

PERSISTENCE/RESISTANCE: PERSISTENCE/RESISTANCE:

2022
9.8
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2023
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TAINAN ART MUSEUM
BUILDING 2
GALLERY A-D
臺南市美術館2館
展覽室 A-D

生存／抵抗：臺灣—加拿大原住民藝術展

PERSISTENCE/RESISTANCE: TAIWAN - CANADA INDIGENOUS ART EXHIBITION

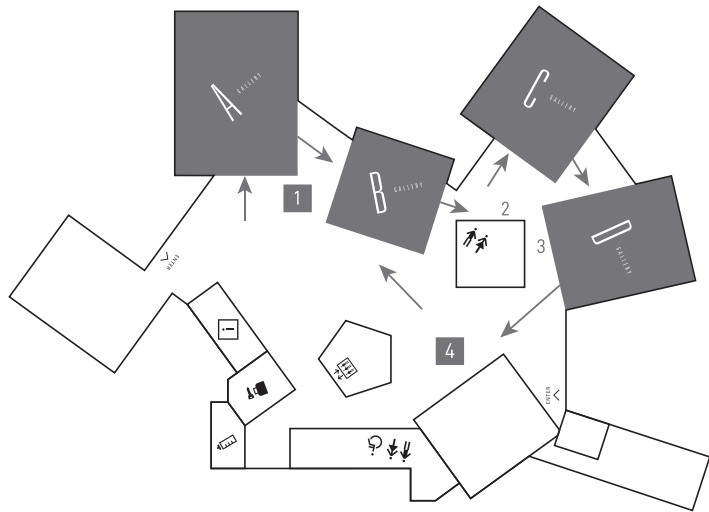
●指導單位：文化部、原住民族委員會、臺南市政府 ●主辦單位：臺南市美術館、加拿大駐臺北貿易辦事處 ●贊助單位：榮剛材料科技股份有限公司 ●特別感謝：總統府原住民族歷史正義與轉型正義委員會 ●展覽顧問：曾媚珍、加拿大原住民藝術中心 ●展覽團隊：臺南市美術館展覽企劃部 ●SUPERVISOR: MINISTRY OF CULTURE, COUNCIL OF INDIGENOUS PEOPLES, TAINAN CITY GOVERNMENT ●ORGANIZER: TAINAN ART MUSEUM, CANADIAN TRADE OFFICE IN TAIPEI ●SPONSOR: GLORIA MATERIAL TECHNOLOGY CORP. ●SPECIAL THANKS: PRESIDENTIAL OFFICE INDIGENOUS HISTORICAL JUSTICE AND TRANSITIONAL JUSTICE COMMITTEE ●CONSULTANT: TSENG MEI-CHEN, INDIGENOUS ART CENTRE, CIRNAC ●CURATORIAL AND EXHIBITION COORDINATOR: CURATORIAL DEPARTMENT OF TAM #升維#降維#~~降維~~與統一#身分認同#轉型正義#和解#傷痛#~~癒合~~#傳統復甦
Alex Janvier / Allen Ahmoo Angecone / Barry Ace / Bob Boyer / Catherine Blackburn / Chang En-man 張恩滿 / Cheryl L'Hirondelle / Ciwas Tahos 林安琪 / Germaine Arnaktauyok / Geronimo Inutiq / Jeneen Frei Njootli / Jordan Bennett / Kofid Talo + Wang Ting-ting 陳昭興 Apo + 王亭婷 / Mayaw Biho 馬躍 · 比吼 / Megan Kyak-Monteith / Melissa General / Rebecca Belmore / Sayun Simung 莎韻西孟 / Scott Benesiinaabandan / Skawennati / Tania Willard / Thirza Cuthand / Walis Labai 瓦歷斯·拉拜 / Wally Dion / Yuma Taru 尤瑪·達陸

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展覽說明文

加拿大與臺灣的原住民族有著類似的歷史經驗及文化認同情結，都曾經面臨外來政權統治，導致在原本居住的土地流離失所，語言、文化皆遭受打擊且瀕臨消亡。現在所面臨的生存議題與和解的轉型正義，其途徑或許曲折，但目標一致。雙邊的原住民族皆堅定的走在爭取權益的道路上，不斷與政府、社會持續溝通，期盼有更多人一起走向族群和解、共榮共存的未來。

本展從雙方國家的傷口出發，這個傷口不是一開始外來族群侵略的傷口，而是在族群融合及外族統治之下的社會地位、環境政策影響「教化」而產生的，這個教化不只是對原住民族本身，也塑形其他族群對原住民的既定觀點。被安靜切割的傷口，隱藏在真實底下。這些事件，掀開歷史情結之下的壓抑，使原住民族的權益被正視，後續的和解以及原住民族在回返自身文化、傳統的認同上，發展至我們所關注的四個面向及議題：生存環境、身份認同、女性文化、祖靈精神。

當代的原住民族開始重新思考及邁進，不只是還原過去或把殘缺的片段縫補填滿，更是突破現狀追求進化，許多文化尋根、傳統復甦等，

不同面向的議題交織成相互影響的維度，正向及反向作用力連橫錯縱，重新建構密不可分的網狀文化觀。這正是當代原住民族及相關人士正在進行的努力。抵抗是為了文化的生存，爭取的是打破既有層級、時間、邊界、位置、結構，藉由躍升、更新、拓展、重建的方法來提供解決問題的可能性。

Exhibition Description

Indigenous Peoples in what is now Canada and Indigenous Peoples in Taiwan share common interests with regard to Indigenous issues and boast strong peoples-to-people connections between and amongst Indigenous groups. Assimilationist policies and practices have led to the denial of Indigenous rights in the past, including cultural and language disappearance, which are now being revived, reclaimed, and revitalized by Indigenous Peoples.

Today, they endeavor in the issue of survival and the matter of transitional justice for reconciliation. Even though this journey might be intricately complicated, they share the same ultimate goal. Today, Canadian and Taiwanese Indigenous Peoples have striven steadfastly for their rights, and have consistently engaged the governments and societies in communication, hoping that more and more people could work together towards a future of ethnic reconciliation as well as co-prosperity and co-existence.

This exhibition starts from the wounds of various nations of Indigenous Peoples – the wounds do not refer to foreign regimes, but what has been “enculturated” through influences of social status and environmental policy throughout the histories of ethnic integration and foreign culture. Such enculturation has not only targeted Indigenous communities, but has also shaped other communities’ viewpoints of Indigenous Peoples. The wounds incised are concealed silently under the surface. Uncovering these incidents, along with the suppression buried in the underlying historical realities, allows us to squarely face the problems involving the rights of Indigenous Peoples. By doing this, reconciliation becomes possible, and we are able to move towards assisting Indigenous Peoples to revitalize their culture and traditional identities,

while engaging in the development of four noteworthy facets and topics: “Survival Environment,” “Indigenous Identity,” “Women’s Culture,” and “Ancestral Spirit.”

Contemporary Indigenous communities restart thinking and marching forward, which refers not simply to restoring the historical past or mending missing cultural pieces. Instead, it seeks breakthroughs and improvements to the status quo, using approaches such as finding cultural roots, revitalizing traditions, etc., all of which lead to the possibility of a dimension in which various issues become interwoven and interconnected, while numerous forces and counterforces crisscross and re-construct an intricately networked cultural perspective. This is the objective for which contemporary Indigenous communities are striving for today. In short, their resistance seeks to ensure the survival of their culture; and what they are endeavoring to achieve is the shattering of existing hierarchies, temporalities, boundaries, positions, and power structures in order to usher in possible solutions through means of elevation, renewal, expansion, and reconstruction.

展覽室 A:

「現在就是分享我們的真相、見證自身美麗的時候了。我們都是創造者。」

—加里森·蓋羅，莫霍克族藝術家，2022。

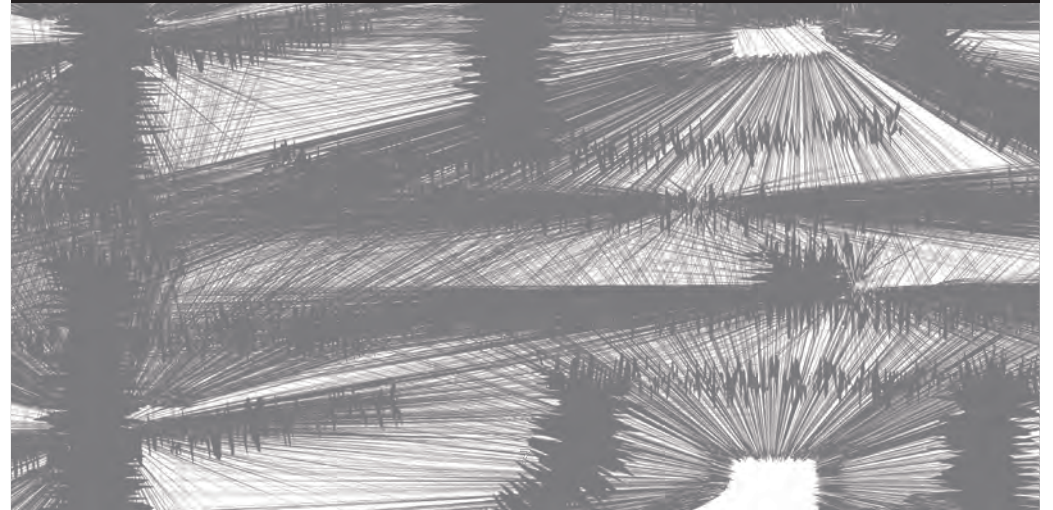
身處在時間的軸線之中，歷史如同河流因環境位身處在時間的軸線之中，歷史如同河流因環境位移流轉，在這塊土地上的我們經歷過許多變動，已經不知道過了多久，我們把過去發生的事物視為習以為常的日常經驗，同時忽略了我們在數百年來多元族群共存的過程所帶來的傷口與文化的消亡。我們總是重複在進步或傳統、牢記或遺忘、更新與保存間不斷擺盪；正因如此，我們可以透過藝術家們的作品掀開歷史脈絡下那鮮少被提起或隱藏的記憶傷痕。

Gallery A:

"It is now the time to share our truths and witness our beauty; we are all creators."

-Garrison Garrow, Kanien'kehá:ka Artist, 2022.

In the linear progression of time, history is like a river that shifts its direction. Living on this land that we call home, we have undergone innumerable changes without knowing how many years have passed. Gradually, we come to take things that have happened in the past for granted, and see them as part of our everyday experience, while ignoring the wounds created throughout the coexistence of diverse ethnic communities, along with the disappearance of Indigenous cultures. Oscillations between progress and tradition, remembrance and oblivion, as well as renewal and preservation take place repeatedly. For this reason, the works of artists help reveal the seldom discussed or concealed wounds in historical memory.



● 2_《重如鴻毛》，2016，竹製布面風箏、投影影像，300 × 300 公分、13 分 45 秒。藝術家自藏。

As Heavy as a Feather, 2016, kite, bamboo, canvas, video, 300 × 300 cm. 13'45". Courtesy of the artist.

● 《小豆篇》影像 + 實驗編輯站，2016，錄像、割字、出版物、文稿、筆記型電腦，尺寸依空間而定。藝術家自藏。

"Chapter: Lin Dou" video+ Editorial Laboratory, 2016, video, cutting letters, publications, manuscripts, laptop, dimensions variable. Courtesy of the artist.

張恩滿
Chang En-man



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● 3_《微抵抗》系列，2015，數位檔案輸出，121.9 × 121.9 公分 × 6 件。加拿大原住民藝術中心典藏。

little resistances (series), 2015, digital archival print, 121.9 × 121.9 cm × 6 pcs. Collection of the Indigenous Art Centre, CIRNAC.

史考特·貝內西納班丹
Scott Benesinaabandan

● 1_《我僅學到自由》，2019，數位印刷，尺寸依空間而定。加拿大原住民藝術中心典藏。

I Only Learned Freedom, 2019, digital print, dimensions variable. Collection of the Indigenous Art Centre, CIRNAC.

泰尼亞·維拉
Tania Willard

1



展覽室 A

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Gallery A



1

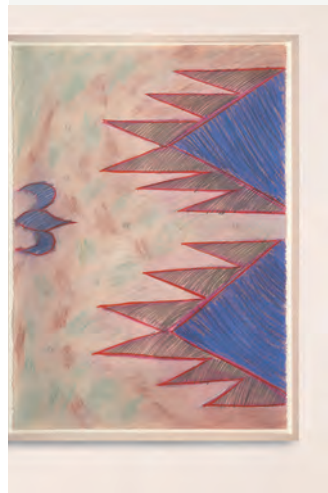
● 1_ 〈F.U.S.Q.一回憶的坦克〉，
1992，複合媒材、紙，117.5 × 332
公分。加拿大原住民藝術中心典藏。

F.U.S.Q.- Tanks for the Memories,
1992, mixed media on paper,
117.5 × 332 cm. Collection of the
Indigenous Art Centre, CIRNAC.

鮑伯·伯耶
Bob Boyer



2



斯卡維納提
Skawennati

● 2_ 《時間旅人™》，2011，機造影
片，9分7秒。加拿大原住民藝術中
心典藏。

Time Traveller™, 2011, machinima,
9'07". Collection of the Indigenous
Art Centre, CIRNAC.



3

● 3_ 〈當代精神禮儀服飾：變〉，
2013，噴墨輸出，43.5 × 28公分。
加拿大原住民藝術中心典藏。

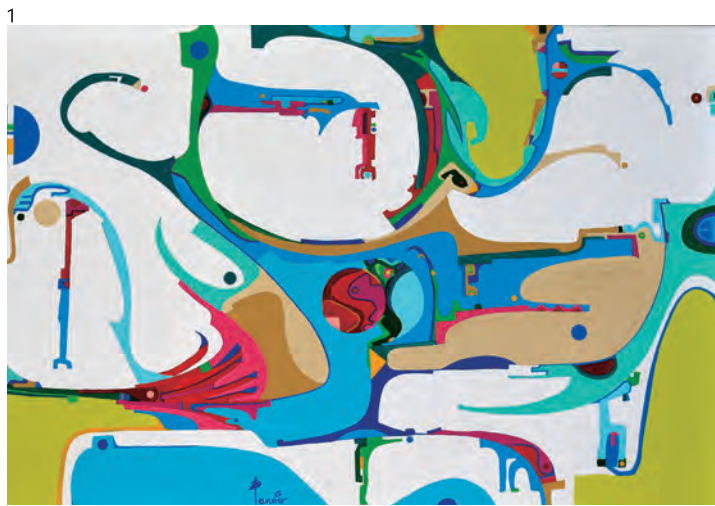
*Contemporary Spirit Regalia:
Shift*, 2013, ink jet print on paper,
43.5 × 28 cm. Collection of the
Indigenous Art Centre, CIRNAC.

杰寧·弗瑞·朱特力
Jenene Freil Njootli

●《迫印》系列，2021，複合媒材，尺寸依空間而定。藝術家自藏。

Unwanted Exchange series, 2021, mixed media, dimensions variable. Courtesy of the artist.

林安琪
Ciwias Tahos



●1_〈陽光照耀·綠草如茵·河水湍湍〉，1972，壓克力、畫布，60 × 90.7 公分。加拿大原住民藝術中心典藏。

Sun Shines, Grass Grows, Rivers Flow, 1972, acrylic on canvas, 60 × 90.7 cm. Collection of the Indigenous Art Centre, CIRNAC.

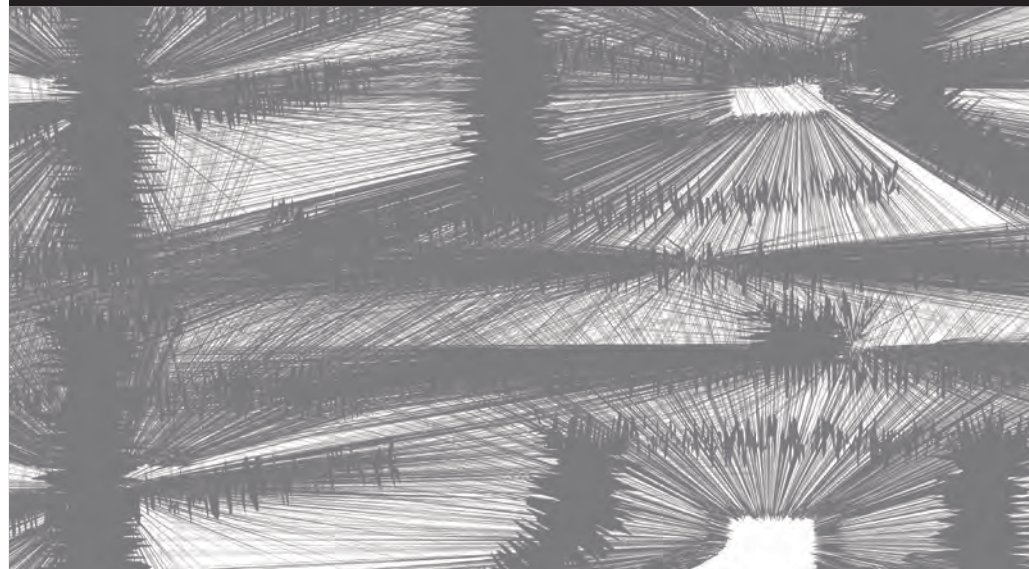
亞歷克斯·珍維涅
Alex Janvier

展覽室 B:

在藝術家使用各自熟悉的媒材以體制內的各種方式介入自我的問題意識之中，去探求屬於自身祖靈的傳統信仰與生存環境議題，並在部落傳統生活習慣中利用繪畫、版畫、攝影、錄像等新舊媒材重新詮釋過去、反思未來。並藉由自身經驗的迴返來揭示自我對於部落信仰的追求與理想的體現。

Gallery B:

The artists in this exhibition utilize media they are familiar with and adopt different means to express their respective concerns. By doing so, they aim to explore issues related to the traditional ancestral spiritual beliefs and the environment of survival. Employing conventions in traditional Indigenous lifestyle, they use old and new media, such as painting, printmaking, photography, and video to re-interpret the past and reflect on the future, while unveiling their pursuit of the Indigenous belief and realization of ideals through the re-exploration of personal experiences.





1

● 1_〈因努伊特石堆 I〉, 2000, 蝕刻、細點腐蝕版畫、紙, 23.5 × 23.5 公分。加拿大原住民藝術中心典藏。

Inuksuit I, 2000, etching and aquatint on paper, 23.5 × 23.5 cm. Collection of the Indigenous Art Centre, CIRNAC.

● 2_〈初始〉, 2000, 蝕刻、色鉛筆、紙, 52.1 × 40.6 公分。加拿大原住民藝術中心典藏。

In the Beginning, 2000, etching with colored pencil on paper, 52.1 × 40.6 cm. Collection of the Indigenous Art Centre, CIRNAC.

● 3_〈雷與閃電 II〉, 2000, 蝕刻版畫, 68.8 × 57 公分。加拿大原住民藝術中心典藏。

Thunder and Lightning II, 2000, etching on paper, 68.8 × 57 cm. Collection of the Indigenous Art Centre, CIRNAC.

展覽室 B



2

● 4_〈過去與現在〉, 2000, 蝕刻版畫, 34.5 × 25.5 公分。加拿大原住民藝術中心典藏。

Then and Now, 2000, etching on paper, 34.5 × 25.5 cm. Collection of the Indigenous Art Centre, CIRNAC.

● 5_〈紋身 II〉, 2000, 蝕刻版畫, 16.5 × 10.3 公分。加拿大原住民藝術中心典藏。

Tattoo II, 2000, etching on paper, 16.5 × 10.3 cm. Collection of the Indigenous Art Centre, CIRNAC.

● 6_〈賽德娜〉, 2000, 色鉛筆、紙, 28.5 × 28.5 公分。加拿大原住民藝術中心典藏。

Sedna, 2000, colored pencil on paper, 28.5 × 28.5 cm. Collection of the Indigenous Art Centre, CIRNAC.



5

傑曼·阿納克陶約克
Germaine Arnaktauyok



3



4



6

14

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Gallery B



1

● 1_ 〈尼什那比女人—文化的守護者〉, 2005, 色鉛筆、紙, 76 × 112.5 公分。加拿大原住民藝術中心典藏。

Anishnawbe Woman, Keeper of the Culture, 2005, colored pencil on paper, 76 × 112.5 cm. Collection of the Indigenous Art Centre, CIRNAC.

艾倫·阿穆·安格康尼
Allen Ahmoo Angeconeb



3

● 3_ 〈獵鯨：我想大家都在這〉, 2020, 數位影像, 46 秒。加拿大原住民藝術中心典藏。

Whale Hunt: I Think Everyone Is Here, 2020, digital video, 46". Collection of the Indigenous Art Centre, CIRNAC.

梅根·基亞·蒙太斯
Megan Kyak-Monteith

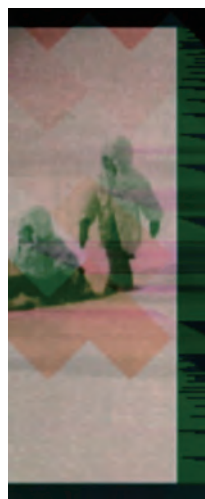
● 2_ 〈Dubydubs〉, 2009, 數位影像, 4 分 44 秒。加拿大原住民藝術中心典藏。

Dubydubs, 2009, digital video, 4:44". Collection of the Indigenous Art Centre, CIRNAC.

傑若尼莫·伊努提克
Geronimo Inutiq



2



● 〈紙板床上的盛宴〉, 2020, 數位影像, 56 秒。加拿大原住民藝術中心典藏。

Large Feast On A Bed Of Cardboard, 2020, digital video, 56". Collection of the Indigenous Art Centre, CIRNAC.

●〈賽德克族獵人披肩式山水〉，2022，數位輸出，尺寸依空間而定。藝術家自藏。

A Shawl of Sediq Hunting Man of Landscape Painting, 2022, dimensions variable. Courtesy of the artist.



●1_〈隱形計畫之生活中的影子族系列〉，2006-2009，數位輸出，150 × 96 × 4 公分 × 4 件，版數 1/3。國立臺灣美術館典藏。

Invisible Project-Invisible People, 2006-2009, digital prints, 150 × 96 × 4 cm × 4 pcs, edition 1/3. Collection of the National Taiwan Museum of Fine Arts.



●〈凝結的榮耀〉，2022，炭筆素描，91 × 72.5 公分 × 6 件。藝術家自藏。

Congealed Glory, 2022, charcoal sketch, 91 × 72.5 cm × 6 pcs. Courtesy of the artist.

●〈行進中的隱形榮耀〉，2022，單頻道錄像，尺寸依空間而定。藝術家自藏。

The Walking of Invisible Honor Spirit, 2022, single-channel video, dimensions variable. Courtesy of the artist.

展覽室 C:

外來民族的移入，與原住民族產生對立；面對不同的生活方式及文化的衝擊，以及為取得土地及生存資源的目的，兩方發生衝突。殖民者為求治理上的方便，打著「文明」的口號，卻以粗暴、惡劣的強硬手法，企圖消除原住民族原有的生存模式，並奪取各項資源。

Gallery C:

The migration of Settlers to Indigenous lands created conflict with the Indigenous Peoples of those lands. These conflicts were caused by lifestyle differences, the impacts of culture shock, as well as the actions taken by Settlers to gain land and access to essential resources. In order to govern people in a more convenient way, colonizers often used violence against Indigenous communities in the name of "civilization," attempting to erase Indigenous Peoples' way of living and gain control of environmental resources.

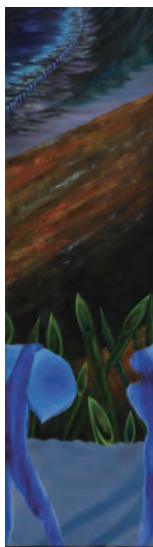


1

● 1_《開墾》，2018，錄像，13分11秒。加拿大原住民藝術中心典藏。

Reclamation, 2018, digital video, 13'11". Collection of the Indigenous Art Centre, CIRNAC.

蒂爾薩·庫桑德
Thirza Cuthand



3



5



展覽室 C

20



4



● 2-5_《信任與陷阱》，2017-2022，複合媒材裝置，尺寸依空間而定。藝術家自藏。

Trust and Trap, 2017-2022, mixed media installation, dimensions variable. Courtesy of the artist.

阿波·陳昭興 + 王亭婷
Kofid Talo + Wang Ting-ting

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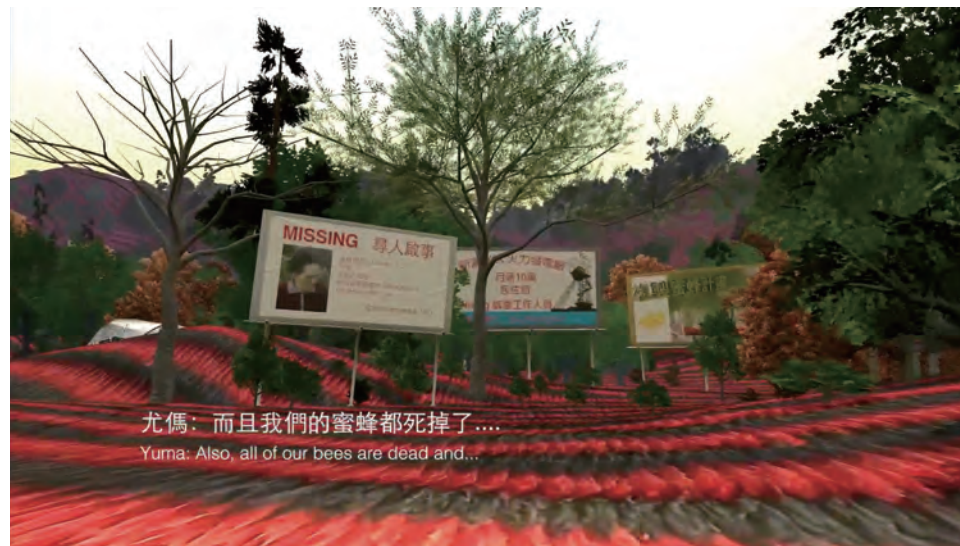
Gallery C



● 1. 〈她可能來至__社〉, 2020, 雙
 投影、裝置錄像, 尺寸依空間而定。
 藝術家自藏。

*Perhaps, she comes from/to —
 Alang, 2020, double projections,
 video installation, dimensions
 variable. Courtesy of the artist.*

林安琪
 Civas Tahos



尤馮: 而且我們的蜜蜂都死掉了....
 Yuma: Also, all of our bees are dead and...

● 2. 〈邊緣〉, 2013, 數位輸出,
 60 × 183 公分。加拿大原住民藝術
 中心典藏。

*Fringe, 2013, digital print, 60
 × 183 cm. Collection of the
 Indigenous Art Centre, CIRNAC.*

蕾貝卡·貝爾摩
 Rebecca Belmore





● 1_〈我就在這裡〉, 2013, 多媒體裝置, 尺寸依空間而定。加拿大原住民藝術中心典藏。

Here I am, 2013, media installation, dimensions variable. Collection of the Indigenous Art Centre, CIRNAC.

謝利爾·拉隆德爾
Cheryl L'Hirondelle

泰尼亞·維拉
Tania Willard

● 2_〈當個好女孩〉, 2008, 手繪木刻版、紙, 81 × 96 × 3公分。加拿大原住民藝術中心典藏。

Be A Good Girl, 2008, handcolored woodcut on paper, 81 × 96 × 3 cm. Collection of the Indigenous Art Centre, CIRNAC.



展覽室 C



展覽室 D:

過往所面臨的各種剝奪與打擊，使原住民族的歷史產生斷裂。對於空間、語言、生活方式、歷史文化的遺失，需透過正視傷痕所帶來的正反作用力，藉由不同面向的議題切入，以多元的形式進行反思或尋求解決辦法，重新構築、找回失落的部分。

Gallery D:

The various deprivations and oppressions in the past have caused the intergenerational loss of connection in the societies of Indigenous Peoples. Regarding the loss of space, language, lifestyle, history, and culture, we must face directly both the positive and negative forces and counterforces engendered by these wounds, and approach these issues from different perspectives to reflect on or look for solutions in diverse ways. By doing so, Indigenous Peoples work to reclaim that which has been lost.

● 1_《生命的迴旋 I》, 2012-2015, 不銹鋼紗、苧麻、羊毛、人造纖維, 約 70 × 442 公分; 76 × 430 公分。高雄市立美術館典藏。

Convolution of Life (I), 2012-2015, 70 × 442 cm; 76 × 430 cm. Collection of the Kaohsiung Museum of Fine Arts.

尤瑪·達陸
Yuma Taru



1

● 《生命的迴旋 VI 一如布之舌 (II)》, 2022, 金屬特用紗、金屬紙織、不銹鋼紗、LED 燈紗, 尺寸依空間而定。藝術家自藏。

Convolution of Life (VI): Fabric-like Tongue (II), 2022, metallic yarn, metallic fabric, stainless steel yarn, led yarn, dimensions variable. Courtesy of the artist.



3



2

● 2-3_《我們的母語 / 舌頭》系列, 2017, 串珠、大頭針、絨布、膠片轉印、棉花。加拿大原住民藝術中心典藏。

Our Mother(s) Tongue Series, 2017, seed beads, pins, velvet, gel photo transfer. Collection of the Indigenous Art Centre, CIRNAC.

凱瑟琳·布萊克本
Catherine Blackburn



● 1_ 〈Nisqunamuk Kmtn〉, 2015, 壓克力顏料、搖籃木製板, 91.1 × 91.3 × 4.4 公分。加拿大原住民藝術中心典藏。

Nisqunamuk Kmtn, 2015, acrylic paint on cradled wooden panel, 91.1 × 91.3 × 4.4 cm. Collection of the Indigenous Art Centre, CIRNAC.

喬丹·貝內特
Jordan Bennett

2



● 2_ 〈水中豹的記號 (來自表面之下)〉, 2020, 手抄紙、串珠、銅線、電容器、電阻器、發光二極體、電路板, 69.5 × 31.9 × 1.2 公分。加拿大原住民藝術中心典藏。

Sign of the Mishibijiw (From Beneath The Surface), 2020, hand-made paper, beads, copper wire, capacitors, resistors, light-emitting diodes, circuit-board, 69.5 × 31.9 × 1.2 cm. Collection of the Indigenous Art Centre, CIRNAC.

● 3_ 〈串珠抽象〉, 2014, 轉印相片、壓克力彩、玻璃串珠、紙, 112 × 76 公分。加拿大原住民藝術中心典藏。

Beaded Abstraction, 2014, photo-transfer, acrylic, glass beads, paper, 112 × 76 cm. Collection of the Indigenous Art Centre, CIRNAC.

3





1

● 1_《毛蟲·卵·繭·蛾》，2019，
電路板、膠合板、指甲，6.9 ×
Ø100.6 公分。加拿大原住民藝術中
心典藏。

Caterpillar Egg Cocoon Moth,
2019, circuitboards on plywood,
nails, 6.9 × Ø100.6 cm. Collection
of the Indigenous Art Centre,
CIRNAC.

瓦利·狄翁
Wally Dion



2

● 2_《Sayun Simung 與部落地圖》，
2018-2020，環山部落立體模型、影
像、文件手稿，尺寸依空間而定。藝術
家自藏。

Lost and Found, 2018-2020, qalang
sqoyaw 3D models, videos, photography,
document manuscripts, dimensions
variable. Courtesy of the artist.

莎韻因祖
Sayun Simung

● 《稀釋原住民的 13 種方法》，
2022，空間裝置，尺寸依空間而定。
藝術家自藏。

*13 Ways of Diluting the Indigenous
People*, 2022, installation,
dimensions variable. Courtesy of
the artist.

馬躍·比吼
Mayaw Biho

● 董事長 Chairman 蘇憲法 Su Hsien-fa ● 館長 Director 林育淳 Lin Yu-chun ● 展覽
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Format Printing 賦御廣告設計工程有限公司 Fu Yu CIS Design、凡京設計 Vangin
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