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Taipei Fine Arts Museum

北美館活動資訊
TFAM Newsletter

2025

5 — 6 月

May — June

編輯手記

Message from the Editor

藝術感知 × 環境思辨

一年一度的「X-site 計畫」以美術館戶外廣場為基地，每年公開徵選一件實驗性的臨時裝置提案，今年由表層工作室的「毛孔城市 - 佔領計畫」獲得首獎。為了回應逐年升溫的氣候變化，作品在公共場域植入大量以回收鋁製品製成的「毛孔」裝置，模擬皮膚毛孔的散熱機制，不僅緩解場域中的熱氣滯留，更打開觀眾的身體感知，重新定義北美館廣場與人群之間的互動關係。

六月底開展的「奧拉弗·埃利亞松：你的好奇旅程」回顧冰島 - 丹麥藝術家埃利亞松 30 年來的藝術實踐，涵蓋裝置、繪畫、雕塑與攝影等創作。藝術家關注人們感知世界的方式，以及面對氣候危機的生活焦慮，透過光線、色彩、動態與自然現象，引導觀眾察覺環境的細微變化，邀請觀眾放慢腳步，關注日常中不易察覺的細節，重新探索觀看世界的新方式。

此外，北美館於 2024 年推出「TFAM ↔ REUSE」（北美館循環計畫），首波以「2023 台北雙年展：小世界」回收的展覽宣傳帆布為材料，製作寄物專用的「循環觀眾包」，有使用需求的觀眾歡迎洽詢服務中心。

Artistic Perception × Environmental Reflection

With the outdoor courtyard of the Taipei Fine Arts Museum (TFAM) as a base, the annual Program X-site organizes an open call for experimental temporary installation proposals every year. This year, The Pore Landscape Project of Studio Superficial won the first prize. In response to the deteriorating climate change, hundreds of "pore" installations made of recycled aluminum are implanted out in the open to mimic the heat dissipation mechanism of skin pores. It not only alleviates the heat retention within the public space, but also invites the audience to engage their senses to somatic experience, redefining the interactive behavior between the Taipei Fine Arts Museum and its visitors.

Olafur Eliasson: Your curious journey, which opens at the end of June, showcases the 30 years of artistic practice of the Icelandic-Danish artist Olafur Eliasson, covering installations, paintings, sculptures and photography. The artist focuses on the way people perceive the world and their anxiety in the face of the climate crisis. Through light, colors, movements and natural phenomena, he guides the audience to perceive subtle changes in the environment, inviting them to slow down, pay attention to the subtle details in daily life, and rediscover new ways of perceiving the world.

In addition, TFAM launched the "TFAM ↔ REUSE" (the museum's recycling project) in 2024. The first stage of the project featured the banner canvas recycled from the 2023 Taipei Biennale *Small World*. The canvas was converted into small package bags used for delivery. Visitors are welcome to ask for them at the service center.

時代劇場：當代影像的複數演繹

Theater of the Times: Contemporary Images and Their Many Interpretations

2025.03.29 — 2025.07.13

三樓 3A、3B 展覽室

Galleries 3A, 3B (3F)

展覽探討科技快速進展下，報導攝影從類比時代技術發展至人手一機的數位影像時代，從紙媒到數位平台以至數位演算的影像生產，反思拍攝者、影像生產與影像內涵所產生的變化。進入數位影像的時代，當代攝影家採取一種反報導（anti-reportage）的創作方式，改變與放慢先前報導攝影的拍攝節奏、不那麼重視決定性瞬間與衝突時刻，或使用中 / 大片幅相機，試圖以一種設想周全、沈思的態度，以風格化的手法呈現其主觀的世界。展覽從「持攝相機的拍攝者」、與「使用攝相機的影像紀錄的創作者」兩個面向，以「隱形的主角」、「轉變與重生」、「視覺風景」等子題，展出 17 位臺灣與國際藝術家的當代紀實影像作品，呈現對人類生活與社會實踐、文化行動的關懷與觀點。

The exhibition examines the journey of image production, tracing its path from analog technologies to the digital age, where nearly everyone owns a smartphone equipped with a camera. The focus on image creation ranges from printed media to digital algorithms on social media, prompting reflections on the roles of photographers, methods of image-making, and the meanings behind images. In the era of digital images, many contemporary photographers have embraced an anti-reportage style that seeks to change or slow down the fast-paced nature of traditional reportage photography. They have moved away from capturing fleeting or contentious moments, often opting for medium- or large-format cameras to evoke a more personal and contemplative perspective in their work. The exhibition unfolds in two parts, featuring "The Cameraperson Carrying Their Camera" and "The Artist Using Images Recorded by Cameras" It comprises three subtopics: "Hidden Protagonists," "Transformation and Rebirth," and "Visual Landscape," and showcases contemporary documentary photographs by 17 artists from Taiwan and abroad, highlighting diverse concerns and perspectives related to daily life, social practices, and cultural activities.



沈昭良《台灣綜藝團》| 2005-2023 | 藝術微噴、影片 | 現地製作 | 藝術家收藏
SHEN Chao-Liang, *Taiwanese Vaudeville Troupes* | 2005-2023 | inject print, video | dimension variable | courtesy of the artist

黑潮：賴純純回顧展

Jun T. Lai: A Retrospective

2025.03.01 — 2025.05.25

二樓 2A、2B 展覽室；一樓 102 雕塑中庭

Galleries 2A, 2B (2F); 102 Sculpture Courtyard (1F)

賴純純大學時期受廖繼春啟發，領會色彩即為表現主體的可能。隨後在日本求學，建立日後空間創作的基礎觀念。1980 年代，她以複合媒材創作，藉由純粹的色彩、抽象性的排列，探討繪畫形式自由的可能性。1986 年成立「SOCA 現代藝術工作室」推展前衛藝術。1990 年代重新體認東方美學，在材料的運用上顯現自然，訴求回歸內在感性。1998 年起，投入公共藝術創作，行遍全臺。2007 年後，生活與創作重心轉向東部海岸。此時期作品重回色彩獨立表現，反映在東部長住後，對自然更為深層的嚮往。本展以「黑潮」為名，象徵賴純純創作純然而深邃、多變卻一貫的特質。展覽邀請藝評家張晴文擔任客座策展人，透過四個子題梳理賴純純 1970 年代至今的創作脈絡，展出油畫、壓克力繪畫、複合媒材繪畫、雕塑、裝置、手稿、影片與文獻等。

Jun T. Lai found inspiration from Liao Chi-Chun during her college years, leading her to explore colors as a mode of expression. Her time studying in Japan further shaped the foundational concepts for her spatial works in the ensuing years. In the 1980s, she delved into the possibilities of painting with pure colors and abstract forms. In 1986, she established the Studio of Contemporary Art (SOCA) to champion avant-garde artistic movements. Throughout the 1990s, she revisited Eastern aesthetics, gaining new insights that reflected a sense of nature through her material choices and emotional understanding. Since 1998, Lai has dived into creating public art projects, which can be found throughout Taiwan. After 2007, she has primarily resided and created art on Taiwan's eastern coast, redirecting her focus to independent color expressions while deepening her connection with nature. This exhibition title, "Kuroshio," symbolizes the pure yet profound, versatile but consistent qualities of the artist's work. Guest-curated by art critic Chang Ching-Wen, the exhibition features four subtopics that explore Lai's creative evolution from the 1970s to the present, showcasing nearly one hundred exhibits, including oil, acrylic, and mixed media paintings, sculptures, installations, hand drawings, manuscripts, videos, and archives.



賴純純《月光下女妖漫舞》| 2007 |
壓克力顏料、畫布 | 193.5 x 86、
193.5 x 130 公分 (x2)
Jun T. Lai, *Enchantress Dance
under the Moonlight* | 2007 |
acrylic on canvas | 193.5 x 86 cm,
193.5 x 130 cm (x2)

倪蔣懷紀念展

Ni Chiang-Huai Memorial Exhibition

2025.06.26 — 2025.09.28

二樓 2A、2B 展覽室

Galleries 2A, 2B (2F)

倪蔣懷（1894-1943）是臺灣第一代水彩畫家與重要藝術贊助者，終生以發展臺灣美術為理想。他在就讀總督府國語學校期間，成為石川欽一郎首位臺籍門生，其後經營煤礦事業之餘仍創作不輟。他曾三度入選「臺灣美術展覽會」，並竭誠推動畫壇活動與美術教育，曾出資興辦七星畫壇、臺灣水彩畫會、赤島社、臺灣繪畫研究所等團體。1930 年代，面對臺灣缺乏基礎藝術教育機構的窘境，倪蔣懷勾勒了「寶峯美術館」的藍圖，可惜未能實現首座美術館的夢想即因病去世，但仍為早期美術留下珍貴遺產。紀念展將以倪氏家族 2022 年捐贈的大量作品與文獻為基礎，並展出多件未曾公開的畫作。

Chiang-Huai Ni (1894-1943) was Taiwan's first-generation watercolor painters and an important art patron. His lifelong ideal was to develop Taiwanese art. While studying at the Taiwan Governor-General's National Language School, he became the first Taiwanese student of Kinichiro Ishikawa. Subsequently, he continued to paint while running a coal mining business. He was selected for the Taiwan Fine Arts Exhibition three times, and devoted himself to promoting art activities and art education. He funded the establishment of art groups such as the Seven Stars Painting Society, Taiwan Watercolor Painting Society, Red Island Society, and Taiwan Painting Research Institute. In the 1930s, faced with the predicament of Taiwan's lack of basic art education institutions, Ni outlined the blueprint of the "Baofeng Art Museum." Unfortunately, he passed away of illness before building the first art museum. Nevertheless, he still left behind a precious legacy for art in those days. The memorial exhibition will showcase a large number of works and documents donated by the Ni family in 2022, and will also display many paintings that have never been seen before.



倪蔣懷《猴硐礦區》| 1928 | 水彩、紙 | 49 x 66 公分
Chiang-Huai Ni, *Mining Area in Houtong* | 1928 | Watercolor, paper | 49 x 66 cm

托馬斯·德曼：歷史的結舌

Thomas Demand: The Stutter of History

2025.01.18 — 2025.05.11

一樓 1A、1B 展覽室

Galleries 1A, 1B (1F)

藝術家托馬斯·德曼 (Thomas Demand) 1964 年生於慕尼黑，以大尺幅攝影作品聞名。攝影原本是他紀錄雕塑作品的工具，1993 年起轉變成為他呈現創作的主要媒材。德曼創作題材多取自知名歷史或社會事件的報導照片與影片，他先以紙材建立真實比例的模型，鉅細靡遺地重建現場，最後透過鏡頭的角度與構圖，忠於原貌地複刻這些歷史場景，之後將模型全數摧毀、只留下模型的攝影，試圖重述所謂的真相。以紙為媒材，他觸及紙如何作為影像與記憶載體，其脆弱的質地如何承載人們的日常生活，或甚至沉重的歷史。本展覽集結約 70 件作品，匯集藝術家四個重要創作系列，可以完整看到德曼如何處理攝影影像與真實世界之間互為表裡的對位關係，以及他對當代社會中影像文化慣性與認知悖論的提問。

Born in Munich 1964, Thomas Demand is best known for his large-scale photography. Photography used to be his tool for documenting his sculptures, but since 1993, it has become the main medium for representing creations. Drawing inspirations from photos and videos covering famous historical or social incidents, Demand first uses paper to build a life-size model, reconstructs the scene meticulously, and finally faithfully reproduce the historic scenes through camera framing. The models will then be destroyed, leaving behind the photos of the models retelling the so-called truth. With the use of paper, he touches on how the material serves as a carrier of imagery and memories, and how it is able to document people's daily lives, or even the load of history given its fragility. This exhibition brings together approximately 70 entries, gathering the artist's four major series. Visitors can appreciate in detail how Demand handles the confrontation between photographic images and the real world, as well as his interrogation into the inertia and cognitive paradoxes of image culture in contemporary society.



托馬斯·德曼《檔案》| 1995 | C-Print / 水晶裱 | 183.5 x 233 公分 | 圖像由藝術家提供
Thomas Demand, *Archiv / Archive* | 1995 | C-Print | 183.5 x 233 cm | image courtesy of the artist

奧拉弗·埃利亞松：你的好奇旅程

Olafur Eliasson: Your curious journey

2025.06.21 — 2025.09.21

一樓 1A、1B 展覽室

Galleries 1A, 1B (1F)

冰島 - 丹麥藝術家奧拉弗·埃利亞松的東南亞巡迴展「奧拉弗·埃利亞松：你的好奇旅程」回顧其過去 30 年的藝術實踐，涵蓋裝置、繪畫、雕塑與攝影等創作。他運用光線、色彩、動態與自然現象，引導觀眾感知環境的細微變化。其作品不僅開放詮釋，更需觀者的參與——透過注視與移動，使之真正呈現。展覽邀請我們關注日常中不易察覺的事物，重新審視周遭世界，發掘觀看的新方式。

Icelandic-Danish artist Olafur Eliasson's Southeastern Asian touring exhibition, *Olafur Eliasson: Your curious journey*, showcases his artistic practice over the past 30 years. Featuring installation, painting, sculpture, and photography, his works use light, color, movement, and natural phenomena to heighten our awareness of our environment. Eliasson's works are open to interpretation and are activated only through the audience's own participation—whether through our gaze or shifting position. By bringing our attention to the intangible aspects of everyday life, the exhibition invites audiences to re-examine their surroundings and find new ways of observing.



奧拉弗·埃利亞松《多重影子屋》| 2010 | 木材、金屬、織物、LED 燈（橙色、紅色、藍色、綠色）、玻璃、投影幕、透明投影幕 | 尺寸依場地而定 | 圖片由藝術家、柏林 neugerriemschneider 畫廊、紐約 / 洛杉磯 Tanya Bonakdar 畫廊提供

Olafur Eliasson, *Multiple shadow house* | 2010 | wood, metal, fabric, LED lamps (orange, red, blue, green), glass, projection screen, transparent projection screen | dimensions variable

Installation view: Olafur Eliasson: Your curious journey, SAM at Tanjong Pagar Distripark, Singapore, 2024. Photo: Joseph Nair, Memphis West Pictures | Singapore Art Museum

Courtesy of the artist; neugerriemschneider, Berlin; Tanya Bonakdar Gallery, New York / Los Angeles

© 2010 Olafur Eliasson

麗麗食品

Lili Deli

2025.03.29 — 2025.06.22

地下樓 E 展覽室

Gallery E (BF)

「麗麗食品」於春季在美術館地下室開張，商品既便利也不便宜，不含熟悉的食品添加物和化學調味料，店內充斥易鏽的低碳鋼、易氧化的銅、易（已）碎的玻璃，剩料回收、難保存的二手包裝紙材和要價不菲的藝術品。展覽透過多樣媒材的展現，拆解飲食和消費習慣，探討當代資本主義和人們對「廉價」和「便利」生活方式的影響。

「麗麗食品」名字具年代感，呈現和陳列卻又超當代，打造熟悉卻又荒謬的時代切面。

Lili Deli is set to open in the basement of the art museum this spring. The products will not be "convenient" or "cheap", free from familiar common food additives and chemical seasonings. The store will feature prone-to-rust low-carbon steel, easily oxidized copper, fragile glass, stacked paper from the recycling plant, surplus materials, and second-hand packaging paper that is difficult to preserve and expensive artworks. Through various media displays, the exhibition seeks to dismantle eating and consumption habits while exploring contemporary capitalism and people's obsession with "convenience" and "cheapness", fostering an environment of aesthetic transformation and social engagement.

While the exhibition title may appear outdated, the presentation embodies an ultra-contemporary approach, shining a light on both the familiar and the absurd facets of our times.



「麗麗食品」展場圖
View of *Lili Deli*

開放式結局：TFAM 放映計畫

An Open Ending: TFAM Screening Project

2025.04.02 — 2025.06.22

地下樓 F 展覽室

Gallery F (BF)

「開放式結局：TFAM 放映計畫」嘗試翻轉美術館的白盒子空間，在地下樓打造一座獨特的藝術影院，藉由帶狀展出期內不同主題、片單的組合呈現，期望開放出更多的想像與可能性。通過跨領域策展合作，本次計畫邀請亞歐為主之重量級影像藝術家暨電影導演，以「類影展」型態為觀者精選、呈現多部難得一見的單頻道影片作品。其中包括鮮少曝光之錄像藝術作品、短片、紀錄片、藝術電影、實驗電影、動畫短片……等，多聚焦於當代議題的留白反思，以及對各種影像實驗性手法之解鎖與探究。

在這空間裡，故事由導演與藝術家們撰寫，而故事的結尾就交由你來定義。

An Open Ending: TFAM Screening Project seeks to transform the museum's underground space from a traditional "white cube" gallery into a unique art cinema. By presenting a variety of themes and film list combinations throughout the exhibition period, this project aims to open up more imaginations and possibilities. Through cross-disciplinary curatorial collaborations, we have invited prominent visual artists and filmmakers from Asia and Europe to curate a "mini-film festival" featuring a selection of rare single-channel video works. These include seldom-seen video art, short films, documentaries, art films, experimental films, and animated shorts, offering open-ended reflections on contemporary issues and exploring various experimental cinematic techniques.

In this space, directors and artists craft the narrative, while viewers are invited to define the conclusion.



馬克·詹姆斯羅斯、艾瑪·德絲瓦夫《超棒蛋糕！》| 2018 | 彩色 | 44 分
Marc James Roels, Emma De Swaef, *This Magnificent Cake!* | 2018 | Colour | 44 min

我們總是需要為世界創造出更新的故事

We Always Need to Create New Stories for the World

2025.01.18— 2025.12.21

南進門

South Entrance

南進門這個難以被定義的場所，可以精確的分為兩個方向：它是有形有體的物理空間，它也是一切抽象事物的載體，呈現事物可感知的層面。

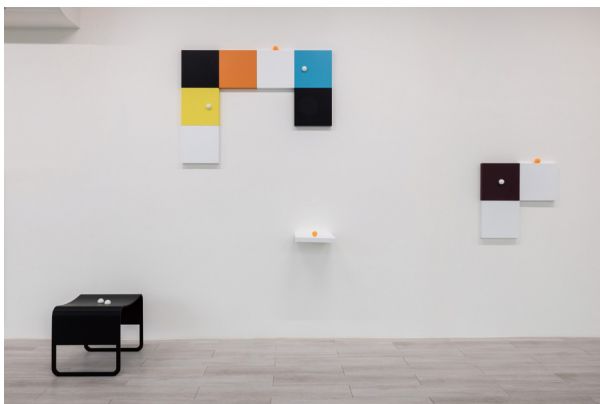
依此脈絡，在此發生的展覽有一個主體，但更像是有機體：作品、相關場域以及物質性的承載與轉譯，就像「生成」這個字義，因此還帶有衍生和變化的意味，同時以一種「未完成」、「待續」的方式存在。

展覽主題暫定為《我們總是需要為世界創造出更新的故事》，試圖營造一種單純的知性與純粹的感性，這兩個範疇在意識型態上是針鋒相對的，但二者出人意料地發展出某種形而上的對話。

The South Entrance is a place that is hard to define, but it can be precisely divided into two dimensions: It is a tangible, physical space, and it is also a vehicle for any and every abstract thing, presenting the perceptible level of things.

In this context, the exhibition taking place here has a theme, but it is more like an organism: It transmits and translates the works, the place they relate to, and their materiality, something akin to "generation." Therefore, it also implies propagation and change, existing in an "incomplete" and "ongoing" state.

The working title of the exhibition, "We Always Need to Create New Stories for the World," is an attempt to invoke a pure intellectuality and also a pure sensoriality. These two orientations are diametrically opposite in philosophical outlook, yet unexpectedly, they form a certain metaphysical dialogue.



陳慧嶠《當球體融入牆上的色彩時...》| 2025

Chen Hui-Chiao, *When the Spheres Merge in Colors for a Large Wall* | 2025

2025X-site: 毛孔城市 – 佔領計畫

Program X-site 2025: The Pore Landscape Project

2025.05.03— 2025.07.13

戶外廣場

TFAM Outdoor Plaza

臺北市為臺灣熱島效應最嚴重的都市，逐年升溫的氣候改變了人與公共場域的互動關係。創作團隊—表層工作室 (Studio Superficial) 將毛孔的散熱機制擬態於地表，設計量造上百座回收鋁製的「毛孔」裝置，象徵性地佔領北美館廣場。透過大範圍鋪面介入，並像毛孔般植入公共場域，展開一場人群與空間的地景實驗。從有形的物件到無形的水霧，呈現光影、風向、濕度與溫度的調節，如城市中的微型氣候，試圖緩解場域中的熱氣滯留，同時打開觀眾的身體感知，重新定義北美館廣場與人群之間的互動行為。

The exhibition examines the journey of image production, tracing its path Taipei is a city with the most serious heat island effect in Taiwan. The increasingly warm climate has changed the interaction between people and public spaces. By mimicking the heat dissipation mechanism of skin pores, the creative team, Studio Superficial, designs, manufactures and configures hundreds of "pore" installations made of recycled aluminum on the ground, symbolically occupying the plaza of the Taipei Fine Arts Museum. A landscape experiment of people and space is thus instigated through large-scale surface intervention, where "pores" are implanted into public spaces. From tangible objects to elusive mist, the exhibition presents the regulation of light, wind direction, humidity and temperature, mirroring a microclimate in the city. It is an attempt to alleviate heat retention within a space, while inviting the audience to engage their senses to somatic experience. It also works to redefine the interactive behavior between the museum and its visitors.



表層工作室《毛孔城市 – 佔領計畫》| 2025 | 回收鋁合金、擴張網 | 佔領範圍：53.7 x 17.2 公尺
Studio Superficial: *The Pore Landscape Project* | 2025 | recycled aluminum alloy, and expanded mesh | surface area occupied: 53.7 x 17.2 m

靜・物

Still Life

2025.03.22 — 2025.08.31

兒童藝術教育中心

Children's Art Education Center

以「靜物」為主軸，透過典藏作品及委託互動裝置的展出，期望讓觀眾與作品在展場迸發一場有趣的互動，一同探索藝術家是如何透過「物件」的繪製、製作，在創作上呈現多元觀點的真實上演。透過簡單的「物」，藝術家們就可以創造與溝通，如同孩子般發展出有趣的關係，展覽將以「物與物的關係」、「時光定格」、「物的再創造」等三個子題拆解靜物畫，鼓勵觀眾以新穎的視角看待周圍的世界。在此，不僅是靜態的藝術品，部分作品還是可以操作、組合的，讓觀眾在體驗的過程中，探索並重新定義這些物件的意義。

Still Life, a project by the Children's Art Education Center, takes as its point of departure still-life paintings and sculptures in the Museum collection, and has specially commissioned interactive installations. The project endeavors to facilitate interesting interactions with these works, as well as exploration of how artists create various dynamic presentations of objects in their artworks. Just as children do, artists can communicate by creating interesting connections among simple objects. The exhibition is divided into three subthemes: Relationships Among Objects, Recorder of Time, and Objects Recreated. These themes deconstruct the still-life genre and encourage visitors to view the world around them from novel perspectives. The exhibition includes not only static artworks, but also those offering opportunities for experiential exploration of objects' meanings through manipulation and reassembly.



「靜・物」展場照
View of Still Life

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

● 《誰來王宅下午茶》線上影片 *Guest at Wang's House* online program

《誰來王宅下午茶》系列主題影片共五集，每一集依據王大閔建築與設計延展出主題。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 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.

* 活動詳細資訊請參考官網

Please refer to the TFAM official website for complete and updated information.



靜・物 Still Life

2025.03.22 — 2025.08.31

● 定時導覽服務 Scheduled Guided Tour Service

2025.03.25 — 2025.08.31

每週二、三及週五 Every Tue., Wed. and Fri. at 14:00

每週六 Every Sat. at 11:00

雙週六 Every other Sat. at 15:00

雙週日 Every other Sun. at 14:00

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

● 團體預約導覽 Reservation Required Guided Tours

2025.04.09 — 2025.08.31

每週三及週四 Every Wed. and Thu. at 10:00

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

托馬斯·德曼：歷史的結舌

Thomas Demand: The Stutter of History

2025.01.18 — 2025.05.11

● 華語定時導覽 Chinese Guided Tours

2025.02.11 — 2025.05.11

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

集合地點：一樓展場入口 Meeting point: Exhibition Entrance (1F)

● 英語定時導覽 English Guided Tours

2025.02.22 — 2025.05.10

每週六 Every Sat. at 14:00、16:00

集合地點：一樓展場入口 Meeting point: Exhibition Entrance (1F)

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

2025.02.22 — 2025.05.11

每週六、日 Every Sat. & Sun. at 11:00、15:00

集合地點：一樓大廳導覽集合處

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

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

固定每月第4個星期六 The fourth Sat of every month at 14:00

集合地點：一樓午後聽賞集合處

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

《喧囂的孤獨：臺灣膠彩百年尋道》

Too Loud a Solitude: A Century of Pathfinding for Eastern Gouache Painting in Taiwan

展覽聚焦膠彩畫在臺灣的發展歷程，囊括 51 位創作者合計 146 件作品。專輯依循展覽 5 個子題：「初相見 | 汲學」、「遇紛爭 | 探源」、「守畫域 | 定名」、「啟學制 | 重思」、「續開展 | 多貌」，呈現膠彩畫在臺灣落地後的多元表現樣貌。

The exhibition focuses on the historical development of Eastern gouache painting in Taiwan through a total of 146 pieces by 51 artists. The exhibition catalogue showcases the diversity of expressions attained by Eastern gouache painting after taking root in Taiwan, based on the exhibition's five sub-themes: "First Encounter—The Pursuit of Knowledge", "Facing Conflict—Seeking Origins", "Safeguarding Space—Settling on a Name", "Educational Systems—Considering Possibilities", and "Continuing Development—Expressions in Diversity".

定價：1600

《托馬斯·德曼：歷史的結舌》

Thomas Demand: The Stutter of History

專輯特別收錄策展人道格拉斯·佛格 (Douglas Fogle) 所書寫的同名論述「歷史的結舌」，當代藝術史學暨理論研究學者瑪格麗特·艾佛森 (Margaret Iversen) 的評論、蘇格蘭作家阿莉·史密斯 (Ali Smith) 的散文，以及法國作家梅麗絲·德·蓋洪嘉勒 (Maylis de Kerangal) 首次接觸德曼作品的感想回饋。

The exhibition catalogue comprises the exposition of the curator, Douglas Fogle, which is further discussed in Fogle's book of the same title, *The Stutter of History*. It also incorporates a review by Margaret Iversen, a contemporary art historian and theoretical researcher, an essay by Ali Smith, a Scottish author, and a reflection essay by Maylis de Kerangal, a French author, on her first exposure to Demand's art.

定價：1400

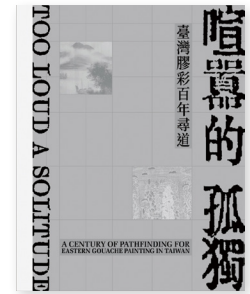
《2024 臺北美術獎》

2024 Taipei Art Awards

「臺北美術獎」為臺灣兼具前瞻性與指標性之視覺藝術獎項。本書收錄 2024 年進入決選之 10 位藝術家展出作品：何彥諺、阮柏遠、林彥翔、林哲志、邱子晏、張辰申、張哲榕、張靜雯、梁廷毓、謝佳瑜。

The Taipei Art Awards is one of Taiwan's most forward-looking and iconic visual art accolades. The exhibition catalog features the 10 artists spotlighted in the 2024 awards: Ho Yen-Yen, Poyuan Juan, Lin Yan-Xiang, Lin Zhe-Zhi, Ciou Zih-Yan, Chang Chen-Shen, Sim Chang, Chang Ching-Wen, Liang Ting-Yu, and Hsieh Chia-Yu.

定價：400



* 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。

* 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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This booklet is printed on FSC™ paper using eco-friendly soy ink.

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