



臺北市立美術館

Taipei Fine Arts Museum

北美館活動資訊
TFAM Newsletter

2026

7 — 8 月

July — August

編輯手記

Message from the Editor

聲音、空間與想像的交會

於 7 月登場的「調：心境與聲景之間」，匯聚多位以聲音為創作核心的藝術家，從北美館周邊隱含的冷戰歷史與地緣政治出發，重新提問「聆聽」的意義——不只是聽見聲音，更是感受空間、氛圍與彼此關係的方式。在「調頻」(attunement)的狀態中，觀眾將透過聲音、震動與環境感知，重新察覺那些平時被忽略的情緒、權力與共存關係。

X-site 計畫「鏡·亭·山：相看兩不厭」正於美術館戶外廣場展開，團隊打造一座抬升於地面的空間裝置，與廣場既有的蛇紋岩地磚相互呼應。展期間亦規劃座談及多項公眾活動，涵蓋現場演出、參與式行動、聲音、文學與工作坊等內容，邀請觀眾在打開感官，於行走、停留、聆聽與互動之中，與場域共同形塑新的公共經驗。相關資訊及報名請留意北美館官網或社群平台。

兒藝中心的「造公園」展覽邀請大小朋友透過藝術重新凝視日常場域，開啟對「公園」的多重想像。展場的觀眾創作區集結自開展以來的觀展回饋，呈現大家心中理想的公園的不同樣貌，推薦前來參觀的觀眾一同感受與參與。

Where Sound, Space, and Imagination Converge

Opening this July, *Attunement: Contemporary Politics between Mindscape and Soundscape* brings together artists whose practices revolve around sound, tracing outward from the Cold War histories and geopolitical undercurrents embedded in the surroundings of TFAM. The exhibition revisits the act of *listening*—not merely as the perception of sound, but as a way of sensing space, atmosphere, and our entanglements with one another. Through states of *attunement*, audiences are invited to encounter sound, vibration, and environmental perception as pathways toward emotions, structures of power, and forms of coexistence that often remain just beyond ordinary awareness.

Meanwhile, *The Jade: Plaza Calls to Plaza*, this year's Program X-site installation, unfolds across the TFAM Outdoor Plaza. Rising above the ground, the structure enters into quiet dialogue with the plaza's existing serpentine stone paving. Throughout the exhibition period, talks and public programs will extend the project into performances, participatory actions, sound-based events, literature, and workshops, inviting visitors to move through the site with heightened senses as they walk, pause, listen, and interact, while new forms of public experience gradually take shape through shared presence and encounter. For related information and registration details, please visit TFAM's official website and social media platforms.

At the Children's Art Education Center, *Imagining a Park* invites visitors of all ages to look again at the landscapes of everyday life through art, opening up new and unexpected ways of imagining what a park can be. The exhibition's participatory creation space continues to grow with responses gathered since the exhibition opened, revealing different visions of the ideal park imagined by its audiences. Visitors are warmly invited to step in and take part in its unfolding.

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

做白工作室以《鏡·亭·山：相看兩不厭》獲得 2026 年第 13 屆 X-site 計畫首獎。作品從北美館戶外廣場熟悉的蛇紋磚地磚展開想像，打造一個抬升於地面、陰涼而流動的空間，彷彿掀開日常表面，揭示其下潛藏的另一層感知世界。

團隊將原本用以抵抗風浮力的鋼纜，轉化為如琴弦般的聲音互動裝置。當觀眾輕觸鋼纜時，便會響起自基地蒐集而來的日常聲響，包括展間中的低聲交談、行走於建築中的腳步聲等，讓那些平時容易被忽略的細微聲音重新浮現。

在《鏡·亭·山》中，被翻轉的不只是地景與鏡面，也包括觀看與感知的方式。團隊希望創造的不只是單一作品，而是一個讓人、空間與環境共同生成的場域。歡迎在作品中坐下、躺下，或輕觸「琴弦」，仔細聆聽美術館中的日常聲景。

Shape Blank Atelier received the top prize of the 13th Program X-site in 2026 for *The Jade: Plaza Calls to Plaza*. Taking inspiration from the familiar serpentine stone paving of the TFAM Outdoor Plaza, the work creates a shaded, flowing space lifted above the ground, as though peeling back the surface of the everyday to reveal another layer of perception hidden beneath.

The team transforms the steel cables originally used to resist wind uplift into sound-based interactive devices reminiscent of strings. When visitors gently touch the cables, everyday sounds collected from the site begin to emerge. Murmured conversations drifting through the galleries and footsteps echoing within the building draw forward the subtle textures of daily life, allowing sounds that often pass unnoticed to resurface.

In *The Jade: Plaza Calls to Plaza*, what is overturned is not only the landscape and its mirrored surfaces, but also the ways we look, sense, and perceive. Rather than presenting a single work, the team seeks to create a field of encounter emerging through people, space, and the surrounding environment. Visitors are invited to sit, lie down, or lightly touch the "strings," and listen closely to the everyday soundscape of the museum.



做白工作室《鏡·亭·山：相看兩不厭》| 2026 | 銅板、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* | 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。

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.



葛雷摩·戴·托羅《羊男的迷宮》| 2006 | 電影劇照 | 圖像由 Guillermo del Toro & Estudio Picasso & Tequila Gang 提供。© Estudio Picasso & Tequila Gang.
Guillermo del Toro, *Pans Labyrinth* | 2006 | Film still | Courtesy of Guillermo del Toro & Estudio Picasso & Tequila Gang © Estudio Picasso & Tequila Gang.



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

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。



山城知佳子《土之民》| 2016 | 三頻道錄像裝置 | 23分 | 圖像由藝術家提供
YAMASHIRO Chikako, *Mud Man* | 2016 | 3 channel video installation | 23 min | courtesy of the artist

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.



周東彥 / 狼劇場《變動的連結》| 2025-2026 | 錄像、虛擬實境裝置 | 15-20分 | 尺寸依場地而定
CHOU Tung-Yen / Very Theatre, *Shifting Connections* | 2025-2026 | video, VR | 15-20 min | dimensions variable

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。

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。



朱嘉樺《駱駝與水果》| 1993 | 綜合媒材 | 背景 200 x 100 公分 (x 2)、駱駝布偶 176 x 45 x 147 公分 | 臺北市立美術館典藏
CHU Chia-Hua, *Camel and Fruit* | 1993 | mixed media | backdrop 200 x 100 cm (x 2), stuffed camel toy 176 x 45 x 147 cm | collection of Taipei Fine Arts Museum

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.

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?



湯雅雯《揚起》| 2023-2026 | 循環扇、格柵出風口、蛇形簾、灰塵、再生棉、地毯、白報紙、毛線 | 尺寸依場地而定 | 藝術家自藏
TANG Ya-Wen, *Floating Dust* | 2023-2026 | circulation fans, grille air vent, strip curtains, dust, recycled cotton, carpet, newsprint, yarn | dimensions variable | courtesy of the artist

調：心境與聲景之間

Attunement: Contemporary Politics between Mindscape and Soundscape

2026.07.04 — 2026.09.27

三樓 3A、3B 展覽室
Galleries 3A, 3B (3F)

聲音的本質不僅提醒我們擁有聽覺能力，更強調個體與外在世界之間深刻的相互連結。「調：心境與聲景之間」展覽著重在探究塑造我們共同當代困境的氛圍治理中，那些難以察覺的頻率的能動性。在本次展覽中，藝術家們超脫狹義的聽覺感知，引導觀眾將「調」理解為一種感知暨倫理取向，於此，聆聽者與世界的共鳴場交織融合，彼此轉化進而超克複雜的社會治理機制。展覽透過一系列在其各自脈絡中探討「聲學政治」的作品，鼓勵觀眾超越被動聆聽，培養一種情境化的聲響感知能力，從而認識到我們與周圍所有生命體的相互依存。在這個充滿嚴峻環境挑戰、多重危機、高度連結和地緣政治格局變遷的時代，我們該如何調節身心使之與其周圍環境以及彼此和諧共處？

Sound underscores the profound interconnectedness between individuals and their external world. More than listening, it reminds us of our auditory capabilities to be attentive to vibration, reverberation and resonance. *Attunement: Contemporary Politics between Mindscape and Soundscape* foregrounds the agency of these imperceptible frequencies; and the atmospheric governance that shapes our shared contemporary. The artists in this exhibition transcend listening beyond simple auditory perception. They guide audiences toward attunement as a mode of perceptual and ethical orientation. Here, the listener becomes intertwined with and is transformed by the world's resonant field. In turn, they transcend the complex mechanisms of social governance. Through an array of works that investigate "acoustic politics" in their respective contexts, the exhibition encourages us to move beyond passive listening and adopt a situated sense of sound that recognises our interdependence with all living entities. In an era marked by significant environmental challenges, polycrisis, hyper-connectivity, and shifting geopolitical landscapes, how do we harmonise our bodies and minds with each other in our uncertain surroundings?



勞倫斯·阿布·哈姆登《Zifzafa: 一篇直播音頻散文》| 2024 | 4K 錄像、4.1 聲道 | 43 分 50 秒
Lawrence Abu Hamdan, *Zifzafa: A livestream audio essay* | 2024 | 4K video, 4.1 channel sound system | 43 min 50 sec

「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

北美館策劃之台灣館「鬱卒的平面：李亦凡」目前於義大利威尼斯普里奇歐尼宮邸展出。展名「Screen Melancholy」源自葡萄牙語「Melancolia de tela」，指涉長時間面對螢幕所產生的鬱卒狀態，也回應數位時代資訊過載、人工智慧快速發展下，人們逐漸被扁平化的感知與情緒。

展覽以一件 60 分鐘影像裝置為核心，搭配兩件短片與大型 3D 列印雕塑，訴說一顆「眼球」返家的故事。影像內容與現場大型的手掌、頭部等雕塑彼此呼應，將展場轉化為如後設舞台般的空間，也呈現李亦凡近年對影像技術、遊戲引擎與生成式人工智慧的探索，進一步思考科技焦慮與人性的當代處境。

Taipei Fine Arts Museum (TFAM) of Taiwan Collateral Event *Screen Melancholy: Li Yi-Fan* at the 61st International Art Exhibition - La Biennale di Venezia is currently on view at Palazzo delle Prigioni in Venice, Italy. The exhibition title, Screen Melancholy, derives from the Portuguese phrase Melancolia de tela, referring to the melancholy that arises from prolonged exposure to screens. It also echoes the flattened forms of perception and emotion increasingly shaped by information overload and the rapid development of artificial intelligence in the digital age.

Centered on a 60-minute video installation, together with two short videos and large-scale 3D-printed sculptures, the exhibition tells the story of an "eyeball" finding its way home. The moving images resonate with the large-scale sculptural forms of hands and heads throughout the exhibition space, transforming the site into a meta-theatrical stage. The presentation reflects Li Yi-Fan's recent explorations of imaging technologies, game engines, and generative AI, while opening onto broader questions of technological anxiety and the contemporary condition of being human.



「鬱卒的平面：李亦凡」場景一隅
Installation view of *Screen Melancholy: Li Yi-Fan*

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

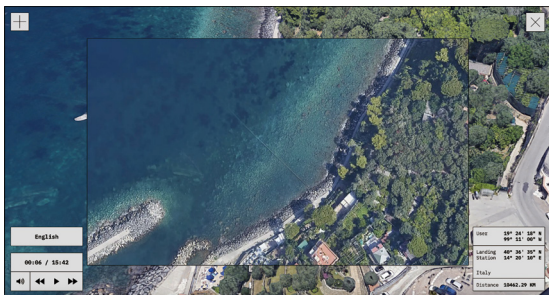
<https://tfam-netopen.xyz/vanishing-acts/>



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。7月19日將舉辦墨西哥藝術家丹妮拉·德拉·托雷 (Daniela de la Torre) 的線上演出與演後座談。而8月份則將舉辦最後一場藝術家線上對談，邀請墨西哥藝術家費德里科·佩雷斯·維洛羅 (Federico Pérez Villoro) 分享作品《無距離》的創作歷程。

As part of the 2025 *TFAM Net.Open* project, TFAM has launched the online exhibition *Vanishing Acts*, curated by Mexican curator Doreen A. Rios. 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 Olya 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. On July 19, Mexican artist Daniela de la Torre will present an online performance followed by an artist talk. In August, the exhibition's final online conversation will feature Mexican artist Federico Pérez Villoro, who will reflect on the creative process behind *No Distance*.



費德里科·佩雷斯·維洛羅《無距離》(影像截圖) | 2025
Federico Pérez VILLORO, *No Distance* (Still) | 2025

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.



吳燦政《公園》| 2021 | 聲音影像裝置 | 尺寸依空間而定
WU Tsan-Cheng, *Park* | 2021 | sound and video installation | 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.



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 18; 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

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臺北市立美術館 Taipei Fine Arts Museum



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