



PRESSEINFORMATION

CLIMAX - STATEMENTS: Hsiao Ming-hsiang

The use of technology as a tool for the creation of art gradually became popular at the end of the twentieth century. If art is the crystallization of artistic creativity, then technology is a formidable instrument enabling the realization of artist's multifarious imaginings. As more and more artists have become involved in this creative area, utilizing technology to create truly amazing pieces, art museums as the ultimate arena for art exhibitions have been no exception to the trend. Indeed, it could be argued that museums have an obligation to introduce such work to an ever wider audience and guide this new art form. – The National Taiwan Museum of Fine Arts' "Media art Project" seeks to do exactly that.

Following the 2004 "Navigator – Media art in the Making", this Museum will be presenting a new exhibition in 2005, entitled "Climax– The Highlight of Ars Electronica," a continuation of our introduction to classical international media art work. A cursory view of the participating pieces in both these exhibitions reveals that most work in this genre is intimately related to the issues of "communication" and "interaction." In fact, when compared to the practices of the past the technology era has brought with it huge changes in the way people "communicate". In traditional labor-oriented societies messages and information were transmitted slowly and usually by word of mouth, whereas today multiple messages can be digitally sent to any corner of the globe. At the same time, the recipient need no longer be one single individual and could just as easily be a group of people. As such, the speed of "communication" and "interaction" has accelerated, just as the scope of such actions has hugely expanded. When one point transmits a message, another can now respond in real time, whilst the linear exchange involved with such "point" to "point" links has been extrapolated to form a tightly interwoven network in which the different elements are interlinked.

Utilizing the communication models of techno-society in contemporary media art highlights the fact that most media art seeks to establish some form of communication or interaction with its audience. Still others go as far as to invite viewers to be an active part of the creative process. Such works have fundamentally altered the relationship between art museums and the public. In the past, museums served as a bridge between art and its audience, interpreting works and guiding the public. However, with the appearance of highly interactive works of media art, the power of interpretation has passed into the

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hands of the individual viewer. At the same time, the guidance offered by art museums is now firmly focused on the proposal, introduction and deepening of aesthetic commentaries on media art.

Since its establishment in 1979, Ars Electronica Center in Linz, Austria, has accumulated a quarter of a century of experience in the development of media art. Its annual Ars Electronica has not only cultivated several media artists who are today internationally renowned for their work, but has also played a role in transforming Linz from a small industrial city into a global media art center. The National Taiwan Museum of Fine Arts is honored to be working this year with Ars Electronica Center, jointly organizing “Climax – The Highlight of Ars Electronica.” We also hope to be able to use the Center’s rich experience and many achievements in the field, as a model for the further development of technology and creative industry in Taiwan. This will provide local art lovers with a greater understanding of media art aesthetics, ensuring that whilst enjoying the convenience created by technology, we also reflect more on the importance of art and culture.

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