

劉新祿

LIU Sin-Ruh

1906–1984

劉新祿出生於嘉義民雄望族，1920年自打貓公學校（現今民雄國小）畢業，就讀臺南長榮中學一年後休學，1921年考進臺灣總督府臺南師範學校預科，受日本美術教師影響，開始對西洋繪畫產生興趣。1926年預科畢業後進入打貓公學校擔任訓導，結識當年入選日本帝國美展、留學日本的嘉義畫家陳澄波。1929年三年義務教職屆滿，毅然決然辭去教職，考進上海藝術大學西洋畫系進修。該年10月，註冊上海藝術大學不久又於隔年轉入上海美術專科學校專攻油畫，彼時比劉新祿年長十歲的陳澄波亦於上海新華藝專教授西畫，他鄉故知，兩人經常相約至蘇州、杭州寫生。1931年上海藝專畢業後至1945年，劉新祿歷經留校任助教、被日軍徵召至上海，後又轉至杭州任翻譯官，及至二戰結束始返臺。

本館已典藏24件劉新祿作品，2023年入藏的23件作品，從年代最早學生時代所作1921年〈畫家的父親（劉廷輝）〉，至1979年的靜物畫〈牡丹〉及風景畫〈美國紐澤西州櫻花公園〉、〈尼加拉大瀑布（三）〉，橫跨畫家從少年到晚年的創作跨度；其中，描繪畫家父親的素描，顯見劉新祿初觸畫藝的生澀筆觸，同時也能感受他對人物神情出色的掌握能力。

1929年的〈上海外灘〉、1930年的〈上海靜安寺〉及〈自畫像（四）〉，皆為藝術家於上海就讀、任教期間的代表作，畫風反映堅實的學院訓練，融合19世紀以降，客觀表現外部世界的寫實主義技法與印象派的自然光影動態。劉新祿認為，物體的造型、色彩、色調是構成西洋畫的三要素，三者彼此達成均衡才能創作出好的作品，從其作品亦可印證他據此三者所追求的藝境。以俯瞰角度構圖的〈上海外灘〉，用色深沉厚實，一根根高於幢幢西洋建築風格大樓、飄揚各國國旗的旗桿，作為前景水波粼粼、船隻浮動的平衡軸線，引領觀者目光逐步橫向巡禮。畫家如實記錄黃浦江上大型郵輪、渡船與船夫單人操舟，構成了上海租界地新舊交融、商事活絡的繁榮景象。

1930年的〈上海靜安寺〉有著劉新祿慣用的直立構圖，居畫面中心的青銅香爐，因爐座下方毀損，經藝術家授意已裁切；不同現今金碧輝煌的寺廟樣貌，此作保留了30年代早期靜安寺的古意寧靜之感。除風景寫生之外，劉新祿也有不少人物題材創作，尤其喜歡描繪自畫像；1930年的〈自畫像（四）〉，身著西式紅色外套的現代裝扮，以一般自畫像很少會張嘴露齒微笑取材，表現出30年代男性的摩登形象。

劉新祿的繪事歷程也反映出時代的烙印。1947年他親睹亦師亦友的陳澄波在嘉義火車站前因二二八事件蒙難旋即封筆，直至1972年旅美期間才重啟創作。畫家晚年已不再著意沉厚堅實的學院派寫實風格，清雅恬靜的風景、靜物小品返照看淡世情的心境。他曾和家人說：「一個人如果選定藝術作為終身事業，一定要有不計名利、甘耐寂寞，全身奉獻精神。」這股始終對於藝術的追求與堅持，讓生於戰亂時期的劉新祿，不惜違抗父親的期待，拒絕留學日本習醫或從商，也辭去教職暫別妻兒，奔向心中的祖國上海修習西洋畫，展現了日治時期不同於留日前輩畫家的時代畫風。（許惠琪、吳思瑩整理）

Born in Minxiong Township, Chiayi County, to a prominent family, Liu Sin-Ruh graduated from Tamio Public School (today's Minsyong Elementary School) and attended Tainan Chang Jung Senior School for one year before dropping out. In 1921, he successfully tested into the Preparatory Division of Taiwan Governor-General's Tainan Normal School, and influenced by the Japanese art teachers there, started to develop an interest in Western painting. In 1926, he graduated from Tainan Normal School and was hired as a teacher at Tamio Public School. Here, Liu became acquainted with another painter from Chiayi, Chen Cheng-Po, who studied in Japan and was chosen for Japan's seventh Teiten (Imperial Arts Exhibition) in 1926. At the end of his three-year service, Liu resigned and was accepted in the Department of Western Painting at Shanghai University of the Arts in 1929, where he pursued advanced studies, and in the following year, transferred to Shanghai School of Fine Arts, where he specialized in oil painting. At this time, Chen Cheng-Po, who was ten years Liu's senior, was teaching Western painting at Shanghai Xinhua Academy of Art, and the two, who were far from home and old friends, frequently met and traveled to Suzhou or Hangzhou for en-plein air painting. From his graduation in 1931 to 1945, Liu worked as an assistant instructor at his alma mater, Shanghai School of Fine Arts, and then was drafted into the Japanese army, where he worked as a translator in Hangzhou. After the war, Liu returned to Taiwan.

Having previously collected 24 of Liu's works, the Museum added 23 more in this cycle, including the 1921 portrait from his school days *Portrait of My Father Liu Ting-Hui*, as well as three paintings from 1979, the still-life *Peonies*, and two landscapes *Branch Brook Park in New Jersey, USA*, and *Niagara Falls—III*, to amass examples of the painter's entire oeuvre from his early to later years. The artist's portrait of his father reveals the raw brushwork of his youth, yet embodies an impressive ability to capture his subject's expression.

Liu's 1929 work *The Bund*, and 1930 works *Jing'an Temple in Shanghai*, and *Self Portrait—IV* are representative depictions of lower Yangtze River scenery made when he was studying and teaching in Shanghai. These works reflect his strong academic training, emphasizing not only Realism's objective presentation of the real world, but also Impressionism's dynamic depictions of natural light and shadow, which had both been trending since the 19th century. Liu believed that form, color, and tone were three indispensable elements of Western painting that had to be balanced in order to create a good artwork, and by studying his paintings, it can be confirmed that he pursued these three elements. For *The Bund, Shanghai*, he used an aerial perspective and deep, rich colors to depict a scene containing staggered flagpoles taller than the Bund's many Western style buildings and the flags of various countries fluttering in the wind. Balancing this in the painting's foreground, we see ships plying the sparkling choppy waters of the Huangpu River, which draws viewers' gaze across the vast cityscape. Liu faithfully recorded the river's ocean liners, ferries, and even individual sailors controlling these boats to compose a scene of the flourishing commerce and mixture of old and new in Shanghai's concessions.

For the 1930 *Jing'an Temple in Shanghai*, Liu chose his usual vertical composition and placed a bronze incense burner at its center. However, when the lower portion of the canvas became damaged, Liu chose to cut it off. Unlike the resplendent Jing'an Temple that is seen today, the 1930s version that Liu depicted retained an ancient and peaceful feeling. In addition to his portrayals of the surrounding natural scenery, Liu created more than a few figurative works, especially self portraits, an artform he greatly enjoyed. His 1930 *Self Portrait—IV* features the artist clad in a Western style red jacket, as well as a rarely seen open smile to present a fashionable and modern man of the 1930s.

Liu's career was also impacted by the times in which he lived. In 1947, he witnessed the tragic death of Chen Cheng-Po, his mentor and friend, in the public square by the Chiayi train station during the 228 Incident. Soon afterwards, Liu stopped painting and did not resume until 1972, when he was traveling in the United States. In his later years, he paid little attention to the realistic academic style in which he was trained, and instead pursued elegant and tranquil scenery and still life painting and drawing that reflected his indifference to the world. He once told his family members, "If a person chooses art as a career, he must have no regard for fame and fortune, be willing to tolerate loneliness, and dedicate his all, body and soul, to this pursuit." This persistence allowed Liu, who was born during the war, to unhesitatingly defy his father's expectations, including his refusal to go to Japan to study medicine or to run a business. Furthermore, he also, at one point, resigned from his teaching position and left his wife and children to fulfill his longing for his homeland by heading to Shanghai. It was here that he studied Western painting, thus developing a style different from senior painters who had studied in Japan during the Japanese occupation. (written by Hsu Hui-Chi, edited by Seeing Wu)

上海外灘 The Bund

1929

油彩、畫布 Oil on canvas

36 x 43 cm

蒐購 Purchase 2023.0001.022



上海靜安寺 Jing'an Temple in Shanghai

1930

油彩、畫布 Oil on canvas

77 x 50 cm

蒐購 Purchase 2023.0001.023



自畫像（四） Self Portrait – IV

1930

油彩、畫布 Oil on canvas

44 x 36 cm

蒐購 Purchase 2023.0001.024



大榕樹下 Under the Great Banyan Tree

1927

油彩、畫布 Oil on canvas

14 x 21 cm

捐贈 Donation 2023.0001.002



打貓庄日式住宅 Japanese Houses in Tamio Village (Minsyong)

1928

油彩、畫布 Oil on canvas

29 x 39 cm

捐贈 Donation 2023.0001.003



裸女（一） Female Nude – I

1929

油彩、畫布 Oil on canvas

44 x 37 cm

捐贈 Donation 2023.0001.004



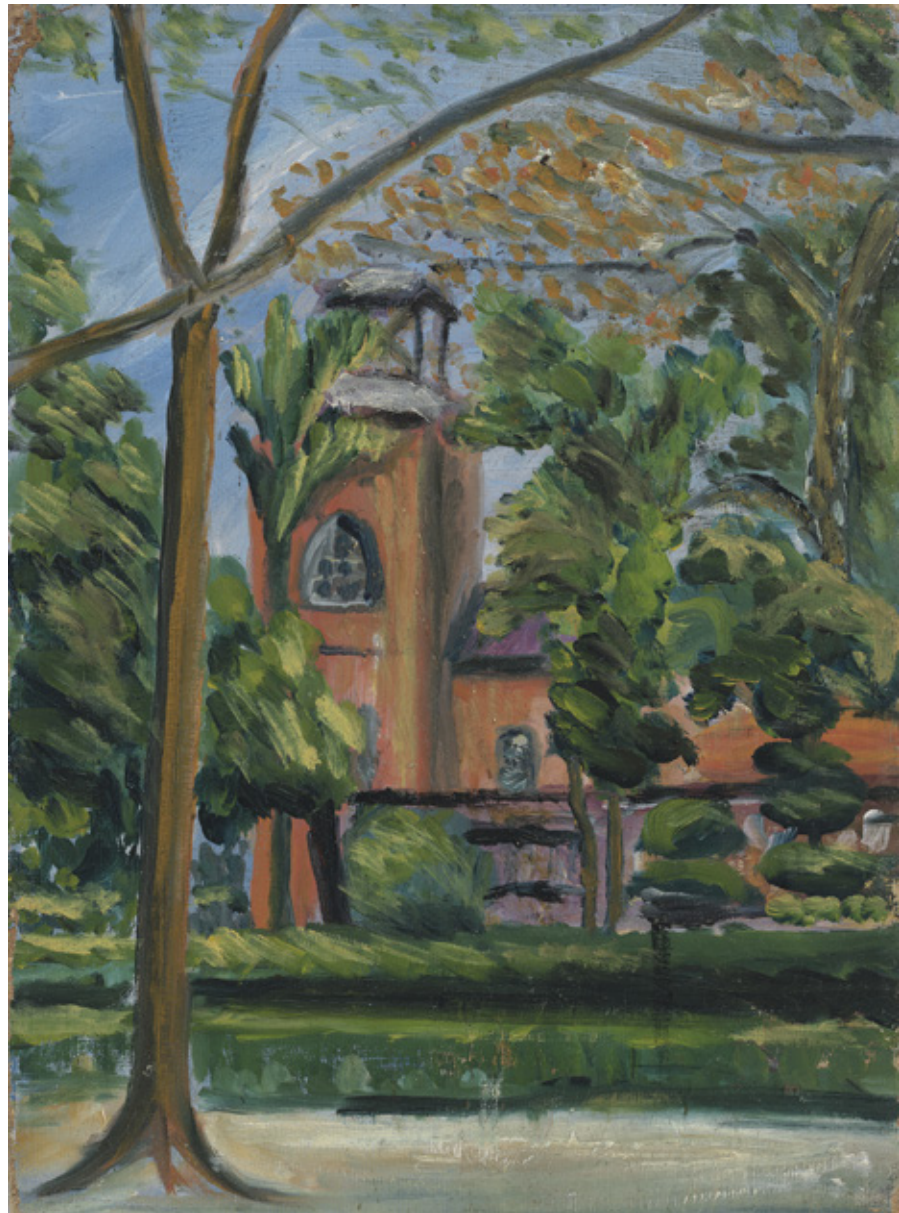
臺南長榮中學 Chang Jung Senior High School, Tainan

1929

油彩、畫布 Oil on canvas

32 x 23 cm

捐贈 Donation 2023.0001.005



茶花 Camellias

1929

油彩、畫布 Oil on canvas

31 x 22 cm

捐贈 Donation 2023.0001.006



紅磚洋房 Red Brick House
1930
油彩、畫布 Oil on canvas
22 x 31 cm
捐贈 Donation 2023.0001.007



山之涯 Mountain on the Horizon
1930
油彩、畫布 Oil on canvas
14 x 21 cm
捐贈 Donation 2023.0001.008



湖上風光 Lake Scenery
1931
油彩、畫布 Oil on canvas
22 x 31 cm
捐贈 Donation 2023.0001.009



岳飛墓 Tomb of Yue Fei
1931
油彩、畫布 Oil on canvas
22 x 31 cm
捐贈 Donation 2023.0001.010



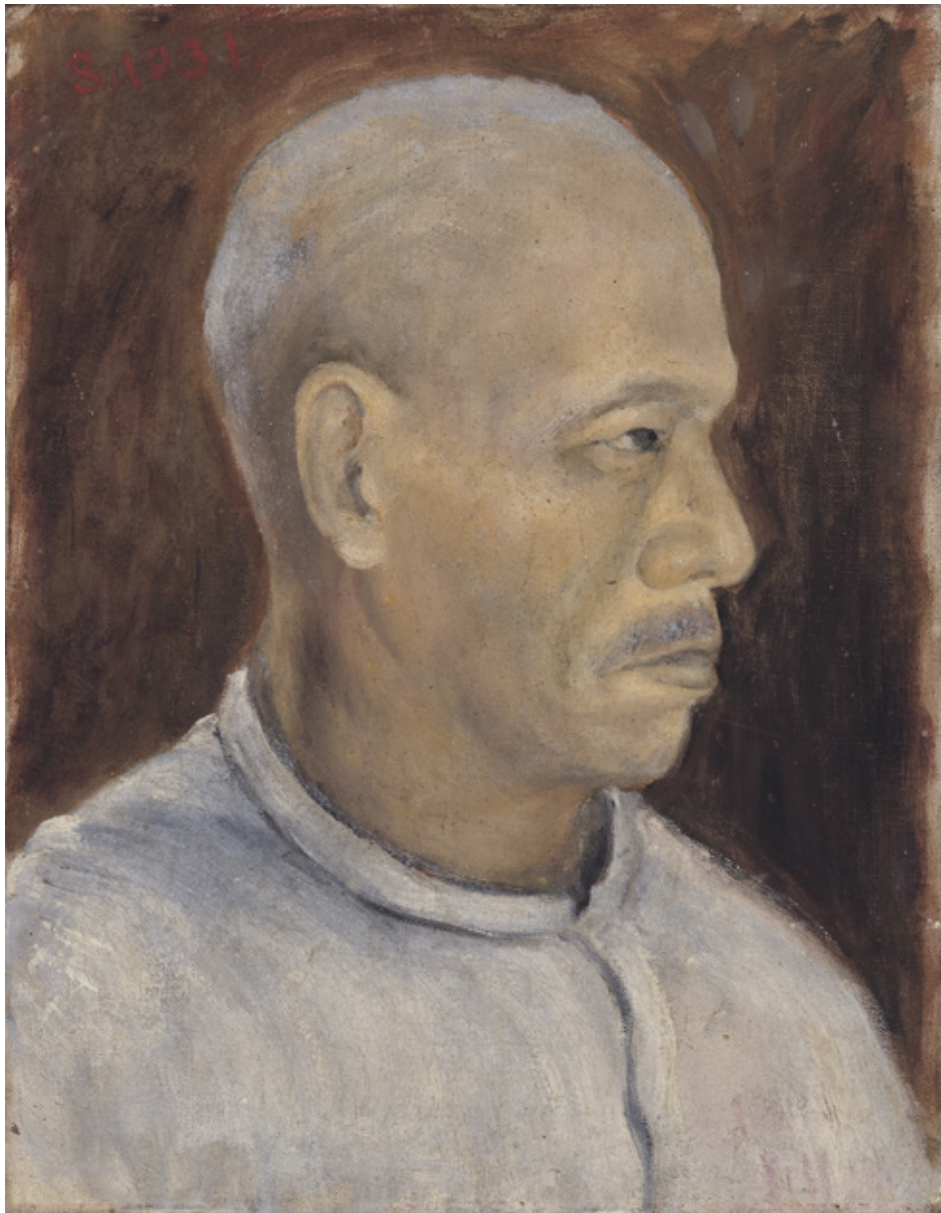
父親劉廷輝畫像 Portrait of My Father Liu Ting-Hui

1932

油彩、畫布 Oil on canvas

41 x 32 cm

捐贈 Donation 2023.0001.011



妻－素娥（二） My Wife Su-O – II

1935

油彩、畫布 Oil on canvas

36 x 30 cm

捐贈 Donation 2023.0001.012



苦瓜 (一) Bitter Melons - I

1936

油彩、畫布 Oil on canvas

22 x 31 cm

捐贈 Donation 2023.0001.013



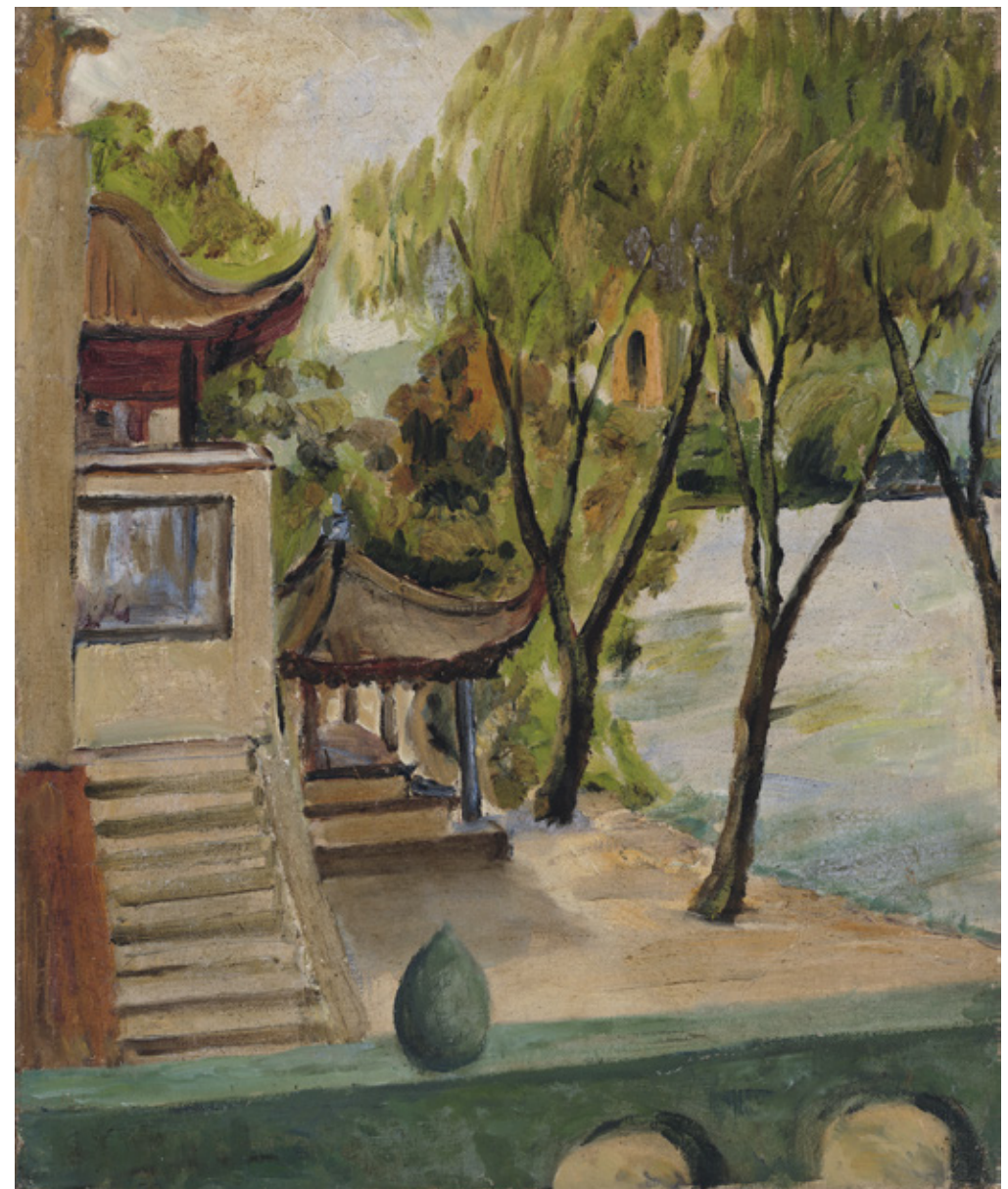
西湖一景 A View of West Lake

1939

油彩、畫布 Oil on canvas

44 x 36 cm

捐贈 Donation 2023.0001.014



熱帶魚 Tropical Fish
1945
油彩、畫布 Oil on canvas
44 x 51 cm
捐贈 Donation 2023.0001.015



牡丹 Peonies
1979
油彩、畫布 Oil on canvas
58 x 43 cm
捐贈 Donation 2023.0001.016



美國紐澤西州櫻花公園 Branch Brook Park in New Jersey, USA

1979

油彩、畫布 Oil on canvas

45 x 60 cm

捐贈 Donation 2023.0001.017



W 水彩

尼加拉大瀑布（三） Niagara Falls – III

1979

水彩、紙 Watercolor on paper

43 x 53 cm

捐贈 Donation 2023.0001.001



畫家的父親（劉廷輝） Portrait of Painter's Father, Liu Ting-Hui

1921

炭筆、紙 Charcoal on paper

31 x 22 cm

捐贈 Donation 2023.0001.018



日本女士 A Japanese Lady

1929

炭筆、紙 Charcoal on paper

31 x 22 cm

捐贈 Donation 2023.0001.019



裸女 Female Nude

1929

炭筆、紙 Charcoal on paper

61 x 43 cm

捐贈 Donation 2023.0001.020



圍圍巾的學生 Student Wearing a Scarf

1930

炭筆、紙 Charcoal on paper

47 x 38 cm

捐贈 Donation 2023.0001.021

