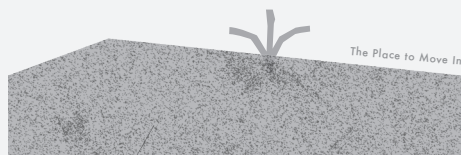
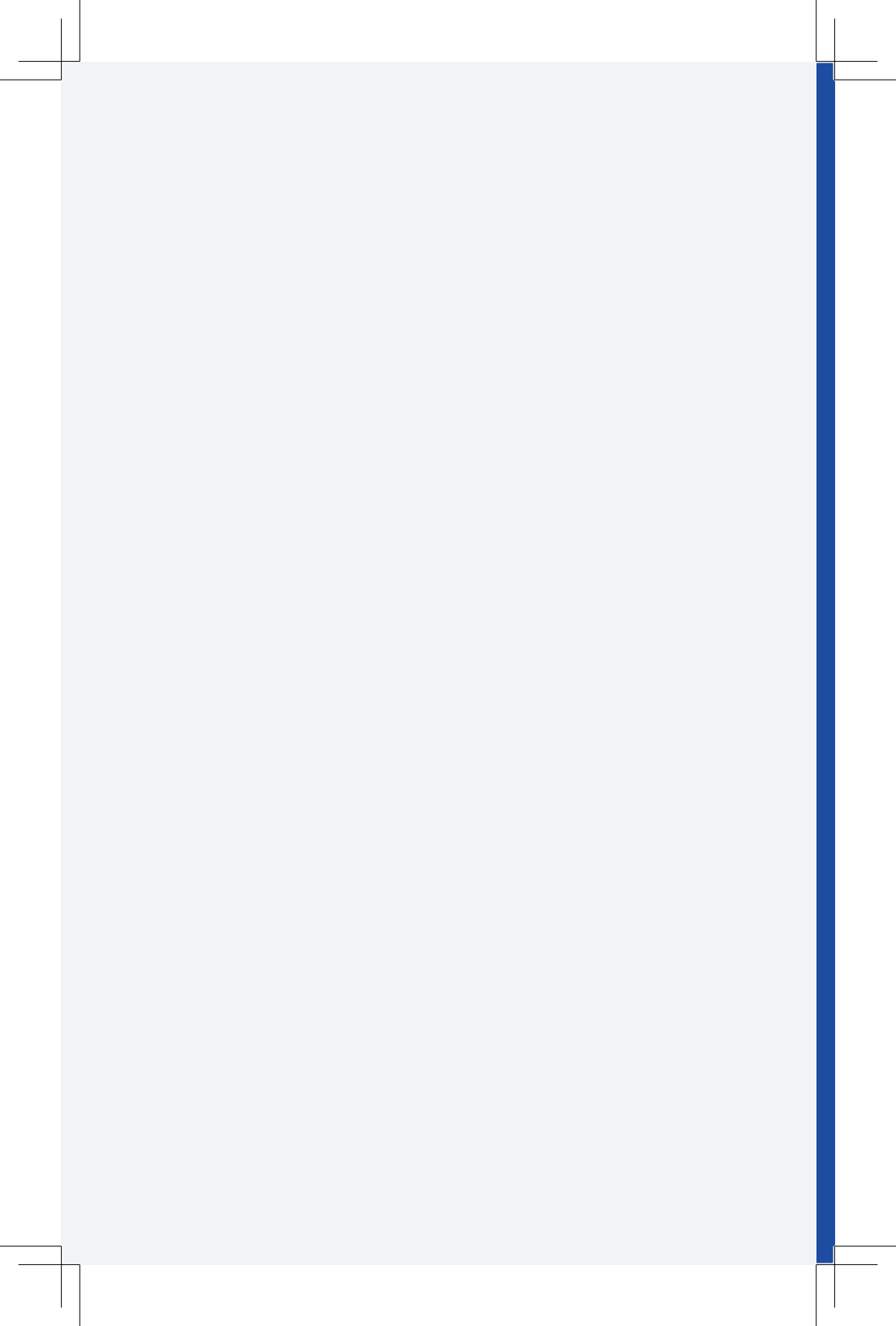


一居



之所



The Place to Move In

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背景介紹

「一ノ」居之所 - 美術館中的過河遊戲（以下簡稱本展），召集多位曾以浮洲作為創作基地的藝術家，組織一場由美術館作為起點，以藝術之名進入地方，以浮洲為研究主題的展覽計畫。邀請不同領域的創作者，共同實踐一場發生在浮洲地圖上的過河遊戲。本展製作期間，藉由實際走訪地區、拜訪居民、彙集各方的資訊並共享彼此的行動，逐漸構築出本展與浮洲在地之間的關係網絡。

Background

The Place to Move In: A River Crossing Game in An Art Museum (hereinafter referred to as *The Place*) gathers a number of artists who were or are based in Fuzhou, Banqiao, to put forward some research centring around it. Starting from the art museum, these artists were to explore their art base, Fuzhou, in the name of art. Creators from different fields were invited to take part in the river crossing game, and they would visit different areas and local residents, gathering information from all parties and informing their actions to one another prior to the exhibition. The connections between this exhibition and Fuzhou, therefore, gradually took shape throughout the process.

目的地 Destination

起點 Starting Point

方法 Form

The Place to Move In (一ノ) 居之所

Our Museum 美術館

A River Crossing Game 過河遊戲

行前須知

本展中的遊戲，並非是遊玩、戲謔的態度。而是在這處藝術與遊戲交織的場域中，確保一切創造行為的有效性（在符合玩家守則的前提下），因遊戲與藝術創作皆是創造性的活動，故在本展中所有陳述都將被視為遊戲中的動作，任何動作都具有其效益與合法性—藝術上的以及社會事實上的，包含所有實驗性的假設或不做任何動作。

玩家守則

過河遊戲與中介 (in-between) 狀態

玩家們將擔任起領航的舵手，引導目標物過渡到河的對岸。渡河遊戲的概念強調各個元素之間的相斥性，藝術作為中介將看似二元對立的雙方並置，在調和的過程中，同時保留對象物的特質。過河的方法其實不止這一種，過河遊戲並非各方對薄公堂，遊戲著重在不斷切磋與相互合作的過程，本展將匯聚各路玩家，在展覽時間軸上彼此交會時，請保持中介狀態，以保證遊戲順利進行。

Reminders

The game in The Place is not intended to be playful or amusing. Instead, every part of the game taking place in the venue is considered a valid act of creation - should it abide by the game rules - as games and art creation are both creative activities. Therefore, all statements in this exhibition are to be considered an in-game action, and every action has its effects and legitimacy - artistically and socially - including all experimental assumptions or lack of action.

Rules of the River Crossing Game & the In-between Status

Players will act as the helmsman, directing the target to the other side of the river. The river crossing game emphasises the repulsion between various elements, but art will be the intermediary to juxtapose the two seemingly opposite objects, while preserving the characteristics of each object in the process of reconciliation. In fact, there is more than one way of crossing the river, and the game is not like a court of justice. On the contrary, the game focuses on collaboration and learning from one another. The Place intends to bring together players from all walks of life. When meeting each other on certain points of the timeline set out by the exhibition, players should stay "in-between" to ensure the smooth progress of the game.

遊戲地圖一覽

浮洲地區 - 有章藝術博物館

浮洲、滴雅這兩個地名，意旨泥濘之地，顯見此地易氾濫的特性。至今，許多居民仍記得1963年的葛樂禮風災，大水淹去初落腳三年的「婦聯一村」，開啟一場居住上的浮覆轉折。首先，進入A展間，在唐佐欣與羅祥庭《待騰空的地上物中》，創作者們先重回事發地探勘，再登門拜訪早已被迫搬離的大觀居民，並以攝影紀錄的方式呈現今昔對照的影像作品。而林亞峯、歐K、九安的《脫口秀行為》演出具幽默諷刺的腳本，重新書寫大水退後，政府機關與民眾之間，因立場與認知不同所衍生出來的爭端與矛盾。對部分居民而言，浮洲並非不宜居住的泥沼地區，而是承載居民晝夜的棲居之所。《衣浮》工作坊由崔芳瑜跟蕭新玉，邀請居民將其對家園的映象繪製在白布上，並將其縫製成長擺的禮服。體現出無論選擇移居或定居，不變的是：家屋不止於實際物理空間的存在，更是人們精神意識的居所。除了上述實地考察的資料紀錄，展覽中高登輝的《滴仔地lám-á-tê》，則是透過採集浮洲溼地中的淤泥，將其燒製為陶，陶器表面隱約透出的金屬光澤是沉積於浮洲濕地中的金屬物質，透過藝術家的操作而顯露出來。

我們透過移居尋求宜居之所，在找到宜居之所前，我們移居。

行經草坪後，來到B展間，《遷徙之土》由創作團隊 Leverage Studio 介力屋將大量土堆搬入室內，土堆之中藏著團隊設計的石膏公仔，團隊將於每周進行一次翻動行為，埋藏的小禮物逐漸被挖掘出來，觀眾可以任意移動或撿拾回家，這一個尋找、發現、選擇、拾起到搬運的過程，如同遊戲般的參與創作。《哪裡來的？》表演者陳薇作為場所中的變因，獨自行走於 A、B 兩個展場之間，對著手上的行動裝置喃喃，藉此連結各自獨立的展場，以 NPC 的腳色悄悄道出整場遊戲中的隱藏訊息。

Game map : Fuzhou area - Our Museum

The two place names, Fuzhou (浮洲) and Nanya (湍雅), both refer to "muddy fields" in Mandarin, showing that these two areas were prone to flooding. To this day, many residents from these areas still remember the 1963 Typhoon Gloria. The flood inundated the "National Women's League Village No. 1", which was newly completed three years before the disaster, forcing the residents to leave their homes and face an unknown future.

In Gallery A, the first piece of art is TANG Zuo Sin and LUO Siang Ting's Objects on the Ground to Be Evacuated. The artists revisited the place the incident took place, talked to the residents in Daguan who had been forced to move out, and photographed the current scenes to present them next to that of the past days. As for LIN Ya Cen, OU K, and Chiu An's stand-up performance, the humorous and sarcastic scripts illustrate the disputes and contradictions between government agencies and the public arising from different positions they adopted after the flood. In addition to these records collected on the sites, the exhibition also features KAO Teng Hui's Làm-á-tē (Muddy Fields), where the artist collected silt from Fuzhou wetlands and burned it into potteries. Their surface have a faint metallic lustre, which comes from the metal substance deposited in the Fuzhou wetland and is revealed through the artist's manipulation. For some residents, Fuzhou is not an uninhabitable muddy area but where they live their everyday lives. Therefore, in the Clothing/Floating workshop, TSUI Fang Yu and SIAO Sin Yu invited local residents to draw their impression of their homes on pieces of white cloth and sewed them into long hem dresses. This work reflects that no matter you choose to move out or stay, "home" is not only a physical space, but also where people's spirits lie.

We are seeking a better place to live by migrating, and before we find that place, we will keep on migrating.

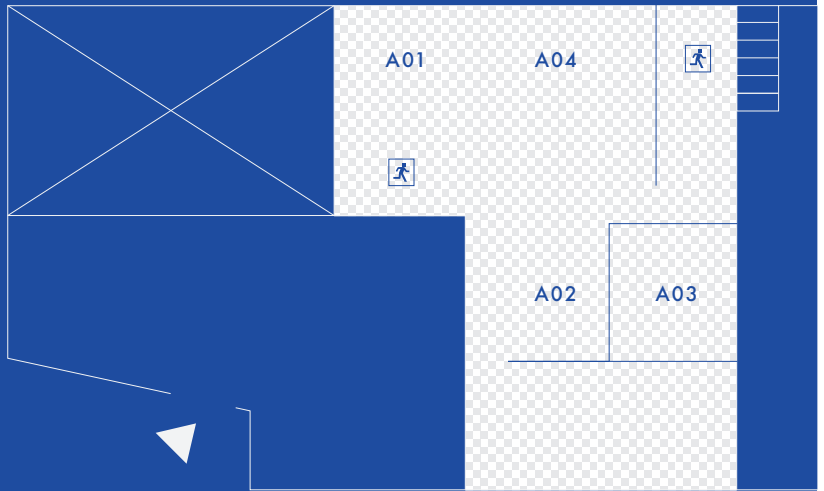
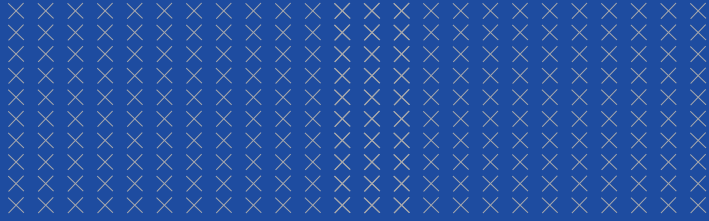
Across the lawn is Gallery B. The artist group Leverage Studio brought mounds of soils into the gallery and presented viewers with The Soil of Migration. Plaster dolls designed by

the group were hidden in the mounds. The group turns them over once a week, digging out the buried gifts which the audience can freely move or pick up. The process of searching, discovering, selecting, picking up and moving is like a game where viewers can participate to create art. In *Where Did It Come From?*, performer CHEN Wei is the variable in the venue. Chen walks around Gallery A and B, alone, and murmurs to the mobile device in her hand, thereby connecting the two independent galleries together and conveying hidden messages throughout the game like a non-player character.

九單
實踐
空間
藝術

9
Art Space

Game Map



9 Art Space

A01 唐佐欣 羅祥庭

TANG ZUO SIN LO SIANG TING

A02 九安 林亞岑 歐K

CHIU AN LIN YA CEN OU K

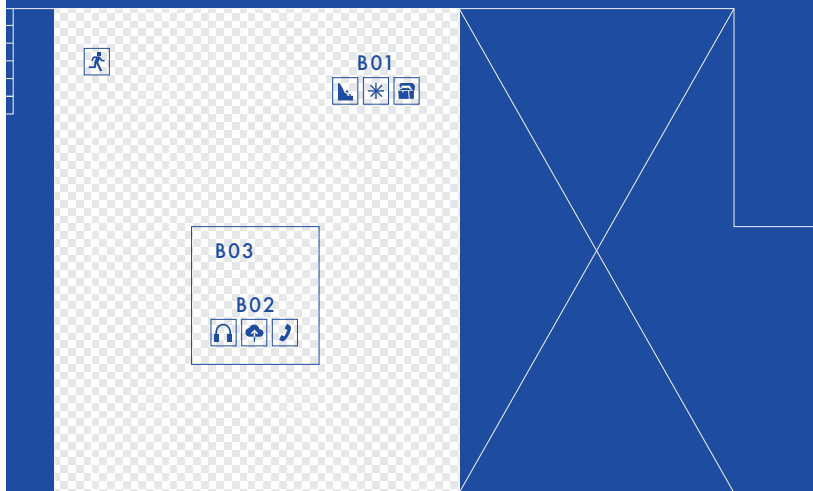
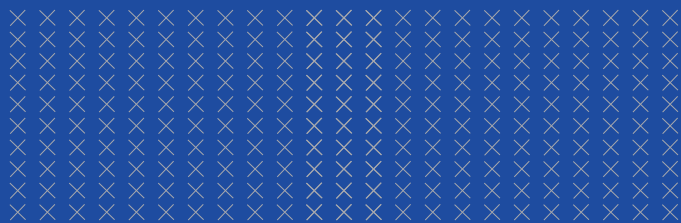
A03 崔芳瑜 蕭新玉

TSUI FANG YU SIAO SIN YU

A04 高登輝

GAO DENG HUEI

A



B01 介力屋

LEVERAGE STUDIO

B02 陳薇

CHEN WEI

B03 郎靜山 @有章藝術博物館典藏品

LONG CHIN SAN @ Our Museum's Art Collection

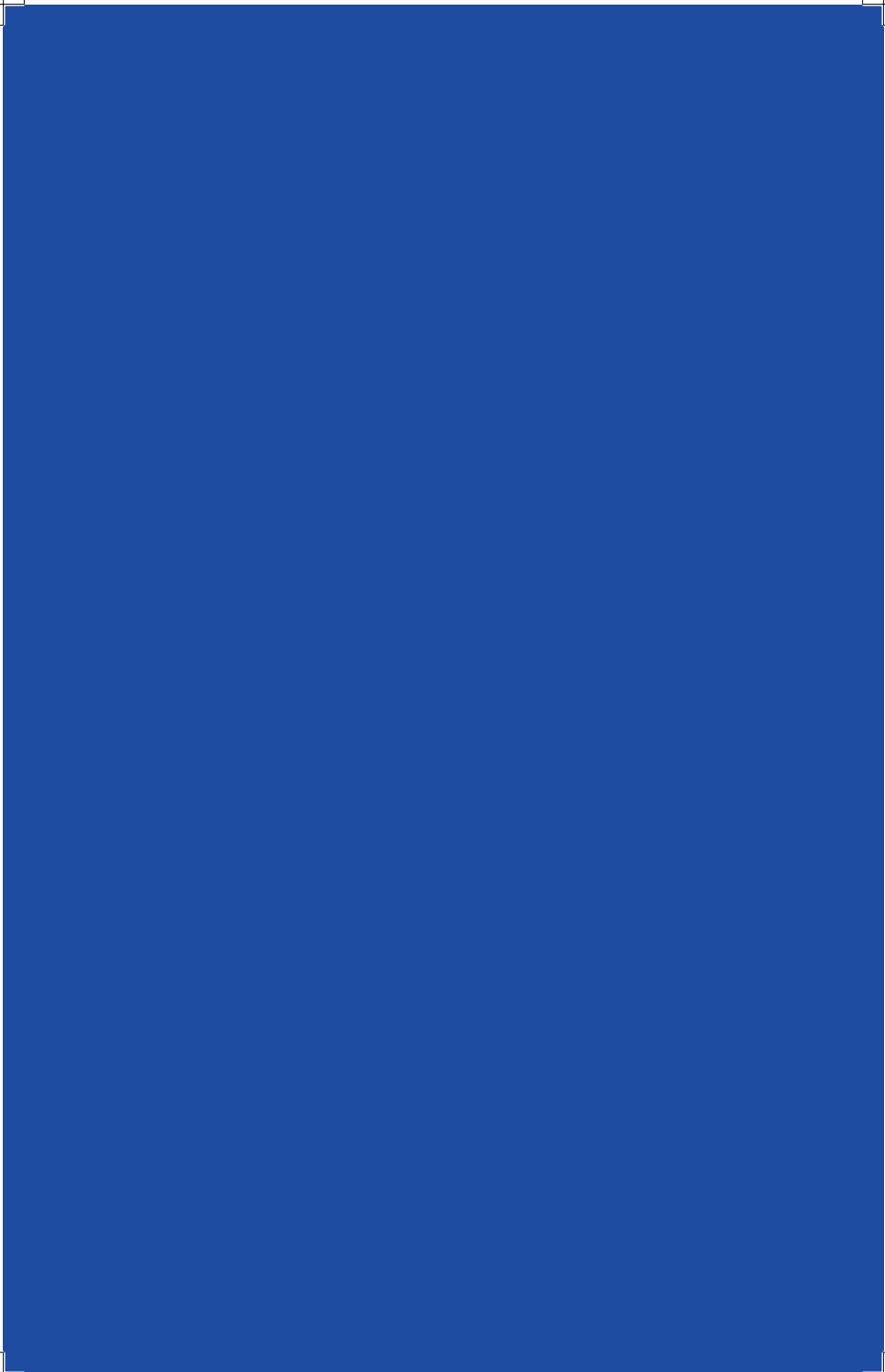
B

遊戲開始，

The game begins now.

究竟彼此之間友誼的小船是否能成功到達目的地？

Can the boat representing players' friendship
successfully reach the other side ?



九單藝術
實踐空間

9
Art Space

The unretrievables in the past
sit on one side.

A

一邊是過去的
無法追憶的

唐佐欣 羅祥庭

作品名稱出自2019年《待騰空的地上物-大觀社區拆遷前最後展覽》。位於板橋浮洲的大觀社區，是曾經的婦聯一村福利中心，2008年土地所有人板橋榮家向大觀社區居民提出訴訟，要求拆屋還地、返還五年不當得利。2016年居民組織自救會，經歷三年抗爭。最終大觀社區於2019年遭到拆除。

時隔3年，本展邀請當年大觀社區自救會成員唐佐欣，並與目前就讀國立臺灣藝術大學美術系研究所的羅祥庭合作，攝影是祥庭創作主要媒材之一。

此次合作，從唐佐欣拍攝的一組大觀事件黑白攝影作品出發，影像紀錄了即將被怪手拆除的房屋，與被迫搬遷的居民們。現今，長排的鐵皮圍欄後，便是早已被夷為平地的社區原址，藝術家們再次重回此地，將空地的影像(攝影:羅祥庭)與抗爭時期影像的並置。展場中播放的聲音，改編自江蕙的《你著忍耐》，原曲描繪城鄉流動之際，底層女性勞工的心境。

四散的影像與迴盪的樂聲，彷彿在展場中持續提問著：「如果我們再不能安身於腳下的土地，何處才是宜居之所？」

The Objects on the Ground to Be Evacuated

Photography
Dimensions variable
2022

TANG ZUO SIN LO SIANG TING

The title of the work comes from the 2019 Objects on the Ground to Be Evacuated - The Last Exhibition Before the Demolition of Dagan Community. Dagan Community, located in Fuzhou, Banqiao, was the Welfare Centre of the National Women's League Village No. 1. In 2008, the landowner, Banqiao Veteran's Homes, filed a lawsuit against the residents of Dagan Community, demanding the houses to be demolished and the land returned to the owner, as well as the return of unjust enrichment for five years. In 2016, the residents formed a society to uphold their rights, and they had been protesting for three years before the houses in Dagan were demolished in 2019.

Three years after that, The Place invited TANG Zuo Sin, a member of the Dagan Community to work with LO Siang Ting, a current student at the Graduate Institute of Fine Arts at NTUA, who uses photography as the main medium of art.

Together, the two artists started the project from a set of black and white photographs of the Dagan Community taken by Tang, which documents the demolition and how the residents were forced to relocate. Today, behind rows of iron fences is the original site of the Dagan Community that was razed to the ground long time ago. The artists revisited the site, and Luo photographed the current scenes. They then juxtaposed the images of the empty ground and that of the protests in the gallery. The background music played in the exhibition venue was adapted from Jody Chiang's song, "You Must Endure", which depicts the state of mind of female labourers who travelled between urban and rural areas to earn a living.

The scattered images and reverberating music seem to continuously put a question forward in the gallery: "If we cannot settle down wherever we settle, where is the better place to live?"

A02

脫口秀行為

錄像 紀錄文件
尺寸依場域而定

九安 林亞岑 歐K

2022

脫口秀行為，是一個由藝術家林亞岑發起，邀請兩位專業脫口秀演員共同參與製作的一齣站立喜劇（stand-up comedy）。兩位脫口秀演員歐k（本名：歐志鴻）、九安（本名：陳九安）藉由實際的拆遷事件書寫出符合當今時代背景的演出段子。並回到爭議地附近演出段子，透過這個行動將脫口秀帶出劇場，將行為表演帶出美術館，雙方各10分鐘的演出內容，分別從反拆遷居民以及支持方去書寫關於拆遷的不同觀點。在此協商的雙方體現出一場話語權的智力遊戲，一場最直接的荒謬辯論。

A03

衣浮

布料 文件紀錄
尺寸依場域而定

崔芳瑜 蕭新玉

2022

那些曾經存在卻逝去的景致，是構成現在樣貌的基石。

衣浮創作計畫由兩位目前就讀於國立臺灣藝術大學美術系的藝術家崔芳瑜、蕭新玉主導，在臺藝大求學期間，兩人便開始訪談學校周邊居民，並持續發起參與式的創作計畫。

在本次計畫中，藝術家設計了一件可分段拆卸的連身長裙，邀請浮洲的居民們在分段的裙擺上畫出記憶中的家園景象，一次塗鴉活動會完成一部分的裙身，在活動結束後藝術家們用針線沿著居民塗鴉線條的邊框縫製，繡出這些圖像紀事的外框。縫製與繪畫的動作，作為一種記憶再現與保存，不同於工業化的大量生產，透過藝術家與居民的合作塗鴉，以及手工縫製的漫長過程，這件衣服成為雙方感情記憶的載體，同時將不同居民記憶中的畫面和口述的歷史相互接合，一絲一縷共同繪出名為浮洲的衣裳。

A02

Stand-Up Performance

Video, documents
Dimensions variable
2022

CHIU AN LIN YA CEN OU K

Stand-up performance is a stand-up comedy initiated by artist Lin Ya Cen, where the artist invited two professional comedians to participate in the production of the work. The two comedians, Ou K (Ou Chih Hong) and Chiu An (Chen Chiu An), wrote a modern script based on the Dagan demolition. They also returned to the area near the disputed site to perform the comedy. Through this action, the talk show was brought out of the theatre and out of the art museum. The two 10-minute shows respectively represented the views of the two parties - the anti-demolition residents and the supporters for demolition. The negotiation between the two parties is like an intellectual game where the two fight for legitimacy, or an extremely straightforward yet absurd debate.

A03

Clothing / Floating

Fabrics, documents
Dimensions variable
2022

TSUI FANG YU SIAO SIN YU

The landscapes that once existed but now disappeared are the cornerstones of the landscape that we see today.

The Clothing/Floating project is led by two artists, TSUI Fang Yu and SIAO Sin Yu, who are currently studying in the Department of Fine Arts at NTUA. During their studying at NTUA, the two began to interview the residents who live around the university and continued to create participatory art projects.

In this project, the artists designed a detachable long hem dress, inviting the residents of Fuzhou to draw their memories of their homes on different parts of the cloth in a series of workshops. The participating residents would complete a part of the drawing in each workshop, and the artists would stitch along the outlines drawn by the residents, creating the contour of these images. The actions of sewing and painting, as a kind of memory reproduction and preservation, are different from industrialised mass production. Through the collaboration between the artists and residents, as well as the long process of hand-stitching, this garment becomes the carrier of the emotion and memory of both parties. Bridging together the visual impression of the residents and the oral histories, the dress takes shape in the name of Fuzhou, thread by thread.

高登輝

「滿」在台語中有爛泥、窪地的意思，滿仔地（lām-á-tē）意指沼澤地，也作河中之島「浮洲」的指稱。

浮洲人工濕地為淨化浮洲與滿仔溝污水的重要工程，透過溼地生態中的沈積作用，來達到淨水的目的。

藝術家高登輝延續2016年的作品《滿·滿》，藝術家從自身對人工濕地的研究出發，使用濕地淤泥作為主要媒材，去除淤泥中的雜質，將其提煉成可製作陶器物件的黏土，以此對應浮洲地區的歷史發展。並舉辦工作坊，邀請民眾親手捏製陶器，藉由肌膚和土壤的接觸，來喚起人們對於生長環境的認知及想像。

A04

Làm-á-tē (Muddy Fields)

GAO DENG HUEI

Video installation,
objects, ceramics
Dimensions variable
2022

Làm (滿) in Taiwanese means mud and swamp. In terms of Là-m-á-tē (滿仔地), it means a muddy field, or an island floating on the river, which also read as fuzhou (浮洲) in Mandarin.

The Fuzhou artificial wetland is an important project to purify the sewage in Fuzhou and the nearby Là-m-á-kau. The purpose of water purification is achieved through the natural sedimentation of the wetland.

Artist Kao Deng Huei continued to develop the idea of his 2016 work "Lám - Nan". Starting from his own research on artificial wetlands, the artist uses wetland silt as the main medium. Removed impurities in the silt and refining it into clay to make potteries, Kao specifically adopted this approach to echo the historical development of the Fuzhou area. Kao also held a pottery workshop, inviting people to come and make their own potteries. Through their contact with the soil, participants were encouraged to explore the place they grew up with in a more realistic and creative way.



請掃描
Scan Me

九單藝術
實踐空間

9
Art Space

The unimaginable future
sits on the other one.

B

一邊是未來的
無法想像的

遷徙之土

土 石膏 防水帆布
尺寸依場域而定

2022

介力屋

林亞岑 吳柏葳 洪志霖 陳琮皓 陳彥成 鄧全翔 鍾歆怡

藝術家扮演著雨季時的河水，在沖刷的過程，一併將棲居於土堆裏的微小事物帶離土壤，這些微小事物就跟生育養育他們的土地一樣有著浮洲之形，剛破土而出就得面對任由河水破壞、形塑的命運，但是他們甚麼都做不了。

Leverage Studio 介力屋團隊在展場中放置著大量土堆，並自行設計與製作了大量的石膏公仔埋藏於土堆之中，歡迎觀眾觸碰、移動、撿拾，在這個 Leverage Studio 介力屋創造出的地圖中，觀眾可實際的遊戲於其中，團隊成員會在特定的時間點出沒，在這個地圖上與觀眾實際見面。

特別活動

2022

06.01 (三) 15:00

06.11 (六) 14:00

06.25 (六) 15:00

2022

07.16 (六) 14:00

07.30 (六) 14:00

B01

The Soil of Migration

Soil, plaster,
Waterproof canvas
Dimensions variable
2022

LEVERAGE STUDIO

LIN YA CEN WU BO WEI HUNG CHIH LIN
CHEN CONG HAO CHEN YAN CHENG TENG CHUAN HSIANG ZHONG XIN YI

The artist acts as the river in the rainy season, and in the process of scouring, the tiny objects that live in the mounds are taken away from the soil. These tiny things share the same fate as the floating island that nurtured them - Fuzhou. While they are newly born, they are doomed to be destroyed or reshaped by the river without being capable of doing anything.

The Leverage Studio brought a large number of mounds into the gallery, and produced a large number of plaster dolls to be buried in the mounds. Viewers are welcome to touch, move, and pick these dolls up. The map created by the Leverage Studio is applicable in the game, allowing viewers to take part in it. The team members will show up at a specific time to meet viewers guided by this map.

Special Event

2022

06.01 (WED.) 15:00

06.11 (SAT.) 14:00

06.25 (SAT.) 15:00

2022

07.16 (SAT.) 14:00

07.30 (SAT.) 14:00

哪裡來的？

行為表演
尺寸依場域而定
2022

陳薇

請記住一點，事情跟表面看到的不一樣。

藝術家陳薇將浮洲作為故事討論的主題，設計出一段雙人的對談，透過行動裝置與另一頭的表演者對話，來回的講述著關於浮洲的內容，仔細觀察便會發現藝術家經過的地方都會留下短暫的足跡印記，潮濕而綿長的腳印貫穿了展場及周遭環境。隨著藝術家的腳步走出展場，隨著表演的進行，行動裝置兩端的表演者將越來越靠近，談話將結束於兩者相遇的時候。

觀眾透過兩位表演者提供的片段訊息，自行組織出一段發生於浮洲之上的故事，而這些腳印隨著表演的進行，從展場出走，恣意的漫延在日常空間中。

出沒時間

2022

06.01 (三) 14:00

06.11 (六) 14:00

06.25 (六) 14:00

2022

07.02 (六) 14:00

07.09 (六) 14:00

Where Did It Come From ?

Performance
Dimensions variable
2022

CHEN WEI

Please bear in mind: Things are not like what they appear to be.

Artist Chen Wei took Fuzhou as the theme of the story and designed a two-person dialogue. Through the mobile devices, Chen talks to the performer on the other end, while leaving temporary footsteps wherever she walks by - viewers may spot these traces if they pay close attention. Chen's steps, wet and extending for a long distance, run through the whole venue and the surrounding area. As Chen walks out of the venue, she and the performer on the other end gets closer and closer as the performance progresses, and the conversation ends when the two meet.

Through the fragmented pieces of information provided by the two performers, the audience can conjure up a story about Fuzhou the floating island by themselves. The footprints left in the exhibition venue as the performance progresses seem to spread freely in ordinary

Time

2022

06.01 (WED.) · · · · · 14:00

06.11 (SAT.) · · · · · 14:00

06.25 (SAT.) · · · · · 14:00

2022

07.02 (SAT.) · · · · · 14:00

07.09 (SAT.) · · · · · 14:00

烟江曉泊

濕版攝影 銀鹽相紙

29.8 × 40.6cm

1937

郎靜山

有章藝術博物館典藏品

©有章藝術博物館典藏品資料庫

郎靜山擅長將書畫藝術的取景、色調與攝影技巧融合，在作品《烟江曉泊》中，遠方的山景瀰漫著霧氣，在畫面的中景，透著漸漸消散的煙霧，窺見幾艘船隻的身影，前景則是一片浩渺空曠的江面，完美地呈現「留白」的意境。眼前的空白成為記憶的載體，疊合浮洲曾經是一片汪洋的那段過去，層層覆蓋的歷史，包含流水的痕跡、雨落的漣漪、再次浮出的土地以及在地居民的聲音。有章藝術博物館的典藏品在《「一」居之所》的策展脈絡中，建構新的閱讀語法，藉由圖像召喚一場「過河遊戲」的想像之境。

郎靜山

1892 - 1995

生於江蘇，因父親的關係對攝影產生興趣。20年代的社會並不認為攝影是藝術，而郎靜山於1928年以「攝影藝術」為宗旨成立「中華攝影學社」(China Photography Society) 並舉辦攝影聯展。他最為著名的「集錦攝影」(Composite Photography) 深具作者個人創作語彙，成為首位將書畫藝術與攝影技法融合的攝影藝術家，體現他對傳統水墨的深入研究，以及純熟的攝影技巧，「影畫合一」的創作觀念使郎靜山成為光的繪畫大師。

Foggy River

wet-collodion, salted paper

29.8 × 40.6cm

1937

LONG CHIN SAN

Our Museum's Art Collection

@Our Museum's Database of Art Collection

Long Chin-san excels at combining the framing and toning of ink paintings with photography techniques. In his work "Foggy River", the distant mountain scenery is misty, and the fog gradually disappears to allow for a peep of several boats in the middle ground. The foreground shows a grand river scene, which marvellously illustrates the artistic expression of "blank space". The blank space then becomes the carrier of memory, overlapping with the past when Fuzhou was still a vast ocean and including the traces of running water, the ripples caused by raindrops, the land that resurfaced, and the monologues of local residents. The collection of Yo-Chang Art Our Museum is put into a new context in The Place, initiating a "river crossing game" through visual images.

LONG CHIN SAN

1892 - 1995

Born in Jiangsu, China, Long became interested in photography because of his father's influence. In the 1920s, people did not consider photography a form of art, but Long took a different view. He founded the China Photography Society in 1928, having been holding several group photography exhibitions since then. His well-known photobook, Composite Photography, well demonstrates his artistic style, reflecting his in-depth research on both forms of art. Adopting this artistic approach, he becomes the first photography artist that combines the art of calligraphy and ink painting with photographic techniques, and hence the master of light painting.



(一／) 居之所 -
美術館中的過河遊戲

The Place to Move In :
A River Crossing Game in An Art Museum

2022.06.01 – 2022.07.31

開放時間

11:00 – 17:00，周一休館。免費參觀。

Opening hours

11:00 – 17:00, closed on Monday. Admission is free.

展覽地點

國立臺灣藝術大學有章藝術博物館：九單藝術實踐空間
新北市板橋區大觀路一段59號

Venues

Our Museum, NTUA : 9 Art Space
59, Sec. 1, Daguan Rd., Banqiao Dist., New Taipei City,
Taiwan

執行單位 Organizer



主辦單位 Presenter



指導機關 Supervisor



更多活動信息，
請參閱有章藝術博物館 Facebook 粉專頁面。

Please see Our Museum's Facebook page
for more event information.

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展覽 Exhibition

策展人 Curator

林亞岑 LIN Ya Cen

藝術家 Artists

九安 Chiu An、林亞岑 LIN Ya Cen、歐K OU K ● 唐佐欣 TANG Zuo Sin、羅祥庭 LO Siang Ting
● 高登輝 GAO Deng Hwei ● 陳薇 CHEN Wei ● 崔芳瑜 TSUI Fang Yu、蕭新玉 SIAO Sin Yu ●
介力屋 Leverage Studio：林亞岑 LIN Ya Cen、吳柏葳 WU Po Wei、洪志霖 HUNG Chih Lin、
陳琮皓 CHEN Cong Hao、陳彥成 CHEN Yen Cheng、鄧全翔 TENG Chuan Hsiang、
鍾啟怡 CHUNG Xin Yi

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媒體公關 Public Relations

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蔡智佑 xlx 44

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羅景中 LUO Jing Zhong

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BOKEH Studio、羅祥庭 LO Siang Ting

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楊詠晴 YANG Yung Ching

展覽手冊 Exhibition Booklet

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傅瑩滢 FU Ying Ying

譯者 Translator

林庭如 LIN Ting Ru

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媒體協力 Media Coordinators

阿特茶水間 ART Pantry Room、藝情指揮中心

The Place to Move In

