

south  
plus 2  
大南方  
多元史觀特展 Contemporary Art & Culture Museum

多元史觀特藏室二部曲

# South as a Place of Changes

Kaohsiung Art Voice  
from 1970s to 1990s

2023.2.25 → 2024.9.8

高雄市立美術館 KMFA 展出地點  
Exhibition  
Venue | 301 → 305

南方作為  
衝撞  
之  
裡  
所

## 走過、路過、跨過戒 / 解嚴年代的風雨浪尖

### 流逝的歷史長河中，按下時空暫停鍵

為讓大眾能真切感受到美術館現 / 當代典藏與他們生活的相關性，高美館自 2019 年設立此「典藏常設展」，透過不同階段的主題規劃，讓藏品有機會透過更多元的媒介，被觀眾接觸並認識。特展空間自 2018-2019 年間完成改造後，以溫暖、沉穩但又具光亮、時尚感的自明性空間，希望給予觀者在歷史復古中，體會時空「穿越」的想像，透過動線上視野的開、闔、恍惚、鮮明等，來感受實體典藏、借展品、詮釋資料、文獻等鋪展開來的虛實世界。

「南方作為『』之所」是「多元」觀察在地藝術史的方法之一，讓典藏在時代發展中呈顯出其存在意義，並擴延至更深更遠的「南方」哲學詮釋，超越地理定義與人們對南方的制式想像。展

出的創作者們，在不斷的「移動」、「往返」與「地著」中，為台灣不同的地域帶進文化養分的同時，並生成更多面向、意義、內裡層次與指涉的「南方」；這個「南方」，除了是大高雄最具體而微的象徵，也呼應學界對「南方的多重意涵」之探討，『』更是代表了各種不同的「南方」想像，也是提出「多元史觀」時的大膽想像，除了歷史回溯，更希望有新觀點的深掘。

二部曲自 2020 年啟動策展規劃，2021 年透過機構內部研究團隊與外部學者、創作者、耆老等進行研究合作，重新審視 1970-1990 年代在地藝術發展的過程。由「典藏」出發回溯戒嚴 / 解嚴前後南臺灣藝術發展脈絡上出現過的關鍵人物、事件與作品，過濾出與大高雄具相關性者作為展覽主軸。展覽的「特藏」與背後具說明性的人物等，陳述出展覽主題所要涵蓋的時代議題；隨著調研資料收集與策劃過程，高美館亦同步啟動了「關鍵藏品」的蒐集與補全作業，整合至展覽內容中，讓時代面貌的呈現能更臻完整。

### 溫和但後座力強的文化「衝撞」

二部曲以 1970 至 90 年代間的「大高雄藝術」發展為主要研究對象，從超過 100 組件的藏品整理出發，最後選擇以「南方作為衝

撞之所」作為展覽主題，但與其把這裡的「衝撞」視為「叛逆」，不如將之視為當年的藝術家們對時下環境「求新求變」(changes)迫切的追求。

齊聚於當年被視為「文化沙漠」中的創作者們，以「藝術」為媒介，呈顯出比表象更為複雜的「衝撞」層面，他們超越了身、心靈束縛，將「衝撞」幻化成在地獨特的草莽之氣、邊緣之悍與赤子之心。有人的創作內隱且細微，從對制式媒材與表現形式的「不服從」，到對環境的不安、對底層的憐憫或對政治、文化、社會制約等的積極反思，也有人的創作擲地有聲、宣洩意味濃厚，對立與張狂外顯，而當年在媒體藝評書寫的直白表現更有甚者。

二戰後從日本政府接收的工業設施，讓高雄有了成為「工業城」的命運，也吸引其他新式工業來此設廠（包括 1966 年政府於高雄設立臺灣第一個加工出口區，1970 年代「十大建設」則讓中國鋼鐵公司、中國造船廠與中國石油公司高雄煉油廠都在高雄生根發芽）。快速的工業建設，讓高雄及其鄰近城鎮匯聚了相當多的人口，伴隨而來的各式產業，也吸引來自四面八方的各領域創作者；大家聚集在這個城市抒發夢想，靈魂中躍動著活力無窮的「南方精神」，而這個「南方精神」除了滋養在地文化外，也逐漸地回流並影響著他們的原鄉。

身處精神桎梏的戒嚴世界，與身處煙塵籠罩的冷硬工業城中，同樣讓人不耐；對在夾縫中求生存的人來說，「衝撞」從來就不是件容易的事，幸而藝術施予了人們精神想像空間與抑鬱發洩口；當我們重回到那段壓力鍋沸騰前的增溫，與開鍋後乍然釋放的年代時，應該帶上更多的同理心，來觀注他者曾經面對的時代困境，莫將「自由」視為理所當然。

正如當年倪再沁所描述：「高雄，是一個雜念很多的城市。」政治、經濟與國際局勢常造成城市社會的急遽轉變，但也給予了人群更多產生「雜念」的空間。在本展中，這些「雜念」來自一群處於「戒嚴」與「解嚴」、「本省」與「外省」、「本土」與「國際」、「創作」與「現實」等夾縫中，在不斷吸收新知、反省辯證、尋求同儕認同與存在意義的同時，不放棄積極開創自我語彙的創作者們；他們用繪畫、文學、音樂、電影等不同領域的創作，去「衝撞」家庭、政治、社會、歷史、文化、教育、語言等內、外在制約，並找到自己在時代中「發言」的方法。

### **不只是美術館，這裡也是探勘時代的基地**

長達 18 個月的展期、作品跨越超過 30 年的歷史維度，本展給予美術館、觀眾與教育單位更多的時間來參與展覽的討論；正因作

品中可見與不可見的敘事，來自許多人經歷的過去，所以也是大眾更應該珍視的共同記憶。透過本展，本館特別委託台南應用科技大學黃文勇、鄭勝華與徐婉禎老師組成研究團隊，進行前置研究與累積，重新審視這段形塑出台灣南方藝術具體形貌的「關鍵年代」，並記錄發生於其間的關鍵人、事、物（關鍵作品），來活化藏品並補強相關文獻，讓美術館成為探勘大時代記憶的基地。

「特藏室」除了希望成為館藏研究與教育空間外，也與文藻外語大學合作為年輕族群錄製 Podcast 帶狀節目，在雲端開闢耆老說故事的「時代之聲」。同時也與高雄市立圖書館（高雄文學館）、高雄電影館合作串連活動，看看老文青們如何透過文字紀實或想像，在時代中築出另一道抵禦「戒嚴令」的長城。

除了對所有展出藏品的作者、贈藏家屬及提供展出援助的單位表達感謝外，我們也要感謝洪龍木、陳榮發、木殘、顏明邦、謝三泰、楊順發等藝術家借展珍貴的作品與檔案，以及施明德文化基金會、國立臺灣文學館、鍾理和文教基金會共同的協助，讓施明正先生珍貴的 19 張人物素描高清图檔能首次造訪美術館基地，讓我們對時代的探勘能有更不同的視野。同時也感謝陳水財、葉竹盛、區超蕃、洪根深、陳榮發、木殘、許自貴、鄭明全、劉高興、盧明德、蘇志徹、蔡獻友、劉秋兒、吳慧芳、張新丕、梁任

宏、賴芳玉、倪晨、林秀美、呂錦堂、蔡士璋等學者專家或藝術家家屬提供口述，以及協助紀錄片錄製與剪輯的盧昱瑞暨龍裕鴻老師，還有 Podcast 節目製播的文藻外語大學傳播藝術系連俐俐主任師生團隊等，感謝大家為我們提供豐富的時代片段，讓我們組構出更完整的時代拼圖。

這個拼圖也回應了一個當年被眾口鑠金出來的情境偏見：在地文青交陪如此頻繁、跨界藝術家交流如此熱絡、社會參與如此積極，高雄怎可能是所謂的「文化沙漠」？誰沙漠？你家才沙漠啦！

（撰文：羅潔尹，2023）

# Traveling through, past, and beyond the turmoil during and after the martial law period in Taiwan

## Capturing the Flow of History

To promote awareness among the public of the relevance of KMFA's modern/contemporary collections to their lives, we launched the exhibition series of our collection in 2019. Through this series of exhibitions based on different curatorial themes, the works in our collection can have more opportunities to be approached and appreciated by viewers. After its renovation during 2018 and 2019, the South+ Special Collection Galleries are now warm, calm, bright, and fashionable self-luminous spaces built with the aim of inspiring viewers' imagination of "time traveling" to different periods in history. When viewers move around in the gallery with contrasting variances of the openness and brightness in its space, they can immerse themselves in the physical and virtual experiences brought by the art works, interpretative materials, and documents on display.

"South as a place of XXX" is our approach to observe the historical pluralism of local art development, enabling the works in our collection to demonstrate their meanings in history and giving rise to a kind of philosophical interpretation of the "South" that is more profound and extensive than the existing geographic definition

and people's stereotypical imagination. The artists in this exhibition have brought artistic and cultural nutrients for different parts of Taiwan after their constant "moving", "traveling back and forth among" and "settling down in" different places on this island. They have helped to bring forth a new "South" that has more diverse facets, more significance, more depth, and more referential meanings. This "South" is not only the most epitomizing symbol of Greater Kaohsiung but also a response to the "multiple meanings of the South" proposed by scholars. Moreover, the "XXX" part represents different kinds of imagination about the "South". It also resonates with the bold idea of "historical pluralism" we have proposed to look back at the history and, more importantly, explore new perspectives.

The curation of this exhibition was started in 2020. In 2021, KMFA's research team worked with external scholars, artists, and elders to review the art development in Kaohsiung from the 1970s to the 1990s and made a special selection of KMFA's collections to represent different elements such as key figures, incidents, and art works most relevant to and representative of the art development history in southern Taiwan, particularly in Greater Kaohsiung, during those two decades. In addition to the special selection of KMFA's collections, this exhibition will also feature the documents and historical materials collected during our research and curation process. The "key collections" that KMFA is still expanding will also be included in this exhibition to represent a more comprehensive picture of the history.

## Mild Cultural "Collision" with Powerful Aftershocks

This exhibition is curated as a research exhibition mainly focusing on the art development in Greater Kaohsiung from the 1970s to the 1990s and presenting

over 100 works from KMFA's collection. The title and main theme of this exhibition in Chinese literally means "South a place of collision". However, we prefer to regard the "collision" as people's eager desire to seek "changes" (hence the English title of this exhibition) to the overall environment in Taiwan back then other than "rebellion" against the institution.

Converging in the city that was considered a "cultural desert" back then, artists used "arts" as a medium to trigger "changes" in different dimensions of society. Breaking free from all the physical and mental constraints, artists turned their eagerness to seek changes into their unique styles of grassroot roughness, anti-mainstream toughness, and childlike pureness. Some of them were more low-profile and subtle in expressing through their works their "disobedience" of the traditional media and expression methods, their anxiety about the environment, their empathy with people at the bottom of society, and their criticism against political, cultural, and social constraints. The others were more outspoken and direct in venting their anger and challenge against the institution through their art works and, in particular, their writings of art critiques.

With the industrial infrastructure left by the Japanese government after WWII, Kaohsiung was well-positioned for industrial development and attracted a lot of companies to build their factories here. (The first Export Processing Zone in Taiwan was established in Kaohsiung in 1996 while China Steel, China Shipbuilding, and China Petroleum all built their factories in Kaohsiung during the Ten Major Construction Projects in the 1970s.) Amidst the fast industrial development, Kaohsiung and its satellite cities saw an influx of people and a boom in the development of tertiary industries. As a result, creators from all walks of life and all the other places in Taiwan were attracted to Kaohsiung. They converged in this city

to pursue their dreams with the "spirit of the South" alive and vibrant in their souls. This "spirit of the South" not only nurtured the cultural development of Kaohsiung but also gradually influenced the places they were from.

However, the spiritual shackles imposed by the martial law rule were as depressing as the coldness and hardness of living in a smog-shrouded industrial city. It was already difficult for people back then to survive all the struggles in life, let alone seeking "changes." Fortunately, arts (including visual art, literature, cinema, music, and performance art) provided them a spiritual space of imagination and a vent for suppressed emotions. When we look back at those years when people's stress was boiling nearly to the point of explosion and got released all of a sudden, we should have more empathy, put ourselves in the shoes of those who had to face the difficult time back then, and learn not to take the "freedom" we are enjoying for granted.

As once described by Ni Tasi-chin, "Kaohsiung was a city with many wandering thoughts back then." The political, economic, and international conditions in earlier years resulted in not only rapid social changes to this city but also an increasing number of "wandering thoughts" that came from a group of artists caught in between "martial law" and "lift of martial law", "ancestry in Taiwan" and "ancestry in China", "localism" and "internationalism", and "creation" and "reality". These artists continued to learn new knowledge, have dialectical self-reflection, seek peer recognition and meanings of their existence, and proactively develop their own rhetoric of artistic creation. They used their paintings, writings, musical works, and movies to seek changes to the external and internal constraints imposed by the traditions of family, politics, society, history, education, and language. By doing so, they found a way to air their "voices" in their time.

## Not Only an Art Museum but Also a Base of Memories

Lasting over 18 months, this exhibition will present works that span a period of more than 30 years. The relatively long duration of this exhibition is intended to give more time for KMFA, viewers, and art education entities to participate in the discussions inspired by the exhibition. As the narratives, either visible or invisible, in the works come from a period of time shared by many, the works also constitute collective memories that all of us should treasure. Before this exhibition, we especially commissioned a research team formed by professors Huang Wen-yung, Cheng Sheng-Hua, and Hsu Woan-Jen from the Tainan University of Technology to conduct research and collect historical materials on the key figures, events, and works during those “critical years” in the art development in southern Taiwan to review and reveal the rich facets of that period of time. The historical materials are used as documents to complement this exhibition and make KMFA a base for people to explore the common memories of those years.

In addition to our hope that the South+ Special Collection Galleries will become spaces for art research and education based on our collections, we also work with Wenzao Ursuline University of Languages in producing a Podcast program for young audience and a cloud-based program called “What a time!” in which elders share their stories of earlier days. We also curate and hold together with Kaohsiung Public Library (Kaohsiung Literary Museum) and Kaohsiung Film Archive thematic exhibitions that demonstrates to viewers how literary youth in an earlier period of Taiwan’s history fought against the “martial law order” with the pen as their weapon.

In addition to all the participating artists, family members of collectors, and

organizations that kindly offer their assistance, we also owe much gratitude to Hung Lung-mu, Chen Jung-fa, Mu Tsan, Yen Ming-ben, Hsieh San-tai, Yang Shun-fa and the other artist who kindly lend their invaluable works and documents. Our gratitude is also extended to the Shih Ming Te Foundation, National Museum of Taiwan Literature, and Zhong Lihe Culture and Education Foundation for their support which makes it possible for us to have different perspectives in our exploration of the history through the high-resolution files of 19 priceless figure drawings created by Shih Ming-zheng. We would like to also thank Chen Shui-tsai, Yeh Chu-sheng, ChauFan Ou, Hung Ken-shen, Chen Jung-fa, Mu Tsan, Hsu Tzu-kuey, Cheng Ming-chuan, Liu Kao-sing, Lu Ming-te, Su Zhi-che, Tsai Hsien-yiu, Leo Liu, Wu Hui-fang, Chang Sin-pi, Liang Jen-hung, Lai Fang-yu, Ni Chen, Lin Hsiu-mei, Lu Jing-tang and Tsai Shih-wei; thank Lu Yu-jui and Lung Yu-Hung for their assistance in exhibition and the video recording; and thank Prof. Lien Li-li and the faculty and students from the Department of Communication Art, Wenzao Ursuline University of Languages, for their production and broadcasting of our joint Podcast program. Because of all the kind assistance and provision of an abundance of resources and materials, we are finally able to put together the whole picture of Kaohsiung’s development as a city.

The Kaohsiung in the picture we put together also debunks the long-accepted stereotypical and derogatory impression of this city as a “cultural desert”. How come a city with such frequent interactions among its cultured youth, such lively exchanges among artists from different disciplines, and such enthusiastic public participation was considered a so-called “cultural desert”? If you still call Kaohsiung a cultural desert, the joke is on you!

Nita LO, 2023

# 少年仔，安啦？

「存在主義」暗湧年代中的憤青在想甚麼？



1 | 2

1. 母校 | 李俊賢 | 1992 | 壓克力顏料、畫布 | 133.5 × 221.5 cm | 高雄市立美術館典藏  
Alma Mater | Lee Jiun-shyan | 1992 | Acrylic on canvas | 133.5 × 221.5 cm | Collection of KMFA

2. 八荒之二 | 陳水財 | 1978 | 油彩、畫布 | 116.5 × 90.5 cm | 高雄市立美術館典藏  
The Cosmos II | Chen Shui-tsai | 1978 | Oil on canvas | 116.5 × 90.5 cm | Collection of KMFA

## Young Man, Worry Not? What's in the Head of Angry Youth in those Years with the Undercurrents of "Existentialism"?

「憤青」在成長為「奮青」前，總有一條好長的路要走。不安於現狀、不因環境貧乏而侷限眼界、不走被制約好的路，創作者們摸索自己在時代中「存在」的意義，尤其在「戒嚴令」下諸多「禁令」，更是讓他們內心無比躁動並躍躍欲試。





# 渴求認同的年代

你如何感受到「在地」與「本土」？



1 | 2

1. 青山·古厝·太陽 | 李朝進 | 1984 | 水彩、紙 | 49×64cm | 高雄市立美術館典藏  
Mountain, Old Houses and Sun | Lee Chau-chin | 1984 | Watercolor on paper | 49×64cm | Collection of KMFA
2. 考驗 | 蔡水林 | 1988 | 版畫 - 孔版 (顏料、紙) | 20×14cm | 高雄市立美術館典藏 | 藝術家捐贈  
Test | Tsay Shoei-lin | 1988 | Print (Stencil print) | 20×14cm | Collection of KMFA



## Years of Seeking Identity: How to Feel “Native” and “Local”?

1971年，駐聯合國代表周書楷在聯合國台上宣讀「中華民國退出聯合國」的聲明開始，臺灣在國際便逐漸處於被孤立的狀態；這裡的人們開始反身關注起自己的土地。而人們是如何察覺到「本土」的存在？移居來臺與在這裡出生的創作者之間，對「在地」又有怎樣不同的詮釋？

# 誰沙漠？你家才沙漠！

「文化沙漠」中慢熱的跨域文青聚合場



1 | 2

1. 魚 (NO.1-'73 work) | 朱沉冬 | 1973 | 綜合媒材、紙本 | 59×120cm | 高雄市立美術館典藏 | 家屬捐贈  
Fish (NO.1-'73 work) | Chu Chen-tung | 1973 | Mixed media on paper | 59×120cm | Collection of KMFA

2. 生命連作 - 思維靜慮 | 曾培堯 | 1991 | 水彩、紙 | 1981 | 49 × 65cm | 高雄市立美術館典藏  
Life-8172: Contemplation | Tseng Pei-yao | 1991 | Watercolor on paper | 1981 | 49 × 65cm | Collection of KMFA



## Calling Kaohsiung a Cultural Desert? The Joke's on You! Kaohsiung as a Place for Cultured Youth to Converge and Convert the City

以高雄工業城為中心，來自各地的小說家、詩人、音樂家、畫家、攝影紀錄、媒體工作者在 70-90 年代間，一直頻繁「群聚」著，交流閱讀、創作與對時事的心得，到處有寫生人群，文青們也喜歡到咖啡廳喝咖啡並暢談「存在主義」或人生理想，艷羨北方的同時並想像著美好的「南方」。

# 工業城中藝術黑化 / 黑畫

這裡的「黑」不是只有一種「黑」

## The Blackening of Art/Black Painting in an Industrial City— More Than One Type of “Black”

工業城中林立的工廠，川流不息的制服「藍海」、拆解與切鋸金屬的刺耳聲響、馬路上轟隆隆的貨櫃車、地平線盡頭望不盡的塵灰；「自我抹黑」是一些創作者轉換心境的方法，粗曠、真實、深沉且接地氣的「黑」，成為在地人生命經驗相連的「代表色」。但這裡的「黑」，只有一種「黑」嗎？



1 | 2

1. 無菌河 | 羅清雲 | 1983 | 油彩、畫布 | 150×91cm | 高雄市立美術館典藏 | 家屬捐贈  
The River without Germs | Lo Ching-yun | 1983 | Oil on canvas | 150×91cm | Collection of KMFA
2. 高雄港 | 李俊賢 | 1983 | 油彩、畫布 | 89.5×130.5cm | 高雄市立美術館典藏 | 家屬捐贈  
Kaohsiung Harbor | Lee Jiun-shyan | 1983 | Oil on canvas | 89.5×130.5cm | Collection of KMFA



無題 (失樂園之田野系列) | 倪再沁 | 約 90 年代 | 水墨、紙本 | 52×72cm | 高雄市立美術館典藏 | 倪又安先生捐贈  
Untitled (Field of Lost Paradise Series) | Ni Tsai-chin | 約 90 年代 |  
Ink on paper | 52×72cm | Collection of KMFA



逃出污染島 | 陳隆興 | 1989 | 油彩、壓克力顏料、畫布 | 130×97cm | 高雄市立美術館典藏  
Escaping from the Polluted Island | Chen Long-sing | 1989 |  
Oil and acrylic on canvas | 130×97cm | Collection of KMFA



13號碼頭 | 陳榮發 | 1995 | 壓克力顏料、畫布、金屬、木板 | 124×180×20cm  
Pier 13 | Chen Jung-fa | 1995 | Mixed Media Acrylic and metal on canvas mounted on wood | 124×180×20cm



「走拍高雄系列—打狗印記」 | 謝三泰 | 1980年代 | 攝影 | 藝術家自藏  
In Memory of Takao | Hsieh San-tai | Photography | circa 1980s

# 眉眼間不能說的事

威權時代中「白色」何以恐怖？

## The Unspeakable: White Terror during the Authoritarian Period

1949 至 1987 年臺灣「戒嚴時期」中，最讓人心生恐懼的是「精神箝制」，但反而更容易讓人嚮往自由、或產生「衝撞」體制的慾望；藝術也是同樣，當「白色恐怖」的陰影逐漸不再籠罩，人們如何用創作來讓自己「反白」？



1 | 2



1. 國民黨兵 | 杜巴男 | 1965 | 牛樟 | 13×33×54cm | 高雄市立美術館典藏  
A Kuomintang Soldier | Valialane | 1965 | Camphor wood | 13×33×54cm | Collection of KMFA

2. 白色檔案 - 蔣碧玉 | 何經泰 | 1991 | 攝影 Museo Fineart Fibebase 相紙 | 109×109cm | 高雄市立美術館典藏  
File of White Terror - Chiang Pi-yu | Ho Ching-tai | 1991 |  
Photography Museo Fine Art Fiberbase paper | 109×109cm | Collection of KMFA



1 | 2 | 3

以下為檔案借展

1. 詩人商禽 | 施明正 | 1983 | 紙本素描 | 38.7x26.6cm | 施明德文化基金會圖像授權  
Shang Chin (Poet) | Shi Ming-zheng | 1983 | Sketch on paper | 38.7x26.6cm
2. 詩人管管 | 施明正 | 1983 | 紙本素描 | 37.2x26cm | 施明德文化基金會圖像授權  
Kuan Kuan (Poet) | Shi Ming-zheng | 1983 | Sketch on paper | 37.2x26cm
3. 詩人沙牧 | 施明正 | 1983 | 紙本素描 | 38.9x26.5cm | 施明德文化基金會圖像授權  
Sha Mu (Poet) | Shi Ming-zheng | 1983 | Sketch on pape | 38.9x26.5cm

# 人在囧途

噤聲年代中的社會群像寫真



## Awkward 🙄: People in the Hushed Years

臺灣在二戰之後，在外援與建設中，逐步從貧窮走向了富足的今天；但社會中仍有無數走入窮途末路的人群存在。1985年《人間》雜誌出刊後，揭開眾多讓人不忍直視的社會弱勢寫真畫面，攝影成為記錄這些被遺忘角落的最佳工具，也是讓人們感受到戒嚴世界逐漸被鬆動的媒介。



1 | 2

1. 都市底層 (土生) | 何經泰 | 1990 | 攝影 (Museo Fineart Fiberbase 相紙) | 89.5x89.5cm | 高雄市立美術館典藏  
Shadowed Life - Tu Sheng | Ho Ching-tai | 1990 | Photography (Museo Fine Art Fiberbase paper) | 89.5x89.5cm | Collection of KMFA

2. 龍發堂之一 | 侯聰慧 | 1983 | 攝影 - 銀鹽相紙 | 60x50cm | 高雄市立美術館典藏  
Lung Fa Tang (Buddhist temple-cum-mental asylum)-1 | Hou Tsung-hui | 1983 | Photography-Gelatin silver print | 60x50cm | Collection of KMFA



# 解嚴前後裂出的那道口

破格生猛的批判性書寫

## In-betweens before and after the Martial Law Period: Paradigm-shifting Critical Writings

甚麼時候創作者們也開始書寫起藝術評論？1970年代開始，在媒體資源上呈現弱勢的高雄，迫使創作者們開始掄起筆來寫同儕、寫自己，並籌錢自製刊物來創造發表平台；如果當時出現了犀利又辛辣的評論，或許可以理解成長期被邊緣化感受下，一種更想被看見的迫切吧！

台灣藝術家十款 | 許自貴 | 1995-2000 | 石膏、防水夾板、木材、紙漿、油畫顏料 |  
159×159cm | 高雄市立美術館典藏  
Ten Types of Taiwanese Artists | Hsu Tzu-kuey | 1995-2000 |  
Plaster, waterproof plywood, wood, paper pulp and oil | 159×159cm | Collection of KMFA



# 打開視野後的新世界

超越傳統走向當代的路

作品 I (秩序與非秩序系列) | 葉竹盛 | 1983 | 墨水、石膏、蠟筆、壓克力顏料 | 91x122cmx2 | 高雄市立美術館典藏  
Work I (Order and Non-order Series) | Yeh Chu-sheng | 1983 | Ink, plaster, crayon and acrylic | 91x122cmx2 | Collection of KMFA



## New World after a Broadened Horizon: Transcending the Tradition toward the Contemporary Time

戒嚴的島嶼中，資訊即使封閉又貧乏，也無法阻斷年輕人向外探索的心。國際藝訊透過報章雜誌或留學返國者的引進，成為所有學子們嚮往前往的遠方；新的創作技法與媒材，伴隨大膽的展示方式與創作思考，都逐漸在推動這個城市的文化藝術往「當代」邁進。

# De-rusted and Freshly Painted

Industry and Art of Kaohsiung


## 除鏽烤漆

高雄工業藝術

高雄從日治時期開始被建構成一座工業城市，影片沿著高雄工業發展的線性軌跡，交互併置了與工業相關的藝術家口述暨其創作。戰後發展至今，高雄又將再一次蛻變，從農業、工業轉型到新興科技業，猶如對一部老舊的工業機具除鏽清潔並重新烤漆著……。

片長：38 分鐘 HD / 彩色 / 中英字幕 / 2023

指導單位： 文化局  高雄市政府文化局

委託製作單位： 高雄工業藝術館  
KAHSIUNG MUSEUM  
OF FINE ARTS

製作團隊：三合院影像工作室 Communal House Documentary Studio

製 片：曾榆芬 Tseng yu-fen

導 演：盧昱瑞 Lu yu-jui

攝 影：賴以博 Lai yi-bo

王振宇 Wang chen yu

盧昱瑞 Lu yu-jui

剪 接：日頭腳 Sunfeet

聲 音：黃瑋傑 Huang wei-jie

音 樂：卡到音即興樂團 ka dao yin

@ K aohsiung Museum of Fine Arts

## 展出藝術家

陳庭詩 1913-2002  
曾培堯 1927-1991  
杜巴男 1930-2008  
洪傳桂 1931-2013  
蔡水林 1932-2015  
朱沉冬 1933-1990  
陳甲上 1933-2023  
羅清雲 1934-1995  
施明正 1935-1988  
張文卿 1936-1977  
李朝進 1941-  
陳正雄 1942-

許一男 1943-  
王國柱 1945-  
陳水財 1946-  
洪根深 1946-  
葉竹盛 1946-  
區超蕃 1947-  
蘇信義 1948-  
謝德慶 1950-  
盧明德 1950-  
陳榮發 1952-  
倪再沁 1955-2015  
吳梅嵩 1955-2023

陳隆興 1955-  
蘇志徹 1955-  
張新丕 1955-  
莊明旗 1955-  
顏明邦 1955-  
宋清田 1956-  
許自貴 1956-  
吳天章 1956-  
何經泰 1956-  
李俊賢 1957-2019  
洪龍木 1957-  
木 殘 1957-

李明則 1957-  
劉高興 1958-  
謝三泰 1958-  
王武森 1959-  
劉丁讚 1959-  
侯聰慧 1960-  
林鴻文 1961-  
楊順發 1964-  
蔡獻友 1964-

## Participating Artists

Chen Ting-shih 1913-2002  
Tseng Pei-yao 1927-1991  
Valialane 1930-2008  
Hung Chuan-kuei 1931-2013  
Tsay Shoei-lin 1932-2015  
Chu Chen-tung 1933-1990  
Chen Chia-shang 1933-2023  
Lo Ching-yun 1934-1995  
Shi Ming-zheng 1935-1988  
Chang Wen-chin 1936-1977  
Lee Chau-chin 1941-  
Chen Cheng-hsiung 1942-  
Hsu I-nan 1943-  
Oñg Kok-thiā 1945-  
Chen Shui-tsai 1946-

Hung Ken-shen 1946-  
Yeh Chu-sheng 1946-  
ChauFan Ou 1947-  
Su Hsin-yi 1948-  
Hsieh Teh-ching 1950-  
Lu Ming-te 1950-  
Chen Jung-fa 1952-  
Ni Tsai-chin 1955-2015  
Wu Mei-song 1955-2023  
Chen Long-sing 1955-  
Su Zhi-che 1955-  
Chang Sin-pi 1955-  
Chuang Ming-chi 1955-  
Yen Ming-pang 1955-  
Sung Ching-tien 1956-

Hsu Tzu-kuey 1956-  
Wu Tien-chang 1956-  
Ho Ching-tai 1956-  
Lee Jiun-shyan 1957-2019  
Hung Lung-mu 1957-  
Mu Tsan 1957-  
Lee Ming-tse 1957-  
Liu Kao-sing 1958-  
Hsieh San-tai 1958-  
Wang Wu-sen 1959-  
Liu Ting-tsan 1959-  
Hou Tsung-hui 1960-  
Lin Hong-wen 1961-  
Yang Shun-fa 1964-  
Tsai Hsien-yiu 1964-

## 策展&執行團隊

羅潔尹(高美館研究發展部主任)、陳秀薇(高美館典藏部主任)、吳慧芳(高美館展覽部策展人)

## Curatorial & Executive Team of KMFA

Nita Lo (Head of the Research and Development Department); Chen Hsiu-wei (Head of the Collections Department); and Wu Hui-fang (Curator of the Exhibition Department)

## 偕同策展暨「走進解嚴：典藏與時代關係線」研究團隊

黃文勇(台南應用科技大學美術系副教授)、鄭勝華(台南應用科技大學美術系助理教授)、徐婉禎(台南應用科技大學美術系助理教授)

## Co-curators and Research Team of the “Connections between KMFA’s Collection and the Martial Law Period” Project

Huang Wen-yung (Associate Professor, Dept. of Fine Arts, Tainan University of Technology); Cheng Sheng-Hua (Assistant Professor, Dept. of Fine Arts, TUT); and Hsu Woan-Jen (Assistant Professor, Dept. of Fine Arts, TUT)

## 策展協力

陳熾晴、廖郁斬、吳采臻

## Curatorial Support

Chen Yen Ching ; Liao Yu Chin; and Wu Cai-Zhen

## 「除鏽烤漆：高雄工業藝術」紀錄片

盧昱瑞 三合院音像工作室

## *De-rusted and Freshly Painted: Industry and Art of Kaohsiung*

Lu Yu-jui & Communal House Documentary Studio

## 展覽空間&平面設計 富得(鄭翊君、宋眉蓉)

**Exhibition Display & Graphic Design** Folder (Esther Zheng, Mei-rong Song)

## 指定木作除醛 聚和生醫

**Appointed Deformaldehyde Coating Sponsor** HOPAX

▼ 以下為本展不定期推出之推廣活動，請關注展覽官網。

The following are the art education and promotion activities of this exhibition held on an irregular basis. Please check the official website of this exhibition for more information.

## 時代之聲1 文藻轉藝棧 雲端談話節目：文藻外語大學傳播藝術系

What a time! Voice from KMFA & Wenzao Arty Podcast: Department of Communication Arts/Wenzao Ursuline University of Languages

## 時代之聲2 從憤青到奮青 帶狀論壇

What a time! Voice from KMFA II: Gallery Talks Series of “Transforming from Angry Youth to Active Youth”

**展覽的上檔並非研究計畫之結束，而是開端。**

我們希望透過大眾回憶的參與，來擴大進行對那段時代中台灣南方藝術史料的持續記錄、勘誤、深度探掘與補遺，更希望透過研究，來找到更多淹沒在時代洪流中的「藝術默聲人」。

**The holding of this exhibition is not the end but the beginning of our research project.**

We hope to continue and expand the documentation, verification, deep exploration, and completion of materials regarding the art development history in southern Taiwan from the 70' s to the 90' s by inviting the public to participate and contribute their memories about that era. We also hope to discover through our research more "silent artist" submerged in the currents of time.

### 參觀資訊

#### 高雄市立美術館

804407 高雄市鼓山區美術館路80號 (展覽參觀入口近美術東二路)

開放時間：週二至週日，上午9:30至下午5:30 (週一、除夕休館)

電話：(07)5550331 傳真：(07)5550307

官網：<https://www.kmfa.gov.tw/>

#### Kaohsiung Museum of Fine Arts

Address: 80 Meishuguan Road, Kaohsiung 804407, Taiwan, R.O.C.

Opening times: Tuesday-Sunday 9.30-17.30 (Closed on Mondays and Chinese New Year's Eve)

Tel: (07)5550331 Fax: (07)5550307

Website: <https://www.kmfa.gov.tw/>

指導單位  
Supervisors



主辦單位  
Organizer

高雄市立美術館  
KAOHSIUNG MUSEUM  
OF FINE ARTS

協辦單位  
Co-organizers



明聲和信公司