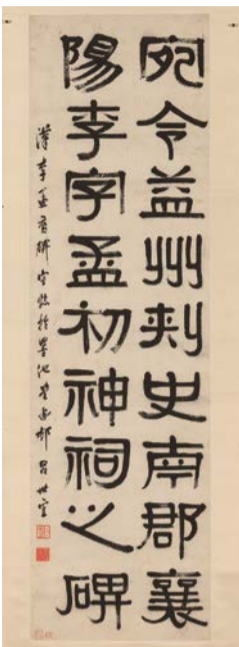


### 匯流溯源－ 國美典藏臺灣早期書畫展

Converging and Tracing Origins: Early Taiwanese  
Calligraphy and Paintings in NTMoFA Collection

03.30.2024 — 07.07.2024

101、102展覽室  
Gallery 101、102



呂世宜（李孟初神碑圖）  
LU Shi-yi  
The Stele for Sacred Shrine by Li Meng-Chu

臺灣四面環海，自16世紀初成為西歐殖民焦點，也是東亞最早受西洋文化感染之地。從文化型態追溯臺灣早期的美術源流，歷經荷西、明清和日治時期。

就目前可見之資料顯示，荷西時期的繪畫作品主要為地圖、描繪史實的圖像等，並未生根臺灣。明清時期，隨著漢文化為主軸的文化藝術大規模移植，華人傳統書畫成主流，亦逐漸形成狂野氣息的「臺式閩習」藝術特質。而日治時期，文化藝術思潮積極借鑒西洋新潮，對臺灣也產生深遠影響，從日本書畫壇引進的「和風」特質，取代了閩習風成主流。

### 地緣詩學：瀕危世界的 多變特質

Geopoetics: Changing Nature of Threatened  
Worlds

12.02.2023 — 03.10.2024

102、202展覽室  
Gallery 102、202



常陵（戰前準備－未及的廢墟 2）  
CHANG Ling  
War Preparation - Unreached Ruins 2

詩人吳晟在《我不和你談論》一詩中以三個否定句開啟詩、每日生活經驗與現代社會的政治潛能。詩人提醒我們，當暫停斗室中的空口談論、詮釋，而開始臨近田野萬物與生產場址，嘗試以感官擴延物與人的時感與空間時，我們同時也更接近了詩學。「地緣詩學：瀕危世界的多變特質」，以詩作為再理想不過、私人與公眾、內省與外揚的會面點為靈感，提倡以一場詩性的踏查，重新丈量東亞與東南亞自二戰後地緣政治的物質情狀，並爬梳當代藝術的批判性視野如何浮現於反詩學的地景之中。奠基於地緣政治的概念，「地緣詩學」一詞進一步強調地理空間分佈與詩學形塑的相似性——造型（form-making），以擴延我們對東亞與東南亞國族、區域、中心與邊陲等國際政經關係下的關懷。

In his poem *I'm Not Gonna Talk to You about It*, poet WU Cheng uses three negative sentences to unlock the political potential of the following three things: poetry, life experience, and

### 日月頌－顏水龍與臺灣

An Ode to the Sun and the Moon – YEN Shui-Long's Formosa

03.30.2024 — 06.30.2024

103-106展覽室、美術街  
Gallery 103-106, Gallery Street



顏水龍（稻江暮色）  
YEN Shui-Long  
Dusk at Tamsui

顏水龍（1903-1997）不僅是臺灣知名的前輩藝術家，也臺灣公共藝術與廣告設計的先鋒，更致力於傳統手工藝創新與傳承的工作。有著多重面孔的顏水龍出生於臺南，他早年渡日留學，後橫越西伯利亞至法國學習，立志將正統的西洋古典美術帶回臺灣。同時，他深切關心臺灣的在地文化與生活，透過對原住民及漢人傳統手工藝的考察與傳承，融入國際潮流設計思維，發現並推動臺灣人的現代生活美學。

本展以繪畫及工藝雙軸貫串顏水龍的藝術成就，呈現藝術家所鍾情的太陽意象、臺灣風土，以及充滿人文關懷與情感的人物主題。他對空間造形的鑽研，不獨限於繪畫領域，本展重現顏水龍與建築師攜手打造的顏家家宅，體現其「生活就是藝術」的理念。顏水龍一生全心投入傳統工藝傳承與開創，亦為本展關注焦點，蒐羅顏氏操刀設計的家具、織品、草蓆提袋、廣告插畫與馬賽克壁畫等，展現他被譽為臺灣第一位商業設計師的豐碩成就。最後，策展研究團隊更將目光朝向顏水龍所培育，或共同承擔工藝傳承使命的工藝藝術家，帶領觀眾探索其所播撒出的工藝系譜。

### 目光之外－ 2024 臺灣國際光影藝術節

Shadow is The Light –  
2024 Taiwan International Light Festival

03.16.2024 — 04.28.2024

戶外園區、U-108 SPACE (108展覽室)  
Outdoor Area, U-108 SPACE (Gallery 108)

「我們注視的從來不是事物本身，我們注視的永遠是事物與我們之間的關係。」  
——《觀看的方式》John Berger

歷史總是不斷在建構現在與過去的關係，過程中的經歷及選擇，構築各自的知識與信仰，身處於後疫情時代，我們的日常生活正在經歷許多變化，也可能逐步重新定義未來的生活樣貌，小至工作、社交、飲食、娛樂等習慣的改變，大至產業、經濟、科技、藝文等方面的變遷及再造，各個層面的轉變，都將影響我們觀看事物的方式與觀點，在不同的時間點，擁有一不一樣的解讀，如同光的折射原理，大腦即是介質，每一道光在每個人的感知中，折射出不盡相同的詮釋與想像。

「2024臺灣國際光影藝術節」集結四年來所凝聚的展演能量為底蘊，同時回應當下的時代與環境，以「目光之外」為題，邀請國內外9組藝術家提出社會意識的流變與反思，期待透過觀看的過程，引發觀者的自我對話與探討，在光與非光之間，以過往的積累加乘當下的理解，攪動未來的更多可能。



hellobastworkshop（整合十）  
hellobastworkshop  
Nautical Nexus

"We never look at just one thing; we are always looking at the relation between things and ourselves."  
— John Berger, *Ways of Seeing*

History is constantly shaping the relationship between the present and the past, within which diverse knowledge and beliefs are developed from different experiences and choices. Now in the post-pandemic era, people's daily life is undergoing various shifts, with our future ways of living gradually redefined. From small alterations in working, social, dietary, and recreational behaviors, to large-scale transformation and remodeling of industry, economy, technology, art, and culture, changes at all levels influence the way we see and perceive, with interpretations varying at different points in time. Analogous to the refraction of light, our mind serves as the medium, and through individual perception, each beam refracts different viewpoint and imagination.

In the "2024 Taiwan International Light Festival," National Taiwan Museum of Fine Arts aims to utilize the event's rich heritage accumulated in the past four years and responds to the contemporary context. The festival features nine artists groups from home and abroad, under the topic of "Shadow is The Light", the curating focus centers on the changes and reflections of social consciousness, with the goal of evoking the viewers' self-talk and exploration through visual experience. Between the light and the non-light where the buldups of the past merge with the perception of the present, possibilities for the future are expected to shine.



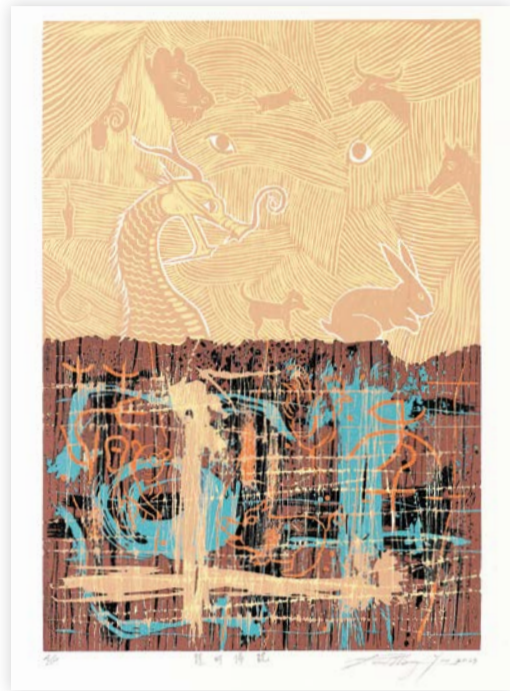
田子平（失重計畫III：摺疊震盪）  
TIAN Zi-Ping  
Weightlessness Plan III - Folding Oscillation

### 中華民國第 39 屆版印年畫 「龍騰福聚－龍年年畫特展」

The 39<sup>th</sup> New Year Prints Exhibition of R.O.C. –  
Soaring Like A Dragon as Good Fortune Beckons

01.20.2024 — 03.24.2024

201展覽室  
Gallery 201



潘孟義（龍的傳說）  
PAN Meng-yao  
The Legend of Dragon

「中華民國版印年畫徵選活動」自1985年開始辦理，為喚起國人重視民俗年節及提倡優良文化藝術，文化部前身(行政院文化建設委員會)大力倡導，期能為傳統賦新意，為年畫開生機，迄今將邁入第39屆。年畫原是東亞地區的民間美術形式，在新春期間將神人形象貼在門上以趨吉避凶。隨著時代社會環境的改變，年畫的創作與印刷則對保留及延續傳統文化具有重要的意義，也成為本館兼具傳統與創新內涵的特色活動。

本展展出委託創作、徵選得獎及入選作品共計88件，版印年畫作品的意象與表現，反映當下特殊時刻，非常具有時代的意義。為推廣版印年畫藝術及推介進民間藝術，同時在該展區邀請學學文化創意基金會的「感動龍 國美特展」以為對應，欣賞版印年畫中帶來的新氣象、好預兆，期待本展能促進版畫藝術的交流及呈現版印年畫創作的多元樣貌。

The *New Year Prints Exhibition of R.O.C* commenced in 1985 with the aim of raising awareness about traditional festivals and promoting outstanding cultural heritage and artistic endeavours. The precursor to the Ministry of Culture, the Council for Cultural Affairs of the Executive Yuan, ardently supported the rejuvenation of this traditional art form in the hope of infusing new life into New Year prints. The event is now in its 39<sup>th</sup> edition. New Year prints, a traditional form of folk art in East Asia, involve affixing images of deities to doors during the Lunar New Year to attract good fortune and ward off evil spirits. Given shifts in societal and environmental dynamics, the creation and production of New Year prints have assumed significant importance in preserving and perpetuating traditional culture in Taiwan. The exhibition, blending traditional and innovative elements seamlessly, has also evolved into a distinct event at the museum.

The 39<sup>th</sup> New Year Prints Exhibition of R.O.C. – *Soaring Like A Dragon as Good Fortune Beckons* is showcasing a total of 88 commissioned, award-winning and selected works. The museum collaborates with Xue Xue Foundation, which is responsible for organising the complementary exhibition *Touching the Dragon at NTMoFA*. These combined exhibitions can offer visitors a chance to immerse themselves in the fresh atmosphere and auspicious symbols depicted in New Year prints, fostering a joyful and enriching Lunar New Year experience.



楊啟瑜（龍祐平安）  
YANG Men-ya  
A Wish for Safety from the Dragon

### 致未來世代的美術史

Reconstructing the History of Art in Taiwan – A  
Pluralistic Art History for Future Generations

03.23.2024 起

301、302展覽室  
Gallery 301、302



楊三郎（持扇婦人像）  
YANG San-Long  
A Woman with a Folding Fan

國立臺灣美術館在「重建臺灣藝術史」的目標下，於2018年至2023年間，完成約800餘件的重要藝術作品購藏，美術館不僅和民間的文化守護者—許多資深藝術家家屬們攜手，為珍藏的藝術家作品進行保存維護，

也運用專業科技設備與修復倫理對作品與檔案進行修復整飾，再現作品風采與生命，讓研究書寫美術史的史料更形多元豐富，打造出國家最完備的臺灣藝術典藏基地。

「致未來世代的美術史」奠基於國家藝術資產的重要典藏和保存成果，多方面呈現國立臺灣美術館多年來推動的重建臺灣藝術史工作。展覽以三大主軸、分階段接連展出，分別為「藝術經典的研究脈絡與保存修復」、「藝術檔案的觀點書寫與策展詮釋」與「文化近用跨越世代差異與文化藩籬」。分次展現美術館於藏品系統化的保存維護與修復觀點、藝術文獻紀錄與整飾、藝術知識的研究與策展、以及蘊涵文化平權的藝術近用與轉譯等等綜合內容，呈現藝術發展、藝術資產與知識體系如何與臺灣文化主體性相互生成，以及我們如何將藝術的文化意義與資產傳承到未來世代，了解自身歷史的多重面向，進而形構未來的前瞻視野。

Aiming to reconstruct the history of art in Taiwan, the National Taiwan Museum of Fine Arts acquired over 800 pivotal artworks from 2018 to 2023. Collaborating closely with the descendants of revered artists - hailed as the custodians of cultural heritage, the museum diligently preserves these invaluable works. Employing cutting-edge technology and adhering to restoration ethics, the NTMoFA has restored, preserved, and cataloged artworks and documents, breathing new life into the artworks while adding diversity to source materials for the study and documentation of art history. This endeavor makes the NTMoFA the country's most comprehensive repository of Taiwanese art.

Based on the important collections and preservation achievements of national artistic assets, "Reconstructing the History of Art in Taiwan" showcases the culmination of the NTMoFA's efforts in reconstructing Taiwan's art history through a multifaceted narrative. The exhibition takes three themes to display artworks: "the contextual research, conservation and restoration of artistic classics," "the perspectives, writing, and curatorial interpretation of archival works of art," and "the differences and barriers across generations in cultural access." Spanning multiple phases, the exhibition shows a range of content, such as the systematic preservation and restoration of artworks, the documentation, preservation, and cataloging of artistic knowledge, and the studying and curating of artistic knowledge, and cultural equity in the access to and translation of art. In addition to showing the interplay between art development, artistic knowledge and assets, and Taiwan's cultural identity, the exhibition sheds light on how we may pass down the cultural significance of art and artistic assets to the future generation. By understanding our own complex history, we may finally develop visions that pave the way to a forward-thinking future.

### 展訊

# NTMoFA EXHIBITIONS GUIDE 2024



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

預約導覽  
受理10人以上之團體預約，平日（週二至週五）請於來館參觀10天前申請，週六、日請於來館參觀14天前申請，相關預約的導覽訊息上網查詢，或聯繫guidetour@art.ntmofa.gov.tw，或電話(04)23723552轉327。

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。

封面圖片 /  
顏水龍〈水果〉(局部)  
YEN Shui-Long Fruits (details)

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林玉山（蓮池）  
LIN Yu-Shan  
Lotus Pond

modern society. He reminds us that we'll get closer to poetics as soon as we cease our empty rhetoric and interpretations in a cramped room, start to approach natural creatures and open fields of production, and try to extend the space-time for objects and humans through our senses. Titled "Geopoetics: Changing Nature of Threatened Worlds," this exhibition owes its inspiration to the idea that nothing can be more optimal than poetry to be the rendezvous for the private and the public as well as for introspection and extroversion. This exhibition not only advocates a poetic survey into the material conditions of East and Southeast Asia in postwar geopolitics, but also unravels contemporary art's critical perspective within in the landscape of anti-poetics. On the basis of geopolitics, the term "geopoetics" further accentuates "form-making," i.e., the shared similarity between geospatial distribution and poetic formation, so as to extend our concern over East and Southeast Asia in terms of international politico-economic issues like nation, region, and the center-periphery structure.



傑特·萊科（几打墨塔爾，1500 BC）  
Jet Leyco  
TAAL BATANGAS 1500 BC



鎌田友介（日式房屋（1930年代的臺灣、巴西、南韓））  
Kamata Yusuke  
Japanese Houses (Taiwan 1930s / Brazil 1930s / South Korea 1930s)

YEN Shui-Long [1903-1997] was a renowned artist in Taiwan and a pioneer in public art and advertising design. He was dedicated to innovating and preserving traditional craftsmanship. Born in Tainan, the versatile artist began his artistic journey by studying painting in Japan before venturing through Siberia to France. His goal was to introduce authentic classical Western art to Taiwan. In the meantime, Yen expressed strong affection for Taiwan's local culture and lifestyle. Through his studies and preservation efforts of indigenous and Han handicrafts, as well as a combination of global design trends, the artist discovered and promoted modern lifestyle aesthetics for the people of Taiwan.

This exhibition takes a dual axis, painting and handicrafts, to string up Yen's artistic achievements in his life, while showcasing his fascination with images of the sun, Taiwan's culture and lifestyle, and subject matters imbued with humanistic concerns and emotions. The artist's exploration of spatial forms extended far beyond the realm of painting, as evidenced by the recreation of his family residence co-designed with an architect in embodiment of the philosophy that "life is art." Yen's life-long devotion to the preservation and innovation of traditional crafts is another focus of this exhibition. On display are pieces of furniture, fabrics, woven straw bags, advertising illustrations, and mosaic murals, which Yen personally designed. These objects manifest his remarkable achievements as the first commercial designer in Taiwan. Lastly, with this exhibition, the curatorial team aims to introduce the artisans that Yen nurtured or shared craft preservation missions with, leading visitors to explore the artist's lineage of craftsmanship.



顏水龍（龍巖茶樓）  
YEN Shui-Long  
The House in Monga  
臺北市立美術館圖片提供  
Image courtesy of Taipei Fine Arts Museum



顏水龍〈水果〉 | 國立臺灣美術館典藏  
YEN Shui-Long *Fruits*, Collection of National Taiwan Museum of Fine Arts