

## 陳漢聲：湖底 尖山腳

05/04/2019

07/14/2019

「湖底」是故鄉大社對位在翠屏村其中一個區塊的統稱，而「尖山腳」是對於當地第三公墓那座小山丘的名字，湖底尖山腳的農田，是我祖父留下的。經歷過父親耕作不順，轉租給牧人使用，在祖父過世後又回到了父親手中。身為家族可能的最後一個農家子弟，藝術創作、物件採集，並置著即時與動畫的影像，發散著記憶，並形構成「面對無可名狀」的共存當下。該作品，嘗試使用即時影像，並與春仔花動畫並置，動畫結合實體故鄉風景，隔著時間差，卻又努力的，在觀看中，成為同步的新凝視對象。



陳漢聲《湖底 尖山腳》  
Chen Han-sheng  
Once Lake-Field Now

## 全人文化近用展示體驗區

07/20/2019

12/29/2019



楊三郎《都會風光》(局部)  
Yang San-lang  
City Life (details)

## 影像焦慮

07/20/2019

09/22/2019

數位相機和影像編輯軟體的普及開放，迎來了影像創作的高峰，也帶來一波影像的焦慮。焦慮來自於藝術對於「攝影」本質的動搖，亦來自影視媒體與消費市場的介入，讓影像的閱讀、理解和傳達，變得更加複雜且不同於以往。

本展分為兩部分，其一多數來自本館典藏，著重在新時代的「攝影」，這些藝術家們不再固守真實、在場性、底片的時間記憶或暗房沖印技術，而轉向更自由的感性調度。數位軟體的應用，讓視覺的調修成為可能，但也讓攝影瞬間定格的唯一真實性，受到很大的挑戰。

另一部分則以「攝影與監控」切入，從本質面向探討攝影與監控的一體兩面與矛盾，呈現其所帶來的不同焦慮。攝影被設計來「開放」某些事物，或者用更接近其本質的術語來說，是用以「曝光」(expose)事物的設備，而監控，則是在當代社會被使用來「照看(oversee)」世界的技術。



李小鏡《十二生肖》  
Daniel Le  
12 Manimals

## 賴士超 X 邱智群：山海經

05/11/2019

07/14/2019

《山海經》可以說是一部亞洲古先民探索人類社會及其世界觀的發展記錄與精神嚮往，而現今作為後裔的我們又是如何受到其中深層的結構與象徵所影響，幾經時代流變，之中轉譯改變了什麼，又或者重新誕生了什麼，這些政治、神話、儀式、慾望的形態與邊界為何？何謂「世界」？

身處於島國，接受著黨國教育到自由開放，錯亂的民族感以及中華文化美學，是後東方、後亞洲，抑或還只是存在於小島上的既視感。

從陸地至海洋至宇宙至網路世界，人們探索與\_\_\_\_的本性至今未曾停止，本作試圖以作者私人的語彙與世界觀，重新詮釋及創建當代《山海經》。



賴士超、邱智群《山海經》  
Lai Shi-chao, Chiu Chih-chun  
Shan Hai Jing

## 一〇八年全國美術展

06/15/2019

09/15/2019

「一〇八年全國美術展」自民國 100 年開辦以來已辦理第 9 屆，以拔擢美術創作人才、鼓勵美術創作為目的，歷年均吸引全國逾千件作品參賽，是國內公辦美展的指標性賽事。

本年度為回應當代藝術發展思潮及創作趨勢，特別增設「綜合媒材」類項，共 11 類別徵件，包含水墨、書法、篆刻、膠彩、油畫、水彩、版畫、雕塑、攝影、新媒體藝術及綜合媒材，共徵得 1129 件作品。本次展出獲得入選以上獎項的 125 件優秀作品，以及 5 件「免審查獎」作品，11 類別作品各自以其媒材特質反映多樣的創作議題，包括社會議題、生態環境的反思、個人生命經驗的重構再現等，兼具美感與實驗性。也有部分作品在媒材創作表現上嘗試另闢蹊徑，發展出別出心裁的形式，作品表現豐富多元，可見豐沛的創作成果。



水彩類金牌獎  
Gold Prize in Watercolor Painting Category  
林裕清《美成在久》  
Lin Yu-ching  
Beauty is Achieved Over Time

## 共時的星叢： 「風車詩社」與跨界域藝術時代

06/29/2019

09/15/2019

2015 年，影片《日曜日式散步者》以「風車詩社」為題，一方面將之架置於日殖時期的文藝語境上，展開世界性的現代主義思潮與運動的連結；另一方面，則追溯臺日詩人們的生命經驗、文藝啟蒙，遭逢歷史事件的吉光片羽。

「共時的星叢：『風車詩社』與跨界域藝術時代」特展，意欲以「風車詩社」(1933-1936) 為核心，進一步深化與延展 20 世紀初至 1940 年代現代主義文藝在西方世界與東亞國家所捲起的浪潮，「風車詩社」遂為跨時空的交叉之點，遍歷戰前與戰時的文學、美術、劇場、攝影、音樂、電影等藝術範式的歷史脈動。此展突破藝術邊界，由文學與電影遷徙至美術館。它與不同藝術範式的原作、複製品、影音檔案、文件文獻等棋布星羅般的展品相遇與對話，且在新媒體科技的形態中，幻化重生。



陳澄波《我的家庭》  
Chen Cheng-po  
My Family

2019

6/15 • 8/15

展訊  
EXHIBITIONS

行政院新聞局出版事業登記局版證字第 6526 號  
中華郵政中臺字第 0837 號  
郵局許可證  
臺中字第 1247 號

國立台灣美術館  
National Taiwan Museum of Fine Arts



地點

時光天井－多屏幕影像

地點

301 展覽室

地點

202、302 展覽室

地點

108 展覽室

地點

103-106、107、203-205 展覽室及美術街

地點

101-102、201 展覽室



開放時間  
週二至週五 9:00-17:00 | 週六、週日 9:00-18:00 | 週一休息

參觀服務

定時導覽  
預約導覽  
語言導覽  
無障礙服務

開館日每日 10:30、14:30  
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，週六、日請於來館參觀 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。  
觀眾須憑有效身分證件（身分證、護照、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 無線網路設備聆聽語音導覽。  
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，服務台備有輪椅，館內設有電梯及專用洗手間。



www.ntmfa.gov.tw | 04-2372-3552 | 40359 臺中市西區五權西路一段 2 號 2, SEC. 1, WU CHUAN W. RD., TAICHUNG 40359 TAIWAN, R.O.C.  
封面圖片 / 東鄉青兒《超現實派的散步》 Togo Seiji Surrealistic Stroll

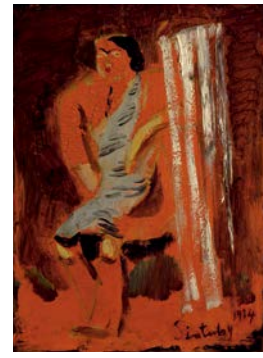


## Synchronic Constellation - Le Moulin Poetry Society and Its Time: A Cross-Boundary Exhibition

06/29/2019  
09/15/2019

The 2015 film, *Le Moulin*, took "Le Moulin Poetry Society" as its theme. The film positioned the poetry society within the literary context of Japanese colonial era, opening up connections to the global modernist trends and movements; and it retraced the life experiences, cultural inspirations, and historical incidents encountered by the group of Taiwanese and Japanese poets.

*Synchronic Constellation - Le Moulin Poetry Society and its Time: A Cross-Boundary Exhibition* aims to deepen and extend the wave roused by modernist literature and art culture in the Western world and in East Asian countries from the early 20th century to the 1940s with Le Moulin Poetry Society as a core which broke through linear space and time, traversing the historical pulse of prewar and wartime literature, art, theater, photography, music, film, and other artistic paradigms. Hence, the poetry society transcended the boundaries of art, moving from literature and film into the art museum. Here it encounters and dialogues with a cornucopia of exhibition objects from various artistic paradigms including original works, reproductions, audio-visual files, documents and texts, and bringing the imagination to life in formats that combine new media and technologies.



鹽月桃雨《霧社》  
Shiotsuki Toho  
Wushe

## 2019 National Art Exhibition, ROC

06/15/2019  
09/15/2019

The National Art Exhibition, ROC has entered its ninth year since 2011. Dedicated to promoting artistic talents and encouraging artistic creation, the exhibition, which is an indicative official art exhibition, tends to attract more than 1,000 entries from all over the country each year.

The category of "Mixed Media" is added to the exhibition this year as a response to contemporary artistic thoughts and creative trends. The open call for entries to the exhibition is divided into eleven categories, including Ink painting, Chinese Calligraphy, Seal Engraving, Gouache painting, Oil Painting, Watercolor Painting, Prints, Sculpture, Photography, New Media Arts, and Mixed Media. We received 1,129 entries this year. A total of 125 entries were distinguished and exhibited in this show; in addition to other 5 works of the "Jury-Exemption Prize." By virtue of their respective media attributes, the award-winning entries collectively mirror a plurality of issues regarding social concern, ecological reflection, and the reconstruction and representation of personal life experience, perfectly reconciling aesthetic beauty and experimentality. There are also entries that try to find a new way in the expression of media which has developed a unique presentation. These entries are rich and diverse, showing abundant creative achievements.



油畫類金牌獎  
Gold Prize in Oil Painting Category  
黃頤勝《方寸之間》  
Huang Yi-sheng  
Following the Rules

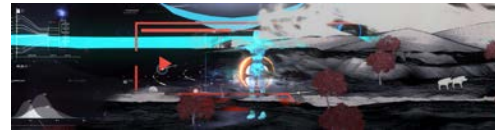
## Lai Shi-chao X Chiu Chih-chun: Shan Hai Jing

05/11/2019  
07/14/2019

*Shan Hai Jing or The Classic of Mountains and Seas* is a record and spiritual vision of Asian ancestors' exploration of human society and their views of the world. As their descendants, how are we impacted by its profound structure and symbolism, and how is it interpreted differently through shifting and changing times. Moreover, has anything new risen from it? What formats and boundaries are observed in its politics, myths, rituals, and desires? What exactly is the "world"?

Living on this island nation, we've transitioned from being educated by political institution to a society that is free and open. This disoriented sense of ethnic identity and the Chinese cultural aesthetics are associated with post-orientalism, post-Asia, or simply a sense of déjà vu for an existence that only exists on the island.

From the land to the sea and from the universe to the cyberspace, humankind has never halted our primal instinct to explore and \_\_\_\_\_. This artwork seeks to use the artist's rhetoric and world view to reinterpret and create a contemporary Shan Hai Jing.



賴士超、邱智群《山海經》  
Lai Shi-chao, Chiu Chih-chun  
Shan Hai Jing

## Anxiety of Images

07/20/2019  
09/22/2019

The widespread of digital camera and photo editing software ushered in the peak of image making, and it is usually accompanied by anxiety toward the image. The anxiety comes from the uncertainty nature of "photography" in art and the intervention of screen and media and consumer markets, which makes the reading, understanding, and communication of images more complicated and different from the past.

This exhibition is two-fold. Most of the exhibits are from our collections, focusing on "photography" in the new era. These artists no longer stick to the reality, the presence, the time memory of film or darkroom printing technology, but turn to a more boundless emotional regulation. The application of digital software makes the adjustment of vision possible, but it also challenges the unique authenticity of the still moment in photography.

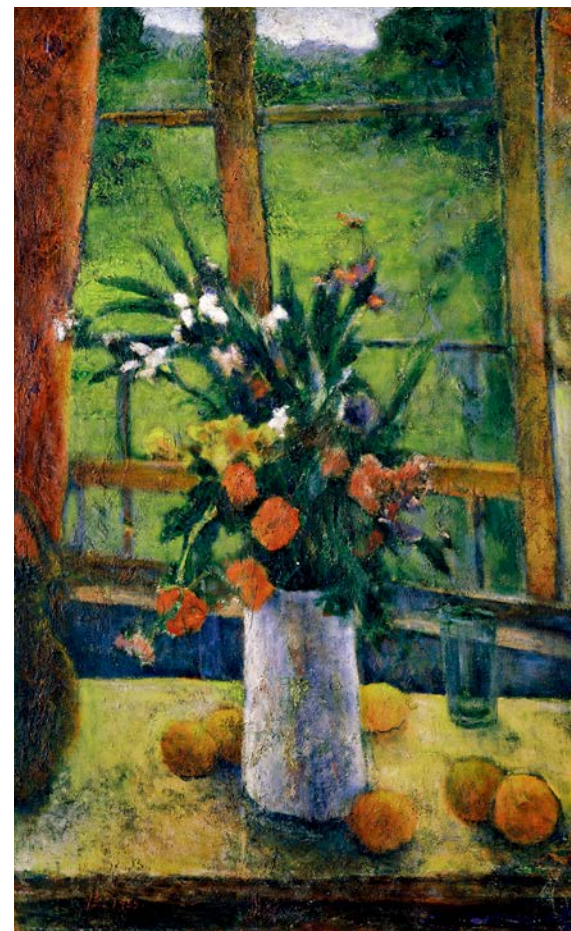
The other part starts with "photography and surveillance," discussing the two sides of photography and monitoring in essence, and presenting the different anxieties brought by them. Photography is designed to "make certain things visible," or, to get closer to the essence of the term, to "expose" thing; while surveillance serves as the technology used to "oversee" the world in modern times.



袁廣鳴《城市失格—西門町白日》  
Yuan Goang-ming  
City Disqualified - Ximen District in Datime

## Cultural Accessibility Exploration Venue for All

07/20/2019  
12/29/2019



廖德政《窗邊》  
Liao Te-cheng  
By the Window

## Chen Han-sheng: Once Lake—Field Now

05/04/2019  
07/14/2019

"Hudi" (which means "bottom of the lake") is the general name used by the people in my hometown, Dashe, when referring to Tsuiping Village, and "Jianshanjiao" (which means "foot of a pointy hill") is the name of a small hill located near the 3rd Public Cemetery in the area. There is a plot of farmland by Jianshanjiao that was passed down from my grandfather, and my father had difficulties farming the land, so it was leased out to a shepherd. After my grandfather passed away, the land ended back in the hands of my father. As the son of possibly the family's last farmer, memories are projected by the art I've created and the objects gathered, which are juxtaposed with real-time images and animations. A state of coexistence is constructed, which has risen from being confronted with something that can't be explained. Real-time images are used in this artwork, which are contrasted with animated images of traditional twined flowers, and the animation is integrated with realistic landscapes of my hometown. Divided by temporal differences, efforts are exerted when seeing the artwork to form a new subject of gaze that is aligned and in synch.



陳漢聲《湖底 尖山腳》  
Chen Han-sheng  
Once Lake-Field Now

Venue  
Gallery 101, 102, 201

Venue  
Gallery 103-106, Gallery 107, Gallery 203-205 and Gallery Street

Venue  
Gallery 108

Venue  
Gallery 202、302

Venue  
Gallery 301

Venue  
Multiple screens