

*Taiwan Digital Art Pulse Stream Plan:*

*The First Phase*

*Body, Gender, Technology | Digital Art Exhibition*

台灣數位藝術脈流計畫—脈波壹

**身體 · 性別 · 科技**

數位藝術展

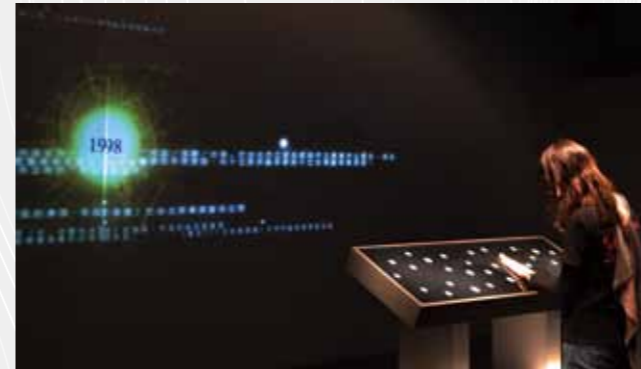
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近年來，歐美先進國家之學術領域大量地對「數位藝術理論」與「實作經驗」之間的緊張關係，提出極為不同且分歧的意見，但對理論論述建立之必需性卻有相當的共識。因此，若要深刻理解當代數位藝術創作之內涵與時代意義，那麼一種新藝術美學（或數位美學）的催生將勢在必行。其實，早在半個世紀前，數位科技便已經建立了深厚的根基，卻在二十世紀的最後十年，這些科技才成為人們生活中無所不在的必需品。如今，數位藝術已從邊緣的位置，轉變為主流的辭彙，不論是博物館、美術館或現代畫廊皆開始大量收集並策劃相關的數位藝術展。

在此同時，伴隨著這個全球性藝術的集體運動而來的是眾多的「革命性的宣言」。其中，1992年所發展出來的計畫「p0es1s」便是一例。p0es1s其所關切的是二十世紀八〇年代興起之新電子科技革命伴隨而來的全球性「數位詩學」(digital poetry)運動；這個來自於德國的數位藝術團體認為，象徵創造過程與詩之藝術的 poesis(拉丁文，源自於希臘文的 poiesis)一字在其本質上已經暗示著數位媒介中的基本符號：0與1。p0es1s所關切的議題乃是在於數位詩學的創作如何在文學體系的「歷史面向」中被定位；更重要的是，p0es1s認為若要探討數位藝術創作的本質，即應該要回到數位科技的「根本結構」上，亦即：語言的結構上。p0es1s的創作特徵不僅在於他們皆在數位藝術創作的過程中探討文字與影像之間的關係，甚至更透過實驗性的手法，「顛覆了」我們對於文字、文本、書寫、以及藝術的經驗與觀感，藉此引發對於數位藝術創作的本質與美學本質的反思與重新認識。與p0es1s革命性宣言有異曲同工之妙的力量正在台灣崛起，正如眾所周知，藝術史的撰寫一般皆是透過文字的方式進行紀錄；而藝術家與藝術品的分析、詮釋與紀錄則成為藝術史家眼中的客體。但由林珮淳等國內數位藝術家所策劃的《台灣數位藝術脈流計畫—脈波壹》(Taiwan Digital Art Pulse Stream Plan: The First Phase)便是期盼扮演台灣數位藝術發展過程中革命性宣言的角色。

作為一個龐大的計畫，《脈流計畫—脈波壹》希望透過多元的方式來呈現台灣當代數位藝術的發展史，其中包含歷史資料的建立、研究論述的彙整，以及主題式展覽—「身體·性別·科技」等三個面向，試圖替台灣數位藝術建立一個有系統的史學觀，並透過策劃展覽的形式，呈現台灣數位藝術史與相關研究論述，提供年輕藝術創作者與學生一個具有脈絡性的史學架構，



脈 - 台灣數位藝術河流 台北數位藝術中心展覽現場

藉以思考數位藝術創作的意義。更深一層地論述，此《脈流計畫》試圖以駱麗真的「數位藝術史年表」為實踐基底，進行更深入的透析，透過網路、雜誌廣告、展覽畫冊、藝術家訪談等方式，譜寫數位藝術史的多元面向。此種特殊的譜寫史學策略，徹底地反轉了傳統書寫史學的方式，並將藝術創作的地位提升為主體，反向擴展藝術創作中論及之相關面向。此一展出直指台灣數位藝術的發展歷程中，缺乏主體性與本質的理論論述，也缺乏對國內數位藝術史的深入研究，使得台灣數位藝術

創作缺乏從歷史脈絡去深究藝術與科技的關係，並理解數位藝術的創作本質。因此，《脈流計畫—脈波壹》便是希望凸顯臺灣數位藝術家在創作與呈現藝術作品之際，如何讓自身的創作成為數位藝術史的一部分，藉此確立台灣數位藝術史的主體性位置。

回到數位藝術創作的本質，「數位性」(digitality)、「科技性」(technicity)和「互動性」(interactivity)可謂是整體發展過程中幾個最主要內涵。其中，「數位性」藉由「科技」的發展成為可能，至今整體數位藝術的發展，已全然依靠在數位科技的基底之上得到穩定的史學地位。儘管藝術形式的改變對科技的應用已經是不爭的事實，但「美學」層面的思考卻無法〔或是沒有〕緊緊地跟隨藝術創作的腳步。換言之，電腦影像程式的擴散是伴隨著美學化的技術(aestheticized techniques)，但此美學化的技術卻僅流通於藝術菁英領域中，使得當代的藝術家不斷地努力，希望發展出足以對抗主流、現代主義式，且以工程模式為主的數位美學。其實，數位科技已經成為人類認知、建構真實、經驗世界的主要依據。或者，在當前這個數位時代裡，人類的生活根本無法脫離數位科技，而且在透過數位科技經驗世界、建立真實的過程中，「身體」更是經驗起源的主要場域。例如：虛擬科技即是透過身體與科技的結合，浸入(immerse)到虛擬科技所創

造出來的世界中；許多數位藝術也透過人體與數位科技之間的互動，開創出數位藝術的各種可能性。而「互動性」也常被認為是電腦中介媒體的顯要特徵之一，因為任何觀看數位藝術的經驗都是互動性的。這個互動有賴於觀者當時情境與作品意義的高度複雜性互動中，且為數位媒體時代立下了一個重要的標記。數位經驗本身便是一個互動性，數位世界回應使用者、將使用者吸納進去、更要求使用者的參與。

綜上可見，「身體」與「身體意象」便成為此《脈流計畫—脈波壹》的核心命題。近幾年來，台灣不斷地積極推展數位藝術的創作，《脈流計畫》最核心的主軸便是試圖探究數位時代中各種界面的作用如何在人與機器的互動中成形。因此，此次參展的藝術家葉謹睿、林珮淳、曾鈺娟、宇中怡、駱麗真、張惠蘭、黃建樺與黃博志等人的創作，即分別從「身體的延伸」、「超越時空的狀態」，以及展示「多樣化數位介面姿態」如何成就觀眾穿越不同時空的可能性，包括結合網路等元素、身體與影像產生的互動模式、影音裝置的空間分享、多樣幻變的時空形體圖形，呈現一個感知更新的狀態。例如：林珮淳的《夏娃 Clone 肖像系列》以全像技術展現人體的變種意象，藉以暗喻純種人類的夏娃變造成人獸合體的過程，反思人類在科技文明極致發展過程中的變貌。而郭慧禪的《泡泡人》則以抽象的身體意象，表現身處於資訊洪流中的人們如何陷入追趕資訊的恐懼與焦慮中，並重新探究人性真實存在的狀況。同樣的，宇中怡的《失焦—耳語》也是透過創作者自身的身體作為創作媒材，試圖表現出當代人身陷數位科技所造成的虛實幻境中而產生的焦慮，甚至無從分辨真偽的失焦狀態。此外，黃博志的《自畫像紅二號》則是以「自體分割」為命題，呈現肢解般的片斷化〔裂體〕身體意象，在無規律的影像流動中呈現出身體的繪畫性。張惠蘭的《微慾望》則對身體又有更深層的探索，試圖透過身體片段的重組，探索人與人之間的身體界線，並建構出一個屬於肉靈合一的空間感受。

除了身體與身體意象的反身性思考外，參展的藝術家們也利用多元的方式展現出身體意象於當代數位科技時代中的變體景況。蔡海如的《是二一嗎？》則是質疑人與人相互構聯之間的矛盾情景，當人的獨立意識與他們相互碰撞之際，主體的意識存有應該是怎樣的狀況成為一個不可知的狀態。而駱麗真的錄像裝置《變奏之家》則以金碧輝煌的華麗意象營造出強烈對比中的突兀與寂寥，讓身體主體與富含社會性的家庭之間產生對話。另一方面，黃建樺的《未命名》則以裝置的型態呈現身體於環境之中的景況，並以軟硬體兼具的再現模式，表現人們內心意象

與現實空間交疊中的自我意識座標。此外較特別的是，葉謹睿的《MyData=myMondrian》利用網路即時運算與電腦藝術，則是將使用者登入的個人資料轉化為蒙德里安風格的幾何抽象繪畫，呈現出多媒體網路藝術創作中多元的身體意象。由上可知，「身體」、「性別」與「科技」作為此次展出的重要命題，更緊密地契合於數位藝術的本質底蘊中。

此外，《脈流計畫—脈波壹》更直指當代數位藝術發展的另一個重要的特徵：「跨領域」(interdisciplinary) 的創作本質。數位時代中的藝術創作實然應有其「跨領域」的獨特性，科技進步造成媒材使用的方便性與多元性，使得創作者的身分不再侷限於傳統藝術家的單純身分，跨領域的創作也因此大量湧現。「跨領域」是一個用來描述兩個或兩個以上學門之間互動交融的形容詞，這個互動所指涉的概念非常廣，自觀念的交流，到概念、方法論、程序、認識論、專有名詞、資料、研究教育組織的整合等皆可屬之。所以，某些跨科際的學門要求學生必須具備兩種或兩種以上的學科能力，這不僅是在於要求他們知識與能力的廣度與深度，更是在於要求他們能具有比較、結合、整合不同主題、不同知識取徑 (intellectual approaches) 的能力。然而，我們卻很難將把這個已經發展了十多年的教育觀點放置在台灣的藝術教育場域中。儘管新媒體藝術在台的發展相當的熱絡，教育體制卻難以逃脫傳統學科的分類方式。《脈流計畫—脈波壹》的策展命題同樣地直指此一核心，並呈現出策展人林珮淳在多年極力推動之下，將「真正的」跨領域藝術教育推上了國際的舞臺的成果。曾鈺娟與沈聖博則是結合視覺藝術與資訊科學的背景，共同以跨領域的姿態創作，交互參照出充滿視覺性與科技性的《你在哪裡？》。此外，劉世芬結合了多種媒材 (鉛筆素描、玻璃、壓克力等)、聖經主題與神話中的人物角色 (斯芬克斯) 創造出《斯芬克斯的臨床路徑》，藉以呈現劇場般的詩意效果。更重要的是，因參展藝術家來自於不同的學術背景，如：傳統繪畫、自然生態學、多媒體藝術、資訊科學工程，或雕塑 / 造型藝術等，並成功地轉進到數位藝術的殿堂之中，讓數位藝術在台灣的發展更具有其多元的主體性；也因此，讓內容 - 過程 (content-process) 導向之間的關係有其顯著的重要性。

整體而言，《台灣數位藝術脈流計畫—脈波壹》真正關切的議題即是「台灣藝術創作的主體性位置」。多年來，台灣大型的展出皆以引進國外知名或大型的數位藝術展出為主，此次的展出不但以台灣數位藝術家 (包含新銳藝術創作者) 為主題，並嘗試將展覽的場域拓展至英美等國，讓國際的數位藝術領域認識來自台灣的藝術創作。

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In recent years, academic discussions regarding the tense relationship between the theory of digital arts and its practical application have been rising in the United States and advanced nations throughout Europe. Although the discussion is wrought with many dissenting views, all participants seem to agree on one thing: the importance of establishment of digital art theory. To understand the significance of contemporary digital art's content and modern meaning, the creation of a new aesthetic study (in this case, digital aesthetics) is required. In fact, as early as half a century ago, digital technology has already laid a very solid foundation. In the last decade of the twentieth century, this technology became a ubiquitous necessity in daily life. Today, digital art has risen from the fringes of the art community and into the mainstream. From museums to contemporary art galleries, curators are collecting and featuring major exhibitions of digital art.

At the same time, this proliferation of contemporary art comes with many “revolutionary manifesto,” such as *p0esIs* from 1992. *p0esIs* concerns itself with the accompanying development of the global (digital poetry) movement that emerged during the technological revolution which began in the twentieth century during the 1980's. They are a German digital arts group who believe that the act of creating art and poetry is symbolically represented by the word, *poesis* (Latin, originating from Greek *poiesis*). The group believes that this word contains an essential expression used in the creation of all digital art-forms: “0s” and “1s”. The main ambition of the *p0esIs* movement is to establish a place in history for digital poetry in the midst of traditional literary paradigms. More importantly, *p0esIs* believes that to explore the essence of digital art creation, the focus must be returned to the “fundamental essence” of digital art: the linguistic structure. The distinctive creative feature of *p0esIs* is not only based on their exploration of the relationship between text and image, but also on their experimental approach to “reverse” our understanding of text, literature, the act of writing, and observations of the artistic experience. They attempt to bring a new understanding about the essence of digital art and its creative processes. A movement similar to the revolutionary statements of *p0esIs* is beginning in Taiwan. As known by many, art history is usually recorded textually. However, the analysis, interpretation, and recording of artists and their works have become subjects of art history. “Taiwan Digital Art Pulse Stream Plan: The First Phase” is an exhibition organized by LIN Pey-Chwen and various other Taiwanese digital artists who are expected to express their revolutionary statement in the development of Taiwan's digital art via artistic creations.

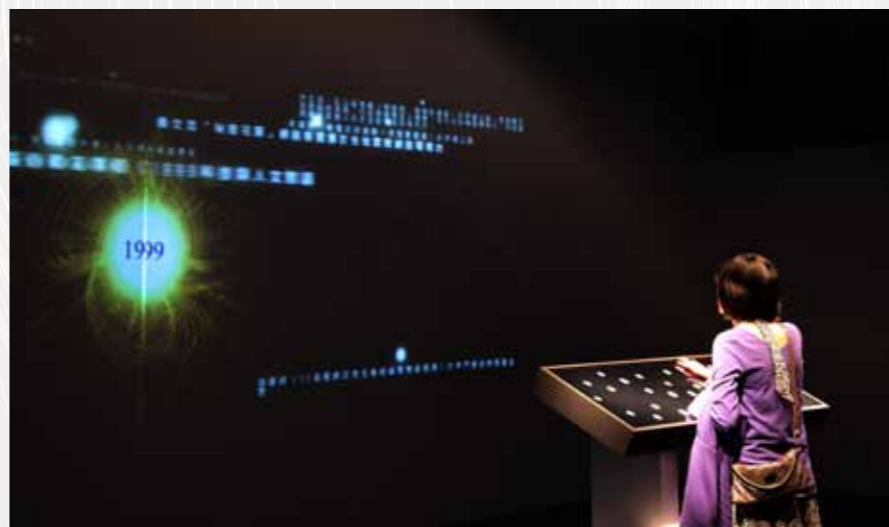
Being an expansive plan, the “Art Pulse Plan- First Phase” aims to represent the historical developments of Taiwanese Modern Digital art using a multifaceted approach, including the establishment of a database for

historical information, compilation of theoretical papers, and thematically arranged exhibitions comprising of “body, gender and technology” amongst other categories. Through this, they attempt to systematically organize a historical view of Taiwanese digital art history to promote the significance of digital art creation. In addition the “Art Pulse Plan- First Phase” analyzes in greater depth the many aspects of digital art history through a variety of avenues, such as today's internet applications, magazine advertisements, exhibition

brochures, and artist interviews using the “Digital Art Almanac” by LOH Li-Chen Sappho as the basis. This unique approach to the study of digital art's historiography completely reverses the methods of traditional historical studies. It elevates the study of Taiwan's digital art history into a subject, inversely extending to various topics that are derived from the study of art creation. This exhibition shows how Taiwan's digital art history's lack of status as a subject directly results in a scarcity of theoretical discourse on digital art's intrinsic significance. Also, the insufficiency of historical studies on the relationship and interaction between digital arts and technological advancements hinders understanding of the essence of digital art

creation. Therefore, “Art Pulse Plan- First Phase” hopes that, by bringing more visibility to the works of modern Taiwanese digital art, more people can feel that they are able to become a part of digital art history, while elevating Taiwanese digital art into a higher subject status.

Returning to the subject of digital art creation, *digitality*, *technicity*, and *interactivity* can be identified to be the most important factors of the conceptual framework. *Digitality* is made possible through the advancement of *technicity*. The developments achieved throughout the history of digital art have so far been completely based on the very solid foundation of technological advancements. Despite the undisputed fact that technology advancements arbitrate changes in art-forms, the theory and philosophy of art are unable (and has not) to keep up with the pace of art creation. For example, computer imaging software comes packaged with aestheticized techniques. Yet, these techniques circulate within the limited confines of the most elite art circles, resulting in a struggle for many artists to create a new form of digital art that stands against and counters the modern mainstream and engineered digital art. In fact, digital art has become overwhelmingly accepted as a universal method to construct reality and experience the world. Perhaps in this digital age, human life cannot be separated from digital technology and, through experiencing the world via a digital construct, the body gains more importance as the origin for all experiences. For example, virtual technology is



“Pulse-Taiwan Digital Art River” in Digital Art Center, Taipei

the medium that bridges the gap between the body and technology, allowing a person to immerse in a digitally created virtual world. Much digital art involves the interaction between people and technology, opening many new possibilities in digital art. *Interactivity* is also a recognized trait of digital art because any observational experience of digital art involves interactions. These interactions rely on the complex exchange between technology and the reaction of the observer, signifying the distinctive nature of the digital multimedia age. Digital experience is interactive. Users are completely immersed in the digital world with their participation.

As we can see from above, the *body* and *body image* are the core subjects of the “Art Pulse- Phase One” exhibition. In recent years, Taiwan has ceaselessly promoted the development of digital art. At the core of “Art Pulse- Phase One” is the attempt to explore all possible interfaces that can be utilized in man-machine interactions. Therefore, the participating artists, such as Yeh Chin-Juz, Lin Pey-Chwen, Tseng Yu-Chuan, Yu Chung-I, Loh Li-Chen Sappho, Chang Hwei-Lan, Huang Chien-Hua, and Huang Po-Chih, and their respective themes of “the Extension of the Body” and “Transcending Space and Time” exhibit how “The Diversification of Digital Interfaces” leads viewers to the possibility of surpassing different space-times. This includes combining elements such as the Internet, interactive models produced by bodies and images, shared spaces for audio and video devices, and various illusionary graphics portraying space-time to display an update on perceptions. For example, Lin Pey-Chwen’s *The Portrait of Eve Clone* utilizes holographic technology to display variant images of the human body and draws a metaphor on the process of transformation from the pure human form of Eve into a human-beast hybrid species. This is reflection on the changes of the appearance that the humankind has undergone as it develops civilization and technology. Kuo Hui-Chan’s *Bubble Man* utilizes abstract body images to depict how modern people who have fallen into the fear and anxiety caused by an information overload can re-explore the real state of human nature. Similarly, Yu Chung-I’s *Lost my focus-whisper* also employs the artist’s own body as the medium to express how modern people are trapped in the virtual reality created by digital technology and the anxiety, even out-of-focus condition that is unable to distinguish between reality and illusion, which results from it. Additionally, Huang Po-Chih’s *Self-Portrait No.2(RED)* bases “separate self” as its proposition, showing dismembered fragments of bodily parts as its images. Within the irregular flow of images, the painting-like qualities of the body are presented. Chang Hwei-Lan’s *Micro-Desires* conducts an even deeper exploration of the body, restructuring body segments in an attempt to explore the physical boundaries between people and to generate a spatial feeling where mind and body are united.

In addition to reflexive thinking about the body and its image, the participating artists also use multiple methods to display body images within the variant situations of contemporary digital technologies. Tsai Hai-Ru’s *TWO OR ONE?* questions the contradictory situation within the interactions between the humankind. When people’s senses of independence collide with these situations, the main sense transforms from a required condition into an unknown condition. And, Loh Li-Chen’s video installation, *Variation of Sweet Home*, depicts magnificent imagery to create a gorgeous contrast between the unexpected and solitude. It creates a dialogue between the body as a subject and wealthy families. On another side, Huang Chien-Hua’s *Nameless* makes use of devices to present the condition of the body within the environment. Through the

reproduction model of hardware and software, Huang expresses the coordinates of self-consciousness to the overlap of images and physical space within people’s hearts. Also, in particular, Yeh Chin-Juz’s *MyData = myMondrian* utilizes today’s internet to conduct real-time computing and computer art. When a user logs in, their personal information is converted into a geometric, Mondrian-style abstract painting, showing the diverse body images within internet multimedia art. From the above, we can see how “body,” “gender,” and “technology” are the important propositions of this exhibition, more closely fitting the inherent nature of digital art.

Additionally, “Pulse Plan- First Phase” is more directed at another important feature of the development of contemporary digital art: the creative nature of interdisciplinarity. The creative works of the digital age implement the unique nature of interdisciplinarity. The advancement of modern technologies has resulted in the ease of use and diversity of media, freeing the artist’s identity from the simple identity of traditional artist. As a result, many interdisciplinary works have emerged. Interdisciplinarity is used to describe the interaction between two or more disciplines. This interaction leads to very wide ramifications to concepts, from the flow of observations into concept, methodology, procedure, epistemology, specialized vocabulary, information, research education organizations and other relations. Therefore, some of the interdisciplinary programs require students to have two or more of the related academic abilities. This not only pertains to a required breadth and depth of knowledge and ability, but also that students have a comparative, combined, and integrated intellectual approach. However, we find it difficult to inject this educational perspective, which has been developed for decades, into Taiwan’s educational system. While new media art has been developing quite hotly in Taiwan, its education system has been finding it difficult to leave the classification of traditional disciplines. The curatorial proposition of “Pulse Plan- First Phase” is directed at this core, and the result shows the many years of effort by curator, Lin Pey-Chwen, to “really” go beyond the limitations of the art education system and plant it onto the international stage. Tseng Yu-Chuan and Shen Sheng-Po both hold backgrounds in visual arts and information science, and combine their expertise into the work, *Where are you?*. Additionally, Liu Shin-Fen combines a variety of media (pencil drawing, glass, acrylic, etc...) while using biblical characters as subjects (such as the sphinx) to create *Clinical Path of Sphinx* and present it using a theater-like poetic effect. More importantly, because the participating artists come from a variety of academic backgrounds, such as: traditional painting, natural ecology, multimedia art, information science and engineering, and sculpting/modeling art, the move into the halls of digital art is quite successful. This allows the development of digital art in Taiwan to have a more diverse subjectivity; it also lets the relationships within the orientation of the content-process to hold a significant importance.

Overall, the real issue of concern for “Taiwan Digital Art Pulse Stream Plan: The First Phase” is “the subjective position of Taiwan’s artistic creations.” Over the years, Taiwan’s large-scale exhibitions have concentrated on attracting foreign renowned or large-scale digital art exhibitions. However, this exhibition not only focuses on Taiwanese digital artists (including cutting-edge artists), but also attempts to expand the exhibition field into other countries such as Great Britain and the United States to create an international recognition of Taiwanese digital art works.

## 台灣數位藝術脈流計畫—脈波壹 「身體・性別・科技」數位藝術展

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

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Artists : YU Chung- I · SHEN Sheng-Po · LIN Pey Chwen · KUO Hui-Chan · CHEN Wei-Ting  
HUANG Po-Chih · HUANG Chien-Hua · HUANG Yi-Ching · CHANG Hwei-Lan · TSENG Yu-  
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