



臺北市立美術館

Taipei Fine Arts Museum

北美館活動資訊
TFAM Newsletter

2023

3 - 4 月

March — April

編輯手記

Message from the Editor

探索後人類議題的多重路徑

今年將有多檔令人期待的國際合作展，首先與大家見面的是「未來身體：超自然雕塑」，由本館與德國圖賓根文化交流協會共同主辦，探討人類時代裡人體的未來。生物技術發展之下，人類得以對所有生物進行存在性修正，身體在未來會是什麼型態？我們將會是「誰」或是「什麼」，又將生活在什麼樣環境之中？藝術家結合機器人和生物合成技術進行超寫實雕塑創作，應證了數位演進和基因工程在「後人類」和環境上的影響，以及自然、科學與文化之間漸趨模糊的界線。

除了國際合作展，3月份開展的張碩尹個展「BODO」為獲得2020臺北美術獎首獎的臺灣中生代藝術家。「BODO」展名來自黃明川導演1993年執導的《寶島大夢》，如同電影中所刻畫的怪誕夢境與虛實交錯的性慾，藝術家從個人經驗出發，描寫其海軍陸戰隊軍旅中，處在熱帶叢林中男性世界裡的奇想、慾望、與暴力，並藉此探討所謂「男人」之抽象概念，如何在迷彩服與殺人工具中一步步操演而成為社會真實。

自1984年1月創刊的《現代美術》，持續介紹與積累最新當代藝術思潮與研究觀點。在北美館邁入40周年，面對新數位媒體時代，《現代美術》期刊與洋蔥設計合作進行改版，內容增加跨界匯聚與交融外，在製作上亦增進其收藏價值，預計在4月推出。

Exploring the Multiple Paths of Posthuman Issues

This year, there will be many exciting international collaborative exhibitions, the first of which is *Supernatural Sculptural Visions of the Body*, a collaborative exhibition organized by TFAM and Institut für Kulturaustausch, Tübingen to address the future of the human body in the Anthropocene era. As biotechnology continues to develop, mankind can modify the existence of all living things. What form will the body take in the future? “Who” or “what” will we become? What kind of an environment will we live in? The artists amalgamate robots and synthetic bio technology to create hyperrealistic sculptures, which prove the influences of digital evolution and genetic engineering on “post-humanity” and the environment, while speaking of the increasingly blurred boundaries between nature, science and culture.

In addition to international collaborative exhibitions, *BODO*, the solo exhibition of Ting-Tong Chang, the 2020 Taipei Art Award winner as well as Taiwanese mid-career artist, is also opening in March. The name *BODO* comes from the 1993 film of the same name directed by Huang Mingchuan. Echoing the bizarre dreams and somewhat unreal sexual desires depicted in the film, the artist bases his work on his personal experience, and portrays the experience of serving in the marine corps, along with the fantasies, desires, and violent behaviors of a masculine world in a tropical forest. Through the work, the artist further discusses the abstract construct of “man,” and how it gradually becomes a social reality aided by camouflage uniforms and instruments of killing.

Founded in January 1984, *Modern Art* continues to introduce and gather the latest contemporary art trends and research viewpoints. In the face of a new age of digital media as TFAM enters its 40th year, *Modern Art* is collaborating with Onion Design Associates to create new editions that has more content on crossover convergence and integration as well as higher collection value. This spread is expected to be launched in April.

BODO

2023.03.11 — 2023.06.04

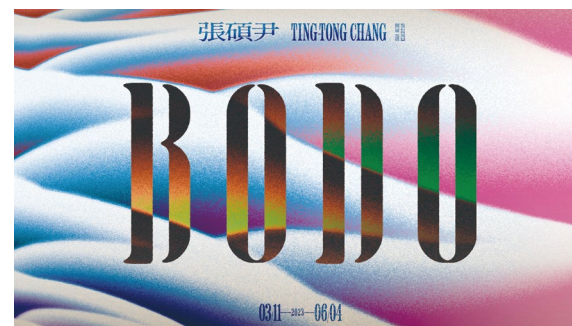
地下樓 E、F 展覽室
Galleries E, F

「BODO」展名來自黃明川導演於1993年執導的《寶島大夢》，如同電影中所刻畫的怪誕夢境與虛實交錯的性慾，「BODO」以藝術家張碩尹個人經驗出發，描寫其海軍陸戰隊軍旅中，處在熱帶叢林中男性世界裡的奇想、慾望、與殘暴，藝術家並藉此探討所謂「男人」之抽象概念、如何在迷彩服與殺人工具中一步步操演而成為一社會真實。

同時，「BODO」結合現地製作、多重敘事、互動科技、與多頻道聲音，將美術館轉換成一混合現實與虛擬的自動劇場，在其中，觀眾所行走之路線、所做之選擇都將影響故事之進行，在此複雜的多線故事當中，觀眾如同一場「角色扮演遊戲」的參與者，每個人之觀看經驗都因其在冒險路徑上的選擇，而成為獨特的、彼此不同的存在。

The name *BODO* comes from director Huang Ming-Chuan's 1993 film of the same name. Echoing the bizarre dreams and somewhat unreal sexual desires depicted in the film, artist Ting-Tong Chang bases his work on his personal experience, and portrays the experience of serving in the marine corps, along with the fantasies, desires, and violent behaviors of a masculine world in a tropical forest. Through the work, the artist further discusses the abstract construct of “man,” and how it gradually becomes a social reality aided by camouflage uniforms and instruments of killing.

At the same time, *BODO* brings together site-specific works, multilayered narratives, interactive technology, and multichannel sounds, transforming the museum into an automatic theater mixing reality and virtuality. In the exhibition, the audience's viewing routes and choices will have an effect on how the story unfolds. In the complex multithreaded story, the audience become participants in a role-playing game, and everyone's viewing experience becomes a unique existence unlike any other because of how they choose to experience the adventure.



未來身體：超自然雕塑

Supernatural: Sculptural Visions of the Body

2023.02.18 — 2023.06.04

二樓 2A、2B 展覽室
Galleries 2A, 2B (2F)

「未來身體：超自然雕塑」展探討在人類世時代裡人體的未來。生物基因在未來科技發展之下，人類得以對所有生物，如大自然、動物及人類，進行存在性修正。身體在未來將會是什麼型態？我們將會是「誰」或者是「什麼」？而我們又將生活在什麼樣環境之中？

展覽透過超寫實與寫實雕塑作品，針對上述疑問，提出可能的解決答案。這些具有前瞻性的作品不僅應證了數位演進和基因工程在「後人類」和環境上的影響，同時也說明這些混合性創作，是如何日漸模糊自然、科學與文化之間的界線。創新的科技對於現代雕塑影響甚鉅，藝術家透過 3D 列印技術完善製作過程，將雕塑創作界線擴展至機器人和生物合成技術層面，藝術家藉此打開人工製品、生物和科技上擴展新設計的可能性。本次展覽共分為、「混種人」、「後自然」、「藝術家 4.0」、「科技人類變體」四大主題，分別探討混種生命體、基因轉殖生物、未來人類與機器人、科技對生活的影響等議題。



安德羅·韋庫亞《無題》| 2014 | 212.1 x 101.6 x 68.6 公分
Andro Wekua, *Untitled* | 2014 | fake hair, silicone, wax, polymer plaster, PU foam, steel, glass, synthetic rope, aluminium cast, fabric, motors, electronics, mechanics | 212.1 x 101.6 x 68.6 cm | © Andro Wekua VG Bild-Kunst, Bonn 2022 | Privat Collection | Photo: Stephen White

Supernatural: Sculptural Visions of the Body discusses the future of the human body in the Anthropocene era. As genes continue to evolve with future technological developments, mankind can modify the existence of all living things, such as nature, animals and human beings. What form will the body take in the future? “Who” or “what” will we become? What kind of environment will we live in?

The exhibition aims to find possible answers to these questions through hyper-realistic and realistic sculptures. These forward-looking pieces are not only a testament to the impact of digital evolution and genetic engineering on “post-humanity” and the environment, but also illustrate how these hybrid creations are increasingly blurring the boundaries between nature, science, and culture. Innovative technology has had a profound impact on modern sculpting. The artist perfects the production process with 3D printing technology, expanding the boundaries of sculpting to the level of robotics and biosynthesis, thereby opening up the possibility to expand new designs in artifacts, biology, and technology. The exhibition is divided into four major themes: “Hybrid Others”, “Post-Nature”, “Artist 4.0”, and “Technological-Human-Metamorphoses” which explores hybrid lifeforms, genetically modified organisms, future humans and robots, and technology’s impact on life, respectively.



法比安·梅勒《蝴蝶》| 2013 | 80 x 13 x 28 公分
Fabien Mèrelle, *Papillons* | 2013 | silicone, resin, paint, hair, fabric | 80 x 13 x 28 cm | © Fabien Mèrelle Courtesy of the artist and Edouard Malingue Gallery | Photo: Marco Castilla

勒內·布里：視覺爆炸

René Burri · Explosions of Sight

2023.03.18 — 2023.06.18

三樓 3A、3B 展覽室
Galleries 3A, 3B (3F)

瑞士攝影大師、馬格蘭攝影通訊社成員勒內·布里 (René Burri)，為當代最具影響力的攝影師之一。無論是在古巴拍下了革命領袖切·格瓦拉 (Ernesto Guevara) 叼著雪茄的標誌性照片，抑或是 1957 年和畢卡索相遇為他拍下了紀念性的系列肖像；又或是紀錄 1960 年代起步建設的巴西利亞及同時期的中國北京，布里皆以黑白影像展現了視覺的政治性以及二十世紀的重大文化事件，並為後世留下諸多直指人心的畫面。本展為藝術家去世後的首次回顧個展，展覽除呈現多張他的經典作品外，更加入了許多從未發表的檔案文件，這些檔案來自洛桑艾麗舍攝影博物館 (Photo Elysée)、布里基金會 (Foundation René Burri)，以及巴黎與紐約馬格蘭攝影通訊社中的未曝光資料，經過細緻且深入研究後而誕生的成果。展覽試圖翻轉以事件或作品內容為主體之影像展出，而是讓攝影家個人成為論述中心、事件的匯聚點，期望為當代觀者提供一個全新的觀看視角。本展預定展出超過 500 件作品與文件檔案，包含原版骨董照片、印樣、筆記、素描、書籍書信等。



勒內·布里《自拍像，科羅納多，新墨西哥州，美國》| 1973-1983
René Burri, *Selfie-portrait, Coronado, New Mexico, United States* | 1973-1983
© René Burri / Magnum Photos. Fondation René Burri, courtesy Photo Elysée, Lausanne

Swiss photographer and member of Magnum Photos René Burri has been reputed one of the most influential contemporary photographers. From the iconic image of the Cuban revolution leader Ernesto Guevara smoking a cigar, the memorable portrait series of Picasso taken during the two masters' encounter in 1957, to the documentation of the economically awakening Brasilia and Beijing, China in the 1960s, his black-and-white photography has demonstrated visual politics and served as a witness to significant 20th-century cultural events, leaving behind stunning images for future generations. This exhibition is the first retrospective of Burri after he passed away. In addition to many of his iconic works, the exhibition also includes documents and archives in the collections of the Photo Elysée, Lausanne and the Fondation René Burri, as well as that of the Magnum Photos in Paris and New York. The exhibition attempts to reverse the common practice of image exhibitions normally revolving around events or the content of the works, but instead turns the photographer into the center of theoretical discourses and a converging point of events, hoping to provide contemporary audience a fresh viewing perspective. The exhibition will feature more than 500 works and archives, including original vintage photographs, contact sheets, notes, sketch drawings, books, letters and so on.



勒內·布里《全錄公司，洛杉磯，美國》| 1971
René Burri, *Xerox, Los Angeles, United States* | 1971
© René Burri / Magnum Photos. Fondation René Burri, courtesy Photo Elysée, Lausanne

生活決定意識：高重黎

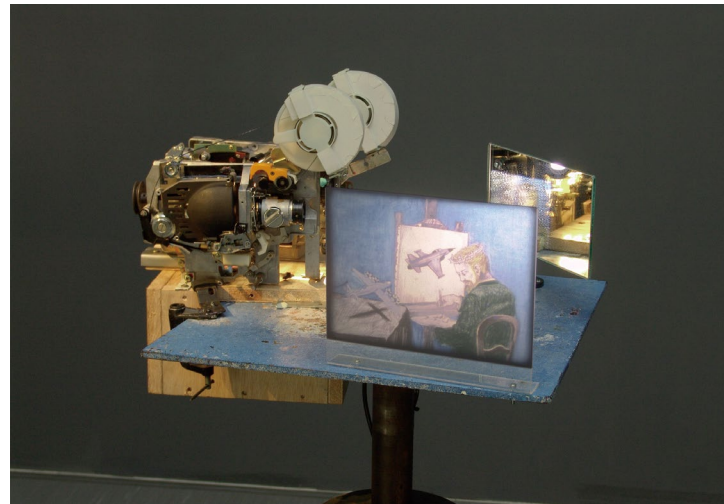
Re-Present: Kao Chung-Li

2023.03.25 — 2023.06.25

一樓 1A 展覽室

Gallery 1A (1F)

「生活決定意識：高重黎」由李威儀策劃，探討感知、影像與歷史的生產活動。透過呈現藝術家高重黎的創作——自 1983 年起陸續發表的《ASA 的 N 次方》，及「光化學機械式活動影像裝置」、「幻燈簡報電影」、「物象書」、「時間的位置」系列作品，乃至雕塑、圖像、物件與檔案等，回應第二次工業革命至今的現代性歷程，以及控制社會下形成的集體制約。藉由考掘結合時間流與意識流的影音機器，在顯現我等自身與技術產物的歷史性失聯中，嘗試重新發明現實，創造自身感知、記憶與圖像的生產條件。展名引自馬克思（Karl Marx）與恩格斯（Friedrich Engels）合著《德意志意識形態》（Die deutsche Ideologie）的關鍵名句，反映了藝術家聚焦在唯物史觀下的批判論題——對於影音工業生產與自體感知經驗的鬥爭，以及對於「物」的成像史之關注。



高重黎《反·美·學 002》| 1999-2001 | 光化學機械式活動影像裝置 | 45 x 45 x 120 公分
Kao Chung-Li, *Anti-mei·ology 002* | 1999-2001 | photochemical-mechanical live image projection device | 45 x 45 x 120 cm

Curated by Lee Wei-I, this exhibition explores the production of perception, image, and history. Featuring the artist's brand new pieces and his art series published from 1983 onward, including *ASA to the Power of N*, *Photochemical-Mechanical Live Image Projection Device*, *Slideshow Cinema*, *Object Book Series*, *Positions of Time*, as well as his various sculptures, images, objects and archives, this exhibition responds to the modernization since the Second Industrial Revolution and the collective conditioning in a controlled society. With the archaeology of image machines as the fusion of temporal and conscious flow, the artist attempts to reinvent realities and create the conditions for the production of self-perception, memory and image through the historical disconnection in which the self and technical products find expression. The Chinese exhibition title owes its inspiration to *The German Ideology* (*Die deutsche Ideologie*) co-authored by Karl Marx and Friedrich Engels, which reflects the artist's materialist perspective of history informed by his critical themes—the struggle against audiovisual production and proprioceptive experience, as well as his extra attention to the imaging of “objects” and its history.



高重黎《持放映機的人》| 2007 | 掌中型 8 釐米裝置 | 28 x 20 x 6 公分
Kao Chung-Li, *The Man with the Film Projector* | 2007 | handheld 8mm installation | 28 x 20 x 6 cm

大衛·克拉耶伯個展

David Claerbout Solo Exhibition

2023.03.31 — 2023.06.25

一樓 1B 展覽室
Gallery 1B (1F)

錄像裝置藝術家大衛·克拉耶伯 (David Claerbout) 1969 年出生於比利時科瑞克 (Kortrijk)，畢業於安特衛普皇家藝術學院 (Royal Academy of Fine Arts in Antwerp) 及阿姆斯特丹皇家視覺藝術學院 (Rijksakademie van Beeldende Kunsten)。克拉耶伯最初接受的是繪畫訓練，以其結合攝影、錄像、聲音及數位技術之創作聞名。透過對於動態和靜態、時間和速度以及聲音的操控與實驗，鬆動傳統視覺媒介界線，在其影像畫面中挹注多層次的時間性。克拉耶伯曾參與 2004 年台北雙年展展出，本次個展精選呈現自 1996 年創作之大型錄像作品，搭配系列繪畫手稿，運用展場獨特挑高空間，建構有別以往的觀展體驗。

Video installation artist David Claerbout (b. 1969) was born in Kortrijk, Belgium, and graduated from the Royal Academy of Fine Arts in Antwerp in Belgium, and Rijksakademie van Beeldende Kunsten in Amsterdam, the Netherlands. Claerbout received a training in painting at first, and is later known for his works mixing photography, video, sound and digital technologies. Through manipulating and experimenting with motion and stillness, time and speed, as well as sound, the artist destabilizes conventional boundaries between visual media, and imbues his video images with multilayered temporalities. Claerbout was featured in the 2004 Taipei Biennial. This solo exhibition showcases a selection from his large-scale video works of 1996, which are to be accompanied by a series of sketch drawings, to construct a unique viewing experience in the high-ceiling gallery.



大衛·克拉耶伯《飛機 (F.A.L.) 》| 2015-2021 | 單頻道投影、黑白影像、立體聲音頻
David Claerbout, *Aircraft (F.A.L.)* | 2015-2021 | single channel video projection, black & white, stereo audio

圖像提供：藝術家及施博爾藝廊，柏林 / 巴黎 / 首爾
Courtesy the artist and Esther Schipper, Berlin/Paris/Seoul

崎

Heterogeneous

2022.09.17 — 2023.11.26

三樓 3C 迴廊
Gallery 3C (3F)

美術館邀請樹火紀念紙博物館雙館聯名，由 FENKO 鳳嬌催化室擔任策展單位，試圖在美術館簡潔平整的空間中，拆解「崎」而為「山、奇」的意識延伸，凝結團隊著墨的「紙」，跨界自然與人造物之間，將媒材催化與加工介入，衍生非均質 (heterogeneous) 的專業創作語彙，染，揉，撕，摺，塑，畫，裱，曬；多層次的堆疊，邏輯與非邏輯的再造，創造質地間的結合。

採用巨量手法，醞釀觀物視界，挑戰「紙」的是與否，於平行見解中促成交集，撐開未知的五感體驗。進入未知的崎嶇道路，所見廣闊岩層、流轉色彩與質地變化，留意有形與無形的感知，在升起與消融的變化之中，獲得安定與理解。

TFAM invites the Suho Memorial Paper Museum to hold a joint exhibition, with FENKO Catalysis Chamber as the curator team. Inspired by the character “崎,” the team dismantles it into a conceptual extension of the components “山” and “奇” (“mountain” and “wonder”) by playing their signature “paper” technique in the simple and neat space of the museum. While crossing the border between nature and man-made objects, the catalysis and intervention in the processing of the medium produces a heterogeneous vocabulary in regard to professional creation—dyeing, kneading, tearing, folding, shaping, painting, framing, and tanning. The multi-layered stacking, and the reconstruction between logics and non-logics has created an integration of textures.

The use of a large-scale volume not only gradually broadens viewer’s perspective but also challenges the being or non-being of “paper,” creating a convergence of parallel insights as well as expanding the unknown experiences of the five senses. On the rugged road into the unknown, people can witness the vast rock layers, the flowing colors, and texture changes, and take notice of the tangible and intangible perceptions, and in the rising and melting changes, achieve stability and understanding.



跟你說個故事：很久很久以後

Telling a Story with You: Once upon a Time in the Future

2023.03.04 — 2023.08.27

兒童藝術教育中心

Children's Art Education Center

「從前從前...有一個...」、「好久好久以前...」、「在七座山七條河以外...」

以「故事」為基底，以繪畫、裝置、影像、劇場等各類藝術形式，共同形塑主題，嘗試以新小說敘事模式，重新建立一個內心世界的時間和空間。參觀者可自行選擇看的起點，編輯、導入個人經驗，召喚我們對於物件、遊戲、扮裝的想像力，進而換位思考多元面向之可能，希冀透過多樣作品之引導，啟發觀者學習不同思考之路徑，意圖呈現的多元面貌「詮釋」。邀請 6 位藝術家將個人的生活經驗，透過講述一個個合理可信的故事來認識自己與周遭世界，在敘事中編織世界與彼此的形象。

“Once upon a time there was a...”, “A long, long time ago...”, “Beyond the seven mountains and seven rivers...”

“Stories” are used as the foundation around which the theme is shaped by various art forms such as painting, installation, video, and theater, in attempt to re-establish an inner space and time through new fictional narratives. Visitors can choose their own starting point for viewing, then edit and combine their personal experiences. This exhibition calls on our imagination of objects, games, and costumes, and then to think about the possibility of diverse perspectives, hoping to inspire the viewers to learn different paths of thinking through the guidance of works, with the intention of presenting multi-faceted “interpretation.” Six artists are invited to tell their personal experiences with reasonable and credible stories to understand themselves and the world around them, weaving images of the world and each other in the narrative.



何孟娟《巴黎計畫 - 你是我的英雄》| 2009 | 典藏數位版畫 | 175 x 175 公分
Isa Ho, *Project Paris: You Are My Hero/Tu es mon héros!* | 2009 | archival pigment print on flagstone | 175 x 175cm

王大閎建築劇場

Wang Da Hong House Theatre

開放時間：每週二至週日 09:30 - 17:30

Opening Hours: Tue. to Sun. 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

建築師王大閎 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「王大閎建築劇場」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。

In 2017, 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

每週五、六 Every Fri. & Sat. at 10:00

● 《吹笛人》偷住在閎家的馬戲團 X 0471 特技肢體劇場 0471 Acro Circus Performance

一支不知從何流浪而來的馬戲團，在春天時拜訪了「閎家」，周末為觀眾上演交織著想像、記憶、和遊戲的故事。每逢節慶，馬戲團索性化身吹笛人，帶著一支被故事所吸引的隊伍，走出房子，朝北方的美術館走去...

A mysterious circus came to visit the Wang's House and resides secretly, they bring forward a story intertwined with imagination, memories, and games for the audience during the weekends. And when it comes to holiday, the circus becomes the “Piper” attracting people who are fascinated by the story and walking out of the House heading all the way north to the museum...

演出場次 Performance Schedule

03.25(Sat.), 04.22(Sat.), 05.20(Sat.) 14:30-15:00

* 所有活動皆採事先預約報名，確切資訊請參考官網

All of the activities are reservation required. Please refer to the TFAM official website for complete and updated information.



跟你說個故事：很久很久以後

Telling a Story with You: Once upon a Time in the Future

2023.03.04 — 2023.08.27

● **親子導覽服務 Family Guided Tour Service**

2023.03.04 — 2023.08.27

每週三至五 Every Wed. to Fri. at 14:00

每週六 Every Sat. at 11:00、雙週六 Every other Sat. at 15:00

集合地點：地下樓諮詢台 Meeting point: Basement floor Information desk

● **《吹笛人》走路劇場系列場次 “The Piper” Walking Theatre Schedule**

03.04 (Sat.)15:30 - 16:10, 05.13 (Sat.)14:30 - 15:10

「未來身體：超自然雕塑」 導覽服務*Supernatural: Sculptural Visions of the Body Tours & Events*

2023.02.18 — 2023.06.04

● **定時導覽 Guided Tours**

2023.03.07 — 06.04

每週二至日 Every Tue. to Sun. at 10:30、14:30

集合地點：一樓展場入口 Meeting point: Exhibition Entrance (1F)

● **預約導覽 Reservation Required Guided Tours**

2023.03.07 — 06.04

每週二至日 Every Tue. to Sun. at 10:00、14:00

集合地點：一樓大廳導覽服務中心前 Meeting point: Guided Tours Services (1F Lobby)

● **親子定時導覽 Guided Tours for Kids & Families**

2023.03.07 — 06.04

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：一樓親子導覽集合處

Meeting point: Guided Tours for Kids & Families Meeting point (1F)

《午後聽賞》手語導覽服務 Guided Tours for Hearing Impaired Visitors

03.25 (Sat.), 04.22 (Sat.) 14:00 - 15:30

集合地點：一樓午後聽賞集合處

Meeting Point: Guided Tours for Hearing Impaired Visitors Meeting Point (1F)

【臺灣建築論壇】傳統與非傳統：二戰後至當代**【Taiwan Architecture Forum】 Traditional and Non-traditional: Post WWII to Contemporary Times**

2023.03.11 (Sat.) - 03.12 (Sun.) 13:30 - 17:30

活動地點：地下樓 視聽室 (BF)

Venue: Auditorium (BF)

* 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。

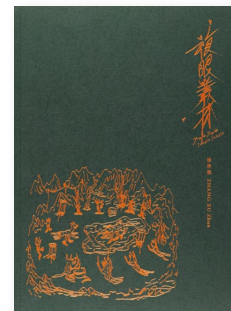
* TFAM will continue to roll out adjustments to our COVID-19 preventive measures in line with the regulations set by the Taiwan Government as well as the Taipei City Government. Visitors are reminded to check TFAM's official website and Facebook page before visiting the museum for the latest updates.

《複眼叢林－張徐展個展》*Jungle Jungle — ZHANG XU Zhan Solo Exhibition*

「複眼叢林－張徐展個展」著眼東南亞與華人民間故事的相似之處，探索文化間流動、近似又異質的獨特性。本專輯細膩捕捉展覽中場景裝置與動物紙偶的生動景象，並收錄其錄像作品的影像畫面，完整記錄藝術家本次個展的精彩實況。

Jungle Jungle — ZHANG XU Zhan Solo Exhibition focuses on the similarities between Southeast Asian and Chinese folk tales, exploring the unique fluidity, similarity and heterogeneity among cultures. The catalogue carefully captures the vivid installations and papier-mache animals in the exhibition, even including images from the artist's video works, recording all the wonderful scenes in this solo exhibition.

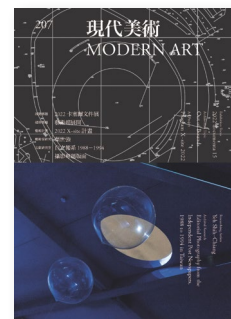
定價 Price: NTD 500

**《現代美術 207》***Modern Art No.207*

本期「展覽專題」評介第 15 屆德國卡塞爾文件展的展覽策略；「藝術家研究」聚焦橫跨水墨、油畫、書法、詩歌創作的畫家葉世強；「文獻研究室」關注 1988 年至 1994 年間「自報系」的攝影專題版面構成與對解嚴後報導攝影發展的影響。

This issue of "Exhibition Focus" reviews the exhibition strategy of the documenta 15; "Researching Artists" focuses on artist Yeh Shih-Chiang, whose works include ink wash paintings, oil paintings, calligraphy, and poetry; "Archival Research" focuses on the composition of photography features in "Independent Post Newspapers" between 1988 and 1994 and their impact on the development of news photography after the lifting of martial law.

定價 Price: NTD 180

**《現代美術學報 44》***Journal of TFAM No.44*

本期以「雙重重構」為題，對 1950 到 1980 年代的臺灣建築發展進行提問。本專題曾在 2022 年 3 月「現代與非現代」臺灣建築論壇中進行過熱烈討論，本期收錄的五篇研究論文即具體呈現了當時研討的成果。

歡迎搜尋北美館官網瀏覽、下載全文

This issue is titled "Twofold Reconstruction", raising questions about the development of Taiwanese architecture from the 1950s to the 1980s. This topic was discussed at the "Modern and Non-Modern" Taiwan Architecture Forum held in March 2022. The five research papers featured in this issue present the results of those discussions.

The full text is available for viewing and downloading on the TFAM website.



* 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

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.taipei | www.tfam.museum

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



臺北市立美術館 Taipei Fine Arts Museum



線上版活動表
Newsletter



訂閱電子報
E-News Subscribe