NTMoFA EXHIBITIONS GUIDE 2(0)23



 $04/15 \cdot 06/15$

(超)

牛之變-謝里法墨彩畫與書信展

Variation of the OX: SHAIH Lifa's Colored Ink





謝里法〈流浪

本展一方面以謝里法近年創作思維中各式各樣、千變 萬化的《牛系列》作品,展出的作品超過100件,來 彰顯出他這系列性觀念推演的創作不輟,不斷地追求 創新的精神。將展區分為:「牛變的啟程」、「牛變 之辯證」、「拿筆牽著牛走」、「墨牛交流」、「牛 在墨的思維裡」、「墨牛演義」六項子題,呈現謝里 法畫墨彩牛的心境;另一方面則展示他鮮少曝光的書 信史料,以突顯出他也是臺灣美術史家的「雙棲」身 分。這兩種身分的疊加構成了他的世界。

之外的書寫,則填補作者內心的空白。本次展覽藉由作品 和書信間的組合對話,讓觀眾得以嶄新的觀看視角認識 謝里法,並從書信裡的美術史切入角度,讓這批書信與 現代人進行跨時空對話,以不同視角認識臺灣美術史。

This exhibition features works from "The Ox Series" that showcase the artist's recent multiaceted creative renderings. The display concept and the artist's diligent pursuit of "The Beginning of Ox Variations," "The Dialectics of the Ox Variations," "The Ox Following the Brush," "Exchanges between Ink and the Ox,"

臺灣土・自由水ー 黃土水藝術生命的復活

An Undefeatable Quest for Freedom and Beauty: The Life and Art of HUANG Tu-Shui

03.25.2023 - 07.09.2023



102展覽室

Gallery 102



黃土水〈鹿〉 HUANG Tu-Shui

「臺灣土・自由水:黃土水藝術生命的復活」展覽係 重探臺灣美術史上開路先鋒黃土水(1895年7月3日 -1930年12月21日)對臺灣美術史的影響力。黃土 水乃臺灣第一位留學日本、研習西洋雕塑,第一位入 選日本官辦展覽「帝國美術展覽會」,且多達4次的 藝術家,是臺灣第一代西洋雕塑家在日治時期留學學 習與創作實踐最具代表性的人物,引領了眾多臺灣青 年藝術創作之路,開啟臺灣的新美術時代。他的作品 風格具有鮮明的臺灣風土特色與臺灣人勤勞的精神, 展現了自由的生命力與對生命的虔誠。

時代記憶-國美35典藏精選展

Art in Our Time: NTMoFA Collection Highlights

04.15.2023 起



103-107、202-205、301-302展覽室、美術街 Gallery 103-107, Gallery 202-205, Gallery 301-



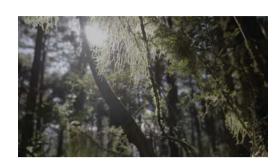
劉國松〈地球何許之三〉

「時代記憶:國美35典藏精選展」以國美館代表性 的典藏作品、研究與策畫主題及方向,並扣合美術 館的幾個重要階段和代表性事件,組構出四個主題 Ladies:劉玗 + 吳思嶔

Ladies: LIU Yu + WU Sih-Chin

04.15.2023 - 06.25.2023

U-108 SPACE (108 展覽室) U-108 SPACE (Gallery108)



劉玗+吳思嶔〈Ladies〉

作品〈Ladies〉是藝術家劉玗及吳思嶔的全新創作 計畫,以伊拉斯謨斯・達爾文 (Erasmus Darwin) 書寫的三首詩/三種植物作為改編劇本,尋探在知識 系統形成之初,人類如何觀看自然?這樣的內容並非 意圖回應人類中心主義的舊問,而是傾向於追溯人類 認知世界的某種初始動能,人類在「觀看/感知/理 解」的過程中,同時也進行著某種感性的內在生產; 想像力的迸發。而知識就在「接收」與「產出」兩種 行為並行的同時被建構起來。這種內在生產行為為並 不容易被討論,因出於個體的主觀經驗,透過任何形 式的傳遞都會淪為某種翻譯。藝術家也思考著這種動 能與藝術生產的交會之處,試圖透過感官、形狀與敍 事三項主題來形構達爾文的植物想像,將詩詞轉譯成 視覺語言,影像與空間轉譯成環境,以展開我們對於 「人如何觀看」的思索,「擬人」是一種剝削萬物的 意識,但同時也是同理萬物的生物本能。

2023 藝術跨域創作案 張乃仁:迷山

CHANG Nai-Ren -The Lost

04.01.2023 - 06.18.2023



時光天井多屏幕影像區 Multiple Screens Area

如果所有混合的媒介都必須透過讀取,那夢境是否也 可能是一種媒體?在睡眠中「夢」直接成為媒介,把 夢境轉譯成可被讀取的經驗、符號。我想用夢境這樣 純粹且無邏輯的媒體,去反觀有目的性的媒體或是用 夢境探討媒體性

我蒐集真實的夢境,並用3D動畫與實拍影像製作成短 篇集,以螢幕框格拓展多重的時空敍事,來指出關係 和時間順序,以同時發生的全景或特寫的運動鏡頭, 描述夢境有自身的意識,或是個體感官的分支,官能 的液態流動

在這個計畫裡藉由夢境來回看現代的媒體,想暗示非 被安排好、非批判性不被看見的媒體,而現代媒體的 意識型態所形塑單一立場或植入單一個體所形成集體 的目的性,成為一個反向的指涉。螢幕是物質的空白 空間,框架內的空白成為載體,可視、可表達,由3D 乘載的符碼訊息,植入他人夢境的虛擬意識,移動的 3D模型與不存在的身體,藉由回到凝視展場,讓觀者 最後在他人虛擬意識的夢境中出生。



張乃仁〈迷山〉

When children see something surprising, they would always say "look" to people around them. It's a genuine curiosity and the most natural and joyful response people have.

探索「你看!?」教育展

「你看!?」教育展

07.23.2022 - 09.03.2023

B1 Educational Exhibition Space, Taiwan

孩子們看到驚喜的事物,總是抓著身旁的人嚷著「你 看」,是發自內心的好奇,也是一種分享,是人們最

「你看!?」教育展以兒童文化為觀點、設計為方

法,透過直觀且趣味的設計,邀請大朋友、小朋友

自然,也找到自己與大自然相處的各種可能性。

一起放大感官、放鬆體驗,看看藝術家眼中、心裡的

B1 臺灣兒童藝術基地-教育展示空間

Children's Art Cave

自然、最快樂的反應。

Look !?

"Look!?" takes children culture as the perspective and design as the method. Through intuitive and interesting designs, this exhibition invites children and adults to enlarge their senses, relax and experience the nature through the lens of artists, and find various possibilities to interact with nature.







探索「你看!?」教育展

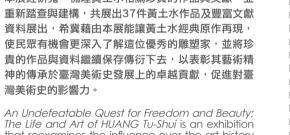
If all mixed media require the process of being read, then perhaps dreams can also be treated as media. During sleep, "dreams" become a medium, and dreams are translated into readable experiences and symbols. I use dreams, this pure and illogical media, as a way of reinspecting purpose-led media or use dreams to explore the quality of media.

I collected real dreams and transformed them into a collection of short works using threedimensional animations and real images. The screen frames expand into multiple spacetime narratives that point to the relationship and time sequence, while the panoramic view that occurs at the same time or close-up moving shots describe how the dreams have their own consciousness or are branches of individual senses and a fluid form of sensory experiences.

This project reinspects modern media through dreams and alludes to a form of media that is not arranged, non-critical, and invisible, as opposed to the ideology of modern media, which shapes single positions or is infused into single individuals to form collective purposes. The screen is a physical blank space, while blankness becomes a vehicle that allows threedimensional symbols and messages to become seen and expressible. The screen allows the virtual consciousness of dreams to be inserted, while the moving three-dimensional model and non-existent body allow viewers to become born amid the virtual consciousness of others by gazing at the exhibition space.



張乃仁〈迷山〉 CHANG Nai-Ren The Lost



accomplishment in art, HUANG was an iconic ailblazer who paved the way for many young Taiwanese artists and set the ground for a new art epoch in Taiwan. The style of HUANG's art shows distinct Taiwanese characteristics and the spirit of the hardworking Taiwanese people, with a vitality of freedom and a devotion to life demonstrated

conducted on HUANG's invaluable oeuvre constructive work also executed, on view in this exhibition are 37 artworks by HUANG and also an extensive selection of archives. The objective is for the original ionic artworks by HUANG to be exhibited and to offer an opportunity for the public to gain an in-depth understanding of this extraordinary sculpture artist. Moreover, these priceless artworks and archives will continue to be preserved and passed down, for HUANG's outstanding contribution to the developmen of Taiwan's art history to be recognized and continue to instill impact.



黃土水〈鵝鳥〉 HUANG Tu-Shui Swan



藉由不同的主題展示系列來介紹國美館在每一個年代 與臺灣藝術史的重要關聯,各自標示出國美館在不同 的歷史階段對於臺灣美術的研究取向、典藏歷史及展 覽觀點的發展進程。本展希望帶領觀眾從中遊覽臺灣 百年來的美術發展樣態和經典作品,同時也藉此讓觀 眾深入了解國美館在每不同階段的美術使命與角色。

The exhibition Art in Our Time: NTMoFA Collection Highlights is comprised of four thematic structures, showcases four major transitional eras with iconic art collection acquired by the National Museum of Fine Arts (NTMoFA) based on the approach of curatorial research, important developing phases and landmarks of the museum. The fourthemes include: 1. "Roots and Transformation of Taiwanese Art," 2. "Exploration and Experimentation in Taiwanese Modern Art,' 3. "Statements and Issues of Contemporary Art;" and 4. "From Murmuring to Probing into History.'

NTMoFA in every art stage.



Borders of Empire II-Western Enterprises, Inc

The important connection between the NTMoFA and Taiwanese art history in every era is introduced through different thematic exhibiting series, which indicate the museum's developing progression of researching approach collection archive and curatorial perspective on Taiwanese art in every historical stage. This exhibition is intended to lead the observer on a journey of centurial development of Taiwanese art and classic artworks, also strengthen the understanding of the mission and role of the



from three poems / three plants (Mimosa, Arum, and Cuscuta) written by Erasmus Darwin (1731-1802) and explores how humans perceived nature when this particular knowledge system was initially established. The content of this exploration is not intended as a response to the age-old question of anthropocentrism; rather, emphasis is placed on tracing the driving force behind humans' initial perception of the world. In the process of "seeing / perceiving / understandina", human beings also carry out some kind of inner perceptual production, with imagination thereby evoked. Knowledge is then simultaneously developed along with the acts of "receiving" and "producing". It is hard to discuss this act of intrinsic production, and to convey it in any form would reduce it to some kind of translation. The artists have pondered on the converging point of this driving force and the production of art, and they seek to use the three themes of senses, shapes, and narratives to construct Darwin's imagination of plants, translating the poetic verses into

visual expressions, converting the images

and spaces into a milieu, with the intention of

contemplating further on: How do people see.

"Anthropomorphism" is based on an awareness

that exploits all things, but it is also a biological

The work, *Ladies*, is a new creative project of LIU

Yu and WU Sih-Chin, presents a script adapted





劉玗+吳思嶔〈Ladies〉 LIU Yu + WU Sih-Chin Ladies

04-2372-3552 | 403414 臺中市西區五權西路一段 2 號

開放時間

- 週二至週五 9:00-17:00
- 週六、週日 9:00-18:00

相關展覽、活動配合政府防疫相關規定,做滾動式修正; 詳情依本館官網公告。

參 觀 服 務

專人導覽 將視最新疫情、防疫指引及入館參觀規定,調整開放項目與 方式,請詳見本館官網公告

無障礙服務

各入口皆設有無障礙專用坡道,停車場設有無障礙專用汽機 車停車位,服務臺備有輪椅,館內設有電梯及專用洗手間。

封面圖片 / 謝里法〈海上牧童〉(局部)

行政院新聞局出版事業登記局版臺誌字6526號







Paintings and Letters 04.15.2023 - 07.23.2023



謝里法透過畫牛傳達了他對繪畫、人生等思考;而展覽

ncludes over 100 pieces that spotlight the tireless progression of the series' creative innovation. The exhibition features six subtopics:

"The Ox in the Mindset of Ink," and "Variations

of the Ox in Ink. The curation also provides

visitors with a rare alimpse of the artist's letters.

evidence of his other identity as a historian of

Taiwanese art. Together, these two identities

SHAIH Lifa conveys his contemplations on

painting and life by depicting the ox, while the

writing he conducted outside this exhibition

fills the void in his heart. Through the dialogue

pieced together by juxtaposing the works and

the letters, visitors are presented with a brand-

new perspective to viewing SHAIH Lifa, while the

angle from art history presented in the letters

allows visitors to engage in exchanges that

transcend the limitations of time and space,

inspiring a different viewpoint when learning

make up the world of SHAIH Lifa.

about the art history of Taiwan

謝里法〈變與不變之間〉

Between Change and Continuity

神的傳承於臺灣美術史發展上的卓越貢獻,促進對臺 灣美術史的影響力。 An Undefeatable Quest for Freedom and Beauty: The Life and Art of HUANG Tu-Shui is an exhibition that reexamines the influence over the art history of Taiwan by Taiwanese art pioneer, HUANG Tu-Shui (July 3rd, 1895 - December 21st, 1930). HUANG was the first Taiwanese to study art in Japan, where he concentrated on Western sculpture and he was also the first Taiwanese selected to show in the Imperial Art Exhibition of Japan, in which he participated in four iterations. A member of the first generation of Taiwanese Western sculpture artists to study abroad during Taiwan's Japanese colonial era and recoanized for his

After meticulous studies and organization

陳界仁〈帝國邊界Ⅱ—西方公司〉



謝里法〈海上牧童〉|藝術家提供 SHAIH Lifa, *The Herder on the Sea*, Courtesy of the artist

NTMOFA

