

陳夏雨的女性雕塑作品初探¹

A Study of Hsia-Yu Chen's Female Sculptures

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1 本文原為 2015 年 10 月 3、4 日朱銘美術館舉辦「異域・疆界・系譜—臺灣雕塑研討會」之發表文章，感謝朱銘美術館提供發表機會，並承蒙評論人黃琪惠博士，在場與會貴賓、師長，以及兩位匿名審查人費心審稿，給予寶貴意見，在此謹表謝意。

摘 要

陳夏雨（1917-2000）為日治晚期臺灣著名雕塑家，² 其學習雕塑以及成名時期，雖已是 1930 年代，然因臺灣美術環境受限，「雕刻」仍不如繪畫受到大眾重視。在這樣的時空背景下，陳夏雨自 1935 年前往東京學習雕塑，曾短暫求學於水谷鐵也，後師於藤井浩祐，並長時間留於藤井門下，其師承的轉變與此時日本雕塑界的風氣相關，值得注意。而陳夏雨於東京學習的第三年起，便以〈裸婦〉、〈髮〉等女性主題雕像入選文展，此與 20 年代帝展中的臺灣常勝軍黃土水，所採用的臺灣風土意象已是不同道路，這樣的取向同樣受到當時雕塑教育與展覽環境影響。

本文首先了解 30 年代日本雕塑界的環境，並從水谷鐵也和藤井浩祐的作品，以及他們的著作之理念中，試圖說明陳夏雨在學習時的偏向。再者對於陳夏雨的女性意象作品，進行收集與分期，一方面理解陳夏雨的創作，另一方面回應其師承部分的改變。

1930 年代為臺灣第一代雕塑家黃土水逝世，且後繼者逐漸在日本、臺灣學習及發光之際，曾被視為黃土水接班人的陳夏雨，在學習與發展中，總是延續著強烈的自我意識。期望在所謂的「理想」形象之外，能夠加強將雕塑從「技藝」發展「創作」的價值觀。

關鍵詞：陳夏雨、文展、日治時期雕塑

2 根據教育部國語辭典修正本定義，「雕刻」指雕鑿刻畫；「雕塑」則為：「雕刻和塑造的合稱。包括藝術作品中石、竹、木等的雕刻和泥塑。」由於文章中所提及之藝術家大多皆有雕刻及塑造作品，因此行文中統一稱「雕塑」。僅在專有名詞部分指「雕刻」，如「帝展雕刻部」等。

Abstract

Hsia-Yu Chen (1917-2000) was a famous Taiwanese sculptor during the Japanese ruled period. His work of art has reached its maturity by the 1930s; however, sculpture did not be received as much recognition as painting did in Taiwanese art community back then. He went to Japan and learned from Mizutani Tetsuya in 1935. But for less than a year, he decided to change his teacher and came to study under Huzii Kouyou for seven years. In fact, the reason of this change had relationship with Japanese sculpture community in Shōwa period. On the other hand, Hsia-Yu Chen was not like Tu-Shui Huang (1895-1930) who was also Taiwanese and exhibited several works having Taiwanese motives in the *Imperial Art Exhibition* for several times. Chen chose the female sculpture to join Bunten, such as *Nude Woman, Hair*. This orientation was also subject to the environmental impact of education and exhibitions in Shōwa period.

This paper, first of all, based on the Japanese sculpture community in 1930s, and tried to analyze the Hsia-Yu Chen's preference from comparing the works and articles of Mizutani Tetsuya and Huzii Kouyou. Next, to stage the female sculptures of Hsia-Yu Chen while understanding his creation and responding to Hsia-Yu Chen's preference.

Hsia-Yu Chen's studying and fame process was in 1930s, when Taiwanese first-generation sculptor Tu-Shui Huang died and successors gradually learned in Japan or Taiwan. He had been

regarded as Tu-Shui Huang's successor and always continuing the strong sense of self in his studying process and works. He expected that he could strengthen the sculptures from "technique" to "creation" beyond so-called "ideal" image.

Keywords: Hsia-Yu Chen, Bunten, The Sculpture in Japanese Ruled Period