

# 引 FLOW

A Different Summer 熱暑之外的另一重夏天

走入王水河的時代風景 Stepping into the Historical Landscape

臺中市立美術館
taichung art museum

## 訊息流
## Information flow

### 走入王水河的時代風景

從電影看板、商業招牌到建築設計與雕塑創作，王水河的作品深深融入臺中城市景觀與日常生活之中。透過「搖擺阿哥哥—時代跨域者王水河」展覽，觀眾將走進戰後臺灣現代生活興起的年代，認識這位橫跨藝術、設計與商業領域的創作者，以及他如何形塑一個世代的城市記憶。

### Stepping into the Historical Landscape of Wang Shui-Ho

Wang Shui-Ho's extensive work, spanning cinema billboards, commercial signs, architectural design, and sculpture, is deeply woven into Taichung's urban landscape and everyday life. The exhibition *Swinging A-Go-Go: Wang Shui-Ho, A Boundary Crosser of His Time* invites visitors to explore the era when Taiwan's postwar modern life emerged, offering a glimpse into the work of an artist who connected art, design, and commerce and played a key role in shaping the urban memory of an era.

## 藝聚點
## Spotlights

### 熱暑之外的另一種夏天

「熱暑人－熱／暑的文化與當代藝術」聚焦熱帶氣候與文化經驗，也透過館藏作品呈現夏季更為內在的情感面向。王守英〈夏日時光〉與廖瑞芬〈夏晨〉分別從童年與成年視角出發，描繪成長、離別與未知未來交織的心境，展現夏天作為生命轉折時刻的另一種意義。

### A Different Summer Beyond the Horizon Ablaze

*Horizon Ablaze* focuses on tropical climates and cultural experiences while exploring the more introspective emotional aspects of summer through artworks from the museum collection. Wang Shou-Ying's *Summertime* and Liao Jui-Fen's *Summer Morning*, from the perspectives of childhood and adulthood, respectively, portray psychological states associated with personal growth, farewells, and an uncertain future, highlighting summer as a significant transitional phase in life.

臺中市立美術館
Taichung Art Museum

WEBSITE

# 走入王水河的時代風景

文．王瑀

五月看了兩部紀錄片，一些細節意外吸引我的目光：《傳奇女伶高菊花》主角派娜娜在南夜舞廳舞臺上的老照片，透露出 1960 年代臺中的摩登氣息；《甘露水》裡張深切小說《遍地紅》的書封設計，則展現字體與幾何造型結合的獨特視覺。兩處畫面都指向同一個名字：王水河（1925–2019）。對許多人而言，他或許不是耳熟能詳的藝術家，但他的創作早已融入臺中的街景與日常記憶。

## 南夜舞廳

位於臺中市中區中山路、市府路交叉口的南夜舞廳（以下簡稱「南夜」），是 1960 年代臺中最具代表性的娛樂場所之一，也是許多老臺中人的共同記憶。當時南夜地下室設有酒吧，二樓為西餐廳與音樂歌廳，三樓是舞廳。夜幕低垂，各地商人、藝文人士與時髦男女齊聚於此，舞曲、燈光與社交活動交織出戰後臺中中區繁華熱鬧的夜生活。

南夜前身可追溯至 1950 年代由地方商界聞人陳敬堂經營、多次委託王水河參與室內和平面設計的「南夜咖啡室」。[1]1960 年代，王水河受託進行轉型擴建，原本的木造平房改建為四層樓現代化建築，新增舞廳、餐廳等機能，也反映出當時娛樂產業與社交文化的興盛。建築設計上，王水河常使用俐落的幾何線條、圓弧街角、立面裝飾符號與富韻律感的橫向飾帶，營造動感的視覺效果，同時兼顧美感、實用性與新材料的運用。[2]除南夜外，同樣位於臺中中區的森玉戲院、西北大飯店和高雄王子大飯店等皆出自其手。從建築立面、室內空間、家具燈具到廣告文宣等細節，都能看見他以整體性思維貫穿的設計參與。



01

## 生計與生活

王水河有跨越建築、室內與平面設計的創作能力，但他卻未受過正規藝術訓練，其創作養成多來自工作與生活。1925 年出生於臺中的他，自幼展現繪畫天分，因家境所限，曙公學校（今臺中國小舊稱）畢業後便進入油漆行與看板店工作，憑藉觀察力與學習力迅速成為看板師傅。戰後，他開設繪製電影看板的「水河畫房」，培養超過 400 位學徒，因此有「廣告界祖師爺」之稱。長期接觸海外電影與商業廣告，使他吸收多元視覺語彙，並轉化為創作靈感。

其自創的「水河圓體」、「水河體（番薯體）」等字體廣泛運用於商業招牌，即使今日行走於臺中舊城區，甚至臺灣其他城市，仍能在街景中發現相似的視覺痕跡。

業餘時間，他始終保持對藝術創作的熱情，而長年投入商業設計，也讓他建立起橫跨工商界、文化界與藝術界的人際網絡。1947 年，為了替父親製作塑像，他向雕塑家陳夏雨請教翻模技術，自此開啟數十年的雕塑創作。往後他多次在省展中獲獎，並取得免審查參展資格，在當時臺灣雕塑界占有一定地位。



02

## 看見時代的跨域者

今年八月，臺中市立美術館舉辦「搖擺阿哥哥—時代跨域者王水河」一展，策展人許遠達以 1960 年代流行的西洋舞曲文化「阿哥哥（Agogo）」為題，回應戰後臺灣對現代生活的嚮往與想像。那是一個美援文化、西洋流行音樂、咖啡館與舞廳興起的年代，也是王水河活躍其中的時代。他身兼看板畫師、字體設計者、建築設計者與雕塑家等，創作橫跨藝術與商業、生活與城市。

除了字帖、廣告設計、建築與室內手稿、雕塑與油畫作品，本次展覽也將展出他親手製作的作品集，以及由他設計或日常使用的生活物件。此外，更透過數位建模與虛擬實境（VR）技術重現南夜舞廳，讓觀眾感受已消逝的摩登空間。展場中亦呈現兩組「角落任務」互動教具：「招牌製造所」將水河圓體製成字型模板，讓觀眾透過描繪字體輪廓理解字型的結構與特徵；「外牆設計工作室」將水河建築外觀中具代表性的裝飾細節轉化為拼貼創作遊戲，讓觀眾從過程中認識王水河的設計風格。展場外，「王水河設計地圖」網頁則串連了其參與設計的建築與城市空間，引導觀眾走出美術館，重新感受王水河的設計痕跡與臺中城市之間的連結。王水河的創作融入街道、商店、住宅與城市景觀之中，成為人們未曾察覺卻早已熟悉的日常風景。認識王水河，也是重新理解那些習以為常卻從未細察的城市街景，以及它們所構成的臺灣時代美學。

註1　南夜咖啡室（Coffee Honolulu）鄰近當時文化人士經常往來的中央書局，在 1951 年《臺灣民聲日報》刊登的徵才廣告中，能看到咖啡室以「文化人休憩所」作為宣傳語。

註2　王水河於建築與室內設計中積極運用當時的新興材料，例如壓克力。

01　王水河，〈南夜舞廳〉，年代不詳。（家屬提供）　Wang Shui-Ho, *Nanye Dance Hall*, date unknown. (Courtesy of the family)

02　王水河，〈南夜舞廳廣告單〉，年代不詳。(家屬提供)　Wang Shui-Ho, *Sketch of the Advertisement Flyer*, date unknown. (Courtesy of the family)

延伸資訊

「搖擺阿哥哥—時代跨域者王水河」
2026 年08 月29 日至 10 月25 日｜臺中市立美術館｜展覽室D、E

# Stepping into the Historical Landscape of Wang Shui-Ho

Text · Wang Yu



In May, I watched two documentaries and was unexpectedly drawn to a few details: In *La Paloma*（傳奇女伶高菊花）, old photos of Panana (Kikuko Yatauyungana) performing at the Nanye Dance Hall evoked a modern 1960s Taichung. Meanwhile, the cover design of Chang Shen-Chieh's novel, *Red Land*（遍地紅）, shown in *Daughter of Nectar*（甘露水）, featured a distinctive visual style that artfully merged typography with geometric shapes. Both instances point to one name, and one name only: Wang Shui-Ho (1925–2019). To many people, he may not be a widely known artist, but his creative contributions have become part of Taichung's streetscapes and everyday memory.



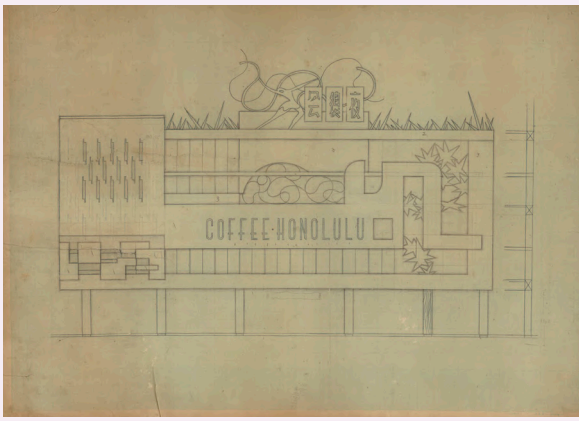
03

## Nanye Dance Hall

Located at the intersection of Zhongshan Road and Shifu Road in Taichung's Central District, Nanye Dance Hall (referred to as "Nanye" below) was one of the most iconic entertainment hubs in 1960s Taichung and remains a cherished memory for many older residents. Back in the day, Nanye featured a basement bar, a Western-style restaurant and music hall on the second floor, and a dance hall on the third. In the evenings, merchants, cultural figures, and stylish crowds from across the city gathered there. The vibrant mix of dance music, lighting, and social activity defined the lively, prosperous postwar nightlife of Taichung's Central District.

The history of Nanye can be traced back to the 1950s, begin-

ning with Coffee Honolulu, a café run by prominent local businessman Chen Chin-Tang, who repeatedly hired Wang Shui-Ho for the café's interior and graphic design.[1] In the 1960s, Wang was commissioned to expand and transform the venue. The original wooden single-story structure was rebuilt as a modernized four-story building with a dance hall and restaurant, reflecting the flourishing entertainment industry and social culture of the time. In architectural design, Wang often used clean geometric lines, rounded street corners, ornamental facade elements, and rhythmic horizontal friezes to create dynamic visual effects while balancing aesthetics, functionality, and the use of innovative materials. [2] In addition to Nanye, Wang's portfolio includes the Seng Yuh Theater（森玉戲院）, Xibei Hotel（西北大飯店）—both located in Taichung's Central District—the Prince Hotel（王子大飯店）in Kaohsiung. His comprehensive design approach is evident in every aspect, from architectural facades and interior spaces to furniture, light fixtures, and promotional materials.



04

## Livelihood and Life

Wang had a versatile creative talent across architecture, interior design, and graphic design, but he never received formal art training. Instead, his growth as an artist was shaped primarily by his work and daily experiences. Born in Taichung in 1925, he showed a natural talent for painting early on. After graduating from Akebono Public School（曙公學校）, now Taichung Elementary School), financial constraints led him to work in paint and signboard shops, where his keen observational skills and ability to learn quickly helped him become a master signboard painter. After World War II, he founded the"Shui-Ho Art Studio", which specialized in painting movie signboards. Having mentored over 400 apprentices, he was nicknamed the "Founding

Father of Advertising.” His extensive exposure to foreign films and commercial ads enriched his visual language and fueled his creativity. He designed well-known typefaces, such as the “Shui-Ho Rounded Script” and “Shui-Ho Script (Sweet Potato Script)”, which were widely used on commercial signboards and remain visible in Taichung’s streetscape, even in street signage in other cities in Taiwan.

Meanwhile, he spent his free time passionately engaged in artistic creation. His enduring dedication to commercial design helped him build a network across the industrial, commercial, cultural, and artistic sectors. In 1947, in order to create a bust of his father, he consulted sculptor Chen Hsia-Yu（陳夏雨）about casting techniques, which sparked a decades-long career in sculpture. Over time, he received many awards at the Taiwan Provincial Fine Art Exhibition and earned review-exempt status, establishing a prominent role in Taiwan’s postwar sculpture scene.

**Recognizing An Interdisciplinary Practitioner of His Time**

In August, the Taichung Art Museum (TcAM) presents the exhibition *Swinging A-Go-Go: Wang Shui-Ho, A Boundary Crosser of His Time*. Curator Hsu Yuan-Ta uses “agogo,” a Western dance music style popular in the 1960s, as a thematic lens to explore Taiwan’s postwar longing and its imagination of modernity. This period saw the rise of U.S. aid culture, Western pop music, cafés, and dance halls—an era in which Wang Shui-Ho was active and flourished. Working simultaneously as a signboard painter, typeface designer, architectural designer, and sculptor, his creative practice spanned art, commerce, everyday life, and the urban environment.



In addition to copybooks of his handwriting, advertising designs, architectural and interior sketches, sculptures, and oil paintings, this exhibition showcases Wang's handmade portfolios and lifestyle objects he designed or used in everyday life. It also features digital modeling and virtual reality (VR) reconstruction of the Nanye Dance Hall, offering visitors a chance to experience this lost modern space. The galleries include two interactive learning kits from the "Play Space Plug-in" program: "The Signboard Workshop" turns Shui-Ho Rounded Script into typeface stencils that enable visitors to trace the typeface contours and understand its structure and characteristics; and "Facade Design Studio" transforms Wang's signature details used on architectural facades into a collage game, providing visitors with an opportunity to learn more about Wang's style. Outside the galleries, the "Wang Shui-Ho Design Map" webpage links the architectural and urban projects Wang participated in, guiding visitors to explore how his designs connect to the city of Taichung beyond the museum's walls. Wang's creations have long been embedded in the city's streets, shops, residences, and cityscape—an unrecognized yet familiar daily landscape. Learning more about Wang Shui-Ho means renewing our understanding of the everyday streetscapes we rarely notice and appreciating the aesthetics of the era that shaped Taiwan.

Note 1 Coffee Honolulu was located near Central Bookstore, a popular spot for cultural figures of that era. In a 1951 recruitment ad in the *Taiwan Min Sheng Ribao* (臺灣民聲日報), the café promoted itself with the slogan "A Resting Spot for Cultural Practitioners."

Note 2 Wang Shui-Ho actively incorporated new materials of the time, such as acrylic, into his architectural and interior designs.

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03 王水河八十歲時為大墩文化中心個展所攝照片，2004。(攝影：曾敏雄)
Portrait of Wang Shui-Ho at the age of eighty, taken for his solo exhibition at the Dadun Cultural Center, 2004. (Photo: Tseng Min-Hsiung)

04 王水河，〈南夜舞廳建築手稿〉，約 1961 年。(家屬提供)
Wang Shui-Ho, *Sketch of the Nanye Dance Hall*, c. 1961. (Courtesy of the family)

05 角落任務「招牌製造所」將王水河自創的「水河圓體」製成模板，讓觀眾藉由親手描繪字體輪廓，認識這套充滿特色的字型。(臺中市立美術館提供)
"The Signboard Workshop," part of the "Play Space Plug-in" program, converts Wang Shui-Ho's self-created "Shui-Ho Rounded Script" into stencils, enabling visitors to learn about this highly characteristic typeface by tracing its contours. (Courtesy of the Taichung Art Museum)

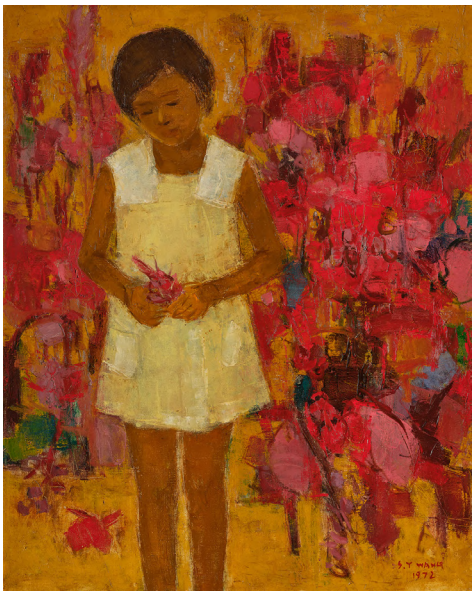
**Further Information**

**Swinging A-Go-Go: Wang Shui-Ho, A Boundary Crosser of His Time**
2026.08.29–2026.10.25 | Taichung Art Museum | Exhibition Room D, E

# 熱暑之外的另一種夏天

文．林怡秀

臺中市立美術館現正展出的「熱暑人－熱 / 暑的文化與當代藝術」，是由臺灣、菲律賓與巴拿馬策展團隊共同策劃，從跨國熱帶經驗出發，探討氣候、身體感知與文化之間的多重關係。本次也包含兩件創作時間相隔 45 年的館藏作品：王守英〈夏日時光〉（1972）及廖瑞芬〈夏晨〉（2017）。兩作媒材分別為油畫與膠彩，從世代來看，王守英屬於戰後臺灣前輩藝術家，廖瑞芬則是後輩創作者，而若從「熱暑人」所關注的熱、環境與文化經驗來閱讀，這兩件作品則觸及展覽中較少被討論的夏季視角。



01

畫中的「夏」不只是溫度與氣候，更是一段過渡期，象徵假期與告別，以及對新旅程與生命下一階段的轉換。盛夏的炙熱因此包含期待與不安。從此角度重新觀看，便會發現畫中的人物雖然身處不同人生階段，卻都站在名為「夏」的門檻之前，凝視著尚未到來的未來。

## 夏日將盡的少女心事

王守英〈夏日時光〉以自己的女兒為主角。畫中女孩穿著外婆縫製的淺黃色洋裝，站立於紅花盛開的庭院前。暑假即將結束，女孩準備迎接新學期的到來，這本應是嶄新的開始，但她卻流露出若有所思的神情。童年的夏天總是漫長而自由，但當假期接近尾聲時，新環境與成長帶來的未知也會滲入心中。畫中女孩低著頭，雙手輕握花朵，既像在告別夏日，也像在等待未來。在作品完成的半世紀後，觀眾仍能在女孩的神情中找到記憶的共鳴。

王守英以褐黃、紅棕色系構成畫面主調，藉由暖色呈現夏末氣息。女孩後方的花叢以層層交疊的色塊與筆觸構成，彷彿午後在熱氣蒸騰中所產生的視覺晃動。這件獲得第 27 屆（1973 年）全省美展西畫部首獎的作品，並未採取當時常見的厚塗手法，而是以薄塗的顏料層反覆堆疊，透過乾擦與疊色營造光線與空間感。這樣的筆調讓色塊彼此交融、背景邊界互相交錯，使得〈夏日時光〉不僅是描寫夏日場景，更像在保留一段情緒記憶。顏料的薄塗也讓作品呈現出視覺上的溫度與濕度，使人聯想到臺灣盛夏午後特有的炙熱氣息。

## 向日葵花田中的自我回顧

若說王守英描繪的是童年的夏末，那麼廖瑞芬的〈夏晨〉則是呈現成年後的另一種徬徨。畫面中，身穿白色洋裝的女子背對觀眾站立於巨大的向日葵花田中。畫中向日葵源自藝術家留學日本期間的經驗，她曾在田野間見到高過人身、充滿生命力的向日葵，因而深受震撼並留下大量寫生稿；畫中的女子則取材自她就讀愛知縣立藝術大學時的模特兒。藝術家將兩段不同時間的記憶結合，最終完成這件作品。

〈夏晨〉可被視為藝術家人生轉折時期的縮影。當時廖瑞芬正處於學習歷程的重要階段，一方面對未來充滿想像與熱情，另一方面也在面對未知的方向與選擇。這種狀態恰如夏天的尾聲——炙熱尚未消退，但季節已經開始轉向。〈夏晨〉中，廖瑞芬讓人物背對觀眾，我們只能從女子安靜的站姿感受其內心情緒，前方盛開而張揚的向日葵與女子形成鮮明對比，兩者在畫面上形成微妙張力：植物呈現旺盛的生長能量，人物卻流露出沉思與猶疑。這種情緒也反映在色彩安排上，向日葵帶來大片明亮的黃色，但藝術家也在葉片後方與畫面角落的陰影中加入灰藍與灰紫等冷色調，但這些冷色並未削弱夏日感，反而像晨霧般包覆著花田，使原本熱情的向日葵抹上一絲沉靜。

## 藏在季節之中的內在角度



02

王守英以薄塗油彩營造體感的溫度，廖瑞芬則透過膠彩與暈染的特性，形成帶有水氣的空間。兩件作品在展場中並置展出，透過對夏季的描繪引出某種耐人尋味的內在情緒。兩件作品都沒有將「熱」視為單純的自然現象，而是將其轉化為生命經驗的一部分。熱帶來生長，也帶來改變、離別與新的開始。從暑假即將結束的小女孩，到留學異鄉的年輕藝術家，兩人都站在人生某個即將跨越的門檻之前。作品談論的不僅僅是季節，更是生命裡那些帶著餘溫的時刻——夏天尚未離去，而秋天已經悄悄靠近。本次展覽，透過作品之間的對話，讓觀眾感受夏季經驗所蘊含的多重意義。

01 王守英，〈夏日時光〉，油彩、畫布，80×100 公分，1972（臺中市立美術館典藏）

Wang Shou-Ying, *Summertime*, oil on canvas, 80×100cm, 1972 (Collection of Taichung Art Museum)

02 2025 年，臺中市立美術館典藏研究組至王守英家中進行訪問。左起：楊永源教授、王守英老師。（攝影：顏子軒）

In 2025, the Collections and Research Division of the Taichung Art Museum visited the home of Wang Shou-Ying for an interview. From left: Professor Yang Yung-Yuan and artist Wang Shou-Ying. (Photo: Yen Tzu-Hsuan)

延伸資訊

「熱暑人－熱 / 暑的文化與當代藝術」
2026 年5 月15 日至8 月30 日｜臺中市立美術館 展覽室A、B、C

# A Different Summer Beyond the Horizon Ablaze

Text · Lin Yi-Hsiu



*Horizon Ablaze*, currently on view at the Taichung Art Museum (TcAM), is a collaborative exhibition curated by teams from Taiwan, the Philippines, and Panama. Focusing on transnational tropical experiences, the exhibition explores the complex, multilayered connections among climate, bodily perception, and culture. It also features two artworks from the TcAM collection, created nearly five decades apart: *Summertime*（夏日時光，1972）by Wang Shou-Ying and *Summer Morning*（夏晨，2017）by Liao Jui-Fen. Wang's work is an oil painting, while Liao's is an Eastern gouache painting.



In terms of generations, Wang represents Taiwan's post-war generation of artists, and Liao belongs to a later generation. Viewed through the themes of *Horizon Ablaze*—heat, environment, and cultural experience—the two works reveal perspectives on summer that are less discussed in the exhibition.

03

In these paintings, "summer" goes beyond temperature and weather; it stands for a transitional phase, symbolizing vacations, farewells, and the start of new journeys and life stages. Consequently, the intense midsummer heat also encapsulates both excitement and unease. From this perspective, the works show that although the

figures are at different stages in life, they all stand on the brink of "summer," peering into an unknown future.

## The Preoccupations of a Young Girl at Summer's End

Wang Shou-Ying's *Summertime* portrays his daughter as the central subject. She wears a pale yellow dress made by her maternal grandmother and stands in a courtyard filled with crimson blossoms. As summer vacation nears its end, she prepares for the upcoming school semester—an event that should feel like a fresh start, yet her face shows a thoughtful, reflective expression. Childhood summers often feel long and free, but as the holidays end, feelings of uncertainty about new environments and personal growth begin to emerge. With her head slightly bowed and her hands gently holding a flower, she seems to be bidding farewell to summer while waiting for the future. Even fifty years after this work was created, viewers can still resonate with her expression through their own memories.

Wang employs a predominant palette of ochre yellows and reddish browns to evoke the warmth of late summer. The floral bushes behind the girl are painted with overlapping color blocks and brushstrokes, mimicking the shimmering effect caused by rising afternoon heat. This work, awarded First Prize in the Western Painting category at the 27th Taiwan Provincial Fine Art Exhibition (1973), avoids the heavy impasto techniques typical of the era. Instead, it uses multiple layers of thin glazes, creating a sense of light and space through dry brushing and layering colors. This brushwork allows color blocks to blend and their edges to interlace with the background, making Summertime more than just a summer scene, but rather a preservation of an emotional memory. The delicate application of pigment also conveys a sense of visual temperature and humidity, evoking the intense heat of Taiwanese midsummer afternoons.

## Self-Reflection in a Sunflower Field

While Wang Shou-Ying's work portrays the late summer of childhood, Liao Jui-Fen's *Summer Morning* captures a different kind of hesitation in adulthood. The painting depicts a woman in a white dress, her back turned to the viewer, standing in a field of giant sunflowers. Inspired by her time studying in Japan, where she saw tall, vibrant sunflowers surpassing human height, the artist was moved by

the profound experience and created many sketches. The woman's figure is based on a model from her time as a student at Aichi Prefectural University of the Arts. By merging these two memories from different times, she ultimately completed this artwork.

*Summer Morning* can be viewed as an epitome of a pivotal moment in the artist's life. At that time, Liao was at a critical point in her academic training, filled with imagination and anticipation for the future, yet facing uncertainty and difficult choices. This scene closely mirrors the end of summer—while the sweltering heat has not yet subsided, seasonal change is already underway. In *Summer Morning*, Liao depicts the figure with her back turned to the viewer, inviting us to sense her inner feelings through her quiet stance. The vibrant, striking sunflowers before her stand in sharp contrast to her stillness, creating a subtle tension: the lively, energetic flowers juxtaposed with her contemplative hesitation. This mood is reinforced by the color scheme. Warm, bright yellow dominates the sunflowers, while cool tones such as gray-blue and gray-purple appear in the shadows behind the leaves and in the corners of the composition. Rather than dulling summer's warmth, these cool shades envelop the scene like morning mist, adding a sense of tranquility to the passionate sunflower field.

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## An Inner Perspective within the Season





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Wang Shou-Ying employs thinly applied oil paint to create a tactile, bodily sense of warmth, while Liao Jui-Fen uses the characteristics of Eastern gouache painting and its rendering techniques to evoke a moisture-laden space. Displayed side by side in the gallery, these paintings convey an intriguing emotional response through their unique portrayals of summer. Neither work views “heat” merely as a natural phenomenon; instead, both interpret it as an aspect of life experience. Heat signifies growth, but also change, farewells, and new beginnings. Whether it is a girl facing the end of summer vacation or an artist studying abroad, both are at a threshold about to be crossed. These works not only depict a season but also capture moments of lingering warmth—when summer has not fully passed, and autumn is quietly arriving. The exhibition invites the visitors to explore the multilayered meanings of the summer experience as conveyed through the dialogue among these works.

03 廖瑞芬，〈夏晨〉，膠彩、雲肌麻紙，130.3×162 公分，2017（臺中市立美術館典藏）

Liao Jui-Fen, *Summer Morning*, Eastern Gouache on Kumohada hemp paper, 130.3×162 cm, 2017 (Collection of Taichung Art Museum)

04 藝術家廖瑞芬於本館「Open Space- 遊走城市的藝術計畫」帶領學員進行膠彩創作。（臺中市立美術館提供，攝影：潘怡安）

Artist Liao Jui-Fen leads participants in an Eastern gouache painting workshop as part of the Taichung Art Museum’s “Open Space – An Urban Art Journey.” (Courtesy of Taichung Art Museum. Photo: Ian Pan)

05 「熱暑人－熱 / 暑的文化與當代藝術」展覽現場。（臺中市立美術館提供）

Exhibition view of Horizon Ablaze. (Courtesy of Taichung Art Museum)

**Further Information**

**Horizon Ablaze**
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