



臺北市立美術館

Taipei Fine Arts Museum

北美館活動資訊
TFAM Newsletter

2025

11—12_月

November — December

編輯手記

Message from the Editor

台北雙年展 | 探索思慕的共鳴

第 14 屆台北雙年展以「地平線上的低吟」為題，探討「思慕」的概念，並非單純的懷舊，而是現實與理想之間的張力。展覽由柏林漢堡車站國家當代藝術美術館雙館長山姆·巴塔維爾與提爾·法爾拉特共同策劃。靈感來自三件物件：侯孝賢《戲夢人生》(1993) 的舢舨；陳映真〈我的弟弟康雄〉(1960) 的日記；以及吳明益《單車失竊記》(2015) 的單車。每個物件都承載失落與渴望，提醒我們思慕並非抽象，而是切身體驗。展覽彙集影像、表演、雕塑和沉浸式場景等多樣作品，共同營造出記憶、脆弱與創造交織的共鳴場域，邀請觀眾走入這個「介於之間」的空間。

向來廣受好評的兒童藝術教育中心，當期展覽「痕跡悄悄話」，邀請法國藝術家戴爾芬·普伊耶，以及臺灣藝術家劉書妤與蕭禹琦共同參與。7 件展出作品涵蓋立體、陶土、錄像與空間裝置等多元形式，其中更包含 2 件委託創作。展區也延伸規劃互動裝置區域，觀眾可以透過操作與體驗，重新凝視生活片段，發現那些悄然留下的印記。

Taipei Biennial | Exploring the Resonance of Yearning

Titled "Whispers of the Horizon", the 14th Taipei Biennial explores the concept of "yearning", not simply as nostalgia, but as a tension between the real and the desired. The exhibition is jointly curated by Sam Bardaouil and Till Fellrath, directors of Hamburger Bahnhof—National Gallery of Contemporary Art in Berlin. It is inspired by three artifacts: the puppet from Hou Hsiao-Hsien's film *The Puppetmaster* (1993); the diary from Chen Yingzhen's short story *My Kid Brother Kangxiong* (1960); and the bicycle from Wu Ming-Yi's novel *The Stolen Bicycle* (2015). Each object embodies both loss and desire, reminding us that yearning is lived, not abstract. The exhibition gathers diverse works including film, performance, sculpture, and immersive environments, which create a shared terrain of memory, fragility, and invention—urging viewers to stand amid the "liminal".

Received with great enthusiasm, the current exhibition at the Children's Art Education Center, *Whispers of Traces*, invited French artist Delphine Pouill  , as well as Taiwanese artists Hsiao Yu-Chi and Liu Shu-Yu. The seven exhibited pieces span a variety of forms including three-dimensional, clay, and video and spatial installation, including two commissioned works. The exhibition area stretches into an interactive installation, where visitors can shed new light on fragments of everyday life through handling and experience, unveiling the traces that have been quietly left behind.

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。

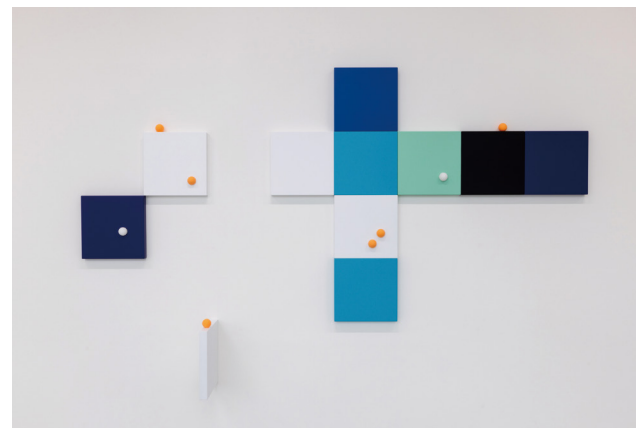
依此脈絡，在此發生的展覽有一個主體，但更像是有機體：作品、相關場域以及物質性的承載與轉譯，就像「生成」這個字義，因此還帶有衍生和變化的意味，同時以一種「未完成」、「待續」的方式存在。

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

2025 台北雙年展：「地平線上的低吟」

Taipei Biennial 2025: Whispers on the Horizon

2025.11.01 — 2026.03.29

一樓、二樓、地下樓展覽室

Galleries 1A, 1B, 2A, 2B, D, E, F (1F, 2F, BF)

2025 台北雙年展「地平線上的低吟」由策展人山姆·巴塔維爾與提爾·法爾拉特共同策劃。他們自臺灣層疊交錯的歷史背景、創作軌跡獲得啟發，提出「思慕」此一核心概念，並藉由這種幽微深刻卻又普世共通的情感，彙集跨越國界、時代、語言的眾多藝術作品，以此開啟一段溯及過去、形變當前、移轉未來的旅程。

「地平線上的低吟」網羅以不同形式體現「思慕」的作品——包括畫作、影像、表演、雕塑與沉浸式場景；然而「思慕不是解答，亦非終點」，兩位策展人表示。這裡不只是以記憶或失落構成的場域，「它更像是一種容器」，邀請著人們「與未竟之思共處、與彼此相遇，並對於那仍在形塑中、持續召喚我們的未來，保持信念」。在愈趨「碎片化」的全球局勢下，當各種以「思慕」為動能的創作在此交織共鳴，也提醒著人們——藝術並非僅是再現，更是召喚：「如果強權迫使遺忘，就用藝術組織記憶；如果強權導致孤立，藉藝術彼此凝聚；如果強權聲勢浩大，那麼藝術亦能教導我們，傾聽喧囂之下的聲聲低吟」。



邱子晏《偽飛行場》（錄像截圖）| 2025 | 零式戰鬥機複製品搭配顯示器、影片、碉堡造型之音聲座椅 | 15 分鐘，1200 x 900 x 300 公分，120 x 45 x 40 公分 | 圖像由藝術家提供
Zih-Yan Ciou, *Fake Airfield*(still) | 2025 | replica of a Zero fighter plane with screen, film, and bunker-shaped sound chairs | 15 min, 1200 x 900 x 300 cm, 120 x 45 x 40 cm | courtesy of the artist

The Taipei Biennial 2025, *Whispers on the Horizon*, curated by Sam Bardaouil and Till Fellrath, will open on November 1 at the Taipei Fine Arts Museum and run through March 29, 2026. Inspired by Taiwan's layered and interwoven histories and creative trajectories the curators have proposed the central theme of yearning. Through this subtle, yet profound, and universal sentiment, the exhibition gathers artworks that transcend borders, eras, and languages, launching a journey that traces the past, transforms the present, and shifts toward the future.

Whispers on the Horizon encompasses works that embody "yearning" in diverse forms—including painting, video, performance, sculpture, and immersive environments. "The Biennial does not resolve yearning," the curators state. Beyond being a site of memory or loss, "It offers not closure but capacity," inviting audiences "to stay with incompleteness, to move toward one another, to keep faith with the unfinished future that calls us." Amid an increasingly "fractured" global landscape, these artistic practices intertwine and resonate, reminding us that the work of art is not only to represent but also to convene: "If power organizes forgetting, then art can organize memory; if power isolates, then art can assemble; if power shouts, then art can teach us to hear the whisper beneath the noise."



基里亞斯科·托波利迪斯《書寫日記》| 2024 | 壓克力顏料、油彩、照片轉印於畫布 | 150 x 170 公分（含框 153.3 x 173.3 x 4 公分）| 藝術家版權所有，Ralph Pinheiro 收藏，圖像由柏林 Judin 畫廊提供，攝影：Trevor Good。
Kiriakos Tompolidis, *Journaling* | 2024 | Acrylic, oil, and photo transfer on canvas 150 x 170 cm (153.3 x 173.3 x 4 cm framed) | Copyright: The Artist, Collection of Ralph Pinheiro, Courtesy Galerie Judin, Berlin, Photos: Trevor Good.

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《靜物》| 2025 | 不鏽鋼、鐵、石膏、烤漆、蠟筆、玻璃 | 依場地而定
Hsu Jui-Chien, *Still Life* | 2025 | stainless steel, iron, plaster, baked paint, crayon, glass | 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 or 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》(局部) | 2025 | 參與式計畫，聲動動畫、寫手寫作日常素材、社群媒體
Lee Tzu Tung, *#GhostKeepers* (in part) | 2025 | participatory project, sound animation, everyday writing materials from writers, social media

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。彭弘智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《今不同璧》（局部）| 2025 | 複合媒材 | 尺寸依場地而定
Ko Liang-Chih, *No Longer Flawed, But Jade* (detail) | 2025 | mixed media | size based on the venue

2025 臺北美術獎

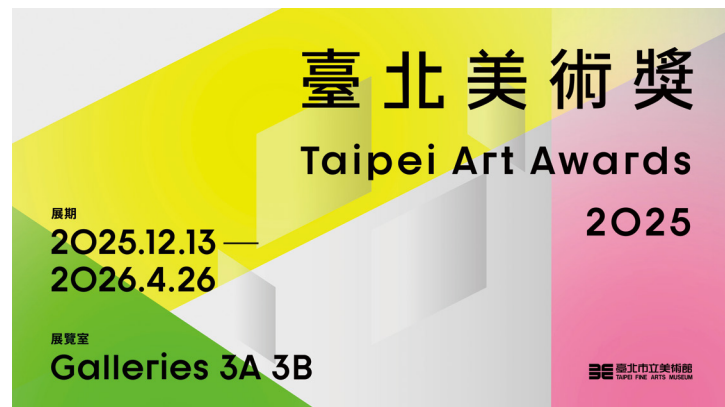
2025 Taipei Art Awards

2025.12.13 — 2026.04.26

三樓 3A、3B 展覽室
Galleries 3A, 3B (3F)

「臺北美術獎」是臺灣兼具前瞻性與指標性的視覺藝術獎項之一。為鼓勵富有時代精神之創作，以激盪更多元的藝術思考與創意能量，北美館自 1983 年開館至今從未間斷舉辦，40 餘年來，見證了臺灣當代藝術發展的脈動。「2025 臺北美術獎」將由 10 組進入決賽之藝術家王冠羣、明日和合製作所（洪千涵、張剛華）、陳彥齊、陳寬睿、孫培懋、許芯慈、謝其軒、謝榕蔚、蘇睿豪、顧廣毅，呈現其精采獨特的作品。

The "Taipei Art Awards" is one of Taiwan's most forward-looking and indicative visual art awards. Established in 1983, the Awards are held annually to encourage the creation in tune with the spirit of the times and introduce a more diversified array of artistic ideas and creative energy. As such, over the past four decades, the Taipei Art Awards has borne witness to the development of contemporary art in Taiwan. This year, the 2025 Taipei Art Awards will present 10 finalists' remarkable and unique works: Wang Guan-Jhen, Co-coism (Hung Chien-Han, Chang Kang-Hua), Chen Yen-Chi, Chen Kuang-Jui, Sun Pei-Mao, Shiu Jui-Tsz, Hsieh Chi-Hsun, Hsieh Jung-Wei, Su Jui-Hao, Ku Kuang-Yi.



痕跡悄悄話

Whispers of Traces

2025.09.27 — 2026.02.22

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，引導觀眾思考：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?



劉書妤《哀哀：或者目送一顆蘋果》| 2023 | 瓷土、色料、釉 | 10 x 10 x 10 公分 | 15 件
Shu-Yu Liu, *A Wreath of Apple* | 2023 | porcelain, pigments, clear glaze | 10 x 10 x 10 cm | 15 pieces

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.



● 《登月》氣味計畫 "Moon Landing" Scent and Sound Theater 2025.10.21 — 2025.12.21

王大閔建築劇場 X 0.18 sec 氣味設計室攜手合作，邀請觀眾透過聲音、氣味與感官沉浸，在王大閔的建築精神與人類登月的歷史意象中，找到屬於自己的精神烏托邦。在這場體驗中，登月既是離開地表的探索，也是一次回到內心的著陸。

Wang Da Hong House Theatre joins hands with 0.18sec scent studio in a collaboration that invites visitors to immerse themselves in sound, fragrance, and the senses, and to discover their own mental utopia within the architectural ethos of Wang Da Hong and the historical imagery of the moon landing. In this experience, the moon landing represents both an exploration away from the Earth's surface and a descent back into the self.



* 活動詳細資訊請參考官網

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

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*

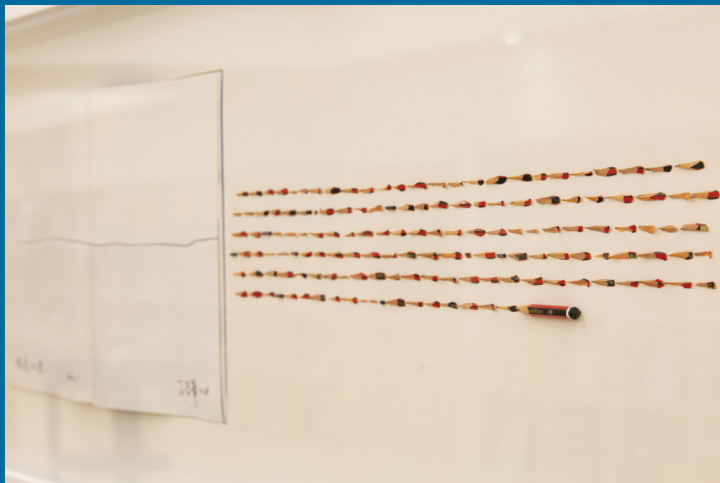
2025.06.14 —

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、吳瑪悧、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.



石晉華展區
Shi Jin-Hua's section

痕跡悄悄話

Whispers of Traces

2025.09.27 — 2026.02.22

● 定時導覽服務 Scheduled Guided Tour Service

2025.10.07 — 2026.02.22

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

*2026.02.14-02.22 暫停服務 Services will be suspended during these days.

● 團體預約導覽 Reservation Required Guided Tours

2025.10.08 — 2026.02.12

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

*2025.12.25、2026.01.01 暫停服務 Services will be suspended during these days.

● 故事日 Story Telling Time

2025.11.08 — 2026.01.24

雙週六 Every other Sat. at 10:00

集合地點：兒藝中心大工作坊 Meeting point: Children's Art Education Center Studio

2025 台北雙年展：「地平線上的低吟」

Taipei Biennial 2025: Whispers on the Horizon

2025.11.01 — 2026.03.29

● 華語定時導覽 Chinese Guided Tours

2025.11.15 — 2026.03.29

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

集合地點：一樓大廳 Meeting point: Lobby (1F)

● 英語定時導覽 English Guided Tours

2025.11.22 — 2026.03.28

每週六 Every Sat. at 14:00、16:00

集合地點：一樓大廳 Meeting point: Lobby (1F)

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

2025.11.15 — 2026.03.29

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

集合地點：一樓大廳 Meeting point: Lobby (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

104227 臺北市中山北路三段181號

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

Taipei City 104227, Taiwan, R.O.C.

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

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

本手冊採用FSC™ 森林驗證紙及環保大豆油墨印刷

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

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



臺北市立美術館 Taipei Fine Arts Museum



線上版活動表
Newsletter



訂閱電子報
E-News Subscribe