



Microwave  
**Festival '97**  
九七微波電子媒體展

### 引言

文：尼邁克

由於桌面唯讀光碟器可製造個別（「金」）磁碟，因而吸引了視藝工作者的注意。在九十年代初期，光碟也為多媒體藝術工作者開拓了機會和空間，擴闊他們的創造領域。參觀「九七微波電子媒體展」的人士可以利用光碟，觀賞九十年代初期至今的作品，包括金碟、視藝工作者的初稿等從沒公開展示過的作品。

本文討論藝術工作者在設計界面時所用的一系列策略，及一些由藝術作品內容所引發的議題和意見。界面是顯示器的影像與電腦使用者之間的直接空間。此外，我還會探討使用電腦時的互動（interactive）及專注（immersive）狀態，及藝術工作者取得的革新成果，如何使唯讀光碟成為一種儲存創意的媒介，也就是成為一種互動多媒體的工具。

為了與九七微波電子媒體展的其他作品聯繫起來，同時了解到錄像是大部份展品的主要元素，我們可從藝術工作者建立的模式了解電腦影像和錄影帶影像之間的顯著分別：

- 1 電腦屏幕解像度較高，能更準確地把顏色重現，所以影像的質素較佳；
- 2 由於互動多媒體一般都沒有開始與終結，因此在導引事件的次序及時間上，電腦可以提供非線性的選擇。●

# 國際唯讀光碟

### Introduction

BY: Mike Leggett

Desktop CD-ROM burners capable of making individual ('gold') discs has attracted the attention of visual artists and, since the early 90s, has created the opportunity for multimedia artists to make their work more widely available. Microwave Festival '97 has an exhibition that sets out to give visitors a glimpse of the work that has been published in editions since that time, and also includes 'gold disc, artist's proofs', not previously exhibited anywhere else in the world.

This essay previews the range of strategies employed by the artists in designing the interface - the intimate space between the image on the monitor screen and the computer user; and some of the issues and ideas raised by the content of the artworks. The interactive and the immersive states of engagement are considered and also some of the innovations achieved by the artists that help to claim the CD-ROM as a storage device for the creative medium known as interactive multimedia.

International CD-ROM '97