



開館時間

Sat.-Sun.
9:30-17:30

17:20
清館

中午
不休館

Tue.-Fri.
9:00-12:00
13:30-16:30

11:50/16:20
清館

12:00-13:30
中午休館清潔維護



開館時間

Tue.-Sun.
9:30-17:30

週一、除夕
休館



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關於那個三月，我所記得的一些事
About That March: Things I Remember

1947年三月，二二八事件在高雄發生，對這座城市及其後世代留下深遠影響。本展以文學與藝術為線索，回望那個被反覆書寫、卻始終難以說盡的三月。事件留下的餘蘊，成為後來世代得以呼吸、自由言說與生活的基礎。展場被設定為一位後來者翻閱、整理並回望那個三月的場所；透過繪畫、雕塑、文學與當代創作的並置，觀眾進入的不是歷史事件的全貌，而是理解與書寫得以展開的可能。

In March 1947, the 228 Incident unfolded in Kaohsiung, shaping the city and its later generations. Drawing on literature and art, this exhibition looks back on a March long written about yet never fully articulated. Through painting, sculpture, literature, and contemporary works, it is conceived as a space of return—where the embers of the past allow understanding, writing, and freedom to unfold.

馮·沃爾夫的花園堡壘
Von Wolfe: The Garden Fortress

馮·沃爾夫以哲學性的思辨與繪畫技法的精準並行於創作之中。他的展覽自早期拼貼畢卡索與浮世繪的畫作出發，延伸至對達文西、林布蘭等古典大師的再詮釋，最終引領觀眾逐步走入AI與油畫相融合的視覺革新。展名《花園堡壘》除呼應美術館的綠地，也象徵一座充滿誘惑與矛盾的伊甸園，隱喻台灣在科技與地緣政治中的關鍵位置，同時形塑出人類文明在新科技中的寓言。

Von Wolfe's practice unites philosophical inquiry with painterly precision. His exhibition move from early collages of Picasso and Japanese ukiyo-e to reinterpretations of masters such as Leonardo da Vinci and Rembrandt, ultimately leading audiences toward a visual convergence of AI and oil painting. The Garden Fortress echoes the museum's greenery while evoking a conflicted Eden—an allegory of Taiwan's pivotal role in technology, geopolitics, and contemporary civilisation.

地域主義的先行者：陳仁和百年+3建築紀念大展
A Pioneer of Architectural Regionalism:
Chen Ren-he Centennial
+3 (103rd) Architectural Retrospective

陳仁和作品展現一種強烈地方色彩及反映氣候的結構表現主義，其建築提前預示了臺灣建築文化應有的健康走向：多元、融匯、活力、創造性。照片中的陳仁和看來就像一位高雄街頭會遇到的「歐吉桑」這樣的「日常」，反映出他建築中的地域性，而他走過的路會成為臺灣建築文化尋找下一階段方向的參考指標。

Chen's works integrate expressiveness of structure with sensitivity in consideration of the local climate, revealing a distinctive form of structural expressionism rooted in regional character. His architecture prophesied the healthy direction of Taiwan's architectural culture—diverse, inclusive, dynamic, and creative. The path he forged continues to serve as a vital reference for the future development of Taiwan's architectural culture.

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。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. 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.

彩虹之後－黃才郎個展
After the Rainbow-Huang Tsai-lang Solo Exhibition

黃才郎身兼藝術行政與藝術創作雙重身分，他曾任北中南三座公立美術館館長，締造台灣藝文史的紀錄；但在行政榮耀背後，始終有一個靜默不歇的畫家魂。三十年後，他以藝術家的身份重返高美館，以畫筆再次凝望時間與生命的流轉。「彩虹之後」，既是對過往榮光的回望，也是對創作初心的再啟。

Known for his dual roles as an art administrator and artist, Huang has served as director of three public art museums across northern, central, and southern Taiwan, setting a notable record in Taiwan's art history. However, behind his administrative successes, he remains a dedicated painter at heart. Thirty years later, he returns to KMFA as an artist, once again expressing his view of the flow of time and life through his brush. After the Rainbow symbolizes both a reflection on his past achievements and a renewed sense of creative purpose.

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。「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，聚焦高美館收藏品，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.



A.



B.



C.



D.



E.



F.



G.



H.



I.



J.

- A. 馮·沃爾夫 Von Wolfe 安托內羅 Antonello
油彩、木板 Oil on panel 40.5×30.5cm, 2019
- B. 藝術家莊普創作「感動馬」原型 Artist Tsong Pu creates the greenware of Zodiac Horse
- C. 林玉山 Lin Yu-shan 馱馬圖 Handing over Horses
膠彩畫 Glue color on paper 131.7×200.2cm, 1943 高雄市立美術館典藏 Collection of Kaohsiung Museum of Fine Arts
- D. 黃才郎 Huang Tsai-lang 彩虹—雨後高美館 Rainbow - KMFA After the Rain
油彩、炭精筆、金箔、畫布 Oil, compressed charcoal pencil, and gold foil on canvas 162×130.5cm, 1995
- E. 陳仁和 Chen Ren-he 大崗山龍湖南拜殿的波浪屋頂與高雄地景 The wave-shaped roof of Longhu Temple at Dagang Mountain and the landscape of Kaohsiung.
- F. 數位展出作品+台灣設計研究院－「愛要廢」服務台 Digitally Presented Works + Taiwan Design Research Institute—Eco Love, Zero Waste Information Desk
攝影 Photography Studio Millspace
- G. 張新丕 Chang Sin-pi 水門門上的自拍 Selfie at the Water Gate
壓克力、畫布 Acrylic on canvas 154×194cm, 2015
- H. 珍珠 | 展場一景 Ocean in Us | A scene from the exhibition.
- I. 美術館的一百種想像 | 展場一景 A Hundred Imaginations of Museum Architecture | A scene from the exhibition.
- J. 生活藏寶圖 | 展場一景 Hidden Treasures in Everyday Life | A scene from the exhibition.

2026高雄獎
2026 Kaohsiung Award

每年備受期待的2026高雄獎在經歷初審與決選兩輪激烈的競逐下，選出3位高雄獎、5位評審特別獎與「何創時書法篆刻類特別獎」、「聚和國際環境永續特別獎」各1名。自1997年開創「高雄獎」以來，高雄市立美術館一貫以開放的態度與進步改革的精神，期透過公開的頒獎典禮與提供實質的高額獎金以榮耀得獎者。高雄獎積極鼓勵藝術創作者以多元、創新的觀點進行創作實踐。

The highly anticipated 2026 Kaohsiung Award, held annually, selected a total of awardees after two rigorous rounds of competition—preliminary review and final selection. The results include three Kaohsiung Award recipients, five Judges' Special Award recipients, and one recipient each of the HCS Special Award for Calligraphy/Seal-engraving Works and the HOPAX Sustainable Environment Special Award.

感動馬 | 高美聯展
ZODIAC HORSE
Painting Exhibition at
Kaohsiung Museum of Fine Arts

2026馬年，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「感動馬」原型，以直線傳達堅毅、弧線表現速度，蘊含了靜止又蓄勢待發的無限可能，並邀南台灣36所國中教師，帶領學生以家鄉特色及文化色進行彩繪創作，本次特別邀請泰國及日本學校共同參與，展出逾九百件「感動馬」彩繪作品，展現多元的色彩觀察與地方認同。

2026 is the Year of the Horse, 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 Horse. The design uses straight lines to convey perseverance and curved lines to express speed. It holds a sense of stillness while also suggesting boundless potential to burst forth. Meanwhile, teachers in junior high schools and elementary schools are encouraged to lead students to participate in this project. The exhibition includes over nine hundred painted horse artworks by students in Taiwan, Thailand and Japan, demonstrates a variety of color observation and students' abundant creativity in art.

2025高雄國際貨櫃藝術節「愛要廢」
Kaohsiung International Container Arts Festival
"Eco Love, Zero Waste"

自2001年以來，貨櫃藝術節以承載港口記憶的貨櫃為媒材，將高雄港的產業、歷史與文化能量轉化為城市中的大型藝術裝置。2025年以「愛要廢」為主題，匯聚8組來自台灣、日本、法國與丹麥的藝術團隊，從貨櫃、工業廢材到海洋垃圾的再利用，將「廢」轉化為重新想像與創造的起點，透過藝術，展現環境與城市之間的生命循環。

Since 2001, the Kaohsiung International Container Arts Festival has transformed Kaohsiung's industrial, historical, and cultural energy into large-scale public art. This year's festival features eight artist and design teams from Taiwan, Japan, France, and Denmark. Using reused containers, industrial scraps and marine debris, artists creatively address the concept of sustainability and reframe waste as a new start for regeneration and imagination.

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，從孩子熟悉的吃飯、遊戲、家庭互動發想，引導觀眾從時序、地點、物件、人物與事件等生活脈絡切入，探索藝術家如何將生活中所關注、思考的課題，以及生活的經驗、想法轉化為創作靈感。

This exhibition begins with everyday discoveries and reflections, exploring how artists draw inspiration from daily life. Starting from familiar experiences for children—such as eating, playing, and family interactions—it guides visitors to explore through the contexts of time, place, objects, people, and events. Through this lens, the exhibition reveals how artists transform their observations, concerns, and personal experiences into creative inspiration.

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.