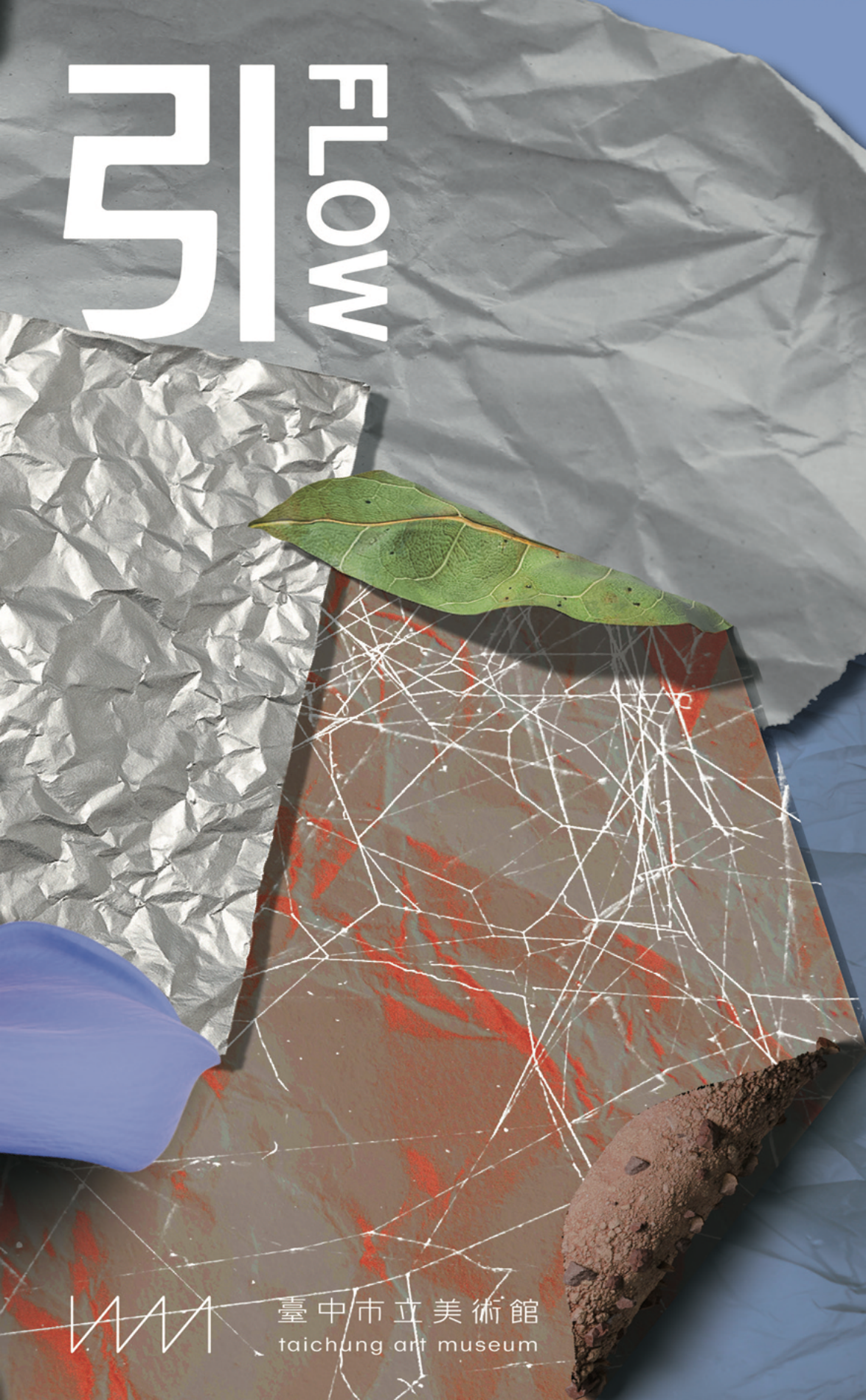


FSI FLOW



臺中市立美術館
taichung art museum

萬物的邀約

中美館開館展「萬物的邀約」以綠美圖坐落的中央公園與城市關係為起點，結合建築流動開放的特質，透過臺灣前輩藝術家與當代創作者的對話，串聯自然、記憶與共生的線索，邀請觀眾重新思索藝術與環境的連結。

A Call of All Beings : See you tomorrow, same time, same place

The opening exhibition of the Taichung Art Museum (TcAM), "A Call of All Beings: See you tomorrow, same time, same place," with the relationship between Central Park—home to the Green Museumbrary—and the city as a starting point, combines the fluidity and openness of the architecture and links clues of nature, memory, and symbiosis through the dialogue between senior Taiwanese artists and contemporary creators, inviting visitors to reconsider the connection between art and the environment.

慢慢散步，在美術館

在中美館開館前導活動「打開·我們的美術館」中，〈慢慢散步，在美術館〉以現場演出及影像檔案的呈現，邀請觀眾在綠美圖建築中，透過身體、聲音與影像，感受空間、時間、創作與感官共同交織的時刻。

A Slow Walk, in the Museum

During the pre-opening event of the Taichung Art Museum (TcAM), "Open Up! Numerous ways to meet Green Museumbrary," the program *A Slow Walk, in the Museum* combines live performances and image archives to engage visitors in experiencing moments where space, time, creation, and the senses intertwine through body, sound, and image.



萬物的邀約

文 · 王瑀

公園，是都市水泥叢林中的一抹綠意，讓人們得以停留、休憩，與自然相遇。當美術館與圖書館誕生於公園中，綠地遂被賦予更多層次的意義，成為藝術、閱讀、自然與生活交會的所在。

位於中央公園的臺中市立美術館（以下簡稱「中美館」）於12月正式開館，它與市立圖書館以八座量體串連，共構出全新城市文化地景「綠美圖」。作為一座新誕生的城市美術館，中美館開館展以「萬物的邀約」為題，述說美術館對人們、對萬物的雙向邀請。英文展名副標題中的「See you tomorrow, same time, same place」如同一聲溫柔的承諾，喚起此地的記憶，這片土地曾經承載的歷史與自然，如今化為藝術相遇的場域。展覽將臺中資深藝術家的作品與國際當代藝



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術家創作並置，讓不同世代交織對話，共同回應此時此地的風景。在這裡，藝術家以作品與環境共鳴、相遇；觀者於作品間行走，體會跨物種、跨時間的共存（coexistence）之詩，透過藝術重新凝視生命與環境的關係。

公共空間的國際委託創作

「綠美圖」是全臺首座結合美術館與圖書館的共構文化場館，建築由 SANAA 事務所設計。這個曾操刀日本金澤 21 世紀美術館與羅浮宮朗斯分館的建築師組合，在臺灣的首件公共建築作品延續其「開放、透明、流動」的語彙，讓光影自由穿透、使建築與公園的界線模糊。

擁有五間獨立尺度展覽空間的中美館，開館展時運用展間、公共區域、圖書館空間與連通橋、樓梯等形成動線，讓藝術滲透整個建築，使人們在移動與停留時，自然而然地與作品相遇，並同時推出兩項國際級公共空間委託創作，作品將與場館共生近兩年的時間，為日常留下藝術的印記。其中，擅長將傳統圖樣與現代建築語彙融合的臺灣藝術家林明弘，作品〈再製〉運用中央大廳兩座象徵「知識」與「藝術」入口的圓形玻璃屋的頂部，觀者身在一樓時幾乎察覺不到，直到走上二樓連通橋往下望，才會驚覺色彩在光影中流動。韓國藝術家梁慧圭 (Haegue Yang) 〈流動奉獻－樹蔭三合〉則以臺韓共有的老樹文化為靈感，

在挑高 27 公尺的美術館大廳中懸掛宛如光影森林的裝置。她以工業製造的日常材料構築自然意象，讓觀眾在人工與自然、理性與情感間，重新思索共生的意義。



四方共同策展的感知共鳴

開館展試圖於在地脈絡與全球思維之間，構築多元並置的策展結構。館方初期從「第二自然」(Second Nature) 這一關鍵詞出

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發，延伸中部藝術史與館藏脈絡，聚焦人造地景、自然生態與生命倫理，回應美術館坐落於中央公園的地理條件與象徵意涵。除美術館的策展統籌外，也邀請三位中世代策展人：現居首爾的羅馬尼亞策展人安卡·繆雷·金 (Anca Mihuleț-Kim)、美國策展人艾蕾娜·克萊爾·費爾德曼 (Alaina Claire Feldman)，以及臺灣策展人周伶芝，共同參與策展與作品選件。三人皆具跨文化移動的背景，以不同敘事角度回應館方初期構想，兼具詩意與理性開啟多重觀看的可能。

展覽透過五個子題，呈現美術館與三位策展人的觀點¹，安卡從海倫·凱勒 (Helen Keller)、《小王子》作者聖修伯里 (Antoine de Saint-Exupéry)、藝術家波伊斯 (Joseph Beuys)、安娜·曼迪耶塔 (Ana Mendieta) 等人物出發，透過思想與藝術實踐，超越身體與感官的限制，開展出關於療癒與自然相連的詩性軸線；艾蕾娜透過藝術家的視角跨越人與非人，從非西方、去性別化的角度重新詮釋自然與環境的主體性，揭示人類如何在共享的生態中生成權力與差異；周伶芝則結合現地演出與原民族群觀看自然的視角，讓身體化為通往自然的感知器官，展現與土地的深層連結。而館方策展角度著眼於地方自然與文化的對話，以跨世代的作品呼應策展主題與臺中的藝術歷史。「萬物的邀約」期待以藝術為語，邀請人們與萬物一同來此呼吸、思考與對話。

註1 「萬物的邀約」中的五個子題，分別為：畫一道海岸線、幻生的寓言、摺疊的風景、擾動的記憶、萬物初聲。

- | | | |
|----|--|--|
| 01 | 開館展「萬物的邀約」主視覺。
(臺中市立美術館提供) | Key visual of the opening exhibition “A Call of All Beings: See you tomorrow, same time, same place.” (Courtesy of Taichung Art Museum) |
| 02 | TAI 身體劇場，〈深林〉，地點：向天湖，2023 (攝影：Ken Wang，藝術家提供，圖為參考舊作) | TAI Body Theatre, <i>Forest</i> , site: XiangTien Lake, 2023. (Photo: Ken Wang; courtesy of the artists; image shows a previous version) |

延伸閱讀

「萬物的邀約」

臺中市立美術館 | 2025 年 12 月 13 日下午一點開放入場，展期至 2026 年 4 月 12 日

A Call of All Beings:

See you tomorrow, same time, same place

Text · Wang Yu

Information flow

A park always provides a splash of greenery in the urban concrete jungle, giving people a spot to pause, relax, and connect with nature. When an art museum and a library are created in a park, the green space takes on a multilayered meaning, becoming a place where art, reading, nature, and life come together.

Located in Taichung Central Park, the Taichung Art Museum (TcAM) is set to open officially this December. It is connected to the city's public library by eight volumes, creating a new cultural landscape called the "Green Museumbrary."

As a newly established city art museum, TcAM's opening exhibition, "A Call of All Beings," serves as an invitation to both



people and all beings. The English sub-

title of the exhibition, "See you tomorrow, same time, same place," echoes a gentle promise and reflects the site's history and nature, now transformed into a space for artistic encounters. The exhibition juxtaposes works by senior Taichung artists with those by international and contemporary artist, fostering dialogues across generations and collectively responding to the present landscape. Here, artists engage with the environment through their work, creating resonances and encounters. In contrast, visitors walk among the artworks, experiencing a poetic coexistence across species and time, re-examining the relationship between life and environment through art.

03

International Commissions for Public Spaces

The "Green Museumbrary" is Taiwan's first interdisciplinary cultural space combining an art museum and a library, designed



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by the SANAA architectural firm. This is the first architectural project in Taiwan by the architect duo, known for the 21st Century Museum of Contemporary Art, Kanazawa, and the Louvre-Lens Museum. It continues their architectural language of “openness, transparency, and fluidity,” allowing light and shadow to move freely and blurring the boundary between the building and the surrounding park.

With five gallery spaces of varying scales, TcAM’s opening exhibition uses galleries, public areas, connecting bridges, and staircases to create pathways that allow art to spread throughout the entire building. Visitors naturally encounter artworks as they move or linger. Meanwhile, two international public commissions will debut simultaneously, remaining in the museum for nearly two years and blending art into everyday life. Taiwanese artist Michael Lin, known for combining traditional patterns with modern architectural vocabularies, presents *Processed* at the central hall entrances. The work features the tops of two round glass pavilions symbolizing “knowledge” and “art.” On the first floor, visitors hardly notice the work until they reach the second-floor connecting bridge and look down, where they are surprised to see colors flowing through light and shadow. Korean artist Haegue Yang’s *Liquid Votive – Tree Shade Triad* draws inspiration from Taiwan and Korea’s shared old tree culture, suspending an installation that resembles a forest of light and shadow in the 27-meter-high hall. Using industrially produced materials common in daily life to evoke natural imagery, the

artist encourages viewers to reconsider the meaning of the symbiosis between the artificial and the natural, as well as between reason and emotion.

Perceptual Resonance Achieved by Curating from Four Parties

The opening exhibition aims to create a diverse and inclusive curatorial framework that balances local context with global perspectives. TcAM began with the initial keyword “Second Nature” and expanded on the art-historical and collection focus of central Taiwan to highlight artificial landscapes, natural ecology, and bioethics, responding to the museum’s location in Central Park and its geographical and symbolic significance. In addition to its overall planning and coordination, TcAM also invited three mid-career curators: Anca Mihuleț-Kim, a Seoul-based Romanian curator; Alaina Claire Feldman, an American curator; and Chow Ling-Chih, a Taiwanese curator. Each, with experiences in cross-cultural mobility, approached the museum’s initial curatorial theme from different narrative perspectives, blending poetic and rational viewpoints to reveal multiple ways of viewing.



Perspectives from the museum and the three curators unfold through five subthemes within the exhibition.¹ Mihuleț-Kim explores figures such as Helen Keller, Antoine de Saint-Exupéry (author of *The Little Prince*), Joseph Beuys, and Ana Mendieta, highlighting how their intellectual and artistic pursuits transcend bodily limitations to create a poetic connection between healing and nature. Feldman reinterprets the subjectivity of nature and the environment from de-gendered and non-Western perspectives, viewed through artists' lenses that bridge human and non-human realms, revealing how humans produce power and difference within shared ecosystems. Chow combines site-specific performances with indigenous views of nature, transforming the body into a sensing organ for the environment and showcasing deep connections with the land. The museum's curatorial approach focuses on the dialogue between local nature and culture, featuring cross-generational works that echo the exhibition theme and Taichung's art history. Through the language of art, "A Call of All Beings" invites visitors to breathe, think, and engage in dialogue with all beings.

Note 1 The five subthemes in "A Call of All Beings" are: "How to draw a coastline?," "Wind, Soil, Ocean and Fables," "Folds and Flows," "Troubling Natural Histories," and "When the World Begins to Speak."

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- 03 安東尼·聖修伯里，《小王子與狐狸對話》，水彩與墨於紙，28×21.5公分，約1940年代（公開資源。典藏編號09834，瑞士溫特圖爾藝術、文化與歷史基金會收藏，1986年入藏） Antoine de Saint-Exupéry, *The Little Prince and the Fox in Conversation*, watercolor and ink on paper, 28×21.5cm, ca.1940s.(Public domain. Inv. 09834, Stiftung für Kunst, Kultur und Geschichte, Winterthur, acquired in 1986.)
- 04 策展人安卡·繆雷·金、艾蕾娜·克萊爾·費爾德曼、周伶芝。（安卡·繆雷·金提供；艾蕾娜·克萊爾·費爾德曼提供 / 攝影：Isabel Asha Penzlien；周伶芝提供 / 攝影：沈昇勳） Curator Anca Mihuleț-Kim, Alaina Claire Feldman and Chow Ling-Chih. (Courtesy of Anca Mihuleț-Kim, Alaina Claire Feldman/Photo: Isabel Asha Penzlien, Chow Ling-Chih / Photo: Isabel Asha Penzlien)
- 05 1954年瑪莎·葛蘭姆、海倫·凱勒與舞者共舞的照片。（© American Foundation for the Blind, Helen Keller Archive） In 1954, Martha Graham and Helen Keller danced together with the performers. (© American Foundation for the Blind, Helen Keller Archive)

Further Information

A Call of All Beings: See you tomorrow, same time, same place
Taichung Art Museum | Opening on December 13, 2025, at 1 pm,
and running until April 12, 2026

慢慢散步，在美術館

文·林怡秀

為迎接開館，臺中市立美術館於10月底率先啟動「打開·我們的美術館」前導系列活動。其中，由藝術家林祐如、田孝慈共同創作，並與影像導演陳冠宇、聲音創作者



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廖海廷、服裝設計師蔡浩天攜手合作的表演作品〈慢慢散步·在美術館〉自試營運期間起，以現場演出、影像檔案的方式，邀請觀眾在美術館內一同感受關於建築空間、身體動態與感官的共同書寫，12月中美館正式開館後也持續提供觀眾自由體驗。

散步作為方法

林祐如與田孝慈長期以身體、舞蹈為創作核心，兩人在2022年首次共同創作，當時因疫情期間人們無法實體相聚，也令他們對空間與時間有新的想像，並在隔年的合作中進一步探討關於人類行動的邊界，身體與感官的關係，以及我們如何與他人產生連鎖共鳴。

林祐如談到，當策展人林昆穎邀請兩人為綠美圖創作時，曾提到這座建築的雙重結構：並置於草地上的美術館與圖書館，就像兩個腦袋的對話，彼此靠近又保持獨立。這樣的空間邏輯，正呼應兩位創作者的合作狀態：既獨立卻也在差異中生成新的可能性。田孝慈表示，人的身體其實也是一種空間，而在作品中，他們一直在嘗試處理外在的、內在的空間，由此反觀，建築也可以被視為是一種身體。於是「人怎麼行動」成為作品概念的起點，田孝慈說：「平常人們到美術館是為了裡面的展品，但如果用散步的視野去移動，我們似乎可以把建築本身視為一件藝術品。」在建築中的散步不為抵達，也不為展示，而是讓人重新回到「感受」的狀態。林祐如形容，那是一種回到自身感官被開啟的時刻，「這裡以前曾是機場、現在是圖書館與美術館，空間和時間一直都是相互共構的，這個概念也連結到人的感受，空間、時間、姿態、感覺……這些事情其實都在形塑著我們。」

從建築到身體

從仍在施工中的建築場勘開始，他們與陳冠宇、廖海廷、蔡浩天多次走訪館內，觀察建築中的光線、通道與風的流動。從入口的鏡面水池、美術館大廳迴旋坡到兩館融合空間，每一個轉角都可能成為行動的節點。

場勘階段，他們留意到滲入建築中的環境音，這些聲音後來也被廖海廷轉化成作品中的多層聲景，與樂手的演奏、電子聲響交疊，組合成在空間裡流動的聲音。

影像部分則以長鏡頭拍攝，如同第一人稱的視覺經驗，觀眾像是隨著表演者走在空間中，鏡頭的移動與舞者的步伐重疊，使觀眾在觀看時不自覺跟著調整呼吸與節奏，使身體在觀看中被牽引，感官在散步的移動中緩緩重新被喚醒。

在服裝設計上，蔡浩天以灰色格紋作為兩位表演者的共同基調，這個選擇也延伸了對綠美圖建築語彙的回應。林祐如回憶試裝那天，陽光穿過迴旋坡道的擴張網，在舞者身上灑下格影，「我們好像穿上了那層光影，人們身體的空間和建築的空間，一座一座的個體空間在這邊相遇。」這種「身體是空間」的概念，讓作品中的每次移動都像建築的延伸。當觀眾在坡道上與舞者錯身、在反光的水面捕捉到影像的一瞬，他們也一起成為這場散步的風景。

在散步中感受時間與空間的連續性

〈慢慢散步·在美術館〉回應綠美圖建築的開放性，也延伸策展主題「打開，我們的美術館」的精神。在作品最初命名階段，林祐如、田孝慈留意到「步」的象形文是由兩個「止」（腳的形象）構成，一隻左腳和一隻右腳前後相承的樣子。這樣的動態回應著散步本身是時間的接續，也像是舞蹈動作的銜接。

作品分為現場演出與影像檔案，前者是行走式表演，觀眾可以自由移動、在不同的角落遇見表演者，從不同角度組構自己的觀看經驗；後者是演出後持續留存於空間中的影像，讓曾經發生的行動在不同時間被重新感受。這場行動不設定明確的觀看方式，而是讓觀眾在移動之間，以身體去體會光、風、聲音與人之間的細微關係。田孝慈說：「我們常常因為生活太有目的而忽略了身邊的事物。散步的過程讓我們重新看到原來就在那裡的東西——窗的角度、牆面的紋理、光的方向。」美術館的建築不只是作品的容器，身體也不只是觀看的位置，在散步的過程裡，兩者的互動將構成藝術如何發生的現場。



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01 臺灣表演者林祐如、田孝慈，與影像導演
02 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 *A Slow Walk, in the Museum*. (Courtesy of Taichung Art Museum)

A Slow Walk, in the Museum

Text · Lin Yi-Hsiu

Spotlights

To celebrate its opening, Taichung Art Museum (TcAM) launched a series of pre-opening events titled “Open Up! Numerous ways to meet Green Museumbrary” at the end of October. Among the programs, the performance piece *A Slow Walk, in the Museum*, created by artists Lin Yu-Ju and Tien Hsiao-Tzu, in collaboration with video cinematographer Chen Kuan-Yu, sound artist Liao Hai-Ting, and fashion designer Tsai Hao-Tien, invites the audience to explore the narratives co-created by the architectural space, bodily movement, and sensory experiences through live performances and video archives during the museum’s trial phase. After TcAM’s official opening in mid-December, visitors will be able to continue experiencing the piece.

Walking as a Method

Lin and Tien have long centered their creative work on the body and dance. Their first joint piece was in 2022, during a time when physical gatherings were impossible due to the pandemic. This opportunity sparked new ways of imagining space and time. In 2023, their collaboration deepened as they explored the limits of human movement, the connection between body and senses, and how we create resonance with others.



Lin mentioned that when curator Lin Kun-Ying asked her and Tien to create a piece for the Green Museumbrary, he discussed the building's dual structure: a museum and a library situated side by side on the meadow. This resembles a dialogue between two brains—close yet independent. This spatial concept reflects the collaborative nature of the two creators: independent but generating new possibilities through differences. Tien explained that the human body itself is a form of space, and their work continually explores both external and internal spaces. Through this reflection, architecture can also be seen as a body. Therefore,



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“how people move” became the starting point for their concept in this work. Tien said, “Typically, people go to museums for the exhibits, but if we adopt a walking perspective, we might see the building itself as a work of art.” Walking in architecture is not about arriving, or displaying, but about returning to a state of “feeling.” Lin described this as a moment when senses are awakened: “This place was once an airport, now a library and a museum. Space and time have always mutually shaped each other. This idea also relates to human feelings. Space, time, postures, sensations...all these influence us.”

From Architecture to the Body

Beginning with site visits during the construction phase, they repeatedly explored the interior with Chen, Liao, and Tsai, observing how light, passageways, and wind moved through the space. From the reflective pool at the entrance and the spiral ramp in the museum lobby to the shared public space connecting the two buildings, every corner holds the potential to become a point of movement.

During these site visits, they noticed the ambient sounds entering the building, which Liao later incorporated into the layered soundscapes in the work. These soundscapes overlapped and intertwined with musicians' performances and electronic sounds, producing a fluid auditory experience within the space. The video



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archives, on the other hand, was shot with long takes, mimicking a first-person visual perspective. Viewers follow the performers as they move through the space, with the camera's motion syncing with the dancers' steps. This leads the audience to subtly adjust their breathing and rhythm, engaging their bodies and gradually awakening their senses through the gentle motion of walking.

For costume design, Tsai selected gray plaid as a common base for both performers, reflecting the architectural language of the Green Museumbrary. Lin remembered a fitting day when sunlight filtered through the expanded metal mesh of the spiral ramp, casting plaid shadows on the dancers. "It was as if we wore that layer of light, both the space of human bodies and the architectural space. Each individual space meets here." This idea of "the body as space" makes each movement feel like an extension of the architecture. When the audience moves along the ramp or sees images on the reflective water surface, they become part of the walking landscape.

Perceiving Temporal and Spatial Continuity through Walking

A Slow Walk, in the Museum responds to the Green Museumbrary's architectural openness while expanding the curatorial theme of "Open

Up! Numerous ways to meet Green Museumbrary.” During the initial naming phase, Lin and Liao observed that the Chinese character for “step” (步) is built from two “stop” (止) radicals (the hieroglyph for “foot”), representing one left foot and one right foot moving successively. This dynamic symbolizes walking as a



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continuous flow of time and resembles dance movements. The piece consists of live performances and video archives. The former is a walking performance in which audience members move freely and meet the performers at different points, shaping their personal viewing experience from various angles. The latter features videos that remain in the space after the performance ends, allowing viewers to re-experience the actions repeatedly. The work does not impose a fixed way of viewing, but encourages the audience to physically move and feel the subtle connections between light, wind, sound, and people. According to Tien, “We often overlook what is around us because life is so goal-oriented. The process of walking enables us to rediscover what has always been there—the angles of windows, the texture of walls, and the direction of light.” The museum’s architecture is more than just a stage for art, and the body is not merely a point of observation. During the walk, the interactions between the two will create the very site where art comes alive.

03 〈慢慢散步，在美術館〉以散步中的身體感官作為探索美術館空間的方法。（臺中市立美術館提供）

A Slow Walk, in the Museum explores the museum space through the sensory experience of walking. (Courtesy of Taichung Art Museum)

04 灰色格紋的服裝設計，回應綠美圖建築的光影特徵。（臺中市立美術館提供）

The gray plaid costume design reflects the light and shadow characteristics of the Green Museumbrary’s architecture. (Courtesy of Taichung Art Museum)

06 慢慢散步，在美術館〉演出現場。（臺中市立美術館提供）

Performance view of *A Slow Walk, in the Museum* at the Taichung Art Museum. (Courtesy of Taichung Art Museum)

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