



臺北市立美術館

Taipei Fine Arts Museum

北美館活動資訊
TFAM Newsletter

2021

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May — June

編輯手記

Message from the Editor

探索生命意義與時空想像

春末初夏時節迎來全館開展盛況，外界引頸期盼的「塩田千春：顫動的靈魂」展覽，將帶來國際知名藝術家塩田千春，20 多年來至今最大型且完整的展出。她的創作橫跨繪畫、行為與裝置藝術，最為人所知的作品是由數千條紅色或黑色細線纏繞在整個空間之中，引起震撼而驚豔的視覺感受。她探索對於存有和生命旅程的意義，而「不在中的存在」是藝術家多年探討的議題，並以各種場域與作品讓觀賞者反思現在、過去和未來。

臺北美術獎首獎個展將獎勵資源轉化延伸成對創作的支持，2017 年臺北美術獎首獎得主王煜松呈現全新大型空間創作「花園」，展間猶如一過往與此時共存的時間模型。交雜著藝術家於基隆、淡水、圓山、花蓮等地踏查史實遺址尋獲之異材質，組成於軌道上滾動以及靜止於地面的球體，而過去所發生的情境亦隱含其中，觀眾以自我感官推演想像，或與過往世界相遇，或自行開展包羅各異時空的可能。

An exploration of the meaning of life and imaginations of time and space

The end of spring and the beginning of summer marks a brand new season for the museum. The long-awaited *Shiota Chiharu: The Soul Trembles* exhibition brings the internationally renowned artist Shiota Chiharu to Taiwan in her largest and most comprehensive exhibition in the last 20 years. Her works span a variety of media, including painting, performance art, and installation art. Her most well-known works are made up of thousands of red or black threads that swathe entire spaces, creating a visual experience that is at once stunning and striking. The artist explores the meaning of one's existence and the life journey in her works, with "presence in absence" being a theme at the center of these works for many years. Through a study of various fields and creations, Shiota Chiharu has guided visitors on an introspective exploration of the present, the past, and the future.

In the Grand Prize winner solo exhibition of the Taipei Art Awards, the prize that comes with the award becomes a wealth of support for artistic creation. Wang Yu-Song, the winner of the Grand Prize at the "Taipei Art Awards 2017", creates a large-scale installation, *Garden*, which consists of a temporal model bringing together past and present. Putting different materials found by the artist in his visits to historical sites in Keelung, Tamsui, Yuanshan, Hualien, and other places together forms spheres that roll on the tracks or rest on the ground. Events of the past lay under the surface of the artwork. With deduction and imagination born of one's senses, viewers can go on a rendezvous with the past world or embark on countless possible journeys set in a myriad of divergent times and spaces.

塩田千春：顫動的靈魂

Shiota Chiharu: The Soul Trembles

2021.05.01 — 2021.08.29

一樓 1A、1B 展覽室
Galleries 1A, 1B (1F)

藝術家塩田千春現以柏林為據點、活躍於國際藝壇，本展是其歷年來最大規模個展，展出作品除雕塑、行為藝術錄像、攝影、素描、舞台設計及其圖稿外，更有極具代表性之系列創作：由紅線或黑線交纏而成貫穿空間的大型裝置。以千絲萬縷勾勒出無法計數的線條，暗指多樣事物及其錯綜複雜的連結，召喚我們思索存在的奧義。作品的底蘊來自藝術家始終關注的「生與死」及根本提問：我們在生命中究竟要追求什麼，又要去往何處？展覽副標「顫動的靈魂」，表達她起伏於心中無法言喻的情感跌宕，同時也將此感受傳遞給置身展覽的觀眾，宛如靈魂與靈魂之間的相互共振與感應。

Shiota Chiharu: The Soul Trembles is the largest exhibition devoted to the Berlin-based, internationally active artist Shiota Chiharu. In addition to large-scale installation, there are sculptures, performance videos, photographs, drawings, and materials related to her stage design projects. Among these works are large-scale installations where black and red threads run through and blanket the entire space, which make up one of her most representative series of work. The countless lines traced out in thread allude to various phenomena and a complex array of links and connections, while also beckoning us towards the deepest reaches of existence. At the root of these works are the themes of life and death that Shiota has consistently pursued, as well as a fundamental inquiry into what we all pursue in life, and where we are heading. The subtitle of this exhibition, "The Soul Trembles," refers to the emotional stirrings of the heart that cannot be put into words, in addition to being a manifestation of the artist's thoughts that she hopes to directly convey to the inner selves of those who experience the exhibition — a kind of sympathy or resonance between two souls.



「塩田千春：顫動的靈魂」展出現場，東京森美術館，2019 年
Shiota Chiharu: The Soul Trembles installation view, Mori Art Museum, Tokyo, 2019

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、許遠達、蔣伯欣、鄭乃銘籌組成展覽顧問團隊，協助展呈及研究，回顧盧明德 50 餘年來的創作生涯。從初期「純粹繪畫性語言的追尋」到 1980 年代後發展出「複合媒體藝術論」之創作理論架構，盧明德之創作緊扣著當代社會議題與跨領域之間的合作交流。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. From Lu Ming-Te's earlier work in "the pursuit of the pure painting" to the "mixed media art theory," he developed in the 1980s, his art is always closely related to contemporary social issues and cross-disciplinary dialogues. 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.



花園—王煜松個展

Garden — Yu-Song Wang Solo Exhibition

2021.04.10 — 2021.06.27

地下樓 D、E、F 展覽室
Galleries D, E, F (BF)

「我沉浸在這種虛幻的想象中，忘掉了自己被追捕的處境。在一段不明確的時間里，我覺得自己抽象地領悟了這個世界。」——擷取自波赫士 (Jorge Luis Borges) 《小徑分岔的花園》

王煜松以作品《花蓮白燈塔》獲選為「2017 臺北美術獎」首獎得主，其近年創作著力於探索空間的發展脈絡，思考身體處在特定場域穿梭於不同時間軸線之中，所生成的認知與感知狀態。《花園》為本館為王煜松舉辦首獎個展的全新創作，運用機械及力學的原理，針對美術館場域建造一座此刻的模型裝置，闡述萬事萬物存在於無主觀思維介入且自行運作的系統之中。

"Lost in these imaginary illusions, I forgot my destiny – that of the hunted. For an undetermined period of time I felt myself cut off from the world, an abstract spectator." – Jorge Luis Borges, *The Garden of Forking Paths*

Winner of the Grand Prize at the "Taipei Art Awards 2017" with *Hualien White Lighthouse*, Yu-Song Wang has in recent years focused his artistic practices on exploring the contextual evolution of a given space, and reflecting on the perceptions, feelings and sensations aroused as one moves through different timelines at a specific site. For his solo exhibition at the TFAM, he has created a completely new site-specific installation, *Garden*, which consists of a model of the here and now, using machinery and principles of mechanics to show that all things exist and function autonomously from subjective minds.



「花園—王煜松個展」展場空間照。
Garden – Yu-Song Wang Solo Exhibition installation view.

Finders Keepers: 陳建榮個展

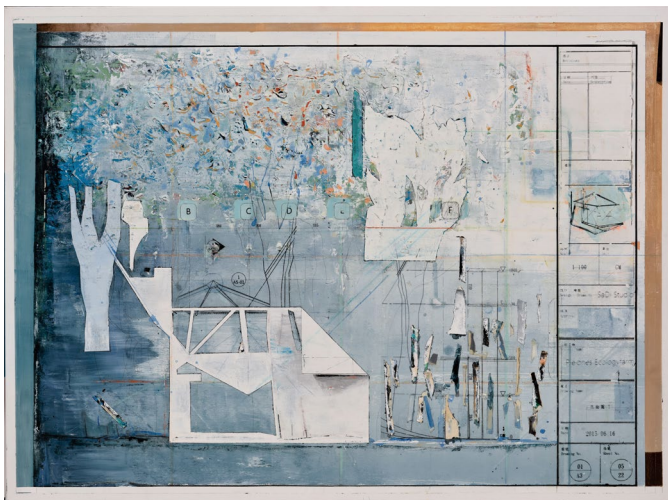
Finders Keepers: Chen Chien-Jung Solo Exhibition

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 138》| 2019 | 壓克力顏料、綜合媒材、畫布 | 97x130 公分
Chen Chien-Jung, *Landscape 138* | 2019 | acrylic and mixed media on canvas | 97x130 cm

injector after Null: 鄭先喻個展

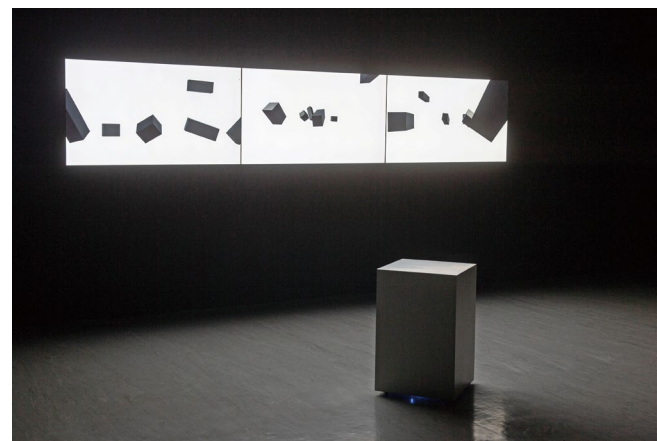
injector after Null: Hsien-Yu Cheng Solo Exhibition

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 idea of “seemingly existing things” becomes an inspiration for this exhibition that the variability of the objects being-observed is the key subject. Hsien-Yu Cheng focuses on reorienting the audience's cognition towards the perception of time and space. The objects react in the space according to the people's behavior, as a trigger echoing the mechanism. This brings to the fore the different variations of the surrounding substances often over-looked by humans and the observation and discovery of the interrelationships between events, objects, and phenomena. 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《invariable variation》| 2020 | 機械裝置、顯示器 | 尺寸依場地而定
Hsien-Yu Cheng, *invariable variation* | 2020 | robotic platform, cube, camera, software, electronic circuit | dimension variable

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 *Sanssoucci 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.



「心神出遊—廖祈羽個展」展場空間照。
Way Out Beyond — Liao Chi Yu Solo Exhibition installation view.

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》| 2021 | 多媒體裝置表演 | 尺寸依場地而定 | 攝影 © 郭潔渝
Ya-Wen Fu, *Metamorphose* | 2021 | multimedia installation and performance | dimension variable | photo © Criscent Guo

2021 X-site《爆炸容器》－多重真實

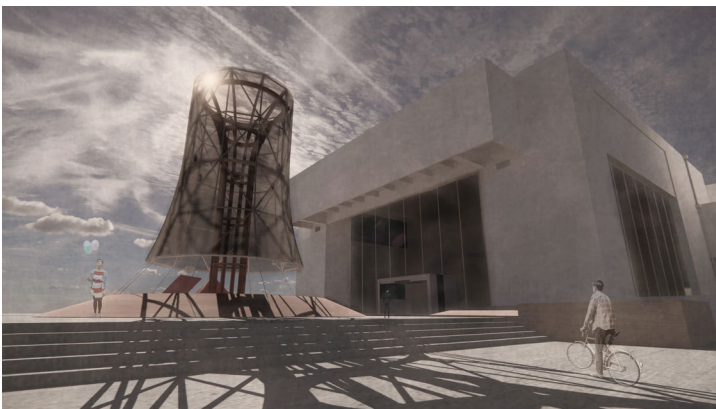
Program X-site 2021: X-Reality — Boom room

2021.05.29 — 2021.08.08

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。今年由「超限游擊 X 真實構築」以作品《爆炸容器》在 31 件提案中脫穎而出，獲得首獎。作品回應「多重真實」之命題，以聲音作為建築材料，形成多重感官的聯覺界面。團隊反思後工業建築的末日感，創造一蓄積能量的塔式容器，於其中模擬各式爆炸的光波、噪音、聲響與共振，以及活動事件的堆聚，將物理性的能量轉化成具遊戲性動態關係的氛圍場，觀眾將可以觸覺、視覺和聽覺等多面向的感知來「觀看」建築。

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. *Boom room* created by OGA X A4R stands out from 31 submissions this year. In line with the X-Reality theme, the work utilizes sound as an architectural material to build a synesthetic interface that speaks to multiple senses. The creators reflected on a sense of doom inherent in the post-industrial architecture creating an energy-storing towering container in which the light waves, noises, sounds, and resonance resulting from various kinds of explosions simulated. Meanwhile, many different activities and events happen in the building. The convergence of these elements transforms physical energy into a game-like dynamic field, that allows visitors to "see" the pavilion in various ways, including using their sense of touch, sight, and hearing.



超限游擊 X 真實構築《爆炸容器》示意圖。
OGA X A4R, *Boom room* (illustration).

接近－賴志盛

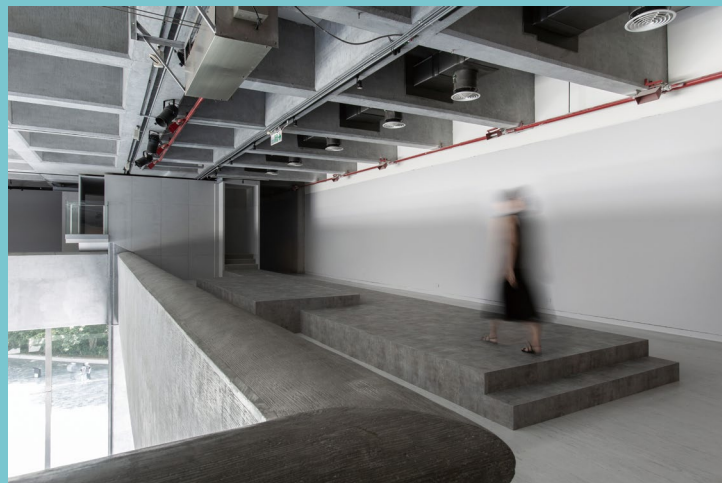
Closer by Lai Chih-Sheng

2020.06.25 —

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.



住家小宇宙

My Home, My Universe

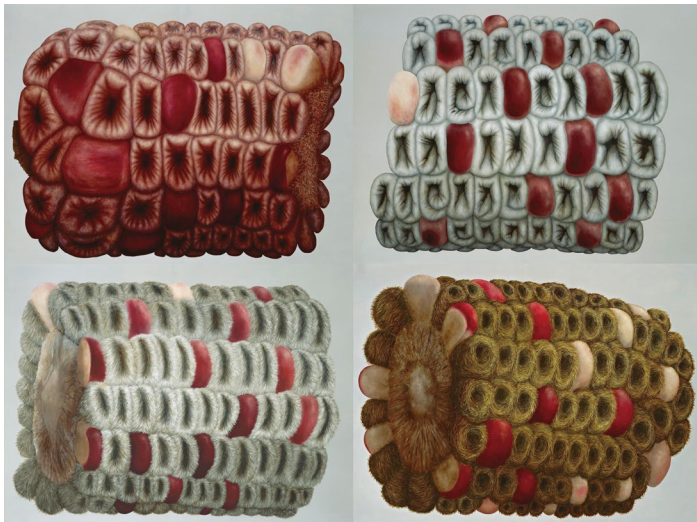
2021.05.29 — 2021.10.03

兒童藝術教育中心

Children's Art Education Center

「住家小宇宙」以本館典藏作品《住宿》為核心，開發一系列透過視覺、觸覺、聽覺、想像遊戲的體驗歷程，邀請大小觀眾開啟一趟仔細閱讀、體驗作品的旅程。《住宿》是藝術家黃薇珉歷時一年所創作的大尺寸繪畫作品，在四張連幅油畫的畫面中，建構出一個有著玉米外觀、分別以皮肉、棉被、皮草及乾草等四種元素組成的居住世界。觀展過程中，孩子將透過遊戲、身體參與，經驗作品畫面的質地、觸覺感受、空間結構。並將藉由現場即興創作和開放式參與活動，觸發更多重新認識「家」的機會。

The exhibition features the central artwork *Lodging*, an artwork in the TFAM collection. It's developed a series of experiences incorporating visual, tactile, auditory, and imaginative games. Visitors of all ages welcome to embark on a journey of close reading and in-depth perception of art. *Lodging* is a large-scale painting created by artist Huang Wei-Min for a year. The work consists of four connected oil paintings to form a lodging space with a corn-like appearance made up of the four elements of flesh, quilts, fur, and hay. In viewing the exhibition, children can experience the texture, tactile sensation, and spatial structure of the artwork through games and physical participation. Besides, on-site improvisations and interactive activities will provide further opportunities for visitors to rethink the idea of "home."



黃薇珉《住宿》| 2003-2004 | 油彩、畫布 | 194 x 259 公分 (x4) | 臺北市立美術館典藏。
Huang Wei-Min, *Lodging* | 2003-2004 | oil on canvas | 194 x 259 cm (x4) | Taipei Fine Arts Museum Collection

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.



「大遷徙：盧明德個展」導覽服務 Great Migrations: Lu Ming-Te Guided Tours

● 定時導覽 Guided Tours

2021.05.04 – 2021.07.18

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

2021.05.04 – 2021.07.18

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)

行動語音導覽 | 臺北市立美術館 TFAM APP Mobile Guide

APP 提供精選展品語音導覽，豐富您的看展體驗。歡迎免費下載使用。

App provides visitors with insights on selected artworks, thus enriching their experience in the museum. Visitors are welcome to download the free app.



05.04 起上架「大遷徙：盧明德個展」From 05.04: *Great Migrations: Lu Ming-Te*

05.18 起上架「塩田千春：顫動的靈魂」From 05.18: *Shiota Chiharu: The Soul Trembles*

國際博物館日系列活動：找自己

International Museum Day: Find Yourself

在偌大的美術館中，要如何悠遊其中呢？今年國際博物館日特別活動策劃了包括：有趣的「找自己」測驗站、「酷比客廳」及一系列創作活動，迎接觀眾的到來！活動資訊請見官網。

How do you wander around in a huge art museum? Special events planned for this International Museum Day include: *Find Yourself* personality test station, the *Kubbe Living Room*, and a series of hands-on activities are waiting for you! For more information, please visit the official website.

2021.05.11 – 2021.05.23

活動地點 Venue：一樓大廳 Lobby (1F)

● 「塩田千春：顫動的靈魂」靈魂地圖

Shiota Chiharu: The Soul Trembles A Map of the Soul

絲線是塩田千春將「連結」與「關係」具象化的方式。工作坊邀請觀眾參與集體創作，用線串聯起彼此的關係。

Threads are the medium used by Shiota Chiharu to give a visual form to connections and relationships. In this workshop, participants can be part of a collective art process and form connections with others using threads.

05.15 (Sat.) 09:30 - 12:00 ; 13:00 - 17:00 ; 18:00 - 20:00

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

* 05.18 國際博物館日當天全館免票參觀。

* Complimentary entry to the TFAM on May 18, International Museum Day.

《午後聽賞》手語導覽服務

Guided Tours for Hearing Impaired Visitors

05.22 (Sat.), 06.26 (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)

《臺北市立美術館典藏目錄 2019》

TFAM Collection Catalogue 2019

彙整介紹 2019 年本館新進典藏作品及創作藝術家，內容為本館年度典藏成果之重要紀錄，相關資料可作為學術研究參考，也與大眾分享典藏品。典藏目錄為線上出版，請至北美館官網出版專頁下載。

The catalogue features the newly added works to the TFAM collection in 2019 and the artists. The publication is an influential record for academic research and resources for the general public. The catalogue is published digitally online. Please download it from the Publication of the TFAM website.



《現代美術 200》

Modern Art No.200

本期包括「2020 台北雙年展」專題與「2020 臺北美術獎」的趨勢觀察專文；「啟蒙·八〇」單元以「藝術跨域」為題，持續開展 1980 年代臺灣藝術跨域的討論；藝術家廖建忠專訪及他為本期所構想的紙上互動作品。

This issue contains a feature on the *Taipei Biennale 2020* and articles discussing the trends observed in the *Taipei Art Awards 2020*. *The Enlightening Eighties* continues interdisciplinary discussions on Taiwanese art in the 1980s, focusing on artistic creations crossing boundaries. An exclusive interview with artist Liao Chien-Chung and an interactive artwork on paper specially for this issue.

定價 Price：NTD 180



《2020 臺北美術獎》

Taipei Art Awards 2020

「臺北美術獎」為臺灣當代藝術圈重要且具前瞻性、指標性的視覺藝術獎項之一。本書收錄「2020 臺北美術獎」13 組得獎作品圖文簡介，此次特別自 13 位藝術家之參展作品中各擇其一製作海報，隨機附贈。

The Taipei Art Awards is one of the most important and forward-looking as well as iconic visual arts awards in Taiwan's contemporary art scene. This catalogue features 13 winning works' pictures and write-ups on the artworks from the *Taipei Art Awards 2020*. Besides, each contains a random poster featuring work from one of the 13 winning artists.

定價 Price：NTD 360



* 歡迎洽詢本館巡迴書店：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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臺北市立美術館 Taipei Fine Arts Museum



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