

中華民國第 34 屆版印年畫
「諸事大吉－豬年年畫特展」

01/01/2019
03/03/2019



第 34 屆版印年畫「諸事大吉－豬年年畫特展」，展出委託創作及首獎、優選、佳作和入選共 89 件精彩作品，並特別邀請學學文化創意基金會「小感動生肖學童彩繪活動」作品一起參與展出。本特展圍繞著「豬」的圖騰意象，創作內容取材自豬年寓意、圓滿平安、豐饒富裕，可愛造型、全家團圓、歡樂新年、漫畫風格等，呈現多元文化特色，增添過年過節的趣味和氣氛。

年畫是傳統春節除舊佈新迎接新年的應景裝飾，具有吉祥歡樂與避邪祈福的功能，年畫創作題材廣泛又多元、內容精采且包羅萬象，歡迎民眾前往欣賞具創作美學及民俗祈福的版印年畫作品，並感受年節的歡喜氣氛，一同「諸事大吉」、「豬年行大運」。



廖瑞宇《福壽臨門》
Liao Xuan-yu
May Fortune and Good Health Come to Your Door

地點

203-205 展覽室

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。



歐亨尼奧·安普迪亞《受災》
Eugenio Ampudia
Devastated

地點

202 展覽室

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，重新計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.

地點

109 展覽室

Contours 舞·界·線

02/23/2019
04/28/2019



「Contours 舞·界·線」以舞蹈錄像為媒介，呈現一場自然與身體、當下的身體痕跡與錄像的記憶載體之多元對話。古老大陸澳洲喬治湖「五百萬年」的地景在 360 度環景中再現，塑造了一個扭曲非單向的時空，當觀者進入環形中，身體不再是影像的對立面，而是成為作品的內在。地景空間的虛擬實境，舞蹈的身體，勾勒出界線，而時間在扭曲的空間中化為無限。



舞蹈生態系創意團隊
《Contours 舞·界·線》
Dancecology
Contours

地點

108 展覽室

黃偉軒一和光同塵

02/16/2019
04/28/2019

人在移動的過程中，最自然直覺引領的就是視覺，觀察到空間中能夠前往的路徑，然後再身體力行，建築原有的場域尺度揉合了人，成為探索光與塵最初的起源。而人在建築軀殼生活的痕跡，生活場域留下的痕跡，是不是能夠在它消失後能夠重遊呢？再現後的非真實存在「物」，成為新的現實起點，讓「新地」得以「重遊」。



黃偉軒《和光同塵》
Huang Wei-hsuan
The Dust and Light

地點

時光天井

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 (1921-1984)，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，為臺灣最早從事抽象繪畫的傑出藝術創作者。李仲生除了個人的藝術成就之外，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，啟發了學生個人的藝術潛能及思維，並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，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 35 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。



李仲生《抽象畫》
Li Chun-shan
Abstract Painting

地點

大廳、觀眾休息區、邊廊、103-107 展覽室、美術街

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《逆流衝刺的鮭魚》
Lin Hsin-yueh
Salmons Swimming Upstream

地點

101-102 展覽室

2019

2/15 · 4/15

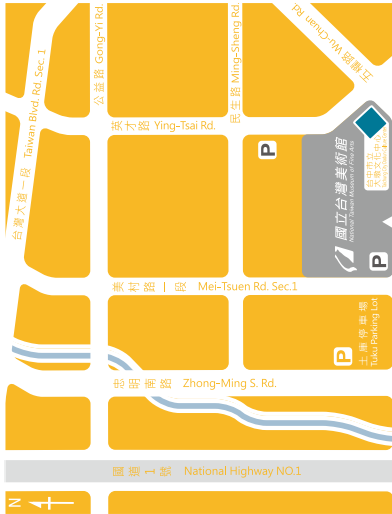
展訊
EXHIBITIONS

國立臺灣美術館
National Taiwan Museum of Fine Arts

the big picture
at NTMoFA
機器人實驗室
robotlab
Matthias Gommel, Martina Haitz
and Jan Zappe

聚合綻放－臺灣美術團體與美術發展常設展
Aggregation & Blooming: Artists Groups and the
Development of Fine Arts in Taiwan

10/21/2017 一常設展出
301-302 展覽室 | Gallery 301-302



www.ntmofa.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.



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
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)2372-3552 轉 327。

語音導覽
無障礙服務
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。

Lin Hsin-yueh: Magical Light and Shadow in Nature



02/28/2019
06/09/2019

The exhibition presents a painstaking 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 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《初夏》
Lin Hsin-yueh
Early Summer

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 (1921- 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 35 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.



李仲生《作品 032》
Li Chun-shan
Work No.032

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

Contours



02/23/2019
04/28/2019

Following the core concept ‘biocentric’ from ecological psychology, *Contours* presents the multi-dialogue between nature and humans, time and recorded memory through the medium of dance film. The main context of *Contours* is ‘the holism of human beings and universe.’ The whole film was shot in Lake George (Weereewa), which, at five million years old, is the fifth oldest lake in the world. Through different generations, races, and the quality of dance, the director Peng reveals her eternal inquiries to humans and nature, and embodies the grandiose land/ body-scape crossing time and space.

Venue
Gallery 108

Huang Wei-hsuan: The Dust and Light

02/16/2019
04/28/2019

The sense of sight is a person’s most natural guiding instinct while he or she is on the move, as the person detects the available paths in the space and proceeds to move, physically. As an extrinsic visual framework is constructed, the preexisting physical architectural dimension is then blended with humanity, which is the genesis of dust and light exploration. After a physical space no longer exists, is it possible to revisit the imprints left by people when they dwelled in it, see the marks they have left behind in these spaces that they used to carry out daily activities in? The gesture of representation executed creates an “object” which does not actually exist but becomes a starting point for a new reality, allowing “a new place” to be “revisited.”

Venue
Multiple screens

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》
上圖為完成繪製之圖片
robotlab (Matthias Gommel, Martina Haitz, Jan Zappe)
the big picture
The picture above is the final outcome of the drawing.

Venue
Gallery 109

Post-Digital Anthropocene - International Techno Art Exhibition

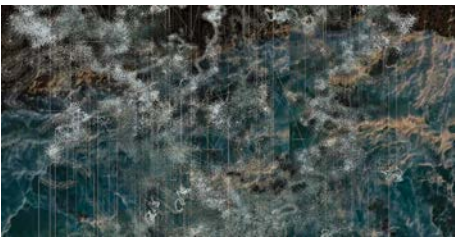


03/09/2019
06/16/2019

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



安娜·馬科斯+阿方索·比利亞努埃瓦
《CEP [集體情緒感知] _可觀測的現實_》
Ana Marcos + Alfonso Villanueva
CEP [Collective Emotional Perception] _OBSERVABLE REALITIES_

Venue
Gallery 202

The 34th New Year Prints of R.O.C. Exhibition - Best Wishes for the Year of the Pig



01/01/2019
03/03/2019

The 34th New Year Prints of R.O.C. Exhibition - Best Wishes for the Year of the Pig exhibits a total of 89 wonderful works, including commissioned works, first prizes, merit awards, honorable mentions and the judge’s awards. Works from “the Chinese Zodiac Painting Workshop” by Xue Xue Foundation also participate in the exhibition. This exhibition revolves around the image of “Pig.” The content of the work derives from the meaning of the year of the Pig, such as completeness and peacefulness, richness and abundance, lovely and amiable images, family reunion, joyful new year celebration, animated style, etc., showing various cultural features, enhancing the atmosphere of New Year celebration.

A New Year picture is an ornament for traditional Chinese New Year, obtaining the function for celebration, inducing good fortune and leaving bad luck or evil away. The themes of the New Year pictures are diverse, including a variety of forms. The public is welcome to visit the museum for enjoying these New Year pictures with creative aesthetics and folk blessing, celebrating the New Year of the Pig, and wishing everyone the very best of luck in the year of the pig.



呂妍慧《捷豬先登》
Lu Yan-hui
A Proactive Pig

Venue
Gallery 203-205