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Medien

Kunst

Netz

# 媒体艺术网络

中文世界迄今最为系统的  
媒体艺术研究文集

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联合推荐



// 这是中文世界迄今为止所出版的最为系统的媒体艺术研究文集。本书介绍了 20 世纪中叶以来媒体艺术发展的历史进程与文化逻辑，涉及录像、声音、网络、虚拟等各类新媒体艺术实践；其研究视野贯通媒体的技术、艺术与文化，展现出新兴媒体的发展是如何反复塑造着我们的知觉方式和生存经验，而艺术家们又是如何从媒体的演变中不断发展中不断发展出新的艺术动力和创作方法。

——高士明（中国美术学院跨媒体艺术学院院长）// 媒体艺术将会成为所有艺术中最起主导作用的形式，成为人类当代艺术的主要媒体。《媒体艺术网络》提示出媒体艺术的过去和现今，以及未来不可限量的发展，它将成为我们必须反复阅读和思考的文本。——朱青生（北京大学视觉与图像研究中心主任）//《媒体艺术网络》提供了我们一个关于媒体艺术的时间进程和历史空间的想象。——汪建伟（跨学科媒体艺术家）// 这本书使我们有机会了解源于艺术家和研究者的理论。这些与媒体艺术实践密切相关的理论，提供给我们新的角度，弥补我们认识的局限。对于媒体艺术的实践者、研究者，乃至媒体艺术爱好者，它都是值得花时间去读的。——张培力（中国美术学院教授）// 这本原创著作涵盖了媒体艺术史中最为重要且深富启发性的作品。对所有关注媒体艺术理论与实践的人们，它堪称一座宝藏。而其线上组成部分更是划时代的创举。从媒体艺术发展的第一天起，两位主编便热诚致力于这项事业。他们的工作充满了激情、洞见与权威性。——杰弗里·肖（香港城市大学创意媒体学院院长）

■ / ZKM, 艺术与媒体技术中心 (Zentrum für Kunst und Medientechnologie)：位于德国卡尔斯鲁厄，下设当代艺术博物馆，媒体博物馆，视觉媒体研究所，音乐与声乐研究所，媒体、教育与经济学研究所。它应对着信息技术的高速发展与今日社会结构的持续变移，致力于推广媒体艺术的展览、传播和教学研究，是欧洲乃至世界最权威的媒体艺术中心。

编著 等

■ / “媒体艺术网络”互动项目 (Medien Kunst Netz)：由 ZKM 和歌德学院主持的媒体艺术全球推广项目。由《媒体艺术网络》系列纸质出版物，及承载全球媒体艺术作品的网络平台 [www.medienkunstnetz.de](http://www.medienkunstnetz.de) 组成，体现出实体书籍与虚拟网络相交互的新锐超文本阅读体验。

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世纪文景

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## **Media Art Net – introduction to the chinese edition**

The reception of works of media art needs to be addressed in other ways than the well-trodden paths of academic writing and book publishing. A complex, interactive, and time-based practice can hardly be adequately captured by photographs and text only. Media Art Net, in fact, has attempted to change the very format of academic writing and historical documentation, thus inscribing itself into a longer history of media formats of distribution and reception. In the 1960s and 1970s, books and magazines dedicated to media art addressed a very limited special interest group; in the 1980s the distribution of video documentations and compilations expanded onto videotape formats such as U-matic and VHS; since the 1990s CD-Rom publications introduced multimedia features, and since 2000 the internet finally seems to be the place where content and comment share a joint context. *Media Art Net* has been part of this longer history: It started as a series of multimedia publishing projects (CD-Rom / book) back in 1997 with *Media Art Action*, followed by volume two in 2000, *Media Art Interaction*, and then developed into the online platform and two related book publications (*Media Art Net 1: Survey of Media Art*, 2004 and *Media Art Net 2: Key Topics*, 2005). This double format wanted to address the reliability and readability of the printed book with the multimedia features and hyperlink structure of online publishing.

Having worked in the field of media art as researchers and curators for over twenty years, we should have been prepared to expect that all systems eventually break down. A few years ago, the worst case scenario came true: *Media Art Net* went unintentionally offline due to the fact that all security systems and backup plans had failed. The two mirrored harddrives that formed the core of the project had both died unexpectedly and left the website to be rescued by the colleagues from ZKM Center for Art and Media, the German institution that still hosts the servers. It took them almost two months to recuperate most of the missing content but in the moment of the crash, it took only hours for an inpouring international and global outcry to lament the loss of access to the website. We had no idea that literally so many college and university courses were taught using *Media Art Net*. The hard drive crash provide thus two key lessons: One was that all systems fail eventually (not so much a lesson as a confirmation), and the other was that the website's user base was much broader and global than we could have hoped for when the first modules went online in 2004. We believe that its success is its comprehensive but also deeply linked structure that offers many different access points from many different discourses. *Media Art Net* has tried to stay away from a purely technical understanding of the field to be more inclusive and a platform to link media art to a multitude of perspectives including neighboring fields such as film, photography, data visualization or communication theory.

It's now been 7 years since the full website with all 55 commissioned texts and its thematic focus on key fields of research within the broader histories of media was launched with a symposium at ZKM in 2005. Coincidentally, this was the same year that YouTube started. *Media Art Net* can thus be regarded a high point of curated content just before user-generated content became the basis for social networking. But does it still satisfy the users' need and expectations? And what are those changes in relation to the specifics of media and art?

In the past, an often mutually exclusive approach to both the world of media art and the institutions and markets of contemporary art by many of its key players prevented a more integrative discourse, validating in fact the protected realm of dedicated media festivals as much as the anti-technological stance of many contemporary art institutions. Today, the antipathy on both sides seems to have been softened and normalized. In fact, some have even reacted to the global embrace of media art by declaring the end of media art.<sup>1</sup> But the status of the genre labeled "media art" has also been critiqued in view of the pervasive presence of media technology and development in all parts of society and our personal lives. Think about the despecification of digital tools into everyday objects as well as the parallel rise of social networking tools and user-generated content, a dream come true that was championed by pioneers such as Nam June Paik or Stan VanDerBeek among many others. It is clear that these global changes have affected media art. It is as much a field where artists test boundaries and uses of technologies of the future as it is a practice that rediscovers old technologies such as celluloid and slide or analog electronics in their very moment of becoming obsolete.

So has *Media Art Net* been made obsolete in the fast-paced world of online development, Wikipedias, artists self-documentation websites and millions of bloggers? Fortunately, the myth that everything is online is nothing but a myth. There has been and there still is the urgent need for researched, well-edited and curated content. While the technical quality of online streaming has massively improved, and in all likelihood will continue to do so, the online archive of *Media Art Net* stands out not so much for its multimedia quality any more, something that we stressed as a milestone in 2004/2005, but because it offers a deep contextualisation of knowledge, with its structure of links, cross-references, work documentations and source texts. A major feature of *Media Art Net* are the comprehensive thematic essays by experts, which cover the whole field of media based arts systematically – with and unique authorial voices (but not encyclopedic). The two volumes will be presented here in Mandarin translation. To enhance the value of these essays, a parallel access to the documentations of the artworks on the *Media Art Net* website is recommended. For those who have some understanding of the English language, many more essays regarding the range of specific topics can be found online.

We are honored to be asked if these texts could be made available in Mandarin, and we thank our dear colleague Zheng Ga for his enthusiasm in finding the financial resources to help the Chinese community get access to many materials and discourses that are fundamental to the understanding of the manifold relationships between art and media, then and now. But we are also honored by his trust that *Media Art Net* can still offer the best introduction to media art even after eight years – which is truly a generational paradigm shift in online worlds. It had always been a dream to have multiple contributors in multiple languages.

A project that had been supported by the Goethe Institut and ZKM from the very beginning in 1997 received additional generous funds by the German Ministry of Research and Education for the third and now global collection of media art histories online. All projects, from the early multimedia publication to the online platform were internationally spearheading a growing interest in specific narratives that tried to bridge the gap between the discourses of media art and contemporary art. As successful as this has been, the funds nevertheless were limited and thus resulted in a fixed and final form that has not been updated since 2005.

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<sup>1</sup>See: Dieter Daniels Whatever Happened to Media Art? A Summary and Outlook,  
[http://www.hgb-leipzig.de/~daniels/Dieter\\_Daniels\\_Whatever\\_Happened\\_to\\_Media\\_Art\\_Complete\\_Version\\_DD\\_final.pdf](http://www.hgb-leipzig.de/~daniels/Dieter_Daniels_Whatever_Happened_to_Media_Art_Complete_Version_DD_final.pdf)

Maybe now, with the addition of Mandarin as the third language the moment has come to rethink and restructure what the system of the future will require: an open and dynamic content that does not exclude user feedback and contributions while stays true to the idea of editorial and curated control. As the editors who have always championed a collaborative approach by inviting colleagues and partner institutions to join us in this unique publishing opportunity, we would like to invite partner institutions on a global scale to adopt this platform and propose new ways of generating and contributing content.

Rudolf Frieling, San Francisco Museum of Modern Art  
Dieter Daniels, Hochschule für Grafik und Buchkunst, Leipzig

**Media Art Net**, Horizon Media Co., Ltd. Beijing 2014.