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Citation for published version:

Yang, C-L & Wu, T 2018, *REALITies Incubation: VR Exhibition of Tzu-Ning Wu*. University of Edinburgh.

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+ REALITIES INCUBATION

| 孵化現實⁺——吳梓寧 VR 創作個展

+ REALITies Incubation - VR Exhibition of Tzu-Ning Wu



19th-30th June 2018

Museum of Fire, Edinburgh College of Art,
University of Edinburgh

+ REALITIES INCUBATION —

VR EXHIBITION OF TZU-NING WU

孵化現實⁺ — 吳梓寧 VR 創作個展

19th-30th June 2018

Museum of Fire, Edinburgh College of Art, University of Edinburgh
76-78 Lauriston Pl, Edinburgh EH3 9DE, United Kingdom

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展覽簡介 Introduction

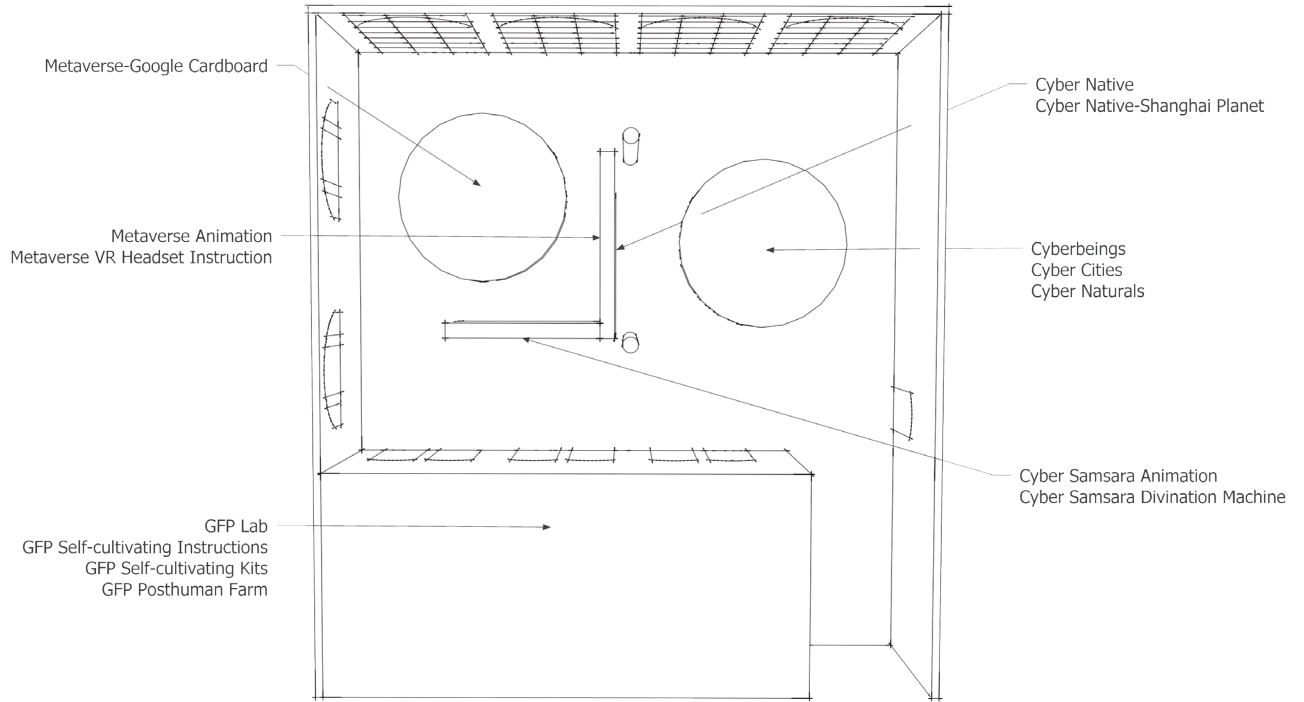
本展回顧吳梓寧自 2003 年起《虛境公民》系列創作，首度以 3D 動畫表現網路世界中的虛擬分身、虛擬城市、虛擬自然，並獲 2004 台北美術獎優選；而 2006 至 2009 年的《網路原民》，透過網頁瀏覽器的動態流變，形成類原住民圖騰的科技表皮，呈現作者的自我肖像；2016 年《網路原民 - 上海星球》、《網路後世》、《GFP 自耕農》系列作品，持續性探討科技與身體的調控，呈現當人類創造科技的同時也受到科技模塑的動態循環關係；再加入 2018 年新作《魅域場》(Metaverse)，探討後人類的自我孵化與自我塑造技術，以回應「孵化現實 +」的個展主題。

Artist Tzu-Ning Wu's work involves 3D animation to demonstrate virtual identities, virtual cities, and virtual natures in the cyber space. Her *Cyberbeings* series, created in 2003, was chosen as one of the Honourable Mentions for the Taipei Arts Awards in 2004. The *Cyber Native* series, from 2006 to 2009, describes a self-portrait of the artist's avatar through the dynamic changes of screen snapshots of websites and browser's interface to form a technological exterior similar to a semi-aboriginal totem as her technical skin. In 2016, the series *Cyber Native-Shanghai Planet*, *Cyber Samsara*, and the *GFP Posthuman Farm* continued to investigate technology and physical adjustment, which demonstrates that while humans create technology, they are also under the influence of a dynamic circular relationship molded by technology. Furthermore, a new art project in 2018, *Metaverse*, will delve into post-human, self-incubating and self-fashioning technologies to correspond with the theme of "+REALITies Incubation".



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Museum of Fire, Edinburgh College of Art, University of Edinburgh

作品 1. 《虛境公民》 *Cyberbeings*

吳梓寧 · 3D 動畫、網路現成物 · 1920*1080 像素 · 彩色 · 有聲 · 21 段長度不等之循環影片 · 2003-2004 ·

Tzu-Ning Wu, 3D Animation, Internet Readymades, 1920*1080 Pixels, Colour, Sound, 21 Loops Videos of Varying Lengths, 2003-2004.

2003-2004 年間是藝術家 3D 動畫的發展初期。藝術家創造了七個網路虛擬生物、七個網路虛擬城市、七個網路虛擬自然場景的 3D 動畫影像。來呈現對網路世界的想像。這些獨立製作在當時造成不小的視覺衝擊。而贏得了 2004 年的台北美術獎優選。隨著時間。3D 動畫技術的革新與時俱進。已經達到更高標準的影像品質。人們在商業廣告與高成本電影中持續追求視覺刺激。如今。當我們回看《虛境公民》系列影片。仍能發現關於多重的網路虛擬分身與網路場域想像性的明顯符號。包含了去性別的身體形象、與動物的結合、指向了七宗罪、七位守護天使、七種人性特質。或者就是網路使用者的七個虛擬化身。因此。當我們在網頁上隨處瀏覽或沈迷於網路遊戲中時。也可以把《虛境城市》和《虛境自然》的場景視為七個逃離現實的視窗。

Between 2003-2004, the early stage of 3D Animation development, the artist created seven Cyber-creatures, seven Cyber-cities, and seven Cyber-natural scenes in 3D animations, which showed her imagination of the Cyberspace. Her independent productions made a great visual impact on the relatively young field in Taiwan at that time, and have won the Honourable Mention of 2004 Taipei Art Awards. With the evolution of 3D animations technology over time, we have reached a higher standard of the image quality, and people keep pursuing the visual stimulations in commercials and high-cost movies. Nowadays, when we review this series of *Cyberbeings* videos, we can still find some significant symbols and diversified imaginings on cyber virtual identities and cyber spatial fields, including the artist's *Cyberbeings* series, which consists of images of desexualised figures, a combination of animals, and implying the seven deadly sins, seven guardian angels, seven qualities of human nature, or seven avatars of Internet users. Thus, we can also take seven Cyber-cities and seven Cyber-natural scenes as seven windows through which to escape from the reality, when we surf on the Internet, or addictively play online games.



圖 1. 吳梓寧·《虛境公民》·3D 動畫、網路現成物·1920*1080 像素·彩色·有聲·8 段長度不等之循環影片·2003-2004·影片擷取圖像
Tzu-Ning Wu, *Cyberbeings*, 3D Animation, Internet Readymades, 1920*1080 Pixels, Colour, Sound, 8 Loops Videos of Varying Lengths, 2003-2004.

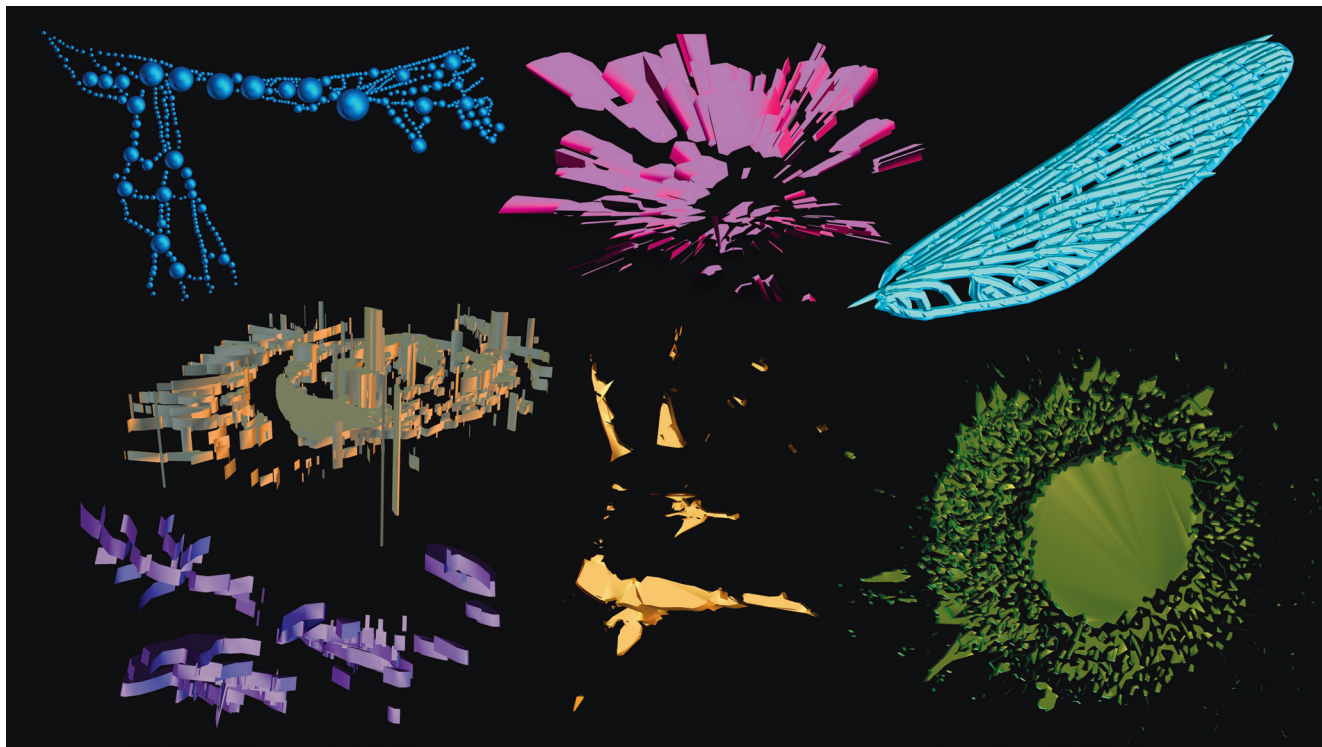


圖 2. 吳梓寧·《虛境城市》·3D 動畫·網路現成物·1920*1080 像素·彩色·有聲·7 段長度不等之循環影片·2003-2004。影片擷取圖像
Tzu-Ning Wu, *Cyber-Cities*, 3D Animation, Internet Readymades, 1920*1080 Pixels, Colour, Sound, 7 Loops Videos of Varying Lengths, 2003-2004.

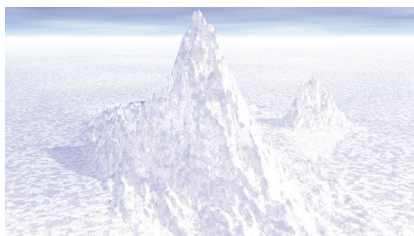
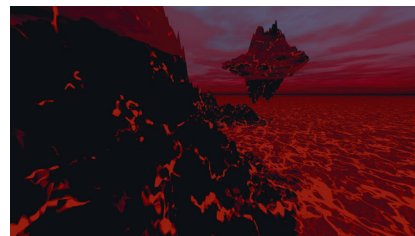
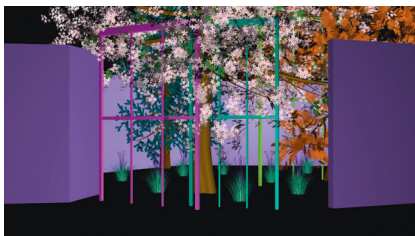


圖 3. 吳梓寧·《虛境自然》·3D 動畫、網路現成物·1920*1080 像素·彩色·有聲·21 段長度不等之循環影片·2003-2004。影片擷取圖像
Tzu-Ning Wu, *Cyber-Naturals*, 3D Animation, Internet Readymades, 1920*1080 Pixels, Colour, Sound, 7 Loops Videos of Varying Lengths, 2003-2004.

作品 2.《網路原民》單頻道版本 *Cyber Native - Single Channel Version*

吳梓寧 · 3D 動畫 · 網路現成物 · 1920*1080 像素 · 彩色 · 有聲 · 5 分 21 秒 · 2006-2009 · 重新編輯於 2011。

Tzu-Ning Wu, 3D Animation, Internet Readymades, 1920*1080 Pixels, Colour, Sound, 5'21", 2006-2009, Re-edited in 2011.

全球資訊網路自 1990 年代向公眾開放 · 到藝術家發表此作品時大約發展了 15 年的時間 · 我們可以想像網路世界的初始 · 有如原始世界。2006 年 · 作者創造了一個「類原住民」小女孩的 3D 動畫 · 可被視為藝術家的自畫像。在第一個版本的《網路原民》中 · 呈現「類原住民」形象的小女孩 · 她身上與臉孔流動如原住民紋面的圖案 · 其實來自作者個人網站的螢幕截圖 · 依稀還可辨認出網頁瀏覽器的圖示與操作選單滾動而過。網頁圖像以 30 度角沿著小女孩身體的中心線垂直鏡射 · 形成「類原住民」紋面的流動圖騰 · 組成的圖案卻是網頁瀏覽器的圖示和介面。周遭的環境 · 無論植物或建築也是採相同手法構成 · 以網路上代表不同場域的網頁螢幕截圖來表現 · 例如政府單位的首頁、工商企業 · 民間社會團體和個人網站。此外 · 也有 BBS · MSN 和其他網路介面的螢幕截圖 · 可以視為代表各種不同場域的網路空間。

2008 年 · 《網路原民》有了她自己的進化 · 變得更「摩登」的現代穿著 · 與更「像人」的身體外觀。穿梭遊走在快速升起又迅速崩解的網路巨型城市和網路森林中的小女孩 · 彷彿哥斯拉巨獸又如漫遊者般 · 獨自漫遊於網路世界。

附註：《網路原民》於 2006-2007 年的初版是三頻道投影裝置 · 2008-2009 年的版本在國立台灣美術館 · 以 360° 環景影音呈現。單頻道播映版本則於 2011 年製作。

The World Wide Web (WWW) has been open for the public use since the 1990s', where was like a primitive wild world in its early stage of development, compared with what it has become. In 2006, Wu created a little girl of a rough, primitive look in 3D Animation, which can be considered as the self-portrait. In the first edition of this *Cyber Native* girl, the flowing pattern of her skin and dress is made of the snapshot screen images of Wu's own website. These images and the interface of the browser are flipped 30 degrees vertically along the central lines of her body to shape the patterns that are identical to Taiwanese aboriginal tattoos and icons of the early era. The surrounding environment, including the plantation and architecture, is rendered via an assemble of screenshots, taken from Internet pages of government units, commercial enterprises, civil society groups and individual websites. Furthermore, there are also screenshots of BBS, MSN and other online interfaces that can be seen as different fields and territories on the Internet.

In 2008, the girl in *Cyber Native* undergoes her own evolution and is now represented in a more modern outfit and a more "human-like" body shape. Ambling around in the Cyberspace, the girl, similar to a giant Godzilla, or the Flâneur wandering alone in the cyber world, is depicted amidst the construction of super cities that could be assembled and crumbled instantly.

Notes: The first version of *Cyber Native* 2006-2007 was 3 Channels Projection Installation. The second version of *Cyber Native* 2008-2009 was shown with the new 360 ° projection devices at National Taiwan Museum of Fine Arts. The single channel version was then made in 2011.

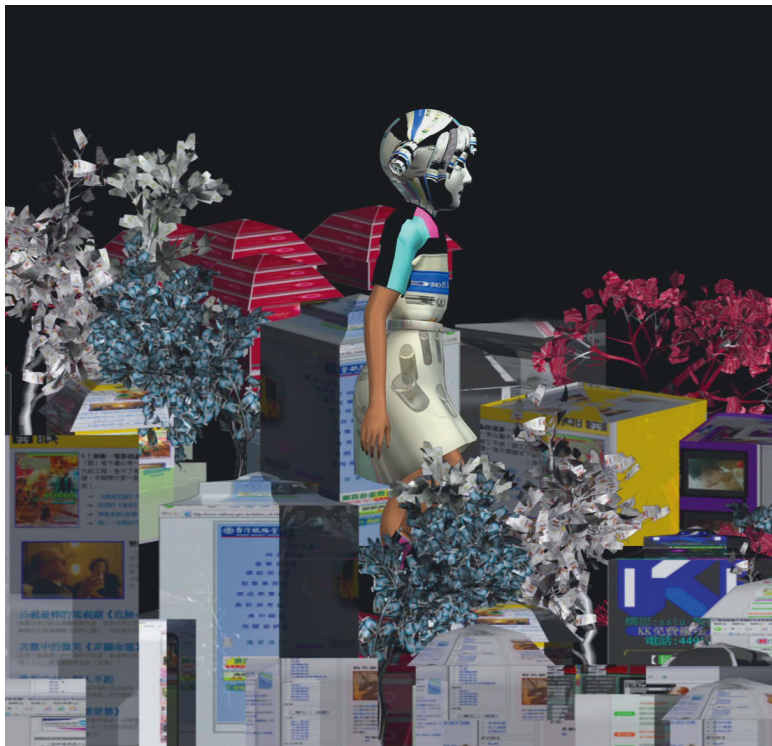


圖 4. 吳梓寧·《網路原民》單頻道版本·3D 動畫·網路現成物·1920*1080 像素·彩色·有聲·5 分 21 秒·2006-2009·影片擷取圖像
Tzu-Ning Wu, *Cyber Native - Single Channel Version*, 3D Animation, Internet Readymades, 1920*1080 Pixels, Colour, Sound, 5'21", 2006-2009.

作品 3. 《網路原民 - 上海星球》 *Cyber Native - Shanghai Planet*

吳梓寧 · 3D 動畫、網路現成物 · 1920*1080 像素 · 彩色 · 有聲 · 2 分 00 秒 · 2016 ·

Tzu-Ning Wu, 3D Animation, Internet Readymades, 1920*1080 Pixels, Colour, Sound, 2'00", 2016.

延續了舊作《網路原民》將網站介面表皮化的創作觀念，以 3D 動畫配合網站截圖，呈現「類原住民」形象的小女孩，她身上與臉孔流動如原住民紋面的圖案，其實是來自作者個人網站的螢幕截圖，還可辨認出 2006 年當時的 IE 網頁瀏覽器 (Internet Explorer 7.0) 的介面圖示與操作選單貼圖滾動而過。在 2016 年的上海星球版本中，動畫場景以上海地標景觀建築為主，星球表面被水波覆蓋的底圖是來自上海市政府網站的螢幕快照，放射聳立的外灘地標建物也以所屬的飯店、銀行等現行機構網站作為貼圖，構成小行星般的上海網路虛擬城市。不同於過往作品版本，本次以星球化的構圖形式呈現上海城市地標，而網路原民小女孩以繞圓的方式在球體上行走。不變的是獨自漫遊於網路世界，穿梭遊走在網路巨型城市中的小女孩，彷彿哥斯拉巨獸 (Godzilla) 又如漫遊者 (Flâneur) 般的網路浪遊者，在星球化構圖所形成的封閉影像迴圈中，不斷變換著的是環境與背景起落的網路城市風景，而漫遊其中的女孩看似哪裡也去不了，在無限輪迴的虛空中徘徊，恰似尚未轉生的孤魂野鬼流連於世。而這個由網站截圖與瀏覽器介面所構成的「後人類皮層」已取代肉身表皮，成為標示網路原生世代在網際網路上建構的新身分與新認同。

The artist holds on to the concept of “skin in terms of web interface” from her previous work *Cyber Native*. There is a little girl with a rough look in 3D Animation: the fluid pattern on her skin and dress is the snapshot screen image of Wu's own website. The operation interface of the browser Internet Explorer 7.0 from 2006 is still recognisable. In this 2016 version, an animated planet is made, upon which the landmarks of Shanghai stand. Under the water that covers the surface of the globe is a screenshot of Shanghai Municipal People's Government's website. The landmark buildings such as restaurants, banks and identical sites are fully covered with screenshots of their own websites. Different from the previous version of the *Cyber Native*, Shanghai has been transformed into a small planet based on the elements of the actual cityscape, and the young girl in the VR marches around the globe in circles endlessly. What is consistent throughout the series is the act of a lonely wanderer: the girl wanders through the city like a cyber Godzilla or Flâneur, unable to go anywhere outside this closed circle of the city landscape. She wanders in the eternal nothingness that resembles a lonely ghost unable to reincarnate. The “post-human skin”, consisting of snapshots of websites and browser interfaces, has replaced the physical human skin to signify a new identity for the new Cyber-native generation.

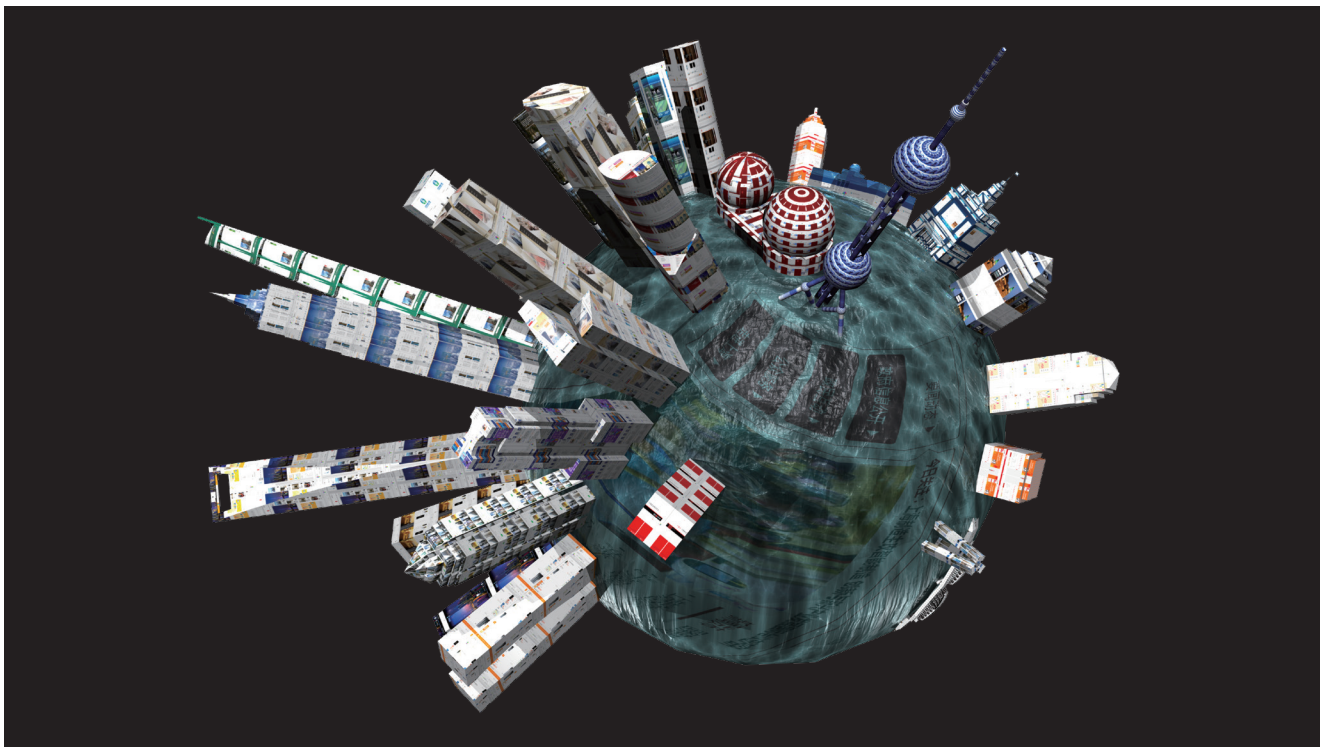


圖 5. 吳梓寧·《網路原民 - 上海星球》·3D 動畫·網路現成物·1920*1080 像素·彩色·有聲·2 分 00 秒·2016·影片擷取圖像
Tzu-Ning Wu, *Cyber Native - Shanghai Planet*, 3D Animation, Internet Readymades, 1920*1080 Pixels, Colour, Sound, 2'00", 2016.

作品 4. 《網路後世》 *Cyber Samsara*

吳梓寧 · 3D 動畫 · 人類基因組計畫網路資源 · 1920*1080 像素 · 彩色 · 有聲 · 56 秒 · 2016 ·

Tzu-Ning Wu, 3D Animation, Human Genome Project Open Source, 1920*1080 Pixels, Colour, Sound, 56", 2016.

創作發想來自於「人類基因組計畫」(Human Genome Project) 已宣告幾乎完成人類基因定序，另一方面 Google 在人工智能研發已取得將亡者的人格數據化並下載至智慧機器與生者互動的專利，這些科技進展將如何改變人類對於意識與記憶的看法。「後人類記憶」已不僅是有生之年的意識與記憶範疇，而是銘刻在蛋白質身體中之 DNA 編碼，甚至累積眾多的「前世」記憶等待延續至「下一世」的生命中。因此，《網路後世》這組作品可視為延續作者在 2005 年《網路靈魂銀行》關於靈魂不滅、心智記憶數位化的創作觀念的發展。《網路後世》以 3D 動畫結合基因定序的圖像作為貼圖，可以看到 DNA 「鹼基對 ATCG」基因定序所呈現的科學頻譜圖像，取代《網路原民》的網頁快照做為新的貼圖，網路原民女孩也換裝，穿上仙姑一般飄動著彩帶的服裝，推著手推車從掛有 DNA 雙螺旋結構燈籠的寺廟建築走出來，手推車上放置染色體形狀的「籤詩」，最後籤詩落入了地板的裂口中，而銜接到《基因求籤販賣機》的互動程式開口，等待觀眾透過互動去點選並撿拾。

This work is inspired by the fact that the Human Genome Project has almost been broken off as Google has acquired the patent to download digitalised personality of the dead to a machine that can make interactions with the living. The artist is fascinated by how the technological progress has changed people's concept of consciousness and memory. "Post-human memory" has become something more than living memory and consciousness – it is something that is now being coded into the DNA of our protein. It could accumulate through generations, and eventually be passed on to the next life. Therefore, *Cyber Samsara* can be seen as a development of the concept behind *Cyber Soul Bank* (2005), which was about the eternal soul and digitalised mind. The artist uses 3D animation of the base pair ATCG from DNA as the surface to replace the website snapshots in *Cyber Native*. The girl, who now has a new costume with the billowing ribbon, walks out of a temple decorated with lanterns that resemble the double helix structure of DNA. With a pushcart, the girl delivers a chromosome that drops off from the edge of the cart into an abyss. The work continues in *Cyber Samsara Divination Machine*, where viewers could interact with the installation by picking up the chromosome through the APP.

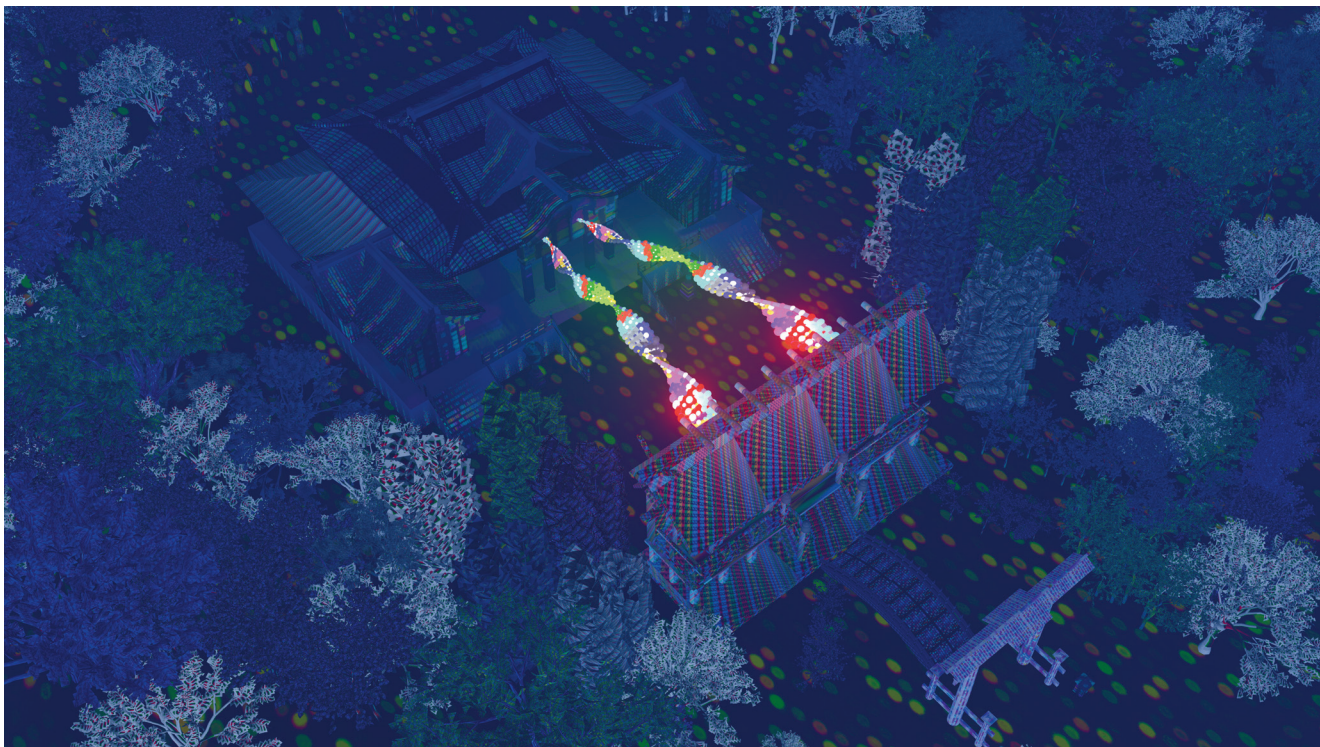


圖 6. 吳梓寧·《網路後世》·3D 動畫·人類基因組計畫網路資源·1920*1080 像素·彩色·有聲·56 秒·2016·影片擷取圖像
Tzu-Ning Wu, *Cyber Samsara*, 3D Animation, Human Genome Project Open Source, 1920*1080 Pixels, Colour, Sound, 56", 2016.

作品 5. 《基因求籤販賣機》 *Cyber Samsara Divination Machine*

吳梓寧 · 3D 互動程式 · 人類基因組計畫網路資源 · 118MB · 2016 ·

Tzu-Ning Wu, 3D Interactive APP, Human Genome Project Open Source, 118MB, 2016.

在《網路後世》的 3D 動畫外，另建構《基因求籤販賣機》的互動程式，從「命運」與「信仰」角度探討後人類透過科技「轉世」或「重生」的可能，並涉及生命永續與輪迴的議題。

觀眾在互動應用程式中打開籤詩，將看到隨機出現的基因圖譜，這些有如無字天書般的科學數據與圖譜來自「人類基因組計畫」網站公佈的開放資訊，而籤詩中除了來自人類的染色體與基因圖譜外，也隱藏著隨機出現來自猩猩、豬、老鼠.....等其他物種的基因圖譜，隨機抽籤取得不同物種的基因籤詩，可以被解讀為前世的屬性、現世的人格特質、或是未來可能獲得的基因，暗示有關靈魂轉世的信仰和生物基因遺傳訊息間的曖昧界線，甚至可視為未來跨物種基因轉殖的預言。

獲得什麼樣的基因在過去就像是一種命運，天生命定的身體與遺傳訊息，如今透過基因工程使得「命運」真正成為一種可以花錢「改運」的商品，階層化的生物分類也逐漸在跨物種的基因轉殖中被取消界線。而「後人類的記憶」成為商品化的資本，在可以任意拼貼操控的編碼數據中「道成肉身」與「肉身成道」是雙向循環關係，而物種階層之間的新倫理議題成為我們必須追問的新問題。

Additional to the 3D animation of *Cyber Samsara*, the making of the APP *Cyber Samsara Divination Machine* is intended to stir a dialogue on the possibility of “reincarnation” or “rebirth” from the aspect of fate and faith, as well as the issues in relation to immortality and cycle of life.

When viewers interact with the APP, they can receive a chromosome as a fortune-telling note in return. The chromosome data is from the website of Human Genome Project. The chromosome could be from human, gorilla, pig, mouse or any other species. It could be read as the indication of the viewer's characteristics from the past or the present life, or even a gene to be acquired in the future. It suggests that the line between soul-reincarnation and biogenetic messages has been blurred. This outcome could also be seen as a prophecy of cross-species genetic transmission.

In the past, the “fate” controlled the gene that one person could have, but now, the genetic engineering technology makes “fate” a “commodity” that the person could “alter” with money. The stratification of living species is crumbling down around genetic transmissions. The “post-human memory” becomes the capital of the commercialisation. In the coding process, “Incarnation” and “to achieve immortality by migrating to non-being” form a reversible circulation, and we have to question the new ethics for the stratification of living species.



圖 7. 吳梓寧·《基因求籤販賣機》·3D 互動程式·人類基因組計畫網路資源·118MB·2016·螢幕擷取圖像

Tzu-Ning Wu, *Cyber Samsara Divination Machine*, 3D Interactive APP, Human Genome Project Open Source, 118MB, 2016.

作品 6. 《GFP 自耕農實驗室》 *GFP Lab*

吳梓寧 · 錄像投影 · 1920*1080 像素 · 彩色 · 無聲 · 3 分 21 秒 · 投影尺寸依場地而定 · 2016。

Tzu-Ning Wu, Video Projection, 1920*1080 Pixels, Colour, No Sound, 3'21", Dimensions Variable, 2016.

「GFP 自耕農」(Good Food Provider · 簡稱 GFP) 的「人體自耕」實驗室 · 刻意選擇 GFP 作為雙關語 · 是採取「綠色螢光蛋白」(Green fluorescent protein) 的縮寫 · 指涉基因改造實驗使用螢光蛋白與基改細胞結合 · 方便觀測基改細胞於生物內活動的技術 · 同時是「好的食物提供者」(Good Food Provider) 的縮寫 · 作為「GFP 自耕農」的計畫名稱 · 《GFP 自耕農實驗室》以錄像投影 · 模擬實驗室萃取各種蔬菜水果的基因進行實驗的情境 · 營造「偽科學」的科幻美學同時 · 在真實科技與虛擬場面之間 · 創造曖昧性的想像空間 · 透過迷幻的螢光色彩氛圍 · 呈現未來科技令人目眩神迷的魅力。

“Human Body Self-cultivating” Laboratory of the GFP (Good Food Provider) deliberately chooses GFP as paronomasia: it is an abbreviation for “green fluorescent protein” to remind viewers of the genetic technology that is being used as a reporter of cellular expression; it also means “Good Food Provider” as the title of this programme. The *GFP Lab* uses video projection to simulate situations when various kinds of vegetables and fruits are genetically tested. Not only does it provide the fictional aesthetics of “pseudoscience”, between the real technology and simulated situations, it also creates an ambiguous imaginative space, and through the fluorescent aura, it exhibits the dazzling glamour of future science.



圖 8. 吳梓寧·《GFP 自耕農實驗室》·錄像投影·1920*1080 像素·彩色·無聲·3 分 21 秒·投影尺寸依場地而定·2016·
Tzu-Ning Wu, *GFP Lab*, Video Projection, 1920*1080 Pixels, Colour, No Sound, 3'21", Dimensions Variable, 2016.

作品 7. 《GFP 自耕套件》 *GFP Self-cultivating Kits*

吳梓寧 · 複合媒材物件裝置 · 雞翅、人體翻模雕塑、醫療輸液管、環氧樹脂 · 2016 ·

Tzu-Ning Wu, Mixed Media Installation, Chicken Wings & Body Sculpture Molding, Medical Infusion Tube, Epoxy, 2016.

結合「奈米胎盤」與「人造子宮」的外接式「GFP 自耕套件」組合，是模擬從人體肚臍植入「奈米胎盤」，透過輸液管銜接所欲培養的肉品模型「人造子宮」，擬造透過人體農場自耕所需食物的後人類糧食生產模型。

「胎盤」同時作為母體與胎兒之間的營養供給與排泄物的代謝樞紐，母體在懷孕期間與胎兒相連且互通有無，兩者的免疫系統相異，但並不會視胎兒為外來物而誘發免疫攻擊，胎盤扮演了關鍵的角色。胎盤主要的功能包括從母體中傳遞給胎兒成長所需的養份與空氣，將胎兒代謝廢物傳回母體排泄，屏蔽部分有害物質，例如病菌與毒素的傳送，隔絕雙方的免疫系統的互相干擾。「子宮」可以容許異質的個體生命在體內成長存活，GFP 自耕套件利用子宮的物理功能，包裹所欲耕作或養殖之食物，使之生長環境能與外界隔絕，可依照喜好製作不同食物造形的子宮模具。

The *GFP Self-cultivating Kit* uses two parts to simulate a post-human farming model. The first part simulates a customised “nanometric-placenta” implanted in abdomen, and the second part is an artificial womb connected by plastic tube.

“Placenta” as the hub of both nutrition and waste lies between the mother and the foetus. The metabolic and immune systems of both sides are connected. Because of the placenta, the foetus would not be considered as an “outsider” and attacked by the mother's immune system. The placenta provides air and nutrition to the foetus and ships out the waste from the baby's side, it also blocks some hazardous substances like bacteria and toxin, and it keeps both sides' immune systems from attacking each other. While womb could keep another life in one's body, the *GFP Self-Cultivating Instructions* uses this physical function of the womb to enwrap the food against the outside environment. The user could make different models for the artificial womb, based on the appearance of the food he/she likes.

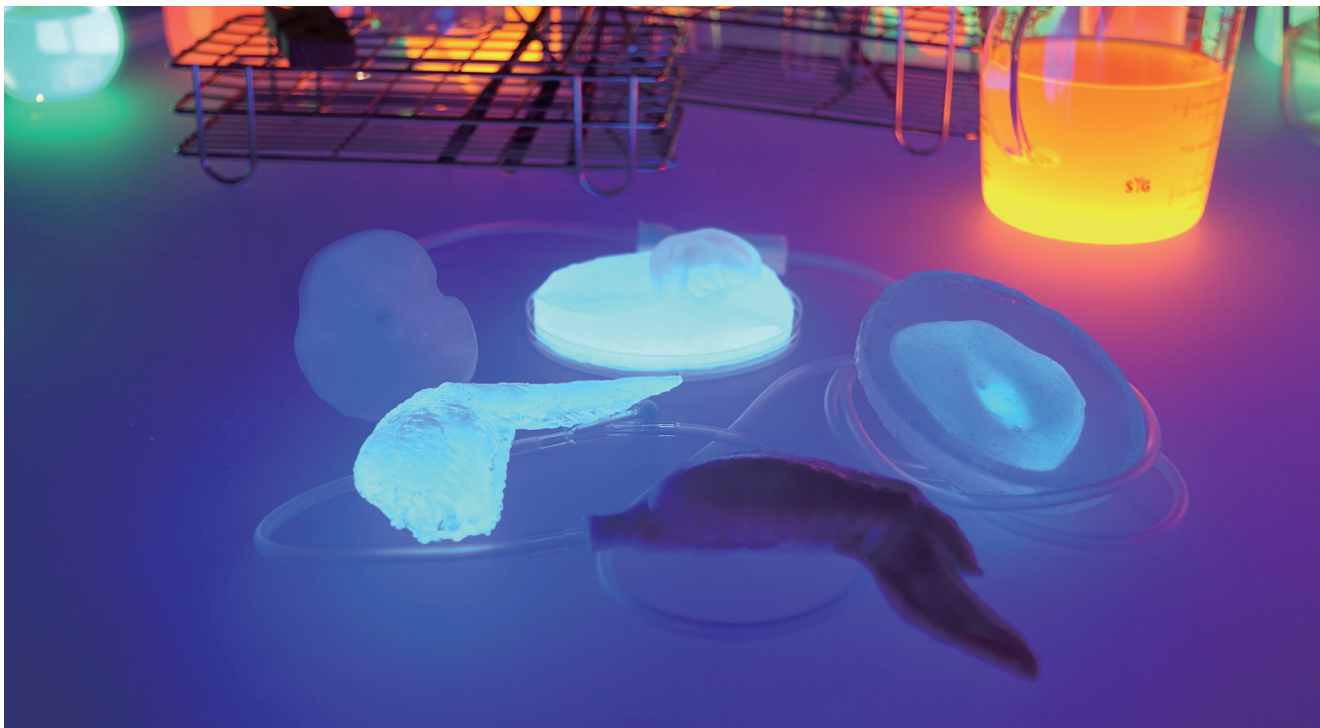


圖 9. 吳梓寧·《GFP 自耕套件：設計款單翅組》·複合媒材物件裝置·雞翅、人體翻模雕塑、醫療輸液管、環氧樹脂·2016·
Tzu-Ning Wu, *GFP Self-cultivating Kit: Designer Single Wing, Chicken Wings & Body Sculpture Molding, Medical Infusion Tube, Epoxy*, 2016.

作品 8. 《GFP 自耕套件使用說明》 *GFP Self-cultivating Instructions*

吳梓寧·錄像·1920*1080 像素·彩色·無聲·1 分 32 秒·2016·
攝影：曾也慎、女模：巫亮萱、男模：李品辰

在「GFP 自耕套件使用說明」的模擬影片中，模特兒示範從肚臍接合客製化的奈米胎盤，透過輸液管與食物造形的人造子宮相連，以幹細胞培養出所需的食材。

然而，從「子宮」誕生的食物，是否也應該被視為人類的後代呢？透過幹細胞培養的肉品，算是葷食還是素食？後人類農場產出的商品，隱含著「人吃人」甚至是「吃後代」的爭議，此科幻擬造的情境之下，企圖引發觀眾關注發展中的科技與背後可能出現的科技倫理問題。

Tzu-Ning Wu, Video, 1920*1080 Pixels, Colour, No Sound, 1'32", 2016.
Photographer: Yeh-Shen Tseng, Models: Liang-Suen Wu and Pin-Chen Lee

In the *GFP Self-Cultivating Instructions*, the performer connects the two parts with plastic tube and uses stem cells to cultivate the food he/she needs.

However, should the food that comes from the “womb” be considered as progeny of human? Is the meat made from stem cells flesh or vegetable? The products from the post-human farm imply the controversy of cannibalism. Using the fictional setting, the artist wants her audience to be aware of the progressing science and technology, and the possible ethical problems hidden behind them.



圖 10. 吳梓寧·《GFP 自耕套件使用說明》·錄像·1920*1080 像素·彩色·無聲·1 分 32 秒·2016·影片擷取圖像
Tzu-Ning Wu, *GFP Self-cultivating Instructions*, Video, 1920*1080 Pixels, Colour, No Sound, 1'32", 2016.

作品 9. 《魅塌域》 *Metaverse*

吳梓寧 · 3D 動畫、3D 掃描及 3D 列印 · VR 互動程式 · 2018 ·

Tzu-Ning Wu, 3D animation, 3D scanning, 3D printing, VR Interactive APP, 2018.

今日的虛擬實境、擴增實境、混合實境，創造出「魅塌域」(Metaverse)的世界觀。技術發展已逐步從虛擬遊戲層面轉化為創造新現實的方向演進。本創作計畫《魅塌域》可視為一艘虛擬方舟，透過工作坊帶領學員從考現學與文資保存角度探討在現今人類社會中，或者從個人角度出發來思考，有哪些值得帶上這艘方舟予以保存的人、事、物，又可能以什麼樣的形式樣態轉化為「魅塌域」中的擬像或擬仿物，讓末日之後的重建得以重新提取並再現人類文化，抑或末日之後直接以電子形式存在於魅塌域的世界存活，如同鬼魅遊走於宇宙塌陷的黑洞與終極末日來臨前的科幻想像。

The *Metaverse* project is about today's virtual reality, augmented reality and mixed reality technology, which contribute to a new perception of Meta- Universe. The technology has gradually shifted our recognitions of these simulacrum from virtual games to a new reality as evolution. The project title *Metaverse* is translated into "meitayu" by similar pronunciation in Mandarin, meaning "phantom of a collapsed territory". By using the 3D scanning technology during "The End of the World+" workshop, the participants' doomsday stories and objects will be preserved as VR elements in the scenes of *Metaverse*. Through the interactive activities, the participants will join the discussion to imagine the end of the world. By asking "What might cause it?", "How to prevent it?", "Could someone survive somehow?", and "What could be preserved for rebuilding the world?", the *Metaverse* project can be regarded as a virtual Ark delivering a portion of human cultural evidence from individual perspectives, so that after the end of the world, some posthuman survivors or aliens might be able to access the data and to retrieve, reconstruct and reproduce the human culture someday somewhere. The low quality 3D scanning objects in the scenes look like the remains from archaeological sites, those then become a parody in the form of electronic existence, indicating the realm of enchantment. In sci-fi imagination of the ultimate doomsday, the meta-universe is where the black hole collapses and phantoms appear.

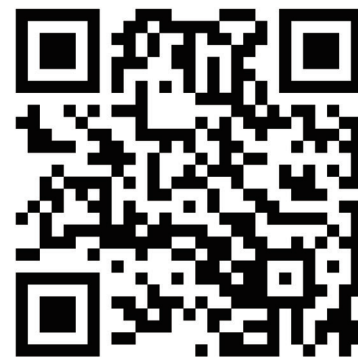


圖 11. 吳梓寧·《魅塌域》·3D 動畫、3D 掃描及 3D 列印、VR 互動程式·2018。

Tzu-Ning Wu, *Metaverse*, 3D animation, 3D scanning, 3D printing, VR Interactive APP, 2018.



圖 12. 吳梓寧·《魅塌域》·3D 動畫、3D 掃描及 3D 列印、VR 互動程式·2018·台東新生國小·末日物件工作坊。

Tzu-Ning Wu, *Metaverse*, 3D Animation, 3D Scanning, 3D Printing, VR Interactive APP, 2018. Workshop at Hsin-sheng Primary School, Taitung.



圖 13. 吳梓寧·《魅塌域》·3D 動畫·3D 掃描及 3D 列印·VR 互動程式·2018·台南絕對空間·末日物件工作坊。

Tzu-Ning Wu, *Metaverse*, 3D Animation, 3D Scanning, 3D Printing, VR Interactive APP, 2018. Workshop at Absolute Space for the Arts, Tainan.



圖 14. 吳梓寧·《魅塌域》·3D 動畫·3D 掃描及 3D 列印·VR 互動程式·2018。台東大武山生態教育館。

Tzu-Ning Wu, *Metaverse*, 3D Animation, 3D Scanning, 3D Printing, VR Interactive APP, 2018. Mount. Ta-wu Eco Education Centre, Taitung.



創作者簡歷 Biography

吳梓寧

1978 年生於臺灣高雄，國立臺南藝術大學藝術創作理論研究所博士，現職國立臺東大學美術產業學系專任副教授，曾任國立臺灣美術館《急凍醫世代 -2009 醫療與科技藝術國際展》策展人，長期關注科技與身體議題的當代藝術創作及策展。其個人創作從早年帶有劇場性格與文學詩性的複合媒材空間裝置的具體詩，到近年來結合新媒體數位影音投映的互動與表演等，皆擅於透過展場佈局來進行作者、作品與觀者間的場面調度，並對生活與社會中的種種問題與關係，提出觀念性的作品提問。從《虛境公民》(2003)到《即身書寫》(2011)與《WORDS》(2013)的系列個展，皆探討「身體作為模控媒介」的呈現與展演。而 2016 年《恆空出世》個展更從生物科技角度出發，持續對「後人類身體」議題進行研究與創作發表。2018 年開始投入「末日學校」的藝術計畫，透過作品《魅場域》探究虛擬實境、擴增實境與混和實境的技術本質，結合 3D 掃描技術打造虛擬方舟，從考現學與文資保存的向度思考終極末日來臨的求存之道。吳梓寧近期作品由台灣藝術銀行、澳洲白兔畫廊和國際公私立藝術機構所收藏。

工作經歷

2007 起 現職 國立臺東大學 美術產業學系 專任副教授
2006-2007 前國立臺灣美術館 數位藝術創作計畫 專案人員

學歷

2017 博士，國立臺南藝術大學藝術創作理論研究所
2005 碩士，國立臺南藝術大學造形藝術研究所
2001 學士，國立高雄師範大學美術學系

曾獲獎項

2013 高雄獎 入選
2010 財團法人國家文化藝術基金會國際文化交流「大女圖」展覽獎助
2005 獲選 2005 年教育部藝術與設計菁英海外培訓計畫「數位媒體組」獎助
2005 財團法人國家文化藝術基金會「虛境公民 2—網路靈魂銀行」展覽獎助
2004 臺北美術獎 2004 優選
2001 高雄師範大學美術學系系展首獎

策展與計畫執行

- 2012 「DELTA 亞洲生活手勢II—跳境」協同策展人
- 2011 「聯想鬆弛 derailment—出軌聯展」策展人
- 2009 「急凍醫世代 Freeze!—2009 醫療與科技藝術國際展」策展人
- 2009 「建教合作—急凍醫世代：無障礙科技創作工具實驗計畫」計畫主持人
- 2008 「國立臺東大學—2008 創意公仔工作坊」計畫主持人
- 2006-2007 「數位藝術方舟—國立臺灣美術館數位創意資源中心」創立專案計畫執行

創作個展

- 2018 「孵化現實+：吳梓寧 VR 創作個展」，愛丁堡大學消防博物館，愛丁堡，英國
- 2016 「恆空出世—2016 吳梓寧創作個展」德國駐上海哥德學院開放空間，上海，中國
- 2013 「WORD—吳梓寧 2013 創作個展」臺東美術館，臺東，臺灣
- 2012 「綠洲計畫：1001 個植物的故事」Facebook 粉絲頁，網路
- 2011 「即身書寫—Mind Your Body - 2011 吳梓寧創作個展」，國立臺南藝術大學視覺館，臺南，臺灣
- 2008-2009 「虛鏡迴圈 Cyber-ring：360 度環景數位影像創作系列 1」，國立臺灣美術館，臺中，臺灣
- 2005 「虛境公民III—Cyber Mirror Maze」個展，NIREEDA Apt. Geelong，澳洲
- 2005 「虛境公民II—網路靈魂銀行」個展，新樂園藝術空間，臺北，臺灣
- 2004 「拉雜花創作網頁」網路個展，網路
- 2003 「家庭主婦藝術家—家庭代工篇」房間個展，臺南藝術學院，臺南，臺灣
- 2002 「高雄苦力女」紙上個展，臺南藝術學院，臺南，臺灣
- 2001 「失眠症」畢業個展，高雄師範大學，高雄，臺灣

創作聯展

- 2018 「末日學校」品機體與牠的朋友們，「文化部科技藝術實驗創新及輔導推動計畫」超維度互動股份有限公司，空總創新基地，臺北，臺灣
- 2018 「南方以南—南迴藝術計畫」，大武山生態教育館，臺東，臺灣
- 2018 「變形記」臺南新藝獎，絕對空間，臺南，臺灣
- 2017 「浪蕩子的日常」，東海大學藝術中心，臺中，臺灣
- 2016 「未來請柬」，遠雄人文博物館二館，新北市，臺灣
- 2016 「星空下的回望」，駁二藝術特區當代館，高雄，臺灣

- 2016 「MADATAC07 西班牙當代新媒體音像藝術展 / C.O.A.M. 臺灣單元」，西貝勒斯宮、康普頓斯大學、希古洛藝術中心，馬德里，西班牙
- 2015 「不眠的居所—2015 大內藝術節」，亞洲藝術中心二館，臺北，臺灣
- 2015 「鳳山路藝術節」，大邱，韓國
- 2015 「亞洲實驗電影與表演藝術 / 臺灣單元」，國立現當代美術館高陽駐村地，首爾，韓國
- 2015 「N分鐘影像藝術節」，上海 CAC 新時線媒體藝術中心、上海 21 世紀民生美術館，上海，中國
- 2015 「龐畢度 / 日本東京前衛影像藝術節 2015」，UPLINK，東京，日本
- 2015 「當·滲透影像媒體藝術節」，空場（臺北）、自由人藝術公寓（臺中）、院子劇場（高雄）、江山藝改所（新竹），臺灣
- 2015 「形·動—國際文字影像藝術展」，國立臺灣美術館，臺中，臺灣
- 2014 「聲語邊境：兩個港口的對話—臺灣與北愛爾蘭交流展」，高雄市立美術館，高雄，臺灣
- 2014 「藝術家的養成之道」，高師大 116 藝術中心，高雄，臺灣
- 2014 「2014 新年新希望—關於那些我想 / 說的未來」，寶藏巖國際藝術村，臺北，臺灣
- 2013 「第四紀：交替與新生」中央美院 x 南藝博士生交流展覽，中央美術學院，北京，中國
- 2013 「Cutlog 藝術節—巴黎：軌跡」，黎塞留工作室 60，黎塞留街，巴黎，法國
- 2013 「Cutlog 藝術節—紐約：空虛的幸福」，克萊門特 107 薩福克街，紐約，美國
- 2013 「從邊境出發」，弔詭畫廊，高雄，臺灣
- 2013 「空想教室之奶油貓貓實驗室 - 當代女性藝術家聯展」臺灣女性藝術學會，臺北市政府文化局藝響空間，臺北，臺灣
- 2013 「這裡 Here！」，福利社藝術空間—視盟 + 悍圖社，臺北，臺灣
- 2013 「LOOP II」tamtamART TAIPEI IPIX，臺北，臺灣
- 2013 「2013 高雄獎」高雄市立美術館，高雄，臺灣
- 2012 「DELTA 亞洲生活手勢 II—跳境」臺南藝術大學視覺館，臺南，臺灣
- 2012 「大家的公共藝術」教育展，高雄市立美術館 - 兒童美術館，高雄，臺灣
- 2012 「Motherhood 모성」，梨花女子大學美術館，首爾，韓國
- 2011 「DELTA 亞洲生活手勢—2011 亞洲藝術學術論壇網路展覽」，DELTA 亞洲生活手勢線上藝廊，網路
- 2011 「聯想鬆弛 derailment—出軌聯展」，臺中二十號倉庫主展場，臺中，臺灣
- 2011 「ACA 交流電—駁二動漫祭」，駁二藝術特區，高雄，臺灣
- 2010 「虛擬身體 i-body」，TDAIC 線上藝廊，網路
- 2010 「近身潛獵—向歷史投影」聯展，MIGA 藝術空間，臺南，臺灣
- 2010 「大女圖」聯展，tamtamArt Art Space，柏林，德國
- 2009 「原色風情·東方不敗」亞洲國際藝術節，國立東華大學，花蓮，臺灣
- 2008 「原色風情—在地性與全球化」亞洲國際藝術節，國立花蓮教育大學，花蓮，臺灣

- 2007 「國立臺東大學美術產業學系師生暨校友聯展」，臺東社教館·臺東·臺灣
- 2007 「數位藝術方舟—325 啟航」開幕聯展·國立臺灣美術館·臺中·臺灣
- 2006 「The 12 Apostles」紐澳數位媒體菁英聯展·ARTCO DE CAFÉ 典藏創意空間·臺北·臺灣
- 2005 「Federation Square VJ Show 2005 Australia」·墨爾本·澳洲
- 2005 「2005 花蓮國際石雕藝術季—非線性的雕塑城市」·花蓮文化中心·花蓮·臺灣
- 2005 「Media in "f"」2005 世界婦女年會：第九屆國際跨領域女性大會藝術展·梨花女子大學藝術中心·首爾·韓國
- 2005 「美術高雄 2004—高雄—懺花」·高雄市立美術館·高雄·臺灣
- 2004 「臺北美術獎 2004」聯展·臺北市立美術館·臺北·臺灣
- 2004 「奇想」臺灣媒體藝術家作品選集·南藝虛擬藝術村線上策展計畫·網路
- 2004 「想像的滑步」·臺中臻品藝術中心·臺中·臺灣
- 2004 「大·無·限」·臺中 20 號倉庫·臺中·臺灣
- 2003 「有菱有角的穎」·臺南藝術學院·臺南·臺灣
- 2002 「阿貓也有春天」·臺南藝術學院·臺南·臺灣
- 2001 「青春·我寶貴的青春」美術系畢業聯展·高雄市立文化中心·高雄·臺灣
- 2000 「蔬果甜甜圈」美術系展優選·高師大畫廊·高雄·臺灣
- 2000 「授之父母」美術系展優選·高師大畫廊·高雄·臺灣
- 1999 「一閃一閃亮晶晶」90 級大二班展·高師大文學大樓·高雄·臺灣
- 1998 「初生之犢不畏虎」90 級大一班展·高師大畫廊·高雄·臺灣

吳梓寧網站

<http://www.lazawu.com/works>

Facebook <https://www.facebook.com/LazaWuTzuNing>

YouTube <http://www.youtube.com/lazawu/>

Tzu-Ning Wu (Laza Wu)

Born in 1978, Kaohsiung, Dr. Wu received her Ph.D. in creative art and theory from Tainan National University of the Arts, and is the associate professor of the Art Industry Department at National Taitung University, Taiwan. She was the curator of the “Freeze! 2009 International MedTech Art Show” cooperated with National Taiwan Museum of Fine Arts. She concerned about the technology and the body issues in contemporary art creations and curatorial practices. Her personal artworks in the past were mixed media and installations with theatrical and literary characteristics, which were related to the aesthetics of “concrete poetry”. In recent years, her interactive and performance works are combined with the digital new media and interactive video projections. She is keenly working on the layout through the exhibition to question about the circular causal relationship between the artist, artworks and the audiences, and also presenting her doubts of daily life and social relations. From “Cyberbeings” (2003) to “Mind Your Body” (2011) and “WORDS” (2013) a series of her solo exhibitions, she discussed the issue of “Body as a Cybernetic Medium” through her presentation. Her 2016 solo exhibition “Born Beyond the Womb” (2016) at the Goethe Institute Shanghai was evoked by the biotechnology and her persistent research and creations about the “Posthuman Body” issues. In 2018, she involves in the “Doomsday School” art project, by exploring the technical essence of virtual reality, augmented reality, and mixed reality through her work “Metaverse” to build a virtual Ark and preserving cultural assets with 3D scanning technology. From Modernology perspective to rethinking about common modern objects and to imagine how to survive (or not) under the ultimate apocalypse. Her recent works have been collected by Art Bank Taiwan, White Rabbit Gallery (Australia) and various international institutions.

Working Experience

2007-Present Associate Professor of Art Industry Department, National Taitung University, Taiwan
2006-2007 Assistant Researcher of Digital Arts Creativity Program, National Taiwan Museum of Fine Arts, Taichung, Taiwan
2001-2002 Art Teacher of Kaohsiung Municipal Kaohsiung Girls' Senior High School, Kaohsiung, Taiwan

Educational Background

2017 Ph.D., Doctoral Program in Art Creation and Theory, Tainan National University of the Arts, Taiwan
2005 M.F.A., Graduate Institute of Plastic Arts, Tainan National University of the Arts, Taiwan
2001 B.F.A., Dept. of Fine Arts, National Kaohsiung Normal University, Kaohsiung, Taiwan

Prizes and Awards

- 2013 Kaohsiung Awards, Honorable Mention, KMFA, Taiwan
- 2010 National Culture and Arts Foundation (NCAF) Grant of International Culture Exchange "8 Femme" Exhibition, Taiwan
- 2005 The Art & Design Elite Scholarship Program 2005, Australia & New Zealand, Taiwan
- 2005 National Culture and Arts Foundation (NCAF) Grant of Exhibition "Cyberbeings 2: Install Your Soul", Taiwan
- 2004 Taipei Arts Award 2004, Taipei Fine Arts Museum, Honorable Mention, Taiwan
- 2001 National Kaohsiung Normal University Arts Award 2001, National Kaohsiung Normal University, Taiwan

Curatorial Projects

- 2012 *DELTA: Living Gesture in Asia II - Trans-territory*, Co-Curator
- 2011 *Derailment*, Stock 20 in Taichung Railway Station, Curator
- 2009 *Freeze! 2009 International MedTech Art Show*, National Taiwan Museum of Fine Arts, Curator
- 2009 *Assistive Technology Art Tools - Experimental Projects*, Project Director
- 2008 *Creative Doll Design 2008 Workshop*, Project Director
- 2006-2007 *Digiark - Digital Arts Creativity and Resource Center*, Project Specialist / Coordinator

Selected Solo Exhibitions

- 2018 *+REALTies Incubation - VR Exhibition of TZU-NING WU*, Museum of Fire, Edinburgh College of Art, United Kingdom
- 2016 *Born beyond the Womb - Solo Exhibition of Tzu-Ning Wu*, Goethe Institute, Shanghai, China
- 2013 *WORDS - Solo Exhibition of Tzu-Ning Wu*, Taitung Art Museum, Taitung, Taiwan
- 2012 *Oasis Project: 1001 Stories of Plants*, Facebook Fans Page, Internet
- 2011 *Mind Your Body - Solo Exhibition of Tzu-Ning Wu*, Tainan National University of the Arts, Tainan, Taiwan
- 2008-2009 *Cyber-ring - Cyclorama Digital Art Creation Series 1*, National Taiwan Museum of Fine Arts, Taichung, Taiwan
- 2005 *Cyberbeings III - Cyber Mirror Maze*, NIREEDA Apartment Geelong, Australia
- 2005 *Cyberbeings II - Install Your Soul*, SLY Art Space, Taipei, Taiwan
- 2004 *LAZA's Insomnia Web*, Solo Exhibition Online, <http://www.lazawu.com/Insomnia>
- 2003 *It's Better to Be a Housekeeper Rather Than Being an Art Servant*, Tainan National University of the Arts, Tainan, Taiwan
- 2002 *Art servant in Kaohsiung*, Solo Exhibition on Paper, Tainan National University of the Arts, Tainan, Taiwan
- 2001 *Insomnia - Solo Exhibition of Tzu-Ning Wu*, National Kaohsiung Normal University, Kaohsiung, Taiwan

Selected Group Exhibitions

- 2018 *The School of The End of The World+*, TAF Innovation Base, Taipei, Taiwan
- 2018 *The Hidden South*, Mount. Ta-wu Eco Education Centre, Taitung, Taiwan.
- 2018 *Transform - Next Art Tainan Award*, Absolute Space for the Arts, Tainan, Taiwan.
- 2017 *The Days of the Flâneur*, Tunghai University Art Gallery, Taichung, Taiwan.
- 2016 *The Future Invitation*, Farglory Museums, New Taipei City, Taiwan.
- 2016 *Looking back under the Stars*, Pier-2 Art Center, Kaohsiung, Taiwan.
- 2016 *Programa New Media Art Taiwan - Pais Invitado Madatac07*, Palacio de Cibeles, Universidad Complutense de Madrid, CirculoBellasArtes de Madrid, Spain.
- 2015 *Sleepless Dwelling - Taipei Art District Festival 2015*, Asia Art Center Taipei II, Taipei, Taiwan
- 2015 *Bongsan Art Road Festival*, Daegu, Korea.
- 2015 *Asian Experimental Film & Performance Art/ Selection 1 - Taiwan*, National Museum of Modern and Contemporary Art/ Goyang, Seoul, Korea.
- 2015 *N-Minutes Video Art Festival 2015*, Chronus Art Center, Shanghai 21st Century Minsheng Art Museum, Shanghai, China.
- 2015 *Hors Pistes Japon 2015*, UPLINK, Tokyo, Japan.
- 2015 *(CON)TEMPORARY OSMOSIS - Audiovisual Media Festival 2015*, Polymer (Taipei), Freedom Men Apartments (Taichung), Yard / Theatre (Kaohsiung), Jiang Shan Yi Gai Suo (Hsinchu), Taiwan.
- 2015 *TYPEMOTION: Type as Image in Motion*, National Taiwan Museum of Fine Arts, Taichung, Taiwan.
- 2014 *Voices Travel: Conversation Between Two Harbours*, Kaohsiung Museum of Fine Arts, Kaohsiung, Taiwan.
- 2014 *The Way to Cultivate An Artist*, 116 Art Center, National Kaohsiung Normal University, Kaohsiung, Taiwan.
- 2014 *2014 New Year New Hope - Futures of (Contemporary) Ecosystem of (Art) in (Taiwan)*, TAV - Treasure Hill Artist Village, Taipei, Taiwan.
- 2013 *The Quaternary: Alternating & Regeneration - CAFAXTNNUA*, Central Academy of Fine Arts, Beijing, China.
- 2013 *Trajectoires, Cutlog Art Fair - Paris*, Atelier Richelieu 60, rue de Richelieu, Paris, France.
- 2013 *Empty Happiness, Cutlog Art Fair - New York*, The Clemente 107 Suffolk St, New York, USA.
- 2013 *Man on Wire - Yes, You Can Swing*, CRANE Gallery, Kaohsiung, Taiwan.
- 2013 *Fantasy Classroom - The Butter Cat Laboratory - Contemporary Women Artists exhibition*, Taiwan Women's Art Association, Art Space of Cultural Affairs Department, Taipei, Taiwan.
- 2013 *Here!*, FreeS Art Space - The Association of the Visual Arts in Taiwan (AVAT) and Hantoo Art Group, Taipei, Taiwan.
- 2013 *LOOP II*, tamtamART TAIPEI IPIX, Taipei, Taiwan.

- 2013 *Kaohsiung Awards Exhibition*, Kaousiung Museum of Fine Art, Kaohsiung, Taiwan.
- 2012 *DELTA: Living Gesture in Asia II - Trans-territory*, Tainan National University of the Arts, Tainan, Taiwan.
- 2012 *Public Art for All*, Kaousiung Museum of Fine Art, Kaohsiung, Taiwan.
- 2012 *Motherhood - Mother Images in Asian Art*, Ewha Womans University Museum, Seoul, Korea.
- 2011 *DELTA: Living Gesture in Asia - ASIA ART FORUM 2011*, DELTA online gallery, Internet.
- 2011 *Derailment*, Stock 20 in Taichung Railway Station, Taichung, Taiwan.
- 2011 *ACA - Animation + Comic + Contemporary Arts*, The Pier-2 Art Center, Warehouse C5, Kaohsiung, Taiwan.
- 2010 *i-Body*, TDAIC online gallery, Internet.
- 2010 *Self Stalker - Projected History*, MIGA Art Space, Tainan, Taiwan.
- 2010 *8 Femmes*, tamtamArt Space, Berlin, Germany.
- 2009 *A Riot of Colours: Invincible East*, National Dong Hwa University, Hualien, Taiwan.
- 2008 *A Riot of Colours: Localization and Globalization*, National Hualien University of Education, Hualien, Taiwan.
- 2007 *NTTU Art Industry Group Exhibition 2007*, Taitung Social Education Center, Taitung, Taiwan.
- 2007 *Opening Exhibition of DigiArk*, National Taiwan Museum of Fine Arts, Taichung, Taiwan.
- 2006 *The 12 Apostles*, ARTCO DE CAFÉ Creative Space, Taipei, Taiwan.
- 2005 *Federation Square VJ Show 2005 Australia*, Melbourne, Australia.
- 2005 *The Nonlinear Sculpture City*, Hualien International Stone Sculpture Festival 2005, Hualien, Taiwan.
- 2005 *Media in "F"*, Ewha Womans University, Seoul, Korea.
- 2005 *Shrub of Flowers*, Kaohsiung Museum of Fine Art, Kaohsiung, Taiwan.
- 2004 *Taipei Arts Award 2004 Exhibition*, Taipei Fine Arts Museum, Taipei, Taiwan.
- 2004 *The Whimsical and the Fantastic*, Online Exhibition, <http://art.tnua.edu.tw/plastic/fantastic/main.htm>
- 2004 *Sashay Envision*, Galerie Pierre, Taichung, Taiwan.
- 2004 *Out of Infinity*, Stock 20 in Taichung Railway Station, Taichung, Taiwan.
- 2003 *Plastic91 Groupshow*, Tainan National College of the Arts, Tainan, Taiwan.
- 2002 *You Can Use Me*, Tainan National College of the Arts, Tainan, Taiwan.
- 2001 *Bye! My Precious Salad Days*, Kaohsiung Municipal Cultural Center, Kaohsiung, Taiwan.
- 2000 *Political Donuts*, National Kaohsiung Normal University, Kaohsiung, Taiwan.
- 2000 *To Da & Ma*, National Kaohsiung Normal University, Kaohsiung, Taiwan.
- 1999 *Twinkle, Twinkle, Little Stars*, National Kaohsiung Normal University, Kaohsiung, Taiwan.
- 1998 *Fearless Weaner*, National Kaohsiung Normal University, Kaohsiung, Taiwan.

Websites of Tzu-Ning Wu

<http://www.lazawu.com/works>

Facebook <https://www.facebook.com/LazaWuTzuNing>

YouTube <http://www.youtube.com/lazawu/>

Credits

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臺灣光點計畫，愛丁堡大學藝術學院出版

圖片版權歸吳梓寧所有，翻印必究

2018年6月20日

Chinese Text and Catalogue Design: Tzu-Ning Wu

Curator: Chia-Ling Yang

Exhibition Management: Li-Heng Hsu

Publication of Spotlight Taiwan, Edinburgh College of Art, University of Edinburgh

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20 June 2018

VR+

| 孵化現實⁺——吳梓寧 VR 創作個展

+REALITies Incubation - VR Exhibition of Tzu-Ning Wu

Museum of Fine, Edinburgh College of Art,
University of Edinburgh

76-78 Lauriston Pl, Edinburgh EH3 9DE, United Kingdom

19th-30th June 2018, 12:00-17:00 (Open Daily)

Preview and Reception: 20th June 2018, 17:30-19:00

Workshop: 23rd June 2018, 14:00-17:00



THE UNIVERSITY OF EDINBURGH
Edinburgh College of Art



DIMENSION PLUS