

2020 藝術跨域創作案
蒲帥成：秘密的總和 3 —意識的蛇

02/28/2020
05/10/2020



秘密，一把關鍵鑰匙，開啟多層的迷藏空間。秘密是無法在常態中生存的，所以才稱之為秘密，但它當然同時也是「相對性」的，透過以此位置為定錨交換現在的位置；能 / 不能說之詮釋界線，是一種讓「大結構」母體找尋不到的虛無、旋轉、震盪的狀態。夜晚獨自閱讀這些字條，文字飛梭與自我意識碰撞，聯想瞬間便使我產出大量的影像，透過我的身體，譜一曲眾人之詩。

蛇，其中幾張紙條間的連結，似乎生成蛇的遠古形象。蛇其實就是一種生物，然而在各宗教內都有其正反兩面的意義，但牠特殊的形象與特徵都有令人無法抹滅的印記。紙條中，提到幾個關鍵字，蛇皮膚病、偷竊、偷食生蛋、視覺障礙無法觀看卻用身體感應目標位置……等等，諸多描述都形構了意識當中那條模糊的蛇。



蒲帥成《意識的蛇》
Pu Shuai-Cheng
The Snake in Mind

地點

時光天井—多屏幕影像

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《瑞士雪山》
Lin Yu-Shan
Snow on the Swiss Mountains

地點

302 展覽室

捉遊 / 戲場

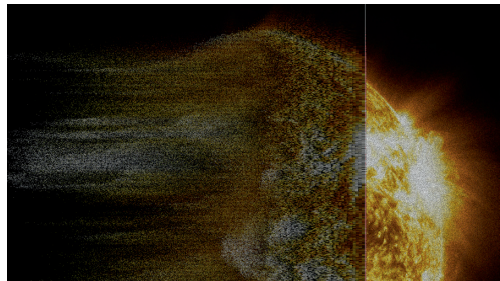
03/14/2020
06/07/2020



「聲響」是生活中不可缺的一部分，我們集合數位科技技術，創造聲響上的新可能，在此聲音模式已不僅止於演奏音符，而是以一嶄新的姿態呈現。

本次參展藝術家以「聲響」作為創作主軸，塑造八個不同的聲響空間、八個不同聲音角色和不同技術方法呈現的數位作品，亦結合視覺展現。作品以沉浸式聲音為導控因素，藉此延伸探討四個子題：「科技研發與聲響環境」、「研發方向與技術開發」、「噪音與心理因素」和「空間聲響與展覽空間關係」，在個人和他人有形的環境之間，創造了新的感官對偶。

本展也將在開幕時，特別邀請本次參展藝術家進行一場聲響和肢體的演出，有別於以往多視覺數位於室內空間的展演，在此聲響建構不以傳統鏡框式欣賞方式，探討環繞 360 度沈浸式的體驗，對於當今聲響發展趨勢，是個提供大家很好的國際觀摩機會，跨域演出與溝通平台。



黑川良一《反向摺疊·座標》
Ryoichi KUROKAWA
unfold · alt
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地點

203-205 展覽室

迴聲—台灣藝術史 1960 沉浸式體驗

01/26/2020
03/01/2020



1960 年代為臺灣現代藝術興起的世代，藝術家們回應著時代對於創新需求，開創出藝術創作在東西文化交流下的新樣貌。同時代，民間電視機與電視臺的進入、創立，為民眾帶來全新的視覺體驗。以電視機的雜訊為引，邀請臺法藝術團體—Sondes A/V Duo 電波接受器，將該時代藝術家之創作為素材，重新詮釋創作沉浸式體驗作品，呼應 1960 年代在視覺、文化上的開創性。本次創作將從 1960 年代的臺灣現代藝術畫作中提取部分繪畫作品的碎片素材，臺灣經典現代繪畫將這些元素與筆觸整合到 3D 世界的風景當中，轉變成一個可供人們潛入的沉浸式空間。擷取藝術家原作的紋理與色彩，打造出一個嶄新繽紛的沉浸式雕塑，同時喚起東方和西方的融合。隨著時間的推移，我們向東穿越，進入那些色彩片段，從新的角度探索作品之中光與空間的層次。



電波接受器 [盧藝 (台)、林思柏 (法)]《迴聲》
Sondes A/V Duo [Lu Yi (TW) & Sébastien Labrunie (FR)]
Échos

地點

201 展覽室

感官瑜珈

03/07/2020
06/07/2020



人類的感官極為精密複雜，我們對於事物的認識與感受，往往是同時透過幾種感官如視覺、觸覺、聽覺、味覺、嗅覺去理解，藉由身體與感知的體驗，我們相信自己所見是真實的。然而在長期的媒體漫布及過多、過快的訊息衝擊下，我們的感官終有麻木或遲鈍的時刻，其結果是如同使用藥物般上癮而必須不斷加重劑量，以獲取更多的滿足。而這種麻木或遲鈍的狀態，是否可以透過藝術的體驗或訓練，讓我們的身心找回安定的力量，並強化、擴張感官的敏銳度？

本展將展出以感官體驗或探索感官知覺為出發點的藝術作品，邀請觀眾與展覽進行互動，重新回訪我們的身體感與知覺、意識。配合展品，展期間也預計規劃相關工作坊及體驗活動，以美術館為空間，實踐以藝術淨化身心的功能。



Peter de Cupere《放鬆 (薰衣草地毯)》
Peter de Cupere
Relax (Lavender Carpet)

地點

103-108 展覽室、美術街

對稱性破缺—超科學·藝術展

03/14/2020
05/31/2020



我們的官能所感受到的，僅是天地世間之毫芒。宇宙的基礎本質，包括種種難以設想卻左右世界運作的微小活動，始終玄妙莫測。然而拜近百年來新興技術設備與科學突破之賜，我們對這秘隱的領域已有前所未見的認識。只不過，現代物理學對自然的表述，往往無視一般人是否能夠理解：基本原理顯得相互抵觸，描述用語晦澀難懂，即便看似錯綜複雜的理論其實皆經過驗證。

「對稱性破缺—超科學·藝術展」匯聚九件由參與此計畫的國際藝術家所帶來的全新委託創作，探索基礎科學研究複雜的理論與關鍵概念。展覽透過這些涉獵廣泛且多元的藝術實踐，反映出科學家與藝術家在多樣性的合作下，如何處理和針對精細的現代物理學概念進行交流，並激盪出新穎且重要的對話。



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地點

102 展覽室

2020

2/15 · 4/15

展訊
EXHIBITIONS

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

Broken Symmetries - Arts×Physics



03/14/2020

05/31/2020

Our senses are only capable of accessing a tiny part of the world we live in. The underlying nature of the universe, including unthinkable small actions which dictate the ways in which our world works, remains ever elusive. Thanks to new technological devices and scientific breakthroughs in physics, we are now more able than ever to understand the nature of this hidden realm.

But nature as described by modern physics often defies common sense: basic principles seem to contradict one another, language is utilised in unfamiliar ways, and seemingly complex theories are tested and proven possible.

The exhibition brings together nine new commissions by international artists who creatively explore the complex notions and key concepts of fundamental scientific research. Encompassing a wide range of artistic practices, the works presented reflects the diverse ways in which scientists and artists collaborate in both tackling and communicating some of the most elaborate concepts of modern physics and in doing so, provoke new and significant dialogues.



黛安·包爾《純量振盪》
Diann Bauer
Scalar Oscillation

Sensory Yoga

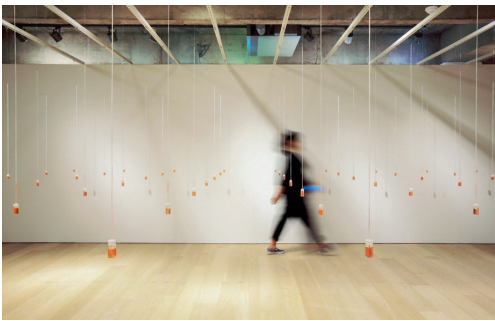


03/07/2020

06/07/2020

Human senses are extraordinarily sophisticated and complex. Our knowledge and feelings about things are often interpreted through several senses at the same time, such as sight, touch, hearing, taste, and smell. Through physical and perceptual experiences, we believe that what we see is real. However, after chronic exposure to media overload and the rapid, massive impact of information, our senses eventually become numb or dull. It results in a detrimental effect as drug addiction and the constant increase of doses to get satisfied. Yet, with the state of being numb or dull, are we able to find the strength of stability and enhance our sensory acuity through the practices and experiences in arts?

This exhibition includes artworks based on sensory experiences or exploration of sensory perception, inviting the audience to interact with the works and to re-experience our bodily senses, perception, and consciousness. Workshops and events will be held during the exhibition to practice the museum's function of purifying both body and mind through arts.



上田麻希《嗅覺迷宮第四版》
Maki UEDA
OLFACTORY LABYRINTH VER. 4

Échos - Immersive Experience of the Taiwan Art History in 1960s



01/26/2020

03/01/2020

The 1960s is the age of Taiwan's modern art. Responding to the era's needs for innovation, artists created a new look of artistic practices under the cultural exchange between the East and the West. At the same time, the introduction of television and the establishment of television stations brought the new visual experience to the public. With the inspiration of the noise of televisions, the Taiwanese-French art collective, Sondes A/V Duo, reinterprets the works created by artists of that era and creates immersive works of art, echoing the pioneering visual and cultural works of the 1960s. In this project, the collective derives works from Taiwan's modern paintings. It integrates elements and strokes of the paintings into a three-dimensional landscape, creating an immersive space that allows visitors to walk in. The texture and colors of the original works are derived to build up a new and brilliant immersive sculpture, in which the east and west are fused. As time goes on, we move toward the east and enter the colorful fragments, exploring the layers of light and space within the works from a new perspective.



電波接受器 [盧藝 (台)、林思柏 (法)] 《迴聲》
Sondes A/V Duo [Lu Yi (TW) & Sébastien Labrunie (FR)]
Échos

attraper le JE · champs de JEU



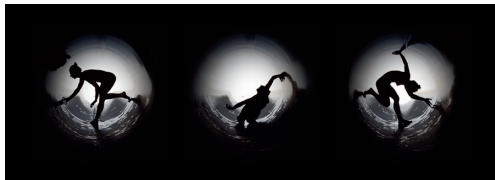
03/14/2020

06/07/2020

"Sound" is an indispensable part in our lives. We use digital technology to create new possibilities in sound, in which the form of sound is not merely melody but a brand new presentation.

In this exhibition, artists take "sound" as the central theme, creating eight different acoustic spaces and eight works of digital art that carry unique sound characters, presented by different technical skills and visual presentations. Immersive sounds function as the factors to activate these works. Thus, the exhibition explores four sub-topics: "scientific research and development and acoustic environment," "research and development direction and technical development," "noise and psychological factors," and "the relationship between spatial sound and exhibition space," which create a new sensory duality in the environment of individuals and others.

An acoustic and body performance by the participating artists will be presented at the opening ceremony. Different from conventional digital art demonstration, the performance explores the 360° immersive experiences. For the development of sound art, it provides an opportunity for international discussion as a communicational platform.



@HUMATIC人磁 (克里斯蒂安·格勞普納 & 薇露希卡·波恩)
《金屬之愛》
HUMATIC (Christian Graupner & Veruschka Bohn)
The Love of Metals
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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《松鷹》
Lin Yu-Shan
Pine Tree and Eagle

PU Shuai-Cheng: The Sum of Secrets III - The Snake in Mind



02/28/2020

05/10/2020

A hidden world that consists of multifold layers is opened up by secrets which functions as a critical key. Secrets cannot survive in ordinary states, and this is what makes them secretive. At the same time, secrets are also "relative" and capable of swapping positions. The line where something could either be told or untold is an elusive place that spins and shakes, and it is nowhere to be found within the matrix's grand structure. As I read these notes in solitude at night, the words soar and collide with my own consciousness, and the associations prompted instantly lead to the production of a copious number of images, as a poem of the masses is composed through my body.

Some of the notes are linked together to resemble the snake's primordial image. The snake is a living creature that holds both positive and negative connotations in different religions. Its unique image and striking features are prominent and unforgettable. On the notes are some words that describe that ambiguous snake in the mind, including dermatological disorders of the snake skin, theft, stealing eggs to eat, and being visually impaired but uses its body to detect its targets, etc.



蒲帥成《意識的蛇》
Pu Shuai-Cheng
The Snake in Mind