



KAOHSIUNG
MUSEUM
OF
FINE ARTS
2017—18

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Director's foreword

Moving Towards the Museum of a New Era

The year of 2017 was a crucial year to the Kaohsiung Museum of Fine Arts (KMFA). During this year, multiple projects dedicated to the museum's transformation took place, and we have reaped the first harvest at the beginning of 2018.

Previously a governmental organization managed by the Kaohsiung City Government, the KMFA officially became an administrative corporation on July 1, 2017, belonging to the Public Agency of Kaohsiung Cultural Institutes. The reorganization provided a transformative opportunity for the museum to engage more actively in art-related public services, and to use the museum's professional abilities in arts to introduce more interdisciplinary collaborations with more flexible administrative operation. It has been our hope that the museum could employ with its own unique advantages and create a "brand" that fosters the city's culture and creativity. To fully present the transformation of the museum, this annual report spans the year of 2017 to June of 2018.

Among all the museums in Taiwan, the KMFA is the only one that has a 40-acre ecological park, which encompasses ponds, lush vegetation and diverse avian species. Soon, as the city's transportation network evolves, the traffic route that extends to the museum area will convert the museum into an important node in the transportation system. Following the administrative corporatization, the land of the park can be utilized in a more diverse way. We hope to combine the KMFA, the Kaohsiung Children's Museum of Art (KCMA) and the surrounding park to build a compound site for leisure life and cultural events, which will also integrate the new and old neighborhoods nearby and enrich people's imagination of the museum.

Revamping the common image of art museums being unapproachable, the KMFA has encouraged and introduced rich cultural events, hoping to convey the diversity of this artistic environment. In addition to exhibitions, many different things can take place in a museum. Therefore, the KMFA has launched the program, "One-day Living Circle of Arts and Culture," and re-evaluate as well as re-design the visual identity system that has been used for 23 year to present a fresh image to the audience. Moreover, the KMFA Auditorium has also changed and introduced interdisciplinary lectures to further audience development. Other new changes include guided tours that incorporate the ecology of the park and evening concerts on Friday nights. A new KMFA has been gradually synchronizing with the rhythm of the city's cultural life and re-inventing the relationship between the city and the museum.

On the other hand, to cope with the demand of interdisciplinary, cross-platform display and aesthetic improvement, the museum underwent its first ever spatial configuration in 2017. After 144 work days, the brand new Gallery 104 and 105, which housed the exhibition of our international curatorial project, Still Waters Run Deep, had a grand opening on February 10, 2018. The new gallery rooms are equipped with light guide film system and intelligent control light tracks, which is a breakthrough among large art museums around the world. Matched with a new, smooth design of traffic flow and the visual rhythm of seamlessly extending crystal concrete floor, the gallery rooms unfold infinite possibilities. The spatial configuration marked the first step of the KMFA's hardware update; and upholding the principles of "light," "line of vision," and "traffic flow," the audience now enjoys a distinctive spatial experience in the museum.

Based on the study and observation of urban social space and cultural context as well as an acute sensitivity to international contemporary art trends, the first opening exhibition of the new space, Still Waters Run Deep, has expanded beyond the walls of the museum, and connected cultural and historical sites in Kaohsiung with the concept of "river basin." Through the metaphor of river, we have dived into the potentiality of combining urban space, time and art exhibition. At the same time, with the museum's professional accumulation, the aspect of "the South" has also become a main focus. Since 2017, the museum has initiated a global perspective of the South, emphasized on the policy of "essential acquisitions" with diverse perspectives, and reflected upon the museum's new direction of acquisition within an open context of contemporary art. Inspired by Kaohsiung as a harbor city, the museum has taken oceanic culture into consideration, and commenced the study and discussion of islandology by gathering, embracing and integrating fresh perspectives.

The museum's transformation is still taking place as we enter 2018. We sincerely invite all to discover the splendid new look of the KMFA.

高雄市立美術館 館長

Yülin Lee.

01 Year at a Glance

The KMFA's Transformation into an Administrative Corporation

Since July 1, 2017, the KMFA entered a new mode of operation after officially reorganizing from a governmental organization managed by the Kaohsiung City Government into an administrative corporation under the Public Agency of Kaohsiung Cultural Institutes, together with the Kaohsiung Film Archive and the Kaohsiung Museum of History.



Essential Acquisitions at the KMFA

In 2017, the museum collection received 76 new artworks, among which 13 pieces were new acquisitions. We thank all artists, their family members and collectors for their recognition of the museum's professional ability as well as their contribution to enrich the museum collection.



The First Spatial Configuration since the Museum's Inauguration

After 144 work days, the museum's first ever large-scale spatial configuration was finally completed at the beginning of 2018. The new Gallery 104 and 105 were the first gallery rooms to be equipped with a homogenizing light guide film system, which has been the initial result of the museum's update project focusing on its professional facilities and aesthetics. The new gallery rooms are ideal for different types of art exhibitions and offer a unique spatial experience offered by contemporary art museums.

Opening Exhibition for the New Space, Still Waters Run Deep

To inaugurate the re-configured space, the KMFA curatorial team presented Still Waters Run Deep on February 10, 2018. The exhibition featured multiple important contemporary artists from Taiwan and abroad, and the exhibition space extended from the museum to various cultural sites in the city, forming an image of converging rivers to awaken the original love for art.



Concerts on Friday Nights

Sponsored by Taishin Bank, the evening musical event, "Moonrise Concert on Friday Night" started in July 2017. Each season has been planned with a different theme, and a concert has been held on the first Friday night of every month, giving audience a different experience at the museum after nightfall.

An Ecological Park of Art for a One-day Trip

In 2017, the KMFA has not only strived to build a museum for art enthusiasts but also for every citizen. To integrate art into people's daily life, the museum has tapped into the possibility of converting the museum into a compound cultural site and launched diversified art exhibitions and events for the public to relaxingly experience a full day of artistic and cultural living.



Transformation of the KMFA Auditorium

The KMFA Auditorium, together with Gallery Talk, underwent a transformation in 2017, and diverged from the on-going exhibitions to focus on audience education. The programs have evolved around serialized, thematic, contextualized, interdisciplinary topics that are popular and embody small knowledge systems. The endeavor aims to develop trend-following audience, and throughout the year, the KMFA Auditorium has held 37 sessions, with 5,608 participants.

The International Museum Academy (IMA) Program

In November 2017, the KMFA introduced the International Museum Academy (IMA) program from the UK to initiate discussions about audience development in contemporary museums. The program targeted museum professionals, and encouraged the exchange of new ways of thinking and interaction with audience between museum professionals in Taiwan and the UK through means of conference, museum visit and workshop.



Energized Museum-Corporation Partnership

In order to build a supporting force for developing cultural enterprises and promoting the cultural identification of artistic value, the KMFA has built the "KMFA Friends" network in 2017. During the first year, the goal was to recruit nexus members for the KMFA membership and to launch related services.



"Silver Horizon!" The 2017 Kaohsiung international Container Arts Festival

The 2017 Kaohsiung international Container Arts Festival presented the theme of "Silver Horizon! – Sailing into the Future" and invited all citizens to explore this artistic adventure that centered on time-honored wisdom.

Adding the Technological Art Category to the Kaohsiung Awards

The Kaohsiung Awards is one of the most representative art awards in Taiwan. Having upheld an open, diverse attitude, the Award aims to discover artworks of innovative media and creative thinking. As technology advances, creative media has become more diversified. In 2018, the Kaohsiung Awards has included technological art in the New Media Art category for the first time in the hope to play a pioneering role to expand the artistic platform for rising new talents.



An Increase of the Annual Number of Visitors

In 2017, the total number of the KMFA's visitors is 457,539, and 295,053 for the KCMA. Comparing to the previous year, the number has an increase of 11,132.



Validation of the Top 10 Excellent Exhibitions

Among the 18 exhibitions planned and presented by the KMFA in 2017, Out of Place—A Trilogy on Kaohsiung Military Dependents' Villages: Lulu Shur-tzyHou Solo Exhibition and And Now There Are All: Mystery Cases in Contemporary Art respectively won the sixth and tenth place in the selection of the Top 10 Excellent Exhibitions in 2017.



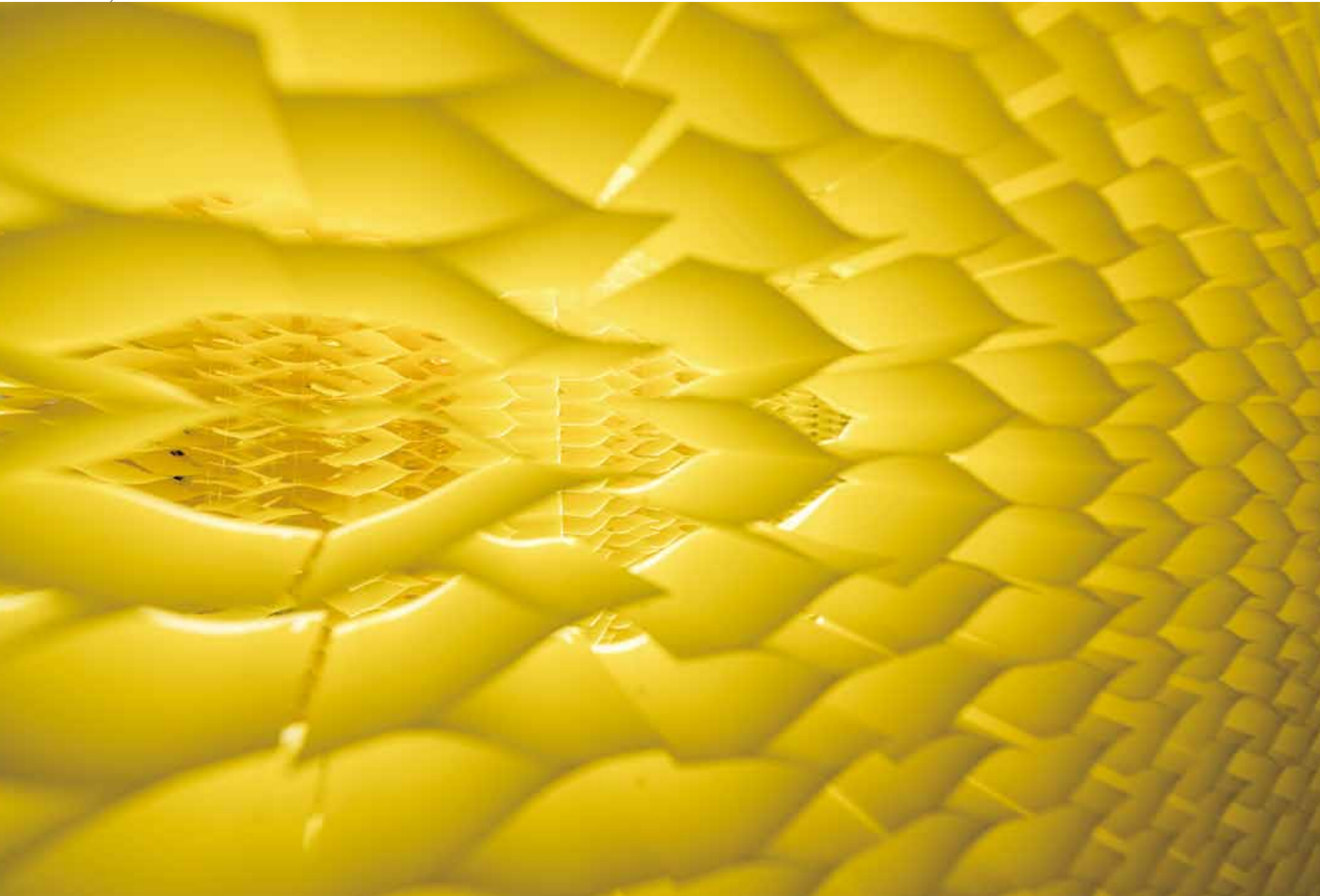
Continuous Expansion of the KMFA's Audio-Visual Archives

In 2017, the KMFA's Audio-Visual Archives has completed the documentaries of senior artists, including Jin-Hua Shi, Keng-I Liu and Bo-Liang Lin. These documentaries have become important digital records of the artists and have been broadcasted and circulated publicly in concurrence with their respective exhibitions.



02

KMFA Exhibitions in 2017/18



A New Endeavor in Interdisciplinary Curatorial Practice

From 2017 to 2018, the KMFA has curated multiple interdisciplinary and cross-regional international contemporary art exhibitions, which emphasized on innovative artistic expression and new forms of exhibition. Among the exhibitions were *And Now There Are All: Mystery Cases in Contemporary Art* inspired by detective literature and conveyed both artistic and literary charm; *The South - An Art of Asking and Listening* that initiated an open and dialectic discussion of the South based on the history of the museum and its unique location; *WAWA: Art in the Contemporary Pacific* that formulated an artistic vision of the island; *Mandala of Ink Art*, which proposed new questions and contemporary thinking regarding "contemporary ink art" based on a southern perspective.

Meanwhile, the museum has also followed many artists' study and works, and presented thematic curatorial projects focusing on local context, among which were exhibitions of important artworks by various artists for the first time in their careers; for example, *Lines—Shi Jin-Hua's Contemporary Religious Art*; *Liu Keng-I: A Retrospective of His Art*; *Chronicle of the Ferryman: Lin Bo-Liang*; *Space, Poetry and People: Art of Lee Kuang-Yu*; *Desolate Romance: Art of Lin Hong-Wen*, etc.

Connecting Urban Cultural Sites

Kaohsiung City, where the KMFA is located, has been endeavoring in transforming from an industrial city to a liveable city informed with culture and creativity. The museum, as the first large public art museum in southern Taiwan, hopes to serve as the generator of urban cultural creativity. The initial attempt to connect various cultural sites was exemplified in the first exhibition that launched the new gallery space, *Still Waters Run Deep*. The exhibition adopted the idea of Love River's river basin that has permeated Kaohsiung, and extended exhibition venues to the national heritage site, including the Tangrong Brick Kiln, Kaohsiung Main Public Library, Kaohsiung Museum of History, Kaohsiung Film Archive, linking various temporal and spatial dimensions of the city.

The bi-annual Kaohsiung International Container Arts Festival has been a key event of the city that symbolizes Kaohsiung's maritime image. The 2017 festival adopted the theme of "Silver Horizon! – Sailing into the Future," and invited all citizens to explore this artistic adventure that centered on time-honored wisdom.

Diverse and Heterogeneous Creative Energy

The diversified energy of contemporary art is always embodied by the exhibitions of Kaohsiung Awards organized by the KMFA. For more than two decades, the annual competition of the Award has always been fierce, through which five winners are selected out of nearly two thousand works. Since 2015, with the support of the H.C.S. Calligraphy Foundation, one special prize dedicated to "Special Award for Calligraphy/Seal-engraving Works" has been added. Furthermore, the museum's "Forum for Creativity in Art," which encourages contemporary curatorial efforts, have introduced new artistic energy while the "Gallery for Citizens" has continued providing a platform for local artists to share their richly creative works.



Condensed: Mixed-media Ink Paintings by Tsai Wen-ting

Exhibition Date: 2017.01.21-2017.04.09

This exhibition, Condensed: Mixed-media Ink Paintings by Tsai Wen-ting, is a comprehensive presentation of Tsai's works from his nearly 10 years of artistic practice, including the representative works created during his years of further academic studying. By presenting and exploring Tsai's mixed-media ink paintings as the main subject from a perspective of theoretical research, the exhibition is also intended to have a broad and deep look into the practice and aesthetics of contemporary ink painting.

Zodiac Rooster-Children's Painting Exhibition of 51 Schools in Southern Taiwan

Exhibition Dates: 2017.01.25-2017.04.09

Organized by: Kaohsiung Museum of Fine Arts, Education Bureau Kaohsiung City Government, XUE XUE Foundation

To celebrate the Year of the Rooster in 2017, master artist Tsong Pu has created Moved Rooster, an unpainted fiber-reinforced plastic artwork, with its simple water droplet shape symbolizing nourishment and a source of life. Meanwhile, seeded teachers were encouraged to lead local cultural color themed children painting programs that bring out the recognition of local nature, history, and culture. This exhibit includes over a thousand color painted "little roosters" by local children in Kaohsiung and Chiayi, demonstrating a rich variety and energy of culture and creativity in art.

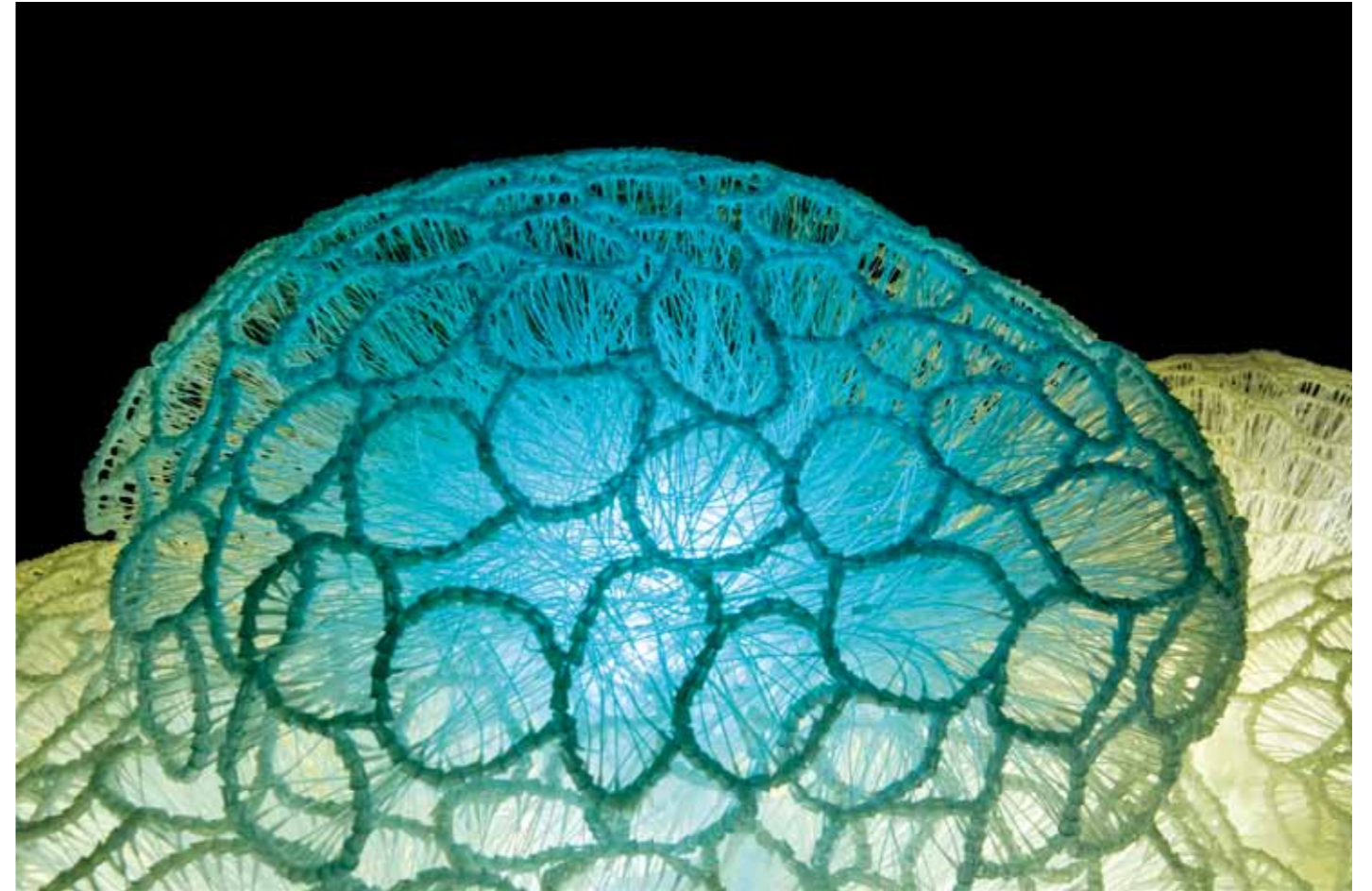


And Now There Are All: Mystery Cases in Contemporary Art

Exhibition Dates: 2017.02.25-05.30

Curatorial Team: CHIEN Cheng-Yí + Louisa CHEN

Inspired by mystery novels and detective stories, this exhibition attempts to explore the possibilities of suspense in art and the sources of anxiety in everyday life, thereby creating a charm unique to the fusion of art and literature. This exhibition, whose title is derived from Agatha Christie's classic mystery novel "And Then There Were None," invokes classic elements of suspense, while turning the novel's theme of "none" to "all." We invite viewers to participate in suspenseful cases concerning the art works on view, try to find all clues and tie them together, and create their own stories.



Rewoven: Innovative Fiber Art

Exhibition Dates: 2017.03.16-2017.06.17 (QCC),
2017.04.16-2017.05.16 (GTM)

Exhibition Venue : Queens College and the QCC Art Gallery/CUNY,
Godwin Ternbach Museum

Curator: Tseng Fang-ling

Rewoven: Innovative Fiber Art is a collaboration between the Kaohsiung Museum of Fine Arts, Taiwan, Taiwanese American Arts Council, New York, the Godwin-Ternbach Museum, Queens College and the QCC Art Gallery / CUNY. The exhibition showcases twenty-four artists whose extraordinary creativity and commitment to nature, environmental, and social issues are addressed in a convergence of painted, woven, netted, sewn, assembled and installed artworks. The conceptual art in this exhibition forms an enchanting dialogue, a reimagining and rediscovery of prosaic materials reborn greater than the sum of their parts.



Kaohsiung Awards 2017

Exhibition Dates: 2017.03.18-2017.06.17

This year marks the 21st year of the Kaohsiung Awards. Each year, after fierce competition and thorough reviews, five winners of the Kaohsiung Awards, winners of the Excellent Work Awards and the Honorable Mentions in eight categories of art forms are selected from nearly two thousand works submitted by over 600 competitors. In addition, thanks to the support from the HCS Calligraphy Foundation, the Kaohsiung Awards Competition has started to offer the "HCS Special Award for Calligraphy/Seal-engraving Works" since 2015. These works demonstrate the vibrant creativity and unique artistic creation of young artists in Taiwan and also reflect the most current facets of contemporary art development on this island.

Dream Team of Kaohsiung Awards and Its Four Challenges

Exhibition Dates: 2017.03.18-2017.06.17

Curator: Tsai Pei-kuei/ Assistant Professor, Graduate Institute of Interdisciplinary Art, National Kaohsiung Normal University

This exhibition takes the form of four rings of "art combat", in which winners of the Kaohsiung Awards over the past years are invited to take the challenges from four groups of "challenging artists" who have not participated in the Kaohsiung Awards competition before. This arrangement is a return to the game-like competition or comparison mechanism that has existed long in human civilizations. With this arrangement intended to restore and revitalize the meaning of "art awards", this exhibition aspires to convert the Kaohsiung Awards into a platform that can promote not only the emergence of the "Kaohsiung Awards Community" but also the formation of cross- regional connections in Taiwan.

Forms of Nature and Humans: Sculptured by Wu Zhi-neng

Exhibition Dates: 2017.04.22-2017.06.25

The exhibition, *Forms of Nature and Humans: Sculptured by Wu Zhi-neng*, presents the sculptures and oil paintings created by Wu Zhi-neng over the past years. From his long-term observation of different people, he draws artistic inspirations and represents the harmony among people and between nature and humanity in his sculptures and oil paintings. The aesthetics of humans' body curves, skin textures and inner emotions are seamlessly merged with the beauty of nature in his works.

The South: An Art of Asking and Listening

Exhibition Dates; 2017.06.24-2017.10.29

Historically, the political south can be broadened to cover the southern countries colonized by the West during the early modern period. The exhibition explores issues related to this invisible subject named the South in modernity. The first chapter, "Your country does not exist", looks at how the modern state, provided its promises of human rights, justice, and people's sovereignty, has relentlessly and structurally disenfranchised certain groups of individuals as the south. The second chapter, "Ask the south", scrutinises how modernity programs exploit the environment, other species and the earth itself; rendering them into the position of the south.



MANDALA OF INK ART

Exhibition Dates: 2017.06.24-2017.10.29

Coordinated by: LEE Yulin, Director of Kaohsiung Museum of Fine Arts
Curatorial team: Hung Ken-shen, Tsai Wen-ting, Wu Hui-fang

What is contemporary? How to define ink art? This exhibition is an attempt to present the cotemporary facets of ink art through the most inclusive and open-minded observation as possible, transcending all literal definitions of contemporariness or ink art. Drawing references from the concept of "mandala", this exhibition is composed of four themes: "Form" (material), "Meaning" (spirituality), "Void" (contrast between void and solid) and "Space" (spatial structure). In the exhibition, it provides an experimental territory representing the subjective spirit of new-generation artists and the perspectives of ink art in southern Taiwan.

Out of Place — A Trilogy on Kaohsiung Military Dependents' Villages: Lulu Shur-tzy Hou Solo Exhibition

Exhibition Dates: 2017.07.01-2017.09.17

A Trilogy on Kaohsiung Military Dependents' Villages summarizes the artist's creative work involving Kaohsiung's Zuoying and Fengshan military dependents' villages over the course of many years. Employing the juxtaposition of positive and negative image pairs — which is termed a "Double-gaze" style by the curator, the artist superimposes subjective and objective viewpoints. Her work displays the dispersion and disruption of the military dependents' villages, the turmoil and transience of the village residents' lives as well as their appeals for "going back home" due to the improper execution of "Act for Rebuilding Old Quarters for Military Dependents," and creates a contemporary epic of local history interwoven with the artist's narratives and her dialogue with the residents.



Subtle and Deep: Oil Paintings by Tsai Liang-Man

Exhibition Dates: 2017.07.08-2017.09.17

The exhibition, Subtle and Deep: Oil Paintings by Tsai Liang-man, painting is more than the depiction of what meets the eyes. It is the presentation of what the artist sees and perceives about the world in front of him/her. For painters, life experiences are particular important for, using their life experiences, painters can develop their own painting languages and color schemes like using musical notes to compose a unique song. The process of painting is a process of abstracting the real world into elements to be used by the artist to present his interpretation of the real world.

KEYWORDS the 10th Chinese Calligraphy Biennial 2017: Tradition and Experimentation

Exhibition Dates: 2017.08.25-2017.11.19

Totally 36 elite contemporary calligraphy artists in Taiwan are invited to present two works each in this exhibition. What makes this exhibition special is that one of the two works by each of the invited artists must be experimental in terms of its calligraphic style, content, form or framing in order to revolutionize viewers' stereotypical impression about calligraphy and inspire more possibilities of calligraphy. The theme of this exhibition is "Keywords", which refers to the common practice of acquiring knowledge or looking for definitions of certain incidents through keyword search on the internet in this digital era. However, do keywords really reflect the whole picture of an incident? It's up to the judgement of viewers!



My Secret Garden

Exhibition Dates: 2017.09.23-2018.09.02

Exhibition Venue: Gallery Room 201& 202 , Children' s Museum of Art

This exhibition, My Secret Garden, contains unlimited imagination about the essence of life. Based on the main themes of "observation of nature" and "art education", it is composed of two sub-thematic sections: "Flowers in the Wild" and "A Visit to Neiweiipi". In the first section that explores both life cycles of plants and contemporary art, viewers can appreciate the aesthetic references from the growth of plants and natural materials made from plants in the creation of works that discuss the connections between people and land. The second section demonstrates the rich natural resources in Neiweiipi through the observation of its ecological environment. Hopefully through their interactions with the works that convey messages about harmonious coexistence between humanity and nature, children will be inspired to develop respect for nature through their observation, exploration and perception.

WAWA: Art in the Contemporary Pacific

Exhibition Dates: 2017.10.06-2018.02.20

Curatorial team: Tseng Mei-chen + Chien Cheng-yi

In the language of the Tao (Yami) tribe, the term "wawa" means "ocean", not a calm and waveless ocean but one with surging and tides, one with emotional and spiritual depth, and one that once led ancient Austronesian peoples traveling from one island to another. This exhibition is serving as a touchstone for the transition of Contemporary Austronesian Art Project, exploring how the sea-borne migration history of Austronesian peoples have become the core of their lives, and discussing the relevance of the history to the experience of globalization.

LINES — Shi Jin-Hua's Contemporary Religious Art

Exhibition Dates: 2017.10.07~2018.01.01

Guest Curator: Chen Hung-Hsing

From ancient times to modern times, the sacredness and grandness of religion have been immortalized through art. However, the "contemporary religious art" is a category of art that does not exist today. In this large-scale retrospective exhibition, Lines, of the works by Shi Jin-hua, we can see how a contemporary artist has perfectly merged art and religious spirit to serve as the best example of "contemporary religious art". In this exhibition, religion is no longer just a theme of artistic creation while art is no longer just a promoter of religion. Shi merges the two into daily-life actions, not the actions of "Performance Art" but the actions of an ascetic-artist, turning all the pains and sufferings in life into "lines" and engrossing himself in artistic creation with one line after another until the end of his life.

Impressions of Life: Solo Exhibition of Paintings by Chen Shu-hua

Exhibition Dates: 2017.10.28-2017.12.24

Chen Shu-hua appiles her emotional acuity in her depiction of the simple and pure facets of life. Her days of working at the oil refinery plant of CPC has a profound has a profound influence on her artistic creation. A look at her works can enable viewers to find a temporary haven in the utopia of serenity away from the hustle and bustle jungle.



**2017 Kaohsiung international Container Arts Festival
Silver Horizon Sailing into the Future**

Exhibition Dates: 2017.12.09-2018.03.04

Exhibition Venue: Pier-2 Art Center

Curator: Tseng Fang-ling

In one of container exhibition that metaphorically shows its foothold is standing on the ground to against gravity as our lives can't always resist aging because of time and gravity. A major section is selected to show age difference of life that presents expectation of creating space, leading mood , making emotion ,metaphor of certain state and memory in life, bringing awareness, emotion, time difference and memory through the architectural space. Runway of life:The life-age group is divided into five sections in this exhibitions and events in a row.



Liu Keng-I: A Retrospective of His Art

Exhibition Dates: 2017.11.08-2018.03.18

The artist Liu Keng-I uses the word "retrospective" to manifest that this exhibition has been organized to feature his artistic career. Around 100 works from Liu's early period to the present are on view, including paintings, furniture, drawings, and architectural designs. The exhibition consists of six sections, which imply five layers of his art: 1. Exploration of the hidden personality and the aesthetic imagination and pursuit; 2. Development of narrative style: Record of emotional reaction toward radical social changes; 3. Life experiences at the other home: Life journey in New Zealand; 4. Light and shadow: Interweaving of memory and reality; 5. Dialogue with time and space amidst doubt about future situation; and 6. Inner landscape constructed with wooden furniture, architecture and paintings.

Chronicle of the Ferryman: Lin Bo-liang

Exhibition Dates: 2017.12.09-2018.03.04

Curatorial Team: Fotoaura Institute of Photography

A "fucha" is the wooden raft that ferried people back and forth between the sea and river of heaven in ancient myths. Here a fucha symbolizes Lin Bo-liang's path of photography over the course of 40 years, which was like a solo journey between the vast domains of heaven and earth; Lin never paused on this journey, and even if what was before him had never been illuminated, he nevertheless paid little heed to the path he had taken.

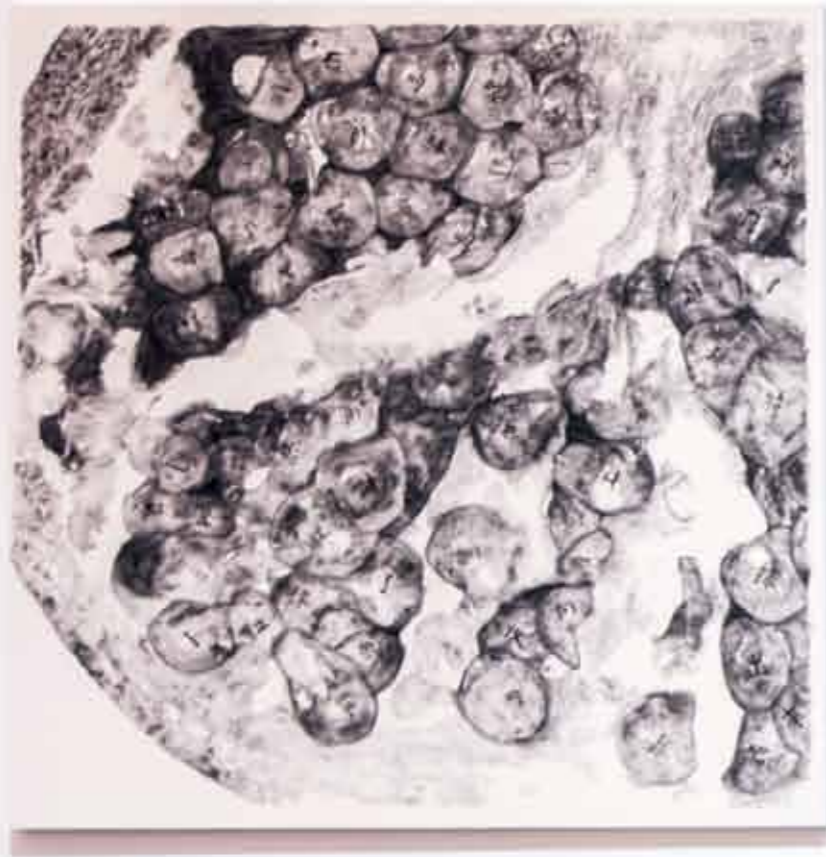


New Old: Designing for our future selves

Exhibition Dates: 2018.01.13-2018.04.22

Curator: Jeremy Myerson

NEW OLD is an exhibition from the Design Museum in London that explores issues related to demographics and design. It has six themes: ageing, identity, home, community, working and mobility. Under each theme, six leading design studios have developed new, speculative projects to demonstrate the potential of design to help people lead fuller, healthier and more rewarding lives into old age. A world tilting away from youth and toward older people represents a major challenge for designers. But is design ready for ageing? And how can creativity reimagine the experience of the 'new old'?



Still Waters Run Deep

Exhibition Dates: 2018.02.10-06.10

Venue: Kaohsiung Museum of Fine Arts

Extended Venues: Former Tangrong Brick Kiln, Kaohsiung Museum of History, Kaohsiung Film Archive, Kaohsiung Main Public Library, Cijin Kitchen

The exhibition theme, Still Waters Run Deep, derived from an English idiom, aims to use "river" as a metaphor to connect the city's cultural context and topographical texture from both the temporal and spatial dimensions. Temporally speaking, this connection is imagined to be vertical, making use of the city's history and extending its memory and depth to string together the city's past, present and future. Spatially speaking, the connection is envisioned as horizontal, employing the image of a river that originates from the museum and flows through other cultural and historical sites.



Zodiac Dog - Children's Painting Exhibition of 51 Schools in Southern Taiwan

Exhibition Dates: 2018.02.01-2018.04.15

Organized by: Kaohsiung Museum of Fine Arts, Education Bureau Kaohsiung City Government, XUE XUE Foundation

For 2018, the Chinese zodiac year of the dog, artist Tsong Pu is invited to create the prototype of Zodiac Dog, which is depicted in a proud and upright pose composed with shapes of connected geometric blocks. The objective is for the children to form an emotional bond and to identify with their hometowns. The exhibition includes over a thousand Little Zodiac Dogs painted by students from Kaohsiung, Tainan, Chiayi, Pingtung, and Penghu, showcasing each school's diverse color observations and prolific creative energy.

Desolate Romance: Art of Lin Hong-wen

Exhibition Dates: 2018.03.10-06.18

Curators: Huang Hai-ming, Pei-ni Beatrice Hsieh, Chen Hung-yi

This exhibition is not only a collection of approximately over 120 works by Lin in a diverse range of categories but also the first comprehensive presentation of Lin's achievements from his over 30 years of artistic creation. Moreover, this exhibition is a full reflection of Lin's extensive connections and friendships in all walks of life.

HOME 2028: Usher in the Digital Age, Conceive the Poetic Home of the Future

Exhibition Dates: 2018.3.10~2018.6.18

General Curator: Ching-Yueh Roan

Curators to HOME 2025: Ching-Yueh Roan, Wei-Hsiung Chan, Sotetsu Sha

This is an exhibition and vision about in what form the future home of the people of Taiwan should take.

The key element of this exhibition is the invitation outstanding young and middle-aged architects to join forces with individuals in Taiwan's very active and competitive industries in cooperatively imagining the appearance of the future homes of the people of Taiwan. By letting designers get in touch with local manufacturing and aesthetics, this exhibition seeks to foster a sense of a local place of existence and active dialogue with the global entirety, while seeking out the necessary conditions for the coexistence of differences.



Kaohsiung Awards 2018

Exhibition Dates: 2018.03.17-2018.06.18

This year marks the 22st year of the Kaohsiung Awards. Each year, after fierce competition and thorough reviews, five winners of the Kaohsiung Awards, winners of the Excellent Work Awards and the Honorable Mentions in eight categories of art forms are selected from nearly two thousand works submitted by over 500 competitors. In addition, thanks to the support from the HCS Calligraphy Foundation, the Kaohsiung Awards Competition has started to offer the "HCS Special Award for Calligraphy/Seal-engraving Works" since 2015. These works demonstrate the vibrant creativity and unique artistic creation of young artists in Taiwan and also reflect the most current facets of contemporary art development on this island.

Space, Poetry and People: Art of Lee Kuang-Yu

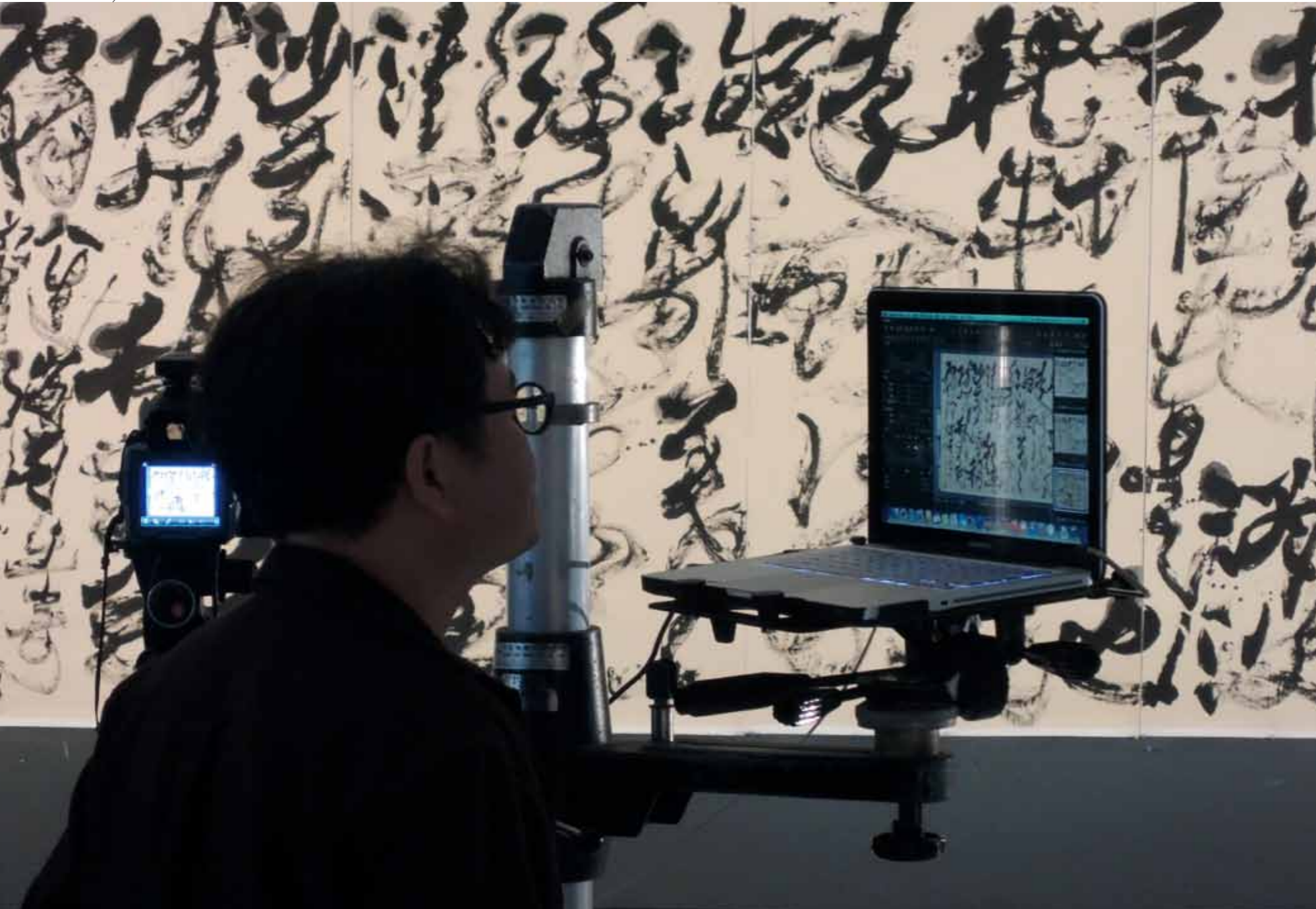
Exhibition Dates: 2018.03.31-2018.07.15

Curator : Tseng Yao-sheng

This exhibition showcases totally 50 sets of works created by Lee from 1986 to 2017. The curator, Tseng Yao-sheng, attempts to present to viewers the poetry and passion in Lee's life as an artist from the three perspectives of "space, poetry and people". Especially placed by the curator at the entrance of the gallery room, the Goddess of the Earthly Creations sculpture, which symbolizes compassion to every being in the universe, welcomes viewers to the exhibition, followed by Visiting Spring, a sculpture that represents the jubilant bustle of youth in the month of March. Then the Majesty sculpture marks the beginning of adulthood in which one starts to seek wisdom and truth.

03

Essential Acquisition and its Revitalization



Launching Essential Acquisition

In 2017, the KMFA has launched the policy of "Essential Acquisition," which focuses on both essential artworks and diverse context to expand the scale of the museum collection in the hope of elevating the height of Taiwanese art history and constructing a diverse perspective centering on the artistic development in southern Taiwan. Meanwhile, the essential acquisition will create the uniqueness of the KMFA collection that responds to the new concept of "the study of the South." On the other hand, in coping with the diversified forms of contemporary art (such as how "metaphysical" conceptual performance could be included in art collections), the museum has also reflected upon the nature of art and the content of artworks to re-position and re-examine the museum collection as well as the future direction of acquisition.

Artists' Trust and Donation

The KMFA has received 56 artwork donations and 6 Kaohsiung Awards donations in 2017. We thank all artists and collectors for their trust and recognition of the museum's professional ability. The family members of artist Chi-Hsiang Liu has generously donated Fish and The Basket of Lychee upon the museum's acquisition of other works by Liu, and thus allowing the museum's collection of the artist's creative journey to be complete. Senior Taiwanese printmaker Shiou-Ping Liao donated 24 artworks. One of the "Eight Great Outlaws" in the art world, Ming-Hsien Hsiao, donated his 1963 painting, Solemn, to the museum. Guang-Nan Huang, Jiun-Shyan Lee, Ava Pao-shia Hsueh, Hong-Wen Lin, Shur-Tzy Hou, Echo Lew, the family of Xin-Feng Wang and rising artists that won the Kaohsiung Awards have also made generous artwork donations that have enriched the KMFA collection.

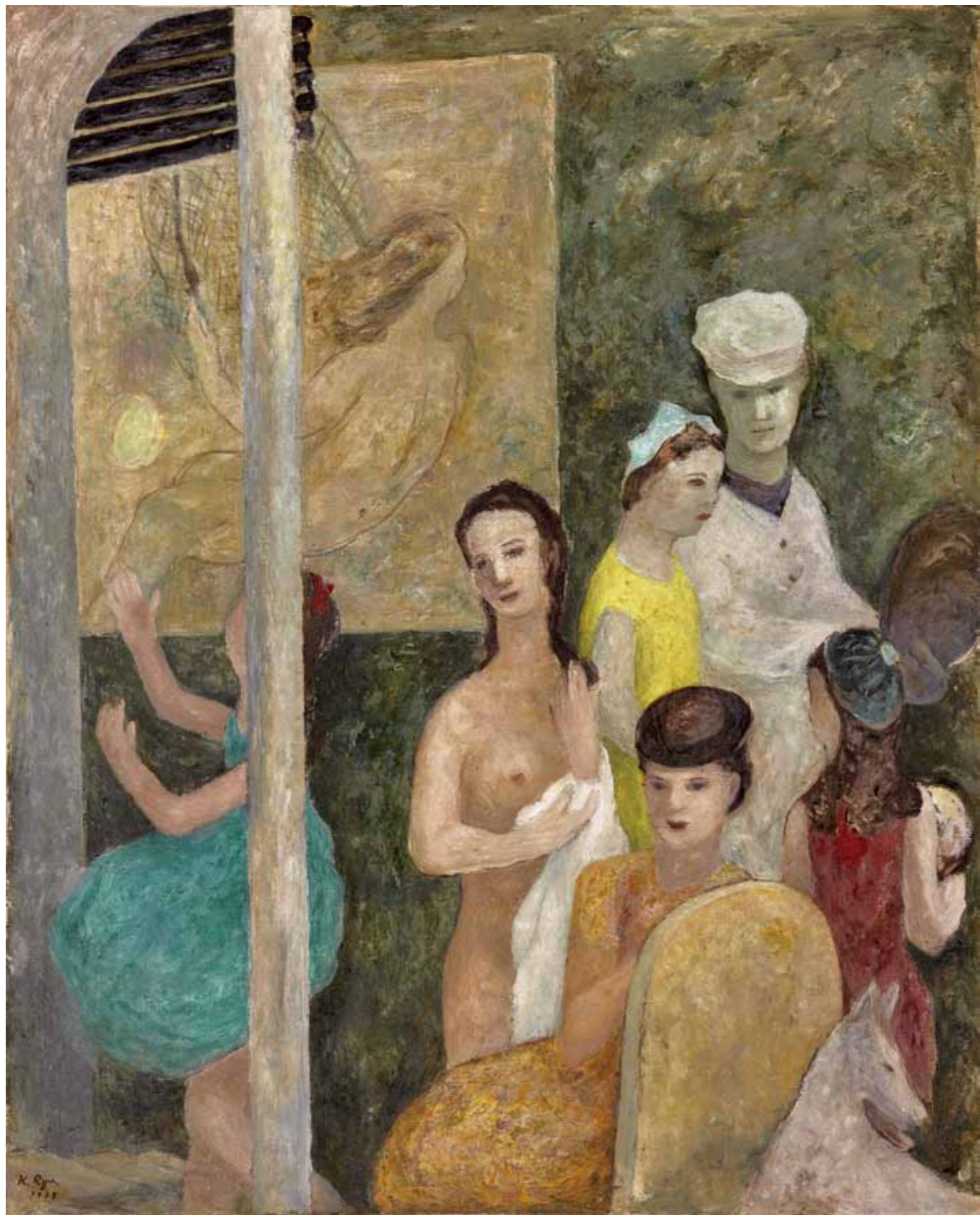
Merging Art Collection and Life

In 2017, loans and exhibitions of the KMFA collections amounted to 20 projects, with a total of 74 loaned artworks. Coordinating with the international exhibition, Rewoven: Innovative Fiber Art, four collections from the KMFA by Wei-Ling Yang, Wen-Ying Huang and Yu-Chih Huang were exhibited at the Queens College and the QCC Art Gallery of the City University of New York (CUNY). Continuing its partnership with the KMFA, Asia University Museum of Modern Art exhibited 21 important KMFA collections by Richard Lin, Chih-Chu Lin, Ting-Shih Chen and Hsin-Wan Chen in February 2017, and exhibited the paintings of Wou-Ki Zhao from the KMFA collection in the September exhibition, Infinite of Zhao Wou-Ki.

In the same year, images of the KMFA collections have used in 47 projects, with a total of 179 artworks that were authorized to be used. T-Life, a magazine circulated on the trains of Taiwan High Speed Rail that serves approximately 5 million passengers per month, featured the KMFA collections as cover stories in two consecutive issues, bringing the KMFA collections closer to people's daily life.

Artwork Conservation and Professional Assessment

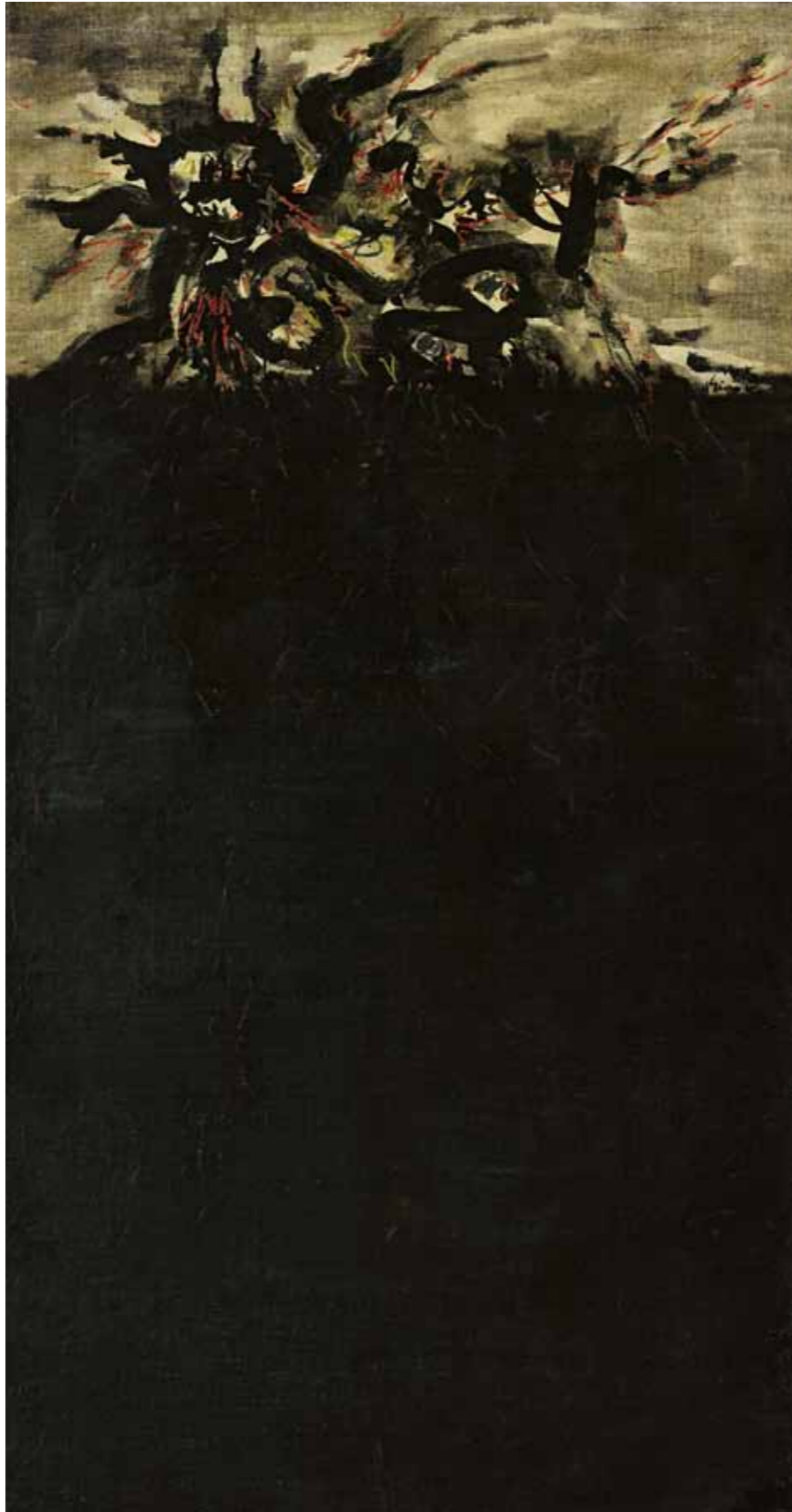
Following the completion of the constant temperature and humidity system for the new collection storeroom in 2016, the museum has finished the planning and report of basic designs for the new collection storeroom, including fire system, security system and shelf and grid systems for storing artworks, which provide basic security measures and strengthen the preservation of collections in the hope of realizing the goal of expanding the storage space soon. At the present stage, the museum has re-planned the existing space and increased storage facilities to optimize the storage function.



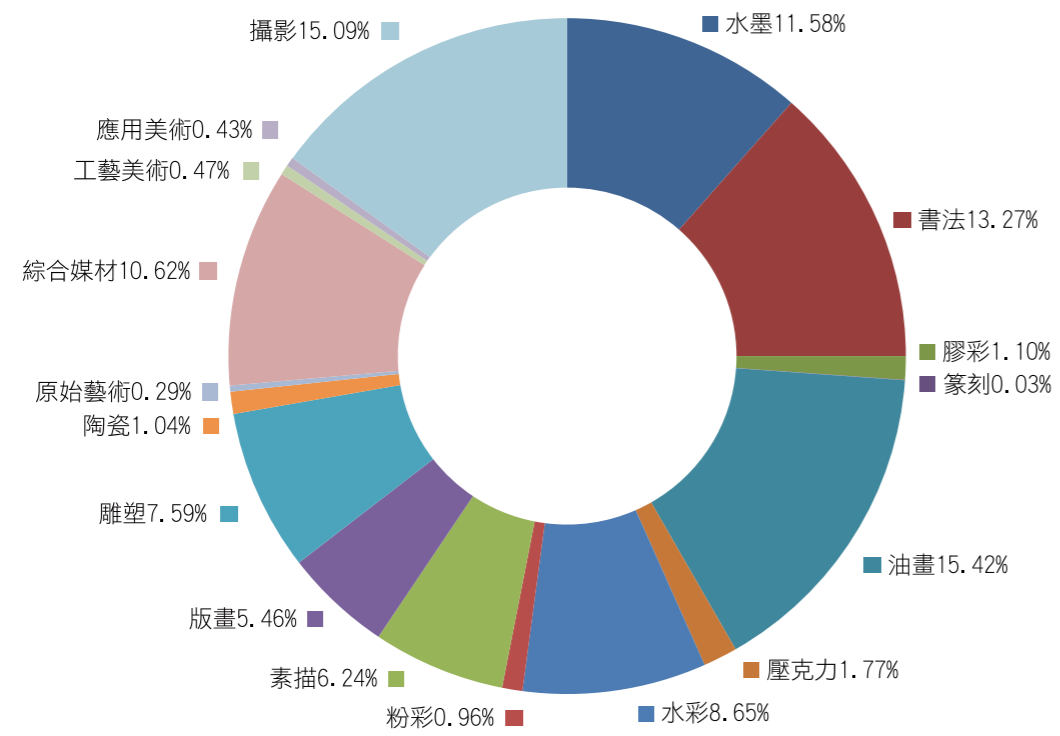
- 1. 劉啟祥 畫室 1939 油彩、畫布 160.5×129.5cm
- 2. 廖修平 木頭人 #87-20：旋轉 1987 壓克力彩、畫布 130×163cm
- 3. 高俊宏 Documemory (局部) 1996-1998 紙 39×26cm

1. 蕭明賢 莊嚴 1963 油彩、畫布 148×77.5cm
2. 莊世和 詩人的憂鬱 1942 油彩、木板 24×33cm
3. 楊順發 臺灣水沒—嘉義縣東石鄉白水湖 2016
藝術微噴於無酸相紙 90×126cm

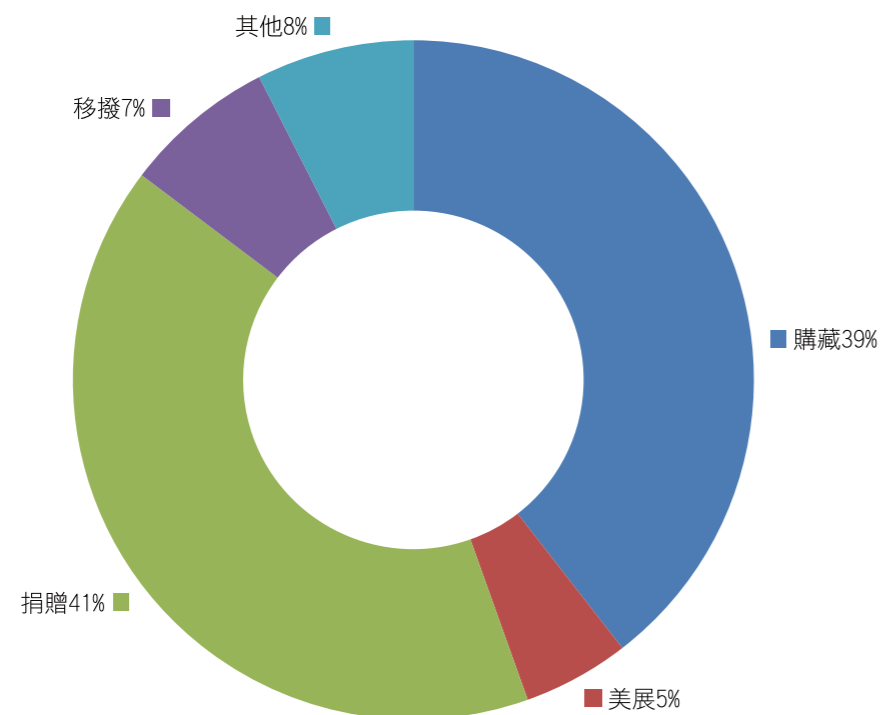
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典藏品類別百分比統計圖



典藏品來源百分比統計圖




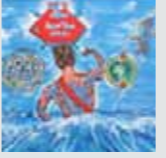

2017. 01-2017. 12 新入藏作品

縮圖	作者名	作品名	年代	材質	尺寸(長×寬)	入藏方式
	劉啟祥	畫室	1939	油彩、畫布	160.5×129.5cm	購藏
	劉啟祥	魚	1940	油彩、畫布	73×61cm	捐贈
	莊世和	詩人的憂鬱	1942	油彩、木板	24×33cm	購藏
	蕭明賢	莊嚴	1963	油彩、畫布	148×77.5cm	捐贈
	黃光男	回顧	1972	彩墨、紙	78×33.5cm	捐贈
	黃光男	岩	1983	彩墨、紙	72×140cm	捐贈
	劉啟祥	荔枝籃	1985	油彩、畫布	71.3×90cm	捐贈
	廖修平	木頭人 #85-1	1985	絲網板	43×63cm	捐贈
	廖修平	木頭人 #85-2	1985	絲網板	43×63cm	捐贈

縮圖	作者名	作品名	年代	材質	尺寸(長×寬)	入藏方式
	廖修平	木頭人 #85-3	1985	絲網版	43×63cm	捐贈
	廖修平	木頭人 #85-4	1985	絲網版	43×63cm	捐贈
	廖修平	木頭人 #85-5	1985	絲網版	41×63cm	捐贈
	廖修平	木頭人 #85-6	1985	絲網版	42×61cm	捐贈
	廖修平	木頭人 #85-7	1985	絲網版	44×63cm	捐贈
	廖修平	木頭人 #85-8	1985	絲網版	42×61cm	捐贈
	廖修平	木頭人 #85-A	1985	絲網版	33×25cm	捐贈
	廖修平	木頭人 #85-B	1985	絲網版	33×25cm	捐贈
	廖修平	木頭人 #86-1	1986	絲網版	45×63cm	捐贈

縮圖	作者名	作品名	年代	材質	尺寸(長×寬)	入藏方式
	廖修平	木頭人 #86-2	1986	絲網版	45×63cm	捐贈
	廖修平	木頭人 #87-20: 旋轉	1987	壓克力彩、畫布	130×163cm	捐贈
	黃光男	獨舞衣磐	1994	彩墨、紙	57.5×68.5cm	捐贈
	黃光男	我行我素	1994	彩墨、紙	57.5×68.5cm	捐贈
	高俊宏	Documemory	1996-1998	紙	39×26cm×391	購藏
	黃光男	新世紀	1997	彩墨、紙	136×70cm	捐贈
	黃光男	梅林心吟	1999	彩墨、紙	136×69cm	捐贈
	黃光男	夏影婆娑	2002	彩墨、紙	98×122.5cm	捐贈
	王信豐	天容海色	2002	壓克力彩、增厚劑、畫布	90.5×162cm	捐贈

縮圖	作者名	作品名	年代	材質	尺寸(長×寬)	入藏方式
	廖修平	源	2005	油彩、金箔、拼貼、紙	115×178cm	捐贈
	王信豐	海濱向晚	2006	壓克力彩、畫布	150×170cm	捐贈
	廖修平	久夢(一)	2006	油彩、金箔、畫布	149×98cm	捐贈
	黃光男	青蓮	2007	彩墨、紙	70×136cm	捐贈
	廖修平	今夕何夕	2007	絲網版、紙凹版	106×75cm	捐贈
	廖修平	困境	2007	絲網版、紙凹版	106×75cm	捐贈
	廖修平	源	2007	絲網版、紙凹版	75×106cm	捐贈
	廖修平	祈	2007	絲網版、紙凹版	75×106cm	捐贈
	許淑真 盧建銘	逆境中的植物--台灣本島系列	2008	手工紙、壓克力顏料、版畫夾裱	手工紙尺寸不一×24張(文字)、29.5×21cm×21(版畫);裝置大小依場地而訂	捐贈

縮圖	作者名	作品名	年代	材質	尺寸(長×寬)	入藏方式
	王信豐	滄桑流氓黃	2008	壓克力彩、畫布	194×130cm×2; 194×112cm×1	捐贈
	廖修平	問天(一)	2009	絲網版、紙凹版	87×65cm	捐贈
	廖修平	問天(二)	2009	絲網版、紙凹版	59×87cm	捐贈
	廖修平	無語(一)	2009	絲網版、紙凹版	87×65cm	捐贈
	李俊賢	虎的延展	2011	水泥漆、畫布、木心板	240×120cm×2	捐贈
	李俊賢	浪頭上的板炸投手	2011	水泥漆、畫布、木心板	240×120cm×2	捐贈
	黃光男	錦繡山河	2012	彩墨、紙	136×70cm×5	購藏
	尤瑪·達陸	生命的迴旋(I)	2012-2015	不銹鋼紗、苧麻、羊毛、人造纖維	約70×442cm; 76×430cm	購藏
	石晉華	行路一百公里	2012-2017	鉛筆、畫布、玻璃瓶、文件、數位輸出、錄像、鞋、筆記本	裝置尺寸依空間而定	購藏

縮圖	作者名	作品名	年代	材質	尺寸(長×寬)	入藏方式
	黃光男	宇新萬里	2013	彩墨、紙	67×68.5cm	捐贈
	劉白	舞	2013	攝影印於帆布	100×274cm	捐贈
	黃光男	嶺外鄉音	2014	水墨設色、紙	728×45cm	捐贈
	袁廣鳴	預言	2014	動力裝置、餐桌、 餐具、桌巾、止滑墊、動力控制盒	餐桌： 182×86×76cm	購藏
	袁廣鳴	棲居如詩	2014	錄像裝置	5min.	購藏
	楊順發	臺灣水沒—屏東縣新園鄉鹽埔高屏溪口塹寮	2014	藝術微噴於無酸相紙	90×117cm	購藏
	廖敏君	曖曖—他·她	2014-2016	壓克力、擋珠、漁線、免燒玻璃透明顏料	32×32×8cm×24	高雄獎
	陳劭彥	重力風景—有牧草的路	2014-2016	壓克力彩、畫布	145×145cm×2	高雄獎
	薛保瑕	轉換現象	2015	壓克力彩、畫布	162×325cm(三連作×2; 162×65cm×1)	捐贈

縮圖	作者名	作品名	年代	材質	尺寸(長×寬)	入藏方式
	楊順發	臺灣水沒—嘉義縣東石鄉布袋鹽場壽島場務所	2015	藝術微噴於無酸相紙	75×135cm	購藏
	薛保瑕	延展	2015-2016	壓克力彩、畫布	300×180cm×2	購藏
	鍾佩蓉	致軟攻擊	2015-2016	紙凹版、黃素描紙、水槍	39×55cm×5; 裝置尺寸依空間而定	高雄獎
	許進源	困·囚	2015-2016	無酸噴墨輸出	左： 221.5×280cm; 中： 223.5×280cm; 右： 222×280.5cm	高雄獎
	許進源	困·囚(1)	2015-2016	無酸噴墨輸出	75.5×95cm×3	捐贈
	許進源	困·囚(2)	2015-2016	無酸噴墨輸出	75.5×95cm×3	捐贈
	鄭宇宏	七星陣	2016	墨、噴漆、宣紙	90×180cm×2	高雄獎
	張淳皓	靈魂容器—髮	2016	油彩、畫布	162×130cm×2	高雄獎
	賴安淋(安力·給怒)	QutuxNiqa	2016	竹片、油彩、油蠟筆、水彩、粉彩紙、珍珠板	120×100cm×18; 60×100cm×16	捐贈

縮圖	作者名	作品名	年代	材質	尺寸(長×寬)	入藏方式
	尼古拉·莫雷	漂流島嶼	2016	錄像裝置	尺寸依空間而定； 錄像：10分	捐贈
	廖敏君	無法對他人呼喊的稱呼	2016	壓克力、擋珠、漁線、免燒玻璃透明顏料	32×32×8cm	捐贈
	林鴻文	然	2016	水性油畫顏料、壓克力	162×130cm×2	捐贈
	廖修平	囿(三)	2016	壓克力彩、紙漿、木板	163×136×28.5cm	捐贈
	廖修平	捨得	2016	壓克力彩、紙漿、木板	45×45×45cm×8； 45×40×45cm×2	捐贈
	李俊賢	旺來-1	2016	壓克力彩、數位輸出	55×51cm	委託創作
	楊順發	臺灣水沒—嘉義縣東石鄉白水湖	2016	藝術微噴於無酸相紙	90×126cm	購藏
	楊順發	臺灣水沒—嘉義縣東石鄉鰲鼓村漁塢	2016	藝術微噴於無酸相紙	90×153cm	購藏
	賴易志	欲望繪圖機—新興工業區	2017	相紙、錄像	90×134cm×6；錄像：約30秒	捐贈

縮圖	作者名	作品名	年代	材質	尺寸(長×寬)	入藏方式
	侯淑姿	鄉關何處——明德新村系列(陳金玉與曹正綱 01)	2010 & 2017	數位輸出於白金相紙	140×70cm	捐贈
	侯淑姿	鄉關何處——明德新村系列(陳金玉與曹正綱 02)	2010 & 2017	數位輸出於白金相紙	140×70cm	捐贈
	侯淑姿	鄉關何處——明德新村系列(陳金玉與曹正綱 03)	2010 & 2017	數位輸出於白金相紙	140×70cm	捐贈
	侯淑姿	鄉關何處——明德新村系列(陳金玉與曹正綱 04)	2010 & 2017	數位輸出於白金相紙	140×70cm	捐贈

04

The Study and Publication of the Southern Perspective



Starting from the “Local Studies”

The KMFA has been endeavoring in facilitating the research and study of Taiwanese art. Starting from the “local studies,” the museum has focused on Kaohsiung to examine the creative context and layers of the collections. Based on the results of study and research, the museum has begun drawing up the direction of a three-year research project and the preliminary curatorial study for the future permanent exhibition, titled Diverse Historical Perspectives Exhibition. In the meantime, the museum has strengthened the study and analysis of curatorial work to provide richer and solid research materials for the development of Taiwanese art through a collaborative project with Professor Tung-Fu Huang of National Pingtung University, titled “The Southern Taiwan Fine Arts Association Research Project of Nan-Pu Exhibitions” and a commission research project collaborated with Assistant Professor Po-Shin Chiang of Tainan National University of the Arts, titled “Database Construction of Archival and Artwork Information of Shih-He Chuang.”

Documenting the Unique Artistic Aura: The Audio-Visual Archives

The KMFA has been continuously promoting the achievements of local senior artists, and employing documentary to publicize these artists while archiving their crucial audio-visual records. In 2017, the museum has completed the documentaries of senior artists, including Guang-Nan Huang, Jin-Hua Shih, Keng-i Liu and Bo-Liang Lin, for the Audio-Visual Archives. In addition to broadcasting and circulating with the exhibitions of these artists, the documentaries have also become an important feature of the exhibition publications.

Connection through Publication in the Digital Age

The KMFA has upheld a professional practice in art and continuously published exhibition catalogues, art-related professional publications and exhibition playbooks suitable for parent and child audiences while publishing articles about exhibition-related topics on the bi-monthly magazine, Art Accrediting. Moreover, to further connection in the digital age, the museum has been observing the internet community’s mode of information exchange and creating new interactions with different communities through e-books and social media.

Openness in Research and Study

In 2017, the KMFA has commenced the research about “the contemporary art of the southern/island” and designed long-terms projects that include international forums of curators, exhibitions and publication plans. The entire project is based on the museum’s accumulated results of research and study on local art and contemporary Austronesian art, and aims to initiate humanistic dialogues from the perspectives of “the study of the South,” “marine culture” and “islandology.”



2017/18 高美館出版一覽



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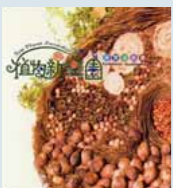
市民畫廊：
生活印象之境—陳淑華繪畫個展



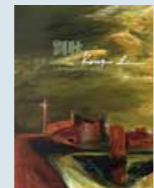
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2015 高雄國際貨櫃藝術節《明日
方舟》專輯獲得 14 屆金蝶獎榮譽
獎、2017 金點設計獎入圍肯定



蕭瑟的浪漫：林鴻文
2018年4月出版

2017.01-2018.06 高美館《藝術認證》雙月刊一覽



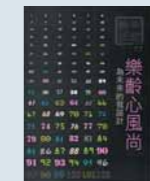
藝術認證 NO. 72 (2017.02)
藝術駐顏術



藝術認證 NO. 76 (2017.10)
玩物生智—
藝術家的靈感收藏



藝術認證 NO. 73 (2017.04)
懸疑 / 藝術



藝術認證 NO. 77 (2017.12)
樂齡心風尚—
為未來的我設計



藝術認證 NO. 74 (2017.06)
Bring Art to Life



藝術認證 NO. 78 (2018.02)
以藝術家之名—
匠心獨具的美術館



藝術認證 NO. 75 (2017.08)
當代水墨很有事



藝術認證 NO. 79 (2018.04)
靜何流深—
與城市文脈的詩意對話

05

Encountering a Transformed Museum



Multi-age Service of Art

In addition to being a museum for art enthusiasts, the KMFA has hoped to become a museum that "everyone would like to visit" and incorporate art into people's daily life in 2017. Throughout the year, the museum has embraced all age groups and different social groups and launched diverse art events and exhibitions that welcomed visitors to experience a full day of artistic and cultural living.

Gallery Talk in Exhibitions

The KMFA launched "Gallery Talk" in the exhibition space in 2017. Breaking the common practice of having a speaker speaking on a platform, Gallery Talk has brought audience into the open space in exhibitions, and introduced speakers who possessed different knowledge and experiences to foster a sense of closeness and resonance among the audience, exhibitions and artworks.

The KMFA Auditorium • Interdisciplinary Connections

The KMFA Auditorium has been separated from the exhibitions taking place in the museum, and gradually introduced programs that combined art with numerous disciplines, including music, film, architecture, internet technology, food, literature, living, medicine, psychoanalysis, etc. to develop new groups of audience interested in trendy topics. 37 sessions have been held throughout the year, with a number of 5,608 participants. There were 23 sessions of interdisciplinary lectures between May and December, with a number of 4,126 participants.

International Partnership and Audience Development

From November 9 to 11, 2017, the KMFA and the British Council collaborated to organize the 2017 International Museum Academy program, with an emphasis on "audience development." The program invited Taiwanese and British professionals and scholars to explore the subject through forum, museum visit and workshop. The forum welcomed a total of 205 participants, and the visit and workshop designed for art and museum professionals were joined by 30 people.



2017年「微講堂」場次與參與人數

日期	主題	參與人數
2017.01.07	萬曆萬象：多元、開放、創意的晚明文化 + 印紅包袋工坊	80
2017.01.15	快拍慢想：編導式攝影的社會光譜	75
2017.01.21	快拍慢想：編導式攝影的社會光譜	62
2017.02.04	旅新萬里情－黃光男的文人藝術	51
2017.02.11	快拍慢想：編導式攝影的社會光譜	60
2017.02.18	萬曆萬象：多元、開放、創意的晚明文化 + 筷意人生工坊	78
2017.02.25	萬曆萬象：多元、開放、創意的晚明文化 + 筷意人生工坊	72
2017.02.25	快拍慢想：編導式攝影的社會光譜	87
2017.03.04	萬曆萬象：多元、開放、創意的晚明文化 + 筷意人生工坊	59
2017.03.25	高雄獎夢幻隊與四道戰帖－ 一起來洗 CV，一起來點洋墨水，並揭露藝術「不是您一個人的事！」	150
2017.03.26	內觀游本寬的「編導式攝影」－椅子、新郎到並置影像	87
2017.04.08	高雄獎夢幻隊與四道戰帖－〈藝術家群像：能做能說、敢做敢說〉	50
2017.04.08	高雄獎夢幻隊與四道戰帖－〈都給你說就好了〉	63
2017.04.08	萬曆萬象－多元・開放・創意的晚明文化	56
2017.04.22	高雄獎夢幻隊與四道戰帖〈需要改變嗎？〉	28
2017.04.29	2017 高雄獎〈小燕與俊賢答嘴鼓〉	46
2017.05.07	萬曆萬象－多元・開放・創意的晚明文化 & 筷意人生工坊	55

日期	主題	參與人數
2017.05.13	轉譯的化身－2017年「高雄獎」的力度	62
2017.05.21	快拍慢想：編導式攝影的社會光譜	78
2017.06.10	「高雄獎」二三事？雅君幫你問	69
2017.07.01	高雄獎夢幻隊與四道戰帖－ 〈如果一輩子做藝術，那你要做什麼？－〉	50
2017.07.08	鄉關何處－高雄眷村三部曲：侯淑姿個展	216
2017.08.19	南方：問與聽的藝術	51
2017.08.19	新書法・新空間・新美學	174
2017.09.02	《南輿之耳－為未來表演草擬的一些聲音文件》 《南方靈聽表演工作坊》發表演出	71
2017.09.09	鄉關何處－高雄眷村三部曲：侯淑姿個展	81
2017.09.09	關鍵字 2017 第十屆傳統與實驗書藝雙年展 座談會	58
2017.09.23	「可識」、「不可識」談書法的擴充表現	35
2017.10.07	關鍵字 2017 第十屆傳統與實驗書藝雙年展 座談會	40
2017.10.14	線－石晉華當代宗教藝術展《石晉華》紀錄片首映暨映後座談	85
2017.12.16	浮槎散記：林柏樑座談會	40
2017.12.16	藝術對談：黃文勇 V.S. 石晉華	61
總計	32 場 2330 人次	

2017年「高美講堂」主題及參觀人數

場次	講題	日期	主講人	參與人數
1	晚明的旅遊文化與遊記書寫	2017.01.07	巫仁恕／中央研究院近代史研究所研究員	105
2	從「妖服」到「國裝」：晚明的服飾風尚與衣冠故事	2017.01.08	林麗月／國立臺灣師範大學歷史學系名譽教授	121
3	明末遺民的流亡遷徙與文化流動	2017.01.14	陳玉女／國立成功大學歷史系教授兼文學院院長	110
4	萬曆知識人與日本德川社會、文化的相互影響	2017.01.15	徐興慶／國立臺灣大學文學院日本研究中心教授兼主任	0
5	西南僧人在晚明	2017.01.21	廖肇亨／中央研究院中國文哲研究所研究員兼副所長	85
6	晚明畫壇的繪畫思潮—以吳彬山水畫為例	2017.01.22	林素幸／國立臺南藝術大學藝術史學系副教授	102
7	借古開新—當代書法創作中的明式風流	2017.02.04	黃智陽／華梵大學美術與文創學系教授	110
8	晚明北邊的軍事防禦	2017.02.05	邱仲麟／中央研究院歷史語言研究所研究員	80
9	談崑曲藝術的特色及湯顯祖代表作《牡丹亭》	2017.02.11	洪惟助／國立中央大學特聘教授	75
10	太在意，還是太小看藝術獎？高雄獎「藝術的故事」所說的事	2017.03.05	蔡佩桂／國立高雄師範大學跨領域藝術研究所助理教授	78
11	「高雄獎」的當代性格	2017.03.12	陳水財／藝術家	110
12	展覽之前 觀賞之後——藝術家，作品與佈展	2017.03.19	主持人：王焜生／策展人 與談人：許進源、鍾佩蓉／「2017 高雄獎」得主	208
13	美術館裡的 66 個奇思藝想	2017.04.09	王彥崑／彌陀國小校長、高雄市兒童美術教育學會理事長	83
14	在遊戲中啟動創造力：孩子們，玩創作！	2017.04.23	洪淑青／作家、親子天下「藝術事件簿」專欄作家	90

場次	講題	日期	主講人	參與人數
15	親子共讀之美：為文學作畫、為藝術寫詩	2017.04.30	幸佳慧／獨立研究創作者	125
16	古典希臘音樂與建築的對話	2017.05.07	王維潔／國立成功大學建築學系教授	278
17	浪漫主義：神秘、遙遠、夢幻與無邊無際的想像	2017.05.14	莊效文／真理大學音樂學系助理教授	198
18	音樂與色彩—文藝復興時期至浪漫樂派	2017.06.04	焦元溥／知名作家、樂評家	252
19	北國文青詩畫樂	2017.06.11	顏華容／實踐大學音樂系專任副教授	216
20	畫家荀貝格—荀貝格的音樂與繪畫	2017.06.25	陳漢金／音樂學者、國立臺灣師範大學音樂學系副教授	174
21	午後牧神—看見德布西的音樂	2017.07.02	呂景民／臺灣藝術家交響樂團音樂總監	210
22	女性藝術影像新探索	2017.07.16	黃明川／紀錄片導演、黃明川電影視訊有限公司負責人、嘉義國際藝術紀錄片影展藝術總監	143
23	生態紀錄片與影像美學	2017.07.23	張緯誌／紀錄片工作者	253
颱風取消	早期黑白照片烙印人生	2017.07.30	黃明川／紀錄片導演、黃明川電影視訊有限公司負責人、嘉義國際藝術紀錄片影展藝術總監	0
24	創作者的內在風景：以影像作為對生命的探尋與追問	2017.08.06	陳芯宜／行者影像文化有限公司導演	147
25	在影像成為光之前	2017.08.13	林婉玉／獨立影像工作者	153

場次	講題	日期	主講人	參與人數
26	藝術紀錄影像論壇	2017.08.20	主持人： 黃明川／紀錄片導演、黃明川電影視訊有限公司負責人、嘉義國際藝術紀錄片影展藝術總監 與談人： 張緯誌／紀錄片工作者 陳芯宜／行者影像文化有限公司導演 林婉玉／獨立影像工作者	147
27	建築的理性與環境延伸	2017.09.10	羅耕甫／橙田建築室研所設計主持	251
28	家屋重生：氛圍與故事線的交錯	2017.09.17	何武賢／山隱建築室內裝修設計有限公司負責人	216
29	建築如何說話：形式、再現與意義	2017.09.24	賴仕堯／國立臺灣大學建築與城鄉研究所助理教授	206
30	設計人穿梭旅館暨生活空間	2017.10.01	陳桓昌／米桓室內裝修設計有限公司 陳藝方／米桓室內裝修設計有限公司	202
31	用華人設計的力量，站上國際舞台	2017.10.15	張祥鎬／伊太空間設計有限公司負責人	124
32	形塑城市未來的居住生活願景與想像	2017.10.22	張清平／天坊室內計劃有限公司總設計師	174
33	複數烏托邦：邊境敘事	2017.11.05	主持：賴香伶／春之文化基金會董事、策展人 講者：徐文瑞／策展人、藝評人 許家維／藝術家	121
34	複數烏托邦：石頭會說話	2017.11.12	主持：簡子傑／國立高雄師範大學美術學系助理教授、藝評人 講者：陳伯義／藝術家 蘇育賢／藝術家	151
35	複數烏托邦：生命政治	2017.11.19	主持：黃建宏／國立高雄師範大學跨領域藝術研究所所長 講者：Alex Taek-Gwang Lee 李澤廣／韓國弘益大學文化研究學系教授 高俊宏／藝術家	148

場次	講題	日期	主講人	參與人數
36	複數烏托邦：現實幻境	2017.12.03	主持：顧世勇／國立臺南藝術大學視覺藝術學院院長 講者：王俊傑／國立臺北藝術大學新媒體藝術學系教授、藝術與科技中心主任 陳依純／藝術家	119
37	複數烏托邦：非人視域	2017.12.10	主持：王品驊／國立彰化師範大學美術學系助理教授 講者：陶亞倫／藝術家、國立政治大學傳播學院教授 邱誌勇／北京師範大學香港浸會大學聯合國際學院教授	130
38	複數烏托邦：歷史回訪	2017.12.17	主持：龔卓軍／國立臺南藝術大學藝術創作理論研究所副教授 講者：Sunjung Kim 金宣廷／韓國光州雙年展基金會總監 許芳慈／新加坡國立大學社會科學所亞洲文化研究課程博士候選人、策展人	113
總計	全年度 37 場次，5608 人次			



**Let's Get "Moving":
An Encounter Between Art and Body**

In the November of 2017, the KMFA invited dancers of Cloud Gate 2 to put on a flash mob performance in the museum, affecting visitors with the joyful rhythm of dancing. From March to May in 2018, Legend Lin Dance Theatre, also a participating art group in Still Waters Run Deep, was invited to organize "Leisurely Dance x Listen to the Body Workshop," which was dedicated to awaken the participants' perception to dance.

Launching Ecological Guided Tour Service

In addition to regular and special guided tours in the exhibitions, the KMFA has incorporated its distinctive 40-acre ecological park, and collaborated with the Wild Bird Society and the Nature Observation Society to launch "Ecological Guided Tour Service." Until December 2017, 10 sessions were held joined by 195 participants.

A Music and Art Feast: Friday Night Concerts

Annually sponsored by Taishin Bank to continue its acclaimed "Good Afternoon! Music" since 2006, the KMFA has launched "Moonrise Concert on Friday Night" since the July of 2017 to offer audience a unique musical experience. In the evening of the first Friday night every month, outstanding musicians have been invited to perform in the museum, providing remarkable music performances. At the same time, the exhibitions on the first and second floors are also open to provide audience a different nighttime experience at the museum.



Creating Diverse and Bountiful Possibilities of the Museum

In 2017, the KMFA has transformed its "Art Resource Classroom" into a livelier center for experiencing art, and organized printmaking workshops, pottery workshops and metalworking workshops for audience to experience being an artist in a holiday afternoon. The workshops have been full every time and received much positive feedback, as audience requested more sessions and additional number of participants. In 2017, 289 sessions were held for the Art Resource Classroom, with 18 experience-oriented workshops that required payment, and a total of 364 participants.



高雄市立美術館 2017《大廳音樂會》人次統計表

項次	日期	內容	參與人數
1	2017.6.24	蛻變·新生－23周年館慶大廳音樂會－高雄市立交響樂團	1495
2	2017.7.14	小周末音樂會：神秘失控人聲樂團	1309
3	2017.8.4	小周末音樂會：林生祥	609
4	2017.9.1	小周末音樂會：以莉·高露	939
5	2017.9.30	Blue Moon－中秋大廳音樂會－高雄市國樂團	732
6	2017.10.6	小周末音樂會：黃瑞豐爵士三重奏	515
7	2017.11.3	小周末音樂會：徐崇育 & Soy La Ley 古巴爵士樂團	553
8	2017.12.1	小周末音樂會：蘇毓涵鐵琴三重奏	359
9	2017.12.2	美國音樂出訪：東尼·梅莫爾樂團－生命之歌演唱會	785
10	2017.12.30	「好年·享樂－一年終大廳音樂會」－高雄市立交響樂團	1026
總計	10 場次 8322 人次（小週末音樂會共有 7 場次 5016 人次）		



高雄市立美術館 2017《藝術體驗中心》人次統計表

月份 / 項目	免費課程 / 團次	免費課程 / 人數	收費工坊 / 場次	收費工坊 / 人數	備註
1月	24	830			
2月	28	1309			
3月	27	836			
4月	22	458			
5月	22	472			
6月	23	198			
7月	23	457			轉型為行政法人
8月	22	341	1	25	
9月	15	198	2	64	
10月	21	247	3	40	
11月	24	504	5	66	
12月	21	592	7	169	
小計	271	5919	18	364	
總計	289 場次 6283 人次參與（收費工坊 18 場次 364 人次）				





Museum-Corporation Partnership and Dialogue

In order to build a supporting force for developing cultural enterprises and promoting the cultural identification of artistic value, the KMFA has initiated the "KMFA Friends" network. In 2017, the goal was to recruit nexus members for the KMFA membership and to launch related services. 89 nexus members were recruited throughout the year. The museum has reciprocated these members with first-hand exhibition and event information service as well as reserved seating at exhibition openings and concerts as a form of preparing for the official "Nexus 100" and "Individual" membership that will be launched soon.

The KMFA Volunteers

The KMFA volunteer team has been a lasting supporting force for the museum. In 2017, 96 new volunteers joined the team, serving as volunteers at the KMFA, the KCMA and the Art Resource Classroom. The museum also recruited volunteers for ecological guided tour service for the first time. In addition, a large-scale survey was conducted this year, which was the first since the establishment of the volunteer team. Based on the feedback of 741 questionnaires from the volunteers, the museum has invited senior radio professionals and theater directors to provide training courses for volunteers and to better audience service through interactive learning.



06

The Kaohsiung Children's Museum of Art



An Art Exploration for the New Generation

Since the inauguration of the KCMA in 2005, the museum has received more than 300,000 visitors annually. Each year, the museum planned thematic, interaction-oriented exhibitions as well as special events and activities for summer vacation, Lunar New Year, Children's Day, Mid-Autumn Festival, etc. Furthermore, the public art at the entrance, the sandbox area in front of the museum and the museum garden, also known as "Footprint Maze," have become best sites for a holiday tour and learning for parents and children.

In 2017, the museum presented the thematic interactive exhibition, *My Secret Garden*, and extended the exhibition space to the outdoor garden as a response to the plan of creating "the KMFA Ecological Park" that aims to integrate the KMFA, the KCMA and the ecological park.

Fun Time in Art

The KCMA has endeavored in creating children's interaction with art and continued organizing different activities to foster art participation. Throughout 2017, 157 story-telling sessions were held, with a total number of 15,997 participants. The four-day event "Makadao 330 – A Busy, Busy Children's Day" in 2017 brought in 10,244 visitors into the museum. In September 2017, the museum also collaborated with Jiu Zhen Nan Taiwan Pastry to launch a festive event, "Story-telling under the Moonlight," for the Mid-Autumn Festival, and welcomed a total of 1,000 participants.

Meanwhile, the KCMA also launched summer camps and workshops for the summer vacation. For example, "Summer in Neiweiipi—2017 Summer Camp for Plant Art" and 12 children's workshops throughout four seasons. The museum also collaborated with the General Education Program of the National Sun Yat-sen University and launched the program of "Children's Art with Sun Yat-sen University," which combined plant art exhibition and creation and was joined by 115 second-grader or older participants.





特別感謝

Special Thanks

藝術品捐贈 感謝名單 (依筆畫排序)

王明智
王銘嶼
李俊賢
林鴻文
侯淑姿
洪朝明
財團法人原住民族文化事業基金會
許進源
曾錦皇
黃光男
廖修平
廖修謙
廖修鐘
廖敏君
劉白
劉耿一
劉潤朱
黎明珍
盧建銘
蕭明賢
賴安淋
賴易志
薛保瑕

館務營運、活動與展覽贊助 感謝名單 (依筆畫排序)

EPSON
二三工作室
上鎧鋼鐵
不二繳果(高雄不二家)
中華航空公司
日本京都造型藝術大學
台新國際商業銀行
台藝建材實業有限公司
百國金屬有限公司
亞洲文化協會南三三小集
東和鋼鐵
采泥藝術事業股份有限公司
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科逸整體衛浴設備
約櫃建築實業股份有限公司
美術館之友聯誼會
英國文化協會
飛活運動行銷有限公司
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財團法人何創時書藝文教基金會
財團法人旺台文化教育基金會
高雄市受恩社區關懷協會
門市國際有限公司
悠旅生活事業股份有限公司
捷耀光通訊股份有限公司贊助
尊貴眼鏡
晶泰水泥加工廠股份有限公司
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園藝治療師-佳峰園藝
奧新國際股份有限公司
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聚和國際股份有限公司
樂齡生活事業股份有限公司
樸石藝術文化有限公司
舊振南食品股份有限公司
鑫富都建設

07

附錄

Appendix

高美館文創品

以新的高美館三位一體 LOGO 為發想，防水耐重且可隨時捲起的輕型萬用包，符合時下環保、設計、時尚的需求。



狗年旺來，高美館年節小物

2018 年正逢狗年，高美館也與藝術家阿卜極合作，推出可讓大人小孩一起動手組合的小狗紙立架（背後為〈感動狗〉彩繪）



《靜河流深》展覽明信片，一套四張典藏組

2018 年高美館以典藏之藝術家袁旃版畫、卡片、杯墊，搭配設計紅包袋向大家拜年。



以觀念藝術大師柯蘇斯為《靜河流深》展覽特地創作之作品〈世界地圖（台灣）〉為發想，由藝術家本人親自設計的質感上衣。

穿上它，沿著愛河流域一起散步吧！



圖說

- P02-03 見各章節扉頁圖說
- P04-05 高美館館長 李玉玲博士參與 IMA 國際美術館系列課程 (攝影: 鄭景陽)
- P06 上圖: 2017 年高美館館慶, 高美館館長 李玉玲博士致詞 (攝影: 林宏龍)
中右: 2017 年度高美館重要典藏: 劉啟祥〈畫室〉 1939 油彩、畫布 160.5×129.5cm
中左: 2017 年高美館「月昇·樂昇小周末音樂會」現場 (攝影: 林宏龍)
下圖: 內惟埤文化藝術園區鳥類生態 (攝影: 林宏龍)
- P07 上圖: 《靜河流深》展場一景 (攝影: 林宏龍)
中圖: 《靜河流深》展場一景 (攝影: 鄭景陽)
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- P08 上圖: IMA 國際美術館系列課程研討會現場 (攝影: 鄭景陽)
中圖: 2018 高雄獎得主蕭聖健與作品 (攝影: 林宏龍)
下圖: 《空間·詩·人: 李光裕創作研究展》展場一景 (攝影: 林宏龍)
- P09 上左: 《靜河流深》展覽開幕酒會一景 (攝影: 鄭景陽)
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下圖: 藝術家石晉華〈行路一百公里〉於高美館創作之過程影像 (〈行路一百公里〉過程影像: 54 公里 牆畫布與地畫布高美館典藏)
- P10 《起家的人 Home2028》展場一景 (攝影: 鄭景陽)
- P12 上圖: 《凝視維度- 蔡文汀複合水墨創作展》展場一景 (攝影: 林宏龍)
下圖: 《感動雞》展場一景 (攝影: 林宏龍)
- P13 《一個都不放過: 當代藝術中的推理事件》展場一景 (攝影: 吳欣穎)
- P14-15 《再織 Rewoven》展場一景 (P16 圖攝影: 曾芳玲、P17 圖: 美國紐約市立大學皇后學院美術館提供)
- P16 《高雄獎夢幻隊與四道戰帖》展場一景 (攝影: 林宏龍)
- P17 《南方: 問與聽的藝術》展場一景 (攝影: 林宏龍)
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- P19 上圖: 《幽微·沉吟- 蔡良滿油畫創作展》展場一景 (攝影: 林宏龍)
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- P21 《線- 石晉華當代宗教藝術展》 (攝影: 林宏龍)
- P22 2017 高雄國際貨櫃藝術節《銀閃閃樂園》夜景 (攝影: 林宏龍)
- P23 (上) 2017 高雄國際貨櫃藝術節《銀閃閃樂園》現場一景 (攝影: 鄭景陽)
(左下) 2017 高雄國際貨櫃藝術節《銀閃閃樂園》現場一景 (攝影: 林宏龍)
(右下) 2017 高雄國際貨櫃藝術節《銀閃閃樂園》現場一景 (攝影: 鄭景陽)
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2017-2018 年報

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80460 高雄市鼓山區美術館路 80 號
Tel:07-5550331
Fax:07-5550307
出版年月 2018 年 6 月

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