



臺  
北  
市  
立  
美  
術  
館

# Taipei Fine Arts Museum

北美館活動資訊  
TFAM Newsletter

2025

3 — 4 月

March — April

## 編輯手記

Message from the Editor

### 春日裡的藝術探索

3月，美術館推出兼具深度與多樣性的展覽，陪伴您度過充實而豐富的春天。「黑潮：賴純純回顧展」，梳理賴純純橫跨四十年的創作軌跡，展現她在繪畫、雕塑、空間裝置、觀念行動與公共藝術等多元領域的藝術嘗試。1986年，她成立「SOCA現代藝術工作室」，積極推動前衛藝術，也培育新銳創作者。本展以「黑潮」為名，象徵她創作純然而深邃、多變卻一貫的特質。

2022臺北美術獎首獎黃麗音個展「Lili Deli 麗麗食品」以幽默且獨具視角的方式擬仿商店形式，透過多媒材的展現，剖析日常飲食和消費習慣，探討當代資本主義如何塑造「廉價」和「便利」的生活方式。熟悉的日常情境，在展覽中被重新詮釋，激發觀眾對當前生活方式的反思。

此外，3月底開展的「時代劇場：當代影像的複數演繹」，探討科技快速進展下，報導攝影從類比時代技術發展至人手一機的數位影像時代，反思拍攝者、影像生產與影像內涵的演變。展覽集結17位臺灣與國際藝術家的當代紀實影像作品，呈現對人類生活、社會實踐與文化行動的關懷與觀點。

### Exploring Art in Spring

Taipei Fine Arts Museum (TFAM) is launching a variety of thought-provoking exhibitions in March so you enjoy an enriching and exciting spring. *Jun T. Lai: A Retrospective* assembles pieces from Jun T. Lai's four decade-long creative career, showcasing her attempts in diverse artistic fields such as painting, sculpture, installation art, conceptual art, performing art, and public art. In 1986, Jun T. Lai established the Studio of Contemporary Art (SOCA) to actively promote avant-garde art and cultivate pioneering artists. The Chinese title of this exhibition "Black Current" symbolizes the pure yet profound, multifarious yet consistent characteristics that distinguish her oeuvre.

The solo exhibition *Lili Deli* by Steph Huang, the first prize winner of the 2022 Taipei Art Awards, mimics a shop in form, albeit humorously from the artist's unique perspective. The display of numerous media serve to scrutinize people's daily eating and consumption habits to consider the role of modern capitalism in delivering the "cheap prices" and "convenience" we're so used to. The exhibition offers new takes on ordinary scenes familiar to all, inspiring visitors to reflect on their current lifestyle.

In addition, *Theater of the Times: Contemporary Images and Their Many Interpretations*, set to open at the end of March, will deal with the evolution of reportage photography under rapid technological advancement, from the days of analog technology to the digital era where everyone holds a camera in their hands. It prompts us to reflect on the shifts in image production by photographers and the meaning of these images. The exhibition brings together photography works by 17 Taiwanese and international artists. Their recording of contemporary events expresses their caring and perspectives about human lives, social practices, and cultural movements.

## 開放式結局：TFAM 放映計畫

An Open Ending: TFAM Screening Project

**2024.10.12 — 2025.03.30**

地下樓 F 展覽室

Gallery F (BF)

「開放式結局：TFAM 放映計畫」嘗試翻轉美術館的白盒子空間，在地下樓打造一座獨特的藝術影院，藉由帶狀展出期內不同主題、片單的組合呈現，期望開放出更多的想像與可能性。通過跨領域策展合作，本次計畫邀請亞歐為主之重量級影像藝術家暨電影導演，以「類影展」型態為觀者精選、呈現多部難得一見的單頻道影片作品。其中包括鮮少曝光之錄像藝術作品、短片、紀錄片、藝術電影、實驗電影、動畫短片……等，多聚焦於當代議題的留白反思，以及對各種影像實驗性手法之解鎖與探究。

在這空間裡，故事由導演與藝術家們撰寫，而故事的結尾就交由你來定義。

*An Open Ending: TFAM Screening Project* seeks to transform the museum's underground space from a traditional "white cube" gallery into a unique art cinema. By presenting a variety of themes and film list combinations throughout the exhibition period, this project aims to open up more imaginations and possibilities. Through cross-disciplinary curatorial collaborations, we have invited prominent visual artists and filmmakers from Asia and Europe to curate a "mini-film festival" featuring a selection of rare single-channel video works. These include seldom-seen video art, short films, documentaries, art films, experimental films, and animated shorts, offering open-ended reflections on contemporary issues and exploring various experimental cinematic techniques.

In this space, directors and artists craft the narrative, while viewers are invited to define the conclusion.



鄭多喜《歲月交椅》| 2014 | 彩色 | 7分 | Sacrebleu Productions 提供

Jeong Dahee, *Man on the Chair* | 2014 | colour | 7 min | courtesy of Sacrebleu Productions

## 洄鳴 | 林彥君

Whorl Whirr | Yen Chun Lin

**2024.12.14 — 2025.03.02**

地下樓 E 展覽室

Gallery E (BE)

生與息之徊、夢與醒之迴、寂與聲之洄、此地與彼地之間：冥暗之中，邊際逝去，萬物融合，此地即彼地。如此之境，感知範圍的邊界淡去，同夢醒時般溟濛的記憶堆疊著不同時空與超越此時此地的現實。在自然消長的循環裡，日照的彼岸易為人所忽略：冥暗、眠息、夢醒、寂靜... 它們如同塵埃般存在，且其存在不因是否被人類看見而改變。循此而行，場域《洄鳴》由雕塑裝置《夢鳴》與空間聲響電影《迴道》的生息構成，乘載著林彥君與一隻蜻蜓、Gediminas Žygyus 和夢境之合作，探索振翅的瞬息之聲，與穿梭至螺旋隧道中心後通往海洋般的存在狀態與集體未知。

Whorling between life and rest, between dreams and waking, between silence and sound, between here and elsewhere: In the darkness, boundaries dissolve, all existing beings merge, and here becomes there. In this realm, the edges of perception fade, like memories that blur upon waking from a dream, layered with realities from different times and spaces, realities that transcend the here and now. Amid the natural cycle of growth and decay, the other side of daylight is easily overlooked: darkness, sleep, the in-between of dreams, silence... These elements, like dust, exist whether or not they are seen by human eyes. Following this spirit, the space "Whorl Whirr" is composed of the cycles of life and rest inherent in the sculpture installation "Sumnium Susurrus" and the spatial sound film "Tunnel", embodying collaborations between Yen Chun Lin, a dragonfly, Gediminas Žygyus, and their dreams. It delves into the fleeting whisper of wings in passage, leading through the spiral tunnel's centre to an oceanic state of existence and a shared, collective unknown.



林彥君《夢鳴》| 2024 | 聲音雕塑裝置 | 音響驅動機械、電子零件、音響、塑膠、玻璃、鋁合金、鐵 | 尺寸依場地而定

Yen Chun Lin, *Sumnium Susurrus* | 2024 | sculptural sound installation | audio-driven mechanism, electronic components, speakers, PET, aluminum, iron | dimension variable

## 麗麗食品

Lili Deli

**2025.03.29 — 2025.06.22**

地下樓 E 展覽室

Gallery E (BF)

「麗麗食品」於春季在美術館地下室開張，商品既便利也不便宜，不含熟悉的食品添加物和化學調味料，店內充斥易鏽的低碳鋼、易氧化的銅、易（已）碎的玻璃，剩料回收、難保存的二手包裝紙材和要價不菲的藝術品。展覽透過多樣媒材的展現，拆解飲食和消費習慣，探討當代資本主義和人們對「廉價」和「便利」生活方式的影響。

「麗麗食品」名字具年代感，呈現和陳列卻又超當代，打造熟悉卻又荒謬的時代切面。

*Lili Deli* is set to open in the basement of the art museum this spring. The products will not be "convenient" or "cheap", free from familiar common food additives and chemical seasonings. The store will feature prone-to-rust low-carbon steel, easily oxidized copper, fragile glass, stacked paper from the recycling plant, surplus materials, and second-hand packaging paper that is difficult to preserve and expensive artworks. Through various media displays, the exhibition seeks to dismantle eating and consumption habits while exploring contemporary capitalism and people's obsession with "convenience" and "cheapness", fostering an environment of aesthetic transformation and social engagement.

While the exhibition title may appear outdated, the presentation embodies an ultra-contemporary approach, shining a light on both the familiar and the absurd facets of our times.



黃麗音《休息中》| 2023 | 低碳鋼、鐵罐、印刷鐵片、紙 | 64 x 192.5 x 17 公分 | 照片由藝術家和 Public Gallery 提供

Steph Huang, *Out of Order* | 2023 | mild steel, tin, printed mild steel, paper | 64 x 192.5 x 17 cm | courtesy: the artist and Public Gallery

## 托馬斯·德曼：歷史的結舌

Thomas Demand: The Stutter of History

**2025.01.18 — 2025.05.11**

一樓 1A、1B 展覽室

Galleries 1A, 1B (1F)

藝術家托馬斯·德曼 (Thomas Demand) 1964 年生於慕尼黑，以大尺幅攝影作品聞名。攝影原本是他紀錄雕塑作品的工具，1993 年起轉變成為他呈現創作的主要媒材。德曼創作題材多取自知名歷史或社會事件的報導照片與影片，他先以紙材建立真實比例的模型，鉅細靡遺地重建現場，最後透過鏡頭的角度與構圖，忠於原貌地複製這些歷史場景，之後將模型全數摧毀、只留下模型的攝影，試圖重述所謂的真相。以紙為媒材，他觸及紙如何作為影像與記憶載體，其脆弱的質地如何承載人們的日常生活，或甚至沉重的歷史。本展覽集結約 70 件作品，匯集藝術家四個重要創作系列，可以完整看到德曼如何處理攝影影像與真實世界之間互為表裡的對位關係，以及他對當代社會中影像文化慣性與認知悖論的提問。

Born in Munich 1964, Thomas Demand is best known for his large-scale photography. Photography used to be his tool for documenting his sculptures, but since 1993, it has become the main medium for representing creations. Drawing inspirations from photos and videos covering famous historical or social incidents, Demand first uses paper to build a life-size model, reconstructs the scene meticulously, and finally faithfully reproduce the historic scenes through camera framing. The models will then be destroyed, leaving behind the photos of the models retelling the so-called truth. With the use of paper, he touches on how the material serves as a carrier of imagery and memories, and how it is able to document people's daily lives, or even the load of history given its fragility. This exhibition brings together approximately 70 entries, gathering the artist's four major series. Visitors can appreciate in detail how Demand handles the confrontation between photographic images and the real world, as well as his interrogation into the inertia and cognitive paradoxes of image culture in contemporary society.



「托馬斯·德曼：歷史的結舌」展場照  
View of Thomas Demand: The Stutter of History



「托馬斯·德曼：歷史的結舌」展場照  
View of Thomas Demand: The Stutter of History



## 黑潮：賴純純回顧展

Jun T. LAI: A Retrospective

**2025.03.01 — 2025.05.25**

二樓 2A、2B 展覽室

Galleries 2A, 2B (2F)

賴純純大學時期受廖繼春啟發，領會色彩即為表現主體的可能。隨後在日本求學，建立日後空間創作的基礎觀念。1980 年代，她以複合媒材創作，藉由純粹的色彩、抽象性的排列，探討繪畫形式自由的可能性。1986 年成立「SOCA 現代藝術工作室」推展前衛藝術。1990 年代重新體認東方美學，在材料的運用上顯現自然，訴求回歸內在感性。1998 年起，投入公共藝術創作，行遍全臺。2007 年後，生活與創作重心轉向東部海岸。此時期作品重回色彩獨立表現，反映在東部長住後，對自然更為深層的嚮往。本展以「黑潮」為名，象徵賴純純創作純然而深邃、多變卻一貫的特質。展覽邀請藝評家張晴文擔任客座策展人，透過四個子題梳理賴純純 1970 年代至今的創作脈絡，展出油畫、壓克力繪畫、複合媒材繪畫、雕塑、裝置、手稿、影片與文獻等。

Jun T. Lai found inspiration from Liao Chi-Chun during her college years, leading her to explore colors as a mode of expression. Her time studying in Japan further shaped the foundational concepts for her spatial works in the ensuing years. In the 1980s, she delved into the possibilities of painting with pure colors and abstract forms. In 1986, she established the Studio of Contemporary Art (SOCA) to champion avant-garde artistic movements. Throughout the 1990s, she revisited Eastern aesthetics, gaining new insights that reflected a sense of nature through her material choices and emotional understanding. Since 1998, Lai has dived into creating public art projects, which can be found throughout Taiwan. After 2007, she has primarily resided and created art on Taiwan's eastern coast, redirecting her focus to independent color expressions while deepening her connection with nature. This exhibition title, "Kuroshio," symbolizes the pure yet profound, versatile but consistent qualities of the artist's work. Guest-curated by art critic Chang Ching-Wen, the exhibition features four subtopics that explore Lai's creative evolution from the 1970s to the present, showcasing nearly one hundred exhibits, including oil, acrylic, and mixed media paintings, sculptures, installations, hand drawings, manuscripts, videos, and archives.



賴純純《向林壽宇致敬》| 1984-2013 | 壓克力顏料、沙、木板 | 243×234×184 公分  
Jun T. Lai, *Homage to Richard Lin* | 1984-2013 | acrylic and sand on wood | 243×234×184 cm



賴純純《海葵 4》| 2023 | 壓克力顏料、環氧樹脂、畫布 | 145×110 公分  
Jun T. Lai, *Haikui 4* | 2023 | acrylic and epoxy on canvas | 145×110 cm

## 2024 臺北美術獎

### 2024 Taipei Art Awards

**2024.11.14 — 2025.03.02**

三樓 3A、3B 展覽室  
Galleries 3A, 3B (3F)

「2024 臺北美術獎」由邱子晏以作品《曼德拉記憶》獲得本屆首獎。藝術家以在臺南結識的鄭添文老翁之口述為素材，探索臺灣歷史中的多重面向。展場中，以特製木作與鏡面裝置構成不同空間，讓觀者得以來回於事件現場與重新填充的想像現場之間。邱子晏藉此方式，回應當代社會中對於「政治感」與「歷史感」缺乏的思考。本屆臺北美術獎從 342 件作品中精選出 10 組優秀創作，包含優選獎 5 名與入選獎 4 名，整體呈現出廣泛多元的議題，涵蓋個人意識、時代記憶、社會公義甚至是外太空殖民等討論，邀請您一同關注，欣賞創作者們獨特的視角和豐沛的創作語言。

For 2024 Taipei Art Awards, *Mandela Memory* by Ciou Zih-Yan won the Grand Prize this year. This piece is inspired by the oral accounts of Cheng Tien-Wen, an elder whom the artist met in Tainan, and it delves into various facets of Taiwan's history. Through the unique spaces created with custom woodwork and mirror installations, audiences will find themselves experiencing and moving between historical events and imaginary scenes reinterpreted by the artist. Thus, the work serves as Ciou's commentary on contemporary society's lack of reflection regarding "political awareness" and "historical awareness." Apart from the Grand Prize, the Taipei Art Awards has selected five Honorable Mentions and four Selected Award winners from 342 entries, bringing the total number of winning projects to ten. These outstanding works address a wide array of themes, from personal consciousness and the memories of our times to social justice and even outer space colonization. We warmly invite audiences to visit TFAM and experience the artists' unique perspectives and dynamic creative expressions.



何彥諤《容器》| 2023-2024 | 錄像 | 7 分 35 秒  
Ho Yen-Yen, *Container* | 2023-2024 | video | 7'35"

## 時代劇場：當代影像的複數演繹

Theater of the Times: Contemporary Images and Their Many Interpretations

**2025.03.29 — 2025.07.13**

三樓 3A、3B 展覽室  
Galleries 3A, 3B (3F)

展覽探討科技快速進展下，報導攝影從類比時代技術發展至人手一機的數位影像時代，從紙媒到數位平台以至數位演算的影像生產，反思拍攝者、影像生產與影像內涵所產生的變化。進入數位影像的時代，當代攝影家採取一種反報導（anti-reportage）的創作方式，改變與放慢先前報導攝影的拍攝節奏、不那麼重視決定性瞬間與衝突時刻，或使用中 / 大片幅相機，試圖以一種設想周全、沈思的態度，以風格化的手法呈現其主觀的世界。展覽從「持攝相機的拍攝者」、「使用攝相機的影像紀錄的創作者」兩個面向，以「隱形的主角」、「轉變與重生」、「視覺風景」等子題，展出 17 位臺灣與國際藝術家的當代紀實影像作品，呈現對人類生活與社會實踐、文化行動的關懷與觀點。

The exhibition examines the journey of image production, tracing its path from analog technologies to the digital age, where nearly everyone owns a smartphone equipped with a camera. The focus on image creation ranges from printed media to digital algorithms on social media, prompting reflections on the roles of photographers, methods of image-making, and the meanings behind images. In the era of digital images, many contemporary photographers have embraced an anti-reportage style that seeks to change or slow down the fast-paced nature of traditional reportage photography. They have moved away from capturing fleeting or contentious moments, often opting for medium- or large-format cameras to evoke a more personal and contemplative perspective in their work. The exhibition unfolds in two parts, featuring "The Cameraperson Carrying Their Camera" and "The Artist Using Images Recorded by Cameras" It comprises three subtopics: "Hidden Protagonists" "Transformation and Rebirth," and "Visual Landscape," and showcases contemporary documentary photographs by 17 artists from Taiwan and abroad, highlighting diverse concerns and perspectives related to daily life, social practices, and cultural activities.



杉本博司《劇院：紐約無線電城音樂廳》| 1987 | 42 x 54 公分 | 東京都寫真美術館收藏  
Sugimoto Hiroshi, *Theater: Radio City Music Hall* | 1978 | 42 x 54 cm | Tokyo Photographic Art Museum Collection

## 靜・物

### Still Life

2025.03.22 — 2025.08.31

兒童藝術教育中心

Children's Art Education Center

以「靜物」為主軸，透過典藏作品及委託互動裝置的展出，期望讓觀眾與作品在展場迸發一場有趣的互動，一同探索藝術家是如何透過「物件」的繪製、製作，在創作上呈現多元觀點的真實上演。透過簡單的「物」，藝術家們就可以創造與溝通，如同孩子般發展出有趣的關係，展覽將以「物與物的關係」、「時光定格」、「物的再創造」等三個子題拆解靜物畫，鼓勵觀眾以新穎的視角看待周圍的世界。在此，不僅是靜態的藝術品，部分作品還是可以操作、組合的，讓觀眾在體驗的過程中，探索並重新定義這些物件的意義。

Still Life, a project by the Children's Art Education Center, takes as its point of departure still-life paintings and sculptures in the Museum collection, and has specially commissioned interactive installations. The project endeavors to facilitate interesting interactions with these works, as well as exploration of how artists create various dynamic presentations of objects in their artworks. Just as children do, artists can communicate by creating interesting connections among simple objects. The exhibition is divided into three subthemes: Relationships Among Objects, Recorder of Time, and Objects Recreated. These themes deconstruct the still-life genre and encourage visitors to view the world around them from novel perspectives. The exhibition includes not only static artworks, but also those offering opportunities for experiential exploration of objects' meanings through manipulation and reassembly.



賴九岑《零大於壹 III》| 2002-2003 | 壓克力顏料、綜合媒材、畫布 | 60 × 60 cm (×30)  
LAI Chiu-Chen, *Part of Toys III* | 2002-2003 | mixed media on canvas | 60 × 60 cm (×30)

## 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。

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

### ● 《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.

### ● 《王大閔您哪位？》Podcast 節目 *DaHong, who?* Podcast series

本節目邀請劇場編導蔡柏璋策劃製作，以「家」為核心，經由平易近人的口吻將王大閔的創作與經歷融入與來賓的談話之中。

Planned and produced by theater writer-director Tsai Pao-Chang, this program is based on the theme of "home" to introduce Wang Da-Hong's works and his life through guest talks.

\* 活動詳細資訊請參考官網

Please refer to the TFAM official website for complete and updated information.





## 靜・物 Still Life

2025.03.22 — 2025.08.31

### ● 定時導覽服務 Scheduled Guided Tour Service

2025.03.25 — 2025.08.31

\*04.03-04.06 清明連假暫停服務 Services will be suspended during Qingming Festival.

每週二、三及週五 Every Tue., Wed. and 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

### ● 團體預約導覽 Reservation Required Guided Tours

2025.04.09 — 2025.08.31

每週三及週四 Every Wed. and Thu. at 10:00

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

## 托馬斯·德曼：歷史的結舌

Thomas Demand: The Stutter of History

2025.01.18 — 2025.05.11

### ● 華語定時導覽 Chinese Guided Tours

2025.02.11 — 2025.05.11

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)

### ● 英語定時導覽 English Guided Tours

2025.02.22 — 2025.05.10

每週六 Every Sat. at 14:00、16:00

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

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

2025.02.22 — 2025.05.11

每週六、日 Every Sat. & Sun. at 11:00、15:00

集合地點：一樓大廳導覽集合處

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

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

固定每月第4個星期六 The fourth Sat of every month at 14:00

集合地點：一樓午後聽賞集合處

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

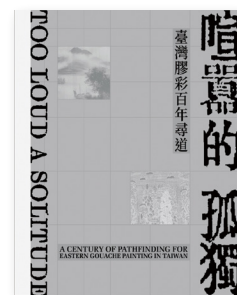
## 《喧囂的孤獨：臺灣膠彩百年尋道》

Too Loud a Solitude: A Century of Pathfinding for Eastern Gouache Painting in Taiwan

展覽聚焦膠彩畫在臺灣的發展歷程，囊括 51 位創作者合計 146 件作品。專輯依循展覽 5 個子題：「初相見 | 汲學」、「遇紛爭 | 探源」、「守畫域 | 定名」、「啟學制 | 重思」、「續開展 | 多貌」，呈現膠彩畫在臺灣落地後的多元表現樣貌。

The exhibition focuses on the historical development of Eastern gouache painting in Taiwan through a total of 146 pieces by 51 artists. The exhibition catalogue showcases the diversity of expressions attained by Eastern gouache painting after taking root in Taiwan, based on the exhibition's five sub-themes: "First Encounter—The Pursuit of Knowledge", "Facing Conflict—Seeking Origins", "Safeguarding Space—Settling on a Name", "Educational Systems—Considering Possibilities", and "Continuing Development—Expressions in Diversity".

定價：1600



## 《2024 臺北美術獎》

2024 Taipei Art Awards

「臺北美術獎」為臺灣兼具前瞻性與指標性之視覺藝術獎項。本書收錄 2024 年進入決選之 10 位藝術家展出作品：何彥諺、阮柏遠、林彥翔、林哲志、邱子晏、張辰申、張哲榕、張靜雯、梁廷毓、謝佳瑜。

The Taipei Art Awards is one of Taiwan's most forward-looking and iconic visual art accolades. The exhibition catalog features the 10 artists spotlighted in the 2024 awards: Ho Yen-Yen, Poyuan Juan, Lin Yan-Xiang, Lin Zhe-Zhi, Ciou Zih-Yan, Chang Chen-Shen, Sim Chang, Chang Ching-Wen, Liang Ting-Yu, and Hsieh Chia-Yu.

定價：400



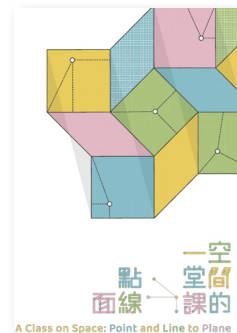
## 《空間的一堂課：點線面》

A Class on Space: Point and Line to Plane

本展以「點線成面」為主題，展出 6 位藝術家作品、3 件具代表性的臺灣現代主義作品，並搭配策畫 6 項互動體驗裝置。展覽專輯收錄專文、作品、互動體驗裝置、展出紀錄，完整呈現策展概念。

Themed on "Point and Line to Plane", the exhibition showcases works by six artists and three pieces representative of Taiwan's modernism, paired with six interactive installations. The exhibition catalog features essays, the works, interactive installations, and photos documenting the exhibition, providing a comprehensive outlook of the curatorial ideas.

定價：390



\* 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.

\* 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

104227 臺北市中山北路三段181號

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

Taipei City 104227, Taiwan, R.O.C.

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

info-tfam@gov.taipei | www.tfam.museum

本手冊採用FSC™ 森林驗證紙及環保大豆油墨印刷

This booklet is printed on FSC™ paper using eco-friendly soy ink.

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

