

「U-108」5G沉浸式科技應用實驗場域示範展

12/17/2021

02/13/2022

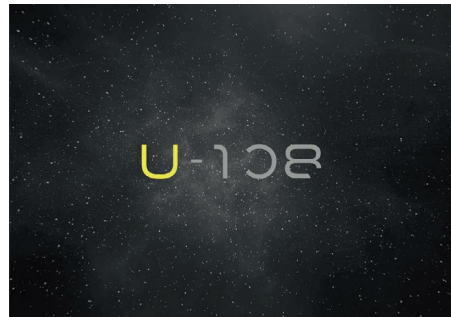


因應全球當代沉浸式互動影音技術發展，以及 5G 高速網路的應用趨勢，本館於今年全新打造 108 展覽室，將原有的環景影音空間，升級為 U 介面（環景加地面投影）的全沉浸式展演場域，更新高畫質之沉浸式同步融接系統、並增加 16.2 聲道之環繞聲場，全新搭建國內獨一無二的複合式沉浸影音實驗場。

「U-108 Space」的空間命名除了象徵展覽室結構的 U 造形外，亦代表數學中集合的概念，一種跨域、異質混合的實驗空間，展現國美館引領未來科技與藝術創新的目標。

本年度 12 月中旬至明年 2 月，「U-108」將首先推出以下一系列示範展演活動，包括 NANONANO（許異翔、黃胤豪）〈(in)visible〉、日籍藝術家田所淳〈和諧複變〉（Consonance and Dissonance）等，明年 2 月 25 日起搭配「2022 臺灣國際光影藝術節」推出安藤英由樹（Ando Hideyuki）與純不作（Pure Do）的 5G 互動式影像裝置，帶來光與影的視覺震撼饗宴。

有關本展更多展演場次資訊與報名方式，請至本館官網查詢。



U-108 SPACE 全新開幕，敬請期待
U-108 Space newly opened. Stay tuned for more updates!

地點

U-108 Space (108 展覽室)

光・舞弄・影— 2022臺灣國際光影藝術節

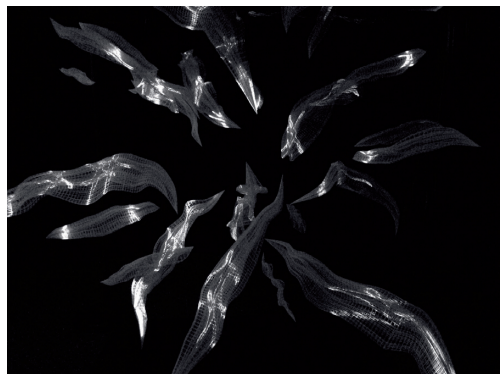
12/25/2021

02/28/2022



「2022 臺灣國際光影藝術節」由雙策展人曾鈺涓和翁淑英共同策畫。展覽邀請來自臺灣、日本、澳洲、法國藝術家，以藝術、科技與表演之跨域創作的精神，打造 10 組具表演性裝置特質的「光之劇場」，並以三種「光」的角色定義「光影劇場」、「光景舞台」與「光遊界面」，重新定義「光」在表演中的主體與客體角色，建構民眾「觀看」與「互動」的觀展行為與感知經驗，將觀者從「觀看與參與的介入者」轉換成為「不可缺少作品主體」身分。每件作品都有各自獨特的敘事情境，互動感知體驗、科技應用策略，作品透過所建構的程序系統、訊號轉譯與電訊再現的傳訊中，引導觀者的參與過程中，作者、作品與觀者都是劇場的表演者、情境的創造者、故事的敘述者與訊號的再現者。

觀者在嬉光、舞光、弄影之間，成為拜倫筆下所描述那般，自由地、自在地與自然地，在光影流動中創造與經驗屬於自己的「美麗」，並一起沉浸於光影所打造的魔力舞臺當中，成為走在「光」中的「美」。



後藤映則〈能量 #01〉
Akinori Goto
Energy #01

地點

戶外園區

逐鹿之海—物流、人流、海流

12/11/2021

04/10/2022



臺灣相對於中國，是中原的邊緣，也是海洋戰略位置的核心，臺灣與世界的關係連結就在海洋，不論是貿易的物流管道、資源和軍事競爭的戰場、語言和文化的傳播路徑、移民和勞工的移動路線等，這些都透過海洋而形成了臺灣今日在全球化生態的文化面貌。

展題「逐鹿之海」借用成語「逐鹿中原」之意，比喻亂局中各方角力的情形。展覽以「逐鹿之海—物流、人流、海流」為題，取其群雄爭奪利益的競逐之意，以海洋脈絡的權力競逐史轉化臺灣過去以中原文化為核心權位的論述觀點，且跳脫海洋為自然生態循環的環保論述，轉以海洋之於臺灣島嶼所帶來的全球性經濟、政治與資本主義的浪潮與影響，關注「物」、「人」及「文化」在全球串聯的歷史洪流與經濟浪潮下的移動狀態，進而探討在經歷多個時代的結構轉變下，在競爭裡常被忽略或壓抑的人性倫理、精神價值，以及鮮少被關注的勞工與人權問題。



楊茂林〈熱蘭遮紀事 XL9302〉
Yang Mao-Ling
Zeelandia Memorandum XL9302

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 93 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〈河畔〉
Ho Chau-Chu
By the River

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。



陳呈毓〈無情眾生有情聚〉
Chen Chen-Yu
Insentient Multitude Sentient Assemblage

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

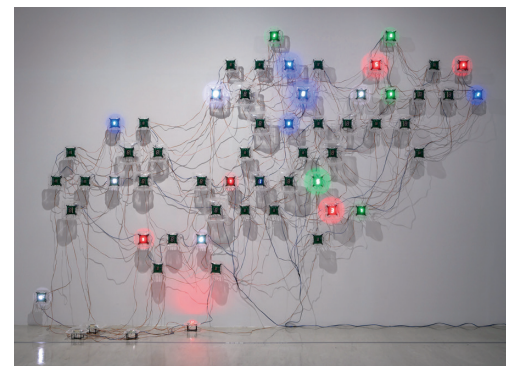
10/23/2021

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。



宮島達男〈生命（沒有器官的軀體）- no. 18〉
Tatsuo Miyajima
Life (le corps sans organes) - no. 18

地點

101 展覽室

2021

12/15

02/15

2022

展訊
EXHIBITIONS

行政院新聞局出版事業登記局版畫誌字 6 5 2 6 號
中華郵政中臺字第 0 8 3 7 號開發行為雜誌交寄
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

週二至週五 9:00-17:00 | 週六、週日 9:00-18:00 | 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，
共同攜手防疫實感。



封面圖片 / 西蘇工作室、〈轉瞬即逝〉(局部) Atelier Sisu, *Evanescence* (details)



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 changes 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 question much more relevant to us. Also, it 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 exploit other life forms continually; 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.



「世界不隨人類生滅」展場照
攝影：ANPIS FOTO 王世邦
Installation View at "The World Began without the Human Race and It Will End without It".
Photographer: Anpis Wang

Venue

Gallery 101

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 the closest to the future.



圖古勒杜爾·庸登獎策〈人造巢穴捕捉了君王〉
Tuguldur Yondonjants
An Artificial Nest Captures a King

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 three 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〈馬賽港〉
Ho Chau-Chu
Port Marseilles

Venue

Gallery 301

A Song of Seas and Power: The flow of labors, Goods and Currents



12/11/2021

04/10/2022

Taiwan sits on the periphery of the central plains in relation to China and is centrally positioned for strategic maritime warfare. Taiwan's relationship to the world hinges on the ocean, whether in the logistical supply chain of commerce, in the battleground for resources and military competitiveness, in the path for linguistical and cultural transmission, or on the route for immigration and migrant labor. Via the sea, all of these factors contribute to the appearance of Taiwan's ecology in the global context.

The Chinese title of the A Song of Seas and Power exhibition, "Jhu lu Jhih Hai" [pursuit of deer at sea], contains an allusion to the Chinese language idiom "Jhu Lu Jhong Yuan" [in pursuit of deer on the central plains]. The phrase evokes warlords vying for power in times of chaos. With the title "A Song of Seas and Power: The flow of labor, goods, and currents", the exhibition breaks away from the environmental discourses that regard the ocean as a part of the natural ecological cycle, and shifts the attention onto the impacts and influences of global economy, politics, and capitalism on the island of Taiwan brought by the ocean. It also focuses on the movements of "goods," "people," and "cultures" in the historical and economic trends of global connection, ultimately exploring the issues of human ethics and spiritual values often neglected and suppressed in competitions, as well as labor and human rights.



陳界仁〈路徑圖〉
Chen Chieh-Jen
The Route

Venue

Gallery 302

PLAY&PLAYING LIGHT&SHADOW

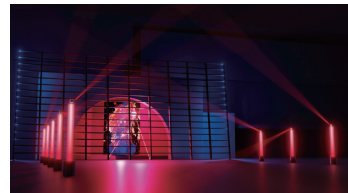


12/25/2021

02/28/2022

"2022 Taiwan International Light Festival" is co-curved by Tseng Yu-Chuan and Weng Suying. The exhibition features artists from Taiwan, Japan, Australia and France. Upholding the spirit of interdisciplinary creation integrating art, technology and performance, the exhibition presents a "theater of light" with ten performative installations and showcases "light" in three aspects - "Light and Shadow Theater," "Lightscape Stage" and "Light Travel Interface" - to re-define the roles of subject and object in performance and construct the audience's exhibition viewing behavior and sensory experience in "viewing" and "interaction." Consequently, the exhibition transforms the audience from "someone who intervenes through viewing and participating" into "the indispensable subject in the works." Each work reveals its unique narrative context, interaction-based sensory experience, and technology application strategy. Through their procedural system, signal translation, the transmission of telecommunication representation, these works guide the audience in the participatory process, in which the artists, artworks and audience all become performers of the theater, creators of its scenarios, narrators of the stories as well as representational agents of signals.

As the audience play amidst light and shadow, they create and experience the free, relaxing and natural "beauty," like that is described in Byron's poem, in the midst of flowing light while being immersed together in the magic created with light and shadow to become the "beauty" that walks in "light."



當若科技藝術 iF+ 〈Metastage — 來場不連續的跳躍〉
Metastage - A Performance of Incontinuous Jumps

Venue

Museum Outdoor Area

"U-108"5G Immersive Technology Experimental Demonstration Exhibition



12/17/2021

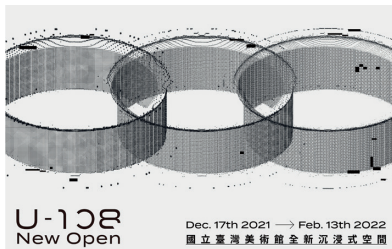
02/13/2022

In response to the current development of immersive interactive audio-visual technology and the trend of 5G networks, the museum has renovated Gallery 108 this year into a U-shaped (panorama and floor projections) immersive exhibition space. The gallery has also been updated with a high-resolution, synchronizing multi-display system and 16.2 channel surround sound field, making itself a new compound immersive audio-visual experimental lab in Taiwan.

The name "U-108 Space" symbolizes the U shape gallery structure and represents the mathematics concept of a set. The inter-disciplinary and mixed-media experimental space demonstrates the National Taiwan Museum of Fine Art's aim to lead future technological and artistic innovation.

From mid-December this year to February in 2022, U-108 Space will first present a series of demonstrations including *(in)visible* by NANONANO (Hsu Hsun-Hsiang and Huang Yin-Hao), *Consonance and Dissonance* by Japanese artist Atsushi Tadokoro. Then, from February 25, 2022, the space will present the 5G interactive audio-visual installation in collaboration with Ando Hideyuki and Pure Do as part of the 2022 Taiwan International Light Festival.

For more information about the exhibition and the registration, please visit the museum's website.



U-108 SPACE 全新開幕，敬請期待
U-108 Space newly opened. Stay tuned for more updates!

Venue

U-108 Space (Gallery 108)