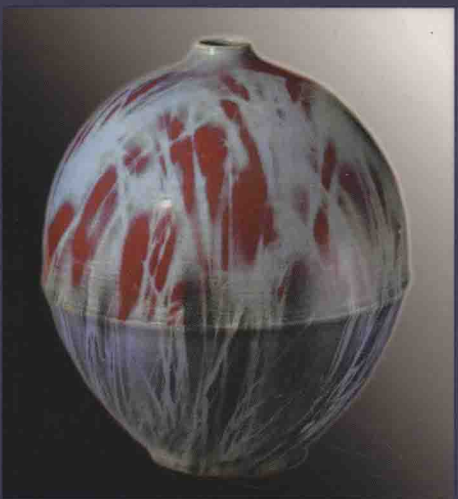
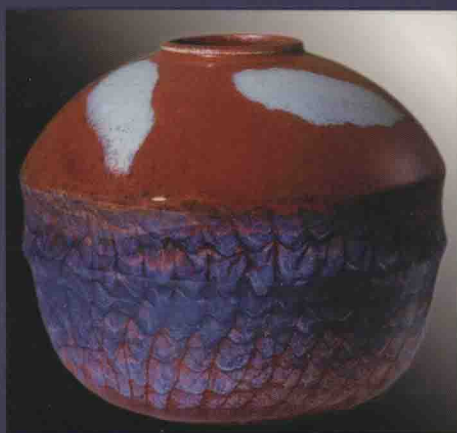


臺中縣美術家資料館口述歷史叢書

# 臺灣現代陶藝之父 林葆家

The Father of Taiwan Modern Ceramic Lin Bao-jia





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藏书章

## 臺灣現代陶藝之父 林葆家

計畫主持人：游惠遠

撰述人：施世昱、游惠遠、江松樺、翁瑄孺、陳玉珊

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計畫主持人：游惠遠

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## 縣長序

大臺中地區在空間上是一個從山上到海邊、幅員遼闊的縣份，多族群、多元文化在此群聚一堂；再從時間上看，我們很幸運的遠自 4500 年前的「牛罵頭文化」再到此刻獨特的「大臺中文化」均有完整的紀錄，時間好似為愛鄉愛土的我們佇留了下來，讓我們時時刻刻可以一睹先民的風采。

仲生自民國九十一年以來因縣民所託、委以縣政之後，對於地方文化建設工作一直念茲在茲，既要扎根又要讓世界看得見我們所居住的這塊風俗醇厚又活力無限的鄉土，儘管縣政經費時見短絀，但對此千秋百年大業，仲生從來不敢以世俗功利的角度來對待，我深知這棵小樹苗必將於百年之後長成巨木，而我們年年上山下鄉、絲毫不敢懈怠的文化耕耘所栽培出來的小小幼苗，日後又會追隨前輩學者、藝術家的腳步們，成為臺中縣文化事業的傳承巨人與國人的驕傲。

直到目前為止，我們不敢自誇的說成果豐碩，但卻可以很自信的說：我們已成功的讓臺中縣的文化事業與世界接軌。從早些年的「故宮文物菁華百品展」、「布拉格之春—新藝術慕夏特展」、「王者之王—拿破崙特展」的十幾萬熱情參觀者再到「臺中縣大甲媽祖國際觀光文化節」來自世界各地的百萬人潮，大臺中地區的文化活動已然成為全民嘉年華，成為不管他鄉與故鄉的眾好友們年年的歡樂期待，而這些活動所逐漸醞釀而成的鄉土認同與多元族群凝聚力已超乎任何時間與空間的想像，我相信將會成為千百年後的另一個傳奇而為人傳頌。

但所有這些成功的文化活動均是長期耕耘、播種、累積的成果，這種層累的建構工作雖沒有喧譁的掌聲，但卻能點點滴滴的深入土壤而植根開花結果，歷經百年而不衰。因此，本縣從閱讀運動、圖書館下鄉開始，再利用「美術家行動館」所進行的「臺中縣美術家巡迴展」的深化教育，乃至結合學術研究與鄉土教育的「牛罵頭遺址文化園區」的設置，都是我們埋頭

自省、內視而往下扎根的具體行動。至於全國首創的「臺中縣美術家資料館」則提供臺中縣美術家之藝術成就相關圖文資料，成為全臺唯一一個最完整的臺中縣美術家歷史紀實與保存中心。

「臺中縣美術家資料館」所進行的「臺中縣美術家口述歷史計畫」就是有別於熱鬧嘉年華會的美術扎根工作，繼 210 位縣籍美術家的影像與作品資料的蒐集與建檔工作之後，我們需要的是更深入的研究，好讓這些寶貴的藝術文化資產成為歷久彌新，既可以不斷研究開發，又能作為創造文化產值的參考體。因此，本次委託國立勤益科技大學文化創意事業系游惠遠主任及研究夥伴們，進行臺中縣前輩藝術家的深入研究，特以林之助、廖繼春、楊啟東、林葆家、曹緯初等五位分別代表膠彩畫、油畫、水彩、陶藝、書法來作為深入研究整理的對象，研究團隊歷經 97 至 98 年兩個年度完成這套「臺中縣美術家口述歷史叢書」，相信不管是對美術家個人或對臺灣美術發展史的研究都具有相當大的意義與價值。

文化發展的道路是沒有止境的，臺中縣自古以來便以人文薈萃而為國人所稱道，這幾個分別在不同領域具有代表性的藝術家正足以說明以上的事實。

臺中縣縣長

黃仲生

## Preface by the County Magistrate

The Taichung region consists of a vast territory where manifold ethnic tribes and diverse cultures converge. From the perspective of time, we are fortunate to have complete records stretching from prehistoric “Niumatou culture” 4,500 ago up through to today’s “Great Taichung culture”. Time seems to have stood still for us in our love for our villages and lands, allowing us to view the colorful lives of those who lived long ago.

Since 2002, when I was first elected by the people of the county to serve in county government, I have been continually thinking about local cultural development, hoping to plant roots and allow the world to witness the unique customs and unbridled energy that exists on this plot of land we call home. Although the county’s funds are sometimes insufficient, as far as this great endeavor is concerned, I have never looked at it from the perspective of ordinary material gain. The tiniest sprout today may grow into a towering oak if you give it a century! I am confident that the once tiny sprouts of culture cultivated with the help of distinguished scholars and artists are bound to grow and flourish among Taichung County’s cultural industries and become the pride of the nation one day.

Up until the recent past, we would not casually brag about the success of our achievements, but we may say today with some certainty that we have succeeded in placing Taichung’s cultural industries alongside the rest of the world. In recent years, the special exhibitions “Palace Museum One Hundred Ancient Chinese Masterpieces Exhibit”, “Prague Spring—Alphonse Mucha—the Splendor of Art Nouveau” and “King of Kings—Napoleon” were enthusiastically welcomed by tens of thousands of visitors. The “Taichung County Dajia Mazu Sightseeing Cultural Festival” has been viewed by over a million people from around the world. The cultural activities of the Taichung region have flourished beyond its boundaries and are eagerly awaited every year by participants from all over Taiwan.

All of these cultural activities are the result of long-term cultivation, sowing and reaping. Though this toilsome work is performed to little applause, we have succeeded in planting the seeds of culture that are bound to blossom for years to come. The county has organized activities promoting reading and libraries in rural areas. We established a “Mobile Artist Exhibition” to promote a “Touring Exhibition of Taichung County



Artists” for educational purposes, and we have even combined research on learning and native village education through the establishment of the “Niumatou Archeological Cultural Park”. All of these show a concerted effort to cultivate deep roots for our local culture. The “Artist Archive of Taichung County” is the first archive in the nation to provide information on the accomplishments of Taichung County artists and has become Taiwan’s most complete repository for the historical records of Taichung artists.

The Artist Archive of Taichung County has put forth the “Oral History of Taichung County Artists” project that sets itself apart from the county government’s past efforts to promote local arts and culture. After collecting and archiving the works of 210 local artists, we felt it was necessary to continue our in-depth research in order to allow artistic and cultural capital to become a basis for future research and development, as well as a reference point to generate cultural output value.

For this reason, we appointed Ms. Yu Hui-yuan, department head of National Chin-Yi University’s Department of Cultural and Creative Industries, and her research team to conduct in-depth research on five Taichung County artists who are important icons in their own unique artistic domains. Chosen in particular were the artists Lin Zhi-zhu, Liao Ji-chun, Yang Qi-dong, Lin Bao-jia, Cao Wei-chu, representing the arts of Eastern gouache painting, oil painting, watercolor painting, ceramics and calligraphy respectively. The research group spent two years, from 2008 through 2009, to complete this series of “Oral History of Taichung County Artists”. I believe this collection holds significant meaning and value to the individual artists as well as the study of Taiwan’s artistic development.

There are no borders along the road to cultural development. Taichung County has always been praised by everyone in Taiwan for our flourishing humanities. The truth behind this is evident from the diverse domains represented by these artists.

Magistrate of Taichung County

*Huang Chung-sheng*

## 局長序

隨著在地文化活動的成功推展及臺灣美術研究與學術著作的逐漸勃興，我們逐漸地認識到美術史研究忠於史實之必要性，為避免史實被曲解與誤導，我們確實有必要建立起一個基礎性史料的建置工程。即使深知這種基礎性的奠基工程勞心勞力並不易討好，其文化績效也遠不如舉辦大型活動來得引人注目，但是，歷史使命感告訴我們，這種經費與人事等層面均牽涉較廣的基礎性工作，實為政府責無旁貸的責任。因此，臺中縣乃開風氣之先首創「臺中縣美術家資料館」，肩負起臺中縣美術發展史料之深入蒐羅整理、全面建構、保存展示與研究推廣之歷史任務。我們希望，「臺中縣美術家資料館」除了是臺中縣籍美術家圖文檔案資料之建立與供應中心，亦是臺中縣美術家的歷史紀實與保存的中心。

六年來，「臺中縣美術家資料館」已為臺中縣美術發展之研究與推展跨出了重要的第一步。只是，隨著臺中縣重要美術家的逐漸去世凋零，我們又警覺到：在普查式地蒐集建置與教育推廣之同時，仍須更進一步地以研究為主軸作為系統導向，舉凡藝術家生平手札、美術事件、口述歷史…等相關資料，均是研究美術史的重要史料，這些史料仍多分散各處，耆老也逐漸凋零，若不及時加以蒐集、保存，將無法作完整且全面的研究與探討，將來僅能停留於圖像的解釋。

為有系統整理出臺中地區美術史的脈絡，本局所屬的港區藝術中心自九十七年起策劃臺中縣美術家資料館已蒐集建置的藝術家史料研究計畫，首先以日治時期分屬膠彩畫、油畫、水彩、陶藝及書法五個領域的代表性前輩藝術家林之助、廖繼春、楊啟東、林葆家及曹緯初為研究對象，乃委託國立勤益科技大學文化創意事業系進行口述訪談及史料整理分析，並整編成冊，豐富詳實的內容，適足以呈現臺中縣藝術家豐沛的創作生涯。相信這些努力，必然有助於描繪臺中縣藝術家於藝術史上的光譜。

在此，謹向計畫主持人游惠遠教授及研究團隊，致上敬意，感謝連續二年來為「臺中縣美術家口述歷史叢書」的出版奉獻心力，希望未來能透過各方力量的串聯與結合，讓美術文化深植人心。叢書付梓之前，略贅數語，期與文化藝術界的朋友共勉。

臺中縣文化局局長

陳志聲

## Preface by the Bureau Director

Following the successful promotion of local cultural activities, and the gradual surge in written works on Taiwan arts and research, we have come to recognize the necessity for accurate historical documentation in the study of art history. To protect these historical facts from twisted interpretation and misrepresentation, we needed to establish a foundational project for historical materials. Although such a project would require a great amount of energy and hard work, and it might not attract as much attention as large-scale cultural events, our sense of a historical mission tells us that this type of fundamental project is one that the government has an absolute responsibility to shoulder — even at the expense of substantial costs and manpower.

Because of this, Taichung County has set the trend by establishing the very first “Artist Archive of Taichung County”. It is charged with the responsibility for catalogue arrangement, multi-faceted construction, preservation, exhibition and research development of the historical data of Taichung County’s artistic development. We sincerely hope the establishment of the Artist Archive will not only become a center for the works, writings, and related data on Taichung artists, but also a preservation center on the historical documents surrounding Taichung County artists.

In the past six years, the Artist Archive has taken its first important step in researching Taichung County’s artistic development. Following the passing away of many important Taichung County artists, we came to the realization that as we conduct general surveys and find strategies to promote arts education, we must simultaneously focus on research as our principal axis to guide our direction. Historical materials including the artists’ handwritten letters, artistic documents, oral histories and other related historical data are vastly significant to the research of art history. These data are scattered in various places, and may disappear with the passage of time. If we neglect to compile and preserve these artifacts, we will have no way to research and discuss the artists and their art in a complete and comprehensive manner. In the future, we may only be able to explain their art based on existing art works.



To systematically compile and research the history of Taichung region's artistic heritage, this bureau directed the Taichung County Seaport Art Center from 2008 to draw up plans for an artist archive of Taichung County. Five artists representative of five unique artistic domains were chosen as subjects for research: Lin Zhi-zhu, Liao Ji-chun, Yang Qi-dong, Lin Bao-jia, Cao Wei-chu, representing the arts of Eastern gouache painting, oil painting, watercolor painting, ceramics and calligraphy respectively.

We requested National Chin-Yi University's Department of Cultural and Creative Industries to proceed with conducting oral histories and arranging historical data, with the goal to publish their finding in a book that would accurately portray the bountiful creative careers of these Taichung County artists. This would help to depict the broad artistic spectrum of Taichung County within a historical context. °

Here I would like to personally express my respect for the leader of the project, Ms. Yu Hui-yuan and her research team, and thank them all for their two-year effort and devotion to publishing the "Oral History of Taichung County Artists." I hope in the future this work may bring together the energies of many differing quarters and implant the spirit of artistic culture into our hearts.

Director, Cultural Affairs Bureau of Taichung County

*Chen Jhih-sheng*

## 計畫主持人序

從事藝術工作源自對美的信仰、對純淨心靈的追求與嚮往。

「臺中縣美術家資料館一磐石計劃第二期—臺中縣美術家研究計畫」便是帶著這種朝聖般的心情，針對臺中縣在日治時期/民國初期便已成名的五位藝術家，拜訪其眷屬、朋友、學生，進行深入的口述訪談工作，經過兩個酷熱的暑假，先後拜訪了二十位以上的藝術家，一方面蒐羅這五位藝術家已存世的相關著述或藝術作品作成記錄；二方面則利用深入訪談之便，發掘新史料、提出新問題，希望能補足前人因時空所限所造成的遺漏，為未來的研究發展奠下更深厚的基礎。

不過，在極短的時間之內要針對已去世的五位藝術家進行近距離、深刻化、人性化兼求同存真留異的研究並不是一件容易的事，至於受訪者的電話書信往返、時間安排、文稿確認等瑣碎細事就更不值一提了。為了完成這個複雜的任務，幾乎所有「國立勤益科技大學文化創意事業系」的菁英成員全部出動，由我本人以及李美玲、施世昱、陳志昌三位老師率領一群有良好敬業精神的同學們，在幾乎沒有排休的情況下，日以繼夜的為臺灣美術發展史的傳承做努力，其成果便是您手邊的這套包括膠彩畫家林之助、油畫家廖繼春、水彩畫家楊啟東、陶藝家林葆家、書畫藝術教育家曹緯初等五位前輩藝術家叢書。這五位藝術家不止是臺中縣的藝術家，他們在臺灣美術發展史上尤具時代象徵意義，每位藝術家的創作均代表著一個時代的完成，足資啟迪後進繼其足跡再創未來。

這件繁複的工作得以如期順利完成，還要感謝以上五位藝術家的門生故舊眷屬們的鼎力相助，願意在百忙中接受團隊成員冗長的訪問，有的受訪者除了現場採訪外，還接受我們多次的電話訪問，甚至事後還要再度登門進行史料的補充與拍攝工作，儘管百端打擾卻不曾遭到受訪者們的拒絕。因為受訪者人數眾多，不再一一列舉，特在此一併致謝。

我們很幸運的能夠有機會從事這件意義非凡的工作，這幾位藝術家並不僅止於藝術家，他們都同時兼具教育工作者的身份，對臺灣美術的發展均同時帶來異常突出而又深遠的影響。當世界各國都致力於文化財的保存的當代，「臺中縣美術家資料館」能走在歷史的尖端，引領大家深刻的思考文化藝術的深耕與推廣問題，是很令人敬佩的，我相信這只是一個起步而不是最後一步。

國立勤益科技大學  
文化創意事業系系主任

游志遠

## Director's Preface

Working in the arts begins from holding a belief in beauty; it is a search and a yearning from the purest depths of the soul.

The “Artist Archive of Taichung County—Phase Two of Edification Planning—Taichung County Artist Research Plan” carries forth the spirit of this mission. The project focuses on five Taichung County artists who achieved fame and success during the Late Japanese Colonial Period/Early Republican Period. After two sweltering summers visiting their dependants, friends, classmates, and conducting in-depth personal interviews, over twenty artists were eventually interviewed. As a result, not only were we able to catalogue a record of the writings and artistic works of these five artists, we also uncovered new historical material and raised new questions. We hope to supplement any omission resulting from the limitation of the earlier eras, so that future research would stand upon deeper foundations.

Nevertheless, researching these five deceased artists within a short period of time in-depth was no simple feat, not to mention receiving interviewees' telephone calls, posting letters back and forth, authenticating manuscripts, and the myriad minute affairs. In order to complete this challenging mission, we mobilized almost the entire staff of National Chin-Yi University's Department of Cultural and Creative Industries. With myself and the three teachers Li Mei-ling, Shih Shi-yu, and Chen Zhi-chang at the helm of a group of fine and resourceful students, and with almost no time for rest, we put forth our efforts day and night to accomplish the task of investigating the historical development of Taiwan's artistic scene. The result is a collection that includes the works of five distinguished artists: the Eastern gouache painter Lin Zhi-zhu, oil painter Liao Ji-chun, watercolor painter Yang Qi-dong, ceramic artist Lin Bao-jia, and the calligrapher and painting educator Cao Wei-chu.



We are fortunate to have had the opportunity to work on such a meaningful project, not only because these five artists are truly Taichung County's own artists, but because each man is an important representative of his unique artistic domain. As each man was known as both an artist and educator, each brought an extraordinary and profound influence on Taiwan's development in the arts.

As countries in the world are nowadays placing emphasis on the preservation of cultural treasures of the era, the Artist Archive of Taichung County also aims to lead us to think more deeply about the meanings of cultural art and ways to promote it. I am sure this first step will not be the final step.

I wish to express my gratitude to everyone who has helped see this collection of books into publication.

National Chin-Yi University of Technology  
Department of Cultural and Creative Industries

*Yu Hui-yuan*