

美術教室
的

鐘聲

THE CHIMING BELL

IN THE ART CLASSROOM

Yang Chien-Chung's Artistic Journey

楊乾鐘繪畫歷程

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序 Preface

去年榮獲《宜蘭文化獎紀念獎》的楊乾鐘（1925-1999），為台灣知名藝術家，也是一位成果卓越的美術教育家。楊乾鐘出生於宜蘭頭城，是台北師範學校第一屆第一名畢業生，光復後受邀到頭城中學就職，任教一年後考上台灣省立師範學院圖畫勞作專修科（今國立台灣師範大學美術學系）。由於成績優異，畢業後，校方原本希望他留在學校教學，但他選擇返鄉服務，散播美術的種子，栽培上百位學子走向美術之路。宜蘭位居後山，楊乾鐘開風氣之先，在縣內的中學鼓吹藝能發展，屢獲佳績，他無怨無悔地付出，努力耕耘美術園地，可說是戰後蘭陽平原最具代表性、影響最為深遠的美術園丁。

楊乾鐘教學之餘仍不忘創作，退休後更加專心投入繪事，師承廖繼春（油畫）、張義雄（素描）、馬白水（水彩）的他，虛心地學習，認真地觀摩，經常參加國內外畫展，作品受到外界甚高的評價，從1961年起曾接連5次入選日本《光陽美展》，獲得特別獎一次，被推舉為永久會員，並膺選台北市徽（民國68年）、台東縣徽（民國70年）設計第一名。此外，他也投注相當多的心力研究近代歐洲的各種繪畫風格，他的畫筆充滿著濃郁的探索色彩。在本次展前，楊乾鐘遺留下來的作品在家屬協助館方整理分類、一一檢閱後，之前較為模糊的創作面貌，開始有了清晰的輪廓。

宜蘭美術館特別邀請自年輕時即與楊乾鐘熟識，有著深厚交情的美術史學者李欽賢教授策展，依照主題、地域和師承，以及與時代同步之各性質畫作，用五個區塊呈現：「鐘聲響，課後原鄉情」、「外地新視野」、「師承廖繼春色彩樂章」、「室內景物明暗對比」及「接地氣直繫抽象」。展出內容除了有描繪半世紀前的原味鄉情及外地景色外，也有他受到所憧憬的藝術家啟發的畫作，搭配運用多媒體影音媒介，完整呈現楊乾鐘繪畫的不同面向。

最後，特別感謝策展人李欽賢教授用心策畫如此精彩的展覽，感謝文化部的指導，和楊乾鐘家屬、學生的全力支持。楊乾鐘個人的生命史，同時也是宜蘭美術教育史的縮影，在本次展覽中，除了可從藝術創作的視角，觀看到楊乾鐘的繪畫歷程外，也會帶領民眾了解其對宜蘭美術教育的奉獻，緬懷楊乾鐘的美學風範與成就。

宜蘭縣政府文化局 局長 宋隆全

Yang Chien-Chung (1925-1999), who was awarded the Memorial Award of the Yilan Cultural Awards last year, was a renowned Taiwanese artist and a successful art educator. Yang was born in Toucheng, Yilan. He was the top student of the first graduating class of Taihoku Normal School(now National Taipei University of Education). After the war, he was invited as fine arts teacher at Toucheng Middle School. A year later, he was accepted into Taiwan Provincial Teacher's College Department of Painting and Drawing (now the Department of Fine Arts, National Taiwan Normal University). Because of his academic excellence, after graduating, the university administration had hoped he would stay and teach there. However, he chose to return to his hometown and sow the seeds of art, thus helping hundreds of students become artists. Remote as Yilan may seem, Yang pioneered to develop Yilan youngsters's artistic skills and cultivated their artistic competence with repeated success. His unreserved dedication has made him the most iconic and influential postwar art educator in Lanyang Plain.

In the leisure time besides teaching, Yang was dedicated to painting. Especially after retirement, he was committed to full-time painting. Passed the torch from the masters like Liao Chi-Chun (oil painting), Chang Yi-Hsiung (sketching), and Ma Pai-Sui (watercolor), he observed closely and stayed humble in learning the various skills. Besides, he participated in the exhibitions home and abroad and his works always won high praise. Since 1961, he had been selected five times for the *Koyokai Art Exhibition* in Japan, won one Special Award, and elected as a permanent member. He also won first place in the design contests for the Taipei City logo (1979) and the Taitung City logo (1981). Moreover, he spent considerable efforts in studying the various styles of painting in contemporary Europe, his artwork was full of distinctive elements of exploration. Thanks to the help of the Yang family's efforts on organization, examination and classification of each artwork, we began to shed light on Yang's previous blurring creativity behind his artworks.

The Yilan Museum of Art invited Professor Lee Chin-Hsien, an art historian who had been close with Yang from a young age, as curator for the exhibition. Li classified Yang's artwork into five sections - "The Bell Chimes – Nostalgia for the Hometown after Class", "New Vision – the World Outside of the Town", "Colorful Movements – Following Mr. Liao Chi-Chun", "Chiaroscuro – Indoor Still Life", "Abstract Paintings – Linking to the Grassroots", - based on theme, locality, artistic lineage, and his advancement with the times. In addition to portrayals of the Taiwanese countryside and foreign lands since half a century ago, the exhibition also features works inspired by the artists he admired. In combination with audio-visual multimedia, the exhibition presents the different aspects of Yang's art comprehensively.

Finally, we would like to particularly thank curator Professor Lee for his commitment to organizing this fascinating exhibition. Our gratitude also goes to Ministry of Culture for its guidance and to the Yang family as well as Yang's students for their support. The life history of Yang Chien-Chung is a microcosm of the history of art education in Yilan. This exhibition, aside from presenting Yang's career as a painter from an artistic perspective, it also invites visitors to his contributions of art education in Yilan and memorializes his aesthetic eminence and achievements.

Director of Yilan County Cultural Affairs Bureau Sung Lung-Chuan

再進一步介紹一幅油畫〈巴黎蒙馬特〉，蒙馬特是十九世紀末巴黎藝術家的聖地，很多印象派畫家曾經在此兜售自己的作品，至今沿途仍遍佈著餐廳、咖啡館和畫廊。楊乾鐘久聞其名，來到巴黎必專程朝聖一番，山頂上有著名的白教堂，畫面前方的廣告塔，是戰前日本旅法青年畫家最喜歡的一景，楊乾鐘讀過很多的日本畫家畫冊，是以對巴黎廣告塔一點也不陌生。

因為是旅次中的海外見聞錄，水彩比油畫多想必是受限於時間，雖然是匆匆速寫的運筆，反而浮現出一定的功力，像墨色留白的〈水岸教堂〉，色彩飽滿的〈布魯塞爾之晨〉和〈威尼斯的拱橋〉，概屬上乘之作。

四、一代大師的感召

1947年省立師範學院成立「圖畫勞作專修科」，是台灣大專院校初創美術科系之始，立即延聘擔任省展審查委員的廖繼春（1902 - 1976）來校教授西畫。青少年時期楊乾鐘的心願，就是進大學的夢想，同一年他也順利考上師範學院勞圖專修科，等於是大學生和學美術之夢雙雙實現了！

日本戰敗才兩年，台灣政權丕變，連「國語」也改變。廖繼春平時木訥寡言，他是用繪畫在吐露心聲的人，有必要與學生對話時，只能悄悄地用日語交談。政局轉移混亂中，日本人走後留下來的房產，投機台民乘機貼上標籤據為私產。當時廖繼春代理台南一中校長，將所有台南一中宿舍都標記是學校財產，他一輩子不循私苟且的高尚人格，正是楊乾鐘最推崇的，並奉為為終身典範，也是他一生最尊敬的師長。

從不圖名求利的廖繼春，他的熱情全反應到創作上，繪畫賦色強烈，筆力大膽，造型簡潔為其特色。1960年廖繼春畫〈台南孔廟〉和〈台北小南門〉，顯然還有戰前與日本畫家梅原龍三郎（1888 - 1986）交往所受到的影響，梅原以紅綠對比的東方色調，樹立在日本畫壇的聲望。

楊乾鐘即將轉調羅東高中的1970年前後，寫信邀請廖繼春前來北關寫生。北關位於頭城北部海邊，有座單面山突出海面，又是距龜山島最近的海岸。他請老師乘火車在龜山站下，兩人會合後嚮導前往北關。戒嚴時期海岸線概不准繪畫攝影，不過當年北關沒有什麼遊客，海岸哨兵專事緝拿走私與防共，廖繼春拎著小號畫布躲過海防視線，面對海潮作畫，這幅龜山島油畫竟然是粉紅色天空，楊乾鐘當場如醍醐灌頂，畫天、畫海、畫岩石不一定要拘泥於寫實色，更折服老師畫風灑脫奔放。

此後，廖繼春陸續發表的淡江風景系列，皆表現山海同色系之脫學院作風，接著是一系列威尼斯風景，不是藍天藍海，就是粉紅的山海連成一氣，從而改變楊乾鐘描繪龜山島或威尼斯，甚至畫淡水觀音山，都帶有師承恩師色彩樂章的明快風格。還有同時期廖繼春油畫塗上大片白色的聚焦作用，也影響楊乾鐘畫風景膽敢留白的突破性畫境。

1976年廖繼春病逝，兩個月之後《雄獅美術》刊出《廖繼春紀念專輯》，楊乾鐘讀完全文感慨萬千，一年後他畫了一幅油畫〈向廖繼春老師致敬〉，恩師的「話」盡在「畫」中，學生楊乾鐘亦以「畫」作為無言致意。

1973年廖繼春發表〈海濱〉油畫，海天一片紫色，時值楊乾鐘創作高原期之始，逐漸產生色彩繽紛的奔放感，有一幅楊乾鐘的〈龜山島〉，晚霞、島嶼和海面充滿紫色調，背光的岩石色澤深暗，夾雜著褐、橙、紫綴成塊面，雖有老師的影子，卻已譜出他自己的色彩樂章。

五、明與暗的對比實驗

西洋美術史上的光之畫家，必須等到十六世紀的卡拉瓦喬（Caravaggio, 1571 - 1610），才出現畫面的光影效果。畢竟西洋美術發展史在長遠年代裡，都是靠蠟燭的微光照明，卡拉瓦喬之後才有賴白天的窗外射進光源，所以十七世紀的荷蘭畫家，都會畫一口小窗照到畫中人物主角，明暗效果立見。

可是楊乾鐘的靜物、人物畫，看不出光的來源，因為畫面四周黝暗，僅有靜物某部位發光，如〈正在閱讀的女兒〉明明坐在窗前，卻仍沒有明顯的光源。另一幅〈手足情深〉也似乎在進行明與暗之藝術實驗的過程。至於另一件〈母與子〉，畫題溫馨卻意不在烘托哺育的深情，反而在乎的依然是明與暗之對比。

靜物畫中的〈螃蟹〉，蟹殼的光才是主角吧！其畫境與〈白花瓶〉或〈魚〉的效果一致。畫面比較豐富的兩件〈瓶花〉是花朵襯出亮點，正是明暗對比的試練作品。

水彩靜物的〈黃花白瓶〉，適度的水分暈染，幾乎達成抽象境界。再看一件〈桌上瓶花〉，是光源最清楚的一幅。甚至有倒影，瓶與花都加黑邊，很有就讀師院時期助教張義雄（1914 - 2016）的早期餘韻，是極有個性的一作。

六、試探台灣美術原點直轉當代

台灣西洋美術的園地是石川欽一郎（1871 - 1945）1924年第二次來台，擔任師範學校圖畫教師期間耕耘出來的。石川專攻水彩，喜愛亞熱帶的溼氣，認為台灣的風景才是他可以施展的樂土。田野、遠山、竹林和夾雜期間的紅瓦厝，是他最鍾愛的題材，而且是簡筆兼水氣盎然的早年台灣農村景致。

1924年宜蘭線鐵道才剛通車，石川欽一郎銜命赴宜蘭考察美術教育，發掘出藍蔭鼎（1903 - 1979），將之栽培成大畫家。宜蘭人楊乾鐘也試圖探究台灣西洋美術的源流，同時也找到頭城附近的田園風光，有意追蹤石川原味，畫出很類似石川當初所觀察到的圖像。同時也嘗試用水墨畫石川筆下的鄉道，更有仿藍蔭鼎的〈歸途〉，以及1970年代末如席德進（1923 - 1981）筆下之淋漓盡致的水彩畫風。

這一組水彩小品是楊乾鐘最有在地作品的作品，卻從來未嘗公開；但是同時期廖繼春發表的抽象畫，又啟示楊乾鐘無限靈思，毅然從鄉土直轉到當代。

1960年代席捲台北畫壇的抽象藝術旋風，激起青年畫家風從新潮，楊乾鐘亦有所發想的默默回應，一系列抽掉形象，回歸色線的新時代美學挑戰，有油畫有水彩，有純抽象和半抽象，大都沒有落款亦不知題名，是以隨性的成分居高，從原鄉水彩直接迎向前衛。〈都市印象〉是都會一角的印象，其實那個年代台灣高樓大廈不多，如此側寫未來的城市風光，真是先見之明。值得深入討論的楊乾鐘前衛創作，尚有半具象的〈船影〉與〈鋼架組曲〉，全屬明暗對比強烈，又是當代現實風景的意象，楊乾鐘追逐時代的敏感度和行動力，藉本展整理其一生作品的全面考察，終於得到見證。

A New Perspective on Yang Chien-Chung

Curator : Lee Chin-Hsien

The topography of Yilan is dominated by mountains bordering the seafont. In the past, road access to the Taipei Basin was very limited, which led to the slow development of the region. The reclamation of Yilan started with an immigration team crossing Caoling and heading to Toucheng, marking the first record of developing history of Yilan. During the Japanese Colonial time, Yilan of the Lanyang plains were under Japanese rule. It was not until the 1920s that the Yilan railway was constructed and fully connected to the rest of the country. The railway was conducive to the deforestation of the Taiping Mountain, which made Luodong a timber distribution hub and led to the thriving of businesses and commerce. Thus, the political and economic center of Yilan shifted away from Toucheng, instead turning it into a place of tranquility and leisure. To the end of WWII, cultural activities of Toucheng, such as painting, had nearly non existence, with only a few poetry societies active.

During the 1950's, Toucheng was still the largest town in northern Yilan. Sometime during that decade, a young man, who had just graduated from National Taiwan Normal University, returned to his hometown to teach. At Toucheng Middle School, he was always on the lookout for students who were interested in art or had artistic talent. Later, he was reassigned to Lo-Tung Senior High School where he continued to encourage students to study art in the University Art Department. For almost three decades, his hard work and invaluable guidance illuminated the sky of art in Yilan, lighting up one star after another. This man, a senior art educator of Yilan, was Mr. Yang Chien-Chung(1925-1999).

Yang Chien-Chung was born in Toucheng Township. He studied under a Japanese tutor in Touwei Public Elementary School, due to whose tutelage he developed life-long character traits like honesty, humility and self-discipline. After graduating from the public school in 1937, he was admitted in Taipei Private High School (now Private Taibei Senior School), and so he left his hometown and set out on his study journey. In 1943, he was admitted into Taihoku Normal School (now National Taipei University of Education), and returned home after graduating in 1946.

The first town mayor of Toucheng after the WWII was a well-known gentleman, Mr. Lu Zuan-Siang. He worked with great fervor to set up Toucheng Middle School and invited Mr. Yang to teach in his school. In 1947, the Taiwan Provincial Teacher's College (now the National Taiwan Normal University, NTNU) built the Studies of Painting and Drawing Department. Yang Chien-Chung was eager to learn and so, once again, he left hometown and travelled to Taipei to take the entrance exam. He passed and was admitted. Then, in 1950 the department was upgraded

to the Department of Fine Arts where he graduated with first prize in class.

Due to an early promise to Mr. Lu that he would return to Toucheng to teach after finishing his studies, Yang Chien-Chung declined an offer of teaching as assistant instructor in the Fine Arts Department of NTNU. At first, Yang was assigned to teach in Yilan Middle School, but later on Mr. Lu reassigned him to Toucheng Middle School. There Yang started a long career as a home gardener of art. During his time at the school, he spared no efforts to discover students with artistic talents while also devoting himself to painting at leisure. He participated in art competitions and got nominated many times. However once the exhibition was over, he would hide away his paintings for self-review.

Due to Mr. Yang's teaching and his art experience, Toucheng Middle School has become the first-choice school outside Taipei, and excels in terms of successful admissions into the college art departments.

In 1969, Yang Chien-Chung was reassigned to teach in Lo-Tung Senior High School. There, until his retirement in 1974, he continued his mission of tutoring the young generations of Lanyang, encouraging them to pursue higher education in fine arts. Every year, at least ten of his students passed the university entrance exam and got admitted into fine arts departments. The chiming bell of the art classroom stopped, but the echo of his art teaching continued to resonate. Many successful artists from Yilan were active in different parts of the world, in part due to Yang's 25-year continual guidance and encouragement.

Later on, Yang Chien-Chung moved to Taipei, where he taught in College of Chinese Culture (now Chinese Culture University) and Chinese Institute of Municipal Administration (now China University of Technology). With a focus on the Taipei art scene, he worked on his paintings and explored other artists' works at the same time. During this period, he made numerous sketches of the scenery on his several journeys in Europe. He passed away at the age of 74, fulfilled a life dedicated to hometown and making Yilan a county of artists.

The above description is a summary of Yang Chien-Chung's life from the existing sources. Due to his extraordinary devotion to his students, he was usually portrayed exclusively as an art educator. However, Yang left behind a huge number of paintings that remain almost unknown to the world and lacking noticeable discussion.

Yang Chien-Chung had one solo exhibition at the age of thirty-eight in 1963. Most of his transformative artworks created during the 1970s and 80s had never been fully catalogued nor shown to the public. Fortunately, this year, due to the diligent preparations for the Yang Chien-Chung Exhibition organized by Yilan Museum of Art, the paintings were carefully classified, numbered, and transferred into picture files and compiled in portfolios by Yang's family members. This careful examination of his artistic legacy revealed the depth and quality of Mr. Yang's dual nature, the man as an art educator as well as a painter.

In 2012, *The Beauty and Love of Lanyang- Exhibition in Memory of Yang Chien-Chung* took place in Yilan County Cultural Affairs Bureau. The theme of the exhibition conveyed a sense of recollection and nostalgia, and it was quite apparent the significance of the commemoration of the artist was greater than that of research. Nevertheless, most visitors would probably have left with a good impression of Yang's oil paintings. In fact, there were also a lot of works in watercolor, ink, and drawings, and taken together they seemed like an artist's attempt to keep a visual record of the places he visited and things he learned about. Most of these works were not dated, but early or later works could still be inferred from the theme, handwriting, or the conditions of the materials. It is important that we try to see Yang Chien-Chung in a fresh light, and so by shifting focus from his legacy in art education to the artworks themselves, we offer a new perspective on Yang Chien-Chung's creative life.

1. Preserving Cultural Memory of Yilan

In recent years, the term "*cultural memory*" has come into focus in the study of Taiwan History. It refers to documentation and representation of historical sites. During the 1960s, Yang Chien-Chung did not only devote himself to art education in Toucheng, he also spent time depicting the cultural scenery of Yilan. Perhaps he did so as part of his sketching demonstrations or simply as an artistic impulse on seeing his hometown. The cultural scenery include the campus of Toucheng Middle School, the place he was most familiar with, but also the big pond of Lu Zuan-Siang's Mansion, the old street canal of Toucheng, and the windowsill of the backyard in his old house, etc. His drawings constitute invaluable visual historical documentation of some of the landmarks of Toucheng: the Farmers' Association, Wushi Harbor, an old house owned by his wife's family in Jhuangwei, the Catholic Church of Toucheng, Liufu Chinese medicine clinic, the river ditch on Zhongyong Street, Thirteen Street Houses, and the old street with archway, etc. Today, most of these sites no longer exist. He went sketching in Yilan city, where he drew the newly built Bank of Taiwan (now the Yilan Museum of Art). He also went to Luodong to draw the scenery of Asock Canal and Lanyang Theater. In the past, canals were running along many of the streets in Toucheng, Yilan, and Luodong. Yang Chien-Chung felt strongly connected to the local area, and he was very familiar with the surrounding environment. In the old days, the canals served as traffic conduits of Yilan, connecting the topography of city and the surrounding countryside. These artworks are sure to evoke and resonate with the collective memory of the people of Yilan. Yang Chien-Chung was one of the first artists to create a visual record of the cultural memory of the Yilan people, and he did so with the

premonition of a prophet.

The big water pond in front of Lu Zuan-Siang's Mansion is the promenade of Yilan's cultural memory. Nearby there used to be a trade branch belonging to the Banqiao Lin Ben-Yuan family who were in charge of the shipping of goods. Once the ships arrived at Wushi Harbor, the cargo was carried by the waterways and unloaded at the big pond in front of the Lu's Mansion. One can imagine the prosperity of old Toucheng. However, the once prosperous scenery no longer existed when Yang made his sketches of the place. Only a lonely pond was left. One of the paintings shows the entrance of Lu's Mansion with a colorful sunset reflected in the water, conveying an ease atmosphere of an afternoon. It is indeed a masterpiece of retrospection and of cultural memory.

The Farmers' Association of Toucheng is an old building with a symmetrical façade. It was a prominent landmark in a time when apartment buildings were rare. With nostalgia at heart, the artist dramatically lowered the horizon and focused on the building, thus creating an image of grand architecture. The composition and expression of this painting is quite different from that of Lu Zuan-Siang's Mansion.

2. Plein Air Paintings of Popular Attractions

In 1974, after having taught in Yilan for over 25 years, Yang Chien-Chung became a lecturer in the College of Chinese Culture and moved his residence to Yonghe, Taipei. The following year, he was invited to teach sketch courses in the Architectural Department of Chinese Institute of Municipal Administration.

Yang had finished his mission guiding the youngsters of his hometown to enter the university art departments. There was no requirement for extra-curricular tutoring in Taipei's academic environment, so Yang had more time to spend on painting. In the late 1970s, three generations of Taiwan artists specialized in oil painting, were still enthusiastic about painting plein air. For example, the White House of Tamsui by Chang Wan-Chuan (1909-2003), Jiufen by Chiang Jui-Keng (1922-2007), Shiding scenery painted by Ho Chau-Chu (1931-), Ximending painted by Cheng Shih-Fan (1915-2006), etc. These post-war subjects became regular landscape motifs in *Provincial Art Exhibition, Tai-Yang Art Exhibition* and "The Painting Group of Sunday". At that time, there were no tall buildings in Tamsui. The artists could clearly see the Mt. Guanyin or Tamsui Church from the hills of Tamsui, two of the artists' most popular vistas. The railroad made it convenient to travel all the way to Tamsui, where you could visit and appreciate the traditional houses and architecture of the past. This scenery became the last bastion preserving the past in the face of the towering modern skyline of Taipei.

Seeing the popular tourist spots, so loved by his contemporary artists, Yang also felt compelled to incorporate the scenery into his art. These contemporary landscape artists were the painters of the first rank and held in great esteem by Yang Chien-Chung. Although they were of similar ages, he kept a very humble demeanor, preferring to respectfully watch and learn from them before creating his own paintings of Shiding and White House. He often wrote notes on the back of the canvasses, describing his thoughts and feelings about the imagery.

Around the same time, the question of whether or not the Cheng-En Gate of Taipei City and the Lin An-Tai Historical Houses should be demolished became a public debate. The two architectural landmarks immediately caught Yang Chien-Chung's attention, and so he set to painting them. The red bricks of Taiwan's old buildings is a distinctive feature. The highlight of red tones can be seen in many of the paintings, such as the brick bell tower of Tamsui Church, *Xingtian Temple*, and the *Taiwan Tobacco and Wine Monopoly Bureau*. One exception, however, was his daring depiction of the *Office of the President* in water color, rendered in various yellow hues.

In the painting, Bell Tower Gate of Donghe Buddhist Temple, Yang Chien-Chung's particular artistic vocabulary is fully realized. Originally the tower was part of the temple grounds of the Taipei branch of Japanese Soto Zen Buddhism. The famous sculptor Huang Tu-Shui passed away in 1930, and his farewell ceremony was held in this temple the following year. Adjacent to the old temple was Taipei Private High School, an educational offshoot of a Buddhist sect. The high school happened to be the alma mater of Yang Chien-Chung, so he had a special liking for this building. In the 1970s, the old temple building was demolished and the lone bell tower became surrounded by a jumble of buildings erected without a permit. The chaotic scenery was vividly brought to life under his brush.

He settled in Yonghe district of Taipei, where he could see the tall buildings of the city. Due to the contrasting features of the buildings, the artist created compositions in which he paired old and new street views. It was probably his intention to capture the harsh reality of the inevitable modernization of the city.

3. Impressions of Foreign Architecture

In the 1980s, Yang Chien-Chung visited Japan and Europe several times. The most profound impressions that traveling overseas left him with were the beauty of architecture. Along the romantic waterways of Venice that were lined with old, adjacent houses, Yang took mental notes as he admired the scenery, later producing multiple works based on his impressions of Venice. The works feature boats and bridges, embodying the spirit of Venice under his brush strokes.

Then we have the cobblestone streets of Paris, the magnificent Eiffel Tower, the monumental Arc de Triomphe, and Notre-Dame de Paris, which was hit by fire last year. There is also scenery from the banks of the Seine, the Rhine, European churches, Dutch windmills, and even nighttime London from across the sea. The *Advertising Wall of Paris* and *Bridge Shadow in Europe* are notable works based on his travels in Europe.

Yang's trip to Japan also focused on architecture. His works on *Osaka Castle* and *Ginza, Tokyo* were both completed in 1981. The subject of the latter is the Wako department store in Ginza 4-Chome, with a round clock on the steeple. This is the most expensive real estate and the most upmarket shopping district in Tokyo.

Next, we have the oil painting *Montmartre in Paris*. Montmartre was

an artists' mecca in late 19th century Paris. Many impressionist painters once peddled their works in this district. To this day, the streets there are lined with restaurants, cafés, and galleries. Having admired its reputation, Yang always visited the district when he visited Paris. On the hill is a famous white church. The advertising tower in the foreground of the painting was one of the favorite views among young Japanese painters in France. Yang had studied many collections of paintings by Japanese painters and was familiar with the advertising tower in Paris.

As records of his experiences overseas, works of watercolor outnumbering oil paintings must have been due to time restraints. Despite being works that were completed quickly, these paintings demonstrate his level of skill. For instance, the paintings of the *Waterfront Church* with blank spaces, of the *Morning of Brussels* with vibrant colors, and of the *Arch Bridge in Venice* are all outstanding works.

4. Inspired by a Master

In 1974, the Department of Painting and Drawing was established at Taiwan Provincial Teacher's College - the first art department in Taiwan's tertiary education. Liao Chi-Chun (1902-1976), a juror for the provincial art exhibition was immediately hired to teach Western painting. In his youth, Yang aspired to enter college. The same year, he was accepted into the Department of Painting and Drawing at Taiwan Provincial Teacher's College. Now his dreams of being a college student and studying art had both come true.

Two short years after the defeat of the Japanese, the rule of Taiwan changed hands, and the official language changed with it. Liao was not keen on speech. He mostly revealed his thoughts in his paintings. When it was necessary to talk with students, he quietly used Japanese. During the chaos of political transition, some opportunistic Taiwanese people labeled the real estate left by the Japanese as their personal property. At the time, Liao was acting principal of Tainan First High School, and he labeled all dormitories of the school as school property. Yang held Liao's noble integrity in the highest regard and saw him as a paragon of virtue and his most respected mentor all his life.

Liao was not interested in fame or fortune. All his passions lay in art. His paintings are known for striking colors, bold strokes, and simple compositions. In 1960, Liao produced *Tainan Confucius Temple* and *Xiaonanmen, Taipei*, both of which clearly exhibited influence from his interactions with Japanese painter Ryuzaburo Umehara (1888-1986). Umehara established his reputation in Japanese art circles with the oriental color scheme of contrasting red and green colors.

In 1970, around the time when Yang was to transfer to Lo-Tung Senior High School, he wrote to Liao, inviting him to do sketches in Beiguan. Beiguan is by the sea in north Toucheng. It is the part of the coast that is the closest to Guishan Island and features a cuesta rising from the sea. He asked his mentor to get off the train at Guishan Station, from which point Yang guided Liao to Beiguan. Under martial law, it was forbidden to draw or photograph the coastline. However, there were few visitors to Beiguan at the time, and the coast guard focused on arresting

smugglers and detecting communist infiltration. Liao avoided the watch of the coast guard with his small canvas and produced a painting by the sea. This oil painting of Guishan Island features an unexpected pink sky. Yang was awed with the realization that he was not bound by real colors when painting the sky, the sea, or rocks. He was also impressed by his mentor's liberated style.

Subsequently, Liao successively released his Tamsui River landscape series, featuring mountains and seas of similar colors, breaking away from the academic style. Later came the Venice landscape series, featuring either blue skies paired with blue seas or connected pink mountains and seas. These series of works influenced Yang's paintings of Guishan Island and Venice, as well as of Mt. Guanyin in Tamsui, where one can see the lively color style inherited from his mentor. During the same period, Liao's large areas of white in his oil paintings, which create a focusing effect, also inspired Yang to boldly leave blank spaces in his landscape paintings.

Liao passed away in 1976. Two months after his death, *Lion Art Magazine* published a *Liao Chi-Chun Memorial Edition*. After reading it, Yang felt profoundly wistful. A year later he produced an oil painting *Pay Tribute to Mr. Liao Chi-Chun*. The painting embodied his mentor's teachings and served as a vessel for his utmost respect.

In 1973, Liao released his oil painting *Seashore*, in which the sea and the sky are purple. This was during the beginning of Yang's creative plateau, where he developed liberated, vibrant colors. One of Yang's paintings of *Guishan Island* features purple hues across the sunset, the island, and the sea. The backlit rocks are dark with brown, orange, and purple blocks. The painting shows influence from his mentor while demonstrating his own color style.

5. Experimenting with the Contrast Between Light and Dark

In the history of Western art, not until Caravaggio (1571-1610) in the 16th century was there contrast between light and shadows. After all, in the long history of Western art, the only light source was the dim candle. The use of daylight through windows only began with Caravaggio. Therefore, all Dutch painters of the 17th century painted a small window to shed light on their subjects and create a stark light-dark contrast.

However, in Yang's still life and portrait paintings, there is no discernable light source, as the paintings are dark around the frames, with only a certain part of the subject reflecting light. *Daughter, Reading*, for instance, features the subject in front of a window, yet the light source is not clear. Another painting titled *Brotherhood* seems to also be a part of the artistic experiment in light and dark. Still another painting, *Mother and Son*, has a heartwarming subject matter but does not develop the theme of maternal love and still focuses on the light-dark contrast.

In a still life painting with *Crabs*, the light reflected from its shell should be the highlight! The painting produces the same effect as *White Vase* and *Fish*. In the painting with the two pieces of *Flowers in Vase*, where the composition is more complex, the flowers are the highlight, making it another experiment in the light-dark contrast.

The watercolor still life *Yellow Flower in Vase*, with an appropriate amount of gradient, almost becomes abstract. Another example is *Flower in Vase on the Table*, which is his work with the clearest light source - there is even a reflection. The tracing around the vase and the flowers shows influence from the early works of Chang Yi-Hsiung (1914-2016), who was a teaching assistant during Yang's time in college - making this a work of distinct style.

6. Tracing the Evolution of Art in Taiwan from Its Origin to Contemporary Art

The seeds of Western art were sown in Taiwan by Ishikawa Kinichiro (1871-1945) when he came to Taiwan for the second time in 1924 to teach painting at the Normal College. Ishikawa's specialty was in watercolor. He loved the humidity of the subtropics and felt that Taiwan's landscape was one where he could apply his talent. The fields, distant mountains, bamboo forests, and houses with red tile roofs dotted in their midst were his favorite subjects, capturing Taiwan's humid countryside of his day with simple strokes.

In 1924, shortly after the launch of the railway in Yilan, Ishikawa was ordered to survey art education in Yilan, where he discovered Ran In-Ting (1903-1979) and trained him to be a great painter. As a Yilan native, Yang also tried to trace the origin of Western art in Taiwan. As he found the countryside scenery around Toucheng, he intended to follow Ishikawa's footsteps and painted imagery that resembled Ishikawa's observations. Meanwhile, he tried to paint Ishikawa's country roads in ink wash and imitated Ran In-Ting with *The Way Back* as well as the exquisite watercolor style of Shiy De-Jinn (1922-1981) in the late 1970s.

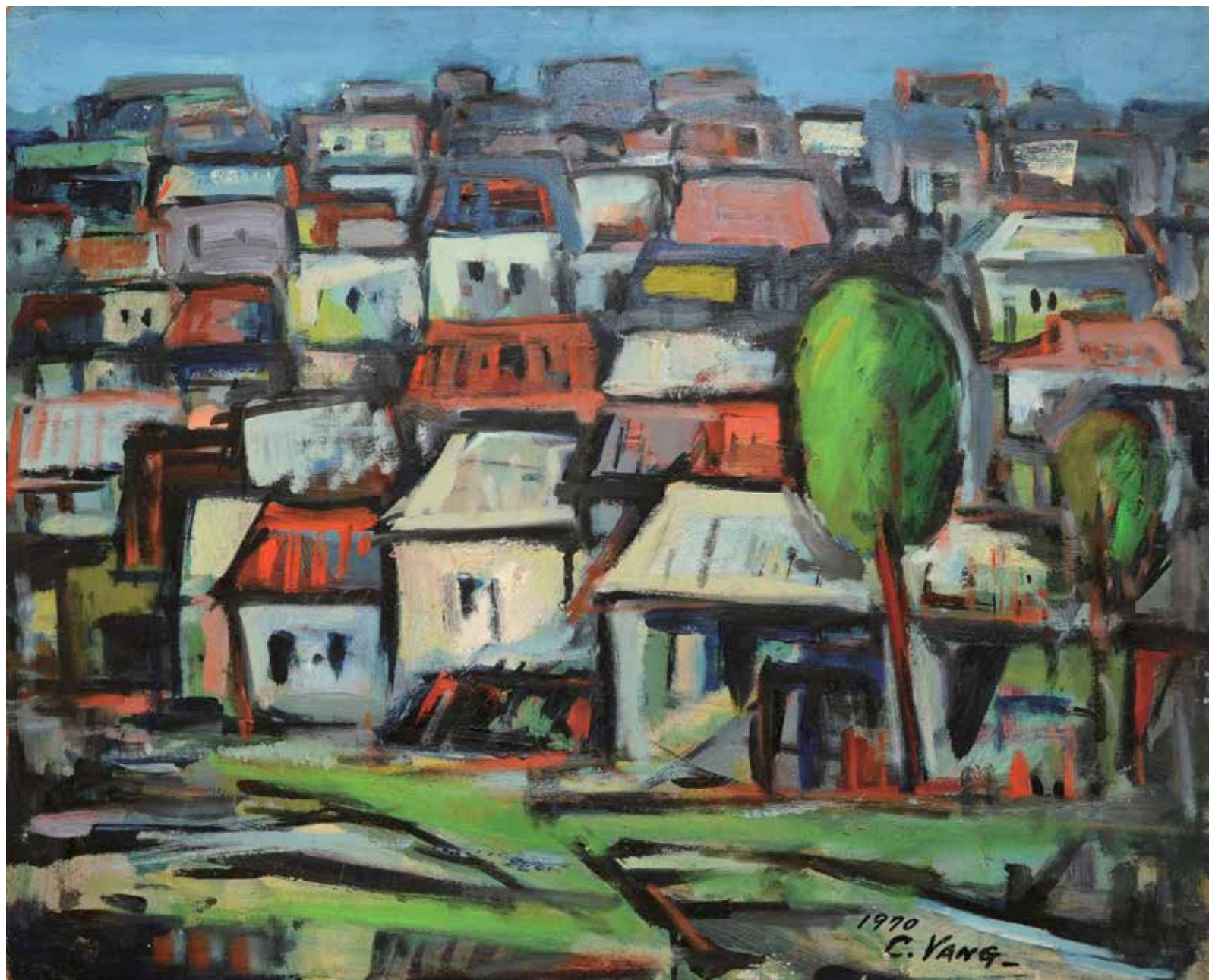
This collection of Yang's watercolor works best demonstrates his local spirit but had never been publicly exhibited. However, Liao's abstract paintings of the same period sparked boundless inspirations in Yang, who then resolutely transitioned from countryside subject matters to contemporary art.

A wave of abstraction washed over Taipei's art circles in the 1960s and inspired young painters to follow. Yang also quietly responded to this trend with his own ideas. He produced a series of works that shed forms and returned to color lines as a challenge for his aesthetics in a new age. These works consist of oil painting and watercolor, in full-abstraction or semi-abstraction - mostly unsigned, untitled, and spontaneous - marking his direct passage from countryside watercolor to modernism. *Impressions of City* portrays a view on the urban landscape. In fact, there were not many high-rises in Taiwan at the time. Therefore, it was a visionary perspective to capture the cityscape of the future. Yang's modernist works that are worthy of discussion also include the semi-abstract *Shadow of Boats and Suite of Steel Frames*, all of which feature strong light-dark contrast and impressions of modern landscapes. This exhibition, which combs through Yang's entire body of work, serves as a testament to his sensitivity and initiative in advancing with the times.

鐘聲響，課後原鄉情

The Bell Chimes – Nostalgia for the Hometown after Class





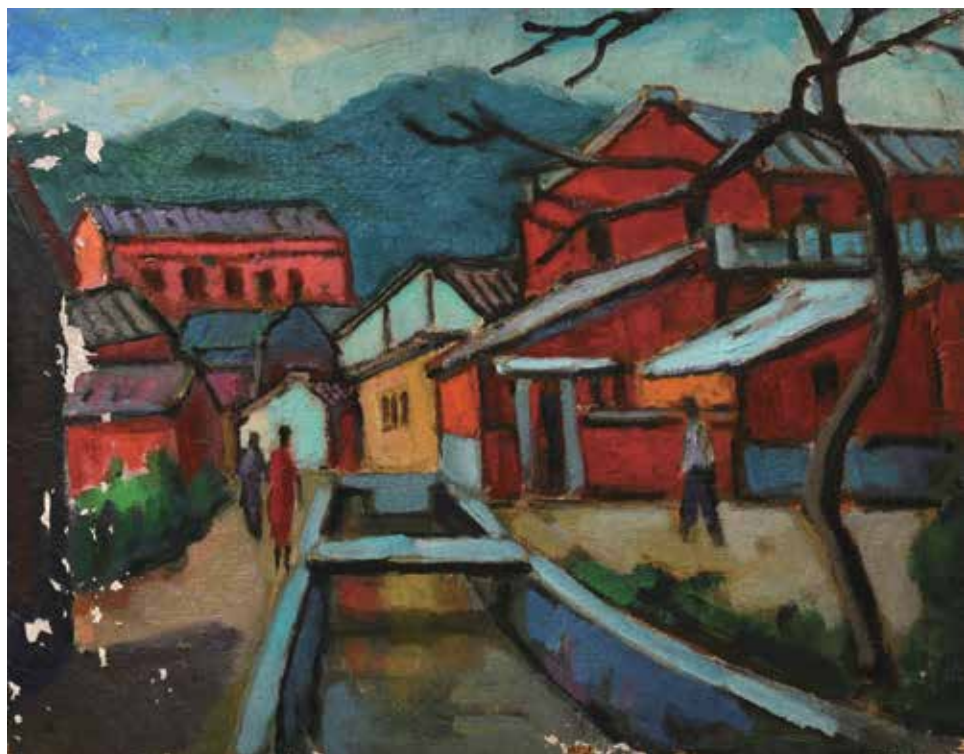
小鎮之晨 Morning of Small Town

油彩、木板 Oil on Wood
50×60.5 cm 1970



頭城農會 Toucheng Farmers' Association

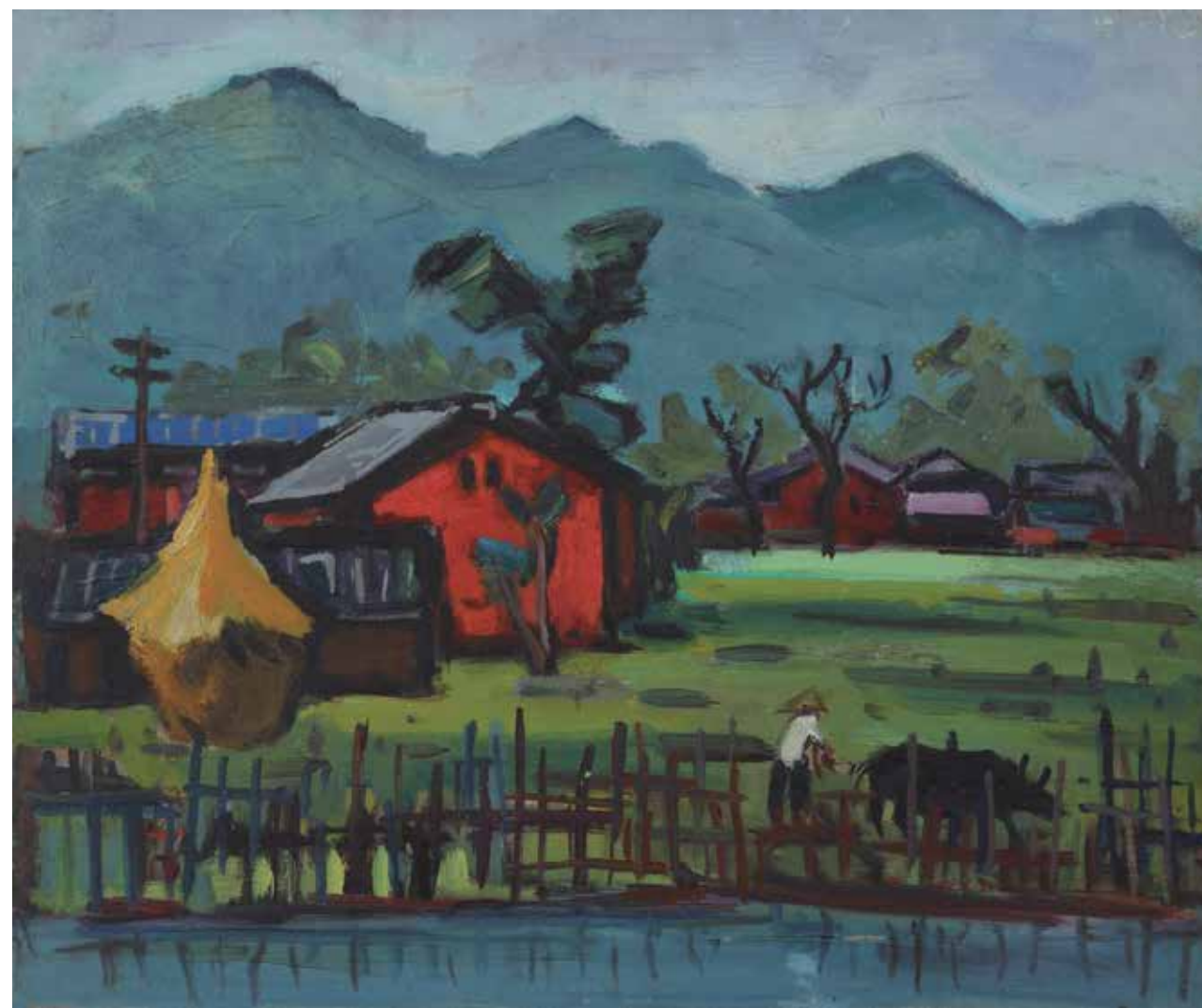
油彩、木板 Oil on Wood
38×45 cm



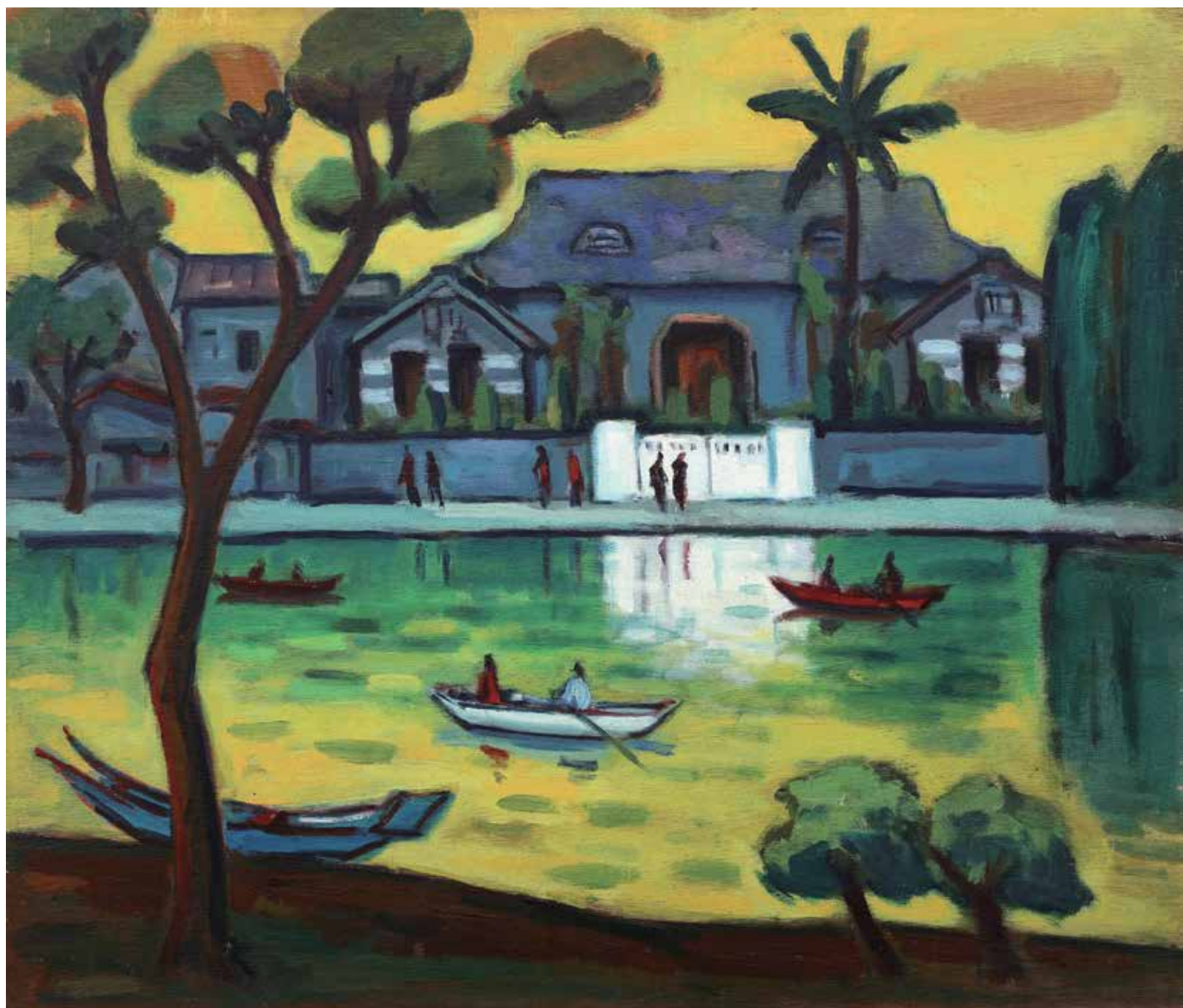
頭城老街運河
Canal at Toucheng Old Street
油彩、木板 Oil on Wood
32×41 cm



盧宅前池畔
Pond in Front of the Lu Zuan-Siang's Mansion
油彩、木板 Oil on Wood
38×46 cm



春耕 Spring Tilling
油彩、木板 Oil on Wood
38×46 cm



盧纘祥宅邸大池塘 The Great Pond of the Lu Zuan-Siang's Mansion

油彩、木板 Oil on Wood

45.5×53 cm



頭城中學校園 Toucheng Middle School Campus

油彩、木板 Oil on Wood

50×60 cm



我的畫室 My Studio
油彩、畫布 Oil on Canvas
53×64.7 cm 1954



老家後院窗台 Windowsill by the Backyard of the Old Family Home
油彩、木板 Oil on Wood
37.5×46 cm 1950s



北關
Beiguan
油彩、木板 Oil on Wood
20×30 cm



農家
Peasant Family
油彩、木板 Oil on Wood
18×29 cm



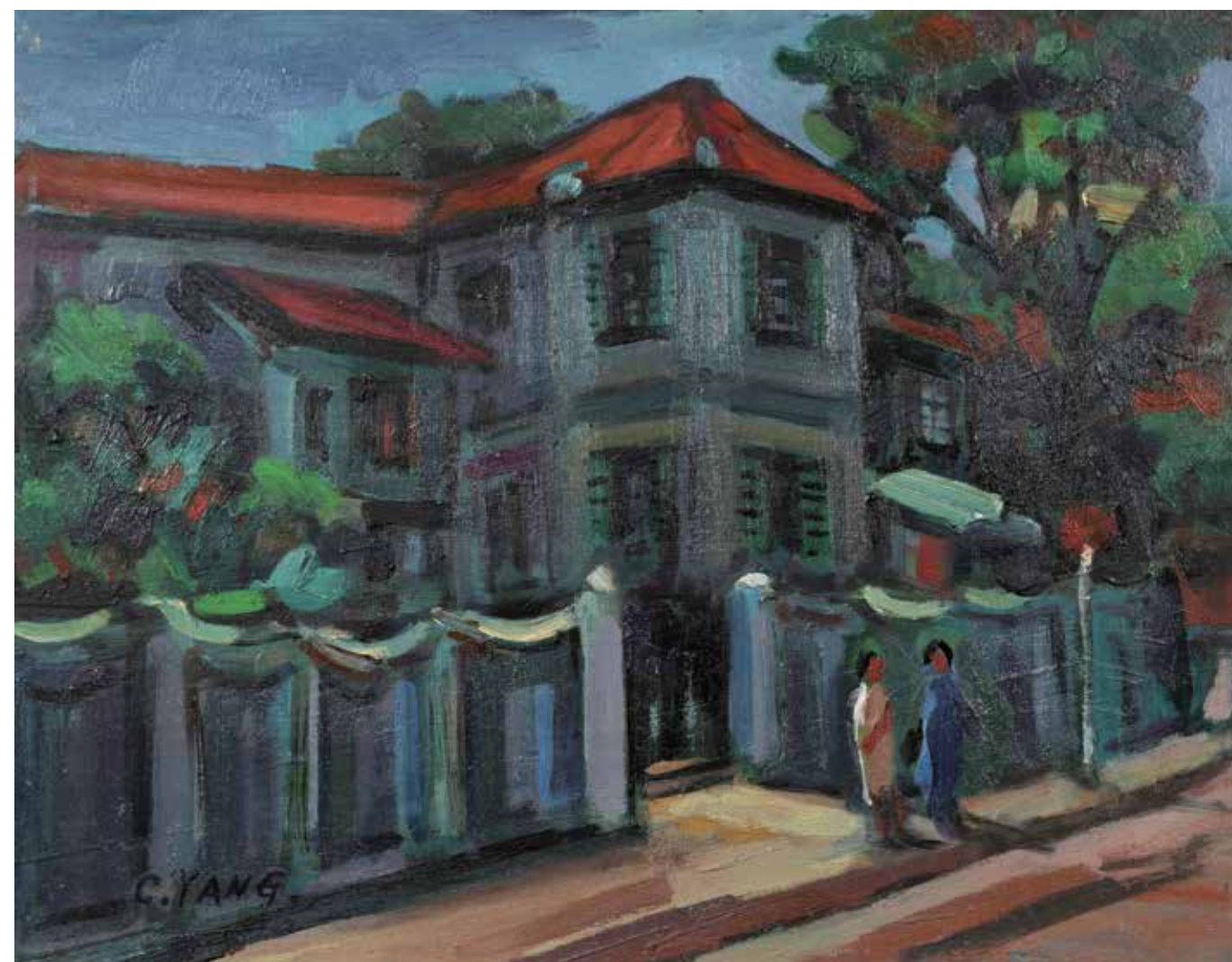
宜蘭老街 Old Street in Yilan
油彩、木板 Oil on Wood
24×33.5 cm



壯圍妻子娘家
Wife's Family Home in Jhuangwei
油彩、木板 Oil on Wood
38×45.5 cm 1953



龜山浪濤
Waves of Guishan
油彩、木板 Oil on Wood
38×45.5 cm



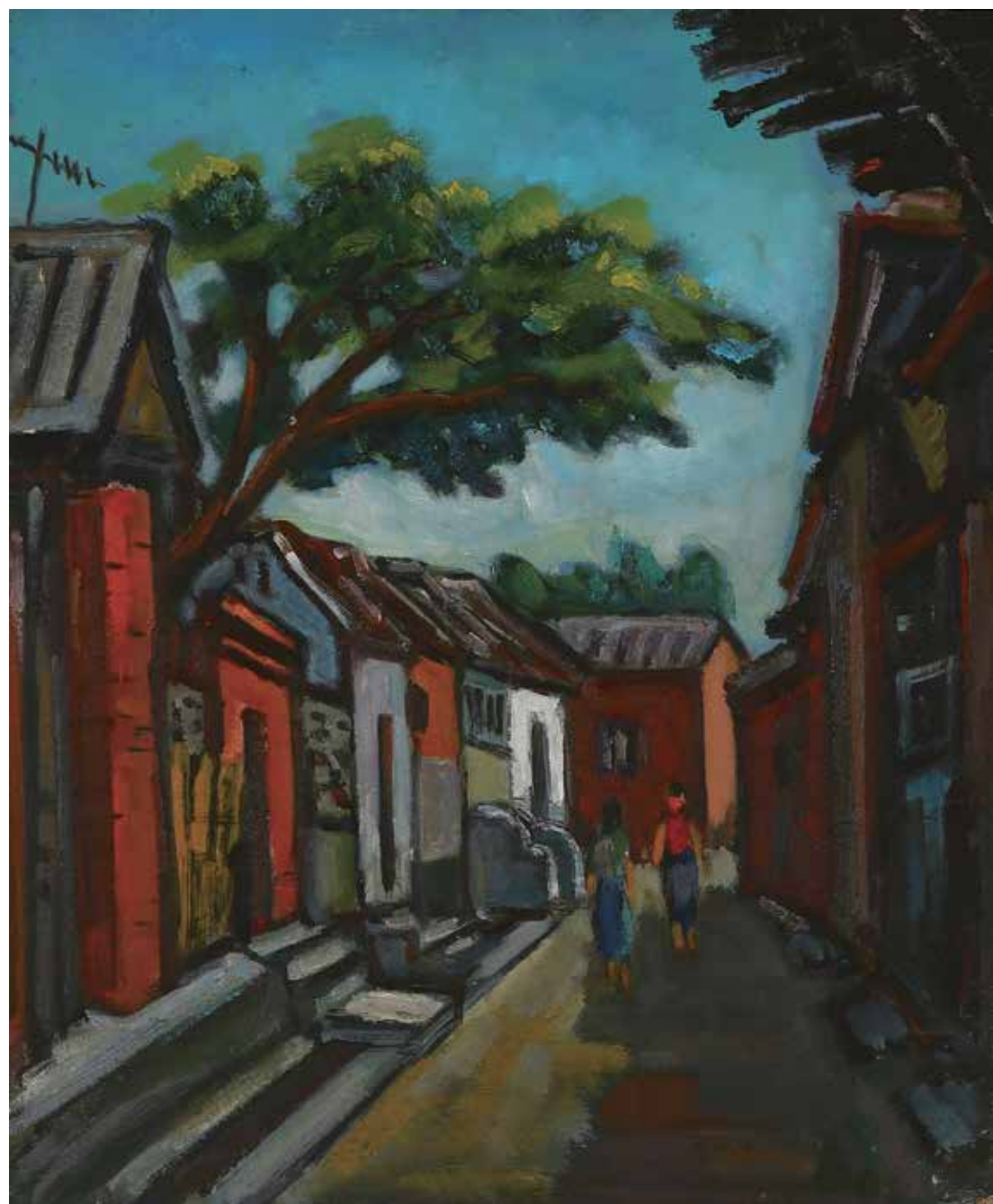
等候 Waiting
油彩、木板 Oil on Wood
32×41 cm



小鎮之晨 Morning of Small Town

油彩、畫布 Oil on Canvas

46×53 cm



頭城中庸街河溝 Ditch on Zhongyong Street, Toucheng

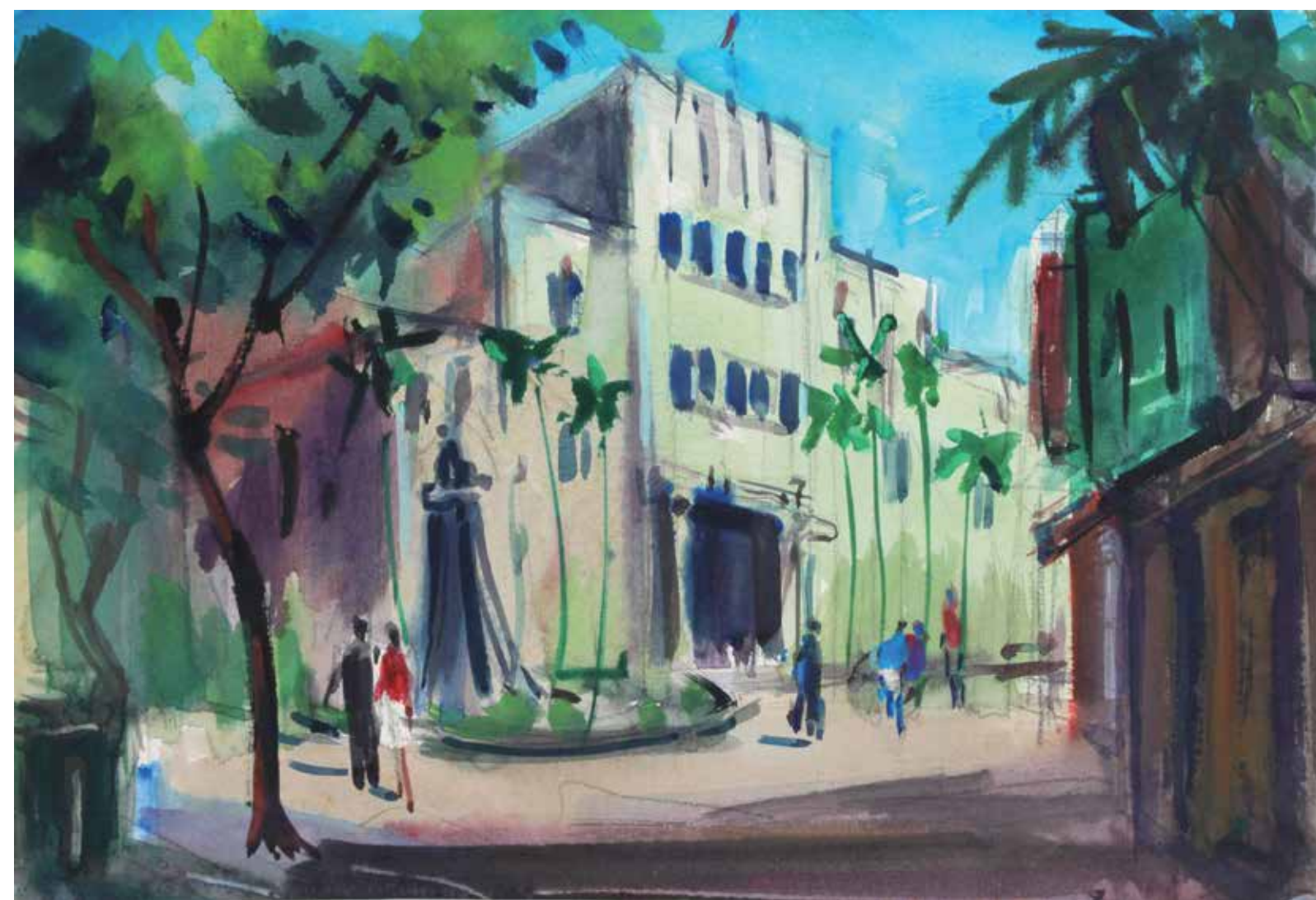
油彩、木板 Oil on Wood

45×38 cm



頭城天主堂 Catholic Church in Toucheng

油彩、木板 Oil on Wood
45.5×53 cm



宜蘭台灣銀行 Bank of Taiwan, Yilan Branch

水彩、紙 Watercolor on Paper
25×38 cm 1957



頭城天主堂
Catholic Church in Toucheng
油彩、木板 Oil on Wood
24×33 cm



拱門老街
Old Street with Arch
油彩、木板 Oil on Wood
24×34 cm



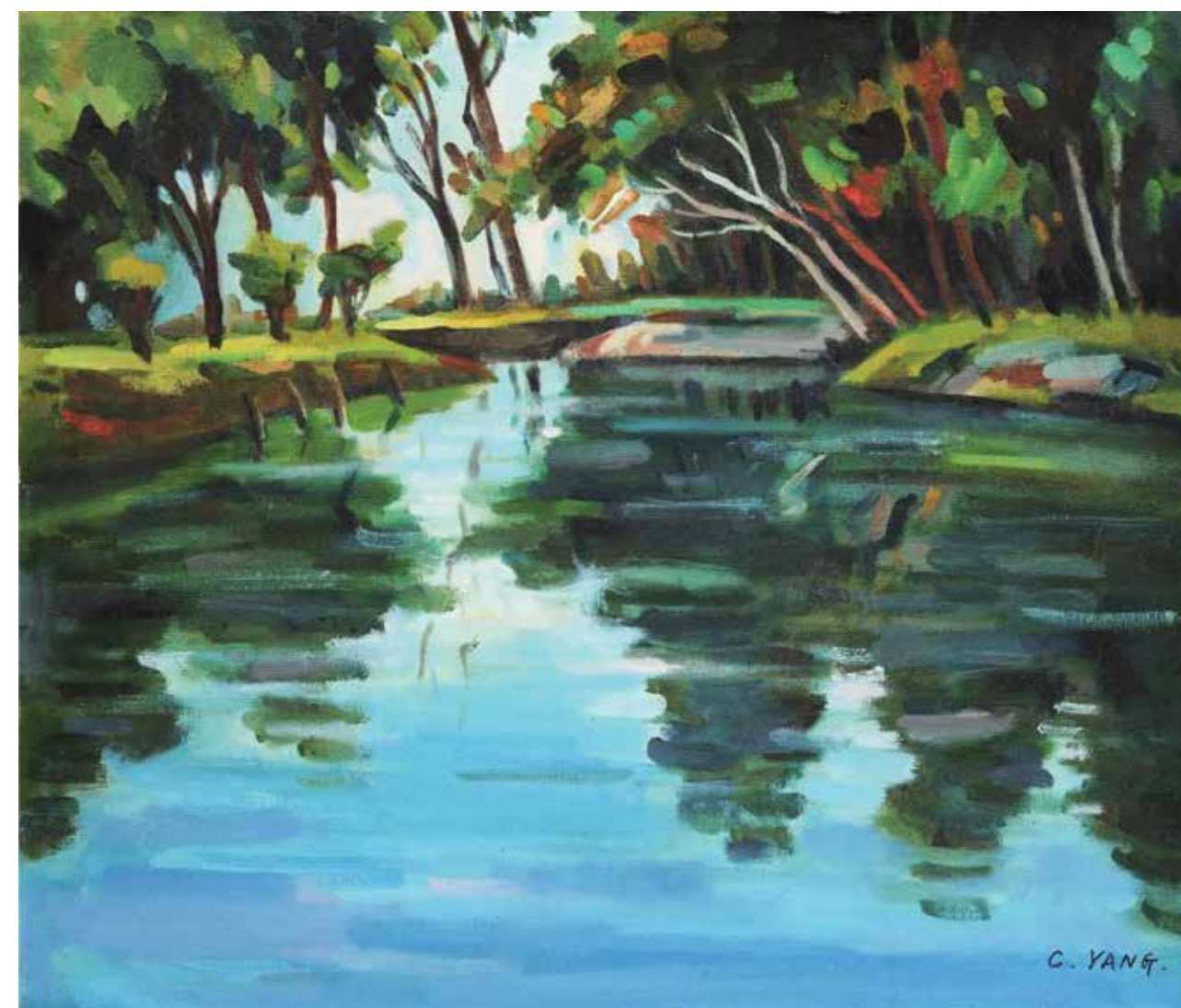
午後 Afternoon
水彩、紙 Watercolor on Paper
38×52 cm



頭城十三行
Toucheng Thirteen Street Houses
水彩、紙 Watercolor on Paper
38×52 cm 1958



宜蘭樓房
Yilan Building
水彩、紙 Watercolor on Paper
26×38 cm



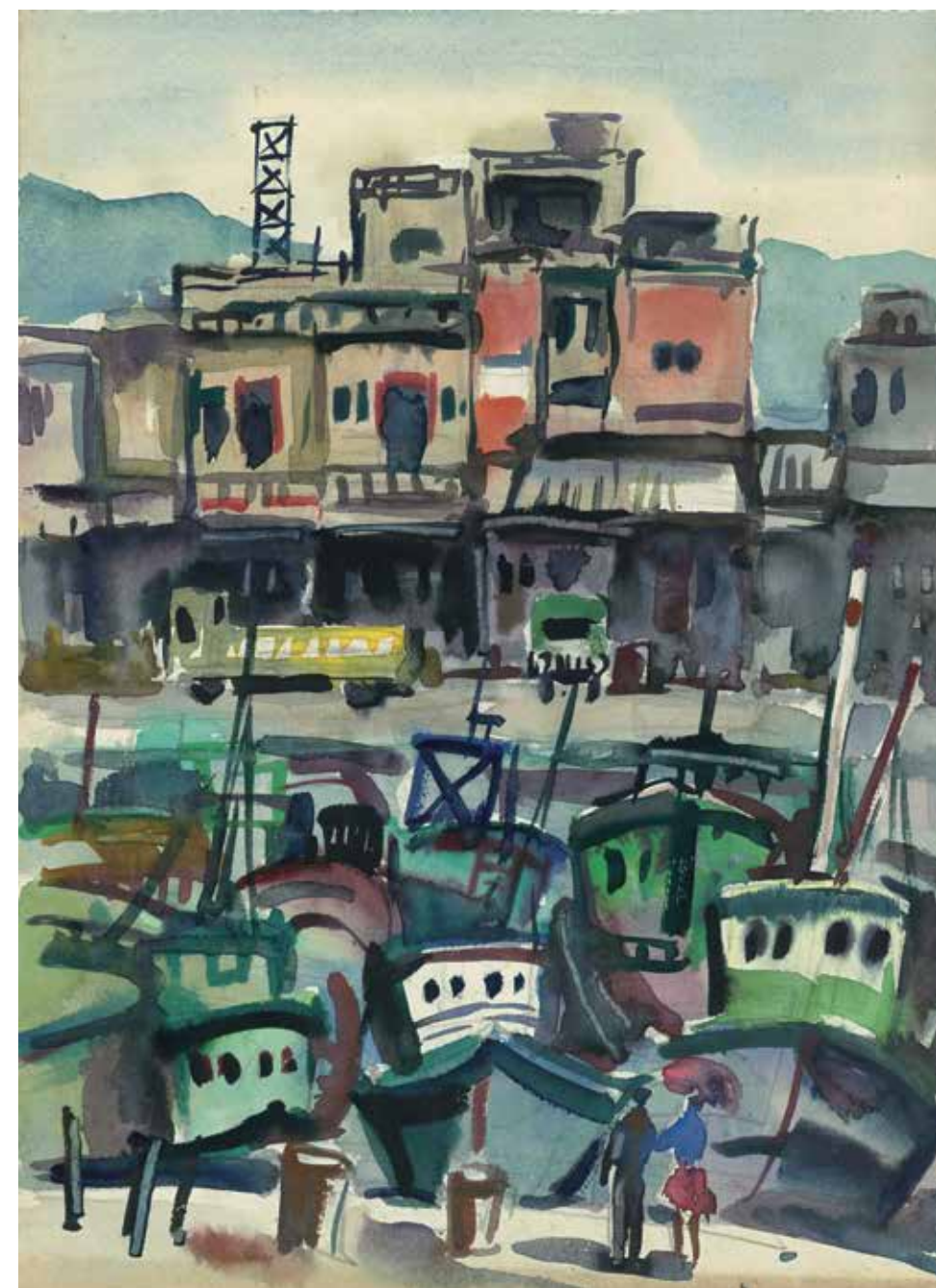
綠意盎然 Evergreen
油彩、畫布 Oil on Canvas
45.5×53 cm



盧宅速寫
Sketch of the Lu Zuan-Siang's Mansion
水彩、紙 Watercolor on Paper
26×38 cm



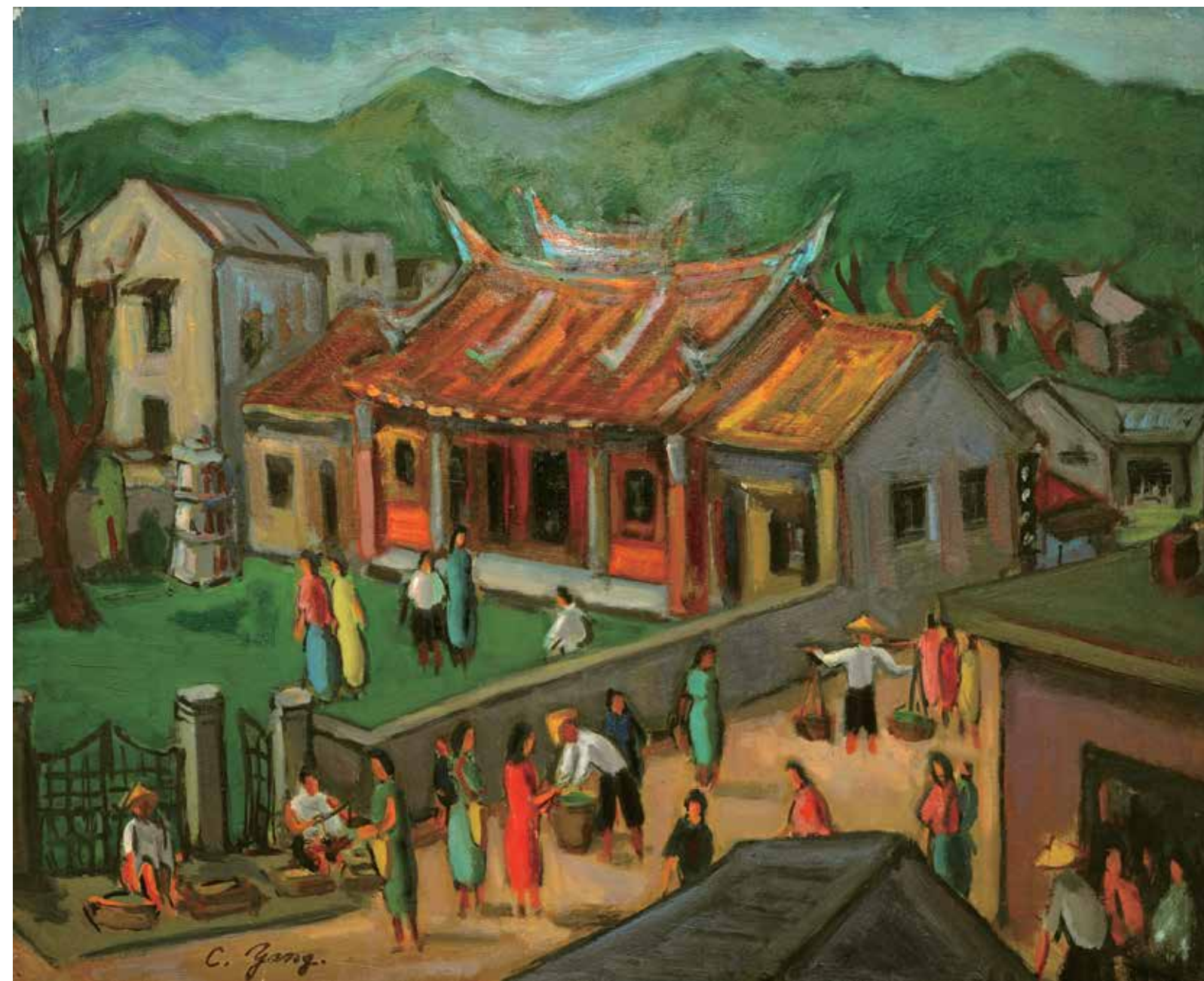
羅東阿東社運河
Canal of Asock, Luodong
水彩、紙 Watercolor on Paper
26×38 cm



漁港 Fishing Harbor
水彩、紙 Watercolor on Paper
38×26 cm



蘭陽大戲院 Lanyang Theater
油彩、畫布 Oil on Canvas
49×59 cm 1970



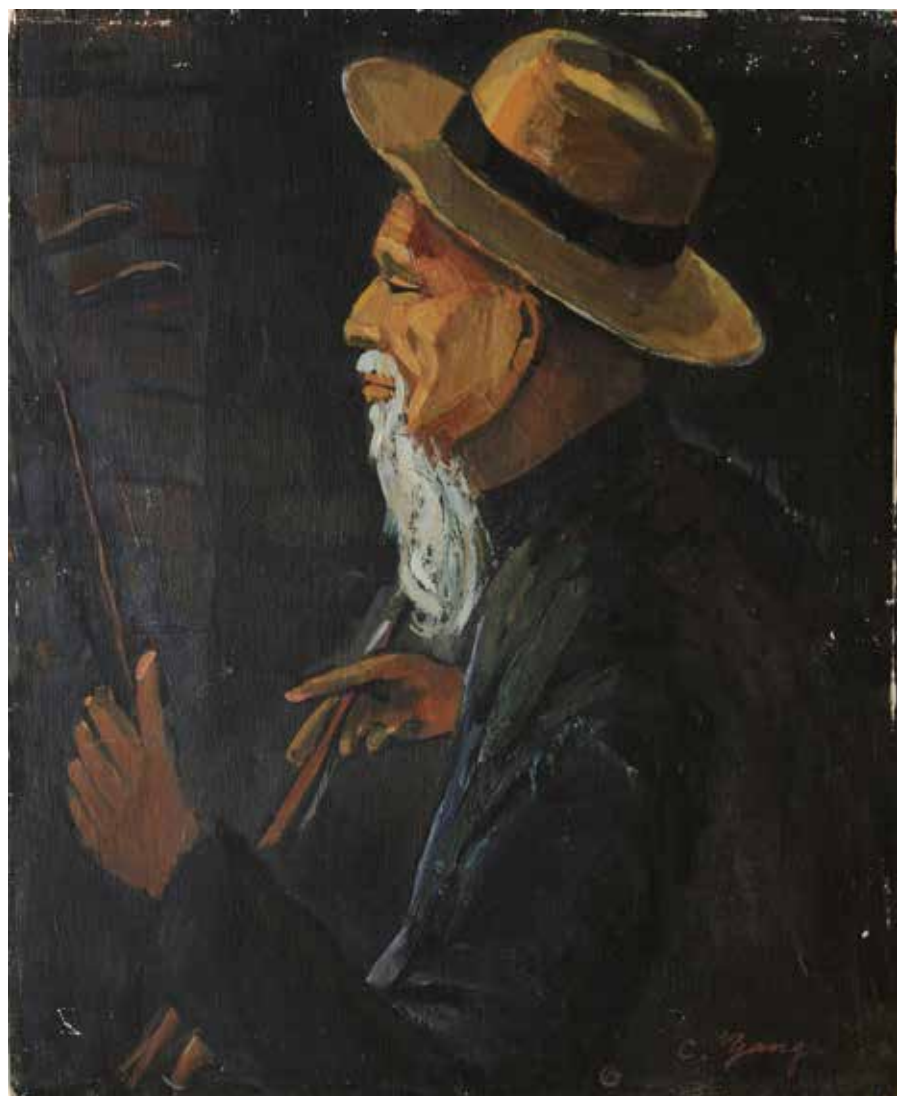
頭城市集—慶安堂 Toucheng Market: Ching-An Temple
油彩、畫布 Oil on Canvas
52.5×64.5 cm



廟前 In Front of Temple
油彩、畫布 Oil on Canvas
39×54.5 cm 1960



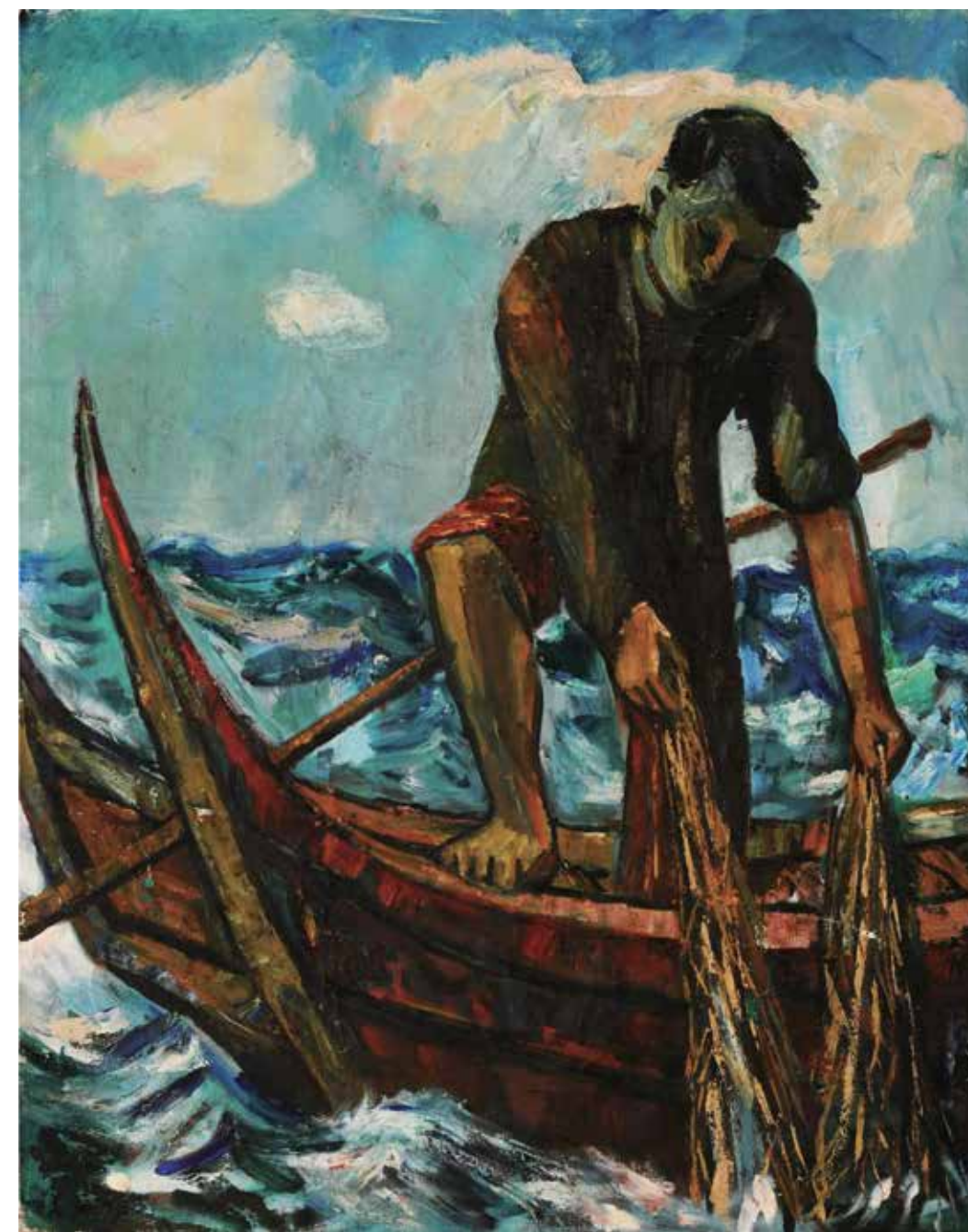
頭城中學校園 Toucheng Middle School Campus
水彩、紙 Watercolor on Paper
26×38 cm 1958



拉二胡的阿伯 Middle-aged Man Playing Erhu

油彩、畫布 Oil on Canvas

59×47 cm 1960



漁夫 Fisherman

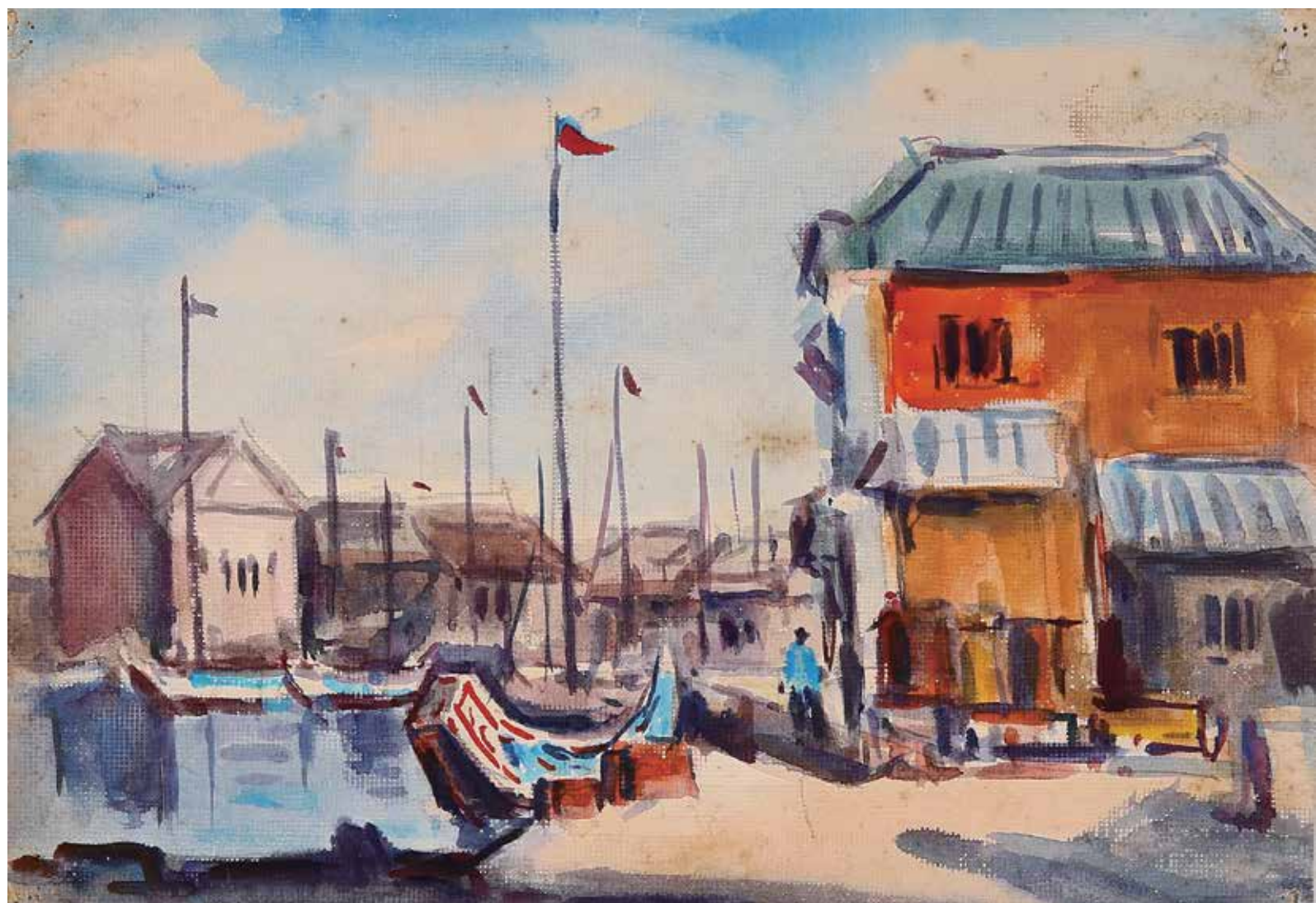
油彩、畫布 Oil on Canvas

91×72.8 cm 1959

外地新視野

New Vision – the World Outside of the Town





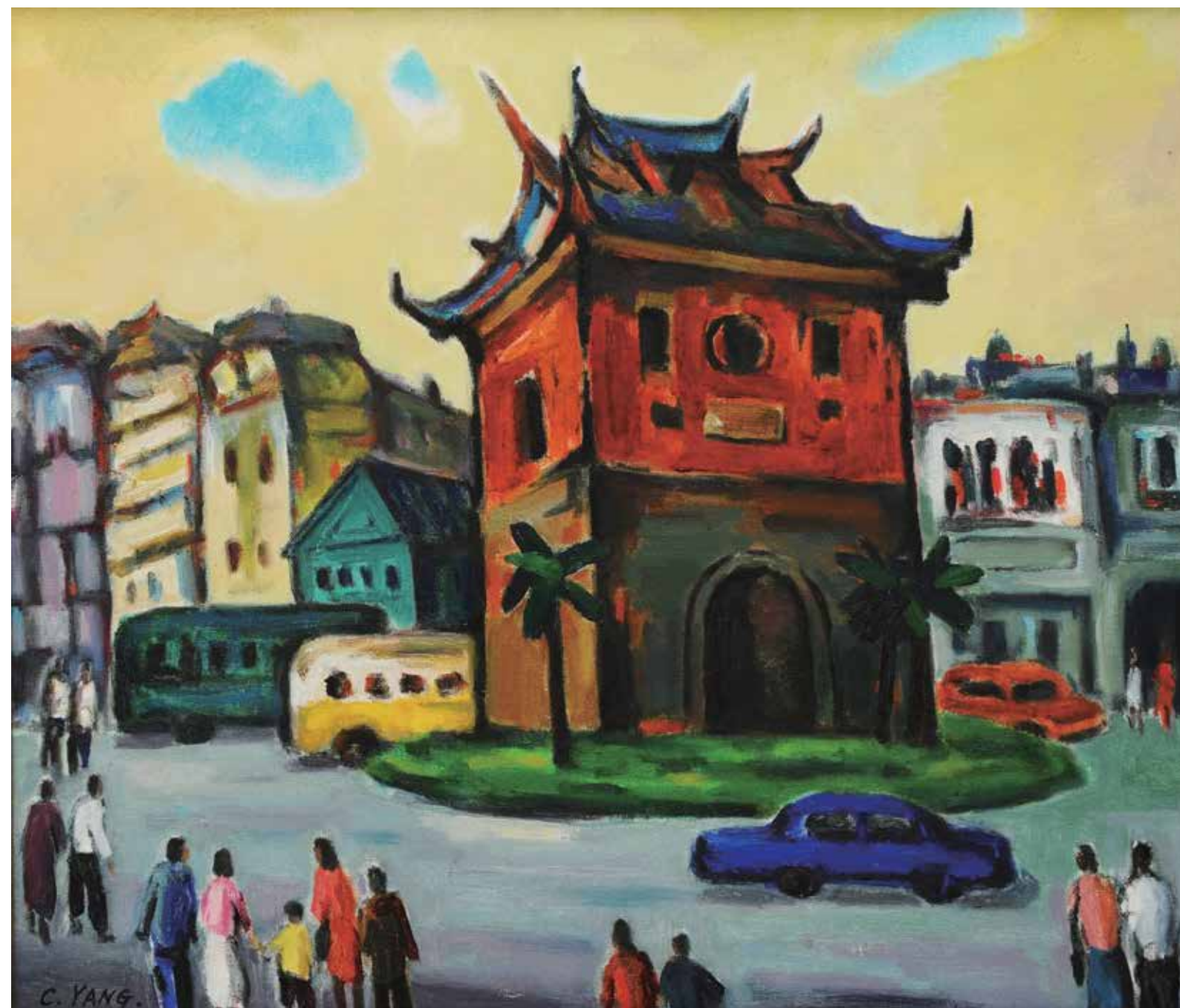
淡水漁船 Fishing Boats of Tamsui
水彩、紙 Watercolor on Paper
26×38 cm



昔日的北門 Cheng-En Gate in the Old Days
水彩、紙 Watercolor on Paper
26×38 cm



石碇 Shiding
油彩、畫布 Oil on Canvas
61×91 cm



北門 Cheng-En Gate
油彩、木板 Oil on Wood
46×53 cm



淡水白樓 Tamsui White House
油彩、木板 Oil on Wood
46×54 cm



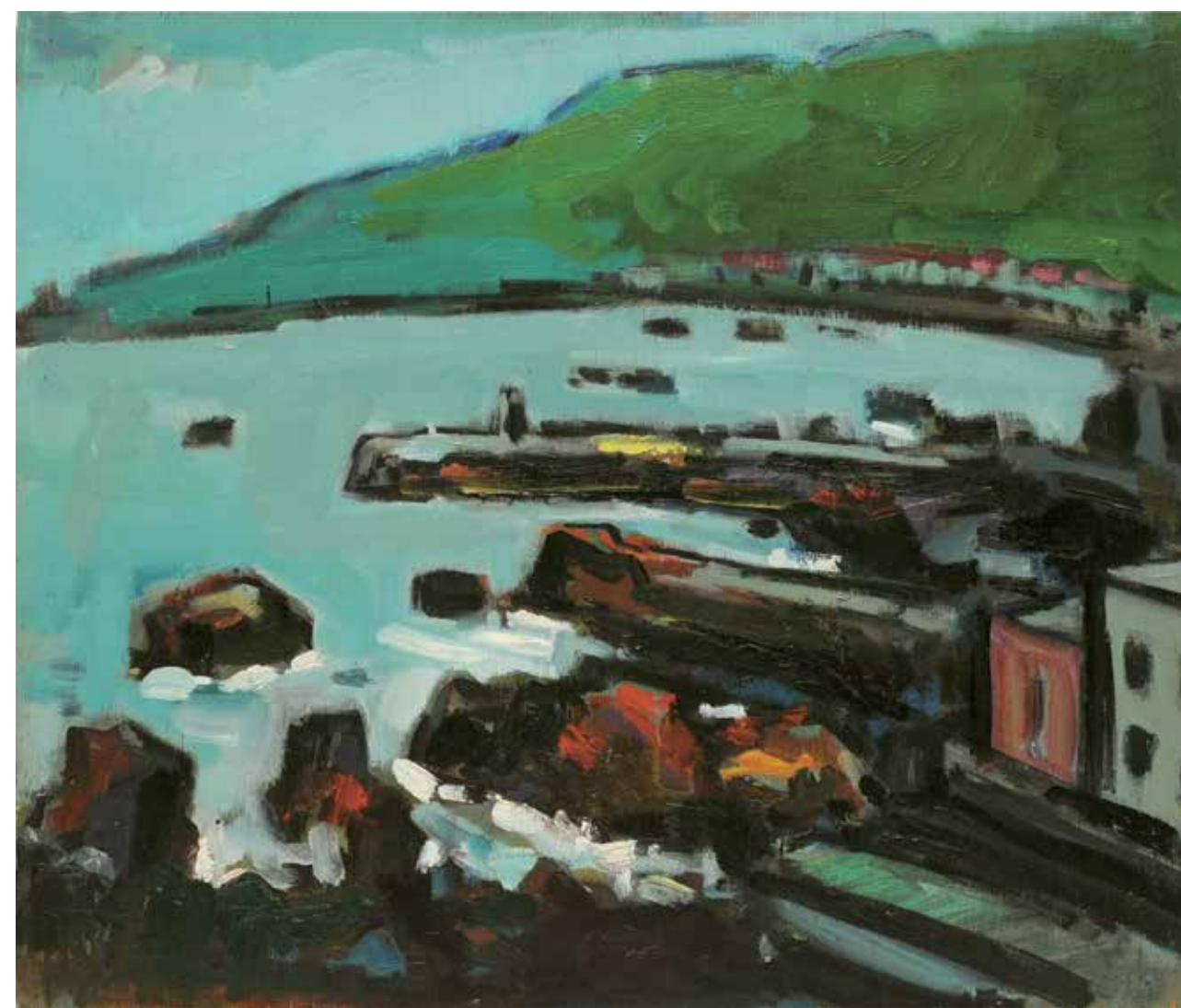
西門町 Ximending
油彩、木板 Oil on Wood
38×46 cm



觀音山與教堂對話 The Dialogue between Mt. Guanyin and Church

油彩、木板 Oil on Wood

32×41 cm



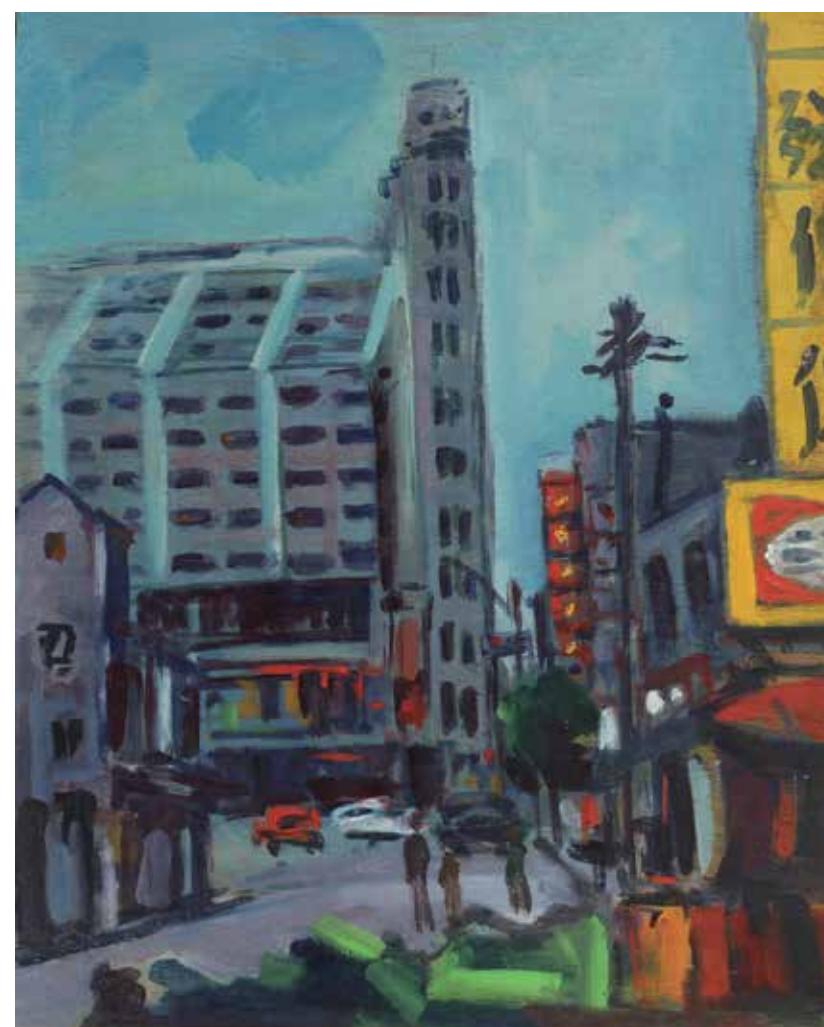
水滸洞 Shueinandong

油彩、木板 Oil on Wood

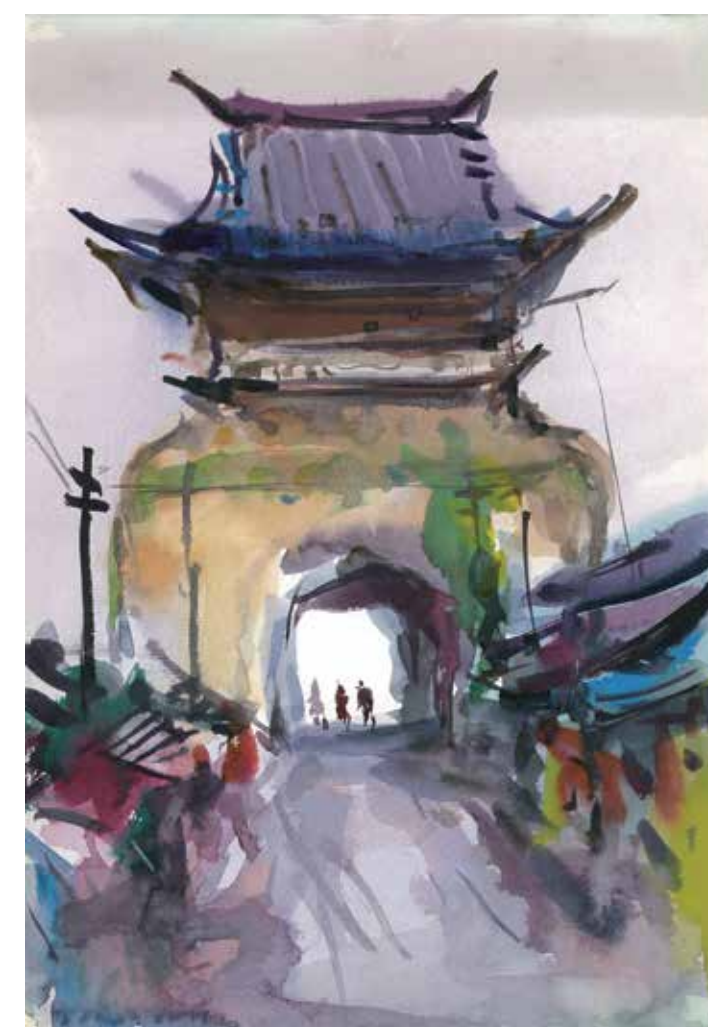
38×46 cm



淡水教堂 Church in Tamsui
油彩、木板 Oil on Wood
38×46 cm



台北永和 Yonghe, Taipei
油彩、木板 Oil on Wood
46×38 cm



台北東和禪寺鐘樓 Bell Tower Gate of Donghe Buddhist Temple
水彩、紙 Watercolor on Paper
38×26cm



淡水臨河街屋
Houses on the Street by the
River in Tamsui
油彩、木板 Oil on Wood
21×34.5 cm



觀音山夜色
Night View of Mt. Guanyin
油彩、木板 Oil on Wood
24×33 cm



淡水教堂磚造鐘樓 Brick Bell Tower of a Church in Tamsui
油彩、畫布 Oil on Canvas
45×59 cm



台大醫學院舊校舍
Old Building of National Taiwan University
College of Medicine
水彩、紙 Watercolor on Paper
26×38 cm



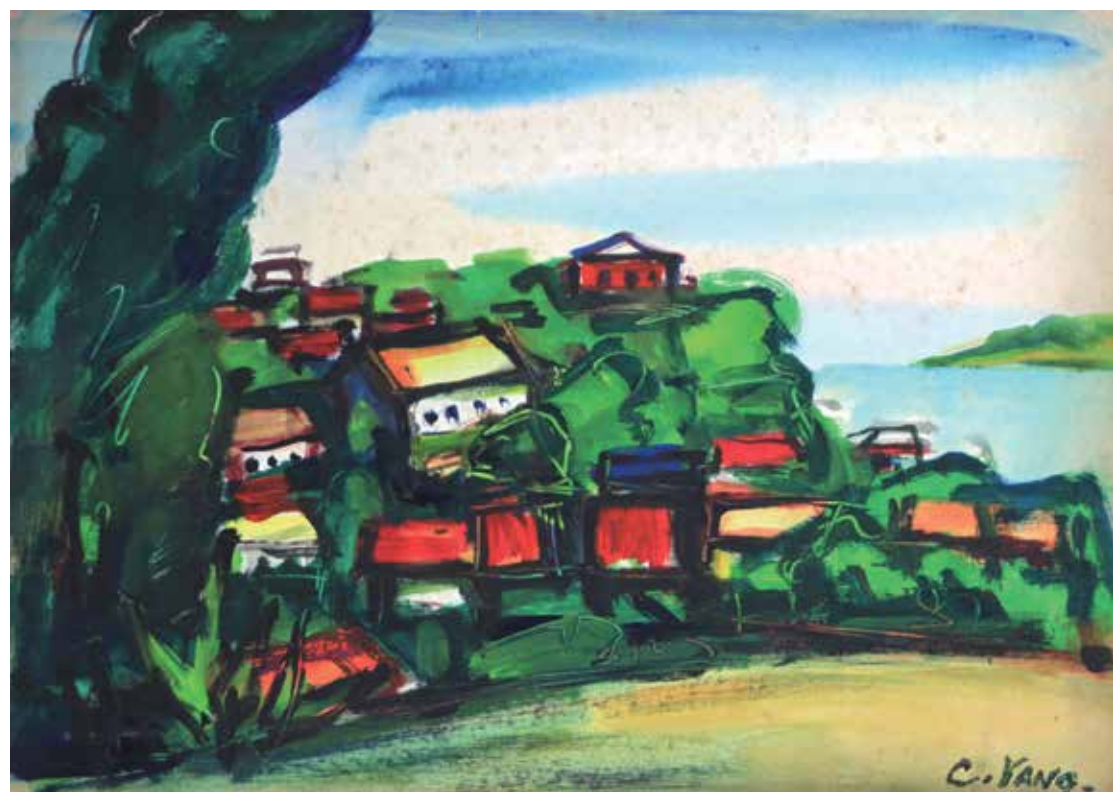
台北公園
Taipei Park
油彩、木板 Oil on Wood
32×41 cm



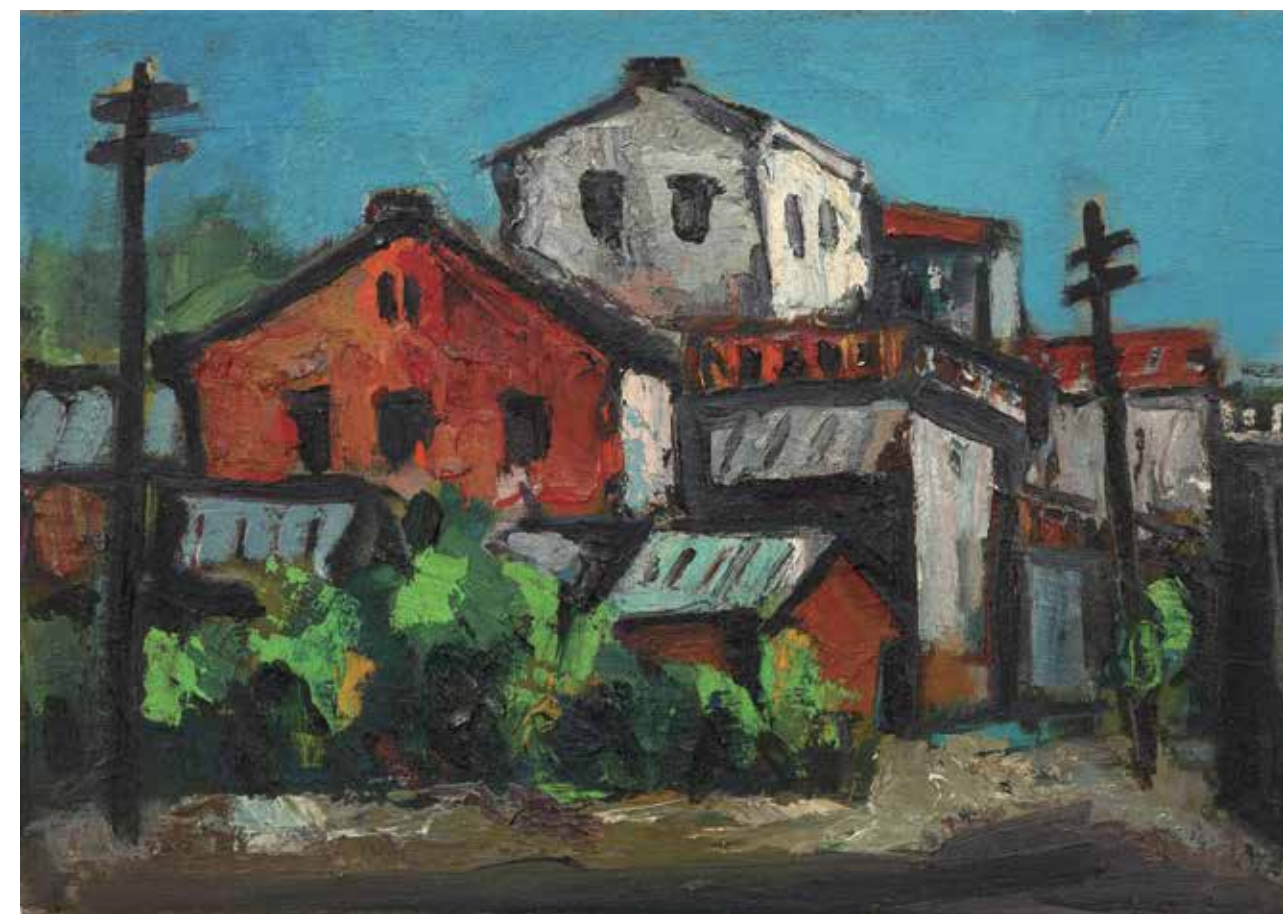
觀音山 Mt. Guanyin
油彩、木板 Oil on Wood
38×45.5 cm



西門圓環
Ximen Circle
水彩、紙 Watercolor on Paper
25×38 cm



淡水
Tamsui
水彩、紙 Watercolor on Paper
25×38 cm



老街紅樓、白樓 Red Building and White Building at Old Street
油彩、木板 Oil on Wood
24×33 cm



觀音山 Mt. Guanyin
油彩、畫布 Oil on Canvas
80×100 cm



淡水紅樓 Tamsui Red Castle
水彩、紙 Watercolor on Paper
26×38 cm



行天宮
Xingtian Temple
水彩、紙 Watercolor on Paper
26×38 cm



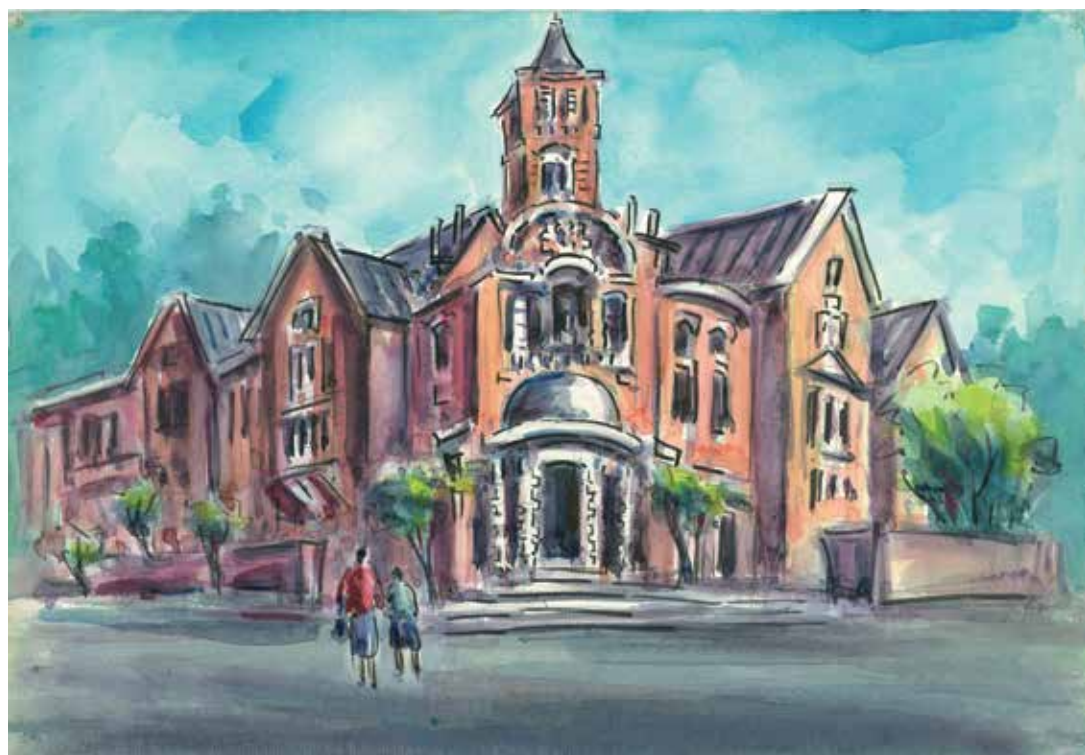
北濱海岸
Northern Coast
水彩、紙 Watercolor on Paper
26×38 cm



霓虹燈 · 人群 · 夜都市
Neon Light, Crowds and Night City
油彩、畫布 Oil on Canvas
115×90 cm



總統府
Office of the President
水彩、紙 Watercolor on Paper
26×38 cm



公賣局
Taiwan Tobacco and Wine Monopoly
Bureau
水彩、紙 Watercolor on Paper
26×38 cm



高雄半屏山 Mt. Banping in Kaohsiung
油彩、木板 Oil on Wood
直徑 39.5 cm 1960



淡水風光 Tamsui Landscape
油彩、畫布 Oil on Canvas
65.5×80 cm 1963



林安泰古厝 Lin An-Tai Historical House
油彩、木板 Oil on Wood
17×23 cm



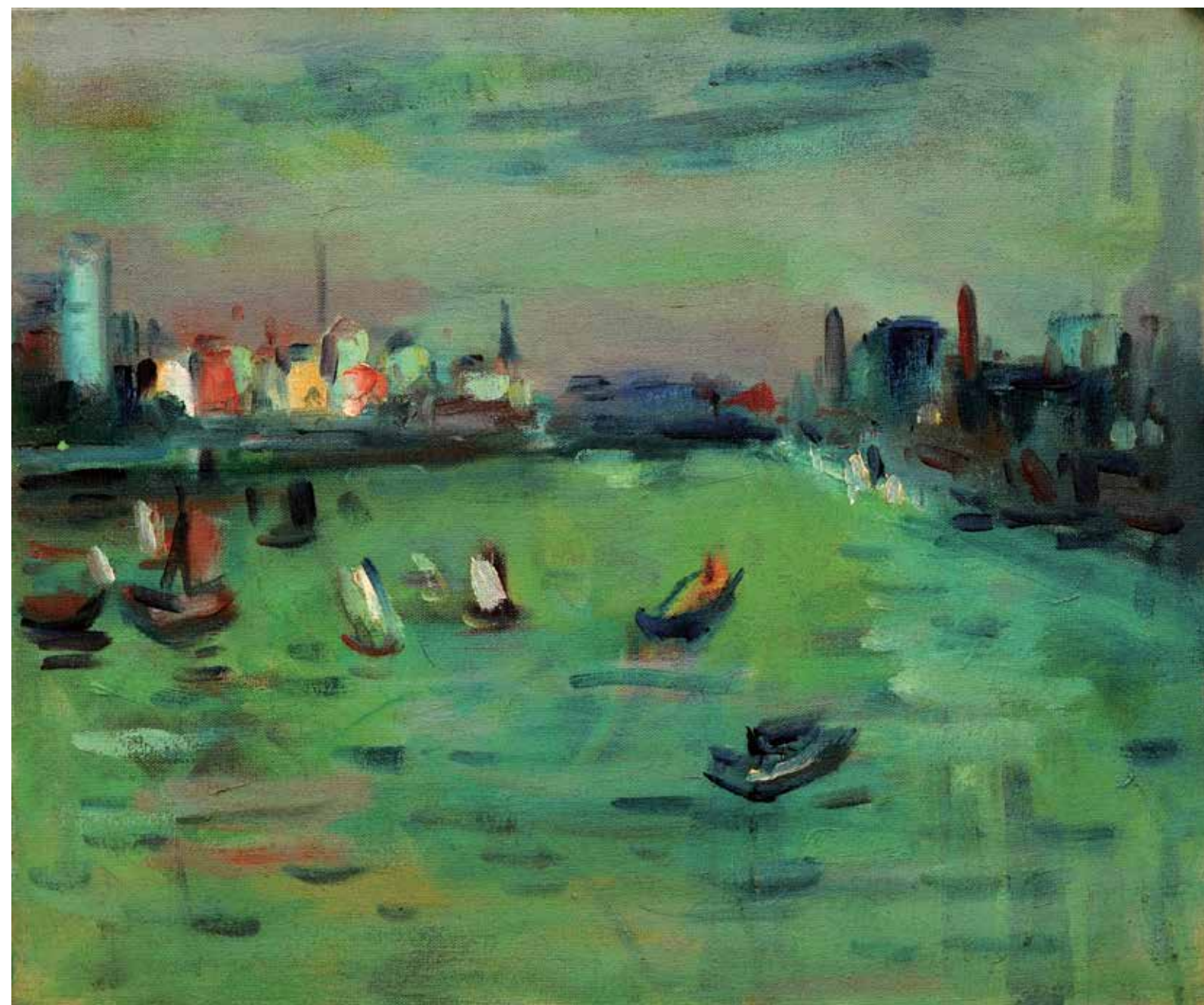
萊茵河畔 Rhine Riverside
油彩、木板 Oil on Wood
60.5×90.5 cm



水路如巷道 Waterways Are Like Streets
油彩、木板 Oil on Wood
38×46 cm



威尼斯運河 Canal of Venice
油彩、畫布 Oil on Canvas
53×73 cm



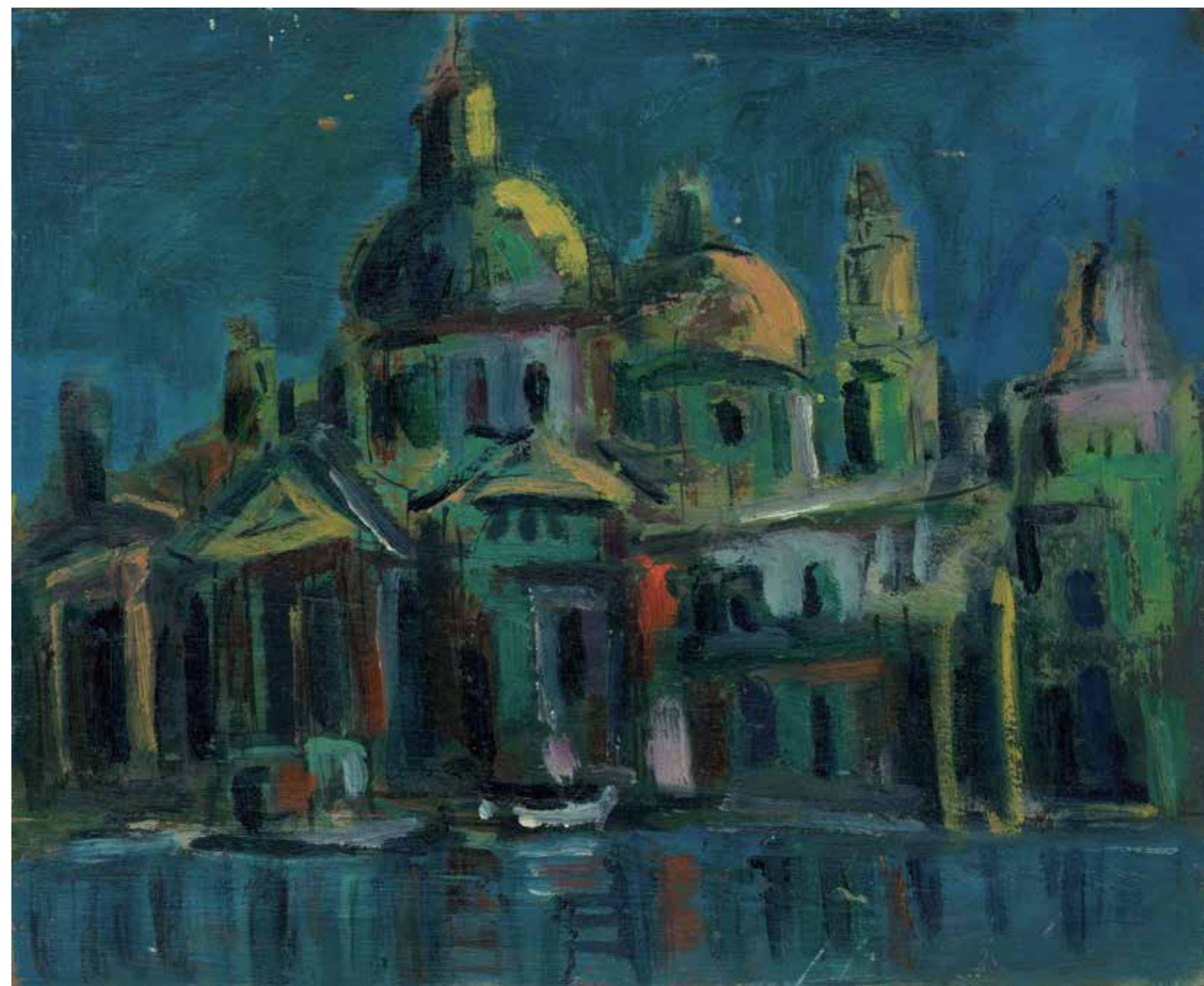
塞納河之晨 Morning on the Seine
油彩、畫布 Oil on Canvas
38×46 cm



威尼斯一角
A Corner of Venice
油彩、木板 Oil on Wood
37×46 cm



威尼斯拱橋
Arch Bridge in Venice
油彩、木板 Oil on Wood
38×45.5 cm



聖馬可大教堂 St. Mark's Basilica
油彩、木板 Oil on Wood
22×27 cm



艾菲爾鐵塔 Eiffel Tower
油彩、木板 Oil on Wood
42×32 cm



曼谷風光 Bangkok Landscape
油彩、木板 Oil on Wood
41×32 cm



倫敦夜景 Night View of London
油彩、木板 Oil on Wood
60.5×72.5 cm



群屋組曲
A Suite of Houses
油彩、木板 Oil on Wood
22×29 cm



巴黎
Paris
油彩、木板 Oil on Wood
25×32 cm



威尼斯遊船 Venice Gondolas
油彩、木板 Oil on Wood
25×38 cm



荷蘭風車 Dutch Windmill
油彩、木板 Oil on Wood
27×20 cm



歐洲街景 Street View in Europe
油彩、畫布 Oil on Canvas
91×73 cm



節毗鄰次 Dense Arrangement
油彩、木板 Oil on Wood
24×34 cm



威尼斯 Venice

水彩、紙 Watercolor on Paper
32×26 cm 1983



凱旋門 Triumphal Arch

水彩、紙 Watercolor on Paper
32×26 cm 1983



遠眺威尼斯 Overlooking Venice

油彩、畫布 Oil on Canvas
53×65 cm



巴黎蒙馬特
Montmartre in Paris
油彩、畫布 Oil on Canvas
53×72 cm 1986



街景
Street View
油彩、木板 Oil on Wood
38×46 cm



威尼斯路燈 Street Lamps in Venice
油彩、畫布 Oil on Canvas
38×46 cm



水岸教堂 Waterfront Church
水彩、紙 Watercolor on Paper
26×38 cm



大阪城 Osaka Castle
水彩、紙 Watercolor on Paper
26×38 cm 1981



巴黎廣告牆 Advertising Wall of Paris

水彩、紙 Watercolor on Paper

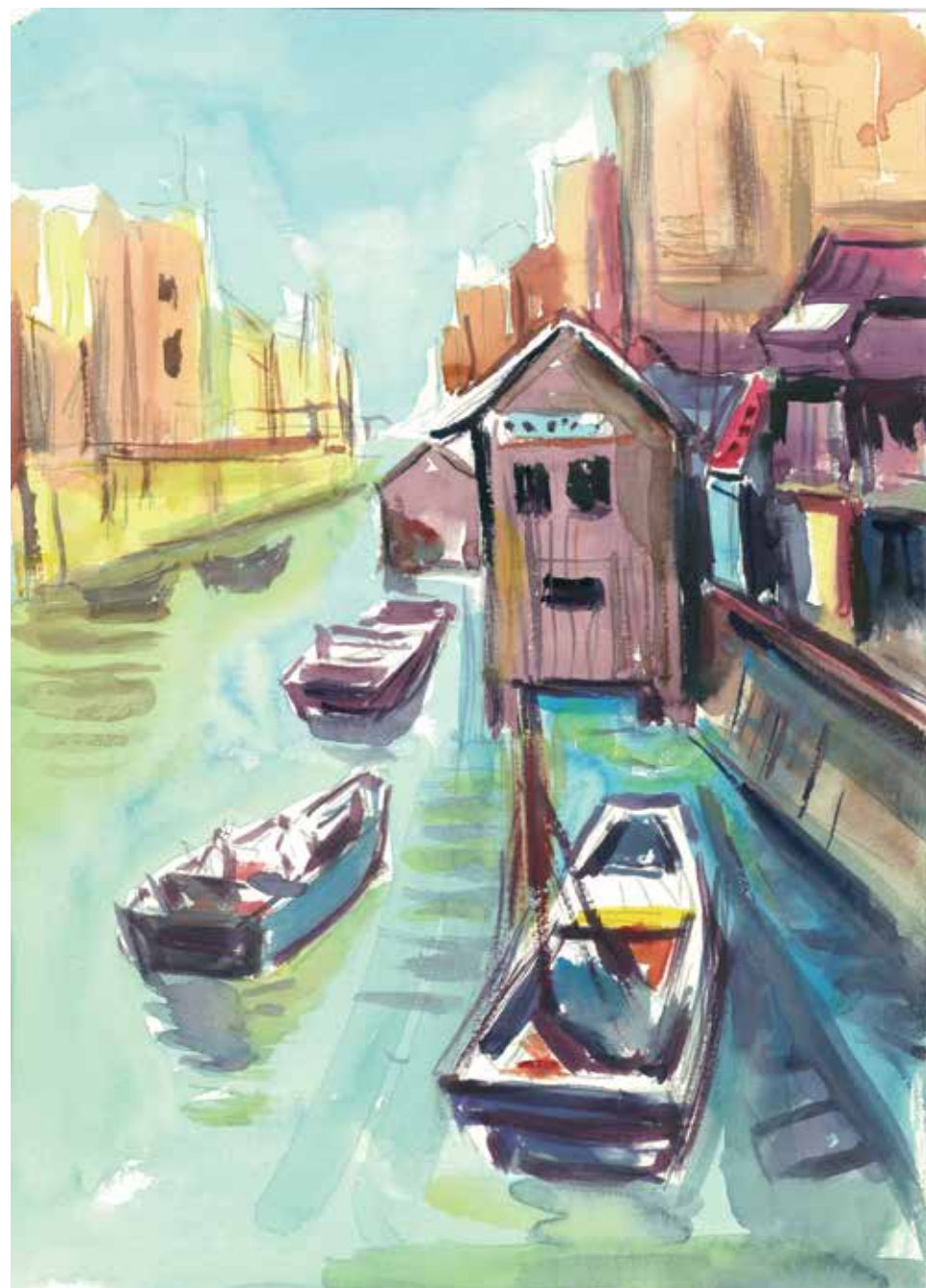
26×38 cm



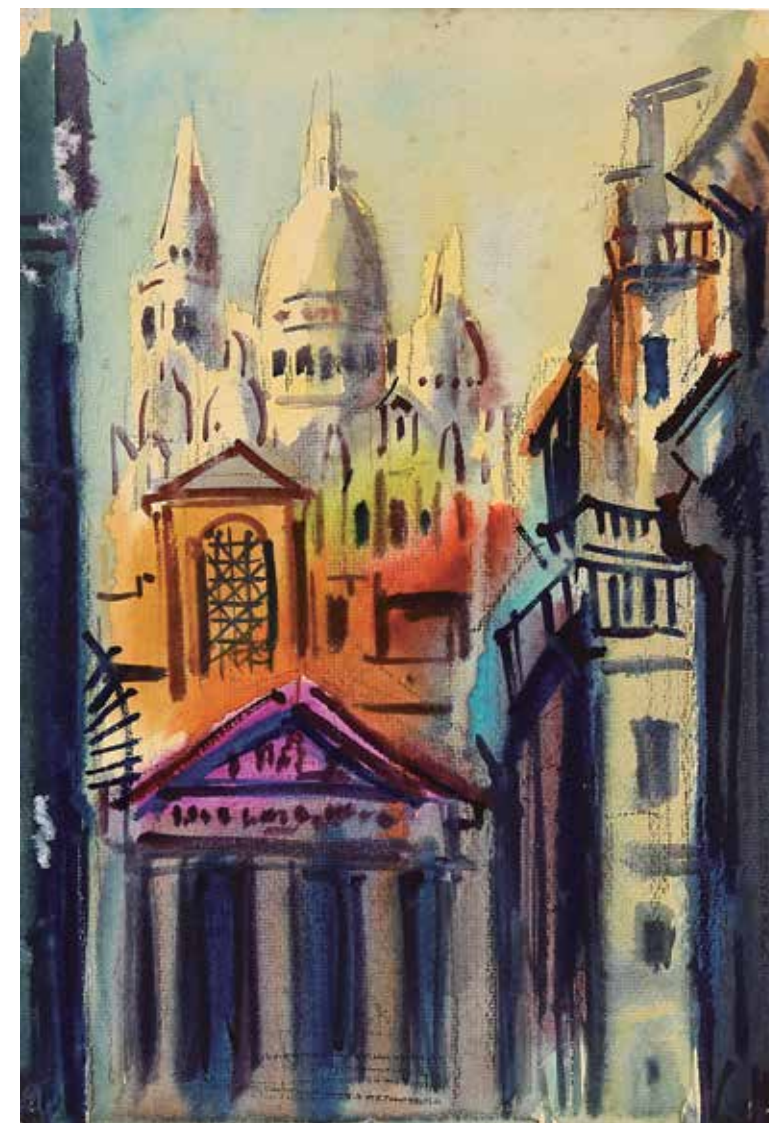
歐洲橋影 Bridge Shadow in Europe

水彩、紙 Watercolor on Paper

26×38 cm



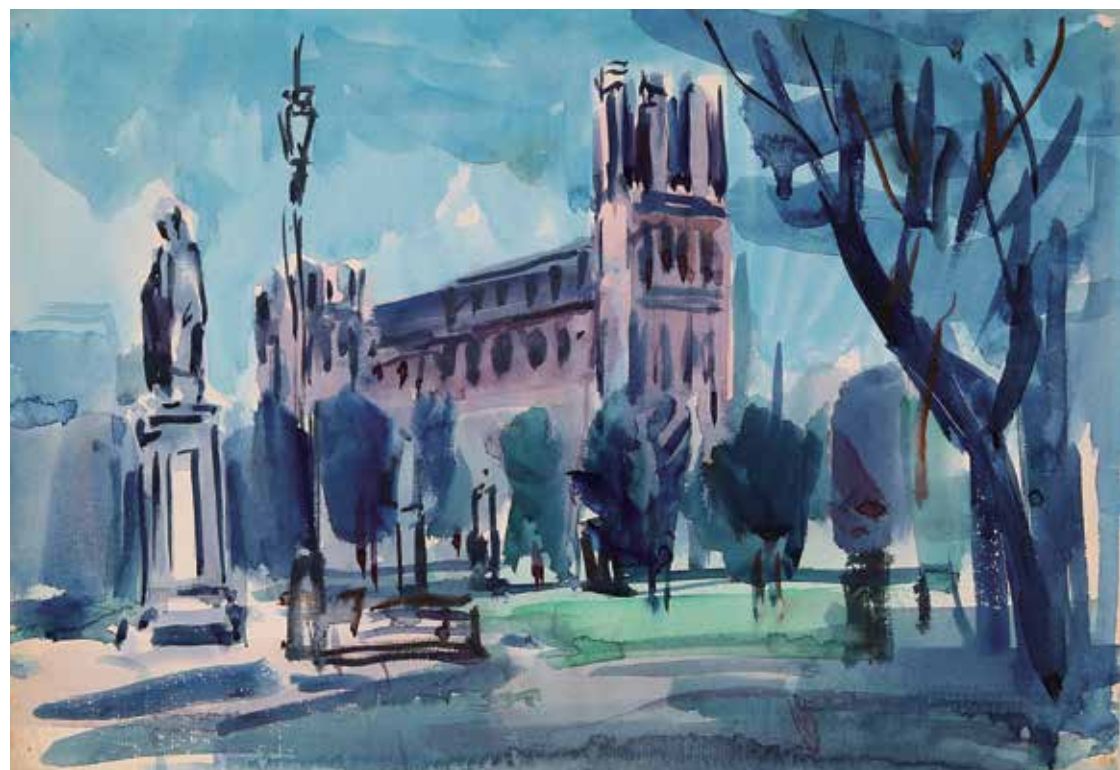
水上人家 Household on the Water
水彩、紙 Watercolor on Paper
38×26 cm



歐洲教堂 Church in Europe
水彩、紙 Watercolor on Paper
38×26 cm



水都威尼斯 Venice, City of Water
水彩、紙 Watercolor on Paper
38×26 cm



巴黎聖母院
Notre-Dame de Paris
水彩、紙 Watercolor on Paper
26×38 cm



古建築風采 1
Charm of Old Architecture I
水彩、紙 Watercolor on Paper
26×38 cm



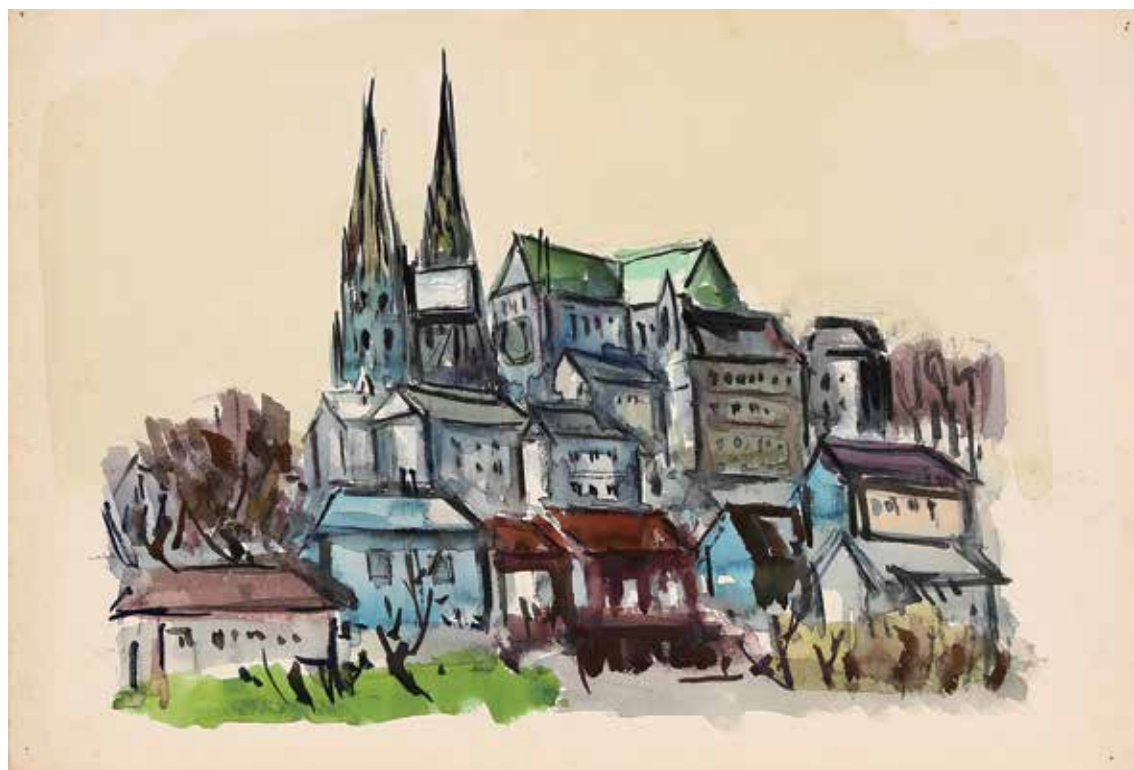
威尼斯的拱橋 Arch Bridge in Venice
水彩、紙 Watercolor on Paper
38×52 cm 1988



蒙馬特教堂 Church in Montmartre
水彩、紙 Watercolor on Paper
26×38 cm



布魯塞爾之晨 Morning of Brussels
水彩、紙 Watercolor on Paper
38×52 cm



哥德式建築
Gothic Architecture
水彩、紙 Watercolor on Paper
26×38 cm



古建築風采 2
Charm of Old Architecture II
水彩、紙 Watercolor on Paper
26×38 cm



東京銀座 Ginza, Tokyo
水彩、紙 Watercolor on Paper
26×38 cm 1981

師承廖繼春色彩樂章

Colorful Movements – Following Mr. Liao Chi-Chun





向廖繼春老師致敬 Pay Tribute to Mr. Liao Chi-Chun

油彩、畫布 Oil on Canvas

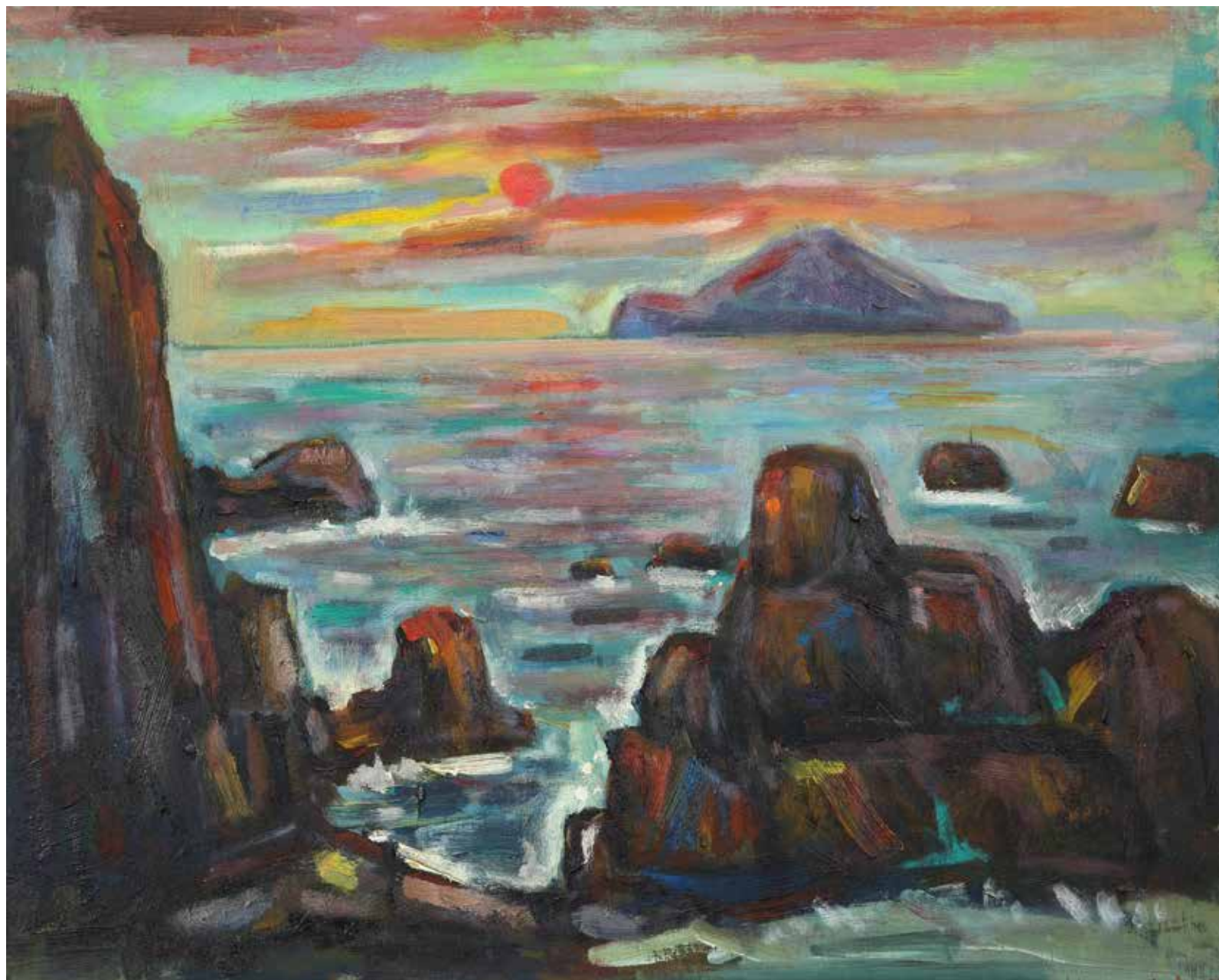
73×61 cm



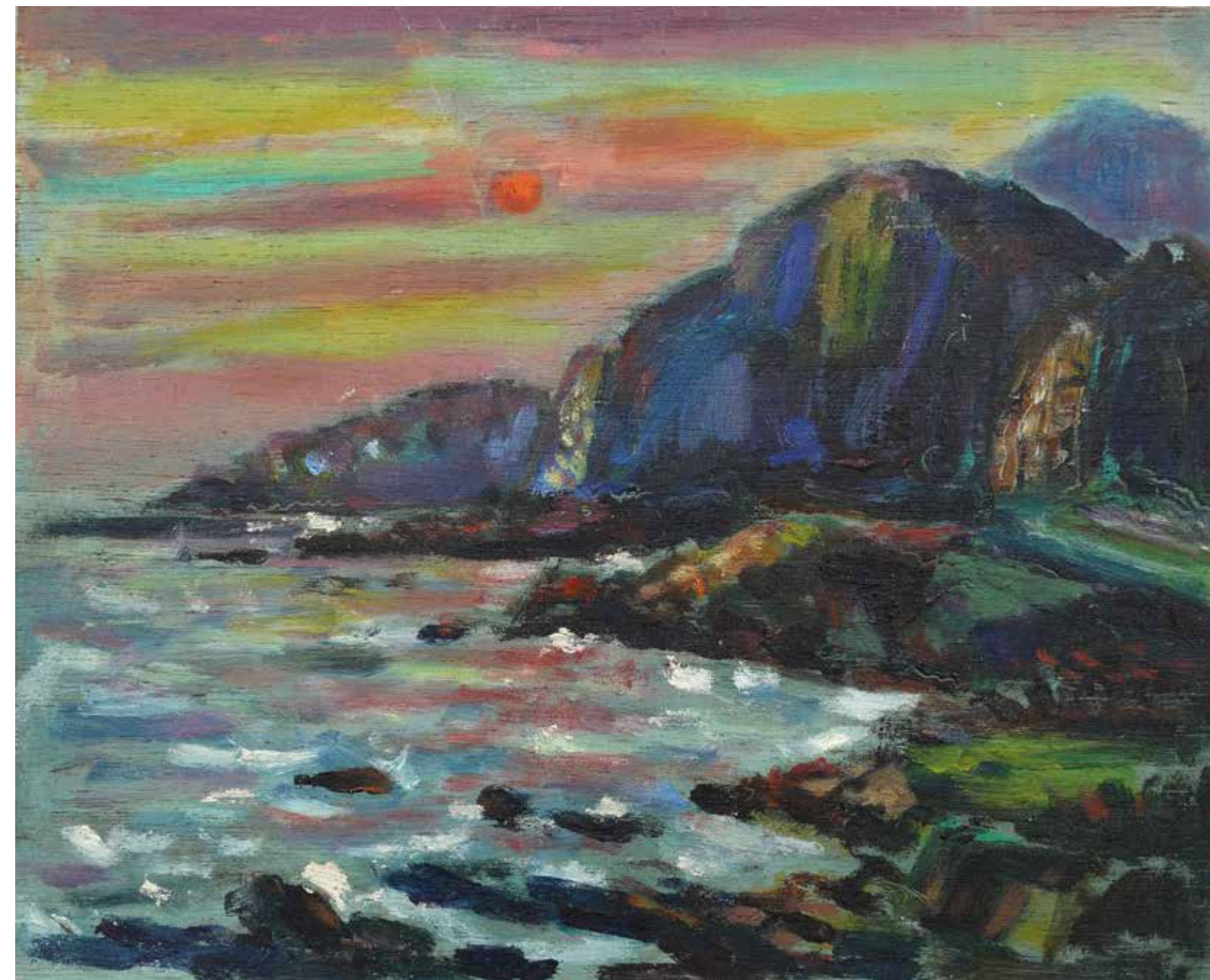
繽紛世界 Colorful World

油彩、木板 Oil on Wood

30×37 cm



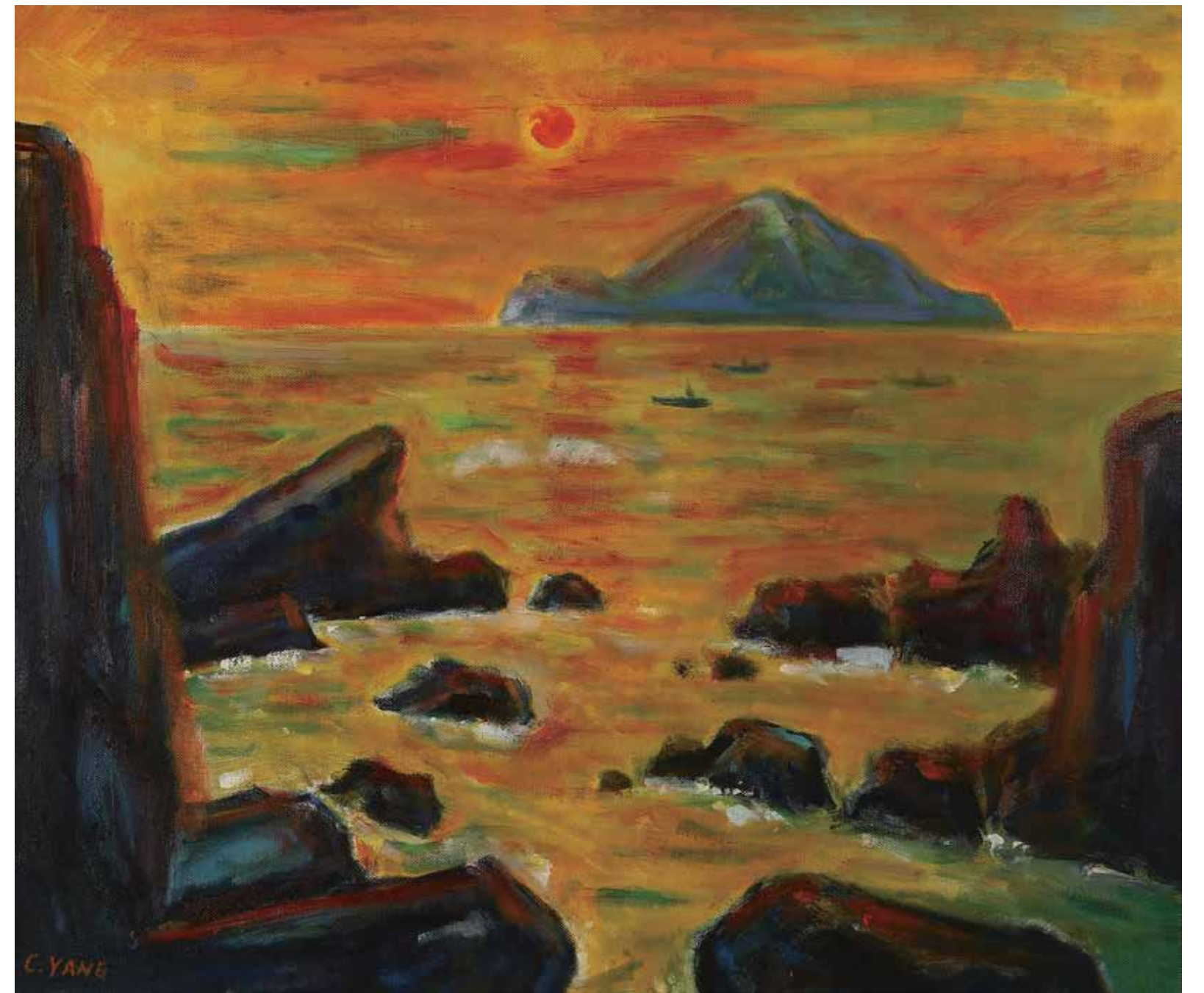
龜山島 Guishan Island
油彩、木板 Oil on Wood
41×51 cm



岬角 Cape
油彩、木板 Oil on Wood
22×27 cm



龜山朝日 Guishan Sunrise
油彩、畫布 Oil on Canvas
22×28 cm



北關朝日 Beiguan Sunrise
油彩、畫布 Oil on Canvas
45×53 cm



北關附近 Around Beiguan
油彩、木板 Oil on Wood
22×27 cm



漁港倒影 Reflection of Fishing Harbor
油彩、木板 Oil on Wood
19×24 cm



威尼斯的角落 A Corner of Venice

油彩、木板 Oil on Wood

22×27 cm



古典燈飾 Classical Street Lamps

油彩、木板 Oil on Wood

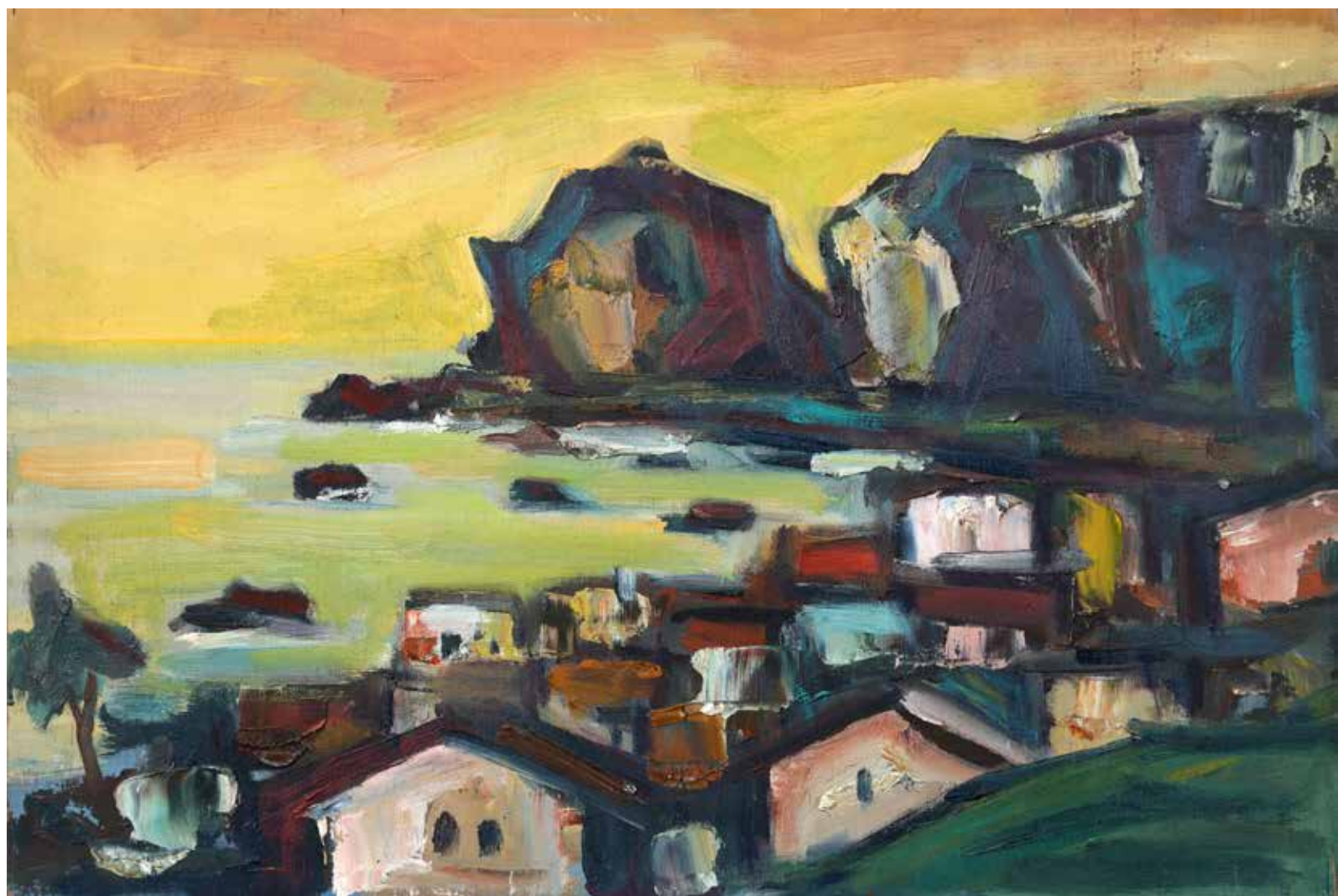
22×26 cm



故鄉之海 Hometown's Sea
油彩、木板 Oil on Wood
22×27 cm



北濱之海 Sea of the North Coast
油彩、木板 Oil on Wood
24×33 cm



龍洞灣 Longdong Bay
油彩、木板 Oil on Wood
37×40 cm



漁船 Fishing Boats
油彩、木板 Oil on Wood
38×46 cm



北關單面山 Cuesta in Beiguan
水彩、紙 Watercolor on Paper
19×26 cm



龜山島 Guishan Island
油彩、畫布 Oil on Canvas
52×64 cm 1986



威尼斯的黄昏
Dusk of Venice
油彩、木板 Oil on Wood
18×28.5 cm



威尼斯水岸
Waterfront in Venice
油彩、木板 Oil on Wood
23×31 cm



模仿廖繼春用色的習作 Exercise Imitating the Color Scheme of Liao Chi-Chun
油彩、木板 Oil on Wood
18×24 cm



遊船徜徉水上 Cruising on Water
水彩、紙 Watercolor on Paper
26×38 cm



威尼斯水岸速寫 Sketch of Waterfront in Venice
水彩、紙 Watercolor on Paper
19×26 cm



威尼斯夕日
Sunset of Venice
水彩、紙 Watercolor on Paper
19×26 cm



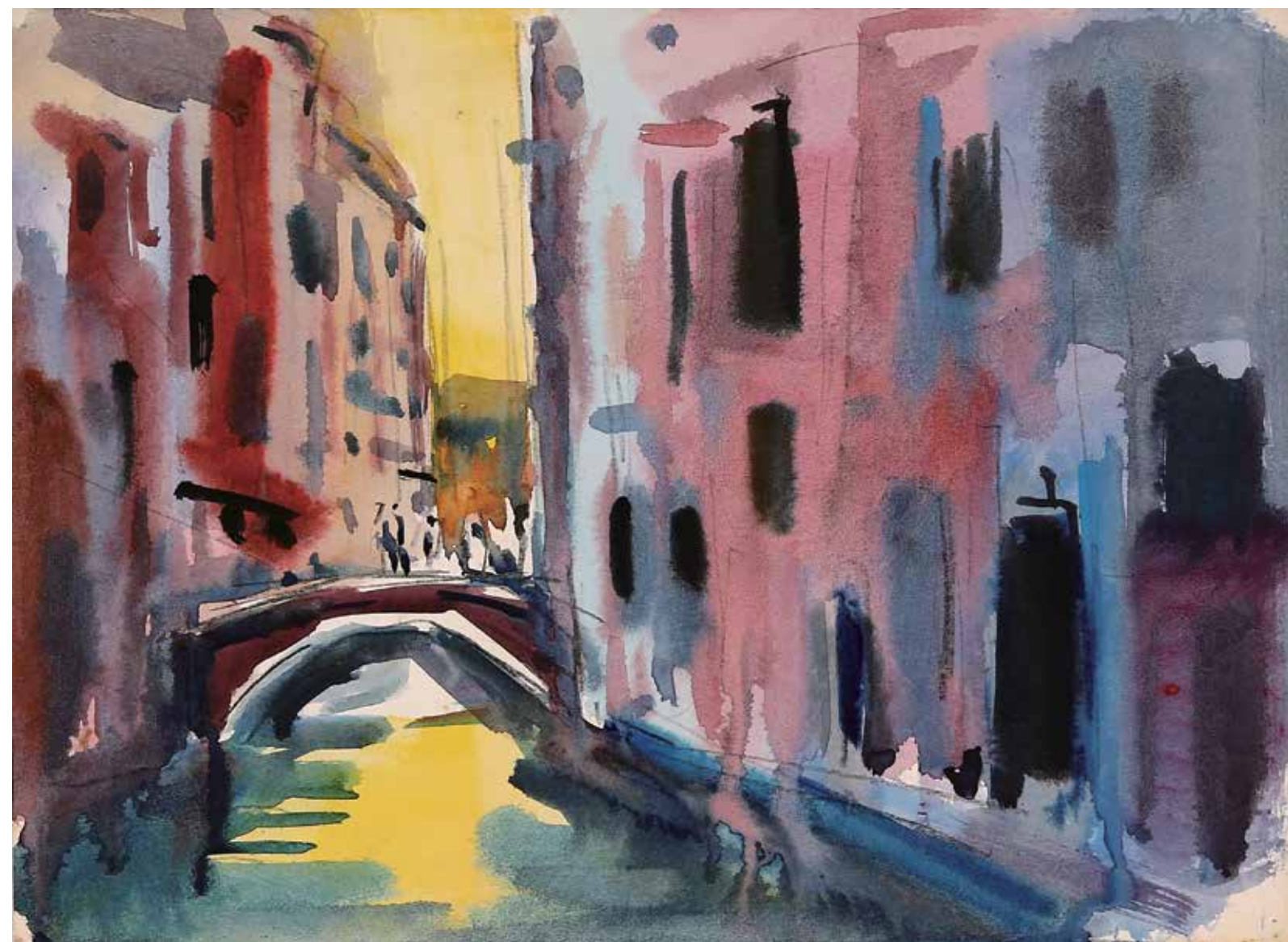
聖馬可教堂廣場
St. Mark's Square
水彩、紙 Watercolor on Paper
26×38 cm



淡江 Tamsui River
水彩、紙 Watercolor on Paper
26×38 cm



龜山組曲 Guishan Suite
水彩、紙 Watercolor on Paper
26×38 cm



拱橋 Arch Bridge
水彩、紙 Watercolor on Paper
26×38 cm



靜物習作 Still Life Exercise
水彩、紙 Watercolor on Paper
26×38 cm



威尼斯海口 Estuary in Venice
水彩、紙 Watercolor on Paper
26×38 cm



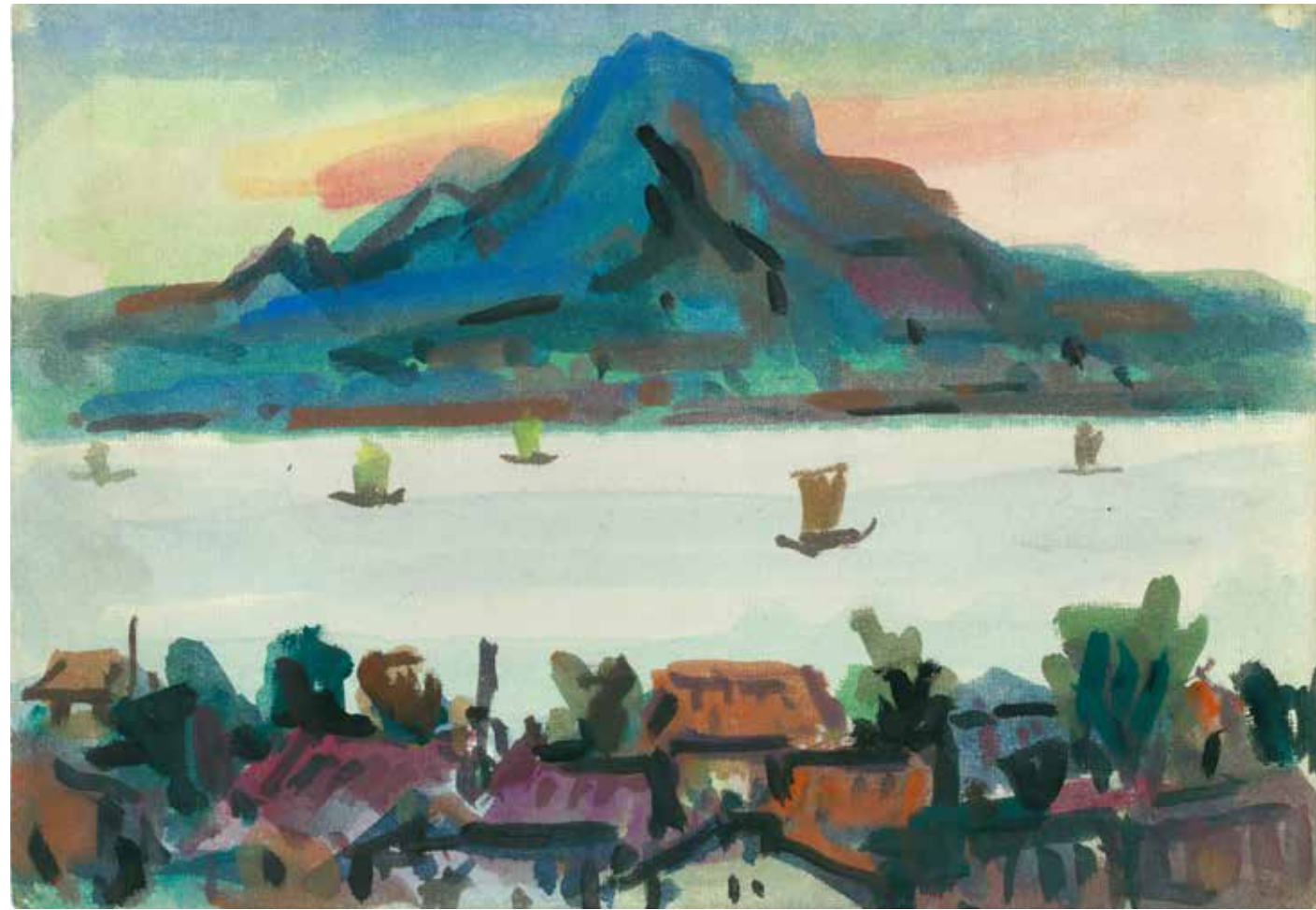
水都威尼斯
Venice, City of Water
水彩、紙 Watercolor on Paper
26×38 cm



岸邊樹蔭
Tree Shade by the Sea
水彩、紙 Watercolor on Paper
26×38 cm



廠房 Factory Building
水彩、紙 Watercolor on Paper
26×38 cm



淡水河船影 Boat Shadow on Tamsui River
水彩、紙 Watercolor on Paper
26×38 cm



水鄉威尼斯 Venice, City of Water
水彩、紙 Watercolor on Paper
26×38 cm



朦朧街景 Blurry Street View
水彩、紙 Watercolor on Paper
26×38 cm



野柳 Yehliu
水彩、紙 Watercolor on Paper
26×38 cm

室內景物明暗對比

Chiaroscuro – Indoor Still Life





螃蟹 Crabs
油彩、木板 Oil on Wood
45.5×60.5 cm 1968



獻花 Flowers
油彩、木板 Oil on Wood
38×46 cm 1962



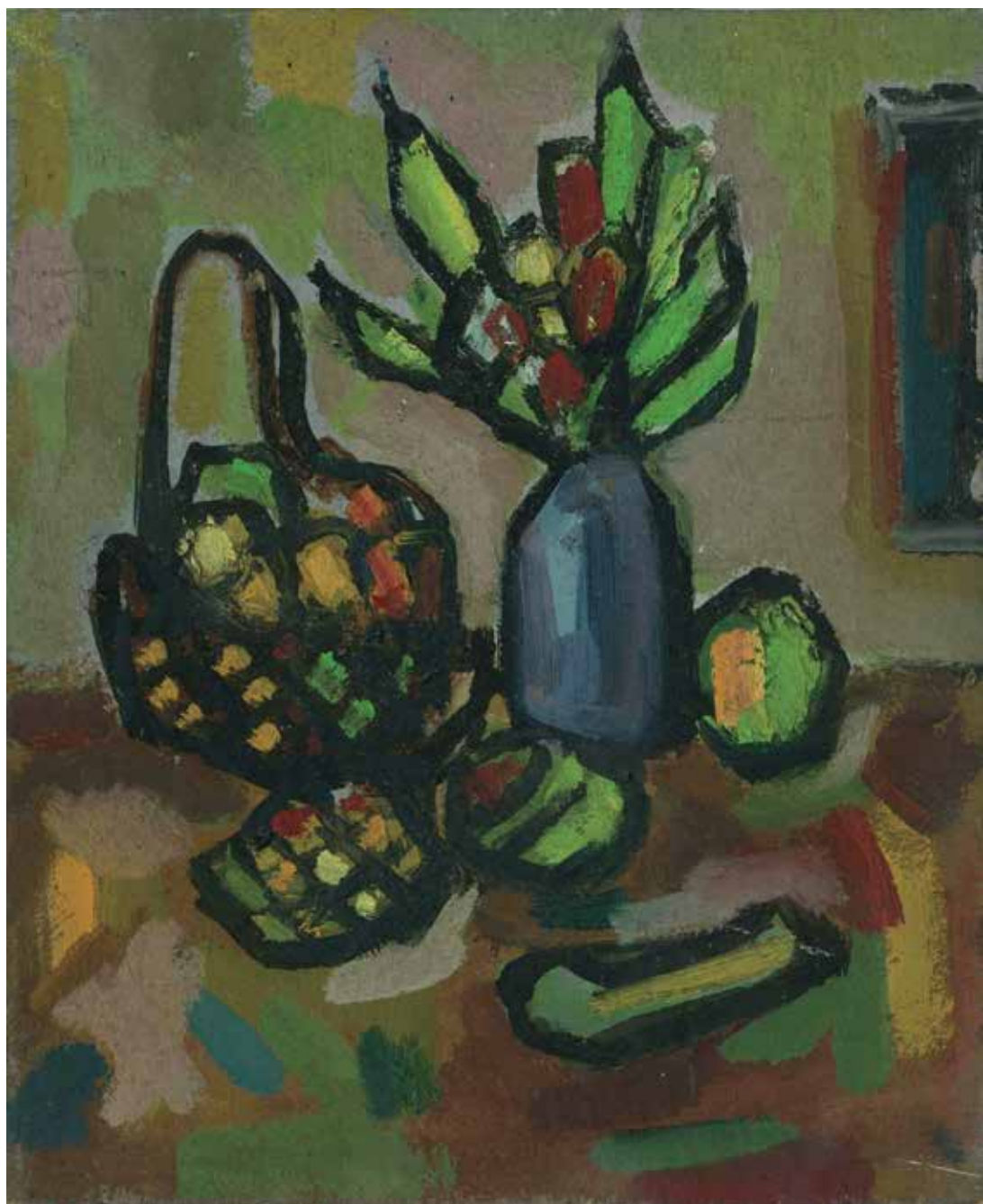
明暗對比
Light-dark Contrast
油彩、木板 Oil on Wood
31×37 cm



靜物造形
Still Life Shapes
油彩、木板 Oil on Wood
31×38 cm



魚 Fish
油彩、木板 Oil on Wood
32×41 cm



黑輪廓靜物 Still Life with Black Tracing

油彩、木板 Oil on Wood

22×18 cm



白花瓶 White Vase

油彩、木板 Oil on Wood

42×29 cm



藍花瓶 Blue Vase

油彩、木板 Oil on Wood

42×23 cm



紅花 Red Flowers

油彩、木板 Oil on Wood
33×24 cm



繽紛瓶花 Colorful Flowers In Vase

油彩、木板 Oil on Wood
29×22 cm



罩玻璃蓋的花瓶 Flowers in Vase Coverd by Glass

油彩、木板 Oil on Wood
41×32 cm



瓶花 Flowers in Vase
油彩、木板 Oil on Wood
22×27 cm



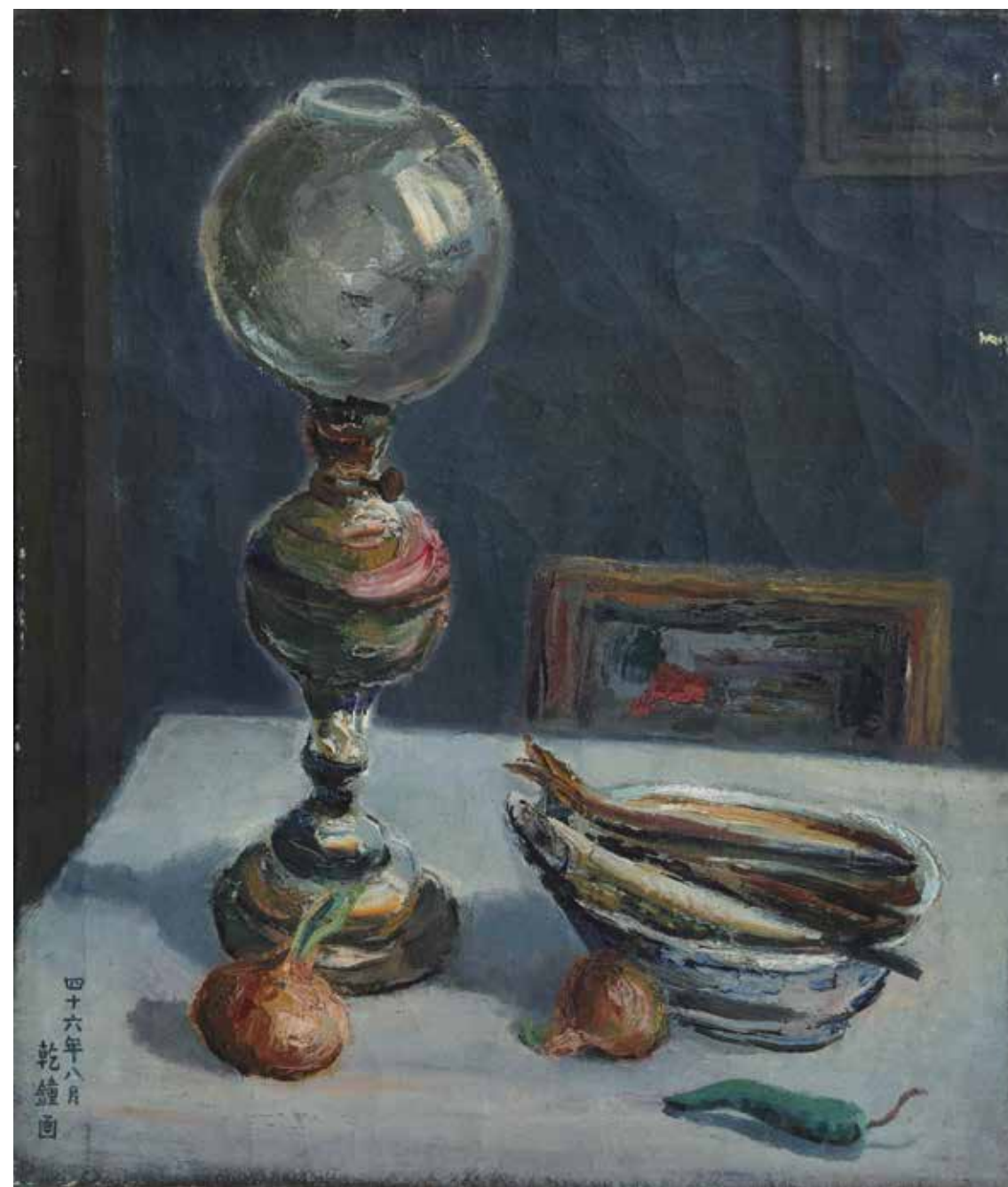
玫瑰 Roses
油彩、木板 Oil on Wood
46×38 cm



瓶花 Flowers in Vase
油彩、木板 Oil on Wood
35×18.5 cm



果與瓶 Fruits and Bottle
油彩、木板 Oil on Wood
46×53 cm



晚餐 Dinner
油彩、畫布 Oil on Canvas
53×45 cm 1957



正在閱讀的女兒 Daughter, Reading

油彩、木板 Oil on Wood

45×37 cm



自畫像 Self-Portrait

油彩、畫布 Oil on Canvas

72.5×53 cm 1963



楊乾鐘畫女兒 Yang Chien-Chung's Painting of His Daughter

油彩、木板 Oil on Wood
41×29 cm



手勢 Gesture

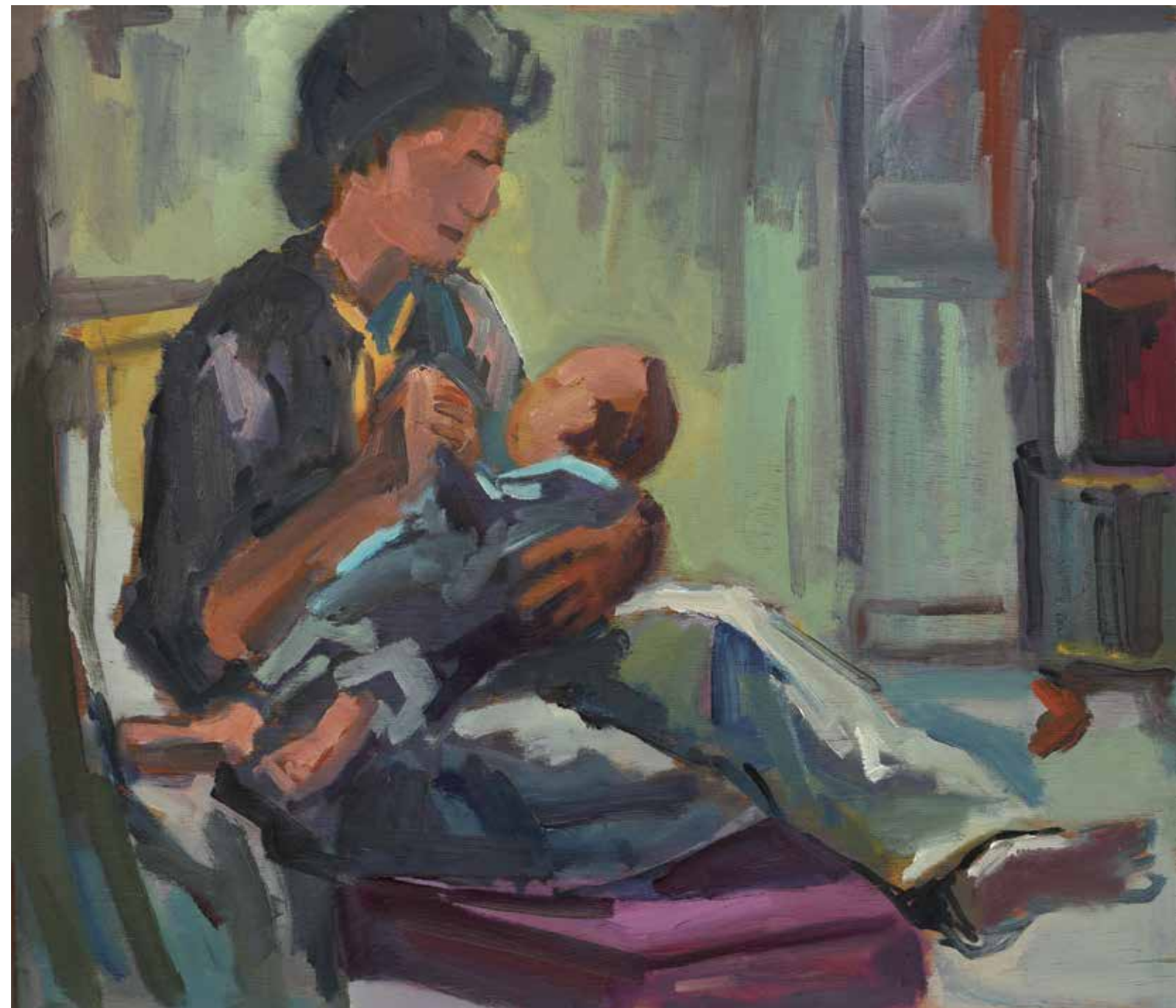
水彩、紙 Watercolor on Paper
38×26 cm



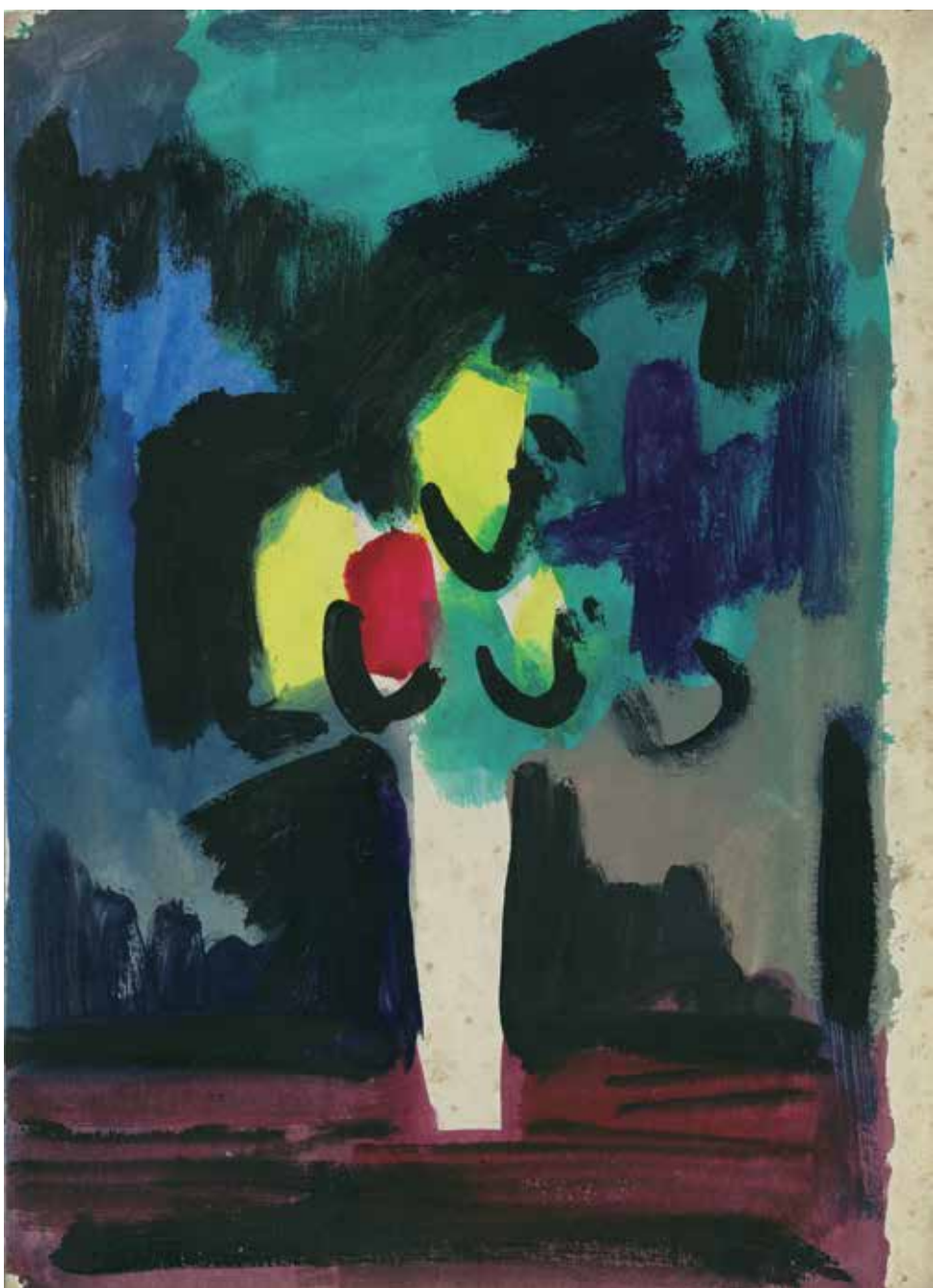
工作中 Working
油彩、木板 Oil on Wood
33×24 cm



婦人坐姿 Sitting Woman
油彩、木板 Oil on Wood
24×19 cm



母與子 Mother and Son
油彩、木板 Oil on Wood
46×54 cm



黃花白瓶 Yellow Flowers in Vase
水彩、紙 Watercolor on Paper
26×19 cm



手足情深 Brotherhood
油彩、木板 Oil on Wood
22×24 cm 1963



編織 Weaving
油彩、木板 Oil on Wood
23.5×18 cm



桌面靜物
Still Life on the Table
水彩、紙 Watercolor on Paper
26×38 cm



桌上瓶花
Flowers in Vase on the Table
水彩、紙 Watercolor on Paper
26×38 cm



花之速寫 Sketch of Flowers
水彩、紙 Watercolor on Paper
26×38 cm

接地氣直繫抽象

Abstract Paintings – Linking to the Grassroots





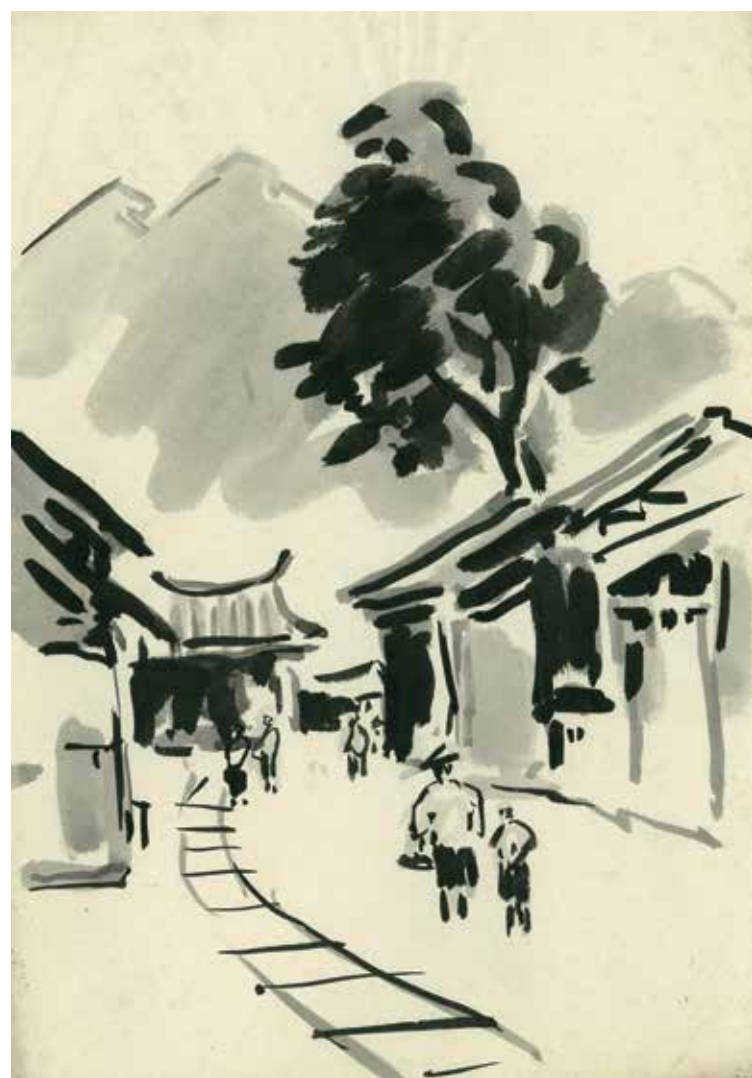
鄉道 2 Country Road II
水彩、紙 Watercolor on Paper
19×26 cm



淡彩鄉野 Countryside in Light Colors
水彩、紙 Watercolor on Paper
19×26 cm



鄉道樓房 Buildings by the Country Road
水墨、紙 Ink on Paper
26×19 cm



輕便鐵道 Handcar Railway
水墨、紙 Ink on Paper
26×19 cm



鄉道 1 Country Road I
水墨、紙 Ink on Paper
19×26 cm



古城門 Old City Gate
水墨、紙 Ink on Paper
19×26 cm



池畔竹林 Bamboo Forest by the Pond
水彩、紙 Watercolor on Paper
19×26 cm



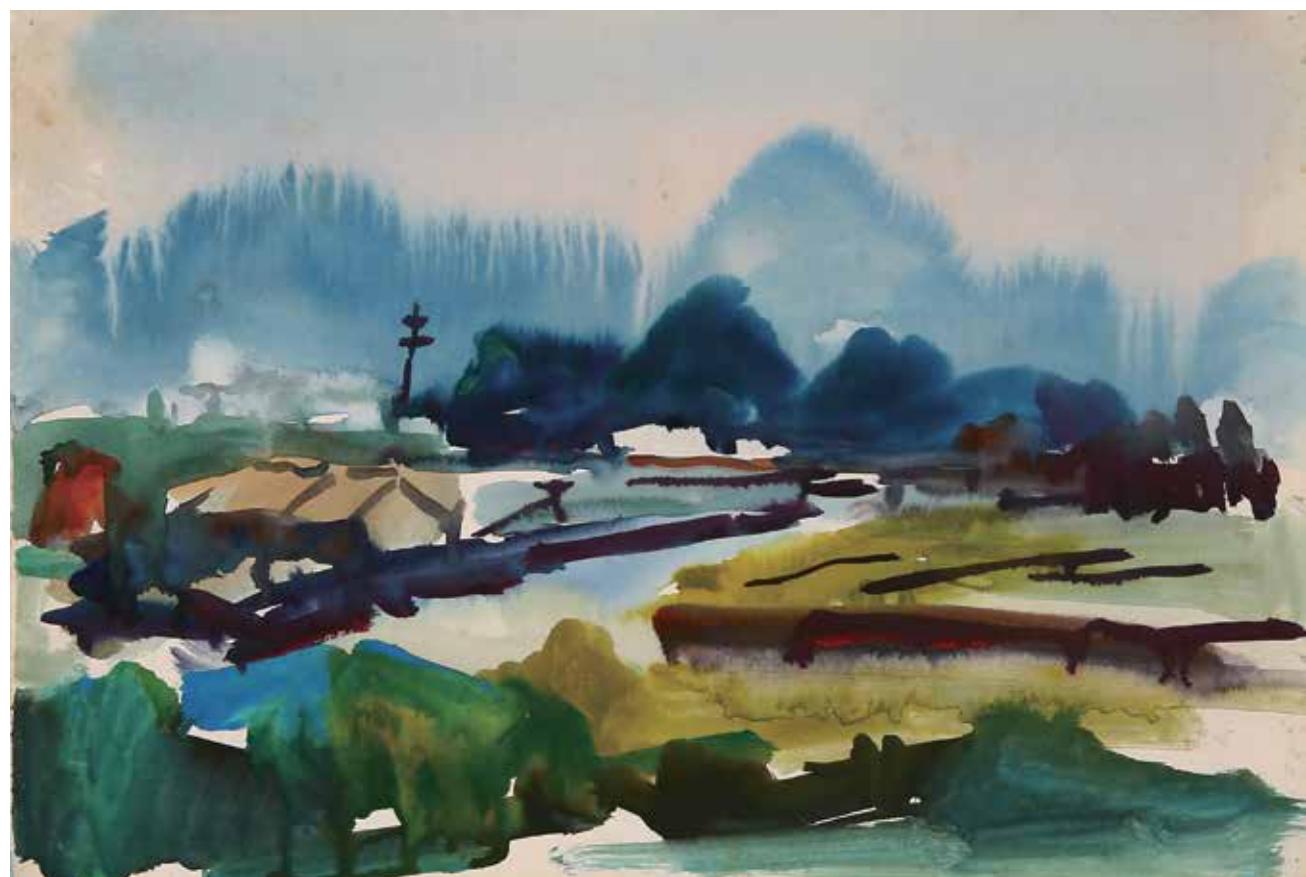
市場 Market

水彩、紙 Watercolor on Paper
26×38 cm



紅瓦厝 Red Bricks Houses

水彩、紙 Watercolor on Paper
26×38 cm



山麓溪流 Mountain Creek
水彩、紙 Watercolor on Paper
26×38 cm



郊野風景 Countryside Scenery
水彩、紙 Watercolor on Paper
26×38 cm



路邊圳溝

Roadside Ditch

水彩、紙 Watercolor on Paper
19×26 cm



白屋

White House

水彩、紙 Watercolor on Paper
26×38 cm



賦歸圖 Return

水彩、紙 Watercolor on Paper
26×38 cm



色線組曲 Suite of Color Lines

油彩、畫布 Oil on Canvas

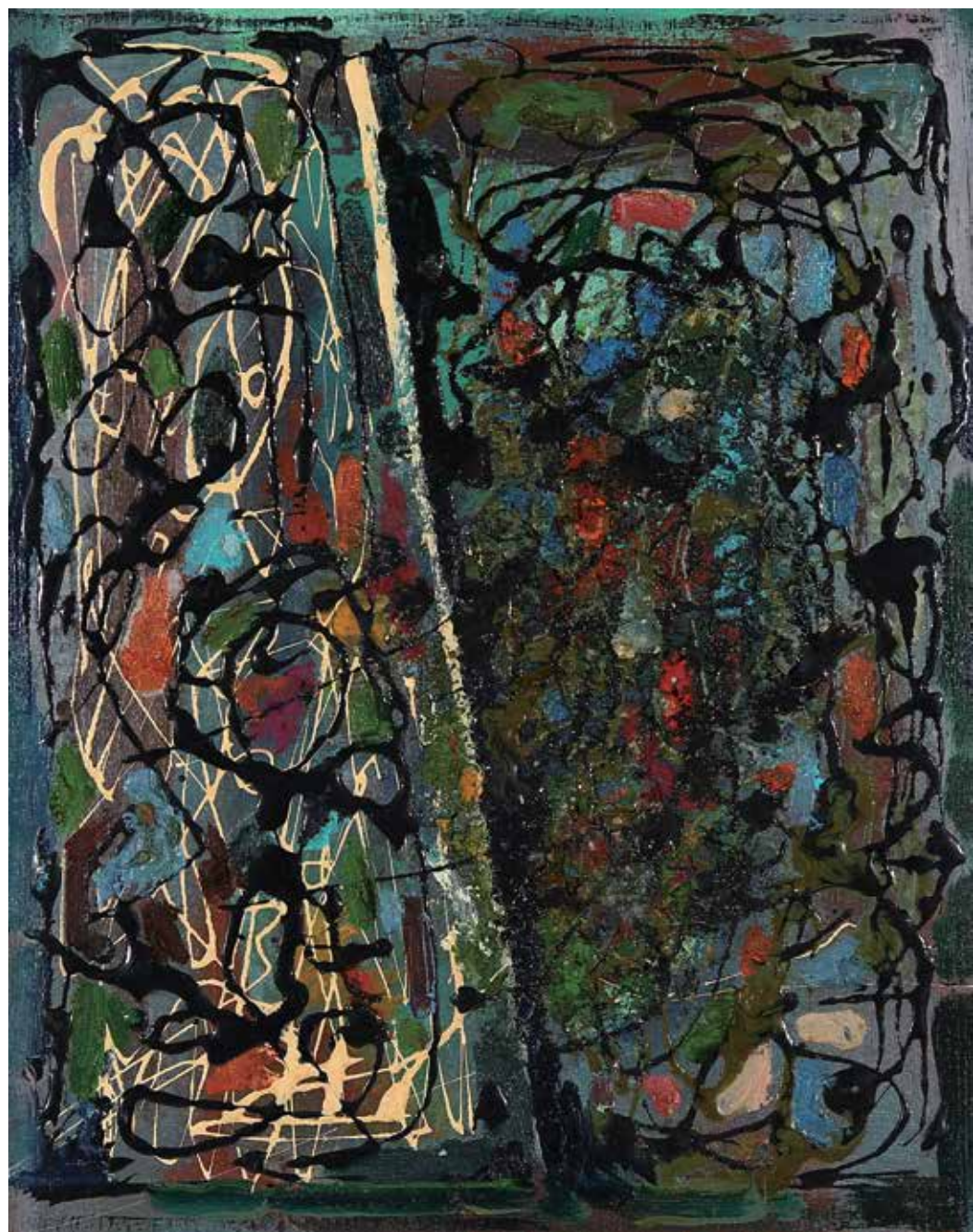
32×41 cm



抽象 1 Abstraction I

油彩、木板 Oil on Wood

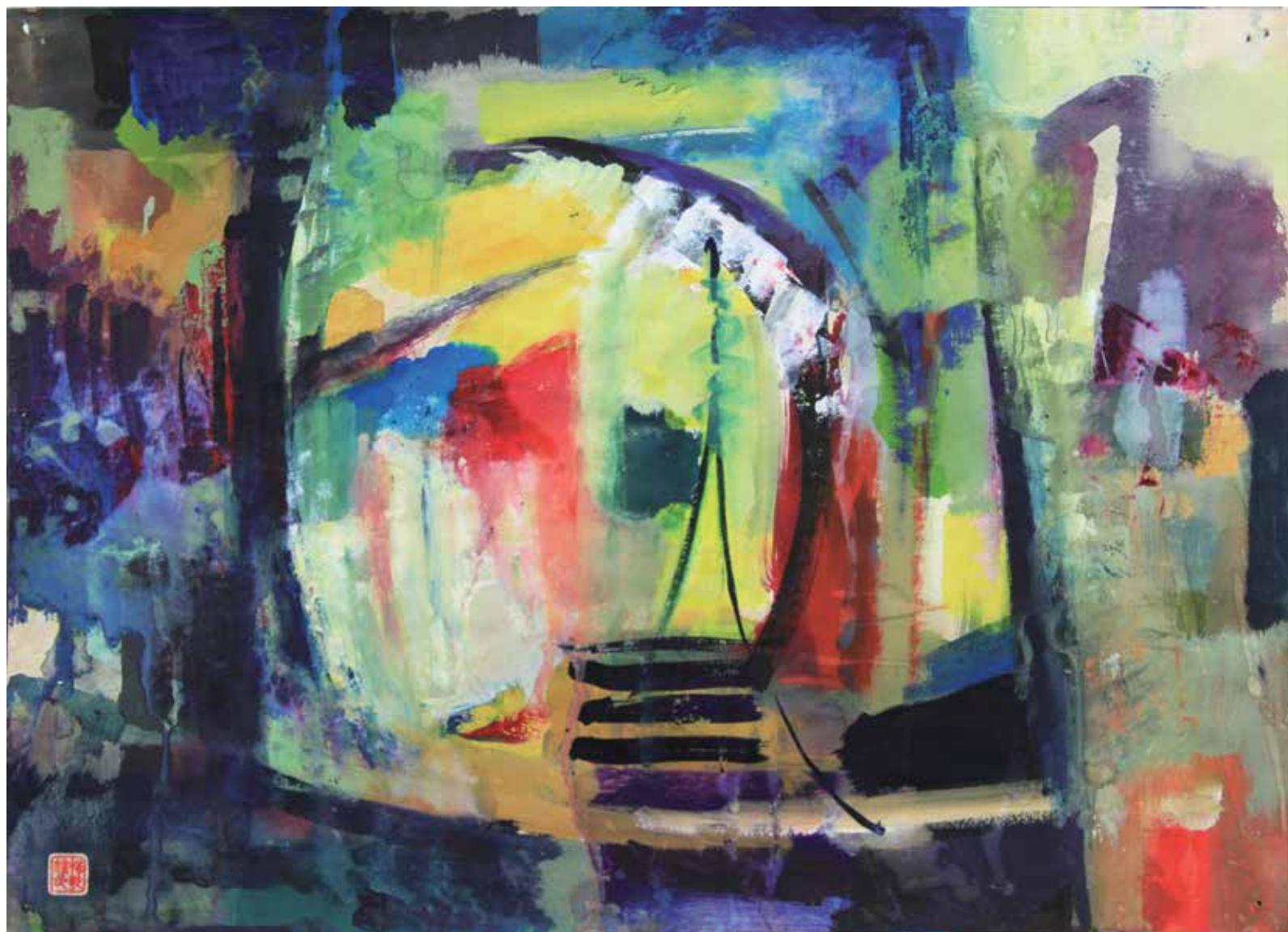
38×45.5 cm



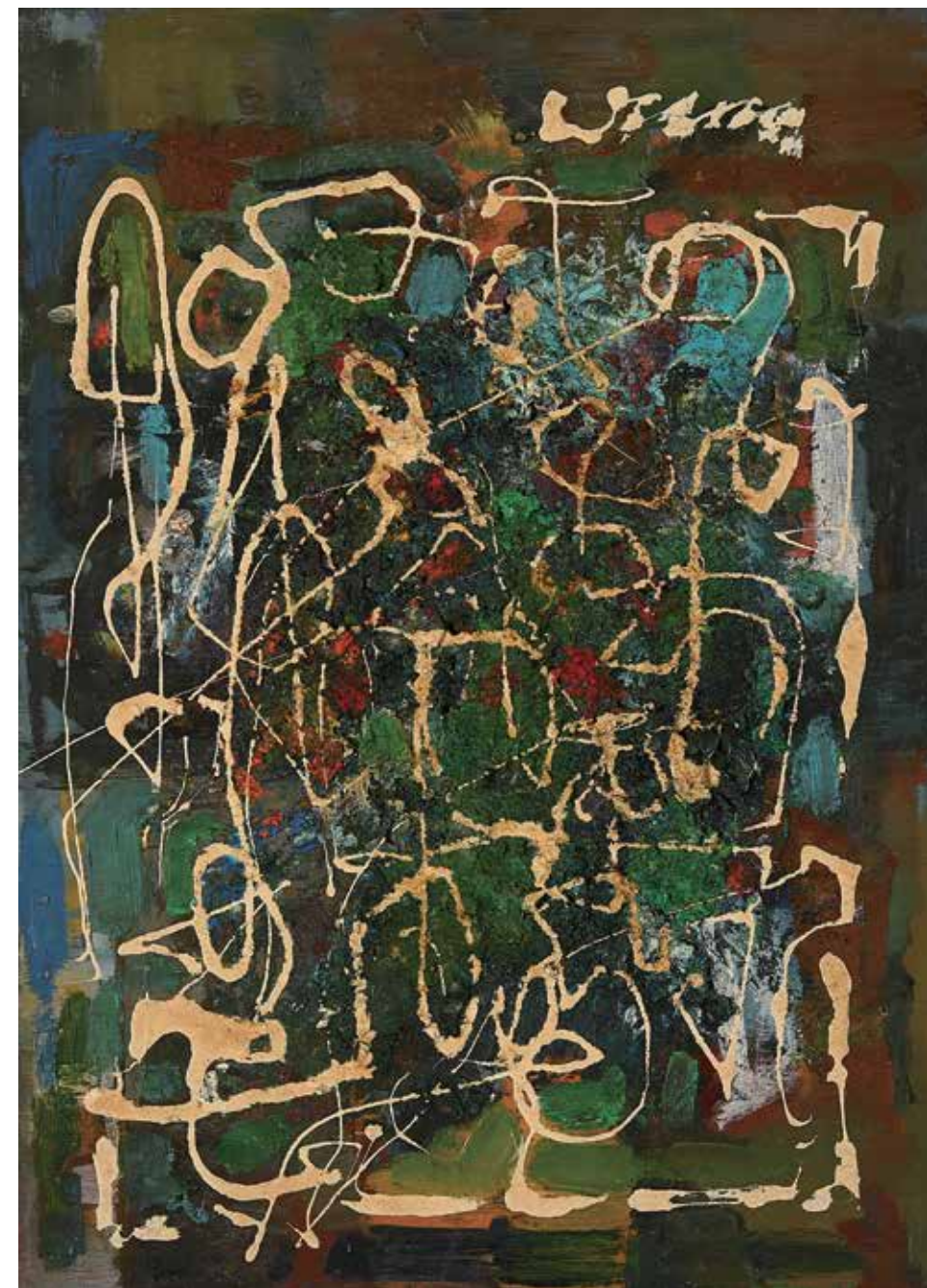
抽象 2 Abstraction II
油彩、木板 Oil on Wood
31×25 cm



舞龍 Dragon Dance
油彩、鋁板 Oil on Aluminum Panel
61×37 cm



揮灑自如 1 Freedom I
水彩、紙 Watercolor on Paper
37×52 cm



線的滑動 Sliding Lines
油彩、木板 Oil on Wood
35.5×26 cm



船影 Shadow of Boats
油彩、木板 Oil on Wood
46×49 cm



鋼架組曲 Suite of Steel Frames
油彩、木板 Oil on Wood
46×38 cm



框之造形 Form of Frame
油彩、木板 Oil on Wood
53×46 cm



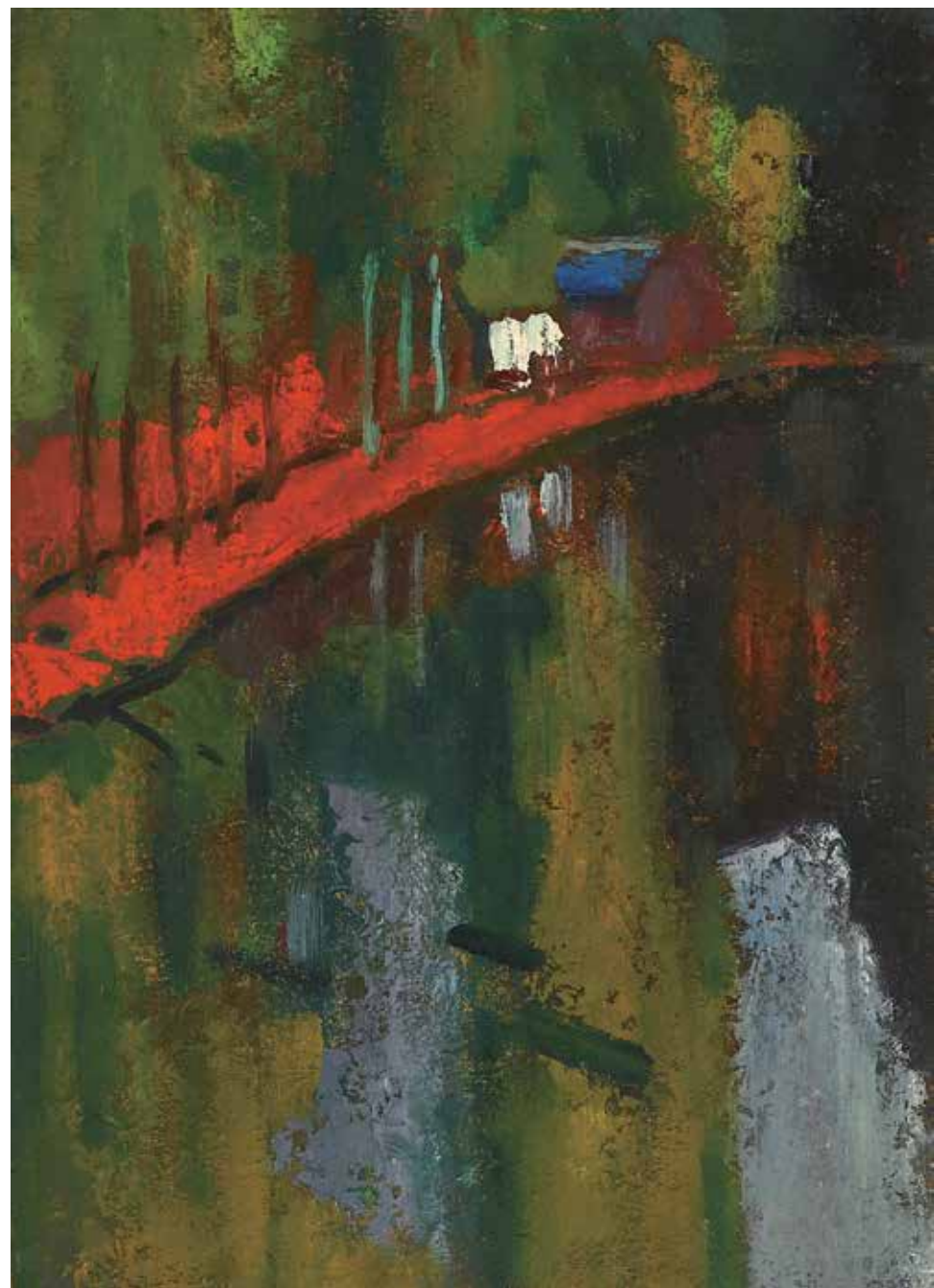
抽離形象 Abstractive
油彩、木板 Oil on Wood
46×53 cm



斜之疊置 Slanted Stacking
油彩、木板 Oil on Wood
32×41 cm



都市印象 Impression of City
油彩、畫布 Oil on Canvas
71×50 cm 1959



赤之林道 Red Forest Path
油彩、木板 Oil on Wood
36×26 cm



圓之旋律 1
Melody of Circle I
水彩、紙 Watercolor on Paper
26×38 cm



圓之旋律 2
Melody of Circle II
水彩、紙 Watercolor on Paper
26×38 cm



揮灑自如 2 Freedom II
水彩、紙 Watercolor on Paper
26×38 cm



揮灑自如 3
Freedom III
水彩、紙 Watercolor on Paper
26×38 cm



揮灑自如 4
Freedom IV
水彩、紙 Watercolor on Paper
26×38 cm



揮筆 Brush Strokes
水彩、紙 Watercolor on Paper
26×38 cm



楊乾鐘

Yang Chien-Chung

1925 三月九日（農曆二月十五日）生於頭城。父清泉公、母戴氏，以黏焊燈火維生。長兄乾巽，先生行列第二，妹玉鳳、弟乾榮與哲雄。

1931 入公學校，一年級受教於吳江霖先生，師教甚嚴，令先生心感畏懼，下課回家安靜不語。母覺有異，細心查問，先生說：「老師說話大聲，眼睛凝凝，看了真驚。」母懸念此事，心生一計，到校向吳老師誠懇秉明，祈望老師多加勗勉，並又自購蠟筆一盒，請託吳老師轉送先生。吳老師私下約談先生，給予鼓勵，並贈送蠟筆。先生轉憂恐為喜樂，從此喜愛上學與繪畫。

1933 小學三年級，城所正次擔任導師，曾多方勉勵。先生感念其恩澤，光復後，每逢新春必寄上賀卡，持續五十年之久。1980-1990年間，兩度到日本旅遊，亦均前往探望恩師。

1937 小學畢業後，考取私立台北中學（今泰北高中），接受極其嚴格、刻苦，文武並重的中學訓練。

1943 考取台北第二師範學校（今國立台北教育大學），時值二次大戰，糧食不足，常躲避轟炸；美術課則由小池鐵太郎老師啟蒙。

1946 光復後，盧繼祥任鄉長，計劃創辦頭城中學。先生畢業返鄉，受邀擔任助理。盧鄉長帶著先生到台北觀摩幾所中學，之後，就交代籌備工作，由先生執行。九月完成招生、開學，並由盧鄉長兼任校長。鑒於師資欠缺，先生乃接受請託，留校任教一年。

1947 九月，台灣省立師範學院（今國立台灣師範大學）第一次招生，先生考取圖畫勞作專修科（翌年改名為藝術系），師事廖繼春、張義雄、陳慧坤、馬白水等。

1950 先生以第一名自藝術系畢業。莫大元主任詢問先生願否留校擔任助教，先生卻選擇回鄉服務，專任於頭城中學。先生熱愛教學、關懷學生，善用技藝、故事、格言，多方啟發學生，深受敬愛。學生凡受先生指導，參加國內外美術比賽者，均表現優異；先生獻身教育，早出晚歸，教學之餘，分陰是惜，努力於繪畫研修。

1955 先生熱心藝術的推展，於是除頭城中學的專任職外，也撥冗至復興工業專科學校（今蘭陽技術學院）陶瓷科、建築科兼任教師，主授素描、水彩，對學生多所啟發。

1960 先生的畫藝漸趨成熟。1961年起，接連五次（共10件作品）入選日本・上野東京都美術館・《光陽美展》，並亦曾榮獲特別獎一次。其間指導學生參加：《台陽美展》、《省展》、《全國水彩大展》、《世界學生美展》，屢創佳績。激發蘭陽子弟投身美學領域的第一波風潮。

1963 舉辦第一次個展，在宜蘭市救國團展出33幅作品；展畢，移回頭城鎮公所右側活動中心作第二度巡迴展出。

1968 九年國教實施，頭城中學原址轉型為國民中學。先生在頭城中學任教滿二十年；教學與服務的成就倍受肯定，先後獲得了教育部、縣政府表揚達六次。唯因教育環境更動，人事變遷，先生百般不捨的，只好重新調整工作，在極度複雜的心情之下，忍痛離開自己所扶植、守望的頭城中學。

1969 轉往羅東高中任教。先生設立美術輔導班，不收取任何費用，經五年的耕耘、撒種，蔚為風潮，燃起蘭陽子弟投身藝術美學的第二波風潮。並兼任國立台灣藝術專科學校（今國立台灣藝術大學）美工科講師至1977年，主授素描。

1970 開始兼任中國文化學院（今中國文化大學）美術學系講師。

1974 先生在中學任教屆滿二十五年，轉往中國文化學院美術學系專任教師，主授素描。傅元湘校長在朝會時間，帶領全校同學歡送先生。先生遷居台北，仍心繫蘭陽。常利用課餘時間，回到羅東高中指導美術班的莘莘學子，如此延續三年，才暫告一段落。在羅東高中八年，輔導考上大專美術科系近七十人。

1975 先生轉往中國市政專科學校（今中國科技大學）建築科任教，深受到學生的喜愛，但此時先生已減少授課時數，以增加研修與作畫時間。九月教師節，魏宜徵同學召集當時就讀美術科系的同學，到永和家中看望先生，一行三十餘人，賓朋盈門，溫馨感人。

1979 先生參加台北市「市徽設計比賽」，獲得第一名。此後的三十年裡，市徽與市旗均在台北市府大樓、國際會議、運動大會及大街小巷飄揚。

1981 先生至日本旅遊八天，順道探視恩師城所正次。

1983 與早年頭城中學的學生：吳忠雄、林哲文、李富雄、汪英德等人，同赴英、法、德、義、荷蘭、瑞士、西班牙、比利時諸國，遊歷十五日；途中，在法國拜訪張義雄老師。

1990 與弟哲雄至中國大陸尋根之旅十日。

1992 在中國市政專科學校，任教滿十七年，體力漸感不支，辦理離職。創辦人上官業佑先生特派人事主管到家中慰留。

1993 退休居家，累計教學四十三年，積勞成疾，患有巴金森氏症、骨質疏鬆、神經疼痛等痼疾。先生乃以祈禱、作畫、關心教育，安渡餘年。

1998 八月，母戴氏以九五高齡辭世，先生晝夜哀慟。

1999 二月六日凌晨辭世。

2012 舉辦《蘭陽的美與愛—楊乾鐘紀念展》，於宜蘭縣政府文化局第一展覽室、羅東鎮立圖書館、頭城鎮立圖書館巡迴展出。

2019 獲第八屆《宜蘭文化獎紀念獎》。

2020 《美術教室的鐘聲—楊乾鐘繪畫歷程》，宜蘭美術館。





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