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Taipei Fine Arts Museum

北美館活動資訊
TFAM Newsletter

September — October

9 — 10_月

編輯手記

Message from the Editor

與時代對話

在數十年的冷戰中，幾次重大的衝突事實與臺灣歷史息息相關。目前館內的「布列松在中國：1948-1949/1958」、「未完成，黃華成」與「秘密南方：典藏作品中的冷戰視角及全球南方」等展覽，以不同角度讓我們回望那個大時代，試圖觀看同一時期裡，跨區域間是如何相互影響和羈絆，進而理解臺灣與亞洲乃至與世界的關係。展覽充滿對於歷史的省思，而眾多的文獻需要閱讀非觀賞，思辨而非欣賞，當中亦有許多探索與解密，皆挑戰觀眾的體力以及與作品的關係。

普世藍天之下，疫情蔓延帶來動盪的世界局勢，我們仍在共同經歷巨大的危機。「藍天之下：我們時代的精神狀況」一展從人、環境、生態與疾病等種種徵兆，描繪關於生命與環境永續的問題；有些作品嘲諷有些則帶有隱喻，建構出與現實呼應與對話的情境，啟動我們對於疫情時代的反思。臺灣是目前少數仍能維持正常生活的國度，解封後國內的觀光旅遊也迎來了大爆發；暑期夏日時光，「藍天之下」以與觀眾對話的動態「活展覽」，尋覓跨域產生的新能量。

Dialogue with the Times

Several major conflicts that took place over the decades-long Cold War were closely related to the history of Taiwan. The current exhibitions in the museum, such as *Henri Cartier-Bresson: China, 1948-1949 / 1958, An Open Ending: Huang Hua-Cheng*, and *The Secret South: From Cold War Perspective to Global South in Museum Collection*, take us back to those historical times from different perspectives to observe how events taking place in different regions during the same period influence and intertwine with one another. This multi-angle vantage point will also enable us to gain a deeper understanding of the relation between Taiwan, Asia, and the rest of the world. Contemplations of history are throughout the exhibition. There are many documents to be read, not just to be seen; many to discourse, not just to be appreciated. In these exhibitions, one can also find plenty of explorations and decoding, putting the physical strength of the viewers to test while at the same time challenging the relationship between the viewers and the works.

No matter where we are in the world, we are all under the same blue sky, collectively experiencing the global turbulence brought by the pandemic. We are in the same boat, going through the same crisis as one. The exhibition *Between Earth and the Sky: The Spiritual State of Our Times* foregrounds the issue of the sustainability of life and the environment through various signs ranging from people, the environment, the ecology, to diseases. Some of these works are satirical, some metaphorical, and they come together to construct a discourse that both reflects and converses with the real world, hence prompting our reflections about living in a pandemic. Currently, Taiwan is one of the few countries in the world in which people can still go on with normal life. Domestic tourism has also seen a huge growth after the lifting of the travel ban. *Between Earth and the Sky* is a dynamic "live exhibition" that seeks to engage in dialogue with the visitors during this summer vacation in the hope of generating new energy sparked by the crossing fields.

未完成，黃華成

An Open Ending: Huang Hua-Cheng

2020.05.09 — 2020.11.08

三樓 3B 展覽室
Galleries 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.



「未完成，黃華成」，「書封設計的一代名家」展場照。
An Open Ending: Huang Hua-Cheng, "A Grandmaster of Cover Design" installation view.

布列松在中國：1948-1949 / 1958

Henri Cartier-Bresson: China, 1948-1949 / 1958

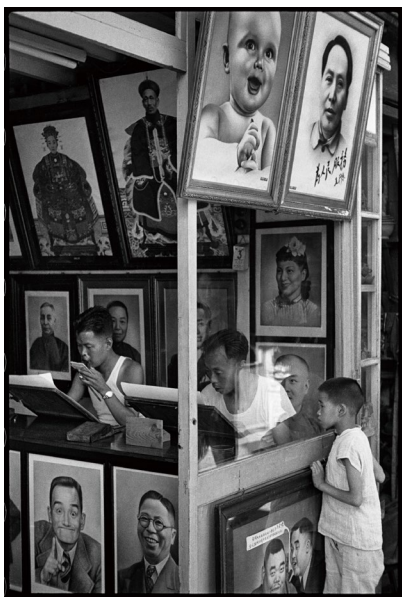
2020.06.20 — 2020.11.01

三樓 3A 展覽室
Gallery 3A (3F)

本次展出法國攝影師亨利·卡蒂耶-布列松 (Henri Cartier-Bresson) 於 1948 年至 1949 年及 1958 年，兩次在中國大陸拍攝的紀實攝影，呈現珍貴的時代印記，見證近代歷史轉身的瞬間。1948 年布列松受到當時全球單期發行量超過五百萬本的美國《生活》雜誌委託，進入中國拍攝記錄政權即將易主的關鍵時刻，並以 1949 年《生活》首刊號，以〈北平的最後一眼〉為名刊登專題，在國際間廣為流傳。1958 年，在中共當局的安排陪同下，布列松再訪北京與上海，時逢「大躍進」發起之時，記錄下中國歷經政權更迭後的不同面貌。

面對劇變的時代，鏡頭下掌握複雜的人物與社會情境，布列松畫面以其獨特之構圖與系列紀實照片相互呼應，展現其著名的「反紀錄式」(anti-documentary style) 的攝影特色，冷靜而中性地捕捉歷史瞬間的人物形色，奠定他重要之報導攝影大師地位。

本展由法國攝影史學者米榭勒·費佐 (Michel Frizot) 與臺灣策展人蘇盈龍共同策劃，展出約 170 件原版照片，以及相關之書信原件與雜誌。



亨利·卡蒂耶·布列松《在南市區的一間肖像畫舖子，裡頭的作品不是實際寫真就是從相片臨摹。上海，1949年8月》 | 復古式明膠銀鹽相紙 | 30.2 x 24 公分 | 法國布列松基金會提供

Henri Cartier-Bresson, *Portrait painter's shop in the Nan-Tao district. He works either from life or from a photograph. Shanghai, August 1949* | vintage gelatin silver print | 30.2 x 24 cm
© Fondation Henri Cartier-Bresson / Magnum Photos

The exhibition presents images from two trips to China, in 1948-1949 and then again in 1958, by legendary French photojournalist Henri Cartier-Bresson, capturing priceless impressions of the era and bearing witness to historic moments of transition. In 1948, Cartier-Bresson was commissioned by *Life* – the magazine with the world's largest circulation, at 5 million per month, to enter China and document the critical moment when political power was about to change hands. In 1949, this series was published for the first time in the pages of *Life* with the title "A Last Look At Peiping," receiving a wide international distribution. In 1958, traveling with a Communist minder, he revisited Peking and Shanghai as the "Great Leap Forward" was underway. These photos portrayed the many disparate faces of China following the revolution.

In that era of drastic change, Cartier-Bresson's photographic works capture a wide array of people and the chaotic times they lived in through his unique compositions. Though the photos in these series are corresponding with one another, they all exhibit his well-known "anti-documentary style," calmly and neutrally capturing the form and character of people in brief moments of history. These historically significant photo series cemented his standing as a great photojournalist.

This exhibition was co-curated by historian of photography Michel Frizot of France and Taiwanese curator Su Ying-Lung, features around 170 original photos, and related original correspondence and magazines are presented.



「布列松在中國：1948-1949 / 1958」，「《生活》雜誌〈北平的最後一眼〉」。
Henri Cartier-Bresson: China, 1948-1949 / 1958, "A Last Look at Peiping, Life."

秘密南方：典藏作品中的冷戰視角及全球南方

The Secret South: From Cold War Perspective to Global South in Museum Collection

2020.07.25 — 2020.10.25

二樓 2A、2B 展覽室
Galleries 2A, 2B (2F)

本展企圖討論自 1940 年代起至今，臺灣與東南亞、拉丁美洲及非洲等「全球南方」地區的藝術交流關係。作為典藏研究展，本展半數展品來自北美館典藏，其他展出之作品及文獻，則來自臺灣各美術館、博物館及公立收藏單位。本展嘗試透過臺灣的公立收藏來重新建構出臺灣與「全球南方」的關係，並重新定義臺灣於南方的位置。

本展展出之作品包括二戰時期描繪呂宋島難民的戰爭畫、1950 年代郭雪湖前往泰國繪製的膠彩畫、1960 年代因越戰派駐越南的劉其偉所留下的戰地速寫、1970 年代紀錄下菲律賓青年及漁夫的席德進、1980 年代被史博館收藏的鐘泗濱、洪救國等東南亞大師的作品、1990 年代見證北美館拉丁美洲交流展的中美洲當代藝術創作，以及許多由國內外當代藝術家面對歷史、當下及未來而創作的作品。本展同時邀請臺灣及新加坡的文獻研究者，針對不同的主題規劃出多個文獻展區，以述說臺灣與「全球南方」的交流紀實，期待再現深埋於庫房及記憶之中的南方秘密。



姚瑞中 + 鄭鴻展《中國寶塔 (金夏沙恩色拉總統農工業園區)》| 2020 | 綜合媒材 | 45 × 45 × 26 公分
Yao Jui Chung + Hank Cheng, *Chinese Pagoda (Domaine Agro-Industriel Présidentiel de la N'Sele)* | 2020 | mixed media | 45 × 45 × 26 cm

Tracing history from the 1940s to the present day, this exhibition seeks to discuss the exchange of art between Taiwan and the Global South, which includes regions such as Southeast Asia, Latin America, and Africa. While centered on the research of archives, half of the art pieces on display are from TFAM in line with works and documentations from other art galleries, museums, and public organizations in Taiwan. This exhibition attempts to reconstruct the interaction between Taiwan and the Global South through public collections. At the same time, it redefines Taiwan's position in the South.

Works on display include war paintings depicting refugees on Luzon Island during World War II; Kuo Hsueh Hu's Nihonga paintings produced in Thailand in the 1950s; war sketches left behind by Liu Max C. W., who was stationed in Vietnam during the Vietnam War, in the 1960s; works of Shiy De Jinn featuring the young people and fishermen in the Philippines in the 1970s; artworks by Southeast Asian master painters, such as Cheong Soo Pieng (Singapore) and Ang Kiukok (the Philippines), collected by the National Museum of History in the 1980s; contemporary artworks from Central America acquired during TFAM's Latin American art exchange exhibition in the 1990s; and many other works by local and international contemporary artists examining history, the present, and the future. Literature researchers from Taiwan and Singapore have also been invited to lay out the plans for the different exhibition sections by the various themes given, to tell the story of the exchange between Taiwan and the Global South. Through this approach, it is hoped that the secrets of the South, previously hidden deep in the archives and our memories, can once again come to light.



郭雪湖《大城遺跡 (泰國)》| 1955 | 膠彩、紙 | 67 × 68 公分 | 郭雪湖家族收藏
Kuo Hsueh Hu, *Ayutthaya Ruins* | 1955 | gouache on paper | 67 × 68 cm | Kuo Hsueh Hu Family Collection

藍天之下：我們時代的精神狀況

Between Earth and the Sky: The Spiritual State of Our Times

2020.08.01 — 2020.10.18

一樓 1A、1B 展覽室

Galleries 1A, 1B (1F)

「藍天之下：我們時代的精神狀況」想表現出活展覽所具有的一種激活性。每個作品計畫以「對話」作為基底，藝術家、策展人相互詰問，目的就是要挑起論辯，盡其可能地不設框架、沒有預定目標，傳達每個作品計畫都是一個複數組合的含義，這裡面有對話、協作、過程。最後結果，一方面它們是「展示品」；另一方面，它們開始承擔起相互參照的任務：作品作為媒介的訊息和觀眾直接互動，在於通過「觀眾」這第二層媒介，塑造訊息傳遞的轉折路徑，讓觀看者、參與者縱身投入感知的過程，把媒介（作品）推向新的視角。整個歷程就像是他們對作品發出戰帖，而一切事物在其發展過程中表現出來的形式，與其最終呈現的形式產生的逆轉性，看到一種「激活性」都是顯而易見的。

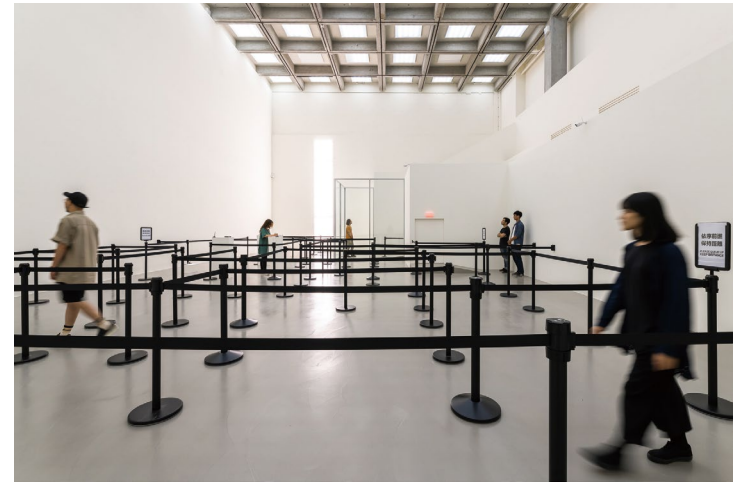
本次展覽介於當下時刻和日常生活的「奇觀」之間，Baboo、FAMEME、太研設計吳書原 + 耿寧、李貞蕙、李明學、阮慶岳、許悔之、張嘉穎、張致中、陳亮璇 + 致穎、發條鼻子、滯留島舞蹈劇場等十二組藝術家，希冀從人、環境、生態、疾病種種徵兆描繪我們時代的精神狀況。



太研設計吳書原、耿寧《異托邦—花園》| 2020 | 裝置、植物 | 尺寸依現場空間
Motif Planning & Design Consultants, Shu Yuan Wu, Slow Geng, *Heterotopia Garden* | 2020 | installation, plants | dimensions variable

Between Earth and the Sky: The Spiritual State of Our Times seeks to embody the active nature of a live exhibition. Dialogue is the very foundation of each work in this exhibition. The artists and the curator cross-examine one another, for the purpose of sparking debate. As much as possible, there is no fixed framework or pre-established goal. Each work expresses an assembly of many meanings. Here, dialogue, collaboration and process take place. The final results are, on the one hand, "exhibited works," but on the other hand, they begin to carry out the mission of cross-referencing: The works serve as messages of the medium, directly interacting with visitors. And through visitors, who form a second level of the medium, a transformative channel in message transmission is formed, allowing viewers and participants to fully throw themselves into the process of perception, and moving the medium (the work) to a new vantage point. The whole process is like challenging the works to battle. And in everything that takes shape within it, in all the forms expressed, and in the reversibility ultimately produced by these forms, their "active nature" is readily apparent.

This exhibition lies in between the immediate moment and the "spectacle" of daily life, seeking to depict the spiritual state of our times from a variety of perspectives: people, environment, ecology and ailment. The participating artists and artist collective include Baboo, FAMEME, Su-Yuan Wu + Slow Geng (Motif Design), Chen-Wei Lee, James Ming-Hseuh Lee, Ching-Yueh Roan, Hui-Chih Hsu, Chia-Ying Chang, Chih-Chung Chang, Liang-Hsuan Chen + Musquiqui Chihying, Clockwork Noses, and Resident Island Dance Theatre.



發條鼻子《howwwwwww》| 2020 | 影像、網路直播、裝置 | 尺寸依現場空間
Clockwork Noses, *howwwwwww* | 2020 | video, live streaming, installation | dimensions variable

內在移民：安身的視野

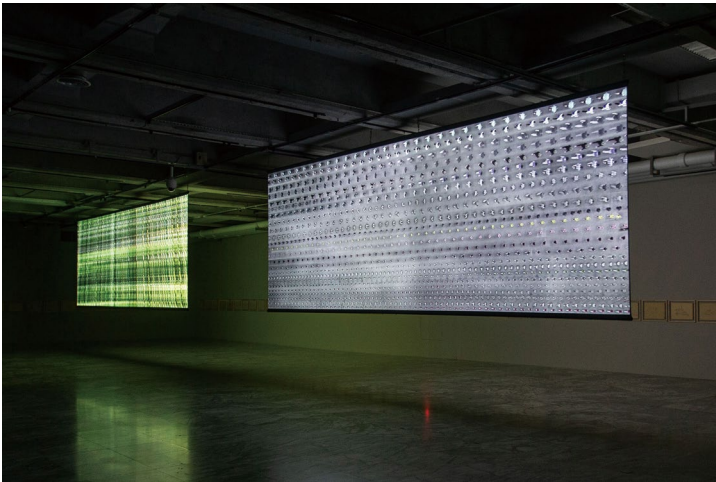
Inner Emigration: The Frame of an Image Is You

2020.07.04 — 2020.10.18

地下樓 D、E、F 展覽室
Galleries D, E, F (BF)

弗拉基米爾·可可利亞 (Vladimir 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、自動立體影像 (autostereoscopy)、照相暗箱技法 (camera obscura) 及錄像等，各自代表一種內化圖像的獨特模式。

Vladimir 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.



「內在移民：安身的視野」展場照。
Inner Emigration: The Frame of an Image Is You installation view.

接近－賴志盛

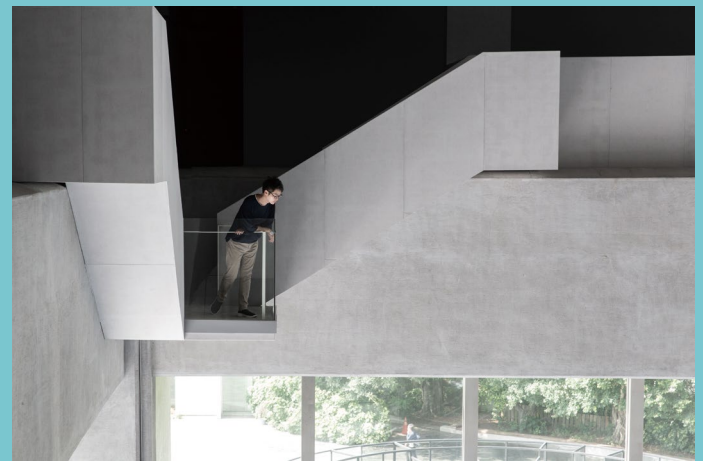
Closer by Lai Chih-Sheng

2020.06.25 — 2021.06.06

三樓 3C 藝想迴廊
Gallery 3C (3F)

臺北市立美術館三樓的藝想迴廊，提供觀眾得以感受大廳的穿透性視野。最新計畫《接近》由賴志盛針對空間特性限地製作：從藝想迴廊往下眺望，大廳像一個池子，池裡透著光與風，池子的邊緣即是迴廊的女兒牆。他提出「接近光與風一些」的概念。賴志盛設計了高低不一的平台，繞過柱子、越過橫樑，沿著樑柱延伸，圍繞整個迴廊，最後探進北美館大廳的「池子」，一個原只能觀看、無法前往的地方。他的工作像是為觀眾創造一個踮腳或跨越的動作，在特殊的位置上觀看與觸摸，進而對這原本的空間產生新感覺，這個空間是北美館的實體，是虛空的大廳，也是光與風的來源。

Space C on the third floor provides visitors an uninterrupted, panoramic view of the grand lobby of the TFAM. The latest project *Closer* is Lai Chih-Sheng's site-specific installation highlighting Space C's spatial characteristics. Looking down from the site, the Museum's grand lobby is a pond permeated by light and wind, with the parapet of the corridor being its edge. In *Closer*, Lai proposes the idea of being "closer to light and wind." Lai designed uneven platforms to wrap around the columns and beams, even extending outwardly to encircle the entire corridor, and finally, probing into the "pond," a zone we could previously only look at yet never reach. In the work Lai sets out to invite an action on the part of his audience, a tip-toeing or stepping over, so that they can look out or touch something from a unique spot, thereby awakening a fresh new feeling towards the otherwise familiar space. Part of the Museum architecture, the space is the grand lobby of nothingness, but also the source of light and wind.



「接近－賴志盛」展場照。
Closer by Lai Chih-Sheng installation view.

時間在哪裡

Finding Time

2019.07.04 — 2020.11.15

兒童藝術教育中心

Children's Art Education Center

日常生活中有很多「看不見」的事物，它們存在，卻不一定被覺察。像是風、像是聲音，以及時間。這項藝術教育計畫將和觀眾一起透過作品參與，認識藝術家對「時間」的觀察和思考，並藉由創作、閱讀、書寫等方式，開啟自己對時間的探索。本計畫將展出王仲堃、王雅慧、李錫奇、李佳穎、林冠名、郭奕臣、陳其寬、劉瀚之、謝德慶等九位藝術家作品，連結現場「時間的自由研究」兒童作品、藝術家工作坊、繪本閱讀、創作型導覽等活動，邀請觀眾接觸不同的藝術表現，以新鮮的眼光審視、感知自己的生活。

In everyday life there are many “invisible” things. They exist, but we don't necessarily notice them – like the wind, like sounds, and like time. In this art education program, visitors will participate with artworks to become familiar with artists' observations and thoughts about time. By creating, reading and writing, children will embark on their own discovery of time. This program will share the works of nine artists: Wang Chung-Kun, Wang Ya-Hui, Lee Shi-Chi, Lee Chia-Ying, Lin Guan-Ming, Kuo I-Chen, Chen Chi-Kwan, Liu Han-Chih, and Hsieh Teh-Ching. Their works will link with an array of other events, including “My Study Time,” in which children make their own art, as well as improvisational art activities, artists' workshops, picture book readings, and creative tours. Participants are invited to come into contact with different forms of artistic expression, examining and sensing their own lives from a fresh viewpoint.



「時間在哪裡」展場照。
Finding Time installation view.

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

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

《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展出主題。歡迎至臺北市立美術館 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 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 — 2020.09.13

本計畫邀請藝術家葉名樺策劃，進行三階段演出〈之上〉、〈遊院〉與〈過日子〉，以各異的規模與劇場形式，回應王大閔建築的空間敘事，表演亦轉化成影像於王大閔建築劇場限時播放至 9 月 13 日。

TFAM has invited artist Yeh Ming-Hwa to be the creator of this three-part performance. The three parts are named *Above*, *Strolling*, and *Living* respectively, and they will each be presented via a different scale and medium that corresponds to the spatial narrative of the Wang Da Hong House. The performance was converted into videos that will be shown in the Wang Da Hong House Theatre to 13th Sep.



「布列松在中國 1948-1949 / 1958」 導覽服務

Henri Cartier-Bresson: China, 1948-1949 / 1958 Guided Tours

- **預約導覽 Reservation Required Guided Tours**
即日起至 From now on until 11.01 (Sun.)
每週二至日 Every Tue. to Sun. at 10:00、14:00
集合地點 Meeting Point：一樓大廳導覽服務中心前 Guided Tours Services (1F Lobby)

「秘密南方：典藏作品中的冷戰視角及全球南方」 導覽服務

The Secret South: From Cold War Perspective to Global South in Museum Collection Guided Tours

- **定時導覽 Guided Tours**
即日起至 From now on until 10.25 (Sun.)
每週二至日 Every Tue. to Sun. at 10:30、14:30
每週六夜 Every Sat. evening at 19:00
集合地點 Meeting Point：一樓驗票口處 Entrance (1F)
- **親子定時導覽 Guided Tours for Kids & Families**
即日起至 From now on until 10.25 (Sun.)
每週二至四 Every Tue. to Thu. at 10:00
每週六、日 Every Sat. & Sun. at 11:00、15:00
集合地點 Meeting Point：一樓親子導覽集合處 Guided Tours Meeting Point (1F)
- **預約導覽 Reservation Required Guided Tours**
即日起至 From now on until 10.25 (Sun.)
每週二至日 Every Tue. to Sun. at 10:00、14:00
集合地點 Meeting Point：一樓大廳導覽服務中心前 Guided Tours Services (1F Lobby)

「時間在哪裡」 導覽服務

Finding Time Guided Tours

- **定時導覽 Guided Tours**
即日起至 From now on until 2020.11.14 (Sat.)
每週三至六 Every Wed. to Sat. at 14:00
集合地點 Meeting Point：地下樓 服務臺 Information Desk (BF)
- **預約導覽 Reservation Required Guided Tours**
即日起至 From now on until 2020.11.14 (Sat.)
每週三、週四、雙週六 10:00
Every Wed., Thu., Sat. on second and fourth weeks at 10:00
活動地點 Venue：兒藝中心大工作坊 Children's Art Education Center Studio

《午後聽賞》手語導覽服務

Guided Tours for Hearing Impaired Visitors

09.26 (Sat.), 10.24 (Sat.) 14:00 - 15:30
集合地點 Meeting Point：一樓大廳導覽服務中心前 Guided Tours Services (1F Lobby)

* 預約導覽請見本館官網 www.tfam.museum
Please visit official website to book a guided tour.

《現代美術 197》

Modern Art No. 197

本期以「布列松在中國：1948-1949 / 1958」展覽為專題。特別企劃以 1980 年代為軸，探討臺灣創作者間跨領域連結與實驗經驗；文獻研究室探訪洪瑞麟家屬捐贈礦工畫作予本館過程；藝術家特寫邀請王俊傑創作書中美術館，並訪談其創作生涯。

The Issue is the *Henri Cartier-Bresson: China, 1948-1949 / 1958* exhibition. The Special Program focuses on the transdisciplinarity exchanges and experimental encounters among Taiwanese creatives in the 1980s. The Archival Research takes readers through the process of how Hung Rui-Lin's family donated the Miners series of paintings to TFAM. The Featured Artist, we invited Jun-Jieh Wang to create paper art for the Art Museum in Print, sharing his creative journey.

定價 Price：NTD 180

《江賢二：回顧展》

Paul Chiang: A Retrospective

本展邀請藝評學者王嘉驥擔任客座策展人，梳理藝術家江賢二長達 55 年的創作歷程。專輯收錄此次回顧展 200 餘件展出作品圖版，以及作品於北美館的展出樣貌，並提供三篇專文，包含多面向且深入的觀點解析其藝術發展脈絡。

Art critic scholar Chia Chi Jason Wang was invited to be the guest curator of this exhibition, which gives us an overview of the 55-year creative journey of artist Paul Chiang. The catalogue contains the prints of over 200 artworks and replicates the TFAM exhibition. The three essays will provide the reader with multifaceted and in-depth perspectives on the development of the artist's works.

定價 Price：NTD 1,600

《一分鐘台北：歐文·沃姆》

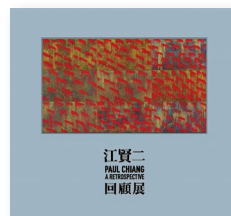
One Minute in Taipei: Erwin Wurm

以顛覆傳統雕塑概念聞名國際的奧地利藝術家歐文·沃姆，首度在臺灣呈獻個展之展覽專輯，包括其 20 餘年來的創作實踐、策展人傑宏·尚斯 (Jérôme Sans) 策展專文與藝術家訪談錄等，以瞭解藝術家過往創作脈絡及核心想法。

Austrian artist Erwin Wurm, who is internationally recognized for his unique way of having reinvented sculpture, is bringing the catalog of his solo exhibition to Taiwan for the first time. The publication contains materials such as the artist's career spanning more than 20 years, an article from the curator Jérôme Sans, and an interview with the artist to allow readers to understand the context of Wurm's past creations as well as his core ideas.

定價 Price：NTD 1,200

* 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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