



臺北市立美術館

# Taipei Fine Arts Museum

北美館活動資訊  
TFAM Newsletter

May — June

5 — 6 月

## 編輯手記

Message from the Editor

### 疫情的危機與省思

2019 新型冠狀病毒疫情延燒，本館原訂 4 月 11 日開幕之「布列松在中國：1948-1949/1958」展，因作品國際運輸作業受到影響，決議將延期舉行。而與該展同時位於三樓展場之「未完成，黃華成」展，考量全館展覽檔期與展場空間調度配置，亦將調整展期為 5 月 9 日至 11 月 8 日。

面對疫情打亂原有生活步調與期待，不變的是，美術館依然存在於日常陪伴著人們；在現實情況允許下，我們將盡力造就最大的可能性，藉此維繫人們的想像力並持續帶來藝術的創造性思維。本年度 X-site 計畫由「何理互動設計」以作品《膜》獲得首獎，運用大量偏光片創造出層次 / 膜多重疊加的空間感知，讓觀者產生理性、科學性之外的觀看錯覺，藉此回應多重真實或何謂真實的探問。不可預期的元素與意外相遇也可能成為創造的契機，X-site 以美術館戶外廣場為探索和開放展示的空間，盼能作為夏日溽暑的一劑解憂。

依據中央與臺北市政府的防疫規範，本館將持續滾動調整與加強防疫措施。提醒觀眾抵館前可留意北美館官網與臉書，以獲取最新參觀訊息。

### Risks and reflections in the time of the pandemic

COVID-19 shows no signs of abating. Because of the situation, the Taipei Fine Arts Museum has decided to postpone the *Henri Cartier-Bresson in China: 1948-1949/1958* exhibition, originally scheduled to start on April 11, due to issues affecting the international transport of the art pieces due to the pandemic. The exhibition dates for *An Open Ending: Huang Hua-Cheng*, which was to share the space of the 3F gallery with the aforementioned exhibition, will be adjusted to May 9 to November 8 given TFAM's calendar of events and venue allocation schedule.

The pandemic might have disrupted our pace of life and anticipations, but one constant in these times is the role of TFAM. As far as our present circumstances allow, we will try our best to maximize opportunities to sustain our patrons' level of imagination, and also continue to introduce creative paradigms communicated through art. This year's winner of Program X-site is *Through the Membrane* by Whyixd. A multi-layered/multi-membrane spatial perception is created through the use of a large number of polarizers to allow visitors immersed in the installation to experience visual illusions that go beyond biology and science. Through this work, the artist seeks to respond to the idea of multiple realities and explore what reality is. Unexpected elements and encounters can also become stimuli for artistic creations. In making use of TFAM's outdoor plaza as a space for exploration and open exhibitions, Program X-site hopes to provide visitors a respite from the heat and humidity of hot summer days.

TFAM will continue to roll out adjustments and enhancements to our COVID-19 preventive measures in line with the regulations set by the Taiwan government as well as the Taipei City Government. Visitors are reminded to check TFAM's official website and Facebook page before visiting the museum for the latest updates.

## 快要降落的時候 — 王湘靈個展

Take Me Somewhere Nice — Hsiang Lin Wang Solo Exhibition

2020.03.07 — 2020.05.24

地下樓 E、F 展覽室  
Galleries E, F (BF)

1984 年生於臺北，「2015 年臺北美術獎」首獎。王湘靈的創作媒材以攝影為主。此次展出皆為 2019 後之新作，延續首獎作品對於個人經驗的探討，此次展覽藉由影像的堆疊、重構與破壞，試圖揭露藝術家在現實與虛幻、時間與空間、記憶與想像的曖昧不明、對立與妥協，這些「非現實」與「現實」互為表裡，也互相指涉。對創作者來說夢境、神話、一些絮語呢喃，是生命作為一個連續體中得以淺嚐的斷裂、是一一次次虛實往返的旅程。展覽以兒時的一段經驗展開。藝術家透過文化符碼將時間、事件重構與破壞，重現其個人經驗、意識上偶然的空缺，並將其視為「夢」與「現實」移動的過程。

Hsiang Lin Wang was born in Taipei in 1984 and is the Grand Prize winner of the 2015 Taipei Art Awards. Photography is her creative medium of choice. The works exhibited this time are all new works created after 2019. In this collection, the artist continues to explore her personal experience, making it an extension of her first-prize winning work. This exhibition attempts to reveal the artist's ambiguity, conflicts, and compromise between reality and illusion, time and space, memory and imagination through the overlaying, reconstruction, and destruction of images. "Non-reality" and "reality" echo and mirror each other in these works. To the creator, dreams, myths, and certain whispers and rumors are a reprieve or break from the continuum of life, and repeated sojourns between the real and unreal. The exhibition begins with a childhood experience. The artist uses cultural metaphors to deconstruct and reconstruct time and events to recreate the incidental pauses in her personal experience and consciousness. She sees these breaks as the movement between dreams and reality.



王湘靈《快要降落的時候》| 2019 | 幻燈片投影  
Hsiang Lin Wang, *Take Me Somewhere Nice* | 2019 | slide projection

## 江賢二：回顧展

Paul Chiang: A Retrospective

2020.03.28 — 2020.06.14

一、二樓 1B、2A、2B 展覽室

Galleries 1B, 2A, 2B (1F, 2F)

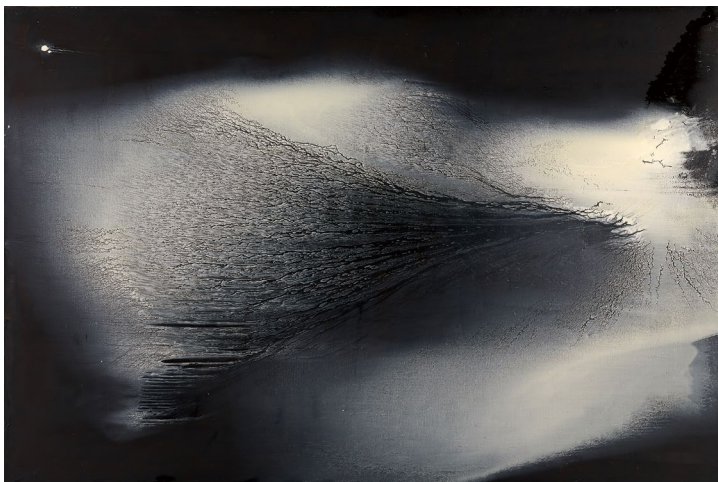
江賢二（1942-）自中學時代即立志走向藝術創作之路。於 1965 年自臺灣師範大學藝術學系畢業；之後，長期旅居歐美近 30 年之久。70 年代是他旅居紐約之初，受歐美當代藝術新潮衝擊，屬於自我探索與蛻居時期。80 年代以後，江賢二的抽象風格卓然成形。以沈鬱、極簡，但富含觸感的單色為畫面基底，他隨感性所至，表現個人化的抽象筆觸與象徵符號。90 年代末期以《百年廟》系列在臺受到關注。2000 年開始返臺生活及創作，2008 年遷居臺東金樽。

本展為江賢二在臺北市立美術館之首度個展，邀請藝評學者王嘉驥擔任客座策展人，梳理藝術家從 1960 年代開始至今，持續創作 50 年之久的平面抽象繪畫。如同不斷遷移居住地點的生活方式，江賢二習於開創不同的系列作品，繪畫風格從早期「封窗之作」運用單一深色塊構圖，轉為以繽紛色彩刻劃對人文關懷、生命運行的觀照與思考。此次回顧展不僅呈現藝術家歷年豐沛的創作能量，也發表江賢二全新的立體暨平面作品。

\* 預約團體或親子導覽場次請見官網 [www.tfam.museum](http://www.tfam.museum)

Reservation for a group or a kids & family guided tour is required.

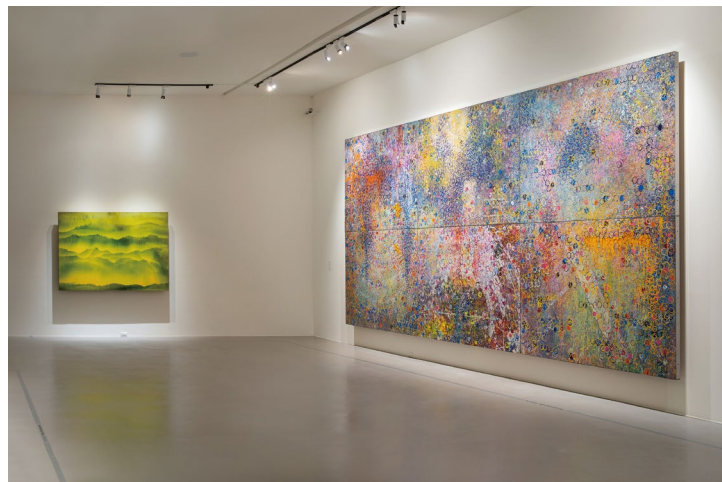
Please see the official website for details.



江賢二《銀湖 07-08》| 2007 | 油彩、畫布 | 200 × 300 公分  
Paul Chiang, *Lake 07-08* | 2007 | oil on canvas | 200 × 300 cm

Paul Chiang was born in 1942, and as a middle school student, he became determined to pursue a career as an artist. He graduated from the Department of Fine Arts, National Taiwan Normal University in 1965. Since then, he lived in Europe and America for nearly 30 years. When he first settled in New York, his works of the 1970s were impacted by the latest trends in European and American contemporary art of that era. This was a period of self-exploration and reclusion for the artist. Beginning in the 1980s Chiang's abstract style firmly took shape. His monochrome backgrounds were melancholy and minimalist yet richly textured. Allowing himself to go wherever his emotions took him, he conveyed his mode of abstract brushstroke expression and symbolism in his works. At the end of the 1990s, the *Hundred Year Temple* series attracted the attention of the public in Taiwan. In 2000, the artist returned to Taiwan to live and create, he moved to Jinzun, Taitung in 2008.

This is Paul Chiang's first solo exhibition at the Taipei Fine Arts Museum. Art critic Chia Chi Jason Wang has been invited as the guest curator and he organized the artist's two-dimensional abstract paintings spanning across half a century of continuous creation from the 1960s to the present. In the same lifestyle manner of constant relocation of the place of residence, Paul Chiang is used to creating different series of works. The style of painting changed from the early "closed window works" that used a single dark block of color for composition, to vibrantly colorful depictions of observation and thinking on humanistic care and ways of life. This retrospective exhibition not only presents the artist's abundant creative energy over the years but also publishes Paul Chiang's new three-dimensional cum two-dimensional works.



「江賢二：回顧展」展場圖。  
Paul Chiang: A Retrospective installation view.

## 一分鐘台北：歐文·沃姆個展

One Minute in Taipei: Erwin Wurm Solo Exhibition

**2020.04.02 — 2020.06.14**

一樓 1A 展覽室  
Gallery 1A (1F)

奧地利藝術家歐文·沃姆 (Erwin Wurm) 從 1980 年代後期以來，發展出具幽默感及表演性的「一分鐘雕塑」，將人與日常物件放置在一種出人意表的關係中，挑戰傳統對雕塑的想像。本次個展他與策劃 2000 年台北雙年展「無法無天」的國際策展人傑宏·尚斯 (Jérôme Sans) 再度合作，除延伸並重新演繹當年的《室內／戶外一分鐘雕塑》，亦增加《文字雕塑》系列，邀請觀眾透過朗讀短文形塑出雕塑；以及《表演雕塑》系列，由參與者依照指示與臺北地标泥塑模型進行肢體互動，藉此思索社會符號、意識型態、行為以及認同之間的衝突與關連。

Since the late 1980s, Austrian artist Erwin Wurm has developed the humorous “One Minute Sculptures” series that is performance-based. It places people and everyday objects in unexpected relationship situations, challenging traditional imaginings of sculpture. For this exhibition, he once again collaborates with Jérôme Sans, an international curator of *The Sky is the Limit* at the *Taipei Biennial 2000*. Apart from expanding and re-interpreting the “Indoor and Outdoor One Minute Sculptures” from back then, the “Word Sculptures” and “Performative Sculptures” series are also included. The audience is invited to recite short texts to produce an image of the sculpture, while selected participants follow instructions to perform body movements on clay models of Taipei landmarks. Through these performances, it contemplates the conflicts and connections between social symbols, ideologies, behaviors, and identities.

\* 本展「一分鐘雕塑」系列原設定由觀眾參與。基於防疫需求，作品將由現場工作人員進行互動演示。  
One Minute Sculptures is designed to be realized by the public. As part of the epidemic protection measures, the work will be demonstrated by the staff.



歐文·沃姆《表演雕塑》演出 (部分) | 2020  
Erwin Wurm, *Performative Sculpture* performance (partial) | 2020

## 未完成，黃華成

An Open Ending: Huang Hua-Cheng

**2020.05.09 — 2020.11.08**

三樓 3B 展覽室  
Gallery 3B (3F)

本展藝術家為黃華成，1935 年出生於中國南京，1996 年於臺北逝世。1958 年自師大藝術系畢業後，黃華成旋即成為 60 年代臺灣現代藝術的指標性人物之一，創作實踐橫跨多種領域，舉凡文學、廣告、設計、現成物、裝置、觀念藝術、戲劇、電影等皆有涉獵，並曾創立成員僅有一人的「大台北畫派」，所展現的創新概念與不妥協態度，讓他成為臺灣前衛藝術的先鋒人物。

本展預計以彙整檔案與意象重現等方式，回顧黃華成生前幾項重要的展覽計畫，並同步整理其繪畫、設計、文字、手稿、影片、舞台裝置，以及逾百本經典書封設計等，期呈現黃華成各個階段的創作歷程。

The artist of this exhibition is Huang Hua-Cheng. He was born in Nanjing, China in 1935 and passed away in Taipei in 1996. After the artist graduated from the Department of Fine Arts, Taiwan Provincial Normal University, he immediately became one of the iconic figures of modern art in Taiwan during the 1960s. His creative works spanned a wide variety of fields, and he had been involved in literature, advertising, design, ready-made objects, installations, conceptual arts, theater, and film. He also founded the “École de Great Taipei” with himself the sole member. The innovative concepts and uncompromising attitude he expressed made him a pioneer of avant-garde art in Taiwan.

This exhibition will revisit several important exhibition plans during Huang Hua-Cheng's life in the form of archive collections, image reproductions and artistic reinterpretation. At the same time, his paintings, designs, texts, manuscripts, films, stage installations, and more than 100 classic book cover designs will be organized and presented to show Huang's creative process at each stage.



## 內在移民：安身的視野

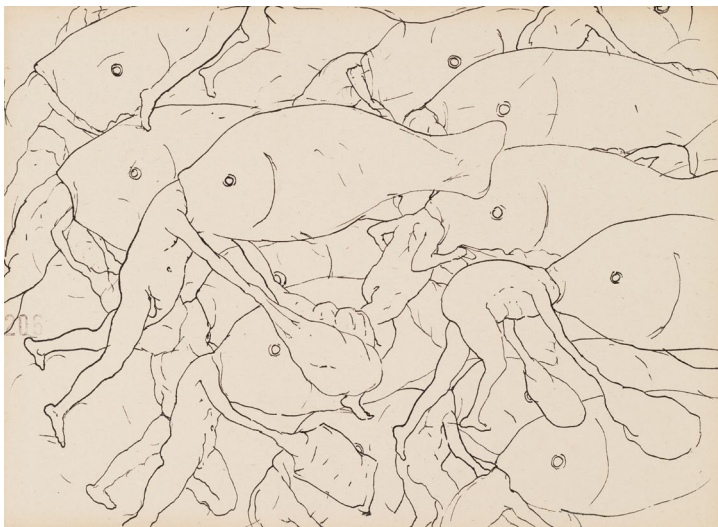
Inner Emigration: The Frame of an Image Is You

**2020.06.20 — 2020.09.20**

地下樓 D、E、F 展覽室  
Galleries D, E, F (BF)

弗拉基米爾·可可利亞 (Vladimír Kokolia) 的展覽「內在移民：安身的視野」，重點聚焦觀者的目光。對藝術家而言，長時凝望、反身省視、驚鴻一瞥，以及圖象的本體論，都是他念茲在茲的永恆主題；可可利亞並不將圖像當作一種視覺溝通的手段，而是建議觀者，在「移民至圖像世界」的過程中能夠遠離現實。本展透過不同的媒材包括素描、繪畫、版畫、自動立體圖像 (autostereoscopy)、暗箱技法 (camera obscura) 及錄像等，各自代表一種內化圖像的獨特模式。

Vladimír Kokolia's exhibition *Inner Emigration: The Frame of an Image Is You* focuses on the viewer's gaze. Prolonged looking, introspection, wonderment, and ontology of the image are enduring themes for Kokolia. Rather than regard images as a means of visual communication, he proposes the observer's seclusion in a process of emigrating from their surroundings into an image. The exhibition is based on different media: drawing, painting, print, autostereoscopy, camera obscura, and video. Each section arises from a particular mode of internalizing an image.



弗拉基米爾·可可利亞《情節—魚與袋子》| 1984 | 墨水、紙 | 42 x 54 公分  
Vladimír Kokolia, *Plotlines - Fish and Bags* | 1984 | ink on paper | 42 x 54 cm

## 2020 X-site 《膜》— 多重真實

Program X-site 2020: X-Reality — Through the Membrane

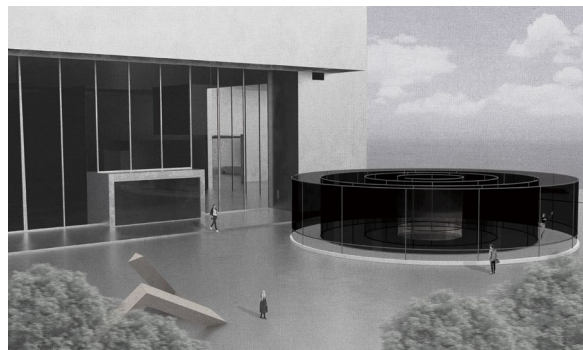
**2020.06.13 — 2020.08.09**

戶外廣場  
TFAM Plaza

「X-site 計畫」以美術館戶外廣場為基地，每年公開徵選空間提案，鼓勵跨域、實驗性的創作型態或創意方法論，期望藉由空間構築和美學的延伸與突破，激發對於場域的重新感知與想像。今年共有 42 件作品參加徵選，經過兩階段評審程序，由跨領域團隊「何理互動設計」(Whyixd) 以作品《膜》獲得 2020 年第 7 屆首獎。《膜》從徵件題目「多重真實」出發，以偏光片 (polarizer) 的特殊光學效果創造層次多重疊加的空間，觀者於移動間產生觀看錯覺，迷走於邊界曖昧、真實與幻境交疊的超感體驗，如此不斷改變對於空間的認知與詮釋。

Program X-site is an annual open call for proposals on utilizing the space in TFAM's outdoor plaza, seeking to bring in cross-disciplinary and experimental creative projects and ideas. Through extensions and breakthroughs in the conception of spatial construction and aesthetics, the program aspires to stimulate a rethinking and re-imagination of physical space. Program X-site received a total of 42 entries this year. After a two-phase selection process, *Through the Membrane* by a cross-disciplinary team, Whyixd emerged as the winner of the 2020 Program X-site competition. *Through the Membrane* is a rendition of this year's theme "X-Reality", and it taps on the unique optical effects produced by polarizers to create multi-dimensional spaces that lie over each other. A visitor would experience optical illusions as they move about within this space and lose themselves in a rendezvous of the senses, where reality and illusions overlap, and where precise boundaries are non-existent. Perception and interpretation of space thus undergo constant upheavals during this process.

\* 為配合防疫以及考量良好參觀經驗，將設有參觀人數限制，詳情請見官網 [www.tfam.museum](http://www.tfam.museum)  
To comply with the COVID-19 protective measures and maintain the quality of your visit, we have set a limit for the number of visitors. Please see the official website for details.



何理互動設計《膜》示意圖 | 偏光片、壓克力板、鍍鋅管 | 直徑 14 公尺，高 2.8 公尺  
Whyixd, *Through the Membrane* (illustration) | polarizers, acrylic sheets, galvanized pipes | D 14 m x H 2.8 m

## 24 / 7 空間計畫－林明弘

### 24 / 7 A Proposition by Michael Lin

2019.06.15 — 2020.05.31

三樓 3C 展覽室  
Gallery 3C (3F)



「24/7」為藝術家林明弘針對藝想迴廊開放、流動的場域特性，限地製作之空間計畫。本計畫在尋找一種靠近日常生活的情境，並提供觀眾使用此處的多種方式。在此情境之下，觀眾的身體行動及姿態將賦予空間意義。在原本只有裸牆與線性的空間中，稍微抬高的榻榻米平臺、與牆面圖案相互延伸呼應的抱枕，以及提供光源的野口勇（Isamu Noguchi）紙燈，均給予觀眾可自由行動的暗示。

Project 24/7 is artist Michael Lin's site-specific production tailored to the spatial openness and fluidity that characterize Space C. It seeks to bring everyday life into the framework of the museum and invite the audience to explore and make use of the space in a variety of ways. Under such a premise, visitors give meaning to space through their physical actions and postures. Featuring only a bare wall and linear space, this space gives the viewers a hint of free movement through the slightly raised tatami platform, the pillow that creates a reciprocal extension with the patterns on the wall, as well as the Isamu Noguchi paper lantern that serves as the light source.

## 接近－賴志盛

Closer by Lai Chih-Sheng

2020.06.24 — 2021.06.06

三樓 3C 藝想迴廊  
Gallery 3C (3F)



賴志盛為三樓挑高所塑造出的U型空間，提出「繞樑，接近光與風一些」的概念。從三樓往下瞭望，本館大廳像一個池子透著光與風，池子的邊緣即是女兒牆面。「接近」計畫沿著迴廊的邊緣延伸製作高低不一的平台，觀眾或像踮腳或像跨越，將在特別的位置與視角上感受這一池光景，進而對這原本就存在的空間產生新感覺。這空間是本館的實體，是空虛的大廳空間，也是光與風來源的地方。

Lai Chih-Sheng came up with the concept of "linger and be closer to light and breezes" for the high-ceilinged U-shaped space on the third floor of the museum. When one looks down from the third floor, the lobby of the museum resembles a pond kissed by light and breezes. At the edge of the "pond" stands the parapet. The *Closer* project extends the sides of the gallery by building platforms of varying heights. Visitors can enjoy the sight of the "pond" from a unique spot and angle which makes them feel like they are tiptoeing or stepping over to the opposite side. With this new perspective, they gain a newfound appreciation of the pre-existing space. This space is part of the museum's architecture, an open lobby, and the source of light and breezes that the building receives.

## 會動的藝術

Art in Motion

2019.11.23 — 2020.06.07

兒童藝術教育中心  
Children's Art Education Center

工業革命以來，機器已經融入我們日常的分分秒秒，分攤人類工作，為人們帶來更加便利的生活。很多人對機器的印象是冰冷且沒有人性的，藝術家們卻用詩意的眼睛看待它們。他們觀察自己身邊的機械，重新組裝改造，加入自己的記憶與奇想，讓它們訴說著自己的情感和回憶。「會動的藝術」串聯了作品以及具互動性質的現地製作，邀請徐瑞憲、邱昭財、王仲堃及孟施甫等四位當代藝術家，呈現運用動力機械實踐的種種巧思。觀眾參與、體驗時，將會發現日常生活的動力原理「原來可以這麼操作！」，並且燃起「我也來試試看」的興趣。

Machines have been an integral part of our lives since the Industrial Revolution, taking over some of our duties and making our lives easier. When it comes to machines, many people think of them as something cold and lacking in human traits. However, artists look at machines in a more poetic light. They first observe the machines around them before re-assembling and modifying these machines. By imbuing their personal memories and rich imagination in the machines, the artists give them a voice to share tales of sentiment and recollection. *Art in Motion* brings together artworks and the interactivity of on-site production. Four contemporary artists, namely Shyu Ruey-Shiann, Chiu Chao-Tsai, Wang Chung-Kun, and Yu Shih-Fu, have been invited to share various creative interpretations and manifestations of the principles of kinetic machines. In the process of participation, visitors would gain a fresh sense of appreciation for kinetics principles observed in everyday life. They would walk away thinking, "that's a new way of looking at it!" right before their curiosity gets the better of them and deciding "I should give it a try!"

\* 因應疫情，本展覽互動作品及體驗裝置採靜態展示。

Due to COVID-19, the interactive works and installations in this exhibition are statically displayed.



徐瑞憲《一種行為》(部分) | 2000 | 水桶、馬達、金屬結構、感應器 | 560 x 560 公分  
Shyu Ruey-Shiann, *One Kind of Behavior* (partial) | 2000 | buckets, motors, metal construction, sensor | 560 x 560 cm

## 王大閔建築劇場

Wang Da Hong House Theatre

開放時間：每週二至週日 09:30 - 17:30 開放參觀

Opening Hours: Tuesday-Sunday 09:30 - 17:30

空間位置：美術館南側美術公園內

Location: Fine Arts Park, to the south of TFAM

建築師王大閔 1953 年於建國南路巷弄內的自宅，在 2017 年摹擬重建於北美館南側美術公園。2018 年北美館以「王大閔建築劇場」的型態啟動營運，強調「建築」與「劇場」兩個元素，「建築（本身作為一種上演生活的）劇場」，或「建築（一個）劇場」，並分別推出各類導覽與參與式展演活動。

The recreation of Wang's house as seen at its completion in 1953 on Jianguo South Road is displayed at the south end of Taipei Fine Arts Museum within the premises of the Fine Arts Park. In 2018, the Taipei Fine Arts Museum started operating Wang Da Hong House Theatre. Focusing on the two key elements of "architecture" and "theatre," an "architectural theatrical performance" or, alternatively, the "construction" of such a performance is presented through guided tours and interactive performances.

### ● 探索故事 · 自宅導覽 Guided Tours

#### 定時導覽 Scheduled Tours

因應疫情 04.01 起暫停服務，詳情請見官網 [www.tfam.museum](http://www.tfam.museum)

Temporarily suspended from April 1 due to COVID-19.

Please see the official website for details.

#### 團體導覽 Group Tours (需事先預約 reservation required)

每週二、四、五、六 Every Tue., Thu., Fri., Sat. at 10:00、10:30

### ● 《誰來王宅午茶》 Guest at Wang's House

現場播映時間：週二至週日 Tue.- Sun.

10:00-12:00、14:00 -17:00

\* 定時、團體導覽期間將暫停播放。

There will be no video screening during guided tours.

《誰來王宅午茶》系列主題影片共五集，每一集依據王大閔建築與設計延展主題。

歡迎至王大閔建築劇場現場或臺北市立美術館 YouTube 頻道觀賞。

Each episode of the 5-part video series *Guest at Wang's House* expands on a different aspect of Wang Da Hong's architectural and design work. You are welcome to visit the Wang Da Hong House Theatre or the YouTube channel of Taipei Fine Arts Museum to watch the videos.



### ● 《牆後的院宅》表演計畫 *The House Behind The Wall*

2020.05.29-2020.08.30

一座來自 1953 年的建築師自宅，在 2020 年的寂靜夜裡響起回憶的篇章。

若建築能以具體的形式表達抽象的情感，舞蹈劇場則以身體表現試圖將具體事物抽象化。《牆後的院宅》引用建築師王大閔生命中片段經歷進行轉化，表演者攀登於高牆之上、遊走在院落之中、生活於當下時空，以階段性的演出配合空間的維度，參與者透過戶外觀賞、劇場觀看、身歷其境等三階段，不同層次的演出與觀看來共同回應空間之建築特性。

本計畫邀請藝術家葉名樺策劃及演出，其展演計畫多圍繞在如何透過身體去詮釋並轉化空間的特質，以及與觀者產生出不同的觀 / 演姿態。

A house built by an architect for himself in 1953 comes alive in 2020. In the silence of the night, music that evokes memories can be heard coming from the building.

If buildings are the medium for physical representations of abstract emotions, then dance theater performances can be said to be an abstraction of concrete objects through the movements of the body. *The House Behind The Wall* is a transformation of snippets of the life of architect Wang Da Hong into dance movements. During the performance, the dancer ascends high walls, moves freely in the compound, and live in the present time and space. The performance is presented in phases, each one being calibrated to the spatial dimensions in which it takes place. The audience follows the dancer through the three phases of outdoor, theatrical, and immersive performances, and these different areas of performance and viewing enable both the dancer and the audience to jointly respond to the architectural characteristics of the space itself.

For this performance, TFAM has invited artist Yeh Ming-Hwa to be the creator and performer. The bulk of Yeh's performances consists of explorations of how to interpret and transform unique characteristics of certain spaces via her bodily movements, as well as of creating new ways that viewer and the performer can relate to each other.

\* 活動需預約報名，詳情請見官網 [www.tfam.museum](http://www.tfam.museum)

Reservations required before attendance. Please see the official website for details.



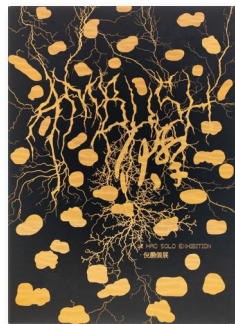
### 《伏擊—倪灝個展》

*Ambush: Ni Hao Solo Exhibition*

展覽探討國際地緣政治下權力、速度、暴力及其在日常生活中呈現的體制與結構。延續展出之雕塑裝置元素，藝術家與其團隊精心打造出結合雕塑物與展覽小冊合而為一之限量版專輯。

The exhibition examines issues of power, speed, and violence against the backdrop of international geopolitics and how they manifest in systems and structures we come across in everyday life. As an extension of the sculpture-installation art element from the exhibition, the artist and his team have come up with this limited edition album that is a fusion of sculptural arts and exhibition brochure.

定價 Price : NTD 1,200



### 《藝術絲路：臺灣藝術家訪談錄》

*Contemporary Art Silk Road:*

*Interviews with Nine Taiwanese Artists*

本書集結《現代美術》季刊九篇「藝術家特寫」訪談，包含石晉華、陳永賢、陳正才、黃蘭雅、劉時棟、蔡海如、王德瑜、王雅慧、潘信華，爬梳臺灣中生代藝術家在解嚴之後的成長與專業學習歷程，以及各自創作理念追尋。

This publication compiles 9 interviews published in the Featured Artist section of the *Modern Art* quarterly magazine, including Shi Jin-Hua, Chen Yung-Hsien, Chen Cheng-Tsai, Huang Lan-Ya, Liu Shih-Tung, Tsai Hai-Ru, Wang Te-Yu, Wang Yahui, and Pan Hsin-Hua. The interviews tell a tale of the growth and professional learning of these mid-generation artists after the Martial Law was lifted, as well as their pursuits of their respective creative goals.

定價 Price : NTD 450



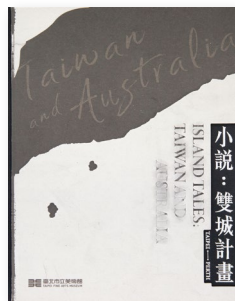
### 《小說：雙城計畫》

*Island Tales: Taiwan and Australia, Taipei - Perth*

展覽以小說為發想，觸及歷史真實權威之翻轉與再造，通過難以考據的故事、軼聞謠言、記述，或是微不足道的私密回憶，展開對臺灣—澳洲兩地時間與地理之探索。

Deriving its concept from novels, this exhibition touches on the reversal and recreation of the hegemony of truth in history. Issues of chronology and geography between Taiwan and Australia are explored through materials that are difficult to validate, such as tales, anecdotes and rumors, records, and even trivial personal memories.

定價 Price : NTD 800



### 《現代美術 196》

*Modern Art No. 196*

本期以「阿比查邦·韋拉斯塔古：狂中之靜」個展為專題，探索這位極具代表性的影像創作者對當代電影與藝術的影響，以及在臺灣引起的迴響。另針對 2019 年底紐約 PERFORMA 雙年展無牆台灣館的展出作深度報導。

This issue features Apichatpong Weerasethakul's solo exhibition themed *The Serenity of Madness* and explores the impact that this iconic filmmaker has on the contemporary film and art spheres, as well as the effects he has made on Taiwan. Also, there will be an in-depth report on Taiwan's Pavilion Without Walls at the Performa Biennial, which took place in New York in late 2019.

定價 Price : NTD 180



### 《阿比查邦·韋拉斯塔古私選集：狂中之靜》

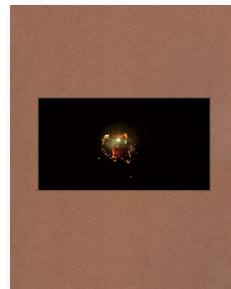
*Apichatpong Weerasethakul Sourcebook:*

*The Serenity of Madness*

本館取得國際獨立策展人聯盟 (ICI) 授權，再現絕版原書經典。本書是藝術家親自編選的素材集合，以「書上的工作室之旅」為初衷，邀請讀者一同參與其創作歷程，更特別增編臺北展覽現場紀錄，以及藝術家與策展人來臺演講之精彩內容。

TFAM has been authorized by the Independent Curators International (ICI) to reprint this out-of-print classic. This book is a compilation of materials personally edited by the artist to create a "workshop tour within a book", thus inviting the reader to join him on his creative journey. The book also contains an additional section on the Taipei exhibition featuring materials and the exciting speeches made by the artist and the curator during their time in Taiwan.

定價 Price : NTD 1,400



### 《2019 臺北美術獎》

*Taipei Art Awards 2019*

「臺北美術獎」為臺灣當代藝術圈重要且具前瞻性、指標性的視覺藝術獎項之一。本屆專輯收錄「2019 臺北美術獎」12 組入選作品，其創作議題橫跨多面向，展出樣貌呈現多元化發展。

The Taipei Art Awards is one of the most important and forward-looking as well as iconic visual arts awards in Taiwan's contemporary art scene. This catalogue contains 12 sets of selected works from the *Taipei Art Awards 2019*, spanning across multiple creative subjects and showcasing diversified development.

定價 Price : NTD 350



\* 歡迎洽詢本館巡藝書店：www.taiwanarttogo.com，或政府出版品資訊網：gpi.culture.tw。  
Please contact @TFAM Book Store: www.taiwanarttogo.com, or Government Publications Information: gpi.culture.tw.





開放時間

週二至週日 09:30-17:30

週六延長至 20:30

週一休館

Opening Hours

Tue.-Sun. 09:30-17:30

Sat. 09:30-20:30

Closed on Mondays

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