



2026.3 / 14 — 2026.4 / 26

港都 NPC—陳廷晉
City NPC—Chen Ting-jin

本展以「背影木雕」為核心，借用電玩 NPC（非玩家角色）的概念，將人們理解為被安放於城市中的角色。在高雄這座由勞動與流動構成的城市裡，人們日復一日進入任務狀態，這些背影既是城市運作的必要條件，卻也是被系統消音的存在。陳廷晉以木雕為媒材，平淡、不追求戲劇性的創作正如同生活本身。藝術家回望 2006 年首次以背影問世的作品「工人漁婦」，在 20 年後的今天，期待著看見與被看見的交會。

The exhibition uses the video game term "Non-Player Character (NPC)" as a metaphor to explore identity and existence within the modern cityscape. Continuing his signature woodcarving style of "back-facing figures," Chen Ting-jin turns his gaze toward the bustling harbor city of Kaohsiung. In the flow of streets and docks, every individual is the protagonist of their own life, yet also an NPC in the eyes of others. By concealing facial features, Chen depicts the silent yet collective texture of urban life. As visitors wander through the exhibition, they traverse the boundary between reality and simulation, reconsidering the nameless figures overlooked in the harbor landscape to find a resonant connection.



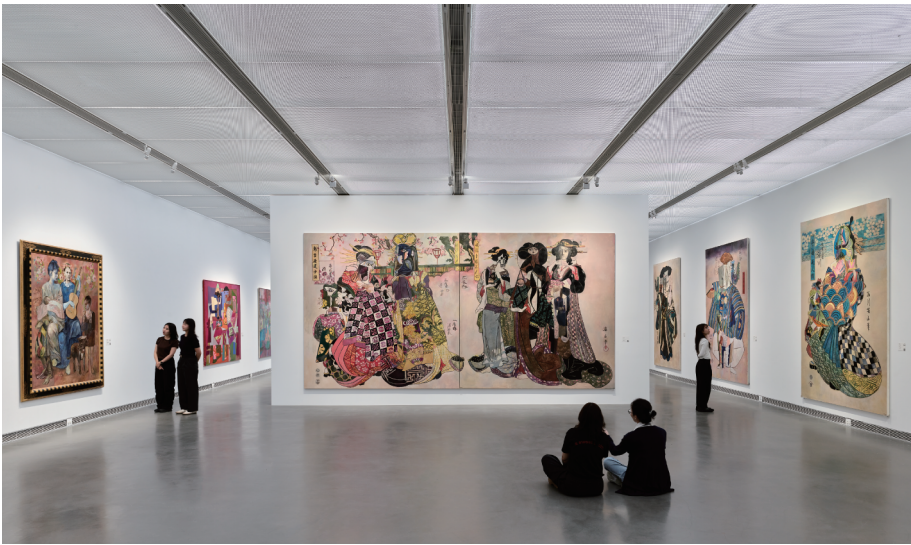
A.



B.



C.



D.



E.



F.



G.



H.



I.

- A. 2026高雄獎 2026 Kaohsiung Award 楊懷傑 Jie-Huai Yang Working Holiday
動態影像 Moving Images 尺寸依場地而定、16分鐘 30秒 Dimensions variable • 16 mins 30 s, 2025
- B. 陳廷晉 Chen Ting-jin 我是貓，我還沒有名字…… I am a cat, not yet named……
黃棉木、壓克力上彩 Haldy, acrylic 10×10×43 cm, 2025
- C. 感動馬—高美聯展 | 展場一景 ZODIAC HORSE—Painting Exhibition at Kaohsiung Museum of Fine Arts | A scene from the exhibition.
- D. 馮·沃爾夫的花園堡壘 | 展場一景 Von Wolfe: The Garden Fortress | A scene from the exhibition.
- E. 黃才郎 Huang Tsai-lang 橘子系列—一百吉 Tangerine Series - A Hundred Auspiciousness
油彩、炭精、畫布 Oil and compressed charcoal on canvas 65.5×53 cm, 1992
- F. 陳仁和百年+3建築紀念大展 | 展場一景 Chen Renhe Centennial +3 (103rd) Architectural Retrospective | A scene from the exhibition.
- G. 楊偉林 Yang Wei-lin 意識·流 Stream of Consciousness
紙線、絲織、植物染 Paper thread, rusty iron and natural dyes from plants 17×80×160cm, 2011
高雄市立美術館典藏 Collection of Kaohsiung Museum of Fine Arts
- H. 美術館的一百種想像 A Hundred Imaginations of Museum Architecture
鄭元欽 Jheng Yuan-chin 想像今天要去的展覽 Imagining the Exhibition, You'll Visit Today
透明水彩、石墨色炭條 Transparent watercolor, graphite charcoal 39.3×54.4cm, 2024
- I. 生活藏寶圖 | 展場一景 Hidden Treasures in Everyday Life | A scene from the exhibition.

2026.2 / 7 — 2026.5 / 3

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. Since the establishment in 1997, KMFA has consistently upheld an open-minded approach and a spirit of progressive reform. The Kaohsiung Award actively encourages artists to engage in creative practice from diverse and innovative perspectives.

2026.2 / 6 — 2026.4 / 26

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所國中小教師，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900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.

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

2025.10 / 4 — 2027.1 / 3

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.

2024.11 / 23 — 2026.4 / 19

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、畫家作品中，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.

2025.11 / 15 — 2026.4 / 19

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 is grounded in a parallel pursuit of philosophical inquiry and painterly precision. His exhibition traces a progression from early works that splice together Picasso and Ukiyo-e, through sustained engagements with the legacies of classical masters such as Leonardo da Vinci and Rembrandt, and toward a contemporary visual language where AI computation and oil painting intersect.

Titled *The Garden Fortress*, the exhibition resonates with the museum's surrounding landscape while evoking an Eden charged with seduction and contradiction. It serves as a metaphor for Taiwan's pivotal position within technological development and geopolitical discourse, and, more broadly, as an allegory of human civilisation negotiating its path amid emerging technologies.

2025.12 / 24 — 2026.5 / 10

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 Renhe 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偶遇的「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.

2026.2 / 12 — 2026.6 / 14

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，他以藝術家的身分重返高美館，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.

2025.4 / 4 — 2026.5 / 17

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。

The exhibition *Ocean in Us* 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 exhibition features stories of diversity, resilience and social engagement connected to the cultural and historical contexts countries, regions and places. *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.