



臺北市立美術館

Taipei Fine Arts Museum

北美館活動資訊
TFAM Newsletter

March — April

3 — 4 月

編輯手記

Message from the Editor

時代訊息與地緣關係的交織

隨著春天腳步的到來，北美館亦展開一系列專題藝術家個展，多搭配具開創性及學術建構視野的策展人，以旗鼓相當的創造性關係，為觀眾尋求更多元探索作品的渠道，展現藝壇不同世代的藝術實踐，包含「布列松在中國 1948-1949 / 1958」和「未完成，黃華成」，雖然兩位創作者的生涯與風格各異，前者攝影畫面中隱然可見的亞洲近代歷史轉變遞嬗，後者再現本土跨界藝術先驅所引領的多方概念思維，皆體現了綴補臺灣文化脈絡的重要意義。此外，「江賢二：回顧展」將梳理藝術家從 1960 年代至今、來自於遷徙移居生命經驗所逐步拓展的各系列作品；而 2015 年臺北美術獎首獎得主王湘靈，從音樂演奏背景出身到影像創作，也將以其深邃幽微的作品質地，推出個展「快要降落的時候」。

深受青少年喜愛的「會動的藝術」展覽，四位臺灣藝術家以具互動性質的現地製作及體驗裝置，呈現運用動力機械實踐之種種創作巧思，則是兒童藝術教育中心精心籌劃推出的教育計畫。

The interweaving of time and space, the overlay of data and connections

With the arrival of spring, Taipei Fine Arts Museum presents a series of themed solo exhibitions in collaboration with curators who are known for their innovative and academic approach to the act of curation. In the process of creation, both artist and curator play equally powerful roles as they seek out diverse ways in which viewers can experience an artwork, as well as showcase the different approaches to art in various eras. This series of exhibitions include *Henri Cartier-Bresson: China, 1948-1949 / 1958* and *An Open Ending: Huang Hua-Cheng*. The photography work of Cartier-Bresson subtly shows the transformation and metamorphosis of Asia in contemporary history, while Huang's creations showcase the multi-faceted conceptual ideas pioneered by an early multi-disciplinary local artist. Despite the differences in the backgrounds and styles of the two artists, their work shares great value when it comes to filling in the gaps in what we know of Taiwan's cultural history. Meanwhile, *Paul Chiang: A Retrospective* is a collection of the artist's work from the 1960s to date. The different series in this collection were developed by Chiang as an extension of his experience as a migrant. Hsiang Lin Wang, the Grand Prize winner of the 2015 Taipei Art Awards, has a background in music performance but later ventured into the field of visual arts. Her works are profound yet delicate, as can be seen in her solo exhibition, *Take Me Somewhere Nice*.

A favorite among younger visitors to the museum, *Art in Motion* brings together four Taiwanese artists who tap on creative interpretations of the principles of kinetic machines to create interactive and experiential installations on-site. This is an educational initiative organized and presented by the Children's Art Education Center.

董陽孜：行墨

Moving Ink: Tong Yang-Tze

2019.12.14 — 2020.03.08

一、二樓 1A、1B、2B 展覽室

Galleries 1A, 1B, 2B (1F, 2F)

董陽孜 1942 年出生於上海，自幼臨習書法，自顏真卿楷書和魏碑臨寫入門，後經蘇軾與黃庭堅等傳統書家行草，並於書寫中逐漸融入西方現代藝術構圖，呈現視覺藝術與書法融混的美學。其筆力剛健雄渾奔放，書寫的字形結構佈局等自成一格，開創了「文字藝術」的新風貌。本展呈現董陽孜各時期約 94 組件的創作，包括早期西畫創作與書法臨寫，至約 1980 年代末期至 2000 年初，其對於傳統書法之筆墨章法與紙幅探索後，呈現書畫合一的表徵，而字義與筆墨線條的結合也愈加精煉。1990 年代末的「巨大書寫」系列，挑戰藝術家以毛筆書寫的體力極限，更創造出恢弘的氣勢，也挑戰傳統書法的觀賞方式。

Born in Shanghai in 1942, Tong Yang-Tze practiced calligraphy from an early age, beginning by imitating the classical standard script of Yan Zhen-Qing, as well as the Wei Dynasty Stele. She later studied the traditional running and cursive scripts of masters such as Su Dong-Po and Huang Ting-Jian. However, her brush-and-ink texts gradually assimilated compositional elements from Western modern art, achieving an aesthetic modern of visual art and calligraphy. With vigorous, forceful and unrestrained brushwork, she creates characters with a structure and arrangement all her own, standing as a new form of "textual art." This exhibition presents around 94 pieces by Tong Yang-Tze from different stages in her career, including selected Western-style paintings and calligraphy in her early stage. In the 1980s to 2000s she explored the composition, structure and dimensions of traditional calligraphy. Her texts melded the characteristics of calligraphy and painting, and integrating the meaning of the words with the forms of the lines of ink in an increasingly refined manner. Since the late 1990s Tong has produced several series of grand-scale texts, pushing the limits of her own physical strength in the use of the brush to create a magnificent forcefulness that is visually impactful and challenges the conventional way calligraphy is viewed.



董陽孜《任所適》| 2003 | 墨、紙 | 360 x 873 公分

Tong Yang-Tze, *Find Work Suitable to Your Talents* | 2003 | ink on paper | 360 x 873 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

三樓 3A、3B 展覽室

Galleries 3A, 3B (3F)

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《備忘：海邊的男孩》| 2017 | 單頻錄像裝置、圓形投影

Apichatpong Weerasethakul, *Memoria, Boy at Sea* | 2017 | single-channel video installation, circular projection

快要降落的時候 — 王湘靈個展

Take Me Somewhere Nice — Hsiang Lin Wang Solo Exhibition

2020.03.07 — 2020.05.24

地下樓 E、F 展覽室

Galleries E, F (BF)

1984 年生於臺北，「2015 年臺北美術獎」首獎。王湘靈的創作媒材以攝影為主。此次展出皆為 2019 後之新作，延續首獎作品對於個人經驗的探討，此次展覽藉由影像的堆疊、重構與破壞，試圖揭露藝術家在現實與虛幻、時間與空間、記憶與想像的曖昧不明、對立與妥協，這些「非現實」與「現實」互為表裡，也互相指涉。對創作者來說夢境、神話、一些絮語呢喃，是生命作為一個連續體中得以淺嚐的斷裂、是一次次虛實往返的旅程。展覽以兒時的一段經驗展開。藝術家透過文化符碼將時間、事件重構與破壞，重現其個人經驗、意識上偶然的空缺，並將其視為「夢」與「現實」移動的過程。

Hsiang Lin Wang was born in Taipei in 1984 and is the Grand Prize winner of the 2015 Taipei Art Awards. Photography is her creative medium of choice. The works exhibited this time are all new works created after 2019. In this collection, the artist continues to explore her personal experience, making it an extension of her first-prize winning work. This exhibition attempts to reveal the artist's ambiguity, conflicts, and compromise between reality and illusion, time and space, memory and imagination through the overlaying, reconstruction, and destruction of images. "Non-reality" and "reality" echo and mirror each other in these works. To the creator, dreams, myths, and certain whispers and rumors are a reprieve or break from the continuum of life, and repeated sojourns between the real and unreal. The exhibition begins with a childhood experience. The artist uses cultural metaphors to deconstruct and reconstruct time and events to recreate the incidental pauses in her personal experience and consciousness. She sees these breaks as the movement between dreams and reality.



王湘靈《快要降落的時候》| 2019 | 無酸紙輸出

Hsiang Lin Wang, *Take Me Somewhere Nice* | 2019 | printing on acid-free paper

江賢二：回顧展

Paul Chiang: A Retrospective

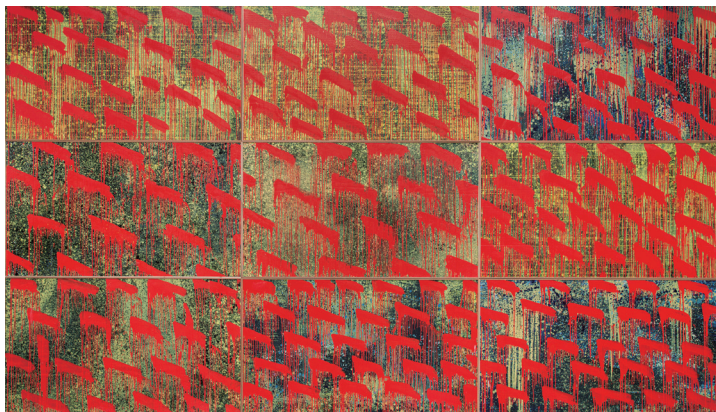
2020.03.28 — 2020.06.14

一、二樓 1B、2A、2B 展覽室

Galleries 1B, 2A, 2B (1F, 2F)

江賢二（1942-）於 1965 年自臺灣師範大學藝術學系畢業；之後，長期旅居歐美近 30 年之久。90 年代末期以《百年廟》系列在臺受到關注。2000 年開始返臺生活及創作，2008 年遷居臺東金樽。本展為江賢二在臺北市立美術館之首度個展，邀請藝評學者王嘉驥擔任客座策展人，梳理藝術家從 1960 年代開始至今，持續創作 50 年之久的平面抽象繪畫。如同不斷遷移居住地點的生活方式，江賢二習於開創不同的系列作品，繪畫風格從早期「封窗之作」運用單一深色塊構圖，轉為以繽紛色彩刻劃對人文關懷、生命運行的觀照與思考。此次回顧展不僅呈現藝術家歷年豐沛的創作能量，也發表江賢二全新的立體暨平面作品。

Paul Chiang (1942 -) graduated from the Department of Fine Arts, National Taiwan Normal University in 1965. Since then, he lived in Europe and America for nearly 30 years. At the end of the 1990s, the *Hundred Year Temple* series attracted the attention of the public in Taiwan. In 2000, the artist returned to Taiwan to live and create, he moved to Jinzun, Taitung in 2008. This is Paul Chiang's first solo exhibition at the Taipei Fine Arts Museum. Art critic Chia Chi Jason Wang has been invited as the guest curator and he organized the artist's two-dimensional abstract paintings spanning across half a century of continuous creation from the 1960s to the present. In the same lifestyle manner of constant relocation of the place of residence, Paul Chiang is used to creating different series of works. The style of painting changed from the early "closed window works" that used a single dark block of color for composition, to vibrantly colorful depictions of observation and thinking on humanistic care and ways of life. This retrospective exhibition not only presents the artist's abundant creative energy over the years but also publishes Paul Chiang's new three-dimensional cum two-dimensional works.



江賢二《金樽／秋》| 2019 | 油彩、複合媒材 | 360 x 630 公分

Paul Chiang, *Jinzun / Autumn* | 2019 | oil and mix media | 360 x 630 cm

歐文·沃姆個展

Erwin Wurm Solo Exhibition

2020.04.01 — 2020.06.14

一樓 1A 展覽室

Galleries 1A (1F)

奧地利藝術家歐文·沃姆從 1980 年代後期以來，發展出具幽默感及表演性的「一分鐘雕塑」，將人與日常物件放置在一種出人意表的關係中，挑戰傳統對雕塑的想像。本次個展他與策劃 2000 年台北雙年展「無法無天」的國際策展人傑宏·尚斯（Jérôme Sans）再度合作，除延伸並重新演繹當年的《室內／戶外一分鐘雕塑》（Indoor and Outdoor One Minute Sculptures），並增加《文字雕塑》（Word Sculptures）及《展演性雕塑》（Performative Sculptures）系列，觀眾透過朗讀短文形塑出雕塑，或依照指示與臺北地標泥塑模型進行肢體互動，這些動作是依據社會約定俗成的標準規範而設計。透過與這些建築物模型的肢體展演，思索社會符號、意識型態、行為以及認同之間的衝突與關連。

Since the late 1980s, Austrian artist Erwin Wurm has developed the humorous “One Minute Sculptures” series that is performance-based. It places people and everyday objects in unexpected relationship situations, challenging traditional imaginings of sculpture. For this exhibition, he once again collaborates with Jérôme Sans, an international curator of *The Sky is the Limit* at the *Taipei Biennial 2000*. Apart from expanding and re-interpreting the “Indoor and Outdoor One Minute Sculptures” from back then, the “Word Sculptures” and “Performative Sculptures” series are also included. The audience recites short texts to produce an image of the sculpture; or follows instructions to perform body movements on clay models of Taipei landmarks, and these movements are designed according to social norms and standards. Through the physical performance of these building models, it contemplates the conflicts and connections between social symbols, ideologies, behaviors, and identities.



歐文·沃姆《室內／戶外一分鐘雕塑》| 2000

Erwin Wurm, *Indoor and Outdoor One Minute Sculptures* | 2000

未完成，黃華成

An Open Ending: Huang Hua-Cheng

2020.04.11 — 2020.07.19

三樓 3B 展覽室

Galleries 3B (3F)

本展藝術家為黃華成，1935 年出生於中國南京，1996 年於臺北逝世。1958 年自師大藝術系畢業後，黃華成旋即成為 60 年代臺灣現代藝術的指標性人物之一，創作實踐橫跨多種領域，舉凡文學、廣告、設計、現成物、裝置、觀念藝術、戲劇、電影等皆有涉獵，並曾創立成員僅有一人的「大台北畫派」，所展現的創新概念與不妥協態度，讓他成為臺灣前衛藝術的先鋒人物。本展預計以彙整檔案與意象重現等方式，回顧黃華成生前幾項重要的展覽計畫，並同步整理其繪畫、設計、文字，手稿、影片、舞台裝置，以及逾百本經典書封設計等，期呈現黃華成各個階段的創作歷程。

The artist of this exhibition is Huang Hua-Cheng. He was born in Nanjing, China in 1935 and passed away in Taipei in 1996. After the artist graduated from the Department of Fine Arts, Taiwan Provincial Normal University, he immediately became one of the iconic figures of modern art in Taiwan during the 1960s. His creative works spanned a wide variety of fields, and he had been involved in literature, advertising, design, ready-made objects, installations, conceptual arts, theater, and film. He also founded the “École de Great Taipei” with himself the sole member. The innovative concepts and uncompromising attitude he expressed made him a pioneer of avant-garde art in Taiwan. This exhibition will revisit several important exhibition plans during Huang Hua-Cheng’s life in the form of archive collections, image reproductions and artistic reinterpretation. At the same time, his paintings, designs, texts, manuscripts, films, stage installations, and more than 100 classic book cover designs will be organized and presented to show Huang’s creative process at each stage.



張照堂《藝術家 黃華成 野柳》| 1978 |

雷射輸出銀鹽相紙 | 103 x 69 公分 |

臺北市立美術館典藏

Chang Chao-Tang, Artist Huang Hua-Cheng, Yehliu
1978 | laser print on fiber-based paper | 103 x 69 cm

Collection of the Taipei Fine Arts Museum

布列松在中國：1948-1949 / 1958

Henri Cartier-Bresson: China, 1948-1949 / 1958

2020.04.11 — 2020.07.19

三樓 3A 展覽室

Galleries 3A (3F)

展覽為亨利·卡蒂埃·布列松（Henri Cartier-Bresson）在其報導攝影生涯中非常獨特且重要之集結，也是他中國相關作品的首度研究與專題展出。1948 至 1949 年布列松在中國停留十個月，期間在《生活》、《巴黎競賽》等雜誌發表多幀中國所見所聞之影像。時值國共內戰時期，在這些影像中不見戰爭的煙硝，反而突顯大時代下的人間煙火，這系列照片也成為報導攝影史上最好的作品之一。1958 年他在中國官方人員的全程陪同下，看見大躍進、人民公社等的改革興起，攝取看似繁榮的空中樓閣，此時的布列松已是公認的報導攝影巨擘。本展由米榭勒·費佐（Michel Frizot）與蘇盈龍共同策畫，展出約 170 件原版照片，以及相關之書信原件與雜誌。

The exhibition is a collection of very unique and important assembly of works in Henri Cartier-Bresson's photojournalism career, and it is also the first research and thematic exhibition of his related works in China. From 1948 to 1949, Cartier-Bresson stayed in China for ten months, during which he published multiple photographs of what he saw in China in magazines such as *Life* and *Paris Match*. This was during the period of the Chinese Civil War, yet the battle were not seen in these images, instead, it highlighted the everyday life in the big era. This series of photos also became some of the best works in the history of Documentary Photography. In 1958, accompanied full-time by Chinese officials, the artist saw the rise of reforms such as the Great Leap Forward and the People's Commune, and he recorded these seemingly prosperous castles in the air. At this time, Cartier-Bresson was already a highly-renowned master of photojournalism. This exhibition is co-curated by Michel Frizot and Ying-Lung Su, around 170 original photos, and related original correspondence and magazines are presented.



亨利·卡蒂埃·布列松《中華人民共和國建國九年的慶祝遊行。北京，1958 年 10 月 1 日》

復古式明膠銀鹽相紙 | 19.6 x 29.9 公分 | 法國布列松基金會提供

Henri Cartier-Bresson, *A Parade Celebrating the 9th Anniversary of the People's Republic of China.*

Beijing, 1 October 1958 | vintage gelatin silver print | 19.6 x 29.9 cm

© Fondation Henri Cartier-Bresson / Magnum Photos

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!"



王仲堃《搖擺笛》| 2019 | 金屬、齒輪機構、FRP | 650 x 650 x 400 公分

Wang Chung Kun, *Swing Flute* | 2019 | metal, gear mechanism, FRP | 650 x 650 x 400 cm

「會動的藝術」導覽服務與工作坊

Art in Motion Exhibition Guided Tours & Workshops

● 定時導覽 Guided Tours

即日起至 From now on until 04.25 (Sat.)

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)

● 預約導覽 Reservation Required Guided Tours

2020.03.28 — 2020.04.25

每週六 Every Sat. at 10:00 (04.04 暫停一次 except 04.04)

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

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

生活中有哪些物品、玩具運用動力原理呢？透過「動」的原理，重新感受日常生活，原來藝術也可以這樣動起來！

What items and toys run on kinetic principles? Let us look at our day-to-day life through the lens of kinetic principles and see how art can also be kinetic!

即日起至 From now on until 04.25 (Sat.)

團體場次 Group sessions：每週三、五 10:00；每週四 10:00、14:00

Every Wed., Fri. at 10:00; Every Thu. at 10:00, 14:00

個人場次 Individual sessions：每週三、五、雙週六 14:00

Every Wed., Fri., Sat. on second and fourth weeks at 14:00

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》藝術家工作坊 Kinetic Art Lab Artist Workshop

藝術家蕭聖健將示範如何用樸拙的木作手藝，以簡單的機械原理創作鳥鳴，製作屬於自己的「森林之聲鳥鳴盒」。藝術家邱昭財邀請你一起動手組裝日常物件，探索動力結構的迷人原理，創造動力樂園！

Artist Hsiao Sheng-Chien will demonstrate how to make a simple wooden box that applies kinetic principles to mimic the chirp of birds, so that you can build your own "Birdsong of the Forest" music box. Artist Chiu Chao-Tsai invites you to join him in investigating the wonders of kinetic structures by assembling items found in everyday life. You will make a kinetic playground!

蕭聖健 Hsiao Sheng-Chien | 03.07 (Sat.) 09:30-12:00、14:00 - 16:30

邱昭財 Chiu Chao-Tsai | 03.14 (Sat.), 03.21 (Sat.), 03.22 (Sun.) 14:00 - 16:30

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

● 《週六夜青年趴》工作坊 Saturday Night Party Youth Workshop

工作坊將利用簡易的馬達裝置及多種媒材，創作自己的「跑趴裝飾」。享受在美術館週六夜裡，隨光與音樂起舞。

In this workshop, you will get to create your own party accessories using simple motors and a variety of materials. Join us at the museum and lose yourself in the music and light of a fabulous Saturday evening!

03.14 (Sat.), 03.28 (Sat.), 04.11 (Sat.) 18:00 - 20:00

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

* 國定假日及連假期間 (04.02-04.05) 工作坊暫停。

Workshops are suspended during National Holidays (04.02-04.05)

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

24 / 7 空間計畫 —— 林明弘

24 / 7 A Proposition by Michael Lin

2019.06.15 — 2020.05.31

三樓 3C 展覽室

Gallery 3C (3F)

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。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

03.14 (Sat.) 織了 自由梭織課 Art Weaving Class

03.21 (Sat.) 紙張上的筆畫律動－硬筆字書寫課 Hard-Tipped Pen Calligraphy Class

03.28 (Sat.) 不說話的花藝課 Flower Arrangement Class

活動時間 Time : 10:00、15:00 各一場次 One session each at 10:00、15:00

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



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

每週五 Every Fri. 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.



董陽孜：行墨

Moving Ink: Tong Yang-Tze

● 定時導覽 Guided Tours

即日起至 From now on until 03.08 (Sun.)

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：一樓驗票口處 Entrance (1F)

● 預約導覽 Reservation Required Guided Tours

即日起至 From now on until 03.08 (Sun.)

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)

江賢二：回顧展

Paul Chiang: A Retrospective

● 定時導覽 Guided Tours

2020.04.07 — 2020.06.14

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：一樓驗票口處 Entrance (1F)

● 預約導覽 Reservation Required Guided Tours

2020.04.07 — 2020.06.14

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)

● 親子定時導覽 Guided Tours for Kids & Families

2020.04.14 — 2020.06.14

每週二至四 Every Tue. to Thu. at 10:00

每週六、日 Every Sat. & Sun. at 11:00、15:00

集合地點 Meeting point：一樓驗票口處 Entrance (1F)

● 策展人開講 Curator's Talk

04.12 (Sun.) 14:30 - 16:30

活動地點 Venue：206 展覽室 206 Gallery (2F)

講者 Speaker：王嘉驥 / 策展人與藝評家 Chia Chi Jason Wang / Curator and Art Critic

● 展覽漫遊 62 Art Promenade 62

04.25 (Sat.) 15:00 - 17:00

活動地點 Venue：展覽場內 Exhibition Galleries

主持 Moderated by：嚴長壽 / 公益平台文化基金會董事長

Stanley Yen / Chairman, the Alliance Cultural Foundation

布列松在中國：1948-1949 / 1958

Henri Cartier-Bresson: China, 1948-1949 / 1958

● 策展人開講 Curator's Talk

04.11 (Sat.) 14:30 - 16:30

活動地點 Venue：視聽室 TFAM Auditorium

主講人 Speaker：米榭勒·費佐 / 攝影史學家與策展人

Michel Frizot / Photography Historian and Curator

《午後聽賞》手語導覽服務

Guided Tours for Hearing Impaired Visitors

03.28 (Sat.), 04.25 (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)

《馴國—吳權倫個展》

Wu Chuan-Lun—No Country for Canine

吳權倫以臺灣早期「狼犬撲滿」為起點，運用模具生產的物件，對應狼犬品種形象的演變過程，並藉由現成物、犬種與民族（日、德）等層層隱喻，展現動物與政治和文化輸出之間的緊密關連。

Based on the Shepherd dog coin banks made in Taiwan in the early days, Wu Chuan-Lun used mold-produced objects to correspond to the evolution of the Shepherd dog breed's appearance. Through the layers of metaphors such as ready-made objects, dog breeds, and nationalities (Japanese, German), he showed the close connection between animals and political and cultural output.

定價 Price：NTD 400



《自我、人與機械及其殘餘—張殷源》

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

張殷源探討「自我、人與機械及其殘餘」之間的共存關係，由雕塑與互動機械裝置的交互串連，傳達人處於當代網路場域中，對自身的文化傳統及機械行使權的拼接與再想像。

Ban-Yuan Chang explores the co-existence between “the self, humans, and machines with their residues”. He uses the interaction and connection between sculptures and interactive mechanical devices to communicate people’s splicing and reimagining of their cultural traditions and the right to use machines, while as a part of the contemporary cyber realm.

定價 Price：NTD 350



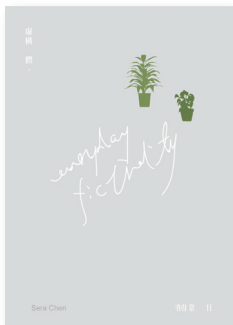
《虛構體：日常仿作—陳郁文》

Everyday Fictionality: Beholding Shadows of Illusion—
Sera Chen

陳郁文藉由現成物、虛擬物（三維物件）、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，延伸叩問身份認同的議題。

Sera Chen provides speculation on contemporary naturalness, artificiality, reality, and virtual through ready-made objects, virtual objects (three-dimensional objects), computer simulation operations, and physical space projection. It is also extended to the exploration of the issue of identities.

定價 Price：NTD 300



* 歡迎洽詢本館巡藝書店：www.taiwanarttogo.com，或政府出版品資訊網：gpi.culture.tw。
Please contact @TFAM Book Store: www.taiwanarttogo.com, or Government Publications
Information: gpi.culture.tw.



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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