

2026
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國立歷史博物館一樓

Becoming Visible
Women Artists in the NMH Collection

隱身
到現身

——史博典藏的她們



展名題字 董陽孜
Exhibition Calligraphy Title by Tong Yang-tze

回溯20世紀臺灣女性藝術的百年發展，是一段由「被觀看的客體」走向「發言主體」的精采歷程。為呈現這段過程，本展精選館藏60位女性藝術家及其作品，以此為核心梳理她們的創作軌跡，彰顯其如何在時代框架中突破限制，從幽微到自覺，從隱身到現身，逐步建構創作主體與藝術語彙，共同譜寫各具風華的臺灣美術史，於典藏系譜中留下歷史印記。

展覽內容涵蓋水墨、書法、西畫等具象與抽象作品60件，依循臺灣女性藝術發展脈絡，分三個單元展開敘事：「歷史回溯·新時代女性藝術的先行者」、「典雅·遞嬗—傳統延續與風格轉向」及「現代·滲融—自我突破與藝術書寫」，展現館藏跨世代女性藝術家創作的豐富面貌及現代性。

本次特展承蒙展出藝術家及其家屬支持，並與國家發展委員會合作推動友善雙語環境計畫，及獲台灣國家婦女館協辦推廣，特申謝忱。期望透過此展傳達藝術超越性別的價值，開啟觀者與她們的對話，並體現博物館多元共融的文化視域。

The history of women's art in 20th-century Taiwan marks a compelling shift from "objects of observation" to "autonomous voices." To trace this dynamic evolution, the National Museum of History features 60 women artists and selected works from its collection. By illuminating their creative trajectories, the exhibition underscores how these artists transcended the constraints of their times—moving from subtle expression to self-awareness, and from invisibility to presence. In doing so, they established their distinct artistic vocabularies, shaping Taiwanese art history while leaving an indelible mark on the museum's collection.

Featuring 60 figurative and abstract works in ink, calligraphy, and Western painting, the exhibition unfolds across three thematic narrative arcs: "Historical Retrospect: Pioneers of a New Era in Women's Art," "Elegance and Transition: Tradition and Stylistic Evolution," and "Modernity and Integration: Personal Breakthroughs and Artistic Expression." Together, these narrative threads highlight the rich creativity across generations of women artists and the modernity of their practices.

The National Museum of History extends its heartfelt gratitude to the featured artists and their families for their support, to the National Development Council for its collaboration on the friendly bilingual environment program, and to the Taiwan Women's Center for co-organizing the outreach efforts. Through this exhibition, the museum hopes to convey how the value of art transcends gender, invite visitors into meaningful dialogue with these artists, and embody the museum's inclusive cultural vision.

單元一：歷史回溯·新時代女性藝術的先行者

本單元首先回溯女性藝術家發展軌跡，以多重視野觀看其在史博館、臺灣美術，乃至世界藝術史中所處位置。精選館藏12位女性藝術家作為先行者代表，她們率先跨入現代藝術教育及展覽體制，開闢女性參與藝術的新道路；透過她們的創作歷程，呈現20世紀因不同文化土壤所孕育的多元藝術風格，如何於二戰後匯聚臺灣，並影響跨世代的創作發展，使她們持續以藝術書寫自身價值，回應時代議題。



《葡萄》
陳迪
膠彩絹本 1965
縱132 橫51.5公分
國立歷史博物館
典藏編號27217

Grapes
Chen Chin
Gouache on silk, 1965
132 × 51.5 cm
Acquired in 1968
Collection of the National
Museum of History
Accession No. 27217



《手琴小姐》
柴原雪
油彩紙本
縱111.5 橫80.3公分
國立歷史博物館
典藏編號79-00074

Young Woman with a
Ukulele
Shibahara Yuki
Oil on paper, date
unknown
111.5 × 80.3 cm
Acquired in 1990
Collection of the
National Museum of
History
Accession No. 79-00074



《沉思圖》
孫多慈
水墨紙本 1965
縱159.5 橫92.5公分
國立歷史博物館
典藏編號27121

Contemplation
Sun To-ze
Ink on paper, 1965
159.5 × 92.5 cm
Acquired in 1968
Collection of the
National Museum of
History
Accession No. 27121

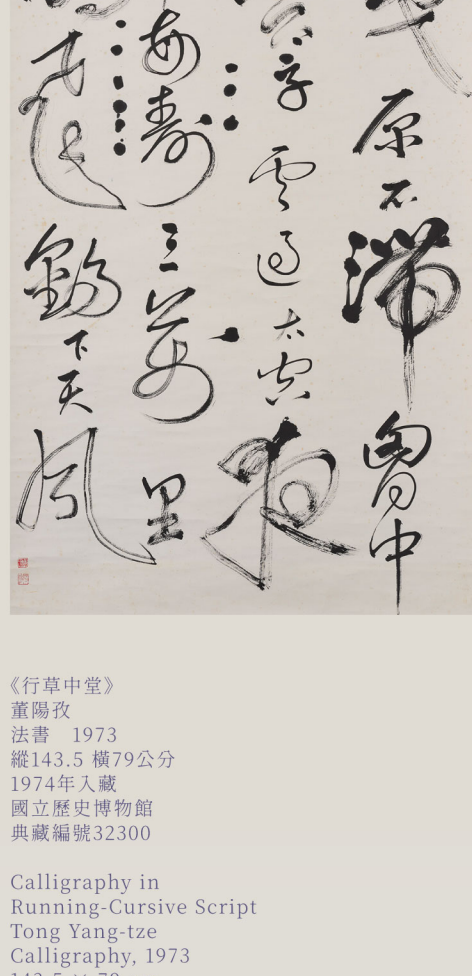
單元二：典雅·遞嬗—傳統延續與風格轉向

1950至1980年代，臺灣正值社會重建與文化重構，美術環境經歷現代藝術與鄉土運動，藝術團體、展覽機制、藝術評論也逐漸興盛；女性藝術家在拜師學藝外，也開始自組畫會並參加展覽切磋畫藝，從個體創作到藝術共同體，逐漸展現延續水墨傳統與風格轉向的自主性。她們以各具風格的藝術表現，成為於際成立的史博館，在國內外推展現代美術與文化交流時的重要角色與創新力量。



《山水》
王壽巖
水墨設色紙本 創作年代不詳
縱220 橫133公分
國立歷史博物館
典藏編號27186

Landscape
Wang Shou-xuan
Ink and color on paper,
date unknown
220 × 133 cm
Acquired in 1968
Collection of the
National Museum of
History
Accession No. 27186



《行草中堂》
董陽孜
法書 1973
縱143.5 橫79公分
1974年入藏
國立歷史博物館
典藏編號32300

Calligraphy in
Running-Cursive Script
Tong Yang-tze
Calligraphy, 1973
143.5 × 79 cm
Acquired in 1974
Collection of the
National Museum of
History
Accession No. 32300

單元三：現代·滲融—自我突破與藝術書寫

1980年代以後，隨著臺灣社會快速現代化，女性藝術家有更多機會參與國際展覽，藝術創作得以擺脫限制，從傳統媒材與題材的規範中脫離，進入以身體、記憶、身分與文化認同為核心的當代藝術語境，也開始轉向文化內視與省思，追求自主與個人創作風格，並透過作品回應自身生命處境，反映社會現實與時代脈動，逐步建構屬於女性的藝術語言與觀看方式。

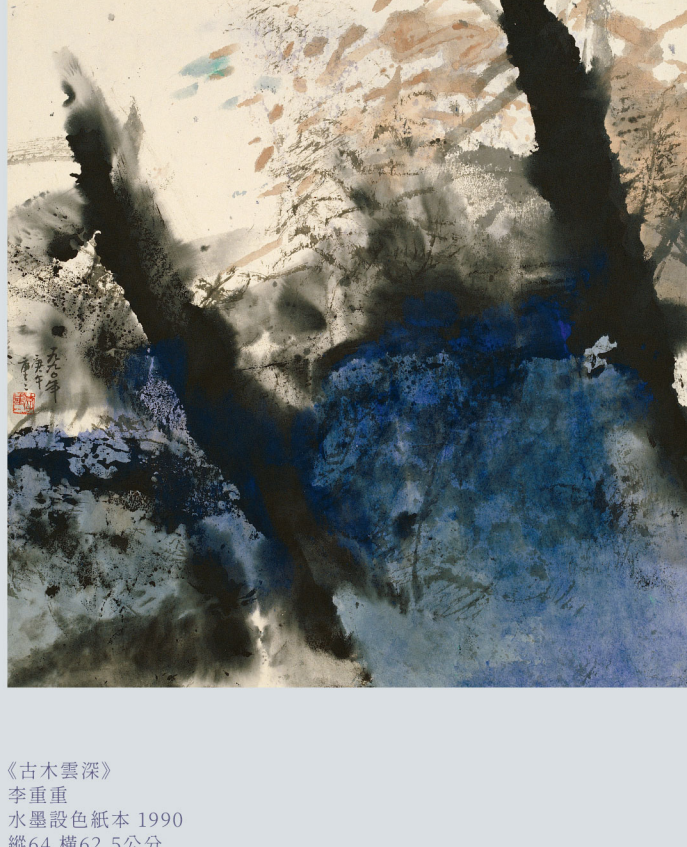
Section 3. Modernity and Integration: Personal Breakthroughs and Artistic Expression

From the 1980s onward, Taiwan's rapid modernization brought women artists more opportunities to participate in international exhibitions. They broke free from the conventions of traditional media and subject matter, engaging with a contemporary art discourse centered on the body, memory, identity, and cultural belonging. They also began to turn inward to examine and reflect on their own culture, pursuing artistic autonomy and individual styles. Through their works, responding to their own life circumstances while reflecting social realities and the concerns of their times, gradually developing artistic languages and ways of seeing grounded in women's experiences.



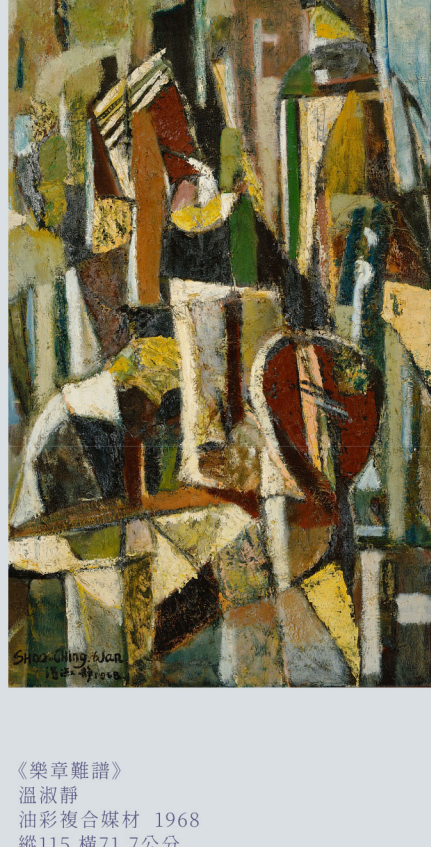
《寶島》
袁詠
水墨設色紙本 1997
縱140 橫74公分
2000年入藏
國立歷史博物館
典藏編號89-00667

Formosa
Yuan Jai
Ink and color on paper,
1997
140 × 74 cm
Acquired in 2000
Collection of the National
Museum of History
Accession No. 89-00667



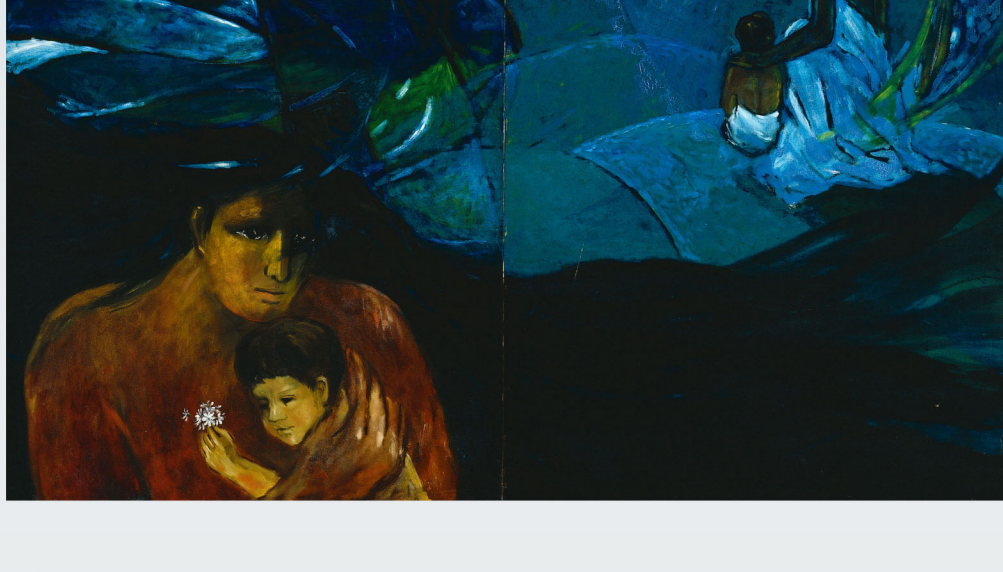
《古木雲深》
李重重
水墨設色紙本 1990
縱64 橫62.5公分
1995年入藏
國立歷史博物館
典藏編號84-00474

Ancient Trees amid
Dense Clouds
Lee Chung-chung
Ink and color on paper,
1990
64 × 62.5 cm
Acquired in 1995
Collection of the National
Museum of History
Accession No. 84-00474



《樂章難譜》
溫淑靜
油彩複合媒材 1968
縱115 橫71.7公分
1990年入藏
國立歷史博物館
典藏編號79-00056

A Melody Difficult to
Compose
Wan Shou-ehing
Oil on canvas, 1968
115 × 71.7 cm
Acquired in 1990
Collection of the National
Museum of History
Accession No. 79-00056



《盼》
席慕蓉
油彩畫布 1985
縱128 橫193公分
1990年入藏
國立歷史博物館
典藏編號79-00059

Anticipation
Hsi Mu-ren
Oil on canvas, 1985
128 × 193 cm
Acquired in 1990
Collection of the National
Museum of History
Accession No. 79-00059



《無題》
侯硯程
石板畫/金屬平板 1991
縱像：縱56.5 橫39公分
紙張：縱75.5 橫57公分
2004年入藏
國立歷史博物館
典藏編號93-00278

Untitled
Ava Hsueh
Lithograph / Metal plate,
1991
Image: 56.5 × 39 cm
Sheet: 75.5 × 57 cm
Acquired in 2004
Collection of the
National Museum of
History
Accession No. 93-00278

想望——她們與我們

本展透過館藏60件女性藝術精采作品，勾勒臺灣不同世代女性藝術家如何在性別、體制、文化傳統的交織中，開拓創作的可能性。她們堅持理想的毅力和勇氣、面對挑戰的激勵和探索自我的精神，是否映照人生的追尋，帶給你激勵和啟發？藝術超越性別，跨越時空，從隱身到現身，在觀看與共感之間，正與我們產生深刻的連結、渴望和影響力，持續發生中……。

Aspiration: Them and Us

Through 60 outstanding works by different generations of women artists in Taiwan opened up creative possibilities amid the interplay of gender, institutions, and cultural traditions. Do you recognize your own life's pursuits in their perseverance and courage in staying true to their ideals, resilience in the face of challenges, and spirit of self-discovery? Do they offer you encouragement and inspiration? Art transcends gender, time, and place. As these artists move from invisibility to visibility, the act of looking and the experience of empathy create profound connections with us, awaken aspirations, and continue to shape our lives. This encounter is still unfolding...

參展藝術家及作品

單元一

吳念芬《蜀枝晚行》、方君璧《菊花》、潘玉良《裸女》、輿福真《人體之七（側坐）》、蔡君吟《楮書對聯》、張李德和《長春不老》、陳迪《葡萄》、柴原雪《手琴小姐》、張默君《感懷詩草書條幅》、孫多慈《沉思圖》、吳詠雪《出峽圖》、邵幼軒《池塘春色》

單元二

林賢靜《梅花》、田曼詩《幽人深隱》、饒昌恩《雉鳥》、顏小慤《桃李春風》、盛元芳《玉山雲影》、徐堂《松溪訪友》、羅蘭《松岡千仞》、曾其《仕女》、姚兆明《仕女白狐圖》、楊鄂西《荷》、溫碧英《仙山樓閣》、王壽巖《山水》、林麗華《詩經詠風（凱風）錄書中堂》、譚淑《楮書條幅》、陳書棠《花間經說行書對聯》、鄭清榮《鍾鼎文堂》、張積英《行書橫幅》、董陽孜《行草中堂》

單元三

梁丹美《紅梅》、梁秀中《採茶》、羅芳《且看今日誰爭先》、鄭蕙香《叮嚀》、趙松筠《秋園雙犬》、洪瑞龍《耄耋圖》、簡美育《白瓜葉菊》、林淑女《誘惑與希望》、李麗雯《鹿苑長春》、李蘇羽《戴花鍾馗》、袁旂《寶島》、李重重《古木雲深》、席慕蓉《盼》、單淑子《頭窺寫生》、溫淑靜《樂章難譜》、鍾桂英《入霞》、梁丹丰《蘇格蘭寶島》、林玲蘭《儂人的懷思》、陳淑英《喜舊蘭蘭》、林燕《母與女》、林雪卿《畫與夜1》、潘維嫻《Swallow Y. Lin Mother and Daughter》、潘保現《梁》、徐尙蔚《燦》、潘鈺《投戟》、謝鴻均《原型》、黃淑卿《無題》、黃小燕《記憶是生命的素描-造橋鄉》、蕭雅心《歷程1》

Participating Artists and Their Works

Section 1

Wu Xing-fen, *Traveling at Dawn on the Shu Plank Road*; Fan Chun-pi, *Chrysanthemum*; Pan Yu-lin, *Nude*; Yuan Chun-sheng, *Seated Sideways*; Tsai Li-de, *Spring in the Deer Park*; Chen Di, *Clouds on Yushan*; Xu Ying, *Visiting a Friend by a Pine-Lined Stream*; Lo Yin, *Towering Pine-Clad Peaks*; Zeng Qi, *Lady*; Yao Zhao-ming, *Lady with a White Fox*; Yang O-hsi, *Lotus*; Wen Bi-ying, *Perilous in the Mountains of the Immortals*; Wang Shou-xuan, *Landscape*; Lin Li-hua, *Kidney (Southern Wind)*; from the "Airs of Bai" in the Book of Songs in Clerical Script; Tan Shu, *Calligraphy in Regular Script*; Chen Shu-shen, *Comet in Running Script*; *Flowers Bloom*; *Scriptures Expounded*; Feng Ji-tong, *Hanging Scroll in Bronze Inscription Script*; Chang Chien-ying, *Horizontal Calligraphy in Running Script*; Tong Yang-tze, *Calligraphy in Running-Cursive Script*.

Section 2

Lin Hsien-ching, *Plum Blossoms*; Tien Man-shih, *A Recluse in Deep Seclusion*; Rao Chang-min, *Plum Blossoms*; Yan Shiao-shian, *Peach and Plum Blossoms in the Spring Breeze*; Cheng Yuan-fang, *Clouds on Yushan*; Xu Ying, *Visiting a Friend by a Pine-Lined Stream*; Lo Yin, *Towering Pine-Clad Peaks*; Zeng Qi, *Lady*; Yao Zhao-ming, *Lady with a White Fox*; Yang O-hsi, *Lotus*; Wen Bi-ying, *Perilous in the Mountains of the Immortals*; Wang Shou-xuan, *Landscape*; Lin Li-hua, *Kidney (Southern Wind)*; from the "Airs of Bai" in the Book of Songs in Clerical Script; Tan Shu, *Calligraphy in Regular Script*; Chen Shu-shen, *Comet in Running Script*; *Flowers Bloom*; *Scriptures Expounded*; Feng Ji-tong, *Hanging Scroll in Bronze Inscription Script*; Chang Chien-ying, *Horizontal Calligraphy in Running Script*; Tong Yang-tze, *Calligraphy in Running-Cursive Script*.

Section 3

Liang Dan-mei, *Red Plum Blossoms*; Liang Shioh-chung, *Tea Picking*; Lo Fang, *Let Us See Who Takes the Lead Today*; Cheng Huey-hsiang, *Gentle Reminders*; Chao Song-yun, *Two Days in an Autumn Garden*; Hung Jui-hsia, *Moonlight (Longevity)*; Chien Mei-yu, *White Clover*; Lin Shu-nu, *Tempest and Hope*; Lee Li-wen, *Eternal Spring in the Deer Park*; Lee Su-yu, *Zhong Kui Wearing a Flower*; Yuan Jai, *Formosa*; Lee Chung-chung, *Ancient Trees amid Dense Clouds*; Hsi Mu-ren, *Anticipation*; Shan Shu-tze, *Sketch at Taichai*; Wan Shou-ching, *A Melody Difficult to Compose*; Chang Kui-ying, *Invasion*; Liang Dan-ching, *Sketching in Scotland*; Lin Ling-lan, *Remembering a Great Man*; Chen Shu-hwa, *Taiwan Lady's Slipper*; David, *Day and Night*; Pan Wei-yuan, *Untitled*; Ava Hsueh, *Untitled*; Maggie Hsueh, *Swallow Y. Lin*; Huang-ching, *Day and Night*; Pan Wei-yuan, *Untitled*; Ava Hsueh, *Memory Is a Sketch of Life*; Zaoqian Township; Hsiao Ya-hsin, *Course I*.