

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

3A 展覽室 / Gallery 3A

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總說

今年適逢臺灣文化協會(簡稱「文協」)成立百週年。為回應一九二〇年代文協作為臺灣最重要的民族運動與思想啟蒙機構,推動「文化向上」的新文化運動、爭取臺灣民眾參政權與追求現代化的時代趨勢,本館特別以典藏之一九二〇至四〇年代日治時期第一代臺灣美術家經典作品為主,部分向國立臺灣美術館與私人藏家商借珍貴展品,策劃「走向世界:臺灣新文化運動中的美術翻轉力」。

一、在臺日籍畫家／教育者

回顧一九二〇年代,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,若要實踐美術創作志業,多半只能赴日或留歐,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可能。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,他們在日本付出極大的努力學習,參加日本的官展,以及一九二七年之後,在總督府主導下於臺灣開辦的「臺展」、「府展」,與法國沙龍展。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美術,亦旅行各地,開拓視野,再反思如何描繪出臺灣風情與特色。他們渴望迎接時代變化,爭取平等地位,與世界藝術潮流接軌。展覽名為「翻轉力」,亦呼應蔣渭水喊出的口號:「同胞須團結,團結真有力!」在日治時代,「有力」代表的是向上,亦為「翻轉」居於弱勢的處境與地位。對藝術家



林士助,《南國初夏》,1920-30,膠彩,本,214.7 x 87.3公分,臺北立美術館典藏,Knishita Seiga, Early Summer in Southern County, 1920-30, gouache on silk, 214.7x87.3 cm, Collection of Taipei Fine Arts Museum

今東京工藝大學學習攝影,由於日治時期臺灣的美術教育制度不完整,因而有志創作美術者,必須留學進修,或參與大型美術競賽,藉以獲獎與得到肯定與地位。美術競賽包括:日本於一九一九年文部省美術展覽會「改組後的「帝國美術展覽會」(簡稱「帝展」);於一九三七年再改組為「新文展」;一九二七年,在臺灣總督府同化政策與培養高尚、有益身心之興趣的政策下,由臺灣教育會創辦「臺灣美術展覽會」(簡稱「臺展」,並邀請在臺日籍藝術家石川欽一郎、鄉原古統、鹽月桃甫與木下靜涯等人,以及日本畫壇知名畫家擔任審查委員。臺展舉辦十屆後,一九三八年主辦單位移交總督府文教局,府展持續六屆,至一九四三年停辦。

在臺期間,他們對學生培育不遺餘力。石川協助有資質天分的臺灣學生赴東京美術學校,除了贈畫具與顏料給有意參與的作品印製明信片,陪伴學生創作與戶外寫生,也在一九三五年為林阿琴與郭雪湖證婚。他們在教學上不要求學生臨摹而是主張寫生,仔細觀察大自然與眼前景物,細心體會後自由創作。

此外,日本領臺期間,為了增進「工業日本、農業臺灣」的產業效益並提昇實質生活水準,也進行向西方學習而來的都市規劃,讓都市成為政治、經濟和文化中心。因此,以臺灣政、經中心的臺北為例,「都市化」帶來大量的基礎建設,包括:市街全面點燈、自來水及下水道工程竣工、電話通話、巴士通車、松山機場完工,讓臺北成為一個工商化、國際化的都市。現代化都市興起也帶動休閒活動,除了興建公園、草地、運動場、音樂廳、戲場等

可「發人興趣,助長精神,使人身體發達,易於健康並充實腦力,才可增進勞動能力」的「正當娛樂場所外,民眾也可到公園散步、看電影、聽西洋音樂及廣播。在一九二七年開辦臺灣展,民眾亦可欣賞美術展覽。鄉原古統會描繪《臺北名所:新公園》、臺北新公園(今二八和平紀念公園)在一九〇八年完工,是一個具有草地體育場、露天音樂堂、圓形噴水池、洋食餐館、由和式庭園的曲折小徑連貫,作為提供民眾散步、音樂會、攝影及體育活動的休憩空間。郭雪湖《南街殷賑》描繪的臺北大稻埕,更是對外進行國際貿易、商業活動熱絡,同時也引進最新潮流及趨勢文化活動興盛與人文薈萃的世界窗口。石川欽一郎描繪的《臺灣神社》(今國山大飯店),於一九〇一年完工,主要祭祀祝於臺灣的北白川宮能久親王,一九四四年升格為「神宮」後增祀天照大神。它是最重要的一座神社,稱作「臺灣總鎮守」。一九二三年裕仁太子登基為昭和天皇前,來到臺灣時也專程到此參拜,救使街道(今中山北路)也特別因太子的之行而整建,因此是當時的名所。

在臺展重視表現「臺灣獨特色彩與熱度的藝術」,以及臺灣畫家接受寫生及自由創作的訓練下,以飽和豐富的色彩,描繪在地自然風景、原住民、節慶活動,以及動植物,如水牛、香蕉、木瓜、林投、椰子樹等,傳達南國的獨有風情。展出畫作也反映臺灣現代化的都市景象。

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三、現代性與地方特色

擔任臺展第二回日籍審查員的松林桂月(一八七六一一九六三)曾表達對臺灣畫壇的期許:「由於本島有許多好的繪畫題材,期望今後能夠完成具有臺灣獨特色彩與熱度的藝術。如同東京有東京,京都都有京都,朝鮮有朝鮮各自的鄉土藝術一般,希望本島也能成就自己的鄉土藝術。」

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四、現代女性形象

在一九二〇年代新文化運動的啟蒙與倡議下,「婦女解放」也是目標之一。許多婦女團體在臺灣各地陸續成立,辦理習字會、讀書會、演講會與體育會等,以改革社會陋習、追求婦女地位向上為目標。文化運動者也公開主張「有責任感的自由戀愛」、提倡女子接受教育、培養謀生能力、經濟獨立、進而廢除娼妓、改善婚姻制度、追求男女平等。

就時尚潮流而言,進入一九二〇年代,因受西化影響,女性

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五、寫真術興起 I

彭瑞麟(一九〇四—一九八四)出生於竹東的漢醫家庭,十五歲父親過世後放棄學醫的願望,進入臺北師範學校就讀,畢業後任教於桃園埔子國小,並跟隨石川欽一郎習畫,寫生,學到如何直覺地發掘及表現自然美,兩人亦維繫深厚的交情。同時,他也與臺灣畫家李石樵、藍蔭鼎等人成為朋友。戰後也與洪瑞麟有接觸。在石川的建議下,一九二八年他進入日本「東京寫真術學校」(今東京工藝大學)學習當時風行的「藝術寫真」,並在一九三一年以第一名優異的成績畢業。藝術寫真在日本大約起源於一九〇〇年代,在一九一〇年達到巔峰並於一九二〇年代末期逐漸沉寂,取而代之的是「新興寫真」。藝術寫真最大的特色是可以「在顯像過程中當中的去除不需要的、而留下想要的圖像。由於在顯像時用刷子刷過畫面,因此留下類似畫筆畫過紙上的效果。此外,還可以透過改變顏料或是紙材顏色調整照片的色調,這些媒材特點正可讓擁有繪畫技巧與藝術天分的彭瑞麟自由發揮,表現個性。在攝影技法上,他也是臺灣第一人使用「三原色碳膜轉染印

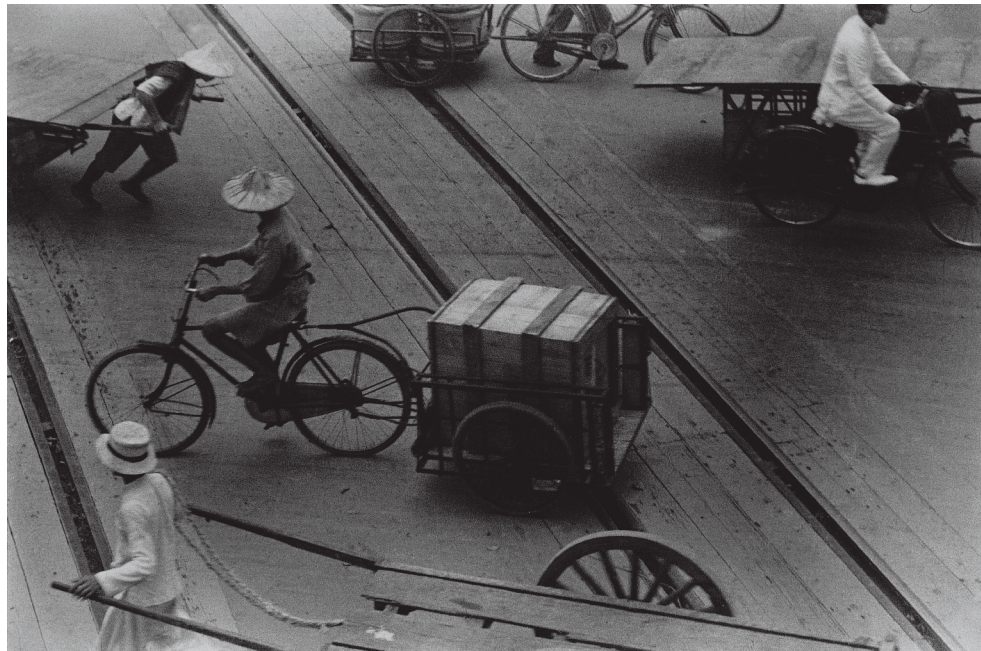
六、寫真術興起 II

鄧南光(一九〇七—一九七二),本名鄧騰輝,一九〇七年出生於新竹縣北埔鄉。十八歲赴日就讀中學,並於一九二九年就讀於日本東京法政大學經濟系。讀大學期間參加學校的寫真社團而開啟對攝影的興趣,並開始用小型萊卡相機拍照,一九三五年返臺後更轉而以攝影創作為志業,在臺北市的京町(今博愛路)開設了一家「南光寫真機店」的照像器材行。

留日期間,適逢日本受歐洲攝影思潮影響下,「新興寫真」運動興起,具有畫意的「藝術寫真」式微的情況,他把鏡頭對焦在東京日常生活休閒與都會景觀中。新興寫真在觀點及構圖美學強調以小型相機「捉拍」(Snatch)中途曝光、實體印象、蒙太奇、新即物主義等。主張排除攝影者的主觀情緒,並利用特寫、俯瞰視角、瞬間

定影忠實並精確再現對象。受

畫法」以及「金漆寫真」印畫法製作攝影作品。



鄧南光,《臺北,北門口交叉道》,1941,銀鹽相紙,40.6x50.8公分,臺北市立美術館典藏, Deng Nan-Guang, Railroad Tracks at the North Gate, Taipei, 1941, gelatin silver print, 40.6x50.8 cm, Collection of Taipei Fine Arts Museum

上衣由寬身寬袖轉趨合身;袖子逐漸變窄、變短,且開始流行褲裝;裙子也簡化成直筒裙。一九三〇年代以後,西式教育普及,年輕女性逐漸改穿洋裝、日式和服,與當時中國流行的旗袍、臺灣畫家跟隨時代氛圍的改換,筆下描繪出新時代的女性形象,如陳進《悠閒》(《手風琴》)描繪大家閨秀身著旗袍、焚香讀書的典雅氣質,以及從事彈奏西方樂器的高尚休閒活動;或李梅樹(一九〇二—一九八三)《溫室》描繪在溫室賞花的女性等。另一方面,商業都會區營業的酒吧、傳授專業攝影技術,並在寫場內闢出展覽空間,展出研習生的作品,因而他可說是當時唯一融合繪畫與攝影的藝術家與教育者。在一九三二年寫場搬到太平町二之四十三號一樓後,特別設計規劃櫥窗作為展示空間,並區分為左右兩邊:右邊用來展示高品質照片;對照左邊展示的商品照片。同時也帶研習班的學生進行戶外觀察與外拍。另一方面,亞圖廬寫場的經營與大稻埕的商業文化連結,將拍攝、印刷、廣告宣傳的需求合而為一,表現出寫真館及攝影已逐漸進入臺灣人的生活。

畢業後,曾在學校的推薦下幫日本皇宮內侍官拍攝照片,學校也力薦他到宮內廳任職,或赴美深造,但他最後決定返臺。一九三一年回臺灣之後,先在臺北、新竹兩地舉辦攝影展覽,同年十一月在臺北太平町(延平北路)開設「亞圖廬寫場」。「亞圖廬」(Ateneo)為太陽神之意,由恩師石川取名。亞圖廬寫場除了為人拍攝照片,同時也開設「寫真研究所」,傳授專業攝影技術,並在寫場內闢出展覽空間,展出研習生的作品,因而他可說是當時唯一融合繪畫與攝影的藝術家與教育者。在一九三二年寫場搬到太平町二之四十三號一樓後,特別設計規劃櫥窗作為展示空間,並區分為左右兩邊:右邊用來展示高品質照片;對照左邊展示的商品照片。同時也帶研習班的學生進行戶外觀察與外拍。另一方面,亞圖廬寫場的經營與大稻埕的商業文化連結,將拍攝、印刷、廣告宣傳的需求合而為一,表現出寫真館及攝影已逐漸進入臺灣人的生活。

跟隨寫真館的技術主任竹田矢日(Mr. Takeda)學習打燈等完整技術,成為專業寫真師,於一九三六年回到桃園開設「林寫真館」。不同於其它採用自然光源的寫場,他採用「電光球」(電燈泡)採光,除了局部打光增強照片的視覺平衡感,亦突破天光的不確定性並能從事夜間拍攝而大受歡迎。作為時尚的場所同時收費不低,寫真館經營常藉由更新佈景及運用道具,與使用特殊技法,包括:「雙重曝光」、「三重曝光」、「男女扮女裝、剪影效果」、「人工着色」等,提供客人新奇的拍攝體驗與視覺效果。

林壽鎰(寫真館) 林壽鎰(一九二一—二〇二四)歲時曾在「徐淇淵寫真館」當學徒,而師父徐淇淵曾參加彭瑞麟開辦的「寫真研究所」學習攝影術。後來考進「日之出寫真株式會社」(Sunrise Photography Association) 林壽鎰(一九二一—二〇二四)歲時曾在「徐淇淵寫真館」當學徒,而師父徐淇淵曾參加彭瑞麟開辦的「寫真研究所」學習攝影術。後來考進「日之出寫真株式會社」(Sunrise Photography Association)

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

Introduction

This year marks the centenary of the founding of the Taiwan Cultural Association (“TCA”). As the most important organization of the nationalist movement and ideological enlightenment of Taiwan in the 1920s, TCA advocated a new cultural movement to “achieve cultural progress”, including launching a petition movement to allow Taiwanese to participate in politics and striving to follow the trend of modernization. To commemorate this occasion, we are curating the exhibition “Worldward: the Transformative Force of Art in Taiwan’s New Cultural Movement”, featuring mainly classic representative works of the first generation of Taiwanese artists during the Japanese colonial period from the 1920s to the 1940s from our collection, as well as precious loans from the National Taiwan Museum of Fine Arts and private collectors.

During the 1920s, Japan had not yet established any specialized art schools or professional institutions such as art museums in Taiwan. Many of those who wished to pursue an artistic career had to go to study in Japan or Europe and enter art competitions to win awards in order to gain recognition. Thus, only students from a well-to-do background could afford to do so. Driven by a sense of national pride, 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 Japan Fine Arts Exhibition, 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 from 1927, or by gaining admission to French salon exhibitions, 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 art in Japan and Europe, they also travelled extensively to broaden their horizons in order to reflect on how to depict the scenery and characteristics of Taiwan. They longed to welcome change, achieve equality and keep up with the world trends of art. The term “transformative power” echoes the slogan coined by Chiang Wei-Shui – “Compatriots must unite. Unite to be empowered!” . During the Japanese colonial period, “being empowered” implied “making progress”, as well as “transforming” one’s disadvantaged position and status. For artists, it also suggests the establishment of their inner self-identity and the transformation of their external social status. Under themes such as “Japanese painters/educators in Taiwan”, “art competitions and Taiwanese artists”, “modernity and local colour”, “images of the modern woman” and “the rise of photography”, the exhibition will illustrate the distinctive Taiwanese cultural image and artistic styles they developed with a sense of mission and extraordinary passion.

1. Japanese Painters/ Educators in Taiwan

During the Japanese colonial period, several Japanese artists came to Taiwan to work in art education or participate in the establishment of official exhibitions, as well as serve as jurors. They also wrote criticisms and mentored young artists, exerting a lasting influence on the development of Taiwanese art. They included Ishikawa Kinichiro (1871-1945), Gobara Koto (1887-1965), Shiotsuki Toho (1886-1954), Kinoshita Seigai (1887-1988) and Murakami Mura (year of birth and death to be confirmed). Ishikawa Kinichiro stayed in Taiwan twice, from 1907 to 1916, and from 1924 to 1932. Having taught at the Taiwan Governor-General’s National Language School and the Taihoku Normal School, he had mentored the first generation of Taiwanese painters, including Chen Cheng-Po (1895-1947), Ni Chiang-Huai (1894-1943), Chen Chih-Chi (1906-1931), Li Shih-Chiao (1908-1995), Li Tse-Fan (1907-1989) and Yeh Huo-Cheng (1908-1993). Some of them went on to study at the Tokyo Fine Arts School in Japan after

graduation. Gobara Koto taught at the Taihoku Third Girls’ High School (now the Taipei Municipal Zhongshan Girls’ High School). Representative students included: Chen Chin (1907-1998), Lin A-Chin (1915-2020), Huang T’za-T’za (1915-1999) and Lin Qiu Jin-Lian (1912-2015). Shiotsuki Toho taught at the Taihoku First Middle School and the Taihoku High School. Among his students was Hsu Wu-Yung (1920-2016).

During their time in Taiwan, they were tireless in their efforts to nurture their students. Ishikawa helped talented Taiwanese students to go for further studies at the Tokyo Fine Arts School. Gobara Koto was like a teacher and a father. In addition to gifting painting tools and paints to students who intended to take part in art competitions, he printed postcards of his students’ works and accompanied them in producing art and sketching outdoor. He was also the chief witness at the wedding between Lin A-Chin and Kuo Hsueh-Hu in 1935. In their teaching, they advocated painting from life rather than copying works, asking students to closely observe nature and the objects before them and create freely after trying to comprehend them.

2. Art Competitions and Taiwanese Artists

Due to the imperfect art education system in Taiwan during the Japanese colonial period, those who wished to pursue an artistic career had to go abroad to study or participate in large art competitions to win recognition and establish their standing. These art competitions included: the Imperial Art Exhibition (“Teiten”, restructured as the “Shin Bunten” in 1937) after the restructuring of the Ministry of Education Art Exhibition in 1919; the Taiwan Art Exhibition (“Taiten”, with a Toyoga (Eastern-style painting) and a Seiyoga (Western-style painting) category) founded by the Taiwan Education Association in 1927 in line with the assimilation policy of the Office of the Governor-General and its policy to cultivate noble and healthy hobbies. Japanese artists in Taiwan such as Ishikawa Kinichiro, Gobara Koto, Shiotsuki Toho and Kinoshita Seigai, as well as renowned artists in the Japanese painting circle were invited to serve as jurors. Often ten editions of the Taiten, the education bureau under the Governor-General of Taiwan took over in 1938. Six editions of the Futen were held until it was discontinued in 1943.

If an artist managed to win awards at the Japan Fine Arts Exhibition, the Taiten or the Futen, not only would he receive huge coverage in the newspapers, his works would also be collected at high prices by official institutions and the elite of society. Moreover, he would have the chance to become a juror alongside the Japanese, and secure a high social status. Thus, this was a much sought-after goal of painters. Taiwanese artists set many records of being “first” in this area. For instance, Huang Tu-Shui (1895-1930) enrolled in the

sculpture department of the Tokyo Fine Arts School in 1915. He was the first Taiwanese to study art in Japan and the first to be nominated for the Teiten. Liou Jin-Tang (1894-1937) was the first Taiwanese student to gain admission to the western painting department of the Tokyo Fine Arts School. In 1926, Chen Cheng-Po was the first Taiwanese western painter to be nominated for the Teiten. Chen Chin was the first Toyoga academic painter who studied in Japan. In 1934, she was the first Taiwanese painter to be nominated for the Toyoga category of the Teiten with her work *Ensemble*. From 1932 to 1934, she was the only Taiwanese juror for the Taiten Toyoga Category. In 1928, Peng Ruei-Lin entered the Tokyo Professional School of Photography (now the Tokyo Polytechnic University), the-then most prestigious photography school in Japan, to study photography. He was the first Taiwanese to graduate with a bachelor’s degree in photography and to become a fellow of the Japanese Academic Society of Photography. Liao Chih-Chun (1902-1976) received a special award for the 1st Taiten Seiyoga Category (1927). While Kuo Hsueh-Hu (1908-2012) did not study abroad, he received a special award for the 2nd Taiten Toyoga Category (1928) with his meticulous brushwork. Apart from continuing to participate in the Teiten and Bunten in Japan, Taiwanese painters also actively took part in international art exhibitions in Europe and the US. For instance, thanks to the support and sponsorship of Lin Hsien-Tang (1881-1956), director-general of the Taiwanese Cultural Association, and his eldest son Lin Pan-Long (1901-1983), Yen Shui-Long went to study in Europe. His work was included in the Salon d’Automne in 1931. At the time, Taiwan New People’s News reported this honour under the headline “Yen Shui-Long’s work included in the Salon d’Automne – Our compatriots are gradually breaking into the world art scene”.

3. Modernity and Local Colour

Matsubayashi Keigetsu (1876-1963), a Japanese juror at the 2nd Taiten, once spoke of his expectations for the Taiwanese painting scene: “Due to the many good painting subjects on this island, I hope we will create an art with distinctive Taiwanese colours and fervour. Just like the native art of Tokyo, Kyoto and Korea, I hope this island can develop its own native art.”

The Taiten emphasized art that displayed “distinctive Taiwanese colours and fervour”. Having received training in painting from life and exercising their creative freedom, Taiwanese painters used saturated and rich colours to depict the local natural scenery, the aboriginal people, festivities, as well as flora and fauna, such as water buffaloes, banana, papaya, pandanus and coconut trees to convey the unique characteristics of the south. Other works showed the modernized urban images of Taiwan.

4. Images of the Modern Woman

Women’s liberation was one of the goals of the New Cultural Movement in the 1920s. Many women’s organizations were formed in Taiwan, hosting calligraphy classes, reading clubs, lectures and sports meets, with the objective of reforming the vices of society and raising the status of women. The New Cultural Movement advocates publicly voiced support for “responsible romantic love” and education for women so that they could earn a living and become financially independent. They also demanded the abolition of prostitution, the

During the Japanese colonial period, in order to maximize the economic benefits of “industrial Japan, agricultural Taiwan” and raise the real living standard, western urban planning was carried out to turn cities into political, economic and cultural centres. Take Taipei, the political and economic hub of Taiwan, as an example, “urbanization” brought all kinds of infrastructure, including city-wide street lighting, tap water and the completion of the sewerage systems, telephone, buses and the inauguration of the Songshan Airport, making Taipei an industrial, commercial and international city. The rise of modernized cities also led to the boom of leisure activities. Legitimate recreational venues such as parks, lawns, sports grounds, concert halls and theatres were built to “arouse interest, nurture the mind, keep people fit and physically and mentally sound in order to improve the efficiency of labour”. People could take walks in the parks, watch movies and listen to western music and broadcast. With the holding of the Taiten from 1927, they could also visit art exhibitions. Gobara Koto painted the work *12 Points of Interest in Taipei: New Park*. Completed in 1908, the Taihoku New Park (now the 228 Peace Memorial Park) was

a leisure space equipped with green pitches, an open-air concert hall, a round fountain, western restaurants and the winding paths of a Japanese garden for taking walks, concerts, photography and sporting activities. As depicted in Kuo Hsueh-Hu’s *Festival on South Street*, Dadaocheng in Taipei was famous for its international trade and busy commercial activities. It was also a window to the world, where the latest fashions and trends were introduced, cultural activities were held and talents were gathered. *The Taiwan Grand Shrine* (now the Grand Hotel) depicted by Ishikawa Kinichiro was completed in 1901, mainly dedicated to Prince Kitashirakawa Yoshihisa, who died of sickness in Taiwan. In 1944, it was elevated to Grand Shrine, when Amaterasu was enshrined additionally. It was the highest-ranking and most important Shinto shrine in Taiwan during the Japanese colonial period, known as Taiwan’s “main guardian shrine”. In 1923, before he became Emperor Showa, Crown Prince Hirohito visited the shrine during his Taiwan tour. Chokushi Road (present-day ZhongShan North Road) was built in preparation for his visit. Thus, it was a point of interest at the time.

improvement of the marriage institution and equality between men and women.

From the 1920s, with the westernization of fashion and design, women’s loose-fitting upper garments became tight-fitting, while sleeves became narrower and shorter. Pants came into vogue and skirts became straight. From the 1930s, with the popularization of western-style education, young women gradually turned to wearing western clothes, Japanese kimono and qipao fashionable in China at the time. Following the changing times, Taiwanese painters depicted the image of women in the new age. In *Leisurely* and *Accordion*, Chen Chin portrayed elegant upper-class ladies in

qipao engaging in high-brow recreational activities, burning incense and reading, or playing a western instrument, while Lee Mei-Shu’s *In a Greenhouse* depicts women enjoying the sight of flowers in a greenhouse. Due to their fabulous clothes or outgoing personality, Taiwanese geishas, hostesses and waitresses working in bars and cafes in metropolitan areas were also favourite subjects of painters. In contrast, when they painted their own wives, the latter still showed the delicate beauty of traditional women in their boudoirs, sometimes seen from behind or in profile, such as in *Embroidery* by Lin Po-Shou (1911-2009).

5. The Rise of Photography I

Peng Ruei-Lin (Pictorialism)

Born into the family of a Chinese medical practitioner in Chutung, Peng Ruei-Lin (1904-1984) gave up his dream to study medicine after his father died when he was 15. Instead, he entered the Taipei Normal School and taught at the Puzi Elementary School in Taoyuan after graduation. He also studied painting and sketching from life with Ishikawa Kinichiro and learned how to intuitively discover and express natural beauty. They maintained a close friendship. At the same time, he became friends with Taiwanese painters such as Li Shih-Chiao and Lan Yin-Ting. After the war, he was in touch with Hong Rui-Lin. At Ishikawa’s suggestion, he entered the Tokyo Professional School of Photography (now the Tokyo Polytechnic University) in 1928 to study “Pictorialism” which was then fashionable, and graduated top of his class in 1931. Pictorialism emerged in Japan around the 1900s, and reached a peak in 1910.

When it gradually declined in the late 1920s, it was replaced by “New Photography”. The salient feature of Pictorialism was the possibility of eliminating unwanted elements during the developing process, leaving behind only the image desired. Since the brush was used to brush the surface during the printing, effects similar to brushstrokes on paper were produced. In addition, the tones of the photographs could be adjusted by altering the pigments or using paper of different colours. These characteristics enabled Peng Ruei-Lin, who had also acquired painting skills and was endowed with artistic talent, to exercise creative freedom and express his personality. In terms of photography technique, he was the first Taiwanese to use the “tri-color carbon printing process” and to create photos with “gold lacquer” printing.

After graduation, he photographed the court ladies of the Japanese Imperial Palace through his school’s recommendation. It also recommended him to work in the Imperial Household Agency or study in the US. However, he finally decided to return to Taiwan. After returning to Taiwan in 1931, he held photo exhibitions in Taipei and Hsinchu.

In November the same year, he set up the Apollo Photo Studio at Taiping Ting (Yenping North Road) in Taipei. The name Apollo, referring to the god of the sun, was coined by his teacher Ishikawa. Apart from providing photo-taking services, the Apollo Photo Studio also offered “photography courses” to teach the techniques of professional photography. Exhibition space at the studio presented the works of students. Thus, he was probably the only artist and educator to integrate painting and photography at the time. In 1932, after the studio was moved to the first floor of No.43, Taiping Ting 2, a shop window was designed as a display space and divided into two sides. High-quality photos were displayed on the right side, while commercial photos were displayed on the left. He also took students of his courses to make observations and take photographs outdoors. The operation of the Apollo Photo Studio was bound up with the commercial culture of Dadaocheng, combining the demand for photography, printing and advertising, showing that photo studios and photography had gradually entered into the lives of Taiwanese.

6. The Rise of Photography II

Deng Nan-Guang (New Photography)

Born Deng Teng-Hui, Deng Nan-Guang (1907-1971) was born in Beipu Township, Hsinchu County in 1907. At the age of eighteen, he went to Japan to attend high school, and entered the Hosei University in Tokyo to study economics in 1929. After joining the photography club at the university, he became interested in photography and started shooting with a small Leica camera. After returning to Taiwan in 1935, he turned to photography as his vocation, and set up the Nanguang Camera Store at Kyoumachi in Taipei (present-day Boai Road).

During his time in Japan, under the influence of European photography, the “New Photography” movement emerged there, which coincided with the decline of Pictorialism. Thus, he used his camera to capture the everyday lives and leisure activities, as well as the urban scenery of Tokyo. In terms of concept and compositional aesthetics, New Photography emphasized taking “snapshots” with a small camera, the use of Solarization, photogram, photomontage and the ideas of New Objectivity. It advocated the exclusion of the photographer’s subjective feelings, and the employment of close-ups, the bird-eye’s view and snapshots to faithfully and precisely represent the subject. After his return to Taiwan and under the influence of Japan’s New Photography and modernism, Deng Nan-Guang also used a Leica

camera to extensively record the human and social landscapes of Taiwan, capturing the bustling urban scenes at Taiping Ting in Taipei and the sensual appearances of café waitresses and bargirls.

Lin Shou-Yi (Photo Studios)

At the age of 14, Lin Shou-Yi (1916-2011) became an apprentice at the Hsu Chi-Yuan Photo Studio. His teacher Hsu Chi-Yuan had studied photography at the Photography Institute of Peng Ruei-Lin. Later, after landing a job at the Sunrise Photography Association in Japan, Lin Shou-Yi learned a whole range of technique such as lighting with Mr Takeda, a technical officer at the

association, and became a professional photographer. In 1936, he returned to Taoyuan and set up the Lin Photo Studio. Unlike other photo studios that used natural light sources, he used electric light bulbs for illumination. Apart from improving the visual balance of photographs through partial lighting, this method also removed the uncertainty of natural light and facilitated night photography, and became extremely popular. As fashionable venues that charged high prices, photo studios often provided customers with new photographic experience and visual effects by changing the sets and using props, as well as special tricks, such as double exposure, triple exposure, dressing men as women, silhouette effects and hand-colouring.

Conclusion

In the 1920s, in order to prepare for the national liberation of Taiwanese, Taiwan’s New Cultural Movement proposed to raise the public’s educational level and enrich the content and raise the intellectual level of Taiwanese culture. The goal was to achieve equal rights for Taiwanese and Japanese. During the Japanese colonial period, Taiwanese artists had a historic mission to distinguish themselves for the sake of personal and national honour. They were eager to study western modern art, went to study in Japan and Europe and participated in art competitions to win recognition. Some of them, such as Chen Cheng-Po and Liou Jin-Tang, even went to China to carry out modern art exchanges, work in modern art education and participate in reform activities. It was through photography that Peng Ruei-Lin befriended Cường Để, the Vietnamese prince in exile in Taiwan. Through their efforts, they transformed the early image of Taiwan as a “sweltering, culturally backward island” to that of 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.