



炎方色煦-陳澄波

The Flaming Tone of Colors -CHEN Cheng-Po

陳澄波(1895-1947)傳奇的一生，經歷臺灣日治時期的五十個年頭，他在極短的時間內歷經巨大文化衝擊，經由居住、旅遊、活動在臺灣、日本、中國的許多區域，將自然風景與人文景觀具體地表現在藝術創作中。自喻為「油彩化身」的他，除了揮舞彩筆為他熱愛的臺灣炎方風土，留下一幅幅情感馥郁的紀念，亦不遺餘力提攜後進，為臺灣美術的發展做出良多貢獻。

1913年4月陳澄波進入臺灣總督府國語學校公學師範部(今臺北市立大學)就讀，接受日籍畫家石川欽一郎指導。此時期的陳澄波以城市街道風景做為發展他畫風系統的第一道線索，仔細觀察環境、訓練透過景物的取捨來安排圖景。1924年，他考入東京美術學校圖畫師範科就讀，兩年後旋即以〈嘉義街外〉首次入選日本第七回帝國美術展覽會，成為臺灣以油畫入選該展覽的第一人。

1928至1933年陳澄波旅居中國，「裸女畫」是陳澄波旅居上海時期於藝術發展上的另一重要突破。此時期的裸女構圖造型奇詭卻又蘊含萬種風情，線條筆觸時而拙重、時而輕巧，特意誇張變形的手法雖然還不致趨於抽象，但畫作煥發一種自由揮灑的趣味感。

1933年6月，由於上海政局不穩，陳澄波舉家遷返臺灣；戰爭後期，陳澄波常至臺南拜訪任教於長榮女中的廖繼春，一同在校園寫生。1941年的《新樓庭院》，不但是對南臺灣風土的鋪陳，同時登錄了陳澄波與廖繼春共有的歷史記憶，豐富了他所編織的文化地圖。「228事件」雖結束了他的一生，但其繪畫成就及推動臺灣美術發展的努力，功不可沒。

CHEN Cheng-Po's (1895-1947) legendary life spanned 50 years of Japanese occupation of Taiwan. In an extremely short period of time, he experienced dramatic cultural impact and was able to personally experience the various natural and cultural landscapes, all of which he directly and concretely expressed in his artwork. Calling himself the "incarnation of oil painting," he not only used his paintings to leave numerous emotionally rich commemorations for his beloved Taiwan, but also did his best to advance his field and contribute to the development and continuity of Taiwan's art.

In April 1913, CHEN Cheng-Po was admitted to the Teachers' Department, Taipei Governor's Office Mandarin School (now National Taipei University of Education) and studied under the tutelage of Japanese painter Ishikawa Kinichiro. In 1924, CHEN was accepted into the Tokyo University of the Arts. In 1926, his *Streets of Chiayi*, was nominated for Japan's 7th Imperial Art Exhibition. He became the first person in Taiwan to have an oil painting displayed at said exhibition.

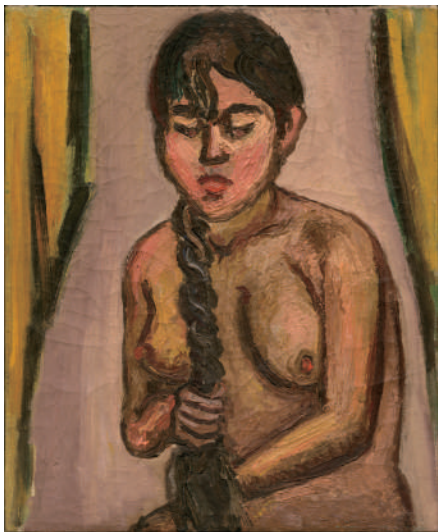
From 1928 to 1933 CHEN Cheng-Po stayed in China. Female nude is another important artistic breakthrough for CHEN while he lived in Shanghai. In June 1933, CHEN moved back to Taiwan because the political situation in Shanghai became unstable. During the post-war era in the 1940s, CHEN regularly visited LIAO Chi-Chun, who taught at the Private Chang Jung Girls' Senior High School in Tainan, and the two often painted together on campus. *Courtyard in Sin-Lau* (1941) not only elaborated local conditions in southern Taiwan, but also recorded the shared historical memories between CHEN and LIAO as well as enriched the cultural map that CHEN wove. Although the 228 Incident ended his life, his achievements and hard work in promoting Taiwan's artistic development cannot be overlooked.

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1.
天平山下
Under the Tien-Pin Mountain
年代待考
Date Unknown

2.
含羞裸女
A Bashful Nude
年代待考
Date Unknown

油彩、畫布
Oil on canvas
陳重光捐贈
Donated by CHEN Tsung-Kuang
臺南市美術館典藏
Collection of Tainan Art Museum



光風日豔-郭柏川

Vivid Scenery of Light - KUO Po-Chuan

郭柏川(1901~1974)遠赴東瀛東京美校(1928-33)師事岡田三郎助(1869-1939)，並積極參與赤島社、光風會展和臺展。此時期他跟著岡田老師學習時興的藝術潮流現代主義，日本式印象派—外光派，在畫面注重光影變化的影響下，以趨近幾何化的造形結構，展現空間深度，具有均衡而不失活潑的穩定性。留日時期，郭柏川也曾於返臺期間，對景寫生畫出陽光下家鄉生活，他選擇陽光燦爛照耀的暖色系，隨著建築人物特徵採取豐富和諧而穩定的色塊面，傳達對臺南廟宇與其街景、人文的濃郁情感。

1933年畢業後，郭柏川至中國北平教書，多次陪同畫藝已臻成熟的梅原龍三郎到處寫生。也隨同校任教亦師亦友的黃賓虹及其他收藏家，廣泛接觸水墨畫，嘗試將油畫改畫在宣紙上，大膽自由的筆觸與對比用色的嘗試，使作品呈現多彩且層次豐富的線條趣味。

戰後返台的郭柏川於1950年受聘當時臺灣省立工學院建築系，生活終於安定。此時期的創作因改用松節油調和油彩並繪於宣紙之上，畫面變得明亮且色彩透明。他以宣紙彩繪裸女油畫，色彩簡淡卻引人遐思；以青色彩繪，係來自對青花瓷的偏好。對照青花釉裡紅、五彩、粉彩等瓷器紋飾色調，會發現他作品許多多彩瓷釉色清明而豐富。郭柏川從傳統水墨畫或瓷器彩繪的線性主題，襯以青色光影及彩瓷釉般的淺淡多彩色面，描繪故鄉景觀建築之餘，也從水果、魚等靜物畫中傳達日常生活的恬淡之情。

KUO Po-Chuan (1901~1974) moved to Japan to learn Western paintings after being accepted into the Tokyo University of the Arts (1928-33). He learned under the tutelage of Okada Saburōsuke (1869-1939) and exhibited his works by participating in Koufu-kai and Akajimasha. During this period, he learned the Japanese contemporary Impressionism art trend of the time (i.e., Pleinairism) with Okada Saburōsuke. KUO focused on light and shadow in his paintings. His paintings also have a geometric composition that realistically expresses spatial depth. Rich, harmonious, and stable color were chosen based on building and human characteristics.

After his graduation in 1933, KUO Po-Chuan taught in Beijing. He accompanied Umehara Ryūzaburō (1888-1986) on painting trips. KUO also came in contact with Chinese ink color by associating with his colleague and friend HUANG Bin-Hong and other collectors. Consequently, KUO changed his oil painting media from canvas to rice paper and developed rich layers of colorful lines.

KUO Po-Chuan's life finally settled down after he was hired as a teacher in the Architecture Department of the Taiwan Institute of Technology (now Tainan's National Cheng Kung University) in 1950. During this period, KUO's paintings have a transparent quality because he mixed oil with turpentine and painted on rice paper. He often painted nude females with this technique. He used the color blue in his paintings because he loved blue and white porcelains. If we look at the color tone and lines of underglaze red, wucai, and fencai in porcelains, we can see that the porcelain glaze is rich in color and light in tone. KUO used traditional Chinese ink and porcelain painting line techniques as well as the light colors used in porcelain glaze to express his beloved still-life fruit and local landscape works.

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1.
台南街景
The Streetscape of Tainan
1930

2.
桃與荔枝
Peaches and Lychees
1966

油彩、畫布
Oil on canvas
吳郭為美捐贈
Donated by WU KUO Wei-Mei
臺南市美術館典藏
Collection of Tainan Art Museum



藝術家專室成立說明

Introduction to The Artist Room

為了譜寫在地藝術發展脈絡、純煉臺灣美學特色，本館以關注前輩藝術家歷史貢獻為宗旨，成立「藝術家專室」，並以《南薰藝韻》為名，向世人引介陳澄波、郭柏川、許武勇及沈哲哉，藉由梳理他們對現代繪畫的探索，乃至東西方藝術互用與自身文化底蘊結合的內化過程，定義其對地方斯土的重要性。

In order to compose the development of local art and to refine Taiwan's aesthetic characteristics, the museum has set up "The Artist Room" to focus on the historical contributions of the predecessors. The exhibition "Paintings in the Southern Breeze" introduced artists CHEN Cheng-Po, KUO Po-Chuan, HSU Wu-Yung and SHEN Che-Tsai to the world, by showing their exploration of modern painting, and the process of integrating their own cultural heritage with Western practices to define the significance of locality.



開放時間 | 週二至週日10:00-18:00 / 週六 10:00-21:00
週一休館、逢國定假日照常開放

地址 | 臺南市中西區忠義路二段1號

指導單位 | 臺南市政府

主辦單位 | 臺南市美術館研究典藏部

特別感謝 | 財團法人陳澄波文化基金會、吳郭為美女士、許武勇家屬、沈秀真女士

Opening Hours | 10:00-18:00 / Opening until 21:00 on Saturdays / Closed on Mondays

Add | No.1, Sec.2, Zhongyi Rd., West Central Dist., Tainan City, Taiwan(ROC)

Supported by Tainan City Government

Organized by Research and Collection Department, Tainan Art Museum.

Special Thanks to | Chen Cheng-po Cultural Foundation, Ms. WU KUO Wei-Mei, The HSU Wu-Yung Family, Ms. Shushin Furuya



白袍逐夢-許武勇

The Pursuit of Painting Wearing a White Coat - HSU Wu-Yung

許武勇出生於日治中期，以優異的成績考取臺北高等學校，習畫師從同校美術教師鹽月桃甫(1886-1954)。中學畢業後赴日趨美陸續完成醫學學位，求學及醫生執業期間創作不輟且屢次獲得省展佳績，1951年更贏得臺陽展首獎，是開創臺灣美術立體派重要的先驅畫家。

中學在校時期，許武勇以立體派技巧嘗試繪製自己的畫像，並於臺北高等學校開校紀念美展展出。原作雖已散逸多年，然而憑藉印象重繪之作〈年輕時之自畫像〉，激起當年對立體派表現創作的激情與回憶。許武勇的畫作以色塊及物體相互堆疊，以同色系的塊面錯落有致地呈現，似近於分析式立體派風格的作品。閑情恬靜的農村生活則是他童年的美好印象。從1965到1968的迪化街一系列畫作，許武勇有意識的從立體派與野獸派技巧，由線與面製造流動且粗曠的視覺感受，搭配橘、紅、綠等色彩，房屋立面顯得穩固又富有生活感。

許武勇也是愛花雅士，早期作品之中便有瓶花靜物相關畫作，而後作品常搭配少女、仙女等女性形象入畫。許武勇自述描繪花卉時常常一同搭配少女，是他象徵美好和平世界的理想畫面。他以東方元素及充滿個人幻想的超現實主義融會的「羅曼主義」風格，脫離寫實主義的束縛，用繪畫啟發善與美的和諧理念。

晚年的許武勇，不再將創作題材持續著眼於農村印象的懷舊風華。遂將觸角延伸至切身於現代生活的今時今日，2000年後的畫作場景內容描繪著人們的日常生活。如〈臺南普濟殿廟庭〉或是〈跳圈〉等作品，刻畫故鄉臺南充滿虔誠信仰與樸實自然的生活面貌。

HSU Wu-Yung (1920-2016) was born under the Japanese Rule period and later accepted into the Taipei School for Higher Education. There, he learned painting from Shiotsuki Tōho (1886-1954). After graduating, he went to Japan to complete his medical degree. During his studies and doctoral practice, he continued to produce works and had great showings in provincial exhibitions. In 1951, he won the first place in the Tai-Yang Exhibition to become an important pioneer in Taiwan's Cubism.

In junior high school, HSU Wu-Yung attempted to use Cubism techniques to create his own paintings, which were exhibited in Taipei School of Higher Education's opening commemorative exhibition. In his different Cubism expressions, he stacked color blocks and objects together to present similar color series in a consistent patchwork fashion. This resembled the analytical Cubism style. The serene and idyllic country life of his painting is a beautiful image from his childhood. Rational observations and learning the specialization of each painting style were HSU's creative characteristics.

HSU Wu-Yung was also a flower lover. His early works contained many flowers and vase-related still-lives. Young women, goddesses, and other female images were often added to his later works. He explained that the young woman he added to his flower paintings represented his ideal image of a beautiful and peaceful world. He integrated Eastern elements and a Romanticism style full of surrealism in an attempt to escape the constraints of realism. He used his paintings to inspire the harmonious concepts of goodness and beauty.

As HSU Wu-Yung reached his later years, his paintings no longer focus on nostalgic country impressionism of the past. Gradually, his topics extended to contemporary life. After 2000, his paintings revolved around people's everyday life, such as Tainan's religious culture and contented daily life.

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1. 夜調(1)
Night Time Melody (1)
1999
2. 跳圈
Jumping Hoops
2000

油彩、畫布
Oil on canvas
許武勇家屬捐贈
Donated by The HSU Wu-Yung Family
臺南市美術館典藏
Collection of Tainan Art Museum



繪畫斑斕-沈哲哉

Bold Colors in Dreams - SHEN Che-Tsai

沈哲哉(1926-2017)出生於臺南新營，八歲向洪明凱老師習畫，從此對繪畫產生濃厚的興趣。他就讀臺南州立第二中學時，接受廖繼春的繪畫指導，於1943年以〈明倫堂より(明倫堂外)〉入選第六回府展，之後也曾參與「臺陽展」。

沈哲哉年輕時因戰爭之故未能赴日習畫，後來選擇一邊執教，一邊接受郭柏川嚴謹的素描訓練，奠定深厚的寫實功力。幾經風格與表現形式的嘗試和轉型，沈哲哉不論設色或造形結構皆有純熟造詣，並發展出敏銳的色感和唯美的情境表達。他亦非常勤奮自學，從他研讀的寶加、荷東、小磯良平……等人的畫冊，可看到外光派、印象、野獸主義及巴黎畫派，對他繪畫的影響。

沈哲哉擅用色彩，他的學生甚至為他起了個「色魔」的綽號，玩笑話語帶雙關，實為讚揚他對色彩的敏銳度猶如「色彩魔術師」般令人望塵莫及。他的繪畫技法使用畫刀抹塗厚重顏料、按壓延展出透明薄層；有時用軟筆稀釋顏色、薄施油料，有時用畫刀或尖銳竹籤，刮除表層、透顯底色。色彩就在乾與濕的交疊處理中愈現斑斕、繽紛。歷經多年的技法嘗試，沈哲哉揉合寫實與表現主義兩者之間的細微差異，形成個人獨特風格，其中最擅長描繪女性丰采，包含婀娜多姿的裸女及古典曼妙的芭蕾舞女。

沈哲哉二戰後擔任教職之餘，曾與郭柏川等人共創「南美會」(台南美術研究會)，也開設畫室、持續作畫競展，屢獲佳績。隨後獲旅日僑商邱永漢賞識，自1974年開始定期贊助，使其安心作畫，開展色彩繽紛、浪漫多彩的藝術人生。

SHEN Che-Tsai (1926-2017) was born in Xinying, Tainan. At the age of eight, he learned painting from HONG Ming-Kai. While he attended the National Tainan Second Senior High School, he learned under the tutelage of LIAO Chi-Chun. In 1943, SHEN's *Outside of Minglun Hall* was selected for the 6th Taiwan Governmental Art Exhibition.

SHEN Che-Tsai had the dream of going to Japan to study painting. However, that dream could not be realized because of the war. Yet, he did not give up on art. While he taught in school, he received strict sketching training from KUO Po-Chuan. After changing several styles and expressions, SHEN showed skillful accomplishments in both color settings and composition. He developed an acute sense for colors and beautiful situational expressions. In addition, SHEN worked hard to learn Pleinairism, Impressionism, Fauvism, and Ecole de Paris from reading painting books on Edgar Degas, Odilon Redon, Koiso Ryōhei etc., all of whom had an impact on his expressions and feelings.

SHEN Che-Tsai was adept at using colors. His students nicknamed him "the color demon." This was also a joke with a double entendre. The truth was that they were praising his acute sense for colors and that he was a color magician, which was difficult for normal people to comprehend. For example, he used hard edges of palette knives to apply thick layers of paint and press the paint to thin transparent layers. The colors were expressed brilliantly as the dry and wet paint overlapped. His most representative theme was sketching women and bringing out different styles like nudes or ballet dancers.

After WWII, SHEN Che-Tsai, KUO Po-Chuan, and other like-minded artists established the Tainan Fine Arts Association and opened a studio to cultivate artistic talents. All the while, SHEN continued to participate in art competitions with good showings. He won the admiration of the overseas Chinese businessman QIU Yong-Han, who then began to regularly sponsor him in 1974.

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1. 荷蘭港口
A Dutch Port
1981
2. 花(5)
Flower(5)
1978

油彩、畫布
Oil on canvas
沈哲哉家屬寄藏
Courtesy of SHEN Che-Tsai's Family



南薰 藝韻



陳澄波 · 郭柏川
許武勇 · 沈哲哉
藝術家專室

THE ARTIST ROOM OF
CHEN CHENG-PO, KUO PO-CHUAN
HSU WU-YUNG, SHEN CHE-TSAI

2021.1.26 (TUE) —

臺南市美術館2館2樓 展覽室I
Tainan Art Museum Building 2, Gallery I

臺南市美術館
TAINAN ART MUSEUM