



Urban And Rural Architecture

Insight into Taiwan-Loving the land with Beauty

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台北古城門全圖〔 96cm x 89cm 〕江明賢
The Old Taipei City , Ming-Shian Jiang.

古蹟多、博物館多，是台北市中正區主要特色。其中台北城的發展故事，得從西元一八八四年（光緒十年）竣工的東（景福門）、西（寶成門）、南（麗正門）、北（承恩門）以及小南門（重熙門）五座城門記憶起。

畫家江明賢努力走向被遺忘的時光隧道，重新構圖和佈局，在寫意之餘，把古蹟的意象凌駕在現代文化的訴求上。他在形式上極為講究平衡，以虛實的呼應達到五座石城協調的美感，並透過水墨層次感與西方繪畫色彩亮度的交融，入古出新，隱喻台北的軌跡……。

然而百年後的博愛特區內，西門不再，除了北門，大部分城門拆改為北方宮殿樣式，原貌盡失。對於一個冀圖感動的時代，此全圖顯得意義雋永。

Historic monuments and museums are characteristics in the Zhongzheng area, Taipei city. The city of Taipei was born in 1884 (during the Ching Dynasty), beginning with the North (Cheng-En), South (Li-Jheng), East (Jing-Fu), West (Bao-Cheng) and the Little South (Chong-Shi) Gates.

Artist Jiang works to give the city its original looks while capturing its atmosphere. He strives to reach compositional balance between the five gates, placing imageries of monuments over the appeals of modern culture. Letting the new sprang out of the old, and through layers of ink and interaction of color hues, hints at the paths Taiwan has been through.

A hundred years later in Bo-Ai Special Region, the West Gate is gone, and the rest were converted to styles of Northern palace buildings with the exception of the North Gate...its meaning and original looks lost.





文化 是領導都市的力量
 激發台灣潛力

Culture, is the leading power in a city that initiates Taiwan's hidden potential. (Ming-Shian Jiang)

江明賢





孔廟在台北〔138cm x 35cm〕江明賢

Taipei Confucius Temple, Ming-Shian Jiang.

孔子廟是中國儒家文化的具體象徵。台北孔廟原位於大南門內，文武廟並列，日本人據臺後把它拆除，改建第一高等女學校和地方法院，今大龍峒孔廟是台北士紳於日據時期（大正十四年）倡議重建。

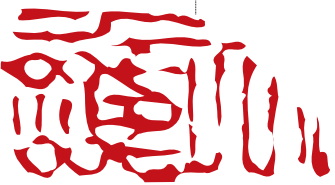
陽剛、幽深、清雅是畫家江明賢作品的三大特質。舒展構圖中，除了紅牆、屋頂簷層、林蔭三者單純形體相互呼應，他還力求達到若干明潔渾厚的形象，飽含水分的設色漸次，使觀賞者強烈欣賞到紅磚牆內外應有的禮制建築美學，而畫作所包含的力度與深度，就像建築一樣渾厚，如文化一般永恆。

注意！來到孔廟就要循禮蹈義，從禮義側門進入，表示「尊孔崇道」；記得，千萬別在孔老夫子前賣弄文章。

The Confucius Temple represents the Chinese Confucian culture. Originally situated in Da-Nan Gate with both its literature and martial art temples, they were demolished by the Japanese after they occupied Taiwan, turning into the First Girls Senior High School and the local court. The Da-Lung-Tong Confucius Temple today was proposed by the gentry to be re-built during the Japanese reign.

Boldness, depth, and serenity are the three characteristics of artist Jiang's works. In his unfolding composition he strives to achieve a clear and steady image; punctuating the relationship between the simple shapes of the red walls, roof-tops and foliage. The transparency created by abundant water washes enables viewers to feel the etiquette in the aesthetics of the architecture and at the same time reserves power and depth, just like the building itself and the culture that lasts eternally.

Watch out! Manners are a must upon visiting the Confucius Temple, and walking in through the Li-Yi side door is considered polite.





藝術貴乎真誠 唯其真誠之創作
才能詭服自己 進而感動別人

江明賢

Art is precious in the sincerity of the heart, only works created in such a way can persuade yourself, and inspire people. (Ming-Shian Jiang)





馬祖老屋〔40F〕楊興生

Old house in Mazu, Shing-Sheng Yang.

牛角是馬祖三大村之一。房舍依循山勢而建，有些民居二樓亦有階梯連接外面道路，建築雖然不華美，但自然原味有種恰如本分的含蓄之美。

畫家楊興生慣於自平凡生活中的角落取材，以多層次油彩的迭壓，粗獷的肌理、色澤，呈現出牛角聚落房舍的片斷。平穩有秩序的空間中，筆下恰如其分地安排形體的大小、分配色面明暗的對比以及呼應線條間的關係，再加上近景盆栽柔軟的生命特質與盎然綠意，即使是一般人家，也顯得「高雅」！

馬祖，一直是扮演前哨的角色。牛角村所散發的氣質，在大都會中不容易見到，且讓文化沃土在這裡開出更美麗的花朵。

Nioujiao (horn) is one of Mazu's three largest villages, houses are built on slopes, and some even have staircases leading to the second floor from the outside. They're not elaborate but have genuine qualities of their own.

Artist Shing-Sheng Yang is used to drawing subjects form ordinary life, he uses multiple layers of oil paint, coarse textures and colors to present fragments of the households within a steady, organized sphere; arranging sizes of objects and shading to contrast the relationship of lines; together with the soft feel of life radiating from plants in the foreground...making even an ordinary household seem elegant.

Mazu has always been an outpost. The atmosphere present in Nioujiao Village is not something easily seen in the urban areas. Let us cherish this rare cultural blossom.





牛角，是個不施脂粉の村姑，
不能言語，卻很有味道。
楊興生

Niujiao, is like a plain village girl who can't speak,
but has her own unique qualities.
(Shing-Sheng Yang)





南投草屯敷榮堂〔137cm x 35cm〕江明賢

Caotun Fu-Rong Hall, Nantou, Ming-Shiang Jiang.

當台灣各鄉鎮極盡展現丰采時，南投縣草屯鎮的與眾不同就美在世俗的零污染，以及風土情懷所帶來的那份溫馨跟芬芳。

芬草路上的「敷榮堂」是醫學世家，古宅隱然透露日本庭園的清寂淡雅，以及包容閩式三合院的格局，水墨的韻味正是最好的詮釋。畫家江明賢採取橫條把建物四周盡收在畫裡，其意境空闊餘味無邊，在丹青浮動、墨氣淋漓之中，濃淡疏密的對比鋪陳出空白處複以意；無墨處似有畫的氣息，前景再出之以花草林木，三、兩隻家禽綴景，醞釀生根的期待。

「起厝動千工；拆厝一陣風」。文化資產的修復保存工作，永遠不嫌晚。

While other villages and counties in Taiwan are showing their charm, what is different about Caotun township, Nantou county, is its zero pollution and warmth brought by the local aura.

A generation of doctors dwells in the Fu-Rong Hall on Fencao road. Such old household that shows a hint of Japanese gardens that collaborates with a three-section compound Fukien style set up, is perfect for ink rendering. A horizontal canvas gathered up its full view with the stirring green and ink wash; density and contrasts. It displayed a vastness that seemed to stretch and brood in the blank spaces. Flowers, trees and a few poultry decorate the foreground, evoking an anticipation to stay in a place like that.

“It takes a thousand jobs to built a house, yet is could be down in a flash.” The maintenance and preservation of cultural assets are never too late, though.





老厝如同品嚐陳年好酒

An old house is like tasting old wine; a taste that returns to your taste buds. (Ming-Shian Jiang)

醇厚雋永 回味無窮

江明賢





台中南屯老厝 [108cm x 70cm] 陳銘顯

Nantun old house, Taichung, Ming-Shian Chen.

當台灣老厝面臨瞬息萬變的拆遷危機，可貴的是台中南屯老街還保留許多老建築，其中不乏五十至六十年以上的老店，而「台中犁頭店」的輪廓，也隨著打鐵父子的身影逐漸顯影。

質樸的土埆厝在新年春聯的「除舊佈新」下，倒也顯得喜氣洋洋。畫家陳銘顯筆下的「土埆厝」色調溫潤，彷彿另訴說著老屋的陳年故事與勤奮的農家生活過往。為了表現老屋的斑剝、殘存，畫家用乾筆在畫面上皴擦出殘破、古拙的意境，同時增加春聯、甕、竹具以及老黃狗，以避免主體的剛硬，在目光觸及的一霎那間，鄉情完全流溢。

對於老厝，有人竭力保存，有人卻想要廢棄。一幅幅的畫作，讓我們依稀找回失落的文化與鄉土。

When old buildings in Taiwan face the danger of demolition, it is a blessing that many old houses were reserved in the old streets of Nantun, Taichung. Some are shops that are even 50-60years old. The outlines of Taichung Li-Tou-Dian come gradually into view through the visage of a pair of father and son blacksmith.

Rustic dirt brick houses seemed jubilant with a new Spring Festival couplet for the New Year. The softly toned painting under the rendering of artist Chen seemed to tell a story of the old house in its past agricultural era. To express the variegated remains of the house, he used dry strokes to achieve a broken ancient atmosphere; and Spring Festival couplets, jugs, bamboo implements and a dog is added to take away some hardness initiated by the main context...working up your nostalgic senses on first sight.

Some people strive to keep old houses while others want them gone, paintings like these helps us to find our lost culture and surroundings.

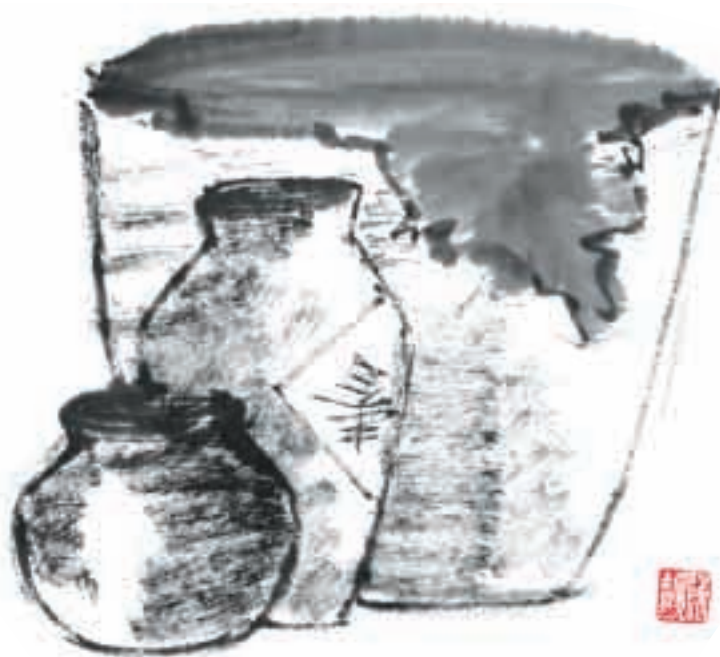




別為土地開發而失去鄉土記憶
學昌老厝甘於平凡的心氣

陳明先

Don't let your local sentiments get buried together with land exploitation. Learn the quality of the old house - the spirit and will to stay ordinary.
(Ming-Shian Chen)





池南運材索道工寮〔10F〕楊興生

Chinan wood-portage and ropeway work shed,
Shing-Sheng Yang.

「色彩會講故事！那一天台灣森活畫節目外景，一幅山林的美景，我在池南運材索道旁看到了」。一處停擺的工寮，成了畫家楊興生不可多得的美感經驗。

花蓮，台灣最大的縣，日據時代成立的一座座林場，在這兒帶走了不少珍貴的林木，卻也留下屬於林場的記憶。縱然池南的運材索道不再運作，但是楊興生借助活潑生動的筆觸跟明朗的色彩，以晴朗的天跟青翠的山與林木，襯托出白色、灰色工寮主體的樸拙，充滿生氣。在藍天白雲下，展開一片綿延起伏的構圖，而那畫境的明淨，正是熙攘紅塵所失落的。

旅遊，是一種情境的學習，不一定要看大山大海；不只是人到，重要的是心裡的感受。

“Colors tell a story! The day that we went filming for the show, I witnessed the beauty of a forest in Chinan work shed.” The deserted work shed became quite an experience for artist Yang.

Hualien, Taiwan's largest county, has many forest areas established and precious wood taken, but it all became the memories of the forest. Though the wood-portage ropeway no longer functions, Jang used lively strokes and bright colors; the clear sky and green foliages relieves the white and grey of the work shed, emphasizing its simplicity and giving it life. The pureness of the environment that lay under the blue sky and white clouds are just something that's lost by the pace of urban life.

Traveling is a kind of off hand learning, seeing huge mountains and seas are not that compulsory, it's how you take in the view that matters.

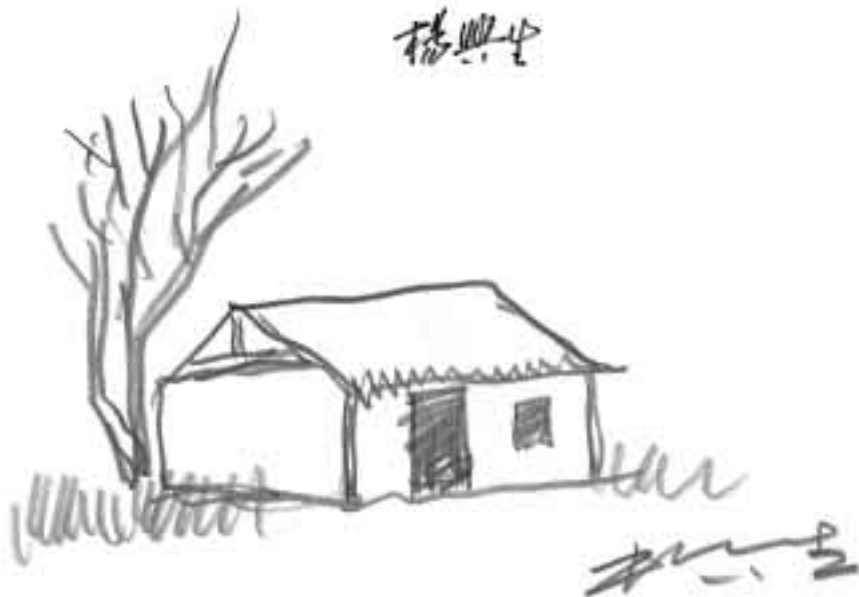




美育，可以改變一個人的氣質；
保育，是人類最後的良知。

楊興生

Art education can change one's quality;
Conservation is man's last conscience.
(Shing-Sheng Yang)





碧潭吊橋〔 126cm x 70cm 〕江明賢

Drawbridge in Bitan , Ming-Shian Jiang.

碧潭位於台北縣新店溪中游，潭水翠綠澄碧，是台灣昔日八大景之一。而潭上紅色的碧潭吊橋，建於民國廿六年，猶如長虹懸空跨越兩岸，所以有「長虹臥碧波」的美譽。

從學生時代起，碧潭吊橋一直是畫家江明賢迷戀的寫生景點。從造型仰角揮畫有骨有節的骨架，偌大而神秘的橋身可以用「粗而不獷、細而不纖、氣在筆力、韻在墨彩」來形容，搭襯穿插得體的背景與點景，幾筆淡彩渲染，淋漓、透明，顯得氣象萬千、意境深貌。

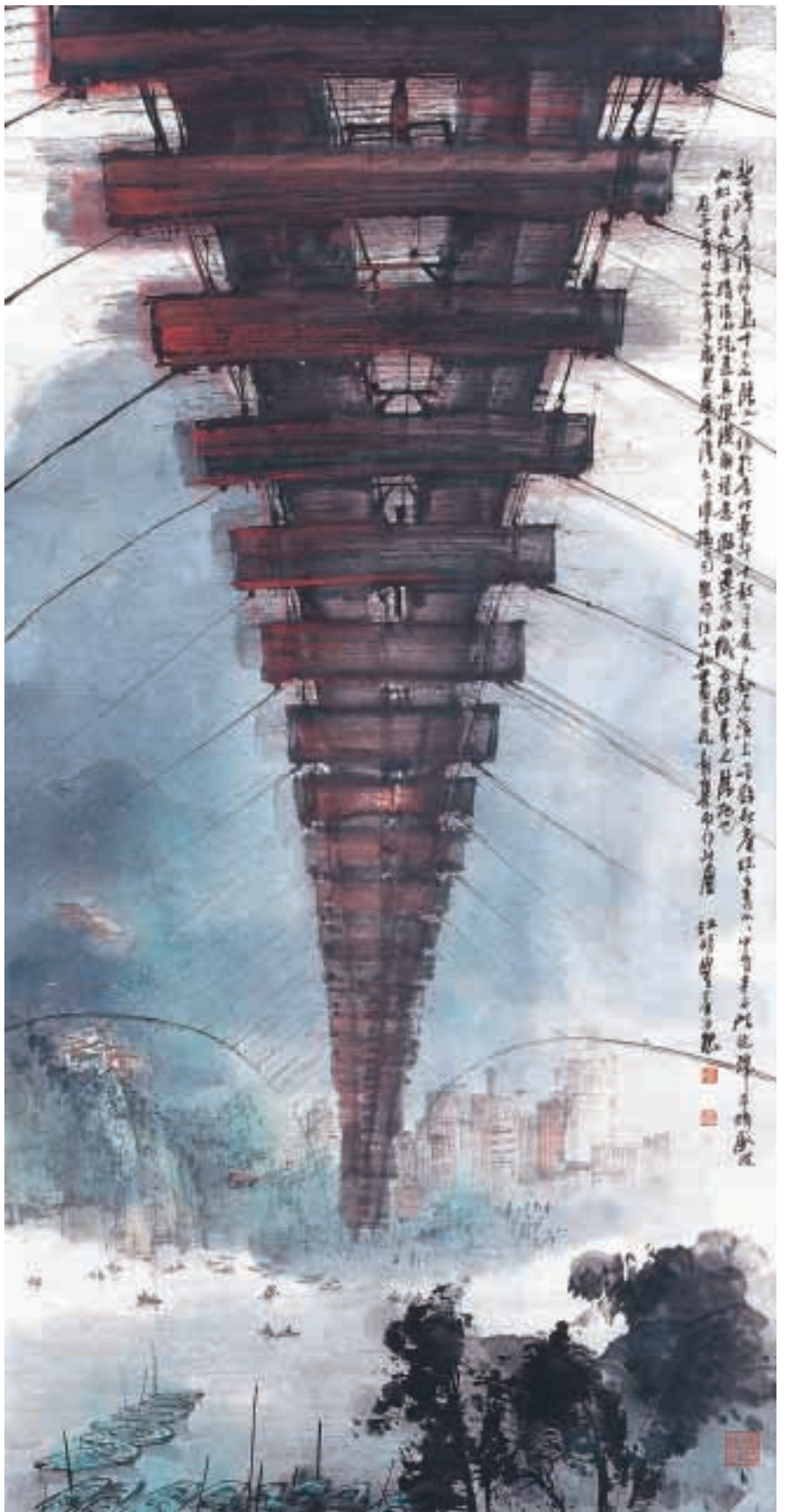
金澄碧波，水入襟懷；青春作伴，無限過往；回眼望橋，藉景抒情…別讓碧潭吊橋成為停格。

Situated on the midstream of Shindian River, Taipei County, Bitan, with its clear waters, was one of the eight most popular attractions in Taiwan. The red drawbridge (built in 1937) hovers over the lake like a rainbow, thus resulting in the name: "Rainbow on lake".

Since his schooling years, the Bitan drawbridge has been artist Jiang's favorite sketching venue. Using an angle of elevated perspective, he renders the framework of the huge, mysterious bridge that could be described as "Course but not rigid; thin but not fragile; 'chi' in the strokes and aura in the colors." The suitably placed background and some lighter shading gave it a profound look.

Golden, greenish gleam fades into the water like the memories of youth. Express your appreciation by looking back at the bridge and remembering it.





如畫之景 釋放炙熱的想像
與奔馳的創意

江明賢

A painting like scene that releases passion, imagination and creation. (Ming-Shian Jiang)



苗栗苑裡老街 [136cm x 70cm] 蕭進發

Old Street in Wanli, Miaoli, Jin-Fa Shiao.

台灣打造城鄉所訴求的是一鄉一鎮一特色，其中論產業和文化，苗栗縣苑裡鎮都有。稱呼它「苗栗穀倉」、「帽蓆之鄉」、「房裡古城」都嘛會通！

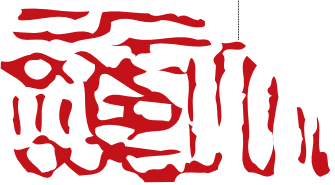
距離市區南方一公里處的「房裡」，是地方早期發展的地點與中心，現僅遺留幾段老街道，在斜陽冷照中透露絲絲幽情與古意。畫家蕭進發將這份思古的情懷，透過早年商賈雲集的描繪，將處處隱含著光陰紀事與生活樣貌的痕跡呈現，意蘊就佈陳在寺廟信仰、老街建築以及攤販人潮的明快之中，構築出畫面視覺的延伸，也使得作品保持時代的氣息與創新。

台灣319鄉鎮，數一數您走過的有幾個？考一考自己，319鄉知多少？苗栗縣苑裡鎮不只藺草香，地方人情味亦濃！

Taiwan's appeal when constructing towns and cities is that each has a unique characteristic of their own. Industries and culture are both dominant in the Wanli Township in Miaoli County, resulting in names like "Miaoli barn"; "Home of hats and straw mats"; and "Ancient town of Fang-Li".

A kilometer to the south from the city center, "Fang-Li" is its earliest development center, a couple old streets still exists there, emitting an ancient and serene aura under the warm sun. Artist Jin-Fa Shiao took this nostalgic sentiment through depicting the scene of gathering businessmen in its early days, showing traces and remains of time and past lifestyle; It's soul rests among religious beliefs, old architecture and the briskness of the crowds, generating a vanishing point where modern sense and innovation seeps through.

There are 319 towns and villages in Taiwan, how many have you visited? Test yourself on their knowledge respectively. Wanli Township in Miaoli County does not only have scents of Rush but strong connections between people too!





Old streets are embedded with beauty, touching the era, and touching you and me. (Jin-Fa Shiao)



老街·一種沁透蘊藉的美感。
感通時代·感通你我
謝世海



台大文學院 [84cm x 50cm] 江明賢

NTU College of Liberal Arts , Ming-Shian Jiang.

從初創於一九二八年日據時期的台北帝國大學，到戰後改制的國立台灣大學，台大校園內南洋風的建築配置，深藏著學子的年少輕狂回憶。

「文學院」是台大最古老的學院，仿後文藝復興時期的折衷樣式建築。畫家江明賢憾動於十三溝面磚下所蘊藏的典雅，勾畫時以淡墨出之，偶施深色點醒；前景繁簡對比的椰子樹、腳踏車與人物的點景安排，從而烘托出台大文學院的幽靜祥和。在色彩運用上，他亦強調與主題相符的大塊色域，突出建築物自然的對比色，遂使作品色澤豐潤和諧而又趨於淡雅。

自由校風，林木森森。相較於面無表情的現代建築，台灣大學椰林大道兩側的校園建築，意外提供人想像的空間。

Originally the Taipei Emperial University in 1928, after the wars it became “National Taiwan University”. Underneath its South Pacific styled campus, it bears memories of young scholars.

The College of Liberal Arts is NTU’s oldest college that imitates part of the post-Renaissance architecture. Artist Jiang’s so overwhelmed with the elegance reserved by the Thirteen Gutter Tiles, that he used a combination of light and dark shading to contrast the thickness of the coconut trees, bicycle and people in the foreground. On colors, he focused on huge color fields, bringing out the structure itself and achieving a peaceful and well-rounded elegant quietness.

Compared to the emotionless modern architectures, the buildings next to NTU’s coconut tree path provide rooms for imagination, with a free learning atmosphere slipping through the trees.





藝在筆尖 意在言外
用心感受 以彩代言
江明賢

Art is at the brush-tip, words are beyond words;
Feel with your heart, and replace words with colors.
(Ming-Shian Jiang)





千禧龍迎春圖〔 179cm x 97cm 〕 陳銘顯

Dragons of the millennium greet spring ,
Ming-Shian Chen.

農曆春節是正月朔日，大年初一時，除了向長輩及親朋好友拜年之外，還有人會選擇全家到寺廟裡拜拜，祈求一年的平安順利！

2000千禧年，適逢中國「庚辰龍年」，畫家陳銘顯特別以台北萬華龍山寺為創作主題，利用伸延法的構圖呼應出寺廟的裝飾與空間組合，處處可見龍的藝術。龍身的盤結是引導視線的要素，也是畫面上有力的環節，再加上前殿龍柱、石獅、門神的對應，以及燈籠與香客人潮的動線，充分可見畫家掌握住空間、線條與形式的交互作用，鮮明的洞察出龍山寺的樣態。

千禧年與「龍」喜相逢，是一次「千載難逢」的機會！年俗也是文化，傳承才能夠久遠。

On Chinese New Years, not only do we congratulate our elders and friends, some families would go to temples and pray for a year's fortune!

The year 2000 was the year of the dragon and so artist Chen especially chose Wanhua Lungshan (Dragon Mountain) Temple as his subject. The stretching of the composition points out the decoration and special view of the temple where dragons roamed everywhere. The scales on the dragons are an important visual guide and powerful part of the painting. Through dragon posts, stone lions and door-gods in the doorway and the progression of lanterns and people, we can see an interaction between space, line, form and a lively perception of the impression of the temple from the artist.

Meeting the dragon year on the millennium is a one in a life-time chance! Rituals are a part of the culture and should be passed on too.





文化傳承. 是社會的表徵.
 藝術推廣. 是美感的彰顯.
 月 早 鎮

The passing on of culture is the symbol of society; the promotion of art is the expression of aesthetics.
 (Ming-Shian Chen)