



## 竹風流光：《隱微的幽光》導論

Bamboo Breeze, Passing Time:

An Introduction to “Imperceptible Shimmer”

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在近年文化部「重建臺灣藝術史」政策與「第二波美術館熱潮」下，多個縣市紛紛興建、整建館舍。在各縣市美術館的競合態勢中，地方美術館的積極定位、提升與轉型，實為當務之急，盤點美術館核心的典藏作品，從中探索深具潛力的論述及發展方向，亦刻不容緩。為因應上述挑戰，新竹市文化局以「隱微的力量」為年度主題，企圖藉由地方畫會為脈絡，發掘城市潛藏的文化底蘊。

何謂「隱微的力量」？本書從美術館的典藏脈絡來看，新竹市美術館自開館至今，已典藏 416 件作品。相對於中央與六都美術館的規模，資源有限的中小型地方美術館，更可著力於細緻梳理既有典藏作品、反思館舍定位、擬定館藏發展策略，從中尋找深具潛力並反映地方獨特性的議題，並透過藏品訴說的多元敘事，發掘小而美的獨特亮點，故本書由此擬定書名為《隱微的幽光》。以下將先就書畫、油畫與水彩、工藝與當代藝術等三個主要典藏品類，分別概述本書如何探問新竹美術的地方性。

Under the Ministry of Culture’s recent policy of “Reconstructing Taiwan Art History” and the “Second Wave of Art Museums,” many counties and cities have built and renovated their premises. In the co-opetition of county and city art museums, an active positioning, development, and transformation of local art museums is, in truth, a priority. It is also pressing to catalogue the collection and explore different discourse and developmental routes. In response to the challenges above, the Hsinchu City Cultural Affairs Bureau has endorsed “imperceptible strength” as its annual guideline, exploring the city’s hidden cultural ethos through the context of local Hsinchu painting groups.

What defines “subdued strength”? This book will explore this theme through the museum’s annual curating and collecting strategy. Since its opening, the Hsinchu City Art Gallery has 407 works in its collection. Counter to the scale of governmental or special municipal art museums, small and medium-sized local art museums with limited resources are keen to carefully catalogue existing collections, reflect on the positioning of their museum, formulate collection developmental strategies, in search of topics encompassing potential and distinctive locality, with diverse narratives that can be evoked by the collection, aspiring for humble but selective features, thus inciting the title of this book “Imperceptible Shimmer.”

## 寫意新竹：書畫的文化底蘊

Impressionistic Hsinchu:

Literati Ethos of Calligraphy and Painting

早期在文建會策劃的「明清時代臺灣書畫作品」展出畫家 128 人中，新竹畫家僅佔九人，加上流寓或旅行者，仍為數不多。<sup>1</sup> 但新竹市自 1986 年設置文化中心以來，便以整理早期書畫為重點工作，可謂甚早開始整理地方美術史的縣市文化中心。中心邀請地方耆老撰寫專文、提供收藏展出、編印圖錄，包括《迎曦送晚三百年：竹塹先賢書畫展專輯》、《鄭再傳收藏：竹塹書畫專輯》、《竹塹書畫專輯 2》、《竹塹藝術家薪傳錄》等，增錄了清領到日治以來的大量書畫家，不可勝數。<sup>2</sup> 這些成果並非邀請藝術家家屬或藝術史學者來研究，而是與在地收藏團體合作建構美術史；新竹收藏家多以書畫為重心，旁及水彩、油畫。由此觀之，以書畫為核心、創作兼收藏者來推動以書畫為核心的美術活動，為本地藝壇的特殊生態。

Among the 128 painters included in an early exhibition “Taiwan Paintings and Calligraphy of the Ming and Qing dynasties” organized by the Council for Cultural Affairs (now Ministry of Culture), only nine painters were from Hsinchu, which including expatriates and travelers, were still scant. <sup>1</sup> However, the establishment of the cultural center in Hsinchu, which focused on systemizing early paintings and calligraphy, is an early example of a cultural center documenting local art history, inviting elders to write articles, provide collection and exhibition catalogues, including *Welcoming the Sun and Sending Farewell for Three Hundred Years*, *Zheng Zaichuan Collections: Hsinchu Calligraphy and Painting Album*, *Hsinchu Calligraphy and Painting Album II*, *Hsinchu Artists Genealogy*, among others, incorporating countless calligraphers and painters under Qing to Japanese rule. <sup>2</sup> This research is conducted not by inviting family members of the artists or art historians, but through collaboration with local collecting groups and their collections to assemble art history. Hsinchu collectors focused mainly on calligraphy and painting, as well as watercolor and oil painting. Hence, this emphasis on calligraphy and painting, with collectors who paint and collect, is a distinct ecology of the local art scene.

清領時期，在臺北的經濟、政治興起之前，新竹曾一度作為北臺灣的行政中心。<sup>3</sup> 在此，鄭用錫（1788-1858）的北郭園、林占梅（1821-1868）的潛園作為文人墨客雅集之場所，新竹便成為北臺灣的文化重鎮，遂有「書畫巢窟」之稱。日治時期，1929年成立的新竹書畫益精會，是當時島內規模最大、與臺展爭輝的民間書畫團體，1932年成立的臺灣麗澤書畫會也不遑多讓，新竹的書畫家人數最多，書畫風氣甚至更勝於府城、鹿港、艋舺。<sup>4</sup> 新竹不僅畫會眾多，藏家藏畫、展畫，支持藝術創作，也凝聚在地藝術社群。日治時期，鄭神寶（1880-1941）、李逸樵（1883-1945）、張純甫（1888-1941）、蔡金華等收藏家推動雅集與展覽、刊印圖錄。風氣延續到戰後，又有「新竹書畫同好會」等團體支持著文化中心的展覽與收藏。從新竹市美術館繼承的典藏來看，書畫類作品逾二百餘件，超過典藏總量的一半，文人底蘊深厚，確為新竹美術的一大特色。

During the Qing dynasty, before Taipei's economic and political rise, Hsinchu once served as the administrative center of northern Taiwan.<sup>3</sup> Here, the Bei-guo Garden of Zheng Yongxi (1788-1858) and the Qian Garden of Lin Zhan-mei (1821-1868) were gathering venues for literati and men of letters. Hsinchu became the cultural hub of northern Taiwan, and was known as the "lair of calligraphy and painting." Established in 1929 during Japanese rule, the Hsinchu Yi-Ching Painting and Calligraphy Club was the largest calligraphy and painting association on the island at the time, competing with the Taiwan Art Exhibition. The Taiwan Li-Tse Painting and Calligraphy Club, established in 1932, was equally impressive. Most calligraphers and painters were in Hsinchu, while its vogue of calligraphy and painting exceeded Hú-siâ, Lō'k-á-káng, and Báng-kah.<sup>4</sup> Hsinchu not only had many art associations, collecting collectors, painting exhibitions, and supported artistic creation, but also united the local art community. During Japanese rule, Zheng Shen-bao (1880-1941), Li Yi-chiau (1883-1945), Chang Chun-fu (1888-1941), Tsai Chin-hua and other collectors promoted cultural salons, exhibitions, and published catalogues, a trend which continued after the war, with groups such as the "Hsinchu Painting and Calligraphy Association," supporting exhibitions and collections of the cultural center. There are more than 200 paintings and calligraphic works bequeathed to the Hsinchu City Art Gallery, more than half of its collection. This profound literati ethos is indeed a major feature of the art in Hsinchu.

本書的蔡耀慶〈九降風骨——新竹地方書畫風格〉一文，闡述作為「書畫巢窟」的新竹，如何由文人雅集產生大量的畫會，形成底蘊深厚的地方文化。蔡文指出，閩派寓臺畫家如李霞（1871-1938）等人的活動，影響到新竹本地的書畫風格。作者在爬梳了影響來源之後也指出，地方風格並非個人風格的加總，雖然地方的風土因素，會影響藝術風格的形成，但地域特質與流派的形成實具有相輔相成的作用：「地域特質促進和推動了流派的形成，流派也會擴大和發展這些樣貌的影響。二者互相促進才是推動了藝術創作的繁榮之法。」蔡耀慶的專文，對地方風格的概念，提出了並不侷限於本地的觀看方式。

從蔡文的題目「九降風骨」可進一步探究「地方風格」此一複雜課題。「九降風」是新竹特有地理條件下的產物，由於與中國大陸的距離最短，東北季風在此地形成風速加強的現象，而產生需風乾的米粉、柿餅等地方特產。而蔡文所使用的「風骨」一詞，則是中國在魏晉之前尚無「風格」一詞時的指稱；「風骨」也意味著某種風格出現之前的「氣」、「體」等現象，可以說是將新竹視為一個場所、工具或容器，從「器」的概念，來發掘此地如何形成藝術創作之「道」（方法）。

The text "Strength in Character—Hsinchu Calligraphy and Painting Style" by Tsai Yao-ching, included in this book, explains how as the "lair of painting and calligraphy," Hsinchu produced many painting clubs from its literati salons, forming a profound local culture. His text addresses how Min style painters living in Taiwan such as Li Xia (1871-1938) influenced local calligraphy and painting in Hsinchu. Probing through sources of influence, the writer also emphasizes that local style is not the sum of personal styles. Although local customs do affect the formation of artistic style, regional characteristics and the formation of schools are in fact reciprocal: "Regional characteristics promote the formation of schools, while the schools also expand and develop the influence of these appearances. Mutual promotion is the way to advance artistic production." Tsai proposes that the concept of local style is not limited to local ways of seeing.

From the title "Strength in Character," or "Nine-fold fenggu" in Chinese, translated literally as "nine-fold wind and bones," we can further explore the significance of "local style." "Nine-fold wind" is a product of Hsinchu's unique geographical conditions. Due to its shorter distance to China, the northeast monsoon gains strength here, producing local specialties such as rice noodles and dried persimmons, both by air-drying. The term *fenggu*, with the characters "wind" and "bones," denotes to the term *fengge* (style) prior to its use before the Wei and Jin dynasties. *Fenggu* also signifies "qi," "body," etc. before the emergence of a certain "style." It can be said that Hsinchu is regarded as a site, tool, or vessel, and from the concept of "vessel," we can explore how "tao," the method of artistic creation, is formed here.

從西方的詞源來看藝道之別，藝術就是技術，也是書寫，古希臘文的 *graphein*，就是「繪」，而漢文化也有「書畫同源」的說法。從藝術／技術的角度來看，甲午割臺後，傳統士人的科舉之路斷絕，但仍與中國福建、廣東經常往來，加以日人文官多好詩文，故民間仍維持著頻繁的書畫交流。直到臺灣美術展覽會在 1927 年的出現，「書畫」始遭逢在藝術／技術層次上的多重斷裂：其一，展覽會僅設東洋畫部與西洋畫部，未設書法部門，書／畫的同一性被切斷；其二，展覽崇尚寫生，以臨摹為主的傳統畫風作品落選，東洋畫部僅有三少年入選，導致傳統水墨畫在官展的式微；其三，三少年之中的陳進（1907-1998）雖為新竹出生人士，但師承仍是經過遠近法洗禮的日本畫，在美術場域中，意味著具有新技術的繪畫。以上三點，正是「器」與「道」的斷裂，因此新竹藝壇才會起而組織「書畫益精會」，以全島性的集結競賽，作為書寫的抵抗，試圖重建書畫的器道合一。

Regarding the difference between art and “tao” from the perspective of Western etymology, art is both technique and writing. The ancient Greek word “*graphein*” denotes “painting,” with the Han Chinese claiming that “calligraphy and painting share the same origin.” From an artistic or technical point of view, the traditional, imperial examination path for scholars was terminated after the ceding of Taiwan following the First Sino-Japanese War. However, there remains frequent exchange with Fujian and Guangdong. Additionally, Japanese civil servants practiced poetry and prose, still maintaining frequent calligraphy and painting communication. Until the emergence of the Taiwan Art Exhibition in 1927, “calligraphy and painting” encountered multiple ruptures at the artistic and technical level: Firstly, the exhibition was only differentiated in category by Nihonga Japanese-style painting and Yōga Western-style painting, with no calligraphy, so the communal source of calligraphy and painting was cut off, and secondly, the exhibition advocated for drawing, while copied works in traditional styles were rejected, which led to the decline of traditional ink paintings in official art exhibitions. Thirdly, though Chen Jin, one of the “Three Youths in Taiten” was born in Hsinchu, her nihonga style was imbued with perspective, alluding to new techniques in the arts. These demonstrate the rupture between “vessel” (form) and “tao” (method), which in turn led the Hsinchu arts community to organize the “Calligraphy and Painting Yi-Ching Club” and a colonial competition as resistance, to rebuild the connection between calligraphy and painting.



圖 1 范耀庚，《指墨松》，水墨、紙，132 x 72 公分。

Fig.1 Fan Yau-geng, Ink Pine, Ink, Paper, 132x72cm.

蔡文已指出，新竹對於閩派畫風接受度較高。而閩派的狂野風格中，又以范耀庚（1877-1950）承襲自陳邦選（1770-1850）的指畫，靈活運用指頭、指爪，開展出著名的「指墨古松」【圖 1】，亦擅描繪墨竹的「風晴雨露，自成一家」，具有竹塹風雅的在地特點。其後，又有鄭淮波（1911-1987）等人延續，此種不拘泥於用筆與否，將生命能量集中在指頭於紙張上，藉由帶有象徵性的松竹等枝幹與葉面，來表現風的力量、速度與方向，正是竹風隱微的詩意特徵。<sup>5</sup> 此外，寓臺畫家中，又以 1927-1930 年來臺、寓居北郭園的楊草仙帶有表演性質的狂草筆墨最為著名，在地畫家張國珍（1905-1962）、李逸樵、范耀庚、蕭振開（1907-1993）的書藝皆受其影響，作品著重於捕捉筆墨的法度與控制，收放於結字的分裂與重組之間。<sup>6</sup> 而另一位寓臺畫家李霞來臺造成的熱潮，既填補了此前臺灣水墨畫中較缺的人物畫，寓居新竹期間，亦影響了范侃卿、陳湖古（1888-1955）、鄭琳煌等多位畫家的逸品畫風。李霞筆下雄健強勁的巨幅人物畫，用筆方折勁利，敷染凹凸帶立體感，人物的衣紋線條頓挫轉折分明，眼神姿態對角，並重疊增加複雜感，蘊含著豐沛的筆意。

Tsai Yao-ching also observes that Hsinchu was relatively receptive to the Min School painting style, and among the wild styles of the Min School, Fan Yau-geng (1877-1950) inherited finger painting from Chen Pang-hsuan, malleably using his fingers and nails to develop the famous *Ancient Pine in Ink* [Fig.1], depicting wind, rain, dew, and bamboo in ink, which contained local characteristics of

Hsinchu, later continued by Jeng Huai-po (1911-1987) and others. This style of painting is untethered by brushes, but rather concentrates energy in fingers on paper. Using symbolic branches and leaves of pine and bamboo to express the weight, speed, direction, and power of the wind is a poetic characteristic of Hsinchu style.<sup>5</sup> Among the painters living in Taiwan, Yang Cao-xian, who was in Taiwan from 1927 to 1930 at Bei-guo Garden, is renown for his performative, wild cursive brushwork. Local painters Zhang Guo-zhen (1905-1962), Li Yi-chiau, Fan Yau-geng, Hsiao Chen-kai (1907-1993) were all influenced by him, seizing a system and control of ink and brush, and the division and organization between structural, character arrangement.<sup>6</sup> The enthusiasm caused by Li Xia, the arrival of another artist living in Taiwan, not only added to the figurative paintings that were previously scarce in Taiwanese ink painting, but also influenced many other Hsinchu painters such as Fan Kan-qing, Chen Hu-ku (1888-1955) and Zheng Lin-huang. His powerful and large-scale figurative paintings are characterized by strong brushstrokes, uneven and three-dimensional textures, and distinct twists and turns in the lines of garments, with diagonal eyes and postures, and overlapping figures to add to its complexity, manifesting an abundant disposition.



圖2  
李逸樵，《撫琴相片》，《大東書畫集》，  
臺灣藝術田野工作站收藏

Fig.2  
Li Yi-chiau, Picture of Qin Plucking,  
“Da Dong Collection of Calligraphy and  
Painting,” collection of Taiwan Visual Art  
Archive.

這些迅捷、隨興的「墨戲」藝術表現，既帶有臨場的即興演出與奇觀效果，也意味著文人階層失去社會支撐後，職業畫家轉向世俗化與大眾性的必然發展。在地方脈絡下，亦可說是以身體之遊戲性，作為書寫技術的增補，開拓文人畫式微之後的市場。例如，輯錄《大東書畫集》的李逸樵，仍在一方天地中維持著文人自娛的隱遁世界【圖2】，其他畫家也在畫作尋求理想與詩性的表述。除了個展外，畫家也在博覽會、廟會等場所尋求售畫維持生計。日本殖民以後，社會階層變動劇烈，職業畫家興起，模仿文人生活，藝術家不斷協商「雅」與「俗」之間的界限，亦受南畫影響。戰後新竹藝壇另有蕭振開、范天送(1922-2005)、鄭再傳等畫家與收藏家，以收藏集會與展覽延續著在地的書畫風氣，與前述的作品筆意相似，社群的集結，更凝聚了地方情感的意向。

These quick and spontaneous “ink play” artistic expressions not only exhibit a spectacle of improvisational performance, but also represent the inevitable developments of professional painters shift to the secular and popular after the loss of social support for the literati. For example, Li Yi-chiau, who compiled “*Da Dong Collection of Calligraphy and Painting*,” still maintains the small literati world of self-amusement [Fig.2], while other painters also placed their ideals in their paintings to seek poetic expression. Alongside solo exhibitions, painters attempted to make a living by selling paintings at fairs, temple gatherings, and other places. In the local context, this can be interpreted as using the body as a supplement to writing in developing the market after the decline of literati painting. For traditional literati after Japanese colonization, the drastic change in social class, emergence of professional painters, imitating the life of literati, painters had to constantly negotiate the boundaries between “sophistication” and “uncouthness.” After the war, painters and collectors such as Hsiao Chen-kai, Fan Tian-song (1922-2005), and Zheng Zai-chuan would continue to expand on Hsinchu calligraphy and painting through collection gatherings and exhibitions, similarly to the aforementioned dispositions, the gathering of communities united local intentions.

## 造境新竹：場所形塑的存在感

### Constructing Hsinchu: Shaping Place and Presence

如果說外顯的閩派風格深刻地影響了新竹藝壇，那麼我們又該如何從地方上體察「隱微的力量」？對此，畫論較早的用詞是「幽微」，張彥遠《歷代名畫記》便認為「測幽微」是畫的重要功能之一：「夫畫者，成教化，助人倫，窮神變，測幽微」。「幽」意指「缺席」與「隱退」；「微」則意味著探測某種「不可見」的部分。現存新竹書畫作品中，周凱(1779-1837)的《山水》【圖3】或為一例；扇面上的林木樹叢，隱藏於雲霧之中，道路小徑部分顯露，但更多是隱沒無蹤。畫中題詩「磬頭沒入暝煙寒，石罅飛泉響急湍，今夕停橈向何處，雁聲如雨下前灘」，無論「泉響」或「雁聲」都是不可見的，畫家藉由山石樹叢「沒入」起伏的地勢，運用墨色黯淡與模糊的變化之間，呈現淡泊之意，再以煙雨傳達畫中「何處」的他方之境。

Presuming the discernable Min School style had profoundly influenced the Hsinchu art scene, however, if as Tsai Yao-ching has noted that local style is not the sum of personal styles, then how do we understand the “Imperceptible strength” of the local? In this regard, observers have often applied the term *youwei* (subdued/subtleties). For example, Chang Yan-yuan’s *The Famous Paintings Through the Ages* postulates that “measuring subtleties” is an important function of painting: “Painting educates, aids in virtue, changes the spirit, transforms doctrines, and measures subtleties.” The charter you signifies “absence” and “retreat,” while *wei* identifies a kind of “indiscernibility.” Among extant Hsinchu calligraphy and painting works, *Landscape* [Fig.3] by Zhou Kai (1779-1837) may be an exemplification. The trees and bushes on the fan are hidden in the clouds and mist, with a trail partly revealed, but mostly obscured. The accompanying poem indicates, “the alum rock is plunged in smoke and cold, spring water bursts out of a crack in the stone. Wherever one rests tonight, the sounds of wild geese are like rain on the foreshore.” No matter the invisibility of the “gurgling spring,” or “wild geese calls,” the painter utilizes the “submerged” mountains, rocks and, trees in the undulating terrain, and dark ink and blurred changes to showcase indifference to worldly gains, with mist and rain to convey the “where” of this other “land.”



圖3 周凱，《山水》，水墨、扇面，23 x 51 公分，私人收藏。  
Fig.3 Zhou Kai, *Landscape*, ink on fan, 23 x 51 cm, private collection.

客寓新竹的周凱，行旅間留下不知在何處探幽的山水蹤履，也許此種行旅間隱微的地方性，即為中國山水欲追求的超然意境。不同於山水畫，西方的風景畫則包含了對自然的一整套觀看原則與技法，隨著日本殖民教育而傳入新竹。新竹較臺北發展為早，留有多處人文地景遺跡，日本殖民時期，石川欽一郎（1971-1945）特別鍾愛到新竹一帶寫生，也多次赴新竹舉辦美術講習會，帶動新竹州美術展覽會等地方美術教育的發展。他在臺北師範學校和日人畫家小原整培養的何德來（1904-1986）、李澤藩（1907-1989）、鄭世璠（1915-2006）等畫家，曾加入1932年由「向陽社」改組的「新竹美術研究會」，1950年重新改組，是1950年代第一個以縣市為範圍成立的地方美術團體，足見在地的文化韌性。<sup>7</sup>

Likewise, Chen Pang-hsuan's mentor, Zhou Kai, who lived in Hsinchu as an official, left behind landscapes of reserve during his travels. Perhaps this subtle locality is the transcendent state that Chinese *shanshui* seeks to pursue. In contrast to *shanshui* painting, Western landscape painting involves a set of principles and techniques for viewing nature, which was introduced to Hsinchu through Japanese colonial education. Hsinchu was developed earlier than Taipei, and as such, contained many cultural and ecological artifacts. During the Japanese colonial period, Ishikawa Kinichiro (1971-1945) was fond of drawing in the Hsinchu area. He also held many art seminars in Hsinchu and promoted the development of local artistic education, piloting the Hsinchu State Art Exhibitions. Painters He Te-lai (1904-1986), Lee Tze-fan (1907-1989), Cheng Shih-fan (1915-2006), organized the "Hsinchu Art Research Association" in 1932, which was regrouped in 1950. It was the first local art group established with the county and city as an area after the war, which showcases the cultural resilience of Hsinchu.<sup>7</sup>

對此，本書徐婉禎〈新竹地方藝術學的圖繪地理誌〉一文，以新竹市美術館典藏的油畫、水彩為主要對象，探討現代展覽會制度引進之後的主要影響，特別是臺府展所獎挹提倡的「地方色彩」，鼓勵許多在地畫家相繼繪製以新竹地景為母題的作品。這些作品一方面發揚了愛鄉主義的情懷，另一方面也使觀眾更強化在地景物的認同。徐文著重於爬梳典藏品中涉及的「地方色彩」及其在新竹一地的發展脈絡，尤其竹塹自建城初期開始，便作為淡水廳、整個北臺灣的行政中心，城市發展過程中，諸如東門城、火車站、青草湖、潛園、北郭園等「名所」，皆成為畫家們熱衷寫生的圖像，徐文認為這些圖像「可謂新竹西方媒材畫家以其筆法、設色、構圖等藝術語言，以『地方色彩』為『母題』，在看似理性的描繪中注入感性的主觀連結，將自己連結在地土壤，而成為以藝術圖繪建構出新竹歷經不同時代的地理誌」。

In this regard, Hsu Woan-jen's text "Pictorial Geography Chronicles of Hsinchu Local Aesthetics" revolves around the oil painting and watercolor works collected by the Hsinchu City Art Gallery, exploring impact after the introduction of the modern exhibition, especially the Taiwan Governor-General's Fine Art Exhibition. The "local color" promoted by the award encouraged many local painters to paint from Hsinchu landscapes. On the one hand, these works fostered feelings of patriotism, and on the other, also strengthened the audiences' identification with local scenery. Hsu emphasizes "local color" of works in the collection and its developmental context in Hsinchu. In particular, Hsinchu served as Tamsui Hall and the administrative center of northern Taiwan since the early days of its construction. During the development process of "places of interest," such as Dongmen City, The Railway Station, Qingcao Lake, Qian Garden, and Bei-guo Garden have all become images that painters were keen on drawing. Hsu suspects that Hsinchu painters in Western mediums were known for their artistic language of brushwork, color, and composition, with "local color" as their "motif," injecting sensual, subjective connections into seemingly rational depictions, connecting themselves to the local, and became a geographical chronicle of Hsinchu, constructed through artistic drawings from different eras.

在新竹深厚的文化底蘊之下，這些畫作並非僅止於寫生實景，而是呈顯出特有的時間意識。不同於書畫較少採用實景山水圖，新竹西畫家的景物寫生，實具有特殊的時間性，這一點可分別從兩種脈絡來看。其一是畫家何德來承襲自大正時期以來生命主義的哲思，部分作品如《臺灣的夕陽》(1929)【圖 4】、《白骨笑行人》(1929-1934)、《冰塊》(1932)皆鮮明地表現畫家對時間流逝與人生行跡的感懷。何德來與青年畫家們共同創立的新竹美術研究會，其表現內在騷動、召喚情思的精神深刻影響了在地後進，也延續到戰後。李澤藩、李宴芳(1910-1982)、蕭如松(1922-1992)等人的作品，都有嚴謹內省的特質，他們偏好在地特定景物的長期觀察，作品母題看似變化不大，實則體察物在不同時間的流動與變化。例如，同樣歷經數十年漫長的創作歷程，蕭如松在模造紙等多種紙材上平塗、渲染不透明水彩的嘗試，個人風格聚焦在窗景、玻璃等光影交錯與折射，李澤藩晚期繪製內心記憶中的城市圖像，特別是北郭園、潛園、孔廟等被拆除的古蹟，其《潛園》(1985)【圖 5】運用缺席與在場之間的對話，宛如生命記憶的增補，以兩張畫紙拼合成觀看中國手卷的時間性，並調整地平線讓出天空，表現煙雲透下的微光，以全景視野達成心中懷古之造境。新竹畫家多不受外界影響，也不盲從畫壇新潮，反映出他們的含蓄內斂與孤高特質。

Under the profound cultural ethos of Hsinchu, these paintings not just portray real scenes, but also produce a unique sense of time. Unlike calligraphy and painting, which rarely exhibit real-life landscapes, the landscape drawings of Hsinchu painters actually showcase a unique temporality. This can be seen from two contexts. One is that the painter He Te-lai inherited the philosophy of vitalism from the Taishō era. Works including *Sunset in Taiwan* (1929) [Fig.4], *White Bones Mock Passengerby* (1929-1934), *Ice Cube* (1932), all clearly express the loss of time and sentimentality towards life. He co-founded the Hsinchu Art Research Association with young painters; its spirit of expressiveness and evocation profoundly influenced the younger generation in the area, and has also extended to a new generation of painters after the war. Lee Tze-fan (1922-1992), Li Yen-fang (1910-1982), and Shiao Ju-sung are all characterized by rigorous introspection, preferring lengthy observation of local scenes. The motifs in their work may not develop much, but they actually observe the flow and change of objects across time. For example, after decades of a long creative process, Shiao Ju-sung would utilize washes and strokes with opaque watercolor on various paper, including simili paper. His personal style pivots on the interlacing and refraction of light in window scenes and through glass. Lee Tze-fan would later paint memories of the urban landscape, especially demolished historic sites such as Beiguo Garden, Qian Garden, and the Confucius Temple. His work *Qian Garden* (1985) [Fig.5] employs a dialogue between absence and presence, like the supplement of memory, with two sheets of paper assembled together to form the temporality of Chinese hand scrolls, raising the horizon to give way to the shimmer of smoke and clouds in constructing remembrance of the past. Hsinchu painters are not influenced by the outside world, and do not blindly follow new trends in the painting world, reflecting the restraint and aloofness of Hsinchu local painters.



圖 4 何德來，《臺灣的夕陽》，油彩、木板，33 x 24 公分，1929，臺北市立美術館典藏。  
Fig.4 He Te-lai, *Sunset in Taiwan*, oil on wood, 33 x 24 cm, 1929, collection of Taipei Fine Arts Museum.



圖5 李澤藩，《潛園》，水彩、紙，89.5 x 109.5 公分，1985，李澤藩美術館藏。

Fig.5 Lee Tze-Fan, *Qian Garden*, watercolor, paper, 89.5 x 109.5 cm, 1985, collection of Lee Tze-Fan Memorial Art Gallery.

另一支關乎時間性的脈絡，則是西方現代性引進的感性經驗。在臺灣各城市發展史上，新竹應是在最短時間內崛起（1756年淡水廳移入竹塹城，成為北部行政中心）、也在最短時間內被取代的行政中心（1875年淡水廳城成為新竹縣城，另設臺北府）。在城市化的過程中，臺灣的首條鐵路即鋪設於新竹到淡水之間，時間與空間方面的高度壓縮，快速形塑了新竹特有的地方性。由場所揭示的存在經驗，透過公學校的圖畫手工教育、講習會與新竹州美術展覽會等機制，這種現代性的觀看方法，促使畫家更為關注城市空間地景的變化；但特別的是，新竹畫家描繪本地景物時，並不流於一味歌頌進步、追求摩登的發展，反而著重於古今對照下鄉情的觀看與感知。此種歲時感懷的人文思維，也反映在新竹的紀實攝影上，尤以新竹出身的重要攝影家鄧南光（1907-1971）、彭瑞麟（1904-1984）採集北埔民間日常的作品為傑出代表。

Another context related to temporality is the perceptual experience introduced by Western modernity. In the history of Taiwan city development, Hsinchu rose in the shortest time (In 1756, Tamsui Subprefecture was moved to Tek-ehhâm as the administrative center of the north) and was surpassed in the shortest time (In 1875, Tamsui Subprefecture was reinstated as Hsinchu and Taipei Prefecture was established). In the process of urbanization, Taiwan's first railway was laid between Hsinchu and Tamsui. This concentrated compression in time-space swiftly shaped Hsinchu's unique local character. The existential experience revealed by place, through Western painting techniques used by modern painters (such as drawing and craft education in common schools, seminars, Hsinchu State Art Exhibitions and other mechanisms), and perspective introduced by Japanese painters such as Ishikawa Kinichiro. This modern way of seeing prompted painters to pay more attention to the changes in urban space and landscape, but what is special is that when Hsinchu painters depict local scenery, they do not just praise progress and modern development, but focus on nostalgic seeing and perception. This humanistic sentiment that one feels is also reflected in Hsinchu's documentary photographs, especially in the work of important photographers such as Deng Nang-uang (1907-1971) and Peng Rui-lin (1904-1984) who were born in Hsinchu and collected quotidian scenes of Beipu folk life.



此外，新竹的女性藝術家、則是以特有的感性，敏銳表現出本地生活的吉光片羽。戰前即入選帝國美術展覽會的膠彩畫家陳進，描繪閨秀畫家生活的家庭與才情，范侃卿（1908-1952）工筆細微地刻畫了女子幽情。無論是具象或抽象，纖細如絲的感性，皆以白描與用色傳達，戰後具代表性的抽象藝術家，則有色塊潑灑、大塊淋漓的鄭瓊娟（1931-）、運用符號與線性特質詮釋天體物象的朱麗麗（1948-），創造感性抒情的幽微詩境。

Furthermore, Hsinchu female artists used their unique sensibility to exquisitely express quotidian moments. Chen Jin (1907-1998), a gouache painter who was selected for the Teiten Japanese Imperial Art Exhibition before the war depicts the family and talents of a young lady painter, while Fan Kan-qing (1908-1952) meticulously and delicately portrayed female sentiments. Whether figurative or abstract, delicate sensibilities are conveyed through line and color. Among the representative post-war artists are Cheng Chung-chuan (1931-) with splashes of color and drips, and Zheng Qiong-juan (1931-), using symbols and linear qualities. Lily Chu (1948-), expresses emotional lyricism and romantic poetry through symbols and lines.

## 循跡新竹：技藝作為記憶裝置

Tracing Hsinchu:  
Craft as a Device of Memory

綜上所述，可知在現代化的過程中，新竹藝壇仍以傳統書畫為重心，西方藝術的引入，與其說是新風格技法的革新，不如說是為本地帶來較具創作內涵的匯通與交融。<sup>8</sup> 戰後的藝術社群，也從早期單一媒材為主的「畫」會，演變為多元媒材、朝向結合生活與文創領域的團體，視覺領域的專業技術被提升，也反映在新竹市內包括玻璃工藝、影像博物館等各場館的深化。

從本地學院的發展也可看到一個趨勢：從新竹師範學院美勞教育系，改為「藝術與設計學系」，近年與清華大學合併後另成立科技藝術研究所。新竹的美術專業教育始終沒有放棄工藝的部分，甚至結合新技術，作為強化辦學特色的重點，尤其與清華大學合併後，更進一步整合傳統的美術與工藝，朝向科技藝術與新媒體領域發展，顯見「技術」已逐漸成為一在地藝術的核心課題。那麼，作為全國古蹟、歷史建築密度最高的城區，同時也是全球高科技產業匯聚的新竹市，該如何從「技術」的角度來評估新竹的地方性？傳統與當代之間又如何辯證想像？

In summary, even in the process of modernization, Hsinchu still focused on traditional calligraphy and painting, while the introduction of Western art was not so much the innovation of styles and techniques, but rather bringing creative connotation and integration to the local area. <sup>8</sup> The post-war art community has also evolved from early “painting” salons that focused on a single medium to a multi-media group that combines life, culture, and the creative industries. Professional, visual skills have also advanced, which is reflected in various venues in Hsinchu, which include glass, craft, and the Image Museum.

Another trend that can also be discerned from the development of the academy: The Department of Art Education at Hsinchu Normal University was changed to the Department of Art and Design, and its merger with National Tsing Hua University (NTHU) in recent years, a M.F.A program in technology and art was established. Hsinchu’s arts education has never dismissed crafts, and has even made it a focus to strengthen the characteristics of the school and improve the teaching quality. Especially after the merger, it has shifted towards technology, art, and new media, integrating traditional arts and crafts, with “technology” evidently a local art matter. Therefore, as an urban zone with the highest density of historical sites and buildings, while also a hub of high-tech industries, how should we evaluate the locality of “Hsinchu” from a technical perspective? How does one imagine the dialectical relationship between traditional and contemporary?

回到前文所述的九降風骨與地方色彩來看，新竹地方性的形塑，多取決於場所的自然與人文特性。「風城」來自新竹獨特地形地貌條件下所形成的感性經驗，無形無狀的風，卻是在地人最深刻的感受與記憶。風城的範圍，即為風吹過的路徑／通道；風城的記憶，亦為風吹過的痕跡，其場所記憶，也是此地理條件下銘刻的技術與記憶；欲捕捉新竹美術的地方性，則需體察作品如何藉由藝術技法／技術的路徑、痕跡表現出來。而技術作為記憶的媒介，亦可從書畫、水彩等作品得見，尤其注重技術傳承與創新的工藝，手作亦為地方記憶的痕跡，也是乘載感性經驗的記憶裝置。

Returning to the texts above, the form of Hsinchu locality depends on the natural and humanistic characteristics of place. The nickname “Windy City” is derived from a sensual experience of the unique topography and landform conditions of Hsinchu. The invisible and formless wind is the most profound feeling and memory of locals. The scope of the Windy City is the path the wind blows through, while memory is its traces. It is apparent that the locality of Hsinchu emanates from the memory of place, but also the technology and memory engraved in the geographical conditions of place. To capture locality, one needs to understand how locality is expressed in calligraphy, painting, watercolor, and other works through the paths, traces, and memories of artistic techniques and technology. Craft in particular attends to technological inheritance and innovation, with the hand as the trace of memory and a memory apparatus that holds perceptual experiences.

圖 6 許家維，《飛行器、霜毛蝠、逝者證言》，2017，四頻道錄像，3分40秒-8分40秒，新竹市文化局典藏。  
(圖版：藝術家提供)

Fig.6 Hsu Chia-wei, *Drones, Forsted Bats, and the Testimony of the Deceased*, 2017, Four channel Videos, 3 min 40 sec - 8 min 40 sec, collection of Cultural Affairs Bureau, Hsinchu City.



本書的楊佳璇〈工業、工藝與藝術：新竹工藝典藏品技術與技藝的脈絡概析〉一文，考察了新竹市美術館典藏的玻璃工藝、螺鈿、漆藝、陶藝等主要作品；在楊文的視角下，工藝與當代性有著潛在的對話關係。雖然當代藝術與工藝類的作品，是新竹市文化局典藏品中相對較少的部分，然而從新竹市作為臺灣、乃至於全球高科技重鎮的角度來看，「技術」卻可作為探索當代藝術與工藝之間的思考路徑，尤其工藝品更著重身體操作的痕跡，既保留了歷史意識，也蘊藏了不可見的幽微之處。例如，張茂森（1942-）螺鈿工藝的創作，除了從工藝實用的目的與手段來探討技術（手藝），也可以從紋飾的構圖、節奏與動態，以及日常器具與身體之間的生命經驗中，尋求在地主體的可能性；又如當代藝術家許家維（1983-）的《飛行器、霜毛蝠、逝者證言》（2017）【圖 6】，以海軍第六燃料廠新竹支廠遺址為背景，運用空拍機拍攝的影像運動，捕捉新竹軍事產業歷史遺留的記憶刻痕，探索在地主體的殖民歷史與戰爭美學。

The text “Industry, Crafts, and Art: An Overview of the Technology and Techniques of Hsinchu City Art Gallery’s Crafts Collection” by Yang Chia-hsuan, in this book, examines the works of glass, raden, lacquer, and ceramics in the Hsinchu City Art Gallery collection. From her perspective, craftsmanship has a potential exchange with contemporary times. Although contemporary art and crafts occupy a relatively smaller portion of the collection of Hsinchu City Cultural Bureau, from the perspective of Hsinchu as the high-tech center in Taiwan, and even the world, “technology” could be used as a tool to explore a conceptual path in thinking about contemporary art and craft. Specifically, crafts regard traces of the body, which retain historical consciousness and indiscernible subtleties. For example, Chang Mao-sen’s raden works not only explore technique (craft) in practicality and craftsmanship, but also seek the possibility of local subjects between art materials and form, object and body. Hsu Chia-wei’s *Drones, Frosted Bats, and the Testimony of the Deceased* (2017) [Fig.6] is filmed at the abandoned site of the Hsinchu Branch of the Sixth Japanese Naval fuel plant, and uses video movement captured by drones to trace the historical legacy and tracks of Hsinchu’s military industry, exploring the history and aesthetics of local subjects.

再以極具代表性的地方工藝「玻璃」來看。1992年，新竹市立文化中心擇定以玻璃作為地方特色文物，並成立全國唯一的玻璃工藝博物館，一方面是基於本地自然界地層下的特產：矽晶礦，另一方面是著眼於日治時代以來在地形成的玻璃工藝產業。就本文所論的地方性而言，玻璃是火在矽晶礦上留下的痕跡，玻璃工藝意味著在矽晶礦上的人為操作，如人類在洞穴繪製動物的形象、岩石上製造的記號，即是技術的開端、記憶的輔助。因此，考察玻璃工藝作品時，更值得著重在使用器具的姿態、手勢、手路、手跡、身形等，正是觸感的記憶，形成了新竹獨有的地方性。以本書所舉的玻璃工藝家鄭銘梵《流光之隙》為例，結合玻璃熔合與金工鍛敲的手法，利用玻璃成形前屬於高溫流動的液體特性，將流動的玻璃造型帶入時間性的思維，賦予作品生命的隱喻。

Take for example, “glass,” the representative local craft: in 1992, the Hsinchu Municipal Cultural Center regarded glass as a local, cultural artifact and established the only glass museum in the country. On the one hand, this was due to a local underground resource: silica. On the other hand, the glass crafts industry was established in the area during Japanese rule. From the locality mentioned in this text, glass is the trace left by “fire” on the silica mine. Glass craftsmanship demonstrates human manipulation on the silica mine, akin to when humans drew images of animals on caves and marks on rocks—the beginning of technology, an aid to memory, with technique as the medium of memory, and craft as its traces. Therefore when examining glass crafts, it is worthwhile to underscore the posture, gestures, hand movements, methods, and the body in using tools. It is the memory of touch that forms the unique locality of Hsinchu. Take the *Gulf of Passing Time* by glass artist Cheng Ming-fan, which combines the techniques of glass fusion and metal forming, utilizing the liquid properties of glass at high-temperature to bring in temporal thinking to a liquid glass form, a metaphor that gives life to a work.

隨著技術的高度發展與工業化，新竹已成為全球高科技產業的半導體生產重鎮，作為基本材料的晶圓，也是從玻璃的原料「矽」提煉而成。此種地方特色的成因，雖然看似來自當地礦產或技術革新，然而從本質來看，無論是手機或電腦的持存裝置，其記憶體仍是某種「記憶的外部化」，而非藝術與技術的分離。在此，藝術／技術共同乘載著場所的特質，他們的共同點是，藉由時間的重複，將記憶的軌跡予以留存，並引發各種時間性的調度；所以，從場所的存有，來看工業化與城市化的現代技術發展，重點不是「技術本體的更新」，而在於人與世界（自然）的關係，以及其間隱含的生命形態與生活形式的變化。對於此種技術歷史的增補與擴延，也意味著未來的新竹市美術館，或可朝向科技藝術或資料庫美學創作領域，來擴充更能生成地方性的典藏品。

With the rapid development and industrialization of technology, Hsinchu has become a semiconductor production center in the high-tech global industry. Its wafers are refined from silicon, the raw material of glass. Although local resources, technological innovation, and progress form the grounds of such local characteristics, the memory of a mobile phone or computer storage is still essentially a “externalization of memory,” rather than the separation of art and technology. Here, art and technology jointly carry the characteristics of place, sharing a commonality that through the repetition of time, traces of memory are preserved and trigger various temporal arrangements. Therefore, from the existence of place, looking at the development of modern technology in industrialization and urbanization, the focus is not the “renewal of technological ontology,” but the relationship between humans and the world (nature), implicit in life forms and lifestyle changes. This supplement and development of the technological history also implies that in the future, the Hsinchu City Art Gallery may move towards fields of technological art or database aesthetics, expanding its collection of works to meet related topics.

## 小結 Summary

本書限於篇幅，無法涵蓋古往今來的新竹美術全貌，僅從新竹市美術館的典藏品作一取樣，擴延至新竹出身藝術家或相關的現當代作品，並以三篇學者專文、50 則作品評析，加上田野訪談具潛力的藝術家或收藏家，整體探討新竹美術之脈絡與美學特質，特別是藝術／技術如何與生活形式共享本地的記憶。從這個角度，我們得以通過前文所提「寫意」、「造境」與「循跡」等路徑，體察新竹美術獨特的地方性，其存在係從自我的隱蔽中逐漸浮現，多從重要作品的顯與沒、在場與缺席、可見與不可見之間，顯露出探索之道，並從中體察具深厚底蘊、內斂孤高的隱微幽光。藉由這些探究，盼為新竹市美術館典藏體系達成階段性的整備，並為新竹美術典藏發展，提供一可參考的脈絡與方向。

From this perspective, we can recognize the unique “locality” of Hsinchu art through “impressionistic,” “constructing,” and “tracing” routes. When exploring the locality of Hsinchu, one finds paths of exploration in an existence that lies in the concealment of self, the appearance and disappearance in the work, and visible and invisible. This book starts from the collection of the Hsinchu City Art Gallery and extends to modern and contemporary works from or related to Hsinchu. It also includes three texts, more than fifty work analysis, with field interviews of emerging artists or collectors in exploring how art and technique share memories with local life forms, in hopes to provide a referential context and direction for the development of Hsinchu art collections.

1. 收錄林汝梅、何坤、黃瑞圖、劉廷壁、陳心授、劉家驥、張采香、林知義、王石鵬等人作品。
2. 此時期由前新竹市立文化中心洪惠冠主任主導、與新竹書畫同好會等團體密切合作，對於地方藝術史的保存與公共推展，具有相當貢獻。至於新竹縣文化局雖成立較晚，也有陳板、王淑津主持的《尋找美術家：新竹縣美術資源調查》，竹北市：新竹縣文化局，2002。
3. 新竹縣、市的分合，受到行政區域的劃分變動，而產生治理與美術史的諸多歧異。本文不擬對此考據論述範圍的邊界，而是以歷史上廣義的新竹為對象。
4. 施翠峰編纂，《新竹市志·藝文志》，新竹市：新竹市政府，1997，頁176。林柏亭，〈竹塹近代的美術活動〉，《竹塹文獻》第10期，1999年1月，頁106。
5. 范天送口述，收入《新竹市耆老訪談專輯》，新竹市：新竹市政府，1993，頁246。亦可參考本書范素嫻女士的訪談。此外，曾客寓新竹的著名畫家林覺，亦以蔗渣作畫聞名。
6. 馬孟鼎主編，《融匯與傳承：清領到日治時期新竹美術史》，新竹市：新竹市文化局，2020，頁158-159。麥青俞，《書畫藝術在臺灣：專題研究》，臺北市：麥氏藝術，2011，頁29。
7. 另有「白陽社」，由日籍教師南條博明、谷喜一結合臺籍畫家組成，今已不存相關史料，但有南條博明尚有檔案留存。
8. 此種現象，在詩社興盛的新竹文壇，也被臺灣文學學者關注。如黃美娥便注意到日治時期傳統文學作者數量，遠遠超過受到新文化洗禮的新文學家。黃美娥，《清代臺灣竹塹地區傳統文學研究》，輔仁大學中文學系博士論文，1998。

1. Includes Lin Ru-mei, He Kun, Huang Jui-tu, Liu Ting-pi, Chen Xin-shuo, Liu Jia-ji, Zhang Cai-xiang, Lin Zhi-yi, Wang Shi-peng, and others.
2. This period was led by Hong Huiguan, former director of the Hsinchu Municipal Cultural Center, working closely with the Hsinchu Painting and Calligraphy Association etc., which contributed considerably to the preservation and public promotion of local art history. As for the Hsinchu County Cultural Bureau, although it was established relatively later, there were also publications such as *Looking for Artists: A Survey of Hsinchu County Art Resources*, organized by Chen Ban and Wang Su-chin, Chubei: Hsinchu County Cultural Bureau, 2002.
3. The division and merger of Hsinchu county and city were subject to changes in the partitioning of administrative regions, resulting in differences in governance and art history. This text does not intend to limit itself to the borders within this research or theory, but regards Hsinchu in its broader history as subject.
4. Compiled by Shih Tsui-feng, *Hsinchu City Chronicles · Art and Literature Chronicles*, Hsinchu: Hsinchu City Government, 1997, p. 176. Lin Bo-ting, “Art Events in Modern Hsinchu,” *Hsinchu City Archives Quarterly*, issue 10, January 1999, p. 106.
5. Interview of Fan Tian-song, *Interview Album of Hsinchu City Elders*, Hsinchu: Hsinchu City Government, 1993, p.246. Interview with Ms. Fan Su-luan can also be referred to in this book. Furthermore, the renowned painter Lin Jue who once lived in Hsinchu, is also celebrated for his use of dried sugar cane fibers for painting.
6. Ma Meng-ching, editor, *Integration and Inheritance: Hsinchu Art History from the Qing dynasty to Japanese Rule*. Hsinchu: Hsinchu City Cultural Bureau, 2020, pp.158-159. Mai Ching-yueh, *Calligraphy and Painting in Taiwan: A Study*, Taipei: Vision Quest Publishing International Co., Ltd., 2011, p.29.
7. There was also the “Hakuyo Sha,” which included Japanese teachers Nanjyo Hiroaki, Tani Kiichi and Taiwanese painters. No relevant historical materials exist today, but there is a file on Nanjyo Hiroaki.
8. This phenomenon, in the Hsinchu literary scene where poetry groups thrive, has also attracted the attention of Taiwanese literary scholars. For example, Huang Mei-E noticed the number of traditional literary authors during the Japanese rule period far exceeded writers who were immersed in the new culture. Huang Mei-E, “Research on Traditional Literature in the area *Tek-chhâm* of Taiwan in the Qing dynasty,” PhD thesis, Department of Chinese Literature, Fu Jen Catholic University, 1998.