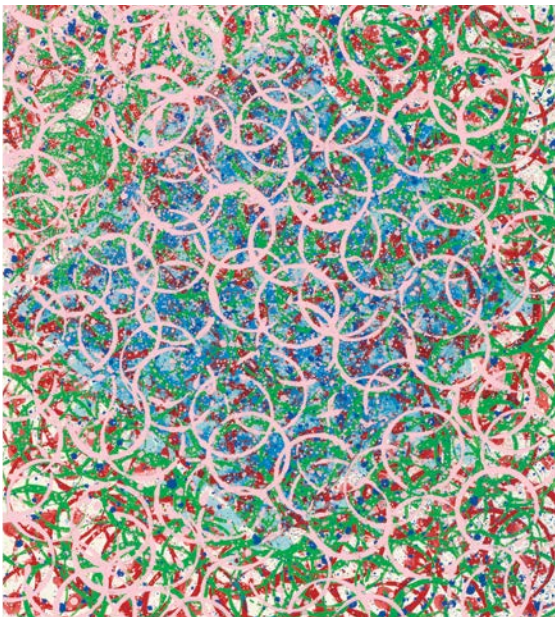


展訊

NTMoFA EXHIBITIONS GUIDE 2022



02/15-04/15



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佩戴口罩，配合實聯制入場，並保持社交距離及手部清潔，共同攜手防疫責難。

封面圖片 /

江賢二〈金樟 21〉（局部）
Paul Chiang, Jinzun 21 (details)

行政院新聞局出版事業登記局臺登註字 6506 號
中華郵政中臺字第 0837 號附登記局雜誌交寄



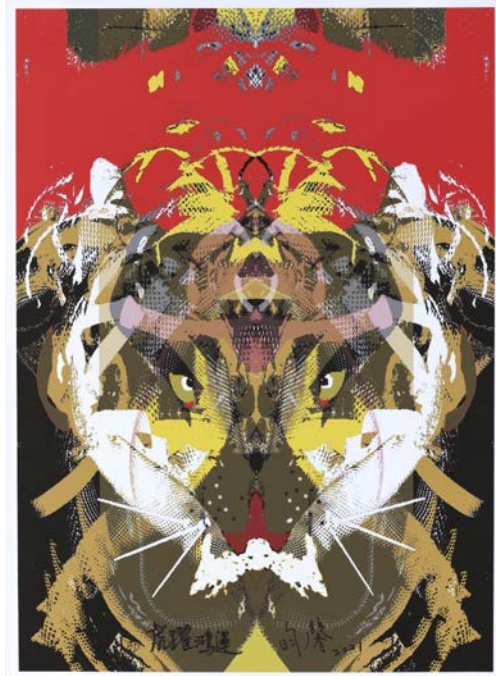
中華民國第 37 屆版印年畫 「福虎生豐—虎年年畫特展」

The 37th New Year Prints Exhibition of R.O.C.
— Joyful Tiger Harvesting Happiness

01.22.2022 — 04.05.2022



101展覽室
Gallery 101



藥鈞善〈虎躍鴻運〉
Tsai Yun-Hsin
Jumping Tiger Delivers Good Luck

文化部自民國74年開始辦理「中華民國版印年畫徵選活動」，是每年迎接春節最具獨特性及充滿年味的藝術創作展覽與推廣活動。今年堂堂邁入第37屆，具有傳統又創新的特殊意涵，隨著時代社會環境的改變，成為喚起國人重視年俗節慶活動，對於保留及延續傳統文化資產更具有重要的意義。

未至之城— 2021 亞洲藝術雙年展

Phantasmapolis: 2021 Asian Art Biennial

10.30.2021 — 03.06.2022



戶外廣場、大廳、時光天井、102-107展覽室、
美術街、202 -205展覽室
Museum Outdoor Area, Lobby, Multiple Screens Area,
Gallery 102-107, Gallery Street, Gallery 202-205



呼提克圖騰（拉馬、獻獸司+奇古、切拉古）〈在慾望的濃霧下呼吸〉
Hootikor (Lama Motis + Cheku Chelagu)
Breathing Beneath the Heavy Fog of Desire

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。



阮陳烏達〈當代聖吉治〉
UuDam Tran Nguyen
Contemporary Saint Gíongs

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.



陳景容〈豐盛滿盈，虎年安平〉
Chen Ching-Jung
Abundance and Peace in the Year of the Tiger

時空・疊影・現代情— 何肇衢 90 大展

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

11.20.2021 — 03.20.2022



301展覽室
Gallery 301



何肇衢〈南庄〉
Ho Chau-Chu
Nanzhuang

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。」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，具體而微地呈現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。

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, from 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.



何肇衢〈室內〉
Ho Chau-Chu
Interior

逐鹿之海— 物流、人流、海流

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

12.11.2021 — 04.10.2022



302展覽室
Gallery 302



盧昱璿〈魷釣船—水路 & 漁場〉
Lu Yu-Jui
Squid Jigger Vessel: Sea Route & Fishing Area

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境論述，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人權問題。

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 linguistic 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 Jihh Hai" [pursuit of deer at sea], contains an allusion to the Chinese language idiom "Jhu Lu Zhong 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.



伊旺、安米特 & 蒂塔、羅利娜〈同意 / 否決 / 未定〉
Iwan Ahmett & Tita Salina
Agreed / Disagreed / Unsure

光・舞弄・影— 2022 臺灣國際光影藝術節

PLAY&PLAYING LIGHT&SHADOW

12.25.2021 — 02.28.2022



戶外園區
Museum Outdoor Area

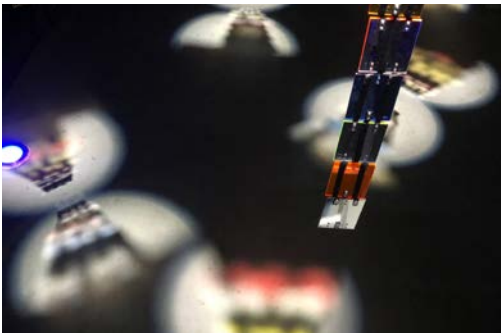


金啟平 & 吳冠穎 & 紅雙數位設計〈迷宮幻變〉
Chin Chi-Ping & Wu Kuan-Ying & Redner Studio
Fantastic Maze

「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，將觀眾從「觀看與參與的介入者」轉換成為「不可缺少的作品主體」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，引導觀眾的參與過程中，作者、作品與觀眾都是劇場的表演者、情境的創造者、故事的敘述者與訊息的再現者。

觀眾在嬉光、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」。

"2022 Taiwan International Light Festival" is curated 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."



人眼〈光之雨林 2.0〉
Legacy Lab International
Light Forest 2.0

光・舞弄・影— 2022 臺灣國際光影藝術節室內展演活動 你的肢體笑顏 將是我的全部

PLAY&PLAYING LIGHT&SHADOW Indoor Events
Your Movements and Smiles Will Be
Everything for Me

02.25.2022 — 03.20.2022



U-108 Space（108 展覽室）
U-108 Space（Gallery 108）



安藤英由樹 & 純禾作〈你的肢體笑顏 將是我的全部〉
Hideyuki Ando & Pure Do
Your Movements and Smiles Will Be Everything for Me

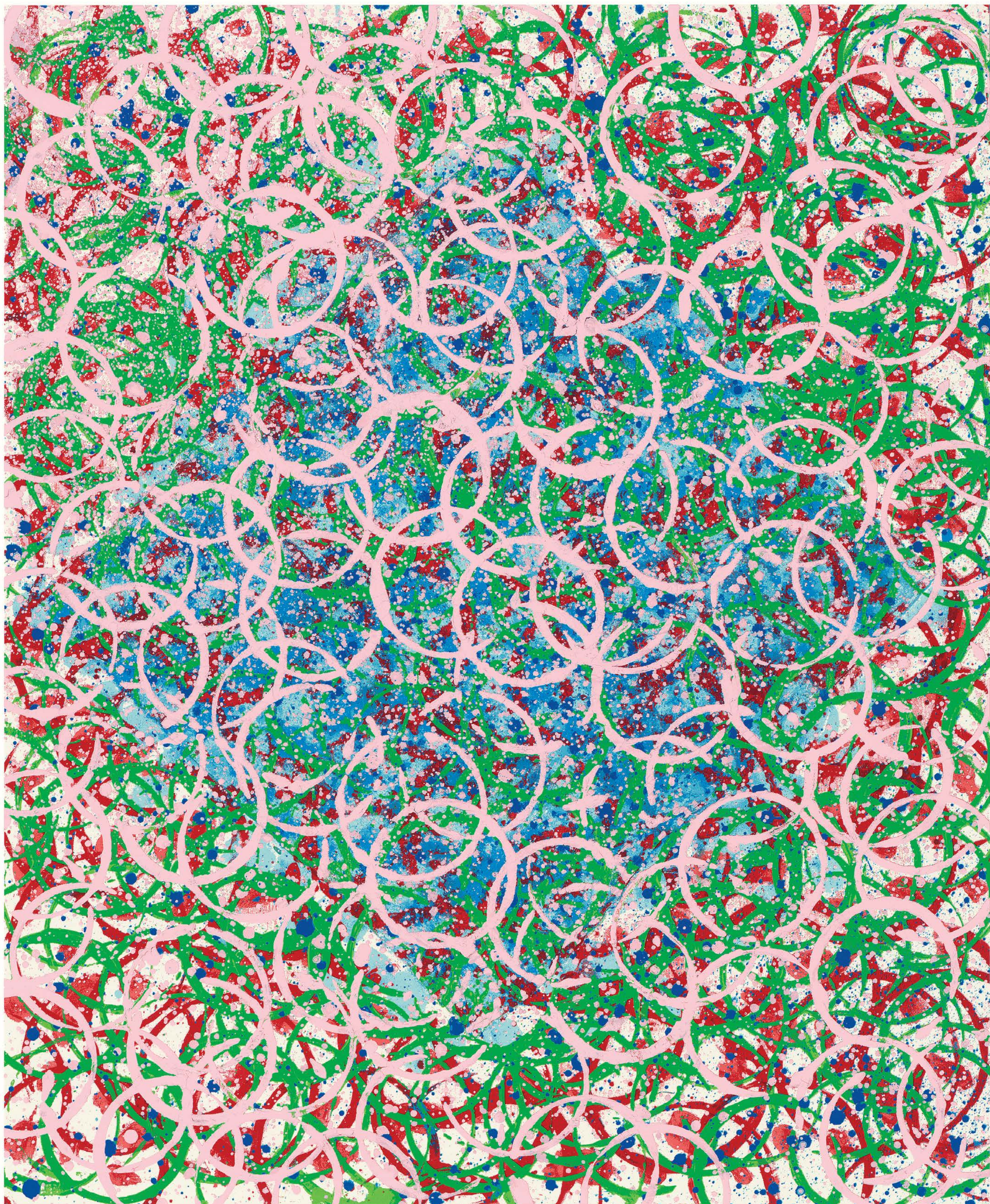
本作品透過行動裝置與5G系統，使人際溝通得跨越行動介面的藩籬，透過程式的演譯讓分屬於兩地的人彼此串聯，回應了2022臺灣國際光影藝術節的策展主題「光遊界面」，邀請觀眾一同進入這場光的遊戲場。用以溝通的必要關鍵是表達「情緒」，然而肢體與表情卻因為後疫情生活只能變成沒有肢體的視訊會議，或沒有表情的口罩見面，因此，作品〈你的肢體笑顏 將是我的全部〉試圖透過5G技術，影像即時辨識與傳輸，達到肢體與表情的「交匯」。作品將分成實體裝置版與線上手機APP兩個部份，實體裝置將架設一個取像裝置，在實體裝置前方都會被擷取身體局部的一部份，可能是頭、手或者是身軀，擷取的局部身體動態會被即時拼貼成一個人的影像，顯示在影像的正中央，而影像的兩側則是過去參與的觀眾局部身體的拼貼。

另外線上手機APP，觀眾可以上傳自己臉的動態自拍，並且會被重新拼貼成一個新的「臉」，顯示在實體作品的投影上面，觀眾的手機APP也將顯示自己與其它觀眾拼貼後的回傳影像。因此作品〈你的肢體笑顏 將是我的全部〉想要討論疫情之後，人與人之間的社交方式的可能性。本次作品將在臺灣日本兩地異地共展，因此身體資料庫將同時從日本臺灣兩地取得資料。

Through mobile devices and 5G wireless technology, *Your Movements and Smiles Will Be Everything for Me* enables communication across the barriers of mobile interfaces and connects people in two different places through programming algorithms. In response to one of the curatorial themes of the 2022 Taiwan International Light Festival, "Light Travel Interface," this work invites the audience to enter this playground of light. The essential key to communication is to express "emotions." However, physical and facial expressions are reduced to bodiless videoconferences or mask-wearing faces with facial expressions. For this reason, *Your Movements and Smiles Will Be Everything for Me* attempts to utilize real-time image recognition and transmission enabled by 5G technology to "converge" physical and facial expressions. The work is constituted of two parts: an installation and a mobile application. The installation is equipped with an image capturing device, which captures partial images of the body of viewers standing in front of the installation. These partially images, which could be heads, hands or bodies in movement, are then collaged into the image of a person to be shown at the center of the video, whereas the collaged images of partial body of viewers from the past are shown on both sides of the central image. Also, audience can use the mobile APP to upload selfies of their faces, which will be combined into a new "face" to be projected unto the image produced by the installation. The collaged image resulted from this combination will be sent back to audience's mobile APP. *Your Movements and Smiles Will Be Everything for Me* aims to discuss the possibility of how people could socialize after the outbreak of the pandemic. This work will be on view in both Taiwan and Japan, so the body database will comprise data from both places.



安藤英由樹 & 純禾作〈你的肢體笑顏 將是我的全部〉
Hideyuki Ando & Pure Do
Your Movements and Smiles Will Be Everything for Me



1/1

金樽 21

2021, P.C.

江賢二〈金樽 21〉 | 中華民國第 37 屆版印年畫 委託創作
Paul Chiang, Jinzun 21, The 37th New Year Prints of R.O.C. Exhibition, Commissioned Work

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