

# 陳德旺

## CHEN Te-Wang

1910–1984

陳德旺，日治時期出生於臺北迪化街，自述先祖為一儒師，先代累世簪纓，及其先父改行為商，家中殷實，於當時臺北繁華之經濟中心迪化街經營康元國藥材行。1918年入太平國小，自幼喜愛畫畫，1924年考入臺北第一中學（今建國中學）就讀，美術老師為鹽月桃甫，1926年赴天津同文書院就讀。因對美術興趣濃厚，提早返臺計畫至東京學畫。

透過臺灣新報記者認識石川欽一郎，陳德旺受其指導，後加入1929年倪蔣懷開辦的洋畫研究所（1930年改名為「臺灣繪畫研究所（會）」），1930年赴日本東京由陳植棋帶領拜訪帝國美術學校教務主任，惟受獨立美術協會演講之野獸畫風與主張吸引，決意不進美術學校，遊走本鄉繪畫研究所、川端畫學校、二科會研究所、吉村芳松畫塾等處，自由學習美術。他與畫友合組行動美術協會、臺灣美術造型協會、紀元畫會等，以研究純粹美術為旨趣。1952年任開南商工職校美術教師，1956年轉入臺北市立大同中學任教。<sup>1</sup>

陳德旺性格好靜，潛心鑽研藝術創作，更習於舊畫上實驗求解。本次入藏的兩件作品：〈柯洛研究〉、〈自畫像〉，為其70年代的創作，得自於前館長張振宇先生的捐贈。張氏高中時期曾與陳德旺在開封街畫材店偶遇，兩人同樣專注於繪畫的探討，因此結為忘年之交。這兩件作品原畫在同一張馬糞紙的兩面，陳德旺為鼓勵後輩，將作品贈予張前館長；為觀賞及收納之便，張先生請修復師拆分成二件作品。陳德旺對於油畫材料、用色、疊加的技法傾力深究，以自己及柯洛圖像為主題進行實驗，成果亦是陳德旺的風格。陳德旺強調「在光和影的模糊的輪廓中，距離感會清楚地顯現出來」。要如何畫一幅畫？要如何達到油畫的透明度或不透明度？不同油料產生何種效果，油彩要乾燥到何種程度才適合疊加另一層？以及要如何達到色塊和諧、良好的構圖；陳德旺的深入研究，也創造出其特殊風格。（方美晶）

<sup>1</sup> 參考王偉光記錄、整理，《陳德旺畫談》（臺北：藝術家出版社，1995），頁50-51、284、311-318。

Chen Te-Wang was born during the Japanese era on Dihua Street in Taipei. He claimed to be descended from a long line of government officials and that his grandfather was a Confucian scholar. His father was the first in the family to undertake business as a profession. The family was well off and operated a pharmacy specializing in traditional Chinese medicine on Dihua Street, the center of Taipei's bustling business district. In 1918, Chen entered Taiping Elementary School. From an early age, he loved drawing, and in 1924, successfully tested into No. 1 Taihoku High School (today's Jianguo High School), where he studied with the painter Shiotsuki Tōho. In 1926, Chen traveled to Tianjin to attend school at Toa Dobunshoin, but because of his intense interest in art, returned earlier than expected. He later went to Tokyo to study painting.

Chen met the painter Kinichiro Ishikawa through a reporter at *Taiwan Shinpō*, and in 1929 with his guidance, entered the Western Painting Research Institute, established by Ni Chiang-Huai. In 1930, Chen paid a visit to the administrative director of Teikoku Art School with an introduction from Chen Chih-Chi. After he attended a lecture promoting the Fauvist painting style given at the independent art association Dokuritsu Bijutsu Kyokai, Chen decided to undertake a peripatetic and more liberal education at various private art institutes around Japan, including Hongoo Painting Institute, Kawabata Painting School, Nikakai Academy and Yoshimura Yoshimatsu's painting studio, rather than enroll at Teikoku Art School. Back in Taiwan, Chen helped establish the Mouve Artist Society, Taiwan Plastic Arts Association, and the Era Art Association with other painters, with the goal of studying fine arts. He started teaching at Kainan Vocational High School in 1952, and then at Taipei Municipal Datong High School in 1956.<sup>1</sup>

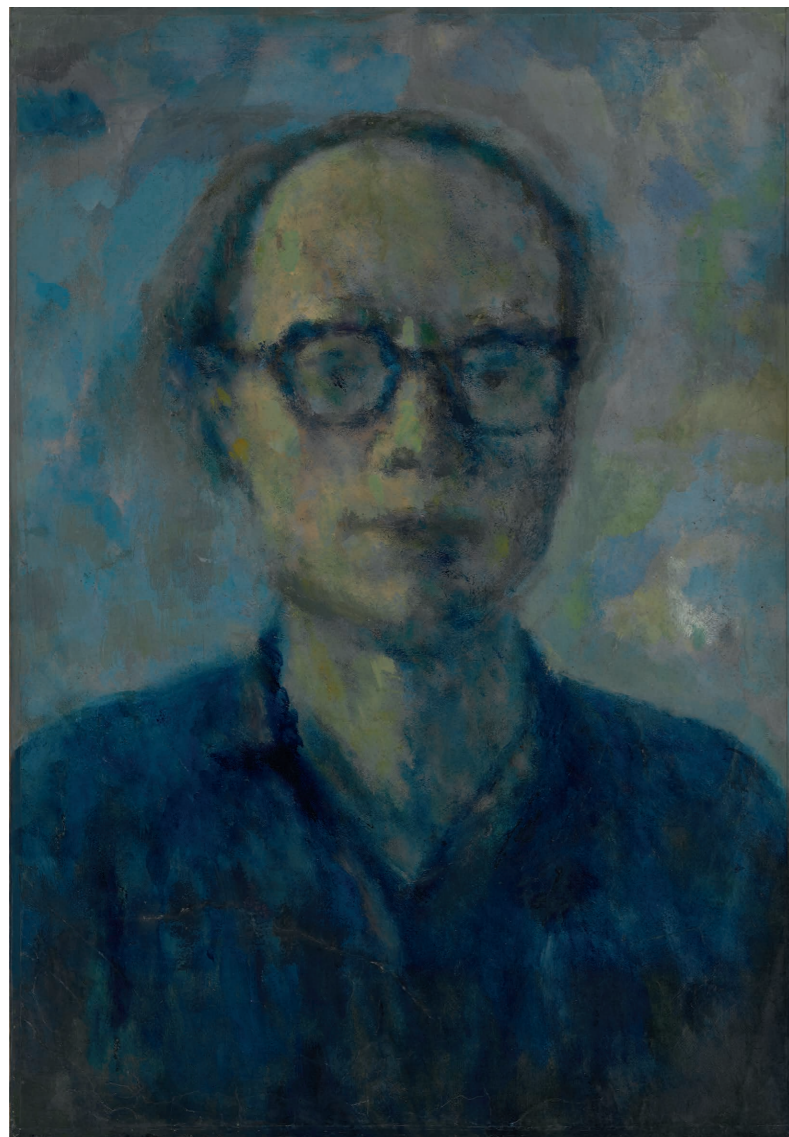
Chen Te-Wang had a quiet disposition, studied art with great concentration, and experimented on his previous paintings to work out problems. This year, the Museum collected two works by Chen, his *Camille Corot Study* and *Self-Portrait*, two works made in the 1970s and donated by the former

Museum director Chang Cheng-Yu. When in high school, Chang met Chen in an art supply store on Kaifeng Street, and as both were devoted to the study of painting, they became life-long friends despite their age difference. The two works, originally painted on either side of a piece of strawboard, were gifted to Chang to encourage this young and aspiring artist. To better appreciate the two paintings, Chang hired a conservator to split the strawboard into separate works. Chen was quite particular about oil paint, use of color, and superimposition of objects in his paintings, and took an experimental approach in *Camille Corot Study* and *Self-Portrait* to achieve his own style. Chen stressed that “a feeling of distance clearly appears in the indistinct contours between light and shadow.” Chen carefully studied how to create a painting, to achieve translucence or opacity with oils, to produce different effects with different oil paints, to ascertain the appropriate degree of dryness before adding another layer, to achieve harmony between areas of color, and how to arrive at good composition, and all of these considerations leading to his unique style. (Fang Mei-Ching)

<sup>1</sup> Wang Wei-Kwang, ed, *The Art of Chen Te-wang* (Taipei: Artist Publishing, 1995), pp. 50-51, 284, 311-318.

自畫像 Self-Portrait

1970c  
油彩、紙、畫布 Oil and paper on canvas  
55 x 38 cm  
捐贈 Donation 2020.0004.001



柯洛研究 Camille Corot Study

1970c  
油彩、紙、畫布 Oil and paper on canvas  
55 x 38 cm  
捐贈 Donation 2020.0004.002

