



臺北市立美術館

Taipei Fine Arts Museum

北美館活動資訊
TFAM Newsletter

November — December

11-12月

編輯手記

Message from the Editor

從經典回返至國際當代

年末將至，回顧這一年來北美館的展覽安排，呈現出光譜的兩極，其一是對於經典性藝術的回返，當中包含歷史觀點的重新詮釋，以及東方書畫的當代性探討，例如于彭回顧展、她的抽象與董陽孜個展；另一個方向則是國際知名中生代藝術家個展，包括盧森堡藝術家謝素梅、日本藝術家池田亮司與泰國導演阿比查邦等。

「董陽孜：行墨」呈現藝術家 1960 年代至今、約 94 組件的精彩作品，觀眾將可一睹其書法臨寫、書畫抽象化實驗與大尺幅系列等不同階段的創作面貌。曾獲得多次國際大獎包括坎城影展金棕櫚獎的阿比查邦，此次「狂中之靜」個展將帶來包含錄像、錄像裝置與攝影作品；作品中的夢境與敘事瓦解線性時間，創造了多層次的時間皺褶層理。

一向備受矚目的 X-site，今年以「IN-site」為題舉辦工作坊及國際論壇，由建築與跨領域協作的未來性，以及空間裝置與公眾等議題，一同探討 X-site 多元語意與實驗創造的可能性。

From a return to classics to an exploration of international contemporary art

As the end of the year draws near, looking back over the exhibitions held in TFAM this year reveals two ends of the spectrum among them. On one end is a return to classics, through reinterpreting historical viewpoints as well as exploring the contemporariness of Asian art and calligraphy, such as Yu Peng's retrospective exhibition, *The Herstory of Abstraction in East Asia*, and Tong Yang-Tze solo exhibition. On the other end is a myriad of solo exhibitions by well-known and established artists such as Luxembourg artist Su-Mei Tse, Japanese artist Ryoji Ikeda, and Thai film director Apichatpong Weerasethakul.

The *Moving Ink: Tong Yang-Tze* exhibition showcases around 94 outstanding pieces created by the artist, spanning the decades between the 1960s and today. Visitors to this exhibition can witness the different creative phases that the artist has been through over the years, such as her early days of replicating calligraphy inscriptions, to her experiments on the abstraction of calligraphy art, and her large-scale creations. Apichatpong Weerasethakul, a recipient of multiple international awards, including the Palme d'Or at the Cannes Film Festival, will be showcasing videos, video installations, and photography works at his solo exhibition *The Serenity of Madness*. The dreamscapes and narratives of these artworks collapse the linearity of time and create a multi-layered time dimensions.

The highly-discussed Program *X-site* is putting together a workshop and an international forum this year, titled *IN-site*. Through a collective discourse on topics such as "The Future of Architecture and Interdisciplinary Collaboration", and "Spatial Installation and Public Communication", the *X-site* project explores the multitude of meanings and possibilities afforded by creative experiments.

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、燈箱及平面等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 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 devise 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《A「連續統」》| 2018 | 聲音裝置 | 尺寸依空間而定

Ryoji Ikeda, *A [continuum]* | 2018 | sound installation | dimensions variable

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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。透過場景的切換轉移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 Art 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《拿破崙必須贏》| 2019 | 油彩、纖維板 | 150 x 220 cm
Tang Jo-Hung, *Napoleon Must Win* | 2019 | oil on masonite | 150 x 220 cm

小說：雙城計畫

Island Tales: Taiwan and Australia
Taipei ↔ Perth

2019.11.16 — 2020.03.01

2A 展覽室
Gallery 2A

本展源自 1999 年，臺北與澳洲珀斯市（Perth）締結友誼城市，今年適逢雙城情誼正式邁入第 20 年，本館特與澳洲珀斯當代藝術中心共同合作，藉由策展交流模式，觸及地域故事文本之摹寫述說，回應時間及相遇的多重可能。小說，意指虛構的故事作品，也指涉微小的言談與道理。相對於主張「如實描寫過去」的「歷史」，「小說」實則在語言與文字的虛構之境，重新書寫過去、敘說事物，以一種「再回憶」的形式，聯繫時間與地理的文本。本展試圖從歷史的再書寫出發，邀請十三位／組來自臺灣與西澳兩地藝術家，以小說為發想，通過故事、軼聞、記述，或是微不足道的私密回憶，展開對兩島、雙城之想像與探索。

The story of this exhibition began in 1999, when Taipei and Perth, Australia, establish the friendship cities. The sisterhood has officially entered its 20th year this year, prompting TFAM and the Perth Institute of Contemporary Arts to come together to organize this exhibition, which serves as a platform for interaction and exchanges, and for the curators to tell stories rooted in local cultures that explore the multiple possibilities created by time and timely encounters. "Tales" refer to fictional stories, and snippets of utterances and moral lessons. As opposed to history, which emphasizes realistic descriptions of the past, tales employ fictional language to interpret and reinterpret stories from the past and various subjects. This process of "remémoration" forms a bridge between time and locality. The exhibition sets out from a rewriting of history, and 13 contemporary artists from Taiwan and West Australia were invited to be part of this journey inspired by the idea of tales. Henceforth begins a sojourn of imagination and exploration between two islands, from two cities, revolving around stories, records, and even inconsequential and personal memories.



伊娃·費南德茲《世間罕見之鳥》| 2018 |
藝術微噴於 308 克 Hahnemühle 相紙 | 80 x 70 cm
Eva Fernandez, *A Rare Bird in the Lands* |
2018 | Giclée prints on Hahnemühle
photo rag paper 308gsm | 80 x 70 cm

阿比查邦·韋拉斯塔古：狂中之靜

Apichatpong Weerasethakul: The Serenity of Madness

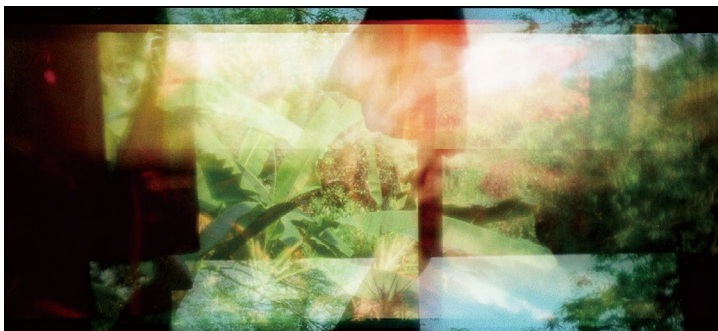
2019.11.30 — 2020.03.15

3A、3B 展覽室

Galleries 3A, 3B

阿比查邦·韋拉斯塔古為跨足當代電影與藝術的領導人物，作品具獨特的超現實主義風格，涵蓋日常生活與超自然元素的描寫，展現史實與民間傳說、潛意識與表意識，以及各種不對等權力之間的扭曲，關注被排除在泰國歷史外的邊緣人物，因個人或政治因素而被噤聲或消除的聲音。此藝術家個展由策展人格拉西亞·卡威望（Gridthiya Gaweewong）策劃，以阿比查邦的實驗短片與錄像裝置為主，並展出部分攝影、手稿和檔案素材。這些素材呈現其創作實踐的線索，也表露他對社會政治的看法。阿比查邦對階級、勞動、性別和精神性的熱衷，都在他早期生涯至今的作品中一再展現。

A leading figure in contemporary film and art, Apichatpong Weerasethakul has developed a singular realist-surrealist style in which he portrays the everyday alongside supernatural elements. His work suggests a distortion between fact and folklore, the subconscious and the exposed, and various disparities of power. He reveals stories often excluded in history in and out of Thailand: marginalized beings and those silenced and censored for personal and political reasons. Curated by Gridthiya Gaweewong, this solo exhibition presents a collection of experimental short films and video installations by Weerasethakul, alongside his photography, sketches, and archival material that explore threads of socio-political commentary and provide insight to his perspectives. Weerasethakul's passionate positions regarding class, labor, sexuality, science and spirituality have informed his practice from early in his career to the present.



阿比查邦·韋拉斯塔古《灰燼》| 2012 | 錄像截圖

Apichatpong Weerasethakul, *Ashes* | 2012 | video still © Kick the Machine Films

董陽孜：行墨

Moving Ink: Tong Yang-Tze

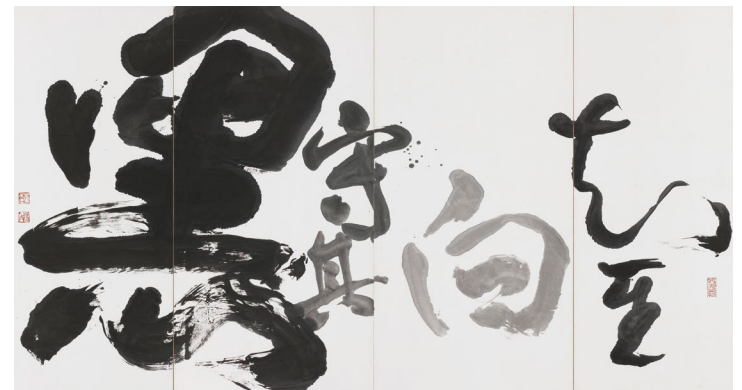
2019.12.14 — 2020.03.08

1A、1B、2B 展覽室

Galleries 1A, 1B, 2B

董陽孜 1942 年出生於上海，為臺灣當代藝術書藝家，以突破傳統書法的多元實踐呈現於現當代社會。董氏書法書寫從臨寫古代碑帖入手—自顏真卿楷書和魏碑臨寫入門，後經蘇軾與黃庭堅等傳統大家，並於書寫中逐漸融入西方現代藝術構圖，呈現現代視覺設計與書法融混的美學。筆力剛健雄渾、奔放，書寫的字形結構布局等自成一格，以獨特的書寫與詮釋，開創「文字藝術」的新風貌。本展將展出約九十四組件董陽孜 60-70 年代部分西畫創作與書法臨寫，至其約 80 年代末期至 2000 年初書藝抽象化實驗、抽象化表現時期的書寫，與 90 年代末之後的數項大尺幅系列作品。

Born in Shanghai in 1942, Tong Yang-Tze is one of Taiwan's most important artists. Her diverse practice pushing beyond the boundaries of traditional calligraphy has gained a prominent place in contemporary society. Tong Yang-Tze began writing calligraphy by imitating rubbings of classical stone inscriptions, favoring the Kai script of Yan Zhen-Qing and the Northern Wei Stone Tablet Inscription. However, she later assimilated Western modern painting composition, creating an aesthetic blending of modern visual art and traditional Chinese calligraphy. Her powerful, uninhibited brushstrokes and the structural arrangements of her characters' forms are in a class of their own, with distinctive calligraphy and interpretations that conjure a new mode of "textual art." The exhibition presents in total about 94 varying dimensions works of Tong Yang-Tze, from her imitations of classical calligraphy which she began in late 1960 and continued through the 1970s, to her experimental period and "unreadable" abstraction of 1970-2000, then to her large-scale writings after 2000.



董陽孜《知其白守其黑》| 1990 | 墨、紙 | 132.6 x 247.5 cm | 臺北市立美術館典藏

Tong Yang-Tze, *Know It's White, Keep Silent When It's Black* | 1990 | ink on paper | 132.6 x 247.5 cm | Collection of Taipei Fine Arts Museum

2019 臺北美術獎

2019 Taipei Art Awards

2019.12.07 — 2020.02.16

D、E、F 展覽室
Galleries D, E, F

「臺北美術獎」為臺灣當代藝術圈具前瞻性、指標性的視覺藝術獎項之一，鼓勵富有獨特性與時代精神之當代藝術創作，力求發掘優秀之藝術創作者，激發臺灣藝術圈更多元的思考與創意能量。自 1983 年開館首次舉辦以來從未間斷，見證三十餘年來臺灣當代藝術發展脈動，累積的豐碩成果展現臺灣當代藝術的飽滿能量。今年遞件數量達 280 件，分為三階段審核，初審為線上評審，複審為邀請參賽者面試，決審參賽者將於館內執行展覽製作，評選委員再依據實際展覽樣貌，選出首獎「臺北美術獎」一名，並獲得於本館舉辦個展之機會，以及「優選獎」五名與「入選獎」數名。

The Taipei Art Awards is one of the most important, forward-looking, and indicative visual arts awards in Taiwan's contemporary art scene. The awards seek to encourage contemporary artistic creations that are both unique and in tune with the spirit of the times, and meanwhile discover outstanding artists in order to stimulate Taiwan's art circle by introducing a more diversified array of ideas and creative energy. This year, 280 artworks were submitted and selection is implemented in three stages. In the preliminary stage, submissions were collected and reviewed online. Artists advancing to the second stage were invited to the museum for interviews, and finalists will be invited to install the work in *2019 Taipei Art Awards* exhibition. The judging committee will then select one winner based on the artworks on display. On top of receiving the Grand Prize, the Taipei Art Awards, the winner will also have the opportunity to hold a solo exhibition in TFAM. Five Honorable Mention winners will also be chosen, and several entrants will be accorded the Selected Award.



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

本屆台灣館展覽暨作品名稱《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，指涉結合實體空間及監看機制之監禁維度。藝術家鄭淑麗追探普里奇歐尼宮邸曾為監獄的歷史脈絡，將其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。

Taiwan's collateral presentation and artwork showcased at the Biennale share the same title: 3x3x6. The title refers to the standardized and commonplace architectural design of prisons: a 3x3 square-meter incarceration cell constantly monitored by 6 cameras. 3x3x6 speaks to the realities of imprisonment constructed physically and by the presence of digital surveillance mechanisms. In light of these folded conditions, the artist Shu Lea Cheang transforms Palazzo delle 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.



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。「24/7」為藝術家林明弘針對藝想迴廊空間特性與定位地製作。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。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. 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 this space, 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.

● 24 / 7「星期六」活動課程 *24/7 Saturday Workshop*

活動地點 Venue：24/7 空間計畫的第七號臺座 Platform 7 in the project *24/7* space

活動詳情請見本館官網 www.tfam.museum

For more information, please visit the TFAM official website: www.tfam.museum



會動的藝術

Art in Motion

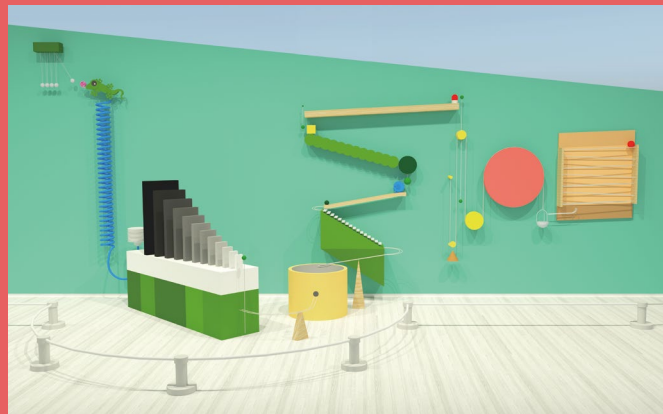
2019.11.23 — 2020.04.26

兒童藝術教育中心

Children's Art Education Center

工業革命以來，機器已經融入我們日常的分分秒秒，分攤人類工作，為人們帶來更加便利的生活。很多人對機器的印象是冰冷且沒有人性的，藝術家們卻用詩意的眼睛看待它們。他們觀察自己身邊的機械，重新組裝改造，加入自己的記憶與奇想，讓它們訴說著自己的情感和回憶。「會動的藝術」串聯了作品以及具互動性質的現地製作，邀請徐瑞憲、邱昭財、王仲堃及孟施甫等四位當代藝術家，呈現運用動力機械實踐的種種巧思。觀眾參與、體驗時，將會發現日常生活的動力原理「原來可以這麼操作！」，並且燃起「我也來試試看」的興趣。

Machines have been an integral part of our lives since the Industrial Revolution, taking over some of our duties and making our lives easier. When it comes to machines, many people think of them as something cold and lacking in human traits. However, artists look at machines in a more poetic light. They first observe the machines around them before re-assembling and modifying these machines. By imbuing their personal memories and rich imagination in the machines, the artists give them a voice to share tales of sentiment and recollection. *Art in Motion* brings together artworks and the interactivity of on-site production. Four contemporary artists, namely Shyu Ruey-Shiann, Chiu Chao-Tsai, Wang Chung-Kun, and Yu Shih-Fu, have been invited to share various creative interpretations and manifestations of the principles of kinetic machines. In the process of participation, visitors would gain a fresh sense of appreciation for kinetics principles observed in everyday life. They would walk away thinking, "that's a new way of looking at it!" right before their curiosity gets the better of them and deciding "I should give it a try!"



邱昭財《小宇宙》(示意圖) | 2019 | 木、不鏽鋼、鐵、銅、鋁、塑膠、玻璃、齒輪、彈簧、LED、馬達、電子材料、微控制器、太陽能板、現成物、漆 | 500 x 1100 x 310 cm

Chiu Chao-Tsai, *Cosmos* (illustration) | 2019 | wood, stainless steel, iron, copper, aluminum, plastic, glass, gears, springs, LED, motors, electronic materials, microcontrollers, solar panels, ready-made materials, paint | 500 x 1100 x 310 cm

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

Opening Hours: Tuesday-Sunday 09:30 - 17:30

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 Every Wed., Fri., Sat. at 15:00

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

每週二、四、五、六 Every Tue., Thu., Fri., Sat. at 10:00、10:30

● 《誰來王宅午茶》 Guest at Wang's House

現場播映時間：週二至週日 Tue.-Sun.

10:00-12:00、14:00 - 17:00

* 定時、團體導覽期間將暫停播放。

There will be no video screening during guided tours.

《誰來王宅午茶》系列主題影片共五集，每一集依據王大閔建築與設計延展主題。歡迎至王大閔建築劇場現場或臺北市立美術館 YouTube 頻道觀賞。

Each episode of the 5-part video series *Guest at Wang's House* expands on a different aspect of Wang Da Hong's architectural and design work. You are welcome to visit the Wang Da Hong House Theatre or the YouTube channel of Taipei Fine Arts Museum to watch the videos.



● 「借來的翅膀—王大閔的建築、文學與科幻」青少年工作坊—「青春夢」課程 Borrowed Wings—Wang Da Hong's Architecture, Literature and Science Fiction Youth Workshop—Dreams of the Youth Workshop

11.17 (Sun.) 14:00 - 17:00

* 對象：對書寫創作有興趣之高中生及大學在籍生，每場次各 10 名。

Participants: Students in senior high school and university who are interested in creative writing. Limited to 10 participants per session.

* 工作坊辦理當日將暫停開放參觀一日。

The venue will be closed to the public on the days of the workshop.

活動詳情請見本館官網 www.tfam.museum

For more information, please visit the TFAM official website: www.tfam.museum

「負人類世的形構」國際論壇

Shaping the Neganthropocene International Forum

本論壇由本館與北藝大博班實驗室、國立交通大學社會與文化研究所合辦，為「藝術，在 21 世紀能做些什麼？」系列講座之一。

The Forum is jointly organized by TFAM in collaboration with the TaipeiArts Doctoral Research Lab and the Institute of Social Research and Cultural Studies, as part of the *What Art Can Do in the XXIst Century?* lecture series.

11.02 (Sun.) 13:00 - 18:00

活動地點 Venue：地下樓 視聽室 Auditorium (BF)

● 專題演講 Keynote Speech

「不完美的追求與社會雕塑」 *Conquest of Imperfection and Social Sculpture*

講者 Speakers：貝拿爾·斯蒂格勒 Bernard Stiegler

「界限與進用」 *Limit and Access*

講者 Speakers：許煜 Yuk Hui

● 圓桌論壇 Round-Table Forum

講者 Speakers：林欣怡 Xin-Yi Lin、洪廣冀 Kuang-Chi Hung、賴火旺 Ho-Wang Lai

2019 X-Site 計畫：IN-Site 國際論壇暨工作營微型展

2019 X-Site: IN-Site International Forum and Exhibition

今年「X-Site 計畫」以「IN-Site」為題，探討「作品 - 場域 - 涉入者」的流動關係，以及跨領域協作模式。國際論壇邀請國內外跨域創作者，聚焦「跨領域協作之未來性」與「空間裝置與公眾溝通」兩大議題。微型展展示經徵選之五組跨域學生團隊，參與工作營後之實踐作品，以及「X-site 計畫」歷屆入複選團隊之提案企劃文件，呈現多重視角對場域的探問與想像。

This year, the theme of Program *X-Site* is *IN-Site*, and it seeks to examine the fluidity of the relationship between the artwork, the venue, and the intruder, as well as the mode of interdisciplinary collaboration. Local and international interdisciplinary creators are invited to speak at the forum on two key topics, which are The Future of Architecture and Interdisciplinary Collaboration, and Spatial Installation and Public Communication. Selected five groups of interdisciplinary student that participated in the workshop will display at the exhibition. Besides these pieces, the exhibition will also feature shortlisted proposals submitted to Program *X-Site* in the previous years to demonstrate the many different explorations and imaginings about venues, made possible by the presence of multiple perspectives.

● 國際論壇 International Forum

11.09 (Sat.) 13:00 - 18:30, 11.10 (Sun.) 10:00 - 17:30

活動地點 Venue：地下樓 視聽室 Auditorium (BF)

* 現場提供中英同步口譯，即日起開放本館官網報名至 11.07 17:00 截止。

English-Chinese simultaneous interpretation will be available at the venue. Please register on the TFAM website until 11.07 17:00.

● IN-Site 工作營微型展：曖昧流變 IN-Site Exhibition: Ambiguous Atmosphere

2019.10.26 — 2019.11.10

活動地點 Venue：地下樓 D 展覽室

活動詳情請見北美館官網 www.tfam.museum

For more information, please visit the TFAM official website: www.tfam.museum

阿比查邦特映會：演講座談 X 短片選集

Apichatpong Weerasethakul: Forum & Short Film Screening

展覽開幕特別選播藝術家阿比查邦·韋拉斯塔古 (Apichatpong Weerasethakul) 的短片創作共 25 部，以及邀請藝術家進行演講，並與策展人格拉西亞·卡威望 (Gridthiya Gaweewong) 對談分享。

For the opening program of the exhibition, TFAM features 25 short films by artist Apichatpong Weerasethakul and invites him to give a speech, as well as engage in a dialogue with curator Gridthiya Gaweewong.

● **演講座談 Forum**

11.30 (Sat.) 13:00 - 15:10

活動地點 Venue: 地下樓 視聽室 Auditorium (BF)

● **短片選集 Short Film Screening**

11.30 (Sat.), 12.01 (Sun.), 12.03 (Tue.), 12.04 (Wed.)

活動地點 Venue: 地下樓 視聽室 Auditorium (BF)

「會動的藝術」導覽服務

Art in Motion Exhibition Guided Tours

● **定時導覽 Guided Tours**

2019.12.04 — 2020.04.25

每週三、週四、雙週六 Every Wed., Thu., Sat. on second and fourth weeks at 14:00

集合地點 Meeting Point: 地下樓 服務臺 Information Desk (BF)

● **《動力藝術實驗室》體驗工作坊 Kinetic Art Lab Experience Workshop**

11.23 (Sat.), 12.21 (Sat.) 14:00 - 15:30

活動地點 Venue: 兒藝中心大工作坊 Children's Art Education Center Studio

● **《動力藝術實驗室》兒童創作工作坊 Kinetic Art Lab Workshop**

2019.12.04 — 2020.04.24

團體場次 Group Sessions: 每週三、四、五 Every Wed., Thu., Fri. at 10:00

個人場次 Individual Sessions: 每週三、四、五 Every Wed., Thu., Fri. at 14:00

活動地點 Venue: 兒藝中心大工作坊 Children's Art Education Center Studio

「董陽孜：行墨」導覽服務

Moving Ink: Tong Yang-Tze Exhibition Guided Tours

● **定時導覽 Guided Tours**

2019.12.24 — 2020.03.08

每週二至日 Every Tue. to Sun. at 10:30、14:30

每週六夜 Every Sat. evening at 19:00

集合地點 Meeting Point: 一樓展場入口處 Exhibition Entrance (1F)

● **預約導覽 Reservation Required Guided Tours**

2019.12.31 — 2020.03.08

每週二至日 Every Tue. to Sun. at 10:00、14:00

集合地點 Meeting Point: 一樓大廳導覽服務中心前 Guided Tours Services (1F Lobby)

《午後聽賞》手語導覽活動

Guided Tours for Hearing Impaired Visitors

11.23 (Sat.), 12.28 (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)

《池田亮司 | 連續統》

Continuum, Ryoji Ikeda

本館獲法國出版社 Éditions Xavier Barral 獨家授權，發行 2018 年池田亮司於龐畢度藝術中心展覽專輯之全球中文版。本書收錄多篇專家學者撰述專文或與池田亮司之對話錄，從各個面向深入剖析池田亮司的創作脈絡。

TFAM was exclusively authorized by French publisher Éditions Xavier Barral to publish the international Chinese version of the exhibition book of Ryoji Ikeda's exhibition held in The Centre Pompidou in 2018. The book contains articles penned by various experts and scholars, as well as transcripts of dialogues between Ryoji Ikeda and them. These materials allow the reader to gain a deeper understanding of Ryoji Ikeda's creative journey from various aspects.

**《她的抽象》**

The Herstory of Abstraction in East Asia

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。

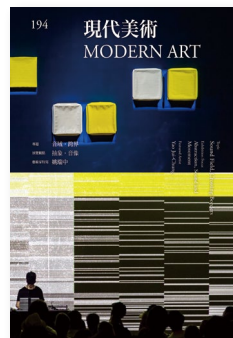
The keywords of this exhibition are "East Asia," "abstraction," and "female." This curatorial research explores the trajectories of many female artists' abstract painting careers, as well as the new artistic genealogy in the East Asian culture affected by Western Modern Arts.

**《現代美術季刊》194 期**

Modern Art No. 194

本期針對「池田亮司個展」探問聲音與影像兩者交會之議題。展覽觀點以本館近期展覽及教育計畫作三篇評文。藝術家特寫邀請姚瑞中創作書中美術館《地獄空》，並在訪談中詳述於北藝大求學時期的三個重要部分。

For this issue, we carry out a discussion on the convergence of sound and image based on the Ryoji Ikeda Solo Exhibition. The Exhibition Focus presents 3 commentaries on TFAM's recent exhibitions and educational programs. For The Featured Artist, we invited Yao Jui-Chung to create Hell Plus for the Art Museum in Print. He shared about the 3 main phases he went through during his time as a student of Taipei National University of the Arts.





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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