



臺北市立美術館

Taipei Fine Arts Museum

北美館活動資訊
TFAM Newsletter

2026

9 — 10_月

September — October

編輯手記

Message from the Editor

秋日，展開一場藝術旅行

9月推出臺灣中生代藝術家回顧展「王雅慧：旅行者」，展名取自藝術家重要代表作《旅行者》，以藝術家不同時期的創作歷程為敘事主軸，精選25組/件錄像裝置、動力雕塑及攝影作品。展覽循著創作脈絡，帶領觀眾穿梭於時間與空間之間，透過作品探索生命、時間與感知。

一年一度的「2026臺北美術獎」呈現10組臺灣藝術家的創作，回應個人經驗、社會變遷、歷史記憶，以及AI科技等當代議題，呈現藝術創作的多元面貌。同時，地下樓展出的「臺北美術獎症候群：陳肇驊個展」為「2023臺北美術獎」首獎得主，聚焦藝術家獲獎前後的心理轉變與創作現實，進一步探討藝術勞動與當代藝術生態之間的關係。

This Fall, Embark on a Journey Through Art

Opening in September, *Wang Yahui: Voyager* is a retrospective devoted to mid-career Taiwanese artist Wang Yahui. Taking its title from *Voyager*, one of the artist's signature works, the exhibition traces the unfolding of her practice over time through 25 works and series spanning video installation, kinetic sculpture, and photography. Following the contours of her creative journey, viewers are invited to move between time and space, encountering through her work quiet meditations on life, temporality, and perception.

The annual *2026 Taipei Art Awards* brings together works by ten Taiwanese artists and artist groups, engaging with contemporary concerns that range from personal experience, social change, and historical memory to the evolving presence of AI technology, and revealing the many forms artistic practice can take today. Meanwhile, on view in the basement galleries, *After the Taipei Art Awards - Chen Zhao-Hua Solo Exhibition* turns its gaze toward the inner shifts and practical realities surrounding the artist's experience of winning the Grand Prize at the 2023 Taipei Art Awards. From this point of departure, the exhibition opens onto a broader reflection on the intertwined relationships between artistic labor, and the ecology of contemporary art.

臺北美術獎症候群：陳肇驊個展

After the Taipei Art Awards - Chen Zhao-Hua Solo Exhibition

2026.09.25 — 2026.12.20

地下樓 E、F 展覽室

Galleries E,F (BF)

2023年獲臺北美術獎首獎的陳肇驊，以作品誠實回應自己的生活，將那些難以言說的掙扎與矛盾化為創作。此次個展直面藝術家在制度肯定之後，仍無法擺脫的生存困境。曾經獲獎的作品《在下圭柔山》在寒冷的鐵皮工作室中，成為冬天取暖的柴火。當創作無法回應現實的經濟需求時，作品的價值究竟該如何衡量？隨著觀者步入展覽後段，映入眼簾的是一片荒蕪，映照出藝術家搖擺於放棄與繼續之間，內心猶豫著是否該舉起白旗投降的心境。展覽成為陳肇驊的一場自白與探問：身處當代社會的勞動者，在現實與理想的拉扯中，還能走向什麼樣的未來？

Winner of the Grand Prize at the 2023 Taipei Art Awards, Chen Zhao-Hua responds honestly to the realities of his own life, transforming struggles and contradictions that are difficult to articulate into his work. This solo exhibition confronts the struggle to sustain a livelihood that persists even after receiving institutional recognition. *At the Xiaguirou Mt.*, the work that had earned him the Grand Prize, later became firewood, burned to keep him warm through the winter in his frigid sheet-metal studio. When artistic practice can no longer meet the financial realities of everyday life, how should the value of an artwork be measured? As visitors enter the latter part of the exhibition, they encounter a desolate landscape that reflects the artist's wavering between surrender and perseverance, and his uncertainty over whether it is time to raise the white flag. The exhibition unfolds as both a confession and an inquiry: for a worker in contemporary society, pulled between reality and ideals, what kind of future remains possible?



陳肇驊《取暖》| 2026 | 單頻道有聲錄像
Chen Zhao-Hua, *Keep Warm* | 2026 | single channel video

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)

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。

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" (practical action). 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.



彭弘智《面對面》(5件) | 2001 | 錄像裝置(彩色、有聲):玻璃纖維、LCD 螢幕、播放器、揚聲器、台座 | 尺寸依空間而定 | 臺北市立美術館典藏
PENG Hung-Chih, *Face to Face* | 2001 | video installation (color, sound), fiberglass, LCD monitors, players, speakers, pedestals | dimensions variable | collection of Taipei Fine Arts Museum

坂本龍一 | 觀音・聽時

Ryuichi Sakamoto | seeing sound, hearing time

2026.10.31 — 2027.03.14

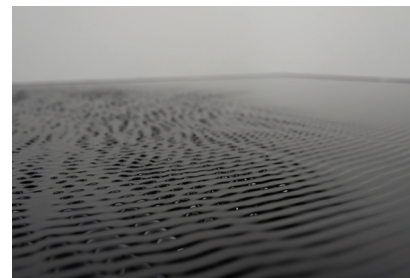
一樓 1A、1B 展覽室

Galleries 1A, 1B (1F)

本展回顧坂本龍一（1952–2023）自 2000 年代以來開創性的藝術實踐，呈現他如何透過聲音、影像、數位技術與真實世界的結合，突破媒介界線，形塑當代感知經驗的新語彙。

展覽集結七組大型裝置作品，並精選相關文獻資料，展示他與多位藝術家長期的合作，包括高谷史郎、真鍋大度、卡斯滕·尼古拉、阿比查邦·韋拉斯塔古與 Zakkubalan 等。本展聚焦他如何將音樂從時基藝術形式拓展為可在空間中被「看見」與「感知」的立體經驗，也呼應其晚近對「裝置音樂」的探索不輟。邀請觀眾重新感受坂本龍一在音樂 / 聲響與視覺文化之間建立的跨領域影響力；其藝術實踐不僅拓展了當代聲響的視野，也提出了感知與聆聽世界的新方式。

Ryuichi Sakamoto | seeing sound, hearing time surveys the pioneering artistic practice of the late composer and artist Ryuichi Sakamoto (1952–2023) from the 2000s onward. The exhibition illuminates how Sakamoto transcended the boundaries of sound, image, digital technology, and the real world to shape a new vocabulary for contemporary perceptual experience. Featuring seven large-scale installations alongside selected archival materials, the exhibition showcases his long-term collaborations with artists such as Shiro Takatani, Daito Manabe, Carsten Nicolai, Apichatpong Weerasethakul and Zakkubalan. At its core, the exhibition examines how Sakamoto expanded music from a time-based art form into a spatial experience that can be seen and perceived, echoing his relentless exploration of "Installation Music" in his later years. It invites audiences to rediscover Sakamoto's interdisciplinary influence across music, sound, and visual culture. His practice not only broadened the horizons of contemporary sound, but also proposed new ways of perceiving and listening to the world.



坂本龍一 + 高谷史郎《水的樣態 1》| 2013 | 「坂本龍一 | 觀音・聽時」展覽現場，東京都現代美術館，2024 | ©2024 KAB Inc. | 攝影：丸尾隆一
Installation view of the exhibition *Ryuichi Sakamoto | seeing sound, hearing time* at the Museum of Contemporary Art Tokyo, 2024. | Ryuichi Sakamoto + Shiro Takatani, *water state 1*, 2013 | ©2024 KAB Inc. | Photo: Ryuichi Maruo

王雅慧：旅行者

Wang Yahui : Voyager

2026.09.12 — 2027.01.03

二樓 2A、2B 展覽室

Galleries 2A, 2B (2F)

王雅慧（1973–2023）出生於臺北。1998 年畢業於國立臺灣師範大學美術學系西畫組，2004 年畢業於國立臺北藝術大學科技藝術研究所。她於 2002 年以《墜》獲臺北美術獎，2002、2010 與 2023 年分別以《縫隙》、《藝術家影院—暗之面》、《訪客》參展台北雙年展，2005 年獲國巨科技藝術獎。

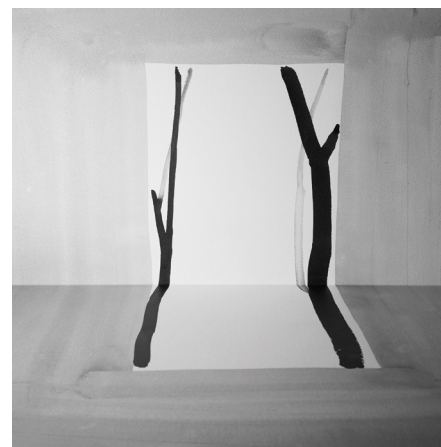
王雅慧擅長將細微觀察生活空間與日常經驗的感受，經由低科技技術或是手工道具，把想像中的場景，以影像呈現出來。作品虛擬又如實，在抽象與具象、物質與非物質、立體與平面、真實與錯覺、空間與時間的框架中，以詩意的抽象動態手法，擴延觀者對於微塵乃至萬物的感知。本館長期關注中生代藝術家的創作，此次回顧展將從王雅慧二十餘年創作歷程中，精選各階段代表作，展出錄像裝置、機械動力雕塑、攝影，連同習作，創作筆記、素描手稿、以及紀錄影片等。



王雅慧《日光下的靜物》| 2005 | 錄像裝置 | 4 分 36 秒 | 臺北市立美術館典藏
Wang Yahui, *Sunshine on Tranquility* | 2005 | video installation | 4min36sec. | collection of Taipei Fine Arts Museum

Wang Yahui (1973–2023) was born in Taipei. She graduated from the Western Painting Division of the Department of Fine Arts at National Taiwan Normal University in 1998 and received her MFA from the Graduate Institute of Art and Technology (now the Department of New Media Art) at Taipei National University of the Arts in 2004. In 2002, she received the Taipei Art Awards for *Falling*. Her works *Gap*, *Artist Cinema—The Dark Side*, and *Visitor* were featured in the Taipei Biennial in 2002, 2010, and 2023, respectively, and in 2005 she received the YAGEO Tech-Art Award.

Wang's practice grew from a finely attuned sensitivity to the spaces of everyday life and the subtle currents of lived experience. Through low-tech methods and handmade props, she gave form to imagined scenes, allowing them to surface in moving images that hover between illusion and reality. Her works unfold across shifting thresholds: between abstraction and representation, the material and immaterial, three dimensions and two, reality and illusion, space and time. With a poetic language shaped by abstraction and movement, she opened perception outward, from the faintest mote of dust to the vast multiplicity of things. As part of TFAM's longstanding engagement with mid-career artists, this retrospective looks back across more than two decades of Wang's practice, bringing together key works from different stages of her artistic journey. Video installations, kinetic sculptures, and photography are presented alongside studies, working notes, sketches, and documentary footage, tracing the contours of a practice in which perception, imagination, and the everyday continually flow into one another.



王雅慧《問影 #2》| 2017 | 微噴輸出於藝術紙並裱於鋁板 | 120×120 公分 | 臺北市立美術館典藏
Wang Yahui, *Questions to Shadow #2* | 2017 | giclée print, fine art paper mounted on aluminum board | 120×120cm | collection of Taipei Fine Arts Museum

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，展覽匯集 13 位藝術家的創作，他們以聲音為媒介，探索其與環境正義、邊界政治，以及情感的社會性經濟之間的互涉關係。

本展架構汲取兩種截然不同的自然哲學：馬丁·海德格（Martin Heidegger）以雲影掠過地景的瞬息意象，比喻「調」；〈莊子·外篇·天運〉所提及的「至樂」，則凸顯在無常世界中調節自身，進而與所有生命型態和諧共處的方式。藝術家們從不同領域出發，運用多樣媒材探究聲響美學，展出形式涵蓋中國水墨畫卷軸、生物電極、田野錄音與對歷史上各種聲響戰爭的研究等。展覽圍繞「聞息」、「聆水」、「聽壤」等三個彼此交織、相互呼應的命題建構聲景，共同回應水、空氣與土地等自然介質如何傳遞頻率，並形塑我們聆聽與共享這個世界的方式。

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* presents the work of thirteen artists who use sound to explore its intersectionality with environmental justice, border politics, and the socio-economy of feeling.

The exhibition's framework draws on two distinct natural philosophies: Martin Heidegger's metaphor of a cloud shadow gliding over the landscape as a symbol of "attunement," and the concept of "perfect music" from the "Outer Chapter: The Revolution of Heaven" of the Zhuangzi, which emphasizes aligning with an ever-changing world to find harmony with all life. Artists approach and explore sonic aesthetics across diverse media and disciplines. The works include Chinese ink scrolls, bioelectrodes, field recordings, and studies of sonic warfare throughout history. The exhibition is structured around three interconnected themes—"The Listening Air," "The Hearing Water," and "The Harkening Earth"—creating a soundscape that reflects how natural elements such as air, water, and earth transmit frequencies and shape our ways of listening to and sharing the world.



塔瑞克·阿圖伊《十一拍聲搏》| 2020 | 熱昇華墨水、黑膠唱片機研究、鈸、鑼、水滴聲與電腦生成聲音 | 尺寸依空間而定 | 私人收藏
Tarek Atoui, *Pulses in 11* | 2020 | sub ink, turntable study, cymbals, gong, water drops and computer-generated sounds | dimensions variable | collection of Rudy Tseng



芮娜·賽尼·卡拉特《合唱一號》| 2015-2019 | 玻璃纖維彩繪、金屬、喇叭，5 分 11 秒，單聲道音訊，244 × 173 × 142 公分
Reena Saini Kallat, *Chorus I* | 2015-2019 | painted FRP, metal, speakers, 5 min. 11 sec., single channel audio, 244 × 173 × 142 cm | courtesy of Reena Kallat Studio

2026 臺北美術獎

Taipei Art Awards 2026

2026.10.24 — 2027.02.14

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。「2026 臺北美術獎」將由 10 位進入決賽之藝術家阮柏遠、周韋辰、郭柏彥、陳柏欣、耿傑生、黃冠鈞、楊健生、蔡昱廷、蘇長慶、廖昭豪，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 2026 Taipei Art Awards will present 10 finalists' remarkable and unique works: Poyuan Juan, Chou Wei-Chen, Kueh Peh-Gan, Chen Po-hsin, Keng Chieh-Sheng, Huang Kuan-Chun, Yong Kian-Sam, Tsai Yu-Ting, Chang-Ching Su, Liao Chao-Hao.



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。9 月 5 日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·維洛羅分享作品《無距離》的創作歷程，並與美國學者麗莎·布萊克莫爾進行對談。

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 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. The final online artist talk will take place on September 5, featuring Mexican artist Federico Pérez Villoro, who will share the creative process behind his work *No Distance* and engage in a conversation with American scholar Lisa BLACKMORE.



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

「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*

I Spy Love, 發現愛

2026.10.03 — 2027.02.21

兒童藝術教育中心

Children's Art Education Center

愛，看不見、摸不到，卻一直存在我們的生活裡。《I Spy Love, 發現愛》從心跳、引力、記憶、距離、身體與時間出發，透過四位藝術家的創作，邀請觀眾重新觀看關係如何形成、延續與被感知。

展覽結合聲音、攝影、雕塑、錄像與互動體驗，孩子與大人將一起傾聽心跳、觀察彼此、分享記憶、交換角色，並透過小書、觀展任務與創作體驗，把生活中容易忽略的陪伴、照顧與關心重新看見。

展覽鼓勵親子一起提問、對話與表達，在欣賞作品的同時，從自己的生活經驗出發，發現每個人心中不同的愛的樣貌。在探索與遊戲的過程中，也重新理解：原來，愛一直存在於日常的每一個細節。

Love is invisible and intangible, yet it is inextricably part of our lives. Through the works of four artists, *I Spy Love* invites the audience to re-examine how relationships are built, grown, and felt, based on concepts such as heartbeats, attraction, memories, distance, bodies, and time.

The exhibition combines sounds, videos, sculptures, recordings, and interactive experiences to allow visitors of all ages to hear heartbeats, observe one another, share memories, and trade roles. Booklets, exhibition activities, and creative experiences are used to rediscover the often-overlooked companionship, care, and warmth we experience in our lives.

The exhibition encourages the visiting families to ask questions, hold conversations, and express themselves together, in which they can admire the works while also uncovering the various facets of love in their hearts based on their lived experiences. Through the explorations and games offered by the exhibition, visitors will come to understand that love can always be found in every detail of our daily lives.



陳妍伊《維納斯的誕生—楠西 #2》| 2023 | 影像輸出、水晶裱糊 | 75 x 50 公分

Chen Yen-Yi, *The Birth of Venus in Nanxi #2* | 2023 | digital print, diasec mount | 75 x 50 cm

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.

* 活動詳細資訊請參考官網

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



I Spy Love, 發現愛

2026.10.03 — 2027.02.21

● 定時導覽服務 Scheduled Guided Tour Service

2026.10.20 — 2027.02.21

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

2026.10.22 — 2027.02.18

每週週四 Every 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

2026.10.24 — 2027.02.20

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

王雅慧：旅行者 Wang Yahui : Voyager

2026.09.12 — 2027.01.03

● 華語定時導覽 Chinese Guided Tours

2026.09.29 — 2027.01.03

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

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

● 英語定時導覽 English Guided Tours

2026.10.10 — 2027.01.02

每週六 Every Sat. at 14:00、16:00

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

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

2026.09.29 — 2027.01.03

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》手語導覽活動 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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