

凌天、范瑄：高速關係

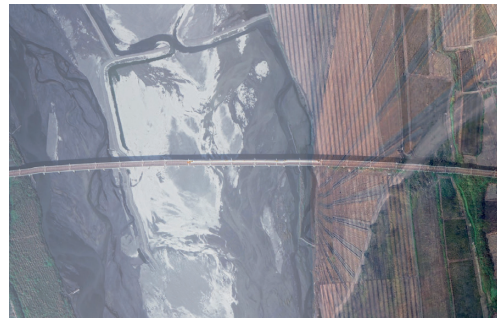
08/28/2021

10/03/2021



「我們感興趣的母題，不是物理速度，而是物理速度與心理速度的關係。」
—伊塔羅·卡爾維諾，《給下一輪太平盛世的備忘錄》，第二講：快

來自建築背景的凌天與范瑄，觀察高鐵如何挑戰我們對於地理空間感的認識：傳統鐵路的交通移動，從緊鄰都市背面的密集城區緩緩駛離，經歷平交道、天橋、一連串城鎮鄉村地景的轉介，期間林立的中小車站，方能抵達到下一個城市。其中所有隧道鐵橋的光影變化、路軌轉軸的規律聲響，都轉譯著由地理距離而產生的巨量摩擦，需要極大力量才能克服。當代高鐵的城際交通經驗，則近似於飛行：以速度壓縮空間距離，跳過所有中間地點，直接連起城市端點；原本介於城間的鄉野，只留下飛掠鳥瞰的視覺印象，安靜平穩而全無阻力。



凌天、范瑄〈高速關係〉
Ling Tien, Fan Hsuan
High Speed Relations

地點

時光天井

所在—境與物的前衛藝術 1980-2021

08/14/2021

10/17/2021



「所在」是物及其存在的地方，「所」是空間、環境、地方、在地或場域，是所處之地，也是存在的地方，「在」則取事物於空間與時間之栖居，本展將由此一座標軸，來呈現臺灣解放空間與媒材之後多元的前衛藝術樣貌。1980年代的臺灣藝術，逐漸從現代繪畫的創作典範，轉移到今日我們熟悉的當代藝術面貌，當時以前衛角度稱之為「第二波現代藝術運動」，現今已產生蓬勃多元的發展。本展將以更具全球性與批判性的參照系統，重新檢視其中一支前衛運動脈絡。

就上述脈絡，本展將1980年代以來境與物的前衛藝術分為：框架解放、「雕塑」的再定義、「繪畫」的多元性、媒介的辯證、空間場域及跨限世代等六個範疇，以呈現此一存在與變化、空間與媒材解放的疆界開闊、新興媒材、新世代境與物前衛藝術等發展。



賴志盛〈邊境〉
Lai Chih-Sheng Border
臺北市立美術館典藏 Collection of the Taipei Fine Arts Museum

地點

301-302 展覽室、水牛廳、大門入口平台

茲土有情—席德進逝世四十週年紀念展

08/21/2021

10/03/2021



1948年來臺的席德進，將傳統文化元素與臺灣自然人文特色融合，開創其獨特的繪畫風格，可惜在其創作至臻成熟之際於1981年病逝，其好友組成基金會保管其留世畫作，於1992年捐予臺灣省立美術館（今國立臺灣美術館）典藏，2021年適逢席德進逝世四十週年，為感念席德進將其作品捐贈本館典藏並彰顯其藝術與臺灣之關係，本館以其作品為展覽主軸，規劃「茲土有情—席德進逝世四十週年紀念展」特展。

本特展精選席德進關注並親身領略、讚頌及經常描繪表現之臺灣古蹟、民房、風景等水彩作品，將其創作風格形式表現歸納概分為「臺灣山水」、「民房古厝」二個主題單元展示，將席氏與臺灣風土的關係簡要呈現，冀由本展概窺席氏對於臺灣鄉土所創造的特殊藝術表現語彙。

國立臺灣美術館為提升藝術資源分享，亦將本館典藏臺灣藝術家之作品推介至本館以外之館所展示，以達深化臺灣藝術本體價值。此特展於本館展出後，將巡迴至嘉義市立美術館、國立國父紀念館、屏東美術館、宜蘭美術館之展館展出。



席德進〈古厝〉
Shi De-Jinn
Old Houses

地點

203-205 展覽室

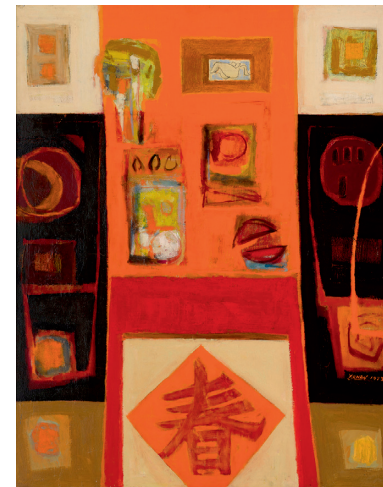
取色賦形·捨像傳神—陳銀輝 90 藝術歷程

07/24/2021

10/03/2021



陳銀輝是戰後臺灣抒情抽象繪畫的領航人，1931年出生於嘉義縣鹿草鄉，1950年畢業於省立嘉義高中，1954年畢業於臺灣省立師範學院藝術科（今國立臺灣師範大學美術學系），1957年開始任教於母校，1995年退休，目前為榮譽教授。師承吳學讓、廖繼春、莫大元、陳慧坤。創作歷程熔舊鑄新，海納百川，抒情抽象獨樹一幟，已被譽為「陳銀輝風格」。起步於印象主義，經由後印象主義，進出於現代抽象繪畫。立足於具象，悠遊於抽象，從容漫步於形式、色彩與詩意，心物合一，創造意境，因此，這次展覽定名為「取色賦形·捨像傳神」，分為七個子題：一是深情的色彩，二是抽象的視點，三是流動的線條，四是重疊的視域，五是時間的光影，六是詩意的敘事，七是生命的意境。



陳銀輝〈春〉
Chen Yin-Hui
Spring

地點

201-202 展覽室

110 年全國美術展

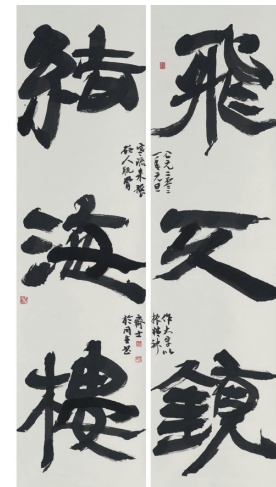
07/17/2021

10/10/2021



「全國美術展」以拔擢美術創作人才、鼓勵美術創作為宗旨。本屆「110年全國美術展」分為：水墨、書法、篆刻、膠彩、油畫、水彩、版畫、雕塑、攝影、新媒體藝術及綜合媒材等11類別徵件；將在國美館展出本屆得獎及入選作品，以及已連續三屆獲得同一類別金、銀、銅牌獎的七位「免審查獎」得主作品，共計119件精彩的作品共襄盛舉，創作者們以豐富的藝術語彙展現其充沛的創作能量。

此次得獎與參賽作品在技法、題材、形式上充分展現豐富性，融合形象式語彙的轉譯與表現，以積極態度回應當下社會現象和所處環境，諸如對個人生命、自然環境、社會文化等面向議題的探索與詮釋，期待帶領觀眾從各類藝術的表現風貌中，看見藝術多元的可能性。



於同生〈飛天結海對聯〉
Yu Tung-Sheng
A Couple: Reflection of Moon; Mirage of Clouds

地點

102-107 展覽室、美術街

NEXEN 時間之血—平行宇宙系列最終章

07/31/2021

09/26/2021



被埋葬的初心—我找到我自己

從多重宇宙重返家園的「原版人類」降落地球後，發覺臺北盆地上聳立著四座以101大樓為根基，欲往空中發展；可是不知為何工程終止，其下的臺北城也幾近廢墟了。考古人類學家五人開始挖掘；第一個文化層挖出了謝春德工作室，那裡出土了他被埋葬的初心，「蘭嶼肖像1973」。接著又挖了四個文化層，在最後第五個文化層裡竟然挖到自己！

此時地球正逢劇變，「原版人類」留下來與人類並肩作戰！

臺灣當代藝術家謝春德繼2016年「平行宇宙系列—勇敢世界」以及2018年「平行宇宙系列—天火」之後，帶來「平行宇宙系列最終章—NEXEN時間之血」。積累藝術家廿年的能量，並邀集臺灣優秀青年創作者加入，透過文學、攝影、音樂、影像、雕塑、裝置、互動等綜合形式闡述其創世寓言。



謝春德〈蘭嶼肖像1973系列〉
Hsieh Chun-Te
Portrait of Lanyu at 1973

地點

101 展覽室

2021

8/15・10/15

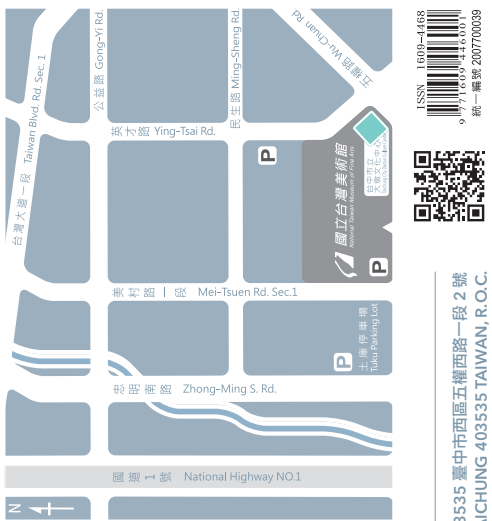
展訊
EXHIBITIONS

行政院新聞局出版事業登記證警字第6526號
中華郵政特准掛號認爲新聞紙類
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內附
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國立台灣美術館
National Taiwan Museum of Fine Arts





開放時間
週二至週五 9:00-17:00 | 週六、週日 9:00-17:00 | 週一休館
相關展覽、活動配合政府防疫相關規定，做滾動式修正；詳情依本館
官網公告。

參觀服務

專人導覽
將視最新疫情、防疫指引及入館參觀規定，調整開放項目與方式，請詳見本館
官網公告。

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。
※ 防疫期間進入本館請配戴口罩，配合實聯制入場，並保持社交距離及手部清潔，
共同攜手抗疫情。



國立台灣美術館
National Taiwan Museum of Fine Arts
封面圖片 / 莊普，〈光與水的移位〉(局部) TSONG Pu, *Transposition of Light and Water* (details)
臺北市立美術館典藏 Collection of the Taipei Fine Arts Museum
| 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.

NEXEN : The Parallel Universe of Hsieh Chun-Te – The Final Chapter



07/31/2021
09/26/2021

The buried mind of the beginning- I Found myself
After returning from multiple universes, the “original human” lands on Earth and found four buildings in the Taipei basin with the Taipei 101 Building as their foundation, aiming to reach the sky. However, the construction was somehow ceased and the Taipei City was almost in ruins. Five archaeological anthropologists began to excavate. The first cultural layer is Hsieh Chun-Te’s studio, where his very beginning mind was buried, “Portrait of Lanyu at 1973.” Four more cultural layers are revealed and in the fifth layer, they found themselves!

At the moment, the earth is undergoing a drastic change, and the “original human” stays to fight alongside humans!

After *The Parallel Universe of Hsieh Chun-Te -Brave The World* in 2016, *TEN-KA - The Parallel Universe Of Hsieh Chun-Te* in 2018, Taiwan’s contemporary artist Hsieh Chun-Te presents *NEXEN : The Parallel Universe of Hsieh Chun-Te - The Final Chapter*. After accumulating his energy for 20 years, Hsieh invites outstanding young creators to join him, demonstrating his fable through literary works, photography, music, video, sculpture, installation and interactive works.



謝春德〈第四文化層－雌雄同體〉
Hsieh Chun-Te
Fourth Cultural Layer - Androgyny

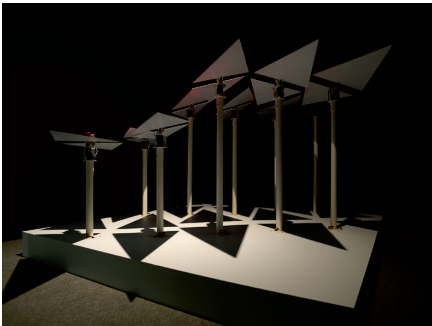
2021 National Art Exhibition, R.O.C.



07/17/2021
10/10/2021

The *National Art Exhibition, ROC* aims to promote artistic talents and encourage artistic creation. The *2021 National Art Exhibition, ROC* is divided into 11 categories, including Ink Painting, Chinese Calligraphy, Seal Engraving, Gouache Painting, Oil Painting, Watercolor Painting, Prints, Sculpture, Photography, New Media Arts, and Mixed Media Arts. A total of 119 works will be exhibited at the National Museum of Fine Arts, along with the works of the seven winners of the “Jury-Exemption Prize” who have won gold, silver and bronze medals in the same category for three consecutive years.

The award-winning and participating works fully demonstrate the richness of techniques, themes and forms, and integrate the translation and expression of figurative vocabulary. The works are proactive in responding to the current social phenomena and environment, such as the exploration and interpretation of personal life, natural environment, social culture. The museum expects to guide the audience to see the diverse possibilities of art through the expression of various styles.



胡繼祥〈動態陣列 矩陣版〉
Hu Chin-Hsiang
Dynamic Array ver. Matrix

Adventures of Colors, Forms and Poetics: Chen Yin-Hui’s 90 Years Artist Journey



07/24/2021
10/03/2021

Chen Yin-Hui is the leading artist of abstract painting in post-war Taiwan. Born in 1931 in Lucao Township, Chiayi County, Chen graduated from the Provincial Chiayi Senior High School in 1950 and the department of Fine Arts in Taiwan Provincial Normal University (now National Taiwan Normal University) in 1954. Chen started to teach at the university since 1957 until his retirement in 1995. He is currently a professor emeritus. He has been trained by Wu Hsueh-Jang, Liao Chi-Chun, Mo Da-Yuan, and Chen Hui-Kun. Since his inclusive practices blend the ancient and modern styles and there is a unique abstract characteristic in his works, his style has been recognized as the “Chen Yin-Hui Style.” Chen began with Impressionism, and later through Post-impressionism, he moved toward modern abstract painting. Based on figurative paintings, he wanders in abstraction, strolling in forms, colors, and poetics, integrating mind and matter, creating a particular atmosphere in his works. Therefore, this exhibition is entitled “Adventures of Colors, Forms and Poetics,” and is divided into seven sub-themes: Affectionate Colors, Abstract Point of View, Flowing Lines, Overlapping Perspectives, Light and Shadow of Time, Poetic Narrative, and Spirit of Life.



陳銀輝〈報平安〉
Chen Yin-Hui
All is Well

For the Love of this Land: Shiy De-Jinn Retrospective



08/21/2021
10/03/2021

Shiy De-Jinn, who moved to Taiwan in 1948, fused traditional cultural elements with the natural features of Taiwan and establish his unique style of painting. Shiy De Jinn Foundation donated Shiy’s works to the Taiwan Provincial Museum of Fine Arts (now National Taiwan Museum of Fine Arts). The year 2021 marks the 40th anniversary of his decease in 2021. In honor of the artist, the museum organizes an exclusive exhibition entitled “For the Love of this Land: Shiy De-Jinn Retrospective.”

The exhibition presents a selection of Shiy’s watercolor works and is divided into two themes: “Taiwan Landscape” and “Taiwanese Architecture” It aims to provide a brief overview of Shiy’s relationship with Taiwan’s landscape and aiming to provide a glimpse of the unique artistic expression of Taiwan’s rural area in Shiy’s works.

To share the resources, the National Taiwan Museum of Fine Arts has introduced works of Shiy De-Jinn in its collection to other institutes to deepen the value of Taiwanese art. After showing at our museum, the exhibition will travel to the Chiayi Art Museum, the National Dr.Sun Yat-sen Memorial Hall, the Pingtung Art Museum, and the Yilan Museum of Art.



席德進〈風景〉
Shiy De-Jinn
Landscape

Places of Being – Space and Materiality in Taiwan’s Avant-Garde Art, 1980-2021



08/14/2021
10/17/2021

“Place of being” refers to things and the place where they exist. A “place” can be a space, an environment, an area, a location, or a territory, while “being” means dwelling in space and time. Treating place and being as its coordinates, this exhibition seeks to present the kaleidoscopic manifestation of avant-garde art in Taiwan after the liberation of space and media. Taiwanese art gradually evolved from the paragon of modern painting in the 1980s into the contemporary art familiar to us today. “The second wave of modern art movement” deemed avant-garde at that time has fostered a riotous profusion of development. The exhibition is going to review a thread of these avant-garde movements by means of a more global and critical reference system.

Within this context, this exhibition divides the space and materiality in Taiwan’s avant-garde art since 1980s into six major sections, including Frame Liberation, Redefining “Sculpture,” Pluralistic “Painting,” The Dialectic of Media, Space and Site, and The Traverse Generation, in order to demonstrate their existence and evolution, the liberation of space and media, the emerging creative media, and the latest development of space and materiality in avant-garde art. The exhibition does not limit its exploration of multi-layered, complex thinking of modeling to any single category and linear development. Rather, it attempts to systematically and dialectically present the space and materiality in avant-garde art, thereby delving into the multiple contexts in which the artists are situated and investigating how their quests and breakthroughs can carve out a contemporary path of transdisciplinary practice.



林壽宇〈遠山無限碧層層：無始無終系列〉
Richard LIN
Without Beginning Without End Series: Infinite Mountains
私人收藏 Private collection © The Estate of Richard LIN Show Yu

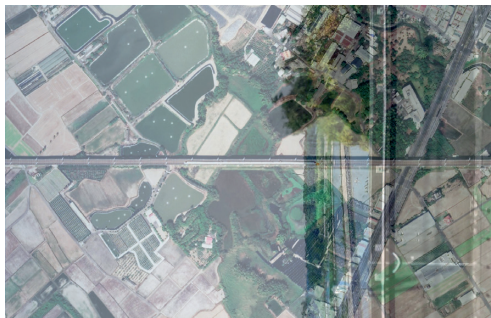
Tien LING, Hsuan FAN: High Speed Relations



08/28/2021
10/03/2021

“The motif that interests us here is not physical speed, but the relationship between physical speed and speed of mind.”
— Italo Calvino, *Six Memos for the Next Millennium, chapter two: Quickness*.

Ling and Fan’s background in architecture brings about the observation of how the high-speed rail changes our senses of the island’s geography. Traditionally, for a train to reach its destination, it must slowly depart from the dense urban area, passing through a series of railroad crossings, skywalks, bridges and tunnels, stopping at various small towns and rural stations, as if to overcome immense frictions of geographical distances with enormous force. The contemporary experience of traveling between cities on the high-speed rail, however, is akin to the experience of flying: spatial distance is compressed by speed, all intermediate locations skipped, to connect directly and effortlessly to the destination city. The rural areas, therefore, are almost reduced to bird-eye impressions: fleeting silently and steadily, without any resistance of locational friction.



凌天、范瑄〈高速關係〉
Ling Tien, Fan Hsuan
High Speed Relations

Venue

Gallery 101

Venue

Gallery 102-107, Gallery Street

Venue

Gallery 201-202

Venue

Gallery 203-205

Venue

Gallery 301-302, Main Lobby,
Museum Entrance Platform

Venue

Multiple Screens Area