

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
導覽訊息請上網查詢，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)

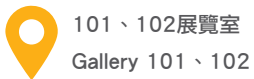
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中華郵政中臺字第0837號郵政特准掛號認爲新聞紙類



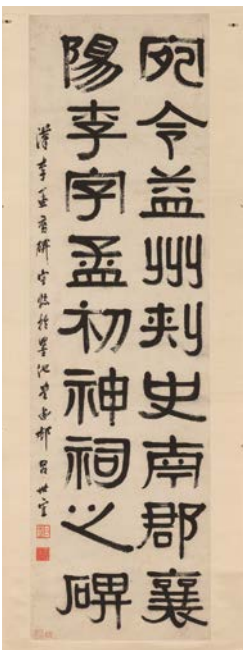
匯流溯源－ 國美典藏臺灣早期書畫展

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〈李孟初神硯圖〉
LU Shi-yi
The Stele for Sacred Shrine by Li Meng-Chu

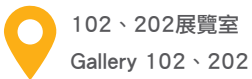
臺灣四面環海，自16世紀初成為西歐殖民焦點，也是
東亞最早受西洋文化感染之地。從文化型態追溯臺灣
早期的美術源流，歷經荷西、明清和日治時期。

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
態與空間時，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

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〈八打雁塔蘭，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 Yuusuke
Japanese Houses (Taiwan 1930s / Brazil 1930s / South Korea 1930s)

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〈朝江暮色〉
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，他早年渡日習畫，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
顏家宅宅，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散出的工藝系譜。

YEN Shui-lung (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 image 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〈龍牌茶樓〉
YEN Shui-Long
Tea House in Monga
臺北市立美術館圖片提供
Image courtesy of Taipei Fine Arts Museum

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，擁有不一樣的理解，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，擾動未來的更多可能。



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 bulidups of the past merge
with the perception of the present, possibilities
for the future are expected to shine.

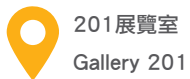


田子平〈失重計畫 III：摺疊震盪〉
TIAN Zi Ping
Weightlessness Plan III - Folding Oscillation

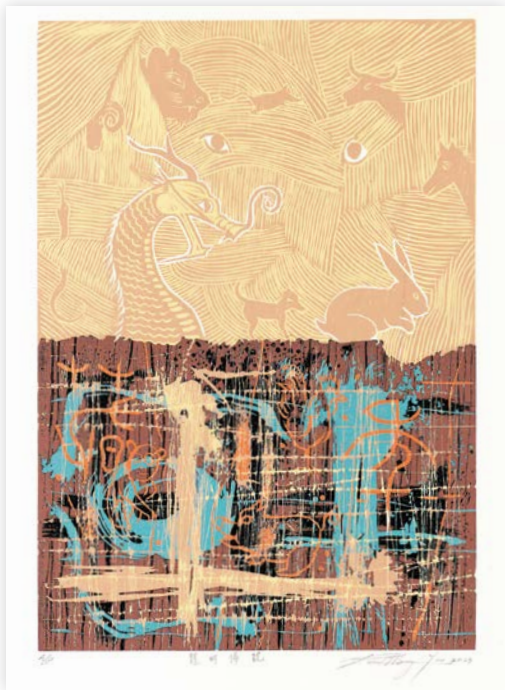
中華民國第 39 屆版印年畫 「龍騰福聚－龍年年畫特展」

The 39th 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



潘孟堯〈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，迄今即將邁入第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
作與印製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這項
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 39th 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 39th 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.

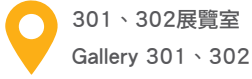


楊文雅〈龍祐平安〉
YANG Wen-ya
A Wish for Safety from the Dragon

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-lang
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
飭，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、藝術文獻紀錄與整飭、藝術知
識的研究與策展、以及蘊涵文化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
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
archives, 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.



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