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 move 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 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, dining 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.
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。「漫遊引力」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，及科技引導我們對空間的啟示。

- 「被監視」，有時被賦予反面的想像，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，是一個引導著觀眾的裝置。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的眼睛。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，路過建築物的天塔，在銀行裡，在餐館吃飯，乘搭電梯時等。在這裡，藝術家則以將監視器的功能變成和與觀眾之間有趣的玩意。
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 Siqueiros
(SAPS), Mexico City, on the 20th of April 2005, and which was
moderated by the director of SAPS, Itaí 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
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.
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?

New visual experiments have always been aided, or even initiated, by technological advancements. For example, perspective during the Renaissance, anamorphism 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 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
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.
宙斯·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

對話 1:

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。然而這些藝術探討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 1:

我會談批判理論，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，在加拿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和其他老師的指導中，我留意着如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，我創作了個一個廣播節目，叫做“後現代暴動”（The Postmodern Commotion）。

宙斯 1:

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漸消失，“虛無”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 Ziehlinski, Peter Weibel, Sandy Stone, Simon Penny等人的理念，我能對“虛無”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，可以提供豐富的創作土壤。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。

宙斯 2:

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」。在現代學的後期，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，或者說思想上已不能缺少的成份。我運用科技來創作，不是因為其原始性，而是因為它確切已成為世界上是最常見和不可缺少的東西。
Microwave International New Media Arts Festival, exhibition catalogue, 4-15 Nov, 2006: 14, 18-23 38. Hong Kong (english, chinese)
監視系統能介入公共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識別可疑人物。簡言之，技術被設計成為對人類的先天特徵進行評判，這種新的監察的後果緊張是極其有問題的，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算法，將即時的事件攝錄與播出。最近，reality show 需及使用攝影及網絡攝像機，深入到社會的任何公共和私人空間。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)

Surface Tension and Glories of Accounting Subsculpture 5

《表面張力》和《光榮的點算 雕塑5號》

- **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.

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

- **技術陳述：**
  - 兩個作品均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。

- **藝術家陳述：**
  - *《表面張力》是一個互動裝置，如同喬治.布希所關注的問題，該裝置是一只大眼睛緊盯著展覽空間內的觀眾。此作品1992年在馬德里作為「超越狀態理論」劇組小組的佈景設計，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。*
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 Trophée des Lumières in Lyon and an International Bauhaus Award in Dessau.
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

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 Attack will be presented during this conference.

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

Daniel Sauter, Light Attack / 丹尼爾・索特，《光影出擊》(2000)

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。人們慣常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，媒體藝術作品反而以人類為對象，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意含著什麼意思？講者將根據歷史性的發展去討論其對於現代視覺文化中的啟示。此討論將為藝術及設計學者帶來全新的資訊：探討新媒體群眾在接觸法律媒體後，對視覺文化的前衛與期望。丹尼斯・索特的《光影出擊》在香港表演的錄像片段亦將在研討會時播放。