

NTMoFA EXHIBITIONS GUIDE 2023



10/15・12/15

2023 國際科技藝術大展 「你正在工作嗎？」

Are You Working Now?

08.12.2023 — 11.05.2023



101展覽室
Gallery 101



吳梓寧〈家庭主婦藝術家創作計畫—家庭代工〉
WU Tzu-Ning
It's better to be a housekeeper rather than being an art servant

「你正在工作嗎？」邀請觀眾思考我們過去、現在與未來的勞動、工作形式與社會經濟結構，藉由邀請的13位／組當代藝術家來共同思考一個問題：我們如何定義工作？「你正在工作嗎？」由過去極具勞動性、身體感的工作方式，在後疫情的今日，探討現在與未來新型態的工作與生活模式。本展覽亦引導觀眾思考人類因為工業化對於人的勞動與自然環境的剝削和詐取，且當機器人、AI人工智慧逐漸取代人的部份工作，我們如何重新看待實體勞動的工作概念。若我們不再僅依賴傳統型態生產，我們如何形構自己的存在感與自我意義？透過不同世代的藝術家觀點，本展覽探索三個子題，分別是「從煤礦開採到數據挖掘」、「自我剝削」以及「下班打卡」。

Are You Working Now? invites the audience to reflect on forms of labour and work, and socioeconomic structures from our past, present and future. Thirteen invited artists/groups will jointly contemplate one question: How do we define work? Beginning with the

越野的靈光：莊普個展

TSONG Pu: Off-Road Aura

10.28.2023 — 02.18.2024



美術街、103-107展覽室、203-205展覽室
Gallery Street, Gallery 103-107, Gallery 203-205

「越野的靈光」旨在鋪陳莊普以現代藝術的極簡美學來建構個人藝業之前提下，如何平行發展出讓自身的心思和當代社會之間，不斷地呼應或對話的諸多「當代性」創作。

莊普的藝術生涯，從1980年代以迄2023未曾中綴，40年多年來的創作發展，立基於極簡美學的觀念和藝術實踐。他的創作表現出兩大脈絡的分化和演變：其一是，針對既有(抽象)繪畫之路的延伸與發展，開展「極簡藝術，無限演繹繁殖」的旨趣。其二是，跳脫「藝術即是中心」的框架思維，回歸日常生活，主動地去旁敲側擊當代社會轉變的點滴，進而讓尋常的事物，轉化成訊息的載體，或變身為引人興味的對象。莊普擅長「讓材質自己說話」，「鈍物」之所以能讓人「頓悟」，因為他在經意和不經意之中，注入了某種「靈光」的氣息，而莊普作品中的的擴散性思維和跳躍式表現，著實反映了這樣的自我期許—唯有敢於「越野」的人，才會邂逅新的靈光。



莊普〈(黑) / 月落・日出〉/ 〈白) / 日出・日落〉
TSONG Pu
Moonset, Sunrise / Sunrise, Sunset

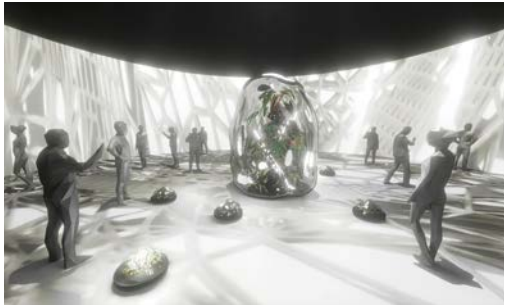
串流群落：溫室中的溫室

Streaming Colony:Nesting Terrariums

10.07.2023 — 12.03.2023



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



吳其育+陳普〈串流群落：溫室中的溫室〉
WU Chi-Yu + CHEN Pu
Streaming Colony:Nesting Terrariums

「串流群落：溫室中的溫室」展覽是藝術家吳其育及陳普的全新創作計畫，描述人類移動和物種交換，以壟殖的方式形塑地球生態，同時推演著奠基於實用主義的生態觀。在工業革命與全球貿易的快速發展下，人們透過能隔絕環境的沃德箱 (Wardian case) 作為承載生態的技術物件，催化地球生態的交換，並產生劇烈變化。

藝術行路— 黃才郎的繪畫探索

A Journey of Art Exploration:
HUANG Tsai-Lang's Paintings and Drawings

08.12.2023 — 10.29.2023



202展覽室
Gallery 202



黃才郎〈南瓜〉
HUANG Tsai-Lang
Pumpkin

黃才郎的藝術行路是雙線並進的，一條是美術行政，另一條是繪畫創作。行政才華是將美術推向社會，蜚聲藝壇，貢獻卓著；繪畫是自己未曾停下來之忙中之功課，卻在默然中創作，甚少曝光，所以極難能可貴；從年輕到現在，兩線都同時進行。由於長年來投注於北中南各館館務之活動力，與深知全臺文化條件和社經環境之迥異，乃至頻頻辦理海內外藝術交流的接觸面，黃才郎非常了解當代藝術的趨向，因此在創作方面最知道不能故步自封。

以繪畫探索當代作為本展的軸線，再就黃才郎早年學生時期的風格、擔任館長年代的藝術性思惟、直至退休後的最新創作，本展細分九大子題區塊，展現黃才郎卸下公務行政重任後，回歸畫家行列之斜槓人生總回顧。

HUANG Tsai-Lang's journey of art exploration has progressed in two ways: one is art administration, and the other is creation of painting. He has used his talent in administration to promote art in society, which has earned a great reputation in the art

時代記憶— 國美 35 典藏精選展

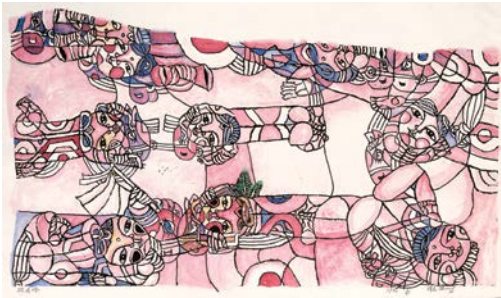
Art in Our Time: NTMoFA Collection Highlights

04.15.2023 — 12.31.2023



301-302展覽室
Gallery 301-302

「時代記憶：國美35典藏精選展」以兩大主題「臺灣美術的溯源與變異」、「臺灣藝術的實驗與創新」展示國美館各個年代的經典藏品，並介紹國美館對於臺灣美術的溯源及風格研究、同時展現本館現當代水墨藏品、經典臺灣展和現代主義藝術的重點收藏、與九〇年代後的當代藝術藏品。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。



江漢東〈跑馬燈〉
CHIANG Han-Tung
Marquee



郭雪湖〈秋江冷韻〉
KUO Hsueh-Hu
Over the Cool Autumn Water

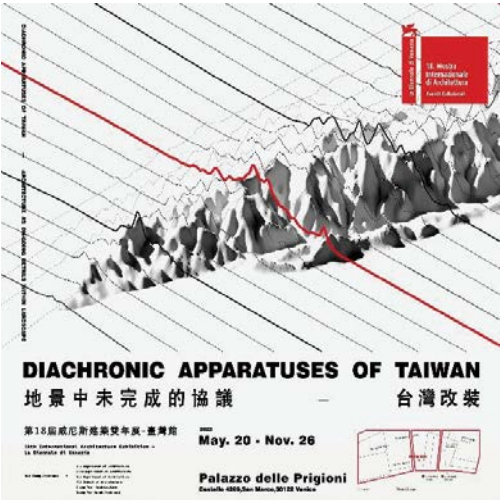
第 18 屆威尼斯建築雙年展—臺灣館 「地景中未完成的協議—台灣改裝」

Diachronic Apparatuses of Taiwan – Architecture as on-going details within landscape Collateral Event of the 18th International Architecture Exhibition

05.20.2023 — 11.26.2023



義大利威尼斯普里奇歐尼宮
Palazzo delle Prigioni, Venice, Italy



我們認為科技的發展始終呈現一種積極樂觀與大步向前的自信，而如此的科學性格並不攜帶著懷舊情懷。21世紀的未來可能需要我們踏上迂迴的道路，留意並拼湊我們周遭因大步向前而遺忘的事物。因而本計畫主要目的是希望促成建成地景與真實土地之間的對話。人對於大地從原始時期充滿敬畏，隨著工具進步增進自信，逐漸開始與之周旋。人的要求不僅是提供溫飽的資源，也嘗試著讓大地成為思考創作的源泉。

本計畫將呈現不同高度與緯度的地景調查。從地球規模來說，橫跨10000公里的緯度中，人類能夠經歷亞熱帶到寒帶的氣候變化。台灣位處於亞熱帶與熱帶，但因超過三千公尺的高峰多達260餘座，氣候型態囊括寒帶高地到熱帶低地，在演化與適應的過程中，各種植物和林相呈現完整系譜可供追跡，也孕育豐富的生物多樣性；然而台灣，從海岸的前線到玉山頂峰，



開放時間

— 週二至週五 9:00-17:00
— 週六、週日 9:00-18:00
— 週一休館

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

預約導覽

受理10人以上之團體預約，平日（週二至週五）請於來館參觀10天前申請，週六、日請於來館參觀14天前申請，相關預約的導覽訊息請上網查詢，或聯繫guidetour@art.ntmofa.gov.tw，或電洽(04)23723552轉327。

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 /

約翰·傑拉德〈西部旗幟（紡錘頂油田，德州）〉
John Gerrard: Western Flag (Spindletop, Texas)

行政院新聞局出版事業登記局臺登註字 6506 號
中華郵政中臺字第 0837 號附登記局雜誌交寄



laborious and corporeal work methods of the past, *Are You Working Now?* explores from the perspective of the post-pandemic present, new contemporary and future modes of work and living. The exhibition also guides the audience to contemplate the human exploitation and profiteering of labour and natural environment as a result of industrialization. As robots and artificial intelligence gradually replace some of the work done by humans, how will we re-regard concepts of physical labour and examine the significance of the body as labour. How will we shape and construct our own sense of existence and meaning if we no longer rely solely on traditional forms of production? Through the perspectives of artists from different cultures and generations, the exhibition guides members of the audience to contemplate local and global issues, as well as to explore three sub-themes, namely: "Coal Mining to Data Mining," "Self-exploitation," and "Clocking Off."



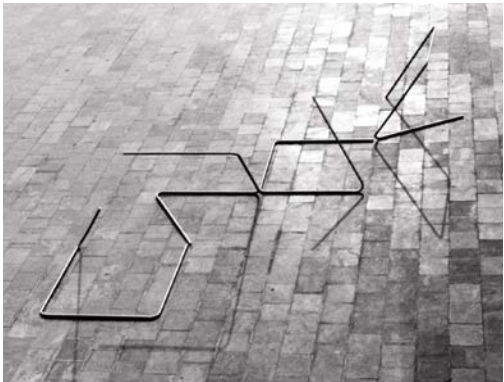
莫奔 (莫里斯·貝納永) 〈城市廣告價值〉
Maurice Benayoun
City Ads Values



侯怡寧 (Kill 8 Seconds)
HOU I-Ting
Kill 8 Seconds

Off-Road Aura explores how TSONG Pu, under the premise of constructing his personal artistic career through the minimalist aesthetics of modern art, has developed numerous "contemporary" creations that resonate or dialogue between his thoughts and contemporary society.

TSONG Pu's artistic career, uninterrupted from the 1980s to 2023, is rooted in the concepts of minimalist aesthetics and artistic practice, he has forged a distinctly personal visual form and stylistic path. In various stages of age and life experience, TSONG's creations have manifested two significant contexts: First, regarding the extension and development of the existing (abstract) path of painting, he has constantly added personal touches, allowing the "TSONG-style" of painting to unfold the intention of "minimalist art, infinitely interpreting reproduction." Second, breaking away from the mindset that "art is the center," TSONG returns to daily life, alluding to the nuances of contemporary societal transformation, thereby turning ordinary objects into vehicles for messages or objects of interest. TSONG's works "let the material speak for itself." The reason why "blunt objects" can lead to "sudden enlightenment" is because the artist has infused a certain "aura" either intentionally or unintentionally. The diffusive thinking and leapfrogging expressions in TSONG's works indeed reflected such self-expectation—only those who dare to go "off-road" will encounter new auras.



莊普〈來去自如遨遊四方〉
TSONG Pu
Nomadic

本展計畫投射出一個生態存在於封閉容器中的另類時空：存在於溫室中的平行歷史。當人造的生態發展成為常態，收藏物種的行為從偏執的狂熱轉為系統性的計畫，人之於自然不再是佔有和取用者，而是形塑自然的關鍵因素，溫室的生態是環境存在的必然方式，原始已不復存在，文獻記錄與溫室環境是生態的最終想像。

Streaming Colony: Nesting Terrariums is a new project co-created by artists WU Chi-Yu and CHEN Pu. Since the Age of Sail, the movement of human beings and the exchange of species have continued to shape the Earth's ecology through cultivation, which has also pushed the evolution of ecological views based on utilitarianism. Through the industrial revolution and global trade, the Wardian case further catalyzed ecological exchanges and prompted drastic changes.

This project proposes an alternative space-time where ecology exists in a sealed container, a parallel history that exists in a greenhouse. As artificial ecological development becomes the norm, the behavior of collecting species has shifted from an obsession to systematic planning. Humans are no longer occupiers and takers of nature but a key factor in how it's shaped. The greenhouse ecosystem has become an inevitable way for the environment to exist, and the primitive way no longer exists; the archival records and the greenhouse environment become the ultimate way to imagine our ecosystem.



吳其育+陳普〈串流群落：溫室中的溫室〉
WU Chi-Yu + CHEN Pu
Streaming Colony: Nesting Terrariums

scene and has made a great contribution. Painting, on the other hand, is a steadfast and ceaseless endeavor throughout his life in spite of his busy schedule. HUANG has always been quietly making art, but has seldom published or exhibited his works, which makes it even more commendable. From youthhood to the present day, he has consistently progressed in both ways simultaneously. Because of his active and dedicated efforts in administrative affairs of museums in northern, central and southern Taiwan, his deep understanding of the dissimilar cultural conditions and socio-economic environment in different parts of the island, and his devotion to organizing artistic exchanges between Taiwan and the rest of the world, HUANG is fairly aware of contemporary art trends. Consequently, he is extremely clear that one should never refuse to move forward in artistic creation.

This exhibition is thematically developed along HUANG's exploration of the contemporary time through painting, and is further divided into nine subthemes to respectively trace his early creative style when he was an art student, his artistic thinking when serving as the director of different museums, and his latest works created in retirement, retrospectively as well as comprehensively demonstrating HUANG's multifaceted life after he is relieved from the heavy official duties of administrative tasks to resume the role of painter.



黃才郎〈甘蔗〉
HUANG Tsai-Lang
Sugar Cane

The exhibition *Art in Our Time: NTMoFA Collection Highlights* is sectioned into two themes: "Roots and Transformation of Taiwanese Art," and "Exploration and Experimentation in Taiwanese Modern Art," each displaying classic works from the museum's collection from different periods. The topics introduce the NTMoFA's stylistic research and trace roots of Taiwanese art while showcasing contemporary ink art, iconic modern works and pieces from the from the Governor-General Art Exhibition, and contemporary Taiwanese art form the museum's collection. 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 NTMoFA in every art stage.



張永村〈水墨墨法系列〉
CHANG Yung-Tsun
Variation of Ink Painting Series



陳澄波〈懷古〉
HUANG Cheng-Po
Nostalgia

短距100餘公里卻可以察覺地球規模中10000公里的14種氣候風貌，意味著，若我們能再度回到大地，台灣的剖面可能存存在新建案的各種線索。

The development of technology presented optimistic confidence that strides forward without nostalgia. Proper responses to the environment are reduced to mere numerical considerations. We must take a detour and pay attention to the surroundings that were left behind by the confident strides. The project encourages a dialogue between synthetic and real ground. Humankind respected the land with due awe in pre-history time. Gaining confidence with the sophisticated tools, it began to ask for more than survival or comfort. The land becomes its source of creativity.

The project presents an inventory of landscapes across different latitudes and altitudes in Taiwan. The world's climate zones span a distance of ten thousand kilometers, ranging from frigid to tropical zones. The process of adapting to specific environments shapes numerous building forms when people use their knowledge and technology in their efforts to domesticate the environment. Equally abundant is the variation in height across the topography of the Taiwanese landscape, ranging from the tropical zone of the lower lands to the 260 mountains taller than three thousand meters in the frigid zones. The varied topography and evolutionary processes gave birth to rich biodiversity and diverse floral and forestry forms. The far reach of the coastal frontier to the summit of Jade Mountain in the Taiwanese landscape presents fourteen climate zones in a short distance of a hundred kilometers. Therefore, sectional analyses of the island may bear clues to the search for new architecture.



第 18 屆威尼斯建築雙年展—臺灣館展覽現場
Exhibition View of Taiwan Collateral Event, 18th International Architecture



約翰·傑拉德〈西部旗幟（紡錘頂油田，德州）〉 | 國立臺灣美術館圖片提供
John Gerrard *Western Flag (Spindletop, Texas)*, Image courtesy of National Taiwan Museum of Fine Arts.

NTMoFA