

展訊

NTMoFA EXHIBITIONS GUIDE 2022



06/15-08/15



開放時間
一週二至週五 9:00-17:00
一週六、週日 9:00-18:00
一週一休館

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，共同攜手抗疫責藝。

封面圖片 /

洪瑞麟《最後運作》
Hung Jui-Lin, The Last Work of Art

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本館資訊



專人導覽

賦： 袁旄個展

FU
The Art of Yuan Jai

04.23.2022 — 07.24.2022

101展覽室
Gallery 101



袁旄《我》
Yuan Jai
Self Portrait
寒舍集團收藏。圖片由藝術家及維他命藝術空間提供。
Collection of My Humble House Group. Image courtesy of the artist and Vitamin Creative Space.

本展將展出臺灣資深當代水墨藝術家袁旄自1958年創作至今的生涯階段創作經典作品，策展人邀請法國龐畢度國家藝術和文化中心前副館長暨資深策展人凱薩琳·大衛。

袁旄，生於1941年，出生書生世家，一生致力不懈的學習及工作，自2001年退休後開始全心全力投入繪畫創作。在劇烈動盪的時空背景下，袁旄以獨有的線條、色塊及書法寫字，創造出跳脫傳統框架的世界觀。她從習古到求變的創作歷程中，不斷發展出獨具個人魅力與特色的階段性畫風，極富層次之多樣歷史文化及生活元素融會其中、色彩豐富鮮明，書畫兼並，展現超脫於傳統的當代水墨新穎。

本次展覽將是藝術家近年大型且具重要意義的完整回顧個展。

揭幕： 尋探立陶宛攝影中的認同

Uncoverings: the Search for Identity in
Lithuanian Photography

04.09.2022 — 07.03.2022

102展覽室
Gallery 102



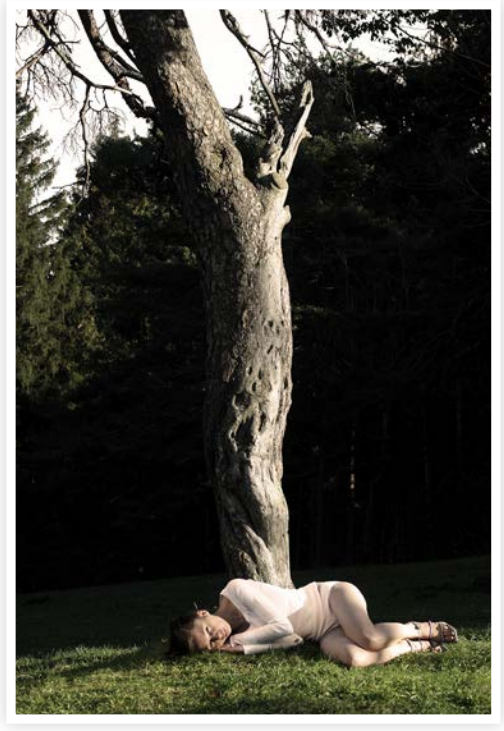
羅穆豪達斯·拉克考斯卡斯《盛放，第49號》
Romualdas Rakauskas
Blossoming, No. 49
立陶宛國家美術館藏 Collection of the Lithuanian National Museum of Art

攝影或許是理解一個國家、地方與文化最有效的途徑之一，它同時可以是山川江海的景觀保存、重大節慶與文化事件的記錄，但也承載了不同世代人的記憶。「揭幕：尋探立陶宛攝影中的認同」，以歷史脈絡為經緯，從認同議題的角度讓國內觀眾得以認識此來自波羅的海的攝影藝術，探討認同與社會現實的問題、攝影技術創作語彙的現代進程，以及呈現多元議題的當代攝影等三大面向。

「揭幕：尋探立陶宛攝影中的認同」展示了立陶宛國家美術館豐富且不斷增加的館藏，並輔以藝術家出借的私人收藏。為反映立陶宛攝影的發展歷程，本展涵蓋了不同時期藝術家的作品—從幾乎已成典範、被稱為國家「金礦」的經典之作，到年輕世代新興藝術家的攝影作品。立陶宛攝影是個多重聲部的故事，各個時期和潮流的邊界互相重疊，又彼此交織。

Photography is perhaps one of the most effective ways to understand a country, place, and culture. It can be the preservation of landscapes and sceneries, a record of major festivals and cultural events, but it also carries the memories of different generations. "Uncoverings: the Search for Identity in Lithuanian Photography", takes the historical context as the coordinates, allowing local audience to understand the art of photography from the Baltic Sea from the perspective of the issue of identity. It explores three major aspects, including the issues of identity and social reality, the modern progress of the creative vocabulary of photographic technology, and the contemporary photography that presents a diversity of issues.

"Uncoverings: the Search for Identity in Lithuanian Photography" showcases the rich and growing collection of the Lithuanian National Museum of Art, supplemented with private collections lent by artists. To illustrate the development of Lithuanian photography, the exhibition covers the works of artists from different periods, from the classics, also known as the country's "gold mine," to the photographic works of the younger generation of emerging artists. Lithuanian photography is a story of multiple voices, where the boundaries of time and trends overlap and intertwine.



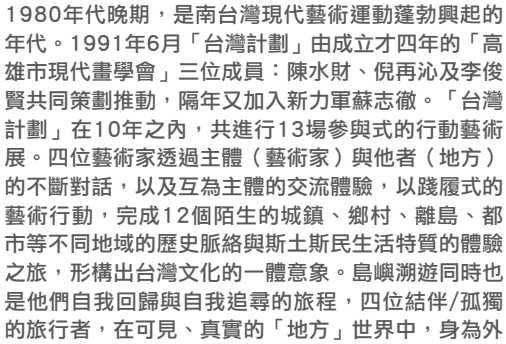
勞拉·加布施蒂恩《我該怎麼做才能讓角獸把頭靠在我的腿上？》
Laura Garbštienė
What Should I Do so That the Unicorn Would Come and Lay Its Head on My Lap?
藝術家提供 Courtesy of the artist

島嶼溯遊－ 『台灣計劃』三十年回顧展

Island-Tracing Journeys: 30 Years Retrospective
Exhibition of the "Taiwan Project"

03.26.2022 — 06.26.2022

103-107展覽室、美術街
Gallery 103-107, Gallery Street



倪再沁《雲林計畫 03》
Ni Tsai-Chin
Yunlin Project 03
高雄市立美術館典藏 Collection of the Kaohsiung Museum of Fine Arts



楊順發《家園游移狀態 No. 15》
Yang Shun-Fa
Home and Rootless No. 15
國家攝影文化中心典藏 Collection of the National Center of Photography and Images

The late 1980s was a period when modern art movement thrived in southern Taiwan. In June 1991, the "Taiwan Project" was jointly conceived and executed by Chen Shui-Tsai, Ni Tsai-Chin, and Lee Jiun-Shyan, three members of the "Modern Art Association of Kaohsiung (MAAK)," which was founded only four years prior; the next year, Su Chih-Che joined the project. Within 10 years, the "Taiwan Project" conducted a total of 13 participatory exhibitions of art activity. Through continued dialogues between subjects (the artists) and others (places), as well as intersubjective exchange experience and practical art actions, the four artists completed experiential journeys of the historical context and unique features of local life of 12 unfamiliar regions, including towns, villages, outlying islands, and cities, shaping a uniform imagery of the Taiwanese culture. These island-tracing journeys were also their journeys of self-return and self-seeking, as the four artists traveling in company/alone were external "objects" in the world of visible and real "places" and had no other choice but to reflect on who the real subject was between their own selves and others? On these puzzling journeys, they opened a bilateral door, discovering "two beings" and "conjuring up a bilateral dream." In the process of dialogue, exchange, and communication, they used habitus (minimalism, abstract, new expressionism, surrealism, and so on) or experiential visual vocabularies to link the places they perceived, and connect Taiwan's imagery of the end of the century.



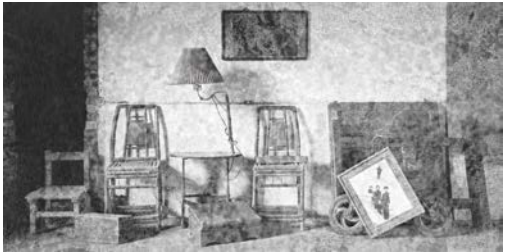
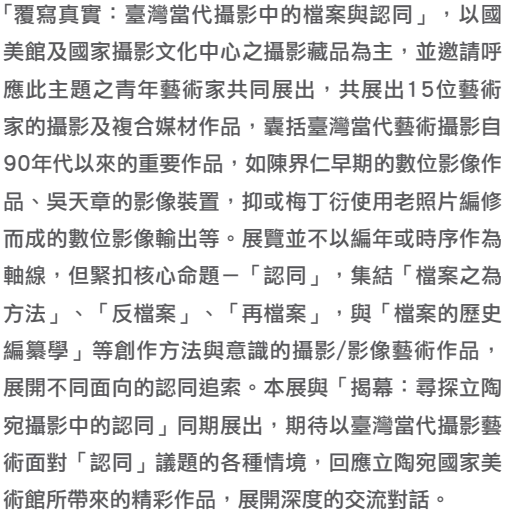
蘇志謙《歷史中的澎湖 I》
Su Chih-Che
Penghu in the History I

覆寫真實：臺灣當代 攝影中的檔案與認同

Covered Reality: Archival Orientation and Identity
in Taiwanese Contemporary Photography

04.09.2022 — 07.03.2022

202展覽室
Gallery 202



安娜·歐妮科美斯卡《編織》
Anna Orlikowska
Batwool

"Covered Reality: Archival Orientation and Identity in Taiwanese Contemporary Photography" features the photography collections of the National Taiwan Museum of Fine Arts and the National Center of Photography and Images. In addition, young artists whose works respond to the theme are invited to participate in the exhibition. This exhibition features photography and mixed media works by 15 artists, including significant works of Taiwan's contemporary photography since the 1990s, such as the early digital images by Chen Chieh-Jen, mixed media installations of Wu Tien-Chang, and Mei Dean-E's digital prints.

This exhibition is not intended to present Taiwanese Photography in chronological order. In contrast, it will focus on the shared core theme of "identity". Photography works with various approaches and perceptions like "Archiving as a Method", "Anarchive", "Re-archiving", and "Historiography of Archiving" are brought together to explore different aspects of identity.

In conjunction with "Uncoverings: the Search for Identity in Lithuanian Photography," the exhibition aims to respond to the various contexts in which Taiwanese Photograpy confronts issues of "identity", and to respond to the wonderful works presented by the Lithuanian National Museum of Art to initiate an in-depth exchange.



吳天章《戀戀紅樓》
Tseng Yu-Chuan
Attachment to the Mundane World

動勢身形

Metabody in Kinesphere

04.16.2022 — 06.26.2022

203-205展覽室
Gallery 203-205

「Metabody in Kinesphere 動勢身形」由「2022藝術跨域策展案」獲選案件策展人黃盟欽策畫，講述科技媒介切入探討媒體藝術發展趨勢與技術表現形式，作為身體/物質、機器/技術、環境/時代所呈現的跨領域創作思維。在如此的創新氛圍與動能覺察之中，藝術家透過科技介面思索視覺知覺與身體感知，轉譯成為多層次的語境符碼，無形中將身體幻化成多重樣貌，超越身體肉身下的潛能意志。隨著科技發展持續建構亦或重新定義，經由此趨勢觀察下，當代藝術創作過程技術融合數位媒介與科技創造，展現出多樣性的虛實整合效果，藉由通訊網路、AI人工智能、數據運算與媒介傳輸，融合科技軟硬體裝置設備發揮效應，不但超越傳統構成的先驗排序，如此的媒介效應下是否可被視為身體與科技介面間的相互介入行為模式？亦或在身體與作品的互動過程，能否啟動彼此心智間的共感意識，理解當代藝術家所欲傳達的創作意圖？



安娜·歐妮科美斯卡《編織》
Anna Orlikowska
Batwool



XCEPT《Cinemorpheque》
XCEPT
Cinemorpheque

"Metabody in Kinesphere" is curated by Derrick Huang, who is the winner of Trans-Disciplinary Arts Development Project. This exhibition explores the development and technical expressions of media art and the interdisciplinary contemplations on body/material, machine/technology, and environment/epoch through technological mediums. Amid this atmosphere of innovation and awareness, artists contemplate and interpret visual and bodily sensations as multilayered symbols and expressions, transforming the body into different forms and transcending the underlying will of the physical body. As technology continues to construct or redefine, contemporary art integrates digital mediums and technological creations to showcase a variety of effects between the real and the virtual which are further channeled through the internet, artificial intelligence, data operation, and media transmission. Paired with technological hardware and software, perhaps these works surpass traditional compositions of a priori sequences and can be viewed as mutual interventions between the body and technological interfaces? Or, as the body engages in interactions with the works, maybe they initiate empathy that allows further understanding of the creative attempts of contemporary artists?



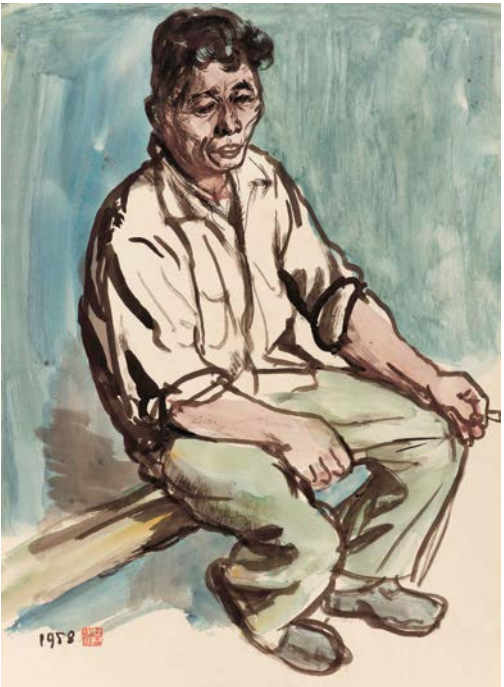
曾鈺淵《流動的房間 No.2》
Tseng Yu-Chuan
Flowing Room No.2

做工的人：洪瑞麟與 臺灣美術中的勞動身影

Tender Portrayals of Difficult Lives: Hung
Jui-Lin and Images of Labor in the NTMoFA
Collection

05.14.2022 — 08.07.2022

302展覽室
Gallery 302



洪瑞麟《礦工像—坤仔伯》
Hung Jui-Lin
Portrait of the Miner - Khun-á-péh

洪瑞麟是臺灣日治時期培育出的第一代畫家，其生命與創作與「礦工」緊密連結，也因此獲得「礦工畫家」之美譽。洪瑞麟為臺灣美術史上探討「勞動者」議題之先鋒，與寫實風格的代表畫家。本展展出洪瑞麟37件礦工作品與5本素描冊，突顯形塑出洪瑞麟獨特風格的長期堅持與對勞工的深厚關照。除洪瑞麟作品外，本展也以勞動者與臺灣寫實主義藝術為切入點，精選23位藝術家的作品共46件（含13件

借展作品），呈現臺灣寫實主義美術發展，及藝術家如何刻劃「勞動者」的形象，並揭露作品背後更需我們注意的社會問題。從日治時期第一代畫家對社會的關心、戰後木刻版畫家們的創作中對臺灣風土的熱愛，至80、90年代攝影創作親身參與並記錄底層階級的真實生活，藝術家關心的存在意義，並透過作品傳達理念，影響社會。

Hung Jui-Lin was one of the first-generation artists under Japanese rule. His entire life and oeuvre were associated with "miners," which has earned him the reputation of "miner painter." Hung is known as a pioneer in terms of exploring issues related to "laborers" in Taiwanese art history. Moreover, he was also a representative figure of Taiwanese realist art. The exhibition will display Hung's thirty-seven paintings along with five sketch books featuring the theme of miners to foreground the artist's relentless pursuit of this subject and deep concern on laborers. In addition to Hung's works, the exhibition will also use "laborers" and Taiwanese realism as an entry point. Forty-six artworks (including thirteen loaned pieces) by a total of twenty-three artists are selected to map out the developmental trajectory of Taiwanese realist art while underlying how these artists have depicted the images of "laborers" to address social issues in their artworks to garner more attention. From the first generation of painters' concern for society under Japanese rule, to the post-war woodcuts printmakers' affection toward Taiwanese culture and documentation of the real life of the social underprivileged through the photography works of the 80s and 90s, this exhibition will show how artists display their focus on the existential meaning of human beings and seek to express their beliefs and impact society through their works.



洪瑞麟《等待》
Hung Jui-Lin
Waiting



洪瑞麟〈最後遺作〉 | 文化部典藏（局部）
Hung Jui-Lin, *The Last Work of Art*, Collection of Ministry of Culture. (details)

NTMoFA