



臺北市立美術館

# Taipei Fine Arts Museum

北美館活動資訊  
TFAM Newsletter

May — June

5 — 6 月

## 編輯手記

Message from the Editor

### 多重閱讀層次的散射

冷冽寒意遠離，春夏交替時分萬物復甦，顯得生機無限。

美術館新近推出兩檔與聲音相關、卻又跨越視聽聯覺和文化記憶的展覽，與里昂國立音樂創作中心合作「聲動：光與音的詩」展，集結 20 多位國內外當代藝術家，試圖讓觀眾沉浸於流動的音聲當中，開啟嶄新的感官知覺；其二為「謝素梅：安棲」的國際巡迴展，成長於家學淵源的音樂家庭，曾接受深厚的音樂訓練，盧森堡藝術家謝素梅依然對更廣大的世界保持好奇，她的作品靈活調和不同領域如聲音與圖像，以及自然與亞歐歷史文化之間。音樂和聲響，靜謐與騷亂，兩個展覽不僅仰賴耳朵，更以視覺回應日常中的詩意場域。

北美館以豐沛的創發力，搭建起對話和互動參與的橋樑，除了「聲動」展與法國的合作，「安棲」展則是與盧森堡讓大公現代美術館等機構共同舉辦，既促發不同機構間的專業連結，亦藉此擴大對於世界的認知。特別值得一提，謝素梅是第二次來臺個展，里昂國立音樂創作中心則是第三次與北美館合作，臺灣觀眾對他們應該都不陌生。

由北美館主辦的威尼斯雙年展台灣館，本屆代表參展藝術家為鄭淑麗，展覽預計 5 月 11 日於義大利登場，暑期將屆，歡迎大家可以列為出遊計畫的參考，在欣賞水上都市迷人美景之餘，同時體驗獨一無二的全球藝術盛會。

### Dispersing the strata of multiple readings

The sting of winter departs, and the world is reborn. Spring merges into summer, awakening all life.

Taipei Fine Arts Museum (TFAM) has newly brought together two exhibitions that are sound related, but also go beyond mere audiovisual synesthesia and cultural memory. *Musica Mobile, a Poetics of Sound and Movement*, an exhibition jointly organized by TFAM and GRAME, Centre National de Création Musicale in Leon, brings together more than 20 local and international contemporary artists. Visitors are invited to immerse themselves in flowing sounds and embark on a brand new sensory journey. The second exhibition is *Su-Mei Tse . Nested*, which ends its international tour at TFAM. Having grown up in an established musical family, Tse had undergone rigorous musical training. Being a professional cellist, the Luxembourgian artist remains immensely curious about the world beyond the realm of music. This sense of wonder is reflected in her work, which cleverly brings together elements from disparate fields, such as sound and images and the nature and culture of Asia and Europe. Music and sound, tranquility and chaos, besides engaging the ears, these two exhibitions also tap on the sense of sight to create conversations with poetic settings in daily life.

With its robust energy, TFAM has been building bridges to facilitate dialogue, interaction, and organization. Besides the collaboration with the French institute for *Musica Mobile*, TFAM also organized the international tour of *Nested* exhibition with Musée d'Art Moderne Grand-Duc Jean (Mudam) in Luxembourg. These collaborative projects spark off professional communication between various institutes whilst expanding our global perspectives. This is the second time that Su-Mei Tse is holding a solo exhibition in Taiwan, and the third collaboration between GRAME, Centre National de Création Musicale and TFAM. Thus, they are no strangers to Taiwanese art-lovers.

Held by TFAM, Taiwan's collateral event at this year's International Art Exhibition of La Biennale di Venezia will be presenting artist Shu Lea Cheang. This international event is set to open on May 11, 2019 in Italy. As you make plans for the approaching summer vacation, you could consider including this event to your itinerary. Besides enjoying the charming sights of The Floating City, why not take some time to experience an exceptional and unique international celebration of the arts?

## 于彭：行者·天上·人間

A Wanderer between Heaven and Earth: Yu Peng and His Life Work

2019.03.30 — 2019.06.30

2A、2B 展覽室

Galleries 2A, 2B

于彭出生於 1955 年，於 2014 年過世，短短六十年間留下了大量的作品。他的一生充滿著傳奇的色彩，於八〇年代解嚴前私下遊歷中國後，更對其藝術創作及文化認同產生了劇烈的衝擊。他平日身穿棉布衫、腳踏草履，身居大都會中的庭園古宅，過著傳統文人雅士般的生活，然而對於傳統中國的認同與情懷遭遇到生活中的種種現實，使其生命充斥著矛盾與衝突，這樣的衝突與對於傳統的追尋充分體現於其繪畫創作中，顯露出一種現代與傳統並置的雙重性格。本次展覽除了以于彭的創作歷程呈現其最具有代表性的水墨畫風之發展外，更精選于彭的素描、油畫、版畫、書法與陶瓷等多樣性作品，以不同主題結合時間軸再現于彭的藝術生涯與歷程。

Yu Peng was born in 1955 and passed away in 2014. In his 60 years of life, such short span of time, he left a legacy of an astounding number of art pieces. Yu Peng led an extraordinary life. Before martial law in Taiwan was lifted in the 1980s, he traveled around China under the radar of the authorities, and what he experienced left a huge impact on him in terms of both his artistic creations and personal sense of cultural identity. On a usual day, one would find Yu Peng dressed in a cotton shirt and a pair of sandals, living the life of a literatus in his old mansion situated within the city. However, his early sense of identification with traditional Chinese culture and values were repeatedly assaulted by the harsh reality of life, and Yu Peng's existence became one of contradiction and conflict. This sense of discordance and longing for traditions manifested in Yu Peng's paintings, infusing them with a dual sense of modernity and heritage. Besides showcasing the maturation of Yu Peng's ink paintings, which are his most iconic works, the exhibition also includes a variety of selected works by the artist, including sketches, oil paintings, prints, calligraphy works, and ceramics. The diverse collection of Yu Peng's works created at various points of his life is a recreation of his artistic journey and life.



## 聲動：光與音的詩

Musica Mobile, a Poetics of Sound and Movement

2019.04.13 — 2019.07.14

1A、1B 展覽室  
Galleries 1A, 1B

「聲動：光與音的詩」由臺北市立美術館與法國里昂國立音樂創作中心共同合作，策展人詹姆斯·吉魯東 (James Giroudon) 所策畫，集結二十多位國內外當代藝術家，數十件音像與音像裝置作品，探討「行動」(movement) 如何透過「時空」的遞嬗與過渡，展現當代藝術的可能性。「聲動」取自皮耶·亞蘭·傑夫荷努 (Pierre Alain Jaffrennou) 的同名裝置作品，展覽回應今日行動世界的變幻莫測，它嘗試啟用跨平台、實驗性的影音裝置，借助各種姿勢及行動的流動轉變，推動著樂音在變幻不停的空間中跌宕行進。它們時而低吟呢喃、時而雄偉壯闊，伴隨著彷彿具有生命般的影像躍動眼前，讓我們沉浸於無所不在的流動音聲中，震撼著想像，開啟全新的感官世界。

*Musica Mobile, a Poetics of Sound and Movement* is the product of a fruitful cooperation between Taipei Fine Arts Museum and Centre National de Création Musicale in Lyon. The curator, James Giroudon, combines several audiovisual works and installations from more than twenty artists from around the world. The exhibit explores how “movement” changes and transverses “space and time,” and presents the possibilities offered by modern art. *Musica Mobile* takes its name from installation created by Pierre Alain Jaffrennou. The exhibition responds to the unpredictable changes throughout today’s world; it attempts to initiate a cross-platform, experimental audiovisual installation that borrows the transitions and flows of various postures and movements and thus propels the uninhibited progression of music through ever-changing space. Whispers and sighs, growls and howls are accompanied by seemingly living images that flit across one’s field of vision, giving one the impression of being submerged in a continuous field of sound, shocking one’s imagination, and opening an entirely new vision.



## 謝素梅：安棲

Su-Mei Tse . Nested

2019.04.20 — 2019.07.21

D、E、F 展覽室  
Galleries D, E, F

因著亞歐混血的學養及對眾聲喧嘩的世界之關注，謝素梅的藝術實踐涉及諸如時間、記憶、音律和語言等主題。她的創作以雕塑、影像、攝影或裝置等多樣形式呈現，總能靈活的調和、游移於不同的領域，諸如聲音與圖像、自然與文化、心靈空間與感知體驗等。

謝素梅特別注重作品中意義的逐漸顯現或其消逝。作品簡潔的形式與其散射出的多重閱讀層次，形成對比並從中激發出能量。其作品經常透過一個影像、一個印象、一種情感或一份記憶的外顯樣貌，將那些「眩轉人生」裡強烈且轉瞬即逝的經驗變得具體、清晰，藉此探測圖像、物體和聲音觸發觀眾想像力的可能性。

Marked by her cosmopolitan origins, between Europe and Asia, and by an attention to the sonorous dimension of the world, the practice of Su-Mei Tse involves issues such as time, memory, musicality, and language. Taking various forms – sculptures, videos, photographs, installations – her artworks always operate between different fields: between sound and image, nature and culture, mental space and sensory experience for example.

The question of the appearance of meaning, or its evanescence, is at the heart of the work of Tse. The simplicity of the forms the artist produces contrasts with their evocative power, with the plurality of the readings that emanate from them. Her works often seem to crystallise, in the guise of an “image”, an impression, an emotion or a remembrance – those intense and fleeting experiences, which, as in the title of one of her artworks, constitute the “dizziness of life”. In the same way, they also explore the ability of images, objects and sounds to trigger the imagination of the viewer.



謝素梅《某種結構 3 (法蘭內西納莊園)》  
單頻錄像 03'51" | 2015-2017  
Su-Mei Tse, *Gewisse Rahmenbedingungen 3*  
(A Certain Frame Work 3 - Villa Farnesina)  
Single Channel Video 03'51" | 2015-2017

## Kosmos—張碩尹個展

Kosmos: Chang Ting-Tong Solo Exhibition

2019.04.27 — 2019.07.21

3A 展覽室

Galleries 3A

本展「Kosmos」啟發自德國自然科學家亞歷山大·馮·洪堡（Alexander von Humboldt），他博文多學、融會自通，是十九世紀經典的「全知人」（universal man）；他訂定了科學的研究方法，透過精確的採樣與測量揭露自然的圖像；他認為一切有機體都相互關聯，革新了我們對生態系統的認知；他也是浪漫的冒險家，其旅行途徑擴展了帝國邊界，劃定了「科技文明」與「原始社會」的分界。本展集結張碩尹的數個跨領域合作計畫，從鱒魚、斜紋夜蛾、白線斑蚊的培育，到古菌與自動機械的歷史研究，藝術家以機械裝置、錄像與繪畫多樣媒材，邀請觀者探索他所建構的想像宇宙，如同十九世紀的自然哲學家，觀者在展覽空間中進行時間旅行，在彼此矛盾、相互衝突的時空網絡中遊走；從類比到數位、過去到未來，在一個不中不西、既科學又魔幻、既古老又當代的世界中徘徊。

*Kosmos* was born of the eponymous treatise of the famous German polymath and naturalist Alexander von Humboldt. His broad, unifying mind is characteristic of the 19th century “universal man.” Humboldt refined the methods used for doing proper research and revealing the inner workings of Nature, such as the precision in collection of samples and measurement of data. He believed that all organic bodies were in some way connected. Such an idea completely revolutionized the way we thought about ecosystems. Not satisfied merely being a scientist, Humboldt was also an avid traveler and a romantic explorer. His travels pushed out to the borders of the empire, and clearly marked out the borders between a technological civilization and a primeval society. This exhibition combines several cross-disciplinary paintings by Chang Ting-Tong. The artist uses a variety of mediums, including kinetic installations, film, and drawings, to lay out historical research on a variety of subjects, from the breeding of the sturgeon, tobacco outworms, and Asian tiger mosquitoes, to the Archaeans and automatons. Visitors are welcome to visit this fascinating universe he has created. Similar in method to the scientists of the 19th century, when visitors travel through the exhibition space, the contradictory, the conflict-filled network of space time, moving in this space from the analogue to the digital, from the past to the future; in a space neither Chinese nor Western, at once scientific and magical, antique and modern.



## 在放鬆的多數的陽光下—李明學個展

In the Sunshine of the Relaxed Majorities:  
James Ming-Hsueh Lee Solo Exhibition

2019.04.27 — 2019.07.21

3A 展覽室

Galleries 3A

本展以「在放鬆的多數的陽光下」命名，改編自布希亞的著作標題「在沈默的多數的陰影中」。此展覽探索各式陳列商品所造成的視覺符號經驗、社會價值、語言習慣等當代可能意義。藝術家李明學藉由個人幽默方式重新詮釋生活周遭事物，以荒謬與令人莞爾的誤讀方式，讓作品所衍生出的意義思考和約定俗成的意義交匯、轉換並相互地嫁接在一起，僵化武斷與理解世界的方式在此產生岔路或繞路的機會。換言之，商品與物件的表象理解，在美學介入中，釋放使用經驗與認知的慣性，進而生產出差異的意義。

*In the Sunshine of the Relaxed Majorities* adapts its name from philosopher Jean Baudrillard's treatise "In the Shadow of the Silent Majorities." It explores the possible meanings behind visual symbols and experiences, the societal values, and the linguistic habitus created by arrays of several types of products. The artist, James Ming-Hsueh Lee, plies his own sense of humor to reinterpret the items that surround us in our daily lives. Absurdity and comical misreadings allow the ideas and received ideas derived from the work to cross, transform, and recombine. Rigid, calcified methods of understanding the world here produce multiple roads or detours by which new opportunities are found. In other words, the understanding of what the products and items mean, in their involvement in aesthetics, give free play to the inertia of experience and cognition, and thereby produce difference in meaning.



## 冷鍊—侯怡亭個展

Cold Chain: Hou I-Ting Solo Exhibition

2019.04.27 — 2019.07.21

3B 展覽室

Galleries 3B

「冷鍊」源自物流供應鏈專有名詞，泛指倚賴低溫環境之物品從原材料供應商、加工工廠至貯藏運輸物流至銷售物流，物品經長時間運送並保持質量的一項當代系統工程。以此指涉現代社會治理（控制）術，人類交纏在製造物及被製造的種種生產關係裡，依循著系統透過分配、價值交換及資訊通訊之間的互動關係，並延伸至現今藝術體系中的生產、交易及價值轉換。展覽劃分為三個區域，第一區為「第一工場」，圍繞在現代監禁制度，行使自由刑的同時也參與密度高的商品作業線，藝術家委託女子監獄自營作業工場代工製作成品。第二區為「第二工場」，以日治時期女子學校於二戰期間轉向至後援勤務，透過遠足會、臨海學校、實業訓練、體能鍛鍊以及製作日軍慰問袋等檔案照片，以行為表演的方式於展覽現場。第三展區稱作「第三工場」，則敘述著被全球經濟系統排除在外的街上打工者，服務著城市這個偌大的系統。

“Cold chain” is a terminology used in supply chain to refer to a modern technique in systems engineering that relies on the transportation of items from suppliers to processing factories, then to storage facilities, before finally being distributed for sale, all in a low-temperature environment. Such a methodology ensures the quality of the product despite the long process of transportation. This engineering technique is an analogy for mechanisms of governance (control) inherent in modern society, where people are caught up in a complex web of actively manufacturing things and being themselves manufactured products. Each individual is a cog in the state machine, and the interplay of distribution, value exchange, and communication in the engineering work flow serve as a metaphor for the production, transaction, and value exchange of art in today’s world. The exhibition is divided into three sections: the first section is the First Workshop, which revolves around the motif of the modern prison system. The prisoners are deprived of their freedom; they are also part of a condensed production line. The artist commissioned a women’s prison to produce the items displayed in this section. The Second Workshop, is based on the students in girls’ schools during the period of Japanese rule in Taiwan. During World War II, these students provided the Japanese soldiers with back-end support as organizing excursions, attending marine schools, going through practical skills and physical training. Archive photographs of the above will be on display as part of live performances. The Third Workshop narrates the tale of homeless people who are excluded from the global economy but still play a part in service of the huge urban system.



侯怡亭《White Uniform》| 有聲單頻  
道錄像 11'39" | 2017  
Hou I-Ting, *White Uniform* | Single  
channel video with sound 11'39" |  
2017

## 伏擊—倪灝個展

Ambush: Ni Hao Solo Exhibition

2019.04.27 — 2019.07.21

3B 展覽室

Galleries 3B

在「伏擊」展覽裡，藝術家倪灝以新創作之雕塑裝置探討國際地緣政治下的權力、速度、暴力，以及其在日常生活中所呈現的多樣體制與結構。作品展現以物牽制、操控人的理念，包含槍枝、信用卡與機械等；樂器裝置則呈現這類結構機制所加諸於人的暴力影響。

二件互動式卡片投扔射擊機器裝置將部分展場空間轉換成射擊場，以此演繹全球金融體系罔顧人性的暴力運作模式；展出作品另涵蓋一件以空氣壓縮機為動力的管樂器裝置，搭配與專業鼓手合作的表演影像，利用聲音來探究動作、速度、力量；此外也會展出一系列由近年武裝衝突衍生之雕塑裝置。透過這系列作品，具體詮釋不同形式的暴力。

In *Ambush*, artist Ni Hao presents new sculptures and installations which explore various systems and structures of power, speed and violence that are produced within geopolitics and resonate in everyday life. Many of the works are extensions of objects that are designed to effectively destroy, manipulate or control, such as guns, credit cards and machines. Musical instruments are also taken as constructions to process the aggressive effects of such structural mechanisms.

Two interactive plastic card shooting machines transform part of the exhibition space into a shooting range, as an interpretation of the ruthlessness that is enacted through the global financial system. A wind instrument machine powered by air compressors, accompanied by videos made in collaboration with professional drummers, studies the impact of movement, speed, and force through sound. Lastly, there are sculptures based on various armed conflicts that have taken place globally in recent years. Through these articulations, the work attempts to crystallize different violence in concrete forms.



## 「第 58 屆威尼斯國際美術雙年展」—台灣館「3x3x6」

3x3x6 Collateral Event of the 58th International Art Exhibition, La Biennale di Venezia

**2019.05.11 — 2019.11.24**

義大利威尼斯普里奇歐尼宮邸  
Palazzo delle Prigioni, Venice, Italy

每週二至週日上午 10 時至下午 6 時；  
2019 年 5 月 13 日、9 月 2 日、及 11 月 18 日特別開放。  
Tuesday to Sunday, 10 a.m.–6 p.m.

Also open on May 13, September 2, and November 18, 2019.

第 58 屆威尼斯國際美術雙年展，鄭淑麗追探台灣館普里奇歐尼宮（Palazzo delle Prigioni）於十六世紀作為監獄的歷史脈絡，進行全新創作計畫。作品名稱《3x3x6》來自常見於監獄體系的標準建築結構：被六個攝影機不斷監看下的九平方米拘禁空間，指涉由實體空間及監看機制共構而成的監禁維度。鄭淑麗將台灣館場域轉變為高科技監控系統，重新思考通訊及監視科技如何影響當代社會中身分的形塑。以十位歷史上及當代由於性別、性取向或種族因素而遭受監禁的個體為靈感。《3x3x6》探詢不同時代下視覺及法治霸權建構、及合理化關於性與性別成規的方式；更進一步，探討在大數據、臉部辨識等各式應用於監管控制的科技漸趨嚴密的現下，所形成非實體囚禁卻更顯全面籠罩的監禁型態，透過邀請觀者參與的即時互動界面，為曾是監獄的展場現址帶來使其歷史停格失靈的擾動。

《3x3x6》為橫跨四個展間、多重介面的沉浸式裝置作品。以十八世紀哲學家傑瑞米·邊沁（Jeremy Bentham）所設計之全景監獄（panopticon）中央的監視塔樓為原型，鄭淑麗建構了一個旋轉投影塔，以運作 3D 攝像監視系統，同時投射出上述十位個案的等身形象。於此，觀看與被觀看的關係被徹底挑戰：從觀者同意踏進展間的那刻起，他們即被捲入藝術家佈設的系統之中，包括臉部掃描；任何人亦可從世界各地藉網路上傳自拍影像，將自身置於展覽所建構的全面監看網絡中。

鄭淑麗針對上述十位個案進行縝密研究，另製作了十段「跨龐克」（trans punk）短篇科幻影片。影片選角特別安排生理特徵與原型人物截然不同的演員擔綱演出，刻意混淆置換各個角色的性別、種族等，挑戰刻板印象與既定常規。最終觀者將步入所有影像資訊匯流與運算的控制室，藉由揭露作品裝置的系統機制與應用技術，鄭淑麗迫使觀者自我詰問監視與慾望之間的關係：當個人享受監看的愉悅、甚至主動參與監控他者的同時，自身不也處於時時受系統監視的常態？



For Taiwan's collateral presentation at the 58th International Art Exhibition of La Biennale di Venezia, Cheang will create a new work inspired by the history of the exhibition venue, Palazzo delle Prigioni, which first served as a prison in the sixteenth century. The work's title *3x3x6* refers to today's standardized architecture of industrial imprisonment: a 3 x 3 square-meter cell constantly monitored by 6 cameras. *3x3x6* speaks to the realities of imprisonment constructed physically and by the presence of digital surveillance mechanisms. The artist transforms the Prigioni into a high-tech surveillance system to rethink how contemporary technologies of communication and surveillance are shaping identities. Related to ten cases of imprisonment due to gender, sexual, and racial nonconformity, both past and present, *3x3x6* questions the legal and visual regimes that have formed sexual and gender norms over time. Specifically, Cheang's exhibition looks to the conditions of incarceration that are becoming increasingly omnipresent in today's world: for example, the inescapable big data used in technological surveillance and the application of facial identification for social control. She uses the site of Venice's old prison to create a glitch in its histories via a real-time interface that the visitor is invited to join.

*3x3x6* spans four rooms of the Prigioni with an immersive, multidimensional installation. Departing from the architecture of the panopticon invented by Jeremy Bentham in the late eighteenth century, Cheang constructs the exhibition around a rotating and inverted surveillance tower: her panopticon is a newly developed 3-D camera surveillance system that simultaneously projects the portraits of the ten case studies. The exhibition challenges the usual positions of observer/observed. From the moment the visitor elects to enter the exhibition they become implicated within the system—their faces are scanned and their image later modified. Connected to the Internet, *3x3x6* in turn allows visitors (physical and virtual) to send selfies and images to the exhibition system. The exhibition visitors are thus inside the total surveillance apparatus.

What unfolds next is a succession of ten short trans punk fiction films. Normative notions of gender, race, and sexual identity are also challenged—the actors have attributes that differ greatly from the characters and so question preconceived biases and existing conventions. At the end of the exhibition visitors are directed into a control room where imagery and data converge. By revealing the mechanisms behind the work, Cheang asks us to examine the distance between surveillance and desire—when an individual experiences pleasure and voluntarily participates in observing another, are they not too being exposed to surveillance?



鄭淑麗《卡薩諾瓦 X》| 4K 影片 10'00" | 2019  
Shu Lea Cheang, *Casanova X* |  
4K video 10'00" | 2019

## 面對面

### Face to Face

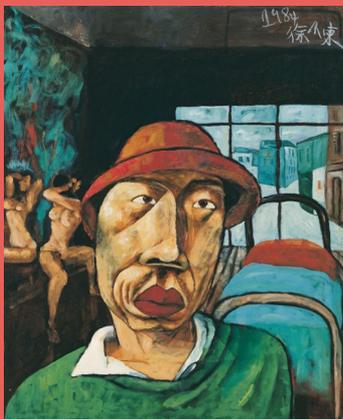
2019.06.15 — 2019.10.20

兒童藝術教育中心

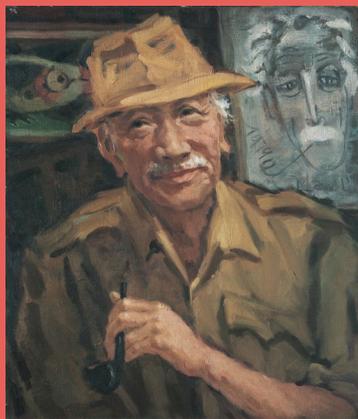
Children's Art Education Center

本檔教育計畫以肖像畫為發展主軸，透過館內典藏的肖像作品及互動裝置的展出，期望讓觀眾與肖像作品在展場面對面展開有趣的互動，一同探索藝術家是如何透過「肖像」的繪製，在畫布上呈現日常生活中最真實的演出。同時，本計畫也將搭配多樣形式的工作坊，帶領觀眾認識肖像畫以及其創作的多元面向。

The focus of this educational program centers on portraits. We hope that visitors, by coming face-to-face with the museum's collection of portraits and interactive installation art pieces, can have interesting interactions with them in our exhibition halls. Through these interactions, visitors can explore how artists present the realities of everyday life on canvases via the medium of portraits. At the same time, there will also be a variety of workshops to go with the main program, which will allow participants to learn more about portraits and the diversity within the medium.



徐耀東《不畫畫的時候》| 79.5 x 64.5 cm  
油彩、畫布 | 1984  
Hsu Yao-Tung, *Days While the Painter Was Not Working*  
79.5 x 64.5 cm | Oil on canvas | 1984



吳承硯《劉其偉像》| 53 x 45.5 cm  
油彩、畫布 | 1980  
Wu Cheng-Yen, *Portrait of Liu Max C.*  
53 x 45.5 cm | Oil on canvas | 1980

## 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 開放參觀（週一休館）

Opening Hours: Tuesday–Sunday, 09:30–17:30 (Closed on Mondays).

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，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。

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.

#### ● 探索故事 · 自宅導覽 Guided Tours

定時導覽 Scheduled Tours

每週三、五、六 15:00 Every Wed., Fri., Sat. at 3:00 PM

團體導覽 Group Tours (需事先預約 reservation required)

每週二、四、五、六 10:00、10:30

Every Tue., Thu., Fri., Sat. at 10 and 10:30 AM

由美術館導覽志工和觀眾一同步入自宅，進行每場次 30 至 40 分鐘的導覽活動，引介「建築師王大閎」及其「自宅」等相關內容。以空間認識為基礎，透過公眾交流，去探索此座再現之建物是如何開啟我們對建築的時代記憶與歷史認知。

Follow a TFAM volunteer tour guide with a group of fellow visitors into the Theatre for a 30 to 40 minute tour. This exhibit introduces "master architect Wang Da Hong" and his "house" using spatial arrangements that invite the interaction of visitors, who in turn explore the historical link between humans and architecture as documented by time.

#### ● 《誰來王宅午茶》 Guest at Wang's House

《誰來王宅午茶》線上系列主題影片，每一集依據王大閎建築與設計延展主題。第一集「建築師自宅與現代主義」，從建築師自宅，談到它們如何回應現代主義的發展。第二集「轉化了的傳統」，試圖以王大閎作品為核心，討論建築師在共同的時代及生活背景下，如何經歷傳統轉譯於其建築作品。第三集「王大閎的文學夢」以王大閎的文學作品為核心，討論文化與人性、小說與自我等關係。第一、二、三集影片於北美館 YouTube 播映，第四集影片敬請期待。



Each episode of the online video series *Guest at Wang's House* expands on a different aspect of Wang Da Hong's architectural and design work. The first episode is titled "*Wang's Houses and Modernism*." By learning about houses designed by Wang, we see how these houses reflect the evolution of aesthetics in the Modernist school. Episode two, "*Transformed Traditions*," discusses how various architects living in the same era and sharing similar backgrounds translate traditions into their architectural works respectively, with the focus being primarily on the works of Wang Da Hong. The 3rd episode, titled "*Wang Da Hong's Literary Dream*," places the emphasis on Wang Da Hong's literary works and explores the relationships between culture and human nature, as well as between novels and the sense of self. Episodes 1 to 3 are available online on TFAM's YouTube channel, episode 4 will be released soon.

## 「于彭：行者·天上·人間」導覽服務

*A Wanderer between Heaven and Earth: Yu Peng and His Life Work Guided Tours*

- 《午後聽賞》手語導覽活動 Guided Tours for Hearing Impaired Visitors  
2019.05.25 (Sat.)、2019.06.29 (Sat.) 14:00-15:30 (需事先預約 reservation required)  
集合地點 Meeting Point：一樓大廳導覽服務中心前 Guided Tours Services (1F Lobby)

## 「聲動：光與音的詩」導覽服務

*Musica Mobile, a Poetics of Sound and Movement Guided Tours*

- 預約導覽 Reservation Required Guided Tours  
即日起至 From now on until 07.14 (Sun.)  
每週二至日 10:00、14:00  
Every Tue. to Sun. at 10 AM and 2 PM.  
集合地點 Meeting Point：一樓大廳導覽服務中心前 Guided Tours Services (1F Lobby)
- 定時導覽 Guided Tours  
即日起至 From now on until 07.14 (Sun.)  
每週二至日 10:30、14:30；每週六夜 19:00  
Every Tue. to Sun. at 10:30 AM and 2:30 PM; every Sat. evening at 7 PM.  
集合地點 Meeting Point：一樓大廳 1F Lobby

## 「謝素梅：安棲」導覽服務

*Su-Mei Tse. Nested Guided Tours*

- 就是愛玩美 親子定時導覽 A Trip of Poetic Sounds and Visions Family Guided Tours  
即日起至 From now on until 2019.07.21 (Sun.)  
每週二、三、四 10:00-11:00；每週六、日 11:00-12:00、15:00-16:00  
Every Tue., Wed., Thu. at 10-11 AM; every Sat. and Sun. at 11 AM-12 PM and 3-4 PM  
集合地點 Meeting Point：一樓大廳導覽服務中心前 Guided Tours Services (1F Lobby)  
活動地點 Venue：D、E、F 展覽室 Galleries D, E, F

\* 個人、家庭無須報名，可依時間自行參加。團體預約需七天前上網預約，10-30人，適合5歲以上。  
Individual visitors and families can join the scheduled tours without making a reservation.  
Groups need to make a reservation online 7 days prior to their visit; 10-30 people, best for age 5 and above.

## 文化就在巷子裡：《藝術快遞系列 - 藝術賞析》

*Culture is Just Around the Corner - Art Express Delivery Series - Art Appreciation*

2019.05.09 (Thu.) 10:00-11:30

活動地點 Venue：中華民國台灣基督教信義會和平教會  
Church of Christ  
(臺北市大安區富陽街 113 號)  
No. 113, Fuyang St., Da'an Dist., Taipei City)

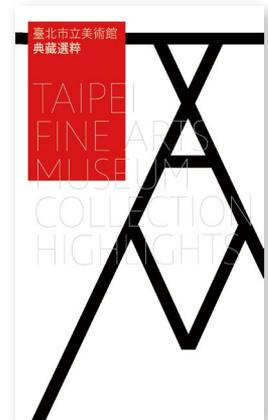


## 《臺北市立美術館典藏選粹》

*Taipei Fine Arts Museum Collection Highlights*

適逢本館 35 週年之際，邀集館內研究人員共同參與《典藏選粹》之選件與策劃。除力換經典新貌，針對近 10 年來收藏的當代佳作提供曝光機會，共計選出 166 位藝術家的 175 件作品。

Upon the museum's 35th anniversary, researchers who work at the museum are invited to participate in the selection and curation of *Collection Highlights*. Not only will some new art works be brought into what is considered classic within the museum's collection, contemporary works of excellence that have entered the collection within the past 10 years will have an opportunity to be made known to the public; a total of 175 works by 166 artists has been selected.



## 《2018 臺北美術獎》

*Taipei Art Awards 2018*

「臺北美術獎」為臺灣當代藝術圈重要且具前瞻性、指標性的視覺藝術獎項之一，本屆專輯收錄「2018 臺北美術獎」14 組入選作品，其創作媒材橫跨多面向，展出樣貌呈現多元化發展。

The Taipei Art Awards is one of the most important, forward-looking, and indicative visual arts awards in Taiwan's contemporary art scene. This catalogue contains 14 works that stood out to win the *Taipei Art Awards 2018*, which spanned across multiple mediums and showcased diversified development.

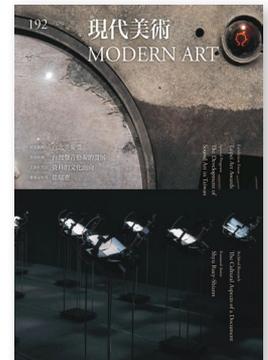


## 《現代美術季刊》192 期

*Modern Art No. 192*

從後媒介的角度反省了「臺北美術獎」作品與體制的關係，追溯臺灣聲音藝術史上的重要事件；同時，探討科技藝術與文獻資料庫在典藏與文化再生產層面上的影響，並深度訪談重要動力機械藝術家徐瑞憲。

A reflection on the relationship between the Taipei Art Awards and the system from the perspective of post-medium, and traces back to the important events in the history of Taiwan's sound art. It discusses the influence of technology in art and literature database on the level of collection and cultural re-production. An in-depth interview with renowned mechanical power artist Hsu Ruey-Shian was also held.





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

10461 臺北市中山北路三段181號

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

Taipei City 10461, Taiwan, R.O.C.

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

info@tfam.gov.tw | www.tfam.museum

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臺北市立美術館 Taipei Fine Arts Museum



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