



臺北市立美術館

Taipei Fine Arts Museum

北美館活動資訊
TFAM Newsletter

2025

7 — 8 月

July — August

編輯手記

Message from the Editor

夏日藝起來

眾所期待的「懷德樂美—倪蔣懷紀念展」以近年家屬捐贈的大量作品與文獻為基礎，展出多件首度公開的畫作。倪蔣懷 (1894–1943) 為臺灣第一代水彩畫家，亦為石川欽一郎首位臺籍門生，風格承襲英式筆法，氤氳淡雅，曾三度入選「臺灣美術展覽會」。展覽鋪陳其創作脈絡，呈現倪氏在從事礦業包採工作之餘，仍持續創作、推動畫會，為臺灣美術發展留下深遠影響。

除了前輩藝術家紀念展外，8月登場的「TFAM 年度個展」展出四位當代藝術家對切身命題的探索：李紫彤反思自身在拍攝實驗紀錄片時，作為創傷代言人卻難以如實傳達的拉扯；柯良志以現場臨寫商業招牌字體，探討書寫的人工與機械矛盾；徐瑞謙透過未被明確定義用途的物料，邀請觀者重新感知物件與身體的關係；彭弘智則以錄像和機械裝置，回望臺灣劇場三位早逝開拓者的影響與軌跡。

此外，地下樓兒藝中心教育計畫「靜·物」透過三個子題拆解靜物畫的多重面向，讓日常物件在不同視角中展現意想不到的可能。暑期歡迎親子觀眾一同參觀，透過觀察與想像，開啟一場關於靜物的藝術對話。

Let's Art This Summer!

The much-anticipated *A Tribute to Ni Chiang-Huai* exhibition builds on a recent and significant donation of artworks and archival materials from the family of Ni Chiang-Huai, showcasing several of his paintings now being revealed to the public for the first time. Ni Chiang-Huai (1894–1943) was one of Taiwan's first-generation watercolor artists and the first Taiwanese student of ISHIKAWA Kinichiro. Ni's style, reflecting the British watercolor tradition, is atmospheric, subtle, and elegant. His works were selected three times for the Taiwan Fine Arts Exhibition. This exhibition traces the evolution of Ni's creative journey, revealing how, despite his career in the mining industry, he remained committed to painting and promoting art societies, leaving a lasting impact on the development of art in Taiwan.

Alongside the tribute to the pioneering artist, August kicks off the *TFAM Solo Exhibitions*, spotlighting four contemporary artists as they explore questions that hit close to home: Lee Tzu-Tung reflects on the tensions of speaking for trauma in her experimental documentaries, grappling with the gap between representation and lived reality. Ko Liang-Chih explores the paradox between handcraft and machine writing by live-rendering commercial signage typefaces. Hsu Jui-Chien invites viewers to reconsider the relationship between object and body through materials stripped of clearly defined function. Peng Hung-Chih looks back on the legacy and trajectories of three pioneering figures lost too soon in Taiwanese theater through video and kinetic installations.

Meanwhile, on the basement floor, the Children's Art Education Center presents *Still Life*, an educational program that explores the still life genre through three sub-themes, unpacking its many dimensions and revealing unexpected possibilities in everyday objects from different angles. This summer, we welcome kids and parents alike to dive into this world, where observation and imagination can spark an artistic conversation on still life.

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.



石內都《ひろしま / 廣島》 (#105 捐贈者: Nakajima, E.) | 2013 | C-print | 74 x 108 公分 | 圖像由藝術家及日本 The Third Gallery Aya 提供
ISHIUCHI Miyako, ひろしま / Hiroshima, #105 donor: Nakajima, E. | 2013 | C-print | 74 x 108 cm | ©ISHIUCHI Miyako; courtesy of The Third Gallery Aya

不發音字母—翻閱 165 頁厚度

Silent Letters—Feeling the Units

2025.08.09 — 2025.11.16

三樓 3A 展覽室
Gallery 3A (3F)



藝術家徐瑞謙探索材料、物件的潛力，單位裡比擬成單字，在沒有明確被定義用途的狀態下，透過動作後留下的痕跡，使物件成為切片，局部中延展開來，讓材料加工後仍是材料，形塑不完整的句子，試圖開啟觀眾對於物質不同於往常的認知方式，從中體現生活中人與物交會之際，得以在其中游移感知的各種可能。

Artist Hsu Jui-Chien embarks on an investigation into the latent possibilities of materials and objects. Here, each unit is likened to a single word, unbound by predetermined purpose. Through traces left by movements, objects are transformed into "slices" that expand outward from their parts. The material remains the material itself, even after it has been shaped and manipulated, forming incomplete sentences that invite viewers to perceive matter in ways that diverge from the familiar. In this interplay, Hsu prompts us to reconsider the boundaries between object and subject, opening up a space for shifting perceptions, where the encounter between people and things in daily life unfolds into myriad possibilities of awareness and understanding.

力求失真的噪音

Even When Our Shouts Are Out of Sync

2025.08.09 — 2025.11.16

三樓 3A 展覽室
Gallery 3A (3F)



《力求失真的噪音》匯集李紫彤兩件參與式創作：全女性劇組與當事人共創的《時差書寫》，探索原運、性暴力與身份議題交織的失語地帶；開源協作的《#迎靈者》則邀請參與者在社群媒體上復活因政治暴力失去肉身的靈魂。展覽裡，個人的真實壓抑又迴異，卻在集體中打破沉默，在數位中說出無法道地的真實。

Even When Our Shouts Are Out of Sync gathers two participatory works by Lee Tzu Tung: *Writing the Time Lag*, co-created with an all-female production team and lived-experience collaborators, navigates the silenced zones where indigenous movements, sexual violence, and identity converge; while the open-source project *#GhostKeepers* invites participants to resurrect, through social media, the spirits of those whose bodies were lost to political violence. In this exhibition, personal truths, suppressed and divergent, find resonance in collective expression, breaking silences and giving voice to unspoken realities in the digital sphere.

彭弘智個展「未完成之作」

Psychic Theater

2025.08.09 — 2025.11.16

三樓 3B 展覽室
Gallery 3B (3F)



臺灣劇場界曾有多位英年早逝的創作者，如：田啟元（1964-1996）、陳明才（1961-2003）、周逸昌（1948-2016）等，不僅深刻影響劇場發展，也留下未竟的作品與理念。彭弘志的創作以靈媒儀式與觀落陰為媒介，展開一場「另類跨界」的藝術實驗，穿越生死、記憶與未知的邊界，進一步思考創作者與作品之間的倫理關係與精神續航的可能。

Taiwan's theater world has been indelibly marked by visionary artists whose time was all too fleeting, including Tian Chi-Yuan (1964–1996), Chen Ming-Tsai (1961–2003), and Chou Yi-Chang (1948–2016), each leaving behind unfinished works and enduring ideas. Peng Hung-Chih's creation invokes the rituals of spiritual mediumship and the practice of *guanluoyin* (spirit-vision journey to the underworld), embarking on an alternative experimental crossing of artistic boundaries. Navigating the liminal spaces between life and death, memory and the unknown, Peng's work meditates on the ethical bonds linking creator and creation, while contemplating the spiritual afterlife of artistic endeavor.

雙鉤廓填—柯良志個展

Framed and Filled: Ko Liang-Chih Solo Exhibition

2025.08.09 — 2025.11.16

三樓 3B 展覽室
Gallery 3B (3F)



展覽以「雙鉤」技法為概念，探討書法在當代藝術中的轉化與延伸。「雙鉤」原為描繪字形並填墨的古典技藝，藝術家借此作為結構與內容並構的模型，描摹當代社會表象，並批判其空洞與荒謬。四組作品涵蓋手寫臨摹、街頭書寫、AR 共創與感應裝置，展現書寫於生活脈絡中的流動與再生，激發觀眾對書法語彙的當代表達與想像。

Taking inspiration from the technique of "double-outline" (*shuanggou*), this exhibition examines the transformation and extension of calligraphy within contemporary art. A classical technique originally employed to delineate and infill the forms of characters, *shuanggou* is here reimagined as a model for the interplay of structure and meaning, one that traces the surfaces of contemporary society while critiquing its emptiness and absurdities. The four bodies of work span hand-copied script, street calligraphy, AR-based co-creation, and responsive installations, each illuminating the ongoing flow and regeneration of writing in everyday life, and inviting viewers to explore new possibilities for the expression and imagination of calligraphic language in the present day.

懷德樂美—倪蔣懷紀念展

Virtue and Beauty: A Tribute to Ni Chiang-Huai

2025.06.26 — 2025.09.28

二樓 2A、2B 展覽室

Galleries 2A, 2B (2F)

本展的展題「懷德樂美」乃擷取自倪蔣懷在日記中的記述：「君子懷德、藝術樂美」，意在凸顯他獨特而深刻的藝術思維與理念。他的藝術觀深植於他對現代文明精神與價值的體悟，進而指引他以推動臺灣美術發展為己任。因此，本展除了以「水彩先驅」、「礦野炭地」、「港都基隆」、「人像·裸女」、「臺北城」、「旅人·遊跡」、「日常·凝視」8個主題梳理倪蔣懷個人水彩創作脈絡之外，更將透過他對於「寶峯美術館」的構思與想像，探究他在面對現代化風潮的推進，如何透過知識與教養，在美術的範疇當中，形塑台灣人的世界觀與價值觀。

The title of this exhibition, *Virtue and Beauty*, is drawn from a reflection in the diary of Ni Chiang-Huai: "A noble person cherishes Virtue. Art delights in beauty." This phrase encapsulates Ni's singular and profound artistic philosophy and vision, rooted in his contemplation of the spirit and values of modern civilization and guiding his lifelong commitment to advancing the development of Taiwanese art. Organized around eight themes—Early Works, Coal Towns & Mining Communities, Harbor Town: Keelung, Portraits & Nudes, Taihoku City, Excursions, and A Gaze at the Everyday—the exhibition traces the course of Ni's creative journey in watercolor. It further explores his vision for the Baofung Art Museum, considering how, amid the tide of modernization, Ni sought to reshape Taiwanese worldviews and values through knowledge and cultivation in art.



倪蔣懷《赤色之山》| 約 1927 | 水彩·紙 | 34 x 50 公分

Chiang-Huai Ni, *Red Hill* | c.1927 | watercolor, paper | 34 x 50 cm

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《美》| 1993 | 聚光燈、水、噴嘴、木材、水管、泵浦 | 尺寸依場地而定

Olafur Eliasson, *Beauty* | 1993 | spotlight, water, nozzles, wood, hose, pump | dimensions variable

Installation view: Singapore Art Museum, Singapore, 2024. Photo: Joseph Nair, Memphis West Pictures | Singapore Art Museum.

Museum of Contemporary Art, Los Angeles © 1993 Olafur Eliasson

北美館開放網絡計畫 | 沉沒的聲音

TFAM Net.Open | The Sound of Sinking

2025.07.26 — 2025.09.28

地下樓 E 展覽室

Gallery E (BF)

於 2024 年啟動的「北美館開放網絡計畫 TFAM Net.Open」聚焦數位科技與藝術的交會，2025 年邀請藝術家許家維攜手水下考古、水下聲學與虛擬實境技術團隊，推出 VR 多人連線互動跨域展演「沉沒的聲音」。作品圍繞澎湖海域沉船遺址，以水下實景拍攝、聲音裝置演奏與混合實境互動，構築一場實虛融合的旅程。展覽運用聲納聲波及多頻道錄像裝置，呈現水下考古的行動與潛藏於海底的歷史記憶，引導觀眾透過數位替身進入虛擬場景，展開從南方航向北方的沉沒之旅探索。

Launched in 2024, the "TFAM Net.Open" initiative explores the interplay of digital technology and art. For its 2025 edition, artist Hsu Chia-Wei collaborates with teams in underwater archaeology, underwater acoustics, and virtual reality to present *The Sound of Sinking*, a multidisciplinary, multi-user VR exhibition and performance. Centered on shipwreck sites in the waters off Penghu, this project weaves together underwater cinematography, sound installations, and immersive mixed-reality interaction to create a journey where reality and the virtual coalesce. Employing sonar pulses and multi-channel video, the exhibition unveils the actions of underwater archaeology and the hidden memories resting on the ocean floor, inviting visitors to navigate virtual environments through digital avatars and embark on a south-to-north voyage of submerged exploration.



許家維《沉沒的聲音》| 2025 | 六頻道錄像、聲納裝置、混合實境裝置 | 作品影像由藝術家提供。
HSU Chia-Wei, *The Sound of Sinking* | 2025 | six-channel video installation, sonar installation, mixed reality installation | image courtesy of artist HSU Chia-Wei

開放式結局:TFAM 放映計畫

An Open Ending: TFAM Screening Project

2025.06.28 — 2025.09.28

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，在地下樓打造藝術影院，藉由一年帶狀主題，期望開放出更多的想像與可能性。最後一季希冀從兩大方向切入北美館作為放映場域的思考，「異質混媒」探討影像生成與觀看模式的相互作用，不同的影像生成如何改變影像性質，進而影響觀看；「聲音敘事」則重新召喚聲音作為影像敘事的主要推進，重思影像語言與觀影習慣的構成。兩檔單元希望從形式與感知層面，形成一種互文的對話關係，並呼應本計畫從內容、形式至感知的開放性。

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 thematic focus and programming lineup throughout the exhibition period, this project aims to open up more imaginations and possibilities. The final season seeks to approach TFAM as a screening venue from two key perspectives. "Hybrid Moving Images" explores the interplay between image creation and visual perception, examining how various methods of image creation alter the essence of images, which in turn affects viewing experiences. "Tuned In & Turn On" emphasizes sound as the primary driving forces of the narratives, reconsidering the construction of cinematic language and spectatorship. Together, these two programs aim to establish an intertextual dialogue focused on form and perception, further responding to the project's openness regarding content, form, and perception.

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



德瑞克·賈曼《我的美麗電影》| 1974 | 彩色 | 6 分 | 圖像由盧馬基金會提供
Derek JARMAN, *My Very Beautiful Movie* | 1974 | color | 6 min | courtesy of Luma Foundation

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。

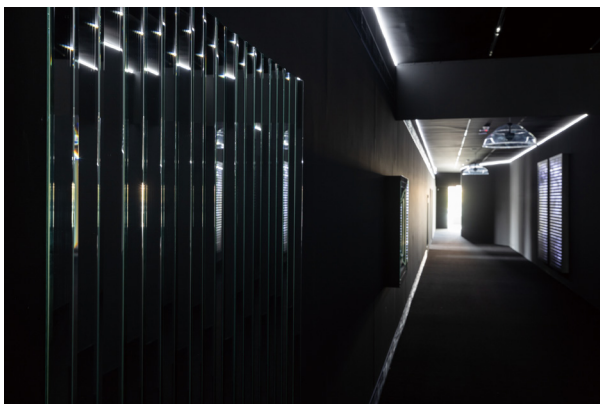
依此脈絡，在此發生的展覽有一個主體，但更像是有機體：作品、相關場域以及物質性的承載與轉譯，就像「生成」這個字義，因此還帶有衍生和變化的意味，同時以一種「未完成」、「待續」的方式存在。

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.



山朋水貴 + 發條鼻子《ZAI》| 2025
Bonqueuc Design + Clockwork Noses, ZAI | 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.



邱承宏《水泥動物園》| 2025 | 依現場尺寸而定
CHI Chen-Hung, *Concrete Zoo* | 2025 | dimensions variable

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

懷德樂美—倪蔣懷紀念展

Virtue and Beauty: A Tribute to Ni Chiang-Huai

2025.06.26 — 2025.09.28

- **華語定時導覽 Chinese Guided Tours**
2025.08.15 — 2025.09.20
每週五 Every Fri. at 14:30 & 每週六 Every Sat. at 10:30
集合地點：二樓展場入口 Meeting point: Exhibition Entrance (2F)

奧拉弗·埃利亞松：你的好奇旅程

Olafur Eliasson: Your curious journey

2025.06.21 — 2025.09.21

- **華語定時導覽 Chinese Guided Tours**
2025.07.01 — 2025.09.21
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**
2025.07.12 — 2025.09.20
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**
2025.07.01 — 2025.09.21
每週六、日 Every Sat. & Sun. at 11:00、15:00
集合地點：一樓展場入口 Meeting point: Exhibition Entrance (1F)

《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

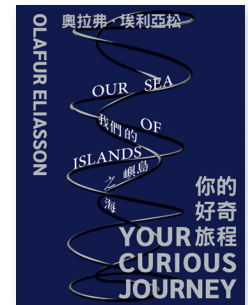
Meeting Point: Guided Tours for Hearing Impaired Visitors Meeting Point (1F)

《奧拉弗·埃利亞松：你的好奇旅程—我們的島嶼之海》

Olafur Eliasson: Your curious journey—Our sea of islands

展覽專輯加入海洋連結島嶼之隱喻，象徵奧拉弗·埃利亞松跨洋與東南亞館所的合作旅程。內容精選藝術家問答推敲其三十年創作歷程關鍵，亦特別邀請臺灣學者張君玖及作家徐振輔以不同體裁文字邀請讀者展開旅途。

The exhibition catalog adopts the metaphor of oceans linking islands, reflecting Olafur Eliasson's cross-continental collaborations with institutions throughout Southeast Asia. This volume presents a selection of dialogs with the artist, illuminating key moments in his three-decade creative journey. It also features special contributions from Taiwanese scholar Chuang Chun-Mei and writer Hsu Chen-Fu, inviting readers to embark on this journey through a diversity of literary forms.



《黑潮：賴純純回顧展》

Jun T. LAI: A Retrospective

本展由張晴文策劃，回顧賴純純自1970年代至今的創作歷程，展現其從色彩探索到空間實踐的多元轉化。作品橫跨繪畫、雕塑、裝置等類型，映照她對自然、感性與其創作核心「存在與變化」的持續思索。

Curated by Chang Ching-Wen, this exhibition surveys the creative journey of Jun T. Lai from the 1970s to the present, tracing her multifaceted evolution from explorations in color to the practice of spatial art. Spanning painting, sculpture, and installation, Lai's work reflects her enduring engagement with nature, sensibility, and the concept of "Being and Transformation".



《靜・物》

Still Life

本展以「靜物」為主軸，結合典藏與互動裝置，從「物與物的關係」、「時光定格」、「物的再創造」三面向出發，引導觀眾探索藝術家如何透過物件創造對話，重新發現日常之物的趣味與意義。

Centered on the theme of "Still Life," this exhibition brings together works from the collection alongside interactive installations, inviting viewers to explore three perspectives: Relationships Among Objects, Recorder of Time, and Objects Recreated. Through these lenses, the exhibition guides audiences to discover how artists use objects to spark dialog, encouraging a renewed appreciation for the meaning and charm found within everyday things.



定價：490

* 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.

* 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.



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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