



04/15-06/15



開放時間
—週一至週五 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。

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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。
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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。
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封面圖片 /
倪再沁〈浮生錄（六）〉（局部）
Ni Tsai-Chin, *Record of a Floating Life 6 (details)*

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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〈鋪殿錦〉
Yuan Jai
Palace Brocade

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韻。

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。

The exhibition features work by Yuan Jai, a veteran contemporary ink painting artist, from 1958 to the present day. The museum invites Catherine David, the former deputy director and senior curator at the National Museum of Modern Art at the Centre Georges Pompidou, to organize this exhibition.

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



安塔納斯·蘇庫斯〈盲眼的小紅軍〉
Antanas Sutkus
Blind Pioneer

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.

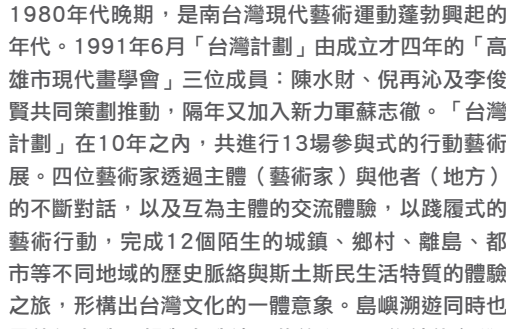


亞爾吉達斯·敘斯庫斯〈無題〉
Algirdas Seskus
Untitled

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



陳順祿〈四季遊蹤—夜宴〉
Chen Shun-Chu
Journeys in Time - Evening Banquet



李俊賢〈龜山媽祖〉
Lee Jiun-Shyan
The Goddess Matsu of Kueishan
高雄市立美術館典藏
Collection of the Kaohsiung Museum of Fine Arts



陳水財〈龍龍攝影之一〉
Chen Shui-Tsai
Keelung in Silhouette I

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.

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



陳順祿〈四季遊蹤—夜宴〉
Chen Shun-Chu
Journeys in Time - Evening Banquet

「覆寫真實：臺灣當代攝影中的檔案與認同」，以國美館及國家攝影文化中心之攝影藏品為主，並邀請呼應此主題之青年藝術家共同展出，共展出15位藝術家的攝影及複合媒材作品，囊括臺灣當代藝術攝影自90年代以來的重要作品，如陳界仁早期的數位影像作品、吳天章的影像裝置，抑或梅丁衍使用老照片編修而成的數位影像輸出等。展覽並不以編年或時序作為軸線，但紧扣核心命題—「認同」，集結「檔案之為方法」、「反檔案」、「再檔案」，與「檔案的歷史編纂學」等創作方法與意識的攝影/影像藝術作品，展開不同面向的認同追索。本展與「揭幕：尋探立陶宛攝影中的認同」同期展出，期待以臺灣當代攝影藝術面對「認同」議題的各種情境，回應立陶宛國家美術館所帶來的精彩作品，展開深度的交流對話。

"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.



梅丁衍〈尋找黃土水〉
Mei Dsan-E
Looking for HUANG Tu-Shui

動勢身形

Metabody in Kinesphere
04.16.2022 — 06.26.2022

203-205展覽室
Gallery 203-205



亨尼克·施密特〈體體〉
Hennicker-Schmidt
Der Body

「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？

"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?



強達斯·西斯曼〈機率的圖樣〉
Ganday Sigman
Pattern of Possibilities

2022 藝術跨域創作案展覽「林煜為：她的故事」

"Yu-Wei LIN: Her Story"
3.26.2022 — 05.15.2022

時光天井多屏影像區
Multiple Screens Area



林煜為〈她的故事〉
Lin Yu-Wei
Her Story

〈她的故事〉隱喻國族權力行使，造成許多家庭離散不安的共同記憶。

筆者四代經歷離散，幼時目睹外婆在1949年，從大陸來臺旅遊，因國民黨政府接管臺灣後無法如期回鄉，被迫遷移留在臺灣。之後，因工作遷移中國大陸，卻因不同文化的差異，有無法融入他鄉之感受。

2013年筆者為了下一代教育，全家移民美國7年，強烈的文化衝擊、生活語言隔閡變成他者身分置身處家裡，卻產生居無定所的不安。2020年再因疫情將全家搬回臺灣，第四代人回到上三代人的中心點—臺灣，也對於身分認同、家鄉思念，產生著內心強烈的拉扯。

此作品探討家庭離散經驗不安的角度，觸發觀察家庭及社會個人的離散不安感，嘗試檢視自我經驗下的離散過程，並從錄像藝術做為延伸的創作及思考。

"Her Story" is a metaphor for the exercise of national power, which has caused many families to separate and disturb the common memory.

The artist has experienced and witnessed separation across four generations. When he was a child, his grandmother visited Taiwan from Mainland China in 1949. However, she was unable to return to her hometown as she expected because Kuo-Min-Tang government took over Taiwan. With no choices, his grandmother was forced to relocate and stay in Taiwan. Several years later when the restriction across the Strait was lifted, the artist moved back to Mainland due to work, but because of cultural differences, he felt that he could not fit into the new environment.

In 2013, the artist's whole family immigrated to the United States for 7 years in order to educate the next generation. The strong cultural shock and the language barrier of his life turned into the otherness. Although he was at home in California, he felt uneasy about where he lived. In 2020, the whole family moved back to Taiwan due to the epidemic of Covid-19. The fourth generation returns to Taiwan. They have a strong inner struggle about their identity and their homesickness.

This work explores the unsettled perspective of family separation experience. It triggers the observation of family and social individuals' separation anxiety and attempts to examine the separation process under self-experience. Also, it extends from video art as an extension of creation and thinking process of awareness.



林煜為〈她的故事〉
Lin Yu-Wei
Her Story



倪再沁 〈浮生錄（六）〉 | 國立臺灣美術館典藏
Ni Tsai-Chin, *Record of a Floating Life 6*, Collection of the National Taiwan Museum of Fine Arts