



臺北市立美術館

Taipei Fine Arts Museum

北美館活動資訊
TFAM Newsletter

2025

9 — 10_月

September — October

編輯手記

Message from the Editor

秋日感官漫遊

「開放式結局：TFAM 放映計畫」翻轉美術館白盒子空間的既定印象，在地下樓打造藝術影院，以一年期帶狀主題持續開啟更多想像與可能。計畫來到最後一季，將從「異質混媒」、「聲音敘事」出發，回看北美館作為放映場域的特性，思考影像生成與觀看模式的交互關係，重新探討影像語言與觀影經驗的組成。

自 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，將展演延伸至虛擬空間。前後推出線下計畫「沉沒的聲音」與線上展覽「消失的反動」。F 展間中的「沉沒的聲音」由藝術家許家維攜手水下考古、聲學與 VR 團隊合作，打造多人連線的虛擬實境體驗，邀請觀眾透過數位替身進入虛擬場景，展開一場關於歷史記憶的沉沒之旅。

「TFAM 年度個展」則帶來四位藝術家對當代命題的探索：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。

Autumnal Sensory Journey

An Open Ending: TFAM Screening Project transforms the museum underground space from a traditional "white cube" gallery into a unique art cinema, opening up new imaginations and possibilities through a year-long series of thematic exhibitions. The final season of the project will start with "Hybrid Moving Images" and "Tuned In & Turn On". These themes look back on TFAM's characteristics as a screening venue, provoke thoughts on the interactive relationship between image-making and viewing, and re-explore the composition of visual language and viewing experience.

TFAM Net.Open project launched in 2024 focuses on the convergence of digital technology and art, expanding exhibitions and performances from physical venues into virtual spaces. The initiative has launched the offline project "The Sound of Sinking" and the online exhibition "Vanishing Acts". "The Sound of Sinking" in Gallery F is a multi-person virtual reality experience created by artist Chia-Wei Hsu in collaboration with underwater archaeology, acoustics, and VR teams. The audience is invited to enter the virtual scene through a digital avatar and embark on a journey of submerged historical memories.

TFAM Annual Solo Exhibition presents four artists' explorations of contemporary topics: Lee Tzu Tung reflects on her struggle of being unable to realistically convey the experience of trauma during her making of an experimental documentary film; Ko Liang-Chih explores the tension between manual and mechanical writing through on-site recreations of calligraphy fonts designed for commercial use; Hsu Jui-Chien uses items undefined by their intended purpose to invite the audience to rethink the connection between their bodies and the objects displayed; Hung-Chih Peng uses video with a large-scale mechanical installation to reflect on the influences and trajectories of three pioneering figures in Taiwanese theater whose lives ended too soon.

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。

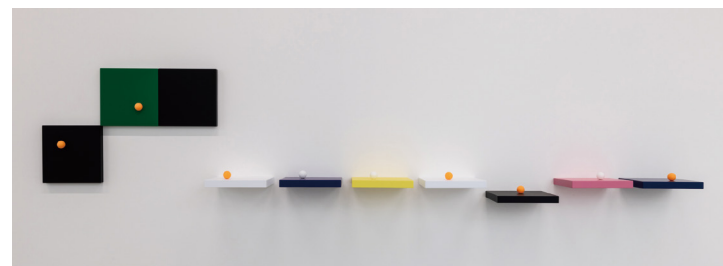
依此脈絡，在此發生的展覽有一個主體，但更像是有機體：作品、相關場域以及物質性的承載與轉譯，就像「生成」這個字義，因此還帶有衍生和變化的意味，同時以一種「未完成」、「待續」的方式存在。

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

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《單色房間》| 1997 | 圖片攝影：臺北市立美術館，2025；Angsuvarnsiri 收藏。

© 1997 奧拉弗·埃利亞松

Olafur Eliasson, *Room for one colour* | 1997

Installation view: Taipei Fine Arts Museum, Taipei, 2025; Photo: Taipei Fine Arts Museum; Courtesy of the Angsuvarnsiri Collection, © 1997 Olafur Eliasson

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《內海（基隆港）》| 1929 | 水彩·紙 | 47 x 60 公分 | 臺北市立美術館典藏

Chiang-Huai Ni, *Inland Sea (Keelung Harbor)* | 1929 | watercolor, paper | 47 x 60 cm | collection of Taipei Fine Arts Museum

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)

不發音字母成為單字中隱形卻必要的元素，試著從視覺中發聲。日常中的物件講求明確與功能，在展覽中透過材料與物件的拼組，從切片與局部延展，如翻頁般開啟內容。翻閱 165 頁的厚度，使單位成為可感的切片。這些材料在接觸與疊加中，同時保有直接與模糊，從不同視角看待單位，讓其自在地投射於不同對象上。物件與材料具備被雕塑的潛力，成為不完整的句子，虛構於空間中。單字、物體、草稿如飽和溶液般交融，基礎材料經過加工，無可避免地留下痕跡。破皮、無敘事的虛無中，單位試著練習發音，讓我在沒有明確指涉下留下些微存在。

Silent letters are invisible but indispensable in words, for they advocate visual diction. In our daily life, things require delineation and description of functions. In the exhibition, materials and things are matched and grouped for creation, extending from parts to whole, and assembling the content in each page. The thickness rendered by 165 pages contributes to the sizableness of each individual unit. The interaction and merger of these materials preserve both clarity and obscurity. From different angles, when projected onto different objects, they render different images. Things and materials can potentially be molded, and form incomplete sentences existing in a space of pure imagination. Words, things, drafts converge like enriched fluids. Meanwhile, fabrication inevitably leaves its marks on basic materials. Amid the lacerated and narration-deficient emptiness, individual units attempt to practice enunciation, leaving trails of their existence despite the lack of clear instructions from my part.



徐瑞謙 《空格系列》 | 2025 | 鐵、鋁合金、石膏、不鏽鋼 | 依場地而定
Hsu Jui-Chien, *The Gap Series* | 2025 | iron, aluminum alloy, plaster, stainless steel | based on the venue

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)

當最痛的人說不出話，誰能發聲？

李紫彤個展《力求失真的噪音》匯集兩件參與式創作。全女性劇組與當事人共創的實驗紀錄片《時差書寫》，透過自太陽花運動後每隔數年重新剪接，探索原運、性暴力與身份議題交織時的失語地帶與時移勢遷。開源協作的《#迎靈者》，則邀請文學、歷史、人類學與媒體工作者，為因政治暴力失去肉身的靈魂們建立社群帳號，使之於數位世界中復生。

展覽裡，面對殖民威權、社會歧視、司法流程、PTSD...個人的真實壓抑又迴異，卻在集體中打破沉默，在創傷之前，創作能確保的便是發出力求失真的噪音。

When those in the most pain can't speak up, who else will?

Lee Tzu Tung's solo exhibition, *Even When Our Shouts Are Out of Sync*, is comprised of two participative pieces. *Writing the Time Lag* is an experimental documentary created by an all-women crew and subjects. Every few years after the Sunflower Movement, through re-editing of materials, they explore topics that were neglected of ignored over time in the indigenous movement, sexual violence and controversy of identities. In *#GhostKeepers*, Lee collaborated with literary figures, historians, anthropologists and journalists to create social media accounts in a bid to revive spirits passed away due to political persecution.

In the face of colonialism, authoritarianism, social discrimination, legal proceedings, PTSD, among other things, the exhibition portrays the repression and differences of individuals. Nevertheless, they break silence despite their traumas. After all, creativity is an avenue to voice the truth, even when our shouts are ghastly out of sync.



李紫彤《#迎靈者》 | 2023
Lee Tzu Tung, *#GhostKeepers* | 2023

未完成之作：彭弘智個展

Psychic Theater: Hung-Chih Peng Solo Exhibition

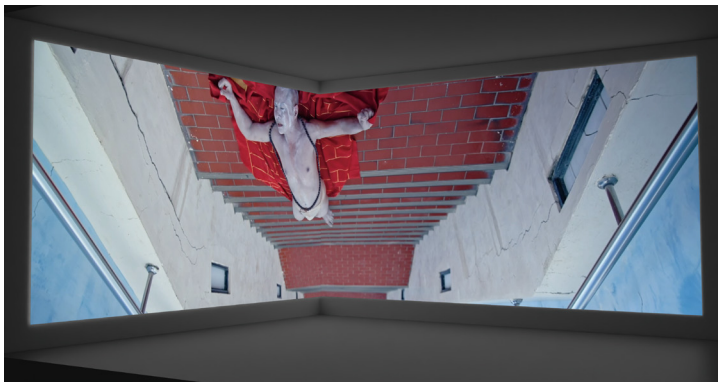
2025.08.09 — 2025.11.16

三樓 3B 展覽室

Gallery 3B (3F)

彭弘智的創作核心關注宗教、文化、權力與身分的交錯關係，擅長以幽默與象徵手法，挑戰觀者對社會結構與信仰體系的既定認知。本次個展聚焦在他近期的跨領域嘗試：劇場界有許多已逝或英年早逝的英才，例如：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。彭弘志透過靈媒儀式與觀落陰，展開一場穿越生死與記憶的藝術行動，企圖與亡者展開對話。展覽融合紀錄與表演的影像，呈現與亡靈「共同創作」的歷程，回應那些尚未完成的構想，並思考創作、倫理與精神續航的可能性。

Hung-Chih Peng's artistic practice focuses on the complex intersections of religion, culture, power, and identity. He excels at using humor and symbolism to challenge established perceptions of social structures and belief systems. This solo exhibition focuses on his recent cross-disciplinary experiments: Taiwan's theatre history is marked by the early loss of visionary artists such as Tien Chi-Yuan (1964–1996), Chen Ming-Tsai (1961–2003), and Chou Yi-Chang (1948–2016). These figures left a profound legacy, but their early departure left many dreams and works unfinished. Through spiritual mediums and the traditional ritual of Guan Luo Yin, Peng Hung-Chih undertakes an artistic project that transcends life, death, and memories seeking to engage in dialog with these departed artists. The exhibition combines documentary and performance, presenting a process of collaboration with the spirits themselves, responding to their unfinished ideas, and contemplating the nature of creativity, ethics, and the possibility of spirits living on.



彭弘智《未完成之作》| 2025 | 影片 | 90 分鐘
Hung-Chih Peng, *Psychic Theater* | 2025 | film | 90 mins

雙鉤廓填：柯良志個展

Framing and Filling: Ko Liang-Chih Solo Exhibition

2025.08.09 — 2025.11.16

三樓 3B 展覽室

Gallery 3B (3F)

「雙鉤廓填」，取自古代書畫摹本的技法。「雙鉤」，用細勁墨線鉤勒字形輪廓，「廓填」，以墨填充其內。此一技法強調形式上的描繪與內涵上的填實，其本質即是「結構」與「內容」之間的共構關係。藝術家借用這一古典手法，不只是回應書法技藝的歷史脈絡，更透過此術語轉化為一種當代藝術創作的概念模型。這個模型意味著：對於當代社會各種表象的描摹（鉤勒），以及對其內部空洞、荒謬或重複問題的批判與填補（廓填），從而形成具有批判意識的藝術語言。本展旨在思考書法於當代的語彙與形式，探索其在生活脈絡中的流動與再生，並激發觀眾對「書寫」更開放且具想像力的體驗與認知。

This exhibition takes its title from a classical technique found in traditional Chinese painting and calligraphy. "Framing" refers to the outlining of character forms using fine, controlled ink lines, while "Filling" reveals the subsequent process of inking within the contours. This method emphasizes both the construction of external forms and filling of internal content while embodying a co-constructed relationship between structure and meaning. By adapting this historical technique, the artist not only engages with the lineage of calligraphy practice, but also reinterprets the term "Framing" and "Filling" as a conceptual model for contemporary art-making. This model implies a dual approach: the framing of contemporary social appearances, and the critical filling-in of the vacuums, absurdities, or recursive problems within. Through this, the work constructs a language of art grounded in critique and reflection. The exhibition considers the evolving form and meaning of calligraphy in contemporary practice. It investigates how calligraphy circulates and is reactivated within everyday contexts and invites viewers to engage with "writing" as an open-ended and imaginative act.



柯良志《停車》| 2025 | 鐵皮、漆 | 77x97 公分
Ko Liang-Chih, *Parking* | 2025 | paint on corrugated sheet | 77x97 cm

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.



金熙天《分岔水缸深處》| 2019 | 彩色 | 43 分

KIM Heecheon, *Deep in the Forking Tanks* | 2019 | color | 43 min

北美館開放網絡計畫

TFAM Net.Open

2025.07.26 — 2025.09.28

線下計畫「沉沒的聲音」

The Sound of Sinking Offline Program

地下樓 E 展覽室 Gallery E (BF)



北美館開放網絡計畫
TFAM Net.Open

2025.09.19 — 2026.08.31

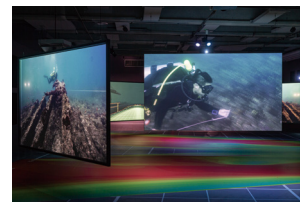
線上展覽「消失的反動」

Vanishing Acts Offline Program

<https://tfam-netopen.xyz/>

「北美館開放網絡計畫 TFAM Net.Open」自 2024 年啟動，以數位科技與藝術的交會為核心，透過計畫型平台推動創作方法與技術的多樣交流，並觸及更廣泛的觀眾。2025 年線下計畫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 多人連線跨域展演「沉沒的聲音」，引領觀眾透過數位替身進入虛擬場景，展開一段從南方航向北方的沉沒之旅，探索潛藏於海底的歷史記憶。線上展覽「消失的反動」由墨西哥籍策展人多琳·理奧斯 (Doreen A. Ríos) 策劃，邀請墨西哥的費德里科·佩雷斯·維洛羅 (Federico Pérez Villoro)、臺灣的徐容 (Jung Hsu)、英國的安娜·里德勒 (Anna Ridler) 與俄羅斯的奧莉亞·黎亞莉娜 (Olia Lialina) 推出全新委託作品，探討數位時代的現象與發展，反思其中的重量、痕跡、缺席與脆弱性。

Launched in 2024, the TFAM Net.Open initiative focuses on the convergence of digital technology and art, promoting the diverse exchange of creative methods and technologies while reaching a wider audience through a project-based platform. For the 2025 offline project, artist Hsu Chia-Wei collaborated with teams specializing in underwater archaeology, underwater acoustics, and virtual technology to create the multi-person virtual reality experience, *The Sound of Sinking*. Through a digital avatar, the audience is invited to a virtual setting for an underwater journey from south to north, exploring historical memories submerged beneath the waves. The online exhibition *Vanishing Acts* is curated by Mexican curator Doreen A. Rios and features new works commissioned from Mexican artist Federico Pérez Villoro, Taiwanese artist Hsu Jung, British artist Anna Ridler, and Russian artist Olia Lialina that explores the will explore the trend and phenomenon of digital and internet age while reflecting on its weight, traces, absence, and fragility.



許家維《沉沒的聲音》| 2025 | 六頻道錄像、聲納裝置、混合實境裝置

HSU Chia-Wei, *The Sound of Sinking* | 2025 | six-channel video installation, sonar installation, mixed reality installation

痕跡悄悄話

Whispers of Traces

2025.09.27 — 2025.02.22

兒童藝術教育中心

Children's Art Education Center

每天的生活中，總會留下許多痕跡：沒摺的棉被，或滴落在衣服上的污漬。這些看似微小的印記，如同記憶與情感的低語，悄悄訴說著過去的故事。

《痕跡悄悄話》邀請兒童觀眾透過觀察、遊戲與創作，體會痕跡的多重樣貌。展覽由蕭禹琦、劉書妤與戴爾芬·普伊耶 (Delphine Pouillé) 三位藝術家參與，展出五件作品與兩件委託創作。

展名以擬人化與故事感的方式，將抽象概念轉化為具象體驗。悄悄話暗示輕聲細語與隱藏線索，喚起探索的好奇心。痕跡可能是具體的足跡與印記，也可能是已消逝卻仍存於記憶中的片段，引導觀者思考：痕跡是否只存在於物理空間，或也能悄悄留在心中？

In our everyday lives, we leave all kinds of traces behind, such as unfolded blankets or stains left on clothes. These seemingly tiny marks are like whispers of memories and emotions, quietly telling stories of the past.

"Whispers of Traces" invites children to experience traces in different forms through observation, games, and creation. The exhibition features artists Hsiao Yuchi, Liu Shu-Yu, and Delphine Pouillé. Five works are displayed, and two are commissioned specifically for this exhibition.

Through personification and storytelling, the name of the exhibition transforms abstract concept into concrete experience. The word "whisper" hints at soft-spoken secrets and hidden clues, inspiring curiosity to explore. Traces can be concrete footprints and marks, or lost fragments that only exist in memories. The exhibition asks the audience: Do traces exist only in physical spaces, or can they also quietly linger in the heart?



戴爾芬·普伊耶《敏捷 #4》| 2016-2025 | 布料、發泡膠、塗層、環氧樹脂、木結構與人造草皮 | 100 x 135 x 179 cm

Delphine Pouillé, *Agility #4* | 2016-2025 | fabric, expanding foam, coating, epoxy resin, wooden structure & synthetic grass mat | 100 x 135 x 179 cm

書中自有美術館——《現代美術》中的藝術家特寫

The Art Museum in Print: Artists Featured in *Modern Art*

2025.06.14 —

圖書文獻中心

Library and Archive

圖書文獻中心推出「書中自有美術館」主題企劃，重現 2016 年至 2022 年間《現代美術》期刊中廣受讀者佳評的「藝術家特寫——書中美術館」單元，自中選出六位藝術家：王雅慧、石晉華、吳瑪悒、姚瑞中、陳慧嶠、楊世芝，從創作生涯訪談、手稿、小型作品原件到圖書文獻展示，帶你一覽北美館近十年的期刊出版軌跡，也感受藝術雜誌的創意與收藏魅力。

一本雜誌也能是一座美術館，邀請您走進北美館地下樓，近距離感受藝術在書頁中的展演。

To extend the interpretation of published materials and archives, the Library and Archive created a project to present the widely acclaimed "Featured Artist—The Art Museum in Print" section from *Modern Art* issues spanning the period from 2016 to 2022. Featuring six selected artists—Wang Yahui, Shi Jin-Hua, Mali Wu, Yao Jui-Chung, Chen Hui-Chiao, and Emily S. C. Yang—the exhibition draws from artist interviews, archival research, original small works, and publications, while also considering spatial flow, signage, and classification. Visitors are invited to browse TFAM's rich and varied publishing activity of the last decade, which features interviews with artists discussing their careers, ingenious works on paper, and other objects, as well as showcases the creativity and collectibility that distinguish contemporary art journals.



陳慧嶠展區
Chen Hui-Chiao's section

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.



痕跡悄悄話

Whispers of Traces

2025.09.27 — 2026.02.01

● 定時導覽服務 Scheduled Guided Tour Service

2025.10.07 — 2026.02.01

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、雙周日 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

2025.10.08 — 2026.01.29

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

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)

* 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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臺北市立美術館 Taipei Fine Arts Museum



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