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# Taipei Fine Arts Museum

北美館活動資訊  
**TFAM Newsletter**

2022

5 — 6 月

May — June

## 編輯手記

Message from the Editor

### 重新思考人與物件、空間的關係

為緬懷臺灣當代藝術的重要推手蕭麗虹，於去年（2021）捐贈其生前近四十年的持續收藏、出自於 26 位當代藝術家的創作作品共 43 件，本館策劃「小中現大：蕭麗虹的臺灣當代藝術收藏」將單件 / 小件收藏對應完整組件 / 大型裝置作品，以呈現 1990 年代以後，臺灣環境與裝置藝術的多元空間樣貌、收藏對當代藝術與社會的關係與意義。

「時尚革命者：瑪莉官」是 1960 年代英國代表性時尚設計師—瑪莉官（Mary Quant）之國際回顧特展。本館與英國維多利亞與亞伯特博物館（V&A）合作，呈現 1955 年至 1975 年間瑪莉官的知名代表作品，包括她從第一家商店 Bazaar 到廣獲國際認可之作品演變，以及她以雛菊為標誌的多元設計風貌。

第九屆 X-site 計畫將於 5 月 21 日起在美術館戶外廣場展出首獎《藍屋 Blue House》，其提案從「藍」的主要概念出發，以非秩序性的結構形貌回應多層複雜、持續變動的當代社會，進而重新建立人與世界的意識感知。

### Redefining the Relationship of Object and Spatial Perception

In commemoration of the major advocate of Taiwanese contemporary art Margaret Shiu, who donated 43 works created by 26 contemporary artists to Taipei Fine Arts Museum last year (2021), which Shiu collected over the course of nearly 40 years, TFAM has organized the exhibition *Small Is Bountiful: Margaret Shiu's Contemporary Art Collection*. The exhibition focuses on small-scale works and single works from various series, restoring and displaying whole series of artworks or related large-scale installations, to present the environment and installation art in Taiwan after the 1990s and to show the collection's relevance and significance to contemporary art and society.

*Mary Quant: Fashion Revolutionary* is a special international retrospective of Mary Quant, the iconic British fashion designer of the 1960s. In collaboration with the Victoria and Albert Museum (V&A), the TFAM exhibition presents Mary Quant's iconic works from 1955 to 1975, including her evolution from her first store, Bazaar, to her internationally recognized works, as well as her diverse design style with daisies as her signature symbol.

Program X-Site 2022 will present its first prize winner, *Blue House*, in the outdoor plaza of TFAM from May 21. The proposal is based on the main concept of “blue” and responds to the multi-layered complexity and continuous change of contemporary society with a non-ordered structural form, in order to re-establish the consciousness of people and the world.

## 掘光而行：洪瑞麟

Unearthing Light: Hung Jui-Lin

2022.03.19 — 2022.08.14

二樓 2A、2B 展覽室

Galleries 2A, 2B (2F)

素有「礦工畫家」美譽的洪瑞麟（1912-1996），其作品一直是臺灣美術史上勞動寫實美學的代表象徵。本次展覽以洪鈞雄於 2020 年捐贈本館作品為核心，結合館外佳作，展出藝術家年少時便顯露才華的大稻埕時期作品、留日受到普羅藝術影響之作品、礦場情景、礦工日記速寫以及晚年與長子定居美國加州追尋燦爛晚霞餘光的創作。展覽由藝術史學者暨策展人白雪蘭及館內策展人方美晶、高子衿共同策劃。展出的多數作品已逾 35 年未出現於臺灣觀眾面前，包含洪瑞麟創作中少見之完整描繪礦場情景的大型油畫作品、罕見的留日素描，與重要的家人肖像等創作精華，皆於此次展覽展出。

Hung Jui-Lin (1912-1996), often known as “the mining painter,” has long held an important place in the history of Taiwanese art, with works that stand as iconic symbols of the lives of laborers. This exhibition centers on the family collection donated to Taipei Fine Arts Museum by Chin C. Hsiung in 2020, supplemented by other works from private collectors. This exhibition includes the artist's precocious career as an artist, the works influenced by proletarian art in Japan, the life-threatening scenes in mines, sketches of miners as well as the brilliant sunset while settling in California with his son in his later years. Co-curated by art historian/curator Hsueh-Lan Pai and TFAM curators, Mei-Ching Fang and Tzu-Chin Kao, many of the artworks have not been glimpsed by Taiwanese viewers for over 35 years. The exhibition also features several rare works in Hung Jui-Lin's oeuvres, such as large-scale oil paintings depicting entire scenes of mines, rare sketches of Japan, and important portraits of family members.



洪瑞麟《礦工頌》| 1966 | 油彩、畫布 | 60×91 公分 | 諭賢堂典藏  
Hung Jui-Lin, *Exalting the Miners* | 1966 | oil on canvas | 60×91 cm. | Collection of Yu Hsien Studio

## 李義弘：回顧展

Lee Yih-hong: A Retrospective

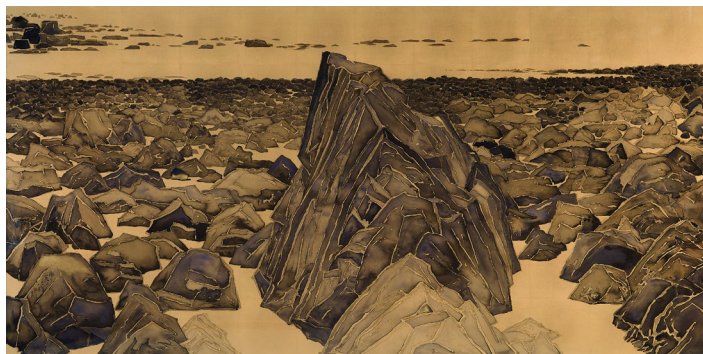
**2022.04.02 — 2022.07.17**

一樓 1A、1B 展覽室

Galleries 1A, 1B (1F)

「李義弘：回顧展」邀請藝評學者王嘉驥擔任客座策展人，是藝術家長達 55 年的藝術生涯以來規模最大也最重要的一次展出。李義弘 (1941-) 早年曾在基隆的國民中學任教，並追隨書畫名家江兆申 (1925-1996)；1978 年後轉向專職創作。從傳統山水繪畫入手，繼而導入自然與風土實景，搜盡臺灣奇特地形，也赴海外遊歷；運用筆墨作畫的同時，他也藉助於攝影，捕捉實景以發想創作。李義弘於晚年發展出立體感與空間構造性兼具的山海繪畫，確立其獨創一格的現代水墨藝術風貌。展覽將以「造景」與「寫景」兩大脈絡為方向，聚焦李義弘的山水／風景類型的繪畫，觀察並梳理「想像」與「再現」兩種創作思維，如何在他長年的藝術實踐中既平行發展又相互滲透，最終融匯出卓然成家的獨特景觀。

*Lee Yih-hong: A Retrospective* is the largest and most significant exhibition in the artist's 55-year career, curated by art scholar Chia Chi Jason Wang. Early on as a junior high school teacher in Keelung, Lee Yih-hong (1941-) was an acolyte of the renowned calligrapher and painter Chiang Chao-shen (1925-1996), eventually becoming a full-time artist in 1978. Starting with traditional Chinese landscape painting, he added realistic scenes from nature, seeking out the distinctive terrain of Taiwan and also traveling overseas. While painting with traditional brush and ink, he was also aided by photography, capturing scenes from the real world as inspiration for his art. In his later years Lee developed vistas of mountains and seas with a sense of three-dimensionality and spatial structure, establishing a one-of-a-kind style of modern ink art. This exhibition explores two main themes, "Imagined Scenes" and "Real Scenes," with a concentration on Lee Yih-hong's landscape paintings, observing and organizing how the two creative orientations of invention and representation have evolved in parallel and interpenetrated each other throughout his long artistic practice, ultimately merging into a masterful, unique vision.



李義弘《潮平麗日》| 2018 | 水墨設色、絹目洋金箋 | 94 x 188 公分

Lee Yih-hong, *Low Tide at the Coast on a Bright Sunny Day* | 2018 | ink and colors on golden matte paper | 94 x 188 cm

## 小中現大：蕭麗虹的臺灣當代藝術收藏

Small Is Bountiful: Margaret Shiu's Contemporary Art Collection

**2022.04.16 — 2022.07.24**

三樓 3A 展覽室

Gallery 3A (3F)

為緬懷臺灣當代藝術的重要推手蕭麗虹，於去年 (2021) 捐贈本館其生前近四十年 (1976-2014) 的持續收藏、出自於 26 位當代藝術家的創作作品共 43 件，其中出自於許多臺灣當代空間與環境裝置藝術家的創作，本展以他們為重點，將藝術家小件模型與系列單件作品，透過本館典藏、借件與藝術家提供，還原並展出整體系列作品或相關的大型裝置，以呈現原作品的規模。作品不僅以尺幅展現與空間對話的企圖；讓觀眾的觀展過程，也成為身體參與、經歷的過程。展覽期間亦舉辦座談，邀請持續收藏當代藝術的藏家分享收藏故事與方式，以呈現收藏對當代藝術與社會的關係與意義。

In commemoration of Margaret Shiu, the major advocate of Taiwanese contemporary art, this exhibition centers on 43 works donated to Taipei Fine Arts Museum last year (2021), which Shiu collected over the course of nearly 40 years (1976-2014), created by 26 contemporary artists, many of them working in spatial and environmental installation. The exhibition focuses on small-scale works and single works from various series, augmented by art from the TFAM collection, or works that are on loan or provided by artists, in order to restore and display whole series of artworks or related large-scale installations, thus revealing the scale of the original works. This not only presents a dialogue between the works and the space in terms of scale, but also allows viewers to engage in a process of physical participation and experience. During the exhibition period, a symposium will feature contemporary art collectors sharing their stories and methods of acquiring art, bringing to light art collection's relationship with contemporary art and its significance to society.



王德瑜《No. 80-1》| 2015 | 布料、塑膠氣袋 | 50 x 50 x 50 公分 | 臺北市立美術館典藏

Wang Te-Yu, *No. 80-1* | 2015 | fabric and plastic airbag | 50 x 50 x 50 cm | collection of Taipei Fine Arts Museum

## 空間迷向—何孟娟個展

Isa Ho: Spatial Disorientation —Westbeth Project

**2022.04.23 — 2022.07.24**

三樓 3B 展覽室  
Gallery 3B (3F)

何孟娟長期從事攝影創作，關注數位影像在科技日益更變之下的可能發展。她擅長運用繪畫概念，為影像作品增添多維的空間調度，以及具有時間敘事性的故事元素，思索人之於既定的社會價值觀下，現存的文化載體是否有其他得以轉換的生存機制與表達路徑。本展以其藝術家於 2013 年啟動的「魏斯貝絲計畫」為主軸，透過攝影、空間裝置呈現藝術家生活於紐約非營利藝術聚落「魏斯貝絲藝術公寓」數十年的日常樣貌。從 1970 年代起至今，數百位藝術創作者在此處留下生活軌跡與回憶，濃縮著一個時代多元的文化面向。何孟娟經由長期近身接觸與訪談，試圖透過影像記錄探求生命在不同處境遭遇下的可能性。

Isa Ho engages herself in photography for a long time and focuses on the possible development of digital images under the ever-changing technological landscape. She specializes in using the concept of painting in her photo works, adding a multi-dimensional tone and a storytelling element with a temporal narrative. The work contemplates whether there is another survival mechanism and alternative modes of expression under the established carrier of the human culture. The exhibition is based on the “Westbeth” project launched by the artists in 2013. Through photography and spatial installations, the exhibition presents decades of artists' daily life, living in the non-profit art hub Westbeth Artists Housing in New York. Hundreds of artists have left traces and memories in the apartment since the 1970s, emerging a diverse cultural facade of an era. Through long-term close encounters and interviews, Isa Ho's photo images attempt to explore and record the possibilities of life in different contexts.



何孟娟《勞夫·李》| 2017 | 影像輸出於 Canson 無酸含銀紙基相紙 | 120 x 177 公分  
Isa Ho, *Ralph Lee* | 2017 | pigmented ultraChrome HD inks on canson infinity baryta prestige | 120 x 177 cm

## 碎化的史觀—江凱群個展

Fragmentation of Historical Perspectives: Chiang Kai-Chun Solo Exhibition

**2022.04.23 — 2022.07.24**

三樓 3B 展覽室  
Gallery 3B (3F)

「旅行」蘊藏對越界的嚮往，其書寫串連日常生活與經濟地理。江凱群時常觀察不同地點的有形或無形資產，試圖以物溯史，在檔案中劃分出地方知識的畛界，討論人地關係。透過不同媒材帶入自我觀察，創作不僅是自身書寫，也連結各據點的歷史盛衰——除了省視地理居所，亦指向心裡的歸宿。「江凱群個展」集綴了旅行者江凱群的書寫。「碎化」意指社會中無法被單一指涉的文化體驗，它們破碎、移動或疊加而成。作品重現江凱群的游牧式經驗，探究聚落與貿易的主題。他蒐集歷史見聞、日常軼事及民俗遺跡後轉化為創作，使地方知識互相照亮。

“Travel” embodies the desire to cross borders, and writings about it are also the association of travel that puts into practice everyday life and the consumer culture. Kai-Chun Chiang often observes the tangible and intangible assets of different places, attempting to trace history with objects and delineate the boundaries of local knowledge in the archive. By applying self-observation through different media, his works are not only his writings but also links between the prosperity and decline of various locations in history - not only examining the geographical residence but also pointing to the psychological homeland. *Fragmentation of Historical Perspectives: Chiang Kai-Chun Solo Exhibition* is a collection of writings by traveler Chiang Kai-Chun. “Fragments” refer to cultural experiences in a society that cannot be specifically referred to, they are broken, shifted, or superimposed. The work re-creates the nomadic experiences of Chiang Kai-Chun, which allows various local stories to flow across international boundaries. He collects historical insights, everyday anecdotes, and folklore relics and transforms them into creative works that illuminate local knowledge.



江凱群《無題》| 2021 | 數位輸出 | 70 x 150 公分  
Chiang Kai-Chun, *Untitled* | 2021 | digital prints | 70 x 150 cm



## 瑪莉官：時尚革命者

Mary Quant: Fashion Revolutionary

**2022.05.28 — 2022.08.28**

地下樓 D、E、F 展覽室  
Galleries D, E, F

本展是 1960 年代英國代表性時尚設計師一瑪莉官 (Mary Quant) 之國際回顧特展。提起六〇年代，許多人會聯想到迷你裙，而說起迷你裙，則不能不提到英國設計師瑪莉官，她以獨特眼光與新穎設計，翻轉時尚的定義，成功將迷你裙、緊身褲、背心裙等單品轉化為一整個世代的共同記憶。本展特與倫敦維多利亞與亞伯特博物館 (V&A) 合作，呈現 1955 年至 1975 年間瑪莉官的知名代表作品，包括她從第一家商店「芭札爾 Bazaar」到廣獲國際認可之設計演變，以及她以雛菊為標誌的多元產品風貌。展品涵蓋超過 120 件服飾、時尚玩偶、化妝品、照片及時尚雜誌等。

This exhibition is a special international retrospective of Mary Quant, the iconic British fashion designer of the 1960s. When it comes to the 1960s, many people would think of mini skirts, and when it comes to mini skirts, you have to mention British designer Mary Quant. With her unique vision and innovative designs, she has turned the definition of fashion on its head, successfully transforming mini skirts, leggings, and pinafore dresses into a common memory for an entire generation. In a special collaboration with the Victoria and Albert Museum (V&A), this exhibition presents Mary Quant's iconic works from 1955 to 1975, including her evolution from her first store, Bazaar, to her internationally recognized works, as well as her diverse product offerings under the daisy label. The exhibit includes over 120 pieces of clothing, fashion dolls, cosmetics, photographs, and fashion magazines.



麗絲·丹尼斯穿著瑪莉官的雞尾酒洋裝 | 約 1960 | Woburn Studio 拍攝  
Lieze Denise modelling a Mary Quant cocktail dress | Image courtesy Mary Quant Archive/Victoria and Albert Museum, London

## 2022X-Site：藍屋

Program X-Site 2022: Blue House

**2022.05.21 — 2022.07.31**

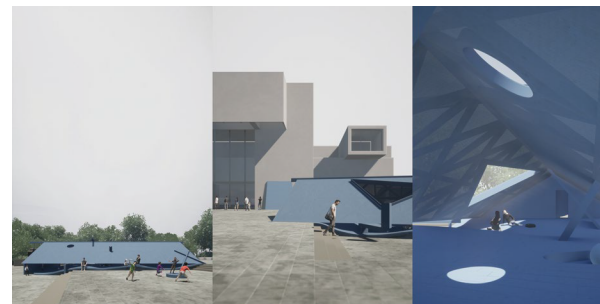
戶外廣場  
TFAM Plaza

X-site 計畫以美術館戶外廣場為基地，每年公開徵選，期待以各種開創性議題與當代跨域形式的臨時性裝置提案，建構出美術館、公共廣場及公眾三者間對話的整合性實驗。2022 年由跨領域團隊「藍屋」的同名作品從 20 件提案中脫穎而出，獲得 2022 年第 9 屆首獎。

《藍屋》透過單一而獨特的藍色為主題，提供了一個感性的濾鏡，試圖超越語言、超越詞彙、超越建築理性，展開一段深富詩意的篇章：可以是遼闊，是靜謐，是神祕，是浪漫，或憂傷；可以是星空，是海洋，是宇宙，或科技。回看建築本體，以木構創造出各具抽象意義的細部表徵，超尺度的結構體、曲面地板、斜屋頂，形成殊異的都市開口與身體性經驗，再透過展期間公眾活動，讓空間與身體感知的多重性逐一被意識與觸發。

Program X-site is an annual open call for proposals on utilizing the space in TFAM's outdoor plaza, seeking to bring together various creative topics and temporary installations in contemporary cross-disciplinary forms, which will then be used to construct an integrated experiment of dialogue between the museum, the plaza, and the public. In 2022, the eponymous work by the cross-disciplinary team "Blue House" was selected from 20 proposals and won first prize at the 9th Program X-site in 2022.

Through the theme of a single, unique blue tone, *Blue House* offers a sensual filter that attempts to transcend language, vocabulary, and architectural rationality to open up a deeply poetic chapter: it can be vast, tranquil, mysterious, romantic, or sad; it can be starry sky, ocean, universe, or technology. Looking back at the major structure, the wooden frame creates abstract symbols through the details, while the super-scale structures, curved floors, and pitched roofs form unusual urban openings and bodily experiences. Then, through public activities during the exhibition, the multiplicity of space and body perceptions can be realized and triggered one by one.



藍屋《藍屋》| 2022 | 木材、鐵件 | 20m x 13m x 4.7 m  
Blue House by Blue House | 2022 | wood and iron | 20m x 13m x 4.7 m

## 「第 59 屆威尼斯雙年展－台灣館」不可能的夢

*Impossible Dreams* Collateral Event of the 59th International Art Exhibition, La Biennale di Venezia

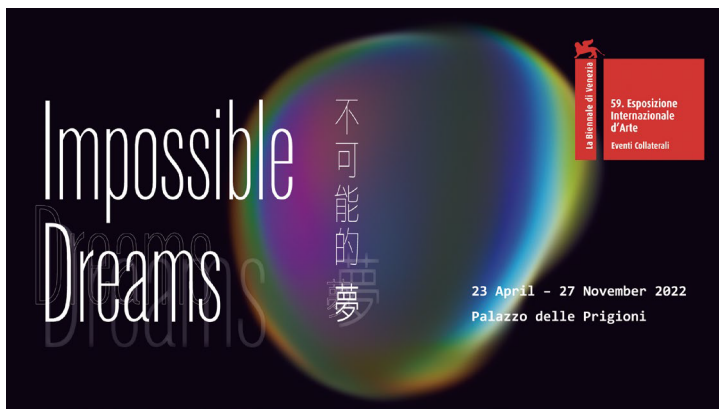
**2022.04.23 — 2022.11.27**

義大利威尼斯普里奇歐尼宮邸

Palazzo delle Prigioni, Venice, Italy

本屆台灣館展覽主題為「不可能的夢」，「不可能」在此意指「尚未成為可能」，是對現況的描述以及對日後更美好事物、人與世界的希望，作為對台灣館參展以來的歷程回顧與展望的註解。「不可能的夢」以「文獻展示」和「國際論壇」兩個軸線引動記憶與對話、創造論述和感知的相互交流，藉此從當前危機的限制，指向努力實現將來未到的可能性。本次展覽計畫中，「文獻展示」由北美館策劃，展出 1995 至 2019 年台灣館的檔案與作品回顧，將包含數件曾參展之作品；「國際論壇」由菲律賓資深策展人派崔克·佛洛雷斯 (Patrick Flores) 擔任召集人，兩者將因彼此的內容激發更多對話，成為一個召喚記憶(檔案)和存在(活動或事件)的集會平台。

The theme of this year's Taiwan Exhibition is "Impossible Dreams", where "impossible" refers to something "not yet possible". It is a description of the current situation and a hope for better things, better people, and a better world in the future. It serves as a commentary on the history and prospects of the Taiwan Exhibition since its participation in the Venice Biennale. "Impossible Dreams" uses two axes, "Document Exhibition" and "International Forums", to guide memories and dialogue, and to create the mutual exchange of discourse and perception, thereby pointing out the limitations of the current crisis to the possibilities that are yet to come. In this exhibition program, "Document Exhibition" is curated by TFAM, which presents the Taiwan Exhibition's archives and works from 1995 to 2019, and will include several works that have been exhibited in the past. The "International Forums," with Filipino veteran curator Patrick Flores as the convener, will be a platform for dialogue between the two, with the content of both stimulating each other as a call to memory (archive) and presence (activity or event).



## 接近－賴志盛

Closer by Lai Chih-Sheng

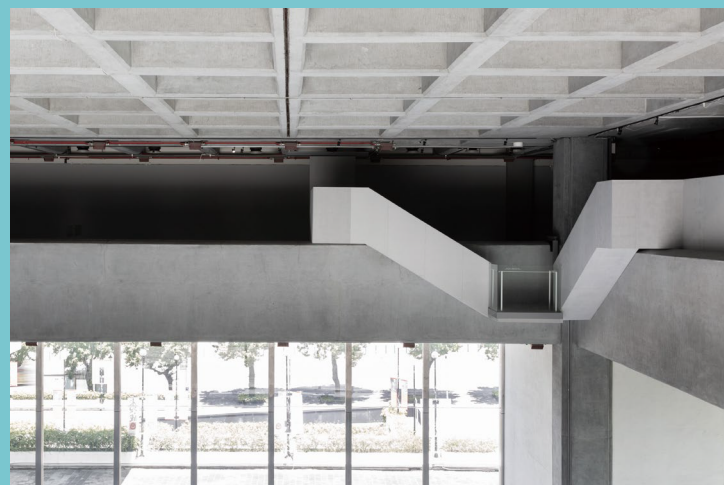
**2020.06.25 —**

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 3C'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.



## 百分百錯覺

100% Illusion

2022.03.19 — 2022.08.28

兒童藝術教育中心

Children's Art Education Center

我們常說眼見為憑——指的是用雙眼看到的，才能相信。然而，我們的眼睛真的這麼可靠？我們所看到的事物，就等於真實嗎？當代藝術家們嘗試以幽默、挑釁或奇特的手法，挑戰我們所以為的現實。他們不滿足於描繪眼前所見，更令他們感興趣的，是大腦既有的認知、視覺特性引起的錯覺，甚至「什麼是真實？」這個哲學大哉問。展覽共邀請 8 位藝術家展出 11 件作品，他們各顯長才，使用多種「小技巧」，就像開個小玩笑，探索錯覺可以如何發揮想像力，挑戰我們所以為的現實。

真的？假的？歡迎帶著這些提問，盡情體驗當代藝術家為你打造的奇幻世界。

We often say seeing is believing, meaning we can only trust what we see with our own eyes. But are our eyes really that dependable? Do all that we see really exist? Contemporary artists strive to use humorous, provocative or peculiar ways to challenge our versions of reality. They are intrigued by existing cognition and how visual senses can create optical illusions, and even the big philosophical question "What is reality?". Eight artists are invited to display a total of 11 works in this exhibition. They each deploy their talents and various "tricks" to tease the audience, and in their works explore how illusions can spark imagination and upturn common perceptions.

Real? Or not? Bring these wonders with you as you voyage through this fantastical world created by contemporary artists.



「百分百錯覺」展場一隅。  
A glimpse of 100% Illusion exhibition.

## 王大閎建築劇場

Wang Da Hong House Theatre

開放時間：每週二至週日 09:30 - 17:30

Opening Hours: Tuesday–Sunday 09:30 - 17:30

空間位置：美術館南側美術公園內

Location: Fine Arts Park, to the south of TFAM

建築師王大閎 1953 年於建國南路巷弄內的自宅，在 2017 年摹擬重建於北美館南側美術公園。2018 年北美館以「王大閎建築劇場」的型態啟動營運，強調「建築」與「劇場」兩個元素，「建築（本身作為一種上演生活的）劇場」，或「建築（一個）劇場」，並分別推出各類導覽與參與式展演活動。

In 2017, 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

每週五、六 Every Fri., Sat. at 10:00

### ● 《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，每一集依據王大閎建築與設計延展主題。歡迎至臺北市立美術館 YouTube 頻道觀賞。

Each episode of the 5-part video series *Guest at Wang's House* expands on a different aspect of Wang Da Hong's architectural and design work. You are welcome to visit the Wang Da Hong House Theatre or the YouTube channel of Taipei Fine Arts Museum to watch the videos.

### ● 《王大閎您哪位？》Podcast 節目 *DaHong, who?* Podcast series

本節目邀請劇場編導蔡柏璋策劃製作，以「家」為核心，經由平易近人的口吻將王大閎的創作與經歷融入與來賓的談話之中。

Planned and produced by theater writer-director Tsai Pao-Chang, this program is based on the theme of "home" to introduce Wang Da-Hong's works and his life through guest talks in a relaxed and easy-to-understand manner.





## 青少年工作坊 Youth Workshop

以螢光材料，打開對黑色影子的探索，邀請你與藝術家謝佑承一起撒想像力，讓創作優游在夜裡的虛幻與真實之間，活動資訊請見官網。

Fluorescent materials open up the exploration of dark shadows. We invite you to join artist Hsieh Yu-Cheng and let your imagination soar. See your creations travel between the illusion and reality of the night. Please visit the official website for event information.

## 博物館日 Museum Day

在偌大的美術館中，要如何悠遊其中呢？今年國際博物館日準備了特別活動，活動資訊請見官網。

How does one wander around in a huge art museum? This year, we have prepared special events for International Museum Day. Please visit the official website for event information.

## 「百分百錯覺」親子導覽服務

### ● 定時導覽 Guided Tours

2022.03.23 — 2022.08.27

每週三至五 14:00

每週六 11:00、14:00、15:00

集合地點 Meeting point：地下樓諮詢台

## 「掘光而行：洪瑞麟」導覽服務

### Unearthing Light: Hung Jui-Lin Guided Tours

### ● 定時導覽 Guided Tours

2022.04.05 — 2022.08.14

每週二至日 Every Tue. to Sun. at 10:30、14:30

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

2022.04.05 — 2022.08.14

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 for Kids & Families Meeting point (1F)

## 《午後聽賞》手語導覽服務

### Guided Tours for Hearing Impaired Visitors

05.28 (Sat.), 06.25 (Sat.) 14:00 - 15:30

集合地點 Meeting Point：一樓午後聽賞集合處

Guided Tours for Hearing Impaired Visitors Meeting Point (1F)

\* 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.

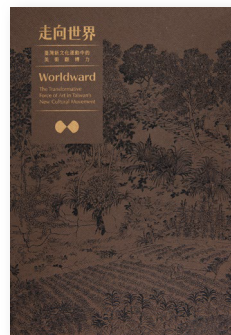
## 《走向世界：台灣新文化運動中的美術翻轉力》

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

本書內容包含策展論述一篇與專文三篇，更完整收錄藝術家紀事，以及近一百件之展出作品圖錄，包含郭雪湖、鄉原古統、陳植棋、陳澄波、林玉山、廖繼春、陳進，與彭瑞麟等藝術家之經典巨作。

This book contains a curatorial essay and three articles, as well as a complete collection of artist biographies and a catalogue of nearly 100 exhibited works, including classic masterpieces by artists such as Kuo Hsueh-Hu, Gobara Koto, Chen Jr-Chi, Chen Cheng-Po, Lin Yu-Shan, Liao Chi-Chun, Chen Chin, and Peng Ruei-Lin.

定價 Price：NTD 1600



## 《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

專輯以獨立冊頁象徵各有差異又相互被引力拉扯的星球，收錄 2020 台北雙年展 57 位 / 組創作者與團隊的作品樣貌，並納入公眾計畫各項目的概念、紀錄與延伸思考，以回望展覽思想如何在臺灣的情境中進行轉化以衍生在在地知識。

The accordion folding method is used for the pages of the catalogue to symbolize planets that are individually unique and yet drawn together by gravitational forces. The book contains the works of 57 artists and teams who were part of the 2020 Taipei Biennial and the concepts, records, and further discussions that arose from the Public Programs. Readers can understand how the messages of the exhibition took root and evolved in Taiwan's context, and how local knowledge was produced.

定價 Price：NTD 1350



## 《現代美術 204》

### Modern Art No.204

「展覽觀點」集結「現代驅魔師」策展人與多位參展藝術家的創作自述；「文獻研究室」耙梳北美館早期展覽機制的觸發與啟動；「台灣戰後建築」的兩篇專文探討中國式建築如何在台灣轉化與落地，及其中蘊含的現代性意涵。

The Exhibition Focus features a collection of creative autobiographies from the curators of *The Modern Exorcist* and several participating artists; the Archival Research section examines the triggering and activation of the early exhibition mechanism of TFAM; the two articles on the topic of "Taiwan Architecture from After World War II through 1980s" explore how Chinese architecture transformed and settled in Taiwan, and the connotations of modernity it holds.

定價 Price：NTD 180



\* 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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