

## 躍動吧！青春：蒲添生雕塑作品展

07/2020  
12/2021



國美館今年度為延續與活用藝術文化資產，並呼應防疫新生活運動「樂活防疫 健康生活」，在戶外空橋藝術櫥窗設立「躍動吧！青春」主題展示，展出典藏重要前輩藝術家蒲添生「運動系列」之作，讓美學融入生活日常，民眾在欣賞藝術的同時也能舒展身心！以「藝術即是生活」的行動內涵融入日常，形塑一個藝術與生活共融的空間，靠著櫥窗帶來的無限想像世界，帶領出青春、夢想與熱血的靈感，讓觀眾進入場景中的角色情境，激盪出不同的藝術想像。除此之外，園區設有可巡禮臺灣現代雕塑史之作品和書法碑林，豐富的藝術作品創造出理性與感性兼具的空間，讓民眾於園區運動休閒時即可貼近文化與美學場域，輕鬆了解臺灣美術史脈絡的發展與特色。



〈躍動吧！青春〉主題展示  
Exhibition *Dancing, feel it all. Nothing can break me!*

地點

空橋、空橋藝術櫥窗

## 滲透次元壁－ 臺日漫畫美學當代藝術特展

09/26/2020  
12/06/2020



展覽以臺灣動畫與日本的漫畫生態系進行取樣，透過網路之後的漫畫與社群現象，來重新思考臺日動漫文化與在當下所產生的交集，並且從臺灣投射至日本，再從日本投射回臺灣，並且觀測臺灣漫畫原生化發展，也思考未來臺灣漫畫的下一步，與可能的面貌。「次元壁」是網路用語，講述著三次元世界的我們，永遠無法進入二次元世界的一種屏障，也許在關係美學所談及的動漫文化，就是一個能進入「思想空間」的關係建立方式，也是滲透二次元的一種方法，讓漫畫與真實社會產生連結。



天野喜孝〈英雄〉  
Amano Yoshitaka  
L-4 Heroes L-4

地點

數位藝術方舟

## 經典再現－臺府展現存作品特展

11/28/2020  
04/11/2021



臺灣美術自日本時期以來開啟「新美術」的發展，而臺、府展的舉辦是影響臺灣美術發展的重要活動；藝術家當時藉由美展躍登畫壇受到社會肯定。此一展覽的開辦不僅是臺灣美術史上劃時代的事，也是社會新階段的開端，而當時發行的展覽圖錄，成為日治時期臺灣美術風貌的重要紀錄，更是前輩美術家藝術發展的見證。

本館規劃「經典再現－臺府展現存作品特展」，將臺、府展現存作品蒐研成果作一展示，以重现日治時期臺、府展之風華，儘可能展出此批臺灣美術發展史上的經典作品，希冀透過出版、研究調查，以即時蒐整、保存、展示之系統性藝術資源的整合，以多元面向推動重建臺灣美術發展之研究，以完整建構臺灣藝術史脈絡。



林玉山〈蓮池〉  
LIN Yu-Shan  
Lotus Pond

地點

301、302 展覽室

## 啟發性的未來：推測、身體與醫學 －宮保睿、顧廣毅雙個展

10/10/2020  
12/06/2020



本展覽由宮保睿、顧廣毅兩位策展人共同策劃，展出作品皆專注在探索受到醫學科技的影響之下，人類身體與社會環境究竟會如何產生變化。藝術家藉由自身對於當代社會的觀察、與科學家的合作以及想像力和藝術實踐，在每件作品中刻畫醫學、人體與文化的複雜關係。同時兩位藝術家更著眼於醫學科技與社會文化交織後所指向的「未來」，透過描寫這個未來世界的多元樣貌，藝術家帶領觀眾去窺視每一個由「醫學科技」與「社會文化」共同構成的滾動巨輪的轉動方向。藝術家試圖引導觀眾，讓他們在展覽中觀察這些作品所暗示的未來方向，並透過作品所引發的爭議去刺激觀眾反思作品背後所蘊含的倫理爭議與社會議題。



宮保睿〈闍尾人〉  
Paul Gong  
The Appendix Human

地點

203-205 展覽室

## 國美 4.0 建築模型文件

07/04/2020 ~



本展延續《國美 4.0 建築事件簿》特展，以館舍模型文件及建築師觀點闡述建築歷史發展。1988 年「臺灣省立美術館」開館，1999 年更名為「國立臺灣美術館」，2004 年整復建工程後重新開館，2014 年藝術銀行成立暨新典藏庫完工，直至 2018 年啟動兒童美術教育領航中心、電扶梯增建、園區景觀改善等工程，並承攬國家攝影文化中心籌備。在持續變動演化成長中見證國家美術館定位發展導向美學扎根、人文友善、科藝重鎮及跨域整合之未來願景。



近期園區景觀改善工程模型及其它工程圖說  
The model and drawings of park landscape improvement and other constructions in the recent years

地點

202 展覽室入口旁平台

## 禽獸不如－2020 台灣美術雙年展

10/17/2020  
02/28/2021



本屆台灣美術雙年展由藝術家姚瑞中擔任策展人，以「禽獸不如」(Subzoology)之命題，並藉由佛學「六道輪迴」之「畜生道」為切入點，去關注與回應科學、藝術與哲學界對於人與動物之間關係的國際性議題。展覽共邀請 49 位(組)具臺灣經驗的藝術家參與展出，規模擴大突破以往，以視覺藝術、聲音藝術、現場行為等多樣化的展演形式，開啟觀眾對當代藝術與社會議題的多重想像與討論。展演場域亦由本館延伸至臺中近郊－臺中市海洋生態館周邊、大安港媽祖文化園區，更首度以本館為核心與中部地區之外空間合作推出「衛星展」(臺北非常廟藝文空間)、「平行展」(臺北水谷藝術、新北酸屋、臺南節點藝術空間、高雄河南 8 號)，試圖以實驗性的策展型態，大幅延展台雙展的跨域視角，開啟臺灣在地藝術的激盪交流與對話。



廖健行〈馬年〉  
Jeff Chien-Hsing Liao  
Year of the Horse

地點

國美館 101-108、202 展覽室、大廳、美術街、戶外廣場  
衛星展：非常廟藝文空間  
平行展：水谷藝術、酸屋、節點藝術空間、河南 8 號

2020

10/15・12/15

展訊  
EXHIBITIONS

行政院新聞局出版事業登記證局版臺誌字 6 5 2 6 號  
中華郵政中臺字第 0 8 3 7 號開發記為雜誌交寄  
郵資已付  
臺中郵局許可證  
臺中字第 1247 號

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





**開放時間**  
本館為進行提升館舍水平及垂直直參觀動線與無障礙設施環境之建置，同時進行大廳之整體景觀及服務設施、館舍屋頂防水等優化工程，自109年5月19日(二)起至12月31日(四)止調整開館時間如下：  
館舍主體：週二至週五 **12:00-18:00**；週六 **10:00-20:00**；週日 **10:00-18:00**；週一休館。  
外圍E亭、下凹庭園區之數位藝術方舟：週二至週日**10:00-18:00**；週一休館。

**參觀服務**

**定時導覽**  
開館日每日 11:00、14:30 (配合開館服務時間調整)  
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。  
**預約導覽**  
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。  
**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，服務臺備有輪椅，館內設有電梯及專用洗手間。  
**無障礙服務**  
※ 防疫期間進入本館請配戴口罩，配合實聯制入場，並保持手部清潔，共同攜手防疫賞藝。



封面圖片 / 「滲透次元壁——臺日漫畫美學當代藝術特展」主視覺 “Permeable dimension wall : Taiwan - Japan Comic Aesthetics & Contemporary Art Exhibition” Key Vision  
| 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.



**Subzoology: 2020 Taiwan Biennial**



10/17/2020

02/28/2021

2020 Taiwan Biennial has made a further stride to experiment with a different artistic experience and exhibition method by inviting guest curator, artist YAO Jui-chung. The ostensibly provocative theme of “Subzoology” for the biennial is a concerned response to international issues that explore the relationship between humans and animals through science, art and philosophy. The curator uses the Buddhist theological concepts of the Animal Realm from the Six Realms of Existence, as a point of entry to reflect on bestial qualities of humans as a subcategory of the animal kingdom. 49 artists and collectives with Taiwan experience have been invited to participate and exhibit at the biennial. Through their creative themes, these emerging new-generation artists invite the audience to further imagine and discuss contemporary art and social issues through diverse exhibition formats including visual art, sound art, and live performance, on a scale that far exceeds past biennials. In addition, the exhibition arena will extend from the Museum itself to the Taichung Museum of Marine Ecology surrounding area and the Da'an Port Mazu Culture Park on the outskirts of Taichung. And, for the first time, the biennial will collaborate with external spaces beyond the central Taiwan area in “satellite event” (VT Artsalon in Taipei) as well as “collateral events” (Waley Art in Taipei, Acid House in New Taipei City, Zit-Dim Art Space in Tainan, and Henan 8 in Kaohsiung). With the NTMoFA as a core, this new curatorial format seeks to link local artistic actions and practices from across Taiwan. They introduce the artists with international and Taiwan experience, attempting to broaden the biennial's transdisciplinary horizons and increase artistic momentum with experimental curatorial strategies, so as to create constructive exchange and dialogue in the Taiwanese art scene.



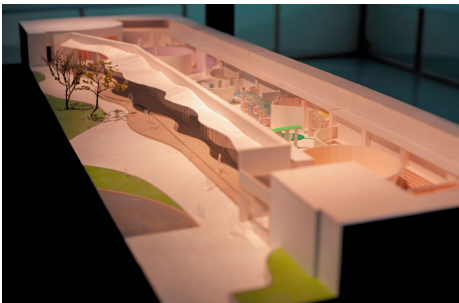
李亦凡 〈Important\_message.mp4〉  
Li Yi-Fan  
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**NTMOFA 4.0 Architectural Models and Documents**



07/04/2020 ~

As the continuation of “NTMoFA 4.0 Architectural Files,” the exhibition features NTMoFA architectural models and documents and discourses the architectural history through the perspectives of architects. “Taiwan Museum of Art” was opened in 1988, and its name was changed to “National Taiwan Museum of Fine Arts” in 1999. In 2004, the Museum reopened after reconstruction, and in 2014, Art Bank and the new storehouse were inaugurated. In 2018, the Museum launched a new expansion project, which included the construction of Children Art Education Center, the addition of escalators, and improvement of park landscape, and was responsible for the preparation of the National Center of Photography and Images. The Museum has witnessed the changing position of a national art museum through continued evolution and growth, and is now striving to realize the future vision of cultivating aesthetics, promoting cultural equality, becoming a tech-art hub, and facilitating interdisciplinary integration.



未來兒童美術教育中心模型  
The future model of children art education center

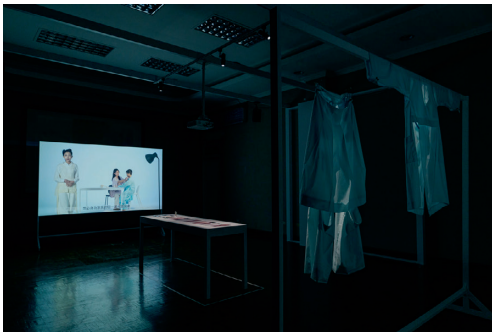
**Provocative Futures: Speculation, human body, and medical science Paul Gong & Kuang-Yi Ku Double Solo Exhibition**



10/10/2020

12/06/2020

“Provocative Futures: Speculation, Human Body, and Medical science” is a double solo exhibition of artists Paul Gong and Kuang-Yi Ku. All their exhibited works focus on changes and transformation of the human body and the social environment made by the influence of medical technologies. The two artists portray the complicated relationships among medical, the human body, and the culture in their works through their observation toward contemporary society, collaborations with scientists, and their artistic practices. They also pay special attention to the “future” referred by the intertwined medical technologies and social culture. By describing the future world's diverse appearance, the artists lead the viewers to peek into every evolving direction co-directed by “medical technologies” and “social culture.” The artists attempt to guide the audience to observe future directions implied by these works and, through the controversies provokes by these works, to stimulate the audience's reflection on the ethical debates and social issues behind the works.



顧廣毅 〈延遲青春〉  
Ku Kuang-Yi  
Delayed Youth

**Revisiting the Classics - Special Exhibition of Existing Works of Taiten and Futen**



11/28/2020

04/11/2021

The development of “new fine arts” in Taiwan was launched during the Japanese Colonial period. The organization of Taiwan Fine Arts Exhibition (Taiten)/ Taiwan Governor-General's Art Exhibition (Futen) presented an important event that significantly influenced the development of fine arts in Taiwan; at the time, artists used the exhibition as a springboard to earn the recognition of the society. The organization of the exhibition was not only a landmark event in Taiwan's art history, but also the beginning of a new social stage. The exhibition catalogues have become important records of Taiwan's art scenes during the Japanese Colonial period, as well as witnesses of the artistic developments of pioneering artists. NTMoFA presents the “Revisiting the Classics - Special Exhibition of Existing Works of Taiten and Futen” to bring back the grace and elegance of Taiten/Futen during the Japanese Colonial period. Through publication, research and investigation, and real-time collection, conservation, and display, NTMoFA aims to comprehensively construct the context of Taiwan's art history.



鄭世璠 〈麗日〉  
Cheng Shih-Fan  
A Fine Day

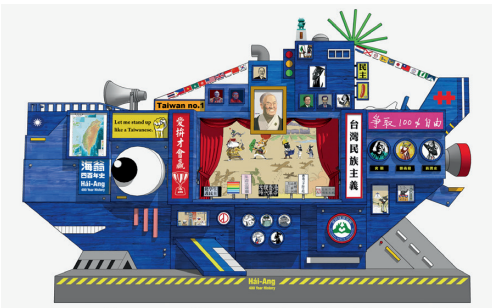
**Permeable dimension wall : Taiwan - Japan Comic Aesthetics & Contemporary Art Exhibition**



09/26/2020

12/06/2020

This exhibition features samples extracted from the Taiwanese and Japanese ecosystems of animation and comics to reflect on the Taiwanese and Japanese anime/comic culture through analyzing the phenomena of post-internet comics and online communities. This allows us to rethink their present intersection and form a comparison, one that enables us to examine both Taiwan and Japan, before moving onto the nativization and development of Taiwanese comics while envisioning its future and all the possibilities it can bring. “Dimension wall” is an internet term that denotes the barrier preventing human beings inhabiting the third dimension from entering the two-dimensional world. The anime/comic culture placed within the context of relational aesthetics, in this regard, perhaps shows us a way to enter the “thinking space,” a way to construct relations, and a method to permeate the two-dimensional space, potentially producing connections between comics, reality and society.



李文政 〈海翁四百年史〉  
LEE Wen-Cheng  
400 Years of Seafare

**Dancing, feel it all. Nothing can break me!**



07/2020

12/2021

To extend and utilize the art and cultural assets and in response to the pandemic control and life reform *movement*, the National Museum of Fine Arts organizes the exhibition “Dancing, feel it all. Nothing can break me!” showing its collections, the Movement series by influential senior artist Pu Tien-Shen. By merging aesthetics into everyday life, people can enjoy art and relax at the same time. With the connotation “art is life,” the exhibition forms a space where art and life blended. With the window showcase, the exhibition brings out the inspiration of youth, dreams, and passion, inviting visitors to enter the scene to encourage various artistic imagination. Besides, visitors can also enjoy the works of Taiwan's modern sculpture history and calligraphy monuments in the museum part. The artworks create a space with both rationality and emotion, allowing the public to get close to the cultural and aesthetic area while working out and enjoying their leisure time. In this way, they can also understand the development of Taiwan's art history.



蒲添生 〈運動系列〉雕塑作品展  
The Exhibition of Pu Tien-Shen's Sculpture  
(Movement Series)

**Venue**  
NTMoFA 101-108, 202 Gallery, Lobby, Gallery Street, Museum Outdoor Area.  
Satellite event: VT ArtSalon  
Collateral events: Waley Art, Acid House, Zit-Dim Art Space, Henan 8

**Venue**  
Platform Next to Gallery 202 Entrance

**Venue**  
Gallery 203-205

**Venue**  
Gallery 301, 302

**Venue**  
Digiark

**Venue**  
Skywalk、Art Window