

Taipei Fine Arts Museum Press Release
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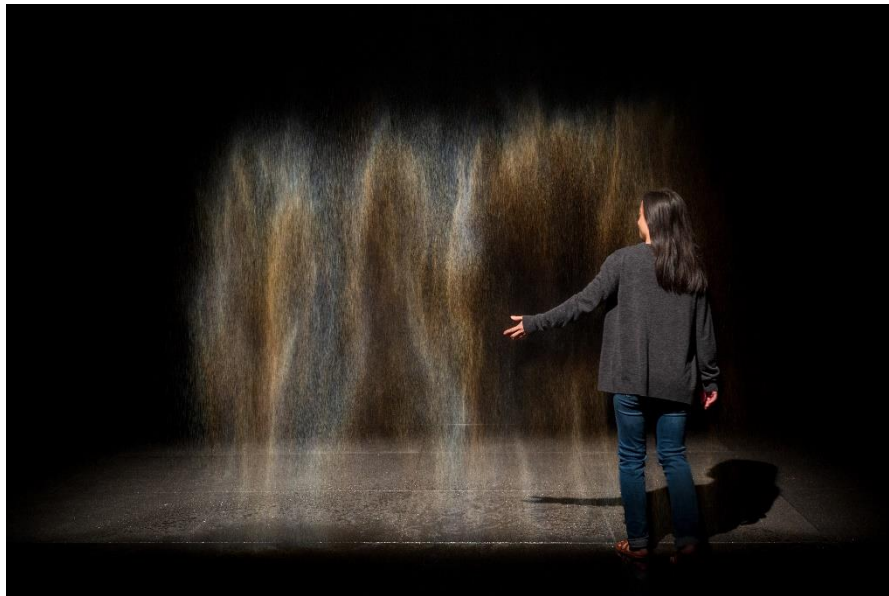
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Press Kit

<https://reurl.cc/V0zIR5>



Olafur Eliasson, *Beauty*, 1993.

Installation view: *Olafur Eliasson: Your curious journey*, SAM at Tanjong Pagar Distripark, Singapore, 2024.

Photo: Joseph Nair, Memphis West Pictures | Singapore Art Museum.

Courtesy of the artist; neugerriemschneider, Berlin; Tanya Bonakdar Gallery, New York / Los Angeles
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The Taipei Fine Arts Museum Announces the Highlights for 2025

January 2, 2025—The Taipei Fine Arts Museum (TFAM) announces the highlights for 2025, which include a research exhibition featuring the museum’s collection, two major exhibitions of world-renowned artists, six solo exhibitions by Taiwanese artists from various generations, one exhibition of contemporary images, and the year’s grand finale, the 14th Taipei Biennial. Additionally, the museum will continue to expand the potential of art with diverse programs.

Enhancing Collection Momentum, Deepening Interdisciplinary Practices and Sustainability

In the next year, TFAM will inaugurate its new collection vault, which features independently sectioned areas that ensure stable temperature and humidity levels, providing optimal conditions for storing a variety of artworks. Additionally, the vault includes restoration rooms, preparatory area, and other spaces to cater to diverse professional requirements. Alongside the hardware upgrade, TFAM will maintain its commitment to researching the collection and is set to present a **memorial exhibition of Ni Chiang-Huai** (1894-1943), noted as one of Taiwan’s first-generation watercolorists. Ni was the first Taiwanese student of Ishikawa Kinichiro (1871-1945), an artist known for bringing Western modern art to Taiwan. Ni embraced his mentor’s British watercolor techniques, which are distinguished by ethereal

effects and elegant colors. His works earned him selection in the Taiwan Fine Arts Exhibition on three occasions. Even after taking charge of the coal mine business, he devoted his free time to painting, while financially supporting painting groups and establishing the Western Painting Research Institute to fervently promote Taiwanese art. The upcoming exhibition will feature a substantial collection of significant works and archival materials donated by the Ni family, including many valuable pieces that have never been displayed before.

TFAM has continuously supported interdisciplinary approaches and innovative art exhibitions and performances, aiming to investigate the varied potential of future artistic presentations. In the coming year, the “**TFAM Net.Open**” will introduce a program titled “**Vanishing Acts**” (working title). This project, in collaboration with Doreen A. Ríos, researcher and curator of digital art and culture, will explore the trend and phenomenon of digital and internet age. The works will challenge the notion of the internet as a static archive, instead proposing dynamic, performative engagements that dissolve as they unfold. Furthermore, Hsu Chia-Wei’s new interdisciplinary venture, *The Sound of Sinking* (working title), will guide the audience through a mixed reality (MR) experience, allowing multiple participants to enter the work’s environment simultaneously and interact with the piece as digital avatars. The work will shift between multi-channel video installations, sound performances, and sculptures, leading to a Northbound journey transitioning between physical and virtual scenes. This year, TFAM has launched its inaugural screening space with “**An Open Ending: TFAM Screening**,” a series of “film festival-style” programs that feature a diverse selection of rare films and single-channel videos, including video art, short films, documentaries, animations, art films, and experimental cinema. With this inclusive approach, the program aspires to broaden the narrative scope of contemporary art images and will continue until September 2025.

In response to global environmental change and extreme weather, TFAM has explored sustainable value across multiple levels while pursuing innovative art and cultural production. The upcoming 12th “Program X-site” in 2025 has identified “material re-usability” as a key evaluation criterion. The winning project, *The Pore Landscape Project* by Surface Studio, incorporates recycled materials that constitute nearly a quarter of the installation’s total weight; for example, the textile material covering the installation is crafted from eco-yarn from recycled plastic bottles. Through building a large-scale experimental landscape, the project expands the museum’s plaza into a pathway that engages the audience in exploring sustainability. Once the exhibition concludes, materials weighing half of the entire exhibit can be recycled and reused post-de-installation, significantly minimizing waste and promoting a constructive cycle of architectural materials. In 2025, TFAM will continue “**TFAM REUSE**,” a sustainable initiative supporting eco-friendliness. Through various reuse strategies, the project will transform exhibition and promotional material scraps into artistic products and public furniture.

Two Major Solo Exhibitions of World-Renowned Artists

German artist Thomas Demand, born in Munich in 1964, is renowned for his large-scale photographs. He draws inspiration from news images or films that depict notable historical or social events. To create his works, Demand begins by meticulously recreating these scenes with paper, ensuring realistic proportions, before capturing them through careful camera angles and composition. Once the photographs are taken, he destroys all the models, retaining only the photographs to challenge perceptions of truth. His choice of paper as a medium highlights its role in conveying images and memories and its fragile nature, reflecting everyday life and the weight of history. The exhibition “**Thomas Demand: The Stutter of History**” showcases nearly seventy works from his four major series, enabling audiences to gain an in-depth understanding of Demand’s exploration of the relationship

between photographic images and reality, along with his examination of cultural inertia and epistemic paradoxes within contemporary society.

Icelandic-Danish artist Olafur Eliasson will present his Southeastern Asian touring exhibition titled **“Olafur Eliasson: Your curious journey,”** featuring his artistic practices from the past 30 years, including installations, paintings, sculptures, photographs, and videos. Presenting a wide array of artworks that employ natural elements, light, color and movement, the exhibition invites visitors to explore perception and the cultural conditions that shape it. Each artwork has undergone its own journey to meet the audience here in Taipei, carrying with it a mixture of intentions, interpretations, and contexts. When the audience bring their own associations to the artworks, it further expands their meaning. Several artworks are, in fact, entirely dependent on the viewer's visual, cognitive, or physical engagement and come to life through stimulating the body and senses. “Your curious journey” encourages the audience to reconceive the intangible elements that make up existence, re-examining their perception of themselves, the museum, and the world.

Six Solo Exhibitions Featuring Taiwanese Artists Across Generations

“Kuroshio: Jun T. Lai Retrospective” (working title), curated by art critic Chang Ching-Wen, symbolizes the pure yet profound and versatile yet consistent attributes of the artist’s work. Jun T. Lai (b. 1953) was inspired by Liao Chi-Chun during her college years and began to explore colors as a means of expression. While studying in Japan, she formulated the core concepts for her later spatial works. In the 1980s, she delved into the potential of painting through abstract arrangements of pure colors, earning recognition in major competition exhibitions, including the Contemporary Art Trends R.O.C. Subsequently, she established the Studio of Contemporary Art (SOCA) to advocate for avant-garde art. In the 1990s, she revisited Eastern aesthetics, which led to new insights that inspired her to draw from nature and her inner feelings through her sensibility. Following 2007, she focused on living and creating art on Taiwan’s eastern coast, redirecting her attention to the independent expression of colors while expressing a profound desire for nature. This exhibition will explore the artist’s creative journey through four themes spanning from the 1980s to the present. It will feature nearly one hundred exhibits, including oil, acrylic, and mixed media paintings, as well as sculptures, installations, hand drawings, manuscripts, videos, and archives.

Steph Huang, the Grand Prize winner of the 2022 Taipei Art Awards, will present her solo exhibition, **“Lili Deli.”** This exhibition takes the shape of a shop and employs multimedia elements to deconstruct daily eating and shopping habits. Huang examines the influence of capitalism on today’s culture, characterized by a “cheap” and “convenient” lifestyle. The exhibition weaves together local traditions and street vendor influences. By merging a nostalgic shop name with a modern presentation style, it creates a familiar yet oddly surreal reflection of our era. The **TFAM Solo Exhibitions** feature four artists, each excelling in different mediums and recognized for their distinct creative perspectives on various intriguing topics. **“Even When Our Shouts Are Out of Sync”** by **Lee Tzu-Tung** highlights the struggle of being unable to realistically convey the experience of trauma during her making of an experimental documentary film. **“Outline-Copying Calligraphy”** by **Ko Liang-Chih** depicts a space that resembles a confined construction site, where the artist will copy various calligraphy fonts designed for commercial use, revealing a tension that is both artificial and mechanical while probing the modern significance of “writing.” **Hsu Jui-Chien’s “Feeling the Units”** invites viewers to explore the potential within materials and objects. Featuring numerous items undefined by their intended purpose, the artist encourages the audience to engage physically by measuring with their bodies and observing their relationship with the displayed objects. **Peng Hung-Chih’s “Unfinished Work - A Psychic As a**

Screenwriter” reflects on the influences of three prematurely deceased theater pioneers in Taiwan, combining a single-channel video with a large-scale mechanical installation.

International Exhibitions: the 14th Taipei Biennial and Contemporary Image Exhibition

The **14th Taipei Biennial** will be curated by Sam Bardaouil and Till Fellrath, directors of Hamburger Bahnhof – National Gallery of Contemporary Art. With expertise spanning art history, theatre, economics, and politics, Bardaouil and Fellrath are recognized for exploring the tight bond between art exhibitions and their urban settings, as well as the potential for local history and international dialogue. They create meaningful connections with local communities through innovative public programs. This biennial will delve into the complex layers of Taiwanese history, building on a foundation of exhibitions, performances, site-specific projects, and forums. It aims to illuminate the profound links between personal memories and collective consciousness, ultimately reshaping our relationship with the world through ideas shaped by sensibility.

“Theater of the Times: Contemporary Images and Their Many Interpretations,” curated by TFAM curator Sharleen Yu, focuses on the evolution of image production, tracing the journey from the analog to the digital era. It examines the transformation in the roles of photographers, the meanings of images, and the methods of their production. With the rise of digital images, modern photographers have largely embraced an anti-reportage style, aiming to modify or slow down the traditional pace of reportage photography. They have moved away from capturing the so-called decisive or conflicting moments, often employing medium- or large-format cameras to express a subjective perspective through composed and stylized representations. The exhibition features three themes: “Invisible Subjects,” “Transformation and Rebirth,” and “Visual Landscape,” displaying contemporary documentary images from 17 artists both from Taiwan and abroad, including works by Hiroshi Sugimoto and Sohei Nishino, on loan from the Tokyo Photographic Art Museum. Through these pieces, the exhibition seeks to elucidate concerns and interpretations regarding daily life, social practices, and cultural actions.

Overview of TFAM 2025 Highlights

Note: Exhibitions are arranged in chronological order. Detailed press kits will be available prior to the openings.

An Open Ending: TFAM Screening Project

2025.01.01 - 2025.09.28 [Basement Galley F]

TFAM has transformed its underground space from a traditional "white cube" gallery into a unique art cinema. An "open ending" refers to a story without a definitive conclusion, a path leading to an unknown destination. It leaves the literary or dramatic text in suspense, granting the viewer freedom to interpret. This way, the story is not merely a pre-imposed answer template in the traditional viewing experience but rather a two-way dialogue between the viewer and the creator. Through cross-disciplinary curatorial collaborations, the museum will present a series of "mini-film festivals" 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, which offer open-ended reflections on contemporary issues and explore various experimental cinematic techniques. The project seeks to expand upon the familiar cinematic/dramatic concept of an "open ending" by presenting a variety of themes and film lists combinations to open up more imaginations and possibilities. This "openness" not only encourages viewers to form their own interpretations but also deconstructs traditional cinematic forms, pays homage to alternative film movements, and challenges conventional definitions of art.

Thomas Demand: The Stutter of History

2025.01.18 - 2025.05.11 [1F Gallery 1A & 1B]

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 inspiration 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 reproduces 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.

Lili Deli: Solo Exhibition by Steph Huang, Grand Prize Winner of the 2022 Taipei Art Awards

2025.03.29 - 2025.06.22 [Basement Galley E]

In spring, "Lili Deli" will open in the basement of TFAM. The store's offerings are neither convenient nor inexpensive, and notably, they lack common food additives and chemical seasonings. Moreover, the shop is filled with low-carbon steel, rapidly oxidizing copper, fragile (broken) glass, recycled materials, and second-hand paper packaging that is hard to store, along with costly artworks. Amidst the pressure of "penny prices," the deli illustrates systemic exploitation and mirrors the public's demand for high value at low cost. Through diverse media, the exhibition deconstructs dietary and consumption habits, highlighting capitalism's influence on the pursuit of a "cheap" and "convenient" lifestyle today. Additionally, "Lili Deli" encourages the audience to reassess new freebies, giveaways from department stores, and unwanted memorabilia that clutter their homes but are not discarded. Despite their lack of utility, these items represent a shared memory among the Taiwanese. By exploring these themes from various angles, the exhibition achieves both aesthetic transformation and social engagement. It melds local traditions with street vendor culture, combining a nostalgic shop name with a modern presentation style, resulting in a familiar yet somewhat absurd reflection of our era.

Kuroshio: Jun T. Lai Retrospective (working Title)

2025.03.01 - 2025.05.25 [2F Gallery 2A & 2B; Sculpture Atrium 102]

Jun T. Lai (b. 1953) 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. Her artwork was recognized at major competitions, including the Contemporary Art Trends R.O.C. and the Contemporary Sculpture Exhibition, R.O.C. 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 1980s to the present, showcasing nearly one hundred exhibits, including oil, acrylic, and mixed media paintings, sculptures, installations, hand drawings, manuscripts, videos, and archives.

Theater of the Times: Contemporary Images and Their Many Interpretations

2025.03.29 - 2025.07.13 [3F Gallery 3A & 3B]

Curated by Sharleen Yu, a curator at TFAM, this 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 "photographers with cameras" and "artists creating visual documentation with cameras." It comprises three subtopics: "Invisible Subjects," "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.

Ni Chiang-Huai Memorial Exhibition

2025.06.26 - 2025.09.28 [2F Gallery 2A & 2B]

Ni Chiang-Huai, born in Taipei in 1894, is recognized as a key figure among Taiwan's first-generation watercolorists and an influential art patron. Throughout his life, he aimed to foster the growth of Taiwanese art. Ni's early education in Chinese with his father gave him a strong foundation rich in cultural knowledge. While attending the National Language School under the Office of the Taiwan Governor-General, he became the first Taiwanese student of Ishikawa Kinichiro, adopting his British watercolor style. Despite managing a coal mine business, he continued to paint in his free time, traveling across Taiwan to create art based on real life. His portfolio included works portraying daily labor in the mines and sketches from his travels. Ni was selected for the Taiwan Fine Arts Exhibition three times. In addition, he passionately supported art initiatives and education, financing various painting groups such as the Chi-Hsing Painting Group (1926), the Taiwan Watercolor Society (1927), and the Chi-Dao Society (1929). He also founded the Western Painting Research Institute to nurture young talents. In the 1930s, when Taiwan lacked basic art education institutions, Ni planned the Bao Feng Art Museum, actively collecting artworks and seeking Ishikawa's guidance to realize his vision of establishing the first art museum in Taiwan. Unfortunately, Ni passed away in 1943 due to illness, and his dream for the museum was left unfulfilled. Nevertheless, he left behind a rich legacy of early Taiwanese art. The exhibition will draw from the extensive collection of significant artworks and archival materials donated by the Ni family, featuring many precious pieces that have never been exhibited over the years.

Olafur Eliasson: Your curious journey

2025.06.21 - 2025.09.21 【1F Gallery 1A & 1B】

The touring exhibition of Icelandic-Danish artist Olafur Eliasson across Southeast Asia showcases his artistic practice over the past 30 years, featuring installations, paintings, sculptures, photographs, and videos. Presenting a wide array of artworks that employ natural elements, light, color and movement, the exhibition invites visitors to explore perception and the cultural conditions that shape it. Each artwork has undergone its own journey to meet the audience here in Taipei, carrying with it a mixture of intentions, interpretations, and contexts. When the audience bring their own associations to the artworks, it further expands their meaning. Several artworks are, in fact, entirely dependent on the viewer's visual, cognitive, or physical engagement and come to life through stimulating the body and senses. “Your curious journey” encourages the audience to reconceive the intangible elements that make up existence, re-examining their perception of themselves, the museum, and the world.

TFAM Net.Open (Physical Program) | The Sound of Sinking

2025.07.26 - 2025.10.05 【Basement Galley E】

The Sound of Sinking (working title) is a new project by artist Hsu Chia-Wei. Continuing his interest in collaborating with archaeologists, this time he focuses on underwater archaeology and archaeoacoustics. The project centers on shipwrecks around the Penghu area during the First Sino-Japanese War and World War II. Through on-site filming of underwater archaeologists working on these shipwrecks and performers diving underwater to play special sound devices, the work presents a scene of sound creation in dialogue with the shipwrecks, expanding the imagination of sounds of sinking. Underwater acoustics research often uses sonar waves to measure distances and detect dynamics underwater. In this exhibition, sonar sounds of varying frequencies will serve as another medium, creating a unique soundscape in the exhibition space. The exhibition will guide the audience through a mixed reality (MR) experience, allowing multiple participants to enter the work's environment simultaneously and interact with the piece as digital avatars. The work will shift between multi-channel video installations, sound performances, and sculptures, embarking on a Northbound journey transitioning between physical and virtual scenes.

TFAM Solo Exhibitions: Lee Tzu-Tung, Ko Liang-Chih, Hsu Jui-Chien, Peng Hung-Chih

2025.08.09 - 2025.11.02 【3F Gallery 3A & 3B】

Lee Tzu-Tung's solo exhibition, “**Even When Our Shouts Are Out of Sync**,” delves into the challenges faced by the artist during the creation of her experimental documentary. While attempting to share the traumatic experiences of minority groups, Lee realizes her struggle to authentically present their narratives during the film's editing process. Through this exhibition, she aims to highlight the strength derived from striving toward the elusive truth, encouraging the audience to partake in a collective healing journey. The title of Ko Liang-Chih's solo exhibition, “**Outline-Copying Calligraphy**,” pertains to the technique of outlining character shapes with fine ink lines before applying color. This approach is commonly used to provide information on construction site metal fences. Ko constructs a setting resembling a restricted construction area and replicates various calligraphy fonts designed for commercial use, illustrating a playful contradiction of writing that is both mechanical and artificial while probing the modern relevance of “writing.” Hsu Jui-Chien's solo exhibition, “**Feeling the Units**,” investigates the capabilities of materials and objects. His display showcases a variety of purposeless materials, including aluminum plates marked by burning and melting, cut blocks of aluminum and iron, piles of iron dust, crumpled paper rolls, semi-translucent sketches, and extended textiles. This assortment creates a complex spatiality among the scattered elements, inviting the audience to reflect on their relationship with these objects by measuring them with their bodies. Peng Hung-Chih's solo exhibition, “**Unfinished Work - A Psychic As a Screenwriter**,” explores the impact of three influential theater pioneers in Taiwan who died young. Through mediumship and folk séance rituals, known as “guān luò yīn,” the artist engaged with the departed screenwriter and intertwined this dialogue with archival research to compose a script to be staged by a performing arts group. The exhibition will showcase a single-channel video and large-scale mechanical installations, leading the audience into a space that symbolizes a gateway to another realm.

TFAM Net.Open (Online Program) | Vanishing Acts

2025.09.19 - 2026.08.31 【TFAM Net.Open Website】

The 2025 “TFAM Net.Open” program will showcase works across various fields, including literature, music, sound, performance, design, and visual arts. In collaboration with Doreen A. Ríos, researcher and curator of digital art and culture, the project will focus on publishing projects online that address issues from the digital and post-digital eras, reflecting on boundaries between the individual and the collective and touching upon the dynamic relationship between the virtual world and physical reality. The works will challenge the notion of the internet as a static archive, instead proposing dynamic, performative engagements that dissolve as they unfold, so as to collectively imagine ways of being online that are more temporal, embodied, and environmentally aware. During the exhibition period, both online and offline public events will be hosted in the museum. These include installations that connect physical and online spaces, screenings, live performances, lectures, and more.

Taipei Biennial 2025

2025.11.01 - 2026.03.29 【Basement, 1F & 2F Galleries】

The 14th Taipei Biennial will be curated by Sam Bardaouil and Till Fellrath, directors of Hamburger Bahnhof – National Gallery of Contemporary Art. With expertise spanning art history, theatre, economics, and politics, Bardaouil and Fellrath are recognized for exploring the tight bond between art exhibitions and their urban settings, as well as the potential for local history and international dialogue. They create meaningful connections with local communities through innovative public programs. Bardaouil and Fellrath currently serve as directors of Hamburger Bahnhof – National Gallery of Contemporary Art in Berlin. Under their curatorial platform “Art Reoriented,” they have collaborated with over 70 museums worldwide. This biennial will delve into the complex layers of Taiwanese history, building on a foundation of exhibitions, performances, site-specific projects, and forums. It aims to illuminate the profound links between personal memories and collective consciousness, ultimately reshaping our relationship with the world through ideas shaped by sensibility.