

## 洪瑞麟

HUNG Jui-Lin

1912–1996

洪瑞麟1912年出生於臺北大稻埕，父親洪鶴汀為一業餘畫家，擅長墨梅。在父親的影響下，自幼即對繪畫產生濃厚興趣。9歲時進入「稻江義塾」就讀，洪瑞麟遇到吳清海老師，吳老師將其所收藏的日本美術雜誌與畫集供他參考臨摹，這是洪瑞麟接觸西洋繪畫之始，也是他立下西畫根基的重要時刻。

義塾畢業後，洪瑞麟進入成淵中學夜間部就讀，一心嚮往的仍然是繪畫，由於常在美術比賽中獲選，增加了他學畫的信心。1929年洪瑞麟以一幅水彩畫〈靜物〉在第三回「臺灣水彩畫會展」獲得頭獎，這次得獎添增他不少習畫的信心，更興起赴日本學畫的念頭。同一年，洪瑞麟參加「臺灣繪畫研究所」習畫，該繪畫研究所由倪蔣懷出資、石川欽一郎指導。在石川的指導下，洪瑞麟從石膏像素描、靜物水彩寫生開始了嚴格的西洋畫訓練，於此研究所學習了一年多。

1930年9月，洪瑞麟由陳植棋帶領，負笈東瀛。循著臺灣前輩的路子，洪瑞麟選擇「川端畫學校」與「本鄉繪畫研究所」習畫，為隔年春天的入學考預作準備。白天，洪瑞麟在「川端」的洋畫部，晚上則在「本鄉」，反覆練習人體和石膏像素描。1931年4月，洪瑞麟考入東京帝國美術學校西畫科（後改名為武藏野美術大學）。在「帝美」，洪瑞麟受海老原喜之助、清水多嘉示指導；不同於東京美術學校的保守，帝國美術學校不受正統拘束，敢於叛逆，具實驗性的前衛美術風潮，也帶給他日後創作多所啟發。

1936年畢業返臺，洪瑞麟和楊三郎、陳德旺相約至來社（今屏東來義村）旅行寫生，開始了他有關臺灣原住民族的原始藝術探索。1937年洪瑞麟再度赴日，12月他前往日本東北山形縣楯岡（今村山市），造訪帝美同學細梅久彌。此行一個多月，共完成四大本速寫及數幅油畫，其中包括他最知名的代表作〈山形市集〉。山形農民於1930至1931年間遭遇饑饉，賣兒賣女時有所聞，畫中呈現天寒下蕭瑟的勞動者等待市集交易，宣示著他們與自然搏鬥的意志。

洪鈞雄先生捐贈的〈山形雪地〉即是洪瑞麟拜訪山形好友期間速寫而成的淡墨小品。畫中洪瑞麟以極簡約而流暢的淡墨勾勒白雪皚皚的山叢，再以富有功力的寫生技巧，精準地捕捉農民裹著厚重毛氈，在雪地中哆嗦攀談的情景，畫面呈現了人在大自然環境中卑微但莊嚴的生存力量。（陳淑鈴）

Hung Jui-Lin was born in 1912 in Dadaocheng, Taipei. His father, Hung He-Ting, was an amateur painter skilled at plum blossom ink painting. Guided by his father's influence, Hung Jui-Lin developed a deep interest in painting as a child. At the age of nine, he enrolled at Daojiang Private Charity School and met the teacher Wu Ching-Hai, who provided Hung with his collection of Japanese art magazines and painting books for him to copy. This was Hung's first encounter with Western painting, and the period in which he established his basic foundation in this area.

After graduating from the Daojiang Private Charity School, Hung started studying in the night program at Taipei Municipal Chengyuan High School, where he continued his yearning for painting and was selected in several art competitions, thus increasing his confidence. His watercolor painting *Still Life* won first prize in the third Taiwan Watercolor Exhibition in 1929, giving him confidence to continue his pursuit of painting and the idea to go to Japan for study. In the same year, Hung started attending Taiwan Painting Research Institute, founded with financial support from Ni Chiang-Huai and directed by Kinichiro Ishikawa. Here, Hung started serious training in Western painting by sketching plaster busts, and practicing watercolor still lifes and life drawing under the guidance of Kinichiro Ishikawa at the Institute for over a year.

In September of 1930, Hung traveled overseas with the help of Chen Chih-Chi, and following in the footsteps of senior generation Taiwanese artists, chose to study painting at the Kawabata Painting School and Hongoo Painting Institute, both in Japan. In the spring of the following year, Hung started preparing for the college entrance exam. By day he studied at the School, and at night, the Institute, repeatedly drawing live models and plaster busts.

In April of 1931, Hung entered the Western Painting Division of Tokyo's Teikoku Art School (today's Musashino Art University), where he was taught by painter Kinosuke Ebihara and sculptor Takashi Shimizu. Unlike the conservative Tokyo Fine Arts School, Teikoku Art School allowed students to rebel against orthodoxy and explore experimental and avant-garde aesthetics, which provided Hung with ample inspiration after he left school.

In 1936, Hung graduated and returned to Taiwan. With Yang San-Lang and Chen Te-Wang, Hung arranged a trip to Laishe (today's Laiyi Village in Pingtung County) to sketch outdoors, and this experience prompted his exploration of indigenous arts. In 1937, Hung returned to Japan to visit his classmate Hosome Hisaya in Tateoka (today's Murayama City), Yamagata Prefecture. Hung traveled for more than a month and completed four large sketchbooks and several oil paintings, including his most famous and representative work *Market at Yamagata*. From 1930 to 1931, farmers in Yamagata met with crop failure and it was said that they were forced to sell their children to survive. The painting presents a desolate winter scene, in which laborers are waiting to make transactions in the town market, which can be seen as perseverance in their struggle with nature.

The artist's son, Hung Jun-Hsiung, donated *Snowy Landscape in Yamagata Prefecture*, a small ink sketch that his father made while visiting his friend in Tateoka. In the work, Hung Jui-Lin outlined snow-capped mountains with extremely simple and smooth lines in light ink. He then skillfully sketched a scene of farmers wrapped in thick felt and chatting in the snow to poignantly depict their humble but majestic quest for survival in nature. (Chen Shu-Ling)

山形雪地 Snowy Landscape in Yamagata Prefecture

1937

墨、淡彩、紙 Ink and pigment on paper

25.5 x 26.5 cm

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