



CND 史  
Skoltz\_Kolgen 史考茲·考根  
El2b\_alpha 淨化版 09'30" 2005

作品主要探討基因改造生物體(GMOs)，El2b\_alpha是聲音變形影像的流動。作品影像的生成與改變，是由一段數位聲響的分解和自由的關聯。從這些變化莫測、有時難懂的圖像，使我們如同對基因改造生物體般留下困惑。

To explore the essence of GMOs (Genetic Modified Organism), "El2b\_alpha" is a series of flowing images altered by sound. The images are affected by the deconstruction and free association of a digital soundtrack. Like OGMs, the permutation of the sometimes mysterious images leave us perplexed, sowing seeds of doubt in our mind.



D SND  
Vibration White Finger 震動病 04'04" 2005

《震動病》主要探討數位工具與音樂結構和影像運動的關聯。醫學上「震動病」是由於身體長期高頻率、不停地運動、刺激，引起神經系統受損的疾病。作品看似單調、接近靜止的影像，卻充滿自發與不確定性的生命力。

"Vibration White Finger" explores connections among digital tools, musical structures and visual movements. In medical terms, "Vibration White Finger" is a neurological syndrome caused by long-term working with vibrating tools or machinery. Its seemingly dull and still images are actually full of spontaneity and the vitality of uncertainty.



J 日  
Masakatsu TAKAGI 高木正勝  
Bloomy Girls 繽紛女孩 06'22" 2005

高木正勝的作品啟發有如紀錄影像的氣質，捕捉平常生活中不平凡的景象。《繽紛女孩》呈現出如油畫般的「錄像繪畫」(Video Painting)。影像中女孩繽紛明亮色彩的活潑迷人微笑，有如女神於此瞬間誕生於地球。

Takagi's work resembles documentary video that captures unusual scenes from the mundane life. The new video style of "Bloomy Girls" is called "video painting" because of its oil painting quality. In this piece, the moment when a girl smiles charmingly in bright and kaleidoscopic colors seems like the instant when a goddess is born on earth.



TW 粉  
Punkcan 楊琮閔  
Isolated Illusion 粉紅噪音偽裝術 04'50" 2005

楊琮閔曾獲2003年「異響」國際徵件首獎。新作是以「偏低音亂數雜訊」來呈現人與環境相互對應的關係；我們自以為創造了可以獨立於外的環境，但這個虛擬環境卻常與現實中的環境相互交集成幻境。

Punkcan won the first prize in 2003 BIAS Sound Art Prize. His new piece, "Isolated Illusion," employs pink noise to manifest the interaction between human beings and their environment. We think we can create an isolated environment with pink noise; however, this virtual environment often interfaces with the reality and becomes an illusion.

**異響 b!as**  
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Skoltz\_KOLGEN 史考茲\_考根  
Elf2b\_alpha distilled version (Elf2b\_alpha淨化版)

CND - 加

2005

史考茲\_考根是由Dominique[t] Skoltz和Herman Kolgen兩人。在加拿大蒙特婁組成的平面與網路媒體設計團體。他們在藝術上從事聲音與影像的相關創作，包括影片、攝影、聲音藝術和裝置。史考茲\_考根的創作理念是穿透確定與非確定型的瞬間薄膜，召喚被迷惑的世界的莫名意外和意圖。

此次展出作品《Elf2b\_alpha淨化版》，主要探討基因改造生物體(GMOs) Elf2b\_alpha是聲音變形影像的流動。作品影像的生成與改變，是由一段數位聲音的分解和自由的關聯，每個頻率與影像的參數結合（如：高頻會引起一陣強光，粗粒聲音會造成變型）。透過X光身體部位影像的虛擬視覺訊號，好似感染般的擴散和聚集。從這些變化莫測、有時難懂的圖像，使我們如同對基因改造生物體般留下困惑，在我們心頭播下疑惑的種子。

Skoltz\_Kolgen (Dominique[t] Skoltz and Herman Kolgen) is a plurmmedia group based in Montreal. They create with sound and image, and their creative media include film, photography, sound art and installation. Skoltz\_Kolgen aims to penetrate the ephemeral membrane between certainty and uncertainty and to conjure accidents and intended incidents from the bewitched world.

To explore the essence of GMOs (Genetic Modified Organism), Elf2b\_alpha is a series of flowing images altered by sound. The images are affected by the deconstruction and free association of a digital soundtrack. Each frequency is connected to a specific visual parameter (i.e., high frequencies cause flashes in the image, and coarse sounds distortion.) The virtual signals of X-ray image of the body seems like spreading and converging contagions. Like GMOs, the permutation of the sometimes mysterious images leave us perplexed, sowing seeds of doubt in our mind.



• Elf2b\_alpha distilled version .mvi

#### Unknown Utopia

Treating sound as an independent artistic medium (in terms of both form and content), the BIAS International Sound Art Exhibition 2005 focuses on the integration of sound and the environment as a creative issue. The works featured include sound installations, audio-visual works and performances, in order to present the state of development of contemporary international sound art.

In terms of sound installations, the dialogue between sound and nature/civilization is a common concern of the works. Christina Kubisch, one of the first generation sound artists emerging in the 80s, shows her interactive sound installation *Bird Tree* (1987-2005), in which the audience can listen to different bird sounds transmitted through electric cables on the wall on electromagnetic headphones. The work is an ironic reminder that we can only get in touch with primitive nature by meditating on recorded sounds played back in another place. The work of the duo Alejandra & Aeron is always concerned with the relationship between sound and local culture. They will come to Taiwan to realize their work *Billowy Mass* on site. Apart from collecting urban and natural voices here, they also intend to integrate the images of a Chinese garden to create a mixed hyper-design style for a public garden. *Fireflies Alight on the Abacus of Al-Farabi* (1993), a classic laser and sound installation by leading US sound installation artist Paul DeMarinis, features sound vibrations and a laser beam that illuminates flickering visual images. Invoking the name of the 1<sup>st</sup> century mathematician Al-Farabi, it creates an extraordinary light and sound dialogue between science and nature and between past and present. *Tokyo Circle* (2000) by German artist Marc Behrens belongs to a series of work based on the concept of the "circle". The sounds heard on multichannel speakers are corresponded with the movements and positions of the spectator. The work uses interactive technology to suggest the abstract forces of the stars in the universe. Finally, *A World Beyond the Loudspeaker* (2003) by Dutch artist Edwin Van Der Heide consists of a sound wall formed by 40 individual loudspeakers. With different sounds recorded on the coast of Holland, the artist created a long composition and uses sound to interpret the spatial qualities that the work tries to convey.

This exhibition also marks a first for the systematic display of audio-visual works in a museum. Through the combination of images and sounds, the works come closer to the intuitive expressions of the artists. The six artists or groups invited represent different trends of sound art and manifest diverse styles. The work of the Canadian group Skoltz\_Kolgen conveys the mystery that surrounds civilization through minimal means, while the piece by Kari Klem and Tina Frank communicates the anxiety in the industrial civilization. Whereas Kurokawa

Ryōichi uses magical realism to portray the post-industrial world, Takagi Masakatsu employs the form of a narrative poem to show or conditions of happiness. The British group SND turns a corner of a home into a metaphor for lonely and isolated life in an original way.

After the call for submissions for BIAS International Sound in 2003, we have the YAGEO Sound Art Prize calling for submissions worldwide this year. To create a sense of continuation and promote local sound art, we have invited Punkcan, the winner of the first prize in 2003, to present his latest work. Finally, as the special guests at YAGEO Night, the group Maywa Denki will give the opening performances. This group with its integration of art, performance, fashion and commodity is an epitome of the present changing society. Their so-called "romantic engineering" style crosses the boundaries between different media and fields, while satirizing the love of spectacles in contemporary society. With such trends, we may be heading for an unknown utopia until the end of the world.

This drawing by Duchamp is part of the mixed media work *Box of 1914*. The use of blank sheet music paper was not his invention. It had been used in *Album on the First of April* (1897) by French humorist Alphonse Allou (1854-1905), who was also the first avant-garde writer to publish black-and-white photographs in book form.

Jacques Derrida, *La Voix et Le Phénomène*, Paris, Presses Universitaires de France, 1967.