

# 高雄市立 美術館

2025  
1-2

## 兒童 美術館

## 高雄市立 美術館

○  
開館時間

○  
開館時間

○  
參觀票價

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

Tue.-Sun.  
9:30-17:30  
週一、除夕  
休館

全票 90<sub>NT</sub>  
優惠票 45<sub>NT</sub>

符合免票資格者於入口  
驗證出示證件即免費入場  
免票適用對象詳官網、高美館售票中心  
高雄市民優惠  
設籍高雄市之市民憑證件  
平日享免票／假日享優惠入場

KMFA  
高美之友 +1

美好藝術體驗·認真高美館資訊

JOIN US!

地址  
804052 高雄市鼓山區  
馬卡道路330號  
傳真 07-5536109  
電話 07-5550331 轉300

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

www.kmfa.gov.tw

週一休館  
其餘必要之停止開放時間  
另行公告



2025.1 / 11 — 2025.3 / 2

### KSpace 高雄實驗場 | 抵抗的美學—李素貞個展

#### KSpace | The Aesthetics of Resistance

##### Lee Su-jin's Solo Exhibition

抵抗，是李素貞創作的驅力。她以直覺本真抵抗傳統教條，以謎樣歧義抵抗單一框架，她更想藉由創作描繪出理想的社會圖像，在那裡，人類有免於恐懼的自由。李素貞藉由創作展開自我情感與社會溝通的辯證，在筆觸間摸索畫面結構與敘事的途徑，她抵抗技術化、寫實化，也難以妥協在一個穩定的狀態，拒絕美感的安撫，作品可能是畫不完的半成品，也是持續變化的生命體。

Resistance is the driving force behind Lee Su-jin's creations. She resists traditional doctrines with intuitive authenticity, challenges singular frameworks with enigmatic ambiguity, and seeks to depict an ideal social vision through her art—a world where humanity enjoys freedom from fear. This exhibition features three major themes: Maternal Body, Storms in the Crevice, and The Will to Resist. It conveys deep concerns for Taiwanese society and reflects on the martial law era, the Russia-Ukraine war, and the Asia-Pacific political landscape. Through the aesthetics of resistance, Lee Su-jin aspires to highlight the dignity of humanity, inspire unyielding will, and courageously confront the scars of this world.



↑ 李素貞 Lee Su-jin  
無硝煙的戰爭 War without gunpowder  
油彩、壓克力、畫布 Oil and acrylic on canvas  
116.5 X 91cm 2024



2025 高雄獎  
2025 Kaohsiung Award

2025.1 / 25 — 2025.4 / 20

### 2025 高雄獎

#### 2025 Kaohsiung Award

高雄獎鼓勵新生代藝術家投入創作，29年來秉持著推進當代藝術多樣性的精神，是臺灣重要藝術競賽之一。2025高雄獎從376位參賽者中，挑選26件優秀的作品，共同角逐首獎「高雄獎」3名，「評審特別獎」5名，「何創時書法篆刻類特別獎」1名，以及今年新設的「聚和國際環境永續特別獎」，鼓勵藝術家以其獨到的視角發揮無限創造力。

The Kaohsiung Awards encourage emerging artists to engage in creative endeavors. Over the past 29 years, it has upheld the spirit of promoting diversity in contemporary art, making it one of Taiwan's most significant art competitions. The 2025 Kaohsiung Awards selected 26 outstanding works from 376 participants to compete for three top "Kaohsiung Award" prizes, five "Jury's Special Awards," one "HCS Special Award," and this year's newly established "Hopax Special Award," aiming to inspire artists to unleash their boundless creativity through unique perspectives.

雕塑大廳

2025.1 / 23 — 2025.4 / 13

### 感動蛇 | 高美特展

#### ZODIAC SNAKE

##### Painting Exhibition at Kaohsiung Museum of Fine Arts

2025乙巳蛇年，高雄市立美術館與學學文化創意基金會共同合作「藝起來學學」臺灣文化色彩美感教育計畫，邀請藝術家莊普創作「感動蛇」原型，靈感來自傳說中排灣族的祖先百步蛇，造型以四角柱為上段蛇身，梯形柱為蛇頭，傳達百步蛇的智慧與靈動，蛇身中段以狀似圍巾纏繞的趣味，連結圓柱狀的下段蛇身，象徵蛇既柔軟又祥瑞，擁有不斷蛻變及生命循環的力量，並邀請高雄市、屏東縣、嘉義縣、臺南市、臺東縣、澎湖縣共29所中小學校教師，帶領學生運用代表各校的五個家鄉文化色彩，表達出在地的情感與認同。本展展出逾八百件「小感動蛇」彩繪作品，展現各校多元的色彩觀察及豐沛的創作能量。

2025 is the Year of the Snake, Kaohsiung Museum of Fine Arts and Xue Xue Foundation collaborate to promote Taiwanese Culture Colors Aesthetic Education Project, inviting artist Tsong Pu to create the greenware of Zodiac Snake. According to legend, the ancestors of the Paiwan tribe were the hundred-pace viper. Drawing inspiration from the indigenous story, the design uses a square column for the upper snake body, a four-sided column for the head, showing the snake's wisdom and agility. The middle part of the body has a fun, scarf-like wrap that connects to the round-shaped lower body, showing how snakes can be both flexible and steady. The design embodies the power of constant transformation and life cycles. Meanwhile, teachers in junior high schools and elementary schools are encouraged to lead students to participate in this project that bring out the recognition of hometown nature, history, and culture. The exhibition includes over eight hundred painted snake artworks by students in Kaohsiung, Pingtung, Chiayi, Tainan, Taitung and Penghu, demonstrates a variety of color observation and students' abundant creativity in art.



藝術家莊普創作「感動蛇」原型  
Artist Tsong Pu creates the greenware of Zodiac Snake

伊羅·巴瓦瓦隆 Etan Pavaavalung  
用力的呼吸 Breathing Hard  
版畫顏料、壓克力顏料、木板 Printing ink, acrylic on wood  
80 X 120cm X 2, 2011  
高雄城市立美術館典藏  
Collection of Kaohsiung Museum of Fine Arts



101 102 103

2024.12 / 28 — 2025.6 / 15

### 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，精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.

104 105

2024.12 / 14 — 2025.4 / 20

### 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.



《潮壤相接》展覽現場 (攝影：林宏龍)  
Exhibition view of *Between Waves and Soils*  
(Photo: Lin Hung-Lung)

301 302 303 304 305

2024.10 / 5 — 2025.3 / 16

### 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

本展由高雄市立美術館與新加坡國家美術館、新加坡美術館共同策劃，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，關注邊緣化的歷史、性別、地理與藝術實踐，書寫多元且扎根於土地的故事，呈現了過去三十年來臺灣與東南亞具開創性的女性藝術家創作，也透過本次展出呈現跨越海洋、島嶼邊界的跨族群與文化共同體，響應本展的展名：Ocean in Us。

This exhibition is a collaboration between KMFA, the National Gallery Singapore, and Singapore Art Museum. It showcases women artists from Taiwan and Southeast Asia embodying diverse backgrounds in the "South" and inquire into various topics, including peripheral histories, gender, geographies, and art practices. The works display the perspectives of innovative women artists from the region spanning the past three decades that have shaped contemporary art. Meanwhile, the exhibition's title, Ocean in Us, symbolizes a community that crosses national boundaries through the fluidity, migration and movements of ideas, peoples and cultures propelled by oceanic and archipelagic ways of thinking, living and understanding the world.



↑ 妮瑪拉·達特·珊姆哈林甘  
Nirmala Dutt Shanmughalingam  
甘榜波羅 I Kampong Polo I  
絹印、壓克力彩、畫 Silkscreen and acrylic on canvas  
122 x 122 cm 1981  
新加坡國家美術館典藏  
Collection of National Gallery Singapore

展場一景 A scene from the exhibition.



蕭有志 Hsiao Yu-chih  
一個人的美術館  
A Museum of One's Own  
木料、玻璃、礦物顏料、燈具、卵石  
Wood, glass, mineral paint, lamp, rubble  
L305 X W313 X H290cm 2024

201 202 203

2025.1 / 25 — 2025.5 / 11

### 陳正雄90大展—一位抽象畫家和他的收藏

#### Chen Cheng-hsiung at 90

##### An Abstract Painter and His Collection

不僅是一位藝術家。陳正雄生涯中對藝術領域的貢獻絕非僅止於抽象繪畫，他是原住民與清朝服飾文物研究的學者藏家，同時也是抽象藝術理論撰寫的教育者，更是帶領臺灣藝術家們走向國際藝壇的重要推手。多重的身分讓陳正雄早早就開闢了當代在談論的「跨領域」，在藝術創作的理論與傳統收藏中，展現出他獨有的色彩跨界對話。

Beyond the Canvas. Chen Cheng-hsiung has enriched Taiwan's art world through an impressive range of contributions over the course of his career—from his abstract painting, scholarly research on indigenous and Qing dynasty clothing and jewelry, art education, academic publications on abstract art, to his promotion of Taiwan's artists to the international stage. These diverse roles established Chen as an early voice in cross-disciplinary dialogue, weaving together his theoretical work and traditional collecting practices in a distinctive approach to artistic creation.



陳正雄 Chen Cheng-hsiung  
春天裡的春天系列七 SPRING WITHIN SPRING SeriesVII  
壓克力彩、畫布 acrylic on canvas  
112 X 192cm 2014



## 兒童美術館展覽

### Children's Museum of Art Exhibition

101 201

2024.6 / 29 — 2025.8 / 31

### 親愛的動物們

#### Dear Animals

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

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

202

2024.11 / 23 — 2026.3 / 1

### 美術館的一百種想像

#### A Hundred Imaginations of Museum Architecture

本展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。

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.