



映於
自然

The Reflection of Nature

Hu Dar-Far & Kang Tian-Wang
Duo Exhibition

胡達華、康添旺 雙個展

2025

9.27 Sat

12.14 Sun

探索基地L3
The Wonder Base L3



指導單位
Supervisor

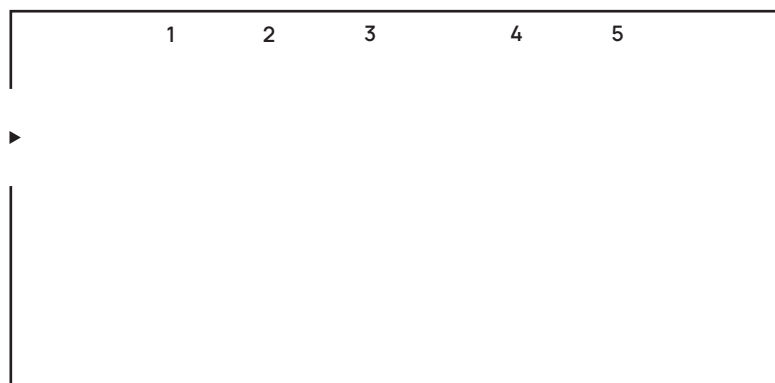
新北市政府
New Taipei City Government

主辦單位
Organizer

NTCA 新北市美術館
THE NEW TAIPEI CITY ART MUSEUM

康
添
旺

Kang Tian-Wang



康添旺

藝術家將樹木與石頭擬人化，樹枝如人體內的血管，石頭上纏繞著野草藤蔓，畫面中常見他慣用的野薑花、鳳仙花、牽牛花與紫背鴨拓草，或以小鳥、蝴蝶、鍋牛銜牽藤草串連空間，彎曲飄動的線條，帶動整體畫面的韻律與秩序。充滿花開繽紛的冥想世界，象徵堅韌生命與智慧擴展，給人工整重複卻富有輕盈靈動的美感，並指向一種哲思的心境。

1 飛越鶯歌石

壓克力顏料、畫布 | 130×110cm | 2019

2 牽引龜山情

壓克力顏料、畫布 | 130×210cm | 2018

3 跨越清淨時空

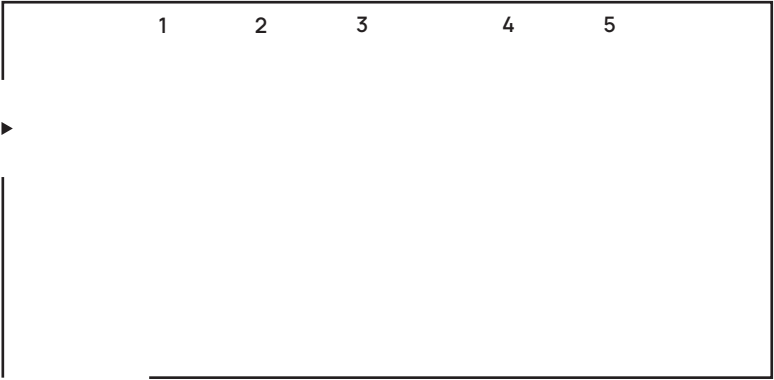
壓克力顏料、畫布 | 130×260cm | 2015

4 陽明蘊擎天

壓克力顏料、畫布 | 130×194cm | 2015

5 關懷大地

壓克力顏料、畫布 | 130×130cm | 2020

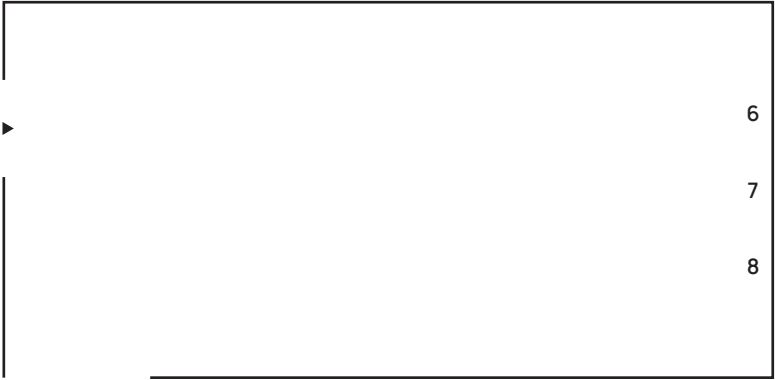


Kang
Tian-wang

The artist personifies trees and rocks: branches resemble blood vessels, while wild grasses and vines intertwine with stones. Ginger lilies, balsams, morning glories, and inch plants populate his canvas. Birds, butterflies, and snails carry trailing vines that weave the space together, their curved, flowing lines evoking rhythm and order. In this meditative world, multicolored blossoms flourish, embodying the tenacity of life and the illumination of wisdom. A precise sense of order, imbued with agility and grace, points toward a philosophical state of mind.

- 1 ***Soaring Over Yingge Rock***
Acrylic on canvas | 130×110cm | 2019
- 2 ***Affection for Guishan***
Acrylic on canvas | 130×210cm | 2018
- 3 ***Beyond Still Time and Space***
Acrylic on canvas | 130×260cm | 2015
- 4 ***Yangming’s Majestic Ascent***
Acrylic on canvas | 130×194cm | 2015
- 5 ***Earth in Tender Hands***
Acrylic on canvas | 130×130cm | 2020

1-5 Courtesy of the artist



康添旺

康添旺年近 60 歲後重拾畫筆，早期作品多以鳥瞰視角描繪臺灣山水，也近距捕捉溪流激起的水花與石塊的關係。那些不被注意的野生花草與河床溪石，在他眼中極富野性的生命力道。此時期作品，畫面多是白色帶有動勢流向的清澈溪流，加上大小石頭，綠色山巒或黃土草地為襯，看似寫實，實以形、色、點加以簡化形體，點象徵石頭不動，水則不捨晝夜逝去，以自然的景象啟示宇宙的道理。

6 穿梭山間

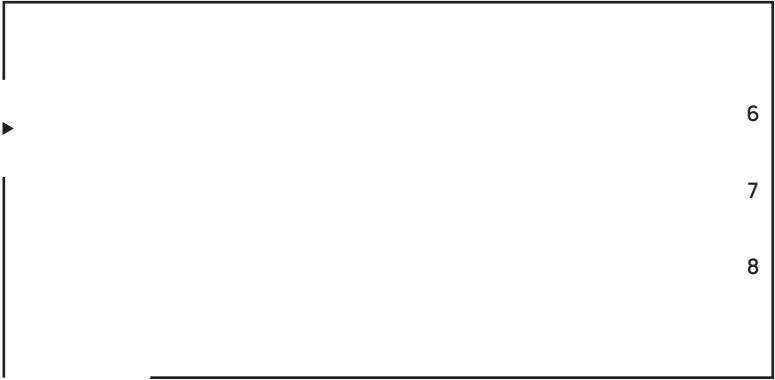
壓克力顏料、紙板 | 72.5×100cm | 2005

7 臺灣心·海岸情

壓克力顏料、畫布 | 130×162cm | 2009

8 綠中三點紅 I

壓克力顏料、畫布 | 97×130cm | 2008

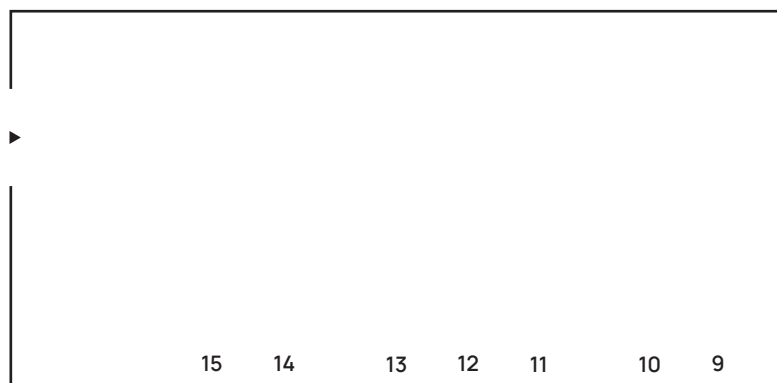


**Kang
Tian-wang**

Kang Tian-wang resumed painting in his late fifties. His early work centers on a bird’s-eye view of Taiwan’s terrain, as well as a close-up of water splashes and rocks in the streams. The often-overlooked wildflowers, plants, and river stones exude pristine vitality. This body of work is characterized by clear streams and the white, dynamic flow of water, framed by stones large and small, verdant mountains, yellow earth, and grasslands. Rendered in a realistic style, his subjects are often simplified through shape, color, and dot: a steady stone represented by a single dot, while water relentlessly flows forward, an epiphany inspired by nature revealing the universal truth.

- 6 *Mountain Shuttling***
Acrylic on cardboard | 72.5×100cm | 2005
- 7 *Coast Love, Taiwan Spirit***
Acrylic on canvas | 130×162cm | 2009
- 8 *Three Red Dots on the Green I***
Acrylic on canvas | 97×130cm | 2008

6-8 Courtesy of the artist



康添旺

藝術家創作長年與自然山水對話，從臺灣山水出發，經由聯想與冥想，畫出現代人對土地的感恩、敬頌與領悟，隨年紀漸長，歷經身體老化病痛，畫風漸趨昇化超然，他延續觀照自然的脈絡，去除繁複的線條，精煉地引領觀者進入他內省與安定的生命狀態，表達寧靜致遠的感知心境，以體驗與萬物共生共息的美好。

9 擺枝弄舞

壓克力顏料、畫布 | 130×110cm | 2019

10 相約樹林中

壓克力顏料、畫布 | 130×220cm | 2020

11 岩然成對

壓克力顏料、畫布 | 110×130cm | 2024

12 歸巢

壓克力顏料、畫布 | 110×130cm | 2023

13 逗趣的遐想

壓克力顏料、畫布 | 110×130cm | 2023

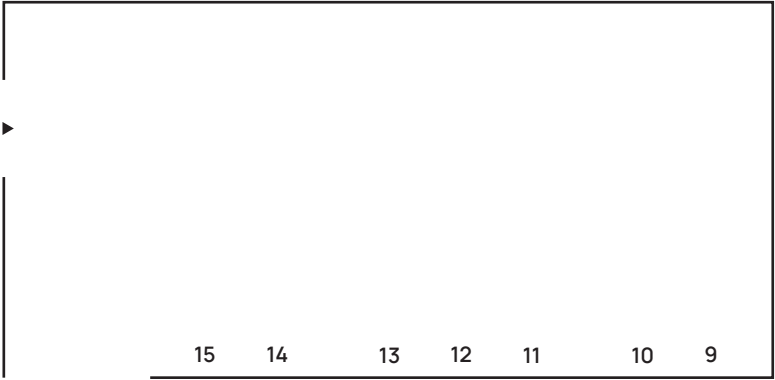
14 歸途·藝術大道

壓克力顏料、畫布 | 130×180cm | 2023

15 覓途

壓克力顏料、畫布 | 130×180cm | 2023

9-15 藝術家提供



Kang
Tian-wang

Nature has long been the artist’s inspiration. His practice revolves around Taiwan’s landscape, which becomes a contemporary tribute to Mother Earth through reflection and meditation. With age and declining health, his artistic style transcends mere representation. In his continued contemplation of nature, he simplifies intricate lines, guiding the viewer toward peaceful introspection. Calm serenity pervades his mind, where he becomes one with all sentient beings.

9 *Dancing Branches*

Acrylic on canvas | 130×110cm | 2019

10 *Meeting in the Forest*

Acrylic on canvas | 130×220cm | 2020

11 *A Natural Pair*

Acrylic on canvas | 110×130cm | 2024

12 *Returning to the Nest*

Acrylic on canvas | 110×130cm | 2023

13 *Whimsical Reverie*

Acrylic on canvas | 110×130cm | 2023

14 *Homebound, Avenue of Art*

Acrylic on canvas | 130×180cm | 2023

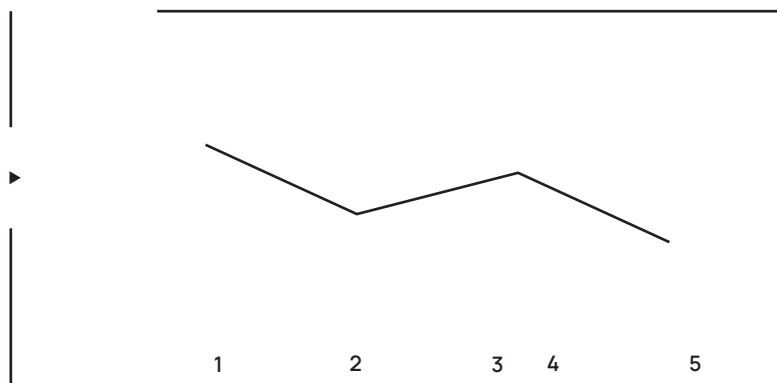
15 *Seeking the Path*

Acrylic on canvas | 130×180cm | 2023

9-15 Courtesy of the artist

胡
達
華

Hu Dar-Far



胡達華

藝術家在其年屆耳順之際，無師自通的以鐵皮剪刀，剪下回收罐上的小片色塊，再用鐵鎚敲平釘到木板上，以層層疊疊拼貼（釘）的方式，營造獨特的點描效果，由近至遠產生的小色塊，尤見於運用眺望遠山與俯瞰海景，無論遠觀或近看，視覺效果大不同，賦予金屬片、鐵釘全新的生命意義與價值。

1 環視山城

複合媒材
（鐵、鋁、五金廢料釘於木板）
46×174cm、36×182cm，共 2 件
2000

2 九份

複合媒材
（鐵、鋁、五金廢料釘於木板）
每件 104×104cm，共 3 件
2021

3 浪

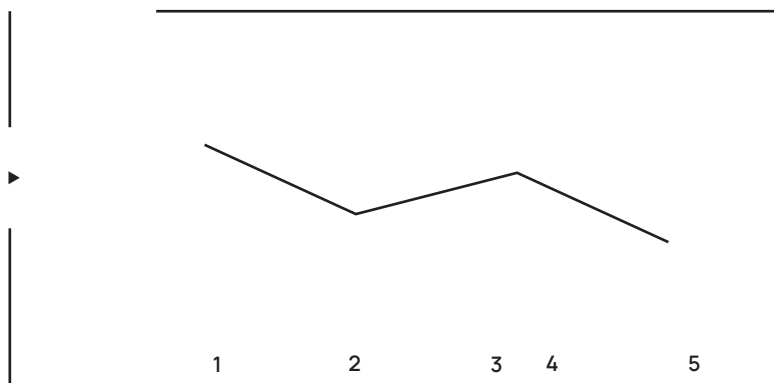
複合媒材
（鐵、鋁、五金廢料釘於木板）
42×56cm
2012

4 粉鳥林

複合媒材
（鐵、鋁、樹脂、五金廢料釘於塑料板）
40×50cm
2024

5 比翼同翔

複合媒材
（鐵、鋁、五金廢料釘於木板）
39×150cm



Hu Dar-far

At sixty, the self-taught artist began a remarkable practice: cutting small colored fragments from recycled cans with tin snips and hammering them onto wooden panels, layer by layer, in a collage-like arrangement. This meticulous process creates a distinctive pointillist effect, with tiny color pieces that shift in intensity from near to far, particularly striking in compositions of distant mountains or aerial views of the sea. Seen from different perspectives, the works transform visually, breathing new life and meaning into the humble metal fragments and nails.

1 *A Panoramic View of The Mountain Town*

Mixed media **A**
46 × 174cm, 36 × 182 cm,
2 in total
2000

2 *Jiufen*

Mixed media **A**
104x104cm / each, 3 in total
2021

3 *Sea Wave*

Mixed media **A**
42 × 56cm
2012

4 *Dong'ao Fenniaolin*

Mixed media **B**
40 × 50cm
2024

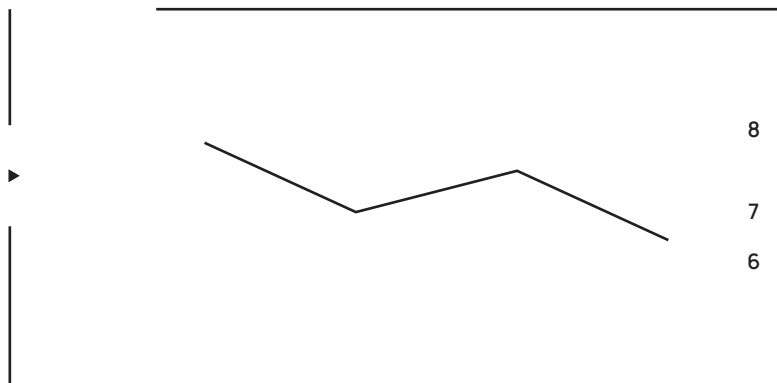
5 *Together in Flight*

Mixed media **A**
39 × 150cm

Mixed media **A** : iron, aluminum, metal scrap on wood panel

Mixed media **B** : iron, aluminum, polyester, metal scrap on PVC foam board

1-5 Courtesy of the artist



胡達華

藝術家熱愛遊山玩水，背包裡總習慣放有一冊素描本，他習慣將旅途所見畫為筆下印記，以為日後創作的題材。2008 年，他與音樂人完成了《老九份之歌》專輯，曲目包括〈輕便車伕〉、〈抓龍仔〉、〈賣什細〉等，用臺語漢詩書寫九份的淘金歲月與市井百態。輕便車奔馳時發出轆轤的聲響、按摩師傅的笛音、補鍋小販鐵響板，這些音符烙印在他的回憶中，多年後也與他的釘畫敲打叮咚聲遙相呼應。

6 老九份之歌

CD 專輯

釘畫、填詞：胡達華

作曲、編曲、音樂製作人：高閑至

錄音、混音、後製：黃宇燦

13 首曲目 | 2015

7 按摩師

複合媒材（鐵、鋁、五金廢料釘於木板）

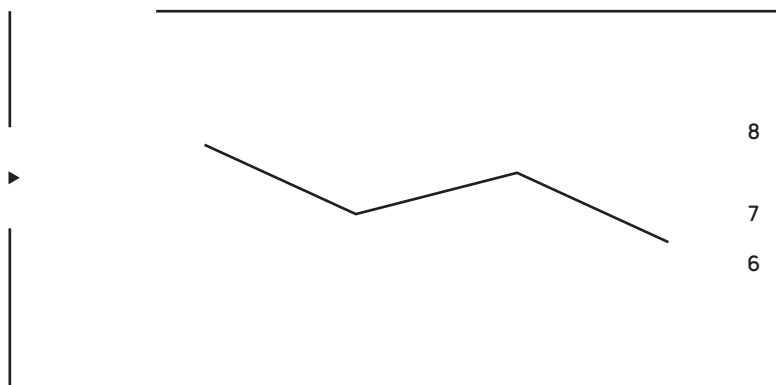
33.5×46cm | 2007

8 素描寫生習作

紙、水性筆、鋼筆、馬克筆、水彩

展示牆：每件 25×35cm，共 7 件；圖紙背部註記文字以復刻呈現

展示櫃：17×476cm，共 2 件



Hu Dar-far

The artist has a passion for travel, with a sketchbook always tucked away in his backpack. He habitually records what he sees along the way, using these drawings as source material for later paintings. In 2008, he collaborated with a musician to complete the album *Songs of Old Jiufen*. The track list includes pieces such as Trolley Man, Masseur and Peddling. He wrote the lyrics for these songs, which document Jiufen's gold rush era and everyday life in Taiwanese and Han poetry. The swoosh of handcars rushing past, the whistle of a masseur, the clacking of a tinker's iron castanets: these sounds, etched in his memory, resurface years later in the strike of his hammer on wooden panels, as his nail paintings emerge.

6 *Songs of Old Jiufen*

Music album.

Nail painting and lyrics: Hu Dar-far

Composition, arrangement, and production: Kao Hsien-chih

Recording, mixing, and postproduction: Huang Yu-can

13 tracks | 2015

7 *Masseur*

Mixed media (iron, aluminum, metal scrap on wood panel)

33.5 × 46cm | 2007

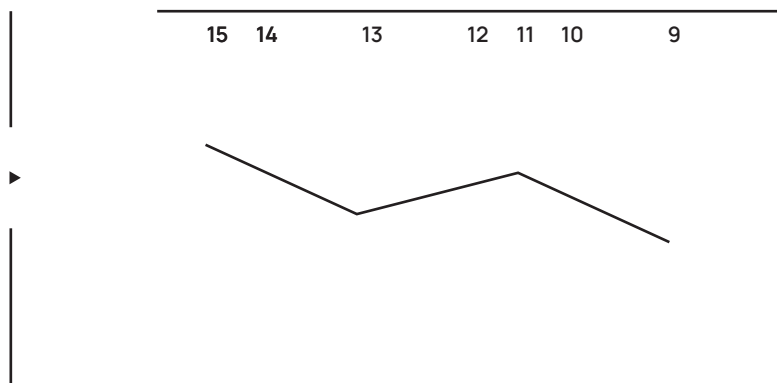
8 *Sketches and Studies*

Paper, water-based pen, fountain pen, marker, and watercolor.

Display wall: 25 × 35cm / each, 7 in total; the inscription on the back of the drawing is a reproduced rendering.

Display case: 17 × 476cm / each, 2 in total

6-8 Courtesy of the artist



胡達華

藝術家創作題材多來自九份往昔的生活場景及人文風貌：如蜿蜒山城中的輕便車、烏黑的油毛氈屋頂、爭奇鬥豔的屋頂曬被、沿山路吆喝的賣貨郎、陽光普照的黃金山城等。藝術家一釘一敲拼貼出記憶裡的家鄉模貌，寄託著對城市中早已消逝景致的深切懷想。

9 三春暉

複合媒材
(鐵、鋁、五金廢料釘於木板)
每件 46×68cm，共 3 件 | 2000

素描寫生習作

紙、粉彩筆
25×35cm

10 貨郎之二 —— 大竿林的貨郎

複合媒材
(鐵、鋁、五金廢料釘於木板)
68×83cm | 1998

素描寫生習作

紙、鋼筆、水彩
25×35cm
圖紙背部註記文字以復刻呈現

11 雨巷挑水

複合媒材
(鐵、鋁、五金廢料釘於木板)
130×194cm | 1998

12 山城的輕便車

複合媒材
(鐵、鋁、五金廢料釘於木板)
84×127cm | 2021

13 黃金山城：

望海（上）、疊屋（中）、
觀山（下）

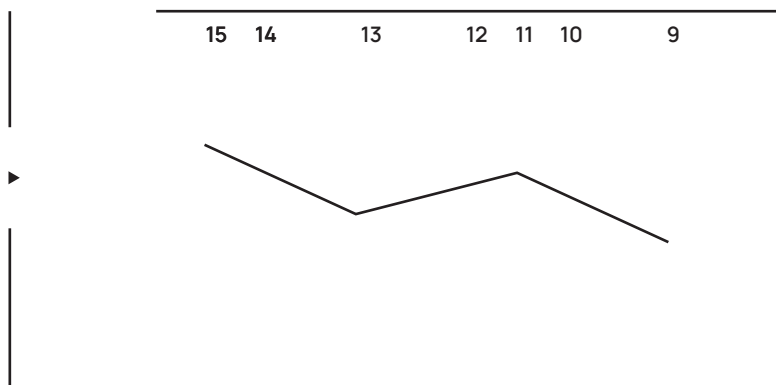
複合媒材
(鐵、鋁、五金廢料釘於塑料板)
每件 31×122cm，共 3 件 | 2025

14 黃金山城一

複合媒材
(鐵、鋁、五金廢料釘於木板)
60.5×60.5cm | 2025

15 黃金山城二

複合媒材
(鐵、鋁、五金廢料釘於木板)
60.5×60.5cm | 2025



Hu Dar-far

The artist's subjects pivot around the sociocultural milieu of Jiufen in days past: handcars winding through the mountain town, tar-paper roofs, colorful quilts and blankets drying on rooftops, peddlers hawking along the mountain road, and the sun-bathed golden town itself. One hammer strike at a time, he conjures the hometown as he remembers it, suffused with a yearning for Jiufen's bygone days.

9 *Spring Glow*

Mixed media **A**

46 × 68cm / each, 3 in total
2000

Sketches and Studies

Paper, pastel | 25 × 35cm

10 *Peddler II: The Peddler of Daganlin*

Mixed media **A**

68 × 83cm | 1998

Sketches and Studies

Paper, fountain pen, watercolor
25 × 35cm | The inscription on the back of the drawing is reproduced rendering.

11 *Water Carrier in the Rain*

Mixed media **A**

130 × 194cm | 1998

12 *Handcars in Mountain Town*

Mixed media **A**

84 × 127cm | 2021

13 *Golden Mountain Town: Watching the Sea (top); Stacked Houses (middle); Gazing at the Mountains (bottom)*

Mixed media **B**

31 × 122cm / each, 3 in total
2025

14 *Golden Mountain Town I*

Mixed media **A**

60.5 × 60.5cm | 2025

15 *Golden Mountain Town II*

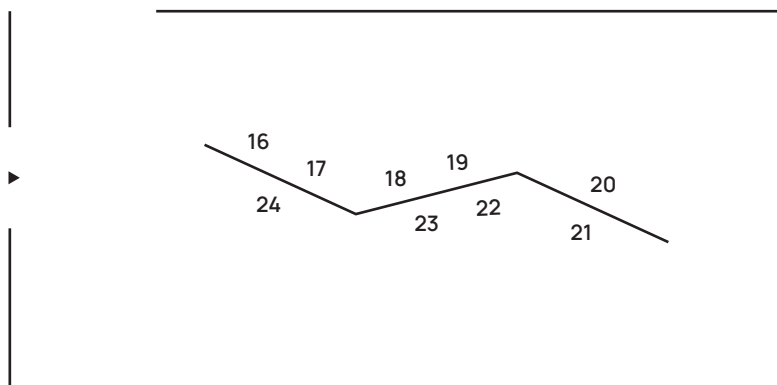
Mixed media **A**

60.5 × 60.5cm | 2025

Mixed media **A** : iron, aluminum, metal scrap on wood panel

Mixed media **B** : iron, aluminum, metal scrap on PVC foam board

9-11, 13-15 Courtesy of the artist; 12 Collection of New Taipei City Art Museum



胡達華

藝術家創作題材承載九份山城的純樸記憶外，也延伸至對現代化城市景象的觀察與紀錄。工業區廠房的煙囪與雲煙交織的天際線、大船入港的磅礴氣勢、溫泉入口林立的招牌以及臺灣特有的鐵皮屋，皆在他鐵鎚下化為鮮活景致，展現他以金屬素材表現軟性主題的功力。

16 朝陽與幼苗

複合媒材
(鐵、鋁、五金廢料釘於木板)
64×79cm | 1999

17 憶九份國小

複合媒材
(鐵、鋁、五金廢料釘於木板)
64×79cm | 1999

18 溫泉入口

複合媒材
(鐵、鋁、五金廢料釘於木板)
66×81cm | 2006

素描寫生習作

紙、水性筆、彩色筆
25×35cm

19 海上巨臂

複合媒材
(鐵、鋁、五金廢料釘於木板)
68×83cm | 2010

20 大船入港

複合媒材
(鐵、鋁、五金廢料釘於木板)
100×101cm | 2018

21 蒸蒸大發

複合媒材
(鐵、鋁、五金廢料釘於塑料板)
53×73cm | 2023

22 蓮召迎人

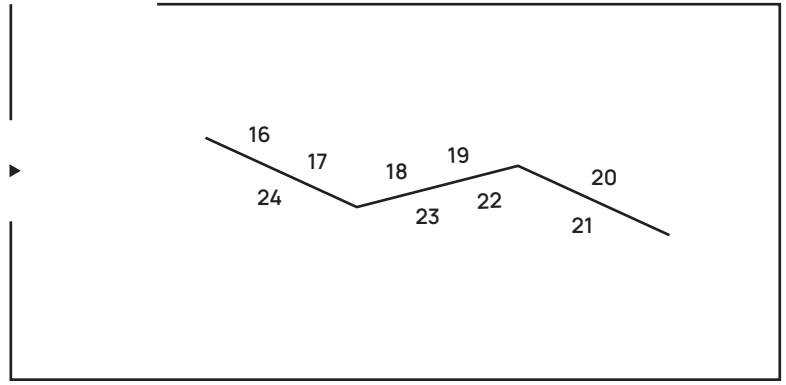
複合媒材
(鐵、鋁、五金廢料釘於塑料板)
69×94.5cm | 2023

23 九份崙頂

複合媒材
(鐵、鋁、五金廢料釘於塑料板)
69×94.5cm | 2023

24 屋頂

複合媒材
(鐵、鋁、五金廢料釘於塑料板)
130×194cm | 2023



Hu Dar-far

Memories of Jiufen's rustic mountain town are not the only motifs in his work; his keen observation of the modernized urbanscape is equally integral to his artistic vision. Smoking chimneys of industrial factories and drifting clouds scattered across the skyline, the majestic sight of colossal ships entering the port, the cluster of signs at hot spring entrances, Taiwan's distinctive tin roofs. Each scene comes tellingly to life under his hammer, crystallizing his ability to convey humanity in metal.

16 *Morning Sun and Sprouts*

Mixed media **A**
64×79cm | 1999

17 *In memory of Jiufen*

Elementary

Mixed media **A**
64×79cm | 1999

18 *Hot Spring Entrance*

Mixed media **A**
66×81cm | 2006

Sketches and Studies

Paper, water-based pen, color marker | 25×35cm

19 *Giant Crane at Sea*

Mixed media **A**
68×83cm | 2010

20 *Great Ship Arrives*

Mixed media **A**
100×101cm | 2018

21 *Thriving Prosperity*

Mixed media **B**
53×73cm | 2023

22 *Canna Lily Beckons*

Mixed mediaMixed media **B**
69×94.5cm | 2023

23 *Lunding, Jiufen*

Mixed mediaMixed media **B**
69×94.5cm | 2023

24 *Rooftops*

Mixed media **B**
130×194cm | 2023

Mixed media **A** : iron, aluminum, metal scrap on wood panel

Mixed media **B** : iron, aluminum, metal scrap on PVC foam board

16-24 Courtesy of the artist

