



走進公眾 · 美化台灣

顏水龍

The Public Spirit · Beauty in the Making

SHUI-LONG YEN

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序言

翁誌聰 臺北市立美術館 代理館長

顏水龍(1903-1997)是二十世紀臺灣美術史上最重要的前輩藝術家之一。他出生臺南下營，1920年代赴日本就讀東京美術學校西洋畫科與研究所，1930年赴法國深造，1931年曾以〈蒙特梭利公園〉等兩件油畫入選秋季沙龍展，前者已為本館珍藏。1935年深入蘭嶼研究原住民文化特色。1936年起，開始調查臺灣傳統手工藝技術與材料，推動美化生活，並計畫開辦學校以培育工藝設計人才，實踐以藝術改善庶民生活的理想。早年作品承襲西方後期印象派風格，造型簡練，用色對比強烈而溫暖，畫風傳達出臺灣特有的陽光與熱度。1940年代起致力推廣工藝美術，調查即將失傳的手工匠間技藝並加以設計改良，嘗試用實用美學改造庶民的生活環境與品質。1970年代將其理念擴展至都市設計與公共藝術領域。1984年教職退休後專心作畫。世人稱譽為「臺灣工藝之父」的顏水龍，成就橫跨眾多領域，舉凡繪畫、工藝、應用美術設計、大型馬賽克公共藝術及都市景觀設計，無不留下他殷勤貢獻的成績，同時也默默而深刻地影響著我們的生活。

顏水龍是位非常謙虛低調且紳士派的公眾人物，一生奉獻給社會大眾，創作生命達76年，個展數量卻相較少於其他同時期的藝術家。在1997年於臺灣省立美術館舉辦生前最後一次個展之後，直至今日，雖然有關顏水龍藝術的研究論文已逐漸累積，這十多年來臺灣藝壇卻難得一見其全面性的展覽，在籌展前的田野研究確實相當困難。因此，本館團隊邀請臺灣美術史學者顏娟英教授共同合作，決定以藝術史策畫研究為方向。2011年起逐一拜訪藏家與當時相關人事，在無數次的田野訪談與選件，終以「走進公眾·美化臺灣」為展覽主軸，將顏水龍的代表作品分為三個主題：優雅的原住民世界、素樸的生活美學、以及現代的都會形象，展出作品約200餘組件，包括油畫92件、素描與版畫約70組件、工藝設計與廣告設計約40組件，其中值得一提的是，此次館方與家屬代表顏千峰先生合力向日本壽毛加牙粉公司成功商借到未曾曝光的顏水龍早年油畫與戰前該公司印製的《壽毛加廣告作品集》。本館更特別編撰顏水龍的馬賽克與壁畫作品大事紀，藉由老照片與新拍影像紀錄的新舊對照，呈現他的公共藝術成就。現場也展出顏水龍的教學講義、工作日誌與推展工藝活動資料，以及紀錄片與採訪錄音。藉由這些原作、文獻史料，與重新校定之大事紀的展示，希望更多關心臺灣美術的人們，能夠藉此更深刻地瞭解顏水龍一生的成就與理想。

本館自2006年起計畫多年，直至今日方能在眾人的努力之下順利完成展覽，在此感謝遠居美國的顏水龍家族支持展覽策辦並提供作品與文獻資料參與展出，也特別感謝中央研究院顏娟英教授慨然擔任本展展覽顧問，以她深厚的臺灣美術史學術背景協助展覽策劃、撰寫展場文本與規劃專書內容，使展覽深具學術厚度與專業；更要感謝所有在籌展期間受訪與諮詢的學者專家，包括簡玲亮、馮瓊珠、林俊成與朱守谷四位老師，與最初促成展覽的黃才郎館長，以及所有熱心出借作品的藏家、國立臺灣美術館、國立臺灣工藝研究所、日本壽毛加牙粉公司。另外，本館此次為了呈現無法在現場展出的顏水龍馬賽克與浮雕公共藝術，特別前往各地拍攝，在此也向這些協助拍攝的各館所一併致謝。最後感謝顏娟英、林俊成、曾旭正三位老師為本展專輯執筆撰寫，國際學者菊池裕子女士貢獻論文，並收錄原始文獻與採訪稿，期能引起學術界深入且廣大的討論。透過以上借展合作與學術資源共享，以及展覽籌備期間各方熱忱的付出，才能讓展覽與專書順利呈現，謹代表臺北市立美術館致上最誠摯的謝意。

Foreword

WENG Chih-tsung Acting Director of Taipei Fine Arts Museum

Born in Xiaying Village, Tainan County, Shui-Long Yen (1903 – 1997) is regarded as one of Taiwan's most important 20th century artists. In the 1920s he attended in the Western Painting Program of Tokyo Fine Arts School, and later their graduate school. In 1930 Yen traveled to France for advanced study, and exhibited in Paris' Salon d'Automne in 1931 with his paintings *La Jeune Fille* and *Park Montsouris*, the latter of which is currently held in the Taipei Fine Arts Museum collection. In 1935 he studied aboriginal culture on Taiwan's Orchid Island. In 1936 Yen began several projects aimed at using art to improve the lives of the people, from surveying techniques and materials used in Taiwan's traditional crafts, promoting an aesthetic of everyday life and improving the quality of the nation, to founding schools and training talented artists and designers. Following the late Impressionist style, his early paintings employed simple and refined forms, and sharply contrasting warm colors. Yen's work of this period also depicted the sunlight and tropical warmth of Taiwan. Beginning in 1940 Yen devoted himself to advancing arts and crafts, surveying folk craft techniques that were on the verge of being lost forever and adapting them to modern use. He attempted to use functional aesthetics as a means of improving the quality of Taiwan's living environment for its citizens. In 1970 he expanded his ideas into the realms of urban design and public art. In 1984 after retiring from teaching, Yen concentrated on painting. Known as the Father of Taiwanese Handicraft, Yen succeeded in many fields from painting, handicrafts, applied arts and design and large-scale mosaics to urban landscape design, all of which bear his gracious contributions that have quietly shaped our lives.

Yen was a very modest and gentlemanly public figure. He dedicated his life and 76 years of his creativity to society, yet was given fewer solo exhibitions than his contemporaries. After the Taiwan Museum of Art held the last solo exhibition for Yen before his death in 1997 much research regarding the artist has accumulated, yet no comprehensive exhibition of his work has been mounted in well over a decade. Therefore, the museum invited professor and historian Chuan-ying Yen to assist with the exhibition. Under her guidance, it was decided that a historical approach would be used to create the exhibition. In 2011 they began a series of visits to collectors, interviews with people who had knowledge of Yen and his career, and field studies, as well as the arduous process of selecting work. Ultimately, the museum chose to present the exhibition under the rubric of *The Public Spirit – Beauty in the Making*. For the exhibition, more than 200 of Yen's representative works, including 92 oil paintings, 70 sketches and prints and 40 designs for craft media and advertising were presented under three themes: *Elegance · The Indigenous World*, *Simplicity · The Beauty of the Everyday*, and

Modernity · Images of the City. Worthy of note, the museum and Mr. Chien Fong Yen, the Yen family representative, joined forces to successfully borrow Yen's never-before-seen oil paintings and prewar printed matter from the SMOCA Dentifrice Co., Ltd.'s *SMOCA Commercial Art Collections* in Japan. The museum created a chronology detailing the history of Yen's mosaics and murals, comparing old photographs with recent documentation to present his public art accomplishments. Yen's teaching materials, work journal and craft-related promotional materials, as well as video footage and interview recordings were also on display in the exhibition venue. By presenting these original documentary materials and the newly collated chronology, we hope those interested in Taiwanese art will better understand Yen's lifelong ideals and achievements.

The museum started planning in 2006, and through the hard work of many people over the last few years put together this exhibition. I would like to thank Yen's relatives who live in the United States for their generous support in providing artwork and documents for the exhibit. Special thanks is also extended to Professor Chuan-ying Yen of Academia Sinica for graciously serving as a consultant and sharing her deep knowledge of Taiwan's art history. Her assistance with planning the exhibition, composing wall text for the venue, collecting historical documents and interview transcripts, and choosing content for the exhibition catalog contributed greatly to the exhibition's academic and professional qualities. I also would like to thank all of the scholars and professionals who were interviewed and consulted during the planning phase, including Chien Ling-liang, Feng Chung-chu, Lin Chun-cheng and Chu Shou-ku, as well as the museum's previous director Huang Tsia-Lang who facilitated the exhibition in its early stages. Much gratitude is also extended to the collectors who generously lent work to the museum, the National Taiwan Museum of Fine Arts, National Taiwan Craft Research and Development Institute, and Japan's SMOCA Dentifrice Co., Ltd.. Furthermore, I would like to thank the various institutions affiliated with Yen's large-scale public mosaics and relief murals for facilitating photography by the museum; without their cooperation it would have been impossible to present these works to our audience. Finally, I would like to thank Chuan-ying Yen, Lin Chun-cheng, Tseng Shu-cheng for writing essays for the exhibition catalog and international scholar Yuko Kikuchi for providing her article, all of which brought academic perspectives to the exhibition. For the above mentioned loaned artworks, academic materials, and to everyone who devoted their energy and passion to making this exhibition come about so smoothly, I would like to extend my sincerest of gratitude on behalf of the museum.

父親的臺灣鄉土情

Father's Love for His Native Taiwan

顏峰一 顏美里 顏千峰 顏紹峰 Alan Fong II YEN, Mei Lee YEN, Chian Fong YEN, Shau Fong YEN

童年時代

先父1903年出生於臺南縣下營鄉紅毛厝，於7、8歲時進入國民學校就讀。在父母親相繼於6及7歲時去世，12歲時祖母也過世後就依靠三姐生活。他生前回憶兒時情形，就會談到他當時念的是麻豆國民公學校在下營的分校，教室是設在關帝廟裡，每天要走很遠的一段路去上學，在路上總是提著鞋子光腳走路，到學校再穿上。在上學路上有時會在二姑丈開的布店稍作停留，接受款待，雖因父母早逝，身心孤單，卻常受到親友、長輩及學校師長的照顧，而感受到成長中溫馨的一面。當時上學走的是田間小道及泥土牛車路，路旁長滿了林投叢並點綴著相思樹林，在南臺灣太陽下長大的父親已對這塊土地滋生了感情。雖然少年時常感到孤寂，也未影響他一生對自己鄉土的熱愛和執著。

日歐留學

早年留學日本，卻對自己的出生地總是懷有一份的驕傲。在日本學畫過程中，常會刻意表現他的臺灣特色。他常自稱他的畫作用色很明亮，有別於日本同學的暗灰色調，這也引起同學的讚賞，稱他為法國式的，但他卻自認為是「臺灣的顏(Gan)」。父親1922年進入東京美術學校西畫科學習，頭兩年專心在學習黑白鉛筆素描畫，就此打下了紮實的素描基礎，也確定了父親日後腳踏實地的做事態度。三年級進入藤島武二教室，開始接觸印象派畫法。1927年進入該校研究科(二年制)學習，「因受高更去大溪地的影響」，開始從事原住民的生活及造形的研究，與原住民朋友自此結下一生不解之緣。

父親留法期間，勤奮廣泛的學習畫作技巧及開展自己的繪畫風格。他先到美術館臨摹西洋名畫家作品，學習他們的畫法，所用畫布的粗細，如何打底，用何色彩，顏色因年代而改變的因素，畫家個人的筆觸等。在羅浮宮美術館曾有現場參觀者欲以高價收買他的臨摹畫作，但卻捨不得割愛，一共完成三張，全都要拿回臺灣讓鄉親欣賞。父親在法國用了大部分時間在開發自己的作畫方法及風格。他特別注意上色的層次及色彩的調配。在法國的第二年，已在秋季沙龍入選二張作品。此時正是後期印象派的興盛時期，父親對光線及色彩的表現特別用心，在「太陽很強的臺灣」出生的他，更能得心應手。他當時對臺灣的陽光，風土及文化必定充滿了信心與驕傲。數十年以後，他的畫作〈蘭嶼印象〉似乎要與莫內的〈日出印象〉相印證。

Childhood

Born in Hongmao Cuo in Siaying Rural Township, Tainan County in 1903, our late father entered elementary school at the age of seven or eight. His father and mother passed away when he was six and seven respectively. After his grandmother died when he was twelve, he was raised by his third sister. When he recalled his childhood, he would tell us that he went to the branch of Madou Public School in Xiaying. Classes were held in the Temple of the Martial God. Every day, he had to walk a long way to go to school. He always walked barefoot, carrying his shoes in his hands, which he put on when he arrived. On his way to school, he would sometimes make a brief stop and get treats at the cloth store run by the husband of his second aunt. Even though his parents died young and he was lonely in his heart, he felt loved in his formative years through the kindnesses of his relatives, elders and teachers. When he made his way to school, he walked on field tracks and ox cart mud roads lined by Pandanus shrubs or dotted by acacia trees. Growing up under the sun of southern Taiwan, Father already developed an attachment to this land. The loneliness of his youth did not affect his lifelong love for and obsession with his native land.

Overseas studies in Japan and Europe

Even though he studied in Japan in his early years, Father was always proud of his birthplace. While learning painting in Japan, he often deliberately included Taiwanese characteristics in his works. He often described his own paintings as having a bright palette, unlike the dark and greyish tones of his Japanese fellow students. They praised him for his French style, but he called himself "Taiwan's Gan ("顏"- "Yen", his last name)". In 1922, Father entered the Western painting program at the Tokyo Fine Arts School of. During the first two years, he focused on learning black-and-white pencil drawings, acquiring a solid foundation in sketching as well as shaping his down-to-earth attitude towards work later on. In his third year, he studied under Fujishima Takeji and was introduced to the impressionist technique. In 1927, he enrolled in the two-year graduate program of the same school. "Inspired by Gauguin's move to Tahiti", he started to study the life and artistic forms of Taiwanese aborigines. This was the beginning of his lifelong bond with the aboriginal people.

During the time he studied in France, Father diligently studied a variety of painting techniques and developed his own style. First, he went to the museums to copy the works of famous western painters and study their techniques, the texture of the canvases they used, how to prime the canvases, how they employed colour, the factors for the change of colour over time and their personal brushwork. At the Louvre Museum, some visitor offered to buy his copies at a high price, but he was reluctant to part with them. He finished three altogether, and wanted to bring them back to Taiwan to share with his friends and relatives. In France, Father spent most of his time developing his painting methods and style, paying special attention to the layering and blending of colours. In his second year in France, he already had two works selected by the Salon

日本廣告工作

父親於1932年底離開法國，再度回到日本。先就職於神戶赤玉葡萄酒公司，隨即轉至壽毛加齒磨社(SMOCA)從事廣告工作，特別「強調以簡單線條來畫成廣告插圖，並留足夠空間以吸引讀者」。當時SMOCA每月支付300元作為十幅畫作的報酬，每月八次刊在報紙上。許多讀者很好奇想知道SMOCA的Gan是誰，先後接到超過二千封讀者來信，真是超高人氣。當時父親也在東京買了房子，後來回臺時，將房子交給日人暫住，最後也沒歸還。當初父親為何決定離開在日本的穩定生活而回臺？他說是傳承臺灣文化使命感。其實他留學歐日時總是心繫回歸臺灣鄉土，也就沒有作長居日本的打算。

回臺推廣手工藝

父親於1933至1940年在SMOCA工作，使他有自主的時間及充裕的經費，來回日本臺灣，並在臺北、臺中及臺南舉辦遊歐畫展。最重要的是，他在當時就決定要以推廣臺灣藝術文化為己任。可是根據當時臺灣人民的生活條件，他覺悟在推動純粹美術之前，「由生活有關的造型美化著手較為實際」，這起始了父親從事臺灣手工藝推廣的工作。

他的基本理念在於：「推廣日常生活實用的，生活有關的造型美化，來提高生活水準，作為開發文化的第一個階段。」他來回東京臺灣數次，研究如何推廣生活美化，認為應由工藝教育著手，從事工藝設計，開發傳統技術，美化衣食住行用具。在東京時去參觀工藝學校及專科，思考如何在臺灣推廣，並完成了一份企劃書，1937年拿到臺灣總督府，接受補助上山下海，東南西北走遍全臺，用兩個月收集開發手工藝資料。在殖產局及文教局官員的推薦下，他帶著資料到商工省工藝指導所研究。當時研究所的小池新二非常重視父親所收集的資料。父親於昭和十五年(1940年)寫了一份報告書拿回臺灣，地方政府給了一千圓從事他所提議的開發方案，即「拿傳統配合時代需要做新的設計」。這就造就了日後「乞丐背茄莖(絞蔗)」的故事。當時這最平凡的鹹草茄莖籃子，在父親眼中正是實現他的理念的最好機會。他拿了這一千圓，住到臺南新營，研究傳統編法，加以現代美學的觀念，完成了新穎的手提籃設計。

此時父親全力投入手工藝開發工作，且自費成立幾個手工藝品產銷組合，如南亞工藝社等。父親更身體力行，先後成功地開發出「鹹草提籃」、「鹹草拖鞋」及「鹹草地毯」，還有多種竹編產品。他還在南瀛的佳里及關廟等地區開設講習班，在成立的手工藝品產業組合產銷配合下，造就了家家戶戶都做手工藝的風潮。這些實用美觀，集聚臺灣傳統文化的工藝產品，得以行銷於國際，賺取可觀的外匯，改善了農村經濟。這也部分地完成了父親奉獻鄉土的心願。終戰後父親的手工藝工作在聯合國手工藝專家及經費的贊助下，應大有可為，卻因「外行人領導內行人」而被排擠，於1959年離開了他所熱愛的手工藝推廣工作，而未竟其志。

d'Automne. It was the peak period of Postimpressionism. Father took particular care with the representation of light and the expression of colour, which he was apt at, since he was born in "Taiwan with bright sunshine". He must have been very proud of Taiwan's sun, customs and culture. Several decades later, his painting *Orchid Island Image* seems to draw a parallel to Monet's *Impression: Sunrise*.

Advertising work in Japan

In late 1932, Father left France and returned to Japan, where he first worked for Kotobukiya's Red Sun Port Wine in Kobe and later switched to an advertising job with the tooth powder maker SMOCA Dentifrice Co., Ltd. He especially emphasized "using simple lines for the advertising images and leaving sufficient empty space to attract readers". SMOCA paid him a monthly fee of 300 yuan for ten images, which were published in newspapers eight times a month. Many readers were curious to know who SMOCA's Gan was. He received more than 2,000 letters from readers in total, showing his high popularity. He bought a house in Tokyo. When he returned to Taiwan, he let some Japanese stay in it. They did not return it in the end. Why did Father decide to leave his stable life in Japan and return to Taiwan? He said it was because of a sense of mission to pass on Taiwan's culture. Actually, when he was studying in Europe and Japan, he always thought about returning home to Taiwan, and never planned to stay permanently in Japan.

Returning to Taiwan to promote arts and crafts

Father worked for SMOCA from 1933 to 1940. This enabled him to have free time and surplus funds to travel between Japan and Taiwan, holding exhibitions in Taipei, Taichung and Tainan of paintings on his sojourn in Europe. Most important of all, he already decided to promote Taiwan's art and culture as his mission. However, in view of the living standards of Taiwanese at the time, he realized that it was "more practical to start with beautifying the forms of everyday objects", before introducing people to the fine arts. Thus, father embarked on his work of promoting Taiwanese arts and crafts.

His basic idea was to "beautify the forms of practical and everyday objects in order to raise the living standard as the first phase of cultural development". He traveled to and fro between Tokyo and Taiwan to study ways to create beauty in life. He believed that one should begin with craft education, undertaking handicraft design and developing traditional skills to beautify the articles of daily use. In Tokyo, he visited arts and crafts schools and technical colleges and thought about how to introduce them to Taiwan. After completing a proposal, he submitted it to the Taiwan Governor-General Office in 1937. Having received a subsidy, he went to the mountains and coasts and every corner of Taiwan, spending two months collecting data on the development of handicraft. Through the recommendations of officials of the Industrial Development Bureau and the Culture and Education Bureau, he took his data to the Industrial Arts Research Institute under the Ministry of Commerce in Tokyo to conduct research. Koike Shinji at the Directorate greatly valued the data collected by father. In 1940, Father wrote a report and brought it back to Taiwan. The local government gave him 1,000 yen to implement his development proposal, which was "to create new designs from tradition catering to the needs of the times". This was the origin of the story about the "beggar's sedge bag" later on. In Father's eyes, this kind of most ordinary sedge basket offered him the best chance to realize his ideals. He took the 1,000 yen and moved to Xinying in Tainan, where he studied the traditional weaving methods. By applying modern aesthetic ideas, he created an innovative handbasket design.

During this period, Father devoted himself wholeheartedly to the development of arts and crafts, establishing several handicraft production and distribution

父親長年為了推廣手工藝而不計自己的利益。1942年與母親結婚時，因「口袋中只有二十圓」，而需長輩、友人及當時產業合作社成員的援助，才能在當時的鐵道飯店完婚宴客，並再度感受社會對他的溫馨相待。

公共藝術

父親非常重視都市的景觀美化，他深深了解景觀建設對一個現代都市的重要性。遊歐美日時，一定用心進行這方面的考察。自從離開農復會手工藝推廣中心後，就以個性不合婉拒了許多為官的機會。但1969年卻欣然接受高玉樹市長的邀請成為臺北市政顧問，專責於美化都市景觀建設事務。他全力以赴，有關新建工程的美化都須經過他的同意。對於建物公共設施的美觀，連最細節部分，他都不輕易放過。甚至自己設計工具，指導工作人員實地操作，務求工程達到完美程度。他曾經私下對人說，他知道一些承包商都稱他為「烏龍麵一碗」。因為每次午餐會討論工程，他都只吃一碗最簡單的日本烏龍麵，並要求商家把所有經費運用在增強工程品質上。工程承包人員終於理解父親的做事態度，而全力配合。如今臺北市中山北路及敦化南路上的雙排臺灣樟樹，就是在父親的堅持下完成的。

高市長當時欲回饋父親為公無私工作的辛勞，特別規劃讓父親製作劍潭公園馬賽克壁畫。當時會計人員要求公開招標，市長說這工作只有顏水龍一人能做，怎麼招標，最後就以其他工程餘款支付壁畫製作費用。當初父親選定「從農業社會到工業社會」為主題，就是要提醒我們不要忘記農村社會的根源。製作這壁畫所剩的餘款，終於讓父親於三十九年後實現重遊歐洲的心願。

教學生活

父親個性真誠平實，處事待人認真踏實，一步一腳印，不講取寵，不沽名釣譽。他數度婉拒官職，卻堅持推動工藝教育的理念，一生不改其志。戰前所擬的手工藝發展計劃書，就以設立工藝學校為主軸。但因理念思考先進，走在時代尖端，並不能完全為當時的社會所接受，幾度功敗垂成，失之交臂。直至1971年才在實踐家政專科學校創立了美術工藝科，並曾先後任教於國立藝專、東方工專及臺南家專。他對學生總是關愛有加，學生們能建立美滿的家庭及在事業上有所成就，就是最大的欣慰。記得他相當注重教育對人才、人品的潛移默化，如於新生入學時即對每人拍一張照片，待學成畢業時再照一張，兩相比較，即知幾年來的教誨對人品、氣質的改變。

晚年

父親在世時總是持續在工作，創作，服務社會。在子女看來，父親從沒有真正的退休生活。記得1996年他以94高齡最後一次到美國探望子女及孫輩。子女們本欲父親能長住美國頤養天年，但他在停留兩個月後，還是以不能忘懷自己的鄉土而不願留住國外。機場送別，我們為老父將面對沒有子孫隨侍在側的孤寂而感到萬分的不捨，但我們也一直深切瞭解父親的執著與無悔，只有為臺灣鄉土持續奉獻的心願與使命感才是真正他無所取代的生機與活力。

units at his own expense, such as the South Asia Handicrafts Association. Putting theory into practice, he successfully developed products such as “sedge handbaskets”, “sedge slippers” and “sedge mats”, as well as various bamboo basketwork products. He also held classes in Chiali and Guanmiao in Nanying. Through the integration of production and distribution in the handicrafts associations established, this sparked a trend for the production of handicrafts in every household. Through overseas sales, these practical and beautiful handicraft products that embodied Taiwanese traditional culture brought in considerable foreign exchange and helped to improve the rural economy. Thus, Father was able to partially fulfill his wish to contribute to his country. After the war, with the assistance of handicraft experts of the United Nations and financial sponsorship, Father’s handicraft work should have had a great opportunity for further development. However, shut out by non-professionals who were his superiors, he laid down the work of promoting handicrafts that he loved in 1959 and could not accomplish his goal.

During the years when he promoted the arts and crafts, father never thought of making profit for himself. When he and our mother got married in 1942, he only had “twenty yen” in his pocket. Only with the help of his elders, friends and members of the handicraft co-operatives could he afford to hold a wedding banquet at the Railway Hotel. Once again, he felt society’s generosity towards him.

Public Art

Father set great store by the improvement of the urban landscape. He was deeply aware of the importance of landscape architecture for a modern city, and always studied this aspect during his travels to Europe, the US and Japan. After resigning from the Taiwan Handicraft Promotion Center under the Joint Commission on Rural Reconstruction, he turned down many offers of official posts, citing incompatibility with his character. But in 1969, he gladly accepted Mayor Kao Yu-shu’s invitation to serve as an advisor to the city administration overseeing the improvement of the city’s landscape. He did his best and all improvements of the external design of new projects were subject to his approval. He would pay attention to the smallest detail of the aesthetic design of buildings and public facilities. He even designed tools himself and gave instructions to workers on site to ensure the high quality of the works. He told some friends privately that he was called “a bowl of udon” by some contractors. This is because whenever a lunch meeting was held to discuss the works, he would only eat a simple bowl of Japanese udon, demanding that the contractors spend their money on raising the standard of the works. In the end, the contractors understood his attitude towards work and were willing to meet his demands. The double row of Taiwanese camphor trees on Zhongshan North Road and Dunhua South Road in Taipei today was planted at father’s insistence.

To repay Father for his selfless public service, Mayor Kao gave him a special commission to execute the mosaic mural for the Jiantan Park in Taipei. When the accountants asked for an open tender, the mayor said only Shui-Long Yen could do the job. Finally, the production fees for the mural were paid with the remaining funds from other works. Father chose the theme “From Agricultural Society to Industrial Society” to remind us not to forget our roots in the agricultural society. The remaining sum from the funds for producing this mural enabled him to fulfil his wish of revisiting Europe after thirty-nine years.

Teaching work

With his sincere and down-to-earth character, Father was earnest and steady in his work and in dealing with people. He never tried to seek popularity or fish for fame. While he had turned down several official posts, he steadfastly promoted his ideas of craft education and never swerved from his goal. The handicraft development proposal he drafted before the war was centered on the founding

感謝

承蒙在臺北市政府支持下，臺北市立美術館全體工作人員及中央研究院顏娟英教授研究團隊的努力下，得以完成這次高水準的展出，家屬由衷感謝。家屬深深感謝各位長輩，老師，學生及親朋好友於先父在世時給予溫馨的照顧，並在他過世後繼續推行他的理念，為推廣臺灣藝術文化及產業而努力。

of arts and crafts schools. However, the idea was too advanced and cutting-edge to be fully accepted by the society at the time. Hence, it fell through a few times. It was not until 1971 that he set up the Arts and Crafts Department at the Shih Chien College of Home Economics. He also taught successively at the National Academy of Arts, Tung Fang Design Academy and the Tainan Junior College of Home Economics. He cared greatly about his students. It was the greatest source of comfort to him when his students were happily married and achieved success in their career. He also believed in the ability of education to influence one's character. When new students came in, he would take a picture of every one of them, and another when they graduated. By comparing the two pictures, he could tell how the few years of teaching had changed the character and disposition of the students.

Later Years

During his lifetime, Father was always working, making art and contributing to society. In his children's eyes, he never really retired. In 1996, at the advanced age of 94, he visited his children and grandchildren in the US for the last time. We were hoping that father would live out his retirement in the US. But after a two month stay, he missed his homeland too much and did not want to live abroad. When we saw him off at the airport, we felt sorry that our old father would be lonely with no offspring at his side. However, we had always understood his insistence and unregretful nature. It was the desire and sense of mission to go on serving his native Taiwan that was the irreplaceable source of his vitality and energy.

Acknowledgement

This high-calibre exhibition was only made possible through the efforts of the entire staff of the Taipei Fine Arts Museum and the research team of Professor Chuan-ying Yen of Academia Sinica, and the support of the Taipei City Government. Our family thanks them most heartily. We are also deeply grateful to our elders, the teachers, students and relatives and friends for their loving care of our father during his lifetime, and for continuing to realize his ideas and work for the promotion of the arts, culture and industries of Taiwan after his death.

逆水而上的理想實踐者——顏水龍

Rowing against the Stream – Shui-Long Yen, Practitioner of Idealism

顏娟英 Chuan-ying YEN

我們去學美術，而我們對鄉土要如何使其在藝術上有所啟蒙。這也是一個很大的責任感。——1988年6月1日採訪稿

Those of us who study art should strive to make our native soil the inspiration of our art. This is a great responsibility. —From an interview of June 1, 1988

顏水龍一生走在寂寞的漫漫長路，卻始終勤勤不息，給我們留下龐大的美術遺產，珍貴的手工藝設計與寬闊宏觀的現代視野。在臺灣美術史上，他是非常特殊，也可以說是反主流的一位藝術家。當許多畫家一心投入創作，意圖在展覽會場上揚名時，他卻獨自深入山海邊，記錄原住民的藝術與文化。他曾經持續清晨守候在臺北橋頭，請教工匠傳統竹家具的製作細節，以便傳授給更多的人。這位留學東京、巴黎的畫家，原本可以專心創作、教導門徒，享譽畫壇。他卻不務正業，寧可親近傳統工藝匠師、農村婦女與偏遠部落，只為了實踐他的理想，以推廣美的素養回饋社會大眾，提升臺灣的文化生活。

Throughout his life, Shui-Long Yen walked a long, slow, lonely road, constantly pressing forward, leaving us a copious artistic legacy, precious handmade designs and an expansive vision of the modern world. In Taiwanese art history, he occupied a unique place as an artist who moved against the mainstream. When many of his peers were concentrating on painting and attempting to make a name for themselves at exhibitions, he went deep into the mountains and traveled the seacoasts, documenting the art and culture of Taiwan's indigenous people. At one point he stood vigil at dawn at the head of Taipei Bridge, beseeching the artisans who came there to teach him the minutiae of making traditional bamboo furniture, so that he might pass this knowledge on to more people. This painter who had studied in Tokyo and Paris could have focused on his own art, instructing pupils and enjoying a sterling reputation in artistic circles. Yet instead of such orthodox pursuits, he preferred working closely with traditional craftsmen, women of farming communities, and indigenous villages on the margins of society, in order to put his ideals into practice and promote the cultivation of beauty, as a way of giving back to society and improving Taiwanese culture and daily life.

寂寞的童年

A Lonely Childhood

顏水龍出生時，已是兩代單傳，沒有伯叔，6歲時父親去世，次年母親接著辭世，他與年老的祖母及姊姊度過童年，在孤獨中，只能鼓勵自己勤勉、樂觀向上。大約是5歲時有過深刻的記憶，父親在經營舊式糖廠（糖廊或稱蔗廊）時，他看著大夥忙碌的作業，在一旁默默地動手做了一個有輪子的小推車，拉著幫忙運送甘蔗渣（圖1）。讚賞不已的工人，用削好的甘蔗沾了加熱的糖漿遞給他做為鼓勵。意外地，旁邊一隻狗突

Shui-Long Yen was an only child, as was his father before him. His father died when he was six, and the following year his mother passed away as well. As Shui-Long had no paternal uncles to take charge of his upbringing, he spent his childhood under the care of his elderly grandmother and his sister. In such a lonely predicament, he had no choice but to pluck up the mettle to work hard, and to move forward with a spirit of optimism. When he was about five years old, he had an experience that left a lasting memory: His father ran an old-fashioned sugarcane mill, and one day while Shui-Long was watching the workers bustling about, he decided to help out, by hauling away the bagasse in a little pull cart (fig.1). The workers, impressed by his efforts, rewarded him with some sugarcane, peeled and coated with syrup. Unexpectedly, a dog that was sitting nearby rushed over and snatched the sugarcane, in the process leaving a scar on the child's face that would last for many years.¹ Just when he was exhibiting ingenuity and a talent for craft work, disaster had struck from out of the blue. The painful memory of being bitten by a dog in the face fixed the lesson firmly in his mind that even in moments of success, he should always remain aware of his own conduct, and when faced with inexplicable setbacks, he should remain calm and act appropriately. Throughout his life he demanded of himself that he be a diligent, useful and humble gentleman.



圖 Fig.1
顏水龍筆記本中手繪時拖車；顏水龍，《童年的夢 草地囤仔借花》，《中國時報》，1993.4.7 [27]，插圖
A drawing from Yen's sketchbook, depicting the cart he pulled as a child. Shui-Long Yen, "Childhood Dream: A Country Boy Borrows Flowers," *China Times* (April 7, 1993), p.27 (Chinese)

Gratitude and Repayment

Having lost both parents as a child and experienced loneliness growing up, Shui-Long Yen would cherish many benefactors, mentors and dear friends throughout his life. At major turning points in his life, they would extend a helping hand

然衝過來，不僅搶走甘蔗，還在小孩臉上留下多年的傷痕。¹正在展現巧思與手工天分時，無端飛來橫禍，被狗在臉上咬一口的痛苦記憶，讓他牢記在心，即使在得意時也要隨時注意自己的舉止，遇到莫名的挫折時，更要冷靜以對，始終動靜合宜。他一生自我要求，成為勤勉有用，謙沖為懷的紳士。

感恩與回饋

幼年失去雙親，孤獨成長的顏水龍一輩子珍惜許多恩人、恩師與真情相交的摯友。在他重要的人生轉捩點上，他們伸手援助或給他溫暖，而畫家也抱著著感恩圖報之心，甚至擴大其理想，期待能善盡藝術家的一己之力，奉獻廣大社會。出身殖民地臺灣的第一代知識份子，顏水龍兼具理想與實用主義，並富有深刻的使命感。如何藉由改善傳統，美化生活用具與整體環境，潛移默化民眾的現代氣質，並將美的意識深植人心，提升臺灣的物質與精神價值，是畫家終身努力的目標。

顏水龍公學校畢業後，遇到首位恩人，臺南下營公學校的同事兼上司——澤田武雄(1900–1987)，首先肯定他的美術天分，鼓勵他在1920年秋天放棄教員職位，前往日本學習美術。1922年春進入東京美術學校(以下簡稱東美校)西洋畫科後，指導並關心他，偶而還接濟他的老師，如名畫家藤島武二(1867–1943)、岡田三郎助(1869–1939)與用器畫講師鈴川信一。1929年，當他從東美校研究科畢業時，面臨失業問題，曾考慮到山地當警察，一群熱心的中部朋友、長輩，介紹彰化銀行的坂本素魯哉(1867–1938，彰銀董事長)、臺中商校、臺中女中的校長以及霧峰林家的長老林獻堂(1881–1956)等組成顏水龍留歐後援會，號召關心文化人士訂購作品，湊出留學巴黎的龐大旅費。還有，1944年臺南工業專門學校(今成功大學前身)成立建築科之際，主任千千岩助太郎(1897–1991)，聘用他擔任講師，教授素描及美術工藝史課程，讓他一家安心定居臺南，爾後兩家成為親密的朋友(圖2)。

林獻堂父子

他一輩子最為懷念的恩人是林獻堂與其長子攀龍(1901–1983)(圖3)。他們在1920年代初相識於東京，當時林獻堂好比臺灣留學生的東京大家長，領導他們以提升臺灣人的民族地位，啟蒙民眾的現代知識為努力學習的目標。林獻堂謙沖為懷，關懷弱者，面對異族統治壓力始終堅毅不拔的精神，對於顏水龍影響深遠。長他兩歲的攀龍兄，不僅和他在東京學習時間重疊，更與他在巴黎時相往來，兩人建立如親兄弟般的情誼。²攀龍常在傍晚到羅浮宮門前等待水龍結束臨摹工作，招待他去高級餐廳，或咖啡廳用餐並聽音樂，或去歌劇院看表演。有時，水龍因為擔心留學的經費能撐多久而面帶愁容，攀龍耐心地鼓勵他，不要為物質的困境而苦惱，專心創作，一定會成功。果然，1931年10月，水龍兩幅畫入選秋季沙龍，攀龍以興奮浪漫的心情撰寫，〈顏水龍畫作入選秋季沙龍——我同胞逐漸登上世界畫壇〉發表於《臺灣新報》。³1932年夏末秋初水龍盤纏已盡，決定回臺，卻苦無旅費，寫信告知攀龍，不久獻堂先生匯來六百法郎，解決了問題。

and give him a sense of warmth. A sense of gratefulness and a desire to repay their kindness made the painter even more idealistic and determined to become as good an artist as possible, to contribute to a better society. The descendent of intellectuals from the first generation of Taiwanese colonists, Shui-Long Yen was both idealistic and utilitarian, and he was motivated by a deep-set sense of mission. Throughout his life, the painter worked devotedly to improve upon tradition, to beautify the daily lives and living environment of the people, to unobtrusively influence the caliber of the populace, to make beauty take firm root in the popular consciousness and to raise Taiwan's values, both material and spiritual.

After he had graduated from grade school, Shui-Long Yen met his first benefactor: Sawada Takeo, his colleague and supervisor at Xiaying Elementary School in Tainan. The first person to affirm his artistic talent, Sawada encouraged him to leave his teaching position in the autumn of 1920 and move to Japan to study art. In the spring of 1922, Yen enrolled in the Western painting program at Tokyo Fine Arts School, and there found instruction, encouragement and even occasional financial assistance from his teachers, including the well-known painters Fujishima Takeji (1867–1943) and Okada Saburosuke (1869–1939), as well as mechanical drawing lecturer Suzukawa Shinichi. In 1929, when he completed the post-graduate program at Tokyo Fine Arts School and faced the predicament of unemployment, he at one point considered moving to the indigenous villages in the mountains and becoming a policeman, but a group of enthusiastic friends and members of the older generation from central Taiwan introduced Yen to Sakamoto Soroya (1867–1938), the chairman of Chang Hwa Bank, and some other principals of Taichung Girls' Junior Vocational School and Taichung Girls' Senior High School and Lin Xian-tang (1881–1956), head of the influential Lin Family of Wufeng. Together, they formed the Shui-Long Yen European Studies Support Committee, calling for community members dedicated to cultural affairs to purchase his artworks, and collecting the considerable funds required for Yen to pursue studies in Europe. In addition, in 1944 when Tainan Technical College (today's National Cheng Kung University) established its department of architecture, department director Chijiwa Suketaro (1897–1991) hired Yen as a lecturer of drawing and the history of arts & crafts, allowing Yen and his family to settle down with a stable income in Tainan. Their two families maintained a close friendship thereafter(fig.2).



圖 fig.2

1959年7月，千千岩助太郎(左一)至臺中顏水龍家拜訪 Chijiwa Suketaro (first on left) visits Shui-Long Yen at his Taichung home in July of 1959



圖 fig.3

顏水龍畫林攀龍肖像 Shui-Long Yen, Portrait of Lin Pan-long 60.5 x 50 cm, 1991

Lin Xian-tang and Lin Pan-long

The benefactors he cherished most throughout his life were Lin Xian-tang and his eldest son Lin Pan-long (1901–1983) (fig.3). The two became acquainted in 1920 in Tokyo. At the time Lin Xian-tang served as something of a father figure for Taiwanese foreign students in Tokyo, leading them in raising the ethnic status of the Taiwanese, and inspiring the people to strive for modern knowledge. Known for his humility and concern for the disadvantaged, the elder