

Whispers on the Horizon 地平線上的低吟

台北雙年展²⁵
Taipei Biennial

11.01-11.02

臺北市立美術館 視聽室
Auditorium, Taipei Fine Arts Museum

2025 台北雙年展論壇
Taipei Biennial 2025 Forum

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72	合作：贊助模式再想像 On Collaboration: Rethinking models of patronage

13:20-14:00

報到

14:00

致詞

|
14:10

駱麗真

臺北市立美術館館長

引言

山姆 · 巴塔維爾

提爾 · 法爾拉特

2025 台北雙年展策展人

14:10

歸屬：如何安住於之間

|
15:10

主持人

曾少千

國立中央大學藝術學研究所教授兼所長

藝術家

伊凡娜 · 巴希奇

莫娜 · 哈透姆

安娜 · 葉爾莫萊娃

基里亞科斯 · 托波利迪斯

2025 台北雙年展藝術家

15:10-15:30

休息

15:30

失調：如何在脆弱中找尋力量

|

16:30

主持人

耿一偉

衛武營國家藝術文化中心戲劇顧問

藝術家

法特瑪·阿布杜哈迪

雅浸·金朝恩

陳柏豪

李受徑

2025 台北雙年展藝術家

16:30-17:00

休息

17:00

思慕：如何感知世界

|

18:00

主持人

黃建宏

國立臺北藝術大學藝術跨域研究所教授

與談人

吳明益

作家、藝術家、環境活動家

崔末順

國立政治大學台灣文學研究所教授兼所長

山姆·巴塔維爾

提爾·法爾拉特

2025 台北雙年展策展人

13:20-14:00

報到

14:00

歷史：以當下之眼凝視過往

|
15:00

主持人

劉文

中央研究院民族學研究所副研究員

藝術家

邱子晏

歐馬爾 · 米斯馬爾

澤拓

蕭崇

2025 台北雙年展藝術家

15:00-15:10

休息

15:10

觀看：宇宙的大與小

|
16:10

主持人

阮慶岳

小說家、建築師、評論家、策展人

藝術家

莊偉

亨里克 · 奧利維拉

吳家昀

張如怡

2025 台北雙年展藝術家

16:10–16:30

休息

16:30

合作：贊助模式再想像

|

17:30

主持人

蕭淑文

臺北市立美術館副研究員

與談人

山姆·巴塔維爾

提爾·法爾拉特

2025 台北雙年展策展人

阿雅·阿爾·巴克里

沙烏地阿拉伯狄里耶雙年展基金會執行長

黃又文

中國信託文教基金會主任

張淑征

洪建全基金會執行長

孫啟越

驕陽基金會執行長

13:20–14:00 **Registration**

14:00 **Remarks**
| Li-Chen Loh
14:10 Director, Taipei Fine Arts Museum

Introduction

Sam Bardaouil
Till Fellrath
Curator, Taipei Biennial 2025

14:10 **On Belonging: How to dwell somewhere in between**
| Moderator
15:10 Shao-Chien Tseng
Chair, Graduate Institute of Art Studies, National Central University

Artists
Ivana Bašić
Mona Hatoum
Anna Jermolaewa
Kiriakos Tompolidis
Artist, Taipei Biennial 2025

15:10–15:30 **Break**

15:30	On Dissonance: How to find power in vulnerability
16:30	Moderator Yi-Wei Keng Dramaturg, National Kaohsiung Center for the Arts
	Artists
	Fatma Abdulhadi
	Joeun Kim Aatchim
	Skyler Chen
	Yeesookyung
	Artist, Taipei Biennial 2025
16:30-17:00	Break
17:00	On Yearning: How to sense the world
18:00	Moderator Chien-Hung Huang Professor, Graduate Institute of Trans-disciplinary Arts, Taipei National University of the Arts
	Panelists
	Ming-Yi Wu Writer, Artist, Environmental Activist
	Mal-Soon Choi
	Chair, Graduate Institute of Taiwanese Literature, National Chengchi University
	Sam Bardaouil
	Till Fellrath
	Curator, Taipei Biennial 2025

13:20-14:00

Registration

14:00

On History: Past images through the present lens

|

15:00

Moderator

Wen Liu

Associate Research Fellow, Institute of Ethnology, Academia Sinica

Artists

Zih-Yan Ciou

Omar Mismar

Hiraki Sawa

Sung Tieu

Artist, Taipei Biennial 2025

15:00-15:10

Break

15:10

On Seeing: Universes big and small

|

16:10

Moderator

Ching-Yueh Roan

Novelist, Architect, Critic, Curator

Artists

Isaac Chong Wai

Henrique Oliveira

Chia-Yun Wu

Ruyi Zhang

Artist, Taipei Biennial 2025

16:10–16:30 **Break**

16:30 **On Collaboration: Rethinking models of patronage**
|
17:30 **Moderator**
 Jo Hsiao
 Senior Curator, Taipei Fine Arts Museum

Panelists

Sam Bardaouil
Till Fellrath
Curator, Taipei Biennial 2025

Aya Al Bakree
CEO, Diriyah Biennale Foundation, Saudi Arabia

Erica Yu-Wen Huang
Director, CTBC Foundation for Arts and Culture

Grace Cheung
Executive Director, Hong Foundation

Patrick Sun
Executive Director, Sunpride Foundation

11.01

(Sat)

歸 屬 : 如 何 安 住 於 之 間

On Belonging: How to dwell somewhere in between

14:10

|

15:10

當「家」不再只是單一的所在，「歸屬」究竟為何？本場次邀請藝術家省視他們在不同的文化、國度與身分之間交織而成的生活與創作經驗。他們的故事提醒我們，身處「之間」，不只意味著游移，也是契機的開展。

What does it mean to belong when home is never one place alone? The artists on this panel reflect on lives and practices formed between cultures, countries, and identities. Their stories remind us that in-betweenness is not just displacement, but also possibility.

主 持 人
Moderator

曾少千
Shao-Chien Tseng

國立中央大學藝術學研究所教授兼所長
Chair, Graduate Institute of Art
Studies, National Central University

藝 術 家
Artists

伊凡娜 · 巴希奇
Ivana Bašić

2025 台北雙年展藝術家
Artist, Taipei Biennial 2025

莫娜 · 哈透姆
Mona Hatoum

2025 台北雙年展藝術家
Artist, Taipei Biennial 2025

安娜 · 葉爾莫萊娃
Anna Jermolaewa

2025 台北雙年展藝術家
Artist, Taipei Biennial 2025

基里亞科斯 · 托波利迪斯
Kiriakos Tompolidis

2025 台北雙年展藝術家
Artist, Taipei Biennial 2025

現任國立中央大學藝術學研究所教授兼所長、臺北市立美術館《現代美術學報》副召集人（2024-2026）、《漫遊藝術史》網站主編。美國愛荷華大學藝術史博士。專長及研究興趣為現代藝術史、當代藝術、攝影美學與論述。曾擔任台新藝術獎提名觀察人、決選評審（2022-2023）；科技部人文社會司藝術學門副召集人（2016-2018）；中央研究院歐美研究所訪問學者（2013、2017）；國立中央大學藝文中心主任（2009-2011）。榮獲國立中央大學研究傑出獎、國立中央大學教學優良獎。著有《現代身體的再現：十九世紀西方藝術中的運動文化》、《變遷留轉：視域之徑》（合編），亦發表多篇論文於海內外學術期刊和專書。

Currently a professor and the department chair of the Graduate Institute of Art Studies at National Central University, deputy convener for the *Journal of Taipei Fine Arts Museum* for the period from 2024 to 2026, and editor of the website *Art History Strolls*, Shao-Chien Tseng graduated with a doctoral degree in art history from the University of Iowa. Her research interests include modern art history, contemporary art, aesthetics and theory of photography. She served as a nominator and final selection juror for the Taishin Arts Award from 2022 to 2023, a deputy convener for the Arts Discipline of the Department of Humanities and Social Sciences at the Ministry of Science and Technology from 2016 to 2018, a visiting scholar at the Institute of European and American Studies of Academia Sinica in 2013 and 2017, and director of the Center for Humanities and Arts at National Central University from 2009 to 2011. Tseng has been honored with both the Research Excellence Award and Teaching Excellence Award from National Central University. She authored *Picturing the Modern Body: Sports Culture in Nineteenth-Century Western Art*, co-edited *Stir/Still: Approaching the Field of Vision*, as well as published many academic papers in domestic and foreign journals and scholarly books.

1986 年生於南斯拉夫（現塞爾維亞）貝爾格勒。現居並工作於紐約。近期展覽包括：蒙彼利埃當代藝術中心 (2025)、柏林辛克爾館 (2024)、洛杉磯傑佛瑞 · 戴奇畫廊 (2024)、巴黎拉法葉基金會 (2023)、布拉格國立美術館 (2021)、邁阿密藝術與設計博物館 (2020)、阿姆斯特丹 Het HEM (2020)、愛沙尼亞當代藝術博物館 (2019)、庫穆愛沙尼亞藝術館 (2019)、杜塞道夫 NRW 論壇 (2019)、雅典雙年展 (2018)、貝爾格勒雙年展 (2018)、格拉茨藝術家之家 (2018)、蒙彼利埃派納歇藝術中心 (2018)、赫塞爾美術館 (2017)、弗萊堡藝術協會 (2017)，以及惠特尼美術館 (2016)。巴希奇的作品亦獲列惠特尼美術館之永久典藏。

Born in 1986 in Belgrade, Yugoslavia, Ivana Bašić currently lives and works in New York. Her recent exhibitions include MO.CO. Montpellier Contemporain (2025); Schinkel Pavillon, Berlin (2024); Jeffrey Deitch Gallery, LA (2024); Lafayette Anticipations, Paris (2023); National Gallery, Prague (2021); Museum of Art and Design, Miami (2020); Het HEM, Amsterdam (2020); Contemporary Art Museum Estonia, Tallinn (2019); Kumu Art Museum, Tallinn (2019); NRW Forum, Düsseldorf (2019); Athens Biennial (2018); Belgrade Biennial (2018); Künstlerhaus, Graz (2018); MO.CO. Panacée, Montpellier (2018); Hessel Museum of Art (2017); Kunstverein Freiburg (2017); and the Whitney Museum of American Art (2016). Bašić's works are in the permanent collection of the Whitney Museum of American Art.

1952 年生於黎巴嫩貝魯特的巴勒斯坦家庭。哈透姆自 1975 年起便長居倫敦，由於黎巴嫩內戰的爆發使她無法返回家鄉。在倫敦期間，她先後就讀於柏亞姆肖藝術學校（今倫敦中央聖馬丁藝術與設計學院）以及斯萊德美術學院。其創作融合詩意共鳴與政治洞察，涵蓋多種媒介，包括行為藝術、錄像、攝影、雕塑、裝置與紙上作品，並常運用多元媒材，例如日常家用品、玻璃、金屬，甚至是她自己的頭髮。雖然作品源於個人經驗，但她對流離失所、邊緣化與國家控制等議題的關注，卻能引發普遍的共鳴。

近期重要個展包括在柏林同期舉辦的三檔展覽（2022）：蓋歐格 · 科爾貝博物館、KINDL 當代藝術中心、新柏林藝術協會；以及聖路易斯普立茲藝術基金會（2018）、休士頓曼尼爾收藏館（2017）、倫敦泰德現代美術館（2016）、赫爾辛基基亞斯瑪當代博物館（2016）及巴黎龐畢度中心（2015）等。她曾參與數個國際群展，包括威尼斯雙年展（1995 及 2005）、伊斯坦堡雙年展（1995 及 2011）、卡塞爾文件展（2002 及 2017）、雪梨雙年展（2006）、沙迦雙年展（2007 及 2023）、莫斯科當代藝術雙年展（2013）。

其作品為龐畢度中心國立現代藝術博館、紐約現代藝術博物館、廣島美術館、瑞士巴塞爾美術館、德國漢堡美術館、倫敦泰德美術館等機構永久典藏。

Born in 1952 to a Palestinian family in Beirut, Mona Hatoum has lived in London since 1975, when the outbreak of the Lebanese Civil War prevented her from returning home. In London, she studied at the Byam Shaw School of Art (now part of Central Saint Martins College of Art and Design) and then the Slade School of Fine Art. Her work blends poetic resonance with political insight, encompassing a wide range of media—performance, video, photography, sculpture, installation and works on paper—and often employing diverse materials such as household objects, glass, metal and even her own hair. Though rooted in personal experience, her engagement with themes of displacement, marginalization, and state control resonates on a universal level.

Recent major solo exhibitions include three concurrent exhibitions in Berlin (2022): Georg Kolbe Museum, KINDL – Centre for Contemporary Art, and Neuer Berliner Kunstverein (n.b.k.); Pulitzer Arts Foundation, St Louis (2018); Menil Collection, Houston (2017); Tate Modern, London (2016); KIASMA, Helsinki (2016); Centre Pompidou, Paris (2015); and others. In addition, she has taken part in numerous international group exhibitions, including the Venice Biennale (1995 and 2005); Istanbul Biennial (1995 and 2011); Documenta, Kassel (2002 and 2017); Biennale of Sydney (2006); Sharjah Biennial (2007 and 2023); Moscow Biennale of Contemporary Art (2013).

Her works have joined the collections of the Musée National d'Art Moderne, Centre Georges Pompidou, Paris; Museum of Modern Art, New York; Hiroshima Museum of Art; Kunstmuseum, Basel; Hamburger Kunsthalle, Hamburg; Tate Gallery, London; among others.

1970 年生於列寧格勒（現俄羅斯聖彼得堡），現居並工作於維也納與林茲。她的創作涵蓋攝影、影像與裝置藝術。其作品主要關注社會的功能結構及日常生活中的社會系統分析，並持續聚焦於人類生存的基本條件與人的本質，呈現個體與群體、自由與限制、權力與無力，特別是圍繞霸權結構中的關係與網絡之間的張力。

Born in 1970 in Leningrad (now St. Petersburg, Russia), Anna Jermolaewa currently lives and works in Vienna and Linz. Her practice encompasses photography, video, and installation. Jermolaewa's work investigates the functional structures of society and the systems of everyday life, while consistently addressing the fundamental conditions of human existence and the essence of humanity. She explores the tensions between the individual and the collective, freedom and constraint, power and powerlessness, particularly within the relationships and networks shaped by hegemonic structures.

希臘裔德國藝術家。1997 年出生於德國埃森，其創作深植於記憶、親密感以及個人經驗的複雜性之中。他的繪畫取材自個人以及家族故事，並將日常生活片段、個人掙扎和情感狀態與更廣泛的文化意象交織在一起。

托波利迪斯透過相片轉印、油彩與壓克力顏料等多重技法，構築出遊走於個人與集體、脆弱性與紀念性之間的影像。其畫作常帶有家族記憶的痕跡，並探問歸屬的意識，另外也反思個人身分的形成，不僅根源於血脈傳承，亦由懷疑、衝突與慾望等個人經驗所形塑。

其作品並非呈現單一敘事，而是營造出個人與歷史片段共存的氛圍，以細膩的感知為出發，呈現恐懼、喜愛、渴望或失落等個人情感，與普世主題產生共鳴的方式。

托波利迪斯由柏林 Judin 畫廊與洛杉磯 Vielmetter 畫廊共同代理，並將於 2025 年 11 月 15 日在洛杉磯 Vielmetter 畫廊舉辦個展。目前他於德國與墨西哥城兩地創作。

Born in 1997 in Essen, Germany, Kiriakos Tompolidis is a Greek-German artist whose work is deeply rooted in memory, intimacy, and the complexity of personal experience. His paintings draw from both private and familial narratives, weaving together fragments of everyday life, personal struggles, and emotional states with broader cultural references.

Working with layered techniques of phototransfer, oil, and acrylic, Tompolidis constructs images that hover between the personal and the collective, between vulnerability and monumentality. His canvases often carry traces of family memory, questions of belonging, and reflections on how identity is shaped not only by heritage but also by private experiences of doubt, conflict, and desire.

Rather than illustrating a single story, his works create atmospheres where personal and historical fragments coexist. They are guided by his sensitivity to how private feelings—fear, affection, longing, or loss—can resonate with universal themes.

Tompolidis is represented by Galerie Judin (Berlin) and Vielmetter Los Angeles, where he will present a solo exhibition on 15 November 2025. He currently works between Germany and Mexico City.

11.01

(Sat)

失 調：如 何 在 脆 弱 中 找 尋 力 量

On Dissonance: How to find power in vulnerability

15:30

|

16:30

「失調」感覺像是斷裂，但它同時也能成為力量。本場次藝術家分享他們如何駕馭脆弱、衝突及矛盾，進而創造出新的表現形式。脆弱不再是弱點，而是蘊含力量的泉源。

Dissonance can feel like fracture, but it can also be strength. In this conversation, artists share how they work with fragility, conflict, and contradiction to create new forms of expression. Vulnerability becomes not a weakness but a source of power.

主 持 人
Moderator

耿一偉
Yi-Wei Keng

衛武營國家藝術文化中心戲劇顧問
Dramaturg, National Kaohsiung
Center for the Arts

藝 術 家
Artists

法特瑪 · 阿布杜哈迪
Fatma Abdulhadi

2025 台北雙年展藝術家
Artist, Taipei Biennial 2025

雅浸 · 金朝恩
Joeun Kim Aatchim

2025 台北雙年展藝術家
Artist, Taipei Biennial 2025

陳柏豪
Skyler Chen

2025 台北雙年展藝術家
Artist, Taipei Biennial 2025

李受徑
Yeesookyung

2025 台北雙年展藝術家
Artist, Taipei Biennial 2025

策展人、衛武營國家藝術文化中心戲劇顧問、國立臺北藝術大學與國立臺灣藝術大學戲劇系兼任助理教授。曾任臺北藝術節藝術總監（2012–2017）、桃園鐵玫瑰藝術節策展人（2018–2023），並與蕭淑文共同策畫臺北市立美術館展覽「藍天之下：我們時代的精神狀況」（2020），以及臺南藝術節策展人（2023–2024）。榮獲德台友誼獎章、法國藝術與文學騎士勳章及歌德獎章。

著有《哲學小分隊：暴擊藝術世界的 45 問》、《閱讀在靈光消逝的年代裡》、《文化領導力的 80 個關鍵字》、《故事創作 Tips：32 堂創意課》、《在台北看書：閱讀在隱逸空間》、《光的無限力量：羅伯威爾森》、《動作的文藝復興：現代默劇小史》等。譯有《劇場與城市》、《劍橋劇場研究入門》、《彼得·布魯克：空的空間》、《布拉格畫像》等。

Currently a curator, dramaturg for the National Kaohsiung Center for the Arts, and assistant professor in the theatre department at both Taipei National University of the Arts and National Taiwan University of Arts. Keng served as the artistic director of the Taipei Arts Festival from 2012 to 2017, curator of the Taoyuan Iron Rose Festival from 2018 to 2023, curator of *Between Earth and the Sky: The Spiritual State of Our Times* at the Taipei Fine Arts Museum with Jo Hsiao in 2020, and curator of the Tainan Arts Festival from 2023 to 2024. He has also been honored with the Freundschaftsmedaille from the German Institute in Taipei, France's Ordre des Arts et des Lettres, and the Goethe Medal from the Goethe-Institut.

Keng is the author of *Philosophy Division: Punching the Art World with 45 Inquiries*, *Reading in the Age of Fading Aura*, *80 Keywords of Cultural Leadership*, *32 Tips on How to Write a Good Story*, *Reading in Taipei: My Secret Corners*, *Robert Wilson*, and *The Renaissance of Movement: The Short History of Modern Mime* among others; and the translator of *Theatre and the City*, *The Cambridge Introduction to Theatre Studies*, *Peter Brook: The Empty Space*, *Prague Pictures: Portraits of a City*, and others.

1988 年出生於沙烏地阿拉伯利雅德，目前亦居住及工作於此。法特瑪 · 阿布杜哈迪以絹版印刷為主要創作，自 2011 年起便活躍於沙國藝術界。她為傑出的教師與藝術家，目前主持 Misk 藝術學院絹印工作室，並經營個人工作室。阿布杜哈迪透過多元創新的繪圖與絹印技術，紀錄及訴說人們的生命故事，藉由作品傳遞其情感與經歷。她持續研發能乘載並傳遞記憶的顏料與墨水。她將自身創作視為同理心及好奇心的展現，並以嶄新的視角觀照世界。阿布杜哈迪曾在多座城市舉辦工作坊，並於沙烏地阿拉伯及國際間展出作品。

Born in 1988 in Riyadh, Saudi Arabia, where she lives and works. Fatma Abdulhadi is an artist working with silkscreen printing who has been making her mark in the local Saudi art scene since 2011. She has established herself as a leading teacher and artist, currently running the Misk Art Institute silkscreen studio, as well as her own studio. Through an array of innovative drawing and silkscreen printing techniques, Abdulhadi documents and tells the stories of people, sharing their emotions and experiences. She has been developing her own pigments and inks designed to hold and convey memories. She sees her practice as an expression of empathy, curiosity, and a willingness to see the world with fresh perspectives. Abdulhadi has conducted numerous workshops in various cities, and exhibits regularly in Saudi Arabia and internationally.

視覺藝術家。生於南韓，現居並工作於紐約。她先後取得紐約大學藝術創作學士，以及哥倫比亞大學視覺藝術碩士學位。身為多重身分藝術家的雅浸，同時也是極具記錄癖的日記作家。過去十年間，她的創作橫跨詩歌、版畫、蝕刻與雕刻、素描、繪畫、裝置及錄像等媒介，將嚴謹而廣闊的藝術實踐與對成年生活的詳細記錄交織成篇。其核心關注主題涵蓋疾病與療癒、創傷與個人信仰、家族歷史及其和解歷程。

「草稿」幾乎在她各層面的創作都扮演不可或缺的角色，對她來說，藝術創作的初步、中段和未完稿的階段，都饒富詩意亦極具學習價值。從她飄逸、多層次質感隱喻藝術家自身視覺與空間體驗的半透明絲綢畫作，到展演過程不斷強調擴展、轉化與消散的時基裝置，雅浸的作品始終圍繞對記憶、語言與自我反思勞動的探究，展現出充滿好奇、坦率，極具個人特質的獨特風格。

曾於多地舉辦個展，包括：洛杉磯與紐約 François Ghebaly、首爾格萊斯頓畫廊、墨西哥瓜達拉哈拉及西班牙 Travesía Cuatro、洛杉磯創造社畫廊、紐約東漢普頓 Harper's。她曾獲多項駐村與獎助計畫的肯定，包括紐約 Yaddo 駐村計畫、紐約三角藝術協會、紐約素描中心、紐約當代藝術基金會及斯考希根繪畫與雕塑學院。

Born in South Korea, Joeun Kim Aatchim is a visual artist based in New York City. She received her BFA from New York University and her MFA from Columbia University. Multihyphenate artist Aatchim is a prodigious diarist. Over the last decade and across an ever-growing breadth of media—poetry, print, etching and engravature, drawing, painting, installation, and audio-video formats—Aatchim has interwoven her rigorous, expansive practice with a meticulous catalog of her adult life. Her major themes include illness and healing, trauma and personal faith, familial histories, and reconciliations.

Integral to her practice at nearly all levels are “drafts”—the initial, intermediate, and indeterminate stages of art-making that for Aatchim prove rich in both pedagogy and poetics. From diaphanous silk paintings whose fugitive, multilayered translucent surfaces metaphorize the artist’s own experience of sight and space, to time-based installations that augment, transform, and dissipate throughout their presentation, Aatchim’s work centers an inquisitive, unabashedly idiosyncratic study of memory, language, and the labors of self-reflection.

Recent solo exhibitions include François Ghebaly (Los Angeles, New York), Gladstone Gallery (Seoul), Travesía Cuatro (Madrid, Guadalajara), Make Room (Los Angeles), and Harper’s (East Hampton). She has been awarded fellowships from Yaddo, Triangle Arts, The Drawing Center, Foundation for the Contemporary Arts, and the Skowhegan School of Painting & Sculpture.

出生於 1982 年戒嚴時期的臺灣，成長自傳統、重男輕女的家庭。童年時因閱讀障礙與陰柔氣質，使其難以透過文字與世界溝通，在成長過程中承受孤立與霸凌，繪畫因此成為他與世界對話的語言及庇護所。1987 年解嚴後，臺灣社會劇烈變動，多元的歷史與政治視角深刻影響了他的創作脈絡。

陳柏豪的創作長期聚焦於個人與集體記憶、跨世代創傷、性別與酷兒經驗，並透過圖像語言探討人類情感與歷史創傷的交織。他的家族曾在 228 事件中受難，而這段長期被家人隱而未談的歷史，也成為此次展出作品的核心起點，推動其不斷思考歷史、創傷與自我認同之間的連結。

在創作中，他經常處理傳統保守思維與身體渴望之間的張力，藉此尋找平衡，並相信藝術不僅是一種表達，更是一種在脆弱中尋找力量、與過去和解並指向未來的方式。

Born in Taiwan in 1982 during the period of martial law, Chen grew up in a traditional, patriarchal family. During his childhood, his dyslexia and effeminate traits prevented him from communicating with the outside world through words. As he experienced isolation and bullying, painting thus became both his means of communicating with the outside world and his sanctuary. Following the lifting of martial law in 1987, Taiwan underwent drastic societal shifts. These diverse historical and political perspectives have had a profound impact on his artistic practice.

His work has long focused on personal and collective memory, intergenerational trauma, gender and queer experiences. Through visual language, he explores the interplay between human emotion and historical trauma. His family were victims of the February 28 Incident, and the long-concealed, unspoken experiences within his family motivated his work for the biennial. Family history continues to inform his reflections on the relationship between history, trauma and self-identity.

In his work, Chen navigates the tension between conservative attitudes and bodily desire, seeking a sense of balance. He believes that art is not merely an expression, but also a means of finding strength in vulnerability, of reconciling with the past, and of guiding the future.

1963 年出生於韓國首爾，目前亦居住並工作於此。李受徑以極具想像力的敘事方法為引導，不斷拓展其藝術實踐的範疇，其創作橫跨裝置、雕塑、行為藝術、錄像、繪畫與素描等多元媒材。她的作品探討人類生命的根本問題，遊走於過去與現在、生與死、真實與虛幻、神聖與世俗、個體與群體之間的主題，並剖析系統與社會及不同文化之間的互動關係。她從個人經驗出發，並於古代神話與傳統故事中汲取靈感，建構出獨特且遼闊的藝術宇宙。

李受徑曾在國際間多所重要藝術機構舉辦個展，包括「移動的神殿：李受徑個展」（巴黎賽努奇美術館，2023）、「月光皇冠」（首爾善宰藝術中心，2021）、「名為長征的少女的故事」（首爾市立北首爾美術館，2021）等。她亦曾參加第 57 屆威尼斯雙年展「藝術萬歲」（2017），於軍火庫展區展出。近期則參與紐約大都會藝術博物館由艾瑞斯·穆恩策畫的「怪誕之美」展覽。

其作品獲許多國際級重要美術館典藏，包括大英博物館（英國倫敦）、M+ 博物館（香港）、波士頓美術館（美國）、韓國國立現代美術館（韓國果川）、布里斯托博物館（英國布里斯托）、芝加哥藝術博物館（美國芝加哥）等。

Born in 1963, Seoul, Korea, where she lives and works. Yeesookyung has steadily expanded the scope of her practice across a wide range of media—including installation, sculpture, performance, video, painting, and drawing—guided by a richly imaginative narrative sensibility. Her work explores fundamental human questions, navigating themes such as the past and present, life and death, reality and illusion, the sacred and the secular, the individual and the collective, and the interplay between systems and societies, as well as between different cultures. Drawing from personal experience and inspired by ancient mythologies and traditional stories, she has established a distinct and expansive artistic universe.

Yeesookyung's work has been the subject of numerous solo exhibitions at major institutions worldwide, including *Yeesookyung: Temple portatif* at Musée Cernuschi, Paris, France (2023); *Moonlight Crowns* at Art Sonje Center, Seoul, Korea (2021); *The Story of a Girl Named Long Journey* at Buk-Seoul Museum of Art, Seoul, Korea (2021); and others. She also participated in the 57th Venice Biennale *VIVA ARTE VIVA*, exhibiting at the Arsenale in 2017. She is currently participating in *Monstrous Beauty*, curated by Iris Moon, at the Metropolitan Museum of Art in New York.

Her works are held in major international museum collections, including the British Museum (London, UK); M+ Museum (Hong Kong); Museum of Fine Arts (Boston, USA); National Museum of Contemporary Art (Gwacheon, Korea); Bristol Museum (Bristol, UK); and the Art Institute of Chicago (Chicago, USA); among others.

11.01

(Sat)

思 慕 : 如 何 感 知 世 界

On Yearning: How to sense the world

17:00

|

18:00

「思慕」不僅是一種情感，更是一種感知方式。本場次邀集作家與策展人，探問「想望」如何形塑我們的感官——引領我們關注平日容易忽略的細微之處。從文學到視覺藝術，與談人分享欲望如何成為觀看世界的透鏡，開啟不同的視野。

Yearning is not just an emotion, it's a way of perceiving. This session brings together writers and curators to ask how longing shapes our senses—how it can guide us to notice things we might otherwise overlook. From literature to visual art, the panel explores how desire becomes a tool for seeing the world differently.

主 持 人
Moderator

黃建宏
Chien-Hung Huang

國立臺北藝術大學藝術跨域研究所教授
Professor, Graduate Institute of Trans-disciplinary
Arts, Taipei National University of the Arts

與 談 人
Panelists

吳明益
Ming-Yi Wu

作家、藝術家、環境活動家
Writer, Artist, Environmental Activist

崔末順
Mal-Soon Choi

國立政治大學台灣文學研究所教授兼所長
Chair, Graduate Institute of Taiwanese
Literature, National Chengchi University

山姆 · 巴塔維爾
Sam Bardaouil

2025 台北雙年展策展人
Curator, Taipei Biennial 2025

提爾 · 法爾拉特
Till Fellrath

2025 台北雙年展策展人
Curator, Taipei Biennial 2025

現任國立臺北藝術大學藝術跨域研究所教授，曾任關渡美術館館長。出生於臺灣高雄，畢業於東海大學化學系後負笈巴黎，師從賈克·洪席耶，並取得巴黎八大哲學所美學組博士。研究領域包括影像研究、美學理論、當代藝術思潮、哲學、策展。從事法國當代理論，如德勒茲、布希亞與洪席耶等人著作的翻譯。著有《一種獨立論述》(2010)、《從電影看：當代藝術的電影痕跡與自我建構》(合編，2010)、《蒙太奇的微笑：城市影像／空間／跨領域》(2013)、《潛殖絮語》(2018)、《民一藝：諧音下的化潛殖運動》(2023) 等。

策展工作包含：「穿越－正義：科技 @ 潛殖」(台北當代藝術館，2018)；與潘小雪共同策展「災難的靈視」(台北當代藝術館，2019)；「酷兒藝境」(Tao Art Space，2020)；「民主藝術：文化造型運動 n.0 在當代」(關渡美術館，2021)；以及與王俊傑共同策劃「狂八〇：跨領域靈光出現的時代」(臺北市立美術館，2022) 等。

Currently a professor in the Graduate Institute of Trans-disciplinary Arts at Taipei National University of the Arts and a former director of the Kuandu Museum of Fine Arts, Chien-Hung Huang was born in Kaohsiung, Taiwan. After graduating from the Department of Chemistry at Tunghai University, Huang traveled to Paris to study with Jacques Rancière, eventually receiving his doctoral degree from the University of Paris-VIII. Huang's research interests include image studies, aesthetic theory, contemporary art trends, philosophy, and curatorial practice. He has also translated works by contemporary French theorists such as Gilles Deleuze, Jean Baudrillard, and Jacques Rancière. Huang authored *An Independent Discourse* (2010), co-edited *Looking through Film: Traces of Cinema and Self-Constructs in Contemporary Art* (2010), and authored *The Smile of Montage: City-Image/Space/Transdisciplinarity* (2013), *Fragments on Paracolonial* (2018), *Folk—Art: Dis-Paracolonisation through Homophonic Play* (2023), and others.

Huang's curatorial work includes *Trans-Justice: Para-Colonial @ Technology* at the Museum of Contemporary Art Taipei in 2018; *Co/Inspiration in Catastrophes* with co-curator Yuki Pan at the Museum of Contemporary Art Taipei in 2019; *Queering Umwelt* at Tao Art Space in 2020; *Demo-Art: Culture Plasticizing Movement n.0 Now* at the Kuandu Museum of Fine Arts in 2021; and *The Wild Eighties: Dawn of a Transdisciplinary Taiwan* with co-curator Jun-Jieh Wang at the Taipei Fine Arts Museum in 2022.

作家、藝術家、環境活動家。現任國立東華大學華文文學系教授。著有散文集《迷蝶誌》、《蝶道》、《家離水邊那麼近》、《浮光》；短篇小說集《本日公休》、《虎爺》、《天橋上的魔術師》、《苦雨之地》；長篇小說《睡眠的航線》、《複眼人》、《單車失竊記》、《海風酒店》；論文「以書寫解放自然系列」三冊；圖畫故事書《三隻腳的食蟹獴與巨人》。

其作品已譯為二十多國語言。曾獲法國島嶼文學獎小說獎、日本本屋大賞翻譯類第三名，並入圍（選）英國曼布克國際獎、法國愛彌爾·吉美亞洲文學獎、德國柏林影展推薦書單「Books at Berlinale」、日本星雲獎海外長篇部門等。國內亦曾獲臺北國際書展小說大獎、臺灣文學獎圖書類長篇小說金典獎、《聯合報》文學大獎、金鼎獎年度最佳圖書等。

Writer, artist, and environmental activist, Ming-Yi Wu is currently a professor in the Department of Chinese Language and Literature at National Dong Hwa University. His books include the essay collections: *The Book of Lost Butterflies*, *The Way of Butterflies*, *So Much Water So Close to Home*, and *Above Flame*; short story collections: *We Are Closed Today*, *Tiger Deity*, *The Illusionist on the Skywalk*, and *The Land of Little Rain*; novels: *Routes in the Dream*, *The Man with the Compound Eyes*, *The Stolen Bicycle* and *The Sea Breeze Club*; three-volume collection *Liberating Nature through Writing*; and his picture book *Tru pasu mruga tshna Mdawi*.

His works have been translated into more than twenty languages. He has won France's Prix du Livre Insulaire award for fiction and third place in the Japan Booksellers' Award for translation; was shortlisted for the Émile Guimet Prize for Asian Literature and Japan's Seiun Awards for Best Translated Long Work; longlisted for the Man Booker International Prize; and included on the recommended book list at the Books at Berlinale. In Taiwan, Wu has won the Taipei International Book Exhibition Grand Prize in the Fiction category, Taiwan Literature Awards Golden Book Award—Novel Category, United Daily News Grand Literary Award, Golden Tripod Awards—Best Literature Book.

韓國人，國立政治大學台灣文學研究所教授。研究領域為臺灣和韓國的近現代文學。在臺出版《海島與半島：日據臺韓文學比較》（2013）、《殖民與冷戰的東亞視野：對臺韓文學的一個觀察》（2021）；在韓出版《殖民與冷戰下的臺灣文學》（2019）等學術專書。並在臺主編有《吹過星星的風：韓國小說大家經典代表作·戰前篇》（2020）、《誰能說自己看見天空：韓國小說大家經典代表作·戰後篇》（2021）等書；在韓編著有《運動·制度·殖民性：臺灣的近代文學 1-3》（2013）三冊研究叢書及朱西甯小說集《狼》（2013）的譯作。

Born in Korea, Mal-Soon Choi is a professor in the Graduate Institute of Taiwanese Literature at National Chengchi University. Choi's research focus is Taiwanese and Korean modern and contemporary literature. She is the author of *Islands and Peninsulas: Comparative Literature of Taiwan and South Korea during Japanese Occupation* (2013) and *Colonialism and Cold War in East Asia: Observations on Taiwanese and Korean Literature* (2021), both published in Taiwan; and of *Taiwanese Literature under Colonialism and the Cold War* (2019), published in Korea. In Taiwan, she has served as editor for *Korean Classic Literature Vol. 1* (2020), and *Korean Classic Literature Vol. 2* (2021); and in Korea, editor of *The Movements, Institutions, and Colonial Mentality of Modern Taiwanese Literature, Volumes 1-3* (2013), and translator of *The Wolf* (2013), a collection of short stories by Hsi-Ning Chu.

山姆·巴塔維爾 提爾·法爾拉特

與談人

現共同擔任柏林漢堡車站國家當代藝術美術館館長。巴塔維爾出生於黎巴嫩，擁有劇場創作碩士及藝術史博士學位。法爾拉特出生於德國，擁有經濟學與政治學雙碩士學位。巴塔維爾與法爾拉特透過跨領域策展平台「藝術重新轉向」與全球超過 70 間博物館合作。他們共同策劃了第 16 屆里昂雙年展 (2022)，展覽主題為「脆弱宣言」；此外，他們曾擔任威尼斯藝術雙年展策展人，負責過 2022 年的法國館、2013 年的黎巴嫩館，以及 2019 年的阿拉伯聯合大公國館；他們亦共同擔任柏林應用藝術展覽館的客座策展人 (2017-2021)。

二人的策展核心關注於藝術與機構實踐的包容性，並以修正式的藝術史觀點推動策展工作。曾獲得多項寫作獎項，並於多所大學擔任教職，包括紐約大學帝許藝術學院、上海美術學院、紐倫堡藝術學院等。

巴塔維爾和法爾拉特曾與全球多家知名藝術機構合作並策劃展覽，包括：法國巴黎龐畢度中心、比利時布魯塞爾恩佩莊園、德國杜塞道夫北萊茵-威斯伐倫藝術品珍藏館、英國泰德利物浦美術館、土耳其伊斯坦堡阿特當代藝術館、韓國光州市立美術館及釜山市立美術館、黎巴嫩貝魯特薩拉達爾收藏、卡達杜哈馬塔夫：阿拉伯現代藝術博物館、美國薩凡納藝術設計學院美術館、瑞典斯德哥爾摩當代美術館、西班牙馬德里索菲亞王后國家藝術中心博物館等。

Till Fellrath

Sam Bardaouil and Till Fellrath are directors of Hamburger Bahnhof—National Gallery of Contemporary Art in Berlin. Bardaouil, born in Lebanon, holds an MFA in Advanced Theatre Practice and a Ph.D. in Art History. Fellrath, born in Germany, holds two master's degrees in Economics and Political Science. They have collaborated with over 70 museums worldwide through their interdisciplinary curatorial platform Art Reoriented. They were curators of the 16th Lyon Biennale (2022), titled *Manifesto of Fragility*. At the Venice Art Biennale, they were curators of the French pavilion in 2022, the Lebanese pavilion in 2013 and the United Arab Emirates pavilion in 2019. In Berlin they were associate curators at the Gropius Bau (2017-2021).

Central to their work is inclusion in artistic and institutional practices, and a revisionist approach to art history. They are award-winning authors who have held teaching positions at various universities including the Tisch School of the Arts at NYU, the Shanghai Academy of Fine Arts, and the Academy of Fine Arts in Nuremberg.

Bardaouil and Fellrath have curated exhibitions and collaborated with renowned institutions worldwide, including Centre Pompidou in Paris; Villa Empain in Brussels; Kunstsammlung NRW in Dusseldorf; Tate Liverpool; Arter in Istanbul; the Gwangju and Busan Museums of Art in South Korea; Saradar Collection in Beirut; Mathaf: Arab Museum of Modern Art in Doha; SCAD Museum of Art in Savannah, USA; Moderna Museet in Stockholm; and Reina Sofia in Madrid.

11.02

(Sun)

歷 史：以 當 下 之 眼 凝 視 過 往

On History: Past images through the present lens

14:00

|

15:00

「歷史」絕不僅只是過去——它總在當下被重新詮釋。本場次探討藝術家如何藉由回顧檔案、神話與記憶，挑戰既定的官方敘事。同時，他們也追問過往的影像如何開啟想像未來的新途徑？

History is never just the past—it is always reframed in the present. This session looks at how artists revisit archives, myths, and memories to challenge official narratives. Together, they ask how images of the past can open new ways of imagining the future.

主 持 人
Moderator

劉文
Wen Liu

中央研究院民族學研究所副研究員
Associate Research Fellow, Institute of Ethnology, Academia Sinica

藝 術 家
Artists

邱子晏
Zih-Yan Ciou

2025 台北雙年展藝術家
Artist, Taipei Biennial 2025

歐馬爾 · 米斯馬爾
Omar Mismar

2025 台北雙年展藝術家
Artist, Taipei Biennial 2025

澤拓
Hiraki Sawa

2025 台北雙年展藝術家
Artist, Taipei Biennial 2025

蕭崇
Sung Tieu

2025 台北雙年展藝術家
Artist, Taipei Biennial 2025

現任中央研究院民族學研究所副研究員、臺灣大學社會系兼任助理教授、黑熊民防教育協會理事長、總統府全社會防衛韌性委員會之委員。美國紐約市立大學研究院心理系博士畢業，曾於紐約州立大學奧爾巴尼分校的婦女與性別研究系所任教。研究專長為酷兒理論、情動研究、批判種族理論、安全與軍事研究，以及中美帝國之下的亞太平洋地緣政治。

曾榮獲美國國家女性研究學會與伊利諾大學出版社合辦之首部出版獎（2018）、傑出人才發展基金會頒發之積極爭取國外優秀年輕學者獎助（2021）以及吳大猷先生紀念獎（2025）等獎項。外文學術著作有《感覺亞美：同化與壓迫之間的彈性種族政治》（2024），亦發表多篇論文於海內外學術期刊和專書。

Wen Liu is an associate research professor in the Institute of Ethnology at Academia Sinica and an assistant professor in the Department of Sociology at National Taiwan University. She also chairs the Kuma Civil Defense Education Association and serves on the Whole-of-Society Defense Resilience Committee under the Presidential Office of Taiwan. Liu earned her doctoral degree in critical social psychology from the Graduate Center of the City University of New York. Before returning to Taiwan, she taught in the Department of Women's, Gender, and Sexuality Studies at the State University of New York at Albany.

Her research focuses on queer theory, affective studies, critical race theory, security and militarism, and the geopolitics of the Asia Pacific region under U.S. – China inter-imperial formations. Liu's book, *Feeling Asian American: Racial Flexibility between Assimilation and Oppression*, won the 2018 National Women's Studies Association First Book Prize. She has also received the 2021 Foundation for the Advancement of Outstanding Scholarship Award for Promising Young Scholars and the 2025 Ta-You Wu Memorial Award, and has published extensively in both international and Taiwanese academic journals and scholarly volumes.

1985 年出生，成長於臺灣苗栗。主要創作關注歷史與影像之間的辯證問題，擅長運用歷史記憶、大型裝置作為藝術創作的表現形式。作品試圖跨越大歷史和個人生命經驗的框架，在不斷辯證的過程中回應臺灣碎塊化的歷史意識。邱子晏曾以作品《曼德拉記憶》榮獲臺北美術獎 (2024)，以及客家青年創新發展獎 (2017)、國美館青年典藏 (2010)、世安美學獎 (2010)。

曾舉辦個展：「「」 - 邱子晏個展」（鳳甲美術館，2023）、「山城記事 - 邱子晏個展」（嘉義鐵道藝術村，2018）；並於多地機構參與聯展，包括：「一四九海浬的時間：對抗遺忘」（綠島人權藝術季，2025）、「臺北美術獎」（臺北市立美術館，2024）、「我很失敗」（海馬迴光畫廊，2023）等。

Born in 1985 in Miaoli, focuses on the dialectical relationship between history and imagery in his artistic practice. He specializes in using historical memory and large-scale installations as forms of artistic expression. His works seek to transcend the boundaries of grand historical narratives and personal life experiences, responding to Taiwan's fragmented historical consciousness through a continuous process of dialectical inquiry. Ciou received the Taipei Art Awards (2024) for his *Mandela Memory*, Hakka Youth Innovation and Development Award (2017), NTMoFA Young Artist Collection (2010) and S-An Aesthetics Award (2010).

His solo exhibitions include *「」 Ciou Zih-Yan Solo Exhibition* (Hong-Gah Museum, 2023), *Mountain City Chronicles* (Chiayi Railroad Arts Village, 2018). He has also participated in numerous group exhibitions, such as *Green Island Biennial: Duration of 149 Sea Miles* (2025), *Taipei Art Awards* (Taipei Fine Arts Museum, 2024), *I Feel Like a Loser* (Fotoaura Institute of Photography, 2023).

視覺藝術家，現居貝魯特。他的創作以計畫導向、寄生介入、跨媒材為特點，透過形式思考、素材操作與轉譯手法，探討衝突與欲望如何塑造日常生活。這些研究在創作形式上展開一場漂移，從攝影、雕塑、馬賽克延伸至行為藝術、裝置與電影創作。

2016 至 2017 年間，他參與紐約惠特尼美術館的獨立研究計畫，並曾於斯考希根繪畫與雕塑學院、墨西哥 SOMA、美國歐密國際藝術中心以及韓國國立現代美術館倉洞分館駐地創作，2022 至 2024 年，他擔任紐約維拉・李斯特藝術與政治中心的波里斯・路里獎助研究員。歐馬爾曾任教於加州藝術學院、舊金山大學、黎巴嫩美術學院及貝魯特美國大學。

近期個展與聯展包含：威尼斯雙年展「處處都是外人」(2024)；「地中海之後」，梅諾卡島豪瑟沃斯畫廊；「閃耀之物」，韓國國立現代美術館倉洞分館（皆於 2023 年）；「沒收的想像」，貝魯特藝術中心；「東北西南」，德勒斯登美術館；「刮開表面，觸碰太陽」，黎巴嫩霍森尼哈遺址（皆於 2022 年）；「全知」，紐約萊斯利羅曼美術館 (2021)；「你在此處：加州地圖故事」，奧克蘭美術館 (2020)；第 21 屆聖保羅國際當代藝術雙年展「想像的共同體」；「L'Intrus REDUX」，明斯特威斯特法力舍藝術協會（皆於 2019 年）。

Omar Mismar is a visual artist based in Beirut. Project driven, parasitical, and medium promiscuous, his work takes up conflict and desire as they shape the everyday via form deliberations, material interventions, and translation strategies. These investigations have produced a *dérive* through form, from photography, sculpture, and mosaics to performance, installation, and film.

Between 2016 and 2017 he participated in the Whitney Independent Study Programme in New York. He has undertaken residencies at the Skowhegan School of Painting and Sculpture, SOMA, Art Omi, and MMCA Changdong. From 2022-2024, he was the Boris Lurie Fellow at the Vera List Center for Arts and Politics. Omar has taught at California College of the Arts, the University of San Francisco, the Académie Libanaise des Beaux Arts, and the American University of Beirut.

Recent solo and group exhibitions include: *Foreigners Everywhere*, La Biennale di Venezia, Venice (2024); *After the Mediterranean*, Hauser & Wirth, Menorca; *The Shining Things*, MMCA Changdong, Seoul (both 2023); *Confiscated Imaginaries*, Beirut Art Center; *Northeast Southwest*, Kunsthaus Dresden; *Scratch the Surface, Touch the Sun*, Hosn Niha, Lebanon (all 2022); *Omniscient*, Leslie Lohman Museum, New York (2021); *You Are Here: California Stories on the Map*, Oakland Museum, Oakland (2020); *Imagined Communities*, 21st Contemporary Art Biennial Sesc_Videobrasil, São Paulo; *L'Intrus REDUX*, Westfälischer Kunstverein, Münster (both 2019).

生於日本，現居倫敦。他的創作結合圖像、3D 與 2D 影像，建構沉浸式時空裝置，展現獨特的世界觀。透過個人與集體記憶之間的重複流動，他探索能喚起普遍性、脆弱與鄉愁感的特定主題。

其作品典藏於美國華盛頓赫尚博物館與雕塑園、澳洲雪梨新南威爾斯美術館、日本大阪國立國際美術館，以及英國倫敦海沃德美術館。

Born in Japan and now living in London. By combining images, 3D and 2D works, and developing a space/time installation composed of them, he expresses his own world view. From the repetitive movement that goes back and forth between one's own memory and the memory of others, he is developing a group of works that sheds light on a specific motif and raises a certain kind of universality and fragility and nostalgia.

His works are included in the public collections of the Hirshhorn Museum and Sculpture Garden, Washington, US; Art Gallery of New South Wales, Sydney, AU; the National International Museum, Osaka, Japan; Hayward Gallery, London, United Kingdom; and others.

1987 年生於越南海陽，現居並工作於柏林。創作領域涵蓋雕塑、繪畫、文字、聲音與影像。她的創作實踐是以批判性視角檢閱各種控制機制，特別是官僚體系及其對心理層面的影響。她近期的計畫探究殖民時期法屬印度支那的度量衡標準化，揭示法國如何透過推行公制制度干擾當地經濟、重新定義土地所有權、促使資源掠奪，並建立新的權力階層。

Sung Tieu was born in Hai Duong, Vietnam, in 1987 and currently lives and works in Berlin, Germany. Her work spans sculpture, drawing, text, sound and video. Her artistic practice critically examines various overarching mechanisms of systemic regulation, particularly bureaucratic systems and their psychological impact. Her recent project explores the standardization of the measurement system in French Indochina, revealing how France disrupted local economies, redefined land ownership, facilitated resource extraction and established new power hierarchies through the implementation of the metric system.

觀 看 : 宇 宙 的 大 與 小

On Seeing: Universes big and small

15:10

|

16:10

「觀看」意味著擴展我們關注的尺度——從浩瀚的宇宙到細微而親密的動作。本場次藝術家探索觀看的不同面向：生態、建築、天文，以及個人。他們的作品揭示了即便最微小的事物也能蘊含整個世界。

To see is to expand the scale of our attention—from the vastness of the cosmos to the intimacy of a single gesture. The artists in this panel explore different dimensions of vision: ecological, architectural, astronomical, and personal. Their works reveal how even the smallest detail can hold entire worlds.

主 持 人
Moderator

阮慶岳
Ching-Yueh Roan

小說家、建築師、評論家、策展人
Novelist, Architect, Critic, Curator

藝 術 家
Artists

莊偉
Isaac Chong Wai

2025 台北雙年展藝術家
Artist, Taipei Biennial 2025

亨里克 · 奧利維拉
Henrique Oliveira

2025 台北雙年展藝術家
Artist, Taipei Biennial 2025

吳家昀
Chia-Yun Wu

2025 台北雙年展藝術家
Artist, Taipei Biennial 2025

張如怡
Ruyi Zhang

2025 台北雙年展藝術家
Artist, Taipei Biennial 2025

小說家、建築師、評論家與策展人。文學與建築類著作超過 30 本，文學著作包括《林秀子一家》等，建築著作包括《弱建築》等。小說創作獲獎眾多，包括臺灣文學獎散文首獎及短篇小說推薦獎、巫永福文學獎（2023）、中央日報短篇小說獎、臺北文學獎文學年金、第十二屆聯合報文學大獎（2025），並入圍亞洲曼氏文學獎（2009）及入選亞洲週刊中文十大好書（2004）；亦曾獲第三屆中國建築傳媒獎建築評論獎（2012）、中華民國傑出建築師獎（2015）。

策劃過的展覽包括：2002 年於台北當代藝術館策劃「長安西路神話」及「黏菌城市」；與安郁茜共同策劃「城市謠言：華人建築 2004」（台北當代藝術館，2004）；2006 年「樂園重返：台灣的微型城市」（代表臺灣參展威尼斯建築雙年展）；與徐明松共同策劃「久違了，王大閥先生！」建築展（TADA Center，2006）；「朗讀違章：王澍 × 謝英俊」（UrbanCore Gallery，2011）；「人民的城市：謝英俊建築展」（中山創意基地 URS21，2012）；「城市實驗、兩個行動」（中山創意基地 URS21，2013）；「起家的人 HOME 2028」（高雄市立美術館，2018）；「建築的恐懼與療癒」（新北市美術館，2025）等。

Novelist, architect, critic, and curator, Ching-Yueh Roan has authored more than 30 books, including his study of contemporary Taiwanese architecture *Weak Architecture* and novel *Lin Xiuzhi and Her Family*. He has won many prizes for literature, including First Prize in Prose and the Short Story Recommendation Award, both from the Taiwan Literature Awards; the Wu Yongfu Literary Award in 2003; the Central Daily News Short Story Award; the Taipei Literature Award Literary Grant; the 12th United Daily News Grand Literary Award in 2025. His work was also shortlisted for the Man Asian Literary Prize in 2009 and included on the ten best Chinese books list of 2004 by the Hong Kong newsweekly *Yazhou Zhoukan*. Roan was additionally recognized with the 3rd China Architecture Media Award for Architecture Criticism in 2012 and the Taiwan Outstanding Architect Award in 2015.

He has curated the following exhibitions: *Legends of Chang-an West Road* and *Myxomycity*, both in 2002 at the Museum of Contemporary Art Taipei; *The Rumor of China Towns: Chinese Architecture 2004* with co-curator Yu-Chien Ann in 2004 at the Museum of Contemporary Art Taipei; *Paradise Revisited: Micro Cities & Non-Meta Architecture in Taiwan* at the Taiwan Pavilion of the Venice Biennale Architettura 2006; *Long Time No See, Mr. Dahong Wang* with co-curator Ming-Song Hsu at the TADA Center in 2006; *Illegal Architecture: Wang Shu x Hsieh Ying-Chun* at the UrbanCore Gallery in 2011; *The People's City: Hsieh Ying-Chun, Architect* at Chung Shan Creative Hub in 2012; *Urban Experiment, Two Actions* at Chung Shan Creative Hub in 2013; *Home 2028* at the Kaohsiung Museum of Fine Arts in 2018; and *The Architecture of Fear and Cure* at the New Taipei City Art Museum in 2025.

活躍於柏林與香港兩地，曾參與由阿德里安諾·佩德羅薩策劃的第 60 屆威尼斯雙年展「處處都是外人」。其作品獲柏林漢堡車站國家當代藝術美術館、巴黎與舊金山卡迪斯特藝術基金會、伯格收藏、驕陽基金會與白兔美術館等重要機構收藏。他以玻璃、繪畫、攝影、錄像和行為藝術作為創作媒介，探究當代全球現象，並將人際互動中的情感、張力和記憶轉化為具有表演性和沉浸式的藝術體驗。

其作品曾於多所重要機構展出，包含聖保羅巴西錄像雙年展、德國波昂聯邦藝術館、韓國國立現代美術館、柏林世界文化之家以及瑞士巴塞爾利斯特藝術博覽會。他曾獲亞洲文化協會頒發紐約德希蕾與漢斯·米歇爾·傑布森獎助金，並為塔拉比亞文化學院研究員。2024 年，德國《每日鏡報》將他選為柏林百大重要文化人物之一。

Isaac Chong Wai, a Berlin-Hong Kong artist, was a participating artist in the 60th Venice Biennale, *Foreigners Everywhere*, curated by Adriano Pedrosa. His works are featured in notable collections including Hamburger Bahnhof – Nationalgalerie der Gegenwart, Berlin; Kadist, Paris and San Francisco; Burger Collection; Sunpride Collection and White Rabbit Collection. He uses glass, drawing, photography, video and performance as mediators to investigate contemporary global phenomena. His work transforms the emotions, tensions, and memories from human interactions into performative materiality and immersive experiences.

His works have gained recognition at prominent venues, including the Biennale of Videobrasil, São Paulo; Bundeskunsthalle Bonn; MMCA, Seoul; Haus der Kulturen der Welt, Berlin and Liste Art Fair Basel. He received the New York Désirée & Hans Michael Jebsen Fellowship from the Asian Cultural Council and was a fellow of the Kulturakademie Tarabya. In 2024, he was selected as one of the TOP 100 most important cultural figures in Berlin by *Tagesspiegel*.

1973 年生於巴西烏林紐斯，於聖保羅大學取得藝術碩士學位，自 2020 年起居住並工作於英國倫敦。奧利維拉的混合藝術透過具有奇幻感且出人意料的構圖組合，交織著城市與自然、有機與結構、藝術與科學的連結。他的裝置作品經常使用回收自都市景觀的材料，例如：膠合板，以此凸顯城市邊緣空間的脆弱性，並作為有機增長的隱喻，揭示大都會中的腐朽與衰敗。

奧利維拉主要個展經歷包括「Baitogogo」（巴黎東京宮，2013）以及「Transarquitetonica」（巴西聖保羅當代藝術館，2014）。此外亦參與多場重要聯展，例如：「Lines」（日本金澤 21 世紀美術館，2024）、「Object in Flux」（美國波士頓美術館，2015）、「Brasiliana」（德國法蘭克福席恩美術館，2013）以及第 29 屆聖保羅雙年展。

其作品獲多所國際機構典藏，包括巴黎龐畢度中心、美國維吉尼亞美術館，以及澳洲布里斯本昆士蘭美術館與現代藝術館。

Born in Ourinhos, Brazil, in 1973, he holds a Master in Visual Arts from the University of São Paulo and since 2020 lives and works in London. The hybrid art of Henrique Oliveira evokes both the urban and the natural, the organic and the structural, as well as art and science through unexpected compositions tinted with the fantastic. Often using materials from the urban landscape such as found plywood, Oliveira's installations highlight the endemic nature of precarious urban occupation, functioning as a metaphor for organic growth and revealing the decay present in cosmopolitan cities.

Among his main solo shows are *Baitogogo* at the Palais de Tokyo, Paris (2013) and *Transarquitetonica* at the Museum of Contemporary Art of São Paulo, Brasil (2014). He has also contributed with several group shows such as *Lines* at the 21st Century Art Museum – Kanazawa, Japan (2024); *Object in Flux* at the Boston Museum of Fine Arts, USA (2015); *Brasiliana* at the Schirn Kunsthalle – Frankfurt, Germany (2013) and the 29th São Paulo Biennial (2010).

Some of his works are included in collections of museums like the Centre Pompidou (Paris); the Virginia Museum of Fine Arts (USA) and the QGOMA (Brisbane, Australia).

導演、藝術家。現居紐約。畢業於英國皇家藝術學院及國立臺灣藝術大學。她拍攝劇情電影敘述無以名狀的生命問題，並將電影語言應用於動態影像、複合媒材和攝影等實驗，探究自由、歸屬感及虛無。吳家昀的創作從電影展開至空間裝置和觀念性的編導，呈現政治與外部世界如何影響其個人，進而回應固有的存在問題。

作品曾於多個國際平台展出，包括：LUMA 亞爾當代藝術中心、倫敦當代藝術學會、蘇格蘭皇家學院、葡萄牙國立當代藝術博物館、香港巴塞爾藝術展。亦入選歐洲媒體藝術節、國際相會影展、倫敦短片電影節、馬賽錄像藝術節、芝加哥地下電影節等；並入圍法國 DIOR 攝影與視覺藝術獎。

Director and artist, Chia-Yun Wu currently lives in New York and graduated from London's Royal College of Art and Taipei's National Taiwan University of Arts. Exploring freedom, belonging, and the void, Wu makes films that narrate difficult to express issues by applying cinematic language to experiments with moving image, mixed media, and photography. Her practice, which extends from film to spatial installations and conceptual directorial work, explores how politics and the external world influence her to address intrinsic existential questions.

Her works have been exhibited in many international settings, including LUMA Arles, the Institute of Contemporary Arts in London, the Royal Scottish Academy, the National Museum of Contemporary Art—Museu do Chiado in Portugal, and Art Basel in Hong Kong. She was also invited to participate in the European Media Art Festival, Rencontres Internationales Paris/Berlin, the London Short Film Festival, Les Instants Vidéo in Marseille, and the Chicago Underground Film Festival, and was shortlisted for France's Dior Photography and Visual Arts Award for Young Talents.

生於 1985 年，現居並工作於上海。其創作以日常邏輯為核心，她將人造物件融合於工業經驗與都市生活，開展出獨特的空間。張如怡從常見的材料中汲取靈感，探索個體、物質與場域之間的階級與交互關係，並建構其敘事脈絡。其創作形式涵蓋場域限定裝置、雕塑以及複合媒材。她以「現實」為模型，試圖呈現變遷中的都市環境如何塑造個體情感；並透過似非而是的視覺語彙，將直覺與觀察嵌入基本的材料之中，賦予其超越物質性的精神意涵。

近年參與的重要機構展覽包括：第 14 屆台北雙年展 (2025)、第 12 屆聖塔菲國際雙年展 (2025)、上海外灘美術館 (2024)、廣州時代美術館 (2024)、上海余德耀美術館 (2023)、第 16 屆里昂雙年展 (2022)、佛山和美術館 (2022)、香港大館 F 會展室 (2022)、北京藝術雙年展 (2022)、上海當代藝術博物館 (2021)、上海油罐藝術中心 (2021)、秦皇島 UCCA 沙丘美術館 (2020)、香港 K11 基金會 (2019)。她的個展曾在以下機構展出：上海東畫廊 (2023)、北京 UCCA 尤倫斯當代藝術中心 (2022)、上海星美術館 (2022)、洛杉磯 François Ghebaly (2019)。

Born in 1985, currently lives and works in Shanghai. Her artistic practice is centered around the logic of the everyday, occupying a unique space through the reconciliation of artifacts, industrial experiences, and urban life. She draws inspiration from commonplace materials, exploring and mediating the hierarchy and interplay between the individual, the material, and the place as a key narrative pathway. Her work primarily involves site-specific installations, sculptures, and integrated media. By using “reality” as a model, she aims to illustrate how the changing urban environment shapes individual emotions. Through the visual language of paradoxical transformation, she embeds intuition and observation into simple materials, imbuing them with a spiritual significance that extends beyond the material itself.

Her recent institutional exhibitions include the 14th Taipei Biennial, Taipei (2025), the 12th SITE SANTA FE International, Santa Fe (2025), Rockbund Art Museum, Shanghai (2024), Times Museum, Guangzhou (2024), Yuz Museum, Shanghai (2023), the 16th Edition of Lyon Biennale of Contemporary Art, Lyon (2022), He Art Museum, Foshan (2022), F Hall Studio, Tai Kwun, Hong Kong (2022), the Beijing Biennial, Beijing (2022), Power Station of Art, Shanghai (2021), TANK Shanghai Art Centre, Shanghai (2021), UCCA Dune, Beijing (2020), K11 Art Foundation, Hong Kong (2019), and others. Her featured solo exhibitions include Don Gallery, Shanghai (2023), UCCA Center for Contemporary Art, Beijing (2022), START Museum, Shanghai (2022), and François Ghebaly Gallery, Los Angeles (2019).

合 作 : 贊 助 模 式 再 想 像

On Collaboration: Rethinking models of patronage

16:30

|

17:30

今日藝術受到多種形式的支持——從政府基金會到私人收藏家，從企業倡議到委託新作品的個人贊助者。本場次聚焦藝術家、博物館，以及台北雙年展這類機制獲得資源挹注的模式，思考其如何形塑文化的樣貌。在此，專家們與本屆台北雙年展策展人一起探討贊助如何超越交易關係，朝向責任、實驗與共同的願景邁進。

Art today is sustained by many forms of support—from government foundations to private collectors, from corporate initiatives to individual patrons commissioning new work. This session highlights the breadth of ways artists, museums, and institutions like the Taipei Biennial are supported, and how these models shape the cultural landscape. Here, leading voices join the curators of the 2025 Taipei Biennial to explore how patronage can move beyond transaction toward responsibility, experimentation, and shared vision.

主 持 人
Moderator

蕭淑文
Jo Hsiao

臺北市立美術館副研究員
Senior Curator, Taipei Fine Arts Museum

與 談 人
Panelists

山姆 · 巴塔維爾
Sam Bardaouil

2025 台北雙年展策展人
Curator, Taipei Biennial 2025

提爾 · 法爾拉特
Till Fellrath

2025 台北雙年展策展人
Curator, Taipei Biennial 2025

阿雅 · 阿爾 · 巴克里
Aya Al Bakree

沙烏地阿拉伯狄里耶雙年展基金會執行長
CEO, Diriyah Biennale Foundation, Saudi Arabia

黃又文
Erica Yu-Wen Huang

中國信託文教基金會主任
Director, CTBC Foundation for Arts and Culture

張淑征
Grace Cheung

洪建全基金會執行長
Executive Director, Hong Foundation

孫啟越
Patrick Sun

驕陽基金會執行長
Executive Director, Sunpride Foundation

臺北市立美術館資深策展人與副研究員。英國萊斯特大學博物館學碩士。從2015年起策畫多檔混合形式展演，包括：「食物箴言：思想與食物」（2015）、「愛麗絲的兔子洞：真實生活可理解與不可被理解的交織」（2015）、「生活帶來的種種愉快與不安之間」（2016）、「社交場——關於展覽和表演並進的激進表態」（2017）、「讓我們穿透魔鏡，迎向新世界！」（2018）、「池田亮司個展」（2019）、「藍天之下：我們時代的精神狀況」（2020）、「現代驅魔師」（2021）。

Jo Hsiao is currently a senior curator and associate research fellow at Taipei Fine Arts Museum. She earned a master's degree in museum studies from the University of Leicester in England. Since 2015 she has curated several mixed-form exhibitions, including *Testimony of Food: Ideas and Food* (2015), *Alice's Rabbit Hole: Everyday Life Comprehensible and Incomprehensible* (2015), *Life in Between Delight and Discomfort* (2016), *Arena – An Adventurous Expression of the Dual Engagement of Exhibition and Performance* (2017), *Cross through the Magical Mirror, and Enter a New World!* (2018), *Ryoji Ikeda Solo Exhibition* (2019), *Between Earth and the Sky: The Spiritual State of Our Times* (2020), and *The Modern Exorcist* (2021).

山姆·巴塔維爾 提爾·法爾拉特

與談人

現共同擔任柏林漢堡車站國家當代藝術美術館館長。巴塔維爾出生於黎巴嫩，擁有劇場創作碩士及藝術史博士學位。法爾拉特出生於德國，擁有經濟學與政治學雙碩士學位。巴塔維爾與法爾拉特透過跨領域策展平台「藝術重新轉向」與全球超過 70 間博物館合作。他們共同策劃了第 16 屆里昂雙年展 (2022)，展覽主題為「脆弱宣言」；此外，他們曾擔任威尼斯藝術雙年展策展人，負責過 2022 年的法國館、2013 年的黎巴嫩館，以及 2019 年的阿拉伯聯合大公國館；他們亦共同擔任柏林應用藝術展覽館的客座策展人 (2017-2021)。

二人的策展核心關注於藝術與機構實踐的包容性，並以修正式的藝術史觀點推動策展工作。曾獲得多項寫作獎項，並於多所大學擔任教職，包括紐約大學帝許藝術學院、上海美術學院、紐倫堡藝術學院等。

巴塔維爾和法爾拉特曾與全球多家知名藝術機構合作並策劃展覽，包括：法國巴黎龐畢度中心、比利時布魯塞爾恩佩莊園、德國杜塞道夫北萊茵-威斯伐倫藝術品珍藏館、英國泰德利物浦美術館、土耳其伊斯坦堡阿特當代藝術館、韓國光州市立美術館及釜山市立美術館、黎巴嫩貝魯特薩拉達爾收藏、卡達杜哈馬塔夫：阿拉伯現代藝術博物館、美國薩凡納藝術設計學院美術館、瑞典斯德哥爾摩當代美術館、西班牙馬德里索菲亞王后國家藝術中心博物館等。

Till Fellrath

Sam Bardaouil and Till Fellrath are directors of Hamburger Bahnhof—National Gallery of Contemporary Art in Berlin. Bardaouil, born in Lebanon, holds an MFA in Advanced Theatre Practice and a Ph.D. in Art History. Fellrath, born in Germany, holds two master's degrees in Economics and Political Science. They have collaborated with over 70 museums worldwide through their interdisciplinary curatorial platform Art Reoriented. They were curators of the 16th Lyon Biennale (2022), titled *Manifesto of Fragility*. At the Venice Art Biennale, they were curators of the French pavilion in 2022, the Lebanese pavilion in 2013 and the United Arab Emirates pavilion in 2019. In Berlin they were associate curators at the Gropius Bau (2017-2021).

Central to their work is inclusion in artistic and institutional practices, and a revisionist approach to art history. They are award-winning authors who have held teaching positions at various universities including the Tisch School of the Arts at NYU, the Shanghai Academy of Fine Arts, and the Academy of Fine Arts in Nuremberg.

Bardaouil and Fellrath have curated exhibitions and collaborated with renowned institutions worldwide, including Centre Pompidou in Paris; Villa Empain in Brussels; Kunstsammlung NRW in Dusseldorf; Tate Liverpool; Arter in Istanbul; the Gwangju and Busan Museums of Art in South Korea; Saradar Collection in Beirut; Mathaf: Arab Museum of Modern Art in Doha; SCAD Museum of Art in Savannah, USA; Moderna Museet in Stockholm; and Reina Sofia in Madrid.

現任狄里耶雙年展基金會執行長。她畢業自巴黎美國大學，主修全球傳播學，並在帕森設計學院完成為期一年的交換課程。曾在法國與沙烏地阿拉伯頂尖的當代藝術機構擔任策略職位，致力於推動在地與國際藝術交流。

狄里耶雙年展基金會為非營利文化組織，由巴德爾 · 本 · 阿卜杜拉 · 本 · 法爾漢親王殿下擔任主席。基金會除了負責在沙烏地阿拉伯交替舉辦兩項世界級的雙年展，亦致力於促進大眾對文化、藝術及其轉化力量的參與跟認識，並透過拓展在地新興藝術圈的接觸管道，推廣終身學習精神，服務全國各地社群。

阿雅 · 阿爾 · 巴克里主導了基金會創辦的兩項雙年展之啟動，當代藝術雙年展於 2021 年首次舉辦，是沙烏地阿拉伯首個當代藝術雙年展，為該國文化版圖揭開新篇章。伊斯蘭藝術雙年展則於 2023 年創辦，以前所未有的形式匯聚古代與當代的伊斯蘭藝術作品。

Currently serving as CEO of the Diriyah Biennale Foundation (DBF), Aya Al Bakree graduated from the American University of Paris with a degree in Global Communications and completed a year-long exchange program at Parsons School of Design. She has held strategic positions at leading contemporary art institutions in France and Saudi Arabia, with a focus on fostering both local and international artistic exchange.

DBF is a non-profit cultural organization chaired by H.H. Badr bin Abdullah bin Farhan. It is responsible for organizing two world-class biennales in Saudi Arabia on an alternating basis. Committed to cultivating public engagement with culture, the arts, and their transformative potential, the Foundation aims to instill a spirit of lifelong learning and serve communities throughout Saudi Arabia by facilitating access to the burgeoning local art scene.

Aya Al Bakree oversaw the launch of both biennales established by the Foundation. The Contemporary Art Biennale, inaugurated in 2021 as Saudi Arabia's first contemporary art biennale, marked a new chapter in the nation's cultural landscape. The Islamic Arts Biennale, launched in 2023, brought together historical and contemporary works of Islamic art in an unprecedented format.

策展人。現任中國信託文教基金會主任。英國萊斯特大學博物館學碩士。曾任職於香港六廠紡織文化藝術館展覽與共學策展人、交通大學應用藝術研究所兼任講師，主持 Podcast 「稻埕漫談」。策展研究關注當代社會的多元文化交融、遷徙與移民史、地緣政治、以及人類和環境之間的動態關係。近期策展包括：「來至海洋：憑水相逢」（芬蘭達爾斯布魯克，與妮娜瑪莉雅·歐佛薩格共同策展，2019）、「後人間世—台灣美術雙年展平行展」（臺南節點藝術空間，與陳子激共同策展，2020）、「尚未到來的世界」（台北當代藝術館，2021）、「展演中的身體感」（線上計畫，與洪秉綺共同策劃，2021）、「藝術再想像：台灣」（Meta，2022）、「我們在此相遇」（嘉義市立美術館，2023）等。

Director of CTBC Foundation for Arts and Culture. Huang holds a Master of Arts in Museum Studies from University of Leicester, United Kingdom. Formerly Curator of Exhibition and Learning at Centre for Heritage, Arts & Textile (CHAT), Hong Kong and Adjunct Lecturer at the Institute of Applied Arts, National Yang Ming Chiao Tung University. Huang's curatorial research focuses on the hybrid culture, migration history, geopolitics, and the dynamic among nature, human being and environment. She also hosts the podcast *More Than Casual Talk* and is currently based in Taipei. Recent curatorial projects include: *Sea Views – We Meet at Seaside*, Dalsbruk Harbour, Finland, 2019 (co-curated with Nina-Maria Oförsagd); *Post-Anthropocene – 2020 Taiwan Biennial Collateral Exhibition*, Zit-Dim Art Space, Tainan, Taiwan, 2020 (co-curated with Andre Chan); *The World is yet to Come*, MoCA Taipei, 2021; *Body Perception*, online, 2021 (co-curated with Iris Ping-Chi Hung); *Art Reimagined: Taiwan*, Meta, 2022; *Here is where we meet*, Chiayi Art Museum, 2023.

現為洪建全基金會執行長、十一事務所創辦人及主持建築師。出生於馬來西亞，現居臺北。美國哥倫比亞大學建築碩士畢業，並持有美國建築師執照，創立十一事務所前曾任職於多所國際知名建築事務所。她是 TEDxTaipei 的講者，也曾於臺灣多所大學任教，並常受邀於海內外演講及擔任評審。2021 年成為首位榮獲兩項 AIA 國際建築與都市設計大獎的華人女性建築師。她於 2023 年出版《Story Forms》建築紙雕書及《The Architecture of XRANGE: Inspired by Constraints》。

洪建全基金會創立五十多年來對教育和文化的支持，既是一個家族的精神財富，也等同於臺灣社會文化的資產。自 2021 年執掌基金會以來，張淑征結合自身多元文化背景、建築專業以及對藝術的熱情，持續推展基金會在臺灣的文化影響。她以創投模式發起當代藝術前瞻計劃，直接委託並贊助臺灣藝術家，展現其發掘潛力藝術家的獨到眼光。2023 年基金會與荷蘭皇家視覺藝術學院共同設立「洪建全基金會駐學金」，2025 年推動與紐約迪亞藝術基金會及東京森美術館的合作，並支持臺灣藝術家與北亞及歐洲機構合作。

Born in Malaysia and currently based in Taipei, Grace Cheung is the executive director of Hong Foundation and founder and leading architect of XRANGE. Cheung holds a Master of Architecture from Columbia University and is a licensed architect in the United States. Before establishing XRANGE, she worked at several internationally renowned architecture firms. Cheung has been a TEDxTaipei speaker, taught at several universities in Taiwan, and is frequently invited to give talks and serve as a juror both locally and internationally. In 2021, she became the first woman of Chinese heritage to win the AIA International Design Awards for both Architecture and Urban Design. She is the author of *Story Forms* and *The Architecture of XRANGE: Inspired by Constraints*, both published in 2023.

The Hong Foundation's support for education and culture over the past fifty years stands as a family legacy and an important cultural asset for Taiwanese society. Since assuming the Foundation's leadership in 2021, Cheung has brought her multicultural background, architectural expertise, and passion for art to the Foundation, thus extending its impact on Taiwan. She has pioneered forward-looking contemporary art programs and supported Taiwanese artists through venture-style commissions and sponsorships, which demonstrates her unique vision for emerging talent. The Hong Foundation Fellowship was established in 2023 in collaboration with the Rijksakademie, Amsterdam's renowned international artist residency and postgraduate art institute. In 2025, the Foundation initiated partnerships with Dia New York and the Mori Art Museum in Tokyo, further enabling Taiwanese artists to engage with institutions across North Asia and Europe.

2014 年成立香港驕陽基金會，致力提升社會對 LGBTQ+ 族群的理解與尊重。

2017 年，驕陽基金會與台北當代藝術館共同主辦「光·合作用——亞洲當代藝術同志議題展」，為亞洲首次於公立美術館舉行的同志主題大展；2019 年，基金會與曼谷藝術文化中心合作推出「光·合作用 II——包容關注：東南亞同志議題展」，以前所未有的規模梳理大東南亞地區 LGBTQ+ 社群的當代藝術發展脈絡；2022 年底，基金會攜手香港的大館當代美術館，發表該系列的第三部曲：「神話製造者——光·合作用 III」。

自 2002 年起，孫啟越便積極投入香港與臺灣 LGBTQ+ 權益的倡議，其收藏以 LGBTQ+ 經驗為核心，囊括多位重要藝術家的作品，包括鄭淑麗、布潘·卡克哈、大衛·梅達拉、鮑藹倫、阿林·朗姜、笹本晃、席德進、單慧乾、曾吳、傅丹、黃馬鼎、黃漢明與楊嘉輝等。

孫啟越同時身為泰德美術館亞太區購藏委員會、古根漢美術館亞洲藝術圈、香港 M+ 新藝術委員會，以及亞洲藝術文獻庫收藏家會的成員。此外，驕陽基金會也是香港 Para Site 藝術空間的「始創好友」與國際現當代美術館專業委員會 (CIMAM) 的贊助者。

Patrick Sun founded Sunpride Foundation in 2014, with a goal to raise awareness and respect for the LGBTQ+ community.

In 2017, Sunpride Foundation and the Museum of Contemporary Art Taipei (MOCA) co-hosted *Spectrosynthesis – Asian LGBTQ Issues and Art Now*, the first museum-wide LGBTQ-themed exhibition staged in a public art institution in Asia. In 2019, the foundation and Bangkok Art and Culture Centre (BACC) co-presented *Spectrosynthesis II – Exposure of Tolerance: LGBTQ in Southeast Asia*, marking the largest survey of regional contemporary art exploring LGBTQ+ creative history in Southeast Asia and beyond. In late 2022, the foundation and Tai Kwun Contemporary jointly launched the third iteration of the Spectrosynthesis series titled *Myth Makers – Spectrosynthesis III* in Hong Kong.

Since 2002, Patrick has been active in advocating for the LGBTQ+ community in Hong Kong and Taiwan. His collection comprises works that centre around the LGBTQ+ experience. Artists in the collection include Shu Lea Cheang, Bhupen Khakhar, David Medalla, Ellen Pau, Arin Rungjang, Aki Sasamoto, Shiy De-Jinn, Sin Wai Kin, Wu Tsang, Danh Vō, Martin Wong, Ming Wong, and Samson Young, amongst others.

Patrick is a member of Tate's Asia-Pacific Acquisitions Committee, Solomon R. Guggenheim Museum's Asian Art Circle, the M+ Council for New Art, and Asia Art Archive's Member of Collectors Circle. Sunpride Foundation is a member of Para Site's Founding Friends and a CIMAM Patron.

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