

## 流水生 +m#e^s Mr. Water +m#e^s

流水生 +m#e^s 是由一群關心藝術與運動的藝術家所組成的團隊；+m、#e、^s 則為組員的代號名稱。「流水」呼應著香港反送中運動所彰顯的特性，「生」則有生成的意味。流水生作為提問，也作為行動。廣東話「生」有先生之意，故又名「Mr. Water」。

Mr. Water +m#e^s is a team of artists who care about art and movement. +m, #e, ^s are the code names of team members. "Lau Shui" means flowing water, the characteristics highlighted by the Hong Kong Anti-Extradition. "Sang" means birth, has the meaning of being born. Lau Shui Sang is used as a question and as an action. Cantonese "Sang" means Mr., so also called "Mr. Water".



**流水生邊度**  
影像裝置、圖像設計、依空間尺寸而定、2020  
Where is Mr. Water?  
Video installation and graphic design, Dimension variable, 2020

反送中運動期間所提出的「如水」、「自游」抗爭模式，不斷展示出高強度表現力與靈活度的行動之餘，於現代疏離社會中也凝聚出新的社群想像。明白當中的力量生成、運動如何開展，一如藝術創作。流水生 +m#e^s 以《流水生邊度》作為提問（粵語的「邊度」是「哪裡」的意思），嘗試抽絲剝繭、回溯、分析並展開運動的眾流面貌。

Be Water as a mode of resistance during the anti-extradition movement expresses such a high-intensity and flexibility of actions. In addition, Be Water generates as well the new communal imagination in modern distancing society. Understanding then the generation of power and the deploy of movement are similar to artistic practices. With the question "Where is Mr. Water?", we try to look back, analyze, and explore the face of demo-stream.

## 陳劭雄 Chen Shaoxiong

陳劭雄，1962年出生於中國汕頭，2016年於北京去世。創作包括影像、裝置、攝影蒙太奇、繪畫、表演及集體參與等，而主題關注在全球化進程中中國所遭遇的各種挑戰。與此同時，他對於歷史表現形式的再創作也進入了其創作領域，或邀請公眾成員參與其部分作品的創作過程，用以激發和分享對於城市和社會變革的共同記憶與理想。

Chen Shaoxiong was born in 1962, Shantou, China; died in 2016, Beijing. Chen has worked in a range of forms, including video, installation, photomontage, painting, performance, and collective action; his pieces have increasingly focused on the major challenges faced by Chinese society as a result of globalization. At the same time, he has also permitted the re-creation of the expressive forms of the past to enter his practice. He invites members of the public to participate in some of his works, which inspire and share collective memories and ideals related to urban and social change.



**墨水媒體**  
動畫錄像、3'45"、2011-2013  
Ink Media  
Video animation, 3'45", 2011-2013

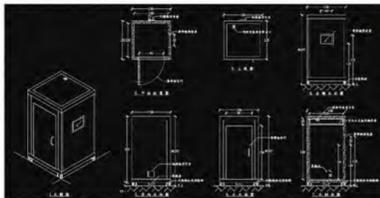
抗議、遊行和集會，圍繞著各個城市中心廣場。這種街頭群眾政治的傳統由來已久，而今日又藉網際網路而越發快速發展和傳播，在各種社交網絡中啟動出一個個虛擬的廣場：令人揪心的、鉅細無遺的、追蹤直播的、暴力血腥和前景未卜的場面。陳劭雄在社交媒體中收集與創作全球同時發生的街頭運動圖片，藝術家在平靜的畫室創作，外面是轟轟烈烈的世界。陳劭雄運用圖像與宣紙的敘事、相機和電腦的邏輯，在與之平行的日常生活中通過網際網路所看到的另一個世界。在重新觀看群眾影像中思考眾流。

Protests, marches and rallies surrounded the central squares in various cities. This long-standing tradition of street politics is now growing and spreading more rapidly through the Internet, activating a virtual square in various social networks: heart-wrenching, exhaustive, live-streaming, violent, bloody and unpredictable scenes. Chen Shaoxiong collects and creates images of street movements happening simultaneously around the world on social media. While the artist works in a quiet studio, the world outside is full of vigorous spectacular. Using the narrative of image and rice paper, and the logic of cameras and computers, Chen sees another world, which is in parallel to our daily lives, through the internet. This work allows us to think about the "demo-stream" in re-reading the image of clustering.

## 陳界仁 Chen Chieh-Jen

1960年生於台灣桃園，目前生活和工作於台灣台北。在冷戰／反共／戒嚴時期，陳界仁曾以遊擊式的行為藝術干擾當時的戒嚴體制，1987年解除戒嚴後，曾停止創作八年。1996年重新恢復創作後，開始和失業勞工、臨時工、移工、外籍配偶、無業青年、社會運動者等進行合作，並通過佔據方廠房、潛入法律禁區、運用廢棄物搭建虛構場景等行動，對已被新自由主義層層遮蔽的人民歷史與當代現實，提出另一種「再-想像」、「再-敘事」、「再-書寫」與「再-連結」的拍攝計畫。

Born in 1960 in Taoyuan, Taiwan, Chen Chieh-Jen currently lives and works in Taipei, Taiwan. Chen employed guerrilla-style art actions to challenge Taiwan's dominant political mechanisms during a period marked by the Cold War, anti-communist propaganda and martial law (1950 – 1987). After martial law ended, Chen ceased art activity for eight years. Returning to art in 1996, Chen started collaborating with unemployed laborers, day workers, migrant workers, foreign spouses, unemployed youth and social activists. They occupied factories owned by capitalists, slipped into areas cordoned off by the law and utilized discarded materials to build sets for his video productions. In order to visualize contemporary reality and a people's history that has been obscured by neo-liberalism, Chen embarked on a series of video projects in which he used strategies he calls "re-imagining, re-narrating, re-writing and re-connecting."



**迷向屋**  
聽力檢查室、聲音裝置、紅外線監視器、螢幕、文件、尺寸依空間而定、2020  
\*此作品之聲音由陳惠璋製作。  
A Room of Disorientation  
Hearing test room, sound installation, infrared monitoring device, display monitor, document, Dimension variable, 2020  
\*Sound for this work was produced by Chen Mao-Chang.

陳界仁數年前於醫院做全身健康檢查，在聽力檢查時被帶入了一間狹小的聽力檢查室。當他進入隔絕外界聲音的小房間後，燈光熄滅，黑暗中浮現無數人的交談聲，不斷環繞、盤旋至其無法分辨這些聲音，而後聲音又交混成像是某種由聲音構成的重力，由上方墜下……。個體感知的迷向成為一種權利的剝奪，成為製造「例外者」(demos)的酷刑。此次《迷向屋》即是將此經驗複製，將人隔絕後輸入大量無法辨識的資訊，遊走於現實與非現實的感官，如同當下社會帶給人類的壓迫及迷向。

Chen Chieh-Jen had a physical examination in the hospital a few years ago. He was brought into a cramped audiometric test room for a hearing test. When he entered the small room isolated from the sound outside, the light went out, and the voices of countless people talking emerged in the darkness. The voices kept circling around Chen that he couldn't distinguish the sounds, and then the sounds became a sort of gravity formulated with various sounds, falling from above..... The disorientation of individuals' perception becomes a disenfranchisement and torture that create the "demos." The work *A Room of Disorientation* replicates Chen's experience. After being isolated, human's senses wander through reality and non-reality with an input of considerable unidentifiable information, just like the oppression and disorientation the current society brings to humankind.

## 程展緯 Luke Ching

程展緯作品側重概念導向和社會介入，不僅作為創作者同時也是觀察者的角色，程展緯遊走於城市內外，藉作品中離奇可笑的幽默感來回應與質疑社會及政治問題。過去二十年間，程展緯參與多場國際展覽和駐村計畫。2016年獲頒香港藝術發展局視覺藝術類的年度最佳藝術家獎。2019年，他的《臥底》計畫被提名 Visible Award。

Luke Ching twists the roles of artists and observers within and beyond the city. He breeds a discursive system with a good mix of humor, responding to and interrogating the cultural and political collisions occurring in Hong Kong. Ching has participated in exhibitions and residencies worldwide. In 2016, he was awarded the Artist of the Year (Visual Art) award by the Hong Kong Arts Development Council. His *Undercover Worker* project is recently shortlisted for the Visible Award 2019.



**驚恐症**  
混合媒介裝置：雙面膠帶、三頻錄像、裝置：依空間尺寸而定，錄像片長：6'12"、2019  
Panic Disorder  
Mixed media installation: double-sided tape, triple-channel video, Dimension variable, video duration: 6'12", 2019

在反送中行動中，警察將示威者以蟑螂稱之。而程展緯於20年前在學時，首次使用雙面膠帶製造蟑螂，但因恐懼蟑螂，所以不曾正視過蟑螂的結構，也無以照片或實物來對照寫生。這隻創造的蟑螂中有許多幻想的細節，讓蟑螂某些特點被放大，某些不存在的部分被創造出來。如將真實的蟑螂與之對照，也根本不像。程展緯於《驚恐症》中製造他幻想中的可怕蟑螂，喻喻人往往經由將他們妖魔化、動物化甚至物化來合法化施予「例外者」的極端暴力。

In the anti-extradition movement, the police referred to the protesters as cockroaches. Luke Ching first used double-sided adhesive tape to make cockroach sculptures when he was a student 20 years ago. However, due to his fear of cockroaches, he has never faced up to the structure of cockroaches, nor has he sketched them according to photographs or real objects. There are many fantastical details in this human-made cockroach that magnifies certain features of the cockroach and certain non-existing parts are created. If one compares the human-made one to real cockroaches, it does not look similar at all. In *Panic Disorder*, Luke Ching creates a terrifying cockroach in his fantasy, implying that people often legalize extreme violence inflicted on the demos by demonizing, animalizing or even objectifying the Other.

## 鄭庚昇 Yooseung Jung

1990年生於韓國光州的鄭庚昇常以錄像、裝置、出版的方式創作，近期創作主題則以性工作者生活狀態的觀察為背景，同時也致力於處理東亞的性別問題。她曾在擔任非營利組織的志工期間觀察光州當地性產業的歷史空間，以及性工作者居於其中的生活方式。

Born in 1990 in Gwangju, South Korea, Yooseung Jung records her views on sex workers in a variety of ways, including video, installation, and publication. She researches the history of sex workers and the spaces they are gathering and the lives of people living there. At the same time, she works on dealing with East Asian gender issues.



**來自黃錦洞的她們**  
霓虹燈管、70×100公分、2018  
Women of Hwang Geum-dong  
Neon sign, 70×100cm, 2018



**那個地方的日夜**  
雙頻道錄像、依空間尺寸而定、2018  
Day and Night of District  
Dual-channel video, Dimension variable, 2018

鄭庚昇此次展出的作品，圍繞著光州518民主運動期間不被記名的運動者，一群被稱為來自黃錦洞電話亭(Hwang geum-dong call box)的女人，在光州五月運動中協助載水、食物，亦自主舉辦捐血活動，但由於對於性工作者的污名，她們成為行動中沒有聲音的「例外者」。藝術家轉化光州官方用以放置於不義遺址的紀念碑形式，將歷史邊緣例外者的生活紋理(聲音、物件、記憶)重新接合到民主的省思中。

This project concerning the women of the Hwang geum-dong call box, the anonymous protests in the Gwangju Uprising. They took charge of transporting water, food and even contributed their blood as a medical donation. But with the stigma of prostitution, they became the silent "demos." The artist appropriates the official memorial form of injustice site in Gwangju as a reflection of democracy through these historically marginalized demos' life textures, like voices, objects and memories.

# 五月共感 May Co-sensus

## 民主中的 Demo-stream in Democracy

# 眾流

關渡美術館  
國立臺北藝術大學  
Kuandou Museum of Fine Arts, NTNU

### 2020 5.1-7.5 FRI. SUN.

策展人 **黃建宏**  
Curator **Huang Chien-Hung**

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Chang Wen-Hsuan  
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# 策展論述

## 法西斯的回返

「解殖」與「人權」構成二十世紀全球政治的雙螺旋結構，但時光飛逝，一個世紀下來大家所習慣的自由、平等、民主，卻在迎接二十一世紀的前夕，因為政治的詭辯和武力的運用變得曖昧不清、甚至倒錯；而先前由左翼思想主導批判資本主義所造成的各種社會民生問題，也大都轉移到對於民主的質疑。因此民主社會也轉而支持保守主義，以區域利益為主軸，全球都出現了超越左右派立場的法西斯化。

## 多層共感的群聚

廣義的左派失去十九世紀末以及二十世紀六〇、八〇年代召喚「共感」的能力，而任憑共感以網路社群媒體簡化後的標記置來計算，「民粹」因此成為數位時代的雙面刃。香港的反送中運動，以及發生在土耳其、烏克蘭、印尼、印度、伊朗等地的社會運動，都是為了抵抗法西斯化而出現的無政府式運動，然而大多數右化的政權都不予理睬甚至強力鎮壓；這個因局戲劇化地遭遇「2019新型冠狀病毒」全球感染的曠探，許多不為異議人士所動的右傾或極權國家因為資訊不透明與假新聞的操作而陷入內政危機。

我們今天必須面對並深思的政治生活，就是群聚在民粹之外的創造性。「群眾」(multitude)作為去中心化時代的「群聚」，成為許多人對於社會團結和動員的主要欲望和無政府想像，但同時商業市場中的「」意識形態也大張旗鼓地席捲了整個市場，再加上網路社群平台的「運算」，「集體」必然在這樣的抵消中難以發生。明顯地，動情力、迷因要素促成了關係性的流動 (relational flux)，並以此產生群聚乃至於集體的發生，簡言之，群聚並非認同的凝結與完成，而是認同被再現之前的「共感」(co-sensus)事件。

## 众流的動態單元：自游

動情力的力量與能量促成流動，而流動的啟動（動情力的施作）才是群聚過程中的事件，這就是我們想要通過藝術途徑創造、捕捉理解的共感。今天面對的「共感」困難或「感知剝奪」不是通過結構性的關係來運作，而是以剝除微型要素（動情力、人為地植入「迷因」、大量替換為特定語言介面的普遍性要素來進行，因此，相對必須以促成流動的「動情力」讓微型要素激發出「分享」效益。

如果說，80年代末期是冷戰瓦解、全面民主化的重要時期，在這種全球政治氛圍下，南韓或台灣都出現許多反獨裁體制的運動以及對於自由的要求，促求政府結束戒嚴與獨裁政權。然而，八〇年代民主群聚的共感众流並沒有在當時的敘事中成為重點，而今天多層共感的群聚讓我們能夠回頭看到被遮蔽的理解；事實上，個體以創造性共感引發事件性群聚，正是讓差距變得可感、讓分配下的不可連結者發生連結，四十年之前如此，今日亦然；如今才更深

刻感受到「民主化」需要一種能夠隨差異進行調整、令差異共容的能力。從反送中運動發出的以「自游」(be water)作為連結動情力、流動與民主動應的「狀詞」，便提供出這樣的技術範例。

## 众流的季節

如果「自游」(李小龍)是武術的能动性本質，我們甚至認為這其實是民主的基礎動能。意即「個人」進入到因政治而激化的公共空間後，為了達成某種效能與發揮某種力量而機動地與其他個人連結，並且連結出能夠適切回應外部環境樣貌的操作關係。「自游」能夠跨越許多民主社會的困境，進而串連出有效的關係網絡、傳遞強化的訊息、情感的溝通與經驗分享，因此「自游」通過「共感」指向「众流」。

「五月」是中國的一九年、法國的六八年、南韓的八〇年，也是台灣的八八年，五月讓二十世紀充滿變革與年輕的能量，因為「春天」的氣候適合外出、適合認識新朋友，或許利於表達自己、適合吶喊！現在，我們面對的可是二十一世紀的五月，如果再次召喚二十世紀的這些五月，為的不就是再次夢想外出交朋友、以更細膩的心思來搖撼這個世界的季節。通過「众流」，我們希望從藝術家的思考和作品中，看到這些充滿活力的匯聚與運動中更多的層次，試圖提出生物政治時期民主化的生態觀點，民主運動也代表著新的共同生活觀念，新的感性分配以及新的共同生存世界的出現。

# Curatorial statement

## The Return of Fascism

"Decolonization" and "human rights" constitute the double helix structure of the 20th-century global politics. As time flies, we have been accustomed to freedom, equality, and democracy within a century. However, at the turn of the century, political sophistry and the use of force made these elements ambiguous or abnormal. Moreover, all kinds of social and livelihood problems caused by the previous criticism of capitalism led by the left-wing ideology have mostly shifted to the question about democracy. As a result, democratic societies have turned to support conservatism, which is dominated by regional interests. Fascism beyond the left and right wings has appeared all over the world.

## The Clustering of Multi-layer Co-sensus

The broad left lost its ability to call for "co-sensus" which it once obtained in the late 19th century and the 1960s, and 1980s. In contrast, we have measured the "co-sensus" with the method which is simplified by online social media; hence, "populism" has become a double-edged sword of the digital age. The anti-extradition protests in Hong Kong, as well as social movements in Turkey, Ukraine, Indonesia, India, and Iran, are all anarchy movement struggling against the fascistization. Yet, most rightist regimes have ignored or even suppressed those movements forcefully. The global-infected Coronavirus disease 2019 (COVID-19) has dramatically interrupted the predicament. Many rightist or totalitarian countries have run into domestic affairs crisis due to intransparent information and face news operations.

The political life that we must confront and contemplate today is the creativity that gathers and goes beyond populism. "Multitude" as a "cluster" in a decentralized era has become a major desire and anarchic imagination for social solidarity and mobilization. However, meanwhile, the "I" ideology in the business market also swept across the entire market. Coupled with the "computation" of the online social networking service, "collective" is bound to be difficult to happen in such offset. Apparently, the emotivity and memes contribute to the relational flux, and thus generate clustering and collectivity. In short, clustering is not the condensation and completion of identity, but the "co-sensus" event before identity is represented.

## The Dynamic Unit of Demo-stream: Be Water

The force and energy of emotivity precipitate the flow. The undertaking of the flow (the act of emotivity) is thus the event in the gathering process, which is the co-sensus that we wish to create and capture through artistic means. Nevertheless, difficulties in "co-sensus" or the "deprivation of perception" that we confront today operate not through structural relationships but the stripping of microelements (affect), the artificial implanting of "memes," and the general elements massively substituted to specific language interfaces. Therefore, it is

relatively necessary to stimulate the "sharing" benefits of micro-elements with "emotivity" that precipitate the flow.

If the late 1980s was an important period for the collapse of the Cold War and full democratization, in this global political atmosphere, many anti-dictatorship movements and demands for freedom have taken place in both South Korean and Taiwan, urging the government to lift martial law and authoritarian regimes. However, the democratic co-sensus demo-stream clustered in the 1980s did not become central to the narrative of the time; while today's multi-layer co-sensus allows us to look back at the hidden comprehension. In fact, individuals trigger event clustering with creative co-sensus, which makes the gap sensible and connects the unconnected of the distribution. This was the case forty years ago, and so it is today. Now, we do have a deeper feeling that "democratization" requires a kind of ability to adjust to differences and to accommodate them. The concept of "be water" operated in the anti-extradition protests as a "token" connecting the emotivity, flow and democratic dynamics provide such a technique example.

## The Season of Demo-stream

If "be water" (Bruce Lee) is the essence of the agency within martial arts, we can even take it as the basic force of democracy. It refers to that "individuals" enter the public space intensified by politics, and then flexibly connect with other individuals to achieve certain efficiency and exert a certain power. The individual would further connect to an operational relationship that can adequately respond to the appearance of the external environment. "Be water" is able to surpass dilemmas of many democratic societies and directly link up an active relational network, delivering reinforced information, communicating emotions and sharing experience. Hence, "be water" directs toward "demo-stream" through "co-sensus."

"May" was significant in the year of 1919 in China, in 1968 in France, in 1980 in South Korea, and 1988 in Taiwan. The energy of change and youth occupied in "May" in the 20th century, since the climate in "spring" is suitable for going out, meeting new friends, expressing ourselves, and speaking up. Now, we are facing May of the 21st century. When we recall those "Mays" of the 20th century, we do dream of going out to make friends again and vibrate the world with a more delicate mind. Through "Demo-stream," we aim to find more layers in this energetic convergence and movements from artists' though and practices. We try to put forward the ecological view of democratization in the bio-political period. The democratic movement also represents the emergence of new concepts of common life, new perceptual distribution, and a new world of common existence.

# 王虹凱 Hong-Kai Wang

王虹凱生於台灣虎尾，目前為奧地利維也納藝術學院PhD in Practice博士候選人。其創作、調研關注殖民與離散的勞動歷史，透過「聽」的政治，探討權力、生存經歷和歷史交錯點上被遮蔽、排除或消失的知識和實踐，以表演、聲音、工作坊、裝置、出版等形式，實驗不同的聆聽與聚集模式，探觸時/空交錯中欲望生成、共存想像和知識維度之間複雜與多變的關係。

Born in Huwei, Taiwan, Hong-Kai Wang is currently a Ph.D. in Practice candidate at the Academy of Fine Arts Vienna, Austria. Wang's research-based practice confronts the politics of knowledge lost in colonial and diasporic encounters at the intersection of lived experience, power, and "listening." Through experimental modes of sonic sociality, her multidisciplinary work seeks to conceive of other time-spaces that critically interweave the production of desire, histories of labor, economies of co-habitation, and formations of knowledge.



Hazzeh  
聲音、文字、照片、尺寸依空間而定, 2019  
Hazzeh  
Sounds, texts and pictures, Dimension variable, 2019

《Hazzeh》在阿拉伯語裡不僅意味著搖動或顫抖，也是地震的同義詞。此作品強而有力地脈絡化了一塊土地所難以承受的歷史重壓、衝突動盪，如板塊碰撞般地破裂顫動。王虹凱召喚了幾乎被遺忘、為人忌諱的巴勒斯坦口傳悼念傳統Nuwah，回應意內在約旦境內，如地震儀般對身邊周圍土地的理解。她與數位年輕的巴勒斯坦和約旦女性表演者合作，這些表演者向認識的長者們學習Nuwah，並在約旦北方和巴勒斯坦不同的地點間，以一種開放式彩排的方式，一面向不同的斷層線一起哀悼吟唱，一面向她們共同創造的時間縫隙中，聆聽土地回響的頻率，王虹凱則隨同錄音此過程。《Hazzeh》因此成為一種由詢問、致敬、悲悼和傾聽密切交織而成的共感空間，試圖傳遞著一段聲音禁制與例外化的歷史。

Hazzeh means shaking or quivering in Arabic, also referring to the earthquake. Here it powerfully contextualizes the tumultuous conflicts, the land that tectonically cracks and quivers under the heaviness of history. The almost forgotten, banned oral Palestinian lament tradition of "Nuwah" is the means Hong-Kai Wang decided to use to get in touch with Genet's seismographic way of understanding the landscape around her in Jordan. She collaborated with the young Palestinian and Jordanian women who had heard Nuwah only from their elderly. They sang and mourned together to the cracks in different spots in North Jordan and Palestine in an open rehearsal form, as Wang recorded. Within that time gap they collectively created, they listened to the frequency of the response that echoed back from the land. Hazzeh, therefore, is a sensual environment weaved of such a condensed act of asking, honoring, grieving and listening, as an attempt to communicate with a history that is cut away from the world.

### 教育推廣活動

### Educational Activities

流水生 + m#e^s Mr. Water+m#e^s  
重讀反送中檔案：以使用者介面（UI）作為方法  
Reload Archives: User Interface As a Method

程展緯 Luke Ching  
香港民間藝術：蟑螂製作工作坊  
Hong Kong Folk Art Series: Making Cockroach Workshop

張紋璋 Chang Wen-Hsuan  
魚尾獅是何時絕種的？  
When did the Merlion Become Extinct?

為落實2019新型冠狀病毒防疫工作，相關活動採取實名制預約報名，教育推廣活動與放映計畫詳情將於藝選美術館官網公布，主辦單位保留對活動之取消、延後或更改之最終決定權。

In response to the Coronavirus disease 2019 (COVID-19) outbreak, participants are required to make a real-name reservation for exhibition events in advance. The schedule of Educational Activities and Screening Programs will be announced on the Museum's official website. The organizer reserves the right to cancel, postpone or change the event program.

### 主辦單位 Presenters

國立臺北藝術大學  
國史館臺灣史館  
國史館臺灣史館

### 合辦單位 Co-organizers

國立交通大學  
國立交通大學

### 贊助單位 Sponsors

國藝會  
國藝會

### 指導單位 Supervisor

國立交通大學  
國立交通大學

開放時間 Hours  
10:00-17:00 (週一暨國定假日休館)  
10:00-17:00 (Closed on Mondays and National Holidays)

地址 Address  
112臺北市北投區學園路1號  
1. Hsueh-Yuan Rd., Peitou, Taipei 112, Taiwan

交通方式 Direction  
捷運淡水信義線關渡站下車，由1號出口換車處搭乘臺北藝大接駁車或大南客運紅35號、紅55號公車  
Take the MRT Tamsui-Xinyi Line to the Guandu Station (Exit 1), then take TNUA shuttle bus or Da-nan Bus Red 35, Red 55 to the museum.

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即日起至2020年7月6日止重新開放時間為週一至週五10:00至17:00(16:30停止入場)，週六、日及全休館。  
Effective from today (6th of July, 2020), the opening hours of KdMoFA will be from 10:00 to 17:00, Mondays through Fridays (last entry time 16:30), and closed on Saturdays and Sundays.