

開放時間 週二到週日：9:30-17:00（16:30 停止當日售票、停止入場）週一休館。
如遇國定假日，請依美術館官方網站公告為準（除夕、大年初一休館）。
Tuesday to Sunday: 9:30-17:00 (Ticket office closes at 16:30)
Closed on Monday (Exceptions: National Holidays TBA on the museum website)

票價

全票 Adult Ticket	250 元	一般民眾 General Public
優待票 Discount Ticket	220 元	軍警人員、學生、12 歲以下兒童 Police and Army Officer, Students and Child under aged of 12
團體票 Group Ticket	200 元	10 人以上團體 Group of 10 visitors or more
入場券 Entrance	100 元	65 歲以上長者、霧峰區居民及霧峰區各級學校在學學生、 中彰投國小學生及教師團體（需事先預約） Seniors aged 65 and above, Resident of Wufeng District, Current students from Wufeng District, Group of teachers and students from Taichung City, Changhua County and Nantou County (booked and approved in advance)
免票 Free	0 元	3 歲以下兒童、霧峰區南柳里里民、身心障礙人士及一名 陪同者（請出示相關證件） Children under age of 3, Resident of Nanliu Village, Wufeng District, Disabled visitors and one accompanying person

聯絡資訊 亞洲大學附屬現代美術館 Asia University Museum of Modern Art
41354 台中市霧峰區柳豐路 500 號 Tel: +886-4-2332-3456 #6468
No. 500, Liufeng Rd., Wufeng Dist., Taichung City 41354, Taiwan

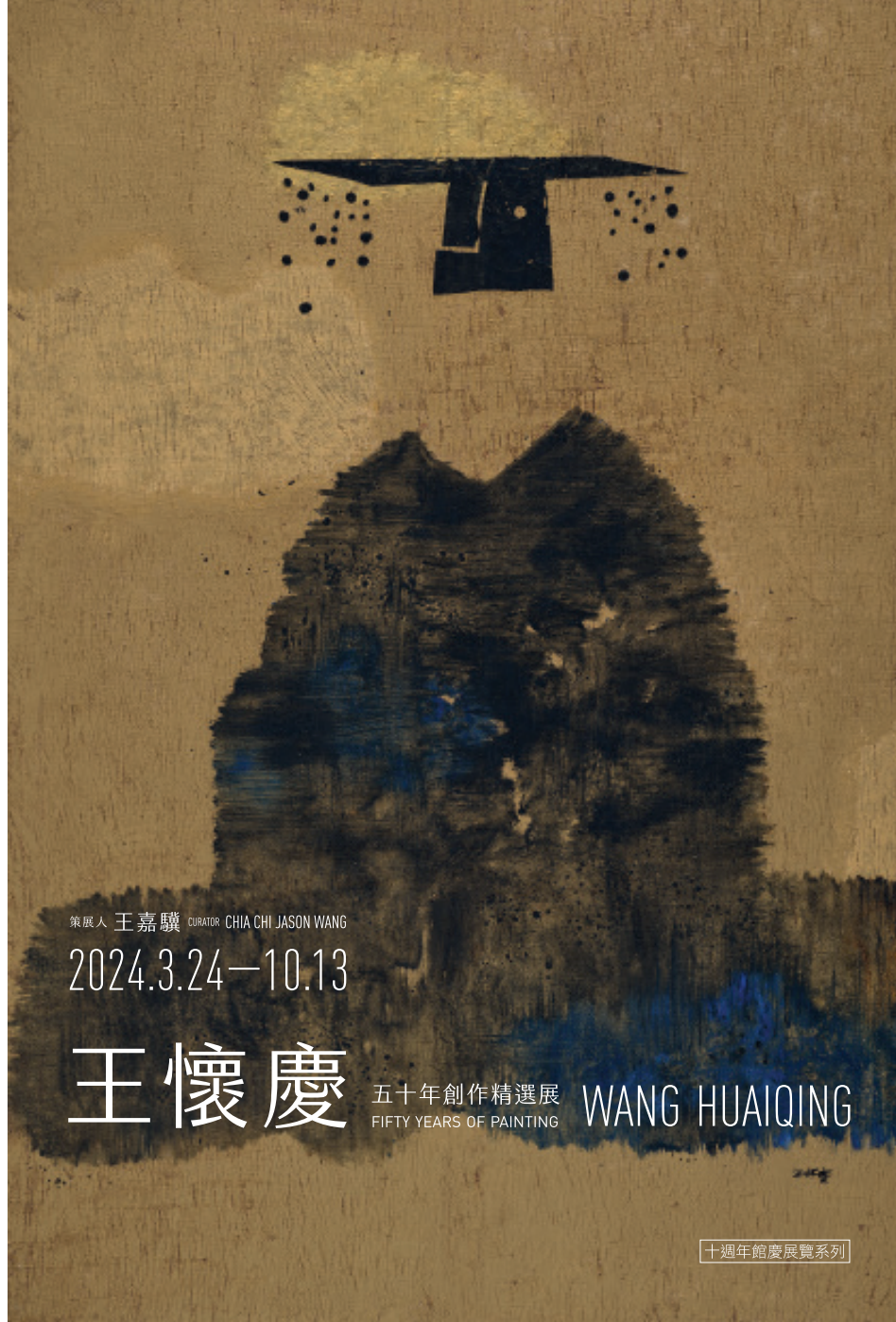
交通資訊

開車：國道三號霧峰交流道下，右轉中正路往草屯方向，至柳豐路右轉即可到達。
高鐵：高鐵台中站搭乘 151 號公車往霧峰方向（第 14 站牌）至亞洲大學安藤館站。
公車：台鐵台中站搭乘 201 號公車至亞洲大學安藤館站。
Drive: Exit at Wufeng interchange (211km), turn right onto the Provincial Road 3, go straight till you meet Liufeng Road, turn right and you will find us.
THSR: From THSR Taichung Station, take the Bus No. 151 to Wufeng. The final stop is the Asia University Museum of Modern Art.
Bus: From Taichung Railway Station, take the Taichung Bus No. 201 to Asia University Museum of Modern Art.

主辦單位 Organizers



特別感謝
Special Thanks



策展人 王嘉驥 CURATOR: CHIA CHI JASON WANG

2024.3.24-10.13

王懷慶

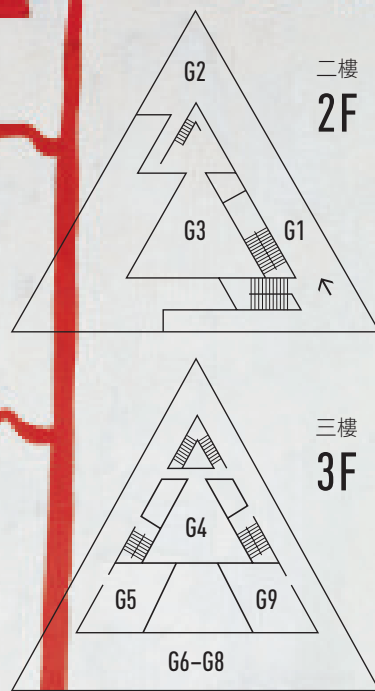
五十年創作精選展
FIFTY YEARS OF PAINTING

WANG HUIQING

十週年館慶展覽系列

展場平面圖 Floor plan

展覽室 Galleries 1-9



王懷慶（1944 年生）自幼生長於中國北京。1964 年，考入中央工藝美術學院（今之北京清華大學美術學院）就讀。不久，文化大革命（1966–1976）爆發；課業中斷，直到 1971 年畢業。1979 年，他再考入中央工藝美術院研究生學程，進一步師事繪畫名家吳冠中（1919–2010），深受肯定與賞識。

1980 年代初期，王懷慶開始展露頭角，崛起於中國藝壇。1985 年後，他逐漸從寫實主義轉向介於具象與抽象之間的泛幾何風格。1987 年至 1988 年期間，他曾赴美國奧克拉荷馬市立大學，擔任訪問學者兩年。此後，他更明確朝向黑白對比分明的具象表現主義風格發展，也是中國當代較早探索抽象形式的藝術家之一。

「王懷慶：五十年創作精選展」爬梳藝術家從 1970 年代至近期的特色與精華之作，展出繪畫及立體作品 45 件。期盼愛好當代藝術的社會大眾，藉此得以一窺王懷慶藝術生涯的演變及其堂奧。

Born in Beijing, China, Wang Huaqing (b. 1944) was admitted to the Central Academy of Arts and Crafts (Academy of Arts and Design, Tsinghua University, Beijing today) in 1964. Before long, the Cultural Revolution (1966–1976) erupted. Hence, all the studies were put on a halt, so Wang could not graduate until 1971. In 1979, he advanced to the graduate program of the Central Academy of Arts and Crafts again to further learn from the painting maestro Wu Guanzhong (1919–2010), by whom he was deeply recognized and appreciated.

In the early 1980s, Wang Huaqing began to emerge in the Chinese art scene. After 1985, he made a creative shift from realism to the pan-geometric style betwixt abstractionism and figurativism. In the duration from 1987 to 1988, the artist went to Oklahoma City University, U.S.A. as a visiting scholar for two years. Afterward, he was determined to develop toward the figurative expressionism with stark contrast of black and white. As such, he was also among the first artists in the contemporary China to explore abstract forms.

“Wang Huaqing: Fifty Years of Painting” combs through the works of characteristics and highlights across the artist’s various stages. With 45 pieces of paintings and sculptural works presented, we endeavor to offer the crowd fond of contemporary art a glimpse at the artistic locus and quintessence of Wang Huaqing.

千家萬戶

Thousand Houses, Million Families

1986

油彩、畫布 Oil on canvas

118 x 118 cm

私人收藏 Private collection



受惠於 1960 年代在中央工藝美術學院的訓練，王懷慶初期的畫風以寫實主義取勝。文革期間，他曾下鄉勞動，農村景觀亦為他取材的對象。1975 年起，他大量創作油畫，擅長人物、歷史和社會生活題材。

1985 年，王懷慶前往安徽黃山，並赴浙江紹興寫生。他從中國江南地區的風景，尤其是徽派黑瓦白牆的建築特色，獲得靈感。自此，他的畫面開始純化，不但以黑白的對比為主，也朝向不規則的軟性幾何結構發展。

Benefited from his training at the Central Academy of Arts and Crafts in the 1960s, Wang Huaqing's painting style in his early practice was predominantly of realism. During the Cultural Revolution, the artist was forced to labor in the countryside, where the pastoral landscape also became his source of inspirations. Starting from 1975, he produced a plethora of oil paintings, well-versed in the subject-matters of figures, history and social life.

In 1985, Wang went to Huangshan, Anhui as well as Shaoxing, Zhejiang for painting. He drew inspirations from the Jiangnan region in China, especially the feature of black tile and white wall in the Hui-style architecture. As a result, he began to purify his composition. His practice not just took the black-and-white contrast at the core, but also evolved towards irregular structure of soft geometry.



展覽室
GALLERY

G3

紅妝 Red Powder 2005

油彩、畫布 Oil on canvas 200 x 420 cm

私人收藏 Private collection

進入 1990 年代，王懷慶根據明式家具的木製榫卯結構，拆解其構造，再以視覺構成的方式，於畫面上重新拼組、聯結，或是並置、排列那些已經解離、散逸的木質構件——藉此手段，王懷慶確立了個人的獨特性。

他更自覺地為自己的藝術注入文化意涵；藉有形且實存的現實物件，隱喻中國當代社會相對於歷史傳統的斷裂，賦予重建與再銜接的深刻寓意。同時，他的風格也從稍早已見的不規則幾何形式，演變為一種介於抽象和具象之間的表現主義。

Entering the 1990s, based on the wooden structure of mortise and tenon in the Ming-style furniture, Wang Huaqing deconstructed the structures. Then, the artist reassembled and joined visually over canvas or juxtaposed and arranged those wooden components that had been deconstructed or scattered—Wang Huaqing hence established an art style unique to his own.

The artist imbued cultural meanings into his art practice more consciously. Through tangible, real objects perceived from reality, he implied he fractures of the contemporary society of China from its history and tradition as well as imparted profound senses of reconstruction and reconnection. Meanwhile, the irregular geometric forms observed in Wang's earlier practice by then had evolved into an expressionism betwixt abstractionism and figurativism.

中國皇帝 -3 Chinese Emperor-3

2013-2014

油彩、複合媒材、畫布

Oil and mixed media on canvas

200 x 135 cm

中國信託商業銀行收藏 Collection of CTBC Bank



不單單是明式家具，王懷慶還從中國藝術與物質文化的歷史，深掘其他值得拓展的造形元素或母題，具體導入繪畫，表露個人的文化與歷史觀。同時，他也嘗試在油畫當中，表現水墨的質感及審美趣味。

中國書畫史也是王懷慶觸手可及的重要形式源頭。從 2008 年至 2016 年期間創作的《中國皇帝》系列可以看出，藝術家挪借畫史上的作品，予以創新和改造，亦融入個人哲思，激發跨越歷史時空的反思及對話，形成別具一格的詠史或懷古的表現。

Besides the Ming-style furniture, Wang Huaqing excavated other formal elements or motifs worthy of development from the histories of Chinese arts and material culture as well, vividly introducing them into painting and manifesting personal views on culture and history. In the meantime, he also experimented presenting the texture and beauty of ink in oil painting.

The history of Chinese calligraphy and painting was a vital formal source he could draw inspirations from as well. From the series of *Chinese Emperor* (2008-2016), we can see the artist not just appropriate masterpieces from art history to innovate and transform but also incorporate his personal philosophy to give rise to reflection and dialogue across time and space in history, rendering a distinct praise to history or remembrance of the past.



夜宴圖 -1 Night Revel (Han Xizai's Night Revel-1) 1996

油彩、畫布 Oil on canvas 196 x 346 cm

諭賢堂收藏 Collection of Leco Foundation

王懷慶的畫作予人劇場的聯想。無論完整的桌、椅、床的形體，或是離散的木構元件，藝術家以此為主要或甚至唯一的母題。在色調單純且富於肌理痕跡的感性畫面裡，簡化與純化的古典家具，擔綱扮演主角——原本應當在場的千古風流人物，早已不知去向。

王懷慶完成的畫面，猶如演出人物離場後，所遺留下來的戲劇或舞蹈的舞臺。如此空蕩蕩的劇場之中，憑空擺設著形制嚴謹與質樸的生活起居物件，其空間的趣味讓人聯想京劇極簡的舞臺。

The paintings of Wang Huaqing prompt theatrical association from audience. Either the complete forms of table, chair or bed, or scattered wooden components, the artist treats such as the predominant, or even sole, motif. On the affective image with simplistic color and rich texture, the simplified and purified classical furniture take on the role of protagonist—whereas the long-lasting romantic figures that should have presented are seen nowhere.

The images completed by Wang are like theatrical or dance stages after performers go offstage. In such an empty theatre, the objects in everyday life, rigid and rustic in form, are presented out of the blue. This spatial amusement reminds us of the minimalist stage of Peking Opera.

雙身 *Double Body*

2011-2012
鋁合金 Aluminum alloy
197 x 194 x 70 cm
私人收藏 Private collection



王懷慶拆解與重構明式家具的組成元件，透過繪畫的實踐，轉化或改制其構成。1990 年代末期以降，他進一步演繹，創造更多具有空間想像可能，物件構造關係更為變化多端的繪畫表現。

2011 年至 2012 年間，王懷慶將原本經過透視法處理，壓縮於畫面的古典桌椅，予以立體化，打造成鋁合金雕塑。解壓縮的畫中家具，再現為介於二維與三維之間的既扁平又凸出的立體物件，甚至彷彿預留了雕塑因為燈光的效果，可能產生的特殊錯影。

Wang Huaqing deconstructed and reconstructed the components of Ming-style furniture. Through his painting practice, the artist transformed or restructured the composition. After the late 1990s, he went on for further interpretation, giving birth to painting presentations with more possibilities of spatial imagination and more varied relationships of object construction.

From 2011 to 2012, Wang turned the classical tables and chairs, which had been compressed in the image via the perspective technique, into 3D sculptures of aluminum alloy. The furniture decompressed from paintings were represented as 3D objects existing in between 2D and 3D that are flat yet prominent. Furthermore, it is as if the artist preserved the distinctive shadows potentially born from the sculptures under the light.



大音有聲 *Great Sound* 2008

油彩、複合媒材、畫布 Oil and mixed media on canvas
220 x 600 cm
私人收藏 Private collection

王懷慶以創造性的托古和改制為手段，搭起自己與傳統重新對接的通道。他也以全新的做法，揣摩文人書畫標榜的筆墨。相較於文人書法性的用筆大多屬於手腕與指間的運轉及調控，王懷慶將其力度與格局放大，延伸為巨大尺幅，改以身體的動勢，於畫面上或畫幅中行走。

原本，可能是書法家運筆過程中，偶然留下的飛白墨跡；如今，王懷慶以全身性的運動，在超過真人大小的畫作裡，留下了有如天馬行空的視覺奇觀。

By means of creative reformation based on legacy, Wang Huaqing built a bridge to reconnect himself with tradition. Through a whole new approach, he studied the brush-and-ink (*bimo*) known in the literati calligraphy and painting. Rather distinct from the traditional approach, in which the calligraphic brush wielded by literati stressed on the operation and manipulation between the wrist and fingers, Wang amplified the force and scale for enormous pictures, shifting the practice to a promenade over canvas or within frame through bodily dynamic.

The sporadic traces of swift stroke left by Chinese calligraphers in writing originally was elevated by Wang Huaqing via whole-body movement into an unbridled visual wonder on paintings larger than life.