

陳澄波藝術中的摩登迷戀¹

The Infatuation of the Modern in Chen Cheng-po's Art

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摘 要

現代即「摩登」，在日治時期是 modern 的直譯，指涉日常生活風格、建築與設計、計劃與系統等等現代的呈現，和傳統或民俗有相對的意思，同時是西式、新潮的指涉。臺灣歷史中的「摩登」概念成為現代化與殖民現代性研究的另類思考。風景畫的興起和現代性有密切的關係，而臺灣風景畫的發展有著前述殖民的現代性情境。風景畫除了描繪美景，還能展現一種視覺上的宣稱：對特定主題、地域、人與物、自然元素、構圖等等的特定再現，顯示某種偏好與關注，例如現代建物、特殊圖騰。類似這種現代化的設施在臺灣風景畫中成為不可或缺的視覺符號。它們反覆出現，宣告了新式生活環境的到來，這種特殊的視覺展現成為一種「摩登奇觀」。日治時期臺灣藝術家大量地納入現代化設施於畫作之中，陳澄波雖不能說是第一位或唯一者，但可說是最「執迷不悟」的畫家。他對電線杆的描繪在於強調構成的特性：帶有導引的功能與戲劇性的效果，因此有著特別醒目的視覺焦點。在取景入畫的過程中，自然與文化融合成新的美感秩序。然而，這種題材的取用，除了描繪現代化的臺灣地景以及地方認同感的營造之外，也指向陳澄波的內在創作探索：運用電桿等現代建物與自然物件的線條特性開創畫面中更複雜的「空間皺褶」，以容納其風景的空間敘述以及風景構圖的研究計畫。電桿因此有符號與形式的雙重意涵：前者是透顯臺灣風景的現代性，後者是藝術創作者最關心的空間營造議題。

關鍵詞：陳澄波，摩登（現代），殖民現代性，奇觀，風景圖式

Abstract

The pronunciation of “*modeng*” in Chinese is the transliteration of English “modern”, referring modern revelation of daily life style, architecture and design, plan and system etc. Moreover, it is opposite to tradition and custom, also signifying the western and the new. In Taiwanese history, the concept of “*modeng*” becomes another thinking of modernization and colonial modernity. The rising of landscape painting is germane to modernity and the development of Taiwanese landscape painting reflects such condition of colonial modernity. Except delineating beautiful view, landscape painting reveals a visual assertion: for the specific topic, area, people and matter, natural elements, composition etc, showing a kind of preference and concern, such as modern architectures and special totems. This kind of modern facility in the Taiwanese landscape painting becomes an indispensable part of visual signs. They repeatedly appear to us, announcing the coming of new life which becomes a “modern spectacle”. Incorporating modern facility in painting by the Taiwanese artists in the colonial period, Chen Cheng-po perhaps is not the only one or the first one; however, he is regarded as one of the most “stubborn” painter. His fascination on electric poles emphasizes the characteristics of composition: An ushering function and dramatic effect, as such, containing an eye-catching visual focus. In the process of taking scenery into painting, nature and culture merge as a new aesthetic order. Nevertheless,

except describing modern Taiwanese landscape and the sense of local identity, such appropriation of subject also points Chen's inner exploration of creation: Appropriating modern facility such as the linear characteristics of electric poles and natural objects to create a more complicated "space fold", for holding the space narratives of landscape and the research project of landscape composition. Electric poles therefore possess the double meaning of sign and form: The former reveals the modernity of landscape painting, the latter, the issue of space design which the artist concerns most.

**Keywords: Chen Cheng-po, "*modeng*" (modern), colonial
modernity, spectacle, landscape scheme**