



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

重返美術館

國內疫情趨於穩定，防疫期間本館持續提供精采的展出，在觀眾行動受限之餘，假日仍湧現積極的參觀人潮，由此感受到社會大眾對於美術館優質休閒的渴望，以及精神療癒之寄託。

在缺乏足夠藝術家創作原件的限制下，策展人張世倫以黃華成遺留手稿、工作文件與史料研究為主軸，嘗試彰顯藝術家於 1960 年代起不斷顛覆擾動、實驗辯證的前衛精神；展覽除召喚更多樣的文化記憶，更具補綴臺灣現代藝術史空缺的積極意義。而捷克藝術家可可利亞 (Vladimír Kokolia) 兼具學者、詩人、哲學家與著名地下搖滾樂團主唱等多元身份，其以內觀角度出發，在抽象藝術的發展中，始終扮演獨特角色。

疫情解禁，歡迎大家重返美術館。賴志盛對於觀眾參與的空間慾望之大膽想像為藝想迴廊帶來最新的創作計畫《接近》，藝術家葉名樺策劃《牆後的院宅》，引用建築師王大閔生命中片段進行轉化，皆試圖透過觀者身體日常性參與，多重層次地感知建築之空間特質，並於此產生不同的觀 / 演姿態。

Return to the Museum

With the local Covid-19 outbreak going under control, the museum has presented outstanding exhibitions throughout this period. Despite many physical restrictions taking place, the museum is still packed with enthusiastic visitors on the weekend. This tells us that the public still long for cultural activities in the museum served as a beacon place for spiritual comforts.

In the absence of sufficient original works from the artist, curator Chang Shih-Lun has chosen to focus on the manuscripts, working files, and historical research materials left behind by Huang Hua-Cheng to show how the artist had been engaged in a series of subversive and disturbing, as well as experimental and dialectic works since the 1960s as a testament to Huang's avant-garde spirit. Besides evoking various cultural memories, the exhibition also lies in the fact that it fills up the gaps in Taiwan's contemporary art history. Czech artist Vladimír Kokolia is a scholar, a poet, a philosopher, and the vocalist of a famous indie rock band. He has always approached his art from an introspective perspective and played a unique role in the development of abstract art.

With the easing of pandemic restrictions, we would like to take this chance to welcome all of you back to the museum. Lai Chih-Sheng's bold vision of the museum space in which visitors actively participate brings the latest creative project *Closer* in Space C. The artist Yeh Ming-Hwa's *The House Behind The Wall* transforms fragments of the life of accomplished architect Wang Da Hong into a performance that seeks to involve ordinary physical routines of the audience, guiding them to a multilayer experience to discover the architectural space, creating a new relationship between viewers and performers.

內在移民：安身的視野

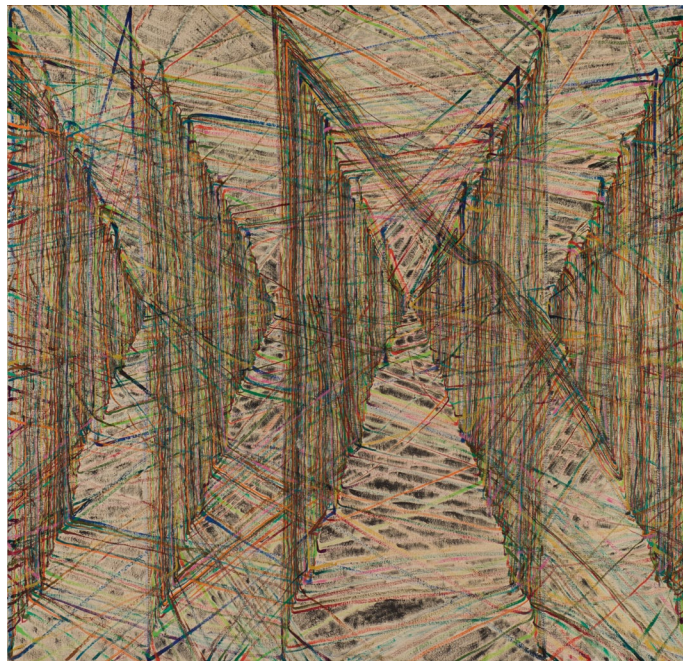
Inner Emigration: The Frame of an Image Is You

2020.07.04 — 2020.10.18

地下樓 D、E、F 展覽室
Galleries D, E, F (BF)

弗拉基米爾·可可利亞 (Vladimír Kokolia) 的展覽「內在移民：安身的視野」，重點聚焦觀者的目光。對藝術家而言，長時凝望、反身省視、驚鴻一瞥，以及圖象的本體論，都是他念茲在茲的永恆主題；可可利亞並不將圖像當作一種視覺溝通的手段，而是建議觀者，在「移民至圖像世界」的過程中能夠遠離現實。本展透過不同的媒材包括素描、繪畫、版畫、自動立體影像 (autostereoscopy)、照相暗箱技法 (camera obscura) 及錄像等，各自代表一種內化圖像的獨特模式。

Vladimír Kokolia's exhibition *Inner Emigration: The Frame of an Image Is You* focuses on the viewer's gaze. Prolonged looking, introspection, wonderment, and ontology of the image are enduring themes for Kokolia. Rather than regard images as a means of visual communication, he proposes the observer's seclusion in a process of emigrating from their surroundings into an image. The exhibition is based on different media: drawing, painting, print, autostereoscopy, camera obscura, and video. Each section arises from a particular mode of internalizing an image.



弗拉基米爾·可可利亞《日落》| 2005 | 油彩、畫布 | 126 x 133 公分
Vladimír Kokolia, *Sunset* | 2005 | oil on canvas | 126 x 133 cm

未完成，黃華成

An Open Ending: Huang Hua-Cheng

2020.05.09 — 2020.11.08

三樓 3B 展覽室

Gallery 3B (3F)

黃華成，1935 年於中國南京出生，1996 年於臺北逝世。1958 年自師大藝術系畢業後，旋即成為六〇年代臺灣現代藝術的指標性人物之一，其創作實踐橫跨多種領域，舉凡繪畫、文學、廣告、設計、現成物、裝置、觀念藝術、戲劇、電影等皆有涉獵，除了是《劇場》季刊核心成員，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，讓他成為臺灣戰後前衛的先鋒人物。

英年早逝、缺乏研究的黃華成，也是位至今仍充滿謎團的藝術家。黃華成生前曾換過三十幾次工作，使用無數化名發表作品，參與了數次展覽活動，留下了諸多零星破碎的史料線索，本展以其遺留的手稿、工作文件與史料研究為主軸，結合檔案整理、意象重現與專書出版等方式，試圖追尋並想像其創作生涯中的重要軌跡。

身為臺灣六〇年代前衛文藝的代表，黃華成像是自成一格的座標，作為一位「與時俱進」，卻又「不合時宜」的人，對黃華成遲來的追索、探問與回顧，嘗試尋訪他所代表的「現代」想像，並藉此反思這對於當代情境的意義為何。



「未完成，黃華成」，「大台北畫派一九六六秋展」展場照。
An Open Ending: Huang Hua-Cheng, "The 1966 École de Great Taipei Autumn Exhibition" installation view.

Huang Hua-Cheng was born in 1935 in Nanjing, China, and died in 1996 in Taipei, Taiwan. He graduated from the Department of Fine Arts at Taiwan Provincial Normal University in 1958 and soon after was recognized as a representative figure in Taiwan's 1960s modern art movement. His practice crossed multiple domains, including literature, advertising, design, theater, film, and visual art forms such as painting, ready-mades, installation, and conceptual art. In addition to being a core member of *Theatre Quarterly*, Huang was the sole and founding member of "École de Great Taipei", which along with his pioneering concepts and uncompromising attitude, propelled him to a leading position in postwar avant-gardism in Taiwan.

Lack of formal research and the artist's untimely death have contributed to the enigmatic aura that surrounds Huang's legacy today. He had changed jobs more than thirty times in his lifetime and presented work at many exhibitions and events under countless pseudonyms. He ultimately left a historical record with a good deal of loose ends complemented by a large archive of manuscripts detailing his ideas. The exhibition "An Open Ending: Huang Hua-Cheng" mainly presents manuscripts, documentation of art works, and research on historical materials. Furthermore, these materials have been organized into archives and recreations of the artist's imagery, and published in a special edition catalog. The exhibition's goal is to seek out and imagine important connections in Huang's artistic trajectory.

In terms of avant-garde art in Taiwan during the 1960s, Huang was far ahead of his time, and therefore stood out. He was both progressive and untimely, such that trying to understand his life and work, as well as speculating about the modern imagination that he pursued. In this long-overdue retrospect, we reflect on what these things mean for us today.



「未完成，黃華成」，「《劇場》的劇場」展場照。
An Open Ending: Huang Hua-Cheng, "Theater at Theatre Quarterly" installation view.

布列松在中國：1948-1949 / 1958

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

2020.06.20 — 2020.11.01

三樓 3A 展覽室
Gallery 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。本展由米樹勒·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.



秘密南方：典藏作品中的冷戰視角及全球南方

The Secret South: From Cold War Perspective to Global South in Museum Collection

2020.07.25 — 2020.10.25

二樓 2A、2B 展覽室
Galleries 2A, 2B (2F)

本展以北美館的典藏作品為主，臺灣各機構的收藏為輔，搭配當代藝術家的視角來討論戰後至今，臺灣與東南亞、拉丁美洲及非洲等「全球南方」的關係。從二戰時期描述呂宋島的戰爭畫、郭雪湖描繪泰國古城的膠彩畫、劉其偉於越戰時期留下的速寫、東南亞重要藝術家遺留於臺灣的作品、北美館收藏的經典中美洲當代藝術，一直到臺灣當代藝術家對新移民的討論。本展試圖透過美術館典藏、文獻計畫以及當代藝術家的創作計畫，共同建構出冷戰時期臺灣的國際關係及藝術交流史，並藉此重新定義臺灣於南方世界中的座標。

The highlight of this exhibition is on artwork TFAM's collection. Works from other institutions in Taiwan serve as a supplement alongside the display. The post-war relationship among the regions such as Taiwan, South East Asia, Latin American, and Africa making up the Global South. It will be explored from the perspective of contemporary artists. These works range from war paintings of Luzon island during World War II, Kuo Hsueh-Hu's Nihonga paintings featuring the ancient cities of Thailand, Max Liu's sketches made during the Vietnam War, works by prominent Southeast Asian artists that have been left behind in Taiwan, important Central American contemporary artworks collected by TFAM, to works on new migration issues from contemporary artists in Taiwan. The exhibition aims to reconstruct a picture of Taiwan's international relations and history of art exchanges through this exploration of the museum's collection, archive project, and the commissioned works by contemporary artists. Towards this approach, we can redefine Taiwan's place in the Global South.



石原紫山《達魯拉克的難民 (比島作戰從軍紀念)》| 1943 | 膠彩、紙 | 178 x 75.7 cm (x2) | 臺北市立美術館典藏
Ishihara Shisan, *Refugees in Tarla* | 1943 | gouache on paper | 178 x 75.7 cm (x2) | Collection of Taipei Fine Arts Museum

藍天之下：我們時代的精神狀況

Between Earth and the Sky: The Spiritual State of Our Times

2020.08.01 — 2020.10.18

一樓 1A、1B 展覽室
Galleries 1A, 1B (1F)

本展以臨場性作品 (live work) 為基礎，通過展演打破靜態作品展示的結構，融入表演者、參與者及觀眾的當下反應、回饋和詮釋，帶出身歷其境的藝術經驗，產生個人或集體的感動與經驗的可能性。展覽希冀從人、環境、生態、疾病種種徵兆，描繪我們時代的精神狀況。參展藝術家余政達、張嘉穎、陳亮璇 + 致穎、李貞蕙、Baboo、阮慶岳、許悔之、李明學、發條鼻子、張致中、吳書原 + 太研規劃設計顧問有限公司，以及滯留島舞蹈劇場共 12 組創作者或團隊，用對話作為作品行動基礎，將不同類型作品並置，含概念、事件、檔案、行為、舞蹈、文學、景觀，目的就是要挑起論辯，盡其可能地不設框架，策展人、藝術家與來自不同領域的參與者，共同將展覽形塑成一個開放性計劃過程，從而創造一個開闊而有彈性的場域。

The Exhibition is founded on live works. Through their performance, this kind of art shatters the structure of static art display. The performers and participants, along with the immediate reactions, feedback, and interpretation of the viewers, bring about a collective experience of true presence and directness, opening up an expansive and flexible space. This exhibition seeks to depict the spiritual state of our times from a variety of perspectives: people, environment, ecology and ailment. 12 artists or art collectives use dialogue as the foundation for their works and actions: Yu Cheng-Ta, Chang Chia-Ying, Chen Liang-Hsuan + Musiqui Chihying, Lee Chen-Wei, Baboo, Roan Ching-Yueh, Hsu Hui-Chih, James Lee Ming-Hseuh, Clockwork Noses, Chang Chih-Chung, Wu Shu-Yuan + Motif Planning & Design, and Resident Island Dance Theatre. Ultimately, the purpose of juxtaposing artworks from widely disparate genres – conceptual art, happenings, archives, performance art, dance, literature, or landscape – is to spark debate. Avoiding fixed frameworks to the greatest extent possible, the curator, the artists and participants from many walks of life collectively shape the exhibition into an open planning process and thus give birth to a broad and malleable domain.



Baboo 《新！王冠度假村》示意圖 | 2020
Baboo, *Corona Villa* (illustration) | 2020

2020 X-site：多重真實－《膜》

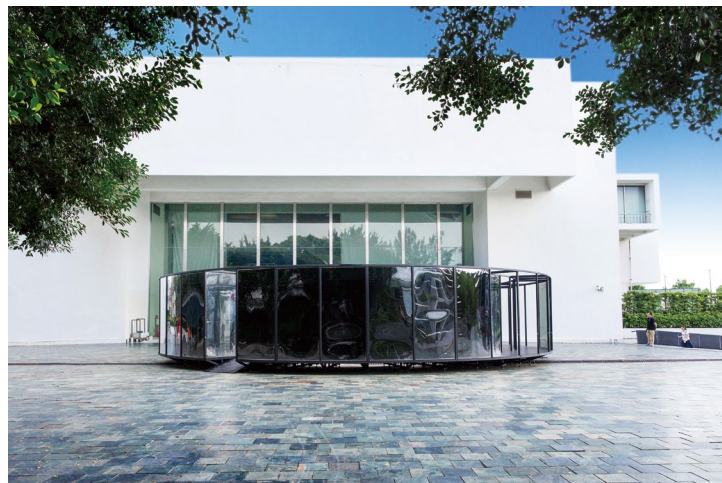
Program X-site 2020: X-Reality — Through the Membrane

2020.06.13 — 2020.08.09

戶外廣場
TFAM Plaza

「X-site 計畫」以美術館戶外廣場為基地，每年公開徵選空間提案，鼓勵跨域、實驗性的創作型態或創意方法論，期望藉由空間構築和美學的延伸與突破，激發對於場域的重新感知與想像。今年共有 42 件作品參加徵選，經過兩階段評審程序，由跨領域團隊「何理互動設計」(Whyixd) 以作品《膜》獲得 2020 年第 7 屆首獎。《膜》從徵件題目「多重真實」出發，以偏光片 (polarizer) 的特殊光學效果創造層次多重疊加的空間，觀者於移動間產生觀看錯覺，迷走於邊界曖昧、真實與幻境交疊的超感體驗，如此不斷改變對於空間的認知與詮釋。

Program X-site is an annual open call for proposals on utilizing the space in TFAM's outdoor plaza, seeking to bring in cross-disciplinary and experimental creative projects and ideas. Through extensions and breakthroughs in the conception of spatial construction and aesthetics, the program aspires to stimulate a rethinking and re-imagination of physical space. Program X-site received a total of 42 entries this year. After a two-phase selection process, *Through the Membrane* by a cross-disciplinary team, Whyixd emerged as the winner of the 2020 Program X-site competition. *Through the Membrane* is a rendition of this year's theme "X-Reality", and it taps on the unique optical effects produced by polarizers to create multi-dimensional spaces that lie over each other. A visitor would experience optical illusions as they move about within this space and lose themselves in a rendezvous of the senses, where reality and illusions overlap, and where precise boundaries are non-existent. Perception and interpretation of space thus undergo constant upheavals during this process.



時間在哪裡

Finding Time

2019.07.04 — 2020.11.15

兒童藝術教育中心

Children's Art Education Center

日常生活中有許多「看不見」的事物，它們存在，卻不一定被覺察。像是風、像是聲音，以及時間。這項藝術教育計畫將和觀眾一起探索感知經驗裡的「時間」。在此，我們透過作品，認識藝術家對這個主題的觀察和思考，也將透過創作、閱讀、書寫等方式，開啟自己對時間的探索、讓時間可感。

「時間在哪裡」是個提問，也指出兩個想像的方向：一是我們在日常生活中對時間的觀察體悟；另一個方向，則是藝術家如何探索發掘時間的本質。對於時間快慢長短的感受、對環境時序變化的敏銳、對生命在時間積累留下的痕跡、對過去和未來的思考、個體與群體時間感的殊異...與時間相關的創作和我們對世界的理解之間互有觸發。本計畫將展出王雅慧、王仲堃、李錫奇、李佳穎、林冠名、郭奕臣、陳其寬、劉瀚之、謝德慶等九位藝術家作品，連結現場「時間的自由研究」兒童作品、即興創作活動、藝術家工作坊、繪本閱讀、創作型導覽等活動，邀請觀眾接觸不同的藝術表現，以新鮮的眼光審視、感知自己的生活。

- 定時導覽 Guided Tours

2020.07.22 — 2020.11.14

每週三、週四、雙週六 14:00

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)

- 團體預約導覽 Group Guided Tours (需事先報名 Reservation required)

2020.07.22 — 2020.11.14

每週三、週四、雙週六 10:00

Every Wed., Thu., Sat. on second and fourth weeks at 10:00

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

In our daily lives, there are many things that we do not see. They exist but are not necessarily perceptible. Such examples include wind, sounds, and time. This Art Education Program will explore the perception of "time" with its participants. Through the featured art pieces, one can learn about artists' observations and thoughts on this subject. At the same time, activities such as creative projects, readings, and writing can also kickstart the participant's exploration of the concept of time and make it noticeable.

Finding Time is a question that points to two possible paths that our imagination could take, the first being our observation of time in our daily lives, and the second being how artists explore and uncover the essence of time. Creative works revolving around the idea of time can inspire a deeper understanding of the world for us, and this enhanced understanding can in turn stimulate more artistic creations, whether they are on one's perception of how fast time passes, one's sensitivity towards chronological changes in one's surroundings, the traces left behind in time as one progresses through different stages of life, musings about the past and the future, and the disparity between an individual's perception of time compared to that of a collective group's, among other subject matters. The works of nine artists will be on display, including Wang Yahui, Wang Chung-Kun, Lee Shi-chi, Lee Chia-Ying, Lin Guan-Ming, Kuo I-Chen, Chen Chi-kwan, Liu Han-Chih, and Hsieh Tehching. These works will also be referenced in activities such as *My Study of Time*, spontaneous on-site creative projects, artist-led workshops, guided readings of picture books, and guided tours with art creations that seek to invite participants to learn about various forms of artistic expressions, in the hope that you could appreciate your lives with a fresh pair of eyes after going through these activities.



李錫奇《本位 6801》| 1968 | 混合版 | 45 x 45 公分 (x10) | 臺北市立美術館典藏

Lee Shi-Chi, *Orientation 6801* | 1968 | mixed media | 45 x 45 cm (x10)
Collection of Taipei Fine Arts Museum

接近－賴志盛

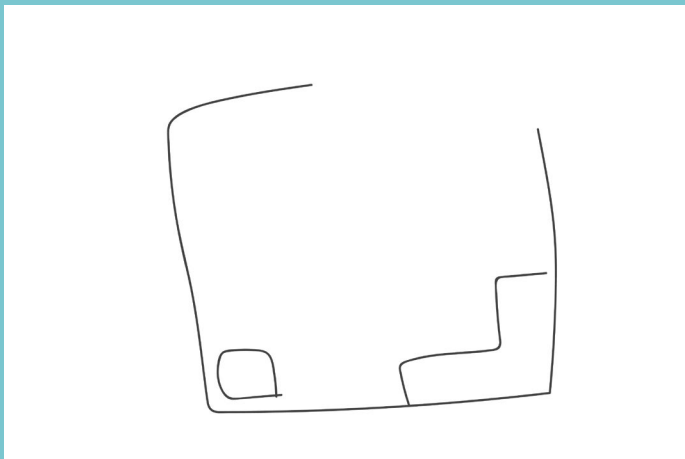
Closer by Lai Chih-Sheng

2020.06.25 — 2021.06.06

三樓 3C 藝想迴廊
Gallery 3C (3F)

臺北市立美術館三樓的藝想迴廊，提供觀眾得以感受大廳的穿透性視野。最新計畫《接近》由賴志盛針對空間特性限地製作：從藝想迴廊往下眺望，大廳像一個池子，池裡透著光與風，池子的邊緣即是迴廊的女兒牆。他提出「接近光與風一些」的概念。賴志盛設計了高低不一的平台，繞過柱子、越過橫樑，沿著樑柱延伸，圍繞整個迴廊，最後探進北美館大廳的「池子」，一個原只能觀看、無法前往的地方。他的工作像是為觀眾創造一個踮腳或跨越的動作，在特殊的位置上觀看與觸摸，進而對這原本的空間產生新感覺，這個空間是北美館的實體，是虛空的大廳，也是光與風的來源。

Space C on the third floor provides visitors an uninterrupted, panoramic view of the grand lobby of the TFAM. The latest project *Closer* is Lai Chih-Sheng's site-specific installation highlighting Space C's spatial characteristics. Looking down from the site, the Museum's grand lobby is a pond permeated by light and wind, with the parapet of the corridor being its edge. In *Closer*, Lai proposes the idea of being "closer to light and wind." Lai designed uneven platforms to wrap around the columns and beams, even extending outwardly to encircle the entire corridor, and finally, probing into the "pond," a zone we could previously only look at yet never reach. In the work Lai sets out to invite an action on the part of his audience, a tip-toeing or stepping over, so that they can look out or touch something from a unique spot, thereby awakening a fresh new feeling towards the otherwise familiar space. Part of the Museum architecture, the space is the grand lobby of nothingness, but also the source of light and wind.



賴志盛《接近》空間計畫草圖。
Lai Chih-Sheng, *Closer* project sketch.

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

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

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*

《誰來王宅午茶》系列主題影片共五集，每一集依據王大閎建築與設計延展主題。歡迎至臺北市立美術館 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 the YouTube channel of Taipei Fine Arts Museum to watch the videos.

● 《牆後的院宅》表演計畫

The House Behind The Wall

2020.05.29 — 2020.08.30

本計畫邀請藝術家葉名樺策劃，進行三階段演出—〈之上〉、〈遊院〉與〈過日子〉，以各異的規模與劇場形式，回應王大閎建築的空間敘事，觀看演出需購票報名，詳情請見官網。表演亦轉化成影像於王大閎建築劇場限時播放。



TFAM has invited artist Yeh Ming-Hwa to be the creator of this three-part performance. The three parts are named *Above*, *Strolling*, and *Living* respectively, and they will each be presented via a different scale and medium that corresponds to the spatial narrative of the Wang Da Hong House. Tickets and reservations required before attendance. Please see the official website for details. The performance will be converted into videos that will be shown in the Wang Da Hong House Theatre for a limited time.

* 王大閎建築劇場將因彩排及表演而有部分日期暫停開放參觀，敬請查看本館官網最新消息。
Wang Da Hong House Theatre will be closed for rehearsal and events for several days.
Please check the official website for the latest updates.

「布列松在中國 1948-1949 / 1958」導覽服務

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

- 預約導覽 Reservation Required Guided Tours
2020.07.04 — 2020.11.01
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)

「秘密南方：典藏作品中的冷戰視角及全球南方」導覽服務

The Secret South: From Cold War Perspective to Global South in Museum Collection Guided Tours

- 策展人開講 Curator's Talk
08.01 (Sat.) 14:30 - 16:30
集合地點 Meeting Point：展覽場內 Exhibition Galleries
講者 Speaker：高森信男 / 策展人 Nobuo Takamori / Curator
- 定時導覽 Guided Tours
2020.08.04 — 2020.10.25
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)
- 親子定時導覽 Guided Tours for Kids & Families
2020.08.11 — 2020.10.25
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：一樓親子導覽集合處 Guided Tours Meeting Point (1F)
- 預約導覽 Reservation Required Guided Tours
2020.08.11 — 2020.10.25
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》手語導覽服務

Guided Tours for Hearing Impaired Visitors

- 07.25 (Sat.), 08.22 (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)

行動語音導覽服務

Mobile App Guide

展覽提供行動語音導覽服務，歡迎於手機免費下載使用「臺北市立美術館導覽 App」。TFAM App, a mobile guide for exhibitions is available on both Android and iOS.

- 「未完成，黃華成」行動語音導覽
An Open Ending: Huang Hua-Cheng Mobile App Guide
2020.07.01 — 2020.11.08
- 「接近－賴志盛」行動語音導覽
Closer by Lai Chih-Sheng Mobile App Guide
2020.07.01 — 2021.06.06

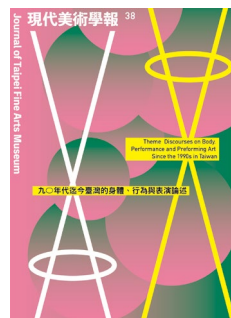
《現代美術學報 38》

九〇年代迄今臺灣的身體、行為與表演論述

Journal of TFAM No.38 - Theme Discourses on Body, Performance and Preforming Art Since the 1990s in Taiwan

每半年定期出版之《現代美術學報》，為探討現 / 當代藝術議題與趨勢發展的學術期刊。2016年第31期開始，《現代美術學報》轉型為線上電子期刊，在北美館官網上可瀏覽、下載全文。

The *Journal of TFAM*, published bi-annually, is a scholarly journal that discusses modern issues and developing trends in modern/contemporary art. In 2016, beginning from the 31st issue, the Journal discontinues its print edition and become a purely digital publication with all contents available for free on the official website.



《2019 北美館年報》

2019 TFAM Annual Report

「2019 北美館年報」涵蓋當年度「館務發展」與「核心任務實踐」兩大軸線，呈現今日美術館功能及其博物館學典範轉移之際，本館對於社會脈動、藝術生態、美術館受眾的思維策略與新關係建構之實績。本館官網可瀏覽全文。

The *2019 TFAM Annual Report* covers two major areas: Museum Development and Execution of Core Mission. These developments in 2019 present the functions of the museum today and the shifts in museology paradigms. The report also shares the museum's accomplishments like the thinking strategies and building new relationships in terms of societal trends, the ecology within the art circle, and TFAM's audience. The full text is available on the official website.



《快要降落的時候—王湘靈》

Take Me Somewhere Nice—Hsiang-Lin Wang

展覽向內剖挖藝術家的個體經驗為出發，以影像取代語言、融合音樂的專長背景，利用此兩者與空間之間的互動講述創作者眼中的記憶與現實的模糊界線。那些在「飛行」與「降落」之間的曖昧不明，那些「快要降落的時候」。

The exhibition is born of the introspective unearthing of the artist's personal experiences. Language is replaced by images and presented with music, which the artist has a background in. The interaction between these two media and space conveys the blurred lines between the artist's memories and reality. This is an exploration of the ambiguities between flight and descent, and an expression of the artist's hope, "Take Me Somewhere Nice".

定價 Price：NTD 450



* 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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