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Taipei Fine Arts Museum

北美館活動資訊
TFAM Newsletter

2026

5 — 6 月

May — June

編輯手記

Message from the Editor

重新思考人與世界的依存關係

「共感：存在的節奏」概念來自法國哲學家布魯諾·拉圖提出的「臨界區」概念，將地球表層視為自然、科技與人類活動彼此交織的場域。本展從「共感」出發，透過多組藝術創作，探索共生與連結的可能，想像共享與互助的未來；在人工智慧與演算法日益主導生活的時代，也進一步思考我們如何理解彼此、回應世界？

二樓展出的「物質世界」則從人與物的雙向關係出發，探索人類從農業邁向工商社會的過程中，物件如何改變生活樣貌，也形塑我們感知與理解世界的方式。展覽關注物質的生產與過剩、如何建構實體空間特質、反映社會環境變遷，以及物件作為內在狀態與思考的映照載體。展覽以北美館的典藏品為基礎，並邀請藝術家李傑、湯雅雯創作全新作品。

一年一度的X-site計劃將於5月中旬登場。本屆「鏡·亭·山：相看兩不厭」由「做白工作室」以「拉起廣場地表」為構想，結合廣場的蛇紋石地坪，為觀眾創造一處走入美術館的驚喜入口，同時開展對未來場域更多的想像。

Rethinking the Interdependent Relationship Between Humanity and the World

The concept of *Entanglements: The Rhythm of Being* draws on the notion of the "Critical Zone" proposed by French philosopher Bruno Latour, which views the Earth's surface as a field where nature, technology, and human activity are intricately intertwined. Beginning with the idea of "entanglements", this exhibition assembles a number of artistic works to explore the possibilities of coexistence and connection, envisioning a future grounded in sharing and mutual support. In an era when artificial intelligence and algorithms increasingly shape our daily lives, it also invites us to reconsider how we understand one another and how we respond to the world.

The exhibition *Material Extensions* on the second floor begins from the reciprocal relationship between humans and things. It explores how, in the course of humanity's transition from an agricultural society to an industrial and commercial civilization, objects have transformed the ways we live while also shaping how we perceive and understand the world. The exhibition examines the production and excess of material goods, how objects help construct the character of physical space, how they reflect shifts in social and environmental conditions, and how they can serve as vessels that mirror inner states and modes of thought. Drawing primarily from the collection of TFAM, the exhibition also features newly commissioned works by Lee Kit and Tang Ya-Wen.

The annual Program X-site will open in mid-May. This year's project, *The Jade: Plaza Calls to Plaza*, by Shape Blank Atelier, is inspired by the idea of "lifting the plaza's surface." Responding to the plaza's serpentine stone paving, the installation creates an unexpected entrance that welcomes visitors as they approach the museum while opening up new possibilities for imagining the site's future.

2026X-site：鏡·亭·山：相看兩不厭

Program X-site 2026: The Jade: Plaza Calls to Plaza

2026.05.16 — 2026.07.26

戶外廣場
TFAM Outdoor Plaza

X-site計畫(2014~)以戶外廣場為基地，每年公開徵選一件實驗性的臨時裝置。今年由跨領域團隊「做白工作室」《鏡·亭·山：相看兩不厭》獲得2026第13屆首獎。

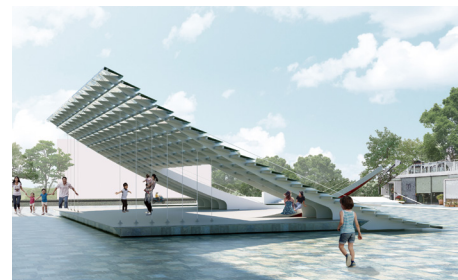
作品自廣場地坪展開想像，彷彿掀起日常表面，揭示其下潛藏的奇幻世界。被翻轉的既是熟悉的蛇紋磚，也是映照萬物的鏡，《鏡·亭·山》邀請人們在其中驚奇、發笑、拍照、沉思、作夢，建築成為活動的容器，環境成為感知的載體，地景則成為連結過去與未來的橋樑。

團隊表示，與其打造一件具有強烈意圖的作品，更希望能夠「創造環境」，在這個場域裡，人、事、物皆是作品的一部分——無論是歡笑、哭泣、黑貓、窸窣窸窣的細語、雨滴、含羞草、蜻蜓、歌聲、夢，都能在此自由茁壯。

Based in the museum's outdoor plaza, Program X-site (2014~) invites proposals each year for an experimental temporary installation. The top prize was awarded to the interdisciplinary collective Shape Blank Atelier for *The Jade: Plaza Calls to Plaza* for the program's 13th edition in 2026.

The project is based on an imaginative rethinking of the plaza's ground surface, as if peeling back the ordinary skin of everyday life to reveal a fantastical world hidden beneath. What is turned over is not only the familiar serpentine paving, but also a mirror that reflects all things. *The Jade: Plaza Calls to Plaza* invites visitors to experience wonder, laughter, photography, reflection, and dreams. Architecture becomes a vessel for activity, the environment becomes a medium of perception, and the landscape becomes a bridge linking past and future.

The team explained that rather than creating a work driven by a singular, forceful intention, they hoped instead to "shape blank" by creating an environment where people, events, and things all become part of the work. Laughter, tears, black cats, rustling whispers, raindrops, sensitive plants, dragonflies, songs, and dreams are all free to unfold here.



做白工作室《鏡·亭·山：相看兩不厭》示意圖 | 2026 | 鋼板、鍍鋅方管、木材、礦物塗料、鋼索、壓克力 | 1260 x 1300 x 500公分

Shape Blank Atelier, *The Jade: Plaza Calls to Plaza* (mock-up) | 2026 | Steel plates, galvanized square tubes, wood, mineral coating, steel cables, acrylic | 1260 x 1300 x 500 cm

超現實主義：對話中的世界

Surrealism: Worlds in Dialogue

2026.04.25 — 2026.08.30

地下樓 D、E、F 展覽室

Galleries D, E, F (BF)

由德國圖賓根文化交流協會策劃，展示超現實主義的脈絡及其過去百年對後世產生的深刻影響。《超現實主義宣言》於 1924 年出版，奠定了一場劃時代的文化革命運動，其思想與實踐至今仍影響當代藝術與社會。展覽將呈現超現實主義先鋒派作品，並創造其與當代後繼者的對話與共鳴，分為四個子題：「集體夢境」、「幻化無際」、「荒誕玩趣」、「慾望之體」。展件囊括馬克思·恩斯特、薩爾瓦多·達利、雷內·馬格利特、克勞德·卡翁、曼·雷、辛蒂·雪曼、大衛·林區等重量級超現實主義藝術家之作，包含繪畫、裝置、攝影、錄像、電影等共約 120 餘件展品。



雷內·馬格利特《9月16日》| 約 1957 | 不透明水彩、紙 | 33 x 27 公分
René Magritte, *The Sixteenth of September* | c. 1957 | Gouache on paper, mounted on cardboard | 33 x 27 cm

© VG Bild-Kunst, Bonn 2026, Private Collection

Organized by the Institut für Kulturaustausch, Tübingen, the exhibition outlines the context of Surrealism and examines its profound influence over the past century. Published in 1924, *Manifeste du surréalisme* ("Manifesto of Surrealism") marked the beginning of a transformative cultural movement which ideas and practices continue to shape contemporary art and society. The exhibition assembles works by pioneering Surrealist artists and stages encounters with their contemporary successors, allowing conversations to echo across time. It unfolds through four thematic sections: "The Collective Dream," "The Boundless Metamorphosis," "The Playfully Irrational," and "The Desired Object." Gathering approximately 120 pieces that span painting, installation art, photography, video, and film, the exhibition features seminal figures of Surrealism, including Max Ernst, Salvador Dalí, René Magritte, Claude Cahun, and Man Ray, alongside later masters such as Cindy Sherman and David Lynch.



曼·雷《淚滴》| 約 1932 | 藝術微噴 | 23 x 31.5 公分
Man Ray, *The Tears (Les Larmes)* | c. 1932 | autorisierter fine art print | 23 x 31.5 cm

© Man Ray 2015 TRUST / VG Bild-Kunst, Bonn 2026, Photo: DIE GALERIE, Private Collection

共感：存在的節奏

Entanglements: The Rhythm of Being

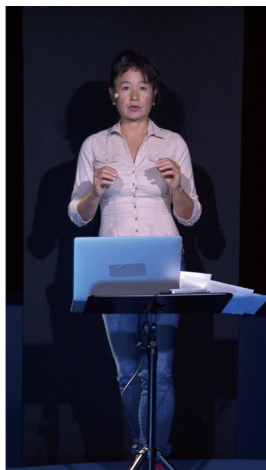
2026.05.09 — 2026.09.20

一樓展覽室

Galleries 1A, 1B (1F)

面對永續議題，不僅是管理與調節資源，而是重新思考與學習身為人，如何與萬物共感交融、共同創造。如同佛教的緣起的概念：此有故彼有，此生故彼生，因緣聚合下產生萬事萬物、複雜且持續變動的世界。作為世界一部分的我們，如今愈加倚賴科技，藉由「介入」與「選擇」的交互運作中共同形塑自我，採取行動，也產生倫理與責任的意義。

展覽從當代博物學的概念出發，透過邀請 11 組當代藝術家及團隊的藝術計劃，從「人與非人共同演繹世界」（自然）、「擴增人類五感與時空觀」（技術）、與成為「互利共生的行動者」（行動實踐）三方面，讓我們感知原本無法觸及其它物種的環境界，瞭解因技術的進展，不僅交疊原本過去、現在與未來的線性時間觀，並且讓人類如何理解自身與物種、環境與世界的關係。展場也塑造為觀眾感知與實踐的場域，藉由共感與同理心，重新建構共享、互助與共生的倫理價值觀。



希朵·史戴爾《使命完成：Belanceige》| 2019 | 三頻道錄像裝置 | 47分23秒 | 藝術家和 Andrew Kreps Gallery, New York and Esther Schipper, Berlin/Paris/Seoul 版權所有
Hito STEYERL, *Mission Accomplished: Belanceige* (with Giorgi Gago Gagoshidze and Miloš Trakilović.) | 2019 | three-channel HD video (color, sound), environment | 47 min 23 sec

Grappling with the issue of sustainability involves not merely managing and regulating resources, but also rethinking and relearning how to be human, how to resonate with all things and create together. This is like the Buddhist concept of Pratītya-samutpāda ("dependent origination"): "Because this exists, that exists; because this arises, that arises." With the gathering of causes and conditions, the myriad things and the complex, constantly changing world take shape. We are part of the world, and now, with our increasing reliance on technology, we collectively shape ourselves and take action, through the interplay of intervention and choice. In this way ethics and responsibility gain meaning.

Informed by the concepts of contemporary museum studies, brings together artistic projects by eleven contemporary artists and collectives. It explores three dimensions: how humans and non-humans collectively interpret the world(nature), how technology augments humanity's senses and perceptions of time and space(technology), and how we may become "symbiotic agents" (practice). Through these works, visitors may sense the "Umwelten" of other species—the subjective worlds through which they perceive their environments—realms that are usually beyond human perception. The exhibition also considers how technological developments disrupt the conventional linear understanding of time, causing past, present, and future to overlap, while prompting reflection on how humans understand their relationships with other species, the environment, and the world. The exhibition venue is also designed as a space for visitor perception and practice, facilitating resonance and empathy that foster new ethics and values of sharing, mutual aid and symbiosis.



蔡吉環《山麻雀之歌》| 2022 | 複合媒材裝置、錄像、攝影 | 11分42秒 | 尺寸依空間而定 | 藝術家版權所有
TSAI Pou-Ching, *Song of the Russet Sparrow* | 2022 | mixed media installation, video, photography | dimensions variable | 11 min 42 sec | courtesy of the artist

物質世界

Material Extensions

2026.05.01 — 2026.08.16

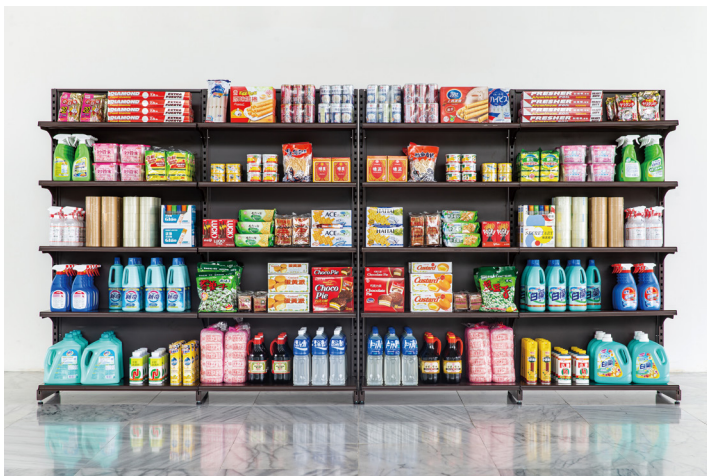
二樓 2A、2B 展覽室
Galleries 2A, 2B (2F)

物質塑造著人類的生活方式。

我們每日一張開眼，從喝水的杯子、穿著的衣物、居住的空間、已不僅是通訊功能的手機，食衣住行育樂，所有的一切被物質所圍繞著。因應生活所需，物被不斷創造、發明、改良、演進，物被人所用，又因為使用而延伸出系統，系統回過頭化為生活中的直覺動作，甚至人們也因為使用被影響了原本的姿態、習慣甚至是思維模式。

從 70 年代布希亞 (Jean Baudrillard) 揭示了消費社會中的符號價值，到 90 年代提姆·登特 (Tim Dant) 與斯蒂格勒 (Bernard Stiegler) 探討的物質實踐，物質不單單只是被消費或指涉意義，它也在日常的操作、使用與感知中，形成由物而衍伸的技術，進而影響人們的行動模式與社會的樣態。

展覽試圖回望從農業社會轉變為工商社會之際至今，物質的生產與流通如何深刻改變諸多事物。小至我們的生活型態，大至推動、介入社會運作的機制，與隱沒在其後的力量。我們好奇物質是如何在社會、空間、尺度與感知中持續生成世界，而不同時期的創作者又是如何將時代性的感受轉化為物質性的創作與實驗呈現，進一步回應我們因其而改變的感知與想像。



李明學《溢出的記憶》| 2019 | 超市與超商物件 | 尺寸依場地而定
James Ming-Hsueh LEE, *Memory Overflow* | 2019 | groceries and convenience store items | size based on the venue

Materiality delineates the human way of life.

Every day from the moment we open our eyes, we find ourselves in a world defined by objects: the glass from which we drink, the clothes we wear, the space we inhabit, and the smartphone that transcends mere communication. Whether through food, housing, transportation, education, or leisure, every facet of life is enwrapped in materiality. To accommodate the complexities of living, objects are incessantly created, invented, optimized, and adapted. Through human use, these objects develop into systems that mold our instinctive, routine movements. Postures, habits, thinking patterns fundamentally altered.

From the 1970s, when Jean Baudrillard articulated his conception of sign value in consumerist society, through the 1990s, when Tim Dant and Bernard Stiegler investigated material practice, materiality has not solely been consumed or referential. Instead, it has morphed into a technology derived from the object through everyday operation, use, and perception, further configuring humanity's behavioral patterns and social milieus.

This exhibition examines the profound impact of the production and circulation of materiality—from agricultural to industrial and commercial societies today—spanning from the intimate scale of our lifestyle, to the macro-mechanisms that propel and intervene in social function, as well as the forces lurking behind. At its core is the question of how materiality continues to generate the world within the realms of society, space, scale, and perception. How do artists across generations translate their sense of the times into material practice and experimentation, in turn responding to a vision of reality warped and transmuted by the act of making?



何采柔《Help is on the way》| 2019 | 白色壓克力顏料繪畫於吸頂燈 | $\Phi 37.5 \times 6.5$ 公分
Joyce HO, *Help is on the way* | 2019 | white acrylic paint on LED panel light | $\Phi 37.5 \times 6.5$ cm

北美館開放網絡計畫

TFAM Net.Open

2025.09.19 — 2026.12.31

線上展覽「消失的反動」

Vanishing Acts Online Exhibition

<https://tfam-netopen.xyz/vanishing-acts/>北美館開放網絡計畫
TFAM Net.Open

2025年「北美館開放網絡計畫 TFAM Net.Open」推出線上展覽「消失的反動」，由墨西哥籍策展人多琳·理奧斯策劃，回應當今社會面對數位時代資訊流動與記憶重構的處境，聚焦數位世界中的物質性、記憶與脆弱，探問能否找到另外一種與科技共處的關係。邀請來自墨西哥的費德里科·佩雷斯·維洛羅、臺灣的徐容、英國的安娜·里德勒與俄羅斯的奧莉亞·黎亞莉娜創作全新委託作品，反思數位時代現象與發展的重量、痕跡、缺席與脆弱性，並同時於線上/線下舉辦多場公眾活動，五月份將舉辦英國藝術家安娜·里德勒(Anna Ridler)線上座談，介紹藝術家創作《每一張在網路上的鳶尾(最先的十萬張)》的歷程。

As part of the 2025 *TFAM Net.Open* project, TFAM has launched the online exhibition *Vanishing Acts*, curated by Mexican curator Doreen A. Ríos. Responding to the conditions shaped by the modern flows of digital information and the continual reconstruction of memory, the exhibition turns its attention to materiality, remembrance, and fragility within the digital sphere. Through this lens, it asks whether alternative modes of coexisting with technology might be imagined. The exhibition brings together newly commissioned works by Mexican artist Federico Pérez Villoro, Taiwanese artist Jung Hsu, British artist Anna Ridler, and Russian artist Olia Lialina. Through their respective practices, the artists probe the weights, traces, absences, and vulnerabilities that contour the phenomena and unfolding trajectories of the digital age. A series of online and offline public programs will also be held throughout the exhibition period. An online talk with British artist Anna Ridler will be held in May, introducing her creative process behind *Every Single Iris on the Internet (the first 100,000 images)*.



安娜·里德勒，《每一張在網路上的鳶尾(最先的十萬張)》(影像截圖) | 2025
Anna RIDLER, *Every Single Iris on the Internet (the first 100,000 images)* (Still) | 2025

「第 61 屆威尼斯雙年展—台灣館」
鬱卒的平面：李亦凡

Screen Melancholy: Li Yi-Fan

Collateral Event of the 61st International Art Exhibition – La Biennale di Venezia

2026.05.09 — 2026.11.22

義大利威尼斯普里奇歐尼宮邸

Palazzo delle Prigioni, Venice, Italy

由北美館策劃之台灣館「鬱卒的平面：李亦凡」以義大利威尼斯普里奇歐尼宮(Palazzo delle Prigioni) 打造一件全新的特定場域影像裝置。這座曾經以嘆息橋與總督府相連的歷史建築，如今化身為一個數位人偶的戲劇舞台。本次展出以一件長達 60 分鐘的影像裝置為核心，搭配兩件短片，訴說一顆「眼球」返家的故事；螢幕影像周圍環繞著放大的 3D 列印身體雕塑，與影像角色相互呼應，將空間轉化為一座戲劇性的後設舞台，呈現藝術家創作的關鍵新階段，集結多年影像技術的探索，以及在機械學習生成式人工智慧的細縫中尋求人性的本質，引導觀者反思知識的廣度與科技焦慮的當代處境。

In this exhibition, Li Yi-Fan stages a new site-specific video within the Palazzo delle Prigioni in Venice, once connected to the Doge's Palace by the Bridge of Sighs. This historic architecture - associated with confinement and final glances - becomes a theatrical setting populated by digital puppets. Centered in the space is a 60-minute new video work, accompanied by 2 new videos on smaller screens. In the main video, Li tells a story of an "eyeball" returning home, as a way to explore the layered relations between humans and images. As the video unfolds, the scenes shift, transforming the space into a dramatically dynamic stage, where desire entwines with fear, exposing the close relationship millennials have with technology. The work marks a pivotal new phase in the artist's practice, bringing together years of exploration in moving-image technologies while seeking the essence of humanity within the interstices of machine learning and generative artificial intelligence. Through this installation, viewers are invited to reflect on the expanding scope of knowledge and the contemporary condition of technological anxiety.



造公園

Imagining a Park

2026.03.28 — 2026.08.30

兒童藝術教育中心

Children's Art Education Center

本次教育計畫以一座「公園的奇想」為出發點，聚焦於三大子題—形狀與感知、自然與建構、公共性與再想像。藝術家將歷史片段、情感與空間經驗轉化為各種形狀，引導觀者從感官經驗進入思考，體會人與自然、人與人的互動，並在參與中想像未來的城市景觀。

圓山作為史前文化遺址與近代公共記憶的地景，見證了從貝塚聚落、殖民公園到戰後遊樂文化的多重變遷。在此，我們邀請觀者一同想像「地下美術館上的公園」，這種垂直的空間交疊，使公園不再只是休憩場所，而是文化與公共性的雙重舞台，啟發人們以想像力理解並重新塑造生活。

This educational program begins with the idea of an "imagined park" and unfolds around three interconnected themes: shape and perception, nature and construction, and public space and re-imagination. Through their works, the artists transform fragments of history, emotion, and spatial experience into diverse forms. These forms invite viewers to move from sensory encounters into reflection, to consider relationships between people and nature, as well as among people themselves, and to imagine future urban landscapes through participation.

Yuanshan, as a site of prehistoric settlement and modern public memory, bears witness to multiple layers of transformation, from shell-mound communities and colonial-era parks to postwar leisure culture. Here, viewers are invited to imagine a park that sits above an underground museum. This vertical layering of space redefines the park as more than a place for rest. It becomes a shared stage for culture and public life, encouraging imagination as a way to understand and reshape how we live.



倪祥《很久以前之後》| 2026 | 立體物件、影像裝置 | 依場地而定 | 北美館委託製作
Ni Xiang, *After a Long Time Ago* | 2026 | sculptural objects, video installation | dimensions variable | commissioned by Taipei Fine Arts Museum

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、吳瑪俐、姚瑞中、陳慧驕、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.



王雅慧展區
Wang Yahui'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.



造公園 Imagining a Park

2026.03.28 – 2026.08.30

● 定時導覽服務 Scheduled Guided Tour Service

2026.04.07 – 2026.08.30

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

* 週六場次自 04.18、週日場次自 04.26 開始 Saturday sessions begin April; Sunday sessions begin April 26

* 2026.04.11-12 暫停服務 Services will be suspended during 2026.04.11-12.

● 團體預約導覽 Reservation Required Guided Tours

2026.04.08 – 2026.08.27

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

● 故事日 Story Telling Time

2026.04.18 – 2026.08.22

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

「超現實主義：對話中的世界」 Surrealism: Worlds in Dialogue

2026.04.25 – 2026.08.30

● 華語定時導覽 Chinese Guided Tours

2026.05.12 – 2026.08.30

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

集合地點：地下樓 D 展間入口 Meeting point: Gallery D Entrance (BF)

● 英語定時導覽 English Guided Tours

2026.05.23 – 2026.08.29

每週六 Every Sat. at 14:00、16:00

集合地點：地下樓 D 展間入口 Meeting point: Gallery D Entrance (BF)

「物質世界」 Material Extensions

2026.05.01 – 2026.08.16

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

2026.05.23 – 2026.08.16

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

集合地點：2 樓展場入口 Meeting point: Exhibition Entrance (2F)

《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.

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臺北市立美術館 Taipei Fine Arts Museum



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