

Children's Learning Book

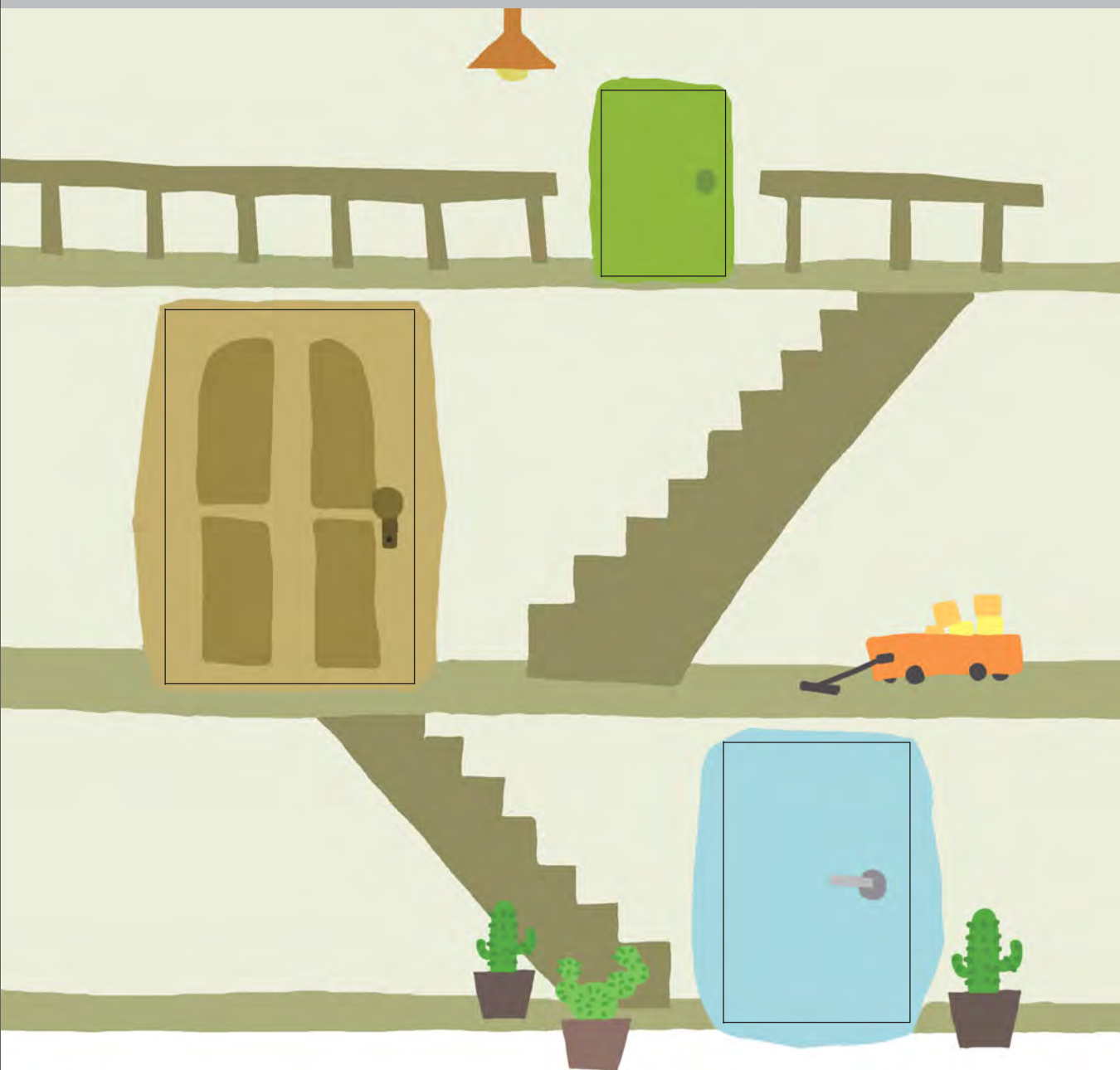
Suitable for children 10 and above, and adults

互動學習手冊

適合10歲以上兒童及大朋友閱讀



3.26-10.30.2016



歡迎來到臺北市立美術館兒童藝術教育中心。

兒藝中心最新展出計畫「小·大」邀請你用非比尋常的角度—尺寸與視角看待世界，透過親身的藝術體驗，喚起大小朋友的共同經驗，賦予日常生活新的觀看角度，再次認識自身生活的多樣風貌。

這本互動學習手冊將透過六個提問，陪伴你參觀五位藝術家展出的作品，並且體驗由作品概念延伸的互動裝置。參觀過程中，你將不時發現看似簡單的提問—藉由藝術家提出的觀察，再行思索，簡單的問題因而產生更多可能性。

藝術教我們思考，也鼓勵我們動手做。這本手冊中也提供延伸創作，邀請你發揮創意，在紙上展開無邊的想像力。

祝你有個愉快的美術館之旅。

Welcome to the Children's Art Education Center at Taipei Fine Arts Museum.

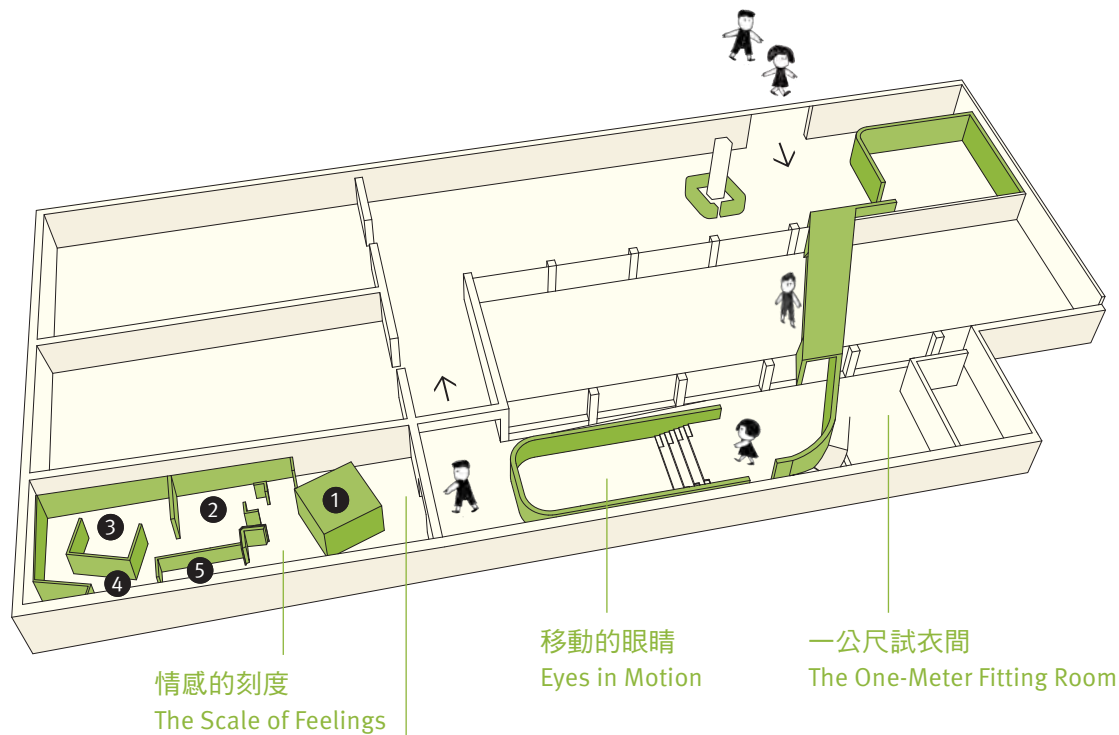
"Small or Big" is the newest exhibition at the Children's Art Education Center. We invite visitors to view the world from an unusual angle – rulers and perspectives. By personally experiencing art, you'll reawaken the experiences we all share in common, kids and grown-ups alike. You'll give everyday life a new vantage point. And you'll have a fresh encounter with life's many different appearances.

This Children's Learning Book will accompany you as you explore this exhibition. As you view the works of the five artists and experience the interactive installations that extend from the works, this book will pose six questions. Consider these seemingly simple questions and, inspired by the observations of the artists, ponder them again. Then you will discover that these simple questions open up a wide array of possibilities.

Art teaches us to think. And it encourages us to make things with our hands. This Children's Learning Book offers ideas for further creativity. We invite all our visitors to exercise your creativity, and set your boundless imagination free on a piece of paper.

We hope you have a wonderful journey through the museum.

平面圖 Floorplan



藝術家變大變小 Artists Get Big, Artists Get Small

- 1 陳逸堅〈魔豆箱〉 E Chen *Magic Bean Box*
- 2 鈴木貴彥〈全球商店計畫〉 Takahiko Suzuki *Global-Store Project*
- 3 石晉華〈穿量計畫〉 Jin-Hua Shi *Clothing Project*
- 4 劉耀中〈開關〉 Yao-Chung Liu *Switch*
- 5 朱盈樺〈平行記憶〉、〈娃娃屋 #1〉
Yin-Hua Chu *Paralleling Memories, DollHouse #1*

到底是小水滴，還是大泳池？ Is it a little drop of water, or a big swimming pool?

我們都玩過一個遊戲，把眼睛靠近物體，將視線的高度降低，趴在地上用小昆蟲的視角看世界，平常熟悉的物件變得巨大又令人驚奇，桌上一滴水對小昆蟲來說，簡直是個大泳池；相反地，當我們坐上飛機向下鳥瞰時，大房子和車子瞬間變成火柴盒小玩具。

到底是水珠變大了？還是建築物和車子變小了？會不會是我們自己變大或變小了呢？在變化過程中，誰是觀眾？誰主動改變了？小與大看似在刻度的兩端，事實上千變萬化，無論透過改變尺寸、視角或調整遠近關係，都會擾亂視覺，讓我們跳脫真實世界的框架，在真實與幻覺中悠遊。

大小可以是無止盡的遊戲，也可以是偉大的哲學討論。「藝術家變大變小」區展出五位當代藝術家作品，每一位藝術家提出一種觀點，展開小與大的深刻討論。「情感的刻度」是閱讀及創作專區，你可以輕鬆地閱讀，也可以恣意地拿起筆創作。「移動的眼睛」藉由翻轉物件尺寸，創造一個想像力的舞台場景，每個參加的觀眾都可以是舞台的導演。「一公尺試衣間」是為學齡前兒童設計的區域，要體驗尺度的經驗，就從認識自己身體開始。

「小·大」是一個跨越界限的奇幻場域，將感覺、錯覺、視覺印象、想像以及認知的經驗交錯在一起，重新產生意義，彷彿幻想與真實，在同一個夢境中發生，歡迎一起來經歷。

We've all played this game before: Get really close to something, or lower your line of vision and crawl on the ground, to see the world from the viewpoint of a bug. Suddenly, familiar objects become enormous and surprising. For a bug, a drop of water on the table is a huge swimming pool. On the other hand, when we're sitting in an airplane and looking straight down, houses and cars instantly become matchbox toys.

Has the drop of water really grown big? Or have the buildings and cars grown small? Or could it be us who have grown small or grown big? During this process of changing, who is the viewer? And who is the one making the changes?

"Small or Big" can be a never-ending game, and it can be a great philosophical question too. The area "Artists Get Big, Artists Get Small" features the works of five contemporary artists. Each artist suggests a unique viewpoint, sparking a deep discussion about Small and Big. "The Scale of Feelings" is an area for reading and making art. You can relax and read, or draw a picture of anything you'd like. "Eyes in Motion" turns the sizes of things upside down, and creates a stage setting for the imagination, where every visitor can be the stage director. "The One-Meter Fitting Room" is an area specially designed for preschool children. Experiencing the different scales of things begins with measuring your own body.

"Small or Big" is a magical place that crosses boundaries. It mixes feeling, illusion, visual impressions, imagination, and perception to create new meaning, as if magic and reality were happening in the same dream. We welcome you to join us in this experience.

1 魔豆箱 Magic Bean Box



陳逸堅 魔豆箱 (局部) E Chen *Magic Bean Box* (details), 2016

眼睛看到的事物就是真的嗎？
Is what the eye sees really real?

1

我們都習慣讓眼睛幫我們判斷大小，但是眼睛看到的事物就是真的嗎？眼睛會不會騙了我們？還是眼睛也被騙了呢？人們往往直覺地以視覺衡量事物的大或小，但有時是眼睛以外的感官及週遭環境作為比例尺，幫助我們更完整地理解與判斷。

藝術家陳逸堅透過〈魔豆箱〉挑戰了我們依賴眼睛進行事實判斷的習慣，在〈魔豆箱〉中，他運用著名的「艾敏斯幻覺」（Ames Room Illusion）與「暗箱」和比例相對原理，呈現了三種不同錯覺與感覺的房間，促使我們對於日常生活有更多的思考。你可以在第一個房間看見常見的都市物件，但物件的比例被改變了，也讓我們進一步思考個人與城市之間的小大關係。在黑暗的房间裡，眼前的景物變得上下顛倒，眼前所見的，好像虛幻，又好像真實，模糊了真假之間的界線。第三個房間則是跟眼睛開了玩笑，藝術家運用物體遠小近大的原理，如果站在特定的點觀看，房間中移動的人看起來會瞬間變大又變小。

這些房間有什麼不對勁的地方，如何騙了我們的眼睛？到底是什麼形成我們這樣混淆的感覺呢？不同的人來看，會有一樣的答案嗎？藝術家希望〈魔豆箱〉裡非比尋常的經驗，促使我們打開身體的每個感官，發現日常之外的各種可能性。

We're all used to letting our eyes help us judge big from small. But are the things the eyes see really real? Could it be that our eyes deceive us? Or are our eyes deceived? People intuitively use our own bodies or our immediate environment as proportional scales, measuring how big or small things are. But sometimes we need our bodies' other senses to help us understand and judge more completely.

The artist E Chen has created a "Magic Bean Box" to challenge our habit of relying on our eyes to judge things. He uses the famous "Ames Room Illusion" and a black box. In the Magic Bean Box are three rooms, each creating a different misperception, or playing with a different sense, and forcing us to rethink how we perceive everyday life. In the first room you can see a bunch of ordinary objects we often see in our urban world. But their proportions have all been altered, making us ponder the relationship between people and the city. In a darkened room, all the objects are turned upside down. Everything we see seems like an illusion, but also seems real, blurring the line between true and false. The third room plays a game with the eyes, making use of the principle that things seem big close up and small far away. If you stand in a fixed spot, the people moving around the room seem to suddenly grow or shrink in size.

What is so weird about these rooms, that they're able to deceive our eyes? What is it that muddles our senses this way? When different people look, will they have the same answer? The artist hopes we can open up every one of our bodies' senses, and stir up our customary ways of perceiving things. The Magic Bean Box is full of possibilities, and offers an experience far beyond the ordinary.

2 全球商店計畫 Global-Store Project

你家附近是否有特色小商店呢？這些小商店與連鎖便利商店很不一樣，來小商店買東西的顧客多半是住在附近的居民，跟老闆熟識，關心彼此的生活。

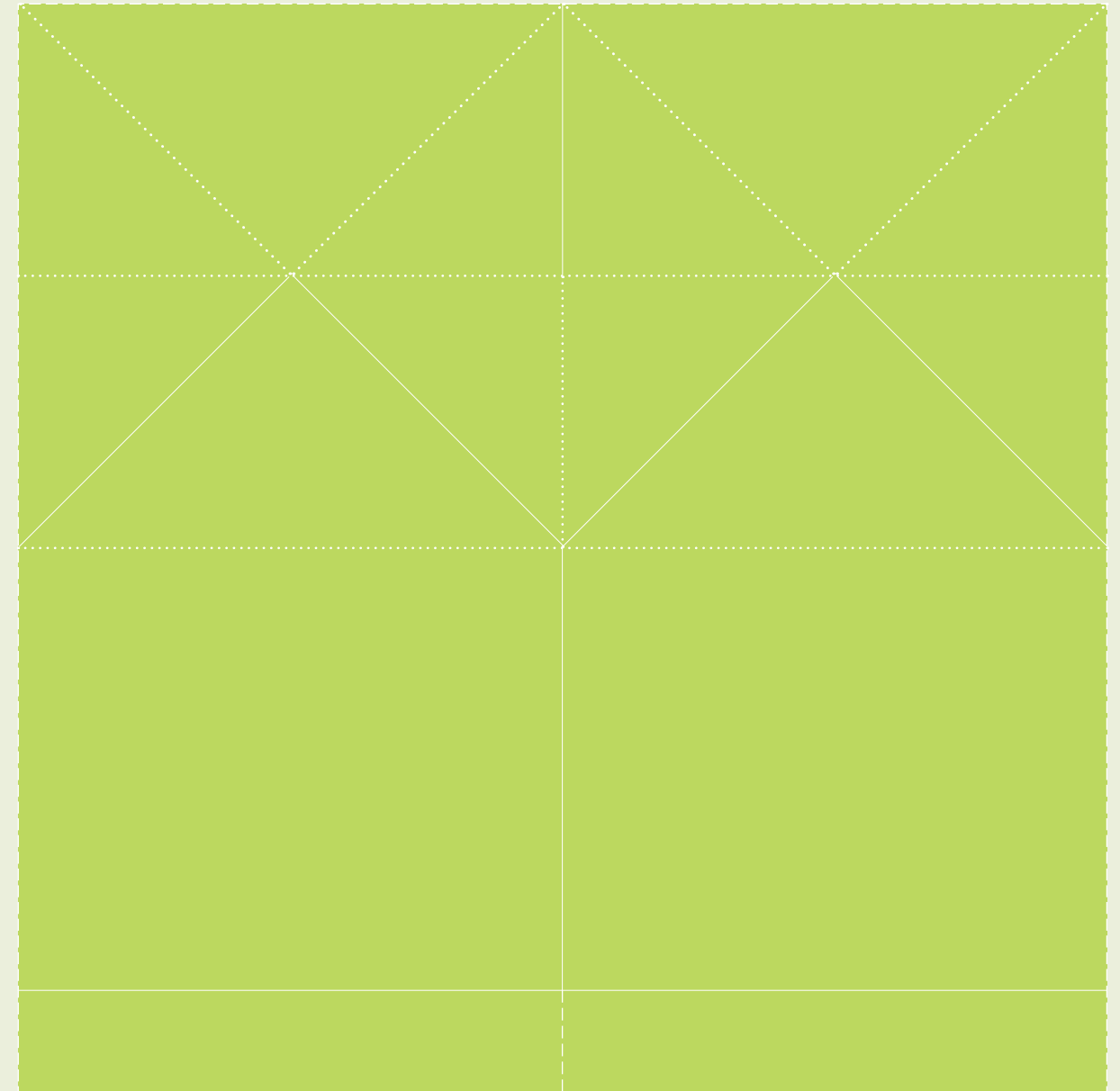
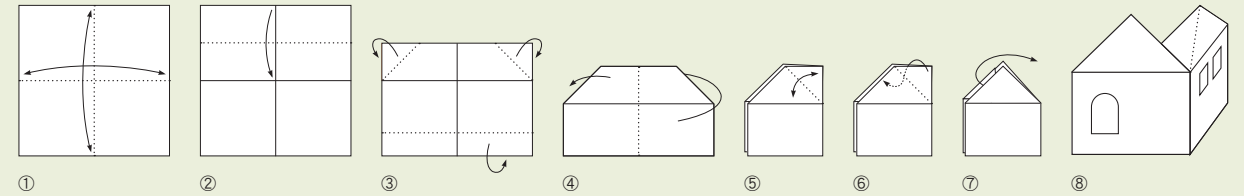
〈全球商店計畫〉是藝術家鈴木貴彥回應「全球化」所進行一系列的藝術行動。他認為全球化並不平等，因為許多擁有在地特色的小事物會在全球化之下被掩蓋，因此他希望以反諷的創作，用全球化的行銷方式來諷刺真實世界。鈴木貴彥以攝影的概念進行創作，他先為這些深入社區生活的小型商店進行攝影並製作成模型，接著他將模型拍照製作成海報，邀請人們成為行動海報架，透過網站宣傳、標註經緯度，讓不同國家的人都可以看到這些存在於世界各地小商店。

鈴木貴彥精確且細緻地製作商店模型，他認為如此一來能讓觀眾更加願意仔細觀察這些小商店。當商店被模仿變成一個縮小的模型之後，已經不具有原有的功能，但模型卻因為縮小使觀看的人產生精緻、可愛的感受，在這個過程中，原先被忽略的商店因為縮小，而使我們主動以新的眼光來看待它。鈴木貴彥也暗示我們去思考：在全球化這巨大潮流之中，小小個體如何存在並延續，讓小商店與大世界能平等並存，如此一來「小事物也會有大力量」。

Do you have a little store in your neighborhood with a special personality all its own? Little shops like this are very different from convenience store chains. Most customers that shop in small stores are neighbors who live nearby. The shop owner is their friend, and they care about each other.

Global-Store Project is a series of art actions by Takahiko Suzuki in response to “globalization.” He believes that globalization places things on an uneven footing, because it covers up many little things that have a special local flavor. Through his ironical artwork he seeks to poke fun at the real world, using the forms of consumerism under globalization. Suzuki found several little stores that have taken deep root in the lives of their communities, and made custom-made models of them. He then took photos of these models and turned them into posters, inviting people to serve as mobile poster stands. And by promoting them and displaying their geographical coordinates on the internet, he allows people from different countries to see the little stores that exist in places all over the world.

Takahiko Suzuki has made his store models with accuracy and detail, in the hopes of persuading viewers to examine these little shops more closely. After a store has been replicated and reduced to a model, it no longer serves its original purpose, but because the model has shrunk in size, it seems more delicate and cute. Through this process of miniaturization, we suddenly take notice of these shops we once ignored, and view them through new eyes. Suzuki also subtly urges us to think: Amidst the gigantic wave of globalization, how can tiny individuals survive and carry on? Little stores and the big world should be able to coexist on equal terms. In this way, “small things can have great power.”



你家附近有沒有不為人知的小雜貨、五金、或者小吃店呢？

沿著虛線剪下這個小房子，畫下你要推薦給大家的店。

Are there any little grocery stores, hardware shops or diners in your neighborhood? Cut along the dotted line, and cut out the shape of this little building. Then, draw the store that you would like to introduce to everyone.

鈴木貴彥這樣說：

想起一個天天在家附近看到的商店，然後，畫下這家商店。覺得如何？對我來講，不簡單，因為它是一個非常普遍的商店，一點都不特別。而且，這家商店的設計應該不太單純，甚至有一點點複雜，因為如果超簡單，你就可以毫不費勁地記得它。

What Takahiko Suzuki has to say:

Remember a small shop that you see every day in your town. And draw a picture of the store. How was it? In my case, it was not easy. Because it is a very very ordinary shop and nothing special. But that shop's design should not be so simple. Or we can say it is a kind of complicated design. Because, if it is very very simple, you can remember it without any effort.



鈴木貴彥 全球商店計畫 (局部) Takahiko Suzuki Global-Store Project (details), 2006-

當別人問你身高的時候，你通常都會怎麼回答？「我有150公分高」，這時別人就可以知道你的身高，也可以知道你是不是又長高了。在台灣，我們習慣用公分、公尺、公里向別人描述高度或長度，但藝術家石晉華想的不一樣：我們只能用這些統一規定的測量單位來測量嗎？

石晉華用想像力發展出獨特的測量單位，例如把身體當作一個單位，發展出〈穿量計畫〉這件行為藝術作品；藝術家將他在美國藝術機構 PS1 駐村時，要求館員和藝術家捐給他的77件衣服全部穿在身上之後，再串連成一捲皮尺，然後圍繞著 PS1 這棟建築物來測量周長。也就是說，這棟建築物的周長是用「77件石晉華穿過的衣服」的「尺」來測量。〈穿量計畫〉所創造的獨特單位，不像公分、公尺或公里等這些標準單位，這種創新的丈量反而引發了更有趣的想像與創意。

想像一個物件、一個身體部位或者任何一種方式當作測量的單位，設計一把有趣的尺吧。

Imagine an object, a body part, or any method that you could use as a unit of measure.

Then, design an interesting ruler of your own.

When someone asks you how tall you are, how do you usually answer? "I'm 150 centimeters tall." Then people will know your height, and whether you've grown taller than before. We're used to describing heights and lengths in centimeters, meters and kilometers, but the artist Jin-Hua Shi thinks differently: why must we use uniform units of measure? Why must we only use these units?

In *Clothing Project* the artist Jin-Hua Shi uses his imagination to develop a unique unit of measure – his own body. He took 77 pieces of clothing donated by other people and put them all on. Then, he strung them together into one long measuring tape, and stretched it around the exterior of a building to measure its perimeter. In other words, the building was measured by the ruler "77 pieces of clothing worn by Jin-Hua Shi in circumference." The unique unit created in *Clothing Project* is not like centimeters, meters and kilometers, which can be easily understood by everyone else, but this innovative measuring device can spark more interesting flights of the imagination and creative ideas.

石晉華這樣說：

測量的單位很多時候是為了溝通，但因為它要求標準化，所以久而久之我們對抽象或具象的經驗，就越來越沒有想像力。

What Jin-Hua Shi has to say:

The purpose of a unit of measure is often to communicate. But because it strives for standardization, little by little we lose our imagination about both abstract things and concrete experiences.



石晉華 穿量計畫 (局部)

Jin-Hua Shi *Clothing Project* (details), 2004–2008

小與大比賽，誰比較厲害？
When Small competes with Big, who wins?

當人們為了紀念某位歷史上重要的人，會為他建立一座雕像，巨大地站在高處看著人們，來表現他的偉大。和雕像比較之下，站在低處的我們好像就變得渺小。偉大與渺小是一組對應的形容詞，如果我們舉辦一場偉大與渺小比賽，你認為誰會贏？為什麼？

藝術家劉耀中的作品〈開關〉中，開關就像發號命令的大將軍，燈泡變成執行命令的小士兵，藝術家製作了一個普通尺寸的開關和一個放大200倍的開關。猜一猜，哪一個開關能讓燈泡變亮呢？藝術家用幽默的方式跟你開了一個玩笑，他希望每個人都能打破自己對於偉大或渺小的既定印象，用更開放的眼光看待事物。

When people want to commemorate a major figure in history, they will build a huge statue of him, standing some place high and looking down on everyone, in order to express that this person was great. Compared to the statue, we who stand down below become insignificant. Great and insignificant are a pair of opposite terms. If we hold a contest between Great and Insignificant, who do you think would win? And why?

In his artwork *Switch*, the artist Yao-Chung Liu portrays a switch as a big general issuing orders, and the lightbulb becomes a little soldier obeying the commands. Liu has built a switch of an ordinary size, and also a switch 200 times bigger than usual. Guess which switch lights up the bulb? You'll discover that both the big and the little switch can turn on the lightbulb. There's no difference in the functions they serve. Here, the artist is letting you in on a joke. He hopes everyone can go beyond their preconceived notions of greatness and insignificance, and view things with more open eyes.

What Yao-Chung Liu has to say:

We know that a switch can 'control' the light from a lightbulb, and this forms a power structure. But ultimately it doesn't matter how big or small the light switch is – it has nothing to do with size.

劉耀中這樣說：

我們知道開關能夠『控制』燈泡的明滅，形成一種權力結構，但最終大小無用，與尺寸無關。



劉耀中 開關 Yao-Chung Liu *Switch*, 2016

靠近一點，想像這是誰的世界？
Get a little closer – whose world do you imagine it is?

假如你變小了，眼中的世界會變成什麼樣子？當我們改變了平常觀看東西的距離與高度，生活在這個世界就是一場充滿樂趣的冒險。藝術家朱盈樺運用類似的方式來記錄她的旅行。

〈平行記憶〉這件作品是以模型小人作為紀錄的藝術旅行計畫。朱盈樺利用三個月的時間，每天早上10點、下午2點、晚上6點、10點，依照當下的心情和環境，選擇一個模型小人拍攝照片。對藝術家來說，這個計畫是一場實驗及遊戲，照相機鏡頭下奇幻的小人世界，與藝術家自己的真實生活是同時進行的平行時空，經由特殊視角的觀察，照片中的小人世界形成了特別的旅行回憶。

藝術家透過拍立得分享了她的旅行經驗，你只看到藝術家拍下的這些影像，卻看不到相機沒有拍到的地方是什麼模樣？我們用眼睛看見的、和留在照片上的風景，不一定是完全相同的。在〈平行記憶〉中藝術家把她的故事說完了，但她也想聽聽你會如何創造自己的冒險故事。〈娃娃屋 #1〉這件作品正是藝術家提出的邀請，她希望你帶著好奇心，將眼睛靠近觀看的洞口，請盡情地在這個奇幻世界裡想像與探險，因為在〈娃娃屋 #1〉裡，你才是這趟旅行的主角。

Suppose that you became small. What would the world be like in your eyes? When we change the distance and height from which we usually look at things, living in this world becomes a fun-filled adventure. The artist Yin-Hua Chu has used a similar method to document her travels.

Her art project *Paralleling Memories* records a journey with figurines. Every day for three months, at 10 a.m., 2 p.m., 6 p.m. and 10 p.m., she chose a figurine and took its picture, depending on her mood and environment at the time. For the artist, this project was both an experiment and a game. The magical world of miniature people inside the lens of her camera and the real world in which the artist lived were parallel timespaces going on concurrently. When you change your angle of observation, the photos of the little people's world form special memories of a journey.

The artist shares her travel experiences in Polaroid pictures. You only see the images the artist took, but you don't see any of the places the camera didn't capture. What do they look like? What our eyes see is not necessarily the same thing as the scenery caught in a photo. In *Paralleling Memories* the artist finishes telling her tale. But she also wants to hear how you would create your own story of adventure. In *Doll House #1* she offers an invitation, and she hopes you come with a curious mind. Put your eye close to the keyhole and peer in, and then imagine and explore this fantastical world to your heart's desire. Because in *Doll House #1*, you are the hero of this adventure.

平行記憶 5

Paralleling Memories

朱盈樺這樣說：

透過相機的眼睛和小人的身體觀看這世界，想像力好像被打開了。只要拍照的時間一到，眼睛會自動變得敏銳，再平常熟悉的日常角落，都會變成小人的華麗冒險。

What Yin-Hua Chu has to say:

When you look at this world through the eyes of a camera and a little person's body, the imagination seems to be set free. In just the instant it takes to snap a picture, the eyes automatically become sharp. The most familiar, ordinary corner becomes a magnificent adventure for little people.



朱盈樺 平行記憶 (局部) Yin-Hua Chu *Paralleling Memories* (details), 2009

「小·大」除了展出作品外，同時延伸出以閱讀、創作為主的互動空間，邀請你在其中進行各種關於小、大的討論與對話，將感覺、想像與經驗互相分享與激盪。

“Small or Big” not only exhibits art, but also offers an extension of the art in an interactive space for reading and creativity. We invite our visitors to join in all kinds of discussion about Smallness and Bigness here, to share the experiences you’ve had feeling, imagining and perceiving, and bring new experiences to life together.

情感的刻度 The Scale of Feelings

尺可以測量出具像的長度與高度，那麼喜歡、討厭、害怕等抽象的感覺可以測量嗎？「情感的刻度」提供豐富的繪本，將無法透過尺、語言或文字表達的小與大，透過圖像及創作引起更深地討論與思考。請找個舒適的角落靜靜地閱讀，或是在創作區中自在地發揮。

Rulers can measure physical length and height. But can they measure abstract things like fondness, dislike, or fear? “The Scale of Feelings” provides picture books loaded with pictures that express “Small or Big” without rulers, language or writing. Here, kids can look at the pictures, or make some art of their own. This is sure to draw out deeper thought and greater discussion. Please find a comfortable corner to quietly read, or go to the creative area and give your artistic heart free rein.



一公尺 試衣間 The One-Meter Fitting Room

當我們長大的時候，會聽到爸爸、媽媽說：「以前的衣服都變小，穿不下了！」為什麼衣服會變小、鞋子會穿不下呢？邀請小朋友在一公尺試衣間裡，穿戴各種衣服與配件，體驗如何透過身體尺寸來認知小與大，並在改變視角的背景前，試試看呈現出什麼驚奇的效果。

When we grow up, we hear our father and mother say: “Your clothes are too small. You can’t wear them anymore!” Why do clothes get small? And why is it suddenly impossible to put on your shoes? We invite parents and kids to go into a One-Meter Fitting Room and try on all kinds of clothes and accessories. Through personal experience, everyone can learn to perceive Smallness and Bigness using your bodies as measures. Standing in front of the backdrop with its changing viewpoints, try to see what kind of surprising effects you can make.



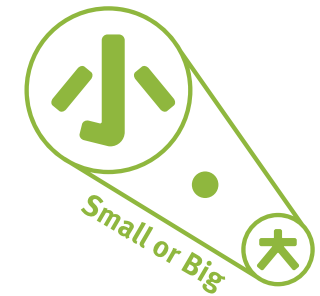
移動的眼睛 Eyes in Motion

你一定也曾經想像過，杯子內的水像游泳池，花椰菜像一棵樹吧。當我們越靠近時，物件反而變得越來越大，我們甚至只看到物件的局部，再繼續靠近，每一個局部又好像一個巨大的世界。大人們請蹲下來，小孩們可以爬上樓梯，脫離習慣的視角，靠近再靠近，用陌生的角度，開始一段探索，創造一個又一個迷人的世界。

I'm sure you've thought of this before: The water in a glass can seem like a swimming pool. And a piece of broccoli seems like a tree. The closer we get, the bigger things seem to be. Even if we can only see part of something, if we get even closer, every part seems like a giant world in itself. Grown-ups, please kneel down. Kids can crawl on the stairs. Look at things from an angle completely different from the one you're used to. Get closer, and closer. Looking at things from an unfamiliar angle, you can start an adventure, creating many different enchanting worlds.



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封面：朱盈樺 平行記憶（局部） Cover: Yin-Hua Chu, *Paralleling Memories* (details), 2009



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