

做工的人

洪瑞麟與臺灣美術中的勞動身影

Tender Portrayals of Difficult Lives:
Hung Jui-Lin and Images of Labor in the
NTMoFA Collection

藝術史上對勞動者的描繪，多具有寫實及關懷的精神。西方大家如米勒、盧奧、杜米埃、梵谷等，以他們的畫筆反映勞動者的疾苦，也賦予勞動者尊嚴與光輝。而臺灣美術史中，洪瑞麟則是探討「勞動者」議題之先鋒，素有「礦工畫家」、「人道主義畫家」之美譽，終其一生描繪「礦工」，以深厚的素描、寫實功力在臺灣美術史佔有重要之地。為彰顯及紀念洪瑞麟對臺灣美術的貢獻，本館特規劃「做工的人：洪瑞麟與臺灣美術中的勞動身影」展覽，以洪瑞麟所關懷的「勞動者」為主題及其「礦工」作品為核心，擴延關照20世紀臺灣美術中藝術家對於「勞動者」及社會寫實議題之創作表現。

2019年在文化部努力之下，獲洪瑞麟家屬同意捐贈1467件作品並交由本館代管，創作年代從1924至1995年橫跨逾70年，題材含風景、礦工、裸女、裸男、畫室等，為其一生創作基礎與精華所在。此批作品在2020年回到臺灣，旋即由本館進行整飭作業，至今已完成769件作品的整飭。本展除以「勞動者」與臺灣寫實主義為切入點，突顯洪瑞麟在創作題材上的堅持；另外並從本館豐富的典藏品中擇選23位藝術家共46件作品(含13件借展作品)，呈現臺灣寫實主義美術發展，及藝術家如何刻劃「勞動者」的形象、故事，與揭露作品背後更需我們注意的社會問題。

勞工是社會最堅實的基礎，也是我們最強而有力的夥伴。而藝術家們對勞動者的描繪，不僅只是外貌形態上的逼肖寫實，更是發自內心的深刻關懷，才能掌握並呈現勞動者的卑屈中見偉大。期待本展除了讓大家廣為了解洪瑞麟的創作歷程與思想外，也能引發觀眾思索臺灣寫實美術發展背後的歷史脈絡，並對勞動者議題有進一步的關注。

Throughout art history, laborers are often depicted realistically and with methods that convey humanitarian beliefs. The adversity of the life of laborers is portrayed through the paintbrushes of western masters such as Millet, Rouault, Daumier, and Van Gogh, who are known for giving luminosity to the dignity of laborers. In the art history of Taiwan, Hung Jui-Lin is the pioneer in depicting the theme and is dubbed “the mining painter” and “humanitarian painter.” Hung dedicated his entire life to portraying miners and holds an important place in the art history of Taiwan due to his outstanding sketching abilities and mastery of Realism. To commemorate Hung’s contribution to Taiwanese art, the National Taiwan Museum of Fine Arts (NTMoFA) has specially organized the exhibition *Tender Portrayals of Difficult Lives: Hung Jui-Lin and Images of Labor in the NTMoFA Collection*, which features Hung’s focus on “laborers” and “miners” and extends to works on laborers and Social Realism by other 20th-century Taiwanese artists.

In 2019, with the effort of Ministry of Culture, Hung’s family donated a collection of 1,467 pieces of Hung’s artworks to be housed by the NTMoFA as the managing agent. This large body of work spanning a period of seventy years, from 1924 to 1995, features a wide range of subject matters, including landscape, miner, female and male nude, painting studio, etc., and can be said to have constituted the foundation and the very essence of Hung’s art. After the collection was brought back to Taiwan in 2020, the museum has immediately started organization and conservation procedures, and has completed the task for 769 pieces. This exhibition specially uses “laborers” and Taiwanese realism as an entry point, highlighting Hung’s relentless pursuit of this subject matter. In addition, forty-six artworks (including thirteen loaned pieces) by a total of twenty-three artists are selected from the museum’s ample collection to map out the developmental trajectory of Taiwanese realist art while underlining how these artists have depicted the images and stories of “laborers” to address social issues in their artworks to garner more attention.

Laborers constitute the solidest foundation of a society. They are also our strongest partners. The artists’ portrayal of laborers not only demonstrate highly realistic delineation of external appearances, but also convey their deeply heartfelt care, which enables them to capture the greatness of laborers in their humble existence. It is hoped that the exhibition will not merely bring the audience to better understand Hung’s artistic journey and ideas, but will also engage the audience in thinking about the historical context of Taiwanese realist art and further pay attention to issues about laborers.

國立臺灣美術館
地址 | 臺中市西區五權路一段2號
電話 | 04-23723552
開放時間 | 週二至週五09:00-17:00*週六、日09:00-18:00*週一休館

National Taiwan Museum of Fine Arts
Address | No. 2, Sec 1, Wu-Chuan W. Rd., West District, Taichung, Taiwan
Tel: +886-4-23723552
Museum Hours | Tuesday-Friday 9:00-17:00, Saturday-Sunday 9:00-18:00, Closed on Mondays

卓爾不群的野武士——洪瑞麟的藝術歷程及藝術觀

在礦場工作逾30年、長期與礦工為伍的洪瑞麟，與礦工有著深厚的情感連結，但他對勞動者的關注在幼時即已萌芽。米勒是洪瑞麟繪畫歷程中的重要指標與精神寄託，影響他以樸實、窮苦的勞動者為主題，畫出勞動者的尊貴與莊嚴。洪瑞麟曾說他的藝術創作以求「真」為第一目標，而所謂的「真」是一種血淋淋的、彷彿能聞到氣味的真實。他的一生一直具有「野武士」的精神，即使與主流美術趨向或品味不同，他始終堅持自己的理念。其作品所以感動人心，一方面除了平生的創作題材少有改變，累積了大量同主題之作品及深厚繪畫功力，另一方面亦源自他身體力行於追求藝術之真實以及對象內在精神之發掘，以關懷之角度、樸實的手法，溫柔地描繪出艱苦的生活。這些因素均使他在臺灣美術史的發展中，形成自己獨特的風格，也豎立鮮明而不可動搖之標幟。

The Distinguished Wild Samurai : Hung Jui-Lin’s Journey and View on Art

Hung’s deep bond with miners stemmed from his 30-odd years of working in mines and the ample time spent alongside other miners. However, his heartfelt concern for the working class was inspired at a young age. French Realist Artist Jean-François Millet impacted profoundly on Hung’s painting career; in a sense, Millet’s works were a spiritual sanctuary for Hung and further inspired him to base his work on the humility, hardships, and poverty of the working class. Hung Jui-Lin mentioned that his artworks were quests for “truth.” Hung’s “truth” referred to unadulterated representations that could almost be perceived through bodily senses. A look back at Hung Jui-Lin’s life will reveal that the artist always had the spirit of a “wild samurai.” Even if it differs from trends or aesthetic tastes that deviated from the mainstream, he always upheld his philosophy. Hung’s work resonates and touches hearts because his subject matter rarely changed throughout his career, which allowed him to sharpen his painting skills and accumulate large quantities of works on the same topic. In addition, Hung was both physically and spiritually invested in pursuing the truthfulness of art and the inner, psychological states of his subjects, which he portrayed through tender compassion and truthfulness; these elements became the foundation for Hung’s unique style and his unshakable status in Taiwanese art.



洪瑞麟 | 礦工像—坤仔伯 | 1958·水彩·宣紙·53.5 × 38公分·文化部典藏。

HUNG Jui-Lin, *Portrait of the Miner—Khun-á-peh*, 1958, watercolor on rice paper, 53.5 × 38cm, collection of Ministry of Culture.



洪瑞麟 | 礦工(164) | 1950年代·水墨·紙本·34.9 × 27.1公分·文化部典藏。

HUNG Jui-Lin, *Miners (164)*, 1950s, Ink on paper, 34.9 × 27.1cm, collection of Ministry of Culture.

洪瑞麟 | 最後遺作 | 1995·油彩·畫布·91.4 × 91.3公分·文化部典藏。

HUNG Jui-Lin, *The Last Work of Art*, 1995, Oil on canvas, 91.4 × 91.3cm, collection of Ministry of Culture.

20世紀臺灣美術「勞動者」主題之創作表現

20世紀的臺灣從日治、終戰、戒嚴、解嚴，直至走向民主化的社會，百年間經歷的政經動盪，形塑出這個島嶼的特殊文化面貌。寫實主義在臺灣美術的多元類型與題材中僅為其中一支，卻如實反映時代背景下臺灣藝術家們對社會之觀察及社會意識，並呈現臺灣歷史的變遷。在寫實主義表達現實生活的原則下，勞動者自然地成為寫實主義的重點題材。藝術家們或謳歌、讚美勞動之神聖，或憐憫、關懷勞動者之卑屈，或藉由呈現勞動者的艱辛生活表達社會制度之缺失與不平等；在此，藝術創作與社會兩者實為互相影響，從日治時期第一代畫家對社會的關心、戰後木刻版畫家們的創作中對臺灣風土的熱愛，至80、90年代攝影創作者親身參與並記錄底層階級的真實生活，藝術家關心人的存在意義，並透過作品傳達理念，影響社會。

The Portrayals of “Laborers” in 20th-Century Taiwanese Art

Political and economic upheavals caused by the Japanese rule, the end of the World War 2, the imposition and lift of the Martial Law, and the dawn of democracy that unfolded within one century gave birth to the unique cultural scene of 20th-century Taiwan. Despite being merely a branch of the vast genres and subject matters of Taiwanese art, Realism has the ability to truthfully reflect artists’ observation of society and social awareness, as well as the changes throughout Taiwanese history. Under the principle of truthfully depicting life, laborers naturally become an important subject matter for Realism. Either through singing the praises of the sublimity of labor or acknowledging and witnessing laborers’ suffering with compassion and empathy, artists reveal the imbalance and inequality of social systems. There are mutual influences and interactions between society and art; from the first generation of painters’ concern for society under Japanese rule, to the post-war woodcuts printmakers’ affection toward Taiwanese culture and documentation of the real life of the social underprivileged through the photography works of the 80s and 90s, artists display their focus on the existential meaning of human beings and seek to express their beliefs and impact society through their works.



方向 | 春耕 金門風景之二 | 1952·凸版·木版、雕版·29 × 32.5公分·國立臺灣美術館典藏。

FANG Hsiang, *Spring Ploughing (Kinmen Scene II)*, 1952, relief print, woodcut, engraving, 29 × 32.5 cm, collection of National Taiwan Museum of Fine Arts.



吳耀忠 | 拾穗 | 創作年不詳·油彩·三夾板·38 × 46公分·國立臺灣美術館典藏。

WU Yao-Chung, *Gleaning*, date unknown, oil on polywood, 38 × 46cm, collection of National Taiwan Museum of Fine Arts.

席德進 | 菲律賓漁夫 | 1975·油彩·畫布·101.5 × 76公分·國立臺灣美術館典藏。

SHIY De-Jinn, *Philippine Fisherman*, 1975, oil on canvas, 101.5 × 76 cm, collection of National Taiwan Museum of Fine Arts.

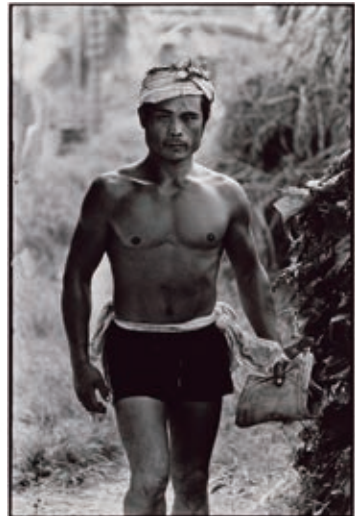


洪瑞麟 | 等待 | 1956·水彩·紙本·38 × 53公分·國立臺灣美術館典藏。

HUNG Jui-Lin, *Waiting*, 1956, watercolor on paper, 38 × 53 cm, collection of National Taiwan Museum of Fine Arts.

洪瑞麟 | 礦工 108 | 1955·彩墨·紙本·27.8 × 42.7公分·文化部典藏。

HUNG Jui-Lin, *Miners 108*, 1955, ink and color on paper, 27.8 × 42.7cm, collection of Ministry of Culture.



梁正居 | 蔗農(埔里) | 1978·黑白照片·紙基·沖印·54 × 35.8公分·國立臺灣美術館典藏。

LIANG Cheng-Chu, *Sugarcane Farmer (Puli)*, 1978, black-and-white photo, paper-based, print, 54 × 35.8 cm, collection of National Taiwan Museum of Fine Arts.



何經泰 | 意外傷了我·醫生誤了我(江來明) | 1995·純棉含銀相紙·127 x 100公分·藝術家提供。

HO Ching-Tai, *The Accident Broke Me, the Doctor Misdiagnosed Me (Jaing Lai-Ming)*, 1995, Photo Rag Baryta, 127 × 100 cm, courtesy of the artist.

展出藝術家Participating Artists (依出生年排列 Listed by birth year)

李梅樹，鄧南光，劉啟祥，洪瑞麟，洪孔達，張義雄，朱鳴岡，黃榮燦，陳夏雨，方向，席德進，陳其茂，張炳南，黃惠穆，林慶雲，吳耀忠，謝峰生，曾得標，梁正居，關曉榮，何經泰，薛佰銘，許維忠，林慶祥

LEE Mei-Shu | DEN Nan-Gwang | LIU Chi-Hsiang | HUNG Jui-Lin | HUNG Kung-Da | CHANG Yi-Shiung | ZHU Ming-Gang | HUANG Rung-Tsan | CHEN Hsia-Yu | FANG Hsiang | SHIY De-Jinn | CHEN Chi-Mao | JANG Bing-Nan | HUANG Huei-Mu | LIN Ching-Yun | WU Yao-Chung | SHIE Feng-Sheng | TZENG De-Biau | LIANG Cheng-Chu | GUAN Xiao-Rong | HO Ching-Tai | HSUEH Bai-Ming | SHU Wei-Jung | LIN Ching-Shiang

策展人
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林曉瑜