

陳遜函集

陳進函集

CHEN CHIN

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CHEN CHIN



當代名家展

# 陳進八十回顧展

中華民國75年6月28日～9月24日

台北市立美術館主辦

## A RETROSPECTIVE EXHIBITION EIGHTY YEARS OF CHEN CHIN

Jun. 28 ~ Sep. 24, 1986

ORGANIZED BY THE TAIPEI FINE ARTS MUSEUM



臺北市立美術館  
TAIPEI FINE ARTS MUSEUM

時間／上午9:00～下午5:00，週三下午1:00～9:00，週一休館

TIME／9:00A.M.～5:00P.M. (Closed on Monday) 1:00P.M.～9:00P.M. (Wednesday only)

## 序

陳奇祿

行政院文化建設委員會主任委員

行政院文化建設委員會去年舉辦一次頗具規模的「台灣地區美術發展回顧展」，除了介紹明清時代以來台灣地區的美術發展外，特別推崇畫壇先進的貢獻。在日據時期，國人在台灣推展新美術運動，對台灣地區的美術發展，影響巨大。由於前輩美術家的奮鬥，把本地區新美術在短短期間達到成熟的階段，開創了一個新天地。陳進女士便是其中一位重要的領導者。

首先，陳女士是台灣第一位「閩秀」畫家。在陳女士投身於美術創作，台灣還是一個相當保守的時代。一位女子能夠出人頭地，成為畫壇風雲人物，開啓女子習畫的風氣，陳女士的成就，無疑具有啓導作用。

第二，在以官辦美展的成績作為認定藝術家成就的時代，陳進女士每次都能在激烈的競爭下，脫穎而出，入選日本帝展、台展、並被聘為台展審查員等，可謂難能可貴。陳女士在光復後的畫壇上，依然戮力於創作研究，並居於領導地位，對本地區美術活動影響至深且巨，其對美術堅持的毅力，值得我們欽佩。

第三，從技法而言，陳女士從事膠彩畫創作。膠彩畫源自中國，可說是「日本化」了的中國畫，但陳女士卻能於其畫中保留我國唐宋繪畫的肯綮。可謂陳女士藉「文化回流」的機會，汲取我國古代繪事精華。陳女士以自然寫生的寫實態度，選擇題材並處理畫面表現，我們自其作品所得者，豈僅止於唐宋人物或花鳥畫的感受乎。

再者，陳女士重視風俗畫的表現，其「合奏」、「化粧」、「悠閒」、「杵歌」、「香蘭」、「洞房」、「婦女」、「靜思」等作品，都為我們保存了無比珍貴的民俗學資料。

總之，陳進女士作品所反映的社會性與時代性，不僅是她個人創作的成功，更為台灣地區的美術史提供重要的資料。

陳女士很少公開她的作品，民國四十七年曾在台北中山堂舉行過一次個展，此次在台北市立美術館舉行的「陳進八十回顧展」為其第二次。由此次展覽，我們可以看到她作品的豐盛和創作生涯的完整面貌，尤使我們衷心敬佩，謹為之序。

陳奇祿

## PREFACE

Dr. Chen Chi-lu  
Chairman  
Council for Cultural Planning &  
Development, Executive Yuan

The Executive Yuan's Council for Cultural Planning and Development last year sponsored a magnificent retrospective exhibition of Art Development in Taiwan. The aim was not only to present the development of art since the Ming and Ching dynasties but also to explain the difficulties our forerunners faced. Their endeavors greatly fostered art development in Taiwan during the Japanese occupation. Ms. Chen Chin is one of those early pioneers.

As a woman Ms. Chen encouraged many people by her accomplishments, including that of being the first woman to go abroad to study art. Early in life, during the Japanese occupation, she took part in numerous art exhibitions such as the Japanese Imperial Art exhibition and the Taiwan Provincial Art Exhibition. She received many prizes for her works and was honoured as a "recommended" artist (i.e. one whose art works do not have to pass a view) at the Taiwan Provincial Art Exhibition. Her persistence and dedication deserve our respect.

The art of distemper developed from the splendid, brilliant "blue and green" landscapes of the Tang; the style was also used in delicate paintings of figures, birds and flowers. Chen Chin's use of distemper, mainly drawing from life, shows a skillful display of color and line and a proper use of perspective. Being a folk artist she frequently chooses country people, landscapes and flowers as subjects. Such works as "The Concert", "Make-up", "Complacence", "Singing while pounding grain in a mortar", "Beauty and Orchid", "A Nuptial Chamber", "Womenfolks", "Meditation," etc. are part of our precious folk-art legacy.

Her paintings demonstrate both her life-long commitment to art and her fully developed talent. Her painting is a key to an understanding of Taiwan's artistic development.

Her retrospective in the Taipei Fine Arts Museum is her second, the first exhibition being held at the Chun Shan Hall. This exhibition enables us to take a panoramic view over the plenitude of her life-long work.

*Chen Chi-lu*



## 序

黃光男

台北市立美術館館長

陳進女士，台灣省新竹縣香山庄人，生於民國前五年。十九歲考入日本東京女子美術學校（今東京女子美術大學），專攻膠彩畫創作，為膠彩畫大師鐫木清方、結城素明、伊東深水與山川秀峰之高徒。早年即參加日據時代舉辦的歷屆台展、府展，均有優異表現，並入選日本帝展達八次之多，為我國膠彩畫之翹楚。曾歷任台展審查委員、府展推薦級免審畫家、日本美術工藝統制會評議員、省展國畫部評議委員。

追溯中國美術史，膠彩畫乃導源於我國唐朝絢爛、瑰麗的繪畫風格，所謂「金碧山水」或「青綠山水」及工筆人物、花鳥畫皆屬之。膠彩畫以寫生為創作精神，注重色彩配置、著色方法、線條濃淡及立體透視，是以膠水調和色調極為豐富的色料，繪於棉紙、宣紙或絹上。可以表現豐富的肌理與厚實優美的色彩，較傳統國畫具有更為明顯的裝飾性，同時也保留了被文人畫講究筆墨逸趣之後；壓抑了多年的富麗的色彩及嚴謹的形體描寫特色。陳女士膠彩畫創作題材大都以我國鄉土人物、風景及花卉為主，近年旅行國外亦將所見盡收畫中，作品除表現優雅寧靜的細膩特質外，更見其深刻的觀察與描寫功夫，高雅的氣質躍乎紙上，見其畫如見其人。

此次台北市立美術館邀請陳女士舉行八十回顧展，展出各時期代表作品八十幅，充分展現了陳女士畢生努力創作的心路歷程與天賦才華，冀望能與中國現代美術史相互印證，並促進國人對膠彩畫的認識。

美術館歷年來繼續舉辦多次回顧展，即為對畫壇前輩終生努力探究畫藝的成就，深表尊崇，更期後人能追蹤前賢，使薪傳不絕。此次展出，承前館長蘇瑞屏女士精心擘劃，深表欽佩，亦期望藉此本專集，將陳進女士的傑出膠彩繪畫的技法與觀念，留存久遠。

黃光男

## PREFACE

Huang Kuang-Nan  
Director of the  
Taipei Fine Arts Museum

Chen Chin, a native of Hsin-chu, Taiwan, was born in 1907. At the age of nineteen, she studied at the Tokyo College of Fine Arts for Women. She excelled in "distemper" and learned the techniques from such leading masters in Japan as Kaburagi Kiyokato (1878-1973), Yuki Somei (1875-1957), Ito Shinsui (1892-1972), and Yamakawa Shuho (1898-1944). As she pursued the study of art in Japan, she was an outstanding student in her class. Early in life, she participated in numerous art exhibitions which were sponsored by the Taiwan Art Exhibition and the Taiwan Provincial Art Exhibition during the Japanese occupation, and received prizes for excellence in her art works. Her paintings have been selected to appear in the Japanese Imperial Art Exhibition eight times. She is famous for her unique style in "distemper" painting.

She has been selected to be a judge at the Taiwan Art Exhibition, Japanese Art and Crafts Association, and the Division of Chinese Painting of the Taiwan Provincial Art Exhibition. She was one of the recommended artists (whose art works do not have to pass a review) at the Taiwan Provincial art Exhibition.

The development of the art of "distemper" is derived from the splendid and brilliant "blue and green landscape" of the Tang, the style also used for delicate figure painting, and birds and flowers. Chen Chin's distemper, based on drawing from life, shows her skillful display of color and line and the proper use of perspective.

What is "distemper"? In general, distemper is a medium which mixes various bright pigments with glue. Then, the mixed ingredients are applied to either silk or rice paper, suitable materials for showing the bountiful textures and the graceful colors. The art of distemper is more decorative than that of the traditional Chinese painting. The restrictions of the use of bright and decorative colors by the Literati painters have been overcome by Chen Chin's success in applying gorgeous colors and well-designed forms to her painting.

Chen Chin frequently chooses country people, landscape, and flowers as her subjects. In the past, she travelled abroad extensively so that she added foreign scenery to her paintings. Though her paintings are full of grace and charm, the keen observation of nature and the skillful sketches of details are even more remarkably impressive. The graceful brushwork that appears in her works makes us feel as if we have already known her.

At present, Chen Chin's eighty-year-retrospective exhibition is sponsored by Taipei Fine Arts Museum. In sum, the eighty paintings presented at the exhibition represent each developmental stage of her artistic career. All the paintings demonstrate her life-long pursuit of art as well as revealing her fully developed talent. Her painting style is a key to understanding the development of the history of Modern Chinese Art. We wish this exhibition to be a bridge to promote a better understanding of the art of distemper.

For the purpose of cherishing our spiritual legacies as well as promoting art activities, the Taipei Fine Arts Museum has undertaken various retrospective exhibitions. As the director of the Museum, I would like to express my sincere gratitude to ex-director, Mrs. Martha Su-Fu, whose endeavors have made the Retrospective Exhibition of Chen Chin possible.

*Huang Kuang-Nan*

作 品  
Plates





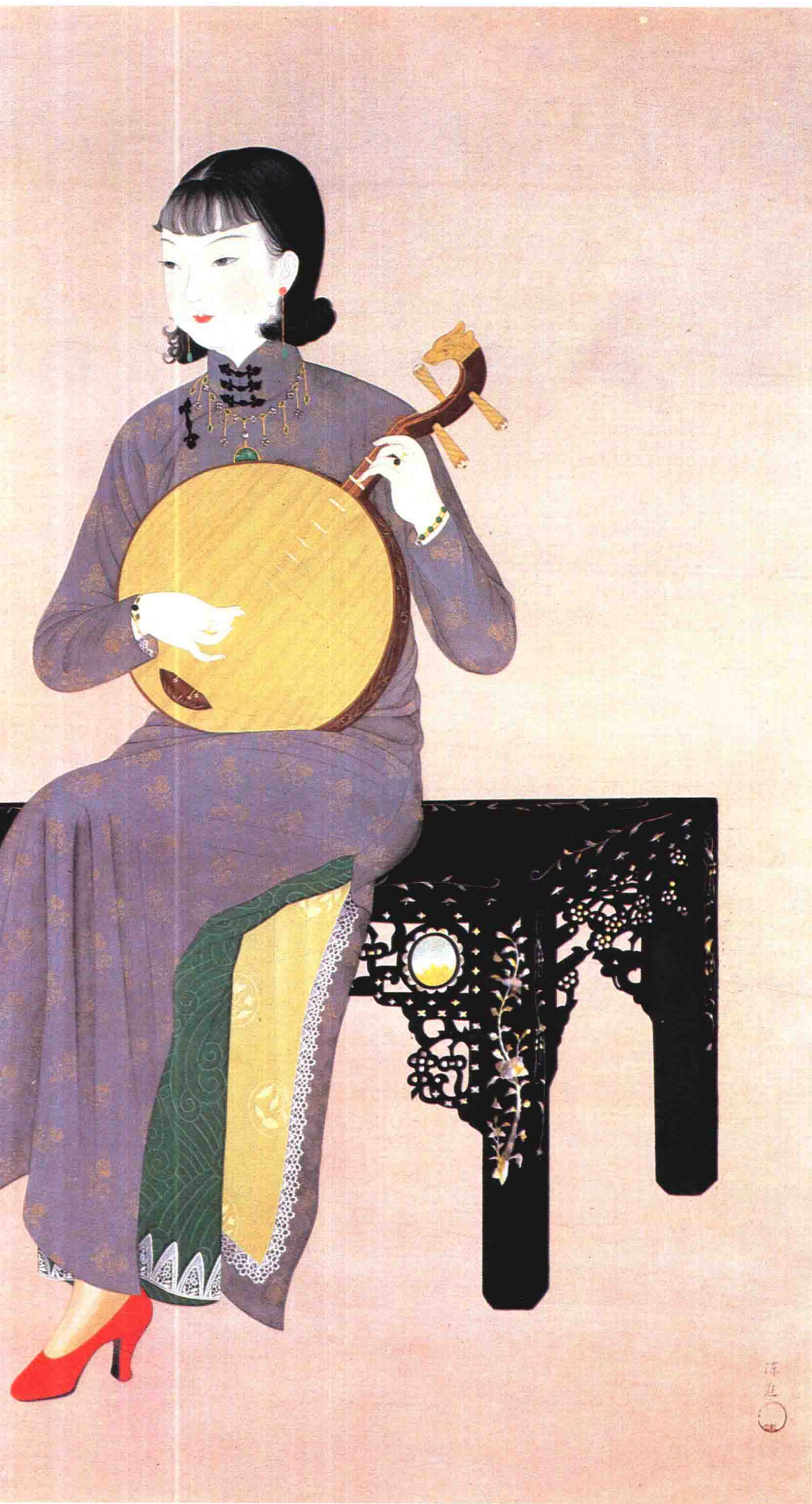
杵歌  
Singing While Pounding Grain in a mortar  
膠彩、絹  
Colors on Silk  
189×149cm  
1932





合 奏  
The Concert  
膠彩、絹  
Colors on Silk  
200×177cm  
1934









悠閒  
Leisurely  
膠彩、絹  
Colors on Silk  
161 × 136cm  
1935









山地門山胞  
Aborigines  
膠彩、絹  
Colors on Silk  
40×33cm  
1936