
100 TASTES of TAINAN ART MUSEUM
南美館
特100調
2025
臺南市中西區永華里南門路三十七號
06221 88881
藝術
鹹酸甜
KIÂM — SNG — TINN

藝術鹹酸甜：南美館 100 特調

Kiâm-Sng-Tinn —
100 Tastes of Tainan Art Museum

臺南市美術館
TAINAN ART MUSEUM

凝聚動能，調配專屬臺南的藝術滋味

Harnessing Momentum, Crafting Tainan's Signature Artistic Flavor

翻開這本《藝術鹹酸甜：南美館 100 特調》，是向府城深厚文化底蘊致敬，也一同顧臺南市美術館在轉型關鍵之年穩健前行的重要紀錄。

2025 年，本館面臨了成立以來極具挑戰的轉折期——2 館館舍無償撥用文化部作為臺南國家美術館使用，營運空間與資源條件相對緊縮。面對此一變局，董事會與館務團隊審慎因應，迅速啟動組織優化與策略調整。空間量體並非衡量文化影響力的唯一指標；如何在有限資源中深化專業體質、拓展社會連結，才是美術館永續經營的核心。

本館在 2025 年迎來超過 45 萬人次的觀眾造訪，其中高達近七成來自外縣市及青年族群，展現出強大的文化號召力與城市經濟帶動效益。藝術教育推廣活動總計辦理 159 場，涵蓋營隊、工作坊、走讀、藝術講座、文化平權活動、節慶活動、跨領域合作展演等精彩內容。在自籌與資源拓展方面，我們首次開辦 VIP 之夜強化會員贊助網絡，年度獲捐款與捐物近 370 萬元；同時賣店與場地活化亦創下逾 630 萬元的營運收益。此外，本館美術科學研究中心承攬館內外 51 組件修護並拓展客製化保護盒業務，樹立專業文保標竿。

感謝文化部、臺南市政府、各界贊助企業、志工團隊及每一位支持南美館的市民朋友。如同臺南獨有的「鹹酸甜」，歷經百般滋味的淬鍊，回甘更顯醇厚。未來我們將持續攜手前行，讓南美館在變革中穩健茁壯，成為扎根在地、跨向國際的全民美術館。

This book pays tribute to our city's rich cultural heritage and records Tainan Art Museum's steady progress through a pivotal year of institutional transition. In 2025, the transfer of Building 2 to the Ministry of Culture tightened our physical resources, prompting our board and team to swiftly streamline operations and realign our strategy. Physical scale is not the sole metric of cultural impact; true sustainability comes from deepening professional expertise and broadening community engagement within our resources.

Despite these constraints, 2025 was a year of remarkable vitality. The Museum welcomed over 450,000 visitors—nearly 70% of whom were younger audiences and visitors from outside Tainan—and delivered 159 educational and outreach programs. We also strengthened our financial sustainability, securing nearly NT$3.7 million in donations, generating over NT$6.3 million through retail and venue rental, and setting new conservation benchmarks through our Art Science Research Center.

We extend our sincere gratitude to the Ministry of Culture, the Tainan City Government, our sponsors, volunteers, and supporters. Much like Tainan's iconic kiâm-sng-tinn, true richness emerges from complex layers and challenges. Moving forward, we will continue cultivating the museum—deeply rooted in our local soil while engaging the world.

董事長 游文玫
Chairperson YIU Wen-Mei



穿行街廓與歷史，綻放未來的靈魂之光

Traversing Streets and History, Illuminating the Soul of the Future

臺南市美術館是深植於地方風土、呼吸著常民生活的文化經絡。在空間重整的 2025 年，南美館開始以古蹟 1 館為主體核心，將策展視野向外延伸至城市街區，嘗試調配出兼具歷史深度與當代敏銳度的文化新滋味。

這一年，我們以多元視角梳理臺灣美術脈絡，共推出 21 檔豐富展覽：從聚焦前輩大師家族情感的「溫度：蒲添生 x 蒲浩明父子雕塑展」、重構土地與文學記憶的「鹹鹹的風飛沙・鹽分地帶美術家的歸返」，到與文化部合辦之「福爾摩沙時代」百年大展；與此同時，我們也勇於跨界對話，推出探討科技人機共創的「詠唱世：人工智慧給人類的一封挑戰信」，以及引介日本當代工藝藝術家的「皮膚と內臟：自己、世界、時間」。在典藏上，更獲蔡草如家屬蔡國偉先生等多位藏家慷慨捐贈達 432 件珍貴藏品，為城市留下無可替代的美術資產。

走出展間，我們以藝術與整座城市共同呼吸。年終之際，於 2 館戶外廣場升級演繹《靈動的目光》建築光雕，融合宮廟符號與流行音樂，點亮古都冬夜；「靈魂的聲紋」則邀集京都與在地音樂家於古蹟廟宇間奏響當代雅樂。此外，我們啟動《南城》報紙、《臺南美術》與《南美學》核心刊物的全面改版，並規劃「未來美術館×城市」多場國際講座，為迎向 2026 首屆臺南國際藝術雙年展蓄積能量。

藝術如同一味特調，酸甜苦甘皆由風土。感謝所有藝術家、策展團隊、志工與觀者的參與，南美館將持續以穿梭古今的敏銳步伐，與這座古老而創新的城市共同前行。

Rooted in local terroir and the community, the Tainan Art Museum serves as a vital cultural meridian for the city. Amid the spatial reorganization of 2025, the museum placed its historic Building 1 at the core, cafting a fresh cultural experience that marries historical depth with contemporary acuity.

Throughout the year, we illuminated the narrative of Taiwanese art through diverse perspectives, presenting 21 exhibitions. These ranged from Thermal Echoes : A Dialogue in Sculpture of Pu Tian-Sheng & Pu Hao-Ming, to Briny Wind Carrying Sand: Artist from the Saline Land, to the centennial exhibition The Formosa Era, co-organized with the Ministry of Culture. We questioned human-machine co-creation in The Era of Prompts-A Challenge Letter from AI to Humanity, and introduced contemporary Japanese craft in Skin and Viscera: Self, World, and Time. In terms of collection, generous donations added 432 precious works to the museum, preserving heritage for Tainan.

To close the year, our projection mapping spectacle Phoenix Eyes illuminated the Building 2 plaza, fusing temple iconography with pop music. The Sound Print of Soul united musicians from Kyoto and Taiwan in traditional temple settings. We also redesigned our core publications—TAM×, TAM+, and The Journal of Tainan Aesthetics—and hosted international forums on "Future Museums × City," building momentum for the inaugural 2026 Tainan International Art Biennale.

Art is like a bespoke blend of flavors drawn from the local terroir. We extend our sincere gratitude to all participating artists, curatorial teams, volunteers and visitors. Tainan Art Museum will continue moving forward hand in hand with this ancient, ever-innovative city.

館長 龔卓軍
Director GONG Jow-Jiun



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前言

臺南市美術館自 2018 年 10 月 1 館試營運以來，逐步建構專業營運體質與穩定管理機制，整體績效表現連年穩定成長，逐步形塑本館鮮明而專業的品牌形象。在全球疫情衝擊文化場館營運之際，本館仍透過多元展覽策劃與藝術推廣活動突破困境，展現文化機構的韌性與責任。

至 2026 年 1 月 1 日，2 館館舍無償撥用予文化部作為臺南國家美術館使用，致使營運空間、規模與發展條件相對縮減。面對新階段的環境變化與資源重整，本館亦審慎檢視整體定位與目標，啟動策略調整與組織優化，期望持續發揮既有專業基礎與能量，在有限條件下穩固步伐、拓展連結。

使命

從建構臺灣美術史與在地美術史的多元詮釋，轉換為未來美術館的多元文化平台。從在地美術史的觀點，強化城區藝術聚落所延伸的國際視野。從文化認同調整到文化平權的塑造。從城市共生的生態系，推出散步型國際藝術雙年展，打造跨域視覺文化、當代人才培育的藝術生態系與博物館群島，聯結城市品牌與文化資產的固有價值。

發展目標

建構未來美術館，創造藝術多元詮釋內涵
臺南府城近四百年積累豐富文化資產。本館將以藝術未來的觀點，透過對臺南文化與藝術的梳理詮釋，轉化在地文化視野，並針對臺灣當代藝術的研究建構，強化民眾對自身主體存在的關係性了解與認同。

強化城區藝術聚落，連結國際藝術視野
以多元展示形式，將在地文化、歷史、生活、城市風貌等創作元素，透過視覺語言的呈現。進一步藉由跨國館際合作與國外展覽、藝術家的交流引進，讓臺南與國際產生連動關係，提升城市文化競爭力。

形塑嶄新美感品味，落實文化平權
作為全民的美術館，藉由嶄新的藝術觀點，首要實踐文化平權理念，使各族群都有機會享受美感活動，普及美感教育精神涵養，體現文化價值，擔負更全面的社會公益責任，創造全齡適性的美術館場域。

以國際藝術雙年展，打造當代城市品牌
透過發動「臺南國際藝術雙年展」，將策展重點從館內延伸至城市街區，引進國際重要策展人與藝術家，藉由「藝術散步」的形式，擴大文化觸及面，形成全臺首個以街區為展場的城市型雙年展。

培育新世代美術人才，傳承重要藝術資產
在展望未來的行動中，亦關注本地美術館人才養成，以新的觀點為養分，傳承重要藝術資產。致力於培養具國際視野與在地文化意識的新世代人才，讓美術館成為世代交流與知識傳承的平台。

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Preface

Since Building 1 began trial operations in October 2018, the Tainan Art Museum (TAM) has steadily built a professional operational framework and management mechanism. With year-on-year performance growth, the museum has established a distinctive brand image. Even amid the global pandemic's impact on cultural venues, TAM overcame adversity through diverse exhibitions and art promotion, demonstrating the resilience and responsibility of a cultural institution.

By 2025, Building 2 was allocated to the Ministry of Culture for the National Museum of Modern Art Tainan, reducing TAM's operational space, scale, and development resources. Facing these environmental shifts, the museum has carefully re-examined its positioning and goals. By launching strategic adjustments and organizational optimization, we aim to leverage our professional foundation to stabilize our progress and expand our connections within these new constraints.

Mission

To establish a cultural landmark bridging past, present, and future. Through a dialogue between tradition and modernity, the museum sparks Tainan's unique creativity. By deepening local art appreciation and expanding public outreach, we foster cultural identity, elevate aesthetics, and build an inclusive museum for everyone with a global perspective.

Goals

Constructing a Future Museum & Cultivating Interpretations
Drawing on Tainan's heritage, the museum interprets local culture through a forward-looking lens. By advancing research into Taiwanese contemporary art, we deepen the public's connection to and identification with their cultural roots.

Strengthening Art Clusters & Connecting with Global Perspectives
Through international collaborations and exchanges with global artists, we connect Tainan to the world stage and enhance the city's cultural competitiveness.

Shaping Aesthetics & Implementing Cultural Equity
By promoting aesthetic education and fulfilling our social responsibility, we create an inclusive, multi-generational environment that brings art to everyday life.

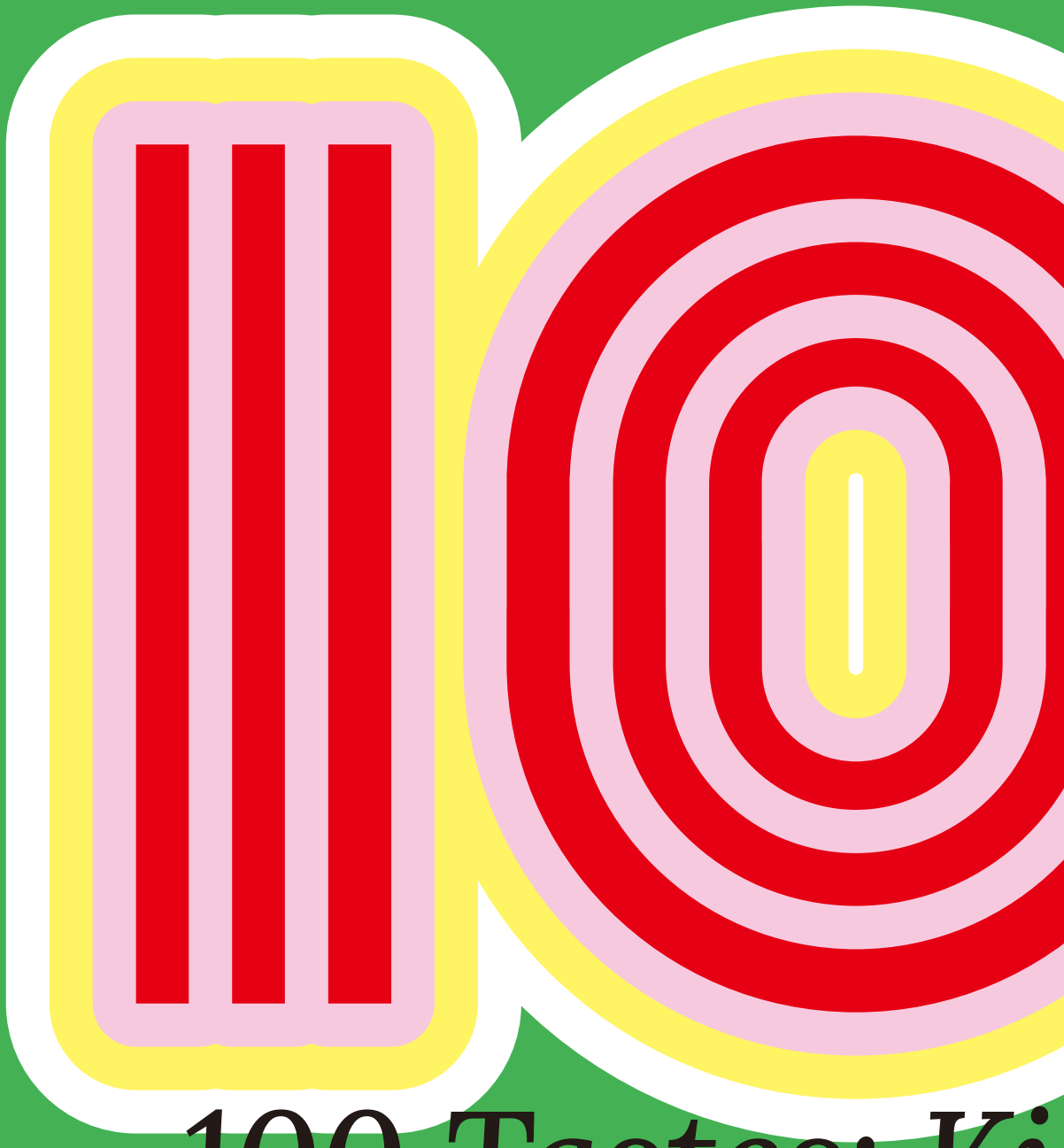
Building a Contemporary City Brand Through an International Biennale
By bringing in international curators and artists for "art strolls," we maximize cultural reach and establish Taiwan's premier block-based city biennale.

Cultivating Next-Gen Art Professionals & Preserving Vital Art Assets
By cultivating a new generation of professionals with both global outlooks and local roots, the museum serves as a vibrant platform for knowledge transmission.

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âm-Sng-Tinn

以臺南地景記憶為核心，「城市街景」從內陸山線、府城街巷到安平海岸，串連出自然環境、歷史建築與日常生活交織而成的城市圖像。月世界、烏山頭、白河蓮花、鹽水蜂炮等景象，使臺南的城市形象不僅停留於古都街巷，也延展至惡地地形、水庫景觀、農村花田與民俗信仰所構成的廣闊腹地；而小西門、南門城、孔廟、赤崁樓、祀典武廟、大天后宮、普濟殿與臺南運河等場景，則將防禦、教育、信仰、交通與生活記憶凝聚為府城的歷史脈絡。這些作品並非單純描繪地標外貌，而是透過藝術家的觀看，捕捉城市在不同時代中的情感位置，使建築、街道與自然地景成為承載時間、地方認同與集體記憶的視覺節點。

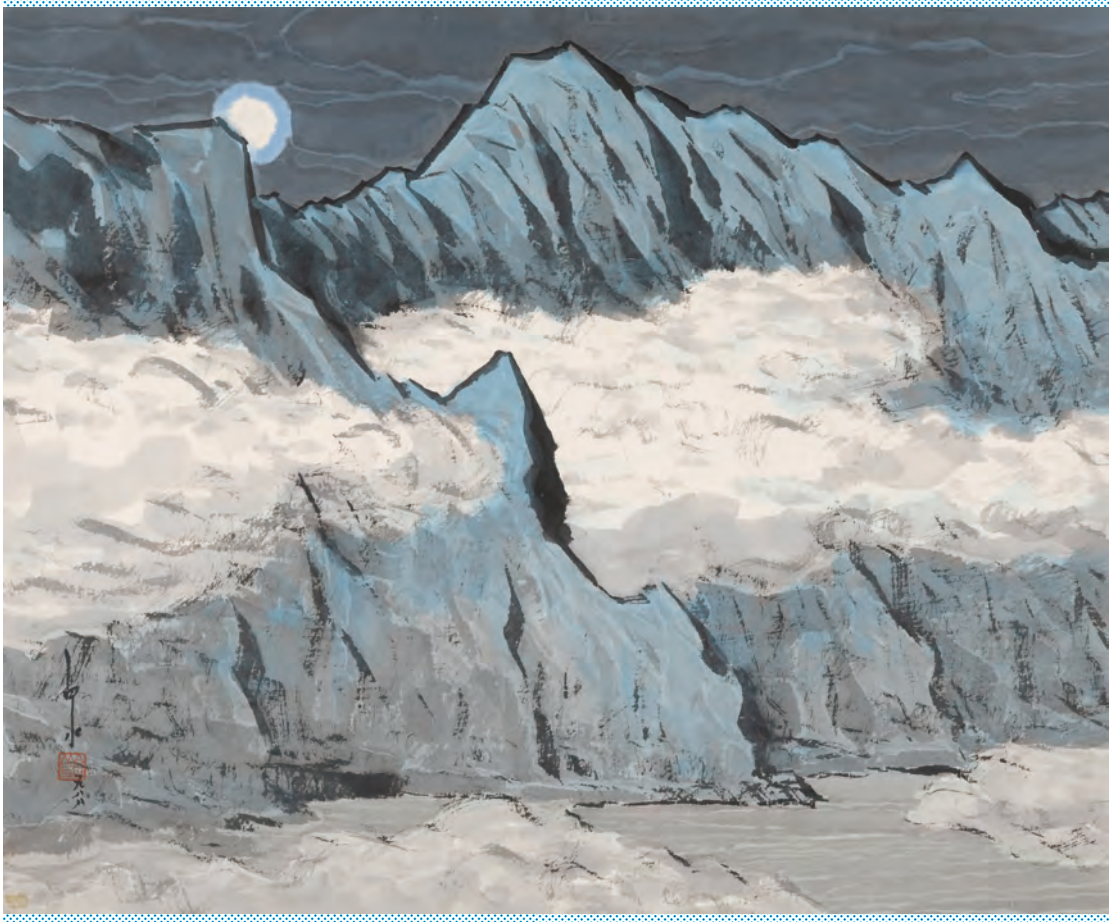
本主題中的作品橫跨水彩、水墨、油畫、攝影、雕塑與版畫，呈現臺南城市面貌的多重層次。有些作品以寫生方式保留陽光、樹影與街巷的溫度；有些則以攝影凝結古蹟與人群擦身而過的瞬間；也有作品透過不同媒材重新觀看城市發展、地方景觀與歷史記憶的轉換。從內陸地景到府城核心，再延伸至運河、安平與海岸，作品中的臺南不是靜止的歷史標本，而是一座持續被觀看、被記憶、被重新詮釋的城市。觀者在此穿行，如同沿著一張由色彩、光影與地名編織出的城市地圖，感受著臺南這座城市在時間中的呼吸。

Centered on the memory of Tainan's landscapes, "Urban Streetscape" traces a visual path from the inland mountain line and the historic streets of Fucheng to the coast of Anping, connecting urban images shaped by the interweaving of natural environments, historical architecture, and everyday life. Scenes such as the Moon World, Wushantou, the lotus fields of Baihe, and the Yanshui Beehive Fireworks allow the image of Tainan to extend beyond the streets and alleys of the ancient capital, reaching into a broader hinterland composed of badland terrain, reservoir landscapes, rural flower fields, and folk beliefs. Meanwhile, sites such as Xiaoximen, the Great South Gate, the Confucius Temple, Chihkan Tower, the Official God of War Temple, the Grand Mazu Temple, Puji Temple, and the Tainan Canal bring together memories of defense, education, faith, transportation, and daily life, forming the historical context of Fucheng. These works do not merely depict the outward appearance of landmarks. Instead, through the artists' perspectives, they capture the emotional positions the city has occupied across different eras, transforming architecture, streets, and natural landscapes into visual nodes that carry time, local identity, and collective memory.

The works in this theme span watercolor, ink painting, oil painting, photography, sculpture, and printmaking, presenting the many layers of Tainan's urban appearance. Some works preserve the warmth of sunlight, tree shadows, and streetscapes through plein-air observation; others use photography to crystallize fleeting moments in which historic sites and passing crowds intersect. Still others revisit the transformations of urban development, local landscapes, and historical memory through different media. From inland landscapes to the core of Fucheng, and further toward the canal, Anping, and the coast, Tainan in these works is not a static historical specimen, but a city that continues to be seen, remembered, and reinterpreted. As viewers move through this section, it is as though they are following a city map woven from color, light and shadow, and place names, sensing the breath of Tainan as it moves through time.

Cityscapes

城市街景



2013010001

馬白水，〈月世界〉，水墨畫，1988，50.5 × 60.8 cm，彩墨、棉紙

MA Pai-Shui, ***Moon World***, 1988, 50.5 × 60.8 cm, Color ink on cotton paper

月世界主要由泥岩、砂岩、頁岩等構成的青灰岩、白堊土地形。因白堊土為高鹼性不適合草木生長，因此大多呈現光禿禿的一片。馬白水繪畫出晚上的月世界，四周一片漆黑，帶有光暈的月亮從山脊的後方出現，靠近月光的那側到山底，呈現由淺到深的漸層變化，山間的還有雲環繞在群山之間，整體線條剛硬，如實呈現月世界中山的樣子。

This work portrays the Moon World at night, enveloped in deep darkness. A haloed moon emerges from behind the ridgeline, casting a gradual shift of tones from light to dark that flows down to the base of the mountains. Mist and clouds wind through the peaks, while the overall linework remains sharp and rigid, faithfully capturing the rugged, iconic terrain of the Moon World.



2022010128

蔡草如，〈烏山頭風景〉，水彩畫，1961，27 × 38.5 cm，水彩、紙本，蔡國偉捐贈

TSAI Tsao-Ju, ***Scenery of Wusantou***, 1961, 27 × 38.5 cm, Watercolor on paper, gift of TSAI Guo-Wei

這件蔡草如以烏山頭為名的寫生速寫雖然仍以惡地地形的描繪占絕大部分，卻可看到烏山頭地區鄰近的村落與農地，以水彩的透明性表現錯落於遠近景中田野的明媚。蔡草如一生身兼廟宇民俗畫師及畫家兩種身份，他的創作秉持實地寫生與創新精神，對於自身的文化、藝術與信仰有獨特見解與嶄新詮釋，表達對家鄉人文風景的欣賞與認同。

TSAI Tsao-Ju's Wusanto sketches mainly depict badland terrain, while also showing nearby villages and farmland. Using the transparency of watercolor, he captures bright fields across layered distances. Combining his roles as temple folk painter and artist, TSAI expressed a deep appreciation and identification with the cultural landscape of his hometown.



2025010002

吳郭為美，〈臺南白河蓮花〉，油畫，2014，130.3 × 162.2 cm，油彩、畫布

WU KUO Wei-Mei, ***Lotus Flowers in Baihe***, Tainan, 2014, 130.3 × 162.2 cm, Oil on canvas

郭為美自幼受父親郭柏川藝術薰陶，奠定繪畫基礎，後赴西班牙學習，吸收歐洲油畫與歌劇舞臺的色彩經驗。1995 年退休後旅居紐西蘭，自然景觀與清朗光線使其畫風轉向澄澈明亮。其創作以油彩為主，題材涵蓋風景、肖像、靜物與生活物件。作品雖以寫實為基礎，卻不止於外在描摹，而是將自然與物件賦予情感與人格性，呈現對生命、自然與信仰的默觀。

Influenced by her father KUO Po-Chuan, KUO Wei-Mei developed a painting practice rooted in realism yet rich in emotion. Her experiences in Spain and New Zealand shaped her luminous color palette. Through landscapes, portraits, still lifes, and everyday objects, she conveys reflections on nature, life, and faith.



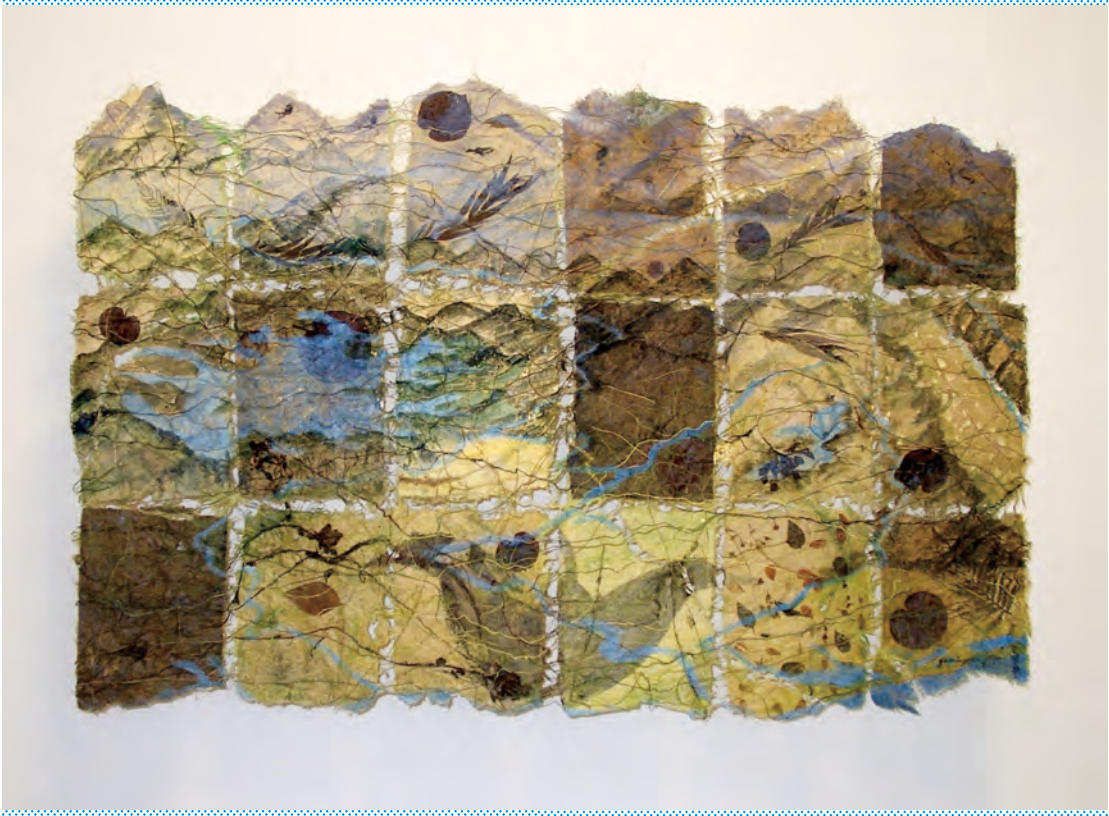
2021010058

陳伯義，〈**食炮人 - XV III**〉，攝影，2012-2019，100 × 75 cm，雷射輸出於彩色銀鹽相紙

CHEN Po-I, ***Firework Baptist* XV III**, 2012-2019, 100 × 75 cm, Laser output on gelatin silver color print paper

鹽水蜂炮是臺南重要民俗慶典，陳伯義長期深入現場拍攝，以「吃炮」這一特殊信仰行為為題，透過肖像形式呈現參與者面對蜂炮時的身體經驗與精神狀態。作品不僅記錄火炮四射的民俗場景，也引導觀者思考火炮文化在臺灣信仰、地方慶典與集體記憶中的意義。

The Yanshui Beehive Fireworks Festival is an important folk celebration in Tainan. Having photographed the event on site for many years, the artist uses the distinctive ritual of “facing the firecrackers” and portrait imagery to inspire viewers to reflect on the significance of firecracker culture in Taiwanese belief.



2026010001

艾婕音，〈**鄉村大學**〉，複合媒材，2005，91 × 138 cm，手工紙（以臺南藝術大學周邊在地植物製成），繩線、葉片、草、鵝蛋殼及其他現地收集之材料，壓克力顏料、膠水

Jane Ingram Allen, ***Countryside University***, 2005, 91 × 138 cm, Handmade paper from plants found near Tainan National Univ. of the Arts, string, leaves, grass, goose egg shells, and other materials collected on site, acrylic paint and gel

艾婕音為美國環境裝置與手製紙藝術家，2004 至 2005 年間進駐臺灣十二縣市，採集各地植物製成手工紙，並與社區居民共同創作「在地地圖」，記錄地方生活與記憶。此作為她停留臺南藝術大學期間完成，運用當地植物造紙，畫面融入臺南藝術大學校徽與官田代表物產菱角，呈現地方特色與土地連結。

Jane Ingram Allen created local maps in Taiwan using handmade paper from local plants. This work, made at Tainan National University of the Arts, includes the school emblem and Guantian's water caltrop, reflecting place, community, and memory.



2022010085

潘元石，〈臺南車站〉，版畫，2006，42.2 × 40.4 cm，版印設色、紙

PAN Yuan-Shih, ***Tainan Station***, 2006, 42.2 × 40.4 cm, Color print on paper

潘元石 1936 年出生於臺南，對於版畫創作情有獨鍾。以木板刻印為主要的藝術表現，創作主題緊扣其熱愛的府城。不論是日常生活記憶的場景，或是府城特有的古蹟文物，透過他的巧手，都轉化成印刻作品裡帶著豐富色彩的線條和圖形。潘元石的作品不僅充滿童趣，也展現藝術家對生活與環境的念想。

PAN Yu-Shih, born in Tainan in 1936, devoted himself to printmaking. Working mainly with woodblock prints, he focused on familiar cities, everyday memories, and rural landscapes, expressing them through rich colors and geometric forms. His works convey both Taiwanese local life and a deep affection for the land.



2016010011

陳妍伊，〈CCTV Birds NO.5—台南火車站〉，攝影，2015，70.7 × 99.3 cm，影像輸出於 Canson paper

CHEN Yen-Yi, ***CCTV Birds No. 5 – Tainan Railway Station***, 2015, 70.7 × 99.3 cm, Image print on Canson papers

陳妍伊的這件作品想表達現代鬧區高樓林立、人口稠密。抬頭不見野鳥，反見成群監視器高傲俯瞰街頭。這幕怪異荒謬的景象，在抽離色彩後，讓繁華都市顯得死氣沉沉。 這群「監視鳥」棲息於工業量產的「良木」上，當牠尋找自然，我也正注視著牠，讓看與被看的角色，交織出弔詭微妙的關係。

In dense, modern downtowns, looking up reveals flocks of surveillance cameras proudly staring down instead of wild birds. This absurd scene, once stripped of color, leaves the prosperous city looking powerless. These 'surveillance birds' perch on mass-produced, industrial "fine trees". As "the birds" seeks traces of nature, we are also watching "the birds"—intertwining the observer and the observed in a subtle, paradoxical relationship.



2025010151

董日福，〈鐵路記憶 1〉，粉彩畫，1981，26 × 38.5 cm，粉彩、紙

TUNG Jih-Fu, ***Railway Memory 1***, 1981, 26 × 38.5 cm, Pastel on paper

董日福 1935 年生於臺南五條港，二戰後便到延平戲院（今址為臺南政大書城）工作，靠著一部部電影獲得知識。退伍後至郭柏川畫室學畫，亦是郭柏川畫室第一期的學生與得意門生。創作生涯可分為 4 個階段，分別為電影廣告設計看板時期、臺灣風景寫生時期、自助畫遊世界時期、世界人間時期。董日福的畫室鄰近民族路地下道，能近距離觀察火車進出。他透過現場寫生，描繪由鐵軌、電線桿、民宅與大樓構成的車站鐵道風景。

TUNG Jih-Fu, born in Tainan's Five Channels district in 1935, studied painting under KUO Po-Chuan after working at Yanping Theater. His career spans movie billboard design, Taiwan landscape sketching, independent painting journeys abroad, and the World Humanity period. TUNG Jih-Fu's studio near the Minzu Road underpass offered a close view of passing trains. Through on-site sketching, he captured the railway landscape of tracks, utility poles, and nearby houses.



2024010029

謝國鏞，**〈後巷〉**，油畫，1971，38.8 × 46 cm，油彩

HSIEH Kuo-Yung, ***Back Alley Scene***, 1971, 38.8 × 46 cm, Oil on canvas

〈後巷〉描繪臺南一中校旁的巷弄街道景色，展現出他對臺灣本土風景的深厚情感。作為臺南一中的美術教師，謝國鏞長期在校園環境中工作和生活，他對周邊的街道景象有著獨特而深刻的觀察。這幅畫捕捉日常生活中的街道風貌，展現濃厚的地方風情與質樸的生活氣息。透過細膩的筆觸與色彩，他將巷弄中的靜謐與生活的點滴生動地表現出來。

The painting depicts a street scene beside Tainan First Senior High School, demonstrating HSIEH Kuo-Yung's deep affection for Taiwan's local landscapes. As an art teacher at the school, Hsieh lived and worked in the campus environment for a long time, developing a unique and profound observation of the surrounding streetscapes. Through delicate brushstrokes and color palettes, he vividly conveys the tranquility of the alley and the subtle nuances of everyday life.



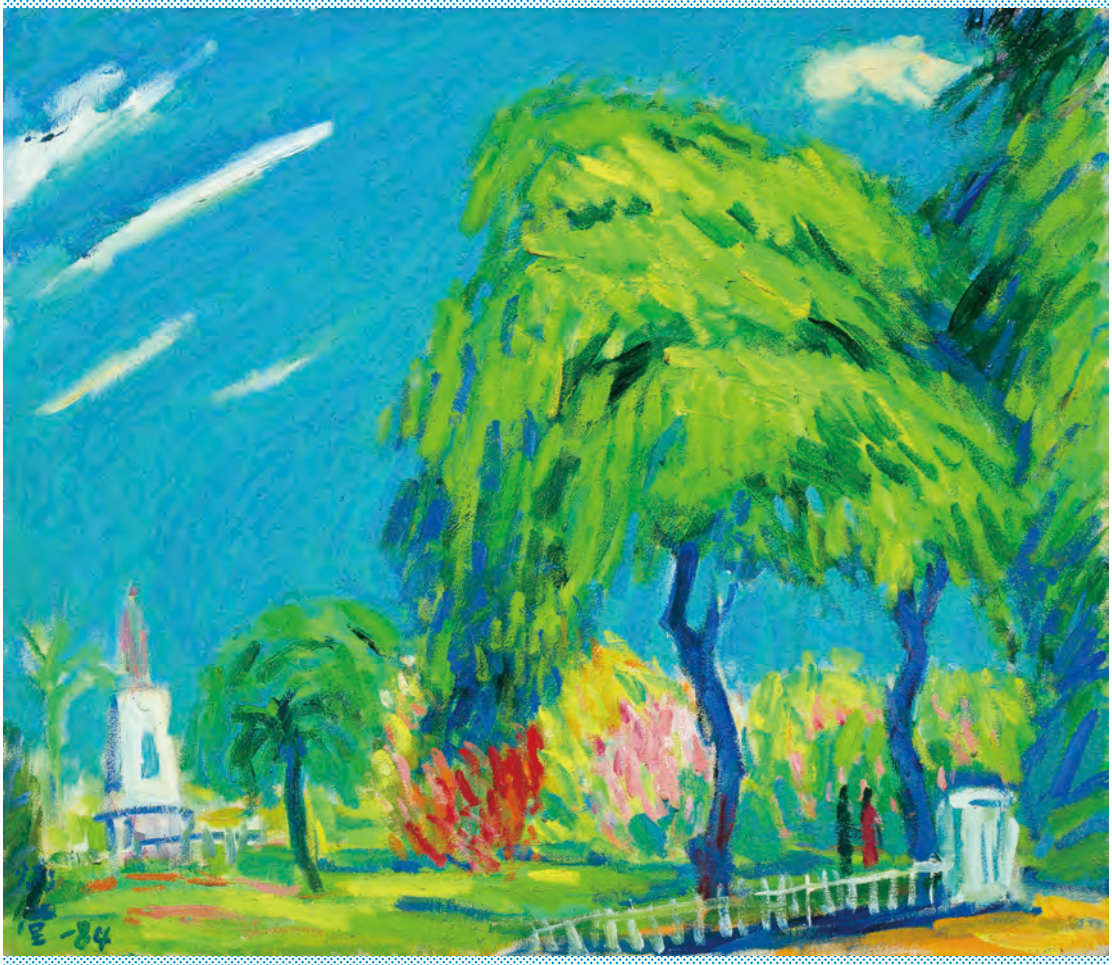
2022010141

蔡草如，〈重道崇文坊〉，水墨畫，1963，25.3 × 38.2 cm，水墨、紙本，蔡國偉捐贈

TSAI Tsao-Ju, ***The Zhongdao Chongwen Archway***, 1963, 25.3 × 38.2 cm, Ink on paper, gift of TSAI Guo-Wei

蔡草如，本名蔡錦添，出生於臺南，創作涵蓋寺廟建築彩繪、膠彩與水墨。本作描繪題有「重道崇文」的石坊，該石坊建於1815 年，為表彰府城人士林朝英樂善好施、修建臺灣縣學文廟而立。石坊原位於龍王廟前，日治時期因南門路開闢與龍王廟拆除，遷至臺南公園燕潭旁，成為園內重要文物。

TSAI Tsao-Ju, born in Tainan, specialized in temple painting, mineral pigments, and ink. This work depicts the “Chongdao Chongwen” stone archway, built in 1815 to honor LIN Chao-Ying’s contribution to the Taiwan Prefectural Confucian Temple. Originally near Longwang Temple, it was later moved to Yantan in Tainan Park.



2020010112

張炳堂，〈民生綠園〉，油畫，1984，45.4 × 52.8 cm，油彩、畫布，張德昌捐贈

CHANG Ping-Tang, ***Min Sheng Green Park***, 1984, 45.4 × 52.8 cm, Oil on canvas, gift of CHANG Te-Chang

張炳堂生於臺南，時年十五歲即以〈廟庭之晨〉一畫在第五屆「府展」綻放光彩，成為有史以來入選官辦展最年輕的臺灣畫家。張炳堂擅長以大膽的色塊、寫意的線條來刻畫風景，臺南的古蹟、運河及寺廟是他筆下常見的主題。擅長以濃烈的原色、簡練的線條與快速的筆觸，完成富有個性與生命力的作品。民生綠園現為湯德章紀念公園，位於七條通圓環上，畫面中左側雕像為孫中山銅像，現已拆除改為莊靜雯的〈迎風〉作品。

Chang was adept at using intense primary colors, concise lines, and rapid brushstrokes to create works full of personality and vitality. The painting ***Minsheng Green Park*** depicts what is now Tang Te-chang Memorial Park, located at the seven-way traffic circle. The statue on the left side of the painting was the bronze statue of SUN Yat-Sen, which has since been removed and replaced with CHUANG Ching-Wen's sculpture ***Facing the Wind***.



2018010008

郭柏川，〈臺南街景〉，油畫，1930，71 × 89.4 cm，油彩、畫布，吳郭為美捐贈

KUO Po-Chuan, ***The Streetscape of Tainan***, 1930, 71 × 89.4 cm, Oil on canvas, gift of WU KUO Wei-Mei

郭柏川在早期學院教學下鑽研畫作的扎實量感，用功甚深，著重寫實性的塊面堆疊，兼具外光派技巧所鋪陳的色彩質感。他重視物的「內在特性」。郭柏川此早期的作品，除了內在的「質」的強調，也不難發現他對外在的筆觸、構圖、光線等「實」的描繪。

Under early academic training, KUO Po-Chuan studied the sense of mass in painting with great dedication, emphasizing realistic accumulations of planes while also incorporating color and texture shaped by plein-air techniques.



2023010007

郭宗正，〈臺南夕照〉，水彩畫，2019，76.3 × 107.6 cm，水彩、紙，郭宗正捐贈

KUO Zong-Zheng, ***Tainan Sunset***, 2019, 76.3 × 107.6 cm, Watercolor on paper, gift of KUO Zong-Zheng

郭宗正出身臺南，四歲開始至沈哲哉畫室習畫，沈哲哉可說是他的啟蒙恩師。〈臺南夕照〉以臺南市青年路街景為主題，橘黃色基調中運用細膩的筆觸呈現遠方盡頭的臺南夕照。

KUO Zong-Zheng was born in Tainan and began studying under SHEN Che-Tsai at the age of four. KUO's impressions of Tainan takes Qingnian road as its scene, using delicate brushwork and warm brown tones to depict a poetic view of the city.



2021040014

郭柏川，〈寶美樓〉，油畫，1949，41.1 × 32 cm，油彩、宣紙，私人收藏

KUO Po-Chuan, ***Bao Mei Restaurant***, 1949, 41.1 × 32 cm, Oil on paper, Private collection

寶美樓位於今西門圓環，曾是日治時期府城四大酒樓之一，也是文人雅士聚會、飲宴與藝妲文化的重要場域。其四層樓建築高度僅次於林百貨，為當時醒目的城市地標。郭柏川描繪 1949 年的寶美樓身影，也牽引出他以酒樓小姐為模特兒、《安平追想曲》創作靈感等府城文化記憶。

Located at today's Ximen Roundabout, the historic Pao-Mei Building was a legendary Japanese-era restaurant and a vital hub for literary salons and geisha culture. Standing four stories tall—second only to the Hayashi Department Store—it served as a defining landmark of Tainan's modern cityscape.



2011010024

方昭然，〈小西門〉，水彩畫，待考，23.6 × 32.5 cm，水彩、蠟筆、紙

FANG Chao-Jan, ***Little West Gate***, year unknown, 23.6 × 32.5 cm, Watercolor and crayon on paper

方昭然筆觸下的小西門顯得相當古樸，帶有南臺灣絢麗怡人的陽光色彩，充滿靜雅的韻味。 小西門建於清乾隆四十年（西元 1775 年），為臺灣知府蔣元樞所建，原稱清水門，門樓造型為單簷歇山式磚造，原址位於今西門路一段 688 號前，民國 59 年時因進行道路拓寬而面臨被拆除的命運，所幸在時任成大校長的羅雲平先生努力下，將小西門遷築至現成大光復校區內。

FANG Chao-Jan portrays the Little West Gate with serene elegance, bathed in the vibrant sunlight of Southern Taiwan. Originally constructed in 1775 as the Qingshui Gate, this historic brick structure once stood on Ximen Road and was relocated to NCKU's Kuang-fu Campus, where it remains today.



2015010148

李明禮，〈**南門城**〉，油畫，1997，90.2 × 116.1 cm，油彩、畫布

LEE Ming-Li, ***South Gate***, 1997, 90.2 × 116.1 cm, Oil on canvas

李明禮筆下的古蹟與歷史建築，常親密地融入居民日常，呈現建築在當代生活中的新意義，並透過古老元素與現實場景並置，展現城市長時間累積的風景。此作在其風景畫中，少見地流露孤獨感，以一位獨坐城邊樹蔭下的老人為核心意象，靜靜呈現時間流逝、城市記憶與人世滄桑。（參考資料：開放博物館—李明禮專題；廖今鈺，〈李明禮繪畫中的敘事與想像：歷史、宗教、部落尋訪〉，2025。）

Li Ming-li's works weave heritage sites into the fabric of daily life, juxtaposing antiquity with modernity to reveal a city's layered history. Diverging from his usual style, this piece centers on a lone figure under the city walls, poignantly capturing the passage of time, urban memory, and the vicissitudes of human existence.



2014010020

陳澄波，〈新樓庭院〉，油畫，1941，91 × 116.5 cm，油彩、畫布

CHEN Cheng-Po, ***Courtyard in Sin-Lau***, 1941, 91 × 116.5 cm, Oil on canvas

1941 年太平洋戰爭爆發後，陳澄波避居郊區鄉間，好友廖繼春當時任教於臺南長老教會中學，於是陳澄波就以「臺南神學院」畫了一系列的作品，此畫即其中之一。作品以顏色分成三個部份，天空、建築物、以及前方綠地；藍色的天空還飄著幾朵白雲，下方的建築物為當時的傳教士甘為霖的故居。

After the outbreak of the Pacific War in 1941, CHEN Cheng-Po took refuge in the countryside. His friend LIAO Chi-Chun was then teaching at Tainan Presbyterian Middle School, so Chen painted a series of works featuring the Tainan Theological College, with this painting being one of them. Beneath a blue sky with scattered white clouds sits the building below, which was the former residence of missionary William Campbell at the time.



2012010003

楊振能，〈迎春 - 水交社〉，水墨畫，1988，120 × 69.5 cm，水墨、紙本

YANG Chen-Neng, ***Greet Spring – Shuijiaoshe***, 1988, 120 × 69.5 cm, Ink on paper

楊振能的水墨作品中，有許多以高大樹木和民房所營造之構圖，〈迎春 - 水交社〉為其中一幅。此件作品之視角為楊振能在臺南大成國中任教時，從校舍俯瞰水交社區張貼春聯時的情景，充滿年節的氣氛。高聳的樹木佔據畫面的一半，顯得雄偉挺拔，樹下的民房為早期眷村建築式樣，作者藉由筆墨表現出和煦的溫馨情愫。

The viewpoint comes from the period when Yang taught at Tainan Dacheng Junior High School: from an upper floor of the school building, he looked down over Shuijiaoshe, capturing neighbors greeting one another and putting up spring couplets.



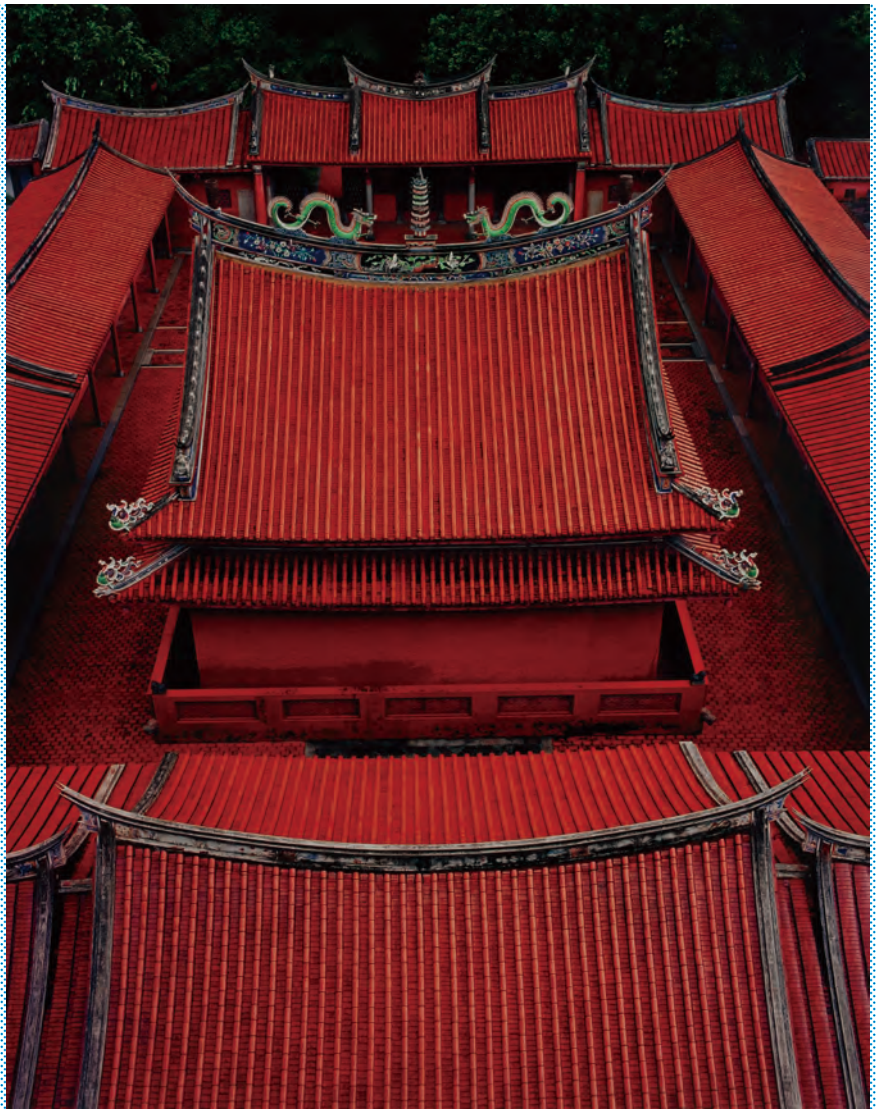
2012010031

鄭桑溪，〈懷古（臺南）〉，攝影，1957，57.6 × 38.5 cm，黑白相紙

CHENG Sang-Hsi, ***Recall the Past (Tainan)***, 1957, 57.6 × 38.5 cm, Black-and-white photographic paper

鄭桑溪出生於基隆，18 歲擁有第一部相機後展開攝影之路，曾加入張才指導的「新穗影展」與中國攝影學會。大學主修新聞，並創辦政大攝影研究會。1970 年赴日本早稻田大學研究電影與戲劇，返臺後投入攝影教學。作為臺灣第二代攝影家中極具活力的一員，其作品重視畫面簡潔、結構平衡與影像表現的凝鍊。（參考資料：2025 臺北雙年展官網，臺北市立美術館）

Born in Keelung, CHENG Shang-Hsi joined the "New Sprout Photo Exhibition" mentored by CHANG Tsai, as well as the Photographic Society of China. In 1970, he went to Waseda University in Japan to study film and drama, returning to Taiwan afterward to dedicate himself to photography education. As a vibrant member of Taiwan's second-generation photographers, his work places strong emphasis on visual simplicity, structural balance, and refined image expression.



2011010034

張武俊，〈孔廟系列之一〉，攝影，1994，100.8 × 79 cm，相紙

CHANG Wu-Chun, ***Tainan Confucius Temple Series I***, 1994, 100.8 × 79 cm, Photographic paper

張武俊從國小畢業旅行就開始對草山月世界深深著迷，生涯專注在臺南的自然風景攝影創作，他所拍攝的月世界，更進一步帶動了當地的觀光效應與攝影風潮。代表作品有「夢幻月世界」、「臺南孔廟」、「太極峽谷」、「彩竹的故鄉」「芒花」、「漁塭」等系列作品。

Born in Tainan, CHANG Wu-Chun has been deeply fascinated by the Moon World since an elementary school graduation trip. Throughout his career, he has focused on photographing Tainan's natural landscapes; his iconic images of the Caoshan Moon World further stimulated local tourism and inspired a widespread wave of photographic interest.



2017010027

許瓊朱，〈孔廟 - 文昌閣〉，水墨畫，2001，56 × 50.6 cm，水墨、紙本

HSU Chiung-Chu, ***Confucius Temple – Wenchang Pavilion***, 2001, 56 × 50.6 cm, Ink on paper

許瓊珠有感於速食文化氾濫，文化的被遺忘，道德價值觀失落。身為藝術工作者，對於文化資產的推展應該不遺餘力。以古蹟題材作畫，希望以古蹟的追尋、重塑，喚起民眾對傳統文化的知識和記憶。（作者自述）

Feeling the spread of culture impatience, the erosion of culture heritage, and the loss of moral values, the artist believes that art workers should spare no effort in promoting cultural heritage.



2015010144

陳玫琦，〈古老的瞬間 II（延平郡王祠）〉，油畫，2015，109.4 × 109.2 cm，油彩、畫布

CHEN Mei-Chi, ***Ancient Moment II (Koxinga Shrine)***, 2015, 109.4 × 109.2 cm, Oil on canvas

陳玫琦移居府城二十年，從青年忽至中年，處處古蹟已漸成內化的風景，試以幾何結構、光影解構，描繪個人的中年心境，捕捉古蹟的當下面貌。

Having lived in Tainan for twenty years, CHEN Mei-Chi found the ubiquitous historic sites have gradually become an internalized landscape. Through geometric structure and the deconstruction of light and shadow, she depicts her personal state of mind in middle age while capturing the contemporary essence of these historic landmarks.



2021010053

蔡坤霖，〈鷲嶺〉，雕塑，2019，57.5 × 74.3 × 11.7 cm，木、水性印墨、抗 UV 塗料

TSAI Kuen-Lin, ***Tsiu Nia***, 2019, 57.5 × 74.3 × 11.7 cm, Wood, water-based ink, anti-ultraviolet agent

蔡坤霖的〈鷲嶺〉將七片多邊形的木刻版畫進行拼接，整體造型猶如一錐形丘嶺地，並以粗細不同的線條區分主次與遠近。「鷲嶺」為臺南老城區內地勢最高處，與赤崁、崙仔頂、山川臺、山仔尾、尖山、覆鼎金合稱為「府城七丘」。藝術家以「七丘」概念出發，將畫面分成七個組件呈現代表性的臺南景色。

Tsiu Nia joins seven polygonal woodcut prints into a single composition whose overall form resembles a conical hill. The work represents the old seven hills of Tainan city, now transformed with various scenery of contmeporary cityscapes.



2021010052

蔡坤霖，〈半月沉江府城遊〉，版畫，2019，51 × 210.3 cm，廣興紙、水性印墨、無酸裱框

TSAI Kuen-Lin, ***The Castle Town***, 2019, 51 × 210.3 cm, water-based ink on Goang Xing paper and acid-free frame

蔡坤霖的〈半月沉江府城遊〉是由〈鷲嶺〉版雕塑翻印而成，除了整體畫面因複印而產生鏡射，進而呼應現實場景的地理方位，並以東方水墨橫向閱讀空間的布局方式，使完整的府城場景一覽無遺，讓觀者更易於揣摩當地人文特色與詳讀畫面細節。

The Castle Town was reproduced from the relief sculpture Tsiu Nia. The artwork adopts the horizontal reading layout of traditional Oriental ink painting. This presents a panoramic view of the ancient capital, making it easier for viewers to reflect on the local cultural characteristics and examine the intricate details within the composition.



2013010069

李鳴鵬，〈赤崁樓〉，攝影，1948，67.5 × 56 cm，手工銀鹽紙

LEE Ming-Tiao, ***Chih-Kan Tower***, 1948, 67.5 × 56 cm, Handmade gelatin silver paper

「李鳴鵬的生活紀實作品大多集中在北臺灣，而本作品則堪稱是描繪南臺灣的代表。畫面中赤崁樓的側面是整個作品的主體，然而下方的小孩和近處的 3 隻白鵝，尤其右前方那隻正引頸展翅矗立著的鵝爸爸，更明確的標示出那還是一個多麼簡單又自在的年代。」 ——摘錄自《鏡凝永恆 – 李鳴鵬攝影回顧展》對此作品的描述。

While LI Ming-Diao's documentary works mostly capture northern Taiwan, this piece stands out as a rare representation of the south. Although Chih-Kan Tower forms the main subject, it is the children and the three white geese below—especially the gander in the foreground proudly spreading its wings—that vividly evoke a simpler, more carefree era.



2013010084

劉永泰，〈臺南祀典武廟〉，攝影，2008，31.7 × 55 cm，EPSON 藝術微噴高質藝術紙

LIU Yung-Tai, ***Sacrificial Rites Martial Temple***, 2008, 31.7 × 55 cm, Giclée print on EPSON fine art paper

臺南祀典武廟建於 1665 年，主要奉祀關聖帝君。 本作品由永福路上拍攝臺南祀典武廟的側面，畫面中央呈現高 5.5 公尺、長 66 公尺山牆高低起伏綿延的曲線，右側則為主殿氣宇軒昂的屋頂。劉永泰是一位超現實攝影家。1984 年曾獲世界地理雜誌報導攝影獎，1986 年獲全省一級古蹟攝影比賽佳作獎。1990 年獲臺南市政府美術類攝影藝術獎。

This photograph was taken from Yongfu Road, showing the side of the temple. At the center of the image is the undulating curve of the gable wall, 5.5 meters high and 66 meters long, while the roof of the main hall rises with imposing presence on the right.



2018010026

許武勇，〈臺南普濟殿廟庭〉，油畫，2006，90 × 71.6 cm，油彩、畫布，許虹笙捐贈

HSU Wu-Yung, ***The Yard of Puji Temple in Tainan***, 2006, 90 × 71.6 cm, Oil on canvas, gift of HSU Hung-Sheng

許武勇出生於日治中期的臺南，1941 年前往東京帝國大學（今東京大學）就讀醫科，並同時學習素描。是開創臺灣美術立體派重要的先驅畫家。1987 年自醫界退休，成為專業藝術家。其以東方元素及充滿個人幻想的超現實主義融會的「羅曼主義」風格，企圖脫離寫實主義的束縛，用繪畫啟發善與美的和諧理念。藝術家使用他所擅長的魚眼效果與畫面分割法，從不同角度呈現普濟殿的熱鬧景色。

Born in colonial Tainan, HSU Wu-yung studied medicine and sketching in Tokyo in 1941, becoming a pioneer of Taiwanese Cubism. Retiring from medicine in 1987, he turned full-time to art. Using his signature fisheye effect and split-composition technique, the artist presents the lively atmosphere of Puji Temple from multiple angles.



2013010192

賴佳宏，〈門神 - 秦瓊、尉遲恭〉，雕塑，1995，84.2 × 118.6 × 21.6 cm，鐵

LAI Chia-Hung, ***God of Door***, 1995, 84.2 × 118.6 × 21.6 cm, Iron

臺灣建築中的院門乃是宅第進出、防禦且象徵主人的人文指標。「門神」的創作靈感源自宗教，民間傳統建築中院門出入口大門兩邊的門畫，作為迎財納福、驅魔鎮煞之精神象徵的內涵。賴佳宏以臺灣人文藝術的「門」為主體，外框的硬邊保留門的基本幾何結構造型，兩將軍形象以書法運行線面體，遊心氣形寫意造像，營造藝術意象與場域空間的對話。

This work presents the traditional door gods, Qin Shubao and Yuchi Gong, using the 'door' as its main theme. By blending geometric structures with calligraphic brushwork to sculpt the figures of the two generals, the piece establishes a powerful dialogue between artistic expression and the surrounding space.



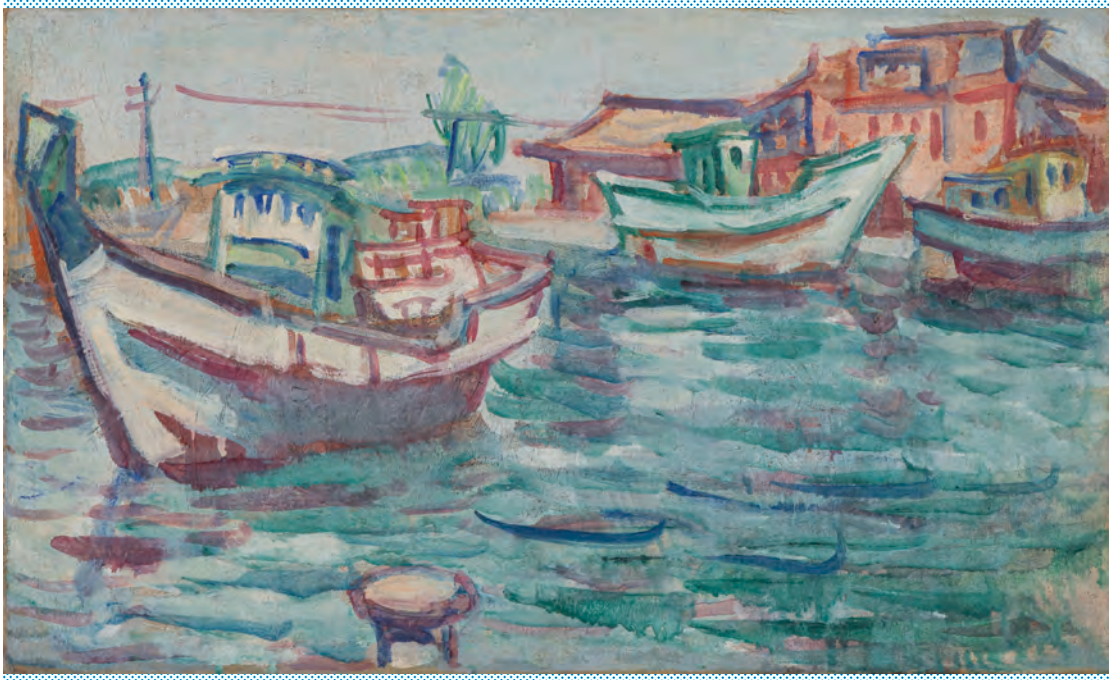
2019010017

張炳堂，**〈運河系列〉**，油畫，1990，71.7 × 89.8 cm，油彩、畫布，陳志誠捐贈

CHANG Ping-Tang, ***Canal Series***, 1990, 71.7 × 89.8 cm, Oil on canvas, gift of CHEN Chih-Cheng

張炳堂在 1970 年代以後畫風趨向野獸派，此件「運河系列作」作品為野獸派中後時期之作。從筆觸到用色皆可感受到藝術家在這段時間繪畫發展之成熟。在南國鮮豔的陽光下，船上的藍、紅、綠色及運河的白、河岸邊的黃，互相對照，以強烈的線條來達到強而有力的畫面效果，點綴遠方的景物及略帶粉色的雲柔和畫面，豐富了作品畫面的層次。

This Canal Series work belongs to his mid-to-late Fauvist period. Both brushwork and color reveal the maturity of the artist's painting development at this time. Vibrant tropical sunlight illuminates a striking contrast of bold lines and colors across the canal and boats.



2020010232

郭柏川，〈臺南運河〉，油畫，約 1950，27.4 × 45.3 cm，油彩、畫布

KUO Po-Chuan, ***Tainan Canal***, c.1950, 27.4 × 45.3 cm, Oil on canvas

郭柏川以簡單的筆觸描繪運河河道、船隻、運河邊的建築和電線桿，利用青藍色、紅色的顏料描繪出輪廓線，再用他特有的紙上油彩技法，以特殊的油料混合方式填充色彩，使畫中物象的層次更為明亮、剔透。這件作品在修復前，畫面上有非常多的髒污、黃化，但經過南美館美術科學研究中心修復師的巧手，讓作品以原本的光彩重現在大家眼前。

KUO depicts the canal, boats, riverside buildings, and utility poles with simple brushstrokes. He outlines forms with blue-green and red pigments, then fills them using his distinctive oil-on-paper technique and special mixture of oils.



2015010288

潘元石，〈安平民房〉，水彩畫，1985，38.3 × 53 cm，水彩、紙

PAN Yuan-Shih, ***Anping Residence***, 1985, 38.3 × 53 cm, Watercolor on paper

安平區位於臺南市西南方，區內北邊為老安平聚落，是漢人最早的開發地之一。安平早期被稱為「大員」，明朝中葉開始聚集了來自各國的商人，並在此與臺灣的平埔族進行貿易，漸漸的在今日安平的延平老街形成市街。老安平聚落旁有安平舊港，曾為南臺灣第一大港，後因淤積嚴重，日治時期便另修築臺南運河供城內船隻進出安平舊港。

Anping District in southwestern Tainan includes the old Anping settlement, one of the earliest areas developed by Han Chinese. Originally called 'Taoyuan,' it grew into a bustling trading hub between international merchants and indigenous tribes, forming today's Yanping Old Street. Next to the settlement is the Old Anping Port; after it suffered severe silting, the Tainan Canal was built during the Japanese era to keep the city connected to the sea.



2022010009

侯立仁，〈橋危過客稀（安平）〉，水彩畫，1973，38.5 × 53.4 cm，水彩、紙本，財團法人可成教育基金會捐贈

HOU Li-Ren, ***A Seldom-visited Dilapidated Bridge (Anping)***, 1973, 38.5 × 53.4 cm, Watercolor on paper, gift of Catcher Education Foundation

本作描繪臺南安平鄉間小路上的一座小水泥橋，侯立仁以仰視角度取景，使田野、橋面與道路產生向遠方延伸的視覺張力。小路上的行道樹因海風吹拂而傾斜，為靜謐景色注入動勢與生命感。作品透過構圖安排，將日常鄉間景致轉化為兼具安定與力量的畫面，展現作者在平凡風景中捕捉節奏與美感的能力。

The work depicts a small concrete bridge in rural Anping, Tainan. Through a low-angle composition, embankment lines, and trees bent by the sea breeze, it reveals movement, stability, and rhythmic beauty within an ordinary landscape.



2015010132

李明禮，〈安平假期〉，油畫，1988，79.5 × 99.9 cm，油彩、畫布

LEE Ming-Li, ***Anping Holiday***, 1988, 79.5 × 99.9 cm, Oil on canvas

此作屬於李明禮臺南名勝古蹟寫生系列，畫面描繪安平古堡與周邊遊憩景象。白色瞭望塔與紅色屋頂成為視覺焦點，人物散布於階地與廣場空間中，呈現古蹟融入居民日常休閒生活的樣貌，也凸顯安平古堡作為地方記憶與城市認同的象徵。（參考資料：廖今鈺，〈李明禮繪畫中的敘事與想像：歷史、宗教、部落尋訪〉，2025。）

This work belongs to LEE Ming-Li's sketch series of Tainan scenic sites and historic monuments. The scene depicts the lively recreation around Fort Zeelandia (Anping Fort). The visitors scattered across the terraces capture how heritage integrates into daily leisure, highlighting the fort as a powerful symbol of local memory and urban identity.



2020010183

楊成愿，〈安平古堡追想曲〉，複合媒材，1990，59.4 × 71.5 cm，複合媒材，張瑞樑捐贈

YANG Cheng-Yuan, ***Remembering Zeelandia***, 1990, 59.4 × 71.5 cm, Mixed media, gift of CHANG Jui-Liang

本作是以版畫結合複合技法完成的作品。楊成愿在重建臺灣史蹟圖像的脈絡之上，取樣安平古堡的建築主體當作依據，並以超現實的風格組合各個符號，進行對臺灣歷史與文化的思索。在此作中，透過表現符號的並置與重新組構，產生了新的美學意義，使觀者得以在其中追索符號，隱喻系統的相互牽連，以及圖像背後深刻的歷史觀照。

This work combines printmaking with mixed techniques. Within the context of reconstructing images of Taiwan's historic sites, it takes the architectural body of Anping Fort as its basis and arranges various symbols in a surrealist style to reflect on Taiwan's history.



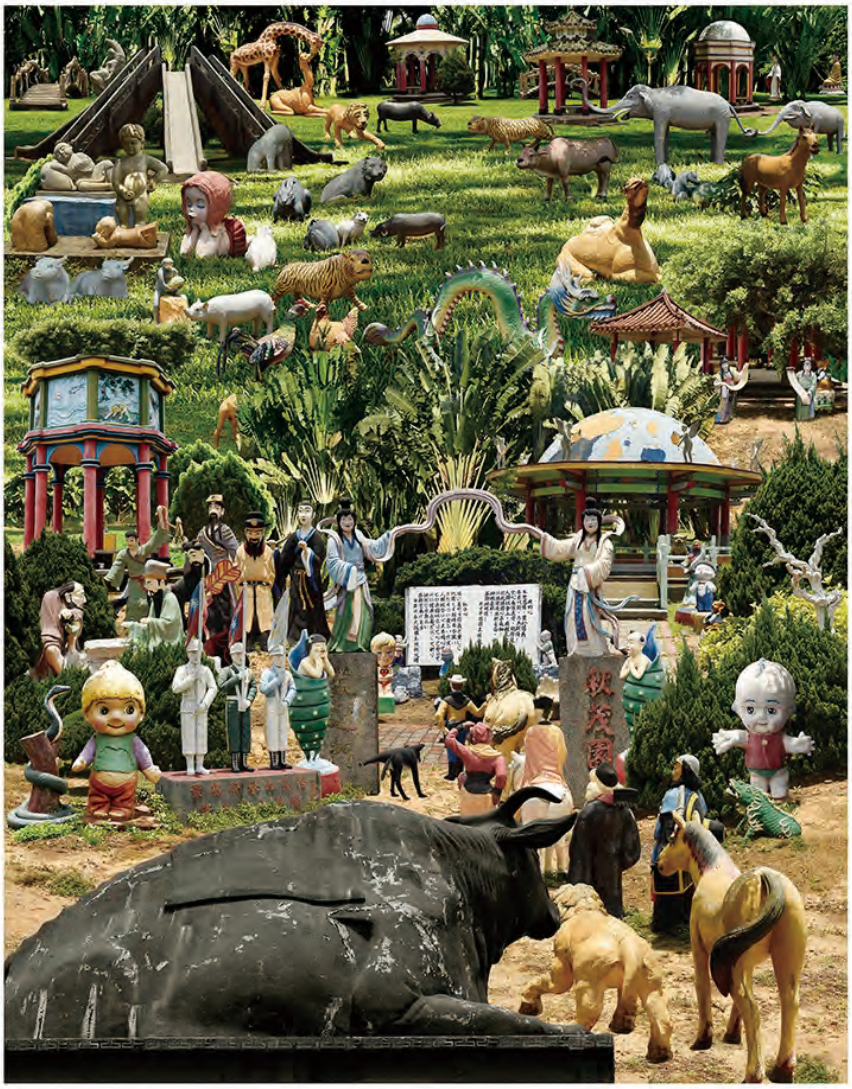
2016010022

郭芳榕，**〈四草綠色隧道〉**，油畫，2014，44.4 × 59.5 cm，油彩、畫布

KUO Fang-Jung, ***Sicao Green Tunnel***, 2014, 44.4 × 59.5 cm, Oil on canvas

郭芳容描繪位於安平四草的綠色隧道，沿河道緩緩前進，陽光經枝葉縫隙中撒落水面，波光粼粼與綠樹倒影的交錯是為作畫絕佳題材。本畫亦把光影與綠樹作為描繪主軸。

Located at the Sicao Green Tunnel in Anping, the scene moves slowly along the waterway. Sunlight filters through gaps in the branches and leaves onto the surface of the water.



2023010069

陳春祿，**〈收藏童年系列 24_ 秋茂園〉**，攝影，2020，139.8 × 112 cm，藝術微噴，陳春祿捐贈

CHEN Chun-Lu, ***Childhood Collected 24_Chiu-Mao Garden***, 2020, 139.8 × 112 cm, Giclée print, gift of CHEN Chun-Lu

陳春祿「收藏童年」系列源自藝術家自身的童年記憶，以 1960 年代生活經驗為背景，將收藏品、4 × 5 底片與寫實敘事結合，並融入攝影、繪畫、拼貼及後製手法。〈秋茂園〉凝視臺南過去重要的遊憩地標，透過大型雕像與園區影像，喚起學校遠足、家庭出遊與地方共同成長的記憶片段。

CHEN Chun-Lu's Collecting Childhood series draws on his childhood memories and 1960s life. Combining photography, painting, collage, and post-production, Chiu-Mao Garden revisits a former Tainan leisure landmark, evoking shared memories of school trips, family outings, and local growth.



2023010072

陳春祿，〈收藏童年系列 29_ 代天府〉，攝影，2020，111.7 × 139.7 cm，藝術微噴，陳春祿捐贈

CHEN Chun-Lu, ***Childhood Collected 29_Daitian Temple***, 2020, 111.7 × 139.7 cm, Giclée print, gift of CHEN Chun-Lu

陳春祿「收藏童年」系列以自身童年收藏與 1960 年代生活記憶為溯源，結合攝影、繪畫、拼貼與數位技術。此作聚焦臺南北門南鯤鯓代天府，此處為臺灣重要王爺信仰中心，承載進香、參拜與地方共同記憶。藝術家將童年經驗轉化為凝縮信仰地景與城市情感的影像敘事。

CHEN Chun-Lu's Daitian Temple revisits Nankunshen Daitian Temple through his Collecting Childhood series, blending photography, collage, and memory to evoke Wangye belief, pilgrimage culture, and Tainan's shared local identity.

「鹹」以臺南濱海地帶、鹽田、漁村與海洋生活為主軸，呈現土地與海水交會之處所孕生的勞動、記憶與地方感。七股鹽山、鹽田風光、北門蘆竹溝、四鯤鯓魚塭、安平港與四草地景，在作品中共同構成一片帶有鹽分的視覺場域。這裡的「鹹」指的是海風、汗水、鹽晶、漁獲與沿海居民生活經驗所沉積出的地方氣息。

作品中可見鹽業地景從生產空間轉為觀光地標的變化，也可看見藝術家對地層下陷、海水倒灌與沿海聚落消逝的凝視。鹽田曾是臺南重要產業的象徵，白色鹽堆在陽光下如雪峰般閃耀，背後卻蘊含長時間的曬鹽、收鹽與挑鹽勞動。與此同時，魚、蝦、秋刀魚、紅目鰱與白鯧等靜物作品，則將海洋生活轉化為餐桌、物產與繪畫形式的交會點。

本主題作品媒材涵蓋攝影、水彩、水墨、油畫與新媒體，從紀實影像到象徵性構圖，呈現臺南沿海既豐美又脆弱的樣貌。藝術家記錄勞動景象，或描繪魚類靜物，或以影像反思土地變遷與環境危機。觀者在這些作品前，彷彿能感受到鹽粒黏附於肌膚的微刺感，也能看見海與土地之間長久拉扯的痕跡。

Brine takes Tainan's coastal areas, salt fields, fishing villages, and maritime life as its central themes, presenting the labor, memory, and sense of place born from the meeting of land and sea. Qigu Salt Mountain, salt-field scenery, Luzhugou in Beimen, the fish farms of Sikunshen, Anping Harbor, and the landscape of Sicao together form a visual field touched by salt. Here, "Brine" is not merely salty seawater. It is the atmosphere accumulated through sea breeze, sweat, salt crystals, fish catches, and the lived experiences of coastal communities.

The works reveal the transformation of salt-industry landscapes from sites of production into tourist landmarks, while also reflecting artists' observations of land subsidence, seawater intrusion, and the disappearance of coastal settlements. Salt fields were once an important symbol of Tainan's industry. Under the sunlight, white salt piles gleamed like snowy peaks, yet behind this brightness lay the long labor of drying, gathering, and carrying salt. At the same time, still lifes of fish, shrimp, saury, bigeye fish, and silver pomfret transform maritime life into an intersection of the dining table, local produce, and pictorial form.

This section includes works in photography, watercolor, ink painting, oil painting, and new media. From documentary images to symbolic compositions, they present the richness and fragility of Tainan's coastal environment. Some artists record scenes of labor, some depict fish as still-life subjects, while others use moving images to reflect on land transformation and environmental crisis. Standing before these works, viewers may almost feel the slight sting of salt grains on the skin, and see the enduring tension between sea and land.

Brine

鹵咸



2011010032

張慶祥，〈七股風雲〉，攝影，2008，47.1 × 57.7 cm，無酸相紙

CHANG Ching-Hsiang, ***Qigu Scenery***, 2008, 47.1 × 57.7 cm, Acid-free photographic paper

七股鹽山為臺灣面積最大的鹽場，2002 年停曬後轉型為休閒遊憩的鹽業景觀地標。張慶祥以遊客攀登鹽山為主題，描繪如雪峰般的鹽堆與晴空下的觀光情景。以疊影手法，將鹽山原有的工業記憶與當代遊憩景象交融，呈現七股鹽山從產鹽場域轉變為觀光場域的時代變化。

Qigu Salt Mountain, once Taiwan's largest salt field, became a leisure landmark after salt production ended in 2002. This work depicts visitors climbing the snow-like salt mound under a clear sky. Through layered imagery, CHANG Ching-Hsiang connects the site's industrial past with its present role as a tourist landscape.



2011010039

陳文嚮，〈鹽田風光〉，攝影，1996，33.1 × 50.4 cm，相紙

CHEN Wen-Hsiang, **Salt-pan Scenery**, 1996, 33.1 × 50.4 cm, Photographic paper

臺江內海因泥沙淤積逐漸消逝，鹽灘因而擴大。傳統曬鹽需將鹽灘分成鹽田，透過引水、蒸發與結晶等步驟，經日曬反覆曬鹽、收鹽、挑鹽，形成雪白鹽堆。陳文嚮以影像記錄鹽田風光，捕捉無數井字形鹽田與曬鹽工人身影，呈現鹽業勞動、地方景觀與時代記憶。

As silt transformed the Taijiang Inner Sea, salt fields expanded along the coast. Traditional salt making involved channeling seawater into divided ponds, then relying on sunlight for evaporation and crystallization. Chen Wen-Hsiang's photographs document salt-field landscapes, workers, and white salt piles, preserving the labor, scenery, and memories of Taiwan's salt industry.



2013010017

張萬傳，〈魚、蝦、靜物〉，水彩畫，1984，38.8 × 54.3 cm，水彩、蠟筆、紙

CHANG Wan-Chuan, ***Fish, Shrimps and Still life***, 1984, 38.8 × 54.3 cm, Watercolor and crayon on paper

張萬傳不僅愛魚、吃魚，也畫魚。他擅長以奔放筆觸描繪魚蟹與靜物，筆觸快速、色彩濃厚，能掌握漁獲造型與特色。出生於淡水的他，曾赴日本學習西畫，返臺後活躍於臺灣水彩畫會、赤島社與紀元美術會等團體，並曾任教於國立藝專。其創作風格受野獸派影響，畫風粗獷自由，展現鮮明個性。

Chang Wan-Chuan was known for expressive depictions of fish, crabs, and still lifes, using swift brushwork and rich colors. Born in Tamsui, he studied Western painting in Japan and later joined major Taiwanese art groups, including the Taiwan Watercolor Society and Chi-Hsing Painting Society. Influenced by Fauvism, his works reveal a bold, vigorous style.



2014010014

翁崑德，〈秋刀魚〉，油畫，1952，32 × 41 cm，油彩、三夾板，洪秀美捐贈

WONG *Kun-De*, *Saury*, 1952, 32 × 41 cm, Oil on plywood, gift of HUNG Hsiu-Mei

翁崑德這件作品與同年〈海魚〉構圖相近，採俯視視角描繪四條秋刀魚，三正一反的排列使畫面富有變化。魚置於白邊藕色淺盤上，下方墊以藍綠底方巾，形成色彩與形狀的層次。原作因凡尼斯層黃化而色調偏暖，經修復後恢復原有色彩。畫面左下有藝術家簽名與日期「1952 12 1」。

Similar in composition to his ***Sea Fish*** from the same year, this work shows four saury fish from a top-down view. Their varied arrangement, the pale dish, and blue-green cloth create layered forms and colors. After conservation removed yellowed varnish effects, the painting's original tones were restored.



2019010001

黃才松，〈月光下的故事〉，水墨畫，2002，142.5 × 196.4 cm，水墨、紙本

HUANG Tsai-Sung, ***Stories Underneath the Moonlight***, 2002, 142.5 × 196.4 cm, Ink on paper

黃才松以故鄉臺南七股海邊的木麻黃為主題，描繪其歷經海風與沙塵吹拂仍堅韌挺立的姿態。作品呈現清奇空靈、幽靜孤寂的氛圍，月光映照錯縱生長的樹影，彷彿引領觀者走向海與沙的交界。此作不僅表現自然景觀，也寄託藝術家對臺南故園的人文關懷與鄉土情感。

HUANG Tsai-Sung depicts the casuarina trees of his hometown, Qigu, Tainan, standing resilient against sea winds and drifting sand. Under moonlight, the tangled trees create a quiet, ethereal path toward the meeting point of sea and sand. The work expresses both natural wonder and the artist's deep cultural affection for his homeland.



2019010036

洪碩甫，〈鹽田〉，攝影，1965，33.1 × 60.9 cm，月光相紙

HUNG Shuo-Fu, ***Salt Fields***, 1965, 33.1 × 60.9 cm, Gekko paper

洪碩甫為臺南點點攝影俱樂部創始會員之一，亦曾任南美會攝影部評議員，並獲多項攝影沙龍獎項。其作品以高反差黑白影像見長，暗部仍保有清晰細節。此特殊效果來自其熟練的底片沖印與暗房技術，透過負片複製為中間負片，經反覆實驗完成獨特的視覺表現。

HUNG Shuo-Fu was a founding member of Tainan's Diandian Photography Club and received numerous photography salon awards. His black-and-white works feature strong contrast while retaining clear details in shadowed areas. This effect was achieved through skilled darkroom techniques, transforming negatives into intermediate negatives through repeated experimentation and precise control.



2019010055

洪顯超，〈**風林意象之六（蒼山望不窮）**〉，水墨畫，2003，68.2 × 68.2 cm，墨、宣紙

HUNG Hsien-Chao, ***The Imagery of Wind and Forest 6 (Limitless View of Cang Mountain)***, 2003, 68.2 × 68.2 cm, Ink on rice paper

洪顯超此作以岩山與木麻黃為主題，透過細膩如縫隙窺見山頂的景色，呈現天地之間的和諧與共存。藝術家受中國傳統「天人合一」思想啟發，以水墨語彙詮釋臺灣山林意象，並在傳統與現代之間探索自然靈性。畫面兼具感性思索與理性構成，展現豐富的藝術世界與生命價值。

This work features rocky mountains and casuarina trees, revealing a harmonious connection between heaven and earth. Inspired by the Chinese concept of unity between humans and nature, the artist interprets Taiwan's mountain landscape through ink painting, balancing tradition and modernity while expressing artistic sensitivity, logical structure, and the spiritual value of life.



2019010086

楊順發，〈臺南市北門蘆竹溝 23°13'57.3"N 120°05'41.3"E〉，攝影，2015，90 × 144 × 3.3 cm，無酸紙基藝術微噴

YANG Shun-Fa, ***Luzhugou, Beimen Dist., Tainan City, 23°13'57.3"N 120°05'41.3"E***, 2015, 90 × 144 × 3.3 cm, Giclée print on acid-free paper

楊順發拍攝臺南北門蘆竹溝沿海聚落景觀。「水沒」一題兼具淹沒、水墨影像與臺語「美嗎」的多重意涵。畫面中的蚵棚、低矮建築與廣闊水面，呈現地層下陷、海水倒灌後，村落與養殖地景被水包圍的處境。

This work depicts the coastal village of Luzhugou in Beimen, Tainan. Oyster racks, low buildings, and broad waters reveal a settlement and aquaculture landscape surrounded by land subsidence and seawater intrusion.



2019010088

楊順發，〈臺南市南區四鯤鯓魚塭 22°57'30.4"N 120°10'44.0"E〉，攝影，2016，90 × 126 × 3.3 cm，無酸紙基藝術微噴

YANG Shun-Fa, ***Fish Pond at Szikunshen, South Dist., Tainan City, 22°57'30.4"N 120°10'44.0"E***, 2016, 90 × 126 × 3.3 cm, Giclée print on acid-free paper

此作為楊順發拍攝臺南南區四鯤鯓魚塭景象。「水沒」蘊含淹沒、水墨影像與臺語「美嗎」之意。畫面以水中央孤立建物為焦點，倒影映於平靜水面，營造靜謐而荒涼的氛圍。相較於蘆竹溝的聚落景觀，本作更凸顯養殖設施被水域吞沒後，只剩水中小屋的孤寂感。

This work portrays a fish pond in Sikunshen, Tainan. Centered on a solitary structure reflected in still water, it creates a quiet yet desolate atmosphere, emphasizing the isolation of aquaculture facilities submerged by water.



2019010084

楊順發，〈臺灣土狗 - Taiwan TO GO - 向李俊賢老師致敬〉，攝影，2019，36.5 × 108.8 cm，藝術微噴於無酸紙基

YANG Shun-Fa, ***Taiwan To GO – A Homage to LEE Jiun-Shyan***, 2019, 36.5 × 108.8 cm, Giclée print on acid-free paper

〈臺灣土狗 - Taiwan To Go〉系列，它的發想來自於楊順發近年踏查海岸線的過程中，經常看到的在海面上涉水的一群群土狗。領頭狗帶著狗群跨過一個接著一個的沙洲的畫面，看似在汪洋中遍尋無路，卻又不懼未知的開拓、冒險性格，像極了臺灣人強韌的生命力與性格。這樣的畫面，令人感動。

The Taiwan To Go series was inspired by the artist's coastal field research, where packs of stray tugou waded through water and crossed sandbars. Led by an alpha, they moved fearlessly through the vast, pathless sea, symbolizing the pioneering spirit, resilience, and vitality of the Taiwanese people.



2020010152

劉永泰，〈2010 年 1 月 15 日安平港日落帶食〉，攝影，2010，37.3 × 60.9 cm，藝術微噴於 EPSON 相紙，劉永泰捐贈

LIU Yung-Tai, ***2010 January 15th Anping Harbor Sunset with eclipse***, 2010, 37.3 × 60.9 cm, Giclée print on EPSON paper, gift of LIU Yung-Tai

劉永泰的這件作品是 2010 年 1 月 15 日黃昏時刻，在台南市安平港拍攝的罕見日食天文現象「日落帶食」，配上出港捕魚的漁船情景。(作者自述)

The work records the rare astronomical phenomenon of a sunset solar eclipse photographed at dusk on January 15, 2010, at Anping Harbor in Tainan, paired with the scene of fishing boats heading out to sea.



2021010073

蔡宏霖，〈海中神秘的片斷之三〉，版畫，1999，38x150cm，鋅版蝕刻、單墨油印、凹版畫，版次 1/10

TSAI Hong-Lin, ***Mystical Fragment of a Sea No.3***, 1999, 38x150cm, zinc plate etching with oil-based monotone ink, edition 1/10

〈海中神秘的片斷之三〉以鋅版酸蝕印刷後的三張版畫併接而成，畫面中形狀如海底板塊岩層的碰撞，或者是潛藏於深海鯤魚的呼吸，是作者提醒世人地球多由海洋構成，在深淵處依然存在人類目前仍然未知的神秘力量。

Mystical Fragment of a Sea No.3 uses intaglio on three zinc plates to complete the image. A collision of tectonic plates is happening, or the breathing of deep-sea fish, the work is a reminder that Earth is mostly covered in water and there are still many places unexplored that may contain mysterious powers.



2022010082

陳輝東，〈收穫〉，油畫，2012，111.1 × 161 cm，油彩、畫布

CHEN Huei-Tung, ***Hauling in the Catch***, 2012, 111.1 × 161 cm, Oil on canvas

陳輝東筆下的勞有所獲，藉由魚隻的動感，及勞動者使勁的拖網共同描繪出臺灣勞動力的熱情，以及對於臺灣土地的人文關懷。有活力的虱目魚彈跳噴濺而出的水滴，與漁民在烈日下奮力辛勤捕獲的汗水，彼此的奮力激盪出收穫的美滿。

The artist depicts the rewards of labor by combining the movement of fish with workers strenuously pulling the net, portraying the passion of Taiwan's labor force and a humanistic concern for the land of Taiwan.



2022010194

張根耀，**〈海屏風〉**，新媒體藝術，2019，39 × 53.6 cm，單頻道錄像彩色有聲、手稿地圖

CHANG Ken-Yao, ***Ocean Screen***, 2019, 39 × 53.6 cm, Single channel, color, sound and drafts of mapps

張根耀此作以臺南歷史與地景變遷為核心，從永福國小後方碑文所指涉的「觀海、聽濤」出發，回望西門路曾為清領時期臺江內海岸線的歷史。作品透過踏查遺址，重新攤開已被時間掩沒的海域記憶，挖掘河流改道、泥沙淤積與城市形成之間的關係，呈現臺南地理、歷史與身體感交錯的層次。

Ocean Screen explores Tainan's historical landscape, beginning with a monument that recalls viewing the sea and hearing waves near today's Ximen Road, once the coastline of the Taijiang Inner Sea. Through field research and remaining ruins, the artist unfolds submerged memories of shifting rivers, silted shores, and Tainan's evolving geography.



2023010003

林英哲，〈七股鹽田〉，水彩畫，2010，52.9 × 76.1 cm，水彩，林英哲捐贈

LIN Ying-Che, ***Qigu Salt Field***, 2010, 52.9 × 76.1 cm, Watercolor on paper, gift of LIN Ying-Che

林英哲的〈七股鹽田〉作品中，可見淡藍色晴空之下的七股鹽田，描繪於鹽田中曝曬的海鹽的過程，右側鹽田正從一旁如小山一班的鹽堆中鏟起海鹽，而左側鹽工則扛著鹽籠，鹽田中的海水面映照出其身影。整體構圖嚴謹，且講究光影與色彩的細微變化，畫中人物的紅色與粉色衣著，使這幅淡色為主體的畫作更加活潑，忠實表現出寫實而細膩的畫風。

The salt fields appear beneath a pale blue clear sky, depicting the process of sun-drying sea salt. The overall composition is rigorous and attentive to subtle changes in light, shadow, and color.



2024010034

黃信堯，〈北將七〉，新媒體藝術，2022，單頻道錄像彩色有聲

HUANG Hsin-Yao, ***A Silent Gaze***, 2022, Single channel video with color and audio

「北將七」指臺南北門、將軍、七股三個沿海鄉鎮。黃信堯自 2009 年起，歷經十二年記錄此地生活，影像中大量呈現自然空景與人類活動痕跡，兩者相互影響卻又各自存在。作品並非單純討論時間流逝，而是透過靜止鏡頭與連續畫面，凝結當下、過去與未來交疊的狀態，思索地方生活中的「去時間性」。

The film presents many empty shots of scenery and living things alongside traces of human activity. They influence one another yet remain independent, attempting to express a mode of life.



2024010046

廖正輝，〈紅目鰱與白鯧魚〉，油畫，1991，70.4 × 90 cm，油彩、畫布，蕭人豪捐贈

LIAO Cheng-Hui, ***Bigeye and Silver Pomfret***, 1991, 70.4 × 90 cm, Oil on canvas, gift of HSIAO Ren-Hao

廖正輝的〈紅目鰱與白鯧魚〉以粗獷厚重的筆觸描繪三尾魚，魚身順著曲線排列，營造旋轉般的律動感。作品以大面積紅色為基調，突顯紅目鰱主體，並透過藍白魚體與橘黃小魚形成色彩對比。畫面左右上方的面具式臉孔增添神祕凝視，使作品兼具強烈肌理、視覺張力與象徵意味。

The painting depicts three fish with strong, rough brushstrokes. The fish rotate along curved arrangements, adding rhythm to the image.



2024010074

洪顯超，〈四草遊記〉，水墨畫，2003，58.2 × 92.8 cm，水墨，洪頎茗捐贈

HUNG Hsien-Chao, ***The Travelogue to Si-Tsao***, 2003, 58.2 × 92.8 cm, Ink on paper, gift of HUNG Chi-Ming

洪顯超主張以傳統中國繪畫美學特質為基礎，觀察臺灣自然人文環境並集合時代精神、抒發個人情思，特別是從現實生活中旅遊、觀察、寫生等來建立自己的審美觀，在臺灣西南海岸的自然人文中獲得創作的靈感與反映心靈意象。

HUNG Hsien-Chao advocates grounding art in the aesthetic qualities of traditional Chinese painting while observing Taiwan's natural and human environment, gathering the spirit of the age, and expressing personal feelings.

「酸」所指向的並非單一味覺，而是一種帶有刺點的生命感受：勞動的酸楚、環境變遷的不安、記憶流失的悵然，以及人面對苦難時仍持續前行的韌性。本主題中的作品從採收甘蔗、礦工生活、街頭販賣、等待與疾病等日常情境出發，延伸至難民、荒原、鯨落與末日景觀等更深層的社會與生態議題。作品如同一組被酸味喚醒的感官檔案，提醒觀者在平凡生活背後，看見被忽略的人與土地。

許淵富、黃金樹、翁庭華等攝影作品，凝視人物在生活邊緣中的姿態。病中的婦人、礦場女童、挑夫與販賣水果的人，透過影像留存一種沉默卻強烈的時代切面。洪瑞麟描繪礦工等待下坑的無奈，陳泰元則以甘蔗收成表現農村勞動與豐收背後的辛勞。這些作品不直接高聲控訴，卻以姿態、眼神與場景，讓觀者感受到生活重量壓在身上的酸楚。

後段作品則將「酸」推向環境與文明反思。鯨魚死亡後成為生命循環的養分，卻也因污染與擱淺成為自然失衡的警訊；荒原、孤島與末日山水，則展現土地遭受破壞後的殘影。從個人處境到集體命運，本主題讓酸味成為一種觀看方式，使我們在不適中重新辨認生命、歷史與環境的真實輪廓。

Sour does not refer to a single taste, but to a sharp and lingering condition of life: the ache of labor, unease toward environmental change, the melancholy of fading memory, and the resilience of people who continue to move forward in the face of hardship. Beginning with everyday scenes such as harvesting sugarcane, mining life, street vending, waiting, and illness, this theme extends toward deeper social and ecological concerns, including refugees, wastelands, whale falls, and apocalyptic landscapes. These works form a sensory archive awakened by sourness, reminding viewers to notice the people and lands often overlooked behind ordinary life.

Photographs by artists such as Hsu Yuan-Fu, Huang Chin-Shu, and Weng Ting-Hua focus on figures at the margins of life. A sick woman, a young girl in a mining area, a porter, and a fruit vendor preserve silent yet powerful fragments of their time through the camera. Hung Jui-Lin depicts the helplessness of miners waiting to enter the pit, while Chen Tai-Yuan uses the sugarcane harvest to express the labor of rural life and the hardship hidden behind abundance. These works do not shout in accusation. Instead, through posture, gaze, and setting, they allow viewers to feel the slight sourness of life's weight pressing on the body.

The latter part of this theme pushes "sourness" toward environmental and civilizational reflection. After death, a whale becomes nourishment in the cycle of life, yet pollution and stranding also turn it into a warning sign of ecological imbalance. Wastelands, isolated islands, and apocalyptic landscapes reveal the remaining shadows of damaged land. From individual circumstances to collective destiny, this section turns sourness into a way of seeing, allowing us to recognize, through discomfort, the true outlines of life, history, and the environment.

Sour



2013010014

陳泰元，〈採收甘蔗〉，油畫，2012，89.5 × 115 cm，油彩、畫布

CHEN Tai-Yuan, ***Harvesting Sugar Cane***, 2012, 89.5 × 115cm, Oil on canvas

此件作品為呈現莊稼人家採收甘蔗農忙之情景，畫面中甘蔗比農人還高，更顯甘蔗田的高大，採收下來的甘蔗更顯現作物豐收成果。此作之構圖注入陳泰元對於臺灣鄉村風情的依戀與深厚情感，而其以獨創之亂針線條技法，表現甘蔗堆疊的層次感，將如風景般的採收情景融入於畫布之中。

This work presents the busy harvest of sugarcane by farming families. In the image, the sugarcane grows taller than the farmers, emphasizing the height of the fields, while the harvested cane shows the abundance of the crop.



2013010088

許淵富，〈生病的女人〉，攝影，1963，30.5 × 20.5 cm，日本優質平滑藝術紙

HSU Yuan-Fu, ***A Sick Woman***, 1963, 30.5 × 20. 5 cm, Japanese high-quality smooth art paper

此作攝於 1963 年臺南中洲寮公車站牌前，許淵富運用街頭抓拍（Snap shot）的方式，以紀錄寫實手法直率、銳利地抓住了一個病中婦人的老暮心緒。婦人獨特的裝束與坐姿，她哀愁的眼神，乾瘦的臉頰與脈絡嶙峋的手背痕跡，在全黑的背景前，傳達了令人心悸，動容的感傷。—引自張照堂先生於《許淵富影像追尋七十回顧攝影作品集》對本照片的描述。

This piece was captured in 1963 in front of a bus stop in Tainan. Employing the 'snapshot' technique, Hsu Yuan-fu utilized a documentary realist approach to capture, with directness and precision, the weary, sunset-year mindset of a woman suffering from illness.



2013010092

許淵富，〈礦工〉，攝影，1968，18.8 × 13.6 cm，日本優質平滑藝術紙

HSU Yuan-Fu, ***Miner***, 1968, 18.8 × 13.6 cm, Japanese high-quality smooth art paper

「礦工系列」其中一張，許淵富以 No Finder（不經由觀景窗取景）拍攝技法，俯角拍攝臺北縣瑞芳炭礦的礦工。他剛下班，呈現出疲憊的神態。逆光拍攝更顯現出他黝黑的皮膚，反映為了生活不得不的無奈。

One of the photograph from the Miner series, this work uses a no-finder technique, photographing without looking through the viewfinder, from a high angle to capture a miner at the Ruifang coal mine in Taipei County.



2013010097

許淵富，〈無人問津〉，攝影，1961，30.5 × 20.9 cm，日本優質平滑藝術紙

HSU Yuan-Fu, ***Waiting***, 1961, 30.5 × 20.9 cm, Japanese high-quality smooth art paper

許淵富採用俯視視角，拍攝於臺南市公園國小防空壕的牆壁旁，主角是作者的二女兒。為了拍攝這張照片，作者買來橘子佈置場景，並要二女兒演出在賣東西的樣子。欲呈現天氣寒冷，街邊小女孩直打哆嗦，眼神企盼客人到來，但是卻無人問津的情況。

This photograph was shot from a high angle beside the wall of an air-raid shelter at Tainan Municipal Park Elementary School. The subject is the artist's second daughter.



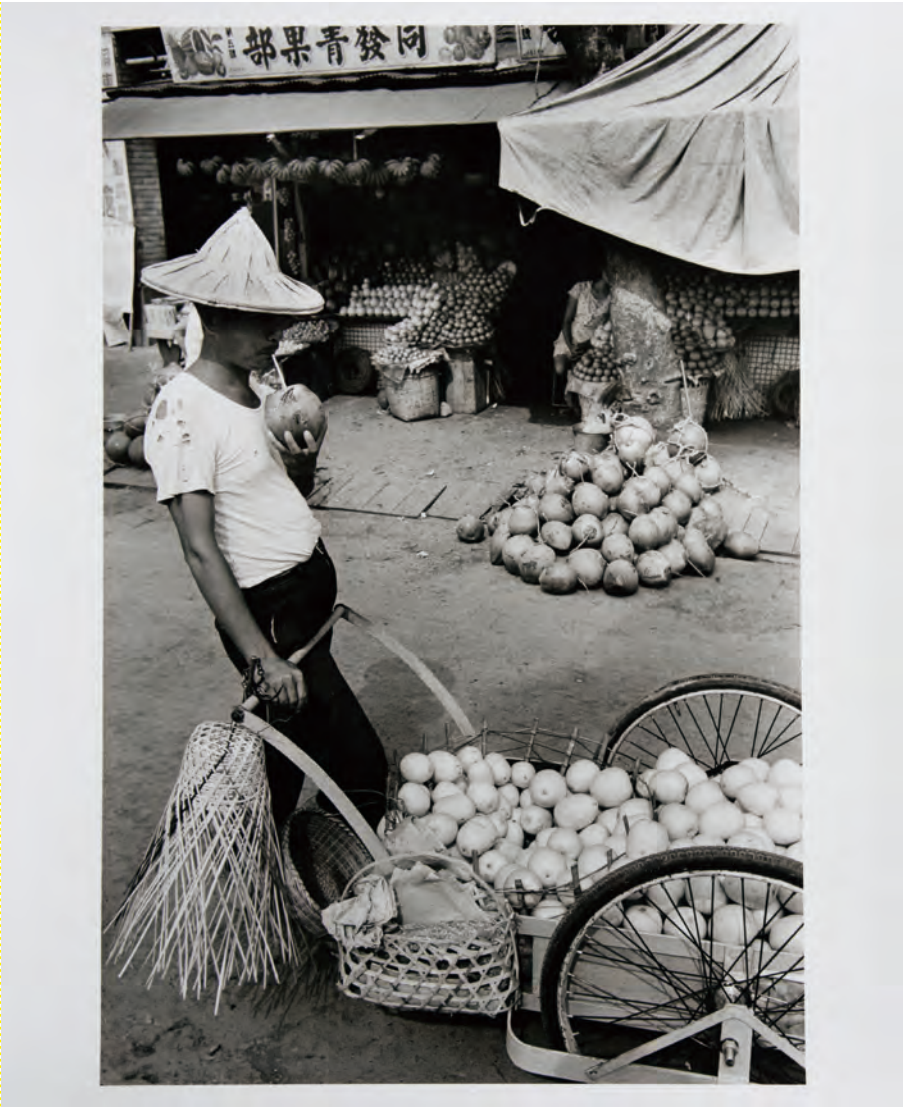
2013010132

許淵富，〈挑夫〉，攝影，1964，26.5 × 31.4 cm，日本優質平滑藝術紙

HSU Yuan-Fu, ***Water Carrier***, 1964, 26.5 × 31.4 cm, Japanese high-quality smooth art paper

「挑夫」是許淵富於 1964 年於臺南市鄭仔寮魚塭所拍。原底片僅拍一挑夫，前方空間太多覺得過於單調，逐起加工念頭。構圖思定，挑夫相迎，一前一後，色調一深一淺。用原底片先放右側的「大挑夫」，色調要重。再將原底片反翻過來，縮小放大比例在左側放個「小挑夫」，色調要淡。物大色調重覺得近，物小色調淡覺得遠，畫面會更具立體。（作者自述）

Finding the original frame too monotonous, the artist manipulated the composition: he printed a large, dark water carrier on the right, then flipped the negative to print a smaller, lighter one on the left. This contrast in size and tone creates a sense of depth and perspective, transforming a single subject into a dynamic interaction.



2015010066

黃金樹，〈賣桔子〉，攝影，1957，43.3 × 35.4 cm，ILFORD. FB. IK Baryta 印相紙

HUANG Chin-Shu, ***Selling Oranges***, 1957, 43.3 × 35.4 cm, ILFORD FB IK Baryta photographic paper

黃金樹拍攝在「同發青果部」水果鋪前站立著一位頭戴斗笠、右手推著滿載桔子的攤車、左手捧著椰子同時用吸管喝著椰子汁的男子。水果鋪前地上堆滿一顆顆碩大的椰子，也許男子叫賣桔子累了，便跟身旁的水果鋪「交關」（臺語）買了椰子水來解渴。

In front of the Tongfa Fruit Shop stands a man wearing a bamboo hat. With his right hand he pushes a cart loaded with oranges, while with his left he holds a coconut and drinks coconut water through a straw.



2015010128

洪瑞麟，〈等待〉，水墨畫，1955，24.8 × 37 cm，水墨、紙本

HUNG Jui-Lin, ***Waiting***, 1955, 24.8 × 37 cm, Ink on paper

洪瑞麟最具代表性的作品就是刻劃礦工的生活與心境，礦工們為了討生活，在灰暗的環境下出賣勞力，不斷地挖掘只為糊口，毫無人生可言，日復一日排隊等待下坑上工，中間休息吃便當，再者就是出坑回家，這就是礦工的人生，本幅作品就是描述礦工們，無奈等待下坑上工的心情寫照。

The artist's most representative works depict the lives and inner states of miners. This work describes their helpless state of mind as they wait to enter the mines for work.



2015010190

翁庭華，〈礦場女童〉，攝影，1962，50.3 × 36.8 cm，相紙

WENG Ting-Hua, ***Girls at the Mines***, 1962, 50.3 × 36.8 cm, photo paper

翁庭華透過攝影描繪出當時期臺灣礦業的辛酸面：臺灣礦業曾長期興盛，礦業鉅子累積財富與權勢，礦工生活卻依然清苦。許多礦工離鄉背井、攜家帶眷至礦區工作，形成坑內由男性採礦、坑外由女性勞動的生活模式。因父母忙於工作，孩童常在危險的礦場周邊遊玩，並在危機四伏的環境中學會自救，呈現當年礦工子弟辛酸而堅韌的成長景況。

The photograph depict a community defined by a distinct division of labor, where parents worked in or around the pits while leaving their children to navigate the dangerous, surrounding landscape alone. These photographs ultimately document the resilience of the mining generation, illustrating how children learned to survive amidst the constant perils of their environment.



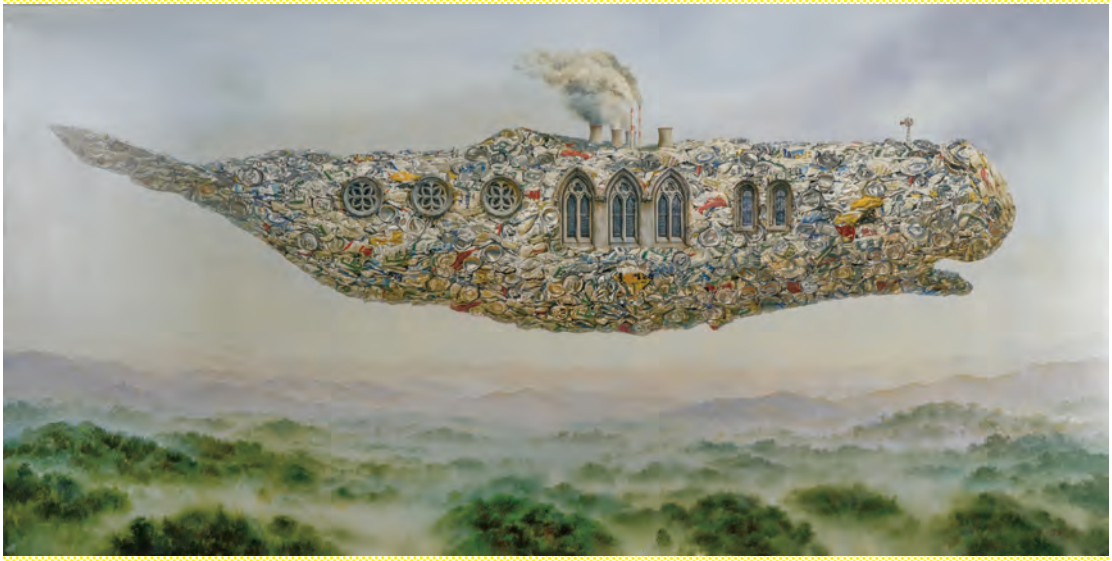
2018010019

郭柏川，〈葡萄（白底藍邊盤）〉，油畫，1966，27 × 30.5 cm，油彩、宣紙，吳郭為美捐贈

KUO Po-Chuan, ***Grapes (a white plate with blue edge)***, 1966, 27 × 30.5 cm, Oil on rice paper, gift of WU KUO Wei-Mei

郭柏川曾嘗試在宣紙上進行油彩實驗，起初使用亞麻仁油調和，卻使顏料彩度降低且易產生髒污感，後改以松節油調和，使運筆更加輕快流暢。此作雖以油彩創作，卻使用宣紙為基底，透過顏料在紙面上的穿透性與透明感，呈現富有律動的筆觸與獨特肌理，展現媒材實驗的韻致。

Combined with the permeability and transparency between colors and the paper, the work gained a lively rhythm. Although this work uses oil paint, it is based on xuan paper, producing fluent brushstrokes, distinctive texture, and a unique pictorial charm.



2018010053

王智斌，〈現象 • 鯨〉，油畫，2016，100 × 200 cm，油彩、畫布

WANG Chih-Pin, ***Phenomenon Whale***, 2016, 100 × 200 cm, Oil on canvas

自 2013 年起，王智斌發展出「動物與建築」的創作系統，本館典藏的〈現象 • 鯨〉一作則是 2016 年「動物與鋁罐」的延伸系列作品。藝術家透過拆解、重組各式元素後，發揮奇幻聯想，以密集的鋁罐組合繪製鯨魚，同時表現鯨魚體型的量感和海中大量的廢棄物，意圖藉此喚醒人們的環保意識。

Since 2013, WANG Chih-Pin has developed a creative system centered on “animals and architecture.” The artist created an imaginary whale from a dense collection of aluminum cans. The image reflects both the creature's immense presence and the prevalence of marine debris, serving as a powerful call for environmental awareness.



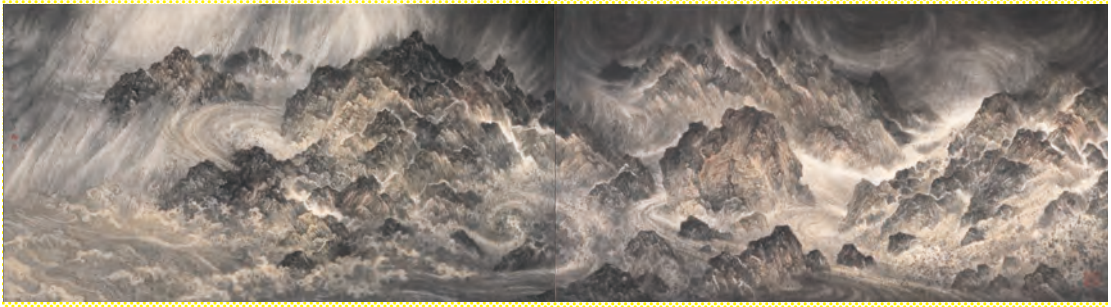
2018010068

吳家昀，〈孤島〉，裝置藝術，2017，86.2 × 324.5 × 12.1 cm，LED 動態燈箱、製版透明膠片、壓克力片

WU Chia-Yun, ***Lonely Island***, 2017, 86.2 × 324.5 × 12.1 cm, LED motion light box, pictorico film, acrylic

〈孤島〉源自吳家昀對家鄉記憶逐漸失落的感受。留學期間，她在異文化與時間流逝中意識到臺灣記憶日漸模糊，甚至難以分辨想像與現實。作品以出國前拍攝的黑白風景照製成動態燈箱，燈光依著呼吸與心跳節奏明滅，象徵家鄉印象的忽隱忽現，並呈現孤獨心理、文化認同與自我追尋。

The kinetic lightbox series originates in the loss of memories of home. While studying abroad, the artist became aware that immersion in a different culture and the erosion of time gradually weakened her memories of Taiwan. The pulsating lightbox serves as a metaphor for the flickering memories of home, reflecting the artist's inward journey of isolation, identity, and self-exploration.



2019010057

吳繼濤，**〈末日的輓歌・翻流〉**，水墨畫，2011，77.1 × 280.9 cm，水墨、紙本

WU Ji-Tao, ***Elegy for the Apocalypse-Turbulence***, 2011, 77.1 × 280.9 cm, Ink on paper

本館典藏〈末日的輓歌〉系列之作，是吳繼濤進行對臺灣這塊土地與世界歷史的反省之作。透過交錯的山體裂解，連接九份二山、土石流與狂驟雨市所重創的島嶼，殷紅的山頭與精鳥惶恐的死亡隱喻，畫面夾雜在回憶、恐懼、狂驟的天旋地轉中，試圖召喚出人類對現實處境的醒悟。

Elegy for the Apocalypse series reflects the artist's contemplation of Taiwan's land and world history. Through intersecting, fractured mountain forms, the image connects Jiujiufeng, landslides, and the island battered by violent rainstorms.



2020010151

劉永泰，〈**1965 安平、安平 1995「安平古堡」**〉，攝影，1995，44.3 × 60.8 cm，藝術微噴於 EPSON 相紙，劉永泰捐贈

LIU Yung-Tai, **1965 *Anping*, 1995 *Anping Zeelandia***, 1995, 44.3 × 60.8 cm, Giclée print on EPSON paper, gift of LIU Yung-Tai

劉永泰的這件作品為 1995 年臺南市出版專刊、全國文藝季「發現王城」攝影比賽評審委員作品，並放大展出於安平古堡展覽室至今。作品完成於 1995 年，與作者於 1965 年間拍攝的安平影像相隔約 30 年，形成鮮明的時空對比，呈現安平地景、城市記憶與歷史變遷的交疊。

Completed in 1995, this work was created about thirty years after the artist's photographs of Anping taken around 1965. The time gap forms a striking contrast between past and present, revealing the intersections of Anping's landscape, urban memory, and historical transformation.



2020010153

侯金水，**〈難民系列 1〉**，雕塑，1982，147 × 194 × 140 cm，玻璃纖維，平瑩捐贈

HOU Chin-Shui, ***Refugee Series* 1**, 1982, 147 × 194 × 140 cm, Fiberglass, gift of PING Ying

侯金水的雕塑作品以生動姿態與細膩表情見長，能呈現肌肉張力、痛苦糾纏與親情流露。〈難民系列〉是他反映當代中國人苦難的連作。為塑造真實的難民形象，藝術家曾至澎湖的越南難民中心居住兩個月，與難民共同生活、觀察並關懷他們，最終以雕塑記錄時代動盪中的悲傷與人性。

Each figure's expression seems to communicate an inner world, deeply striking the viewer. The Refugee Series is a group of works in which the artist reflects the suffering of contemporary Chinese people. The artist went to Penghu and Vietnam and stayed in the Refugee Center for two months to observe the refugee's conditions.



2021010001

王爾昌，〈葡萄橘子〉，油畫，1986，31.7 × 41 cm，油彩、畫布，許喬雅捐贈

WANG Erh-Chang, ***Grapes and Oranges***, 1986, 31.7 × 41 cm, Oil on canvas, gift of HSU Chiao-Ya

王爾昌創作著重東方的精神，在他的作品可以看到國畫的線條與東方的色調。他喜歡從日常生活中尋找創作素材，如水墨、蔬菜、花草與鄰近的風景人物都是他的寫生對象。他的油畫受郭柏川影響，筆觸穩健豪放、線條勁美，色彩明暗處獨到，既顯光采之姿，又具生動活潑之貌。

WANG Er-Chang's art emphasizes Eastern spirit, with ink-painting lines and Oriental tones. Drawing inspiration from daily life, he sketched vegetables, flowers, plants, landscapes, and people around him. Influenced by Kuo Po-Chuan, his oil paintings feature steady yet bold brushwork, vigorous lines, and distinctive handling of light and color.



2021010040

張新丕，〈熱帶－樂園〉，壓克力畫，2019，400 × 400 cm，壓克力、畫布

CHANG Sin-Pi, ***Tropical- Paradise***, 2019, 400 × 400 cm, Acrylic on canvas

張新丕描繪水田與山林因檳榔（綠金）種植而轉為產業用地的景象。畫面看似充滿熱帶風情與鄉村再開發的可能，背後卻隱含殖產興業、土地變遷與環境危機。張新丕以水田、果樹與檳榔林並置，呈現南臺灣農地景觀在經濟作物推動下的改變，也讓看似繁盛的景色浮現荒蕪與不安。

This work describes industries and land use shaped by “green gold” betel nut cultivation in paddies and mountain forests. Chang Hsin-Pi’s work also attempts to touch upon various social issues in southern Taiwan that arise from changes in industrial structure.



2023010005

林純用，〈鯨落〉，壓克力畫，2019，139.9 × 419.7 cm，壓克力、畫布

LIN Chun-Yung, ***Whale Fall***, 2019, 139.9 × 419.7 cm, Acrylic on canvas

「鯨落」原指鯨魚自然死亡後沉入深海，身體成為海洋生態食物鏈的養分，象徵生命循環。然而當代鯨豚常因環境變遷與海洋污染擱淺死亡，形成對自然秩序的警訊。林純用藉此探討資本主義消費邏輯、海廢污染、海與土地及歷史的關係，並引出對生命倫理與人文關懷的深層思考。

Whale Fall symbolizes a natural cycle of death and renewal. LIN Chun-Yung contrasts this with whales harmed by pollution and environmental change, reflecting on ocean waste, consumerism, land-sea relations, and human responsibility toward life and ecology.



2024010035

侯怡亭，〈White Uniform〉，新媒體藝術，2017，單頻道錄像彩色有聲

HOU I-Ting, ***White Uniform***, 2017, Single channel video with color and audio

侯怡亭的作品參考台鐵七堵便當工廠的勞動現場。作業員在重複乏味的加工線上，將海苔剪成七十年前的鐵路圖景。這項靈感源自日本女性具表演性的日常家務，藝術家將其翻轉為藝術行動，探討藝術與勞務生產的關係。作業員在機械操作中，思緒隨圖景連結過去的旅遊記憶與歷史時空。影片交織了加工線場景與資深員工的個人史訪談，刻劃出勞動的集體記憶。

The artist transforms this everyday behavior under collective consciousness into an artistic action, discussing the relationship between artistic production and the production of labor in daily life.



2025010340

蔡草如，〈採麻忙〉，水墨畫，1962，70 × 90 cm，水墨、紙本，蔡國偉捐贈

TSAI Tsao-Ju, ***Busy Harvesting Ramie***, 1962, 70 × 90 cm, Ink on paper, gift of TSAI Guo-Wei

蔡草如本名蔡錦添，臺南人，出身府城傳統彩繪世家，一生兼具廟宇民俗畫師與畫家身分。他以實地寫生與創新精神，詮釋自身文化、藝術與信仰，展現對家鄉人文風景的認同與情感。《採麻忙》以淡雅的水墨筆觸描繪農村勞作場景。

TSAI Tsao-Ju came from a family of traditional temple painters and studied under his uncle CHEN Yu-Feng. After training at Kawabata Painting School in Japan, he returned to Taiwan to work in temple painting. As both folk painter and artist, he expressed cultural identity, faith, and affection for his hometown.





2023010009

林純如，〈荒原〉，複合媒材，1993，72.5 × 72.5 × 35.5 cm，麻繩、墨汁、粗麻紙、木頭、保麗龍，林純如捐贈

LIN Chun-Ju, ***Wasteland***, 1993, 72.5 × 72.5 × 35.5 cm, Sisal rope, ink, jute, wood, styrofoam, gift of LIN Chun-Ju

林純如，出生於臺北，西班牙馬德里大學藝術學院，現為專職藝術家，從事大型纖維立體造型表現與公共藝術創作，近年以壓克力及油畫為主要媒材。作品《荒原》以雜草呈現植物的生死循環和人工破壞後的景貌，作為對於人類的警示。作品以保麗龍等工業材質，再現自然環境的影響和隱藏的危機。讓觀者重新思考人與自然的關係。

Lin Chun-Ju's Wasteland uses weeds and materials like styrofoam to evoke cycles of life and humanity's industrial involment. The work warns of human destruction and hidden ecological crises, urging reflection on the relationship between humanity and nature.



2023010010

簡福鉍，〈菩薩圖 (一)〉，複合媒材，1992，217 × 111.4 × 14.4 cm，木材、紙、膠，林純如、簡正捐贈

CHIEN Fu-Kuang, ***Bodhisattva Figure* (I)**, 1992, 217 × 111.4 × 14.4 cm, Wood, paper, glue, gift of LIN Chun-Ju and CHIEN Cheng

簡福鉍認為自然界沒有真正的勝利者，所有生命終將面對死亡。《菩薩圖》系列透過佛像、金字塔、十字架、棺木等死亡意象，引導觀者重新思考生命意義。作品以燒毀、穿刺、黏貼與加固等手法，呼應藝術家自身病痛與手術經驗。殘破的造型既呈現殘疾美學，也在痛楚中展開面對恐懼的自我療癒。

The Bodhisattva series reflects on death and life's meaning through images such as Buddhist figures, pyramids, crosses, and coffins. Using burning, piercing, pasting, and reinforcement, the work evokes illness, pain, disability aesthetics, and self-healing.

「甜」以親情、食物、花果、豐收與陪伴為主題，呈現生命中柔軟而明亮的片刻。甜並不只是愉悅的味道，也可能是母子相望的姿態、老夫妻相伴的日常、貓與人安靜共處的午後，或是一盤水果、一朵花、一座海邊沙堡所喚起的溫柔記憶。本主題作品透過雕塑、攝影、油畫、水彩、水墨、版畫與複合媒材，將「甜」展開為關係、照護與生命滋養的多重意象。

作品中的母子形象尤其鮮明。從許淵富鏡頭下母子互動的瞬間，到賴美華、汪曉青與廖美蘭筆下關於母性、家庭與陪伴的創作，親密關係不僅是畫面主題，更成為時間流動的證明。孩子餵食母親、母親擁抱孩子、藝術家與兒子共同留下生命節點，這些作品將愛轉化為可被觀看的形狀。另一方面，水果靜物與花果植物也承載了甜的感官想像。張炳堂的水蜜桃、劉俊禎的水果靜物、陳秋瑾的桃子與饗宴，讓食物成為色彩、慾望、記憶與生活美學的交會。

「甜」並非全然輕盈，它也包含歲月沉澱後的珍惜。老年伴侶、貓、海風、花店與豐收景象，讓甜味帶有時間的厚度。觀者在此看見生命的繁盛、親情的重量，以及日常中不喧嘩卻深刻的幸福。

"Sweet explores themes of family affection, food, flowers and fruit, harvest, and companionship, presenting soft and luminous moments in life. Sweetness is not only a pleasant flavor. It may also appear in the gaze exchanged between mother and child, the everyday companionship of an elderly couple, a quiet afternoon shared by a person and a cat, or the tender memories evoked by a plate of fruit, a flower, or a sandcastle by the sea. Through sculpture, photography, oil painting, watercolor, ink painting, printmaking, and mixed media, this section unfolds sweetness as a layered image of relationship, care, and nourishment.

Images of mother and child are especially prominent. From moments of maternal interaction captured through Hsu Yuan-Fu's lens, to works by Lai Mei-Hua, Wang Hsiao-Ching, and Liao Mei-Lan that reflect on motherhood, family, and companionship, intimate relationships become more than visual subjects; they become evidence of time passing. A child feeding a mother, a mother embracing a child, and an artist recording shared life moments with her son all transform love into a visible form. Meanwhile, fruit still lifes, flowers, and plants also carry the sensory imagination of sweetness. Chang Ping-Tang's peaches, Liou Jyun-Jhen's fruit still lifes, and Chen Chio-Jin's peaches and feast scenes turn food into a meeting point of color, desire, memory, and the aesthetics of daily life.

Yet sweetness is not entirely light. It also contains the tenderness that comes after time has settled. Elderly partners, cats, sea breeze, flower shops, and scenes of harvest give sweetness a sense of depth. In this section, viewers encounter the fullness of life, the weight of affection, and a quiet but profound happiness found within the everyday."

Sweet

甜



2011010043

陳英傑，〈迎春〉，雕塑，1953，14.2 × 16.2 × 38.4 cm，銅

CHEN Ying-Chieh, ***Greet Spring***, 1953, 14.2 × 16.2 × 38.4 cm, Bronze

〈迎春〉為陳英傑 1954 年獲第九屆全省美展最高榮譽獎之作，並在當年受邀為首位榮譽省展雕塑部免審查會員。作品以雙手托花瓣、頭部微斜的女子為主體，身形呈 S 型，姿態優雅均衡，面容含蓄而喜悅，呈現女性迎向新春的溫潤氣息。此作象徵藝術家從工藝轉向純藝術的重要階段。

Greet Spring won the highest honor at the 1954 Taiwan Provincial Art Exhibition. Depicting a woman with her head tilted slightly, her hands playfully pulling at the two ends of a headscarf tied beneath her chin. The sculpture conveys renewal, feminine warmth, and CHEN Ying-Chieh's shift from craft to fine art.



2013010102

許淵富，〈母與子〉，攝影，1961，22.7 × 27.9 cm，日本優質平滑藝術紙

HSU Yuan-Fu, ***Mother And Child***, 1961, 22.7 × 27.9 cm, Japanese high-quality smooth art paper

許淵富這件作品描繪 1960 年代臺灣傳統民宅室內，一對母子面對彼此互動。母親坐在椅上，身體前傾，小孩手拿食物高舉，正要餵母親吃下。畫面捕捉動作發生的瞬間，孩子嘟嘴專注的神情與母親自然的姿態，使作品充滿逗趣而溫暖的生活氣息，也細膩呈現母子之間親密自然的情感。

Seated and leaning forward, the mother receives a bite of food from her child, who reaches up with focused determination, lips pursed in concentration. By freezing this fleeting moment, Hsu highlights the child's playful expression and the mother's natural posture, imbuing the work with a heartwarming, humorous charm that delicately portrays the natural, tender bond between mother and child.



2013010146

許淵富，〈親情〉，攝影，1965，23.5 × 30.5 cm，日本優質平滑藝術紙

HSU Yuan-Fu, ***Parental Love***, 1965, 23.5 × 30.5 cm, Japanese high-quality smooth art paper

〈親情〉，是 1965 年許淵富在烏山頭水庫為「臺灣省國校教師研習會」主持「臺南縣市國校教師視聽教育研習營」時，利用早餐後空檔所拍。圖為烏山頭水庫連外「水壩過水橋」上，正好有兩家家長「護送小孩上學」的鏡頭，是「千載難逢」的好機會，當然，傲要留下來珍貴鏡頭，「喀嚓！」一聲，留下永恆。（作者自述）

This image, captured on the dam spillway bridge at Wusantou Reservoir, frames a rare, once-in-a-lifetime moment: two sets of parents 'escorting their children to school.' Recognizing this fleeting, golden opportunity to document such a precious scene, I pressed the shutter—'click!'—capturing this moment for eternity.



2013010178

許淵富，〈母與子〉，攝影，1984，31.4 × 26.4 cm，日本優質平滑藝術紙

HSU Yuan-Fu, ***Mother And Child***, 1984, 31.4 × 26.4 cm, Japanese high-quality smooth art paper

〈母與子〉攝於 1984 年臺北圓山動物園，許淵富以「菲林合成法」製作。作者先拍攝母斑馬與子斑馬影像，經顯影、修除背景雜物、放大與正負片轉換後，再將兩張無背景正片重疊合成云。作品透過精密暗房技術，重組母子斑馬形象，呈現親情主題與攝影實驗的技術巧思。

Mother and Child was created in 1984 at Taipei Yuanshan Zoo using film compositing. By isolating and recombining images of a mother and young zebra, the artist links maternal affection with precise darkroom experimentation.



2013010202

顏水龍，〈熱帶植物〉，工藝類，1972，297 × 231 × 7 cm，磁磚

YEN Shui-Long, *Tropical Flora*, 1972, 297 × 231 × 7 cm, Ceramic tiles

這幅由顏水龍創作的馬賽克拼貼作品，曾被收藏於日本長達 43 年，終於回到臺灣，讓更多人親眼見證其魅力。顏水龍曾說過，「一般人很難有錢買畫放在房間，這幅室外的大壁畫，大家都可以欣賞，這種美育才會普及。」

This mosaic collage by YEN Shui-Long, which was kept in Japan for 43 years, was finally returned to Taiwan, allowing more people to witness its charm firsthand. Yen once said, "It is difficult for ordinary people to afford paintings for their rooms. But everyone can enjoy a large outdoor mural like this—that is how art education truly becomes widespread."



2015010160

楊明迭，〈水衣 NO.12〉，版畫，2008，101.6 × 128.9 cm，絹版、紙本

YANG Ming-Tieh, ***Water Garment No. 12***, 2008, 101.6 × 128.9 cm, Silkscreen on paper

楊明迭〈水衣〉近作以柔順線條與圓潤造形為特色，畫面不見明顯區塊分割與強烈明暗對比，色彩則以高明度、低彩度的中間色調統合，營造迷離舒緩的夢境感。作品中的魚、鴨、鳥、蝴蝶等形象，帶有童年記憶般的純真趣味，以簡潔可愛的圖樣喚起兒時天真無邪的情感。

This work uses soft lines, rounded forms, and gentle colors to create a dreamlike mood. Simple motifs of fish, ducks, birds, and butterflies evoke innocent childhood memories.



2018010023

許武勇，〈靜物（栗子等）〉，油畫，1943，44.4 × 52 cm，油彩、畫布，許華德捐贈

HSU Wu-Yung, ***Still Life (Chestnuts and Others)***, 1943, 44.4 × 52 cm, Oil on canvas, gift of HSU Hua-Te

許武勇出生於日治中期的臺南，1941 年前往東京帝國大學（今東京大學）就讀醫科，並同時學習素描。是臺灣美術立體派重要的先驅畫家。1987 年自醫界退休，成為專業藝術家。其以東方元素及充滿個人幻想的超現實主義融會的「羅曼主義」風格，企圖脫離寫實主義的束縛，用繪畫啟發善與美的和諧理念。

Born in colonial Tainan, HSU Wu-Yung studied medicine and sketching in Tokyo in 1941, becoming a pioneer of Taiwanese Cubism. Retiring from medicine in 1987, he turned full-time to art. His 'Romanticism' fuses Eastern elements with surrealist fantasy, transcending realism to inspire a harmony of goodness and beauty.



2020010124

張炳堂，〈水蜜桃〉，油畫，1990，37.8 × 45.4 cm，油彩、畫布，張德昌捐贈

CHANG Ping-Tang, ***Peach***, 1990, 37.8 × 45.4 cm, Oil on canvas, gift of CHANG Te-Chang

張炳堂以藍色高腳果盤與橘黃水蜜桃為主體，透過強烈冷暖對比營造明快活潑的畫面節奏。張炳堂以簡練線條與率性筆觸描繪靜物，不著重寫實細節，而強調色彩本身的生命力。畫中果盤、桌面、背景與垂落白布共同構成室內靜物場景，並透過鮮明色彩與簡練筆觸，呈現張炳堂對日常物件的造形與色彩表現。

This still life features a blue pedestal fruit bowl and orange-yellow peaches, using bold warm-cool contrasts, simple lines, and spontaneous brushwork to express the vitality of color in everyday objects.



2020010126

張炳堂，〈**191101-0010**〉，粉彩畫，2006，33.2 × 24.5 cm，粉彩、紙，張德昌捐贈

CHANG Ping-Tang, **191101-0010**, 2006, 33.2 × 24.5 cm, Pastel on paper, gift of CHANG Te-Chang

張炳堂在紙上描繪盛放水果的高腳盤，畫面色彩明亮，筆觸自由奔放。黃綠色果實居於中央，周圍果盤以紅、藍、紫、綠等線條與色面交織，形成活潑的視覺節奏。作品不追求精確寫實，而以即興式筆法捕捉水果的量感與色彩印象，展現張炳堂水果靜物中明快、純粹的造形特質。

This still life on paper depicts fruit in a pedestal bowl through bright colors, free brushwork, and lively interwoven lines, emphasizing color, volume, and expressive form over realistic detail.



2020010188

劉俊禎，**〈水果靜物〉**，油畫，1983，73 × 83.7 cm，油彩、畫布，吳世煌捐贈

LIOU Jyun-Jhen, ***Fruits Still Life***, 1983, 73 × 83.7 cm, Oil on canvas, gift of WU Shih-Huang

劉俊禎的〈水果靜物〉回歸最純粹的繪畫本質，研究光影和空間關係，表現藝術家個人的美學觀念。靜物畫來自西方油畫傳統，是檢驗畫家的試金石，而劉俊禎此作將盤中水果畫得溫潤飽滿，在寫實中帶有寫意，展現個人獨特的繪畫風格。

Fruits Still Life returns to the purest essence of painting, studying the relationship between light, shadow, and space while expressing the artist's personal aesthetic ideas.



2020010198

陳秋瑾，〈桃子〉，水彩畫，2011，17 × 35.5 cm，水彩、紙本

CHEN Chio-Jin, ***Peaches***, 2011, 17 × 35.5 cm, Watercolor on paper

陳秋錦運用視覺曖昧性，以食物意象暗含人的情慾，在可說與不可說、感官觀看與心理想像之間形成詼諧隱喻，藉此嘲諷社會情慾浮濫現象。食物與蕾絲桌布是藝術家長年描繪的主題，細膩筆法展現女性意識。其堅持以透明水彩創作，在水彩紙上營造安定平和的畫面感。

Using visual ambiguity, the image carries a humorous wit. For example, it appears to depict food, yet it also contains human desire, moving between what can and cannot be spoken, between visual perception and psychological imagination, and between superego and id.



2023010001

賴美華，〈母與子〉，油畫，1998，115.6 × 90.2 cm，油彩、畫布，賴美華捐贈

LAI Mei-Hua, ***Mother and Child***, 1998, 115.6 × 90.2 cm, Oil on canvas, gift of LAI Mei-Hua

這件作品中可見抬首仰望的母親擁抱著孩子，母親整體形象的外輪廓影射男性性器官，母親的臉部及身軀周圍包裹著一層層的光暈，內部以花葉點綴，花朵與枝葉象徵母愛與美好，賴美華試圖營造出一個美麗的空間，並期望能在這個絢爛美好的空間內撫育孩子成長。

The work shows a mother embracing her child, her outer form alluding to male sexuality and the origin of life. Surrounded by halos, flowers, and leaves, the figures express maternal love, protection, hope, and the wish for a child to grow safely in beauty.



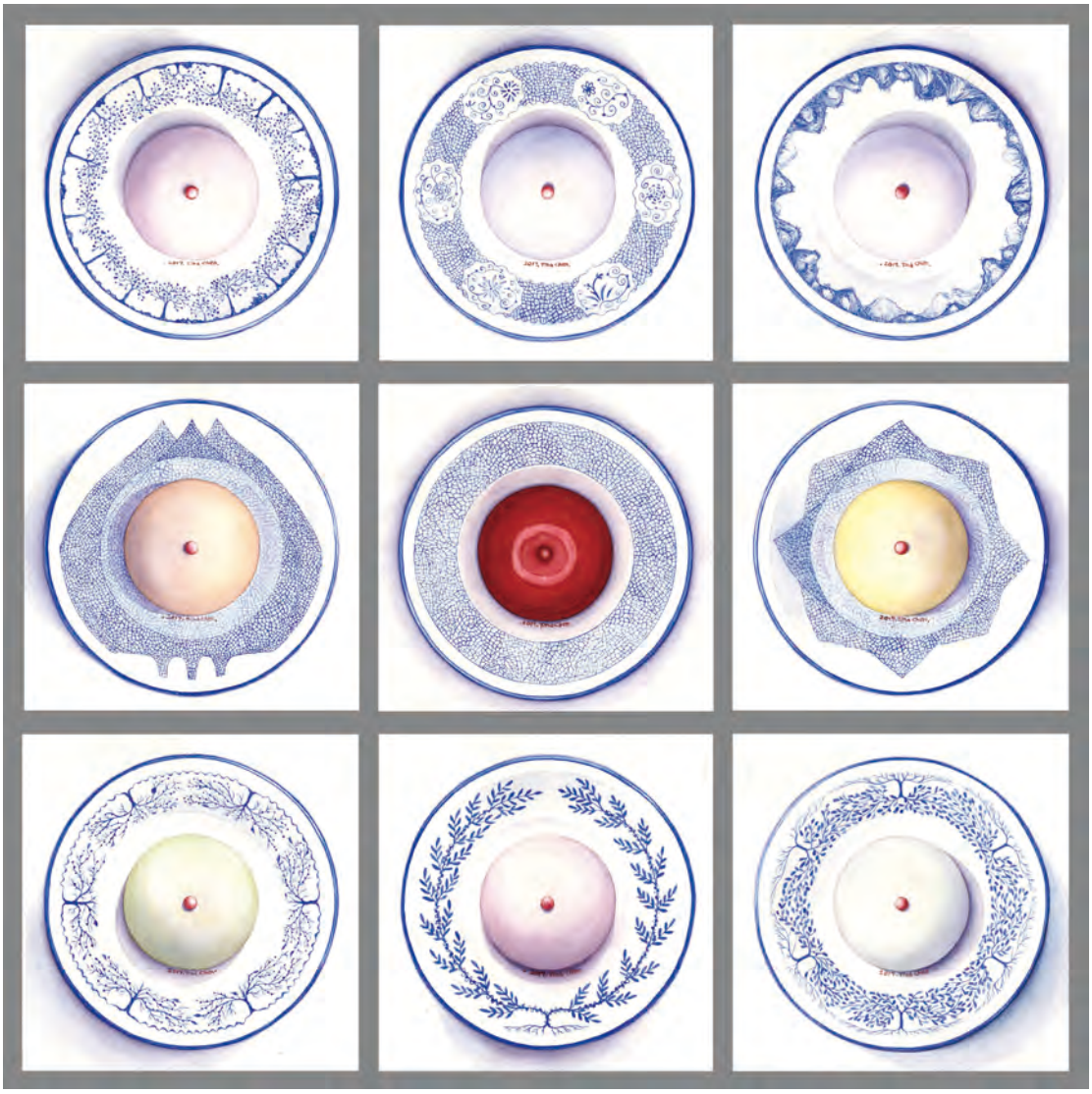
2023010013

林雪卿，〈仰望〉，複合媒材，2014，129.6 × 161.9 cm，複合媒材、畫布

LIN Hsueh-Ching, ***Looking Up***, 2014, 129.6 × 161.9 cm, Mixed media on canvas

此作遠觀如一座島嶼，左下角點綴臺灣原生植物，皎潔明月高掛夜空，木板自然紋理與顏料交融，如夜霧瀰漫。交疊山脈同時隱喻女性身體，象徵女性與自我。畫中兩層女體意象分別指向母親與女兒：高聳者為母親，平緩者為女兒，女兒以仰望姿態凝視母親。滿月與周圍星辰則象徵時間流轉，傳達日月更迭中始終不變的母愛。

Viewed from a distance, this work looks like an island. The overlapping mountains also present the female body, which the artist uses to symbolize womanhood and the self.



2023010014

陳秋瑾，〈饗宴〉，水彩畫，2017，81.8 × 81.8 cm，水彩、紙

CHEN Chio-Jin, ***Banquet***, 2017, 81.8 × 81.8 cm, Watercolor on paper

此作為「食色性也」系列之一，陳秋錦以九宮格構圖探討食慾、情慾與真實人生的關係。九件小作品皆以臺灣傳統「紅圓」為原形，盛放於清花盤中，象徵飲食與情慾的愉悅皆無法真正共享。作品運用視覺曖昧性，讓食物形象隱含情慾聯想，在觀看與感受之間製造落差，引導觀者思考慾望、想像與現實的關係。

Part of the Food and Desire series, this work uses nine dishes inspired by Taiwanese red rice cakes to explore appetite and sexuality. Through visual ambiguity, food becomes erotic metaphor, revealing the gap between seeing, feeling, desire, and reality.



2024010024

廖美蘭，〈我跟你說〉，水墨畫，2016，76.5 × 81.5 cm，水墨、胚布

LIAO Mei-Lan, ***Let me tell you***, 2016, 76.5 × 81.5 cm, Ink on greige

廖美蘭這件作品描繪老夫妻相伴到老的甜蜜情感，也映照藝術家晚年生活的心境。老伴如同人生中的生活現實，日日相守、彼此照顧，雖平凡卻珍貴。藝術家認為夫妻能共度歲月，並在健康時相互扶持、聊天相伴，是最幸福的事。作品藉日常相依的情境，呈現長久陪伴中的溫暖與深情。

Let me tell you depicts the sweet affection of an elderly couple and the old-age life the artist longs for. To support each other and grow old together is a profound happiness, and it is the old-age situation the artist aspires to.



2024010025

廖美蘭，〈摯愛〉，水墨畫，2019，92 × 80 cm，水墨、胚布

LIAO Mei-Lan, ***Beloved***, 2019, 92 × 80 cm, Ink on greige

廖美蘭將養貓經驗融入創作，以人物與貓的相伴關係，表達人性本真、善良友愛與萬物和平共處。老年人歷經世事後的淡然心境，與貓的安靜自在相互呼應，呈現不受世俗紛擾的清靜生活。落款「孤單歲月汝為伴，平淡生活亦稱心」道出晚年雖平淡寂寥，卻因貓兒陪伴而感到充實滿足。

The artist projects personal experience of raising cats into the work. The figures in the painting serve as lyrical mediators, pointing toward a path of returning to human authenticity and living peacefully with all beings.



2024010033001

汪曉青，〈母親如同創造者 No.1 － 預產期前一天〉，攝影，2001，120 × 240 cm，藝術微噴於典藏級無酸藝術紙，汪曉青捐贈

WANG Hsiao-Ching, ***The Mother as a Creator No. 1: The day before I was due to give birth***, 2001, 120 × 240 cm, Giclée print on acid-free fine art paper, gift of WANG Hsiao-Ching

「母親如同創造者」系列持續 20 年，汪曉菁以自己與兒子的合照，記錄母子共同生命經驗與時間流動。自 2001 年預產期前自拍開始，每逢重要共同經驗，便在前一張家庭照前再次拍攝，形成層層遞進的母子圖像。作品展現母職中的自我保存與創造力，並挑戰傳統單一的母親形象。

The Mother as Creator series has continued for twenty years, confidently demonstrating that mothers can not only preserve the self within motherhood, but also use creativity to transform myths about motherhood.



2024010038

鍾順龍，〈**靜物練習 2**〉，攝影，2013，91.4 × 106.9 cm，純綿無酸紙、無酸噴墨輸出

CHUNG Soon-Long, ***Still Life Practice*** 2, 2013, 91.4 × 106.9 cm, Hahnemuhle Photo Rag Baryta 315gsm

鍾順龍認為攝影最重要的是回到當下，因為時間不可決定，唯有在可捕捉的瞬間按下快門。拍攝時必須依靠眼睛觀看，也透過耳朵感受現場狀態，將身體經驗轉化為影像。靜物練習系列以西方古典繪畫為基礎，藉攝影探討時間、觀看與存在的關係，並在影像中呈現靜謐而深層的凝視。

The still-life series uses photography to capture the present, transforming perception and lived experience into quiet images that explore time, vision, and existence.



2024010039

洪瓊華，〈海風〉，雕塑，2017，37 × 25 × 72 cm，青銅， 洪瓊華捐贈

HUNG Chiung-Hua, ***Sea Breeze***, 2017, 37 × 25 × 72 cm, Bronze, gift of HUNG Chiung-Hua

洪瓊華作品〈海風〉概念為全家人相偕到海邊踏浪尋樂，微風一陣陣，海象一波波，把堆起的沙雕城堡摧毀殆盡，喊叫聲與笑鬧聲交織，而母親懷抱中的小孩也好奇地想和兄姊玩沙的可愛溫馨畫面。（取自 林育淳主編，《SHERO：臺灣當代女性藝術展》，臺南市：臺南市美術館，2022 年，頁 106。）

The sculpture is a heartwarming scene of a family heading to the seaside together to play in the waves. Gentle breezes blow and waves ripple in, washing away the sandcastles they built. Shrieks of excitement and laughter weave together, while the child in the mother's arms looks on with cute curiosity, eager to join their older siblings in playing with the sand.



2025010092

郭軔，〈孕〉，水墨畫，1980，61 × 47.5 cm，水墨、紙本，郭強生捐贈

KUO Jen, ***Pregnancy***, Ink Painting, 1980, 61 × 47.5 cm, Ink on paper, gift of KUO Chiang-Sheng

郭軔出生於中國河南，曾就讀北平藝專、杭州藝專，1949 年來臺後任中學美術教師，1958 年前往西班牙留學。其早期承襲「以西潤中」美學觀，作品兼具中西、書畫特質；留學期間轉向抽象繪畫，提出「新視覺主義」，強調畫面構成。返臺後任教國立師範大學，將抽象主義帶入學院教育，培育眾多藝術人才。

Kuo Jen moved to Taiwan in 1949 and later studied in Spain, where he turned toward abstraction and developed “New Visualism.” He taught at National Taiwan Normal University, introducing abstract art into academic education and mentoring many artists.



2025010116

陳其寬，〈生命線〉，版畫，1953，32.7 × 43.3 cm，石印版畫，林芙美捐贈

CHEN Chi-Kwan, ***Lifeline***, Printmaking, 1953, 32.7 × 43.3 cm, Lithograph, gift of LIN Fu-Mei

陳其寬以建築師為本業，從事水墨創作逾五十年，兩者皆深受東方哲學與水墨意境影響，並融合包浩斯極簡、實用與在地精神，形成獨特風格。作品中四隻小豬吃奶的意象，源自藝術家對家中四位兄弟姊妹的記憶，將童年家庭經驗轉化為溫暖而富生活情趣的畫面。

CHEN Chi-Kwan's four nursing piglets recall his four siblings, turning childhood family memory into a warm image. His work blends Eastern philosophy, ink aesthetics, and Bauhaus-inspired simplicity.



2025010205

黃才郎，〈紅甘蔗園〉，油畫，2022，90.4 × 219 cm，油彩、金箔、畫布

HUANG Tsai-Lang, ***Red Sugarcane Field***, Oil Painting, 2022, 90.4 × 219 cm, Oil and gold leaf on canvas

黃才郎熱愛自然，常描繪花卉、蔬果與風景，尤其關注橘子與甘蔗等富含臺灣民俗意涵的作物。成長於臺南佳里的他，對甘蔗田有深厚記憶，也多次以此作為寫生題材。其作品取材平凡日常，從速寫到厚塗寫生，皆展現對自然物象的細膩觀察與萬物生機。

HUANG Tsai-Lang often depicts nature, especially oranges and sugarcane, crops rich in Taiwanese cultural meaning. Growing up among sugarcane fields in Jiali, Tainan, he transformed familiar rural scenes into vivid expressions of everyday vitality.



2025010211

蔡蔭棠，〈花店〉，油畫，1957，52.5 × 63.6cm，油彩、密集板

TSAI Yin-Tang, ***Flower Shop***, Oil Painting, 1957, 52.5 × 63.6 cm, Oil on fiberboard

蔡蔭棠出生於新竹，雖非美術科班出身，仍以熱愛繪畫開展創作生涯，並在 1960 年代後嘗試融合歐美現代藝術與野獸派色彩。非學院出身的他，特別喜愛臺灣風土景物，常描繪熟悉的花果、靜物與日常題材。此作創於 1957 年，以豐富色彩與細膩筆觸呈現蝴蝶蘭，展現植物姿態、光影變化與色調平衡之美。

Born in Hsinchu, Tsai In-Tang was not formally trained in art, yet he pursued a creative career out of a passion for painting. From the 1960s onward, he explored integrating Western modern art with the vivid colors of Fauvism. Created in 1957, this work portrays orchids through a rich color palette and delicate brushwork, capturing the beauty of the plant's posture, the interplay of light and shadow, and tonal harmony.



2025010223

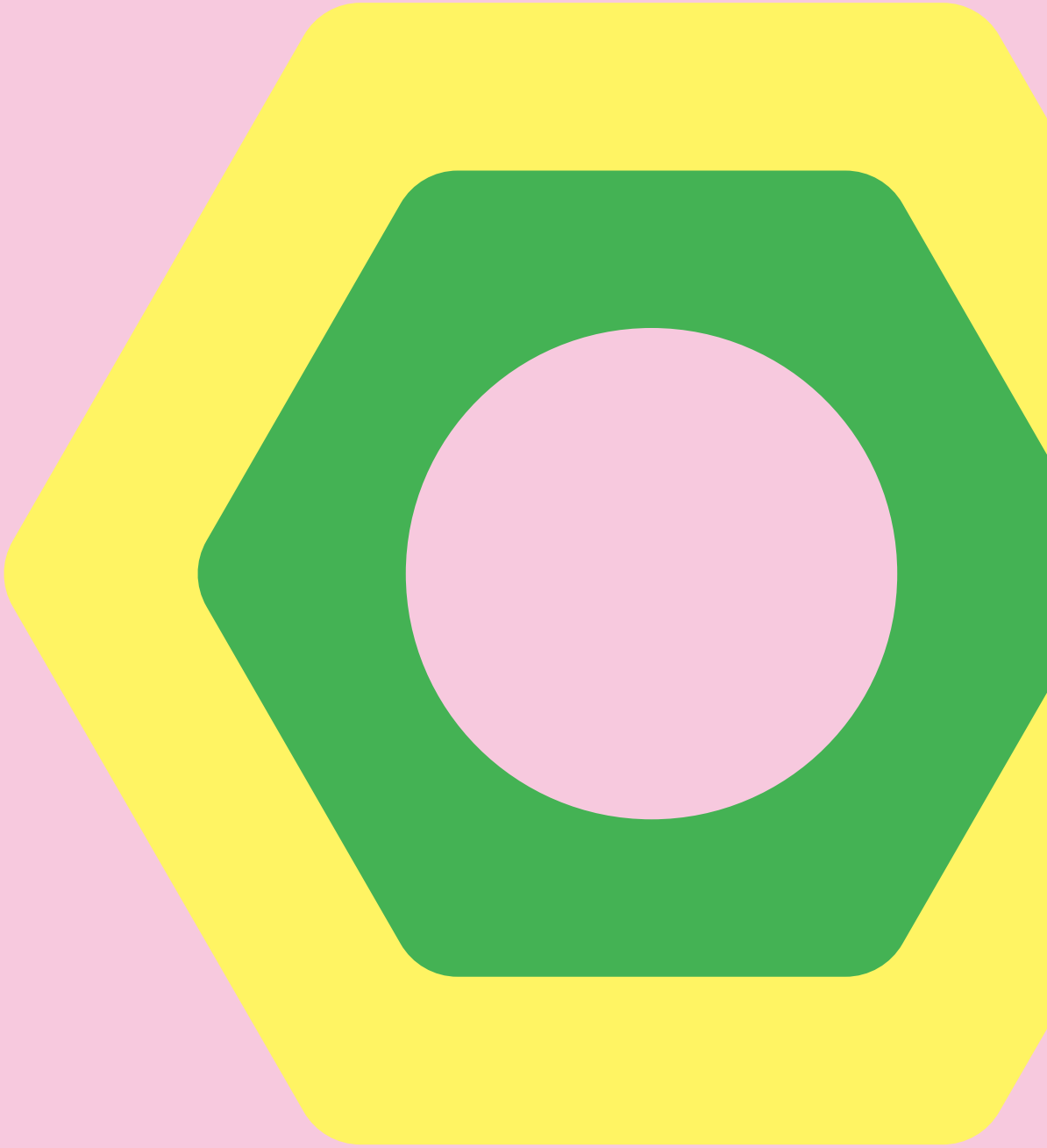
劉子平，〈福爾摩沙人 - 島民肖形計畫 平埔族人、甘蔗、糖蜜與平原〉，複合媒材，2021，24.5 × 20 cm，氰版藍印術、畫紙、合成樹脂畫框

LIU Tzu-Ping, ***Formosan People – Islander Portrait Project: Plains Indigenous People, Sugarcanes, Sugar, and Plains***, Mixed Media, 2021, 24.5 × 20cm, Cyanotype on drawing paper, synthetic resin frame

劉子平近年創作聚焦臺灣自然生態與殖民歷史的交織關係，透過繪畫、版畫、攝影、複合媒材與空間裝置，解構並重構島嶼歷史文本。此系列結合剪紙、拼貼與裝置，引用早期原住民紀實攝影、政治文化人物肖像與植物氰版影像形式，重新詮釋島民身影、地景與植相符號，反思南方之島在資本主義、現代化與全球化凝視下的樣貌。

Combining papercutting, collage, and installation, this series references early ethnographic photography of Indigenous peoples, portraits of political and cultural figures, and cyanotype imagery of plants. By reinterpreting the imagery of islanders, landscapes, and botanical symbols, the work critically reflects on how this southern island appears under the gaze of capitalism, modernization, and globalization.

美術館介紹



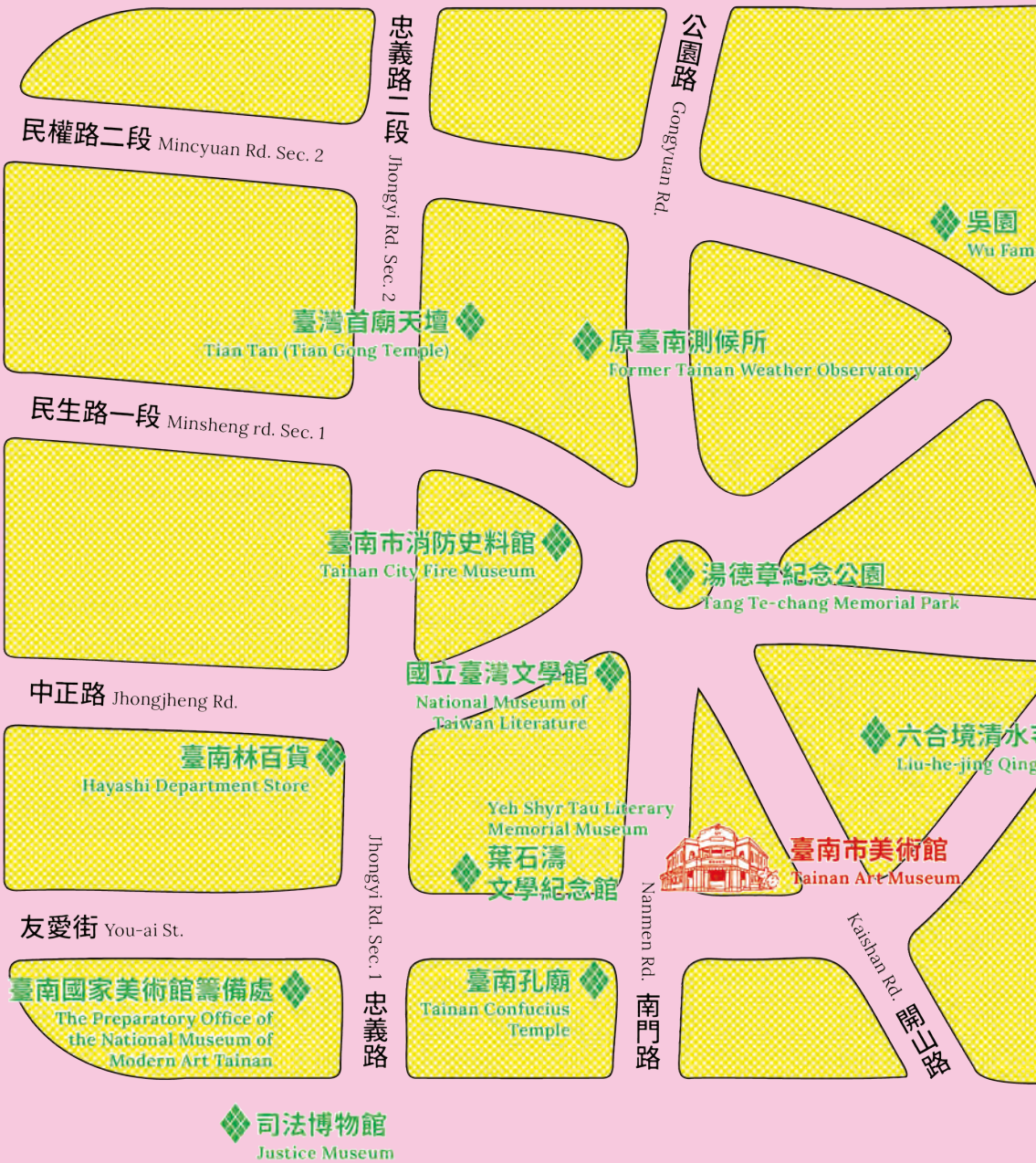
Ch3

Museum information

美術館周邊地圖
Taiwan Art Museum Area Map



臺南市
Tainan
臺南市



市美術館
n Art Museum
市中西區南門路37號



周邊景點 Nearby Attractions

~ 2 min

葉石濤文學紀念館
Yeh Shyr Tau Literary Memorial Museum
臺南市中西區友愛街8-3號

臺南孔廟
Tainan Confucius Temple
臺南市中西區南門路2號

~ 3 min

六合境清水寺
Liuhejing Qingshui Temple
臺南市中西區開山路3巷10號

臺南市消防史料館
Tainan City Fire Museum
臺南市中西區中正路2-1號

國立臺灣文學館
National Museum of Taiwan Literature
臺南市中西區湯德章大道1號

~ 4 min

臺南國家美術館籌備處
Preparatory Office of National Museum of Modern Art Tainan
臺南市中西區忠義路二段1號

湯德章紀念公園
Tang Te-chang Memorial Park
臺南市中西區民生路1號

~ 5 min

臺南林百貨
Hayashi Department Store
臺南市中西區忠義路二段63號

原臺南測候所
Former Tainan Weather Observatory
臺南市中西區公園路21號

~ 6 min

臺灣首廟天壇
Tian Tan (Tian Gong Temple)
臺南市中西區忠義路二段84巷16號

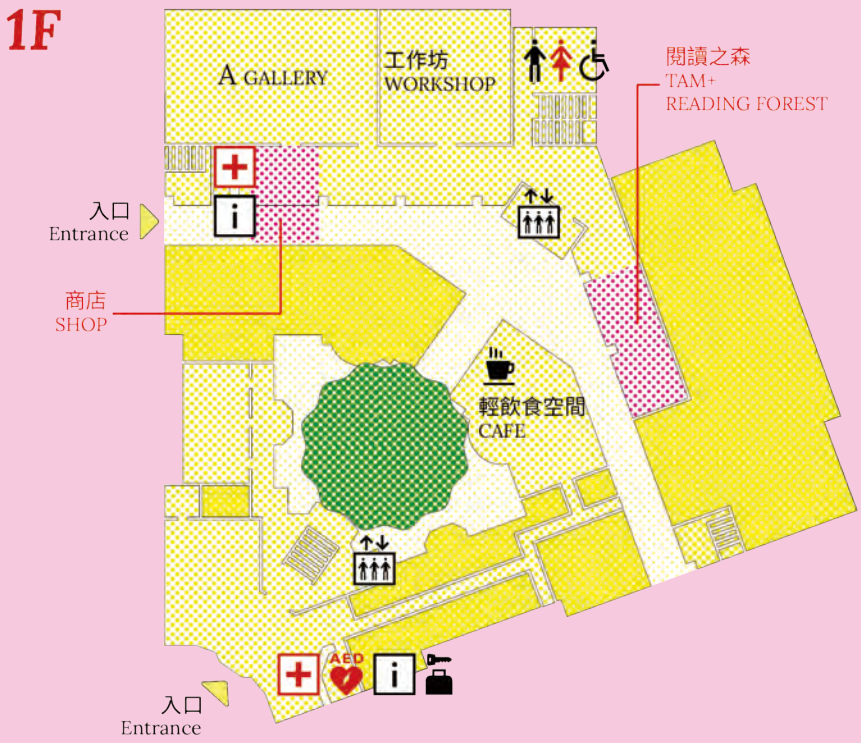
臺灣府城隍廟
Taiwan Prefectural City God Temple
臺南市中西區青年路133號

~ 7 min

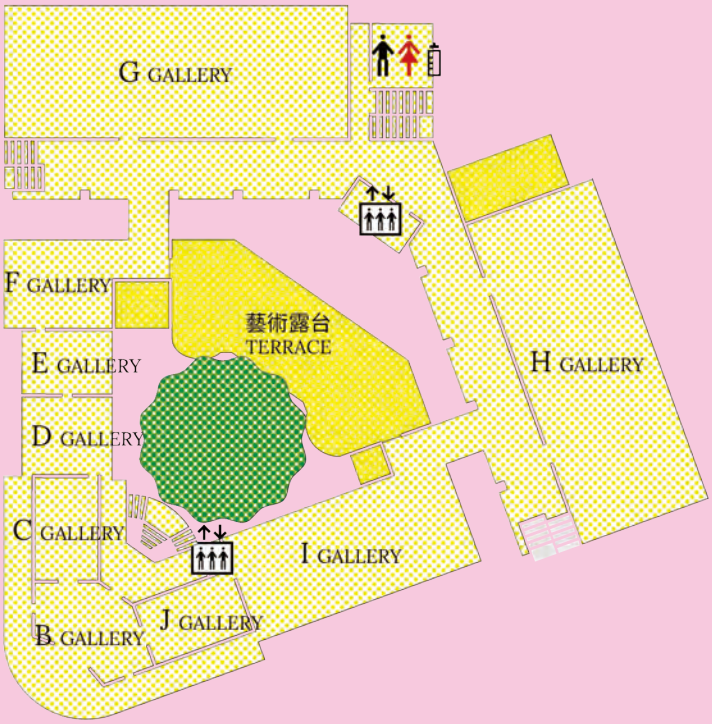
吳園藝文中心
Wu Family Garden
臺南市中西區民權路二段30號

司法博物館
Justice Museum
臺南市中西區府前路一段307號

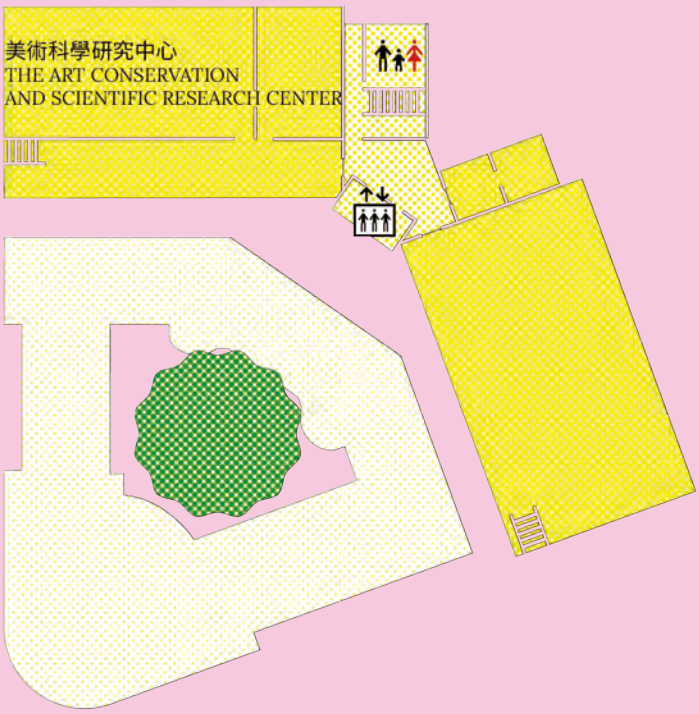
美術館平面圖
Museum Floor Plan



2F


G GALLERY
F GALLERY
藝術露台
TERRACE
E GALLERY
H GALLERY
D GALLERY
C GALLERY
I GALLERY
J GALLERY
B GALLERY

3F


美術科學研究中心
THE ART CONSERVATION
AND SCIENTIFIC RESEARCH CENTER

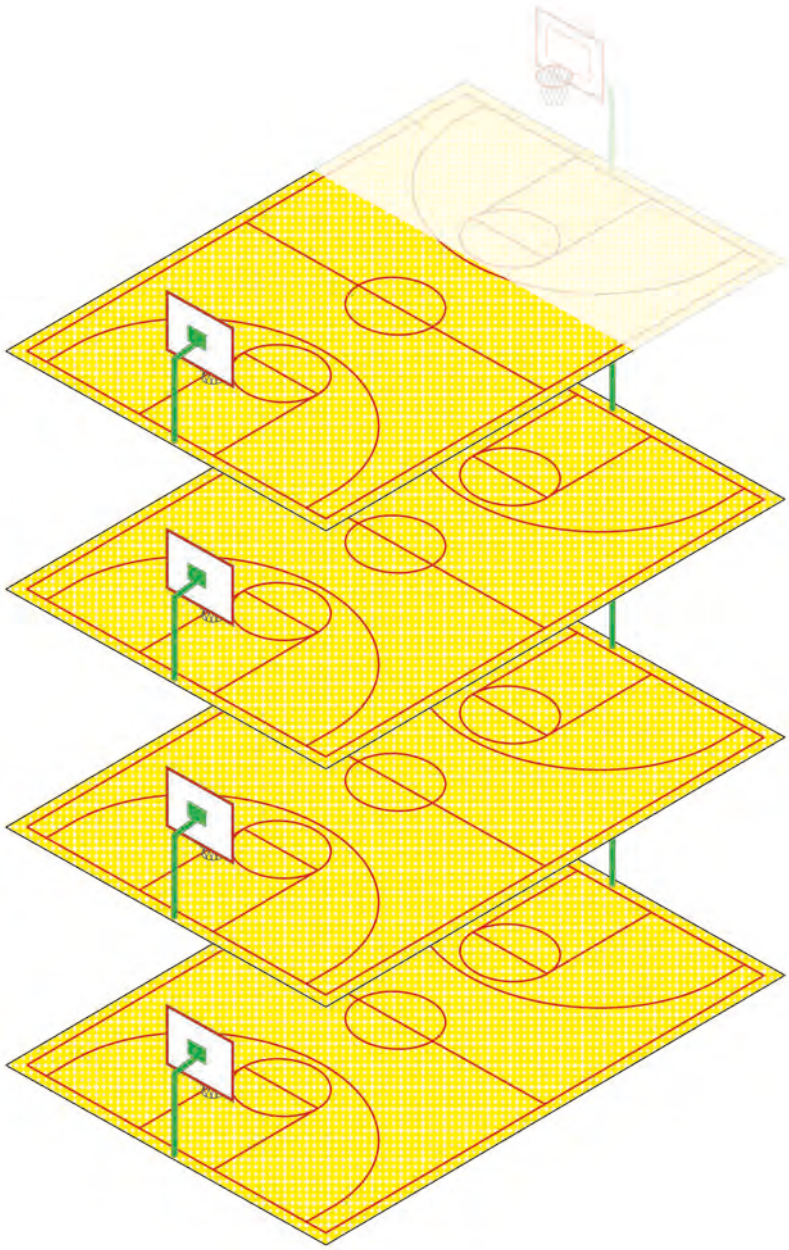
美術館設施
Facilities

美術館主體建築原為臺南市警察署，於 1931 年落成，為折衷主義裝飾藝術樣式（Art Deco）風格建築，1998 年被指定為臺南市市定古蹟。古蹟棟主體構造為鋼筋混凝土，兩翼為紅磚混凝土構造，屋頂桁架、門窗為木構架，外牆為十三溝面磚裝飾建材。
為補強展示空間的多元機能，設計單位於主建築體後方增建地上 3 層、地下 1 層之建築，由中央廊道連接起新舊建築，喚起觀者獨特感官經驗。本館設有 10 間展覽室、工作坊、輕飲食區、典藏庫房、閱讀空間、賣店、錄音室、美術科學研究中心。

Tainan Art Museum used to be Tainan police agency, designed by Japanese architect Sutejiro Umezawa and completed in 1931. A reinforced concrete structure—the outer walls of the two wings—are covered by thirteen ditch bricks, which is a distinctive building material found in other buildings from the period.
To make the building more suitable as an exhibition space, three new floors were added to the rear of the original building and connected by a central glass corridor. The museum consists of 10 exhibition rooms, a Café, a collection area, a reading area, a shop, a recording studio, and the Art Conservation and Scientific Research Center.

南美館展覽空間共 1553 平方公尺，
約為 3.7 個籃球場。

The exhibition space of the museum is 1,553 m² in total, about 3.7 basketball courts.





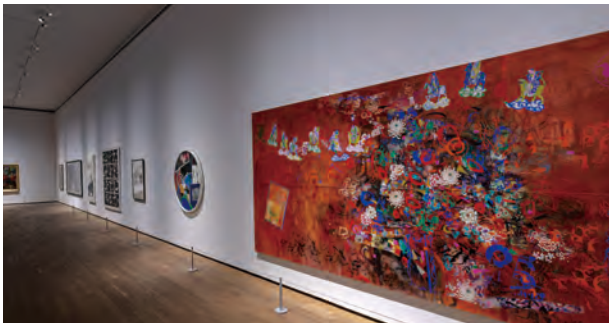
友愛街南門路交叉口正門入口
Youai Street and Nanmen Road crossroad entrance



南門路側門入口
Nanmen Road entrance



古蹟棟空間
Original old building exhibition space



新建棟空間
New building exhibition space



賣店
Shop



溫故知新咖啡店，原為警察署拘留所
Revival Coffee Roasters, originally a holding cell



美術科學研究中心
The Art Conservation and Scientific Research Center



TAM+ 閱讀之森
Reading Forest

參觀資訊

開館時間

- 週二至週日 10:00~18:00
- 週一休館 （國定例假日若適逢星期一，照常開放)
- 週六延長開放至 21:00
- 國定例假日照常開館，除夕、初一休館，其餘休館時間依館方公告為準

票價資訊

- 全票 80 元
- 團體票 60 元（10 人以上團體）
- 優待票 40 元（65 歲以上長者、本市大專院校生及外縣市及外國籍學生）
- 臺南市民票 40 元（設籍於臺南市之市民）
- 免票：
    - 7 歲以下嬰幼兒
    - 持身心障礙手冊人士及一名陪同者
    - 持本市低收入戶證明者
    - 臺南市高中職以下學生及 65 歲以上市民
    - 持交通部觀光局核發之導遊領隊證者
    - 國際博物館協會會員等，其他優惠依官網公告為主

定時導覽

- 假日 (含六日)：15:30
- 平日：15:30

團體導覽

-10 人以上團體請於 7 天前至本館官網預約

停車資訊

- 設有地下停車場（開放時間：週六 10:00~21:00，週日 10:00 -18:00，國定假日配合開放）

Visiting Info

Hours

- Tuesdays to Sundays 10:00 -18:00
- Closed on Mondays (Open if national holiday falls on a Monday)
- Saturdays 10:00-21:00
- Open during all national holidays except Lunar New Year's Eve and Lunar New Year.

Admission

- Regular NT$.80
- Group NT$.60 (Groups of 10 or more)
- Concession NT$.40 (senior citizens aged 65 above, national and international college and university students)
- Tainan Citizens NT$.40
- Free Admission:
    - Children aged 7 and under. Person with a valid handicap certificate and
    - one accompanying person. Low-income households in Tainan City. Group
    - tour guides with certification issued by Bureau of Tourism, Ministry of
    - Communications. Tainan City students under senior high school.
    - Tainan citizensaged 65 and above. Members of the International Council of Museums (ICOM).
    - Other preferential conditions are announced on the official website.

Guided Tour

- Holidays including weekends: 15:30
- Weekdays: 15:30

Group Tour

- For groups of 10 or more, please reserve online 7 days before visiting.

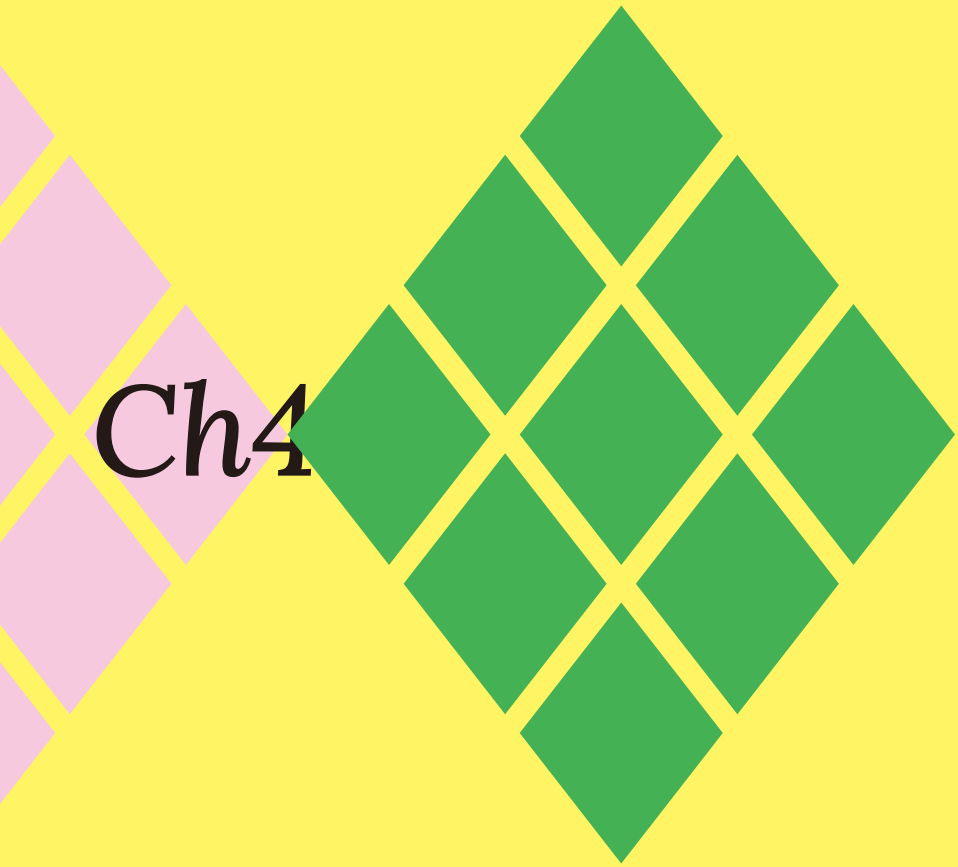
Parking

- Open hours: Saturdays 10:00-21:00, Sudays 10:00-18:00, and national holidays.

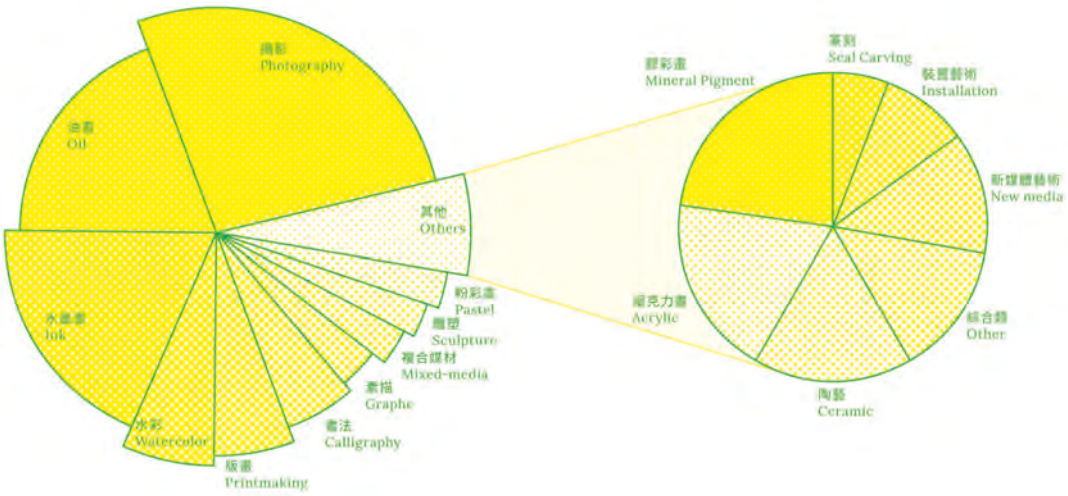
典藏資訊

Collection

Ch4



本館典藏數量： 2152 件 （累計至 2026 年 5 月）
Total Collection: 2,152 pieces (As of May 2026)



類別	Type	件數 / Piece
水墨畫	Ink	402
膠彩畫	Mineral Pigment	30
書法	Calligraphy	120
篆刻	Seal Carving	8
油畫	Oil	413
水彩畫	Watercolor	137
壓克力畫	Acrylic	25
粉彩畫	Pastel	54
複合媒材	Mixed-media	65
素描	Graphite	70
版畫	Printmaking	123
工藝類	Craft	4
攝影	Photography	578
陶藝	Ceramic	22
雕塑	Sculpture	54
新媒體藝術	New media	17
裝置藝術	Installation	12
綜合類	Other	18

點擊最高！人氣線上典藏
Top-Viewed Works from the Collection Online

瀏覽人數 Number of views	中文名稱 Title	作者 Artist	創作年代 Year	類別 Type
7643	收穫 Hauling in the Catch	陳輝東 CHEN Huei-Tung	2012	油彩 Oil
1650	李白將進酒（行草書） Bring in the Wine by Li Bai (Running Cursive script)	翁資雄 WONG Zi-Xiong	2018	書法 Calligraphy
741	四草遊記 The Travelogue to Si-Tsao	洪顯超 HUNG Hsien-Chao	2003	水墨 Ink
720	赤崁朝旭 Sunrise at Chih-Kan Tower	蔡草如 TSAI Cao-Ju	1958	膠彩 Mineral Pigment
712	台南祀典武廟 Tainan Sacrificial Rites Martial Temple	郭柏川 KUO Po-Chuan	1929	油彩 Oil
708	Woman with Fan	高媛 GAO Yuan	2020	攝影 Photography
649	證之威武 The Mighty Spirit	陳壽彝 CHEN Shou-Yi	1983	膠彩 Mineral Pigment
646	沉思者 The Thinker	潘添生 PU Tian-Sheng	2009	雕塑 Sculpture
578	蓬萊仙山遊事處 The Tourist Center of Peng-Lai Mountain	倪瑞宏 NI Jui-Hung	2014	裝置藝術 Installation
559	活力之街 Lively Street	翁崑德 WONG Kun-De	1933	油彩 Oil



陳輝東，〈收穫〉，2012，油彩、畫布。
Huei-Tung Chen, Hauling in the Catch, 2012, oil on canvas.



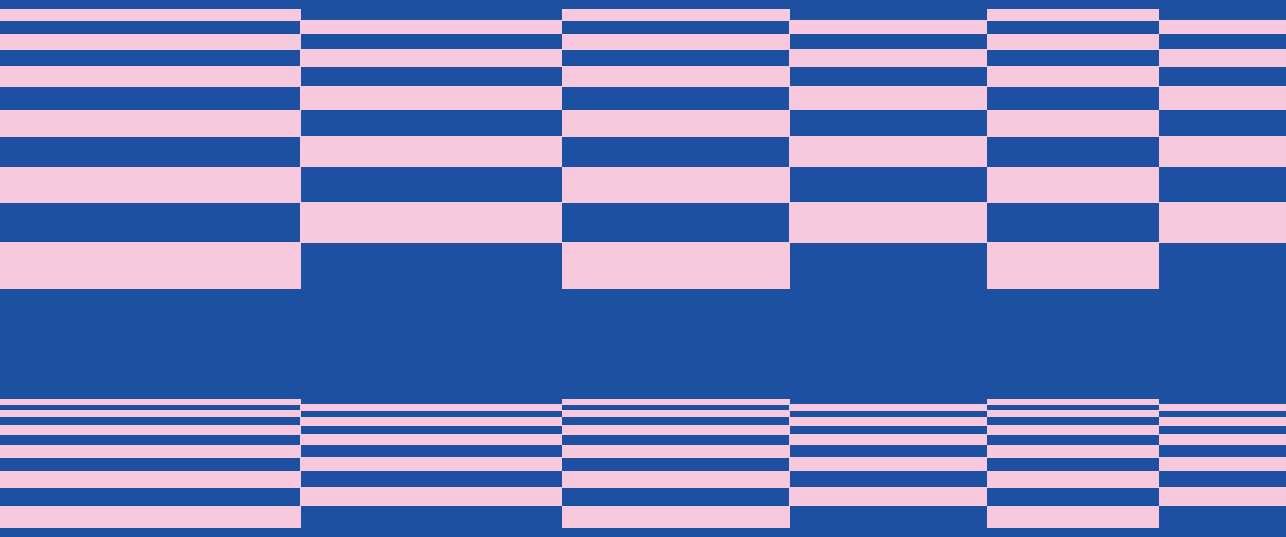
翁資雄，〈李白將進酒（行草書）〉，2018，墨、紙本。
Zi-Xiong Wong, Bring in the Wine by Li Bai (Running Cursive script), 2018, ink on paper.



洪顯超，〈四草遊記〉，2003， 墨、紙本。
HUNG Hsien-Chao, The Travelogue to Si-Tsao, 2003, ink on paper.

美術科學研究中心

The Art Conserv and Scientific Resear



ation

Ch5

rch Center

本館肩負保存珍貴文化財產之使命，以建構臺灣藝術史為目標，跨領域整合文物修護、科學檢測與藝術史研究，使其成為一個新的領域—「美術科學」。

臺南市美術館為國內美術館中，唯一具有對內與對外承攬藝術品文物檢測與修護服務的單位。本中心具備優質與新穎的修護環境，以及完整的科學檢測與修護設備。

本中心設有獨立空調系統，保持恆溫恆濕，無紫外線的仿自然白光照明設計，打造適合修護的環境空間。在作品安全維護上有 24 小時監視錄影與保全監控、雙道門機械鎖與指紋門禁系統，以及典藏庫房等級的極早期火災預警系統與氣體滅火消防設備。全中心用水為過濾雜質與除氯之軟水，紙質修護室更配有超純水系統，以確保修護用水的品質。

服務

1. 油畫彩繪修護，包含油畫、木質彩繪、皮革彩繪、銅版彩繪、現代複合媒材等。
2. 紙質修護、絹本修護、書畫裝裱等。
3. 科學檢測
4. 無酸保護盒及裱褙製作。
5. 修護成果展覽規劃。

TAM has the mission of preserving precious cultural property. To reconstruct Taiwan art history, interdisciplinary integration of conservation, scientific examination and art history research will be used to establish a new field of study -art science.

TAM is the only institute in Taiwan that undertakes examination and conservation treatment for both TAM and non-TAM collections. It has an excellent and modern conservation environment with comprehensive professional scientific analysis and conservation equipment.

The Art Conservation and Scientific Research Center (ACSRC) is equipped with independent air conditioning system, controlled temperature and humidity, and UV-free simulated natural lighting, creating a space suitable for conservation. In terms of security for the art works, there are 24 hours closed circuit TV surveillance and security monitoring; double door with mechanical lock and fingerprint access control system; VESDA system and gas fire extinguishing system. Soft water that has been filtered and dechlorinated is used in the center; the paper conservation room has an ultra-pure water system to ensure the quality of water used in conservation treatment.

Services

1. Painting conservation including oil painting, painted and decorative surfaces, painted leather, painted bronze and modern mixed media.
2. Paper conservation, Asian paintings conservation and scroll mounting.
3. Scientific examination and analysis
4. Acid-free box and mounting production.
5. Presentation on treatment results.



無酸保護盒
Acid-free box



科學檢測
Scientific examination



油畫修護
Painting conservation



紙質修護
Paper conservation

藝術展覽

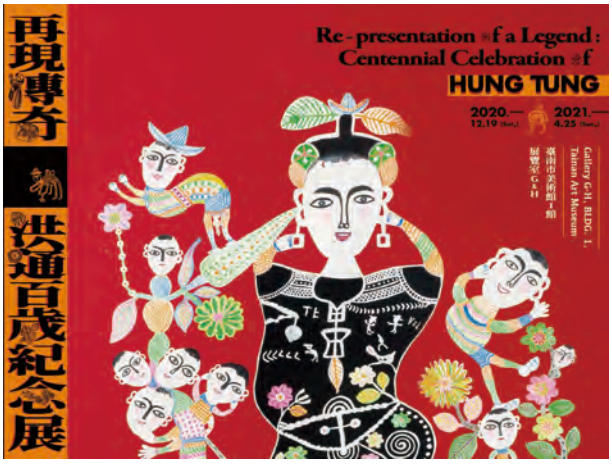
Exhibition

Ch

Ch6

綜合實際觀展人次、觀眾滿意度回饋、數位社群聲量與話題擴散力等多重指標，精選出過去五年間最具代表性的年度展覽。這是展覽與城市、大眾產生深刻共鳴的時代軌跡。

Taking considerations of physical attendance, audience feedback, and digital resonance—this section highlights the most iconic exhibitions of the past five years.



2020.12.19 ~ 2021.04.25

2021 再現傳奇—洪通百歲紀念展

洪通離世 33 年後，2020 年其獨特的藝術語彙再度驚艷畫壇。作品中細膩的線條與變幻的人形，在遠近視角的切換間釋放多層次的視覺張力，令觀眾沉浸其中，一再探尋。

Re-presentation of a Legend : Centennial Celebration of HUNG TUNG

Thirty-three years after his passing, Hung Tung's unique artistic vocabulary astounded the art world once again. His meticulous brushstrokes and shifting figures release layered visual tension, immersing viewers in endless discovery.



2022.06.25 ~ 2022.10.16

2022 亞洲的地獄與幽魂

結合法國凱布朗利博物館知名特展與臺灣視角的敘述脈絡，從傳統文物及藝術作品延伸至最新的流行文化創作，用深入淺出的方式，介紹數個世紀以來亞洲對於未知世界的恐懼與想像。

Ghosts and Hells: The Underworld in Asian Art

Integrating musée du quai Branly - Jacques Chirac, Paris exhibition with a Taiwanese narrative, this blockbuster show bridged traditional artifacts and pop culture to explore centuries of Asian imaginations of the unknown.



2023.09.08 ~ 2024.01.07

2023 愛洛蒙－人與動物的後心靈樂園

藝術家的創作藉由動物群像中「動物與寵物」主題之轉換，帶給人們奇幻又療癒的感受，對觀眾引起高度共鳴。

Anromones: The Post-paradise between Human and Animals

Exploring the shifting boundaries between animals and pets, the artists created a fantastical, healing landscape that sparked profound public resonance.



2024.04.25 ~ 2024.09.22

2024 陳其寬：雙曲・交響

本展全面回顧大師陳其寬卓越的建築與藝術成就，透過空間敘事與展間規劃，為觀眾打造身歷其境的沉浸式觀展體驗，重現其融合東西方文化精髓的創作理念。

Chen Chi-Kwan: A Duet — Art and Architecture

A retrospective of Chen Chi-Kwan's achievements in both architecture and art. Through spatial narratives and immersive gallery design, the exhibition revived his unique fusion of East and West.



2024.11.15 ~ 2025.03.16

2025 吾妄之境

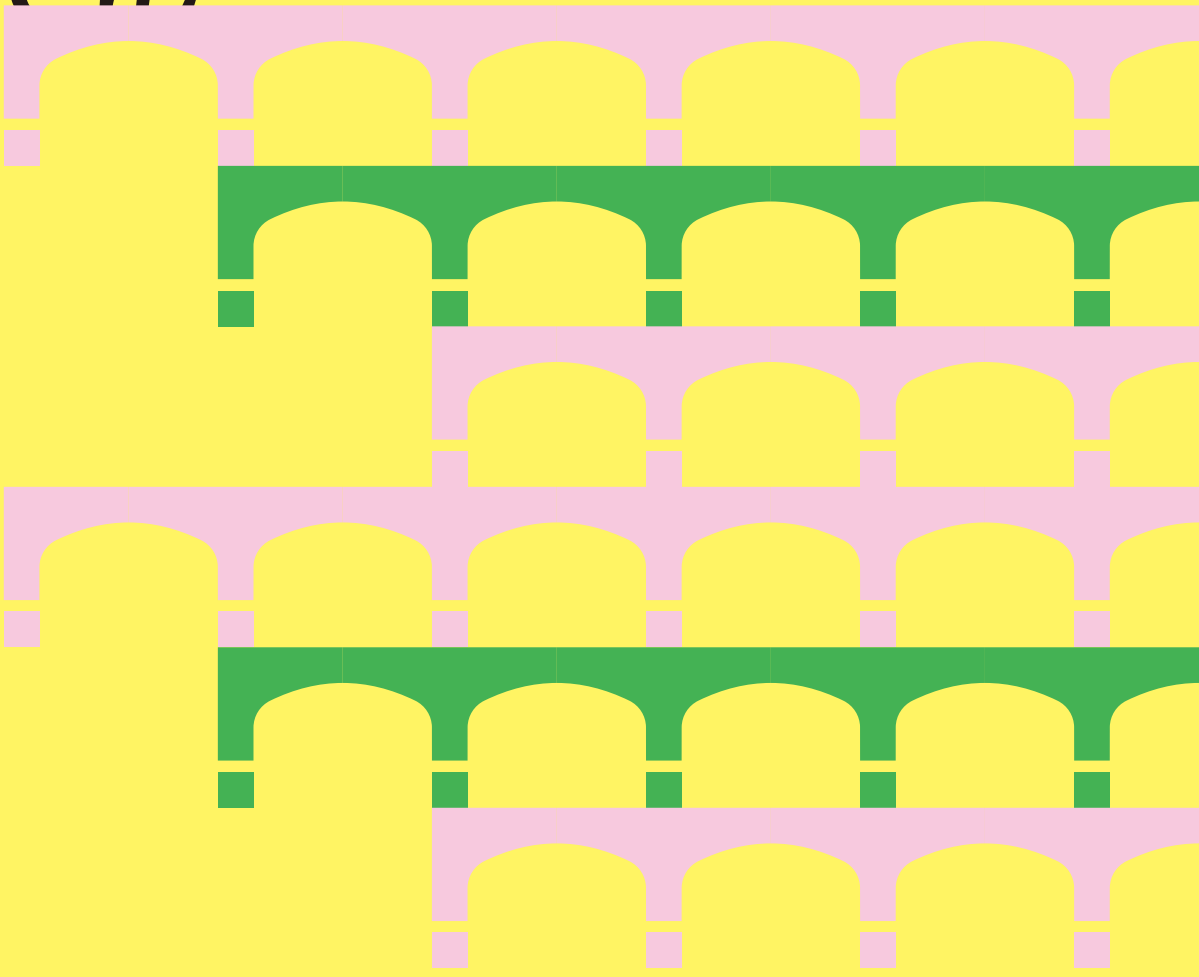
本展覽是臺南市美術館首次以 ACG 藝術為主題，聚焦「BL」（Boy's Love）題材，從視覺藝術角度剖析其發展、魅力和影響力，並藉此擴展美術館的觀眾族群。

The Fantasy Wonderland

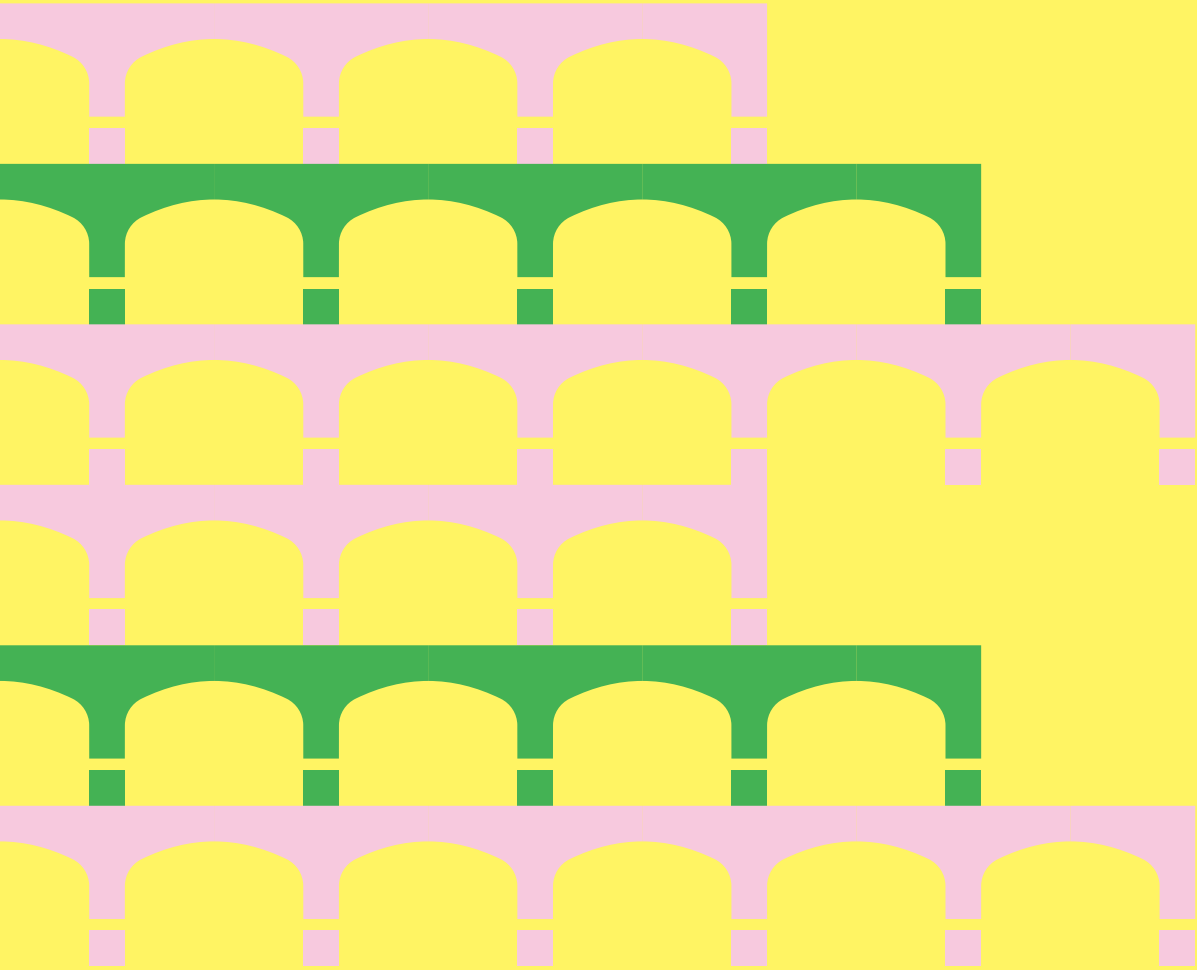
The museum's first exhibition on ACG art focused on the BL (Boy's Love) genre. Exploring its visual appeal and cultural impact, the show successfully expanded and diversified audience demographics.

教育推廣

Ch7



Education



分眾共融・藝術共感
Inclusive Art for Diverse Audiences

1

全齡與親子

強調透過遊戲與手作，讓美術館成為藝術扎根的培育基地，更是家庭共度週末的藝文場域。

All-Ages & Families

Through play and hands-on experiences, the museum serves as a nurturing ground for artistic roots and a vibrant weekend destination for families.



藝術夏令營於孔廟寫生 Summer camp

2

青年與學子

從展覽導覽、在地歷史認識到藝術觀察，鼓勵青少年激盪觀點、探索藝術，進而拓展文化視野。

Youth & Students

Integrating exhibition tours, local history, and artistic observation, we encourage perspective-sharing and artistic exploration to broaden cultural horizons.



建興國中「能顏善稻」課程創作教案 Middle school workshop

3

樂齡與銀髮

關注生命成長議題並引導藝術療癒身心；透過繪本閱讀、故事分享與創作活動，陪伴長者理解並正向迎接生活的變化與挑戰。

Seniors & Creative Aging

Focusing on lifelong growth and creative healing, we utilize picture books, storytelling, and hands-on creation to help seniors embrace life's transitions and challenges.



「生命之布－流動與痕跡」藝術探索工作坊 Creative aging workshop

感官實踐・藝術體驗
Multidimensional Art Experiences

1

城市走讀

走出美術館的空間，以雙腳丈量城市風土。結合展覽脈絡與臺南深厚的歷史街廓，帶領大眾在走讀中探尋常民生活與藝術的交織點。

Urban Strolls

Stepping beyond the museum walls, art strolls engage with Tainan's historical cityscapes to rediscover art woven into everyday urban life.



美術館周邊的走讀 Local art strolls around the museum

2

藝術講座

匯聚跨領域專家與藝術家，透過專題講座深化展覽的學術厚度與時代意義，為公眾打開理解當代藝術的多維視角。

Lectures

Bringing together interdisciplinary experts and artists, our lecture series deepen the intellectual and cultural discourse of our exhibitions, offering multi-dimensional perspectives to the public.



「皮膚と內臟：自己、世界、時間」展覽藝術家講座 Artists' seminar

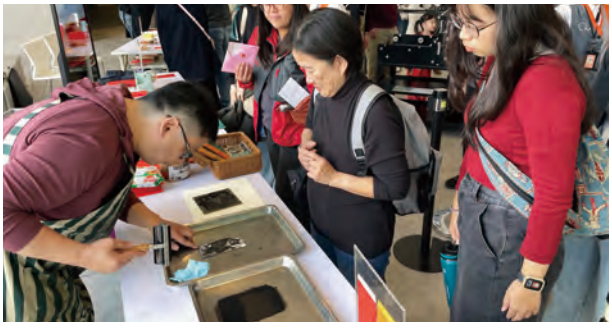
3

節慶活動

順應四季更迭與節慶時令，舉辦兼具美感與趣味的創意活動，打破美術館的嚴肅藩籬，創造全齡同樂的藝術慶典。

Festive Events

Aligning with seasonal and festive occasions, the museum hosts creative events to turn art into a lively, shared celebration.



春節版印體驗活動 Lunar New Year printmaking event

4

跨領域合作展演

打開視覺之外的感官範疇，攜手音樂、舞蹈、戲劇等跨界創作者，在美術館空間展開現地實踐，體驗藝術的無限可能。

Interdisciplinary Performances

Expanding sensory engagement beyond the visual, allowing visitors to experience art through dynamic performances.

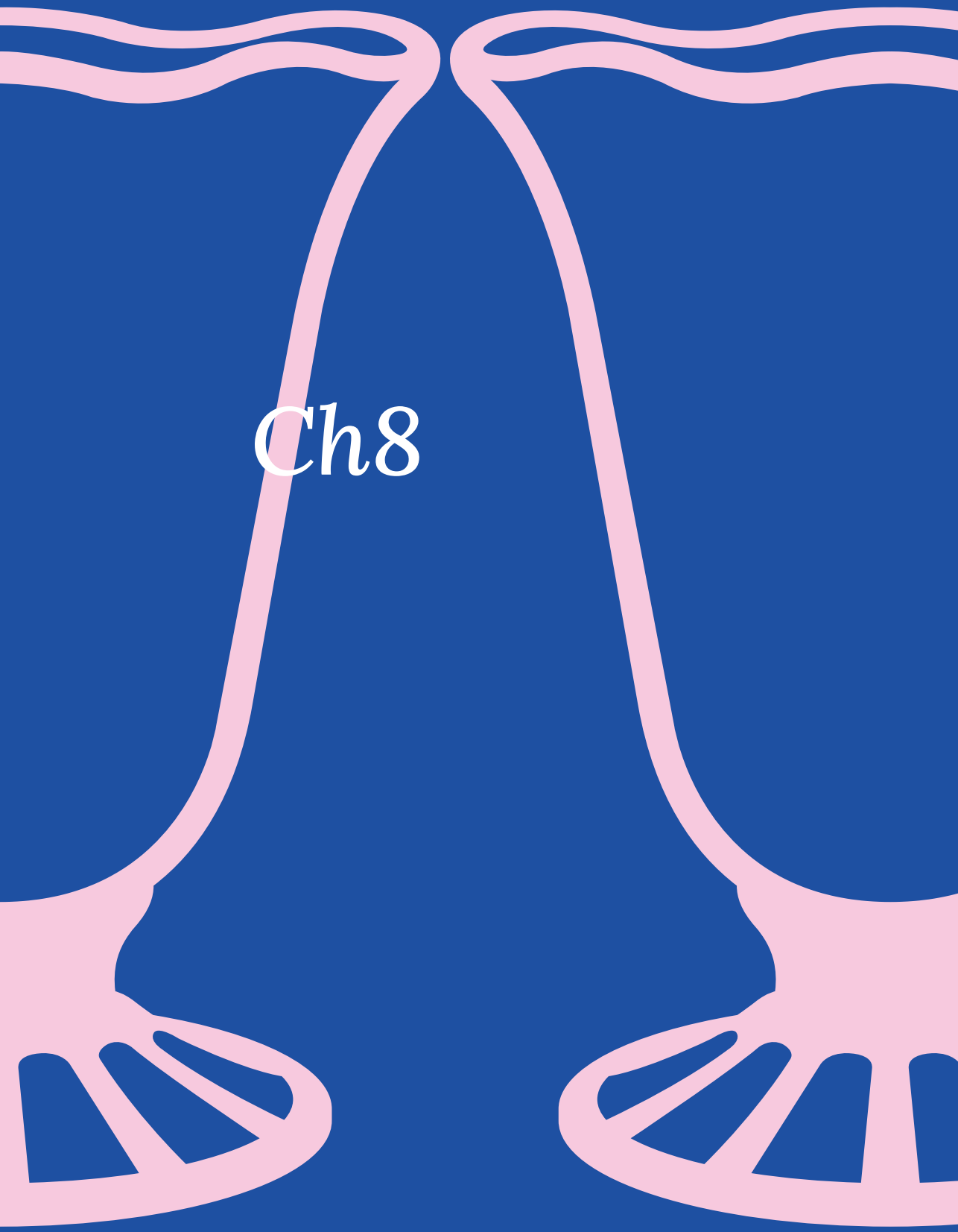


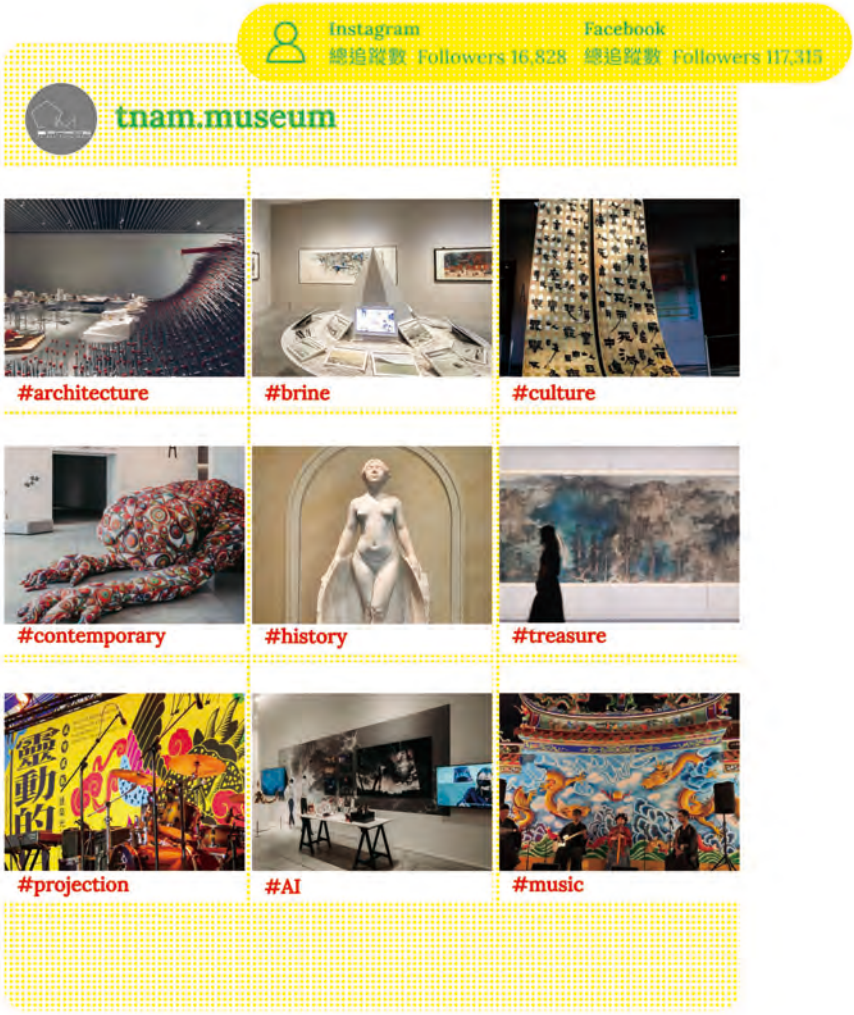
與臺灣南方影像學會合作「2025 南方影展巡迴放映」活動
Movie night in the museum

行銷宣傳

Marketing & Promotion




Ch8



資源開發

資源開發在當代美術館中扮演「文化催化劑」的角色。我們尋求資源的匯聚，致力於將藝術論述轉化為大眾可感的日常體驗。

Resource Development

Resource development acts as a cultural catalyst. We do more than just pool resources; we strive to turn artistic discourse into accessible, everyday experiences for everyone.



階段一：
能量匯聚與預熱 - 社群預熱 / 品牌贊助 / 媒體投放

階段二：
實體展演與感官蔓延 - 影音導覽 /KOL 合作 / 串聯商家 / 表演活動

階段三：
日常迴響與沉澱 - 周邊商品 / 限定餐點 / 花絮側拍

Phase 1:
Energy Gathering & Teasing (Social Media / Brand Sponsorships / Media Placement)

Phase 2
Live Exhibition & Sensory Amplification (Multimedia Guides / KOL Collaborations / Local Business Synergy / Performances)

Phase 3
Everyday Echoes & Reflection (Merchandise / Café Collaborations / Documentation)



「鹹鹹的風飛沙・鹽分地帶美術家的歸返」展覽宣傳影片
Exhibition video.

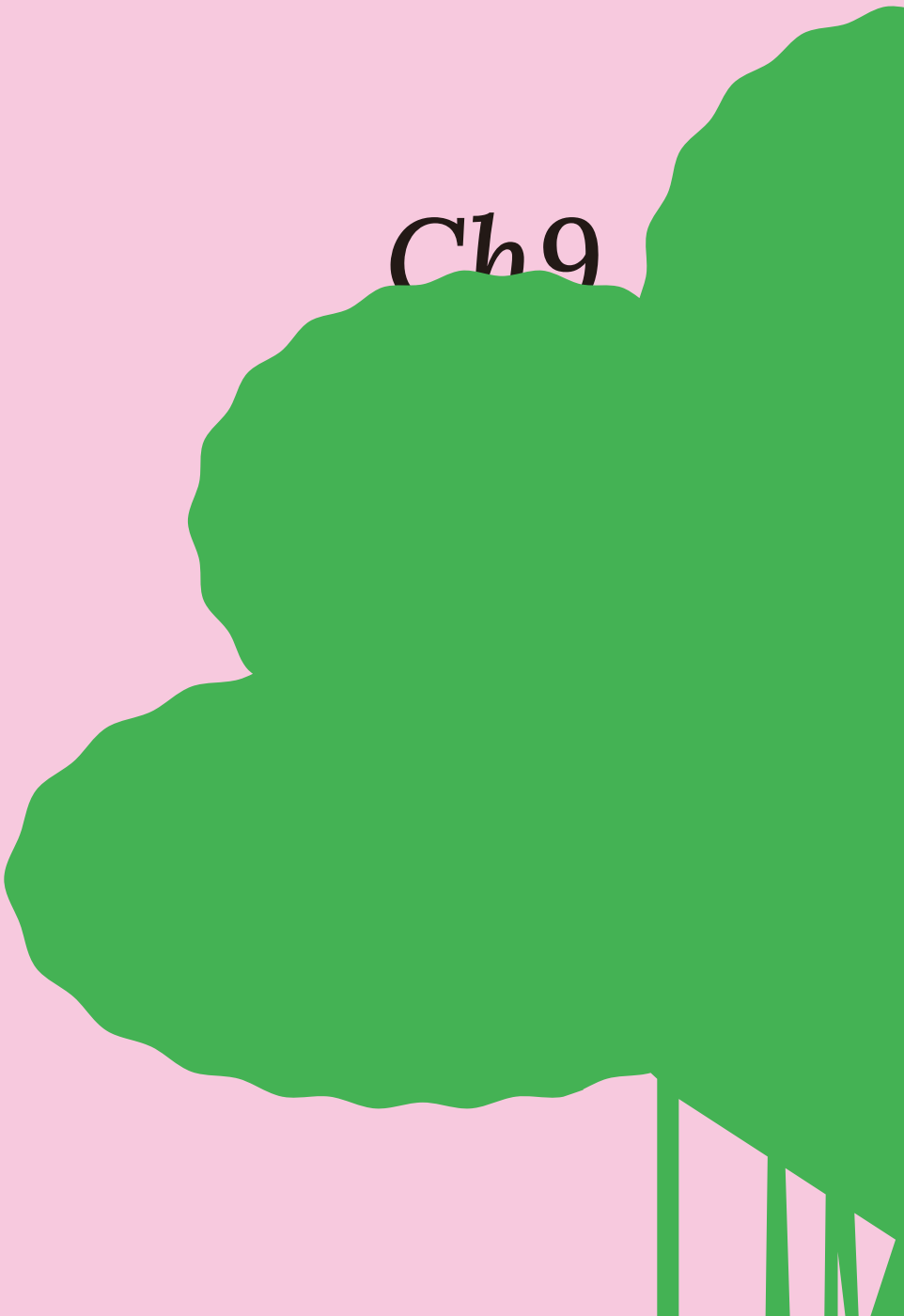


美術節重現 1950 年代的熱鬧市集「趕市仔」
Art Festival replicated 1950s-style markets.



記者會開幕表演
Exhibition opening performance.

Ch9



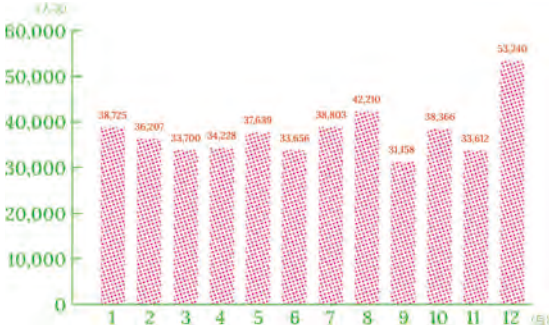
2025 *Highlights*



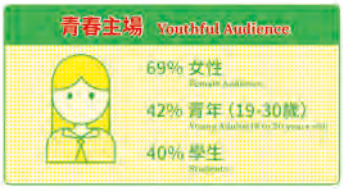
1
觀眾解碼
Decoding Visitors

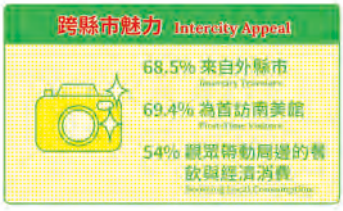
2025 年入館人次總計 45 萬 1,644 人次，全年人流受季節、節慶與活動影響明顯，暑期 7、8 月以及 12 月活動期間 （《靈動的目光》光雕展演）為高峰，而開學月份 9 月則為全年最低點。

Total Attendance in 2025: 451,644 visitors.
Visitor traffic throughout the year was highly influenced by seasons, holidays, and events. Attendance peaked during the summer (July–August) and December (coinciding with Phoenix Eyes: The Projection Mapping Show), while hitting the annual low in September with the return to school.



2025 觀眾解碼：誰在南美館？ Who are our visitors?







2
藝術展覽
Exhibitions

2025 年共推出 21 檔展覽，包含以臺灣近現代重要藝術家、臺南在地資深藝術家、當代視野、美感教育、國際交流等策展方向，主辦策劃共計 7 檔。此外，本館積極透過跨界合作拓展展覽量能：與文化部合辦「福爾摩沙時代」大展；與臺南市建築師公會合辦「2025 臺南國際建築三年展」；與捷克經濟文化辦事處及捷克中心臺北合作舉辦「CZECH IN 捷克玻璃創新工藝展」；並與臺南市政府文化局共同主辦「天清清地靈靈」特展。

In 2025, the Museum launched 21 exhibitions focusing on Taiwanese modern masters, local Tainan artists, contemporary perspectives, aesthetic education, and international exchanges—including 7 fully in-house curated projects. To maximize its curatorial impact, the Museum forged key strategic partnerships: co-organizing The Formosa Era with the Ministry of Culture; the Tainan International Architecture Triennial with the Tainan City Architects Association; CZECH IN World Renowned Glass Innovations from Czechia with the Czech Economic and Cultural Office and Czech Center Taipei; and The Sky is Clear and the Earth is Spirited with the Tainan Cultural Affairs Bureau.

① 建構臺灣美術史 Reconstructing Taiwan Art History

2025.02.25 ~ 2025.06.01

BLDG.1 Gallery BCDEFGH



溫度：蒲添生 × 蒲浩明父子雕塑展

一方面從家族系譜的角度，說明有著血緣關係的兩人，如何透過雕塑作品產生情感的連繫；另一方面則從藝術史的角度，透過兩人的學藝過程，闡釋臺灣美術史在二十世紀前半葉與後半葉歷史記憶的溫度。

Thermal Echoes : A Dialogue in Sculpture of Pu Tian-Sheng & Pu Hao-Ming

Exploring the intersection of lineage and art history, this exhibition illustrates how two blood-related artists connected emotionally through sculpture, while refracting Taiwan's historical memory across the first and second halves of the 20th century.

2025.03.25 ~ 2025.07.06

BLDG.2 Gallery ABCDEFGHI



福爾摩沙時代 — 臺灣近現代美術的知識啟蒙

為梳理臺灣百年美術歷程建構之迂曲過程所蘊含的異變軌跡及複合意義，聚焦 1895 之前至 1950 年出生具時代代表性藝術家，以國寶、重要古物等級作品為領銜亮點，展現逾越一世紀豐碩文化遺產與視覺藝術精粹，藉以呈顯宏觀知識啟蒙與主體身分認同的形塑脈絡。

The Formosa Era: the Intellectual Enlightenment of Early Modern and Modern Art in Taiwan

Charting a century of Taiwanese art from pre-1895 to 1950, this exhibition showcases national treasures to trace the evolution of cultural enlightenment, historical shifts, and the shaping of national identity.

2025.06.24 ~ 2025.10.26

BLDG.1 Gallery BCDEFGH

鹹鹹的風飛沙・鹽分地帶美術家的歸返

由策展人吳繼濤策畫，集結十八位出生或成長於「鹽分地帶」的藝術家，透過創作回應土地，讓藝術召喚記憶。20 世紀上半場，文學家在貧瘠的鹽分地帶綻開繁花；後半場，則由美術人燃起燦爛火光，產生更全面性的影響。

Briny Wind Carrying Sand: Artist from the Saline Land

Curated by WU Chi-Tao, this exhibition brings together 18 artists connected to the Saline Land. It contrasts the literary bloom of the early 20th century with the vibrant visual arts movement of the late 20th century, evoking a deep sensory collective memory of the land.



2025.07.22 ~ 2026.01.04

BLDG.2 Gallery EFGH

福爾摩沙時代 — 臺灣美術百年建構

臺灣百年美術歷程之建構，可謂一部交織在內與外、西與東、新與舊、自然與文明、朝與野、我者與他者等二元框架中，從對立到對話的折衝進程，摸索「現代化」之轉接可能及不斷尋找自身定位的重層歷史。

The Formosa Era: A Century of Artistic Construction in Taiwan

This exhibition frames a century of Taiwanese art as a journey of reconciliation—navigating dualities of East and West, tradition and modernity, nature and civilization—to continuously re-examine Taiwan's identity and modernization.



2025.04.03 ~ 2025.08.17

BLDG.2 Gallery KLM



錯中錯・連環夢 — 陳春祿攝影典藏研究展

本館為國內典藏陳春祿《開天》與《收藏童年》兩大系列最完整的館舍，該展以此典藏基礎全面梳理陳春祿在技術實驗、影像構成與感知邏輯上的持續探索，並首次整合其五大創作系列：〈風〉、〈冥色呼吸〉、〈開天〉、〈收藏童年〉、〈廟可廟〉。

Labyrinth of Time: The Research Exhibition of CHEN Chun-Lu's Photography Collection

Drawing from the Museum's definitive collection of CHEN Chun-Lu's Genesis and Collecting Childhood series, this retrospective integrates his five major series for the first time, examining his lifelong exploration of photographic technique, composition, and visual perception.

2025.11.01 ~ 2026.01.25

BLDG.1 Gallery A



天清清 地靈靈

策展人張景泓，以深耕臺南的在地文史為底蘊，透過自身的投入學習與儀式參與，從道教文化的煙霧繚繞與科儀鼓聲中，在所有感知中提煉出隱藏於細節深處的美學密碼。

The sky is clear and the earth is spirited

Curated by JHANG Jing-Hong, this exhibition delves into Tainan's local history and Taoist rituals. Through the sensory elements of smoke, incense, and ritual drumming, it distills the hidden aesthetic codes within sacred ceremonies.

2025.01.25

BLDG.1 West Wing

梅澤捨次郎 — 檔案中的生命軌跡

本館建築（原臺南警察署）建立於西元 1931 年，由梅澤捨次郎所設計。本展除展示梅澤捨次郎的生平與建築特色外，更將文物的保存與修護融入展覽中，透過第一手檔案的整飭過程，構築梅澤捨次郎的一生。

Umezawa Sutejirou - Echoes in the Archive

Centered on the Museum's historic 1931 Art Deco building (the former Tainan Police Station), this exhibition chronicles the life of its designer, Sutejiro Umezawa, while highlighting the first-hand archival processes of artifact preservation and restoration.



② 當代視野 Contemporary Visions

2025.05.06 ~ 2025.10.12

BLDG.2 Gallery OPJ



詠唱世 — 人工智慧給人類的一封挑戰信

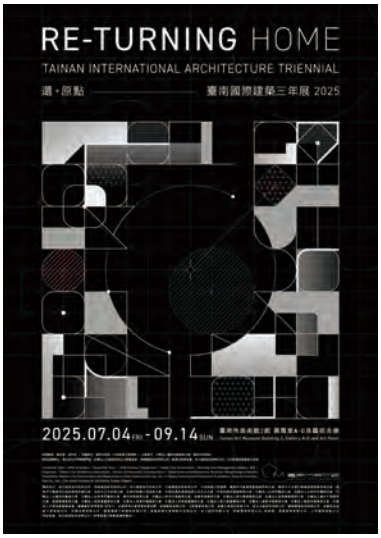
本展以 AI 的三個發展階段：協作、共存與融合，構成展覽結構。協作區以 Vlog 方式記錄藝術家與 AI 共創的初次經驗與反思；共存區則展示創作者在 AI 介入前後的作品對照；融合區呈現 AI 作為創作與觀眾間的「第三方」，探討人機之間的深度融合與互動轉譯。本展榮獲《藝術家雜誌》臺灣十大公辦好展覽票選結果第 5 名。

The Era of Prompts-A Challenge Letter from AI to Humanity

Structuring AI's evolution into Collaboration, Coexistence, and Fusion, this exhibition uses vlogs, before-and-after contrasts, and interactive installations to examine the shifting boundaries and deep synthesis between human creators and artificial intelligence. This exhibition was voted 5th among the Top 10 Publicly Funded Exhibitions in Taiwan by Artist Magazine.

2025.07.04 ~ 2025.09.14

BLDG.2 Gallery ABCD



2025 臺南國際建築三年展 Re-turning「Home」：還。原點

「Re-turning『Home』」不僅是返回，更是重新審視——透過對「家」、「原點」、「初心」的再詮釋。借用鍵盤上的「Home 鍵」作為隱喻，強調人如何在空間與時間中尋找歸屬與定位。對建築而言，「原點」是放樣與定位的起始，也是設計初衷與價值的起點。本展榮獲《La Vie》雜誌「2025 台灣創意力 100」年度創意展會。

Tainan International Architecture Triennial 2025 : Re-turning Home

Playing on the keyboard's "Home" key, this exhibition reinterprets the concept of home, origin, and design intention. It explores how humans find belonging in space and time, mirroring the architectural process where the origin is both the physical starting point and the core value. This exhibition was honored as the Creative Exhibition of the Year in La Vie Magazine's 2025 Taiwan Creativity 100.

2025.09.09 ~ 2026.01.04

BLDG.2 Gallery KLM

宇宙迷宮：喜馬拉雅當代藝術

本展所介紹的當代藝術家來自喜馬拉雅山南麓的尼泊爾與不丹，這兩個國家在全球化劇變的浪潮中，皆須重新思考自身傳統文化的定位。

LABYRINTHUS UNIVERSI:
Himalayan Contemporary Art

Featuring contemporary artists from Nepal and Bhutan at the southern foothills of the Himalayas, this exhibition explores how both nations navigate globalization while recontextualizing their deep-rooted cultural traditions.



2025.09.20 ~ 2025.10.19

BLDG.1 Workshop

CZECH IN 捷克玻璃工藝創新展

本展覽呈現了捷克自古至今對全球玻璃工藝的重要創新貢獻。展覽的「起源（ORIGINS）」區域 聚焦於歷久不衰的經典作品，而「新世紀（NEW ERA）」區則涵蓋近三十年間的最新成果與突破。

CZECH IN World Renowned Glass Innovations from Czechia

Celebrating Czechia's global contributions to glass craftsmanship, this exhibition pairs "ORIGINS" (timeless historic classics) with "NEW ERA" (groundbreaking innovations from the past three decades) to showcase the evolution of glass art.



2025.10.03 ~ 2026.01.18

BLDG. 2 Gallery ABCD



皮膚と內臟：自己、世界、時間

本展覽從皮膚與內臟的感知為起點，試圖將自我、世界與時間組織起來。肯定身體接觸和感官經驗，透過從中所產生出來既神秘又具象徵性的表現，探求自我於現代的存在方式，以及如何面對世界的方法。同時參照當代藝術的重要理論和思想，引介十位傳承自草間彌生以來的歷代創新藝術家精神的日本新一代女性藝術家，結合當代藝術與工藝的呈現。本展榮獲《CANS 藝術新聞》雜誌「2025 亞洲當代之最」榜單，策展人秋元雄史為年度最佳策展人。

Skin and Viscera: Self, World, and Time

Anchored in bodily perception and sensory experience, this exhibition explores modern existence through self, world, and time. It introduces a new generation of ten innovative Japanese female artists who inherit the avant-garde spirit of Yayoi Kusama. This exhibition was featured on CANS Chinese Art News' Best of Contemporary Art in Asia list, with Yuji Akimoto named Curator of the Year.

2025.12,03 ~ 2025.12.07

BLDG.2 Outdoor plaza



2025《靈動的目光》光雕展演

本次展演以 2024 臺灣燈會《靈動的目光》為基底全新升級，以「最臺南的光雕」為核心精神，推出 2025 全新篇章，進駐臺南市美術館 2 館戶外廣場（忠義路與友愛街交叉口）。結合廟宇文化、地方記憶與當代藝術，呈現眾神之都的文化底蘊與未來想像。

Phoenix Eyes: The Projection Mapping Show 2025

An upgraded sequel to the 2024 Taiwan Lantern Festival, this outdoor projection mapping show blends temple culture, local memories, and contemporary art, reflecting the profound cultural heritage and futuristic imagination of Tainan as the "City of Gods."

2025.12.05 ~ 2025.12.28

BLDG. 1 Gallery GH

未來身體・夢境之間

臺南市美術館 × 河床劇團《未來身體 ・ 夢境之間》是一項劃時代的計畫，結合了河床劇團廣受好評的 XR 沉浸式體驗「之間」(Blur)，以及由一群具創新精神的國際藝術家共同參與的跨領域展覽。

Future Body In the Dreamscape

A groundbreaking collaboration between the Museum and Riverbed Theatre, this project combines the theater's acclaimed XR immersive experience Blur with a cross-disciplinary exhibition featuring innovative international artists.



③ 美感教育 Art Education

2025.11.19 ~ 2025.12.14

BLDG.1 Gallery BCDEF

iF300 + 1 府城建城三百年的 昔年 今年 來年

「iF300」是 2025 年由市民社會主動發起的一系列活動，於府城建城三百年之際，邀集公部門、各級學校、宗教團體、商圈店家、社區組織、非營利團體與所有市民，一同為城市慶賀，也共同思考城市的將來。

iF300 + 1 Calling Histories, Coming Futures

A citizen-led initiative commemorating the 300th anniversary of Tainan's city wall construction, "iF300" unites the public sector, schools, religious groups, and communities to celebrate Tainan's heritage and collectively envision its future.



2025.01.24 ~ 2025.03.02

BLDG.1 Gallery A

吉祥歲月 十二生肖版印年畫展

共展出 96 件作品，內容涵蓋自第 29 屆至第 40 屆 (103–114) 版印年畫徵選競賽之歷屆首獎及邀請製作作品。十二年來，各創作者以多元的繪畫語言與版畫技法，呈現兼具傳統意涵與當代美學的現代年畫面貌。

Prosperity for the Year to Come — The Chinese Zodiac New Year Prints Exhibition

Showcasing 96 award-winning and invited printmaking works from the 29th to 40th annual national competitions (2014–2025), this exhibition highlights twelve years of diverse printmaking techniques that bridge traditional Lunar New Year symbolism with contemporary aesthetics.



④ 藝術平台 Art Platform



2025.03.12 ~ 2025.04.11
BLDG.1 Gallery A

記憶中的風景 — 許東榮個展
Memory of a Lanscape—Hsu Tung-Lung Solo



2025.04.20 ~ 2025.05.20
BLDG.1 Gallery A

景觀 / 美術館 — 曹文瑞的「後設繪畫」
Landscape / Museum —
Wen Jui TSAO's "metapictures"



2025.05.29 ~ 2025.06.28
BLDG.1 Gallery A

乘載生命之無限 — 新器皿藝術聯展
Infinite Carriers of Life



2025.07.07 ~ 2025.08.06
BLDG.1 Gallery A

恐人：數位模樣下的野蠻神話
Dinosauroid：The Savage Myth In The Digital Era



2025.08.15 ~ 2025.09.14
BLDG.1 Gallery A

陳威廷個展：一抹灰
Chen Wei Ting Solo Show: A Trace of Grey

3
聲紋 & 目光
The Sound of Soul & Phoenix Eyes

靈魂的聲紋
The Sound Print of Soul

推出跨國音樂計畫「靈魂的聲紋」，邀請來自京都的日本吉他音樂家暨邦樂 2.0 計劃主持人渥美幸裕 Atsumi Yukihiro，與臺南在地南管樂師黃俊利、及琵琶音樂家鍾玉鳳合作，在天壇、城隍廟、本館等古蹟與歷史建築中，帶來三場別開生面，兼具生活感與神聖性的跨國當代雅樂演出。

An international musical project featuring Kyoto guitarist Yukihiro Atsumi, local Nanguan master Huang Chun-li, and Pipa musician Chung Yufeng. They staged three contemporary gagaku (court music) performances across historic sites—including the Altar of Heaven (Tiantan) and City God Temple—blending daily life with sacred resonance.



靈魂的聲紋於天壇表演
The Sound Print of Soul performing at Tiantan

靈動的目光
Phoenix Eyes: The Projection Mapping Show

本館於 2 館外牆舉辦 2025「靈動的目光」光雕展演計畫，邀請榮獲柏林設計獎金獎與日本 Good Design 獎項的《靈動的目光》，以「最臺南的光雕」為核心精神，帶來結合廟宇文化、地方記憶與當代藝術的建築光雕作品。計畫並搭配開幕音樂會邀請金曲台語歌后李竺芯、饒舌教父大支以及朱頭皮爵士樂團聯合演出、快閃展覽、導讀座談會及走讀活動，帶動 12 月參觀人次，成功行銷本館及城市特色。

This architectural projection mapping spectacle illuminated Building 2's facade, blending temple culture, local memory, and contemporary art. The project featured an opening concert with Siri Lee, rapper Dwagie, and the Pigheadskin Jazzy Band, alongside pop-up exhibitions and walking tours, successfully boosting December attendance.



4
未來美術館×城市
Future Art Museum × City

面對轉型期並為 2026 首屆臺南國際藝術雙年展預熱暖場，本館推出「未來美術館× 城市」系列演講，6 月到 12 月共規劃 8 場次，邀請國內外美術館館長、藝術創作者、策展人，如片岡真實、秋元雄史等人，透過跨域對話與多元觀點的交流，促進城市文化創新與公共參與，也為臺南這座歷史古城注入嶄新的文化想像與藝術能量。

Embracing a period of institutional transition and generating momentum for the inaugural 2026 Tainan International Art Biennial, the museum launches the "Future Art Museum × City" lecture series. Through cross-disciplinary dialogues and diverse perspectives, this series aims to foster urban cultural innovation and public engagement, infusing this historic city of Tainan with fresh cultural imagination and artistic energy.

06.28

AI 與後數位美學：介面後的科技文化真實

曾鈺涓、羅禾淋、血多 (楊士葆) 討論藝術家如何不再僅將科技視為創作工具，而是將其轉化為反思與批判的對象，並透過與 AI 展開創作協商，建構人機共創的實踐關係，挑戰傳統的創作意圖、媒介操控與主體性界線。

AI and Post-Digital Aesthetics: The Techno-Cultural Reality Behind the Interface

This lecture explores how artists move beyond using technology as a mere tool, transforming it into a subject of critique. Through creative negotiation with AI, they establish human-machine co-creation that challenges traditional boundaries of artistic intent and subjectivity.

06.29

美術館×城市代謝經絡：藝術節慶與未來想像的基地

邀請日本知名攝影家、策展人港千尋，以博物館與各種機構合作舉辦的藝術節為例，探討博物館作為連結古代智慧與我們對未來想像場所之潛力。

Museum × Urban Metabolism Meridians: Art Festivals as Bases for Future Imaginations

Renowned Japanese photographer and curator Chihiro Minato examines art festivals co-hosted by museums and institutions, exploring the museum's potential to bridge ancient wisdom with our future imagination.

07.12

東南亞新住民與移工遇見美術館

由「你哥影視社」成員，分享他們與移工朋友共同進行影像創作的實踐經驗，談如何透過鏡頭記錄與傳遞移工在臺灣的故事與生活處境。透過不同面向的交流，探討多元文化在當代臺灣社會中交會的現況與未來的可能性。

Southeast Asian New Immigrants and Migrant Workers Meet the Museum

The Your Bros. Filmmaking Group discusses their collaborative video projects with migrant workers, sharing how they use the lens to record their lived experiences in Taiwan. This talk examines the convergence and future possibilities of multiculturalism in contemporary Taiwan.

08.07

國際雙年展與在地脈絡

片岡真實分享 1990 年代起雙年展與三年展類型的國際藝術節在全球迅速擴展，這些藝術節討論的議題——涵蓋當代藝術史的全球性再詮釋、各種邊緣群體的 身分認同政治、反思複雜的全球局勢，以及區域歷史的再檢視。

International Biennale and Local Context

Mami Kataoka discusses the global surge of biennials and triennials since the 1990s and their role in re-evaluating global art history, exploring the identity politics of marginalized groups, reflecting on complex global geopolitics, and re-examining regional histories.

09.13

美術館的靈魂拷問：在地與離地之間

串聯北、中、南地區地方型美術館館長同台，就各自過去深耕地方之深厚經驗，暢談美術館靈魂與地方精神間的關係與連結、以及美術館靈魂的多重宇宙及國際視野，進一步帶領大家一窺臺灣地方美術館時代新生態。

The Soul-Searching for Art Museums: Between the Local and the Abstract

Bringing together directors of regional art museums in Taiwan, this panel draws on their deep local expertise to discuss the connection between a museum's soul and local spirit.

10.09

未來美術館×城市：從直島到金澤

邀請本館「皮膚と内臓：自己、世界、時間」策展人秋元雄史分享展覽策劃歷程，與其如何透過地區再生、企業行銷及藝術實驗，將直島打造為當代藝術聖地。

From Naoshima to Kanazawa

Curator Yuji Akimoto shares his curatorial journey and discusses how he transformed Naoshima into a contemporary art mecca through regional revitalization, corporate marketing, and artistic experimentation.

11.25

群島論：沖繩・臺灣・南方海路

連結沖繩、臺灣與南方海路的不僅是地理，更是一套由文化、價值與共生共構的「平行憲法」。由今福龍太主講這套無形體系如何形塑亞洲群島的生活與創造力，打破國族疆界，開展更豐富多元的世界觀。

Archipelagic Theory: Okinawa, Taiwan, and the Southern Sea Routes

Ryuta Imafuku explores how culture, values, and symbiosis connects Okinawa, Taiwan, and the southern seas in this intangible system that shapes life and creativity in the Asian archipelago.

12.26

Y 字路的記憶：在臺南尋找城市的分支與匯聚

邀請作家栖來光，以橫尾忠則的 Y 字路概念切入，透過街角轉折，探索城市空間的歷史脈動與文化痕跡，深化觀眾對都市細部景觀的理解，並思考美術館在城市脈絡中的多元角色。

Memories of the Y-Junction: Tracing Urban Divergence and Convergence in Tainan

Author Hikari Sumiki introduces Tadanori Yokoo's "Y-junction" concept to explore the historical pulse and cultural traces of urban spaces through street corners.

5 典藏 Collection

2025 年典藏蒐購總計 18 組件作品，另有文化部「114 年地方美術館典藏空間升級或購藏計畫」補助經費蒐購 2 組件。包含臺灣前輩藝術家顏水龍、黃才郎等，以及新媒體藝術家作品如聲音互動裝置、錄像等內容。

典藏受贈合計 432 組件作品，包含蔡國偉捐贈蔡草如作品 228 組件、郭強生捐贈郭軔作品 49 組件、陳韻如捐贈陳陽春作品 42 組件、以及本館辦理「版畫浪潮—2024 臺南國際版畫展」，國內外 48 位參展藝術家，合計捐贈 49 組件作品。

整飭作業共完成 210 件典藏品入庫前置作業，工作項目包含：表面除塵、藏品登錄號標示、尺寸丈量、劣化狀況檢視、典藏紀錄照攝影、保護措施製作、入庫上架，並於作業結束後，提供工作報告書以及相關檔案與資料。

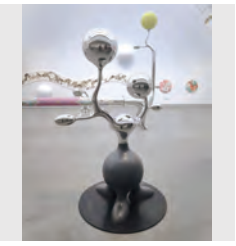
Acquisitions & Donations

In 2025, the museum acquired 20 artworks, including two funded by the Ministry of Culture's collection upgrade project. The acquisitions feature works by pioneering Taiwanese artists YEN Shui-Long and HUANG Tsai-Lang, alongside new media pieces like sound installations and video art.

Additionally, the museum received 432 donated works, highlights include TSAI Kuo-Wei gifted 228 works by TSAI Cao-Ju, KUO Chiang-Sheng gifted 49 works by KUO Ren, and CHEN Yun-Ju gifted 42 works by CHEN Yang-Chun. Another 49 pieces were gifted by 48 artists from the Prints Kuroshio: 2024 Tainan International Print Exhibition.

Collection Care

Pre-storage processing was completed for 210 items. The workflow included surface dusting, accession numbering, measuring, condition assessment, photography, creating protective housing, and shelving. A final work report and full documentation were delivered upon completion.



梁任宏〈轉進論 14AL1030 1034〉2023，不鏽鋼、銅、培林

「轉進論」系列以動物性的外觀象徵自然生物，以不鏽鋼的表面反映環境，以被動式的方式被觀眾所驅動，反身思考人與自然相處的提問，是面對不斷變動世界的因應。

LIANG Jen-Hung, *Transevolution*, 2023, stainless steel, copper and bearing.

Featuring animalistic aesthetics to symbolize nature, the work reflects the environment through its surfaces. Passively activated by the audience, these works invite a reflexive rethinking of human-nature coexistence, offering a resilient coping mechanism in the face of a constantly changing world.

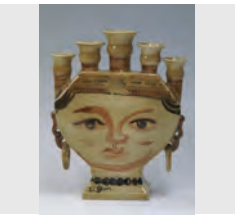


許家維，〈黑與白－馬來貘〉，2018，四頻道錄像裝置

本作以百科全書形式，透過四面動態大螢幕的「分合敘事」，翻轉人與自然的平權關係。影像從東南亞動物園的殖民史出發，延伸至科學繪畫、馬來貘傳說與都市劃分，深入探討現代人的影像觀看方式。

HSU Chia-Wei, *Black and White – Malayan Tapir*, 2018, four-channel video installation

This encyclopedic four-channel installation employs a split-and-merge narrative to reframe human-nature relations. Spanning from Southeast Asian colonial zoo history to scientific illustration, urban zoning, and Malayan tapir myths, the work ultimately questions contemporary spectatorship.



顏水龍，〈黃底人像五孔瓶〉，1984，陶瓷

顏水龍是二十世紀臺灣美術史最重要的前輩藝術家之一，亦有「臺灣工藝之父」之稱。本作品為顏水龍磁繪作品，以他喜愛描繪的原住民文化及人物作為創作題材。

YEN Shui-Long, *Five-Hole Vase with Figure on Yellow Ground*, 1984, ceramic.

YEN Shui-Long is a pioneering master of 20th-century Taiwanese art, widely revered as the "Father of Taiwanese Crafts." This porcelain painting features an indigenous figure—a signature and lifelong theme of his artistic career.

完整蒐購捐贈清單可至臺南市美術館官網 → 政府資訊公開 → 南美館年報查詢

For the complete list of 2025 collection, please visit the Taina Art Museum website → Government Information Disclosure → Annual Report

6
美術科學研究中心
The Art Conservation and Scientific Research Center

美術科學研究中心 2025 年協助本館展覽進行之修護共 22 組件，館外委託修護共 29 組件作品，實際總收入為新臺幣（下同）71 萬元。

In 2025, the Center conserved 22 artworks for in-house exhibitions and completed 29 external conservation commissions, generating a total revenue of NT$710,000.

油畫

沈哲哉〈台南孔廟〉

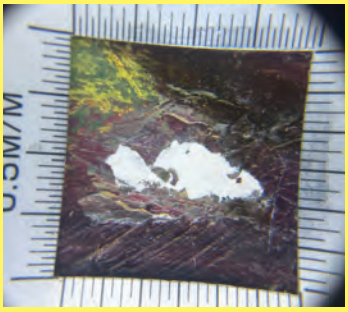
狀況：多處發霉、顏料多處起翹及剝落，加固脆弱彩繪層並降低畫布整平過程之操作風險。

Oil

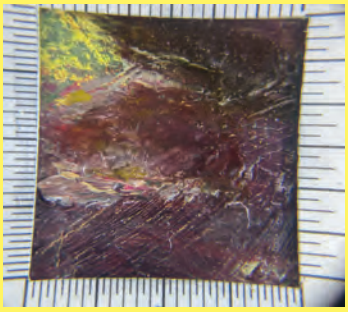
SHEN Che-Tsai, *Tainan Confucius Temple*

Condition: Mold growth, with multiple areas of flaking and peeling paint. Consolidate the fragile paint layer to minimize risks during the canvas flattening process.





修護前 Before



修護後 After

紙質

潘元石〈安平祠廟畫 - 廣濟宮〉

狀況：裝裱黃化嚴重、壓克力變色。

Paper

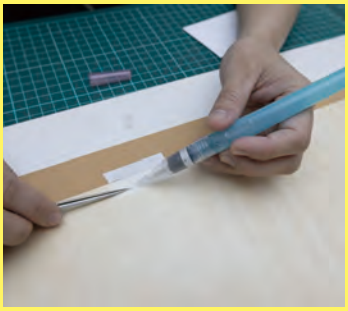
PAN Yuan-Shih, *Anping Guangji Temple*

Condition: Severe yellowing of mounting and framing; discoloration of the acrylic.





將酸性木背板移除
Removal of acid back board.



移除舊裝裱及有害黏著劑
Removal of acidic adhesives.

藝術品保護盒

本館自 2025 年起正式推動藝術品保護盒製作業務，導入精密切割機台，提供館內、公立機構及私人藏家專業且客製化的典藏保護解決方案。服務採用博物館級無酸瓦楞紙板、高密度緩衝泡棉與無酸檔案夾紙等材料，依作品尺寸、結構與保存需求量身設計。製作流程兼顧結構穩定與高反彈緩衝效果，確保作品在各式環境中獲得長期保存，透過科技設備與專業修護判斷，提升典藏保存之安全性與標準化水準。2025 年館外委託製作 4 案共 11 萬 7 千元。

Archival storage box

In 2025, the museum started to provide tailored, museum-grade storage solutions for internal collections, public institutions, and private collectors. Using acid-free corrugated board, high-density foam, and archival paper, each enclosure is customized to ensure structural stability, high-impact cushioning, and long-term preservation. In 2025, the service completed 4 external commissions, generating NT$117,000 in revenue.





7
研究出版
Research & Publication

臺南近現代藝術發展與修復實踐研究——以臺南書藝家卜茲、日本建築師梅澤捨次郎檔案為例

本計畫獲 114 年文化部「臺灣藝術研究」計畫補助，以「研究—保存—再現」三軸並進的方式，深化本館作為城市記憶庫與文保修護與推廣的角色。透過三大子計畫：卜茲研究出版、梅澤捨次郎建築師檔案修復與展覽以及時基藝術修護工作坊，整合典藏與研究能量，轉化為典藏近用的公眾推廣，讓文物生命得以延展，並一再激發不同世代的創作與研究靈感。

Tainan Art Research & Conservation Project

Funded by the Ministry of Culture, this initiative follows a tri-axial approach: "Research, Conservation, and Representation." It solidifies the Museum's role as a city archive and conservation hub through three sub-projects:

1. 卜茲研究出版

《技與道：臺灣當代書家卜茲》完整解析卜茲生平、思想與風格，奠定其在戰後臺灣書法史的核心地位。書中凸顯卜茲「八鋒旋書」當代性——展示卜茲如何吸納東方思想，用速度、與旋勢創造個人書風，使書法成為精神實踐的途徑。

Bu Zi Research Publication

Technique Meets Tao*: *Bu Zi, A Contemporary Calligrapher in Taiwan chronicles his life and philosophy, establishing his central position in postwar Taiwanese calligraphy through his signature "Eight-Direction Swirling Calligraphy."

2. 梅澤捨次郎展覽手冊出版

本展覽手冊除涵蓋展覽中的生平、建築、整飭保存內容，還收錄梅澤的相簿、年表、以及工作坊成果。

Sutejiro Umezawa Exhibition Guide

An exhibition guide featuring Umezawa's biography, family photo album, architectural introductions, preservation archives, timelines, and workshop outcomes.



3. 專業工作坊

「Save It, Film It ！記錄的紀錄 影像紀錄×時基藝術×數位保存的首部曲」

為期兩天的工作坊將學員帶入真實的典藏現場，親身接觸與梅澤捨次郎相關的館藏文獻，並參與文物資料描述、紀錄片拍攝腳本編輯與時基資料登錄等實作課程。理解文化資產修護的專業內涵，也認識到影像在保存文化過程中承載記憶的功能。整個美術館的運作、建築本身以及文物保存的過程，都成為可供學習與紀錄的「典藏品」，以此擴展文物保存的定義與可能性。本活動由玉山文教基金會贊助。

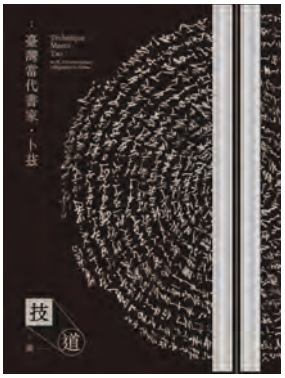
Professional Workshop

Sponsored by the E.Sun Foundation, the two-day intensive workshop Save It, Film It! immersed students in real archival fields, teaching metadata description, documentary scripting, and time-based media logging.

出版刊物 Publication

2025 年啟動出版品全面改版計畫，從傳統的館內刊物轉型為更具即時性、公共討論性與互動性的文化平台。改版聚焦報紙《南城》、館刊《臺南美術》與學刊《南美學》三大核心出版品，延續過去累積的藝術出版成果，並重新思考如何透過文字與編輯架構回應當下社會與城市議題，強化刊物作為美術館與公眾之間溝通的橋梁功能。

In 2025, the Museum revamped its publications to transform traditional institutional newsletters into a new cultural platform. The redesign focuses on three core titles—the newspaper TAM×, the magazine TAM+, and The Journal of Tainan Aesthetics—re-engaging public discourse and city issues.



《技與道：臺灣當代書家卜茲》
Technique Meets Tao: Bu Zi
A Contemporary Calligrapher in Taiwan



《覓南美》34 期：墨韻心聲—李義弘
Minami issue 34: LEE Yih-Hong



梅澤捨次郎展覽手冊
Sutejiro Umezawa Exhibition Guide



《覓南美》33 期：藝術是生命的函數—陳水財
Minami issue 33: CHEN Shui-Tsai



《南城》報紙創刊號：例外與集結
TAM× inaugural issue



《臺南市美術館 2024 年報》
Tainan Art Museum 2024 Annual Report



《南美學》1 記憶重構術
The Journal of Tainan Aesthetics #1 The Art of Memory Reconstruction



《2024 典藏目錄》
Tainan Art Museum Collection Catalogue 2024



《臺南美術》7 期：世界新構造：城市近未來
TAM+7 New World Structure: Urban Near Future



《臺南美術》8 期：美術館靈魂考
TAM+8 Examining the Soul of the Museum



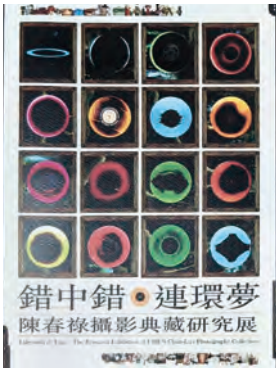
《SUNDAY：臺灣當代移工藝術展》圖錄
SUNDAY: Contemporary Art on Migrant Workers in Taiwan



《溫度：蒲添生×蒲浩明父子雕塑展》圖錄
Thermal Echoes : A Dialogue in Sculpture of Pu Tian-Sheng & Pu Hao-Ming

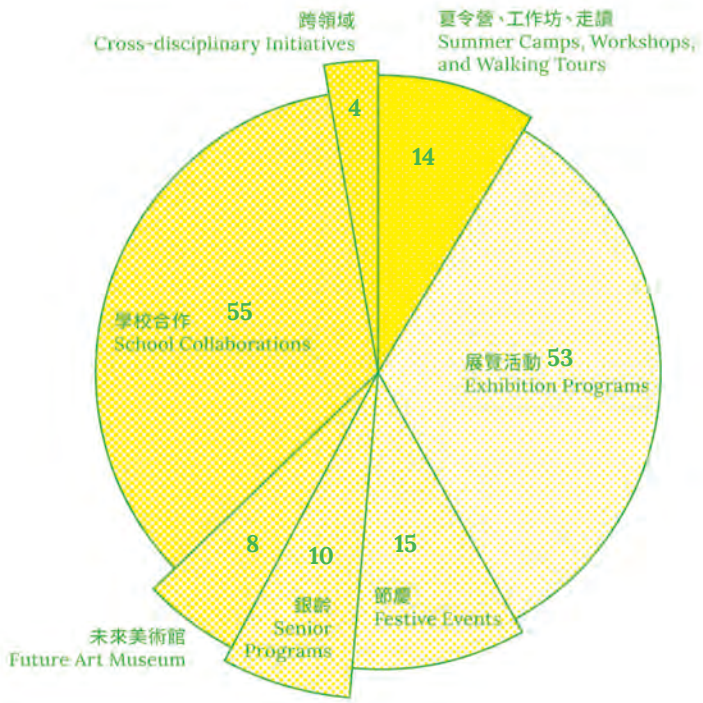


《無妄之境》圖錄
The Fantasy Wonderland



《錯中錯・連環夢—陳春祿攝影典藏研究展》圖錄
Labyrinth of Time : The Research Exhibition of CHEN Chun-Lu's Photography Collection

8
教育推廣活動
Educational Events





2025 南美立方派對《古蹟限定版》

本館標誌性活動「南美立方派對」首次於 1 館古蹟空間舉辦，以策展轉化古蹟空間的可能性為核心，串聯「臺南市文化資產月」系列活動，聚焦當代藝術、地方記憶與文化慶典三大主題，打造跨領域、多感官的文化實驗。

Cubic Party @TAM: Historic Site Edition

Hosted for the first time at Building 1 (a historic monument), this signature event unlocked spatial possibilities by integrating Tainan Cultural Heritage Month. It combined contemporary art, local memories, and cultural festivities into a multi-sensory experiment, featuring a guest appearance by Tainan's mascot Sababoy.





南美立方派對搭配鹹鹹的風飛沙展覽，邀請魚頭君坐館一週吸引民眾目光。
Mascot Sababoy was invited to sit at the museum for a week.

原臺南公園管理所

與工務局合作以市定古蹟「原臺南公園管理所」為基地，將公園生態、植栽融入藝術活動，整合文化資產保存與空間再生資源，藉由兒童、親子及高齡者的參與，為場域建立新定位，展現城市歷史與未來發展的可能性。

Former Tainan Park Management Office

Executed by the Museum in collaboration with the Cultural Affairs Bureau and the Public Works Bureau, this project revitalizes the historic "Former Tainan Park Management Office," integrating cultural heritage preservation with public park art activations.



館校與藝企合作

本館除與建興國中、臺南女中、臺南大學及忠義國小開展課程合作計畫外，更攜手台灣應用材料、玉山文教基金會、台積電文教基金會、三發教育基金會、Focus 時尚流行館及臺南林百貨，在企業的慷慨贊助下，邀請全國各地學校走進美術館，共享豐富的藝術參訪體驗。

School & Corporate Alliances

Partnering with local schools (Chien-Hsing Junior High, Tainan Girls' Senior High, National University of Tainan, and Zhong-Yi Elementary), the Museum teamed with generous corporate sponsors—Applied Materials Taiwan, E.Sun Foundation, TSMC Education and Culture Foundation, Sanfar Foundation, Focus Square, and Hayashi Department Store—to sponsor nationwide school visits to the Museum.



「銀鈴」藝術教具設計

本教具以本館典藏作品圖卡為核心，透過藝術賞析喚起長者的生命記憶與共鳴。活動設計融合「主題對話」與「延伸創作」，旨在打開長輩的話匣子，在青銀 / 同儕交流中促進社會參與，進而激發高齡族群的內在創意與自主創造力。

Senior Art Kit design

Designed around the Museum's permanent collection cards, this educational kit uses art appreciation to awaken life memories in seniors. The program fosters social participation, intergenerational dialogue, and elder creativity.



志工凝聚

專業充電站

年度辦理 79 場培訓課程（包含職場服務力、感動服務力等）。

美學出走計畫

專屬志工的一日美學出走，遠行故宮南院與佐登妮絲城堡，在跨場館的觀摩中激盪美學視野。另外還有策辦 3 場府城走讀計畫，深化在地文化底蘊。

榮譽獎項

榮獲臺南市文化類績優志工團隊，並有多位志工獲文化部及衛福部獎勵。

Volunteer Empowerment

Professional Training:

Hosted 79 professional workshops specializing in service excellence and emotional intelligence.

Aesthetic Excursions:

Organized exclusive field trips to the Southern Branch of the National Palace Museum and Jourdeness Castle, alongside 3 Tainan walking tours to deepen cultural roots.

Honors:

Awarded the Tainan City Exemplary Cultural Volunteer Team, with multiple volunteers receiving individual accolades from the Ministry of Culture and the Ministry of Health and Welfare.



美術館最美的風景—志工團隊
The museum's volunteer group

8
行銷宣傳
Marketing & Promotion

跨界發聲 Making Art Heard

11場廣播
11 podcast

#館長訪談
#董事長訪談
#展覽介紹

44部影片
44 videos

#藝術家訪談
#展覽宣傳
#展覽子題介紹

16場記者會
16 press conference

總共累計212家媒體，703則報導。

Attracting a cumulative 212 media outlets and generating 703 press coverages.



記者會開幕表演
Exhibition opening



展覽宣傳影片
Exhibition video

藝術話題 Art Buzz



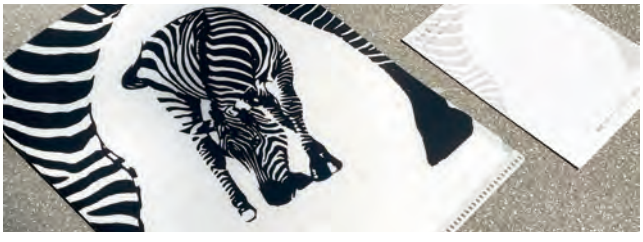
商品開發 Merch











建築手機支架、書籤
Architecture phone holder and bookmark

許淵富〈母與子〉L 夾
HSU Yuan-fu ***Mother and Child*** folder

許淵富〈母與子〉明信片
HSU Yuan-fu ***Mother and Child*** postcard

陳春祿紙膠帶
CHEN Chun-Lu paper tape

陳春祿夜燈鑰匙圈
CHEN Chun-Lu keyring

皮膚と內臟展：自己、世界、時間環保袋
Skin and Viscera bag

皮膚と內臟展：自己、世界、時間筆記本
Skin and Viscera notebook

吾妄之境 - 紗久樂 L 夾
The Fantasy Wonderland L Folder

賣店排行 Shop Top Seller

	自有商品 Museum goods		代銷商品 Consigned goods	
	品名	銷售數	品名	銷售數
No.1	紗久樂L夾	478	《DAY OFF》特展明信片	678
No.2	覓南美34-李義弘	343	普濟殿L夾-紅(符令)	282
No.3	覓南美32-蒲添生	304	《DAY OFF》ABO本	200
No.4	臺南美術7-世界新構造:城市近未來	294	浮水印：拍咪呀退散海綿	154
No.5	覓南美33-陳水財	232	《DAY OFF Sweet Trip》賞春拍立得	152

賣店 2025 年營業額 432 萬 3,522 元，本年度場地租借共計 40 項，收入金額為 157 萬 8,021 元。委外商店固定及變動權利金總計 405 萬 4,000 元。另有商業攝影共計 26 筆，收入 4 萬 7,096 元。

In 2025, the museum shop generated NT$ 4,323,522 in revenue, additionally, a total of 40 venue rentals were successfully hosted this year, generating an annual revenue of NT$ 1,578,021. Royalties for third-party operated stores amount to NT$ 4,054,000. Additionally, there were 26 commercial photography bookings, generating NT$47,096 in revenue.

場地租借 Venue Rental



商業攝影 Photography bookings



會員經營 Member

因應館舍空間的變動，以及經費預算的縮減，本館首次辦理 VIP Night，邀集曾經贊助過本館及未來潛在贊助者們齊聚一堂，欣賞由日本吉他手渥美幸裕、臺灣琵琶演奏家鍾玉鳳和南管演奏家黃俊利共同帶來的跨界演出。

會員專場導覽 2 場，分別為皮膚與內臟展及福爾摩沙時代大展，同時辦理 2 場次未來身體夢境之間 XR 展演體驗，給會員更多元的藝術參與。

募款贊助年度累計獲得 33 筆支持，捐款與捐物總額達 368 萬 9,810 元整，其中包含一般性捐款逾 342 萬元、特定勸募 7 萬元及物資捐贈近 20 萬元。

Navigating spatial shifts and budget constraints, the Museum introduced its inaugural VIP Night to gather current and potential patrons for an exclusive cross-border concert by Yukihiro Atsumi, Chung Yufeng, and Huang Chun-li. Additionally, the Museum hosted 2 exclusive member tours (Skin and Viscera & The Formosa Era) and 2 XR immersive experiences for Future Body: Between Dream and Reality.

A total of 33 contributions were received, with combined donations and in-kind goods reaching NT$ 3,689,810. This comprises over NT$ 3.42 million in general donations, NT$ 70,000 from targeted donations, and approximately NT$ 200,000 in in-kind donations.



記者會 Press Conference

日期 Date	記者會主題 List
01.17	日本當代工藝與藝術國際策展啟動儀式 Launch Ceremony for the International Curatorial Project: Contemporary Japanese Crafts and Art
02.25	「溫度：蒲添生X蒲浩明父子雕塑展」開幕式 Thermal Echoes : A Dialogue in Sculpture of Pu Tian-Sheng & Pu Hao-Ming
03.25	「福爾摩沙時代—臺灣近現代美術的知識啟蒙」展開幕式暨2025美術節 The Formosa Era Exhibition Opening and 2025 Art Festival 臺南國家美術館籌備處揭牌典禮 Plaque Unveiling Ceremony for the Preparatory Office of National Museum of Modern Art
04.02	「錯中錯．連環夢—陳春祿攝影典藏研究展」開幕茶會 TainanLabyrinth of Time : The Research Exhibition of CHEN Chun-Lu's Photography Collection
05.06	「詠唱世——人工智慧給人類的一封挑戰信」開幕茶會 The Era of Prompts-A Challenge Letter from AI to Humanity
06.24	「鹹鹹的風飛沙．鹽分地帶美術家的歸返」開幕式 Briny Wind Carrying Sand: Artist from the Saline Land
07.04	2025 臺南國際建築三年展「Re-turnin「Home」：還。原點」開幕式 Tainan International Architecture Triennial 2025 : Re-turning「Home」
09.12	「宇宙迷宮：喜馬拉雅當代藝術」開幕式 LABYRINTHUS UNIVERSI: Himalayan Contemporary Art
09.20	「CZECH IN 捷克玻璃工藝創新展」開幕 CZECH IN World Renowned Glass Innovations from Czechia
10.03	「皮膚と内臓：自己、世界、時間」開幕式 Skin and Viscera: Self, World, and Time
10.22	福爾摩沙時代展第三期媒體搶先看 Media Preview: The Formosa Era Exhibition (Phase III)
11.08	「天清清 地靈靈」道教展開幕式 The sky is clear and the earth is spirited
11.22	「iF300+1 府城建城三百年的 昔年 今年 來年」開幕 iF300 + 1 Calling Histories, Coming Futures
12.03	「2025《靈動的目光》光雕展演」光雕音樂會 Phoenix Eyes: The Projection Mapping Show 2025
12.05	「未來身體 夢境之間」開展媒體體驗場 Media Preview: Future Body In the Dreamscape
12.24	未來營運-雙年展媒體餐敘 Media Luncheon: Future Operations

年表 Timeline

2012.01.13 臺南市美術館籌備處成立
Establishment of the Preparatory Office for Tainan Art Museum

2015.12.18 2 館進行興建工程動土儀式
Groundbreaking ceremony for the construction of Building 2

2016.11.02 文化部核可美術館以行政法人模式營運
Ministry of Culture approves the operation of the museum as an administrative institution

2017.03.17 第一屆董監事會成立，董事長陳輝東就任
1st Board of Directors and Supervisors established; CHEN Hui-Tung inaugurated as Chairman

2017.04.14 第一任館長林保堯就職
LIN Pao-Yao inaugurated as the 1st Director

2018.02.01 第二任館長潘襎就職
PAN Fan inaugurated as the 2nd Director

2018.10.20 1 館試營運開幕
Soft opening of Building 1

2019.01.27 2 館開館、正式營運
Opening of Building 2

2019.03.25 第二屆董監事會成立，董事長黃光男就任
2nd Board of Directors and Supervisors established; HUANG Kuang-Nan inaugurated as Chairman

2020.10.03 本館參觀人次達 200 萬
Cumulative museum visitors reach 2 million

2020.12.10 美術科學研究中心啟用
Inauguration of the Art Conservation and Scientific Research Center

2021.02.01 第三任館長林育淳就職
LIN Yu-Chun inaugurated as the 3rd Director

2021.03.17 第三屆董監事會成立，董事長蘇憲法就任
3rd Board of Directors and Supervisors established; SU Hsien-Fa inaugurated as Chairman

2023.03.17 第四屆董監事會成立，董事長趙卿惠就任
4th Board of Directors and Supervisors established; CHAO Ching-Hui inaugurated as Chairman

2023.03.25 陳澄波家屬捐贈重要古物陳澄波作品〈清流〉永久典藏，為本館第一件文資身分的典藏品
Family of CHEN Cheng-Po donates the Significant Antiquity Lucid Water for permanent collection, marking the museum's first collection item with cultural heritage status

2023.04.20 第四任館長林秋芳就職
LIN Chiu-Fang inaugurated as the 4th Director

2024.07.03 臺南市政府同意「無償撥用」臺南市美術館 2 館作為國家級近現代美術館，並定名為「臺南國家美術館」
Tainan City Government approves the "transfer" of Building 2 to serve as a national modern art museum, designated as the "National Museum of Modern Art Tainan"

2024.09.21 本館參觀人次達 400 萬
Cumulative museum visitors reach 4 million

2025.03.17 第五屆董監事會成立，董事長游文玫就任
5th Board of Directors and Supervisors established; YOU Wen-Mei inaugurated as Chairman

2025.03.25 臺南國家美術館籌備處於 2 館掛牌
Preparatory Office of National Museum of Modern Art Tainan unveiled at Building 2

2025.04.01 第五任館長龔卓軍就職
GONG Jow-Jiun inaugurated as the 5th Director

2026.01.01 2 館正式移撥臺南國家美術館籌備處
Official handover of Building 2 to the Preparatory Office of National Museum of Modern Art Tainan

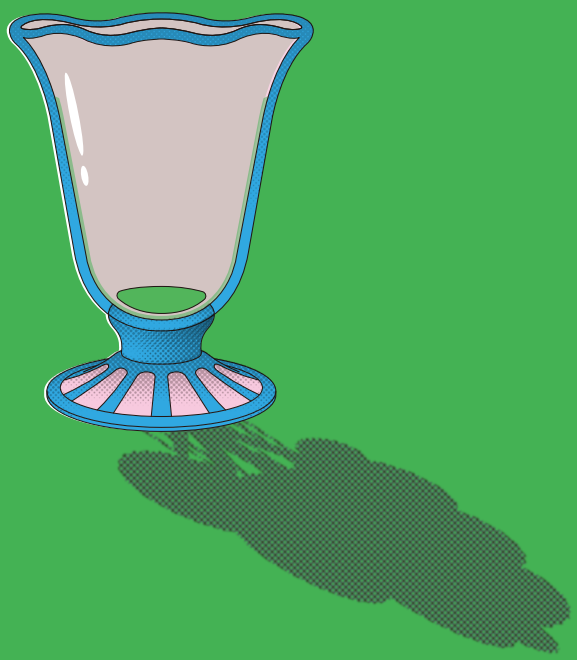
2026.10.31 「迴圈・超展開」，臺灣第一個城市藝術散步雙年展開展
"Unfolding Circuits: 1st Tainan Art Biennale 2026," Taiwan's first urban art strolling biennale, officially opens

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臺南市美術館

TAINAN ART MUSEUM