

An Unexpected Game of Art 不期而遇的藝術遊戲  
持續對話的現場 A Site of Continuous Dialogue

# FLOW

# 25



臺中市立美術館  
taichung art museum

持續對話的現場  
——在公眾活動中實踐

為迎接正式開館，中美館以開館展「萬物的邀約」為核心，策劃橫跨表演、聲音、行為與社群參與的公眾活動，讓藝術走出展間，進入公共空間與日常動線。在創作、行動與對話的交錯中，讓美術館成為一處可被共同詮釋與書寫的場域。

A Site of Continuous Dialogue  
——Public Programs as Practice

To celebrate its official opening, the Taichung Art Museum centers on its inaugural exhibition, titled *A Call of All Beings: See you tomorrow, same time, same place*, to plan a series of public programs across performance, sound, action, and community engagement. These activities extend art beyond the gallery walls into public spaces and daily routes, transforming the museum into a site for collective interpretation and co-creation by weaving together creations, actions, and conversations.

藝聚點  
Spotlights

不期而遇的藝術遊戲  
——角落任務  
Play Space Plug-in

「角落任務 Play Space Plug-in」以「Plug-in」（外掛）的概念將藝術教育互動裝置嵌入中美館公共空間，透過直覺式互動教具，引導觀眾在移動與停留之間親近藝術。此計畫將作品思考轉化為可操作的感官體驗，讓藝術教育自然發生於日常參觀路徑中。

An Unexpected Game of Art  
— Play Space Plug-in

“Play Space Plug-in” is developed around the concept of “plug-in” to integrate interactive art education installations into Taichung Art Museum’s public areas. Using intuitive, interactive learning aids, visitors are encouraged to approach art in between moments of movement and pause. The project turns artistic reflection into hands-on, sensory experiences, enabling art education to occur naturally along visitors’ usual viewing routes.



# 持續對話的現場

## ——在公眾活動中實踐

受訪 · 臺中市立美術館展覽規劃組 黃上容組長

採訪撰文 · 林怡秀

為迎接正式開館，臺中市立美術館以開館展「萬物的邀約」為核心，策劃一系列橫跨表演、聲音、行為、講座與社群參與的公眾活動，試圖讓藝術更直接地進入公共



01

空間與人們的日常生活。開館展公眾活動並非附屬於展覽的外圍計畫，而是與展覽同步思考的整體想像。在籌備初期，館方即希望展覽能容納多樣的藝術實踐形式，並期待透過這些行動，讓作品不只停留在展間，而是延伸至整座美術館的公共空間，形塑出以身體經驗為核心的觀看與感知方式。本次開館公眾活動自 2025 年 12 月中旬率先登場的策展人與藝術家座談、遊行演出開始，除了回應開館展策展論述，也逐步鋪陳美術館作為公共場域的多重可能。

### 展場之外的創作現場

本系列公眾活動的籌備，館方策劃團隊主要從三個面向出發。首先，透過策展人與藝術家座談，讓觀眾在展覽初始階段，即能理解展覽背後的思考脈絡與問題意識。其次，是藝術家的創作實踐，期待作品不只停留在展間，而是進入公共空間中，讓觀眾產生不同於純視覺觀看的身體經驗。第三則是不同群體的參與，包含與學校、社群與在地單位合作，讓美術館成為可被共同使用、共同生成意義的場所。

在邀請藝術家參與時，館方也向藝術家提出一個開放的問題：作為一座新成立、同時與圖書館共構的美術館，綠美圖所在的城市地景與歷史脈絡，如何成為作品思考的一環？公共空間是否能被視為創作的場景，而不只是被觀看的背景？在這樣的前提下，藝術家也從自身創作脈絡出發，回應空間條件、觀眾關係與行動的想像。因此，多數活動的發生場地皆來自藝術家實際勘後的選擇，從美術館大廳、文化之森到戶外空間，許多原本未被設定為展覽空間的場域，也在特定時間中成為藝術行動發生的現場。

## 從社群參與到教育實踐

作為最先登場的活動之一，「紙月亮偶劇團×博屋瑪國小《與自然一起說故事》遊行演出」清楚展現館方對於社群參與及教育實踐的重視。印尼紙月亮偶劇團長期以深入社群、共同創作為其工作方法，館方也希望藉由劇團來臺的機會，發展更具在地連結的合作形式。在多方討論下，團隊選定全臺第一所原住民族實驗小學，長期以泰雅文化、土地與生活經驗為教育核心的博屋瑪國小為合作對象。

合作初期，館方與校方相互交換想法、展開討論，考量學校既有課程與作息，藝術家到校帶領的工作坊被設計為分次進行並融入原有教學脈絡。內容結合劇團的面具製作經驗，與博屋瑪國小原有課程中的芋麻編織文化，讓學生將熟悉的材料與經驗，轉化對土地與自然的感受。最終成果透過美術館現場遊行的形式呈現，使學習歷程成為一場與觀眾、社區共享的行動。這樣的合作模式，也反映本次公眾活動的核心精神：藝術不只是成果的呈現，更是關係的建立與共同學習的過程。學生在工作坊中分享族語、歌曲與故事，藝術家以創作回應，遊行當天的歌聲，也讓這場演出成為學校日常與美術館空間交會的時刻。

## 以創作打開對話與行動

銜接在開幕週之後，TAI 身體劇場帶來《深林》現場演出，在裝置作品《巨靈寢所：化嶼為地》中，舞者於建築板模所構成的空間裡，以身體、聲響、影像，回應山林與城市中的傷痕與記憶。窮劇場《From Y to X》則以綠美圖所在地前身水滴機場的歷史為起點，在展間中交織影像、語言與行動，探討戰爭記憶與個體心理狀態。除了劇團演出，後續活動也結合開館展作品，將創作向外觸及到聲音實驗、行為與社群實踐。如白木耳雜誌以即興演奏、電子聲響與現場混音，結合田野錄音與多感官表演，打造沉浸式聲音場域；伊琳娜·波提亞·布坎與喬恩·迪恩的工作坊，將邀請周邊社區民眾參與，以膠卷影像回應地方記憶與日常創造。區秀詒、天團與水田部落也將在不同時間點，透過遊走式觀看與行為表演，持續開啟美術館公共空間的多重閱讀。在公眾活動的規劃下，美術館是參與者們可以自由使用、共同書寫的場域，也成為與城市、社群、個體經驗持續對話的行動現場。

- 01 「紙月亮偶劇團×博屋瑪國小《與自然一起說故事》遊行演出」現場。  
(臺中市立美術館提供)
- Scene “‘Story of Nature’ Papermoon Puppet Theatre × P’Uma Elementary School Parade.” (Courtesy of Taichung Art Museum)

### 延伸資訊

- 講座 | 02.07 | 進境取景：風景觀的演化、建構與實踐  
工作坊 | 03.10-03.15 | 伊琳娜·波提亞·布坎與喬恩·迪恩〈鏡頭下的我們：社群創作工作坊〉  
演出 | 03.07 | 白木耳雜誌〈潛意識餐廳五號〉  
| 03.28 | 區秀詒〈從前一隻獨角獸〉  
| 03.29 | 天團〈莫比斯環上的遠方〉  
| 03.11-04.10 | 水田部落行為演出

\* 更多活動資訊請見臺中市立美術館官網及臉書專頁

# A Site of Continuous Dialogue —Public Programs as Practice

Interviewee · Huang Shang-Jung, Head of the Curatorial  
Department, Taichung Art Museum

Interview & Text · Lin Yi-Hsiu

Information flow

To celebrate its official opening, the Taichung Art Museum (TcAM) has organized a series of public programs centered on the inaugural exhibition, *A Call of All Beings*:



02

*See you tomorrow, same time, same place* (萬物的邀約). These programs span performance, sound, actions, lectures, and community participation, with the goal of integrating art more directly into public spaces and daily life. Rather than being mere external activities to the exhibition, these programs form a comprehensive framework developed concurrently with the exhibition. From the initial preparatory phase, the museum envisioned an exhibition that embraces diverse artistic practices, aiming to extend works beyond gallery rooms into the entire museum's public areas through these actions, thus encouraging viewing and perception rooted in embodied experience. These public programs were spearheaded by curator and artist talks and parade performances in mid-December 2025, not only responding to the exhibition's curatorial concepts but also gradually developing the museum's potential as a public site.

## A Creative Site Outside Galleries

The museum's curatorial team curated this public program series around three main perspectives. First, through talks with curators and artists, audiences received insights into the exhibition's



03

conceptual contexts and problematics early on. Second, artists' creative practices were expected to extend beyond the galleries, enter public spaces, and create physical experiences that went beyond mere visual viewing. Third, by collaborating with a variety of communities, including schools, local groups, and organizations, the museum became a shared site for collective meaning-making.

When inviting artists to participate, the museum also proposed an open-ended question: As a newly founded museum located alongside a library within the Green Museumbrary, how can the urban landscape and historical setting of the location become part of the artistic thinking? Could public space serve as a creative environment rather than merely a passive backdrop? Responding to this premise, the artists approached the question through their own creative contexts and methods, focusing on spatial conditions, audience interactions, and innovative actions. Consequently, most selected sites for activities were chosen after site reconnaissance. From the museum's lobby to the Cultural Forest and outdoor areas, many places that had not been perceived as exhibition spaces were temporarily transformed into venues for artistic interventions at specific moments.

### **From Community Engagement to Educational Practice**

One of the earliest events was "Story of Nature" Papermoon Puppet Theatre × P'Uma Elementary School Parade (紙月亮偶劇團 × 博屋瑪國小《與自然一起說故事》遊行演出), which clearly demonstrated the museum's emphasis on community engagement and educational practice. The Indonesia-based Papermoon Puppet Theatre has long prioritized taking root in local communities and co-creation as its primary approach. During their visit to Taiwan,

the museum sought to use this opportunity to foster collaborations with a stronger local connection. After discussions with multiple parties, they chose P'Uma Elementary School—Taiwan's first indigenous experimental school that focuses on Atayal culture, land, and lived experience—as its partner.



During the initial collaboration, the museum and school exchanged ideas and engaged in

04

discussions. Considering the school's curriculum and schedule, artist-led workshops on campus were designed as multiple sessions within existing pedagogical contexts. Drawing on the theater troupe's mask-making skills and the school's course on ramie-weaving culture, students were enabled to turn familiar materials and experiences into expressions of their feelings toward the land and nature. The final presentation was staged as a parade at the museum, turning this learning process into an action shared with the audience and community. This collaborative model also reflects the core spirit of the public programs: transforming art from mere outcomes into a process of relationship-building and collective learning. In the workshops, students shared indigenous languages, songs, and stories, while the artists responded through their creations. The singing on the day of the parade symbolized the intersection between the school's everyday activities and the museum space.

### Introducing Dialogues and Actions Through Creation

After the opening week, TAI Body Theatre presented the live performance *Forest* (深林). Amid the installation, *Chamber of the Giant Spirit: Transforming Islands into Land* (巨靈寢所：化嶼為地), dancers moved through a space constructed with architectural formwork, using their bodies, sounds, and video images to respond to scars

and memories in mountain forests and cities. *From Y to X* by approaching theatre drew on the history of the Shuinan Airport—the former site of the Green Museumbrary—interweaving image, language, and action within the gallery to explore war memories and individuals’ psychological states. In addition to performing arts, subsequent events have been developed to incorporate works featured in the inaugural exhibition, extending to sound experiments, performances, and community practices. For instance, the art magazine *White Fungus* combines musical improvisation, electronic sounds, and live mixing with field recordings and multisensory performances to create an immersive sound environment. Workshops by Irina Botea Bucan and Jon Dean will invite local community members to respond to local memories through celluloid film and everyday creation. On different dates, events featuring Au Sow Yee, Tian Group, and Waterfield Studio will continue to introduce multifaceted readings of the museum’s public space through wandering viewing and performances. These public programs are designed to transform the museum into a freely accessible, co-created venue for all participants and an action site that fosters continuous dialogues with the city, communities, and individual experiences.

- 
- |    |  |  |
|----|--|--|
| 02 | 「與萬物相遇的風景：策展與藝術家座談」現場。(臺中市立美術館提供)              | Scene from “Landscape of Encounters: Curatorial and Artist Talks.” (Courtesy of Taichung Art Museum)                                       |
| 03 | 紙月亮偶劇團與策展團隊，於博屋瑪國小帶領學生製作面具。(臺中市立美術館提供)         | Papermoon Puppet Theatre and the curatorial team led students in mask-making at P’Uma Elementary School. (Courtesy of Taichung Art Museum) |
| 04 | TAI 身體劇場，〈深林〉，地點：古村，2023 (攝影：林靜怡，藝術家提供，圖為參考舊作) | TAI Body Theatre, <i>Forest</i> , site: Swasal, 2023. (Photo: Jin; courtesy of the artists; image shows a previous version)                |

---

## Further Information

**Lecture** | February 7 | **Into the scene: The Evolution, Construction, and Practice of Landscape**

**Workshop** | March 10 to 15 | ***Us Through the Lens* by Irina Botea Bucan and Jon Dean**

**Performance** | March 7 | ***The Subconscious Restaurant 05* by White Fungus**

| March 28 | ***Once Upon a Time, There Was a Unicorn* by Au Sow Yee**

| March 29 | ***A Distant Place on the Möbius Strip* by Tian Group**

| March 11 to April 10 | **Live Performance by Waterfield Studio**

\* For more event information, please visit TcAM’s official website and Facebook page.

# 不期而遇的藝術遊戲

## ——角落任務 Play Space Plug-in

受訪·張育嫣、詹子琦（害喜影音綜藝有限公司）

採訪撰文·王瑀

走進臺中市立美術館，你或許會在館內發現一座座以幾何造型構成的金屬組件。這些散布館內不同角落中的互動裝置，邀請全年齡觀眾透過觸摸、排列、拼貼等操作親近作品，體會創作背後的細節。



01

### 藝術教育如何自然發生

「角落任務 Play Space Plug-in」是中美館教育推廣計畫之一，由特展型及常設型教具組成。計畫構想初期，製作團隊害喜影音綜藝有限公司（以下簡稱「害喜」）在研究過程中，了解到由美術館與圖書館共構的綠美圖中，圖書館設有完整的兒童閱覽空間，美術館則是期待讓教育元素以更開放的形式融入整體館舍，並以此取代獨立空間內的兒童教育區。而為回應綠美圖的空間條件——特殊建材、大面窗景、流動的自然光、貫穿在各樓層的公共角落——館方選擇以「Plug-in」（外掛）概念發展本計畫，並與害喜團隊共同討論如何在空間中嵌入互動區，讓觀眾在參觀動線上、在建築轉角的觀看與停留之間，與這些角落任務不期而遇。

### 從藝術作品轉化到操作體驗

害喜過去雖執行過其他相關計畫，已累積不同的教具設計、引導語言與操作直覺的現場經驗，然而，因角落任務所在空間不具備長時間停留的條件，現場也無專人引導，在這些限制下，教具資訊的設計須高度精簡，這也成為本計畫的新挑戰。

「希望觀眾在這裡經歷什麼？」是團隊反覆追問的問題，教具互動的核心是讓觀眾在短時間內理解藝術家的思考方式，並留意作品中不易察覺的細節，在兩組結合開館展內容的特展型教具中，害喜選擇回應於「萬物的邀約」中展出的王清霜〈佇聆孔雀〉與陳幸婉〈大地之歌 No.1〉。前者源於漆藝工藝脈絡，後者為當代複合媒材創作，既呼應臺中工藝與產業背景，也對應開館展中經典與當代並置的策展方向。

團隊從「材質」切入〈佇聆孔雀〉，為呈現漆藝工序的繁複，害喜邀請王清霜的後代：漆藝師王賢民（大兒子）與王峻偉（孫子）協助，製作教具上的觸摸試片，讓觀眾雖不觸碰原作但仍能感受漆的溫潤、粗細質感，以及螺鈿、蛋壳等鑲嵌材質的不同。尺寸龐大且形式抽象的〈大地之歌 No.1〉，則藉由拆解作品媒材與藝術家生命經驗，將皮革、布料與沙等材質



02

轉化為可操作的材質板與拼貼遊戲。材質板的製作需經反覆測驗，在保留原有觸感的前提下，達成防腐、防劣化的需求；拼貼遊戲讓觀眾在材料及顏色的排列中，體會創作如何承載藝術家情感與經驗。

此外，害喜也與藝術家陳姝里合作，在圖書館內的常設型裝置中，將在綠美圖建築中移動時感受到的光影，轉譯為由壓克力片構成的「光之書」教具。觀眾在操作時，也體驗藝術家如何從抽象感知到實體創作的思考與實踐。

## 一目了然的直覺式互動

發展階段，館方與害喜團隊曾舉辦教具測試場，透過觀察觀眾使用狀況、結合專家顧問建議，修正較難在現場實施的方案，使設計融入現場條件：因觀眾專注時間有限、操作檯面尺寸較小，要長時間引導的互動必須改成直覺式互動。如其中一組原以蓋章互動感受綠美圖擴張網建材紋理的方案，因操作時需將印泥沾於紋理表面，導致觀眾無法直接觸摸建材質地，且因操作過程過快，觀眾完成後仍難以理解建材特性，在測試場後便改以拓片配合蠟筆拓印，克服原本互動流程與實際材料體驗的感受落差。

在視覺與載體規劃上，同樣兼顧全年齡觀眾需求與直覺式閱讀感受：藉由相同顏色、材質的設計，強化此計畫的視覺一致性；說明文字以 12 至 15 歲觀眾的理解度為基準，確保教具的全年齡識讀性；模組化檯座回應不同身高與使用情境；金屬材質與圓弧邊角呼應建築語彙，也顧及長期使用的安全穩定。摺頁則如額外的「尋寶遊戲」，不直接標示裝置位置，而是透過各種線索、望遠鏡般的開洞裁切與文字引導，鼓勵觀眾自主探索，在空間中自然發現各個「角落任務」。

「角落任務 Play Space Plug-in」為觀眾提供動手操作 (hands-on) 與用不同感官理解藝術的機會，讓藝術不只是被觀看，而是能轉化為直接的體驗與感受。

01 裝置檯座設計成適合全年齡觀眾的模組化單元，可配合不同場域調整單元組合並永續使用。（臺中市立美術館提供）

The installation bases are modular units suitable for all ages, reconfigurable for different venues and designed for long-term use. (Courtesy of Taichung Art Museum)

02 以陳幸婉作品〈大地之歌 No.1〉發展出的互動教具。（臺中市立美術館提供）

An interactive learning aid developed from Chen Hsing-Wan's *The Song of the Earth No. 1*. (Courtesy of Taichung Art Museum)

# An Unexpected Game of Art — Play Space Plug-in

Interviewees · Chang Yu-Yen, Chan Tzu-Chi (Hide and Seek Audiovisual Art)  
Interview & Text · Wang Yu

Spotlights

When entering the Taichung Art Museum (TcAM), visitors might notice metal pieces comprising geometric shapes in the museum. These interactive installations, scattered across various areas of the museum, encourage people of all ages to interact by touching, rearranging, and creating collages, allowing them to explore the intricate details behind artistic creation.



03

## How Art Education Takes Place Naturally

“Play Space Plug-in,” part of TcAM’s educational outreach projects, includes learning aids for both the museum’s special and permanent exhibitions. During the project’s initial planning, the production team “Hide and Seek Audiovisual Art” (referred to below as “Hide and Seek”) learned that the Green Museumbrary—a cultural institution complex comprising an art museum and a library—has a dedicated children’s reading space in the library. In contrast, the museum has planned to incorporate educational elements into its overall, more open design, replacing a separate children’s education zone. To adapt to the Green Museumbrary’s spatial conditions—characterized by unique architectural materials, large windows, cascading natural light, and public corners that connect different spaces on each floor—

the museum chose to develop the project around the concept of “plug-in.” Working with Hide and Seek, they discussed creating embedded interactive zones that visitors might unexpectedly encounter along the viewing routes and at architectural corners, between moments of viewing art and taking a pause.



04

## Transforming Artworks into Hands-On Experiences

Although Hide and Seek has produced other projects of a similar nature, gaining extensive on-site experience in learning aid design, guiding language, and operational intuition, the spaces for “Play Space Plug-in” are not suitable for prolonged stays and will not have dedicated on-site guidance. Consequently, the design of the information for learning aids must be highly simplified, which poses a new challenge for this project.

“What do we want visitors to experience here?” the team asked repeatedly. The core of interactions with learning aids is to quickly help visitors understand the artists’ thinking processes and direct their attention to subtle details in the works that are not immediately obvious. For two sets of special exhibition-style learning aids related to the inaugural exhibition, Hide and Seek chooses to respond to Wang Ching-Shuang’s *Standing Peacocks* ( 佇聆孔雀 ) and Chen Hsing-Wan’s *The Song of the Earth No. 1* ( 大地之歌 No.1), both featured in *A Call of All Beings: See you tomorrow, same time, same place* ( 萬物的邀約 ). While the former is rooted in traditional lacquer craftsmanship, the latter is a contemporary mixed-media work—both reflecting Taichung’s craft and industrial heritage and corresponding to the exhibition’s curatorial direction of juxtaposing classic and contemporary works.

The team examined *Standing Peacocks* through the lens of “material.” To showcase the technical complexity of lacquer craft, Hide and Seek collaborated with Wang Ching-Shuang’s descendants—lacquer artists Wang Shien-Ming (his eldest son) and Wang Chun-Wei (his grandson)—to create tactile sample pieces for the learning aids. These sample pieces allow visitors to experience the warmth



and texture variations of lacquer works and observe differences in inlaid materials like mother-of-pearl and eggshell without touching the original artwork. For *The Song of the Earth No. 1*, a large-scale, abstract work, the team analyzed the work's

media and the artist's life story, transforming leather, fabric, sand, and other materials into functional material boards and a collage game. These material boards were tested repeatedly during production to preserve tactile qualities while ensuring durability against corrosion and degradation. The collage game enables visitors to arrange materials and colors, helping them understand how the artist's emotions and experiences are embodied in the creation.

In addition, Hide and Seek collaborated with artist Chen Chu-Li (陳姝里) to create a permanent installation in the library, which translates the interplay of light and shadow in the Green Museumbrary's architecture into a learning aid named *Book of Light* (光之書), made from acrylic sheets. As visitors operate the installation, they can also experience the artist's mindset and practice, from abstract perception to physical creation.

### **Straightforward and Intuitive Interactions**

During the development stage, the museum and Hide and Seek held testing sessions for the learning aids. By observing visitors' interactions and incorporating feedback from expert consultants, they adjusted on-site implementation plans to better align with actual conditions. Because of visitors' limited attention spans and small operational areas, activities requiring extensive guidance were simplified into intuitive interactions. For example, an initial idea involved stamping to simulate the texture of wire mesh, an architectural material used for the Green Museumbrary. However, because ink had to be applied directly to the textured surface, visitors could not directly touch the material, and the quick process hindered their full understanding of its properties. After the testing sessions, this was changed to rubbing with wax crayons, addressing issues with the original

interaction while enhancing the actual experience of the material.

In planning the visual and carrier, the needs of all-age audiences and intuitive reading are also taken into account. Using designs in the same colors and materials



05

strengthens the project’s visual coherence. The explanatory text is designed to match the comprehension level of 12- to 15-year-olds, making the learning aids accessible to all ages. Modular bases are adapted to different heights and scenarios. Metal components with rounded edges reflect the building’s architectural language while providing safety and stability for long-term use. The leaflets serve as an extra “treasure hunt” game, using various clues, telescope-like and die-cut holes, and textual hints, instead of indicators for the direct locations of the installations, prompting self-guided exploration and natural discovery of each mission in “Play Space Plug-in” within the space.

“Play Space Plug-in” offers visitors hands-on interaction and multisensory engagement with art. Instead of simply viewing, it transforms art into a direct experience and sensation.

03 「角落任務 Play Space Plug-in」主視覺。  
(臺中市立美術館提供)

The key visual for “Play Space Plug-in.” (Courtesy of Taichung Art Museum)

04 結合〈佇聆孔雀〉的互動教具，讓觀眾感受漆的獨特質感，並回應漆器原為被人們使用、可觸碰物件的日常精神。  
(臺中市立美術館提供)

The interactive learning aid for *Standing Peacocks* invites visitors to experience the texture of lacquer, reflecting lacquerware’s origins as objects meant for everyday use and touch. (Courtesy of Taichung Art Museum)

05 圖書館內兒童閱覽區的常設型裝置，將觀眾在綠美圖建築中移動時，感受到的光影轉譯為充滿色彩的「光之書」。  
(臺中市立美術館提供)

*Book of Light*, the permanent installation in the library’s children’s reading area, transforms the light and shadow encountered as you move through the Green Museumbrary’s architecture into vibrant colors. (Courtesy of Taichung Art Museum)

指導單位 | 臺中市政府、臺中市政府文化局  
發行單位 | 臺中市立美術館  
地 址 | 407011臺中市西屯區中科路2201號  
電 話 | 04-2369-6333  
信 箱 | TaichungArtMuseum@taichung.gov.tw

企劃製作 | 沃時文化有限公司  
美術設計 | 理式意象設計有限公司  
印 刷 | 崎威彩藝有限公司  
出版日期 | 2026年02月

Supervisor | Taichung City Government,  
Cultural Affairs Bureau  
Publisher | Taichung Art Museum  
Address | No. 2201, Zhongke Rd., Xitun Dist.,  
Taichung City 407011  
Tel | +886 (0) 4 2369-6333  
Email | TaichungArtMuseum@taichung.gov.tw

Executive Editor | Cultime.co. Ltd.  
Layout Designer | Idealform Co.  
Printer | Qiwei Color Arts Co.  
Date of Publishing | February, 2026

