錄影影像藝術自20世紀中期由布朗·帕克（Nam June Paik）、布里斯特（Wolf Vostell）、及金基（Edward Kienholz）等人所發起，首創以影像與電子科技在材料架構基礎創作模式
及環境的運用，1960年白南准的作品『電視舞蹈製作生活體育』（TV Bra for Living Sculpture）進一步運用影像
與現場媒體活動來探討生活行為，及點擊音效與表演間的互動
關係，暗示班傑明（Walter Benjamin）所言，在藝術創作
的領域劃分處理手法中，影像藝術的特質相較於繪畫、音樂與
戲劇在容易逐漸佔據個別的版塊空間。外侖的科技和研發
可以做更豐富的分析，反映更多的視覺素材。透過錄像和影
像的剪輯等特殊處理，可將我們週遭的物事用寫意大，對
準那些隱藏在熟悉事物內部、深層經驗中存在而我們從
未曾注意的擴大生活空間。在即將邁入21世紀的藝術將如何
延伸和引發我們對影像的找到一個什麼樣的發展呢？本次
於台北市美術館展出的『移-時空科技藝術展』，是一種探
討『時間』，觀念的藝術探索。

「時間的距離已不斷加速進化中。」保羅·維希里歐

（Paul Virilio）

錄影影像藝術中，將影像與現場媒體活動來探討生活行為，及點擊音效與表演間的互動
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參與展出的藝術家有－－奇斯·阿法傑斯（Kees Aafjes）、彼得·班恩·穆勒（Pieter Baan Muller）、彼得．伯格斯（Peter Bogers）、波瑞斯．蓋瑞茲（Boris Gerrets）、賈波．德．揚格（Jaap de Jonge）、A.P.柯南（A.P. Komen）、伯特．休特（Bert Schutter）、畢爾．史賓霍本（Bill Spinhoven）、菲莉娜．唐（Fiona Tan）、史坦娜．瓦茲卡（Stelina Vasulka）、畢．威席爾（Bea de Visser）、克莉斯蒂安．茲華尼肯（Christiann Zwanikken）。

時空科技藝術展 15-21 1998 資生堂 Galleries B01-B03
This exhibition, curated by René Coelho of the Monte Video/TBA, Amsterdam features 17 installations by 12 mostly young Dutch artists. Since 24 January 1997, starting from the Stedelijk Museum in Amsterdam, the Time Based Art from the Netherlands Exhibition at the Taipei Fine Arts Museum, is a feast of art exploring concepts of time.

"The speed of Time has kept accelerating" (Paul Virilio).

Time is without doubt the most essential element in the universe. Everything that happens only happens because we measure it against the yardstick of time. It is our awareness of time, our ability to perceive its significance in relation to our lives that lies at the heart of our human condition. As our understanding of time has continuously altered throughout history, so the very concept of time has undergone many changes. A 'second' must have meant a very different thing to Aristotle compared to what it means to us today.

It is obvious that our understanding of time is closely linked to the technological developments that allow us to quantify time in ever smaller (or larger) units and to organize our sense of reality around it. But time is not merely a relative physical entity, measured on an atomic clock. It can be any number of things. Once we speak to an astronomer, a psychologist, a biologist, a historian, or to the man running to catch his train, the gamut of possibilities for perceiving time-frames opens up.

From the perspective of the individual, time is a highly subjective experience. And, as such, it has always been at the centre of the artist's fascination. With modern technology as a medium, the artists lead us into a world in which time has been recalibrated. While the second as a unit of time has been quantified, its value has actually varied throughout human history. With their characteristic Dutch calm, precision, and meticulousness, the artists cleverly bring time and space together in a virtual realm, using dynamic images conveying speed as well as various timing devices to express the relative physicality or spirituality of living organisms and nature toward the concept of time. Apart from our capacity to experience the visual impact in our familiar three-dimensional world, such fantastic artistic possibilities include the experience of elements of time. Through video photography, we can get to know visual images we might ordinarily overlook or never become aware of. Like psychoanalysis, the highlighting and transforming of forms achieved through editing and image alteration gives us insight into the impulse and development behind these various behaviors.