科技部補助專題研究計畫成果報告
期末報告

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科技藝術中的性別意識及其策展研究（重點代號 :K05)(第2年)

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中 文 摘 要 ： 2016年奧地利的《林茲電子藝術節》啟動了「新媒體藝術中的女性」(Women in Media Arts)的研究，以認同女性藝術家在科技藝術裡的成就與貢獻。在臺灣科技與女性的首次連結，始於2003年由陳香君在高雄市立美術館所策劃的《網指之間：第一屆國際女性藝術節》展覽，此展覽開啟臺灣以科技與性別作為議題的研究。然而展覽後至今，臺灣藝術界鮮少有以科技與性別作為整體議題規畫的展覽與研究，因此本計畫以2003年為研究年代起始點，並以「臺灣女性科技藝術家」為研究對象，希望可以補足過去16年來臺灣女性藝術家從事科技創作領域研究的不足。

本計畫研究臺灣女性藝術家如何結合科技於當代藝術創作，透過對不同世代藝術家及不同科技藝術領域的研究與調查，進而分析她們如何透過藝術創作重新審視性別議題，及作品如何呼應當今科技文化與思維。本專題整理歸納此臺灣藝術史重要研究領域，不僅補足過去多年臺灣藝術史中對此議題的不足，並期待此研究將帶給社會對於女性創作及性別議題更多元之觀感，且提供科技領域一種感性的創意與美學之激盪。

中文關鍵詞 ： 科技藝術、女性藝術、臺灣女性藝術、性別、當代藝術

英 文 摘 要 ： In 2016, Ars Electronica in Austria launched the project 'Women in Media Arts', which acknowledges contributions and achievements of women artists in the area of techno art. The initial collaboration between technology and women's art in Taiwan was seen in the exhibition, From My Fingers: First International Women's Festival, curated by Elsa Chen and held at Kaohsiung Museum of Fine Arts in 2003. This exhibition encouraged the introduction of new research activity to explore the theme of technology and gender in art in Taiwan. Hence, this proposal adopts 2003 as the starting point from which to examine 'Taiwanese women techno artists', aiming to fill the research gap of this under-researched area in the intervening 16 years.

Through researching and investigating artists of different generations, who make use of different media in techno art, this project will study how Taiwanese women techno artists have utilized technology in their contemporary art practice, and how they are re-fashioning the discourse of gender and how their works relate to current technological cultures and thinking. The project researches and categorizes this important area of Taiwan's art history. It fills the gap of this under-researched discipline and field, and also encourages a wider understanding of women's art and the discourse of gender in society. Furthermore, it encourages a new understanding of creativity and aesthetics in the field of technology and science.

The Discourse of Gender in Technological Art in Taiwan: Case Studies of Pey-Chwen Lin and Tzu-Ning Wu

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Abstract

In 2016, *Ars Electronica* launched a new research project, Women in Media Arts, to acknowledge the achievement and contribution by women artists in the field of art and technology, which is seen as dominated by men artists. With the increasing development of technology and the internet in Taiwan, this paper examines the discourse of contemporary techno art in Taiwan. Contemporary artists have been creating work which is significantly different from the work made in the past, and which expresses both unique and unusual artistic aesthetics. Contemporary Taiwanese artists are refashioning the issue of sexuality, particularly through the lens of technology and new media art.

This paper aims to research how technology integrates with different disciplines, including contemporary art and curatorial practices, and re-consider the issue of gender. It researches and categorises the area of art and technology, in order to bring more diverse perspectives towards sexuality. The research utilises quantity and qualitative methodologies and will present the research outcomes in Taiwan and internationally. It particularly studies two selected artists' work, created by Pey-Chwen Lin and Tzu-Ning Wu, with perspectives of exploring the discourse of gender in Technological Art in Taiwan.

Keywords: Art and Technology, Gender, Cyberfeminism, Post-human

Research Background

In 2016, *Ars Electronica* launched a new research project, Women in Media Arts, to acknowledge the achievements and contributions of women artists in the field of art and technology, which has long been seen as dominated by men. The project is creating an archive of details of all the women artists that have participated at *Ars Electronica* from 1979 until the current year.[1] This project is helping those women artists who work with new media and technology, to be more visible.

In 1993, Judy Malloy led the 'Leonardo Women, Art and Technology Project' for the internationally renowned *Leonardo* journal. In 2003, the project was then published as an academic book, *Women, Art and Technology*, by MIP press. The project was aimed at encouraging women artists to contribute to and publish in the *Leonardo* journal, and it can be regarded as the first academic book dedicated to the subject of women, art and technology. Melanie Lenz, curator of Digital Art and Digital Programmes at the V&A Museum in London stated in *V&A Online Journal* (Summer 2014 issue) that 'Since the 1960s women, as educators and curators, have been formative and formidable key agents responsible for expanding, challenging and theorising computer and digital art practices' (Lenz 2014). In addition, in 1968, Polish-born British curator Jasia Reichardt curated *Cybernetic Serendipity* at the Institute of Contemporary Arts (ICA) in London, which is considered to be the first large-scale international exhibition on art and technology in art history. The exhibition showcased the work of 325 artists, and attracted over sixty thousand visitors.[2] Following such achievement, Reichardt was awarded the Golden Nica Visionary Pioneer of Media Art at Ars Electronica, in 2016.

In Taiwan, the theme of technology and gender beginning to connect in the field of contemporary art could be seen in the exhibition, *Between Fingers: First International Women's Day*, curated by Elsa Chen at Kaohsiung Museum of Fine Arts in 2003. In this exhibition, Chen invited several Taiwanese women artists to respond to the increasing impact of technology on our everyday life, and several exhibited works adopted new media and technology as the media of their creation, which was considerably different from the women's art exhibitions seen in Taiwan before 2003. In the exhibition catalogue, Chen invited the internationally renowned

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[1] Website of Ars Electronica Women in Media Arts, http://archive.aec.at/womeninmediaarts/, accessed on 22 July 2019.
[2] Website of *Cybernetic Serendipity*, http://cyberneticserendipity.net/, accessed on 20 July 2019.

feminist scholar, Faith Wilding to publish her influential essay, *Where is Feminism in Cyberfeminism?*, and this is how the concepts of cyberfeminism and 'gender and contemporary art' were first introduced in Taiwan. *From My Fingers* inspired Taiwanese artists to re-consider the issues of technology, new media, art practice and gender.

Cyberfeminism, Posthuman and Art

I will explore some definitions of the two key themes of "post-human" and "cybersexuality", before introducing Taiwanese women'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).

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 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' (Haraway 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.

Women, Technology and Art in Taiwan

In the late 1980s, following the lifting of Martial Law in Taiwan, Western thinking and ideology were introduced to the island. This resulted in political and social movements which encouraged more and more women artists to create art to challenge patriarchal ideas. In the 1990s, women's art in Taiwan began to adopt critical thinking, especially concerning the issue of gender. With the development of technology, Taiwanese women's art creation has tended to be more diverse and more technology-focused. Among many Taiwanese women artists who have been active both nationally and internationally, this paper explores two case studies, namely Pey-Chwen Lin and Tzu-Ning Wu.

Eve Clone **series by Pey-Chwen Lin**

Pey-Chwen Lin (born 1959) has been creating the *Eve Clone* series since 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.[3] 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.

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

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[3] More information about Pey-Chwen Lin's work can be found on her website: http://ma.ntua.edu.tw/labs/dalab/

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.

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.

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.[4] 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.

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 (Huyssen 1981-1982). Thus, it is evident that when humans interface 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 animation, *Great Babylon* (2015) 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. 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

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[4] Pey-Chwen Lin's solo show at the Museum of Contemporary Art, Taipei (MOCA) was on display from 24 March – 1 May 2011.

suggests a kind of human fear about the future, echoing Springer's and Huyssen's points of views of cybersexuality.

Eve created from Lin Pey-Chwen's *Eve Clone* series symbolizes Lin's imagination and interpretation towards posthuman, especially a woman's body. Eve Clone not only carries the characteristics of femininity, but also religious significance. Despite Lin's work largely replies on technology and digital techniques, Lin actually criticizes the negative impact from technology on human. The cyborg body of Eve Clone also depicts the blind worship of a beautiful body in society, which responds to the sarcasm of technology via a woman's body in German expressionist epic science-fiction drama film, *Metropolis*, created in 1926.

Lin's video work, *Making of Eve Clone I* (2016), parallels the image of Eve Clone and Leonardo da Vinci's drawing, *Vitruvian Man*, in which a special texture combining digital and hand-drawing is created. Furthermore, through the constant changing and turning images of Even Clone and da Vinci's drawing, this piece symbolizes the concepts of androgyny. In this piece, Lin presents the images of Eve Cone from imaginary hand drawings to human body's structures created via 3DMaya, and with different textures of medals, the Eve Clone looks as if having a cross-time, interdisciplinary and cross-space dialogue with da Vinci's drawing.

It is evident that Lin has been challenging the patriarchal order from within the value system itself. Lin created her Eve Clone series 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 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.

Sexuality and Body in Tzu-Ning Wu's Art

Born in 1978 in Kaohsiung in Taiwan, Tzu-Ning Wu has now been creating art for almost twenty years. Most of her work is in the form of 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 Posthumanism, virtuality and the body—major themes which will surface in the "Foreign Bodies" project.

The first series of Wu's work to adopt the concept of "virtual creatures" is *Cyberbeings* (2003-2004), where a series of beings was created and formed from hybridized humans and other creatures, or even objects (for example a drill). This series was the initial trial in which Wu began to utilize 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 utilized the concepts of cyberspace and virtuality, was unique in terms of the artist's ideas and techniques and unique 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 Bodies* project, Wu's solo exhibition, *Incubation: Born Without Womb*, consists of two series of new works, including *Cyber Native ShangHai Version* (2016) and *Cyber Samsara* (2016). Interestingly, in Wu's works, the cyborg is a young woman, rather than an androgynous creature, which actually better responds to the properties of asexuality in the virtual world. Its "woman-machine" nature seems to suggest that the capabilities of reproduction of the machine are connected to femininity, i.e. the womb. Nevertheless, the title of Wu's solo exhibition *Incubation: Born Without Womb*, appears to deny the fertility of the cyborg as it is created via technology instead of through natural birth. Gena Corea's *The Mother Machine: Reproductive Technologies from Artificial Insemination to Artificial Wombs* (1985), Joycelynne Scutt's edited collection, *The Baby Machine: Commercialization 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 cyborg woman in Wu's *Cyber Native ShangHai*

Version and *Cyber Samsara* and the connection to the posthuman, 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 (Muri 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.' (Muri 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* at Farglory Museum 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.

Conclusion

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 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.

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 Without Womb* and by utilizing a cyber woman in the work. The concept of being born without a womb implies the properties of a non-organism related to a cyborg, yet by featuring of a machine-woman as the main character in her works, Wu incorporates elicits the idea of ovum, fetus and birth. In contrast to the idea of 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 posthuman. 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.

This research investigates how contemporary art and exhibitions have re-fashioned and re-considered the issue of gender in Taiwan. In particular, it takes interdisciplinary approaches to examine the creation and practice of techno art and how this embodies the discourse of gender. The research will adopt qualitative and quantitative methodologies to study the development of the technological art which connects to the issue of gender in Taiwan.

Figure 1: Entrance to the Exhibition, *From My Fingers,* Kaohsiung Museum of Fine Arts, 2003.

Figure 2: Pey-Chwen Lin, *Revelation of Eve Clone III*, 2013, interactive installation, moving image 3D animation, interactive systems, computers, projectors, stereo system.
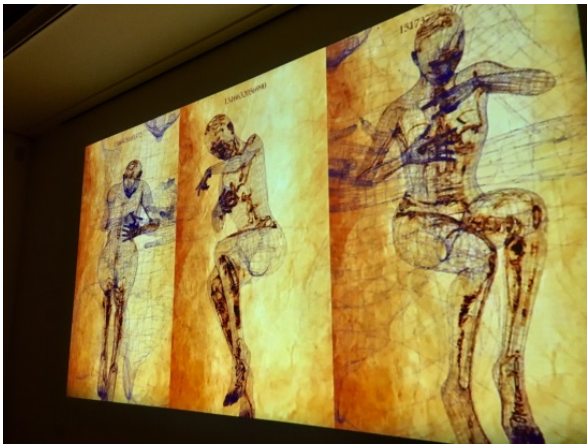
Figure 3: Pey-Chwen Lin. *Birth of Eve Clone*, 2019, 3D Digital Animation, 10 minutes.

Figure 4: Pey-Chwen Lin. *Creation of Eve Clone IMR*, 2019, 3D Animation, MR Interactive Installation, 7 minutes.
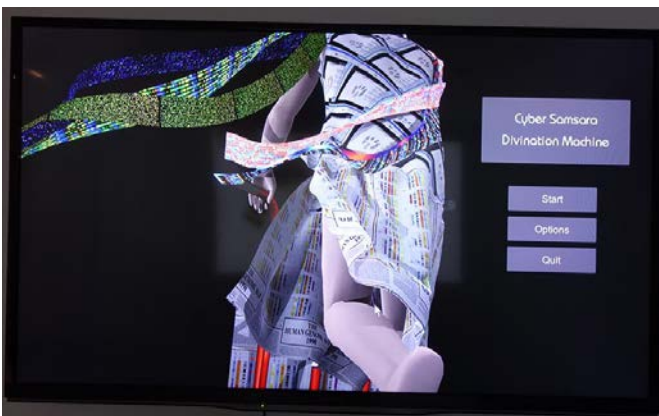

Figure 5: Tzu-Ning Wu, *Cyber Samsara*, 3D Animation, 56 Seconds, Interactive APP, 2016.
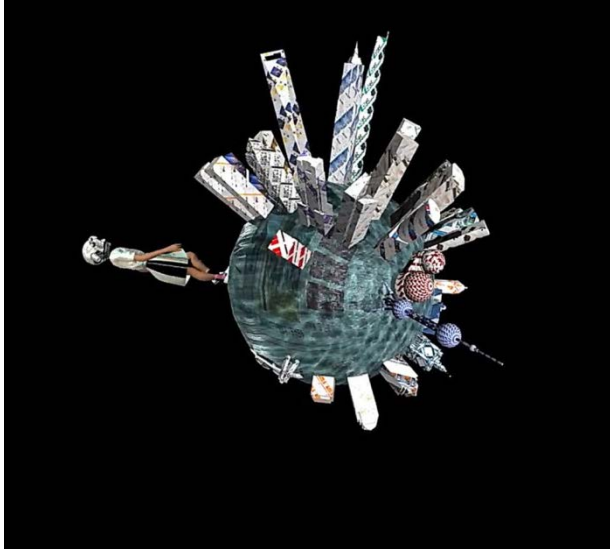
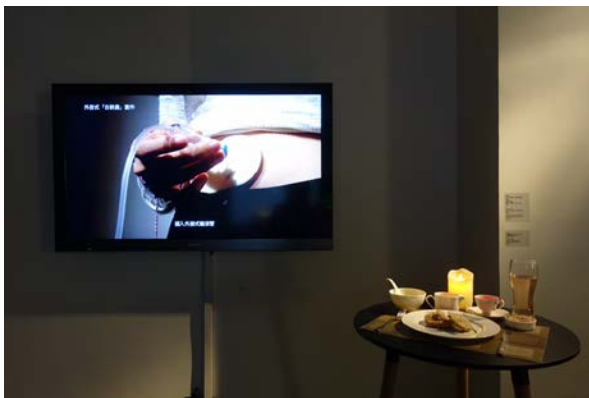Figure 6: Tzu-Ning Wu, *Cyber Native-Shanghai Planet*, 3D Animation, 1 minute and 58 seconds, 2016.

Figure 7: Tzu-Ning Wu, *GFP Posthuman Farm*, mix-media installation, video, 1 minute 32 seconds, 2016.

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106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：106-2629-H-006-001-MY2		

計畫名稱：科技藝術中的性別意識及其策展研究（重點代號 :K05）

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	
		研討會論文		0		
		專書		2	本	陳明惠（2018年10月）。〈當代策展藝術及實踐：身體、性別、科技〉(The Art of Contemporary Curation and Its Realisation: Body, Gender and Technology)。台北：五南圖書出版股份有限公司。 陳明惠（2017年2月）。〈策展·當代美學：身體、性別、離散〉(Curating Contemporary Aesthetics)。台南：瑭譯國際策展有限公司。(中英文出版)
		專書論文		3	章	陳明惠（2019）。〈策展論述：2019臺南新藝獎[不]可見的維度〉，葉澤山主編《[不]可見的維度：2019臺南新藝獎》(Invisible Dimensions: Next Art Tainan 2019)。臺南：臺南市政府文化局，頁4-17。 陳明惠（2019）。〈策展論述：女潮：女性主體與藝術創作展〉，孫愛華等人主編《女潮：女性主體與藝術創作展》(Femi-Flow: Creating Female Subjectivity in Art)。南投：國立臺灣工藝研究發展中心，頁4-27。 陳明惠（2018）。〈策展論述：變形記：2018臺南新藝〉，葉澤山主編《變形記：2018臺南新藝》(The Metamorphosis: Next Art Tainan 2018)。臺南：臺南市政府文化局，頁8-11。
		技術報告		0	篇	
		其他		1	篇	陳明惠（2019）。〈性別、科技、藝術：兼論林珮淳的夏娃克隆與當代美學〉，《藝術家》，第529期，台北：藝術家出版社，200-205頁。
	智慧財產權及成果	專利權	發明專利 申請中	0	件	
			發明專利 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		0	篇	
		研討會論文		0		
		專書		0	本	
		專書論文		1	章	Turner, Ming. 'Researching and Investigating Women New Media and Digital Artists in Taiwan' in Kennedy, Beccy, Paul Gladston and Ming Turner (eds). Visualising Chinese Borders in the 21st Century. Leuven: Leuven University Press, to be published in 2020.
		技術報告		0	篇	
		其他		0	篇	
	智慧財產權及成果	專利權	發明專利 申請中	0	件	
			發明專利 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		3		碩士級兼任研究助理，包含張沂（2017/8/1 – 2018/7/31）、張虔祥（2018/8/1 – 2019/3/1）、王薇甄（2019/4/1 – 2019/7/31）
		博士生		0		
		博士級研究人員		0		
		專任人員		0		
	非本國籍	大專生		0		
		碩士生		0		

		博士生	0		
		博士級研究人員	0		
		專任人員	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。） | 國際學術研討會策劃
2018年11月22-24日Conference Chair. '2018 International Conference for ADADA+CUMULUS, 16th International Conference for Asia Digital Art and Design', National Cheng Kung University, Taiwan.

展覽策劃與實踐
‧2019年6月11日-2019年8月4日
《女藝。匯：女性主體與藝術創作展》
Womensemble: Creating Female Subjectivity in Art
展場：臺北當代工藝設計分館
策展人：陳明惠

‧2019年5月10日-2019年5月18日
《斷裂：加拿大藝術家Lycia Trouton》
Fissiparous: Lycia Trouton
展場： 成大藝坊
策展人：陳明惠

‧2019年3月14日-4月14日
《[不]可見的維度：2019臺南新藝》2019 Next Art Tainan: The Invisible Dimensions
展場：木木藝術、甘樂阿舍美術館、醉美空間、么八二空間、大新美術館、絕對空間、加力畫廊、水色藝術工坊、索卡藝術中心、德鴻畫廊
策展人：陳明惠

‧2018年12月07日-2019年01月26日
《L.A.B.：2018成大雙²年展－科技與藝術》
L.A.B: 2018 NCKU Bi²ennale – Technology and Art
展場： 成大藝坊
策展人：陳明惠

‧2018年12月4日-2019年5月26日
《女潮：女性主體與藝術創作展》Femi-Flow: Creating Female Subjectivity in Art
展場：國立台灣工藝研究發展中心
策展人：陳明惠

‧2018年3月15日-4月15日
《變形記：2018台南新藝》The Metamorphosis: Next Art Tainan 2018
展場：木木藝術、甘樂阿舍美術館、醉美空間、么八二空間、東門美術館、絕對空間、加力畫廊、水色藝術工坊、索卡藝術中心、BBArt
策展人：陳明惠

‧2018年2月8日-2018年4月22日 |

	《2018臺南－洛杉磯對飛計畫：洛杉磯藝術家聯展「位移風景」》 2018 Round-trip Ticket Tainan-LA: Exhibition of LA Artists, Displaced Landscape 展場：蕭壠文化園區，台南 策展人：陳明惠 ・2018年1月13日-2018年2月13日 《在虛實之間：鄧文貞個展》Transcending: Between Virtuality and Reality: Solo Exhibition by Deng Wen-Jen 展場：成大藝坊 策展人：陳明惠

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。

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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：
   因為執行此計畫期間本人懷孕、生子，基於孕婦有搭乘國際航班的限制，及小孩出生後不便出國出差，因此無法出國參加國際會議，因此取消原計畫中參加國際研討會發表論文的規畫。

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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）
   目前將研究成果書寫成研究論文，即將收錄在以下學術專書：
   Kennedy, Beccy, Paul Gladston and Ming Turner (eds.). Visualising Chinese Borders in the 21st Century. Leuven: Leuven University Press, to be published in 2020.

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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）
   本研究填補台灣當代藝術中以科技為媒介之女性創作之學術研究。本研究具有高度跨領域的特質，結合視覺藝術美學、科技與性別在台灣的學術與藝術領域尚待完整整理。本專題研究科技藝術如何結合科技與藝術美學不同學門領域，進而解構或重新審視女性創作面臨及審視的議題。本研究整理歸納此領域科技藝術創作，不僅帶給社會對於女性藝術創作更多元之觀感，且提供科技領域一種感性的創意與美學之激盪，並以學術之質化研究方法，將此台灣當前重要之研究領域發表於國際學術場域。

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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

（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）