



開放時間

週二到週日：09:30 - 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: 09:30-17:00 (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

亞洲大學現代美術館
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Asia University Museum of Modern Art
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，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

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 THSG 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.

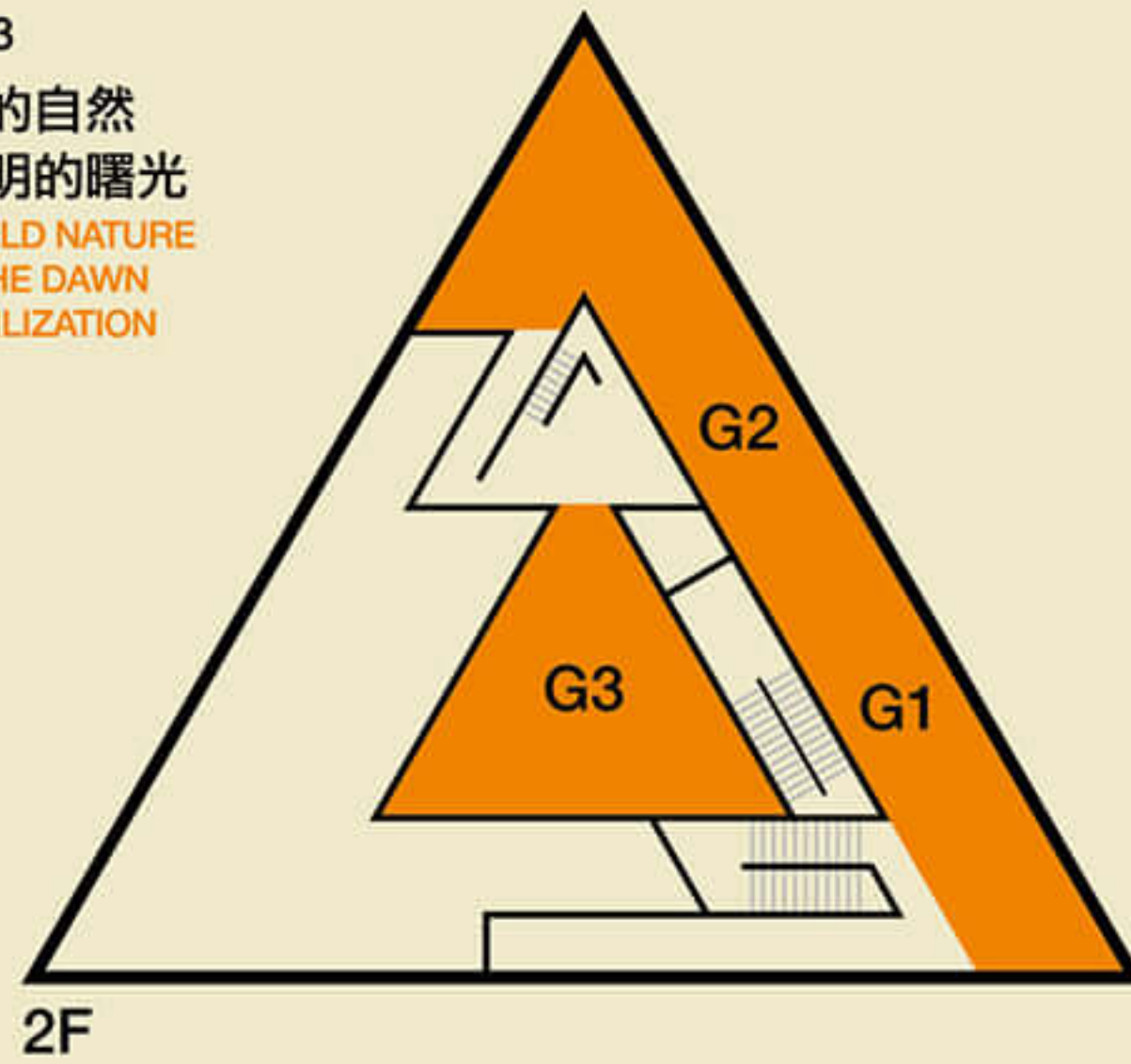
尋找台灣的色彩——前輩畫家眼中的台灣

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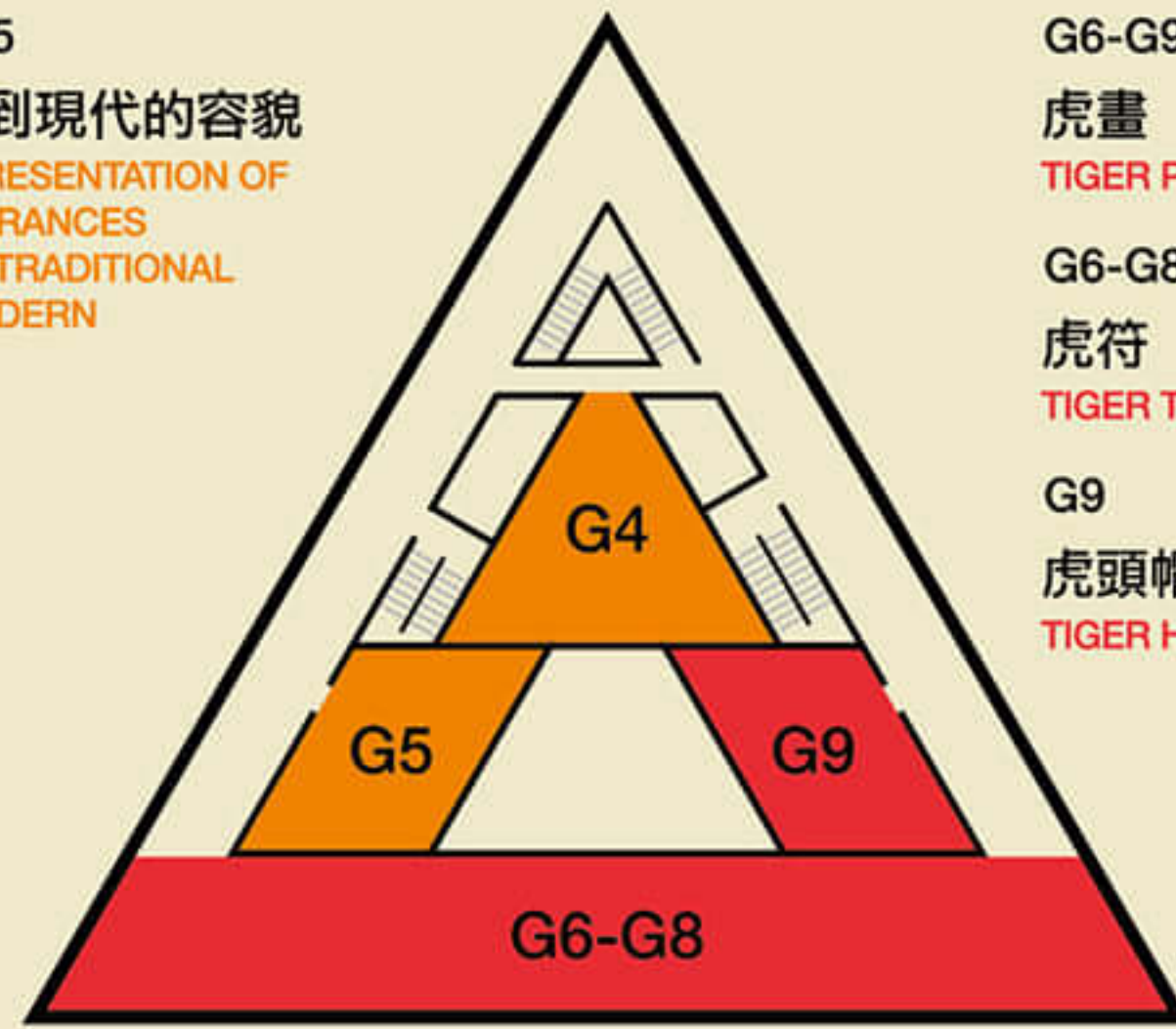


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傳統到現代的容貌

THE PRESENTATION OF
APPEARANCES
FROM TRADITIONAL
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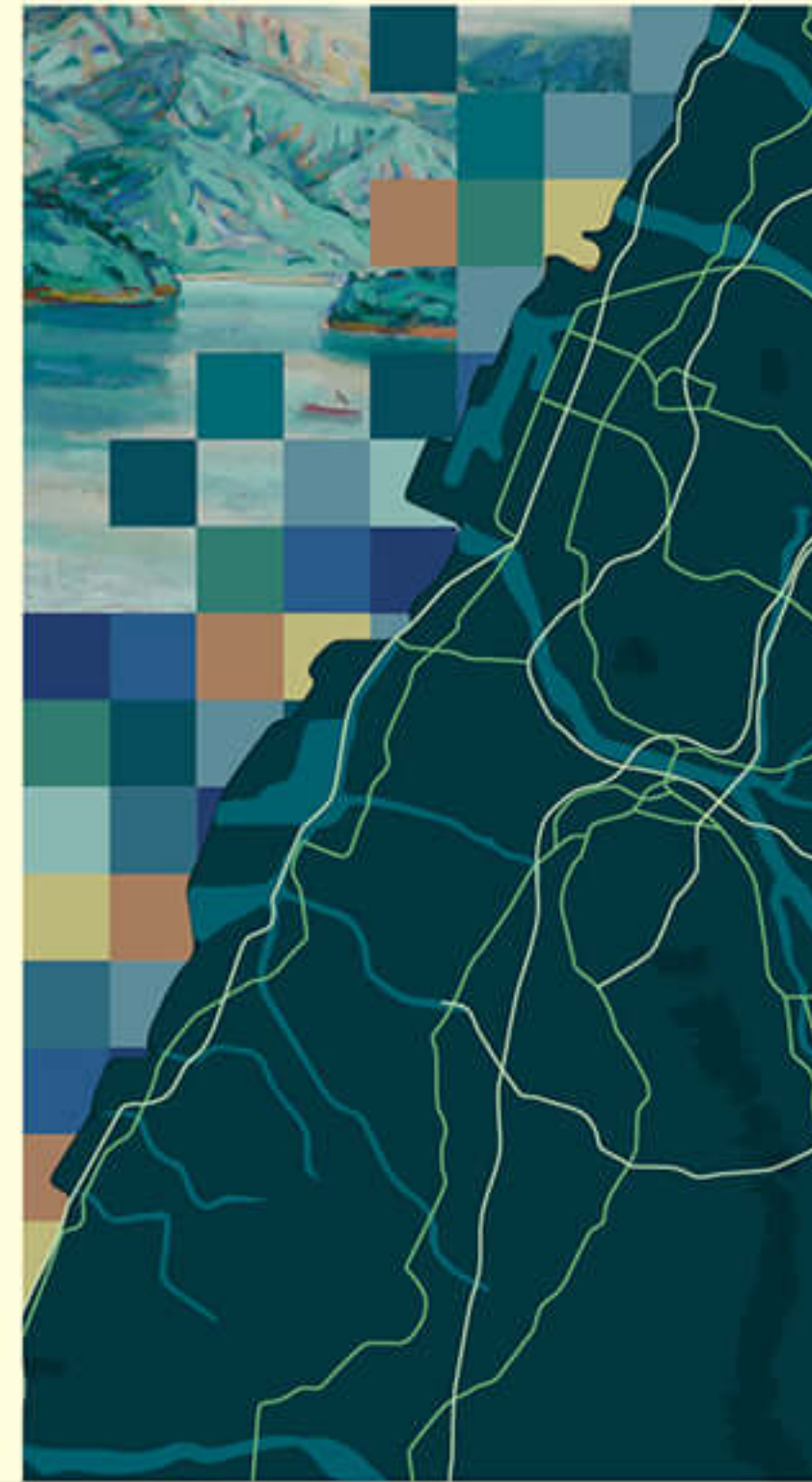


IN QUEST FOR
TAIWAN'S PALETTE
TAIWAN IN THE EYE OF THE PREDECESSOR ARTISTS

尋找台灣的色彩 前輩畫家眼中的台灣

2022.02.02-06.05

亞洲大學 現代美術館
Asia University Museum of Modern Art



老虎不老，福虎生風

2022 史博虎年特展在亞太

虎，天生具王者風範，被視為「山獸之君」，人們常借虎的威猛形象扶正驅邪，並用龍騰虎躍、龍驤虎步、臥虎藏龍、如虎添翼等詞語來形容好的運程。傳統以十二種動物作為紀年方式，稱為十二生肖，每十二年為一輪。今年為農曆壬寅年，寅為虎，國立歷史博物館秉持「修館不休館，服務不打烊」的精神，與亞洲大學現代美術館合作規劃「老虎不老，福虎生風——2022 史博館虎年特展在亞太」展覽迎接虎年的到來。

許多傳統的民間工藝均以「虎」為主題，並藉由圖像轉借手法，呈現辟邪祈福的吉祥心理。又因為古人認為虎是百獸之長，能吃鬼魅，鎮邪避災，為了驅妖魔、避災禍，便常讓孩子戴上虎頭帽，穿上虎頭鞋，打扮成虎的模樣。這些織物不僅傳承著文化，其中的一針一線也凝聚了母親對孩子的無限深情。在民間年畫、剪紙中則活躍「鎮宅」、「辟邪」的老虎。老虎千姿百態的形象遍及生活的各個角落，崇虎、愛虎、畫虎的習俗亦成為春節重要的一環活動，增添了浪漫和溫馨。

老虎在傳統文化中的傳奇地位是顯而易見，然而自古以來，虎也受到覬覦。從狩獵採集地點進行的考古發掘便發現，早在 10,000 多年前，先人便會收集虎骨和身體部位。有以虎爪作為護身符，賦予佩戴者大貓無敵的勇氣，驅散一切恐懼；也有藥方視虎身體的其他部分具有藥用價值，這些行為無疑也引發了現今老虎種群數量銳減，甚至可能滅絕的問題。為了延續自然生態，對於野生動物的保育工作，當是我們現今需要共同努力的課題。

本次特展，希冀能藉由史博館所藏與虎相關的畫作與文物，使國人在一窺虎文化面貌的同時，亦能分享濃厚的佳節氣氛。祈願新的一年，「聲吼如雷，風從而生」。

主辦單位 Organizers



封面作品：

林玉山〈虎嘯圖〉局部 國畫 / 106.5 x 54.5 cm / 國立歷史博物館典藏

A tiger, born with its kingly charisma, is deemed as "Lord of Mountain Beasts." People tend to utilize the powerful image of tiger to strengthen the righteousness and chase away the evil. Also, phrases like "flying dragon and leaping tiger," "dragon's prance and tiger's stride", and "crouching tiger; hidden dragon" are expressions for good fortune. Traditionally, twelve animals are employed as signs of years, namely the Chinese Zodiac, with twelve years as a cycle. This year is Ren-Yin (壬寅) of the Lunar Calendar, while Yin represents the Tiger. Upholding the spirit of "No recess during maintenance; no rest for service," the National Museum of History (NMH) collaborates with the Asia University Museum of Modern Art in planning "Tigers Stride Vigorously in Triumph: 2022 NMH's Collection Exhibition in the Year of Tiger at AU" to welcome the advent of the Year of the Tiger.

Many traditional folk arts are themed with "tiger." Through image appropriation, they embody the psychology of avoiding evil and seeking fortune. Since the ancients saw tiger as the leader of creatures that devour specters, suppress evils, and shun apparitions, in order to chase away monsters and avoid disasters, children were often dressed as tigers with a Tiger Head Hat on top, Tiger Head Shoes underfoot, and a cloth tiger in hands that present tiger-like appearances. These fabrics were more than just vessels of culture. Profound motherly affection for their children were crystalized into each thread and stitch therein as well. Tigers that "Appease the Residence" and "Shun the Evil" are popular images in the folk arts of New Year Painting and papercutting. These images of tigers in various postures exist in all corners of our lives. The customs of tiger worshiping, tiger loving, and tiger painting have become the vital elements of the festivities to celebrate the Lunar New Year that introduce romance and warmth.

Tiger has evidently secured a legendary position in the traditional culture. Nonetheless, tiger has also been a target since the ancient times. Based on the archaeological excavation at the hunting sites, we can see the ancients would gather bones and body parts of tigers as early as over 10,000 years ago. There are individuals wearing tiger's claws as amulets that bestow the invincible bravery of big cats upon the wearers that dispel all fears. There are also prescriptions that incorporate other body parts of tiger for their medicinal values. These actions have no doubt led to the plunging number or even extinction of the tiger species nowadays. For a sustainable natural ecology, the preservation of wildlife is a work requires our joint efforts.

With the NMH collection, along with the paintings and artifacts relevant to tigers, the exhibition aims to provide a glimpse of the cultural appearances of tigers for the citizenry while share the rich vibe of festivity to wish for "a smooth ride on the winds born from the roaring thunders" in the new year to come.

尋找台灣的色彩

前輩畫家眼中的台灣

台灣的色彩是什麼呢？翠綠山脈、潺潺流水，或是晨曦、日午，黃昏以及夕照，甚而說是春夏秋冬四季，季節變化多端，色彩豐富；但是，色彩也因為人的感受或者喜好而有不同表現方式。色彩不只是一種生理觀看的感受，同時也是一種文化的表現。「尋找台灣的色彩」特展以作品描繪的地區來進行分類及展示，透過「文明的曙光與野生的自然」和「傳統到近代的容顏」兩個展區，從人文、歷史、地理特徵的角度觀看台灣。

透過科技與人文藝術的整合，本次展覽亦展出由亞洲大學創意設計學院團隊製作關於「人文景觀」及「自然景觀」為題的動態展品影片，以前輩畫家作品構成一個詩意世界，帶領觀眾進入其中。展場亦另設特別展區，展出由郭雪湖基金會製作的「望鄉三態」VR 及《三彩船的故事》動畫，向觀眾展示郭雪湖藝術生命的內在面貌。「尋找台灣的色彩」不只是這些畫家們在探索台灣美感的感受歷程，同時也是我們透過這些前輩畫家們眼睛所感受對象的呈現，藉由前輩畫家的眼睛，讓我們來看到那變動歷程中的色彩美感。

IN QUEST FOR TAIWAN'S PALETTE

TAIWAN IN THE EYE OF THE PREDECESSOR ARTISTS

What are the colors of Taiwan? It may be the lush green mountains and streaming rivers; or the sunlight at dawn, noon, dusk, and sunset; or the four ever-changing and colorful seasons of spring, summer, fall and winter. Nevertheless, colors are displayed in different ways through emotions and preferences of each person. Colors are more than what is seen in the eyes, it is simultaneously a cultural display. "In Quest for Taiwan's Palette" is divided into sections by the areas of artwork depictions. Through the two exhibition areas, "The Dawn of Civilization and the Wild Nature" and "The Appearances from the Traditional to the Modern," viewers can look at Taiwan from perspectives of humanities, history, and geography.

Through the integration of technology and arts and humanities, artworks are sectioned into "Cultural Landscapes" and "Natural Landscapes," bringing viewers into the poetic world of the senior generation of artists through video produced by Asia University's College of Creative Design. Another special exhibition area features "The Three States of Home Gazing" Virtual Reality and "The Story of the Tricolored Boats" Animation produced by the Kuo Hsueh-Hu Foundation, presenting to viewers an insight into the inner artistic life of Kuo, Hsueh-Hu. "In Quest for Taiwan's Palette" is not only the process of artists exploring the beauty of Taiwan, but also a view on the beauty of colors within its ever-changing process, through the eyes of these the senior generation of artists.



馬白水〈南海岸〉

1966

水彩、墨、紙本

61 x 46 cm

國立歷史博物館典藏

主辦單位 Organizers



合辦單位 Co-organizer



借展單位 Lenders



贊助單位 Sponsor



封面作品：

郭柏川〈陽明山櫻花〉局部 1954 / 油彩、紙 / 29 x 33 cm / 臺南市美術館典藏

廖繼春〈日月潭〉局部 1954 / 油彩、麻布 / 53.5 x 65.5 cm / 國立台灣美術館典藏

劉啟祥〈馬頭山〉局部 約 1959 / 油彩、畫布 / 50 x 61 cm / 高雄立美術館典藏

虎畫

TIGER PAINTING

畫虎，一般先畫頭部，虎頭正面，可先設定一圓形，在圓形中線畫兩虎眼，鼻與眼約成三角形，鼻下畫嘴，兩耳在眼角之上，兩腮畫白毛，嘴上之鬚，要硬挺而健拔，眼向上點，顯出威勢。虎身長而瘦，四足粗而短，顯出有力，虎尾長度大約為股至肩之長度，全體花紋用破筆濃墨寫出，再用淡墨潤染。台灣畫壇，擅長畫虎的名家不少。林玉山先生是出身於日本東京川端畫學校的本省籍畫家，又直接受到日本名畫家竹內棲鳳和橫山大觀的影響，強調寫生觀念，也重視結構的嚴密，以寫實的風格詮釋物種的美感。溥心畬先生亦有虎作，造型準確，形象生動，不落前人窠臼，畫風清新活潑，富有內蘊和韻味。其學生陳雋甫先生，畫虎重神韻，點畫穩且妥貼，筆墨清新，成之於虎，別有意趣。另有歐豪年先生之虎，承襲嶺南畫派風格，造形敷色均有獨到之處，寥寥數筆，神彩飛揚。



甘國賢〈虎〉 國畫 / 146 x 61 cm / 國立歷史博物館典藏

To paint a tiger, it usually starts with the head. The front of the tiger head may begin with a circle. Two tiger eyes are drawn by the midline in the circle. The nose is placed to form a triangle together with the eyes. The mouth is inserted under the nose. Two ears are situated following the corners of the eyes. White furs are painted on the two cheeks. The whiskers over the mouth are stiffly upright. The eyes must be inserted upward to demonstrate its might. The body of the tiger has to be long and lean, and the feet short and thick, to showcase its power. The length of the tiger's tail is about the distance from its thighs to shoulders. The overall streaks are portrayed with the broken strokes in dense ink before washing via lighter ink. There are quite a few eminent artists exceling at tiger painting in the painting scene of Taiwan. LIN Yu-Shan was a Taiwanese artist, trained at the Kawabata Academy of Painting in Tokyo, Japan. Influenced by the distinguished Japanese painters, TAKEUCHI Seiho and YOKOYAMA Taikan, Lin also stressed on the idea of sketching while emphasized structural strictness to interpret the aesthetics of species authentically. Mr. PU Ru produced works of tigers as well. His tigers are faithful in form and lifelike in image. Liberated from cliché, Pu's paintings are refreshingly vibrant, rich in contents and charms. His student, Mr. CHEN Juan Fu, emphasized the spirit in tiger painting with his smooth and steady strokes. In a refreshing style, his ink wash paintings of tigers present distinct touches. Meanwhile, OU Hao Nien inherits the style of the Lingnan School of Painting in his tiger painting and exhibits unique features in form and palette, producing animated images with just a few strokes.

虎符

TIGER TALLIES



〈青玉虎面紋瑣〉
玉石 / 4.3 x 5 x 1.3 cm / 國立歷史博物館典藏

"Fu" (Tally) is an ancient token, bestowed by overlords or emperors in the ancient times upon their officials as a symbol of authorization for military deployment. Bearing the resemblance of a tiger, it is named the "Tiger Tallies" or the "Military Tallies." It is divided into left and right halves with bits to match with each other. The right tally was kept by the central government, while the left counterpart in the hands of generals. Should an overlord send someone to deploy his troop(s), the one was to carry the right tally to match with the left counterpart for verification so as to command the generals and the troops.

「符」是一種古代信物，是古代君主或皇帝授予臣屬兵權後調動軍隊的信物，因其狀呈虎形，故稱「虎符」，也稱「兵符」。分左右兩半，有子母口可以相合。右符留存中央，左符在將領之手。王若派人前往調動軍隊，就需帶上右符，持符驗合，軍將才能聽命而動。

〈虎頭望形短圍〉
編織 / 長 10.5、圍徑 22 cm / 國立歷史博物館典藏



老虎，是台灣民俗文物常見的吉祥圖案。在兒童傳統衣飾上，老虎的造型紋樣被廣泛運用，如小兒的圍涎、肚兜和衣褲鞋帽上。「虎頭帽」，是一種通稱，除老虎外，它也混合了獅子、獅龍等造型。台灣兒童虎帽的造型設計，形形式式，有於帽上繡以虎頭；有以整隻老虎盤伏雄踞形成一頂帽子。帽上的老虎，可以憨厚可愛，可以兇悍威猛，看他濃眉大鼻、耳豎如扇，凸睛怒目、張牙揚鬚，後面一條高翹警覺的尾巴，模樣十分傳神。除了驅魔辟煞，保護小孩外，老虎額上的王字，象徵王侯將相，亦有祈求孩子如虎子虎將，將來能出類拔萃，成為人中之王之意。

Tiger is a totem of auspice commonly seen on the folk artifacts in Taiwan. The pattern of tiger is extensively employed in children's traditional garments, including the bibs, bellybands, clothes, trousers, shoes, and hats for young children. "Tiger Head Hat" is an umbrella term. Besides tiger, there are also images of lion, lion and dragon, among others mixed together. The designs of the Tiger Head Hat in Taiwan are diverse. There are hats embroidered with a tiger head or an entire tiger from head to tail crouching over the top as hat. The tiger on the hat can be earnest and lovely or ferocious and fierce, with thick eyebrows, big nose, ears standing tall like two fans, bulging wide eyes, shining teeth, protruding whiskers, and an alarming high tail at the back, vividly life-like. Apart from shunning evil spirits and protection for children, the "王" (Wang, meaning "lord") character on the forehead of the tiger is a symbol of nobility and authority that also conveys expectations for the child, like a tiger, to grow up to be cream of the crop and the best of the best.

虎頭帽

TIGER HEAD HAT

北部地區 NORTHERN TAIWAN 花東地區 EASTERN TAIWAN

野生的自然與文明的曙光

THE WILD NATURE AND THE DAWN OF CIVILIZATION

1875 年，鑒於臺北平原逐漸開闢及人口增長的關係，沈葆楨奏請清庭於大甲溪以北至基隆地區設立臺北府，興建臺北城。府治設於艋舺，臺灣的政治中心自此從臺灣府城（即臺南）轉移至臺北；「臺北」一詞亦從泛指「臺灣北部地區」的意思定義為現今臺北市的周遭範圍。從萬華順著淡水河，往海邊行，淡水依山傍海的天然環境便映入眼簾。淡水河、觀音山、岸邊的房屋……，這片自 18 世紀以來已成為藝術家與文人詩文吟詠題材的景色，其如詩如畫般的風景，多次被畫進藝術家的作品中。觀音山對側的大屯山與陽明山毗鄰，山勢蜿蜒自北向東，便可到達以多變的山形、朝向一望無際的太平洋景觀為特徵的花東地區。龜山島、太魯閣峽、蘭嶼等以其獨特環境及人文景觀散發著不一的魅力，為藝術家提供了不同於淡水風貌的寫生題材。

Since 1875, due to the development and growth of population on the Taipei Plain, Shen, Bao-Zhen appealed to the court of the Qing Dynasty to establish Taipei Fu, with its administrative region spanning from Dajia River to northern Keelung, and build Taipei City. As the administrative center established in Monga, Taiwan's political center shifted from City of Taiwan Fu (aka Tainan) to Taipei. The term "Taipei" used to be a general



林玉山〈龜山遙望〉 1995 / 彩墨、紙本 / 69.1 x 97.7 cm / 國立台灣美術館典藏

中部地區 CENTRAL TAIWAN 南部地區 SOUTHERN TAIWAN

傳統到近代的容貌

THE PRESENTATION OF APPEARANCES FROM TRADITIONAL TO MODERN

1927 年，《台灣日日新報》舉辦「台灣八景」全民票選活動，中、南部著名景色如壽山、阿里山、日月潭、旗山等均入選；日月潭、阿里山及壽山等更被審查委員選為台灣八景，新高山（今玉山）則與台灣神社選為地位更特殊的「別格」。

台灣島嶼中映遍佈高山，山脈縱貫全島，地勢高聳，又有天然內陸湖泊藏於層層山巒中。華麗的高山雲海、古典又神聖的林木、壯麗攝人的山脈，這些屬自然的陽光山海吸引了藝術家的注視及喜愛，成為了可入畫的對象，臺灣高山湖泊與灼熱山海的景觀圖像亦因此躍然於畫布上。

In 1927, the Taiwan Daily News hosted a general vote on "The Eight Vistas of Taiwan." Famous scenic areas from central and southern parts of Taiwan were selected, including Mt. Longevity, Mt. Ali, Sun Moon Lake, Qishan, and so on. Sun Moon Lake, Mt. Ali, and Mt. Longevity were further selected by the judges to be included in "The Eight Vistas of Taiwan." Mount Niitaka (known today as Mt. Jade), along with the Taiwan Shrine, were voted and crowned the exceptional status: "Bekkaku." Within the island of Taiwan lies high mountains far and near. These range of mountains runs through the entire island in their towering terrains, while hidden within their layers are natural inland lakes.

郭雪湖作品動態呈現——「望鄉三態」VR、《三彩船的故事》動畫

KUO, HSUEH-HU'S ARTWORKS IN MOTION :
"THE THREE STATES OF HOME GAZING" VIRTUAL REALITY AND
"THE STORY OF THE TRICOLORED BOATS" ANIMATION

郭雪湖基金會製作「望鄉三態」VR，精選三幅郭雪湖筆下的作品，包含〈赤坎樓〉、〈三彩船〉以及〈南街殷賑〉。當中〈南街殷賑〉以視覺影像將觀賞者五感與身體的移動透過科技結合，從中體驗上世紀台北大稻埕的繁榮街景，舉凡廟會、小販、商家、傳統小吃等熱鬧喧嘩到郭雪湖寧靜的畫室，皆藉由追憶而浮現於觀者的眼前。《三彩船的故事》則是郭雪湖之子郭松年先生，從其父口述幼年經驗及長年隨侍父親在側的觀察，重現郭雪湖幼年對於藝術的執著、慈母的親情支持及晚年羈旅異鄉的望鄉之情。動畫集親情與回憶的真實故事於一，動人心弦。

reference to "the northern area of Taiwan." Since the establishment of the Taipei administrative region, "Taipei" became known specifically as the area surrounding Taipei City. Starting from Wanhua District and going along Tamsui River towards to open sea, the natural scenery of Tamsui comes into view, with mountains on one side and river on the other. Tamsui River, Mt. Guanyin, and houses along the riverside... this scenery has been the inspirational theme for artists and poets alike since the eighteenth century. Across from Mt. Guanyin is Mt. Datun, neighboring Yangming Mountain, of which the mountains meander from north towards east, finally reaching the varied mountainous area and the boundless view of the Pacific Ocean in the Hualien and Taitung region. Island of Turtle Mountain, Taroko Gorge, Orchid Island, and so on, all carry their unique charms, each with its own special natural environment and cultural landscape, providing artists themes for outdoor sketching different from Tamsui scenery.

動態展品——自然與人文景觀

MOTION GRAPHIC VIDEO: NATURAL AND CULTURAL LANDSCAPES

亞洲大學現代美術館與本校創意設計學院數位媒體設計學系合作，製作以前輩藝術家筆下自然及人文景觀為內容的動態展品影片，展出藝術家包括：陳澄波、郭柏川、李梅樹、廖繼春、林玉山、楊三郎、郭雪湖、馬白水、林之助（排名按出生年份序）等人的作品。從動態展品中，我們不僅可以感受藝術家如何從生命中感受及體驗到大自然與其豐富的色彩，亦可透過他們留下無數的作品中，重新認識台灣，細細體驗到人與土地、對象、歷史、文化之間的豐富內涵。

In collaboration with the Department of Digital Media Design at Asia University's College of Creative Design, the Asia University Museum of Modern Art produced motion graphic video exhibiting the natural and cultural landscapes depicted by the senior generation of artists, including artworks by artists (in order of year of birth) CHEN, Cheng-Po, KUO, Po-Chuan, LI, Mei-Shu, LIAO, Chi-Chun, LIN, Yu-Shan, YANG, San-Lang, KUO, Hsueh-Hu, MA, Pai-Sui, LIN, Chih-Chu, and so on. Through these videos, not only can we feel for ourselves how these artists experience nature and its rich colors through life, but also reconnect with Taiwan through the countless artworks they imparted upon us, experiencing in detail the abundant essence between people and the land, objects, histories, and cultures.



廖繼春〈阿里山雲海 (阿里山風景)〉 1955 / 油彩、麻布 / 53 x 65 cm / 國立台灣美術館典藏

Magnificent steep mountains and cloud seas, elegant and sacred woods, grand and breathtaking mountain ranges... nature's sunshine, mountains, and ocean draw the attention and appreciation of artists, and make their way into the artworks. The scenic views of Taiwan's high mountains, lakes, and fiery oceans come alive on the canvases.



郭雪湖基金會授權提供

images of *Festival on South Street*, experiencing within the busy streets of Taipei Da Dao Cheng during the last century. Religious festivals, vendors, stores, traditional foods, as well as other hustles and bustles, all come to life in front of the viewers' eyes via a recollection of memories, inside Kuo's tranquil studio. "The Story of the Tricolored Boats" is a dictation by Kuo, Song-Nian, son of Kuo, Hsueh-Hu, on his experience during his youth, and his observations through years of attending by his father's side. The animation relives the youth of Kuo, Hsueh-Hu and his perseverance on art, the affectionate support from his loving mother, as well as the homesickness he felt in his elderly years after being away for decades. Combined with the sentiments of family bonds and true stories from memory, the animation tugs at the viewers' heartstrings.