

策展人 林裕軒

策展助理 廖聰穎

Curator Lin Yu-Hsuan

Assistant Curator Liao Cong-Hao

王煜松+地震寫生團 | 李奧納多·布爾吉·特諾里奧
張宸瑋 | 張程鈞 | 湯雅雯 | 劉芳一 | 藤井光

Wang Yu-Song + Earthquake Sketching Group |
Leonardo Bürgi Tenorio | Chang Chen-Wei |
Chang Cheng-Chun | Tang Ya-Wen |
Liu Fang-Yi | Hikaru Fujii

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09.07

Safe
Room

安全室

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Exhibition Introduction

Safe Room

Leaning against the shelter while following the air raid evacuation instructions, one lowers the body and carefully enters this space. In scenes that intertwine disasters, wars, personal crises, and social relations, *Safe Room* illustrates a complex reality characterized by overlapping layers and tectonic fissures that separate individuals. Following this framework, the exhibition showcases a refuge that temporarily protects against imminent threats within a dynamic landscape that is constantly morphing, obscuring, and shaping itself. By envisioning such an alternate space, the exhibition not only erodes the boundaries of safety and isolation but also broadens our imagination of disasters.

The notion of a safe elsewhere often reflexively implies potential danger. *Safe Room* starts with the idea of "disaster" and explores what disasters might entail from a Taiwanese viewpoint. From the authoritarian marks imprinted on this land to looming war threats and recurring natural disasters, these factors continuously reshape the trajectory of life as we are familiar with and alter our relationships and interactions with one another. When coping with these man-made, natural, and relational forces, how do we coexist with them? How do we find a safe space for ourselves within them?



Over the past thirty years, Taiwan has faced numerous challenges, including earthquakes, typhoons, and political turmoil. Through a variety of artworks and events, the exhibition aims to address these threats. The curatorial team brings together seven artists from Japan, Switzerland, and Taiwan, each offering insights drawn from their different experiences with disasters, inviting visitors into a sheltering space away from danger yet unsettlingly close to the frontier of these threats. By navigating the increasingly approaching and expanding boundaries, the exhibition examines the concept of post-disaster governance, individual coping mechanisms, and the alternative relationships formed by catastrophes of different natures. *Safe Room* reveals the subtle distance between us and potential calamities, urging us to consistently position ourselves on a frontier and adjust our defensive strategies and stances. This, perhaps, reflects our approach to governance and living.

Curator Biography

Lin Yu-Hsuan

Lin Yu-Hsuan, born in 1994, graduated from Taipei National University of the Arts with an MFA in producing culture and curating. He currently lives and works in Taipei, Taiwan as an independent curator. His past curatorial projects have focused on the ecological structure of art and social issues. In recent years, he has been thinking about how we coexist with disasters (natural, man-made, and political) through curation, the planning and imagination of different places, and the political relationships between people and spaces in this context.

Lin's curatorial practices included *Passing Through* (New Taipei City Art Museum, 2025), *The 25-hour Days* (Keelung Museum, 2024), *Measured in Feet* (Hong-gah Museum, 2023), *I use my body to draw an island* (Taoyuan Museum, 2023), *Into a Compound Scene* (New Taipei Gallery, 2023), *Notes for Tomorrow* (The Cube Project Space, 2022), *Detour* (Taipei Artist Village, 2021), *Guerrillas* (VT Artsalon, 2018), *The Taipei Dream* (Taipei Fine Arts Museum, 2018), *Notice of Removal* (Sian-Guang 2nd Village, 2018), *Pigs don't Fly* (Kuandu Museum of Fine Arts, 2018), *Aerobraking* (The Pier-2 Art Center, 2017), and *Inexpressible Signs of Subjects and Mediums Archeology* (Yo-Chang Art Museum, 2017). In 2019 he initiated

the discussions: *The Demand from Young Artists* in VT Artsalon (Taipei) and Sin-Pink Pier (Kaohsiung), and published a series of articles on ARTouch. He was the curatorial assistant of *Assembly of Communities: MIX* (Museum of Contemporary Art Taipei, 2020) and *Mille-feuille de camélia* (ARKO Art Center, Seoul, 2016). He also chaired the research project *Curating and Art Organizations in Taiwan: A Proposal of Empowerment in Curating*. In 2024, he also published *The Path Ahead: Common Practices through Three Curations*. He received the third 500Young Curatorial Award, in 2024 and he was the winner of the Curator's Incubator Program @ Museums (NCAF, 2021), the Call for Curatorial Proposals (TCAC, 2022), and the Curator Residency Program (Tokyo Arts and Space, 2023).

Assistant Curator Biography

Liao Cong-Hao

Liao Cong-Hao, born in 2000, graduated in 2022 from Taipei National University of the Arts with a BFA in Art Theories and Visual Studies. He currently lives and works in Taipei, Taiwan as an artworker. His artistic practice focuses on various modes of audience participation and their alternative forms. Liao has presented his paper "Leaving with Meaning: Revisiting Participants in Participatory Art through the Lens of Marxist Exploitation Theory," co-curated the exhibition *Passing Through* (New Taipei City Art Museum, 2025), and served as project coordinator for *The 25-hour Days* (Keelung Museum, 2024). He was also the assistant curator of *Safe Room* (Museum of Contemporary Art, Taipei, 2025).



Leonardo Bürgi Tenorio

MoCA Plaza

Born in 1994 in Basel-Stadt, Switzerland Leonardo Bürgi Tenorio lives and works in Basel. He graduated with an MFA in Institut Art Gender Nature from Basel Academy of Art and Design FHNW in 2023. He has long been intensively concerned with natural processes of growth and decay, particularly the role of fungal mycelium. His work explores the connection between humans and nature, the boundaries between humans and other living beings, and the interdependence of all life forms. In 2017, he completed an exchange program at the Facultad de Artes y Diseño (FAD) in Mexico City. He's a board member of the exhibition space Ausstellungsraum Klingental in Basel. He has been exhibiting in Switzerland, Germany, Italy, and México.



Palimpsest Grounds

Swiss artist Leonardo Bürgi Tenorio's work often focuses on the processes of growth and decay in nature/culture. The artwork *Palimpsest Grounds* explores the relationship between human-made geometric architectural spaces and organic natural environments, while also revealing their existence and fragility. In October 2024, during the powerful winds of Typhoon Kong-rey in Taiwan, several large trees fell overnight. Among them, a neem tree that was uprooted became a monument for the forces of nature. Nearby, a fragmented installation of rammed earth elements references the composition of time translated into the layers of soil. The adobe soil used for the installation comes from the hills around Tamsui where they dig out the soil to construct the mausoleums of the cemetery. Taking the form of a spatial installation, it invites the audience to immerse themselves in a landscape enveloped by nature, humans, and transience of both.

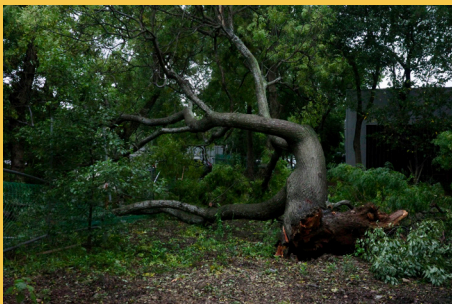
Collaborative creation of the work: Georg Faulhaber, Fidel Stadelmann

Collaborator: FU SHING CERAMIC INDUSTRIES LTD.

Artwork supporters: Pro Helvetia, the Swiss Arts Council, Abteilung Kultur Basel-Stadt

Special thanks to: Lin Ying-Jie, Tu Wei-Cheng, Chen Chun-Hao, Kuo I-Chen, Liu Chien-Wei, Green View Co., Ltd.

Palimpsest Grounds



Tree (melia azedarach), adobe soil, gravel, bricks, wood, ferns | Dimensions variable | 2025



Chang Cheng-Chun

Entrance Hall

Chang Cheng-Chun, born in Kaohsiung, Taiwan, is a graduate of the Graduate Institute of Plastic Arts at Tainan National University of the Arts. He currently resides in Tainan, Taiwan. His work might feel like a playful experiment, constantly shifting and transforming. Through a lighthearted approach, he addresses issues close to his heart but often seen as somewhat serious—such as resource distribution, boundary delineation, and human rights. Viewers often find themselves chuckling at first, only to start questioning: “Hey, are these things really as unquestionable as they seem?” His recent solo exhibitions include those at Mole Error 22 and Absolute Space (2023), as well as Waley Art in Taipei (2022). His accolades include being selected for the Taipei Art Awards (2022), the Si’an Aesthetic Award (2019), and the Taiwan Emerging Art Award (2018), earning him a reputation that even pigeons on the rooftops gossip about.



Private Research Soldier

Taiwanese artist Chang Cheng-Chun adopts a lighthearted tone in his work to reverse audiences' conventional views on serious subjects, prompting deep thoughts about issues related to resource allocation, social boundaries, and people's rights. *Private Research Soldier* is inspired by his own military experiences. During his service, he began to reflect on his position and potential contributions, inventing the role of "research soldier" for himself. In his spare time, he developed this propaganda bomb—a concept typically employed in psychological warfare that uses physical tactics, including airdropping propaganda to demoralize enemies. Chang substitutes food for propaganda materials to carry out "warfare pacification." With the "Propaganda Bomb: Food Collection Initiative," he encourages participants to donate "foods inaccessible to the enemy after the outbreak of the war," such as classic Taiwanese snacks or representative dishes from allied nations, thus engaging in a different form of psychological warfare. By involving audiences in contributing materials and messages, the work utilizes the propaganda bomb to foster an alternate psychological expectation in the opposing side of the nation.

FEA (Finite Element Analysis) collaboration: Ken Ken

Private Research Soldier



Paper, metal, wooden board, hardware parts | Dimensions variable | 2024



Wang Yu-Song+ Earthquake Sketching Group

R105, R105 Hallway

Wang Yu-Song is a mixed-media artist, he aims at exploring various possibilities of creation in everyday lives through lived experience and personal observations. His works often incorporate physical sensations and spatial elements. His recent works focus on the "past" that has existed, the "now" that is happening, and the "future" that may take place. Wang likes to explore the ambiguous zone between fiction and reality through his own living environment, lived experience, and to a greater extent, social consciousness and relationships in groups. Through objects, images, or particular spatial configurations, his works invite the viewers to open up all their senses and interpret the works with their own imagination.

The Earthquake Sketching Group, composed of creators based in Hualien, aims to document the transformed landscapes following the earthquake through succinct drawings. By physically placing themselves in affected areas and making nuanced observations of reality, they perceive the spatial and temporal contexts of the moments when the drawings are created, comparing them to their memories of Hualien and illustrating the significant changes that occurred after the earthquake.

Members of the Earthquake Sketching Group:

Wang Si-Ting, Wang Yu-Song, Jhu Ting-Hua, Wu Yu, Fu Ju-Yuan, Lin You-Kai, Hsu Li-Hsuan, Chang Chun-He, Chuang Li-An, Chen Ting-Ni, Huang Jheng-Ciang, Huang Ting-Yun, Yang Jie-En, Chan Hsiu-Chun, Li Jui-Teng, Lin Zhe-Yu, Chen Shang-Chien, Chang Yu-Zi, Huang Chia-Ling, Shen Chung-En, Teng Yu-Ching



The Woodland without Leaves

Taiwanese artist Wang Yu-Song and the Earthquake Sketching Group co-created *The Woodland without Leaves*, a project inspired by the Hualien earthquake on April 3, 2024. In the aftermath, this group of Hualien-based creators took on observational roles, using simple drawings from life to capture the landscape changes prompted by recurring natural disasters over the past few years. Through nuanced observations formed by being present in affected areas, they perceive the spatial and temporal contexts of the moments when the drawings are created, comparing them to their memories of Hualien and illustrating the drastic changes that occurred after the earthquake. This time, the focus of their drawings is driftwood. Due to landslides and floods caused by earthquakes and heavy rain from typhoons, driftwood accumulates in heaps at estuaries in Hualien. In the midstream regions, decaying pieces become lodged in rock crevices, while further upstream, entire woodlands vanish. Just as local residents repurpose driftwood for decor and furniture, Wang Yu-Song and the Earthquake Sketching Group transformed driftwood into easels, carried them upstream for sketching, and left these easels standing in place—forming a woodland without leaves.

Installation support: Chang Chun-He, Hou Wen-Yung,
Kuo En-Shuo, Hsu Li-Hsuan

Videographer: Wu Yu

Location sound recordist: Teng Yu-Ching

The Woodland without Leaves



Single-channel video, driftwood, photographic print |
Dimensions variable | 2025



Hikaru Fujii

R106

Hikaru Fujii was born in 1976 and lives in Tokyo, Japan. Fujii's films, installations, workshops, and writings explore the relationship between art and social activism. When revisiting a specific historical incident or present-day situation involving domination and exploitation, the artist undertakes extensive research and fieldwork to explore the potential of critique over that power and the sociopolitical systems supporting it. Recent selected solo and group exhibitions include: *Rencontres de la photographie d'Arles*, L'espace Van Gogh, Arles (2024), *Forgive Us Our Trespasses*, Haus der Kulturen der Welt (HKW), Berlin (2024), *WORLD CLASSROOM*, Mori Art Museum, Tokyo (2023), The 10th Asia Pacific Triennale, Queensland Art Gallery (2021).



The Classroom Divided by a Red Line

The Fukushima Daiichi Nuclear Power Plant Disaster which followed the Great East Japan Earthquake and Tsunami provoked fear of invisible radiation, and discrimination against people displaced from Fukushima. To express these discriminatory sentiments and structures, this work iterates and adopts the workshop "Blue Eyes/Brown Eyes" conducted by teacher Jane Elliot shortly after the April 1968 assassination of US civil rights movement leader, Reverend Martin Luther King Jr.

A group of elementary school students from Mito City, Ibaraki Prefecture, which neighbors Fukushima Prefecture, are separated by someone in the role of a teacher not by their race but by whether they live within the "red line" (zone) or not, creating a structure of irrational discrimination. The director and camera operators filming this situation, as well as the audience viewing the work, further become "bystanders," party to the creation of structural discrimination.



Tang Ya-Wen

R107

Tang Ya-Wen was born in 1993 in Taoyuan, Taiwan, and obtained her Master of Fine Arts degree from the Taipei National University of the Arts. Her recent works primarily focus on mixed media and installations. She specializes in assembling and integrating everyday objects, materials, and components, using space as a medium to reshape micro-narratives between objects, materiality, and observation. By magnifying subtle details from daily life to a broader scale—extending even to nature and the world—Tang constructs fragmented landscapes and interwoven relationships among objects, capturing fluctuations in everyday experiences that may reference personal or more universal understandings. Her work has been exhibited at Taoyuan Children's Art Museum, Kuandu Museum of Fine Arts, YIRI ARTS, VT Artsalon, FreeS Art Space, ALIEN Art Center, the Pier-2 Art Center, Romantic Route 3 Art Festival, and Pingtung Luo Shan Feng Art Festival. She has also participated in exhibitions in Korea, Singapore, and Jakarta.

Mending, Layers, and Overlays

In recent years, Taiwanese artist Tang Ya-Wen has often created installations and mixed-media works, artfully utilizing everyday objects and reimagining space to reshape the narrative connections among these elements. *Mending, Layers, and Overlays* stems from the artist's insights observed in urban settings in the Netherlands and Taiwan. Through the sounds of water flowing in pipes and the varied textures of the floor, the piece guides viewers as they walk, drawing attention to the often overlooked yet profoundly influential details in our lives. Whether it is the pavement divided by rail tracks or the uneven roads created by successive repairs, these features highlight the layers accumulated in a city's growth. The network of water channels beneath the surface of everyday life acts as a hidden force, sustaining our daily routines while subtly altering the environment. The artist combines and layers various textured surfaces. In addition to illustrating how different systems in life are separated and concealed, the piece encourages the audience to reconsider the seemingly mundane appearances we tread upon, along with the delicate, ever-changing imprints that continue to evolve.

Installation support: Wei Po-Jen, Liu Yu-Ting, Kuo En-Shuo
Special thanks to: Shen Sen-Tien, Lin Po-Nan

Mending, Layers, and Overlays



Cement, exposed aggregate, iron oxide, cold asphalt, marble-textured paint, gravel, manhole cover, submersible pump, PVC pipes | Dimensions variable | 2025

Liu Fang-Yi

R108

Liu Fang-Yi was born in Kaohsiung, Taiwan, where he currently resides. He is particularly fascinated by the acoustic details of various objects and is also accustomed to collecting sounds on a daily basis, using them to perform improvisations or sound collages to form narratives with ambiguous meanings. The presentation forms of the works include composition, installation, and performance. Liu has worked on sound design for films such as *Yi Ren* (2015), *This Shore: A Family Story* (2020), and *Ký Túc Xá (Dorm)* (2021). He has participated in performances at the Taitung Sound Art Festival at Taitung Art Museum, Kuala Lumpur Experimental Film, Video and Music Festival (KLEX), Taipei Arts Festival, Stockholm Fringe Festival, and *Formless: Contemporary Noise from Taiwan*, along with performances of improvisation and avant-garde music. His works have also been featured at the Madou Sugar Industry Art Triennial, ALIEN Art Centre, Taiwan Art Biennial, and others.

Pillbox

Taiwanese artist Liu Fang-Yi often uses collected sounds as the material for his works. From Biblical allusions and military remnants to war scenes, *Pillbox* explores the modern experience of witnessing disasters through media and from a distance in a context where sound and history intersect. The piece alludes to the Old Testament tale of Lot's wife, who turned into a pillar of salt after disobeying the angel's warning by looking back at the doomed city of Sodom. The Gushan Cave served as an air-raid shelter during World War II and was later utilized as an interrogation room for the Taiwan Garrison Command. After years of closure, it reopened for tourism; however, its tunnels, which are slowly forming stalactites due to erosion, and polystyrene-coated walls stand as a silent testament to a past marked by violence. In 2022, in Dnipro, a city in eastern Ukraine that has not yet faced direct combat, an online news report revealed that locals gathered in parks, grinding polystyrene and mixing it with gasoline to create Molotov cocktails for potential unrest. Inspired by these three stories, the artist reimagines space, materials, sound, and disasters to create an emotional environment open to the audience.

Installation support: Iokbeng Tiunn
Lighting support: Iokbeng Tiunn

Pillbox



Memory foam pillow, coarse salt, Styrofoam, gasoline (used for preliminary surface treatment of Styrofoam), iron wire, cat's eye door viewer, glass, field recording, sound installation | Dimensions variable | 2025



Chang Chen-Wei

R108

Chang Chen-Wei was born in 2003 and currently resides in Taipei, Taiwan. He is studying Mixed Media in the Department of Fine Arts at the Taipei National University of the Arts. His work intends to blur the boundaries between the virtual realm of the internet and everyday reality, exploring how the desire for the gaze thrives in the hotbed known as algorithms while analyzing how trivial absurdities and conflicts permeate daily life to the point of altering moral viewpoints.



Volkswagen Transporter T5.gltf

Taiwanese artist Chang Chen-Wei's work intends to blur the boundaries between the internet and reality, examining modern people's mentality of novelty-seeking and desire for viewing, along with how they allow trivial absurdities and contradictions to subtly permeate our daily lives in this algorithm-driven age. Using 3D scanning and modeling techniques, *Volkswagen Transporter T5.gltf* incorporates a car damaged during the Ukraine-Russia war. The artist continues his approach of sourcing and printing images online before employing a collage method to apply the car model's exterior onto fabric. Through reconstruction, the compressed remnants of the vehicle, altered by the battlefield and equipment constraints, are presented to the audience. Merging disaster imagery from distant battlefields with fragmented and fluid data, this piece flattens images of war and violence, revealing these visual experiences through the reconstruction process while highlighting the distance and connection between these events and our lives.

Source of materials: Serhii Revenko

Artwork production assistance: Huang Siao-Yun, Jin En-Yu, Lin Jing-Fen, Jao Yi-Chen, Wang Po-Chin, Lee I-Chien, Liu Ting-Ying, Pan Yan-Shuo

Volkswagen Transporter T5.gltf



Soft sculpture | 367 x 200 x 167 cm | 2025



Chang Cheng-Chun

Western Stairway 1F

Chang Cheng-Chun, born in Kaohsiung, Taiwan, is a graduate of the Graduate Institute of Plastic Arts at Tainan National University of the Arts. He currently resides in Tainan, Taiwan. His work might feel like a playful experiment, constantly shifting and transforming. Through a lighthearted approach, he addresses issues close to his heart but often seen as somewhat serious—such as resource distribution, boundary delineation, and human rights. Viewers often find themselves chuckling at first, only to start questioning: “Hey, are these things really as unquestionable as they seem?”

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Nice to See You **feat. Commute For Me,** **Chang Chia-Lun, Ho Jin-Min**

Taiwanese artist Chang Cheng-Chun adopts a lighthearted tone in his work to reverse audiences' traditional views on serious subjects, prompting deep thoughts about issues related to resource allocation, social boundaries, and people's rights. In *Nice to See You* feat. Commute For Me, Chang Chia-Lun, Ho Jin-Min, Chang reimagines a retired fire hose—unlike pipes that constantly carry water, fire hoses are typically quiet and unnoticed, yet perpetually strained under pressure, waiting to be needed. *Nice to See You* brings this silent guardian into the exhibition, positioning its previously disconnected ends together, as if they were participants engaging in a discussion on a talk show. With headphones, audiences can hear the "dialogue" from both ends of the hose, releasing the tension embedded in everyday life that seems quiet and peaceful but is, in fact, filled with pressure, waiting, and crises. Employing personification, this work merges the fire hose's silent appearance with its tense interior, allowing viewers to contemplate the invisible guardians that protect our daily lives amidst carefree laughter and banter.

Illustration: Lin Ying-Jie

Nice to See You
feat. Commute For Me,
Chang Chia-Lun, Ho Jin-Min



Fire hose, audio recording system | Dimensions variable |
2025



↑ Main Entrance
MoCA Plaza

Side Entrance ↑

● MoCA Plaza
Leonardo Bürgi Tenorio

● Entrance Hall + Western Stairway 1F
Chang Cheng-Chun

● R105, R105 Hallway
Wang Yu-Song + Earthquake Sketching Group

● R106 / Hikaru Fujii

● R107 / Tang Ya-Wen

● R108 / Liu Fang-Yi

● R108 / Chang Chen-Wei

Floor Guide

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