

倪
蔣懷
A Tribute to
Ni Chiang-Huai
紀念
展

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| 寶峯美術館 | Baofeng Art Museum



← 出口 EXIT

寶峯美術館

美術圖書閱覽室

入場券





有關 2023 年「時空膠囊」的捐贈內容，除了 200 餘件倪蔣懷的作品與文獻檔案之外，還有倪蔣懷爲了美術館的設立，長年費心收藏其他藝術家的作品及相關圖書文獻。可惜倪蔣懷早逝，此生宏願，終未能實現。然而，我們仍可以從他 1939 年日記中簡短約 400 字的記述，嘗試理解他對美術館的構想。因此特闢「寶峯美術館」專區，追想倪氏未竟之業。

「寶峯」是以倪氏家族在福建泉州祖籍堂號爲名，美術館是爲了紀念並祝賀恩師石川欽一郎 (1871-1945) 77 歲的壽誕。然而，論及倪蔣懷成立美術館的動機，不應當只從回應恩師期望的角度去理解，更應該著眼於倪蔣懷展現的格局與視野。事實上，1930 年代後期，即使在日本，美術館仍是新興的文化實踐的場域。倪蔣懷作爲藝術贊助者，將眼光轉移到美術館，企圖建造一座「符合文明科學的堅固建築物」，顯示他過人的洞察力，意識到美術館作爲一種文明標識的重要性。尤其是，日治時期隨著現代化的推進，西方乃至世界文明的逐漸東來，衝擊著既有根植於東方傳統的價值與體系。面臨經濟、社會、文化革新的風潮，如何透過知識與教養，在美術的範疇當中，形塑臺灣人的世界觀、價值觀，應該也是倪蔣懷成立美術館的目的之一。

The “Time Capsule” donated by Ni Chiang-Huai’s family in 2023 contained more than 200 of his artworks and documents. But it also held works by other artists and related books and documents that Ni had been collecting for many years for the purpose of founding a museum. Tragically, the artist passed away at a young age, before he could ever realize his life’s ambition. Nonetheless, a brief journal entry of around 400 words, written in 1939, still affords us some understanding of his vision for the museum. So, in the special “Baofeng Art Museum” section of the exhibition, we attempt to imagine what Ni’s unfinished mission would have looked like.

The name “Baofeng” (meaning “Pinnacle of Treasure”) was borrowed from the Ni clan ancestral hall in Quanzhou, Fujian Province. Ni Chiang-Huai hoped to open the museum in 1948 to commemorate and celebrate the 77th birthday of his mentor Ishikawa Kinichiro (1871-1945). Yet Ni’s motivation for founding the museum was not exclusively to honor his teacher; we should also understand it as an expression of his character and vision. In truth, in the Japanese world of the late 1930s, art museums were places of cultural renaissance. As an advocate of art, Ni set his eyes on a museum in order to create a “physical building in alignment with civilization and science.” This shows his extraordinary insight and his awareness of the importance of museums as symbols of enlightenment. During the Japanese colonial era, modernization became increasingly prevalent, allowing Western, even global, civilization to gradually gain a presence in the East, and this had a particularly strong impact on the values and social framework of Taiwan, a society heretofore rooted in Chinese tradition. In light of this economic, social and cultural transformation, Ni must have wanted to establish an art museum, at least in part, to shape the worldview and values of Taiwanese people in the realm of art, through the use of knowledge and education.

陳植棋（1906-1931）生於汐止橫科，1924年因參與臺北師範學校學潮被迫退學，在藝術啟蒙老師石川欽一郎的鼓勵下，隔年轉赴東京美術學校學習。短暫的繪畫生涯中，兩度入選帝展、連年入選臺展並獲特選等殊榮，他以「創造出具時代性的臺灣藝術」為理想，是備受矚目的青年西畫家。1930年從東美畢業後，為參加帝展抱病赴日，隔年返臺後病重逝世。

陳植棋與倪蔣懷是興趣相投的至交，曾共同參與七星畫壇、赤島社、臺灣繪畫研究所等美術團體活動，對臺灣早期畫壇頗有貢獻。兩人常一同出外寫生，留下多幅相同主題的作品。描繪陳家宅邸的〈紅樓自宅寫生〉與〈汐止陳植棋宅〉見證了彼此珍貴的友誼。

Chen Chih-Chi (1906–1931) was born in Hengke, Xizhi. In 1924, he was expelled from Taihoku Normal School due to his involvement in a student protest. The following year, he went to study at the Tokyo Fine Arts School, at the encouragement of his mentor Ishikawa Kinichiro. During his painting career, he gained admission to the Imperial Art Exhibition of Japan twice, and he was accepted into the Taiwan Fine Art Exhibition for several consecutive years, receiving the “Special Selection” award, among other honors. As a young Western-style painter, he gained considerable public attention, espousing the ideal of “creating Taiwanese art that reflects the spirit of the times.” After graduating from the Tokyo Fine Arts School in 1930, he returned to Japan to take part in the Imperial Art Exhibition, despite being ill. The following year, his illness worsened, and after returning to Taiwan, he passed away.

Chen Chih-Chi and Ni Chiang-Huai were close friends with shared interests. They both took part in the Seven Stars Painting Society, the Red Island Society, and the Taiwan Painting Academy, making significant contributions to the early Taiwanese art scene. The two often went on outdoor painting trips together, and many of their works had similar subject matter. The two works, *Painting of My Red House* and *CHEN Chih-Chi Residence in Shiodome (Xizhi)*, which depict Chen’s family home, are examples of the close affinity they shared.

倪蔣懷
NI Chiang-Huai

汐止陳植棋宅
約 1928
水彩、紙
23 x 32 cm
臺北市立美術館

**CHEN Chih-Chi Residence in
Shiodome (Xizhi)**
c. 1928
Watercolor on paper
23 x 32 cm
Taipei Fine Arts Museum



陳植棋
CHEN Chih-Chi (CHIN Shokki)

紅樓自宅寫生
1925
水彩、紙
26 x 37 cm
臺北市立美術館

Painting of My Red House
1925
Watercolor on paper
26 x 37 cm
Taipei Fine Arts Museum



李梅樹（1902-1983）出生於昔稱三角湧的新北三峽區，與倪蔣懷同為石川欽一郎的學生，兩人因1924年參加石川欽一郎舉辦的「暑期美術講習會」而結識，日後也曾與陳植棋等人共同參與赤島社的創立，同門情誼往來數年。這幅〈倪蔣懷速寫〉繪於1934年11月1日，當年4月李梅樹才剛從東京美術學校完成學業返臺，畫中可以看出李梅樹用學習累積的人物描繪實力，認真畫下他所敬重的前輩畫友。

作品以流暢筆觸速寫完成，線條簡潔俐落，人物神情生動。畫中的倪蔣懷身穿襯衫、背心與領結，身體微微前傾，沉穩神態中帶有一絲自在。可以想見深愛藝術的倪蔣懷，平日礦業工作繁忙，與畫友的往來交流或許正是他生活中難得輕鬆愉悅的時刻。

Lee Mei-Shu (1902-1983), born in Sanxia (formerly known as Sanjiaoyong), and Ni Chiang-Huai were both students of Ishikawa Kinichiro. Lee and Ni became acquainted in 1924 when they both took part in Ishikawa's Summer Art Workshop, and later they co-founded the Red Island Society along with Chen Chih-Chi and others. As fellow classmates, they remained close for many years. Lee drew his *Sketch of Ni Chiang-Huai* on November 1, 1934, just a few months after returning to Taiwan upon completing his studies at the Tokyo Fine Arts School in April of that year. In this sketch, we can see how Lee applied the figure drawing skills he had developed, sincerely portraying an older artist he deeply respected.

Drawing quickly with smooth, simple, clean lines, Lee brought his subject vividly to life. Wearing a shirt, vest and bow tie, Ni is leaning slightly forward, with a composed demeanor and sense of contentment. One can imagine that for Ni, who deeply loved art yet was busy with his mining obligations, times spent with fellow artists were precious moments of relaxation and joy.

李梅樹
LEE Mei-Shu

倪蔣懷速寫
1934
鉛筆、紙
37 x 28 cm
臺北市立美術館

Sketch of Ni Chiang-Huai
1934
Pencil on paper
37 x 28 cm
Taipei Fine Arts Museum



藍蔭鼎生於1903年，宜蘭人，受石川欽一郎指導。與同門的好友倪蔣懷、陳英聲等人，同為七星畫壇、臺灣水彩畫會與赤島社的成員。1928年與陳英聲前往滿洲、朝鮮半島旅行，是當時臺灣藝術家遊歷朝鮮的先驅。1929年入選帝展，之後成為日本水彩畫會的會員之一。戰後創辦「豐年」雜誌，並擔任聯合國藝術委員等要職。本次展出倪蔣懷收藏的〈戎克船〉，描繪了港邊船隻停泊，房舍與工廠林立的景象。繽紛的色彩與活潑的筆觸在紙上躍動，表現南國港町充滿活力的熱鬧氣息。

Born in Yilan in 1903, **Ran In-Ting** was a student of Ishikawa Kinichiro. Along with such friends and classmates as Ni Chiang-Huai and Chen Ying-Sheng, he became a member of the Seven Stars Painting Society, the Taiwan Watercolor Society, and the Red Island Society. In 1928, he traveled to Manchuria and the Korean Peninsula with Chen Ying-sheng, becoming one of the first Taiwanese artists to journey through Korea. In 1929, he was selected for the Imperial Art Exhibition and later became a member of the Japan Watercolor Society. After World War II, he founded *Harvest* magazine and held such prominent positions as representative to the United Nations Arts Committee. His painting *Junks*, which was part of Ni Chiang-Huai's collection and is featured in this exhibition, depicts boats docked along a wharf, set against a backdrop of houses and factories. With its vibrant colors and lively brushstrokes, the painting captures the bustling energy of a subtropical harbor district.

藍蔭鼎
RAN In-Ting (RAN Intei)

戎克船
約1929
水彩、紙
34 x 52 cm
臺北市立美術館

Junks
c. 1929
Watercolor on paper
34 x 52 cm
Taipei Fine Arts Museum



洪瑞麟 (1912-1996) 生於臺北大稻埕，1929 年曾於倪蔣懷所創立「臺灣繪畫研究所」習畫、受教於石川欽一郎。在學習期間結識了正在東京美術學校學習的陳植棋，深受激勵而於 1930 年前往日本留學，隔年考入帝國美術學校。

1938 年返臺後，因家計需要，洪瑞麟來到倪蔣懷經營的瑞芳二坑工作，展開長達三十五年的礦業職涯。洪瑞麟一生在礦業工作之餘仍創作不輟，其中無論是礦業工作或是藝術創作，兩者皆與倪蔣懷當年的提攜關照密不可分。

這件素描〈倪蔣懷畫像〉作於倪蔣懷逝世的 1943 年，記錄了他最後的身影。其後，洪瑞麟另於 1948 年繪製倪蔣懷油畫遺像，下筆謹慎、刻劃仔細，與洪瑞麟常見率性奔放的風格大相逕庭。不論是速寫或是油畫，都寓託著洪瑞麟懷對倪蔣懷的感念，情義深重。

Hung Jui-Lin (1912-1996) was born in Taipei's Dadaocheng district. In 1929, he enrolled in the Taiwan Painting Academy founded by Ni Chiang-Huai, studying under Ishikawa Kinichiro. During this period he met Chen Chih-Chi, who was studying at the Tokyo Fine Arts School. Inspired by Chen's example, Hung went to study in Japan in 1930, and the following year he was admitted to the Teikoku Bijutsu Gakkō (the "Imperial Art School").

After returning to Taiwan in 1938, Hung found himself in financial straits and took up work at the Ruifang No. 2 Mine, operated by Ni Chiang-Huai. Thus, he began a 35-year-long mining career. For the rest of his life, apart from his duties in the mines, Hung never stopped painting. Both his mining work and his artistic career were inseparably linked to Ni Chiang-Huai's support and care.

This sketching portrait of Ni Chiang-Huai was drawn in 1943, the year of his passing, capturing his final likeness. Later, in 1948, Hung Jui-lin created a posthumous oil portrait of Ni, rendered with careful and meticulous brushwork—a striking contrast to Hung's typically bold and expressive style. Whether in sketch or in oil painting, both works convey Hung's profound respect and heartfelt remembrance for Ni Chiang-Huai.

洪瑞麟
HUNG Jui-Lin

倪蔣懷畫像
1948
油彩、畫布
51 x 65 cm
家屬收藏

Portrait of Ni Chiang-Huai
1948
Oil on canvas
51 x 65 cm
Collection of the Ni Family



倪蔣懷畫像
1943
鉛筆、紙
38 x 32 cm
臺北市立美術館

Portrait of Ni Chiang-Huai
1943
Pencil on paper
38 x 32 cm
Taipei Fine Arts Museum



石川欽一郎（1871-1945）出生於日本靜岡市，在東京長大，少年時期開始學習繪畫，並參加明治美術會發表水彩畫。石川精通英文，1900年擔任陸軍通譯翻譯官，被派遣到中國東北地方。1907年，他以臺灣總督府陸軍部通譯官的身分第一次來到臺灣。自1907年至1916年間，石川長期居住於臺北，並兼任美術教師，在臺北中學、國語學校任教，舉辦美術展覽會、主持繪畫研習班、帶領學生到戶外寫生等，在日治初期臺灣盡力推廣普及近代美術教育。倪蔣懷是石川第一次來臺時期國語學校的早期學生之一。石川後來返回日本，1924年至1932年再次來臺教書。在兩次來臺之間的漫長時間裡，兩人不斷保持聯繫，情誼持續三十多年。倪蔣懷於1938年計畫設立美術館時，首先便聯繫石川欽一郎，請他協助收購繪畫作品。在倪蔣懷的構想中，美術館的二樓第一展室設為石川作品的專室。但在戰爭末期，分隔臺日兩地的兩人陸續過世，師徒的夢想最終未能實現。

Ishikawa Kinichiro (1871-1945) was born in Shizuoka, Japan, and raised in Tokyo. He began studying painting as a youth and exhibited watercolor works with the Meiji Art Society. Fluent in English, he was appointed as a military interpreter in 1900 and was stationed in northeastern China. In 1907, he first came to Taiwan as an interpreter for the Army Department of the Government-General. From 1907 to 1916, Ishikawa lived in Taipei and concurrently worked as an art instructor. He taught at Taihoku Middle School and the National Language School, organized exhibitions, led painting workshops, and brought students outdoors for plein-air sketching. In the early years of Japanese rule, he played an instrumental role in popularizing modern art education in Taiwan. Ni Chiang-Huai was one of Ishikawa's early students at the National Language School during his first stay in Taiwan. Ishikawa later returned to Japan but came back to Taiwan again from 1924 to 1932 to continue teaching. During the long interval between his two stays, he and Ni remained in frequent contact, maintaining a friendship that lasted over thirty years. When Ni began planning the museum in 1938, he first reached out to Ishikawa and asked for his help in acquiring artworks. In his blueprint, the museum's second floor was to open with its first gallery dedicated entirely to Ishikawa's works. Sadly, toward the end of the war, both teacher and student passed away—Ni in 1943 in Taiwan, and Ishikawa in 1945 in Japan. Their shared vision was never realized.

石川欽一郎
ISHIKAWA Kinichiro

中國營口
1906
水彩、紙
26 x 26 cm
名山藝術收藏

Yingkou, China
1906
Watercolor on paper
26 x 26 cm
Collection of the Mingshan Art



石川欽一郎
ISHIKAWA Kinichiro

臺灣田舍 (北門城外)

約 1907
水彩、木板
26 x 37 cm
臺北市立美術館

**Rural Housing, Taiwan
(Outside of North Gate)**

c. 1907
Watercolor on wood
26 x 37 cm
Taipei Fine Arts Museum



石川欽一郎
ISHIKAWA Kinichiro

太平山

約 1909
水彩、紙
24 x 32 cm
臺北市立美術館

Mount Taipin

c. 1909
Watercolor on paper
24 x 32 cm
Taipei Fine Arts Museum



石川欽一郎
ISHIKAWA Kinichiro

台北總督府

年代不詳
水彩、紙
34 x 25 cm
臺北市立美術館

Governor's Office, Taipei

Date unknown
Watercolor on paper
34 x 25 cm
Taipei Fine Arts Museum



石川欽一郎
ISHIKAWA Kinichiro

福爾摩沙

年代不詳
水彩、紙
38 x 45 cm
臺北市立美術館

Formosa

Date unknown
Watercolor on paper
38 x 45 cm
Taipei Fine Arts Museum



石川欽一郎
ISHIKAWA Kinichiro

真鶴 (神奈川)

約 1917
水彩、紙
28 x 38 cm
臺北市立美術館

**Manazuru, Kanagawa
Prefecture**

c. 1917
Watercolor on paper
28 x 38 cm
Taipei Fine Arts Museum



石川欽一郎
ISHIKAWA Kinichiro

退潮 (干潮)

1919
水彩、紙
26 x 33.5 cm
私人收藏

Ebb Tide

1919
Watercolor on paper
26 x 33.5 cm
Private Collection



石川欽一郎
ISHIKAWA Kinichiro

英國倫敦
1922
水彩、紙
25.7 x 33.7 cm
私人收藏



London, England
1922
Watercolor on paper
25.7 x 33.7 cm
Private Collection

石川欽一郎
ISHIKAWA Kinichiro

英國倫敦泰晤士河
1922
水彩、紙
25 x 33.5 cm
臺北市立美術館



Thames River, London
1922
Watercolor on paper
25 x 33.5 cm
Taipei Fine Arts Museum

石川欽一郎
ISHIKAWA Kinichiro

倫敦並木街
1922
水彩、紙
25 x 35 cm
臺北市立美術館

**A Tree-Lined Street in
London**
1922
Watercolor on paper
25 x 35 cm
Taipei Fine Arts Museum



石川欽一郎
ISHIKAWA Kinichiro

歐洲 (威尼斯)
1922
水彩、紙
27 x 41 cm
臺北市立美術館

Europe (Venice)
1922
Watercolor on paper
27 x 41 cm
Taipei Fine Arts Museum



石川欽一郎
ISHIKAWA Kinichiro

佛羅倫斯河岸
1922
水彩、紙
25.8 x 33.5 cm
私人收藏

Riverbank in Florence
1922
Watercolor on paper
25.8 x 33.5 cm
Private Collection



石川欽一郎
ISHIKAWA Kinichiro

平野 (義大利)
1922
水彩、紙
33 x 47 cm
臺北市立美術館

Plain (Italy)
1922
Watercolor on paper
33 x 47 cm
Taipei Fine Arts Museum



石川欽一郎
ISHIKAWA Kinichiro

印度人

約 1922
水彩、紙
32 x 24 cm
臺北市立美術館

Indian Man

c. 1922
Watercolor on paper
32 x 24 cm
Taipei Fine Arts Museum



福州女人

1926
水彩、紙
32 x 24 cm
臺北市立美術館

Woman from Fuzhou

1926
Watercolor on paper
32 x 24 cm
Taipei Fine Arts Museum



石川欽一郎
ISHIKAWA Kinichiro

福州

1926
水彩、紙
27 x 36 cm
臺北市立美術館

Fuzhou, China

1926
Watercolor on paper
27 x 36 cm
Taipei Fine Arts Museum



石川欽一郎
ISHIKAWA Kinichiro

臺灣基隆海岸

1926
水彩、紙
24 x 33 cm
名山藝術收藏

Coast of Keelung, Taiwan

1926
Watercolor on paper
24 x 33 cm
Collection of the Mingshan Art



石川欽一郎
ISHIKAWA Kinichiro

基隆顏家陋園

1926
水彩、紙
26 x 37 cm
臺北市立美術館

**Yen Family Lou Yuan Mansion,
Keelung**

1926
Watercolor on paper
26 x 37 cm
Taipei Fine Arts Museum



石川欽一郎
ISHIKAWA Kinichiro

豐原舊道

1926
水彩、紙
31 x 41 cm
順益台灣美術館

Old Road in Fengyuan

1926
Watercolor on paper
31 x 41 cm
Shung Ye of Formosan Fine Arts



石川欽一郎
ISHIKAWA Kinichiro

臺灣並木道

約 1931
水彩、紙
33 x 49 cm
臺北市立美術館

**A Tree-Lined Street in
Taiwan**

c. 1931
Watercolor on paper
33 x 49 cm
Taipei Fine Arts Museum



石川欽一郎
ISHIKAWA Kinichiro

山下之町 (高雄鼓山)

約 1929
水彩、紙
25 x 33 cm
臺北市立美術館

**Yamashitachō (Gushan,
Kaohsiung)**

c. 1929
Watercolor on paper
25 x 33 cm
Taipei Fine Arts Museum



石川欽一郎
ISHIKAWA Kinichiro

臺北松山米粉工場

年代不詳
水彩、紙
33 x 49 cm
私人收藏

**Rice Noodle Factory,
Songshan, Taipei**

Date unknown
Watercolor on paper
33 x 49 cm
Private Collection



石川欽一郎
ISHIKAWA Kinichiro

臺北景美

年代不詳
水彩、紙
46.7 x 32.3 cm
私人收藏

Jingmei, Taipei

Date unknown
Watercolor on paper
46.7 x 32.3 cm
Private Collection



石川欽一郎
ISHIKAWA Kinichiro

新竹郊外

年代不詳
水彩、紙
26 x 34cm
張垂弘 收藏

Suburbs of Hsinchu

Date unknown
Watercolor on paper
26 x 34cm
Collection of Chang Chui-Hung



石川欽一郎
ISHIKAWA Kinichiro

次高山
1925-1928
水彩、紙
33 x 53 cm
蔡玉芬 收藏

**Mount Tsugitaka (Second
Highest Mountain)**
1925-1928
Watercolor on paper
33 x 53 cm
Collection of Tsai Yu-Fen



石川欽一郎
ISHIKAWA Kinichiro

濁水溪
約 1934
水彩、紙
33 x 49 cm
臺北市立美術館

Zhuoshui River
c. 1934
Watercolor on paper
33 x 49 cm
Taipei Fine Arts Museum



石川欽一郎
ISHIKAWA Kinichiro

臺灣祭典

約 1932
水彩、紙
29 x 19 cm
臺北市立美術館



Taiwanese Festival

c. 1932
Watercolor on paper
29 x 19 cm
Taipei Fine Arts Museum

石川欽一郎
ISHIKAWA Kinichiro

裏町

1945 前
水彩、紙
43.5 x 28.5 cm
臺北市立美術館



Alleyway

before 1945
Watercolor on paper
43.5 x 28.5 cm
Taipei Fine Arts Museum

石川欽一郎
ISHIKAWA Kinichiro

畝傍山 (奈良)

約 1936
水彩、紙
38 x 46 cm
臺北市立美術館

Mount Unebi (Nara, Japan)

c. 1936
Watercolor on paper
38 x 46 cm
Taipei Fine Arts Museum



石川欽一郎
ISHIKAWA Kinichiro

箱根

約 1928-1942
水彩、紙
37 x 45 cm
臺北市立美術館

Hakone, Japan

c. 1928-1942
Watercolor on paper
37 x 45 cm
Taipei Fine Arts Museum



石川欽一郎
ISHIKAWA Kinichiro

東京郊外
1938-1942
水彩、紙
37.8 x 45.6 cm
私人收藏

Suburbs of Tokyo
1938-1942
Watercolor on paper
37.8 x 45.6 cm
Private Collection



石川欽一郎
ISHIKAWA Kinichiro

東京の春
年代不詳
水彩、絹
33 x 48 cm
臺北市立美術館

Springtime in Tokyo
Date unknown
Watercolor on silk
33 x 48 cm
Taipei Fine Arts Museum



石川欽一郎
ISHIKAWA Kinichiro

日本富士山

年代不詳
水彩、絹
33 x 48 cm
臺北市立美術館

Mount Fuji, Japan

Date unknown
Watercolor on silk
33 x 48 cm
Taipei Fine Arts Museum



石川欽一郎
ISHIKAWA Kinichiro

日本初冬の秩父山

年代不詳
水彩、紙
32 x 42 cm
臺北市立美術館

**Early Winter at Mount
Chichibu, Japan**

Date unknown
Watercolor on paper
32 x 42 cm
Taipei Fine Arts Museum



石川欽一郎
ISHIKAWA Kinichiro

江上

1925-1940
水彩、紙
40 x 51.5 cm
臺北市立美術館

Upon a River

1925-1940
Watercolor on paper
40 x 51.5 cm
Taipei Fine Arts Museum



石川欽一郎
ISHIKAWA Kinichiro

大阪天満橋

年代不詳
水彩、紙
25.5 x 34 cm
陳淑妙 收藏

Tenma Bridge, Osaka

Date unknown
Watercolor on paper
25.5 x 34 cm
Collection of Chen Shu-Miao



石川欽一郎
ISHIKAWA Kinichiro

平壤郊外

約 1928-1942
水彩、紙
32 x 41 cm
臺北市立美術館

Pyongyang Outskirts

c. 1928-1942
Watercolor on paper
32 x 41 cm
Taipei Fine Arts Museum



石川欽一郎
ISHIKAWA Kinichiro

朝鮮內金剛長安寺

約 1940-1943
水彩、紙
32 x 41 cm
臺北市立美術館

**Nekunkan Chanun Temple,
Korea**

c. 1940-1943
Watercolor on paper
32 x 41 cm
Taipei Fine Arts Museum



石川欽一郎
ISHIKAWA Kinichiro

奈良春色

1945 前
水彩、紙
26 x 33 cm
臺北市立美術館



Spring Scene in Nara

Before 1945
Watercolor on paper
26 x 33 cm
Taipei Fine Arts Museum

石川欽一郎
ISHIKAWA Kinichiro

波濤萬里帖

1929
水彩、紙
冊頁 24 x 18 x 2.6 cm
內頁 (展開) 24 x 36 cm (x14)
臺北市立美術館

Thousands of Miles of
Surging Waves

1929
Watercolor on paper
Accordion 24 x 18 x 2.6 cm
Inside pages 24 x 36 cm (x14)
Taipei Fine Arts Museum



馬賽
Marseille



瑞士西部
Western Switzerland



倫敦
London



威尼斯
Venice



阿爾卑斯山麓地中海
Mediterranean at the Foot of the Alps



英吉利海峽
English Channel



巴黎聖母院
Notre-Dame Cathedral, Paris



廈門
Xiamen



葉門亞林島
Perim Island, Yemen



汕頭
Shantou



北京城外
Outskirts of Beijing



檳城
Penang





花鳥風月帖

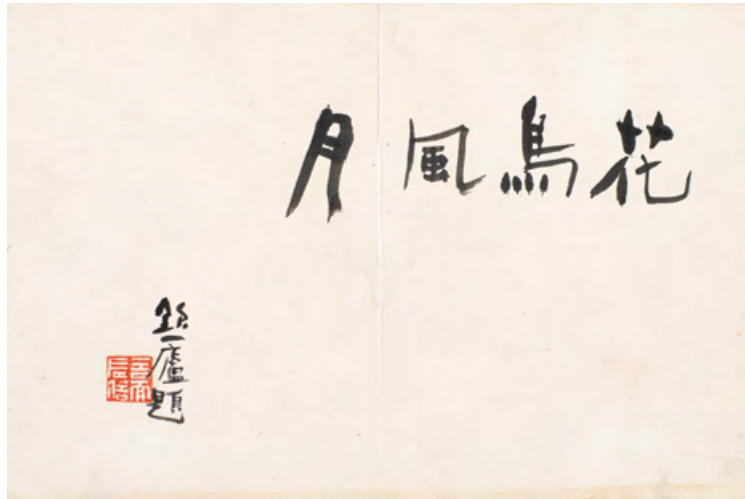
1929
水彩、紙
冊頁 24 x 18 x 2.7 cm
內頁 (展開) 23.9 x 35.9 cm (x14)
臺北市立美術館

Flowers and Birds with Wind
and Moon

1929
Watercolor on paper
Accordion 24 x 18 x 2.7 cm
Inside pages 23.9 x 35.9 cm (x14)
Taipei Fine Arts Museum



不忍池
Shinobazu Pond

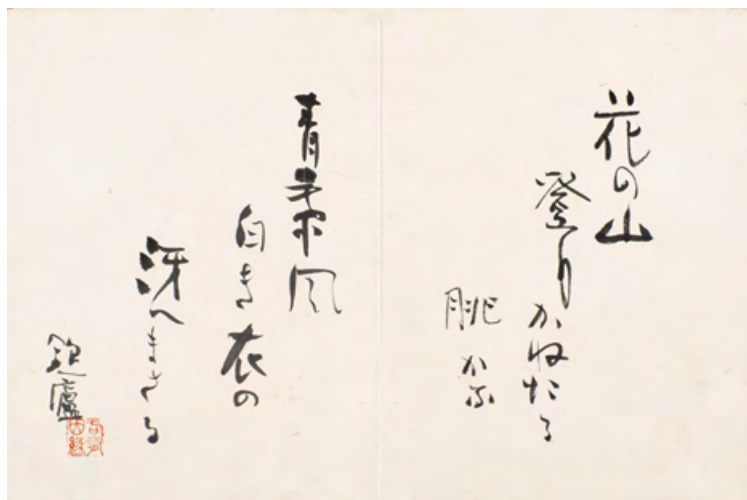


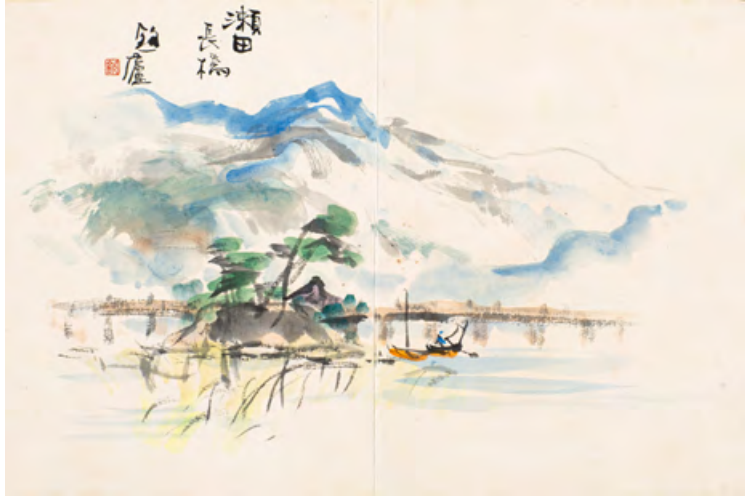
日比谷
Hibiya



岳南小景
Scenic View of Southern Mt. Gaku
(Gakunan)







大下藤次郎 (1870-1911) 出生於日本東京，二十多歲時開始學習繪畫，師承中丸精十郎、原田直次郎等日本早期的西洋畫家。同期亦結識水彩畫家三宅克己，並與真野紀太郎等友人共同創立「寫生同盟」，經常從事戶外寫生，逐漸專注於水彩畫的創作。1901 年出版《水彩畫之槩》，作為水彩畫技法的入門書籍，廣受好評，並多次重版。1905 年創設春鳥會，開始擔任編輯與發行水彩畫專門雜誌《水繪雜誌》(みづゑ)。翌年，又與好友丸山晚霞、真野紀太郎等人共同設立「水彩畫講習所」(後改名為日本水彩畫會研究所)，並在日本各地開辦水彩畫講習會。其於 42 歲早逝之前，致力推動日本美術界水彩畫作為一項獨立藝術領域的建立，並積極促進水彩畫於社會中的普及，在日本水彩畫的歷史上貢獻斐然。

Oshita Tojiro (1870–1911), a native of Tokyo, Japan, began studying painting in his twenties under the tutelage of the early Western-style Japanese painters Nakamaru Seijuro and Harada Naojiro. During this time, he also became acquainted with watercolor artist Katsumi Miyake. Co-founding the Shasei Doumei (Nature Painting Alliance) with such friends as Mano Kitaro, he frequently engaged in en plein air painting and gradually came to concentrate on watercolor. In 1901, he published *Guidebook to Watercolor*, an introduction to watercolor techniques that was well-received and reprinted multiple times. In 1905, he established the Spring Bird Watercolor Society and began editing and publishing the magazine *Mizue* (Watercolor). The following year, together with close friends Maruyama Banka and Mano Kitaro, he co-founded the Watercolor Painting School (later renamed the Japan Watercolor Academy), which held watercolor workshops across Japan. Before his untimely death at the age of 42, Oshita worked steadfastly within the Japanese art world to promote watercolor painting as an independent art form. He played an active role in popularizing watercolor throughout society and made significant contributions to the history of watercolor painting in Japan.

大下藤次郎
OSHITA Tojiro

社頭
約 1904
水彩、紙
25 x 35 cm
臺北市立美術館

Front of a Shrine
c. 1904
Watercolor on paper
25 x 35 cm
Taipei Fine Arts Museum



北之山
約 1904
水彩、紙
24 x 35 cm
臺北市立美術館

Northern Mountain
c. 1904
Watercolor on paper
24 x 35 cm
Taipei Fine Arts Museum



眞野紀太郎 (1871-1958) 出生於日本名古屋，早年在丸精十郎的畫塾中認識大下藤次郎，並自大下主編的《水繪雜誌》創刊號起即開始投稿。1913年，大下逝世後，眞野與石川欽一郎、石井柏亭、丸山晚霞等畫友共同創立日本水彩畫會。眞野經常出國取材，並曾於1925、1926、1929年以及1940年來過臺灣，遊歷島內各地進行寫生旅行，亦舉辦個展。1927年，石川欽一郎與倪蔣懷等人創立「臺灣水彩畫會」時，眞野亦成爲發起人之一。1929年，眞野再度來臺期間，倪蔣懷也與他多次會面，並請他評論自己的畫作。某日兩人一同前往淡水寫生，倪蔣懷亦協助眞野的個展相關事務，陪同他拜訪基隆顏家等地，可見雙方在創作與實務層面上相互扶持。1938年倪蔣懷前往東京時，眞野與石川等人設宴款待，兩人自1920年代以來建立穩固且長久的人際關係。

Mano Kitaro (1871-1958) was born in Nagoya, Japan. In his early years, he studied painting under Nakamura Seijuro and became friends with fellow student Oshita Tojiro. From the inaugural issue of the magazine *Mizue* (Watercolor), which Oshita edited, Mano began contributing works. After Oshita's passing in 1913, Mano co-founded the Japan Watercolor Society with fellow artists such as Ishikawa Kinichiro, Ishii Hakutei, and Maruyama Banka. Mano frequently traveled abroad to find subject matter for his paintings. Visiting Taiwan in 1925, 1926, 1929 and 1940, he toured various parts of the island, sketching sights and holding solo exhibitions. In 1927, when Ishikawa Kinichiro and Ni Chiang-Huai organized the Taiwan Watercolor Society, Mano was one of its founding members. During Mano's 1929 visit to Taiwan, Ni Chiang-Huai met with him several times, asking Mano to critique his paintings. On one occasion, the two went to Tamsui to do outdoor painting together. Ni helped with the administrative details of Mano's solo exhibition, introduced him to the Yen family of Keelung, and accompanied him on visits to other locations. This shows their mutual support both in art and in practical concerns. In 1938, when Ni visited Tokyo, Mano and Ishikawa hosted a banquet in his honor, demonstrating the solid and enduring friendship they had built since the 1920s.

眞野紀太郎
MANO Kitaro

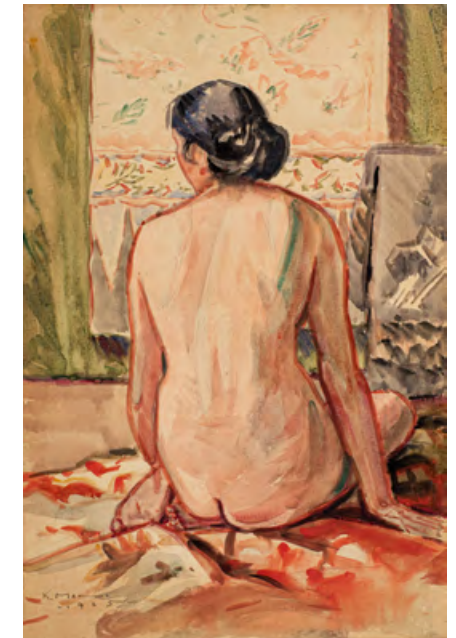
織毯上的裸婦
1925
水彩、紙
50 x 35 cm
臺北市立美術館

Nude Seated on Tapestry
1925
Watercolor on paper
50 x 35 cm
Taipei Fine Arts Museum



裸婦背影
1925
水彩、紙
51 x 34 cm
臺北市立美術館

Nude, Back View
1925
Watercolor on paper
51 x 34 cm
Taipei Fine Arts Museum



真野紀太郎
MANO Kitaro

盛開

1922
水彩、紙
21 x 33 cm
臺北市立美術館

Flowering Tree

1922
Watercolor on paper
21 x 33 cm
Taipei Fine Arts Museum



真野紀太郎
MANO Kitaro

瑞士

1922
水彩、紙
21 x 33 cm
臺北市立美術館

Switzerland

1922
Watercolor on paper
21 x 33 cm
Taipei Fine Arts Museum



印度風景

1933
水彩、紙
29 x 38 cm
臺北市立美術館

Scenic View, India

1933
Watercolor on paper
29 x 38 cm
Taipei Fine Arts Museum



里昂金頭公園

1922
水彩、紙
21 x 33 cm
臺北市立美術館

Parc de la Tête d'Or, Lyon

1922
Watercolor on paper
21 x 33 cm
Taipei Fine Arts Museum



高橋精一 (1874-1934) 出生於日本宮城縣仙臺，於 1890 年至 1893 年間師從畫家小山正太郎學習西洋畫。1901 年至 1906 年，在宮城縣的中學校擔任圖畫科的教員。1906 年來臺後，自 1907 年至 1917 年任教於臺灣總督府國語學校，擔任助教授，後來亦在臺北醫學專門學校、臺北第二高等女學校等任教，致力於臺灣早期圖畫教育的推廣。當時臺灣的圖畫教育尚未發展成熟，日本國內的教科書亦不適用於臺灣本地教學，高橋以臺灣風物為題材，自行創作寫生圖稿，編輯成「自在畫」教科書共五冊，作為臺灣學生的臨摹教材。高橋在國語學校任教期間，正值石川欽一郎的第一次來臺時期，亦與倪蔣懷的求學時期同期。高橋精一之子高橋惟一日後亦成為畫家，入選日本二科會，並參展臺灣府展。根據倪蔣懷 1929 年的日記記載，他與高橋惟一之間曾有書信往來，顯示倪蔣懷與高橋一家維持著長期以來的交誼。

Takahashi Seiichi (1874-1934) was born in Sendai, Miyagi Prefecture, Japan, and studied Western painting under Koyama Shotaro from 1890 to 1893. From 1901 to 1906, he taught art at a secondary school in Miyagi Prefecture. After arriving in Taiwan in 1906, he taught at the colonial government's Japanese-language School from 1907 to 1917, serving as an assistant professor. Dedicating himself to the development of Taiwan's early art education system, he also taught at Taipei Medical School and Taipei Second Girls' High School. With art education still in its infancy in Taiwan and Japanese textbooks poorly suited to local needs, Takahashi created a series of his own landscape paintings based on Taiwanese scenes and compiled them into a five-volume series of art textbooks titled *Jizai-ga* (Free-style Painting), which students used for copying exercises. Takahashi's time at the Japanese-language School overlapped with Ishikawa Kinichiro's first period in Taiwan and with the student years of Ni Chiang-Huai. Takahashi's son, Takahashi Koreichi, followed in his footsteps as a painter and was selected for Japan's Nika Art Exhibition and the Taiwan Fine Art Exhibition (Futen). According to Ni Chiang-Huai's 1929 journal, he and Takahashi Koreichi maintained correspondence, indicating a long-standing friendship between Ni and the Takahashi family.

高橋精一
TAKAHASHI Seiichi

塔
1920
水彩、紙
24 x 33 cm
臺北市立美術館

Tower
1920
Watercolor on paper
24 x 33 cm
Taipei Fine Arts Museum



古賀春江 (1895–1933) 出身於日本福岡，1912 年前往東京，翌年進入日本水彩畫會研究所深造，師承石井柏亭，並於 1916 年成為該會會員。古賀春江在日本近現代美術史中，以具超現實主義風格的油畫作品〈海〉(1929) 最為知名。然而在其早期，主以水彩畫創作活躍，並曾入選二科會、太平洋畫會、光風會等日本重要民間美術團體。在短暫的藝術生涯中，至其三十八歲早逝之前，仍持續不斷地創作水彩畫。因此，在倪蔣懷於 1920 年代中期開始參加日本水彩畫會之際，古賀春江亦為活躍於該會的重要成員，並於 1930 年成為該會委員之一。在倪蔣懷的收藏品中，包含一件古賀春江的水彩畫作品。古賀於 1925 至 1926 年前後創作不少以花卉為主題的作品，該件作品看似為此時期的創作之一。

Koga Harue (1895–1933) was born in Fukuoka, Japan, and moved to Tokyo in 1912. The following year he entered the Japan Watercolor Academy, studying under Ishii Hakutei. He became a member of the Japan Watercolor Painting Society in 1916. In the history of modern Japanese art, Koga is best known for his surreal-style oil painting *Umi* (The Sea) (1929). However, in his early career, he was primarily active as a watercolorist and was selected for exhibitions by several major private art groups in Japan, including the Nika Association, the Taiheiyo Art Association, and Kofukai. Though his artistic career was brief, he continued producing watercolors until his passing at the young age of 38. During the mid-1920s, when Ni Chiang-Huai began participating in the Japan Watercolor Society, Koga was also an active and prominent member of the group, becoming one of its committee members in 1930. One of Koga's watercolors can be found in Ni Chiang-Huai's collection. Around 1925 and 1926, Koga painted many works centered on flower motifs, and this piece appears to be one from that period.

古賀春江
KOGA Harue

模樣

約 1927
水彩、紙
15 x 21 cm
臺北市立美術館

Pattern

c. 1927
Watercolor on paper
15 x 21 cm
Taipei Fine Arts Museum





美術圖書閱覽室

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目前留存倪蔣懷的美術相關圖書總計 176 冊：美術雜誌 70 冊、美術書冊 106 冊。以美術雜誌而言，都是當時日本境內重要且具有影響力的刊物。美術書冊的部分，涵蓋層面很廣，水彩技法、油畫技法類項中的大下藤次郎的《水彩寫生旅行》(1911)、石井柏亭的《我的水彩》(我が水彩, 1913)、石川欽一郎的《寫生新說》(1914) 應該都是倪蔣懷學習水彩技法表現的重要參考書。藝術家個人畫冊，涵蓋了西方古典大師如哥雅、布魯格爾，以及林布蘭，現代藝術則有莫迪里亞尼、馬蒂斯、布拉克、畢卡索等。

由這些書籍可知，倪蔣懷應該深諳西方美術館或博物館成立之初衷，原本就是與建立知識體系相關，因此也重視幾世紀以來西方美術史系譜的匯整與理解。美術圖書閱覽室的設置，則是企望通過美術史相關知識的拓展，在更寬廣的框架當中，去審視臺灣本土美術與日本、乃至與西方美術脈絡系譜之間的關係。倪蔣懷雖然受在礦區巡查工作所侷限，但仍相當積極充實自身的美術知識，博覽群書，才能有此前瞻的視野，在美術機制不完備、藝術資源缺乏的時空環境之下，還能去設想一個瀏覽古今中外美術的閱覽空間，並作為美術館教育推廣的一環。



Ni Chiang-Huai's collection of books and periodicals about art contained 176 publications: 70 journals and 106 books. In Ni's day, art journals were important, influential publications in Japan. The art books in his collection spanned a wide range of subjects, and the books on watercolor and oil painting techniques such as Oshita Tojiro's *Watercolor Journey* (1911), Ishii Hakutei's *My Watercolors* (1913), and Ishikawa Kinichiro's *New Introduction to Painting from Life* (1914) likely served as important references for Ni, from which he learned watercolor methods and expression. The artist's personal art books also included classic masters of Western art such as Goya, Bruegel and Rembrandt, and modern artists such as Modigliani, Matisse, Braque and Picasso.

These books show that Ni Chiang-Huai was well aware of the fundamental purpose of art museums and other museums in the West: to establish systems of knowledge. For this reason, he cared deeply about compiling and understanding the genealogy of Western art history over the previous centuries. The establishment of an art reading room was meant to expand knowledge of art history and create a broader framework in which to examine the relationship between the setting and heritage of local Taiwanese art and those of Japanese and even Western art. Although Ni Chiang-Huai was limited by his managerial responsibilities in the mines, he still actively grew his own knowledge of art, reading a wide range of books to gain a forward-looking vision. In an era when the art establishment was not fully formed and in an environment lacking art resources, he imagined a reading space where people could learn about art, be it ancient or modern, Chinese or foreign, and to incorporate this as part of an art museum's educational and promotional services.

