

臺灣美術圖繪

Paintings in Taiwan

徐海玲 編著

by Hsu Hai-lin

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序

台灣感覺

莊伯和

徐海玲君編寫的《台灣美術圖繪》，代表了一種體會鄉土生活的角度，簡單地說，由藝術家的視覺經驗，來豐富自己的審美感覺。

藝術家塑造藝術形象，離不開對生活的審美感覺，審美感覺有的來自現實生活體驗，包括把個人的特殊感情融入視覺形象。所以，譬如同樣表現「台灣景致」的題材，自然產生不同的個人風格；且從整體宏觀角度來看，儘管衆多作品之間創作年代可能有數十年之差別，但仍然有一種說不出來的相同「台灣感覺」。本書作者關心台灣感覺，同時也說明了她的工作特點及價值所在。

作者本身雖非畫家，然而透過她的眼光選擇，更重要的是她對於這一塊土地本來有其人道主義的愛心，加上留法期間，接觸不少西洋名作，比較不同的文化環境，反而更能歸納，為我們整理解說出這樣的「台灣感覺」；雖然那是大家見過又可能接觸到的作品，但一下子要將它們集中在一起，如非有心者，並不是一件易事。

徐海玲認為，近代、現代台灣畫家筆下的台灣景致，與中國古代畫家所謂的「寄情山水」，已有對自然環境體驗心情之差別，不如說不少台灣畫家更入世地把鄉土感情表達出來。

所以，我們從這一本《台灣美術圖繪》，一方面瞭解從日據時代至現代的台灣美術家作品面貌，包括了各種表現手法，同時也反映了曾經在這一時空上出現過的藝術理念。

另一方面則從「台灣婦女之美」「台灣早期油繪人物之美」「台灣素人畫之美」「台灣古厝庭園之美」「台灣景致之美」「台灣水果之美」「台灣的雕刻先驅——黃土水」及「日本人在台灣的繪畫」等專題設計，瞭解意欲尋求的藝術形象的台灣。

例如在台灣景致系列畫作中，有的景致現已消失了，所以在畫作上留下的形影反而彌足珍貴。

有的藝術家已去世，諸如黃土水、李梅樹、李澤藩等先生，如今也只能從遺作中明白前輩藝術家心目中的台灣印象。

「台灣婦女之美」系列畫作，無論原住民、勞動婦女、盛裝仕女、裸女，總是相當程度地說明了台灣婦女的氣質。

不僅專業畫家，作者特別留意素人畫家，由多位素人畫家筆下的家居、農村、花果、風景、山豬、雞鴨、夢幻景色等等，說明了他們的美感經驗，也豐富了這本書所欲求的台灣美感經驗範疇。

我們彷彿看到士紳、夫人、家族、原住民、販夫走卒、古屋、動物、水果等，曾出現的或還「活動」的「個體」，都曾在台灣這個舞台走過他們的腳步，而總合說來，我只能說——這是一種由美的媒介體現出台灣鄉土感覺的意象。

徐海玲一向關心現實台灣，這回藉美術圖繪報導方式，說明她的感受，她想讓讀者瞭解的不只是台灣的「民情風俗」，而是更深刻的某種台灣鄉土氣質吧！因為這種「氣質」彷彿已逐漸遠離，而藝術家却曾把它記錄下來。

總之，這些圖象，雖然偏重「美化」的因素，却代表了視覺的觀察，以及心眼的體會、切身的生活經驗。

FOREWORD by Chuan Po-ho

FEELING ON TAIWAN

“Paintings in Taiwan”, written and edited by Ms. Hsu Hai-lin, presents one kind of understanding and interpretation on living on this piece of land. In short, we can enrich our sense of beauty through visual experiences of those artists.

Artists create and mould images of arts, stemming from their sensing beauty of life, which derives from real living and experiences including personal characters and feeling and visual image. Therefore various different personal styles and characters were expressed on the same subject, “Sights about Taiwan”. However, macroscopically there still is kind of sameness of “Feeling on Taiwan”, existing among them and their works, in spite of the differences in each among them.

Ms. Hsu is not a painter, but through her vision view, her humanistic love toward this land, and her experiences in contacting western cultures and arts and comparing them with her origin, she is now doing a very good job in sorting out and translating this “Feeling on Taiwan”, while it is not easy.

She realises, due to the different realisations on the nature and environments, sceneries of Taiwan painted by contemporary Taiwanese painters are very much different from those by ancient Chinese painters, who usually projected their thinking and expectations on paintings. Perhaps it is a better saying that many Taiwanese painters express their loves toward this land on their works.

Therefore, from this "Paintings in Taiwan", we can have a full picture on those representing Taiwanese painters, their paintings, their expressions and also the concepts and philosophy during the era from from Japanese Occupation through today. Meanwhile, we can also understand what those artists have been working toward from chapters "Beauty of Taiwanese Women" "Beauty of the Figure Painting in Early Taiwan" "Beauty of Taiwanese Primitive Painting" "Beauty of Traditional Taiwanese Buildings" "Beauty of Taiwan Landscape", "Beauty of Taiwanese Fruits", and "Forerunner of Sculpture in Taiwan", etc..

Some of the sites and scenes on those paintings have already been gone, and the paintings become historical records. Some of those painters, as Huang Tu-shui, Lee Mei-shu and Lee Tze-fan, have also passed away but they registered on their paintings the Taiwan as they saw.

Aborigines, working women, well-addressed ladies and nude women on th "Beauty of Taiwanese Women" series express the characters and quality of Taiwanese women.

Ms. Hsu pays as much attention on the primitive paintes as on the professional ones. From those subjectws including daily livings, rural sceneries, flowers and fruits, wild pigs, chickens and ducks, and dreamy sights, etc., those primitive painters tell us their experiences

and feelings about beauty, and also enriches contents of this Illustration.

From those paintings, we seem to see gentlemen and their wives, families, aborigines, walking venders, old buildings, animals and fruits appeared on this stage of Taiwan and left their footprints and gone. I can only put it an image and feeling about Taiwan the montherland experiencing through beauty.

Ms. Hsu Hai-lin has always been caring Taiwan as it is and expressed her feeling by means of introducing those painters and their paintings. Ibelieve she wishes to introduce to reader the folks livings and custom as well as the deep down natural quality of Taiwan, because such quality has seemed to get away from us and only those artists have captured and recorded some of it.

Finally, beautification was among the key elements of those paintings, but visual observations, understandings by mind and actual living experiences played even more important roles.

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**卷一、
臺灣婦女之美**

**BEAUTY OF TAIWANESE
WOMEN**

自立

許深州的「自立」，於一九五〇年以膠彩繪製成，長 130 公分，寬 81.5 公分，四十年來一直是畫家本人的珍藏，而不捨割愛。

該作當年為參加第五屆省展免審查的出品之一。他說，戰後的台灣，許多女性的丈夫、兒子都被日本政府強拉佚送往南洋作戰，生死未卜，所以都挺身而出來做事養家活口。許深州描繪一對在街頭賣報紙的母女，而將當時女性必須「自立」的社會現象呈現出來；又特意畫成「自立晚報」，他說，因為這才是咱本土的報紙，才有代表性。

Independence

“Independence”, by Hsu Shen-chou in 1950, size 130 × 81.5cm. It has been Mr. Hsu’s not-for-sale collection ever since completed, and one of the few paintings for the 5th Taiwan Provincial Exhibition without pre-qualification.

Mr. Hsu explained that Post World War II, many Taiwanese women lost their husbands or sons, or both, as drawn to wars in Southeastern Asian countries by the Japanese government, which was colonising Taiwan then, so they had to support the families by means they could manage. Mr. Hsu interpreted the necessity of “Independence” for those women by painting a mother with her daughter selling newspapers on the streets. He deliberately showed “The Independence Evening Post”, as it was the genuine native newspaper then.