

白南準的機器人：
混裝媒體與人性化科技的錄像雕塑

The Nam June Paik Robots: Video Sculpture
with “Mixed Media” and “Humanizing
Technology”

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摘 要

韓裔美籍藝術家白南準 (Nam June Paik, 1932-2006) 是錄像藝術的先鋒者，也是開創科技藝術的先驅之一。在其創作脈絡中，媒體與科技不僅是藝術創作的媒材，具有新的藝術表現與形式；另一方面，透過電子媒介的探索，提出科技介入的傳播與感知的途徑。白南準藉由豐富的藝術創作與論述，提出藝術家對於社會的責任與批判，並從中實踐藝術與科技的烏托邦。

本文主要檢視白南準提出的「混裝媒體」與「人性化科技」的創作觀念及其藝術特質。第一部份以白南準的藝術創作為研究主軸，論其重要的文章與創作理念，探討其創作理論的實踐途徑與創作脈絡。第二部份，則從「福魯克薩斯」的藝術理念、媒體論與模控論之間的論述，以及他對科技的批判態度，分析他的創作與美學的觀點。本文以白南準的機器人作品為例，論其「混裝媒體」與「人性化科技」介入雕塑創作的實踐。

關鍵詞：媒體藝術、模控論、人性化科技、混裝媒體、機器人雕塑

Abstract

Nam June Paik (1932-2006) —a forerunner in the area of video art— is also recognized as a pioneer in the development of the digital arts. Media and technology are more than just artistic mediums, through which he provokes critical thinking regarding artistic expressions and forms. On the other hand, Paik discusses the intervention of technology on the milieu of communication and perception via his exploration of digital media. Continuing the avant-garde spirit from the Fluxus art movement, Paik passes judgement on the social responsibilities of art and artists, actualizing his utopian viewpoints on the role of art and technology in societies through his art creations and critique writings.

This paper examines Nam June Paik's artistic concepts: "Mixed Media" and "Humanizing Technology" and its artistic characteristics. With Paik's artistic works and critique writing as the research basis, the first section will study his implementation of ideas in contextual practice. The second section will analyze his art aesthetics, personal perspectives, and critiques on technology from the angle of the Fluxus art movement, and the discourse between Media and Cybernetics. Focusing on Paik's robotic sculptures as case studies, this paper will discuss the concept of integrating "Mixed Media" and "Humanizing Technology" in his sculptural works.

Keywords: Media Arts, Cybernetics, Humanizing Technology, Mixed Media, Robotic Sculptures