

展訊

NTMoFA EXHIBITIONS GUIDE 2022



08/15・10/15



開放時間
一週一至週五 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，共同攜手防疫責難。

封面圖片 /
埃爾溫·奧拉夫〈愚人節〉早上 11 點 30 分〉（局部）
Erwin Olaf, April Fool, 11.30 am (detail)

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埃爾溫·奧拉夫： 完美時刻—未竟世界

Erwin Olaf: Perfect Moment-Incomplete World

08.13.2022 — 11.27.2022

101展覽室
Gallery 101



埃爾溫·奧拉夫〈冰淇淋店〉
Erwin Olaf
The Ice Cream ParLOUR

「埃爾溫·奧拉夫：完美時刻—未竟世界」精選荷蘭攝影藝術家埃爾溫·奧拉夫（1959-）40多年創作活動中的攝影、裝置和影像作品，回溯他用自己的觀點來擷取「完美時刻」的嘗試。本展介紹約110餘件作品，首先映入觀眾眼簾是2019年曾在荷蘭國家博物館展出的《引經據典：十二位大師與埃爾溫·奧拉夫》特區。荷蘭巨匠級大師們的作品，與奧拉夫呈現當代的作品並列呈現。奧拉夫自早期的創作活動開始，不僅受到當代攝影藝術的影響，更深受荷蘭傳統繪畫的熏陶。展覽由四個分區構成，引領我們走進他探索不完美的人類內心而精心打造完美時刻的創作世界。

Erwin Olaf: Perfect Moment-Incomplete World explores selected photographs, installation works, and films produced by world-renowned Dutch photographer Erwin Olaf (b. 1959) over more than 40 years, tracing his artistic endeavors to capture "perfect moments" according to changes in his perspective. Featuring more than 110 artworks by Olaf, the exhibition includes a special section in its first exhibition space that recreates 12 x Erwin Olaf, a 2019 exhibition held at the Rijksmuseum, a Dutch national museum in Amsterdam. In this section, photographs representing the present day are displayed alongside artworks by 12 great Dutch artists for direct comparison. Since the early days of his career, Olaf has been influenced not only by photography but by traditional Dutch paintings as well. The other three sections of the exhibition, provides an opportunity to encounter works that capture "perfect moments" that Olaf carefully creates in his continuous exploration of humanity's imperfect nature.



埃爾溫·奧拉夫〈愚人節〉早上 9 點 55 分
Erwin Olaf
April Fool _ 9.55 am

111 年全國美術展

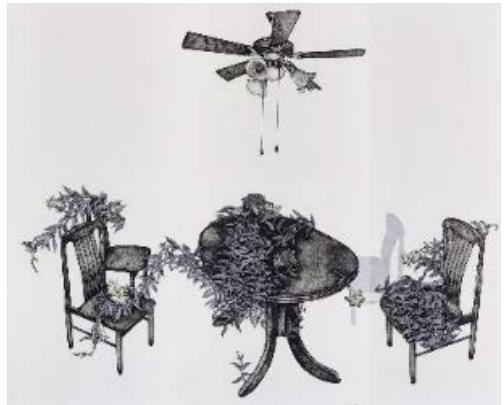
2022 National Art Exhibition R.O.C.

07.23.2022 — 10.02.2022

102-107、203-205展覽室、美術街
Gallery 102-107、203-205, Gallery Street

「111年全國美術展」近千件參賽作品經國美館徵件、評選後盛大展出，參賽類別包括水墨、書法、篆刻、膠彩、油畫、水彩、版畫、雕塑、攝影、新媒體藝術及綜合媒材等共11類，評選出金、銀、銅牌獎及入選作品共125件，以及歷屆榮獲「免審查獎」作品6件參與展出。綜觀本屆作品老將持續精進、新秀展露頭角，展出作品展現了每位藝術家之個人經驗、探索生活環境、觀察城市樣貌甚至是社會性議題等不同面向的體驗與視點，充分展現了臺灣豐沛的創意能量。

「全國美術展」提供了藝術創作者一個彼此相互觀摩與切磋的平臺，使不同形態的藝術創作理念得以相互激盪、對話，亦期許更多創作者再接再厲，持續為臺灣藝術多元生態注入更多的生命力，使本展肩負著國人藝術成就之徵整及呈現之使命，更具重要意義。



高麗宏〈Dinner Table, Lane 86, Penghu〉
Kao Chia-Hung

The works submitted for the "2022 National Art Exhibition R.O.C." span 11 categories: ink painting, calligraphy, seal carving, gouache work, oil painting, watercolor, print, sculpture, photography, new media art, and mixed media. After careful deliberations during the initial and secondary review, 125 works were awarded the golden, silver, bronze prizes, and special selection, with 6 displayed works receiving the Exemption from Examination Award. This year's exhibition continues to witness the advancement of veteran artists and the emergence of new talents; the works illustrate the artist's experiences, explorations of life and their surroundings, observations of the city or insight into social issues, as well as other encounters and perspectives. The aesthetic and cultural references of the works are gateways to exploring the deep-seated connection between the art trends and the pulsations of Taiwanese society, showcasing Taiwan's vibrant creative energy.

The museum provides a platform for artistic exchange and allows different creative concepts to engage in dialogues. As the exhibition upholds the mission of organizing and displaying the best of Taiwanese art, the "National Art Exhibition R.O.C." hopes that more creatives will join and invigorate the art scene of Taiwan.



曾冠雄〈樂園〉
Tseng Guan-Shiung
paradise

潘朵拉幻象：迴聲震盪

Pandora Illusion: Echoing Oscillation

08.20.2022 — 09.04.2022

U-108展覽室
U-108 SPACE



演出場次 Performance：
2022.9.09(五) 14:30-15:15
(15:20-16:00 演後座談 Post-Show Discussion)
2022.9.10(六) 13:30-14:15、15:30-16:15
2022.9.11(日) 14:30-15:15

*演出全長約45分鐘，無中場休息，沉浸式演出無固定座席。
The immersive performance is approximately 45 minutes long, and there's no intermission and fixed seating.

〈潘朵拉幻象：迴聲震盪〉是一個融合「互動式展覽」與「現場演出」的跨域展演計畫。運用演出場域內獨特的聲音反射與殘響，使迴聲成為看不見卻強而有力的變因，震盪出參與者意識中獨一無二的幻象。

無意識的偽裝成一無所知，是躲避我們全知的恐懼
多聲道與影像的繁複環境，探索自我創建的多層意識

展覽時，隨著參與者的互動，聲音與影像能隨機創造出融合「數位虛擬」和「物理現實」的動態景觀；現場演出當下，電子音樂與打擊樂器的聲音驅動著影像，運算出相對應的圖像一使聲音、影像與表演者相互運動，彷彿讓參與者穿梭於表演者的意識之中。

製作單位：C-LAB 臺灣聲響實驗室

Pandora Illusion: Echoing Oscillation is a cross-disciplinary project that brings together elements of "interactive exhibition" and "live performance". Working with the venue's unique sound reflection and reverberation, the echoes are transformed into invisible but powerful variables, with unique illusions sparked in the participants' consciousness.

Unconsciously disguise as ignorant to hide from the fear of being omniscient,
Surrounded by multi-channels of sound and images,
Explore a multifaceted consciousness that is self-constructed.

During the exhibition, through the participants' interactions, dynamic scenes comprised of "digital virtuality" and "physical reality" are randomly created with sound and images. Images are prompted by electronic music and percussion instruments in the performance, with corresponding visuals derived from real-time algorithm. With interconnected sound, images, and performers, the participants are seemingly transported to roam through the minds of the performers.

Production：C-LAB Taiwan Sound Lab

科技斡旋・亞洲觀點

Mediating Asia

07.31.2022 — 10.16.2022

202展覽室、時光天井2樓、大門服務台後方
Gallery 202, 2F of Multiple Screens area, Main lobby



市原佑子〈數位薩滿計畫〉
Etsuko ICHIHARA
Digital Shaman Project

此展覽的宗旨在替亞洲的媒體藝術提供平台，尤其側重亞洲新舊技術的發想與應用，以及其中涉及的特殊歷史、社會文化、政治，以及美學脈絡，和所衍生的獨有科技配置。亞洲媒體藝術鮮明的美學概念與文化議題，為科技的創作應用提供了獨特的解讀方式。參與此次展覽的藝術家深入探討這些美學與文化面向，並且啟發有關亞洲藝術在全球脈絡下的討論，而展件則反映了媒體藝術家如何在亞洲文化的脈絡下，擷取、應用，甚至創造了新的科技配置。許多作品都刻意挑戰、擴展傳統上對於媒體與科技的定義，畢竟即使許多文化產物看似與科技無關，實則緊密相連。

This exhibition seeks to provide a platform for and snapshot of media arts in Asia with a view to highlight the specific historical, socio-cultural, political and aesthetic contexts within which old

and new technologies are conceived and employed to produce specific technological configurations. The distinct aesthetic notions and cultural agendas of Asian media arts provide unique interpretations of the creative possibilities of 'the technological'. The artists in this exhibition engage and explicate some of these aesthetic and cultural specificities as well as enable a larger global dialogue of their relevance. These works also reflect the cultural ingenuity with which media arts practitioners have hacked, adopted and often invented new technological forms in Asia. Many of the works also challenge and thereby expand the conventional definitions of media and technology insofar as culturally specific responses are technological even if they do not look so.



瑞克斯媒體小組〈疫病迴圈〉
Raqs Media Collective
Pandemic Circle



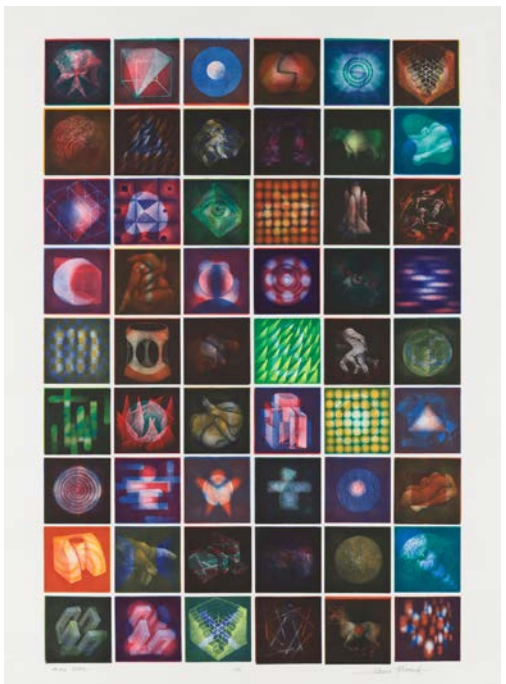
徐瑋璿〈醉八仙〉
Shyu Ruey Shiann
Eight Drunken Immortal
臺北市立美術館典藏
Collection of the Taipei Fine Arts Museum

中華民國第二十屆 國際版畫雙年展

International Biennial Print Exhibit: 2022 R.O.C.

08.27.2022 — 11.20.2022

301、302展覽室
Gallery 301、302



克爾華絲・費南多 (54)
CléMence Fernando
54

由文化部指導，國立臺灣美術館主辦之「中華民國國際版畫雙年展」，自1983年開辦迄今已持續耕耘40年，宗旨為倡導版畫藝術創作，促進國際文化交流。歷屆皆吸引國內外版畫藝術家共襄盛舉。今(2022)年，即使伴隨新冠肺炎疫情仍在全球肆虐，本屆（第二十屆）的徵件依然排除萬難舉辦，共收到79國1011位來自世

界各地的版畫家報名參與。經過初審評審團審慎的審查，共選出本屆187件入圍作品，再交由本屆複審評審團，由實際寄達的入圍件原作中，遴選出15件得獎作品及165件入選作品。

本屆180件入選以上及得獎作品，預計於今(2022)年8月27日至11月20日於國立臺灣美術館展出，藉由創作者對自身文化的轉譯與詮釋，呈現給觀眾銘刻不同文化脈絡下的多元視野與豐沛的創作能量。

Established in 1983, the International Biennial Print Exhibit: R.O.C., supervised by the Ministry of Culture and organized by the National Taiwan Museum of Fine Arts, has been held for 40 years. The mission of the event is to promote the creation of print-making and international cultural exchange. The exhibition also gathers up works created by printmakers from home and abroad. This year (2022), even with the ongoing pandemic, the 20th edition event was held against all odds. Entries by 1011 artists from 79 countries were received at this edition. After two rounds of jury review, 187 submissions have been selected, including 15 winning works and 165 selected works from the finalist.

The 180 selected works will be exhibited at the National Taiwan Museum of Fine Arts from August 27 to November 20 this year. Through the artists' interpretation of their culture, they present a diverse vision and abundant energy inscribed in differ cultural context.



艾琳娜・勞瑞斯科〈時間與流逝 III〉
Irena Lawruszko
Time and Passing III

山鬼日傘— 幻影時空的百年流轉

Mountain, Ghost, Sun, Umbrella- Unreal images
flow in time and space for hundreds of years

08.06.2022 — 10.02.2022

時光天井多屏幕影像區
Multiple Screens Area

作品〈山鬼日傘〉以抽象敘事的手法談論動畫技術與鬼影、幻影間的關係，「鬼」指的是動畫中視覺殘像的錯覺，藉由「肉眼」跟不上「機器之眼」而產生的幻象及靈魂騷動；早在停抽格技術的世界觀中，就以此產生了許多鬼魅的奇觀幻影；到如今，藝術家以動畫替身、演算法和換臉等技術，將現代人的身體，置換在一個幻影時空的百年流轉。

The work *Mountain, Ghost, Sun, Umbrella* uses four nouns, mountain, ghost, Sun and umbrella, to narrate a series of actions. The four parts: "In the Mountain Fog," "A Ghostly Encounter," "Bringing the Ghost Down the Mountain in Daylight," and "The Ghost in an Umbrella".

This work discusses the relationship between animation technology and ghosts and illusions. The 'ghost' refers to the illusion of visual residue in animation, where ghosts travel through every 'node' of time and space, creating illusions and soul disturbances through the 'naked eye' that cannot keep up with the 'machine eye'. In 1896 Georges Méliès' stop-motion world view produced many ghostly visions; today, the artist uses animated doubles, algorithms and face swapping techniques to replace the bodies of modern people in a phantom time warp of a hundred years - back to Méliès' visual past.



陳依純〈山鬼日傘〉
I-Chun CHEN
Mountain, Ghost, Sun, Umbrella

「你看！？」教育展

Look!?

07.23.2022 — 04.09.2023

B1 臺灣兒童藝術基地-教育展示空間
B1 Educational Exhibition Space, Taiwan
Children's Art Cave

孩子們看到驚喜的事物，總是抓著身旁的人眼著「你看」，是發自內心的好奇，也是一種分享，是人們最自然、最快樂的反應。

「你看！？」教育展以兒童文化為觀點、設計為方法，透過直觀且趣味的設計，邀請好朋友、小朋友，一起放大感官、放鬆體驗，看看藝術家眼中、心裡的自然，也找到自己與大自然相處的各種可能性。

When children see something surprising, they would always say "look" to people around them. It's a genuine curiosity and the most natural and joyful response people have.

"Look!?" takes children culture as the perspective and design as the method. Through intuitive and interesting designs, this exhibition invites children and adults to enlarge their senses, relax and experience the nature through the lens of artists, and find various possibilities to interact with nature.



探索「你看！？」教育展
Explore "Look!?" Exhibition



埃爾溫·奧拉夫〈愚人節_早上 11 點 30 分〉
Erwin Olaf, *April Fool_11.30 am*

NTMoFA