



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

90^{NT}

優惠票

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



高美之友

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+1

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



2026.7 / 4 — 2026.8 / 16

2041: 臨繫未來的界限

2041: Kaiwai Futures

《2041：臨繫未來的界限》為當代藝術群體二零四一文藝俱樂部之展演，由成員邱俊達與方彥翔共同策展。跨越不同城市經驗、藝術背景與文化軌跡的成員，關注多元藝術/文化社群之間如何透過異質連結，形成臨時而具行動性的關係網絡。展覽透過個別與團體作品來呈現交誼性在自身與團體發展上的影響，並以此構想文化生產與文化行動如何成為一種「臨繫未來」的方法。

2041: Kaiwai Futures is an exhibition by the contemporary art collective 2041 Arts Club, co-curated by members Chiu Yves Chun-Ta and Fang Yen-hsiang. Brings together members whose practices span different urban experiences, artistic backgrounds, and cultural trajectories, the exhibition explores how diverse artistic and cultural communities form temporary yet action-oriented networks through heterogeneous connections. Through individual and collective works, the exhibition examines how conviviality shapes both personal and collective development. It further proposes cultural production and cultural action as a method of “provisionally linking to the future.”

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

2026.5 / 30 — 2026.10 / 18

漂流宴

Drifting Feast

臺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，過去兩年間受文化部「文化黑潮」計畫支持，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 "fe al creative practice.

*本展為「文化黑潮之中壯世代藝術家國際展覽計畫」

201 202 203

2026.7 / 4 — 2026.11 / 8

和光同塵：李安成

In Harmony with Light and Dust: Li An-cheng

李安成的創作展現當代水墨新境，作品在具象與抽象之間游移，透過筆觸與層疊質地，開啟觀者對時空與存在的想像。「和光同塵」寓意天人合一境界，呼應其對生命流轉、萬物共感的哲思。本展以不同時期代表作為主軸，呈現其水墨語言在自然感知、媒材轉換與生命經驗中生成。李安成於水、墨、紙交融中，發展兼具力量與靜度的個人語彙，讓山水成為筆觸、墨韻與留白交織出的氣場與時間痕跡。

Li An-cheng's works reveal a new realm of contemporary ink painting. His paintings oscillate between figurative and abstract styles, inviting viewers to envision time and existence through brushwork and textural layers. Harmony in Light and Dust illustrates the harmony between heaven and humanity, echoing Li's thoughts on life's flow and the interconnectedness of all beings. This exhibition focuses on key works from different stages of his career, demonstrating how Li's ink language evolves through perceptions of nature, material transformations, and life experiences. Through the interplay of water, ink, and paper, Li creates a personal language that combines strength and serenity. His landscapes become atmospheric spaces and traces of time shaped by brushstrokes, ink rhythms, and empty spaces.

2F 美哉高雄長廊 “Beautiful of Kaohsiung” Corridor

2026.6 / 7 — 2027.1 / 3

完美的日常：王大閎自宅家具復刻展

Perfect Days: Reproduction of Wang Da-hong's Daily Furniture

王大閎（1917-2018）為臺灣戰後重要建築師，活躍於1950至1970年代，畢業於哈佛大學設計研究所（GSD）。其作品承襲包浩斯現代性，並融合華人傳統文化精神。一生打造三棟自宅，並為其量身設計符合理想生活的家具，約40件。王大閎建築研究與保存學會自2019年展開研究，2023年啟動經典家具復刻，歷經六年完成20件作品。本展陳列復刻家具，呈現王大閎的建築美學與生活設計理念。

Wang Da-hong (1917-2018) was an important postwar architect in Taiwan, active from the 1950s to the 1970s. He graduated from the Harvard Graduate School of Design (GSD). His works inherited the modernist spirit of the Bauhaus while integrating elements of traditional Chinese culture. Throughout his life, he created three private residences and designed around forty pieces of furniture tailored to his ideal vision of domestic living. Since 2019, the Wang Da-hong Architectural Conservation Society has conducted research on these works and launched the reproduction project of iconic furniture in 2023, completing twenty reproduced pieces over six years. This exhibition presents these reproduced furniture pieces, showcasing Wang Da-hong's architectural aesthetics and design philosophy in everyday life.



A.



B.



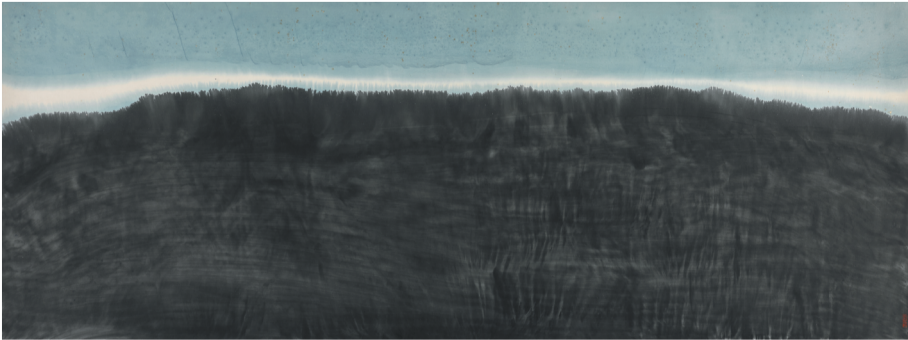
C.



D.



E.



F.



G.



H.



I.

- A. 2041: 臨繫未來的界限 2041: Kaiwai Futures | 黃建輝 Huang Chien-hua
河堤的庇護：以自然為名 The Counterattack on the River Embankment: In the Name of Nature | 數位操控影像—數位攝影、德國純棉金屬無縫相紙 Photo Manipulation - Digital Photography, Hahnemühle Photo Rag Metallic 版次3/6 110×208×4cm 2021
- B. 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 | 洪達 Hung Hsuan
每有會意 Enlightenment Guaranteed | 墨、礦物顏料、顏料、墨水、鉛筆 Ink, mineral pigment, Gofun pigment, and pencil on silk 86×146cm, 159×79 cm, 159×79cm, 86×146cm, 152×130.5cm 2021-2022
- C. 典藏庫房的竊竊私語 Whispers from the Collection Vault | 展場一景 A scene from the exhibition.
臺灣美術基金會提供 Photo courtesy of Taiwan Fine Arts Foundation
- D. 浮生—《人間》中的報導攝影，1985-1989 UNSEEN LIVES Reportage Photography from Ren Jian Magazine, 1985-1989
侯聰慧 Hou Tsung-hui 折船廠之二 Kaohsiung Ship Dismantling Yard - 2
數位輸出 Digital Print 30×40 cm 1985 高雄市立美術館典藏 Collection of Kaohsiung Museum of Fine Arts
- E. 完美的日常：王大閎自宅家具復刻展 Perfect Days: Reproduction of Wang Da-hong's Daily Furniture | 展場一景 A scene from the exhibition.
臺灣美術基金會提供 Photo courtesy of Taiwan Fine Arts Foundation
- F. 和光同塵：李安成 In Harmony with Light and Dust: Li An-cheng | 李安成 Li An-cheng 一條天 A Strip of Sky
水墨設色 Ink and color on paper 90×240cm 2001 高雄市立美術館典藏 Collection of Kaohsiung Museum of Fine Arts
- G. 漂流宴 Drifting Feast | 薛敬謙 Hsueh Ching-yi 游神・神遊 Wandering With The Gods, Journeying in Spirit
藝術微噴 Giclée print 42×59.4cm×12pcs 2025
- 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! | 展場一景 A scene from the exhibition.

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周年，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，更是一個持續生成的文化場域，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。30年來高雄獎共產生了128位得主；本展以10年為維度，分為：「創形的年代」、「流變的疆界」、「未來的形貌」等3個篇章，精選出47位得主的得獎作品展出。藉由斷代的鋪陳和階段性的觀察，呈現藝術如何在不同社會條件與制度脈絡中轉化其關懷對象與表現方式。「高雄獎30年」既是一場回顧展，也是一個提問的起點。本展試圖在回望過去的同時，為未來留下開放的空間，使藝術得以在末竟之中，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. "30 Years of the Kaohsiung Award" is both a retrospective exhibition and a starting point for inquiry. While honoring its history, it also opens up space for the future, allowing art to renew itself in this unfinished journey.

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

《人間》雜誌（1985-1989）由陳映真創辦，於臺灣民主化進程中，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榭爾·費佐策展，精選47期、5,497張影像，呈現11位攝影家的作品與訪談，重建圖文編輯脈絡，並透過數位輸出補足底片散佚的缺口。展覽真實映照攝影家踏過險境、記錄苦難與希望的專業精神，願那段幾乎被遺忘的生命，在此時代重新顯影、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，從圖像創作、故事敘事到閱讀體驗，帶領孩子認識圖像如何成為理解世界的一種方式。我們期待孩子不只是看展覽，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.