

陈澄波

Chen Chengpo

A Series of Artworks Donated to
NAMOC

The Bright Sunshine of the South
20th-century Chinese oil painting
master

Chen Chengpo

The National Art
Museum of China

国家美术捐赠与收藏系列

南方艳阳

20 世纪中国油画名家

陈澄波

中国美术馆

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Chengpo



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前言

中国美术馆是两岸美术交流的窗口，是台湾地区美术名家为大陆艺术界和广大公众所知所识的重要平台。多年来，我馆举办的台湾美术名家展览和反映台湾美术发展成果的展览，均在两岸产生积极的反响，对于增进两岸艺术的交流、推动两岸和平发展具有重要的现实意义。

两岸美术交流的一个新的课题是如何通过学术研究与专业合作，把交流的目光更多朝向历史的维度。现代以来的中国美术是在大陆和台湾社会变革与中外文化碰撞交流的情境中展开的，老一辈艺术家筚路蓝缕开拓的美术现代化进程，展现了中华文化新的篇章。他们求索奋进的艺术人生，留下了丰厚视觉成果，成为今天两岸可以共同分享的宝贵财富，并提供了两岸开展合作研究推广的契机。

在 20 世纪中国美术的先贤群体中，台湾画家陈澄波是一位突出的代表。他于 1895 年出生于台湾嘉义，受家学蒙养，自幼便对中国传统文化如诗词、书法等有相当的了解和接触。1924 年考入日本东京美术学校研习西画，艺术才华脱颖而出，在学期间以家乡风景为题材创作的《嘉义街外》、《夏日街景》等多次入选“帝展”，可见他游学海外，但心系家园的乡土情愫。1929 年毕业后，他应聘任教于上海新华艺专和昌明艺校，并在江南一带写生创作，作品《清流》曾参加当时的“全国美展”，成为海上画坛活跃而著名的画家。最为重要的是，他曾参与在 20 世纪中国美术史上具有先锋意识的“决澜社”活动，投身艺术革新的热潮。1933 年他回到台湾，在以绘画为职业的同时，也课徒授业，推动美术教育，曾参与发起台湾最大的民间美术团体——台阳美术协会。正是他跨越海峡在大陆和台湾从事美术创作、教育和社会活动的艺术经历，留下了许多值得今天两岸共同研究的故实，也使他的名字嵌印在 20 世纪前半叶的中国美术史册之中。

陈澄波一生笔耕不辍，留下了数量巨大的作品。他在日本留学期间，接受的主要是 20 世纪早期西方现代绘画的影响，他的艺术思想活跃，性格开朗，视野开阔，以艺术的现代新变为取向，在研究绘画“西法”吸收立体派、野兽派、表现派画风的同时，致力于融合中国传统绘画的精神与语言，是在现代层面上中西融合的一位艺术革新者与创造者。他的油画基于严谨的造型，但重在表现个性感受，尤以浓郁热烈的色彩展现出他丰沛的感性，用笔奔放，直抒胸臆，使得作品洋溢着蓬勃的生机。他的大量水彩、素描和速写，是他笔不离手的日课成果，表现出对事物的敏锐感受和高超的造型技艺。

陈澄波是 20 世纪前半叶创作高产而题材宽阔的画家，但纵观他的艺术，最为感人的乃是他对生活与自然的热爱。他笔下的苏杭湖山、上海烟波、嘉义乡野、淡水田园，无不充满对万物生命和生活风情的真挚关切，特别是对自然景色的时令气候、山水草木的生命仪态有贴切而细腻的感受，如同

大自然的歌者，于行旅间会心发现，一路吟唱，抒发着一位艺术赤子坦诚而炽热的情怀。时隔甲子岁月，他的作品仍然散发出动人的光彩，尤其充满扑面而来的南国热风。从他艺术的主题关怀到他鲜明的个性风格，都可以纳入有关 20 世纪中国美术“现代性”的学术研究视野，从而提示我们进一步体认一代艺术家用生命书写的现代篇章。

为筹备这个展览，我馆与台湾财团法人陈澄波文化基金会密切协作，就展览的主旨主题、内容结构和展陈方式进行了深度的探讨。我们欣喜地看到，陈澄波的亲属陈重光、陈立栢先生多年来为保存、修复、研究和推广陈澄波艺术不遗余力，使陈澄波丰厚的艺术作品与文献资料得以不断整理结集，展示传播。著名美术史家、台南成功大学教授萧琼瑞先生在陈澄波艺术研究上经年不辍，卓有成果，为这次展览付出了极大的学术心力。展览也得到两岸相关文化主管机构和许多专家学者的大力支持，堪称共襄盛举。

最值得称道的是，展览举办之际，陈澄波的亲属向中国美术馆捐赠陈澄波的油画、水彩、素描等 8 幅作品，为中国美术馆永久收藏。这是台湾老一辈油画家的作品第一次向中国美术馆捐赠，体现了陈澄波亲属无私奉献的精神和对两岸美术交流的贡献。展览举办之际，也编印了内容丰富的画册，并邀约两岸专家学者同席研讨。此举此意，既在于纪念陈澄波 120 周年诞辰，也在于探讨两岸共同书写现代以来的中国美术史，以缅怀前贤之心，前瞻交流之望，推动两岸文化艺术的发展。

中国美术馆馆长 范迪安

2014 年 4 月

Foreword

The National Art Museum of China (NAMOC) serves as a window of cross-Strait artistic exchanges, and an important platform through which celebrated painters in Taiwan are known to the art circles and people in mainland China. Over the years, exhibitions staged by NAMOC of paintings by eminent painters in Taiwan and of the art developments there have all met with positive responses across the Strait, and have been of realistic importance to the artistic exchanges across the Strait and the peaceful development of both sides.

A new subject for cross-Strait artistic exchanges is how to focus more on the historical dimension of art through academic research and professional collaboration. Modern Chinese art developed in the midst of social changes in mainland China and Taiwan and of collisions between Chinese and foreign cultures, and the process of art modernization initiated by the older generation of artists despite all difficulties opened up a new chapter of the Chinese culture. Through lifelong unremitting pursuit of art the older generation left us a wealth of visual art works, which have become treasures shared by the two sides today, and provided opportunities for cross-Strait cooperation in research and promotion.

Among the great Chinese artists of the 20th century, the Taiwanese painter Chen Chengpo was a prominent one. He was born to a literary family in Chiayi, Taiwan, and was exposed to traditional Chinese culture such as poetry and calligraphy early in his childhood. In 1924, he was admitted into the Tokyo School of Fine Arts, to study Western painting, where his artistic talent showed itself. His oil paintings *A Street of Chiayi* and *Street Scene on a Summer Day* created based on the scenes of his hometown were included several times in the Imperial Exhibition, suggesting a strong attachment to his hometown though he had been studying abroad. After graduating in 1929, he taught successively at Xinhua Art School and Changming Art School in Shanghai, while painting from nature in Jiangnan. With his *Stream* selected into the National Art Exhibition, he made a name in the painting community of Shanghai. More importantly, he was involved in the Juelan Society, an avant-garde organization in the Chinese art history of the 20th century, launching himself into a movement of artistic reform. Back to Taiwan in 1933, while painting as a means of livelihood, he taught students to promote art education, and co-founded the Taiyang Art Society, then the largest art group in Taiwan. His artistic experiences of painting, teaching and social activities in both mainland China and Taiwan left behind a wealth of topics worthy of studies today and enshrined his name in the Chinese art history of the first half of the 20th century.

In his lifetime as a painter, Chen produced a large wealth of paintings. During his study in Japan, he received education mainly on Western painting of the early 20th century. Full of artistic ideas and open-minded, he concentrated on the latest developments of modern art, and while studying Western painting techniques and drawing upon the styles of Cubism, Fauvism and Expressionism, he was also committed to blending them with the spirit and language of traditional Chinese painting, as an art reformer and creator. Though rigorously composed, his oil paintings give much importance to the expression of personal feelings, especially by the use

of strong and warm colors, in vigorous and straightforward brushwork. His watercolor paintings and sketches in large numbers, which resulted from his everyday homework, suggest his sharp perception of things as well as great artistry.

Chen was a prolific painter, whose works cover a broad range of themes, but what's more impressive is his ardent love for life and nature. The lakes and hills of Suzhou and Hangzhou, the misty waters of Shanghai, the countryside of Chiayi, and Tamsui landscape, as he presented them, all suggest his deep affection for nature and lives. He particularly sensitive towards the change of natural scenery with seasons he painted like a singer of nature who sings all the way as he traveled, expressing his straightforward and ardent feelings as an artist. Though created more than 60 years ago, Chen's works are still appealing in many ways, especially in the depiction of the beauty of the south. Both his subject matter and distinctive style are worth studying for the "modernity" of Chinese art of the 20th century, which will give us a better understanding of the modern chapter that artists of his time made despite hardships and difficulties.

In preparing this exhibition, we collaborated closely with the Chen Chengpo Cultural Foundation in determining the theme, contents and form of the exhibition. We are delighted that Chen's descendants, Mr. Chen Chongguang and Mr. Chen Libo, have for years spared no efforts to preserve, rehabilitate, study and promote Chen Chengpo's works of art, so that this wealth of paintings and relevant documents could be gathered, displayed and carried on. Mr. Xiao Qiongrui, a renowned art historian and professor at National Cheng Kung University in Tainan who has long been studying the art of Chen, contributed much to this exhibition. We also obtained great support from related cultural authorities and many scholars across the Strait.

Most commendably, with the exhibition underway, Chen's descendants have presented 8 oil paintings, watercolor paintings and sketches by Chen to the NAMOC for permanent collection. This is the first time that the NAMOC has received art works by a painter of the older generation in Taiwan. This donation shows the selflessness of Chen's descendants and marks their contribution to the artistic exchanges across the Strait. We have also compiled an album of paintings by Chen, and organized a forum of experts and scholars across the Strait. This is not only to commemorate the 120th anniversary of Chen, but also to exchange ideas about the modern Chinese art history jointly created by artists across the Strait and to promote the art development on both sides of the Strait by paying our tribute to the older generation and looking together into a brighter future.

Fan Di'an

Director of National Art Museum of China

April 2014

序

2014 年是家父陈澄波先生 120 岁的冥诞，在这个特殊的日子，作品能在北京中国美术馆盛大展出，显然具有特殊的意义。

作为台湾第一代油画家，1895 年出生于台湾嘉义的陈澄波极早便体悟到：材料虽然是舶来的，但精神必须是东方的。因此，他极力在作品中融入自我文化、乡土的色彩。1929 年，他自东京美术学校研究科毕业，即应聘上海新华艺专、昌明艺专、艺苑研究所任教，并担任西画科主任。他在苏杭等地大量写生，自认作品深受中国传统水墨大家，如倪云林、八大山人等人的启发，发展出所谓“擦笔”的特色。同时，他也极力投入“新派”绘画的探讨，多次参与“决澜社”的筹备会议。他和西画家、国画家均有深入交往，包括张大千、潘天寿、俞剑华、朱屺瞻、王济远、汪亚尘、潘玉良等人，迄今家族仍保有这些书画家交往赠予的笔墨、信札。

1932 年，上海事件爆发，陈澄波始因“日侨”身份，被迫离开上海，返回台湾；在故乡又掀起另一波精彩的美术运动，包括推动成立迄今仍存在的台湾最大民间美术团体——台阳美术协会，也留下大批动人的作品。

陈澄波一生，看似大部分时间活动于南方的台湾、上海，乃至日本等地，但事实上对北方的北京也始终心怀向往。1929 年初到上海任教，便安排好一场访京之行，可惜不慎感染白喉，入院治疗，乃错失了此一机会。

距离 1929 年北京之行计划 85 年后的今天，陈澄波的作品得以在中国美术馆盛大展出，对家属而言，是了却先人遗愿的一项重大任务，对近代中国美术史而言，是一项意义重大的工作。这个展览的推出，让北方的朋友，看到一位南方画家如艳阳般热情的艺术生命与能量，也为两岸文化艺术交流的发展写下重要的一页。这一切都要感谢中国美术馆范迪安馆长，以及他领导下的杰出馆员，尤其是收藏部的赵辉女士、典藏部的韩劲松先生，和其他诸多同仁的玉成。

本人谨代表陈澄波文化基金会及家属，向中国美术馆及戮力协助的两岸学者、朋友，表达至深的谢忱及敬意。

财团法人陈澄波文化基金会董事长 陈重光

Preface

The year 2014 marks the 120th anniversary of the death of my father Chen Chengpo. On the special occasion, his works are put on a grand exhibition at the National Art Museum of China, which evidently holds special significance.

Chen Chengpo (born at Chiayi, Taiwan in 1895) – the representative of the first-generation oil painters in Taiwan – had long since realized that with materials imported, the spirit for artistic creation must be oriental. Therefore, he tried to infuse his homeland cultural flavor into his works. Upon his graduation from the Research Program of Tokyo Art University in 1929, he taught in Shanghai Xinhua Art School, Changming Art School and Yiyuan Research Institution where he took the post of the Director of the Western Painting Section. He created a lot of paintings in Suzhou and Hangzhou. According to Chen Chengpo himself, he drew a lot of inspiration from prominent Chinese traditional ink painters like Ni Yunlin and Zhu Da (Ba Da Xian Ren) and developed the “brush rubbing”. In addition, he actively engaged in research and discussion of “new-style” paintings and attended the preparatory meetings for the establishment of “Juelan Society”. He was on good terms with quite a few masters of western painting and traditional Chinese painting, including Zhang Daqian, Pan Tianshou, Yu Jianhua, Zhu Qizhan, Wang Jiyuan, Wang Yachen and Pan Yuliang whose works to Chen Chengpo are kept today by his offspring.

In 1932, Shanghai Incident broke out. Chen Chengpo, regarded as a “Japanese national”, was forced to leave Shanghai for Taiwan where he led a remarkable art movement, which resulted in the establishment of Taiyang Art Society, the largest non-government art society in Taiwan still in operation even today as well as a number of moving works.

Though Chen Chengpo spent most of his time in south China, especially in Taiwan and Shanghai as well as Japan, actually he had all along yearned for going to Beijing. When he newly worked as a teacher in Shanghai back in 1929, he planned on a trip to Beijing, but failed to make it as he was infected with diphtheria and hospitalized.

I would like to express, on behalf, Judicial Person of Chen Chengpo Cultural Foundation, deepest gratitude and respect to National Art Museum of China as well as our friends and scholars from across Taiwan Straits who have contributed to the exhibition.

Judicial Person Chen Chengpo Cultural Foundation Chen Chungkuang