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Taipei Fine Arts Museum

北美館活動資訊
TFAM Newsletter

2021

9 — 10_月

September — October

編輯手記

Message from the Editor

迭代推波，多元的創作能量

今年十月適逢臺灣文化協會成立百年之際，北美館將自豐富典藏品中，精選約 70 件、珍貴且少有展出之 1920 至 40 年代初臺灣與日籍藝術家的經典作品、包含少數私人藏品，於本館三樓以饗觀眾。此展「走向世界：臺灣新文化運動中的美術翻轉力」將回望文化覺醒、追逐自主精神的時代，藝術家藉由作品積極展現地方獨特色彩，促使臺灣美術爭鳴綻放。

同一樓層，北美館年度個展持續為多元的當代藝術生態注入能量，將由中青代臺灣藝術家吳燦政、羅智信推出個展。吳燦政近十年來於臺灣各地擷取日常聲景，在本次展覽以時間切片形式呈現這片土地多樣的聲音狀態。羅智信的創作拆解重塑生活中的認知經驗，藉由大型空間裝置，展現人與物質交會產生的新視角。

因應防疫措施調整，北美館自七月中旬起採取「網路預約參觀制」，相關規範亦隨防疫級別滾動式調整，抵館前請先留意本館官網與臉書，獲取最新參觀訊息。

Diversity and creativity in Taiwanese art cascading down generations

This October, in conjunction with the 100th anniversary of the Taiwanese Cultural Association, Taipei Fine Arts Museum has prepared a special exhibition for our visitors. The exhibition will feature about 70 precious and rarely showcased works by Taiwanese and Japanese artists from the 1920s to the early 1940s. These classic pieces from the museum's extensive collection, and a few pieces from private collections, will be exhibited on the third floor of TFAM. The exhibition *Worldward: The Transformative Force of Art in Taiwan's New Cultural Movement* is a look back at a time of cultural awakening marked by the pursuit of autonomy. By calling attention to the uniqueness of local culture through their works, artists ushered in a flourishing era in Taiwanese art history.

TFAM constantly works to energize the diverse contemporary art circle. Thus, on the same floor, one can find the solo exhibitions of Luo Jr-shin and Wu Tsan-Cheng belonging to the young and middle-aged generations of Taiwanese artists respectively. Over the past ten years, Wu Tsan-Cheng has been capturing soundscapes from daily life in various parts of Taiwan. In this exhibition, he will present these sounds as time slices of life to show the diversity of the sounds found on this island. Luo Jr-shin's work unpacks and reshapes our perception and experience of daily life. This large-scale spatial installation shows new perspectives arising from the encounter between man and matter.

Because of preventive measures taken due to the Covid-19 pandemic, visitors to TFAM will need to book their visiting timeslot through the online booking system from mid-July onwards. Rules and regulations will be adjusted in response to the official epidemic alert level. Visitors are reminded to check the latest updates on the TFAM website and Facebook page before visiting the museum.

塩田千春：顫動的靈魂

Shiota Chiharu: The Soul Trembles

2021.05.01 — 2021.10.17

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《集聚－找尋目的地》| 2014/2021 | 行李箱、馬達、紅繩 | 攝影：林冠名
Shiota Chiharu, *Accumulation — Searching for the Destination* | 2014/2021 | suitcase, motor, red rope | photo: Guan-Ming Lin

大遷徙：盧明德

Great Migrations: Lu Ming-Te

2021.04.17 — 2021.09.19

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.



「大遷徙：盧明德」展場空間照。
Great Migrations: Lu Ming-Te installation view.

未竟之役：太空·家屋·現代主義

Art Histories of a Forever War: Modernism between Space and Home

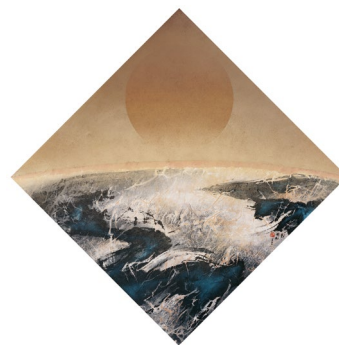
2021.10.16 — 2022.02.20

二樓 2A、2B 展覽室

Galleries 2A, 2B (2F)

本展探究戰後臺灣現代藝術的發展脈絡，及其在此歷史氛圍中所形成之深遠影響，並向臺灣現代藝術先驅們及其成就致敬。展覽涵蓋本館之重要典藏品與國際藝術家之借件作品。本館典藏品包括：李元佳、秦松、劉國松、蕭勤、李錫奇、韓湘寧，以及現代主義建築師王大閎與陳其寬的創作。國際藝術家的借件與相關文獻檔案，包括：當代藝術家陳麗可 (Erika Tan)、蕭崇 (Sung Tieu)、谷口瑪麗亞 (Maria Taniguchi)、陳滢如、普拉賈克塔·波特尼斯 (Prajakta Potnis)、伊豆見彩、黃慧妍、于一蘭，以及書寫工廠與新加坡藝術家何敏慧 (Joy Ho) 和何秀玲 (Joanne Ho) 等，進一步闡述「現代」歷史中失語的片段。透過從家居物件至美術館典藏品，展覽一方面是冷戰時期藝術、設計與科技的交匯，同時亦揭示出「未竟」遺緒，持續定義著我們對於美好生活及地球家園的想像。

The exhibition is an exploration of modern art in postwar Taiwan and the enduring resonances of this historical milieu. Paying tribute to a generation of pioneer practitioners in Taiwan art history who crystallised modern art through a series of artistic breakthroughs and debates, the exhibition foregrounds the modern art masterpieces housed in the Taipei Fine Arts Museum, including works of Li Yuan-Chia, Chin Sung, Liu Kuo-Sung, Hsiao Chin, Lee Shi-Chi, and Han Hsiang-Ning as well as works by modernist architects Wang Da Hong and Chen Chi-Kuan. Presented alongside archives and modern artworks, research-based artworks by Erika Tan (Singapore/United Kingdom), Sung Tieu (Vietnam/Germany), Maria Taniguchi (Philippines), Yin-Ju Chen (Taiwan), Prajakta Potnis (India), Aya Rodriguez-Izumi (Okinawa/USA), Doris Wong Wai Yin (Hong Kong), Writing FACTory (Taiwan) in collaboration with Joy Ho (Singapore) and Joanne Ho (Singapore), and Yee I-Lann (Borneo) explicates the lacunas of 'modern' history. From household objects to the museum collection, the exhibition points to the persistent legacy of a forever war that emerged from the Cold War convergence of art, design and technology and which continue to define how we imagine better living, a homeland and making this planet home.



劉國松《月之蛻變之 29》| 1970 | 彩墨、紙 | 90 x 90 公分 | 臺北市立美術館典藏
Lu Kuo-Sung, *Moon's Metamorphosis No. 29* | 1970 | ink and color on paper | 90 x 90 cm | Collection of Taipei Fine Arts Museum

十年－台灣聲音地圖計劃／吳燦政個展

10 — Taiwan Sound Map Project / Wu Tsan-Cheng Solo Exhibition

2021.09.04 — 2021.11.28

三樓 3B 展覽室
Galleries 3B (3F)

十年的聲音碎片 — 聲音有著一種隱性潛伏流動的力量，它能激發／構成空間與事件，也是個人內心生活與情感以及世界的思維和意識的基本組成部份。透過聆聽，喚起記憶的碎片並再一次的重組它。傾聽生活所在之處，平凡的生活聲景，層疊另一種未來考古學。臺灣聲音地圖計畫於 2011 年 10 月開始執行，十年來斷續的移動在臺灣各地進行聲音記錄，透過聲音地圖網站介面，瀏覽與聆聽這塊土地上的生活環境多樣的聲音狀態，而此計畫也將於 2021 年 12 月結束斷點。將十年的聲音資料庫以切片式的時間型態階段性呈現，透過聲音－影像的試驗，讓聲音拓衍我們的感知與身體。

A decade of sound fragments - Sound has an implicit and latent flowing power constituting space and events and is a fundamental part of one's inner life and emotions, as well as the basic components of the world's thinking and consciousness. By listening allows the fragments of memory evoked and reassembled. Listen to where life is happening and the soundscape of ordinary life, which creates another kind of future archaeology when layered together. The Taiwan Sound Map Project began in October 2011 has been moving around Taiwan for the past decade to make sound recordings. We can browse and listen to the diverse soundscapes of the land's living environment through the Sound Map Project website. The project will come to an end in December 2021. By presenting the ten-year sound database in a segmented temporal format allows sound to expand our perceptions and physical self through a sound-image experiment.



吳燦政《台灣聲音地圖計畫—網路版》| 2011-2021 | 聲音多媒體裝置 | 尺寸依場地而定
Wu Tsan-Cheng, *Taiwan Sound Map Project - web version* | 2011-2021 | sound and multimedia installation | dimensions variable

像是一個夜店的小便斗－羅智信個展

Like a Urinal in a Nightclub — Luo Jr-Shin Solo Exhibition

2021.09.04 — 2021.11.28

三樓 3B 展覽室
Galleries 3B (3F)

藝術家羅智信關注生產架構與模式衍生而出的認知經驗，其創作著力於多樣化傳統與非典型的媒材實驗，試圖捕捉日常生活中不穩定、虛幻甚而是妄想的時刻，進而探索物質經過轉化運用後，與身體感官的連結及其所隱含的精神性狀態。本展「像是一個夜店的小便斗」可被視為羅智信近年持續實踐此創作手法的階段性歸結。藝術家藉由大型沉浸式空間裝置，運用影像、聲響、氣味、物件等多重元素的交疊，引領觀者進入一個「壞掉的夜店」場域，在沒有明確方向與時間的遊走過程，思索人與物質交會之下可能產生的感知情境。

The artist Luo Jr-Shin is concerned with the cognitive experiences derived from production structures and patterns. His works focus on diverse traditions and atypical media experiments, attempting to capture the unstable, illusory, and even delusional moments in daily life. Then, in turn, they explore the connection between materials and physical senses, implying the state of spirituality after the materials' transformation and application. The exhibition "Like a Urinal in a Nightclub" can be seen as the conclusion of Luo's continuous practice of this creative method in recent years. Through the large-scale immersive spatial installation, the artist uses the overlap of images, sounds, smells, and objects to lead the viewer into a "broken nightclub." The viewer wanders around the field without a clear direction or sense of time, contemplating the perceptual situations that possibly occurred from the interactions between people and materials.



羅智信《同步水槽》| 2019 | 水槽、龍頭、儲水桶、馬達、水管、水果、碘溶液 | 尺寸依場地而定
Luo Jr-Shin, *Syncing Sinks* | 2019 | sink, faucet, barrel, pump, pipe, fruit, iodine solution | dimensions variable

走向世界：臺灣新文化運動中的美術翻轉力

Worldward: The Transformative Force of Art in Taiwan's New Cultural Movement

2021.10.02 — 2021.11.28

三樓 3A 展覽室

Gallery 3A (3F)

適逢臺灣文化協會成立百週年之際，本展依循自 1920 年代推動新文化運動背景下，展出在日本統治結束前的日籍與臺灣藝術家之重量級典藏品、商借自國美館與私人收藏的代表作品。展出作品包括：獲得國際與國內獎項的畫作、攝影與紀錄片，呈現當時追求現代進步與鼓勵正當「興趣」養成下，能呈現臺灣現代化與在地特色的藝術表現。當時在追求民族自覺的理想與民族自尊心的趨使下，臺灣藝術家為能爭取與日本藝術家平等地位，同時累積臺灣文化的深度，他們付出極大的努力出國留學、參與日本帝展、以及 1927 年之後總督府在臺灣開辦的台展、府展，不僅在美術創作上獲得社會聲譽，也創造臺灣美術輝煌的年代。

In conjunction with the 100th anniversary of the Taiwanese Cultural Association, this exhibition showcases works produced against the backdrop of the New Culture Movement in the 1920s. This exhibition comprises many centerpieces of the museum's collection, also including several key pieces from the private and National Taiwan Museum of Fine Arts by Japanese and Taiwanese artists before the end of Japanese rule in Taiwan. The exhibited works include paintings, photographs, and documentaries that have received accolades both internationally and locally. These works embody a form of artistic expression highlighting Taiwan's local culture at a time when the society was in pursuit of modernization and advocating the adoption of "legitimate hobbies." In those times, pursuing the ideal of national self-determination and national pride of Taiwanese artists spurred them on to become true contemporaries of their Japanese counterparts and also to enrich the Taiwanese culture. The industry of these early Taiwanese artists can be seen from their resolve to study abroad and their participation in the Japan Imperial Art Exhibition and, after 1927, *Taiten* and *Futen* organized by the Office of the Governor-General of Taiwan. Through their endeavors, the artists not only gained social recognition in their artistic achievements but also ushered in a triumphant era of art in Taiwan.



郭雪湖《圓山附近》| 1928 | 膠彩、絹本 | 94.6x188 公分 | 臺北市立美術館典藏
Kuo Hsueh-Hu, *Scenery near Yuan-Shan* | 1928 | gouache on silk | 94.6x188 cm | Collection of Taipei Fine Arts Museum

感性機器：後資本主義時代的自我療癒

Affect Machine: Self-healing in the Post-Capitalist Era

2021.09.18 — 2021.12.19

地下樓 E、F 展覽室

Galleries E, F (BF)

展覽從「感性的藝術史」出發，展出包括約翰·亞康法（John Akomfrah）、陳慧嶠等七組國內外不同世代的藝術家，他們面對不同的緊急狀態，如後資本時代的各種奇觀，焦慮，暴力之時，以視聽的詩性創造體驗式的知感，其中兩組作品是全新製作。感性與機器這看似對立的狀態在展覽中共存：比如繪畫機器、幻肢、科技與生物編碼的世界。展覽回顧 1970 年代以來知感（affect）從身體藝術到多媒體裝置的藝術史路徑，人與環境的關係，以及宗教常民文化。我們將展覽想像成一療癒機器的總體，觀者可以練習自我療癒以及放鬆的儀式。

The exhibition explores an "affective" art history through the audio-visual poetics of 7 artists and art collectives. Two works are new commissions. Affect emerged with various crises, such as the spectacle, anxiety, and violence in the era of post-capitalism. "Affect" and "machine" appear to be antithetical, they coexist in the painting machine, prosthesis, biological and informational coding of the exhibits. We trace a history of affect through body art, multi-media installation, and anthropological exploration into the environment and religions. We invite the audience to imagine the exhibition as an ensemble of healing machines. In the process of negotiating with various mediums, viewers can practice self-pacifying and the releasing of tension.



約翰·亞康法《機場》| 2016 | 三頻道錄像裝置，7.1 聲道 | 53 分鐘 © Smoking Dogs Films，圖像由 Smoking Dogs Films、里森畫廊提供。
John Akomfrah, *The Airport* | 2016 | three channel HD colour video installation, 7.1 sound 53 minutes © Smoking Dogs Films ; Courtesy of Smoking Dogs Films and Lisson Gallery.

接近－賴志盛

Closer by Lai Chih-Sheng

2020.06.25 —

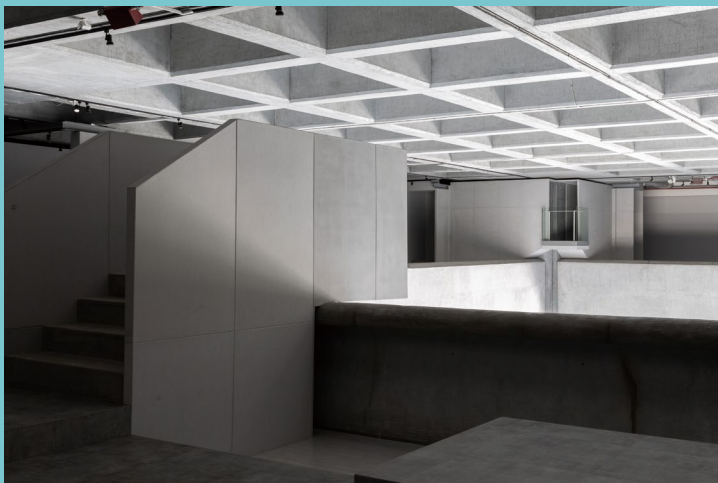
三樓 3C 藝想迴廊

Gallery 3C (3F)

* 開放情形請見官網公告 For opening information, please stay tuned to the official website

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跼腳或跨越的動作，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

2021.09.04 — 2022.02.13

兒童藝術教育中心

Children's Art Education Center

* 展期視疫情發展調整請見官網公告 Updates provided on the official website

「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 Wei-Min Huang 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."



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

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.



● 《王大閔您哪位？》*Da Hong, who?* Podcast series

2021.09.23 – 2021.12

每週四上線一集 one episode per week on Thursdays

「家」，透過二度創作，與聽眾的生命經驗產生連結，進而對該場域產生有別以往的理解與感受。《王大閔您哪位？》Podcast 節目，美術館邀請劇場編導蔡柏璋策劃製作，以「家」為核心主題，從文學、身體與空間、鄉愁與記憶、廣播與劇場的視角，以性格養成、心理分析、生活美學等角度切入，用輕鬆生活化的方式與來賓談天說地；蔡柏璋將邀請多位創作者及建築人文學者參與，讓聽眾在了解王大閔與家 / 家庭關係的同時，也能勾勒出家在每個聽眾心中的私密樣貌；他也邀請影視劇場名人蒞臨、體驗王宅，在節目中大聊自己如何在王宅裡生活的異想體驗。敬請期待！

Through a second interpretation, the notion of "home" can be connected to the listener's life experience allowing them to form a new understanding of and feeling toward the domestic domain. TFAM invites theater director Tsai Pao-Chang to plan and produce the *Da Hong, who?* Podcast series. The series revolves around the idea of "home" and comprises sub-themes such as literature, body and space, longing for home and memory, and broadcasting and theater. In the podcasts, Director Tsai invites creators and humanist architects onto his show and engages with them in lighthearted chats on topics such as character formation, psychoanalysis, and the aestheticization of everyday life. The objective of the podcast series is to allow listeners to understand the relationship between Wang Da Hong and his home/family and at the same time create a private image of "home" in the heart of every listener. On the show, Director Tsai also invites renowned guests from the film, television, and theater circles to visit and experience the Wang Da Hong House Theatre and share his unique experience living in the mansion. Stay tuned!



行動語音導覽 | 臺北市立美術館

TFAM APP Mobile Guide

APP 提供「塩田千春：顫動的靈魂」、「大遷徙：盧明德」及「接近—賴志盛」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 the audience with insights on selected artworks of *Shiota Chiharu: The Soul Trembles*, *Great Migrations: Lu Ming-Te* and *Closer by Lai Chih-Sheng* thus enriching their experience in exhibitions. The audience is welcome to download the free app.

09.04 起上架「住家小宇宙」

From 09.04: *My Home, My Universe*

09.18 起上架「感性機器：後資本主義時代的自我療癒」

From 09.18: *Affect Machine: Self-healing in the Post-Capitalist Era*

10.02 起上架「走向世界：臺灣新文化運動中的美術翻轉力」

From 10.02: *Worldward: The Transformative Force of Art in Taiwan's New Cultural Movement*

「大遷徙：盧明德」導覽服務

Great Migrations: Lu Ming-Te Guided Tours

● 定時導覽 Guided Tours

時間 Time：依官網公告為主 The information provided on the official website

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

時間 Time：依官網公告為主 The information provided on the official website

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

「住家小宇宙」系列工作坊

My Home, My Universe Workshop

依官網公告為主 The information provided on the official website

《午後聽賞》手語導覽服務

Guided Tours for Hearing Impaired Visitors

時間 Time：依官網公告為主 The information provided on the official website

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

* 依據中央與臺北市政府的防疫規範，本館將持續滾動調整防疫措施。提醒觀眾抵館前可留意北美館官網與臉書，以獲取最新參觀訊息。

* TFAM will continue to roll out adjustments to our COVID-19 preventive measures in line with the regulations set by the Taiwan Government as well as the Taipei City Government. Visitors are reminded to check TFAM's official website and Facebook page before visiting the museum for the latest updates.



《現代美術 201》

Modern Art No.201

本期包括「展覽觀點」多篇展評與「文獻研究室」聚焦早期臺灣錄像藝術的研究專文：「啟蒙·八〇」單元以「空間場域」為題，持續開展 1980 年代臺灣藝術跨域的討論；藝術家吳瑪悌專訪及她反思生產過剩而發想出的再生作品。

The issue contains several exhibition reviews in the Exhibition Focus and Archival Research focusing on video art in Taiwan's history in Literature Review. With its theme of "Space and Site," *The Enlightening Eighties* carries out interdisciplinary discussions on Taiwanese art in the 1980s. Artist Mali Wu discusses her recycled works inspired by her reflections on the issue of over-production in an exclusive interview.

定價 Price：NTD 180



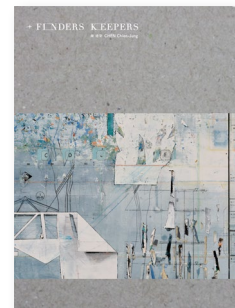
《Finders Keepers：陳建榮個展》

Finders Keepers: Chen Chien-Jung Solo Exhibition

本書為 2021TFAM 年度個展《Finders Keepers：陳建榮個展》專輯，收錄藝術家近年持續發展的「Landscape」及「Aircraft」系列圖錄及創作自述，並透過陳寬育的研究專文，進一步探索陳建榮作品中的圖像生命。專輯同時推出灰與藍兩種封面版本。

The catalogue for *Finders Keepers: Chen Chien-Jung Solo Exhibition*, 2021 TFAM Solo Exhibitions contains a pictorial listing of the "Landscape" and "Aircraft" series created by the artist over the past few years. A research paper by Chen Kuan-Yu casts further light on the artist's work from the perspective of "bio-pictures." There are two book covers to select from in grey and in blue.

定價 Price：NTD 600



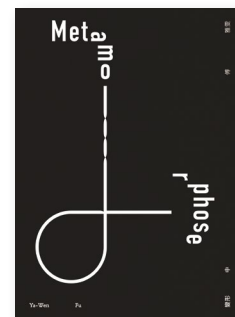
《變形中：傅雅雯個展》

Metamorphose: Ya-Wen Fu Solo Exhibition

本書為傅雅雯於「變形中」個展記錄。展覽從身體力量讓物體產生運動，並設置干涉物件，使作用力無限生成、碰撞與抵銷，體現跨文化身體與社會間的互動及衝擊。本書含中、英、德三語，紀錄藝術家訪談。

This book is a commemorative book for *Metamorphose: Ya-Wen Fu Solo Exhibition*. In this exhibition, the force of the body is used as a medium to create motion in objects. Objects deliberately set in their path generate power, clash, and cancel opposing forces out in an endless cycle, a metaphor for the interaction and impact between the cross-cultural body and society. Interviews with the artist are in three languages. (Chinese, English, and German).

定價 Price：NTD 400



* 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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