



# Countryside Humanity

*Insight into Taiwan-Loving the land with Beauty*

鄉 野 人 文



憶艋舺風華 [ 59cm x 96cm ] 江明賢  
Memory of Bangka , Ming-Shian Jiang.

「沒有萬華，就沒有台北」！昔稱「艋舺」的萬華，早在清代即有「一府二鹿三艋舺」之稱，北台灣的官商富戶大多集中於此。

畫家江明賢著迷於台灣古蹟鄉土題材，鳥瞰龍山寺及剝皮寮集中點的構圖，無論是重疊交錯法或色度，都處理得相當灑脫。即使大筆刷出墨線，畫面似乎被層層的房舍細密堆疊著，但江明賢仍然表現出遠近、濃淡和疏密空間，不致讓欣賞者透不過氣來；龍山寺的「回」字佈局，紅色整體的呈現與剝皮寮線條的表現有所區隔，進香的人物點景，緩和了建築的硬度，亦多了一份信仰的人文情懷。

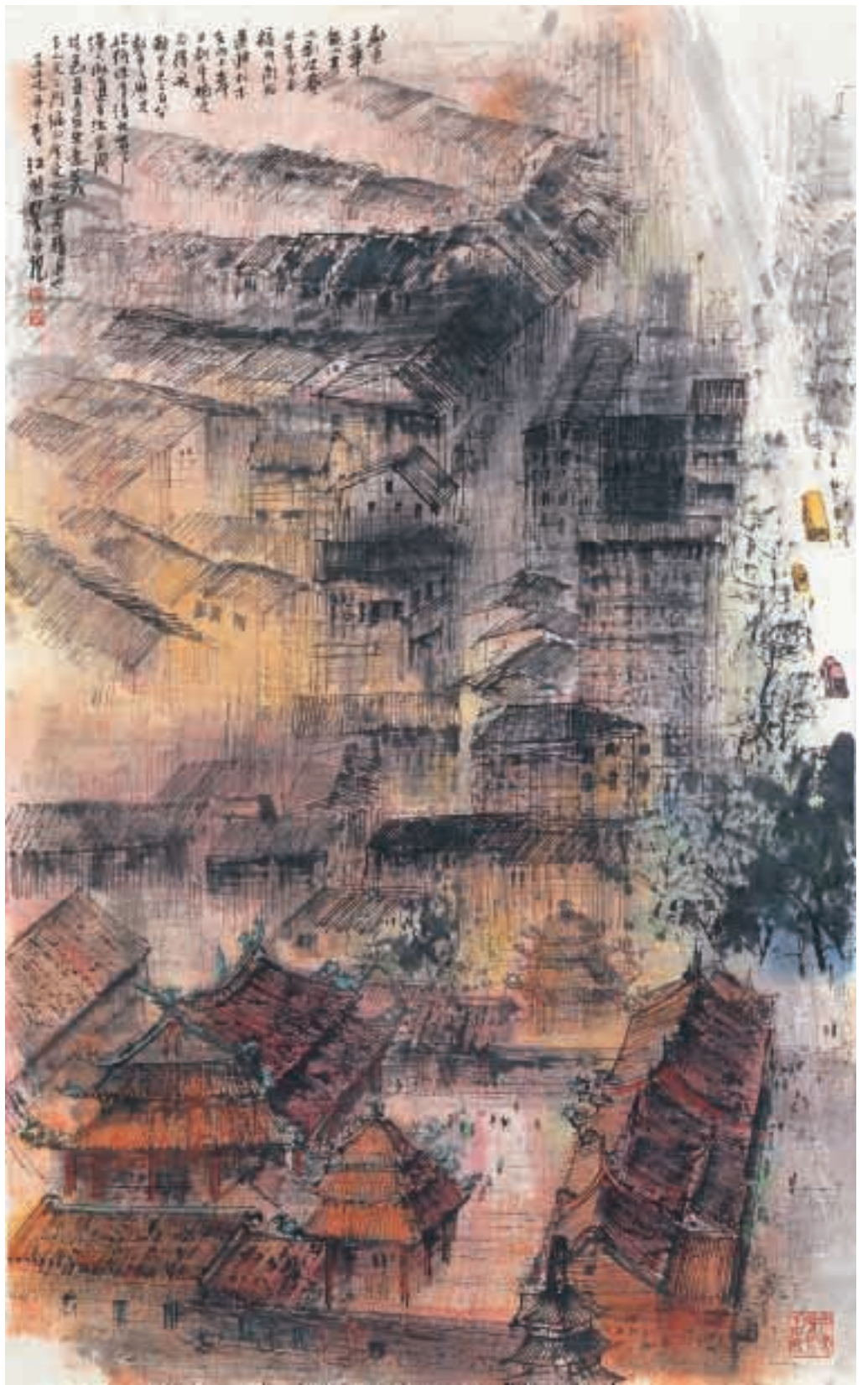
說起萬華，時至今日，人們多半只記得龍山寺與觀光夜市，卻忘記這一舊城區豐厚無比的歷史記憶……。

“Without Wanhua Taipei would not exist.” Once named Bangka, Wanhua was where wealthy businessman and government officials gather in the northern parts of Taiwan.

Artist Ming-Shian Jiang loves to use Taiwan's historical spots as his subjects. His skill skitters nonchalantly, whether with the layering methods or way of coloring, focusing solely on the bird eye view of Lungshan Temple and Baprai Liaw. Closely packed houses lined the picture. Even behind those huge brush strokes, he still managed to show a sense of perspective, density and looseness without choking the view. The arrangement of Lungshan Temple's reddish structure is separated from the lining composition of Baprai Liaw; sights of people coming in to pray lightened up the hardness of the architecture and added a sense of belief and humanity.

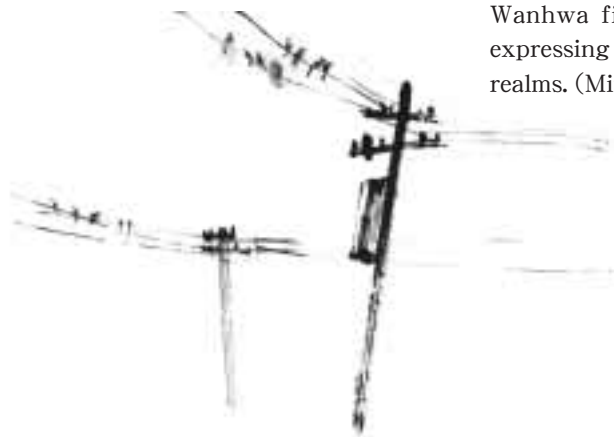
On mentioning Wanhua today, people would mostly remember Lungshan Temple and tourist night markets...the old city with its abundant historical remnants forgotten.





Wanhwa fills your heart with satisfaction; expressing through art, and looking for new realms. (Ming-Shian Jiang)

萬華 飽遊既看 藉列阿中  
 持：藝術創作 以求新境  
 江明賢







布袋新塢衝水路迎客王 [ 275cm x 57cm ] 蕭進興

Welcoming Ke-Wang Water-Dash in Budai , Jin-Shing Shiao.

九時三十分，六支大號角吹響，「衝水路迎客王」儀式正式展開！

嘉義縣布袋鎮新塢村的客王信仰，主要是崇祀「瘟神」以驅禍祈福，二、三十頂神轎衝向十五公尺寬、一百公尺長的大排水溝，在全台灣的廟會中實屬罕見，而且每年農曆三月二十七日這一天，新塢除了漁鹽的鹹濕味，還多了濃濃鄉情。

宗教的狂歡、水花飛濺的暢快，一如畫家蕭進興沉近於故鄉廟會的斑斕光采。他先以淡墨疊染數遍，淡中求實的墨色感反而讓前、中景更為醒目。從嘉應廟陣頭人潮，到神轎衝水路迎客王，漸漸帶入燒王船高潮，豐富而完整的祭典使長卷畫作凝結成沉重有份量的張力，彷彿所有苦難歡愉，全在鹽田與漁塢間衍生。

Six huge horns sound as the “Welcoming Ke-Wang Water-Dash” ritual officially began at half past nine in the morning.

In Sinwun Villiage, Budai Township, Chiayi County, the belief is to serve “the god of plague” and chase the bad away while wishing for the good. Even in Taiwan, it’s rare to see such a temple fair that sports 20-30 holy sedan chairs which rushes to a huge gutter that’s 15m wide and 100m long. On the 27th of March every lunar year, the new fish farm does not only reek of the salty humid taste, but strong local sentiments as well.

Artist Jin-Shing Shiao indulges in the splashes of waves that resulted from religious celebrations in his home town. First he covers the picture with different shades of ink, emphasizes the foreground, and gradually brings the focus from clusters of people to the holy sedan chairs in the water…then to the climax of burning the ‘king’ boat. The complete temple fair gives the long piece of work unity and power, all the pain and happiness seems to sprout from the saline and fish farm.





風土民俗，為地方寫下傳奇  
 厚蘊文化，氛圍與鄉土認同  
 若遊興

Local customs wrote the place's legend; and give birth to cultural aura and local identification. (Jin-Shing Shiao)





兒時燈趣 [ 15P ] 許敏雄

Childhood lanterns , Ming-Shyong Shyu.

相傳古時候佛教初傳入中國，月圓時，人們彷彿看到天神在雲端起舞，有一年看不見天神，於是大家手持火把尋找，這是花燈的初始。漸漸地燈籠上的彩繪融入傳統文化美學，也從照明功能轉而呈現出實用、藝術與生活性的旨趣。

元宵節的手工花燈，讓孩提編織美麗的梦想，當然也勾起畫家許敏雄的兒時記趣。他以極少顏色的冥想體系，讓背景突顯出提燈的光芒，構成恍惚的空靈之美，而女孩手提燈籠，並非完全是高興的表情，牽引出印象、記憶幻影及悲洗，雖不具實相描寫，卻有實相聯想，想像極佳。

新竹市愛文街一帶，還有傳統手工燈籠製作，饒富情趣，正可以展現天真孩童的巧手童心呢！

When Buddhism was first introduced into ancient China, rumor has it that people were able to see gods dancing on cloud tops. Until one year the gods disappeared, so people searched for them with torches and this was where lanterns originated. The paintings on the lanterns were gradually blended into aesthetics of the traditional culture, transforming it's functions from sole illumination purposes to various practical, decorative and domestic usages.

Hand-made lanterns on Lantern Festivals lights up children's dreams as well as evoke artist Ming-Shyong Shyu's childhood memories. He emphasized the lights from the lanterns in the background and composed a trance with the least of colors; the girl holding the lantern is not entirely happy, though her expression hinted at a recollection of sadness and delight; the result is a not so graphic sight that provokes the imagination.

Lanterns represent children's hearts. You can find traditional hand-made lanterns on Ai-Wun Street in Hsinchu.







那夜，思前想後，  
意會到民間最素樸的美感經驗

許雪姬

That night, when I thought it out over and over, I acknowledged my heart's simplest aesthetic experience. (Min-Shyong Shyu)





關仔嶺之戀 [ 8F ] 王春香

Love of Kuan-Tzu-Ling, Chun-Shiang Wang

「嶺頂春風吹微微，滿山花開正當時…」，關仔嶺位於台南縣白河鎮東北方的枕頭山頂上，日據時期曾與北投、陽明山與屏東四重溪溫泉並稱「台灣四大溫泉」。而這首「關仔嶺之戀」不只歌謠紅，更道盡關仔嶺之美曾榮登台灣八大景觀之一。

這是一間在形象商圈中特別的老屋，綠色的木板配搭紅磚的有趣對比牽動著畫家王春香，她用強烈主觀的線條來詮釋建築物心目中的代表性，重新安排大小和位置，並企圖以摩托車架構出時空新舊的交替與痕跡，揮灑出如以往對地方的心靈烙印。

溫柔之鄉，關仔嶺的蓮花、老厝、溫泉、鄉情野趣，讓人產生一種擁抱福爾摩沙的相思情。

“Spring breeze drifts across the ridge top when the flowers bloom…” Kuan-Tzu-Ling is situated on the Pillow Mountain, north-east of the White River town in Tainan county, it was known as one of the most famous hot springs during the Japanese reign in Taiwan, together with Beitou, Yangmingshan and Pingtung Sichongshi Hot Springs. The song “Love of Kuan-Tzu-Ling” is not only popular but it well describes the evident beauty of Kuan-Tzu-Ling, one of Taiwan’s eight largest resorts.

There’s an unique old building with green wooden planks that contrasts the red bricks. Artist Chun-Shiang Wang uses a strong sense of subjective lines to interpret the building in her heart. She rearranged the proportions of the composition and tries to use motorbikes as a transition of time and place, expressing a spiritual impression of the local area.

The warmth of the home town, the lotus in Kuan-Tzu-Ling… old houses, hot springs and nostalgic sentiments gives one an embrace of Formosa.







以心裡的眼光,看得城鄉,  
畫說台灣,是一種幸福。

王春香

See the city with your mind's eye! Picturing Taiwan is a kind of blessing. (Chun-Shiang Wang)





白河四十九欖傳說 [ 20F ] 王春香

The forty-nine legends of the White River,  
Chun-Shiang Wang .

「到白河作畫真的很過癮」，畫家王春香還說：「這裡沒有屬於我的顏色，也沒有限制；畫完之後，有一種釋放的快感。」

蓮鄉白河，耀眼夏日！適合慢慢走，輕輕遊。台南縣白河鎮早年舊地名叫「店仔口」，深入走訪地方聚落時，了解他們移墾的源頭和八掌溪有緊密關聯；不過還發現「四十九欖」芒果樹的傳奇趣事。

感官之旅的眼見、聽聞，王春香用輕重不同的藍，將四十九欖幻化成藍色森林。她以活潑、流動的長短筆觸貫穿畫面，並依據空間關係，用心處理林木景緻間明色與暗色的排列組合，使得畫面色彩明亮，物象不再被束縛於僵硬的外形。

仲夏，到白河鎮和蓮花有個約會時，何妨搶先遊「四十九欖」，聽一聽傳說！

“Painting on the White River is thrilling,” said artist Chun-Shiang Wang, “There’s not a color that belongs to me here, and no restrictions. After I paint, I feel relieved.”

A home to the lotus in the glistening sun, it is a place worth spending time on, the White River town in the Tainan County used to be called “The front store” .Going deep into the local tribes and settlements and finding out that “Eight palm river” is a key influential factor in their immigration history. We also uncovered the legend of 49 mango trees.

From perceptual views and what she heard, Wang turned 49 bushes into a dream-like blue forest with different shades of blue. She cuts through the painting with a lively series of long and short strokes, and renders carefully the light and dark combinations according to special relationships, resulting in a clear, brightly colored picture with objects not restricted to their rigid exteriors.

In mid summer, upon dating the White River town and lotuses, why not check out the “49 bushes” and behold the legend?







美学，一種奧妙的感動力量，  
 比情，比景，人和歷史，城市  
 互為顯影。

Aesthetics is an amazing, touching power. This feeling, sight, people and city compliments each other.  
 (Chun-Shiang Wang)

王春香 2006





義竹賽苓鴿〔60F〕許敏雄

Bamboo screened pigeons in Yijhu,  
Ming-Shyong Shyu.

紅腳揸苓，庄拚庄！賽紅腳苓，據說是早年唐山來台拓墾的先民，將當地農村的閒暇娛樂「放苓鴿比賽」習俗帶來台灣。直到現在，每年農曆二月中旬過後，嘉義縣義竹鄉會舉辦賽苓鴿，一場另類的草地嘉年華會。

鴿子的忍辱負重、兩庄村民的背水一戰，激勵了畫家許敏雄紀實這股戰鬥力，從點的緘默靜謐、線的方向速度以及面的穩定延伸，製造畫面的戲劇性與基面的平衡感。這幅圖幾乎百分之六十是亮色，代表陽光下的鴿苓比賽；另一部分灰暗塊面的對比效果，幻化成隱喻的圖像語彙，加深畫作的張力與動態。

放眼望去，捕鴿大隊已經虎視眈眈，準備在鴿子「落厝」後擒拿。在嘉南平原，人與鴿子，儼然形成一幕有趣的景像。

Pigeon race began in the early days when pioneers from Tangshan brought their folk entertainment- "Bamboo screened pigeon race" to Taiwan. Until now, pigeon race is held in Yijhu Township, Chiayi County after mid February in every lunar year.

The determination of the pigeons and the race between two village peoples inspired the fighting spirit in Shyu. He balanced the painting with the quiet reservation of dots, the velocity of line paths and the steady stretch of planes, creating a dramatic effect. Nearly sixty percent of this painting uses bright colors to represent the race, taking place under the sun; the dark grey planes dissolves into hidden pictorial meanings, creating a contrast and reinforces the strain of the painting.

Looking across the field, you'll see people ready do catch pigeons when they land on houses. Together they make an interesting sight on Jianan plane.








台灣鄉村 (象-關小提琴  
 在主題貫串中，總揚無盡的聲奏  
 許鈞雄

Taiwan's villages are like a violin, playing out different chords diligently in its succession  
 (Min-Shyong Shyu)





花蓮林田山〔50F〕楊興生

Lin-Tien-Shan, Hualien, Shing-Sheng Yang.

以日本風味聞名的林田山林場，是花蓮萬榮鄉境內一處充滿綠意的地方，時間雖然孕育了這裡的歷史感，似乎也塵封了許多陳年舊事。

林場社區的純樸，在暖暖的陽光映射下，耀眼之中流露出真摯的情懷。畫家楊興生大膽的在前景留下大面積的階梯線條，著重於筆觸肌理並賦以多變化的黃土色調，使畫面強而穩重，表現出牆壁的光影、沉厚而挺健的氣息。同時，並以綠樹繁景象徵生命力，在畫刀與筆的運用下釋放出白屋的簡潔明快，構圖十分特出。

花蓮是一塊很美的淨土，在林田山，人少、空氣好，難怪會贏得「花蓮九份」的雅號。

With its hints of Japan, Lin-Tien-Shan Forest (in Wan-Rung Township, Hualien) abounds with greenery; time has given this place a sense of history.

Basking in the warmth of the sun light, the simplicity of the country side community evokes nostalgic sentiments. In the foreground artist Shing-Sheng Yang renders the stairs with bold strokes. Using texture to produce many variations of yellow and emphasizes the light playing on the wall. At the same time the vitality of the foliage enfolds the plain white-washed wall. The result is a strong composition.

Hualien is a peaceful paradise retreat with serene, crisp air. No wonder Lin-Tien-Shan Forest boasts the name of “Hualiean Jofen.”





摩尼薩卡，一個長滿森林的山坡：  
 一個雞犬相聞，族群融合的難忘小山村...

楊興生

Morisaka, a slope filled with forests; a united, peaceful little village, where you can hear roosters cry and dogs bark. (Shing-Sheng Yang)







新店碧潭老街 [ 60cm x 48cm ] 江明賢

Old street of Shindian, Bitan , Ming-Shian Jiang.

台北縣新店市從十八世紀開發以來，一直是淡水河上游重要墾殖地。鄰近碧潭邊的老街道，各類五金雜貨、商店櫛比鱗次，加上菜市場攤販林立，市集生意盎然。

【新店碧潭老街】全圖以單一的墨色為主幹，沉著而含蓄，彷彿回到一九九〇年尚未拆毀的年代。畫家江明賢採平遠法推出遠、中、近三度空間，除了捕捉住市集人潮的熙熙攘攘，虛實中流動的線條，加上中間層次的淡墨暈染，從而給人一種濃郁的抒情調子。

每年端午節，碧潭風景區水域的龍舟競渡，一直是全國注目的焦點。但一旁的新店老街呢？別讓老街在時代的巨輪中嘆息！

Since it's development in the 18th century, Shindian City in the Taipei County has always been an important settlement on the upper bank of the Tamshui river, neighboring beside old streets in Bitan, the markets flourished with its various shops and stalls that sells hardware and all kinds of vegetables.


The picture took on ink black as its major, casting a steady heaviness and reserved atmosphere, as if taking us back to the year 1990. Pushing the perspective forward, artist Jiang captures the bustling crowd with his fluid lines and thin layering, giving it a rich lyrical tune.

The boat racing taking place on Bitan Lake has always been the center of people's attention, especially on every year's Dragon Boat Festival. However we should not neglect the old Shindian Street next to it.









客家義民節〔30F〕許敏雄

Hakka Yi-Min Festival, Min-Shyong Shyu.

客家歡慶，嘹亮戲曲傳遍街坊。每年農曆七月二十號，新竹、桃園兩縣十五大庄輪流舉行義民祭典，其目的除了傳統的普渡孤魂之外，最重要的是祭弔義民先烈、發揚其忠義精神。

桌案的擺設、祭品的供奉，廟前更有客家大戲可見，來到桃園楊梅鎮時，畫家許敏雄的情緒也跟著牽動起來。他抓住廟會情景與客家野台戲，在真實對象與繪畫性之間作雙重的表現，追求人物的動與靜、色彩的明與暗、橫豎直線與表演曲線的微妙關係，特別是舞台的色彩與空間配置，相當強烈突出。

畫家捕捉節慶的片刻，讓人將常民文化留存於心。十五年一次的輪庄，楊梅鄉親輸人不輸陣的用心，十足的客家「硬頸」精神！

Loud musical performances roamed through the streets as the Hakka people celebrate. Every lunar year on the 12th of July, the top 15 villages in Hsinchu and Taoyuan take turns on performing the Yi-Min ritual, the purpose of it being relieving spirits and ghosts, but more importantly to mourn for the Yi-Mins who died, and pass on their loyalty.

Artist Min-Shyong Shyu was aggravated when he arrived at Yang-Mei Township in Taoyuan and saw the arrangement on tables, the serving of offerings and the playing of drama in front of the temple. He captured the scene of this temple fair and the musical performance, connecting real life figures with painting qualities that focus on people's movements, light and dark of colors while balancing the subtle relationship between horizontal lines and the curve of the people on stage. The colors and special set-up on stage were especially outstanding.

Artist seizes a moment in celebrations so that people are reminded of their culture. This chance that lands once in 15 years shows the commitment of the Yang-Mei people.







節慶、鄉情、歌仔戲  
 所帶來的啟迪，不比政治學、經濟學  
 社會學少。

Inspirations brought by festivals, hometown sentiments and traditional operas, won't be any less than politics, sociology and economics.  
 (Min-Shyong Shyu)





## 世紀街口〔10F〕許敏雄

Century Intersection, Ming-Shyong Shyu.

走在台灣世紀的街口，當您在「肯定與疑問」之間游移時，左右您的因素是什麼？

畫家許敏雄取表象的城市街頭，來喻意裡層環境的變動、世紀交接與人性的翻滾。作品中，採用大量的記號象徵，如曖昧的交通號誌、模糊的人獸身形，以及閃爍的車身燈影等等，轉作夢幻般的感覺與聯想。另外，被純色導引登場的物象，覆蓋著厚重的顏色層，推擠、瑟縮在灰階的混沌空間裡，游離於現實與非現實之間，恰似「茫」、「忙」與「盲」中，都會人的抉擇、矛盾以及考驗之後的領悟。

藝術，始於人對於環境的關懷，而成於作者內在的整合。「世紀的街口」，戲正上演，而畫者在列。

Standing on the Century intersection of Taiwan, when floating between doubts and certainties, what will determine your final decision?

Artist Ming-Shyong Shyu took on an outer image of the streetscape to imply movements of the inner realm, the change of the century and human nature. Symbols such as ambiguous traffic signs, hazy human-animal like figures and flashing car lights were used a lot in the painting; thicker layers of pure color pushes and cowards in the grey confounds of space outlining objects while lingering between reality and vanity. Like the choices and irony that city dwellers face and the realization after the trial.

Art begins with people's concern for their environment and completes with the artist's internal integration. The intersection of a century begins with the artist getting involved.







關鍵的時代 關鍵的人  
做關鍵的事

Crucial era, crucial people, doing crucial things. (Min-Shyong Shyu)

評敏雄

