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與美術館相遇的序幕
Illuminating the Storeroom
Prelude to Encounter



臺中市立美術館
taichung art museum

與美術館相遇 的序幕

為迎接綠美圖開館，中美館推出一系列前導活動，包括結合建築、文學、視覺與表演藝術的「打開，我們的美術館」活動，以及專題講座與國際論壇，邀請民眾共同探索中美館的新篇章。

Prelude to Encounter with the Art Museum

To welcome the opening of the Green Museumbrary, the Taichung Art Museum (TcAM) is presenting a series of pre-opening events. These include "Open Up! Our Museum," which brings together architecture, literature, visual and performing arts, as well as special lectures and international forums, inviting the public to explore TcAM's new chapter.

藝聚點 Spotlights

庫房裡的光

近年來，全球博物館、美術館推行開放式庫房（Visible Storage）策略，將典藏空間轉化為展示與教育場域。在「庫房裡的光」展覽中，中美館將以半開放式庫房與互動體驗，引領觀眾展開從創作、典藏到保存的探索旅程。

Illuminating the Storeroom

In recent years, museums and art institutions worldwide have adopted visible storage strategies, transforming collection storage areas into spaces for exhibition and education. In the exhibition "Illuminating the Storeroom," the Taichung Art Museum uses a visible storage combined with interactive experiences, leading the audience on an explorative journey from creation and collection to conservation.

臺中市立美術館
Taichung Art Museum



WEBSITE

與美術館相遇的序幕

文・臺中市立美術館教育推廣組組員 潘品潔

為迎接綠美圖開館，臺中市立美術館（以下簡稱「中美館」）自 2024 年 10 月底起籌劃一系列開館前導活動，邀請民眾率先走進美術館，感受建築設計師在結構與材質上的細膩構思，並串聯國際與在地、靜態與動態的多元創作者，作為建築空間與服務量能的壓力測試。試營運活動便以此為初衷，特別邀請擁有豐富大型活動策劃經驗，並跨足音樂、哲學與藝術領域的策展人林昆穎擔任總策劃。

打開，我們的美術館

試營運活動以「打開，我們的美術館：與綠美圖相遇的 N 種方式」為題。策展人林昆穎從綠美圖八棟既獨立又相互連結的建築群結構，以及其具感知流動性與穿透性的空間設計出發，思考美術館與圖書館、環境空間與藝術創



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作之間的共生、融合，或交互影響的多種可能。同時，也希望透過來自文學、視覺藝術與劇場表演的創作者，以各自的創作方式回應展覽場域，這些創作與觀眾不僅是「被觀看」與「觀看」的關係，而能彼此對話、互動——從綠美圖的一扇窗景、藝術作品的一角、一次表演中的對視，觸發靈光乍現，搭建起藝術與生活的連結。

迎接，跨域交會的場域

本次活動涵蓋三大面向。首先是靜態的視覺藝術展演，邀請日本導演菱川勢一走訪臺中重要地標與歷史場域——如臺中新舊火車站遺址、第一市場、柳川與綠川周邊聚落、中央公園、勤美誠品綠園道等——採集日常生活的景色與聲音記憶，並以此創作〈斑駁光影組曲〉。同時，曾獲聯合報文學大獎的臺中作家甘耀明，以綠美圖為靈感進行書寫計畫〈少年、梅花鹿與綠美圖〉，以夢境與現實交錯的敘事，結合燈光裝置，呈現屬於綠美圖的奇幻旅程，也象徵文學與藝術的融合。

接著是動態的表演藝術，由表演者林祐如、田孝慈，與影像導演陳冠宇、聲音創作者廖海廷、服裝設計師蔡浩天共同合作，以探索中美館空間為靈感，創作現場演出與影像檔案〈慢慢散步，在美術館〉。觀眾除可參與現場表演，也能透過館內設置的 QR code 觀賞影像，打開身體感知，自行遊走於綠美圖空間之中。



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此外，在試營運系列展演之間，也將舉辦公眾參與的活動，包括從創作者視角認識綠美圖與中美館的藝術家講座，以及「由內而外：寫生馬拉松」，邀請觀眾走入現場，與六位創作風格各異的藝術家，運用水墨、拼貼、粉彩等媒材，共同記錄綠美圖由外至內的獨特景觀。亦將邀請 SANAA 事務所的創辦人妹島和世與西澤立衛親自蒞臨綠美圖，分享建築設計過程，引領觀眾認識其具流動性與穿透性的建築理念；並聚集來自國內外、具跨領域視野的專家學者舉辦為期兩日的國際論壇，探討新興文化場館如何透過跨界合作與多元開放的藝術實踐，回應當代社會所面臨的多重議題，為社會永續發展開拓更多想像與行動的空間。

從臺中，到綠美圖，再進入中美館，創作者與觀眾的眼中會呈現出怎樣的風景？我們期望透過「打開，我們的美術館」的邀請，與大眾共同探索「與綠美圖相遇的 N 種方式」，在市民與旅人之間創造共同的記憶與想像。

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| <p>01 綠美圖內部空間一隅。(攝影:陳怡如)</p> <p>02 臺中作家甘耀明以綠美圖為靈感進行書寫計畫〈少年、梅花鹿與綠美圖〉，呈現屬於綠美圖的奇幻旅程。(臺中市立美術館提供)</p> | <p>A corner within the Green Museumbrary. (Photo: Chen Yi-Ru)</p> <p>Taichung-based writer Kan Yao-Ming draws inspiration from the Green Museumbrary to undertake the writing project, titled <i>The Boy, the Deer, and the Green Museumbrary</i>, offering a fantastical journey only found in the Green Museumbrary. (Courtesy of Taichung Art Museum)</p> |
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延伸資訊

「打開，我們的美術館：與綠美圖相遇的N 種方式」
綠美圖 | 臺中市立美術館 | 2025 年 10 月 28 日至 11 月 16 日

「環境與建築」—2025 臺中綠美圖開館專題講座
綠美圖 | B1 演講廳 | 2025 年 11 月 7 日 (19:00-20:30)

「交會之所—打造共融的文化場域」2025 臺中市立美術館國際論壇
綠美圖 | B1 演講廳 | 2025 年 11 月 15 日至 11 月 16 日

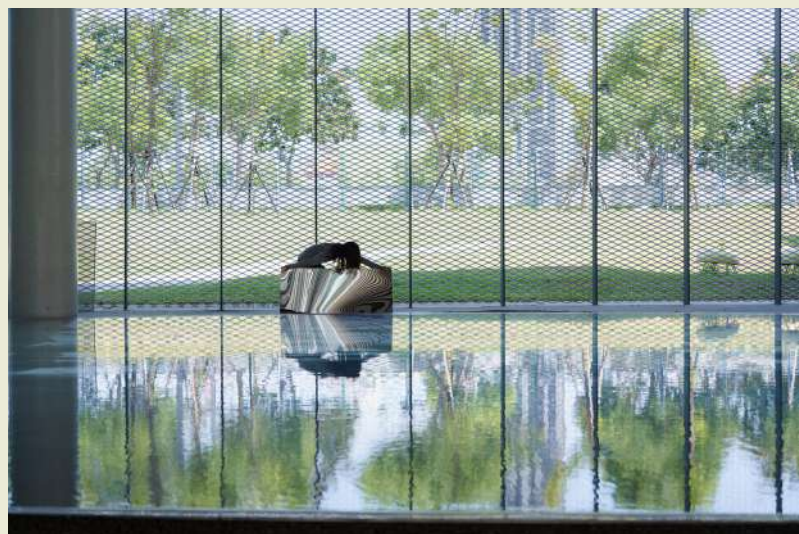
* 詳細活動資訊請見臺中市立美術館臉書專頁

Prelude to Encounter with the Art Museum

Text · Pan Pin-Chieh, Specialist, Education and Public Relations
Department, Taichung Art Museum

Information flow

To celebrate the upcoming opening of the Green Museum-brary, the Taichung Art Museum (TcAM) has been organizing a series of pre-opening events since late October 2024, inviting the public to be the first to explore the museum and experience the architects' thoughtful attention to structure and material. TcAM also connects diverse international and local art creators involved in static or dynamic arts, serving as a testing ground for the architectural space and service capabilities. The pre-opening event thus reflects this core idea and specifically invites curator Lin Kun-Ying—who has extensive experience in planning large-scale events and working across music, philosophy, and art—to serve as the programmes curator.



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Open Up! Our Museum

The pre-opening event is titled “Open Up! Numerous ways to meet Green Museumbrary”（打開，我們的美術館：與綠美圖相



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遇的 N 種方式), features Lin exploring the Green Museumbrary's eight independent yet interconnected buildings, along with its spatial design that emphasizes perceptual fluidity and permeability, prompting reflections on potential symbiosis, integration, or mutual influence between the art museum and library, and between the environmental setting and artistic creation. Meanwhile, the event encourages creators from literature, visual arts, and theater to engage with the exhibition space through their unique creative methods, fostering dialogue and interaction rather than a traditional relationship with the audience involving “viewing” and “being viewed.” Whether through a window view in the Green Museumbrary, a detail of an artwork, or a fleeting glance during a performance, it aims to spark inspiration, connecting art with everyday life.

Welcoming a Site of Interdisciplinary Encounters

The event covers three main aspects. The first is a visual art installation, inviting Japanese video director Seiichi Hishikawa to visit Taichung's key landmarks and historic sites—such as the old and new Taichung train stations, First Market, the neighborhoods along Liuchuan and Luchuan Canal, Central Park, and Park Lane by CMP. He collects everyday sights and sounds that inspire his work *Dappled Light Suite* (斑駁光影組曲). Meanwhile, Taichung-based writer Kan Yao-Ming, recipient of the United Daily News Literature Award (聯合報文學大獎), draws inspiration from the Green Museumbrary and undertakes

a writing project titled *The Boy, the Deer, and the Green Museumbrary* (少年、梅花鹿與綠美圖). With a narrative blending dreams and reality, along with a light installation, he creates a fantastical journey unique to the Green Museumbrary, symbolizing the integration of literature and art.



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The second features dynamic performing arts presented by performers Lin Yu-Ju and Tien Hsiao-Tzu, who collaborate with cinematographer Chen Kuan-Yu, sound artist Liao Hai-Ting, and fashion designer Tsai Hao-Tien. Inspired by exploring TcAM's space, they create a live performance piece and a video archive titled *A Slow Walk, in the Museum* (慢慢散步，在美術館). Besides participating in the live performance, visitors can scan QR codes in the museum to watch the video, unfolding their bodily perception while freely exploring the Green Museumbrary's spatial environment.

Meanwhile, during the pre-opening, public programs are also scheduled, including artist talks that feature the Green Museumbrary and TcAM from the creators' perspectives, as well as "Inside Out: Sketching Marathon." In the latter, visitors are invited into the site to work with six artists who specialize in different media and styles—including ink wash, collage, and pastel—to document the unique landscapes inside and outside the Green Museumbrary. Kazuyo

Sejima and Ryue Nishizawa, founders of SANAA architectural firm, have been invited to share their design process, guiding the audience understand their architectural ideas characterized by fluidity and permeability. Additionally, a two-day international forum will take place, bringing together both domestic and international experts and scholars from various fields to explore how emerging cultural institutions address contemporary social issues through cross-disciplinary collaborations and diverse, open art practices, fostering a broader space for imagination and action in sustainable social development.

From Taichung to the Green Museumbrary and into TcAM, what landscapes will unfold for artists and audiences? Through “Open Up! Our Museum,” we invite the public to collaboratively explore “Numerous ways to meet Green Museumbrary” and cultivate shared memories and imaginations among citizens and travelers.

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| 03 | 臺灣表演者林祐如、田孝慈，與影像導演陳冠宇、聲音創作者廖海廷、服裝設計師蔡浩天共同合作〈慢慢散步，在美術館〉。（臺中市立美術館提供） | Taiwanese performers Lin Yu-Ju, Tien Hsiao-Tzu, cinematographer Chen Kuan-Yu, sound artist Liao Hai-Ting, and fashion designer Tsai Hao-Tien collaborate to create <i>A Slow Walk, in the Museum</i> . (Courtesy of Taichung Art Museum) |
| 04 | 日本導演菱川勢一採集臺中日常景色與聲音記憶，以此創作〈斑駁光影組曲〉。（臺中市立美術館提供） | Japanese video director Seiichi Hishikawa collects everyday scenes and sound memories from Taichung, creating <i>Dappled Light Suite</i> (斑駁光影組曲). (Courtesy of Taichung Art Museum) |
| 05 | 綠美圖內部空間一隅。（攝影：陳怡如） | A corner within the Green Museumbrary. (Photo: Chen Yi-Ru) |

Further Information

Open Up! Numerous ways to meet Green Museumbrary

Green Museumbrary | Taichung Art Museum | October 28 – November 16, 2025

Environment and Architecture– 2025 Taichung Green Museumbrary Featured Lecture

Green Museumbrary | B1 Auditorium | November 7, 2025 (19:00–20:30)

A Site of Encounters–Shaping Inclusive Cultural Landscapes:

The 2025 Taichung Art Museum International Forum

Green Museumbrary | B1 Auditorium | November 15 – November 16, 2025

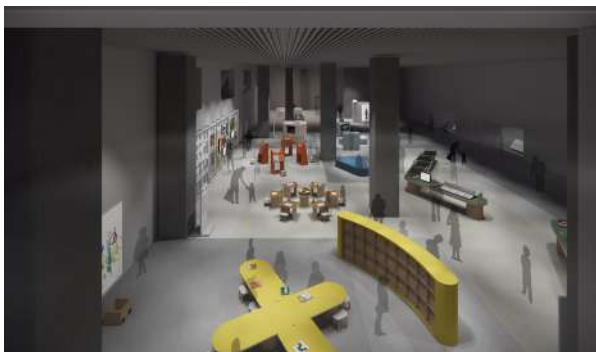
* For more detailed information, please visit the Facebook page of the Taichung Art Museum.

庫房裡的光

——走進美術館幕後，探索藝術的生成與延續

文・臺中市立美術館教育推廣組助理研究員 李蝶衣

在美術館的深處，有一個鮮少被觀眾親眼看見的世界——典藏庫房。它是藝術品的「家」，也是文化記憶靜靜沉睡的地方。這些空間多半封閉、低調，與觀眾之間隔著一道無形的牆。然



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而，位於臺中綠美圖地下二樓的臺中市立美術館典藏庫房，卻透過建築團隊 SANAA 事務所的巧思，讓光線穿透了這道牆。SANAA 延續綠美圖通透及開放的建築設計概念，為中美館打造了「半開放式庫房」，透過三面落地玻璃取代了厚重的牆，在維持藏品恆定保存條件的基礎下，讓觀眾窺見庫房的日常運作與奧秘。美術館更進一步將此空間打造為適合全齡觀眾的典藏教育場域，除了讓觀眾認識典藏庫房的日常，也希冀作為觀眾了解館藏與中部藝術史的平台。

當光進入庫房

中美館典藏教育空間的首檔展覽「庫房裡的光」，象徵庫房被打開、光線緩緩流入，也隱喻庫房裡的知識與故事開始走向公眾視野。

然而，庫房與光之間存在著微妙的矛盾——藏品大多畏光，長時間或高強度的照射會對材質造成不可逆的影響，因此庫房中的光照必須嚴格控管。然而光也是藝術不可或缺的元素：藝術家透過光影創作，觀者藉由光欣賞作品，保存人員則運用不同光源檢視與修復藏品。沒有光，就沒有創作與欣賞的可能，也無法持續守護這些重要文化資產。

展覽以「光」為引，從其字義、作用、特性與象徵出發，規劃了六個單元——點亮庫房、藝術如光、靈光乍現、光的魔法、追光逐影、與光同形。結合半開放式庫房與多元互動體驗，引領觀眾踏上一段從創作、典藏到保存的探索旅程，逐步揭開中美館典藏的多元面貌。

展覽從「點亮庫房」的三扇玻璃窗展開，邀請觀眾一窺庫房裡的進行式。為迎接藏品入庫，新落成的庫房正經歷一段「靜置期」，持續長時間調整與監

測溫濕度、空氣汙染物與蟲害狀況，確保空間達到穩定狀態。本區同時展示典藏作品的收納櫃架設計，讓觀眾看見藝術品「家」的真實模樣。作為從庫房延伸出的學習場域，展覽更融合數位互動、影音、共創繪畫及多元互動體驗，透過寓教於樂的方式，讓觀眾了解藝術作品的製作與守護歷程。



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在「藝術如光」展區，觀眾可觀察館藏常見媒材的顏料、材質與創作工具，並觸摸庫房常用的包裝材料。透過互動感測系統，觀眾可感應手中的媒材與包裝材，進一步理解不同媒材的製作過程，並親身體驗如何為作品進行防護，理解延續藝術生命的細膩工序。「靈光乍現」則邀請觀眾從欣賞者轉變為創作者。透過數位互動裝置，體驗寫生、調色，甚至將作品「典藏」於庫房網格架上；一旁的共創體驗區則設有大型畫布與編織牆，邀請親子觀眾一起發揮創意、編織色彩，學習合作與分享的樂趣。在「光的魔法」單元，觀眾則化身保存人員，使用不同波段的光檢視作品，發現肉眼難以察覺的細節與痕跡，理解光在保存與修復中的關鍵作用。

展覽尾聲的「追光逐影」單元則以臺中資深藝術家的訪談影音，邀請觀眾聆聽創作者細述心路歷程與背後的時代印記。在「與光同形」單元中，觀眾可藉由模仿雕塑作品的姿態，體驗雕塑的結構與動態，並透過 AI 技術生成專屬的數位雕塑。除了讓觀眾進一步認識館藏作品，也讓每位參與者帶走一份獨一無二的回憶。

從庫房延伸的學習場域

「庫房裡的光」不僅讓觀眾看見典藏工作的進行式，也將庫房轉化為一座可親近、可理解的知識寶庫——以開放的姿態，邀請觀眾走進藝術品的「生活空間」。雖然庫房裡的光需謹慎引入，但在這裡，它成了開啟對話與探索的媒介。

展覽同時也將藝術教育與參與式體驗結合，觀眾不再只是被動觀看，更能透過觸摸、創作、檢視與模仿等方式，親身探索藝術品的生命歷程。除了激發觀眾的好奇與創造力，也期望在參與過程中，悄然形成與藝術之間的情感連結。

這束「光」，或許正是美術館想要傳遞的訊息——典藏不是靜止的保存，而是一段持續發生的對話；而這場對話，從打開庫房的那一刻起，便已開始。

01 臺中市立美術館的半開放式庫房。(臺中市立美術館提供)

The visible storage of the Taichung Art Museum (TcAM). (Courtesy of Taichung Art Museum)

02 「庫房裡的光」展場 3D 渲染示意圖。(臺中市立美術館提供)

3D rendering of the exhibition space of "Illuminating the Storeroom." (Courtesy of Taichung Art Museum)

Illuminating the Storeroom

—Behind the Scenes of the Museum: Exploring the Creation and Continuation of Art

Text · Daisy Li, Assistant Researcher, Education and Public Relations Department, Taichung Art Museum

Spotlights

In the depths of art museums, there is a rarely seen world—the collections storage. It “houses” artworks and acts as a vault of cultural memory. This space is usually enclosed, unnoticed, and hidden behind an invisible barrier from the public. However, the collections storage of the Taichung Art Museum (TcAM), located on the second basement level of the Taichung Green Museumbrary (Green Museumbrary), stands out because of SANAA architectural firm’s ingenious design that allows light to penetrate this barrier. Following the transparent and open architectural style of the Green Museumbrary, SANAA created a “visible storage” with three full-height windows instead of solid walls. This design maintains the necessary preservation conditions while allowing visitors to observe the storeroom’s daily operations and secrets. Additionally, TcAM has transformed this space into an educational site suitable for all ages, offering visitors the opportunity to learn about the everyday work in the storeroom and providing a public platform to explore the museum’s collection and the art history of the central region of Taiwan.



When the Storeroom Becomes Illuminated

The first exhibition by the TcAM collection education space, titled "Illuminating the Storeroom," symbolizes the opening of the collections storage, allowing gentle light to flow inside. It also



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metaphorically signifies that the knowledge and stories inside the storeroom are beginning to become accessible to the public.

However, there is a subtle contradiction between the storeroom and light—most artworks in the collection are sensitive to light, and excessive exposure can cause irreversible damage to the materials. Therefore, lighting in the storeroom must be strictly controlled. On the other hand, light is vital to art: artists need light and shadow to create, viewers appreciate works through light, and conservators depend on various light sources to examine and restore artworks. Without light, the creation, appreciation, and preservation of important cultural assets become impossible.

Centered around the theme of “light,” the exhibition begins with the literal meaning, functions, characteristics, and symbolism of light, presenting six thematic sections: “Behind the Collection Storage,” “From Creation to Storage,” “A Flash of Inspiration,” “The Magic of Light,” “Shadows Beyond the Light,” and “Silhouette of Light.” By combining the visible storage and diverse interactive experiences, the exhibition guides visitors on an exploratory journey of creation, collection, and conservation, gradually revealing the multifaceted nature of TcAM’s collection.

The exhibition begins with three glass windows featured in the “Behind the Collection Storage” section, inviting visitors to observe ongoing work in the storeroom. To accommodate its collections, the recently completed storeroom is currently in a “quarantine period,” where factors such as temperature, humidity, air pollutants, and pest control are continuously adjusted and

monitored to ensure a stable environment. Meanwhile, the section also displays the design of storage cabinets, giving visitors a look into the actual “home” of the artworks. As an educational extension of the collections storage, the exhibition includes digital interactions, audiovisual elements, a co-creation space, and various interactive activities, using an edutainment approach to help visitors understand how artworks are created and conserved.

In the section “From Creation to Storage,” visitors can observe pigments, materials, and tools related to the media commonly found in the collection, as well as touch storage materials frequently used in the storeroom. The RFID reader allows them to identify the materials and packaging, providing insights into the creation process of different media while experiencing how artworks are protected. This helps visitors understand the detailed procedures involved in art conservation. In “A Flash of Inspiration,” visitors become creators instead of just viewers. Using digital interactive devices, they can experience sketching, mixing colors, and even “storing” their artworks on the grid shelves in the gallery. In the nearby co-creation space, a large canvas and a interactive weaving wall encourage parents and children to express their creativity, weave colors, and enjoy teamwork and sharing. In “The Magic of Light” section, visitors take on the role of conservators and inspect artworks under different wavelengths of light, revealing details and traces invisible to the naked eye and highlighting the vital role of light in conservation and restoration.

In the final sections, “Shadows Beyond the Light” features videos of interviews with several veteran artists from Taichung, inviting the audience to listen as artists share their artistic journeys and reflect on the historical imprints of their eras. In “Silhouette of Light” visitors can imitate the poses of sculptures to experience their structures and movements. Meanwhile, AI technology is used in this section to create personalized digital sculptures. Thus, visitors can gain a deeper understanding of the artworks in the collection, and each bring home a unique memory.

**A Learning Space
Extended from the
Storeroom**

“Illuminating the Storeroom” not only allows visitors to observe the ongoing work of managing the collection but also transforms the space into an invit-

05

ing, understandable repository of knowledge, openly welcoming the public into the “living space” of artworks. While it is essential to introduce light into the collections storage with caution, in this exhibition light serves as a medium for sparking dialogue and exploration.

The exhibition also integrates art education and participatory experiences, encouraging visitors to shift from passive spectators to active participants—touching, creating, examining, and imitating artworks, and physically exploring their life journeys. This approach not only stimulates curiosity and creativity but also subtly aims to build emotional connections between the audience and art.

This “illumination” may be the very message the museum seeks to convey: the collection is not merely static preservation, but an ongoing dialogue that begins the moment the storage is opened.



03 「庫房裡的光」展場 3D 渲染示意圖。
04 （臺中市立美術館提供）

3D rendering of the exhibition space of “Illuminating the Storeroom.” (Courtesy of Taichung Art Museum)

05 靜置期的半開放式庫房，持續調整與監測溫濕度等狀況，確保空間達到穩定狀態。（臺中市立美術館提供）

The visible storage is in a settling (quarantine) period, during which temperature, humidity, and related conditions are continuously adjusted and monitored to ensure environmental stability. (Courtesy of Taichung Art Museum)

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