

# 蕭如松

## HSIAO Ju-Sung

1922–1992

一生奉獻於國高中美術教職的蕭如松，對於新竹地區藝術教育及美育推廣有著長久耕耘，並廣受敬仰；律已甚嚴的蕭如松即便勤於創作，卻堅持直到教職退休後才舉辦個展，教學第一、個人創作第二，展現出明確的自我身分界定與生涯實踐。在日常教學的同時，他大半生灌注心力的美術舞台在於臺灣官方和畫會舉辦的年度展覽會，尤以「全省美展」（以下簡稱省展）為主，自1949年第4屆省展至1992年第47屆省展止，年年參展，且自第30屆（1975）省展開始擔任評審委員。

1966年至1985年這段時間，他幾乎每年均會提交兩種類型的作品參與省展，歷時20年而不間斷。主要送件的畫類是國畫部，除了1966年的水墨畫〈山路〉外，共計入選13件他自己歸類為「膠彩畫」的作品，獲選的畫題多屬風景畫與仕女畫兩種類型。這些作品的共同特色為：皆以水彩顏料為主兼用礦物顏料及墨色，混合搭配作畫，創造出一種具有特殊「蕭如松樣式」的膠彩畫風，他在自身的不斷嘗試中，藉由水彩不同的透明度，試圖追求營造東洋膠彩畫的形式與畫意。

〈信〉是蕭如松提交1973年第28屆省展國畫部的作品，這一年，省展取消國畫第二部：「膠彩」，改與水墨畫合併統稱國畫部。本作以近乎滿版的構圖，描繪身著白衣藍裙的少女倚坐扶手椅，垂目讀信，她的眉頭深鎖，讓觀者也隨之屏氣凝神，臆想著女子所讀的信件內文。這幅以學生作為模特兒的作品，畫面素潔簡淨，除了主題之外，沒有額外的事物描寫。蕭如松透過勻整的平塗設色，並將背景空無留白，在畫面形式風格上嘗試接連日式膠彩美人畫的典雅氣質，除去華麗之美，表現樸實的淡雅，讓觀賞的焦點留駐在畫面中的線條表現；而描繪人物的勾線，俐落平穩，筆觸厚實有力，可見他自青壯時代起便維持的書法鍛煉隱現其中。蕭如松有兩件同樣名為〈信〉的膠彩畫作品，創作時間大約同時，畫面構成也幾近相同，惟有讀信女子的藍裙樣式及空間裝飾表現有所不同，兩件作品推斷一應為初期稿本，另一為後期再繪的版本。

整體而言，在蕭如松典型的水彩畫面中，線條與色塊時常有同樣的功能，難以分而視之，線如色，色塊如線，讓畫面因而穩固堅實；而他一生中為數不多的類膠彩畫，則讓我們看到他如何更加著重突顯線條的表現和掌握，收斂的色彩、線條，彷彿是蕭如松簡誠生命情調的另一種投映。（陳苑禎）

Hsiao Ju-Sung dedicated his entire life to teaching high and middle school art classes, and is widely admired for his development and promotion of art education in the Hsinchu area. He was rigorous and diligent in his art practice but insisted on waiting until after retirement to hold a solo exhibition. His career and his identity are defined primarily by teaching and secondarily by making art. Although he taught every day, Hsiao poured most of his time and energy into annual painting exhibitions held by painting societies and the government, especially the Taiwan Provincial Fine Arts Exhibition, in which he exhibited work every year from the show's fourth iteration in 1949 to its forty-seventh in 1992, the year he died. In addition, for the thirtieth iteration in 1975, Hsiao first served on the exhibition's judicial committee.

Every year without exception from 1966 to 1985, Hsiao entered two different kinds of artworks in the Taiwan Provincial Fine Arts Exhibition. He mainly sent paintings, including thirteen which were selected and classified as gouache by the artist, and one, *Mountain Pass*, which was selected in 1966 and classified as ink painting. Subject matter in the selected paintings is mainly landscape or the female figure. A characteristic that all these works share is that they were painted with watercolors mixed with ink and mineral pigments to form the artist's unique gouache style. By continuously experimenting with the transparency of this paint, Hsiao pursued a Japanese style and atmosphere in his gouache paintings.

*Letter* is a work that Hsiao successfully submitted to the traditional Chinese painting section of the twenty-eighth Taiwan Provincial Fine Arts Exhibition in 1973. In this year, the Exhibition eliminated its gouache category, but accepted the medium along with ink under the heading Traditional Chinese Painting. In *Letter*, Hsiao portrays a woman seated in an armchair wearing a white blouse and blue skirt, and creates a composition extending beyond the picture frame. Her eyes are directed downwards to a letter, which she is intently reading, thus prompting the viewer's curiosity about the letter's contents. One of Hsiao's students posed for this quiet and simple painting, which includes only its subject.

For the figure, the artist used areas of flat and even color while leaving the background empty. The formal style of the painting resembles the elegant temperament seen in Japanese *bijin-ga* gouache paintings, which take beautiful women as their subjects. Hsiao avoids showy beauty in favor of simplicity and elegance, and guides the viewer's focus to the expressive linear qualities in his painting. The figure's outline is orderly and smooth, while the brushwork is thick and vigorous, reflecting the calligraphy practice that Hsiao had maintained since youth. The artist created two gouache paintings during the same period for which he used the same general composition and "letter" as their titles. The other version, however, differs in the style of the subject's blue skirt and the setting's decorative elements, and seems to be a preliminary version of the painting *Letter* discussed here.

Overall, lines and blocks of color in Hsiao's watercolor paintings have the same function and are difficult to distinguish—lines are color, and areas of color are lines—making his compositions stable and solid. With the few gouache paintings he created throughout his life, Hsiao demonstrated his expression and mastery with strong lines. Restraint with line and color seems to be yet another projection of Hsiao's simple and sincere life. (Agiluf CHEN)

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