

在那

國立臺北藝術大學
新媒體藝術學系111級畢業製作

Taipei National University of the Arts
Department of New Media Art
Graduation Exhibition

National Taiwan Science Education Center
East Wing Special Exhibition Area, 7F+8F

國立臺灣科學教育館
東側特展區 七、八樓

2026
05.08
/
05.17

出現之前

BEFORE ZERO



開幕活動 5.09 SAT. 15:00
Open Event 14:30 開放入場

在那 出現之前

臺北藝術大學新媒體藝術學系 111 級畢業製作

在生成與流逝之間，存在著一段尚未被命名的過程；語言還未介入；形象仍在醞釀；唯有感知、技術與物質在暗中流動，為即將到來的「出現」開闢場域。

如今，科技與工具不斷更新、被快速複製與疊代，壓縮著「之前」與「之後」的距離，讓我們不禁回到一個根本的提問：當「新媒體藝術」與技術演進並行，我們如何能透過自身經驗與創作去回應這些逐漸扁平的臨界時刻？

本屆北藝大新媒體藝術學系 111 級畢業展「在那出現之前 Before Zero」，匯集了多件創作共同關注那些「尚未」的狀態：在思維被語言包覆之前、在影像被意識捕捉之前，當世界未定形之際，我們期待透過光影、聲響、資料與敘事的交錯，邀請觀眾游移在那個「之前」，共同感受潛伏其中的細微線索。

我們透過未知來預留空間，既向後回望，也向前逼近，讓「臨界」不再是值與線，而能構成一個場域。在「那」出現之前，得以深刻感受蠢蠢欲動的未定狀態。

Before Zero

Graduation Exhibition 2026, Department of New Media Art,
Taipei National University of the Arts

Between emergence and fading lies an unnamed process — one that exists before language takes form, where images remain latent. Here, perception, technology, and matter quietly converge, opening a space for what is about to become.

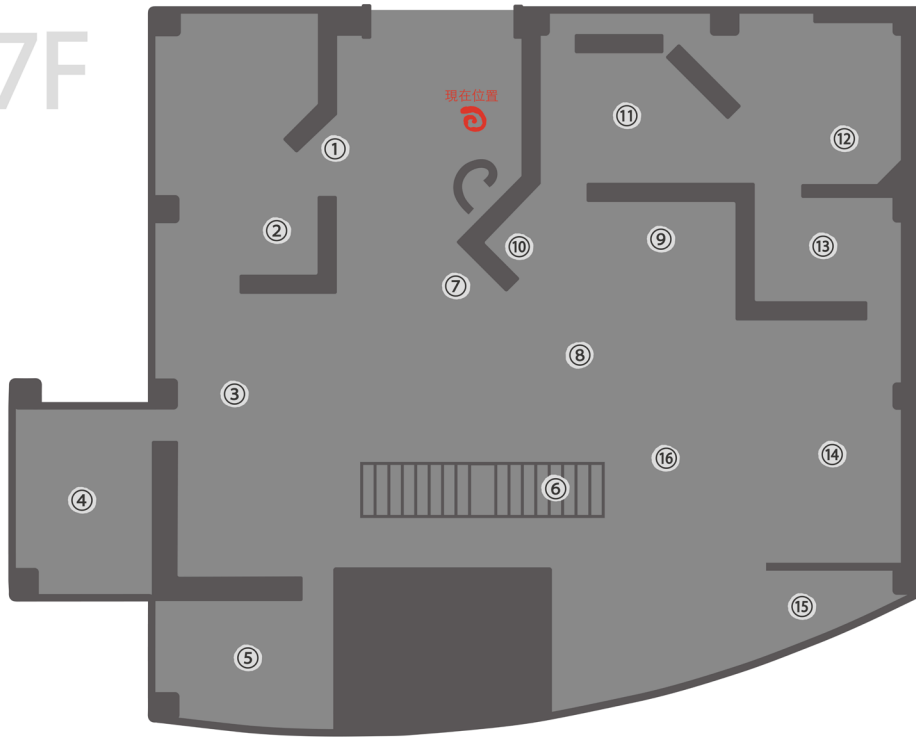
Today, rapid cycles of technological updates, replication, and iteration have collapsed the distance between “before” and “after.”

This compression brings us to a fundamental question: As new media art evolves alongside this accelerating pace, how can we — through embodied experience and creation — respond to within the landscape of these flattened thresholds?

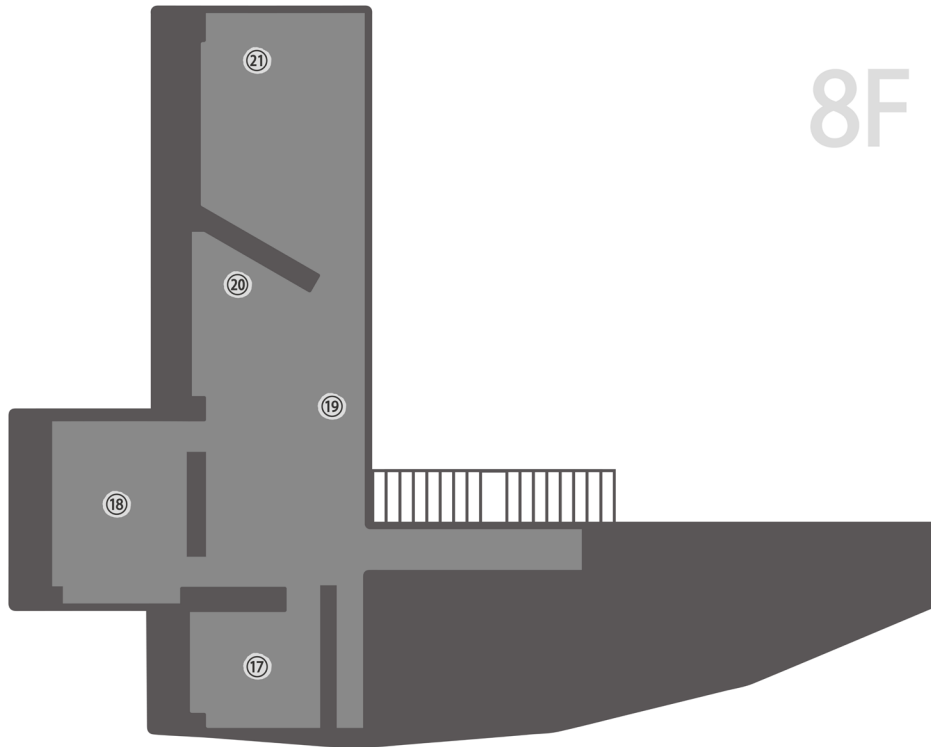
The 2026 Graduation Exhibition of the New Media Arts Department at Taipei National University of the Arts, *Before Zero*, gathers works that collectively explore this state of the “not yet.” We return to the moment before thoughts are settled into words, before images are captured by consciousness. While the world remains unformed, through the interplay of light, sound, data, and narrative, we invite audiences to drift within the “before”, and trace the subtle clues lurking beneath.

By preserving space for the unknown, we look back while pressing forward, transforming the “threshold” from a mere linear value into an expansive field. Before “it” appears, we are able to deeply sense this stirring, indeterminacy state.

7F



8F



- | | | | |
|-------------------------------------|-----------------|-------------------------|-------------|
| ① Is There Anyone Home? | 白若潔、楊怡珊、楊妮鈞 | ⑪ 守望塔 DAKA - Watchtower | 朱柏豪 |
| ② 鏡界 Re-reflection | 賴昱安、徐蕎安、江敏豐、林當宏 | ⑫ click clack crack | 謝秉勳、陳郁晴、關以恩 |
| ③ 北方不在場 | 陳愛莉 | ⑬ 月薪 108000 | 趙育旋 |
| ④ 今天也寫了一點自己 | 朱家慧 | ⑭ Éthéré | 許芷芸、陳玟卉 |
| ⑤ A long, long cloud on the horizon | 王詩滢 | ⑮ System-K | 黃懿文 |
| ⑥ Reading traces | 魏惇儀 | ⑯ 讓我看 | 廖恩鑫 |
| ⑦ 臨界 | 郭展良 | ⑰ 菌絲覆生計畫 | 蔡佳蓁、楊昀臻 |
| ⑧ P. E. G. | 危俊華、李芷萱、楊凡力 | ⑱ CYBERF**K 2.0 | 李書皓 |
| ⑨ 不知道要放哪裡就放這裡吧 | 洪濛煊 | ⑲ 跟你說一個故事 | 羅芷葳、陳采宜 |
| ⑩ 眼冒金星 seeing star | 梅恩寧、周玟妤、盧紫歆 | ⑳ 在永恆裡相遇 | 林芯羽 |
| | | ㉑ lasso | 吳孟學、胡詩敏、姜如暄 |

01

白若潔、楊怡珊、楊妮鈞

PAI JO CHIEH、YANG YI SHAN、YANG NI CHUN

Is There Anyone Home?

以門上的觀看裝置貓眼為核心，透過圓形視域的限制，觀者被迫以單一、壓縮的視角觀看公寓的走廊場景。

聲音在此成為打破邊界的力量。撞擊門板、轉動門把、金屬摩擦與環境回聲，透過沉浸式聲響設計擴散至觀看者的身體，使視覺的距離感被聽覺穿透。在內與外之間，嘗試打開觀看者的感知。

The work takes the peephole as its central element, utilizing the constraints of a circular field of vision to draw the viewer into a singular, compressed perspective of an apartment corridor.

Sound becomes the force that shatters boundaries. The impact of the door panel, the turning of the handle, the friction of metal, and environmental echoes are dispersed through immersive sound design, resonating within the viewer's body and allowing the auditory experience to penetrate the visual sense of distance. This approach seeks to expand the viewer's sensory perception.



影像互動裝置 Image Interactive Installation

02

賴昱安、江敏豐、徐蕎安、林當宏

LAI YU AN、CHIANG, MIN FENG、HSU CHIAO AN、LIN TANG HUNG

鏡界 Re-reflection

探討個體在內外之間的感知與存在狀態。畫面分為兩側，象徵鏡外與鏡內的空間，透過空間與時間的切割，呈現角色現實與心境的對應與分離。我們試圖在這種斷裂中，追問「真實」的感受，在所見與自我投射兩面，重新思考內外之間流動而不確定的關係。

This work explores perception and the existential condition of the individual between interior and exterior states. The visual field is bisected, symbolizing the inside and outside of the mirror; through the fragmentation of time and space, it presents the correspondence and detachment between the subject's reality and their inner landscape.

Within this rupture, the work interrogates the notion of "truth," prompting a reconsideration of the fluid relationship between the internal and the external—situated between what is seen and what is self-projected.



雙頻道錄像 Two-Channel Video Installation

03

陳愛莉

CHEN AI LI

北方不在場

作品以大量指北針錯落而成，透過電磁鐵使其無法穩定指向北方。

當工具背離了秩序，失去其原有的功能與導航意義，彷彿在我們尚未能辨識前進的方向之前，往往就已經被制度、節奏或期待等無形的力量所牽引。

Composed of a field of scattered compasses, this work employs electromagnets to prevent their needles from ever stabilizing or pointing north.

As these tools lose their intended function and sense of orientation, they reflect a poignant reality: long before we discern our own direction. We are often already being pulled by invisible forces—be they systems, rhythms, or societal expectations.



動力裝置 Kinetic Installation

今天也寫了一點自己

本作品是探討「軌跡與浮現」的動力裝置。純白畫紙上，壓克力球體隨機遊走，以隱形油墨不斷書寫。

在明亮頂光下，反覆的痕跡隱匿無蹤，彷彿維持著最初的空白。當空間暗下，球體內的紫光短暫喚醒地面的隱形線條，在漆黑中點亮無數隱密的軌跡。光線的明暗交替，構成一場隱匿與浮現的循環。

作品隱喻著日常未被辨識的積累與自我建構，即使白光亮起時看似全數歸零，但那些在空白裡默默留下的無形線條，最終都會交織，組成一個完整的自己。

This kinetic installation explores the themes of “trajectory and emergence.” On a surface of white paper, acrylic spheres drift freely, continuously inscribing with invisible ink.

Under bright overhead lighting, the recurring marks remain concealed, as if maintaining an initial state of emptiness. However, when the space darkens, ultraviolet light emitted from within the spheres briefly awakens the invisible lines on the ground, illuminating countless hidden trajectories in the darkness. This alternation between light and shadow forms a cycle of concealment and revelation.

The work serves as a metaphor for the unrecognized accumulations and processes of self-construction in daily life. Even as everything appears to reset under white light, the invisible traces left within the void continue to intertwine, gradually composing a sense of self.



動力裝置 Kinetic Installation

05

王詩滢

WNAG SHI YING

A long, long cloud on the horizon

由一片圓形湖泊與一道長雲開始，在靜止與流動之間，拉扯出我與自我之間的距離

It begins with a circular lake and a single elongated cloud drifting across the sky. In the tension between stillness and flux, the distance between me and my “self” is held in suspension.



單頻道錄像 Single-channel Video

06

魏惇儀

WEI TUN I

Reading traces

從生活中熟悉的景色出發，透過不同姿勢和視線的切換，紀錄閱讀的軌跡，透過靜態的閱讀感受居住的城市。

Starting from the familiar landscapes of everyday life, this work documents the trajectories of reading through shifts in posture and perspective. It invites an experience of the city through the stillness of reading, capturing the essence of urban living.



錄像裝置 Video Installation

07

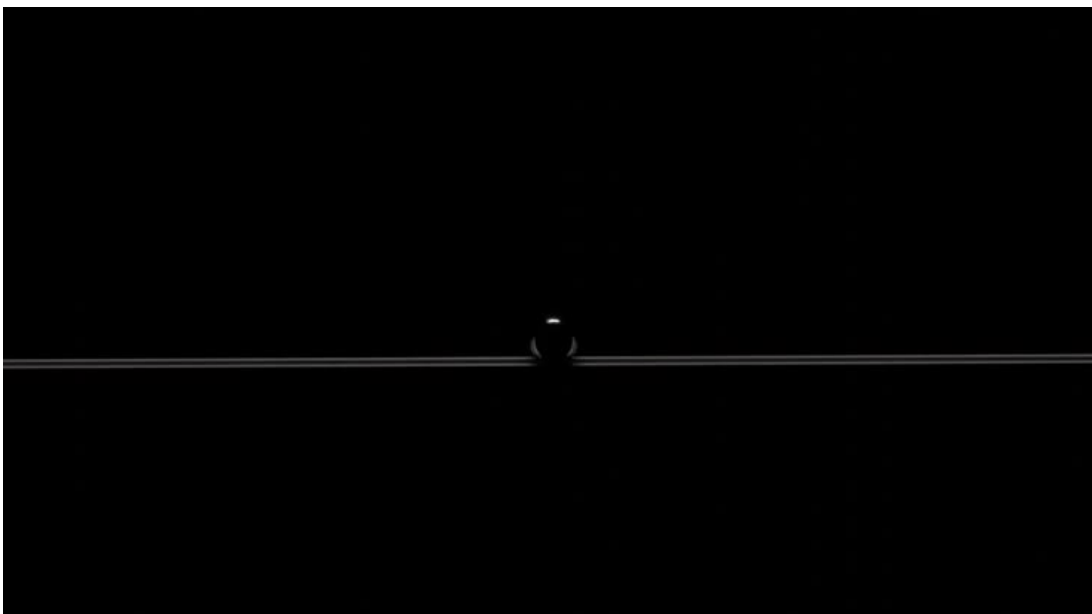
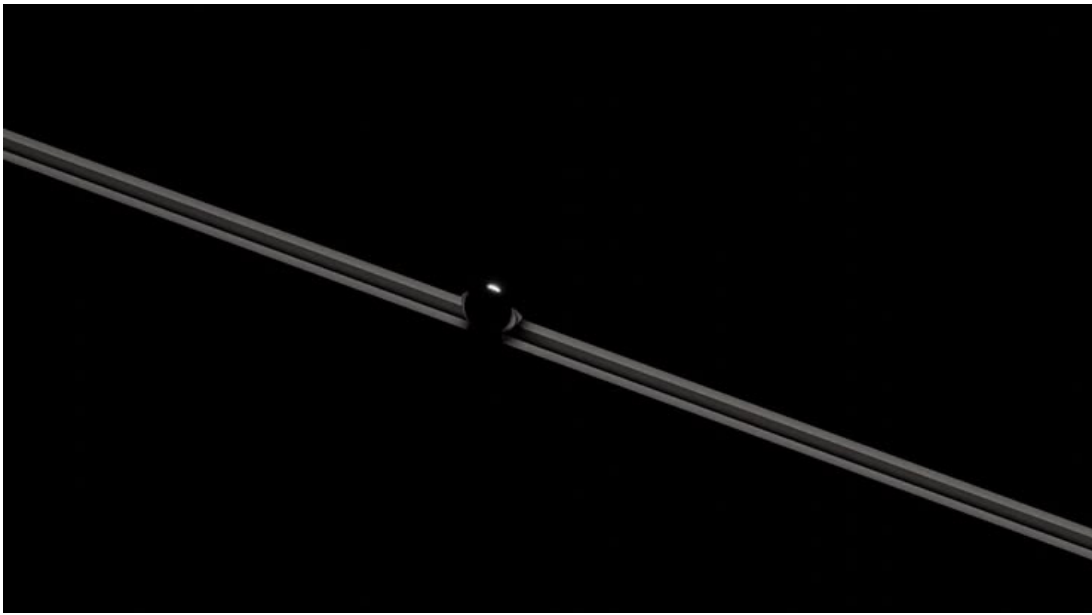
郭展良

KUO CHAN LIANG

臨界

一切運動，皆源於將止未止之間。

All motion originates in the moment between almost-stillness and stillness itself.



動力裝置 Kinetic Installation

08

楊凡力、危俊華、李芷萱

YANG FAN LI、WEI JUN HUA、LEE JR SYUAN

P. E. G.

《P. E. G.》將數位地圖視為一種「微縮世界」，一層覆蓋於地表的數據薄膜，把現實轉化為一座永不落幕的虛擬樂園。作品透過機械裝置掃描衛星模擬的 3D 地景，藉由影像中崩解的空缺，揭示模型與現實的斷層。當數據標記逐漸取代感知，漫遊於自建模型的我們，又該如何在數據擬造的空間中尋得棲身之所？

"P. E. G." reimagines the digital map as a "miniature world," a skin layered upon the physical earth that transforms reality into a perpetual virtual theme park. With kinetic installation system, the work scans these satellite-simulated 3D landscapes, where the voids within the disintegrated imagery expose the rift between model and reality. As data markers replace our perception, how could we find a sense of dwelling within the data-constructed models we wander through?



多頻道動力裝置系統 Multi-channel kinetic installation system

不知道要放哪裡就放這裡吧

作品原本發想是來自於許願池，覺得許願這個動作的背後其實是想把東西丟掉，沖水閘就是把東西沖走的這個象徵。

而在建造池子的途中，發現因為我必須不斷來回去撿石頭，這種反覆身體勞動的行為，就不像只是在做一個容器，而是因為透過時間與搬石頭這個行為逐漸累積，有點像把作品是由勞動與時間完成這個部分更加具象化。也好像呈現了在「丟棄」跟「累積性的行為」之間的一種轉換。

"The project originally arose from the concept of a "wishing well." I came to realize that the act of wishing is, at its core, a desire to let go; in this sense, the flush mechanism functions as a symbolic device of release and removal.

However, during the construction of the pool, I kept going back and forth to gather stones. This repetitive physical labor gradually transformed the process—it was no longer solely about constructing a container. Instead, the work became a concrete manifestation of time and labor through accumulation. It marks a shift between the act of "discarding" and the repetitive logic of accumulation."



裝置投影 Projection Installation

10

梅恩寧、盧紫歆、周玟妤

MEI EN NING、LU TZU HSIN、CHOU WEN YU

眼冒金星 Seeing star

本作品為一件眼球互動裝置，觀眾可透過眼球移動與動畫即時互動。藉由眼動追蹤技術，將「觀看」轉為主動操控，使視線成為觸發事件的媒介。觀者在凝視之中影響畫面變化，體驗觀看與行動之間的全新關係

This work is an eye-interactive installation that allows viewers to interact with the animation in real time through eye movements. Using eye-tracking technology, it transforms "viewing" into active control, making gaze the medium for triggering events.

Viewers influence changes in the image through their gaze, experiencing a new relationship between seeing and acting.



影像互動裝置 Image Interactive Installation

11

朱柏豪

CHU PO HAO

守望塔 DAKA - Watchtower

當文明科技將一切人與自然視為資源時，

Gaga — 作為祖靈的教誨，是成為人的道理，是人回到純淨的路徑。

Smyatu — 播種祭 — 這幾乎被遺忘的祭儀，象徵族人對於傳統領域被掠奪及侵犯的悲憤。

作品藉由對比文化和文明相似又矛盾的內在結構，試圖提出探問：在這樣的科技文明發展下，「人」如何被理解？政府及企業又如何透過知識和權力規範周遭居民的生活？

"When technological civilization treats both humans and nature as resources,

Gaga — as the teachings of ancestral spirits — represents the principles of becoming human, a path through which one returns to purity.

Smyatu — the sowing ritual — this nearly forgotten ceremony symbolizes the grief and anger of the community toward the plundering and violation of their traditional territories.

By contrasting the similar yet contradictory internal structures of culture and civilization, this work seeks to raise a question: under the development of such technological civilization, how is the "human" understood? And how do governments and corporations regulate the lives of surrounding communities through knowledge and power?"



雙頻道錄像裝置 Two-Channel Video Installation

12

謝秉勳、陳郁晴、闕以恩

HSIEH PING HSUN、CHEN YU CHING、CHUEH YI EN

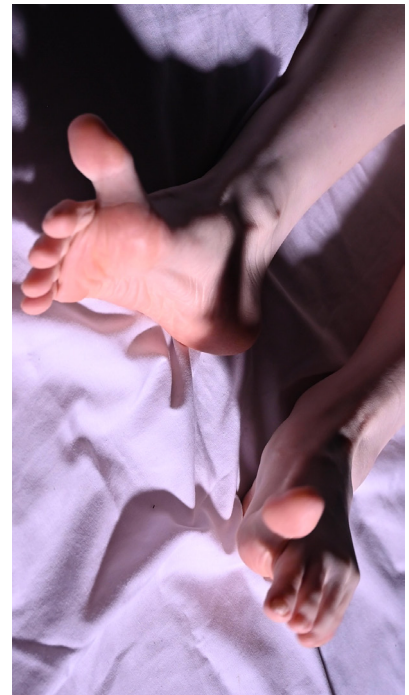
click clack crack

以關節存在的聲響重啟對身體的認知。

觀眾可透過自身的彎曲伸展觸發聲音，重新察覺平時被忽略的肢體聲音，
「當日常生活必須與這些氣泡共存，我們會如何去回應身體？」

Reactivating the perception of the body through the acoustic resonance of its joints.

Through bending and stretching, participants generate sound, prompting a newfound awareness of bodily noises often ignored in daily life. This leads to a central inquiry: "When everyday existence must coexist with these 'bubbles,' how do we respond to our own bodies?"



互動裝置 & 多頻道錄像 & 床 interactive installation & Multi-channel Video & bed

13

趙育旋

CHAO YU HSUAN (Naomi Chao)

月薪 108000

在注重產量的世界裡、無法迅速量化的事物顯得沒價值。但我多麼希望那些被視為沒生產力的感受與動作也值得像功成名就一樣大大方方的存在。

人家都說：想像力就是你的超能力。

所以我決定發薪水給自己，

把自己的時間賣給自己。或許錢是假的，

但途中感受到的快樂或許已成為錢買不到的快樂。

...rest is resistance.

"In a world fixated on productivity, what cannot be easily quantified is often deemed worthless. Yet, I believe these ""unproductive"" emotions and worthless states are also very valuable and important.

If value is a matter of belief, I choose to manifest my own. I have decided to put myself on my own payroll—buying back the time I've sold to the world. The currency may be fictional, but the feelings experienced along the way are something money couldn't buy.

...rest is resistance."

NO.	姓名	日期		時間	備註
趙育旋					
出勤表					
年 12 月份					
日	上	下	上	下	計
1	8:08	12:00	12:12	16:40	3,880
2	8:49	12:33	12:33	15:40	3,815
3	8:36	12:14	12:14	16:00	3,700
4	8:34	11:23	11:23	15:40	3,890
5	8:47	11:00	11:00	15:45	3,815
6	13:06	13:40	13:40	15:00	3,710
7	9:52	2:39	2:39	16:50	3,710
8	9:31	2:11	2:11	16:40	3,870
9	12:07	3:30	3:30	15:20	3,910
10					
11					
12					
13					
14					
15					

NO.	姓名	日期		時間	備註
趙育旋					
出勤表					
年 12 月份 1-2					
日	上	下	上	下	計
1	12:08	2:26	12:00	3:35	3,815
2	12:48	4:41	16:00	3:40	3,810
3	13:01	4:20	15:20	3,810	
4					
5					
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13					
14					
15					

NO.	姓名	日期		時間	備註
趙育旋					
出勤表					
年 12 月份 1-2					
日	上	下	上	下	計
1	12:08	2:26	12:00	3:35	3,815
2	12:48	4:41	16:00	3:40	3,810
3	13:01	4:20	15:20	3,810	
4	8:50	3:43	19:00	3,815	
5	12:37	3:08	19:50	3,810	
6	12:21	3:22	15:00	3,815	
7	12:23	6:21	18:00	3,810	
8	10:47	5:11	18:40	3,810	
9	12:24	1:34	15:10	2,140	
10	13:23	4:16	19:40	3,850	
11	12:51	4:43	15:40	3,870	
12					
13					
14					
15					
12月總計					90,495

互動裝置 Interactive Installation

14

許芷芸、陳玟卉

HSU CHIH YUN、CHEN WEN HUI

étheré

此作品將口、眼、手等感官孔竅轉化為超現實的自然地景。透過 AI 演算法，模擬瀑布、流沙與牛奶自其中傾瀉而出的動態意象，藉此隱喻訊息與意識在生理感官之間，無休止代謝的「流動」過程。

This work transforms sensory thresholds—the mouth, eyes, and hands—into surreal natural topographies. Driven by AI algorithms, it generates dynamic imagery of waterfalls, shifting sands, and milk cascading from these features. This visualizes a profound metaphor for the ceaseless metabolism and fluid "flow" of information and consciousness within our physiological senses.



複合媒材空間裝置 Mixed-Media Spatial Installation

15

黃懿文

HUANG YI WEN

System-k

System-K 隨身、隨時、隨地佔領街道。在街頭舉辦舞會，將巨大的自製揚聲器推到街角或空地，將公共空間轉化為屬於所有人的舞廳。

System-K activates street space at any time, anywhere. By staging spontaneous dance gatherings and deploying large-scale DIY loudspeakers to street corners and vacant lots, the project reclaims public space and transforms it into a shared ballroom.



聲音裝置 Sound Installation

16

廖恩鑫

LIAO EN HSIN

讓我看

讓我看 你今天正不正常

Let me see if you are being "normal" today.



互動裝置 Interactive Installation

17

楊昀臻、蔡佳蓁

YANG YUN CHEN、 TSAI CHIA CHEN

菌絲覆生計畫

本作品以菌絲體作為核心材料，關注其在腐敗與再生之間的轉化過程。菌絲作為分解者，將被視為廢棄的有機物質重新轉化為新的生命結構，模糊「結束」與「開始」的界線。將菌絲作為紡織材料實踐生物與人造物結合之可能性。

This work takes mycelium as its core material and examines the transformative process between decay and regeneration. As a decomposer, mycelium reconfigures discarded organic matter into new biological structures, blurring the boundary between “ending” and “beginning.” By using mycelium as a textile medium, the work explores the possibilities of integrating living organisms with human-made materials.



生物藝術裝置 Bio-Art Installation

18

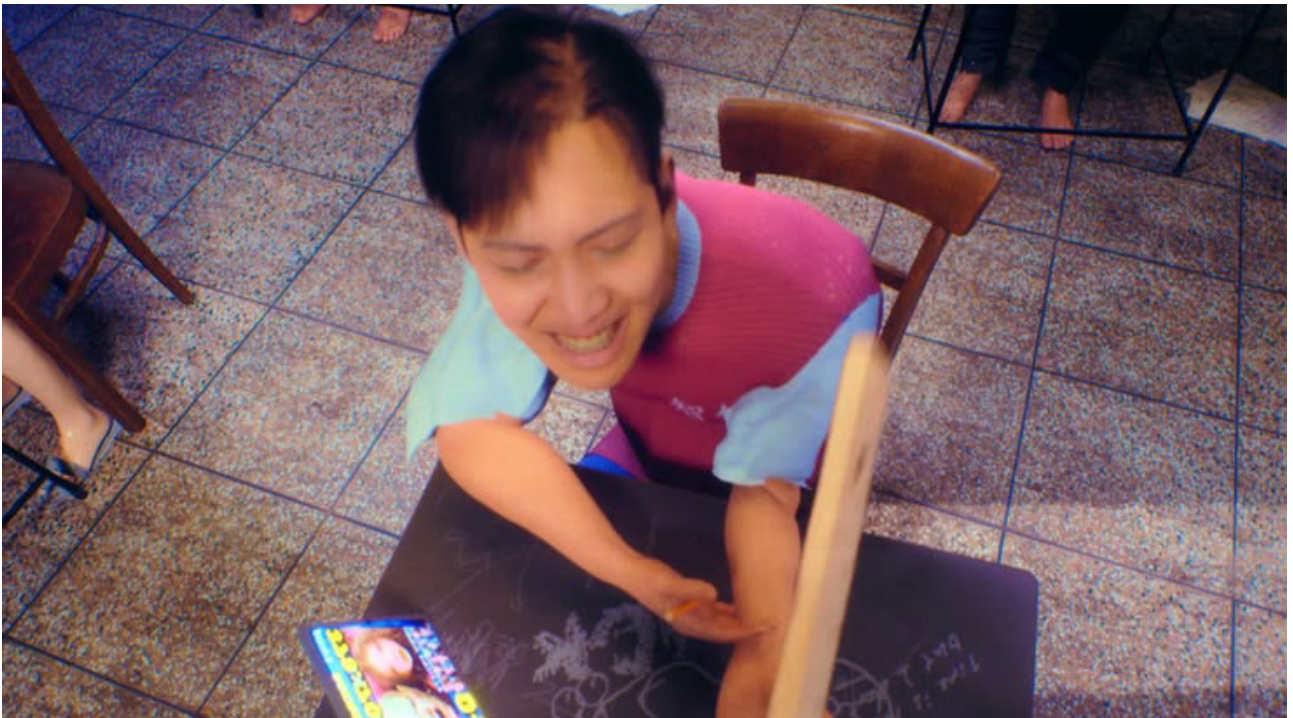
李書皓

LI SHU HAO

CYBERF**K 2.0

本作品其實蠻厲害的，其中鏡頭的處理有別具一格的敘述方式，聲音處理的也很到位，這種動畫的呈現方式在其他地方絕對看不到。

This project is very strong, camera movement and sound pretty sexy, this project cant see other places.



單頻道錄像 Single-channel Video

19

陳采宜、羅芷葳

CHEN CAI YI、LO CHIH WEI

跟你說一個故事

本作以「望遠鏡」作為觀看的媒介，邀請觀眾進入由遊戲引擎構築的虛擬世界。透過聲音的引導，觀眾的視線與感知在空間中持續轉移，觀看一座由 3D 影像重組的城市，在其中逐漸發現潛藏於記憶之中的荒謬與趣味。

Using a "telescope" as a medium, the audience enters a virtual world built by a game engine. Guided by sound, they discover the desolation and playfulness hidden within a reconstructed 3D city.



動畫互動裝置 Animation Interactive Installation

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林芯羽

LIN HSIN YU

在永恆裡相遇

本作品以我與阿公的登山記憶為起點，透過再次同行與獨自重返山林的行動，探問親情在時間與距離中的變化。我嘗試將風景的聲音與影像帶回，重建我們之間逐漸疏離的連結。作品關注感情如何被感知、轉譯與再現，同時保留記憶中的模糊與缺失，呈現情感無法被完整傳達的狀態。在個人經驗與風景交錯之中，開啟一場關於理解、共鳴與距離的對話。

Beginning with mountaineering memories shared with my grandfather, this work explores shifts in familial bonds across time and space through the gestures of walking together once more and returning alone to the wilderness. I seek to reintroduce the sonic and visual elements of the landscape to reconstruct connections that have gradually drifted apart. The work focuses on how emotions are perceived, translated, and represented, while deliberately preserving the blurring and absences within memory to reflect the inherent untranslatability of emotion. At the intersection of personal experience and landscape, the work opens a dialogue on understanding, resonance, and distance.



單頻道錄像 Single-channel Video

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吳孟學、胡詩敏、姜如暄

WU MENG HSUEH、HU SHIH MIN、CHIANG JU HSUAN

lasso

本作品結合虛擬實境與實體互動裝置。透過拉動現場的繩索，能即時影響虛擬世界中的畫面變化，讓視覺結合體感同步呈現，營造虛實交錯的感官體驗。

This work integrates Virtual Reality (VR) with a physical installation. By pulling on ropes within the space, participants can directly influence transformations in the virtual environment in real time. The synchronization between visual output and physical sensation creates an embodied, multi-sensory experience in which the boundaries between the virtual and the physical become increasingly blurred.



VR 互動裝置 VR Interactive Installation

展覽團隊

指導老師

王俊傑、王連晟、王福瑞、林俊吉、袁廣鳴、孫士韋、黃裕雄、戴嘉明、魏德樂

工作團隊

總召 楊凡力

副召 李芷萱 梅恩寧

事務組 白若潔 朱家慧 陳愛莉 謝秉勳

視覺組 江敏豐 林當宏 陳采宜 楊妮鈞

周邊組 周玟妤 趙育旋 盧紫歆 羅芷葳

公關組 楊怡珊 洪滢煊 許芷芸 蔡佳蓁

網頁組 姜如暄 吳孟學 胡詩敏

紀錄組 賴昱安 林芯羽 陳玟卉 陳郁晴 徐蕎安 廖恩鑫 魏惇儀

活動組 闕以恩 王詩滢 李書皓 黃懿文 楊昀臻

技術組 朱柏豪 危俊華 郭展良

主辦單位

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Taipei National University of the Arts



虛擬展間技術協力



區塊鏈藝術媒體



贊助單位

KIRIN



WeMo

LUXMIN

建美
五金行

