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Taipei Fine Arts Museum

北美館活動資訊
TFAM Newsletter

2023

9 — 10_月

September — October

編輯手記

Message from the Editor

藝術時空漫遊

藝術家何德來 (1904-1986) 超然於臺灣主流的文藝脈絡，並不固守特定的風格技法，作品涵蓋西畫、東洋畫、書道和詩歌寫作領域，從自然到哲理、由寫實面至意象性的創造，顯現個人生命對於藝術的凝粹與情感的蘊蓄。本次展覽整合館藏與首次曝光的文獻檔案，展出 200 餘件精彩原作及文獻。以更寬廣的創作脈絡，立體而完整地呈現藝術家開拓個人藝術道路歷程，特別推薦給對臺灣藝術史感興趣的觀眾。

除了前輩藝術家的作品，美術館三樓同時展出「2023 TFAM 年度個展：饒加恩、施懿珊、王耀億、張永達」四位藝術家各自以獨特的創作思維，展開對不同議題的探問，試圖帶給觀眾多樣創作類型與當代思辨。

9 月份於王大閔建築劇場展出「聲·浴場：超越三度空間的聆聽」計畫，將民眾參與的前導工作坊所採集而來的聲音，重新編織譜寫成一個聲音作品，成為獨一無二的聆聽經驗。這次，我們一起以聆聽的方式，探索王大閔建築劇場。

A Spatio-temporal Odyssey of Art

Ka Tokurai (Ho Te-Lai, 1904-1986) transcends the Taiwan's mainstream artistic background, never sticking to specific styles and techniques. His works include Western paintings, Tōyōga, calligraphy, and poetry, covering themes from nature to philosophy through both figurative and abstract styles, showcasing his emotions and devotions to the art. Combining TFAM's collection and archival documents revealed for the first time, this exhibition features over 200 pieces of original works and documents. The exhibition provides a broader context for a comprehensive display of the artist's career, a must-see for those interested in Taiwanese art history.

In addition to the works of senior Taiwanese artist, exhibited on the 3rd floor of the museum is the 2023 TFAM Annual Solo Exhibition: Chia-En Jao, Yi-Shan Shih, Yao-Yi Wang, Yung-Ta Chang. With their unique creative mindsets, the four artists explore different issues, attempting to present the viewer with a variety of creative styles and contemporary ideas.

In September, Wang Da Hong House Theatre will present the *Vibe Bathing: Listen Beyond* project, which uses sounds gathered through a public workshop to create an audio piece that provides a unique listening experience. This time, let us explore Wang Da Hong House Theatre by listening.

無垠之森

Forest of being Time

2023.07.01 — 2023.09.24

地下樓 E、F 展覽室
Galleries E, F

「無垠之森」試圖從仰賴載體與播放機制等「時間留存技術」之時基藝術品出發，探索生命中種種難以描摹的「中介 / 邊緣時刻」，以及那些無法歸類、置身此處與彼處間的曖昧時空。展名發想自村上春樹《海邊的卡夫卡》，這部頗具存在主義色彩的作品將混沌刻畫為一座森林，在這裡，空間沒有可掌握的位置，時間也全然不具意義，它是生與死的中介，也是現實與夢境的夾縫。本展預計囊括十三組國內外藝術創作者，呈現包括本館重要典藏、國際藝術家之錄像與錄像裝置，以及部分特為本展創作之全新作品。

風開始湧動，讓我們邁步踏進森林的核心。

Forest of being Time attempts to explore the indescribable "intermediary/marginal moments" in life and the ambiguous time and space existing neither here nor there that cannot be categorized through time-based media artworks that rely on "time retention technology" such as carriers and playback mechanisms. The name of the exhibition is inspired by the novel *Kafka on the Shore* by Haruki Murakami, an existentialist work that portrays chaos as a forest, where space has no definable position and time is meaningless, an intermediary between life and death, and the gap between dream and reality. The exhibition is expected to feature the works of thirteen groups of local and international artists, presenting important pieces from the TFAM collection, videos and video installations by international artists, and newly commissioned works for the exhibition.

The wind is stirring. Let us step into the core of the forest.



琵拉·瑪塔－杜邦《魔山》(影像截圖) | 2016 | 單頻道高畫質錄像、彩色、有聲 | 22分04秒 | 藝術家及摩爾當代藝廊收藏
Pilar Mata Dupont, *Zauberberg* (Film Still) | 2016 | single-channel HD video, color, sound | 22min04sec | collection of the artist and Moore Contemporary

吾之道：何德來回顧展

Keeping to My Path: A Retrospective of Ka Tokurai

2023.07.08 — 2023.10.22

二樓 2A、2B 展覽室
Galleries 2A, 2B (2F)

在何德來過世之後，為完成藝術家「歸鄉」的遺願，其姪子藤田騰鯨（何騰鯨）捐贈大部分的遺作、共計油畫作品 100 餘件予北美館，進而成為本展的重要基底。為迎接何德來的 120 歲冥辰，北美館整合館藏與家屬手上長久以來一直無機會曝光的書法、水彩、素描，以及筆記、手稿、照片等文獻檔案，展出 200 餘件精彩原作及文獻。展區分八大主題：「東美」、「新竹」、「新構造社」、「母·妻」、「目黑·家」、「宇宙·探源」、「筆·墨」、「速寫·風景」，藉此以更寬廣的創作脈絡，立體而完整地呈現藝術家開拓個人藝術道路歷程。

To artist Ka Tokurai (Ho Te-Lai), his Taiwan as his native land was his eternal theme of artistic creation. After the artist passed away, his nephew Fujida Togeji (Ho Teng-Chin) donated most of his works – a total of more than 100 oil paintings – to the Taipei Fine Arts Museum (TFAM) to honor his dying wish, which now forms the crucial foundation of this very exhibition. For the upcoming 120th posthumous birthday of Ka Tokurai, the TFAM combines the artist's works in the TFAM collection with unpublished works and archives in the artist's family, including calligraphic works, watercolors, sketch drawings, notes, manuscripts, and photographs, to curate this exhibition that features more than 200 pieces of original works and literature. In eight major themes, namely "Tokyo Fine Arts School," "Hsinchu," "Shinkouzo-sha," "Mother & Wife," "Home in Meguro," "Cosmic Contemplation," "Brush & Ink," and "Sketches and Landscapes," the exhibition vividly and comprehensively portrays the development of the artist's personal artistic path through a broader creative context.



何德來《春》| 1953 | 油彩、畫布 | 130.5×194 公分 | 臺北市立美術館典藏
Ka Tokurai (Ho Te-Lai), *Spring* | 1953 | oil on canvas | 130.5 x 194cm | collection of Taipei Fine Arts Museum

——重構：楊德昌

A One and A Two: Edward Yang Retrospective

2023.07.22 — 2023.10.22

一樓 1A、1B 展覽室
Galleries 1A, 1B (1F)

展覽由臺北市立美術館與國家電影及視聽文化中心共同主辦，歷經三年時間由團隊整理、研究楊德昌導演遺留下來各式檔案。透過首度曝光的重要文獻與影音檔案如：劇本之各個修訂版本、人物關係圖、分鏡圖、導演手稿等，於北美館透過沉浸式影音與裝置等型態呈現楊導之電影創作脈絡。展覽奠基於楊導的精彩傳世之作，及較少被提及之劇場創作，乃至尚未實踐的眾多計畫，以七個子題帶出其創作生涯的不同面向。除了側重他在美學、文化及歷史批判等面向上的重要成就，更彰顯展映型態與當代藝術之間的對話。展期間同步有回顧影展於國家電影及視聽文化中心舉辦。

Co-organized by the Taipei Fine Arts Museum and the Taiwan Film and Audiovisual Institute, the exhibition highlights various files left behind by director Edward Yang that the curation team has organized and researched over the course of three years. The exhibition features important documents and audiovisual files presented for the first time, including various script revisions, character relationship maps, storyboards, and director's manuscripts, which are displayed at TFAM through immersive audiovisual presentations and installations to showcase the creative context of Director Yang's films. The foundation of this exhibition is Director Yang's riveting masterpieces, lesser-known theater productions, as well as many of his unrealized projects, bringing out different aspects of his creative career through seven sub-themes. In addition to focusing on Director Yang's important achievements in aesthetics, culture and historical criticism, the exhibition also highlights the dialogue between presentation and contemporary art. A retrospective film festival is held concurrently at the Taiwan Film and Audiovisual Institute.



「——重構：楊德昌」展場照
Photo of A One and A Two: Edward Yang Retrospective venue

數位學生技術下的未來判罰形式：施懿珊個展

Punishment 2030: Yi-Shan Shih Solo Exhibition

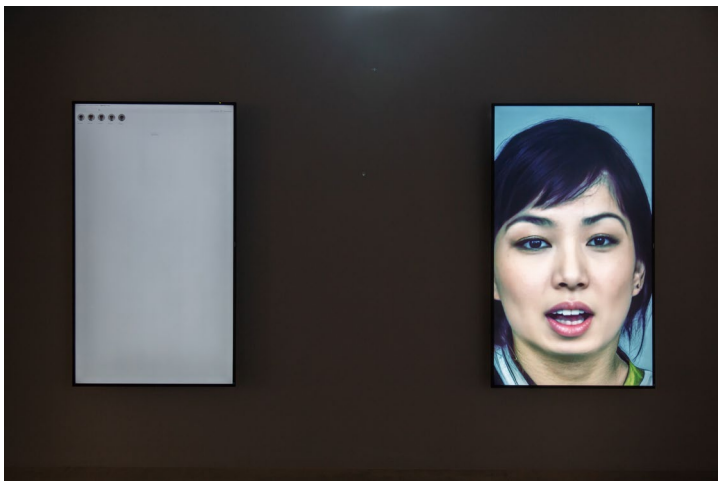
2023.07.15 — 2023.10.08

三樓 3A 展覽室

Gallery 3A (3F)

探討被機器物件中介的各種人類行為和科技治理，已經成為藝術家施懿珊近年時刻關注的議題，本次個展，施懿珊將以一場反身份社會定義、反技術商業壟斷、和對合法系統下「非法的臉」的技術資產化進行抵抗的「穿牆實驗」，和由一套透過去計算「主題標籤」（Hashtag）之間的關係和象限距離、來生成數位地貌的計畫，與一個和展題《數位學生技術下的未來判罰形式》同名、架空於近未來世界的判罰程序來作為「建構與串接」的創作方法。

Artist Yi-Shan Shih has been paying close attention to the way human behaviors and technological governance are mediated by machines in recent years. For this solo-exhibition, Yi-Shan Shih will present a “walk-through experiment” that is against the social definition of identity, against the commercial monopolization of technology, and rebels against the technical capitalization of “illegal faces” under the legal system, a program for generating digital landscapes by calculating relationships and quadrant distances between “hashtags”, and a punishment procedure set in the near future that shares the name of the exhibition, *Punishment 2030*, to demonstrate the creative method of “construction and connection”.



「數位學生技術下的未來判罰形式：施懿珊個展」展場照
Photo of *Punishment 2030: Yi-Shan Shih Solo Exhibition* venue

« CdV » - 饒加恩個展

« CdV » - Chia-En Jao Solo Exhibition

2023.07.15 — 2023.10.08

三樓 3A 展覽室

Gallery 3A (3F)

透過由維也納運回一批 113 年前的物件到台灣，作為此次展覽觀念實踐的開始，那些因著 1910 年的「日、英博覽會」所生產的影像與其載體：包括 1854 年專利的 Carte de Visite (CdV)、明信片、報紙、裝載影像的紙偶紀念品，以至於包含一個維也納的私人住所；透過化石燃料所完成的旅程，讓這批物件離開與到達另一個文化與知識的文本，並與之互視。展覽的另一個部分，則是關於影像的授權、再製與重新分配的權力、道德與美學的關係，藉由印刷、出版與再製勞道爾收藏的部分影像，並透過公共白盒子的展示機制，讓影像的回看得以在此過程中呈現。

A shipment from Vienna of objects from 113 years ago serves as the start of the conceptual practice of this exhibition. Those images and their carriers generated from the 1910 Japan-British Exhibition: including the Carte de Visite (CdV) patented in 1854, postcards, newspapers, and paper doll souvenirs with images on them, enough to fill a private residence in Vienna. Through a journey completed through the use of fossil fuels, these objects were able to leave their place of origin and interact with another cultural and intellectual text. Another part of the exhibition is about the authorization of images, the power of reproduction and redistribution, and the relationship between morality and aesthetics. The exhibition presents the review of images through the process of printing, publishing and reproducing some of the images collected by Radauer and showcasing them in a public exhibition.



「« CdV » - 饒加恩個展」展場照
Photo of « CdV » - Chia-En Jao Solo Exhibition venue

最後一人、越南士兵、遊客、阿遠、獵人和遊手好閒者：王耀億個展

The Last Man, the Vietnamese soldier, the Tourist, A-Yuan, the Hunter and the Flâneur: Yao-Yi Wang Solo Exhibition

2023.07.15 — 2023.10.08

三樓 3B 展覽室
Gallery 3B (3F)

在「最後一人、越南士兵、遊客、阿遠、獵人和遊手好閒者：王耀億個展」中，為了建構自我認同，藝術家王耀億實驗同時身為創作者與被攝者的兩面一體，讓自我肉身成為交織虛構與非虛構敘事的連接點，而當角色被建立於銀幕前，創作者的意志便能重生於銀幕後。本計劃將由《富國島》、《兩隻老虎》、《我記得·我記得》、《紅藍白—我沒有美國時間》、《打獵》、《遊手好閒者》六件／組作品組成，主題流動於冷戰離散與全球化中移動的家族史之間，讓擱淺於戰爭回憶、國家圖幟、台灣新電影等集體潛意識與個人記憶成為建構自我認同的關鍵，也延伸成為某種國族意識形態的隱喻。

In *The Last Man, the Vietnamese soldier, the Tourist, A-Yuan, the Hunter and the Flâneur: Yao-Yi Wang Solo Exhibition*, artist Yao-Yi Wang constructs a sense of self-identity by experimenting as both artist and the subject, turning his own physical form into the connection between fictional and non-fictional narratives. When characters are presented on screen, the will of the artist is reborn behind the scenes. The project comprises 6 pieces/sets of artworks, namely *Phù Quốc*, *Two Tigers*, *I Remember, I Remember*, *Red, White, Blue - I Ran out of American Time*, *Hunting*, and *The Flâneur*. The theme flows between his family history of separation during the Cold War and movement in globalization, so that memories of war, national symbols, the Taiwan New Wave Cinema, and other parts of our collective subconscious and his personal memories form the key to his self-identity and extend into a metaphor of a certain national identity.



「最後一人、越南士兵、遊客、阿遠、獵人和遊手好閒者：王耀億個展」展場照
Photo of *The Last Man, the Vietnamese soldier, the Tourist, A-Yuan, the Hunter and the Flâneur: Yao-Yi Wang Solo Exhibition* venue

Without Composing：張永達個展

Without Composing: Yung-Ta Chang Solo Exhibition

2023.07.15 — 2023.10.08

三樓 3B 展覽室
Gallery 3B (3F)

「Without Composing：張永達個展」藝術家以蓋格 - 穆勒管偵測空間中或微量放射性礦石所釋放的放射性粒子，將採集到的數據交由如馬可夫鍊等隨機演算法進行機器學習或編寫，以電腦程式生成無限、未重複且得以感知的聲音或影像。別於普遍創作者憑藉個人意志與美學，將意識完整延伸至作品的預設，張永達試圖讓渡作者對作品的絕對控制權，交予來自環境中無形不可見、超脫人類掌控的放射性粒子，任其在作品中成為隨機、未知、不可預期的擾動因素，扮演如同藝術家、作曲家或是程式設計師的角色，涉入作品生成的過程，藉以探問真正隨機的本質。

In *Without Composing: Yung-Ta Chang Solo Exhibition*, the artist uses Geiger-Müller tubes to detect radioactive particles in a space or released by traces of radioactive ores, submitting the data collected to random algorithms such as Markov chains for machine learning or writing, using computer programs to generate infinite, non-repetitive and perceivable sounds or images. Unlike typical creators that rely on personal will and aesthetics to impart their consciousness onto a preconceived work, Yung-Ta Chang attempts to let go of the absolute control of a creator, putting his work in the hands of invisible radioactive particles from the environment that are beyond human control, letting them become random, unknown, and unpredictable factors. He plays the role of an artist, composer, or program designer, getting involved in the process to explore the true essence of true randomness.



「Without Composing：張永達個展」展場照
Photo of *Without Composing: Yung-Ta Chang Solo Exhibition* venue

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，撥開未知的五感體驗。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 column 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.



加加減減—和身體玩遊戲

Add Some In, Take Some Out—Playing Games with the Body

2023.10.14 — 2024.02.25

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

什麼是雕塑呢？早在小時候我們就開始雕塑創作了，我們用陶土捏出自己與家人；也會撕下吐司邊，折出臉，還會加上眼睛和嘴巴。「加加減減—和身體玩遊戲」從身體出發，展開以雕塑為題的遊戲、體驗和思考，帶領觀眾輕鬆玩味這個歷史悠久的藝術類型。

「身體」始終是藝術家鍾愛的創作主題，更是他們無限探求的創作泉源。本展聚焦於雕塑對身體的描繪與關注：觀眾從描繪周遭的人，進而參與其中，甚至自身就成為雕塑。展出內容包括本館典藏、體驗教具、台法當代藝術家特為本展覽設計的全新創作，將激發觀眾感知能力，並發揮創意與作品開展對話。

What is sculpture? We have been making sculptures since we were children, sculpting ourselves and family members with clay or using leftover bread crusts to create faces complete with eyes and a mouth. Inspired by the body, *Add Some In, Take Some Out—Playing Games with the Body* presents games, experiences, and ideas surrounding the theme of sculptures, allowing visitors to explore this long-established art form in a fun and easy way.

The body has always been a favorite theme and endless source of inspiration for artists. This exhibition focuses on how sculptures depict and pay attention to the body. Visitors depict surrounding people, participating in the creative process and even becoming sculptures themselves. The exhibition includes pieces from the museum's collection, teaching aids and brand new works specifically designed by Taiwanese and French contemporary artists to stimulate visitors' perceptions, encouraging them to be creative and engage with the exhibits.



影像力：自立報系 1985-1994 攝影專題

The Mighty Image: Photos from the Independence Post, 1985-1994

2023.05.06 — 2023.10.15

圖書文獻中心

Archive and Library Center

「影像力—自立報系 1985-1994 攝影專題」自 1985 年 1 月推出的〈攝影月報〉為起點，至 1994 年報業經營權轉移，從 600 餘張的攝影版面精選展呈。文獻展包括：實體報紙攝影專題版面與 3 支綠色小組的影片、攝影專題數位版面檔案查詢、主題攝影書展。其中，主題攝影書展特別規劃展示當時或受限於報紙版面，攝影者並未發表、後續才集結出版的攝影專輯；逾百本攝影專輯、專書、雜誌以及數位版面檢索系統，都於展場提供觀眾閱覽查詢。

The Mighty Image : Photos from the Independence Post, 1985-1994 starts with the “Photography Monthly” launched in January 1985, ending with ownership of the paper changing hands in 1994. It features a selection from over 600 feature photography pages and covers four parts: Actual copies of feature photography pages as well as three films by the Green Team; image archives of feature photos from the Independence Post available for searching; an exhibit of books related to photography; and extension events to be held during the exhibition period. In particular, the exhibit of books related to photography showcases photographs that the photographers did not publish in the paper due to various limitations at the time, photographs that were later published as an album. Over a hundred photography albums, books, magazines, and digital archives are available at the exhibition for viewers to peruse.

- 副刊與紙媒時代的攝影—載體的意義
Newspaper Supplements and Photography of the Print Media Era – The Meaning of Medium

2023.09.17 Sun. 14:00 - 16:00



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。

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.

- 預約導覽 Reservation Required Guided Tours

每週五、六 Every Fri. & Sat. at 10:00

- 《聲·浴場：超越三度空間的聆聽》 Vibe Bathing: Listen Beyond

本計劃透過建築內部和周遭環境聲音的交織，在王大閎空間創造一個純聆聽的體驗，並邀請來訪者以聽覺探索這個空間，在專注聆聽的過程中，創造內在自我與外在環境的私密對話。

Through the intertwinement of sounds of the interior and the surroundings, this project creates a purely hearing experience at the Wang Da Hong House Theatre and invites visitors to explore the space by hearing. While we concentrate on listening, an intimate dialogue is being formed between our inner space and the exterior surroundings.

2023.09.23-2023.11.26

策展 | 朱家綺

Curated by CHU Chia Chi

創作 / 表演 | 克里夫、張達

Created & performed by Cliff, CHANG Da

* 觀眾須自備智慧型手機及耳機，以聆聽現場聲音檔案。

Please use your own mobile device and earphones to listen to the voice files on-site.

* 「夜間聲波浴」活動與報名資訊，請詳見官網。

Please refer to the TFAM official website for further details.



街事美術館：喚境 TFAM on the Move

2023.10.28 – 2024.03.17

「街事美術館」邀請在地居民街頭巷尾的大小故事，以藝術的方式呈現在地記憶，透過典藏作品、在地回憶採集、創作互動，以「臺北人的 365 日常」為主題，重探生活區域主體，共同探尋及認同在地文化特色與人文風貌。

The Museum is inviting local residents to attend TFAM on the Move and share their stories through art in the streets. Using the Museum collection, local memories, and art interactions, and under the theme of My Daily Taipei, we will explore regional lifestyles, and together identify local cultural characteristics and features.

每週二至日 Every Tue. to Sun. at 10:00 - 18:00

展出地點：北投梅庭

Venue: Beitou Plum Garden

「吾之道：何德來回顧展」導覽服務

Keeping to My Path: A Retrospective of Ka Tokurai Tours & Events

2023.07.08 – 2023.10.22

● 定時導覽 Guided Tours

2023.07.18 – 10.22

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

集合地點：二樓展場入口 Meeting point：Exhibition Entrance (2F)

● 英語定時導覽 Guided Tours (English)

2023.08.10 – 10.22

每週四 Every Thu. at 14:00

每週六 Every Sat. at 14:00、16:00

集合地點：二樓展場入口 Meeting point：Exhibition Entrance (2F)

● 預約導覽 Reservation Required Guided Tours

2023.07.18 – 10.22

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

2023.07.18 – 10.22

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

09.23 (Sat.), 10.28 (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)

* 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。

* Visitors are reminded to check TFAM's official website and Facebook page before visiting the museum for the latest updates.

《狂八〇：跨領域靈光出現的時代》

The Wild Eighties: Dawn of a Transdisciplinary Taiwan

本展以研究形成展覽開啟不同視野的策展可能，並回顧臺灣八〇年代在文化藝術領域的蓬勃發展。本專輯的出版記錄多元的文化表達形式，期能激發更多對自我史觀和文化意識的討論，並開啟廣泛的研究可能。

Developed through research, this exhibition opens up curatorial possibilities from different perspectives and looks back on the vigorous development of art and culture in Taiwan in the 1980s. The publication of this album provides a record of the diversity of cultural expression, hoping to stimulate more discussions on historical viewpoints and cultural awareness, and open up a wide range of research possibilities.

定價 Price：NTD 1400

《BODO》

BODO

《BODO》展覽專輯收錄張碩尹「BODO」部分劇本內容。

藝術家受到黃明川電影《寶島大夢》講述解嚴後台灣軍旅故事為啟發，並融合自身為海軍陸戰隊的當兵經驗開發劇本，本作以互動系統打造角色扮演遊戲，讓觀眾體驗類似模擬操演軍人的狀態，並由其選擇導向開放結局。

BODO exhibition album includes part of script for Ting-Tong Chang's *BODO*. Inspired by director Huang Mingchuan's film *BODO*, which tells the story of Taiwan's military after the lifting of martial law, the artist incorporated his own experience in the marine corps to create an interactive role-playing game that allows the audience to simulate the military experience and make choices that lead to open endings.

* 本專輯為線上出版，歡迎至官網瀏覽。

* This album is published online and available to read on the official website.

《吾之道續篇：何德來詩歌選》

Sequel to My Path: A Selection of Poetry by Ka Tokurai

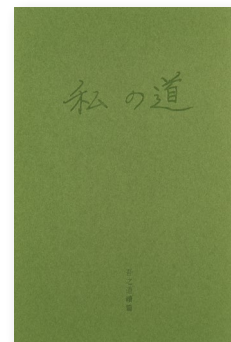
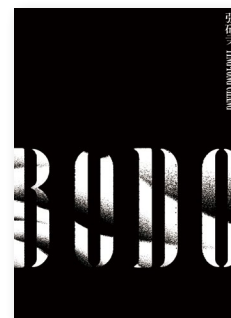
本書為本館「吾之道：何德來回顧展」相關出版。自本館收藏之藝術家何德來手稿筆記本及其家屬所藏《隨筆》筆記本，翻譯選編何德來 1973 年 10 月至 1980 年 5 月，及 1984 年間創作的詩歌。

This book is published in connection with the exhibition *Keeping to My Path: A Retrospective of Ka Tokurai*. The book features translations of poems written by Ka Tokurai from October 1973 to May 1980 and in 1984, selected from Ka Tokurai's manuscript notebook in TFAM's collection and the notebook entitled "Essays" provided by Ka Tokurai's family.

定價 Price：NTD 580

* 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

Opening Hours

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

Sat. 09:30-20:30

Closed on Mondays

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