

倪
蔣懷
紀念
展

A Tribute to
Ni Chiang-Huai

君子懷德
韜之斯美

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2023年，日治時期重要水彩畫家倪蔣懷（1894-1943）的後代以「時空膠囊」的概念，齊力將倪氏的畫作及其收藏（繪畫、圖書），還有素描、速寫本、私人日記等相關檔案加以收攏，贈予本館。如此捐贈的規模與質量，在本館40年的館史上，絕無僅有。這批原本長期散佚在倪蔣懷後代子嗣之間總數近500件的畫作和文獻檔案，也透過這次捐贈，再次集結、聚合，對於臺灣美術史研究的意義，不言而喻，因此本館即刻啟動此批捐贈畫作的修復進程，以及文獻、檔案的調研工作。本次「懷德樂美：倪蔣懷紀念展」即為現階段調研成果之展現，也是本館繼1996年「藝術行腳：倪蔣懷作品展」之後，再度以回顧展的形式、格局，梳理倪蔣懷的創作脈絡，追溯其創作軌跡。

本展的展題「懷德樂美」乃擷取自倪蔣懷日記的記述：「君子懷德、藝術樂美」，意在凸顯他獨特而深刻的藝術思維與理念。對他而言，藝術的價值不只在於「表物之美、暗物之醜」，他亦強調「君子教人之善、捨人之惡」。也就是在藝術實踐之外，他更以內在的德行與修為，乃至社會責任，自我期許。這當然是受到其恩師石川欽一郎人格與精神的感召，但不可忽視的是，倪蔣懷的藝術觀深植於他自身對現代文明精神與價值的體悟。他深深地認知到，藝術是現代文明社會重要的內涵，這也驅使他以推動臺灣美術發展為己任。

1920年代後半，當西洋美術知識觀念與創作風氣逐漸在臺灣擴展之際，倪蔣懷積極投入畫會組織運作，參與繪畫研究所開設，在水

彩創作者的藝術形象之外，進而自我形塑出藝術贊助者的角色。1930年代末，他更以寶峯美術館作為終極使命，可惜這個畢生宏願，因其早逝未能實現。然而，在80多年後的今天，我們透過捐贈案，在畫作、圖書、文獻交互參照之下，得以重拾寶峯美術館的脈絡，並探究倪蔣懷的動機：透過美術館的角色功能，在變動的社會之中，開創現代文明的價值。於此，我們看到這位屬於臺灣最早接觸西洋美術觀念的畫家，透過「寶峯」的構思與想像，闡明自己對這個全新藝術領域的宏大願景。

In 2023, the descendants of the prominent Japanese colonial era watercolor artist Ni Chiang-Huai (1894–1943) united to gather up Ni’s paintings, as well as his collection of artworks and books, together with his drawings, sketchbooks and personal journals, and to form an archive they conceptualized as a “time capsule,” which they donated to Taipei Fine Arts Museum. Such a donation of items from a single artist is unique in the museum’s 40-year history, in both its scope and quality. This batch of nearly 500 paintings and documents had long been scattered among Ni’s heirs, and for the sake of this donation, they brought them together again. Clearly, this held great significance for the study of Taiwanese art history, and therefore, TFAM immediately initiated the process of restoring the paintings and researching the artist’s papers and files. The exhibition “Virtue and Beauty: A Tribute to Ni Chiang-Huai” presents the results of this research at the current stage. Moreover, it constitutes TFAM’s second retrospective of the artist—following “A Journey into Formosan Landscapes: The Works of Ni Chiang-Huai” in 1996—offering a look at the creative environment from which his art arose and tracing the trajectory of his artistic career.

The title of this exhibition, “Virtue and Beauty,” is taken from an entry in Ni’s journal: “A noble person cherishes virtue. Art delights in beauty.” The intent of the title is to highlight his unique and profound artistic thought and ideals. Ni not only found value in art because it “champions beauty and conceals ugliness,” but he also emphasized that “a noble person encourages goodness and shuns evil.” That is to say, beyond practicing art, he also expected himself to foster inner virtue, spiritual cultivation, and even social responsibility. Of course, he was inspired by the character and spirit

of his mentor Ishikawa Kinichiro. But we cannot overlook that Ni’s view of art was deeply rooted in his own realization of the spirit and values of modern civilization. He had a profound understanding of art as an essential element of modern society, and this drove him to shoulder the mission of promoting the development of art in Taiwan.

In the latter half of the 1920s, as knowledge of Western art and its atmosphere of creativity gradually spread throughout Taiwan, Ni actively devoted himself to organizing and running painting societies and helping found art academies, not only embracing the image of a watercolor artist, but also taking on the role a patron of art. In the late 1930s, he undertook his ultimate mission: establishing the Baofeng Art Museum. Unfortunately, he was unable to fulfill this lifelong ambition, due to his untimely passing. Yet now, more than 80 years later, these donations allow us to cross-reference his paintings, photos, books and documents and thus restore the context of the art museum he named “Baofeng” (meaning “Pinnacle of Treasure”). Likewise, we are able to explore Ni’s motivations: Through the institution of a museum, he sought to introduce the values of modern civilization to a society in the midst of transformation. Ni Chiang-Huai was among the first Taiwanese painters to come into contact with the concepts of Western art, and here, we can witness how he articulated his own grand vision for this new field of creativity, by conceptualizing and imagining a “Pinnacle of Treasure.”



水彩先驅

Early Works

1909年，倪蔣懷15歲時考進國語學校師範部乙科，隔年1910年石川欽一郎到該校任教，在他的指引之下，倪蔣懷開始接觸水彩這個全新的西方媒材。本區畫面下方有分數記號的作品，有些可能就是他國語學校時期的作品。1913年國語學校畢業後，倪蔣懷仍相當熱衷繪畫的學習。例如，他曾修習日本美術學院的西洋畫科課程，並通過考試，獲得合格認證。此外，倪蔣懷也會透過臨摹水彩作品，研習構圖、用色原理，持續精進水彩技法。例如作品〈裏町（威尼斯）〉，描繪了倪蔣懷一生未曾遊歷的歐洲景致，顯而易見，是倪蔣懷的臨摹之作，但不可否認，畫作確實展現了嫺熟的水彩技法，就如同其他同樣以「習作」編號的作品所展現的成熟度。從倪蔣懷整體創作發展來看，這些進階「習作」透過臨摹水彩教材上的作品，研究、摸索水彩技法，見證了他努力不懈探究各種描繪技法的過程。

In 1909, at the age of 15, Ni Chiang-Huai was admitted to the Japanese colonial government's Taipei Japanese-language School, in Class B of the Teacher Training Division. The following year, in 1910, Ishikawa Kinichiro began teaching at the school, and under his guidance Ni came into contact with the new Western medium of watercolor. Some of the paintings in this area have grades marked at the bottom and are likely to be works from his school lessons. After graduating in 1913, Ni remained passionate about painting. For example, he studied Western painting at Nihon Bijutsuin (the Japan Fine Arts Academy), passing their exam and earning certification. Moreover, Ni copied the watercolor paintings of others to keep refining his techniques and learn the principles of composition and color. For example, *Backstreet (Venice)* depicts a European scene that he never saw in person, clearly indicating that it is a copy after another painting. Yet the painting undeniably shows a mastery of watercolor technique, with a level of maturity that can be seen in his other numbered works titled "Study." From the perspective of Ni's overall artistic development, these advanced "studies" are acts of learning and exploration, bearing witness to his unremitting investigation of a diversity of techniques.

習作 120 (新港眺望新高山)

年代不詳
水彩、紙
24 x 33 cm
臺北市立美術館



Study-120 (Viewing Mount Niitaka from Xingang Township)

Date unknown
Watercolor on paper
24 x 33 cm
Taipei Fine Arts Museum

水鄉

約 1912
水彩、紙
24 x 31 cm
臺北市立美術館

Village on the Water

c. 1912
Watercolor on paper
24 x 31 cm
Taipei Fine Arts Museum



磯

約 1912
水彩、紙
23 x 30 cm
臺北市立美術館

Rocky Shore

c. 1912
Watercolor on paper
23 x 30 cm
Taipei Fine Arts Museum



沖

約 1912
水彩、紙
22 x 29 cm
臺北市立美術館



Rushing Water

c. 1912
Watercolor on paper
22 x 29 cm
Taipei Fine Arts Museum

散策 (散步)

約 1912
水彩、紙
22 x 30 cm
臺北市立美術館



Strolling

c. 1912
Watercolor on paper
22 x 30 cm
Taipei Fine Arts Museum

露

約 1912
水彩、紙
23 x 31 cm
臺北市立美術館



Fog

c. 1912
Watercolor on paper
23 x 31 cm
Taipei Fine Arts Museum

河川

年代不詳
水彩、紙
24 x 32 cm
臺北市立美術館



River

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

城門

1914
水彩、紙
33 x 25 cm
臺北市立美術館



Town Gate

1914
Watercolor on paper
33 x 25 cm
Taipei Fine Arts Museum

枋橋（板橋）之道

約 1914
水彩、紙
33 x 24 cm
臺北市立美術館



A Road in Pang-kio (Banqiao)

c. 1914
Watercolor on paper
33 x 24 cm
Taipei Fine Arts Museum

習作 41 (景美街道)

1914
水彩、紙
33 x 24 cm
臺北市立美術館



Study-41 (Street Scene in Jingmei)

1914
Watercolor on paper
33 x 24 cm
Taipei Fine Arts Museum

習作 60 (富士山)

約 1925
水彩、紙
28 x 39 cm
臺北市立美術館

Study-60 (Mount Fuji)

c. 1925
Watercolor on paper
28 x 39 cm
Taipei Fine Arts Museum



習作 (富士山)

約 1925
水彩、紙
33 x 48 cm
臺北市立美術館

Study (Mount Fuji)

c. 1925
Watercolor on paper
33 x 48 cm
Taipei Fine Arts Museum



農家風景 (日本)

約 1926
水彩、紙
24 x 33 cm
臺北市立美術館



Rural Scenery (Japan)

c. 1926
Watercolor on paper
24 x 33 cm
Taipei Fine Arts Museum

荷車

約 1926
水彩、紙
24 x 31 cm
臺北市立美術館



Carriage

c. 1926
Watercolor on paper
24 x 31 cm
Taipei Fine Arts Museum

習作 88 (郊外)

約 1925
水彩、紙
32 x 31 cm
臺北市立美術館



Study-88 (Suburb)

c. 1925
Watercolor on paper
32 x 31 cm
Taipei Fine Arts Museum

裏町 (威尼斯)

約 1925
水彩、紙
34 x 25 cm
臺北市立美術館

Backstreet (Venice)

c. 1925
Watercolor on paper
34 x 25 cm
Taipei Fine Arts Museum



習作 67 (歐洲)

約 1925
水彩、紙
30 x 24 cm
臺北市立美術館

Study-67 (Europe)

c. 1925
Watercolor on paper
30 x 24 cm
Taipei Fine Arts Museum



外國風景 (鄉村)

約 1925
水彩、紙
48 x 33 cm
臺北市立美術館

**Foreign Landscape (Rural)**

c. 1925
Watercolor on paper
48 x 33 cm
Taipei Fine Arts Museum

早期素描

本組素描為倪蔣懷就讀國語學校第八學級期間的圖畫習作，圖中以簡潔輪廓線搭配平行線條描繪明暗，並附有「八、倪蔣懷」字樣與「圖畫教育會撰定」標記，可判斷為課堂習畫所作。此時期也有水彩習作，可能作於石川欽一郎兼任國語學校圖畫課程之時。

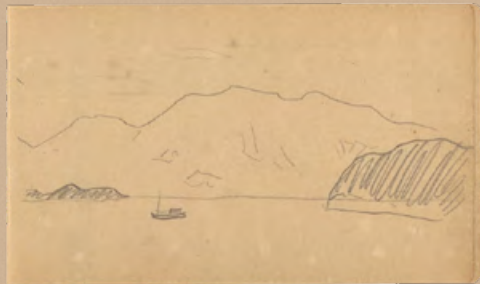
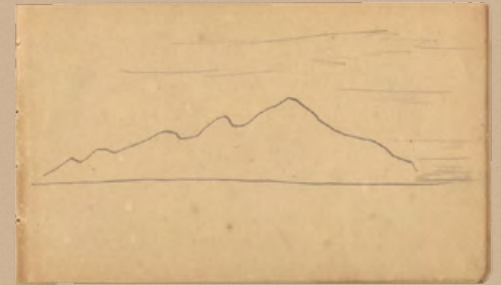
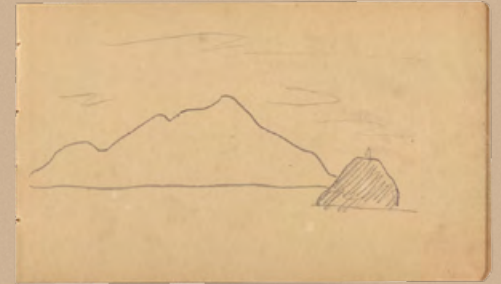
**Early Sketches**

This group of drawings are practice sketches by Ni Chiang-Huai when he was in the eighth grade at the Taipei Japanese-language School. They feature simple outlines and parallel lines to depict differences in shading. On them are the words "8, Ni Chiang-Huai" and the mark "Art Education Society," indicating that they were exercises for a class. Ni also did watercolor studies during this period, possibly when studying painting under Ishikawa Kinichiro at the Japanese-language School.



山河速寫

倪蔣懷速寫本中有鉛筆習作數幅，與作品《河川》構圖相似，或許可反映他透過速寫作為技法練習的過程。



Landscape Sketches

Several pencil studies in Ni Chiang-Huai's sketchbook bear compositional resemblance to his painting River, suggesting that sketching may have served as his means of technical practice.



礦野炭地

Coal Towns &
Mining Communities

1913 年，倪蔣懷自國語師範學校畢業後，前往暖暖公學校擔任教職。1914 年結婚成家，出於現實考量，盡完教職義務之後，1917 年起，轉向礦產相關事業之經營以維持生計。1920 年起，更決意以礦業包採為業，一直持續到 1940 年代初期。儘管如此，他仍堅持藝術的追求與探索，持續創作，未放棄成為水彩畫家的職志。1927 年，臺灣美術展覽會開辦（簡稱臺展），倪蔣懷入選了前三屆，前兩屆的作品分別為〈山間之街〉與〈雙溪夕照〉（此兩件作品今已散佚），在這兩件作品當中，他回歸到礦業經營的日常，是他礦野與藝術雙重生活的最佳寫照。倪蔣懷工作之餘仍勤於寫生，其長子倪侯太曾寫道：「（他）每天早上到礦場把要緊的事情都處理交代後，下午就帶著畫具到處寫生。」因此，倪蔣懷在礦場之間遊走之餘，時時駐足取景，記錄了瑞芳礦區乃至今日平溪線沿途的山巒、溪壑的地景形貌，形塑臺灣風土特殊風貌最早的藝術形象。

After he graduated from the Japanese-language school, Ni became a teacher at Nuan Nuan Elementary School in 1913. Then in 1914, he got married and started a family, suddenly facing a new array of practical considerations. So in 1917, once he had completed his teaching obligations, he switched to the mining business to make a better living. In 1920, he decided to engage in mine contracting, which he continued until the early 1940s. Despite this, he persevered in his art-making, never giving up his vocation as a watercolorist. In 1927, the Taiwan Fine Art Exhibition was launched for the first time. Ni was selected to participate in the first three exhibitions. In *Mountain Road* and *Sunset in Shuangxi*, featured in the 1st and 2nd exhibitions, respectively, he revisited to his daily life running mines, offering a superlative portrayal of his dual life in mining and art. (Both works no longer exist.) In his spare time Ni kept painting with determination. His eldest son Ni Hou-Tai once wrote: "[He] went to the mines every morning to deal with all the pressing concerns, then in the afternoon he went around with his painting materials making sketches." Thus, on his daily inspections of the mines, he also documented the mining district of Ruifang and the mountains and ravines that to this day run along the Pingxi train line, shaping the artistic image of Taiwan's distinctive topography.

猴硐隧道

約 1928
水彩、紙
48 x 66 cm
臺北市立美術館



Houtong Tunnel

c. 1928
Watercolor on paper
48 x 66 cm
Taipei Fine Arts Museum

猴硐礦區

1928
水彩、紙
49 x 66 cm
臺北市立美術館



Mining Area in Houtong

1928
Watercolor on paper
49 x 66 cm
Taipei Fine Arts Museum

山地

約 1929
水彩、紙
32 x 49 cm
臺北市立美術館



Mountains

c. 1929
Watercolor on paper
32 x 49 cm
Taipei Fine Arts Museum

武丹坑一景

約 1930
水彩、紙
31 x 43 cm
臺北市立美術館



Scenery of Wutankeng

c. 1930
Watercolor on paper
31 x 43 cm
Taipei Fine Arts Museum

暖暖

1932
水彩、紙
33 x 48.5 cm
臺北市立美術館



Nuannuan District

1932
Watercolor on paper
33 x 48.5 cm
Taipei Fine Arts Museum

嶺腳瀑布

約 1930
水彩、紙
33 x 45 cm
臺北市立美術館



Lingjiao Waterfall

c. 1930
Watercolor on paper
33 x 45 cm
Taipei Fine Arts Museum

瑞芳風景

1927
水彩、紙
32 x 49 cm
臺北市立美術館



**Zuihō Town Scenery
(Ruifang)**

1927
Watercolor on paper
32 x 49 cm
Taipei Fine Arts Museum

瑞芳渡船口

約 1928
水彩、紙
47.5 x 66 cm
臺北市立美術館



**Zuihō Town Ferry Wharf
(Ruifang)**

c. 1928
Watercolor on paper
47.5 x 66 cm
Taipei Fine Arts Museum

汐止保長坑

約 1930
水彩、紙
45 x 50.5 cm
臺北市立美術館



Baochangkeng in Shiodome
(Xizhi)

c. 1930
Watercolor on paper
45 x 50.5 cm
Taipei Fine Arts Museum

晚夏 (五堵)

1931
水彩、紙
33 x 48.5 cm
臺北市立美術館



Late Summer in Wudu

1931
Watercolor on paper
33 x 48.5 cm
Taipei Fine Arts Museum

八堵

約 1929
水彩、紙
48 x 65.5 cm
臺北市立美術館



Badu District

c. 1929
Watercolor on paper
48 x 65.5 cm
Taipei Fine Arts Museum

金包里街道

約 1929
水彩、紙
32.5 x 48 cm
臺北市立美術館



Street Scene in Kimpauli
(Jinshan)

c. 1929
Watercolor on paper
32.5 x 48 cm
Taipei Fine Arts Museum

萬里風景

約 1929
水彩、紙
33 x 49 cm
臺北市立美術館

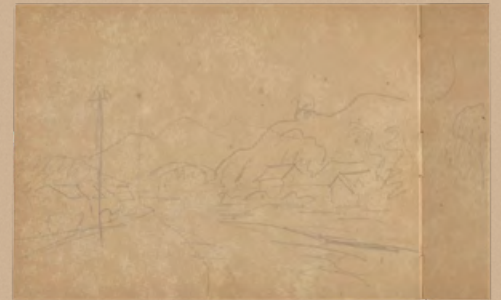


Scenery of Wanli

c. 1929
Watercolor on paper
33 x 49 cm
Taipei Fine Arts Museum

田野速寫

在速寫本中，有許多描繪鄉間田野、山嶺溪流的素描，反映倪蔣懷時常在礦山、鄉野寫生的日常。



Field Sketches

The sketchbook contains numerous drawings of country fields, mountains and streams, reflecting Ni's daily habit of sketching in the mines and countryside.



基隆港都

Harbor Town:
Keelung

倪蔣懷作為礦業的包採人，他包採範圍相當廣泛，涉入的煤礦場遍及猴硐、雙溪、菁桐、汐止、瑞芳、萬里等地。可想而知，他相當依賴便於銜接礦區的交通網絡。因此，他以基隆作為其生活版圖的軸心，便是看中基隆在當時不僅是全島鐵路網絡的中樞，作為臺灣北方的港埠門戶，更是往返日本、鄰近的廈門等地國際航運的起迄點。倪蔣懷充分利用基隆地利之便，輕易地往返於上述礦區、臺北，同時能兼顧礦業的經營以及推動美術活動、參與美術現場。1924年基隆升格為基隆市之後，逐漸轉型。倪蔣懷也會以都會觀察家的眼光，記錄當時基隆現代化都會的樣貌。1920年，當倪蔣懷決意投入礦業包採業之後，可能就遷居基隆。直到1935年他於田寮港附近自建宅邸，他也曾先後輾轉於臨基隆港區或其周邊賃屋而居，其間更曾租下擁有良好視野、臨港的林開郡洋宅。

As a mining contractor, Ni Chiang-Huai operated coal mines over a wide area, including Houtong, Shuangxi, Jingtong, Xizhi, Ruifang, and Wanli. As one can imagine, he relied heavily on the transportation network that connected the mines. For this reason, he made Keelung the nexus of his daily roamings, because he understood that Keelung was not only the hub of the islandwide railway network at that time, but that its port was also the gateway to northern Taiwan, and the starting and ending point of international shipping to and from Japan and other neighboring destinations like Xiamen. Ni made full use of Keelung's geographical advantages, easily traveling back and forth to the mines and to Taipei. In this way, he could oversee mining operations while also promoting art events and staying active in the art scene. In 1924, the status of Keelung was upgraded to that of a city, and it gradually began to transform. With the eyes of a metropolitan observer, Ni documented Keelung's appearance as an emerging modern city. Ni may have moved there in 1920, when he decided to join the mining industry. In 1935, he built his own estate near Tianliao River. Around that time he also lived in a few different rental houses in Keelung's harbor district, including the Lin Kai-Jun Mansion, which boasted an excellent view of the nearby harbor.

基隆驛頭

約 1926
水彩、紙
35 x 52 cm
臺北市立美術館



Keelung Train Station

c. 1926
Watercolor on paper
35 x 52 cm
Taipei Fine Arts Museum

朝 (基隆)

約 1927
水彩、紙
27 x 37 cm
臺北市立美術館

Morning (Keelung)

c. 1927
Watercolor on paper
27 x 37 cm
Taipei Fine Arts Museum



夕陽 (基隆)

約 1927
水彩、紙
33.5 x 49 cm
臺北市立美術館

Sunset (Keelung)

c. 1927
Watercolor on paper
33.5 x 49 cm
Taipei Fine Arts Museum



基隆郊外 (牛稠港)

年代不詳
水彩、紙
47 x 60 cm
臺北市立美術館



Keelung Outskirts (Niuchou River)

Date unknown
Watercolor on paper
47 x 60 cm
Taipei Fine Arts Museum

基隆牛稠港

約 1928
水彩、紙
32.5 x 48.5 cm
臺北市立美術館



Niuchou River, Keelung

c. 1928
Watercolor on paper
32.5 x 48.5 cm
Taipei Fine Arts Museum

基隆觀音町 (蚵殼港)

約 1926
水彩、紙
33 x 49 cm
臺北市立美術館



Kanonchō, Keelung (Oyster Shell River)

c. 1926
Watercolor on paper
33 x 49 cm
Taipei Fine Arts Museum

田寮河畔

1926
水彩、紙
37 x 26.5 cm
基隆市文化觀光局



Along the Tianliao River

1926
Watercolor on paper
37 x 26.5 cm
Keelung City Cultural And Tourism Bureau

石硬港

1927
水彩、紙
37 x 27 cm
基隆市文化觀光局



Shiyang River (Stone River)

1927
Watercolor on paper
37 x 27 cm
Keelung City Cultural And Tourism Bureau

堀邊 (田寮河畔基隆郵局)

1926
水彩、紙
33 x 49 cm
臺北市立美術館



Canal Bank (Keelung Post Office by the Tianliao Canal)

1926
Watercolor on paper
33 x 49 cm
Taipei Fine Arts Museum

朝 (基隆旭町)

1931
水彩、紙
33 x 50 cm
臺北市立美術館



Morning (Asahichō, Keelung)

1931
Watercolor on paper
33 x 50 cm
Taipei Fine Arts Museum

夕

1931
水彩、紙
33 x 49 cm
臺北市立美術館



Evening

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

赤色之山

1927
水彩、紙
34 x 50 cm
臺北市立美術館

Red Mountain

1927
Watercolor on paper
34 x 50 cm
Taipei Fine Arts Museum



基隆海岸 (和平橋)

年代不詳
水彩、紙
32 x 44 cm
臺北市立美術館



Keelung Coast (Heping Bridge)

Date unknown
Watercolor on paper
32 x 44 cm
Taipei Fine Arts Museum

雨 (基隆港)

1929
水彩、紙
40 x 57 cm
臺北市立美術館



Rain (Keelung Harbor)

1929
Watercolor on paper
40 x 57 cm
Taipei Fine Arts Museum

內海 (基隆港)

1929
水彩、紙
47 x 60 cm
臺北市立美術館



Inland Sea (Keelung Harbor)

1929
Watercolor on paper
47 x 60 cm
Taipei Fine Arts Museum

基隆港口

約 1931
水彩、紙
35 x 49 cm
臺北市立美術館



Port of Keelung

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

基隆內港

約 1926
水彩、紙
35 x 52 cm
臺北市立美術館



Inner Keelung Harbor

c. 1926
Watercolor on paper
35 x 52 cm
Taipei Fine Arts Museum

基隆高砂公園

年代不詳
水彩、紙
35 x 52 cm
臺北市立美術館



Keelung Takasago Park

Date unknown
Watercolor on paper
35 x 52 cm
Taipei Fine Arts Museum

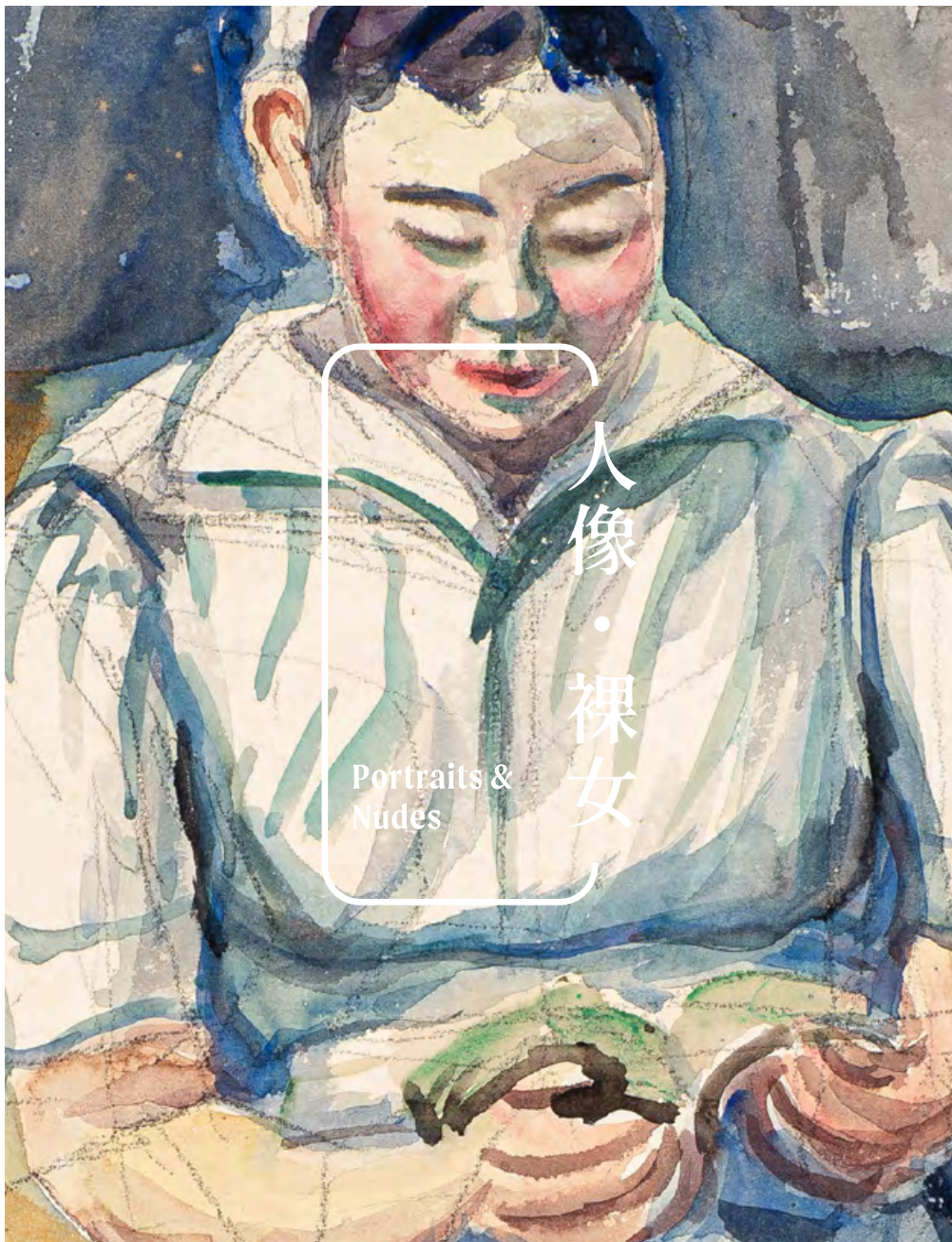
基隆顏家陋園

1926
水彩、紙
49.5 x 33 cm
臺北市立美術館

**Yen Family Lou Yuan
Mansion, Keelung**

1926
Watercolor on paper
49.5 x 33 cm
Taipei Fine Arts Museum





倪蔣懷的創作當中，素描與速寫一向較不為人知。然而，由於倪氏家族的捐贈，增廣了我們對他創作的認知範圍。捐贈當中相當難得地，有 6 本速寫本以及一批炭筆素描。值得注意的是，其中一半以上都是以人像與裸女為主題。倪蔣懷在一本高 11 公分、長 18 公分的速寫本上，生動地記錄一系列婦人各式的擺態，姿勢、神態甚少重複。從婦人臺灣衫的著裝可推論，這些應該是倪蔣懷利用日常觀察，嘗試捕捉人體多樣型態的習作草圖。此外，相較於便於攜帶小巧的速寫本，62 x 47 公分炭筆素描的肖像，形塑更為立體，臉部、身軀的處理更細膩，個人特徵、表情更為鮮明。對倪蔣懷而言，女性裸體畫是體現曲線美的極致表現，只是當時臺灣女性為畫家擔任人體模特兒的風氣未開，在他留存的日記當中，留下不少記述，描寫他與畫友們到處奔走、並設法說服酒樓藝旦或是咖啡廳的女服務生擔任模特兒，才有機會描繪裸露的女體。

Among Ni Chiang-Huai's works, his sketches have generally been less well known. However, thanks to a donation from the Ni family, our understanding of the scope of his art has broadened. Remarkably, the donation includes six sketchbooks as well as a collection of charcoal drawings. Notably, more than half of these focus on portraits and nudes. In one sketchbook 11 cm in height and 18 cm in length, Ni Chiang-Huai vividly recorded a series of women in various poses, with little repetition in their gestures or expressions. Based on the traditional Taiwanese clothing the women wear, it can be inferred that these are studies drawn from daily observations, seeking to capture the diverse forms of the human body. In contrast to the portable, compact sketchbooks, the charcoal portraits on large-sized 62 x 47 cm paper were rendered in a more three-dimensional manner, with finer detail in the treatment of faces and bodies and more vivid depictions of individual features and expressions. For Ni Chiang-Huai, paintings of female nudes were the ultimate expression of curvaceous beauty. However, at that time, it was not yet widely accepted for Taiwanese women to pose as models for painters. His journals contain numerous accounts describing how he and his fellow artists tirelessly sought out restaurant geisha or café waitresses, trying to persuade them to work as models, as this was often their only chance to depict the nude female form.

四叔公仔 (倪基正)

1933
水彩、紙
49 x 33 cm
臺北市立美術館



Fourth Granduncle (Ni Chi-Cheng)

1933
Watercolor on paper
49 x 33 cm
Taipei Fine Arts Museum

看護婦

1939
水彩、紙
48 x 33 cm
臺北市立美術館



Nurse

1939
Watercolor on paper
48 x 33 cm
Taipei Fine Arts Museum

父親倪基元像

約 1929
水彩、紙
66 x 50 cm
臺北市立美術館



Portrait of My Father Ni Chi-Yuan

c. 1929
Watercolor on paper
66 x 50 cm
Taipei Fine Arts Museum

讀書的看護婦

1939
水彩、紙
48 x 33 cm
臺北市立美術館



Nurse Reading

1939
Watercolor on paper
48 x 33 cm
Taipei Fine Arts Museum

麗衣佳人

1938
水彩、紙
47.2 x 31.6 cm
臺北市立美術館



Seated Lady

1938
Watercolor on paper
47.2 x 31.6 cm
Taipei Fine Arts Museum

婦人坐像(一)

年代不詳
炭筆、紙
63.2 x 46.6 cm
臺北市立美術館



Portrait of a Seated Lady-1

Date unknown
Charcoal on paper
63.2 x 46.6 cm
Taipei Fine Arts Museum

暢子

1939
水彩、紙
48 x 33 cm
臺北市立美術館



Nobuko

1939
Watercolor on paper
48 x 33 cm
Taipei Fine Arts Museum

男子側像

年代不詳
炭筆、紙
63.2 x 47.7 cm
臺北市立美術館



Leaning Portrait of Man

Date unknown
Charcoal on paper
63.2 x 47.7 cm
Taipei Fine Arts Museum

裸體男子像

年代不詳
炭筆、紙
62.2 x 47 cm
臺北市立美術館



Portrait of Nude Man

Date unknown
Charcoal on paper
62.2 x 47 cm
Taipei Fine Arts Museum

紮辮子的女童

年代不詳
炭筆、紙
63.1 x 47.5 cm
臺北市立美術館



Girl with Braided Hair

Date unknown
Charcoal on paper
63.1 x 47.5 cm
Taipei Fine Arts Museum

老嫗人像

年代不詳
炭筆、紙
62.6 x 47.7 cm
臺北市立美術館



Portrait of an Elderly Woman

Date unknown
Charcoal on paper
62.6 x 47.7 cm
Taipei Fine Arts Museum

籐椅老嫗坐像(二)

年代不詳
炭筆、紙
62.6 x 47.1 cm
臺北市立美術館



Seated Elderly Woman in a Rattan Chair-2

Date unknown
Charcoal on paper
62.6 x 47.1 cm
Taipei Fine Arts Museum

橫躺裸婦

1933
水彩、紙
32 x 48 cm
臺北市立美術館



Reclining Female Nude

1933
Watercolor on paper
32 x 48 cm
Taipei Fine Arts Museum

裸女

約 1934
水彩、紙
48 x 33 cm
臺北市立美術館

Female Nude

c. 1934
Watercolor on paper
48 x 33 cm
Taipei Fine Arts Museum

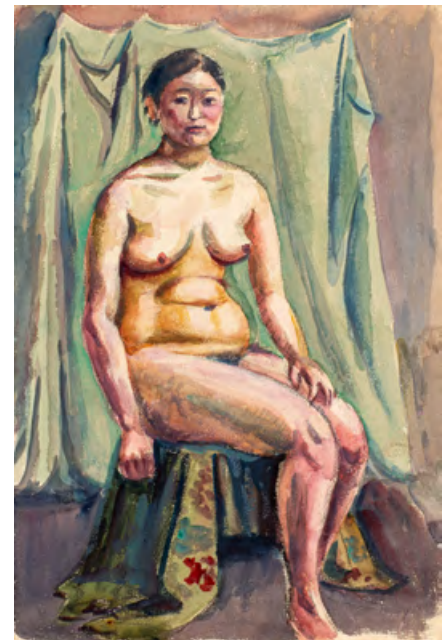


幔前裸婦

約 1934
水彩、紙
49 x 33 cm
臺北市立美術館

Nude Seated Before Curtain

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



側臥裸婦半身像 (一)

年代不詳
炭筆、紙
62.5 x 47.4 cm
臺北市立美術館



Half-Length Reclining Nude-1

Date unknown
Charcoal on paper
62.5 x 47.4 cm
Taipei Fine Arts Museum

裸婦背像

年代不詳
炭筆、紙
47.6 x 62.3 cm
臺北市立美術館



Nude, Back View

Date unknown
Charcoal on paper
47.6 x 62.3 cm
Taipei Fine Arts Museum

半裸婦人

年代不詳
炭筆、紙
62.1 x 46.9 cm
臺北市立美術館



Half Nude Lady

Date unknown
Charcoal on paper
62.1 x 46.9 cm
Taipei Fine Arts Museum

孕婦坐像 (一)

年代不詳
炭筆、紙
62.4 x 47.4 cm
臺北市立美術館



Portrait of a Pregnant Lady-1

Date unknown
Charcoal on paper
62.4 x 47.4 cm
Taipei Fine Arts Museum

側臥裸婦半身像(二)

年代不詳
炭筆、紙
47.2 x 62.5 cm
臺北市立美術館



Half-Length Reclining Nude-2

Date unknown
Charcoal on paper
47.2 x 62.5 cm
Taipei Fine Arts Museum

側臥孕婦(一)

年代不詳
炭筆、紙
47.2 x 62.6 cm
臺北市立美術館



Pregnant Lady Lying on Side-1

Date unknown
Charcoal on paper
47.2 x 62.6 cm
Taipei Fine Arts Museum

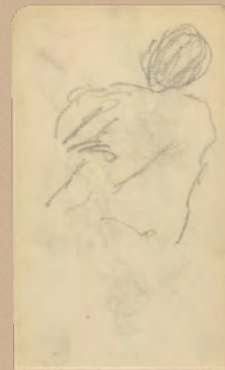
孕婦坐像(二)

年代不詳
炭筆、紙
62.5 x 47.5 cm
臺北市立美術館

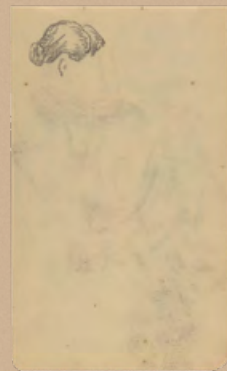
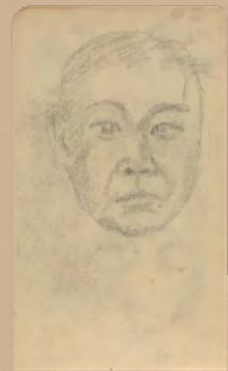


Portrait of a Pregnant Lady-2

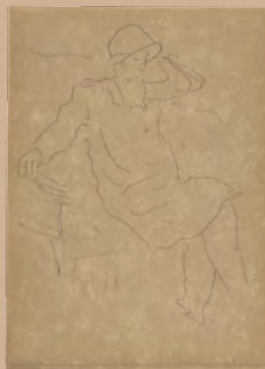
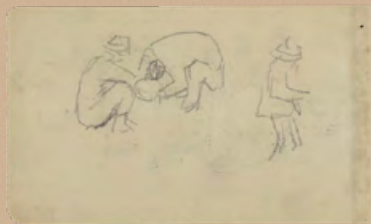
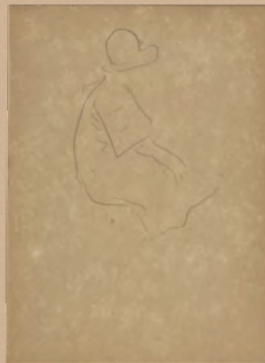
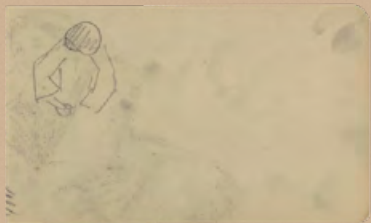
Date unknown
Charcoal on paper
62.5 x 47.5 cm
Taipei Fine Arts Museum

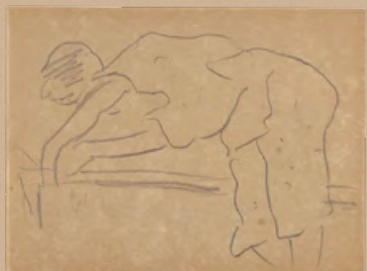






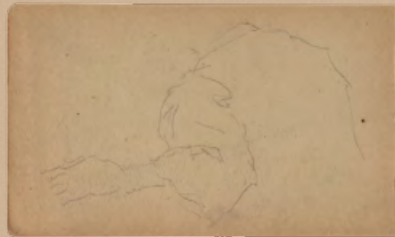








裸女速寫
臺北市立美術館



Nude Sketches
Taipei Fine Arts Museum





陳植棋與白鴛鴦

年代不詳
鉛筆、紙
臺北市立美術館

Chen Chih-chi and Pai Yuan-yang

Date unknown
Pencil on paper
Taipei Fine Arts Museum





雖然倪蔣懷的居所在基隆，但是從事畫會活動、參觀畫展，或參與美術交流活動，還是必須前往人文薈萃的首善之都臺北。倪蔣懷筆下的臺北都會景觀，傳統與現代兼容並蓄。前者有大龍峒、大稻埕與艋舺，後者有博物館、植物園與現代建築。尤其大稻埕是他經常描繪的畫題，也是他經營美術事業的所在，他曾在此設立「臺灣繪畫研究所」，更考慮過在此設立「寶峯美術館」。艋舺（今稱萬華）則是倪蔣懷晚期的重要創作主題，1930年代後半，倪蔣懷身體狀況大不如前，創作的視角也從戶外山野轉移至此。長女婚後定居艋舺，倪蔣懷探訪女兒之際，常在陽臺眺望取景，留下珍貴的艋舺印象。

While Ni Chiang-Huai lived in Keelung, he often made his way to Taipei (then known by its Japanese pronunciation, Taihoku). Taipei was the center of culture, where he took part in art societies, visited exhibitions, and interacted with other artists. Ni's Taipei cityscapes were a mix of the traditional and the modern, portraying the older neighborhoods of Dalongdong, Dadaocheng or Bangka, but also turning an eye to newer sights like museums, botanical gardens and modern buildings. The district of Dadaocheng was a particularly favored subject of his paintings, and also the location of his art enterprises. This is where he opened the Taiwan Painting Academy and where he considered establishing the Baofeng Art Museum. The area of Bangka (now known as Wanhua) was an important subject in Ni's later works. In the late 1930s, Ni's physical condition diminished considerably, and his creative gaze shifted away from outdoor scenes and mountainous landscapes. His eldest daughter settled in Bangka after she married, and when Ni was visiting her, he often looked out from her balcony, leaving behind a valuable impression of Bangka.

町裏 (大稻埕港町)

1929
水彩、紙
50 x 32.5 cm
臺北市立美術館

**Minatochō Neighborhood in Daitōtei (Dadaocheng)**

1929
Watercolor on paper
50 x 32.5 cm
Taipei Fine Arts Museum

**大稻埕**

約 1929
水彩、紙
49.5 x 33 cm
臺北市立美術館

Daitōtei (Dadaocheng), Taipei

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

町裏 (大稻埕)

約 1929
水彩、紙
49.5 x 32.5 cm
臺北市立美術館

Neighborhood in Daitōtei (Dadaocheng)

c. 1929
Watercolor on paper
49.5 x 32.5 cm
Taipei Fine Arts Museum



大稻埕港町

約 1929
水彩、紙
21 x 15 cm
臺北市立美術館

**Minatochō, Daitōtei
(Dadaocheng)**

c. 1929
Watercolor on paper
21 x 15 cm
Taipei Fine Arts Museum

台北李春生紀念館(裏通)

1929
水彩、畫布
43.4 x 58.5 cm
臺北市立美術館

**Li Chun-Sheng Memorial Hall
(Back Street View)**

1929
Watercolor on canvas
43.4 x 58.5 cm
Taipei Fine Arts Museum

大屯雪霽

約 1931
水彩、紙
33 x 48 cm
臺北市立美術館



Clear Skies after Snowstorm
on Datun Mountain

c. 1931
Watercolor on paper
33 x 48 cm
Taipei Fine Arts Museum

真人廟

1933
水彩、紙
48.5 x 33 cm
家屬收藏

Zhenren Temple

1933
Watercolor on paper
48.5 x 33 cm
Collection of the Ni Family



孔廟

1938
水彩、紙
48.5 x 33 cm
家屬收藏

Confucius Temple

1938
Watercolor on paper
48.5 x 33 cm
Collection of the Ni Family



遠望臺北三井商社

約 1929
水彩、紙
50 x 33 cm
臺北市立美術館



**Mitsui & Co. in the Distance,
Taipei**

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

臺北三井商社

約 1930
水彩、紙
42.5 x 31 cm
臺北市立美術館



Mitsui & Co., Taipei

c. 1930
Watercolor on paper
42.5 x 31 cm
Taipei Fine Arts Museum

臺北植物園

約 1930
水彩、紙
32 x 24 cm
臺北市立美術館



Taipei Botanical Garden

c. 1930
Watercolor on paper
32 x 24 cm
Taipei Fine Arts Museum

臺北植物園

1930
水彩、紙
49 x 33 cm
臺北市立美術館



Taipei Botanical Garden

1930
Watercolor on paper
49 x 33 cm
Taipei Fine Arts Museum

祖師廟附近

1940-1941
水彩、紙
48 x 33 cm
家屬收藏

Vicinity of Qingshui Temple

1940-1941
Watercolor on paper
48 x 33 cm
Collection of the Ni Family



艋舺祖師廟

1939
水彩、紙
33 x 48 cm
臺北市立美術館

**Banka (Wanhua) Qingshui Temple**

1939
Watercolor on paper
33 x 48 cm
Taipei Fine Arts Museum

台北郊外

1930
水彩、紙
46.8 x 59.2 cm
臺北市立美術館

**Scene from the Outskirts of Taipei**

1930
Watercolor on paper
46.8 x 59.2 cm
Taipei Fine Arts Museum

艋舺教會

1936
水彩、紙
49 x 32 cm
臺北市立美術館

**Church in Banka (Wanhua)**

1936
Watercolor on paper
49 x 32 cm
Taipei Fine Arts Museum

臺北四合院民宅

1925
水彩、紙
38 x 55 cm
臺北市立美術館

**A Siheyuan Residence in Taipei**

1925
Watercolor on paper
38 x 55 cm
Taipei Fine Arts Museum

臺灣田舍

1938
水彩、紙
32.5 x 48.5 cm
臺北市立美術館

**Farmhouse in Taiwan**

1938
Watercolor on paper
32.5 x 48.5 cm
Taipei Fine Arts Museum

草山 (陽明山)

約 1930
水彩、紙
33 x 48 cm
臺北市立美術館

**Grass Mountain (Yangming Mountain)**

c. 1930
Watercolor on paper
33 x 48 cm
Taipei Fine Arts Museum



藉戶外寫生、戶外速寫，觀察並親近自然是倪蔣懷水彩創作重要的實踐方法。1920、30年代，和當時其他臺籍畫家一樣，臺北近郊的淡水是倪蔣懷經常到訪、取景之地。他尤其注意襯托淡水特殊歷史文化背景的西方建築類型，例如教堂、前英國公署官邸，這些曾作為長老教會與外國人從事宗教、政治、經濟活動的場所，都成為畫家筆下表現異國情調的元素。此外，倪蔣懷也曾走出既有的、日常生活版圖的範疇，以旅人的眼光，追蹤名勝景點，深入中南部，領略臺灣風景的多樣性。從現存1929年日記的記述當中，可以了解到倪蔣懷利用一月5天的新年年假，特地與友人前往中部南投旅遊寫生，並在當地與石川欽一郎會合。在二月4天的舊曆年假期間，他更與友人前往臺灣八景之一的鵝鑾鼻旅行寫生，回程路經屏東、高雄、臺南等地。這趟短促鵝鑾鼻之旅的足跡也留在他隨身的速寫本上，可與日記的記述交互參照。

By painting and sketching outdoors, Ni Chiang-Huai observed nature and immersed himself directly in it, as one of his most important methods of watercolor practice. In the 1920s and 1930s, he frequently visited the town of Tamsui on the outskirts of Taipei in search of scenes to paint, like many other Taiwanese artists of the time. He paid particular attention to Western-style architecture that accentuated Tamsui's distinctive historical and cultural background, such as churches and the former British consulate residence. These buildings, once sites of religious, political, and economic activity involving Presbyterian missionaries and foreign residents, became visual elements in his work that conveyed a sense of exoticism. Ni also ventured beyond the familiar confines of his daily life, adopting the perspective of a traveler to seek out Taiwan's famed scenic spots and explore the diversity of the island's central and southern landscapes. According to entries in a journal that survives from 1929, Ni took advantage of the five-day New Year's break in January to take a sketching trip with companions in central Taiwan's Nantou area, where he met up with the artist Ishikawa Kinichiro. During the four-day Lunar New Year holiday in February, he went on another sketching excursion with friends, this time to Cape Eluanbi, known as one of Taiwan's "Eight Great Scenic Spots," passing through Pingtung, Kaohsiung and Tainan on the way back. The depictions of this hurried sojourn to Eluanbi that he left in his portable sketchbook can be cross-referenced with his journal account.

汐止街景

約 1929
水彩、紙
33x49 cm
臺北市立美術館



Shiodome (Xizhi) Street Scene

c. 1929
Watercolor on paper
33x49 cm
Taipei Fine Arts Museum

汐止街道

1930-1936
水彩、紙
48.5 x 66.5 cm
臺北市立美術館



Street Scene in Xizhi

1930-1936
Watercolor on paper
48.5 x 66.5 cm
Taipei Fine Arts Museum

汐止街道

1928
水彩、紙
42 x 34 cm
臺北市立美術館



Street Scene in Shiodome
(Xizhi)

1928
Watercolor on paper
42 x 34 cm
Taipei Fine Arts Museum

汐止

約 1929
水彩、紙
24 x 33 cm
臺北市立美術館



Shiodome Town (Xizhi)

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

街路

1931
水彩、紙
33 x 49.5 cm
臺北市立美術館



Street View

1931
Watercolor on paper
33 x 49.5 cm
Taipei Fine Arts Museum

磚窯

1930
水彩、紙
33 x 49 cm
臺北市立美術館



Brick Kiln

1930
Watercolor on paper
33 x 49 cm
Taipei Fine Arts Museum

前清淡水關稅務司官邸
(淡水小白宮)

約 1936
水彩、紙
32 x 48 cm
臺北市立美術館



Tamsui Customs Officers'
Residence (Little White
House)

c. 1936
Watercolor on paper
32 x 48 cm
Taipei Fine Arts Museum

磚窯

約 1929
水彩、紙
33 x 49 cm
臺北市立美術館



Brick Kiln

c. 1929
Watercolor on paper
33 x 49 cm
Taipei Fine Arts Museum

淡水家屋

1936
水彩、紙
49 x 65 cm
臺北市立美術館



Houses in Tamsui

1936
Watercolor on paper
49 x 65 cm
Taipei Fine Arts Museum

淡水淡江中學

1929
水彩、紙
49 x 67 cm
臺北市立美術館

Private Tam-kang High School, Tamsui

1929
Watercolor on paper
49 x 67 cm
Taipei Fine Arts Museum



淡水教堂

1936
水彩、紙
49.5 x 66 cm
臺北市立美術館

Tamsui Church

1936
Watercolor on paper
49.5 x 66 cm
Taipei Fine Arts Museum



淡水

約 1936
水彩、紙
64.5 x 102.7 cm
臺北市立美術館



Tamsui

c. 1936
Watercolor on paper
64.5 x 102.7 cm
Taipei Fine Arts Museum

富貴角海岸

1929
水彩、紙
33 x 48 cm
臺北市立美術館



Coast at Fugui Cape

1929
Watercolor on paper
33 x 48 cm
Taipei Fine Arts Museum

新竹

1928
水彩、紙
33 x 49 cm
臺北市立美術館



Shinchiku Town (Hsinchu)

1928
Watercolor on paper
33 x 49 cm
Taipei Fine Arts Museum

新竹東門城

1932
水彩、紙
33 x 48 cm
臺北市立美術館

East Gate, Shinchiku
(Hsinchu)

1932
Watercolor on paper
33 x 48 cm
Taipei Fine Arts Museum



竹東

1928
水彩、紙
33 x 41.5 cm
臺北市立美術館

Chikutō Town (Zhudong)

1928
Watercolor on paper
33 x 41.5 cm
Taipei Fine Arts Museum



臺灣中部民家

1928
水彩、紙
43 x 48.5 cm
臺北市立美術館



Private Housing, Central
Taiwan

1928
Watercolor on paper
43 x 48.5 cm
Taipei Fine Arts Museum

南投之町端

1929
水彩、紙
31 x 47 cm
臺北市立美術館



Town's End in Nanto County
(Nantou)

1929
Watercolor on paper
31 x 47 cm
Taipei Fine Arts Museum

臺灣中部風光

約 1929
水彩、紙
33 x 48 cm
臺北市立美術館



Central Taiwan Landscape

c. 1929
Watercolor on paper
33 x 48 cm
Taipei Fine Arts Museum

臺灣中部街道

約 1929
油彩、紙
25 x 31 cm
臺北市立美術館



Street Scene in Central Taiwan

c. 1929
Oil on paper
25 x 31 cm
Taipei Fine Arts Museum

南之國

約 1929
水彩、紙
32 x 49 cm
臺北市立美術館



Southern Region of the Country

c. 1929
Watercolor on paper
32 x 49 cm
Taipei Fine Arts Museum

城門

1929
水彩、紙
33 x 50 cm
臺北市立美術館



Town Gate

1929
Watercolor on paper
33 x 50 cm
Taipei Fine Arts Museum

鳳山街道

1922
水彩、紙
24 x 33 cm
臺北市立美術館



Street Scene in Hōzan Town (Fengshan)

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

廈門景色

1939
水彩、紙
48 x 32.5 cm
臺北市立美術館



Xiamen Scenery

1939
Watercolor on paper
48 x 32.5 cm
Taipei Fine Arts Museum

廈門裏町

1939
水彩、紙
48 x 32.5 cm
臺北市立美術館



Xiamen Backstreet

1939
Watercolor on paper
48 x 32.5 cm
Taipei Fine Arts Museum

廈門寺廟

1939
水彩、紙
32.5 x 48 cm
臺北市立美術館



A Temple in Xiamen

1939
Watercolor on paper
32.5 x 48 cm
Taipei Fine Arts Museum



臺灣風景

1929

水彩、紙

冊頁 27 x 18 x 2.5 cm

內頁 (展開) 27 x 36 cm (x7)

臺北市立美術館



Album of Landscapes in Taiwan

1929

Watercolor on paper

Accordion 27 x 18 x 2.5 cm;

Inside pages 27 x 36 cm (x7)

Taipei Fine Arts Museum





色綫 (三) (色彩計劃)

約1929
水彩、畫仙板
24x27 cm
臺北市立美術館



Color Line 3 (Color Project)

c. 1929
Watercolor on shikishi board
24 x 27 cm
Taipei Fine Arts Museum

色綫 (五) (色彩計劃)

約1929
水彩、畫仙板
24x27 cm
臺北市立美術館

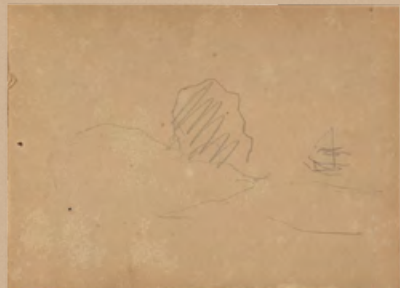
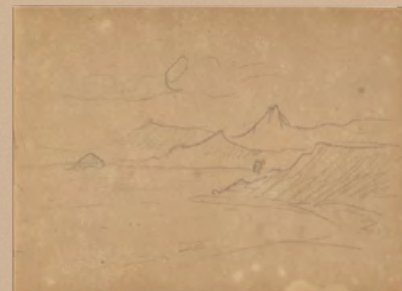


Color Line 5 (Color Project)

c. 1929
Watercolor on shikishi board
24 x 27 cm
Taipei Fine Arts Museum

旅行速寫
臺北市立美術館

Travel Sketches
Taipei Fine Arts Museum







由於倪蔣懷必須兼顧礦業經營，他積極把握創作的時間，習慣於日常之間尋求靈感，就地取材。因此，我們得以依循他生活版圖內外的具體路徑，逐一追索出他創作的軌跡。然而，另一方面，作為石川首批的臺籍弟子，倪蔣懷也努力嘗試以水彩作為媒介，深入探索臺灣風土民情所蘊含的特殊的藝術景觀以及美感經驗。他以〈廟旁〉、〈街景〉、〈彎路〉、〈初秋好日〉、〈雨日〉、〈午後之光〉、〈民家小閑〉、〈田園之曲〉等概念性的題名，賦予那些無法具體指認，但卻又熟悉的日常生活場景一種抽象的抒情的視覺聯想。在這些觸動人心、喚起共鳴的畫作之中，他同樣聚焦日常、貼近日常，但是更側重個人感性的抒發。可以看出，他企圖藉由個人創發的藝術手法，轉化臺灣風土的景觀與圖式，開啟嶄新的視野，進而改變人們的觀看經驗。由此也顯示，他透過水彩充分領略了藝術創作追求自主、自由的內涵與價值。

Because much of Ni Chiang-Huai's time was taken up managing mining operations, he seized every opportunity to paint, developing a habit of seeking inspiration from daily life and working with readily available materials. As a result, we can trace his artistic practice by following the physical paths he took every day in and around his living environment. At the same time, as one of Ishikawa Kinichiro's earliest Taiwanese students, Ni diligently employed watercolor to make an in-depth exploration of the distinctive artistic sights and aesthetic life present within Taiwan's natural environment and local customs. Through conceptually titled works such as *Next to the Temple*, *Street Scene*, *Bend in a Road*, *One Fine Day in Early Fall*, *Rainy Day*, *Afternoon Light*, *Homestead Leisure*, and *Pastoral Melody*, he took scenes of everyday life that were not specifically identifiable yet were deeply familiar and endowed them with abstract yet lyrical visual associations. In these emotionally resonant paintings, he not only focused on everyday experience, but also accentuated the expression of his personal feelings. One can sense that he was attempting to transform the visual forms and imagery of Taiwan's local environment through his own artistic expression, to open up new perspectives and thereby change how people saw things. This reveals how he fully grasped the meaning and value of watercolor as an artform enabling the pursuit of autonomy and freedom.

坂道 (坡道)

約 1926
水彩、紙
32 x 25 cm
臺北市立美術館



Hillside Ramp

c. 1926
Watercolor on paper
32 x 25 cm
Taipei Fine Arts Museum

小路

約 1926
水彩、紙
32 x 24 cm
臺北市立美術館



Trail

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

民家小閑

1925
水彩、紙
26 x 35 cm
臺北市立美術館



Homestead Leisure

1925
Watercolor on paper
26 x 35 cm
Taipei Fine Arts Museum

林本源宅邸街區

1925
水彩、紙
37 x 55 cm
臺北市立美術館



Lin Family Mansion Vicinity

1925
Watercolor on paper
37 x 55 cm
Taipei Fine Arts Museum

雨日

約 1927
水彩、紙
24 x 31 cm
臺北市立美術館

Rainy Day

c. 1927
Watercolor on paper
24 x 31 cm
Taipei Fine Arts Museum



雨景

約 1927
水彩、紙
24 x 33 cm
臺北市立美術館

Rainy Street Scene

c. 1927
Watercolor on paper
24 x 33 cm
Taipei Fine Arts Museum



廟旁

約 1925
水彩、紙
49 x 67 cm
臺北市立美術館



Next to the Temple

c. 1925
Watercolor on paper
49 x 67 cm
Taipei Fine Arts Museum

有廟的風景

1927
水彩、紙
24 x 33 cm
臺北市立美術館

Scenery with a Temple

1927
Watercolor on paper
24 x 33 cm
Taipei Fine Arts Museum



街景

約 1927
水彩、紙
39 x 57 cm
臺北市立美術館

Street Scene

c. 1927
Watercolor on paper
39 x 57 cm
Taipei Fine Arts Museum



街道

約 1927
水彩、紙
30 x 41 cm
臺北市立美術館



Street Scene

c. 1927
Watercolor on paper
30 x 41 cm
Taipei Fine Arts Museum

露店

約 1928
水彩、紙
32 x 48.5 cm
臺北市立美術館



Outdoor Market

c. 1928
Watercolor on paper
32 x 48.5 cm
Taipei Fine Arts Museum

彎路

約 1928
水彩、紙
32 x 42 cm
臺北市立美術館



Bend in a Road

c. 1928
Watercolor on paper
32 x 42 cm
Taipei Fine Arts Museum

檳榔樹

約 1925
水彩、紙
24 x 33 cm
臺北市立美術館



Scenery with Betel Nut Trees

c. 1925
Watercolor on paper
24 x 33 cm
Taipei Fine Arts Museum

初秋好日

約 1929
水彩、紙
32 x 48 cm
臺北市立美術館



One Fine Day in Early Fall

c. 1929
Watercolor on paper
32 x 48 cm
Taipei Fine Arts Museum

田舍家

約 1925
水彩、紙
38 x 55 cm
臺北市立美術館



Countryside Houses

c. 1925
Watercolor on paper
38 x 55 cm
Taipei Fine Arts Museum

田園之曲

約 1931
水彩、紙
33 x 48 cm
臺北市立美術館



Pastoral Melody

c. 1931
Watercolor on paper
33 x 48 cm
Taipei Fine Arts Museum

午後之光

約 1928
水彩、紙
31 x 42 cm
臺北市立美術館



Afternoon Light

c. 1928
Watercolor on paper
31 x 42 cm
Taipei Fine Arts Museum

黃昏

約 1931
水彩、紙
33 x 49 cm
臺北市立美術館



Dusk

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

田舎道

1932
水彩、紙
32 x 48 cm
臺北市立美術館

Country Road

1932
Watercolor on paper
32 x 48 cm
Taipei Fine Arts Museum



川岸

約 1927
水彩、紙
33 x 48 cm
臺北市立美術館

Riverbank

c. 1927
Watercolor on paper
33 x 48 cm
Taipei Fine Arts Museum



田舍

約 1930
水彩、紙
33 x 49 cm
臺北市立美術館



Countryside

c. 1930
Watercolor on paper
33 x 49 cm
Taipei Fine Arts Museum

晴日

約 1929
水彩、紙
32 x 42 cm
臺北市立美術館



Sunny Day

c. 1929
Watercolor on paper
32 x 42 cm
Taipei Fine Arts Museum



水彩先驱
Early Works



礦野炭地
Coal Towns & Mining Communities



基隆港都
Harbor Town: Keelung



人像·裸女
Portraits & Nudes



臺北城
Taihoku City





日常・凝視
A Gaze at the Everyday

倪 ■
蔣懷
A Tribute to
Ni Chiang-Huai
紀念
■ 展

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