

吳修銘：建築的進行式

03/13/2021

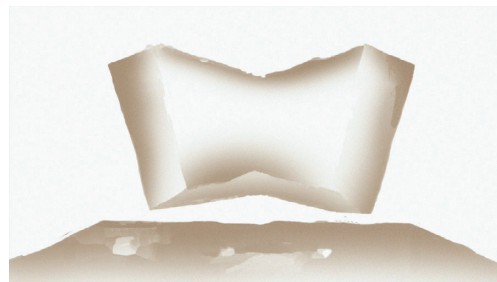
05/16/2021



「因為我們活在我們不在的地方。」— Pierre-Jean Jouve

如果建築兩個字指涉的不只是空間與硬體，更延伸成空間中的內容、發生的事情，那我們可以怎麼理解建築？又如何想像一座具有生命力的建築？在這套作品中，建築兩個字是個隱喻，藝術家從聲音的角度，捕捉發生在空間中的呼吸與脈動，並轉化成活的音樂型態，企圖探索抽象的建築、身體跟人群之間的關聯性，並透過聲音的生產作為建築身體生命活動的象徵與訊號。

〈建築 1/N〉是一個現地創作的作品，企圖以生命的狀態體現、探索空間，以及人群與聲音之間的緊密關係。建築中的空間型態容納了各種人類與物理存在棲身，其中各種人類活動產生了許多的聲音，在空間中持續的震盪、反射與迴響，在振動的狀態下產生能量。這些振動就像是一種隱而不顯的脈搏，表現了環境、空間與人群的交互作用的總和，構成了一種看不見的身體空間。



吳修銘〈建築 1/N〉
Wu Siou-Ming
Architecture 1/N

赫威·托雷玩藝術教育展

12/26/2020

11/28/2021



對於幼教界、家有幼兒孩童的家庭來講，法國藝術家赫威·托雷 (Hervé Tullet) 應該都不是個陌生的名字。與其說赫威·托雷是全球家喻戶曉的兒童繪本創作者，倒不如說，他是最會帶孩子們玩藝術的藝術家。赫威·托雷認為好的繪本作品應該是大人和小孩可以玩在一起的；而這個理念也進一步融入到他獲邀於世界各大美術館／兒童博物館的藝術個展裡，及其所帶領的大型集創工作坊中。透過遊戲化的引導設計，赫威·托雷尤其擅長以其獨特的風格把玩藝術的基本視覺元素，如線條、形狀、色彩等的操作與實驗，營造出好玩的情境，讓孩子透過觀察、觸覺和視覺體驗的身體覺知，或是運用自由聯想，進而與個人的生活經驗產生連結，也與藝術發生共鳴。

本次「赫威·托雷玩藝術」亞洲首展，是赫威·托雷首次應邀來臺參與的藝術活動，更是藝術家首次跳脫紙本平面創作手法，從紅、黃、藍三原色的無限驚奇出發，從點、線、面三元素延展成立體雕塑作品的首次嘗試。展覽並呼應藝術家隨興自由的無邊創意手法，提供觀眾撕、貼、畫的手作與展示機會，更獲授權一併展出其魅力無窮的互動遊戲教學影片，期待藉由突顯赫威·托雷作品造型簡單卻充滿藝術性的特質，與其自由遊戲的引導方式，為兒童美術教育提出一個更充滿創意想像的遊藝空間。



赫威·托雷玩藝術 展覽現場
Visiting Hervé Tullet As Fun as Art

逸菲蕾遨

04/17/2021

07/11/2021



本展覽由陳子澈和張滯尹兩位策展人共同策劃。「逸菲蕾遨」意指包圍著地球世俗以外的空間，浩瀚而飄渺，不被人所感知但卻存在。我們生存的空間正由許多具有類似特質的系統所組成，系統泛指由個體所組成、依據規則而運作，能達成個體所無法完成的工作或是任務的群體聚集，它可以是自然或是人為的，前述的科技與建構正是其中一種，無論是樂於接受或是有所顧忌，它們自然的包圍我們的日常，視之不見、聽之不聞、搏之不得。本次展覽邀請國際藝術家，包括蕭逸南、鐘正、高倩彤、庫汪其塔塔爾 (Kıvanç Tatar) 等，無獨有偶地，透過長期的藝術創作與實踐，以實體、影像與數位等為媒介實驗，用不同的手段去揭示生活中無所不在、卻牽引人類意識與發展的飄渺系統。

「逸菲蕾遨」亦是一種型態、一個概念，寄託於非現實般的美好嚮往。科技來自於想像與人性對於未知的索求，我們所熟悉的現實是否真如當代社會所灌輸的，而未來還會往哪裡走？自始自終，我們的改變是出於自身意願還是適應系統的本能在運作？嘗試與之共存，並在控制與被控制之間的微妙界線中前行。



高倩彤〈昨天的世界〉
Ko Sin Tung
The World of Yesterday

進步時代— 臺中文協百年的美術力

03/20/2021

06/20/2021



2021 年適逢 1921 年成立的臺灣文化協會百年紀念，回想當年，那是一個由舊時代走向現代的進步時代。這個團體聚集了林獻堂、蔣渭水、楊肇嘉、蔡培火等許多臺籍菁英，在日本殖民政府的政治打壓下，仍致力於臺灣文化的啟蒙運動，為臺灣文化向上及建構臺灣的主體性而努力。

本館希望藉此紀念文協百年的機會，以多元史觀策畫展覽。這場展覽將不同以往的政治改革角度，而是從文協與臺灣美術的關係作為出發點，尤其著重於臺中的地緣關係。

此展覽希望透過挖掘出文協中的許多重要人物，如林獻堂、楊肇嘉、蔡培火、賴和等，這些重要的仕紳和知識份子，在當時都是美術家重要的贊助者。展覽藉由這些贊助者和藝術家的網路，以社會學的角度切入，連結起文協與臺灣美術的關係，相對於一直以來以臺府展作為研究日治時期臺灣美術的視角，提供另一個研究途徑。



李石樵〈張星建肖像〉
Li Shih-Chiao
Portrait of Chang Hsin-Chien

海外存珍— 順天美術館藏品歸鄉特展

03/20/2021

06/27/2021



這是一個收藏家族美好的故事。「順天美術館」收藏創始人許鴻源博士早在臺灣尚未有公立美術館的年代，就開始透過民間力量，於海外建構屬於臺灣人自己的美術史，其藏品足以窺見臺灣藝術文化傳承的多重面貌。2019 年「順天美術館」將橫跨臺灣近百年美術發展的藏品 671 件全數無償捐贈文化部，成為國內有史以來規模最龐大的一次官方藝術受贈，台灣美術史的建置也因此有了更完整的輪廓與內涵。為此捐贈盛事，本展委託蕭瓊瑞教授策畫，展出出生的年代自 1871 年到 1989 年之藝術家 195 位，包括陳澄波、廖繼春、李梅樹、郭雪湖、李石樵、顏水龍、洪瑞麟、張義雄、藍蔭鼎等活躍於日治時期的前輩藝術家；陳其寬、余承堯、秦松、席德進、蕭如松、何肇衡等 1950、60 年代臺灣；現代藝術健將；以及 1970、80 年代赴美留學的藝術創作者，如謝里法、廖修平、薛保瑕、梅丁衍、許自貴、賴純純、黃銘哲等人力作。將許博士畢生珍藏呈現予國人一場臺灣藝術發展饗宴。



陳澄波〈蘇州公園〉
Chen Cheng-Po
Suzhou Park

影像之後：湯瑪斯·魯夫 1989- 2020 攝影作品展

03/27/2021

07/04/2021



「影像之後—湯瑪斯·魯夫 1989-2020 攝影作品展」自魯夫 1979 年創作以來的 31 個系列作品中，選出其中 15 個系列共 105 組件的作品，其中藝術家的新作〈中國樣板畫〉系列更是亞洲地區的首展。展名「影像之後」(after.images) 指涉我們闔上眼時留在視網膜上的可見影像—「後像」，同時也代表感官的生理基礎在魯夫作品中扮演的重要角色，以及魯夫不再使用相機拍攝的後攝影實踐。本展在策展人馬丁·格曼的規劃下，分為五個章節進行展示，分別為（1）系列創作：中國樣板畫；（2）攝影史；（3）天文學；（4）影像類型；（5）新聞報導。魯夫的藝術創作出發點並非直接映照現實，而是攝影媒體那生成與操弄影像的性質，如此極端批判又具省思之攝影手法貫穿了他所有作品。



湯瑪斯·魯夫〈中國樣板畫_02〉
Thomas Ruff
tableau chinois_02

2021

4/15 • 6/15

展訊
EXHIBITIONS

行政院新聞局出版事業登記局版登證字 6526 號
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國立台灣美術館
National Taiwan Museum of Fine Arts



地點

時光天井

地點

英才門前廊

地點

203-205 展覽室

地點

202 展覽室

地點

102-107 展覽室、美術街

地點

101 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
週六夜間配合重點展覽及活動局部開放時間，詳情依本館官網公告。

參觀服務

開館日每日 10:30、14:30 (配合開閉館服務時間調整)
受理 10 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，或聯繫
guidetour@art.ntmofa.gov.tw，或電洽 (04)23723552 轉 327。
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。
※防疫期間進入本館請配戴口罩，配合實體限制入場，並保持手部清潔，共同攜手防疫實藝。

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

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民生路 Ming-Sheng Rd.
復興路 Hui-Fu Rd.
梅安路 Mei-Tsuen Rd. Sec. 1
中興路 Zhong-Ming S. Rd.
土庫停車場 Tsoo Parking lot

04-2372-3552 | 403535 臺中市西區五權西路一段 2 號
2, SEC. 1, WU CHUAN W. RD., TAICHUNG 403535 TAIWAN, R.O.C.
封面圖片 / 郭雪湖，〈紫圖春色〉(局部) Kuo Hsueh-Hu, Spring in the Lai Garden (details)

Thomas Ruff: after.images - WORKS 1989-2020

03/27/2021
07/04/2021

Thomas Ruff: *after.images - WORKS 1989-2020* presents 105 pieces from 15 of the 31 series the artist had produced since his beginnings in 1979. Ruff's new series, *Tableaux Chinois*, is exhibited for the first time in Asia. The exhibition title "after. images" refers to the physiological phenomenon of the after.images. It also represents that physiological senses play a significant role in Ruff's work and his camera-less post-photographic practice. Curated by Martin Germann, the exhibition is conceived with five thematic chapters: 1) Working in Series: Tableaux chinois, 2) Turning Points in the History of Photography, 3) Astronomy, 4) Genre, and 5) Press. The point of departure in Ruff's artistic creation is not a direct reflection of reality but rather photographic media's nature that generates and manipulates the image. Such an extremely critical yet reflective photographic approach permeates all his works.

湯瑪斯·魯夫〈r. 感光影像 03〉
Thomas Ruff
r.phg 03

Taiwanese Art Treasures Preserved Overseas: The Homecoming Exhibition of the Sun Ten Collection

03/20/2021
06/27/2021

This is a wonderful story about a family dedicated to art collection. The founder of the "Sun Ten Museum" Collection Dr. Hsu Hong-Yen began to build Taiwan's art history abroad through private organizations at a time when state-run modern art museums were still wanting in Taiwan. The collection manifests diverse perspectives of Taiwan's artistic and cultural legacy. In 2019, the Sun Ten Museum donated its entire collection of 671 pieces of work spanning nearly a century of Taiwan's art development to the Ministry of Culture, making it the largest official art donation. Taiwan's art history has thus been constructed with a clearer outline and significance. For this event, the museum has commissioned Professor Xiao Giong-Rui to curate this exhibition, which covers a total of 195 artists born in the century between 1871 and 1989. Participating artists include artists who were active in Taiwan under Japanese colonial rule, such as Chen Cheng-Po, Liao Chi-Chun, Li Mei-Shu, Kuo Hsueh-Hu, Li Shih-Chiao, Yan Shuei-Long, Hung Rui-Lin, Chang Yi-Hsiung, Lan Yin-Ding; pioneers of Taiwan's modern art in the 1950s and 1960s, such as Chen Chi-Kuan, Yu Cheng-Yao, Chin Sung, Shiy Der-Jinn, Hsiao Ju-Sung, and Ho Chao-Chu; and artists who studied abroad in the US, including Shaih Li-Fa, Liao Shiou-Ping, Ava Hsueh, Mei Dean-E, Hsu Tz-Guei, Jun T. Lai, and Michell Huang. Sharing Dr. Hsu's patronage and support, the exhibition will provide a feast of Taiwan's artistic development to the public.

楊三郎〈燈塔〉
Yang San-Lang
Lighthouse

Vanguards of an Emerging Identity: A Century of Artistic Power at the Taiwan Cultural Association in Taichung

03/20/2021
06/20/2021

The year 2021 marks the centennial of the Taiwan Cultural Association, founded in 1921, a vanguard era marching from the old times to the modern. The group has gathered local elites, including Lin Hsien-Tang, Chiang Wei-Shui, Yang Chao-Chia, and Tsai Pei-Huo. Despite the Japanese colonial government's political suppression, they still devoted themselves to the enlightenment movement of Taiwan's culture and strived for its advancement and the construction of Taiwan's identity.

The National Taiwan Museum of Fine Arts aims to seize this opportunity of commemorating the centennial of the Taiwan Cultural Association by an exhibition with multifaceted historical perspectives. This exhibition will be different from the previous political reformation concepts but based on the relationship between the association and Taiwan's fine arts, emphasizing the geopolitical relationship to Taichung.

This exhibition hopes to reveal important figures in the association, such as Lin Hsien-Tang, Yang Chao-Chia, and Lai Ho. They were important gentries and intellectuals, as well as patrons of artists at the time. Through these patrons and artists' networks, the exhibition provides a sociological perspective and bridges the relationship between the association and Taiwan's fine arts. It also provides an alternative research approach other than the long-dominating view of the *Taiten* and *Futen*.

陳植棋〈真人廟〉
Chen Chih-Chi
Chen-Jen Temple

Æthereal

04/17/2021
07/11/2021

Æthereal is an exhibition co-curated by André Chan and Chong Chin-Yin. "Æthereal" is the space that envelopes our realm, right outside the secular world, vast yet imperceptible to humans. The world we live in is made up of different systems that have these qualities. "Systems" are groups made out of individuals to complete works or tasks, which cannot be accomplished by any individual, collectively by adhering to the same set of rules. It can be natural or human-made. The aforementioned technologies and structures are just some of these systems. Whether we accept them or not, they surround our daily lives; one can not see them, hear them nor touch them. The international artists, including Remy Siu, Mark Chung, Ko Sin Tung, and Kivanç Tatar in the exhibition, reveal the imperceptible systems around us that have great impacts on the human psyche and our development through their art practice.

"Æthereal" is also a condition and a concept that is based on an unrealistic longing. Technology is rooted in human imagination and the instinct to explore the unknown. Is the reality the same as society told us, and where should we go from here, realizing it might not be the case? From the very beginning, changes we made might not be voluntary at all. It might as well be our instinct to adapt to the system. We will always be walking on a fine line between the controller and the controlled.

蕭逸南 + Kivanç TATAR〈完形世代第一號〉
Remy SIU + Kivanç TATAR
Gestalt Generation (No. 1)

As Fun As Art! Play with Hervé Tulle

12/26/2020
11/28/2021

Hervé Tullet is not an unfamiliar name to those involved in child education or families with young children. Perhaps instead of saying that Hervé Tullet is a world-renowned illustrator of children storybooks, one should rather say that he is the artist who knows how best to teach children to have fun with art. Hervé Tullet believes that good illustrated works allow adults and children to have fun together. This ideal has also been embedded in the solo exhibition which he has been invited to put on for leading art museums/children museums around the world, as well as the large-scale group workshops that he has been asked to lead. Through interactive workshops and his practices, Hervé Tullet interacts the visual elements when playing with art, such as the lines, shapes and colors, manipulating and experimenting with them in order to create interesting scenarios. This allows children to connect with their life experiences through their observation, sense of touch and sight, and other physical perceptions, thus resonating with the art.

Hervé Tullet's first solo exhibition in Taiwan-*As Fun As Art: Play with Hervé Tullet*-has been invited to move beyond his two-dimensional practice on papers and shows Tullet's new attempt at three-dimensional practice in the museum spaces. This first-time attempt starts from the infinite surprises generated by the three primary colors of red, yellow, and blue. It extends the three elements of point, line and plane into three-dimensional sculptures. The exhibition echoes the artist's free, add-lib style of unrestricted creativity, providing the viewers a chance to try their hands at tearing, pasting and drawing their own works and showing their art. NTMoFA is exciting about exhibiting his minimalist style and great artistic achievement in Tullet's work. The guidance in his free and playful experiences will create a fun, artistic space that is even more creative and imaginative for children's art education.

"We live where we are absent." - Pierre-Jean Jouve

03/13/2021
05/16/2021

If the word, architecture, refers not only to space and construction but also to what has happened in space, how can we understand architecture? And how can we imagine a building with vitality? In this work, the word "architecture" serves as a metaphor. From the perspective of sound, the artist captures the breathing and pulsation taking place in the space and transforms them into living musical forms. The artist takes sound production as a symbol and signal of the architecture's life activity with the attempt to explore the connections between abstract architecture, body, and people.

Architecture 1/N is a site-specific work that attempts to embody and explore the space with a life condition and the close relationship between people and sound. The various spatial patterns in architecture accommodate all kinds of human and physical objects. Among them, various human activities generate diverse sounds, which continuously vibrate, reflect, and reverberate, generating energy in a vibrating state. These vibrations are like subtle pulses, embodying the totality of environment, space, and people interaction, constructing an invisible body space.

吳修銘〈建築 1/N〉
Wu Siou-Ming
Architecture 1/N

Venue Gallery 101	Venue Gallery 102-107, Gallery Street	Venue Gallery 202	Venue Gallery 203-205	Venue Yingcai Atrium	Venue Multiple Screens
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