



在水一方
1945年以前台灣水墨畫

Beyond the Water - Ink Painting in
Taiwan Before 1945

台灣美術丹露叢書

The Compilation of the Development of Taiwanese Art

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序

長久以來台灣一直處在極特殊的歷史背景中發展，從荷、西、明、清、日據與國府遷台至今，四百年來經歷多次的起伏轉折，在文化發展上呈現多元風貌；但在長期保守與威權的環境中，此多元的面貌卻沉潛於史料之中，此一桎梏在解嚴之後得以開啓，而研究「台灣」遂成爲顯學。

台灣美術史之研究在台灣整個文化史學裡僅是其中少數的一環，因歷經多次政權更迭，也隨文化的遞嬗而改變與交融，此多元面向所交織成的台灣美術之發展比起其他國家民族就顯得複雜而不易釐清，面對此一多變的美術發展，對於有心了解美術之發展者而言，本來就是一件不容易的事，更因政治生態封閉，人民對於史料的保存觀念尚未啓發所致，因此，相關史料不容易完整保存，使得早期研究台灣美術史之困難度更加提高。

自民國七十六年成立之國立台灣美術館（前身台灣省立美術館）有鑑於此，在成立之時即將台灣美術史料的蒐集、整理、研究及展出設定爲該館之使命，十幾年來念茲在茲，努力不懈，一點一滴，將台灣美術史料蒐集彙整。該館開館至今已有十七年，舉辦過國內外近千項展覽，不僅扮演與國際藝術交流的角色，對於台灣現階段美術的發展更具有重要性之引導力量，但仍一本初衷蒐集、整理、研究台灣美術史從不間斷，今已將明清至今之台灣美術史料串聯成線，爲彰顯此一階段性的成果，規劃「台灣美術丹露」專題展，將台灣美術發展各個不同時期的面貌呈現於國人面前，其專注的精神值得我們敬佩與嘉許。

對於台灣美術發展的軌跡與展望未來之前瞻，是生活在此地的我們所關心的，期望藉著「台灣美術丹露」的推出，能結合更多的研究作爲台灣美術風貌的全面探討，此乃我們所樂見的。

行政院文化建設委員會主任委員

陳其南

Taiwan has been developed in a very special historical context since long. From the occupation of Dutch and Spanish, the domination of Ming Dynasty (1368-1644), Ching Dynasty (1644-1911) and Japan to the arrival of the KMT National Government, Taiwan has experienced quite a few rises and falls within the past 400 years, and presents a diverse and pluralistic culture thus. However, existing in a conservative and authoritarian environment permanently, this great diversity has always been restricted in the historical literature. The shackle on the culture has never been unlocked until the lifting of the martial law, and then studies on "Taiwan" has turned into a major subject.

Study on Taiwanese art history is a minor subject in the field of studies on Taiwanese cultural history. With changes of political powers as well as the transition of cultures, Taiwanese art history has been transformed and integrated with these alterations. Therefore, comparing with other countries or ethnics, it becomes more complex and difficult to interpret the development of the multi-facet Taiwanese art. For people who were ambitious to understand the development of art, this highly changeable art development caused difficulties, not to mention the closed and conservative political ecology and the fact that the concept of preserving historical literature had not been inspired yet in the past. This situation raised the degree of difficulty in preserving relevant historical literature. In a consequence, study on Taiwanese art history in an early stage is never an easy task.

Due to the above plights, the National Taiwan Museum of Fine Arts (was known as the Taiwan Museum of Art) established in 1987 set up the mission of collecting, sorting, studying, and exhibiting historical materials of Taiwanese art. For more than 10 years, the Museum has been striving to collect and categorize the historical materials of Taiwanese art. In the past 17 years since the opening, it has conducted almost one thousand international and local exhibitions. The Museum not only plays an assisting role for the artistic interchange on the international stage but also is a significant guiding light for the development of current Taiwanese art. Even though, the Museum has always been sticking to its original intentions of collecting, sorting, and studying Taiwanese art history and has never ceased its efforts. Up to now, the historical materials of Taiwanese art from the Ming and Ching Dynasties to the present have been linked completely. To manifest the achievement of this phase, the Museum planned "The Development of Taiwanese Art", a special exhibition presenting different phases of the development of Taiwanese art for the public. The resolution of the Museum is truly admirable and praiseworthy.

As local residents, the developmental tracks and future vista of Taiwanese art are what we are concerned about. We expect and are pleased to see more researches and studies can be brought out by the launch of the exhibition, "The Development of Taiwanese Art", for an extensive exploration of the style and features of Taiwanese art.



Chi-Nan Chen
Minister,
Council for Cultural Affairs, Executive Yuan

序

臺灣美術之發展，隨著整個社會環境的蛻變及政策開放後有著多元的反射，自民國七十年代美術館相繼成立，臺灣美術發展進入美術館的年代，大型的個展、回顧展及國際展相繼推出，藝術發展環境是空前的優渥。

雖然美術館是一個專業的藝術機構，但公立美術館的經營仍與公共事務的取向息息相關，除配合國家整體文化營運政策方針外，最主要仍在於建立其自身的特色，使其成爲一個國家或地區具有象徵藝術發展指標的殿堂。

國立臺灣美術館自成立以來即將自己定位在以臺灣美術史之研究爲主軸的美術館，多年來對於臺灣美術史料的收集、整理投注相當的心力，對臺灣美術史的研究，總是默默進行，整建期間更積極將收集的臺灣美術史料及研究成果加以專業規劃成爲展覽，將於重新開館時以臺灣美術史爲架構推出一系列的主題展「臺灣美術丹露」，如此精心的規劃、執著的研究、積極的推動使得國美館儼然已具臺灣美術史發展主軸的美術館，這樣的努力我們給予相當程度的肯定及讚許。

最後，感謝各界人士、學者專家，以及國立臺灣美術館全體同仁在整建期間盡心盡力的付出，由衷的期盼此一重新出發，能促進國美館展開國際新視野，茲值「臺灣美術丹露」專輯付梓之時，特撰數語藉申賀忱。

陳郁秀

The development of the arts of Taiwan generates various reflections with the transformation of the social environment and the liberalization of the policy. Since the 1980s, museums in Taiwan have been successively established. The development of the arts on the island has entered the era of the museum of fine arts. Large-scale and solo exhibitions, review exhibitions, and international exhibitions have been launched one by one. The environment for the art development has arrived at the highest level.

Although the museum of fine arts is a professional art institution, the operation of public museums is closely linked with public affairs. Apart from operating in accordance with the national policy in cultural operation, the top priority for the public museums is to develop unique features, and further, to make themselves an index of art development as well as an art palace for an area or even for a country.

Since the establishment of National Taiwan Museum of Fine Arts, it has positioned itself as the core axis for Taiwan art history studies. The Museum has modestly devoted itself in collecting and arranging the literature on the history of Taiwan art. During the renovation period, the Museum enthusiastically planned a series of theme exhibitions, "The Development of Taiwanese Art", based on the framework and research of Taiwan art history. These exhibitions will be presented when the Museum reopens. With elaborate plans, persistence in research, and enthusiasm in promoting Taiwan art, the Museum has turned into an institution specialized in the history of Taiwan art. These attentive efforts indeed deserve general applause and acknowledgements.

In conclusion, much appreciation goes to scholars, experts and people in all circles, and the hard-working staff of the National Taiwan Museum of Fine Arts. We cordially expect this new beginning can broaden the horizon internationally for the Museum. At last, this brief preface is dedicated to the publication of the book, "The Development of Taiwanese Art".



Tchen Yu-chiou

台灣社會歷經荷西、明鄭、滿清、日治，到國民政府播遷來台迄今，受到多次大規模移民潮的影響，集結了漢族、南島語族與其他各族的資源，產生了極為豐富多元的文化。然而，由於近年來國際海空交通和資訊科技的急速發展，加快了「地球村」意識的提早來臨，為台灣文化的新生，帶來深遠的影響。台灣美術的發展與大環境緊密相扣。明清時期自大陸渡海而來的中原美術，在台灣民間隱藏蕃實，台灣厚實的內涵土壤，足以培育強韌的文化生命力。清代文人渡台，俱現四君子、人物畫、博古畫及花鳥等水墨風采。日治時代台灣文化藝術菁英走向日本，獲得西洋藝術的滋養，漢、和畫風別有畦徑，花鳥、魚藻、山水及風景，各俱特色。西畫方面，由於美術教育近代化的開展，東京美術學校與日本畫壇的啟發，以及帝展、台展、府展的先後影響，帶來台灣新美術的誕生：「寫生」觀念的引進，亦造成台灣自然風土人物、民俗紀事、隱喻時局等作品的產生。戰後，中原美術再度抬頭，與殖民文化架構下的現實美術環境彼此交替消長，加以政治氣氛有形無形的介入，使得兩種美術風格產生時斷時續的互動，顯現了移民潮處境下的苦衷與無奈，其中二二八事件與戰鬥木刻版畫及藝術前輩的株連，更是畫壇難以弭平的傷口。二十世紀下半葉，台灣美術不斷的直接吸納歐美藝術的資源，雖有「追隨腳蹤」之嫌，卻也能逐漸產生自我意識的甦醒，擺脫流行潮的羈絆。七十年代，台灣美術向鄉土尋根吶喊，在這塊土地上尋找題材，企圖紮根本土。學院及省展中，亦不時的出現鄉土寫實作品，這時也不免掀起陣陣論辯，但藝術家們為揚棄「失根的蘭花」之譏所做的努力，昭然可鑑。而且，植根在這塊海運發達、資訊靈敏的厚實土地上，的確可獲得無上的養料，以滋養這塊土地。其間抽象運動與畫會時代、國畫論戰與省展、鄉土運動與素人藝術、文化行政與美術館時代、現代主義與藝術產業，以至於政治解嚴與媒體時代的相繼來臨，亦引發深刻的影響。這時的美術也逐漸形塑出獨特的「地域性」來。然而，深化的「地域性」，必然觸角四處伸展，與國際接軌匯流為多元化的美術形態。現今台灣主體經驗的視覺檢驗，側重藝術對時代重要議題的呼應、對社會變遷的思考、對文化現象的解讀、以及個人身處於時代潮流衝擊之下的定位與反思。呈現台灣地域、身分、文化「認同」與記憶的衍伸及喻寫，解嚴前後對社會與政治的批判及反思，社會價值觀的諧謔與世俗的挪用及演譯，以及兩性與自我的考掘及探討，來呈現這段時期台灣藝術家自我意識的覺醒與開發，反映現實文化的複雜面貌。其次，台灣陶藝由史前、原住民陶器、傳統製陶，到工作室陶藝與前衛陶的演變。前輩攝影家對攝影的引進、承續，到沙龍攝影、報導攝影的轉型、攝影理論及教育的建構，和新電影、電腦等

多媒體影像結合格局的開創。書法由開台名宦書風穩健、日治時期台籍書家趨於含蓄，到今人試圖將書法脫離文學附庸地位的拉拒，呈現多元形式的表達。以至於版畫由傳統的繼承，到現代版畫的萌芽、成長和繁榮發展，也已成爲台灣美術史頁中重要的一環。此外，當一個社會逐漸衣食無虞，經濟條件和政治意識日趨成熟時，人們會對生活素質的要求，開始轉向精神方面，以至於全方位境域的滿足，生活文化、環境藝術和應用美術的課題於是產生。文建會制定「文化藝術獎助條例」，推動文化環境營造，將公共藝術、都市空間藝術、街頭藝術、地景藝術融入屬於公眾活動的空間環境裡，進而試圖形成一個真正屬於現代化社會的視覺環境文化的努力，以及陸續設置紐約、巴黎文化中心台北藝廊，辦理國際美術交流展覽，國美館、北美館及民間參與「威尼斯建築、美術雙年展」，亦具重要意義。文化藝術是人生的寫照也是構成豐富人生的最重要一部分。在我們的生活週遭，俯拾皆是藝術創造和欣賞的素材，等待大家用心去回顧省思、去開發耕耘。但願藉由相似觀點的奠基、異方看法的照應，強化各界對台灣美術和環境藝術的普遍共鳴，進而創造與分享文化藝術的諄美丹露，建立台灣社會的自信心和光榮感。

國立台灣美術館館長

李中嘉

Historically, Taiwan has been greatly influenced by outsiders and large scale population movements, whether the Dutch or Spanish, Chen Cheng-kung at the end of the Ming Dynasty (1368-1644), the Ching Dynasty (1644-1911), Japanese colonial rule or the arrival of the KMT National Government in 1949. These changes brought together Han Chinese, the Austronesian language family and other groups and thereby helped to create a culture of great richness and diversity. Moreover, the rapid development of international transport links and information technology over the last few years has also served to accelerate the development of what might be called “Global Village” consciousness, which has had an equally deep and lasting impact on Taiwanese culture, infusing it with new vitality.

The development of art in Taiwan is inextricably related to these changes in the larger environment. In the Ming and Ching periods mainstream art from Mainland China flourished as part of Taiwanese folk culture, giving rise to a strong and resilient cultural life. Ching Dynasty literati visiting Taiwan found such standard ink painting motifs as the four flowers, portraits, Po Ku pictures (博古畫) and pictures of flowers and birds. In contrast, during the period of Japanese rule the Taiwanese cultural elite were more influenced by Japanese trends and western approaches. Though subject matter often remained such things as birds, flowers, fish and landscapes, there were clear differences in Chinese and Japanese painting styles. The influence of western painting came through a number of different channels, including the modernization of art education, the impact of art schools in Tokyo and the Japanese art community in general and the organization of exhibitions such as the Imperial Art Exhibition (帝展), Taiwan Art Exhibition (台展) and Governor's Art Exhibition (府展). These factors combined to usher in a new type of Taiwanese art - “outdoor landscape” painting - which produced works representing natural scenery and people, or recorded folk customs and allusions to current events.

In the post-war period, mainstream Mainland Chinese culture once again came to dominate, effectively replacing much of the outdoor landscape art environment developed under colonial rule. The tangible and intangible influence of the political climate ensured the two art styles remained juxtaposed, highlighting both the difficulties and helplessness associated with the sudden arrival of a new wave of immigrants. The 228 Incident, Fighting Woodcuts (戰鬥木刻版畫) and the implication of older artists, proved a wound that the art community found extremely difficult to heal. In the second half of the 20th Century Taiwanese art has learned much from Europe and the US and despite frequent accusations of “following in the footsteps of others,” this process has helped to stir self-consciousness, allowing artists to escape the fetters of populism. In the 1970's art began to search for its local roots and motifs instantly recognizable as Taiwanese. At the time, outdoor landscape works appeared in academia and the Provincial Exhibition (省展), which unavoidably started a debate about the value of such work. The efforts of these artists to discard the “rootless orchid” culture that took hold in Taiwan, paved the way for later work of the same genre. Moreover, Taiwan with its developed transport and information links to the outside world proved fertile ground for the development of artistic forms. During this period there were many different influences on the local art scene; the abstract movement and painting era, the Chinese Painting debates and Provincial Exhibition (省展), the Nativist movement (鄉土運動) and amateur artists, the cultural administration and art museum era, modernism and the art industry, culminating in the end of martial law and the new media era. This fostered the development of a distinct form of “local” art. Importantly, as it has deepened this “localism” has expanded outwards, combining with international trends to become an integral

part of the ecology of artistic diversity.

Any visual examination of Taiwan's experience today, tends to echo the interrelationship between art and the important issues of the time; social change, cultural phenomena and the position or reflections of individuals caught in the tide of a particular place and time. Art seeks to illustrate local character, cultural identity and the extension and metaphors of memory. It criticized and reflected on society and politics in the martial law and post martial law periods, poked fun at social values, utilized and interpreted customs, probed and discussed gender relations and the self. These multifarious approaches emphasized the awakening and growth of self-consciousness in the Taiwanese art community, fully reflecting the complexity of real culture.

Art in Taiwan has matured across many diverse fields. Ceramic art has evolved through a number of stages; pre-historic, aboriginal, traditional, workshop and more recently avant garde styles. Old school photographers have witnessed the introduction of new photographic techniques, the opening of studios, the popularity of salon photography and photojournalism, the development of a framework for photographic theory and education and the integration of their area of expertise with multi media images from new cinema and computers. Calligraphy has expanded from the early introduction of renowned styles through the more reserved approach of Taiwanese calligraphers during the period of Japanese rule, to today when a serious effort is being made to detach calligraphy from its role as an appendage to literature and develop greater diversity in expressive form. Similarly, traditional print art has seen the flowering and growth of modern printing, an important new stage in the art history of Taiwan.

Once a society becomes self sufficient, when economic conditions and political consciousness mature, people make more demands of a spiritual nature and an improved quality of life. In this sense, satisfaction is sought across a range of areas; life culture, environmental art and the application of art. The "Regulations for the Sponsorship of Art and Culture" drafted by the Council for Cultural Affairs, promote the creation of a cultural environment, integrating public art, urban spatial art, street art and land art in public spaces, the ultimate aim being to shape a visual environment culture for a modern society. At the same time, Taipei Cultural Center Art Galleries (文化中心台北藝廊) have also been established in New York and Paris and these hold regular international art exchange exhibitions. The participation of the Taiwan Museum of Art, the Taipei Fine Arts Museum and private sector galleries at Venice Biennial on Architecture and Art (威尼斯建築、美術雙年展) has also been of great importance.

Art and culture serve as a testament to human existence and are a crucial component part of any rich and varied life. In the course of our daily life we are surrounded by artistic creativity and materials to appreciate that merely await further consideration and development. By adopting a similar approach and considering the ideas of others, it has been possible to strengthen our shared sense of Taiwanese and environmental art. This in turn has allowed us to create and share artistic and cultural riches that underpin and give wings to the growth of self-confidence and a sense of honor in Taiwanese society.



Lee Wuh-kuen
Director
National Taiwan Museum of Fine Arts

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