

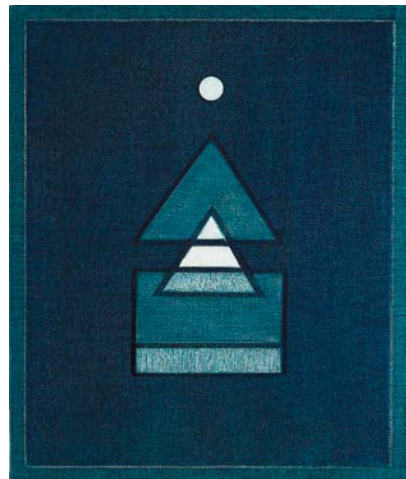
聚合・綻放－ 臺灣美術團體與美術發展

10/21/2017

常設展出



「聚合・綻放－臺灣美術團體與美術發展」策展內容主要聚焦在 20 世紀臺灣美術團體與藝術家的關係和對臺灣發展的影響，期間涵蓋自日治時期 1920 年代至 1990 年代，是臺灣美術團體活動最熱絡的時期，並依序概分三個階段探討與呈現：一、日治時期的美術團體，二、戰後初期至七〇年代的美術團體，三、八〇年代至九〇年代的美術團體。惟囿於展覽空間所限，本次策展以繪畫創作為主軸，美術團體及藝術家之擇選，則以在臺灣美術發展歷程中具有時代轉折創新意涵者，作為重點詮釋分析及陳列展示之取樣，並藉由年表配合相關照片圖像的展示，期能完整呈現 20 世紀臺灣美術團體與美術發展之脈絡與風貌。



霍剛《91-11》
Huo Gang
91-11

2019 數位藝術策展案 「螢幕不滅」

03/23/2019

05/26/2019



我們生活在一個被控住的世界裡，在網路的看與被看中，汲取知識、維護友情，獲得感情，期待關懷，也在網路上私密與公開的情境中，實踐展演與暴露自我的共存狀態，過著螢幕不滅的生活。

此次邀請 8 件作品，以「窺視的存在」、「展演的情境」、「消逝與不滅」三種狀態，討論網路自我展演的存在辯證與哀愁。

人們在評論他人的生活情境與展演中，創造自己存在於數位時代的價值。如果透過網路展演自我的個體，無論其身份，該以「itself」稱呼自己，觀看展演的偷窺者，是否更應該以「itself」稱呼自己。「螢幕不滅」討論數位時代的實體與真實性，在社會的虛擬化一點一點啃蝕掉我們的現實。



約翰尼斯·德洋《自我失敗者》
Johannes DeYoung
Ego Loser

後數位人類紀－國際科技藝術展

03/09/2019

06/16/2019



「後數位人類紀」由邱誌勇與尤里·列赫(lury LECH)共同合作擘劃，邀請來自臺灣與西班牙兩國新世代的藝術創作者，以科技藝術為創作實踐的策略，展現藝術家對當代數位世代中人文意識的深刻觀察。

當今的世界圖像正是從「以人類為中心」的思維，轉向「人類其實早已是科技主體的賽博格」思維；而「後數位人類紀」的複合觀念，更直指「數位化世界圖景」的巨觀景緻，此種圖景既是歷史性的，也是增補性的當代生存樣態。

本展試圖呈現一個處於當下的圖像視野，從自然之物、數位媒體到虛擬科技之「不全然斷裂」之「人—自然—科技」體現關係的演進中，提供觀者比較觀展、參與到操演的多層次空間意象，並從圖像文本、機械裝置，到超文本的擬像行為間的轉化與差異。



王新仁《明日的路徑》
Aluan Wang
Paths to the Future

國立臺灣美術館 the big picture 展

01/19/2019

05/12/2019



本展邀請德國藝術創作團隊「機器人實驗室」(robotlab)展出大型機械繪圖裝置《the big picture》。《the big picture》研發於 2014 年，以工業級機器手臂庫卡 (KUKA) 進行繪圖。創作團隊透過程式，重新彙算美國太空總署火星探測器「好奇號」所回傳的照片，將火星景觀化為連綿不絕的線條，藉由高度精密的運算系統，驅動機器人繪製出大尺寸的擬真圖像。

本次國美館展出的作品版本，觀眾將有機會一窺庫卡手臂從完全空白的圖紙開始繪製，經歷四個月毫不間斷的過程所完成的整幅圖面。在過程中，機器人將藉著與人類相同的視線，展開超越人類極限的繪製過程；也在繪畫線條堆疊的過程中，構築出未來人機共生的烏托邦世界。



機器人實驗室 (馬薩斯·高梅·瑪蒂娜·海茲·楊·札佩)
《the big picture》
上圖為庫卡機器手臂繪圖狀態
robotlab (Matthias Gommel, Martina Haitz, Jan Zappe)
the big picture
The picture above shows KUKA drawing the landscape.

藝時代崛起－ 李仲生與臺灣現代藝術發展

02/28/2019

05/26/2019



李仲生 (1912-1984)，乃臺灣 50 年代以降抽象繪畫創作及推動臺灣現代美術發展的重要人物之一，李仲生除了個人於抽象繪畫藝術成就之外，更被讚譽為「臺灣現代繪畫導師」，其迥異於一般學院式體制的前衛教學，獨特的「一對一咖啡館教學法」以啟發學生個人的藝術潛能及思維，進而發展出各自獨特的創作風格，諸多學生更成為臺灣近代美術歷程中的重要指標人物，影響且帶動著臺灣畫壇的發展。

國立臺灣美術館為探討李仲生及其門生對臺灣美術發展深刻且長遠之影響，特別規劃展出李仲生及其門生作品，包括有「八大響馬」之稱的歐陽文苑、霍剛、蕭勤、李元佳、陳道明、吳昊、夏陽及蕭明賢等共 37 位，以表彰李氏藝術精神的傳承於臺灣美術史發展上的卓越貢獻。



曲德義《對立 / 綠 D9805》
Chu Teh-i
Confrontation / Green D9805

林惺嶽－大自然奇幻的光影

02/28/2019

06/09/2019



本展深刻呈現了林惺嶽畢生對「自然」這個繪畫主題所傾注的潛心觀察與演繹詮釋，經由藝術家各階段的精采作品，亦可以深入理解他如何以風景為文本，用一種特殊的觀察視角，反映出臺灣的在地真實與人文脈動。而本展的重要性，更在於其集結了林惺嶽近年來動人心魄的大型創作。這些作品以其巨大的尺幅、恢宏的結構、精采的光影及瑰麗的色彩，塑造了繪畫的史詩性。觀眾將能通過宏闊的畫面場景，感受到畫家筆下的臺灣風土魅力，以及他眼中具有時代力量的母土形象。



林惺嶽《木瓜》
Lin Hsin-yueh
Papayas

2019

4/15・6/15

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展訊
EXHIBITIONS

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



地點

301-302 展覽室

地點

203-205 展覽室

地點

202 展覽室

地點

109 展覽室

地點

大廳、觀眾休息區、邊廊、103-107 展覽室、美術街

地點

101-102 展覽室

開放時間

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

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。



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封面圖片 / 夏陽《穿牛仔褲的人》Hsia Yang A Guy Wearing Jeans



Lin Hsin-yueh: Magical Light and Shadow in Nature



02/28/2019

06/09/2019

The exhibition presents a careful observation and interpretation of the theme of “nature” that infuses Lin’s lifetime of painting. Brilliant works from every stage of the artist’s life can allow a deep understanding of how Lin deploys scenery as a text, reflecting the local reality and humanistic pulse of Taiwan through a special angle exclusive to him personally. The importance of this exhibition lies in the fact that it has assembled Lin’s captivating large-scale creations of recent years. The epic grandeur of these works is shaped by their sheer size, shape structure, light and shade, and magnificent colors. Through the majestic views in these paintings, the audience can feel the charm of the Taiwanese landscape under the painter’s brush, as well as feel the power of the times in these images of his motherland as seen through his eyes.



林惺嶽《秀姑巒溪出海口》
Lin Hsin-yueh
Beautiful Pointed Hill at the Sea

Venue

Gallery 101-102

Pioneers of the Avant-Garde Movement in Taiwan: From Li Chun-shan to His Disciples

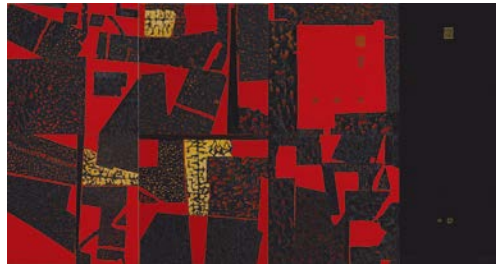


02/28/2019

05/26/2019

Li Chun-shan (1912- 1984) is one of the most significant figures in Taiwan’s abstract painting since the 1950s and the development of Taiwan’s modern arts. Besides Li’s achievement in artistic practices, he was also acclaimed as “the mentor of Taiwan’s modern painting.” His avant-garde instruction, which inspired potential and thinking of students, was different from general academic training and further developed their unique style. Many of his disciples have become important figures in Taiwan’s modern art history, influencing and leading the development of local painting.

In order to explore the profound and long-term influence of Li Chun-shan and his disciples on the development of Taiwanese art, the Museum exhibits works by Li and his disciples. A total of 37 disciples are included, such as Ouyang Wen-yuan, who is known as one of the Eight Great Outlaws, Ho Kan, Hsiao Chin, Li Yuan-chia, Chen Dao-ming, Wu Hao, Hsia Yang, and Hsiao Ming-hsien, to recognize the outstanding contribution of Li’s artistic spirit succeeded in the development of Taiwan’s modern arts.



李錫奇《本位 新發之十四》
Lee Shi-chi
Orientation sprouting from the root -14

Venue

Lobby, Rest Area, Corridor Gallery, Gallery 103-107, and Gallery Street

robotlab: the big picture at NTMoFA



01/19/2019

05/12/2019

This exhibition features *the big picture*, a large-scale installation of mechanical drawing developed by German artist group “robotlab” in 2014. This captivating installation is designed to create drawings with an industrial robot named KUKA, which blazed a new trail in the field of precision machinery. The creative team reprocessed the images sent home by NASA’s Curiosity Rover from Mars, ingeniously transfiguring the landscapes of this mysterious red planet into an unbroken line. Dictated by a computerized system which is nothing if not sophisticated, hundreds of kilometers of an abstract line dances to the robot’s tune, gradually converging towards a huge, inimitable and photorealistic drawing.

The version displayed at NTMoFA this time allows the visitors to see KUKA drawing the Martian landscape from scratch on an entirely blank sheet, and the drawing is scheduled to be completed after a four-month incessant operation. Ultimately, an enchanting utopian world in which humanity and machinery co-exist in a symbiotic relationship will incrementally manifest itself in the innumerable layers of abstract line on this huge canvas.



機器人實驗室（馬薩斯·高梅·瑪蒂娜·海茲·楊·札佩）
《the big picture》
上圖為庫卡機器手臂繪圖狀態
robotlab (Matthias Gommel, Martina Haitz, Jan Zappe)
the big picture
The picture above shows KUKA drawing the landscape.

Venue

Gallery109

Post-Digital Anthropocene - International Techno Art Exhibition



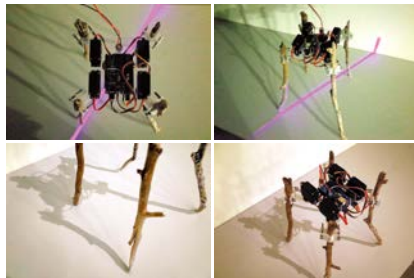
03/09/2019

06/16/2019

Chiu Chih-yung and Iury LECH co-curate *Post-Digital Anthropocene*. They invite young emerging artists from Taiwan and Spain to reveal their in-depth observation of humanistic perspectives in the contemporary digital era with digital technologies as their practices.

Today’s world picture turns from the “human-centered” thinking to the “human beings as the technology-centered cyborg” concept. However, the complex concept of “Post-digital Anthropocene” directly refers to the macroscopic “digitalized world picture.” Such a picture is about history and also complementary to the pattern of contemporary life.

This exhibition provides an image of the current situation. In the evolving process from natural objects, digital media to the “imperfect interruption” and the “human nature- technology” relationship of virtual reality technology, this exhibition presents the compare and contrast of multi-layered spatial significances for the viewers among exhibition-viewing, participating and manipulating; at the meantime, looking at the transformation and differences among pictures, texts, mechanical installation and hyper-textual simulation.



江振維《「行動」裝置》
Chiang Chen-wei
“Mobile” Device

Venue

Gallery 202

2019 Digital Art Curatorial Exhibition Program - Immortal on Screen



03/23/2019

05/26/2019

We dwell in a world that is constrained. As we can see and be seen in the cyber world, we acquire knowledge, maintain friendships, find love and look forward to being cared on the Internet. We show and expose ourselves in both private and public ways in the cyberspace, carrying out a life that’s immortal on screen.

The following three situations are explored by the eight artworks on view in this exhibition: “Voyeuristic Existence,” “Scenarios of Display,” “Disappearance and Immortality,” as the artworks look into the debates and the lamentations with self-presentation in the cyberspace.

People create their own values in the digital era through critiquing scenarios from other people’s lives that are on display. Putting the self on display in the cyberspace, the individuals, despite their identities and titles, should refer to themselves as “itself,” and even more so, if the voyeurs who are watching the displays should refer themselves as “itself.”

“Immortal on Screen” describe the illusions in the digital era, with tangibility and realness disappearing in the midst of the illusions, and our reality is slowly being gnawed away by the virtualization of society.



郭奕臣《顯影》
Kuo I-chen
Snapshadow

Venue

Gallery 203-205

Aggregation & Blooming: Artists Groups and the Development of Fine Arts in Taiwan



10/21/2017

Permanent Exhibition

The curatorial focus of *Aggregation & Blooming: Artists Groups and the Development of Fine Arts in Taiwan* is placed on the relationship between 20th-century Taiwanese artists groups and artists and their resulting impacts on Taiwan’s development. The exhibition spans across the 1920s Japanese colonial period to the 1990s, which was when artists groups were the most active in Taiwan. The discussion and presentation are further divided into the following three chronological stages: 1. Artists groups in the Japanese colonial period; 2. Artists groups from early post-war period to the 70s; and 3. Artists groups from the 80s to 90s. Because of the limited exhibition space, paintings make up for the core content of this exhibition, with the artists groups and the artists selected based on the epochal significance resulting from the innovative contributions they had made towards the development of art in Taiwan. In conjunction with analyses and displays of the samples selected, a timeline with photographs is also presented, with the anticipation of comprehensively showcasing the contexts and features observed in the 20th-century century artists groups and the development of fine arts in Taiwan.



連建興《海角樂園》
Lien Chien-hsin
A Seaside Paradise

Venue

Gallery 301-302