

洪瑞麟

HUNG Jui-Lin

1912–1996

從黝暗地底中，透過微弱的頭燈所照見的，是甚麼樣的人生？上工前，將生命交託神明，用盡氣力與大自然拚搏的苦勞辛酸，又有誰能體會？透過前輩藝術家洪瑞麟的描繪，綿長蜿蜒的地道裡，一群默默掘進、深入地心岩層，為人類帶來火種的普羅米修斯，正是他日日相處、生死與共的礦工兄弟們。出生於臺北大稻埕的洪瑞麟，自1938年起，至瑞芳懷山煤礦工作的35年間，為臺灣從日治時期啟動的礦業發展，到1970年代輝煌的烏金歲月留下珍貴紀錄。

相機發展之初購置成本高昂，也得依靠點燃鎂粉、強光閃射，才能拍攝物體；而煤礦坑內作業產生的粉塵、著煤後的沼氣，都可能使人窒息，若遇到火星勢必造成燃燒或爆炸，因此在費用及安全雙重考量下，礦坑內的活動，鮮少有攝影紀錄。然洪瑞麟因礦坑工作之便，巡視各工項之餘，得以近身觀察這群因勞動而肌肉健碩，或過度用力以致骨骼變形的礦工弟兄們，他將之視為米開朗基羅所崇敬的人體之美，用簡單的筆、墨、紙或水彩、蠟筆，甚至臉上的汗水及地上的泥土，勤快地記錄下這群為大眾奉獻生命的勞動者身影。

實際上像洪瑞麟於日本帝國美術大學（今武藏野美術大學）受過專業美術訓練，仍願意深入礦區與礦工們並肩工作，實屬難得。他雖也曾懷抱遠赴巴黎藝術之都追夢的理想，但二戰衝突的影響、倪蔣懷的知遇之恩，以及愛情、家庭的力量，讓他從此甘心隱於生活、砥礪自己的畫筆。他筆下的礦工造型不僅只於形象的模擬，而是帶有生命及個性的血性人物，是共情可感的形象；而多年的創作累積，也讓他以「礦工畫家」的形象深入人心。

洪瑞麟以「礦工頌」為名的作品，目前研究所知的創作年代分別是1960、1965、1966年與退休後的1979年，本次入藏的作品為1965年的代表作。1971年洪瑞麟更以現代詩體，標舉《礦工頌》之名於《雄獅美術》雜誌發表讚美詩，為礦工獻上最崇高的敬意，也為〈礦工頌〉畫作及歷時35年以礦工為題的創作做出最深刻的闡釋，並將〈礦工頌〉作品的寓意及重要性推上高峰。本館藉由展覽機緣，獲得作品出讓機會，為洪瑞麟重要創作階段，以及臺灣已然消逝的煤礦產業，保留下珍貴的見證與優秀的藝術作品。

本作〈礦工頌（坑內坑外）〉是洪瑞麟從豐富的速寫和觀察經驗中累積、提煉出的連環作業場景：從左下角的坑外討論開始，隨著上方臺車的推進，接連展開等待出坑、掘進、採煤等各種工作畫面，每個幽暗的坑口都被礦工的頭燈渲染得無比敞亮，彷彿地底下有無數個舞臺，而舞臺上聚光燈所關注的無名勇士們，就是勞苦功高、不惜以身犯險的礦工們；也正是洪瑞麟在讚美詩中所頌詠，不惜背著十字架、為人類巧奪神的秘藏的崇高人類拓荒者。礦工們用手、血、汗開拓億萬年的岩層，洪瑞麟則將其用盡苦力的極限狀態，昇華為如神性般崇高的精神。（方美晶）

Spending one's days in dark subterranean tunnels with only a weak headlamp to light the way is what kind of life? Who knows what it is like to entrust God with his life before starting work, and then struggle against nature with all his strength to do a toilsome and miserable job? The twentieth-century artist Hung Jui-Lin depicted a group of Prometheans who silently dug deep into the Earth through various rock formations, creating long and winding tunnels to bring fire to mankind—these were the miners with whom Hung shared life and death every day. Born in Dadaocheng, Taipei, Hung worked as an artist in Ruifang's Huaishan Coal Mine for 35 years, recording the development of Taiwan's mining industry stretching from 1938 during the Japanese occupation to the glorious black gold years of the 1970s.

Cameras were expensive in the early days of their development, and illuminating dark places required the ignition of magnesium flash powder. In coal mines, workers could suffocate from the dust and methane generated by operations, and sparks could cause these materials to combust or even explode. For these reasons, there are few photographic records of mining activities. However, working in the mines, Hung Jui-Lin was able to closely observe miners with their strong muscles or deformed bones arising from constant labor and excessive exertion, and depict their human forms with the reverence of Michaelangelo. He used simple materials, such as pens, ink, paper, watercolors, crayons, and even his own sweat or the dirt on the ground, to diligently record these figures who devoted their lives to the public.

In fact, it was rare at the time for someone like Hung Jui-Lin, who received professional art training at Japan's Teikoku Art School (today's Musashino Art University), to be willing to go deep into coal mines and work side by side with the miners. And although he once cherished the ideal of going to Paris, the capital of art, to pursue his dream, the impact of World War II, the patronage of Ni Chiang-Huai, and the power of love and family made Hung content with sharpening his painting skills and avoiding the limelight. The miners in Hung's paintings were not merely models waiting to be rendered, but were flesh-and-blood humans with vibrant lives and unique personalities with whom Hung empathized. His years of labor spent creating these countless works had also deeply rooted Hung in the hearts of the people as the "miner painter."

Hung titled different works *Exalting the Miners*, and according to researchers, works with this title were created in 1960, 1965, 1966 and also after his retirement in 1979. In the recent collection cycle, the Museum acquired a representative work of those with this title and made in 1965. In 1971, Hung published a modern-style poem bearing the title "Exalting the Miners" in *Lion Art* magazine, in which he offered his profound interpretation of his visual art works of the same name, thereby pushing the importance and meaning of this 35 year project to the highest levels. The Museum had the opportunity to acquire the 1965 work through its exhibition mechanism, and therefore has been able to preserve this precious testimonial to Taiwan's now historical coal mining industry, as well as this important stage in Hung's artistic career.

Hung's 1965 painting *Exalting the Miners (Inside and Outside the Mine)* is the result of extensive sketches and observations of the industry's mines. In the painting, miners engaging in discussion outside the pit can be seen in the lower-left corner, while a mining cart being pushed and various work scenes, such as waiting to exit the pit, excavation, and coal mining, unfold one after another throughout the painting. The dark entrances to the mine pits are illuminated by the miners' bright headlamps, adding to the suggestion of countless theatrical stages beneath the ground, where the nameless warriors are the toiling miners who never hesitate to put themselves in danger. This is exactly how Hung exalted the miners in his poem: they bear the cross and are noble pioneers who skillfully seize God's treasures for mankind. The miners used their blood, sweat, and labor to excavate rock formations hundreds of millions of years old, and Hung sublimated their extreme exhaustion into a noble and divine spirit. (Fang Mei-Ching)

1965

油彩、畫布 Oil on canvas

63 x 86 cm

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洪瑞麟1912年出生於大稻埕，1929年倪蔣懷成立臺灣繪畫研究所，年僅17歲即才華顯露的洪瑞麟，獲得關注。1930年由陳植棋引領赴日留學，期間洪氏因父親生意受挫而經濟拮据，倪蔣懷慷慨贊助才得以完成學業。1938年自日本學成返臺，倪蔣懷邀他到瑞芳二坑任職，礙於現實與想報答倪蔣懷的知遇之恩，洪瑞麟放棄留法進修計畫，投身礦場工作長達35年。這段機遇也讓洪氏看見礦工犧牲奉獻、無私純真的人性光輝，遂用繪畫寫日記，創造出感人的礦工藝術獨步臺灣藝壇。

1943年倪蔣懷撒手人寰，應其夫人之請，洪瑞麟畫下莊嚴的倪蔣懷素描肖像，為告別式所用；1948年再以油畫完成倪蔣懷的肖像留念，洪瑞麟與倪家兩代的深厚情誼，實為畫壇美善事蹟。(白雪蘭)

Born in 1912 in Dadaocheng, Taipei, Hung Jui-Lin joined the Taiwan Painting Research Institute, established in 1929 by Ni Chiang-Huai, and at only 17 years old, was recognized for his talent. Guided by Chen Chih-Chi (Chen Shokki), Hung went to Japan to study in 1930, but when there, Hung's family suffered from financial constraints due to a setback at his father's business, and Ni Chiang-Huai generously offered to pay for Hung's education. After completing his studies and returning to Taiwan, Hung was invited by Ni to work at pit number 2 at the Ruifang mine in 1938. Due to financial reality and the desire to repay Ni for his kindness, Hung gave up his plan to study in France and devoted himself to mining work for the next 35 years. This opportunity also allowed Hung to see the extent of the miners' sacrifice, selflessness and innocence, and he used painting to keep a touching journal of this experience and create works that are unique in Taiwan's art world.

When Ni Chiang-Huai passed away in 1943, his wife asked Hung to draw a portrait of him for use in the memorial service. In 1948, he completed another portrait of Ni, using oils this time, as a keepsake. These deeds actually represented a beautiful expression of friendship between Hung and two generations of the Ni family. (Pai Hsueh-Lan)

Sk 素描

倪蔣懷畫像 Portrait of Ni Chiang-Huai

1943

鉛筆、紙 Pencil on paper

38 x 32 cm

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