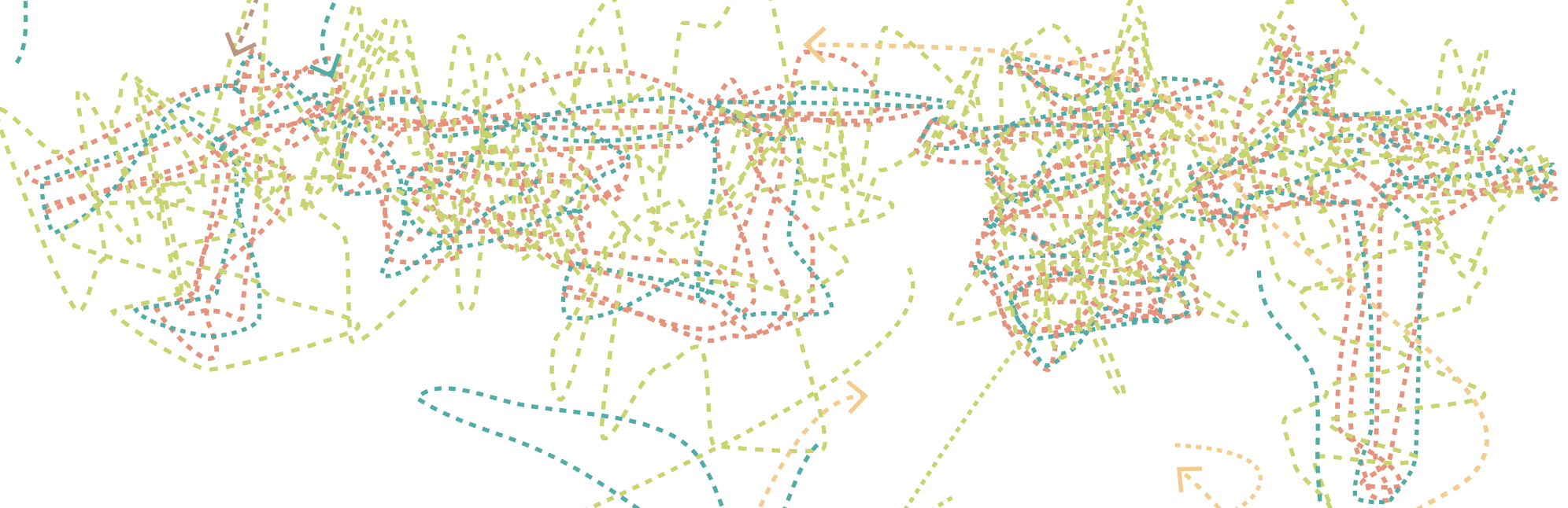


# 鄉關何許？

*Painted Identity of a Homeland*

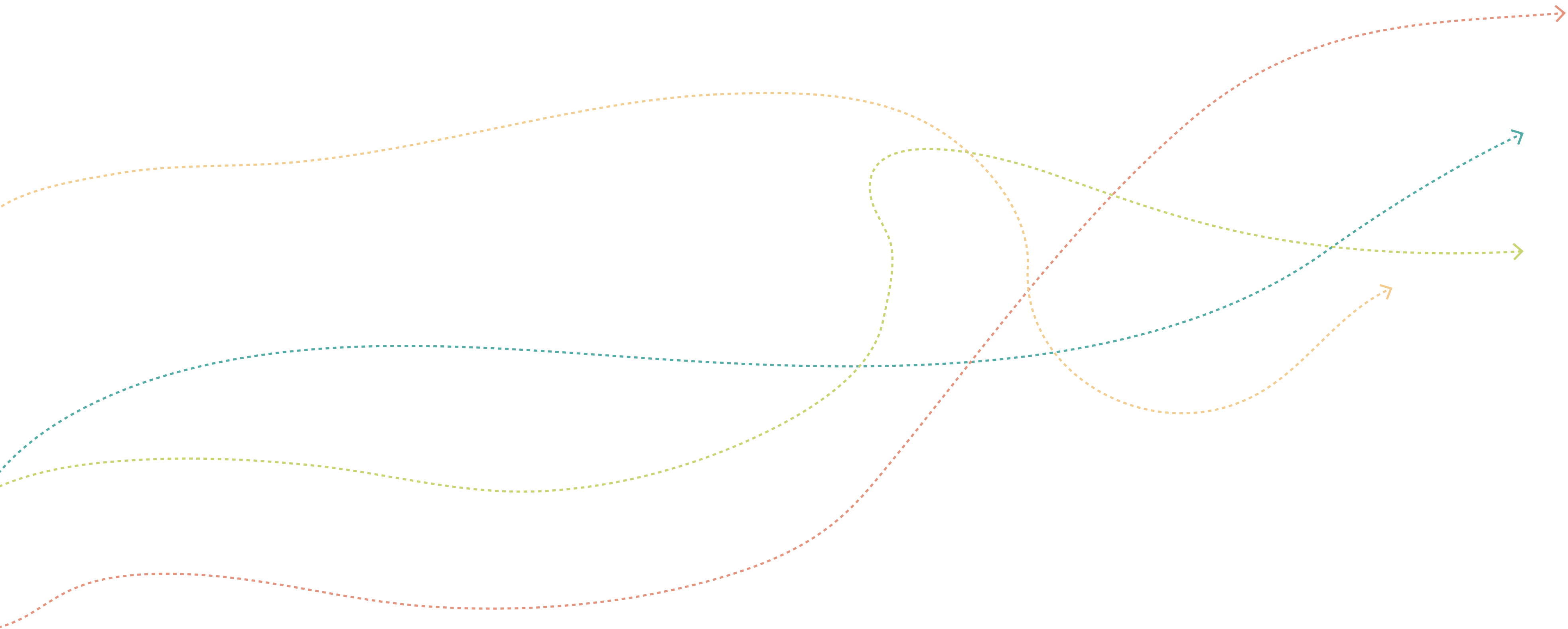


*Painted Identity of a Hometown*

# 鄉關何許？

展覽專輯

*Exhibition Special Issue*



# 鄉關何許?

*Painted Identity of a Homeland*

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市長序

**黃敏惠** 嘉義市 市長

藝術與藝術人的生活，一直都是密不可分的，自1938年首次台灣總督府美術展覽會，入選的嘉義籍畫家就占二成，嘉義即有「畫都」美名。本次「鄉關何許?」年度主題展，特地從嘉義市立美術館典藏品出發，以嘉義地區前輩藝術家為核心，對嘉義地區活動乃至渡海來臺的前輩藝術家進行深入研究，形塑出以嘉義為核心的藝術流動與文化樣貌。

當時，變動的時代中，嘉義藝術家們接觸不同藝術流動與專業訓練，分別在其作品與個人生命歷程中，留下深淺不同的軌跡，更透過各自藝術表現、多重文化身分認同，及其移動的經驗與歷程，在這片藝文沃土上，帶動書畫蓬勃發展，也向外延伸出屬於嘉義的藝術網絡與藝術創作力。

感謝策展人白適銘教授與國立臺灣師範大學臺灣藝術史研究中心，在嘉義地區進行田野調查，從建構地方美術史的策略下，將過去被美術史學者忽略、遺忘的人事物，透過資料蒐集過程重新梳理，補充過去欠缺的相關藝術資料。

不論過去或是未來，嘉義作為「畫都」一直將藝文發展視為城市的重要內涵，更是嘉義市的精神底蘊，透過本展讓人重新感受嘉義活躍的書畫風氣，與藝文交流的蓬勃發展。

更感謝諸位前輩藝術家家屬及各方藏家的大力支持，以及全臺藝術館舍、合作單位的共襄盛舉，才得以讓前輩藝術家的藝術創作再次為人熟知，更滋養著嘉義城市的精神養分。

期待未來，從地方共同梳理基礎史料及建構知識，重新觀看這塊土地的藝術資產，共同彰顯臺灣藝術史的完整意涵，呈現屬於臺灣、屬於嘉義的藝術底蘊及文化情感。

Forwords by

**Huang Ming-Hui** Mayor of Chiayi City

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ing performances by Taiwanese artists in the field of contemporary art. Through rich colors, unique material applications, and avant-garde forms of expression, these works highlight artists' unique perspectives on contemporary society, technological progress, and humanity. Visitors will discover the infinite possibilities of art and feel the pulse of innovation.

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Finally, we arrive at the "Abstract Myths" zone, filled with abstract works challenging traditional artistic concepts. Through abstract forms, artists express emotions and ideas, guiding the audience into an imaginative journey of art. In this area, visitors can freely interpret the works and experience the unique charm of abstract art.

策展人專文

## 從此地到彼方：嘉義美術中的多重文化流動

「鄉關」是什麼？這個提問所涉及的，不僅涵蓋個人變動生命經歷中，某些過往片段的交集、彷彿的記憶；同時也意味著，不論是主動或被迫、存在或消佚、遠在天外或近在咫尺，可能是一個地點、一種出處、某類歸宿，甚或是集體性的認同標誌，卻無一成不變的答案。「鄉關何許？」的主題設定，基於上述錯綜迷離的對應關係，交織在問題與答案的兩端，以疑問句的形式對任何相關提問進行開放，在此設定下，提問僅是提問，或者僅在反映言人人殊經驗邏輯中的多重可變性，反襯出其背後潛在的各種事件、事因，則更為重要。

故而，「流動」便成為開解這個多重提問或現象詮釋，可能被掌握的鎖鑰。同時，「文化流動」展現個人因各種事件、事因造成流離的事實，而其往來於不同國度、地域空間或族屬之間，造成異文化的接觸、衝突或融混等各種變動狀態。往來或離散之後安居、再度離散下的「鄉關」，更因此形塑出一種多義並存的必然狀態，致使其定義變得模糊而不確定。此間，內在者與外來者隨著彼此的遇與合，形成交錯的人際網絡、群體意識，既維繫來自原生的文化屬性，又連結現實中的自我，產生在文化位移關係中不變與可變共

構的並存現象。

臺灣自前歷史進入歷史時期之後，密集接受不同外來政權的統治，經歷各種交錯的土地/環境經驗，人群的往來進出益形複雜，因而形塑多元而重疊的身分表徵。由殖民與被殖民、戰前與戰後等不同地緣政治關係所交織譜寫的史實，分別代表統治與族裔天平兩端之間的消長角力，原本即是激烈而詭譎的，文明與原始、內在與外來、地方與中央、我者與他者的說法，共同意味上述權力變化關係中「被命名」的彼此，更是各種文化版圖流動、換位下的現實縮影。

本展以「鄉關何許？」為名，設定嘉義地區為空間端點，探索日治時期至戰後期間，臺灣及中國兩岸畫家往返其間，產生美術流動及跨文化交涉對應等議題。同時，分析處於身分模糊/重疊的時空交錯下，作品如何突顯「故鄉」、「異鄉」曖昧的土地身分，呈顯何種交混的國族認同。臺灣自成為日本屬地以來，隨著地緣政治軸線的多重發展，遷徙於日本、中國、滿州、南洋等地已漸普遍，「世界觀」已跳脫單一種族思維，形成浮動交錯的狀態；二戰之後，回歸國民政府統治，敵對的政治情勢造成臺、日、中兩岸三地交

流的禁忌，相對來說，此種時代背景如何影響世居或移民嘉義的藝術家創作，亦是本展梳理重點。

夾雜於臺、日、中兩岸三地「合與分」或「分與合」的錯離關係中，認同的矛盾或修正、環境的變動與調適，對「故鄉」、「異鄉」的命名與再命名，各自產生不同的對應與結果。對某些人來說，「故鄉」或「異鄉」可能得以因為時空因素的轉變而彼此置換、重疊，然而，對其他人而言，可能永遠都無法改變，並不存在彼此交錯或並存的可能，故而「異鄉」與「故鄉」的差異，純粹反映個人身分認同上可變或流轉的不同指涉而已，並不一定受限於族裔或地緣所在。基於上述各種問題提問與範圍設定，本展檢視之視覺材料及立論方法，聚焦近百年之嘉義，在時間/歷史軸線上溯及日治時期及戰後，在空間/族裔軸線上牽涉日本及中國，脫去政治意識形態的絕對爭議，設定「此地」與「彼方」的相對議題，探討二者之間或許模糊曖昧，或許衝突違和，或許多變紛擾，藉以突顯此地美術發展歷程中已然存在的多重流動/變動現象。同時，在此種理論框架的梳理中，嘉義美術史重構所面臨與開啟的，不再侷限於地方史或族群史的陷阱狹縫，而輻射出更寬廣、具可回溯與向外開放的跨域學術焦點，穿越有形、無形的文化壁壘與知識障礙，反映自身的主體性意義及價值。

在實際策展上，藝術家名單之擇定、作品選件或子題設定與對話、連結，彼此關係密切，共同反映「鄉關何許？」展覽主題所拓展的學術視角。展出涵蓋的藝術家類型，基於其往來流動路徑時間/歷史、空間/族裔不同軸線之差異，主要區分為：(一)日治時期前往中國大陸的臺籍嘉義藝術家，以及(二)戰後渡海來臺

定居嘉義的陸籍藝術家等兩大群屬，並涉及(三)少數日治時期移居臺灣或曾來嘉遊歷交流的陸籍畫家。各群屬藝術家分如：(一)陳澄波、劉新祿、朱芾亭、盧雲生、黃鷗波，(二)席德進、吳學讓、甄溟、韓清濂、蔣青融、沈紹鈞、趙天行，以及(三)王亞南、王逸雲等人，他們大多從事教職或公職，數十年間深耕創作及美育推展工作，貢獻地方甚鉅；其彼此間亦形成不同人際關係網絡，藉由藝術交流形塑群體意識，彰顯不同時代、世代、出身等身分特徵，形成風格形式、精神內涵上的互動與連結現象。最後，本展以1945-1949年之前與後，亦即兩岸從分到合的時間節點，根據上述策展重點，規劃為六大子題：「此岸彼鄉」、「家園圖景」、「時空越界」、「文化典型」、「書畫傳藝」及「雅集交遊」，以多視點相互對照之方式進行分區展示。藉由從殖民、後殖民到跨殖民不同階段之文化理論串接，檢視日治時期至解嚴後嘉義地區美術發展之多元面貌，分析不同群屬作品中有關遷徙、流動及時空交錯的時代意義。同時，在特殊政治局勢下各自彰顯何種糾結於國族、群我與地方之間的文化協商，透過何種折衝與媒合，調和臺、日、中、西等矛盾及差異，進而完成自我風貌之形塑以及身份認同之重構等問題。

## 白適銘

國立臺灣師範大學美術系教授

國立臺灣師範大學臺灣藝術史研究中心主任

國立臺灣師範大學美術館籌備處主任

Essay by

## Pai Shih-Ming Curator of *Painted identity of a Homeland*

Welcome to the art exhibition "Diverse Splendors: The Charm of Taiwanese Art." This is a grand gathering of the contemporary artistic prowess of Taiwan, showcasing diverse artistic forces from every corner of the island. The exhibition aims to take the audience on a marvelous journey of visual and spiritual exploration, allowing you to experience the rich creativity and profound cultural heritage of Taiwanese artists.

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"Diverse Splendors: The Charm of Taiwanese Art" is a visually stimulating feast for the soul, allowing the audience to taste the rich and diverse culture of Taiwan through art. Experience the profound reflections of artists on life, nature, and society. Pre-

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# 鄉關何許?

## 展覽總論

從清代、日本到國府等不同統治階段，臺灣百年來的美術發展，猶如其所經歷的多重殖民經驗一般，多元而紛呈。不論是因求學、工作、經商、移防或戰爭而流離他方，藝術家往來於不同國度，跨域之間造成的遷徙、接觸、融混與衝突，已無可避免。本展以「鄉關何許？」為名，設定嘉義地區為空間端點，探索日治時期至戰後期間，臺灣及中國兩岸畫家往返其間產生美術流動及跨文化交涉對應等議題。同時，分析處於身分模糊/重疊的時空交錯下，作品如何突顯「故鄉」、「異鄉」曖昧的土地身分，呈顯何種交混的國族認同。

本展涵蓋(一)日治時期前往中國的臺籍嘉義畫家，以及(二)戰後渡海來臺定居、任職嘉義的陸籍各省畫家等兩大群屬，並涉及(三)少數日治時期移居臺灣或曾來嘉遊歷交流的中國畫家。在嘉義這塊稱為「故鄉」或「異鄉」的土地上生息繁衍，在主與客/內在者與外來者的彼此錯雜中，他們或從事教職公務，或深耕創作及美育推展工作，貢獻地方甚鉅；其彼此間亦形成不同人際關係網絡，藉由交流形塑群體意識，維繫自身的文化傳承或擴張族裔連結，彰顯不同時代、世代、區域或出身等複雜的身分特徵，形成風格形式、精神內涵上的互動與對應現象。



根據不同群屬之間的脈絡交往關係，規劃六大子題：「此岸彼鄉」、「時空越界」、「家園圖景」、「文化典型」、「書畫傳藝」及「雅集交遊」，以多視點相互對照之方式進行分區展示。藉由從殖民、後殖民到跨殖民不同階段之文化理論串接，檢視日治時期至解嚴前後嘉義地區美術發展之多元面貌，分析不同群屬作品中有關遷徙、流轉及時空交錯的時代意義。其次，在特殊政治局勢下各自彰顯何種糾結於國族、家園、群我與地方之間的文化協商，透過何種折衝與媒介，調和臺、日、中、西等矛盾及差異，進而完成自我風貌及身份認同之重構等問題。

# *Painted Identity of a Homeland*

## Introduction



From the Qing Dynasty, Japanese colonial period to the Republic of China (R.O.C.) government, the development of art in Taiwan over the past century has been as diverse and varied as the multiple colonial experiences it has undergone. Regardless of whether they were dispersed by study, work, business, defense, or war, artists have traveled to and from different borders, and the migration, contact, integration, and conflict that resulted from these cross-border experiences have become inevitable. The exhibition is titled "Painted Identity of a Homeland", which sets Chiayi as a spatial focal point and explores the issues of artistic mobility and cross-cultural interactions between artists from Taiwan and China during the period of Japanese colonial period and the post-war period. Meanwhile, it analyzes how the artworks highlight the ambiguous identities of "homeland" and "foreign land" in the blurring and overlapping of identities in time and space, and what kind of mixed national identities are presented.

The exhibition includes two major categories: (1) Taiwanese painters from Chiayi who went to China during the Japanese colonial period, and (2) Chinese painters from various provinces who crossed the sea and settled in Taiwan after the war and worked in Chiayi. It also involves (3) A few Chinese painters who immigrated to Taiwan during the Japanese colonial period or came to Taiwan for travel and art exchange. When living in Chiayi, this "homeland" or "foreign land"; the complicated interpersonal networks are also formed between host and guest/ insider and outsider. These people were teachers and government employees, or they made efforts to creative works and promoted art education activities, making huge contributions to Chiayi. Through communication, group consciousness was formed, maintaining one's own cultural attributes or expanding

ethnic connections, highlighting complex identity characteristics of different eras, generations, regions or origins, forming a phenomenon of interaction and correspondence in style and spirituality.

Based on the relationships and interactions between different groups, the exhibition features six sub-themes: "The Other Land of The Shore", "Transgressing the Boundaries of Time and Space", "Images of Residence", "Typical Culture", "Inherited Art of Ink Painting and Calligraphy" and "Elegant Assembly and Social Art", displayed by comparing each other through multiple viewpoints. Through the connection of cultural theories at different stages from colonial, post-colonial to trans-colonial periods, this exhibition examines the diverse aspects of the development of art in Chiayi from the Japanese-occupied period to before and after the lifting of martial law and analyzes the contemporary significance of migration, mobility and the intersection of space and time in the artworks of different groups. At the same time, under the special political situation, the exhibition expresses what kind of cultural negotiations are entangled between the nation, homeland, group self and a place, what kind of conflicts and media are used to reconcile the contradictions and differences between Taiwan, Japan, China and the West, and then finds the answer of the reconstruction of self-image and self-identity.



1F-1

## 此岸彼鄉

### *The Other Land of The Shore*

陳澄波、劉新祿

Chen Cheng-Po, Liu Shin-Ruh

陳澄波與劉新祿二人，同為嘉義青辰畫會成員，關係密切。1928-1929年間，二人分別前往中國任教及就學，彼此間有諸多交遊往來，作品不僅描繪地點、畫面主題有諸多重疊/近似之處，國族認同亦較相近。從戰前到戰後，二人風景或人物創作，交織於此岸與彼鄉的不同軸線之間，界線已逐漸模糊。

This subtopic discusses Chen Cheng-Po and Liu Shin-Ruh, the members of Ching Cheng Art Association who shared close relationships. Between 1928 and 1929, they went to China separately to teach and study and had many interactions. Not only are there many overlapping and similarities in the locations and themes of their works, but their national identities are also similar. From the pre-war period to the post-war period, their landscapes or portraits are intertwined with different axes between this side of the shore and the other side of the land, and the boundaries have been blurred progressively.



## 陳澄波

### Chen Cheng-Po

陳澄波（1895-1947），嘉義人。1924年入東京美術學校師範科，畫作多次入選帝展、臺府展。1929年畢業後至上海任教，1933年因一二八事變回臺，後與畫友組成臺陽美術協會。中國經驗讓他嘗試中西融和技法，形塑個人的獨特藝術風格，並探索臺灣洋畫在世界美術史的定位。

Chen Cheng-Po (1895-1947) was born in Chiayi. He entered the Normal Department of Tokyo School of the Arts in 1924, his paintings were selected for the Emperor Exhibition and Taiwan Fine Arts Exhibition many times. After graduating in 1929, he went to teach in Shanghai, then returned to Taiwan due to the Shanghai War of 1933. After that, he formed the Tai Yang Art Association with other painters. The experience in China allowed him to combine Eastern and Western painting skills, shaping his own unique artistic style; meanwhile, he also explored the position of Taiwanese foreign paintings in world art history.



## 板橋林家（方鑑齋） The Lin Family Mansion, Banqiao (Fangian Study)

陳澄波	Chen Cheng-Po
畫布油彩	Oil on canvas
31.8×40.9cm	31.8×40.9cm
郭双富先生收藏	Collection of Mr. Guo Shuang-Fu

陳澄波在上海任教期間（1929-1932）飽覽江南風情，並大量取之入畫，如入選第五回臺展的《蘇州可園》，即以流暢的筆法，表現中國園林獨特的佈局與美感。此畫亦是同時期的創作，且更加強調粗線條的運用，帶有書法線條之意趣。

During Chen Cheng-Po's teaching period in Shanghai (1929-1932), he experienced a wealth of Jiangnan scenery and incorporated a great deal of it into his paintings. For example, the painting "Ke Garden, Suzhou," which was selected for the Fifth Taiwan Art Exhibition, used a fluid brushstroke to express the unique configuration and beauty of Chinese gardens. This painting was also created at the same time, and emphasized the use of thick lines, with the characteristic interest of calligraphic lines.

## 上海碼頭 Shanghai Dock

陳澄波	Chen Cheng-Po
畫布油彩	Oil on canvas
38 × 46cm	38 × 46cm
1933	1933
私人收藏	Private collection

1929年，陳澄波前往上海任教，工作之餘也不忘勤奮描繪當地風光。此作取景於上海外灘，以歐戰紀念碑為畫面中心，高低錯落的大樓構成遠景，展示十里洋場的往日榮光，尤其厚重顏料及輪廓線的表現，呈現市景背後的歷史美感。

In 1929, Chen Cheng-Po went to Shanghai to teach, but he did not forget to work hard to depict the local scenery. This work is set on the Shanghai Bund, with the European War Monument as the center of the painting, and the buildings of varying heights forming a distant background, displaying the past glory of the Ten Mile Ocean Square. In particular, the expression of heavy pigment and contour lines presents the historical beauty behind the cityscape.



## 西湖塔景 Tower Scene at West Lake

陳澄波	Chen Cheng-Po
畫布油彩	Oil on canvas
60×70cm	60×70cm
約1929-1933	CA.1929-1933
私人收藏	Private collection

杭州西湖美景自古以來便受文人雅士雅好，留下無數的詩文與畫作。此作描繪矗立於寶石山上的保俶塔，應是陳澄波在錦帶橋上向北望去的景緻。湖水與山坡雖然充滿綠意，但山腳下的各色樓房櫛次鱗比，正可謂當地景色為人流連忘返的佐證。

The scenery of the West Lake (Xihu) in Hangzhou has been favored by the literati since long ago, leaving behind countless poems and paintings. This painting depicts the Baochuan Pagoda standing on Baoshi Mountain, which Chen Cheng-Po would have seen when he was looking north from the Jindai Bridge. While the water of the lake and the slopes of the mountain are full of greenery, the array of colorful buildings at the foot of the mountain is a testament to the unforgettable nature of the local scenery.





## 群像 (12) Group Portrait (XII)

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陳澄波	Chen Cheng-Po
紙本水彩	Watercolor on paper
26.5x36.3cm	26.5x36.3cm
約1929-1933	CA.1929-1933
嘉義市立美術館典藏	Collection of Chiayi Art Museum
陳立栢先生捐贈	Donated by Mr. Chen Li-Po

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畫中年輕男女兩兩對坐，有人望向遠方風景，有人正開口聊天，也有人低頭閱讀。雖然線條快速、用色簡略，觀者依然能夠辨識人物的動作與服裝，體現畫家對形體快速地捕捉。

Two young men and two women are seated in pairs in the painting, some are gazing at the distant landscape, some are chatting and some are reading with their heads bowed. While the lines are rapid and the colors are simplistic, the viewer is still able to recognize the movements and clothing of the figures, reflecting the artist's swiftness in capturing form.



## 自畫像 (二) Self-Portrait (II)

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陳澄波	Chen Cheng-Po
畫布油彩	Oil on canvas
41 × 31.5cm	41 × 31.5cm
約1933	CA.1933
私人收藏	Private collection

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此為陳澄波於上海期間的自畫像。畫家以濃厚的線條與色塊，堆疊出壯年時期身處異鄉的容貌。深邃的雙眼、高起的鼻梁與清瘦的雙頰，顯現出自信與沉著的氣質。雖然身穿冬裝，背景卻是象徵南國的扶桑花，反映其對家鄉的思念及自我身分的象徵。

This is a self-portrait of Chen Cheng-Po during his time in Shanghai. The artist used heavy lines and blocks of color to create a portrait of Chen Cheng-Po in his prime, when he was in a foreign land. His wide-set eyes, upturned nose, and thin cheeks reflect his confidence and calm demeanor. Although he is wearing winter clothes, the fuchsia flower in the background represents a symbol of the South, reflecting his nostalgia for his homeland and a symbol of his identity.



## 玉山積雪 Accumulated Snow on Jade Mountain

陳澄波	Chen Cheng-Po
木板油彩	Oil paint on wood
23.5 × 33cm	23.5 × 33cm
1947	1947
私人收藏	Private collection

黯沉的色調籠罩於畫布上，僅有覆著白雪的山稜線微微透出，傳達出凝重卻具爆發力的強度。彼時的臺灣社會陷入動盪，畫家自嘉義市中心遙望積雪的玉山，或許是盼望著光明未來的到來。然而二二八事件遭受牽連，卻使此作為陳澄波生命中的絕響。

Somber colors cover the canvas, with only the ridges of the snow-covered mountains peeking through, conveying a stark but explosive intensity. At that time, the society of Taiwan was in turmoil, and the artist was gazing at the snow-covered Jade Mountain from the center of Chiayi, possibly hoping for a brighter future to arrive. However, due to the involvement of the February 28 Incident, this work has become the final echo in Chen Cheng-Po's life.



## 展望諸羅城 Looking Towards Zhuluo

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陳澄波	Chen Cheng-Po
畫布油彩	Oil on canvas
73x91cm	73x91cm
1934	1934
嘉義市立美術館典藏	Collection of Chiayi Art Museum
陳立栢先生捐贈	Donated by Mr. Chen Li-Po

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嘉義舊稱諸羅，日治時期都市化後的嘉義已有別於往昔規模。此作乃陳澄波站在地勢較高的嘉義公園，遠眺整座城市的視角。兩側高大捲曲的綠樹帶有個性化的興味，對比著遠方筆直參天的煙囪，形成自然與現代彼此對話的面貌。

Chiayi was formerly known as Zhuluo, but after urbanization during the Japanese rule period, Chiayi has changed its scale. This painting is a perspective of Chen Cheng-Po standing on the higher ground of Chiayi Park, looking at the whole city from afar. The tall, winding green trees on both sides of the park have a personalized touch, contrasting with the tall, straight chimneys in the distance, creating a landscape in which nature and modernity are in dialogue with each other.

## 琳瑯山閣 Linglang Mountain Hall

陳澄波	Chen Cheng-Po
畫布油彩	Oil on canvas
73×91cm	73×91cm
1935	1935
私人收藏	Private collection

琳瑯山閣是日治時期嘉義文化界的重要據點，主人張李德和不僅是「七絕」才女，亦是曾資助陳澄波的贊助者，兩人交情甚篤。此作描繪琳瑯山閣中的「逸園」，畫中綠樹與流水繚繞中央的澹亭，形成相互掩映的有趣畫面。

The Linglang Mountain Hall was an important cultural center in Chiayi during the Japanese rule period, and its owner, Chang Lee De-Ho, was not only a talented woman of the "Seven Absolutes," but also a patron who had sponsored Chen Cheng-Po, and the two of them had a close friendship. This painting depicts the "Garden of Ease" in the Linglang Mountain Hall, where green trees and flowing water surround the Tranquil Gazebo in the center of the painting, creating an intriguing scene of interplay between the two.



## 劉新祿 Liu Shin-Ruh

劉新祿（1906-1984），嘉義民雄人。1925年認識陳澄波等嘉義畫家，便經常互相切磋。1929年入上海藝術專科學校，以西洋油畫明亮色調，結合中國書畫筆法為其特色。1940年參加青辰畫會，其後參與臺陽美展、南部美術展。晚年兼任民雄高中美術教師，開設「綠蔭畫室」收徒授藝。

Liu Shin-Ruh (1906-1984), was born in Minxiong Township in Chiayi. He met Chen Cheng-Po and other painters from Chiayi in 1925 and learned from each other very often. He entered Shanghai Art College in 1929. He combined the bright tones of Western oil paintings with the brushwork of Chinese calligraphy and painting and created his own style. In 1940, he joined the Ching Cheng Art Association and participated in the Taiwan Fine Arts Exhibition. In his later years, he concurrently served as an art teacher at Minxiong High School and established "Green Shadow Studio" to teach apprentices.



## 西湖 The West Lake

劉新祿	Liu Shin-Ruh
畫布油彩	Oil on canvas
80.5x100.2cm	80.5x100.2cm
1933	1933
國立臺灣美術館典藏	Collection of National Taiwan Museum of Fine Arts

在清風徐拂、枝條搖曳的柳樹下，兩名打扮時髦的女子正緩步前來，一旁父女走向停泊於岸邊的船隻，似正準備乘船遊覽湖山美景。劉新祿在用色及構圖上，採取沉穩中有變化的手法，展現獨到的目光及巧思，呈現西湖引人入勝的悠閒氣氛。

Under the willow tree with swaying branches and a cool breeze, two fashionably dressed women are walking slowly, while a father and his daughter are walking towards a boat moored by the shore, appearing to be ready to take a boat ride to enjoy the beautiful scenery of the lake and mountains. Liu Shin-Ruh's use of color and composition, adopting a steady but varied approach, demonstrates his unique vision and ingenuity, and presents the relaxing atmosphere of the West Lake (Xihu) as a captivating place to visit.



### 自畫像(三) Self-Portrait (III)

劉新祿	Liu Shin-Ruh
畫布油彩	Oil on canvas
31x23cm	31x23cm
1930	1930
劉迎歸女士收藏	Collection of Ms. Liu Ying-Gui

畫中的劉新祿微側著臉，定睛望向畫面左前方；前傾的上身、前伸的右手，暗示著畫家正專注於作畫的瞬間。有別於面朝鏡面的自畫像，劉新祿選擇捕捉下自身不同動態的片段，顯得更具真實感。

In this painting, Liu Shin-Ruh's face is slightly turned to the left, staring fixedly at the front of the painting; his upper body is tilted forward, and his right hand is stretched out in front of him, suggesting that the artist is concentrating on the moment of painting. Unlike the mirror-facing self-portraits, Liu Shin-Ruh chose to capture a fragment of himself in various states of motion, giving the painting a more realistic quality.



### 裸女(二) Nude (II)

劉新祿	Liu Shin-Ruh
畫布油彩	Oil on canvas
60x44cm	60x44cm
1929	1929
高雄市立美術館典藏	Collection of Kaohsiung Museum of Fine Arts

畫中女子體態圓潤，微低的頭部稍稍左傾，帶有羞澀的氣質。1929年，劉新祿前往中國習畫，進入首開描摹裸體模特兒風氣的上海美專。此作即是在學期間所繪，足見畫家在人體表現方面的學習成果。

In the painting, the woman's body is balanced, her head slightly bowed and tilted to the left, giving her an air of shyness. In 1929, Liu Shin-Ruh traveled to China to study painting and entered the Shanghai Academy of Fine Arts, which pioneered the practice of depicting nude models. The fact that this work was painted during his studies is a testament to the artist's learning result in the representation of the human body.



## 新高山的曉望 Breaking Dawn in Jade Mountain

劉新祿	Liu Shin-Ruh
畫布油彩	Oil on canvas
43x58cm	43x58cm
1939	1939
嘉義市立美術館典藏	Collection of Chiayi Art Museum
劉新祿先生捐贈	Donated by Mr. Liu Shin-Ruh

玉山於日治時期被稱作新高山，與阿里山同為極具知名度的觀光景點。此畫可以呼應陳澄波的遺作，應是站在阿里山遙望玉山的所見景象，畫家以橫向線條堆疊出破曉時的天色變化，如同海水波瀾般充滿動態，和盤踞於下半部的穩重山體形成強烈對比。

Jade Mountain was known as the New High Mountain during the Japanese rule period, and along with Alishan, it is one of the most famous scenic attractions in Taiwan. This painting echoes Chen Cheng-Po's last work, which supposedly is a distant view of Jade Mountain from Alishan. The artist used horizontal lines to create an overlay of the changing colors of the sky at daybreak, which is as dynamic as the waves of the sea, and contrasts sharply with the stable mountains that are positioned in the lower half of the painting.



## 常德古廟之一 Changde Ancient Temple No. 1

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劉新祿	Liu Shin-Ruh
日本紙版貼畫布油彩	Japanese Paper Collage, Oil on canvas
21x14.5cm	21x14.5cm
1930年代	1930s
私人收藏	Private collection

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1930年代，劉新祿求學及遊歷於中國，閒暇之餘訪問同學故里至湖南常德，順於該地進行寫生創作。本作描繪城門內黃土街道及兩旁民居，信步而過的三兩行人正穿越其中，更顯古城小鎮的純樸幽靜。

In the 1930s, Liu Shin-Ruh studied and traveled in China, and during his leisure time he visited the hometowns of his classmates in Changde, Hunan Province, where he sketched and created his paintings. This painting depicts the yellow soil street inside the city gate and the houses on both sides of it, with pedestrians walking through it, emphasizing the simplicity and quietness of the old town.

1F-2

## 時空越界

# *Transgressing the Boundaries of Time and Space*

席德進、吳學讓

Hsi De-Jin and Wu Hsueh-Jang

席德進與吳學讓淵源深厚，二人不僅是四川同鄉、重慶國立藝專同班同學，而且同於1948年前來嘉義中學擔任美術教職。在戰後美術現代化上，二人分別在西畫及水墨不同媒材上發揮實驗精神，從傳統到抽象，從本土到歐美，畫風雖各異其趣，創造穿越時空與國界限制之多元樣貌，卻無二致。

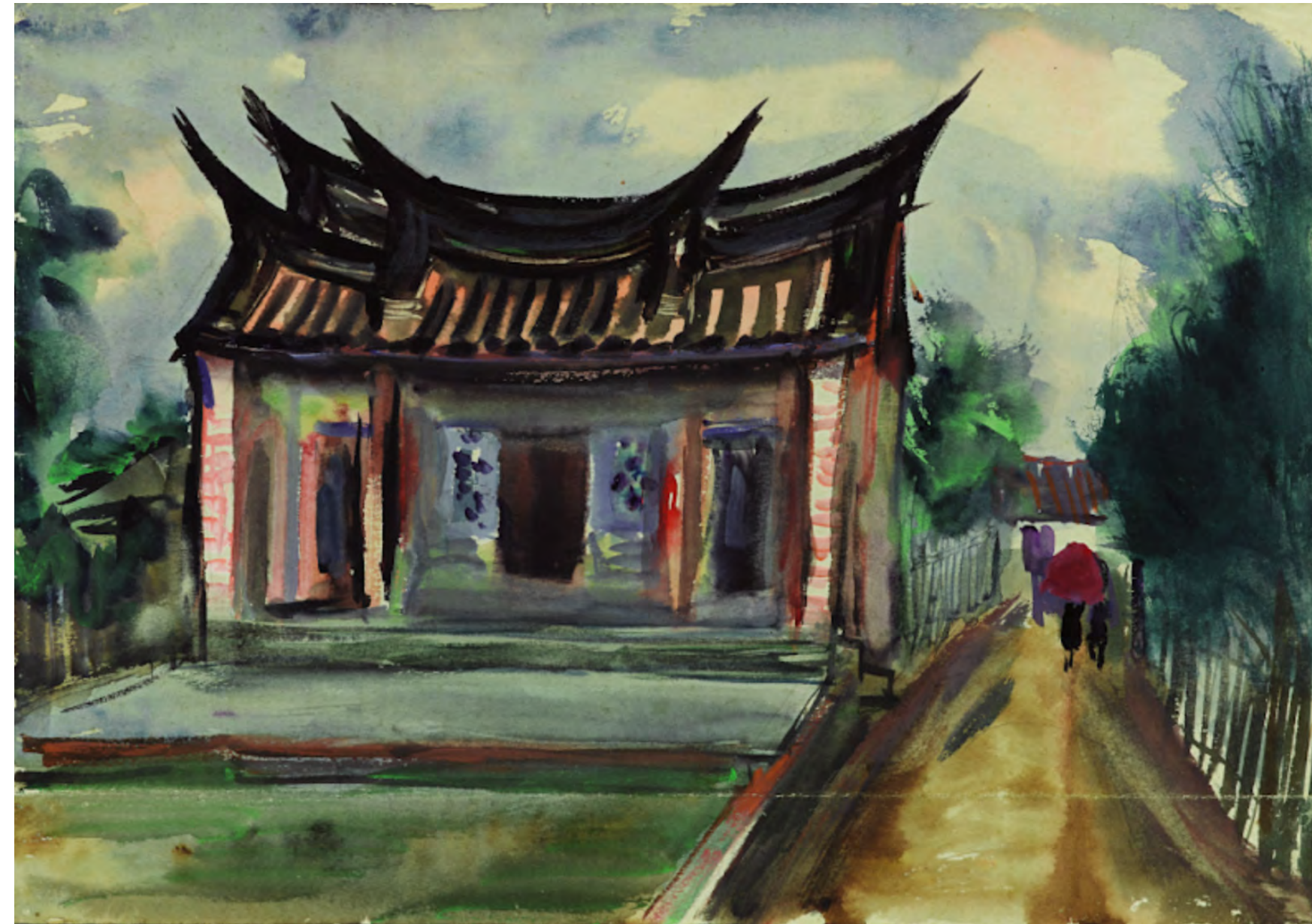
This subtopic discusses Hsi De-Jin and Wu Hsueh-Jang, they were not only from the same province, Sichuan, classmates at the Chongqing National Art College but also came to Chiayi Middle School to teach art in 1948. In the modernization of post-war art, the spirit of reformation was exerted in the different media of Western painting and ink painting, from tradition to abstract painting, from local to European and American, creating a diverse look that transcends time, space and national boundaries.



## 席德進 Hsi De-Jin

席德進（1923-1981），四川南部縣人，1948年杭州藝專畢業後至嘉義中學任教。1952年辭去教職北上，全心投入藝術創作。1966年自歐洲返回臺灣後，融合臺灣傳統與鄉土，結合水彩、水墨與油畫，兼具東方與西方繪畫的特長，開創個人雄渾動人氣魄的獨特風貌。

Hsi De-Jin (1923-1981) was born in Southern County in Sichuan Province, China. He went to Chiayi High School to teach after graduating from Hangzhou Art College in 1948. In 1952, he resigned from his teaching position and went to the northern part of Taiwan, devoting himself to artistic creation. After returning to Taiwan from Europe in 1966, he integrated Taiwanese tradition and local culture, combined watercolor, ink, oil painting, and the strengths of Eastern and Western painting, and created a unique and powerful personal style.



## 朴子廟 Putze Temple

席德進	Hsi De-Jin
紙本水彩	Watercolor on paper
27.5x39 cm	27.5x39 cm
1949	1949
國立臺灣美術館典藏	Collection of National Taiwan Museum of Fine Arts
財團法人席德進基金會授權	Authorized by Hsi De-Jin Foundation

本作為席德進自杭州來臺後，任教於嘉義中學期間寫生所作，根據地點可知為朴子鄉間廟宇，呈現古色古香的歷史風貌。自構圖所見，席氏早期對於建築物的描繪，採取視角多為正面，以彰顯威儀肅穆的神格氣氛。其後，與淡江建築系同學來往，遂逐漸改變取景視角，屢見透視深遠、空間開闊之結構特色。

This painting was created by Hsi De-Jin when he was teaching at Chiayi High School after he came to Taiwan from Hangzhou. The location of this painting is known to be a temple in the rural area of Putze City, which is characterized by its archaic and historical appearance. From the composition, it can be seen that in his early stage of depicting buildings, the viewpoints were mostly frontal, in order to emphasize the majestic and solemn atmosphere of the divine character. Afterwards, when he was in contact with his classmates at the Dept. of Architecture, Tamkang University, he gradually changed the perspective of his paintings, and the structural features of far-reaching perspective and spaciousness were often observed.





## 北投街景 Baotou's Street View

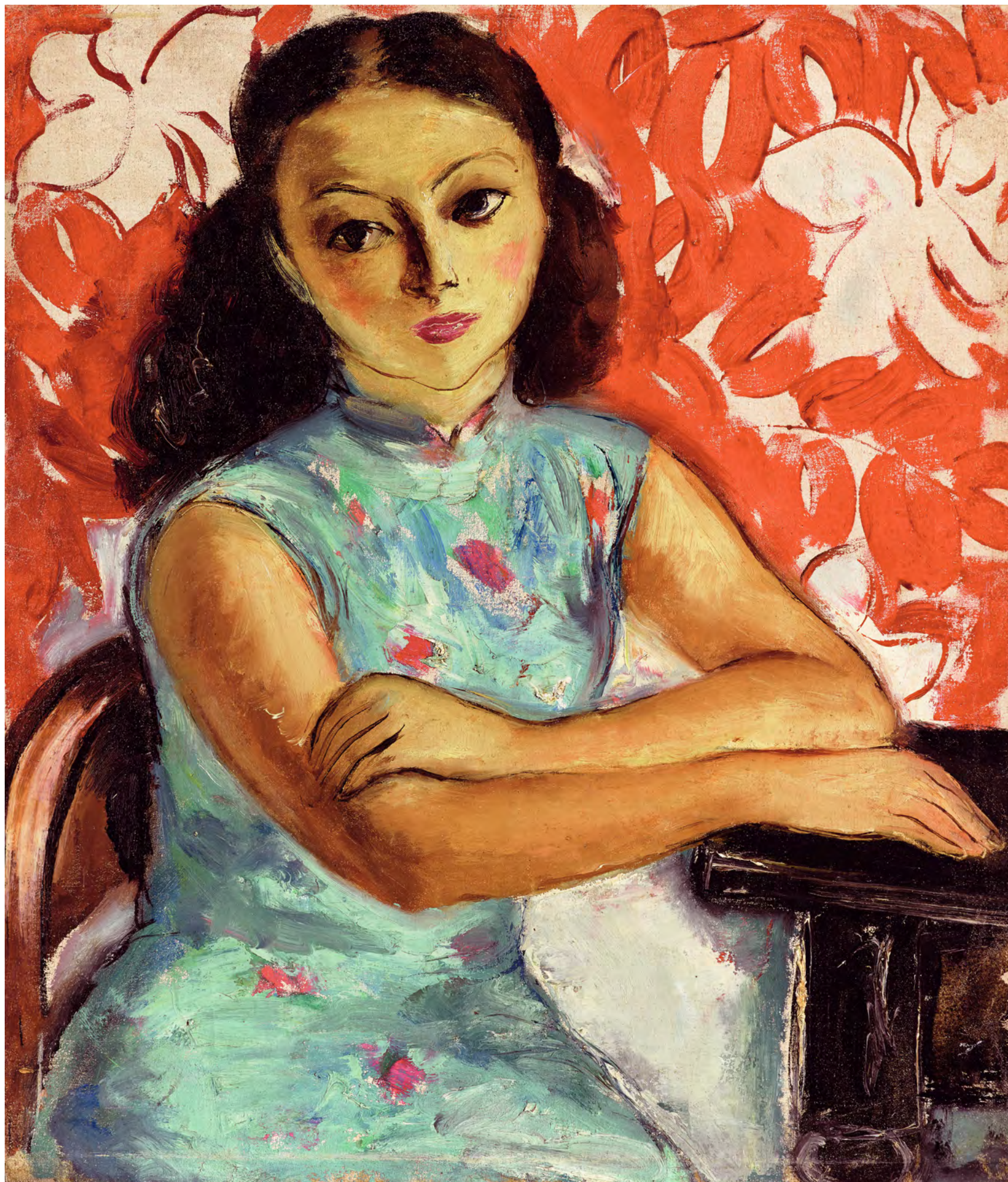
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席德進	Hsi De-Jin
紙本水彩	Watercolor on paper
39.1x54cm	39.1x54cm
1952	1952
鄭月妹教授收藏	Collection of Professor Cheng Yue-Mei

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1952年，席德進受同學邀請，前往臺北發展，本圖為其初至之年，於北投一隅寫生所作。從場景視角可知，當時北投山城房屋，多沿山勢高低、走勢、地形而向上攀升。前景排屋維持一貫鮮豔用色，後景遠山則以低彩度深綠色襯托，在快筆及渲染的對比下，相得益彰。

In 1952, Hsi De-Jin moved to Taipei at the invitation of his classmates, and this painting is a sketch he made in Beitou during his first year there. From the perspective of the scene, it can be seen that the houses in the mountain town of Beitou at that time were mostly located along the height of the mountains, and climbed upwards in terms of their alignment and terrain. The row houses in the foreground retain the usual vibrant colors, while the distant mountains in the background are contrasted with low-colored dark greens, complementing each other with quick strokes and rendering.



## 女同學像 Lady's Portrait

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席德進	Hsi De-Jin
棉布油彩	Oil on cotton
61x52cm	61x52cm
1950	1950
國立臺灣美術館典藏	Collection of National Taiwan Museum of Fine Arts
財團法人席德進基金會授權	Authorized by Hsi De-Jin Foundation

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本作為席德進任教嘉義中學時所繪，承襲其師林風眠的仕女畫風格，不論是服裝或髮型，卻更具現代感與生活氣息。畫面中女同學頭部微傾，雙手交疊於胸前，左肘擺放於桌角，作斜倚狀，姿態輕鬆。尤其用色大膽，筆觸鮮明，後日形成自由率性畫風，在此已可見端倪。

This painting was made when Hsi De-Jin taught at Chiayi Senior High School. He inherited the style of his teacher, Lin Feng-Mien's paintings of ladies, but with a more modern sense of life in terms of both clothing and hair style. The female student's head is slightly tilted, her hands are folded in front of her chest, and her left elbow is placed at the corner of the table, reclining in a relaxed posture. Particularly bold in the use of color and vibrant brushstrokes, here is a glimpse of the free-flowing style of painting that would develop in the future.



### 孔小姐肖像 (孔秋全家屬) Portrait of Ms. Kung (Kung Chiou-Chan's family)

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席德進	Hsi De-Jin
紙本炭筆	Charcoal pencil on paper
66x50cm	66x50cm
1976	1976
私人收藏	Private collection

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本作像主孔女士身著素色短袖旗袍，胸前搭配兩重珍珠項鍊及耳飾，莊嚴而隆重。席德進以精準有力的筆法，勾勒出其深邃眼眸、帶有稜角的眉型、高挺鼻形、厚實雙唇及豐盈有型的短捲髮，明確而俐落，並以平塗手法營造五官身體的立體感及光影變化。

The subject of this work, Ms. Kung is dressed in a plain, short-sleeved qipao, with earrings and dual layers of pearl necklaces on her chest, making her look elegant and dignified. With precise and powerful strokes, Hsi De-Jin outlines her wide eyes, angular eyebrows, high nose, plump lips, and short voluminous curls in a clear and precise manner, and uses a flat painting technique to create a sense of dimensionality of her features and body, as well as a sense of change in light and shadow.



### 仕女 A Lady

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席德進	Hsi De-Jin
紙本彩墨	Color ink on paper
69.8 x59.6cm	69.8 x59.6cm
1956	1956
私人收藏	Private collection

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本作為席德進早期水墨人物肖像，呈現其師林風眠美人畫之現代影響。席氏以幾近正面的角度勾勒女性面容，簡潔有力，偌大雙眼、櫻桃小口及修長脖子或有變形，卻令人印象深刻。背景點撇花葉，筆法瀟灑而率性，與女性端嚴靜穆的面容，形成鮮明對比。

This painting is an early ink portrait by Hsi De-Jin, reflecting the modern influence of his master, Lin Feng-Mien's beautiful paintings. Hsi used an almost frontal angle to depict the female face, which is simple and powerful, with large eyes, a little cherry mouth, and a slender neck that might be distorted, but is still impressive. In the background, the brushstrokes on the flowers and leaves are bold and spontaneous, contrasting sharply with the stern and serene face of the woman.

## 圓桌上的花瓶 Still Life

席德進	Hsi De-Jin
棉布油彩	Oil on cotton
46x39cm	46x39cm
1952	1952
國立臺灣美術館典藏	Collection of National Taiwan Museum of Fine Arts
財團法人席德進基金會授權	Authorized by Hsi De-Jin Foundation

桌上靜物完成於席德進自嘉義前往臺北發展的年代，與風景、人物同步，畫風融合印象派及野獸派特徵，反映杭州藝專時期之學習成果。畫面圓桌、花瓶、扶手木椅同置中軸線上，則為席氏的個人特色，自在而瀟灑。

This still life on a table was completed during the period when Hsi De-Jin traveled from Chiayi to Taipei to pursue his career. Synchronized with the landscape and figures, the artistic style of the painting is a blend of Impressionism and Fauvism, reflecting the results of his studies at the Hangzhou Academy of Fine Arts. The round table, vase, and armchair on the center axis of the painting are the personal characteristics of Hsi, which are freely and daintily executed.





## 林玉山畫像 Portrait of Lin Yu-Shan

席德進	Hsi De-Jin
紙本水墨	Ink painting on paper
55.4x39.8cm	55.4x39.8cm
1949	1949
國立臺灣美術館典藏	Collection of National Taiwan Museum of Fine Arts
財團法人席德進基金會授權	Authorized by Hsi De-Jin Foundation

席德進在嘉義中學任教，擔任美術教師，林玉山為其同僚，關係較密。本肖像畫即其為林玉山所作之水墨速寫，筆法率性卻挺勁，林玉山身著西服領帶，氣氛輕鬆，傳神之際並充分展現席氏的個性特徵。

Hsi De-Jin was an art teacher at Chiayi High School, and Lin Yu-Shan was a colleague of his, and they had a close relationship. The present portrait is an ink sketch he made for Lin Yu-Shan. The brushwork is spontaneous but powerful, and Lin is dressed in a suit and tie, highlighting a relaxed atmosphere. While the portrait is a vivid depiction of the subject, it also fully expresses the personal characteristics of Hsi.



## 男性裸體 Naked Man

席德進	Hsi De-Jin
紙本炭筆	Charcoal pencil on paper
56x39cm	56x39cm
約1950年代	CA.1950s
私人收藏	Private collection

席德進以男性作為其素描人體模特兒。甚為多見畫中男性頭朝向畫面右邊，身體略側直立，一手垂放腿邊，一手呈45度角放置空中，似乎放於桌角。整體外輪廓線條遒勁，並以淺色線條和塊面表現出鎖骨、胸肌、腿部肌肉及骨頭的清瘦體態，個人風格突出。

Hsi De-Jin used a male as the model for his sketch. It is very common to see a male with his head facing the right side of the painting, his body is slightly sideways and upright, with one hand hanging down by his leg, and the other hand placed in the air at a 45-degree angle, seemingly placed flatly on the corner of a table. The overall silhouette is strong, with light-colored lines and blocks showing a lean body with collarbones, pectoral muscles, leg muscles, and bones, with a prominent personal style.



## 張振翔肖像 Portrait of Chang Chen-Hsiang

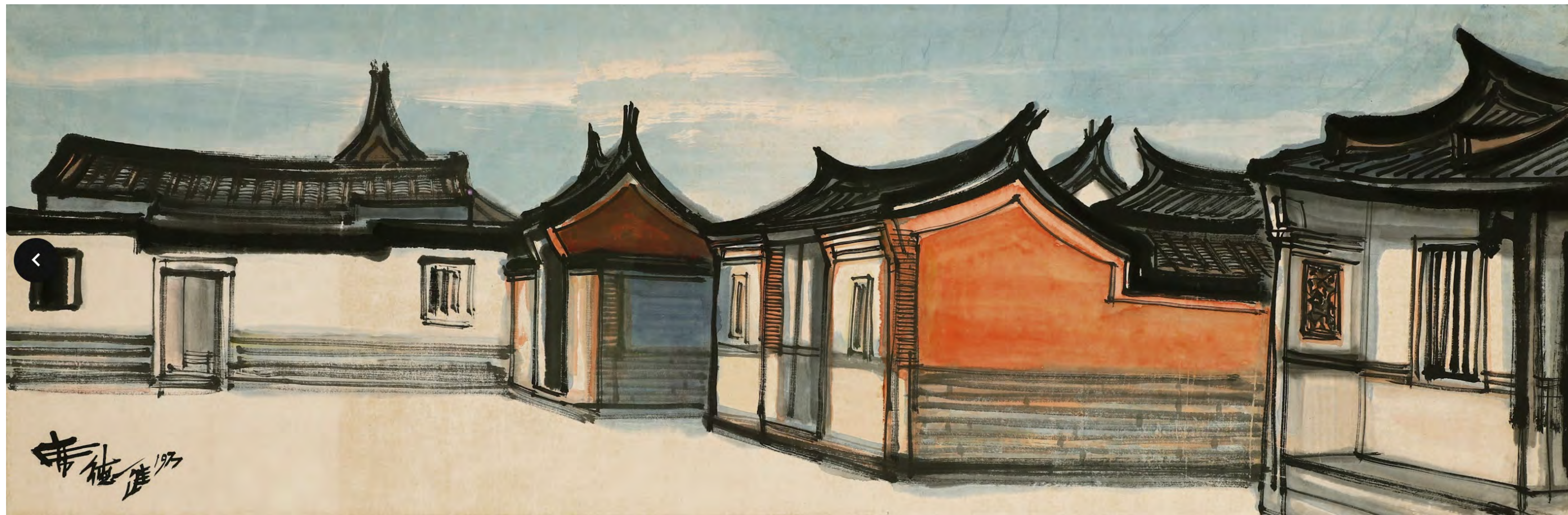
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席德進	Hsi De-Jin
紙本炭筆	Charcoal pencil on paper
40x30cm	40x30cm
1971	1971
張振翔先生收藏	Collection of Mr. Chang Chen-Hsiang

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席德進北上發展後活躍於藝術圈，名聲漸起，其畫風自在瀟灑，受人喜愛，故而求畫者眾。張振翔為其任職嘉義中學時學生，同居臺北，故時有拜訪。本作為炭筆速寫肖像，乃應其所求而畫，採八分臉之側向姿勢，深眉大眼、臉骨分明、兩唇厚實，精實而傳神。

After moving to the north to pursue his career, Hsi De-Jin became active in the art circle and his reputation gradually grew. His painting style was spontaneous and unrestrained, loved by the public, resulting in a large number of people seeking his paintings. Chang Chen-Hsiang was a student of his at Chiayi Senior High School and also lived in Taipei, so he visited him from time to time. This portrait is a quick sketch in charcoal, painted in response to Zhang's request, with a sideways pose of an eight-pointed face, dark eyebrows, wide eyes, well-defined facial bones, and thick lips, which are both refined and convincing.



## 湖下村落 Village of Huxia

席德進

紙本水彩

44.5 × 135cm

1977

論賢堂提供

Hsi De-Jin

Watercolor on paper

44.5 × 135cm

1977

Provided by Yu Hsien Tang

1977年，研究古蹟多時的席德進前往金門寫生，本作即當時所繪金寧鄉湖下村落景象。此地保留傳統閩式建築甚多，正是喜愛古建築的席氏可以揮灑自如的最佳地點。本作採取斜角透視手法，讓古建築群融合於橫卷構圖之中，由右至左緩緩推移。閩式建築白牆黑瓦，配以紅磚、壁飾，色彩鮮明而特出。

In 1977, Hsi De-Jin, who had been researching monuments for a long time, traveled to Kinmen to do some sketching, and this painting is a view of the village of Huxia in the Jinning Town, which he painted at that time. The village, which retains many traditional Min-style architecture, was the perfect place for Hsi, who was fond of ancient architecture, to paint to his heart's content. This painting adopts a diagonal perspective, allowing the ancient buildings to blend into the horizontal composition, moving slowly from right to left. The white walls and black tiles of the Min-style architecture, together with the red bricks and wall decorations, are brightly colored and distinctive.

## 吳學讓

### Wu Hsueh-Jang

吳學讓（1923-2013），字退伯，四川岳池人，1948年杭州藝專畢業來臺至嘉義中學任教，而後在花蓮、宜蘭、臺北、臺中等大專院校服務，培育諸多學子。除了傳統繪畫，現代抽象系列創作擴大傳統水墨創作形式，回歸東方文化主體，為中國水墨畫史開創出嶄新的階段。

Wu Hsueh-Jang (1923-2013), courtesy name Tui-Bo, was born in Yuechi County in Sichuan Province, China. In 1948, he was teaching in Chiayi High School after graduating from Hangzhou Art College. Afterwards, he taught in colleges and universities in Hualien, Yilan, Taipei And Taichung, nurturing many students. In addition to traditional painting, he created modern abstract series to expand the style of traditional ink painting, returning the artwork to the subject of Eastern culture, creating a new stage in the history of Chinese ink painting.



## 觀瀑圖

### Waterfall Viewing

吳學讓	Wu Hsueh- Jang
紙本水墨	Ink on paper
136x 67cm	136x 67cm
1949	1949
國立歷史博物館典藏	Collection of National Museum of History

本作品為吳學讓25歲所繪。當時吳學讓欲自嘉義高中離職，準備前往花蓮發展。由於四川同鄉關係，與大千先生多所過從。此作為二人合作，畫下高士為張大千所繪，作者寫景。前景以筆法縝密的樹石，對比後景的淡墨相兼、點以重墨的山石及瀑布，呈現出張弛有度之韻味，亦可見二人情誼。

This work was painted when Wu Hsueh-Jang was 25 years old. At that time, Wu wanted to leave and was going to Hualien to pursue his career. As both Wu and Mr. Chang Ta-Chien were originally from Sichuan, they had a lot of interaction with each other. This work is a collaboration between the two of them, with Chang painting the nobleman at the bottom of the painting and the artist depicting the scenery. The trees and rocks in the foreground, which are painted with meticulous brushwork, are contrasted with the rocks and waterfalls in the background, which are painted with a combination of light ink and some heavy ink in between, thus presenting a sense of balance between tension and relaxation, which is also indicative of the friendship between the two artists.





## 紫氣凌霄 Full of Joyful Expectations

吳學讓	Wu Hsueh-Jang
紙本彩墨	Color ink on paper
172x47.5cm	172x47.5cm
1954	1954
國立臺灣美術館典藏	Collection of National Taiwan Museum of Fine Arts

吳學讓求學於杭州藝專之時，同時接受傳統與現代觀念之雙重洗禮，為後日發展奠定基石。本作以長年積累的扎實筆描功力，採金石寫意畫風，繪出紫藤花蕾殷實飽滿、枝藤活脫纏繞的對比趣味。粉系色彩與墨色兼用並陳，輕重相宜，饒富趣味。

While studying at the Hangzhou Academy of Fine Arts, Wu Hsueh-Jang was exposed to both traditional and modern concepts, laying the foundation for his future development. With the solid brushwork skills accumulated over the years, this work adopts a calligraphic style of Epigraphy to paint the contrast between the vigor and fullness of the wisteria buds, and the twining branches of the vines. The use of both pastel colors and ink, with appropriate weights and lightness, is particularly appealing.



## 梅竹、山茶、文鳥 Plum, Bamboo, Camellia, Munia

吳學讓	Wu Hsueh-Jang
絹本/水墨設色	Color ink on silk
44 x76cm	44 x76cm
1961	1961
私人收藏	Private collection

本作為吳學讓來臺後的早期佳作，除線條勻稱、敷色柔美外，梅竹雙清，鳥花相應，意境雅致而深遠，筆畫功夫扎實，故獲溥心畬賞識而受題贊。石上一對文鳥，相互依偎的身影，隱喻寒冬之際患難共守之真情；梅、竹及山茶，更代表文人雅士之堅毅品格象徵。

This is one of Wu Hsueh-Jang's early great works after his arrival in Taiwan. In addition to the balanced lines and soft coloring, the plum, bamboo, and birds and flowers are harmonious, and the atmosphere is elegant and profound, with solid skills in brushwork, which is why it was appreciated by Pu Xin-Yu (Pu Ru) and inscribed with an endorsement. The pair of munias on the stone, snuggling with each other, is a metaphor for the true affection for each other during the harsh winter; the plum, bamboo and camellia also symbolize the perseverance of the literati and refined scholars.



## 雙鶴 Two Cranes

吳學讓	Wu Hsueh- Jang
紙本水墨	Ink on paper
90x44cm	90x44cm
1968	1968
國立臺灣美術館典藏	Collection of National Taiwan Museum of Fine Arts

吳學讓的現代水墨創作具不同面向，有簡化造型的家禽水族，亦有幾何結構之山水圖景。除轉用傳統金石技法作為實驗基礎之外，更兼採蠟染、拓印等不同媒介，因此面貌多元。本作以篆書線條勾勒造型簡化之雙鶴，加上破墨、渲染、撞粉，呈現月光照映下的浪漫氣氛。

Wu Hsueh-Jang's modern water ink paintings have a variety of orientations, ranging from the simplified and stylized fowls to geometrically structured landscapes. In addition to turning to traditional Epigraphy techniques as the basis for experimentation, he also adopts different mediums such as wax-resist dyeing and topography, resulting in a diversified approach. In this painting, the two cranes in simplified form are outlined in seal script lines, with breaking ink, rendering, and clashing powders, presenting a romantic atmosphere under the moonlight.



## 人類與宇宙 Human and the Universe

吳學讓	Wu Hsueh- Jang
紙本彩墨	Color ink on paper
145x94cm	145x94cm
1974	1974
國立歷史博物館典藏	Collection of National Museum of History

1950年代，美術現代化之趨勢愈加明顯，水墨創作亦逐漸開展更多實驗面貌。吳學讓在臺北女師專教授兒童美術，創作開始產生變化，將花鳥畫之母題結合幾何造型概念，加入書法篆刻之章法布局，形成嶄新的彩墨風格，而本作藉此反映人類登陸月球後宇宙觀的改變。

In the 1950s, the trend of modernization of art became more and more evident, and the ink painting gradually became more experimental. Wu Hsueh-Jang taught children's art in Taipei Woman's Normal School, where the changes began to take place in his works. He combined the basic theme of flower and bird paintings with geometric forms, and added the layout of calligraphy and seal-carving to form a brand-new colored ink art style, and this painting reflects the changes in the cosmological outlook after mankind landed on the moon.

## 春花秋月 Spring Blossoms and Autumn Moon

吳學讓	Wu Hsueh- Jang
紙本彩墨	Color ink on paper
52x71cm	52x71cm
1999	1999
國立歷史博物館典藏	Collection of National Museum of History

本作以粗獷線條及厚重色彩，呈現作者實驗多年的彩墨樣貌。畫中以各種抽象符號或古文物圖騰，象徵植物、動物、天地萬物及自然變遷，營造「春花秋月何時了，往事知多少」的詩情意境及憶往感懷。

With bold lines and dense colors, this work presents a colorful ink pattern that the artist has experimented with for many years. Various abstract symbols or totems of ancient artifacts are used to symbolize plants, animals, everything in the world and the natural changes, creating a poetic atmosphere and reminiscence of "When will Spring Blossoms and Autumn Moon ever end? Of past events, how many were known?."





## 蟹之一 Crabs (I)

吳學讓	Wu Hsueh-Jang
紙本設色	Coloring on paper
67x67cm	67x67cm
1981	1981
國立歷史博物館典藏	Collection of National Museum of History

吳學讓兼擅工筆、寫意不同畫風，晚年描繪蟹群在沙灘活動一景，生動而有趣。該畫中，以工筆細膩筆法表現蟹群，輔以細草、小石點景，背景以特殊技法大筆染色，模擬浪濤拍打痕跡，並營造沙地材質模樣，寫實又寫意。

Wu Hsueh-Jang is adept at different styles of painting, including fine brush painting and loose painting. This painting depicts a group of crabs on a sandy beach that he drew in his later years, a lively and interesting scene. In the painting, the crabs are represented with fine brushwork, supplemented by thin grass and small stones, and the background is colored with a special technique to simulate the lapping of the waves and to create a sandy texture. The painting is both realistic and pictorial.

2F-1

## 家園圖景

### *Images of Residence*

盧雲生、黃鷗波、朱芾亭

Lu Yun-Shen, Huang Ou-Po and Chu Fu-Ting

朱芾亭、盧雲生與黃鷗波三人，同為以林玉山為首組成的春萌畫會主力畫友，亦是共同成就嘉義「畫都」美譽之重要成員。三人因職務之需，分於1930-40年代前往中國任職，閒時遊歷之詩文書畫呈現當地見聞。因為行旅經驗不同，其筆下之家園地景混雜平時與戰時、島嶼與陸塊等風土差異。

The painters discussed in this subtopic are Lu Yun-Shen, Huang Ou-Po and Chu Fu-Ting, all were vital members of Chun Meng Painting Association, and they were important participants who promoted the fine arts in Chiayi, "The City of Paintings". The three of them traveled to China as part of their official duties in the 1930s and 1940s. They had different experiences of residing and traveling in China. Therefore, the images of residence in their paintings are a mixture of peacetime and wartime, island and continental, and other different terrains.



## 盧雲生 Lu Yun-Shen

盧雲生（1913-1968），本名龍江，嘉義人。曾向林玉山習畫，參與春萌畫會，1934年入川端畫學校。1942年赴汕頭擔任通譯，戰後返臺遷居臺北，曾任中學、國立藝專教師。以客觀寫實及飽滿色彩多次入選臺、府展及省展。面對戰後正統國畫論爭，以研究中西畫論來為膠彩畫辯護。

Lu Yun-Shen (1913-1968), the birth name was Long-Chiang, was born in Chiayi. He once learned painting from Lin Yu-Shan and joined Chun Meng Painting Association in 1934. In 1942, he went to Kawabata Painting School. He served as an interpreter in Shantou. He moved to Taipei after the war and served as a teacher in high schools and national art colleges. He painted with objective realism and full colors, his works have been selected for Taiwan Fine Arts Exhibition and provincial exhibitions many time. Facing the post-war controversy over orthodox Chinese painting, he defended glue painting by studying Chinese and Western painting theories.



## 寶島瓜果 Formosa Fruits

盧雲生	Lu Yun-Shen
紙本膠彩	Glue paint on paper
56x76cm	56x76cm
1948	1948
盧弘忠先生收藏	Collection of Mr. Lu Hong-Zhong

本作畫中果物，如鳳梨、甘蔗、釋迦與荔枝等，皆為最能代表南國地域風土的實物象徵。盧雲生擅長水墨及膠彩等不同風格技法，造型精準、色彩明麗且主題清晰，藉由該主題，突顯戰後初期仍然鮮明的鄉土特色。

This painting features fruits such as pineapple, sugar cane, sugar apple and lychee, all of which best represent the local climate of the southern region. Lu Yun-Shen is adept at different styles of ink and gouache, with precise figurative shapes, vivid colors, and clear subject matter, through which he highlights the distinctive local characteristics of the early post-war period.





## 高山清輝 Clear Light in Mountains

盧雲生	Lu Yun-Shen
紙本水墨	Ink on paper
65x90cm	65x90cm
1953	1953
盧弘忠先生收藏	Collection of Mr. Lu Hong-Zhong

本作運用水墨描繪夜景，在月亮高掛映照下，連綿山脈浮於雲端更顯神秘而雄偉。畫中山岳推測為嘉義境內可見之玉山連峰，其下以暈染技法鋪疊綿密雲海，山嵐雲霧互相呼應。此圖為盧雲生任教靜修女中時所繪，當時贈予林玉山留念，三十年後終於物歸原主。

In this painting, using ink to depict the night scene, and beneath the illumination of the high moon, the continuous mountains emerge from the clouds and appear more mysterious and majestic. The mountains in the painting are presumed to be the Jade Mountain range that can be seen in Chiayi, and underneath, a dense sea of clouds is depicted using a haloing technique, with the clouds and mists in the mountains echoing each other. This painting was made by Lu Yun-Shen when he taught at the Blessed Imelda's School, and was given to Lin Yu-Shan as a souvenir, but was finally returned to its original owner thirty years later.

## 牛車 Oxcart

盧雲生	Lu Yun-Shen
紙本膠彩	Glue paint on paper
44x45cm	44x45cm
約1934-1936	CA.1934-1936
盧弘忠先生收藏	Collection of Mr. Lu Hong-Zhong

本作構圖層次分明，色彩飽滿而不俗艷，畫面遠處白色地標，為日治政府為紀念縱貫鐵路全線開通新建的「第四代北回歸線紀念碑」。紀念碑及畫前牛車、相思樹，皆具有地方特色，共同反映畫家心中對故鄉嘉義的認同意識，牛車更象徵臺灣人或畫家面對時代命運的自處態度。

The composition of this work is clearly defined, and the colors are vibrant without being too gaudy. The white landmark in the distance of the painting is the "Fourth Northern Tropic Monument," newly constructed by the Japanese government to commemorate the opening of the entire longitudinal railroad route. The monument, the oxcart, and the Acacia tree featured in the foreground of the painting reflect the artist's recognition of his hometown Chiayi, while the oxcart symbolizes the Taiwanese or the artist's attitude of self-compassion towards the fate of the times.





## 漁樵耕讀樂堯天 Fishing, Woodcutting, Farming, Reading and Enjoying the Peace

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盧雲生	Lu Yun-Shen
絹本膠彩	Glue paint on silk
84.6x173cm	84.6x173cm
1967	1967
盧弘忠先生收藏	Collection of Mr. Lu Hong-Zhong

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本作為盧雲生生平巨製，完成於任職臺北靜修女中期間，接受羅馬教會道明修女院委託，於1967年繪製完成。作者融合水墨及膠彩技法，在扎實寫生基礎下，以「漁樵耕讀樂堯天」之命名，比喻人民各得其所、盛世太平之景象。

This painting is a masterpiece of Lu Yun-Shen's life, commissioned by the Roman church Dominican Sisters Convent and completed in 1967 during his mid-career at Blessed Imelda's School in Taipei. The artist used a combination of ink and gouache techniques, and based on the solid foundation of sketching, he named the painting "Fishing, Woodcutting, Farming, Reading and Enjoying the Peace" as a metaphor for a peaceful world in which the people live in harmony and contentment.

## 鴛鴦 Mandarin Ducks

盧雲生

Lu Yun-Shen

紙本膠彩

Glue paint on paper

54.5x65cm

54.5x65cm

年代不詳

Date Unknown

國立臺灣美術館典藏

Collection of National Taiwan  
Museum of Fine Arts

畫中以棲息湖畔旁石上的鴛鴦家族為主題，象徵一家團圓相守的寓意。畫家表現手法細膩，畫面統合於一片淡雅幽深的色調之中，寂靜而祥和。背景以淡墨色暈染及留白手法，表現前後空間變化的趣味及層次。

The theme of the painting is a family of mandarin ducks perched on rocks near the lake, symbolizing the meaning of family reunion and bonding. The artist's technique is sophisticated, and the painting is unified by a palette of muted deep colors, which renders silence and serenity. The background is colored with light ink and left white to express the playfulness of the change in space and its layers.





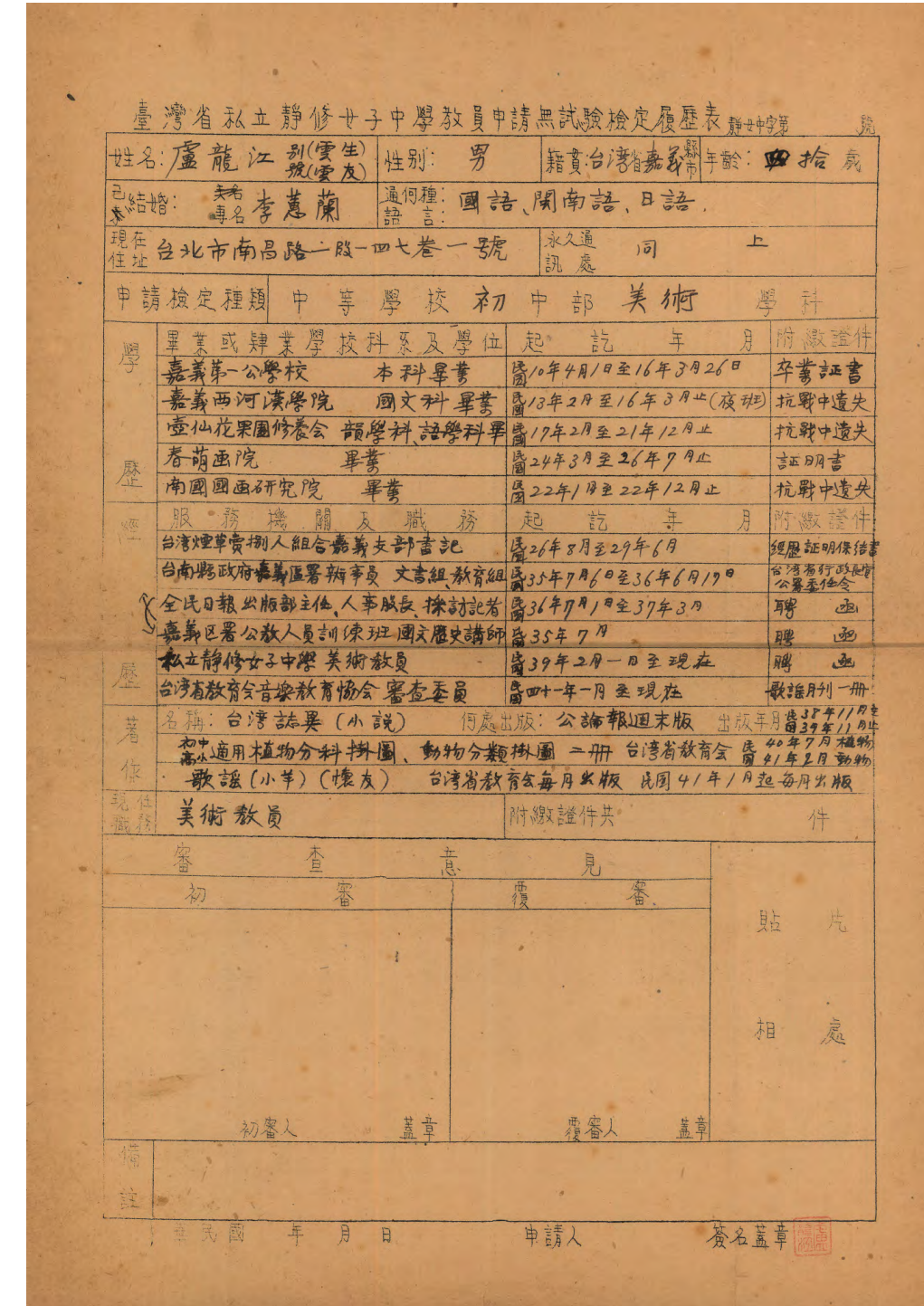
文獻

1966年盧雲生全家福合照  
Lu Yun-Shen's family portrait in 1966.

15x11cm                      15x11cm  
1966                              1966  
盧弘忠先生收藏              Collection of Mr. Lu Hong-Zhong

1966年，盧雲生全家福合照。前排左起為夫人李蕙蘭、盧雲生，後排左起為三女盧美滿、長女盧嘉英、長子盧弘忠、次女盧瑞英。

In 1966, Lu Yun-Shen's family took a group photo. In the front row, from left, are his wife Li Hui-Lan and Lu Yun-Shen; in the back row, from left, are the third daughter Lu Mei-Man, the eldest daughter Lu Jia-Ying, the eldest son Lu Hong-Zhong, and the second daughter Lu Rui-Ying.



文獻

1953年盧雲生〈靜修女中履歷表〉  
Lu Yun-Shen's "Resume of Blessed Imelda's School" in 1953.

25x36cm                      25x36cm  
約1953年                      CA. 1953  
盧弘忠先生收藏              Collection of Mr. Lu Hong-Zhong

盧雲生自嘉義北上後，任職於靜修女子中學，擔任美術教員的工作。本履歷表書寫於1953年，求學經歷標示曾入嘉義壺仙花果園修養會修習韻學科及語學科課程，並自南國國畫研究院、春萌畫院畢業，顯示其畫學經歷。著作欄中，更將其與林玉山合繪的《植物分科掛圖》、《動物分類掛圖》列為個人代表著作，顯示此時對美術教育的多元投入，其描繪動植物不僅造型生動活潑，色彩更鮮亮明快，勢必能引起學生高度的學習興趣。

After Lu Yun-Shen moved north from Chiayi, he worked as an art teacher at Blessed Imelda's School. This resume was written in 1953. His educational experience indicates that he attended the Chiayi Pot Fairy Flower Orchard Training Association to study rhyme and language courses, and graduated from the Southern Country Traditional Chinese Painting Research Institute and Chun Meng Painting Academy, which explains his painting experience. In the works column, "Plant Category Wall Chart and Animal Category Wall Chart" co-painted by him and Lin Yu-Shan are listed as personal representative works, which shows the diversified investment in art education at this time. The depictions of animals and plants are not only vivid in shape, but also colorful. It is bright, which can arouse students' interest in learning.

文獻

盧雲生發表〈確立現代國畫的觀念〉  
“Establish the Concept of Modern Chinese Painting” published by Lu Yun-Shen.

25x21xcm

25x21xcm

1957

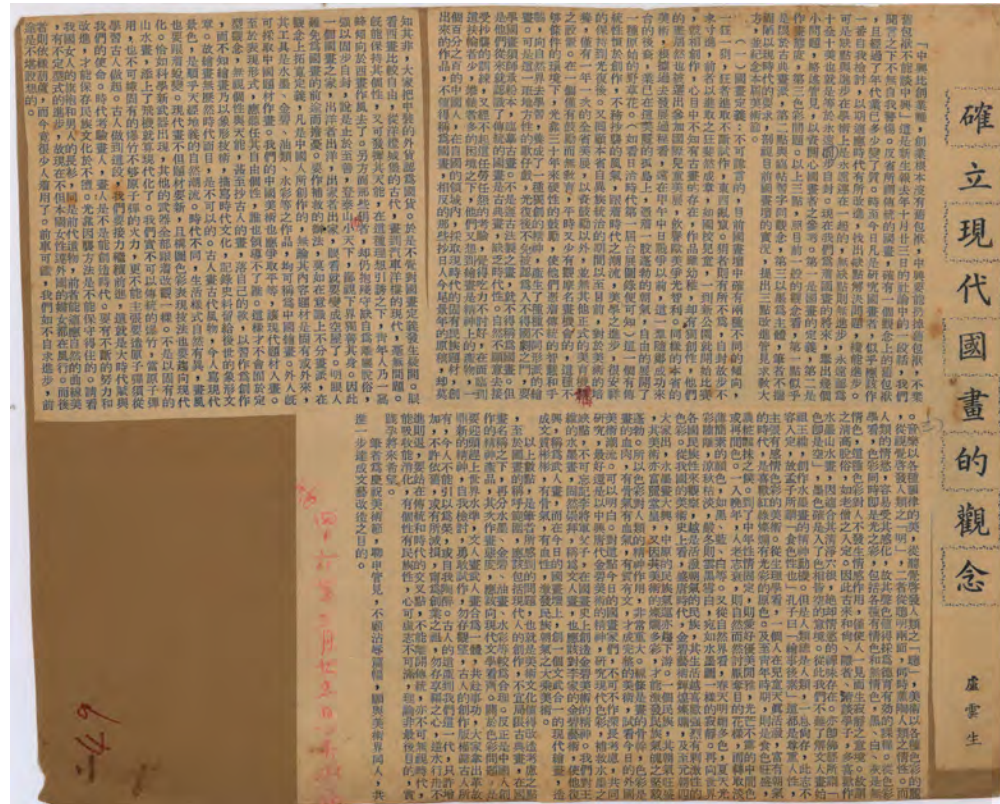
1957

盧弘忠先生收藏

Collection of Mr. Lu Hong-Zhong

1950年代，省展內部出現「正統國畫論爭」之衝突，論者曾針對日本畫及國畫優劣差異提出討論，卻意外引發族群之間的對立。當時臺籍東洋畫家飽受抨擊，林玉山及盧雲生等人透過座談、撰文予以反駁，本文刊於1957年美術節，為後者後續意見之擴充彙整，提出「國畫的定義」、「作畫態度」、「色彩問題」三大議題，剖視當時國畫畫壇現況、潛在問題及改進方案。

In the 1950s, a conflict arose within the provincial exhibition over the "controversy over orthodox Chinese painting." Commentators once discussed the differences between the pros and cons of Japanese painting and Chinese painting, but this unexpectedly triggered antagonism between ethnic groups. At that time, Taiwanese Oriental painters were heavily criticized, Lin Yu-Shan, Lu Yun-Shen and others refuted it through discussions and writing articles. This article was published in the 1957 Art Festival. It was an expansion and collection of the latter's subsequent opinions, proposing three major topics that "the definition of Chinese painting," "attitude of painting" and "color Issues" which analyzes the current situation, potential problems and improvement plans of the Chinese painting circle at that time.



文獻

盧雲生於汕頭擔任憲兵通譯時與同袍合照  
Lu Yun-Shen took a photo with his colleagues when he was serving as a military police interpreter in Shantou.

9x12.5cm

9x12.5cm

1942-1945

1942-1945

林柏亭先生收藏

Collection of Mr. Lin Po-Ting

約1942年至1945年間，盧雲生（右1）於汕頭擔任日本憲兵通譯官時與同袍合影，寄給林玉山留念。戰爭結束後因政權交替而身陷囹圄，妻子李蕙蘭設法營救才獲釋返臺。

From about 1942 to 1945, Lu Yun-Shen (1st from the right ) took a group photo with his colleagues when he served as a Japanese military police interpreter in Shantou and sent it to Lin Yu-Shan as a souvenir. After the war, he was imprisoned due to the change of power. His wife, Li Hui-Lan, managed to rescue him before he was released and returned to Taiwan.





文獻

1951年林玉山、盧雲生繪製  
《植物分科掛圖》  
“Plant Category Wall Chart” painted  
by Lin Yu-Shan and Lu Yun-Shen in 1951.

64.2cmx77.3cm	64.2cmx77.3cm
1951	1951
郭双富先生收藏	Collection of Mr. Guo Shuang-Fu

盧雲生任職靜修女中1953年履歷表記載，其代表著作為1951年7月「臺灣省教育會」發行「初中、高小適用」《植物分科掛圖》及1953年2月發行《動物分類掛圖》，該掛圖係由其與林玉山合作繪製，作為初中、小學自然學科教材輔助工具，反映二人以藝術家之身分，參與教育推廣之特殊時代經驗。

Lu Yun-Shen's resume of 1953 shows that when he served at Blessed Imelda's School, his representative works are the “Plant Category Wall Chart” for junior high schools and primary schools issued by "Taiwan Provincial Education Association" in July, 1951 and the “Animal Category Wall Chart” in February, 1953. These wall charts were drawn in collaboration with Lin Yu-Shan as an auxiliary teaching material for natural science in junior high schools and primary schools. It reflects the two people's experience as artists in participating in education promotion in a special era.



文獻

1953年林玉山、盧雲生繪製  
《動物分類掛圖》  
“Animal Category Wall Chart” painted by  
Lin Yu-Shan and Lu Yun-Shen in 1953.

64.2cmx77.3cm	64.2cmx77.3cm
1953	1953
郭双富先生收藏	Collection of Mr. Guo Shuang-Fu

## 黃鷗波 Huang Ou-Po

黃鷗波（1917-2003），本名寬和，嘉義人。師承林植卿漢學及詩文，參加壺仙花果園修養會學習北京語，1937年入川端畫學校習畫，1943年赴揚州擔任通譯。戰後返臺遷居臺北，致力於美術活動及教育推廣。擅以膠彩與彩墨描寫臺灣風物人情，結合詩文題款，詼諧幽默的畫作中深富哲思及寓意。

Huang Ou-Po (1917-2003), whose birth name was Kuan-He, was born in Chiayi. He studied Chinese studies and poetry from Lin Zhi-Qing and participated in the Huxianhua Orchard Training Association to learn Beijing dialect. In 1937, he entered Kawabata Painting School to study painting and went to Yangzhou in 1943 to work as an interpreter. After the war, he returned to Taiwan and moved to Taipei, where he devoted himself to art activities and education promotion. He was good at using glue and ink to describe Taiwan's scenery and people, combined with poems and inscriptions, and his humorous paintings are full of philosophical thoughts and meanings.



## 木馬行空 Wood Horse in the Air

黃鷗波	Huang Ou-Po
紙本膠彩	Glue paint on paper
117x84.5cm	117x84.5cm
1950	1950
長流美術館典藏	Collection of Chanliu Art Museum

黃鷗波描繪阿里山深山伐木運輸時的趣味景象，樹大人小，取景及視角特殊，突顯山高雲深的工作險況。作者將神木集中於畫面左半邊，空出右方空間表現遠山及伐木運輸車道，形成有趣卻強烈的對比，同時突顯嘉義豐富的森林資源與地方產業。

Huang Ou-Po depicts an interesting scene of transportation of logs deep in the mountains of Alishan, where the trees are big while the people are small, with a special framing and perspective to reveal the risks of the work in the high mountains and dense clouds. The artist has placed the sacred trees in the left half of the painting, leaving the right side free to show the distant mountains and logging transportation roads, creating an interesting but strong contrast and highlighting the abundant forest resources and local industries in Chiayi.



## 麗日 Beautiful Day

黃鵬波	Huang Ou-Po
紙本膠彩	Glue paint on paper
37.5x 54.5cm	37.5x 54.5cm
1956	1956
國立臺灣美術館典藏	Collection of National Taiwan Museum of Fine Arts

本作取材自臺灣霧峰農家日常，描寫當地原住民曝曬玉米的真實寫照，為黃氏戰後初期重要代表作之一。畫面中的茅草房、玉米、螳螂、豆花等主題，色彩及造型各異其趣，同增畫面的趣味性，藉以突顯山居家居平日生活之樸實情調。

This work depicts the daily life of farming families in Wufeng, Taiwan, and portrays the local aboriginal people drying corn, which is one of Huang's most important masterpieces in the early post-war period. The thatched cottage, the corn, the praying mantis, and the bean flower are all in different colors and shapes, creating a sense of playfulness and highlighting the simplicity of the daily life of the mountain dwellers.

## 憶揚州 Reminiscing about Yangzhou

黃鷗波	Huang Ou-Po
紙本設色	Coloring on paper
68.8x133.3cm	68.8x133.3cm
1980	1980
長流美術館典藏	Collection of Chanliu Art Museum

本作構圖活潑、用色典雅，是黃鷗波回憶年輕時前往中國揚州赴任時光的創作。當時他因具深厚國學造詣並通曉普通話，受日本政府徵調前往此地，擔任憲兵隊翻譯官。揚州赴任期間曾留下不少畫稿詩篇，記錄所見所聞，本圖為瘦西湖風景，花木扶疏，遠處可見白塔及五亭橋等名勝。

This lively composition with elegant colors is a reminiscence of the time when Huang Ou-Po went to Yangzhou, China, as a young man. Having a profound knowledge of Chinese literature and Mandarin, he was recruited by the Japanese government to serve as an army interpreter for the military police in Yangzhou. He left behind a plethora of paintings and poems to record what he saw and heard during his stay. This painting depicts the scenery of the West Lake in winter, with its sparse flowers and trees, along with the White Pagoda and the Five Pavilions Bridge, which are both famous attractions that can be seen from afar.





## 勤守崗位 Stay on Duty

黃鷗波	Huang Ou-Po
紙本膠彩	Glue paint on paper
114x113cm	114x113cm
1956	1956
嘉義市立美術館典藏	Collection of Chiayi Art Museum

本作曾獲第11屆省展教育會長獎之殊榮，作者以仰角式的構圖，描繪風災（該年4月23、24日賽洛瑪颱風襲臺）過境後，五位電信工人不懼危險，攀爬電線桿修復家園之場景，反映人民辛勤工作藉以守護家園同心協力之精神。

This painting was awarded the Education Council President's Prize at the 11th Provincial Art Exhibition. The artist's elevated composition depicts the scene of five telecommunication workers climbing up a pole to restore their home after the typhoon (Typhoon Sailorma struck Taiwan on April 23rd and 24th of that year), showing the spirit of the people's diligent efforts to protect their homes with solidarity and cooperation.

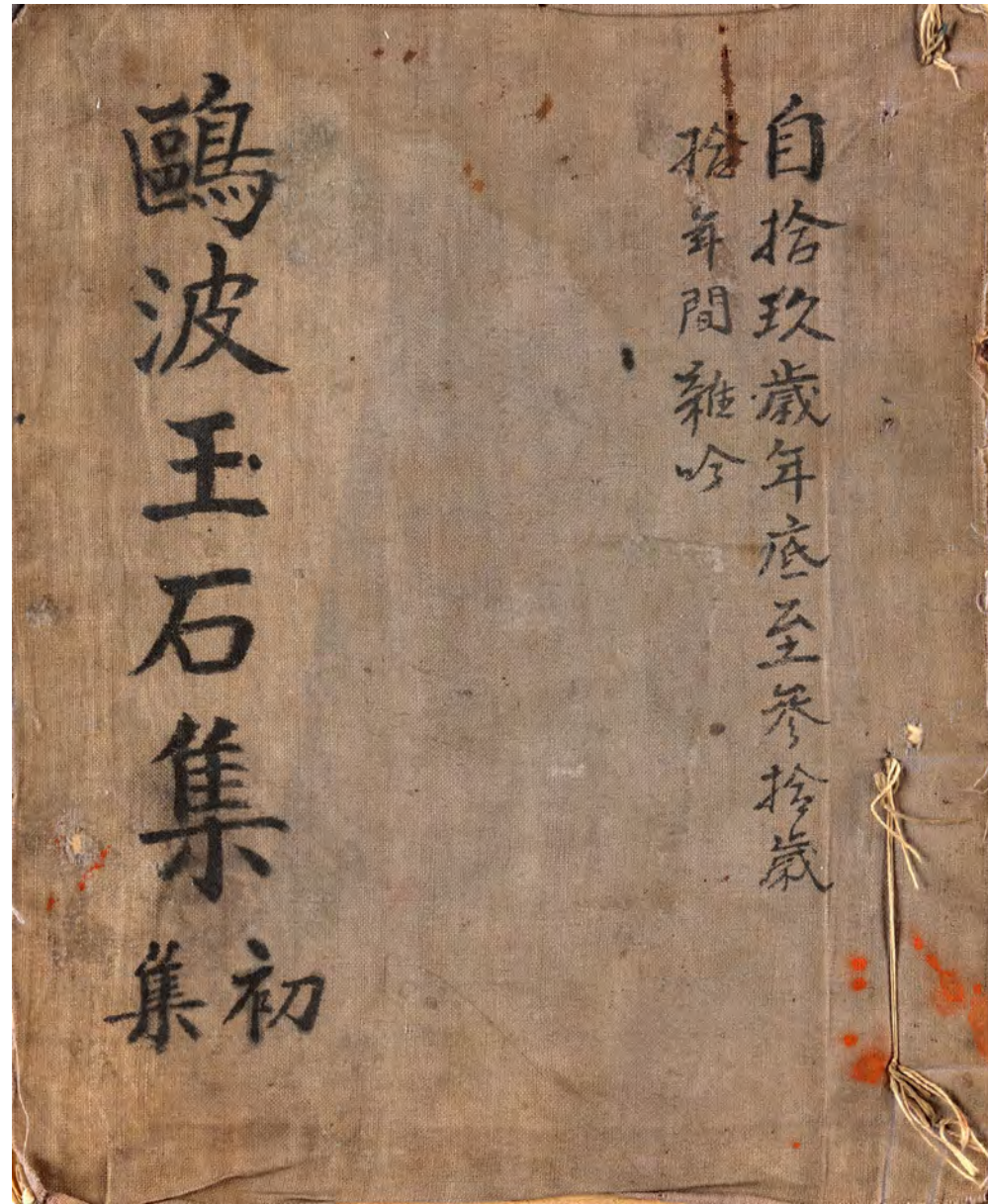
## 同舟共濟 Unite on a Boat

黃鷗波	Huang Ou-Po
紙本膠彩	Glue paint on paper
58.3x77.5cm	58.3x77.5cm
1981	1981
國立臺灣美術館典藏	Collection of National Taiwan Museum of Fine Arts

根據畫上題識可知，本作描寫1981年莫瑞颱風過境侵襲，南部人民遭遇洪水肆虐後，居民損失慘重，人民流離失所，卻仍能合力修復家園、克服災情之過程。作者藉此一方面做為歷史見證，另一方面則呼籲居民團結。

According to the inscription on the painting, this work describes that after the flooding caused by Typhoon Murray in 1981, the people in the south suffered heavy losses and were displaced from their homes, but they still managed to cooperate in restoring their homes and overcoming the catastrophe. On the one hand, the artist uses this work as a historical testimony, and on the other hand, he appeals to the residents to be united.





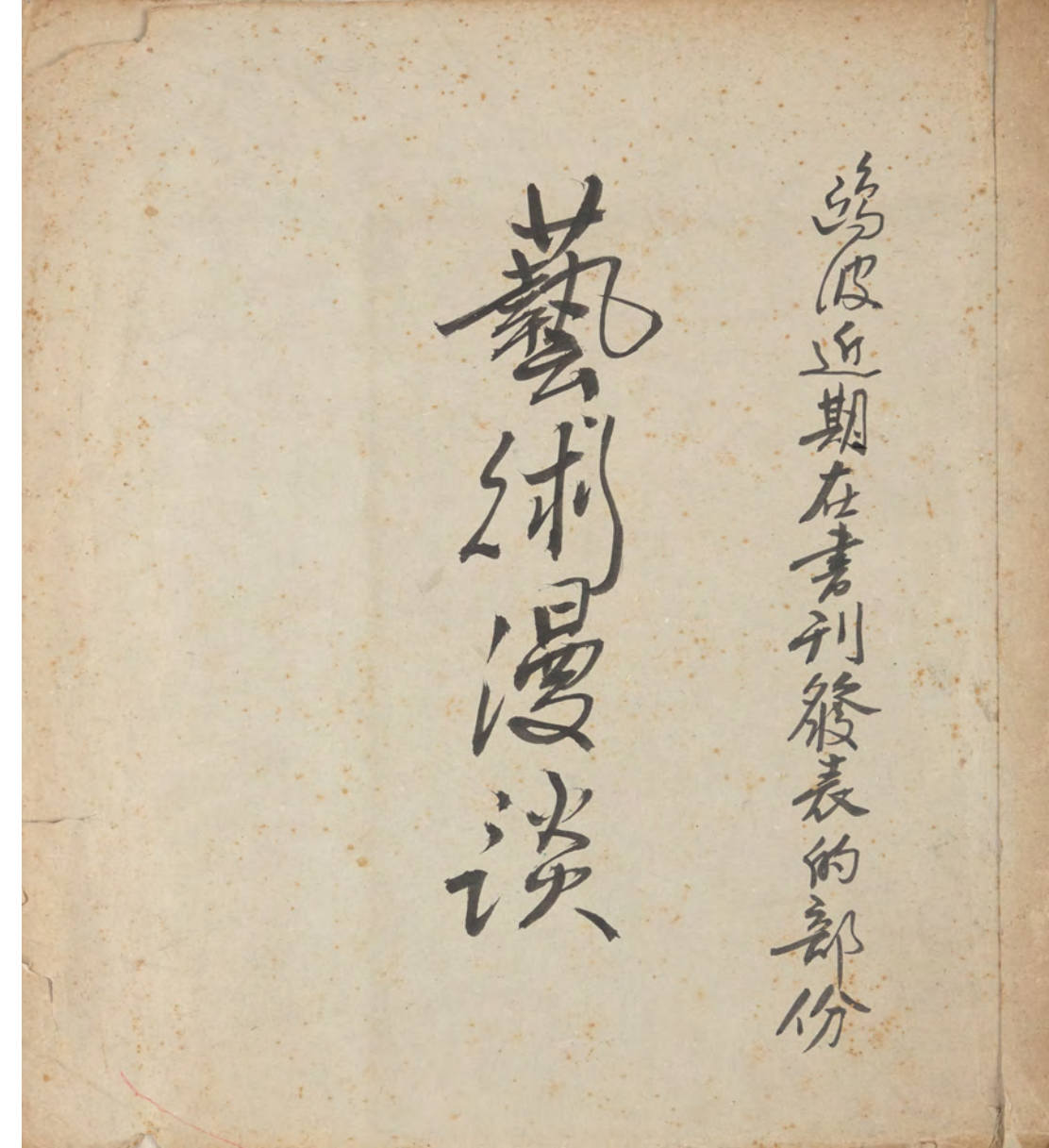
文獻

黃鷗波《鷗波玉石集》  
“Ou-Po Jade Collection” by Huang Ou-Po.

18.5x23cm	18.5x23cm
1936-1947	1936-1947
黃承志先生收藏	Collection of Mr. Huang Cheng-Zhi

《鷗波玉石集》初集，其中收錄黃鷗波從1936年至1947年間的詩文創作。包含十九歲赴日留學，歷經結婚，因戰爭赴中國揚州擔任通譯官等重要事蹟之詩文吟咏。

The first volume of “Ou-Po Jade Collection,” it collects Huang Ou-Po's poetry from 1936 to 1947. It includes poems and essays on important events such as studying in Japan at the age of 19, getting married, and serving as an interpreter due to the war in Yangzhou, China.



文獻

黃鷗波《藝術漫談》  
Huang Ou-Po's “Art Talk.”

24.5x26.5 cm	24.5x26.5 cm
1960年代	1960s
黃承志先生收藏	Collection of Mr. Huang Cheng-Zhi

黃鷗波1940年自東京川端畫學校畢業之後，曾短期任職東京美術設計公司，活用其藝術技能與才華。返臺後，1967年進入國立藝專美工科任教，基於教學及推廣需求，曾編撰《圖案辭典》出版，並陸續發表〈商業廣告設計〉、〈近代設計的感覺與時代的適應〉、〈如何思考始能產生新設計〉等文章，其後將各類代表性文章彙整成冊，並以「藝術漫談」命名。

After Huang Ou-Po graduated from Tokyo Kawabata School of Painting in 1940, he worked for a short period at a Tokyo art design company, where he made full use of his artistic skills and talents. After returning to Taiwan, he joined the Art and Engineering Department of the National Art College in 1967 to teach. Based on teaching and promotion needs, he compiled and published "Pattern Dictionary and successively published "Commercial Advertising Design, ""The Feeling of Modern Design and Adaptation to the Times," How Thinking can produce new designs" and other articles, and then various representative articles were compiled into a volume named " Art Talk."



文獻

黃鷗波中國風景畫作黑白圖片  
Black-and-white photo of Huang Ou-Po's  
Chinese landscape painting.

20x29.5 cm

20x29.5 cm

約1950年代

CA. 1950s

黃承志先生收藏

Collection of Mr. Huang Cheng-Zhi

黃鷗波於1943年至1946年在中國揚州擔任通譯官時，常與當地文人交遊。閒暇之餘，四處寫生，記錄各地名勝風光。1950年代，陸續創作以中國風景為題之作，以茲紀念。

When Huang Ou-Po served as an interpreter in Yangzhou of China from 1943 to 1946, he often interacted with local literati. In his spare time, he sketched everywhere and recorded the scenic spots in various places. In the 1950s, he successively created works with Chinese landscape themes as a commemoration.

## 朱芾亭 Chu Fu-Ting

朱芾亭（1904 -1977），本名木通，嘉義人。長於漢詩、書畫，與林玉山創辦春萌畫會，多次入選臺、府展東洋畫部。1935年赴中國蘇杭繪畫觀光，在廈門、上海、蘇杭、南京各地寫生，畫風逐漸轉變為水墨和淡彩的創作風格。晚年成立春陽堂中醫診所，懸壺濟世，以行醫救人為職志。

Chu Fu-Ting (1904-1977), was born in Chiayi and his birth name was Mu-Tong. He specialized in Chinese poetry, calligraphy and painting, and founded Chun Meng Painting Association with Lin Yu-Shan. He has been selected for the Oriental Painting Department of Taiwan Fine Arts Exhibition many times. In 1935, he went on a painting tour to Suzhou and Hangzhou in China, and sketched in Xiamen, Shanghai, Suhang and Nanjing. His painting style gradually changed to a creative style of ink and pastel colors. In his later years, he established Chun Yang Tang Traditional Chinese Medicine Clinic, which was dedicated to saving people.



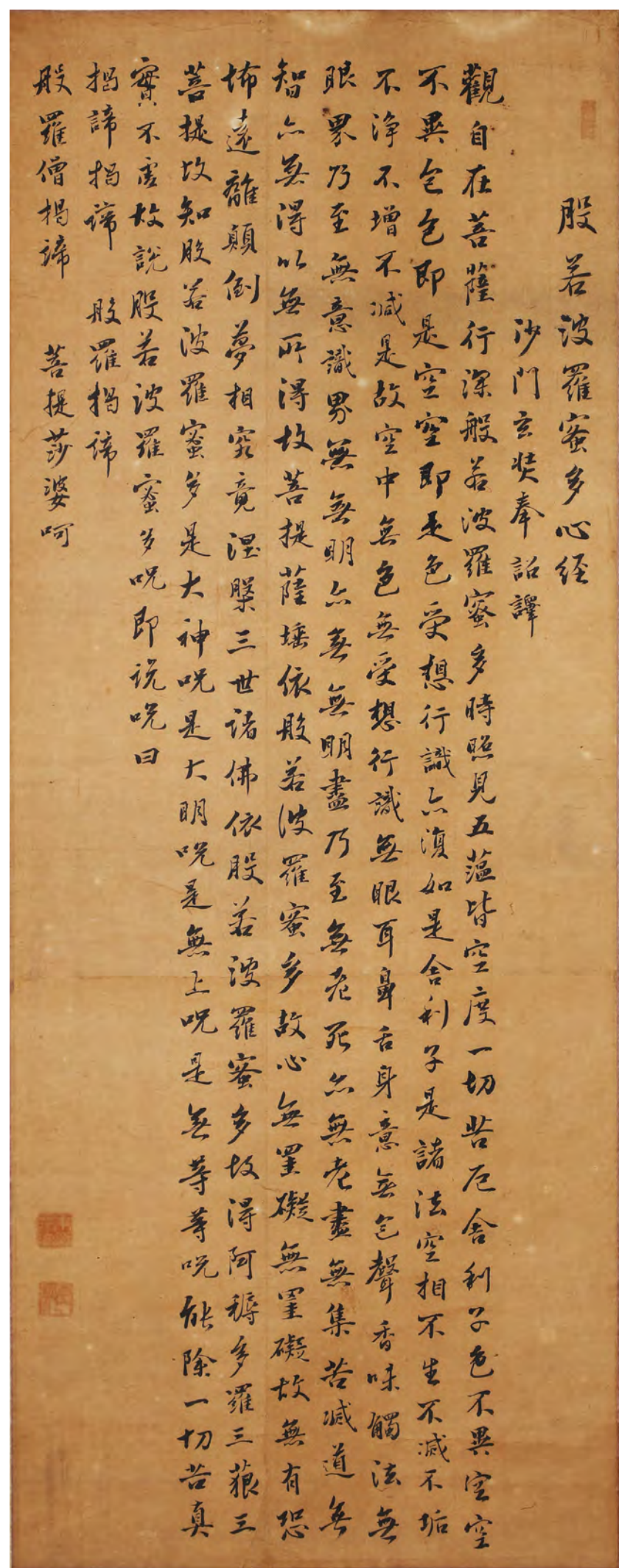
## 花鳥 Flowers and Birds

朱芾亭	Chu Fu-Ting
紙本設色	Coloring on paper
138x33cm	138x33cm
1935	1935
紀雅博先生收藏	Collection of Mr. Chi Ya-Po

朱芾亭早年潛心於詩書畫創作，繪畫方面因為參加春萌畫會受林玉山指導，致力於南畫山水與寫生花鳥的研究。本作以石上喜鵲為主題，透過濃淡合宜的墨色，表現翎毛與岩塊的層次，其旁陪襯不同花樹，並有大片留白平衡結構，呈現疏朗有致的畫面效果。

Chu Fu-Ting devoted himself to poetry, calligraphy, and ink painting in his early years. He was instructed by Lin Yu-San at the Chun Meng Painting Association and devoted himself to the study of southern landscape painting and life drawing of flowers and birds. In this painting, the magpie on the rock is featured as the theme, and the layers of plumes and rock formations are expressed through the use of appropriate shades of ink. The painting is accompanied by a variety of flowers and trees, and there is a large amount of white space to balance the structure, creating a sparse and coherent effect overall.





### 般若波羅蜜多心經

## The Maha Prajna Paramita Heart Sutra

朱芾亭	Chu Fu-Ting
紙本書法	Calligraphy on paper
118.5x46.5cm	118.5x46.5cm
年代不詳	Date Unknown
朱佩如小姐收藏	Collection of Miss Chu Kan-Ju

朱芾亭兼擅書畫，林玉山曾評其書法為「有韻有神，頗有造詣」，甚是肯定。晚年多以北宋四大家米芾外拓筆意自運，鋒芒畢露，然此幅《心經》行筆流暢、宛轉有致，展示沐手書經時的虔誠與靜穆。

Chu Fu-Ting is adept at both calligraphy and ink painting, and Lin Yu-San once praised his calligraphy as "rhythmic, captivated, and quite sophisticated," which is most affirming. In his later years, he often showily displayed his own calligraphy in the style of Mi Fu, one of the four great masters of the Northern Song Dynasty, but this work, "The Heart Sutra," is a smooth, flowing piece that reflects the reverence and serenity of the hand that is writing the sutra.



### 李白謝公亭詩句

## Li Bai's Poem: Pavilion of Xie Gong

朱芾亭	Chu Fu-Ting
紙本書法	Calligraphy on paper
99x29.2cmx2	99x29.2cmx2
1974	1974
李火炎先生收藏	Collection of Mr. Lee Huo-Yen

本幅作品出自李白五言律詩〈謝公亭〉頸聯對句，是一首贈別友人、睹物思情的感懷之作。朱芾亭摘取春秋兩季美景的頸聯，將詩作惆悵之原意轉為豁然情緒，正與其寓內斂於暢快的筆意相符合。

This work is excerpted from the second couplet of Li Bai's pentasyllabic regulated verse "The Pavilion of Xie Gong," a sentimental piece of writing in which he is bidding farewell to a friend and reminiscing about the memories of the past. Chu Fu-Ting has taken this couplet describing the beautiful scenery of spring and autumn and transformed the original melancholic meaning of the verse into an optimistic one, which is in keeping with his intention to be restrained and free-flowing.



## 人來秋水 People Coming to Autumn Waters

朱芾亭	Chu Fu-Ting
紙本設色	Coloring on paper
33.4x27cm	33.4x27cm
1940	1940
朱侃如小姐收藏	Collection of Miss Chu Kan-Ju

朱芾亭於1940年後逐漸減少畫會的參與，以春萌畫會的活動為主。其膠彩作品曾多次入選臺展，但現今皆已散佚。平時以詩書畫的創作自娛，尤其是水墨小品，主要用以饋贈親友或寫意抒情。本作完成於前往中國研究繪畫之後，描繪秋高氣爽時節，高士攜童外出散心之畫面，在蕭瑟的氣氛下呈現獨特的高雅韻致。

After 1940, Chu Fu-Ting gradually reduced his participation in painting associations, focusing mainly on the Chun Meng Painting Association. His gouache paintings were selected numerous times for the Taiwan Art Exhibition, but they are now all lost. In his everyday life, he created poems, calligraphy and ink paintings for his own amusement, especially ink drawings, which were mainly used as souvenirs for his friends and relatives, or to express his sentiments in painting. This painting was completed after a trip to China to study Chinese painting. It depicts the scene of a nobleman and his servant enjoying a promenade in the cool autumn weather, creating a unique and elegant atmosphere in a somber setting.

## 孤舟晚渡 Boating at Night Alone

朱芾亭	Chu Fu-Ting
紙本設色	Coloring on paper
33x27cm	33x27cm
1940	1940
朱佩蘭女士收藏	Collection of Ms. Chu Pei-Lan

朱芾亭自早年即喜創作，參加春萌畫會，致力於開創自身的藝術生涯。1935年5月，朱氏前往蘇州、杭州一帶遊歷，研究中國繪畫。本作可見此時研究成果，以山水、孤舟托物寄興，傳達文人畫的隱逸氣韻。

Chu Fu-Ting enjoyed creating paintings since his early years and participated in the Chun Meng Painting Association to pursue his artistic career. In May 1935, Chu traveled to Suzhou and Hangzhou to study Chinese paintings. This painting shows the results of his research at that time, featuring landscapes and an isolated boat, conveying the secluded atmosphere of literati paintings.



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## 文化典型 *Typical Culture*

甄溟、韓青濂、蔣青融

Zhen Ming, Han Ching-Lien and Chiang Ching-Jung

甄溟、韓清濂與蔣青融雖來自中國不同省份，美術學習背景歷程各異、在臺期間或長或短，透過遊歷或定居，與嘉義產生地方性連結與彼此交集。此外，三人書畫創作雖有類型及流派之別，或並行新舊、或維繫正統、或表意抒情，皆具有將清末民初時期各地傳統典型在臺復興、推展之重要意義。

Although Zhen Ming, Han Ching-Lien and Chiang Ching-Jung were from different provinces of China, their experience of learning art and their period in Taiwan were different; however, they created connections and interactions with Chiayi through traveling or living here. In addition, although their ink paintings are of different types and styles, they are of great significance in reviving traditions from various places in Taiwan during the era of the Republic of China.



## 甄溟 Zhen Ming

甄溟（1909-2004），字奉三，河北博野人。1936年入北平私立京華美術學院國畫系，師承京津畫派吳熙曾。1949年隨軍隊來臺，1959年任教於嘉義師範。戰後水墨畫面臨現代化的考驗，其仍以文人畫自期，精研古法，融合博采數家之長，著書立言，維繫古典的藝術精神與人文價值。

Zhen Ming (1909-2004), was born in Boye County in Hebei Province, China. His courtesy name was Fung-Sa. He entered the Department of Chinese Painting of Peking Private Jinghua Art College in 1936, and learned from Wu Xi-Zeng of the Beijing-Tianjin painting style. Zhen Ming came to Taiwan with the army in 1949 and taught at Chiayi Normal University in 1959. After the war, ink painting faced the test of modernization. However, he still relied on literati painting, studied ancient methods, integrated the strengths of several painters, and wrote books to maintain the classical artistic spirit and humanistic value.



## 做郭河陽筆意 Landscape after Guo Xi

甄溟	Zhen Ming
紙本設色	Coloring on paper
56.2×26.6cm	56.2×26.6cm
1960年代	1960s
嘉義市立美術館典藏	Collection of Chiayi Art Museum

甄溟自1959年起任職嘉義師專，擔任美術教職。其山水畫風受李郭派影響最大，旁及元明文人意趣，廣采博取，自成一格。本作仿做郭河陽（郭熙）筆意，具有典型蟹爪樹、雲頭石、平遠構圖等元素，加上元人「一河兩岸」圖式，特顯遼闊幽深。由畫上題識可知，本作繪於嘉師時期，顯示當時創作及推展水墨教學的重要成果。

Zhen Ming has been teaching art at Chiayi Normal University since 1959. His landscape ink painting style is strongly influenced by the styles of Li Cheng and Guo Xi, alongside the literati styles of the Yuan and Ming periods, to form a distinctive style of his own. This painting is modeled on the brushwork of Guo Heyang (Guo Xi), with typical elements such as crab-clawed trees, clustered rocks and a wide composition which, together with the Yuan style of "a river separating two shores," makes the painting particularly vast and esoteric. The inscription on the painting indicates that it was painted during the Chiayi Normal University period, an important achievement in the creation and promotion of ink and wash painting at that time.

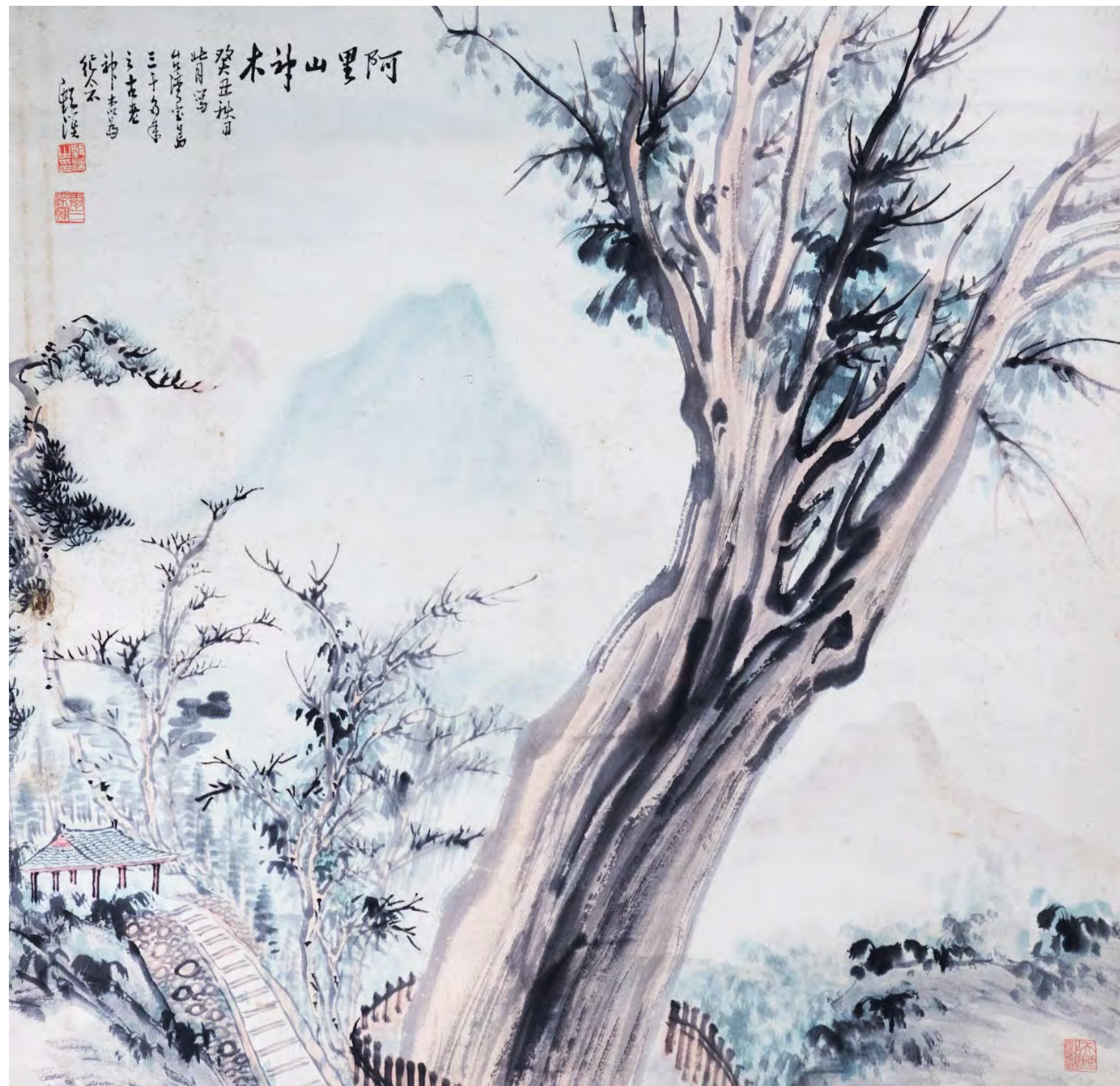
## 姊妹潭 Sisters' Ponds

甄溟	Zhen Ming
紙本設色	Coloring on paper
38.5 × 44cm	38.5 × 44cm
1974	1974
甄依蕾小姐收藏	Collection of Miss Zhen Yi-Lei

本作係以傳統淺絳山水技法融合寫生經驗而成，呈現甄溟在臺復興京津畫派的正統之外，並曾採取在地景點入畫的方式，進行現代化的試驗。畫中描繪阿里山名勝姊妹潭的二個湖泊，以「相思亭」為中心，透過「背寫」其大意，回憶早年遊歷嘉義名勝時的大致意象，連結古畫與現實，頗為獨特而有趣。

This painting is a combination of traditional landscape techniques using light crimson shading and the experience of life-drawing, which shows that Zhen Ming not only revived the orthodoxy of the Beijing-Tianjin style of ink painting in Taiwan, but also adopted the method of incorporating local scenery into his paintings as an experiment in modernization. The painting depicts the two lakes of Alishan's famous Sisters' Lake, with the "Acacia Pavilion" as the centerpiece, and recalls the general imagery of his early visits to Chiayi's scenic spots through the "memory depicting," linking ancient paintings with the reality, which is quite unique and intriguing.



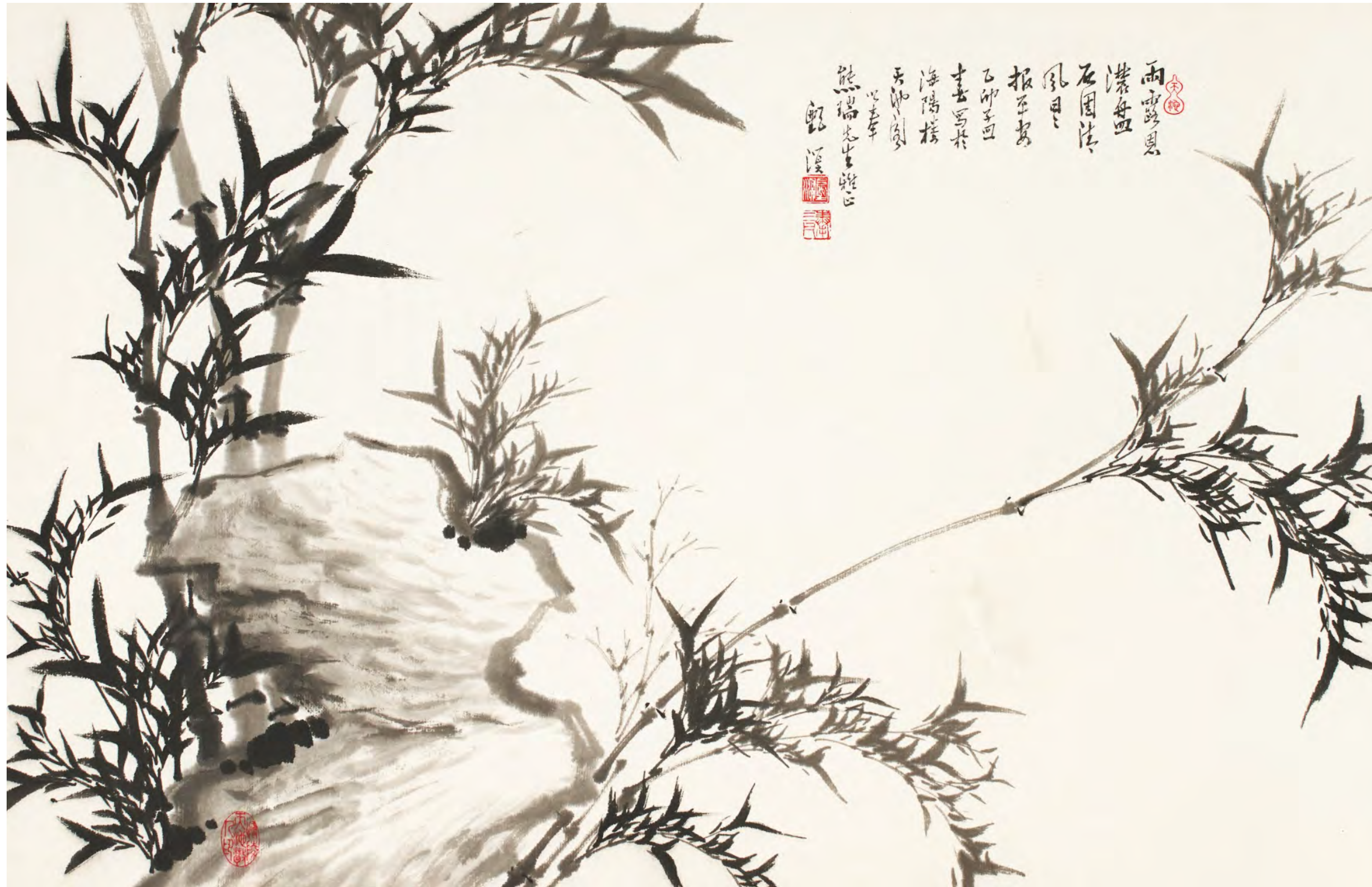


## 阿里山神木 Alishan Ancient Cypresses

甄溟	Zhen Ming
紙本設色	Coloring on paper
67.5x69.2cm	67.5x69.2cm
1973	1973
嘉義市立美術館典藏	Collection of Chiayi Art Museum

甄溟定居於嘉義期間，受到當時寫生風氣的影響，將中國傳統畫的技法與現地風景結合，本作即為其例。根據圖中題識可知，甄氏離開嘉義師專後，根據「背寫」方式，回憶多年前遊歷阿里山時，呈現自己對樹齡三千多年神木的讚嘆感懷之情！

When Zhen Ming settled in Chiayi, he was influenced by the style of life-drawing at that time, combining traditional Chinese painting techniques with local landscapes, and this painting is one of the examples. According to the inscription, this painting was completed after he left Chiayi Normal University. Based on the method of "memory depicting," Zhen recalled his visit to Alishan many years ago, where he expressed his admiration and nostalgia for the sacred trees of more than 3,000 years of age!



## 竹石圖 Bamboo and Rock

甄溟	Zhen Ming
紙本水墨	Ink on paper
44x69cm	44x69cm
1975	1975
劉建宏先生收藏	Collection of Mr. Liu Cheng-Hong

甄溟畫風雖以李郭畫派山水畫為創作與教學重點，然偶爾應朋友之邀創作墨竹，藉以遣興並聯絡友誼。墨竹出現於北宋，流行於金元時期，屬於文人墨戲一類，經常與石頭搭配，成為竹石圖類型，突顯文人的堅貞志節。本作描繪新篁數株倚石叢生，在微雨斜風中，竹幹與枝葉搖曳生姿，展現輕柔飄逸的雅緻美感。

Even though Zhen Ming's style is largely based on the styles of Li Cheng and Guo Xi as its focus of creation and teaching, he occasionally makes ink bamboo paintings at the invitation of his friends to amuse himself and to keep in touch with them. Ink bamboo originated in the Northern Song Dynasty, popular in the Jin and Yuan dynasties, belonging to the literati ink painting category, often paired with stones, resulting in the composition of bamboo and stone, highlighting the determination and spirits of literati. This painting depicts a few bamboo sprouts leaning against rocks, and in the breeze and drizzle, the bamboo trunks and branches sway, displaying a gentle and elegant aesthetic.

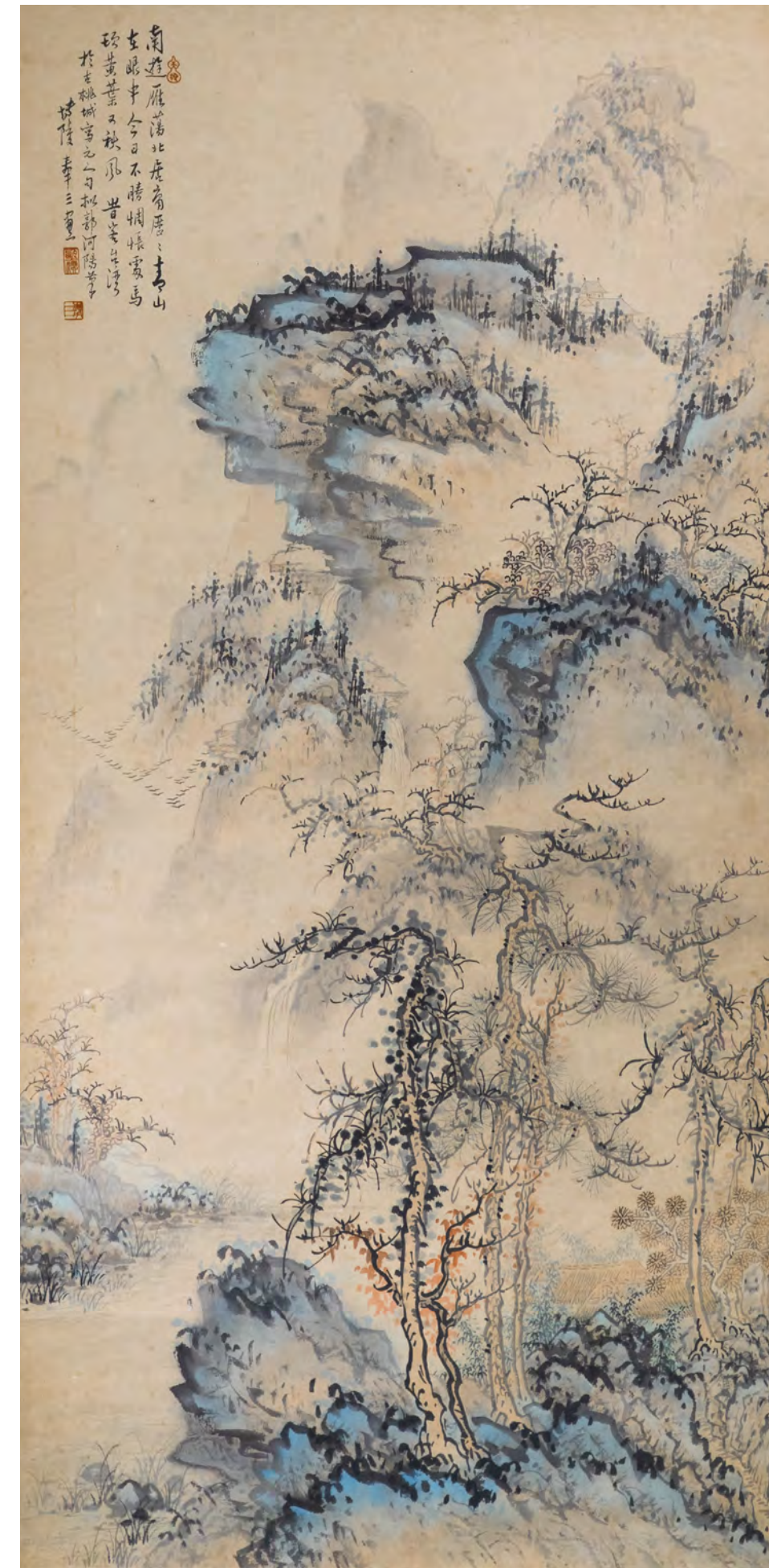


## 溪山流泉 Flowing Springs

甄溟	Zhen Ming
紙本設色	Coloring on paper
60x30cm	60x30cm
1978	1978
私人收藏	Private collection

甄溟畢業於北京京華美術學院，師承金城嫡系的吳鏡汀，是民國時期京津畫派嫡傳弟子，也是其畫派南渡臺灣的重要傳人，作品呈現李郭北方山水畫傳統的經典特色。本作構圖類似郭熙《早春圖》左方局部，結合淡設色青綠技法，並有造型多變的岩石、平緩遠山以及曲折溪流湍瀑和平臺小亭，趣味盎然。

Zhen Ming graduated from the Beijing Jinghua Academy of Fine Arts under the lineage of Wu Jing-Ting of Jincheng style. He is a direct disciple of the Beijing-Tianjin Style of Painting during the Republic of China era, and an important descendant that promotes this style of painting to Taiwan, his works present the classic features of the northern landscape painting tradition of Li Cheng and Guo Xi. The composition of this work resembles the left part of Guo Xi's "Early Spring," combining light and green shading technique and featuring versatile rocks, distant mountains, as well as winding streams and waterfalls and pavilions, making for an entertaining scene.



## 松澗流泉 Pine Stream with Flowing Spring

甄溟	Zhen Ming
紙本設色	Coloring on paper
121.5x58.5cm	121.5x58.5cm
年代不詳 (1978以前)	Date Unknown (Before 1978)
嘉義市立美術館典藏	Collection of Chiayi Art Museum

北宋李成、郭熙所代表的李郭畫派，與董源、巨然所代表的董巨畫派，是中國山水畫中的兩大重要流派。甄溟鑽研並熟悉各朝代文人畫技法，本幅為早年來嘉時期所作，畫中題識「擬郭河陽筆」顯示其受李郭派之影響，雙松、雲頭山峰及茅亭草屋皆其特色，突顯甄溟所屬京津畫派的歷史淵源。

The Li and Guo styles of painting, epitomized by Li Cheng and Guo Xi of the Northern Song Dynasty, and the Dong Ju styles of painting, epitomized by Dong Yuan and Ju Ran, are two of the most important traditions in Chinese landscape painting. Zhen Ming studied and familiarized himself with the techniques of literati ink paintings of different dynasties, and this painting was made during his early years in Chiayi. The inscription of the painting, "Imitating Guo Heyang (Guo Xi)'s brushwork," shows his influence from the Li and Guo styles, with the double pines, the peaks of the cloud-topped mountains, and the thatched pavilion with the grassy hut as its features, highlighting the historical origin of the Beijing-Tianjin style of paintings to which Zhen Ming belonged.



## 谿山覓句 Looking for Inspiration Beside Mountain Stream

甄溟	Zhen Ming
紙本設色	Coloring on paper
107.5x46cm	107.5x46cm
1983	1983
長流美術館典藏	Collection of Chanliu Art Museum

本作採用宋元明巨碑式山水構圖，氣勢宏偉跌宕，墨筆勾勒之後，僅在樹木、崖壁及人物等處，略加色彩。其樹石造型鮮明，來自北宋李成、郭熙，兼採元人筆墨皴法及明人淺絳設色，呈現集大成式的復古風格，顯示民國時期京津畫派注重國粹保存的歷史特色。

This painting employs the composition of Song Yuan Ming monumental landscape painting, with a majestic and dramatic momentum, outlined with ink, and only lightly colored in the trees, cliffs, and figures. The trees and rocks are vividly modeled from Li Cheng and Guo Xi of the Northern Song Dynasty, and the ink and texturing brushwork of the Yuan Dynasty and the light crimson coloring of the Ming Dynasty are also adopted, presenting a comprehensive retro style and demonstrating the historical characteristics of the Beijing-Tianjin style of painting that emphasized the preservation of the national essence in the R.O.C. period.

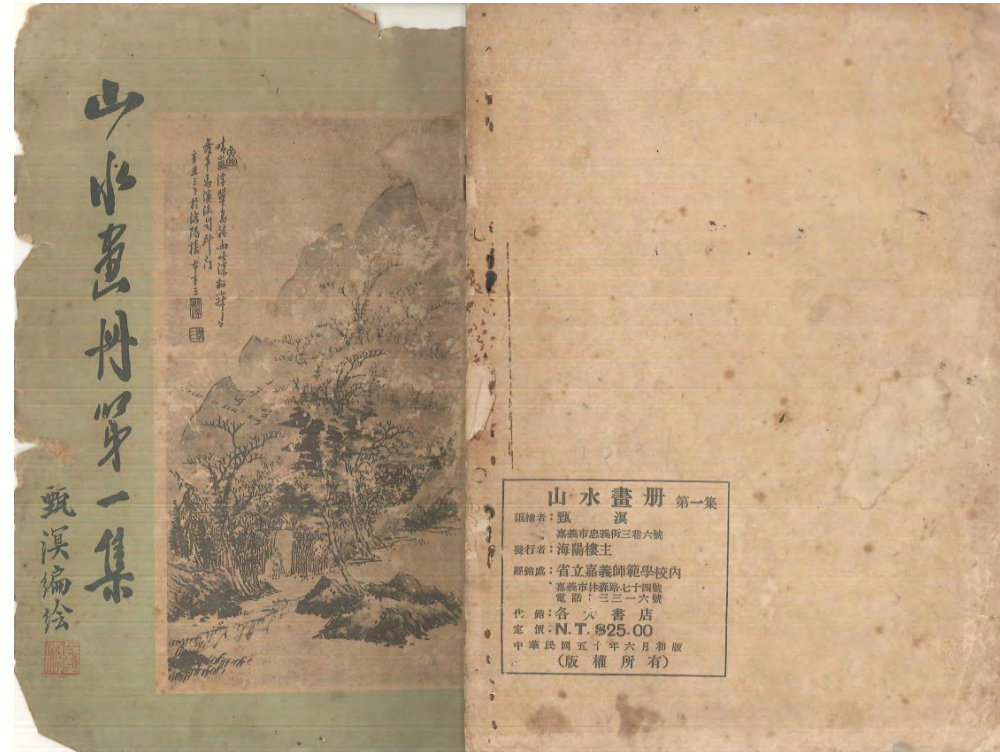
文獻

甄溟《山水畫冊第一集》  
Zhen Ming's "Landscape Painting Album vol. 1."

19x26.5cm	19x26.5cm
1961	1961
曾西蓉先生收藏	Collection of Mr. Zhen Xi Jung

甄溟於1959年於嘉義師範學校擔任美術教師，當時並沒有美術教科書，因此1961年自編《山水畫冊第一集》作為教材。該書結合理論和作品，提供學生學習山水畫技法及臨摹古人之作之參考。

Zhen Ming became an art teacher at Chiayi Normal School in 1959. There were no art textbooks at that time, so he compiled "Landscape Painting Album vol. 1" as teaching material in 1961. This book combines theory and works to provide students with a reference for learning landscape painting techniques and copying ancient works.



文獻

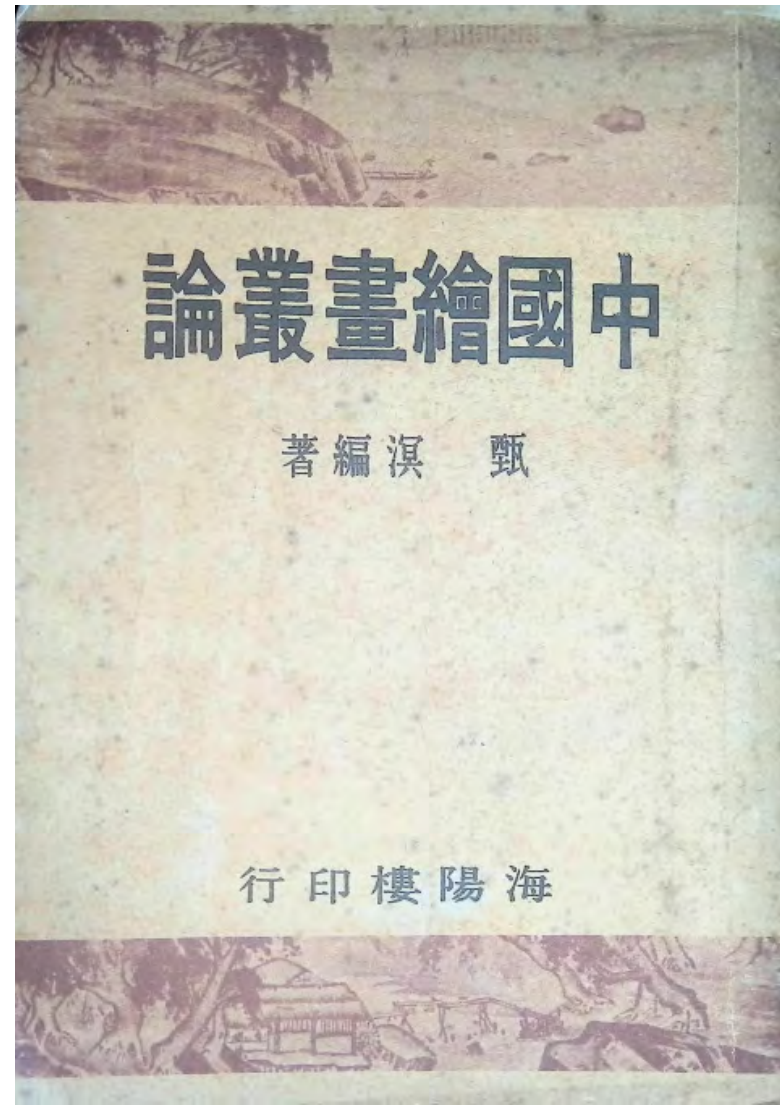
甄溟《甄溟畫集》  
Zhen Ming's "Zhen Ming Painting Collection."

19x26.5cm	19x26.5cm
1969	1969
曾西蓉先生收藏	Collection of Mr. Zhen Xi-Jung

甄溟於1969年出版《甄溟畫集》，有別於《山水畫冊第一集》，其將山水畫的基本繪畫技法明確的分門別類，畫集所收作品全為1969年前創作的山水畫，以供學生臨摹學習。

Zhen Ming published "Zhen Ming Painting Collection" in 1969, which is different from "Landscape Painting Album vol. 1" in that it clearly categorizes the basic painting techniques of landscape painting. The works collected in the album are all landscape paintings created before 1969 for students to imitate and learn.





文獻

甄溟《中國繪畫叢論》  
Zhen Ming's "Chinese Painting Series."

20.5x15cm	20.5x15cm
1969	1969
甄力瑩小姐收藏	Collection of Miss Zhen Li-Yin

甄溟於1969年出版《中國繪畫叢論》，集結二千年中國畫論精華，輯錄歷代先賢名家關於中國繪畫的精闢論述。藉此對中國繪畫精神理想、觀念內涵與形式技法特質等進行歸納、探究和闡發。

Zhen Ming published the "Chinese Painting Series" in 1969, which gathered the essence of two thousand years of Chinese painting theory and compiled incisive discussions on Chinese painting by sages and famous masters from past dynasties. Through this, we can summarize, explore and elucidate the spiritual ideals, conceptual connotations, formal techniques and other characteristics of Chinese painting.



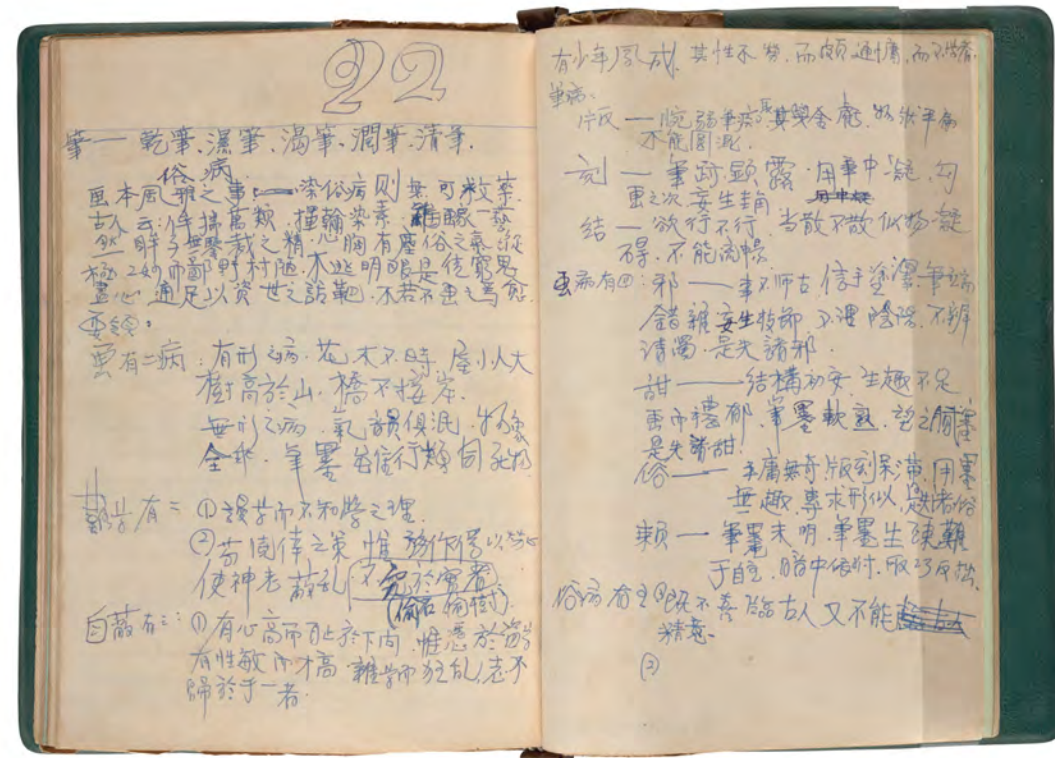
文獻

1973年12月15日甄溟三子甄惠台  
於凌雲畫廊門口留影  
Zhen Ming's third son, Zhen Hui-Tai,  
took a photo at the entrance of Lingyun  
Gallery on December 15, 1973.

9x12.5cm	9x12.5cm
1973	1973
甄皓倫小姐收藏	Collection of Miss Zhen Hao-Lun

1973年12月甄溟假臺北市中山北路凌雲畫廊舉行「甄溟國畫展」，展出百餘幅作品，可謂其移居臺北景美後之首次大型個展。此照為三子甄惠台在凌雲畫廊門口留影。

In December 1973, Zhen Ming held "Zhen Ming Chinese Painting Exhibition" at the Lingyun Gallery on Zhongshan North Road in Taipei City. More than a hundred works were displayed. It was his first large-scale solo exhibition after moving to Jingmei in Taipei. This photo shows the third son, Zhen Hui-Tai, at the entrance of Lingyun Gallery.



文獻

嘉師專時期曾西蓉手抄甄溟美術課筆記  
Zhen Xi-Jung's handwritten notes from  
Zhen Ming's art class during his time at  
Chiayi Normal College.

22x30cm	22x30cm
1971-1972	1971-1972
曾西蓉先生收藏	Collection of Mr. Zhen Xi Jung

曾西蓉於1971年就讀嘉義師專，甄溟為其導師，教授美術科。他除了購買甄溟出版之畫冊作為學習範本，還詳實記錄甄溟上課講授的重點。內容包含畫家的藝術實踐、山水畫的技法、中國各朝代繪畫理論、作品鑑賞等。

Zeng Xi-Jung studied at Chiayi Normal College in 1971, and Zhen Ming was his tutor and taught fine arts. He had not only purchased a picture album published by Zhen Ming as a study model, but also took notes in detail on the key points of Zhen Ming's lectures. The content includes the painter's artistic practice, techniques of landscape painting, painting theories of various Chinese dynasties, appreciation of works and so on.

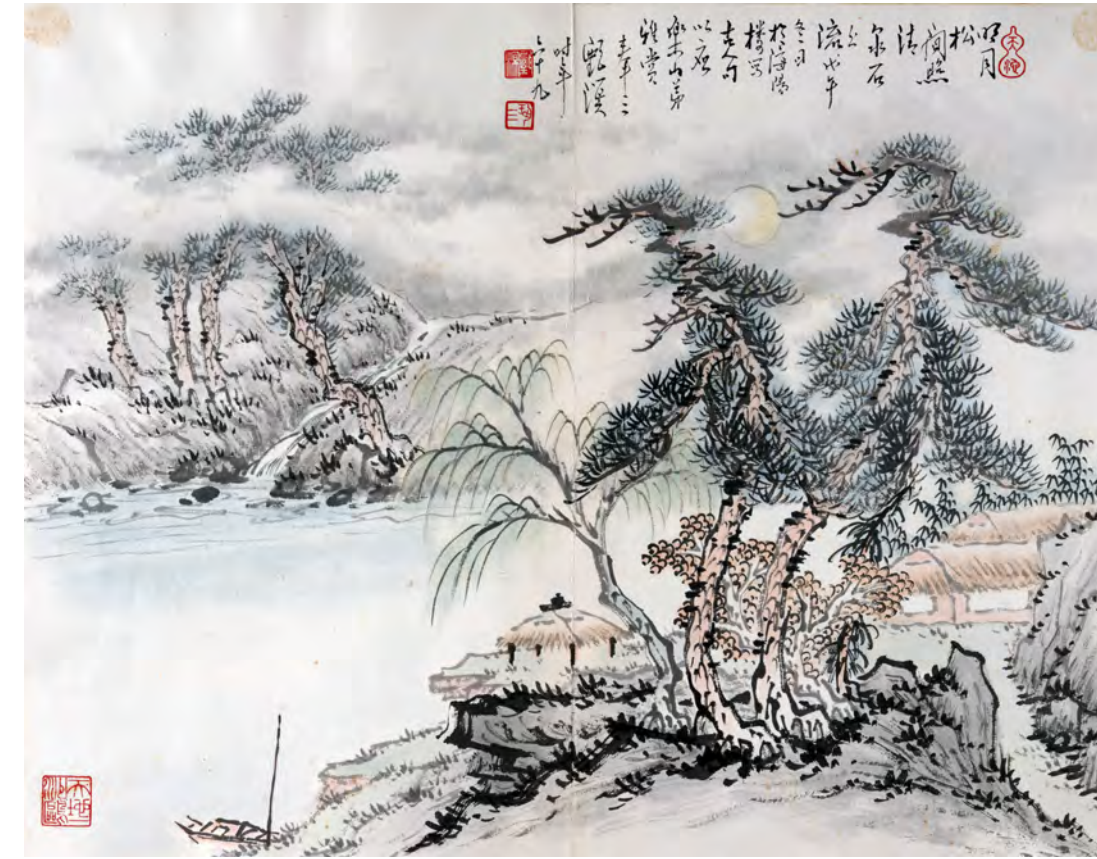
文獻

甄溟作品《王維詩意》  
Zhen Ming's "Wang Wei Poetry."

39.3x48cm	39.3x48cm
1978	1978
嘉義市立美術館典藏	Collection of Chiayi Art Museum
蔡友先生捐贈	Donated by Mr. Tsai Yu

蔡友於1965年就讀嘉義師範，甄溟為其美術的啟蒙老師。除在美術課學習山水畫，還擔任國畫社社長，甚受其師器重。1978年就讀國立藝專時，至景美探望甄溟，獲其在冊頁上作畫留念。

Tsai Yu studied at Chiayi Normal University in 1965, and Zhen Ming was his first art teacher. In addition to studying landscape painting in art class, he was the president of Chinese Painting Club and was highly regarded by his teacher. In 1978, when he was studying at the National Art College, he visited Zhen Ming in Jingmei and was given a painting on the album as a souvenir.



## 韓清濂 Han Ching-Lien

韓清濂（1920-2004），字靜庵，河南博愛人，唐韓愈第40代嫡裔。1939年參加戴笠成立的蘭州特警班，1949年來臺。1973年轉任嘉義縣警察局副局長時，成立靜庵畫廬，創以拓墨作畫，墨在意先，隨興而植，補筆雲山勝水，不落前人窠臼，饒有天趣。

Han Ching-Lien (1920-2004), was born in Boai County of Henan Province, China. His courtesy name was Jing-An and he was the 40th direct descendant of Han Yu. In 1939, he joined the Lanzhou Special Police Squad established by Dai Li and came to Taiwan in 1949. In 1973, when he was transferred to the post of deputy chief of the Chiayi County Police Department, he established Jing An Painting House and started painting with rubbing ink. The ink was used to express the idea and then the painting was created depending on the mood. His paintings were filled with clouds, mountains and rivers. These works did not follow the corny styles of predecessors and were full of natural charm.



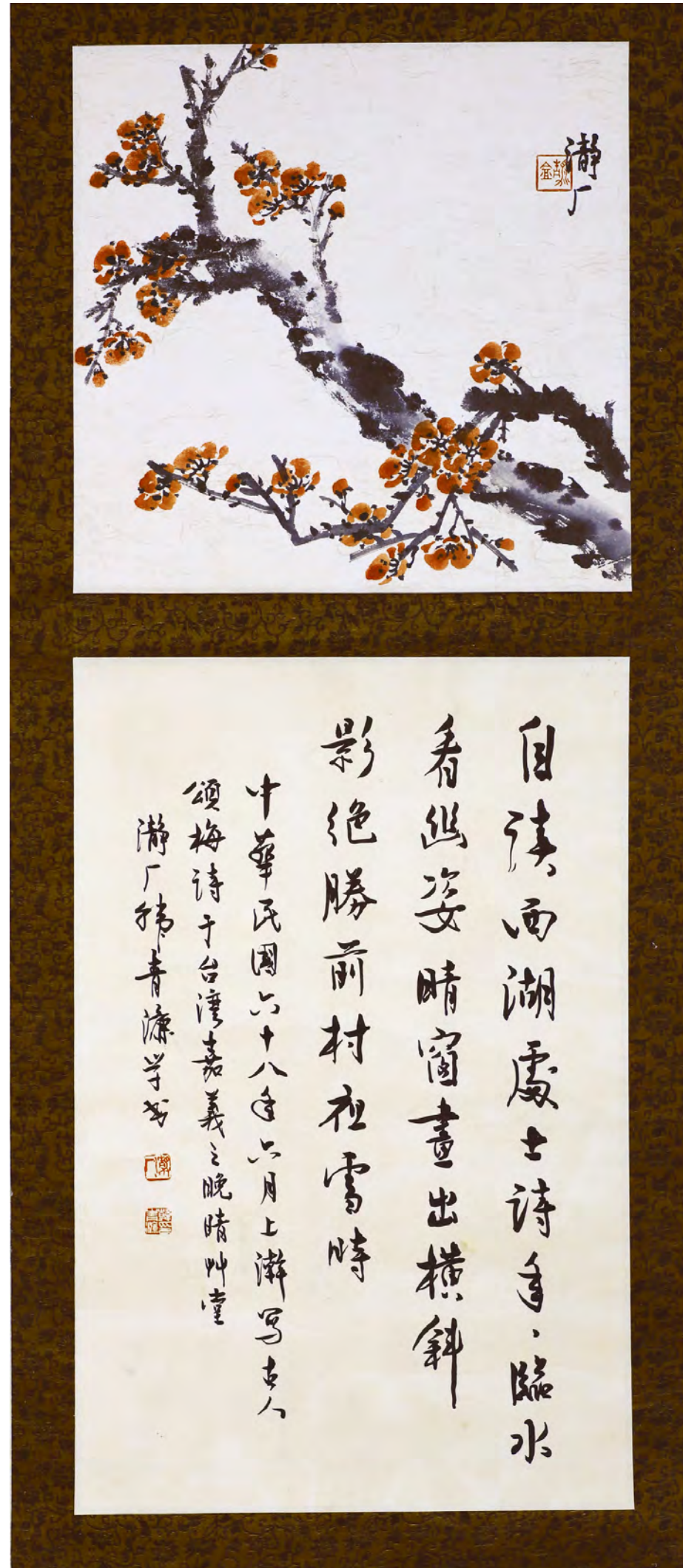
## 晚山青詞意 Meaning of Late Mountain Green

韓清濂	Han Ching- Lien
紙本設色	Coloring on paper
114.5x28.3cm	114.5x28.3cm
1956	1956
私人收藏	Private collection

韓清濂為韓愈嫡裔，1949年隨軍隊來臺，原任天津警察局職務，來臺仍繼續擔任警界工作。本作為1956年在臺北木柵間雲山房所畫，技法成熟，風格清新，承襲元末黃公望、王蒙、倪瓚淺絳山水畫體系，與1970年代以後的拓墨畫風大相逕庭，是韓氏十分珍貴的早期之作。

Han Ching-Lian, a descendant of Han Yu, followed the army to Taiwan in 1949, where he originally served in the Tianjin Police Bureau and continued to work in the police force. This painting was created in 1956 in the Cloud Mountain Room in Taipei, with a mature technique and a refreshingly style, inherited from the landscape paintings of late Yuan dynasty's Huang Gong-Wang, Wang Meng and Ni Zan, and differs greatly from the topographic ink painting styles of the 1970s and later, making it one of Han's most valuable early works.





## 梅花/古人頌梅詩 Poem: Plum Blossoms/ The Ancients Praise of Plum Blossoms

韓清濂	Han Ching- Lien
紙本設色/紙本書法	Coloring on paper / Calligraphy on paper
86.5x34.5cm	86.5x34.5cm
1979	1979
嘉義市立美術館典藏	Collection of Chiayi Art Museum

本幅裝裱雖不合古制，然詩畫合一卻相得益彰，不失優雅意蘊。韓氏以山水名家，被趙天行譽為「嘉義畫壇四君子」之一，顯見其高潔人品。書作內容為宋代詩人陳與義七言絕句《和張規臣水墨梅五絕》，吟詠梅花的絕勝幽姿。

Although the frame of this painting is not in accordance with the traditional method, the poem and painting complement each other well, showing the elegant sense of the painting. Han Ching-Lian was famous for his landscape ink paintings and was honored by Chao Tien-Hsing as one of the "Four Gentlemen of Chiayi Art," which is a clear indication of his noble character. The book is a seven-character poem by the Song Dynasty poet Chen Yu-Yi, "Concord with Zhang Gui-Chen's Ink Plum Blossoms," in which he recites the beauty of the plum blossoms.

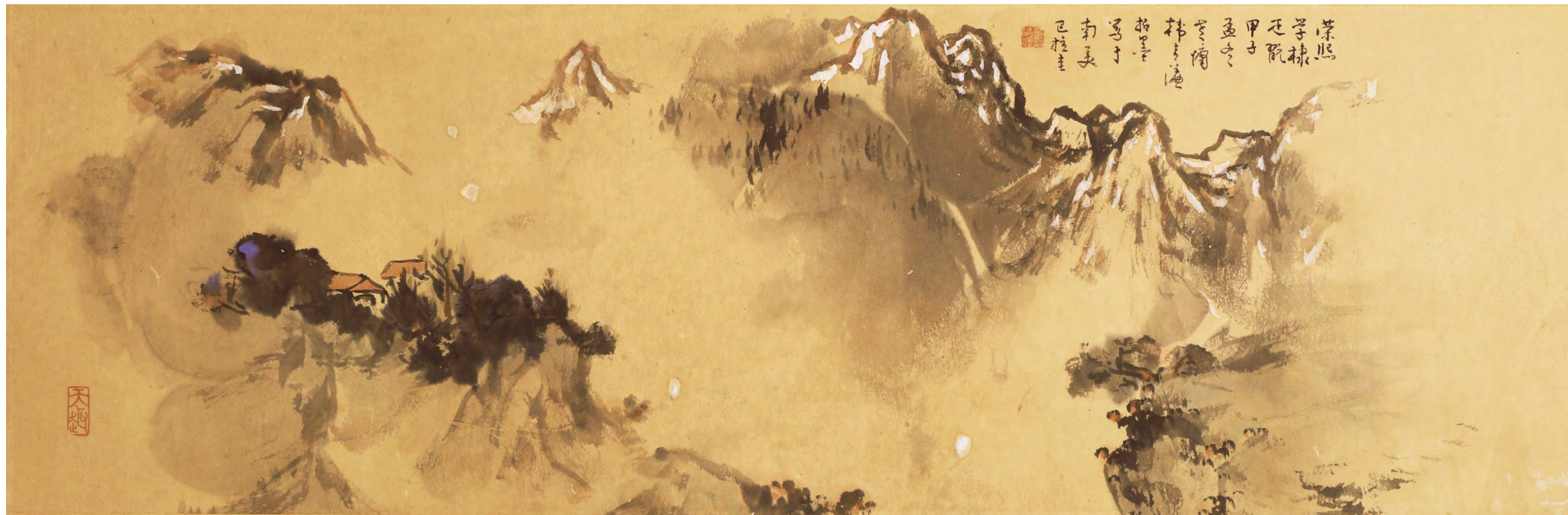


## 拓墨寫景 Topographic Ink Landscape

韓清濂	Han Ching- Lie
紙本設色	Coloring on paper
60x180cm	60x180cm
1980	1980
何明宗董事長收藏	Collection of Mr. Ho Ming-Zong

1980年新春，韓清濂應嘉義友人何明宗邀請，以本拓墨山水相贈，堪稱其生涯中少見的大幅尺寸。本作中拓墨基底變化多端，乍見似無章法，然在韓氏巧手整理下，勾勒出重巖、飛瀑、林巒、茅舍，再綴以紅、白花朵，在葱翠蒼鬱之中，突顯春色滿園的喜悅氣氛。

In the spring of 1980, at the invitation of his friend Ho Ming-Chung of Chiayi, Han Ching-Lian gifted him with this topographic ink landscape, which is one of the few large-scale works of his professional life. The topography and ink base of this work is so varied that at first glance it appears to be unstructured, but with Han's skillful handling, the rocks, waterfalls, forests, and thatched cottages are outlined and decorated with red and white flowers, emphasizing the joyous atmosphere of a garden full of springtime colors amidst the verdure and greenery.



## 秋山積翠 Greenery Autumn Mountains

韓清濂	Han Ching-Lien
紙本設色	Coloring on paper
30x95cm	30x95cm
1984	1984
蔡榮熙老師收藏	Collection of Mr. Tsai Jung-Xi

1973年，韓清濂任嘉義縣警察局副局長時，成立澗庵畫廬，教授拓畫技法。本作為韓氏前往南美洲巴拉圭時之創作，而後贈予門生蔡榮熙收藏。韓氏將墨潑於玻璃、塑膠之上，再用宣紙拓印，形成畫面上凹凸有致的造型肌理。此後按其分布略施補筆，山水、樹石、茅亭一一浮現，共譜氣勢宏偉的自然巨構。

In 1973, when Han Ching-Lien was the deputy chief of the Chiayi County Police Bureau, he founded the Ching-An Ink Painting Studio to teach topography techniques. This painting was made while Han was traveling to Paraguay, South America, and was later given to his student, Tsai Rong-Xi, to keep in his collection. Han splashed ink on glass and plastic, and then used rice paper to make a topography, creating a texture of unevenness on the surface of the painting. By applying additional brushstrokes according to their distribution, landscapes, trees, rocks, and pavilions emerge one by one, creating a majestic natural structure.



文獻

1979年韓清濂、任博悟參加畫展合照  
Han Ching-Lien and Ren Bo-Wu took  
a photo in an exhibition in 1979.

12x9xcm

12x9xcm

1979

1979

沈梵瑩小姐收藏

Collection of Miss Shen Fan-Ying

1979年沈紹鈞與韓清濂（左）、任博悟（右）參加畫展。三人除了藉由繪畫交流之外，同為京劇愛好者，定期參加票友社聚會，增進彼此情誼。

In 1979, Shen Shao-Jun, Han Ching-Lien (the left one) and Ren Bo-Wu (the right one) participated in the art exhibition. In addition to communicating through painting, the three of them are also Peking Opera enthusiasts and regularly attend gatherings of the Fan Club to enhance their friendship with each other.

## 蔣青融 Chiang Ching-Jung

蔣青融（1922-2015），本名峨誠，湖南常德人，1945年入南京美專師範系。1949年隨軍隊來臺後在初中任教，1962年轉任梅山初中，課餘以尋梅為樂。其以「蔣式梅花」聞名於臺灣畫壇，墨韻婉轉迴繞，運筆蒼勁，透顯文人書畫雅逸性情，將文人精神融入水墨的實踐。

Chiang Ching-Jung (1922-2015), his birth name was Er-Cheng, was born in Changde County in Hunan Province, China. In 1945, he entered the Normal Department of Nanjing Academy of Fine Arts. After coming to Taiwan with the army in 1949, he taught in a junior high school. In 1962, he was transferred to Meishan Junior High School. He enjoyed looking for plum blossoms after school. He was famous in Taiwanese painting circles for his "Chiang Style Plum Blossom." The lingering charm of his ink is gentle and winding, and his brushwork is vigorous, revealing the elegant temperament of literati calligraphy and painting, and integrating the literati spirit into the practice of ink painting.



## 水仙 Narcissi

蔣青融	Chiang Ching- Jung
紙本彩墨	Color ink on paper
135.5x69cm	135.5x69cm
1972	1972
國立臺灣美術館典藏	Collection of National Taiwan Museum of Fine Arts

蔣青融愛以梅、蘭、竹、菊、荷來表現文人意趣，然水仙主題甚少，更顯其珍貴。本作水仙花葉以淡墨勾勒，再略施色彩，光澤如玉。其側大石則以淡墨快筆寫出，再以濃墨點苔。水岸上竹籬幾竿，6隻八哥鳥悠閒棲息其上，姿態殊異，呈現清雅古淡的趣味。

Chiang Ching-Jung is fond of using plums, orchids, bamboo, chrysanthemums and lotus to express literati pleasures, yet the subject of daffodils is rare, which makes it precious. In this painting, the daffodil flowers and leaves are outlined in light ink, with a slight application of color, making them as glossy as jade. The boulders on the side are drawn in light ink and then dotted in thick ink as moss. On the water bank, there are a few bamboo poles and six pugs perched on them with different postures, presenting an elegant and quaint atmosphere.





## 竹 Bamboos

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蔣青融	Chiang Ching- Jung
紙本水墨	Ink on paper
35 x 46.5cm	35 x 46.5cm
1970-80年代	1970-80年代
簡茂興校長收藏	Collection of Principal. Chien Mao-Shin

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1962年，蔣青融任教於嘉義梅山初中，結識同校教師簡茂興，兩人交情甚篤。蔣氏以「墨竹」隱含的畫外意給予勉勵，並題「心中有箇不平事，盡寄縱橫竹幾枝」。本作呈現雙竹勢若沖天、枝葉挺勁的氣勢，竹葉則以墨色濃淡來表現遠近及光影變化，使本作甚具生意。

In 1962, when Chiang Ching-Jung was teaching at the Meishan Junior High School in Chiayi, he met a fellow teacher, Chien Mao-Hsing, and the two became close friends. Chiang encouraged him with the hidden meaning of "ink bamboo" and inscribed it with "If there is injustice in the mind, try to express it with a few bamboo branches." This painting depicts two bamboos with a strong momentum and sturdy leaves, while the leaves are painted with shades of ink to express the changes in distance and light, making this painting very lively.

## 綽約冰姿(書畫合一) Graceful Posture (Calligraphy and Painting)

蔣青融	Chiang Ching- Jung
紙本設色/紙本書法	Coloring on paper / Calligraphy on paper
54x75.5cm	54x75.5cm
1999	1999
簡茂興校長收藏	Collection of Principal Chien Mao-Shin

自宋代起，文人畫開始注重「詩畫合一」的理念，加上畫上題詩風習的流行，形成詩書畫「三絕」共展的藝術。此件畫芯中央墨繪粗壯梅幹，其餘細枝前後互出，梅花以白描勾勒，姿態生動。題畫詩外，兩側並有「星霜萬點，玉樹千叢」對聯，互相襯托，突顯梅花不畏嚴冬的堅韌生命力。

Ever since the Song Dynasty, literati paintings began to value the concept of "poetry and painting in unity," along with the growing popularity of inscribing poems on paintings, thereby forming the art of poetry, calligraphy, and painting, the "three absolutes" of the art. In the painting's center, a thick plum trunk is painted in ink, while the other thin branches are interspersed with plum blossoms sketched in simple strokes in a lively manner. In addition to the poem inscribed on the painting, there is a couplet on both sides of the painting that reads, "ten thousand starry frosts and thousands of jaded trees," which complements each other and emphasizes the resilience of the plum blossoms in braving the harsh winters.





## 疏影寒光 Sparse Shadows and Cold Light

蔣青融

紙本設色

35x136cm

2003

財團法人梅山文教基金會典藏

Chiang Ching- Jung

Coloring on paper

35x136cm

2003

Collection of Meishan Cultural  
and Educational Foundation

蔣青融擅畫墨梅，1960年代因愛梅而擇居嘉義梅山，並任教於梅山國中，退休後居於梅山晚晴畫室專心作畫。蔣氏作梅，先以拓印方式製造老幹斑駁肌理，再加不同濃淡墨筆製造光影效果，枝上略點白梅，意態悠閒高尚。為增添背景氛圍，多以花青墨綠全紙暈染，在雲霧瀰漫中突顯冬季的嚴寒氣候。

Chiang Ching-Jung excelled in painting plums in ink. In the 1960s, his fondness for plums led him to reside in Meishan, Chiayi, where he taught at Meishan Junior High School, and after his retirement, he lived in Meishan's Wan Ching Studio, dedicated to painting. When Chiang paints plums, he first uses topography to create the patchy texture of old trunks, and then adds different shades of ink to create the effect of light and shadow, with some white plums on the branches, creating a leisurely and noble atmosphere. To enhance the ambience, the painting is often tinted with blue, green, and ink on paper, emphasizing the cold winter weather in the midst of clouds and mist.



文獻

蔣青融《青融書畫記》  
Chiang Ching-Jung's "Ching Jung  
Calligraphy and Painting."

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15x20.5cm	15x20.5cm
1987	1987
蔣明秀小姐收藏	Collection of Miss Chiang Ming-Hsiu

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1987年9月出版的《青融書畫記》是蔣青融的第五本著作。書中收錄梅花畫作41幅、書法2幅、照片13張、文章19篇，內容非常豐富。而〈寫梅十年〉、〈我畫梅花〉等文章，更有助於大眾了解他為何專注於梅花的創作心境。

"Ching Jung Calligraphy and Painting" was published in September 1987, and it was Chiang Ching-Jung's fifth book. The book contains various contents, including 41 plum blossom paintings, 2 calligraphy pieces, 13 photos, and 19 articles. Articles such as "Ten Years of Writing about Plum Blossoms" and "I Paint Plum Blossoms" will help the public understand why he focused on painting plum blossoms.

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## 書畫傳藝

### *Inherited Art of Ink Painting and Calligraphy*

趙天行、沈紹鈞

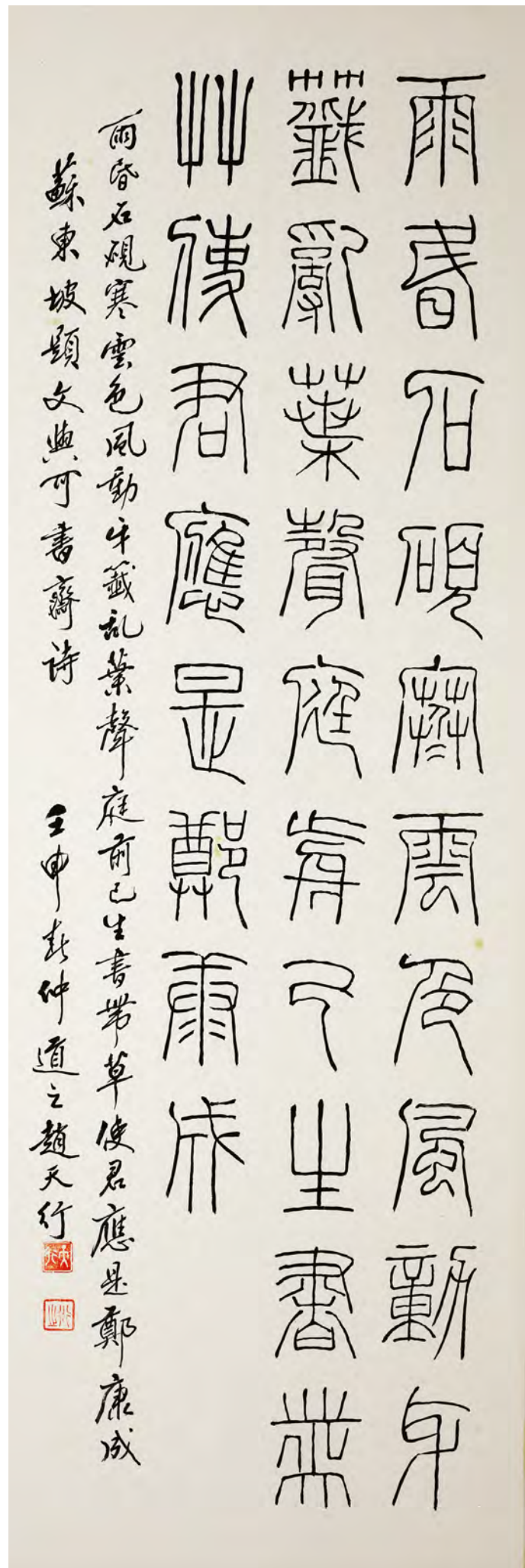
Zhao Tien Xin and Shen Shao-Jun

趙天行與沈紹鈞二人同於1949年來台，於軍警界服務，平時鍾情於書畫。趙天行創作與教學並重，兼擅各體書法，並以教授書法及弘揚書史理論為職志；沈紹鈞一生未收學生，書畫各具特色卻僅自娛，此外更積極推廣京劇，經常與好友票戲並擔任京胡演奏要角，同為傳遞傳統書畫薪火之文化使者。

This subtopic discusses Zhao Tien-Xin, Shen Shao-Jun who came to Taiwan in 1949 and worked in military and police circles respectively. They were very fond of calligraphy and ink painting, Zhao Tien-Xin taught calligraphy and regarded the promotion of calligraphy theory and history as his lifework, each style of his calligraphy has its own characteristics. In addition to being an expert in calligraphy and ink painting, Shen Shao-Jun also actively promoted and performed in the Beijing Opera and played an important role in Jinghu performances. He was also a cultural messenger passing down traditional calligraphy and ink painting from generation to generation.







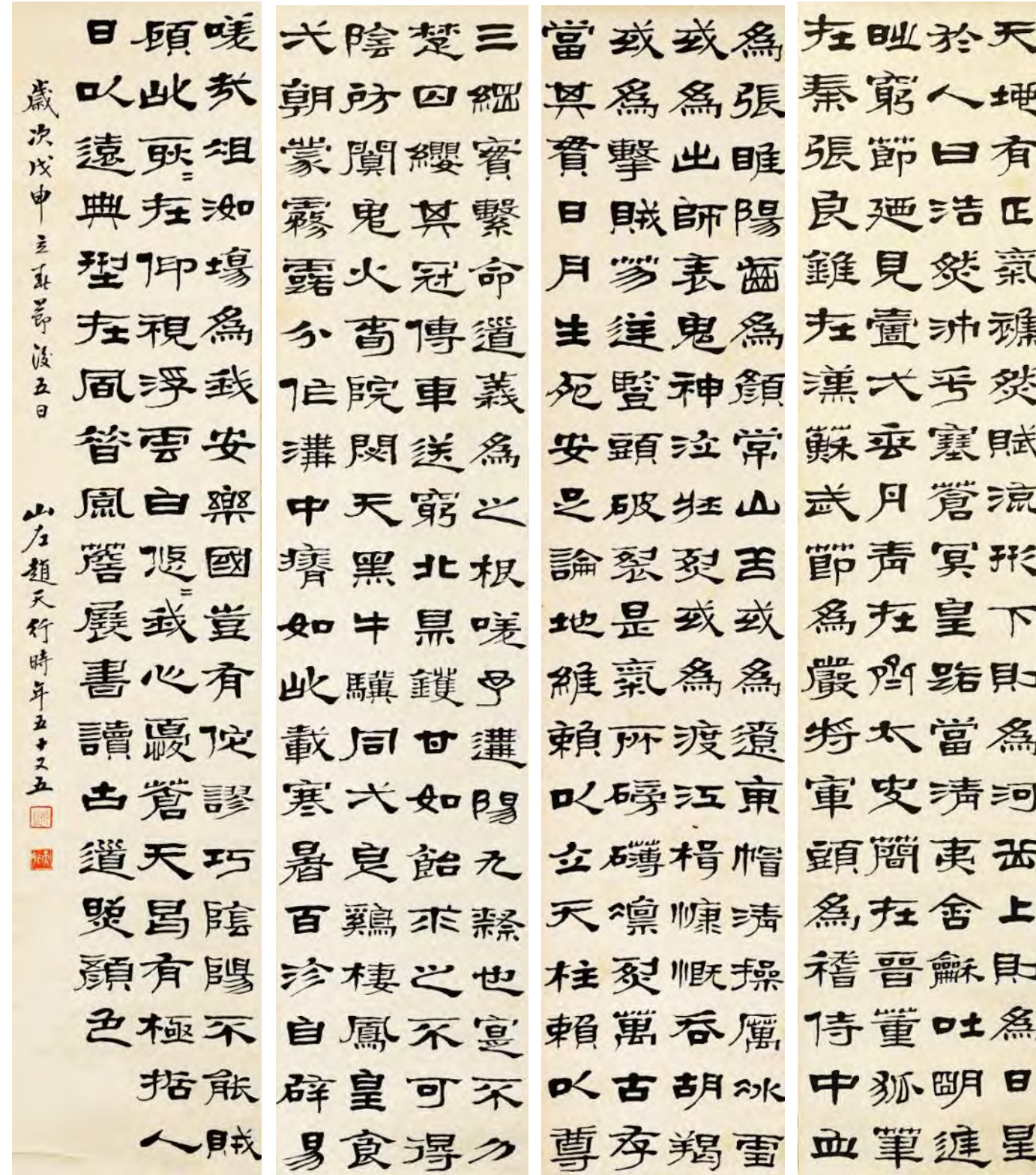
### 蘇軾和文與可洋川園池三十首之書軒

#### Su Shi's Poem: Yangchuan Garden-Study

趙天行	Zhao Tien-Xin
紙本書法	Calligraphy on paper
100x34.5cm	100x34.5cm
1992	1992
林姿吟女士收藏	Collection of Ms. Lin Zi-Yin

在趙天行的書法作品中，以摘錄古人嘉言麗詞的類型為數最多，尤喜蘇軾詩文，常用各式書體表現。本件內容為蘇軾《和文與可洋川園池三十首之書軒》，正文以略帶方筆的小篆書寫，題識再以行書重錄一遍，方便不識篆書的觀眾理解其文字內容。

Amongst Zhao Tien-Xin's calligraphic works, the largest number of works are excerpts of ancient Chinese poems, especially those by Su Shi, which are often expressed in various calligraphic scripts. This work reproduces Su Shi's "The Studio from Thirty Songs of Wondering in Yangchuan Garden and Pond with Wen Tong," with the main text written in small seal script with a slight square stroke, and the inscription reproduced in cursive script to make it easier for audiences who are not familiar with the seal script to understand the content of the text.



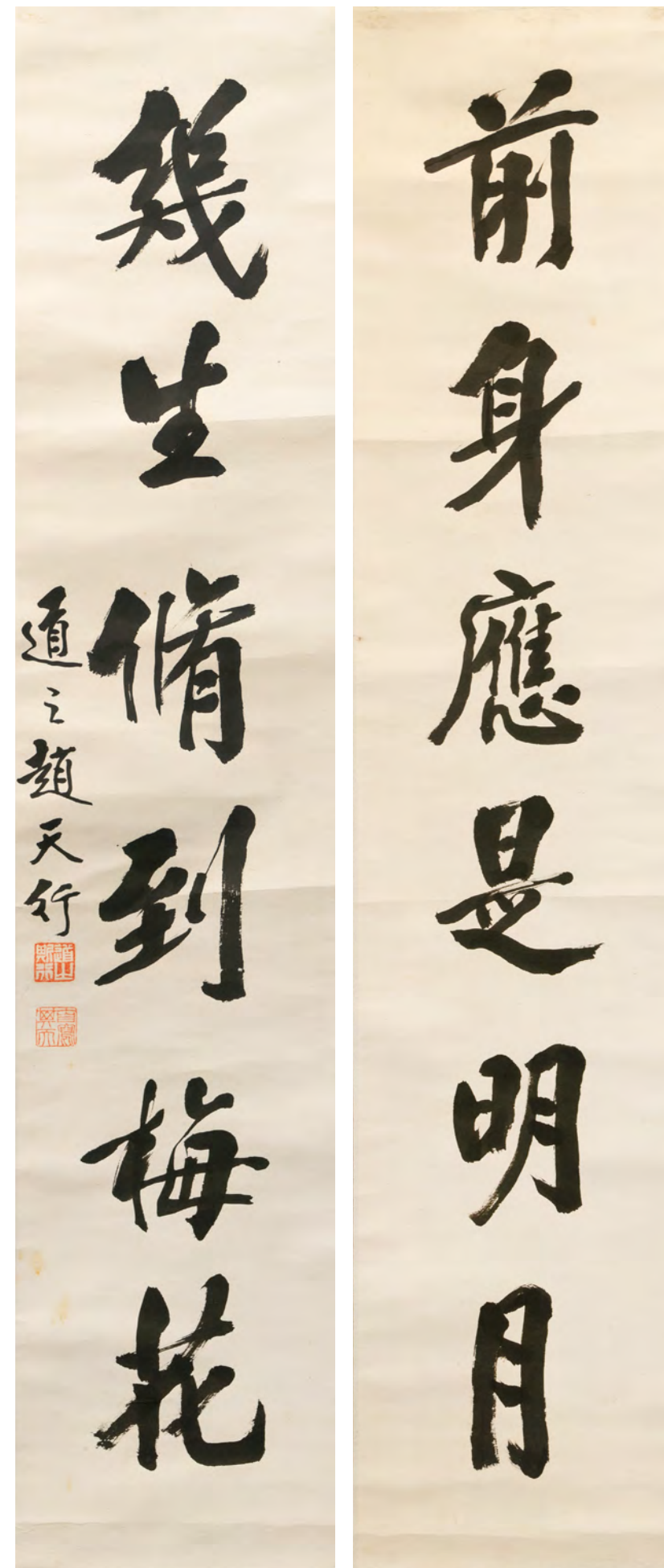
### 正氣歌

#### The Song of the Spirit of Righteousness

趙天行	Zhao Tien-Xin
紙本書法	Calligraphy on paper
108.8x23cmx4	108.8x23cmx4
1968	1968
趙翔椿先生收藏	Collection of Mr. Zhao Xiang-Chun

1958年，趙天行調任嘉義市警察局主任秘書，開始定居嘉義，並在參加同仁書畫聯展後加入書法研究社，一面蒐集歷代名人書學著作，一面每天練習書法。此件四連屏之作，內容為南宋詩人文天祥所作的五言古詩，採用隸書書寫，是目前所知定居嘉義後的年代最早作品。

In 1958, Zhao Tien-Xin was transferred to Chiayi City Police Bureau as the chief secretary and settled in Chiayi, where he joined the Calligraphy Research Society after participating in a colleague's joint exhibition of calligraphy and ink paintings, collecting calligraphic works by renowned figures from the past and practicing calligraphy on a daily basis. This four-panel work is a five-character poem written in clerical script by Wen Ten-Xiang, a poet of the Southern Song Dynasty, and it is the earliest work known to have been produced after settling in Chiayi.

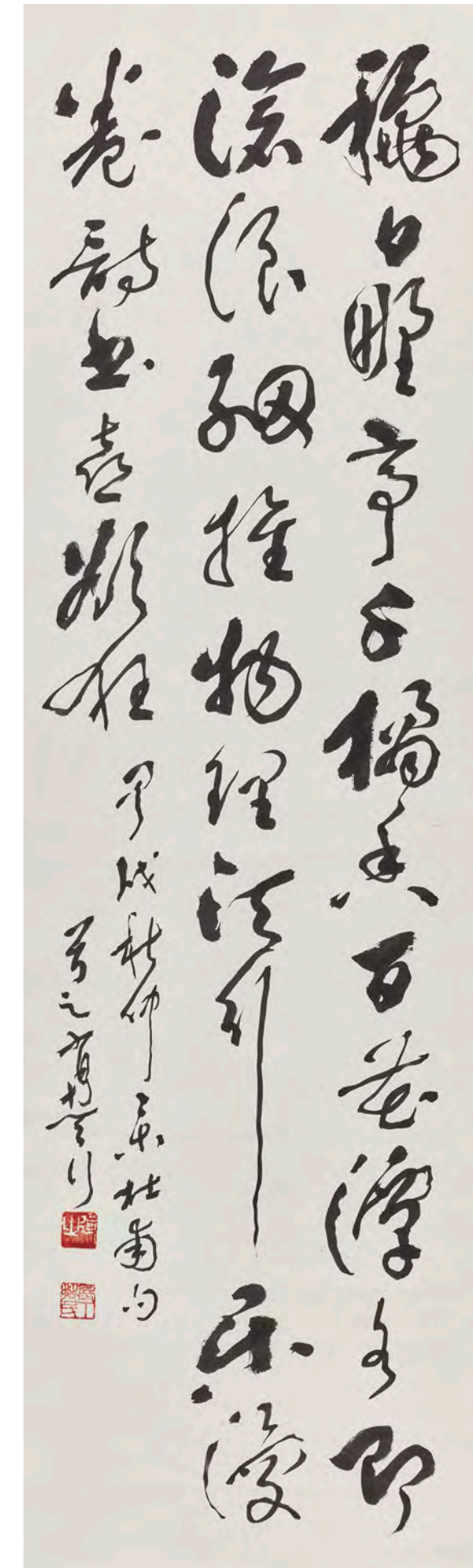


鄭燮自題聯  
Zheng Xie's Self-titled  
Couplet

趙天行	Zhao Tien- Xin
紙本書法	Calligraphy on paper
101.5x23cmx2	101.5x23cmx2
年代不詳	Date Unknown
趙翔椿先生收藏	Collection of Mr. Zhao Xiang-Chun

趙天行秉持清代考據學治學方法，苦心鑽研文字學、書法史，並應用至創作之中，故更顯其學者特色。本作書寫清代書畫名家鄭燮自題聯，筆劃灑脫清勁，抒發其退休生活的悠閒心境。

Zhao Tien-Xin adhered to the Qing Dynasty's method of textology and painstakingly studied philology and history of calligraphy, and applied them to his works, which further emphasized his scholarly character. This work features an autograph couplet by Zheng Xie, a renowned calligrapher and ink painter of the Qing Dynasty. The brushstrokes are free and vigorous, expressing his leisurely state of mind in his retirement life.



集杜甫句  
Collection of  
Du Fu's Verses

趙天行	Zhao Tien-Xin
紙本書法	Calligraphy on paper
112x34cm	112x34cm
1994	1994
嘉義市立美術館典藏	Collection of Chiayi Art Museum
趙天行先生捐贈	Donated by Mr. Zhao Tien-Xin

趙天行因推廣書學教育之故，於1979年成立存文出版社，編纂歷年講義付梓刊行，1993年出版《草書形體溯源》，即為一例。此外，更致力鑽研歷代名家，進而融會貫通。本作以草書書寫杜甫詩句，縱橫自如，意氣昂揚。

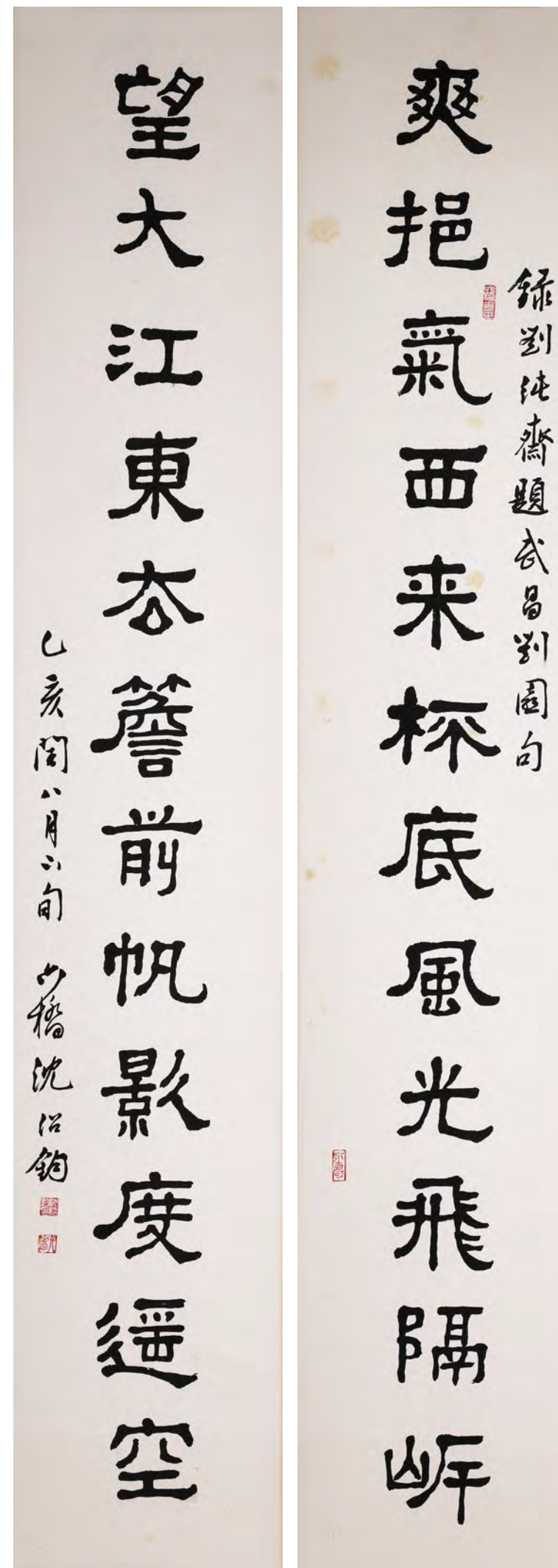
To promote education in calligraphy, Zhao Tien-Xin established the Curwen Publishing Company in 1979, which compiles and publishes lecture notes, such as "Tracing the Forms of Cursive Calligraphy," published in 1993. In addition, he has devoted himself to studying renowned masters of the past, so as to further integrate them. In this work, he writes Du Fu's poems in cursive script with unrestrained freedom of movement and vigor.

## 沈紹鈞

## Shen Shao-Jun

沈紹鈞 (1919-2001)，號六橋，浙江杭州人。幼時入私塾執筆學書，並從韋元璋習畫。1932年入上海法商學校，後因戰爭投入軍職。1948年隨軍隊來臺後定居嘉義，並擔任軍法官。閒暇以書畫自娛，推崇中國文人畫的審美傾向和藝術趣味，追求詩書畫一體，創造筆墨寫意寄情的生活美學。

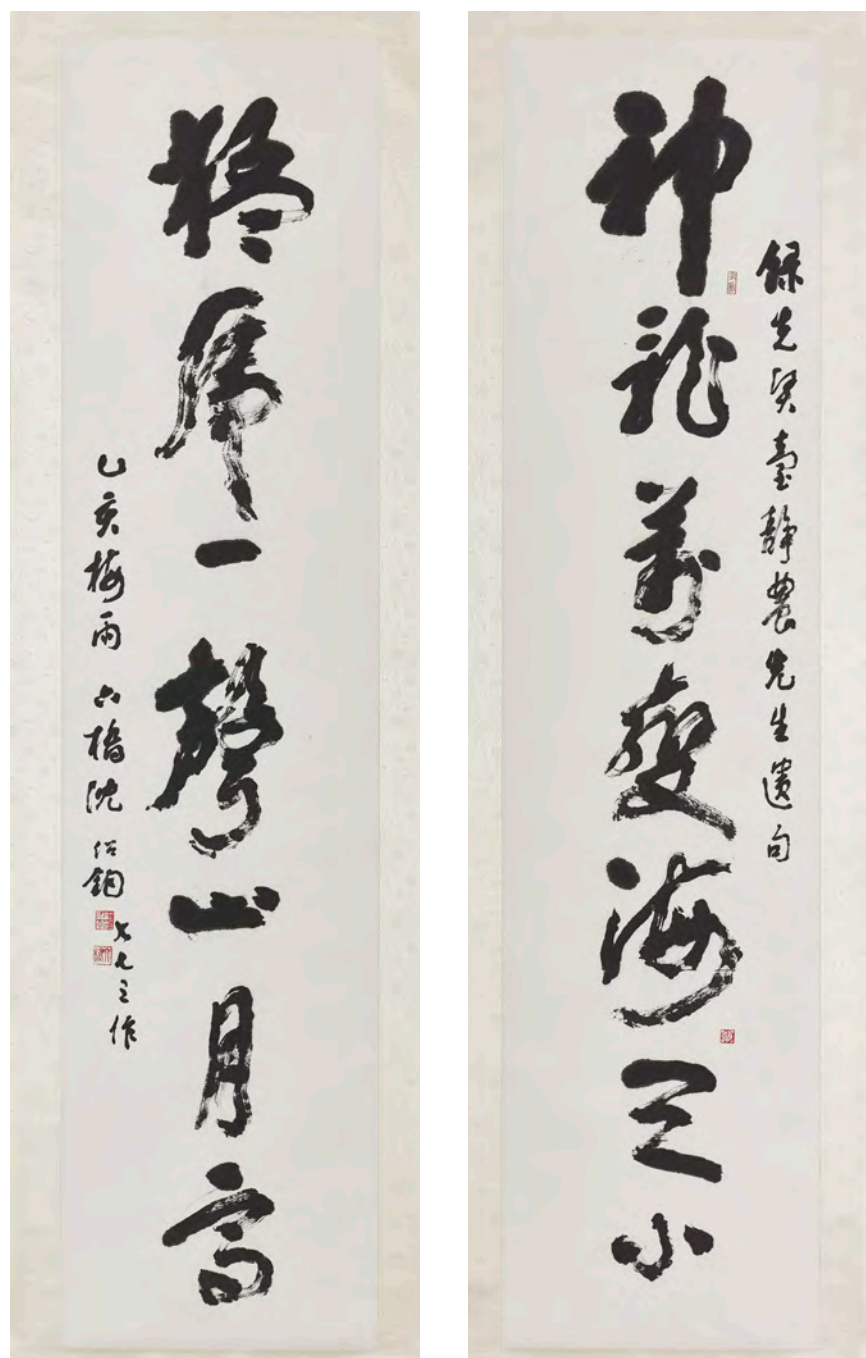
Shen Shao-Jun (1919-2001), was born in Hangzhou of Zhejiang Province, China. His courtesy name was Liu-Ciao. When he was young, he entered a private school to learn calligraphy and painting from Wei Yuan-Zhang. He entered Shanghai Law and Business School in 1932 and later joined the military due to the war. After coming to Taiwan with the army in 1948, he settled in Chiayi and served as a military judge. In his spare time, he entertained himself with calligraphy and painting. He admired the aesthetic tendency and artistic taste of Chinese literati paintings, pursued the integration of poetry, calligraphy and painting, and created a life aesthetic of freehand brushwork and ink.

劉純齋題武昌劉園句  
Liu Chun-Zhai's Poem:  
Wuchang Liu's Garden

沈紹鈞	Shen Shao-Jun
紙本書法	Calligraphy on paper
136x24cmx2	136x24cmx2
1995	1995
沈梵瑩女士收藏	Collection of Ms. Shen Fan-Yin

沈紹鈞自幼臨摹唐代顏、柳、歐等諸大家，後探魏碑各派奧妙，嘗言最喜歡北魏遒勁的筆法。本件對聯為劉純齋《武昌劉園句》，雖以隸書形式書寫，卻仍帶有魏碑書體嚴謹莊嚴的風格，表現出內心感懷，亦可見其字體兼容各家之長，融會千古書意。

Shen Shao-Jun has been modeling on the great masters of the Tang Dynasty, such as Yan Zhen-Qing, Liu Gong-Quan, and Ouyang Xue, and later explored the subtleties of the various styles of Wei inscriptions, and said that he was most fond of the vigorous brushwork of the Northern Wei Dynasty. This couplet reproduces Liu Chun-Zhai's "Wuchang Liu Garden couplet", although written in clerical script, it still carries the solemn and majestic style of the Wei inscription style, which expresses the inner feelings, and can also be seen that his style is compatible with the strengths of various styles of calligraphy, blending the different meaning of the ancient calligraphy.

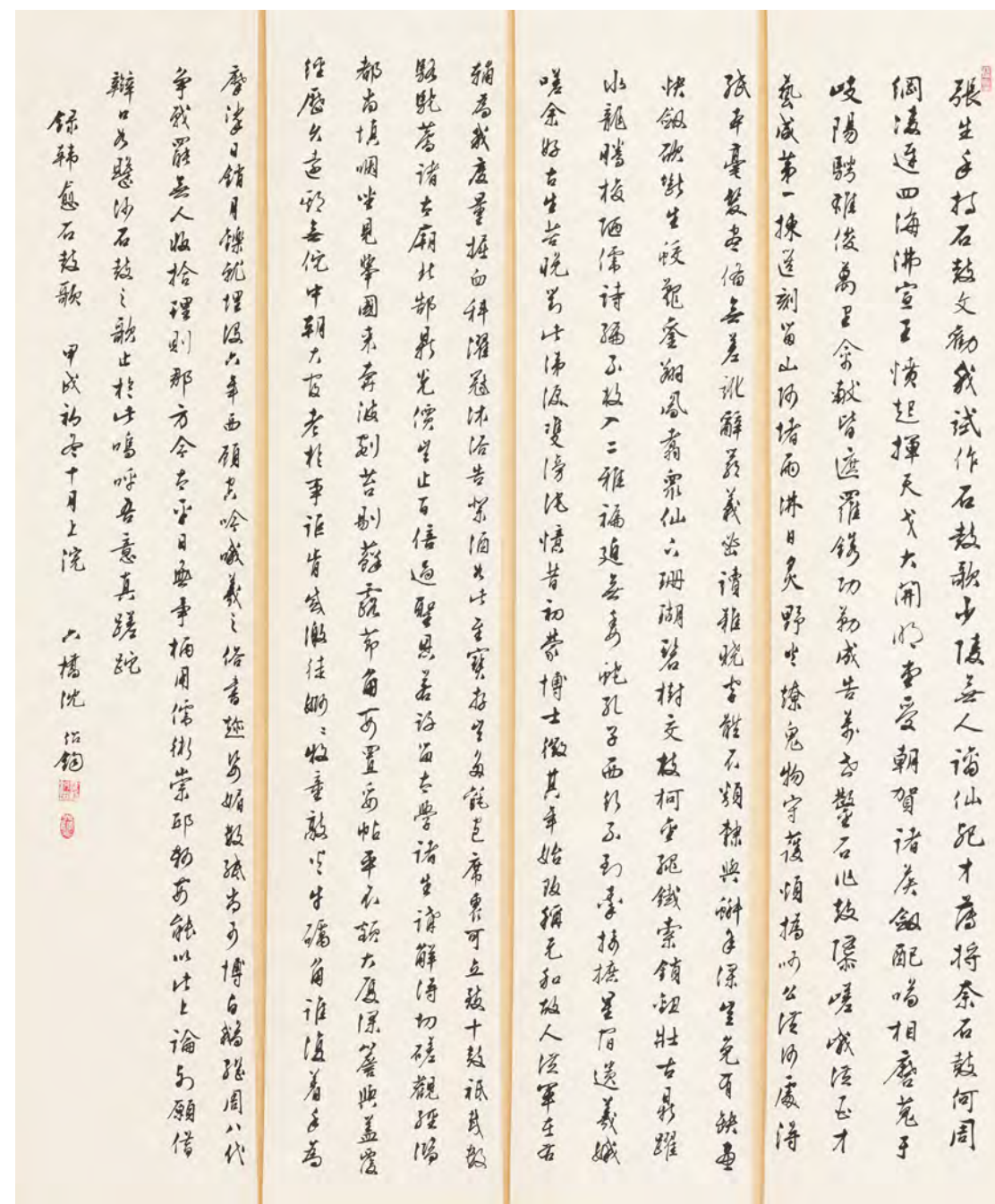


## 草書對聯 Cursive Couplet

沈紹鈞	Shen Shao-Jun
紙本書法	Calligraphy on paper
182x46cmx2	182x46cmx2
1995	1995
嘉義市立美術館典藏	Collection of Chiayi Art Museum
沈幼瓊女士捐贈	Donated by Ms. Shen You-Chiung

沈紹鈞書畫兼擅，其書作多娟秀俊逸，屬帖學一路，然本草書對聯卻呈現用筆雄渾、氣勢如虹之不同風格，展現其創作上的多元面貌。本對句意義深遠，頗受古人如梁啟超之引用書寫，故一時流傳甚廣。

Shen Shao-Jun excels in both ink painting and calligraphy, and most of his calligraphic works are elegant and refined, belonging to the classic style of calligraphy. However, this cursive couplet displays a different style of vigorous brushwork and a powerful momentum, demonstrating the diversity of his works. This couplet has a profound meaning, and were widely quoted by the literati, such as Liang Qi-Chao, and were therefore widely circulated.



## 韓愈石鼓歌 Han Yu's Poem: Song of the Stone Drums

沈紹鈞	Shen Shao-Jun
紙本書法	Calligraphy on paper
135x28cmx4	135x28cmx4
1994	1994
沈梵螢女士收藏	Collection of Ms. Shen Fan-in

此件為四連屏的行書作品，書寫唐代文豪韓愈《石鼓歌》，所述石鼓文為秦朝石刻文字。韓愈有感石鼓不受當局重視，自追述歷史開始，迄於呼籲應留置太學等，字句鏗鏘，情詞剴切，誠為千古奇文。以他特有的文學家的敏感，看到它對研究古代文學和歷史學的重要意義，並奔走呼號，希望朝廷予以重視。

This four-panel work is written in running script and features the "Song of Stone Dialect" by Han Yu, a great writer of the Tang Dynasty, who wrote about the stone dialect, which were inscribed in stone during the Qin Dynasty. Han Yu felt that the stone dialect was not taken seriously by the authorities, so he began by recounting the history of the stone dialect and ended by calling for their preservation in the imperial academy, which is a marvelous piece of writing of the ancient times with its profound and sincere words. With his characteristic sensitivity as a literary historian, Han Yu saw its significance to the study of ancient literature and history and urged the government to pay attention to it.

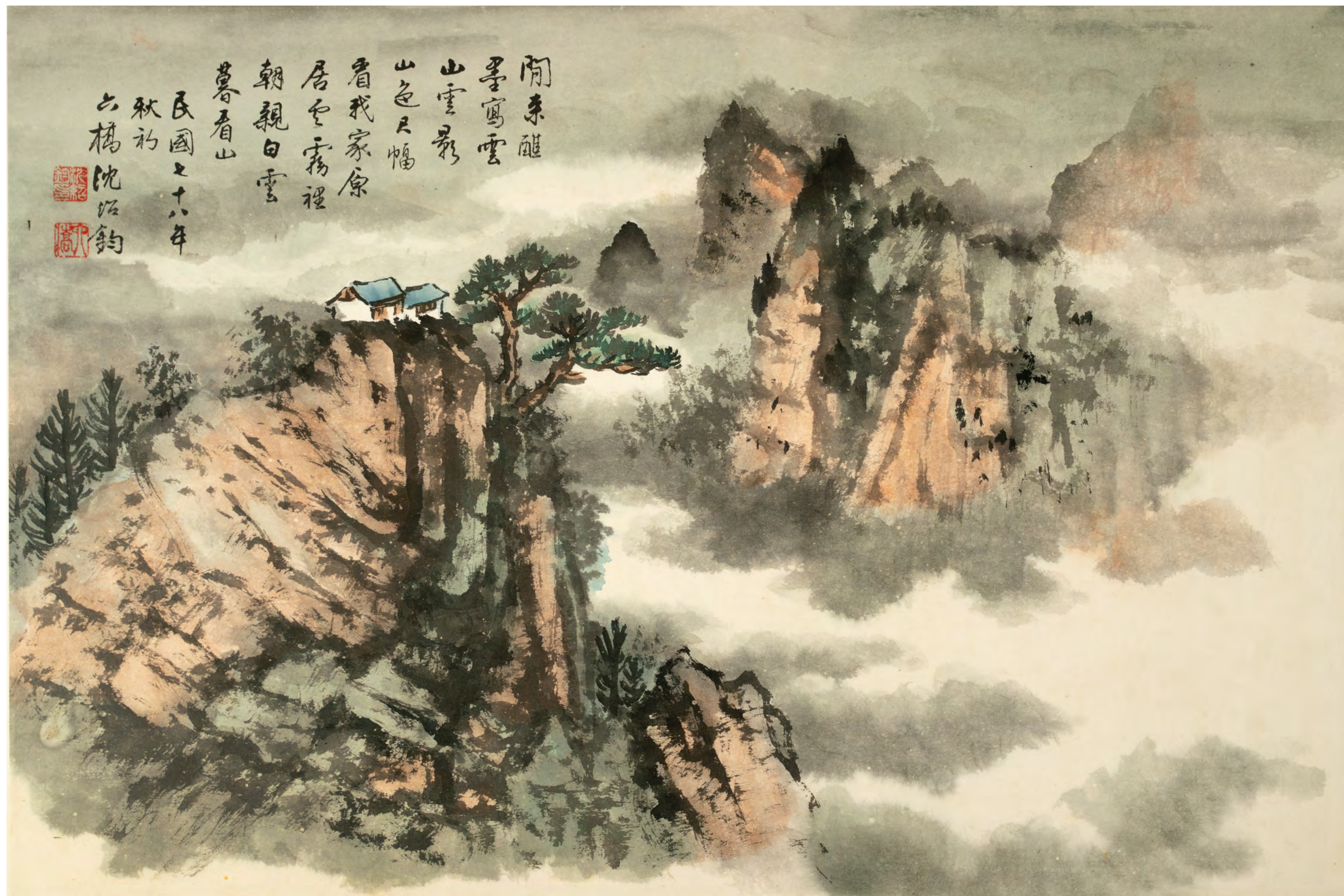
## 綽約冰姿(書畫合一) Graceful Posture (Calligraphy and Painting)

沈紹鈞	Shen Shao-Jun
紙本設色	Coloring on paper
50x90cm	50x90cm
1981	1981
沈梵瑩女士收藏	Collection of Ms. Shen Fan-Yin

出生餘杭書香世家的沈紹鈞，幼時勤練書法，12歲時自學繪畫，投身軍旅仍於公暇之餘創作，本件為1983年中風前之作，松樹、山岩、崖壁、瀑布、煙靄，顯見黃君璧之影響，氣勢雄渾。遠處茅茨小屋二三間，若隱若現，營造宛似世外桃源般的幽深秘境。

Born into a scholarly family in Yuhang, Shen Shao-Jun practiced calligraphy at an early age and learned to paint at the age of twelve. Later, he joined the military and continued his artistic endeavor in his spare time, and it was only after he retired in 1971 that he resumed painting. This work was made before his stroke in 1983, with pine trees, rocks, cliffs, waterfalls, and haze, showing the influence of Huang Jun-Bi, with a majestic atmosphere. In the background, two or three thatched huts are hidden in the distance, creating a mysterious realm that appears to be a paradise untouched by the world.





## 雲海山寺 Sea of Clouds and Mountain Temple

沈紹鈞	Shen Shao-Jun
紙本設色	Coloring on paper
40x61.5cm	40x61.5cm
1989	1989
沈梵瑩女士收藏	Collection of Ms. Shen Fan-Yin

沈紹鈞以書法康復病體，1985年中風病癒後又重拾畫筆，從此期畫作可見，雲海成為相當重要的主題。沈氏山水畫擅長描繪高山峻嶺、雲海瀑布，構圖雖取法自黃君璧，卻更善用渲染技法，濃淡乾濕佈置得宜。另由於取景巧妙，故而呈現山河壯闊，獨具個人魅力的風格特徵。

Shen Shao-Jun used calligraphy to heal from his illness, and after recovering from a stroke in 1985, he returned to painting, and as can be seen from his ink paintings in this period, the sea of clouds became a very important motif. Shen's landscape ink paintings excelled in depicting high mountains and precipitous ridges, clouds and waterfalls, and although the compositions were based on Huang Jun-Bi's methods, he was more adept at rendering techniques, with the right balance of dark and light, dry and moist. In addition, due to his skillful framing, his landscapes are characterized by a unique style, with a wide range of mountains and rivers.



## 忽聞桐葉落遊子勁歸思 Suddenly Hear of Tung Tree Leaves Falling on Traveling Man: Nostalgia

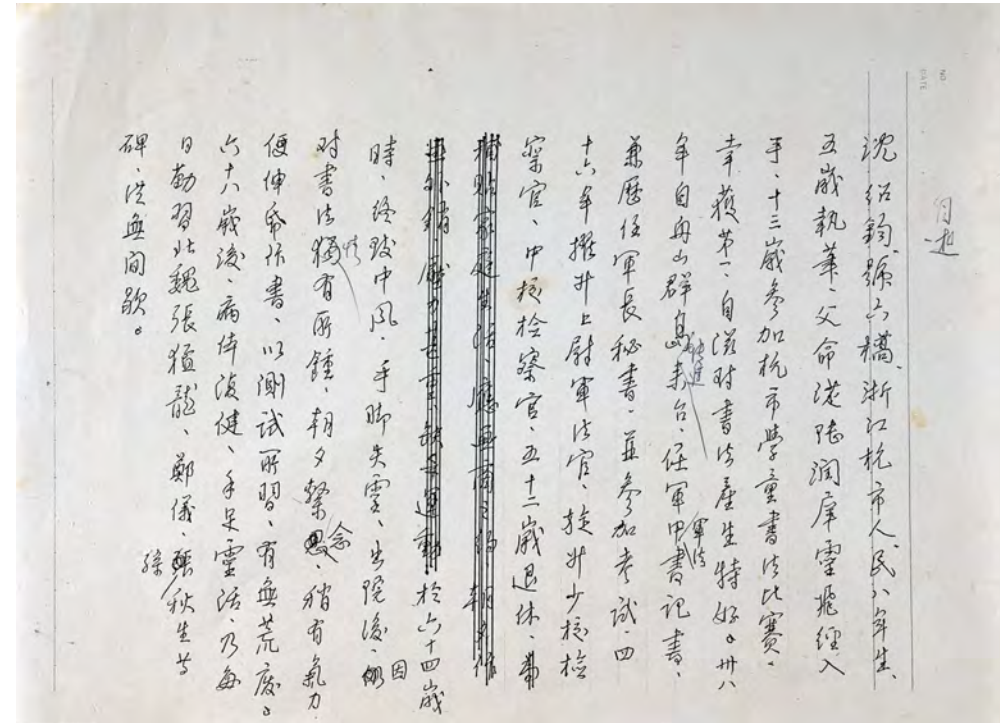
沈紹鈞	Shen Shao-Jun
紙本設色	Coloring on paper
61x26cm	61x26cm
1994	1994
嘉義市立美術館典藏	Collection of Chiayi Art Museum
沈幼瓊女士捐贈	Donated by Ms. Shen You-Chiung

除了回應白雲堂重墨筆意外，沈紹鈞晚期常有明代淺絳設色山水風格之作。其特色在於筆法寫意，敷色淡雅，意境幽遠，呈現文人畫注重隱逸內涵之特色。本作描繪林亭高士見梧桐葉落，突生思歸之想的畫面，反映其自身客居臺灣多年的遊子懷鄉心情。

In addition to responding to Bai Yun Tan art association's heavy ink brushwork, Shen Shao-Jun's later works were often painted in the Ming Dynasty's landscape style with light crimson shading and coloring. His works are characterized by a descriptive brushwork, elegant coloring, and a faraway atmosphere, reflecting that the literati painting emphasizes on hidden connotations. This painting depicts a nobleman in a forest pavilion gazing at the falling tung tree leaves and suddenly thinking of returning to his homeland, reflecting his own feelings of nostalgia as a traveler who has been living in Taiwan for many years.

文獻

沈紹鈞〈自傳〉手稿  
The script of Shen Shao-Jun's  
“Autobiography.”



26.5x19.5cm	26.5x19.5cm
約1997	CA. 1997
沈梵螢小姐收藏	Collection of Miss Shen Fan-Ying

1997年，嘉義市文化局為沈紹鈞出版《沈紹鈞書畫集》，此為其撰寫自傳之草稿。其中記述其書學啟蒙，戰後來臺任軍職經歷，以及晚年透過書法進行病體復健。

This “autobiography” script was written by Shen Shao-Jun for the book “Shen Shao-Jun’s Collection of Calligraphy and Painting”, which was published by Chiayi Cultural Bureau in 1997. It describes his initiation into calligraphy, his experience in coming to Taiwan to serve in the military after the war, and his rehabilitation through calligraphy in his later years.

文獻

沈紹鈞於高雄鳳山衛武營房舍前留影  
Shen Shao-Jun took a photo in front of  
the building in Weiwuying of Fengshan  
District, Kaohsiung.



16.5x12xcm	16.5x12xcm
1968	1968
沈梵螢小姐收藏	Collection of Miss Shen Fan-Ying

1948年，沈紹鈞隨軍隊從舟山群島來臺，擔任軍中軍法書記兼軍長秘書。其後晉升至陸軍中校軍事檢察官。照片是1968年沈紹鈞48歲於高雄鳳山衛武營服役，在日式軍營房舍前留影。

In 1948, Shen Shao-Jun came to Taiwan from the Zhoushan Islands with the army and served as the Military Law Secretary and Secretary to the Army Commander. He was later promoted to Army Lieutenant Colonel and Military Prosecutor. The photo was taken in front of the Japanese military houses in Weiwuying of Fengshan District, Kaohsiung, when Shen Shao-Jun was 48 years old in 1968.

3F-2

## 雅集交遊

### *Elegant Assembly and Social Art*

王亞南、春萌畫會相關、任博悟、王逸雲、陶壽伯、林竹生  
Wang Ya-Nan, Chun Meng Painting Association related,  
Ren Bo-Wu, Wang Yi-Yun, Tao Shou-Bo and Lin Zhu-Shan

自清代迄於戰後，嘉義地區詩文書畫創作風氣鼎盛，不同群屬、跨世代之間的雅集活動，綿延有序。其交流形式多元，如多人共同創作、二人酬唱互贈、詩書畫合一等。透過雅集或日常交遊，該類作品突顯彼此情誼，體現彼此之間的認同意識，展現不同時空、群屬關係淬鍊下歷久彌堅之精神志向。

From the Qing Dynasty to the post-war period, the creation of poetry, calligraphy and ink painting was flourishing in Chiayi, and gatherings between different groups and generations were continuous and orderly. The style of communication was diverse such as co-creation, creating and gifting between two people and the combination of calligraphy and ink painting. Through painting association, daily communication and personal creation comparison, this kind of artwork accentuates friendship and reflects the sense of identity among the group, revealing spiritual aspirations that have become stronger over time under different times and spaces.



## 王亞南 Wang Ya-Nan

王亞南（1881-1932），江蘇江陰人，早年師事海上畫派朱夢廬，兼長花鳥、人物、山水畫，曾任北平美術專校教授。畫事之外，書法、詩學，造詣亦高，享有三絕之譽。其每歲避寒來臺，先後來遊三次。1928年訪問嘉義時，客寓張李德和之琳琅山閣，並成立鵝社書畫會以茲紀念。

Wang Ya-Nan (1881-1932), was born in Jiangyin of Jiangsu Province, China. In his early years, he studied under Zhu Meng-Lu of the Shanghai Painting School and also specialized in flower, bird, figure and landscape painting. He was once a professor at the Peking Fine Arts College. In addition to painting, he also had high attainments in calligraphy and poetry and had the reputation of being the master of three areas. He comes to Taiwan every year to escape the cold weather and has visited three times. When he visited Chiayi in 1928, he stayed at Chang Lee Te-Ho's Linlang Mountain Pavilion and established the Yashe Painting and Calligraphy Society to commemorate his visit.



## 紫藤花 Wisteria Flower

王亞南	Wang Ya- Nan
紙本設色	Coloring on paper
148x39cm	148x39cm
1926	1926
國立歷史博物館典藏	Collection of National Museum of History

王亞南畫風類似吳昌碩、王一亭等「海上畫派」，用篆、隸筆法畫枝幹及花葉，硬勁有力，帶有古樸的金石氣息。本作採明代畫家陳淳設色之法，紫藤嬌嫩欲滴，綠蔓濃蔭，頗有姿態；線條老辣蒼勁，縱橫自如，色墨濃淡相宜，瀟灑倜儻，觀之不覺餘韻無窮。

Wang Ya-Nan's ink painting style is similar to that of Wu Chang-Shek and Wang Yi-Ting's "Shanghai painting style." He paints the branches and leaves of the moutan peony in seal script and clerical script, which is strong and sturdy, with a simple, ancient, epigraphy aura. This work adopts the coloring method of Chen Chun, a painter of the Ming Dynasty. The moutan peony is delicate, with elegant green vines and thick shades; the lines are bold and vigorous, flowing freely, and the colors and shades of the ink are in harmony with each other. The painting is elegant and suave, creating an impression of boundless aura.





## 秋蕉書作屏 Autumn Bananas

王亞南	Wang Ya-Nan
紙本設色	Coloring on paper
112x38cm	112x38cm
1927	1927
蔡長鐘先生收藏	Collection of Mr. Tsai Chang-Zong

日治時期，臺灣的中國書畫研究和收藏風氣頗盛，吸引許多中國畫家來臺巡迴各大城市舉辦展覽，王亞南即為其一。本作芭蕉葉從左上往右下生長，運用筆墨變化與濃淡暈染呈現葉片與枝幹的強烈對比。葉片如鐵杆般的堅韌，葉大如牆的畫面，充滿生機和魄力。

During the Japanese rule period, the study and collection of Chinese ink paintings and calligraphy flourished in Taiwan, attracting many Chinese painters to come to Taiwan to hold exhibitions in major cities, and Wang Ya-Nan was one of them. In this work, the banana leaves grow from the upper left to the lower right, and the ink brushwork variations and shades of colors are used to present a strong contrast between the leaves and the trunk. The leaves are as sturdy as iron rods, and as large as a wall, making the painting full of vitality and vigor.



## 五月枇杷 Loquat in May

王亞南	Wang Ya-Nan
絹本水墨	Ink on silk
125x38cm	125x38cm
年代不詳	Date Unknown
嘉義市立美術館典藏	Collection of Chiayi Art Museum

王亞南，江蘇人，擅詩文書畫，畫風屬「海派」，呈現金石趣味，曾任職北大，望重藝林。1927年來臺，受連雅堂等文人雅士歡迎，常有雅集之會，足跡遍及南北各地。本作描繪枇杷數株，枝葉繁茂、果實纍纍，形成鮮明對比。王氏當時正客寓臺南，借用白居易描繪家鄉江陰枇杷滿林之詩，藉以抒發懷鄉意緒。

Wang Ya-Nan, born in Jiangsu, excelled in poetry, calligraphy and ink painting, and his style of ink painting belonged to the "Shanghai painting style," displaying an epigraphy style. He taught at Peking University and was a respected figure in the art world. In 1927, he came to Taiwan and was welcomed by the local literati, such as Lian Ya-Tang, and was often invited to elegant gatherings, which took him to many places in the north and the south. In this work, several loquats are depicted, with lush leaves and fruits, forming a vivid contrast. Wang was living in Tainan at the time and used Bai Ju-Yi's poem about the loquat forest in his hometown of southern Jiang to express his nostalgic feelings.



### 春萌畫友合作畫 (花鳥) Collaborated Work of Chun Meng Painting Association (Flowers and birds)

林玉山、朱芾亭、 盧雲生、黃水文等	Lin Yu-Shan, Chu Fu-Ting, Lu Yun-Shen, Huang Shui-Wen and others
紙本設色	Coloring on paper
62x38cm	62x38cm
1940	1940
嘉義市立美術館典藏	Collection of Chiayi Art Museum
林柏亭先生捐贈	Donated by Mr. Lin Po-Ting

1940年仲春，春萌畫會朱芾亭、林玉山、黃水文、盧雲生前往青柳寓樓，拜訪佑員先生時五人合作而成。霜枝斜出畫面，山禽佇立其上，苔石、折枝紅梅、水仙置於其下，相互呼應。呈現春日猶寒時節的一片芳香暖意，予人清新雅逸之感。

In mid-spring of 1940, the Chun Meng Painting Society's Chu Fu-Ting, Lin Yu-Shan, Huang Shui-Wen and Lu Yun-Shen went to the Green Willow Apartments to visit Mr. You-Yuan, and the five of them collaborated on this painting. Frosty branches appear diagonally in the painting, with a mountain bird standing on top of it, the mossy rocks, the twigs of red plums and the daffodils placed underneath, complementing each other. The painting represents the fragrant warmth of a cold spring day, giving a sense of freshness and elegance.



### 春萌畫友合作畫 (吉祥如意、春窗清供) Collaborated Work of Chun Meng Painting Association (Good Luck, Spring Window Qinggong)

林玉山、盧雲生、李秋禾、林東令、 江輕舟、黃水文、吳利雄	Lin Yu-Shan, Lu Yun-Shen, Lee Cho-Ho, Lin Dong-Lin, Chiang Ching-Zhou, Huang Shui-Wen, Wu Li-Hsiung
紙本設色/紙本書法	Coloring on paper / Calligraphy on paper
57.8x50.5cm	57.8x50.5cm
1947 (1986林玉山補題)	1947 (1986 titled by Lin Yu-Shan)
嘉義市立美術館典藏	Collection of Chiayi Art Museum

1947年大年初一，春萌畫院同仁在嘉義林玉山容膝草堂共同完成本作，展現彼此深厚感情，並藉此切磋畫藝。各人以水仙、栗子、蟠桃、佛手柑、水梨、如意等以寓吉慶，淡雅和諧，風韻獨具。40年後林玉山重見此畫，欣喜於詩堂補題「吉祥如意」四字，並補述合作因由。

On the first day of the Lunar New Year in 1947, members of the Chun Meng Painting Association completed this work together at the Yung Xi Studio of Lin Yu-Shan in Chiayi, demonstrating their deep friendship with each other and taking the opportunity to exchange views on the art of painting. The painting is a symbol of auspiciousness and celebration, with the use of daffodils, chestnuts, peaches, bergamots, pears to represent good fortune. The painting is elegant, harmonious and unique in style. When Lin Yu-Shan saw the painting again 40 years later, he was delighted to add the inscription "Good Luck and Prosperity", and the story of this art collaboration in his poetry studio.



## 春萌畫友合作畫（梅蘭菊竹松） Collaborated Work (Plum, Orchid, Bamboo, Chrysanthemum, Pine)

林玉山、朱芾亭、李秋禾、 吳學讓、黃鷗波、張李德和	Lin Yu-Shan, Chu Fu-Ting, Lee Cho-Ho, Wu Hsueh-Jang, Huang Ou-Po, Chang Lee Te-Ho
紙本設色	Coloring on paper
135x68cm	135x68cm
1949	1949
嘉義市立美術館典藏	Collection of Chiayi Art Museum

1949年元月，春萌畫院於林玉山容膝草堂舉行同人新春集會。吳學讓當時甫自杭州藝專畢業不久，即來嘉任職，與林玉山成為嘉中同事，林氏邀請吳氏參加歡迎茶會，共同繪製本幅合作畫。與會六人各以紅梅、白梅、松樹、山茶、蘭竹、黃菊等完成「歲朝圖」，表達新春喜慶氣氛。

In the first lunar month of 1949, the Chun Meng Painting Association held a Spring Festival gathering at Lin Yu-Shan's Yung Xi Studio. Wu Hsueh-Jang came to work in Chiayi and became a colleague of Lin Yu-Shan at the Chiayi High School when he just graduated from the Hangzhou Institute of Fine Arts. Lin invited Wu to join the welcoming tea party, where they worked together to make this collaborative ink painting. The six participants used red plums, white plums, pine trees, camellias, orchids, bamboo, and chrysanthemums to complete the "New Year's Morning" painting, expressing the festive atmosphere of the Lunar New Year.



## 春萌畫友合作畫（南臺盛夏） Collaborated Work of Chun Meng Painting Association (Midsummer in Southern Taiwan)

林玉山、盧雲生、 黃鷗波、李秋禾	Lin Yu-Shan, Lu Yun-Shen, Huang Ou-Po, Lee Cho-Ho
紙本設色	Coloring on paper
34x44cm	34x44cm
年代不詳	Date Unknown
盧弘忠先生收藏	Collection of Mr. Lu Hong-Zhong

本作為春萌畫會成員林玉山、黃鷗波、盧雲生及李秋禾四人合作。前三人各繪一枝鳳凰木，色彩、姿態各異；後者則添補麻雀三隻，形體、動勢逼真，藉以回應其他三位，形成有趣的對比畫面。由於注重寫生，更能展現畫家對日常生活常見主題的重視，以及自然生態方面的縝密觀察。

This is a collaborative work by four members of the Chun Meng Painting Association: Lin Yu-Shan, Huang Ou-Po, Lu Yun-Shen, and Lee Cho-Ho. The first three members painted a branch of phoenix wood with different colors and postures, while the latter added three sparrows with realistic shapes and movements in response to the other, forming an interesting contrasting picture. The emphasis on sketching demonstrates the artists' attention to common themes in daily life and their careful observation of natural ecology.

## 任博悟 Ren Bo-Wu

任博悟（1914-1999），河北北平人，北京大學畢業，曾任臺灣藝術大學教授，1972年出家為僧。從父任梅品習字，從蕭謙中、齊白石習山水。除了專精詩、書、畫、印外，其將金石及佛學融入書畫詩文之中。遊歷嘉義時，常與韓清濂、沈紹鈞進行繪畫及京劇交流，增進彼此情誼。

Ren Bo-Wu (1914-1999) was born in Peiping of Hebei Province, China. He graduated from Peking University, served as a professor at National Taiwan University of Arts, and became a monk in 1972. He learned calligraphy from his father Ren Mei-Pin and learned landscape painting from Xiao Qian-Zhong and Qi Bai-Shi. In addition to specializing in poetry, calligraphy, painting and signet, he integrated epigraphy and Buddhism into calligraphy, painting, poetry and prose. When traveling in Chiayi, he often exchanged paintings and Peking opera with Han Ching-Lien and Shen Shao-Jun to enhance friendship.



## 拓墨山水(書畫合一) Ink Rubbing landscape (Calligraphy and Painting)

韓清濂、任博悟	Han Ching-Lien, Ren Bo-Wu
紙本設色/紙本書法	Coloring on paper / Calligraphy on paper
84x68cm	84x68cm
1972	1972
私人收藏	Private collection

本作畫芯為韓清濂定居嘉義前之作，藉由獨特「拓墨」技法，展現獨出機杼、幻化靈奇的現代趣味。韓任二人友誼深厚，任氏為其於詩塘處題識。識文提及自畫中丘壑憶起太行和王屋山川，借白雲、長河、東海突顯在外遊子的家國懷想。同時將久客未歸的鄉愁，寄託於來日王師凱旋的壯語之中。

The center of this painting was created before Han Ching-Lien settled in Chiayi, and the unique technique of "ink topography" demonstrates the modern characteristics of unique and ingenious. Han and Ren Bo-Wu were very close friends, and Ren inscribed a note for him on the pond. The inscription mentions that the hills and valleys in the painting evoke the mountains and rivers of Taihang and Wangwu, and that the white clouds, the Yangtze River, and the Eastern Sea emphasize the nostalgia of the traveler for his homeland. Meanwhile, the nostalgia of the traveler yet to return to his homeland is expressed in the heroic words of the triumphant return of the king's army in the coming day.

## 王逸雲

## Wang Yi-Yun

王逸雲 (1894-1981)，福建晉江人。1926年入本鄉繪畫研究所修習西畫時結識陳澄波，1937年造訪嘉義，並與當地畫家在琳瑯山閣逸園合照。1946年遷居臺北後在臺大醫學院教務處任職。1948年加入盧雲生、黃鷗波等人共組的青雲美術會，先後在新光美術補習班及青雲美術會研究班擔任講師。

Wang Yi-Yun (1894- 1981) was born in Jinjiang of Fujian Province, China. In 1926, he met Chen Cheng-Po when he entered Hong Kong Painting Research Institute to study Western painting. In 1937, he visited Chiayi and took a photo with a local painter in Yi Garden in Linlang Mountain Pavilion. After moving to Taipei in 1946, he worked in the Academic Affairs Office of National Taiwan University School of Medicine. In 1948, he joined Blue Cloud Art Association co-organized by Lu Yun-Shen, Huang Ou-Po and other painters, and served as a lecturer in Shin Kong Art Tutorial School and Blue Cloud Art Association Research Class.

山禽釋迦  
Birds and Custard Apples

王逸雲	Wang Yi-Yun
紙本設色	Coloring on paper
120x42cm	120x42cm
1974	1974
王秀媛小姐收藏	Collection of Miss Wang Hsiu-Yuan

曾任廈門美專教務長的王逸雲，是青雲美術會的靈魂人物，啟蒙和提攜無數的青年畫家。本作為其80歲高齡之創作，釋迦枝葉伸展有致，山禽齊聚枝頭，生意盎然。尤其釋迦果實纍纍，更象徵作者期盼豐年，並藉此展現台灣特有風土景物。

Wang Yi-Yun, the former Dean of the Xiamen Fine Arts Institute, was the soul of the Qing Yun Art Association, inspiring and guiding countless young painters. This painting was created when he was 80 years old, with the branches and leaves of sugar apples stretching out and the mountain birds gathering on the branches, which is full of vitality. In particular, the fruitfulness of the sugar apples symbolizes the artist's hope for a fruitful year, while displaying the unique landscapes of Taiwan.



## 陶壽伯 Tao Shou-Bo

陶壽伯（1902-1997），字之芬，別署萬石，江蘇無錫人。師承唐伯謙、唐仲芳、趙叔儒、張大千，長於篆刻、書法、繪畫。畫作取材廣泛，尤擅畫梅。經詩人陳定山介紹而結識林竹生，而後遊歷嘉義寄居於惠園，曾與甄溟有繪畫交遊。趙天行標舉林竹生、韓清濂、陶壽伯、蔣青融四人為「嘉義畫壇四君子」，反映其彼此間相互贈畫、贈詩的深厚友誼。

Tao Shou-Bo (1902-1997), courtesy name Zi-Fen, known as Wan-Shi, was born in Wuxi of Jiangsu Province, China. He studied under Tang Bo-Qian, Tang Zhong-Fang, Zhao Shu-Ru and Zhang Da-Qian, and was good at Chinese seal carving, calligraphy and painting. His paintings draw on a wide range of materials, and he was particularly good at painting plum blossoms. After being introduced by the poet Chen Ding-Shan, he met Lin Zhu-Shan, and then traveled to Chiayi and lived in Hui Garden. He once had a painting friendship with Zhen Ming. Zhao Tien-Xin named Lin Zhu-Shan, Han Ching-Lien, Tao Shou-Bo and Chiang Ching-Jung as the "Four Gentlemen of the Chiayi Painting Circle," reflecting their deep friendship in sending paintings and poems to each other.

## 林竹生 Lin Zhu-Shan

林竹生（1921-2011），廣東揭陽人，愛好繪事，1946年來臺，定居嘉義。喜以故園「荔枝」入畫，撫慰客寓臺灣的懷鄉之情。又號惠園主人，風雅好客，張李德和、徐清蓮、甄溟、張雲炬、趙天行、韓清濂、陶壽伯、蔣青融等文人雅士雲集，反映當時在嘉義大陸來臺畫家雅集活動之盛況。

Lin Zhu-Shan (1921-2011), was born in Jieyang of Guangdong Province, China. His hobby was painting. In 1946, he came to Taiwan and lived in Chiayi. He enjoyed painting "lychees" of his hometown to soothe his nostalgia when living in Taiwan. He was known as the owner of Hui Garden. He was elegant and hospitable. The gathering of literati, including Chang Lee Te-Ho, Hsu Qing-Lian, Zhen Ming, Zhang Yun-Ju, Zhao Tien-Xin, Han Ching-Lien, Tao Shou-Bo and Chiang Ching-Jung, reflected the spectacular scene of elegant gathering activities of Chinese painters in Chiayi.

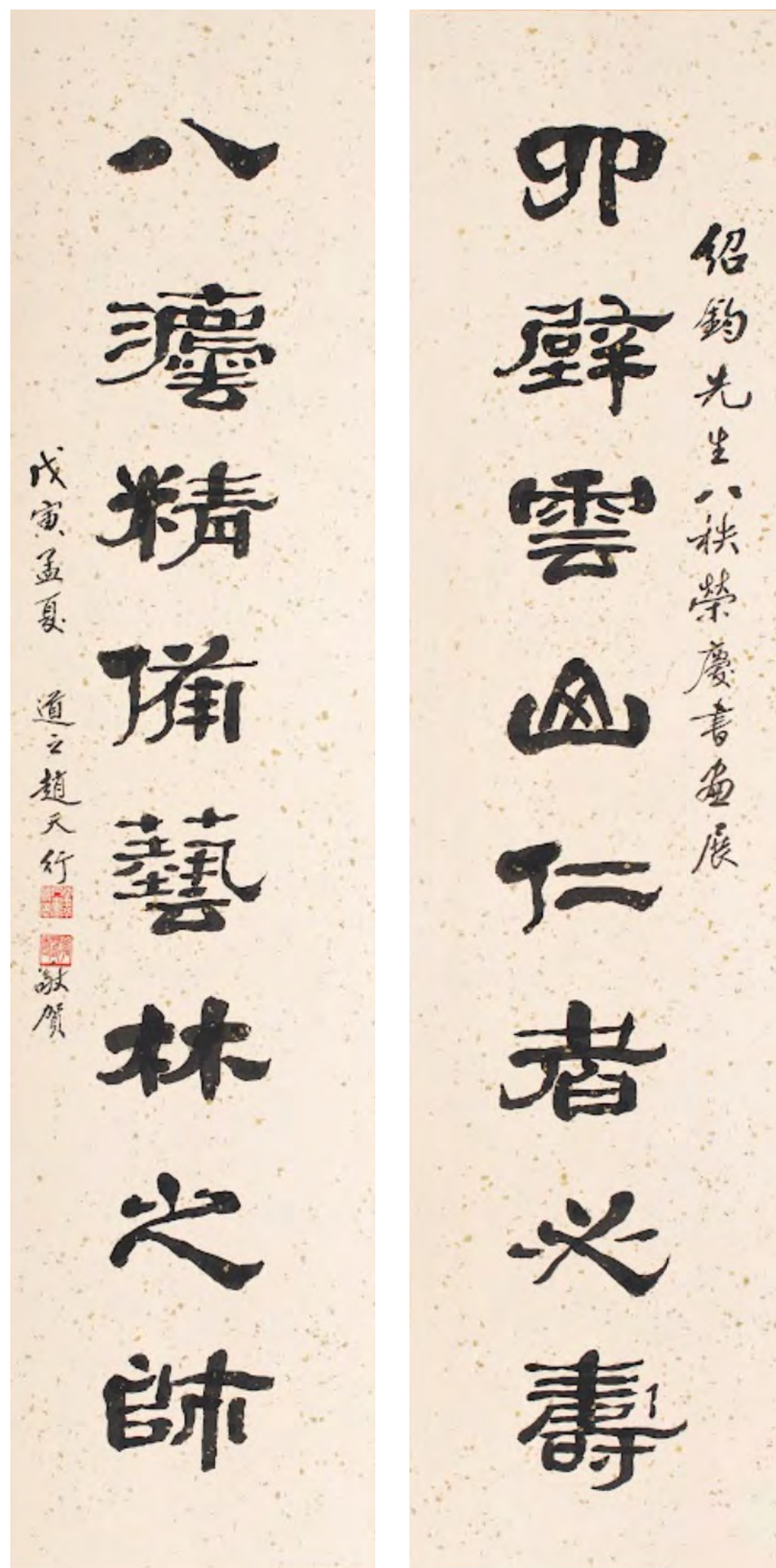


## 梅 Plum Flowers

林竹生	Lin Zhu-Shan
紙本設色	Coloring on paper
133 x 69cm	133 x 69cm
1979	1979
國立歷史博物館典藏	Collection of National Museum of History

林竹生喜登山訪梅，曾言「千樹寒梅半是詩」，藉畫詠梅花以彰顯文人風骨及滿山詩意。本作以唐人張謂《早梅》詩為藍本，描繪兩株梅花，一白一紅相互呼應，寒冬中繁花滿枝，撲鼻幽香，更增蓬勃生機。

Lin Zhu-Shan fundered of plum blossoms while he went hiking. He once said, "Thousand trees of winter plum blossoms are semi-poetic," and he has been painting plum blossoms in order to express literary spirit and the poetic meaning of the landscape. This painting is based on the poem "Early Plum Blossoms" by Zhang Wei of the Tang Dynasty, depicting two plum blossoms, one white and the other red, echoing each other, with full blossoms in the middle of winter, and a fragrant scent that adds to the vigor of the painting.



### 沈紹鈞書畫展祝賀對聯

## Calligraphy and Painting Exhibition of Shen Shao-Jun: Congratulations Couplet

趙天行	Zhao Tien-Xin
紙本書法	Calligraphy on paper
130x35cmx2	130x35cmx2
1998	1998
沈梵瑩女士收藏	Collection of Ms. Shen Fan-Yin

趙天行與沈紹鈞為多年好友，二人因文化局邀請擔任評審而結識。沈氏80歲時受邀在嘉義市文化中心舉辦書畫展，趙天行致贈書聯祝賀，顯示深厚友誼。對聯中篆隸字體互用，呈現古代文字的樸拙美感與變化趣味。

Zhao Tien-Xin and Shen Shao-Jun have been close friends for many years, having met through an invitation from the Cultural Affairs Bureau to serve as judges. When Shen was 80 years old, he was invited to hold a solo calligraphy and ink painting exhibition at the Chiayi Cultural Center, and Chao gifted a calligraphy couplet to congratulate him, demonstrating their deep friendship. The combination of the seal script and official script in the couplet demonstrates the simplistic beauty and varied styles of ancient scripts.



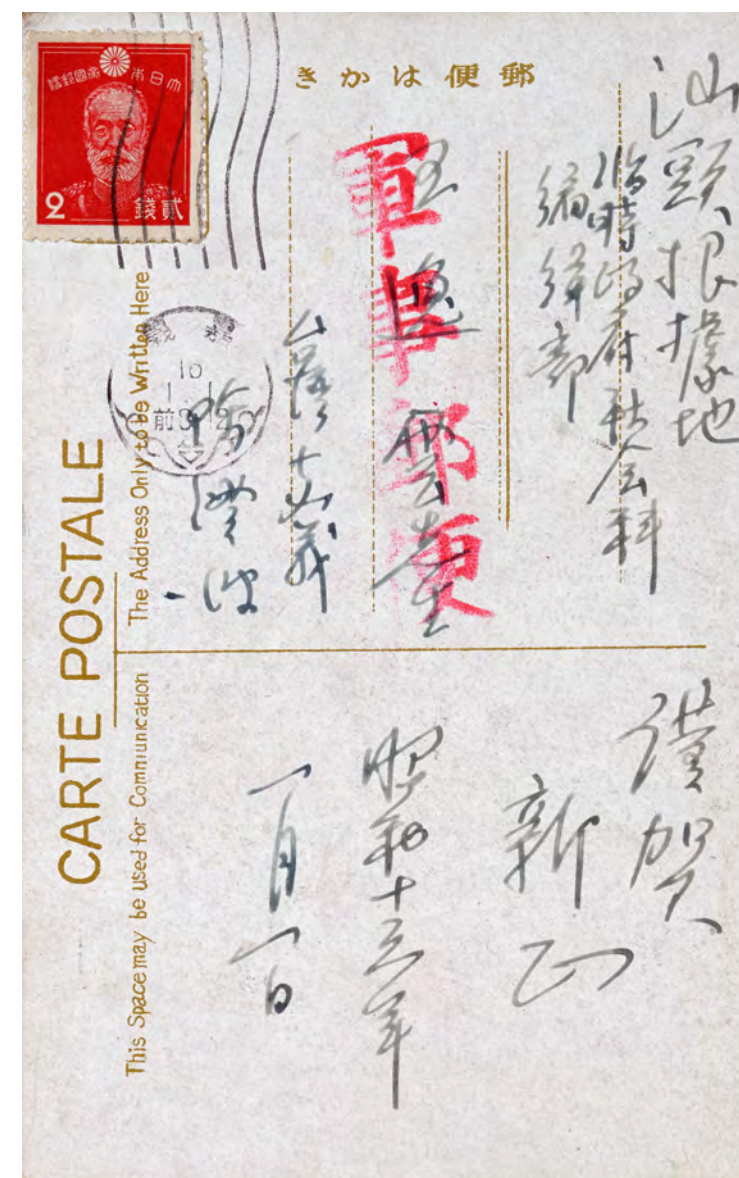
文獻

1937年王逸雲遊歷嘉義張宅逸園留影  
Wang Yi-Yun took a photo in Yi Garden  
of Chang's House when visiting Chiayi in 1937

15.5x11.5cm	15.5x11.5cm
1937	1937
中央研究院臺灣史研究典藏	Collection of Institute of Taiwan history, Academia Sinica

1937年，嘉義畫壇重要人士齊聚於琳瑯山閣，歡迎遠自廈門來臺的王逸雲。前排左起為張李德和、王逸雲、張錦燦、陳澄波；後排左起為黃水文、翁崑德、朱芾亭、翁崑輝、林玉山。

In 1937, important figures in the Chiayi painting circle gathered at Linlang Mountain Pavilion to welcome Wang Yi-Yun, who came to Taiwan from Xiamen. From the left in the front row, are Chang Lee Te-Ho, Wang Yi-Yun, Zhang Jin-Can, Chen Cheng-Po; from the left in back row, are Huang Shui-Wen, Weng Kun-De, Chu Fu-Ting, Weng Kun-Hui and Lin Yu-Shan.



文獻

1941年陳澄波寄與王逸雲之明信片  
The postcard Chen Cheng-Po sent to  
Wang Yi-Yun in 1941.

14x9cm	14x9cm
1941	1941
王秀媛小姐收藏	Collection of Miss Wang Hsiu-Yuan

陳澄波1940年以《夏之晨》入選第三屆府展，以該作印成明信片，1941年1月1日作為賀年卡寄給王逸雲賀歲。王逸雲任職汕頭根據地臨時政府社會科編輯部，為日本成立廣東省政府的轄下單位，顯示雖值戰爭時期，畫家間仍保持有書信往來的密切互動。

In 1940, Chen Cheng-Po's "Summer Morning" was selected for the third Taiwan Fine Arts Exhibition. The work was printed as a postcard and sent as a New Year's card to Wang Yi-Yun on January 1, 1941. Wang Yi-Yun served in the Social Science Editorial Department of the Provisional Government of the Shantou Base Area, which was a unit under the Guangdong Provincial Government established by Japan. This shows that despite the war, the painters still maintained close interactions through correspondence.



文獻

王逸雲《嘉南大圳寫生稿》  
Wang Yi-Yun's "Sketch of  
Chianan Irrigation Channel"

18.5x 25cm

1962

王秀媛小姐收藏

18.5x 25cm

1962

Collection of Miss Wang Hsiu-Yuan

王逸雲留存寫生稿大多未註記地點，1962年《嘉南大圳》速寫實屬難得。作者以碳筆快速簡潔描繪大圳上所見遠山、白雲、樹林、渠道，藉以呈現畫面近、中、遠的豐富空間變化。

Most of Wang Yi-Yun's remaining sketches do not indicate the location. The sketch "Chianan Irrigation Channel" from 1962 is really rare. The author uses charcoal pencils to quickly and concisely describe the distant mountains, white clouds, woods, and channels seen in Irrigation channel, thereby presenting the rich spatial changes of near, middle, and far in the picture.



《鄉關何許?》年表  
*Chronology of "Painted Identity of a Homeland"*

鄉關何許？*Painted Identity of a Homeland*

陳澄波與劉新祿

黃鸞波與韓清濂

劉新祿與沈紹鈞

陳澄波與趙天行

陳澄波與黃鸞波

陳澄波與韓清濂

陳澄波與沈紹鈞

陳澄波與黃鸞波

陳澄波與劉新祿

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陳澄波與黃鸞波

《鄉關何許？》年表

## Chronology of “Painted Identity of a Homeland”

陳澄波與劉新祿

陳澄波與黃鸞波

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陳澄波與劉新祿

陳澄波與黃鸞波

1895年2月2日，陳澄波出生於嘉義。

On February 2, ChenCheng-Po was born in Chiayi, Taiwan.

1904年1月12日，朱芾亭，本名朱木通，出生於嘉義市。

On January 12, Chu Fu-Ting, birth name Chu Mu-Tong, was born in Chiayi, Taiwan.

1906年4月2日，劉新祿出生於嘉義打猫庄（今嘉義縣民雄鄉）。

On April 2, Liu Shin-Ruh was born in Damao Village, Chiayi (Today’s Minxiong Township, Chiayi County).

1909年12月24日，甄溟，字奉三，又名渭川，號天池散人，又號海洋樓主，出生於河北省博野縣。

On December 24, Zhen Ming, courtesy name Fung Sai, as known as Wei Chuan, Tianchi Freeman and Ocean Owner, was born in Boye County, Hebei Province in China.

1913年8月29日，盧雲生，本名盧龍江，號雲生、雲友，出生於嘉義市。

On August 29, Lu Yun-Shen, birth name Long-Chiang Lu, as known as Yun-Shen and Yun-You, was born in Chiayi, Taiwan.

1914年1月3日，趙天行，別號道之，出生於山東省濟南市歷城縣。

On January 3, Zhao Tien-Xin, as known as Tao Zhi, was born in Licheng County, Jinan City, Shandong Province in China.

1917年4月4日，黃鸞波，本名黃寬和，出生於嘉義市。

On April 4, Huang Ou-Po, birth name Kuan-He Huang, was born in Chiayi,Taiwan.

1919年7月23日，沈紹鈞，號六橋，又號半僧，出生於浙江省杭州市。

On July 23, Shen Shao-Jun, as known as Liu Ciao and Half Monk, was born in Hangzhou City, Zhejiang Province in China.

1920年10月26日，韓清濂，字滌厂，別署獻曝廬主，出生於河南省博愛縣，為韓愈40世嫡裔。

On October 26, Han Ching Lien, courtesy name Jing Chang, as known as Hsien Pu Owner, was born in Boai County, Henan Province in China. He is the 40th direct descendant of Han Yu.

1921年11月26日，蔣青融，本名蔣峨誠，出生於湖南省常德縣。

On November 26, Chiang Ching- Jung, birth name Chiang Er Cheng, was born in Changde County, Hunan Province in China.

1923年3月15日，吳學讓，字退伯，出生於四川省岳池縣。

On March 15, Wu Hsueh-Jang, courtesy name Tui Bo, was born in Yuechi County, Sichuan Province in China.

1928年6月28日，席德進出生於四川省南部縣。

On June 28, Hsi De-Jin was born in Southern County, Sichuan Province in China.

1928年7月，陳澄波初抵杭州、廈門，在廈門旭瀛書院舉辦個展；9月，以《空谷傳聲》等作入選福建省立美展。

In July, Chen Cheng-Po first arrived in Hangzhou City and Xiamen City and held a solo exhibition at Xiamen Xuying Academy; in September, “Voice Transmission in the Empty Valley” and other artworks were selected for Fujian Provincial Art Exhibition.

1929年2月，王亞南自中國來臺養病，遊覽嘉義時客寓張李德和之琳瑯山閣，與嘉義文人雅士進行詩畫交流。

In February, Wang Ya-Nan came to Taiwan from China to recuperate, he stayed in Chang Lee Te-Ho’s Linlang Mountain Pavilion when visiting Chiayi and talked about poetry and painting with literati in Chiayi.

1930年4月，陳澄波自東京美術學校研究科畢業，赴上海新華藝大西畫系任教，擔任藝苑指導員，並以《西湖斷橋殘雪（清流）》等作參加第1屆全國美展；10月，《早春》入選第10回帝展西洋畫部，與王濟遠同赴參觀。

In April, Chen Cheng-Po graduated from the Graduate School of Tokyo School of the Arts, afterwards he went to Shanghai Xinhua Art University to teach in the Western Painting Department, and worked as an instructor in the Art and Literacy Realm. Besides, he used “Broken Bridge and Half-melted Snow in West Lake(Clear Stream)” and other works to participate in the 1st National Art Exhibition; in October, “Early Spring” was selected for the Western Painting Department of the 10th Emperor Exhibition, he visited it with Wang Ji Yuan.

1930年4月，陳澄波接家人到上海同住，轉任昌明藝專藝術教育系、上海藝苑繪畫研究所任教。

Chen Cheng-Po took his family to live with him in Shanghai. Then he taught in the Art Education Department of Chang-ming Art College and Shanghai Art and Literacy Realm Painting Graduate School.

1931年劉新祿自上海藝術專科學校西洋畫科畢業後，續讀研究所深造，常與陳澄波及其他畫友外出寫生。

After Liu Shin-Ruh graduated from Western Painting Department of Shanghai Art College, he started his master degree and went to sketch from nature with Chen Cheng-Po and other painting friends very often.

1932年沈紹鈞進入上海法商學校就讀。

Shen Shao-Jun went to Shanghai Law and Business School.

1933年趙天行自山東省立高級師範畢業後，進入私立中國大學國學系。

Zhao Tien-Xin entered the Department of Chinese Studies of a private Chinese university after graduating from Shandong Provincial Senior Normal University.

1934年4月，盧雲生進入東京川端畫學校日本畫科（1934-1937）。

In April, Lu Yun-Shen went to the Japanese Painting Department of Tokyo Kawabata Painting School (1934-1937).

1935年5月底，朱芾亭赴中國蘇杭繪畫觀光；6月初抵達廈門，前往上海、蘇杭、南京各地寫生，旅程約40日；7月中旬自福州經廈門返臺。

In the end of May, Chu Fu-Ting visited Suzhou and Hangzhou, China to paint; he arrived in Xiamen in June, and went to Shanghai, Suzhou, Hangzhou and Nanjing to paint in nature, the journey lasted about 40 days; in the mid of July, he returned to Taiwan from Fuzhou via Xiamen.

1936年甄溟進入北平私立京華美術學院國畫系（1936-1940）。

Zhen Ming entered the Department of Chinese Painting of Beijing Private Academy of Fine Art (1936-1940).

1937年11月，王逸雲遊歷嘉義，訪問陳澄波、張李德和、張錦燦、林玉山、朱芾亭等嘉義文人。

In November, Wang Yi-Yun visited Chiayi, interviewing Chen Cheng-Po, Chang Lee Te-Ho, Chang Jin-Chen, Lin Yu-Shan, Chu Fu-Ting and other literati from Chiayi in Taiwan.

1939年黃鸞波進入東京川端畫學校日本畫科（1937-1940）。

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1943年5月，朱芾亭赴中國蘇杭繪畫觀光；6月初抵達廈門，前往上海、蘇杭、南京各地寫生，旅程約40日；7月中旬自福州經廈門返臺。

In the end of May, Chu Fu-Ting visited Suzhou and Hangzhou, China to paint; he arrived in Xiamen in June, and went to Shanghai, Suzhou, Hangzhou and Nanjing to paint in nature, the journey lasted about 40 days; in the mid of July, he returned to Taiwan from Fuzhou via Xiamen.

1943年甄溟進入北平私立京華美術學院國畫系（1936-1940）。

Zhen Ming entered the Department of Chinese Painting of Beijing Private Academy of Fine Art (1936-1940).

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“*Painted Identity of a Homeland*”

指導單位 | 文化部、嘉義市政府

主辦單位 | 嘉義市立美術館

合作單位 | 中央研究院臺灣史研究所、國立臺灣美術館、  
國立歷史博物館、國立臺灣師範大學臺灣藝術史研究中心、  
國立嘉義大學、國立嘉義高級中學、高雄市立美術館、長流美術館、  
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