



行過江南——

# 陳澄波

藝術探索歷程



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藝術家大事紀 Chen Cheng-po's Chronology

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# 序言

翁誌聰 臺北市立美術館 代理館長

陳澄波是台灣第一位入選日本帝展的畫家，也是臺灣近代美術發展先驅。陳澄波在台灣成長、日本留學、學成後至中國上海任教，從這些旅行移動中，他面對許多人生與創作的考驗，也從中提煉出許多令人感動的作品。這些畫作不但傳達他對藝術的看法及當時的創作心境，也相當程度的記錄了時代的軌跡。

從去年到今年，台灣各地以接力的方式，陸續推出有關陳澄波的大型展覽及活動。因此，本館所舉辦的「行過江南—陳澄波藝術探索歷程」展更具挑戰性，策展除有眾多首次公開的珍貴作品，也以專題性、學術性角度重新審視這位在美術史已有明確定位的藝術家。展覽特聚焦陳澄波於1929年自東京美術學校西畫研究科畢業之後，渡海至上海新華藝術專科學校、昌明藝術專科學校任教時期所創作的作品。在陳澄波的繪畫歷程中，上海時期是其畫風變化的重要轉捩點，此時是他開啟東、西筆墨融合、追尋東方精神新體現的關鍵時期，十分值得仔細探究。透過本展的策展重點及鋪陳，希望觀眾對於這位藝術巨擘的生命歷程及創作軌跡能有進一步的認識。

陳澄波先生終其一生矢志推動台灣的美學教育，他的後代子孫們更是發揚遺願持續整理他所留下的畫作與文物。本次展覽得以成功呈現，特別感謝財團法人陳澄波文化基金會積極促成與借件。而藉由本次展覽的機緣，基金會也慷慨捐贈《戴著面具的裸女》及《紅與白》兩幅油畫作品，豐厚本館典藏。本館將不負基金會美意，悉心照顧這些珍貴文化資產，並透過研究、展覽、教育推廣等途徑，讓陳澄波先生的藝術成就與高貴情操繼續發光發熱。

另外，也感謝嘉義市政府文化局及許多私人藏家鼎力相助，提供許多珍貴畫作及文物資料。同時，也感謝尊彩藝術中心、佳士得香港有限公司、國立台灣師範大學文物保存維護研究中心、正修科技大學藝術中心及林煥盛修復師事務所等單位在借件及畫作維護上給予的協助，在此謹代表臺北市立美術館致上最誠摯的謝意。

Weng Chih-tsung, Acting Director of the Taipei Fine Arts Museum

Chen Cheng-po was a pioneer in the development of Taiwanese modern art and the first Taiwanese painter to be selected into the Japanese Imperial Art Exhibition. His itinerant life—having grown up in Taiwan, studied in Japan and taught in Shanghai—presented him with many personal as well as creative challenges, above which he was able to rise and produce numerous outstanding paintings. These works not only reflect his artistic vision and state of mind but also, to a certain extent, serve to record the era during which he lived.

Our task of staging this exhibition has been especially challenging in light of a flurry of large-scale exhibitions and events featuring Chen held all over Taiwan during the past two years. This exhibition, entitled *Journey through Jiangnan: A Pivotal Moment in Chen Cheng-po's Artistic Quest*, presents many precious works for the first time in public and re-examines from a thematic and academic perspective an artist whose place in art history has been well defined. Spotlight is cast on works he produced while teaching at Shanghai's Xinhua University of Fine Art and Changming Art School after completing graduate studies at the Tokyo School of Fine Arts. The "Shanghai period" was a very important turning point in Chen's artistic journey. It was at this time he started to fuse Eastern and Western influences in pursuit of new expressions of the Eastern spirit. We hope our curatorial focus and design will help the audience better understand the life and art of this grand master.

Chen Cheng-po devoted his entire life to promoting art education in Taiwan. His descendants have carried on this endeavor by continuing to compile his paintings and articles. This exhibition would not have been complete without strong support and contribution of works from the Chen Cheng-Po Cultural Foundation, which took this special occasion to donate two of Chen's paintings, *Masked Nude Female* and *Red and White*, to the Taipei Fine Arts Museum. We will cherish and steward these invaluable cultural assets and continue to promote Chen's artistic achievement and noble causes with researches, exhibitions and educational programs.

A debt of gratitude to Cultural Affairs Bureau of Chiayi City and many private collectors for generously providing precious works and artifacts for the exhibition. Cordial thanks is also due to the Liang Gallery, Christie (Hong Kong), Research Center for Conservation of Cultural Relics of National Taiwan Normal University, Chengshiu Art Center and Lin Huan-Shen Conservation Studio for their assistance in the conservation and contribution of works. On behalf of the Taipei Fine Arts Museum, I extend my sincere gratitude to all who have made this exhibition possible.



# 陳澄波生命之旅的現實地與桃花源圖像

林育淳 臺北市立美術館典藏組編審 / 本展策展人

## 前言

滿懷熱情的陳澄波，熱衷於探索生命中不可知的未來，而透過「旅行」來拓展視野、尋找創作的靈感，則是陳澄波實踐其追尋創作理想國的一種途徑。東晉陶淵明《桃花源記》，文章描繪了一個作者所嚮往的理想社會：與世隔絕、人人自得其樂，這個出現於西元五世紀的虛擬村落，反映亂世對現實的不滿，體現人們內心對和樂生活的追求。陳澄波創作旅程及其畫面內容的呈現，應可視為一種「桃花源」的追尋與建構。特別是1930年代歷經上海之行再次回到台灣居住，陳澄波不僅對繪畫目標有了新的體悟，對於家鄉的美景，也重新有了新發現，去過日本、中國，陳澄波繞了一大圈之後，終於發現畫境裡的「理想國」最可能的存在點就在自己家鄉的風景裡！奈何，1940年代的政治動亂終結了陳澄波尋求桃花源的生命旅程，這也殘酷的印證，在現實世界中，理想的「烏托邦」終究還是人們難以企及之地。<sup>1</sup>

由於學界對於陳澄波的生命史已有相當程度的研究成果，對此，本文也不再贅述其人生歷程。此篇短文利用陳澄波的速寫稿、當時的街景照片，間以其他同時代畫家相關作品互相對應的研究方法，來探索當時陳澄波所見現實之地的景致，進而剖析他所創造的風景桃花源圖像。

## 1920年代嘉義街景

陳澄波1917年台北國語學校公學師範部畢業後回鄉服務，此間他曾多次以水彩描繪嘉義具地標性的景點如1921年的《北回歸線立標》、《木材工廠》（見藝術家大事紀摺頁）等，那時他的作品構圖結構較為鬆散，畫面焦點並不集中。1924年進入東京美術學校（簡稱東美）圖畫師範科就讀之後，在目前留存最早的油畫作品：1924年《北迴歸線立標》上，我們可以看到一位視野被重新訓練的畫家，他運用了定點透視集中畫面焦點、合宜景物比例，更值得注意的是，映入觀者眼簾一排由近而遠、由大至小的喬木樹叢依序貫穿畫面，這排靜待舞動的樹叢，日後將成為陳澄波畫面中極重要的律動元素，並可製造靈活動勢，如1930年所畫的《夏日湖畔》，我們就已清楚看到近景綠樹排成一道優美弧線。而經過上海時期認真思索線條與筆墨動勢的概念之後，陳澄波的風景畫，更常以飽滿奔放的一大片舞動的樹叢與葉冠，做為畫面造景造勢，甚至表情達意的符號。

東美就學期間，陳澄波以家鄉風景《嘉義街外》（圖1）入選1926年第七回「帝展」，成為台灣接受新式教育首位入選日本帝展的西洋畫家。這件作品雖已散佚不見，所幸1927年尚留存著《溫陵媽廟》及《嘉義街外》等幾件繪畫地點雷同、構圖取景類似的作品（圖2、圖3），可見陳澄波習慣對同一地點作多次的研究，但因著不同的取景距離、不同的運筆動勢、不同的色彩調性，使得每一幅作品都有不同的風味。其實《嘉義街外》畫面左側溫陵媽祖廟後方的房舍，就是畫家居住之處（現今蘭井街與國華街交界附近），在這系列作品之中，陳澄波不只是畫家鄉，而且是畫出自己的家，那裡是這位胸懷壯志、離鄉背井的遊子，心中永遠的關注之處。



圖 fig.1

《嘉義街外》，1926，油彩、畫布，已散佚  
Outside of A Chiayi Street, Oil on canvas, No longer extant



圖 fig.2

《溫陵媽廟》，1927，油彩、畫布，私人收藏  
Temple of Wenling Goddess, Oil on canvas, 91 x 116.5cm,  
Private Collection

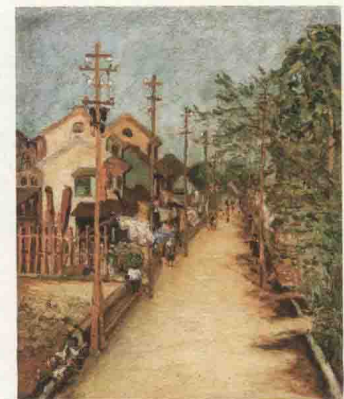


圖 fig.3

《嘉義街外》，1927，油彩、畫布，私人收藏  
Outside of A Chiayi Street, Oil on canvas  
64 x 53 cm, Private Collection



# The real scenes and images Utopia in

## Chen Cheng-po's journey of life

Lin Yu-chun Associate Curator, Department of Acquisition, Taipei Fine Arts Museum

Curator of *Journey through Jiangnan-A pivotal moment in Chen Cheng-po's artistic quest*

### Preface

Chen Cheng-po was always zealous in exploring the unknown in life, and travel was the way he used to open his eyes and to look for inspiration. It was also the approach he used in pursuit of his Utopia of art. Tao Yuanming, a Chinese poet in the Eastern Jin dynasty (5th century A.D.), once depicted an ideal society he yearned for in his famous article *The Peach Colony*. Tao made up this fictitious village where everyone was happy and isolated from the outside world to express discontent with the reality in a troubled time, and to reflect how much people yearned for a peaceful life. If we look at Chen Cheng-po's journey in art creation and the content of his work, we might say that he was in pursuit of, or building, a Peach Colony, the Chinese metaphor of Utopia. Chen experienced an artistic breakthrough after coming back from Shanghai to Taiwan in 1930s when he rediscovered the beauty of his homeland. It was this long journey to China and Japan that made him realize that the Utopia he had been looking for in his painting could eventually lie in the landscape of his hometown! Unfortunately, his journey of life and pursuit ended in the political turmoil of the 1940s, and the cruel reality somehow echoed that utopia is an unreachable land after all.

There has been extensive research on Chen's life, so I am not going to repeat that here. The aim of this article is to rediscover the scene Chen witnessed by comparing Chen's sketches, street photos taken at the time and other supporting paintings done by other artists of the same era, and then to further analyze the image of Peach Colony Chen presented in his work.

### Street of Chiayi in the 1920's

After graduating from the Faculty of Normal Education, Taiwan Governor-General's National Language School, in 1917, Chen Cheng-po returned to his hometown Chiayi to teach. During this period of time, he had repeatedly depicted the landmarks of Chiayi by using watercolor, such as *Tropic of Cancer post* and *lumber factory* (See figures in Chronology of Chen Cheng-po folds) in 1921. His work at the time was loosely structured without a clear focus. In 1924, Chen enrolled at the Normal Education Division in Painting, Tokyo School of Fine Arts. From the earliest painting that still remained from this period of time, *Tropic of Cancer post* (1924), we can see how the artist was retrained to have a different view, and how he used fixed-position perspective to make the composition more focused and to create well-proportionated scenery. One thing worth noticing is the array of trees that passed through the painting from near to afar, from larger to smaller. These trees later on became a very important component in Chen's work in creating a dynamic. The beautiful array of trees that lay at the front of his work *By the Summer Lake*, painted in 1930, is one such example. The use of trees appeared even more often in his scenic work after his deliberating upon the concept of lines and movement during his stay in Shanghai. He generously used the lush greens of bushes and leaves to create momentum in the landscape, and sometimes used them as a symbol to convey his affection.

During his studies at Tokyo School of Fine Arts, Chen's work *Outside Chiayi Street* (fig. 1) was accepted by the 7th Imperial Art Exhibition of Japan in 1926, making him the first Taiwanese western-style painter with a modern education background whose work could be displayed at the exhibition. Although this painting is nowhere to be found, there are other similar paintings that depict the same scene which still survive, such as *Temple of Wenling Goddess* (1927) and *Outside Chiayi Street* (fig. 2, fig. 3). It shows that Chen liked to experiment with the same scene repeatedly with different viewing distances, strokes or hues to give each painting a different look. If we take a closer look at *Outside Chiayi Street*, the house behind Wenling temple at the left hand side was actually where the painter used to live (the current



1927年陳澄波畢業之後繼續就讀東美研究科。這一年秋天，陳澄波再度以家鄉風光《夏日街景》（圖4）第二次入選帝展（第八回帝展），這件作品風格沉穩，構圖方式與自己同時期描畫日本的博物館及東京美術學校校園系列作品有關，但與《二重橋》、《遠望淺草》等圖卻有所不同，再與同時代其他畫家如葉火城、郭柏川等人以寫生方式所描繪的家鄉近代街景（圖5）相較也顯得大異其趣，在比對1920年代嘉義實景照片之後，就更加突顯陳澄波這幅看似簡單平實的《夏日街景》，其實蘊涵著豐厚文化意義的深刻視點。

《夏日街景》到底是畫哪裡？比對許多張1920年代嘉義噴水池附近的照片以及地圖（圖6至圖10）之後，我們不難發現，陳澄波所畫的就是當時近代市政建設最為集中的嘉義街中心。如果以噴水池為中心點向四周望去，就會看到建築風格十分雅緻的郵便局、旅館、銀行、以及戲院，幾條街外還有公會堂、醫院、市場等公共設施。嘉義噴水池附近不但市況熱絡、人來人往，優美風光還成為當時人們旅行留影的絕佳拍照景點。新興都市活力充沛的氛圍，當然也吸引著藝術家敏銳的目光。筆者判斷陳澄波可能站在現今國華街與中山路附近，若向右望，便可瞧見嘉義旅館美麗的屋頂，也可見到舊嘉義郵便局（1910至1939）前造型特殊的鐵架電線桿，當然向左一望，也能看到建於1920年、1923年竣工的嘉義公會堂（圖6），畫面中間前景有著大片地面及三個綠蔭小圓環。事實上，這個區域當時就是提供民眾參與公共活動的殿堂，也算是當時摩登嘉義人與眾同樂的園地，嘉義街中心所散發近代都會市民生活流暢感的氛圍，成為陳澄波取景創作的好題材，也是表述其內心理想世界的好所在。

再次重新排比陳澄波東美研究所畢業之前所畫的嘉義街景系列，發現他從1910年代至1920年代初期，多以貯木池、北迴歸線立標碑等嘉義郊區為創作題材，1926年描畫著嘉義街外（圖1，現今國華街底與垂楊路交叉口附近），直到1927年才頗具信心的勾勒出嘉義街中心公會堂附近《夏日街景》（現今國華街頭與中山路交叉口附近）；他所擷取的嘉義景致，是由邊境郊區一步步靠近近代化建設的核心區域，再與當時的照片影像相比，1927年《夏日街景》畫面所涵蓋的左右橫向視野，其實遠較一眼所能及的現實景致更為廣角遼闊，好似以相機魚眼鏡頭從左至右掃描一遍，此外，他也壓縮了現實之地直線空間的距離，使得畫面得以容納更多條街景，可以展現更多層次的自然與人文風光。而許多人物除了站在畫面中心吸引著眾人目光，尚有散佈在各處的精巧點景人物，展現著近代生活繁華的劇碼，像是小精靈般閃爍著光芒，奮力的向觀者招手。

然而1927年陳澄波與嘉義公會堂還有其他交集嗎？查閱1927年的年表紀錄，發現陳澄波與公會堂的確淵源頗深：這一年3月11日陳澄波以一件署名為《嘉義公會堂》的作品入選第八回中央美術展覽會，1927年夏日，他於嘉義公會堂舉辦了盛大的61件展品的回台個展（6月27日至30日於博物館展出，7月8日至10日於嘉義公會堂展出），甚至該年12月，他還與林玉山共同於公會堂娛樂部舉辦了書畫展。<sup>2</sup> 因此，若是推斷1927年夏天陳澄波以自己個展場所附近嘉義街中心為選景，畫出《街頭の夏気分》（《夏日街景》作品的舊名），且於10月寄送日本參加第八回帝展並獲得入選，《夏日街景》在陳澄波藝術之旅展現了里程碑的重大意義，那是生活現實之地與理想桃花源圖像的美好交集。

## 行過江南

日治時期部分台灣知識份子嚮往「中國」的，特別是像陳澄波、劉錦堂這一代出生於1895年的台灣文化人而言，雖然他們已經透過日本的近代教育學習近代化的新事物，但是某些根深蒂固的觀念認知與生活習俗，仍是承襲漢文化傳統。他們比日本同儕具有優勢的是，若能夠深入研究傳統中國文化瑰寶予以活用，援引古老東方智慧結晶並且融合近代西方文化滋養，他們的創作將更具能量。



圖 fig.4

《夏日街景》，1927，油彩、畫布，臺北市立美術館收藏  
Street Scene on a Summer Day, Oil on canvas,  
79 x 98 cm, Collection of Taipei Fine Arts Museum

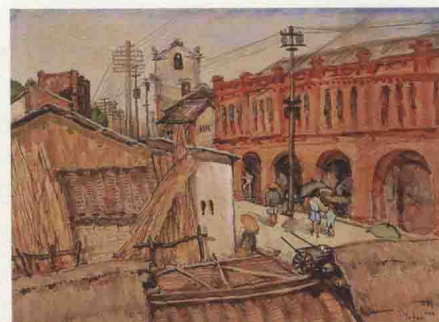


圖 fig.5

葉火城（1908-1993），《豐原一角》，1927  
水彩、紙，臺北市立美術館收藏  
A Scene from Feng-Yuan, Yeh Huo-cheng  
Watercolor on Paper, 48 x 66cm, Collection of Taipei Fine Arts Museum

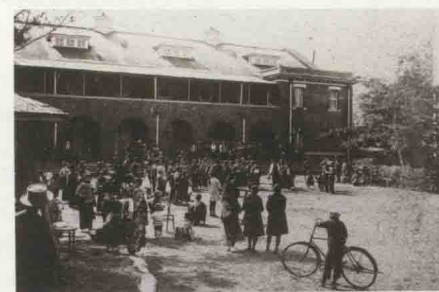


圖 fig.6

嘉義公會堂  
圖片出處：《嘉義寫真第四輯》，2006，嘉義市政府文化局出版，邱函妮提供  
Chiayi Public Hall, Image Source: Chiayi Portrait, Vol. 4,  
Published by Cultural Affairs Bureau, Chiayi City,  
Photo Courtesy of Chiu Han-ni





圖 fig.7

嘉義郵局

翻拍自嘉義市政府文化局檔案資料

Chiayi Post office, Image Source: Archives of Cultural Affairs Bureau, Chiayi City



圖 fig.8

嘉義郵局

翻拍自嘉義市政府文化局檔案資料

Chiayi Post office, Image Source: Archives of Cultural Affairs Bureau, Chiayi City



圖 fig.9

嘉義街景明信片

翻拍自嘉義市政府文化局檔案資料

Postcard of Chiayi street scene, Image Source: Archives of Cultural Affairs Bureau, Chiayi City



圖 fig.10

嘉義地圖

圖片出處：《台灣鐵道旅行案内》·昭和10年(1935年)10月30日出版

Map of Chiayi City, Image Source: Taiwan Railway Travel Guide, October, 30 1935

location of which is near Langjing Street and Guohua Street intersection). It shows that Chen not only painted his hometown in this series of work, but also his own home, a place this devoted artist always cared for no matter where he was.

After his graduation in 1927 from the Tokyo School of Fine Arts, Chen continued his graduate education at the same school. In autumn the same year, his work of hometown scenery, *Street Scene on a Summer Day* (fig. 4), was once again selected by the (8th) Imperial Art Exhibition. The composition of this steady painting was somewhat relevant to his series of works that depicted Japanese museums and the campus of the Tokyo School of Fine Arts, but it was different from *Nijubashi Bridge* and *Asakusa from afar*, and it was certainly very different from the modern street sketches by artists such as Yeh Huo-Cheng, Guo Bo-Chuang and other artists of the same era (fig. 5). The painting might look plain at first glance, but it is not hard to find its abundant cultural insight once compared with photos of the actual street view of Chiayi in the 20s.

So where exactly was *Street Scene on a Summer Day* located? Comparing the painting with photos and maps of Chiayi fountain's surroundings in the 20s (fig. 6–10), it is not hard to find that Chen was depicting Chiayi street center, the heart of the city's municipal development. If we put ourselves in the middle of the fountain and look around, we would see many elegant buildings, such as a post office, hotels, banks and theaters. There were also Chiayi Public Hall, hospitals, markets and other public facilities a few blocks away. Chiayi fountain and its surrounding area was not only bustling and flourishing, but also its beauty made it a photographic hotspot for travelers. The sparkling energy of this emerging city naturally drew the attention of sensitive artists. I think Chen might have stood at the place near today's Guohua Street and Chungshan Road intersection at the time. Standing here and looking right, there was the beautiful roof of Chiayi Hotel and the unique iron pole from the old Chiayi Post Office. Looking left, there was Chiayi Public Hall, the building of which was begun in 1920 and completed in 1923. (fig. 6) There were spacious grounds and three roundabouts of greens lying in the front. This area was a sacred place for people to participate in public affairs; it was also the place for modern Chiayi citizens to get together to have a good time. The atmosphere of modern urban life surrounding Chiayi Street Center became a good source of Chen's inspiration; it was also the subject for Chen to depict the wonderland of his heart.

If we once again look at the Street of Chiayi series Chen painted before leaving graduate school, most of the scenes he chose in the 1910s and the early 1920s were located in the suburbs of Chiayi, such as the timber yard and the Tropic of Cancer stele. He painted the street of Chiayi in 1926 (fig. 1, now located at the end of Guohua street and Chueiyang Road), but it was not until 1927 that he was confident enough to depict the area around Chiayi Public Hall to complete *Street Scene on a Summer Day*, now located near Guohua Street and Chungshan Road intersection. The scene he chose started from the suburbs of Chiayi and gradually came inward to the hub of civilization. If we compare *Street Scene on a Summer Day* with photos taken at the time, we would find that the horizon covered by the painting was wider than what could actually be seen with our naked eye. It is more like the seamless scenes taken by a fisheye lens panning left to right. He also compressed the vertical distance of the actual scene to include more street blocks so that more natural beauty and civilization can be shown. There are figures standing in the center of the painting to attract the viewer's attention, and exquisite smaller ones scattered everywhere like glittering elves, working hard to show you the prosperity of modern life.

Did Chen's path cross again with Chiayi Public Hall in 1927? If we look at 1927 in the recorded chronology, we would find that Chen's life was indeed closely related to the Public Hall this year. On March 11, one of his paintings was selected by the 8th Central Art Exhibition, the name of which was Chiayi Public Hall. In summer the same year, he held a solo exhibition that displayed 61 paintings at a museum from June 27th to 30th and Chiayi Public Hall from July 8th to 10th. In December, he and Lin Yu-Shan held a joint exhibition of calligraphy and paintings at the Entertainment Department of Chiayi



1928年夏天陳澄波首次到上海、杭州，並開始連續以中國名勝為題材參加台展及其他展覽：例如1928年他以《空谷傳聲》、《錢塘江》入選福建美展。隔年2月他以《西湖》、《杭州風景》、《自畫像》等三件作品入選東京本鄉展。1929年東京美術學校西畫研究科畢業後，由於台灣當時並沒有適當的工作機會，並且為了追求作為專業藝術家的夢想，陳澄波應允了王濟遠的邀請，來到上海尋求烏托邦。陳澄波主要任教的私立新華藝術專科學校，是1926年才設立的新學校，而他也兼任昌明藝術專科學校教師，雖然當時上海地區美術學校林立，表面上藝術風氣蓬勃似乎大有可為，但實際上卻是政經紛擾、人事浮動，許多藝術家為了爭取地盤而互相排擠，<sup>3</sup>在此情況之下，陳澄波一個異鄉人，應是遇上不錯的機緣，並且展現了相當實力，才能夠在十里洋場擁有自己的一片天地，而從陳家舊藏許多當時活躍於上海的中國名家致贈給陳澄波的書畫及來往書信，和他當時所收藏的活躍於上海的藝術家作品明信片，足資證明陳澄波豐厚的人脈關係以及與藝術圈的互動頻繁（相關資料於展覽中展出，另請參見本書附錄一，頁234至235）。

1929年4月，陳澄波到上海不久，便獲邀擔任「第一屆全國美展」的審查員，他提送的參展作品《清流》（頁78），援引元朝倪瓚《一河兩岸》的構圖及枯樹畫法，力求高古的東方韻味。而另一幅參加第一屆全國美展的《蘇州》（舊名《網坊之午後》，頁70），展現的是另一種水鄉溫柔的韻味。這時明顯靈活運用中國古畫家所啟發的多視點角度來組構畫面，因此所營造的空間層次及空氣流動感，也就比以往更加豐富。

讓我們再回想陳澄波尚未去日本求學與在嘉義教書時所畫的水彩畫，那些嘉義郊區的木材廠、北迴歸線標記，是非常平鋪直敘的記錄著人類眼睛所見，直線性或平行分段的正面近景構圖，缺乏深厚興味。而1926年之後的作品，線性平行構圖雖仍持續著，但從首次入選帝展的《嘉義街外》來看，在定點透視的技巧上，在力求平整與展現韻律感之間，陳澄波顯然已向前跨越一大步。到了上海之後，透過文化衝擊與受到中國古畫的薰陶，並且遇見一群有創意或是留洋歸國的中國藝術家，那時，大家都在尋找足以和西方抗衡的、某些值得他們驕傲的文化精髓。毛筆書寫得很不錯的陳澄波，當然也認真的思索如何從最古老的東方（中國）尋找創作的方向，這時他發現倪瓚、八大山人簡練卻饒富深義的表現方式，是自己拓展創作意念的珍貴資源。從1929年以後，陳澄波構圖概念改變了，他的畫面不再那麼平整，開始了很多的蜿蜒曲折。另外鳥瞰的視點增多，總是高高的站得很遠往下望，之字形迴路怪異空間，深具魅力的扭曲比例，那也是一種心境的迴轉。從《清流》、《蘇州》、《太湖別墅》（圖11）、《五里湖》（圖12）等作品意趣，在在看到中國古畫對陳澄波所產生的影響。而陳澄波這階段的心境應如陶淵明《桃花源記》所述之「緣溪行，忘路之遠近；忽逢桃花林…」。

在中國發展的陳澄波，除了積極融入當地畫壇，卻仍努力參與日本內地及台灣本島的藝術活動。1929年及1934年陳澄波入選日本帝展的作品，畫題名為《早春》、《西湖春色》，恰巧都是描繪中國西湖的。此外，陳澄波自1928直到1933年，也都不曾間斷的選送中國風景參加台灣的官方性質展覽，例如1928年台展參展作品為《西湖運河》、1929年以《普陀山前寺》、《西湖斷橋殘雪》（實際上是4月那幅《清流》，於10月更換了標題）參加台展，1930年則選送《蘇州虎丘山》、《普陀山海水浴場》，1931年的《蘇州可園》、1933年的《西湖春色》等等，林林總總清一色都是江南美景。然而，綜和統計這段期間送件參展的作品標題，可以發現「西湖」對於陳澄波而言是相當重要的景點。西湖自古以來就是中國文人很喜愛的地方，陳澄波面對「斷橋」之景（頁80），更是不斷的反覆琢磨。若問何種江南美景可以作為陳澄波在上海任教期間所營造的桃花源，那麼「西湖」應該當之無愧的。



圖fig.11

《太湖別墅》，1929，油彩、畫布，私人收藏  
Taihu Lake Villa, Oil on canvas, 91.5 x 117 cm  
Private collection



圖fig.12

《五里湖》，1931，油彩、畫布，私人收藏  
Wuli Lake, Oil on canvas, 91 x 116.5 cm  
Private collection



Council Hall. Therefore, it can be inferred that Chen chose Chiayi street center as the scene for *Summer atmosphere on the Street* (the old name for *Street Scene on a Summer Day*) and submitted this winning work to Japan for the 8th Imperial Art Exhibition in October. The painting became a milestone in Chen's adventure of art. It was like a beautiful cross between reality and his Utopia of Peach Colony.

### Journey through Jiangnan

Taiwanese intellectuals under Japanese rule longed for China, especially intellectuals like Chen Cheng-Po and Liu Jin-Tang who were born in the generation of 1895. Although they gained new knowledge from the modern Japanese education system, some rooted ideology and customs were still inherited from Chinese culture and tradition. The advantage they had compared to their Japanese counterparts was that they were able to dig into the treasure of Chinese culture and put it to use. The essence of an ancient civilization they inherited, nurtured by modern western culture, had injected an energy that made their work even more intriguing and powerful.

In the summer of 1928, Chen Cheng-Po went to Shanghai and Hangzhou for the first time and started to participate in exhibitions in Taiwan and other places by submitting paintings of Chinese scenery. His work *Echo in the Valley* and *Qiantang River* were selected for the Fujian Art Exhibition in 1928. Two months later, *West Lake*, *Scenery in Hangzhou* and *Self-Portrait* were chosen to be exhibited at Tokyo Hongou Art Exhibition. At the time when Chen completed his graduate studies at the Tokyo School of Fine Arts in 1929, there was no suitable opening in Taiwan, so he accepted an invitation from Wang Ji-Yuan to go to Shanghai where he continued his pursuit of his Utopia. Chen taught mainly at the private Xinhua University of Fine Arts, a new school founded in 1926, and served as a guest lecturer at Changming Art School. The growing number of art schools and the zeal people had for art at the time made Shanghai appear to be a land of opportunities, but it was in fact pretty rough under the surface. On top of the political and economic turmoil at the time, artists were jostling fiercely to secure their sphere of influence. Chen, as an outsider, still managed to achieve a high degree of success in this foreign land. He must have seized some great opportunities and demonstrated tremendous strength and strong command of art to be able to enjoy this glory. Many of his correspondence with active master artists in Shanghai at the time and paintings he received from them were preserved by Chen's family, which could serve as evidence of his strong connections (Relevant materials were displayed in the exhibition *Journey through Jiangnan*. See also Appendix 1, p. 234-235).

In April 1929, not long after his arrival in Shanghai, Chen was invited to serve as a juror and participating artist at the 1st National Art Exhibition. One work he submitted to this exhibition was *Stream* (p. 78), in which the composition and the expression of deadwood were likened to that of the *River and River Banks* by Ni Zan of the Yuan Dynasty, giving it the charm of an ancient Chinese style. He submitted another work, *Soochow* (p. 70), to this exhibition, which showed a different kind of gentle tenderness charm of a water city. We can see that he was then familiar with using multiple perspective composition, a technique inspired by historic Chinese painters. It enabled him to create better depth and airflow in his work.

Let's go back to the watercolor work Chen created before going to Japan for a moment. No matter whether it was a timber factory or the stele of Tropic of Cancer, Chen simply recorded faithfully what was witnessed by the naked eye. He used linear or parallel sectioned composition to depict front and close-range view of an object, which makes these works less interesting. This liner and parallel composition could still be seen on his work after 1926, but Chen clearly had a major breakthrough evidenced by *Street of Chiayi*, the painting that was first selected for the Imperial Art Exhibition. We can see how he applied fixed-point perspective while trying to maintain the balance and rhythm of the painting. His time in Shanghai allowed him to experience cultural shock, to be inspired by ancient Chinese paintings as well as to meet many creative artists and Chinese artists coming back from overseas. Everyone at the time was trying to find the kind of cultural essence that could make them proud and was strong enough to rival western influence, and Chen was no exception. As a western artist skilled at Chinese calligraphy, Chen was also thinking about the possibility of finding new ways of art through this ancient eastern civilization (China). He found that the simple but meaningful way of expression used by painters like Ni Zan and Badashanren could be a precious source of inspiration to explore the horizon of his creation. After 1929, Chen's idea of composition changed. His work was no longer as steady and neat as before,



最後要談到中國文化中最獨特的表現，那就是所謂的「筆法」。在日本求學階段，陳澄波的油彩筆觸很重，喜歡類似梵谷那種厚重短促的放射狀排比或螺旋堆疊的表現方式。但到了上海，陳澄波開始展現如毛筆畫出一般的柔軟堅韌線條趣味，雖然筆者不確定他是否曾以毛筆沾油彩作畫，可是他顯然轉移了對某種筆觸的興趣，柔軟綿延卻富有彈性的線條，佔據他的注意力，這時他所畫的物像中，如果線條能夠畫成彎曲的，陳澄波絕不畫成直的，在這之中當然也包括那些以近景為主的上海灘頭風光（圖13），若比對著現場地景圖片（圖14），這種情況就不辯自明。而那些被日本人炮火破壞的上海都會的斷垣殘壁（頁102至106），畫面中扭曲的線條則越來越拙重，總讓觀者感到一抹沈重的心情。

陳澄波來到中國雖然經歷古老東方文化的洗禮，但現實生活中卻也需面臨1932年「一二八上海事變」後緊張的中、日對峙局勢，期間他也曾因身份問題遭受生命威脅。那兩年中他以濃墨般的重黑線條描繪著戰爭下的中國，那時的桃花源竟在何處？描述家人團聚的肖像《我的家庭》（頁214），雖然提供了可能的答案，但是畢竟1930年代在藝術園地中辛勤尋覓的桃花源在戰火下已逐漸消失，最後「遂迷不復得路」，陳澄波終於於1933年返回台灣。

## 歸鄉

陳澄波是台灣美術史上地位相當重要的畫家，熱情積極、勇於嘗試的個性，使他能夠一再突破自身的限制及環境的障礙，艱苦開創出屬於自己的藝術志業。他的人生或是創作發展，都是一段尋找桃花源的歷程。「桃花源」是一個理想的境地，是一個也許達不到、但卻值得付出努力去尋求的夢想處所。

1933年回台後陳澄波做為專業畫家得靠賣畫維生，過著四處旅行、與家人聚少離多的生活型態，而他所畫的作品也多以台灣各地的風光為主。當時嘉義以「台灣園遊地」做為市政的發展特色，這觀點再次帶給陳澄波創作的靈感與刺激，據家屬所言，陳澄波曾以嘉義噴水池為中心，面向東、西、南、北各畫了一幅街景，成為1930年代的嘉義街景系列。至於1930年代的嘉義公園系列，當然也是陳澄波創作的重點。此外，陳澄波對北台灣的淡水、南台灣的校園景致，也有深刻的體會，在許多件《淡水》的作品中，表現了畫家所陳述「分外好看」的景色，蜿蜒曲折景觀節奏韻律，也體現了豐富的歷史層次感（以上所敘述之畫作圖版，參見本書附錄二，頁236至241）。另，根據目前陳家提供之陳澄波速寫本可以看出，無論是上海時期或是回到台灣，陳澄波展現了對環境的敏銳觀察，並且勤奮的做了很多街景實地速寫練習，透過許多畫作對比圖組（參見本書附錄二，頁236至241），就能清楚梳理出陳澄波如何組構其動人作品的創作軌跡。更有趣的是，從1927年的《溫陵媽廟》（圖2）來看，當時畫家的視點是從媽祖廟旁的馬路望向自己的家園，而1942年的《初秋》（圖15）畫家的視野卻是從家中的陽台望向溫陵媽祖廟，而這樣的視角的轉變，也顯示了陳澄波創作生涯，不但以家庭為起始點，更以家庭為核心來望向世界。而他最後的作品《玉山積雪》（圖16），更是超越家庭之愛，將心志寄託於台灣最高山冷冽的峰頂。

## 結語

對於「創作」不止息的執著，陳澄波在不同時期建造了各種不同的桃花源圖像：例如作為學生的東京時期，他以《東美校園》、《東京的博物館群》與《嘉義街景》等系列作品（頁112至124）描繪出美好的近代知識殿堂、以及迎向近代建設的溫暖家鄉等等理想情境。作為師長的上海時期，他以西湖、太湖等富有文化歷史淵源的風景名所，營造出具有近代性的東方桃花源（頁67至89）。1933年返台之後，陳澄波以專業畫家之姿，盡心的刻劃著煥發旺盛生命力的台灣風情（頁125）。



圖 fig.13

《上海碼頭》，1932，油彩、畫布，私人收藏  
Shanghai Dock, Oil on canvas, 38.2 x 45.5 cm  
Private collection



圖 fig.14

陳澄波所收藏的上海外灘明信片  
Chen Cheng-po's postcard collection of Shanghai Bund



圖 fig.15

《初秋》，1942年，參加第5屆府展，私人收藏  
Early Autumn is exhibited in the 5th Taiwan Viceroy Art  
Exhibition in 1942, Private collection



圖 fig.16

《玉山積雪》，1947年2月，陳澄波最後遺作，私人收藏  
Snow on Mt. Jade, February 1947, Chen's last work,  
Private collection



and winding lines started to appear. There were more paintings composed from a bird's eye view that looked down from high and afar. There was also an unusual space composed of a Z shape, and an intriguing disproportion that somehow reflected his meandering state of mind. The influence from ancient Chinese paintings could be seen on much of his work, such as *Stream, Soochow, Taihu Lake Villa* (fig. 11) and *Wuli Lake* (fig. 12). A line from Tao Yuanming's Peach Colony might be best to describe Chen's state of mind in this period of time: "Along the stream I walked and lost my sense of distance. All of a sudden, a peach blossom forest appeared right in front of me...."

During his stay in China, Chen not only worked hard to blend in with the circle of local artists, but he also actively participated in artistic events in both Japan and Taiwan. His work *Early Spring* and *Spring at West Lake* were selected for the Japanese Imperial Art Exhibitions of 1929 and 1934, and both of these happened to be paintings of West Lake in China. In addition, Chen had continuously submitted his paintings of Chinese scenery to official Taiwanese exhibitions from 1928 to 1933, such as *West Lake Canal* in 1928, *Temple in front of Putuo Mountain* and *Snow and Bridge Remains at the West Lake* in 1929 (it was actually the same painting as *Stream*; the title was changed in October to participate in the Taiwanese exhibition), *Huqiu mountain in Soochow* and *Beach at Putuo Mountain* in 1930, *Ke Park in Soochow* in 1931, and *Spring at West Lake* in 1933. All of these were landscapes in south of Yangzi River.

If we look at the titles of all the submitted work during this period time, we find that West Lake, a place long favored by Chinese intellectuals, was a very important scenic spot for Chen. Its significance shows when Chen faced a scene of bridge remains (p. 80) and continuously worked round this subject, to find the best interpretation. If we ask the question which scenery south of the Yangzi River was the Peach Blossom Spring Chen created during his stay in Shanghai, the answer would definitely be West Lake.

Lastly, I will touch on the subject of "strokes", an expression that is extraordinarily unique in Chinese culture. During his studies in Japan, Chen liked to use thick brush strokes; the short, heavy kind of strokes that radiated or piled up in a spiral. However, Chen started to produce pliable lines as if they were drawn with a Chinese writing brush. I am not sure if he had ever used a Chinese writing brush for his oil painting, but clearly his focus of brush strokes shifted to soft, winding and flexible lines. In this phase, Chen produced curves whenever it was possible, including in some of his paintings depicting close-range views of Shanghai beach (fig. 13). The style is self-explanatory once we compare the painting with a photo of the actual scene (fig. 14). In paintings that depicted the scene of wartime Shanghai under fierce attack from Japan (p. 102-106), the lines became twisted and even bolder, which can always convey the heaviness to their viewers.

Despite bathing in the ancient civilization, Chen had to face the tension between China and Japan in the real world after January 28 incident in Shanghai, 1932. He even received a threat to his life because of his identity. His artworks about Shanghai in those two years were mainly depicted in bold, inky lines. Under the shadow of war, where could the Peach Colony be? His group portraits, *My Family* (p. 214), might provide an answer to this question, but his Peach Colony of art, which he worked so hard to find in the 30s, faded away in the flames of war. Just as described at the end of Peach Colony, "I lost my way to get back", Chen went back to Taiwan in 1933.

### Going home

Chen Cheng-Po was a very important painter in the history of Taiwanese art. He was passionate, positive and daring to try, and these traits enabled him to break through his own bottleneck and to overcome obstacles coming from the outside world, eventually creating an art career of his own. Both his life and his development in art could be deemed to be his path in search for his Peach Colony, an ideal society and a wonderland that may never be reached but one definitely worth pursuing.

Chen lived the life of a professional painter after returning to Taiwan 1933. It meant that he had to make a living by selling his paintings. He travelled a lot and had limited time for his family, and once again his artworks were the surrounding landscapes of Taiwan. Chiayi at the time was focusing on developing the city into the "Park of Taiwan", which once again served as a good source of inspiration for Chen Cheng-Po. According to his family, Chen took Chiayi fountain as the center and produced four paintings depicting landscapes facing the directions of east, west, north and south. These four paintings were

不變的是，陳澄波感情豐富並且關愛周遭所發生的一切，他總是將自己喜愛的、熟悉的事物，不厭其煩的重覆安排在每幅畫中，我們不斷看到電線桿、撐著傘的人物、背對著觀眾的路人、小狗、雞群等物像，經過各種不同的排列組合方式，出現在他各個不同時期的作品之上。而畫中所洋溢的樸素溫暖氛圍，總能深刻觸動觀畫者的心靈。

總結筆者的觀察，陳澄波風景桃花源，並非是遙不可及的世外桃源，卻是可居可遊的理想國度，在那裡總描繪著人們生動生活的姿態，最重要的是，那畫面總是傳達了陳澄波所欲追尋的幸福感及深蘊其中的素樸感，這個特質就是陳澄波作品動人力量的秘密所在。

（本文改寫自2011年10月13日嘉義市政府文化局舉辦之《檔案·顯像·新「視」界—陳澄波文物資料特展暨學術論壇》本人所發表之〈陳澄波生命之旅的現實地與桃花源圖像初探〉一文）



註釋：

1. 英格蘭人托馬斯·摩爾《烏托邦》虛構了一個大西洋上的小島，小島上的國家擁有完美的社會、政治和法制體系。烏托邦在希臘語中的讀音在「沒有的地方」和「好地方」間含糊不清：烏托邦是由音節ou-（意為「不」）和topos（意為「地方」）而組成的複合詞，但是他又與由同音前綴eu-（意為「好」）組成的詞同音。這樣其實也是在暗示：「沒有地方」是真正「完美的地方」。此段資料摘自 <http://zh.wikipedia.org/wiki/%E7%83%8F%E6%89%98%E9%82%A6>
2. 年表資料可參見顏娟英（編），1998，《台灣近代美術大事年表》。台北：雄獅美術出版社。以及財團法人陳澄波文化基金會網路提供之李淑珠製作之年表。
3. 上海藝術圈的概況可參見鶴田武良（編），1997，《中國近代美術大事年表》。大阪：和泉市久保物記念美術館。



Chen's Street of Chiayi series of the 30s. The Chiayi Park series of the 30s was another highlight of his creations. Chen also felt strongly for scenery in Danshui in north of Taiwan, and the campus view in south of Taiwan. He produced many paintings with the scene of Danshui as a subject, which he described as "exceptionally pretty". The winding landscapes and rhythm displayed in this series of works also convey a strong historical sense (See Appendix 2, p. 236-241, for the above-mentioned figures). Whether in Shanghai or in Taiwan, Chen had been very observant of the surrounding environment, and this can be proved by the sketchbook Chen's family provided in which he did a lot of practice sketches of street views. We can clearly see the trajectory of his creation by comparing his paintings and photos of actual scenes (See Appendix 2, p. 236-241). Interestingly enough, if we look at *Temple of Wenling Goddess* painted in 1927 (fig. 2), we can tell that the artist was looking at his own home from the road next to the temple. But in his work *Early Autumn* (fig. 15) painted in 1942, he was looking at Temple of Wenling Goddess from his own balcony. The shift of perspective also reflected the fact that home was where he started his journey of art, and it was also the hub he stayed in to look around the world. His affection for family reached an even higher level in his last work, *Snowcap of Jade Mountain* (fig. 16), where he made the highest mountain in Taiwan voice his unspoken love and ambition.

### Conclusion

Chen's persistent artistic creation enabled him to build different images of Peach Colony at different stages of life. During his studies in Tokyo, he presented a beautiful sanctuary of knowledge and a hometown of modern development in his works *Tokyo School of Fine Art Campus*, *Fine Arts Museum in Tokyo* and *Chiayi Street View* (p. 112-124). When teaching in Shanghai, he created a modern version of Peach Colony by painting West Lake, Tai Lake and other scenery of historical significance (p. 67-89). After returning to Taiwan in 1933, he worked as a devoted painter who carefully depicted the landscapes of a lively Taiwan (p. 125).

What remained unchanged was Chen's affectionate personality and his love for what was happening around him. He put in the things he liked or was familiar with repeatedly, so we keep seeing wire poles, figures with umbrellas, pedestrians showing their backsides, little dog and flocks of chickens showing up in different orders in different phases of his work. Its down-to-earth temperament and warmth always touches the heart of viewers.

To summarize my observation, I think Chen's Peach Colony was not a land beyond our reach, but a wonderland where people can live and have fun, a place you can find the liveliness of daily lives. More importantly, the picture conveyed the simple happiness Chen pursued for, and that is the secret why his works can be so moving.

(This article is a revision of my paper 'The real scenes and images: Utopia in Chen Cheng-Po's journey of life', which was published at the seminar *Archive, Visualization, New Vision – Exhibition and Seminar of Chen Cheng-Po*, held by Cultural Affairs Bureau of Chiayi City on Oct 13, 2011)

#### Footnotes:

1. The Englishman Sir Thomas More made up a fictional island in the Atlantic Ocean for his book *Utopia*. It was a country of ideal society, politics and legal system. The pronunciation of utopia in Greek was ambiguous between the word of "good place" and "no place". The word is composed of ou ("not") and topos ("place") and means "no place", but it's the pronunciation is the same as the word combined with eu ("good") and topos, ("place"), means "good place". This is also implying that "no place" is the real "good place". This description is excerpted from <http://zh.wikipedia.org/wiki/%E7%83%8F%E6%89%98%E9%82%A6>.
2. Chronology could also refer to: *Chronology of Taiwanese History of Modern Art*. Edited by Yen Chuan-ying. Published in Taipei in 1998 by Hsiung Shih Art Books Co. Ltd. Chronology made by Li Su-chu on Chen Cheng-Po Cultural Foundation's website.
3. Introduction of Shanghai artistic environment could refer to *Chronology of Chinese History of Modern Art*. Edited by Tsurata Takeryo. Printed in Osaka in 1997 by Kuboso Memorial Museum of Art, Izumi.