





跨越海洋－妮可萊·布恩迪亞·古皮特個展

Tawid Dagat-Nicolei Buendia Gupit Solo Exhibition

《跨越海洋》為菲裔美籍藝術家妮可萊·布恩迪亞·古皮特首次於大型美術館的個展，展出自 2021 年以來創作的十五件作品。她以跨文化的生命經驗出發，描繪離散家庭的記憶與旅程，也回應氣候變遷對島嶼社區的影響。透過這檔展覽，觀者被邀請跨越真實與想像的海洋，連結自身不斷變動的「家」的概念，開啟有關身分、記憶、土地與價值的對話。

*Tawid Dagat* is the debut solo exhibition of US-born Filipina artist Nicolei Buendia Gupit in a major museum, showcasing fifteen works created since 2021. Drawing from her family's diasporic history and her own cross-cultural experiences, Gupit explores migration, memory, and the climate-related challenges faced by island communities. The exhibition invites visitors to journey across oceans—real and imagined—while reflecting on shifting ideas of home and engaging in dialogues on identity, land, and value.

美術高雄2025：眼球世代藝術奇譚

Art of Kaohsiung 2025: Fables of the Eye Ball Generation

「抓住眼球」，或許是當代最普遍的症狀，宣告我們正處於一場圍繞「看與被看」的全球視覺浪潮。展覽主題錨定1980年代以後出生的「眼球世代」，思考作為「數位原生」(Digital Natives) 的11組高雄藝術家如何以創作回應這股浪潮，也精選倪再沁、李明則2位前輩藝術家的作品「壓陣」現身，形成複調 (polyphony) 的跨時代共鳴。邀請觀眾一同在熟悉的圖像語彙和視覺慣性中，看見陌異的身體與地方經驗，走進扎根其中生長出來的視覺奇譚。

"Grabbing the eye" may well be the most pervasive symptom of our time, pronouncing our immersion in a global visual landscape shaped by the interplay of seeing and being seen. Anchored in the so-called "Eye Ball Generation"—those born after the 1980s—the exhibition invites reflection on how Kaohsiung-based artists, themselves as digital natives, respond to this visual wave through their artistic practices and explores the stylistic convergence of anime, comics, and games (collectively referred to here as ACG) as a mode of observation. Invitations are extended to those long attuned to familiar visual lexicons and habits of seeing, those who would like to encounter unfamiliar bodies and grounded experiences, and to step into the visual fables that have grown forth, rhizome-like, from within.

快樂島－日常的史詩

L'isle Joyeuse — Epic in the Everyday

《快樂島－日常的史詩》以德布西鋼琴曲為靈感，邀集來自日本、韓國等亞洲地區的重要當代藝術家，透過各自獨特的視覺語彙，描繪介於幻想與現實之間的精神庇護所。展覽聚焦情感、記憶與存在的主題，回應當代社會中不安與渴望交織的感知經驗，引領觀者展開一段流動、詩意的觀看旅程。

*L'isle Joyeuse - Epic in the Everyday* draws inspiration from Debussy's piano piece, bringing together leading contemporary artists from Japan, Korea, and across Asia. Through distinct visual vocabularies, the exhibition explores themes of emotion, memory, and existence, creating a poetic and fluid space between fantasy and reality. It invites viewers to reflect on the sensory experiences shaped by uncertainty, desire, and the search for refuge in today's world.

園區－2025張新丕個展

PARK—Chang Sin-pi Solo Exhibition 2025

張新丕，1955年出生於屏東，80年代旅法並長居奧地利，90年代返台後深耕地方創作。他的藝術實踐不僅根植於個人記憶與生活經驗，更貫穿土地、文化與身分的探問。張新丕的創作旅程，是從漂泊異鄉到返鄉凝視，是從藝術語言到土地實踐的自我辯證。本展既是藝術家長年創作歷程的延續，也是一次深刻回望地方經驗、文化記憶與視覺倫理的當代實踐。

Chang Sin-pi, born in Pingtung in 1955, ventured to France in the 1980s and later established his long-term residence in Austria before returning to Taiwan in the 1990s, where he immersed himself in the local creative scene. His artistic pursuits are rooted in personal memories and life experiences, intertwining with explorations of land, culture, and identity. Chang's creative journey reflects a self-dialectic process, evolving from artistic expression to land-based practice and shifting from exploring foreign lands to a reflective homecoming. This exhibition serves as both a continuation of the artist's extended creative journey and a profound contemplation of local experiences, cultural memory, and visual ethics.

珍珠－南方視野的女性藝術 Part II: 館藏選粹

Ocean in Us: Southern Visions of Women Artists Part II: Highlights from the KMFA Collection

「珍珠」Part I 由本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，呈現了過去近三十年來臺灣與東南亞具開創性的女性藝術家創作及其多元及繁盛紛陳的面貌。「珍珠」Part II 展覽架構延續Part I 的四個主題：身體風景、療癒之方、遷徙與安棲，以及非人類與生態，聚焦高美館典藏品，共展出31位跨世代、跨媒材的臺灣女性藝術家。

*Ocean in Us*, Part II builds upon the exhibition's existing framework that highlights four key themes: "Landscapes of the Body," "Ways of Healing," "Migration and Settlement," and "Nonhuman and Ecologies." Centered around the KMFA collection, it features works by 31 female Taiwanese artists from various generations who work with diverse mediums.



↑ 妮可萊·布恩迪亞·古皮特 Nicolei Buendia Gupit  
颱風倖存者 Typhoon Survivors  
1080p 影片 HD video  
11' 13", 2021



↑ 展場一景 A scene from the exhibition.



↑ 大橋博 Ohashi Hiroshi  
花園 Flower Garden  
木、漆、顏料、布料、鐵 wood, lacquer, pigment, clothes, iron  
65x29x25cm, 2017  
財團法人山藝術文教基金會  
Mountain Art Foundation



↑ 張新丕 Chang Sin-pi  
青仔園的光照(三)  
Daylight in Betel Nut Farm (No.3)  
壓克力、畫布 Acrylic on canvas  
170x130cm, 2022  
高雄市立美術館典藏  
Collection of Kaohsiung Museum of Fine Arts



↑ 展場一景 A scene from the exhibition.



潘阿俊 Pan A-chun  
我的母親 Depelang  
木 Wood  
高雄市立美術館典藏  
Collection of Kaohsiung Museum of Fine Arts



吳德華 WU-Naifei  
那邊的日光 Sunlight There  
感光裝置、電子顯示幕、文件  
light sensors, electronic display screen, and documents  
2025



羅喬綾 Lo Chiao-Ling  
借我靠一下 Just a Little Lean  
壓克力顏料、麻布 Acrylic paint, linen  
30x60x5cm, 2020



展場一景 A scene from the exhibition. ↑

bulabulay·原民之耀  
臺灣原住民族經典文物聯展暨巡迴展

bulabulay/ Our Glory-Special Exhibition of the Precious Material Culture of Indigenous Taiwan

bulabulay一詞在排灣族、卑南族及阿美族語中具「很棒的、很美的」意涵，也帶有「極具經典」的深意。本次展覽係以文化部文化資產局公告具文資身分的原住民族古物，含國寶、重要古物及一般古物為主軸，結合了19座公私立博物館，再加上2位部落族人與1位畫家的珍藏文物，組成極具獨特性且深富歷史意義的經典文物大軍，共同舉辦之特展，並規劃於一北一南的國內二座博物館進行巡迴，北部為國立臺灣大學博物館群校史館，南部為高雄市立美術館。藉由展覽，希望大家得以一次認識到原住民族文化廣袤與精緻的內涵，同時省思文資認定的當代意義。

This year (2025) Fu Lu Culture Foundation focuses on indigenous artworks and antiquities designated as crucial cultural heritage by the Bureau of Cultural Heritage of the Ministry of Culture, including national treasures, significant antiquities, and ordinary antiquities. There are 19 public and private museums to be invited to join in this project, along with valuable collections from 2 indigenous households and painter, forming a significant assembly of unique and historically significant material culture. This joint exhibition aims to showcase the depth and breadth of indigenous culture and highlight the uniqueness of cultural heritage in contemporary Taiwan. We hope that this large collection of indigenous artworks with recognized cultural heritage status will help to connect the timeline of indigenous culture and provide valuable academic insights.

我們擠得下嗎？

Can We All Fit In?

《我們擠得下嗎？》展覽發展自對於人、物件與環境之間如何建立關係與連結的好奇，並以「蘆筍工作室」作為研究與合作的對象，記錄其自2021年成立以來的發展進程。在研究過程中，展覽以遊戲問答的方式與這11位藝術家展開對話，最終視覺化呈現了這些藝術家彼此互動與交流的軌跡。觀眾得以穿梭於藝術作品與三個文獻區中，思考「藝術家集體是什麼？」、「藝術家集體如何影響彼此創作？」，並一窺這些「藝術家工作室」的樣貌。

"Can We All Fit In?" is an exhibition born from a curiosity about how relationships and connections are formed among people, objects, and the environment. Focusing on Asparagus Studio as a subject of research and collaboration, the exhibition documents its development since its founding in 2021. During the research process, a game-like Q&A format was used to engage in dialogues with the 11 participating artists. Ultimately, the interactions and exchanges among members of the artist collective are visualized and showcased. Visitors are welcome to wander through the galleries and explore the artworks, as well as the three documentary sessions reflecting on: "What Is an Artist Collective?", "How Do Members of an Artist Collective Influence One Another's Work?", and "Artists' Studios."

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

生活藏寶圖

Hidden Treasures in Everyday Life

本展從生活中的發現與思考出發，探索藝術家如何從生活中找尋靈感，透過藝術家對日常的觀察、採集、拼貼、描繪與裝置，藉由各種媒材的應用，延伸不同主題與互動操作設計，引導孩子從生活中探索各種感官經驗與情感抒發，從生活中探索藝術，從藝術中探索屬於自己的生活寶藏。

Beginning with everyday discoveries and reflections, this exhibition delves into how artists draw inspiration from daily life. Featuring artists' observations, collections, collages, depictions, and installations of ordinary things, as well as their use of various materials, the exhibition presents different sub-themes and interactive experiences that guide children to explore sensory perceptions, emotional expressions, and artistic practices from the everyday. In doing so, they may discover the hidden treasures in their own lives.

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.