



臺北市立美術館

Taipei Fine Arts Museum

北美館活動資訊
TFAM Newsletter

2021

11-12月

November — December

編輯手記

Message from the Editor

照映時代的藝術回應

於 10 月中旬開展之「未竟之役：太空·家屋·現代主義」以三個相互交織題旨，剖析戰後臺灣於全球冷戰背景下，現代藝術的發展脈絡及其影響，展出本館重要典藏、自國際藝術家借件作品與相關文獻檔案，亦以當代研究計畫性作品交互辯證，補述歷史書寫空缺，為臺灣今日面臨多樣全球議題處境及找尋自身定位提出反思。

當代藝術回應現今世界趨勢，投射出人類種種探索與提問，展覽「現代驅魔師」即以展示作品和臨場表演等不同形式風格的藝術實踐，呈現核心命題思考——如果「科技」扮演「驅魔師」的角色，對世人進行全面優化，那麼傳統意義下的「人之本質」仍存在嗎？——而與當代後人類主義思想共譜未來想像。

近期美術館新建典藏庫房工程啟動，原有停車場亦停止提供服務，臨時停車場之收費方式及啟用日期將公告於本館官網。施工期間若有不便或噪音粉塵影響，尚祈見諒。

Art as a mirror of the times

Art Histories of a Forever War: Modernism between Space and Home, opening in mid-October, is an interrogation of the artistic pursuit and impact of modernism in Taiwan against a global backdrop of the Cold War, revolving around the three intersecting subject matters. By assembling and drawing out the dialectical tension between contemporary artworks, the modern art collection of the Taipei Fine Arts Museum, and selections of historical materials, this exhibition embodies a collective searching for a counter-history of the modern to fill in the blanks of the past and offers an opportunity to reflect on Taiwan's circumstances in the face of diverse global issues it finds itself in.

Contemporary art is a response to the global zeitgeist and reflects the wondering and questioning of mankind. Centering on the motif of *The Modern Exorcist*, the exhibition is a realization of art in various forms and styles, including both visual and performance artworks. These disparate forms converge on one central question: if technology plays the role of a modern exorcist that performs a comprehensive "optimization" of humanity, will our long understanding of "human nature" still stand? This question, taken together with the inquiries of post-humanism, paints a picture of an imaginative future.

Due to the construction of the new TFAM Collection Storehouse beginning, the old museum parking lot is temporarily closed. The parking fees and operational dates of the temporary parking lot will announce on the TFAM website. We seek your understanding of any inconvenience or noise and dust resulting from the construction during this period.

現代驅魔師

The Modern Exorcist

2021.11.27 — 2022.03.06

一樓 1A、1B 展覽室、大廳、地下樓中庭

Galleries 1A, 1B, Lobby (1F), Courtyard (BF)

後人類時代，如果「驅魔師」取代「上帝」，由神祇所創造的「人類」概念是否隨之崩解？而通過「驅魔」儀式，人的存有變成「無」的存在，未來世界中的每個人該如何抵達現時科技文明的高度，以及從此處可往何處去？這個展覽主要是對當代關於後人類的各種論說進行探索與提問。這一世代的藝術家感知到這些混沌未知的變局，從而轉向新技術的格式，展覽整體裝置作品便是建立在科技 - 泛靈的思潮底下，令人聯想起後人類主義中心思想不斷升級之下的影響，這些思想不僅包括數碼化「第二生命」形態的義肢性或虛擬化的身體、高速演算法下資訊化經濟體系網絡，以及人與物和其他物種之間的鏈結。展覽混合了物、聲音、影像包含靜態展示和臨場表演。陳滢如、Kate Cooper、Cécile B. Evans、Sidsel Meineche Hansen、Pakui Hardware、黃博志、Stefan Kaegi / Rimini Protokoll、吳書原 + 耿寧和驅魔師集會製作委員會將共同演繹跨學科美學的新派點。

In the posthuman era, if "exorcist" replaces "God," will the concept of divinely created humanity collapse as well? And if, through the ritual of exorcism, the existence of humans becomes the existence of nothingness, how can everyone in the future world attain the heights of technological civilization, and where will we go from there? This exhibition explores and poses questions about different contemporary propositions of posthumanity. This generation of artists has perceived the current chaotic, indeterminate state of change, and has thus shifted to the form of new technology. All the installations in the exhibition are based on the underlying idea of techno-animism, evoking the constantly escalating influence of the central premises of posthumanism. These ideas include prosthetic or virtual bodies such as the digital forms of Second Life, networks of informationized economic systems generated by high-speed algorithms, and the chain of connections joining people to objects and other species. The exhibition blends objects, sound and images, including static displays and live exhibition: Yin-Ju Chen, Kate Cooper, Cécile B. Evans, Sidsel Meineche Hansen, Pakui Hardware, Po-Chih Huang, Stefan Kaegi / Rimini Protokoll, Su-Yuan Wu, Slow Geng (Motif Design) and the M-Exo Con Production Committee will collectively interpret the new vantage points of interdisciplinary aesthetics.



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閔與陳其寬的創作。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，以及書寫公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-Kwan. 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 (Okinawaa/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.



走向世界：臺灣新文化運動中的美術翻轉力

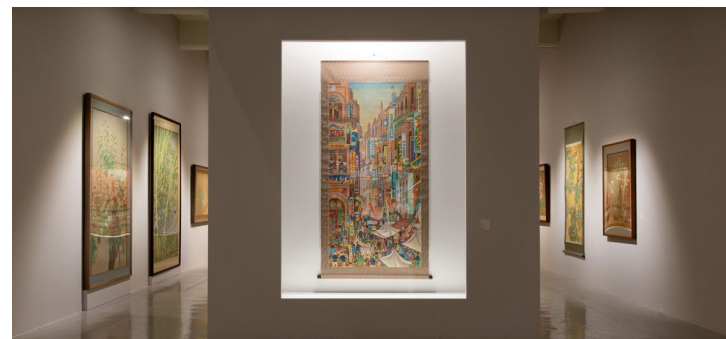
Worldward: The Transformative Force of Art in Taiwan's New Cultural Movement

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臺展、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.



「走向世界：臺灣新文化運動中的美術翻轉力」展場照。
Worldward: The Transformative Force of Art in Taiwan's New Cultural Movement installation view.

十年—台灣聲音地圖計畫 / 吳燦政個展

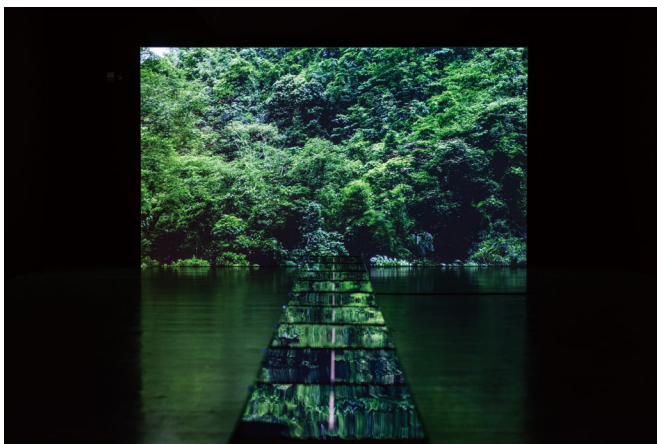
10 — Taiwan Sound Map Project / Wu Tsan-Cheng Solo Exhibition

2021.09.04 — 2021.11.28

三樓 3B 展覽室
Gallery 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—資料庫版》| 2011-2021 | 多媒體裝置 | 尺寸依場地而定
Wu Tsan-Cheng, *Taiwan Sound Map Project - database version* | 2011-2021 | media installation | dimensions variable

像是一個夜店的小便斗— 羅智信

Like a Urinal in a Nightclub — Luo Jr-Shin

2021.09.04 — 2021.11.28

三樓 3B 展覽室
Gallery 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、虛幻甚至是妄想的時刻，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。藝術家藉由大型沈浸式空間裝置，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《浴缸沙發》| 2021 | 玻璃纖維樹脂 | 尺寸依場地而定
Luo Jr-Shin, *Tub sofa* | 2021 | fiberglass | dimensions variable

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 F、E 展覽室

Galleries F, E (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.



陳慧嶠《床外的藍天》| 2018 | 混合媒材 (針線、行軍床、毛巾電繡、臉盆、鋼杯、牙膏、牙刷、肥皂盒) | 90×200×140 公分 (x16)

Chen Hui-Chiao, *A Room with a View* | 2018 | mixed mediums (needles, thread, military cots, embroidered towels, basins, toothbrushes, toothpaste, steel cups) | 90×200×140 cm (x16)

2021 臺北美術獎

2021 Taipei Art Awards

2021.12.25 — 2022.03.20

三樓 3A、3B 展覽室

Galleries 3A, 3B (3F)

「臺北美術獎」是臺灣兼具前瞻性與指標性的視覺藝術獎項之一，為鼓勵富有時代精神之創作，以激盪更多元的創意能量，北美館自 1983 年開館至今從未間斷舉辦，見證三十多年來當代藝術發展的脈動，累積的豐碩成果有目共睹。今年遞件數達 346 件，經二階段評比，最終由田傑源、羅仔君、顧廣義三人組及吳梓安、汪紹綱、林子桓、林彥君、區秀詒、曾彥翔、陳彥成、黃萱、謝佑承、羅懿君進入決選。「2021 臺北美術獎」將由這 11 組藝術家的作品共同呈現於本館三樓，而評審委員將依據實際展覽樣貌，從中選出本屆「臺北美術獎首獎」及五位「優選」。

The “Taipei Art Awards” is one of Taiwan’s most forward-looking and indicative visual art awards. Established in 1983, the Awards are held annually to encourage the creation in tune with the spirit of the times and introduce a more diversified array of ideas and creative energy. As such, over the past three decades, the Taipei Art Awards has borne witness to the development of contemporary art, and the awards’ contributions to the art circle speak for themselves. This year, 346 submissions are in competition. After a two-stage selection process, the finalists include one collective trio, Zong-Yuan Tien, Yu-Chun Lo, and Kuang-Yi Ku, and 10 artists Tzu-An Wu, Shao-Gang Wang, Tzu-Huan Lin, Yen-Chun Lin, Sow-Yee Au, Sean Tseng, Yen-Cheng Chen, Xuan Huang, Yu-Cheng Hsieh, and Yi-Chun Lo. The 11 nominees’ works will display on the third floor. The prize will be judged on the TFAM exhibition. One winner will receive the Grand Prize of the Taipei Art Awards, while five teams will receive the Honorable Mention Award.



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

2021.09.04 — 2022.02.13

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 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."



「住家小宇宙」展場一隅。
My Home, My Universe installation view.

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 - 2021.12.30

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 thus enriching their experience in exhibitions. The audience is welcome to download the free app.

**「台灣·八〇·跨領域靈光出現的時代」論壇****Forum The 1980s: The Dawn of an Interdisciplinary Taiwan**

11.14 (Sun.) 10:30 - 17:30

地點 Venue：地下樓視聽室 Auditorium (BF)

* 需線上預約報名 Reservation required

「走向世界：臺灣新文化運動中的美術翻轉力」導覽服務**Worldward: The Transformative Force of Art in Taiwan's New Cultural Movement Guided Tours****● 定時導覽 Guided Tours**

2021.11.02 – 2021.11.28

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：三樓導覽集合處 Guided tours meeting point (3F)

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

2021.11.02 – 2021.11.28

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：三樓親子導覽集合處 Guided tours meeting point for kids & families (3F)

「未竟之役：太空·家屋·現代主義」導覽服務**Art Histories of a Forever War: Modernism between Space and Home Guided Tours****● 定時導覽 Guided Tours**

時間 & 集合地點：依官網公告為主

Time & Meeting point：The information provided on the official website

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

時間 & 集合地點：依官網公告為主

Time & Meeting point：The information provided on the official website

《午後聽賞》手語導覽服務**Guided Tours for Hearing Impaired Visitors**

11.27 (Sat.), 12.25 (Sat.) 14:00 - 15:30

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

* 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。

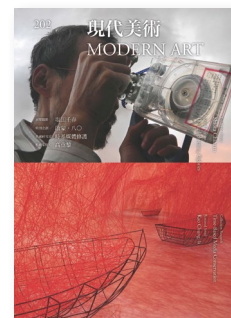
* TFAM will continue to roll out adjustments to our COVID-19 preventive measures in line with the regulations set by the Taiwan Government as well as the Taipei City Government. Visitors are reminded to check TFAM's official website and Facebook page before visiting the museum for the latest updates.

《現代美術 202》**Modern Art No.202**

「展覽觀點」探討塩田千春創作與舞台設計；「典藏研究室」聚焦時基藝術的典藏修護命題；「啟蒙·八〇」單元以「思潮與出版」為題，持續開展 1980 年代臺灣藝術跨域的討論；藝術家高重黎專訪及製作「書中美術館」作品。

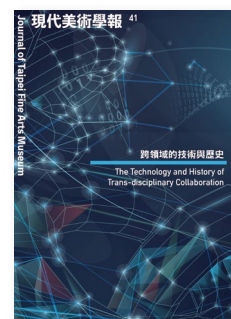
In this issue, The Exhibition Focus discusses the works and stage designs of Shiota Chiharu, while the Collection Research shares about the maintenance of time-based media works. With its theme of "Trending Ideas and Publishing," *The Enlightening Eighties* carries out interdisciplinary discussions on Taiwanese art in the 1980s. Artist Kao Chung-Li sits down for an interview with TFAM and creates works for the Art Museum in Print.

定價 Price：NTD 180

**《現代美術學報 41》跨領域的技術與歷史****Journal of TFAM No.41 - The Technology and History of Trans-disciplinary Collaboration**

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。

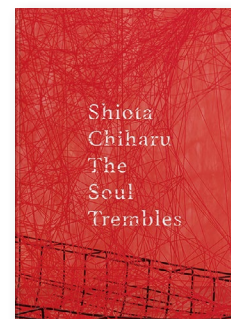
The Journal of TFAM, published bi-annually, is a scholarly journal that discusses modern issues and developing trends in modern/contemporary art. In 2016, beginning from the 31st issue, the Journal discontinues its print edition and become a purely digital publication with all contents available for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

**《塩田千春：顫動的靈魂》****Shiota Chiharu: The Soul Trembles**

本書為「塩田千春：顫動的靈魂」中英雙語展覽專輯，作品共計一百餘件，全面性介紹藝術家橫跨二十五年的創作歷程，內容收錄策展人片岡真實撰述專文、安德莉亞·雅恩與塩田千春的對談，以及北美館展出的珍貴影像紀錄。

This bilingual catalogue of the *Shiota Chiharu: The Soul Trembles* exhibition features more than 100 works from the artist and offers an overview of her creative journey spanning over 25 years. The book also includes an essay penned by curator Kataoka Mami, an interview between Andrea Jahn and Shiota Chiharu, as well as precious images from the TFAM exhibition.

定價 Price：NTD 1,100



* 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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