

中華民國第 35 屆版印年畫  
「囍鼠迎春—鼠年年畫特展」

12/28/2019

04/12/2020



文化部為喚起國人重視年俗節慶活動，為保留傳統文化資產的延續，從民國 74 年開始辦理「中華民國版印年畫徵選活動」，具有特殊意義，迄今已邁入第 35 屆，已成為每年迎接春節最具獨特性的藝術創作徵選與推廣活動。

「囍鼠迎春—鼠年年畫特展」於本館數位藝術方舟展出，展出委託創作、徵件得獎及入選作品共計 87 件。為推廣版印年畫藝術及推介這項民間藝術給更多觀眾認識，同時在該展區邀請學學文創基金會的「小感動鼠—兒童及青少年彩繪特展」以為對應，期能喚起社會大眾對民俗藝術的重視，從版印年畫中體驗出新美感、新感動、新趣味，並為春節增添圓滿幸福的氛圍。



蔡宗翰《鼠福臨門》  
Tsai Tzung-Han  
The Blessing Rats May Fortune Come to Your Door

地點

數位藝術方舟

林玉山作品捐贈特展

11/23/2019

03/22/2020



「林玉山作品捐贈特展」係以林玉山及其家屬等歷年所捐贈之作品與寫生稿為主，規劃花卉禽鳥、動物、人物、風景，及寫生稿五個主題展出，從捐贈作品與寫生稿的相互關係探討林玉山如何實踐自己的繪畫理論，「寫生」在其多題材作品中作為基礎產生鏈結的意義，以及同樣的題材在不同的創作時期風格與技巧運用的變化。作品包括 1926 年第一件水墨風景寫生作品，首次至日本學習時的花卉禽鳥作品與 1937 年二度赴日研習後同題材作品對照；1923 年 17 歲時所繪第一件虎畫《猛虎下山》與後期《畫虎》、《乳虎圖》及題材延伸之《黃虎旗》、《虎姑婆》等一系列展出，以及 1920 至 2000 年代一生創作精華的寫生稿等，近百件珍貴作品具體呈現林玉山一生開闊視野、寬廣畫路的藝術風格，而其一生的創作也見證、豐富臺灣美術日治到戰後發展的歷史軌跡。



林玉山《野鴨圖》  
Lin Yu-Shan  
Wild Ducks

地點

302 展覽室

「家·屋」  
全人文化近用展示體驗區

08/24/2019

常設展出



在臺灣傳統社會中，家是最小的社會單元。一戶住屋在傳統社會是家庭概念的具體實踐，它界定了家的領域，也交織了兩種人際關係於其中：人與神明祖先，以及與其他家庭成員。可以說，傳統住屋既是居住的家也同時是儀式的場所。

循此命題脈絡，本展擇選類型遍及油畫、膠彩、水墨、版畫、水彩與攝影、錄像及複合媒材裝置藝術等多種媒材之典藏品，提供視障觀眾及所有參觀者，以「房屋／建築」這個特定觀察對象，經由觸摸輔具的近用機會，更深度體察臺灣美術創作從傳統寫實進入現代性的前衛表現，再到新繪畫理念的表達，與新媒材應用的豐富變化樣貌。而將同類材質作品並陳展出，則突顯藝術家對「家·屋」概念議題的多重演繹與多方探討。



顧炳星《走過從前》  
Gu Bing-Shing  
Going Through the Past

地點

301 展覽室

後·技·藝—科技部藝術研究展

12/01/2019

01/12/2020



近代科技的迅速發展，使數位文化成為社會、藝術、經濟等各面向中必然的元素；其中，「數位化」的運用將傳統現存的藝術成果，藉由數位科技加以轉譯，成就典藏或展示所需目的之本質。當代藝術文化結合數位科技發展，將原為「創作者之於原創物」的一對一藝術創作關係及流程帶來突破性的改變；而「二次創作」是對既有藝術品的重新詮釋，除了是將傳統民俗藝文轉化為當代文化精神的展現，更是對於藝術感知、詮釋進而創作的自我實踐。本展在科技部專題研究等相關計畫之下，將主題設定於「傳統民俗藝術」的數位科技展示面向，檢視近年來藝術家們如何透過數位轉譯，提升臺灣當代數位人文素養與科技文化的多元面貌，重塑傳統民俗技藝的當代景緻。



邱國峻《繞》  
Chiu Kuo-Chun  
Circle

地點

201 展覽室

2019 亞洲藝術雙年展—  
來自山與海的異人

10/05/2019

02/09/2020



由臺灣藝術家許家維和來自新加坡的何子彥所共同擔綱策劃工作，共邀請來自 16 個國家，30 組藝術家及團隊參與，展出作品囊括繪畫、裝置、錄像、行為表演、工作坊等多元形式。以「來自山與海的異人」為題，打破以國土、疆界、地域劃分的概念，改從「他者」、「異人」的異質文化拓展至「山」（贊米亞）與「海」（蘇祿海）的異地思考，重新檢視我們對自我、所在之社會、甚至是物種的認知界限，藉此審視亞洲歷經的特殊歷史狀態，並試圖以此作為對亞洲文化的再詮釋。企圖探索當代藝術家如何對亞洲地區政治、歷史、經濟層面的人文議題以及科技議題進行重新解讀，並透過非人視野打破主流敘事以開啟更多的想像與討論，進而將亞洲諸多關乎政治與歷史的意識形態詮釋框架進行鬆綁。



祖列伊哈·喬杜里《排演自由印度臨時政府廣播電台》  
Zuleikha CHAUDHARI  
Rehearsing Azaad Hind Radio

地點

102-108 展覽室、202-205 展覽室、大廳、美術街

國美 4.0 建築事件簿

10/19/2019

05/17/2020



「國美 4.0 建築事件簿」是以美術館建築體為展覽主角，從 1988 年新建、整復建、新典庫擴建、藝術銀行成立等過程，歷經國美 1.0 萌芽與挑戰、國美 2.0 破裂與重生、國美 3.0 成長與變革，如今正面臨國美 4.0 擴張與進化階段，兒童美術教育中心、電扶梯增建、園區改善、國家攝影文化中心籌備等多項工程正在進行的狀態下，邀請參與館舍有機變化過程，見證工地如何演化為未來願景的樣貌。展覽以歷史文件、模型與立體結構裝置等再現省美館到國美館四階段建築事件，探索建築的過去、現在與未來。同時 101 展間設置教育展區，提供兒童觀眾認識建築的 2D 與 3D，並透過動手做及身體活動理解空間概念。另有數位展區，提供觀眾以身體互動模式探索國美館建築的聲光影音事件。



「國美 4.0 建築事件簿」展場入口  
The entrance view of the exhibition "Architectural Files of NTMoFA 4.0"

地點

101 展覽室、時光天井、竹林內廳兩側大樓外牆

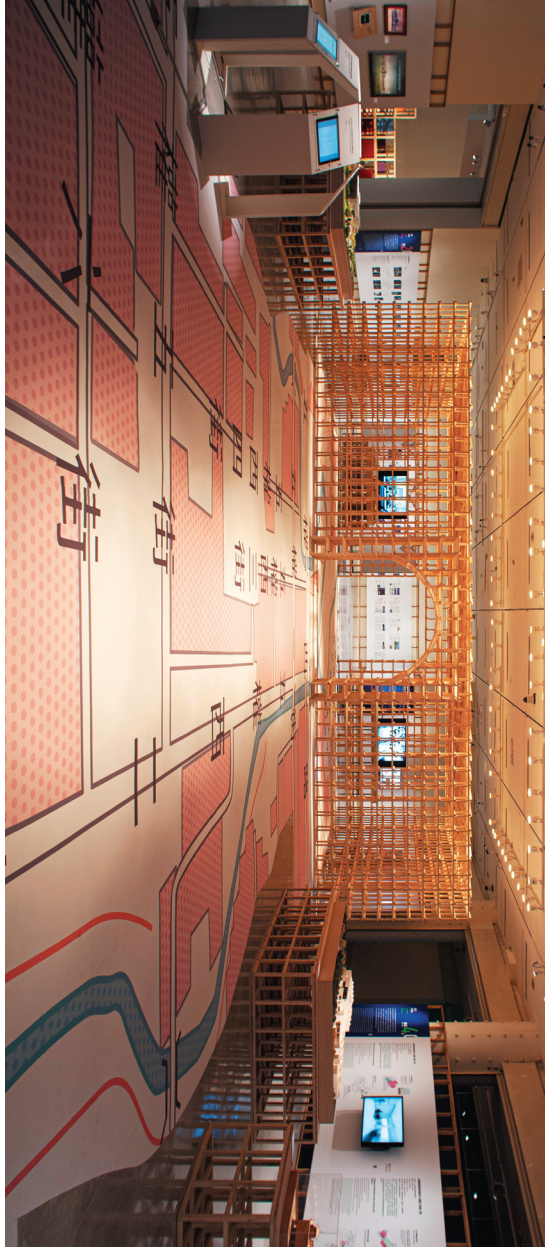
國立台灣美術館  
National Taiwan Museum of Fine Arts

2019  
12/15  
2020

2/15

展訊  
EXHIBITIONS

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#### 開放時間

本館自 108 年 11 月 12 日 (二) 起調整開、閉館服務時間：  
週二至週五、週日 **10:00 - 18:00** | 週六 **10:00 - 20:00** | 週一休館

#### 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，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。  
語音導覽 觀眾須攜帶有效身分證件 (身分證、護照、健保卡或護照)，於本館大廳服務臺填寫申請表，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機車停車位，服務臺備有輪椅，館內設有電梯及專用洗手間。



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.  
封面圖片 / 「國美 4.0 建築事件簿」展場 The view of the exhibition "Architectural Files of NTMoFA 4.0"

### Architectural Files of NTMoFA 4.0



10/19/2019

05/17/2020

*Architectural Files of NTMoFA 4.0* is an exhibition of the museum architecture. From the construction in 1988, re-construction, construction of Art Bank and new storehouse, the museum has experienced through NTMoFA 1.0- Budding and Challenges, NTMoFA 2.0 - Breaking and Regeneration, and NTMoFA 3.0 - Growing and Reforms. It is currently undergoing the NTMoFA 4.0 - Expanding and Evolution while Children Art Education Center, the addition of escalators, park landscape improvement, exhibition space renovation, and preparation of National Photography Museum are under the construction processes. It invites its audience to take part in the organic transforming process and witness how the construction site evolves into a vision of the future. The exhibition represents the four stages of development from Taiwan Provincial Museum of Fine Arts to the National Taiwan Museum of Fine Arts by historical document, models and 3D installation, exploring the past, present, and future of the building. Meanwhile, an educational exhibition will be displayed at Gallery 101 to provide the two-dimensional and three-dimensional representation of the building for children. Hands-on and physical activities will be organized for understanding concepts of the space. Besides, the digital installation exhibition allows the visitors to explore the audio-visual representation of the museum architecture with a physical interaction.

Venue

Gallery 101, Cloister, and the Building  
Facades near Bamboo Court

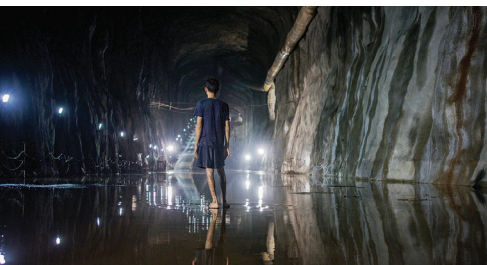
### 2019 Asian Art Biennial - The Strangers from beyond the Mountain and the Sea



10/05/2019

02/09/2020

Taiwanese artist Hsu Chia-wei and Ho Tzu Nyen from Singapore co-curated 2019 Asian Art Biennial. A total of 30 artists and collectives from 16 countries will be featured in this biennial; while works of paintings, installation, videos, performance, and workshops are included. The biennial takes *The Strangers from beyond the Mountain and the Sea* as its title, breaking down the concept of land, territory and geographical division; while review the intellectual limitation of the self, society and even species from the heterogeneous culture of "stranger" and "marebito" to the "mountain" (Zomia) and the "sea" (Sulu Sea). The biennial will examine Asia's specific historical situation and try to reinterpret Asia with its discourse. The biennial aims to explore how contemporary artists reinterpret the humanistic and technological issues on the level of politics, history, and economy. It also breaks through the mainstream narrative through the non-human perspective to open up more imagination and discussion and further loosens frameworks of ideological interpretation related to politics and history in Asia.



林育榮《海況六》  
Charles Lim  
SEASTATE SIX

Venue

Gallery 102-108, Gallery 202-205,  
Lobby, Gallery Street

### Digitized Traditional Artistry



12/01/2019

01/12/2020

With the rapid development of modern technologies, digital culture has become an essential element in society, arts, and economies. Among which, the application of "digitalization" makes it possible to translate existing traditional artworks through digital technologies and achieve the purpose of archiving or displaying. Contemporary art and culture, combined with the development of digital technology, drastically change the conventional one-to-one relationship and process of "Creators v.s. Creations" while "secondary creation" is a reinterpretation of the existing artworks, which transforms traditional folk arts and cultures into the presentation of contemporary culture, and further serves as the self-practices of artistic perception, interpretation, and creation. Under relevant research projects of the Ministry of Science and Technology, this exhibition focuses on the presentation of digital technology of "traditional folk art." It examines how artists enhance Taiwan's contemporary digital humanity and the diverse aspects of technological culture through digital translations and reshape the contemporary presentation of traditional folk arts.



戴嘉明《上身 (3D 列印)》  
Day Jia-Ming  
Possess (3D Print)

Venue

Gallery 201

### "Home & House" - Cultural Accessibility Exploration Area for All



08/24/2019

Permanent Exhibition

The home is a smallest social unit in the traditional Taiwanese society. A household is therefore a practical realization of the concept of a family. It defines the boundaries of a family and interweaves two types of relationships: people with deities or ancestors and with other family members. In other words, traditional housing is both a home for residence and a place for ceremonies. This exhibition features a variety of media and art techniques, including oil painting, gouache, ink painting, print, watercolor and photography, video and mixed media installation. It is hoped that the visually impaired and all visitors will be able to touch and feel the assistive peripherals to observe the subject of "house/ architecture." From there, they could gain deeper insights into the rich performance of Taiwanese art in terms of realism and avant-garde, the new expressions in painting, and the applications of new materials. We can bear witness to the artists' multiple interpretations and discussions on the concept of "Home & House" from various time periods in the side-by-side exhibition of similar materials being used.



林明弘《枕頭七號 + 家》  
Michael Ming-Hong Lin  
Pillow No.7 plus Home

Venue

Gallery 301

### Highlights of Donated Artworks by Lin Yu-Shan



11/23/2019

03/22/2020

The exhibition, *Highlights of Donated Artworks by Lin Yu-Shan*, focuses on the works and drawing manuscripts donated by Lin Yu-Shan and the family members over the years. The exhibition is grouped into five sections, featuring flowers and birds, animals, human figures, landscapes, and drawing sketches. The relation between the donated works and drawing sketches intends to lead discussions on how Lin established his own painterly philosophy, how "drawing" had been used to present in different themes, and its meaning; also the variety of style and technique on those repeating themes that appear in different stages of the artist's career. The exhibited works include the first ink landscape Lin created in 1926, the first flower and bird painting when Lin first traveled to Japan for study, compared with works on the same theme created during his second visit to Japan in 1937; Lin's first tiger painting "Fierce Tiger Descending from the Mountain", painted at the age of 17 in 1923, and the later "Painting of a Tiger, Young Tiger", and the extended themes "Yellow Tiger Flag, Great Aunt Tiger", and other works; also drawing manuscripts created between 1920 and 2000. The exhibition presents a lifetime of creative mastery, embodying Lin Yu-Shan's broad vision and his dynamic artistic style as a painter, witnessing the historical development of fine art from the Japanese Reign to post-war Taiwan.



林玉山《春夏花卉》  
Lin Yu-Shan  
Flowers of Spring and Summer

Venue

Gallery 302

### The 35<sup>th</sup> New Year Prints Exhibition of R.O.C. - A Flourishing Year of the Rat



12/28/2019

04/12/2020

To arouse the audience's attention to the folk festival, and to continue the traditional cultural assets, the Ministry of Culture has been making "the open call for New Year Print of R.O.C." since 1974, which carries a particular significance. This year achieves the 35th edition, and the event has become the most unique artistic and educational activities to celebrate the Lunar New Year.

*The 35<sup>th</sup> New Year Prints Exhibition of R.O.C. - A Flourishing Year of the Rat* will be displayed in the Digiark. A total of 87 commissioned, award-winning, and selected works are on display. To promote printing and to introduce the folk art to a broader audience, *The Touching Rat- Exhibition of Young Painters* by Xue Xue Foundation will be juxtaposed in the same venue. The museum aims to arouse the public's attention to folk art and to have the audience experience the beauty and interest of printing for celebrating the Lunar New Year.



張芯晨《鼠福臨門》  
Chang Hsin-Chen  
Bumper harvest new year

Venue

Digiark