

高雄市立 美術館

2026
5-6

www.kmfa.gov.tw

兒童 美術館



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



參觀票價

全票 優惠票
90_{NT} 45_{NT}

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

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美好的藝術體驗，請見高美館官網

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馬卡道路330號
傳真 電話
07-5536109 07-5550331 轉300

地址
804407 高雄市鼓山區
美術館路80號
傳真 電話
07-5550307 07-5550331 轉235

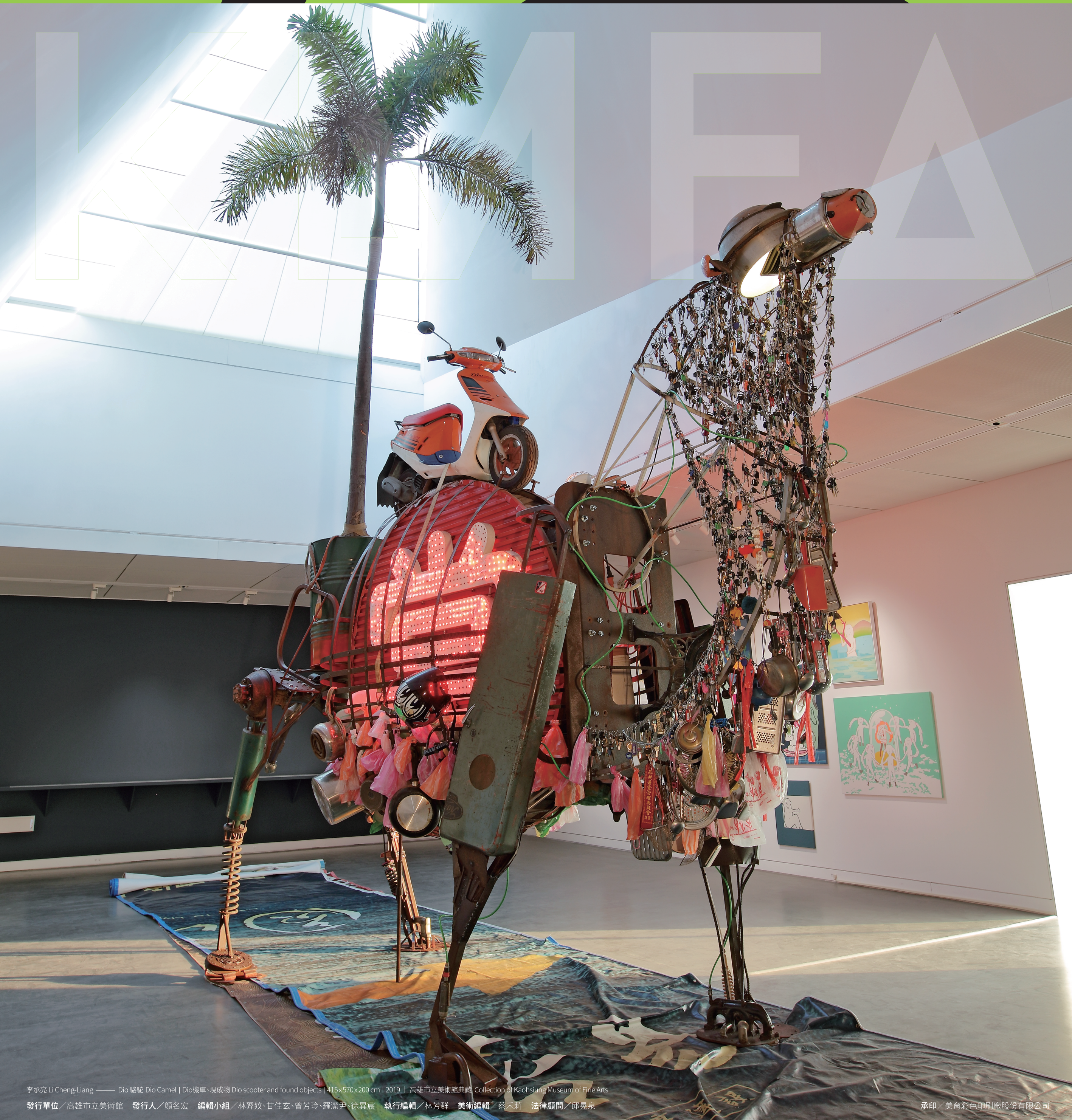
週一休館
其餘必要之停止開放時間
另行公告



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官
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2026.5 / 9 — 2026.6 / 21

風景／身體／語言之間：
長野櫻子(anno lab) 驻村個展

Between Landscapes / Bodies / Languages:
Sakurako Nagano Residency Solo Exhibition

長野櫻子 (anno lab) 的作品橫跨動畫、裝置與繪畫，她的藝術實踐源於對日常動作、節奏，以及人與環境之間的細膩觀察。在驻村期間，她透過描繪高雄的城市地景以及與居民之間的互動，重新感知在地歷史與自身之間的親密關係。透過蒐集而來的影像、手繪元素與動畫片段，創作出安靜且讓人反思的作品。本展由駁二藝術家驻村計畫與福岡亞洲美術館支持展出。

Sakurako Nagano (anno lab) works across animation, installation, and painting. Her art comes from a close observation of daily movements, rhythms, and the delicate relationship between people and their environment. During her residency, she explored the connection between the local history and herself by depicting Kaohsiung's city landscapes and interacting with local residents. By using collected images, hand-drawn elements, and animated fragments, she creates quiet and reflective works. This exhibition is supported by the Pier-2 Artist-in-Residence (PAIR) program and Fukuoka Asian Art Museum.

101 102 103

2026.5 / 9 — 2026.9 / 6

典藏庫房的竊竊私語
Whispers from the Collection Vault

高美館自1994年成立，以「典藏」深耕南臺灣藝術脈絡；藝術銀行自2013年起，藉「購藏」與租賃機制將藝術推入公眾生活。本展聚焦兩機構「典藏／購藏」制度於藝術生態中的角色，透過三位研究員針對雙方共同收藏的藝術家進行對比與選件。展覽將運用多樣異質的展示語彙，引領觀眾認知當代多元藝術機構的差異，進而深入理解藝術生態的運作邏輯。

Since its founding in 1994, the Kaohsiung Museum of Fine Arts has cultivated southern Taiwan's artistic landscape through its focus on "collection." Since 2013, Art Bank Taiwan has integrated art into public life through its "acquisition" and leasing mechanisms. This exhibition explores the roles of these "collection/acquisition" systems within the art ecosystem, presenting comparative studies and selections by three researchers on artists represented in both collections. By employing diverse and heterogeneous exhibition vocabularies, the exhibition invites audiences to recognize the distinctions between various contemporary art institutions and gain a deeper understanding of the art ecosystem's operational logic.

104 105

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.

104 105

2026.5 / 30 — 2026.10 / 18

漂流宴
Drifting Feast

台灣人常以圓桌宴請四方親朋好友，透過圓桌拉近距離、傾聽彼此的故事。「漂流宴」結合了「移動」與「盛宴」兩種意象，召喚出短暫聚會的景象：人們在片刻之間共享豐富與歡愉，隨後又被帶往其他地方。本展覽為「漂流宴」計畫歷經印尼日惹、巴黎和維也納展出後之總結，以「宴席」的文化特色作為思辨主軸，同時討論當代社會的過度消費與生產，以及藝術家如何透過個人創作回應對於身處環境的觀察與反思。

The circular table is a cornerstone of Taiwanese hospitality, a space where stories are shared and distances bridged. "Drifting Feast" merges the concepts of "mobility" and "banquet," evoking a scene of transient gathering—where abundance and joy are shared for a fleeting moment before being carried elsewhere. Concluding a journey through Yogyakarta, Paris, and Vienna, this final exhibition uses the "feast" as a critical lens to examine contemporary overconsumption and overproduction. It showcases how the artist responds to and reflects upon our current environment through personal creative practice.

201 202 203

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。

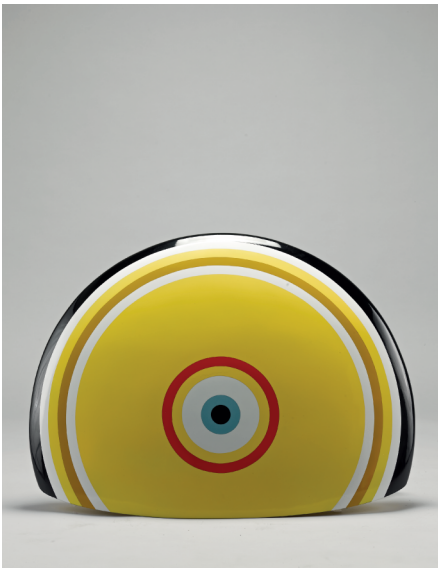
Known for his dual roles as an art administrator and artist, Huang has served as director of three public art museums across northern, central, and southern Taiwan, setting a notable record in Taiwan's art history. However, behind his administrative successes, he remains a dedicated painter at heart. 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.



A.



B.



D.



C.



E.



F.



G.



H.



I.

- A. 高雄獎30年 30 Years of the Kaohsiung Award | 李奎璧 Li Kuei-Pi TransBorder 邊境計畫 TransBorder Project
錄像 (彩色、有聲)、攝影、數位輸出、紙質、木、壓克力、漆 Video (color, sound), photos, digital output, paper, wood, acrylic and paint
尺寸依場地而定 錄像17'18" Dimensions adapted to the space Video 17 mins 18 s 2020 高雄市立美術館典藏 Collection of Kaohsiung Museum of Fine Arts | 2021年高雄獎 2021 Kaohsiung Award
- B. 長野櫻子 (anno lab) 驻村個展 Sakurako Nagano Residency Solo Exhibition | 長野櫻子 Sakurako Nagano 山的那一邊，天空正遙 Beyond the mountains, the sky stretches far 23×32 cm 2025
- C. 浮生——《人間》中的報導攝影 Unseen Lives: Reportage Photography from *Ren Jian* Magazine | 蔡雅琴 Tsai Ya-chin 下雨了，她一個人被反鎖在車裡，約20分鐘後她的爸爸才回來 As it began to rain, she was locked inside the car. Her father returned about twenty minutes later 30×40 cm 1988
- D. 典藏庫房的竊竊私語 Whispers from the Collection Vault | 陳怡潔 Agi Chen 機捷飛行 Speedy Flight
塗料、玻璃纖維強化塑膠 Painted FRP 裝置尺寸依空間而定 Dimensions adapted to the space 2010 藝術銀行購藏 Art Bank Taiwan Acquisition
- E. 陳仁和百年+3建築紀念大展 Chen Renhe Centennial +3 (103rd) Architectural Retrospective | 展場一景 A scene from the exhibition.
- F. 彩虹之後 After the Rainbow | 黃才郎 Huang Tsai-lang 紅甘蔗園 Red Sugar Cane Farm
油彩、金箔、畫布 Oil and gold foil on canvas 96×216 cm 2022 臺南市美術館典藏 Collection of Tainan Art Museum
- G. 漂流宴 Drifting Feast | 凱·菲利浦·特勞森內格 Kai Philip Trausenegge 霸凌者 Bully
由鉛與不鏽鋼構成的雕塑 sculpture composed of aluminum and stainless steel 220×80×80cm 2025 白屋藝術中心提供 Courtesy of Das Weisse Haus
- H. 生活藏寶圖 Hidden Treasures in Everyday Life | 展場一景 A scene from the exhibition.
- I. 哈囉，大笨鐘！ Hello, Big Ben ! | 吳欣正 Cindy Wume 回家抱抱 Home is a Hug
色鉛筆、水彩、拼貼 Paper thread, rusty iron and natural dyes from plants 29.7×42cm 2026

301 302 303 304 305

2026.6 / 13 — 2026.11 / 29

401 402

2026.5 / 23 — 2026.8 / 30

高雄獎30年：藝術的未竟與再啟
30 Years of the Kaohsiung Award:
The Unfinished and Renewed Journey of Art

今年適逢「高雄獎」30週年，作為臺灣南方最具代表性的藝術獎項之一，高雄獎不僅是一項競賽制度，更映照出臺灣當代藝術在制度、創作語彙與社會關係上的深刻變化。「高雄獎30年」既是回顧展，也是提問的起點，試圖在回望過去同時，為未來留下開放的空間，使藝術得以在未竟之中，再次啟動。

This year marks the 30th anniversary of the Kaohsiung Award. As one of the most prominent art awards in southern Taiwan, the Kaohsiung Award is not simply a competition system but also a continually evolving cultural space that reflects the profound transformations of Taiwan's contemporary art across institutional frameworks, creative vocabularies, and social relations. Over the past three decades, the Kaohsiung Award has recognized a total of 128 winners. This exhibition is organized into three chapters, each representing a decade: "The Era of Form Creation," "Fluid Boundaries," and "Visions for the Future," featuring selected works by 47 awardees. Using a chronological approach and phased observations, the exhibition illustrates how art shifts its focus and forms of expression across different social conditions and institutional contexts.

404 405

2026.5 / 23 — 2026.8 / 30

浮生——《人間》中的報導攝影，1985–1989
UNSEEN LIVES Reportage Photography from
Ren Jian Magazine, 1985–1989

陳映真創辦的《人間》雜誌，於台灣民主化進程中以影像與文字回應社會、政治與族群議題，開啟報導攝影新篇章。本展由蘇盈龍與法國攝影史學者米樹爾·費佐策展，精選47期影像，呈現11位攝影家踏過險境的作品與訪談。透過重建《人間》原有的圖文閱讀結構，使影像回返其歷史語境，讓曾被遺忘的生命與專業精神重新顯影、甦醒。

Founded by Chen Ying-zhen, *Ren Jian* (1985–1989) emerged during Taiwan's democratization, using powerful imagery and text to address social, political, and ethnic issues, thereby opening a new chapter in documentary photography. Curated by Su Ying-lung and French photographic historian Michel Frizot, this exhibition focuses on the photographs drawn from the 47 issues of *Ren Jian*. Through the works and interviews of 11 photographers, the exhibition reconstructs the magazine's editorial logic while utilizing digital prints to fill the gaps left by lost negatives. The exhibition mirrors the professional spirit of photographers who ventured into treacherous terrains to record both suffering and hope. It is a tribute to those nearly forgotten lives—may they be "developed" once more and awakened in this new era.

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

101 201

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.

202

2026.5 / 23 — 2027.8 / 30

哈囉，大笨鐘！
Hello, Big Ben!

本展覽以英國童書與插畫創作為起點，邀請曾留學英國的台灣插畫家，透過原畫展示、繪本閱讀與互動體驗，讓孩子從「看見圖像」，進而「進入故事」、「理解創作」、「嘗試表達」。我們期待孩子不只是參觀展覽，而是在過程中發現：閱讀不只存在於文字之中，圖像本身，就是一種閱讀世界的方式。

Taking British children's books and illustration as its starting point, this exhibition features Taiwanese illustrators who have studied in the UK. Through original illustration displays, picture book readings, and interactive experiences, children progress from "seeing images" to "entering stories," "understanding the creative process," and "expressing themselves." We hope children will not simply visit the exhibition, but discover in the process: reading is not limited to words; images themselves are a way of reading the world.