



臺中市立美術館

taichung
art museum

A of Beings

萬 物的 邀 約

See you tomorrow,
same time,
same place

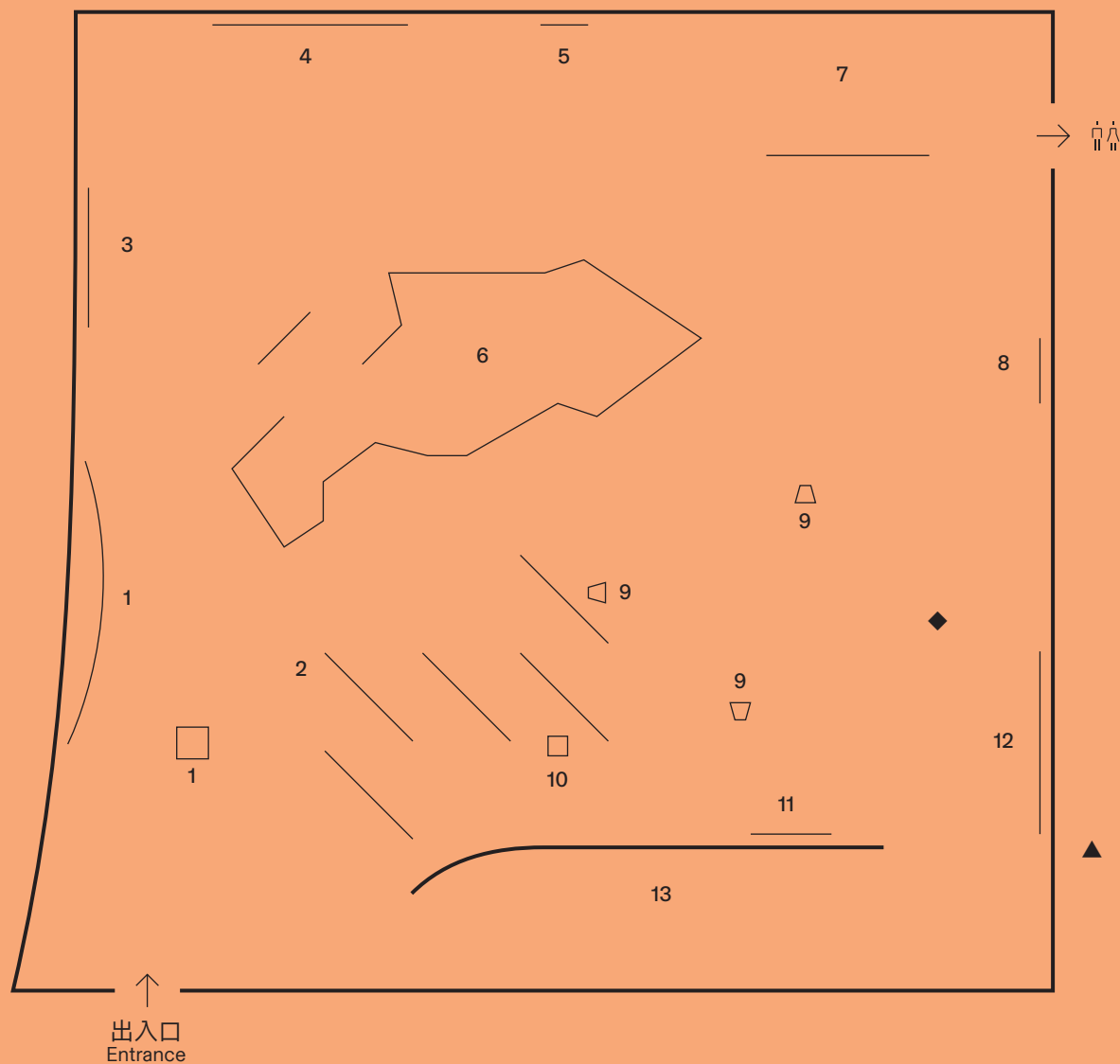
2025.12.13 - 2026.04.12

週二至週五、週日9:00-17:00 | 週六9:00-20:00 | 週一休館

2F 展覽室 A
Exhibition Room A

畫一道海岸線 How to draw a coastline?

- 1 陳庭詩
Chen Ting-Shih
 - 2 瓊·喬納斯
Joan Jonas
 - 3 薛保瑕
Ava Hsueh
 - 4 廖大昇
Liao Ta-Sheng
 - 5 劉國東
Liu Guo-Dung
 - 6 饒加恩
Chia-En Jao
 - 7 紙月亮偶劇團
Papermoon Puppet Theatre
 - 8 呂基正
Lu Chi-Cheng
 - 9 克里斯·馬克
Chris Marker
 - 10 陳夏雨
Chen Hsia-Yu
 - 11 安娜·曼迪耶塔
Ana Mendieta
 - 12 陳幸婉
Chen Hsing-Wan
 - 13 海倫·凱勒文獻
Helen Keller Archive
- ▲ TAI 身體劇場
TAI Body Theatre
- ◆ 角落任務
Play Space Plug-in
- 變變 Ziggy



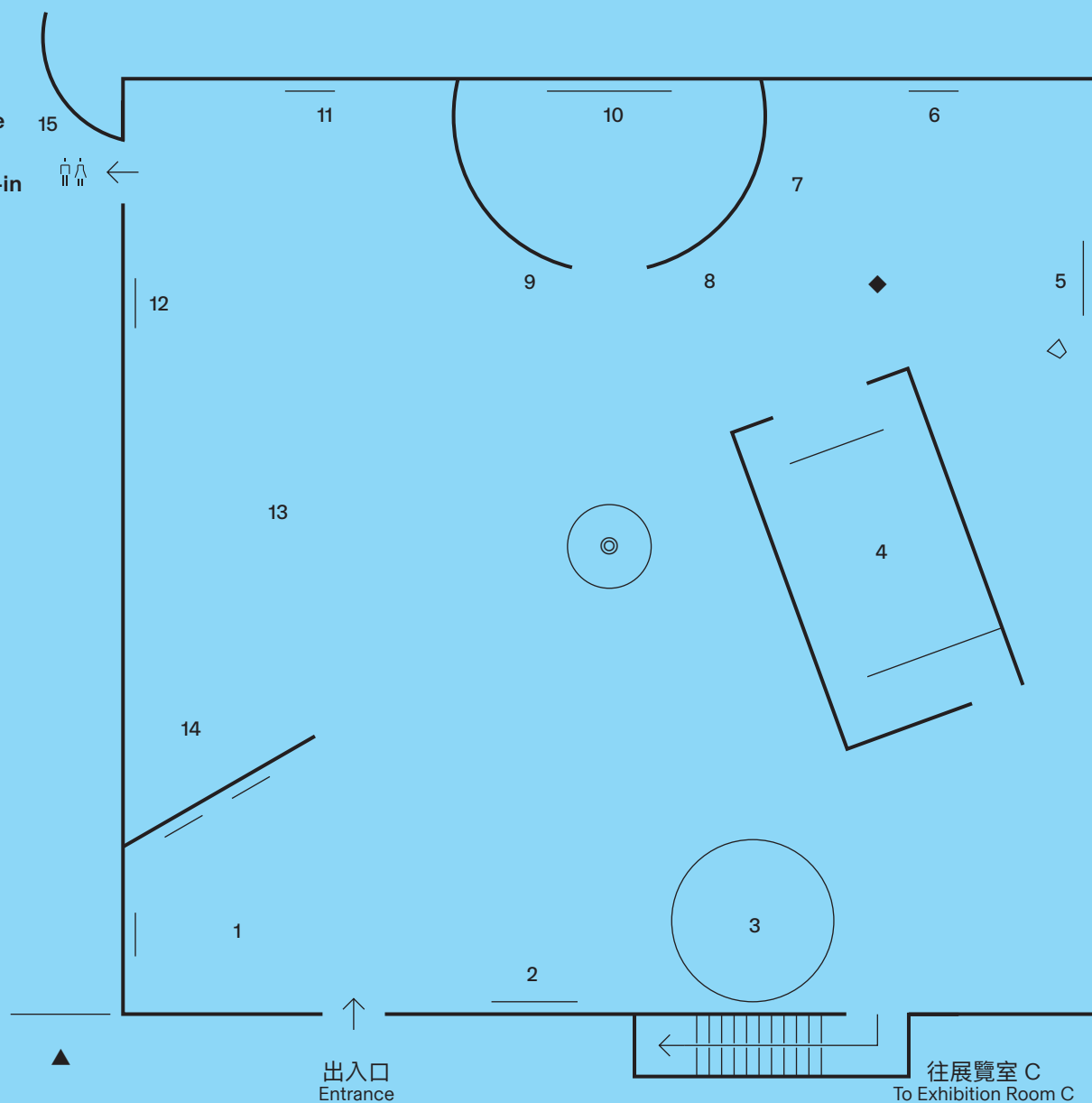
3F 展覽室 B

Exhibition Room B

幻生的寓言 Recalling Fables

- 1 邁蘭德·康斯坦特
Myrlande Constant
- 2 倪朝龍
Ni Chau-Lung
- 3 阮芳伶
Nguyễn Phương Linh
- 4 區秀詒
Au Sow Yee
- 5 程新皓
Cheng Xinhao
- 6 莊明中
Chuang Min-Chung
- 7 王清霜
Wang Ching-Shuang
- 8 詹前裕
Chan Chien-Yu
- 9 顏水龍
Yen Shui-Long
- 10 余欣蘭
Rngrang Hungul
- 11 張淑美
Chang Shu-Mei
- 12 黃朝湖
Huang Chau-Hu
- 13 許家維
Chia-Wei Hsu
- 14 劉玓
Liu Yu
- 15 鈴木悠哉
Yuya Suzuki
- ◎ 阿德里安·提爾提奧
Adrien Tirtiaux

- ▲ TAI 身體劇場
TAI Body Theatre
- ◆ 角落任務
Play Space Plug-in
- 跟跟 Ditto

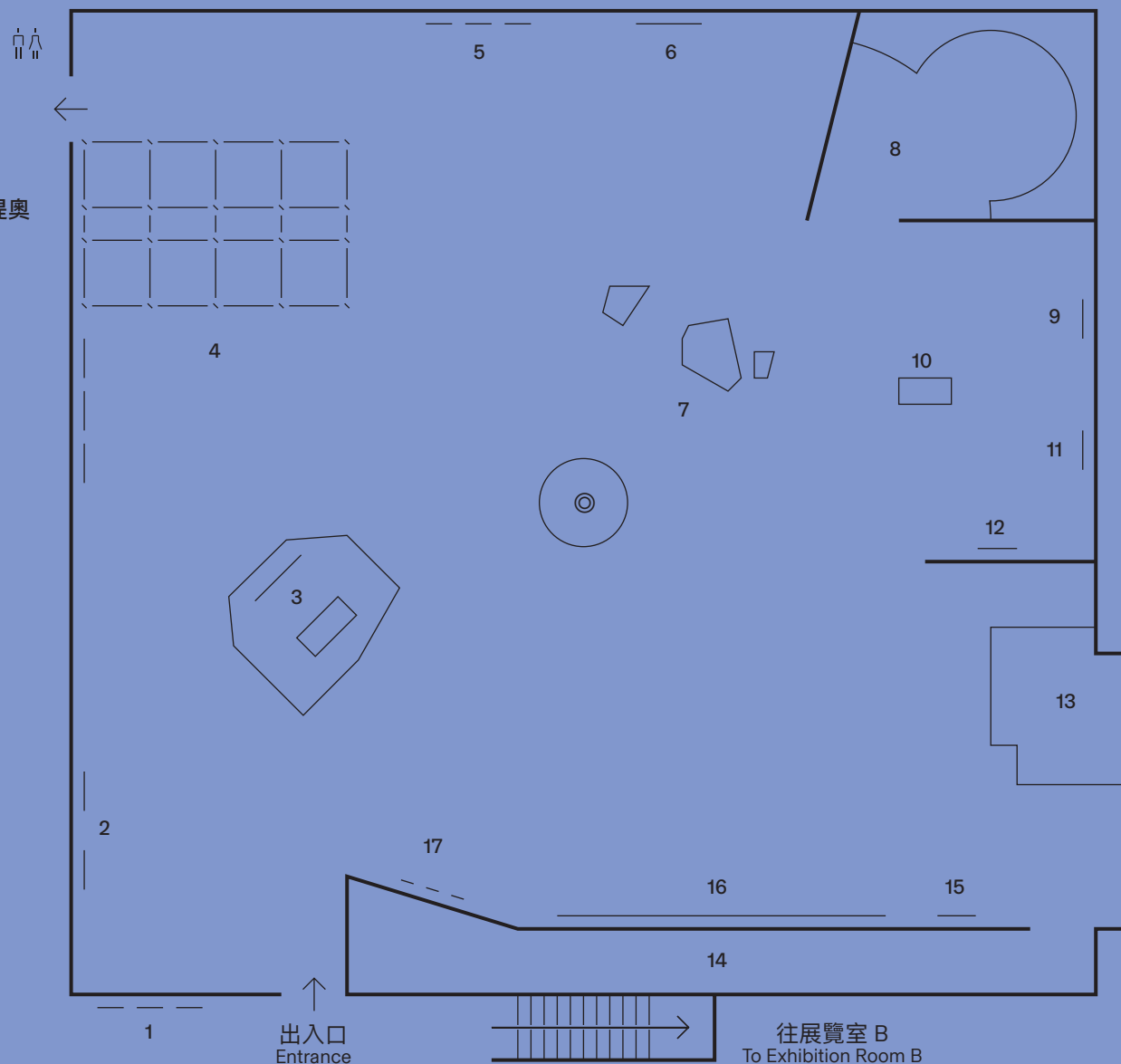


5F 展覽室 C

Exhibition Room C

折疊的風景 Folds and Flows

- | | |
|------------------------------------------------------------|--------------------------------|
| 1 米諾娃·奎瓦茲
Minerva Cuevas | 15 倪再沁
Ni Tsai-Chin |
| 2 葉火城
Yeh Huo-Cheng | 16 廖文豪
Liao Wen-Hao |
| 3 咖容琳娜·布瑞秋拉
Karolina Breguła | 17 呂璞石
Lu Pu-Shih |
| 4 伊琳娜·波提亞·布坎
Irina Botea Bucan | ◎ 阿德里安·提爾提奧
Adrien Tirtiaux |
| 喬恩·迪恩
Jon Dean | |
| 5 洪天宇
Hung Tien-Yu | |
| 6 蘇文琪
Su Wenchi | |
| 7 廖昭豪
Liao Chao-Hao | |
| 8 露西雅·阿拉瓦努
Loukia Alavanou | |
| 9 陳明善
Cheng Ming-Shan | |
| 10 謝棟樑
Hsieh Tong-Liang | |
| 11 程代勒
Taile Cheng | |
| 12 簡嘉助
Jian Jia-Ju | |
| 13 塞巴斯蒂安·摩爾多萬
Sebastian Moldovan | |
| 14 林仁達、余政哲、NO 登山社
Lin Jin-Da, Yu Cheng-Che,
MOUNT NO | |



5F 展覽室 D
Exhibition Room D

擾動的記憶 The troubling of natural histories

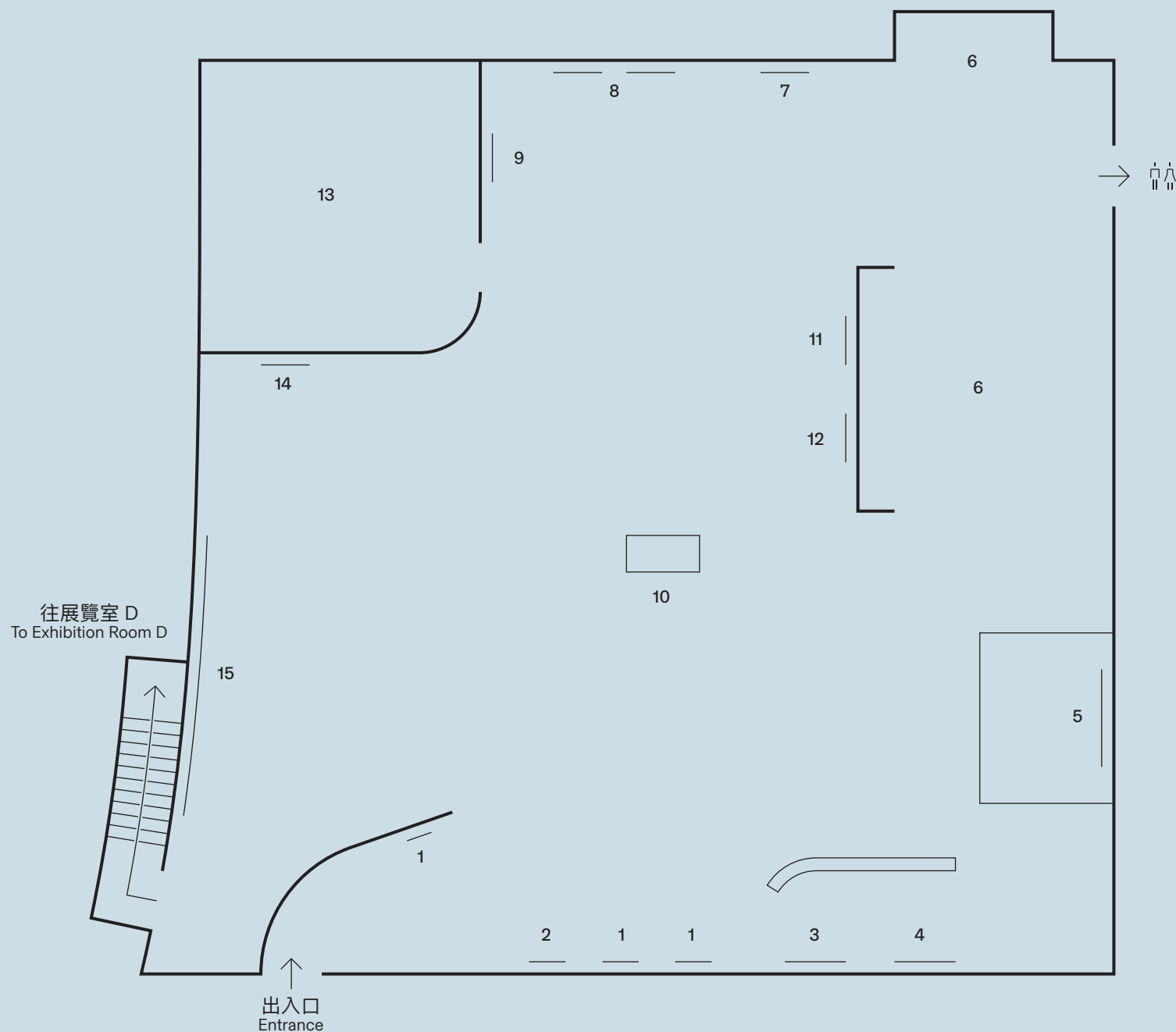
- 1 陳澄如
Yin-Ju Chen
- 2 安娜·曼迪耶塔
Ana Mendieta
- 3 瑪麗亞·特蕾莎·阿爾維斯
Maria Thereza Alves
- 4 林星華
Lin Hsin-Hua
- 5 陳石柱
Chen Shir-Juh
- 6 林之助
Lin Chih-Chu
- 7 吳其育
Wu Chi-Yu
- 8 約瑟夫·波依斯
Joseph Beuys
- 9 楊季涓
Yang Chi-Chuan



6F 展覽室 E
Exhibition Room E

萬物初聲 When the world begins to speak

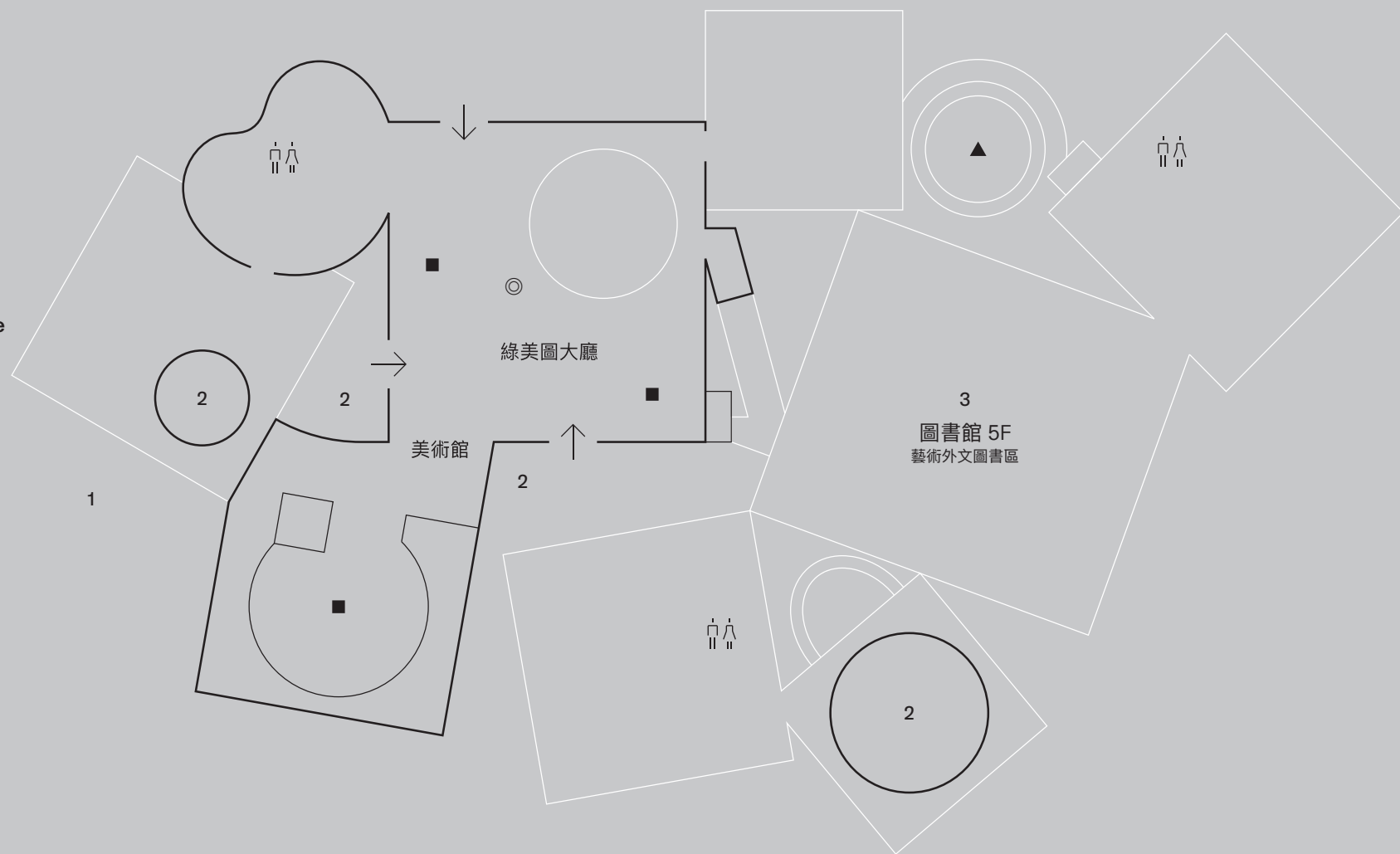
- 1 林之助
Lin Chih-Chu
- 2 廖德政
Liao Te-Cheng
- 3 王守英
Wang Shou-Ying
- 4 陳銀輝
Chen Yin-Hui
- 5 窮劇場
approaching theatre
- 6 王虹凱
Hong-Kai Wang
- 7 李仲生
Lee Chun-Shan
- 8 趙無極
Zao Wou-Ki
- 9 陳其寬
Chen Chi-Kuan
- 10 約瑟夫·波依斯
Joseph Beuys
- 11 黃潤色
Huang Run-Se
- 12 李貞慧
Lee Chen-Huei
- 13 安東尼·聖修伯里
Antoine de Saint-Exupéry
- 14 林惺嶽
Lin Hsin-Yueh
- 15 文勝鉉
Seung Hyun Moon



全區地圖

Area Map

- 1 鄭素英
Soyoung Chung
- 2 陳米靖
Melmel Chen
- 3 林仁達
Lin Jin-Da
- ◎ 阿德里安·提爾提奧
Adrien Tirtiaux
- ▲ TAI 身體劇場
TAI Body Theatre
- 臺中市立美術館公共空間藝術委託計劃
TcAM Art Commission in Public Space
- 梁慧圭
Haegue Yang
- 林明弘
Micheal Lin



A Call of All Beings

See you tomorrow,
same time,
same place

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。

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.

How to draw a coastline?

森林的形狀、海與岸的交界，野性與文明的邊界——我們對自然的繪測與描寫，從來不只是地理或技術的實踐，更是感知、理解、存在與歸屬的練習。藝術家描繪複雜而不斷變動的風景，他們的作品映照內在世界，也帶我們跳脫慣常視角的限制。

浪來回漲退，我們如何畫出一道海岸線？在這裡，我們重新想像萬物的複態與多變，也感受存在與關係的多樣交織。

不同地域、世代的創作者手中，顏料、皮革、風箏、藤木與泥，引我們看見熱帶島嶼的明亮色彩、山岳靈動、雷聲震動。我們能向自然習得表達之道，捕捉身體與精神的流動，發現古老信仰與生態文明的交疊；我們在四季的變換間、生存的印記裡，看見流轉、生發與蓄勢。

自然萬物也迎向我們的凝視。我們想像大地與身體融合，河流傳說構築一座移動家園，傳說生物在風中悠游。藝術家用詩性與想像回應與描繪世界，探問人與非人、可見與不可見的關係。

我們進一步被提醒：「自然」不只是田園牧歌的想像，也常是權力與治理交織的現場。我們所見的自然經常是被測量、劃界與編碼的結果——如何畫下一條線，也關乎我們如何觀看、規範與治理。每一次的描繪，是一場對關係的提問，也是我們如何理解所在之地的實踐。

The contour of the forest, the edge where the sea meets the shore, the boundary between wilderness and civilization—our mapping and portrayal of these sites have never been merely technical or geological practices. They are, above all, exercises in perceiving, understanding, and belonging. Through diverse media and sensory approaches, the artists in this gallery portray landscapes, scenarios, and forms of being that have proved to be transformative for individuals and communities alike. They challenge our limited positionalities and viewpoints as humans. As the tides rise and fall, erode and reshape, how do we, as humans, draw the coastline? What do we leave out, and what do we include? Here, the artists invite viewers to imagine the multiplicity and fluidity of all things, and to feel the intricate interweaving of existences and relationships.

Pigments, leather, kites, rattan, and clay—when placed in the hands of creators across regions and generations—reveal the bright hues of tropical climates, the vitality of the mountains, and even the rumble of thunder. Through these depictions of nature, we learn new languages of expression, trace the movements of body and spirit, and uncover the entwinement between ancient beliefs and ecological lifeways. As the wind shifts and the seasons turn, we witness cycles of transformation, emergence, and potentiality.

Meanwhile, animals, plants, and the natural world come forth to meet our gaze. We picture bodies merging with the earth, river mythologies shaping ever-shifting homelands, and mythical creatures drifting in the wind. Through poetic strategies, the artists respond to a complex web of life, while probing the relationships between the human and the non-human, the visible and the invisible.

We are reminded that nature has never been merely an imagined pastoral nor an empty wilderness, but a field where power and governance intersect. The “nature” we see is often the product of measurement, demarcation, and even coding—drawing a line means deciding how we perceive, regulate, and govern. Each portrayal, then, becomes an inquiry into kinship and a practice of recognizing the place we find ourselves in.

Recalling Fables

我們述說的寓言，皆來自於自然，來自於萬物的交會與變化，我們從中學習萬物傳遞的訊息和象徵，構築關於世界的故事和省思。於是，藝術家透過對於多重敘事的閱讀，試圖跨越不同的歷史語境，重新帶我們回到寓言生變的場域，和自然對話，並解放萬物潛藏其中的故事和張力。

藝術家以厚實的筆觸和油彩，描繪出日與月的圖騰和大千生機的幽玄，琉璃之光和濕婆之舞，引領我們去想像昇華的感應。我們也隨獵人追索動物、進入動物的思考，隨島嶼巫師的神話旗幟、圖鑑中的神秘植物，召喚變形的反抗，共同編織混生的母系神話；從傳統出發，解開性別、人與非人的框架。

同時，面對殖民史和地緣政治所重塑的自然，藝術家再探資料檔案、反思邊界測量技術物，揭示自然所遭受的現代性衝突和權力的系統化，在歷史和虛構之間，重寫影像和冒險的寓言，開啟跨時空的辯證與想像。

萬物賦予寓言的身體和語言，藝術則如未明的旅程，帶我們穿越環境變遷的寓言。好比透過馬的凝視、樹的血液，透過鳥羽、獸角、象骨、魚鱗等的交纏，我們得以穿梭於山林與海洋，試圖理解自然，如何在滋養的源頭和耗竭的殘骸之間，持續提供療癒與生造的能量。以不斷幻生的寓言，重新省思歷史的時刻和想像的關懷。

The fables we tell arise from history and nature, shaping our encounters with and observations of all living things. Fables carry the messages and symbols that inform our reflections on the world. The artists in this section seek to move beyond historical contexts and return to the shifting terrains where fables are born. Through multiple narratives, they engage in dialogue with nature and uncover the hidden stories and latent tensions within the natural order.

Hidden messages are found in the luster of glass, in Shiva's dance, and in the totems of the sun and moon, all of which guide us to attune to transcendental sensibilities. We follow female hunters in pursuit of animals, mimicking their calls to summon them. We accompany island shamans with their mythic banners, studying mysterious plants charged with centuries of legendary significance. Grounded in tradition, these artists unmake the constructs of gender and the boundaries separating humans from non-human.

Amid natural habitats remade by colonial histories and geopolitical forces, artists revisit archives to probe the technologies through which boundaries come into being. They expose the conflicts brought by modernity and the structures of power imposed upon nature. Moving between history and fiction, they recast the fables of adventure, sparking dialogues and imaginations across time and space.

The living world provides the bodies and languages of the fables, while art becomes an open journey that draws us into allegories of environmental change. The gaze of a horse, the blood of a tree, and the intermingling of feathers, horns, tusks, and scales remind us of the forces that bind the forests and oceans. In this way, nature—poised between sustenance and depletion—offers the power of healing and renewal.

Folds and Flows

歷史與意義並非源於單一視角或詮釋，而是在不斷變動的複雜關係網絡中浮現。世界的摺疊與流動，指向的正是這種動態、多元、甚至相互矛盾的理解方式。世界不是一張平坦的表面。它由無數相互摺疊、交錯的面向構成，每一個存在承載著不同的空間與時間、記憶與物質、身體與地景的痕跡。理解自身與所處環境，意味著將過去與現在相互摺疊——在這些層疊間，辨識出相互滲透的意義與質地。

在藝術家的實踐中，建築殘骸被重新集結，讓空間的過去與當下重疊；在美術館空間中，舞者的身體撐開權力、資本與美學的糾纏；紙漿化作石塊，如同地質作用般的壓縮與生成；水墨、雕塑、油彩各自凝結不同時間切片的岩石紋理、山水姿態。

摺疊也發生在視覺、感知與集體記憶中。創作者帶我們看見：跨越地點的社群收藏，將物件與人際情感化做另一種親密的公共空間；希臘古劇的發源地，在今日折射著城市縫隙裡的生存流線；動物成為幽默迷因，卻能直指難以言說的現實與資本邏輯。

這裡不再是靜止的圖景——每一次折疊改變了流動的方向，每一次流動塑造了新的折曲。在不斷摺疊與流動中，我們重新思考世界，認識萬物不斷變動的樣貌。

History and its meanings emerge through complex networks of constantly shifting relationships rather than from a singular perspective or interpretation. The folds and flows of existence the world point to this dynamic, multiple, and often contradictory way of understanding it. The world is not a flat surface, but one formed of countless interwoven dimensions. Every presence carries with it traces of a different time and space, memories and materials, bodies and landscapes.

Understanding the self and its surroundings means folding past and present into one and another. One way to do so is to salvage architectural debris and reassemble them into new installations. Here, a dancer's body reveals the entanglement of power, capital, and aesthetics within the museum's halls. Pulp, compressed as if by geological forces, turns to stone. Ink, sculpture, and oil paint crystallize slices of rock strata and mountain silhouettes, preserving the fluid forms of nature.

Folding and unfolding also take place in vision, perception, and collective memory: artists illuminate cross-regional community archives, where objects and interpersonal emotions take shape as new forms of public space. The birthplace of ancient Greek theater becomes a habitat for marginalized groups in the city, refracting lines of survival through their fissures. The familiar glow of advertising signs and computer screens becomes a site where animals parley through internet memes—humorous, yet piercing testimonies of our climate realities.

This is not a static picture, but a way of interpreting existence—each fold alters the flow, and each flow shapes a new fold. Through the ceaseless acts of folding and flowing, we come to recognize, time and again, the ever-changing forms of all things.

The troubling of natural histories

隨著文明介入自然，不斷重塑與重新詮釋自然，這些歷史過程，都一再擾動我們與自然的情感和記憶。自然是我們重回微小事物的親近之地，在凝視和寫生時，彷彿也擁有自己的花園。自然也被視為可開發的資源，因科學和資本的體系之用，進行分類與分配，在利益和支配的權力下，成為馴化的疆土。

無論何種關係，藝術家試圖看見記憶的凝固、混亂和空缺。來回於各個測量、治理與書寫的技術，進行顛覆，我們會再次發現，這些不斷變動的感知和時空尺度，如何造就今日關於自然的記憶。

從閱讀古籍的想像、物件象徵的感官和傷痕、影像與歷史的主客體轉換，藝術家挖掘著馴化與野生、微物與私密之間的辯證。無論是，對於花草溫婉細緻的描繪，以自然生趣做為向內觀的隨筆；或者，重返博物誌的政治性批判，探究影像迴路中遺失的山林環節，以及專注於神話生物所能打開的未知境界。這些創作帶來感知的懸置，位移體感與記憶。

尤以陰性敘事和潛藏姿態的開展，不僅為植物和傷痕，賦予孤獨和脆弱性的物質語彙，亦在生命與死亡交錯的延續中，創造生命的實驗。擾動，是為了打開關係，記憶，是為了重構與敘述更多新的可能，從微物的關照出發，擺脫馴化、學習轉化的力量。

Civilization continuously intervenes in nature to reshape and reinterpret it. These human activities disrupt the rhythms of both our own and our nonhuman neighbors' responses to the natural world. When nature is treated as a resource to be exploited under forces of profit and domination, it is stripped of its wildness and unpredictability, reshaped into a domesticated terrain.

Artists have long depicted nature with emotional reverence. Here, they also question what counts as "natural," offering new ways of seeing, living, and imaging in response to social and political changes. They question systems of measurement, governance, and nomenclature, dismantling inherited frameworks, to reveal how uneven perceptions and scales shape today's visions of nature.

From the imaginary creatures conjured while reading ancient texts, from the sensual and scarred symbolism of objects, from the perspective of a child, to the shifting names of common fruits, these artworks unravel the dialectics between the domesticated and the wild, the public and the private. Although these disturbances may seem minor, they enable alternative ways of forming relationships. They create new possibilities through troubling dominant paradigms and what we consider to be "natural history."

When the world begins to speak

誰被允許發聲？誰又被迫沉默？

從細語到喧囂，從喜悅到傷痛，萬物開始說話——來自受傷的身體、流亡的記憶、被壓抑的情感，也來自山川、河流、動物，與無法以人類語言述說的生命。這些聲音穿越時間與空間，回應現實中的創傷與困境，也編織出面向未來的遠景。

藝術家將療傷的輔具化為盔甲，使其承載傷痕與希望；他們的創作源於戰火與流亡，故事裡總有焦慮與喜悅、絕望與希望交織；他們以靜謐的地景回應歷史災難，描繪山海，自是持續迴返的悼念與追尋。從遠古尋根，或從動物的靜默，探問無聲者的處境。身體與建築的對話間，找尋限制與回應共存的節奏。

他們的筆觸追隨木石的紋理、樹影的搖曳。他們踏上旅程，落地又再度遠行，在田野、光影、風聲中，將對土地的情感與生活關係溫柔描繪。遠山為景，暮色沉靜，望漂泊與傷終將落地。

而敘事承載著對他者的承諾與回應，也提供信任與連結的重建契機。當萬物的聲音被重新喚起，我們得以在傷痕中發聲，在沉默裡傾聽，並在聆聽與回應之間，構築共存與修復的可能。

Who possesses the privilege of speech, and who bears the weight of silence?

All beings find a voice—from calls of pleasure and pride to murmurs of suppression and exile. Animals, mountains, rivers and plants all communicate in their own ways. Understanding these worlds invites non-linear ways of sensing, relating, and reassessing value. Attending this multiplicity of voices has long been a way of seeing and feeling otherwise—an act of observation, critique, and care. These expressions travel across time and space, responding to feelings of pain and delight, while articulating new visions of the future.

Artists transform therapeutic aids into armor, enabling themselves to carry both scars and hope. Their works, born from stories of war and displacement, fuse anxiety with joy, and despair with hope, responding to historical catastrophes through tranquil landscapes. This process turns the serenity of nature into a space of healing. From searching for ancient roots to listening to animals, they contemplate the plight of the voiceless. In the dialogue between body and architecture, they seek rhythms in which limitation and response coexist.

The artworks in the museum's final gallery trace the grain of wood, the veins of stone, and the flickering shadows of trees. They embark on journeys that gently reveal emotional ties to the land and the interwoven relationships of life amid fields, light, and wind. With distant mountains standing still, and dusk descending in quietude, perhaps all wanderings and wounds will, at last, come to rest.

These narratives ask us to respond, creating possibilities for rebuilding trust and connection between humans and non-humans alike. As the voices of all things awaken, we learn to speak from within wounds, to observe in silence, and to shape possibilities of coexistence and healing through attentive listening and response. We call on all beings to meet us here again, at the same time and place, in perpetuity, to rethink the earth together.

導覽 Guided Tour

團體預約導覽

時間 | 週二至週五 10:00

集合地點 | 綠美圖 1F 紀念品店旁

※ 請至中美館官網預約

定時導覽

時間 | 週二至週日 10:30、14:30

集合地點 | 綠美圖 1F 服務臺前

Group Booked Tour

Time | Tue.-Fri., 10:00

Meeting Point | Next to the 1F Gift Shop,
Green Museumbrary

※ Please make a reservation on the
Taichung Art Museum official website.

Regular Tour

Time: Tue.-Sun., 10:30 & 14:30

Meeting Point: In front of the 1F

Information Desk, Green Museumbrary



臺中市立美術館網站
Taichung Art Museum website

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