

走向 世界

臺灣新文化運動中的
美術翻轉力



Worldward

The Transformative
Force of Art in Taiwan's
New Cultural Movement

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回顧1920年代，當時日本尚未在臺灣設置任何藝術專門學校與美術館等專業機構。若要從事美術創作，除了在學期間以優秀成績保送出國，只能自費赴日留學、參加美術競賽獲獎而受肯定，因此需具備相當經濟背景的學子才有較大機會。在民族自尊心的驅使下，臺灣藝術家為能爭取與日本藝術家平等的地位，期許藉由美術創作以累積臺灣的文化深度，他們付出極大的努力出國留學、參與日本「帝展」、「文展」；以及1927年之後總督府在臺灣主導設立的「臺展」、「府展」，不僅在美術創作上獲得社會聲譽，也開創臺灣美術輝煌的年代。

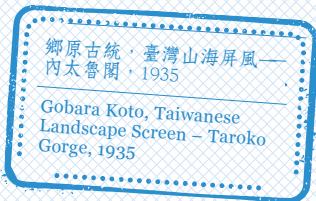
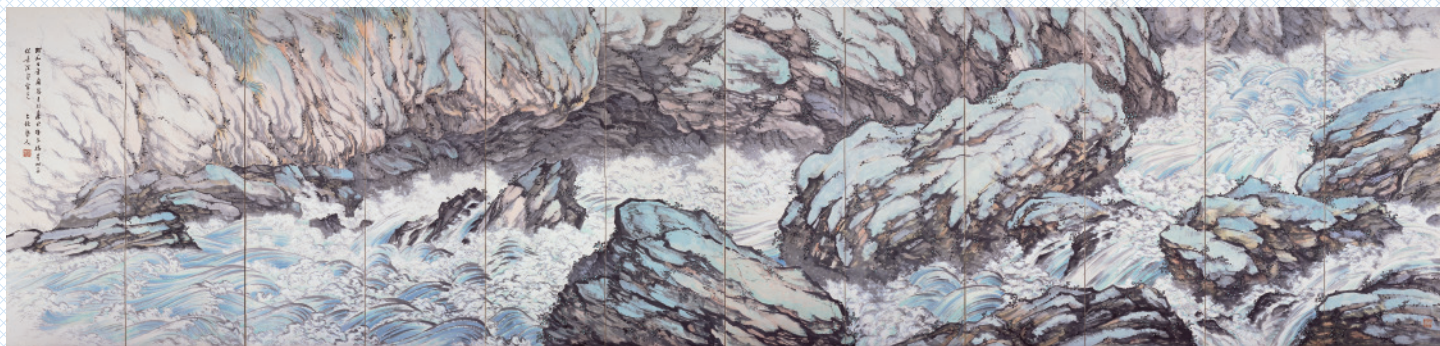
第一代臺灣藝術家「走向世界」，除留學日本及歐洲學習西方藝術，亦旅行世界各國開拓視野，並反思如何描繪視覺上的臺灣風情與特色。他們渴望迎接時代變化，追求與日人相同待遇，並與國際展開美術交流，甚至赴中國參與現代美術教育及改革活動，如：陳澄波與劉錦堂，以及彭瑞麟與流放於臺灣的越南王子彊抵友好，並以攝影留下兩家人的合影照。透過他們的奮鬥，改變臺灣早先「一個熾熱、文化較為落後的島嶼」形象，轉而成為一個擁有美好自然風光、多元文化而能與世界藝術潮流連結的地方。亦回應臺灣文化協會會歌提及「但願最後完使命，樂為世界人」，在那戰爭陰影籠罩的時代，臺灣人亦「樂為世界人」，為維繫世界和平的願景而努力。

Curator: **Sharleen Yu**

Exhibition Consultant: **Han-Ni Chiu**

During the 1920s, Japan had not yet established any specialized art schools or professional institutions such as art museums in Taiwan. For those who wished to pursue an artistic career, they had to obtain scholarships through outstanding academic results to go abroad, or self-finance their studies in Japan, and enter art competitions to win awards in order to gain recognition. Thus, only students from a well-do-to background had a greater chance of doing so. Driven by a sense of national dignity, Taiwanese artists wished to achieve equality with Japanese artists and deepen Taiwanese culture through artistic creation. Hence, they worked hard to pursue overseas studies. By participating in the “Teiten” and “Bunten” in Japan, as well as in the “Taiten” (Taiwan Art Exhibition) and “Futen” (Taiwan Viceroy Art Exhibition) organized on the initiative of the Office of the Governor-General in Taiwan from 1927, they not only succeeded in making a name in society by creating art, but also ushered in a golden age of Taiwanese art.

The first generation of Taiwanese artists ventured out into the world. Apart from studying western art in Tokyo and Europe, they also travelled extensively to broaden their horizons in order to reflect on how to visualize the scenery and characteristics of Taiwan. They longed to welcome change, achieve equality with the Japanese and have frequently exchanges with the international art world. In addition, some of them, such as Chen Cheng-Po and Liou Jin-Tang, even went to China to work in modern art education and reform activities. Friendly with Cường Để, the Vietnamese prince in exile in Taiwan, Peng Ruei-Lin photographed their family portrait. Through their efforts, they transformed the early image of Taiwan as a “sweltering, culturally backward island” to a place with beautiful natural landscapes and pluralistic culture that could connect with the world art trends. As the lyrics of the anthem of the Taiwan Cultural Association said, “we hope to accomplish our mission and would gladly be global citizens”. In that bygone age overshadowed by wars, Taiwanese “would gladly be global citizens”, ready to do their part in maintaining world peace.



鄉原古統
臺灣山海屏風——內太魯閣

1935
水墨、紙
175.3×61.6 公分 (12 片)
臺北市立美術館典藏

Gobara Koto
Taiwanese Landscape Screen – Taroko Gorge

1935
ink on paper
175.3×61.6 cm (12 pieces)
Collection of Taipei Fine Arts Museum

第 9 回臺展東洋畫部：審査員
9th Taiten Toyoga Category: Juror

鄉原古統：「畫格即是人格，畫家必先修養人格，才能創作好的作品。除了人格，藝術剩下的就只有技巧，技巧之事人人皆可達成。」

Gobara Koto: "The painting quality is about moral quality. The painter must first cultivate his moral qualities before he can create fine works. If you take away the moral quality, only technique is left in art. Everyone can acquire a good technique."



鹽月桃甫
萌芽

1927
油彩、畫布
65.5×80.5公分
私人收藏

Shitsuki Toho
Budding

1927
oil on canvas
65.5×80.5 cm
Private Collection

第1回臺展西洋畫部：審査員
1st Taiten Toyoga Category: Juror



鹽月桃甫：「我們人類將當下的情感與感激，無偽率直地表現出來，就是繪畫，就是詩。」

Shitsuki Toho: “When we humans express our present feelings and gratitude in a sincere and straightforward way, the result is painting, and poetry.”



郭雪湖，圓山附近，1928

Kuo Hsueh-Hu, Scenery near
Yuan-Shan, 1928

郭雪湖 圓山附近

1928
膠彩、絹
94.5×188 公分
臺北市立美術館典藏

Kuo Hsueh-Hu Scenery near Yuan-Shan

1928
gouache on silk
94.5×188 cm
Collection of Taipei Fine Arts Museum

第2回臺展東洋畫部：特選
2nd Taiten Toyoga Category: Special Award

郭雪湖：「(圓山) 此景濃豔奪目，令人飄然欲醉，更令人奮發不已，於是我靈機一動，面對於我所愛的畫題，開始動筆。」

Kuo Hsueh-Hu: "The scenery (Yuan-Shan) was striking and rich in colours, both intoxicating and captivating. Feeling inspired, I started painting the subject that appealed to me."



郭雪湖
南街殷賑

1930
膠彩、絹
188×94.5 公分
臺北市立美術館典藏

Kuo Hsueh-Hu
Festival on South Street

1930
gouache on silk
188×94.5 cm
Collection of Taipei Fine Arts
Museum

第4回臺展東洋畫部：無鑑査、
臺展賞
4th Taiten Toyoga Category:
Review Waiver and Taiten
Award



Kuo Sung-Fen: "This work by my father borrowed from the realism of photography. It anticipates the carnival spirit of postmodernism, sublimating the quotidian to a state of ebullience, which is in turn sublimated and embodied in the celebration of festivals."

郭松茶：「父親這幅作品借用照相擬似法，預示了後現代的嘉年華精神，把人間世事提升到繁華，再把繁華提升而永駐在節日的歡欣鼓舞裡。」

盧雲生
梨子棚

1934
膠彩、絹
207×125.5 公分
臺北市立美術館典藏

Lu Yun-Sheng
Pear Espalier

1934
gouache on silk
207×125.5 cm
Collection of Taipei Fine Arts Museum

第 8 回臺展東洋畫部:特選、臺展賞
8th Taiten Toyoga Category:
Special Award and Taiten Award



盧雲生：「日據時代臺灣人所學的繪畫，滲入新的筆法和西畫融合起來，取入熱帶光線和地方色彩合成的，別自形成了一種風格……所以當時日人不視為日本畫而稱為『灣製畫』，是一種鄉土藝術、臺灣藝術，已創成獨特的畫境。」

Lu Yun-Sheng: “During the Japanese colonial rule, the painting that Taiwanese learned incorporated a new brushwork and fused with western painting. Synthesizing the tropical light and local colours, it formed a new style...That was why the Japanese saw it not as Japanese painting, but a kind of Taiwan-made painting, a native art and Taiwanese art. A unique style of painting was created.”



陳植棋
真人廟

1930
油彩、畫布
80×100 公分
私人收藏

Chen Chih-Chi
Chen-Jen Temple

1930
oil on canvas
80×100 cm
Private Collection

第 4 回臺展西洋畫部：無鑑査、特選
4th Taiten Seiyoga Category: Review Waiver and Special Award



陳植棋：「如果生命是細而長的話，我寧願短而亮，我嚮往迸發的生命力。」

Chen Chih-Chi: "If life is long and drawn-out, I would rather it be short and dazzling. I long for an explosive life force."

倪蔣懷
臺北李春生紀念館（裏通）

1929
水彩、畫布
43.4×58.5公分
臺北市立美術館典藏

Ni Chiang-Huai
The Li Chun-Sheng Memorial Hall
(Back Street)

1929
watercolor on canvas
43.4×58.5 cm
Collection of Taipei Fine Arts Museum

第3回臺展西洋畫部：入選
3rd Taiten Seiyoga Category: Nominated



倪蔣懷：「金玉非寶藝術乃至寶；心靈無形藝術即其象形。」「藝術就是我一生的事業。」

Ni Chiang-Huai: "Gold and jade are not treasures. Art is the ultimate treasure. The soul is formless and art is its form." "Art is my lifelong vocation."



顏水龍
蒙特梭利公園

1931
油彩、畫布
73×90 公分
臺北市立美術館典藏

Yen Shui-Long
Montsouris Park

1931
oil on canvas
73×90 cm
Collection of Taipei Fine Arts Museum

法國秋季沙龍：入選
Le Salon Autumn (Paris): Nominated



顏水龍：「我們去學美術，而我們對鄉土要如何使其在藝術上有所啟蒙。這也是一個很大的責任感。」

Yen Shui-Long: “We study fine arts, and we have a great responsibility to try to enlighten our native land artistically.”

陳澄波
夏日街景

1927
油彩、畫布
79×98 公分
臺北市立美術館典藏

Chen Cheng-Po
Street Scene on a Summer Day

1927
oil on canvas
79×98 cm
Collection of Taipei Fine Arts Museum

日本第 8 回帝展：入選
8th Japan Teiten: Nominated



陳澄波：「夢，想沒有用；去做，才叫真夢想。」
「畫筆如刀，作畫要有氣勢」

Chen Cheng-Po: "It's no use to dream in your head.
True dreams must be realized."

"The painting brush is like a knife. You need to paint
with gusto."



廖繼春
有香蕉樹的院子

1928
油彩、畫布
129.2×95.8 公分
臺北市立美術館典藏

Liao Chi-Chun
Courtyard with Banana Trees

1928
oil on canvas
129.2×95.8 cm
Collection of Taipei Fine Arts Museum

日本第 9 回帝展：入選
9th Japan Teiten: Nominated



廖繼春：「要把南國的地方色彩充分地刻劃出來。」

「我今後主要的創作傾向，應該是考慮如何把描寫的對象，在符合美的條件下加以變形、誇張，而使繪畫內容更為充實。」

Liao Chi-Chun: "I want to do justice to the local features of Taiwan."
"The main tendency of my work from now on would probably be thinking about how to distort and exaggerate the subjects of depiction while conforming to the standards of beauty, so that the paintings would have greater substance."



林玉山
雙牛圖

1941
膠彩、紙
134.7×174 公分
臺北市立美術館典藏

Lin Yu-San
Two Heads of Cattle

1941
gouache on paper
134.7×174 cm
Collection of Taipei Fine Arts Museum

第 4 回府展東洋畫部：入選
4th Futen Toyoga Category: Nominated



林玉山：「寫生是學畫不可不經的一關，也是作畫的基礎，惟寫生的目的不在工整的寫實，而應寫其生態、生命，得其神韻。」

Lin Yu-Shan: "Drawing from life is a necessary step in studying painting. It is also the foundation of painting. However, the purpose of drawing from life is not faithful realism, but to capture the essence and spirit of the subject."



陳進
手風琴

1935
膠彩、絹
180×170 公分
臺北市立美術館典藏

Chen Chin
Accordion

1935
gouache on silk
180×170 cm
Collection of Taipei Fine Arts Museum



陳進：「我是臺灣人，要畫臺灣的風格，而且要畫出好的作品，要比日本人畫得好，才是重要的事。」

第 9 回臺展東洋畫部：入選
9th Taiten Toyoga Category: Nominated

Chen Chin: "I'm Taiwanese. I want to paint good works in a Taiwanese style. The important thing is to be better than the Japanese."



李石樵
珍珠的項鍊

1936
油彩、畫布
72.5×60 公分
國立臺灣美術館典藏

Li Shih-Chiao
Pearl Necklace

1936
oil on canvas
72.5×60 cm
Collection of National Taiwan Museum of Fine Arts

第 10 回臺展西洋畫部：臺展賞
10th Taiten Seiyoga Category: Taiten Award



李石樵：「今日的美術必須要有主題意識，確立自己的目標，從現實中探索美的題材與富有美感價值的藝術。」

Li Shih-Chiao: “Nowadays, art needs to be aware of the subject matter and establish its own goals. One has to explore subjects of beauty in reality and art with aesthetic value.”



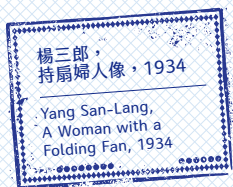
楊三郎
持扇婦人像

1934
油彩、畫布
131×81 公分
國立臺灣美術館典藏

Yang San-Lang
A Woman with a Folding Fan

1934
oil on canvas
131×81 cm
Collection of National Taiwan
Museum of Fine Arts

日本第 13 回春陽展：入選
13th Japan Shunyo Art Exhibition:
Nominated



楊三郎：「藝術家在自己的每件作品裡，都應該有屬於這張畫的靈魂。」

Yang San-Lang: "Each work of an artist should have a soul that belongs to it."

彭瑞麟
太魯閣之女（漆金版）

1934-1938
攝影（金漆技法）
35×30 公分（含框）
私人收藏

Peng Ruei-Lin
Taroko Women
(gold lacquer version)

1934-1938
Photography (gold lacquer technique)
35×30 cm (with frame)
Private Collection



彭瑞麟：「為完成獨一無二技術，決忍受一切困難。」

Peng Ruei-Lin: "I have resolved to endure all hardships in order to accomplish a unique technique."

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