



財團法人夏荆山文化藝術基金會

癸巳春月夏荆山題

INTRODUCTION

展覽簡介

佛畫藝術大師夏荊山（1923-2019）被喻為「跨世紀佛畫藝術第一人」，於佛教書畫藝術界具承先啓後地位。他的佛畫超越宗教信仰圖像規範，開創清麗脫俗的跨時代美學新境界。夏荊山自 1988 年閉關十月，一日作觀音像，體會到佛像微妙之境，發願餘生只畫殊勝佛像畫，以利眾生。其觀音系列作品已先後受北京故宮博物院、中國國家博物館、佛光山佛陀紀念館典藏。

夏荊山曾說：「一幅有神的觀音像，睿智而悲憫，蘊含著不可言說的喜悅和寬容，超越時空、超越信仰，使人自然生出震撼心靈的力量。」2020 年，全球疫情蔓延，世人惶惶不安，財團法人夏荊山文化藝術基金會與佛光山台北道場特別策畫「自在荊山：佛畫藝術大師夏荊山觀音名作特展」，以夏荊山大師筆下的菩薩德相展現觀世音大慈大悲的變化身，望能在後疫情時代給予世人正信正念，療癒心靈。

本展以夏荊山大師觀音經典代表名作為主，展現觀音聞聲救苦，慈眉善目，法喜充滿，其中山石雲霧波濤色彩、空間造景，法相巧變化。除觀音系列外，亦陳展夏荊山早期山水人物系列、羅漢系列作品，及晚期鍾馗系列精選。展出作品幅幅傳神深刻，繼承傳統又開創新局，更體現夏荊山大師透過佛教書畫藝術為世人打開美善視野，盼能從筆墨中傳達佛理智慧，使人身心自在，歡喜圓滿。

Xia Jing Shan (1923-2019) is considered the first Buddhist Art Maestro Across Centuries. He has inherited the tradition and also innovated the art of Chinese calligraphy and painting. His Buddhist art transcended beyond the conventional standards set for religious images, opening up a new epoch-crossing aesthetic realm that is elegant and otherworldly. Due to his personal spiritual training and philosophy in 1988, Master Xia made the choice to dedicate the remainder of his life to creating Buddhist paintings, hoping for his art to benefit the general public. The Avalokiteśvara works have been reserved in the National Palace Museum in Beijing, the National Museum of China and Fo Guang Shan Buddha Museum.

Master Xia said: “a spiritual, wise and compassionate portrait of Avalokiteśvara contains unspeakable joy and tolerance. It goes beyond time, space and religion, and makes people feel the strength.” In 2020, people are anxious because of the pandemic. The Xia Jing Shan Arts and Culture Foundation collaborates with Fo Guang Shan Taipei Vihara to hold “Jing Shan Ísvara Maestro of the Buddhist Art: Xia Jing Shan's Exhibition”. We hope that through Avalokiteśvara’s kaleidoscopic characters, people can have mindfulness and feel healed.

The main selection is Avalokiteśvara, which shows Avalokiteśvara’s mercy and joyfulness. You can also pay attention to the background, depicted with delicate technique. In addition to Avalokiteśvara series, it also exhibits selective Master Xia’s works, including early landscape and figures series, Arhat series and late Zhong Kui series. The works on display are vivid and profound, inheriting traditions and opening up a new ground. It also shows that Master Xia opened up the world of beauty through the art of Buddhist paintings, hoping to convey the wisdom of Buddhism from the ink, making people full of joy.

ABOUT XIA JING SHAN

夏荊山簡介



夏荊山，1923 年出生於山東濰坊，1949 年隨國民政府來台。在台期間，於南亭法師門下皈依佛門，之後結識恩師南懷瑾，奠定自身佛法基礎。在台灣教畫，培養一批書畫與佛畫人才。

1970 年代移居美國，將中華文化藝術推廣予兩屆美國總統和加州州長等重要人物，同時心繫中華文化傳承，多次自行出資或募款來修繕中國著名佛寺。

1988 年，因自身感悟，發願日後以佛畫為主要創作內容，將慈悲與定力融入畫中。他於 1994 年回到中國，於北京成立「荊山書畫院」，公益辦學逾二十年。2009 年出版《佛像典藏》，集結夏大師與弟子們多年心血所完成的 5,163 幅佛像繪畫，被譽為「造像版大藏經」，奠定夏大師在佛畫藝術的影響力。

2009 年起，夏大師在世界各地舉辦多場展覽，其作品也受世界重量級博物館典藏。夏大師並於 2014 年在台灣成立「財團法人夏荊山文化藝術基金會」，旨於傳承佛畫藝術及闡揚中華文化藝術的公益之美。受聘擔任「世界佛教論壇」永久榮譽會長。2019 年 9 月 23 日，於美國洛杉磯安詳辭世。

Born in Weifang of Shandong Province, China in 1923, Xia Jing Shan arrived in Taiwan with the Nationalist government in 1949. While in Taiwan, Xia became a Buddhist practitioner under the guidance of Master Nan Ting and was later under the tutelage of Nan Huai-Jin. It was during this time that he began building a solid foundation for his Buddhist practice. He also taught painting in Taiwan and mentored a group of Chinese calligraphy and painting talents.

Xia moved to the United States in the 1970s, where he promoted Chinese culture to prominent figures including two American presidents and a governor of the State of California. He was adamant about preserving Chinese culture and funded or raised money on several occasions to restore important Buddhist temples in China.

In 1988, Xia made the choice of making Buddhist painting his main creative endeavor in life, hoping for his art to benefit the general public. He returned to China in 1994 and founded the Jing Shan College of Art in Beijing, where he was engaged in education philanthropy for over two decades. A collection of his Buddhist portraits, Buddha Collection was published in 2009, which includes 5,163 Buddhist paintings that Master Xia and his apprentices had created throughout the years. Praised as the “portraiture version of The Chinese Buddhist Canon”, this collection shows Master Xia’s prominent influence in the field of Buddhist art.

Since 2009, Xia began exhibiting around the world. His art is also collected by major international museums. Master Xia founded the Xia Jing Shan Arts and Culture Foundation in Taiwan in 2014, with the mission of preserving the legacy of Buddhist art and to promote Chinese culture and art through philanthropic endeavors. In 2019, he was appointed Permanent Honorary President of the World Buddhist Forum. On September 23, Master Xia passed away in Los Angeles, the US.



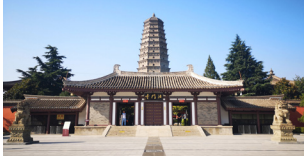
EXHIBITIONS

重要展覽紀錄

2009 09.29-10.30

• 「佛畫大師夏荊山佛像藝術展」，法門寺，陝西。

“Master of Buddhist Paintings: An Exhibition of Buddha Portraits by Xia Jing Shan”, Famen Temple, Shaanxi.



2010 03.16-06.15

• 「佛像典藏：夏荊山佛像藝術展」，故宮博物院延禧宮古書畫研究中心，北京。

“Buddha Archives-Xia Jing Shan's Buddha Painting Exhibition”, Palace of Prolonged Happiness, Palace Museum, Beijing.

12.11-2011.02.23

• 「夏荊山佛像藝術展」，大佛寺，廣東。

“Xia Jing Shan's Buddha Painting Exhibition”, Dafo Temple, Guangdong.



2012 01.19-01.22

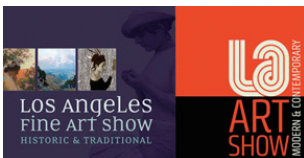
• 「洛杉磯美術展：歷史與傳統」，洛杉磯會議中心，洛杉磯。

“Los Angeles Fine Art Show: Historic & Traditional”, Los Angeles Convention Center, Los Angeles.

04.30-05.04

• 「佛頂骨舍利瞻禮大會—夏荊山佛教文化藝術展」，澳門東亞運動會體育館，澳門。

“Xia Jing Shan Buddhist Art Exhibition” at the “Buddha's Skull Relic Blessing Ceremony”, Macau East Asian Games Dome, Macau.



2018 07.22-08.11

• 「夏荆山藝術展」，中國國家博物館，北京。

“Xia Jing Shan Art Exhibition”, National Museum of China, Beijing.



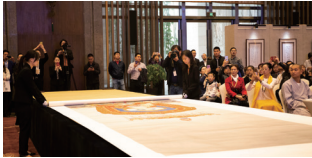
2019 10.27-11.10

• 「牛首·藝海—當代藝術名家夏荆山書畫展」，牛首山佛頂宮，南京。

“Niushou · Infinite Art –Contemporary Maestro, Xia Jing Shan Calligraphy and Painting Art Exhibition”, Niushou Mountain Usnisa Palace, Nanjing.

• 「夏荆山觀音精選名作線上特展」

Xia Jing Shan's Online Exhibition: A Series of Avalokitesvara.



2020 04.18-09.28

• 「荆山經典：佛畫藝術大師夏荆山名作特展」，佛光山佛陀紀念館，高雄。

“Jing Shan Classic · Maestro of the Buddhist Art: Xia Jing Shan's Exhibition”, Fo Guang Shan Buddha Museum, Kaohsiung.

• 「荆山經典：佛畫藝術大師夏荆山名作」線上展

Jing Shan Classic · Maestro of the Buddhist Art: Xia Jing Shan's Online Exhibition



ARCHIVES

典藏紀錄



1970

舊金山亞洲藝術博物館
Asian Art Museum, San Francisco

〈竹林七賢圖〉

夏荆山，1965，水墨設色紙本，162.9x91.4cm

Seven Sages of Bamboo Grove,
Xia Jing Shan, ink and color on paper



2010

北京故宮博物院
Beijing Palace Museum

〈自在觀音菩薩像〉

夏荆山，1996，設色紙本，96x74cm

Avalokiteśvara,
Xia Jing Shan, color on paper



2018

南京大學夏荆山研究中心
Xia Jing Shan Academy, Nanjing University

〈樹下飲茶〉

夏荆山，2010，水墨設色紙本，135x65cm

Drinking Tea Under the Tree,
Xia Jing Shan, ink and color on paper



2018
中國國家博物館
National Museum of China

其代表作菩薩系列之〈南方增長天王〉、〈西方廣目天王〉；
觀音系列之〈靜慮觀音〉；達摩系列之〈達摩〉、〈達摩祖師〉；
鍾馗系列之〈萬事如意〉；山水人物系列之〈寒山拾得〉、〈松
鶴延年〉、〈遊春圖〉、〈桃李夜宴〉共十幅傑作受國博典藏。

〈靜慮觀音〉

夏荊山，2004，設色絹本，103x50cm

Avalokiteśvara,
Xia Jing Shan, color on silk



2019
牛首山佛教文化發展基金會
Niushoushan Buddhist Cultural Development Foundation

〈釋迦牟尼佛〉

夏荊山，1998，設色紙本，780x180cm

Buddha,
Xia Jing Shan, color on paper



2020
高雄佛光山佛陀紀念館
Fo Guang Shan Buddha Museum

其代表作〈觀音〉、〈鍾馗德相〉及兩件書法墨寶受佛館典藏。

〈觀音〉

夏荊山，2005，設色紙本，190.5x77.5cm

Avalokiteśvara,
Xia Jing Shan, color on paper

AVALOKITEŚVARA

觀音系列

觀世音菩薩大慈大悲，處處顯現應化身，度眾生苦，信仰者眾。夏荊山為傳佛法，恭繪觀音像，為其創作量最豐富之系列，高達上千幅。其題材引經據典，多出自《法華經·普門品》、《華嚴經》及淨土三經系統。畫題以白衣觀音為大宗，亦有童子拜觀音、水月觀音、一葉、朱竹、蓮花、禪定等。

夏荊山的觀音畫，早期（1974-1987）以臨摹歷代名家與結合傳統圖像，遵循儀軌；中期（1988-1999）多採觀音主體單一像，題款源自佛學典故，使之具體圖像化，圖文相呼應；晚期（2000-2012）為其創作成熟期，畫面全景式構圖豐富，工筆、寫意簡筆、水墨、白描與重彩和淺絳設色等繪畫技法運用自如，承繼文人畫境和筆韻禪機，引入佛法義理，常以山林泉石襯托觀音超然出塵之形象，2011至2012年間更為其創作巔峰，許多經典代表作均出於此時。

夏荊山認為繪畫功力在點、線、皴、擦、渲染之結合，更注重詩、書、畫、款識、用印之巧妙安排，透過個人禪慧修養的功夫，生出靜中有神、動中有氣的攝受力，方能傳達超凡的感動。從夏荊山的修持與畫作相互交融，可見「佛法在世間，不離世間覺」，一種廣博、自在而慈悲的「菩薩道」。夏荊山用「繪畫」展現高深微妙佛理，用「修佛」涵養至真與善性，其筆下的觀音像靜雅超俗，代表了東方極致之美，更承載了佛教書畫藝術高遠深厚的文化底蘊。

The merciful and compassionate Avalokiteśvara manifests in different forms to help mortals through pain and suffering and is worshipped by many believers. Xia Jing Shan was devoted in sharing the teaching of Buddhism, and he painted over a thousand portraits of Avalokiteśvara, the most prolifically depicted subject in his oeuvre. Xia referenced many classics in his art, including The Universal Gate Chapter from The Lotus Sūtra; The Avatamsaka Sūtra, and The Three Pure Land Sūtras. He predominately focused on the Bodhisattva Avalokiteśvara in the white-robed manifestation but also depicted other iconic images, including Sudhana worshipping Avalokiteśvara; Avalokiteśvara in the water-moon manifestation; Avalokiteśvara sitting on a lotus leaf; red bamboos; lotus blossom; and Dhyāna, or a state of deep meditation.

Xia's early Avalokiteśvara portraits (1974-1987) followed traditional orthodoxy and replicated works by masterful artists from different eras and also consisted of traditional imagery. In the middle stage of his career (1988-1999), he mostly depicted Avalokiteśvara as a single subject and inscribed quotes from Buddhist teaching and stories on the paintings. He figuratively visualized the depicted subject and presented corresponding words and images. In the later stage of Xia's career (2000-2011), he had entered into a matured phase, creatively. He created vivid panoramic compositions and freely utilized different color applications and painting techniques, including the meticulous gonbi technique; freehand simple brushwork; ink wash; "white drawing" (the use of brushstrokes in monochromatic ink); and heavy-colored and light-crimson techniques. He had inherited the essence of literati conception and brushwork and incorporated Buddhist philosophy and teaching in his art. He often depicted Avalokiteśvara surrounded by natural elements to create an immortal, ethereal image. Xia reached his creative peak in 2011 and 2012, with many of his iconic artworks created during this period.

Xia believed that a painting is the culmination of points, lines, wrinkling, rubbing, and ink washes, and he also placed further emphasis on cleverly incorporating poetry, calligraphy, imagery, inscription, and seal placement. Through the solid foundation he had personally acquired from training and meditating, the artworks he had produced are spirited but serene, dynamic and full of life, with heartfelt emotions that are otherworldly conveyed. Xia integrated his Buddhist training in his paintings, and the notion that "Buddhism is present in the mortal world and connected to mortal sentiments" is observed in his art, with the all-embracing, free, and compassionate "way of Avalokiteśvara" showcased. Xia used painting to demonstrate the profound and unfathomable principles of Buddhism and depicted the graceful and ethereal Avalokiteśvara based on a Buddhist training that focused on truth and benevolence. The ultimate beauty of the East is shown through his art, and Buddhist art's immensely profound cultural essence is embodied in his paintings.



觀世音菩薩耳根法門返聞自性方法最宜於末法眾生修行
此佛總自一何體大悲之妙力救世難解三毒應二非顯卅三應身
辛卯年九月於京夏荆山敬書時年八十七



〈竹鶴觀音〉

夏荆山，2011，水墨設色紙本，176.7x77cm

Avalokiteśvara Amongst Cranes and Bamboos,

Xia Jing Shan, ink and color on paper



白衣觀音面貌慈祥，結跏趺坐於磐石上，背景配置岩石與竹林，構成竹林觀音的意象，此乃普陀山觀音信仰的變化造像之一。

以金碧山水技法描繪山石，並在觀音周圍配置六鶴，並非佛教傳統，而是明清時期吉祥圖案「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，頗具巧思。

Avalokiteśvara in white clothes and with a kind look is sitting in the lotus position on the rock. There are rocks and bamboo groves in the background, creating the imagery of the Avalokiteśvara in the bamboo grove. This is one of the common variations of imagery for the Avalokiteśvara faith at Mount Putuo.

Using blue-green landscape technique to illustrate the rocks and placing six cranes around the Avalokiteśvara is not a Buddhist tradition, but a symbolism of the painting for good fortune from the Ming/Qing Dynasty period call “six cranes welcoming spring”. Xia Jing Shan showed his thoughtfulness by combining the traditional Buddhist imagery construction with the secular celebratory theme and material.





〈觀音〉

夏荊山，1983，設色絹本，85x38cm

Avalokiteśvara,

Xia Jing Shan, color on silk



〈觀音〉

夏荊山，1991，設色絹本，83x47cm

Avalokiteśvara,

Xia Jing Shan, color on silk



〈觀音〉

夏荊山，1998，設色絹本，96x56cm

Avalokiteśvara,

Xia Jing Shan, color on silk





〈大悲觀世音菩薩〉

夏荊山，1999，水墨設色紙本，93x56cm

Avalokitesvara,

Xia Jing Shan, ink and color on paper



〈觀音〉

夏荊山，2000，設色絹本，108.5x70.5cm

Avalokitesvara,

Xia Jing Shan, color on silk



〈觀音〉

夏荊山，2002，設色絹本，130x62.5cm

Avalokitesvara,

Xia Jing Shan, color on silk





〈觀自在觀音〉

夏荊山，2003，設色絹本，82.5x40cm

Avalokiteśvara,
Xia Jing Shan, color on silk



〈觀音與韋馱菩薩〉

夏荊山，2005，設色絹本，135.6x66.7cm

Avalokiteśvara and Skanda,
Xia Jing Shan, color on silk



〈荷花觀音〉

夏荊山，2009，水墨設色紙本，109x66cm

Avalokiteśvara with Lotus,
Xia Jing Shan, ink and color on paper



LANDSCAPE AND FIGURE

山水人物系列



夏荊山早年繪製的山水人物畫，展現傳統工筆重彩精髓，延續宋明文人畫題，奠定以翰墨為佛事之繪畫底蘊。筆法秀勁細膩，人物神情各異，體態靈動，穠麗秀雅；考究的建築佈局與界畫手法，山水造景襯托主題人物，使畫面結構疏密有致，情境優美靜謐。不拘泥於傳統圖像的真實性，而重於意境的主觀表達。

The essence of traditional meticulous Chinese painting style is seen in Xia's elegant, precise, and delicate brushwork and light color applications. Each character has a unique expression and their postures are lively and sophisticated. Xia often paints the backdrops using the emerald green landscape technique, crafting compositions that are structurally balanced, with the beautiful and serene scenery. The paintings are not confined by realistic depictions seen in traditional images, with focus placed on the artist's subjective artistic conception.



〈寒夜雅會〉

夏荊山，1991，設色絹本，47.5x32cm

An Elegant Gathering in a Cold Night,

Xia Jing Shan, color on silk



〈秋嬉賞菊〉

夏荆山，1991，設色絹本，47.5x32cm
Appreciating the Chrysanthemum in Autumn,
Xia Jing Shan, color on silk



〈拜請九天〉

夏荆山，1991，設色絹本，47.5x32cm
Worshipping Jiutian Xuannu,
Xia Jing Shan, color on silk



〈揖禮祝壽〉

夏荆山，1991，設色絹本，47.5x32cm
Saluting for the Birthday,
Xia Jing Shan, color on silk



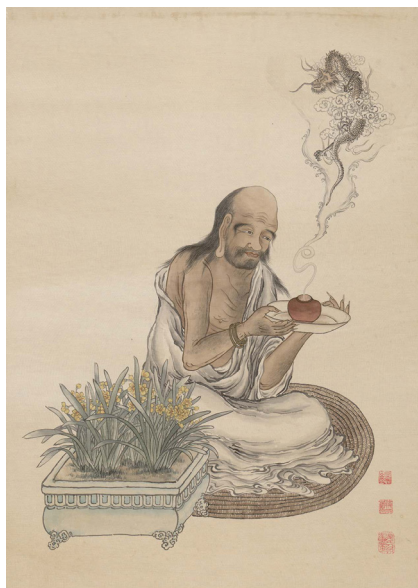


ARHAT

羅漢系列

夏荆山筆下的羅漢，依表情相貌、神態姿勢、立意構圖，巧妙掌握各羅漢的修持與個性，可見其對佛教經典掌握熟悉。本次展出他於 1995 年創作之羅漢系列，帶有渾厚律動的筆墨線條，罩染赭色素雅背景搭配朱色印石相得益彰，簡明樸實，生動有趣，著重造像與神態，表現不拘小節的自在感，反映出人間聖者清逸高格。

Arhat series in Xia's artworks are clearly shown his mastery of Buddhist portraits and also the formation of a profound tradition for the art form. This time, it exhibits Xia's Arhat painted in 1995. From facial appearances and physical gestures, Xia Jing Shan ingeniously depicts portrait of every Arhat with his own characters and presence.



〈羅漢（慶友尊者）〉

夏荆山，1995，水墨設色絹本，
66x45cm

Arhat (Nanmiditra),
Xia Jing Shan, ink and color on silk





〈羅漢（諾矩羅尊者）〉

夏荆山，1995，水墨設色絹本，
67x46cm

Arhat (Nakula),
Xia Jing Shan, ink and color on silk



〈羅漢（那迦犀那尊者）〉

夏荆山，1995，水墨設色絹本，
66x45cm

Arhat (Nagasena),
Xia Jing Shan, ink and color on silk





ZHONG KUI

鍾馗系列

夏荆山常以鍾馗入畫，其鍾馗系列作品筆墨趣味性濃厚，除了「降魔」及「嫁妹」等常見主題外，他跳脫傳統，創造出鍾馗賞花、望潮、戲鶴、飲茶等新穎且更具生活化的圖像語彙，兼工帶寫，使墨韻與色彩巧妙搭配。落款題跋內容多以白話文書寫，傳遞警世和勸善寓意，寄託夏荆山對世人的關懷和抒發個人內省感悟。

Xia Jing Shan's depictions of Zhong Kui are unconventional, in addition to the common themes and stories such as Zhong Kui exorcising demons and his sister's marriage, Xia also portrays him in unusual ways that are more in touch with the human side.



〈引福入室〉

夏荆山，2011，設色紙本，138x73cm

Zhong Kui Gazing at a Bat,
Xia Jing Shan, color on paper



〈鍾馗〉

夏荆山，2011，水墨設色紙本，
64.5x130cm

Zhong Kui,
Xia Jing Shan, ink and color
on paper



XIA JING SHAN ARTS AND CULTURE FOUNDATION

財團法人夏荊山文化藝術基金會



荊山極品 經典傳世 | Xia's Masterpieces · Endure for Generations
公益文化 絕美藝術 | Philanthropic Culture · Magnificent Art
無私回饋 慈善社會 | Selfless Devotion to the Society

「財團法人夏荊山文化藝術基金會」成立於 2014 年元月 1 日，總部位於台灣台北，為書畫大師夏荊山創辦，由夏荊山之女夏圭君女士擔任董事長，趙忠傑博士擔任執行長，以國際視角、慈善公益形式，透過各項學術交流研究、藝術展演、文創徵件等活動，讓普世得以認識夏荊山畫作中所蘊含中華文化的宏大內涵，及精緻書畫藝術的美感深度。

基金會為將夏荊山豐富多樣的藝術瑰寶與普羅大眾分享，於台灣各文化館所、大學校園、山谷宮廟策畫跨界藝術展，深受民眾喜愛；推動「夏荊山社會創新培力獎學金」，讓公益行動與時俱進，加強社會新動能；並先後發行《荊山美學》雜誌、《夏荊山藝術論衡》學術期刊，推廣賞析夏荊山美學理論的多元視角。2017 年舉辦第一屆「荊山經典文創藝術獎」，鼓勵新世代與經典東方書畫藝術對話，深化文化創意產業多元底蘊，引發藝術設計新動能。

2018年，建置「夏荊山書畫藝術數位典藏」網站，收藏夏荊山千幅作品之數位版，以利各項書畫藝術研究及文化創意產業推展；與南京大學藝術學院合作營運「南京大學夏荊山研究中心」，將夏荊山畢生書畫成就梳理研究，使書畫藝術學脈永續傳承。2019年起，陸續與倫敦大學亞非學院佛學研究中心、蘇富比藝術學院、丹佛大學約瑟夫·科貝爾國際研究學院中美關係中心、布拉格大學、里斯本大學、里斯本工商管理大學、南華大學合作，共同推廣夏氏美學。

The Xia Jing Shan Arts and Cultural Foundation was founded in Taiwan in 2014. The chairperson is Susie Shiah and Dr. Chao Chung-Chieh serves as CEO. The Foundation aims to provide opportunities for the general public to see the vast Chinese cultural essence embodied in Xia's artworks and the aesthetic depth demonstrated by his exquisite art.

In order to achieve this goal, the Foundation plans exhibitions in various cultural centers, universities and temples. The Foundation provides “Xia Jing Shan Social Innovation Scholarship” and issues the Jing Shan Aesthetics magazine and Journal of Xia Jing Shan’s Art. The first “Jing Shan Classic Cultural and Creative Arts Award” was held in 2017 to encourage new generations to dialogue with classic oriental calligraphy and painting arts, deepen the diverse heritage of cultural and creative industries, and trigger new momentum for art design.

In 2018, the website of “Xia Jing Shan Digital Achieve” collects digital editions of thousands Xia Jing Shan’s works to facilitate the research of various painting and calligraphy arts and the promotion of cultural and creative industries. The Foundation co-held Xia Jing Shan Academy, with Nanjing University, to pass down the cultural heritage of Chinese calligraphy and painting. Since 2019, the Foundation has collaborated with the Centre of Buddhist Studies at SOAS, the Center for China-US Cooperation, University of Denver, Prague College, Lisbon University, ISCTE Lisbon University Institute and Nanhua University to promote Xia's Aesthetics.



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