

Margaret Shiu's Contemporary Art Collection

Bountiful

為緬懷臺灣當代藝術的重要推手蕭麗虹，於去年（2021）捐贈本館其生前近四十年（1976–2014）的持續收藏、出自於 26 位臺灣當代藝術家的創作作品共 43 件，策劃「小中現大：蕭麗虹的臺灣當代藝術收藏」展。以「小中現大」為名，主要有三項意涵：其一、由單件／小件收藏對應完整組件／大型裝置作品；其二、收藏作品所呈現臺灣當代藝術的多元發展面貌；其三、個人收藏對整體藝術發展的社會文化意義。捐贈作品中，包含藝術家所創作的小件模型、系列作品中的單件、或是較小尺幅的作品。本展以這批作品為核心，再以館內同系列的典藏品、以及部分借件與藝術家製作，還原出整體系列作品或與創作概念相關的大型裝置規模，以呈現 1990 年代以後，臺灣環境與裝置藝術的多元化空間樣貌。因此，作品以尺幅不僅展現出與空間對話的企圖，也讓觀眾的觀展過程，成為身體參與、經歷的過程。展覽期間亦舉辦「翫藝：收藏家與藏品」座談，邀請持續收藏當代藝術的藏家分享收藏故事與觀點，以呈現收藏對當代藝術與社會的關係與意義。

展覽依作品內容以四個子題連貫：

■ 宇宙的胎動

■ 想像無邊，真實無界

■ 心與語言，形塑世界的界限

■ 愛恨憎妒，聚成第二層地表

In commemoration of the prominent Taiwanese contemporary art advocate Margaret Shiu, the exhibition “Small Is Bountiful: Margaret Shiu’s Contemporary Art Collection” centers on 43 works by 26 Taiwanese contemporary artists, which Shiu collected over the course of nearly 40 years (1976–2014) and donated to Taipei Fine Arts Museum in 2021. The exhibition title “Small Is Bountiful” has three meanings: First, the collection of single or small works is a reflection of entire series or large-scale works. Second, the art in this collection presents the abundant diversity of Taiwanese contemporary art. Third, the collections of individuals can have social and cultural significance, impacting the overall development of art.

Mainly small-sized works, small-scale models, and single works from larger series, the donated works serve as the core of the exhibition and are augmented by related artworks from the TFAM collection, or borrowed from collectors or the artists themselves. Thus, single works may be seen within the context of the whole series, and small-scale models may be seen alongside the large-scale installations they correspond to. This affords an intriguing look at the multifaceted development of environmental and installation art in Taiwan since the 1990s. The works dialogue with the space in terms of scale, and visitors may engage in a process of physical participation and experience.

The exhibition also features the symposium “Treasure Keeping: Collectors and Collections” in which contemporary art collectors share their stories and methods of acquiring art, bringing to light art collection’s relationship with contemporary art and its consequence to society.

The exhibition is organized into four sections based on the content of the artworks:

■ The First Stirrings of the Universe

■ Boundless Imagination, Reality Unbounded

■ A World Shaped by the Heart and Words

■ A Second Surface of the Earth, Formed by the Passions

蕭麗虹收藏的〈No. 80-1〉是 5 件中唯一一件不曾實際完成為展覽作品的模型，藉著這次在北美館「小中現大：蕭麗虹的臺灣當代藝術收藏」展覽，終於可以實現為展覽作品。

No. 80-1 from Margaret Shiu's collection is the model of the only piece out of five that was unfinished. On the occasion of the exhibition "Small is Bountiful: Margaret Shiu's Contemporary Art Collection", it can finally be realized as an exhibition piece.

— 王德瑜 Wang Te-Yu



王德瑜

No. 80-1

2015，布料、塑膠氣袋，50x50x50 公分
臺北市立美術館典藏

Wang Te-Yu

No. 80-1

2015, fabric and plastic airbag, 50x50x50 cm
Collection of Taipei Fine Arts Museum

吳學讓喜以「鵝」為畫題，反映著他對童年家鄉田園生活的回憶。他往往以近乎白描的線條概括鵝的神韻與動態，同時從兒童畫汲取靈感，讓鵝的形象相互穿透交疊。

Wu Hsueh-Jang was fond of painting “geese”, reflecting his childhood memories living in the country. Frequently conveying concisely the charm and movements of geese with line drawings, he also drew inspiration from children’s paintings, allowing the forms of geese to penetrate one another and overlap.

(文字整理：陳慧盈 Text by Huiying Chen)



吳學讓
群鵝

1976，彩墨、紙，35x45 公分
臺北市立美術館典藏

Wu Hsueh-Jang
A Gaggle of Geese

1976, ink on paper, 35x45 cm
Collection of Taipei Fine Arts Museum

用臺灣產的桂竹製造的中式紙，特有的風土性和草根性，挑起我與土地連結創作慾望，空間以深遠東方可遊可臥的山水畫與行、雲、流、水的主題所揭示的意涵相互契合而融合而成，如人類的遺跡，自然的痕跡，時空的軌跡，都包容在其中。

Made from timber bamboo produced in Taiwan, the Chinese paper with its indigenous and humble character inspired me to create works with a connection to the land. The space is a fusion of elements of ancient eastern landscape painting in which one can travel or rest, and the suggestions of the theme of drifting clouds and flowing water. It contains human traces and traces of nature and time, which can be lofty, gentle or indifferent.

— 賴純純 Jun T. Lai



賴純純

行雲流水篇

1991，複合媒材（墨、壓克力顏料、竹紙），79x28 公分

臺北市立美術館典藏

Jun T. Lai

Drifting Clouds and Flowing Water

1991, mixed media (ink, acrylic paint, bamboo paper), 79 x 28 cm

Collection of Taipei Fine Arts Museum

藝術創造是生命萬物的概念映顯，而我也相信藝術是從直覺而來，源於直覺不受時間和空間影響的恆常性質。

I think art cannot be separated from life because the ideas in creative art come from reacting to life... I believe that art departs from instinct. "Instinct" is not changeable, and not affected by time and space.

— 陳張莉 Jenny Chen



陳張莉

雲與山的對話

1995，油彩、畫布，30x30 公分

臺北市立美術館典藏

Jenny Chen

Dialogue Between Clouds and Mountains

1995, oil on canvas, 30x30 cm

Collection of Taipei Fine Arts Museum

在無形氣韻的流動中，對無限天地與
自然大化的運行法則相應和。

Through the flow of an invisible spirit, the
work echoes the workings of the boundless
universe and nature.

— 蕭勤 Hsiao Chin



蕭勤

無題

1996，壓克力顏料、紙，50x67 公分
臺北市立美術館典藏

Hsiao Chin

Untitled

1996, acrylic paint on paper, 50x67 cm
Collection of Taipei Fine Arts Museum

此系列是小尺寸作品，並以成套成組的方式展出，除了代表性的印記技法，也加入了攝影及複合媒材的運用，使其遠看像是平面繪畫，近看則有立體雕塑、攝影照片，乃至許多現成物的裝置巧思。

This series consists of small-format works shown as a set. Apart from the trademark “signet” technique, it also combines the use of photography and mixed media, so that the works appear like two-dimensional paintings from a distance, while showing elements of three-dimensional sculptures, photos and many readymades in close-up.

— 莊普 Tsong Pu



莊普

妳就是那美麗的花朵

1997，複合媒材裝置，尺寸依空間而定
臺北市立美術館典藏

Tsong Pu

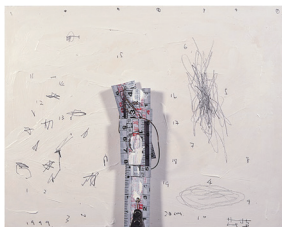
You Are the Beautiful Flower

1997, mixed media installation, dimensions variable
Collection of Taipei Fine Arts Museum

把尺剪成碎片，讓他們看起來好像沒尺度，但是介於有尺度沒尺度、有次序沒次序之間，在小空間裡面看起來會互相矛盾、衝突，成為一件有點素描味道的作品。

Cutting up a measuring tape into small pieces so that it seems to have lost its function as a tape measure and yardstick. In the small space, they seem to contradict and clash, forming a work with elements of drawing.

— 莊普 Tsong Pu



莊普

尺度外

1999，鉛筆、壓克力顏料、魯班尺、鐵絲、水彩紙，20x25 公分。

臺北市立美術館典藏

Tsong Pu

Beyond the Yardstick

1999, pencil, acrylic paint, ruler, metal wire, watercolor paper, 20x25 cm

Collection of Taipei Fine Arts Museum

觀者感受從一個塑膠袋的「知覺」轉換成為一個聖母像的「感覺」，這樣的過程多少帶給人有如宗教顯靈般的經驗，一不留神「聖像」就會稍縱即逝。

The viewer's "perception" of a plastic bag is replaced by an "impression" of the Virgin. This process is more or less like an epiphany — the "saint" might disappear in a trice.

— 陳文祥 Chen Wen-Hsiang



陳文祥

實物聖母抱嬰 #2

2010，塑膠袋、金屬夾、紙，57x42 公分

臺北市立美術館典藏

Chen Wen-Hsiang

Ready-Made Virgin and Child II

2010, plastic bag, metal clip, paper, 57x42 cm

Collection of Taipei Fine Arts Museum

錯是美！說不上看似的法則跡象所遺留
的訊息疊層餘溫。

錯！

向！

Wrong is beautiful! The messages left behind
by the inarticulate signs that seem to be laws
build up into residual warmth.

Wrong!

Direction!

— 林鴻文 Lin Hong-Wen



林鴻文

錯向

1997，壓克力顏料、紙，49x67.5 公分
臺北市立美術館典藏

Lin Hong-Wen

Diversión

1997, acrylic paint on paper, 49x67.5 cm
Collection of Taipei Fine Arts Museum

董陽孜挑戰了傳統宣紙以外的新素材，
寫於富麗堂皇的金紙上，呈現出筆墨與
華麗的金絹紙相互輝映的逸趣。

Tong experimented with a new material
beyond the traditional xuan paper. Written
on extravagant gold paper, the ink and brush
and the luxurious gold paper set off one
another.

(文字整理：余思穎 Text by Sharleen Yu)



董陽孜

花有清香月有陰

2005，墨、紙，230x25 公分

臺北市立美術館典藏

Tong Yang-Tze

*Flowers Have Their Fragrance and
the Moon Has Its Phases*

2005, ink on paper, 230x25 cm

Collection of Taipei Fine Arts Museum

我透過一種非常單純的性靈直覺活動，
在任何時刻去知覺對生活與藝術間強烈的
衝突與質疑，藉由創作形式予以反映
出來的個人片面經驗。

By way of an extremely pure activity of
perception by the mind, I can, at any time,
become conscious of the strong conflicts and
doubts I have with regard to the relationships
between life and art. Artistic form can reflect
the individual's personal experiences.

— 陳慧嶠 Chen Hui-Chiao



陳慧嶠

落下的天堂

1995，羽毛、壓克力板、不鏽鋼，90x90x10 公分

臺北市立美術館典藏

Chen Hui-Chiao

The Descending Paradise

1995, feathers, acrylic panel, stainless steel, 90x90x10 cm

Collection of Taipei Fine Arts Museum



吳瑪悌

咬文絞字——Pop Art, Art Nouveau

1993，壓克力、碎紙，21x16x10 公分

臺北市立美術館典藏

Mali Wu

Gnawing Texts, Reaming Words Series: Pop Art, Art Nouveau

1993, acrylic, shredded paper, 21x16x10 cm

Collection of Taipei Fine Arts Museum



吳瑪悌

咬文絞字系列

1993，玻璃、碎紙，27x33 公分

臺北市立美術館典藏

Mali Wu

Gnawing Texts, Reaming Words Series

1993, glass, shredded paper, 27x33 cm

Collection of Taipei Fine Arts Museum

報紙、書本都是重要的文化載體，絞碎像破壞文字既有的結構，把一頁頁的文本，還原為文字顆粒，重組、生產新意義，呼應那個破除威權、解構、重新建構的時代思維。

Newspapers and books are both important cultural carriers. By shredding them, I destroyed the existing structure of the texts and returned them to their original condition as individual characters. By rearranging them to produce new meaning, I was echoing the contemporary trend to challenge authority, deconstruct and reconstruct.

— 吳瑪悌 Mali Wu

〈新石器時代〉的「石頭」都具備自然紋理效果，是一種把紙媒回收再生還原為自然形態的工藝手法。是知識內化為藝術的智慧。

The “stones” from the “New Neo-Stone Age” series show natural textures, made by recycling the print media and restoring them to their natural state. It’s the wisdom of internalizing knowledge as art.

— 陳龍斌 Chen Long-Bin



陳龍斌

新石器時代系列

1996，雜誌、木、皮繩，44x29x9 公分

臺北市立美術館典藏

Chen Long-Bin

New Neo-Stone Age Series

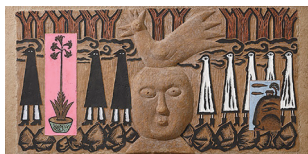
1996, magazines, wood, leather, 44x29x9 cm

Collection of Taipei Fine Arts Museum

自己的喜怒哀樂、貪心、瞋恨、妒嫉、傲慢……等透過具體化的過程，以一種懺悔的儀式早日將之超度捨棄。

Through the process of concretizing my emotions, greed, hatred, jealousy, pride etc., I wish to expiate and eliminate them in a ritual of repentance.

— 鄭政煌 Cheng Cheng-Huang



鄭政煌

生死無常

1999，紙漿版、橡膠凸版，60x121x8 公分

臺北市立美術館典藏

Cheng Cheng-Huang

Life and Death Are in Constant

1999, paperboard, linoleum cut print, 60x121x8 cm

Collection of Taipei Fine Arts Museum



2 Nov 2011, HKS, 16 Nov 2011, The Independent
 2 Nov 2011, HKS, 16 Nov 2011, The Independent
 2 Nov 2011, HKS, 16 Nov 2011, The Independent

鄭亭亭

2 Nov 2011, The Independent
 (Occupy Wall Street, special edition)

2011，數位彩色噴墨，29x39 公分

臺北市立美術館典藏

Cheng Ting-Ting

2 Nov 2011, *The Independent*
 (Occupy Wall Street, special edition)

2011, color digital inkjet print, 29x39 cm

Collection of Taipei Fine Arts Museum



16 Nov 2011, 17 Nov 2011, London Evening Standard
 16 Nov 2011, 17 Nov 2011, London Evening Standard
 16 Nov 2011, 17 Nov 2011, London Evening Standard

鄭亭亭

16 Nov 2011, London Evening Standard

2011，數位彩色噴墨，29x39 公分

臺北市立美術館典藏

Cheng Ting-Ting

16 Nov 2011, *London Evening Standard*

2011, color digital inkjet print, 29x39 cm

Collection of Taipei Fine Arts Museum

他變成一個非志願性讀者。藉由收集這些報紙，拍攝並紀錄下與該報相遇的時間地點以及當天的頭條，其試圖紀錄下資訊的流通網絡，以及這段時間內媒體所建構出來的「真實」。

For 100 days, the artist decided not to consume information voluntarily. Cheng did not buy any newspaper, watch any TV news or browse any news on the Internet during the period, instead, she only read the newspapers that came to her. All her perception was controlled by the media and the randomness, based on the information in the free newspapers coming into her hands.

— 鄭亭亭 Cheng Ting-Ting



29 Nov 2011, 1746, Highway to Singapore from Victoria Road, London
Financial Times Special Report (1) page
Copyrighted work collection

鄭亭亭

29 Nov 2011, Financial Times (Special Report)

2011，數位彩色噴墨，29x39 公分

臺北市立美術館典藏

Cheng Ting-Ting

29 Nov 2011, Financial Times (Special Report)

2011, color digital inkjet print, 29x39 cm

Collection of Taipei Fine Arts Museum

在陳舊的木盒與破碎的布塊上，點綴了光燦的寶石、精緻的鈕扣與徽章等裝飾品……揭示女性創作者在整個社會系統與制度裡的多重邊緣處境，也試圖傳達一些對世界的觀察、美與不妥協的精神。

In this work from the “Shadow Box Series”, an old wooden box and a piece of torn cloth are decorated with sparkling jewels, exquisite buttons and medals. Through these contrasts, it reveals the peripheral position of women artists in the social system and institutions, as well as conveys some observations about the world, beauty and an uncompromising spirit.

(文字整理：陳慧盈 Text by Huiying Chen)



侯宜人

影子盒系列

1993，複合媒材，41x24x9 公分

臺北市立美術館典藏

Hou Yi-Ren

Shadow Box Series

1993, mixed media, 41x24x9 cm

Collection of Taipei Fine Arts Museum

我在大學時曾在靜山做過一次避靜，那時素描或用相機拍攝那裏的景物，我後來用照片拼貼、色塊構成及繪畫對它們的本質與未來做了一些辯證式的思考與試驗。

When I was at university, I took part in a spiritual retreat at Jingshan, and I sketched or photographed the scenery while I was there. Later, I processed these images using photo collage, color field composition and painting, pondering their nature and the future, with a dialectical approach and experimentation.

— 石晉華 Shi Jin-Hua



石晉華

靜山系列——真實與虛假

1989，複合媒材（鉛筆、相紙、紙），28x25 公分

臺北市立美術館典藏

Shi Jin-Hua

Calm Mountain Series: Reality and Illusion

1989, mixed media (pencil, photographic paper, paper), 28x25 cm

Collection of Taipei Fine Arts Museum

一個藝術家最重要的，乃是必須透過他的「創作」實踐他所主張的，和大環境互動的「諧和之道」或是「美學觀」——用自己的「語言」，用自己的觀點，而且還必須能夠激起別人的共鳴。

The most important thing for an artist is to practice what he believes in through his “work”, and interact with the environment through “harmony” or “aesthetics”, using his own “language” and his own viewpoint, and finding resonance with others.

— 杜十三（黃人和） Huang Ren-Ho



杜十三（黃人和）

時間

1995，簽字筆、紙，50x21 公分

臺北市立美術館典藏

Huang Ren-Ho

Time

1995, marker on paper, 50x21 cm

Collection of Taipei Fine Arts Museum

每一件照片中，雲的深淺，光線的強弱，構圖的角度，都企圖浪漫地縫合生活經驗與歷史記憶。

I tried to romantically weave my life experiences and memories into the color of the clouds, the light and the composition of each photo.

— 陳順築 Chen Shun-Chu



陳順築

白色的傳統

1992，攝影、木框，45x30x6 公分

臺北市立美術館典藏

Chen Shun-Chu

White Tradition

1992, photograph, wooden frame, 45x30x6 cm

Collection of Taipei Fine Arts Museum

白宗晉早期大型立體作品「盧曼尼亞」以土板壓坯的技法，壓製出分割組件，再將這些塊體組合為整體，並塑造了機械的厚重質感，透過有機與無機的對立，思考宇宙的構成，也省思高度工業文明下人類的狀態。

In his early large three-dimensional piece *Lumanian*, Pai Chung-Chin created the pressed parts by using the slab building technique. The slabs were then assembled to form a whole, manifesting a machine-like heavy texture. Through the contrast between organic and inorganic, it reflects on the composition of the universe and the conditions of mankind in a highly industrialized civilization.

(文字整理：陳慧盈 Text by Huiying Chen)



白宗晉

盧曼尼亞 #10

1991，陶、現成物，64x40x56 公分

臺北市立美術館典藏

Pai Chung-Chin

Lumanian #10

1991, ceramic, ready made objects, 64x40x56 cm

Collection of Taipei Fine Arts Museum

人與自然之間只有錯誤與巧合。

There are nothing but mistakes and
coincidences in the relationship between
man and nature.

— 黃文浩 Huang Wen-Hao



黃文浩

上帝與我

1996，節拍器、雜誌紙，57x12x14.5 公分

臺北市立美術館典藏

Huang Wen-Hao

God and I

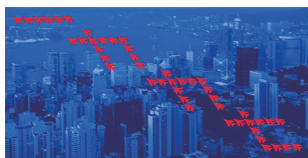
1996, metronome, magazine pages, 57x12x14.5 cm

Collection of Taipei Fine Arts Museum

關於香港回歸……我以米格機的圖樣在香港領空，排列出一九九七的字樣，這一方面象徵「慶賀」的儀式，另一方面則暗喻前途堪慮。

I used the images of MiG fighter jets to form the Chinese characters of 1997 over the airspace of Hong Kong. While they represented “celebration” in a sense, they also suggested an ominous future.

— 梅丁衍 Mei Dean-E



梅丁衍

1997

1997 (2020 重製)，數位輸出、燈箱，63x95 公分

臺北市立美術館典藏

Mei Dean-E

1997

1997 (reproduced in 2020), digital print, lightbox, 63x95 cm

Collection of Taipei Fine Arts Museum

作品企圖凸顯一種欲拒還迎、既密切又對立、合作又各懷鬼胎的曖昧關係；雖暗潮洶湧但卻又相互擁抱的處境。

The work attempts to highlight a kind of warm welcome that is both close and confrontational — a collaborative, yet conflicted and ambiguous relationship.

— 涂維政 Tu Wei-Cheng



涂維政

情人節快樂系列

2011，人造石（高密度樹脂加石粉），22.5x49x8 公分

臺北市立美術館典藏

Tu Wei-Cheng

Happy Valentine Series

2011, synthetic stone (high-density resin and stone powder), 22.5x49x8 cm

Collection of Taipei Fine Arts Museum

《忘德賦》系列是……乍看似水墨畫、
卻又完全非水墨技法將傳統繪畫給「借
屍還魂」。

Wonderful series is...while it resembles an ink
painting, it is by no means a traditional ink
work.

— 姚瑞中 Yao Jui-Chung



姚瑞中

兩粒一百（臨吳彬〈羅漢圖〉及文徵明〈蕉蔭仕女圖〉）

2007，手工紙本設色、金箔，70x100 公分
臺北市立美術館典藏

Yao Jui-Chung

*2 for 100 NTD (Homage to Wu Bin's Portrait of Luohan and
Wen Cheng-Ming's Lady in the Shade of a Plantain)*

2007, handmade paper, ink, gold leaf, 70x100 cm
Collection of Taipei Fine Arts Museum

當身體開始運動時，因所處空間與物件的改變，運動的身體勢必轉換原有的運動形式；它得在既定規則外，重新找到回應的姿勢。

When the body starts exercising, it must adapt to the changes in the space and object, and find the appropriate movements outside the existing rules.

— 紀凱淵 Chi Kai-Yuan



紀凱淵

運動系列：雙打彈珠台

2014，複合媒材，153x52x102 公分

臺北市立美術館典藏

Chi Kai-Yuan

Two-Player Pinball Machine

2014, mixed media, 153x52x102 cm

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牠們就這麼進入了，如此安穩地、自適地存在於我們熟悉的一切。

They enter, just like that, and stand among everything that we're familiar with so calmly and naturally.

— 黃建樺 Huang Chien-Hua



黃建樺

走獸——熊

2006，攝影（金屬相紙、鋁板），120x186 公分

臺北市立美術館典藏

Huang Chien-Hua

Beast — A Bear

2006, photography (metallic photographic paper, aluminum panel),

120x186 cm. Collection of Taipei Fine Arts Museum

餐桌、食物與人，總是連繫著記憶與情感，成為故事的起點。

Dining tables, foods, and people, always intertwined with memories and feelings, become the beginning of a story.

— 廖祈羽 Liao Chi-Yu



廖祈羽

Twinkle Series — Elena

2011，單頻道錄像裝置，2 分 45 秒

臺北市立美術館典藏

Liao Chi-Yu

Twinkle Series — Elena

2011, single-channel video, 2 mins 45 secs

Collection of Taipei Fine Arts Museum

參展藝術家 Artists

王德瑜	WANG Te-Yu
白宗晉	PAI Chung-Chin
石晉華	SHI Jin-Hua
吳瑪悧	Mali WU
吳學讓	WU Hsueh-Jang
杜十三	HUANG Ren-Ho
林鴻文	LIN Hong-Wen
侯宜人	HOU Yi-Ren
姚瑞中	YAO Jui-Chung
紀凱淵	CHI Kai-Yuan
涂維政	TU Wei-Cheng
梅丁衍	MEI Dean-E
莊普	TSONG Pu
陳文祥	CHEN Wen-Hsiang
陳張莉	Jenny CHEN
陳順築	CHEN Shun-Chu
陳慧嶠	CHEN Hui-Chiao
陳龍斌	CHEN Long-Bin
黃文浩	HUANG Wen-Hao
黃建樺	HUANG Chien-Hua
董陽孜	TONG Yang-Tze
廖祈羽	LIAO Chi-Yu
鄭亭亭	CHENG Ting-Ting
鄭政煌	CHENG Cheng-Huang
蕭勤	HSIAO Chin
賴純純	Jun T. LAI



策展人 Curator

余思穎 Sharleen YU



10461 臺北市中山區中山北路三段181號

開放時間：週二至週日 09:30-17:30 週六 09:30-20:30 週一休館

TEL: +886-2-2595-7656 | FAX: +886-2-2594-4104

EMAIL: INFO-TFAM@MAIL.TAIPEI.GOV.TW

NO.181, SEC. 3, ZHONGSHAN N. RD., ZHONGSHAN DIST.,
TAIPEI CITY 10461

OPENING HOURS: TUESDAY-SUNDAY 09:30-17:30

SATURDAY 09:30-20:30 CLOSED ON MONDAYS

WWW.TFAM.MUSEUM

館長 | 王俊傑

策展人 | 余思穎

展覽執行 | 陳慧盈

空間顧問 | 林志峰

空間執行 | 支涵郁

視覺設計 | 胡若涵

翻譯 | 韓伯龍、陳靜文

DIRECTOR | JUN-JIEH WANG

CURATOR | SHARLEEN YU

CURATORIAL COORDINATOR | HUIYING CHEN

EXHIBITION DESIGN | LIN CHIH-FENG

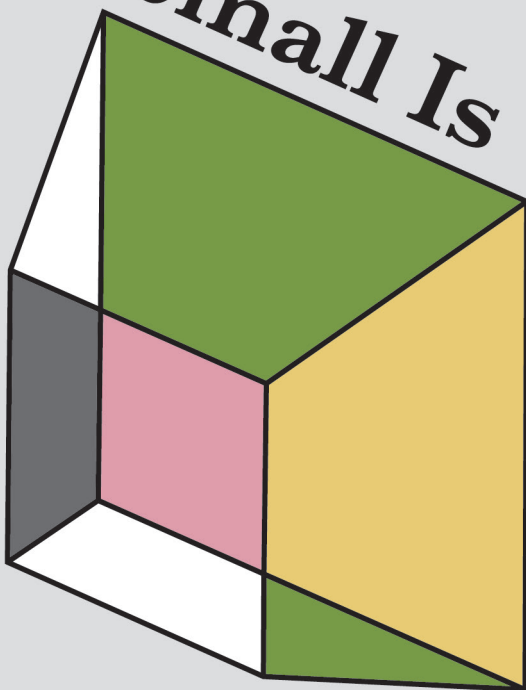
EXHIBITION DISPLAY | CHIH HAN-YU

VISUAL DESIGN | ROHAN HU

TRANSLATORS | BRENT HEINRICH, CHRISTINE CHEN

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