



臺北市立美術館

Taipei Fine Arts Museum

北美館活動資訊
TFAM Newsletter

2026

11—12_月

November — December

編輯手記

Message from the Editor

年末，在藝術中重新思考時間

眾所期待的「坂本龍一 | 觀音·聽時」，回顧坂本龍一（1952–2023）自 2000 年代以來的藝術實踐，呈現他如何結合聲音、影像、數位技術與真實世界，突破媒介界線，形塑當代感知經驗的新語彙。展出 7 組大型裝置作品及精選文獻資料，回溯他與多位藝術家的長期合作，以及對時間的持續叩問。邀請觀眾重新感受坂本龍一在音樂、聲響與視覺文化之間所建立的跨領域影響力，探索感知與聆聽世界的新方式。

另一檔當期展覽「王雅慧：旅行者」，回顧藝術家二十餘年的創作歷程，精選各階段代表作，展出錄像裝置、機械動力雕塑、攝影及素描手稿等。王雅慧擅長將細微觀察生活空間與日常經驗，以低科技技術或手工道具將想像中的場景轉化為影像。作品在真實與錯覺、空間與時間之間，捕捉事物流動與變化的瞬間，擴延觀者對於微塵乃至萬物的感知。

年末，是回望一年、感受時間流逝的時刻。歡迎來到北美館，透過日本藝術家坂本龍一與臺灣藝術家王雅慧的作品，聽見時間、看見時間，也重新感知、思考時間的意義。

At Year's End, Rethinking Time Through Art

The much-anticipated *Ryuichi Sakamoto | seeing sound, hearing time* surveys Ryuichi Sakamoto's (1952–2023) artistic practice from the 2000s onward, revealing how he wove together sound, image, digital technology, and the physical world to dissolve the boundaries between media and open up new vocabularies of contemporary perception. Bringing together seven large-scale installations and a selection of archival materials, the exhibition retraces his long-standing collaborations with fellow artists and his enduring inquiry into the nature of time. The exhibition invites audiences to encounter anew Sakamoto's interdisciplinary influence across music, sound, and visual culture, and to explore new ways of perceiving and listening to the world.

Also on view, *Wang Yahui: Voyager* looks back across more than two decades of the artist's practice, bringing together representative works from different periods, including video installations, kinetic sculptures, photography, and sketches. Attuned to the subtleties of everyday spaces and lived experience, Wang employs low-tech techniques and handcrafted props to give visual form to imagined scenes. Moving between reality and illusion, space and time, her works capture fleeting moments of movement and change, expanding the viewer's perception from the faintest mote of dust to the myriad things of the world.

Year's end is a moment for looking back, but also for becoming newly conscious of time as it passes through us. Welcome to TFAM, where the works of Japanese artist Ryuichi Sakamoto and Taiwanese artist Wang Yahui invite us to hear time, see time, and sense it anew, prompting us to reflect afresh on what time truly means.

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, Wei-Chen Chou, Kueh Peh Gan, Po-Hsin Chen, Chieh-Sheng Keng, Kuan-Chun Huang, Kian-Sam Yong, Yu-Ting Tsai, Chang-Ching Su, Chao-Hao Liao.



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》、《藝術家影院一暗之面》、《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《旅行者》| 2019 | 單頻道錄像（黑白、無聲）、木板、玻璃、紙 | 29 分 12 秒 | 臺北市立美術館典藏

Wang Yahui, *Traveler* | 2019 | single-channel video (black and white, silent), wood panel, glass, watercolor paper | 29min12sec. | 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《葉洞》| 2011 | 噴墨輸出、紙 | 37.5 x 50 公分 (6) | 臺北市立美術館典藏

Wang Yahui, *Leaf Holes* | 2011 | inkjet print on paper | 37.5 x 50 cm (6) | 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)

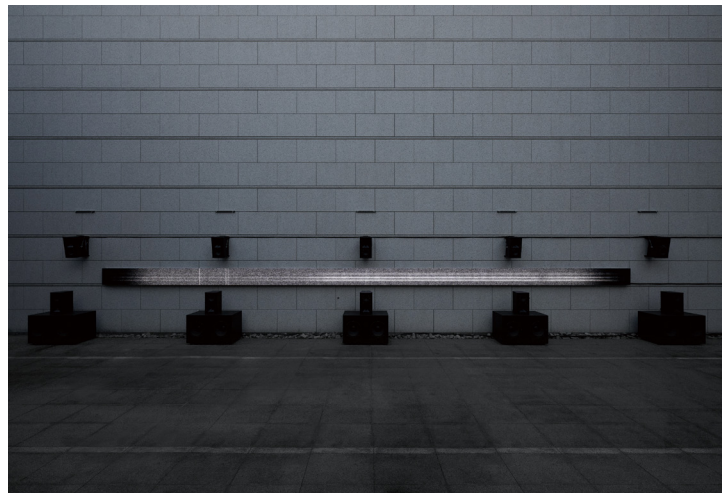
本展回顧坂本龍一（1952–2023）自 2000 年代以來開創性的藝術實踐，呈現他如何透過聲音、影像、數位技術與真實世界的結合，突破媒介界線，形塑當代感知經驗的新語彙。

展覽集結七組大型裝置作品，並精選相關文獻資料，包括 1999 年歌劇《LIFE》的檔案選粹，回溯坂本龍一對生命、環境、科技與「共生」的思考，以及其創作逐步走向裝置藝術的脈絡。展覽呈現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，並透過水、霧、氣象數據與電磁波等自然與科技媒介，持續探索人類感知的邊界，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。



坂本龍一 + 高谷史郎《LIFE- 流動、無形、無聲...》| 2007 | 「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：淺野豪
Installation view of the exhibition *Ryuichi Sakamoto | seeing sound, hearing time* at the Museum of Contemporary Art Tokyo, 2024. | Ryuichi Sakamoto + Shiro Takatani, *LIFE-fluid, invisible, inaudible...*, 2007 | ©2024 KAB Inc. | Photo: Takeshi Asano

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, including materials related to the 1999 opera *LIFE*, the exhibition traces Sakamoto's reflections on life, the environment, technology, and "symbiosis," as well as the development of his practice toward installation art. The exhibition also 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. Through natural and technological media including water, fog, meteorological data, and electromagnetic waves, his works continually probe the limits of human perception, while 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 + 真鍋大度《感測流 2024- 不可見、不可聞 (MOT 版)》| 2024 | 「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：淺野豪
Installation view of the exhibition *Ryuichi Sakamoto | seeing sound, hearing time* at the Museum of Contemporary Art Tokyo, 2024. | Ryuichi Sakamoto + Daito Manabe, *Sensing Streams 2024-invisible, inaudible* (MOT version), 2024 | ©2024 KAB Inc. | Photo: Takeshi Asano

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。此次個展正視藝術家在制度肯定之後，仍無法擺脫的生存困境，並將個人的掙扎與矛盾，延伸對當代勞動處境的探問。

展覽以一段真實發生的事件揭開序幕。在獲得臺北美術獎的肯定後，陳肇驊將作品《在下圭柔山》拆卸回工作室，所留下的材料置於寒冷的鐵皮屋，最終作為冬天取暖的柴火燃燒殆盡。藝術家將這段經驗重新帶回美術館，並問道：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？

循著展覽動線，進入藝術家的生活場景，從窗中看出的樹影與月光，看似平靜卻潛藏著晃動與不安；到達展覽後段，在潮濕且夾雜機械運作聲響的空間前行，映入眼簾的是一片破碎與荒蕪。

搖擺於放棄和繼續之間，陳肇驊沒有試圖為自身的處境提出答案，展覽成為藝術家的一場自白：身為當代社會的勞動者，在現實與理想的拉扯中，是什麼仍支持著我們前行？



陳肇驊《取暖》| 2026 | 單頻道有聲錄像，彩色有聲 | 9分4秒
Chen Zhao-Hua, *Keep Warm* | 2026 | video (color, sound) | 9'04"

Winner of the Grand Prize at the 2023 Taipei Art Awards, Chen Zhao-Hua responds honestly to the circumstances of his own life, transforming struggles and contradictions that are difficult to articulate into his work. This solo exhibition confronts the challenge of sustaining a livelihood that persists even after receiving institutional recognition, extending his personal experiences and inner tensions into a broader inquiry into the conditions of contemporary labor.

The exhibition opens with an event that actually happened in Chen Zhao-Hua's life. After receiving recognition at the Taipei Art Awards, Chen dismantled the award-winning work *At the Xiaguirou Mt.* and brought the materials back to his studio. Housed in a bitterly cold sheet-metal studio, the timber left from the dismantled work eventually became firewood for warmth during the winter. Chen brings this experience back into the museum and asks: When artistic practice can no longer financially support oneself, how should the value of an artwork be measured?

Following the exhibition route, visitors enter scenes based on the artist's everyday life in his studio at Xiaguirou Mountain. Glimpses of trees and moonlight through the window appear calm, yet carry a persistent sense of unease. As visitors walk into the latter part of the exhibition, surrounded by moisture and the sounds of machinery, they encounter a desolate landscape marked by fragmentation and ruin.

Wavering between surrender and perseverance, Chen does not attempt to offer an answer to his situation. The exhibition unfolds as both a confession and an inquiry: as workers in contemporary society, pulled between reality and dreams, what is it that compels us to carry on?



陳肇驊《一夜好眠》| 2026 | 空間裝置 | 尺寸依現場而定
Chen Zhao-Hua, *A Good Night's Sleep* | 2026 | installation | dimensions variable

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

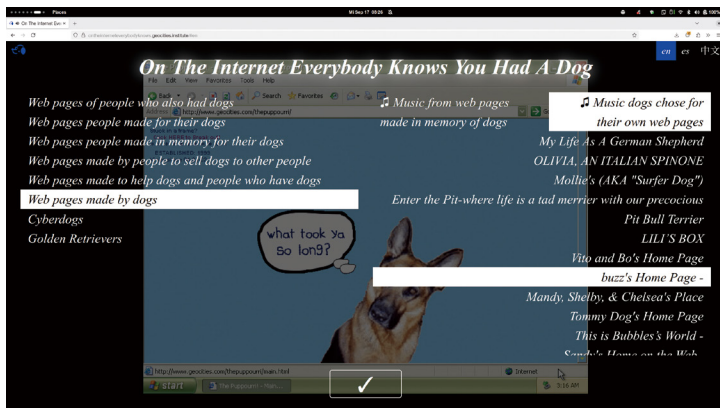
<https://tfam-netopen.xyz/vanishing-acts/>



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，並於線上／線下舉辦多場公眾活動，將公眾活動紀錄視為展覽的延伸，伴隨展期持續更新，使線上展亦具有可不斷回返的資料庫特性。

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 were held throughout the exhibition period.



奧莉亞·黎亞莉娜《在網路上，每個人都知道你有一條狗》（影像截圖）| 2025
Olia LIALINA, *On the Internet Everybody Knows You Had a Dog* (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。



郭奕臣《Be a Human Being》| 2026 | 聲音裝置：電子聽診器、單體喇叭、擴大器、六邊形鏡面壓克力、鐵件、木構、紙、音樂盒 | 尺寸依場地而定 | 臺北市立美術館委託創作
KUO I-chen, *Be a Human Being* | 2026 | sound installation: electronic stethoscope, speaker, amplifier, hexagonal acrylic mirror, metal, wooden structure, paper, music box | dimensions variable | commissioned by Taipei Fine Arts Museum

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.



羅惠瑜《媽媽的自我凝視 #24 桃園新屋，2017》| 數位輸出、美術紙、發泡板 | 90 x 135 公分
LO Hui-yu, *The Selfgazing of a Mother #24: Xinwu, Taoyuan, 2017* | digital print on fine art paper, mounted on foamboard | 90 x 135 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 — 2026.11.08

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.



王雅慧展區照片
Wang Yahui's section

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)

「當代藝術與技術論壇」 Forum on Contemporary Art and Technics 2026.11.21 — 2026.11.22

活動地點 Venue：視聽室 TFAM Auditorium

* 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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