



厚民之耀

bulabulay

臺灣原住民族經典文物聯展暨巡迴展

bulabulay/Our Glory-Special Exhibition of the Precious
Material Culture of Indigenous Taiwan

2025

09.06

Sat.

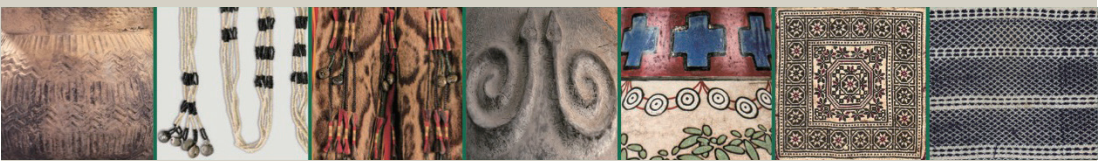
2025

12.28

Sun.

高雄市立美術館 401、402 展覽廳

開放時間：週二 - 週日 9:30-17:30 (週一休館)



緣起

本次展覽係以文化部文化資產局公告具文資身分的原住民族古物，含國寶、重要古物及一般古物為主軸，結合了19座公私立博物館，再加上2位部落族人與1位畫家的珍藏文物，組成極具獨特性且深富歷史意義的經典文物大軍，共同舉辦之特展，並規劃於一北一南的國內二座博物館進行巡迴，北部為國立臺灣大學博物館群校史館，南部為高雄市立美術館。藉由展覽，期望大家得以一次認識到原住民族文化廣袤與精緻的內涵，同時省思文資認定的當代意義。

具有文資身分的原住民族古物大集合，或可將原民文化演化的時間軸進行某種串聯，以期對前述課題的釐清，提供些許幫助。經典文物係指本身形制具有獨特性、歷史脈絡完整豐沛、充滿敘事性詩意且能夠清晰呈現各時代特色及技藝等之有形文化資產。特展名稱的bulabulay一詞在排灣族、卑南族及阿美族語中具「很棒的、很美的」意涵，也帶有「極具經典」的深意。此次展品類別大致有：傳統雕刻類、陶製品類、生活器物類、藝術作品類、繪畫類、當代木雕類。展場的七大展區架構，是此次大展的重點。歡迎您的來到，大家一起見證原民之耀。

Introduction

This year (2025) I with my team focus on indigenous artworks and antiquities designated as crucial cultural heritage by the Bureau of Cultural Heritage of the Ministry of Culture, including national treasures, significant antiquities, and ordinary antiquities. There are 19 public and private museums to be invited to join in this project, along with valuable collections from 2 indigenous households and painter, forming a significant assembly of unique and historically significant material culture. This joint exhibition aims to showcase the depth and breadth of indigenous culture and highlight the uniqueness of cultural heritage in contemporary Taiwan. We hope that this large collection of indigenous artworks with recognized cultural heritage status will help to connect the timeline of indigenous culture and provide valuable academic insights. This joint and touring exhibition will be held at two locations: the History Gallery Hall of National Taiwan University and the Kaohsiung Museum of Fine Arts.

This is a major event in Taiwan's museum community, and we extend our gratitude to the many co-organizers and partner institutions for their strong support and participation. The word "bulabulay" means "excellent and very beautiful" in the Paiwan, Pinuyumayan, and Amis languages commonly spoken in southeast Taiwan. It also conveys the profound meaning of "very precious." These precious artifacts of tangible cultural heritage are not only unique in shape but also rich in historical context and poetic narratives, showcasing the characteristics and skills of each era. These exhibits showcase the richness and diversity of the material culture of the indigenous peoples, complemented by detailed written interpretations. Visitors can witness the depth of culture and the glory of the indigenous peoples through traditional and contemporary artifacts that embody the spirit of Taiwan.

第一展區 考古 農獵之用的俐落利器

學術界認定臺灣最早的新石器時代文化是「大坌坑文化」(距今約7,000-4,700年前),它極可能是臺灣原住民族的祖型文化,或也是整個南島語族千百族群的祖輩源頭。出土自距今約3,500-2,300年前之卑南文化遺址的臺灣玉製裝飾儀式用品,其玉器質地晶瑩剔透,製工精緻,造型優美獨特。到了1,000至2,000年前的金石並用時代,有一波青銅、玻璃、黃金、瑪瑙等材質製造的外來物質文化進入臺灣,最終演變成當今臺灣原住民族擁有的重要文物,並代表著族群文化發展的軌跡。自史前時代銜接到當代之物質文化演變過程,可以讓我們認識考古的重要性。許多謎般的人類歷史問題,亟需要考古證據來提點其中的故事。

Exhibit 1: Archaeological Interpretations- Artifacts of Hunting and Cultivation

Academia identifies the earliest Neolithic culture in Taiwan as the "Dapenkeng Culture" (approximately 7,000–4,700 years ago), which is highly likely to be the ancestral culture of Taiwan's indigenous peoples or even the ancestral origin of the entire Austronesian language family. After all, researchers have gradually unearthed evidence of Austronesian characteristics at various archaeological sites. During the Aeneolithic Age, from 1,000 to 2,000 years ago, a wave of foreign material cultures made of bronze, glass, gold, agate, and other materials entered Taiwan, becoming popular items among the people of that time. It subsequently became a symbol of Taiwanese culture since the Metal Age. Eventually, it evolved into important artifacts owned by Taiwan's indigenous peoples today, representing the trajectory of the cultural development of the ethnic groups.



卑南考古遺址月形石柱(高信宗攝於2020年,國立臺灣史前文化博物館提供)
Crescent-shaped Stone Pillar from the Beinan Archaeological Site (Photographed by Pungiya Kao in 2020, provided by the National Museum of Prehistory)



十三行考古遺址現況全景(文化部文化資產局提供)
Panoramic view of the current Shihsanhang Archaeological Site (Provided by the Bureau of Cultural Heritage, Ministry of Culture)



Bilihun漢本考古遺址(文化部文化資產局提供)
Bilihun Hanban Archaeological Site (Provided by the Bureau of Cultural Heritage, Ministry of Culture)



淇武蘭考古遺址發掘現場(宜蘭縣立蘭陽博物館提供)
Excavation Site at Ki-Wu-Lan Archaeological Site (Provided by the Yilan County Lanyang Museum)



大坌坑考古遺址全景(文化部文化資產局提供)
Dapenkeng Archaeological Site panoramic view (Provided by the Bureau of Cultural Heritage, Ministry of Culture)



人獸形玉玦 距今3,500-2,300年前
Zoo-anthropomorphic nephrite earring
國立臺灣史前文化博物館典藏
Collection of the National Museum of Prehistory



陶鉢 距今約4,500年前
Ceramic bowl
新北市立十三行博物館典藏
Collection of the Shihsanhang
Museum of Archaeology



圓形折緣鍍銀壓印紋箔片 距今1,500-1,100年前
Circular gold geometric-motifs repousse foil
with folded edge
文化部文化資產局典藏
Collection of the Bureau of Cultural Heritage, MOC



侈口縮頸單把折肩束腰圓足罐 距今約1,500-500年前
Anthropomorphic jar
中央研究院歷史語言研究所典藏
Collection of the Institute of history and Philology,
Academic Sinica



青銅人形刀柄 距今約1,500-500年前
Bronze anthropomorphic hilt
中央研究院歷史語言研究所典藏
Collection of the Institute of history and Philology,
Academic Sinica



噶瑪蘭族宜蘭農校遺址魚形金屬編物1
距今約600-200年前
Kavalan fish-shaped copper wire braid
unearthed at Yilan Nung-shiao Site
宜蘭縣立蘭陽博物館典藏
Collection of the Yilan County Lanyang
Museum



第二展區 貝衣 雲雪真珠的重量穿搭

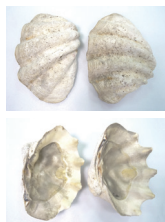
「貝珠」泰雅語qaxa，係指將海底撈到的確確貝以磨製、穿孔、切割方式製成的管狀型小珠。它是泰雅、太魯閣及賽德克等族群衣飾文化的特色。貝珠常做成貝珠衣、貝珠布片或護腳布等，亦見製成飾品。最為尊貴的貝珠長衣，僅受人敬重之長者或對部落有功之勇士才有資格穿著。此外，貝珠衣也可作為餽贈的重要禮物或等同於貨幣的物件。貝珠並非泰雅等三族自行生產，推測可能係與部分濱海生活的族群交易得來。臺灣原住民族的貝衣仍存有不少待考證的謎團。



秦貞廉1803年編《漂流台灣Tsyopuran記》(漂流台灣秀姑巒之記)於日本出版一書指出，在秀姑巒溪畔，阿美族婦女在製作貝珠的情景。

Exhibit 2: Bead Culture Complex-Art of Adornment

Qaxa, a unique material used in the traditional clothing of the Atayal, Seediq, and Truku peoples, is a type of cylindrical bead made from ground, perforated, and segmented Tridacninae, a type of giant white sea shell. The most prestigious beaded long garment are worn only by revered elders or brave warriors who have made significant contributions. The three groups do not produce beads themselves; it is speculated that they obtained them through trade with other ethnic groups. Many mysteries still surround the beaded clothing of Taiwan's indigenous peoples, requiring further investigation.



巨確確(國立臺灣博物館提供)



右為穿貝珠衣的泰雅族男子(日治時期明信片，南天書局提供)



泰雅族貝珠長衣 lukus qaxa 1927-1929年(入藏)
Atayal shell beadwork on long garment
國立臺灣博物館典藏
Collection of the National Taiwan Museum



泰雅族白色貝珠胸飾 suyum kangan 1930s
Atayal shell beads necklace
輔仁大學織品服裝學系中華服飾文化中心典藏
Collection of the Chinese Textiles and Clothing
Culture Center, Department of Textiles and Clothing,
Fu Jen Catholic University



布農族貝珠及骨板額飾 cibdas 1930s
Bunun men's forehead band
國史館臺灣文獻館典藏
Collection of the Taiwan Historica



太魯閣族貝珠胸飾 snirug 1987年(入藏)
Truku shell beads necklace
國立自然科學博物館典藏
Collection of the National
Museum of Natural Science



泰雅族貝珠腳飾 kenraya qaxa 1930s
Atayal leg ornaments with shell beads
原住民族委員會原住民族文化發展中心典藏
Collection of the Indigenous Peoples Cultural
Development Center

第三展區 謎般神采的貓科變身

傳說中，魯凱族祖先追隨雲豹足跡來到霧臺的舊好茶，因此，魯凱族人被稱為雲豹的傳人。雲豹是族人永遠的嚮往，在魯凱族的歷史文化中，擁有重要的地位。臺灣雲豹喜歡棲息在1,000公尺左右的原始密林中，屬大型且兇猛的肉食性動物。有些原住民族會將牠的犬齒製作成頭目帽子的帽徽，中間縫製一塊圓形大芋螺貝板，再綴以精緻的琉璃珠或玻璃珠紋飾。一般來說，以帶毛皮之雲豹皮，所縫製成的對襟無領無綁帶之男子無袖長衣，形制上係屬傳統的方衣系統。它為部落高社會地位者所穿戴，具有勇者權位的象徵。今天，已滅絕的臺灣雲豹，只能自原民衣服及裝飾品中尋得追憶。

Exhibit 3: Clouded Leopard- Mysterious and Powerful Feline of Mountainous Taiwan

According to legend, the Rukai ancestors followed the footprints of the clouded leopard to reach Old Kucapungane in Wutai, earning the Rukai people the title "descendants of the clouded leopard." For them, the clouded leopard holds a significant place in history and culture. Indigenous peoples often fashioned their canine teeth into insignias for chiefs' headdresses, adorned with giant clamshell plates and delicate glass or crystal beads. The sleeveless long garment made from clouded leopard fur, part of the traditional square-clothing system, were worn by individuals of high social status to symbolize power and bravery. Today, the extinct Formosan clouded leopard survives only in memories, reflected in indigenous clothing and decorations.



臺灣雲豹版畫
(Swinhoe1862年發表，
作者Joseph Wolf。
典藏者:Biodiversity Heritage Library)



排灣族舊古樓部落傳統領袖Tjiljuvekan(吉羅夫敢)家族家屋前聚會
(日治時期彩色明信片，南天書局提供)



魯凱族男子雲豹皮衣 Irikulaw ka ebele 1850s
Rukai men's clouded leopard long garment
屏東縣霧臺鄉神山部落趙燕芬女士收藏
Collection of Ms. Yen-fen Chao (Zuluzulu · A-putwane) of the Kabalelradhane Community of Pingtung



神山豹衣 2018年
Shenshan clouded leopard long garment
李賢文先生畫作
Painting of Mr. Shien-wen Lee



排灣族男子雲豹皮衣 capuk a likuljav 1890s
Paiwan men's clouded leopard long garment
屏東縣泰武鄉佳興部落沈文伶女士收藏
Collection of Ms. Wen-ling Shen (Ljuzern Djubelang Djakudjakuc) of the Puljetji, Taiwu Township of Pingtung



排灣族男子雲豹牙帽飾 pagagiring a rikuljav 1890s
Paiwan men's hat made with clouded leopard teeth and eagle feathers
屏東縣泰武鄉佳興部落沈文伶女士收藏
Collection of Ms. Wen-ling Shen (Ljuzern Djubelang Djakudjakue) of the Puljetji, Taiwu Township of Pingtung

第四展區 貴氣 排灣家名的炫世精品

陶壺、青銅刀、琉璃珠經常被視為特定地區之排灣族的傳家之寶，它們為貴族所專有，在傳統文化中具重要意義。陶壺孕生人類(排灣先祖)的創生神話。青銅刀族名譯為「宇宙之神的拐杖」，是權力的象徵。琉璃珠是婚聘重禮。細小琉璃珠多以串縫方式綴飾於衣服上，中型琉璃珠則常作為配戴用飾品。巫師之占卜道具箱上常見之雕刻，展現出排灣族對於百步蛇的敬仰及對祖先的崇拜。排灣族男子參加祭典儀式時均會穿著盛裝，而禮刀即是不可或缺的配飾，早期刀的形式較少有裝飾，日治時期逐漸將傳統工藝與代表性圖紋，雕刻於刀鞘與刀柄上，以彰顯工藝美感。



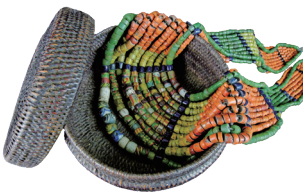
排灣族巫師揹著占卜道具箱
(王煒旭攝於1992年)

Exhibit 4: Heirlooms of Power- Cultural Treasures of the Pawan Upper-Ranking Families

Pottery vessels, bronze knives, and glass beads are treasured heirlooms among the Pawan people, reserved for the nobility and embodying their strict class system. These items hold significant cultural value. During ceremonies, Pawan men dress elaborately, with the ritual knife as an indispensable accessory. Initially, knives were less decorated, but during the Japanese domination period, traditional craftsmanship and representative patterns were carved onto the sheath and handle, showcasing artistic beauty. Carvings of the hundred-pace snake and human figures not only demonstrate the status, dignity, and authority of leaders but also symbolize reverence for ancestral spirits and the preservation of traditional culture.



屏東縣文樂村排灣族女祭師，手拿一顆黑色神珠，在陶壺上滾動著，卜問神靈是否降臨？並邀請祂們參與五年祭的刺球儀式。地面上擺放著祭菜(桑葉)、大青銅刀與樹皮球。大青銅刀是大武山神的聖物，舉行迎神儀式時，刀尖朝向東方。(攝影/王煒旭，1992年)



排灣族複串琉璃珠胸飾及藤編圓盒 jingpa 早於1900年
Paiwan neck ornament made by multiple strings of glass beads/rattan basket
臺東縣政府文化處典藏
Collection of the Cultural Affairs Department, Taitung County

排灣族青銅刀 tikuzan ni tagaraus 1900s
Paiwan bronze ceremonial knife
北投文物館典藏
Collection of the Beitou Museum



排灣族琉璃珠頸飾 veceqel 1987年 (入藏)
Paiwan glass beads necklace
國立自然科學博物館典藏
Collection of the National Museum of Natural Science



排灣族古陶壺 vinalingajavan 1985年 (入藏)
Paiwan ceramic pot
北投文物館典藏
Collection of the Beitou Museum



排灣族占卜道具箱/祈禱箱 kanupiti 1996年 (入藏)
Paiwan female shaman utensil box
屏東縣政府文化處典藏
Collection of the Cultural Affairs Department of Pingtung County Government



卑南族佩刀 tadraw 1993年 (入藏)
Pinuyumayan knife
國立歷史博物館典藏
Collection of the National Museum of History

第五展區 巧手 阿美驚豔的尋常家物

阿美族是家戶權威和財產傳襲母系的族群，家族產業之繼承以家族長女與其他女性為優先。該族傳統文物中的陶製品、編藝品和其他手工藝品，都讓人對其手藝精細印象深刻。部落大小事務則由男子組成的年齡階級負責統籌規劃與執行。男子年齡階級非常嚴謹，在服裝飾品上也有不同階層的穿戴規範。花蓮地區阿美族頭目特有的大禮帽，族語稱為bakuanan，在重大場合時，才會穿著禮服配戴此帽，執木杖赴會。另外，早期族人會運用方形或圓形的硬硬貝板與毛料織品或麻線搭配，作成男子頭飾、額飾、頸飾、胸飾等，相當精美。背袋 alofo' 或稱檳榔袋或情人袋，花蓮地區以方形偏紅色系為主，臺東地區則多見梯形黑、藍色系。阿美族傳統陶器質樸實，其主要特色為以手捏塑，露天燒製而成。



阿美族婦女製陶 (日治時期明信片，南天書局提供)



太巴塌部落正副頭目，合影於阿美族祖先文化發祥地 (王煒祖攝於1995年)

Exhibit 5: Handcrafted Achievements- Daily Utensils of the Amis

The Amis people are a matrilineal society where household authority and property inheritance are passed down through the maternal line, prioritizing the eldest daughter and other women in the family for the inheritance of family assets. The traditional artifacts of the Amis, including pottery, woven crafts, and other handicrafts, leave a lasting impression with their exquisite craftsmanship. The men of different age groups are responsible for community affairs. The age class system is very strict, and there are also different classes wearing standards in clothing and accessories. The distinctive ceremonial hat worn by the Amis leaders in the Hualien region, known as "bakuanan" in the Amis language. On important occasions, they will wear this hat while wearing a formal dress and holding a wooden staff at the meeting. The alofo' or betel nut bag, also known as the "lover's bag," in the Hualien region is primarily square and reddish in color, while in Taitung, trapezoidal shapes in black or blue are more common. Traditional Amis pottery has a simple texture, characterized by hand shaping.



阿美族佩袋 alofo' 1950s
Amis carrying bag
國立歷史博物館典藏
Collection of the National
Museum of History



阿美族男子額帶 u'let 1930s
Amis men's forehead band
北投文物館典藏
Collection of the Beitou Museum



阿美族男子獸皮貝板帽飾 rarakang 1900s
Amis men's hat
何秀蘭 Dungi Banil 女士收藏
Collection of Ms. Shiou-lan He



阿美族炊壺 tatoronan 1990年 (入藏)
Amis cooking pot
國立自然科學博物館典藏
Collection of the National Museum
of Natural Science



阿美族佩袋 alofo' 1950s
Amis carrying bag
國立歷史博物館典藏
Collection of the National
Museum of History



阿美族男子長衣 atlat 1940s
Amis men's sleeveless long garment
順益台灣原住民博物館典藏
Collection of the Shung Ye Museum of
Formosan Aborigines



第六展區 眼透雅美銀閃的亮耀頂盔

雅美(達悟)族人居住蘭嶼，四面環海，屬於海洋民族，拼板舟風格獨具，是最具代表性的文化之一。依據船身之大小，全艘使用21或27塊木板拼接而成，未使用釘子。完整的拼板舟，船首及船尾另有以公雞羽毛為飾的木雕人形船飾。蘭嶼本身並不出產銀礦，但族人卻擁有金銀工藝的鍛造技術。早期族人曾向經過的商船以物易物換取銀幣，清朝與日治時期傳入銀幣和冶煉的技術。銀盔是重要的資產，其製作完成後，需要舉行儀式和慶宴，會殺豬取血滴於其上，祈禱使之產生靈力。銀盔僅有男子穿戴，平時放置於特製的藤籃中，在新船下水、新屋落成、驅靈或招飛魚等儀式才會戴上。



蘭嶼雅美(達悟)族人聚會情景(日治時期彩色明信片，南天書局提供)



雅美(達悟)族人最著名的拼板舟(日治時期明信片，南天書局提供)

Exhibit 6: Silver Helmet- Maritime Heritage of the Yami

The Yami (Tao) people live on Orchid Island, surrounded by the sea and embodying a rich maritime culture. Their unique plank boat construction methods are a hallmark of their heritage. Depending on the hull size, the boat is made from 21 or 27 wooden planks, assembled without nails. The completed plank boat features wooden human-shaped decorations with rooster feathers on the bow and stern. Though Orchid Island lacks silver mines, the Yami (Tao) possess gold and silver forging techniques. Historically, they traded with passing merchant ships for silver coins and learned smelting techniques during the Qing and Japanese periods. Silver helmets are significant assets; after their completion, ceremonies and feasts are held, where pigs are slaughtered, and their blood is dripped onto the helmets to bestow spiritual power. Only men wear silver helmets, which are kept in specially made rattan baskets and worn during ceremonies like boat launches, house completions, exorcisms, or flying fish catches.



雅美(達悟)族銀質頭盔 volangat 早於1950年
Yami (Tao) silver helmet
臺東縣政府文化處典藏
Collection of the Cultural Affairs
Department, Taitung County



雅美(達悟)族半月形男子胸飾
raka no mahakay 1920s
Yami (Tao) male neck ornament
made of wooden board
順益台灣原住民博物館典藏
Collection of the Shung Ye
Museum of Formosan Aborigines



雅美(達悟)族男子丁字帶 panapten 1940s
Yami (Tao) male loincloth
國立歷史博物館典藏
Collection of the National Museum of History



雅美(達悟)族男子上衣 talili no mehakay 1993年(入藏)
Yami (Tao) male short jacket
順益台灣原住民博物館典藏
Collection of the Shung Ye Museum of Formosan
Aborigines



蘭嶼野銀村穿戴盛裝的男女，男子頭戴銀盔、女子頭戴棕櫚編帽飾、手持禮杖(王煒昶攝於1996年)



雅美(達悟)族拼板舟 tatala 1940s
Yami (Tao) planked one-man boat
北投文物館典藏
Collection of the Beitou Museum

第七展區 創造 族群新物的現代波動

臺灣原住民族的現代工藝，主要是漆器和木雕工藝兩大類，均係自日本時代發展至今。早期漆器形式大多做為一組式的菸灰缸盒、圓形盤、花瓶或壁掛，圖案大多以日月潭邵族女子在潭邊擊杵音的情景為主。木雕工藝是排灣、魯凱二族非常引以為豪的技藝。佳興部落著名的木雕工藝師有沈秋大、高枝珍、高富村、沈萬順、沈安日等。傳統雕刻師們經常將傳說神話故事刻畫在木雕、建築上，而現代工藝則以生活要素，如實用的桌椅、屏風、人與山豬、人與人的擁抱等為題材，生動活潑且多樣，其工藝能量頗為巨大。



富士岡工藝指導所 (鈴木秀夫編 1935
《臺灣蕃界展望》，頁155，臺北：臺灣總督府警務局理蕃課)

Exhibit 7: Never-ending Creations- Contemporary Indigenous Craftsmanship

The modern crafts of Taiwan's indigenous peoples, primarily lacquerware and woodcarving, have significantly developed since the Japanese domination period. Today's candy lacquerware boxes, essential during the New Year and festivals, originated from this tradition. Woodcarving is highly esteemed among the Paiwan and Rukai peoples. Traditional carvers depicted legendary myths on wood carvings and architecture, while modern craftsmanship focuses on everyday elements like practical tables, chairs, screens, and scenes of human-wild boar interactions, showcasing diverse and creative themes. Yan Shui-long (1903–1997), known as the "Father of Taiwanese Craft Art," highlighted in his research that Taiwanese craft has been profoundly influenced by the indigenous, Han, Japanese, and Western cultures.



顏水龍與排灣族婦女相處融洽 (涂英娥
1993《蘭嶼·裝飾·顏水龍》，頁
102-103，臺北：雄獅)



1937-38年間日人山中公經常到原住民
部落踏查 (國立臺灣工藝研究發展中心
提供)



排灣族木雕百步蛇 (彩繪百步蛇圓雕) vincinan ta qatjuvi 1992年 (入藏)
Paiwan woodcarving of hundred-pace snake
屏東縣政府文化處典藏
Collection of the Cultural Affairs Department of Pingtung County
Government



朱漆彩繪杵歌紋小瓶 (鐘榮塗) 1930s
Hourai-to lacquerware bottle
高雄市立歷史博物館典藏
Collection of the Kaohsiung Museum of History



排灣族木雕頭目面像
vincinan na valji mazazgiljan 1940s
Paiwan woodcarving head portrait
臺北市立文獻館典藏
Collection of the Taipei City Archives



排灣族木雕慶典 1940s
Paiwan woodcarving with celebration theme
北投文物館典藏
Collection of the Beitou Museum



我的母親 Depelang 1980年
My Mother Depelang
潘阿俊 木雕
Pan Ajun woodcarving
高雄市立美術館典藏
Collection of the Kaohsiung
Museum of Fine Arts



bulabulay · 原民之耀 展覽參觀資訊

● 參觀須知

參觀本展覽請依高雄市立美術館參觀須知購票

免票資格：

- 1.具原住民身分，並出示戶口名簿(可電子檔)或含族名之身分證件
- 2.具高美館參觀須知公告之免票資格者

以上未出示相關證件者，以全票計

● 地點與交通

展覽地點：高雄市立美術館 (804407 高雄市鼓山區美術館路80號)

展覽時間：週二至週日9:30-17:30 週一休館

交通資訊：展覽參觀入口近美術東二路

大眾交通：高鐵、臺鐵、高捷，請參考<https://www.kmfa.gov.tw>



參觀須知、交通資訊



展覽活動訊息

◆主辦單位：財團法人福祿文化基金會
Fu Lu Culture Foundation

◆合辦單位：高雄市立美術館
KAOHSIUNG MUSEUM OF FINE ARTS



◆協辦單位：文化部文化資產局、中央研究院民族學研究所、中央研究院歷史語言研究所、中華民國博物館學會、北投文物館、東南科技大學、宜蘭縣立蘭陽博物館、屏東縣政府、原住民族委員會原住民族文化發展中心、高雄市立歷史博物館、財團法人原住民族文化事業基金會、財團法人富邦文教基金會、國立自然科學博物館、國立故宮博物院、國立臺灣大學人類學博物館、國立臺灣史前文化博物館、國立臺灣博物館、國立臺灣圖書館、國立臺灣歷史博物館、國立歷史博物館、國史館臺灣文獻館、順益台灣原住民博物館、雅凱藝術事業有限公司、新北市立十三行博物館、臺北市立文獻館、臺北市立動物園、臺東縣政府文化處、輔仁大學織品服裝學系中華服飾文化中心(依筆劃排序)

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展覽題字：孫大川Paelabang Danapan教授