

未成

An Open Ending:



Huang Hua-Cheng

黃華成

總序／前言

Introduction

張世倫 ■ Chang Shih-Lun

黃華成，1935年於中國南京出生，1996年於臺北逝世。1958年自師大藝術系畢業後，旋即成為六○年代臺灣現代藝術的指標性人物之一，其創作實踐橫跨多種領域，舉凡繪畫、文學、廣告、設計、現成物、裝置、觀念藝術、戲劇、電影等皆有涉獵，除了是《劇場》季刊核心成員，並曾創立成員僅有一人的「大台北畫派」，所展現的創新概念與不妥協態度，讓他成為臺灣戰後前衛的先鋒人物。

英年早逝、缺乏研究的黃華成，也是位至今仍充滿謎團的藝術家。生前總與人保持一定距離，彷彿不願被摸透底細的黃華成，曾換過三十幾次工作，使用無數化名發表作品，參與了數次展覽活動，留下了諸多零星破碎的史料線索，以及數量龐大的構思文件與手稿檔案……然而，卻有更多傳奇作品的原作，如今已佚失不存。

本展以黃華成遺留手稿、工作文件與史料研究為主軸，結合檔案整理、意象重現與專書出版等方式，試圖追尋並

想像其創作生涯中的重要軌跡。「未完成」三個字，成為本展琢磨藝術家黃華成的核心概念，一方面意指受限於時代限制，其創作潛力的未能完全施展發揮，二方面表示黃華成至今未被清楚確立的藝術史定位，三則反身自承，歷史研究者受限於各種主客觀限制與資料的匱缺狀態，對於黃華成創作理念的重訪、重建與重估，始終會處在一種雖然「未完成」，但朝向未來開放的進行式狀態。

身為臺灣六○年代前衛文藝的代表，黃華成也像是自成一格的座標，既是其所屬時代的產物，卻又由於超前時代甚多，從而顯得格格不入。作為一位「與時俱進」，卻又「不合時宜」的人，對黃華成遲來的追索、探問與回顧，因此像是在尋訪一種失傳而脈絡稀疏的話語，嘗試聽懂他所代表的「現代」想像（與那不可避免的挫敗），並藉此反思這對於當代情境的意義為何。

Huang Hua-Cheng was born in 1935 in Nanjing, China, and died in 1996 in Taipei, Taiwan. He graduated from the Department of Fine Arts at Taiwan Provincial Normal University in 1958 and soon after was recognized as a representative figure in Taiwan's 1960s modern art movement. His practice crossed multiple domains, including literature, advertising, design, theater, film, and visual art forms such as painting, ready-mades, installation, and conceptual art. In addition to being a core member of *Theatre Quarterly*, Huang was the sole and founding member of "École de Great Taipei", which along with his pioneering concepts and uncompromising attitude, propelled him to a leading position in postwar avant-gardism in Taiwan.

Lack of formal research and the artist's untimely death have contributed to the enigmatic aura that surrounds Huang's legacy today. He had always maintained a certain distance from others, acting as if he did not want to be understood. He had changed jobs more than thirty times in his lifetime and presented work at many exhibitions and events under countless pseudonyms. He ultimately left a historical record with a good deal of loose ends complemented by a large archive of manuscripts detailing his ideas, yet most of his legendary original works remain lost.

The exhibition "An Open Ending: Huang Hua-Cheng" mainly presents manuscripts, documentation of art works, and research on historical materials. Furthermore, these materials have been organized into archives and recreations of the artist's imagery, and published in a special edition catalog. The exhibition's goal is to seek out and imagine important connections in Huang's artistic trajectory. "An Open Ending" was chosen for the exhibition title to highlight Huang's potential, which was unrealized due to the



張照堂《藝術家·黃華成·野柳》1978 / CHANG CHAO-TANG ARTIST HUANG HUA-CHENG, YEHLIU 1978

restrictions of the era in which he lived, and the fact that his position in the art historical context is still not clearly understood today. Art historians have admittedly been hampered by certain subjective limitations and lack of data, and their continual revisiting, reconstruction, and reevaluation of his oeuvre has left it, from an art historical perspective, in a state of perpetual incompleteness that will likely continue into the future.

In terms of avant-garde art in Taiwan during the 1960s, Huang was far ahead of his time, and therefore stood out. He was both progressive and untimely, such that trying to understand his life and work, as well as speculating about the modern imagination that he pursued and caused him inevitable frustration, is like trying to locate a discourse with scant context or precedence. In this long overdue retrospect, we reflect on what these things mean for us today.

六〇年代 的文藝瘋

Artistic disruption
of the 1960s



龍思良《現代詩展・黃華成・洗手》1966 | LONG SIH-LIANG MODERN POETRY EXHIBITION: WASHING HANDS BY HUANG HUA-CHENG 1966

「藝術是會腐朽的，而且立即腐朽。新的總比舊的好。」

—黃華成

本區以複數區塊、多重視角的「展中展」方式，回顧並整編黃華成自師大藝術系以降至六〇年代末所參與的各種藝術實踐，包括他的傳統畫作、文學書寫、廣告設計、裝置藝術、現成物挪用、觀念藝術等，展現他難以定位、卻宛如重要指標的青年藝術家地位。

策展方法上，一方面嘗試「以黃華成為線索」，將其參與的各類活動為史料支點，探索六〇年代現代主義氣氛瀰漫下，文藝青年嘗試摸索的創作實踐與表現形式，如何具體表徵在各種帶有實驗、探索精神的集體實踐裡，例如「黑白展」（1962）、「現代詩展」（1966）、「黃郭蘇展」（1968）、「劇場」季刊（1965-68）等；另一方面則嘗試彰顯黃華成在這些「集體」實踐裡，其「個人」特出破格且持續翻新的創作嘗試，藉以定位他雖然出身於傳統美術科班教育，卻逐漸自此一原點逃逸溢出，並持續顛覆擾動、實驗辯證的前衛精神。

Art will rot, and is actually rotting now. New art is always better than old art.

—Huang Hua-Cheng

This section of the exhibition is composed of several sub-sections, like exhibitions within an exhibition, to present multiple perspectives. Looking back at the decade from Huang's college graduation to the late 1960s, we see that he participated in a range of artistic practices, including traditional painting, literary writing, advertisement design, installation art, appropriation of ready-made objects, and conceptual art. This activity makes Huang's position difficult to define but is also an indication of his importance as a young artist.

The first curatorial strategy for the exhibition is to research the various activities in which Huang participated as a way to interpret available historical material. This includes exploring the creative practices and expressions that literary youth were experimenting with under the expanding modernist atmosphere of the 1960s, and how they were presented in various collective practices involving experimentation, as well as their adventurous spirit, as seen in "B&W Design Exhibit" (1962), "Modern Poetry Exhibition" (1966), "Huang, Kuo, Su Joint Exhibition" (1968), and in Theater Quarterly (from 1965 to 1968). The second strategy is to highlight Huang's individuality in these group practices, and position his exceptional creativity and tireless search for novelty and breakthroughs. He was able to move on from the traditional art education that he received, and continually subvert and disrupt with an experimental and dialectical avant-garde spirit.

大台北畫派 The 1966 École de Great Taipei 一九六六秋展 Autumn Exhibition

「台北，位於球面體的兩個座標的交點上——
北緯25°02'東經121°31'。本身無意義。」

——黃華成

1966年1月1日，黃華成擬仿歷史上的藝術宣言形式，以語錄體撰寫共八十一條的〈大台北畫派宣言〉，以尖銳、戲謔的筆法譏諷藝術通常被人們所賦予的崇高獨一性，轉而鼓吹一種貼近生活、講求合理，並不斷質疑、持續否定的反叛態度。在宣言的基礎上，黃華成對外宣稱已成立名為「大台北畫派」的畫會團體，報名會員逾百人。

8月27日，臺北海天畫廊舉行了「大台北畫派一九六六秋展」，揭開底牌，不斷對外宣稱的新畫派團體，其實自頭至尾只有黃華成一人，畫展裡非但沒有任何「畫」，展示空間更像是狀況不明的工作半成品：被觀眾當成地墊踩踏的世
界名畫、垂掛室內盪在空中的半濕衣物、畫框背板的堆砌成

群、任人坐臥的椅凳器物、唱片轉速錯誤的延宕聲響、擺在窗前擾動內外之分的公園座椅……等，集體構成了某種生活風格與現代想像的虛無廢墟，黃華成藉此嘲諷了藝術宣言與繪畫流派那正經八百的嚴肅態度，「大台北畫派一九六六秋展」則成為六〇年代指標性的前衛藝術事件。

本展開前半部為文件檔案區，陳列〈大台北畫派宣言〉全文、1966年展覽現場照片、媒體報導、文字手稿，請東原件等。後半部為重現區，以黃華成留存圖像與工作手冊為本，試圖以超過半世紀的時差，想像「大台北畫派一九六六秋展」之可能樣貌，並穿插數張當年展覽現場之靜物照片，作為構築今昔、對話意象的未完殘影。

*Taipei, located on the Earth at the intersection of 25° 02' North and 121° 31' East,
has no significance.* —Huang Hua-Cheng

On January 1, 1966, Huang drew up a total of eighty-one proclamations based on historically significant art manifestos and titled it the "Manifesto of the École de Great Taipei". Using a humorous and yet incisive style, he ridiculed the sublime status often attributed to uniqueness in a work of art, and advocated in its place, something closer to everyday life, an appeal to reason, and a rebellious attitude of constant questioning and negation. Basically with these proclamations, Huang announced the founding of his painting group and its membership of over one-hundred people.

On August 27th of the same year, Taipei's Haitien Art Gallery held "The 1966 École de Great Taipei Autumn Exhibition" to publicly unveil this high-profile group, which in actuality had only one member: Huang Hua-Cheng. Not a single painting was presented at the exhibition, but rather the venue suggested the indeterminate situation of half-completed work: visitors were to trample pictures of world famous paintings clipped from magazines, wet clothing that was hung around the venue swayed to and fro, picture frames and backing boards were piled on the floor, furniture was available for visitors to sit or recline on, a record that was played at the wrong speed issued noise, and garden furniture was placed inside by a window to create a destabilizing scene. All of this and more was brought together by Huang to present a nihilistic image of modern life and mock the pretentious solemnity of art manifestos and schools of painting. Ultimately, "The 1966 École de Great Taipei Autumn Exhibition" became the hallmark of 1960s avant-gardism.



黃華成《大臺北畫派1966秋展・請柬信封》1966 | HUANG HUA-CHENG INVITATION ENVELOPE FOR THE 1966 ÉCOLE DE GREAT TAIPEI AUTUMN EXHIBITION 1966

The first half of this section ("The 1966 École de Great Taipei Autumn Exhibition") consists of documents and archives, and includes an enlarged print out of Huang's "Manifesto of the École de Great Taipei", photo documentation of the 1966 exhibition, as well as related newspaper articles, original manuscripts, and the original invitation card. The other half presents recreations based on photographs and notes left by Huang. The recreated exhibition attempts to bridge the more than half century that has passed since the original 1966 exhibition by both imagining its features and presenting photographs of objects that were part of the actual event. This section presents a dialog between the present and past with extant images and documentation.

電影實驗的 未竟影像 in Film Practice Unrealized Imagination

「最強烈最持久的想法，最後都會化成電影／影像」

——黃華成

融合各種創作元素、被稱為第八藝術的電影，在六〇年代成為諸多文藝青年內心最為嚮往、希冀投身參與的實踐領域，而最早在《劇場》季刊內提出應自主創作電影、舉行發表活動的核心成員，便是黃華成。本區展示黃華成自六〇年代起的電影實踐相關的檔案文件，包括如今原片已佚失的《劇場》時期實驗電影之檔案影像、歐美藝術電影導演之肖像畫、電影批評創作，以及1968年底短暫赴港發展時期的劇本手稿、評論書寫及影視設計等罕見檔案，試圖還原彼時包括黃華成在內的臺港電影青年在面對商業電影體制與現實生計壓力時，對於如何從事電影實驗的某種想像、憧憬與挫敗。

螢幕播放1994年黃華成於臺北國家電影資料館「劇場與我」座談會時，親自說明並演繹具有擴延電影（expanded cinema）與現場電影（live cinema）色彩之作品《實驗002》（1967）一片的側拍紀錄，作為這部臺灣早期實驗電影經典的佚失迴聲，影片畫質的恍惚模糊及幽微隱約，彷彿象徵了黃華成的未竟之志。



黃華成《實驗002》劇照 1967 | HUANG HUA-CHENG FILM STILL OF EXPERIMENT 002 1967

The most intense and enduring thoughts are ultimately made into films or images

—Huang Hua-Cheng

Film was highly anticipated in Taiwan in the 1960s among young artists, who were eager to get involved in the field for its novel power and blending of different artistic elements. Huang was the first member of Theatre Quarterly to propose holding film-related events and encourage the pursuit of film. This section of the exhibition presents archival items related to Huang's film practice which he started during the 1960s. Specifically, it contains documentation of experimental films that he made during his time at Theatre Quarterly but are now lost; portraits he made of foreign film directors; incisive film criticism; and seldom seen items such as manuscripts of his screenplays and commentary, and his film and television production design, which he created while working in Hong Kong at the end of 1968. The aim is to present the ways that young artists in Taiwan and Hong Kong (including Huang) suffered setbacks, longed for, and conceived of experimental film during this period when they were facing pressure from the film industry and the need to make a living.

This section also includes a 1994 video documenting the forum "Theatre Quarterly and Me" held by the Chinese Taipei Film Archive. In this video, Huang personally directs the screening of his legendary 1967 avant-garde film *Experiment 002*, in which he explored the concept of expanded cinema and live cinema. The documentation is a mere echo of his classical experimental film that has since been lost, and its blurry image and faint sound serve as an apt metaphor for Huang's unrealized imagination.

《劇場》與「劇場」

Theater at
Theatre Quarterly

《劇場》時代的回響迴響

The Legacy of
Theatre Quarterly

「我想，所有的前衛藝術家都已經不耐了」

——黃華成

「一些人努力的在追述一個已經失散的戲」

——黃華成

本區聚焦於《劇場》季刊著墨頗深的戲劇活動上，尤其是黃華成本人高度參與、被公認為是臺灣現代戲劇重要里程碑的《等待果陀》與《先知》公演事件，並同時強調《劇場》季刊的群體性，將同仁往來視為另一種「劇場」，以此觀點重新梳理核心成員的相關活動、同儕情誼，人員分合，以及由此衍生出的藝文實踐幽微枝幹。

前半段展示以《等待果陀》影像檔案為主，包括排練照片、劇本出版、活動海報、相關評論等。後半段則重現黃華成重要劇作《先知》，包括當年檔案照片，以及藝術家蘇育賢事隔半世紀後，2016年以原演員莊靈、劉引商為主角，於原場地耕莘文教院拍攝，試圖想像並回歸黃華成劇本初衷的當代詮釋錄像版《先知》。

本展間回顧《劇場》季刊於1968年結束後，於後世仍不斷產生的影響、致意與討論。

主視覺以投影方式播放1994年於電影資料館舉行、由黃華成等六〇年代《劇場》同仁所參與的《重溫劇場時代》座談會錄像。回想之外，展櫃內陳列歷年來關於《劇場》的一些迴響，例如1977年遠景出版社試圖重出、但最終放棄的《劇場》復刻計畫平面廣告、香港作家也斯的短文剪報、《藝術觀點ACT》41期「我來不及搞前衛」等專號，以及2020年初步完成的臺南藝術大學《劇場》創刊號復刻計畫等。

I don't think that any of the avant-garde artists can wait any longer.

—Huang Hua-Cheng

This section focuses on theater events organized by Theatre Quarterly, especially on Huang's involvement in activities considered milestones in Taiwan's modern theater development, such as a local production of Samuel Beckett's *Waiting for Godot* and Huang's *The Prophet*. The section also emphasizes the cliquishness of Theatre Quarterly members and presents their dealings with colleagues as another form of theater. From this perspective, the exhibition considers relationships, alliances, and divisions between core members, and how subtly different art practices were derived from these interactions.

The first half of this section contains mostly archival images from the staging of *Waiting for Godot*, including photographs taken during rehearsals, the published script, posters, and related reviews. The other part is focused on Huang's play *The Prophet* and includes photographs taken of the original 1965 production, along with a video of a 2016 recreation by artist Su

Yu-Hsien, who invited the actors from the original production, Chuang Ling and Liu Yin-Shang, to perform again in the 1965 venue, the Tien Education Center, and wished to realize the original intentions as he understood them from Huang's script for *The Prophet*.



莊靈《先知》劇照 1965 | CHUANG LING PERFORMANCE STILL OF THE PROPHET 1965

Some people are making great efforts to remember a play that has long since disappeared.

—Huang Hua-Cheng

This section explores the legacy of Theater Quarterly by looking back on activities paying homage to the magazine since its 1968 closing.

The main exhibit is video documentation of the 1994 forum *Remembering the Theatre Quarterly Era* held by the Chinese Taipei Film Archive, where Huang and others reminisced about working at the magazine in the 1960s. Items attesting to the magazine's continued influence are also on display, such as a 1977 advertisement announcing the publisher's plans to revive the magazine that ultimately failed; two newspaper articles by Hong Kong writer Leung Ping-Kwan; special issue 41 of *Art Critique of Taiwan*, which was titled "Too Late for Avant-Garde"; and a preliminary plan by Tainan National University of the Arts in 2020 to publish a first issue of a Theatre Quarterly revival.

書封設計的 A Grandmaster of 一代名家 Cover Design

「好的封面設計是這本書的第一次書評」

——黃華成

1970年自港返臺後，黃華成逐漸以設計工作奠定個人名聲。隨著臺灣出版事業於七〇年代漸趨現代企業化，帶有行銷眼光的中、小出版社逐漸增加，黃華成也開始以大膽新穎的視覺風格，逐漸成為本地最具代表性的書刊封面設計家。

黃華成經手的美術設計大量使用攝影元素，時而隨手取材、善用周邊物件，有如昔日以現成物拼貼手法、製作藝術裝置作品的印刷重現；時而特意粉墨扮裝拍攝、琢磨場景調度，宛若一部部不存在的電影之想像劇照；時而回歸生活基本元素，大量採用雙手、雲朵、水果、紙筆、字樣、符號的排列組合與奇想致意；時而不懼於觸碰俗媚禁忌，彷彿刻意在擾動雅俗之間的品味界線……凡此種種，都呼應了他在六〇年代創作生涯的諸般命題。

黃華成在七〇年代開展的書刊設計工作，因此絕非其創作生涯的斷裂或轉向，而是一種狀似迂迴，卻或許更有擴散力的綿長延續——這些機器複製時代的書刊封面影像，幽微地潛伏在讀者的意識暗層裡，如今弔詭地成為缺乏原作留存、講求意象概念的黃華成，其創作生涯中以大眾媒體為載體、留存數量最多，卻鮮為人知，並有待重建的作品叢集。

經由調查研究、書目統整、田野徵集與機構合作，本展間以逾三百本原書的數量規模，歸納其擅長處理的視覺命題，期能較為完整地還原黃華成作為臺灣書封設計的開創先驅地位。

A good cover design for a book is its first proper review.

—Huang Hua-Cheng

After returning from Hong Kong in 1970, Huang gradually established his name as a graphic designer. Along with the modernization of Taiwan's publishing industry in the 1970s, small and medium-sized publishing houses with new marketing strategies began to develop. Huang capitalized on this opportunity and with a bold and original visual style to become the most representative book cover designer during this period in Taiwan.

To create his graphic designs, Huang used a great deal of photographic elements. He cleverly drew material from what was close at hand, making collages or installation art with ready-made materials as he had done in the old days, and then repurposed them for a graphic format. At other times, he used makeup, costumes, and built scenes, which he photographed to fabricate film stills of movies that had never existed. He sometimes returned to life's basic elements by arranging images of hands, clouds, fruit, pen and paper, text, and symbols to express fantastical ideas. He was not afraid to use kitsch and taboo images that deliberately risked bad taste. All of these strategies for his designs reflect propositions he explored in his art career during the 1960s.

Huang Hua-Cheng's book cover designs from the 1970s by no means represent a break with his art career, but rather are seemingly like a circuitous or perhaps diffuse extension of his earlier works. The images he created for books and periodicals were of the age of mechanical reproduction, and therefore had been lurking in the subconscious of readers. Ironically, Huang, whose original works have almost all disappeared, and who laid great emphasis on imagistic concepts, left a legacy that is primarily documented by the mass media that he used as a vehicle for his ideas, while this unknown collection of works remains to be reconstructed.

Through investigative research, bibliographies, field collection, and institutional cooperation, more than three hundred original books have been amassed for this section to provide an overview of Huang Hua-Cheng's skill at realizing visual concepts, with the expectation of fully recovering his status as a pioneer of book cover design in Taiwan.



黃華成《文學，休走》封面設計 1976 | HUANG HUA-CHENG COVER DESIGN FOR LITERATURE: STOP AND GO 1976

一個人的文化干瀆

Lone Culture Jammer

「介入每一行業，替他們作改革計劃。」

——黃華成

一如「大台北畫派」的顛覆與介入，在七〇年代轉戰設計界的黃華成，仍如獨行俠般自成一格、難以捉摸。在日常接案之外，他曾以個人之名、視媒體空間為滲透對象，進行了數次明知不可能有任何迴響，更缺乏現實效益可言，卻仍恣意行之的文化介入。這些在當年不被理解、更迅速被遺忘的舉止，於今日角度重新審視，卻宛如某種「明知不可為而為之」的行為藝術操演或文化干擾行動。

本區展示黃華成數項罕為人知的獨立行動。這些「一個人的文化干擾」事件，包括了突顯文學商品化的《徵求書名》（1975）廣告、反奧運的《給杜老頭五個銅板》（1976）海報、嘲諷美國因素無所不在的《The Mother of Washington：大台北畫派十周年》（1976）廣告、以及模仿密告檢舉函書寫的《黃氏基金會來函》（1979）。

大巨點

The Great Full Stop

「不可悲壯，或，故作悲壯。」

——黃華成

1996年因癌症早逝的黃華成，離世前以「大台北畫派三十年」之名舉行帶有告別性質的親朋發表會，在藝文圈友人現場協助下，以一彷彿「未完成」的斷頭關公竹馬為主意象，作為其生涯結語的自我句點。

本展區以手稿整理與意象重現為本，重建1996年黃華成進行最後一次非正式展覽的作品設計、筆記草圖與告別式舞臺，強調其視「藝術」為「事件」的從一而終，輔以黃華成生涯年表、相關物件與文字檔案，試圖為生涯中不斷以「未完成」為主要命題的前衛藝術家，尋找一奠基於檔案文件反覆梳理後的歷史定位。

本展總結出口處，播放藝術家張照堂以黃華成《洗手》為意象、由大量訪談構成的影像裝置新作。

Intervene in every profession and improve each with reform plans. —Huang Hua-Cheng

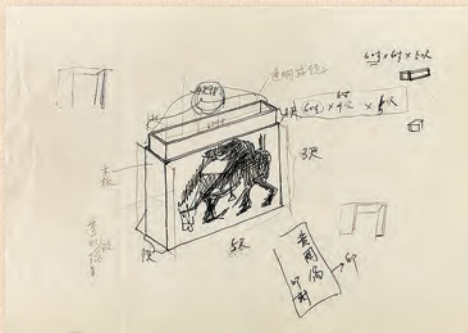


黃華成《給杜老頭五個銅板》1976 | HUANG HUA-CHENG FIVE COINS FOR TRUDEAU 1976

Following his subversive and interventionist "École de Great Taipei", Huang continued his crusade by turning to the design world in the 1970s, acting alone and unpredictably. He did freelance work and recklessly used the media industry to stage many cultural interventions even though he clearly knew that any response or real effect would be impossible. His actions were not understood at the time, and were therefore quickly forgotten. However, his actions bear resemblance to many of today's action and performance art works or culture jamming that seem equally courageous and quixotic.

This section of the exhibition presents Huang's little-known culture jamming works, including his 1975 Soliciting Book Titles, which was composed of an advertisement highlighting conspicuous commercialization in the field of literature; his 1976 Five Coins for Trudeau, which was a poster criticizing the Olympic Games; his 1976 The Mother of Washington: École de Great Taipei 10th Anniversary, which was an advertisement mocking the omnipresence of the United States; and his 1979 Letter from the Huang Foundation, which simulated a letter from an informant reporting illegal activity.

Don't be a tragic hero or even pretend to be one. —Huang Hua-Cheng



黃華成《告別式設計草圖》1996 | HUANG HUA-CHENG SKETCH OF MEMORIAL SERVICE 1996

Huang prematurely passed away in 1996 due to cancer. Before leaving this world, he held a farewell get together for his family and friends called "Thirty Years of École de Great Taipei". At the event, his art world friends used bamboo to depict the horse of the Eastern Han dynasty general Guan Yu, who was beheaded by rival forces, to symbolize Huang's unfinished career and an open-ended approach to its interpretation.

This section of the exhibition is focused on interpreting Huang's manuscripts and re-envisioning his 1996 final informal exhibition, including designs for his artworks, sketches, notes, and the stage on which his funeral would be held emphasizing his commitment to the notion that art is an event. These exhibits are supplemented with a timeline of his career, related artifacts, and textual archives. For this artist who always strove for open endings in his significant avant-garde topics, we are seeking his position in history on a foundation of archive interpretation.

Displayed at the final exit of the exhibition is artist Chang Chao-Tang's new video installation on the legacy of Huang Hua-Cheng, which is based on a great deal of interviews, as well as imagery from a work of Huang's based on Chiu Kang-Chien's poem Washing Hands.

展場平面圖
FLOOR PLAN

書封設計的
一代名家

《劇場》的
「劇場」

一個人的
文化干擾

大句點

▶ 出口

《劇場》時代的
回想與迴響

電影實驗
的未竟想像

六〇年代的文藝擾動

◀ 入口

大台北畫派
一九六六秋展

2020.5.9 ~ 2020.11.8 | Gallery 3B

10461 臺北市中山區中山北路三段181號 | www.tfam.museum

開放時間 ▶ 週二至週日 09:30-17:30 | 週六 09:30-20:30 | 週一-休館

No. 181, Sec.3, Zhongshan N. Rd., Zhongshan Dist., Taipei 10461, Taiwan

Opening Hours: Tue.-Sun. 09:30-17:30 | Sat. 09:30-20:30 | Closed on Mondays

Tel: +886-2-2595-7656 | Fax: +886-2-2594-4104 | Email: info@tfam.gov.tw



臺北市立美術館
TAIPEI FINE ARTS MUSEUM