ft £
The three volets of the triptych:

Volet 1 - the problem of creation?
Mixed-technique sculpture
In the chicken's cloaca, there's a small liquid crystal video monitor continuously showing the chicken coming out of the egg, laying the egg, coming out of the egg, laying the egg...
This movement leads to the image which leaps out from the TV. Below, someone goes in and out of the egg.

Volet 2 - creation is no longer a problem
There is a column of four video monitors; someone from the top TV first throws a feather which slides down through the other three before landing in the bottom picture. Then two feathers, then larger and larger handfuls... the electronic column fills up with feathers... and then it all starts again.

Volet 3 - consumption of creation
On a television placed on a pedestal: a woman is sitting beside two televisions which are one on top of the other; she peels vegetables which she throws into the top television, containing water. When she has finished, she wipes her knife and turns on the bottom TV. This TV contains a fire... which boils the water on the top television.

AWARDS
1990 Received the Leonardo Da Vinci prize from The Japanese Ministry of Foreign Affairs for his Kaleidoscope proposal

VIDEO TRIPTYCH: LE MYSTERE DE LA CREATION ENFIN ELUCIDE (The Mystery of Creation Solved at Last)
A tribute to Godel and Lewis Carroll

1944 In Angers born
1944 In Paris worked
1978 Ex Nihilo trained
1987 La Villette worked
1991 Undertook a commission for the Paris video library
1992 Undertook a commission for La Villette, Cité des Sciences et de l'Industrie: a permanent electronic show - the great merry-go-round of the forest
ANNE-MIE VAN KERCKHOVEN 安妮·米·范·克爾科文
[ BELGIUM 比利時 ]

1951 Born in Antwerp, Belgium

Studied 4 years at the Royal Academy of Fine Arts in Antwerp

1975 onwards Exhibitions of drawings, later extended to installations

1981 Founded Club Moral, together with Danny Devos - an artists' initiative to show extreme art in the field of performance, installation and music Temporarily attached to the Laboratory of Artificial Intelligence at the Free University in Brussels

1991 onwards Part-time teacher at the Royal Academy of Ghent, Belgium

EXHIBITIONS
- In Europe, America and Australia

OTHER WORKS
- 16mm animation film
- video films
- record

PUBLICATIONS
- "Paradigma"
- A publication on computer-related works is in progress

DE VIJFDE KRACHT (The Fifth Force)

My installations include all kinds of audio-visual elements, such as sound, video and film, accompanied by texts, theories. I regard these installations as surviving mechanisms, being always the result of a definite period of research in the imagery as well as in the linguistic environment of the time I live in. My life is my art and the distinct areas of interest and focus are shown under the form of independent artworks in a constructive relationship that emphasises the intrinsic ideas, so that the installation functions as a momentary materialised train of thought.

Starting point for the installation "The Fifth Force" was to make a cult-space in which different and complementary moral survival systems are simultaneously present. This presence is in such a way continuous and complete that on whatever moment one enters the room, he or she captures a kind of ethical total image of what determines us, Westerners, willingly or unwillingly, in most of our behaviour and thoughts.

The flows of information are rhythmic and cover atheistic as well as religious ideologies, rosicrucians, black magic, freemasons, the information cult, progress, paganism, popular culture and sophisticated technology. I call it a mystical work because my main purpose is to cancel out oppositions, to reunite what has been pulled apart at the dawn of humanity: 2 eyes, 2 ears, 2 brain halves, 2 hands, 2 feet. Two are always needed to experience the depth, to enter into the depth, also of consciousness. By showing this all together, I try to abolish those subdivisions which refrain us from transgressing certain limits, those limits which prevent us from experiencing the unity with all that has been created.

This is a work in progress, it evolves each time I show it, it refines, becomes more complete and clearer.

I consider this work as the melting-pot of all the elements I have been working with during the past 20 years.

1951 1981

16

1951

1975

1981

1991
WILLIAM LATHAM 威廉·莱瑟姆
[ UK 英国 ]

1961 Born in Britain
1979-82 Attended the Ruskin School of Drawing and Fine Art, Oxford University, BFA (Oxon)
1982-85 Studied Fine Art at The Royal College of Art, MA (RCA)
1988-93 Research Fellow at IBM UK Scientific Centre, Winchester
1994 Started his own company "Computer Artworks Ltd" which he uses to work with in collaboration with IBM Hursley and IBM New Markets Investment (IBM EHQ)

VIDEOS
1990 "A Sequence from the Evolution of Form" opened the SIGGRAPH Film and Video Theatre, Dallas, USA
1994 "Organic Television", published by Computer Artworks Ltd

MULTI-MEDIA

EXHIBITIONS
1988 "The Conquest of Form" Touring Exhibition. Toured UK and Germany
1990 "The Evolution of Form", Adelaide Festival, State Bank, Adelaide, Australia. Then toured to Canberra and Melbourne
1994 "The Empire of Form", O' Museum, Tokyo, Japan
1993 "Organic Television", City Art Galleries, Manchester
1994 "Organic Television", Royal Festival Hall, London

AWARDS
1990 First Prize in Research Category at "PIXEL-INA Awards" Imagina Conference, Montecarlo, Monaco.

First Prize in "Art" at The International Computer Film Festival of Montreal, Canada

COLLECTIONS
Victoria and Albert Museum, London
Pompidou Centre, Paris (Computer and Video Collection)

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THE SECOND LISTENING ROOM
Inflatable computer designed/evolved pumpkin surrounded by video.

The "Second Listening Room" is inspired by René Magritte's painting "The Listening Room", where a giant green apple is squeezed into a room. The Second Listening Room is a modern day equivalent, where the green apple has been replaced by a pink pumpkin and the window in Magritte's painting has been replaced by the virtual windows of TV monitors.

By trapping the pumpkin in the room I am commenting on man's control of nature and the idea of simulated nature as shown by the artificial life animations on the TVs.

The plastic inflatable pumpkin is designed/evolved using a computer and then made of plastic and then inflated in Hong Kong. The piece shows the translation of virtual sculpture to physical sculpture.

This plastic sculpture is surrounded by TV monitors showing the evolution of complex structures.

In using the materials of junk culture, inflatables and video I am questioning the value of sculpture. Like the virtual sculptures on the TV screens the pink pumpkin is filled with nothing (air).

MULTI-MEDIA

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1990 "The Evolution of Form", Adelaide Festival, State Bank, Adelaide, Australia. Then toured to Canberra and Melbourne
1994 "The Empire of Form", O' Museum, Tokyo, Japan

AWARDS
1990 First Prize in Research Category at "PIXEL-INA Awards" Imagina Conference, Montecarlo, Monaco.

First Prize in "Art" at The International Computer Film Festival of Montreal, Canada

THE SECOND LISTENING ROOM
Inflatable computer designed/evolved pumpkin surrounded by video.

The "Second Listening Room" is inspired by René Magritte's painting "The Listening Room", where a giant green apple is squeezed into a room. The Second Listening Room is a modern day equivalent, where the green apple has been replaced by a pink pumpkin and the window in Magritte's painting has been replaced by the virtual windows of TV monitors.

By trapping the pumpkin in the room I am commenting on man's control of nature and the idea of simulated nature as shown by the artificial life animations on the TVs.

The plastic inflatable pumpkin is designed/evolved using a computer and then made of plastic and then inflated in Hong Kong. The piece shows the translation of virtual sculpture to physical sculpture.

This plastic sculpture is surrounded by TV monitors showing the evolution of complex structures.

In using the materials of junk culture, inflatables and video I am questioning the value of sculpture. Like the virtual sculptures on the TV screens the pink pumpkin is filled with nothing (air).

MULTI-MEDIA
FABRIZIO PLESSI

[ITALY 意大利]

1940 Born in Reggio Emilia, Italy.
1962-68 Produced mainly pictorial works.
1968-72 Applied the theme of water to installations, films, videotapes and performances.
1982 onwards Started exploiting the environmental nature of the video possibilities, incorporating three-dimensional structures.
1990 onwards Has been teaching “Humanization of technologies” at the Kunsthochschule für Medien, in Köln, Germany.

EXHIBITIONS (SELECTION)

1974 Staedtische Galerie, Leverkusen.
1975 Palazzo dei Diamanti, Ferrara.
International Culture Centrum, Anversa.
Palais des Beaux Arts, Brussels.
1978/80 Centre Pompidou.
1982 Palais des Beaux Arts, Brussels.
1987 L’immagina Elettronica, Ferrara, Italy.

LA STANZA DEL MARE (The Room of the Sea)

1987-98 Produced electronic sets for the ballet "Sciame" by Enzo Cosimi, in the "Oriente-Occidente" Festival Rovereto.
1989 Created electronic sets and costumes for the opera "The Fall of Icarus" by Plank Group at the Due Mond Festival in Spoleto.
1990 Presented the World premier of a colossal video-sculpture "Liquidity Imaginari" with original music by Michael Nyman.
1992 With Frédéric Flamant’s Plan K, created the electronic sets for the opera "Titanic", with original music by Charles Ives and Alfred Schnittke.
Directed a seminar with twenty international artists at the Kunsthochschule für Medien, in Cologne.
1993 Projected the electronic sets for the Luciano Pavarotti concert in Central Park.

OTHER WORKS

1987-88 Produced electronic sets for the ballet "Sciame" by Enzo Cosimi, in the "Oriente-Occidente" Festival Rovereto.
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AWARDS

1987 L’immagina Elettronica, Ferrara, Italy.

LA STANZA DEL MARE (The Room of the Sea)

"Fabrizio Plessi is a sculptor; he uses the traditional materials such as marble, wood, iron and stone, and with the same lack of constraint and ability, he uses the sophisticated materials of the technological era. The version of the work "La Stanza del Mare", to be shown in Hong Kong, dates from the period when the artist invented the "armadi della memoria" (memory cupboards), from 1989 to 1991.

This initial work was to develop and lead to ever more complex works, and the cupboards became rooms, will become halls, and in the future, who knows what? "La Stanza del Mare" appears to the spectator as a massive, compelling, severe construction which, as it by magic, captures the observer’s attention and transforms itself into a place of memories, full of charms, where the repetitive and constant noise of the sea that appears on the monitors invites each one of us to reflect on the nature and destinies of contemporary man." Lola Bonora

1987 意大利費拉拉電子影像成就獎

其他作品

1987-88 在意大利「東方－西方」展覽, 布萊達謝為法布瑞佐．普里西製作電子舞臺舞台裝置及音樂。
1989 在洛維那「光影雙年展」的羅馬羅.salG 設計數位舞台裝置及音樂。
1990 全球首次展出大型影像體雕「液態影像」可由影像、音響的創作音樂。
1992 預告及製作「克勞德．雷恩」之K.C.T.，為舞臺委約作品
1993 在德國德根斯科美術館首演一次二十位國際藝術家參與的研討會。「海洋的房間」版本，源出於1989至1993年德國創作的「表現媒介」所創作的「海洋的房間」的。
JEFFREY SHAW

Born in Melbourne, Australia
Matriculated with honours from Melbourne High School
Studied Architecture at the University of Melbourne
Studied Art History at the University of Melbourne
Studied Sculpture at the Brera Academy of Art, Milan
Post-graduate studies in Sculpture at St. Martins School of Art, London
Teaches at Academy of Art, Rotterdam
Teaches at Rietveld Academy, Amsterdam
Director of the Institute for Visual Media at the Centre for Art and Media-Technology, Karlsruhe (ZKM)

1991 Director of the Institute for Visual Media at the Centre for Art and Media-Technology, Karlsruhe (ZKM)

AWARDS
1990 L’immagine Elettronica, Ferrara, Italy
Ars Electronica, Linz, Austria

THE LEGIBLE CITY 1989-91

An interactive installation by Jeffrey Shaw in co-operation with Dirk Groeneveld and Gideon May.

In the Legible City, the visitor is able to bicycle in a simulated representation of a city. This virtual city is constituted by computer generated three dimensional letters that form words and sentences along the sides of the streets. Using the ground plans of actual cities - Manhattan, Amsterdam and Karlsruhe - the existing architecture of these cities is completely replaced by a new architecture of letters and text.

Bicycling through these cities of words is consequently a journey of reading. Choosing the path one takes is a choice of certain texts and their spontaneous juxtaposition. The identity of these new cities thus becomes the conjunction of the meanings these words generate as one travels freely around in the virtual city space.

In the Amsterdam Version (1990) the area represented is the old inner city as far as its 19th century boundary. In this version all the letters are scaled so that they have the same proportions and location as the actual buildings which they replace, resulting in a transformed representation of the real architectural contours and features of this city. The colouring of the letters matches the brick and stone tones of the real buildings. The texts are factual and are derived from archived documents which record actual events in Amsterdam from the 15th to the 19th centuries. These texts are located in those areas of Amsterdam to which they refer. Also the original vocabulary and spelling found in these texts is respected.

In the Karlsruhe Version (1991, purchased for the collection of the Museum of Modern Art, ZKM Karlsruhe), the area represented is bounded by the Karl Wilhelm Schloss, the Fritz-Erler Strasse, the Karlstrasse and the Kriegstrasse. The texts are largely based on existing historical accounts relating to this city. There are references to certain people who were interesting residents to this city such as Karl von Dries, the inventor of the ‘walking bicycle’. Also texts have been quoted from contemporary ‘promotional’ brochures published by the city of Karlsruhe. In those areas of Karlsruhe where the existing architecture is fairly uniform the letter proportions have been abstracted to one size, while those buildings which are outstanding have been positioned and scaled so as to describe their actual appearance.

The computer being used for the Legible City is a Silicon Graphics VGXT workstation. It carries out the interactive real-time calculation and display of images that is an essential aspect of this work. Gideon May created all the special application software for the Legible City. Dirk Groeneveld co-operated on the design of the Legible City since its conception, and has selected, edited and written the texts for all three versions - Manhattan, Amsterdam and Karlsruhe.


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CARVIEN SHIU 蕭嘉韻
[ GERMANY / HONG KONG 德國/香港 ]

1961 Born in Hong Kong
1983 B.A. Fine Arts, Chinese University of Hong Kong
1988 Further studies in Sculpture at Academy of Art, Düsseldorf, with Professor Christian Megert
1992 'Meister-Schüler' with Prof. Christian Megert and Nam June Paik, Art Academy, Düsseldorf
1994 Project work at Institute for New Media, Frankfurt, Germany

EXHIBITIONS (SELECTION)
1986 Urban Council Fine Arts Award Winners Exhibition, City Hall Gallery, Hong Kong
1987 Annual Exhibition of Düsseldorf Artists 87', State Museum, Ehrenhof Kunsthalle, Düsseldorf, Germany
1988 Room Installation Exhibition in Müllen, Thun, Switzerland
1989 Festival Villa Faraldi, Genova, Italy
1990 "Dampfzentrale", Bern, Switzerland
1991 Diecidue Arte Gallery, Milan, Italy
1992 "Der Erlebnis Raum", Institute for New Media Art, Frankfurt
1993 Gallery Stadtpark, Krems, Austria
1994 Videonale, Bonn, Germany

AWARDS (SELECTION)
1985 First prize, International Year of Youth, Urban Council, Hong Kong
1986 Travelling Scholarship to New York, Urban Council, Hong Kong
1989 German Academic Exchange Scholarship (DAAD), Germany
1991 Travelling Scholarship, Art Academy, Düsseldorf, Germany
1992-93 Friedrich Naumann Stiftung Scholarship, Germany

CONIUNX
Interactive Installation
An experiment that changes virtual reality within different architectural environments through an interactive computing system which simulates changes in the environment itself via "voice and brain". This interpretation of the physical surroundings will be reintroduced and reconstructed through a real time processing interactive system to produce a new dimension of reality. This generates continual architectural behaviours whereby the images can be manipulated and controlled by the users.

AWARDS (SELECTION)

1985 香港市民國際青年年冠軍
1986 香港市民紐約遊學獎金
1987 德國學術交流獎學金 (DAAD)
1991 德國杜塞爾多夫藝術學院旅歐獎學金
1992-93 德國弗里德里希・諾伊曼基金獎學金

展覽（選錄）

1986 香港大學堂館覽廳，市政局藝術獎獲獎作品展
1987 德國杜塞爾多夫・榮譽廣場藝術館，國立博物館・杜塞爾多夫藝術家週年會展 67
1988 瑞士拉普・波洛、法拉迪耶
1989 大英拉普・平沙翻思
1990 德國威利・阿傑史美術館，德國威利・阿傑史美術館
1991 德國法蘭克福・新媒體學院・"Der Erlebnis Raum"

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An experiment that changes virtual reality within different architectural environments through an interactive computing system which simulates changes in the environment itself via "voice and brain". This interpretation of the physical surroundings will be reintroduced and reconstructed through a real time processing interactive system to produce a new dimension of reality. This generates continual architectural behaviours whereby the images can be manipulated and controlled by the users.
1948 Born in Barcelona, Spain

1964 Decided not to attend university and started working with his father designing graphic art

1967 Moved to Paris and started working with the sculptor Piotr Kowalski

1968 Created his first sculptures at l’Ecole des Beaux Arts

1974 Moved to New York, where he is currently based

Political and ideological questions appear naturally in his work, which reflects a connection between the human psyche and historical models related to archaeology, anthropology and biology.

1980 Has had his works regularly exhibited in museums and galleries in the United States and abroad

Has received several prizes and awards

VIDEOS

"I make art only when I have a very, very, very good reason” Francesc Torres

The art of Francesc Torres is extremely complex. The sheer dimensions of the work mean that a great deal of space is required. The video images presented at this exhibition can only show a very small part of his collection and serve merely as an introduction to his work. The reality of his creations is still to be discovered.

BELCHITE-SOUTH BRONX: A TRANSCULTURAL AND TRANSTHISTORICAL LANDSCAPE

University Gallery, University of Massachusetts at Amherst

In this presentation, Torres sometimes contrasts and at other times superimposes the powerful images of Belchite, a small town destroyed during the Spanish Civil War, with those of the South Bronx, a district of New York ruined by poor urban planning.

greedy landlords and racial tensions.(Between 1970 and 1975, the South Bronx suffered 68,456 fires).

Civil War, a war fought between different regions or political factions of the same nation, was evidently the main cause of the destruction of Belchite. If we consider the unequal distribution of wealth to be an act of violence of one part of the population towards another, then it is arguable that the South Bronx was also destroyed by “Civil War”.

PLUS ULTRA

1988 Kunstforum, West-Berlin

Images of the ruined former Spanish Embassy in Berlin, partly destroyed by an air raid in 1943, and later by street fighting, were used by Torres to meditate on the nature of fascism and totalitarianism, common denominators of both regimes: Hitler’s Germany and Franco’s Spain.

These historical landmarks are well represented on the remains of the building. The "construction" attempts to underline the cyclical nature of this type of political pathology: the unlimited use of a state's power over its own citizens or over weaker nations, and the way history conquers this power.

DROMOS INDIANA

1989 Indiana State Museum

The original creation of Dromos Indiana includes three different video programmes, 40 monitors, a race car, the clay head of a Roman horse, a racing helmet, a soldier's helmet and a 6.5 by 6.6 m. flag of the USA.

Car races have become a cultural product which conveys the essence of a capitalist society. All individual mechanisms of pure speed, the horse, the race car, behave like extensions and prothesis of the human body.

In this presentation Torres shows the analogies of highly competitive sports, such as car racing, and war, as an extension of politics through other means.

SUR DEL SUR

In this work Torres pays homage to the mythical city of Seville by walking across her historical landscape.

1948 In the wake of the Spanish Civil War, the 1943 art that was to be destroyed was sold in France

1964 Determined to make the most of his talent, Torres decided to attend university and study graphic art

1967 Moved to Paris and started working with the sculptor Piotr Kowalski

1968 Created his first sculptures at l’Ecole des Beaux Arts

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AGNETA WERNER  阿格內塔·沃納
[ DENMARK  丹麥 ]

1952  Born in Malmö
1979-85  Studied at The Royal Danish Academy of Fine Arts, School of Visual Arts under Professor Hein Heinsen

SOLO EXHIBITIONS
1982  Radskaelderen, Charlottenborg, Copenhagen. Galleri (1), Stockholm. (An installation together with Ewa Jacobsson)
1985  Galleri Kengo, Copenhagen
1987  Galleri Lång, Malmö
1989  Galleri Jæger, Copenhagen
1990  Bell Free Gallery, Copenhagen
1992  Hvidovre Bibliotek, Hvidovre

GROUP-EXHIBITIONS (SELECTION)
1988  "Transition imagis", Overgaden, Copenhagen
1990  Kunstsalen, Fredericia
1991  "Værkstedes udstilling", Charlottenborg, Copenhagen

PUBLICATION
1991  "Allodium"

VIDEOS
1985  "Warty Heaven", 14min. Super-8 movie
1988  "Patricia, the Pearl", 7min.30sec. U-matic standard

PUBLICATION
1991  "Allodium"

1992  "WRO '91", Wroclaw
1993  "Sheffield Media Show", Sheffield
1994  "Ohh! so...", 9min.30sec. U-matic standard

FILM- AND VIDEO FESTIVALS
1985  "International Super-8 Filmfestival", Lund
1988  "International Super-8 Filmfestival", Arnhem
1990  "Nordisk videokonstvisning", Galleri Ets, Umeå
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