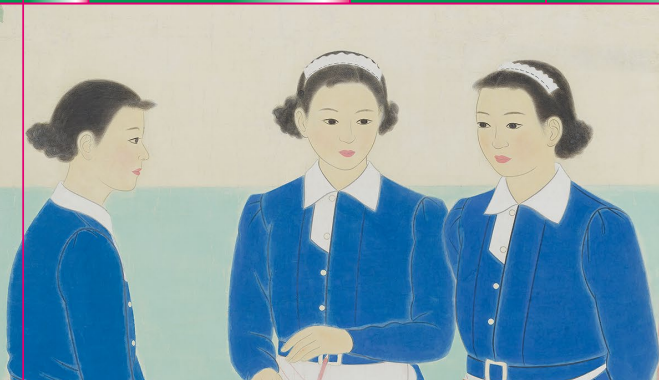


# 喧囂的孤獨

臺灣膠彩百年尋道



## TOO LOUD A SOLITUDE

A CENTURY OF PATHFINDING FOR  
EASTERN GOUACHE PAINTING IN TAIWAN

10.12<sup>2024</sup> — 2.02<sup>2025</sup>

2A・2B展覽室 GALLERIES 2A, 2B



臺灣歷經不同的政治社會發展時期，使膠彩畫在定名及定位上有諸多複雜的擺盪，也影響其傳承發展，先後經歷日治時期日本畫技的初期傳播及二戰後的私塾師徒傳承，至大學系所開設膠彩畫課程後，接引起新一波膠彩畫學習與創作發展。學院教育開設至今已歷30餘年，膠彩畫在臺灣開展則近百年。

礦物研磨粉末顏料是膠彩繪畫常被標記的特色材料，膠彩畫在臺灣亦如礦物晶體，可由材質、技術及名稱等不同的切面構築理解。在此多面結構的基礎中，重新回探膠彩畫當初所傳習的東洋畫，其實是一個有著特殊時空適應與期許的繪畫發展提案。日本的繪畫從印度與中國佛畫的外來刺激起，走過千年與中國繪畫的學仿與創造，發展出自身繪畫傳統。15世紀因西方文化碰撞，在19世紀明治維新前後提出期望與西方繪畫（西洋畫）相抗衡的繪畫形式，建構出融入西方寫生觀念、透視法及著重色彩表現等的學習與應用，當時常以「日本畫」（或新日本畫）稱之。

此繪畫改革經由建立現代教育制度與展覽機制來培養畫家，並向外推展到當時受日本治理的臺灣及韓國。當時這種「東洋畫」（日本畫）原來的核心是兼融東西畫特色，本於東方繪畫的延承，向西方繪畫趨近，展現的企圖是充分利用媒材特質追求不受限於東方繪畫的表現可能性。這個特質能否成為了解膠彩畫的有效途徑，以及在臺灣有無或如何延伸發展？

本次展覽以膠彩畫在材質與繪畫追求上既東可西的特質為本，依循官辦美展及與教育體制的時間軸線探研其發展處境與面對方式，呈現膠彩畫在臺灣落地化的表現，在其中騰鬧著被質疑壓抑、重探畫種源始，爭取發展空間的喧囂，在喧囂中展現的是持靜創作、保守畫域、傳承畫法的孤獨。透過藝術家及其創作聚合的臺灣膠彩畫發展圖譜，察見臺灣膠彩畫自原生來源與外在刺激的吸納、反芻中，重新詮釋出新樣貌，尋找創作之道的進程擺盪在東西繪畫表現之間，亦體現涵藏在膠彩畫內核中的基質：在基準中具有鼓勵不同表現的創作包容性。

Taiwan has undergone different periods of sociopolitical development that have impacted gouache painting by creating challenges regarding the naming of this art form, destabilizing its position in the art world, throwing up barriers to its development, and generating uncertainty about its continuance. At first, during the Japanese colonial period, Eastern gouache techniques were introduced into Taiwan as *Tōyō-ga* (Oriental Painting also known as *Nihonga*, Japanese painting), and then in the post World War II era, gouache was only taught in small private studios and through an apprenticeship system. Later, when gouache courses were offered at Taiwanese universities, a wave of interest and development in this painting form was set in motion. As of today, the academic establishment has been offering gouache studies for more than 30 years, and Eastern gouache has been evolving in Taiwan for close to a century.

The use of powdered mineral pigments has long been a hallmark of Eastern gouache painting, but in Taiwan, the conceptualization of gouache, like the crystalline structure of minerals, is multifaceted, relying on aspects such as texture, technique, and naming conventions. Looking back at the origins of this intricate construct, we see that the initial transmission of gouache to Taiwan as *Tōyō-ga*, was actually an art development with unique temporal and spatial adaptations and expectations. Painting in Japan evolved under the influence of foreign traditions, such as Buddhist painting from India and China, and over a millennium of creation, which in part entailed the intimation of Chinese paintings, a Japanese painting tradition was born. Japan encountered Western culture in the 15<sup>th</sup> century, and then during the Meiji Restoration of the 19<sup>th</sup> century, put forth a painting form that they hoped could contend with Western art. Known as *Nihonga* or neo-traditional painting, this form advocated for the study and application of Western techniques, such as rendering directly from nature, perspective drawing, and emphasis on color as a vehicle of expression.

These painting reforms spread as the establishment of a modern education system and exhibition mechanisms cultivated more painters, and they also reached Taiwan and Korea, as they were administered by Japan. The core notion behind *Nihonga* at the time was the blending of Eastern and Western painting characteristics, specifically to extend Eastern painting by incorporating elements from the West. The goal was to make full use of the medium in

the pursuit of expressive possibilities unconstrained by Eastern traditions. Can this moment in art history help us to understand Eastern gouache painting, to know whether Eastern gouache has been further developed in Taiwan, and if so, to explore the trajectory of its unique evolution in Taiwan?

*Too Loud a Solitude: A Century of Pathfinding for Eastern Gouache Painting in Taiwan* is based on the Eastern and Western characteristics of gouache painting in terms of materials used and subject matter pursued, and is organized around the chronology of government-run art exhibitions and related educational system developments in Taiwan. In this way, the exhibition strives to present features of the history, contradictions, and establishment of gouache painting in Taiwan, which included a tumult of doubts and their suppression, as well as to revisit the origin of gouache painting and the jostling for space where it could develop and thrive. Behind this hustle, emerges the solitary perseverance of creation, the safeguarding of an art form, and the passing of technique from generation to generation. From this exhibition's mapping of the development of Taiwanese gouache painting with artists and their works, it can be seen that original sources have been reinterpreted based on new external stimuli, and its manner of creation and expressive possibilities have alternated between those found in Eastern and Western painting. The collection of gouache paintings in the exhibition embodies the crux of the art form itself—a creative inclusion that encourages multifaceted expression.

① 初相見 | 汲學

First Encounter – The Pursuit of Knowledge

② 遇紛爭 | 探源

Facing Conflict – Seeking Origins

③ 守畫域 | 定名

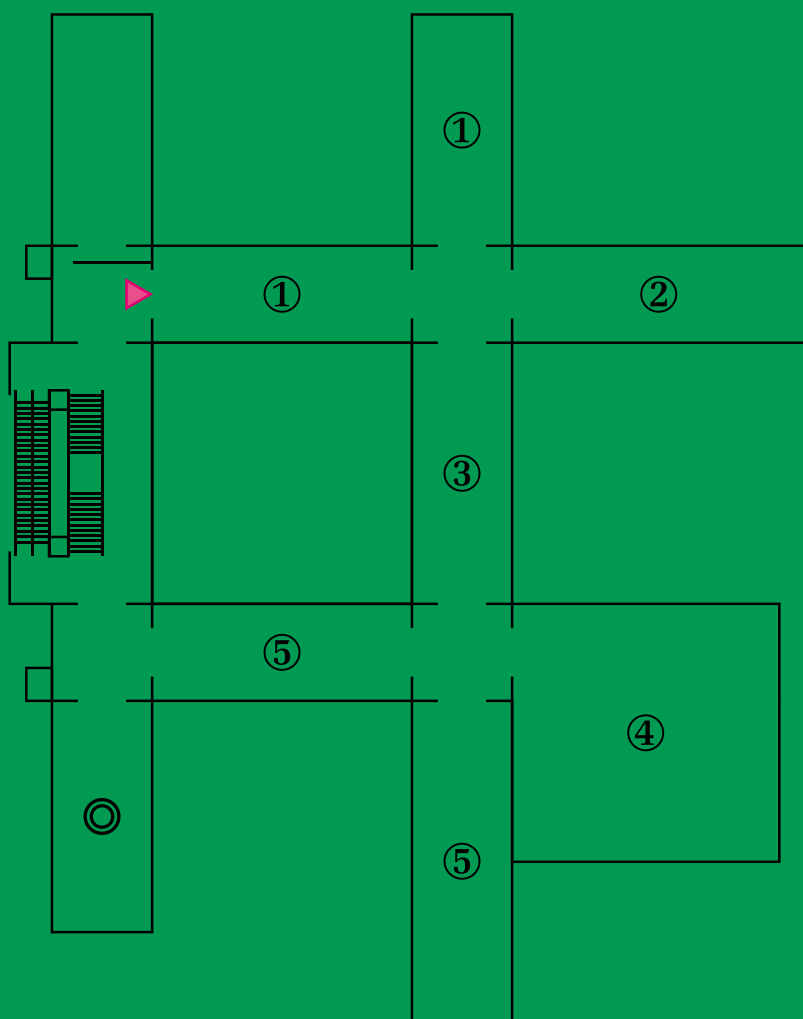
Safeguarding Space – Settling on a Name

④ 啟學制 | 重思

Educational Systems – Considering Possibilities

⑤ 續開展 | 多貌

Continuing Development – Expressions in Diversity



◎ 膠彩自習室 | 公眾計畫

Eastern Gouache Self-Learning Room – Public Project

策展人 Curator

陳苑禎 Agiluf Chen

參展藝術家 Participating Artists

木下靜涯 Kinoshita Seigai

鄉原古統 Gobara Koto

潘春源 Pan Chun-Yuan

吳梅嶺 Wu Mei-Ling

村上無羅 Murakami Mura

呂鐵州 Lu Tieh-Chou

黃靜山 Huang Ching-Shan

林玉山 Lin Yu-Shan

陳進 Chen Chin

陳慧坤 Chen Hui-Kun

郭雪湖 Kuo Hsueh-Hu

蔡雲巖 Tsai Yun-Yan

陳敬輝 Chen Jing-Hui

陳永森 Chen Yung-Sen

盧雲生 Lu Yun-Sheng

林阿琴 Lin A-Chin

林之助 Lin Chih-Chu

許深州 Hsu Shen-Chou

蔡草如 Tsai Tsao-Ju

溫長順 Wen Chang-Shun

詹浮雲 Chan Fwu-Yun

黃登堂 Huang Den-Tang

曹根 Tsau Gen

陳壽彝 Chen Shou-Yi

郭禎祥 Kuo Cheng-Shiang

謝峰生 Shie Feng-Sheng

劉耕谷 Liu Geng-Gu

袁旂 Yuan Jai

曾得標 Tseng Teh-Biao

詹前裕 Chan Chien-Yu

莊士勳 Chuang Shih-Shung

吳士偉 Wu Shi-Wei

李貞慧 Lee Chen-Huei

高永隆 Kao Yung-Lung

洪江波 Hong Chiang-Po

劉玲利 Liou Ling-Lie

張貞雯 Chang Chen-Wen

潘信華 Pan Hsin-Hua

廖瑞芬 Liao Jui-Fen

王怡然 Wang Yi-Jan

林彥良 Lin Yen-Liang

饒文貞 Rao Wen-Zhen

華建強 Hua Chien-Chiang

鍾舜文 Chung Shun-Wen

陳誼嘉 Chen Yi-Chia

黃柏維 Huang Bo-Wei

陳珮怡 Chen Pei-Yi

葉仁焜 Yeh Jen-Kun

曾建穎 Tseng Chien-Ying

蘇煌盛 Su Huang-Sheng

葉采薇 Yeh Tsai-Wei



臺北市立美術館  
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