



7 July

8 August

LEARNING & EVENTS 活動訊息

第一梯次 6.09 (六)	【VHS復古詩篇：時光影帶】工作坊* 講師 林舜鈞(藝術家) 地點 數位藝術方舟 第一梯次 / 對象：小五至國三、第二梯次 / 對象：高一至大四 第二梯次 6.16 (六)	Recalling the Past - VHS Memories Workshop Session 1: Fifth grade to junior high school students Session 2: High school to college students Speaker LIN Yi-Chi (Artist) Venue Digilark
第一梯次 8.04 (六)	【開闢之間，記憶再製：停止時間的音樂盒】工作坊* 講師 陳庭裕(藝術家) 地點 春水堂團體活動區 第一梯次 / 對象：小五至國三、第二梯次 / 對象：高中以上 第二梯次 8.05 (日)	Music, Memory and Recital: Frozen Time Music Box Workshop Session 1: Fifth grade to junior high school students Session 2: High school Students and above Speaker CHEN Ting-Jung (Artist) Venue Chun Shui Tang Group Activity Area
第一梯次 7.03 (二) - 7.05 (四)	【107年度館校合作國美藝研坊計畫】* 國美藝研坊「國美戲遊記 - 戲劇應用於美 術館導覽」種子教師培育工作坊 地點 研習教室、展場 第二梯次 7.10 (二) - 7.12 (四)	Arts Education Workshop, 2018 Using Drama Performance in Art Museum Guided Tours Seed Teacher Training Workshop Venue 2F Seminar Room and exhibition rooms
6.23 (六)	30週年館慶活動 【藝流聚合30年 國美館歡慶半甲時光】 30週年慶祝會暨《蓮池》悠遊卡發表會 Celebrating Three Decades of the Museum The 30th Anniversary of the NTMoFA and the Lotus Pond Easy Card Launch Ceremony 地點 水牛廳 Venue Main Lobby	
6.23 (六)	2018臺灣美術經典講座暨新秀論壇 地點 演講廳 Master Lecture on Taiwanese Art and Young Artists Forum 2018 Venue Auditorium	
6.24 (日)	「起始・永遠 - 日本清里攝影美術館典藏精選展」 藝術家座談會 地點 演講廳 Artist Talk Initiation · Eternity - Selected Works of Kiyosato Museum of Photographic Arts Venue Auditorium	
6.24 (日)	「起始・永遠 - 日本清里攝影美術館典藏精選展」開幕式 Initiation · Eternity - Selected Works of Kiyosato Museum of Photographic Arts Opening Ceremony 15:30	
6.24 (日)	攜手・譯藝非凡 - 一〇七年全國美術展 地點 103-107展覽室、203-205展覽室 Sign Language Guided Tour-2018 National Art Exhibition Venue Gallery 103-107&203-205	

8.01 (三) 9.10 (一)	中華民國第34屆版印年畫徵選活動 - 徵件起跑 Call for entries - The 34th Annual R.O.C. New Year Prints Exhibition
6.16 (六) 6.23 (六) 15:00-17:30	象神信仰 地點 兒童遊戲室 Worshipping Lord Ganesha Venue Family Room
7.07 (六) 7.14 (六) 7.21 (六) 7.28 (六) 15:00-17:30	菲律賓 天主教 地點 兒童遊戲室 The Philippines, Catholic Venue Family Room
8.04 (六) 8.11 (六) 15:00-17:30	印尼 皮影戲 地點 兒童遊戲室 Indonesia, Shadow play Venue Family Room
6.17 (日) 13:00-15:00	拓荒播種 - 台灣新美術運動 地點 兒童遊戲室 Sowing the Seeds - Taiwan New Art Movement Venue Family Room
7.01 (日) 13:00-15:00	台灣群像 地點 兒童遊戲室 Profiles of Taiwanese artists Venue Family Room
7.15 (日) 13:00-15:00	戀戀風塵 地點 兒童遊戲室 Dust in the Wind Venue Family Room
7.29 (日) 13:00-15:00	多元的聚合 地點 兒童遊戲室 Integrating the Multiple Venue Family Room
6.28 (四) 09:30-11:30	非視覺探索計畫* 地點 研習教室 Non-Visual Exploration Venue Seminar Room
7.01 (日) 14:30-16:30	非視覺探索計畫 - 2018暑期明盲共學營* 地點 研習教室
7.07 (六)&7.08 (日) 10:00-16:00	Non-Visual Exploration: a collaborative learning summer camp for children with normal vision and visual impairments Venue Seminar Room
7.15 (日) 14:30-16:00	攜手・譯藝非凡 - 日本清里攝影美術館典藏精選展 地點 101展覽室 Sign Language Guided Tour- Selected Works of Kiyosato Museum of Photographic Arts Venue Gallery 101

【標示★者為需事先報名活動，不接受現場報名】

30週年館慶活動 【藝流聚合30年 國美館歡慶半甲時光】 30週年慶祝會暨《蓮池》悠遊卡發表會 Celebrating Three Decades of the Museum The 30th Anniversary of the NTMoFA and the Lotus Pond Easy Card Launch Ceremony

6/23 — 6/24/2018

國美館自1988年開館至今已屆滿30年。為歡慶30週年館慶，在館慶期間推出「一〇七年全國美術展」及「起始・永遠 - 日本清里攝影美術館典藏精選展」等展，歡迎民眾至國美館觀賞。在6月23日、6月24日，特別規劃多元活動包括「30週年慶祝會暨《蓮池》悠遊卡發表會」、「2018臺灣美術經典講座暨新秀論壇」、「起始・永遠 - 日本清里攝影美術館典藏精選展」藝術家座談會、「攜手・譯藝非凡 - 一〇七年全國美術展」手語導覽及以藝術科技、共融共學、趣味互動與感性關懷4大元素規劃「翻轉藝術-共融共學互動體驗」活動，歡迎民眾一同前來國美館，透過「流」動藝術探索空間體驗，共同歡慶國美館半甲時光。

It has been 30 years since the Museum first opened in 1988. To mark the 30th anniversary, we have organized the exhibitions 2018 National Art Exhibition, ROC, and Initiation · Eternity - Selected Works of the Kiyosato Museum of Photographic Arts. There are also a number of other events on June 23 & 24, including: The 30th anniversary of the NTMoFA and the Lotus Pond Easy Card launch ceremony, Master Lecture on Taiwanese Art and Young Artist Forum 2018, Artist Talk: Initiation · Eternity - Selected Works of the Kiyosato Museum of Photographic Arts, Sign Language Guided Tour of 2018 National Art Exhibition, ROC, and Overturn Art Interactive Experience. Don't miss out on the opportunity to celebrate our 30th anniversary with us.

中華民國第34屆版印年畫徵選活動 - 徵件起跑 Call for entries - The 34th Annual R.O.C. New Year Prints Exhibition

8/01 — 9/10/2018

為推廣年畫藝術，促進年畫多元永續發展，特辦理本活動，以提倡傳統民俗文化與藝術創作之結合，達文化傳承之目的。徵選主題以歡樂新年、歲時節慶或創新年畫為主題。活動採公開徵選方式，凡對版印年畫創作有興趣之中華民國國民及居留於臺灣之藝術工作者，均可將其本人作品送件參加徵選。每人參加徵選作品件數不得超過3件。

「第34屆版印年畫徵選活動」收件日期自民國107年8月1日至9月10日止。送件方式請一律以掛號郵件寄達，收件截止日期以郵戳為憑，逾時退回。郵寄地址—臺中市西區40359五權西路一段2號 國立臺灣美術館教育推廣組收（註明：參加「中華民國第34屆版印年畫徵選活動」）。

As part of The Museum's ongoing commitment to continue the legacy of New Year prints and encourage artists to integrate traditional folk art into their work, we are announcing an open call for artist submissions. We are looking for images which depict a joyful Lunar Chinese New Year, seasonal festivals or novel New Year prints. Open to Taiwanese residents and foreign artists residing in Taiwan who are interested in New Year print art. A maximum of three works can be submitted.

Submission is open between August 1st and September 10th, 2018. All entries must be submitted by registered post, and postmarked by the deadline. Late submissions will be returned. Please mail your artwork to the following address: The Exhibition Division, National Taiwan Museum of Fine Arts, 2, Sec. 1 Wu Chuan W. Rd., Taichung 40359 (Please indicate 'Entry for the 34th New Year Prints of R.O.C.' on envelope).

「起始・永遠 - 日本清里攝影美術館典藏精選展」 藝術家座談會 Artist Talk Initiation · Eternity - Selected Works of Kiyosato Museum of Photographic Arts

6/24/2018

地點 | 演講廳 Auditorium

6/24(日)10:00-12:30

國美館與日本清里攝影美術館交流的「起始・永遠 - 日本清里攝影美術館典藏精選展」即將於6/23(六)開展，為了讓更多民眾進一步認識展覽及藝術家，我們特別舉辦了藝術家座談會，邀請多位日本及臺灣攝影家一同共襄盛舉，相信能帶給喜愛攝影藝術的觀眾朋友更豐富的收穫！

The Museum launches the exhibition Initiation · Eternity - Selected Works of the Kiyosato Museum of Photographic Arts on 23 June, in collaboration with Kiyosato Museum. To accompany the exhibition, we have invited Japanese and Taiwanese photographers to talk about artworks featured in the exhibition and their journey as artists.

【107年度館校合作國美藝研坊計畫】 國美藝研坊「國美戲遊記 - 戲劇應用於美術館 導覽」種子教師培育工作坊 Arts Education Workshop, 2018 Using Drama Performance in Art Museum Guided Tours Seed Teacher Training Workshop

7/03 — 7/06, 7/10 — 7/12/2018

地點 | 研習教室、展場 2F Seminar Room and exhibition rooms

以「戲遊美術館」的概念，透過「故事戲劇」和「創造性戲劇」策略方法，運用於國美館典藏之臺灣美術作品導覽上，使教學者 / 導覽員引導觀眾利用感官知覺觀察展示、運用肢體和聲音重現舊有經驗，進而引發思考、聯想力、溝通和創造新經驗的能力，讓觀眾可以經由親身體驗與作品產生連結，從而建構起對於臺灣美術的知識。

第一梯次 故事戲劇運用於美術館導覽
7月3、4、5日(週二 - 四)10:00 - 16:30
講者：陳曙如教授、助教：陳柏宇

第二梯次 創造性戲劇運用於美術館導覽
7月10、11、12日(週二 - 四)10:00 - 16:30
講者：陳曙如教授、助教：陳柏宇

報名網址 國美館官網-活動-教師資源



Inspired by the concept of 'museum theater', the workshop uses theatrical techniques of narrative dramatization and creative drama to offer an intriguing way to help visitors gain a better understanding of Taiwanese art. The instructor uses sensory awareness of the body and sound to recreate past experiences, triggering visitors' emotions and associations and allowing them to use personal experience to connect with the works in a unique way.

Session 1 - Narrative Dramatization in Art Museum Guided Tours
Tuesday to Thursday, July 3-5, 10:00-16:30
Speaker: Professor CHEN His-Ju, assistant: CHEN Po-Yu

Session 2 - Creative Drama in Art Museum Guided Tours
Tuesday to Thursday, July 10-12, 10:00-16:30
Speaker: Professor CHEN His-Ju, assistant: CHEN Po-Yu

To register online, please go to our website and look for 'Teaching Resources' under 'Events'.



開放時間
週二至週五 9:00-17:00 | 週六、週日 9:00-18:00 | 周一休館

參觀服務

定時導覽 開館日每日10:30、14:30

預約導覽 受理15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，周六、周日請於來館參觀前14天前申請，相關預約導覽訊息請上網查詢或電洽(04)23723552轉327。

語音導覽 觀眾須憑有效身分證件(身分證、駕照、健保卡或護照)於本館大廳服務台填寫申請表，即可免費借用Wi-Fi Phone無線網路話機聆聽語音導覽。

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車停車位，服務台備有輪椅，館內設有電梯及專用洗手間。

交通資訊

- ◆高速公路-由北前往本館
國道3號→國道1號→臺中交流道→臺灣大道→右轉美村路→五權西路口→本館
- ◆高速公路-由南前往本館
國道1號：南屯文交流道→五權西路口→美村路口→本館
國道3號：中投交流道→中投快速道路→五權南路→五權路→五權西路口→美村路口→本館
- ◆市內公車-可搭乘臺中市公車至美術館站或大墩文化中心站

臺中客運：11路環線(原藍2)、71號
豐原客運：11路環線(原藍2)、51號
統聯客運：23、56、75、159號 | 仁友客運：30號
豐榮客運：40、89號 | 全航客運：5號、11路環線(原藍2)



展期及相關活動若有異動，請依官網公告為主。
歡迎蒞臨參觀，需要任何服務請至服務台或洽詢服務台分機635、636
全民反貪污，廉能好政府 (廉政檢舉電話：0800-286-586)
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國立台灣美術館
National Taiwan Museum of Fine Arts

館訊 240 NEWSLETTER 2018/6/15 - 2018/8/15

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NTM
OFA

國立臺灣美術館 30週年館慶

EXHIBITIONS 展覽訊息

10.21
2017
常設展出

聚合・綻放－臺灣美術團體與美術發展常設展
地點 | 301-302展覽室

Aggregation & Blooming: Artists Groups
and the Development of Fine Arts in Taiwan
Venue | Gallery 301-302

5.19
2018

2018數位藝術創作案
「葉廷皓：每個人心中都有段被刪」
地點 | 時光天井

8.05
2018

2018 Digital Art Creation Competition Program -
YEH Ting-Hao: Everyone Has A Broken
Censor in His Mind
Venue | Cloister

5.19
2018

2018數位藝術策展案
「薛西弗斯Ver. 20.18」
地點 | 數位藝術方舟

8.19
2018

2018 Digital Art Curatorial Exhibition Program -
Sisphus Version 20.18
Venue | Digiark

5.24
2018

第16屆威尼斯建築雙年展臺灣館《活在宜蘭：連結山海水土》
地點 | 義大利威尼斯普里奇歐尼宮

11.25
2018

16th International Architecture Exhibition
Living with Sky, Water and Mountain:
Making Places in Yila
Venue | Palazzo delle Prigioni

5.26
2018

2018數位藝術創作案
「洪譽豪：流動的街區」
地點 | 108展覽室

8.05
2018

2018 Digital Art Creation Competition Program -
HUNG Yu-Hao: On Fluid Street
Venue | Gallery 108

5.28
2018

可愛就是力量：藝術現象學
地點 | 藝術銀行1樓展覽空間

8.17
2018

Beyond Cuteness: Phenomenology of Art
Venue | Art Bank

6.09
2018

「一〇七年全國美術展」
地點 | 103-107展覽室、203-205展覽室及美術街

8.26
2018

2018 NATIONAL ART EXHIBITION, ROC
Venue | Gallery 103-107, 203-205, Gallery Street

6.23
2018

「起始・永遠－日本清里攝影美術館典藏精選展」
地點 | 101展覽室

9.16
2018

From the Collection of the Kiyosato Museum of
Photographic Arts : Beginnings, Forever
Venue | Gallery 101

6.23
2018

中華民國第十八屆國際版畫雙年展
地點 | 102, 201, 202展覽室

9.02
2018

International Biennial Print Exhibit:
2018 ROC
Venue | Gallery 102, 201, 202

7.28
2018

2018數位藝術創作案
「戴吉賢：蜃城」
地點 | 時光天井

09.30
2018

2018 Digital Art Creation Competition Program -
TAI Chi-Hsien: Mirage
Venue | Cloister

60年為一甲子，30為其半，謂之「半甲」：以剖半圓及月圓缺的縮時概念，延伸30年所聚合之圓，形塑一個國美館「流」的藝術探索空間體驗。圖像文字early time裝飾其間，意涵初始時光累積迄今的歷程。

The Chinese term 一甲子 (yī jiǎ zǐ) represents "a cycle of sixty years", and 30 is therefore referred to as 半甲 (bàn jiǎ) or "half of sixty years". The design of this logo conveys a concept of time-lapse through the use of half circles and phases of the moon, extending to represent the encounters and well-rounded experiences that have taken place at the National Taiwan Museum of Fine Arts in the past three decades, which have shaped the museum into a space where art is fluidly explored. The words, "early time", are decoratively embedded in the design, indicating a cumulative journey from the beginning till the present.

本刊免費索取，如需郵寄請附郵資一年21元（限郵票），請註明姓名、地址、電話及「函索館訊」等字樣，寄本館教育推廣組收。

「一〇七年全國美術展」

2018 NATIONAL ART EXHIBITION, ROC

「一〇七年全國美術展」採公開徵件方式辦理，徵件類別有油畫、水彩、版畫、水墨、膠彩、書法、篆刻、雕塑、攝影及新媒體藝術等10類，收件總數為1323件，邀請專業創作者及學者評審，經縝密的初審、複審後，共174件作品脫穎而出，分別獲得金、銀、銅牌獎及入選等獎項。各類評選得獎之佳作，均能反映出創作者多樣的藝術視野，除了作品形式上的美感，亦可觀察出創作者的關懷面向。在創作表現上，部分作品嘗試另闢蹊徑，發展出令人耳目一新的形式；在作品內涵上，除了以個人創作語彙表達內心的情感與想像，不乏反映時下社會及環境議題的作品，例如食品安全、空氣汙染、動物保育等，創作者深刻關注生活周遭，以作品展現其對於自身所處環境的關注，彰顯豐沛的創作能量匯聚出斐然成果。

「一〇七年全國美術展」
地點 | 103-107展覽室、203-205展覽室及美術街

2018 NATIONAL ART EXHIBITION, ROC
Venue | Gallery 103-107, 203-205, Gallery Street

「起始・永遠－日本清里攝影美術館典藏精選展」
地點 | 101展覽室

From the Collection of the Kiyosato Museum of
Photographic Arts : Beginnings, Forever
Venue | Gallery 101

中華民國第十八屆國際版畫雙年展
地點 | 102, 201, 202展覽室

International Biennial Print Exhibit:
2018 ROC
Venue | Gallery 102, 201, 202

2018數位藝術創作案
「戴吉賢：蜃城」
地點 | 時光天井

2018 Digital Art Creation Competition Program -
TAI Chi-Hsien: Mirage
Venue | Cloister

The 2018 National Art Exhibition which had an open submissions policy, features works in ten categories including: oils, watercolor, prints, Chinese ink painting, gouache, Chinese calligraphy, seal engraving, sculpture, photography and new media art. This year's exhibition attracted 1323 submissions, of which 174 artworks have been chosen through a rigorous selective process by the Selection Committee formed of professional artists and expert scholars. Gold, Silver, and Bronze Prizes were awarded, along with notable Selected Works. The winning artworks reflect the artists' diverse artistic vision, demonstrating a high standard of skills and intense self-expression. This year we saw experimental works that develop new forms and designs, while expressing the artist's feelings and imagination through a personal artistic vocabulary. Social issues and environmental concerns are addressed in many of the artworks, including topics such as food safety, air pollution, and animal conservation. The winning works provide a microscopic view of the expressive trends in Taiwanese art, demonstrating a deep concern for the social and ecological environment and showcasing an abundant creative energy.

60年為一甲子，30為其半，謂之「半甲」：以剖半圓及月圓缺的縮時概念，延伸30年所聚合之圓，形塑一個國美館「流」的藝術探索空間體驗。圖像文字early time裝飾其間，意涵初始時光累積迄今的歷程。

The Chinese term 一甲子 (yī jiǎ zǐ) represents "a cycle of sixty years", and 30 is therefore referred to as 半甲 (bàn jiǎ) or "half of sixty years". The design of this logo conveys a concept of time-lapse through the use of half circles and phases of the moon, extending to represent the encounters and well-rounded experiences that have taken place at the National Taiwan Museum of Fine Arts in the past three decades, which have shaped the museum into a space where art is fluidly explored. The words, "early time", are decoratively embedded in the design, indicating a cumulative journey from the beginning till the present.

本刊免費索取，如需郵寄請附郵資一年21元（限郵票），請註明姓名、地址、電話及「函索館訊」等字樣，寄本館教育推廣組收。

「起始・永遠－日本清里攝影美術館典藏精選展」

From the Collection of the Kiyosato Museum of Photographic
Arts : Beginnings, Forever

本展試圖探究攝影家青年時期的作品，對其創作歷程的價值與意義。本展作品精選自日本清里攝影美術館約一萬件攝影典藏品，年代橫跨1898至2016年約120年，共展出74位攝影家的340幅作品。除了精選清里攝影美術館在過去20年來透過「青年攝影家典藏」計畫 (Young Profolio) 所收藏之作品，亦含括多位在攝影創作領域名垂青史的攝影家們的珍貴原作，更呈現了日本戰後攝影史部分面向之縮影。

期許透過此檔集結古今及東西方優秀攝影作品的展覽，引領觀眾一窺不同世代的青年攝影家，如何以其充沛的能量和敏銳的觀察力，通過攝影映射出當時所處的內、外在環境與精神狀態，進而創造出具時代性與前衛性意義的影像。亦希冀能藉此機會帶起對年輕創作潛能、攝影文化及當下攝影實踐之多元性等探討。

" From the Collection of the Kiyosato Museum of Photographic Arts : Beginnings, Forever " attempts to explore the value and significance of works created in the early stage of photographers' careers. The works displayed in this exhibition have been carefully chosen from KMoPA's collection of approximately 10,000 photographs. Each of these works was created by photographers before they turned 35 years old, and span about 120 years from 1898 to 2016. In total, 340 photographs by 74 photographers are displayed in this exhibition. Apart from the works acquired through KMoPA's Young Portfolio program over the last 20 years, the exhibition also includes precious original works that were created by individuals who have made a name for themselves in the photographic world, as well as works that epitomize aspects of the history of Japanese post-war photography.



張照堂《板橋，江子翠》
CHANG Chao-Tang,
Chiangzifrei, Panchiao, Taiwan



艾爾・拉普科夫斯基《給我更多樂高》
Al Lapkovsky, I Need More Lego

中華民國第十八屆國際版畫雙年展

International Biennial Print Exhibit: 2018 ROC

「中華民國國際版畫雙年展」於1983年開辦，是臺灣第一個以雙年展形式創設的開放型競賽展覽，持續耕耘至今，已邁入第35年，是現今全球歷史最悠久的國際版畫展之一。

本屆版畫雙年展共計有來自74個國家或地區的1493件作品報名參賽，其中以臺灣、波蘭、中國、日本為報名人數最多的國家。經初審評審團推選出61國202件作品入圍複審；再交由複審評審團多輪討論與篩選，從中遴選出金、銀、銅牌獎各1名，評審團特別獎2名，優選5名，佳作5名的得獎作品。

藝術家們以自身的創作實力結合各國獨樹一幟的文化底蘊，於作品中演繹不同的表現方式及創作風貌，亦強化了此次參展作品議題的深度與廣度，諸如：環境關懷、個人內在潛意識的具象化表現、日常生活觀察的映照與感悟、對人性或時空的洞察、純粹形式及色彩上的藝術理念傳達等，呈現出不同文化語境下的詮釋視角，卻也隱含著共感的經驗交流。期待在未來，「中華民國國際版畫雙年展」能持續開拓更寬廣的版畫藝術交流平台，豐富版畫創作的多元樣貌，拓展全球不同文化間的藝術交流與了解。

The "International Biennial Print Exhibit: ROC" started in 1983 and is the first open competition exhibition organized in the form as a biennial. With 35 years of history, the event has become one of the longest-running international print exhibitions in the world.

This year's exhibition has received a total of 1,493 applications from 74 nations, with Taiwan, Poland, China, and Japan with the most applicants. The 202 works from 61 nations shortlisted after the preliminary selection were sent for further inspection and discussion by the final selection jury. Finally, the gold, silver, and bronze, prize, 2 special jury prizes, 5 merit prizes, and 5 honorable mentions were decided.

Integrating personal creativity with the culture of their nations, artists present different expressions and creative energy through their works, strengthening the depth and width of the themes of this year's works. For instance, environmental concerns, figurative expressions of personal subconscious, observations and reflections of everyday life, insights into humanity and time and space, or pure discourses on form and color, all present perspectives among different cultural contexts and hint to the exchange of universal experiences, adding richness to the creative spectrum of prints and encouraging interaction and understanding between different cultures.

羅平和《達悟的夢魘－9》
LO Pin-Ho, Nightmare of Tao Tribe - 9

6/23 — 9/2/2018
地點 | 102、201、202展覽室
Gallery 102, 201, 202

薛西弗斯 Ver. 20.18

Sisyphus Version 20.18

本展以希臘神話中比喻徒勞無功的「薛西弗斯」預言作為開啟思考荒謬、無效和新時代汰換機制的鑰匙，意圖重新架構跨國性的危機與症狀為一種機制和潛在的可能。科技的發展重新定義了人們「勞動」（或者說「人」）的價值，當非物質與物質的勞動界線逐漸模糊，此進程暗指的是一種情感與資本間的兩難、以及個人於大資本裡的自主性抵抗與（被）收編。

展覽邀請十一件作品，分別以影像、聲音、互動裝置、現場表演等方式，供觀者洞悉當今文化生產者如何去參與、剖析並再次聯繫關於生命的意義或者毫無意義，更去探究當今新型勞動協作如何超越、挑戰、和逃離這種控制。

This exhibition uses the Greek myth of Sisyphus as a starting point to rethink the way human labor is often viewed as redundant, absurd or futile in the discourse of neoliberal capitalism. How might the myth be reinterpreted to examine and reframe the contemporary crises of capital? The rise of technology has caused us to redefine the role and value of human labor (and indeed the human itself). The move from material to immaterial (or affective) labor has had a profound impact on our inner lives, linking emotion to labor and capital in ways not seen before. Given these conditions, what is the place of individual autonomy and resistance?

This exhibition features 11 artworks which use video, performance, installation and sound to invite viewers to consider how contemporary cultural producers are engaging, analyzing, and reconnecting with questions of existential significance and meaning, as well as investigating how new modes of collaborative working can challenge and escape the apparatus of capitalist capture.

陳俊宇《逆東印度公司》
CHEN Chun-Yu, anti-V.O.C

5/19 — 8/19/2018
地點 | 數位藝術方舟 Digiark

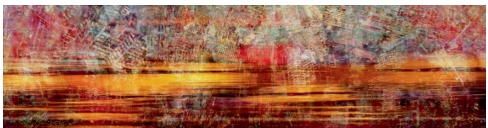
戴吉賢：蜃城 TAI Chi-Hsien: Mirage

〈蜃城〉這件作品，主要從城市建築空間的影像來反思與探究關於文明世界中，那城市中的疏離、冷漠以及距離感。我以堆疊的建物軌跡構築成失重的衝突空間，透過「類平行時空」的思維，形構與反映出現今數位生活中的快速與浮掠。

「蜃」是幻化而成的景，而「城」則是人在其中所架構的夢境。我藉由數位虛擬世界與現實記憶所交雜而成的異質場域，來指涉人類無止盡的慾望，這些由慾望所鋪成的時空景觀，質疑的也正是當今科技文明的日新月異，甚至是臨界某種登峰造極的狀態。但其中弔詭的是，那隱身在蜃城中的「人們」，不正就是觀看〈蜃城〉的我們。

Based on the images of urban architecture, the work *Mirage* is dedicated to probing into and reflecting on the senses of estrangement, indifference and isolation permeating the urban life in the civilized world. In this work, the imbricated buildings are silhouetted against a space of weightlessness and conflicts. Embracing the idea of "quasi-parallel universe," this work vividly reflects the acceleration and superficiality of contemporary digital life.

"Mirage" is a scene unfolding through an optical illusion, and "city" is a realm of dream opened up by human beings. In this work, the heterogeneous space interlaced by a digital virtual world and real-life memories allegorically reflects the insatiable desire of humanity. What the desire-made spectacle tries to question is exactly the onward march of technological progress, or even the state of reaching the peak of perfection. However, it is quite paradoxical that we are the very "people" who simultaneously inhabit the city and observe its mirage.



戴吉賢《蜃城》TAI Chi-Hsien, *Mirage*
7/28 — 9/30/2018
地點 | 時光天井 Cloister

可愛就是力量：藝術現象學

Beyond Cuteness: Phenomenology of Art

探討當代藝術與大眾文化的關係時，不能不提及「可愛美學」這股新興大眾文化現象的影響力。尤其1960年代以降日本產生出獨樹一格的可愛美學，不但反映在玩具、時尚、廣告、設計、飲食等各種產業，並在1990年代展現出驚人的藝術活力。同樣地，從2000年代開始，臺灣開始產生屬於日系的、可愛的當代藝術，這段因可愛美學而出現扁平或虛擬世界的表現期，成為西元2000年後臺灣藝術家的重要表現形式，可說是融合日本、歐美及臺灣自身的文化混血現象。

本展希望以現象學的方法論，對現象或事物進行直觀的描述，以及尋找其本質，展覽共分為「可愛vs力量」、「可愛美學vs大眾文化」、「可愛vs可怖」等三個子題，透過藝術銀行典藏作品，探討臺灣當代藝術與可愛美學的關係，並探討藝術家的創作中所反映的卡漫、遊戲、手機、社群媒體、網路等虛擬世界的藝術語言，也顯現出可愛文化對我們生活的影響力。

大同國小小朋友參觀照
Datong Elementary School Students Visiting the Museum

When examining the relationship between contemporary art and mass culture, the influences of the emerging "aesthetics of cuteness" is one aspect of the mass culture that must be mentioned. After the 1960s, Japan has given rise to a unique aesthetics of cuteness, that is not only reflected in various industries, including toys, fashion, advertising, design, and food, but also has displayed astonishing artistic energy in the 1990s. Similarly, since the 2000s, Taiwanese contemporary art has seen the rise of Japan-inspired and cute elements. This period of flat or virtual expressions given rise by the aesthetics of cuteness has become an important expression of Taiwanese artists after the 2000s, which can be described as a cultural hybrid phenomenon that fuses Japanese, European, American, and Taiwanese cultures.

This exhibition aims to utilize the methodology of phenomenology to give intuitive descriptions of phenomena or things, and to search for their essences. The exhibition features three subthemes: Cuteness vs. Power, Aesthetics of Cuteness vs. Mass Culture, and Kawaii vs. Kowai to explores the relationship between Taiwanese contemporary art and the aesthetics of cuteness. Through the select artworks of Art Bank, the exhibition examines the artistic languages of manga and cartoon, video game, smartphone and social media, and the virtual world, and also manifesting the influences of the culture of cuteness on our lives.



6/2可愛就是力量展場一隅
6/2 Captions for the Beyond Cuteness exhibition

5/28 — 8/17/2018
地點 | 藝術銀行1樓展覽空間 Art Bank