附件一 Appendix 1

坂本龍一｜觀音．聽時
2026.10.31 – 2027.03.14
北美館一樓 1A、1B 展覽室
展覽網頁: https://www.tfam.museum/01skmt

合作藝術家｜
高谷史郎
真鍋大度
卡斯滕．尼古拉
阿比查邦．韋拉斯塔古
Zakkubalan

策展人｜難波祐子

特別協力｜The Estate of Ryuichi Sakamoto / KAB Inc. and Dumb Type Office Ltd.

贊助單位｜台新銀行

協力夥伴｜美術館之友聯誼會、洪建全基金會、Panasonic

設備協力｜SONY、鄒匯音訊科技股份有限公司、Meyer Sound

合作飯店｜老爺會館

藝術夥伴｜恆成紙業

本展採網路預約制，每日保留少量現場候補名額。請先完成預約，再依票券所示日期及入場時段到館。
詳細參觀辦法，請見：
https://www.tfam.museum/Exhibition/Exhibition_SpecialInfo.aspx?id=817&ddlLang=en-us

展覽拍攝規範及注意事項｜公眾

1.展場拍攝規範
為維護作品觀賞品質及著作權益，本展僅開放**《async——沉浸》**、**《LIFE——流動、無形、無聲……》**及**《感測流 2026——不可見、不可聞 (臺北版)》**三件作品拍照與錄影，其餘作品及文獻展區均禁止拍攝。因應音樂版權限制，開放拍攝區域之單件錄影長度以 1 分鐘為限，並請避免影響其他觀眾觀展。

2.現場拍攝之照片及影片，僅限用於本次展覽或活動相關之個人非商業分享。未經官方授權，不得用於商業廣告、商品製作、營利性宣傳或其他商業用途。

如發現未經授權使用之情形，館方得通知使用者停止使用、移除相關內容，並視實際情況通知權利人或依法採取必要措施。相關法律責任由使用者自行承擔。

3.使用本展官方圖像，應正確標示館方提供之圖說及版權資訊（Credit Line），並以原始完整圖像形式呈現，未經同意不得裁切、局部擷取或圖像改作，或其它形式之修改。

Ryuichi Sakamoto | seeing sound, hearing time
Saturday, 31 October 2026 - Sunday, 14 March 2027
Taipei Fine Arts Museum, Galleries 1A, 1B
Exhibition website: https://www.tfam.museum/01skmt

Collaborating Artists｜
Shiro Takatani
Daito Manabe
Carsten Nicolai
Apichatpong Weerasethakul
Zakkubalan

Curator｜Sachiko Namba

In Special Cooperation With｜The Estate of Ryuichi Sakamoto / KAB Inc. and Dumb Type Office Ltd.

Sponsor｜Taishin International Bank

Supporters｜The Museum Friends Association, Hong Foundation, Panasonic

Equipment Support｜SONY, To Gather, Meyer Sound

Hotel Partner｜Royal Inn

Art Partner｜AUSPIC PAPER

Advance online reservations are required for this exhibition, with a limited number of same-day standby tickets available each day. Visitors will be admitted in scheduled time slots to manage visitor flow and capacity. Please book your ticket in advance and arrive at the Museum at the time and date indicated on your ticket. https://www.tfam.museum/Exhibition/Exhibition_SpecialInfo.aspx?id=817&ddlLang=en-us

Exhibition Photography and Filming Guidelines (for public)

1. Photography and Filming in the Exhibition
To ensure a quality viewing experience and protect copyright and intellectual property rights, photography and filming are permitted only for the following three works: ***async–immersion, LIFE–fluid, invisible, inaudible..., and Sensing Streams 2026–invisible, inaudible (Taipei version).***

Photography and filming of all other artworks and in the archival section are strictly prohibited.
Each work, video recording must not exceed one minute. Visitors are kindly requested to avoid disturbing others while taking photographs or recording videos.

2. Image Usage and Copyright
Photographs and videos taken within the exhibition, may only be used for personal, non-commercial sharing.

For any other intended use, users must obtain prior permission from the relevant rights holders, including but not limited to copyrights for the artworks depicted, portrait rights, and any other applicable rights.

In the event of unauthorized use, the Museum may request that the user cease such use and remove the relevant content. Depending on the circumstances, the Museum may also notify the relevant rights holders or take appropriate action in accordance with applicable laws. Users shall be responsible for any legal liabilities arising from unauthorized use.

3. Use of Official Publicity Images
When using official publicity images provided for this exhibition, users must accurately reproduce the image captions and credit lines supplied by the Museum.

All images must be reproduced in their entirety and in their original form. Without prior permission, images may not be cropped, partially reproduced, altered, used to create derivative works, or otherwise modified.

附件二 Appendix 2

關於藝術家｜About the Artist

坂本龍一 Ryuichi Sakamoto (1952–2023)

1952 年生於東京，2023 年辭世。作曲家、音樂製作人及藝術家。1978 年發表首張個人專輯《千刀》，同年參與組成 Yellow Magic Orchestra（YMO）。其創作涵蓋電子與古典音樂、電影配樂、歌劇及聲音裝置。2000 年代起，他透過跨領域合作，研究聲音如何在空間中被聆聽與感知，以及聲音、科技、自然和時間之間的關係，亦長期關注環境與反核議題。

Ryuichi Sakamoto (1952–2023) was a composer, producer, and artist born in Tokyo. He released his debut solo album *Thousand Knives* and joined Yellow Magic Orchestra (YMO) in 1978. His work encompassed electronic and classical music, film scores, opera, and sound installation. From the 2000s onward, his interdisciplinary collaborations examined how sound could be experienced spatially, as well as its relationships with technology, nature, and time. He was also engaged with environmental and anti-nuclear issues.

關於合作藝術家｜Collaborating Artists

高谷史郎 Shiro Takatani

1963 年生。視覺藝術家與劇場導演，1984 年參與創立藝術團體 Dumb Type。其創作運用影像、攝影、燈光、聲音與舞臺設計，橫跨裝置與表演。1999 年擔任坂本龍一歌劇《LIFE》的視覺總監，自此展開長期合作。本展呈現兩人共同創作的《水的樣態 1》、《async——沉浸》及《LIFE——流動、無形、無聲……》。

Born in 1963, Shiro Takatani is a visual artist and theatre director. He co-founded the artist collective Dumb Type in 1984. Working with moving image, photography, lighting, sound, and stage design, his practice spans installation and performance. In 1999, he served as visual director for Ryuichi Sakamoto's opera *LIFE*, beginning their long-term collaboration. This exhibition presents their collaborative works *water state 1*, *async–immersion*, and *LIFE–fluid, invisible, inaudible...*.

真鍋大度 Daito Manabe

生於 1976 年，真鍋大度是一位藝術家、程式設計師兼作曲家。他於 2006 年創立 Rhizomatiks，並於 2022 年成立 Studio Daito Manabe。他的創作實踐運用程式設計、感測器與數據，串連聲音、動態影像、身體與空間，藉此探討類比與數位、真實與虛擬之間的關係。他與坂本龍一合作的作品《感測流》，透過影像與聲音將肉眼不可見的電磁訊號轉化為可被感知的體驗。

Born in 1976, Daito Manabe is an artist, programmer, and composer. He founded Rhizomatiks in 2006 and Studio Daito Manabe in 2022. His practice uses programming, sensors, and data to connect sound, moving image, the body, and space, examining the relationships between analogue and digital, and between the real and virtual. His collaboration with Ryuichi Sakamoto, *Sensing Streams*, makes invisible electromagnetic signals perceptible through image and sound.

卡斯滕・尼古拉 Carsten Nicolai

1965 年生於德國。視覺藝術家與音樂人，並以 Alva Noto 之名從事電子音樂創作。他運用網格、編碼、錯誤、隨機結構與自組織等概念，探究聲音、光與空間之間的關係。自 2002 年起，他與坂本龍一合作多張專輯及多場現場演出。本展呈現《光幻視》與《內 / 外》兩件作品，皆源自尼古拉長期以來對儒勒・凡爾納小說《海底兩萬里》的著迷。

Born in Germany in 1965, Carsten Nicolai is a visual artist and musician who produces electronic music under the name Alva Noto. Using concepts such as grids, codes, errors, random structures, and self-organisation, he examines the relationships among sound, light, and space. Since 2002, he has collaborated with Ryuichi Sakamoto across numerous albums and live performances. This exhibition presents *PHOSPHENES* and *ENDO EXO*, two works that emerged from Nicolai's long-standing fascination with Jules Verne's novel *Twenty Thousand Leagues Under the Sea*.

阿比查邦・韋拉斯塔古 Apichatpong Weerasethakul

1970 年生於曼谷，現居清邁。電影導演與視覺藝術家。其作品多以泰國東北部為背景，結合民間故事、土地記憶與當代經驗，透過非線性敘事交織夢境、記憶與現實。除電影外，他亦從事錄像裝置、表演及虛擬實境創作。本展呈現他與坂本龍一合作的《async——初光》，以及《沉睡者》。

Born in Bangkok in 1970 and currently based in Chiang Mai, Apichatpong Weerasethakul is a filmmaker and visual artist. His works often take northeastern Thailand as their setting, combining folktales, memories of place, and contemporary experience through nonlinear narratives that intertwine dreams, memory, and reality. He also works with video installation, performance, and virtual reality. This exhibition presents his collaboration with Ryuichi Sakamoto, *async–first light*, alongside *Durmiente*.

Zakkubalan

Zakkubalan 是以紐約與東京為據點的藝術團體，本展參展成員為空音央與阿爾伯特・托倫（Albert Tholen）。兩人從事電影製作，亦創作結合攝影、影像與聲音的裝置及錄像作品，探索電影敘事之外的感知經驗。空音央為電影導演、藝術家與翻譯；阿爾伯特・托倫從事電影製作與剪輯。兩人與坂本龍一共同創作《async——容積》。

Zakkubalan is an artist collective based in New York and Tokyo. Its participating members in this exhibition are Neo Sora and Albert Tholen. In addition to producing films, they create installations and video works combining photography, moving image, and sound, exploring forms of perception beyond conventional cinematic narratives. Sora is a filmmaker, artist, and translator, while Tholen works in film production and editing. Together with Ryuichi Sakamoto, they created *async–volume*.

策展人　難波祐子
Curator　Sachiko Namba

難波祐子為策展人，現任東京藝術大學策展教育研究中心特任副教授。她曾任東京都現代美術館策展人及日本國際交流基金會視覺藝術計畫總監，並著有三本探討日本當代藝術策展的專書。她近期的主要計畫為坂本龍一展覽，已先後於北京、成都、東京及香港展出，目前正巡迴至柏林與臺北；她並擔任臺北站的策展人。

Sachiko Namba is a curator and Project Associate Professor at the Center for Curatorial Studies, Tokyo University of the Arts. She previously served as Curator at the Museum of Contemporary Art Tokyo and as Program Director for Visual Arts at the Japan Foundation, and is the author of three books on curating contemporary art in Japan. Her most recent major project is the Ryuichi Sakamoto exhibition, which has toured internationally across Beijing, Chengdu, Tokyo, and Hong Kong, and is currently traveling to Berlin and Taipei, where she serves as curator of the Taipei presentation.

附件三 Appendix 3

本公眾計畫以「坂本的世界觀」為核心，期望帶領觀眾認識坂本龍一如何在不同藝術與文化脈絡中建構其創作觀，並進一步連結至本展作品。「開幕座談」邀請策展人與藝術家分享策展與創作理念，提供臺灣觀眾理解本展的直接途徑；「聲音盒｜聲響創作體驗」強調直覺與參與，邀請音樂人 PUZZLEMAN 與創作團隊雜波共創裝置，讓觀眾透過互動體驗，感受時間、空間與聲音的關係，並體會創作的樂趣；「聽電影｜放映系列」則以電影放映與座談討論為主，從影像與文化脈絡切入，探索坂本的思想背景。三個單元分別從創作觀念、感官體驗與思想脈絡出發，為觀眾提供不同角度的理解途徑。

- **開幕座談**
- **聲音盒｜聲響創作體驗**
- **聽電影｜放映系列（即將公布）**

Ryuichi Sakamoto's worldview therefore stands at the core of this Public Program, which aims to lead participants to a comprehension of how he developed his creative philosophy in different artistic and cultural milieus, and how this relates to the works in the exhibition. In the Public Talk, the curator and artists will share their curatorial and creative concepts, providing the Taiwanese public with a direct path to understanding the exhibition. Meanwhile, "Sound Box" is an interactive sound system co-created with musician PUZZLEMAN and art team ZAP that emphasizes intuition and participation, through a series of interactive experiences in which visitors sense the relationships among time, space, and sound, while enjoying the delights of creating. "Cinematic Soundscape" is a series of screenings and talks, exploring the background of Sakamoto's thought in the areas of film and culture. These three Public Program segments offer visitors three different pathways of understanding: creative philosophy, sensory experience, and thought context.

- Public Talk
- Sound Box | Interactive sound system
- Cinematic Soundscape | Screenings (Coming Soon)

更多活動資訊，請參考北美館活動網頁。
For more information about the public programs and the latest updates, please visit the Taipei Fine Arts Museum's event website.
https://www.tfam.museum/Event/Event_page.aspx?id=3972&ddlLang=zh-tw

附件四 Appendix 4

展覽拍攝及照片使用規範｜**媒體**

1.展場拍攝規範
相關推廣與拍攝應以精簡片段為原則，單件錄影亦以 1 分鐘為限，避免完整呈現作品內容及展覽體驗，保留觀眾自行感知與探索的權益。

2.現場拍攝之照片及影片或美術館提供媒體使用之官方宣傳圖像，僅限用於本次展覽或活動相關之新聞報導及個人非商業分享。未經官方授權，不得用於商業廣告、商品製作、營利性宣傳或其他商業用途。

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如發現未經授權使用之情形，館方得通知使用者停止使用、移除相關內容，並視實際情況通知權利人或依法採取必要措施。相關法律責任由使用者自行承擔。

3.使用本展官方圖像，應正確標示館方提供之圖說及版權資訊 (Credit Line)，並以原始完整圖像形式呈現，未經同意不得裁切、局部擷取或圖像改作，或其它形式之修改。

4.媒體正式印製、播出或發布前，應提供相關內容予館方確認資訊正確性，以及圖像使用方式與版權標示。若發布後，請提供刊物、報導連結、影音檔案或其他相關成果供館方留存。

5.使用公眾計畫【聲音盒】相關聲音素材時，請標示：臺北市立美術館「坂本龍一｜觀音．聽時」公眾計畫〈聲音盒〉。

Photography, Filming, and Image Usage Guidelines (for Media)

Photography and filming should be limited to brief excerpts, with each video recording not exceeding one minute. Please avoid capturing artworks or exhibition experiences in their entirety.

Photos, videos, and official publicity images may only be used for exhibition-related news coverage or personal, non-commercial sharing. Any commercial or other unauthorisedunauthorized use is prohibited without prior permission from the relevant rights holders. The Museum reserves the right to request the removal of unauthorisedunauthorized content and take appropriate action.

Official publicity images must be used in their original form, with the captions and credit lines provided by the Museum. Cropping, alterations, or other modifications are not permitted without prior approval. Users are responsible for ensuring that all necessary copyright clearances and usage rights have been obtained.

Collaborating Media are requested to submit materials for the Museum's review before publication and provide copies or links to published coverage afterward. Please provide TFAM with a copy of the publication, a link to the published coverage, video clips, or other relevant materials for its records.

When using audio recordings from the public program *Sound Box*, please credit: Taipei Fine Arts Museum, Sound Box, Public Program of *Ryuichi Sakamoto | seeing sound, hearing time*.