

日治時期裸體畫公開化的社會爭議——  
以第二回臺陽展（1936）李石樵〈橫臥  
裸婦〉撤回事件為例

The Social Problem of the Female Nude  
Paintings in Public during the Japanese Colonial  
Period: a the case of Shih-Chiao Li's female  
nude painting banned in the 2th of Tai-Yang Fine  
Arts Exhibition

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## 摘 要

本文從觀者的角度，探討日治時期裸體畫公開化所引起的社會爭議。日治時期，裸體畫在臺灣成爲公開展示的對象，與臺灣傳統社會價值觀產生衝突，殖民當局因此開始進行取締；另一方面，藝術評論家從純藝術的立場進行辯論。臺展中，殖民當局並未嚴格取締裸體畫，入選臺展的裸體畫皆得順利展出。然而，第二回臺陽展舉行時（1936），李石樵〈橫臥裸婦〉一作卻遭到取締，可能並非僅僅是作品本身的問題，而與臺陽展爲私人美術團體、審查員皆爲臺籍畫家、輿論界認爲其與臺展對立等原因相關，意即由於臺陽展的政治不正確，使得殖民當局對於該展中的公開展示的裸體畫作品格外謹慎處理。

**關鍵詞：**臺灣美術史、裸體畫、文化衝擊、李石樵

## **Abstract**

The thesis aims to discuss the social issues arising from female nude paintings in public. During the Japanese colonial period, female nude paintings in public resulted in the ruler's ban and art critics' debate, but these works were successfully displayed in the Taiwan Fine Arts Exhibition. However, one of Shih-Chiao Li's female nude paintings had been banned in the 2th of Tai-Yang Fine Arts Exhibition, which shows that the ruler considered female nude paintings in public with politics. So to speak, the 2th of Tai-Yang Fine Arts Exhibition playing as a private role, hiring Taiwanese referees, and being regarded as an anti-organization lead to forbiddance of its female nude paintings in public.

**Keywords:** Taiwanese art history, nude paintings, cultural shock,  
Shih-Chiao Li