



臺北市立美術館

Taipei Fine Arts Museum

北美館活動資訊
TFAM Newsletter

2022

11-12月

November — December

編輯手記

Message from the Editor

北美館擴建案啟動未來想像

北美館自 1983 年開館，作為臺灣第一座現當代美術館，歷經 38 年營運及歷史積累，需要能因應未來新類型藝術的展覽空間，並提供觀眾更優質的公眾服務品質。建築師劉培森從美術館的未來性想像出發，以「花博公園美術園區」為基地打造的新館，將公園視為藝術能量延伸，除了將公園廣場規劃為戶外展演區域，民眾在漫遊公園時亦可隨時搭乘就近的電梯移動至地下展演空間，更輕鬆、自然地接觸藝術。未來新館空間將定位為新媒體藝術展演空間，本館則以臺灣美術史的常設展示與研究為主。新園區已正式動工，期盼未來成為臺北市的文化綠色廊帶，與市民生活連結更為緊密。

期待新園區的同時，美術館也持續努力推出精彩展覽。「在夾縫中行走」邀集 1960 年代以降，28 組橫跨數個世代的臺灣與國際藝術家，展出媒材形式多元，包含平面繪畫、實驗水墨、動力裝置、行為表演、雕塑、錄像及相關文物等作品，打開與觀眾多重層次的對話。本展由館內資深策展人張芳薇策劃，以「夾縫」隱喻當代舉步維艱的生存狀態，並期望探索可能的解決之道。

TFAM Expansion Project Inspires Future Imagination

As the first art museum for modern and contemporary arts in Taiwan, Taipei Fine Arts Museum opened in 1983. 38 years after its inauguration, the exhibition space needed to respond to new types of art in the future and provided audiences with better quality public services. The new building, located in the "Fine Arts Area of Taipei Expo Park," is based on the future imaginations for museum according to architect Ricky Liu, who considers the Art Complex as an extension of artistic energy. In addition to planning the square as an outdoor exhibition venue, visitors can also take the nearby elevators to the underground exhibition space at any time when wandering around, allowing them to easily access artworks. In the future, the new building will be positioned as an exhibition space for new media art while the original building will be dedicated to permanent exhibitions for Taiwanese art history and academic studies. The construction of the new building has officially broken ground, and it is hoped that it will shape a green cultural corridor for the Taipei City, to provide citizens with everyday aesthetics..

While looking forward to the new Art Complex, TFAM will also continue to make efforts to present exciting exhibitions. "Walking the Crack" invited 28 groups of Taiwanese and international artists from the 1960s onward, spanning several generations, to exhibit works in a variety of media, including graphic painting, experimental ink painting, kinetic installation, performances, sculpture, video, and related artifacts, opening up a multi-level dialogue with the audience. Curated by TFAM senior curator, Chang Fang-Wei, the exhibition uses the term "crack" as a metaphor for the contemporary state of constant struggle, and hopes to explore possible solutions.

在夾縫中行走

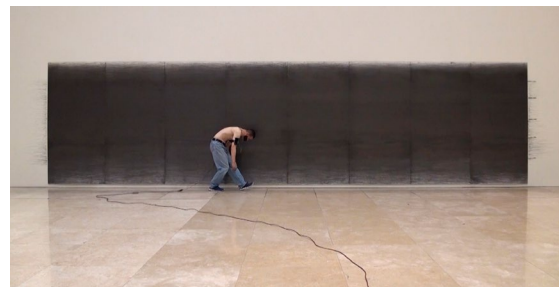
Walking the Crack

2022.09.08 — 2023.01.08

二樓 2A、2B 展覽室
Galleries 2A, 2B (2F)

行走，具有步行、作為與行事 (walk and do) 之意。人類的生活起於行，並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，既指涉空間經驗，也暗示對策與可能性。本展以「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，邀集 1960 年代以降、橫跨數世代臺灣與國際藝術家的作品與文物展開對話，成為一項「行走中的展覽」。

Walking means doing, and acting in Chinese. 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 say "finding the way" or "finding the path"—here walking is likened to the pursuits of goals in life. When a human suffers a calamity, "walking" becomes an action of healing. "Crack" has a double meaning, referring to the spatial experience, but also suggesting countermeasures and possibilities. In brief, "walking" is the conceptual starting point of the exhibition, and the exhibition title serves as a situational reference to the current living environment. Through the exhibition, we expect to cause a performative "walking/acting exhibition" to emerge. The exhibition invites 28 set of Taiwanese and international artists spanning different generations from the 1960s onward, in hopes of opening up a dialogue.



石晉華《走鉛筆的人》| 1996-2015 | 木板、鉛筆、膠帶、夾鏈袋、錄影帶、錄音磁帶、削鉛筆機、延長線、數位輸出、單頻道錄像 (彩色、有聲) | 鉛筆牆：244 x 976 x 1.4 公分、錄像：18 分 1 秒 | 臺北市立美術館典藏

Jin-Hua Shi, *Pencil Walker* | 1996-2015 | wooden board, pencils, tapes, zipper storage bags, videotapes, audiotapes, pencil sharpeners, extension cord, digital print, single channel video (color, sound) | pencil wall: 244x976x1.4 cm, video: 18 min 1 sec | Collection of Taipei Fine Arts Museum.

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 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《湖景廣場—動物故事系列》| 2022 | 報紙、漿糊、電光紙、鐵絲、顏料、鉛線 | 730 x 244 公分
ZHANG XU zhan, *Lake Stage-Animal Story Series* | 2022 | mixed media | 730 x 244 cm

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《登山客》| 2022 | 壓克力顏料、畫布 | 112 x 145.5 公分
Hsiao Chu-fang, *Climber* | 2022 | acrylic on canvas | 112 x 145.5 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。

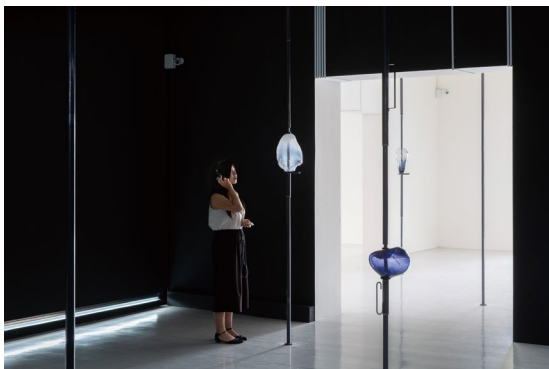
多聲道聲響、動力裝置、雕塑、物件等共構成大型的空間裝置，以頻率、韻律和形態去對歷史片段與記憶截面產生之「物」再述。或是解構象徵性文化人工物的模板，或是循序細微的私人情感如何導向集合身體的記憶聯覺，私語朗讀集體記憶下模糊的個人敘事，探討投射下，規訓的生成。

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《發聲弦長》| 2022 | 雕塑 / 空間裝置，玻璃、金屬、複合式媒材 | 尺寸依場地而定
Ting-Jung Chen, *Speaking Length* | 2022 | sculpture/spatial installation, glass, metal, mixed media | size depends on the venue

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《Somewhere, Nowhere》| 2022 | 機械構件、電子零件、複合式媒材 | 660 x 364 x 65 公分
Rexy Tseng, *Somewhere, Nowhere* | 2022 | baggage carousel, packing tape, bubble wrap, mixed media | 660 x 364 x 65 cm

居家娛樂－楊登棋 (登曼波) 個展

HomePleasure: Yang Teng-Chi (Manbo Key) Exhibition

2022.11.19 — 2023.02.12

地下樓 E、F 展覽室
Galleries E, F

在交予楊登棋的五十多卷錄影帶上，父親常在側邊親筆註記著：「居家娛樂」。藝術家以既抽離又介入的方式來觀看影帶，解構父親當時所處的、那個暗流蟄伏的年代，並進一步重新思索父親所提及的「居家」/「娛樂」：其所對照出的「家」/「性」，將兩者並置論述，亦對應出當代受媒體渲染後被定義的「隱私」。經由「解密」父親錄影帶後所衍生的種種線索，一個個當代裡私密的、關於性與身分認同的對話再被開啟與紀錄，透過放映與大眾接繫。而此些線索，也引導藝術家回到個人家庭，與母親進行訪談。母親對於父親昔日可能會被視為異端的作為，反而不以為意。家庭的框架、性的框架、「非_即_」的框架，宛如被母親自在面對往事的態度與談吐，再度拆解。

Out of the more than fifty videotapes handed over to Yang Teng-Chi, his father wrote the words “Home Pleasure” as a note on the side of many of the videotapes. The artist regards the tapes in a way that is both detached and intervening, deconstructing the tumultuous times teeming with undercurrents in which his father had lived. Furthermore, he rethinks his father’s reference to “home” / “pleasure”, contrasting it to “home” / “sex”, and the juxtaposition of the two, which also corresponds to the contemporary, dramatized “privacy” as defined by the media. Through the various clues that emerge from “decoding” his father’s videos, several intimate, contemporary dialogues about sexuality and identity are once again opened up and documented, and connect to the public through the screening. These clues also lead the artist back to his own family to interview his mother. His mother was unconcerned with what might have been seen as deviant behavior in which his father engaged in the past. The framework of the family, the framework of sex, the framework of “if not ____ then ____” is dismantled again by his mother’s unperturbed attitude of talking about the past.



楊登棋 (登曼波)「居家娛樂」| 2022 | 攝影、錄像、裝置 | 尺寸依空間而定
Yang Teng-Chi (Manbo Key), *HomePleasure* | 2022 | photography, video, and installation | dimensions variable

狂八〇：跨領域靈光出現的時代

The Wild Eighties: Dawn of a Transdisciplinary Taiwan

2022.12.03 — 2023.02.26

一樓 1A、1B 展覽室
Galleries 1A, 1B

本展由館長王俊傑與學者黃建宏共同策劃，以作品、檔案、音像紀錄與訪談追索「跨領域」在臺灣八〇年代藝文發展史的脈絡——臺灣的「跨領域」不是現代性的進程，而是社群的存在狀態與出路。展出五大子題：「前衛與實驗」呈現創作人在紙媒的刺激與西方新形式的啟發下，著手各領域的實驗；「政治與禁忌」呈現思想、身體與創作在解嚴前、後，日趨自由的社會中解封；「翻譯術與混種」呈現國際化與歸國學人的增加，大量翻譯物的出版與思潮演化。「在地、全球化與身份認同」呈現臺灣接軌全球生產鏈，身份與價值也在不同層面上碰撞。「匯流與前進」以開放空間重塑聚會所氛圍，並規劃系列公眾活動在此發生。

This exhibition, curated by Director Jun-Jieh Wang and Dr. Chien-Hung Huang, uses works, archives, audio and video documentaries, and interviews to trace the development of “transdisciplinary” across Taiwan’s art and literature history in the 1980s. Taiwan’s “transdisciplinary” was not a process of modernity, but a state of existence and a way out for society. The exhibition showcases five major sub-themes: “Avant-Gardism and Experimentalism” presents the experimentations of creators in various fields, stimulated by the paper media and inspired by new Western forms; “Politics and Taboo” presents the unsealing of the mind, body, and creativity in an increasingly free society before and after the lifting of martial law; “Translation and Hybridity” depicts the publication of a large number of translations and the evolution of ideas due to internationalization and the increase of scholars returning to Taiwan. “Local, Global, and Identity” conveys Taiwan’s integration into the global production chain, and the collision of identity and values at different levels. “Convergence and Advancement” reshapes the atmosphere of the gathering place with open space, and the planning of a series of public events to take place here.



「第 59 屆威尼斯雙年展－台灣館」不可能的夢

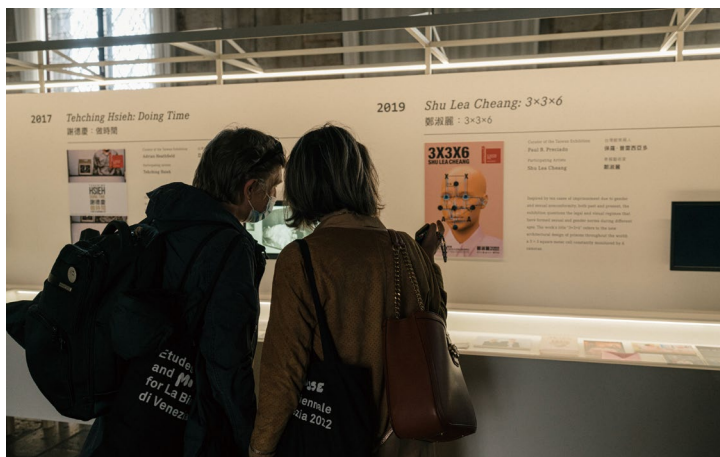
Impossible Dreams Collateral Event of the 59th International Art Exhibition, La Biennale di Venezia

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

Heterogeneous

2022.09.17 —

三樓 3C 迴廊
Gallery 3C (3F)

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 (heterogeneous) 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，在升起與消融的變化之中，獲得安定與理解。

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 heterogeneous 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.



「跟你說個故事：雲朵不見了」體驗創作學習區（局部）

“Telling a Story with You: Where Have All the Clouds Gone?” Creative Experience Learning Area (partial)

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

● 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

12.24 (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)

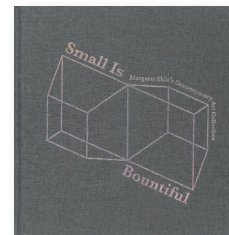
《小中現大：蕭麗虹的臺灣當代藝術收藏》

Small Is Bountiful: Margaret Shiu's Contemporary Art Collection

本書為緬懷臺灣當代藝術的重要推手蕭麗虹，捐贈本館其生前近 40 年的收藏、出自 26 位藝術家之作品共 43 件，策劃「小中現大：蕭麗虹的臺灣當代藝術收藏」展之同名專輯，並收錄策展人論述與藝術家們的創作自述。

Entitled after the exhibition name, the album *Small Is Bountiful: Margaret Shiu's Contemporary Art Collection* aims to commemorate Margaret Shiu, the major advocate of Taiwanese contemporary art. This album centers on 43 works by 26 artists, which Shiu collected over the course of nearly 40 years and donated to Taipei Fine Arts Museum, and also includes a curator's essay and artists' statements

定價 Price：NTD 800



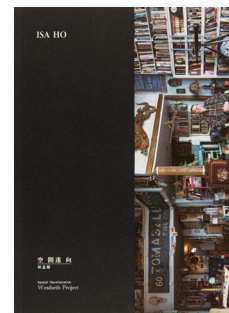
《空間迷向—何孟娟個展》

Isa Ho: Spatial Disorientation-Westbeth Project

「空間迷向—何孟娟個展」專書包含藝術家何孟娟進行魏斯貝絲計畫之創作自述，並針對本次展覽試圖探討的面向有完整的介紹。本書更收錄展覽現場照片及魏斯貝絲計畫之攝影作品。

The book *Isa Ho: Spatial Disorientation-Westbeth Project* contains a self-narration of the artist Isa Ho's creation for the Westbeth Project and a complete introduction to the direction the exhibition is trying to explore. The book also includes photos taken of the exhibition on-site and the photography work of the Westbeth Project.

定價 Price：NTD 500



《現代美術 206》

Modern Art No.206

「展覽觀點」深度評介「瑪莉官：革命先行者」展覽與創作者的時代精神；「藝術超展開」專文梳理北美館典藏庫房的前世今生並專訪規劃設計新庫房的張樞建築師；「藝術家觀點」邀請劉振祥口述解嚴前後的見證與文化觀察，並以攝影作品展現八〇年代社會運動現場的創新與活力。

“Exhibition Focus” provides an in-depth review of the exhibition *Mary Quant: Fashion Revolutionary* and how the designer expressed the spirit of the times; “Out of Bounds” features an article on the past and present life of TFAM's collections vault and an interview with the architect Shu Chang who designed the new vault; “Artist View” invited Liu Chen-Hsiang to give an oral account of his testimony and cultural observations before and after the end of the martial law era, and to present the perspective of the social movement scenes in the 1980s through his brilliant photography.

定價 Price：NTD 180



* 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.

* 歡迎洽詢本館巡迴書店：www.taiwanarttogo.com，或政府出版品資訊網：gpi.culture.tw。
Please contact @TFAM Book Store: www.taiwanarttogo.com, or Government Publications Information: gpi.culture.tw.



開放時間

週二至週日 09:30-17:30

週六延長至 20:30

週一休館

Opening Hours

Tue.-Sun. 09:30-17:30

Sat. 09:30-20:30

Closed on Mondays

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臺北市立美術館 Taipei Fine Arts Museum



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