



掘光而行 洪瑞麟

UNEARTHING LIGHT: HUNG JUI-LIN

洪瑞麟一生創作精華歸返故鄉，
再現勞動者的生命光輝。

The masterpieces of Hung Jui-Lin during his lifetime return to the homeland,
recurring to the glow of laborer lives.

CURATORS

Pai Hsueh-Lan
Fang Mei-Ching
Kao Tzu-Chin

策展人

白雪蘭
方美晶
高子衿

素有「礦工畫家」美譽的洪瑞麟（1912-1996），其作品一直是臺灣美術史上描繪勞動者生活面貌的代表象徵。

幼時曾入日人稻垣藤兵衛創立的稻江義塾接受啟蒙教育，故而洪瑞麟甚早即接觸人道主義的薰陶，亦開啟對關懷農民、貧苦大眾的西洋畫家米勒、梵谷之關注。留日期間，受獨立美術團體如春陽會的在野精神影響，呈顯如以日本貧民窟為題的風景畫等；著名的〈山形市集〉則呈現出洪瑞麟對於「天寒下蕭瑟的勞動者」感動之情懷。

回到臺灣，為了擔負家計，也感謝倪蔣懷資助留日學費，受邀至其經營的瑞芳二坑（後稱懷山煤礦）工作，留下大量礦工速寫。混雜著汗水與煤屑，洪瑞麟以遒勁的筆觸速寫夥伴們肢體勞動的美感，勾勒礦坑中「陽光照射不到」的真實人性光輝。

長年處在不見天日的地底，使洪瑞麟特別嚮往燦爛的陽光。晚年洪瑞麟與長子洪鈞雄定居美國加州海邊小鎮，如願與終年明媚的陽光為伍，離開黝暗地底後的天光雲影，成為人生最後階段的創作主題。

本次展覽以洪鈞雄於2020年捐贈本館作品為核心，更結合館外佳作，當中多數作品已逾35年未出現於臺灣觀眾面前。在洪瑞麟創作中少見之完整描繪礦場情景的大型油畫作品、罕見的留日素描，與重要的家人肖像等創作精華，皆於此次展覽展出。

Hung Jui-Lin (1912-1996), often known as “the mining painter,” has long held an important place in the history of Taiwanese art, with works that stand as iconic symbols of the lives of laborers.

As a child, Hung Jui-Lin studied at Daojiang Private Charity School (Daojiang Gijuku), founded by Inagaki Tobei of Japan, and was inspired by humanitarianism very early in life. He also came to admire the Western painters Jean-François Millet and Vincent van Gogh, both of whom felt concern for farmers and the poor. While living in Japan, he was influenced by the outsider spirit of independent art groups, such as the Shunyo-Kai Art Society, which he expressed in a series of landscape paintings of the slum of Japan. Hung Jui-Lin's well-known *Market at Yamagata*, presented poignant images of “laborers in the bleak winter.”

Returning to Taiwan, Hung accepted a job managing the Ruifang No.2 Mine (later became the Huaishan Coal Mine) in Ruifang, to support his family and also to repay the artist Ni Chiang-Huai for funding his education in Japan. In Ruifang, he made numerous sketches of miners. Covered in sweat and coal dust, he captured the beauty of his coworkers’ physical labor with dynamic brushstrokes, outlining the true light of humanity in mines where “the sun never shines.”

Many years of life in the subterranean darkness gave Hung Jui-Lin a particularly powerful longing for the dazzling sunlight. In his later years, he and his eldest son Hung Chin-Houng settled in a small seaside town in California, making the year-round sunshine his constant companion, as he had always wished. After he bid the shadowy mines farewell, bright skies and clouds became the subject of the final stage of his career.

This exhibition centers on the family collection donated to Taipei Fine Arts Museum by Chin C. Houng in 2020, supplemented by other works from private collectors. Many of the artworks have not been glimpsed by Taiwanese viewers for over 35 years. The exhibition also features several rare works in Hung Jui-Lin’s oeuvres, such as large-scale oil paintings depicting entire scenes of mines, rare sketches of Japan, and important portraits of family members.

A.





1940年的洪瑞麟 Hung Jui-Lin, 1940

A. 〈自畫像〉，1932，油彩、畫布，44.5X36.5公分。臺北市立美術館典藏。
Portrait of the Artist, 1932, oil on canvas, 44.5 X 36.5 cm. Taipei Fine Arts Museum Collection.

B. 〈臺北大橋〉，1930，水彩、紙，32.6X25.2公分。呂雲麟紀念美術館典藏。
Taipei Bridge, 1930, watercolor on paper, 32.6 X 25.2 cm. Lu Yunlin Memorial Museum of Art Collection.

C. 〈臥像〉，1934，油彩、畫布，60.5X80 公分，私人收藏。
Reclining Figure, 1934, oil on canvas, 60.5 X 80 cm. Private Collection.

D. 〈山形市集〉，1937，油彩、畫布，120X162公分。私人收藏。
Market at Yamagata, 1937, oil on canvas, 120 X 162cm. Private Collection.

E. 〈礦工頌（坑內坑外）〉，1965，油彩、畫布，63X86公分。私人收藏。
Exalting the Miners (Inside and Outside of the Mine), 1965, oil on canvas, 63 X 86 cm. Private Collection.

F. 〈裸婦〉，1975，油彩、畫布，45.3X38 公分。私人收藏。
Female Nude, 1975, oil on canvas, 45.3 X 38 cm. Private Collection.

G. 〈鼻頭漁村〉，1952，油彩、畫布，53.2X65公分。白省三收藏。
Bitou Fishing Village, 1952, oil on canvas, 53.2 X 65 cm. Collection of Pai Sing-San.

臺北市立美術館 2A、2B 展覽室 Taipei Fine Arts Museum Galleries 2A、2B

10461 臺北市中山區中山北路三段181號 www.tfam.museum

開放時間：週二至週日09:30-17:30 | 週六09:30-20:30 | 週一休館

No. 181, Sec.3, Zhongshan N. Rd., Zhongshan Dist., Taipei 10461, Taiwan

Opening Hours: Tue.-Sun. 09:30-17:30 | Sat. 09:30-20:30 | Closed on Mondays

Tel: +886-2-2595-7656 Fax: +886-2-2594-4104

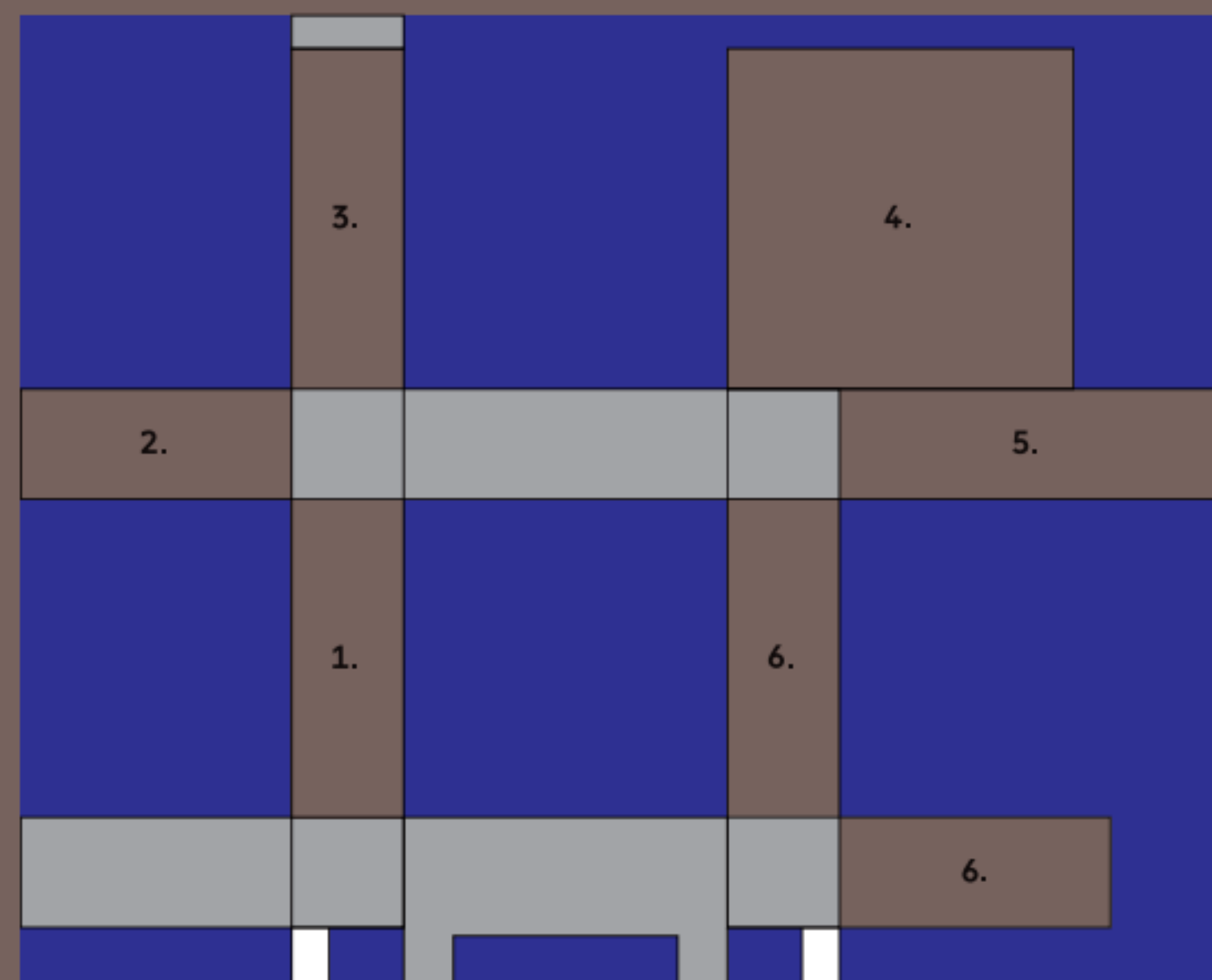
2022.03.19 -2022.07.31

指定電視 / 顯示器

臺北市立美術館
TAIPEI FINE ARTS MUSEUM

SONY

1. 大稻埕的初心 Original Intention Burgeoned in Dadaocheng
2. 自由的野武士 The Free Wild Samurai
3. 勞動者的感悟 Enlightened Understanding for Laborers
4. 礦工之頌 Homage to Miners
5. 桃李春風 Fruits and Spring Breeze of Life
6. 原鄉・異鄉 Native Land, Foreign Land



一 大稻埕的初心

洪瑞麟1912年出生於臺北大稻埕，父親洪祥海（字鶴汀）具漢文根基，尤擅畫梅，洪瑞麟六歲起常為父親研墨，並觀察其繪畫過程，藝術啟蒙來自於父親。八歲時入稻江義塾接受基礎教育，此時期留下臨摹米勒描繪母親慈愛之情、米開朗基羅等素描作品。

倪蔣懷於1929年出資設立洋畫自由研究所（1930年改名為臺灣繪畫研究所），洪瑞麟在此接受石川欽一郎指導，開始西洋畫的訓練，也經常在大稻埕、臺北近郊進行水彩寫生，直接從自然中觀察環境。

1. Original Intention Burgeoned in Dadaocheng

Hung Jui-Lin was born in 1912 in Dadaocheng, Taipei. His father, Hung Hsiang-Hai (Hung He-Ting), was well versed in Mandarin Chinese and an outstanding painter of plum blossoms. At the age of 6, Hung Jui-Lin started to work by his father's side to prepare ink for him and observe him as he painted; therefore, his father was responsible for Hung Jui-Lin's first exposure to art. At the age of 8, he started to study at Daojiang Private Charity School (Daojiang Gijuku). It was during this time that Hung created study sketches of Jean-François Millet's paintings on motherly love and also some works by Michelangelo.

Ni Chiang-Huai put up the funds and established the Taihoku Institute of Western Painting (renamed the Taiwan Painting Institute in 1930) in 1929. Hung was under the tutelage of Ishikawa Kinichiro at the institute. He received Western painting training and often made "en plein air" watercolor paintings in Dadaocheng and the outskirts of Taipei, where he was able to directly observe nature.

二 自由的野武士

1930年抵達東京後，洪瑞麟先到川端畫學校和本鄉繪畫研究所日夜習畫，從古典學院式的炭筆素描作品中，其努力展露無遺。隔年考入帝國美術學校（現武藏野美術大學）西洋畫科，1920年代日本普羅美術運動興起，與歐洲傳入的美術流派，衝擊著剛入學的洪瑞麟，他初見藝術的堂奧，隨帝美老師養成勇於創造的野武士精神。

留日期間洪瑞麟每年往返臺日之間，取材臺灣風土特色的大稻埕風景與人物，粗獷的筆調、單純的造型，傳達出他對臺灣土地的濃郁情感。

2. The Free Wild Samurai

Hung Jui-Lin arrived in Tokyo in 1930, and he first studied painting at the Kawabata Painting School and the Hongo Painting Institute, where he worked diligently day and night, with his hard work and determination observed on his charcoal sketches created in a classical academic style. In the following year, Hung was accepted to the Western Painting of the Imperial Fine Arts School (now Musashino Art University). Hung, who was a university freshman at the time, was deeply impacted by the proletarian arts movement, which gained prominence in Japan in the 1920s, and also art philosophies introduced from Europe. It was during this time that he first became aware of art's profoundness and was inspired by his teachers at the university to acquire a "Nobushi" (wild samurai) spirit, with courage gained to be creative.

Hung returned to Taiwan annually during his time studying in Japan and created paintings of the landscapes and people in Dadaocheng, with unique Taiwanese folkloric features, robust brushwork, and simple shapes showcased, which expressed the intense sentiments he held for Taiwan.



B.



C.

三 勞動者的感悟

留日第二年因家庭資助中斷，洪瑞麟到臺灣留學生宿舍高砂寮打工賺取生活費，對勞動者心有所感；1933年他畫〈日本貧民窟〉，表現東京社會底層的生活樣貌，佐證他對普羅美術思潮的相映。

1937年洪瑞麟至日本東北山形縣楯岡（現村山市），拜訪至交細梅久彌，此行一個多月，完成四大本速寫與數幅油畫。當中〈山形市集〉是留日期間的代表作，山形農民於1930至1934年間遭遇飢饉，賣兒賣女時有所聞，畫中呈現天寒下蕭瑟的勞動者，宣示著他們與自然搏鬥的意志。

3. Enlightened Understanding for Laborers

In Hung Jui-Lin's second year of studying abroad in Japan, his family wasn't able to financially support him, and he had to work part-time at the Takasago Ryo, a Taiwanese student dormitory, where he gained new understanding for laborers. He painted *Japanese Slum* in 1933, which depicted the living conditions of those at the bottom of society in Tokyo, with his thoughts on the proletarian arts movement reflected.

In 1937, Hung traveled to Tateoka (now Murayama) in Yamagata Prefecture, Tohoku region of Japan to visit his friend, Hosoume Kyuya, where he stayed for over a month and completed four large sketch albums and several oil paintings. Amongst the paintings, *Market at Yamagata* became an iconic piece created by Hung during his time in Japan. Between the years 1930 and 1934, farmers in Yamagata suffered from famine, and some had to resort to selling their children. The painting depicts labor workers in unbearably cold weather and shows their determination to overcome harsh natural conditions.



D.

四 礦工之頌

為報答倪蔣懷的知遇之恩，1938年洪瑞麟年來到瑞芳二坑任職，他本想做十年工作就離開礦場到巴黎逐夢，但第二年娶了礦長的女兒，從此在礦場養兒育女。漫長的礦工生涯，他以一支畫筆，用墨彩描繪礦工堅實和因勞動而變形的軀體；誇張的肌肉線條，疲憊黝黑的面容，卻閃耀著真誠的光輝。

安於專一題材，從未放棄描繪礦工，洪瑞麟畫出卑微生命的堅毅，充滿宗教性的莊嚴，他為向礦工的致敬而畫，持續長達35年。

4. Homage to Miners

To show gratitude towards Ni Chiang-Huai for his help and encouragement, Hung Jui-Lin worked at a subdivision mine of the Ruifang No.2 Mine. His original plan was to work at the mine for 10 years and then travel to Paris to pursue his dreams; however, he ended up marrying the mine leader's daughter in his second year and started his own family at the mine. Throughout his extended stay at the mine, he painted the miners' resilient bodies, which were deformed due to strenuous labor, with a glorious and earnest glow projected from their immensely muscular figures and exhausted soot-covered faces.

Hung stayed focused on this particular theme and continued to portray the miners. He painted these humbled people's staunch determination, and these paintings that project a religious solemnity was the artist's homage to the miners, which he worked on extensively for 35 years.



五 桃李春風

1964年洪瑞麟應國立藝術專科學校（今國立臺灣藝術大學）美術科主任李梅樹之邀，至該校西畫組教授素描，後來也教水彩、油畫，一直到1980年洪瑞麟移民美國為止。他上課著重觀念的建立，並親自示範，自己也利用空暇畫人體速寫，作畫不輟。

他認為學畫應從人體著手，因為人的身體最富有平衡和律動之感，故而鼓勵學生從裸女素描入手，要不斷自我磨練。東方水墨與毛筆，加上西方的粉彩，運用中西合璧的媒材描畫裸女，洪瑞麟讓學生看到速寫的多樣可能性。

5. Fruits and Spring Breeze of Life

In 1964, Hung Jui-Lin was invited by Li Mei-Shu, the then director of the Department of Fine Arts at the National Taiwan Academy of Arts (now National Taiwan University of Arts), to teach drawing at the school's Western Painting Division. Hung later also taught watercolor and oil paintings and worked at the university till 1980, when he immigrated to the United States. He was a teacher who focused on conceptual development and provided personal demonstrations in class. He also used his free time to sketch life figures, and persistently remained active in art making.

Hung believed that life figure drawing should be the first step of learning how to paint, because human bodies are richly balanced and rhythmic; therefore, he encouraged his students to begin with female nude figure drawing and to practice, assiduously. From ink and brushwork of the East to pastel of the West, Hung combined Eastern and Western media in his female nudes and showed his students the different possibilities of art.



E.

六 原鄉・異鄉

早於1936年，洪瑞麟便曾至屏東探訪排灣族人，之後亦與畫友多次到蘭嶼、東海岸原住民部落旅行寫生；洪瑞麟所描寫的雅美族（達悟族）人粗獷健壯，他們在海上與自然環境搏鬥，與礦工在地底將生命作賭注，相同堅毅勇敢。

洪瑞麟的風景創作，未到礦區之前，大稻埕、淡水、臺北近郊風土人物經常入畫，後到瑞芳二坑，常描繪礦區瑞芳與附近、東北角的山海景色。1980年正式移民美國加州，從住家即可看到海邊的萬千氣象，此時他懷念著臺灣的摯友們，常以太陽、雲彩為畫面，加上篆體字，親手繪製賀年卡，表達誠心的祝福。

6. Native Land, Foreign Land

In 1936, Hung Jui-Lin traveled to Pingtung and met people of the indigenous Paiwan tribe, followed by several trips with his fellow artist friends to paint “en plein air” at indigenous tribal villages on the Orchid Island and by the coastal region in eastern Taiwan. The Yami tribe (Tao tribe) people depicted by Hung appear strong and virile, and similar to the miners who had dedicated their lives to working below Earth's surface, strength and courage are also observed by the way the people of the tribe fought challenging natural conditions out on the sea.

Prior to working in mining, Hung's landscape paintings often focused on the sceneries and the people in Dadaocheng, Tamsui, and the outskirts of Taipei. After he arrived at the Ruifang No.2 Mine, he often painted sceneries of the mountains and the sea near the mine in the area of Ruifang and by the northeast coast. Hung officially immigrated to California in 1980, and lived in a seaside house with dynamic changing views. He often made greeting cards written in Chinese calligraphy script and painted with images of the sun and colorful clouds to send to friends back in Taiwan, who he was missing dearly at the time.



G.