

策展與藝術家座談

# 與 萬物相遇 的風景：

Landscape of Encounters:  
Curatorial and Artist talks

2025.12.14 Sun 09:00-17:00

綠美圖演講廳 Taichung Green Museumbrary Auditorium



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# 萬物相遇的風景 · 藝術與藝術家座談

## Landscape of Encounters: Curatorial and Artistic talks

本次座談邀請臺中市立美術館（以下簡稱中美館）公共空間藝術委託計畫藝術家及「萬物的邀約」展覽策展團隊與部分參展藝術家齊聚對談，揭開展示背後的思維脈絡。從策展理念、現地創作到公共空間的文化紋理，討論藝術如何在歷史、時間與場域間生成。

座談將聚焦於多重議題，包括敘事政治、地方的流動性、身體與自然的互動，以及藝術蒐集與現地創作之間的關係。透過專題演講與互動對話，觀眾將得以深入理解展覽概念，並觀察藝術家如何以創作回應環境、社會與人類經驗的交錯，體驗策展與藝術實踐如何在公共空間中啟發新的思考與對話。

This full-day program brings together TcAM Art Commission Artists, the curatorial team and selected participating artists of *A Call of All Beings: See you tomorrow, same time, same place*, to unfold the ideas and contexts behind the exhibition. From curatorial vision and site-specific creation to the cultural fabric of public space, the talks explore how art emerges across histories, temporalities, and places.

The discussions will address topics such as the politics of narrative, local mobility, interactions between body and nature, and the relationship between artistic collecting and site-based practice. Through keynote presentations and interactive dialogues, audiences will gain insight into the conceptual framework of the exhibition and experience how curatorial and artistic practices inspire reflection and conversation within the public realm.

# 「萬物的邀約」

2025.12.13—2026.4.12

臺中市立美術館開館首展「萬物的邀約」，從館舍所坐落的中央公園地景與城市關係出發，結合場館空間流動與開放的特質，探討人與萬物、自然與城市的共生關係，並透過臺灣重要前輩藝術家與現當代創作之間的對話，體現記憶的層疊，以及地景、空間、文化與自然治理的交織。

展覽由中美館策展團隊攜手臺灣策展人周伶芝、美國策展人艾蕾娜·克萊爾·費爾德曼 (Alaina Claire Feldman)，與羅馬尼亞／南韓策展人安卡·繆雷·金 (Anca Mihuleț-Kim) 四方共同策劃。「萬物的邀約」是一場集結的邀請，不同時空的創作者、觀眾與存在形式於此相遇，探索人與環境的多重關係，內容涵納動植物史、寓言神話、移動遷徙、語言敘事等主題，也關注身體與空間感知的張力，以及在調控與馴化中，仍持續發生的野性與能動。

展覽以相互連結的五大子題開展：「畫一道海岸線」呈現不同時空裡，藝術家對自然與世界形貌的捕捉與繪測、想像與詮釋，描繪可見風景，也映照內在心境。「幻生的寓言」裡，藝術家從風土與傳說、神話、寓言，描繪理解世界的路徑。在「摺疊的風景」中，藝術家看見當下的地景、身份與記憶，都有著無數層疊與相互滲透的質地。「擾動的記憶」中，自然史與博物學的分類與知識建構系統，被重新界定。「萬物初聲」，邀請我們感知與聆聽：來自受傷的身體、流亡的記憶、壓抑的情感，也來自無法以人類語言述說的生命。展場外，藝術家將作品置入綠美圖不同公共空間對話，探問公共與親密、治理與野性的邊界，思索建築與地質的層層記憶，將展覽的思考交織進日常紋理。

「萬物的邀約」回應現實中的困境，也編織面向未來的遠景。我們在此聚集，不僅是物理空間上的共處，更是對知識生產模式的重新想像與檢視—挑戰既有分類與價值體系，創造多元敘事發聲的可能。展覽副標「See you tomorrow, same time, same place」—是輕聲的許諾，也是願景的練習：期待相見，與未竟的萬物，在此時此地，共構下一次相遇的條件。

2025.12.13—2026.4.12

The Taichung Art Museum opens with the inaugural exhibition *A Call of All Beings: See you tomorrow, same time, same place*, situated within the unique landscape of Central Park where the museum stands. Once the site of a military base and the Shuinan Airport, the area has since been transformed into a metropolitan green space, layered with memories and entangled in histories of spatial, cultural, and ecological governance. Departing from this evolving terrain, the exhibition explores the intertwined—sometimes visible, other times invisible—relationships among humans, animals, plants, and their shifting environments, reflecting on the modes of their coexistence that traverse across natural and urban worlds.

Jointly curated by the Taichung Art Museum curatorial team, Taiwanese curator Ling-Chih Chow, American curator Alaina Claire Feldman, and Romanian-Korean curator Anca Mihuleț-Kim, *A Call of All Beings* is conceived as an invitation to communal gathering and collective reflection—a meeting ground where artists, audiences, and the narratives of human and non-human beings across different times and places converge. The exhibition invites visitors to explore the multilayered relationships between humans and the environment through themes such as the histories of flora and fauna, fables and mythologies, migration and movement, and language and storytelling. The exhibition also probes the tension between body and spatial perception, as well as the resilience of the wildness and the agency that persists within systems of rule and domestication.

These inquiries unfold across five interlinked sections: *In How to draw a coastline?*, artists capture the shifting forms of nature and the world across time, tracing both visible landscapes and inner terrains. *In Recalling Fables*, artists revisit archives, folklore, and myths as pathways for reimagining our relationship with the world. In *The Troubling of Natural Histories*, the taxonomies and systems of knowledge that structure natural history and museology are unsettled and reimagined. In *Folds and Flows*, artists consider how the fundamental dimensions of contemporary existence—space, time, landscape, identity, and remembrance—are multilayered and interpenetrating. Finally, *When the World Begins to Speak* invites us to listen closely to wounded bodies, displaced memories, repressed emotions, as well as to rivers, animals, and other life forms that elude human language.

Beyond the galleries, several artworks extend into public spaces throughout the Green Museumbrary, engaging in dialogue with their surroundings. They question the boundaries between the public and private, the wild and the domesticated, and the architectural traces embedded within geological layers. These gestures weave the exhibition's concerns into the very fabric of everyday life.

*A Call of All Beings* is not only a response to present predicaments but also a weaving together of future visions. The act of gathering here signifies more than physical presence—it is a rethinking of how knowledge is produced, a challenge to established systems of classification and value, and an opening for multiple narratives to emerge.

*A Call of All Beings* seeks to observe and inquire across multiple scales, reconsidering art as a means of reawakening perception and unlocking new understandings—ones that might hold room for richer and more expanded narratives yet to be told.

*See you tomorrow, same time, same place*—a gentle promise of the museum as a host and keeper of memory, and a gesture toward a future of shared responsibility.

臺中市立美術館每兩年邀請臺灣與國際藝術家，透過委託創作回應綠美圖的場館特質，不僅對話於建築語彙，更從美術館出發，連結在地生態與文化脈絡。

首屆邀請韓國藝術家梁慧圭與臺灣藝術家林明弘。梁慧圭的《流動奉獻—樹蔭三合》(2025)懸置於美術館挑高27公尺的大廳中，與垂直聯通六層樓的螺旋坡道共構空間序列；林明弘的《再製》(2025)則部署於大廳兩座「玻璃屋」的頂端——一座為服務中心，另一座包覆通往地下樓層的螺旋梯。兩件作品以不同的空間策略介入這座美術館與圖書館共構的複合建築，邀請觀眾透過移動與探索，發現藝術與建築的對話關係。

Taichung Art Museum invites Taiwanese and international artists biennially to create commissioned works responding to the visual permeability and spatial fluidity of the Green Museumlibrary, connecting architectural dialogues with local ecological and cultural contexts.

The inaugural edition features Haegue Yang (born in South Korea, lives and works in Seoul/Berlin) and Michael Lin (born in Japan, lives and works in Taipei/Brussels). Yang's *Liquid Votive – Tree Shade Triad* (2025) suspends in the museum's 27-meter atrium, engaging with the six-story spiral ramp that guides visitor circulation; Lin's *Processed* (2025) unfolds atop Glass Bubbles, two translucent cylindrical structures in the main hall—one housing the service center, the other enclosing the stairwell to the basement. Both works employ distinct spatial strategies to intervene in this museum-library complex, inviting visitors to discover the dialogue between art and architecture through movement and exploration.

## 議程 PROGRAM

		09:00–09:05	開場
場次一	09:05   10:05	「萬物的邀約」策展人綜合座談	
		主持人	臺中市立美術館館長 賴依欣
場次二	10:05   11:00	講者	安卡·繆雷·金、艾蕾娜·克萊爾·費爾德曼、周伶芝、中美館助理研究員 許祐綸
		花紋與樹影   公共空間裡的紋理與記憶	
演出	11:00–11:20	主持人	臺中市立美術館館長 賴依欣
		公共空間藝術委託計畫藝術家	梁慧圭、林明弘
		11:00–11:20	換場與移動
演出	11:20–12:00	紙月亮偶劇團與博屋瑪國民小學遊行 《與自然一起說故事》	

		09:00–09:05	<u>Opening remarks</u>
Session 1	09:05   10:05	A Call of All Beings: Curatorial Talk	
		Moderator	Yi-Hsin Lai   Director, Taichung Art Museum
Session 2	10:05   11:00	Speakers	Anca Mihuleț-Kim, Alaina Claire Feldman, Chow Ling-Chih, Fiona Yu-Lun Hsu   TcAM Curatorial Department
		Floral Patterns and Tree Shades: Cultural Motifs and Shared Memories in Public Spaces	
	11:00–11:20	Moderator	Yi-Hsin Lai   Director, Taichung Art Museum
		Artists	Haegue Yang & Michael Lin
		11:00–11:20	<u>Break</u>
Performance	11:20–12:00	<u>Papermoon Puppet Theatre x P'uma Elementary School Parade "Story of Nature"</u>	

## 議程 PROGRAM

		12:00–13:00	午休
場次三	13:00   13:55	收集、展示與現地的交織	
		主持人 「萬物的邀約」參展藝術家	臺中市立美術館館助理研究員 鍾一瑄 阿德里安·提爾提奧、鈴木悠哉、林仁達、余政哲
場次四	13:55   14:50	奇獸、幻物，與敘事的政治	
		主持人 「萬物的邀約」參展藝術家	策展人 艾蕾娜·克萊爾·費爾德曼 陳瀅如、王虹凱&查波帕、劉玗
		14:50–15:05	中場休息

		12:00–13:00	<u>Lunch Break</u>
Session 3	13:00   13:55	Collecting, Display, and Site-specificity	
		Moderator Artists	Uta I-Hsuan Chung   TcAM Curatorial Department Adrien Tirtiaux, Yuya Suzuki, Lin Jin-Da, Yu Cheng-Che
Session 4	13:55   14:50	Beasts, Phantasmal Beings, and the Politics of Narrative	
		Moderator Artists	Alaina Claire Feldman   Curator Yin-Ju Chen, Hong-Kai Wang & Bopha Chhay, Liu Yu
		14:50–15:05	<u>Break</u>

場次五	15:05   16:00	摺疊的時間、地方的流變	
		主持人	策展人 安卡·繆雷·金
場次六	16:00   16:55	「萬物的邀約」參展藝術家	
		露西雅·阿拉瓦奴、咖容琳娜·布瑞秋拉、鄭素英、塞巴斯蒂安·摩爾多萬	
		16:55—17:00	閉幕結語

Session 5	15:05   16:00	Folded Time and Place in Flux	
		Moderator	Anca Mihuleț-Kim   Curator
Session 6	16:00   16:55	Artists	
		Loukia Alavanou, Karolina Breguła, Soyoung Chung, Sebastian Moldovan	
		Passage as Practice: Traversal, Wounding, Mythic Healing	
	16:00   16:55	Moderator	Chow Ling-Chih   Curator
		Artists	Seung Hyun Moon, Su Wenchi, TAI Body Theatre
		16:55—17:00	Closing remarks

## 場次一 Session 1

# 「萬物的邀約」策展人綜合座談

A Call of All Beings: Curatorial Talk

中美館策展團隊攜手三位客座策展人，合作策劃出「萬物的邀約」。本場次綜合座談將重現這段四方協作與交流過程，如同展覽核心主題：這是一場多方的邀約、相遇、對話與共存。

Jointly curated by the Taichung Art Museum's curatorial team and three guest curators, *A Call of All Beings* emerged through a process of four-way collaboration. This roundtable revisits the discursive processes that shaped the exhibition—echoing its core proposition: an invitation toward encounters, dialogue, and coexistence.

## 主持人 Moderator

臺中市立美術館館長  
Director, Taichung Art Museum

賴依欣 Yi-Hsin Lai

## 講者 Speakers

「萬物的邀約」展覽策展人

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

安卡·繆雷·金 Anca Mihuleț-Kim

艾蕾娜·克萊爾·費爾德曼 Alaina Claire Feldman

周伶芝 Chow Ling-Chi

許祐綸 Fiona Yu-Lun Hsu

# 賴依欣 | 臺中市立美術館館長

賴依欣，現任臺中市立美術館館長，曾任嘉義市立美術館館長與獨立策展人。2011年於英國西敏大學取得視覺文化研究所博士學位，返臺後創辦草堀文化藝術工作室與草苞實驗室，展開近十年獨立策展旅程。她的策展聚焦於被壓抑的聲音與歷史空間的遞延，透過當代藝術的創作與展演，提出不同的敘事與想像的可能。自2019年起擔任公立美術館館長，積極推動國際連結與在地藝術的交流與對話，並著重發展新時代美術館與觀眾之間的多元理解和相互形塑的場域與經驗關係。

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## Yi-Hsin Lai

Director, Taichung Art Museum

Yi-Hsin Lai is the director of the Taichung Art Museum, Taiwan. After graduating with a Ph.D. from the Institute of Visual Culture at the University of Westminster in the UK in 2011, she founded ART SQUARE TAIWAN as a space to present art and culture through professional curatorial practices and worked as an independent curator, before serving as director of the Chiayi Art Museum (Taiwan).

Lai is committed to enhancing the professionalism, public engagement and diversity of art museums in Taiwan, advocating for art education, and actively promoting international and local art exchanges. Her curatorial research focuses on postcolonial urban space and reflections on the self and the other, drawing on contemporary art-making and exhibition practices to generate new narratives and possibilities. She also emphasizes cultivating diverse forms of understanding, as well as mutually shaping relationships and experiences between the museum and its audiences in a new era.



## 安卡·繆雷·金 | 「萬物的邀約」展覽策展人

安卡·繆雷·金，羅馬尼亞藝術史學家與策展人，現居首爾，畢業於布加勒斯特國立藝術大學藝術理論碩士。她關注策展計畫與歷史、社會脈絡之間的運動性，亦重視展演機構本身的制度架構，同時也受她多年來與藝術家、策展人合作經驗的啟發。

2022至2025年間策劃研究型展覽「你在應該幫助黨的時候卻背叛了它」，於克羅埃西亞、馬尼拉、布加勒斯特與薩格勒布巡迴展出。2021至2023年策劃「未來超級英雄編年史」，於蒂米什瓦拉與布加勒斯特展出。2019年參與新加坡雙年展策展團隊，在該策展脈絡中，她研究藝術家的遷徙與歸化現象，以及跨媒介性如何影響人類對未來的想像與感知方式，並獲頒「貝加藝術獎」(Bega Art Prize)。2015至2017年間策劃「白點與黑立方」，2015至2016年策劃「南方遇上東南」，展於香港與廣州。2013年於威尼斯雙年展策劃羅馬尼亞館展覽「懸置歷史反思中心」。

### Anca Mihuleț-Kim

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

Anca Mihuleț-Kim is a Romanian art historian and curator based in Seoul. She holds a Master's Degree in Arts – Visual Arts from the National University of Arts, Bucharest, Romania. The projects proposed by Anca are motivated by specific historic and social coordinates, by the institutional frameworks where they take place, but also by her artistic and curatorial collaborations that unfold over the course of several years.

Between 2022 and 2025, Anca Mihuleț-Kim co-curated with Irena Bekić the touring exhibition of Andreja Kulunčić's research project "You Betrayed the Party Just When You Should Have Helped It", which was presented in four cities so far: Rijeka, Manila, Bucharest, and Zagreb. She curated the project "Chronicles of the Future Superheroes" that was displayed in 2021 at Kunsthalle Bega in Timișoara and in 2023 at the National Museum of Contemporary Art in Bucharest. She was part of the curatorial team of the Singapore Biennale 2019. In the past years, she also prepared exhibitions like: "The White Dot and The Black Cube" (co-curated with Diana Marincu at the National Museum of Contemporary Art, Bucharest, 2015-2017), "South by Southeast" (co-curated with Patrick Flores at Osage Art Foundation, Hong Kong and Guangdong Times Museum, Guangzhou, 2015-2016), and "Reflection Center for Suspended Histories. An Attempt" (for the 55th edition of the Venice Biennale, 2013). Between 2006 and 2013, together with Liviana Dan, Anca Mihuleț-Kim coordinated the exhibition program of The Contemporary Art Gallery of the Brukenthal National Museum in Sibiu, Romania. Mihuleț-Kim was awarded one of the "Igor Zabel Grants" (2016) and the Bega Art Prize (2019).



# 艾蕾娜·克萊爾·費爾德曼 | 「萬物的邀約」展覽策展人

艾蕾娜·克萊爾·費爾德曼，現為美國加州大學爾灣分校蘭森美術館首席策展人，及臺北立方計劃空間學術顧問與葡萄牙Casa São Roque國際顧問。

她近期的研究關注視覺技術如何形塑我們對自然的理解，並延伸至自然史、水族展示、人與動物之間的倫理關係，以及蒐藏行為與收藏機構如何參與知識與權力的生產。

她曾策劃過眾多國際巡迴展覽，合作對象包括多位國際知名當代藝術家。擔任拉脫維亞「Kim?當代藝術中心」年度藝術節「伊甸」的共同策展人(2025)、紐約城市大學密希金畫廊館長與策展人(2018-2024)，並於巴魯克學院及麥考利榮譽學院任教。她亦曾任國際獨立策展人組織(ICI)展覽總監。她擁有普拉特學院藝術史與批判視覺研究學位，以及紐約城市大學研究中心的社會與環境正義研究學位。2022年獲安迪·沃荷視覺藝術基金會研究獎助。

艾蕾娜·克萊爾·費爾德曼  
Alaina Claire Feldman

## Alaina Claire Feldman

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

Alaina Claire Feldman is Chief Curator at the University of California Irvine's Langson Museum. She is academic advisor at TheCube, Taipei and international advisor at Casa São Roque, Porto.

Her current research is concerned with visual technologies that have contributed to the production of nature, the history of natural history, aquariums, critical animal studies, and collecting & collections.

She has organized dozens of exhibitions with a diverse roster of contemporary and international artists. In 2025 she was co-curator of Kim? Contemporary Art Centre's annual arts festival, "Eden". From 2018 to 2024 Feldman was the Director and Curator of Mishkin Gallery at the City University of New York (CUNY) and was faculty in the Fine and Performing Arts department at Baruch College and Macaulay Honors College. From 2011 to 2018 Feldman was Director of Exhibitions at Independent Curators International (ICI) where she organized complex artistic projects around the world. She holds a degree in Art History and Critical Visual Studies from Pratt Institute and Social and Environmental Justice Studies from the Graduate Center. With Macarena Gómez-Barris, she was awarded a 2022 Curatorial Research Fellowship from the Andy Warhol Foundation for the Visual Arts.



## 周伶芝 | 「萬物的邀約」展覽策展人

周伶芝現為臺北藝術大學劇場設計系與舞蹈系兼任助理教授。畢業於法國巴黎第一大學美學系，並於雷恩第二大學取得劇場研究碩士學位。她從事獨立策展、藝術評論、劇場構作與創作顧問、文字工作者、創作美學相關課程講師等，也擔任書籍與雜誌之專題企劃，規劃講座與工作坊。

近期周伶芝以不同角色參與各藝術節、展覽、表演藝術創作、團隊和場館之研究計畫。包含擔任兩廳院秋天藝術節策展構作(2023、2024)、臺南文化中心館慶策展人(2023、2024)、臺北表演藝術中心「馬戲棚」諮詢顧問與創作工作坊規劃導師(2022、2023)、國家兩廳院35週年「平行劇場」策展人(2022)、臺南藝術節策展人(2019、2020)、松山文創園區Lab實驗啟動計畫「無時鐘特區」策展人(2018)、國家兩廳院、「舞蹈秋天」論述統籌與顧問(2017)、「新點子舞展」諮詢(2018)、基隆海港山城計畫「泊」&「潮聽招待所」策展人(2017、2018)等。

近年關注美學領域：傳統與當代的身體轉譯，原住民當代展演創作，策展學、行為藝術、當代馬戲、偶戲與物件劇場、聲音與科技藝術、當代舞蹈、地方記憶、生態與歷史的展演實驗、城市空間現地創作、文學轉譯、詩語言的劇場創作等。

### Chow Ling-Chih

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

Chow Ling-Chih is an adjunct assistant professor in the Department of Theatrical Design and Technology and the School of Dance at Taipei National University of the Arts. She graduated from the Department of Aesthetics at Paris 1 Panthéon-Sorbonne University and obtained a master's degree in Theatre Studies from Rennes 2 University. She is an independent curator, art critic, dramaturg and creative advisor, writer, and lecturer on topics related to art and aesthetics. She also engages in editorial work for books and magazines, and organizes lectures and workshops. Her roles have spanned across art festivals, exhibitions, performing arts productions, artist collectives, and research initiatives within institutions.

Recent projects include: curator and dramaturg for the 2024 and 2023 National Theater and Concert Hall Autumn Arts Festival; curator for the 2024 and 2023 Tainan Cultural Center Anniversary Exhibition; consultant and workshop advisor for the Circus Open Studio at the Taipei Performing Arts Center in 2023 and 2022; curator of "Dialectical: Trajectories and Displacements of NTCH" for the 35th anniversary of the National Theater and Concert Hall in 2022; curator of the Tainan Arts Festival in 2020 and 2019; Curator of the "Clockless Zone" project under the LAB Experimental Initiation Program at Songshan Cultural and Creative Park (2018); Editorial Lead and Consultant for NTCH "Dance Autumn" (2017); Consultant for the "New Choreographers' Project" (2018); and Curator for the Keelung Harbor and Hills Program's "Berth" and "Tide Listening Guesthouse" projects (2017, 2018).

Her recent aesthetic research focuses on the following areas: the translation of traditional and contemporary bodies; indigenous contemporary performance; curatorial studies; performance art; contemporary circus; puppetry and object theatre; sound and media art; contemporary dance; experimental performances engaging with local memory, ecology, and history; site-specific urban interventions; and theatrical works inspired by literature and poetry.



## 許祐綸 | 臺中市立美術館展覽組助理研究員

臺中市立美術館展覽組助理研究員。背景涉略文學與當代藝術研究。曾任職藝術家出版社，後於國家文化藝術基金會、財團法人文化臺灣基金會、竹圍工作室等單位。研究關注藝術社會參與與集體協作實踐，並持續參與、策動多中心協作、具政治與社會關懷意識的藝術計畫。近期策劃主持計畫包括策展計畫「移動羅曼史」，與泰國組織共同發起的國際平台「TAI-國際藝術行動串連」。2024年獲選國際策展人協會 (ICI) 策展人培訓 (Curatorial Intensive)，2025年獲選傅爾布萊特—臺灣文化部藝文專業人才獎助計畫。

許祐綸

Fiona Yu-Lun Hsu

### Fiona Yu-Lun Hsu

Assistant Researcher, TcAM Curatorial Department

Fiona is a researcher and curator at the Taichung Art Museum, with a background in literature and contemporary art curatorial studies. Her research centers on socially engaged and collective practices, and continues to initiate and participate in polycentric, politically and socially conscious collaborative art projects. Recent curatorial work includes Not Just Love Stories and co-founding TAI – Transnational Artistic Intervention with Thailand's Payoon for Art Foundation. She is an alumna of Independent Curators International (ICI)'s Curatorial Intensive (2024) and a 2025 Fulbright Fellow.



## 場次二 Session 2

### 花紋與樹影 | 公共空間裡的紋理與記憶

Floral Patterns and Tree Shades: Cultural Motifs and Shared Memories in Public Spaces

中美館每兩年以「公共空間藝術委託計畫」，邀請藝術家透過創作回應綠美圖的場館特質。本場次邀請首屆委託的兩名藝術家：韓國藝術家梁慧圭與臺灣藝術家林明弘，分享他們的作品概念與創作觀點。

Through its biennial Art Commission in Public Space, the Taichung Art Museum invites artists to respond to the spatial porosity and architectural specificity of the Green Museumbrary. This session brings together the inaugural commissioned artists, Haegue Yang (South Korea) and Michael Lin (Taiwan), who will discuss the conceptual trajectories and spatial strategies that inform their respective works.

#### 主持人 Moderator

臺中市立美術館館長  
Director, Taichung Art Museum

賴依欣 Yi-Hsin Lai

#### 講者 Speakers

公共空間藝術委託計畫藝術家  
Artists, TcAM Art Commission in Public Space

梁慧圭 Haegue Yang | 林明弘 Michael Lin

出生於首爾的梁慧圭，自1990年代中期開始穿梭於歐洲與亞洲之間創作，已成為當代最重要的雕塑家之一。過去三十年間，她的多元實踐涵蓋了感官裝置、擬人化雕塑、桑皮紙拼貼及數位圖像壁紙等創作形式。在這廣闊的創作脈絡中，她投入了二十年時間探索百葉窗簾的雕塑潛能——這項標誌性媒材經常出現在她的表演性雕塑和多感官裝置中。原本用於遮蔽窗戶的日常物件，在她手中轉化為變幻的場域：輕盈漂浮、層次交疊，在不透明與透明之間游移。透過這些材料，梁慧圭探索著物質如何中介知覺、情感與集體經驗。

本次受臺中市立美術館委託，梁慧圭構思了《流動奉獻－樹蔭三合》(以下簡稱《流動奉獻》，2025)，作品源自對一棵漂浮巨樹的想像。樹木通常向下扎根，梁慧圭卻倒轉了這個邏輯——一棵由百葉窗簾構成的巨樹從天花板懸垂而下。深綠、磚紅、芥黃與褐色的簾片，呈現自然沉穩的色調，抽象地勾勒出樹木盛放的形態與量體。

《流動奉獻》如同在空中植樹，於美術館大廳的中心展開一場發光儀式。這是梁慧圭迄今最高的百葉窗簾裝置，高度約23公尺，由三個各具色彩配置的獨立結構組成。作品聳立於金屬擴張網包覆的透明玻璃空間內，螺旋坡道環繞其外。隨著觀者沿坡道而上，這株「倒置植物」逐漸展開，提供了內與外、重力與懸浮、建築與地景之間不斷轉換的視角。

這棵倒置之樹的概念根源，是梁慧圭對泛靈思想的持續關注——相信萬物皆有靈性，包括人類、非人類，乃至無生命物。藝術家以韓國背景為根基，又在跨洲移動中，從多重民俗與哲學源流汲取視野。在亞洲傳統裡，神樹被尊為社群守護者或獨立的神聖存在。從韓國的堂山樹、日本的神木、印度的菩提樹到臺灣的大樹公——這些神聖之樹跨越地域與歷史，在不同文化中反覆現身。

入夜後，《流動奉獻－樹蔭三合》再度變貌。柔韌的垂直LED燈條與如螢火蟲般的點狀雷射光，為裝置注入生命力。精心調控的光線將空間籠罩在變幻的氛圍中，讓懸浮之樹成為生動的存在。透過這個漂浮的植樹行動，梁慧圭為我們的時代重新想像了一棵神樹——懸浮、穿透，以不可見的生命力發光。

梁慧圭  
Haegue Yang



# Haegue Yang

Artist, TcAM Art Commission in Public Space

Born in Seoul and active between Europe and Asia since the mid-1990s, Haegue Yang has become one of the leading sculptors of her generation. Over the past three decades, her multifaceted practice has encompassed sensorial installations, anthropomorphic sculptures, mulberry paper collages, and digital graphic wallpapers, among others. Within this broad trajectory, she has devoted the past two decades to exploring the sculptural potential of venetian blinds—one of her signature materials—often featured in her performative sculptures and multisensory installations. These everyday window coverings become sites of transformation, playing with floating lightness, layered depth, and shifting states of opacity and transparency. Through them, Yang investigates how materials mediate perception, emotion, and collective experience.

For the TcAM Art Commission, Yang has conceived *Liquid Votive* – Tree Shade Triad (hereafter *Liquid Votive*, 2025) by imagining a giant tree floating in the air. While trees are ordinarily rooted in the ground, Yang's vision turns this logic upside down. A vast, flowing tree made of venetian blinds is suspended from the ceiling. Their slatted surfaces, in deep green, brick red, mustard, and brown, recall the hues of mature nature and abstractly evoke the form and volume of a blooming tree.

As an act of planting in air — a luminous offering at the heart of the building — *Liquid Votive*, Yang's tallest blind installation to date with a height of close to 23m, consists of three distinct masses, each with its own color scheme. The work soars within a meshed glass space, a transparent cube encased by an outer layer of metal mesh and surrounded by a spiraling ramp. As viewers ascend, the monumental “upside-down plant” gradually unfolds, offering shifting perspectives between interior and exterior, gravity and levitation, architecture and landscape.

Underlying this inverted tree is Yang's long-standing fascination with animistic thought, which holds that the spirit permeates all things — human, non-human, and even inanimate. Rooted in her Korean background yet shaped by an itinerant life between continents, Yang's perspective draws from multiple folk and philosophical sources. Across Asian traditions, sacred trees are revered as communal guardians or deities in their own right. Such trees — from Korea's *dangsan namu* and Japan's *shinboku* to India's *bodhi tree* and Taiwan's *dashugong* — reappear across regions and histories.

At night, *Liquid Votive* transforms once more. Flexible vertical LEDs and fine dotted laser lights, reminiscent of fireflies, animate the installation. The carefully modulated illumination bathes the space in a shifting aura, turning the suspended tree into a living presence. Through this floating act of planting, Yang reimagines a sacred tree for our time — weightless, porous, and radiant with unseen life.

林明弘的裝置作品《再製》回應了綠美圖的建築結構，針對大廳入口處的空間特質量身打造，並將觀者的參與納入作品意義之中。

《再製》由兩組大型繪畫組成，分別設置於大廳兩側玻璃屋的屋頂上方，因此作品僅能由二樓連接起美術館及圖書館的空橋上觀看。為了體驗這組作品，觀眾必須於空橋上穿梭。空橋作為視覺上連結兩幅水平設置繪畫的媒介，當觀者從一端走向另一端時，繪畫的序列因而形成，而此序列會因行進的方向而改變——圖書館走向美術館，或反之亦然。

《再製》的靈感來源於機械的印刷流程。風格化的梅花圖案在兩座玻璃屋上反覆出現，卻呈現出不同的狀態：一組錯位模糊，另一組則對位清晰。通常被視為印刷缺陷的污跡或模糊誤印，在此與清晰的圖樣被賦予同等價值。同樣地，過程的序列由觀者的移動方向決定，兩組繪畫之間沒有明確的先後順序，其關係形成一種循環或週期性的運動——從錯置到對位，從清晰到未定。

繪畫的紋樣來自於時常被視為臺灣文化象徵的傳統紡織圖案，在此被解構為一個不斷進行的過程。透過呈現梅花——「臺灣國花」——處於消解或成形的過程，《再製》擾動且質疑了文化再現的線性與本質化思維。

## Michael Lin

Artist, TcAM Art Commission in Public Space

Michael Lin's installation *Processed* directly engages the architecture of the museum. The work is specifically conceived for the main entrance hall and includes the participation of the viewer in the meaning of the work.

*Processed* consists of two large-scale paintings made for the flat roofs of the two glass bubbles in the main entrance. Occupying two different sides of the entrance hall, the work can only be seen from the second-floor skybridge. To experience the work, one must cross the length of the bridge. The skybridge visually connects the two horizontal paintings, creating a sequence as viewers cross from one side to the other. The order of the sequence varies depending on the direction one is headed, from the library to the museum or vice versa.

*Processed* is inspired by the mechanical printing process. A stylized plum blossom motif is repeated on the two glass bubbles, each representing a different state. One is misaligned and blurred, while the other is ordered and clearly defined. The macule, or the blurred misprint, usually the detritus of the printing process, is presented with equal value as the clearly defined motif. Again, the sequence of the process is determined by the body of the viewer crossing the skybridge and the direction they are heading. With no clear order, the relationship of the two paintings creates a loop or cyclical movement from disarrangement to order, from clarity to uncertainty.

The traditional textile motif, which is predominantly seen as representing Taiwanese culture, is in Lin's work deconstructed and presented as an ongoing process. By representing the plum blossom motif, "the national flower of Taiwan," in the process of dissolution or becoming, *Processed* disrupts and questions a linear and essentialized understanding of the representation of culture.

林明弘  
Michael Lin



## 演出 Performance

### 《與自然一起說故事》紙月亮偶劇團X博屋瑪國小遊行演出

“Story of Nature” Papermoon Puppet Theatre × P’uma Elementary School Parade

來自印尼的紙月亮偶劇團將與全臺第一座原住民族實驗小學博屋瑪國小合作，共同推出一場以「環境與人之間的關係」為核心的遊行演出。並經由前期工作坊展開，學生透過創作與討論，將對土地、自然與生活的感受轉化為具象的偶戲與表演。遊行不僅是學習歷程的展現，更串連社區與觀眾，營造互動、共享的藝術氛圍，並呈現跨文化交流與教育實踐的成果。

Papermoon Puppet Theatre from Indonesia collaborates with P’uma Elementary School—the first Indigenous experimental school in Taiwan—to present a parade performance centered on the relationship between people and the environment. Beginning with preparatory workshops, students express their reflections on the land, nature, and daily life by transforming them into puppetry and performance. The parade not only showcases the learning process but also connects the community and audience, fostering an atmosphere of interaction and shared creativity while highlighting the outcomes of cross-cultural exchange and educational practice.



## 紙月亮偶劇團

紙月亮偶劇團2006年創立於印尼日惹，以偶戲探索人與自然的關係，透過國際合作傳遞萬物蘊含生命的哲學。〈KALI——記憶之流〉以爪哇語「河流」命名的守護神Kali為主角，用環保材質製作大型木偶與高腳屋，映照現代化對生態的影響。展場裝置作品以外，偶劇團此次來臺與臺中博屋瑪國小合作，讓兩地自然神話在此匯流。

神話敘事帶領我們認識萬物有靈，以及人對自然的尊敬。河流神是我們和河流的聯繫，祂的流浪意味開發的失衡、我們與自然的斷裂，以及族群的離散。跨越現實的地理限制，在全球化的移動下，印尼和我們從流域傳說的想像重新連結，在自然材質所創造的移動家園共同思索，自然是我們最初的聚落、記憶和故事的場域。

## 博屋瑪國小

博屋瑪國小位於臺中市和平區達觀里大安溪畔，105年經地方公投後正式更名為「P'uma 博屋瑪」，也為全臺第一所原住民族實驗小學，以「養育、傳承、興旺」為命名意涵。學校課程規劃除保留原有語文、數學、科技與自然等基礎學科，更融合在地文化，發展出每週10至12節的泰雅文化課程，包含學習山林中的狩獵智慧、苧麻織布技法，以及小米從播種到料理的完整體驗，課程皆以泰雅文化核心Gaga為基礎，建構出26個主題課程，展現豐富且具深度的族群教育成果，傳承文化生命、體現全人泰雅。

### Papermoon Puppet Theatre

Founded in 2006 in Yogyakarta, Papermoon Puppet Theatre creates work that bridges humans and the natural world, guided by a belief that all beings carry life within them. KALI-Stream of Memory draws its title from Kali, a river deity whose name is the Javanese word for "river." Built from sustainable materials—large puppets and stilt structures—the installation speaks to how modernization disrupts ecological balance. Alongside this work, Papermoon has partnered with Taichung's P'uma Elementary School to lead workshops and a parade, creating space for mythologies from Indonesia and Taiwan to meet.

Myths teach us to see spirit in all things and to approach nature with respect. River deities link us to waterways, and when they wander, it signals something broken—unchecked development, our estrangement from the natural world, scattered communities. Crossing geographical boundaries through global currents, Indonesia and Taiwan reconnect through shared river mythologies. In these temporary dwellings made from natural materials, we remember nature as our first settlement, the ground of memory and story.

### P'uma Elementary School

P'uma Elementary School is located in Daguan Village, Heping District, Taichung City, along the Daan River. In 2016, following a local referendum, the school was officially renamed "P'uma," becoming the first indigenous experimental elementary school in Taiwan. The name embodies the meanings of "nurturing, inheritance, and flourishing."

In addition to retaining fundamental subjects such as language, mathematics, technology, and science, the school integrates local culture into its curriculum. It has developed 10 to 12 Atayal cultural classes each week, including learning traditional hunting knowledge from the mountains, ramie weaving techniques, and the complete millet process from sowing to cooking. All courses are grounded in the Atayal cultural core, Gaga, forming 26 thematic modules that demonstrate rich and in-depth achievements in ethnic education—passing on cultural vitality and embodying holistic Atayal learning.

## 場次三 Session 3

# 收集、展示與現地的交織

Collecting, Display, and Site-specificity

我們如何理解所在之地？本場座談的三組參展藝術家，其創作主題分別圍繞著：建築與室內外空間、城市景觀與集體潛意識、自然地景與個體經驗，將分享他們在現地創作與場域互動的過程。

This session considers how artistic practices engage with the conditions of place. Three participating artists and collaboratives—working across architecture and spatial relations, urban imaginaries and collective subconsciousness, and natural terrains and lived experience—reflect on their processes of site-based research, interaction, and response.

## 主持人 Moderator

臺中市立美術館展覽組助理研究員  
Assistant Researcher, TcAM Curatorial Department

鍾一瑄 Uta I-Hsuan Chung

## 講者 Speakers

「萬物的邀約」參展藝術家

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

阿德里安·提爾提奧 Adrien Tirtiaux | 鈴木悠哉 Yuya Suzuki

林仁達 Lin Jin-Da | 余政哲 Yu Cheng-Che

# 阿德里安·提爾提奧 | 「萬物的邀約」參展藝術家

阿德里安·提爾提奧 (1980-)，為比利時藝術家暨建築工程師，其跨域實踐揉合建築與藝術思維，創造出挑戰室內外界限、虛實疊合的場域介入作品。透過塔樓、橋樑與階梯等建築元素的功能性或非功能性運用，巧妙調動觀眾參與，引發對作品潛藏訊息的深度思考。他慣於透過敘事手法，以原始建材轉譯社會政治議題。其作品兼具色彩張力、批判性與幽默感，獲M HKA、Middelheim Museum及Sammlung des BMUKK等重要機構的典藏。

阿德里安·提爾提奧  
Adrien Tirtiaux

## Adrien Tirtiaux

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

Adrien Tirtiaux (b. 1980) is a Belgian artist and architectural engineer whose cross-disciplinary practice merges architectural thinking with artistic experimentation, creating site-specific interventions that challenge the boundaries between interior and exterior, and between the real and the imagined. By employing architectural elements such as towers, bridges, and staircases—sometimes functional, sometimes deliberately non-functional—he skillfully activates audience participation and prompts deeper reflection on the hidden narratives embedded within his works.

Tirtiaux often adopts a narrative approach, using raw construction materials to address social and political issues. His works, marked by bold use of color, criticality, and a subtle sense of humor, have been collected by major institutions including M HKA, the Middelheim Museum, and the Sammlung des BMUKK.



## 鈴木悠哉 | 「萬物的邀約」參展藝術家

鈴木悠哉，現居北海道札幌，於 2007 年畢業於日本大學藝術學部。鈴木悠哉將城市視為集體潛意識的積累體，從都市景觀的片段中提取具有象徵性的圖像，並轉化為多種媒介形式，如繪圖、繪畫、立體物件與錄像等。透過這些裝置創作，他從個人視角模擬現實世界。曾參與的重要展覽包括：〈Site-Representation〉(福島, 2025)、〈The 25-Hour Days〉(基隆, 2024)、〈Post Language Realm〉(柏林, 2021)，以及 Jeune Création (巴黎, 2013)。曾獲獎項包括 ART OSAKA 大獎 (2013)，並獲得德國 Stiftung Kunstmuseum、野村財團及日本文化廳等機構的支持。

### Yuya Suzuki

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

Yuya Suzuki (b. 1983, Fukushima, Japan) is a Sapporo-based artist who graduated from Nihon University College of Art in 2007. His work interprets urban landscapes as fragments of the collective unconscious, transforming symbolic city imagery into drawings, paintings, objects, and videos. His installations reconstruct the real world from a distinct personal lens. Notable exhibitions include Site-Representation (Fukushima, 2025), The 25-Hour Days (Keelung, 2024), Post Language Realm (Berlin, 2021), and Jeune Création (Paris, 2013). Awards include the ART OSAKA Grand Prize (2013) and support from institutions such as Stiftung Kunstmuseum (Germany), Nomura Foundation, and Japan's Agency for Cultural Affairs.



## 林仁達+余政哲+NO登山社 | 「萬物的邀約」參展藝術家

林仁達和余政哲兩人的合作緣起於2002年的網路論壇「沒有主義」，並於2006年創辦「沒有當代藝術館」(MOCA NO) 及附屬登山社團。隨後以「NO登山社」的名義匿名開啟遍及臺灣各地的展演行動，將創作行為隱匿至最低限度，呈現趨近於「無痕」的群體勞動成果。延續「沒有」對於自然的反覆辯證，2020年兩人在彰化成立「火燒庄地質博物館」，進一步將視野從廣袤的地質景觀往前推近，聚焦孤立的個體，致力於保存、研究、詮釋個體的生存經驗，及其對於整體世界的描述。

林仁達+余政哲+NO登山社

Lin Jin-Da, Yu Cheng-Che, MOUNT NO

### Lin Jin-Da, Yu Cheng-Che, MOUNT NO

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

In 2020, Lin Jin-Da, Yu Cheng-Che, MOUNT NO founded the Huesio Geological Museum in Changhua, Taiwan. Their collaboration traces back to 2002, when they participated in the Yahoo online forum No-ism. In 2006, No-ism evolved into the MOCA NO and its affiliated hiking group, "MOUNT NO," initiating performative actions across Taiwan's mountains, valleys, and coastlines that engaged with the totality of existence. MOUNT NO often acted anonymously, minimizing visible creative gestures to produce collective labor that verged on tracelessness. Extending No-ism's dialectical inquiries into nature, the Huesio Geological Museum further narrows the scope from expansive geological landscapes to the singular individual, committed to preserving, researching, and interpreting individual lived experiences and their descriptions of the world.





## 鍾一瑄 | 臺中市立美術館展覽組助理研究員

曾任職於北師美術館與富邦美術館展覽企劃組，參與展覽製作、典藏研究及美術館籌備等專案。於北師美術館主承辦「One Piece Museum 館校合作計畫」，推動校園微型美術館建置、課程開發與跨單位協作；任職富邦美術館期間投入開館展研究、典藏展規劃與出版編輯。研究興趣聚焦展覽議題、美術館公共性與跨場域協作，並持續透過策劃與研究參與文化機構的公共性討論。

### Uta I-Hsuan Chung

Assistant Researcher, TcAM Curatorial Department

She previously worked in the Exhibition Planning teams at MoNTUE (Museum of National Taipei University of Education) and Fubon Art Museum, where she participated in exhibition production, collection research, and museum pre-opening projects.

At MoNTUE, she served as the lead coordinator for the “One Piece Museum: School–Museum Partnership Program,” promoting the establishment of on-campus micro-museums, curriculum development, and cross-institutional collaboration. During her tenure at Fubon Art Museum, she contributed to research for the opening exhibitions, the planning of collection-based exhibitions, and editorial work for publications.

Her research interests focus on exhibition studies, museum publicness, and cross-sector collaboration, and she continues to engage in discussions on the public role of cultural institutions through curatorial and research practices.

# 奇獸、幻物，與敘事的政治

Beasts, Phantasmal Beings, and the Politics of Narrative

來自萬物所傳遞的訊息和象徵，一一轉化成圖像與敘事，構築出我們認識世界的系統。三組參展藝術家將各自從自身的創作脈絡，來解讀神話與想像背後的故事與權力。

Drawing from the symbolic materials and narrative forms that shape our understanding of the world, this session invites three artist groups to examine how myth, imagination, and visual storytelling operate within their practices. Through their distinct frameworks, they unpack the interpretive and power dynamics embedded in these narrative formations.

## 主持人 Moderator

「萬物的邀約」展覽策展人

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

艾蕾娜·克萊爾·費爾德曼 Alaina Claire Feldman

## 講者 Speakers

「萬物的邀約」參展藝術家

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

陳瀅如 Yin-Ju Chen | 王虹凱&查波帕 Hong-Kai Wang& Bopha Chhay

劉玗 Liu Yu

## 陳瀅如 | 「萬物的邀約」參展藝術家

陳瀅如 (1977-)，透過宇宙學系統，利用占星學、神聖幾何、鍊金術等符號，來詮釋社會、歷史中的權力結構，例如人類行為、國家暴力、烏托邦思維與集體意識等議題。目前透過靈修、薩滿實踐、以及佛教哲學觀來探索意識的無限可能性。陳瀅如曾參加國內外重點展覽與影展，包括首爾媒體城市雙年展、上海雙年展、臺北雙年展、英國泰德美術館電影放映、第十三屆光州雙年展等。

### Yin-Ju Chen

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

Yin-Ju Chen (1977–) explores power structures in society and history—such as human behavior, state violence, utopian thought, and collective consciousness—through symbols drawn from cosmology, astrology, sacred geometry, and alchemy. She investigates the infinite possibilities of consciousness via spiritual practice, shamanic rituals, and Buddhist philosophy. Chen has exhibited internationally at major art and film events, including the Seoul Media City Biennale, Shanghai Biennale, Taipei Biennale, film screenings at the Tate Modern, and the 13th Gwangju Biennale.



## 王虹凱+查波帕 | 「萬物的邀約」參展藝術家

王虹凱現居臺北，奧地利維也納藝術學院藝術實踐博士，是一位跨領域藝術家。其調研取向涵蓋展覽製作、策展、表演、寫作、出版及教育工作，關注聆聽的倫理與政治美學，與知識和記憶的缺失政治之間的聯繫。其個人展覽/計畫舉辦於馬德里索菲亞王后國家美術館廣播電台、ArtSpeak、Theater Commons Tokyo、Trondheim當代藝術中心、盧森堡CASINO當代藝術中心等。聯展經歷曾於Nottingham Contemporary、Colomboscope藝術祭、Autostrada Biennale、亞洲雙年展、紐約雕塑藝術中心、第十四屆德國卡塞爾文件展、臺北雙年展、紐約現代美術館等地發表，並參與第54屆威尼斯雙年展臺灣館。

查波帕是一位當代藝術的作家與策展人。研究與寫作興趣聚焦於跨國與離散歷史、協作實踐、藝術勞動與藝術家出版等主題。致力於在更廣泛的社會與經濟脈絡中，拓展對藝術實踐與文化生產的理解。目前擔任加拿大溫哥華艾蜜莉卡藝術與設計大學 Libby Leshgold 藝廊的副策展人。

王虹凱+查波帕  
Hong-Kai Wang, Bopha Chhay

### Hong-Kai Wang, Bopha Chhay

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

Currently based in Taipei, Taiwan, Hong-Kai Wang is an interdisciplinary artist working across exhibition making, curating, performance, writing, publishing and education. She holds a PhD in Practice at Academy of Fine Arts Vienna. Wang's research-based practice is concerned with ethics and political aesthetics of listening in relation to politics of missing knowledge and memory. Recent solo projects were shown at Museo Nacional Centro de Arte Reina Sofía, Artspeak, Theater Commons Tokyo, Kunsthall Trondheim, Casino Luxembourg, etc. Group exhibitions at institutions including: Nottingham Contemporary, Colomboscope: A Thousand Channels, Autostrada Biennale, Asia Art Biennial 2019, SculptureCenter, Documenta 14, Taipei Biennial, Museum of Modern Art New York, among others. She was one of the represented artists at the Taiwan Pavilion at the 54th Venice Biennale.

Bopha Chhay is a writer and curator of contemporary art. Her research and writing interests are guided by transnational and diasporic histories, collaborative practices, artistic labour, and artists publishing. Influenced by a long-standing involvement in artist-run culture, her curatorial work aims to broaden an understanding of artistic practice and cultural production within a wider social and economic context. She is the Associate Curator at Libby Leshgold Gallery at Emily Carr University of Art +Design in Vancouver, Canada.



## 劉玗 | 「萬物的邀約」參展藝術家

劉玗 (1985-)，視覺藝術家。其創作長期關注現地田調與文獻資料的蒐集，藉以重新編排敘事的可能性。她擅長從空間、歷史、影像與敘事等看似零散的片段中，展開組織與重述的實踐。從人類的視點、空間屬性的變化與物在體系中流動的身份，作為勾勒人類演進的過程，將我們日常熟悉嚴謹的體制、科學方法做一種模糊分界的重組工作。

### Liu Yu

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

Liu Yu (Taiwan, b.1985) is a visual artist whose work incorporates extensive field research and archival material. Through these sources, she reconstructs possible narratives by interweaving fragmented elements of space, history, imagery, and storytelling into a tightly connected, supplementary system. Drawing from the human perspective, shifts in spatial attributes, and the fluid identity of objects within systems, she outlines a process of human evolution. Her practice reconfigures the rigid structures of institutional knowledge and scientific methodology, blurring their boundaries through poetic and critical reassembly.



# 摺疊的時間、地方的流變

Folded Time and Place in Flux

萬物的存在並非靜置的風景，四位參展藝術家將在本場次座談中共同探討其作品中有關歷史與現在的交錯，試圖勾勒出世界在不斷摺疊與流動中所留下的各種軌跡。

Rejecting the idea of the world as a static landscape, this session brings together four artists whose works navigate the shifting relations between past and present. Their discussion traces how histories fold, accumulate, and surface through material, spatial, and temporal movements.

## 主持人 Moderator

「萬物的邀約」展覽策展人  
Curator of *A Call of All Beings: See you tomorrow, same time, same place*

安卡・繆雷・金 Anca Mihuleț-Kim

## 講者 Speakers

「萬物的邀約」參展藝術家

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

露西雅・阿拉瓦奴 Loukia Alavanou

咖容琳娜・布瑞秋拉 Karolina Breguła

鄭素英 Soyoung Chung

塞巴斯蒂安・摩爾多萬 Sebastian Moldovan

## 露西雅·阿拉瓦努 | 「萬物的邀約」參展藝術家

露西雅·阿拉瓦努畢業於英國皇家藝術學院攝影系，曾師從英國拼貼藝術家 John Stezaker，其藝術實踐深受其啟發。藝術生涯初期，阿拉瓦努榮獲第五屆 DESTE Prize，該獎項旨在發掘與推廣新一代希臘當代藝術創作者。2016 年，她完成比利時根特高等藝術學院 (HISK) 的後學術進修課程。此後她展開游牧式生活，參與歐洲各地多項獎助與駐村計畫，並於 2018 年返回希臘。回國後，Alavanou 投入 VR 電影製作領域，並創立希臘第一間 VR 電影製作公司。2022 年代表希臘參與第 59 屆威尼斯雙年展。

### Loukia Alavanou

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

Loukia Alavanou is a moving image artist and filmmaker. She graduated from the Photography department of the Royal College of Art in London, where she was the student of British collagist John Stezaker, an artist who has influenced her practice. In the early days of her career, Alavanou received the 5th DESTE Prize, awarded to Greek artists and aiming to identify and showcase the work of an emerging generation of contemporary Greek art. In 2016, she completed a post-academic course at HISK in Ghent. Since then, she lived a nomadic life taking part in various fellowships and residencies in Europe, before returning to Greece in 2018. Since then Alavanou has been involved in the field of VR film production, having founded the first VR film production company in Greece. In 2022, Loukia Alavanou represented Greece at the 59th edition of the Venice Biennale.



# 咖容琳娜·布瑞秋拉 | 「萬物的邀約」參展藝術家

咖容琳娜·布瑞秋拉 (1979-)，為一位視覺藝術家及電影工作者，透過人類學與社會學視角，探討藝術、建築與城市空間。她專注於敘事、記憶、虛構的影響及想像力的力量。作品曾於紐約猶太博物館、臺北當代藝術館、威尼斯與新加坡雙年展展出。曾獲Views Deutsche Bank基金會獎、格丁尼亞影展金爪獎等多項大獎。她是什切青藝術學院副教授，自2023年起與lokal\_30畫廊合作共同經營Lokatorne跨領域藝術空間。

Karolina Breguła  
咖容琳娜·布瑞秋拉

## Karolina Breguła

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

Karolina Breguła (b. 1979) is a visual artist and filmmaker exploring art, architecture, and urban spaces through anthropological and sociological lenses. She focuses on storytelling, memory, fiction's impact, and imagination's power, viewing collaborative fiction as a political tool to address social issues. Many works are co-created with participants. Her art has been shown at venues like the Jewish Museum (NY), MOCA Taipei, Venice and Singapore Biennales. She has won awards including the Views Deutsche Bank Foundation Award and Golden Claw at Gdynia Film Festival. Her work is in collections such as Tokyo Photographic Art Museum and Zachęta National Gallery. She is an associate professor at the Academy of Art in Szczecin, collaborates with lokal\_30 Gallery, and co-runs Lokatorne space since 2023. Karolina works between Poland and Taiwan.



## 鄭素英 | 「萬物的邀約」參展藝術家

鄭素英 (1979-)，出生於法國，曾居住於法國、俄羅斯與韓國，現為定居首爾的藝術家。她透過裝置、影像與公共介入，拓展雕塑的表現邊界，其創作關注地質與地緣政治，試圖揭示土地與歷史中蘊含的時間層次。她畢業於巴黎國立高等美術學院，曾於韓國舉辦個展，並參與多項國際聯展，包括首爾媒體城市雙年展、法國Fiminco基金會以及庫里提巴雙年展 (Curitiba Biennale)。

### Soyoung Chung

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

Soyoung Chung, born in France and lived across France, Russia, and Korea, is a Seoul-based artist exploring the boundaries of sculpture through installations, video, and public interventions. Her work delves into geology and geopolitics, revealing temporal layers of land and history. A graduate of École des Beaux-Arts in Paris, she has held solo exhibitions in Korea and participated in group shows globally, including the Seoul Mediacity Biennale, Fondation Fiminco, and Curitiba Biennale.



# 塞巴斯蒂安·摩爾多萬 | 「萬物的邀約」參展藝術家

塞巴斯蒂安·摩爾多萬 (1982年生) 來自羅馬尼亞，創作涵蓋錄像、裝置與現地介入，並視這些媒材為繪畫特質的延伸。他關注日常生態、人造與自然系統的共存、時間感知、權力結構等議題，並邀請觀者主動參與，作品曾展於威尼斯雙年展、哈瓦那雙年展、首爾國立現代美術館等國際展館。現居布加勒斯特。

塞巴斯蒂安·摩爾多萬  
Sebastian Moldovan

## Sebastian Moldovan

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

Sebastian Moldovan (b. 1982) is a Romanian artist working with video, installations and site-specific interventions, all seen and used as extensions to the qualities of drawing. Recurrent in his works are subjects like cohabitation with man-made or natural structures and systems, ecology of everyday life, natural phenomena, the perception and effects of time, colonisations or the balance of power. His works have been exhibited at the Venice Biennale, the Havana Biennale, the National Museum of Modern and Contemporary Art (MMCA) in Seoul, among other international institutions. Sebastian Moldovan lives and works in Bucharest.



## 場次六 Session 6

### 穿透、傷行與神話的療癒

Passage as Practice: Traversal, Wounding, Mythic Healing

「萬物的邀約」探索共生的可能，其中亦涵蓋了修復與包容。本場座談的藝術家將分享身體表演如何回應與療癒創傷，在這段辯證中找到生命的多元價值。

Exploring coexistence also entails confronting the conditions of repair. In this session, participating artists reflect on how embodied performance engages with trauma, healing, and resilience—opening pathways toward expanded understandings of life, relation, and shared becoming.

#### 主持人 Moderator

「萬物的邀約」展覽策展人

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

周伶芝 Chow Ling-Chih

#### 講者 Speakers

「萬物的邀約」參展藝術家

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

文勝鉉 Seung Hyun Moon | 蘇文琪 Su Wenchi

TAI身體劇場 TAI Body Theatre

## 文勝鉉 | 「萬物的邀約」參展藝術家

文勝鉉 (1975-)，出生於首爾，患有先天腦性麻痺，1999年他於韓國水原市首次以畫家身份出道。進入大學研習繪畫後，他在2000年至2023年間共舉辦了十場個人畫展。他的藝術創作風格由早期的表現主義逐漸轉向較為祥和的自然主義，但作品中潛藏的關懷始終如一：生命的有限性。對文勝鉉而言，存在的本質便在於意識並接納生命的有限。

文勝鉉  
Seung Hyun Moon

### Seung Hyun Moon

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

Seung Hyun Moon (1975-) was born in Seoul and was diagnosed with congenital cerebral palsy. He made his debut as a painter in 1999 in Suwon, South Korea. After studying painting at university, he held ten solo exhibitions between 2000 and 2023. His artistic style evolved from early expressionism to a more serene naturalism, yet a consistent concern permeates his work: the finitude of life. For Moon, the essence of existence lies in awareness and the acceptance of life's limitations.



## TAI身體劇場 | 「萬物的邀約」參展藝術家

TAI身體劇場2013年由太魯閣族藝術家瓦旦·督喜創立。「TAI」，源於太魯閣族語，意思是「看」、「瞧」，是藝術總監瓦旦對原住民傳統文化的凝望與反思。這個詞語象徵了瓦旦對傳統原住民文化的凝視與思索。作為藝術總監，瓦旦曾提出疑問：「除了傳統祭儀或觀光式的表演之外，原住民的音樂與舞蹈是否還有新的可能？」

自2013年起，瓦旦從火車行經鐵軌的聲音及自己腳步的律動中汲取靈感，逐漸意識到腳的移動與大地之間深層的連結。迄今，他已細緻記錄了超過80種「足譜」風格。透過每一次的拆解與重組，他創造出全新的身體語彙與舞蹈形式。

TAI身體劇場作品風格多元，觸及原住民文學、身體與音樂、當代原住民處境與環境衝突等議題。2016年以舞作《橋下那個跳舞的》入圍臺新藝術獎；與法國音樂家 Roland Auzet 跨國共創的《尋，山裡的祖居所》，以及《月球上的織流》則兩度榮獲 Pulima 藝術獎首獎。

### TAI Body Theatre

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

TAI Body Theatre was founded in 2013 by Truku choreographer Watan Tusi. "TAI", originating from the Truku language, means "to see" or "to observe". This selected term signifies Watan's gaze and contemplation of traditional indigenous culture, artistic director Watan pondered the following question: "In addition to traditional rituals or tourist performances, are there any new possibilities for indigenous music and dance?" Since 2013, Watan has found inspiration in the sound of trains as they traverse rails and the rhythmic movement of his feet. Gradually, he has discovered the profound connection between the movement of his feet and the earth beneath them. So far, he has meticulously documented over 80 styles of foot-scripts. Through each process of creative deconstruction and reorganization, novel bodily expressions and dance forms have emerged. The dance troupe has graced art festivals worldwide, including in the UK, Indonesia, China, India, Australia, and France. In 2016, the troupe received a nomination for the Taishin Arts Award for their performance *Dancing Under the Bridge*. They also won two first prizes at the Pulima Art Award for their productions "*Terrace on the Hill*" and "*Weaving on the Moon*".



## 蘇文琪 | 「萬物的邀約」參展藝術家

蘇文琪為編舞者、新媒體表演藝術家，YILAB—當代舞團創立者。〈她，瀰漫在空氣中〉以中美館為創作場域，舞者化身「透明媒介」與建築結構共同流動。運用慢速快門與多重疊影手法，捕捉身體穿越空間的動態痕跡，營造徘徊於可見與不可見之間的感知體驗。作品中，舞者身體成為內省介質，探問當代視覺技術與虛擬網絡如何重塑我們對自然的感受。身體在數位世界被複製、監控、展示，在「透明」液態裡破碎、失控和滲透。中美館建築則賦予空間不同層次的延展和透視。藝術家將兩種透明並置，探問資本與美學的糾纏，挑戰時間流動下消融與寂靜的身體性。

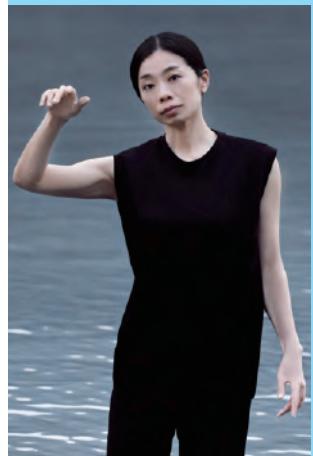
蘇文琪  
Su WENCHI

### Su WENCHI

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

Choreographer, new media performance artist, and founder of YILAB, Su WENCHI transforms dancers into "transparent mediums" flowing through the museum's architecture in *She, Permeating the Air*. Using slow-shutter photography and multiple exposures, she captures bodies traversing space, conjuring a perceptual experience suspended between visible and invisible.

The dancer's body becomes a reflective medium, questioning how contemporary visual technologies and virtual networks reshape our sensing of nature. Bodies endlessly replicated, surveilled, and displayed in digital realms fragment, spiral out of control, and dissolve within liquid "transparency." The museum's architecture, meanwhile, unfolds space into layered extensions and perspectives. By juxtaposing these two modes of transparency—bodily and architectural—Su probes the entanglement of capital and aesthetics, challenging how corporeality dissolves into stillness as time flows onward.



# 與萬物相遇的風景 策展與藝術家座談

## Landscape of Encounters: Curatorial and Artist talks

2025.12.14 Sun 09:00–17:00

指導單位 臺中市政府、臺中市政府文化局

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發行單位 臺中市立美術館

發 行 人 賴依欣

執行監督 黃上容

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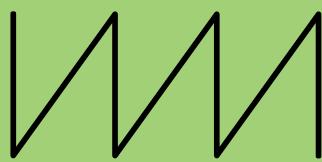
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臺中市立美術館

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