

# 宜蘭

謝里法 / 策劃・總召集

## 台灣美術地方發展史全集

*A Comprehensive Collection of Taiwan  
Regional Art History*

宜蘭地區 *Ilan Area*

袁金塔、陳坤德、曹筱玥 著

# 地區



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台灣美術地方發展史全集



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# 行政院文化建設委員會主委序

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在漫長的時光長河中，台灣歷史受到漢族、南島語系民族與其他各族群文化的洗禮，蘊育了豐富多元的島嶼特色和海洋性格。其中歷經荷西、明鄭、滿清、日本等不同時代政權的管轄，面對殖民主義者資本主義政策、民族主義者強勢文化的介入，對台灣本地文化特質的認同上受到極大的挑戰。台灣歷史文獻資源或因當時政治的壓抑，或異族的扭曲，或隨著時代的更迭而湮滅，或因為島嶼性潮濕氣候而受潮等，種種原因加速文獻的毀壞。時至今日，回首從事探源採集的工作倍增困難。然追源溯本盡力呈現台灣歷史真正的面貌，卻是我們責無旁貸的職責。

近年來，隨著民主政體的建制，族群的包容和社會共榮的理想逐步開展，台灣史前考古發掘及自明鄭以來的各種台灣歷史專題的研究，一一展現，成為百家爭鳴的顯學。

因應新世代的來臨，本會致力推動六年國發計畫，釐定「文化創意產業」及「新故鄉社區營造」等重點工作，以塑造多元開放的人文環境及促成創意與產業結合兩個面向為內容，藉以提昇台灣人文品質，推進台灣未來在世界體系中的文化定位為目標；為此要呈現台灣多面向的意涵，對應國際發展的視窗，必須先建立台灣民眾的自我認同與自信心，深化台灣歷史研究，塑造自我尊嚴，應當從了解台灣的根源，豐富台灣歷史的真實面作起。

「台灣美術地方發展史全集撰述計畫」早在去年即由國立台灣美術館承辦，謝里法教授奔走籌劃，集各區域美術史研究之精英學者協商再三，劃分全台15個分區作美術資源之蒐集研究，期於台灣美術史的領域中作紮根、深耕的工作，集合各美術領域各類別的美術資源加以彙整編輯，以期開拓台灣美史研究的疆域。本全集之建構將併入國家文化資料庫網站中，供各界研究運用、討論以激盪台灣美術更輝煌的史頁。

行政院文化建設委員會主任委員 陳郁秀



## *Preface by Chairwoman, Council for Cultural Affairs, Executive Yuan*

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Over the centuries the primary cultural influences at work in Taiwan history have come from the original Austronesian inhabitants, the Han people, and sundry other cultural groups. This diverse cultural background has nurtured Taiwan's unique island character. Dominated in turn by Holland, Spain, the Ming loyalist, Koxinga, the Manchu Dynasty, and finally Japan, Taiwan's contact with the capitalistic policies of these colonial rulers and the culture of nationalism later imposed upon the Taiwanese, provided a great challenge to Taiwan's own sense of cultural identity. At different periods in history Taiwan's historical records have been destroyed by political oppression; distorted by alien people; or else simply lost over the years. Another important reason has been the deleterious effect of the island's humidity on archived documents. Taken together these factors have accelerated the destruction of historic records with the result that gathering information about the past becomes increasingly difficult with each passing year. Nevertheless, it is our responsibility, and ours alone, to pursue Taiwan's past and do our utmost to present as factual history the true face of Taiwan history.

In recent years, following the establishment of a democratic government, the various ethnic groups have come to accept one another and a common ideal of social prosperity has developed. Taiwan's pre-historic archaeological discoveries and special research topics on Taiwan history, dating from the Ming Dynasty all the way to the present, have been appearing regularly. It has become a popular topic of research embracing a wide range of dissenting views.

In response to the beginning of a new era, this Council is devoting itself to promoting a 6-year National Development Plan. Among our proposals have been "Creative Culture Industry", "Build a New Hometown Community" and other essential projects. The purpose of our work is as follows: build an open, multi-faceted cultural environment; bring together creativity and industry, thereby improving the quality of Taiwan culture as a means of establishing Taiwan's future position in world culture. In order to present the many features of Taiwan and to respond to international development trends, the people of Taiwan must first foster a national identity and confidence. Bringing a quality of profundity to the study of Taiwan history and building self-respect, can only proceed from an understanding of Taiwan's roots and an abundance of data from Taiwan history.

Last year the Council for Cultural Affairs commissioned the National Taiwan Museum of Fine Arts to begin work on "A Comprehensive Collection of Taiwan Regional Art History". Professor Hsieh Li-fa was appointed to coordinate and organize this project. After numerous discussions with distinguished scholars specializing in Taiwan regional art history, Taiwan was divided into 15 areas for research and the gathering of art resources. It is their hope is to establish and maintain a foundation for the study of Taiwan art history. They have gathered information on various art categories and worked tirelessly to edit and compile their findings. It is hoped that their effort will expand research in the field of Taiwan art history. The content of this collection will be published on the Website's Database of National Culture. Researchers from different fields will be able to access and discuss this information so that the result of their insights will give rise to an even more brilliant page in Taiwan art history.



*Yu-chiou TCHEN*  
*Chairwoman of the Council for Cultural Affairs,*  
*Executive Yuan, Taiwan*

# 國立台灣美術館館長序

「美」是元素和元素之間的關係；是人與人之間的共同記憶；更是自然環境與人文環境的巧妙契合。舉凡透過以視覺為主的觀察所衍生的視覺邏輯秩序和哲學史觀，以迄現實生活中的視覺環境和污染等課題，均為「視覺文化」的主要意涵。現今視覺文化蔚成創意產業，須仰賴「設計」為導流，其設計範圍包括都市規劃、建築、室內設計、工業設計、商業設計、服裝設計等相關項目，該等生活化的創意物件，均是人們日常生活美術相關要事。正如美國趨勢分析專家費絲·波普康(Faith Popcorn)女士憑其多年的專業知識所預測，未來博物館必需滿足繭居族(Cocoons)活在現實，渴望夢幻式歷險，卻又酷愛受之無愧的小小放縱。喜好自我選擇購物，又想逃脫現狀遠離都會，為自己而活；人老心不老，為年齡與行為重新註解的種種要求。

提昇台灣未來在世界體中的文化定位，開拓優質的人文品質，為美術館既有的使命。是故美術館由民眾日常生活美感經驗之呈現，及質感品味流露的觀察中導入思考，並體認新文化機制與美術館的任務須踏出固步於美術典藏職守保管、展示之傳統。博物館別於學校系統的教育機構；博物館的靈魂由物質性的文物中，製造崇高之抽象精神思考，創意產業是當前社會發展的火車頭；博物館作為國民的生活中心，將是高品質的休憩場域，藉以積極地互動公眾分享，豐富其鑑賞理念為職守。以往博物館以自我美術史專業的出發點趨向，將轉變為以消費觀眾為主體，驅動美術的生活體驗為重點，如此可攫取的美術資源將須多元而多面向才能迎合時代之不同需求。

國立台灣美術館於91年7月完成館舍整建的細部設計，期待於92年重新開館，持續呈現下凹庭園、e亭、空橋、竹林內廳、水牛大廳、時光之牆、豆豆藝廊、兒童造形遊戲室、實驗劇場、藝術工坊、餐廳、咖啡雅座、博物館書店等特色。藉助美術館內外環境錯落交融，聲光藝術穿梭互映的大劇場景象，使Open air museum 的開闊意涵在中台灣萌芽落實，進而不斷擴大其影響力。

此外，館舍整建軟體規劃上更設置台灣美術史主題及常設展區，以時段為縱向區分明清、日治、戰後、當代，及類別主題：攝影、版畫、陶藝、書法等作品展覽呈現台灣美術不同面向。本項研究計畫更進一步將台灣作15處區域作橫面廣度之蒐羅，由謝里法教授帶領台灣各地美術史研究精英學者專家對台灣美術史料作地毯式搜尋。配合本館典藏上述常設展設置與本研究史料全集之出版，一經一緯相輔相成。期能呈現台灣美術全圖更明晰之印象。各區域美術史研究學者以其在地深厚的鄉土情感與淵博的史識投入研究，在窮鄉僻壤中搜奇攬勝，將淹藏累世之美術軼事，藏諸高閣之美術圖錄，都盡力彙輯，由於各區學者之辛勞與犧牲奉獻，精闢之分析邏輯，台灣美術史中埋沒塵封之真實影像或得以重顯光輝燦爛的原色。藉著學者這些豐富的研究成果，希望將來納入國家文化資料庫中，透過網路的傳播，將有學者再接再勵不斷累積成果，再創台灣美術更多元的意涵。

國立台灣美術館館長

李中憲



## *Preface by Director, National Taiwan Museum of Fine Arts*

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"Beauty" is a relationship between elements. It can be a shared memory between people, or a brilliant combination of natural and cultural settings. Logic and order, an historic view of philosophy, or the visual environment and pollution found in daily life, anything that results from visual perception can be considered as an essential part of "visual culture". Today, visual culture is a creative industry and "design" is its tool. Design ranges all the way from urban planning, architecture, interior design, and industrial design, to business design and fashion design. Those creative objects that exist in our lives represent our daily encounters with art. This was what American trend forecaster Faith Popcorn meant when, drawing upon her years of expertise, she predicted that the museum of the future would have to fulfill the needs of cocoons. Cocoons live in reality, but yearn for dream-like adventures. They love a little bit of luxury and think they deserve it. They wish to make their own shopping choices and at the same time, they want to break away from life's realities and get away from the city in order to pursue their own lives. Their heart and spirit remain young no matter what their biological age may be. Their age and behavior demand a new interpretation.

The mission of the museum is to position Taiwanese culture among cultures of the world and improve cultural quality. For this reason the museum represents the common aesthetic experiences of daily life, even as it monitors the flow of taste and introduces it into current thinking. It must be realized that in a new system of culture a museum must break away from the traditional notion of the museum as a keeper of artwork and an organization for display. The Museum is an educational institute, albeit different from a traditional school. The material artifacts of a museum create a highly abstract and spiritual type of thinking which constitutes the very soul of a museum. Creativity has become the engine which drives social development. As a social center, a museum constitutes a high quality facility where local residents may find relaxation. The mission of the museum is to actively interact with the populace and share museum resources with them so that both their perception and enjoyment of art will be enhanced. In the past, there was a tendency among museums to view themselves as specialists in art history. In the future, museums must change this attitude and make consumers their focus of interest by initiating a link between art and life experiences. Therefore, only a multiplicity of art resources will be able to meet the demands of modern times.

A detailed restoration of the National Taiwan Museum of Fine Arts was completed in July, 2002. It is anticipated that the museum will once again be open to the public in 2003. Unique features such as the Sunken Garden, E-pavilion, Suspended Bridge, Bamboo Inner Hall, Buffalo Lobby, Wall of Time, Dou Dou Art Gallery, Children's Play Room, Experimental Theater, Handicraft Workshop, Restaurant, Sidewalk Coffee Shop, and Museum Bookstore, have all been retained. It is hoped that by connecting both the interior and outside environments, using the art of sound and light interaction to create an image of grand theater, and the ideal of a spacious, open air museum will take root in central Taiwan and exercise an ever increasing influence.

In addition, the design for museum restoration has also created separate exhibition areas for special and permanent exhibits of Taiwan art history. These are divided either by historical periods, eg. the Ming and Qing Imperial Dynasties, Japanese rule, Post-war, and Modern, or by category, such as photography, print, pottery and Chinese calligraphy. The exhibited works represent the many different features of Taiwan art. For purposes of research Taiwan has been divided into 15 regions to facilitate a thorough gathering of information. Professor SHAIH LIFA heads this group of distinguished scholars and experts, all of whom are specialists in art history and who come from every region, in an exhaustive search for material related to Taiwan art history. When used in conjunction with the above-mentioned permanent exhibitions, this research data will make it possible to publish an exhaustive collection of historic information. It is hoped that this collection will give a clear picture of Taiwan art.

Motivated by a deep-seated affection for their motherland and drawing upon their extensive learning, scholars of art history from each region have toiled mightily on behalf of this project, gathering unusual information from the most remote areas. Anecdotes buried for generations, paintings and records that lay forgotten on the shelves were discovered and compiled. Thanks to the sacrifice and devotion of these regional scholars, and the perception they bring to the analysis of data, the true image of Taiwan art history, once hidden in the dust of neglect, can again be seen in its original brilliant colors. The rich findings emerging from this research will one day be included in a Database of National Culture. Thanks to the accessibility of the Internet, an increasing number of scholars will follow in the footsteps of their predecessors, thereby leading to even more insightful discoveries. Taiwan art will therefore be available to an even wider audience.

*Lee Wuh-Kuen*

Wuh-Kuen LEE

*Director of National Taiwan Museum of Fine Arts*

# 召集人序

## 地方史・地方史觀・地方主義

### （一）前言—協調與說明

這部〈台灣美術發展史全集〉是在文建會主導的「台灣美術地方發展史撰述計劃」下，由國美館負責委託民間出版機構日創社編印出版的研究專集，而我是這計劃的原始提案人。針對此議案，文建會陳郁秀主委於2001年5月14日召開籌備諮詢會議，聽取專家學者的意見，然後裁定由列席之國美館李戊崑館長承辦這項工作。國美館經過兩個月積極籌備，初步選定各地區之撰述人，然後製作一份撰述人資料問卷調查作業表，從調查表中對人選有初步了解，方才擇日舉行撰述人協調會議。

第一次協調會議於2001年7月27日在台中國美館會議廳舉行，邀請的撰述人名單有李欽賢（基隆）、白雪蘭（台北）、賴明珠（桃園）、王淑津（新竹、苗栗）、謝東山（台中、彰化）、袁金塔（宜蘭）、王輝煌（南投）、李伯男（嘉義）、劉文三（台南）、洪根深（高雄）、黃冬富（屏東）、曾興平（台東）、潘小雪（花蓮）、楊樹清（金門）等，除澎湖尚未找到適當人選，這次共14地區參加開會。會中原提案人以召集人身份針對這一部以地方為單元所編撰之美術史作如下說明：

當初我寫〈日據時代臺灣美術運動史〉，從連載到出版，約在1975年至78年之間，寫史的條件不論資料或認知皆遠不如今天，出版之後自知不是一部十分完整的著作，遂一而再作了多次檢討，特別是撰史的立場及態度在以後的論述中亦有過幾回修正，今天看來史觀的偏差及推論的鬆懈，再讀之下連自己都感到羞愧。這一切或可解釋為著作時人在國外，寫的又是台灣的第一部美術史，借此理由以自我解嘲。直到6年前（1996年）我定居國內，對台灣環境始有實際的了解，知道單靠個人之力整理歷史有無法克服的侷限性，尤其概括整個台灣的美術文化史，必須結合群力才能達成完整的歷史著作。尤其是當年從國外的距離和角度，所犯最大錯誤莫過於把焦點集中在最顯眼的大都會，特別是政治首府台北，日後一度被批評是「台北沙文主義」史觀，而我亦無言自辯，如今唯一能作的只有重新編一部美術史以修正過去20多年來的誤失。構想是：把台灣美術作空間的區域劃分，以現有的縣市作為單元，每單元由一人或一組人負責撰述，各自依照美術發展過程分階段作成編年史。在此雖以縣市而稱之，實質上所劃分的應屬文化區域才更正確，而後從各區域的人文條件建立歷史視野，形成各地方自己的史觀，寫出來的雖只是地方史，總合起來則是一部完整而詳盡的台灣美術史。

以上所述是策劃這部美術發展史全集的起始意念，經過討論之後總合撰述人所提意見，對工作內容及作業時間有初步定案，撰述之人選後來又有部份更改，最後經過一番商議才決定第二次協調會的時間與地點，2002年4月3日在同一地點舉行。

### （二）美術史的地方價值與地方史觀

這次協調會裡，有好幾位撰述人帶來他自己在近年所編撰的地方美術相關的專書：黃冬富的〈高雄縣美術發展史〉（高雄縣立文化中心 1992年6月出版 250頁）及〈屏東縣美術發展史〉（屏東縣立文化中心 1995年6月出版 174頁），賴明珠的〈日治時期桃園地區的美術發展〉（桃園縣立文化中心 1996年12月出版 126頁），潘小雪的〈花蓮美術發展史〉（花蓮縣立文化中心 1998年9月出版 206頁），洪根深的〈邊陲風雲—高雄市現代繪畫發展紀事1970~1997〉（高雄市立中正文化中心管理處 1999年3月出版 191頁），陳板、



王淑津的〈尋找美術家—2000新竹縣美術資源調查〉（新竹縣文化局 2000年12月出版 451頁），李欽賢的〈基隆美術史〉（基隆市政府民政局 2001年4月出版 137頁），謝里法編的〈台中地區美術發展史〉（台中市政府文化局 2001年10月出版 406頁）。

與這同時在協調會中還看到彰化縣及台中縣、市出版的音樂、文學發展史，頁數約7、800頁，內容屬田野調查所整理的資料性檔案，寫的都是歷史研究的初稿。從以上的種種著作得知地方文史於1990年代之後受到重視的情形，尤其值得注意的是地方性的價值及觀點正逐漸地在抬頭，今後將使史家認知到以地方為基礎的人文條件才是美術發展中不可忽視的主力。

地方美術史在編撰的初期，我個人的作法是把撰述過程很明確地劃分三個階段：首先，是將所蒐集的基本資料編成一個詳細年表，時間以20世紀的100年為期限，然後依地域性的歷史條件再作補充，通常可達500頁的份量，這工作至少需一年期間來完成；第二步驟是，邀請不同媒材的美術工作者或參與者，分別從西畫、水墨畫、膠彩畫、雕刻、書法、版畫、工藝、攝影、美術教育、畫廊經營、藝術評論、美術收藏等領域，參考已完成的年表，將沿革及發展寫成歷史。這樣寫出來的美術史往往因執筆人的主觀和偏見而缺乏史家的資料考証和歷史宏觀，但卻是難得的一手資料，對歷史事件的看法必將給學者以諸多啓發性，從各角度提供史家種種屬於感性的認知；所以必須進入第三階段學者的參與才算完整。上述前兩段落的工作，對學者的撰述只能說是補助而已，須從學術的論述下手才有可能完成一部完整的美術史，這就是所以提出這個策劃案的主要原因。

### （三）地方性歷史視野探究

第一次撰述人協調會召開過後，美術館、召集（策劃）人和撰述人三方面有了初步溝通，原決定兩個月內必須交出的撰述提要，四個月後仍有多人沒有寄到，只好由召集人親往各地區作撰述人探訪，並與當地美術界舉行說明會。探訪工作於2002年1月及2月間分兩次進行，主要的任務是對撰述人及協同撰述人之人選再度確認，以便將人選作適度調整：台北縣市改由呂清夫負責，台東縣由剛就任的文化局長林永發和林勝賢主筆，澎湖縣請林文鎮主持，王文良、王國裕、林世超、張宇彤等協助。這次探訪可謂十分成功，除了將籌劃理念及撰史內容與各地人士面對面交換意見，一旦有問題隨時也以電話與館方商討解決辦法，因而許多積壓下來的難題均在這兩個月間應刃而解，撰史的籌備工作遂有進一步的推展，亦深切體會出集眾力以推動撰史工作並非想像中之容易，另方面也因此而對各地區美術狀況和歷史淵源有深一層了解。

提筆寫這篇序文之際，各地區的撰史工作還在進行中，從個人在這回探訪過程所得的理解，在此且對各地區美術環境及歷史淵源略作以下的敘述：

（1）負責撰寫基隆地方美術史篇的是一直從事著繪畫創作的李欽賢，雖然掛名是“基隆”，其實範圍將擴及台北縣的東北地帶，包括人口密集的瑞芳、九份、金瓜石、金山等地，過去那裡一直是撰史者的死角，且由於基隆與台北比鄰，在近代美術史裡該地美術家多往台北參與活動而被視為台北畫家，能夠堅守崗位在本地活動者多半無法建立全國性的畫壇聲望，除非從基隆美術史的角度著眼，所以這裡的藝術家便很容易便受到忽略。本書作者為擴大撰述領域，特別重視民俗、宗教與建築的部份，以傳統的文化造型作

開頭，從平民生活的精神面貌而揭開美術史頁，終能構成其獨特的歷史視野，逐步將基隆美術的發展編織成史篇。

(2) 與基隆地區相連的是位在台灣東北角的宜蘭，是島上漢人進入後山的關口，也是後山人通往台北京城的出口。自古以來宜蘭雖地勢孤絕，文化活動卻十分頻繁，以致美術型態呈現特有的保守性和地方性。剛由師大美術系主任的行政崗位退下的袁金塔教授，帶領曹筱玥、陳坤德兩位助理選擇了這地區，必有其特殊的觀點和淵源。這裡地靈人傑，造就的人才無以計數，近世以來台北畫壇出人頭地的大師如藍蔭鼎、楊英風、吳炫三等都是宜蘭人，之後繼起的黃銘哲、周澄、藍榮賢、阮義忠等亦各有卓越表現，從地方史的角度應如何評斷離鄉之後在外地建立功業的美術人物，設使他們不去台北，是否在宜蘭亦能達成同樣成就，若借此作為探討宜蘭文化環境的切入點，是頗能令人深思的課題！

(3) 與宜蘭同樣處在孤立的地理環境以及人才外流之情形下的南投，到了晚近由於優美的天然地勢反而吸引許多在藝術上已有成就的畫家前來定居，這要歸功於地方仕紳對土地及文化事業的大力開發，建立文化帶動產業的觀念，才使整個大環境得以多元化而拓展。這個全國唯一四面環山的大縣，有一天必將成為藝術工作者最嚮往的樂園，居住其間的族群從原住民、平埔族、漢族的閩客到後來才移入的榮民，各有自己的文化淵源，尤其與生活息息相關的手工藝，在政府大力推展下成就輝煌，愈加突顯本地藝術創作的地方性格。多年工作於文化中心的張國華早已編就一部美術史年表，這次與水彩畫家王輝煌合作撰寫南投美術史，雖不知兩位如何把山城文化的特殊性呈現於史編，但從本地畫家的作品中表現對土地的執著告訴我南投美術是在生活中寫出來的。

(4) 嘉義美術的歷史從林玉山世居美街（又稱米街，今為成仁街）裱畫店的淵源便可得知其流傳已相當久遠，而近世以來第一代受西式美術教育的林玉山（畫家）、蒲添生（雕塑家）均出身裱畫家庭，在傳統美術環境中成長，傳統與近代在他們身上是一脈相傳，而後貫穿整個20世紀的嘉義美術，這點與該時代其他地方的美術家有所不同，後來陳澄波入選「帝展」，林玉山入選首回「台展」，對美術青年產生鼓勵作用，且讓鄉里父老知悉繪畫之路也有它光明的前途，遂為地方帶動起美術參與的風潮，在日治時代的數十年間與台北、台南兩地鼎足而立，雖然兩人並未長久駐留嘉義（陳澄波一度赴中國任教，戰後不久便逝世；林玉山的下半生移居台北），但對嘉義的影響深遠，是其他人在其他地方（如廖繼春對台中縣，郭雪湖對台北）所無法相比的，直到今日在史家筆下其地位仍然具體可見，負責撰述的李伯男，原來就有撰寫嘉義美術史的構想，多年來搜集的史料已相當豐富，加上年輕學者戴明德的協助，使嘉義美術史成為整套全集最早完成的一冊。

(5) 從20世紀初起，台中地區一直是接受西方近代教育的知識份子結社聚會的重鎮，不論文學、戲劇、音樂和美術的推廣與提昇，當地仕紳始終扮演有力的贊助者角色，因而博得文化城的美譽。僅美術的領域，可謂人才輩出，尤其美術評論、工藝美術、雕塑、膠彩畫等，以及在官辦美展中取得的成就，都有出色的表現。台中的城市發展是繼台北、高雄之後可能昇格為院轄市的大都會，然而由於多年累積的保守性格及人才外流，從廖繼春、廖德政以來每年都有優秀年輕人前往台北發展，但同時也吸收由中部的鄰近鄉鎮湧來的藝術家，從這來來去去的過往人潮，可以看出台中美術的複雜性和流動性，同時也意味著未來的發展方向。謝東山負責這地區美術史的撰述，雖然說資料之收集越多，複雜性越大，撰述的困難度相對



提高，然而以他史學的認知和洞悉力，相信必能從台中美術裡掌握到充滿動感的歷史節奏，是眾所期待的一部最出色之美術史冊。

(6) 劉文三對作品的分析力和散文式的文筆，向為畫壇所稱讚，他世居台南，以一個台南人寫台南史，且又是美術史的參與者，基於此，使他成為執筆的當然人選。南台灣的府城自明鄭以來就是台灣美術活動最蓬勃的城市，也是在此歷史階段裡美術發展受漢文化的影響最具典型的代表，因而走入近代史比其他地區更早一步。戰後在郭柏川帶領下台南美術再度興起高潮，由於他的率真性格及瀟灑畫風，不熱衷於官辦沙龍展的比賽，遂成為台南美術的一種風格以及創作的態度，遠離省展或台陽展的競爭，發展出南部自由表現的風氣，尤其與北部李石樵指導下的學生拼全力爭省展的情形相比，的確與當時的台北觀點從一開始便形成南北的差距。

(7) 向稱「後山」的花、東地區，從表面上看來美術活動與西岸已開發地區的大城難以相比，然而從歷史撰述的角度看，則發現它具備有自己的發展軌跡。遠從古代神話傳說所記載的，描繪在族人生活用具裡的圖騰，每一代人於承傳過程中皆有新的詮釋。他們的詩歌沒有文字記述，音樂不以樂譜標識，每次詠頌都是一次創作，於是在他們的歷史中流露著漢文化所沒有的原創性和強韌的生命力。美術史沿著這角度寫下來，著重在屬於該地區族群的木頭文化或編織文化，而後發展出近代的木雕藝術，或受漢文化的影響，或與西方現代思潮的接流，學院教育的啟發，從史家的筆逐步尋出發展的秩序。未來台灣美術將從後山美術發展史中獲取多少啟示，潘小雪（花蓮）和林永發（台東）在他們的撰述中必能揭示台西地區官方本位主義、漢人沙文主義的保守觀點，及其價值評斷所難以觸及的另文化的發展軌跡。

(8) 在過去漫長時間裡，只要是利用舊報紙作唯一依據，寫出來的美術史，無可迴避的出現一種結果，就是將台灣美術籠統地概括到台北美術裡去，這是早期撰史者的一大盲點。以致影響到後來的人，以為只需把台北美術寫齊全，而後再稍提一提其他城市，就算是台灣美術史了。久而久之台北史成為一個被史家慣壞了的都會史，其地位得寵於各地湧來的移民族。論文化的草根性台北地區顯然是全台灣最弱的地帶，當台灣接連受到外來政權統治時，很容易為外來文化所浸蝕而異化，又由於統治者的威權，反把異化稱為皇民化、正統化，甚而成為全島文化的樣板典範，反過來批判本地傳統文化的保守和落伍。在這部美術發展史裡，把台北也當一個地區平等看待，認真審視其體質的複雜性、多變性和被動性，尤其因它的被動，對新的東西來者不拒，有時看來是那麼前衛，但須認清楚它來時偶然去也偶然，文化還是要深根才能獲得認同。不管從什麼立場去推論，相信台北美術發展史是這套全集的完結篇，也是最後的結論。今由黃春秀、盧天炎、陸先銘、吳恭瑞等聯合執筆，雖然在所有地區裡它的內容和份量是最重的，但仍然是非得把定位放在地方的層級來完成這部美術史不可，藉此詮釋新世紀必須面對的台灣地方主義的思維，而後期以創造新的台灣史觀。

#### **(四) 讓史家的筆開啓台灣歷史的地方門戶**

過去百年歷史中，台灣只有一扇大門開在台北，任何地區想走出台灣，或任何人前來台灣以及任何觀念輸入台灣，都需經過台北的門。然社會型態演變到今天，已可預期每個地方或早或晚都要打開屬於自己的一扇門，與外界接觸互相交流，當地方的門戶打開時，便是「地方主義」時代的來臨。

相對於地方的是台北大都會，過去在舊殖民地時代，統治者建造一座高大雄偉的總督府大廈，以示威的姿態傲視全島居民，往後就這樣成為「台北」文化的象徵，代表京城文化的典型性格，以台北價值為主導性指標帶領了台灣文化發展的走向，最後令地方喪失原有的自主性而追隨台北跟進。今天我們終有了自覺，因而才有本土化運動的提出，其實本土化亦等於文化的民主化，說明白一點，就是文化發展的主權回歸地方的一種運動。

編撰這部以地方為獨立單元的美術發展史，一個最單純的用意便是藉美術史的整理與撰述以發掘被淹沒了的地方史觀，繼而形塑在地的價值，探尋本身長遠的歷史淵源。我們將發現從地方為起步而出發對今後文化的重建是多麼重要的奠基工作。所以稱為地方美術史，是因為所撰述的歷史仍沿著這塊土地人文發展之脈絡而架構起來的文化史，重點在於評述地方人文造型風貌的演化遞移，認識在這島上的每一地域皆有它獨特的文化淵源及發展的軌跡，呈現在美術史上必然更具體見證地方人文價值之主體性及自主性，從而獲得自我肯定的契機。

向來習慣於把台灣美術史作整體統合研究的史家，對這部地方美術史或許感覺到一種被分割的傷情，但如果把這美術史當文史工作室所編的地方誌美術篇而視之，則可能又會驚訝於地方性的人文脈絡竟然也足以建構獨立的史觀。果真如此，作為策劃人兼撰述召集人的我，仍然為全體撰述人共同努力的成果感到欣慰。

所謂的民主開放對台灣而言，呈現在本土的人文結構上就是拉近了地方與中央的距離，過去一個畫家從地方要走進美術史是多麼遙遠的一段路，因而才有那麼多人努力想擠身於中央，認為只要從那裡再大步一跨就進入歷史了，對這樣的歷史寧願稱之為中央本位史觀的封建領地。隨著時代的轉變封建的色彩必將在歷史中淡化而消退，史家的筆逐漸有能力釐清地方在史述中的定位，往後的美術家不管人在什麼地方都理所當然走在特定的歷史中，他的創作必然是向歷史負責，創作的內涵代表了這段歷史的質與量，雖然說是地方的美術史，事實上它已經跨過新世紀的門檻建構新時代的史觀，力求讓台灣美術研究的層面加深，歷史探究的視野擴大，尤其期待地方主義的價值彰顯，認識台灣美術史是地方史為基礎所奠定的有機組合，美術史的研究從此劃開新頁，讓地方浮現於歷史舞台。近兩年內這部地方美術的全集將編撰完成，地方史述工作的結束，代表的是另一部新臺灣史的開始，這當然都是台灣美術界所共同期待的。

2002年11月5日 于台中

召集人 謝里法

## *Preface by Coordinator*

### *Regional History, Views on Regional History, Regionalism*

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#### **I. Preface - Coordination and Introduction**

Publication of "A Comprehensive Collection of Taiwan Regional Art History", was sponsored by the Council for Cultural Affairs as part of their project: "A Comprehensive Collection of Taiwan Regional Art History". This National Taiwan Museum of Fine Arts was assigned the task of carrying out this project, and the museum commissioned the CREATIVE DESIGN & PRINT CO. to publish this research edition. I was the one who first proposed this project. To discuss my proposal, Tchen Yu-chiou, Chairman of the Council for Cultural Affairs, convened a preliminary meeting on May 14th, 2001 where experts and scholars could air their views. Consequently, Lee Wuh-kuen, Director of National Taiwan Museum of Fine Arts and one of those present at the meeting, was appointed to head this project. After two months of busy preparation, the various regional writers were finally selected by the National Taiwan Museum of Fine Arts. A chart was then compiled, based on a questionnaire answered by each writer about their work, to provide the museum with a basic understanding of each writer's background. After this a date was set for a joint conference of participating writers.

The first joint conference was held on July 27th, 2001 at the National Taiwan Museum of Fine Arts in Taichung. The following people attended: Lee Chin-shien (Keelung) 、Pai Sharon H. L. (Taipei) 、Lai Ming-chu (Taoyuan) 、Wang Su-chin (Hsinchu, Miaoli) 、Hsieh Tung-shan (Taichung, Changhua) 、Yuan Chin-ta (Ilan) 、Wang Hui-huang (Nantou) 、Lee Bonan (Chia-I) 、Liu Ween-san (Tainan) 、Hung Ken-shen (Kaohsiung) 、Huang Dung-fu (Pingtung) 、Tseng Shing-ping (Taitung) 、Pan Sheau-shei (Hualien), and Yang Shu-ching (Kinmen). Aside from the Penghu area where no suitable writer could be found, writers from all the other 14 regions were present. During the meeting I, as the coordinator, further explained:

"...When I wrote the "Taiwan Art Movement During the Japanese Occupation", roughly between 1975 to 1978, it was first published as series of articles that were later collected and published as a book. In those days the conditions for writing history, no matter whether for information or understanding, were far more difficult compared to now. When this book first came out, I understood it was not a definitive work. After many revisions, especially in regard to my viewpoint and attitude about the writing of history, it was necessary to make several adjustments in my later publications. When I read the book today, I'm embarrassed to find my viewpoint was off the mark and my reasoning insufficiently rigorous. All these faults perhaps could be explained by the fact that during the time of writing, I was living abroad and this book was the first art history written about Taiwan. This explanation served to ease my feelings of guilt. It was not until 6 years ago (1996), when I returned to Taiwan to live, that I began to obtain a genuine understanding of the Taiwan milieu. I realized that one man's effort to sort out history would inevitably have its limits, especially when working on an art history embracing every region in Taiwan. Such a project requires the combined efforts of many people before a complete history can be presented and published. When viewing Taiwan's art history from a distance, my biggest mistake was to focus my research on the more visible cities, especially Taipei, the political capital. My book was later criticized for being the historic view of "Taipei Chauvinism", and there is nothing I can say in my defense. The only way I can atone for my errors of more than twenty years ago is to edit another edition of art history. My idea is to divide Taiwan art into regions, based on existing cities or counties, with one person, or a group of persons, from each region to do the writing. Each writer will compile a chronicle documenting the development of art in their assigned region. Though each region will derive its name from a city or county, in reality they amount to separate cultural entities. The distinctive cultural features of each region will then provide a historic perspective from which a regional history can be established. Though the result will be only a regional history, together they will become a complete and thorough collection of Taiwan art history.

The foregoing were my thoughts when first planning to compile an art history. After talking this over with the other

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contributors, their opinions were noted and a work plan and time frame tentatively decided upon. Later some contributors were replaced and after further discussion, a time and place for a second coordination conference was finalized: April 3rd, 2002 at the same location.

## **II. The Value of Regional Art and a Regional Historic View**

Several writers brought their recent publications dealing with regional art to the coordination conference. They were as follows:

Huang Dung-fu, *The Historical Development of Art in Kaohsiung*. Kaohsiung County Culture Center, June 1992, p.p.250, and *History of Art in Pingtung*. Pingtung County Culture Center, June 1995, p.p. 174.

Lai Ming-chu, *Art Development in the Taoyuan Area during the Japanese Occupation*. Taoyuan County Culture Center, December 1996, p.p. 126.

Pan Sheau-shei, *History of Art in Hualien*. Hualien County Culture Center, September 1998, p.p. 206).

Hung Ken-shen, *The Elite in the Frontier Region - A Chronicle of the Development of Modern Painting in Kaohsiung 1970 - 1887*, Kaohsiung Chung Cheng Culture Center, Management Office, March 1999, p.p. 191.

Chen Ben, Wang Su-chin, *The Search for Artists - 2000*, Hsinchu County Art Resources Investigation. Hsinchu County Culture Bureau, December 2000, p.p. 451. Lee Chin-shien, *Keelung Art History*. Keelung City Government Civil Affair Bureau, April 2001, p.p. 137

SHAIH LIFA, editor, *Art Development History in Taichung Area*. Taichung City Government Culture Bureau, October 2001, p.p. 406

Also seen at the conference, were titles on the historical development of music and literature in Changhua County and Taichung City, published by the Changhua and Taichung governments, for a total of approximately 700 to 800 pages. These contents were compiled from field investigation reports, all of which were the original drafts of historical research. Judging from the various publications mentioned above, it can be seen that regional literature and history attracted much attention after the 90s. Especially worthy of note is the gradual rise of regional values and viewpoints. Future historians must understand that when studying art development, the backdrop of regional culture is a primary force that cannot be ignored.

At the initial stage of editing and writing regional art history, my preferred method was to clearly demarcate the work into 3 distinct phases: first, all the basic collected information was listed in chronological order. The time frame was limited to the 100 years of the 20th century. Once this had been accomplished, new information would be added according to the historic background of the region. The collected data could amount to as many as 500 pages and would take at least one year to finish. Secondly, artists working with different materials and individuals connected with the art world would be invited to take part. They might be from such diverse fields as western style painting, ink-wash painting, gouache painting, carving, Chinese calligraphy, print, handicraft,



photography, art education, gallery management, art criticism, and private collectors. Using the finished chronological list for reference, they can write the history of art in that region. Though an art history compiled in this manner might be subjective, prejudiced, and lacking the research and historic perspective of a historian, the information would be first hand and very hard to come by. The writer's take on historic events would be an inspiration to scholars. They provide knowledge and sensibility to historians from a multiplicity of viewpoints. So it was necessary for scholars to participate in phase 3 for the work to be comprehensive. Work completed in the first 2 phases would merely be supplementary material for the scholars' reference. Only through academic method can an all-inclusive art history ever be realized. This is the main reason why this project was proposed.

### III. Investigation of Regional History Views.

Following the first coordination conference for the contributors, the museum, coordinator (planner), and writers arrived at an initial consensus. Writers would be required to submit their writing proposals within 2 months. However, after 4 months, most writers still hadn't delivered their proposals. The coordinator had no choice but to visit the writers in their various regions and hold meetings with local art circles. Two trips were made between January and February, 2002. The main mission was to confirm the participation of writers and their co-writers so the list of those participating could be adjusted accordingly. Writers for Taipei County and City were replaced by Lu Ching-fu, Taitung's new Culture Bureau Chief Lin Yung-fa together with Lin Shen-shyan would be responsible for Taitung County; Lin Wen-chen would be in charge of Penghu County with help from Wang Wen-liang, Wang Kuo-yu, Lin Shih-chao, and Chang Yu-tung. This visit was very successful. Aside from exchanging ideas with local individuals concerning the goals of the project and the historical content of the writing, writers were told that whenever any questions arose they could phone the museum and a solution would be worked out. Owing to this, many difficult problems that had been piling up were resolved in those two months and initial preparation for the history project moved ahead. I realized that the task of finding appropriate people to write history was not as easy as I had initially thought. On the other hand, I obtained a better understanding of the various regions and the historic origins of their art.

When I started to write this preface, the writing of art history was still underway in the various districts. The following is my understanding of regional art and its historic origin as gathered from my trips to these regions.

(1) The person in charge of writing the Keelung art history is Lee Chin-shien, for whom painting is his medium of artistic expression. Though "Keelung" is the regional name for his assigned locale of writing, the area includes the northeast of Taipei County, and includes densely populated locales such as Rueifang, Jiufen, Jinguashih and Jinshan, hitherto neglected corners in historic writing. Because Keelung is right next to Taipei, most of the local artists left for Taipei in order to be close to artistic events, and were consequently regarded as Taipei artists. Most of those who stay behind and limit their participation to local events, never achieve national recognition. In the absence of an art history written from the standpoint of the Keelung area, these local artists are easily overlooked. Using traditional culture as a starting point, the author paid special attention to folk customs, religion and architecture as a means of enlarging the scope of these local histories. Art history is revealed through the spiritual life of the common people. This has created a unique historic view whereby the development of Keelung art was gradually woven into history.

(2) Ilan, situated in the northeast corner of Taiwan, is adjacent to the Keelung region. It was the entry point by which the Han people gained access to "Rear Mountain" (east Taiwan) as well as an exit for the residents of "Rear Mountain" proceeding to metropolitan Taipei. Though Ilan has been geographically isolated since ancient times, there is a profusion of cultural activities.