

KMFA  
KAOHSIUNG MUSEUM  
OF FINE ARTS

高雄市立  
美術館

2024  
05-06



30th  
Anniversary

館訊



May — June

兒童  
美術館

高雄市立  
美術館



開館時間

Sat.-Sun.

9:30-17:30

17:20

清館

——

中午

不休館

Tue.-Fri.

9:00-12:00

13:30-16:30

11:50/16:20

清館

12:00-13:30

中午休館清潔維護



開館時間

Tue.-Sun.

9:30-17:30

週一、除夕

休館



參觀票價

全票

90<sub>NT</sub>

優惠票

45<sub>NT</sub>

符合免票資格者於入口  
驗證出示證件即免費入場  
免票適用對象詳官網、高美館售票中心

高雄市民優惠

設籍高雄市之市民憑證件  
平日享免票／假日享優惠入場



KMFA

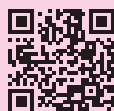
高美之友

+1

JOIN US!

美好的藝術體驗，請見高美館官網

週一休館  
其餘必要之停止開放時間  
另行公告



Google Map



官方  
網站

www.kmfa.gov.tw

KMFA

Andy Warhol Self Portrait 1966-7 © 2024 The Andy Warhol Foundation for the Visual Arts, Inc. / Licensed by DACS, London.

發行單位／高雄市立美術館 發行人／林羿妏 編輯小組／林羿妏、洪金禪、曾芳玲、商戎菡、羅潔尹 執行編輯／甘佳玄 美術編輯／蔡禾莉 法律顧問／邱晃泉

設計／和設計 承印／美侖彩色印刷廠股份有限公司



B01

2024.5 / 4 — 2024.6 / 23

天福觀光理髮廳：服務帶來幸福  
Barber Shop：Serving Others  
Makes us Happier People

藝術家許家禎透過理容此行為展演，揭示出台灣早年觀光理容文化與個體間的記憶。許家禎的作品將身體做為承載情感的器皿，收集群體隱私下的共有情感，尋找常民文化中的各種活動隱藏的情感痕跡。透過公共性的技藝的行為活動，將這些群體技藝與社會進行對話關係，並從中窺探個體私密的內在想像，並串起個體與群體之間的自我思辨關係。

"Tianfu Barbershop: Service Brings Happiness" Artist Hsu Chia-chen's performance through the format of hairdressing reveals the memories of Taiwan's early tourism and barber culture, and the interactions between individuals. Hsu Chia-chen's work uses the body as a vessel for emotions, collecting shared emotions in the collective privacies, and exploring the emotional traces hidden in ordinary cultural activities. Through the actions of the traditional skill, it engages the skill itself in dialogue with the society, taking a peek at personal intimate, intertwining imaginations and self-reflections between individuals and communities.



↑ 天福觀光理髮廳(局部) Barber Shop(Detail)  
參與式藝術 Participatory art, 現地創作 Local Creation, 2019



↑ 李朝進 Lee Chau-chin  
青山・古厝・太陽 Mountain, Old Houses and Sun  
水彩、紙 Watercolor on paper, 49x64cm, 1984  
高雄市立美術館典藏 Collection of KMFA

301 302 303 304 305

2023.2 / 25 — 2024.9 / 8

多元史觀特藏室二部曲：南方作為衝撞之所  
South as a Place of Changes:  
Kaohsiung Art Voice from 1970s to 1990s

「南方作為衝撞之所」為「多元史觀特藏室」二部曲，以1970至90年代間「大高雄藝術」發展為主要研究對象，超過100組件的藏品、借展作品與文件，帶我們重回那段從戒嚴走到解嚴，處於壓力鍋沸騰極限前的增溫與開鍋後乍然釋放的年代。探看一群在戒嚴與解嚴、本省與外省、本土與國際、創作與現實夾縫間，不斷吸收新知、反省辯證、尋求同儕認同與存在意義，並積極開創自我語彙的藝術家們，如何用創作來「衝撞」家庭、政治、社會、歷史、文化、語言等制約，找到了自己在時代中「發言」的方法。

This exhibition, South as a Place of Changes, is the second exhibition of our "Constructing historical pluralism from the KMFA collection" initiative. As a research exhibition that focuses on the history of art development in Greater Kaohsiung from the 1970s to the 1990s, this exhibition includes over 100 works from KMFA's collection and works from lending collectors complemented with historical documents, taking us back to those years during and after the martial law period where the long suppressed energies of creativity were suddenly released, those years when artists continued to learn know knowledge, have dialectical self-reflection, and seek peer recognition and meanings of existence even though they were caught in between identification with Taiwan and with China, between localization and internationalization, between artistic creation and reality. By proactively developing their own rhetoric of art, artists not only pursued changes to the constraints in family, politics, society, history, culture, and language but also found the way to air their "voices" in their time.

101 102 103

2024.3 / 23 — 2024.5 / 19

風土心—2021-2023典藏捐贈展

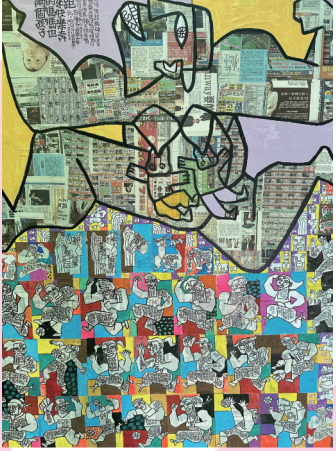
Mirror of the World Gifts to KMFA 2021-2023

高美館與世界一同跨越COVID-19艱困之際，迎向創立30週年曙光。2021至2023年疫情期間，感謝藝術家、家屬與私人藏家等，無私向公眾分享來自藝術獨有的溫暖與療癒，慨然捐贈藝術珍品。不僅豐化高美館南方典藏策略，更響應藝術家創作生命熱情與社會關懷使命，以「藝術共有、文化再生」挹注全臺灣人的正能量，一同渡過最艱難的時刻。

Having overcome the challenges arising from the COVID-19 pandemic together with the world, the Kaohsiung Museum of Fine Arts (KMFA) is now heading towards the dawn—its 30th anniversary. KMFA appreciates artists, artists' family, private collectors, and others for generously donating precious artworks during the period of the pandemic from 2021 to 2023, who tirelessly and selflessly share with the public the unique warmth and spiritual healing from artworks. This not only helps to achieve the goal of KMFA's South Plus Collection Project, but also responds to the artists' passion for making art and mission to care for society. With the concept of "art sharing and cultural regeneration," they have inspired the positive energy of the people of Taiwan to get through the most difficult moments together.



↖ 侯錦郎 Hou Chin-lang  
人物 Figure  
油彩、畫布 Oil on canvas, 128x194cm, 1959  
藝術家家屬捐贈 Gift of the artist's family



↗ 莊明旗 Chuang Ming-chi  
奔跑吧!快樂 Run! Be Happy  
複合媒材 mixed media, 2024

101 102 103

2024.6 / 29 — 2024.11 / 17

瞬間—穿越繪畫與攝影之旅  
CAPTURING THE MOMENT

由英國泰德現代美術館國際典藏部總監Gregor Muir及國際部助理策展人Beatriz Garcia-Velasco所策劃的《瞬間—穿越繪畫與攝影之旅》，藉由繪畫與攝影交織的歷史脈絡，精選出55件泰德美術館與臺灣國巨基金會的經典收藏。其多層次的藝術語彙，不僅呈現出藝術家畫筆與鏡頭所捕捉的光光片羽，更讓稍縱即逝的現實世界，凝結住當下的永恆。

Drawn from the interweaving trajectory of history between painting and photography, *Capturing the Moment*, an exhibition curated by Gregor Muir, Director of Collection of International Art at Tate Museum and Beatriz Garcia-Velasco, the Assistant Curator of International Art at Tate Modern, showcases 55 pieces selected from Tate Modern collection and YAGEO Foundation in Taiwan. Its abundant layers of language of arts not only speaking of the fleeting moments captured by artists' brushes and lenses, also crystallises the ephemeral reality into eternal moments.



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104 105

2024.3 / 30 — 2024.7 / 28

流於形式—梁任宏個展 (1999-2024)  
Stream of Forms: LIANG Jen-hung Solo Exhibition

紀錄片導演黃明川曾以「動人的南方傳奇」來詮釋梁任宏和他的創作。展名「流於形式」的「流」，意指「意識流」，用以表示意識的流動特性；梁任宏的所思所想都具現於創作本身以及觀者所見的作品形式裡。千禧年(1999年)入學南藝大進修，若視為梁任宏的創作元年，至今(2024年)正好邁進25年。25年來，梁任宏的創作依(物體)運動的本質，有四個階段的發展和轉進，分別為機動時期、風動時期、互動時期，以及平面創作，前三者為立體作品，後者為近年發展的平面繪畫。本展是梁任宏藝術創作25年來的一個階段性發表，尤其聚焦近十年來的創作發展。梁任宏說「如果有永恆的存在，那就是變動」，變動正是其作品詮釋時代性格的符碼。

Huang Ming-chuan, a documentary director, completed a documentary titled A Moving Legend in the South to represent Liang and his artistic creation. The term, "stream", in the title of this exhibition draws reference from "stream of consciousness", which refers to the characteristic fluidity of consciousness. The thoughts and non-thoughts in Liang's consciousness as an artist are all represented in the forms and shapes of his works that meet the viewers' eyes. If the year 1999 when Liang started his postgraduate study at Tainan National University of the Arts is considered the beginning year of Liang's art, 25 years have passed from then to the present (2024). The development of Liang's art and works over this quarter of a century can be divided into four phases based on how the objects in his works move: mechanical movement phase, wind-powered movement phase, interactive movement phase, and flowing movement phase. His works in the first three phases are 3D works while his works in the fourth phase are his paintings created over recent years. This exhibition is like a milestone review of Liang's life as an artist, mainly focusing on the development of his works over the past ten years. As indicated by Liang, "If there is one permanent existence that remain unchanged, it is the change itself." Change is also the exact symbol that Liang uses in his works to interpret the characteristics of our time.

201 202 203

2024.4 / 27 — 2024.8 / 18

青春印記—  
收藏家龔玉葉與她的畫家朋友們  
Reminiscences of the Younger Days:  
Collector KUNG Yuh-yeh and Her Artist Friends

這場特別的展覽緣起於收藏家龔玉葉女士的發願。生命偶發的意外讓她脫離單純的主婦生活，轉變成藝術收藏家，不但化解了人生的磨難與悲情，也與藝術家相結為友，快樂地追隨前輩畫家的腳步，認識他們的創作歷程。本展將展出超過150件作品，包含劉啟祥、陳進、郭柏川、張萬傳、洪瑞麟、張義雄、劉耿一等精彩代表性作品。

This exhibition originated from the aspiration of collector Ms. Kung Yuh-yeh. In her midlife, she discovered happiness in art, engaging in heartfelt dialogues with artists and their cherished works over the years. Her desire was to share the joyful aesthetic experience with a wider audience of friends and the public. She believed that if life could be adorned with vibrant and colorful artworks, people can set aside the trials of reality, pursue goals that foster ongoing growth, and freely immerse themselves in the vast world of art. The exhibition shows more than 15 to artworks, including paintings from Taiwanese artists such as Liu Chi-hsiang, Chen Chin, Kuo Po-chuan, Chang Wan-chuan, Hung Rui-lin, Chang Yi-hsiung, and Liu Keng-li.

張萬傳 Chang Wan-chuan  
淡水 Tamsui  
油彩、畫布 Oil on Canvas, 91x72.5cm, 1980



官孟宏 Kuan Meng-hsuan  
冬日動物園系列-熊在哪裡?  
A zoo in winter- Where is the bear?  
數位繪畫 Digital painting, 41x59cm, 2023



101 201

2024.6 / 29 — 2025.8 / 31

親愛的動物們  
Dear Animals

本展從「動物友善與環境永續」議題，探討動物與人的情感關係，透過藝術創作與互動教具，從想像到擬人化動物、被人類馴養的寵物、台灣瀕危野生動物，以及周遭特有野生動物等，期待孩子能用更多同理心，去理解動物的感受與需要，共同營造一個對動物友善的生活環境。

This exhibition explores the emotional relationship between animals and humans under the theme of "Animal-Friendly and Environmentally Sustainable." Through art creations and interactive tools, it examines the spectrum from imagined to anthropomorphized animals, domesticated pets, endangered wildlife in Taiwan, and unique wildlife in our surroundings. The goal is to inspire children to develop more empathy, understanding the feelings and needs of animals, and collectively create a life environment that is friendly to animals.

202

2023.10 / 28 — 2024.10 / 27

小阿法α大未來  
The Little Alpha's Grand Future

本展以永續發展目標SDGs出發，邀請心裡的正續正在萌芽的小阿法，以及不同世代的家長們，一同探索自己的永續發展之路。本展以海洋環境為主軸，藉由攝影、木雕刻、編織、手作、美術及設計等多元媒材，以不同海洋生物，角色扮演小α每一個年紀、一個未來的熱情想像，邀您走進海洋的現在、瓶頸與未來。

This exhibition starts from the sustainable development goals (SDGs) and invites young Alphas who are budding sustainability enthusiasts, as well as parents from different generations, to explore their own paths towards sustainability together. The exhibition focuses on the marine environment and utilizes various media such as photography, wood carving, weaving, handicrafts, fine arts, and design to showcase different marine creatures. Through role-playing, it presents the passionate imaginations of young Alphas at different ages and different visions of the future. Join us to explore the present, challenges, and future of the ocean.



↑ 展場一景 A scene from the exhibition.