開講！Art Talk
新媒體藝術與微敘事 New Media Art and Micro-Narratives

26.5.2018 (星期六 Sat) 5:15-6:45pm
中區堅尼地道7A 香港視覺藝術中心 四樓演講廳, 4/F, Lecture Theatre, Hong Kong Visual Arts Centre, 7A Kennedy Road, Central

(講座以粵語進行 in Cantonese)

所謂新媒體的討論有多個面向。固然，計算的介入和機器操作步驟重塑了藝術歷史和理論的框架，也改寫了藝術發展的系譜。謂從聲影創作出發，以「微敘事」命名是必須策略，以「化整為零」作為回應。影像在生活空間裡的出沒，已大大超乎於電影院銀幕和電視螢幕。聲影的碎斷化作流程，衍生系統為媒體藝術和新影像的特性。講者將探討「微敘事」，作為聲影創作的思考，作為調整一般觀賞對聲影創作的期望的實踐，作為實驗的座標，起步都在於放開聲影創作必須依從主流敘事的法則，又或必須以訊息的交代為目標的囹圄。

黎肖嫺為紐約大學電影研究哲學博士，香港城市大學創意媒體學院副教授，兼領 Critical Intermedia Studies Expertise Group。她是一位跨界別的藝術家及策展人，於2004年創辦新媒體藝術集合「文字機器創作集」，探索計算思維和當代藝術。浮動項目是她最新的關於藝術製作可持續性模式的實驗。

There are many entry points to the understanding of "new media". Computation and machine processes intervene our historical and theoretical views of art to demand radical re-framing and a different genealogy. New media art tends toward the multiplicity of forms, proceduralism, intermedia and cross-disciplinary orientations. Sight and sound, too, undergo reframing as a new media practice. "Micro narratives" is the
nomenclature in response to the omnipresence of framed images beyond the familiar movie and television screens, resulting in modes of viewing that accommodates the fragmentary and highlights perceptual surfaces. Attempting to break down story-based and message-oriented image practices to a diverse range of time-base image flows, better understood as procedures, sequential ordering and morphological evolvement of sight-and-sound fragments of potentials, a vocabulary in line with machine processes. Speaker will explore how "Micro narratives" re-theorizes image methods for artists, especially to think of imaging as playful experiments, and to encourage more liberated views and expectations for moving images among the everyday viewers.

LAI Chiu-han, Linda is a Ph.D. in Cinema Studies (NYU), currently Associate Professor at the School of Creative Media, City University of Hong Kong, and Leader of the Critical Intermedia Studies Expertise Group. She is a Hong Kong-based interdisciplinary artist and curator, and founded the new media art group The Writing Machine Collective in 2004, exploring computational thinking and contemporary art. The Floating Projects is her latest experiment on modes of sustainability in art-making.

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名額 Seats：70
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