

觸摸視覺之外： 非視覺導覽的實踐與提問

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近年隨著文化平權意識的抬頭，美術館在無障礙與共融服務的投入增加，讓身心障礙者在觀賞作品的過程中有了些微改善。然而，「共融」的範疇極廣，本文將聚焦其中一項實踐——非視覺導覽，並思考這項服務究竟帶來哪些可能與限制。

看不見之後，如何重新看展？

身為一名中途全盲的視障者，失去視力前，我是劇場工作者；失明後，成為藝術線上雜誌的行政編輯，開始接觸視覺藝術，並認識許多創作者與藝術愛好者。因為這些連結，我得以在陪同者們的引導下進出各類場館。每次觀展，不只是「看到」作品，更是對話與交流的過程。在作品與人之間，我逐漸找到新的觀看方式，也開始試著書寫評論，捕捉那些我無法「看見」卻能「感知」的事物。這些累積，也成為我日後設計非視覺導覽的基礎與動力。

01 「臺北生成現場：列島雜湊 2023」工作坊，藉由拉鍊的觸感比喻自動繪圖機的運作方式。（三明治工提供）

A scene from the workshop of "Generative Taipei On-Site: The Archipelago Hashed 2023"—using the tactile sensation of a zipper to metaphorically explain the operation of an automatic drawing machine. (Provided by 3andwiches Studio)



然而，當展覽空間設計高度依賴影像、燈光、文字與動線時，「視覺霸權」的結構便悄悄顯現，它不只形塑觀看方式，更排除了其他感官參與和詮釋的可能。「看不見」不只是身體狀態的轉變，更是對觀看權力與習慣的重新提問。非視覺導覽的實踐，正是在這樣的提問中誕生。因為劇場的訓練，我傾向將空間、物件與敘述結合，在非視覺的狀態下打造一種能引導感知的經驗，這樣的實踐也慢慢成為我與場館合作的起點。非視覺的參與不是服務視障者的替代選項，而是

開啟多元感知與詮釋方式的入口，以及促進美術館重新思考「觀看是什麼？」的契機，是讓所有人都能進一步感知藝術、重構觀看權力結構的一種行動。

中途視障者的感官再建構

透過一起進入展間的陪同者們，我得以重新建構「觀看」的方式，不只是從畫面出發，更從敘述的順序、步行動線、距離與空間關係去理解展覽。陪同者描述的細節——作品尺寸、材質、位置、顏色的比喻——都形塑我對作品的感知圖像，這些圖像並不是「真實」的複製，而是一種共構的理解。

失去視覺之後，我對於聲音的層次、氣味的變化、觸覺的質地，甚至展場中人群的移動與回聲的擴散都變得格外敏銳。這些感官元素，過去往往被視覺淹沒，如今卻成為感知作品的重要線索。感官被重新分配，我開始學習如何用耳朵「閱讀」空間，用身體「衡量」距離，也讓我在書寫評論與設計導覽時，能從更多元的感官維度去思考詮釋的可能。非視覺導覽不只是補充視覺缺席的輔助機制，而是一種主體性的實踐，讓我不再只是藝術的「接受者」，而是參與意義生產的共同創作者。

02 「臺北生成現場：列島雜湊 2023」共融服務中，三明治工針對展出作品製作電繡與 3D 列印板。（三明治工提供）
Sandwiches Studio created embroideries and 3D-printed boards to translate exhibited works for the inclusive services of "Generative Taipei On-Site: The Archipelago Hashed 2023". (Provided by Sandwiches Studio)

我將非視覺導覽大致分為兩種：一是由明眼導覽者藉由視覺遮蔽輔具（如眼罩）引導明盲觀眾共同感知；二是由視障導覽者，透過非視覺的經驗詮釋展覽內容，藉由視覺遮蔽輔具，輔以聲音、觸覺、物件、敘述等感官媒介，引領觀眾進入作品。我實踐的是後者：以自身對展覽的吸收、反思與重構為基礎，進行帶有批判性與詮釋性的引導。這樣的導覽並非僅是「講解作品」，而是重新組織感官經驗的提案。在導覽中，我不只希望觀眾「聽見」什麼，而是與他們共同經歷一場打開感知邊界的實驗。因此，非視覺導覽不僅挑戰視覺中心主義，更邀請觀者暫時放下直覺的觀看姿態，進入感官再分配的現場。

我規劃的非視覺導覽通常包含三個主要部分，並根據每檔展覽內容與空間條件調整：

1. 場勘階段：與場館初步討論，包含空間實地走訪、陪同者口述引導、展覽資料蒐集，以及可運用的輔具（如觸摸物件、聲音素材等）之可能性評估。
2. 內容設計：依據展覽主題與展件特性，思考導覽切入角度、敘述邏輯與感官轉譯方式，並規劃適當的輔具或媒介來擴充感知經驗。
3. 互動實踐：透過現場對話與交流，導覽不再是單向的知識傳遞，而是藉由遮蔽眼罩重新分配觀看者與協助者的角色位置。在問答、感知與分享之間，共同形塑一場開放的、共創的觀展經驗。

這三個階段會依每次導覽脈絡與合作單位、參與者進行調整與發展，目的不只是「帶領觀眾理解作品」，更是與觀眾重新探索感知的邊界與展覽的多重可能性。接下來，我將透過三個案例中各具代表性的片段，說明非視覺導覽在不同情境中的實踐與策略。進一步探討非視覺導覽如何開啟不同的觀展路徑，以及對「觀看」主導邏輯的再思考與鬆動。

畫面不再只是平面

2023年初，新浜碼頭藝術空間邀請我為宋青田個展「自在即自然」設計導覽，這是我首次面對全畫作展出的導覽規劃。除了空間經理蔡舒帆的口述導覽，藝術家也為我介紹作品，與創作者的交流讓我得以



03 「自在即自然」非視覺導覽活動，藉由作品〈花中之王〉、〈掌聲響起〉畫面中的肌理表現，設計撕紙、疊紙與黏貼實作活動，讓參與者感知層次形構。（新浜碼頭藝術空間提供）

In the non-visual guided tour for "Nature, Unrestrained", hands-on activities like tearing, layering, and pasting paper are employed to enable participants to perceive the textures and forms found in the *King of Flowers* and the cotton fabric textures found in *Applause*. (Provided by Sin Pin Pier—Absolutely Art Space)

深入理解畫面背後的創作脈絡與情感轉譯，也成為我後續導覽設計的重要依據。

此次導覽分為：「手工創作」、「肢體雕塑」與「創作者現場」。參與者以視障者為主，也包含部分戴眼罩體驗的明眼觀眾。在「手工創作」中，我取材



作品〈花中之王〉的花卉意象，以及〈掌聲響起〉畫面中層疊棉布的肌理表現，設計撕紙、疊紙與黏貼的實作活動，讓參與者以雙手感知花與層次的形構。接著，在〈萬獸祥和〉與〈生命之泉〉等作品中，邀請陪同者協助視障參與者進行身體擺位與隊形變化，以身體建構畫面，讓「觀看」轉化為「被看見的姿態」。在「創作者現場」，藝術家宋青田親自帶來畫中出現的收藏與植物實物，讓觀眾透過嗅覺與觸覺接觸畫中元素，使畫面不再只是平面，而是成為可觸、可聞、可身體參與的多感官經驗。這場導覽讓我思考觀看與感知如何在觀者與創作者之間重新流動與共構。

在非視覺導覽與工作坊中理解生成藝術

在鳳甲美術館「臺北生成現場：列島雜湊 2023」中，三明治工負責人之一謝若琳和我討論，如何以簡明的方式讓視障者理解什麼是「生成藝術」。三明治工在共融服務與易讀推廣上的深耕，使我首次能透過易讀版內容掌握生成藝術的原理與應用。

活動分為上半場的非視覺導覽，與下半場的觸覺生成工作坊。導覽以兩人一組方式進行，明眼人配戴遮蔽視覺的眼鏡，輪流扮演視障者與陪同者角色。我會先說明「人導法」的基本步驟，讓參與者熟悉在非視覺狀態下的移動與交流。最令我得意的一環，是藉由拉鍊的觸感比喻自動繪圖機的運作方式。三明治工也特別針對展出作品製作電繡與3D列印板、轉譯生成藝術中的曲線與遞迴圖樣，讓參與者能以觸摸、感知畫面輪廓的變化。在藝術家麥特·德洛里耶（Matt DesLauriers）的展間中，則透過陪同者口述與鍵盤操作，建立視覺轉譯與生成邏輯之間的體驗橋梁。

04 「臺北生成現場：列島雜湊 2023」工作坊，透過陪同者口述與鍵盤操作，建立視覺轉譯與生成邏輯之間的體驗橋梁。（三明治工提供）
In the workshop of "Generative Taipei On-Site: The Archipelago Hashed 2023", a hands-on connection between visual translation and generative logic was created through the companions' narration and keyboard interaction. (Provided by 3andwiches Studio)



接續導覽後的工作坊，以「剪布貼圖」作為生成藝術的實作比喻。每組分發一塊不織布，組員輪流剪裁並貼附，最後排列成完整的圖樣。我說明：「假設每一個人就是一個生成系統，剪下的每一塊布即是一段符碼，貼上的畫面就是生成的結果。」這樣的比喻讓抽象的概念具象化，降低理解門檻。在交流回饋中，一位視障者說：「工作坊讓我第一次明確知道什麼是生成藝術。」此回應成為我們實踐非視覺導覽與藝術共融的最好註腳。

看見藝術的多面向與流動性

近年來各藝文場館都逐漸在共融思考上前進，以我 2024 年與高美館合作的「瞬間—穿越繪畫與攝影之旅」非視覺導覽為例，此展因為展覽規模大、作品數量多，選件與動線安排更具挑戰性。合作時，我會請館方提供作品的文字資料，再至現場聆聽志工導覽並討論必講作品、動線配置、需製作輔具的作品及可觸摸的肢體雕塑等細節。近三年來，我主要與教育暨公共服務部專員郭靜宜合作，即便遇到無法觸摸的大型立體作品，館方也會製作手工觸覺圖，讓參與者透過雙手「閱讀」雕塑的輪廓與比例。

此次選件結合館方推薦、大眾熟悉與我個人偏好的項目。像是透過畢卡索（Pablo Picasso）的〈女子半身像〉手作觸覺圖，參與者能摸見抽象線條與立體派風格的交錯質感；霍克尼（David Hockney）的〈藝術家肖像（泳池與兩個人像）〉，以觸覺圖讓參與者以雙手感受畫面中塊狀結構的堆疊與線條切割，在腦海中建構空間感與水波流

05 「臺北生成現場：列島雜湊 2023」共融服務中，三明治工針對展出作品製作電繡與 3D 列印板。（三明治工提供）

Sandwiches Studio created embroideries and 3D-printed boards to translate exhibited works for the inclusive services of "Generative Taipei On-Site: The Archipelago Hashed 2023". (Provided by Sandwiches Studio)

動的畫面。而沃爾（Jeff Wall）的〈突如其來的一陣風（借鑒葛飾北齋）〉則邀請陪同者協助視障參與者，透過身體動作模擬畫面中物件被風吹拂的瞬間變化——掉落、傾斜到飄移，使原本靜態的圖像在非視覺語境中，轉化為具動態感的敘事經驗。藉由觸覺與動作的轉譯，我們不只在「看」藝術，而是試著在感官之間創造跨界的理解與共感。



事實上，不同導覽者會根據自己的經驗與觀點，開展出截然不同的詮釋路徑。即使不是非視覺導覽，也能在他者的觀看中，看見藝術的多面向與流動性。

文化平權的另一條路，從服務對象到知識共創

如果我們認同非視覺導覽不只是給視障者的輔助工具，而是人人都能參與的觀展方法，那麼「共融」便應超越「服務對象」的思維，將視障者視為知識的共創者。現階段推動非視覺導覽仍有許多挑戰：例如館方可能找不到具藝術與導覽經驗的視障者，但其實地方上有社福單位或團體可以合作，邀請視障者與社工一同參與導覽討論與設計。一開始可先從幾件作品或空間的深度介紹著手，反而更有實踐空間。輔具製作也無需一味追求高規格與科技化，重點在於是否能清楚傳達作品特徵並回應感官需求。此外，適時引入身體動作的雕塑，也有助於建構空間感與藝術理解，也可透過嗅覺與味覺的引導，擴展導覽的感知層次。

共融應從策展初期即被納入思考，策展人、藝術家與館方應共同預設每位觀眾都可能面臨不同的感知限制與身體差異，因此資訊文字大小、展檯高度、感官輔具乃至導覽的形式選擇，都應被視為策展的一環，而非附加的「服務」。從制度與思維上找到彼此觀看的平衡，讓「文化平權」成為策展結構中的基礎，而不只是倡議口號。

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非視覺導覽的實踐，從來不只是為了視障者而設計，它同時也為所有觀眾開啟重新感知世界的門。透過多元感官的喚醒，我們得以突破視覺主導的觀看框架，重新思考「看見」的定義與價值。共融從來不是一蹴可幾，而是在一次次嘗試、傾聽與調整中逐步實現。當我們願意鬆開只靠眼睛「看」的方式，重新理解「看展」的意義，共融的實踐便已悄然展開。

06 「瞬間—穿越繪畫與攝影之旅」非視覺共賞導覽活動現場，手作觸覺圖輔助視障者建構畫面空間感。（高雄市立美術館提供）

A scene from the non-visual guided tour for "Capturing the Moment—A Journey Through Painting and Photography", where the tactile diagram was used to help visually impaired participants build a spatial understanding of the artworks. (Courtesy of Kaohsiung Museum of Fine Arts)

Reaching Beyond Vision: Exploring the Practice and Questions of Non-Visual Guided Tours

Text | Hsu Chia-Feng



As awareness of cultural equity has grown in recent years, art museums have increased their investment in accessibility and inclusive services, leading to slight improvements for individuals with mental and physical disabilities when engaging with artworks. However, the concept of "inclusion" is vast and multifaceted. This essay focuses on one specific practice—non-visual guided tours—and examines the possibilities and constraints that this service entails.

How Does One Visit an Exhibition After Losing Sight?

As an individual who became completely blind later in life, I worked in theater before losing my vision. Subsequently, I transitioned to the role of an administrative editor for an online art magazine, which acquainted me with visual art as well as many creators and art enthusiasts. Through these associations, I had the opportunity to visit various institutions with the assistance of companions. Each visit, rather than "seeing."

01 「臺北生成現場：列島雜湊 2023」共融服務，非視覺導覽與觸覺生成工作坊現場。（三明治工提供）

A scene from the inclusive services of "Generative Taipei On-Site: The Archipelago Hashed 2023"—the tactile generative art workshop and non-visual guided tour. (Provided by 3andwiches Studio)



artworks, represented a process of dialogue and exchange. Through interactions with both artworks and individuals, I gradually discovered new approaches to "viewing" and began writing reviews that captured elements I could no longer "see" but could still "perceive." These experiences have accumulated, forming the foundation and impetus for my later endeavors in designing non-visual guided tours.

However, when the design of exhibition spaces relies heavily on images, lighting, text, and layout, the structure of "visual hegemony" subtly emerges, shaping our way of viewing while also excluding the involvement and interpretation of other senses. "Not being able to see" signifies not just a physical change, but also necessitates re-questioning the power dynamics and habits of viewing; it is this reassessment that led to the creation of non-visual guided tours. Drawing on my theater background, I tend to integrate space, objects, and narratives to create experiences that guide sensory perception without relying on sight. This approach gradually became the starting point for my partnerships with various institutions. Non-visual engagement should not be seen merely as an alternative option for the visually impaired; instead, it represents a gateway to diverse ways of experiencing and interpreting art. It also encourages art museums to reconsider the definition of "viewing"—an action that fosters a deeper perception of art and reconfigures the power dynamics involved for everyone.

Sensory Reconstruction for the Adventitiously Blind

With the help of my companions in the exhibition rooms, I was able to reconstruct my way of "viewing." Rather than simply starting with images, I focused on understanding

02 「瞬間—穿越繪畫與攝影之旅」非視覺共賞導覽輔具：霍克尼（David Hockney）〈藝術家肖像（泳池與兩個人像）〉手作觸覺圖。（高雄市立美術館提供）

A non-visual guided tour aid for "Capturing the Moment—A Journey Through Painting and Photography"—the tactile diagram of David Hockney's *Portrait of an Artist (Pool with Two Figures)*. (Provided by Kaohsiung Museum of Fine Arts)

the exhibition by exploring the narrative structure, traffic routes, distances, and spatial relations. The descriptive details shared by my companions, including the dimensions, materials, placement, and color analogies of the artworks, all shaped my perceptual images of the artworks, which are not "authentic" representations but rather a collaboratively developed understanding.

After losing my sight, I became more sensitive to sound layers, changes in smell, tactile textures, and even the movements and echoes of others in the exhibition space. These sensory elements, once overshadowed by my vision, now serve as important cues for perceiving artworks. With my senses reconfigured, I began to learn how to "read" space with my ears and "measure" distance with my body. This also enables me to explore interpretive possibilities from a broader range of sensory dimensions

when writing reviews and designing guided tours. Non-visual guided tours are not just supplementary tools when sight is lacking; they signify practices of subjectivity, allowing me to be a co-creator of meaning instead of merely a "recipient" of art.

I categorize non-visual guided tours roughly into two types: those conducted by sighted guides using visual-blocking aids (e.g., blindfolds) to foster shared sensory experiences for both sighted and blind participants, and those led by visually impaired guides, who utilize non-visual experiences to interpret exhibitions, employing not only visual-blocking aids but also sound, touch, objects, and narration to deeply immerse the audience in artworks. My practice fits into the latter type: based on my comprehension, reflection, and reconstruction of exhibitions, I aim to provide critical and interpretive guiding experiences. These guided tours transcend the mere act of "explaining the works"; they are proposals for the reorganization of sensory perceptions. I hope the audience engages not just by "hearing" but by joining me in experiments that expand their perceptual boundaries. Consequently, non-visual guided tours challenge the predominance of ocularcentrism and encourage participants to temporarily relinquish ingrained viewing habits and enter a site of sensory reconfiguration.



03 「自在即自然」非視覺導覽活動，藉由作品〈花中之王〉、〈掌聲響起〉畫面中的肌理表現，設計撕紙、疊紙與黏貼實作活動，讓參與者感知層次形構。（新浜碼頭藝術空間提供）

In the non-visual guided tour for "Nature, Unrestrained", hands-on activities like tearing, layering, and pasting paper are employed to enable participants to perceive the textures and forms found in the *King of Flowers* and the cotton fabric textures found in *Applause*. (Provided by Sin Pin Pier—Absolutely Art Space)

My non-visual guided tours typically consist of three key components, tailored to the specific content and spatial conditions of each exhibition:

1. **Site Survey:** Initial discussions with the institution typically include on-site visits, receiving oral guidance from companions, collecting exhibition information, and assessing the feasibility of aids (e.g., tactile objects, sound materials).
2. **Content Design:** Consider various approaches for the tour, narrative logic, and methods for sensory translation based on exhibition themes and the characteristics of the exhibits while planning appropriate aids or media to enhance perceptual experiences.
3. **Interactive Practice:** Through conversation and interactions, the tour transcends solely delivering information. By redistributing the roles of observer and assistance provider through blindfolds and engaging in questioning, perception, and sharing, it transforms into an open viewing experience that is collaboratively shaped by participants.

These three stages are customized and developed according to the unique contexts of each guided tour, the collaborating institutions, and the participants involved. The aim is not only to "help the audience understand the works" but also to engage the audience in navigating the boundaries of perception and the various possibilities that exhibitions can offer together. I will now share representative segments from three cases to illustrate the practices and strategies of non-visual guided tours in different scenarios. Then, I will further examine how these tours unfold alternative pathways of viewing exhibitions, as well as how they reconsider and destabilize the dominant logic of "seeing."

When the Image Is No Longer a Mere Surface

In early 2023, Sin Pin Pier — Absolutely Art Space invited me to develop a guided tour for Song Ching-Tian solo exhibition, "Nature, Unrestrained," which marked my first experience in planning a guided tour solely featuring paintings. In addition to receiving an oral guided tour from the art space manager, Tsai Shu-Fan, the artist also introduced his works to me. This exchange with the artist provided me with valuable insights into the creative context and emotional expression behind the images, which formed a crucial foundation for my subsequent tour design.

The guided tour comprised three sections: "DIY Creation," "Body Sculpture," and "Artist on Site." Most participants were visually impaired, but some sighted

audience members took part in the guided tour while wearing blindfolds. In the "DIY Creation" segment, I incorporated the floral imagery from *King of Flowers* (花中之王) and the cotton fabric textures found in *Applause* (掌聲響起) to design hands-on activities centered around tearing, layering, and pasting paper. This allowed participants to tactilely explore the structure of flowers and the creation of layers with their

hands. Next, in works such as *Animals in Harmony* (萬獸祥和) and *Fountain of Life* (生命之泉), companions assisted visually impaired participants in striking poses and formations, creating tableaux using their bodies, shifting the idea of "viewing" to "postures of being viewed." Finally, in "Artist on Site," the artist brought real objects and plants depicted in his paintings, providing the audience with a multi-sensory experience that involved interacting with elements in the artworks through smell, touch, and physical engagement. This transformed the artwork from a simple visual display into a rich, multi-sensory experience that encouraged tactile and olfactory involvement. This guided tour made me reflect on how viewing and perception could become fluid and be collaboratively reimagined by both the observer and the creator.



04

Comprehending Generative Art via Non-Visual Tours and Workshops

In "Generative Taipei On-Site: The Archipelago Hashed 2023" at Hong-gah Museum, I had a discussion with Hsieh Jo-Lin, co-founder of 3andwiches Studio, about how to make "generative art" easily understandable for visually impaired participants. Thanks to their dedication to inclusive services and accessible content, I was able to grasp the principles and applications of generative art for the first time through accessible content.

The event was divided into a non-visual guided tour in the first half and a tactile generative workshop in the second. Participants engaged in pairs, with sighted individuals wearing vision-blocking glasses, alternating roles as visually

impaired participants and their companions. I began by outlining the essential steps of Human-guides Techniques, helping participants adapt to moving and communicating without sight. A particularly proud moment for me was using the tactile sensation of a zipper to illustrate the operation of a plotter machine. 3andwiches Studio also produced embroideries and 3D-printed boards for the exhibits, translating the curves and recursive patterns of generative art into tactile shapes that allowed participants to touch and feel the contours of the images. In the gallery showcasing Matt DesLauriers's works, participants experienced the connection between visual translation and generative logic through the companions' verbal descriptions and operating keyboards.

The workshop following the tour employed the idea of "fabric collage" as a metaphor for generative art. Each group was given a piece of non-woven fabric, and members took turns cutting and pasting, collaboratively creating a complete pattern. Regarding this process, my explanation was, "Picture each individual as a generative system, each fabric piece you cut as a code segment, and the final collage serves as the outcome of that generation." This metaphor clarified the abstract notion, making it more concrete and accessible. In the feedback, one visually impaired participant remarked, "This workshop was the first instance where I distinctly grasped what generative art means." This feedback is a powerful endorsement of our approach to non-visual guided tours and inclusive art experiences.

Seeing the Multifaceted and Fluid Nature of Art



In recent years, cultural institutions have gradually enhanced their approach to inclusion. For instance, during my collaboration with the Kaohsiung Museum of Fine Arts on the non-visual guided tour for "Capturing the Moment—A Journey Through Painting and Photography," the extensive scale of the exhibition and the quantity of artworks posed challenges for artwork selection and route planning. So, I asked the museum to

05 「臺北生成現場：列島雜湊 2023」工作坊，以「剪布貼圖」作為生成藝術的實作比喻。（三明治工提供）

In the workshop of "Generative Taipei On-Site: The Archipelago Hashed 2023," the "fabric collage" activity was used as a practical metaphor for generative art. (Provided by 3andwiches Studio)

provide explanatory text of the artworks, then personally visited the exhibition to join guided tours led by volunteer guides, consulting them about various details, including which pieces to include, route configurations, the necessary aids for specific works, and which sculptures were tactile. For three years, I primarily worked with Kuo Ching-Yi, a coordinator from the Education and Public Services Department. Even when large sculptures were not touchable, the museum created handmade tactile diagrams, offering participants an opportunity to "read" the contours and proportions of the sculptures through touch.



The artwork selections included museum suggestions, popular choices, and my personal preferences. For instance, the tactile diagram of Pablo Picasso's *Woman in Half-Length* enabled participants to experience the interplay of abstract lines and textures characteristic of Cubism. In the case of David Hockney's *Portrait of an Artist (Pool with Two Figures)*, the tactile diagram allowed participants to perceive the layered block structures and linear divisions, forming a mental image of space and the movement of water. In the instance of Jeff Wall's *A Sudden Gust of Wind (after Hokusai)*, companions guided visually impaired participants in physically mimicking the sudden movements of objects caused by the wind, including falling, tilting, and drifting. This approach helped transform a still image into a dynamic narrative within a non-visual context. Through such translation enabled by tactile experiences and bodily movement, we went beyond merely "viewing" art, fostering cross-sensory understanding and empathy. As a matter of fact, different guides may craft entirely distinct interpretive approaches informed by their own experiences and viewpoints. Even in non-visual tours, one can appreciate the multifaceted and fluid nature of art through others' insights.

An Alternative Route to Cultural Equity: From Service Recipients to Knowledge Co-Creators

If we accept that non-visual guided tours serve not only the visually impaired but everyone in experiencing exhibitions, then the concept of "inclusion" must transcend the notion of "service recipient" to recognize visually impaired individuals as co-creators of knowledge. There remain several hurdles in advocating for non-visual guided tours.



For instance, museums often find it difficult to locate visually impaired individuals who have experience in both art and guiding. However, local social welfare organizations or community groups can partner with museums to recruit visually impaired individuals and social workers for discussions and the design of specific guided tours. Starting with detailed introductions of selected

works or spaces can provide greater opportunities for practice. The development of aids does not always require high standards and advanced technology. Instead, the critical aspect is whether they effectively communicate the features of the artworks and meet sensory needs. Incorporating designed bodily movements can be helpful in forming spatial awareness and understanding of art, while olfactory and gustatory elements can further enrich the sensory dimensions of the guided tour.

Inclusion must be incorporated into the initial planning stage of curatorial work, where curators, artists, and museums acknowledge that each visitor may face different sensory challenges and physical differences. Consequently, factors such as font size, artwork label height, sensory aids, and the formats of guided tours should be integral to curatorial planning rather than merely an add-on "service." Striving for a balance of viewing within systems and thought allows "cultural equity" to become a fundamental aspect of the curatorial framework, rather than just a catchphrase.

The practice of non-visual guided tours is not just specifically for the visually impaired; it offers an opportunity for everyone to perceive the world in new ways. By engaging multiple senses, we can transcend the dominant vision-centric framework, and then reevaluate and redefine what it means to "see." Achieving inclusion will not happen instantly. It is a gradual process that requires continuous effort, active listening, and consistent adaptations. When we allow ourselves to move beyond relying solely on our eyesight to re-understand what it means to "visit an exhibition," we initiate the subtle process of inclusion.

07 「臺北生成現場：列島雜湊 2023」共融服務，非視覺導覽與觸覺生成工作坊現場。（三明治工提供）

A scene from the inclusive services of "Generative Taipei On-Site: The Archipelago Hashed 2023"—the tactile generative art workshop and non-visual guided tour. (Provided by 3andwiches Studio)