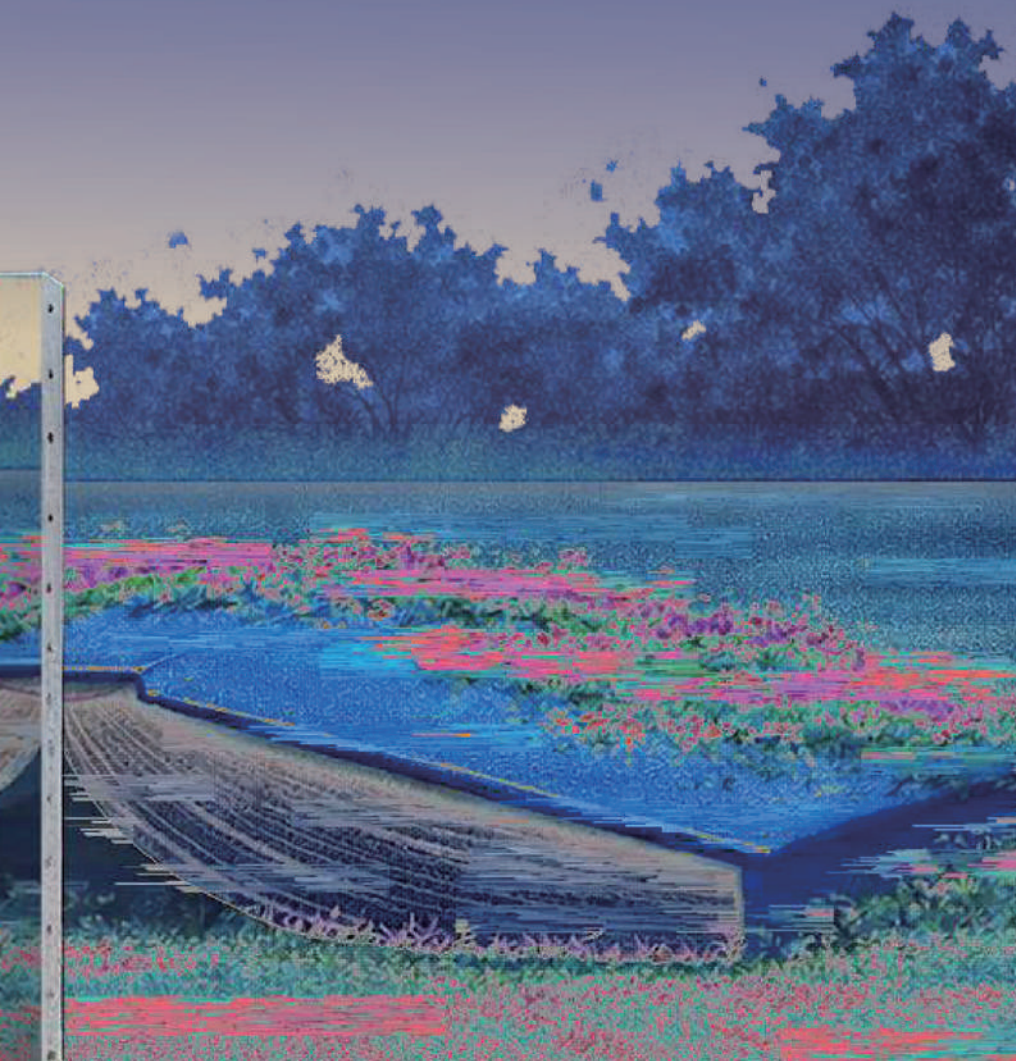


# 引 FLOW

Books as an Art Practice  
風景觀的演七、建構與實踐

書籍作為藝術實踐

1st + 2nd + 3rd + 4th + 5th + 6th + 7th



臺中市立美術館  
taichung art museum

進境取景——  
風景觀的演化、建構  
與實踐

「進境取景：風景觀的演化、建構與實踐」為開館展「萬物的邀約」延伸對話，講座從中國山水與西方風景畫對照出發，解析不同創作脈絡如何形塑觀看，並結合開館展作品，探討風景定義的轉變與當代創作由生活感悟轉向議題思考的實踐。

Into the scene ——  
The Evolution, Construction,  
and Practice of Landscape

“Into the scene: The Evolution, Construction, and Practice of Landscape” serves as an extended dialogue for TcAM’s inaugural exhibition, *A Call of All Beings*. The lecture begins with a comparative analysis of Chinese landscape painting (sanshui) and Western landscape painting, examining how different creative contexts shape perception. Drawing on works from the exhibition, it discusses how the definition of landscape has evolved, highlighting a shift from insights grounded in lived experience to reflections on thematic issues in contemporary art.

書籍作為藝術實踐

書籍如何成為藝術實踐的媒材？在「萬物的邀約」中，作品《礦》、《我們的話語不再預示未來》與《潛意識餐廳》分別以小說、文集與雜誌為載體，回應地質記憶、跨物種關係與生態議題，並在美術館與圖書館的共構場域中，開啟新的閱讀情境。

Books as an Art Practice

How do books serve as a medium for art practice? In *A Call of All Beings*, the works *Mine*, *Our Words Don't Suit Prophecies Anymore*, and *Subconscious Restaurant* use the formats of a novel, an anthology, and a magazine, respectively, to address topics of geological memory, interspecies relations, and ecological concerns, thereby creating new reading settings within the co-constructed space of the art museum and library.



# 進境取景

## ——風景觀的演化、建構與實踐

文 · 陳沛妤

中世紀以來，風景畫已累積了豐富的作品和理論，藝術家也持續回應當代全球城市與自然環境的劇烈變化。臺中市立美術館（簡稱「中美館」）開館首展「萬物的邀



01

約」亦在討論人與自然的關係。今年回應展覽的首場講座「進境取景：風景觀的演化、建構與實踐」，由藝術史學者楊永源與謝佳娟展開對話，討論東西方風景畫中不同的觀看位置，以及創作者如何再現風景。

### 取景與觀看的位置

講座中，楊永源首先提出「觀遊」和「佇望」的概念——「棲居於山水畫景 / 在風景的對面」的討論，他以德國浪漫主義風景畫家弗里德里希（Caspar David Friedrich）的〈霧海之上的漫遊者〉（1817-18）與比利時超現實主義畫家馬格利特（René Magritte）的〈人的境況〉（1933 / 1935）為例，指出觀看位置的差異對畫意的影響。前者引導觀者帶著意識形態觀看風景；後者則透過窗內畫布與窗外景色的重疊，促使觀者思考畫作內外的虛實關係，與觀看位置之所在的差異。而關於中國山水畫與西方風景畫人的不同，他提及弗里德里希在〈海邊修士 / 岸邊的僧侶〉（1808-1810）畫面中微小的人物在寬廣暗黑的水面和岸邊，主客關係在環境壓力下心裡昇起的「崇高」（sublime）感中呈現。相較之下，南宋馬麟〈靜聽松風圖〉描繪的高士靜聽松濤，則展現出如詩風景與對大自然的聯想，觀者彷彿可以「觀遊」、「棲居」並「進出」於畫景中，體悟人與自然的關係以及內心活動。

楊永源分析，西方風景畫畫家與風景之間的關係，可以被想像成站在風景的「對立面」（confrontation），並極力發揮畫家的技法與知識。而中國山水畫中，畫家（也是觀者）與景並不維持距離，而像是化為景的一部分。山水畫不僅是觀者在塑造景，觀者本身也是為景所塑造的。鑑賞者不僅是觀者，也是景的促發者、轉化者與接受者，在轉化景的同時也被景所包融與轉化。山水畫家的目的或不在於逼真描寫，而在於「體悟」。

在技法演變方面，楊永源以明朝周文靖的〈雪夜訪戴〉為例，指出此作採用的方法彷彿是散播在各處經由畫家觀察並記寫的視覺記憶，強調過程中的「遊興」。明末清初則受西方透視法影響，折衷了觀遊與佇望的過程於同一幅畫裡，如袁江的〈梁園飛雪圖〉將消失點假定在畫外的透視與留白空間。反觀 19 世紀的西方，城市風景全景畫 (Panorama) 則展現單一消失點的遠景。此外，在 17 世紀西方「理想風景」 (ideal landscape) 的繪畫潮流裡，田園的 (Pastoral) 風景題材，如畫牧羊人在郊外的雲遊唱和；英雄式的 (Heroic) 風景表現動作性 (Action) 和大自然的戲劇性，如閃電、驚嚇、奔逃等情緒；18 世紀畫家洛罕 (Claude Lorrain) 發明取景用的「克勞德鏡」後，使用者透過鏡面能簡化場景和風景的色調，使畫面呈現繪畫般的質感，成為當時蔚為流行的取景方式。而從當時的畫作裡，也可觀察到畫家熱衷於在場蒐景寫生並改造創作如畫的、畫意美的 (picturesque) 風景畫。

### 美術館中的風景 / 公園中的美術館

講座下半場，謝佳娟則以自身走進中美館展場的體感分析開館展作品，本次展出的作品，其創作年代橫跨數十年：從呂基正、葉火城強調畫者內心與自然觀照的早期山景，到林之助〈山麓〉 (1980) 讓人感到內在安靜、具家園感的風景，再到簡嘉助〈從稻田眺望臺中〉 (2002) 以水田倒影對照高樓。洪天宇〈中橫三關 1900、1960、2000〉則以三連畫形式，討論文明發展對自然造成的不可逆影響。視線延伸至戶外，中美館建物坐落於由機場改建的中央公園，這座公園是都市中結合休閒與文化的綜合體，未來公園若能樹林掩映、引來各種野生動物棲息，將更能呼應「萬物的邀約」的期許。

對話延伸至當代創作的實踐轉變，謝佳娟觀察，創作者面對風景的方式，似乎已從景色的描繪，逐漸承載起歷史脈絡連結的壓力。楊永源也分析，早期臺灣藝術受石川欽一郎影響甚鉅，石川承襲英國「如畫美學」 (Picturesque) 的概念，著重於直覺寫景與情感抒發，而當代創作者與展覽趨勢則多重視議題性 (如殖民、歷史、性別等)，創作取徑從「藝術作為生活經驗」轉向「議題研究」。與此同時，「風景」定義的邊界也在被試探與擴張。謝佳娟舉例，展覽中廖昭豪〈磊域〉 (2025) 將紙漿巨石置於室內展間，正創造出有別於傳統定義下的景觀。

因不同文化定義各異，「風景」一詞也具備高度的多元性，端看觀者如何看待作品與自身感官的位置。坐落於公園的美術館，或許正悄悄改變著我們與風景相遇的方式。

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01 謝佳娟在講座中以綠美圖坐落於中央公園的環境位置，回應「萬物的邀約」展覽主題。(臺中市立美術館提供，攝影：Iwan Baan)

Hsieh Chia-Chuan responds to the theme of *A Call of All Beings: See you tomorrow, same time, same place* by reflecting on the Green Museumbrary's location within Central Park during the lecture. (Courtesy of Taichung Art Museum, Photography: Iwan Baan)

# Into the scene

## —The Evolution, Construction, and Practice of Landscape

Text · Chen Pei-Yu

Information flow



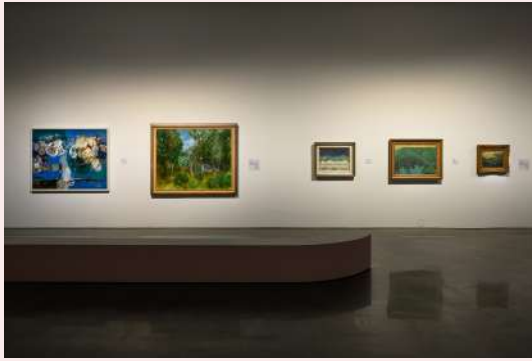
02

Since the Middle Ages, landscape painting has produced a rich body of works and theories, with artists continually responding to major transformations in cities and natural environments.

The Taichung Art Museum (TcAM)'s exhibition *A Call of All Beings: See You Tomorrow, Same Time, Same Place* likewise explores the relationship between humans and nature. In response to the exhibition, the lecture “Into the Scene: The Evolution, Construction, and Practice of Landscape” brought together art historians Yang Yung-Yuan (楊永源) and Hsieh Chia-Chuan (謝佳娟) to discuss differing perspectives in Eastern and Western landscape traditions and how artists represent landscape.

### Positions for Framing and Viewing

In the lecture, Yang Yung-Yuan introduced the concepts of “wandering contemplation” and “gazing,” framing the discussion as “Dwelling inside the painted scene / confronting the landscape.” He used two examples to show how viewing position shapes the image’s meaning. German Romantic painter Caspar David Friedrich’s *The Wanderer above the Sea of Fog* (1817–18) and Belgian Surrealist René Magritte’s *The Human Condition* (1933/1935). The former leads viewers to approach landscape through ideological consciousness; the latter, through the overlap of the canvas within the window and the scenery outside, prompts reflection on illusion and reality inside and outside the painting, as well as the



### 03

viewer's position. Discussing the differences between Chinese *sanshui* painting and Western landscape painting, Yang noted that in Friedrich's *Monk by the Sea* (1808–10), a small figure stands before a vast, dark sea, where the subject-object relationship emerges through environmental pressure and the experience of the "sublime." In contrast, Ma Lin's (馬麟) *Quietly Listening to Soughing Pines* (靜聽松風圖) depicts a scholar listening to the wind in the pines. The poetic landscape invites viewers to "wander," "dwell," and move in and out of the scene, reflecting on the relationship between humans and nature and the inner mind.

In Yang's analysis, the relationship between painter and landscape in the Western tradition can be seen as one of "confrontation," with the artist positioned opposite the scene, demonstrating technical mastery and knowledge. By contrast, in the Chinese *sanshui* tradition, the painter (also the viewer) does not keep a fixed distance but becomes part of the landscape. The landscape shapes the viewer as much as the viewer shapes it. The appreciator is not merely an observer but also the instigator, transformer, and recipient of the scene, transforming it while being encompassed and transformed by it. Thus, the aim of *sanshui* painting lies not in verisimilitude but in experiential insight.

In tracing the evolution of pictorial techniques, Yang cited *Visiting Tai Kuei on a Snowy Night* (雪夜訪戴) by Ming painter Zhou Wenjing (周文靖), noting that its method disperses the painter's observations and visual memories across the surface, emphasizing the "pleasure of wandering" in viewing. Under the influence of Western linear perspective in the late Ming and early Qing periods, "wandering contemplation" and "gazing" were combined within a single painting. In Yuan Jiang's *Flying Snow at Liang Garden* (梁園飛雪圖), a Western linear-perspective vanishing point is employed, assumed to be located outside the pictorial frame,

within the perspectival depth and surrounding blank space. By contrast, nineteenth-century Western urban panoramas presented distant views structured around a single vanishing point.



04

Earlier, in the seventeenth century, the Western current of the “ideal landscape” included pastoral scenes—such as shepherds roaming and singing—and heroic landscapes emphasize action and nature’s drama, conveying lightning, alarm, and flight. In the eighteenth century, Claude Lorrain popularized the “Claude glass,” which darkened and unified tones, simplifying the scene and lending it a painterly quality; it became a fashionable way to frame views. Paintings of the period also show artists’ enthusiasm for sketching from nature and transforming scenery into the “picturesque.”

### **Landscape in the Art Museum/The Art Museum in the Park**

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In the second half of the lecture, Hsieh Chia-Chuan approached the inaugural exhibition through her embodied experience of entering the TcAM galleries. The works span several decades: from early mountain landscapes by Lu Chi-Cheng (呂基正) and Yeh Huo-Cheng (葉火城), which emphasize inner contemplation in relation to nature, to Lin Chih-Chu’s (林之助) *Foothill* (山麓, 1980), whose landscape conveys inner stillness and belonging. In *Looking at Taichung from Rice Paddy* (從稻田眺望臺中, 2002), Chien Chia-Chu (簡嘉助) juxtaposes reflections in irrigated paddies with high-rise buildings, highlighting tensions between rural and urban space. Hung Tien-Yu’s (洪天宇) *Three Watchtowers on Cross-Island Highway: 1900, 1960, 2000* (中橫三關 1900、1960、2000), presented as a triptych, reflects on the irreversible impact of de-

velopment on nature. Extending the view outdoors, the TcAM building stands within Central Park, a former airport transformed into an urban space integrating leisure and culture. The park, inhabited by unexpected wildlife, echoes the exhibition theme, “A Call of All Beings.”

Extending the discussion to shifts in contemporary practice, Hsieh observed that artists today face increasing pressure to connect their engagement with landscape to historical contexts, moving beyond depiction. Yang added that early Taiwanese art was profoundly shaped by Ishikawa Kinichiro (石川欽一郎), who inherited the British concept of the “picturesque,” emphasizing intuitive observation and emotional expression. By contrast, contemporary artists and curatorial trends often foreground issues such as colonialism, history, and gender, marking a shift from “art as lived experience” toward research-driven inquiry. At the same time, the boundaries of “landscape” are being tested and expanded. Hsieh cited Liao Chao-Hao’s (廖昭豪) *Stone Topographies* (磊域, 2025), which places monumental pulp-made rocks in an indoor gallery, producing a landscape that departs from conventional definitions.

Given the varied cultural frameworks through which it is understood, “landscape” remains an inherently plural concept, shaped by how viewers position themselves in relation to the work and their sensory experience. A museum situated within a park may likewise be quietly reshaping how we encounter landscape.

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- 02 坐落於臺中中央公園的綠美圖建築。(臺中市立美術館提供, 攝影: Iwan Baan) The Green Museumbrary building situated in Taichung’s Central Park. (Courtesy of Taichung Art Museum, Photography: Iwan Baan)
  - 03 「萬物的邀約」展覽現場, 林之助(山麓)為圖左三。(臺中市立美術館提供, 攝影: ANPIS FOTO 王世邦) *A Call of All Beings: See You Tomorrow, Same Time, Same Place*, exhibition view. Lin Chih-Chu’s *Foothill* is the third work from the left. (Courtesy of Taichung Art Museum; Photography: ANPIS FOTO)
  - 04 廖昭豪〈磊域〉展覽現場。(臺中市立美術館提供, 攝影: ANPIS FOTO 王世邦) Liao Chao-Hao, *Stone Topographies*, exhibition view. (Courtesy of Taichung Art Museum; Photography: ANPIS FOTO)

# 書籍作為藝術實踐

文·王瑀

書籍在人類歷史中扮演重要的傳播媒介功能，日常而親近。不同於在圖書館以保存、分類與借閱為核心的閱讀情境，當書籍成為藝術家創作實踐的選項而進入美術館時，它會被怎樣展出與呈現呢？在臺中市立美術館開館首展「萬物的邀約」中，展出三本因應展覽而創作出版、分別以不同方式被展示與閱讀的書籍。



01

## 小說《礦》

藝術家林仁達的小說《礦》，以岩石肌理圖像與文字敘事並置。書中描述職業為石油工程師的村民 B，帶著一塊自國家藏品室偷渡出來的岩心，去拜訪多年不見、移居偏遠村落火燒庄的摯友村民 A。圍繞著這塊岩石，闊別多年的登山社村民（成員）們再次相聚，圍著餐桌輪流分享彼此的經歷與想法。小說內容看似虛構卻映照現實，與藝術家長期實踐相互呼應。林仁達多年前因緣際會收藏來自非洲薩赫爾地區、形成於前寒武紀的岩心切片，後轉贈友人余政哲。2020 年，兩人於保存該岩石切片的場址共同成立「火燒庄地質博物館」，從宏觀地質景觀推近至孤立個體，關注並保存、研究與詮釋其生存經驗及對世界的理解；並以「薩赫爾圓桌」為核心，透過火燒庄村民的對談，將生命中的際遇與偶然交織串聯，編織出多重交錯、彼此並行的敘事。

此次展覽中，林仁達、余政哲、NO 登山社的作品〈火燒庄地質博物館〉，在臺中市立美術館、臺中市立圖書館總館、火燒庄地質博物館三個場域展出：圖書館中展出小說《礦》及節錄文本的泥漿書寫作品；美術館呈現電影、物件與影像資料；火燒庄地質博物館則持續圍繞圓桌進行討論與敘事生成。

## 文集《我們的話語不再預示未來》

《我們的話語不再預示未來》由藝術家王虹凱和加拿大籍策展人查波帕（Bopha Chhay）共同編輯，從勸世歌〈胡蠅大戰蚊子歌〉<sup>1</sup> 為起點，重新思考人類與非人類物種的關係，聆聽環境如何形塑我們對歌謠與故事的理解。不同於將動物視為人類隱喻的傳統寓言，文集提問「聆聽」是否能成為從身體出發、在關係中展開的實踐：使我們調整感知，進而貼近動物與其他物種的語言？並思索跨物種溝通如何透過感受與記憶，重新檢視我們理解歷史的方式？文集收錄來自不同文化背

景的學者與創作者書寫，包括研究毛利藝術的瑪塔芮基·威廉斯（Matariki Williams）、關注鯨鳴與海洋哺乳類的加文·斯坦戈（Gavin Steingo）、書寫寓言中會說話動物的海桑·瓦爾旦尼（Haytham El-Wardany），以及提出「奇美拉詩學」的詩人菲碧·吉安寧西（Phoebe Giannisi），展開跨地域與跨物種對話。



## 02

作品在展覽中以供觀眾進行閱讀的空間方式呈現，文集被視為展出材料，書中文句經節錄後散佈於空間中，靈感來源〈胡蠅大戰蚊子歌〉亦置入其中。閱讀空間設於展間落地窗旁，觀眾得以在閱讀與休憩之際，透過窗外景色感知環境氛圍。作品也因美術館坐落中央公園的地理位置，思考周遭環境（包括植物、動物與歷史）如何形塑美術館特色與觀展體驗。

### 雜誌《潛意識餐廳》

中美館與深耕臺中的獨立藝術雜誌《白木耳》合作，策劃出版《潛意識餐廳》第五期，將開館展的概念與雜誌的實驗精神、在地視角結合。編輯序言指出：「在生態危機頻傳的當代，藝術家、哲學家與科學家日益增長地挑戰笛卡兒以人類為中心的思想，許多人認為這種思想正是危機的根源。」刊物呼應開館展主題，從環境議題、跨物種溝通到地方視角出發，嘗試探索超越人類中心的思考模式。內容收錄動物視角的電影論述、森林生物音景、臺中濕地書寫、植栽音樂創作，以及受自然啟發的聲音藝術家專訪，透過多重文本與觀點，拓展展覽的討論範圍。雜誌如同展覽向外延展的場域，成為持續擴散的行動。展覽期間，美術館亦邀請《白木耳》規劃與刊物主題相關的聲音表演活動，讓其議題進入展覽現場。

### 美術館的閱讀情境

從這三本出版品，我們看到藝術家如何透過編輯、出版與展示，將書籍化為創作媒材；也看見書籍如何進入展覽場域，使閱讀轉化為感知與思考，並由藝術實踐延伸為觀者的藝術體驗，更凸顯書籍如何在藝術文化場域中，生成美術館專屬的閱讀與感知經驗。

#### 註 1

臺語傳統唸歌，述說蒼蠅咬臭肉時絆到蚊子腳，內容以兩方對決、召集動物加入衝突的過程諷刺社會百態。

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- 01 藝術家林仁達的小說《礦》。（圖片提供、攝影：Lin Jen-Ta, *Mine* (novel). (Courtesy and photography: Lin Jen-Ta)
- 02 王虹凱、查波帕與海桑·瓦爾旦尼、菲碧·吉安寧西、加文·斯坦戈、瑪塔芮基·威廉斯，〈我們的話語不再預示未來〉展覽現場。（臺中市立美術館提供，攝影：ANPIS FOTO 王世邦）  
Hong-Kai Wang, Bopha Chhay and Haytham El-Wardany, Phoebe Giannisi, Gavin Steingo, and Matariki Williams, *Our Words Don't Suit Prophecies Anymore*, exhibition view. (Courtesy of Taichung Art Museum; Photography: ANPIS FOTO)

# Books as an Art Practice

Text · Wang Yu

Spotlights



03

In the long history of human civilization, books have served as a crucial medium for sharing knowledge, embodying an intimate, everyday presence in human life. Unlike library settings focused on preservation, classification, and lending, how are books presented and displayed when they become part of an artist's creative practice in an exhibition space? In the inaugural exhibition of the Taichung Art Museum (TcAM), titled *A Call of All Beings: See you tomorrow, same time, same place*, three books—created and published specifically for the exhibition and exhibited in unique ways—are featured, each invited to be read in a different manner.

## The Novel *Mine*

*Mine* (礦), a novel by artist Lin Jin-Da (林仁達), juxtaposes images of rock textures with a narrative text. It follows villager B, a petroleum engineer, who smuggles a small rock core sample from the national collection to visit his long-absent friend, villager A, who now lives in the remote village of Huesio. Centered on this rock, long-separated members (villagers) of a mountaineering club reunite to share their experiences and thoughts around a dining table.

The novel's content appears fictional while also reflecting reality, echoing the artist's long-standing practice. Years ago, Lin obtained a Precambrian rock core slice from Africa's Sahel region by chance and later gifted it to his friend Yu Cheng-Che (余政哲). In 2020, they founded the "Huesio Geological Museum" at the site where this rock slice is kept. Moving from macro-geological scenes to isolated individuals, they focus on preserving, studying, and interpreting personal experiences and worldviews. Centered on the "Sahel Roundtable" and through dialogues among the villagers of Huesio Village, they weave together the encounters and contingencies of life into complex, interlinked, and parallel narratives.

In this exhibition, *Huesio Geological Museum*, created by Lin, Yu, and Mount NO, is showcased across three venues: TcAM, the Taichung Public Library Main Branch, and the Huesio Geological Museum. At the library, visitors can view the novel *Mine* and textual excerpts written in mud; the TcAM features films, objects, and visual materials; and the Huesio Geological Museum continues its discussions and creates narratives at the roundtable.

### **The Anthology *Our Words Don't Suit Prophecies Anymore***

*Our Words Don't Suit Prophecies Anymore* (我們的話語不再預示未來), co-edited by artist Wang Hong-Kai (王虹凱) and Canadian curator Bopha Chhay, explores transnational and diasporic themes. It uses the admonitory song "Hô-sîn Tâi-tsiàn Báng-á" (The Battle Between Flies and Mosquitoes<sup>1</sup>) as a starting point to reconsider human and non-human relationships, emphasizing how the environment shapes our perception and understanding of songs and stories. Unlike traditional fables that treat animals as metaphors for humans, the anthology questions whether "listening" can become a bodily-based practice that unfolds in relationships—one that enables us to adjust our sensory perception to better grasp the languages of animals and other species—and considers how interspecies communication through sensory perception and memory might lead to new ways of understanding history. The anthology features writings by scholars and creators from diverse cultural backgrounds, including Matariki Williams, who studies the context of Māori art; Gavin Steingo, who specializes in whale songs and marine mammals; Haytham El-Wardany, who writes about speaking animals in fables; and poet Phoebe Giannisi, who introduces a "chimeric poetics" that fosters cross-regional and cross-species dialogue.

The work is exhibited as a reading space, with the anthology considered an exhibition material. Sentences from the book are deconstructed and scattered throughout the room, interwoven with the inspiration source, “The Battle Between Flies and Mosquitoes,” to create intertextual resonances. The reading area is positioned next to the gallery’s floor-to-ceiling windows, inviting visitors to pause, read, and relax while enjoying the outdoor scenery and immersing themselves in the atmosphere. Given the TcAM’s location within Central Park, the work reflects on how the surrounding nature (i.e., flora, fauna, and history) shapes both the TcAM’s characteristics and the exhibition experience.

### The Magazine *Subconscious Restaurant*

TcAM collaborated with the independent, Taichung-based art magazine *White Fungus*, inviting them to plan and publish the fifth issue of *Subconscious Restaurant*, which combines the curatorial concept of the inaugural exhibition with the magazine’s experimental approach and local perspectives.



04

The magazine’s editorial preface states: “In today’s era, amidst frequent ecological crises, artists, philosophers, and scientists are increasingly challenging Cartesian human-centered thought, which many view as the root of these crises.” The publication, aligning with the exhibition’s theme, addresses environmental issues, interspecies communication, and local viewpoints to explore ways of thinking that transcend human-centered perspectives. Its content includes

film discussions from animal perspectives, soundscapes of forest creatures, writings on Taichung’s wetlands, plant-based musical compositions, and interviews with nature-inspired sound artists. By introducing multiple texts and perspectives, it aims to broaden the exhibition’s discourse.

The magazine serves as an extension of the exhibition, forming a continually expanding initiative. Throughout the exhibition, TcAM also invites *White Fungus* to plan sound performances related to the publication's themes, further integrating these topics into the exhibition space.



05

### Reading Settings Within the Museum Context

From these three publications, we observe how artists transform books into creative media through editing, publishing, and exhibition-making. We also see how books enter the exhibition space, where reading shifts into perception and reflection, extending into the viewer's aesthetic experience. The project further highlights how books generate museum-specific forms of reading and sensory engagement within the cultural sphere of art.

**Note 1** A classic Taiwanese ballad in the “Liām-kua” (唸歌) tradition, or musical storytelling, it tells the story of a fly biting rotten meat and stumbling over a mosquito's leg, satirizing social issues by depicting this confrontation and how both sides summon different animals to join the fight.

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- 03 王虹凱、查波帕與海桑·瓦爾旦尼、菲碧·吉安寧西、加文·斯坦戈、瑪塔芮基·威廉斯，〈我們的話語不再預示未來〉展覽現場。（臺中市立美術館提供，攝影：ANPIS FOTO 王世邦）  
Hong-Kai Wang, Bopha Chhay and Haytham El-Wardany, Phoebe Giannisi, Gavin Steingo, and Matariki Williams, *Our Words Don't Suit Prophecies Anymore*, exhibition view. (Courtesy of Taichung Art Museum; Photography: ANPIS FOTO)
- 04 臺中市立美術館與獨立藝術雜誌《白木耳》合作，邀請策劃出版《潛意識餐廳》第五期。（《白木耳》提供）  
TcAM collaborated with the independent, Taichung-based art magazine *White Fungus*, inviting them to plan and publish the fifth issue of *Subconscious Restaurant*. (Courtesy of White Fungus)
- 05 由《白木耳》策劃的「潛意識餐廳」現場聲響表演，於綠美圖4樓「文化之森」展開。（張芳瑄提供）  
Live sound performance of *Subconscious Restaurant*, curated by *White Fungus*, held at the “Cultural Forest” on the 4th floor of Green Museumbrary. (Courtesy of Frankie Chang)

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