

# 從臺灣出發—— 展望世界的藝術

YEN SHUI-LONG – THE SON OF TAINAN:  
ARTS FROM TAIWAN FOR THE WORLD



臺南囡仔

# 顏水龍

*S.L. Yen*

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臺南市美術館2館展覽室E及公共空間 GALLERY E & ART POINT, TAINAN ART MUSEUM BUILDING 2

## 主視覺用圖作品介紹

潘小俠於1987年時，受到謝里法所著《日據時代台灣美術運動史》啟發，興起了以攝影鏡頭追尋臺灣藝術家的念頭。再加上剛解嚴的整體社會氛圍，充滿開放自由的思想，潘小俠對於匯集許多各國文化的臺灣將有的發展充滿期待，因此更加深了他要拿起攝影鏡頭，記錄下這些重要人物的想法。

潘小俠於1987~1992年間進行第一批的拍攝作業，主要針對38位日治時期前輩藝術家，其中便包含當時已屆高齡的顏水龍。畫面中可看見在井然有序的畫室中，顏水龍正專心於畫架前執筆作畫，畫布上繪製到一半的是幅原住民女子半身像，記錄下顏水龍於作畫時的嚴謹、專注的態度，亦呈現其對於臺灣文化的關注與熱愛。

## INTRODUCTION OF THE COVER PHOTO

In 1987, Pan Hsiao-hsia inspired by Hsieh Li-fa's book "A History of Taiwan Art Movements during the Japanese Colonial Era," he was struck by the idea of using a camera lens to explore Taiwanese artists. Besides, due to the lifting of martial law, the social climate was full of liberal-minded at that time. Pan Hsiao-hsia was filled with anticipation for the development of Taiwan, which had assimilated various cultures from around the world. This deepened his determination to pick up a camera and document the thoughts of these important figures.

Between 1987 and 1992, Pan Hsiao-hsia embarked on his first stage of photography projects, primarily focusing on 38 senior artists of the Japanese colonial era, including Yen Shui-long. In the captured scene, Yen Shui-long can be seen in an orderly studio, concentrating on his work at the easel. The partially completed canvas depicts the portrait of an indigenous woman. The photography presents Yen Shui-long's meticulous and dedicated attitude towards his art. It also reflects his passion and concern for Taiwanese culture.

潘小俠，〈臺灣美術家一百年系列\_顏水龍〉，1989，銀鹽相紙，  
50.7×61.1 cm，版次：1/9，臺南市美術館典藏。

Pan Hsiao-hsia, *100 years(1905-2005) of Taiwan artists- Yen Shui-long*, 1989, gelatin silver print,  
50.7×61.1 cm, edition: 1/9, collection of the Tainan Art Museum.

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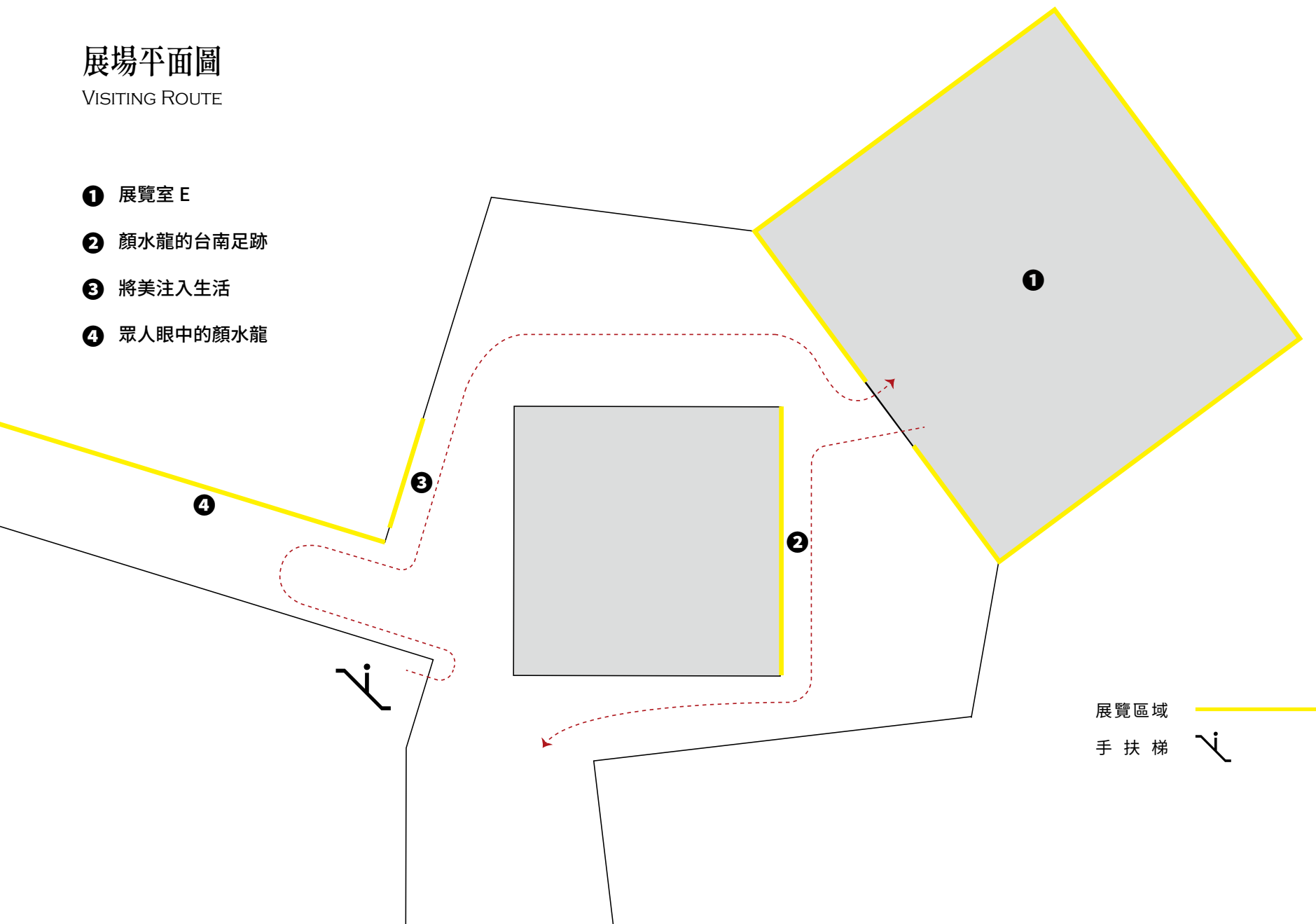
顏水龍

S.L. Yen

# 展場平面圖

VISITING ROUTE

- ❶ 展覽室 E
- ❷ 顏水龍的台南足跡
- ❸ 將美注入生活
- ❹ 眾人眼中的顏水龍



## 展覽總論

出生在臺南市下營區的顏水龍 (1903-1997)，幼年父母早逝，與姊姊及祖母一起生活，自小養成獨立自主的個性，從教員養成所畢業後便立刻進入學校擔任教職，因結識同事澤田武雄並受其鼓舞，決定前往日本學習美術，故而努力籌錢買下前往東京的船票，義無反顧地踏上通往藝術世界的學習之路。

東京美術學校及後來到法國的繪畫學習經驗，養成顏水龍對於美的敏銳感知能力。旅外多年返回臺灣後，有感於人民整體素質缺乏「美」的感受力，因此開始推行「生活即是美」，強調日常生活中藝術美感置入的重要性，顏水龍重視本土特有的手工藝，於是開始走遍臺灣各地訪查紀錄並進行推廣，此外他也持續參訪各國，將各處所見的藝術新知帶回母土。其藝術之道大半時間都是一人默默耕耘，顏水龍持志不懈，終其一生持續著工藝推廣的工作，因此獲得「臺灣工藝之父」的榮譽。

早年便活躍於畫壇的他，曾在自述中提及繪畫是他生命中的摯愛，不管白天時工藝設計教學的工作多麼繁忙，他總是在夜深人靜時提起畫筆創作，畫下他所喜愛人、事、物及臺灣風景，尤其關注原住民族的文化及生活風景。顏水龍出外旅行時，速寫本不離手，將所見所聞透過畫筆直觀的記錄下來。

本次展覽以顏水龍各時期的速寫為主，搭配臺南相關主題油畫作品及工藝設計作品，呈現其多元的成就。期望藉此讓觀眾對顏水龍創作過程與脈絡有初步的認識與理解。

## INTRODUCTION

Yen Shui-long (1903-1997) was born in Tainan's Xiaying District. He lost his parents at a young age and lived with his sister and grandmother, experiences which gave him an independent and strong-willed personality. After graduating from a teacher training institute, he took a teaching post at a school. It was during this time that he met one of his colleagues, Takeo Sawada, who inspired him to pursue art studies in Japan. Yen Shui-long worked hard to save money to buy a ticket to Tokyo, and embarked on his journey into the world of art without looking back.

Through his experience at the Tokyo School of Fine Arts and his subsequent painting studies in France, Yen Shui-long cultivated a keen perception of beauty and a broad perspective. Upon returning to Taiwan after years abroad, he noticed a lack of sensitivity to beauty among his fellow countrymen, and thus began advocating for the concept of "Life as Beauty," emphasizing the importance of aesthetics in everyday life. Still, he held a deep appreciation for the unique crafts of his homeland, and practiced his ideals by traveling extensively across Taiwan to document, research and promote local craftsmanship. Though he continued to visit other countries, discovering new artistic knowledge, and bringing it back with him to Taiwan. Most of his time was spent quietly and diligently working on the promotion of Taiwanese craftsmanship, earning him the title of: "the Father of Taiwanese Crafts."

Yen Shui-long has been active in the art world since early. He once remarked that painting was the true love of his life, and no matter how busy his work at the Craft Research and Development Institute was during the day, he would always pick up his brush in the peace and quiet of the night to create depictions of the people, events, objects, and landscapes he cherished. He was particularly focused on the cultures and ways of life of Taiwan's indigenous peoples. Yen Shui-long's dedication to art was evident in his passion for sketching while traveling. He always carried a sketchbook with him, so that he could capture his observations and experiences with his drawing tools.

This exhibition primarily focuses on Yen Shui-long's sketches from various periods, oil painting works exploring themes related to Tainan, and craft design products. Through this exhibition, we hope to provide the audience with an initial understanding and recognition of Yen Shui-long's diverse achievements, and also his creative process and context.

## 永不停歇的紀錄

本區以顏水龍遊歷各地的速寫作品做為開端。如同顏水龍曾於訪談中提到：「素描是一種習作，接著要畫成作品才算製作」。重視素描基礎的顏水龍，隨身總帶著素描本四處取材。生活中累積的大量速寫成為他的龐大素材庫，作為往後繪製正式作品的基礎資料。

顏水龍常用的速寫媒材為鉛筆、麥克筆、水彩及粉蠟筆等，多以排線手法表現質感、量感及遠近為主要特色。描繪對象則是以自然風景、建築以及各地風俗民情居多，顯露出顏水龍對於周遭事物的關注。

## THE NEVER-ENDING STORY

This section begins with Yen Shui-long's sketches from his travels. As the artist himself once said in an interview: "Sketching is making studies; but it's the subsequent transformation into artwork that counts." Yen Shui-long, who valued sketching as a foundation for his artwork, carried a sketchbook with him wherever he went in order to gather material for his art. His extensive collection of sketches, drawn from his daily life, served as a substantial resource and formed the basis of much of his formal artwork.

Yen Shui-long would sketch using pencil, marker, watercolor, and crayon, among other materials. His distinctive style primarily utilized hatching techniques to convey texture, volume, and perspective. His subjects were predominantly natural landscapes, architectural features, and local customs and traditions, and his sketches reveal a keen observation of the world around him.

## 人像及人文風情

### PORTRAIT AND HUMAN SCENERY



〈北京所見〉，1937，鉛筆、紙本，  
18.5×25.5 公分，私人收藏。

*A Scene from Beijing*, 1937, pencil on paper,  
18.5×25.5 cm, private collection.



〈雅美族婦人〉，1972，簽字筆、紙本，  
45×37 公分，私人收藏。

*Woman from the Tao Tribe*, 1972, pencil on paper,  
45×37 cm, private collection.



〈檀香山〉，1970，簽字筆、水彩、紙本，  
24.5×35.5 公分，私人收藏。

*Honolulu*, 1970, marker and watercolor on paper,  
24.5×35.5 cm, private collection.

## 家鄉臺灣的風景

### SCENERY OF HOMETOWN TAIWAN



〈臺灣村景〉，1973，麥克筆、紙本，35×51.5 公分，私人收藏。  
*Taiwanese Village Scenery*, 1973, marker on paper, 35×51.5 cm, private collection.



〈霧台之石板屋〉，1975，麥克筆、紙本，31×41.5 公分，私人收藏。  
*Slate House in Wutai*, 1975, marker on paper, 31×41.5 cm, private collection.

## 旅外各國的風景

### SCENERY OF FOREIGN COUNTRIES



〈巴黎盧森堡公園〉，1970，麥克筆、色鉛筆、紙本，43×52.5 公分，私人收藏。  
*Luxembourg Gardens*, Paris, 1970, marker and colored pencil on paper, 43×52.5 cm, private collection.



〈魁北克風景〉，1976，簽字筆、水彩、紙本，27×31.5 公分，私人收藏。  
*Québec Scenery*, 1976, marker and watercolor on paper, 27×31.5 cm, private collection.



## 遊子與家鄉

1935 年時，當時在日本擔任廣告設計工作的顏水龍，已多次在臺展中展露頭角。也因此受小早川篤四郎的推薦，加入繪製《臺灣歷史畫》系列中范無如區牧師與家人訣別的場景，為早期於臺南留下的重要作品。1943-1949 年時，曾短暫居於臺南，在此成家亦一邊推行蘭草編織及竹編器物的手工藝事業，同時也受聘於臺南高等工業學校。然此時因處二戰期間，教職受到影響曾短暫停止。但戰後曾為慶祝學校改制專科學校，於《中華日報》發布四幅速寫慶祝。

後來，足跡踏遍四方的顏水龍幾次返回臺南，對於地方重要歷史發展的重視，使其眼光置於當地的名勝及古蹟，繪製如〈曾文水庫〉、〈竹溪寺〉、〈安平熱蘭遮城 (二)〉等油畫作品。

## THE TRAVELLER AND HIS HOMETOWN

In 1935, Yen Shui-long was working in Japan as an advertisement designer. He had already gained recognition at the Taiwan Fine Arts Exhibition and received a recommendation from the painter Kobayakawa Tokushiro. He participated in the creation of a series of scene paintings depicting the farewell between Pastor Antonius Hambroek and his family for the Historical Paintings of Taiwan, and what he produced became one of his most prominent early works in Tainan.

From 1943 to 1949, he briefly resided in Tainan. While there, he started a family and ran a business crafting items out of woven rush and bamboo while simultaneously teaching at the Tainan Industrial Senior High School. Around this time, due to the impact of the Second World War, his teaching career was temporarily interrupted. However, after the war, he created four sketch drawings for publication in the *China Daily* newspaper to celebrate the school's reformation into a specialized college.

Afterwards, Yen Shui-long returned to Tainan several times. His appreciation for the significant historical developments of the region directed his attention towards local landmarks and historical sites, leading him to create oil paintings such as *Zengwen Reservoir*, *Zhuxi Temple*, and *Anping's Fort Zeelandia II*.



〈竹溪寺〉，1982，鉛筆、紙本，31×41 公分，私人收藏。  
*Zhuxi Temple*, 1982, pencil on paper, 31×41 cm, private collection.



〈竹溪寺〉，1982，油彩、畫布，80×65 公分，私人收藏。  
*Zhuxi Temple*, 1982, oil on canvas, 80×65cm, private collection.



## 再繪與再會

1935 年時臺灣總督府為慶祝日本始政 40 週年紀念，委託小早川篤四郎繪製臺灣歷史畫。本批畫作共 22 件，陳列於臺南歷史館中，來宣揚臺灣歷史與文化特色。其中〈傳教士范無如區訣別圖〉的段落，因小早川看重顏水龍的才華，故委託由顏水龍繪製。此段描繪對即將面臨的死亡已有覺悟的范無如區牧師，在準備返回鄭成功營中之際，被女兒悲痛挽留的分離場景。在畫面構圖上參考 H.J. Backer 的銅版畫〈最後的別離〉（註：原畫為 Jane Willem Pieneman 的〈在福爾摩沙自我犧牲的范無如區牧師〉）。然而，這批畫作展示於赤崁樓期間，因展區屋頂老舊漏水，導致部分作品畫布受潮變形，顏料嚴重脫膠粉碎剝落。且因早期對於畫作修復觀念的不同，故找來畫師方昭然重新繪製。顏水龍於 1980 年代某次偶回臺南的機緣下，發現自己數十年所繪作品竟換成他人之作，震驚之下再次將此作重繪，並希望能讓作品重新回到臺南。



顏水龍，〈惜別〉，1989，油彩、畫布，134×165 公分，私人收藏。  
Yen Shui-long, *Farewell*, 1989, oil on canvas, 134×165cm, private collection.

## REPAINTING AND RESTORING

In 1935, to celebrate the 40<sup>th</sup> anniversary of Japanese rule in Taiwan, the Government-General of Taiwan commissioned Kobayakawa Tokushiro to create historical paintings of Taiwan. This collection, consisting of 22 pieces, was displayed in the Tainan History Museum to promote the historical and cultural characteristics of Taiwan. Recognizing Yen Shui-long's talent, Kobayakawa entrusted him with the section '*Pastor Antonius Hambroek's Farewell*.' This scene depicts Pastor Hambroek, who had resigned himself to his imminent death, bidding a sorrowful farewell to his daughter as he prepared to return to the camp of Koxinga, with his daughter begging him not to leave. The composition of the painting was inspired by H.J. Backer's etching *Le Dernier Adieu* (the original painting is *The Self-sacrifice of Pastor Antonius Hambroek on Formosa* by Jane Willem Pieneman, 1810). However, during the exhibition at Fort Provintia, some of the paintings suffered water damage and deformation due to leaks in the aging roof of the exhibition area. The canvas of some works became warped, and much of the pigment was peeled off and disintegrated. Due to different concepts of art restoration at that time, the painter Fang Jau-ran was invited to recreate the paintings. In the 1980s, Yen Shui-long happened to return to Tainan and discovered that his decades-old artwork had been replaced by others. Shocked, he decided to repaint the piece and hoped to restore the original artwork to Tainan.

## 顏水龍的臺南足跡

### YEN SHUI-LONG'S FOOTPRINTS IN TAINAN

顏水龍成長於臺南下營區，一生戮力於將「美」帶入生活。他曾遊歷世界各國，也在臺南這片土地留下許多的足跡。他在此建立家庭，並以出生地臺南作為推廣工藝美學的基地，許多作品與臺南有著緊密的淵源。循著這面地圖，走訪臺南顏水龍的足跡，得以感受到他永不停歇，追尋創作價值的生命歷程。

Yen Shui-long grew up in Tainan's Xiaying District. He dedicated his life to bringing beauty into everyday life. He traveled extensively around the world and left many more footprints in Tainan. He formed his family here and used Tainan, his birthplace, as his base for promoting the aesthetics of crafts. Many of his works have deep connections with Tainan. Follow this map, trace Yen Shui-long's footsteps in Tainan, and relive his ceaseless pursuit of creative value.

**1903** 出生於臺南州曾文郡下營庄（今下營區）。

Born in 1903 in Kaei Village, Zengwen District, Tainan Prefecture (present-day Hongcuo Village, Xiaying Rural Township, Tainan City).

**1935** 參與小早川篤四郎臺灣歷史畫系列所繪製的〈傳教士范無如區訣別圖〉於臺南歷史館展出。

The painting of *Pastor Antonius Hambroek's Farewell*, which was part of Kobayakawa Tokushiro's historical paintings of Taiwan, was exhibited in the Taiwan History Hall.

**1940** 於臺南州北門郡學甲庄（今學甲區）籌備「南亞工藝社」，1941 年正式成立。

Yen Shui-long initiated the South Asia South Asia Handicrafts Association in Gakkō Village, Hokumon District, Tainan Prefecture (now the Xuejia District of Tainan City). The association was formally established in 1941.

**1942** 於臺南神社（今臺南市美術館 2 館）與金燕治女士結為連理。同年於臺南州關廟庄（今關廟區）等週邊地區，推動竹材工藝，組織「竹細工產銷合作社」。

Yen Shui-long married Ms. Jin Chai-chih at the Tainan Shinto Shrine (now the building2 of Tainan Art Museum). In the same year, he promoted bamboo craftsmanship in the surrounding areas of Guanmiao Village, Tainan Prefecture.

**1944** 獲聘為臺南高等工業專科學校（今國立成功大學前身）建築工程學科講師。

Yen Shui-long was appointed as a lecturer in the Department of Architecture at the Tainan Technical College (now the National Cheng Kung University).

**1965** 任教於臺南家政專科學校（今臺南應用科技大學）美術工藝科教授兼科主任。

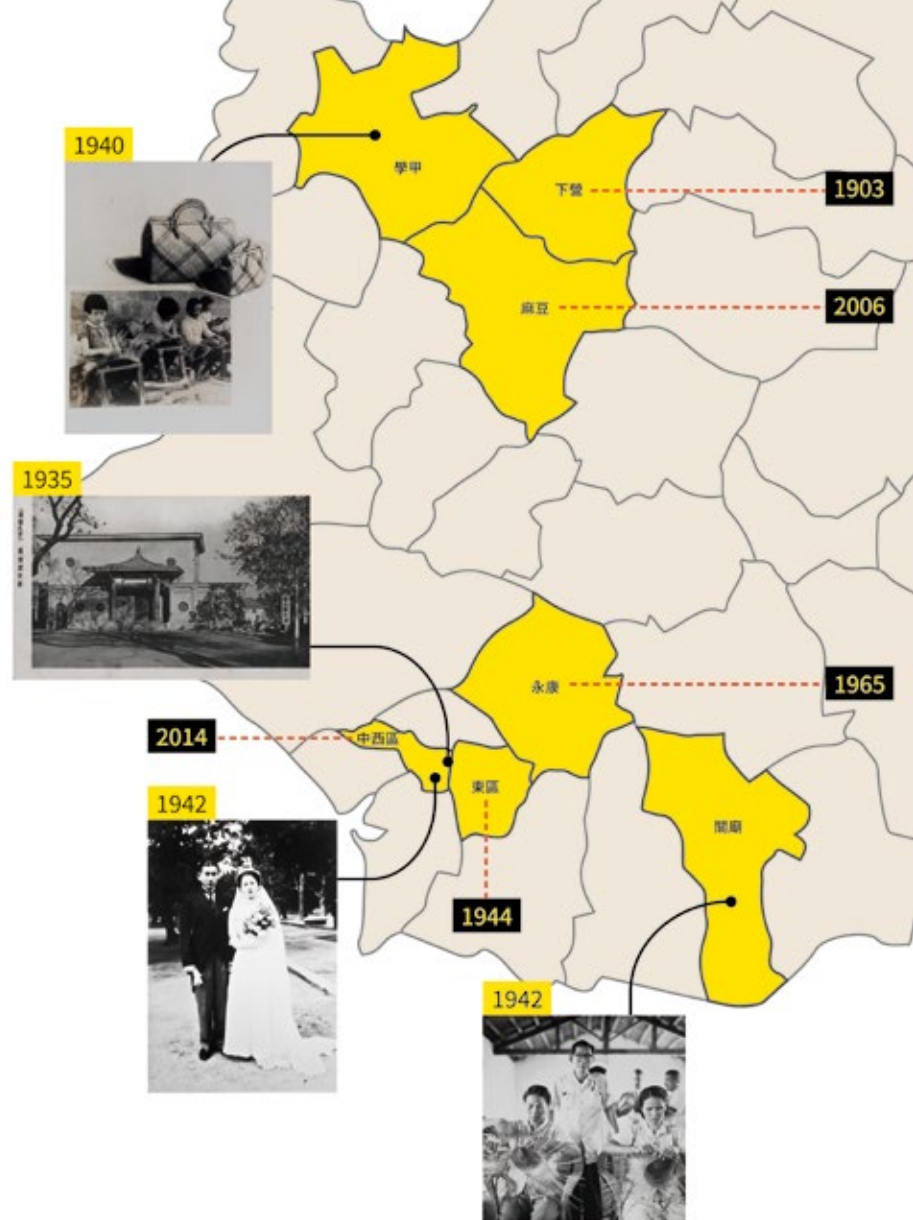
Yen Shui-long became a teacher and department head at the Department of Arts and Crafts at the Private Tainan Junior College of Home Economics (present-day Tainan University of Technology).

**2006** 臺南市政府於總爺藝文中心設立「顏水龍紀念館」。

The Yen Shui-long Memorial Hall officially opened.

**2014** 1972 年小林平一委託顏水龍製作的馬賽克壁畫〈熱帶植物〉，於 2014 年時由小林家族贈與臺南市美術館，現於本館 1 館大廳展出。

In 1972, Kobayashi Heichi commissioned Yen Shui-long to create a large mosaic mural, entitled *Tropical Plants*. In 2014, the Kobayashi family gifted the mural to the Tainan Art Museum and is currently on display in the hall of building 1.

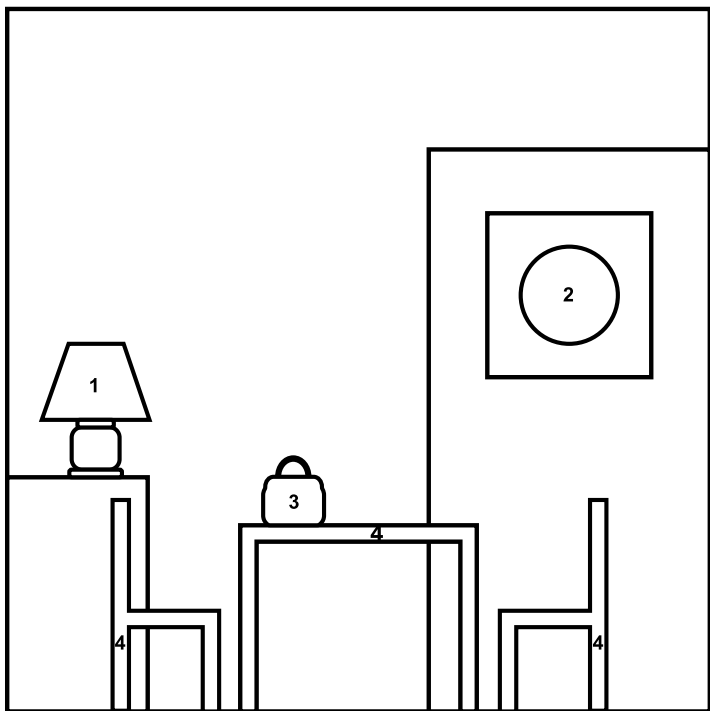


## 將美注入生活

顏水龍的藝術版圖中，工藝推廣可說是影響後世最為深遠的一項。他抱持著創立臺灣美術工藝學校，提升臺灣常民文化的理念，推動全國工藝研調，更透過實作，投身工藝設計與改良的工作。他在學甲、北門一帶，成立「南亞工藝社」，將蘭草編織的茄苳、草埔鞋等鄉土日用工藝品，改良製作成手提袋、拖鞋及門墊等新產品，暢銷一時。也於關廟設立竹細工產銷合作社，推廣竹細工藝，振興了在地的傳統工藝。其後，更將推廣的力量拓展至官方，創設南投縣工藝研究班、臺灣手工業推廣中心等，並於 1952 年出版《臺灣工藝》一書，為臺灣的工藝發展奠定了堅實的根基及方向。

## INJECTING BEAUTY INTO LIFE

In Yen Shui-long's artistic realm, his promotion of crafts stands out as one of the achievements with the most far-reaching influence on future generations. He envisioned the establishment of the Taiwan Craft School to uplift Taiwanese culture, and led nationwide research on crafts. Engaging in practical work, he devoted himself to craft design and improvement. In the Xuejia and Beimen Districts, he founded the South Asia Handicrafts Association, transforming traditional local crafts like rush grass-woven ka-tsi bags and grass sandals into new products such as modern handbags, slippers, and doormats, which gained widespread popularity. Additionally, Yen Shui-long established the Bamboo Ware Manufacturing & Sales Cooperative in Guanmiao, promoting the art of bamboo crafts and revitalizing traditional local crafts. Later, he extended his efforts to the government, establishing the Nantou County Handicraft Research & Training Institute and the Taiwan Handicraft Promotion Center. In 1952, he published the book *Formosa Industrial Art*, laying a solid foundation and providing direction for Taiwan's handicraft development.



1

顏水龍設計，〈原住民圖紋檯燈〉，1984，燈座：瓷土／燈罩：月桃花的莖，46×46×57公分，瓷揚窯提供。  
Designer: Yen Shui-long, *Desk Lamp with Indigenous Pattern*, 1984, lamp holder: ceramic/lampshade: stalk of shell-flower, 46×46×57cm, provided by Tzu Yang Ceramics.



2

顏水龍，〈盛裝原住民少女圓盤〉，1986，瓷土，41.5×41.5×3公分，瓷揚窯提供。  
Yen Shui-long, *Hand-Painted Plate with the Portrait of Indigenous Girl in Formal Dress*, 1988, ceramic, 41.5×41.5×3cm, provided by Tzu Yang Ceramics.



3

顏水龍、謝春子，〈蘭草提籃 - 四方提籃（有色、扣鈕、小）〉，1993，鹹草（三角蘭），26×12×29公分，國立臺灣工藝研究發展中心典藏。  
Yen Shui-long, Hsieh Chun-tzu, *Woven Rush Hand-Basket - Square Hand-Basket (Coloured, Button-Up, Small)*, 1993, Salt-Water Grass (Cyperus Malaccensis), 26×12×29cm, collection of the National Taiwan Craft Research and Development Institute.



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顏水龍、李榮烈、許正，〈方形餐桌椅組〉，1994，桂竹、合板、生漆，桌：101×101.5×79.5公分／椅：45.5×43×90公分，國立臺灣工藝研究發展中心典藏。  
Yen shui-long, Li Jung-lie, Hsu Cheng, *Square Dining Table and Chairs*, 1994, phyllostachys makinoi, plywood, lacquer, table: 101×101.5×79.5cm/chair:45.5×43×90cm, collection of the National Taiwan Craft Research and Development Institute.



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