

茲土有情：
席德進逝世四十周年紀念展

10/28/2021

11/14/2021



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，將巡迴至嘉義市文化藝廊、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〈永靖餘三館（陳進士宅）〉
Shiy De-Jinn
Youngjing Yu-Shan Mansion

地點

嘉義市文化藝廊（嘉義市政府文化局三樓）

臺灣的模樣

07/29/2021

12/05/2021



「臺灣的模樣」由策展人黃建亮策劃，自國家攝影文化中心及國立臺灣美術館的攝影典藏，選展創作年代介於 1930 年代到 2010 年間，總計 67 位臺灣攝影家的 350 件作品。

策展人黃建亮將展覽劃分為「我們 所在」、「我們 日常」、「我們 儀式」、「我們 走過」四大展區，以攝影原件及數位影像交錯呈現的展示方法，鋪陳出臺灣的地貌景觀、日常即景、風俗信仰與時代印記，作為深入臺灣文化脈絡的四個重要維度。

本展藉由攝影發展與文化生成脈絡並重的策展方法，思索臺灣文化發展的形塑過程，探討臺灣多重文化源流在歷史時間中交織匯流所形成的樣態，也呈現臺灣文化的層理與底蘊。觀眾至攝影中心臺北館觀展，漫步在作品之間的同時，也能夠結合自身的生活經驗，描繪出自己對「臺灣的模樣」的理解與詮釋。



鄭桑溪〈信徒〉
Cheng Shang-Hsi
Believer

地點

國家攝影文化中心臺北館 201、202、203 展間

逐鹿之海－物流、人流、海流

12/11/2021

04/10/2022



「逐鹿之海」展題借用成語「逐鹿中原」之意，這句成語出自於《史記：淮陰侯 列傳》用來比喻天下大亂群雄並起，各方爭奪政治之情形。在此以「鹿」比喻帝位、政權，而「鹿」除了其音同「祿」，更在古代被視為吉祥珍貴之獸，是狩獵時的最佳獵物，如果得到了鹿，其在吉祥之意或在貿易的價值上都有極高的意義。「逐鹿」意味著物質所象徵的價值、符號和權力的競爭、而延伸自這個古成語而來的展題「逐鹿之海－物流、人流、海流」有以下幾個想要探索的議題：一、從 中原文化正統性的爭奪到重新思考臺灣在海洋版圖中的位置和脈絡；二、臺灣在全球化貿易與資本生態鏈裡的文化和人權議題。

臺灣在世界地圖裡產生地緣政治意義和陷入全球競態的開始，起始於大航海時代，近期亦在全球政治、軍事、經濟的版圖上，重新凸顯出臺灣的地理與文化位置。本次藉由當代藝術家們對於文化主體性的思辨、政經歷史的考掘、資本市場和勞力結構的省思，希望深刻探討在「逐鹿之海」的藝術版圖中，透過物和在歷史／政治／經濟之海的軌跡，重新測繪島嶼的文化脈絡、標示世界與我的方位，重新識別出人的倫理價值。



許家維〈和平島故事〉
Hus Chia-Wei
The Story of Hoping Island

地點

302 展覽室

時空・疊影・現代情－
何肇衢 90 大展

11/20/2021

03/20/2022



藝術家何肇衢出生於 1931 年，畢生致力於藝術創作，創作多取材於生活與自然景物，他曾說：「我的油畫創作，無論靜物或風景、寫實到抽象，完全有自然的根據。」他的創作，師法自然卻不囿於自然，雖立基於自然的景物，卻不僅是外在景物的再現，更是內在的心緒傳達。他創作的作品，不論風景或人物；具象或抽象；繁複或簡潔，在在彰顯藝術家對藝術的炙熱與堅持，作品風格獨具，藝術成就斐然。

本展展出何肇衢先生油畫作品約 90 幅，具體而微地呈顯藝術家的創作風格與脈絡，及其不凡的藝術表現。期待透過本展，觀者可徜徉於藝術家描摹的自然風光，窺見其作品的內蘊，並向創作逾一甲子的藝術家致上最崇高的敬意。



何肇衢〈淡水初夏〉
Ho Chau-Chu
Early Summer in Tamsui

地點

301 展覽室

未至之城－2021 亞洲藝術雙年展

10/30/2021

03/06/2022



2021 亞洲藝術雙年展由高森信男、侯昱寬、泰莎·瑪莉亞·奎松（Tessa Maria Guazon）、安努舒卡·拉堅德蘭（Anushka Rajendran）、唐娜維·恰卜瑞蒂（Thanavi Chotpradit）組成多國跨域的策展團隊。展覽以「Phantasmapolis 未至之城」為題，並嘗試以「亞洲未來主義」及「亞洲科幻文化」作為主軸，邀請來自 15 個國家共 38 組藝術家參展。展出內容除涵蓋亞洲各國的藝術家及其作品外，內容上亦跨越當代藝術作品、典藏作品、文獻研究、讀本出版及建築創作等各種領域的表現形式。透過科幻視角重新省視亞洲的過去與當下，透過亞洲藝術家的視角重新探討亞洲的都會、技術、衝突、性別和未來想像，打造一座最靠近未來的未知城邦。



金雅瑛〈涉裏溯水底實驗室〉
Kim Ayong
At the Surisol Underwater Lab

地點

戶外廣場、大廳、時光天井、102-107 展覽室、美術街、202 -205 展覽室

世界不隨人類生滅

10/23/2021

01/09/2022



工業革命後約 200 年來，人類活動致使森林遭到破壞與氣候變遷，全球人口爆增，嚴重擠壓到大自然與其他生物的生存空間，人類世時代隨之問世。直到 COVID-19 蔓延，大眾才開始有切身感受。但這同時也是一個契機，讓大眾重新認知過去在人類中心主義掩蓋下存在的世界。正如同文化人類學家克勞德·李維史陀（Claude Lévi-Strauss）在其著作《憂鬱的熱帶》中所言，「這個世界開始的時候，人類並不存在，這個世界結束的時候，人類也不會存在」。遠在人類誕生前許久，大自然就一直屹立不搖的存在。

透過以人類為首的進步主義，人類免於大自然的威脅在壓榨其他生命的同時，人類也受到大自然曠日廢時地長期孕育。本展覽除了同時涵蓋上述兩個面向之外，在重新思考過往的典範移轉之際，也影射出建構新生命循環以迎向未來的轉換期。



阿德爾·艾比登〈Al-Warqaa〉
Adel Abidin
Al-Warqaa

地點

101 展覽室

2021

10/15・12/15

展訊
EXHIBITIONS

行政院新聞局出版事業登記局版臺誌字 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

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臺中字第 1247 號

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，
共同攜手防疫實效。



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

Venue

Gallery 101

The World Began without the Human Race and It Will End without It



10/23/2021

01/09/2022

In nearly 200 years after the Industrial Revolution, human activities have led to deforestation and climate change so severe that scientists have proposed the new epoch dating concept of "Anthropocene," which shows that mankind has grown to a degree where we disregard nature and other beings. The COVID-19 pandemic has made this fact a question much more relevant to us. Also, this could be an opportunity for us to once again get to know the world we previously overlooked due to anthropocentrism. However, just as Claude Lévi-Strauss says in *Tristes tropiques* that "The world began without the human race and it will end without it." Nature had already been a kind of eternal and pure existence way before men in the world.

The humancentric progressivism has enabled mankind to escape the threats of nature, but on the other hand it has also enabled men to continually exploit other life forms; nurturing nature takes a very long time, and mankind is also a part of nature. This exhibition includes the two facts mentioned above, reconsiders past paradigms, and shifts the focus onto a transitional period towards the future, constructing a brand-new circle of life.



劉肇興〈廓拉〉
Jawshing Arthur Liou
Kora

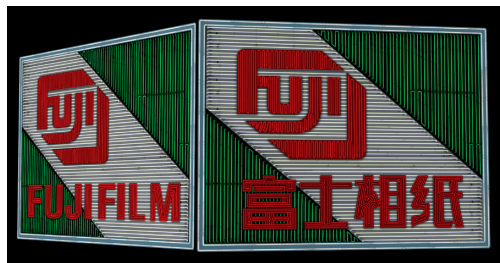
Phantasmapolis: 2021 Asian Art Biennial



10/30/2021

03/06/2022

2021 Asian Art Biennial is formed a multinational curatorial team by Nobuo Takamori (Taiwan), Ho Yu-Kuan (Taiwan), Tessa Maria Guazon (The Philippines), Anushka Rajendran (India) and Thanavi Chotpradit (Thailand). This edition adopts the title of "Phantasmapolis," with "Asian Futurism" and "Asian sci-fi culture" as the main themes by inviting 38 artists/art groups from 15 countries. A wide variety of exhibiting works ranging from contemporary artworks, the NTMoFA collection, archive studies, publications, to architectural works will be showcased alongside each other. The Biennial re-evaluates Asia's past and present through sci-fi perspectives, to re-examine topics about Asian cities, technologies, conflicts, gender and fantasies of the future, co-creating the unknown Phantasmapolis that is closest to the future.



李勇志〈過期霓虹：切分／拼合〉
LEE Yung Chih
Neo n' Old: Transition

Venue

Museum Outdoor Area, Lobby, Multiple Screens Area, Gallery 102-107, Gallery Street, Gallery 202-205

Spacetime · Superimposition · Modern Sentiment -A 90-year Retrospective of HO Chau-Chu



11/20/2021

03/20/2022

Born in 1931, artist Ho Chau-Chu has devoted himself to artistic creation, mostly based on daily life and natural scenes. Ho once said, "My oil paintings, whether still life or landscape, realistic to abstract, are entirely based on nature." Although his artworks are based on natural scenes, they are not only the reproduction of external landscape but also the expression of his inner world. His works, whether landscapes or portraits, figurative or abstract, complex or simple, all reflect the artist's passion and insistence on art. Furthermore, he has a unique style and outstanding artistic achievements.

This exhibition features about ninety oil paintings by Ho, showing the artist's creative style and context and his extraordinary artistic performance in a concrete and detailed way. Through this exhibition, visitors are expected to wander through the natural scenery depicted by the artist, see the inner meaning of his works, and pay the highest tribute to the artist who has been creating for more than a century.



何肇衡〈畫室（紅）〉
Ho Chau-Chu
Studio (Red)

Venue

Gallery 301

A Song of Seas and Power : The flow of labor, goods and currents



12/11/2021

04/10/2022

The exhibition *A Song of Seas and Power : The flow of labor, goods and currents* aims to explore the following issues: 1) from the struggle for cultural legitimacy in the Central Plains to rethinking Taiwan's position and historical context in the maritime territory 2) Taiwan's cultural and human rights issues in the globalized trade and capital ecosystem.

Taiwan's geopolitical significance and the global scramble of the island began during the Age of Discovery. Taiwan has recently reasserted its geographical and cultural importance in the global political, military, and economic landscape. In this exhibition, the participating contemporary artists investigate the cultural identity, political and economic history, capital market, and labor structure, attempting to depict the flow of labor and goods in the context of history, politics, and economy. They remeasure the cultural context of the island, mark the island's position and identify the ethical values of human beings.



許家維〈和平島故事〉
HUS Chia-Wei
The Story of Hoping Island

Venue

Gallery 302

Emerging Taiwanese Cultural Landscape



07/29/2021

12/05/2021

Emerging Taiwanese Cultural Landscape is curated by Albert J. L. Huang, who selected from the collections of the National Center of Photography and Images and the National Taiwan Museum of Fine Arts a total of 350 photographic works created between 1935 and 2010 by 67 photographers.

The curator plans for the exhibition four major sections: "The Place," "The Everyday," "Rituals," and "Events." With parallel display of original prints and digital images, the exhibition lays out Taiwan's landscapes, daily snapshots, customs and religions, and imprints of times, as four important dimensions to probe into the cultural context of Taiwan.

Through the curatorial method that simultaneously highlights the photographic works and the context of cultural formation, this exhibition examines the process through which Taiwanese culture has developed and taken shape, understands how the multiple origins of our culture have interwoven and converged through history and time, and clearly sees the cultural layers and the foundation of Taiwan. As people visit the exhibition in NCPI Taipei and walk among the photographic works, they can combine their own experiences to outline their understanding and interpretation of the "emerging Taiwanese cultural landscape."



劉安明〈流籠站〉
Liu An-Ming
Cable Cage Station

Venue

National Center of Photography and Images, Taipei. Galleries 201, 202, 203.

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



10/28/2021

11/14/2021

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 death. 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 the Art and Culture Gallery in Chiayi City, 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

Venue

Art and Culture Gallery in Chiayi City