

# 科技部補助專題研究計畫成果報告 期末報告

從數位女性主義觀點探討自2000年以來台灣科技藝術中的性別  
議題 (V07)

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計畫主持人：陳明惠

計畫參與人員：碩士班研究生-兼任助理：于庭懿  
碩士班研究生-兼任助理：陳相丞  
碩士班研究生-兼任助理：黃俊凱

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中文摘要：本論文以“後人類”及“cybersexuality”作為分析台灣藝術家—林珮淳(1959年出生)自2006年發展的《夏娃克隆》系列之主要論述思想。本論文討論夏娃克隆的虛擬身體如何詮釋藝術家對於後人類身體的想像與象徵。如《夏娃克隆啟示錄No 3》，以大型投影及程式運算之影像來展現具有權柄與複製能力的「夏娃克隆」，影像底部呈現聖經《啟示錄》章節之六種語言，企圖定義夏娃克隆，美麗、危險又被崇拜的身份。觀眾的手可以觸碰夏娃克隆，進而啟動互動系統，影像也因之而改變，且當觀眾進出裝置現場時，便觸動生命指數累計之裝置，生命指數與色彩因而產生變化，林珮淳藉以批判夏娃克隆之不真實感。作品《夏娃克隆啟示錄No 2》以高科技全像媒材的特色來記錄《夏娃克隆啟示錄》之動態形像、時間與聖經章節文字，並進而將藝術家心中虛擬且充滿象徵性之夏娃形象，透過科技技術，以帶給觀眾一種具屏息感的感官經驗。透過《夏娃克隆》系列，林珮淳以虛擬的數位女性身體，來闡述當代科技文化與性別議題。

中文關鍵詞：數位性別、身體、賽伯格、後人類、夏娃克隆

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英文關鍵詞：cybersexuality, body, cyborg, post-human, Eve Clone

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本計畫除繳交成果報告外，另含下列出國報告，共 2 份：

執行國際合作與移地研究心得報告

出席國際學術會議心得報告

出國參訪及考察心得報告

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## 中英文摘要及關鍵字

### Abstract

This paper takes the post-human and cybersexuality as the main perspectives from which to contextualise the Taiwanese artist, Lin Pey Chwen's (born 1959) *Eve Clone* series, created from 2006. It describes how *Eve Clone*'s virtual body of Eve expresses the artist's perceptions of the symbols and imaginings of the Post-human. The latest *Eve Clone* series explores the issues of femininity, and is also related to the religious symbolism that Lin has adapted in the creation of her work. Although using science and digitality to create art, Lin criticises technical civilisation while reclaiming the importance of nature. Art, digitality and academic research have constructed an interdisciplinary curriculum with mutual influences. In Lin's work *The Portrait of Eve Clone*, the cyborg body has been created from the main technical operation of digital technology, and this adaptation of a digital body examines the discourses of the body and sexuality. Lin's *Eve Clone* has created the perfect being in cyberspace through artistic aesthetics and new media technologies.

Keywords: cybersexuality, body, cyborg, post-human, *Eve Clone*

## 中文摘要

本論文以“後人類”及“cybersexuality”作為分析台灣藝術家—林珮淳(1959年出生)自2006年發展的《夏娃克隆》系列之主要論述思想。本論文討論夏娃克隆的虛擬身體如何詮釋藝術家對於後人類身體的想像與象徵。如《夏娃克隆啟示錄 No 3》，以大型投影及程式運算之影像來展現具有權柄與複製能力的「夏娃克隆」，影像底部呈現聖經《啟示錄》章節之六種語言，企圖定義夏娃克隆，美麗、危險又被崇拜的身份。觀眾的手可以觸碰夏娃克隆，進而啟動互動系統，影像也因之而改變，且當觀眾進出裝置現場時，便觸動生命指數累計之裝置，生命指數與色彩因而產生變化，林珮淳藉以批判夏娃克隆之不真實感。作品《夏娃克隆啟示錄 No 2》以高科技全像媒材的特色來記錄《夏娃克隆啟示錄》之動態形像、時間與聖經章節文字，並進而將藝術家心中虛擬且充滿象徵性之夏娃形象，透過科技技術，以帶給觀眾一種具屏息感的感官經驗。透過《夏娃克隆》系列，林珮淳以虛擬的數位女性身體，來闡述當代科技文化與性別議題。

### 關鍵字

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## Visualising Post-human and Cybersexuality: Lin Pey Chwen and the *Eve Clone* series

In this article, I will explore the intersectional concepts of the post-human and cybersexuality, both of which contextualise the work of the Taiwanese artist, Lin Pey Chwen's (born 1959) *Eve Clone* series, created from 2006. This series of digital works are based on the figure of Eve from the Bible but re-constructed by the artist as a virtual cyborg.<sup>1</sup> The latest work in the series, *Eve Clone*, continues Lin's exploration of issues in cyberfeminism and the post-human which have been inspired by religious symbolism, and which have been major recurring themes in her recent work. As an artist whose work predominantly deals with sexuality and digitality, Lin's recent *Eve Clone* series can be traced back to her earlier work when she returned to Taiwan after having studied in Australia in 1995.

### The Post-human and Its Complexities

I will explore some definitions of the two key themes of "post-human" and "cybersexuality", before examining Lin's work. "Post-human" (or "Posthuman") as an academic term has been debated widely since the late 1970s. Ihab Hassan's *Prometheus as performer: Toward a posthuman culture?*, published in 1977, contends that technology not only influences medical science but also governs our daily consumer culture. Meanwhile, Steve Nichols's *Post-human manifesto*, published in 1988, maintains that people today are already living in a post-human condition. Critical theories began to flourish in the West during the 1970s and 1980s, and many academic terms with the prefix "Post-" have been developed since then, including postmodernism, post-colonialism, post-industrialism, post-communism, post-feminism, post-structuralism, and post-Marxism, among others. Terms prefixed "post-" may all be related to philosophical aspects of the "post-human," which is a notion that concerns the 'other' while containing a sense of undecidability (Miah, 2008: 71-94). Furthermore, philosopher, Rosi Braidotti, makes an interesting statement in her 2013 book, *The Posthuman*, as follows:

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<sup>1</sup> More information about Lin Pey Chwen's work can be found on her website: <http://ma.ntua.edu.tw/labs/dalab/>

After the posthuman, the post-colonial, the post-industrial, the post-communist and even the much contested post-feminist conditions, we seem to have entered the post-human predicament. Far from being the  $n^{\text{th}}$  variation in a sequence of prefixes that may appear both endless and somehow arbitrary, the posthuman condition introduces a qualitative shift in our thinking about what exactly is the basic unit of common reference for our species, our policy and our relationship to the other inhabitants of this planet (Braidotti, 2013: 1-2).

Similar to many terms with the prefix 'post-', post-human has complex and contradictory definitions. The various "Post-human" phenomena include the "Second Life" virtual world in contemporary digital culture, genetically modified food, robots, and assisted reproductive technology, among others. Lin's *Eve Clone* series relates to the feminist philosopher Donna Haraway's concept of the "cyborg". "Post-human" demonstrates a form of tension and undecidability between human and non-human; it also presents people's ideas of the phenomenon of combining the human body with technology. A cyborg is an organism in a digital domain, as well as the mixture of artificial and organic life, while it is also both a social reality and an element of science fiction (Haraway, 1991: 149-181). A cyborg as an individual transcends gender duality in the material world, and by rejecting gender duality, cyborgs further deconstruct gender identification and re-present the bodily symbols of post-humanist desire.

The concepts of cloning have always been essential in Lin's work. A clone is produced asexually via technology or natural birth. In 1996, the creation of the cloned sheep, Dolly, signaled that human beings could become the subject of propagation via biotechnology. Lin said that God created Eve, while a human (i.e. the artist herself) created *Eve Clone*, which is a hybridised human or a cyborg. The post-human body is a cyborg body existing in virtual domains on the Internet, including the "organic" body of hybridized organisms and the "non-organic" body stemming from the combination of robots and technology. A cyborg may be fluid and virtual without a physical form, it may be an image that exists in digital technology, or it may be presented in concrete forms via multi-media technology, such as in Lin's *Eve Clone* series.

Frederick Abraham stated that '[c]ybersexualities emerge from the confluence of postmodern cultural theory, feminist theory, and recent trends in science fiction, and extrapolations from fields related to artificial intelligence, which are largely due to advances in technology.' (Abraham, 2010: 3) It is now evident that technology has realised people's imagination of science fiction and fairytales from the past. Lin's *Eve Clone* series consists of several items including technology, screens, projected images and other materials, including resin, which are either virtual or physical, but which are non-biological, and are the imagined surfaces created by the artist. Judith Halberstam and Ira Livingston have described the proliferation of academic "post-isms" as 'simultaneously the necessary or regrettable failure to imagine what's next' (Halberstam and Livingston, 1995: 2). Consequently, the phenomenon of the "post-human" reveals a state of anxiety and uncertainty resulting from the condition of being between human and inhuman. The post-human takes the shapes of our bodies, but is a hybrid of our biological forms and technology, such as a cyborg, which, according to Donna Haraway is 'a cybernetic organism, a hybrid of machine and organism, a creature of social reality as well as a creature of fiction' (1991: 69). Features of the "post-human" in Lin's work may also be seen via her imagined Eve, which is itself a cyborg, a mixture of mechanical and biological organisms.

## **Lin's Earlier Work and The Feminist Ideology**

Across Lin's twenty-year career as an artist, it is not difficult to see several repeated concerns and themes emerging in her works, which have contributed to the creation of the *Eve Clone* Series. When she returned to Taiwan from America in 1989 and commenced her energetic participation in the activities and exhibitions of Apartment 2, she began to develop a new approach in her work.<sup>2</sup> When examining Lin's early experiences and inspiration for her art, it is evident that a consciousness of feminism influenced her artworks from the outset. As a busy and productive artist and a teacher, she also had to negotiate the dual roles of wife and mother. Lin began to be influenced by Western feminism during 1993 when she studied for her PhD in Creative Arts in Australia. After returning to Taiwan once more in 1995, she attended several Taiwanese organizations and activities related to feminist art. Although Lin is deeply influenced by feminism from the 1980s and early 1990s, her recent artworks using digital art do not initially appear to directly criticise patriarchal ideology. On the contrary, with a more macroscopic view, it appears as if there has been a shift in the issues within her works from emphasising feminism to caring about life and nature in more general terms.

However, such characteristics are part of a broader ecofeminist philosophy with which she is engaged, in which it is generally asserted that capitalism and patriarchy take both nature and the female as colonised objects. In *Ecofeminism: Women, Culture, Nature* (1997), Karen Warren defines ecofeminism, asserting that 'Ecological feminism [takes] the position that there are important connections between how one treats women, people of color, and the underclass on one hand and how one treats the nonhuman natural environment on the other' (xi). Warren further argues that 'What makes ecofeminism distinct is its insistence that nonhuman nature and naturism (i.e., the unjustified domination of nature) are feminist issues' (1997: 4). In other words, among the wide variety of feminisms (liberal feminism, Marxist feminism, radical feminism, postcolonial feminism, and so on), ecofeminism considers nonhuman nature and naturism as feminist issues. Consequently, in an ecofeminist vision, the freeing of nature and women will lead to a return to a more caring relationship between human beings and the natural world around us. Criticising the superego and exploitation of nature is replaced by a caring/custodial approach towards the natural environment and this approach may be traced in Lin's 1999 artwork, *Baby: Back to Nature* (1999-2004) [Fig 1], which shows the transformation of her artistic concerns in this direction. Her interest in ecofeminist patterns of thought moved to another level in 2001, after beginning teaching in the Department of Multimedia and Animation Arts at the National Taiwan University of Arts. Here, her direct engagement with science and technology to create art, led her to a digital rendition of the female body of Eve. Lin remains critical of a technocratic vision of civilisation as transcending and improving upon nature and rather seeks to reclaim the importance of nature, using the problematic figure of Eve to reconceive our relationships in a digital and technological world.

When an analysis is made of art using new technologies, it cannot be explored merely by focusing on innovations in the uses of technology and art. The cultural and symbolic meanings behind artworks, and their relationship with society, are significant points which need to be interpreted during the analysis of contemporary work. Lin Pey Chwen's earliest work in the series, *The Portrait of Eve Clone #2* [Fig 2], was created in 2006. Eve is represented here as a perfect female without any body hair, an unreal and quasi body,

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<sup>2</sup> Apartment 2, the earliest artist-run alternative art space in Taiwan, was established in March 1989 by a group of 22 contemporary artists in Taipei. The initiative of establishing Apartment 2 came from the need for an exhibition space among the artists themselves. Lin Pey Chwen was one of the artists who initiated the project. Apartment 2 closed in 1995 when Taiwan experienced a recession which affected the art market on the island (Liao, 1992).

created by the artist. It is a digital human situated somewhere between the real and the fake, between the organic and the inorganic. Lin combined it with images of butterflies and pupa to create a human body like a butterfly's pupa and through the interaction between the audience and a computer program/screen using the effects of sound and light, the butterfly becomes animated and begins to flap its wings. Through her colourful lighting effects and sounds, the artist explores issues of artificial life in a digital world and suggests a conflict in the relationship between science and nature by her juxtaposition of the perfect Eve and the short life-cycle of a butterfly. *Eve Clone #2* was an interactive installation, composed of an interactive device, 3D computer generated animation and webcams. In this piece, Eve Clone was created like a cloned human living in a laboratory tube. The tube in which Eve Clone is hidden also resembles a larva and she looks as if she is in the process of metamorphosing into a butterfly. Lin's statements about *Eve Clone #2*, explain how 'there are many bubbles in the tube, which can be seen as the nutrients (the computer programmes) for Eve Clone. When audiences view this work, the webcam will be operated to capture their images, which will then be integrated within the bubbles' (Chiu, 2009: 15). In *Eve Clone #2*, Eve Clone is a living cyborg undergoing the process of cloning and, with the aid of technology, Lin invites visitors to take part in this process, through which the computer generates images of the cyborg, Eve Clone, and those of people who are hybridised together to create a particularly interesting and unique interactive piece of art.

The form of a larva was first seen in Lin's earlier works, which were shown in her solo show *Larva Series*, held at the National Taiwan Museum of Arts in 1993. In a statement kindly provided by Lin for my research, she explained that 'in that exhibition, [she] illustrated round shapes to resemble larvae and to depict the desire of breaking through "restrictions", which were [employed] to describe [her] yearning to challenge the patriarchal ideology of Taiwan's society'.<sup>3</sup> Thus, for Lin, larvae have strong symbolic connotations with the suppression of women in patriarchal society. According to Lin, the motivation for creating the beautiful and sexual body of Eve in the *Eve Clone* series also came from her earlier work, *Antithesis and Intertext* (1995) [Fig 3], displayed at the *Taipei Biennial 1997* held at Taipei Museum of Fine Arts.<sup>4</sup> In *Antithesis and Intertext*, Lin arranged five images inside water lilies, depicting a conventional notion of beauty in women's faces in contemporary Taiwan. These are Western women's faces with large blue eyes, thick eyebrows, blond hair, high noses and full lips. In the bottom left-hand part of the work, large-breasted Western women are shown, whilst high-heeled shoes are represented in the water lilies above. In the top right-hand section of the work, five representative Oriental women's faces grow from the water lilies, illustrating a stereotypical view of ancient beauty. Such Oriental beauties were said to have 'willow eyebrows, apricot eyes and a cherry mouth' (these are the terms used to describe beautiful women in classical Chinese Literature). In *Antithesis and Intertext*, she criticised 'materialised female bodies' and the male gaze in modern society, which had been restricted under Confucian values. Being one of the first Taiwanese feminist women artists, Lin's earlier works were created primarily to challenge patriarchal values in Taiwan, and her recent works also follow this route, yet with more critical views about the impact of technology on people's lives.

### **The *Eve Clone* Series and Its Biblical Symbolism**

To re-emphasise how the work uses not just technological but substantial views of feminist ideas,

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<sup>3</sup> Email correspondence with Lin Pey Chwen, received on 10 December 2014.

<sup>4</sup> Ibid.

'post-human' and 'cybersexuality' are used here to offer a different narrative about Lin's work *The Portrait of Eve Clone*. While formally innovative in her development of a figure created through or displayed via a post-human, Lin also explores how religion (specifically Christianity in this case) offers a different dimension to her portrait. The religious theme is not visualised in traditional iconography, as Lin transforms the religious theme into her art which is not predominantly about a religious reading of Eve. IGNITE, a USA-based organisation that features stories of women and girls who are leading and innovating in science, technology, engineering and mathematics, recently featured Lin and the *Eve Clone* series on their website.<sup>5</sup> IGNITE describes Lin's *Revelation of Eve Clone III* [Fig 4], exhibited at *Post-humanist Desires*, curated by myself and held at the Museum of Contemporary Art Taipei in 2013-2014, as follows:

The clones are distinguished by various Biblical references: skin tones based on materials referred to in the Bible; hymns as backing music; and a line from the Book of Revelations translated into multiple major languages. [...] *Eve Clone* is presented as the "Great Image" of human desire as well as a testament to human greed and attempts to gain virtual power through technological civilisation.<sup>6</sup>

Furthermore, *Eve* represents a kind of avatar that strongly re-presents different concepts of the body in Lin's work. The adaptation of a cyborg-like body in her work seems to relate to technophiles' dreams of uploading themselves onto the internet, refashioning their own bodies, or developing a perfect avatar in cyberspace. Lin's *Eve Clone* may appear to create the perfect being in cyberspace through artistic aesthetics and new media technologies, but she shows both its dark and strange sides simultaneously. Antoanetta Ivanova, an Australian curator currently based in Taipei, has also described the *Eves* in Lin's work as 'alien beauties' (Ivanova, 2011: 9-10). Lin's 2010 version of *The Portrait of Eve Clone* [Fig 5] is very different from *The Portrait of Eve Clone #2*, as this *Eve* is inspired by the book of Revelation, '13:18. God prophesied that the mark of the beast, 666, will be marked on people's foreheads'.<sup>7</sup> In *The Portrait of Eve Clone #2*, *Eve* is a beautiful and attractive hybridisation of human and butterfly, and Lin has confirmed that the inspiration for this hybridisation came from the impact of technology on people.

*The Portrait of Eve Clone* series, exhibited in The Museum of Contemporary Art, Taipei, in 2011, expresses a sense of evil through its half-human-half-beast body.<sup>8</sup> It mocks the potential damage to mankind by its progressive development of technology, and in an active and direct way, it reveals social restrictions upon the female body as a trapped beast. In the statement for this exhibition, Lin describes her own work, asserting how

I have attempted to represent the luxury and urbanization of artificial landscapes. The frames, glass medical tubes and medical jars show the process of the birth of artificial life, and how it is preserved and experimented upon. The numbers, symbols, sounds and images in my works describe an important

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<sup>5</sup> 'Eve Clone Series: Female beauty, technology, God and nature explored through 3D cloning of the ideal woman. Pey-Chwen Lin, Taiwan', <http://ignite.globalfundforwomen.org/gallery/eve-clone-series>, accessed on 13 December 2014.

<sup>6</sup> Ibid.

<sup>7</sup> Email correspondence with Lin Pey Chwen, received on 14<sup>th</sup> July 2011, and an interview with Lin in Taipei on 15<sup>th</sup> April 2012.

<sup>8</sup> Lin Pey Chwen's solo show at the Museum of Contemporary Art, Taipei (MOCA) was on display from 24 March – 1 May 2011.

“appropriation” concept. The number shown on the specimen insects, Eve Clone, 666 (the mark of the best), computertime codes, tattoos, scriptures from the book of Revelation in the Bible and holy songs define the artificial life’s character and status. (2011: 4)

In Lin’s *The Portrait of Eve Clone* series, Eve’s head is hybridised with many kinds of beasts through her use of 3-D dynamic holograms, so the body is rendered in different colours and the textures of minerals. The biblical number 666 on Eve’s head, which represents the beast, is shown in various languages, including Chinese, Japanese, German, Arabic, Egyptian and Hungarian, all of which are mentioned in the Bible. Through this work, the artist expresses her fears about the negative effects on humans which result from the extreme development of technology. These effects appear in different races and societies around the world. The skin of Eve, with its diverse textures and colours, displays several possible hybridised forms of human and beast. Continuing the concept of an earlier work, *Specimen* (2006), these portraits of Eve, which have been placed in black frames made of transparent acrylic material, are reminiscent of specimens of dead bodies. Eve’s eyes strangely move and follow the viewer as they walk past the frame and in this movement these figures seem to be alive and watching their human audience. The work generates a tension and unease, similar to that between science (inorganic) and nature (organic), that the artist wants us to question. As a result of the viewer walking back and forth in front of the work, the figure appears to be seen through a 360-degree image effect. Eve’s hybridised skin is made of different patterns, colours and textures and is presented in a form of cyberspace within the frame of the screen, which utilises Lin’s dream of presenting her post-human Eve via the lens of digital art forms and holographic technologies.

An analysis of Lin’s *The Portrait of Eve Clone* through iconography is revealing, particularly because before what we now identify as modern art, iconography was the dominant method used by art historians to analyse religious artworks, through the symbols used and how they were deployed and depicted in the picture plane. Although Christian religious imagery as a direct source of inspiration has not been widely adopted by contemporary artists compared to the old masters throughout history, undeniably Christianity is still taken as a source of motivation and inspiration for creating critical forms of contemporary art. For example, the Swedish photographer, Elisabeth Ohlson created her controversial *Ecce Homo* series based on Christianity. Ohlson employed people who were lesbian, gay, transsexual and transvestite in religious settings, such as the crucifixion of Jesus, and the Last Supper. Ohlson’s *Ecce Homo* deliberately raised issues of sexuality with strong biblical references to challenge people’s views towards sexuality and Christianity.<sup>9</sup>

The religious references in Lin’s works are indirect. The artworks show a strong sense of contemporaneity and are created with modern digital technologies, which also responds to the rapid development of digitality in East Asia. Eve’s artificial skin shows various metal textures and the colours of minerals. It shines but weakly, even against the dark background, so the image of her digital skin reveals an uneasy, mysterious and haunting feeling. However, the number 666 on Eve’s forehead, written in various languages, retains a strong religious symbolism of the Devil. Like many works using specific religious symbolism, the audience needs to be able to understand the specific iconography of the images. This means that members of the audience need to have prior relevant knowledge to understand the particular symbolic

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<sup>9</sup> ‘Serbia: Row over Art Exhibition Depicting Jesus’, on the website of artsfreedom, <http://artsfreedom.org/?p=3244>, accessed on 10 November 2014.

transformation or the artist's interpretation of familiar images, or they will easily become immersed in the visual effects of the technology of the artworks, thereby overlooking any meaning the artist wants to express.

At this point, it is important to assess Eve's place in the Bible and, in particular, how her role has been reassessed in feminist critique. The story of Adam and Eve, as written in Genesis 2-5, depicts many dramatic themes and narratives of a human's life, including 'conjugal love, fratricidal hate, crime and punishment' (Zemler-Cizewski, 2004: 671). Eve was the first woman on Earth, and was fashioned from Adam's rib, by God; she was made from man and as a companion for man. Eve was encouraged by the serpent and then tempted Adam to eat from the tree of knowledge, which led to them being cast out of the Garden of Eden. Eve is both the first and the ideal woman, but she is also manufactured from a part of a man, and her creation implies a sexual hierarchy in which she is a lesser being who is always placed second in the scheme of life. In modern society, Eve has been seen as the *ideal* woman for man, and is also seen as the purest fantasy form of a woman by scientists who have ostensibly taken the place of God and can now fashion their own Eve as they wish. Consequently, with this kind of imagination and fantasy, *Eve Clone* has been created by Lin, to challenge and re-interpret Christianity's estimation of Eve, the woman and the role of scientists in fashioning human beings. Creating the perfect being is quite different from creating a Frankensteinian monster.

Sexual hierarchy is a part of Christian theology, and not only is Eve the second sex but, through her disobedience, she is also distinct from men. Consequently, the universal bias in the Judeo-Christian tradition begins with the story of Adam and Eve. The objectification of women can also be seen in some Greek stories, such as *Pandora's Box*, in which Pandora removes the lid of the box and unleashes all evils into the world. Gerald Kreyche states that '[w]omen long have been honoured in theory, but debased in practice' (2004: 82). Kreyche gives an example from the Catholic Church: Mary, the mother of Jesus, is also called the Queen of Heaven, but yet the Pope will not allow women to be priests. Nuns perform second-class duties for the priesthood, by being house-keepers for pastors, maintaining flowers on the altar and teaching youngsters, etc. Earlier feminist literature challenges this kind of sexual inequality, and attempts to offer another picture of Eve, who has long been regarded as second to Adam. Phyllis Trible provides an inspiring and ingenious re-reading of *Genesis* 2 and 3, and creates a form of mutuality between the sexes (1978: 72-143). She argues that the creation of Adam in *Genesis* 2 is not necessarily the creation of the male sex, but rather it is the creation of an 'earth creature', which does not identify sexual differences (Trible, 1978: 79-82). Sexual identity only appears when woman is created and the 'earth creature' becomes two mutually companionable beings of male and female sexes. Lin's reinterpretation of Eve has gone beyond her earlier feminist criticism of sexual dualism (e.g. *Antithesis and Intertext*). Rather, she is more interested in the symbolic signs carried by her Eve created through artificial life and new technologies, because she represents a threat to our living environment, life and society.

Alongside the various appearances of Eve, made with 3-D dynamic holograms, Lin has also created *Portrait of Eve Clone #3* [Fig 6] which uses interactive images to show her own imaginings of Eve Clone. Lin presents six Eve Clone faces by combining six different mineral colours and textures with interactive images within a hexagonal site, made through the use of digital imaging technologies, in which she excels. When the viewer moves in front of the artwork, Eve's appearance seems to be changing continuously. Sometimes the image shows a frontal view, sometimes the back, and sometimes the image appears to be turning around. After Eve turns around, the image moves up and down as if it is about to jump out of the frame. *The Portrait of Eve Clone # 3* was shown with six interactive projection devices when it was first exhibited in The Museum of

Contemporary Art in 2011, and then at *2012 Taiwan Biennial* at the Taiwan Museum of Fine Arts. Lin used 3D computer animation technology and kinetic sensors in an interactive computer system to create the mysterious Eve Clone faces. With ambient sound, this work takes flowing water, light and shadows as its background. Eve's appearance continues to change with the movement of the audience, while the reflection from the water and the light also changes. The changes to Eve's image result from people's physical presence in the space and their interference as they move, combining the interaction between humans and technology in a new way. However, it is a relationship of ambiguous, mutual influence and blindness that the artist actually emphasises through this work, in the manner explained by Lin 'God created Eve [but] humans created the Eve Clone'.<sup>10</sup> In my view, Lin's statement that humans (i.e. the artist) created the Even Clone indicates the God-like creativity of people resembling the Creator's role. The Eve Clone image is the result of human creation through technology, and the strange beauty of the Eve Clone reflects the negative influences of artificial and technical civilisation on nature. In the meantime, Lin expresses the strange characteristics of Eve through a mix of human and beast, and the evil symbolism of the number 666 in Christianity. This interactive work creates stronger sensory effects than that of her 3-D dynamic holograms.

According to Lin, the mark 666 appears both on Eve Clone's forehead and on her right hand. In 2011, Lin produced six pairs of hands, *Eve Clone Hands* [Fig 7], all made of resin, which she placed in the type of glass jars which are used to store organs in hospitals. The skin on the right hands is composed of snake skin, tree bark, pupa skin, shell, metal, ore and other materials, representing the genetic mutations of Eve Clone.<sup>11</sup> The properties of Lin's work can be seen in the artist's statement for her solo show held at MOCA Taipei in 2011, in which she quoted Roland Barthes, 'The best weapon against myth is perhaps to mythify it in its turn, and to produce an artificial myth' (Lin, 2011: 4). Lin's early work, *Back to Nature* (1999-2004), consisting of billboard light boxes of digitally printed skies, seascapes and grass in the shape of square boxes, ovals, balls and other irregular forms, creates a kind of artificially fictitious landscape. Since then, Lin has been producing virtual images via technology, which often interact with the audience, yet she also exhibits sculpture-based objects, such as *Eve Clone Hands*, which are physical objects displayed in the gallery space.

The Eve Clone hands were created in a rather complex way. Firstly, Lin made sculpture moulds and then transferred the work into transparent resin. The artist arranged blue-green lasers and bubbles on the hands in the glass jars to make them look more mysterious. Looking closely at the hands with their strange textures and images, it seems that they symbolise the same concept as Eve - a body which is a hybrid of human and beast. Eve's body expresses a three-dimensional space in a two dimensional way through 3-D hologram technology. Displaying the hands as three-dimensional objects placed in glass containers emphasises their properties as specimens, which is to strengthen the idea that Eve Clone is artificial, responding to technology. In Lin's *Eve Clone Hands #2* (2011) [Fig 8], she has placed transparent resin finger sculptures into medical test tubes, and then exhibited them in black acrylic frames. Similar to *Eve Clone Hands*, Lin illuminated the fingers with green light. Through this more recent work, Lin again offers a view of Eve in the process of creation, emphasising what is artificial and produced through scientific endeavour, rather than something which is natural. Rather, the artist proposes going 'back to nature' through science and technology. Via the artificial Eve's inorganic genes, the work again criticizes digital technology and artificial life as transcending nature,

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<sup>10</sup> Interview with the artist in Taipei on 20 September 2011.

<sup>11</sup> Artist's statement sent in email correspondence from Lin Pey Chwen, received on 10<sup>th</sup> December 2014.

and calls for an eco-feminist approach to a new relationship working with nature.

In Lin's solo show, held at the Gallery Grand Siècle in Taipei in August 2011, she exhibited three new works, *Mass Production of Eve Clone* [Fig 9], *Eve Clone #4* and *The Inspection of Eve Clone*. *Mass Production of Eve Clone* consists of 18 digital frames of Eve Clone, hung on a wall. Eve Clone spreads the fingers of her right hand and gently touches her breast. Her left hand is placed in front of her eyes, which look downwards. The 18 images show the same Eve Clone, but like the earlier works, they are expressed in different colours and textures. At the same time, across the sequence of works, the figure rotates through 360 degrees and each frame shows a different angle. The work is extremely similar to *Eve Clone Hands*. The figures look as if they are both immersed in liquid and placed in medical tubes or jars. For this work, Lin points out that 'mass production and normalisation represent the production process, through which it creates something which is completely the same as the original, using a cloning technique.'<sup>12</sup> Eve Clone's character is exposed in this work as both artificial and mechanical. Expressed through its neat presentation of 18 digital frames, the work provides a metaphor for artificial and inorganic life characters in a clone factory. It echoes with the concept of Lin's early work, *Specimens*.

The well-known Taiwan-based critic and curator, Hongjohn Lin, described Lin's *Eve Clone* series, arguing that 'the installation creates a situation of a sci-fi laboratory to archive and preserve the cloned version of Eve, as if ruins of technology' (2011: 7). It is interesting to read that despite the fact that Lin's Eve Clone is created with advanced technology, the work itself actually embodies the idea of the 'ruins of technology'. This concept can also be seen in *Eve Clone #4*, which was shown through a huge interactive display system using two synchronized projectors. With such means, the artist attempted to overlay different and sometimes overwhelming images of Eve Clone. Through a special computer program, Lin displayed against each image an accumulating number, calculated in milliseconds. The accumulation of the number was triggered each time an audience member entered the exhibition space. When the viewers left the space, the number automatically stopped accumulating and the colour of the image would gradually turn to black and white. Lin's works use such techniques to construct her criticism of the confrontation between the artificial and the natural, by showing how each element both parallels and resists the other, and this has been evident since her early work, the *Back to Nature Series* from 1999. The transformation of numbers and images caused by the presence of the viewers of *Eve Clone #4* again responds to the artist's attempts during the past ten years to represent different versions of artificial life. In this work, Lin also uses five different languages (Chinese, English, Greek, Latin and Hebrew) to display the name in the Bible that symbolizes the ideas of "evil". In addition, the background music creates an uncanny atmosphere, adding to the viewer's perception that on entering the installation space, they are being immersed in a surreal world. Eve Clone's beautiful but evil image and the continuously changing Bible scriptures and the eerie music offer the audience a haunting yet rare sensory experience.

Lin's *The Inspection of Eve Clone* [Fig 10], reveals two aspects of her quasi-skin. Firstly, Eve Clone is constructed from digital skin and, secondly, the tattoos on her quasi-skin show some of the many ambiguities surrounding both body and technology. The tattoos selected by the artist include a rose, a dragon, a phoenix, a snake and a scorpion. The patterns of the tattoos connect to the idea of taking a specific iconography and transforming its symbolic connotations. Both the tattoos and Eve Clones signify a 'beautiful trap', something

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<sup>12</sup> Interview with the artist in Taipei on 20 September 2011.

alluring and at the same time repulsive, but they also combine within the installation to produce an atmosphere laden with references to hidden danger and evil. *The Inspection of Eve Clone* is presented through digital prints, each of which shows different angles and parts of Eve Clone's body using infrared rays. Lin marks the number, date, time and the artist's name at the top and bottom of the work, as if the artist is like a doctor, examining and diagnosing Eve Clone's physical appearance with a medical device. For Lin, 'the tattoo's pattern symbolises and reveals the hidden danger of the beautiful Eve Clone under the inspection of infrared rays.'<sup>13</sup> In other words, through the infrared rays, the artist reveals the negative symbolic meaning of Eve Clone's beauty.

In 2013, Lin exhibited *Revelation of Eve Clone III* (2013) [Fig 11] at *Post-humanist Desire*, a group exhibition held at the Museum of Contemporary Art Taipei. Installed in an independent gallery room, *Revelation of Eve Clone III* was a large multi-media and interactive installation, comprising moving 3-D animation, interactive systems, and a stereo system. When the audience walked into the gallery space, they were confronted with a bank of curved and wide projection screens which showed a series of computer-processed images of Eve Clone, which is created with a simultaneously activated and interactive system, resulting in the movement of Eve Clone and the playing of some calm and religious music in the background. Eve Clone represents an existence that is both beautiful and dangerous, and yet worshipped. Her body echoes the concepts of cloning, reproduction and cyborgs. The ideas of the post-human reveal a state of anxiety and uncertainty resulting from the condition of being between human and inhuman. Features of the post-human in Lin's work can be seen via her imagined Eve, which is itself a cyborg, a mixture of mechanical and biological organisms.

Lin's Eve Clone may appear to create the perfect being in cyberspace through artistic aesthetics and new media technologies, but at the same time, she shows its dark and mysterious side. Eve Clone is represented as a perfect female without any body hair, an unreal and quasi body, created by the artist. It is a digital human situated somewhere between the real and the fake, between the organic and the inorganic. The dark and haunting beauty of the Eve Clone reflects the negative influences of artificial and technical civilization on nature. Regarding cybersexuality, Claudia Springer makes thought-provoking comments on the connection between sexuality and technology when analysing the film, *Metropolis* (Fritz Lang, 1926):

[*Metropolis*] combines celebration of technological efficiency with fear of technology's power to destroy humanity by running out of control. This dual response is expressed by the film in sexual terms: a robot shaped like a human woman represents technology's simultaneous allure and powerful threat. The robot is distinguished by its overt sexuality, for it is its seductive manner that triggers a chaotic worker revolt (1999: 36).

It is interesting to note the similarity between the motivation for Lin creating Eve Clone and Springer's statement. Collapsing the boundaries between humans and technology is often exemplified via sexuality (especially via women's bodies) in postmodern culture. Andreas Huyssen also argues that modernist texts tend to juxtapose machines with women, displaying and projecting fears of overpowering technology onto patriarchal fears about female sexuality (1981-1982: 221-237). Thus, it is evident that when humans interface

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<sup>13</sup> An email correspondence from Lin Pey Chwen, received on 14<sup>th</sup> July 2011.

with computer technology in postmodern culture and creativity, the process is not simply about adding external robotic prostheses to bodies; rather, human identities are integrated within the mechanised human forms. Lin's latest animation, *Great Babylon* (2015) [Fig 12] continues the artist's style of utilising asensual, yet artificial Eve Clone as the primary subject. According to Lin, she places Eve Clone in a real-life setting (i.e. the photograph of a bird's eye view of the Empire State Building in New York) to warn people about the desires and sins they acquire when they vigorously and selfishly pursue success in politics, economics, culture, technology, religion, etc.<sup>14</sup> Opening her arms wide, and standing straight and firmly on top of the Empire State Building, Eve Clone seems like the great creator, a God, looking down at the twisted and surreal street views, the world in which people live. Lin's exploitation of a sensual and erotic woman's body to question the 'sins' people are experiencing suggests a kind of human fear about the future, echoing Springer's and Huyssen's points of views of cybersexuality.

### **Conclusion: Transcending the Religious Eve?**

Long before the terms "Post-human" and "cyborg" had even been coined, artists, philosophers, authors, and scientists imagined and interpreted the phenomena in diverse, complicated, and multiple ways. Examples include the mechanical bird in the fairytale *The Nightingale* (1844) by Hans Christian Anderson, the monster in Mary Shelley's *Frankenstein* (1818), and the robots in Isaac Asimov's science fiction novels. Today, the beautiful and sexy pop artist, Viktoria Modesta, is a wonderful example of a living cyborg who wears a stunning prosthetic leg while performing. The beautiful, altered and bionic power of Modesta is 'the model of the future' (Conway, 2014). In the everyday life, there is a contemporary example of a cloned Eve, in the shape of Repilee, a female robot made by Professor Hiroshi Ishiguro at Osaka University in Japan. Undeniably, the evolution of technology is still an integral part of our interpretation of 'post-human' issues today. Through Eve Clone, Lin demonstrates her own particular interpretation of the post-human, the transformation of the human body, mixed with organisms, robots, or nature. This interpretation reveals Lin's insights of the complex ideas of the post-human and cybersexuality.

When analysing Lin's works, it is not possible to separate her religion and faith from the art, because her religion and faith is at the root of her work. Although the image 666 and the symbolic significance in her work have strong Christian references, it is not appropriate to analyse Lin's works solely in a religious way. However, the aesthetics, techniques and the professionalism of the construction in her art undoubtedly surpass any religious meanings in the images and works. Nevertheless, this could be a paradox; the work still relies heavily on direct symbolic connotations from the Bible, which for some, could make Lin's work appear rather traditional and restricted, while in fact its use of technology is highly contemporary and cutting-edge, giving the work its twenty-first century appeal. Yet the appropriations of Biblical symbols and the use of technology are not necessarily paradoxical.

Considering the work from a retrospective viewpoint, it is evident that Lin has been challenging the patriarchal order from within the value system itself. Lin created her Eve Clone series (and her earlier works) under a patriarchal ideology. i.e. Eve's 'beautiful and sexy' body represents easily recognisable stereotypes of women. However, it is interesting to consider whether Lin's posthuman and hybridised Eve transcends the

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<sup>14</sup> From an email correspondence from Lin Pey Chwen, received on 24<sup>th</sup> November 2014.

religious and symbolic cultural connotations of Eve. It is also evident that there is clear transition in Lin's work from the earlier period when she focused predominantly on a feminist approach to the representation of women in the patriarchal culture of Christianity, to her recent critique of technology. Undoubtedly, it will be worth following the new perspectives on which Lin will focus in her future artistic creations.

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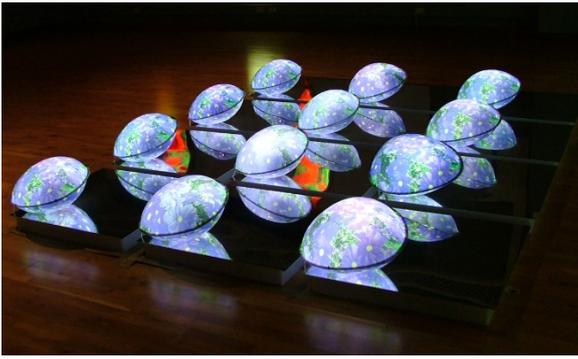


Fig 1. Lin Pey Chwen. *Baby: Back to Nature*, 2004, multi-media installation, size varied



Fig 2. Lin Pey Chwen. *The Portrait of Eve Clone #2*, 2006, interactive 3-D video installation



Fig 3. Lin Pey Chwen. *Antithesis and Intertext*, 1995, mixed media, 420cm x 270cm



Fig 4. Lin Pey Chwen. *Revelation of Eve Clone III*, 2013, interactive installation, moving image 3D animation, interactive systems, computers, projectors, stereo system



Fig 5. Lin Pey Chwen. *The Portrait of Eve Clone*, 2010, Hologram

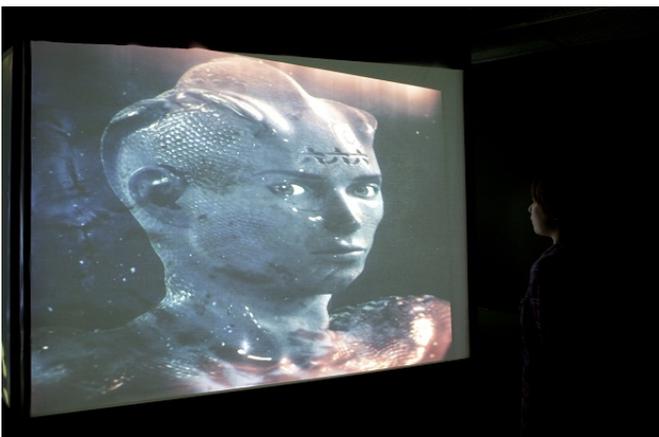


Fig 6. Lin Pey Chwen. *Portrait of Eve Clone #3*, 2011, Interactive Installation in 6 Projection Panels



Fig 7. Lin Pey Chwen. *Eve Clone Hands*, 2011, medical glass jar, poly sculpture, laser  
25cm x 25cm x 43cm x 6 pieces



Fig 8. Lin Pey Chwen. *Eve Clone Hands #2*, 2011, medical glass tube, poly sculpture, acrylic frame, spotlight,  
60cm x 30cm x 5cm x 6 pieces



Fig 9. Lin Pey Chwen. *Mass Production of Eve Clone*, 2011, 3-D animation, digital photo frame, 18 pieces



Fig 10. Lin Pey Chwen. *The Inspection of Eve Clone*, 2011, digital image, 76.5cm x 53.2 cm x 6 pieces



Fig 11. Lin Pey Chwen. *Revelation of Eve Clone III*, 2013, interactive installation, moving image 3D animation, interactive systems, computers, projectors, stereo system



Fig 12. Lin Pey Chwen. *Great Babylon*, 2015, 3D computer animation, digital sounds, monitor, 4 minutes and 7 seconds

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## 與執行本計畫相關之出版著作：

1. Ming Turner (2016). 'Visualising Post-human and Cybersexuality: Lin Pey Chwen and the *Eve Clone* series' in *East Asian Journal of Popular Culture*, Vol 2, Issue 2, pp. 227-245.
2. Ming Turner (2016). 'The Posthuman Body: Wu Tzu-Ning's "Incubation: Born Beyond the Womb"' in Catching, Rebecca (ed). *Foreign Bodies: Human Identity in Posthuman World*, Shanghai: German Consulate General in Shanghai, pp. 58-65.
3. 陳明惠(2016),《策展·當代美學：身體、性別、離散》(Curating Contemporary Aesthetics)。台南：塘譯國際策展有限公司。
4. 陳明惠 (2017) ,〈當代美學中的數位女性主義：林珮淳的夏隆創造計畫系列〉,《藝術家》,第504期,台北：藝術家出版社,430-433頁。

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請就研究內容與原計畫相符程度、達成預期目標情況、研究成果之學術或應用價值（簡要敘述成果所代表之意義、價值、影響或進一步發展之可能性）、是否適合在學術期刊發表或申請專利、主要發現（簡要敘述成果是否具有政策應用參考價值及具影響公共利益之重大發現）或其他有關價值等，作一綜合評估。

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3. 請依學術成就、技術創新、社會影響等方面，評估研究成果之學術或應用價值（簡要敘述成果所代表之意義、價值、影響或進一步發展之可能性，以 500 字為限）。

「性別、科技與藝術」是當代藝術重要議題與趨勢。本研究填補台灣當代藝術中以科技為媒介、性別為主題之學術研究，並具高度跨領域的性質，此研究不僅整理且研究自 2000 年以來台灣科技與藝術之結合，更同時探討性別作為科技藝術的創作主題，且研究台灣科技藝術中，多媒體互動、動畫、影像裝置、數位多媒體表演等創作形式，對於性別議題之重新解讀，並探討科技、性別與藝術之間相互作為表述、詮釋的可能性。本研究填補台灣當代藝術以科技為媒介、性別為主題之學術研究。本人研究內容具有高度跨領域的性質，結合視覺藝術美學，且填補科技與性別在台灣的學術與藝術領域尚待完整整理的部分。

未來研究發展可以探討國際上此議題發展的差異，不同地區對於此議題的研究與論述，包含藝術家的作品呈現與發展，及此研究議題如何實踐在當代展覽策畫上。

4. 主要發現

本研究具有政策應用參考價值：否 是，建議提供機關\_文化部\_  
(勾選「是」者，請列舉建議可提供施政參考之業務主管機關)

本研究具影響公共利益之重大發現：否 是  
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## 科技部補助專題研究計畫出席國際學術會議心得報告

日期：105 年 12 月 1 日

計畫編號	MOST 105 - 2629 - H - 006 - 003 -		
計畫名稱	從數位女性主義觀點探討自2000年以來台灣科技藝術中的性別議題 (V07)		
出國人員姓名	陳明惠	服務機構及職稱	國立成功大學創意產業設計研究所
會議時間	105 年 11 月 5 日 至 105 年 11 月 5 日	會議地點	Hanyang University, Seoul, South Korea
會議名稱	(中文) 連結跨領域教育與實踐 (英文) Bridging the Gap between Interdisciplinary Education and Practice		
發表題目	(中文) 想像身體之視覺化：派翠西亞·匹斯尼尼 (英文) Visualizing Imaginative Body: Patricia Piccinini		

### 一、參加會議經過

這次前往南韓首爾發表研討會論文，因為同時間在國立成功大學籌備一場關於科技藝術的國際研討會，所以僅能短暫停留三天：105 年 11 月 3 日—105 年 11 月 6 日，但因為第一天抵達時已經是晚上，所以真正在首爾的時間只有兩天半的時間。基於首爾的當代藝術發展很活絡，這次研討會之行除了參與研討會的論文發表，我亦安排到首爾一些重要的當代藝術館參訪，包含：The National Museum of Modern and Contemporary Art, Korea 與 National Hangeul Museum，我亦順道參觀了 National Palace Museum of Korea。參觀美術館／博物館之際，深深覺得南韓政府對於藝術文化產業所投注的資金是很可觀的，展場的規劃與佈置極精緻與完整，展覽文宣與動線規劃之完善，這些都是台灣美術館／博物館產業足以學習之處。

此次研討會的主辦單位協助講者於首爾市中心訂住宿，主辦單位也很貼心地研討會當天早上與會後前往住宿處接送講者，所以整個會議過程是很平順的。研會開始之前，主辦單位亦安排講者與 Hanyang University 跨不同學院、系所主管、資深教授們一起用餐，並介紹此研討會對 Hanyang University 的重要性與意義。研討會結束後所有與會貴賓與講者一起共進晚餐，因此大家在聆聽完每篇論文之後，還有機會進一步討論與交流。

## 二、 與會心得

這次與會最大的感想是，台灣在國際化與學術英語能力這層面其實並不比南韓差。因為研討會在 Hanyang University 舉行，會議的許多主持人與講評人皆來自 Hanyang University 校內教授，但他們的英語聽說能力並沒有我期待中的優，而參與研討會的校內學生也鮮少提問，雖然主辦單位在研討會許多細節皆有精心安排，也很熱誠地接待講者與外賓，但整體而言，在國際研討會所需的英語溝通上面，還有能更精進的空間。

本人此次發表的論文是本人於去年五月至九月在南投毓繡美術館所策劃的展覽《身體風景：派翠西亞·匹斯尼尼》所進一步書寫的論文。匹斯尼尼的作品以生物基因科學為創作主要思考脈絡，在以極精緻的寫實手法，形塑出一個個藝術家想像的生物體，其作品充分展露性別、科技與藝術的議題。但因為匹斯尼尼的作品並非在首爾展出，現場聽眾較無法體會我的論文所論述的部分，加上會場投影機的畫質不佳，藝術家作品在解析度及彩度並無法完善呈現，更使聽者對於作品的認知受限。

## 三、 發表論文全文或摘要

### **Visualising Imaginative Body: Patricia Piccinini**

Ming Turner

Assistant Professor, Institute of Creative Industries Design,

National Cheng Kung University, Tainan, Taiwan

[mingturner@mail.ncku.edu.tw](mailto:mingturner@mail.ncku.edu.tw)

#### **Abstract**

Patricia Piccinini has been creating her imaginary creatures, which seem to live alongside with us and have built emotional connections with us. This paper will explore the exhibition, *Bodyscape: Patricia Piccinini*, which is curated by Ming Turner, held at Yu-Hsiu Museum of Art in Taiwan in 2016. The exhibition deals both with issues surrounding bio-science, and intends to raise awareness for any creatures which are at risk of extinction. Piccinini's work is full of mythical and magical properties. Through her art, she questions how our lives might be re-shaped via bio-science and how people's greed could affect other creatures' lives. Piccinini's

art is powerful and influential, and by utilising objects and settings with which we are familiar in our everyday lives, her work brings her imagined creatures to life. Her unusual, alternative world overlaps with the real world and what she creates isn't simply something from her imagination but rather is something that has been integrated within us.

Key words: Bioart, hybridity, biotechnology, body, contemporary art

With passion and care, Patricia Piccinini has been creating her imaginary creatures, which seem to live alongside with us and have built emotional connections with us. The exhibition, *Bodyscape: Patricia Piccinini*, curated by Ming Turner at Yu-Hsiu Museum of Art in Taiwan in 2016, deals both with issues surrounding bio-science, and intends to raise awareness for any creatures which are at risk of extinction. The exhibition is displayed on the second and third floors of the museum, and features 35 pieces of work, including photography series, sculptures, a video and drawings. This article will analyse Piccinini's works under two themes, i.e. the 'Narratives of Bodyscape' and the 'Imaginative Body of Bodyscape'.

### **The Narratives of Bodyscape**

A narrative is a story of real or imaginary events. This category covers three photography series, including *The Fitzroy Series*, *Nature's Little Helpers* and the *Science Story* series.

In 2011, Piccinini created six photographic works, entitled *The Fitzroy Series*. Fitzroy is an area in the city centre of Melbourne in Australia, where Piccinini created these images. Because she utilises familiar neighborhood areas and landscapes, the imaginary creatures created by Piccinini seem to live just around the corner from where we are; e.g. a street corner, a studio or someone's house. *The Fitzroy Series* creates a kind of environment where people and mythicised creatures share the same living environment. Despite the fact that these creatures are odd-looking, viewers should notice their tender and venerable characteristics and the intimacy which exists between us and them.

*The Fitzroy Series* visualises people's acceptance and tolerance of other creatures. By adopting children as the main characters in the work, Piccinini intends to express her care for

vulnerable people and creatures. She deliberately utilises characters placed in an urban landscape, which form the background settings of her work, about which she has stated that

Both these figures are creatures which are at home in their particular ecosystem, which is the urban. We don't tend to think of the urban environment as an ecosystem. We usually imagine it as something which has replaced an ecosystem with something else, however, it is an increasingly dominant ecosystem on this planet, and one to which not many species are well adapted. My interest in these images is how these creatures interact with the species that most dominates this particular environment: humans.<sup>1</sup>



Fig. 1. Patricia Piccinini, *Library, 8.45pm*, C-Type Photograph, 100 x 160 cm, 2011

*Library, 8.45pm* (Fig. 1) of *The Fitzroy Series* depicts a woman cuddling a boy whose face has features of other animals. Looking into the far distance, the woman could be this boy's mother, who exhibits a firm and strong sense of determination in her expression and demeanour, as if she would do anything to protect this boy.



Fig. 2. Patricia Piccinini, *Alley, 11.15am*, C-Type Photograph, 100 x 160 cm, 2011



Fig. 3. Patricia Piccinini, *Sitting Room, 2.30pm*, C-Type Photograph, 100 x 160 cm, 2011

In the work, *Alley, 11.15am* (Fig. 2), there are six children running after a strange creature in a small alley. The artist asks whether the children are playing with the creature or where they perhaps teasing him?<sup>2</sup> *Sitting Room, 2.30pm* (Fig. 3) presents a girl cuddling a bottom feeder with her left arm while sitting comfortably on a sofa in a living room. The girl looks as if she is lost in deep thought, and the strange-looking creature in her arm looks like her pet resting gently at her side. All of the works in this series seem more like documentary photographs rather than digitally manipulated images, suggesting that the narratives in the works are dealing with real events from the past. The bottom feeder, the main creature featured in this series, seems to have integrated very well into people's lives.

The Nature's Little Helpers series was created in 2005, following Piccinini's first experience of including her imaginary creatures in photographs in 2000. During Piccinini's solo exhibition, *Sculpture*, at the Robert Miller Gallery in New York, she indicated that in Nature's Little Helpers, the *humanoids* (quasi-human and quasi-monkey creatures) were created to protect Golden Helmeted Honeyeaters (HeHo) in Victoria in the Southeastern part of Australia, to save them from extinction.<sup>3</sup> Piccinini discovered that there were only 15 pairs of HeHo remaining in the world, and the creature she created was intended to protect this bird from people. Consequently, this genetically engineered creature exists as a 'bodyguard' for the HeHo, which also appears in some of the works in this series.

Piccinini often employs familiar and identifiably Australian landscapes (rural or urban) to create her work, through which she creates a mythicised and surreal atmosphere. Furthermore, her works seem so real and familiar to us that they connect very closely with our everyday lives. Meanwhile, this man-made bodyguard creature has adapted to the human environment so well, its numbers have begun to grow and they now engage in all levels of our everyday lives. *Roadkill*

(Fig. 4) depicts a dead humanoid, killed by a car on a main road, which is surrounded by its 'family' members who appear to show great sorrow about their fellow creature's death. The creatures behave like people, touching the body and expressing grief about the loss of their friend or family member.



Fig. 4. Patricia Piccinini, *Roadkill*, C-Type Photograph, 80 x 160 cm, 2005

*Domain* visualizes four of the bodyguard creatures gathering on a pile of rubbish. One of them sits on a chair, as if he is the leader or the oldest member of this family. Another climbs on the rubbish, while a third is jumping over the pile. These creatures do seem to be enjoying playing around at this location. Piccinini's work often combines the natural and the artificial, and it connects the body, the environment, technology and the concept of time. Although Piccinini hasn't indicated the origin of this particular creature, by locating it on a rubbish heap, she is perhaps suggesting to viewers that all creatures are precious and require our care and attention. The logical conclusion of this is that the HeHo is in danger of extinction because of the way people are damaging the natural environment. *Arcadia* is set in a forest, which is full of ferns, moss and old trees. Two HeHo birds can be seen in the image, and four humanoids are playing in the woods. From the perspectives of ecology and bio-science, these semi-real views are a manifestation of the artist's concerns about the disappearance of our natural heritage.

Piccinini thinks that sculptural work is like catching a frozen moment in a process, while a photograph presents narratives and suggests consequences.<sup>4</sup> The *Science Story* series (2001) was created in a laboratory, where a man and a woman are both wearing the white gowns of bio-scientists, but who also seem like the parents of a strange creature. Both parenting and nurturing have always been a focus of Piccinini's work, and the two scientists who have apparently created this creature in a bio-scientific experiment seem to be behaving as if they are its parents. It is worth mentioning that the creature in the *Science Story* series was originally a computer-

generated image, but it became the first sculptural work created by Piccinini based on an imagined two-dimensional creature.

### **The Imaginative Body of Bodyscape**

The body has long been an influential theme in contemporary art practice. In *Bodyscape*, nine pieces of sculptural work are displayed, featuring the hybridised forms of people and animals. Among them, seven pieces have been created with fiberglass, silicone and human hair, while the remaining two pieces are made from bronze and steel. In addition, *Bodyscape* also includes the video work, *Tender* (2014) (Fig. 5), which connects powerfully among several sculptural pieces in the exhibition.



Fig. 5. Patricia Piccinini, *Tender*, HD 1080p, Stereo, 5 mins 25 secs, 2014



Fig. 6. Patricia Piccinini, *Bottom Feeder*, Silicone, Fibreglass, Steel, Fox fur, 45 x 40 x 66 cm, 2009

Piccinini created *Bottom Feeder* (2009) (Fig. 6) to explore the relationship between ourselves, other creatures and our environment. *Bottom Feeder*'s head and face was inspired by sharks, yet its most powerful feature is its bottom, which is full of wrinkled skin and muscles. *Bottom Feeder* represents an insignificant figure, similar to a shark which relies on rotting fish or other creatures in the sea as its main food, as a consequence of which the bottom of the sea remains clean. On first impressions, viewers are likely to think the *Bottom Feeder* is ugly, yet the focus of this piece is its bottom, which indeed looks like a friendly, old, wrinkled smiling face. For Piccinini, *Bottom Feeder* seems to have forced itself to transform its appearance to please people, and thus to survive through the process of evolution by reducing its chances of being killed and becoming extinct.<sup>5</sup>



Fig. 7. Patricia Piccinini, *The Rookie*, Silicone, Fibreglass, Hair, 48 x 65 x 46 cm, 2015

Piccinini's *The Rookie* (2015) (Fig. 7) takes the form of a surreal creature created via CRISPR (Clustered regularly interspaced short palindromic repeats). This quasi-bio-scientifically generated creature responds to some recent controversial news from China which revealed that since 2015, Chinese bio-scientists have been working to genetically produce 'customer-ordered' micropigs as pets for customers worldwide.<sup>6</sup> Despite the fact that the majority of pets are already artificially genetically-bred, the micropigs from China are the first customer-ordered pets produced via CRISPR to be made available on the market. This news also relates to the motif of creating 'newness' in the hybridised creature *The Rookie*, which combines both a human baby and an object, namely the sole of a football boot. By utilising a football boot, Piccinini also takes a critical look at people's fetishism of objects, including shoes and other personal belongings.<sup>7</sup>



Fig. 8. Patricia Piccinini, *Surrogate*, Silicone, Fibreglass, Leather, Plywood, Human hair, 180 x 306 x 103 cm, 2005

Inspired by the concepts of a surrogate mother, *Surrogate* (2005) (Fig. 8) was created by the artist. The work also relates to the video *Tender*, where the young woman is depicted as a surrogate mother who nurtures young hybridised creatures. In *Surrogate*, a light blue tent with delicate embroidery was specially made as a beautiful and comfortable home for the creature to raise and nurture her babies. The home of the surrogate in the video, *Tender*, is an unusual place where strange plants are growing in the garden. It looks like a secret home, where the young couple are undertaking some secret experiments which they do not wish to be discovered. In *Tender*, the young man comes home with large jars of protein powder, salt, sugar, vitamin tablets, etc., which suggest something unusual happening in their house. When the young couple appears to be embarrassed and shy walking into their bedroom, viewers are likely to be surprised to see several strange small creatures moving gently at the corner of the bed. It appears as if the creatures are their children. It is evident that young people sell their eggs and sperm to raise some income, and that people's DNA is available for purchase online.<sup>8</sup> Hence, the suggestion is that the young couple are conducting some private and secret bio-scientific experiments. It is not difficult to imagine that this could happen among people we know in our real lives.



Fig. 9. Patricia Piccinini, *The Strength of One Arm*, Silicone, Fibreglass, Human hair, Clothing, Canadian, Mountain Goat, 180 x 154 x 56 cm, 2009



Fig. 10. Patricia Piccinini, *The Welcome Guest*, Silicone, Fibreglass, Human Hair, Clothing, Taxidermied Peacocks, Dimensions Variable, 2011

The imagined creature in *The Strength of One Arm* (2009) (Fig. 9) does not seem to be the focus of the whole work. Rather, the Canadian Mountain Goat looks more like the key figure of the piece. The creature wears a blue costume and gently and skilfully lifts his body up on the goat on his left arm, resembling a circus performer. It has a pair of long, flipper-like feet, and its face is similar to that of a dugong. The creature's body appears to be in the process of evolving

from a mammal in the ocean to a human, or perhaps vice versa. There seems to be a hierarchical relationship between the creature and its viewers, as the creature appears to be forced to perform as a kind of service to the audience. Through creating this work, Piccinini is expressing her belief that any creatures created by man should have their own rights, and they should not be treated simply as objects to provide us with entertainment.<sup>9</sup>

*Bodyscape* also includes *The Welcome Guest* (2011) (Fig. 10), which is now part of the Museum's own collection. The work features four parts, including a girl, a creature, a peacock and an antique bed. There is an unusual connection between these parts, through which Piccinini intends to challenge the stereotypes of our conceptions of the beautiful and the ugly. *The Welcome Guest* was inspired by a quotation by Goethe, 'Beauty is everywhere a welcome guest'.<sup>10</sup> Piccinini has utilised a peacock to symbolise beauty, nevertheless, the beauty of a peacock doesn't perform any protection for him, other than assisting him to survive in the competitive nature of evolution, i.e. to attract a mate. The work has dramatic characteristics and contains strong visual elements. In this piece, the girl opens her arms embracing the ugly-looking creature rather than the beautiful peacock. *The Welcome Guest* challenges our stereotypical perceptions of beauty and ugliness, and the good and the bad.

## **Global Feminisms**

During a talk delivered by Piccinini at Tokyo University of the Arts in 2003, she stated that 'In my work, perhaps I am saying that whether you like them or you don't like them, we actually have a duty to care. We created them, so we've got to look after them'.<sup>11</sup> Piccinini's work deals with ethical issues related to the development of bio-technology. However, it doesn't indicate directly whether the impact of bio-science on people's lives is right or wrong, rather, with her qualities of tenderness and femininity, her work visualises the possible scenario in our life, as influenced by the development of bioscience in the future. It also suggests the kind of imaginary creatures which might be created in the future and how they might live with us. Examining Piccinini's work from the past 15 years, it is clear that it always deals with issues related to the natural and the artificial, while critically challenging the themes of technology, ethics and life medicine. Nevertheless, her work does not aim to identify any answers to the questions she asks. Rather, her art creates an opportunity for viewers to think and re-consider the impact of bio-technology in our lives.

In March 2007, the New York-based curator Maura Reilly and the internationally renowned feminist scholar, Linda Nochlin, co-curated the inaugural exhibition, *Global Feminisms*, at Brooklyn Museum's Elizabeth A Sackler Center for Feminist Art. The curators invited several women artists to participate, and it explored a wide range of themes on women's engagement with different cultures, politics, economics, ethnicities and gender.<sup>12</sup> In *Global Feminisms*, Piccinini exhibited *Big Mother* (2005), which addressed the issue of motherhood, which is also the main theme of the *Bodyscape* exhibition. Motherhood and femininity is a major aspect of human nature and this is what Piccinini's work has been exploring. Although what is being nurtured, or what symbolises the mother could be odd-looking, undoubtedly, her work displays strong and touching characteristics of care, motherhood and love.

Piccinini's work is full of mythical and magical properties. Through her art, she questions how our lives might be re-shaped via bio-science and how people's greed could affect other creatures' lives. Piccinini's art is powerful and influential, and by utilising objects and settings with which we are familiar in our everyday lives, her work brings her imagined creatures to life. Her unusual, alternative world overlaps with the real world and what she creates isn't simply something from her imagination but rather is something that has been integrated within us.

Acknowledgements: this paper was kindly supported by the Ministry of Science and Technology of the Taiwanese Government (MOST 105-2629-H-006-003).

## REFERENCE

- <sup>1</sup> Artist's statement, *The Fitzroy Series*, by Patricia Piccinini (2011).
- <sup>2</sup> Artist's interpretation for exhibited work at Yu-Hsiu Museum of Art on 20 May 2016.
- <sup>3</sup> Artist's statement. Piccinini, Patricia (2004). 'Bodyguard', originally published by the Robert Miller Gallery in New York.
- <sup>4</sup> Ibid.
- <sup>5</sup> Artist's interpretation of the work exhibited at Yu-Hsiu Museum of Art on 20 May 2016.
- <sup>6</sup> Cyranoski, David. 'Gene-edited "micropigs" to be sold as pets at Chinese institute', [www.theguardian.com/world/2015/oct/03/micropig-animal-rights-genetics-china-pets-outrage](http://www.theguardian.com/world/2015/oct/03/micropig-animal-rights-genetics-china-pets-outrage), published on 29 September 2015, accessed on 20 April 2016.
- <sup>7</sup> Artist's interpretation at the Museum on 20 May 2016.

- 8 Ibid.
- 9 Artist's statement sent as an email correspondence on 11 April 2016.
- 10 Artist's statement, Piccinini, 'The Welcome Guest' (2011).
- 11 Available in Haraway (2007), 'Speculative Fabulations for Technoculture's Generations', op cit.
- 12 Reilly, Maura. 'Art Essay: Curating Transnational Feminisms', *Feminist Studies*, 36, no. 1, 2010, pp. 156-173. Also on the website of Brooklyn Museum's Elizabeth A Sackler Center for Feminist Art: [www.brooklynmuseum.org/exhibitions/global\\_feminisms](http://www.brooklynmuseum.org/exhibitions/global_feminisms), accessed on 1 June 2016.

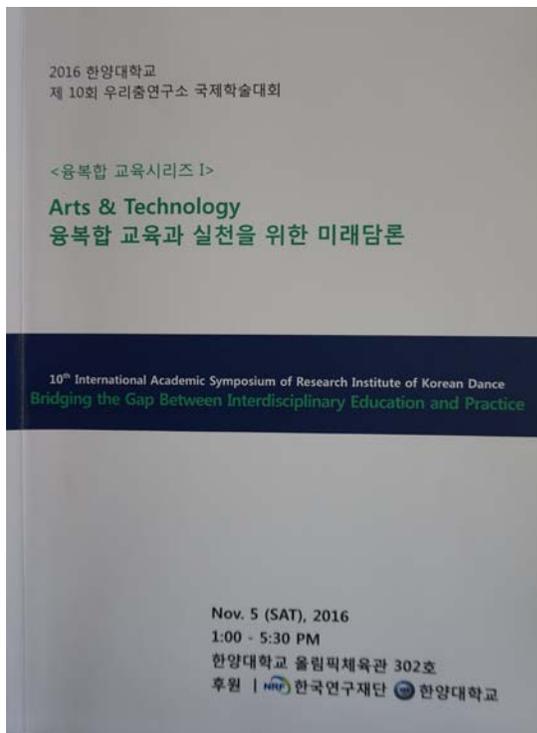
#### 四、 建議

此次研討會也是藉著 Hanyang University 成立科技與藝術科系而籌備，國立成功大學兩年前成立「科技藝術碩士學位學程」積極在國際上尋找合作夥伴，未來希望可以兩校合作共同舉辦國際研討會，以促進彼此在國際上的學術交流。

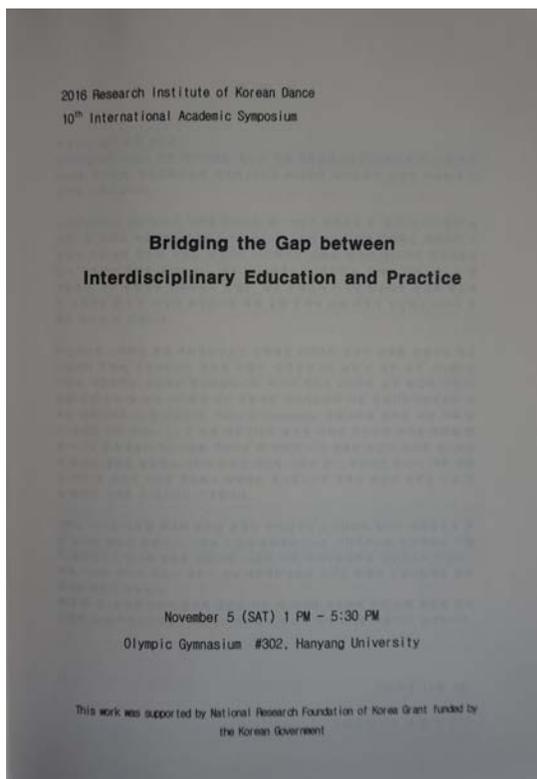
#### 五、 攜回資料名稱及內容



研討會與會者識別證



研討會論文集封面



研討會論文集內頁

2016 Program of the Symposium

12:30-13:00 Registration

13:00-13:20 Opening Remarks

- Keynote Address Sangwon Nam (Director of IRIK)
- Welcoming Address Youngmoo Lee (President of Hanyang University)

13:30-15:00 Session 1 Arts & Technology in Practice

Moderator | Joon-Hyuk Chang (Professor, Hanyang University)

- The Aesthetic and the Interdisciplinary Nature of Dance and Multimedia  
Ting-Ting Chang (Professor of Dance, National Taiwan University of Arts)  
Discussant | Taesoo Kwon (Professor of Computer Engineering, Hanyang University)
- 297 • Visualizing Imaginative Body: Patricia Piccinini  
Ming Turner (Professor of Industry Design, National Cheng Kung University)  
Discussant | Sungcho Cho (Professor of Electronic Engineering, Hanyang University)
- Genesis: New Media Art Created as a Visualization of Fluid Dynamics  
Tosa Naoko (Professor of Digital Media and Computing, Kyoto University)  
Ryohel Nakatsu (Professor of Digital Media and Computing, Kyoto University)  
Discussant | (Professor of Computer Engineering, Hanyang University)

15:00-15:30 Coffee & Break

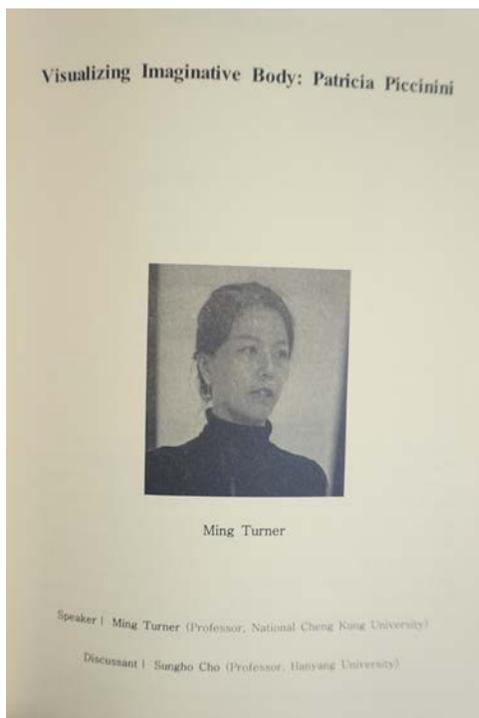
15:30-16:30 Session 2 The Future of Interdisciplinary Education

Moderator | Hichan Moon (Professor, Hanyang University)

- Lessons learnt from Translational Research: How Arts and Engineering could be collaborated  
Hokyung Blake Ryu (Professor of Art & Technology, Hanyang University) ✓  
Discussant | Unmi Kim (Professor of Dance, Hanyang University)
- Open Systems: Nam June Paik and the Convergence of Art and Technology  
Yeonshin Chung (Professor of Art History & Theory, Hanyang University)  
Discussant | Oegon Kim (Professor of Media, Sangmyung University)

16:30-17:30 Discussion & Closing Remarks

研討會論文集內附議程



研討會論文集裡陳明惠論文介紹頁

## 科技部補助專題研究計畫出席國際學術會議心得報告

日期：106年5月20日

計畫編號	MOST 105 - 2629 - H - 006 - 003 -		
計畫名稱	從數位女性主義觀點探討自2000年以來台灣科技藝術中的性別議題 (V07)		
出國人員姓名	陳明惠	出國人員姓名	陳明惠
會議時間	106年4月6日至 106年4月8日	會議地點	英國 Loughborough University
會議名稱	(中文) 2017 藝術史學者協會年會 (英文) 2017 Association of Art Historians Annual Conference		
發表題目	(中文) 後人類身體：吳梓寧的「孵化：生而無子宮」 (英文) The Post-human Body: Wu Tzu-Ning's Incubation: Born beyond the Womb		

### 一、參加會議經過

「英國藝術史協會年會」(Association of Art Historians, AAH)是英國甚至整個歐洲關於藝術學研究最具代表性的大型國際研討會。此協會從1974年成立，並以藝術史及視覺文化為主要研究方向，且每年定期舉行一場大型三天國際學術研討會，及兩場小型由研究生為主導的單天學術研討會，並且出版一份重要的藝術史學術期刊《Art History》。

「2017年英國藝術史協會年會」在我就讀藝術史博士的Loughborough University舉行，且主要策劃研討會的教授就是我當年的博士指導教授Professor Marsha Meskimmon。本人於2008年獲得博士學位文憑，之後與Professor Meskimmon便一直保持聯絡，這次藉著參與此研討會終於可以與指導教授再敘舊，及與過去同窗的博士研究生(目前大多任教於英國或歐洲)做交流。

本人於此次研討會主持一場名為「Visualising the Post-human, Cyborgs and Cybersexuality in Contemporary Art」的panel，並且發表一篇名為「The Post-human Body: Wu Tzu-Ning's Incubation: Born beyond the Womb」的論文。這場panel與發表的論文皆緊緊扣合本人科技部的研究專題議題，而本人於此panel共邀請其他五位講者，針對此議題進行研究討論與分享，獲益良多。

### 二、與會心得

這是本人第三次於「英國藝術史協會年會」發表論文，第一次是本人尚是博士研究生的身分，第二次是本人任教於英國期間，而這次是以國立成功大學教授的身分與會。每次皆以不同身分參與研討會，在不同學術生涯階段對於學術生態有著不同體驗與理解，因此每次參與「英國藝術史協會年會」都收穫匪淺。「英國藝術史協會年會」除了三天滿滿超過 40 場的學術 panel 之外，來自世界各地的與會藝術史學者、策展人、藝術家往往超過 250 人。現場更有國際著名出版社的書展，在研討會的休息或中餐空檔，能提供與會人士翻閱當今重要的研究議題與出版，且提供一個與國際重要學術出版社討論出版合作的平台。

「2017 年英國藝術史協會年會」在 Loughborough University 全新的 West Park Teaching Hub 及 Burleigh Court 舉行。研討會會場須提供至少 14 場 panel 同時舉行，並且需要一個可以容納至少 300 人的大講堂，而 Loughborough University 在空間上的支援不僅很足夠，其設備水準更是很高，因此參與此次研討會是個好大的享受。

這次研討會與過去不同之處是，主辦單位不再提供論文摘要紙本，而僅提供整場三天研討會的議程，與會者需要自行上網閱讀或下載單場論文摘要，這在當今講究環保的年代，是很具意義的，且參與國際盛會的與會人士皆會攜帶智慧型手機或是筆記型電腦，其實可以利用科技之便利，而省去不必要的印刷支出，這樣的安排是很值得效法。

### 三、發表論文全文或摘要

Ming Turner

Assistant Professor, National Cheng Kung University, Taiwan

#### ***The Post-human body: Wu Tzu-Ning's Incubation: Born beyond the Womb***

##### **摘要**

Wu Tzu-Ning was born in Taiwan in 1978. Her work has been centred on the discourses of Post-humanism, virtuality and the body, which are the major themes of her work to be exhibited in *Incubation: Born beyond the Womb* solo exhibition in Shanghai in December 2016. The 'post-human' is the fundamental motif of Wu's works. The phenomenon of the 'post-human' reveals a state of anxiety and uncertainty resulting from the condition of being between the human and the inhuman, something which may be visualised through Wu's works. The post-

human takes the shape of our bodies, but is a hybrid of our biological forms and technology, a good example of which is a cyborg, which, according to feminist philosopher Donna Haraway, is 'a cybernetic organism, a hybrid of machine and organism, a creature of social reality as well as a creature of fiction' (1991: 69).

The concept of being born without a womb implies the properties of a non-organism relating to a cyborg, and yet the featuring of a machine-woman as the main character in Wu's works still advocates strong connotations of an ovum, a foetus and birth. Contrary to biological reproduction with a womb, Wu's art has created a mechanical and virtual human, a machine-woman, and a cyborg. This work deals with questions relating to the imagination and theories of human-machine identity, as well as those relating to the post-gendered, the post-natural, the post-industrial, the post-biological and the post-human. Wu does not offer answers to these questions, but rather she creates a scenario where our imagination and thoughts both wander and wonder in our technology-dominated world.

## 全文

Born in 1978 in Kaohsiung in Taiwan, Wu Tzu-Ning has now been creating her work for almost twenty years. Most of her work is multi-media installation, examining issues related to society and technology, and in recent years, the focus of her work has been centred on the discourse of Post-humanism, virtuality and body, which are the major themes of her work to be exhibited in the *Foreign Body* project.

The first series of Wu's work to adopt the concepts of virtual creatures is *Cyberbeings* (2003-2004), where a series of beings was created, formed from hybridised humans and other creatures, or even objects (e.g. a drill),. This series was the initial trial in which Wu began to utilise the techniques of 3D animation, and it was nominated for the Taipei Arts Awards by Taipei Museum of Fine Arts in 2004. In *Cyberbeings*, she produced seven virtual creatures, seven virtual cities and seven virtual natures, all of which demonstrate her imagination of a cyber world. This body of work, which utilised the concepts of cyberspace and virtuality, was unique in terms of the artist's ideas and techniques in Taiwan at that particular time. Since then, Wu has continued to create work following this style, including *Install Your Soul* (2005), the performance piece, *Cyber Mirror Maze* (2005), *Cyber Native* (2011) and *Cyber-ring* (2008-

2009).

In the *Foreign Body* project, Wu's solo exhibition, 'Incubation: Born beyond the Womb', consists of three series of new works, including *Cyber Native ShangHai Version* (2016), *Cyber Samsara* (2016) and *GFP Posthuman Farm* (2016). All of the works are labelled with the keyword 'Post-human', and undoubtedly, 'Post-human' is the fundamental motif of Wu's works, and it is a theoretical term which has been debated widely since the late 1970s. Ihab Hassan's *Prometheus as performer: Toward a posthuman culture?*, published in 1977, contends that technology both influences medical science and also governs our daily consumer culture. Meanwhile, Steve Nichols's *Posthuman Manifesto* (1988), argues that people today are already living in a post-human condition. The phenomenon of the 'post-human' reveals a state of anxiety and uncertainty resulting from the condition of being between human and inhuman, which is something that can be visualised via Wu's works. The post-human takes the shape of our bodies, but is a hybrid of our biological forms and technology, such as a cyborg, which, according to feminist philosopher Donna Haraway is 'a cybernetic organism, a hybrid of machine and organism, a creature of social reality as well as a creature of fiction' (1991: 69).

Interestingly, in Wu's works, the cyborg is a young woman, rather than androgyny, which actually better responds to the properties of asexuality in the virtual world. Regarding its 'woman-machine' feature, this seems to suggest that the capabilities of reproduction of the machine are connected to femininity, i.e. the womb. Nevertheless, since the title of Wu's solo exhibition is 'Incubation: Born beyond the Womb', this appears to deny the fertility of the cyborg as it is created via the technology instead of birth from a womb. Gena Corea's *The Mother Machine: Reproductive Technologies from Artificial Insemination to Artificial Wombs* (1985), Joycelynne Scutt's edited collection, *The Baby Machine: Commercialisation of Motherhood* (1990) and Robyn Rowland's *Living Laboratories: Women and Reproductive Technology* (1992), all address the theme of women as breeding machines in the era of reproductive technologies. Consequently, the connection between the woman cyborg in Wu's *Cyber Native ShangHai Version* and *Cyber Samsara* and the ideas of the post-human, the body and sexuality is worth exploring.

Allison Muri addresses the characteristics of the 'woman-machine' in film and fiction, and notes that:

In late twentieth-century film and fiction, two dominant versions of the female cyborg emerge. One is the coldly rational and highly sexualized or even fetishized machine who is in control of her own destiny and who may be a disturbingly lethal threat to the male heroes; the other is the horrifying representation of the disembodied and independently reproducing organic-mechanical womb (2007: 167).

In Wu's works, the cyborg is not highly sexualized, nor does she represent the horrifying reproduction of an organic-mechanical womb. Rather, she looks more like a young woman, who is both naïve and cute, such as is often seen in the popular culture of East Asia. Yet, Haraway considers the cyborg to be a post-human who demonstrates a form of tension between the human and the non-human, combining the human body with technology. A cyborg is an organism in a digital domain, as well as the mixture of artificial and organic life, while it is also both a social reality and an element of science fiction (Haraway 1991: 149-181). The post-human body is a cyborg body existing in virtual domains on the Internet, including the 'organic' body of hybridised organisms and the 'non-organic' body stemming from the combination of robots and technology, such as the cyborg in Wu's works.

In *Cyber Native ShangHai Version*, the created 'cyber native woman' endlessly and tirelessly walks around the round circle. Wu has created a virtual landscape of Shanghai, using a number of manipulated images of well-known buildings in the city. The cyborg woman is similar to Sisyphus in Greek mythology, who repeatedly and endlessly pushes a stone up a hill beyond any success. In my view, the endless bodily movement symbolises our continual and fetishized desire for technology. Imagined woman cyborgs have been depicted in several films, and they often signify 'a threatening association of technology.' (Muri, 2007: 168) The renowned Taiwanese artist, Lin Pey-Chwen, has been questioning the development of technology, and its impact on people, in her *Eve Clone* series (2006-present). It is evident that the utilisation of a woman cyborg, who is narrow-waisted, large-breasted, sexy and dangerous symbolises the stereotypical perception of a *femme fatale*. Thus, a woman cyborg is evil and represents the cliché of the failure of technology. But does Wu's cyber native woman suggest this kind of stereotype? Perhaps, this is what the viewers should consider during the exhibition.

This cyber native woman also appears in another of Wu's pieces, *Cyber Samsara*, which addresses the issues related to humanity and technology for the post-human. In *Cyber Samsara*, people's characteristics and genetic structures are recorded as codes, and can be tracked even after their death. Hence, humanity continues to be articulated via the means of technology, through which humanity will never end, and those who have died may be reborn virtually in a post-humanist utopian world. It is interesting to note that in addition to genetic data, patterns of aboriginal culture have also been utilised to create *Cyber Samsara*, which itself is in the shape of an oriental temple. The symbolic connotation of a temple for the after-life is strong in this piece, and the aboriginal patterns also suggest a kind of ritual and sanctity, both of which imply that people's spirits will never disappear but will be displayed in a different form, i.e. through technology.

*Cyber Samsara* intends to create the archived body, spirits and the coded human. Allison Muri suggests that 'representation of the body as information is a post-war phenomenon, however, the analogy of human bodies as textual, written documents was a very old one, and the image of the human body's creation as text was widespread.' (2007: 235) Indeed, the representation of human genetic material, i.e. DNA, in the form of long chains, and as text written on a scroll was invented by Bill Astbury and Florence Bell at the University of Leeds in 1938. The transcription of the invisible elements of the body made possible through technology and computers, by which the body, and the characteristics of mind and identity are programmed. It is evident that *Cyber Samsara* is inspired by this kind of bio-scientific discovery and visualise the invisible in the cyber world.

*GFP Posthuman Farm* is an interesting and eye-catching multi-media installation piece, which was first displayed at *The Future Invitation* (未來請柬) at Farglory Museum (遠雄人文博物館) in Taipei. *GFP Posthuman Farm* consists of two videos, and two sets of food displays which are made from Cyalume, a material which is often used in glow sticks. The colourful, translucent and light emitting food shapes are actually created in the shape of parts of Wu's body, including the ears and the nose. Commenting on the concept of *GFP Posthuman Farm*, Wu has asserted that '[it is] a fictitious advocacy organization, educating people on how to consume the food that is cultivated and produced on their own body'. Although this work does not depict the theme of sexuality, it does challenge how we perceive our bodies, which could perhaps be self-sufficient with the assistance of bio-technology.

Although Wu does not explicitly cover the issues of sexuality and femininity in her statements, her work clearly tackles this particular discourse, both by naming the show, 'Born beyond the Womb' and by utilising a cyber woman in the work. The concepts of being born beyond the Womb imply the properties of a non-organism related to a cyborg, yet the featuring of a machine-woman as the main character in her works still advocates strong connotations of an ovum, a foetus and birth. Different from biological reproduction and a womb, Wu's art indicates a mechanically and virtually created human, the machine-woman, and the cyborg. Wu's work deals with questions relating to the imagination and theories on human-machine identity, as well as the post-modern, the post-gender, the post-nature, the post-industrial, the post-biological, the post-evolutionary and the post-human. Wu does not intend to offer answers to these issues, but rather she creates a scenario where our imagination and thoughts wonder and wander in our technology-dominated world.

## **Bibliography**

Haraway, Donna (1991), 'A cyborg manifesto: Science, technology, and socialist-feminism in the late twentieth century', in *Simians, Cyborgs, and Women: The Reinvention of Nature*. London and New York: Routledge, pp. 149–81.

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Nichols, Steve (1988), 'Posthuman manifesto', *Games Monthly Magazine*, available on <http://www.posthuman.org/page2.html>, accessed on 20 September 2016.

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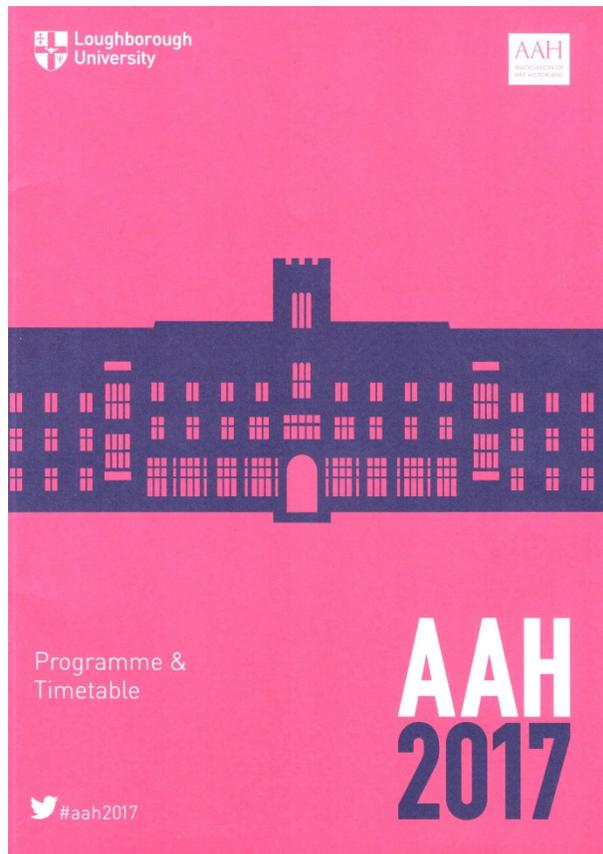
#### 四、建議

此三天研討會安排了超過 40 場的學術 panel，但許多有趣且相似的議題常被安排在同一時段，導致與會人士無法盡情前往聆聽，建議協會未來能考慮將研討會延長為四天，這樣較能減少無法參與某些場次的遺憾。

#### 五、攜回資料名稱及內容



研討會與會姓名牌



研討會議程手冊封面

# 09 Timetables

**THURSDAY 6 APRIL 2017**

Building and Room Key  
**WPT:** West Park Teaching Hub  
**BC:** Burleigh Court

ROOM	Session & Convenor	10.00 – 10.35	10.35 – 11.10	11.10 – 11.40	11.45 – 12.20	12.20 – 12.55
BC SWIFT	<b>Body, Motion, Image: Legacies of Chrono-photography</b> Ruth Burgon	Mobility, Contingency and Constraint in Robert Rauschenberg's Solvent Transfer Drawings <b>Ed Krčma</b>	Following the Indexical Line: Etienne-Jules Marey's chronographic legacy and its conceptual re-definition in the art of the 1960s <b>Joana P.R. Neves</b>		Temporalities in Tension: Mapped traces of movement in art <b>Gavin MacDonald</b>	Benjamin, Shock and Digital Media: From the optical to the tactile unconscious <b>Darshana Jayemanne</b>
WPT0.06	<b>Drawing in the Age of the Artist as Networker</b> Deborah Hartly and Jill Journeaux	A random search for the artist as networker suggests 'a new paradigm' and... <b>Jennifer Walden</b>	Escape through Unmaking: The Relevance of Indeterminate Drawing Practices in Contemporary Art <b>Alec Shepley</b>		Hi-Tech Craftsmanship: Digital Drawing as Form-Making (Drawing in the air: the loss of materiality and the finding of form) <b>Adriana Ionascu</b>	'Are 'traditional' Drawing approaches merely an antidote to the digital world, or are original and authentic drawn responses more important than ever?' <b>Jack Southern</b>
BC SWIFT	<b>Flawed Illumination: Broken glass in modern and contemporary art</b> Taisuke Edamura					
BC DERWENT	<b>Gendering Patronage: Women artists and the contemporary art market</b> Veronique Chagnon-Burke	Introduction: <b>Veronique Chagnon-Burke</b>	Female Patrons in a Masculine Economy: The decreasing visibility of women artists on the UK market. <b>Helen Gorriell</b>		The Curious Case of Kazakhstan: The influential role of women in an emerging art market <b>Aliya de Tiesenhausen</b>	Behind the Lattice Window: A case for female patronage in Jeddah, Saudi Arabia <b>Eiman Elgibreen and Maha al-Senan</b>
BC SOAR	<b>Holding Patterns</b> Moran Sheleg and Aline Guillermet	Part of the Furniture: Post-Brutalist Abstractions and Domestic Space <b>Ben Highmore</b>	A Shape of Time: Sidney Geist, Brâncuși and the 'Decorative' Pedestal. <b>Jonathan Vernon</b>		Bridget Riley's Arabesquephilia <b>Moran Sheleg</b>	Ornament, Dream and Carpet: Troubling Encounters and Other-worldliness in the Work of Anne Daguelle and Rudolf Stingel <b>Victoria Mitchell</b>
BC SOAR	<b>Modern and Contemporary Art History through the Lens of Animation</b> Jorgelina Orfila					
BC SEVERN	<b>Modern Lives – Modern Legends: Artist anecdotes since the 18th Century</b> Hans Christian Hones and Anna Frasca-Rath				Visitors in the Artist's Studio: 19th-Century variations on a theme <b>Lois Oliver</b>	'Creations of the professor's fertile mind' – August Hagen and the novelisation of artist's lives <b>Christine Hübner</b>
WPT0.01	<b>Outsider Bodies: Disrupting the canon of corporeal norms</b> Rachael Grew and Lucy Weir				Contesting Corporeal Regeneracy: Picasso's Syphilitic Bodies <b>Fae Brauer</b>	Wound Subjects: HIV Positivity in Ron Athey's Performance <b>Neil Macdonald</b>
WPT0.02	<b>Pioneering Women: The first 100 years of women artists at the Slade School of Art (1871–1975)</b> Anna Liesching and Alice Strickland					
WPT0.04	<b>Prints in Books: The materiality, art history and collection of illustrations (sponsored by Print Quarterly)</b> Elizabeth Savage	Visual recognition, image-matching and digital annotation: Early-printed book illustrations and the 15cBOOKTRADE Project <b>Matilde Malaspina</b>	'The Physical Text is History': The Visual Lineage of Werner Rolewinski's Fasciculus temporum <b>Diana Bowers-Smith</b>		Prince d'Essling's Livres à figures ventiens: indexing the collection, indexing the copies <b>Iaria Andreoli and Ilenia Maschietto</b>	'Arise, kill and eat' – Reformation Polemic in 16th-century Bible illustration <b>Berthold Kress</b>
WPT0.09	<b>Re-imagining Scenography in Relation to Art History: Contact zones and crossroads</b> Astrid von Rosen and Viveka Kjellmer		Interfacing with the Scenography of the Digital Fashion Magazine <b>Christine Sjöberg</b>		Staging the Apocalypse: Scenography and Body in the Process of Meaning Making in Live Music Concerts <b>Olga Nikolaeva</b>	Costume, body and 'visual cuture' as scenography in Opera Paper <b>Viveka Kjellmer</b>
WPT0.08	<b>Ritual and Sensory Experience in Medieval Sculpture (sponsored by the Henry Moore Foundation)</b> Elisa Foster and Jessica Barker	The Medieval English Cadaver Effigy: A Reminder of the Dying Body <b>Katerina Harris</b>	The Sensation and Ritualisation of Pain in Burgundian Mourning Sculpture <b>Andrew Murray</b>		The Benediction of Arms and Sculptural 'futility' at Saint-Benoît-sur-Loire <b>Elizabeth Pugliano</b>	The Three-Dimensional Paintings of Carlo Crivelli and Sensory Worship in the Marches <b>Amanda Hilliam</b>
WPT0.05	<b>Visualising the Post-human, Cyborgs and Cybersexuality in Contemporary Art</b> Ming Turner		A Monstrous Synthesis: iHR Gigers Posthuman Creatures <b>Kerstin Borchardt</b>		Have Artists and Curators turned to Cyborgs? The case of Dani Ploeger's Retired Cybernetic Organism #2 at the Centre for Chinese Contemporary Art <b>Marianna Tsiouki</b>	Constructing a Machinic Visuality <b>George Themistokleous</b>
WPT0.03	<b>Women Artists and 20th Century Authoritarian Regimes in Europe</b> Márcia Oliveira and Maria Luisa Coelho				Sculpture in 1937: Steger, Cauar, Mukhina <b>Nina Lübben</b>	Maria Immacolata Zaffuto (1888–1942): Crafting the Antique during the Fascist Regime <b>Antonio David Fiore</b>

Refreshments & Networking: West Park Teaching Hub & Burleigh Court  
 Art Book Fair: West Park Teaching Hub

00 – 14.30	14.30 – 15.05	15.05 – 15.40	15.45 – 16.15	16.15 – 16.50	16.50 – 17.25	18.00 – 19.00	19.00 – 20.00
	The Phenomenology of Depictive Drawing <b>Clive Ashwin</b>	Contemporary Collaborative Drawing for Print <b>Marion Arnold</b>		Drawing the Panopticon; representation; resistance and surveillance <b>Jill Gibbon</b>	On Not Knowing: Central Saint Martins at the British Museum <b>Rebecca Birrell</b>		
	Mirrored Concerns: Joseph Cornell's daguerreotype objects and Mina Loy <b>Diana Tuite</b>	Kissing Broken Glass: Pleasure and pain in the performative gestures of Hannah Wilke, VALIE EXPORT and Gina Pane <b>Marissa Vigneault</b>		Broken Glass, Window, Violence <b>Taisuke Edamura</b>	Discussion		
	Making Small, Easy Saleable Objects: Anna Oppermann and Barbara Thumm <b>Cole Collins</b>	Promoting Black Women Artists: Patronage studies of Kara Walker and Julie Mehretu <b>MaryKate Cleary</b>		Gender and Patronage: Three Women Collectors of Contemporary Chinese Art <b>Sylvia Schlegel</b>	Miraculous Resurrections: Contemporary Art Market of Older Women Artists <b>Marta Gnyp</b>		
	Re-thinking the Place of Animation in Art History through the Work of Peter Sachs (1917-1990) <b>Fran Lloyd</b>	Robert Breer, Cinematographic Collage and the 'Flatbed Picture Plane' c. 1954-1959 <b>Barnaby Dicker</b>		Art Brut in Motion; the Surrealistic Musings of James Gore <b>Pamela Taylor Turner</b>	Animation in Antony McCall's Solid Light Works <b>Luke Skrebowski</b>		
	'Caricaturisti e Caricaturati al Caffè Michelangelo' – Telemaco Signorini and the Anecdotal History of the Italian Macchiaioli <b>Penny Wickson</b>	Refusing to play Vasari: Roger Fry's Cézannian Anecdotes <b>Benjamin Harvey</b>		Literary Tropes in Josef Engelhart's Autobiography (1943) <b>Stefan Albl</b>	Reading the Life-Writings of Women Artists <b>Linda Goddard</b>		
	Old Woman on the Prowl: Joan Semmel and the Dangerous Ageing Body <b>Rosa Nogues</b>	Pro(ae)sthetics and Phantom Limbs in Contemporary Visual Culture: Strategies of mainstreaming and resistance <b>Laini Burton and Jana Melkumova-Reynolds</b>		The Material World of Outsider Bodies: Visibility and Self-representation through Possessions in Installation Art <b>Clara Zarza</b>	Discussion		
	Roundtable	Roundtable		Roundtable			
	Cataloguing Illustrations from Jerónimo Nadal's Adnotationes et mediaciones in Evangelica at the Baltimore Museum of Art <b>Joanna Kartgaard</b>	Reframed images: Officina Plantiniana and Cracovian publishing house of Andrzej Piotrkowczyk <b>Magdalena Herman</b>		Jan David's devotional books and Theodor Galle's illustrations <b>Anne-Katrin Sors</b>	Colours of Anatomy: Printed Colour in Early Modern Medical Illustrations <b>Ad Stijnman</b>		
	Transpositions in Steam and Mist: Evoking the Scenographic World of Der Ring des Nibelungen in the Art of Henri Fautin-Latour <b>Corrinne Chong</b>	Michael Chapman's Rauschenberg: The role of art history in contemporary scenography <b>Gillian McIver</b>		Appropriations and Hybridizations between Visuals Arts and Performing Arts in the Early Modern Age: A trans-disciplinary research project and a methodological proposal <b>Carmen González-Román</b>	Scenographing the Archival Multiverse <b>Astrid von Rosen</b>		
	The Animation of Sculpture on the Medieval Iberian Altar through Movement and Applied Ontology <b>Maeve O'Donnell</b>	Ritual, Religious Theatre, Re-framing the Private/public Space: The role and functions of animated sculptures in late medieval Poland <b>Kamil Kopania</b>		Lay Piety and Celestial Worship: Sensory experience and parish church roofs with angelic representation in late-medieval East Anglia <b>Sarah Cassel</b>	Respondents: <b>Stacy Boldrick and Peter Dent</b>		
	Reworking the Posthuman in Contemporary Sculpture: A performative presentation <b>Alice Channer and Mara Kölmel</b>	The Post-human Body: Wu Tzu-Ning's Incubator: Born beyond the Womb <b>Ming Turner</b>		Playing the Human Suite: Contrasting optimistic and dystopic examples of transhumanism in Nam June Paik's and Bryan Fuller's human-cello creations <b>Becky Kennedy</b>	Discussion		
	Remedios Varo and Domestic Space: Re-making the Place of Home in La Creación de las Aves <b>Nadia Albaladejo Garcia</b>	Paula Rego's Unframing, Re-framing the Private/public space of Domesticity and her De-camouflage of the Status Quo of Salazar's Regime in Portugal <b>Ana Gabriela Macedo</b>		Missives from the GDR: Ruth Wolf-Rehfeldt and the International Mail Art Network <b>Zanna Gilbert</b>	Discussion		

Lunch, Networking & Activities  
Art Book Fair: West Park Teaching Hub

Refreshments & Networking: West Park Teaching Hub & Burlleigh Court  
Art Book Fair: West Park Teaching Hub

Keynote: Mark Hallett, West Park Teaching Hub WPT.0.02 Lecture Theatre

Drinks Reception: West Park Teaching Hub

105年度專題研究計畫成果彙整表

計畫主持人：陳明惠		計畫編號：105-2629-H-006-003-				
計畫名稱：從數位女性主義觀點探討自2000年以來台灣科技藝術中的性別議題 (V07)						
成果項目		量化	單位	質化 (說明：各成果項目請附佐證資料或細項說明，如期刊名稱、年份、卷期、起訖頁數、證號...等)		
國內	學術性論文	期刊論文	0	篇	• Ming Turner (2016). 'Patricia Piccinini: Imaginative Creatures and the Hybridised Body', The 3rd ISAT: Collision, Collaboration and the Future of Artsci. National Cheng Kung University, Tainan, Taiwan, 14-17 November 2016.	
		研討會論文	1			
		專書	1	本	陳明惠(2016年2月)。〈策展·當代美學：身體、性別、離散〉(Curating Contemporary Aesthetics)。台南：瑋譯國際策展有限公司。	
		專書論文	0	章		
		技術報告	0	篇		
		其他	1	篇	陳明惠 (2017) , 〈當代美學中的數位女性主義：林珮淳的夏隆創造計畫系列〉, 《藝術家》, 第504期, 台北：藝術家出版社, 430-433頁。	
	智慧財產權及成果	專利權	發明專利	申請中	0	件
				已獲得	0	
				新型/設計專利	0	
			商標權	0		
			營業秘密	0		
			積體電路電路布局權	0		
		著作權	0			
		品種權	0			
		其他	0			
技術移轉	件數	0	件			
	收入	0	千元			
國外	學術性論文	期刊論文	1	篇	Ming Turner (2016, October). 'Visualising Post-human and Cybersexuality: Lin Pey Chwen and the Eve Clone series' in East Asian Journal of Popular Culture, Vol 2, Issue 2, pp. 227-245.	
		研討會論文	2		* Ming Turner (2017). 'The Post-human body: Wu Tzu-Ning' s	

					<p>‘Incubation: Born beyond the Womb’ , 2017 Association of Art Historians Annual Conference. Loughborough University, UK, 7-9 April 2017.</p> <p>* Ming Turner (2016). ‘The Interdisciplinary Nature of the Collaboration between Art and Science’ , The 10th International Symposium of Research Institute of Korean Dance. Hanyang University, Seoul, South Korea, 5 November 2016.</p>
	專書			0	本
	專書論文			1	章
	技術報告			0	篇
	其他			5	篇
					<p>* Ming Turner (2016, September/October). ‘Looking Glass - a Daniel Lee Retrospective’ in a.m. post, p. 16.</p> <p>* Ming Turner (2016, September/October). ‘Tomoko Hasuwa: Parallel’ in a.m. post, p. 16.</p> <p>* Ming Turner (2016, September/October). ‘Hsu Yung-Hsu: the Miniature Being’ in a.m. post, p. 16.</p> <p>* Ming Turner (2016, July/August). ‘Fakeology: Solo Exhibition by Liao Chien Chung’ in a.m. post, p. 13.</p> <p>* Ming Turner (2016, July/August). ‘The Endless Sense of Tranquility’ in a.m. post, pp. 13-14.</p>
智慧財產權 及成果	專利權	發明專利	申請中	0	件
			已獲得	0	
		新型/設計專利	0		
	商標權		0		
	營業秘密		0		
	積體電路電路布局權		0		

		著作權	0		
		品種權	0		
		其他	0		
	技術移轉	件數	0	件	
		收入	0	千元	
參與計畫人力	本國籍	大專生	0	人次	
		碩士生	0		
		博士生	0		
		博士後研究員	0		
		專任助理	0		
	非本國籍	大專生	0		
		碩士生	0		
		博士生	0		
		博士後研究員	0		
		專任助理	0		
其他成果 (無法以量化表達之成果如辦理學術活動、獲得獎項、重要國際合作、研究成果國際影響力及其他協助產業技術發展之具體效益事項等，請以文字敘述填列。)			策劃《夏娃克隆創作計畫－林珮淳個展》 Making of Eve Clone - Solo Exhibition by Lin Pey-Chwen 時間：2017年5月5日-6月2日 地點：新苑藝術，台北		

## 科技部補助專題研究計畫成果自評表

請就研究內容與原計畫相符程度、達成預期目標情況、研究成果之學術或應用價值（簡要敘述成果所代表之意義、價值、影響或進一步發展之可能性）、是否適合在學術期刊發表或申請專利、主要發現（簡要敘述成果是否具有政策應用參考價值及具影響公共利益之重大發現）或其他有關價值等，作一綜合評估。

1. 請就研究內容與原計畫相符程度、達成預期目標情況作一綜合評估

達成目標

未達成目標（請說明，以100字為限）

實驗失敗

因故實驗中斷

其他原因

說明：

2. 研究成果在學術期刊發表或申請專利等情形（請於其他欄註明專利及技轉之證號、合約、申請及洽談等詳細資訊）

論文： 已發表  未發表之文稿  撰寫中  無

專利： 已獲得  申請中  無

技轉： 已技轉  洽談中  無

其他：（以200字為限）

3. 請依學術成就、技術創新、社會影響等方面，評估研究成果之學術或應用價值（簡要敘述成果所代表之意義、價值、影響或進一步發展之可能性，以500字為限）

「性別、科技與藝術」是當代藝術重要議題與趨勢。本研究填補台灣當代藝術中以科技為媒介、性別為主題之學術研究，並具高度跨領域的性質，此研究不僅整理且研究自2000年以來台灣科技與藝術之結合，更同時探討性別作為科技藝術的創作主題，且研究台灣科技藝術中，多媒體互動、動畫、影像裝置、數位多媒體表演等創作形式，對於性別議題之重新解讀，並探討科技、性別與藝術之間相互作為表述、詮釋的可能性。本研究填補台灣當代藝術以科技為媒介、性別為主題之學術研究。本人研究內容具有高度跨領域的性質，結合視覺藝術美學，且填補科技與性別在台灣學術與藝術領域尚待完整整理的部分。

未來研究發展可以探討國際上此議題發展的差異，不同地區對於此議題的研究與論述，包含藝術家的作品呈現與發展，及此研究議題如何實踐在當代展覽策畫上。

4. 主要發現

本研究具有政策應用參考價值： 否  是，建議提供機關文化部，  
（勾選「是」者，請列舉建議可提供施政參考之業務主管機關）

本研究具影響公共利益之重大發現： 否  是

說明：（以150字為限）