



臺北市立美術館

Taipei Fine Arts Museum

北美館活動資訊
TFAM Newsletter

2022

9 — 10 月

September — October

編輯手記

Message from the Editor

新進典藏的豐碩成果

典藏作為美術館發展的核心之一，北美館自開館以來持續以臺灣美術史和現代特性作為典藏脈絡，並以研究為基礎，策畫專題展覽，為社會大眾累積重要美術資產。近年更開拓多媒體作品、行為藝術及計畫型作品，期能回應臺灣當代藝術發展。「旅途：新進典藏作品展」以2015至2022年入藏作品為範疇，透過「旅者的凝望」、「別樣的時光」、「人間注目」、「回看日常」四項子題，向大眾介紹本館新進典藏品，呈現近年展覽與典藏的豐盈成果。

第59屆威尼斯雙年展台灣館「不可能的夢」以「文獻展示」和「國際論壇」兩條軸線並進，成為一個召喚記憶（檔案）和存在（活動或事件）的集會平台。由菲律賓資深策展人派崔克·佛洛雷斯擔任總召集人的「國際論壇」，邀集國內外學者、藝術家從四個主題展開討論。自7月起，每個月將有一場論壇上線，不用出國，就可以在北美館 Youtube 頻道及台灣館專屬網頁收看。

Fruitful Results of the New Collection

Viewing collections form the core of an art museum's development. Since its opening, TFAM has continued to use the history and modern characteristics of Taiwanese art as the context of collection and curated special exhibitions based on research, in order to preserve artistic legacies for the public. In recent years, TFAM has expanded these efforts into multi-media works, performance art, and art projects in response to the development of contemporary art in Taiwan. *Along the Journey: New Acquisitions Exhibition* includes the works collected from 2015 to 2022. Under the four sub-themes: "The Traveler's Gaze," "Portraits," "People," and "Everyday Life". TFAM will be introducing these new acquisitions to the public, and present the fruitful results of the museum's exhibitions and collections in recent years.

Impossible Dreams, the theme of the Taiwan Pavilion at the 59th Venice Biennale, is organized along two axes, "Document Exhibition" and "International Forums," becoming a platform for the gathering of memory (archives) and presence (activities or events). "International Forums," with Filipino veteran curator Patrick Flores as the chief convener, invites scholars and artists from home and abroad to discuss four topics. Starting from July, there will be a forum online every month, which can be viewed on the TFAM's YouTube channel and the Taiwan Pavilion's official website without needing to go overseas.

旅途：新進典藏作品展

Along the Journey: New Acquisitions

2022.08.13 — 2022.11.06

一樓 1A、1B 展覽室
Galleries 1A, 1B (1F)

典藏是美術館發展的核心，典藏品的累積更是臺灣藝術發展之珍貴軌跡。本館自開館以來，持續致力以臺灣美術發展為經緯，典藏前輩藝術家作品，並積極透過自行策辦之專題展覽，購藏探討當代議題作品。以研究為基礎，關注跨世代藝術家創作發展、蒐購優秀作品，近年並開拓以具時間性的多媒體作品、行為藝術、以及計畫型作品為方向之收藏。期能與時俱進地回應臺灣當代藝術發展，支持藝術家在創作上的耕耘，亦為公眾保存藝術資產。

本展以2015至2022年入藏作品為範疇，透過「旅者的凝望」、「別樣的時光」、「人間注目」、「回看日常」四項子題，展出三十八位藝術家的油畫、水墨、版畫、攝影、錄像、動力雕塑、機械裝置等共約九十組件作品，向大眾介紹本館新進典藏品，呈現近年展覽與典藏的豐盈成果。

Collections form the core of an art museum's development, and the accumulation of artworks in a collection demonstrates the precious trajectory of Taiwanese art history. Since its opening, TFAM has been dedicated to the development of fine arts in Taiwan by acquiring the works of artists from the previous generations to its collection, as well as actively acquired works that explore contemporary issues through special exhibitions. Upon the foundation of research, TFAM is focused on the art-making process of cross-generational artists and the acquisition of outstanding works. In recent years, TFAM has been expanded its collection in the direction of time-based multimedia works, performance art, and art projects. TFAM hopes to respond to the development of contemporary art in Taiwan, to support the artists in their creative endeavors, and to preserve artistic legacies for the public.

This exhibition includes the works collected from 2015 to 2022. Under the four sub-themes: "The Traveler's Gaze," "Portraits," "People," and "Everyday Life," the exhibition features approximately 90 artworks by 38 artists, including oil paintings, ink wash paintings, prints, photography, video arts, kinetic sculpture, and mechanical installations. TFAM will be introducing these new acquisitions to the public, in order to present the fruitful results of the museum's exhibitions and collections in recent years.



李茂成《觸 2015004001》| 2015 | 水墨、紙本 | 246 x 369 公分
Lee Mau-Cheng, *Touch 2015004001* | 2015 | ink on paper | 246 x 369 cm

在夾縫中行走

Walking the Crack

2022.09.08 — 2023.01.08

二樓 2A、2B 展覽室
Galleries 2A, 2B (2F)

關於行走，走也是行——具有步行、作為與行事 (walk and do) 之意。人類的生活起於行，並且發展語言以溝通彼此，行走 / 行動的意義與意象經由人類的活動與語言的交流於時空中交織為城市與歷史文化的複雜紋理。我們常說「走入 / 走出歷史」、「走入 / 走出夢中」——行走涉及真實、虛幻與夢境；也常說「找路」或「尋道」——將日常的行走比喻為生活或人生目標的追尋。當人（類文明）遭受重擊，「行走」便成為療癒的行動。「夾縫」具有雙重意涵，既指涉步行的空間經驗，也暗示對策與可能性。本展覽以「行走」作為概念起始，以「在夾縫中行走」作為當代生存境況的普遍性指涉，期望藉由展示與探討，使展演成為一項「行走中的展覽」。本展邀集 1960 年代以降、橫跨數個世代臺灣與國際藝術家的藝術作品與相關文物展開對話。



珍妮·安東尼《觸碰》| 2002 | 錄像裝置 | 9分37秒
影像中為珍妮·安東尼；圖片由藝術家珍妮·安東尼及紐約 Luhring Augustine 畫廊提供
Janine Antoni, *Touch* | 2002 | video installation | 9 min 37 sec
© Janine Antoni; Courtesy of the artist and Luhring Augustine, New York.

When it comes to walking, walking is also action—it means walking, doing, and acting (walk and do). Human life starts from walking, and humans have developed language to communicate with one another. The meanings and imageries of walking/action have become rich in multiple layers of city as well as history and cultures through human activities and communication of languages, both temporal and spatial. We often say “walk into/out of history” or “into or/out of dreams”—walking can be referred to reality, illusion and dreams. We also often say “finding the way” or “finding the path”—here walking is likened to the pursuits of goals in life. When people (or human civilization) suffer a calamity, “walking” becomes an action of healing. “Crack” has a double meaning, referring to the spatial experience of walking, but also suggesting countermeasures and possibilities. In brief, “walking” is the conceptual starting point of the exhibition, and “walking or squeezing through a crack” serves as a universal situational reference to the current living environment. Through presentation and exploration, we expect to cause a performative “walking/acting exhibition” to emerge. This exhibition assembles artworks and related artifacts by Taiwanese and international artists spanning different generations from the 1960s onward, in hopes of opening a dialogue.



倪灝《結構研究 I》| 2012 | 塗漆於 PVC 水管、ABS 塑料漆於現成椅子、穿著制服的表演者轉譯並演奏，由圖像、折線圖、圓餅圖所構成，且與當下事件有關聯的樂譜。| 表演者：蘇菲亞·索伯斯·凱蒂·泰勒。| 雕塑：183×137×167.5 公分 | 原表演時間：9 分，影片時間：6 分 41 秒 | 韓國國立現當代美術館典藏，圖片由藝術家提供

Ni Hao, *Structure Study I* | 2012 | enamel paint on PVC pipes and ABS plastic on found chairs, performers in school uniform, translating and playing from musical scores made up of images, line charts and pie charts relating to current events. | Performers: Sophia Sobers, Katie Taylor | Sculpture: 183×137×167.5 cm | Original performance time: 9 min, video: 6 min 41 sec | Collection of National Museum of Modern and Contemporary Art, Korea; Courtesy of the artist

複眼叢林—張徐展個展

Jungle Jungle — ZHANG XU zhan Solo Exhibition

2022.08.20 — 2022.11.13

三樓 3A 展覽室
Gallery 3A (3F)

藝術家張徐展近期的創作，著重思考臺灣文化的在地性如何與國際文化的世界性進行對話與連結。如音樂在流通時意義上如何產生變化，口傳故事在不同區域如何滲入產生在地化變幻，不僅從中發掘文化流動的通則，也整合那些相似又異質的獨特性，並以創作進行新的再生產。「複眼叢林—張徐展個展」便是從全世界共有的「民間故事」開始著手，藉由民間故事的文本相似性來開啟世界性連結的探索。

本次「複眼叢林—張徐展個展」作品囊括他 2020 年於「日本橫濱三年展」所展出的完整裝置，以及 2021 年於德國德意志銀行美術館年度藝術家獎所發表的全新錄像動畫，兩組作品皆首次於臺灣展出。展覽將結合動畫錄像裝置、紙偶裝置以及複合媒材雕塑等不同類型作品進行呈現。

In his recent works, artist ZHANG XU zhan focuses on the dialogue and connection between the locality of Taiwanese culture and the globality of international culture; for example, how the meaning of music changes in circulation, and how oral stories are infiltrated in different regions to produce localized versions. Not only does he explore the general principles of cultural mobility, but also integrate the uniqueness of those similarities and heterogeneities, and to create another reproduction through the creative process. *Jungle Jungle — ZHANG XU zhan Solo Exhibition* starts from the “folk tales” common all over the world, and opens up the exploration of global connection through the textual similarity of folk tales.

This exhibition includes his complete installations shown at the 2020 Yokohama Triennale in Japan and his new animated video presented at the “Deutsche Bank Artist of the Year” in 2021, both of which are being shown in Taiwan for the first time. The exhibition combines different types of works such as video animation installations, paper puppet installations, and mixed media sculptures.



張徐展《熱帶複眼》動物故事系列（作品截圖） | 2021-2022 | 單頻道錄像動畫，有聲彩色，16 分鐘
ZHANG XU zhan, *Compound Eyes of Tropical-Animal Series* (Excerpt) | 2021-2022 | single-channel video animation with sound and color, 16 minutes

hi! 你好! — 蕭筑方個展

Hi! Ni hao! Hsiao Chu-Fang Solo Exhibition

2022.08.20 — 2022.11.13

三樓 3A 展覽室
Gallery 3A (3F)

本展延續藝術家多年來的繪畫創作，以炭筆素描作為手稿，畫布作品來記錄生活中的奇想或情緒，像是單格漫畫般充滿戲劇性，有愉悅或煎熬，苦笑或自嘲。跳脫過去使用電腦軟體配置顏色及壓克力平塗的繪畫技巧，蕭筑方近期的創作方式更貼近一種尋找模式，像是將繪畫過程拉長，在收斂和外放之間猶豫，使畫面多了些思考過程，也讓扁平的畫面出現更多律動的筆觸。藝術家以「hi! 你好!」作為展名，並分成四個子題呈現，一個普通的招呼語，因情境或語境的改變，而產生不同的表達或感受，藝術家將藉由本展傳達個人的生命狀態，以及她如何回應這個世界。

This exhibition is a continuation of the artist's years of painting works, using charcoal sketches as manuscripts and works on canvas to record the whims and emotions of life, like a dramatic single-frame comic strip there is joy or suffering, bitterness or self-deprecation. Hsiao's recent creations are more of a searching process, unlike the previous painting techniques of using computer software to configure colors and acrylic flat painting. For example, she stretched out the length of the painting process, hesitating between restraint and passion, making the picture more thoughtful and giving more rhythmic textures to the flat picture. The artist uses “Hi! Ni hao!” as the title of the exhibition, and divides it into four sub-topics. A common greeting could be expressed or felt differently depending on the situation or context. Through this exhibition, the artist will convey her personal state in life and how she responds to the world.



蕭筑方《眼神觸礁》 | 2018 | 壓克力顏料、畫布 | 130 x 162 公分
Hsiao Chu-fang, *Awkward eye connection* | 2018 | acrylic on canvas | 130 x 162 cm

十六分之一休止符後－陳庭榕個展

This Is a Complex Sentence: Ting-Jung Chen Solo Exhibition

2022.08.20 — 2022.11.13

三樓 3B 展覽室
Gallery 3B (3F)

陳庭榕的創作，關注聲音領域和權力體系對記憶和身份的對應描繪。個展「十六分之一休止符後」意象化修辭學的形式、符號，作品之間彼此牽連呈現。

多聲道聲響、動力裝置、雕塑、物件等共構成大型的空間裝置，以頻率、韻律和形態去對歷史片段與記憶截面產生之「物」再述。或是解構象徵性文化人物的模板，或是循序細微的私人情感如何導向集合身體的記憶聯覺，私語朗讀集體記憶下模糊的個人敘事，探討投射下，規訓的生成。

場域中被特別標示或虛幻化的此彼界線，帶出複數敘事與另類時空尺量，雕塑觀者特殊的空間經驗，重置其在訊息知識體系裡的定位。

Ting-Jung Chen's works are concerned with the field of sound and the corresponding depiction of memory or identity in the power systems. The exhibition visualizes the forms and symbols of rhetorics as well as interconnections between the works.

Composed by multi-channel sounds, kinetic installations, sculptures, and objects, Chen's large-scale spatial installation re-narrates the "things" produced by historical fragments and memory cross-sections through sounds' frequency, rhythms, and forms. Either deconstructing the templates of symbolic cultural artifacts, or following the subtle private emotions that lead to the memory associations of the collective body, this exhibition gently recites personal narratives under the collective memory, and explores the creation of discipline under projection.

The specially marked or illusory boundaries on site bring out multiple narratives and alternative spatial and temporal scales, sculpting the viewer's unique experience in the space and resetting his or her position in the information knowledge system.



陳庭榕《逕行》| 2018 | 雕塑 / 空間裝置 | 270 x 400 x 380 公分
攝影: Leonhard Hilzensauer, © Ting-Jung Chen 陳庭榕
Ting-Jung Chen, *Side Walk* | 2018 | Sculpture/Spatial Installation | 270 x 400 x 380 cm
Photography: Leonhard Hilzensauer, © Ting-Jung Chen

痛苦與歡愉－曾慶強個展

Pain and Pleasure: Rexy Tseng Solo Exhibition

2022.08.20 — 2022.11.13

三樓 3B 展覽室
Gallery 3B (3F)

「痛苦與歡愉」的啟發來自成年生活的體會，日復一日的起伏，徘徊於希望與絕望之間，探討各式黑色幽默與不滿足的慾望。整體概念反應於存在主義，在接納生命的無常和無理後，才能欣然面對自我。創作題材相關身體、消費主義、貧富差距的批判。模糊身體與物件的界線，作品以感官對立邏輯。藉由放大親身經歷，演示出未完結的過去與未來的可能，探討個體政治、科技缺陷、創傷、情感痕跡。

The inspiration of "Pain and Pleasure" comes from the ebb and flow of adulthood, wavering between hope and despair; the exhibition investigates dark humor and unrequited desire. The overall concept reflects the existentialist view that only after accepting the impermanence and irrationality of life can one truly accept oneself.

The exhibiting works critique the subjects of the body, consumerism, and wealth inequality. Blurring the boundary between human forms and objects, the works press sensations against logic. By expanding on intimate observations, the exhibition stages the unresolved past with possible futures, where Tseng addresses personal politics, technological flaws, traumas, and emotional residues.



曾慶強《Bad Business》| 2022 | 布面油畫 | 250 x 250 公分
Rexy Tseng, *Bad Business* | 2022 | oil on Canvas | 250 x 250 cm

「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).



崎

Heterogenous

2022.09.17 —

三樓 3C 迴廊
Gallery 3C (3F)

本次美術館邀請樹火紀念紙博物館雙館聯名，由 FENKO 鳳嬌催化室擔任策展單位，試圖在美術館簡潔平整的空間中，拆解「崎」而為「山、奇」的意識延伸，凝結團隊著墨的「紙」，跨界自然與人造物之間，將媒材催化與加工介入，衍生非均質 (heterogenous) 的專業創作語彙，染、揉、撕、摺、塑、畫、裱、曬；多層次的堆疊，邏輯與非邏輯的再造，創造質地間的結合。

採用巨量手法，醞釀觀物視界，挑戰「紙」的是與否，於平行見解中促成交集，撐開未知的五感體驗。進入未知的崎嶇道路，所見廣闊岩層、流轉色彩與質地變化，留意有形與無形的感知，在升起與交融的變化之中，獲得安定與理解。

This time, TFAM invites the Suho Memorial Paper Museum to hold a joint exhibition, with FENKO Catalysis Chamber as the curator team. Inspired by the character "崎," the team dismantles it into a conceptual extension of the components "山" and "奇" ("mountain" and "wonder") by playing their signature "paper" technique in the simple and neat space of the museum. While crossing the border between nature and man-made objects, the catalysis and intervention in the processing of the medium produces a heterogenous vocabulary in regard to professional creation—dyeing, kneading, tearing, folding, shaping, painting, framing, and tanning. The multi-layered stacking, and the reconstruction between logics and non-logics has created an integration of textures.

The use of a large-scale volume not only gradually broadens viewer's perspective but also challenges the being or non-being of "paper," creating a convergence of parallel insights as well as expanding the unknown experiences of the five senses. On the rugged road into the unknown, people can witness the vast rock layers, the flowing colors, and texture changes, and take notice of the tangible and intangible perceptions, and in the rising and melting changes, achieve stability and understanding.



跟你說個故事：雲朵不見了

Telling a Story with You: Where Have All the Clouds Gone?

2022.10.01 — 2023.02.05

兒童藝術教育中心

Children's Art Education Center

「從前從前...有一個...」、「好久好久以前...」、「在七座山七條河以外...」

以「故事」為基底，以繪畫、裝置、影像、劇場等各類藝術形式，共同形塑主題，嘗試以新小說敘事模式，重新建立一個內心世界的時間和空間。參觀者可自行選擇看的起點，編輯、導入個人經驗，召喚我們對於物件、遊戲、扮裝的想像力，進而換位思考多元面向之可能，希冀透過多樣作品之引導，啟發觀者學習不同思考之路徑，意圖呈現的多元面貌「詮釋」。邀請 6 位藝術家將個人的生活經驗，透過講述一個個合理可信的故事來認識自己與周遭世界，在敘事中編織世界與彼此的形象。

“Once upon a time there was a...”, “A long, long time ago...”, “Beyond the seven mountains and seven rivers...”

“Stories” are used as the foundation around which the theme is shaped by various art forms such as painting, installation, video, and theater, in attempt to re-establish an inner space and time through new fictional narratives. Visitors can choose their own starting point for viewing, then edit and combine their personal experiences. This exhibition calls on our imagination of objects, games, and costumes, and then to think about the possibility of diverse perspectives, hoping to inspire the viewers to learn different paths of thinking through the guidance of works, with the intention of presenting multi-faceted “interpretation.” Six artists are invited to tell their personal experiences with reasonable and credible stories to understand themselves and the world around them, weaving images of the world and each other in the narrative.



張嘉穎《愛麗絲雲端漫遊》| 2017 | 壓克力、畫布 | 120x120X20 公分
Chang chia-ying, *Alice Dreaming in the Clouds* | 2017 | acrylic on canvas | 120x120X20cm

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。

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?》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閔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.



跟你說個故事：雲朵不見了

Telling a Story with You: Where Have All the Clouds Gone?

2022.10.01 – 2023.02.05

● **開幕特別活動 Special Opening Activities**

10.01 (Sat.)

特別活動策劃了包括有趣的說故事、工作坊及定目劇活動，迎接觀眾的到來！活動資訊請見官網。

活動地點：大工作坊及兒藝中心

The special activities include: fun storytelling time, workshops, and repertory theater. We look forward to seeing you!

Please visit the official website for event information.

Venue: The Studio, Children's Art Education Center

● **親子導覽服務 Family Guided Tour Service**

2022.10.05 – 2023.02.04

每週三至五 Every Wed. to Fri. at 14:00

每週六 Every Sat. at 11:00, 15:00

集合地點：地下樓諮詢台 Meeting point: Basement floor Information desk

「在夾縫中行走」 導覽服務 Walking the Crack Guided Tours & Events

2022.09.20 – 2023.01.08

● **定時導覽 Guided Tours**

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

集合地點：二樓入口 Meeting point: Exhibition Entrance (2F)

● **預約導覽 Reservation Required Guided Tours**

每週二至日 Every Tue. to Sun. at 10:00、14:00

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

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

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：一樓親子導覽集合處

Meeting point: Guided Tours for Kids & Families Meeting point (1F)

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

09.24 (Sat.), 10.22 (Sat.) 14:00 - 15:30

集合地點：一樓午後聽賞集合處

Meeting Point: 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.

《現代驅魔師》*The Modern Exorcist*

專輯收錄策展人蕭淑文及藝評工作者游崑所寫的二篇深度專文，以及展出作品和〈驅魔師集會〉現場展演等圖文記錄。本專輯圍繞和貫穿在後人類所體現的一連串思想，及重新思考現代人類在科技召喚下的處境，並探索從人類過渡到後人類的真義。

The album includes two in-depth essays by curator Jo Hsiao and art critic Wei Yu, as well as image and text records of the exhibited works and the live performance of "The M-EXO Con." Revolving around and threading through a series of ideas embodied in posthumanity, this album rethinks the condition of modern human under the call of technology, and explores the true meaning of the transition from human to posthuman.

定價 Price: NTD 700

《掘光而行：洪瑞麟》*Unearthing Light: Hung Jui-Lin*

專輯完整收錄展出的 190 件作品與全數文獻，針對關鍵之作新增介紹，並特別收錄並未於展覽中呈現、洪瑞麟於礦坑作畫身影的紀錄。三位策展人也分就稻江義塾時期、礦工畫主題，以及向西洋藝術家致敬等面向進行研究書寫，構築成此一對於洪瑞麟創作完整解析之專書。

Including the images of all the 190 exhibited works and historical documents, the album contains new articles regarding essential works and exclusive records of how Hung Jui-Lin painted in the mines. The three curators also separately write essays about Hung's Daojiang period, miner paintings, and his homage to Western artists, making this book a complete analysis of Hung's career.

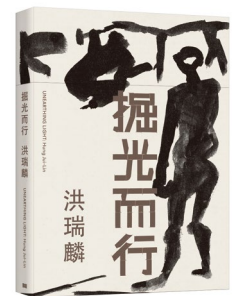
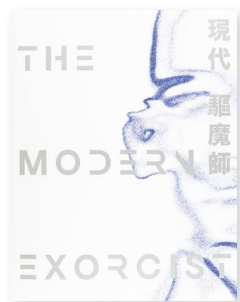
定價 Price: NTD 1200

《現代美術 205》*Modern Art No.205*

《現代美術》季刊 205 期重點為「藝術家觀點」訪談奚淞在 1970-1990 年代參與的各類藝文工作，藉以窺見台灣美術造型與美感教育背後的文化思維與圖像意涵；「特別企劃」側記「現代與非現代：台灣戰後建築」論壇，探討二戰後至 1980 年代台灣建築獨特的現代性經驗。

Modern Art No.205 focuses on the "Artist View," which interviews Shi Song on his artistic career between 1970s and 1990s, to get a glimpse of the cultural ideology and image connotations behind Taiwan's culture plasticizing and art education; the "Features" presents a side-note on the forum "Modernity and not Modernity: Architecture in Post-War Taiwan," exploring the uniqueness of modernity in Taiwanese architecture from the post-World War II era to the 1980s.

定價 Price: NTD 180

* 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

10461 臺北市中山北路三段181號

No.181, Sec. 3, Zhongshan N. Rd., Zhongshan Dist.,

Taipei City 10461, Taiwan, R.O.C.

Tel: 02-2595-7656 | Fax: 02-2594-4104

info-tfam@mail.taipei.gov.tw | www.tfam.museum

多元社群平台 Multi Social Media | 行動語音導覽 Mobile App Guide



臺北市立美術館 Taipei Fine Arts Museum



線上版活動表
Newsletter



訂閱電子報
E-News Subscribe