

展訊

NTMoFA EXHIBITIONS GUIDE 2024



04/15-06/15



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。

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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上網查詢，或聯繫guidetour@art.ntmofa.gov.tw，或電話(04)23723552轉327。

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封面圖片 /

莊敬夫〈雙鹿〉(局部)
ZHUANG Jing-Fu Twin Deer (details)

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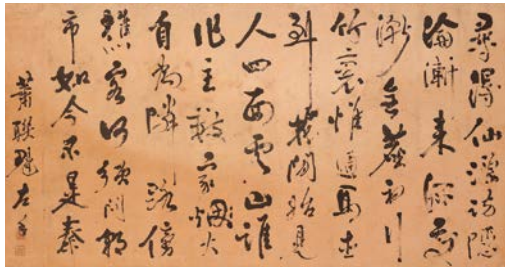


匯流溯源－ 國美典藏臺灣早期書畫展

Converging and Tracing Origins: Early Taiwanese
Calligraphy and Paintings in NTMoFA Collection

03.30.2024 — 07.07.2024

101、102展覽室
Gallery 101、102



蕭聯魁〈行草七律〉
XIAO Lian-Kui
Seven-Character Octonary

臺灣四面環海，自16世紀初成為西歐殖民焦點，也是東亞最早受西洋文化感染之地。從文化型態追溯臺灣早期的美術源流，歷經荷西、明清和日治時期。

就目前可見之資料顯示，荷西時期的繪畫作品主要為地圖、描繪史實的圖像等，並未生根臺灣。明清時期，隨著漢文化為主軸的文化藝術大規模移植，華人傳統書畫成主流，亦逐漸形成狂野氣息的「臺式閩習」藝術特質。而日治時期，文化藝術思潮積極借鑒西洋新潮，對臺灣也產生深遠影響，從日本畫壇引進的「和風」特質，取代了閩習風成主流。

為梳理臺灣書畫藝術發展之脈絡，本館特委託黃冬富教授針對典藏作品鎖定年代範圍於明清迄日治時期臺灣早期書畫作品進行研究及選件，並希冀透過此次展覽呈現時空架構裡的臺灣藝術史脈絡，更展現文化部「重建臺灣藝術史」成果，見證臺灣文化主體建構的階段性努力。

Surrounded by oceans, Taiwan became a focal point for Western European colonization in the early 16th Century, making it the earliest locus of Western cultural influence in East Asia. Tracing the origins of fine art in Taiwan entails a journey through the Dutch and Spanish period, the Ming and Qing dynasties, and the Japanese colonial rule.

日月頌－顏水龍與臺灣

An Ode to the Sun and the Moon – YEN Shui
Long's Formosa

03.30.2024 — 06.30.2024

103-106展覽室、美術街、星光草坪
Gallery103-106, Gallery Street, Starry Grass Field

顏水龍（1903-1997）不僅是臺灣知名的前輩藝術家，也臺灣公共藝術與廣告設計的先鋒，更致力於傳統手工藝創新與傳承的工作。有著多重面孔的顏水龍出生於臺南，他早年渡日習畫，後橫越西伯利亞至法國學習，立志將正統的西洋古典美術帶回臺灣。同時，他深切關心臺灣的在地文化與生活，透過對原住民及漢人傳統手工藝的考察與傳承，融入國際潮流設計思維，發現並推動臺灣人的現代生活美學。

本展以繪畫及工藝藝軸貫串顏水龍的藝術成就，呈現藝術家所鍾情的太陽意象、臺灣風土，以及充滿人文關懷與情感的人物主題。他對空間造形的鑽研，不獨限於繪畫領域，本展重現顏水龍與建築師攜手打造的顏家宅宅，體現其「生活就是藝術」的理念。顏水龍一生全心投入傳統工藝傳承與開創，亦為本展關注焦點，蒐羅顏氏操刀設計的家具、織品、草編提袋、廣告插畫與馬賽克壁畫等，展現他被譽為臺灣第一位商業設計師的豐碩成就。最後，策展研究團隊更將目光朝向顏水龍所培育，或共同承繼工藝傳承使命的工藝藝術家，帶領觀眾探索其所播散出的工藝系譜。



顏水龍〈蘭嶼風景〉
YEN Shui-Long
Landscape of Orchid Island



顏水龍設計，許正製作〈竹製房間組〉
Designed by YEN Shui-Long, made by HSU Cheng
Bamboo Room Furnitures

Yen Shui-Lung (1903-1997) was a renowned artist in Taiwan and a pioneer in public art and advertising design. He was dedicated to innovating and preserving traditional craftsmanship. Born in Tainan, the versatile artist began his artistic journey by studying painting in Japan before venturing through Siberia to France. His goal was to introduce authentic classical Western art to Taiwan. In the meantime, Yen expressed strong affection for Taiwan's local culture and lifestyle. Through his studies and preservation efforts of indigenous and Han handicrafts, as well as a combination of global design trends, the artist discovered and promoted modern lifestyle aesthetics for the people of Taiwan.

This exhibition takes a dual axis, painting and handicrafts, to string up Yen's artistic achievements in his life, while showcasing his fascination with images of the sun, Taiwan's culture and lifestyle, and subject matters imbued with humanistic concerns and emotions. The artist's exploration of spatial forms extended far beyond the realm of painting, as evidenced by the recreation of his family residence co-designed with an architect in embodiment of the philosophy that "life is art." Yen's life-long devotion to the preservation and innovation of traditional crafts is another focus of this exhibition. On display are pieces of furniture, fabrics, woven straw bags, advertising illustrations, and mosaic murals, which Yen personally designed. These objects manifest his remarkable achievements as the first social consciousness, with the goal of evoking the viewers' self-talk and exploration through visual experience. Between the light and the non-light where the builds of the past merge with the perception of the present, possibilities for the future are expected to shine.

目光之外－ 2024 臺灣國際光影藝術節

Shadow Is The Light –
2024 Taiwan International Light Festival

03.16.2024 — 04.28.2024

戶外園區、U-108 SPACE (108展覽室)
Outdoor Area, U-108 SPACE (Gallery 108)

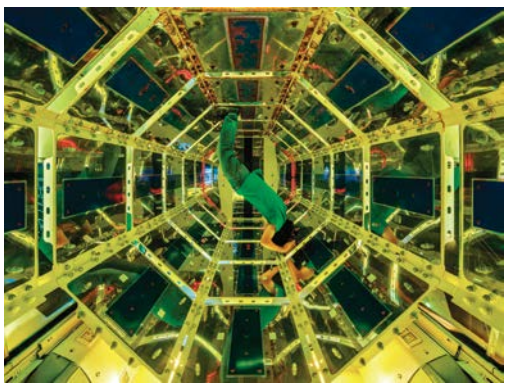
「我們注視的從來不是事物本身，我們注視的永遠是事物與我們之間的關係。」
——《觀看的方式》John BERGER

歷史總是不斷在建構現在與過去的關係，過程中的經歷及選擇，構築各自的知識與信仰，身處於後疫情時代，我們的日常生活正在經歷許多變化，也可能逐步重新定義未來的生活樣貌，小至工作、社交、飲食、娛樂等習慣的改變，大至產業、經濟、科技、藝文等方面的變遷及再造，各個層面的轉變，都將影響我們觀看事物的方式與觀點，在不同的時間點，擁有不一樣的解讀，如同光的折射原理，大腦即是介質，每一道光在每個人的感知中，折射出不盡相同的詮釋與想像。

「2024臺灣國際光影藝術節」集結四年來所凝聚的展演能量為底蘊，同時回應當下的時代與環境，以「目光之外」為題，邀請國內外9組藝術家提出社會意識的流變與反思，期待透過觀看的過程，引發觀者的自我對話與探討，在光與非光之間，以過往的積累加乘當下的理解，擾動未來的更多可能。



Jun ONG 〈珊瑚〉
JUN ONG
CORALS



李承亮〈漫遊巴士〉
LI Cheng-Liang
ROAMING BUS

“We never look at just one thing; we are always looking at the relation between things and ourselves.”

—— John BERGER, *Ways of Seeing*

History is constantly shaping the relationship between the present and the past, within which diverse knowledge and beliefs are developed from different experiences and choices. Now in the post-pandemic era, people's daily life is undergoing various shifts, with our future ways of living gradually redefined. From small alterations in working, social, dietary, and recreational behaviors, to large-scale transformation and remodeling of industry, economy, technology, art, and culture, changes at all levels influence the way we see and perceive, with interpretations varying at different points in time. Analogous to the refraction of light, our mind serves as the medium, and through individual perception, each beam refracts different viewpoint and imagination.

In the “2024 Taiwan International Light Festival,” National Taiwan Museum of Fine Arts aims to utilize the event's rich heritage accumulated in the past four years and responds to the contemporary context. The festival features nine artists groups from home and abroad, under the topic of “Shadow Is The Light”, the curating focus centers on the changes and reflections of social consciousness, with the goal of evoking the viewers' self-talk and exploration through visual experience. Between the light and the non-light where the builds of the past merge with the perception of the present, possibilities for the future are expected to shine.

海

The Ocean

05.18.2024 — 07.28.2024

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



李炳暉科技藝術實驗室〈海〉
LI Ping-Yeh Technology and Art Laboratory
The Ocean

自二十世紀後，人類的活動對地球的影響急遽增加。地層挖掘中出現的人造放射性同位素、塑膠、鋁製品、殺蟲劑和水泥等污染物不僅形成了前所未有的地質形態，更凸顯了人類對地球的影響。這些現象促使地質學家宣告了「人類世」的到來。

呼應當代藝術對於「人類世」景況的映照，以及對於後數位藝術思維的實踐，「李炳暉科技藝術實驗室」推出全新跨領域創作－「反思性沉浸劇場〈海〉」，運用U-108 SPACE打造沉浸式的「容器空間」，並整合多種技術，包含「演算音像」、「神經網路生成動態視覺」與「現成物裝置」。透過這些技術呈現出四種維度的「海」：自然、數據、心靈以及想像之海，作為觀眾思考人類與自然關係的感知條件。在這個以影像與裝置打造的容器空間中，觀眾能夠透過身體感知人類與自然環境之間的關係與共鳴，並將這樣的體驗投射至未來的推測中。

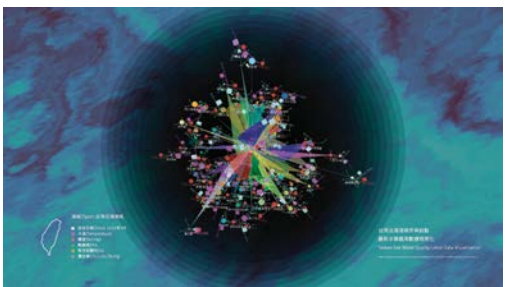
Since the 20th Century, the impacts of human activities on Earth have rapidly increased. Excavation have revealed the presence of artificial radioactive isotopes, plastics,

aluminum products, pesticides, cement, and other pollutants, leading to unprecedented geological formations and highlighting humanity's influence on the planet. These phenomena have prompted geologists to declare the onset of the “Anthropocene”.

In response to the concept of the “Anthropocene” in contemporary art and the embodiment of post-digital artistic thinking, “Li Ping-Yeh Technology and Art Laboratory” presents a brand new interdisciplinary creative project: “Reflective Immersive Theater: *The Ocean*”. Utilizing U-108 SPACE as an immersive “container space,” the project integrates various technologies, including algorithmic audiovisuals, neural network-generated dynamic visuals, and ready-made installations. Together, these elements constitute a four-dimensional ocean - an ocean of nature, data, mind, and imagination, as cognitive elements through which visitors can contemplate the relationship between humanity and nature. In this space of containers constructed with images and installations, visitors are invited to explore the relationship between humanity and the natural environment through their senses, resonating with it and projecting their experiences into visions of the future.



李炳暉科技藝術實驗室〈海〉
LI Ping-Yeh Technology and Art Laboratory
The Ocean



李炳暉科技藝術實驗室〈海〉
LI Ping-Yeh Technology and Art Laboratory
The Ocean

致未來世代的美術史

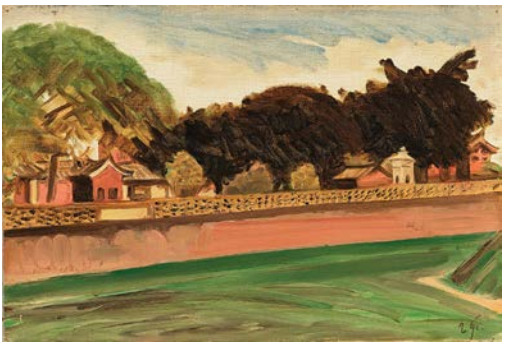
Reconstructing the History of Art in Taiwan – A
Pluralistic Art History for Future Generations

03.23.2024 起

301、302展覽室
Gallery 301、302

國立臺灣美術館在「重建臺灣藝術史」的目標下，於2018年至2023年間，完成的800餘件的重要藝術作品典藏，美術館不僅和民間的文化守護者—許多資深藝術家家屬們攜手，為珍藏的藝術作品進行保存維護，也運用專業科技設備與修復倫理對作品與檔案進行修復整飭，再現作品風采與生命，讓研究書寫美術史的史料更形多元豐富，打造出國家最完備的臺灣藝術典藏基地。

「致未來世代的美術史」奠基於國家藝術資產的重要典藏和保存成果，多方面呈現國立臺灣美術館多年來推動的重建臺灣藝術史工作。展覽以三大主軸、分階段接連展出，分別為「藝術經典的研究脈絡與保存修復」、「藝術檔案的觀點書寫與策展詮釋」與「文化近用跨越世代差異與文化藩籬」。分次展現美術館於藏品系統化的保存維護與修復觀點、藝術文獻紀錄與整飭、藝術知識的研究與策展、以及蘊涵文化平權的藝術近用與轉譯等等綜合內容，呈現藝術發展、藝術資產與知識體系如何與臺灣文化主體性相互生成，以及我們如何將藝術的文化意義與資產傳承到未來世代，了解自身歷史的多重面向，進而形構未來的前瞻視野。



藤島武二〈臺灣風景〉
FUJISHIMA Takeji
Taiwan Landscape

Aiming to reconstruct the history of art in Taiwan, the National Taiwan Museum of Fine Arts acquired over 800 pivotal artworks from 2018 to 2023. Collaborating closely with the descendants of revered artists - hailed as the custodians of cultural heritage, the museum diligently preserves these invaluable works. Employing cutting-edge technology and adhering to restoration ethics, the NTMoFA has restored, preserved, and cataloged artworks and documents, breathing new life into the artworks while adding diversity to source materials for the study and documentation of art history. This endeavor makes the NTMoFA the country's most comprehensive repository of Taiwanese art.

Based on the important collections and preservation achievements of national artistic assets, “Reconstructing the History of Art in Taiwan” showcases the culmination of the NTMoFA's efforts in reconstructing Taiwan's art history through a multifaceted narrative. The exhibition takes three themes to display artworks: “the contextual research, conservation, and restoration of artistic classics,” “the perspectives, writing, and curatorial interpretation of archival works of art,” and “the differences and barriers across generations in cultural access.” Spanning multiple phases, the exhibition shows a range of content, such as the systematic preservation and restoration of artworks, the documentation, preservation, and cataloging of artistic archives, the studying and curating of artistic knowledge and assets, and Taiwan's cultural identity, the exhibition sheds light on how we may pass down the cultural significance of art and artistic assets to the future generation. By understanding our own complex history, we may finally develop visions that pave the way to a forward-thinking future.



陳澄波〈淡水風景〉
CHEN Cheng-Pi
Tamsui Landscape

公共藝術設置計畫

「神奇的洞穴屋－感知在天與地之間」

Public Art Project - Cave of Magic:
Perceptions Between the Sky and Ground

12.13.2023 — 06.16.2024

B1臺灣兒童藝術基地-教育展示空間
B1 Educational Exhibition Space, Taiwan
Children's Art Cave



「神奇的洞穴屋」繩結教學示範區
Knot-Tying learning corner of the “Cave of Magic”

公共藝術設置計畫案「神奇的洞穴屋」經過公開徵選，由獲選團隊奔屹研造有限公司與第三建築工作室合作提出，以「感知在天與地之間」的理念為基礎，討論人類對於空間的感知、對自身存在認知的起點。

建築是什麼呢？除去設計、藝術等角度，建築將回歸到人類基礎生活及使用空間的方式。「神奇的洞穴屋」創造出具觀察性、休憩性以及創作性的展覽空間，透過互動的空間裝置，使觀者可察覺及體驗不同空間變換，探討空間（天與地）與身體（人）的關係，兼具藝術教育及空間探索的實驗計畫，與民眾共同創造出富有開放式想像、參與之場域。

期望兒童們透過互動式的建造體驗，學習認知空間概念。在安全無慮的遊戲場域中，打開身體的感知，與環境互動，盡情地探索身體與空間的關係，創作發生在洞穴建築的情境式故事。

As a joint proposal by YIYI CREATE and Atelier 3rd Studio, the public art project, *Cave of Magic*, was selected through an open call. Based on the concept of “perceptions between the sky and ground,” the project explores human perceptions

of space and the origin of existential self-realization.

What is architecture? Removing the perspectives of design and art, architecture returns to the fundamental ways in which humans live and utilize space. Cave of Magic creates an exhibition space that is observational, recreational, and creative. Through interactive spatial installations, viewers can perceive and experience the transformation of different spaces before exploring the relationship between space (sky and ground) and the body (human). This project serves as an experimental program for art education and spatial exploration with the goal of collaboratively creating an open, imaginative space for public participation.



「神奇的洞穴屋」嬰幼兒毯上體驗區
Experience area for toddlers and preschool child of the “Cave of Magic”



「神奇的洞穴屋」邀請親子探索身體與空間關係
The “Cave of Magic” installation invites family audiences to explore the relationship between their bodies and space.



莊敬夫〈雙鹿〉 | 國立臺灣美術館典藏
ZHUANG Jing-Fu *Twin Deer*, Collection of National Taiwan Museum of Fine Arts