



臺北市立美術館

Taipei Fine Arts Museum

北美館活動資訊
TFAM Newsletter

2021

3 — 4 月

March — April



編輯手記

Message from the Editor

洞悉當下藝術創作能量

本期美術館將有多檔藝術家個展推出，當中，「大遷徙：盧明德個展」回顧了藝術家 50 餘年來豐厚的創作歷程，同時使用劇場形式進行空間轉譯，賦予歷年作品新的觀視脈絡。而四檔年度藝術家個展，則來自於美術館主動對外徵求，不但能看到藝術家生涯當中的階段性展現，也必定驚豔於臺灣當代藝術創造的多元性變異。

你來看過雙年展了嗎？參與公眾計畫了嗎？2020 台北雙年展即將邁入尾聲，此次公眾計畫扮演雙年展動力引擎的角色，如之前的「協商劇場」即針對爭議性議題，以多種角色立場深入探討生態永續與經濟發展之間的平衡；而持續進行中的「羅盤工作坊」，則在理解個人的過去基礎上，探索未來的選擇，甚而重新建立與世界的關係。另一方面，此次也是首開先例，與知名國際藝術媒體 e-flux 合作專刊，於網路平台上提供免費閱覽，邀請國內外專家針對此雙議題進行討論，除英文版之外，本次亦首度推出繁體中文版本。

Insight into the Current Creative Energy of Art

The TFAM will be presenting several solo exhibitions this season. Among them, *Great Migrations: Lu Ming-Te* is a retrospective of the artist's creative journey over the past 50 years. A theatrical interpretation is applied to endow the past works with a new viewing context. The four annual solo exhibitions of various artists are a result of TFAM's initiative to seek out external participation. Not only does the audience get to see the different stages of the artists' career, but they will most certainly be astounded by the creative diversity of Taiwan's contemporary artworks.

Have you visited the Taipei Biennial yet? Have you participated in our public programs? The *Taipei Biennial 2020* is drawing to a close, and this public program is playing the role of the Biennial's turbo engine. For example, the previous *Theater of Negotiations* addressed controversial issues and explored the balance between ecological sustainability and economic development from various viewpoints; the ongoing *Compass Workshop* explores future choices and even the re-establishment of relationships with the world based on an understanding of one's past. Furthermore, this is the first time we collaborated with *e-flux*, a well-known international art journal, to provide free access to this special issue on the online platform, inviting local and international experts to discuss the topics proposed by TFAM. In addition to the English version, we also launched a traditional Chinese version for the first time.

2020 台北雙年展：你我不住在同一星球上

Taipei Biennial 2020: You and I don't Live on the Same Planet

2020.11.21 — 2021.03.14

一樓、二樓、地下樓展覽室、王大閼建築劇場

Galleries 1A, 1B, 2A, 2B, D, E, F (1F, 2F, BF), Wang Da Hong House Theatre

本屆台北雙年展由法國學者布魯諾·拉圖 (Bruno Latour) 與馬汀·圭納 (Martin Guinard) 共同策展，並由林怡華擔任公眾計畫策展人，邀請來自 27 國/地區共 57 位/組創作者與團隊、跨領域的學者與校系，共同為本屆雙年展累積多元有機的發展基礎。展覽將美術館視為一個模擬天體運動的「星象廳」，由「全球化星球」、「維安星球」、「脫逃星球」、「另類重力星球」、「實地星球」等五大星球呈現相異的世界與各星球間相互拉扯的引力，一同審視人們價值間的差異及其所帶來的影響，並對當前持續緊張的地緣政治局勢和日益惡化的生態危機提出詰問。本次規劃的一系列公眾計畫，亦幫助觀眾自行定義他們所希望居住的地球。

Taipei Biennial 2020 is co-curated by French scholars Bruno Latour and Martin Guinard, along with Eva Lin as the public programs curator. This exhibition invites 57 artists and teams from 27 countries and territories with specialized expertise in inter-disciplinary fields. They endeavor to lay down a solid foundation for *Taipei Biennial 2020*. The biennial transforms the museum into a fictional "planetarium" that simulates the movement of celestial bodies. Under this hypothesis, five planets as Planet GLOBALIZATION, Planet SECURITY, Planet ESCAPE, Planet ALTERNATIVE GRAVITY, and Planet TERRESTRIAL, represent five divergent versions of the world. Through a depiction of the gravitational forces of the various planets, the biennial aims to reevaluate the different perceptions of people and the consequences brought by them, while examining current geopolitical tensions and the worsening ecological crisis. A series of public programs will also help visitors come to their definition of the Earth on which they wish to live.



張永達《scape.unseen_model-T》| 2020 | 裝置 | 尺寸視空間而定

Chang Yung-Ta, *scape.unseen_model-T* | 2020 | installation | dimensions variable

Finders Keepers: 陳建榮個展

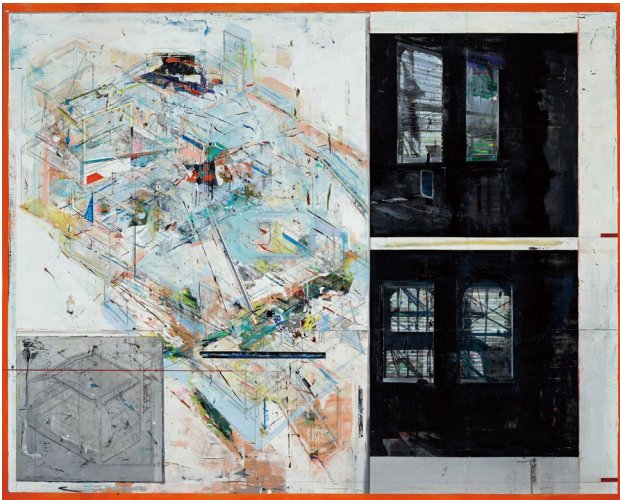
Finders Keepers: Chen Chien-Jung Solo Exhibition

2021.03.27 — 2021.07.04

三樓 3A 展覽室
Gallery 3A (3F)

本展延續藝術家近年的創作核心，將對人為秩序的深沉憧憬，轉化為覆蓋、轉譯與改寫等方法，為直線與幾何造形構成的既存邏輯、秩序和空間感進行更生，展現人處於都會空間與機械文明下的狀態。藝術家創作時看似嚴謹正經的丈量行動，實則是來自潛意識的直覺活動，觀眾因而可見到理性的結構與造形、感性自由的線條與色塊，以及如設計圖或說明書的圖文符號，在時間的向度中來回累積與抹除，纏繞於各式人為空間，呈現理性與感性層疊交織的樣貌，同時創造出觀看的游移性，在可跨越的線條、符號、結構與人的溫度之間，形成視覺動能與意義流動。

This exhibition extends the creative core of the artist's recent works. He transformed his deep longing for man-made order by rehabilitating the existing logic, order, and spatiality of straight lines and geometric shapes through overlaying, re-interpreting, and re-writing, to present the state of humans within urban spaces and the mechanical civilization. The seemingly rigorous measuring actions during the artist's creative process are intuitive from the subconscious. Thus, The viewer can see the rational structures and shapes, the sensual lines and color blocks, and the images and symbols found in design diagrams or instruction manuals, which accumulate and eliminate themselves back and forth in the dimension of time, entangled in various artificial spaces, and presenting the layering of rationality and emotions. Simultaneously, it creates the mobility of viewing, a flow of visual momentum, and meaning between crossing lines, symbols, structures, and human warmth.



陳建榮《Landscape 140》| 2019 | 壓克力顏料、綜合媒材、畫布 | 130x162 公分
Chen Chien-Jung, *Landscape 140* | 2019 | acrylic, mixed media on canvas | 130x162 cm

injector after Null: 鄭先喻個展

injector after Null: Hsien-Yu Cheng Solo Exhibition

2021.03.27 — 2021.07.04

三樓 3A 展覽室
Gallery 3A (3F)

本次展覽藉由「似有非無」的概念作為發想，以被觀看事物的變動性作為主軸，鄭先喻關注於強化觀者對於時間與空間的存在感，並以觀眾的行為作為空間中物件動作的觸發與呼應機制，進而強調周遭物質在未有人類觀察的情況下所產生的變動，與人類在觀察後對於事件、物件、現象的定義之間的關係。呼應其前次展覽「injector before Null」中討論的概念：人們相信但始終無法確認，卻又覺得存在的事物，鄭先喻試圖用空白的展覽空間，藉由攔截與轉址觀眾行動裝置電信商的通訊訊號，以得到臨時的號碼，再以簡訊傳達文字訊息，闡述及導引觀眾窺探數件被認為不在場的作品。

The exhibition is based on the concept of “seemingly there and not there,” whereas variability is the perspective. Hsien-Yu Cheng focuses on strengthening the sense of temporal and spatial existence for the audience and uses their behavior as a trigger echoing the movement of objects within the space, further emphasizing the relationship among the definition of events, objects, and phenomena arising from the discovery of material changes around us. In response to his previous exhibition “injector before Null”: for things that people believe in but cannot identify, yet feel they exist, Cheng used the empty exhibition space, intercepting data from the telecommunication providers and redirecting communication signals from the audience's mobile devices to obtain temporary numbers. Later, sending SMS messages to demonstrate and guide the viewers through works not present on the site.



鄭先喻《discharged what you charged》| 2019 | 不鏽鋼、電子迴路、機械機構、顯示器 | 尺寸依場地而定，圖片提供：洪建全文教基金會
Hsien-Yu Cheng, *discharged what you charged* | 2019 | metal sheets, customized OTG USB device, LCD screen | dimension variable © Hong's Foundation

心神出遊－廖祈羽個展

Way Out Beyond — Liao Chi Yu Solo Exhibition

2021.03.27 — 2021.07.04

三樓 3B 展覽室
Gallery 3B (3F)

廖祈羽睽違三年推出全新個展。展覽主要分為兩個系列創作：延續藝術家近年以手繪攝影佈景創造影像空間的雙頻道錄像作品《忘憂公園》與《河》；《蜜桃》為三部曲最後一部，描述一對母子，母親是電影明星，兒子透過母親的演出影像，揣想其生命經驗與選擇，以及這些抉擇與自己的關係。另一系列作品包含多件單頻道錄像、動力裝置與繪畫組件，內容環繞人與動物共處的經歷。影像中不見動物的身影，卻感覺其曾經存在又或者以不可見的形式存在於記憶或想像之中——伴隨講述關於生死、愛與相伴的故事，觸及在世與來生的種種想像與辯證。

Liao Chi Yu presents this new solo exhibition after three years. There are two series of works: continued with artist's recent dual-channel video installation works *Sanssoucchi Park* and *River*, in which she created video image spaces by hand-painted film set; *The Fruit Enchanted*, the last part of this trilogy, depicts a mother and son: the mother is a movie star, while the son, through the mother's performance, speculates on her life experiences and decisions those in relation with himself. The other series revolves around the experience of people co-existing with animals, include single-channel videos, kinetic installations, and painting pieces. The images do not show the animals, but the viewer can feel like they had once existed or been in other invisible forms in memory or fantasy, along with stories about life and death, love and companionship touching on imaginations and deliberations about the present and the next life.



廖祈羽《蜜桃》(錄像截圖) | 2019 | 雙頻道錄像裝置
Liao Chi Yu, *The Fruit Enchanted* (video still) | 2019 | dual-channel video installation

變形中：傅雅雯個展

Metamorphose: Ya-Wen Fu Solo Exhibition

2021.03.27 — 2021.07.04

三樓 3B 展覽室
Gallery 3B (3F)

傅雅雯在作品《變形中》中嘗試運用移動感應技術，以身體的力量為媒介讓物體產生運動。透過拋出不同重量物件所產生的能量，物體運行與其所處空間之間所形成的張力，以及外部反作用力的介入，讓物體的物理上應該『完美』的運動路徑，在外部干預的拉扯下逐漸變形、崩壞。透過移動感應器以及擴大現場環境音的技術，以此呼應當代無所不在的爆炸資訊及監控科技，是如何強勢地介入人們的生存情境，分裂拉扯著我們的認知與感官，變相而慣性的剝奪我們感受真實世界的權利。

Ya-Wen Fu's work *Metamorphose* experiments with elements of various technologies, using the force of the body as a medium in creating motion in objects. Energy is generated in the motion of objects of varying mass, creating tension in its movement and interaction with the space. An object deliberately set in the path becomes an external force of interference, deflecting objects to their origins. In studies of the reciprocation of speed and mass, the "perfect" path in physics is disrupted by an enforced or intervening external force. Through motion sensors and a sound enlarger, we resonate in the ways we live; transformations, inertia, and the right to discern reality is deprived by technology, pulling one another and fracturing.



傅雅雯《變形中》| 2020 | 多媒體裝置表演 | 尺寸依場地而定 | 攝影 © Nicolás Rupcich
Ya-Wen Fu, *Metamorphose* | 2020 | multimedia installation and performance | dimension variable | photo © Nicolás Rupcich

大遷徙：盧明德個展

Great Migrations: Lu Ming-Te

2021.04.17 — 2021.07.18

二樓 2A、2B 展覽室
Galleries 2A, 2B (2F)

本展邀請莊普、蔣伯欣、許遠達、鄭乃銘組成展覽顧問團隊，協助展呈及研究，回顧盧明德 50 餘年來的創作生涯。他早期創作從「純粹繪畫性語言的追尋」開始，直到 1981 年前往日本筑波大學藝術研究所研習綜合造型，接觸到當代藝術表現的多樣化形式與跨媒材的可能性，發展出其「複合媒體藝術論」之創作理論架構。從 1980 年代至今，盧明德的創作一直緊扣著當代的社會議題與跨領域之間的合作交流，甚至是跨物種、跨時空的實驗，並以平面繪畫、錄影裝置、立體雕塑、空間裝置、現成物件、身體表演、劇場形式，甚至結合生態學家、地質學家、科學家等各種協同創作方式，交錯進行跨領域的對話。展覽以「大遷徙」故事性文本貫穿 8 個展間，試圖以劇場形式進行空間規劃，為歷年來之作品賦予新的脈絡，並透過展呈各式創作媒體的演化與遞嬗，賦予「媒體是一切」的自由向度與時代意涵。媒材運用上，首次嘗試「花間迷走球幕影像裝置」以及方舟概念的動物群大遷徙動線的劇場轉譯，隱喻人類世紀大遷徙的預言。

Tsong Pu, Chiang Po-Shin, Hsu Yuan-Ta, and Cheng Nai-Ming are invited to assist the exhibition with the curation and research for Lu Ming-Te's retrospective over the past 50 years. Lu's early work began with "the pursuit of a purely painterly vocabulary," until 1981, when he undertook graduate studies in the plastic arts at the University of Tsukuba in Japan. There, he discovered contemporary art's potential for a multitude of expressive forms and media and developed an artistic framework of "mixed media art theory." From the 1980s to the present day, artist's art has always cloven close to the societal issues of each era, while engaging in cross-disciplinary collaborations, even experimentations that cross the boundaries of species, space and time. Interweaving such diverse media as two-dimensional painting, video installation, sculpture, spatial installation, readymades, bodily performance and theater, Lu has even pursued dialogue with ecologists, geologists and scientists of other fields. The spaces of this exhibition will be organized according to a theatrical format, joining eight galleries together with a storylike text of the "Great Migrations" to endow works from eras past with a new viewing context. The progressive evolution of various forms of creative media will imbue the exhibition with the free dimensionality and temporal meaning of "the media is everything." In terms of his use of the medium, "Vagus Flora" is a video installation on its first attempt to use dome projection, as a theatrical interpretation of The Great Migration based on Noah's Ark, which is a metaphor for the prophecy of the massive human migration of the century.



盧明德《媒體是一切》| 2001 | 霓虹燈、變壓器 | 75x630 公分。臺北市立美術館典藏。
Lu Ming-Te, *Media is Everything* | 2001 | neon light, transformer | 75x630 cm. Taipei Fine Arts Museum Collection.



盧明德《打狗系列 7》| 2001 | 複合媒材 | 123x245 公分
Lu Ming-Te, *Takao VII* | 2001 | mixed media | 123x245 cm

王煜松個展

Wang Yu-Song Solo Exhibition

2021.04.10 — 2021.06.27

地下樓 E、F 展覽室
Galleries E, F (BF)

王煜松，1994 年出生，「2017 臺北美術獎」首獎得主。在本次個展計畫中，他藉由關於考掘、時間、夢境、空間、此刻狀態、宇宙的想像，以實地踏查的創作手法，試圖轉譯考掘本身或考掘對象會有的特徵、現象，以及知識系統對於觀看事物的影響。在可見與不可見之間、可辨與不可辨之間，觀者遊走於徘徊的想像，進而碰觸感知與認知的模糊邊界。王煜松預計運用空間、材質、聲音等元素，建構不同於過往創作脈絡且融合考古地誌符碼的全新現地製作。

Born in 1994, Wang Yu-Song won the Grand Prize at the Taipei Art Awards 2017. In this solo exhibition, he attempts to interpret the features and phenomena of the excavation itself or the objects of the excavation, also the influences of the knowledge system on our perspectives through the imagination about excavations, time, fantasies, spaces, the state at the moment, and the universe and creative fieldwork. Between the visible and the invisible, between the discernible and the indiscernible, the viewer wanders around the meandering imagination, touching on the blurry boundaries of perception and cognition. Integrating archaeological and topological codes, Wang aims to utilize such elements as space, material and sound to produce a completely new site-specific work unlike the creative contexts from the past.



本計畫於臺北的踏查紀錄—尋找與石頭形狀相近的異材質過程。攝於淡水沿岸水雷營遺址附近。
This project is a record of a field investigation in Taipei - a search for exotic materials that resemble the shape of a stone. Photo taken in the vicinity of the Former Site of the Sea Mine Camp along the Tamsui coast.

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現地製作：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.



第 11 號衛星－牠它星球

Satellite 11: Planet BioTa

2020.12.12 — 2021.04.11

兒童藝術教育中心

Children's Art Education Center

延伸「2020台北雙年展」對環境議題的探討，兒藝中心打造充滿探索精神的衛星展「牠它星球」；觀眾作為地球上的消耗者、也作為環境保護的實踐者，在日常生活中被賦予改變的可能。本展邀請吳思嶽、林曉翔、回看工作室以及柏林空間實驗室(raumlaborberlin)參與展出，經由對物種的再發現，以自然生態、動物科學知識基礎為經，以感官學習經驗為緯，發展出包含觀察、遊戲、體驗、創作的互動作品。觀眾將透過藝術家之眼，感知到形塑自然環境最重要且沈默的生命形式，藉此挪移以人為中心的慣常視角，產生對環境的覺察意識與行動、進而展開互好的關係。

As an extrapolation of the focus on environmental issues in *Taipei Biennial 2020*, the Children's Art Education Center has put together *Planet BioTa*, an exhibition featuring satellites, which takes visitors on a planetary adventure. Visitors as both consumers on the Earth and keepers of this natural environment, are offered the possibility of change in their daily lives. *Planet BioTa* invites Sih-Chin Wu, Wei-Hsiang Lin, Atelier Hui-Kan and raumlaborberlin to exhibit their rediscovery of various species. The exhibition is built on two creative axes, the first being foundational knowledge of ecology and animal science, and the other being a sensory learning experience. The result is a compound interactive works including observation, games, experiential learning, and art creation. Through the eyes of the artist, visitors perceive the crucial yet silent life forms that shape the natural environment. Hence, the exhibition enables visitors to move away from their usual figure-centered perspective and creates in them a sense of environmental awareness and action, thus forging a mutually beneficial relationship between mankind and the environment.



親子觀眾觀賞吳思嶽作品《雲豹與袋狼的一場對話》
Family audience is watching Wu Sih-Chin's work, *A talk between Clouded Leopard and Thylacine*.

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.

● 預約導覽 Reservation Required Guided Tours

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

● 《誰來王宅午茶》線上影片 *Guest at Wang's House* online program

《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.

* 03.16 — 03.21 因卸佈展作業進行，暫停開放參觀。

Wang Da Hong House Theatre will be closed on 16th to 21st March for exhibiton installation.



2020 台北雙年展作品《變異派學校》(2020) 於王大閔建築劇場展出。作品由亞梅定·肯內+史帝芬·維列-波特羅+納塔莉·姆什瑪創作；歐利·莫奴研究與策劃。

Taipei Biennial 2020 Installation *The School of Mutants* (2020) is presented in Wang Da Hong House Theatre. The installation is created by Hamedine Kane, Stéphane Verlet-Bottéro, and Nathalie Muchamad with research and planning conducted by Olivia Anani and Lou Mo.

「走向當代：新展望的歷程」館史文獻展

Documentary Exhibition: The Story of "New Horizons" from the TFAM Archives

本次展示以文獻、檔案鋪陳自 1983 年開館後 10 年間，作為「台北雙年展」的前身、幾經變革之「新展望」競賽展，呈現其發展的脈絡與曲折，使得北美館逐漸成為具有開放性的藝術平台。

This exhibition presents documents and archives, elaborates the development of the "New Horizons" contest & exhibition, the predecessor of the Taipei Biennial, which had undergone several transformations in the decade since its opening in 1983, gradually turning the TFAM into an open art platform.

2021.01.23 – 2021.04.25

地點 Venue：地下樓 圖書文獻中心 Library & Archive (BF)

「2020 台北雙年展」導覽服務

Taipei Biennial 2020 Guided Tours

● 定時導覽 Guided Tours

即日起至 From now on until 03.14

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)

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

即日起至 From now on until 03.14

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：一樓親子導覽集合處 Guided Tours Meeting point (1F)

「第 11 號衛星－牠它星球」導覽服務 & 工作坊

Satellite 11: Planet BioTa Guided Tours & Workshops

● 定時導覽 Guided Tours

即日起至 From now on until 04.10

每週三、週四、週五、週六 Every Wed., Thu., Fri., Sat. 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

即日起至 From now on until 04.10

每週三、週四、雙週六 10:00

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

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

● 「星際對話小聚場」青少年工作坊 Youth Workshop

03.13 (Sat.), 03.27 (Sat.), 04.10 (Sat.) 18:30 - 20:00

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

對象 Participants：12 歲以上 12-year-old and above

* 需線上預約報名 Reservation required

《午後聽賞》手語導覽服務

Guided Tours for Hearing Impaired Visitors

03.27 (Sat.), 04.24 (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)

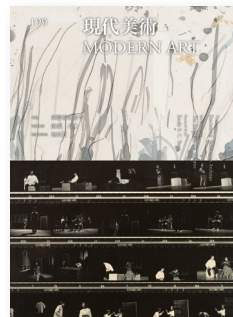
《現代美術 199》

Modern Art No.199

本期包括「展覽檔案考察」為本館圖書文獻中心近年梳理館史檔案的初步成果；「啟蒙·八〇」專題持續開展 1980 年代臺灣藝術跨域討論，並以劇場藝術為主題；藝術家楊世芝專訪及她為本期所構想的紙上互動作品。

The issue includes *Examining Exhibition Archives*, offering the preliminary research on TFAM Library & Archives in historical contexts from recent years; *The Enlightening Eighties* continues transdisciplinary discussions on Taiwanese art in the 1980s, specific to the theme of theater art; an exclusive interview with artist Yang Shih-Chih and an interactive work on paper she created for this issue.

定價 Price：NTD 180



《走入·走出：X-site 2014-2020》

In-Site-Out: X-site 2014-2020

專輯彙整歷屆首獎創作概念發想、執行過程與民眾參與成果集結成冊，捕捉裝置的空間感、展現材質的獨特性，亦收錄 2013 年與 2019 年兩場起點與轉捩點的國際論壇紀錄，完整呈現「X-site 計畫」從零開始的精采歷程。

The catalogue compiles the entire creative process of the previous first-prize winners in the past few years, including the concept, visualization, execution, and public engagement, capturing the spatiality and the unique materials of the installation. The catalogue captures *Program X-site* from the ground up, along with records from two international forums in 2013 and 2019, marked the starting and turning point of the remarkable journey.

定價 Price：NTD 1,600



《TFAM × e-flux 2020 台北雙年展專刊：你我不住在同一星球上》

TFAM × e-flux

Taipei Biennial 2020 Special Issue: You and I Don't Live on the Same Planet

此中 / 英線上專刊為本館與 e-flux 合作出版。本刊邀請多位重量級學者撰述 14 篇專文，提供多重觀點回應本屆雙年展議題：人類對於「何謂居住在這個地球上」不再有共識的情況。歡迎至 2020 台北雙年展官網「線上探索」專頁下載閱讀。

This online publication in Chinese/English is a collaboration between TFAM and e-flux. We invite leading scholars to contribute 14 essays, offering multiple perspectives on this Biennial's theme: the situation that people "around" the world no longer agree on what it means to live "on" earth. Please visit *Taipei Biennial 2020* website to download and read this special issue.



* 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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