

夏荊山 故事館
經典藝術國際特展
Xia Jing Shan Story House
International Art Exhibition

12/17

12/31



Xia Jing Shan
Story House



故事館



經典藝術國際特展
International Art Exhibition

Tainan
Wu's Garden

台南市
吳園藝
文中心



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財團法人荊山文化藝術基金會
癸巳春夏荆山題

Message from the Convener

| 總召集人的話

本本次展出除了強調來自北京，或者是「北京故宮」巨幅山水人物及佛像繪畫藝術的展示，我們強調二個主要的概念前提，貫穿這次策展的過程，並表現在展覽主題上：

- 一、「文化是恆長的古典精髓，藝術則是許多精緻元素結合的表現」。
- 二、「夏荊山文化藝術的意涵，是『跨界』、『多向』與『創新』，可長可久的次元性延展」。

在「空間」的表現上，我們結合對府城古都宜古宜今的獨有風味，試圖將古蹟、台南生活與夏荊山三種元素，總合成一種特殊的文創風格，希望創造出雅俗共賞、雋永如詩的氛圍。

在「時間」的安排上，我們採取敘說故事的方法，將夏荊山的文化藝術成就，從序列切割到整體意識的重構，讓民眾能以更多維的時間視角，瞭解夏荊山的畫作內涵，與意義上的哲學思維。

在「聲線」的譜作上，我們在古意盎然的「吳園」，植入了英國皇家音樂學院的元素，在涓滴如歌的音符中，聆賞東西方文化完美結合的美聲，讓閱聽人和夏荊山的文化藝術思維，一同進入超凡脫俗的藝想境界。

再者，我們利用「言說」的立論技巧，名人講說的力道，撐起展覽的軸線，除了立體化展出的效果，在標題與內容的深度上，也富饒未來新意。值得一提的是，在團隊的巧思下，我們同時適度運用別出新裁的設計，和燈光科技的效果，以及許許多多有趣的週邊元素，希望引領大家，乘著夏荊山的創作軌跡，看見藝術的瑰麗，聽見文化隨著時光流轉的聲音。



總召集人 趙忠傑

財團法人夏荊山文化藝術基金會執行長

This exhibition displays large-scale landscape painting and Buddha painting works from Beijing or “Palace Museum in Beijing” with the emphasis on two concepts to curate and present the theme:

1. “Culture is the long classical essence while art is the combined presentation of elegant elements;”
2. “Xia Jing Shan’s cultural art lies in ‘transcending,’ ‘multiple,’ and ‘innovative’ long-lasting extension of sub-elements.”

In “spatial” presentation, we combine the uniqueness of ancient capital city of Taiwan, Tainan, to mix modernity and classicalism. We attempt to create a unique cultural and creative style to put the historical site, life in Tainan, and Xia Jing Shan together with the aim to present the poetic atmosphere to attract all participants.

For “time” arrangement, we adopt the story telling method to present Xia Jing Shan’s cultural art and to decompose the structure from serials to collective consciousness to allow the public to understand and appreciate Xia Jing Shan’s cultural achievements, painting concepts, and philosophical logic from different time perspectives.

For “audio” presentation, at the historical and poetic “Wu Garden,” we introduce the element of the Royal Academy of Music from the UK. While hearing beautiful music, visitors to the exhibition are able to appreciate Xia Jing Shan’s cultural art and begin the extraordinary journal.

Furthermore, we take advantage of the influence of “speeches” by inviting well-known figures to talk to the audience. In addition to static exhibition, the theme and contents are rich and creative in meaning. It is worth mentioning that with our team effort, we at the same time properly adopt the innovative design, the effect of lighting technology, and many interesting peripheral elements to guide visitors to embark on the journey of Xia Jing Shan’s creation, to appreciate the essence of art, and to view chronical development of culture and art.



Chao Chung Chieh, Convener

Chief Executive Officer, Xia Jing Shan Arts and Culture Foundation

Introduction to the Artist

| 藝術家簡歷



夏荆山 1927 年出生於山東省濰坊市，十六歲時師從當代畫家郭味蕓學習丹青，得到其畢生所學的真傳，繪畫技法日趨精湛。

二十二歲時隨部隊來到台灣，到中華嚴蓮舍拜南亭法師為師，從此皈依佛門，並結緣恩師南懷瑾，隨著南懷瑾精進行多年。

旅美二十餘年間，研習美術相關知識，參訪世界各大博物館，決心將畢生所學帶回中國，因此在北京創辦「荆山畫院」，旨於延續文化傳承，

更熱心於公益活動，協助修復原建於北魏時期山東青州的龍興寺。定居中國後，藝術成就更為體現，不僅參與大型文化藝術公益活動「和平頌」——「太空飛行藝術之旅」，作品搭上神州七號航向太空，更發行大型佛像繪畫作品集《佛像典藏》畫冊轟動一時，奠定夏荆山在佛像繪畫的影響力。

2010 年「佛像典藏——夏荆山佛像藝術展」在北京故宮博物院開幕，其晚年代表作品「自在觀音菩薩像」首度入主故宮珍藏，2012 年作品展出於「洛杉磯美術展——歷史與傳統」，近年身體年邁，關閉荆山畫院。2014 年於台灣成立「財團法人夏荆山文化藝術基金會」，旨於完整保留夏荆山藝術創作，並推廣中華傳統繪畫之美。

Born in 1927 in Weifang, Shandong, Xia Jing Shan learned painting from the artist of contemporary art, Mr. Guo Wei-qu at the age of 16. Xia gradually mastered painting after learning the essence from Mr. Guo.

At 22, Xia came to Taiwan with the military and learned from Master Nanting at Huayen Lotus Temple in Taichung. Since then, Xia embraced Buddhism and was acquainted with his mentor, Nan Huai Jin. Xia learned from Nan for many years.

During his stay and learning of art in the US for about 20 years, Xia visited various famous museums. He then determined to bring what he learned to China, and he set up “Jingshan college of Art” in Beijing with the purpose of cultural heritage. He was then devoted to charity events and assisted to restore Longxing Temple originally built in Qingzhou, Shandong during North Wei Dynasty. After settling down in China, Xia demonstrated more art achievements. He not only participated in the large-scale cultural and art charity event, the “Ode to Peace”- “Space Navigation & the Art Journey” that incorporated with the launch of Shenzhou 7 spaceship but also published the phenomena large-scale Buddha painting collection, “Archives of Buddha Paintings” deeply rooting Xia Jing Shan’s huge impacts on the field of Buddha painting.

In 2010, “Buddha Archives-Xia Jing Shan’s Buddha Painting Exhibition” was held in Beijing Palace Museum; his recent representative work, “Buddha of Zizai Guanyin” was collected by the Museum for the first time. In 2012, his works were showcased in “Los Angeles Fine Arts Exhibition-History and Tradition.” In recent years, he closed Jingshan College of Art due to the aging consideration. In 2014, he set up the “Xia Jing Shan Art and Culture Foundation” with the aim to completely preserve his art creation and promote the beauty of traditional Chinese painting.

About Foundation

| 基金會簡介

「財團法人夏荊山文化藝術基金會」成立於 2014 年 1 月 1 日，創辦人為夏荊山。基金會成立宗旨在完整保存及傳承夏荊山的作品，並積極推廣傳統藝術之美；創辦人夏荊山「取之於社會、用之於社會」的無私精神，由具有非營利組織專業的團隊，以公益性質營運，希望有效傳承，並闡揚其中的慈善理念。



透過基金會的公共平台，定期舉辦學術研討會與各類藝文活動，強化全球性藝文連結；以雅俗共賞的方式，展示夏荊山的創作，進而讓社會了解畫作中蘊含的智慧奧義，提升社會的美學涵養，奠定華人傳統繪畫藝術的國際地位。

Xia Jing Shan establishes “Xia Jing Shan Arts and Culture Foundation” on January 1st, 2014. Its aim is to preserve and pass down the works of Xia Jing Shan, as well as promoting the beauty of traditional art. Through his life example, founder Xia Jing Shan upholds the selfless idea of “What is taken from society should be given back to society”. CEO Chao, Chung Chieh uses his experience of running non-profit organizations and works with professional teams to run the foundation as a charity. By doing so, his hope is that the idea of philanthropy can be passed down and become a familiar concept to people.

The foundation runs conferences and many kinds of cultural and art workshops on a regular basis to foster the connection between art and culture in a global context. Both professionals and amateurs can appreciate the artistic creations of Xia Jing Shan. As a result, people can come to understand the wisdom and meaning in his paintings, whereby, upgrading their aesthetic knowledge. Most importantly, the art of Chinese painting can have a strong international role.

About the Exhibition

| 展覽緣起

財團法人夏荊山文化藝術基金會將此特展舉行於台南，一個兼具歷史情懷與現代都會脈動的臺灣在地都市，在文學與歷史紀錄中環繞著臺灣最初的感動，城市發展過程中遺留的古蹟文化資產，使臺南擁有得天獨厚的地域經驗與記憶。臺南活絡的地方藝文氣息，利用舊有的文化資源衍生出許多新特色，傳統與現代的完美融合，塑造出「夏荊山故事館」鮮明的形象。故事館座落於景緻優雅的吳園藝文中心——為台灣第一座具公共集會功能之現代建築，說明夏荊山重視公益推廣的理念，無私地將其藝術資產傳承宣揚於百年風華之樓。

吳園創建於 1829 年，光緒年間常是官紳雅集的場所；日治初期，板橋「林家花園」、新竹「北郭園」、霧峰「萊園」與臺南「吳園」等號稱臺灣四大名園。臺南公會堂設址於吳園，外觀渾厚華麗，建築包含前棟與後棟二部份，自創設之始，就成為各類藝文或社交活動的舉辦地點，扮演著府城諸多重要歷史事件的重要窗口。位於公會堂西側的柳屋，約建於 1930 年代，為日治時期府城知名料理店，門外種有柳樹一株得名。歷經百餘年來的現代化變遷，現址吳園藝文中心為臺南公會堂、柳屋、排屋以及圓形劇場組成。



About the Exhibition Theme

| 展覽主題簡介

The “Xia Jing Shan Art and Culture Foundation” organizes this exhibition in Tainan, a local city in Taiwan that combines historical sentiment and the drive of a modern city to allow visitors to feel the initial touching provided by literature and historical records. Cultural assets of historical sites left in Tainan during urban development give Tainan unique and rich regional experiences and memories. Vivid local arts and cultures in Tainan has been presented by utilizing new features derived from ancient cultural resources. The perfect mix of tradition and modernity helps to create the clear image of “Xia Jing Shan Story House.” Located at the Cultural Center of Wu Garden, the first modern building in Taiwan with the public meeting function. The emphasis of Xia Jing Shan on the promotion of charity has been best described here, and his art assets can be selflessly showcased in this building with the history more than 100 years.

Built in 1829, Wu Garden is the site where officials and scholars gathered during Emperor Guangxu; during Japanese ruling period, Wu Garden in Tainan, “Lin Family Mansion and Garden” in Banqiao, “Bei Guo Garden” in Hsinchu, “Lai Garden” in Wufong were referred to as Taiwan’s Four Famous Gardens. Tainan Public Hall is inside Wu Garden with the grand and luxurious look and consists of two front and rear buildings. Since its establishment, it has been the site where various art and cultural events have been organized and played an important role of many historical events in Tainan. Liou House, a well-known Japanese restaurant, located at the west side of the Public Hall was built in the 1930s during Japanese ruling period and got its name from a willow tree in front of the restaurant. Through the modernization over the past 100 years, Wu Garden, now is composed of the Tainan Public Hall, the Liou House, serial buildings, and a circular theatre.



「夏荆山故事館·經典藝術國際特展」以夏荆山一生致力傳統書畫創作，盡心推廣及慈善回饋社會的精神理念，回溯其傳奇的一生；透過夏荆山移居台北、美國、北京的多元生命經驗，貫穿其藝術及人生哲理，展現夏荆山將宗教、大自然與民間神話融入創作，從而在書畫藝術中傳達美學的最高境界。

本特展以大型布幕畫作搭配多媒體動畫的視覺映象，傳遞夏荆山人生各階段的特色作品，並有來自北京故宮的巨幅真跡，呈現非定格、生命力流動的畫面，引導觀賞者以全新的視覺感官體驗，認識夏荆山非凡的藝術成就與精彩的生命歷程。

透過畫展、講座、音樂會等豐富的呈現方式，佐以音符觸動文化歷史長河的靈光，並結合書畫瀟灑的內心意象，激發出專屬於府城的「藝術次元」與「生活美學」。

In “The Story of Xia Jing Shan: Special International Exhibition of Classic Arts”- through Xia Jing Shan’s art works that he dedicated his life to creating, and his dedication to charity and philanthropy, his legend is highlighted and remembered. In the course of his life, Xia Jing Shan moved between Taipei, the United States of America and Beijing and therefore had a diverse variety of experiences in his life. These, in turn, helped set the foundation for both his art and life philosophy. Through which, the highest level of artistic accomplishment is demonstrated in his paintings related to religion, mother nature and folklore.

This special and noteworthy exhibition includes large-scale paintings with projected images from multimedia animations that represent all of the various stages in Xia Jing Shan’s artistic life. A most noteworthy aspect of this exhibition is the display of his original masterpieces that were specially brought over from Beijing. These works of art demonstrate the unstrained and dynamic aspects of his paintings, leading viewers to new sensual experiences in order to understand his extraordinary achievement in art and also his exceptional life experience.

Through a dynamic combination of exhibitions, workshops, and concerts, perfected with the spirit of culture and history, along with the evocative images captured in the paintings, “the artistic dimensions” and “life aesthetics” are uniquely inspired and showcased in Tainan City.



Events for the Exhibition

| 展覽主題活動



一、開幕活動 Opening Ceremony

| 時間 Date : 12/17 (六) 11:15

| 地點 Venue : 公會堂 1F 表演廳 / 1F, Performance Hall, FTAH

| 費用 Fee : 免費 / Free Admission

「夏荊山故事館·經典藝術國際特展」由財團法人夏荊山文化藝術基金會主辦·臺南市政府文化局合辦·2016/12/17 星期六上午 10 點 20 於台南公會堂一樓表演廳舉辦開幕典禮·特邀貴賓臺南市市長賴清德·臺南市政府文化局局長葉澤山等人共襄盛舉·邀演國際知名英國鋼琴家朱利安·雅各布森 (Julian Jacobson) 演奏德布西名曲搭配夏荊山經典藝術動畫揭開序幕·接著為長榮大學書畫藝術學系副教授沈政乾名家導覽·開幕茶點由台南知名法式甜點茶沙龍露露麗麗提供。

The opening ceremony of “Xia Jing Shan Story House: Classic Art International Exhibition,” organized by Xia Jing Shan Arts and Culture Foundation, and co-organized by Cultural Affairs Bureau, Tainan City Government, will be hosted at the Performance Hall of the Former Tainan Assembly Hall (FTAH) on Sat., Dec. 17 at 10:20 AM. Tainan City Mayor Lai Ching-te, the city government’s Cultural Affairs Bureau director Yeh Tse-shan and other important guests will be presenting at the ceremony. World-renowned English pianist Julian Jacobson will be performing works of Claude Debussy to kick off the ceremony with an animation featuring the masterpieces of Xia Jing Shan as a backdrop. And then Professor Sheen Jeng-chyan from Department of Calligraphy and Painting Arts, Chang Jung Christian University, will lead a guided tour through the exhibition. The refreshments will be catered by De Canelé, an acclaimed French dessert house in Tainan.





二、《走進夏荊山》名家導覽 Walk into the World of Xia Jing Shan Guided Tours

| 第一場：12/17(六) 11:15 | 導覽 Docent：沈政乾 Sheen Jeng-chyan
| 第二場：12/18(日) 14:30 | 導覽 Docent：廖慶章 Liao Qing-zhang
| 第三場：12/24(六) 15:00 | 導覽 Docent：郭博州 Kuo Bor-jou

地點 Venue：公會堂 1F 表演廳 / 1F, Performance Hall, FTAH
費用 Fee：免費 / Free Admission

長榮大學書畫學系專任副教授沈政乾、佛畫藝術家廖慶章與國立台北教育大學人文藝術學院院長郭博州，針對夏荊山 73 年來創作脈絡之回顧展，約展出 40 幅夏荊山各系列畫作：佛菩薩、觀音、鍾馗、羅漢達摩、山水人物與書法，呈現藝術家對於傳統書畫的細膩詮釋力與多樣表現性。特別於園內規劃四大展區：臺南公會堂 1 樓表演廳、公會堂西側文化牆、圓形劇場以及涼亭，顛覆傳統書畫展框架，連結歷史風情古蹟，搭配書畫專家定點導覽，連結展出作品與府城古都的文化記憶。

Sheen Jeng-chyan, Professor of Department of Calligraphy and Painting Arts, Chang Jung Christian University, Liao Qing-zhang, Buddhist art painter, and Kuo Bor-jou, Dean of College of Humanities and Arts, Taipei National University of Education, will be leading guided tours through the retrospective

exhibition of Xia Jing Shan. The exhibition displays about 40 masterpieces and artworks of Xia Jing Shan, including paintings featuring Buddha, Guan Yin, Zhong Kui, Arhat, Dharma, landscape and figure, as well as calligraphy works. The sophisticated interpretations and diverse artistic expressions of Xia Jing Shan will be fully presented in this show. Four exhibition areas, which subvert the traditional framework for painting and calligraphy exhibition, are arranged in the Former Tainan Assembly Hall (FTAH): 1 Floor, Performance Hall, FTAH, Culture Wall, west side of FTAH, pavilion and an amphitheater. This show links historic relics, with experts leading guided tours, and fuses the artworks of Xia Jing Shan with the cultural memories of “Capital City,” Tainan, the oldest city in Taiwan.

三、音樂會 Concerts



1. 《夏荊山與德布西的音樂藝想》

Opening Ceremony: Xia Jing Shan X Debussy

| 時間 Date：12/17 (六) 11:00
| 地點 Venue：公會堂 1F 表演廳 / 1F, Performance Hall, FTAH
| 費用 Charge：免費 / Free Admission
| 演出 Performer：朱利安·雅各布森 / Julian Jacobson

英國皇家音樂學院鋼琴與室內樂教授朱利安·雅各布森 (Julian Jacobson)，在獨奏或室內樂都擁有豐富的表演經歷，被譽為英國最有創意和獨特的鋼琴演奏家，演繹充滿活力與細膩，帶來德布西名曲搭配夏荊山經典藝術動畫開場，營造出宜古宜今、中西交錯的後現代文化氛圍。

One of Britain's most creative and distinctive pianists, Julian Jacobson, Professor of The Royal College of Music, is acclaimed for the vitality, color and insight he brings to his enormous repertoire ranging across all styles and periods. To kick off the ceremony, Jacobson will be performing



Photo by Roger Harris

Expert Guided Art Tour
《走進夏荊山》

Xia Jing Shan
Story House

這次展覽的巡迴活動都是夏荊山精心規劃的，一個好的展覽不僅是視覺上的享受，若是搭配專家解說，觀眾更能融入藝術家的心靈創作之旅。邀請三位學界藝術界實地分別導覽，導覽內容由三位專家以各自的專長與觀察來回應展覽，觀眾將對夏荊山畫作有更多的認識，也聽到一些美麗的小故事。

 長榮大學書畫藝術學系副教授 沈政乾老師 12/17 AM 11:15	 傳統彩繪大師 廖慶章老師 12/18 PM 14:30	 國立台北教育大學人文藝術學院院長 郭博州老師 12/24 PM 15:00
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集合地點：臺南公會堂1樓表演廳
每場導覽名額限制20人，相關團體等預約申請，請於11/25前來電 (02) 8712-6838 分機 22 號小組預約導覽。

對岸線 - 臺南文化藝術基金會
南大書畫學系

classic music of Claude Debussy with an animation featuring artworks of Xia Jing Shan as backdrop, creating a post-modern ambience fusing the orient and the occident.

2. 《乘著荊色的翅膀》露天音樂會

“On Wings of Jing” Open-Air Concert

- | 時間 Date : 12/17 (六) 15:30-17:00
- | 地點 Venue : 圓形劇場 / Amphitheater
- | 費用 Fee : 免費 / Free Admission
- | 演出 Performer : 臺南市立民族管絃樂團 / Tainan City Traditional Orchestra (TCTO)



當講究筆趣、墨韻的水墨畫，遇上「輕攏慢撚抹復挑」、「響遇行雲橫碧落」的絲竹管絃，會是什麼樣的情景？12月17日在公會堂的「乘著『荊色』的翅膀」盛會中，有「臺南文化尖兵」之稱的臺南市民族管絃樂團，將安排一系列耳熟能詳的中國風流行

歌曲。希望藉由不同音樂語彙來連結人我間的情感；對照清淨莊嚴的藝術名家夏荊山，其豐盈充沛的藝術能量，再悠揚樂聲中，將更顯獨特，我們也能透過荊山筆下線條、墨色的多變，感受其超凡脫俗的畫風及優美意境。

What will it be when ink wash painting that emphasizes on the touches of brush and charm of ink encounters Chinese traditional orchestra? You will find out soon at the open-air concert “On Wings of Jing” held on Dec. 17 at the Former Tainan Assembly Hall (FTAH), where Tainan City Traditional Orchestra (TCTO) will be performing a series of pop songs with Chinese musical instruments. This concert is held in hope of connecting emotions between people through different musical expressions. When we listen to the music

“On Wings of Jing” Outdoor Concert
- 乘著荊色的翅膀 - 露天音樂會

12/17 Sat. PM 3:30-5:00
表演者 | TCTO臺南市民族管絃樂團
地點 | 吳園藝文中心圓形劇場

12/18 Sun. PM 3:30-4:30
表演者 | 臺南大學音樂系
地點 | 吳園藝文中心圓形劇場

財團法人夏荊山文化藝術基金會
蔡巴義 謹啟

活動詳情請洽：(02) 8712-6838 分機 22

performed by TCTO, the experience of exposing to the solemn and peaceful works of Xia Jing Shan will be more especial. We can also feel the refined style and graceful atmosphere of Xia Jing Shan’s artworks through his brushstrokes and diverse changes of black ink.

3. 《乘著荊色的翅膀》露天音樂會

“On Wings of Jing” Open-Air Concert

- | 時間 Date : 12/18 (日) 15:30-16:30
- | 地點 Venue : 圓形劇場 / Amphitheater
- | 費用 Fee : 免費 / Free Admission
- | 演出 Performer : 臺南大學音樂系 / Department of Music, National University of Tainan (NUTN)

歷史悠久的國立臺南大學音樂系座落於臺南市府城校區，以培養演奏及創作的音樂人才為名。本場音樂會由音樂系學生大編制開場，接著分別為吉他室內樂及薩克斯風室內樂的演出，曲目為氣質優雅的古典樂，在冬日午後帶來美好的音樂饗宴。

The Department of Music, National Tainan University (NUTN), located in Tainan City, is well-acclaimed for cultivating creative music talents. The opening music for this concert is composed and presented by the students of the music department. And then it will be followed by performances of guitar chamber music and saxophone chamber music. Audiences will be immersed in a wonderful classical music feast in the winter afternoon.

“Xia Jing Shan Divertimento” X’mas Concert

— 夏荊山嬉遊曲 — 聖誕音樂會

12/24

PM4:00-5:00

地點 | 臺南公會堂1樓表演廳

表演者 | 臺南市交響樂團 X 王文隆

免費報名參加，參加即贈送耶誕禮盒乙份。

數量有限，送完為止。



4. 《夏荊山嬉遊曲》聖誕音樂會

“Xia Jing Shan Divertimento” Christmas Music Concert

時間 Date : 12/24 (六) 16:00-17:00

地點 Venue : 公會堂 1F 表演廳 / 1F, Performance Hall, FTAH

費用 Fee : 免費 / Free Admission

演出 Performer : 臺南市交響樂團五重奏、王文隆 (二胡) /
Tainan Symphony Orchestra (TNSO) Quintet feat.
Wang, Wen-lung (Erhu)

臺南市交響樂團聖誕五重奏帶來一連串聖誕組曲，有莫札特、巴赫、柴可夫斯基等西洋音樂大師名曲，並融入夏荊山聖誕氣氛的動畫，西洋古典音樂與東方傳統書畫的結合，在 2016 歲末帶來祥和與喜悅，呈現中西合璧的新氣象。

Tainan Symphony Orchestra (TNSO) will be presenting Christmas medley, including classical music from maestro Mozart, Bach and Tchaikovsky, along with an animation filled with Christmas atmosphere featuring masterpieces from Xia Jing Shan. The combination of Western classical music and oriental traditional artworks will bring peace and joy to all the audiences at the end of the year 2016.

四、大師講堂 Xia Jing Shan Lecture



時間 Date : 12/25 (日) 14:00-16:00

地點 Venue : 台灣文學館 1F 演講廳 / 1F, Auditorium, NMTL

主講人 Presenter : 趙忠傑 X 李文 X 謝哲青 / Chao Chung-chieh,
Raymond Li and Xie Zhe-qing

講題 Topic : 《時光流轉的聲音——夏荊山文化的新意傳遞與藝術史說》“Sound of Time --- Passing on of Xia Jing Shan's Culture and the Theory of Art History”

財團法人夏荊山文化藝術基金會執行長趙忠傑博士、前英國國家廣播公司 (BBC) 中文總監李文與台灣知名旅行作家及節目主持人謝哲青以夏荊山藝術作品為例，探討全球化趨勢下文化資產的保存與發展，以及科技媒體帶來的影響與衝擊。

This lecture will be hosted by Professor Chao Chung-chieh, CEO of Xia Jing Shan Culture and Arts Foundation, Raymond Li, former Head of BBC Chinese, and Xie Zhe-qing, a famous broadcaster and travel writer. Take Xia Jing Shan's artworks as an example, they will be discussing the preservation and development of cultural assets under the trend of globalization, and the influence and impact of science and technology media.



Xia Jing Shan
Story House

Surrounding Activities

| 展覽周邊活動

一、公益換書 Charity Book Swap



透過「舊愛新知 X 公益換書」活動，結合台南在地書店一同做公益，如同夏荊山闡揚中華書畫藝術之美，延續一本好書的智慧世代傳承綿延。民眾可以攜帶舊書籍至展覽現場，兌換台南在地書店提供的二手書籍，加贈夏荊山雜誌「荊山美學」，活動結束後將民眾募集而來的書全數捐出給需要的單位。

The activity of “Book Exchange” is cooperated with local Tainan bookstores. Through the event, the Foundation hopes to influence more people to join philanthropic activities and pass on the

wisdom of a good book to the next generation, just as Xia Jing Shan advocating the beauty of Chinese arts. Everyone is welcomed to bring old books to the exhibition venue and trade for used books provided by local bookstores. And what’s more, the Foundation will offer a volume of “Jing Shan Aesthetics” as a gift for participants. At the end of the event, all the collected books will be donated to organizations in need.

二、荊天來許願 Make A Wish Today

「夏荊山故事館：經典藝術特展」展現了夏荊山一生的創作結晶與文化蘊含，致力公益與藝術創作，傳奇的經歷成為雋永的故事。今年你自己的故事寫還順利嗎？在今年度的尾聲，無論結果如何，至少平平安安地走到此刻，向身邊的朋友與家人說聲感謝，也別忘了對自己的努力說聲辛苦了。書寫下你的小故事、想對某人說的悄悄話、特別想感謝的話、明年的期許，共同譜出屬於我們 2016 年的故事。

“Xia Jing Shan Story House: Classic Art International Exhibition” displays the meaningful life story of Xia Jing Shan, including his creations and cultural heritages through lifetime, and how he dedicated himself into philanthropic activities and artistic creations, as well as his legendary experiences.



Have you been writing a good story so far? At the end of the year 2016, no matter what the outcome may be, you have made it safely to this moment. Don’t forget to say “thank you” to your friends and family. And don’t forget to appreciate the hard work and efforts you’ve made this year. Write down your little story of life, private message you’d like to share with someone special, thankful words or expectations for next year. Together, we can compose a story that only belongs to us in the year of 2016.

三、茶食與甜點 Refreshments



在展覽活動期間與十八卯茶屋、奉茶配合，進行「夏荊山故事館 經典藝術國際特展」下午茶活動，只要在活動期間消費達指定金額，即可獲得夏荊山文化藝術基金會限定紀念贈品。數量有限，送完為止。

During the exhibition, if one spends a specified amount at “Day-break 18 Teahouse,” one can receive a memorial gift provided by Xia Jing Shan Culture and Arts Foundation. The memorial gifts are with a limited number (while supplies last).

四、藝術與甜點 Art and Dessert

台南法式甜點茶沙龍「De Canelé。露露麗麗」提供美味開幕茶點以及聖誕點心。12 月起至展覽活動結束期間，露露麗麗店內將販售一道夏荊山故事館的展覽概念甜點，選購此甜點或消費達指定金額即可獲得夏荊山文創禮品麒麟金屬書籤。數量有限，送完為止。

De Canelé , a French dessert salon in Tainan, will provide the refreshments for the opening ceremony and for Christmas. Start from December throughout the end of the exhibition, De Canelé is slated to sell a dessert inspired by the concept of Xia Jing Shan Story House. One can receive a delicate metal bookmark if one purchases the particular dessert or spends a specified amount. The memorial gifts are with a limited number (while supplies last).



五、粉絲團活動 On Our Facebook Page



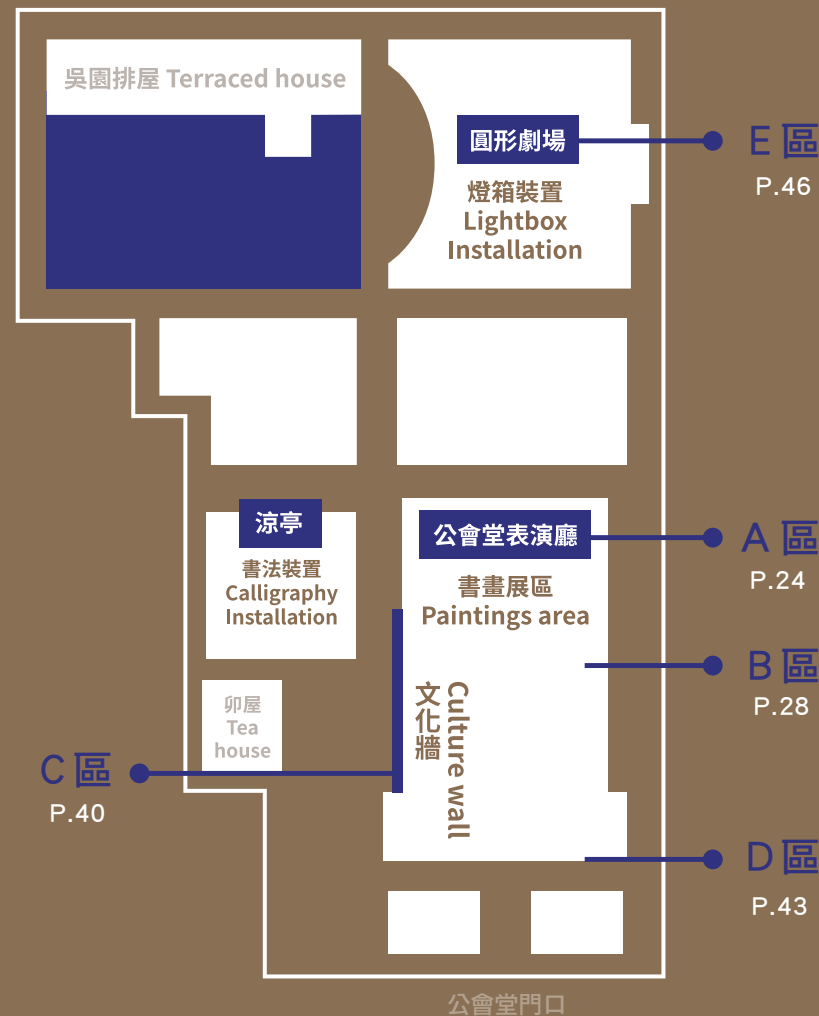
於展覽期間對「夏荆山文化藝術基金會」粉絲團按讚並於展覽服務台填寫展覽問卷，2 項皆完成即可獲得筆記本乙款。

During the exhibition, a notebook will be provided as a gift if one "likes" our Facebook page at <https://www.facebook.com/xjsac/> and fills out an exhibition questionnaire at the exhibition counter.



Floor Plan

| 展場平面圖



Exhibition of Paintings

| 展出畫作

A . 展場真跡展出 Authentic Paintings

01

一佛二弟子

A Buddha and Two Disciples

02

白衣觀音

Guanyin in White Clothes

03

鍾馗

Zhong Kui

04

達摩祖師

Bodhidharma

05

竹鶴觀音

Guanyin with Bamboo and Cranes

A-01 / 左 Left

一佛二弟子
Buddha and His Two
Disciples



A-02 / 右 Right

白衣觀音
Guanyin in White
Clothes

一佛二弟子 Buddha and His Two Disciples

該畫面描繪一佛二弟子，使用工筆重彩設色而成。傳聞釋迦如來曾於靈鷲山拈花微笑，此時大眾默然不解其意，唯有迦葉尊者破顏微笑，世尊曰：「吾有正法眼藏，涅槃妙心，實相無相，微妙法門，不立文字，教外別傳，付囑摩柯迦葉。」是故迦葉尊者成為禪宗第一代祖師，而後將其法脈傳與阿難尊者。

This picture is a depiction of Buddha and his two disciples, which are painted with meticulous brushstrokes and bright colors. Legend has it that Buddha once held up a flower and just admired it in his hand. All the other disciples did not know how to react, but Mahakasyapa smiled slightly. Buddha saw that and said: "I possess the true Dharma eye, the marvelous mind of Nirvana, the true form of the formless, the subtle dharma gate that does not rest on words or letters but is a special transmission outside of the scriptures. This I entrust to Mahakasyapa," and stated Mahakasyapa as one who truly understood him and was worthy to be his successor.

白衣觀音 Guanyin in White Clothes

該尊觀音沿用南宋牧谿的白衣觀音造形，延續著濃厚禪意境界的造像傳統。畫中觀音端坐沉思，坐於一片枯黃荷葉之上，更顯蕭瑟、寧靜之感，頗具禪味。

The image and the posture of Avalokitesvara in this picture is inspired by the paintings of Muqi Fachang, a Chinese painter who lived in the 13th century, around the end of the Southern Song dynasty. The posture of Avalokitesvara and the atmosphere of the picture is full of zen-notations. Avalokitesvara is meditation while sitting on withered lotus leaves, which adds a sense of tranquility and zen to this picture.

A-03 / 左 Left

鍾馗 Zhong Kui

A-04 / 右 Right

達摩祖師 Bodhidharma



鍾馗 Zhong Kui

鍾馗體格短小，面目猙獰，動作滑稽，顯現出醜感，別具風趣。在美學欣賞上，醜感的感官認知，亦是一種藝術表現手法，有別於美的認知，鍾馗時常使用醜感呈現，來引發人們的關注。

In this picture, Zhong Kui looks short; his facial expressions are hideous, while his movements are comical. This picture shows a sense of ugliness and humor. In aesthetics, “ugliness” is also an artistic expression. In contrast to “beauty,” the image of Zhong Kui often displays a sense of ugliness to draw people’s attention.

達摩祖師 Bodhidharma

禪宗祖師達摩留下許多經典神奇色彩的故事，記載達摩由印度登商船，進行遠洋航運而抵達中國，故將達摩背景配置大海，具有渡海意涵思維，象徵他將天竺禪法帶入東土；但將達摩站於岩石上渡海，並未見於經典依據，此乃夏荊山創作之巧思。

There are numerous myths about Bodhidharma. Legend has it that Bodhidharma boarded a merchant ship in India and got to China by the ship. Therefore, the background of the picture is set at an ocean to credit Bodhidharma as the transmitter of Buddhism to China. The image of Bodhidharma riding a rock to cross the ocean is not seen in any classical reference. We can tell that it is an ingenuity created by Xia Jing Shan.

A-05

竹鶴觀音 Avalokitesvara with Cranes



竹鶴觀音 Avalokitesvara with Cranes

白衣觀音結跏趺於磐石之上，背景配置岩石與竹林，構成紫竹林觀音的意象，此乃普陀山觀音信仰的變化造像之一。但在觀音周圍配置六鶴，並非佛教傳統，乃明清時期吉祥圖案「六鶴迎春」的表徵，夏荊山將傳統佛教造像與世俗吉慶題材結合一體，頗有巧思。

Avalokitesvara mounts a rock in a lotus position with rocks and bamboo grove as backdrop, structuring the image of “Avalokitesvara in Purple Bamboo Grove,” which is one of the variations of the sculptures of Avalokitesvara in Putuo Mountain. However, drawing six cranes beside Avalokitesvara is not a Buddhist tradition; it is a symbol of an auspicious pattern originated from Ming and Qing dynasty. It is with ingenuity that Xia Jing Shan combines the traditional image of Avalokitesvara with auspicious patterns.

Exhibition of Paintings

| 展出畫作

B. 展場展出畫作一覽 Paintings in Main Fair

- | | |
|---|---|
| 01
柳枝觀音
Avalokitesvara with a Willow Branch | 11
高仕圖
Painting on Scholar |
| 02
普賢菩薩
Samantabhadra | 12
蓮花觀音
Avalokitesvara on a Lotus |
| 03
藥師琉璃光如來
Bhaisajyaguru | 13
清淨觀音
Cundi Bodhisattva |
| 04
文殊菩薩
Manjushri | 14
竹林七賢
Seven Sages of the Bamboo Grove |
| 05
鍾馗夜宴
The Spring Evening Banquet at the Peach and Pear Blossom Garden | 15
鍾馗伏虎圖
Zhong Kui Tames a Tiger |
| 06
鍾馗嫁妹
Zhong Kui Marries off His Little Sister | 16
鍾馗戲鶴圖
Zhong Kui and a Crane |
| 07
鍾進士遷圖
Zhong Kui Moves House | 17
達摩祖師
Bodhidharma |
| 08
達摩祖師
Bodhidharma | 18
羅漢
Arhat |
| 09
羅漢
Arhat | 19
書法
Calligraphy |
| 10
書法
Calligraphy | 20
高仕圖
Painting on Scholar |
| | 21
漁家樂
Fishermen's Fun |

B-01 / 左 Left

柳枝觀音
Avalokitesvara with
a Willow Branch



B-02 / 右 Right

普賢菩薩
Samantabhadra

柳枝觀音 Avalokitesvara with a Willow Branch

畫面中白衣觀音站在蓮臺之上，右手持楊柳，左手持淨瓶，遍灑楊枝甘露枝水，救濟苦輪。觀音兩側配置十八羅漢，背景配置祥雲，觀音與十八羅漢共同配置源於明代，一直傳承至今。

In this picture, Avalokitesvara is dressed in white flowing robe and sits on a lotus. She holds a water jar containing pure water in her left hand, and holds a willow branch in her right hand to sprinkle the divine nectar of life upon the devotees as to bless them with physical and spiritual peace. The Eighteen Arhats are standing beside her with auspicious clouds as backdrop. The image of Arhats standing next to Avalokitesvara was originated in Ming dynasty and has been very popular to date.

普賢菩薩 Samantabhadra

普賢菩薩乃「大行普賢王菩薩」之簡稱，早期普賢菩薩梵語音譯「三曼多跋陀羅菩薩」，又譯「遍吉菩薩」，表示「普」為身相遍一切處，「賢」為最善功德妙義無所不在。常作為釋迦牟尼佛右協侍菩薩，其坐騎為六牙白象，白象在印度傳統上具高貴象徵，通常為國王坐騎。

Samantabhadra (Sanskrit, “Universal Worthy”) is a bodhisattva associated with practice and meditation. Samantabhadra is usually depicted in a trinity on the right side of Shakyamuni Buddha, riding an elephant with six pairs of tusks. White elephant is a symbol of noble and is usually the mount of king.

B-03 / 左 Left

藥師琉璃光如來 Bhaisajyaguru

B-04 / 右 Right

文殊菩薩 Manjushri



藥師琉璃光如來 Bhaisajyaguru

藥師琉璃光如來願力成就東方琉璃淨土，以琉璃為名，乃取琉璃之光明透徹以喻國土清淨無染，彼如來以藥施著名，畫面使用工筆重彩描繪。主尊如來，身後圍繞四大天王，左側站立日光遍照菩薩，右側站立月光遍照菩薩，菩薩前方站立十二大藥叉為眷屬，十二藥叉神將也表藥師如來十二大願的象徵，頭上有生肖標誌，又代表時辰，是藥師如來守護眾生，譬如隨身影，一分未捨離修持藥師如來者。

Bhaisajyaguru is the Buddha of healing and medicine. He is named after glass in Chinese, to metaphorize a clean territory without pollution. He is described as curing those suffering people with medicines. The picture is illustrated with meticulous brushstrokes and bright colors. The main figure is Bhaisajyaguru; he is surrounded by Four Heavenly Kings; Suryaprabha and Candraprabha are standing beside him. The Twelve Heavenly Generals, the protective deities of Bhaisajyaguru, are standing in front of him. The Twelve Heavenly Generals also represent the Twelve Vows of Bhaisajyaguru. Each of them has a Chinese zodiac on forehead, which also represents different divisions of the day, meaning the protection from Bhaisajyaguru is at all times.

文殊菩薩 Manjushri

文殊菩薩為中國四大菩薩之一，象徵智慧第一，文殊菩薩現童子像，右手持劍，斬除一切煩惱無明，右手持書卷，象徵無上智，乘坐於青獅之上，此造像體系並非源於顯教中，而是出現於唐密儀軌中。另外，畫面文殊菩薩左下角，配置善財童子為眷屬；右下角，配置于闐王為眷屬，二眷屬則出於唐代五臺山文殊菩薩化現故事中。

Manjushri Bodhisattva is one of the Four Great Bodhisattvas of Buddhism. He symbolizes wisdom. In this picture, he is depicted as wielding a sword in his right hand, which represents the realization of transcendent wisdom through cutting down ignorance. He holds a sutra in his left hand, representing his attainment of ultimate realization. Manjushri is depicted as riding a blue lion. This image is originated from a tantric corpus of Buddhism in Tang dynasty. In the left lower corner, there is Sudhanakumara; while in the right lower corner, there is who is Kingdom of Khotan; both are the dependents of Manjushri. And the image of the two dependents is generated from a story in Tang dynasty.

B-05 / 左 Left

桃李夜宴 The Spring Evening Banquet at the Peach and Pear Blossom Garden

B-06 / 右 Right

鍾馗嫁妹 Zhong Kui Marries off His Little Sister



桃李夜宴 The Spring Evening Banquet at the Peach and Pear Blossom Garden

此畫作屬於文薈圖題材，畫擬李白《春夜宴從弟桃李園序》詩句：「夫天地者，萬物之逆旅；光陰者，百代之過客；而浮生若夢，為歡幾何？」。畫面中，夜晚時刻，桃花盛開，一群文人雅士於庭院中舉行雅會，進行沏茶、賞花、觀畫、吟詩、聽樂等文藝活動。畫幅雖小，但畫工細膩，用色素雅，頗有可觀之處。

This picture is a depiction of Li Bai's poem, "The Spring Evening Banquet at the Peach and Pear Blossom Garden." The poetry says: "The universe is a temporary inn for all living things. Time is the transit visitors over the span of one hundred generations. This drifting life is like a dream. There is too little time to enjoy the pleasure of living." We see a group of friends in a lush garden, surrounded by blossoming trees. They are having a banquet while drinking wine and composing poetry. The picture is painted with meticulous brushstrokes with elegant colors. Despite of its small size, it is a marvellous picture.

鍾馗嫁妹 Zhong Kui Marries off His Little Sister

鍾馗嫁妹是中華文學及世俗文化中的故事題材，廣為流傳，常作為吉慶與裝飾圖案。該畫面中人物主題使用重彩色設，背景則使用水墨設色而成，使得畫面主題人物相當醒目。

Zhong Kui Marries off His Little Sister is a popular theme in Chinese literature and folktales. It is commonly used as an auspicious and decorative pattern. The figures are illustrated with bright colors, with ink and water landscapes as backdrop, which makes the figures more eye-catching.

B-07 / 左 Left
鐘進士遷圖
Zhong Kui
Moves House



B-08 / 右 Right
達摩祖師
Bodhidharma

鐘進士遷圖 Zhong Kui Moves House

畫面中表現鍾馗遷居，眾多小鬼付出勞力，扛其家當重物協助鬼王，而鍾馗的親妹乘坐於牛上，跟隨在後。畫面使用工筆勾勒，略加淡彩及墨染設色而成，色調統一寧靜。

Zhong Kui is illustrated in the middle of the picture, while numerous ghosts carry heavy things for Zhong Kui, the King of Ghosts, and help him move house. While the sister of Zhong rides an ox following behind. The picture is painted with meticulous brushstrokes and light colors, as well as ink and water. The color hues are quiet and tranquil.

達摩祖師 Bodhidharma

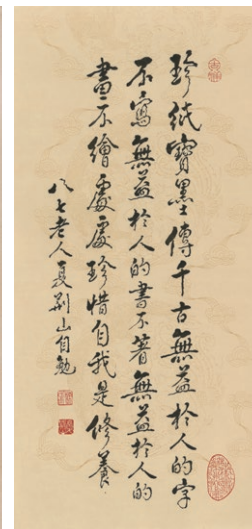
鍾馗嫁妹是中華文學及世俗文化中的故事題材，廣為流傳，常作為吉慶與裝飾圖案。該畫面中人物主題使用重彩色設，背景則使用水墨設色而成，使得畫面主題人物相當顯目。

Zhong Kui Marries off His Little Sister is a popular theme in Chinese literature and folktales. It is commonly used as an auspicious and decorative pattern. The figures are illustrated with bright colors, with ink and water landscapes as backdrop, which makes the figures more eye-catching.

B-09 / 左 Left
羅漢
Arhat



B-10 / 右 Right
書法
Calligraphy



羅漢 Arhat

該幅羅漢表現相當具有人間世俗性的一面，尊者坐於席上，豐頤蹙額、深目大鼻，身後放置一鉢，此時修行入定已經結束，尊者準備起身，故雙手高舉、咧嘴大開，呈現伸懶腰的模樣，十分逗趣。

We can see Arhat shows human nature in this picture. Sitting on a mat, his face is rounded and he frowns his forehead. His eyes are big and nose is tall. There is a bowl behind him. At this time, he just finished meditation and is ready to get up. So he puts his hands up and mouth wide-opened as if yawning; very amusing.

書法 Calligraphy

夏荆山書法內容，為夏荆山多年來對於佛學的體悟，將其轉換成平白的言語，以助思惟傳達。其行書字跡端正規矩的排列書寫，楷化意味強烈，使讀者容易識文，以傳播教化思想。

The contents of Xia Jing Shan's calligraphy works are his realizations on Buddhism over the years. He transformed his comprehensions into simple words so readers could easily understand. His brushstrokes are tidy and neat and are written in regular script. Readers could recognize the words easily and to disseminate the profound ideas.

B-11 / 上 Up

高仕圖
Painting on
Scholar

B-12 / 下 Below

蓮花觀音
Avalokitesvara
on a Lotus



高仕圖 Painting on Scholar

畫面採一河兩岸式的構圖，前岸繪製文人雅士聚會結束，正欲離去的互相告別。上方描繪文人雅聚舉行集會之所，相互下棋、高歌、飲酒、沏茶，將場景配置於松林間，以松象徵文人的高貴氣節。

The composition is a river cross-strait. The front bank shows the scholars are about to leave after a get-together. The upper side of the picture depicts the place where scholars having a reunion. They play chess, sing songs and drink tea among pine trees. Pine trees here symbolize the noble integrity of scholars.

蓮花觀音 Avalokitesvara on a Lotus

畫作中觀音身著條帛、天衣、褲裙，身上配戴瓔珞，頭梳高髻上戴冠，冠中阿彌陀佛，菩薩結跏趺坐於蓮臺之上，手持蓮花。此種觀音菩薩造像，唐密屬於聖觀音，天台宗教法稱大慈觀音，即梵文 Arya-avalokitesvara 的意譯。聖觀音即正觀音，乃觀音菩薩知本尊，一切法相的總體代表。

We can see Avalokitesvara, dressed in divine clothes, wears keyura and a crown on head. She sits on a lotus in lotus position and holds a lotus in hand. This image of Avalokitesvara is called St. Guan Yin in Tangmi (a tradition of Vajrayana Buddhism that flourished since Tang dynasty). While Tiantai Buddhism calls it Mercy Guan Yin, which is the literal meaning of Arya-avalokitesvara in Sanskrit. Avalokitesvara is the representation of all intrinsic natures.

B-13 / 左 Left

清淨觀音
Cundi Bodhisattva

B-14 / 右 Right

竹林七賢
Seven Sages of the
Bamboo Grove



清淨觀音 Cundi Bodhisattva

白衣觀音手持念珠，站立於蓮花海中，蓮花自古表清淨、無染、聖潔之意，故佛國淨土眾生大都由蓮花化生而生，佛菩薩也端坐蓮花之上，有別於世俗染欲而生。

Cundi, dressed in white, holds Buddhist prayer beads and stands amongst lotuses. Lotus stands for clean, unstained and holy since ancient times. Therefore, the beings from Buddhism pure land are mostly born from lotus. Avalokitesvara also mounts on lotus, which means she is different from others human beings who are born in the world with lusts in mind.

竹林七賢 Seven Sages of the Bamboo Grove

畫作描繪七位文士雅聚，五位童僕伺候於側，背景繪製大湖石以及大片竹林，由此可知為竹林七賢題材。魏晉時期正始年間（240-250年），嵇康、阮籍、向秀、劉伶、山濤、王戎及阮咸七人，在山陽縣（今修武一帶）竹林之下，玄談、高歌、飲酒，肆意酣暢，世謂竹林七賢。

The picture depicts the reunion of the seven sages and five servants beside them, with rocks and bamboo grove as backdrop. We can tell from the details that this painting is about the "Seven Sages of the Bamboo Grove." During the Wei and the Jing dynasties (240-250), Ji Kang, Liu Ling, Ruan Ji, Ruan Xian, Xiang Xiu, Wang Rong and Shan Tao, often sang songs, drank wines, discussed Neo-Taoism together in the bamboo grove located in Shanyang County (now it is called Xiuwu County). The world calls them "the seven sages."

B-15 / 左 Left

鍾馗伏虎圖
Zhong Kui Tames
a Tiger



B-16 / 右 Right

鍾馗戲鶴圖
Zhong Kui and
a Crane



鍾馗伏虎圖 Zhong Kui Tames a Tiger

在佛教造像傳統中有伏虎羅漢，並未出現伏虎鍾馗，但夏荆山將佛教造像傳統，與民俗題材相結合，產生一種新的圖像語彙。

In traditional Buddharupa, there is an Arhat who tames a tiger, but there is not an image about Zhong Kui taming a tiger. However, Xia Jing Shan combines the traditional Buddharupa with folktales and creates a new image and expression.

鍾馗戲鶴圖 Zhong Kui and a Crane

畫面中鍾馗坐於磐石之上，手持酒杯欲飲酒，身後放置一缸酒壺。鍾馗身旁松樹及白鶴，具有兩種圖像意涵，其一，表示君子之德長青不敗，隱居田園寄情山水之間，以松、鶴為友。其次，表示長壽之意的吉祥語意，表示「松鶴延年」。

This picture portraits Zhong Kui sits on a rock, holding a glass of wine in hand with a jug of wine placed behind him. Zhong Kui is surrounded by pine trees and a crane. This image has two meanings. First, it is a representation of the integrity and virtues of a gentleman, which is evergreen and everlasting. He resides in rural, focuses on landscapes and befriends pines and cranes. Second, it represents an auspicious meaning of longevity (due to the pronunciation of "pine" and "crane" in Chinese).

B-17

達摩祖師
Bodhidharma



達摩祖師 Bodhidharma

達摩為東土禪宗開山祖師。他是南天竺香至王的第三子，出家後從般若多羅大師，南朝期間自印度搭船航海來到廣州，北行至北魏，教導禪法、直指人心、見性成佛，不立文字、教外別傳。於東魏天平三年（536年）受人迫害、中毒身亡，葬於熊耳山（今河南宜陽縣），起塔于定林寺。但在《景德傳燈錄》中記載達摩為假死，爾後欲西返天竺。據傳他死後三年，魏國使者曾於蔥嶺遇到他，見他手攜一隻草履，向天竺歸去。畫面中的達摩，便是表現欲歸天竺的形貌。

Bodhidharma was the founder of Chinese Zen Buddhism. He was the third son of a great Indian king. He learned from Master after he became a monk. He arrived at Guanzhou from India by boat during the Northern and Southern dynasties and

then he traveled north to Northern Wei. Bodhidharma's teachings and practice centered on meditation and zen. He did not write text and did not teach outside of class. Bodhidharma was later persecuted during Eastern Wei dynasty (536) and died from intoxication. He was buried in Mount Xion'er (now Yiyang County, Henan). But "Transmission of the Lamp" stated that Bodhidharma faked his death and came back to India. It is said that a messenger from Wei met him three years after his death. The messenger saw Bodhidharma left for India with a shoe in his hand. The picture is a portrait of Bodhidharma leaving for India.

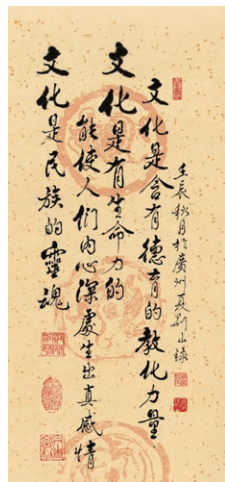
B-18 / 左 Left

羅漢
Arhat



B-19 / 右 Right

書法
Calligraphy



羅漢 Arhat

畫作中羅漢上身衣冠不整、彎腰、右手高舉、持搔癢器物抓背，恰似搔到癢處，表情十分陶醉自得，顯得相當生動有趣。羅漢不拘小節、隨處而安、自在的性格，反映出人間聖者的氣質。

In the picture, we can see Arhat is dressed in untidy clothes. He bends down, raises his right hand and scratches his back with an implement. His expressions are very intoxicated and contented. The relaxed and carefree characteristics of Arhat reflect the temperament of human saint.

書法 Calligraphy

本篇書法強調中華文化的重要。中華文化的內涵不外乎儒家的倫常、釋教的悲願、道家的豁達，今日是中華文化復興的大世代，對於傳統文化的涵養應深植人心。

This calligraphy work emphasizes the importance of Chinese culture. And the essence of Chinese culture is no more than Confucian ethics, Buddhism benevolence, and Taoist open-mindedness. Now is the age of Chinese cultural renaissance. Everyone should be more aware of our traditional cultures.

B-20 / 上 Up

高仕圖
Painting on
Scholar



B-21 / 下 Below

漁家樂
Fishermen's
Fun



高仕圖 Painting on Scholar

該畫面描繪春天時節，桃花盛開，文人雅士進行聚會，賞玩，以文會友的情節。畫面雖小，人物眾多，山石草木等一絲不苟的描繪，全景使用工筆色設而成，顯得相當細膩別緻。

This picture is a depiction of springtime. During springtime, peaches blossoms area in full bloom. Scholars get together appreciate the blossoms and share poems. Although the picture is small in size, there are plenty of figures, and the rocks, grass and trees are illustrated with meticulously brushstrokes. It seems very fine and exquisite.

漁家樂 Fishermen's Fun

畫作呈現魚米之鄉的江南，五穀豐收、漁家安樂的場景，該類國畫題材屬於傳統民樂圖，象徵皇圖永固、政治清明、四海昇平的歡熱氣息。

The picture depicts harvests in Jiangnan, one of the most prosperous regions in China blessed with wealth in natural resources. This picture conveys a message for peace. It expresses several meanings, includes the eternity of the Emperor's reign, clear and bright politics and peace in the world.

Exhibition of Paintings

| 展出畫作

C. 周圍展出畫作一覽 Surrounding

文化牆 (3 幅)

01

高仕圖
Painting on Scholars

02

羅漢
Arhat

03

梅竹雙樂
Happiness of the Bamboo Grove

D. 布條 (6 幅)

01

降龍羅漢
Arhat Taming the Dragon

02

高仕圖
Painting on Scholar

03

書法
Calligraphy

04

鍾馗觀棋
Zhong Kui Observes a Chess Gam

05

釋迦牟尼佛
Sakyamuni

06

觀世音菩薩
Avalokitesvara

E. 燈箱裝置 (4 幅)

01

地藏菩薩
Painting on Scholars

02

童子拜觀音
Arhat

03

鍾馗
Happiness of the Bamboo Grove

04

羅漢
Happiness of the Bamboo Grove

C-01 / 上 Up

高仕圖
Painting on Scholars

C-02 / 下 Below

羅漢
Arhat



高仕圖 Painting on Scholars

畫面描繪帝王行樂圖的場景，上半段帝王身著黃袍，騎乘白馬之上，周圍百官、宮女簇擁圍繞。畫面背景山水採用淺絳山水技法描繪，在赭石烘染之上，略施綠色顏料而成，畫面顯得十分素雅清淡。

The picture is a depiction of the entertainments of emperor. We can see, in the upper part of the painting, the emperor, who is dressed in yellow robe and rides a white horse, is surrounded by dozens of officials and maids. The landscape in the background is illustrated with light crimson colors highlighted by a little hue of green color, creating an elegant and clear style.

羅漢 Arhat

該畫面採用兩段式構圖法，前景與中景非別描述不同的主題，前景為花叢盛開的各色牡丹花，爭奇鬥艷，顯得十分活潑熱鬧。中景一磐石上，一位羅漢坐在其上，身旁配置一香爐，用色簡潔乾淨，呈現出羅漢寧靜於禪悅中，與前景的花花世界截然不同。

The composition of the work is of two sections. The foreground and the middle ground are depictions of different subjects. The foreground depicts blooming peonies in various colors, which creates a lively and upbeat atmosphere. The middle ground illustrates Arhat sitting on a rock with an incense burner placed next to him. The colors are simple and neat. It displays the tranquility and the relaxed joy of Arhat which is explicitly different from the colorful blossoms in the foreground.

C-03

梅竹雙樂

Happiness of the Bamboo Grove



梅竹雙樂 Happiness of the Bamboo Grove

該畫面描繪冬春季節，「寒歲三友」中的梅與竹一同開放，梅花初綻枝頭，竹葉點綴在旁，不畏寒冷，兩隻毛色鮮艷的帝雉，雙雙對對的站在枝頭上，靜靜地欣賞這冬日美景。帝雉的姿態雍容華貴，外型鮮艷，象徵高貴氣質。夏荊山將梅花用亮白色點畫，更可現出梅的優雅細緻。

This picture is a depiction of winter and spring. We can see the bloom of plum trees and bamboo in this picture. The flowering branches of plum blossom are adorned with the green leaves of bamboo. A pair of brightly colored Mikado pheasants, impervious to cold, are sitting on the branch, appreciating the magnificent winter scenery. The postures of Mikado pheasants are elegant and graceful; their vibrant appearances are symbols of royalty. Xia Jing Shan painted the plum flowers as bright white dots, which emphasizes the finesse and charm of plum blossoms.

D-01 / 上 Up

降龍羅漢 Arhat Taming the Dragon

D-02 / 下 Below

高仕圖 Painting on Scholar



降龍羅漢 Arhat Taming the Dragon

降龍羅漢在印度佛教造像中並無該類題材，此乃中土佛教文化的獨特造像。龍虎相對本為道教常見題材，宋代時三教合流，互相影響，龍虎也被佛教羅漢體系所攝受，成為降龍羅漢、伏虎羅漢的母題。

Traditionally, there is no such image as Arhat Taming the Dragon in Indian Buddhism. The subject is originated in Chinese Buddhism. Dragon and tiger are well-liked motifs for Taoist paintings and creations. During the Song dynasty, the three religions, Indian Buddhism, Chinese Buddhism and Taoism, began to incorporate and influence one another. Hence, Buddhism takes in the motifs of dragon and tiger and establishes them into Arhat Taming the Dragon and Arhat Taming the Tiger.

高仕圖 Painting on Scholar

該幅作品為傳統文薈圖題材，文人進行雅聚文藝交流的場景，展現儒家學者學富五車，寄情於山水園林之間，超然脫俗，清高自命的氣節。畫面使用工筆細膩技法描繪，使得畫面相當秀雅精緻，且配色得宜，使畫面相當和諧。

This ink painting depicts the gathering of ancient Chinese scholars. It is a depiction of the everyday life of scholars. This picture displays the 'hermit spirit' of ancient Chinese scholars, who are dignified detached from personal interests and the world. The work is painted with meticulous brushstrokes and is skillfully delineated. The whole picture is elegant and delicate with harmonious color matching, creating richly decorative style.

D-03 / 左 Left

書法
Calligraphy

D-04 / 右 Right

鍾馗觀棋
Zhong Kui
Observes a
Chess Game



書法 Calligraphy

夏荆山許多書法作品書寫內容，都強調傳統固有中華文化的重要性，是華夏民族精神堡壘，也是靈魂所在，失其文化就斷絕自我民族的認同。

Many calligraphy works of Xia Jing Shan emphasize on the importance of preserving Chinese cultures, which he believes is the fortress of Chinese national spirit, and where their souls belong. Losing the culture is equal to losing the national identification.

鍾馗觀棋 Zhong Kui Observes a Chess Game

據《歷代神仙通鑒》記載，鍾馗系陝西終南人，少時即才華出眾，曾在唐武德年間，赴京城應試，卻因相貌醜陋而落選，憤而撞死殿階。帝聞之，賜以紅官袍安葬，等同進士出身。該畫面中鍾馗頭戴禿頭，身著紅色寬袖長袍，右手持扇，左手捻鬚，屬於進士文人樣貌。鍾馗坐於庭院的太湖石上方，觀看前方部屬小鬼下棋，屬於文鍾馗形貌。畫風採用工筆重彩，太湖石使用金碧山水技法表現。

According to a Taoist book "History of the Immortals," Zhong Kui, born in Zhongnan, Shanxi, was a talented prodigy. In early Tang dynasty, he took part in the imperial examinations at the capital. However, he was rejected due to his disfigured appearance. In anger, Zhong Kui committed suicide upon the palace steps. The emperor buried him and dressed him in the costumes of an official, a red long robe, equal to the rank of "jinshi" at that time. In this picture, Zhong Kui wears an official hat and a red long robe with a fan in his right hand. And he sits on top of a rock in yard, watching his subordinates, two little ghosts, playing chess game. The picture is painted with meticulous brushstrokes and bright colors while the rock Zhong Kui sits on is delineated with splendid golden outlines.

D-05 / 左 Left

釋迦牟尼佛
Sakyamuni

D-06 / 右 Right

觀世音菩薩
Avalokitesvara



釋迦牟尼佛 Sakyamuni

畫面使用細膩工筆重彩設色而成，釋迦如來面如滿月，相貌莊嚴，端坐於高廣蓮臺之上。世尊右手當胸呈現說法貌，左手腹前禪定印，身後配置頭光。背景使用漸層紺藍之色，點綴五色祥雲裝飾，畫面下方繪製一寶盆，盆內置放重寶供奉如來。

The work is painted with delicate and meticulous brushstrokes with bright colors. Sakyamuni sits on a lotus while the complexion of him is clear and radiant. He put his right hand in front of his chest, seems like he is preaching. While his left hand is placed in front of abdomen demonstrating dhyana mudra. A halo is radiating behind him, with the backdrop of gradient purple blue ornamented with five-colored auspicious clouds. We can also see a pot placed with treasures consecrated to Sakyamuni Buddha is painted in the lower corner.

觀世音菩薩 Avalokitesvara

觀世音菩薩呈現思維像，坐於金碧山水的岩石之上，垂目視眾。岩石下方海濤波湧，龍王示現，在唐密儀軌中龍王時常成為觀音的眷屬，因為觀音菩薩在古印度信仰中某部分具有水神與願的特質。畫面色調整體呈現出，一股安穩、祥和的寧靜之感。

Avalokitesvara sits on a rock among splendid golden-outlined landscape. She lowers her gaze as if meditating and lays eyes on the worshipers. Dragon King appears beneath the rock. Dragon King is usually described as a subordinate to Avalokitesvara because Avalokitesvara has the features of a deity of water in the beliefs of ancient India. The hues of the work display a tranquil and peaceful ambience.

E-01 / 左 Left

地藏菩薩
Ksitigarbha
Bodhisattva



E-02 / 右 Right

童子拜觀音
Avalokitesvara and
a Boy Worshiper

地藏菩薩 Ksitigarbha Bodhisattva

該幅地藏王菩薩造形源於日本佛教所傳地藏王菩薩造形改造而成。菩薩圓頂，身著袈裟，右手持錫杖，左手持鉢，身後配置火焰紋的頭光，跣足站立於蓮花上，蓮花旁配置白獅。畫面菩薩具有救度地獄餓鬼道眾生的意涵，錫杖表示震開地獄之門，持鉢表示施食餓鬼之食，火焰頭光表示菩薩現大威德之力。

The image of this Ksitigarbha Bodhisattva is inspired from Japanese Buddhism. With shaved head and a monk robe, Ksitigarbha holds a khakkhara (staff) in his right hand and a bowl in his left hand, while flame-like halo radiates over him. He stands barefooted on a lotus next to white lions. The picture illustrates Ksitigarbha taking responsibility for the instruction of all beings in the six worlds. The khakkhara means to force open the gates of hell, and the bowl means to give foods to hungry ghosts, while the flame-like halo stands for his powerful strength.

童子拜觀音 Avalokitesvara and a Boy
Worshiper

該畫面使用墨色為主，色為輔的設色方式，使得畫面呈現出寧靜深遠的視覺感受。觀音菩薩住錫於補陀落伽山道場，此時善財童子南參至觀音道場，雙手合十，恭敬請法，菩薩慈悲為其宣說大悲法門。

This picture is painted with dark ink and supplemented with light colors, creating a tranquil and deep visual effect. The picture is a depiction of Mount Potalaka, where Avalokitesvara resides, and a young boy comes to visit. The boy worshiper puts his hands together and seeks the advice of Avalokitesvara politely. Avalokitesvara mercily explains the principles of Buddhism for him.

E-03 / 左 Left

鍾馗
Zhong Kui



E-04 / 右 Right

羅漢
Arhat

鍾馗 Zhong Kui

畫面鍾馗表現出酒後衣衫不整，半醉半醒，步履蹣跚，欲拔出寶劍的體態。身後上隅描繪一隻紅色的蝙蝠，象徵「引福入室」的吉祥語彙。

The picture depicts Zhong Kui after drinking. We can see Zhong Kui, improperly dressed, is half-drunk and half-sober. He is trying to draw his sword while his steps are falter. A red bat is illustrated on the upper right corner, which symbolizes “bring good fortune.” (“bat” in Chinese puns with “good fortune”)

羅漢 Arhat

羅漢坐於磐石之上，身著袈裟，雙手胸前持經卷，誦讀，神情顯得十分專注。羅漢身後站立一位崑崙奴侍者，雙手捧經盒，恭敬而立，凝視身前恭讀經文的尊者。該畫面使用工筆重彩表現，岩石使用水墨與赭石設色，磐石上方平臺使用石綠，背景的欄杆使用朱色，色彩配置得宜顯得相當和諧。

In the picture, Arhat mounts on a rock, dressed in a monk robe with scrolls of scriptures in hands. He seems very concentrated on reading the scriptures. A servant, holding a wooden box that puts scrolls of scriptures, looks at Arhat and stands behind. The picture is painted with meticulous brushstrokes and colored with ink and water and ocher. The top of the rock is painted with malachite green while the railings at the backdrop are painted with bright red. The combinations of colors that exist in harmony are pleasing to the eye.

Jing Shan Classic, Cultural & Creative Arts Awards

| 2017 第一屆 「荊山經典 文創藝術獎」



活動宗旨 Event Goal

藝術家夏荊山本於文化紮根，提攜青年，祈願能夠將所擁有的畢生所學「無私回饋、慈善社會」。「夏學文化藝術傳承，荊山經典極品傳世」為財團法人夏荊山文化藝術基金會之成立宗旨。基金會期望透由此「荊山經典 文創藝術獎」公益種子計畫，創立一個藝文與創意交流的平台，讓更多青年激發創意思考，結合傳統文化的精髓進行創作與設計。

Artist Xia Jing Shan has rooted in culture and aimed at guiding and supporting the youths. He aspires to “selfishly contribute to the society” of what he has learnt in life. The goal of the Foundation is to “Pass on the arts and culture of Xia Jing Shan; hand down Xia’s masterpieces for generations.” Through “Jing Shan Classic, Cultural & Creative Arts Awards,” the Foundation hopes to create a platform where culture interacts with arts, and to boost young people’s creativity, designing arts that combines the essence of traditional culture.

參賽主題 Competition Theme

夏荊山藝術家生於 1927 年，畢生致力於中華文化、書畫藝術的創作與傳承。在其創作及修行佛法的過程中體悟到佛畫不只是藝術陶冶，更是心靈上的洗滌，能使現代日理萬機的人們在汲汲營營的生活中，能夠反思和放鬆，遂開始將其作品集結成冊，以利眾生。

「平等之懷，唯理是尚」是夏荊山的常言。他將自己在修行、人生中的體悟，深切地融入每一件藝術創作之中。在欣賞夏荊山的作品時，藝術家清淨的心境躍然紙上；在品讀這些修身心得的字語時，觀者能得到清淨和寧靜的力量，使人無形中放下一切執著。請結合夏荊山居士書畫作品及其背後之蘊含的「慈善理念」與「人生哲理」為發想，結合「文化」與「創意」，激發更深、更廣社會人文關注的作品。

Artist Xia Jing Shan, born in 1927, has been devoted all his life to passing on Chinese culture and artworks of calligraphy and paintings. During the process of art creation and in the practice of Buddhism, he realized that Buddhist

painting is not only an art form but also a spiritual cleansing, which enables people in modern times to reflect and relax. Therefore, Mr. Xia determined to publish a collection of his paintings to benefit human beings.

Artist Xia Jing Shan often says, “Treat all men as equal, and rationality matters the most.” Xia integrated all his experiences and understandings of life into each piece of artwork. And his peaceful state of mind is shown through the work pieces. Viewers can be endowed with courage and tranquility through reading these soul words, and ultimately getting rid of afflictive emotions.

Combine the art works of Mr. Xia and the idea hidden behind the works, which are “philanthropic concepts” and “life philosophy.” Combine “culture” and “creativity” to stimulate more arts that concerned with humanity in social contexts.

參賽組別 Competition Categories

1. 平面視覺設計組 Graphic Design

不限風格及媒材，可為電腦繪圖或手繪創作，以平面圖面呈現，單一或系列作品。

It can be in any style and any medium. It can be computer graphic or hand drawing; one piece of work or a series of works are all welcomed.

2. 產品設計組 Product Design

不限風格及媒材，可為藝術創作或文創禮品設計，單一或系列產品、作品皆可。

It can be in any style and any medium. It can be artistic creation, cultural and arts products or gifts design; one piece of work or a series of works are all welcomed. Please upload the work description in a form of e-poster and by serial number.

3. 數位動畫組 Digital Animation

以多媒體動畫，請依規定上傳 30-60 秒作品精華片段及 10 分鐘正片。

Multimedia paintings. Please upload a clip between 30 to 60 seconds of film highlights and a film less than 10 minutes.

獎項內容 Prizes

獎金得獎者共計：30 名，總獎金總計：新台幣 220 萬元整，以下獲獎者皆可獲得：獎金與獎座、獎狀各一只。

荊山獎

平面設計組 新台幣 20 萬元整

禮品設計組 新台幣 20 萬元整

數位動畫組 新台幣 30 萬元整

荊銀獎

平面設計組 新台幣 15 萬元整

禮品設計組 新台幣 15 萬元整

數位動畫組 新台幣 20 萬元整

荊銅獎

平面設計組 新台幣 10 萬元整

禮品設計組 新台幣 10 萬元整

數位動畫組 新台幣 15 萬元整

優選獎

平面設計組 新台幣 5 萬元整

禮品設計組 新台幣 5 萬元整

數位動畫組 新台幣 10 萬元整

入圍獎

平面設計組 新台幣 1 萬元整

禮品設計組 新台幣 1 萬元整

數位動畫組 新台幣 3 萬元整

比賽時程 Timetable

初選收件：2017/6/5(一)-9/1(五)17:00 止

初選：2017/9 月中旬

決選：2017/10 月中旬

詳細資訊，請上：www.jingshanaward.com



Credits

| 工作人員名單

主辦單位 | 財團法人夏荊山文化藝術基金會
合辦單位 | 臺南市政府文化局
執行單位 | 財團法人夏荊山文化藝術基金會
合作單位 | 臺南市立交響樂團、TCTO 臺南市
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麗麗、十八卯茶屋、臺南奉茶 tea_serving

Host Organizer | Xia Jing Shan Arts and Culture Foundation
Joint Organizer | Cultural Affairs Bureau, Tainan City Government
Executive Unit | Xia Jing Shan Arts and Culture Foundation
Partnerships | Tainan Symphony Orchestra, TCTO, Foundation of Historic City Conservation and Regeneration, Department of Foreign Languages & Literature at National Cheng Kung University, Music Department at National University of Tainan, Painting and Calligraphy Department of Fine Arts at Chang Jung Christian University, Goodo, De Canelé, Eighteen Willow Tea House, Tainan Tea Serving

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印 刷 | 合和印刷有限公司

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