



臺北市立美術館

Taipei Fine Arts Museum

北美館活動資訊
TFAM Newsletter

July — August

7 — 8 月

編輯手記

Message from the Editor

從歷史與空間主體的缺席談起

自國際巡迴的謝素梅個展起始，接續為台灣館以個展形式以來，今年首度由女性藝術家鄭淑麗代表臺灣參與「威尼斯雙年展」，而暫停駐於由文貞姬、王品驊兩位策展人所策劃的「她的抽象」一展，此為臺北市立美術館首次一連串以性別角度，作為觀看我們與他人的關聯建構，並進而補充展現時代性的新藝術系譜。特別是在「她的抽象」展覽中，美術館扮演時空隧道的功能，從歷史補遺，體現一段缺席的女性抽象藝術史軌跡，並以藝術家們在地轉譯的多样化旅程，彰顯出各有特色的亞洲現代性版本。

三樓的「藝想迴廊」關注提供觀眾重新找回對空間的知覺能力，鼓勵觀眾參與並進而呼吸及感受藝術的存在。第二檔計畫邀請藝術家林明弘進行空間演繹，在其創造接近日常生活的情境中，觀眾的身體行動將賦予空間不同的意義，而自身亦成為既是空間主體又是觀望他者的多重角色。林明弘曾於 2000 年的「台北雙年展」展出《無法無天》，當時他放大、挪用傳統花布，將鳳凰牡丹的花色漫布於一樓大廳地面，成為一件邀請觀眾走入、並歡迎所有感知經驗參與的作品。兩度進駐北美館，林明弘碰觸的皆是以觀眾為主體的空間；他的作品沒有界線，更與生活和環境共享當下同一時刻的真實脈動。

On the Absence of History and Spatial Subjectivity

Beginning with the international tour of Su-Mei Tse's solo exhibition, then Shu Lea Cheang's solo exhibition as the first female artist to represent the Taiwan Pavilion at the Venice Biennale, followed by The Herstory of Abstraction in East Asia exhibition curated by Moon Chung-Hee and Wang Pin-Hua, this is the first time that Taipei Fine Arts Museum used a series of new art genealogy through the perspective of gender to observe the link between us and others, as well as demonstrate the characteristics of the era as a supplement. Especially in The Herstory of Abstraction in East Asia, the museum plays the role of a time tunnel, exploring the absence of the female abstract art history trajectories through historical addendum, and highlighting the unique characteristics of the modern Asian version through the diverse journeys of the artists' localized interpretations.

"Space C" on the third floor focuses on helping the audience to regain their sensory abilities for space, encouraging audience participation, which will in turn help them experience art. For the second project, we invited artist Michael Lin to carry out spatial interpretation. In the scenarios close to daily life that he creates, the physical actions of the audience will give different meanings to the space, and they themselves will play multiple roles as both the spatial subject and the observer of others. Michael Lin exhibited *The Sky is the Limit* at *Taipei Biennial 2000*. He enlarged and appropriated traditional floral cloth and spread the phoenix and peony pattern on the floor of the lobby, becoming an art piece that invited the viewers to enter and welcomed the full participation of all sensory experiences. In both of his projects at Taipei Fine Arts Museum, Michael Lin explored a space in which the audience was the subject. His works have no boundaries, and they share the authentic pulse of life and the environment.

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



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



Kosmos：張碩尹個展

Kosmos: Chang Ting-Tong Solo Exhibition

2019.04.27 — 2019.07.21

3A 展覽室

Galleries 3A



在放鬆的多數的陽光中：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



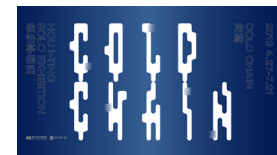
冷鍊：侯怡亭個展

Cold Chain: Hou I-Ting Solo Exhibition

2019.04.27 — 2019.07.21

3B 展覽室

Galleries 3B



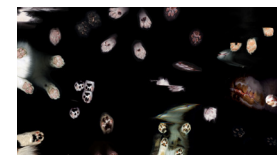
伏擊：倪灝個展

Ambush: Ni Hao Solo Exhibition

2019.04.27—2019.07.21

3B 展覽室

Galleries 3B



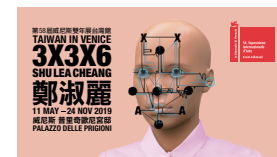
「第 58 屆威尼斯國際美術雙年展」 台灣館「3x3x6」

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



她的抽象

The Herstory of Abstraction in East Asia

2019.07.20 — 2019.10.27

2A、2B 展覽室

Galleries 2A, 2B

「她的抽象」策展之研究起點在於提出「抽象藝術」加上引號的概念，意味著從今日開放性的當代視點，藉由展覽邀請日韓臺東亞三國的女性藝術家，自戰後橫跨迄今的抽象藝術歷史軌跡回顧，探究「抽象藝術」於今如何定義？以及如何回應當代繪畫的特殊課題。

本展以「東亞、抽象、女性」為策展研究的關鍵詞，探究戰後受到西方現代藝術抽象理念影響，經在地轉譯後，多位女性藝術家的抽象繪畫發展軌跡，及所形成的東亞文化新藝術系譜。為過去東亞藝術史中鮮少受到關注的女性抽象繪畫，補充不可或缺或歷史研究視點。

The curatorial research of *The Herstory of Abstraction in East Asia* started with the proposal of putting “abstract art” in quotation marks, which suggests an open-ended contemporary perspective. By inviting female artists from three East Asian countries—Japan, South Korea, and Taiwan, we explore alternative ways of defining “abstract art” through retrospective reflections on the historical trajectory of abstract art from the post-World War II era to the present. We also address the particular issue of how to respond to contemporary painting.

The keywords of this exhibition are “East Asia,” “abstraction,” and “female.” This curatorial research explores the trajectories of many female artists’ abstract painting careers, as well as the new artistic genealogy in the East Asian culture affected by Western Modern Arts. By casting a spotlight on the hitherto neglected area of abstract painting by female artists in East Asia Art History, the exhibition fills up this vacuum with an indispensable historical perspective.



池田亮司個展

Ryoji Ikeda Solo Exhibition

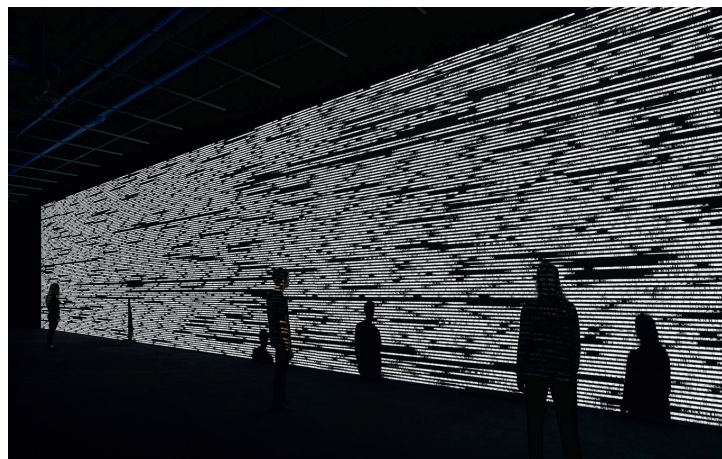
2019.08.10 — 2019.11.17

1A、1B 展覽室

Galleries 1A, 1B

「池田亮司個展」作品涵蓋聲音雕塑、視聽裝置、燈箱及平面共 26 組件奠基於程式編碼及演算法的作品。池田亮司部署了一個混合聲響、影像的複雜設置，這些經典元素滿足許多人對於數位科技成為今日藝術主體的激辯。本展意圖使每件作品皆透露出池田亮司透過可靠的數學語言建構他個人的理念，具體而微提供一個有界無限的宇宙時空圖像。作品配置是依據本館展場創造形而上的精神空間。種種規劃相當程度讓我們的身體沉浸於感知物理（環境），並藉由視覺、聽覺來現實化身體所感知的世界。

Ryoji Ikeda Solo Exhibition features 26 artworks including sound sculpture, audiovisual installations, light boxes, and two-dimensional works. The works of Ryoji Ikeda are grounded in computer software coding and algorithms. He deploys a complex device mixing sound and image. These classic elements embody the argument many people have made that digital technology has become the main subject of art today. Each work in this exhibition reveals how Ikeda makes use of the dependable language of mathematics to express his own ideas, concretely yet concisely providing a bounded yet infinite image of the cosmos, space and time. The placement of the works is coordinated with the architectural design of the museum to create a metaphysical, spiritual space. The intent is to immerse us in a perceptual, physical environment that visually and aurally manifests the world as the body perceives it.



池田亮司，《符碼—詩》| 2018 | 3 臺 DLP 投影機、電腦、揚聲器 | 尺寸依空間而定

Ryoji Ikeda, *Code-Verse* | 2018 | 3 DLP video projectors, computers, speakers | dimensions variable
© Ryoji Ikeda and Éditions Xavier Barral, 2018. Photo by Patrick Gries.

老男·雜匯·小神仙 — 黨若洪個展

Old Man, Fairy, and a bit of everything —
Tang Jo-Hung Solo Exhibition

2019.08.17 — 2019.11.10

E, F 展覽室
Galleries E,F

黨若洪 1975 年出生於臺北，「2016 臺北美術獎」首獎得主。作為一個多媒材藝術時代下的創作者，他獨鍾繪畫性的創作語彙，畫面具有豐富的形式肌理與細膩有趣的圖像意喻。本次個展以首獎作品「小神仙」主題延伸出「小神仙」與「老男」兩個子題，分別展出 10 年來共 60 件代表性繪畫作品。透過場景的切換移轉以及作品的視覺迭用，藝術家嘗試以多重時空的手法，述說自己生命的見證與體悟。

Born in Taipei in 1975, Tang Jo-Hung won the Grand Prize at the *Taipei Arts Awards 2016*. As an artist living the age of multimedia art, he maintains a particular passion for the painterly language of artistic creation. His composition is characterized by the exuberant formal textures as well as the subtle and interesting pictorial metaphors. Expanding the theme of his Grand Prize-winning piece *Little Fairy*, this solo exhibition further explore the subjects of "Little fairy" and "Old man", featuring some 60 paintings from the past 10 years of the artist's career. Through the shifting of scenes and the visual overlaps among the works, the artist tries to illustrate the illuminations through stages of his life with juxtapositions of times and spaces.



黨若洪《雙開》| 2018 | 油彩、纖維板 | 220 x 245 cm
Tang Jo-Hung, *Double Dealing* | 2018 | oil on Masonite | 220 x 245 cm

曠野的溫柔 — 黃華真個展

In Wilderness: Beam Through the Dust —
Huang Hua-Chen Solo Exhibition

2019.08.17 — 2019.11.03

3A 展覽室
Galleries 3A

《舊約聖經》上記載，以色列民族曾經花費 40 年走一段實際只需 11 天的路程。40 年裡，在一山頭不斷繞行而無法前進，路途的風景盡是曠野。

曠野是失焦的迷途、煉淨的過程，亦是與自己及一切源頭相遇之處。瓶頸中的重複動作，或堆疊、或流動；或渲染、或拖曳；或敲擊、或打磨；或是細細密密的切痕；在持續循環熟悉的步驟中，淘洗每個步驟的執行與意義。一段時間過後的現在，想像中觸電般的花火仍未實現，卻得以更新眼光，看見沙塵中的微光。「曠野的溫柔」描述的，是一個向上前進的循環。

According to the *Old Testament in the Bible*, the Israelites had to spend 40 years on a journey which can actually be made in 11 days. During those 40 years, they were taking a detour around the same familiar mountain without making progress; for scenery along their way there was only wilderness.

Wilderness – it's an aimless wandering, a process of trial. It's the place to encounter oneself, and the Origin of all things. Repeating movements when one faces a bottleneck – adding layer upon layer, running oil paints across the canvases; tinting a new shade, or hazarding a single stroke. During the familiar repetition of steps – chiseling, polishing, the fine traces from carving – all these movements reveal labor and meaning, rinsed clean at each step. Now a little later, the dazzling spark of epiphany is still forthcoming. Yet with renewed perspective, one can see glimmers in the dust.

In Wilderness: Beam Through the Dust illustrates this virtuous cycle.



黃華真，《曠野的溫柔》| 2016 | 畫布、油彩 | 35 x 27cm
Huang Hua-Chen, *In Wilderness-1* | 2016 | oil on canvas | 35 x 27cm

馴國 — 吳權倫個展

Wu Chuan-Lun — No Country for Canine

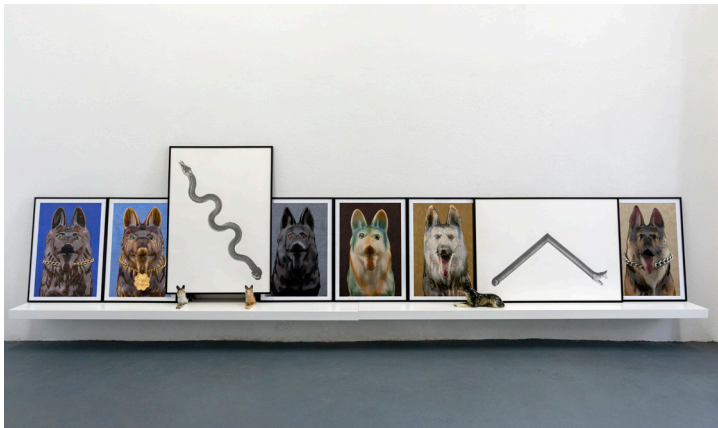
2019.08.17 — 2019.11.03

3A 展覽室

Galleries 3A

臺灣早期狼犬撲滿的收藏是這展覽的起點。在臺灣，狼犬可能是隨著日本統治而來。狼犬過去多半在社會高層間飼養，因此長期帶有威權、高級的形象；或許也陰錯陽差地造成狼犬撲滿在往後逐漸開放的年代，變成一種廣受歡迎的獎品。在德國，狼犬品種的形塑過程與後續的應用，讓狼犬與德意志民族之間有著微妙的牽絆。透過模具量產的陶瓷擺飾，與需要在標準下繁殖的純種狗，彼此在生產邏輯上呼應著。此展試圖藉者層層隱喻，從陶瓷到狗，再從狗的品種對照人的民族，藝術家透過樸素的鉛筆繪畫、白瓷、黃銅、攝影和錄像，襯托他所收集的文物，以及它們本身所附有的訊息。

The collection of Shepherd Dog coin banks made in Taiwan in the early days was the starting point of this exhibition. In Taiwan, German Shepherds probably arrived during the Japanese colonial rule era. In the past, German Shepherds were mainly kept by those in the upper levels of society. So for a long time, it came with the image of authority and high class, and perhaps this had also unintentionally caused German Shepherd money boxes to become a popular prize in the later days after society gradually opened up. In Germany, the forming process of the German Shepherd breed and its subsequent application have created a subtle link between the German Shepherd and the German nation. The ceramic ornaments manufactured through mass-production mold and the purebred dogs that need to be reproduced under the set standard, echoes each other in their production logic. This exhibition attempts to use layers of metaphors to show juxtaposition from porcelain to dogs, then from the dog breed to nationality. The artist uses simple pencil sketches, white porcelain, brass, photography, and video images to complement the artifacts he collected and the messages that they bear.



吳權倫，《波浪竿、A字坡與臺灣狼犬撲滿肖像》| 2018 | 攝影、鉛筆紙本、東德卡茨許特陶瓷收藏 | 90 x 380 cm
Wu Chuan-Lun, *Weave Poles & A-Frame with portraits of Taiwan's Shepherd dog coin bank* | 2018 | photography, pencil on paper, found GDR Katzhütte porcelain | 90 x 380 cm

自我、人與機械及其殘餘 — 張般源個展

The "Self", Humans and Machines with Their Residues — Ban-Yuan Chang Solo Exhibition

2019.08.17 — 2019.11.03

3B 展覽室

Galleries 3B

本展集結 15 件裝置與雕塑，探討自我 (the self)、人類與機械之間的共存關係，並回應人處於全球化發展的網路場域中，對自身的文化傳統 (習俗、身份、民間信仰、儀式) 及機械上的遊牧行使權 (nomadic accessibility, 例如網路空間、資料的存取與通行權、指令的使用權) 的拼接與再想像。在此種網絡串連系統之下，張般源透過拼貼東方傳統元素的多件雕塑以及互動機械裝置，傳達人與機械、傳統應用於當今社會的政治目的，以及過度消費產生的不平衡狀態，從中提出一個可規範的想像空間。同時，經由正面的角度詮釋「機械與人的共享關係」，人與社會及機械相互纏繞的生成。後人類的時代即將到來，如同後人類代表學者凱瑟琳·海爾斯 (Katherine Hayles) 所言：「我們一直以來都是後人類」。張般源試圖藉由本展覽，提供一個並置多元文化、機械互動裝置建構而成的想像式文物空間，希望觀眾對於現今困境與共享並存的資訊時代有所反思。

This exhibition brings together 15 installation and sculpture pieces to explore the coexistence between the "self", humans, and machines, also serve as a response to the linkage and re-imagination of people to their own culture and traditions (customs, identity, folk beliefs, rituals) and the nomadic accessibility on machines (such as cyberspace, data storage and retrieval and access, and right of use to commands). Under this network-connected system, by using a collage of traditional oriental elements and multiple sculptures put together with interactive machine installations, Ban-Yuan Chang conveys the political purpose of humans and machines, and the tradition applied to today's society, as well as the imbalance caused by excessive consumption, from which a normalizable imaginary space is proposed. At the same time, the "co-sharing relationship between machine and human" and the enactment of the entanglement between human and society and machines is interpreted from an affirmative perspective. The posthuman era is about to come, as said by the representative postmodern literary scholar Katherine Hayles: "We have always been posthumans". Through this exhibition, Ban-Yuan Chang tends to provide a constructed imaginative artifact space by juxtaposing cultural multiplicities and mechanical interactive installations, in the hopes that the audience can reflect on today's dilemma and the co-sharing and coexistence of the information age.



張般源，《阿斯克勒庇俄斯的解剖學》| 2019 | 鷹架、3D 列印 ABS/PLA、電腦微處理器、錄音介面、麥克風、胡桃木、示波儀、鐵件、合成布料、石膏、伺服馬達 | 150 x 120 x 300cm
Ban-Yuan Chang, *The Anatomy of Asclepius* | 2019 | scaffolding, 3D printed ABS/PLA, arduino, audio interface, microphone, walnut wood, oscilloscope, iron pieces, synthetic fabrics, plaster casting, servomotor | 150 x 120 x 300cm

日常的虛構重建：虛與實的感知體系 — 陳郁文個展

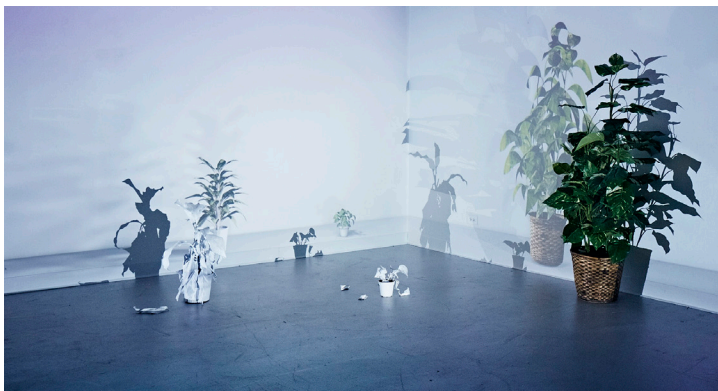
Beholding Shadows of Illusion — Sera Chen Solo Exhibition

2019.08.17 — 2019.11.03

3B 展覽室
Galleries 3B

本展覽以沉浸式錄像裝置呈現，主要關注人與環境，以及社會結構之下的關係，探索錄像媒材於影像之外的敘事能力。陳郁文藉由現成物、虛擬物（三維物件）、挪用、電腦模擬運算與實體空間投影，對當代的「自然性」、「人工性」、「真實」與「虛假（擬）」進行思辨，且延伸叩問身份認同的議題。藝術家透過錄像裝置的非線性敘事體、虛擬物與實體物件的相互滲透，發掘議題中的不可感知性，開啟與觀者之間非自然、非當地、真實與擬仿 (simulacra) 的解疆域對話，企圖擴張感知維度並鬆動觀者對日常事物的既定認知，進而重新建構虛與實的感知體系。

Through immersive video installation, this exhibition focuses on the relationship between the human, the environmental, and the social while exploring the narrative capabilities of video beyond time based media. Employing found objects, virtual objects (3D models), appropriation, computer simulation, and mapped projections, Sera Chen not only carries out a dialectic discourse within (about) the natural, the artificial, the actual and the simulacra but also questions the very formation of identification. By interweaving non-linear narrative with virtual and found objects in her work, Chen distills the imperceptibility of certain issues to open up a deterritorializing dialogue for viewers in relation to the categories of non-natural, non-local, real and simulacra. In so doing, she attempts to expand the dimensions of perception, destabilize the rigid cognition of everyday ideology, and reconstruct a perception system of virtual reality and reality.



陳郁文·《自然性 I》| 2017 | 雙頻道錄像裝置·植物、人造植物 | 尺寸依場地而定
Sera Chen, *Natureness I* | 2017 | two-channel, plants, artificial plants | dimensions variable

24 / 7 空間計畫 — 林明弘

24 / 7 A Proposition by Michael Lin

2019.06.15 — 2020.03.29

3C 展覽室
Gallery 3C

藝想迴廊具有開放、流動的場域特性，使人得以綜覽全館場景、感受美術館大廳週邊的穿透性與開放視野。相較館內其他的展覽空間，藝想迴廊更強調民眾自主學習，提供來訪觀眾開創思考、沉澱、互動、參與和交流的空間。

「24/7」為藝術家林明弘針對藝想迴廊空間特性與定位限地製作。本計畫在尋找一種靠近日常生活的情境，並提供觀眾使用此空間的多種方式；如從美術館的參觀者反轉為被觀望的對象，並成為空間的演出主體，在此情境之下，觀眾的身體行動及姿態將賦予這個空間意義。這是一個沒有特定入口及出口、開始或結束的開放性空間。在原本只有裸牆與線性的空間中，稍微抬升的榻榻米木作平臺、與牆面圖案相互延伸呼應的抱枕，以及提供光源的野口勇 (Isamu Noguchi) 紙燈，均給予觀眾可自由行動的暗示。

Space C enables a panoramic view for the viewers, allowing them to feel the penetrative, open horizon surrounding the museum lobby. In comparison to other exhibition spaces within the Museum, Space C places more emphasis on visitor's voluntary learning by offering them a space for creative thinking, mental purification, interaction, participation, and exchange.

Project 24/7 is artist Michael Lin's site-specific production tailored to the spatial characteristics of Space C, it seeks to bring everyday life into the framework of the Museum. The audience is invited to explore and make use of the space. By their physical actions and postures, visitors actively participate in giving meaning to the project. In an open space without a clearly defined function, platforms of varying sizes and heights provide a pedestal or a stage where the audience is able to act freely, taking on the role of the artwork or performer. The walls and cushions are covered with the pattern of various grids of tatami mats alluding to the planning and construction of spaces, along with Isamu Noguchi's paper lantern lights, this space gives the viewers a hint of free movement.



面對面

Face to Face

2019.06.15 — 2019.10.27

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.

● 定時導覽 Scheduled Tours

2019.07.03 (Wed.) — 2019.10.26 (Sat.)

每週三、週四、雙週六 14:00，請於地下樓服務臺旁集合。

Every Wed., Thu., Sat. on even weeks at 2:00 p.m.

Please meet at the basement level Information Desk.



● 《我畫你畫我畫畫》兒童創作工作坊 “I Draw You Draw Me” Kids Workshop

活動地點：兒藝中心大工作坊

Venue: Children's Art Education Center Studio

2019.07.02 (Tue.) — 2019.08.29 (Thu.)

個人場次 | 每週二、週三、週四 14:00

Individual Sessions | Every Tue., Wed., Thu. at 2:00 p.m.

2019.07.13 (Sat.)、2019.07.27 (Sat.)

7月加開個人場次 | 10:00、14:00

Extra workshops for individuals in July | 10:00 a.m., 2:00 p.m.

團體場次 | 每週二、週三、週四 10:00

Group Sessions | Every Tue., Wed., Thu. at 10:00 a.m.

* 參加對象 6-12 歲兒童，個人場次每場限 25 位兒童、團體場次每場 10-30 人團體。

Participants: 6-12-year-old children. No more than 25 children per session.

Group Sessions: 10-30 participants per session.

● 《我畫你畫我畫畫》藝術家工作坊 “I Draw You Draw Me” Artist Workshop

活動地點：兒藝中心大工作坊

Venue: Children's Art Education Center Studio

2019.08.03 (Sat.) — 2019.08.25 (Sun.)

個人場次 | 每週六、週日 10:00、14:00

Individual Sessions | Every Sat., and Sun. at 10:00 a.m. and 2:00 p.m.

王大閔建築劇場

Wang Da Hong House Theatre

開放時間：每週二至週日 09:30-17:30 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

建築師王大閔 1953 年於建國南路巷弄內的自宅，在 2017 年摹擬重建於北美館南側美術公園。2018 年北美館以「王大閔建築劇場」的型態啟動營運，強調「建築」與「劇場」兩個元素，「建築（本身作為一種上演生活的）劇場」，或「建築（一個）劇場」，並分別推出各類導覽與參與式展演活動。

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 p.m.

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 a.m.

● 《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，每一集依據王大閔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」，試圖以王大閔作品為核心，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「王大閔的文學夢」以王大閔的文學作品為核心，討論文化與人性、小說與自我等關係。第四集「王大閔與我」透過親友記憶中與其共同經歷的生活際遇，交織出此位建築師的風格與特質。第五集影片敬請期待。



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. In the 4th episode, “Wang Da Hong and I,” his friends and family looks back on their shared life experience that is woven into the style and character of this architect. Episode 5 will be released soon.

「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 a.m. and 2 p.m.
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 a.m. and 2:30 p.m.; every Sat. evening at 7 p.m.
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 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 a.m.; every Sat. and Sun. at 11 a.m.-12 p.m. and 3-4 p.m.
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 7 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.

- **語音導覽 Audio Guide**
本展提供語音導覽服務，請於展覽期間備妥身分證件，於一樓服務臺借用語音導覽機聆賞。
Audio Guide is provided for this exhibition; please bring your personal identification to the 1F Information Desk to borrow the devices.

「她的抽象」導覽服務

The Herstory of Abstraction in East Asia Guided Tours

- **預約導覽 Reservation Required Guided Tours**
2019.08.07 (Wed.) — 10.27 (Sun.)
每週三及週五 14:00；每週六及週日 10:00、14:00
Every Wed. and Fri. at 2 p.m.; every Sat. and Sun. at 10:00 a.m. and 2 p.m.
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**
2019.08.06 (Tue.) — 10.27 (Sun.)
每週二至日 10:30、14:30；每週六夜 19:00
Every Tue. to Sun. at 10:30 a.m. and 2:30 p.m.; every Sat. evening at 7 p.m.
集合地點 Meeting Point：一樓大廳 1F Lobby
- **《午後聽賞》手語導覽活動 Guided Tours for Hearing Impaired Visitors**
2019.07.27 (Sat.), 2019.08.24 (Sat.) 14:00-15:30
集合地點 Meeting Point：一樓大廳導覽服務中心前 Guided Tours Services (1F Lobby)

《于彭：行者·天上·人間》

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

于彭在世 60 年間留下了大量作品，一生充滿傳奇的色彩。本次展覽除了呈現其最具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。

In Yu Peng's 60 years of life, he left a legacy of an astounding number of art pieces and led an extraordinary life. 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.

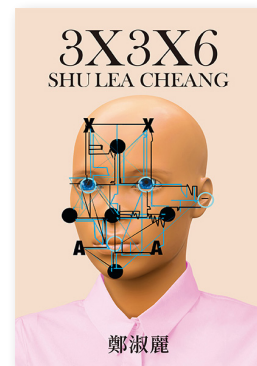


《3x3x6》

3x3x6

「第 58 屆威尼斯國際美術雙年展」台灣館展出藝術家鄭淑麗全新創作計畫《3x3x6》，將曾為監獄的展場—普里奇歐尼宮打造為高科技監控空間，反思應用於社會控制的各式科技，並探詢法治及視覺霸權於不同時代所建構的性及性別成規。本展覽專輯由策展人保羅·普雷西亞多以及馬修·富勒、迪恩·斯佩德、王柱柱撰寫作品評論專文。

For Taiwan's Representation at the 58th Venice Biennale, Shu Lea Cheang creates a new project *3x3x6*, turning the Palazzo delle Prigioni, an old-time prison space, into a high-tech surveillance apparatus. *3x3x6* stimulates reflection on different technologies used to confine and control society, and also questions the legal and visual regimes that have formed sexual and gender norms over time. This exhibition catalogue includes new critical essays by the curator Paul B. Preciado, Matthew Fuller, Dean Spade, and Jackie Wang.



《2018 台北雙年展：

「後自然：美術館作為一個生態系統」》

Taipei Biennial 2018: Post-Nature—A Museum as an Ecosystem

本屆雙年展探究自然生態系統持續演變的特質，及此特質如何被反映在藝術與機構的運作機制中，以凸顯各系統賴以維生的依存關係。展覽呈現藝術、理論、社會和政治的環環相扣，將有助於理解生態系統是如何產生，以及透過各種協作與適應變化而再生。(中文版預計於 9 月出版)

Taipei Biennial 2018: Post-Nature—A Museum as an Ecosystem approaches the ever-changing nature of an ecosystem and how this is reflected in artistic and institutional practice, underlining the reciprocal dependency which every system relies upon to survive. In this biennial, all artistic, theoretical, social and political elements will contribute to an overarching view of how an ecosystem is generated, and how it regenerates, through collaboration among parts and adaptation to change. (The English version will be published in August)





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

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