

KMFA  
KAOHSIUNG MUSEUM  
OF FINE ARTS

高雄市立  
美術館

2024  
11-12



30th  
Anniversary

館訊



Nov — Dec

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 優惠票  
90<sub>NT</sub> 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

美好的藝術體驗，請見高美館官網

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+1

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804052 高雄市鼓山區  
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07-5536109 07-5550331 轉300

地址  
804407 高雄市鼓山區  
美術館路80號  
傳真 電話  
07-5550307 07-5550331

週一休館  
其餘必要之停止開放時間  
另行公告



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官  
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站

www.kmfa.gov.tw

KMFA



林介文Labay Eyong —— 我的傳統服飾不傳統 My Traditional Costumes Are Not Traditional | 2012 | 圖片由藝術家提供 Image courtesy of the artist

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、商戊誼、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／美育彩色印刷廠股份有限公司



Kspace | 陳威廷個展 彼岸  
Kspace | Paramita

本展精選陳威廷約莫十年間的創作，涵蓋從台灣到日本工作室的創作歷程。歷經學院、藝術市場的嚴苛考驗，陳威廷持續朝向原生家庭與人際關係的根源探究，以詩文作為敘事文本，並構建虛擬角色作為引路者，將東方哲思與當代視覺風格融於一體。展題「彼岸PARAMITA」，PARAMITA（波羅蜜多）為佛教用詞，意思是「到彼岸」，「彼岸」指的是涅槃（超脫生死與輪迴），而「此岸」指的則是處於不斷輪迴的境地，將此二元對立的東方思想作為創作命題，藉此代入全人類共有的生命議題。

This exhibition presents a curated selection of Chen Wei Ting's works spanning approximately ten years, encompassing his creative journey from Taiwan to his studio in Japan. Having endured the rigorous challenges of academia and the art market, Chen Wei Ting continues to delve into the roots of his familial and interpersonal relationships, using poetry as a narrative text and constructing virtual characters as guides. He skillfully integrates Eastern philosophical thought with contemporary visual styles. The exhibition, titled Paramita, refers to the Buddhist term "Paramita", meaning "to cross over to the other shore." In this context, the "other shore" signifies Nirvana (a state of liberation from the cycle of life and death), while the "this shore" represents the realm of continual reincarnation. By employing this dualistic Eastern philosophy as the core of his work, Chen addresses universal questions concerning human existence.



↑ 陳威廷 Chen Wei-ting  
彼岸 That Place  
壓克力、粉蠟筆和彩色鉛筆，畫布  
acrylic, oil pastel and  
colored pencil on canvas  
116.5 X 91cm 2024



陳聖頌 Chen Shen-son  
蘊 Incubation  
油彩、畫布 Oil on Canvas  
120 X 120cm 2011  
私人收藏 Private Collection

CLOSING SOON

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葛雷格·謬爾及國際部助理策展人碧翠絲·賈西亞－維拉斯科所策劃的《瞬間—穿越繪畫與攝影之旅》，從20世紀繪畫與攝影的歷史脈絡中，精選34件泰德美術館的典藏，與21件國巨基金會的收藏相互對話。其多層次的藝術語彙，不僅呈現出藝術家用畫筆與鏡頭捕捉的吉光片羽，更讓稍縱即逝的現實世界，化為對生命、歷史與時間的恆久表述。

Drawing from the interwoven history of painting and photography from the middle of the 20th century onwards, *Capturing the Moment* is curated by Gregor Muir (Director of Collection, International Art, Tate Modern) and Beatriz Garcia-Velasco, (Assistant Curator, International Art, Tate Modern). The exhibition includes 34 works selected from the Tate collection, and 21 pieces from the YAGEO Foundation collection in Taiwan. Encompassing many different artistic approaches, the works in *Capturing the Moment* not only speak to the fleeting moments captured by artists' brushes and lenses, but also the ways they crystallise ephemeral realities into lasting representations of life, history and time.



↑ 展場一景 A scene from the exhibition.

故事·集：說說典藏  
A Kaleidoscope of Stories:  
Narrating the KMFA's Collections

本展以「故事·集：說說典藏」為題，粹選本館典藏藝術家經典作品，集結藝術家創作思路、美術館蒐藏記事、藝研者導讀賞析，並行展開經典於字裡行間。展覽期以作品故事的親善導賞，帶領觀眾由不同的觀看角度，多重感知本館重要典藏；透過閱讀故事而悅讀作品，促動觀眾走進典藏、走近藝術，共享藝術薈萃與典藏聚珍的甜實累果。

Entitled "A Kaleidoscope of Stories: Narrating the KMFA's Collections," the exhibition features the artists' iconic works selected from the museum's collections. Through sharing stories about the classic works on view, the exhibition presents the artists' creative concepts, notes on the museum's acquisitions, and art researchers' interpretations and analyses. The exhibition offers a friendly introduction of the works' stories, leading viewers to appreciate and perceive the museum's selected collections from diverse perspectives. The reading of stories enables viewers to enjoy appreciating the works, encourages them to get close to the museum's collections and approach art, and shares with them the rich artistic creations and precious collections.

楊成恩 Yang Cheng-yuan  
博物館(B) Museum (B)  
油彩、畫布 Oil on canvas  
97 X 130cm 1993  
高雄市立美術館典藏  
Collection of Kaohsiung Museum of Fine Arts



↑ 展覽現場 Installation view

山演算  
The Mountain Algorithms

《山演算》是由台灣策展人呂岱如、智利策展人卡羅琳娜·蓋斯洛赫凱拉發起，處理當代科技倫理議題的展覽計畫，希望透過亞洲與拉丁美洲的跨文化南方視角，尋找自然與人工超智慧的可能對話方案、探索人類未來身體政治的演化，重新理解並回應當代的生態危機。

*The Mountain Algorithms* is an exhibition project initiated by Taiwanese curator Esther Lu and Chilean curator Carolina Castro Jorquera, addressing contemporary technological ethics. The project aims to explore possible dialogues between nature and artificial superintelligence through cross-cultural Southern perspectives from Asia and Latin America. It seeks to investigate the evolution of the politics of the human body and respond to the contemporary ecological crisis with a renewed understanding.

潮壤相接  
Between Waves and Soils

展覽以「誰擁有土地與海洋？」這一核心問題為出發點，透過藝術家的作品，反映出自然資源所有權所引發的思索：包含水土破壞、族群衝突、文化傳承與環境保護等議題。這些作品不僅記錄了人與自然之間的各種互動關係，還展現了原住民在保護生態與文化傳統中的實踐，也以藝術家的視角，對當代資本主義與政治衝突提出探問。

The exhibition begins with the core question, "Who owns the land and the ocean?" Through the artists' works, it reflects on the issues triggered by the ownership of natural resources, including soil degradation, ethnic conflict, cultural heritage, and environmental protection. These works not only document various interactions between humans and nature but also showcase the practices of indigenous peoples in preserving ecology and cultural traditions. The artists also question contemporary capitalism and political conflicts from their perspectives.



↖ 趙仁輝 Robert Zhao Ren-hui  
《聖誕島，自然而然》之「退潮時的珊瑚礁」  
Coral Reef Exposed at Low Tide of Christmas Island, Naturally  
水晶裝裱、黑框 matt diasec in black frame 2016  
私人收藏。圖片由藝術家提供。  
Private Collection. Image courtesy of the Artist.



平安 An Ping  
想像的另一頭  
Beyond the Imagination  
鉛筆、數位媒材 Corel Painter  
42 X 59.4cm 2024

繪畫中的繪畫 陳聖頌  
Painting within Painting Chen Shen-son

本展以「繪畫中的繪畫」為題，展出藝術家陳聖頌自2004年起，重新回歸繪畫、重新與土地建立關係後至今20年的繪畫創作研究。陳聖頌在此不僅藉景抒情，更要藉景創意，將景－對象的形色彩光，轉化、提煉和萃取為繪畫上新視覺的元素，在過程中對未知與陌生繪畫性進行戰鬥，意即陳聖頌所要談的「繪畫中的繪畫」，這是畫家在畫布面前鍥而不捨地工作的活力根源。

This exhibition, titled "Painting Within Painting," showcases Chen Shen-son's artistic journey over the past 20 years since he returned to painting and re-established his connection with his homeland in 2004. Chen not only expresses his emotions through the scenery but also uses creativity to transform and refine the colors and light of the scenery into new visual elements in painting. In this process, he engages in a battle with the unknown and unfamiliar aspects of painting. This is what Chen Shenson refers to as "Painting Within Painting," the vital source of energy that drives the artist's unwavering dedication in front of the canvas.

多元史觀三部曲：  
珍珠—南方視野的女性藝術  
Ocean in Us: Southern Visions of Women Artists

本展由高美館攜手新加坡國家美術館、新加坡美術館，以「南方」所匯聚的多元背景下代表性的女性藝術家為策展主題，書寫多元且扎根於土地的故事，展現過去近三十年來臺灣與東南亞具開創性的女性藝術家創作，不僅記錄著女性視角下，小至個人、大至家國的生命歷程及其至今不斷帶給世人們的啟發，也透過本次展出呈現跨越島嶼邊界的跨族群與文化共同體，展現南方文化的敘事。

Co-organized by Kaohsiung Museum of Fine Arts, National Gallery Singapore and Singapore Art Museum, this exhibition highlights the diverse backgrounds of representative female artists from the "South" as the curatorial theme. The exhibition weaves together stories deeply rooted in the land, showcasing the pioneering works of female artists from Taiwan and Southeast Asia over the past three decades. These works not only document the life journeys of women from personal to national narratives, offering ongoing inspiration, but also transcend the boundaries of islands to present a cross-cultural community narrative, reflecting the rich cultural storytelling of the South.

創作論壇 | 元漱－袁慧莉的身·筆·墨  
Forum for Creativity in Art | Essence Ablution -  
Ink, Brushes, and the Embodiment of  
Yuan Hui-li's Shanshui Painting

「元漱」一方面和藝術家袁慧莉（袁漱）的筆名同音，另一方面則指向了創作者在水墨畫畫的起始處，重新以女性的身體感與意識，漂洗出當代書畫的藝術實踐歷程。《元漱－袁慧莉的身·筆·墨》以女性身體／陰性書寫，鋪陳藝術家30年間的創作演變，呈現出女性如何以身體與情感歷程，描繪出當代書畫的新風姿。

Yuan Shu shares the same pronunciation as the artist Yuan Hui-li's pseudonym; it also refers to the starting point of the artist's ink and wash paintings, where she reinterprets contemporary ink painting through the perspective and consciousness of the female body. This exhibition lays out the evolution of the artist's creations over 30 years through the lens of female body/feminine writing.

兒童美術館展覽  
Children's Museum of Art Exhibition

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.

美術館的一百種想像  
A Hundred Imaginations of  
Museum Architecture

本展源自內惟二期計畫，意在激發思考美術館的建築種種。建築體驗是多感官的，形式、空間、光影、材質和色彩等相互作用。建築因而不只是看的藝術，更需全身心的投入感受。從建築的基本元素：造型、色彩、皮層和光線，以及建築師、插畫家的作品中，循序引導進入建築的內外之間。

Stemming from the Neiwei Project, Part II, the exhibition seeks to inspire ideas regarding art museum architecture. Visiting a building is a multi-sensory adventure as it is the result of an interplay between form, space, light & shadow, materials, and colors. Because of this, architecture is more than just a visual feast; it requires us to experience it with our bodies and minds. Visitors are guided through this exhibition starting with the fundamental elements of architecture: shapes, colors, envelopes, and light. Then, through works by architects and illustrators, they are guided into the outside and inside of buildings.