



# 臺灣日治時期的公共雕塑

## The Public Sculptures of Taiwan during the Period of Japanese Rule

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## 摘要

臺灣的公共雕塑應殖民政府配合都市建設而生，為政治服務，殖民官員是謳歌頌德的主體。由於臺灣為殖民地的本質，政府並不需要培養本土人才，也未考慮公共雕塑配合環境與裝飾美化的藝術價值。一九二〇年代首位本土雕塑家黃土水的才能受日本美術圈肯定，然而在他有生之年，官方聘其為皇室製像、獻納作品，均以突顯殖民政績為目的。1930年後到日本軍國主義高漲前，由於此時文化發展相對蓬勃，政府官員也注意到將美術雕刻作品放在具有教育意義的公共場所裡。包括黃土水的〈甘露水〉與鮫島臺器的〈望鄉〉，這兩件曾經入選帝展的作品被收藏於臺灣教育會館，黃氏遺作〈水牛群像〉在1936年用來裝飾美化臺北公會堂，基隆公會堂裡則有按照計畫製作的鑄銅女神像。隨著日本對外擴張，軍國主義的氛圍也影響到雕塑創作，公共空間裡的塑像轉以忠君愛國為目的。最後在戰事緊迫，在大量需求軍資的情形下，創作環境不但日漸艱困，媒材也受到限制，從前的銅質作品都變成戰爭中的犧牲品。

**關鍵詞：**日治時期、公共空間、雕塑、黃土水

## Abstract

Taiwan's public sculptures were born out of the Japanese colonial government's efforts to support urban development. They served the politics of the time, with colonial officials as the subject of eulogy. Since Taiwan was a colony, the colonial government had no intention to cultivate local talents, nor did it take into consideration the artistic value of public sculptures as installations that would interplay with, decorate and beautify the environment. It was only in the 1920s that the talent of Huang Tu-shui, the first native sculptor, was recognized in the art circles of Japan. Throughout his life, however, Huang was commissioned by the authorities to create likenesses of the Japanese imperial family or other works that served as honorary tributes. Their purpose was wholly to highlight the governmental achievements of the colonial rulers. In the years from 1930 to just before the upsurge of Japanese militarism, the cultural scene in Taiwan was (relatively speaking) thriving, such that government officials began to pay attention to placing artistic sculptures in public locations with educational significance. Among these were Huang Tu-shui's *Sweet Dew* and Samejima Taiki's *Looking Towards the Homeland*. Both works had been selected at the Imperial Art Exhibition, and were kept in the Taiwan Education Association Building. Huang's opus *Water Buffaloes* was used in 1936 to decorate the Taipei City Hall, while a cast bronze figure of a goddess made according to the sculptor's plan was placed in the Keelung City Hall. Eventually, with Japan's outward expansion, the making of sculptures was influenced by



the militaristic atmosphere. Sculpted images in public spaces became aligned in purpose with loyalty and patriotism. Later, as the urgencies of the war caused the military to be in great need of resources, it became increasingly harder for sculptors to work. The use of materials was restricted, and bronze works of the past ended up as sacrifices for the war.

**Keywords: Japanese Rule, public spaces, sculpture, Huang Tu-shui**