

策劃——
臺南市美術館
臺南市美術館 1館
展覽室 C——H



SUNTEN TREASURES:
GATHERING AND SHARING



9.29^四

2022



2.12^日

2023

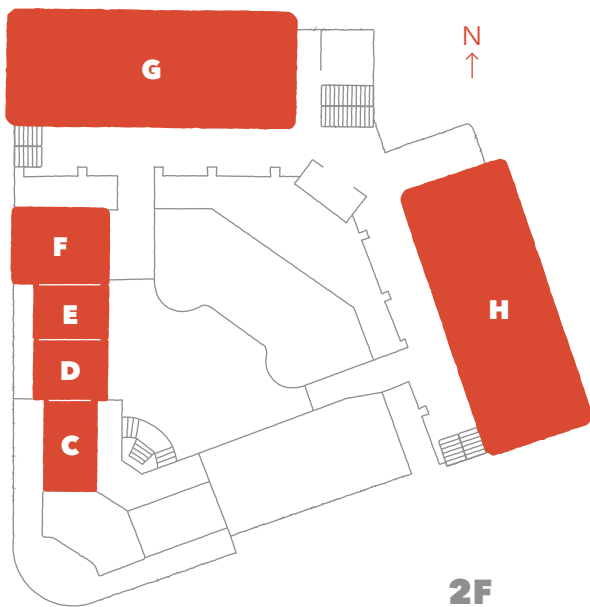
順天



SUNTEN
TREASURES:
GATHERING
AND SHARING



均寶



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順天聚藝，共享珍寶

許鴻源

每個人都有故鄉，有他出生的地方，
對那裡的一草一木和那裡的人，都有愛心和懷念

藥學博士許鴻源先生一生秉持「藥物醫人身，文化治人心」的信念，以支持藝術家創作為志業，透過一己之力收藏與保存諸多重要藝術作品。1991年許氏兒女繼承其關懷臺灣文化的遺志，於美國爾灣市成立順天美術館，彙編、展示與推廣其收藏，同時贊助臺灣新藝術運動展覽的籌畫，透過分享家鄉藝術家的作品，使國際友人更加了解臺灣，亦成為海外臺灣人思念故土的珍貴途徑。1999年首次於臺北市立美術館舉辦「回到／家鄉—順天美術館收藏展」。2021年家屬遵循許鴻源博士的遺願，在文化部、順天美術館與國立臺灣美術館的推動下，順利將其畢生收藏作品 600 餘件捐回臺灣，並於同年舉辦「海外存珍：順天美術館藏品歸鄉展」，回饋家鄉，無私的與臺灣人共享。

臺南市美術館以建構臺灣美術史為重要使命，本次展覽特別挑選順天美術館百餘件收藏精品，以兼容並蓄的臺灣文化底蘊為核心，將作品分門別類進行主題分區，嘗試透過許鴻源博士悉心為後人所留下的珍寶，順當梳理觀覽動線，協助觀眾探尋一條親近臺灣藝術發展的優美路徑。

展場之中我們可以欣賞臺灣各地雅緻的風景與動、植物寫生，也有古今兼美的瓶花與水果靜物作品，還有細心展示的人物及人群畫像，其中不僅刻畫出許先生玩味再三的臺灣生活顯影，並且可以多元客觀的視角，貫穿不同年代間豐富的藝術表現形式，藉此牽引出世紀性的對話與傳承之心。這個展覽不但展現許鴻源先生的收藏品味，也體現了順天美術館許氏家族秉持對後世存留藝術珍寶的熱忱與聚藝共享高尚的情操。而臺南市美術館也在環境變遷迅速而複雜之下，精準掌握時代脈動，努力不懈的找出昔日藝術經典的新價值。

Sunten Treasures: Gathering and Sharing

Dr. Hsu Hong-yen (Ph.D. in pharmacy) upheld his belief that “medicine heals the body, culture nurtures the soul” throughout his life. He devoted a lifetime to supporting artists’ creative practice, collecting and preserving a large quantity of artwork on his own initiative. To carry on Dr. Hsu’s perpetual goal of caring for Taiwanese culture, his sons and daughters established the Sun Ten Museum in Irvine, California in 1991 to compile, display, and promote Dr. Hsu’s collections. They also sponsored the organization of the “Art Nouveau in Taiwan” exhibition, hoping that friends from abroad would better understand Taiwan through the sharing of homegrown artists’ works, and hoping equally that the exhibition would provide overseas Taiwanese a precious channel to mitigate nostalgia. In 1999, the exhibition ‘Sun Ten Collection: A Homecoming Celebration’ was held for the first time at the Taipei Fine Arts Museum. In 2021, with the facilitation of the Ministry of Culture, the Sun Ten Museum and the National Taiwan Museum of Fine Arts, the Hsu family donated more than 600 pieces of Dr. Hsu’s lifetime collection to Taiwan, complying with Dr. Hsu Hong-yen’s final wish. In the same year, the “Taiwanese Art Treasures Preserved Overseas: The Homecoming Exhibition of the Sun Ten Collection” was held to honor his selfless generosity and give back to the people of Taiwan.

Constructing Taiwan’s art history is one of the Tainan Art Museum’s key missions. For this exhibition, more than 100 pieces were selected from the Sun Ten Collection and arranged thematically under the core of inclusive Taiwanese cultural heritage. Through the proper arrangement of the treasures Dr. Hsu Hong-yen left behind, the exhibition aims to guide the audience in finding a beautiful path to acquaint themselves with fine arts development in Taiwan.

The exhibition’s audiences will enjoy the paintings of delicate landscapes and sketches of animals and plants from across Taiwan, the still life works of flowers in vases and fruits, and the group portraits and depictions of figures. These works of art do not merely reflect Dr. Hsu’s recollection of life in Taiwan; they draw out a dialogue of the century and the heart of inheritance from multiple and objective perspectives, incorporating rich artistic expressions from different ages. The exhibition demonstrates the tastefulness of Dr. Hsu Hong-yen’s collection and reveals the Hsu family’s enthusiasm in preserving art treasures for subsequent generations, suggesting the family’s noble aspiration to collect and share art. The Tainan Art Museum aims to grasp the passage of time in a complex and rapidly changing environment, just as the Museum works hard to find old art classics’ new value.

“
Everyone
has a
hometown,
a birthplace,
and cherishes
every single
thing and
every
individual
person there.

”
HSU HONG-YEN

生物之美

本展區展示農村即景間常見的家禽與牛隻等動物圖像。自農業時代以來，牛一直是人們對於家鄉的生活印象，顏水龍與謝里法分別以油彩描繪出立姿與群移的半具象水牛情景，表現其中質樸且富有靈性的一面。畫家們以獨特的選材與構圖視角，勾勒出田野間特殊的風土氣息及生動自然的生物樣貌，種種景象皆與斯土斯民的生長記憶息息相關，體現出這片土地的故事與美好。

The Beauty of Livestock

This section exhibits paintings of livestock such as poultry and cattle that are commonly seen in the countryside. Cattle have remained an image of many people's hometown memories since the age of agriculture. The semi-figurative buffaloes in Yen Shui-Long and Shaih Li-fa's oil paintings are either standing or in migration, postures depicting the simple and spiritual sides of the animal. The artists' unique topic selection and composition angles conjure up the specific local atmosphere and the vivid and natural appearance of animals in the fields. These scenes are closely related to the growth memory of the people, reflecting the story and beauty of the land.

靜物之美

The Beauty of Still Life

靜物 (still life) 為日常中無生命的物品，如水果、魚肉、生物骨骸、酒水、碗盤、書籍與形式多樣的桌巾，透過觀察者隨心將畫面中的物件挪移，以及色彩與光影的調和，呈現平面與立面物件之間的立體感與景深效果；有時畫家也會將物件的形體聯想為造型相似的人體結構，進而使其轉化為帶有寓意的敘事畫面，牽引出特殊文化背景下的民族性。

“Still life” describes a work of art depicting inanimate objects from daily life, such as fruit, fish, skeletons, wine, bowls and plates, books and tablecloths. By moving the objects at will and harmonizing the color, light and shadow, an artist can present three-dimensional and depth-of-field effects between plane and façade objects. Sometimes the artist associates the shape of an object with a similar human body structure, and then transforms that object into a narrative picture containing moral messages, drawing out a particular national character developed under a specific cultural background.



郭柏川

Kuo Po-chuan

〈水果〉

1949

油彩、宣紙

25.8 × 33.5 公分

文化部收藏

Fruits

1949

Oil paint, rice paper

25.8 × 33.5 cm

Collection of the Ministry of Culture

瓶花之美

The Beauty of Flowers in Vase

瓶與花自古為文人雅士喜愛描繪與書寫的主題，本展區展示郭柏川的〈波斯菊〉、郭雪湖的〈富貴圖〉、李石樵的〈百合花〉、陳永森的〈牡丹花〉、鄭善禧的〈瓶花果子〉，以及葉子奇的〈紅茶花〉……等，陳列出自日治時代以降，橫跨老、中、青三代多元的媒材與構圖表現，描繪日常間擺置於古樸優雅、極簡俐落，亦或是精緻透亮的玻璃容器中形態多樣的鮮花綠葉，呈現其中清新優雅且蘊含祥和之意的瓶花佳作。

Vases and flowers are perennially popular subjects in calligraphy and painting among the literati. Paintings displayed in this section, which include Kuo Po-chuan's *Cosmos*, Kuo Hsueh-hu's *Wealth and Noble Ridge*, Li Shih-chiao's *The Lilies*, Chen Yung-sen *Peony*, Cheng, Shan-hsi's *Vase and Fruits* and Yeh Tzu-chi's *Flower*, constitute fine works spanning the old, middle and young generations since the Japanese colonial era. These artists deploy a variety of media and compositional expressions. These works depict the various shapes of flowers and green leaves placed in simple, elegant, and neat vases or arranged in clear and delicate glass containers, always signifying freshness and peace.



郭雪湖

Kuo Hsueh-hu

〈富貴圖〉

1965

膠彩、紙

48.5 × 56.3 公分

文化部收藏

Wealth and Noble Ridge

1965

Gouache paint, paper

48.5 × 56.3 cm

Collection of the Ministry of Culture

人物印象

順天美術館的收藏中，描繪人像之作品不在少數，本區集結了人物及群像作品，時間的跨度由 1930 年代延伸至 1980 年代，繪畫形式與主題延續了日治時期關注構圖及光線的技法，例如：鮮花、靜物、人像及裸女；另外，戰後的繪畫風格則因為社會脈動、文化運動的影響下，藝術家的畫作漸漸傾向寫實風格，例如：市集、農耕等傳統產業下的寫實描繪。

展區內可以歸納為「礦工群像」、「市井生活」、「婦女肖像」及「裸像」四個分類，展現了不同群體的人物印象。一踏入展間，映入眼簾的是洪瑞麟粗獷筆觸下的礦工群像，以畫筆下的勞動身影帶領觀者回憶臺灣礦業發達的榮景。接續著婦女肖像、裸像及市井生活的樣貌，藉由藝術家維妙維肖的筆觸以及光影的佈局，襯托出人物神韻，也從畫作中的市井生活，帶領觀眾重拾臺灣早期社會中，集體生命的韌性以及生活狀態。

Portraits and Figures

The Sun Ten Museum holds an extensive collection of portrait paintings. This section gathers works of individual figures and group portraits from the 1930s to the 1980s. The painting styles and subjects sustained the popular techniques used during the Japanese colonial period, which focused on composition and light, and which typically depicted flowers, still life, portraits, and nude women. In addition, the influence of the post-war social transition and cultural movements directed the style of the artists' paintings towards realism: for example, realistic depictions of marketplaces and traditional industries such as farming.

This section is organized into four groups: "Group Portraits of Miners", "Street Life", "Portraits of Women" and "Nude Figures", each showing images of different groups of people. Upon stepping into the room, visitors will be greeted by the group portrait of miners, drawn with rough brushstrokes by Hong Rui-lin. The miners' figures in the painting will return the audience to the time when mining was a booming industry in Taiwan. The artists' vivid brushstrokes and arrangements of light and shadow bring out the charm of characters in the women's portraits, the nude figures and the scenes of street life, just as the artists' techniques lead the audience to recall the resilience of life and the living conditions of society in early Taiwan.



洪瑞麟

Hung Rui-lin

〈礦工頌〉

1960

油彩、畫布

65.2 × 91 公分

文化部收藏

To praise Miner

1960

Oil paint, canvas

65.2 × 91 cm

Collection of the Ministry of Culture



陳敬輝

Chen Jing-hui

〈仕女〉

1937

膠彩、紙

115 × 84.2 公分

文化部收藏

Lady with Orchids

1937

Gouache on paper

115 × 84.2 cm

Collection of the Ministry of Culture



劉啟祥

Liu Chi-shiang

〈紅衣女郎〉

1979

油彩、畫布

60.5 × 49.5 公分

文化部收藏

Lady in Red Dress

1979

Oil paint, canvas

60.5 × 49.5 cm

Collection of the Ministry of Culture



李梅樹

Lee Mei-shu

〈許鴻源博士夫婦〉

1980

油彩、畫布

129.5 × 104 公分

文化部收藏

*Dr. & Mrs.
Hong-yen Hsu*

1980

Oil on canvas

129.5 × 104 cm

Collection of the Ministry of Culture

畫筆下的臺灣

觀察許鴻源博士的收藏脈絡，從 1950 年初購藏廖繼春、陳永森、藍蔭鼎的作品後，逐漸顯示了他以支持臺灣美術的方式，展現出對於自身文化的關懷以及本土文化的認同。1970 年代，許鴻源博士因為受謝里法《日據時代臺灣美術史運動》一書的影響，開始有系統性地按照歷史脈絡，收藏臺灣藝術家的作品，並以寫實畫作為主。

本區作品即以寫實筆觸下的臺灣風景，帶領觀眾走訪 1970-1980 年代下的臺灣景色，展區中集結了臺灣風景的繪畫，多以山、河、海、寺廟及農村為主。在展區的安排下，沿著西部的船舶海景、東部的山陵地勢；跨到南北向的生活場景。風景畫的意涵除了寫實描繪自然的景色，亦顯示當時社會脈動下的民生風情；藝術家以自身的角度出發，顯露了對臺灣本土地理上的觀察，並可細細品味其畫筆下的心理投射，亦可從畫作中觀察出人與自然的連結。

Taiwan in Paintings

From the early 1950s, Dr. Hsu Hong-yen started acquiring pieces by Liao Chi-chun, Chen Yung-sen and Lan Yin-din. The context of Dr. Hsu's collection shows that he was raising concern for his own culture and promoting the recognition of cultural identity through supporting Taiwanese art. In the 1970s, under the influence of Shaih Li-fa's book "Taiwanese Art Movement under Japanese Ruling", Dr. Hsu Hong-yen began systematically collecting the works of Taiwanese artists based on historical context, with his focus on realistic paintings.

The works displayed in this section are realistic landscape paintings of Taiwan, taking the audience on a voyage that revisits Taiwan's scenery from the 1970s and 1980s. The landscape paintings of Taiwan are mostly mountains, rivers, seas, temples and villages, arranged to follow the seaside boat views of Taiwan's west coast across to the mountainous landscapes in eastern Taiwan, alongside scenes of real life from the south to the north. On top of offering realistic depictions of the natural scenery, these landscape paintings hint at the local customs in a time of social transition. Through witnessing the artists' self-observation of the local geography, the audience can appreciate their thoughts produced from the paintbrush and observe the connection between humans and nature showcased in the paintings.



倪蔣懷

Ni Chiang-huai

〈大稻埕一景〉

1930

水彩、紙

32.7 × 41.9 公分

文化部收藏

A Scene in TaTai Cheng

1930

Watercolor paint, paper

32.7 × 41.9 cm

Collection of the Ministry of Culture



陳進

Chen Chin

〈廟前〉

1953

膠彩、絹

44.3 × 52.5 公分

文化部收藏

*In the Front
of a Temple*

1953

Gouache paint, silk

44.3 × 52.5 cm

Collection of the Ministry of Culture



陳澄波

Chen Cheng-po

〈戰後 (三)〉

1932

油彩、畫布

31.5 × 41 公分

文化部收藏

Little Town

1932

Oil on canvas

31.5 × 41 cm

Collection of the Ministry of Culture



廖繼春

Liao Chi-chun

〈公園一隅〉

待考

油彩、畫布裱板

38 × 45.5 公分

文化部收藏

A Scene in the Park

Age unknown

Oil on canvas

38 × 45.5 cm

Collection of the Ministry of Culture

策劃 |
臺南市美術館

臺南市美術館1館
展覽室C—H

Curation |
Tainan Art Museum

Venue |
**Tainan Art Museum Building 1
Gallery C – H**

指導單位 |
臺南市政府

主辦單位 |
臺南市美術館

協辦單位 |
國立臺灣美術館

合作單位 |
友達光電股份有限公司

Advisor |
Tainan City Government

Organizer |
Tainan Art Museum

Co-organizer |
National Taiwan Museum of Fine Arts

Cooperation Unit |
AUO Corporation