



臺
北
市
立
美
術
館

Taipei Fine Arts Museum

北美館活動資訊
TFAM Newsletter

2022

1 — 2 月

January — February

編輯手記

Message from the Editor

新年展望新氣象

「2021 臺北美術獎」得獎作品已於去年底頒布與展出，本屆入選者的創作具獨特而細膩的視角，涉及自個人生命記憶擴延至歷史文化政治，或於日常影像、物質、科技與身體間之相互探究，為臺灣當代藝術持續注入豐沛的創意能量。

繼當期展覽「未竟之役：太空·家屋·現代主義」梳理冷戰技術史與臺灣藝文發展之關係；「現代驅魔師」對於科技—泛靈思潮下的後人類探索議題，今年首檔新展 2018 臺北美術獎首獎王連晟個展「混沌邊界」，本次展出 5 件全新作品，探討關於全球化與人工智能各個面向的問題，以即時運算互動程式和聲音影像裝置，更進一步地對於此混亂、有機的發展進程，提出其所想像的未來思考。

美術館新建典藏庫房工程持續進行，北美館藝術園區亦將於 1 月起公開徵求建築提案，而於去年 11 月完成的地下樓餐廳及公共空間改造優化計畫，皆致力於提升民眾的參訪經驗，一同期待嶄新篇章。

Brand New Year, Brand New Outlook

The winners of the 2021 Taipei Art Awards have been announced and their works were exhibited at the end of last year. The works possess unique perspectives that offer a detailed look at a range of subject matters, including an extrapolation of the artist's memories to the context of history, culture, and politics, as well as mutual interrogations among images of daily life, material, technology, and body. Regardless of their choice of subject matter, all these works infuse a strong creative vigor into Taiwan's contemporary art scene.

The current exhibition *Art Histories of a Forever War: Modernism between Space and Home* explores the relationship between cold war histories of technology and art development in Taiwan, while *The Modern Exorcist* carries out an exploration of posthuman issues against the backdrop of techno-animism. The first exhibition of 2022 is *Beyond Chaos*, presented by Lien-Cheng Wang, the Grand Prize winner of the 2018 Taipei Art Awards. The exhibition displays 5 brand-new works and offers a discussion of globalization and artificial intelligence from multiple perspectives. With the use of real-time interactive computing programs and audio-visual devices, Wang takes his imagining of the future a step further, exploring the chaotic and organic development process with a renewed outlook.

Construction of the new TFAM collections vault continues, and the museum will be holding an open call for proposals of another new museum building since January 2022. Upgrading works on the basement restaurant and public space were completed in November 2021 to enhance museum visitors' experiences. With these revitalization projects, we can look forward to the next chapter of TFAM together.

混沌邊界—王連晟個展

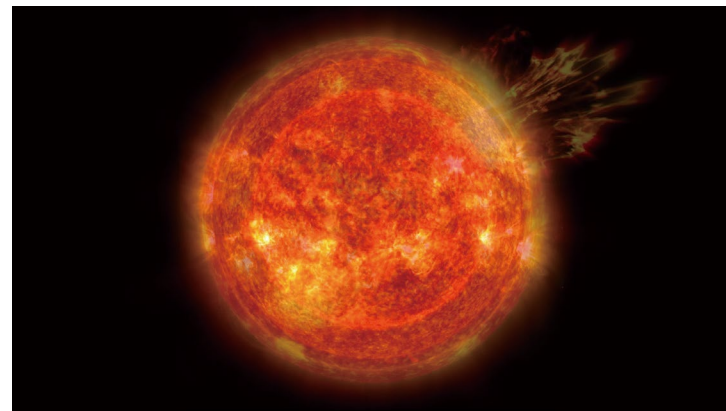
Beyond Chaos — Lien-Cheng Wang Solo Exhibition

2022.01.15 — 2022.04.17

地下樓 E、F 展覽室
Galleries E, F (BF)

「混沌邊界」為 2018 臺北美術獎首獎得主王連晟於本館的首次個展。混沌理論探討動態系統中必須用整體的數據關係才能加以解釋的行為，若能掌握所有參數，則行為可以預測，反之則看似隨機。由人類上傳資料所建構而成的巨大資料庫，隨著人工智能的發展，已形成複雜難控的集合體。延續其個展「意識邊界」的創作脈絡，本次展出五件裝置作品，在機器中介社會的當下，藝術家試圖捕捉其中的意志與權力關係：機器原為人所用，當今科技巨擘的演算法卻能自動開採人性，人機介面日趨模糊，在彼此擴張的意識邊界上，探問此混沌的系統將形塑何種未來？

Beyond Chaos is the first TFAM exhibition of Lien-Cheng Wang, the Grand Prize winner of the 2018 Taipei Art Awards. Chaos theory explores behaviors in dynamical systems that can only be explained by a holistic grasp of the relationships among all the relevant data. Behaviors can be predicted if one can control all the parameters; otherwise, behaviors would appear random. Today, the enormous database created from all the uploaded by people, coupled with the development of artificial intelligence, has resulted in a complex and uncontrollable assemblage. As an extension of the issues explored in his solo exhibition *Beyond Consciousness*, Wang is showcasing five installation art pieces in *Beyond Chaos*, in which he seeks to capture the relationship between will and power in a world intermediated by machines. Machines were developed for human use, but the technology developed by tech giants is now capable of exploiting human nature without human intervention. On the expanding border of the consciousness between humans and machine, the line becomes increasingly blurred, and one must ask — what kind of future will emerge from this chaos?



王連晟《球形-太陽》| 2021 | 單頻道投影、雙聲道聲響、電子感測元件 | 尺寸依場地而定
Lien-Cheng Wang, *Sphere-Sun* | 2021 | single channel projection, stereo, real-time computing program, electronic sensors | dimensions variable

現代驅魔師

The Modern Exorcist

2021.11.27 — 2022.03.06

一樓 1A、1B 展覽室、大廳、地下樓中庭
Galleries 1A, 1B, Lobby (1F), Courtyard (BF)

後人類時代，如果「科技」取代「上帝」，由神祇所創造的「人類」概念是否隨之崩解？而通過「驅魔」儀式，人的存有變成「無」的存在，未來世界中的每個人該如何抵達現時科技文明的高度，以及從此處可往何處去？這個展覽主要是對當代關於後人類的各種論說進行探索與提問。

這一世代的藝術家感知到這些混沌未知的變局，從而轉向新技術的格式，展覽整體裝置作品便是建立在科技 - 泛靈的思潮底下，令人聯想起後人類主義中心思想不斷升級之下的影響，這些思想不僅包括數碼化「第二生命」形態的義肢性或虛擬化的身體、高速演算法下資訊化經濟體系網絡，以及人與物和其他物種之間的鏈結。展覽混合了物、聲音、影像包含靜態展示和臨場表演。陳澄如、Kate Cooper、Cécile B. Evans、Sidsel Meineche Hansen、Pakui Hardware、黃博志、Stefan Kaegi / Rimini Protokoll、吳書原 + 耿寧和驅魔師集會製作委員會將共同演繹跨學科美學的新派點。



Pakui Hardware 《下腹》(局部) | 2019 | 複合媒材、裝置 | 現地製作
Pakui Hardware, *Underbelly* (partial) | 2019 | mixed media, installation | site-specific production

In the posthuman era, if “technology” replaces “God,” will the concept of divinely created humanity collapse as well? And if, through the ritual of exorcism, the existence of humans becomes the existence of nothingness, how can everyone in the future world attain the heights of technological civilization, and where will we go from there? This exhibition explores and poses questions about different contemporary propositions of posthumanity.

This generation of artists has perceived the current chaotic, indeterminate state of change, and has thus shifted to the form of new technology. All the installations in the exhibition are based on the underlying idea of techno-animism, evoking the constantly escalating influence of the central premises of posthumanism. These ideas include prosthetic or virtual bodies such as the digital forms of Second Life, networks of informationized economic systems generated by high-speed algorithms, and the chain of connections joining people to objects and other species. The exhibition blends objects, sound and images, including static displays and live exhibition: Yin-Ju Chen, Kate Cooper, Cécile B. Evans, Sidsel Meineche Hansen, Pakui Hardware, Po-Chih Huang, Stefan Kaegi / Rimini Protokoll, Su-Yuan Wu, Slow Geng (Motif Design) and the M-Exo Con Production Committee will collectively interpret the new vantage points of interdisciplinary aesthetics.



吳書原 + 耿寧《迷霧花園》| 2021 | 景觀 (油杉、雪松、灌木、草花) | 現地製作
Shu-Yuan Wu, Slow Geng, *The Garden* | 2021 | Taiwan cow-tail fir, deodar cedar, shrubs, grass | site-specific project

未竟之役：太空·家屋·現代主義

Art Histories of a Forever War: Modernism between Space and Home

2021.10.16 — 2022.02.20

二樓 2A、2B 展覽室
Galleries 2A, 2B (2F)

冷戰——一場資本主義與共產主義意識形態之爭，一場關乎何謂現代的競奪——於此，戰爭昇華為另一種形式，軍事科技成為日常生活中的一部分，而洗碗機、藝術作品、或是人類登月漫步的願景都化作成就現代世界的樞紐。

本展探究戰後臺灣現代藝術的發展脈絡，及其在此歷史氛圍中所形成之深遠影響，並向臺灣現代藝術先驅們及其成就致敬。展覽涵蓋本館之重要典藏品與國際藝術家之借件作品。本館典藏品包括：李元佳、秦松、劉國松、蕭勤、李錫奇、韓湘寧，以及現代主義建築師王大閎與陳其寬的創作。國際藝術家的借件與相關文獻檔案，包括：當代藝術家陳麗可 (Erika Tan)、蕭崇 (Sung Tieu)、谷口瑪麗亞 (Maria Taniguchi)、陳滢如、普拉賈克塔·波特尼斯 (Prajakta Potnis)、伊豆見彩、黃慧妍、于一蘭，以及書寫公廠與新加坡藝術家何敏慧 (Joy Ho) 和何秀玲 (Joanne Ho) 等，進一步闡述「現代」歷史中失語的片段。透過從家居物件至美術館典藏品，展覽一方面是冷戰時期藝術、設計與科技的交匯，同時亦揭示出「未竟」遺緒，持續定義著我們對於美好生活及地球家園的想像。



「太空競賽後的宇宙技術」展場照。
Cosmotechnics after the Space Race installation views.

The Cold War, was an ideological competition between capitalism and communism over what it meant to be modern. It was a sublimated war conducted on many fronts and through different proxies – wherein military technologies would find their way into the everyday, and where a dishwasher, an artwork or a vision of man walking on the moon became linchpins for the modern world.

The exhibition is an exploration of modern art in postwar Taiwan and the enduring resonances of this historical milieu. Paying tribute to a generation of pioneer practitioners in Taiwan art history who crystallised modern art through a series of artistic breakthroughs and debates, the exhibition foregrounds the modern art masterpieces housed in the Taipei Fine Arts Museum, including works of Li Yuan-Chia, Chin Sung, Liu Kuo-Sung, Hsiao Chin, Lee Shi-Chi, and Han Hsiang-Ning as well as works by modernist architects Wang Da Hong and Chen Chi-Kwan. Presented alongside archives and modern artworks, research-based artworks by Erika Tan (Singapore/United Kingdom), Sung Tieu (Vietnam/Germany), Maria Taniguchi (Philippines), Yin-Ju Chen (Taiwan), Prajakta Potnis (India), Aya Rodriguez-Izumi (Okinawaa/USA) Doris Wong Wai Yin (Hong Kong), Writing FACTory (Taiwan) in collaboration with Joy Ho (Singapore) and Joanne Ho (Singapore), and Yee I-Lann (Borneo) explicates the lacunas of 'modern' history. From household objects to the museum collection, the exhibition points to the persistent legacy of a forever war that emerged from the Cold War convergence of art, design and technology and which continue to define how we imagine better living, a homeland and making this planet home.



顏水龍《原住民圖紋檯燈》| 1984 | 彩繪、陶瓷、月桃樹莖條 | 46×46×75 公分 | 臺北市立美術館典藏
Yen Shui-Long, *Aboriginal Pattern Desk Lamp* | 1984 | paint, porcelain, stems of beautiful galangal | 46×46×75 cm | Collection of Taipei fine Arts Museum

2021 臺北美術獎

2021 Taipei Art Awards

2021.12.25 — 2022.03.20

三樓 3A、3B 展覽室
Galleries 3A, 3B (3F)

「臺北美術獎」是臺灣兼具前瞻性與指標性的視覺藝術獎項之一，為鼓勵富有時代精神之創作，以激盪更多元的創意能量，北美館自 1983 年開館至今從未間斷舉辦，見證三十多年來當代藝術發展的脈動，累積的豐碩成果有目共睹。今年遞件數達 346 件，經二階段評比，最終由田偉源、羅仔君、顧廣毅三人組及吳梓安、汪紹綱、林子桓、林彥君、區秀詒、陳彥成、曾彥翔、黃萱、謝佑承、羅懿君進入決選。「2021 臺北美術獎」將由這 11 組藝術家的作品共同呈現於本館三樓，評審委員將依據實際展覽樣貌，從中選出本屆「臺北美術獎首獎」及五位「優選」。

The “Taipei Art Awards” is one of Taiwan’s most forward-looking and indicative visual art awards. Established in 1983, the Awards are held annually to encourage the creation in tune with the spirit of the times and introduce a more diversified array of ideas and creative energy. As such, over the past three decades, the Taipei Art Awards has borne witness to the development of contemporary art, and the awards’ contributions to the art circle speak for themselves. This year, 346 submissions are in competition. After a two-stage selection process, the finalists include one collective trio, Zong-Yuan Tien, Yu-Chun Lo, and Kuang-Yi Ku, and 10 artists Tzu-An Wu, Shao-Gang Wang, Tzu-Huan Lin, Yen-Chun Lin, Sow-Yee Au, Sean Tseng, Yen-Cheng Chen, Xuan Huang, Yu-Cheng Hsieh, and Yi-Chun Lo. The 11 nominees’ works will display on the third floor. The prize will be judged on the TFAM exhibition. One winner will receive the Grand Prize of the Taipei Art Awards, while five teams will receive the Honorable Mention Award.



接近－賴志盛

Closer by Lai Chih-Sheng

2020.06.25 —

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.



住家小宇宙

My Home, My Universe

2021.09.04 — 2022.02.13

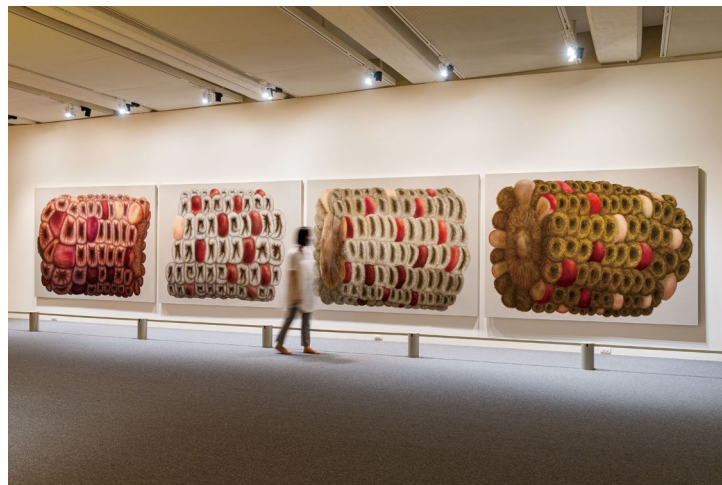
兒童藝術教育中心

Children's Art Education Center

觀賞一幅畫的時候，你會特別注意什麼？是繪畫的主題、構圖、媒材，還是色彩？如果加入感受與想像，還會發現畫有聲音、有觸感、有氣味，以及藝術家與作品的對話。

「住家小宇宙」展出本館典藏的黃薇珉作品《住宿》，邀請小朋友和成人陪伴者一起細細觀看繪畫、透過對話交流彼此想法。《住宿》是黃薇珉歷時一年所創作的大尺寸繪畫作品，在四張連幅油畫中，建構一個有著玉米外觀、分別以皮肉、棉被、皮草及乾草等元素組成的居住世界。展覽從作品畫面中表現的觸感、藝術家的生命故事、發展作品時的奇妙想像、創作過程中的思考等面向，連結感知，開發一連串體驗與創作活動。

除了圍繞作品發展的感知旅程，也呈顯觀看繪畫激盪出的想像。邀集詩人夏夏和音樂創作者羅棋誼，以《住宿》為發想起點，分別創作童詩、詩遊戲、音樂。現場亦有歡迎觀眾即興參與的延伸活動，期待觸發更多探索「家」的嶄新視角。



黃薇珉《住宿》| 2003-2004 | 油彩、畫布 | 194 x 259 公分 (x4) | 臺北市立美術館典藏
Wei-Min Huang, *Lodging* | 2003-2004 | oil on canvas | 194 x 259 cm (x4) | Taipei Fine Arts Museum Collection

When you gaze at a painting, what do you see? Is it the subject of the painting, or its composition? Do you see the materials it's made of or its colors? If one involves their senses and imagination in the process, they would find that paintings carry sounds, textures, smells, and conversations between the artist and the artwork.

My Home, My Universe features Wei-Min Huang's *Lodging*, an artwork in TFAM's collection, which invites both children and their adult companions to take a close look at the artwork and to communicate their thoughts with each other in the process. The artist Wei-Min Huang spent a year painting this large-scale work, a quadriptych oil painting that forms a lodging space with a corn-like appearance made up of four elements, flesh, quilts, fur, and hay. It creates a sensory experience through a series of elements, including the texture of the artwork, the story of the artist's life, her unrestrained imagination as she developed an idea, and her thoughts during the creative process. By connecting all these aspects of the artworks to one's perception, an array of experiences and creative activities thus arises.

In addition to the sensory journey derived from the work, the exhibition also presents other creations inspired the painting. Poet Xia Xia and music composer MiMi Lo based on *Lodging* to create children's poetry, poetic games, and musical works. Besides, the exhibition offers extension activities that invite visitors to partake in spontaneously, hoping visitors to come up with new perspectives exploring the idea of "home."



「住家小宇宙」展場一隅。
My Home, My Universe 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
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.

● 預約導覽 Reservation Required Guided Tours

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

● 《誰來王宅午茶》線上影片 *Guest at Wang's House* online program

《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.



「未竟之役：太空·家屋·現代主義」導覽服務

Art Histories of a Forever War: Modernism between Space and Home Guided Tours

● 定時導覽 Guided Tours

即日起至 From now on until 02.20 (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 02.20 (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 02.20 (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)

「住家小宇宙」親子工作坊

My Home, My Universe Kids & Families Workshops

時間 Time：依官網公告為主 The information provided in the official website
活動地點 Venue：兒藝中心大工作坊 Children's Art Education Center Studio

* 需線上預約報名 Reservation required

《午後聽賞》手語導覽服務

Guided Tours for Hearing Impaired Visitors

01.22 (Sat.), 02.26 (Sat.) 14:00 - 15:30
集合地點 Meeting Point：一樓午後聽賞集合處
Guided Tours for Hearing Impaired Visitors Meeting Point (1F)

行動語音導覽 | 臺北市立美術館

TFAM APP Mobile Guide

APP 提供精選展品語音導覽，豐富您的看展體驗。歡迎免費下載使用。
App provides the audience with insights on selected artworks thus enriching their experience in exhibitions. The audience is welcome to download the free app.



* 依據中央與臺北市政府的防疫規範，本館將持續滾動調整防疫措施。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。

* TFAM will continue to roll out adjustments 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.

《花園：王煜松》

Garden: Yu-Song Wang

專輯將本次現地製作的「花園－王煜松個展」之創作過程及想法完整集結，收錄黃靖容專文、藝術家問答錄，並附夾展覽現場說明書，除保留展覽逝去的記憶，亦可比對展覽籌備與展出後不同階段的文字記述。

The catalogue is a complete record of the creative process and ideas behind the site-specific installation *Garden: Yu-Song Wang*. Besides an essay by Jing-Jung Huang and a Q&A with the artist, the book also includes the exhibition brochure. In addition to preserving the fleeting memory of the exhibition, the book also allows one to compare the texts written at different stages of exhibition-making, both before and after the *Garden* exhibition.

定價 Price : NTD 360



《心神出遊：廖祈羽》

Way Out Beyond - Liao Chi-Yu

專輯收錄廖祈羽作品影像截圖、「心神出遊」個展空間展呈與三篇創作自述專文，探究其內心對於創造影像、記憶經驗的思索，以及作品製作過程中，與工作團隊及演員的溝通思考，揭開幕前幕後的點滴與紀錄。

This catalogue includes still images of Liao Chi-Yu's video works, the spatial design of her solo exhibition *Way Out Beyond*, and 3 essays written by the artist herself about her artistic statements, in which she shares her thoughts about how she creates images, captures experiences, as well as communicating and bouncing ideas off her team and actors. This book, hence, it reveals to readers details and records of what went on both on-site and behind the scene of the exhibition.

定價 Price : NTD 400



《感性機器：後資本主義時代的自我療癒》

Affect Machine: Self-healing in the Post-Capitalist Era

專輯由展覽專文與一系列的藝術家寫作構成，爬梳感性理論以及新藝術史的關係，並介紹 7 組參展藝術家作品中的感性，附有重要作品圖片以及其相關資訊。

The catalogue includes introductory essays on the exhibition as well as a series of articles penned by artists. These writings examine the relationship between affect theory and new art history and discuss the affective elements found in the work of the 7 participating artists. The catalogue also contains photos of the important works exhibited and relevant information.

定價 Price : NTD 400



《現代美術學報 42》出版作為藝術實踐的可能

Journal of TFAM No.42 - Publication as Possibility for Artistic Practice

每半年定期出版之《現代美術學報》，為探討現 / 當代藝術議題與趨勢發展的學術期刊。第 42 期以「出版作為藝術實踐的可能」為提問，集結不同研究者對於當代書文化現象的論述。北美館官網上可瀏覽、下載全文。

The Journal of TFAM, published bi-annually, is a scholarly journal that discusses modern issues and developing trends in modern/contemporary art. Journal of TFAM No. 42 investigates the issue of "Publication as Possibility for Artistic Practice" and presents the writings of various researchers pertaining to the contemporary publication culture.

All contents available for free on the official website.



《before / after Null》

本書為「injector after Null－鄭先喻個展」之專輯，收錄展場照和多篇專文。展覽從「似有非無」的概念延伸，將觀者的行為作為空間中物件行動的觸發與呼應機制，藉此探討事件、物件、現象的定義在人的觀察介入後所產生的關係變化。

This book is a collection of photographs and essays on the *injector after Null: Hsien-Yu Cheng Solo Exhibition*. The exhibition is inspired by the idea of "seemingly existing things." In the exhibition, the viewer's behavior is to trigger echoing the mechanism and then utilized to investigate changes in the relationship among defined events, objects, and phenomena after human observation imposes interventions on their states.

定價 Price : NTD 350



《2020 台北雙年展：「你我不住在同一星球上」》

Taipei Biennial 2020 : You and I don't Live on the Same Planet

專輯以獨立冊頁象徵各有差異又相互被引力拉扯的星球，收錄 2020 台北雙年展 57 位 / 組創作者與團隊的作品樣貌，並納入公眾計畫各項目的概念、紀錄與延伸思考，以回望展覽思想如何在臺灣的情境中進行轉化以衍生在地知識。

The accordion folding method is used for the pages of the catalogue to symbolize planets that are individually unique and yet drawn together by gravitational forces. The book contains the works of 57 artists and teams who were part of the *2020 Taipei Biennial* and the concepts, records, and further discussions that arose from the Public Programs. Readers can understand how the messages of the exhibition took root and evolved in Taiwan's context, and how local knowledge was produced.



* 歡迎洽詢本館巡迴書店：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

農曆新年除夕、初一休館 (01.31 - 02.01)

Opening Hours

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

Sat. 09:30-20:30

Closed on Mondays

Closed on Chinese New Year's Eve and Chinese New Year (01.31 - 02.01)

10461 臺北市中山北路三段181號

No.181, Sec. 3, Zhongshan N. Rd., Zhongshan Dist.,

Taipei City 10461, Taiwan, R.O.C.

Tel: 02-2595-7656 | Fax: 02-2594-4104

info@tfam.gov.tw | www.tfam.museum

多元社群平台 Multi Social Media | 行動語音導覽 Mobile App Guide



線上版活動表
Newsletter



訂閱電子報
E-News Subscribe

臺北市立美術館 Taipei Fine Arts Museum

