台灣數位藝術脈流計畫－脈波壹

身體・性別・科技

數位藝術展

電子人、身體與歡愉：由數位藝術思考

陳明惠
英國帝蒙佛大學助理教授兼研究員
Dr Ming Turner, Research Fellow at De Montfort University (UK)

身體作為一種藝術創作之議題，自西方 60 年代晚期，透過女性藝術家的表演藝術，已經達到高峰。女性藝術家以身體作為媒介的表演藝術，往往在挑釁女性被物化了的身體，藝術家反轉女性身體長久以來被觀看的客體之事實，改以主體化呈現之，表演的過程多半是以‘強制性’的方式，以達到表現女性意識自主的概念。其中具代表性作品包括日本藝術家小野洋子 (Yoko Ono, 1933-) 的「剪片」(Cut Piece, 1965)，與 70 年代，東歐南斯拉夫的表演藝術家－阿巴拉莫尼克 (Marina Abramovi̇́ , 1946-)，之一系列名為「音律」(Rhythm) 的表演藝術作品。直至當代，‘身體’作為一種藝術創作之議題，始終被無數當代藝術家所延用，包含：剛逝世的法籍美國藝術家－布爾喬亞 (Louise Bourgeois, 1911-2010)、法國藝術家－歐蘭 (Orlan, 1947-) 與英國藝術家翠西‧艾敏 (Tracey Emin, 1963-) 等。

直到今日，當科技發展將人類的生活方式帶到一種與過去截然迴異的層次，科技所帶給人們生活的便利性及改變，提供視覺藝術家不同于以往的美感經驗。其中，藝術家的價值觀與想法借著科技所帶來生活機能的轉變，而激發出一種與過去迴異之藝術靈感，也同時產生對於‘身體與性別’不同之詮釋。當本展覽企圖再以‘身體與性別’作為科技藝術發展之主題，我必須將本展覽與 90 年代初期，由西方開始討論的數位女性主義 (cyberfeminism) 之觀點，來分析本展覽之參展作品。

電子人與數位藝術

在眾多當代數位女性主義的論述中，美國數位女性主義學者－海若威 (Donna Haraway, 1944-) 最具代表性。海若威在其 1991 年出版的「類人猿、電子人與女人」(Simians, Cyborgs and Women) 一書中指出：二十世紀末的機器，已經將自然與人工、心靈與身體，自我心理建設 (mind and self-developing) 與外部設計 (externally designed) 之差異性模糊化 [1]。海若威的論點提出一個由機器所創造出的現象：科技已經削減有機（自然）與無機（人工）；肉體（具心靈）與電子人（純金屬）之分界。科技所帶給人類生活的貢獻，並非僅只是提供人們身體物質之需要，經由科技所創作出的‘電子人’（海若威所指稱－‘超越性別世界之生物體’），提供給人們一種‘無異性別象徵’(no truck with bisexuality) 與超越‘前伊迪帕斯時期之象徵體’(pre-oedipal symbiosis) 之具體物件。‘電子人’似乎是一種烏托邦式的交雜體，它結合有機體及機器，超越傳統既定的社會性別結構、年紀、種族及文化之偏見及限制。

電子人所在的虛擬世界，提供給人們一種可以漫遊資訊的數位空間，這種現象已改變一般人的傳統邏輯結構及審美價值。人們在由科技所建構出的虛擬世界中，體驗一種可以讓訊息無邊際漫遊之想像世界，而傳統世俗之價值觀，更是隨時可以被顛覆及挑戰的。關於這種當代的文化現象，許多藝術家也借著這種科技技術及概念，而發展出許多超越現代與傳統的作品。藝術家除了利用電子人‘超越性別’或‘雌雄同體’的特性為創作議題之外，科技所帶給藝術家創作上之便利性也帶來許多具實驗性的當代藝術作品。

身體，作為一種文化的再現與媒介體，藉由現代科技技術，已經超越過去人們對於身體與性別既定的詮釋與規範。在傳統或現代藝術中，身體所承載的文化與象徵符號，在數位藝術的領域中，已經不再遵循過往人們所熟悉的文化邏輯與二元論。當代藝術家透過數位技術，其對於身體的解讀與詮釋，早就超越早期女性主義者搖旗吶喊的去父權性。藉著電子人的被創造，藝術家透過數位技術與‘去性徵’之身體，進而闡述一種更符合當代科技世界中性別的議題。

在數位空間裡，肉體與機器、有機與無機之界線，已經相互交融且曖昧化。在數位空間裏，沒有清晰可區別個體的絕對界線，人們更可以隨時加入任何對話及討論，因此，傳統既定的性別定義因而被解構，取而代之的是一個跨文化、超國度、缺乏主／客體，且沒有邊際的非物質性空間。相同的，數位科技藝術也沒有特定的物質性，不同于傳統繪畫或是手工藝術，數位藝術作品借著光影、電子媒體，且多半以連續的時間性呈現在觀眾面前。在數位空間中，聲音、

1. Haraway, Donna J (1991) *Simians, Cyborgs, and Women: The Reinvention of Nature.* London and New York: Routledge.

影像的瞬間轉替，消滅了不同時間與地理空間的差異性及距離，這種非具象的特色，帶給藝術家不同的觀點來詮釋身體議題及論述，尤其借著流動性且非物質性的數位世界裡，藝術家在其藝術創作裡，找到屬於他自己的歡愉－一種藉著烏托邦世界之邊界模糊性，進而產生充滿流動與不穩定性之歡愉感。

參展的藝術家以數位錄像、網路藝術、動畫、數位輸出、網路互動裝置與 3D 動態全像攝影作為創作之形式，作品展出於台北數位藝術中心之一樓所有展覽室。目前居住於美國之藝術家－葉謹睿，展出名為「myData=myMondrian」之作品。葉謹睿邀請觀眾於電腦登入自己的身高、年齡、眼珠與髮色、收入等資料，藉著電腦中已設定之程式運算，再以類似荷蘭藝術家蒙德里安之抽象繪畫形式輸出。此作品邀請不分男女老少之觀眾參與，再將其私人資料分解成抽象之電子數據，最後以不可辨識之幾何平面形式呈現，將可辨識的人類生物性與社會性，轉化成不可辨識之幾何點線面。人們生物性的部分 (性別、年紀、種族) 在此作品中，皆被數位化與幾何化，此乃接近海若威論述中，無性別象徵之電子人之特質。

新生代藝術家郭慧禪展出一件動畫作品－「泡泡人」，此泡泡人如同高科技下之電子人，是一種集結現代繁雜電腦資訊與訊息之非生物體，且超越生物性之性別符號，脫離現實生活之物質性，並且跳脫人之繁複慾望與焦慮感。郭慧禪之作品並非直接探討性別議題，但其'泡泡人'之電子化之身體，呈現一種當代藝術家藉由電子技術與介面，呈現另一種對於'超越物質性人體'的想像。藝藝術家劉世芬的作品，亦呈現一種超越既定身體的符碼，與郭慧禪之作品有相呼應之處。但不同於郭慧禪由電子資訊所形塑的「泡泡人」，劉世芬展出其於 2008 年創作的作品－「穆勒氏樹」，探索人體胚胎在第七週前，男女兩性生殖系統尚未建立之'無

台灣數位藝術脈流計畫－脈波壹「身體・性別・科技」數位藝術展
台北數位藝術中心展覽現場。

性別時期'。「穆勒氏樹」結合手繪的穆勒氏管變異之生殖系統，與自己身體的影像結合，作品似乎象徵藝術家自己'雌雄同體'之特質，且達到海若威所謂的一種'無異性別象徵'之個體，也就是超越既定性別結構之無性'電子人'。「穆勒氏樹」以手繪再加以數位技術輸出來展示，作品呈現藝術家人工的技術與痕跡，此與本展覽其他作品非常不同。劉世芬另一件作品－「基督的鮮血」，藉由聖經故事之啟發，將藝術家自己不同姿態的身體以負片之方式，重覆出現於作品中，再配以血紅色之罌粟花，藝術家的身體呈現一種科幻、超越現實物質世界之象徵。

藝術家林珮淳，透過其長期發展的「夏娃系列」，也塑造出另一種超越生物性之電子人：一種結合二十一世紀數位技術與宗教啟示之'類女體'。藝術家林珮淳所創作出的夏娃，雖然帶有生理女性之基本生物特徵，但她是一種自然與人工結合之電子人。完美無瑕且毫無體毛之夏娃，是藝術家創造出的一種烏托邦式的女體：似真似假、介於有機與無機之間的身體。林珮淳最新的夏娃肖像系列，是以 3D 動態全像攝影的技術，將夏娃的頭像與多種禽獸的形象結合，再賦予不同礦物之色澤與質感 (金、銀、銅、鐵、泥)，藉此，林珮淳在反諷科技帶給人類之淺藏危害，且挑釁社會對於女性身體之牽制與束縛。

另外，同樣以身體作為創作主要元素的參展藝術家，尚包含蔡海如、宇中怡、黃博志與黃建樺。蔡海如的作品－「是二一嗎？」結合兩個裸露身體的形像，呈現同時是正面與背面之身體，其中一雙手插著腰，另一雙手撐著身懷六甲之大肚。這兩個重疊的身體之上部 (背部)，隱若顯現出'精忠報國，自由自在'之字語，作品背景是兩個類似於逃生門之出口。「是二一嗎？」主要以孕婦的裸體作為主元素，再加以反轉重疊，且置於兩道門之正中間，呈現一種超現實之虛幻感，電子人的概念透過不真實的身體而顯現出來。本作品帶著濃厚之女體象徵，蔡海如提出男女結合，新生命被創造，生命價值始被重新思考之觀點。

新生代藝術家－宇中怡，以自己的形象作為其作品之主

角，並展出三件名為－「失焦－耳語」之數位輸出作品。在此作品中，宇中怡自己本身便是數位人－一種透過科技數位技術扭曲自己形象之個體。藝術家企圖透過自己交錯、失焦、拉扯的形象，反應自己在數位電子世界中迷失、混亂、自言自語的狀態，一個運用數位科技來進行創作的藝術家，反倒呈現自己迷失在數位世界之現象，或許這便是 ‘電子人’ 的特徵，一種模糊有機與無機、交替真實與虛幻的特質，進而達到無可言喻之歡愉與解脫感。

同樣以身體作為作品主元素，且呈現一種交錯與混雜精神特質之作品：黃建樺的影像空間裝置－「未命名」。透過流動且無機的光、影像之效果，呈現沉重的交雜人體形象，時而具體時而飄忽，作品中的身體是純粹的身體，不帶有任何文化、性別符碼，是虛幻、不真實，且僅存於數位科技中的 ‘類身體’。透過這個數位化的身體，藝術家企圖呈現一種流動的記憶感、無可名狀之內在精神狀態。黃博志亦以身體作為創作之主體，展出一件名為「自畫像紅二號」之錄像作品，作品中以藝術家自己的身體作為主角，再加以特殊數位技術處理後，呈現一種曖昧、忽隱忽現且自我掙扎之影像效果。藉著數位技術，黃博志將自己有機的身體轉換成無機的數位符碼，企圖呈現其自我內在對於情愛、慾望與死亡之精神掙扎與分割。

張惠蘭的數位錄影裝置－「微慾望」，藉著數位影像與裝置物件，形塑出一個屬於藝術家自己的私密空間，與一個虛構身體的概念。透過片斷的、不連續的物件與身體截影，再配以藝術家精緻的安排與布局，張惠蘭的作品呈現一種虛擬的身體想法，這與本展其他藝術家非常不同。‘電子人’ 概念中的無機性、無性別象徵性，人工與電子媒材交雜的概念，於本作品中一覽無遺。張惠蘭作品欲呈現的私密性、觀眾與作品物件之間的曖昧性，亦由此虛構的身體呈現出來。

駱麗真的「變奏之家」透過錄影裝置手法，呈現金玉其外、敗絮其中的家之形象。影片以一個小女孩為主角，透過特意散焦、過度曝光的手法，藝術家企圖表現 ‘美好家庭’ 的易碎性與不安全感。「變奏之家」亦採用 ‘身體’ 作為作品主元素，但作品並非討論由身體延伸之精神性，或象徵性，與其他藝術家不同的，駱麗真透過紀錄這小女孩的身體之影像，傳達她所觀察的社會現象。

由藝術家曾鈺涓、沈聖博、黃怡靜與陳威廷所組成的團隊，展出一件名為「你在哪裡？」之

台灣數位藝術脈流計畫－脈波壹「身體‧性別‧科技」數位藝術展，台北數位藝術中心展覽現場。

影像裝置作品，且大膽得將全球虛擬網路世界視覺化。藝術家團隊將大型影像布幕長條仿若是瀑布泉流般，由天花板垂直高掛，且讓近一半的布幕平躺於地板上，垂直的影像上半部呈現全球地圖，下方以星辰隱喻散居於網路世界的大眾，再配以世界各文化、人種之圖像與符號，而平坦於地板之布幕，則以水珠與失焦之眾生肖像最為結尾。數位空間裏，存在著沒有清晰可區別個體的絕對界線，世界上凡能使用網路之人們，可以隨時加入網路世界裡任何論壇，因此，現實世界中既定的國家與政治邊界往往被消除，取而代之的是一個跨文化、超國度、缺乏主／客體，且充滿流動性的數位世界，而此作品便是這種概念的呈現。‘身體’ 在此作品裡僅是一個標籤，不帶任何情感與批判，僅代表世界眾生之取樣。

數位藝術與身體

‘身體’ 作為當代藝術家的創作主題或謬斯，已經脫離早期女性主義革命時期之政治性。以 ‘身體’ 為議題之當代數位藝術作品，往往跳脫過去顛覆性別之二元論，且不再以推翻父權作為手段，‘身體’ 作為一種創作題材，尤其在數位藝術的範疇中，變得較過去開放、自由；無論是探討數位電子人之無性別象徵之身體，或是去除文化符碼、去除既定形象之身體，‘身體’ 仍舊是當代藝術家常關注之議題。無可否認的，當科技技術越驅新穎、進步，藝術家可以運用及表現的藝術形式越趨多元；無庸置疑的，藝術可以將人類在數位科技中的無窮想像力，透過藝術家之巧思，以更富創意的形式表現出來。

Cyborgs, Body and Pleasure: On Digital Art

Ming Turner

Research Fellow, De Montfort University (UK)

The body, as a political discourse or media for fine art practice, has been used by artists for decades. It can be traced back to the 1960s when women artists used their body as an interface for their performance, through which they aimed to subjectivise the body, which is more usually seen simply as an object to be looked at mainly be men. Since then, women's body art has become one of the important forms of art. Two influential and representative pieces include Japanese artist, Yoko Ono's (1933–), Cut Piece (1965) and New York-based Yugoslavian artist, Marina Abramović's (1946–), Rhythm (1974). In Cut Piece, Ono sat motionless on a theatre stage and invited everyone in the audience to come up to the stage and cut her clothing with a pair of scissors until she was half naked. Abramović conducted a highly controversial and physically dangerous performance, Rhythm (1974), where she played a hand-and-knife game using different knives moving rapidly between her fingers on a table. By performing Rhythm, Abamović was testing the limits of the body and the pain that human beings could endure, through which her body served as both the subject and the media.

Until now, the body is still widely seen as an essential subject for fine art practice. However, with the rapid development in technology in our everyday lives, artists have different aesthetic experiences and inspirations for art, which stimulate new interpretations of 'body and sexuality'. Technology has contributed to human life by providing us with a means to meet or extend our basic physical needs (e.g. heating, light, new forms of transport, communication by phone/fax/email, music from the radio, visual entertainment from the television, and the creation of virtual worlds in fantasy games). After the Second World War, the improvement in science and technology, particularly the rapid expansion in the production of consumer goods, has changed people's lives. Robots and machines initially provided people with assistance in reducing different forms of manual labour, ranging from the work of combine harvesters, robots in factories, through to the humble vacuum cleaner and washing machine. Therefore, with the improvment of technology in our everyday lives, how people view the 'body' is different from before.

This exhibition once again adopts 'body and sexuality' as the main theme, so it is necessary to examine some concepts of relating to feminism in the digital world (e.g. cyberfeminism) before analysing the exhibited work. Among much research on cyberfeminism, I will specifically examine Donna Haraway's theory.

Cyborg and Digital Art

One of Haraway's principal arguments is that 'late twentieth-century machines have made thoroughly ambiguous the difference between natural and artificial, mind and body, self-developing and externally designed'.[1] Haraway's argument indicates a phenomenon, created by machines – accelerated by the current widespread use of robots and computers - that technology dilutes the distance between the organic (nature) and non-organic (artificial), flesh (mind and body) and man-made machine (metal and externally designed). The invention of the cyborg (what Haraway has described as 'a creature in a post-gender world'[2]) – largely as a symbolic figure in sci-fi and fiction, rather than a reality (except in the limited use of medical implants) - has given people a different view of the world where there is 'no truck with bisexuality, pre-oedipal symbiosis, unalienated labour or other seductions to organic wholeness through a final appropriation of all the powers of the parts'.[3] For Haraway, it is the 'cyborg' that creates this kind of 'utopia' and she asserts that:

> A cyborg is a hybrid creature, composed of organism and machine. [...] Cyborgs are post-Second World War hybrid entities made of, first, ourselves and other organic creatures in our unchosen 'high-technological' guise as information systems, texts, and ergonomically controlled labouring, desiring, and reproducing systems.[4]

Haraway's argument thus extends into cyberspace, and incorporates the expansion of the World Wide Web since the 1980s, as well as gaming/immersive technologies, linking this notion of the cyborg to a world which has neither individual characteristics nor gender discourses. Despite the fact that there exists another aspect of cyberspace, one which is widely understood to be extremely masculinised, my interest is in women's specific exploration of cyberspace. In other words, my concern is with the way in which women have used the tools of cyberspace but have taken a more neutral, essentially asexual route, when compared to a traditional male-dominated view. Cyberspace provides us with an imaginary world, parallel to the "real" world in which we are confronted with an overload of visual information in electronic space, but cyberspace also encourages individuals to see their function as a simple unit in a network through which to communicate or transport their information in virtual form. There is a kind of pleasure here which occurs because of the 'confusion of boundaries' in a utopian imaginary world where gender and sexuality become mutable or unfixed. The selected artists' works express this pleasure, which exists in an asexual, imaginary and virtual world.

There are ten individual artists and one artist group participating in the show, and all the exhibited works are lens-based, including videos, internet art, animation, digital prints, digital interactive installation and 3D holograms, all of which are displayed in all of the gallery spaces on the ground floor of the Digital Art Centre, Taipei. New York-based Taiwanese artist, Yeh Chin-Juz, exhibited a web-based interactive

_____

1. Donna Haraway. *Simians, Cyborgs, and Women: The Reinvention of Nature*. (London and New York: Routledge, 1991) p. 152
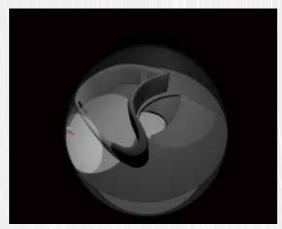
2. Ibid p. 150

3. Ibid

4. Ibid p. 1

installation, *myData=myMondrian* (2004). In this piece, Yeh invites the audience to key in the information of their heights, ages, colours of eyes, hair and even their income, etc. With a program specially designed by the artist, all this data is shown and printed in various sizes of square colours and lines, similar to the abstract paintings by the Dutch painter, Piet Mondrian (1872-1944). myData=myMondrian invites the audience, regardless of their age and gender, to take part in this work, and all of their private information is transformed and shown as non-figurative images. By de-constructing the recognisable data into abstract lines, squares and colours, Yeh reduces logical and recognisable features of humans into digital codes, which is similar to the concept of Haraway's cyborg, which does not reveal the properties of age, sexuality and ethnic orientation.

The emerging artist, Kuo Hui-Chan, exhibited an animation, *Bubble Man* (2006), which shows a digitalised creature that keeps moving and changing its shape. According to the artist's statement, Kuo's non-biological 'bubble man' is the result of massive yet chaotic online information that exists in our everyday lives. *Bubble Man* does not deal with the issues of sexuality, being one of the main themes of the show; rather it represents a kind of digitalised body that goes beyond the boundaries of sexuality and any biological limitations. The bubble man is an imaginary creature that is asexual and a symbolic figure in science fiction, rather than in reality.

Liu Shih Fen's series of digital prints, *Mullerian's Garden* (2010), also explores the concepts of asexuality, and her knowledge of medical science is combined into the production of this piece. In Mullerian Garden, Liu hand drew and then digitally printed images of trans-sexual operations (from male to female, and vice versa), and several creatures which are androgynous, including clown fish, snails, earthworms, etc. It is evident that in this piece, Liu intends to deconstruct the fixed understanding of males/females and men/women. The work carefully documents these androgynous creatures as well as the human ambition of re-shaping the biological sexes. She sees the body as a site of conflict where different social and cultural

Kuo Hui-Chan
Bubble Man, Animation
2006-2010   3'19"

LIN Pey Chwen
The Portrait of Eve Clone
3D Hologram   2010   46cm x 58cm x 4cm

"Taiwan Digital Art Pulse Stream Plan- The First Phase; "Body, Gender, Technology" Digital Art Exhibition " in Digital Art Center in Taipei

expectations of sexuality contradict each other. By revealing androgynous living things and by presenting scenes of trans-sexual operations, Mullerian Garden interrogates the discourse of asexuality and implies that there is a utopian state of being which is asexual or androgynous.

Lin Pey-Chwen exhibits a series of 3D holograms, *The Portrait of Eve Clone* (2010), which is influenced by the story of Adam and Eve in the Garden of Eden, and their subsequent temptation to eat of the forbidden fruit. *The Portrait of Eve Clone* is created to present the introspection of an overly developed civilization, which is a result of man's fall from grace. In *The Portrait of Eve Clone*, Eve is portrayed as a combination of 'human and pupa' or even 'human and beast'. Although her beautiful appearance still exists (suggesting that although genetic modification benefits humankind, it may also result in disaster for various species). Eve's face looks as lifelessly cold as metallic images of gold, silver, copper, iron, kaolin, etc. Furthermore, on Eve's forehead, many numbers of '666' are presented in different languages, including Chinese, Japanese, German, Arabic, Hungarian, Egyptian, etc. Lin's portrait of Eve is a digitalised body, and although presenting some qualities of femininity, it is a utopian, quasi-woman, a creature hybridised between organic and non-organic elements.

With the digital print, *Two or One*? (2005-7), Tsai Hai-Ru combines two naked pregnant bodies: the front and back views of someone's body. One pair of hands are holding the large pregnant belly, and the other pair is rested on both sides of the waist. On the back view of the body, the phrase, 'faithful to the nation; free without burdens', is engraved on the skin. The first part of the phrase is from a well-known Chinese solider, Yue Fei (1103-1142), whose mother engraved the same words on his back, wishing that he should devote himself to the country. The integrated body is put in a setting where there are two dark corridors with two

exists at the end, which presents a sort of mysterious yet surreal atmosphere. The concept of the cyborg is revealed through the hybridised body, which is beyond reality. The following three artists also use body as the main subject for their pieces, and although their works do not relate directly to the issue of sexuality, their works correlate with the concepts of the hybridised body, a combination between technology and perhaps images of their own.

Yu Chung-I   Lost My Focus-Whisper
Digital Print   2009   120 cm ×72cm

The emerging artist, Yu Chung-I, exhibited three digital prints, entitled, *Lost My Focus-Whisper* (2009). Yu uses her own image as the main subject in her work, and then twists and distorts some of the features of her own face, such as her eyes and lips. Through the twisted and unfocused images of herself, she expresses her anxiety about being lost in the digital world, and her unsettled mental state in a society where information is transferred rapidly. In *Lost My Focus-Whisper*, Yu is a cyborg herself, a mixture of organic (her own body) and non-organic (external mechanical enforcement) components.

Similar to Yu, Huang Chien-Hua's digital installation, *Nameless* (2008), also expresses a sense of anxiety, but different from Yu's piece, his work also shows a sense of the heavy sombre. Nameless is composed of several naked and twisted bodies, which do not carry any sexual, cultural or social codes. Once again, the quasi-bodies are digitalised, surreal, and mysterious. Another artist, Huang Po-Chih displays a video piece, *Self-Portrait No.2 (RED)* (2007), which was created based on the body of the artist himself. With special technological effects, Huang transforms his organic body into a non-organic and digital one, expressing his inner struggles with love, desire and death.

Chang Hwei-Lan's digital video and installation, *Micro-Desires* (2010), forms a private and intimate space of her own and the work also constructs the concept of a fabricated body. With fragmented objects and images of parts of a body, Chang intends to build an imaginary body. Different from the other artists introduced earlier, Chang's concept of the body is more abstract and fictional, as the body in her work does not represent the conventional understanding of a biological body. Rather, a more conceptual body is formed, based on the fragmented images of a body, and some objects which carry personal memories of the artist herself.

The artist and curator of the show, Loh Li-Chen, uses a little girl's image as the main subject for her video installation, *Variation of Sweet Home* (2009). Loh deliberately defocuses and overexposes the video to create blurred images of the girl, by which she intends to show the fragility and insecurity of a 'wonderful' family. Variation of Sweet Home uses images of a body as the major component, but unlike the other artists in this exhibition, the piece does not relate to the symbolic meaning of the body. Instead, Loh expresses her observation of the life of modern families in Taiwanese society.

The large digital installation, *Where Are You?* (2010), visualising the global virtual world, was created by a group of four artists, including Tseng Yu-Chuan, Shen Sheng-Po, Huang Yi-Jing and Chen Wei-Ting. *Where Are You?* is shown on a long cloth hung from the ceiling, with half of its length laid on the floor. The upper part of the cloth shows a world map and several images and patterns, signifying different cultures, races and sexes living on the globe. The cloth laying on the floor shows the image of a waterfall with many falling water drops and blurred images of people from various cultural and ethnic backgrounds. In cyberspace, there are no geopolitical boundaries on individuals, as everyone who can access the internet is able to communicate with each other wherever they are. *Where Are You?* was created to present the concept of cyberspace, and the 'body' in this piece does not contain personal emotions or significance. Instead, it is a random example of people living in the world.

Tseng Yu-Chuan, Shen Sheng-Po
Huang Yi-Jing and Chen Wei-Ting
Where Are You?
Net & Interactive Installation
2010

Digital Art and the Body

The 'body' as a subject matter and muse for contemporary visual art practice has gone beyond the political purposes of the early feminist movement in the 60s and 70s. The 'body' as a theme for art has also gone beyond sexual binarism and is not often used as a means to challenge patriarchy. Furthermore, the 'body' as a discourse for art creation, especially in the field of digital art, is seen as more liberal to discuss about. Undoubtedly, with the current rapid improvement in technology, the forms and techniques that artists can adopt and adapt in their creations seem to be more and more multiple. With the creation by artists, art visualises vibrant lives and imaginations of people, especially through the means of digital techniques.

台灣數位藝術脈流計畫－脈波壹
「身體 ‧ 性別 ‧ 科技」數位藝術展

Taiwan Digital Art Pulse Stream Plan: The First Phase
「Body、Gender、Technology」Digital Art Exhibition