



遥·控

REMOTE / CONTROL

多媒体与互动艺术展

INTERACTIVE AND MULTIMEDIA ART

龚明光 主编

上海书画出版社

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馆长序言

上海当代艺术馆创馆以来,在建立自身的特色和风格方面,一直努力寻找诉求点。不论是大型国际展,还是纯粹国内本土的当代艺术主题展,都是希望有别于传统美术馆的做法。去年春季推出由馆内两位年轻策展人张温惠和廖薇策划的影像展,引起很大的反响与好评。今年再度由这两位年轻策展人协同策展部的新成员Diana Freundl、Pierre Cornette de Saint Cyr,推出“遥控”科技与艺术跨领域的多媒体互动展,鼓励观众以全新的互动模式来亲近艺术。

本次展览的主题,用意在于突显数字化时代的多媒体互动环境,已是大众生活的现实,艺术家透过他们的作品来显示当代社会中已然存在的种种情境,特别是控制者和被控制者之间的角色互动。“遥控”是一项小型的国际展,来自意大利、法国、美国、德国、荷兰、英国、比利时、中国等国的艺术家,运用到电脑、感应器、液晶屏、投影仪等各种电子器材,引导观众进入这些艺术家的作品空间里面,体会当代人身处的现实世界和可以遥控的虚拟世界之间所存在的多种微妙变化。

艺术,原本就是反映人生的镜子。镜中影像看似真实,触摸时发现只是空虚的存在。人生中的虚与实,长久以来一直是艺术家所玩弄的游戏。如今,在科技发展条件的允许下,人们可以借助于数字化器材的辅助,亲身探索这种虚与实互动的奥妙之趣。

创新,是本馆的立馆宗旨,上海当代艺术馆以提供创新思维交流的平台为职志,特别是为年轻的创意人才打开一个和国际对话的窗口。年轻的策展人,邀请年轻的艺术家,在我们这个年轻的艺术馆,迎接本馆2007年第一项策划展,我们要特别感谢Fabrica、上海工艺美术职业学院、Island 6艺术中心、TECO东元集团、惠普笔记本给予“遥控”的慷慨赞助,希望在众人的力量支持下,上海当代艺术馆能够有更美好的前景与未来。

龚明光
上海当代艺术馆

Foreword

Ever since its opening, Museum of Contemporary Art Shanghai has been dedicated to the establishment of a unique identity. Whether the focus is on large-scale international exhibitions or thematic exhibitions of Chinese contemporary art, we always hope that we can approach a diversity of art from an angle that is different from traditional art museums. Last spring, the photography and multimedia exhibition curated by Wenny Teo and Ella Liao, two young curators at our museum, was very well received among the audience and critics. This year, teamed up with Diana Freundl and Pierre Cornette de Saint Cyr, two new members of our curatorial department, they bring forth Remote / Control, an interactive multimedia exhibition that explores the boundaries of science and art, and encourages the audience to approach artworks in a new interactive way.

Through the theme of this exhibition, we see that in a digital era, the interactive multimedia environment has become a reality in our life. The artists present in their works various existing phenomena, especially the interactions between the controller and the controlled. Remote / Control is a small-scale international exhibition, featuring artists from Italy, France, America, Germany, the Netherlands, Britain, Belgium and China. Through the use of computers, sensors, LED screens, projectors and other digital equipment, the artists lead the viewers into their artistic space, revealing the subtle changes between the real world we live in and the virtual world that can be remotely controlled.

Art is a mirror that reflects the lives of human beings. What seems real in the mirror becomes a void existence as we reach out to touch it. For a very long time, artists have been playing with the concept of reality and virtual reality in life. Nowadays, the development of science and technology allows us to physically explore the fascinating interactions between the real and the virtual, with the help of digital equipment.

To encourage creativity is the mission of the Museum of Contemporary Art Shanghai. We aim to provide a platform for innovative ideas and young creative talents, so as to open a window for international dialogues. For the first exhibition in 2007, our young curators have invited young artists to set up a refreshing show at a young museum. We would like to express our sincere gratitude towards Fabrica, Shanghai Arts and Crafts Vocational College, Island 6 Art Center, TECO and China HP. Thank you all for your generous sponsorship of Remote / Control. We hope that with the support of the public, the Museum of Contemporary Art Shanghai will have an even brighter future.

Samuel Kung
Museum of Contemporary Art, Shanghai

“遥·控：多媒体与互动艺术展”策展陈述

廖薇

越来越多的艺术家运用多媒体和互动技术创作艺术作品，不管他们曾经使用或者真正擅长使用怎样的创作材料，这些作品改变了人们传统的消费艺术的方式，更重要的是，这类作品像过去极少主义或者观念艺术的出现一样，它们悄悄地使艺术史的发展又一次度过了危机。20世纪80年代后以信息技术为基础的新科技革命，从根本上改变了人们的生活方式和态度。传统架上绘画或雕塑因为其悠远的历史和丰富流派而变得难以超越和创新，面临尴尬的处境。杜尚之后，艺术除了在视觉上存在着，更在观念的层次存在着，可是当观念艺术作品出现在美术馆空间，往往出现的不是我们所期待的观众与艺术家意图的不谋而合，而是不欢而散。建立在科技革新基础上多媒体和互动艺术适时而生，它改变了观众欣赏艺术的方式，使美术馆成为全新的体验艺术的空间，同时也再一次提出“什么是艺术和什么是艺术与科学的界线”的问题。艺术与科学作为一枚硬币的两面，又一次转动出耀眼的光芒。

传统艺术作品在美术馆被隔离出来，与观众保持一定距离，神圣不可侵犯。美术馆作为一个观看的空间只提供视觉经验，观众被当作偷窥者，或被当成带罪者被时刻监督着，禁止喧哗，禁止触摸，甚至不可以靠得太近。美术馆成为行为主义 (Behaviorism)^① 的实践阵地，艺术作品占主导地位，强调观众的被迫接受，观众成为灌输对象和外部刺激的接受器，而忽略观众对艺术品的再创造。多媒体与互动艺术家则利用各种机器和程序在美术馆空间设定一个场景，观众一旦进入便掉到一个事先预谋的情境，无论观众采取怎样的行动都在艺术家的预料之中，艺术家迫使观众进入自己的语境，从而获得各种感官经验。从表面来看，似乎观众在控制各种按钮、开关或感应器，使多媒体互动作品呈现出各种视觉、听觉或触觉的随机反应。但事实上各种能动反应都已在艺术家的控制之中，艺术家假设了各种表现的可能性，观众成为作品的一个部分，成为艺术家最终完成其

“Remote/Control Interactive and Multimedia Art” Curatorial Statement

Ella Liao

More and more artists are employing multimedia and interactive techniques in their art pieces, no matter what kind of materials they used before, or are good at using. These artworks have changed the way people consume art. Moreover, like the emergence of Minimal and Conceptual art, they have helped the art world overcome yet another crisis. After 1980s, the new scientific revolution based on information technology has livened up urban culture and fundamentally changed people's life style and attitude. Traditional easel painting and sculpture both have very long histories and extremely diverse styles. It has become increasingly hard for the artists to create something new within the frame, and traditional media are therefore facing a difficult dilemma. After Duchamp, art has not only existed on the visual level, but also on the conceptual level. When conceptual art pieces are exhibited in museums, what we see is not the expected consensus but an unpleasant disagreement between audience and artists. With the development of science and technology, interactive and multimedia art was born at a most appropriate time. It has changed the way people perceive art, rendering the museum a completely new space for experiencing art, raising once again essential questions such as "What is art?" and "What is the boundary between art and science?" Art and science, two sides of the same coin, have once again spun into a dazzling light.

Traditional art pieces are always alienated from their viewers at museums, with a distance that is holy and inviolable. What museums provide is pure visual experience. The viewers are treated either as voyeurs or criminals, constantly under surveillance. They are not allowed to speak "too loudly" or get "too close", let alone touch the art pieces. Museums have become a field of Behaviorism^①. The artworks are in a dominant position, whereas the viewers become the passive receivers of opinions and exterior stimulations, their power of re-creation completely ignored. Multimedia and interactive artists, on the other hand, utilize various machines and programmes to set up scenes within the museum space. As soon as the viewers step in, they fall into a pre-planned environment. No matter what kind of

作品的关键。作品诞生过程中观众的不在场和作品完成过程中艺术家的不在场,这种艺术家与观众的疏离关系正是互动作品的特点。

艺术史不仅在书写艺术的历史,而更是在书写艺术所反映的人类历史。遥远的控制,是本次展览的主题,既想说明多媒体互动作品的性质也暗示当代社会个体之间的各种复杂关系,控制者也是被控制者,囚禁者也是被囚禁者,奴役者也是被奴役者。各种机器和电脑程序,被安置在我们每日的生活中,手机、电子邮件、MSN、防盗系统、监控系统等实现一些人对另一些人的控制;我们沉浸在以计算机革命为代表的后工业革命的胜利果实中,做主人也做奴隶。诺伯特·维纳(Norbert Wiener)在《控制论:或动物和机器的控制与信息传播》(*Cybernetics; or Control and Communication In the Animal and the Machine*)³¹一书中对人和电脑进行了类比,强调其实不存在谁控制谁的问题,而是相互影响和推动,维纳的控制论使电脑的定义发生了变化,电脑不仅仅是处理各种数据和信息的机器,更是一种受控制的推理,它除了可以运算数字,还可以运算句子。如维纳所说电脑事实上是一种“思维机”。

“遥控”是对当代艺术中科技运用的一次探索,也是给人们一次机会重新认识这些我们所熟悉的机器和技术,希望在科技世界包围中的现代人活得更加尊严和人性,而不是走向荒芜与冷漠。

胡介鸣的《海拔高度为零》是由15个旧船舱门和15个置于舷窗后的电脑屏幕构成的互动装置。屏幕上画面一半在海平面以下,

actions they take, they are always within the artists' expectation. The artists force the viewers into the contexts they create, allowing them to obtain different sensual experiences. From the outside, it seems that the viewers are controlling the buttons, the switches and the sensors, creating random audio, visual and sensual reactions, but all these reactions are in fact within the artists' control. They have predicted all possibilities and the viewers have become part of their works that is essential to the completion. The viewers are absent during the creating process, whilst the artists are absent during the completing process - the distant relationship between the artists and the viewers is an important characteristics of interactive art.

Art history is not only the history of art, but also the history of human beings reflected in artworks. Remote control is the theme of the exhibition. It touches upon the nature of multimedia and interactive art, and indicates at the same time the complicated relationships among individuals in a contemporary society. To control is to be controlled, to imprison is to be imprisoned, and to enslave is to be enslaved. Various machines and computer programmes are installed in our daily life: mobiles, emails, instant messengers, burglar alarms, monitors, enabling some to control the others. We indulge in the success of the post-industrial revolution characterized by the computer revolution, happily playing both the master and the slave. Norbert Wiener compared human brains and computers in his book *Cybernetics; or Control and Communication In the Animal and the Machine*³², emphasizing that it is not about who is in control, but about mutual influence and improvement. Weiner's control theory has changed the definition of computers. Computers not only process data and information, but also carry out deduction under instructions. They are calculators of sentences, as well as numbers. As Wiener says, they are in fact "thinking machines".

Remote / Control is an investigation of the presence of technology in contemporary art today. It gives us an

是海水；一半在海平面以上，是远处的城市面貌，正好是海拔零度的位置，仿佛这艘船正在沉入海底。当红外线感应器感应到观众的靠近，屏幕上原本平静的海平面随即发生变化，出现各种来自日常生活的废弃物，它们时而撞击船舱玻璃，时而漂离而去。这些废弃的日用品来自城市生活的最底层，曾经与我们密不可分，现在正在被毁灭，失去价值和尊严。随之而去的还有我们曾经重视过的传统和文化，这是城市化的代价，我们以此换取都市文明的进步。艺术家试图在这些即将死亡的废弃物与永恒中寻找一种和解，艺术便是永恒，而这些废弃物正是现实沉沦的地方。身处于“船舱”内的观众焦虑于正在沉没的船舱，感到来自海水撞击的压迫感，艺术家给正在坠落的观众制造一种绝望与无助感。

龚彦的影像装置作品《双城记》带有女性艺术家特有的温情和敏感。这件作品是龚彦曾经在巴黎生活时创作的，她在一面白墙上用水墨白描勾勒出她在巴黎时住所的内部构造及陈设，墙上开有几对小孔，观众透过每对小孔看到的是隐藏在墙后电脑屏幕上的图像，它们是龚彦从上海的家中望出去的风景。影像利用翻倍频率，造成最简易的立体视觉效果，两个城市的距离被艺术家刻意的缩短，甚至是在同一个空间内的重叠。这些小孔更像是身处远方的艺术家内心的窗口，窗外是极为逼真的影像却是虚幻的故土。观众进入这个作品空间便随即进入了艺术家的私人生活和精神世界，并在其间体会艺术家在两个城市间的游离感和精神流浪。

杜震君的《20秒的打扰》是一个需要借用观众的手机来完成的互动作品。屏幕里的人们各自专注于不同的事情，看书、抽烟、闲逛等等，屏幕前的指示牌告诉观众可以拨打一个免费电话来骚扰屏幕中的人们。当观众拨通号码，电话铃声响起，屏幕里的人们

opportunity to re-examine the machines we are familiar with and reminds us to maintain the dignity and humanity in a world of technology, so as not to walk too far away in a path of cold indifference.

Hu Jieming's interactive installation, "Altitude Zero", consists of fifteen monitors camouflaged as cabin windows. On the screen, the half above the sea level shows the city in a distance and the half below shows the sea water. What the work captures is the scene at altitude zero, as if the ship is sinking into the bottom of the ocean. As soon as the infra-red sensor detects the approach of the viewer, the calm ocean on the screens starts to change. One sees abandoned materials from daily life, either clashing against the cabin windows or drifting away. These abandoned materials come from the bottom of urban life. They used to be inseparable from us, but are now being destroyed, losing their value and dignity. Also gone with these materials are the traditions and cultures that we used to value. Such is the price we pay for urbanization and civilization. The artists are looking for a compromise between these dead abandoned materials and eternity. If art represents eternity, then these abandoned materials are exactly where reality bleeds into it. In the 'cabin', one feels the anxiety of being in a sinking ship and the pressure of the ocean waves. The work correspondingly instills us with a desperate and sinking feeling.

Created when the artist was living in Paris, Gong Yan's video installation "Double City" radiates feminine warmth and sensitivity. On a white wall, she painted with ink the inside structure and decorations of her room in Paris. Through the little holes drilled in the wall, the viewers can see images on the hidden computer screens. These images form the views Gong Yan sees from her home in Shanghai. The double-frequenced video creates a most simple three-dimensional visual effect, shortening on purpose the distance between the two cities, as if they overlap in the same space. The little holes are windows to the heart of the artist who lives far away from home: Outside the windows are

开始四处寻找手机，于是混乱开始了。东西倒了，屋顶塌了，牛跑了，鸡飞了，狗跳了。作品以十足的娱乐精神满足观众的“恶作剧心态”。手机可以成为制造混乱的武器，可以控制别人的情绪，可以挑起事端。手机这个具有划时代意义的发明，像人类进化过程中身体增加的一个器官，它延伸了人的感觉和能力，艺术家在作品中将这种能力发展到了极致。身处现实世界的观众可以遥控虚拟世界的人物，而这个遥控器像过去的每一天一样，竟然就在我们自己的口袋中。作品强调伴随这项发明而发生的，还有人们的世界观、道德观、精神和记忆的微妙变化。

杜震君的另一件作品《泉》是对当代艺术之父马塞尔·杜尚的致敬。水平放置的电脑显示器中是俯视的坐便器，当观众靠近，画面上有一股水注入马桶，观众退后，则马桶开始冲水。作品用电脑和感应器虚拟了男性入厕的情境，在一个公共空间制造一种尴尬以及针对女性观众的性别错位。艺术家以其一贯的游戏精神和幽默气质，挑战观众的日常习惯和姿态。

科学史的每一次前进都影响着艺术史的脉络和走向，解剖学和透视学的诞生揭开了传统绘画和雕塑的辉煌篇章；照相术的发明开始了一个图像时代；电脑和信息技术的开发又将给艺术世界带来怎样的暗示和灵感？“遥控：多媒体与互动艺术展”是对陈旧的审美经验的挑战，是对传统的美术馆空间的再定义，是一次对新的艺术语言和叙事结构的实践，也是对观众欣赏习惯的一次不怀恶意的矫正。在这枚硬币的两面，艺术与科学互为修辞学意义上的对象，相互解释，相互吸引，相互区别，它们共同见证了人类的种种自我理解和超越，并推动了整部历史不可逆转的趋势。

extremely realistic images of an imagined homeland. As we walk into the installation space, we enter the personal life and the inner world of the artist, and thus can empathize with the artist's alienated feelings as she travels spiritually between the two cities.

Du Zhenjun's interactive piece, "Disturbance", requires the participation of the viewers with their mobile phones. On the screen, people are doing all kinds of things, reading, smoking, and strolling... A board in front of the screen informs the audience that they can dial a free number to harass the people on the screen. As a viewer dials the number, the phone starts to ring and the people on the screen start to look for their mobiles all over the place. A chaos then begins: random objects fall down, roofs of houses collapse, a cow starts running, the chicken flies away and the dog jumps around... This highly entertaining piece satisfies the viewers's mischievous psychology. Mobile phones may well become weapons that cause chaos. They can control people's mood and provoke conflicts between individuals. Like a new organ developed during human evolution, this ground-breaking invention has extended our senses and abilities. The artist has fully explored this ability, allowing the viewers in the real world to control the individuals in a virtual space. We are therefore very surprised to find out that the remote control has been inside our pocket all along. Accompanying this invention, our view of the world has undergone many subtle changes. So has our understanding of morality, spirituality and memories.

Du Zhenjun's other piece, "Fountain", is a tribute to Marcel Duchamp, the father of contemporary art. The monitor is placed on its back, presenting to the audience a toilet bowl. When a viewer approaches, a spurt of water flows into the bowl. When the viewer withdraws, the toilet flushes all by itself. By using the computer and the sensor, the piece has imitated the scene of a male going to the toilet, creating in the public an embarrassment and a sexual disorientation

① 行为主义心理学 (Behavioristic psychology) 坚持心理学的研究对象不是心理或意识, 而是人和动物的行为, 反对使用内省法, 主张采用客观方法, 否认行为的遗传和本能作用。其创始人华生 (John Broadus Watson) 也是教育万能论、环境决定论的倡导者。

② 诺伯特·维纳著, 郝季仁译:《控制论》, 科学出版社, 北京, 1963。Norbert Wiener, *Cybernetics, or Control and Communication in the Animal and the Machine*. MIT Press, Cambridge, MA, 1948。控制论是研究动物和机器中的控制和通讯的理论, 是自动控制、通讯技术、电子计算机与数学、逻辑学、语言学、生理学、心理学相互渗透的产物, 体现了现代科学发展的整体化趋势。

for the female audience. With his usual playful spirit and sense of humour, the artist is challenging the audience's daily habits and attitudes.

Developments in the history of science have been influencing the development of art history. Anatomy and scenography, for example, gave birth to traditional painting and sculpture, whereas photography started a whole new era of images. But what kind of inspiration will computer and communication technologies bring to the art world today? "Remote / Control" interactive and multimedia art exhibition has posed a challenge to the old aesthetic experiences by redefining the traditional museum space and exploring new artistic languages and narrative structures. In a sense, the show is a benign readjustment of the audience's viewing habits. Art and science, the two sides of the same coin, defines each other rhetorically. Each possessing a range of distinct characteristics, they attract one another and bear witness to our effort in understanding and exceeding ourselves. Together they contribute to the irreversible development of the human history.

① Behavioristic psychology emphasizes the outward behavioral aspects of human beings and animals, and dismisses the inward experiential aspects and introspective procedures. Employing an objective methodology, it denies the effects of inheritance and instincts. Its founder, John B. Watson, is an advocate of environmental determinism and the "omnipotent effects" of education.

② Norbert Wiener, *Cybernetics; or Control and Communication in the Animal and the Machine*, MIT Press, Cambridge, MA, 1948. Cybernetics is a theory that investigates communication and control in animals and machines. Representing a new trend in science development, it is an interdisciplinary study that connects the fields of control systems, communication technologies, electrical network theory, mathematics, logic modeling, linguistics, neuroscience and biology.

“遥·控：多媒体与互动艺术展”策展陈述

张温惠

“艺术是所有时代每个人的游戏。”——马塞尔·杜尚

在艺术的辞典里，你被赋予了许多名字。一旦走进美术馆的神圣空间，你就成了浏览的“观众”、充满敬畏的“注视者”、幽灵般的“目击者”、无条件的“接收者”，甚至被隔离的“公众”。这些术语不仅指向艺术语境中不容忽视的视觉因素，也暗示了一种不言而喻的被动性，一种“只是看着”艺术品的单纯接收状态。社会、文化体系中科技与观念的发展改变了艺术的实践、理解、展览和加工方式，也给了我们一个全新的身份。我们从被动而视线飘移的观众摇身变成具有能动性的“使用者”、“参与者”和创意产业中全知、全能的一员。今天的多媒体观众希望被作品吸引并要求参与到作品中去。电脑和互动媒体所表现的多彩生命体验无疑充满了诱惑；只要我们在场，电脑、液晶屏、感应器、投影仪就接收到信号而活跃起来，任由我们操纵。当我们在科技美学繁复而美妙的地貌间大胆航行时，我们几乎要以为作为使用者和参与者，一切都尽在我们的掌握中。

我们希望从美术馆的空间里获得的已不仅仅是对艺术品远距离欣赏的权利，还有与之互动和干涉、操控它们的可能。我们不仅要体验作品本身，更要获得与之相关的自己和他人的感受。20世纪60年代末，著名的批评家迈克尔·弗莱德（Michael Fried）批判同一时代被他称为“直译主义”艺术作品的“剧场化”倾向，并由此引发了一场旷日持久的辩论。从辩证的角度来说，这种“剧场化”倾向与现代主义的自治、自我呈现和特殊媒材选择的原则是相对的，它意味着过分“强调观众与直译主义作品遭遇的实际情境”^①。直译主义艺术作品是不完整的，因为它自身并不构成场景，而必须存在于一个场景中。只有当观众在场时它才是完整的，而观众也在这一过程中获得奇妙的体验，仿佛受到来自另一个体的挑战；正因如此，观众对艺术作品的整个欣赏机制都具有过

“Remote/Control Interactive and Multimedia Art” Curatorial Statement

Wenny Teo

“Art is a game between all people of all periods.” -Marcel Duchamp

In the lexicon of art, you have been given many names. As soon as you enter the sanctified space of the museum, you are known as the voyeuristic viewer, the awe-struck beholder, a phantom spectator, the receptive audience, or even the alienating public. This terminology not only predicates the visual, the import of which cannot easily be ignored in any discourse on art, but also relates to an assumptive passivity; the plaint receptivity of ‘merely looking’ at art objects. Technological and ideological developments to social and cultural systems necessarily precede the ways in which art is practiced, apprehended, displayed and processed, and this has afforded us a new identity. We have evolved from the passive, wandering eye of the viewer into the empowered user and active participant, a fully-embodied and sensorially-engaged agent of the creative enterprise. Today’s multi-medial spectator demands to be engaged by and in the artwork. The panoply of lived experience digitalized and interactive media affords is unerringly seductive; computers, LED screens, sensors, projectors all become galvanized by our presence and receptive to our manipulation, and as we boldly navigate the intricate and fantastic topographies of the technological aesthetic, it becomes possible to believe that we, as user and participant, are indeed in control.

What we have come to anticipate from the museum space is not to merely observe the art object from a reverent distance, but to interact with it, interfere with it and manipulate it. We not only want to experience the object, but also want the experience of ourselves and others in relation to it. The eminent critic Michael Fried sparked an ongoing debate in the late 1960s with his attack on the ‘theatricality’ of what he termed the ‘Literalist’ artwork of his time. Dialectically opposed to the Modernist tenets of autonomy, self-presence and medium-specificity, ‘theatricality’ meant being overtly ‘concerned with the actual circumstances in which the beholder encounters Literalist work’.^① The Literalist work of art was incomplete because it was situated, and not a situation in itself. It required the presence of the beholder in order to be complete, and the beholder in turn, would experience the curious sensation of being confronted by the awkward

分强烈的意识。弗莱德所说的直译主义艺术其实就是如今广为人知的“极少主义”。极少主义运动对改变艺术品和欣赏者的关系起了至关重要的作用，因为当我们面对一件极少主义作品，审视的目光是远远不够的，还需要亲身体验并主动意识到这个体验的过程。

从某种程度上来说，正是“剧场化”倾向造就了“后现代”与“现代”艺术的分水岭。它标志着艺术欣赏实践中一个重要的变化，使人们意识到欣赏过程中的焦虑和模棱两可的主观性，也使人们注意到现象学对于观察主体和客体之间关系的强调——这种关系不仅是对某一媒材视觉属性方面的观察，更有观察者感官与身体的体验。今天，“视觉艺术”一词已变得不那么具有概括力。在先进科技的驱使下，我们对于艺术的欣赏变成了感官、心理以及可触摸的生命体验。在当今的艺术语境中，艺术家向观众单向输出个人观点和自我表达的情况已越来越不具有代表性，这在互动与高科技作品中尤为明显，因为这些复杂的作品往往需要许多技术能手的合作才能完成，而不只是凭借某一个人的灵感。当传统意义上的艺术家们死去，我们却被“电击”而获得新生。

互动艺术更加重视的是引发观众的参与行为，而不是形式构成本身。观众的选择、动作和回应构成一个多维的、人际间的对话体验，也是互动发生的关键。然而，在与一件“情景化”的作品互动时，我们到底具有多大的能动性呢？这其实是一个充满矛盾的问题。一些评论家指出，艺术家在互动艺术中所扮演的并不是一个指导参与者行为的角色，他们应做的其实是提供各种体验提供开放的情境。不过，我们看到的许多互动作品都更像是“独白”而不是“对话”：观众的某个特定动作引发的是固定的回应，而非不可预测的结果。“电子互动的危机是它将催生‘交互被动’的体验，这种体验仅仅包括了事先设定的有限可能性。”⁴²也许万能艺术

presence of what is almost like another person, thus making the beholder too aware of the entire system of apprehending artworks. The 'Literalist art' Fried referred to is now widely known as Minimalism, a movement that was crucial to readdressing the relationship between the work of art and he or she who apprehended it, for it is not enough to view a Minimalist artwork, rather, to encounter a Minimalist artwork is to experience it and be aware of that experience.

Arguably, it was this 'theatrical' trend that would form the schism between 'post' and 'modern' art. It heralded a change in the practice of art appreciation, drawing attention to the ambivalent subjectivity and anxiety of the art encounter, and also the phenomenological emphasis on the relationship between the perceiving subject and what is perceived, as it is perceived; a sensory and bodily experience and engagement rather than a premising of the visual properties of a given medium. Today, the term 'visual arts' has become somewhat reductive. Our lived experience with works of art is at once sensory, psychological, haptic and tactile, furthered through technological advancement. The notion of the artist as an individual who bestows upon us, the mere viewer, a personal vision or expression of selfhood has less and less bearing on artistic discourses today, particularly in the case of interactive or technologically complex works that usually require many technically skilled persons in a collaborative, rather than the inspiration of a sole individual. It would seem that while the artist is dead, we in turn have been electro-shocked into life.

Interactive art places less emphasis on formal composition in lieu of eliciting modes of behavior from the participant. The latter's choices, actions and responses are key to interactivity, fostering a dialogic experience that is both multi-dimensional and interpersonal. However, the question of our actual agency in the 'situatedness' of an interactive artwork is fraught with ambivalence. Some critics suggest that the role of the artist in interactive art is not to direct the actions of the participants but to trace the perimeters of the open-ended context in which these experiences will take place. However, given that some interactive works are often monologic rather than dialogic, which is to say, a particular action by the user generates a fixed response rather than an unpredictable outcome, 'electronic interaction has the danger

家的幽灵又回到美术馆里了吧，悄无声息地控制着整个高科技的空间。

Allard van Hoorn的《每日调查》通过遥控互动对这些想法进行探索。在展览期间，艺术家连续拍摄自己在三个地点（上海、伦敦和圣保罗）的活动，记录生活中的琐碎，并通过网络将画面传输到美术馆内，参与者可以选择想要观看的内容，比如艺术家刷牙的画面，与其他艺术家见面或在城市中行走的情景等等。作品的窥视制造出一种控制感和观察他人时的荒谬，它将艺术家变成木偶，只要参与者轻点鼠标就可以操纵。然而，艺术家是能够自由选择记录自己哪一部分生活的，事实上他正远远地控制着我们所看到的一切。参与者的选择已在某种程度上受到了限制，而我们也被艺术家的表现欲和自恋牢牢捆绑，无法逃脱。

互动参与中虚假的控制和自由意志在飞苹果的作品中暴露无遗。《下一秒》是一件由13个屏幕构成的影像装置，由于感应器的设置方式，参与者将两次观看每段影像。作品记录的是一男一女在公共和私人场合的争执，每段影像都有两个可能的结果，而参与者也将看到“和解”和“悲剧”两个结局。人们只要经过作品就可以改变其叙述结构，如此的微妙关系使参与者不易察觉到已在这件精心编排的诙谐作品中所起到的作用，他们被灌输了一种怪诞的感受，仿佛身不由己地参与到作品中去。飞苹果的另一件作品《洗脑机》中的互动则更加直接。参与者坐在一个巨大的环形装置中，只要按下“我同意”按钮，就会被卷入剧烈的旋转，受到闪烁图像的轰炸。这件互动作品让人联想起洗脑和心理折磨，几乎带着惩罚的意味。参与者必须首先同意接受这种有些极端的生理体验，然后再按下按钮将其终止。尽管他们可以控制按钮的开关，却必须至少象征性地同意放弃主动权。

of promoting instead inter-passive experiences that catalogue all possibilities within a pre-established and restrictive system of choices.’² Perhaps then, the artist-as-God has returned to haunt the space of the technologically-charged museum.

Allard van Hoorn's 'Investigations of the Everyday' toys with these notions through remote interaction. Continually filming himself in three different locations (Shanghai, London and San Paolo) throughout the duration of the exhibition, the artist documents segments of his own life and transmits them to the museum through the Internet, allowing the participant to choose what they would like to witness from his everyday experiences. The voyeurism inherent in choosing to watch the artist brushing his teeth, meeting with other artists or walking through the city creates a sensation of control and plays on the perversity of surveillance, reducing the artist to a puppet to be manipulated at the click of a mouse. However, the artist chooses which segments of his life to document, in effect controlling from a remote location what we see. The action of choice is therefore in some sense scripted, and we are in fact inextricably bound up in the artist's performative narcissism.

The illusion of control and free will that interactive participation deals with is a theme evident in the works of Alexander Brandt. 'The Next Second' is an interactive video installation comprised of 13 screens set up with sensors in such a way that the participant will encounter each video twice. Each video features a man and a woman arguing or fighting in various locations, both public and private, and each video has two possible outcomes, so that the participant will witness two endings to the same scene. In one, the couple reconciles and in the other there is a tragic end. The subtlety of the interaction, of shifting the narrative through simply walking through the work, is such that the participant might not even be aware of their role in this highly choreographed and humorous piece but might be instilled with an uncanny sensation of unwilling participation. Brandt's other work, 'Brainwashing Machine' is on the other hand much more physical. The participant sits in a chair contained by a large circular structure, and is asked to push a button that says 'I

让我们再回到弗莱德的“剧场化”概念，它所指的恰恰是我们今天对待艺术的方式，因为我们不能低估互动中的表演性——特别是当这种表演性来自我们自身时。Fabrica的互动作品《Fabrica很高兴遇到你》使参与者过度意识到他们在艺术创作过程中的能动作用。在美术馆的空间里，参与者首先看见的是一个祭坛状的结构，上面摆着各种白色的陶瓷物件，在这个结构的上方有个小屏幕，起到数码镜子的作用。面对自己的影像，参与者也许会选择做鬼脸、修饰头发，或是呆呆地注视着自己的“映象”，可是只要再向前走几步他们就会发现自己的动作已被投影到另一堵大墙上，尽管墙不完全在他们的视野范围内，其他的观众却都能够看到他们的影像。作品所营造的相遇的尴尬与局促、自我意识与认同、自恋的快感与表演性都构成了一次电影般的主观体验。这种体验亦明显是人际间的，它的发生依赖其他参与者的到场，因为只有当影像有了“受众”才能发挥作用，创造出一种对话的和多种解读方式的体验。

对多媒体作品的理解同我们日常遭遇的文化和信息密不可分，亦建立在连接与沟通的基础之上。我们对新奇事物的渴求和对娱乐无休止的欲望使我们无所适从，我们既渴望直接行动，又渴望被告知如何行动。互动与影像装置在我们与艺术品之间植入危机，制造出一种动态的含混、亲密与疏远的界限变得模糊，而这也正是全球科技发展所造成的两难命题，鲍德里亚（Baudrillard）将之称为“对现实世界的卫星化”³。艺术家因此而受到挑战，他们需要创造出新的话语体系来促进这一动态趋势，并不得不将一定程度上的自治、自发以及有关能动性的诱人假想置于首位。

“遥控”是对各种感知系统、过程、叙述结构和美学策略的调查，关注互动和多媒体作品中能动作用的问题。参展的作品并不代

AGREE' before being violently spun around inside the structure and bombarded by flashing projected images. With its connotation of brainwashing and psychological torture, this interactive work is almost punishing, and for the interaction to take place the participant must first agree to subject themselves to this somewhat extreme physical sensation and then press the button again to end the experience. Though in control of the action of pressing the button, the participant agrees to, at least metaphorically, relinquish control of the situation they find themselves in.

Referring again to Fried, 'theatricality' is a useful term with regards to the ways in which we contend with art today, for we cannot underestimate the performativity of interaction, least of all our own. The collective from Fabrica's interactive work 'Fabrica, Piacere' ('Pleasure to meet you' in Italian) makes the participant only too conscious of their role as active agents of the artistic process. Through the circuit of the museum, the participant first encounters an altar-like structure set up with white, ceramic objects, above which is a small screen that functions as a digital mirror. Confronted by their own live image, the participant might choose to make faces at themselves, fix their hair or stare blankly at this 'reflection', only to realize after walking a few steps that their gestures have been projected onto a large-scale wall slightly out of view, but for everyone to see. The awkwardness of the encounter, the self-recognition, embarrassment or self-consciousness, and also the narcissistic pleasure and performativity the work fosters, is a subjective experience on a cinematic scale. Furthermore, it is distinctly interpersonal because the experience is contingent on the presence of other participants, an 'audience', to be receptive to your own image for the image to work, thereby creating a dialogic and multi-textual experience.

The encounter of a multi-media artwork is inextricable from our daily engagement with the culture of information, fostered on the ideas of connectivity and communication. Our hunger for the spectacle and our interminable desire to be entertained manifests itself in the ambivalent flux of our desire for direct action and our desire to be told how to act. Interactive and video installations put into crises the distance between the work of art and ourselves, creating a dynamic