Becoming Visible
Women Artists in the NMH Collection

隱身到現身

——史博典藏的她們

Becoming Visible

Women Artists in the NMH Collection

隱身到現身

——史博典藏的她們

國立歷史博物館

NATIONAL MUSEUM OF HISTORY

目次 Contents

館長序 008
Director's Preface

展覽專文 010
Exhibition Essays

「隱身到現身——史博典藏的她們」展覽概述　陳嘉翎、高以璇 012
An Overview of *Becoming Visible: Women Artists in the NMH Collection*
Chen Chia-ling and Kao I-hsuan

移動的「古」與性別化的正統：以吳詠香與田曼詩為中心　文貞姬 022
The Mobility of the "Ancient" and Gendered Orthodoxy: Wu Yung-Hsiang and Tien Man-Shih
Moon Junghee

承傳與轉化：國立歷史博物館典藏女性水墨畫家的藝術實踐　蔡耀慶 040
Tradition and Transformation: Art Approaches to Ink Painting by Women Artists in the National Museum of History Collection
Tsai Yao-ching

展出藝術家及作品 050
Participating Artists and Works

單元一 歷史回溯・新時代女性藝術的先行者 050
Section 1. Historical Retrospect · Pioneers of a New Era in Women's Art

吳杏芬（1853-1930）《蜀棧曉行》 052
Wu Xing-fen（1853-1930）, *Traveling at Dawn on the Shu Plank Road*

蔡碧吟（1874-1939）《楷書對聯》 054
Tsai Bi-yin（1874-1939）, *Couplet in Regular Script*

張李德和（1893-1972）《長春不老》 056
Chang Lee Te-ho（1893-1972）, *Everlasting Spring and Long Life*

陳進（1907-1998）《葡萄》 058
Chen Chin（1907-1998）, *Grapes*

柴原雪（1917-2010）《手琴小姐》 060
Shibahara Yuki（1917-2010）, *Young Woman with a Ukulele*

張默君（1884-1965）《感懷詩草書條幅》 062
Chang Mo-chun（1884-1965）, *Hanging Scroll with a Poem of Reflection in Cursive Script*

袁樞真（1912-1999）《人體之七（側坐）》 064
Yuan Chu-sheng（1912-1999）, *Nude VII (Seated Sideways)*

孫多慈（1913-1975）《沉思圖》 066
Sun To-ze（1913-1975）, *Contemplation*

吳詠香（1913-1970）《出峽圖》 068
Wu Yung-hsiang（1913-1970）, *Emerging from the Gorge*

邵幼軒（1918-2009）《池塘春色》 070
Shau You-shiuan（1918-2009）, *Springtime by the Pond*

單元二 典雅・遞嬗—傳統延續與風格轉向 072
Section 2. Elegance and Transition:
Tradition and Stylistic Evolution

羅茵（約 1905-1990）《松岡千仞》 074
Lo Yin（ca.1905-1990）, *Towering Pine-Clad Peaks*

溫碧英（1913-1990）《仙山樓閣》 076
Wen Bi-ying（1913-1990）, *Pavilions in the Mountains of the Immortals*

曾其（1922-2015）《仕女》 078
Zeng Qi（1922-2015）, *Lady*

姚兆明（1934-1986）《仕女白狐圖》 080
Yao Zhao-ming（1934-1986）, *Lady with a White Fox*

饒昌慜（1923- 不詳）《雉鳥》 082
Rao Chang-min（1923-Unknown）, *Pheasant*

楊鄂西（b.1943）《荷》 084
Yang O-hsi（b.1943）, *Lotus*

盛元芳（1918- 不詳）《玉山雲影》 086
Sheng Yuan-fang（1918-Unknown）, *Clouds on Yushan*

徐瑩（1920-1981）《松溪訪友》 088
Xu Ying（1920-1981）, *Visiting a Friend by a Pine-Lined Stream*

田曼詩（1926-2006）《幽人深隱》 090
Tien Man-shih（1926-2006）, *A Recluse in Deep Seclusion*

林賢靜（1911-1982）《梅花》 092
Lin Hsien-ching（1911-1982）, *Plum Blossoms*

王壽菉（1924-2024）《山水》 094
Wang Shou-xuan（1924-2024）, *Landscape*

顏小僊（1925-2020）《桃李春風》 096
Yan Shiau-shian（1925-2020）, *Peach and Plum Blossoms in the Spring Breeze*

譚淑（1899-1981）《楷書條幅》 098
Tan Shu（1899-1981）, *Calligraphy in Regular Script*

陳書蓁（1908-2000）《花開經說行書對聯》 100
Chen Shu-zhen（1908-2000）, *Couplet in Running Script: Flowers Bloom, Scriptures Expounded*

酆濟榮（1925-2014）《鐘鼎文中堂》 102
Feng Ji-rong（1925-2014）, *Hanging Scroll in Bronze Inscription Script*

董陽孜（b.1942）《行草中堂》 104
Tong Yang-tze（b.1942）, *Calligraphy in Running-Cursive Script*

林麗華（b.1949）《詩經邶風〈凱風〉隸書中堂》 106
Lin Li-hua（b.1949）, *"Kaifeng (Southern Wind)" from the "Airs of Bei" in the Book of Songs in Clerical Script*

單元三 現代・涵融—自我突破與藝術書寫 108
Section 3. Modernity and Integration:
Personal Breakthroughs and Artistic Expression

梁丹美（b.1933）《紅梅》 110
Liang Dan-mei（b.1934）, *Red Plum Blossoms*

梁秀中（b.1934）《採茶》 112
Liang Shiow-chung（b.1934）, *Tea Picking*

羅芳（b.1937）《且看今日誰爭先》 114
Lo Fang（b.1937）, *Let Us See Who Takes the Lead Today*

袁旃（b.1941）《寶島》 116
Yuan Jai（b.1941）, *Formosa*

李重重（b.1942）《古木雲深》 118
Lee Chung-chung（b.1942）, *Ancient Trees amid Dense Clouds*

李蘇羽（b.1944）《戴花鍾馗》 120
Lee Su-yu（b.1944）, *Zhong Kui Wearing a Flower*

鄭蕙香（b.1947）《叮嚀》 122
Cheng Huey-hsiang（b.1947）, *Gentle Reminders*

趙松筠（1950-2022）《秋園雙犬》 124
Chao Song-yun（1950-2022）, *Two Dogs in an Autumn Garden*

洪瑞霞（b.1950）《耄耋圖》 126
Hung Jui-hsia（b.1950）, *Maodie (Longevity)*

簡美育（b.1953）《白瓜葉菊》 128
Chien Mei-yu（b.1953）, *White Cineraria*

林淑女（b.1955）《誘惑與希望》 130
Lin Shu-nu（b.1955）, *Temptation and Hope*

李麗雯（b.1956）《鹿苑長春》 132
Lee Li-wen（b.1956）, *Eternal Spring in the Deer Park*

單淑子（1922-2012）《頭寮寫生》 134
Shan Shu-tze（1922-2012）, *Sketch at Touliao*

溫淑靜（1931-2024）《樂章難譜》 136
Wsn Shoo-ching（1931-2024）, *A Melody Difficult to Compose*

鍾桂英（b.1931）《入侵》 138
Chung Kui-ying（b.1931）, *Invasion*

梁丹丰（1935-2021）《蘇格蘭寫生》 140
Liang Dan-fong（1935-2021）, *Sketching in Scotland*

林玲蘭（b.1940）《偉人的懷思》 142
Lin Ling-lan（b.1940）, *Remembering a Great Man*

席慕蓉（b.1943）《盼》 144
Hsi Mu-ren（b.1943）, *Anticipation*

林燕（b.1946）《母與女》 146
Swallow Y. Lin（b.1946）, *Mother and Daughter*

林雪卿（b.1952）《晝與夜 I》 148
Lin Hsueh-ching（b.1952）, *Day and Night I*

潘維嬿（b.1956）《無題》 150
Pan Wei-yan（b.1956）, *Untitled*

薛保瑕（b.1956）《無題》 152
Ava Hsueh（b.1956）, *Untitled*

徐洵蔚（b.1956）《煉》 154
Maggie Hsun-Wei Hsu（b.1956）, *Forge*

張家瑀（b.1958）《思證的途中》 156
Chang Chia-yu（b.1958）, *On the Path of Reflection and Inquiry*

潘鈺（b.1959）《扼殺》 158
Pan Yu（b.1959）, *Strangulation*

謝鴻均（b.1961）《原型》 160
Juin Shieh（b.1961）, *Archetype*

黃淑卿（b.1962）《無題》 162
Huang Shu-ching（b.1962）, *Untitled*

陳淑華（b.1963）《喜普鞋蘭》 164
Chen Shu-hwa（b.1963）, *Taiwan Lady's Slipper Orchid*

黃小燕（1965-2026）《記憶是生命的素描 - 造橋鄉》 166
Huang Hsiao-yen（1965-2026）, *Memory Is a Sketch of Life: Zaoqiao Township*

蕭雅心（b.1982）《歷程 I》 168
Hsiao Ya-hsin（b.1982）, *Course I*

附錄 170
Appendices

參展藝術家金句 172
Selected Quotations from the Participating Artists

歷史回溯：20 世紀女性藝術發展簡史 180
Historical Retrospect: A Brief History of Women's Art in the Twentieth Century

感謝 208
Acknowledgments

館長序

值此女性力量崛起，性平意識備受重視的今日，回顧 20 世紀臺灣女性藝術的發展，已然是一段不可忽視的重要歷程。其間臺灣歷經殖民統治、戰後重建、經濟起飛等階段，文化發展深受政治、經濟與社會環境變遷所形塑，女性藝術家於此歷史脈絡下，憑藉自身生命經驗與創作視角，書寫出獨特的藝術創作風格表現，更加豐富了臺灣美術的精神與內涵。

成立於 20 世紀中葉的國立歷史博物館，適逢二戰後國家文化建設漸次推進鋪展時期，肩負典藏、研究與推廣美術文化之使命，並作為藝術展示與交流的重要平臺，其館史發展與臺灣美術史相互交織，反映時代流轉中藝術思潮的變遷。在多重機緣下，陸續入藏的 20 世紀女性藝術家作品，已成為館藏體系的重要組成部分，共構了史博館深具特色的收藏面貌。

有鑑於此，本館爰以館藏 20 世紀女性藝術作品為策展核心，舉辦「隱身到現身—史博典藏的她們」特展，依循臺灣女性藝術的發展脈絡展開敘事，涵蓋民國初期藝術家、日治時期書畫家與現代畫家、二戰後遷臺的學院派藝術家，以及具象、抽象的新世代創作者，具體展現這段女性藝術發展的百年時光。透過跨世代女性藝術家典藏作品的重新梳理，不僅呈現本館作為重要展覽場域的見證，也讓長期鮮少公開展出的館藏女性藝術家及其作品得以重新被看見，並賦予其與當代社會對話的契機。除館藏作品展示外，並輔以相關檔案文獻及口述影像，以立體化展覽內容，深化觀眾對她們的認識與理解；同時也嘗試以新的展陳手法，如動態光影、互動投影、AI 數位導覽與沉浸式空間，營造具有當代表現力的展示語言，促進觀眾與作品之間的對話與共鳴。

藉由「隱身到現身—史博典藏的她們」特展，本館得以與曾經有深厚友誼的藝術家重新連結，並與新世代藝術家建立嶄新的連結。承蒙參展藝術家及其家屬的鼎力支持，讓本展得以亮麗呈現。更特別邀請藝術家董陽孜為展名傾情題字，為這份相聚與傳承增輝。同時，與國家發展委員會合作推動友善雙語環境計畫，及獲台灣國家婦女館協辦推廣，本館一併致上最誠摯的謝意。期望透過此展，傳達藝術超越性別的核心價值，再度開啟觀者與她們的對話，並體現博物館多元共融的文化視域。

國立歷史博物館館長 洪世俞

Director's Preface

At a time marked by the rise of women's influence and a deepening awareness of gender equality, reflecting on the development of 20th-century Taiwanese women's art stands as an essential undertaking. Having traversed periods of colonial rule, postwar reconstruction, and rapid economic growth, Taiwan's cultural landscape was continuously reshaped by shifts in the political, economic, and social environment. Within this historical context, women artists drew upon their lived experiences and distinct creative perspectives to forge unique artistic languages, vastly enriching the spirit and depth of Taiwanese art history.

Founded in the mid-twentieth century as postwar national cultural projects gathered momentum, the National Museum of History (NMH) was charged with collecting, studying, and celebrating visual culture. As a central venue for exhibitions and artistic dialogue, the Museum's story is closely intertwined with the development of Taiwanese art history, reflecting shifts in cultural policy and creative thought. Acquired over time through a variety of circumstances, works by twentieth-century women artists have become an integral part of our collection, together shaping its distinctive character.

Drawing directly from these holdings, *Becoming Visible: Women Artists in the NMH Collection* traces a century of achievements by Taiwan's women artists. The exhibition brings together artists of the early Republican period; calligraphers, ink painters, and modern painters active during Japanese colonial rule; academically trained artists who relocated to Taiwan after World War II; and new generations working in figurative and abstract modes of expression. Re-evaluating these collection works across generations not only bears witness to the Museum's pivotal role as a prominent venue for art, but also brings long-overlooked women artists and their rarely exhibited creations back into public view, thereby fostering meaningful dialogue with contemporary society. Complementing the collection displays, archival documents and oral history footage provide a multi-dimensional perspective that deepens audience understanding of the artists. Furthermore, the exhibition adopts innovative curatorial approaches: it incorporates dynamic lighting, interactive projections, AI digital guides, and immersive environments to cultivate a contemporary display language that inspires dialogue and resonance between visitors and the artworks.

Through *Becoming Visible: Women Artists in the NMH Collection*, the Museum has reconnected with artists with whom it once shared close ties and forged new connections with a new generation of artists. The generous support of the participating artists and their families has brought this exhibition to fruition. We are especially grateful to Tong Yang-Tze for creating the exhibition title calligraphy, enriching this gathering of artists and the legacy it carries forward. We also express our sincere appreciation to the National Development Council for partnering with us to build a welcoming bilingual environment, and to the Taiwan Women's Center for their collaboration and support. Through this exhibition, we hope to celebrate the power of art beyond gender, reignite meaningful dialogue between audiences and these extraordinary artists, and reflect the Museum's commitment to a diverse and inclusive cultural vision.

National Museum of History
Director Shih-yu Hung

展覽專文

Exhibition Essays

「隱身到現身——史博典藏的她們」展覽概述

陳嘉翎 / 主要策展、國立歷史博物館助理研究員
高以璇 / 協同策展、國立歷史博物館助理研究員

一、前言

隨著女性在 20 世紀東西方藝術史演進中逐漸躍升為關鍵角色，女性儼然已成為當前社會與文化中難以忽視的重要力量；女性藝術研究也因而發展為當代顯學。環顧國際間諸多美術館已將女性藝術作為策展焦點，如美國、荷蘭、新加坡等國家級美術館，近年陸續推出以女性藝術為核心的展覽。從性別平權、身體政治、社會文化等當代視角切入，重新檢視藝術史中的性別敘事，並彰顯女性藝術家長期以來的重要角色與貢獻。在此趨勢下，國內各博物館／美術館亦展現對女性藝術及性別議題的高度關注，陸續舉辦女性藝術家典藏展或聯展等[1]，國立歷史博物館（下稱史博館）也曾辦理有關女性主題的小型展覽[2]，均獲得社會大眾矚目。如今，為持續呼應當前性平議題，爰以館藏中的 20 世紀女性藝術家及其作品為主要展示對象，讓她們再次重返公共視野，開啟跨世代的對話，並為臺灣女性藝術展多姿多采的版圖，再增添一塊新的拼圖。

二、展覽緣起

「隱身到現身——史博典藏的她們」特展，可說是史博館首次以館藏女性藝術家為主題策劃的大型展覽。史博館自 2024 年 2 月完成整建工程重新開館後，每檔由館員自行研究策劃為主軸的展覽，持續以主題式策展方式，推出館藏的亮點文物特展，逐步梳理並深化歷史書寫[3]。「隱身到現身——史博典藏的她們」特展自 2025 年 3 月由研究組提案後，在館長主持的館內每月策展會議中，歷經多次討論及遴選，很幸運地於 5 月雀屏中選，並安排於館內 1 樓展廳展出。策展小組正式展開企劃，將本展定位為彰顯館藏女性藝術家所處的時代意義及其作品美學的一項特展，並回顧史博館在女性藝術發展脈絡中的重要角色。

本展從籌劃初始到展出，每月均於館內策展會議中提出理念與做法，在館長的引領下，全館研究人員陸續提出寶貴建議，作為本展豐實精進的參考；另外，策展小組也召開多次工作會議，邀請館外學者專家文貞姬教授、游鑑明研究員、王行恭教授、賴瑛瑛教授、施登騰教授等人參與指導，遂成今日展覽面貌。因此，「隱身到現身——史博典藏的她們」是在大家群策群力下共同孕育衍生的一個特展，故期藉由此文留存策展過程中累積之資料與思維，希冀有助於建立史博館在社會議題與研究觀點上的學術定位，並展現公共性與專業深度。

三、展覽敘事

在長遠的歷史敘事中，女性大多附庸於男性為主體的社會視角，咸少成為社會發展的敘述主體，縱然占有一半以上的人數，卻不能得到相對的關注比例。直到 20 世紀迄今的百餘年，臺灣社會歷經殖民統治、戰後重建、經濟起飛等階段，文化發展深受國際、政治、經濟與社會環境變遷所影響，女性力量得以崛起，當代社會也日益重視性別平權議題，而女性藝術創作亦深受環境變遷所形塑，展現各個時期的精神與樣貌。在此歷史脈絡下，20 世紀臺灣女性藝術的百年發展，大致分為三個階段：從 1900 至 1950 年代，社會文化新思潮風起雲湧，女性意識萌發，女性藝術經歷了一段從壓抑到解放的過程；1950 至 1980 年代，二戰後後女性意識抬頭，逐步建立藝術創作主體語彙；1980 至 2000 年代，女性獨立自主，女性藝術以集結式議題串聯並取得話語權，能見度大為提升[4]。2000 年以後迄今，隨著性別平等觀念的普及與提倡，藝術創作與美學論述已逐步超越傳統的性別二元框架，轉而彰顯超越性別的核心價值。

經梳理與研究發現，史博館豐富的女性藝術家典藏作品，不僅能具體展現 20 世紀以來臺灣女性藝術的發展概況——即女性意識從萌發、抬頭到自主的一段演化過程，也標示了女性藝術家作品入藏國家級博物館典藏脈絡的重要印記。於是，策展小組以故事線敘事方式，探討 20 世紀女性藝術發展由「被觀看的客體」走向「發言主體」的精采歷程，並從這一段過程中梳理出一條主軸，成為本展的策展理念：以民國肇建迄今的百年為時間縱深，以館藏臺灣女性藝術家的創作實踐為展示對象，藉由其創作面

1. 如 1998 年臺北市立美術館舉辦「意象與美學——臺灣女性藝術展」；2020 年國立故宮博物院舉辦「她——女性形象與才藝」，展現館藏女性多重形象；2022 年臺南市美術館舉辦「SHERO：臺灣當代女性藝術展」邀請聯展，2024 臺北市立美術館「飛地」及 2025 高雄市立美術館「珍珠——南方視野的女性藝術」館藏選粹，2025 年桃園市美術館研究案轉為展覽的「自由自在：臺灣當代女性書藝展」。
2. 如 2010 年「她們的故事——館藏女性圖像攝影展」及 2021 年「你認識『她』嗎？——臺灣早期女性身影」主題網站，展出館藏女性攝影影像，重新解讀其時代脈絡；2016 年「Herstory——她在歷史的背後」，由女性律師邱彰提案，展出自 1785 年起，長達 165 年以上美國華人女性在異鄉面對性別、種族與國籍三重歧視下，上法庭爭取平權與尊嚴的艱辛奮鬥史。
3. 如 2025 年舉辦「現代藝術的萌發——五月與東方」，陳述史博館自 1950 年代成立之初，即扮演臺灣現代藝術運動催化的關鍵角色，展出當時兩個成立的現代畫會成員作品，帶動臺灣藝壇整體創作風向的改變，成為戰後臺灣美術史重要指標；2026 年舉辦「推力——巴西聖保羅雙年展的輻輳與擴散」典藏展，展出史博館於 1957 至 1973 年間，曾經代表國家接洽、執行聖保羅國際雙年展，歷經 17 年共 9 屆，堪稱藝壇重要盛事。
4. 張金玉，〈臺灣女性藝術發展與創作面貌觀察〉，《藝術認證》，2014，頁 37。

貌的歷史演變與多元樣態，呈現女性在藝術創作上的性別處境與意識覺醒，她們憑藉自身生命經驗與創作視角，譜寫出不同於傳統觀點的藝術風格表現，更加豐富了臺灣美術的內涵與面貌。

史博館創建於 1955 年，正值 20 世紀中葉，適逢社會亟欲重新建構文化的重要階段，作為二戰後臺灣第一座國家級博物館，透過撥交、捐贈與購藏，逐步累積典藏，其中亦包含具有時代意義的女性藝術家作品：1958 年由國防部撥贈史博館的近代上海首位女畫家吳杏芬 3 件水墨畫[5]，成為國家級博物館入藏女性藝術家作品的開端；1961 年史博館創設「國家畫廊」，作為推展現代藝術的重要舞臺，因此從1960至1980年代中期，傳統水墨畫女性藝術家經常受史博館邀請展出，進行國際文化交流，其作品亦獲館方典藏。1980 年代中期以後，史博館在面對解嚴後社會開放與多元文化的發展，積極從傳統水墨典藏風格中轉型，透過公辦美展[6]，海納與展示 80 年代臺灣中青輩女性藝術家作品，開展中西現代藝術與融合世界意識的新風格收藏面貌。史博館女性藝術典藏脈絡形構了她們如何在臺灣社會文化發展中，以個人的學養及經歷，尋求自我的藝術創作與表現意涵；不同世代女性藝術家的創作實踐，也共構了史博館此時期深具特色的收藏面貌。

承續上述的策展理念，本展以「隱身到現身——史博典藏的她們」為展覽題旨，傳達的意涵有三：（一）象徵女性藝術家自我突破環境侷限，從邊緣走向主流；（二）意指史博館典藏後咸少亮相的女性藝術家作品再次登場；（三）展現史博館對當前性平意識的關懷，彰顯藝術超越性別價值的呼應。副標「史博典藏的她們」，是在凝視史博館典藏史的視野下，傳達陸續入藏的女性藝術家作品，以其繁盛蓬勃的創作面，具體展現史博館在文化藝術收藏領域之獨特性與文化深度，及博物館多元包容的文化視域。同時，特別邀請當代藝術家董陽孜老師為本展展名揮毫題字，以其對於藝術不斷追求創新的精神，正與本展所呈現的女性藝術時代意義深刻共鳴。

綜上所述，「隱身到現身——史博典藏的她們」特展聚焦交史博館典藏 20 世紀女性藝術家及其作品，以臺灣近現代美術史及臺灣女性藝術發展歷程為敘事主軸，重構館藏女性藝術家創作的多元面貌、藝術特質及現代性發展，呈現其作品進入國家博物館體系的典藏脈絡；同時透過多重視角及涵蓋面相來立體化展覽內涵，及觀看她們所處的歷史位置及史博館曾經扮演的角色。這些視角與面向包括：史博館史及博物館學、臺灣美術史及女性藝術、臺灣現代化歷史、世界／東亞及臺灣國際文化交流以及當前性別權平議題，同時輔以相關檔案文獻、歷史照片、展覽圖錄、影像紀錄等，呈現多樣性的展出內容。

從以上策展理念的宏觀下，本展選件要點主要在於：女性藝術家在臺灣歷史及美術史脈絡中具代表性與影響力，其作品為史博館典藏者；對史博館文化推廣及文化外交有貢獻者、與史博館有深刻連結者；曾於史博館展出而獲典藏，具有時代表徵與現代性的重要藏品；可作為展覽亮點，或具有藝術性與故事性者。同時，基於展覽敘事屬性的一致性與館內展覽場地空間的侷限，此次展出作品主要以平面媒材為主，範疇包括水墨、法書及西畫（包括膠彩、油畫、版畫）三大類。我們從館藏 4 千餘件水墨畫藏品中約 343 位女性藝術家作品（占比約 9%）、3 千餘件法書藏品中約 80 位女性藝術家作品（占比約 3%），及 1 千餘件西畫藏品中約 64 位女性藝術家作品（占比 6%），選出館藏 60 位女性藝術家共計 60 件作品，每人 1 件為代表，作為本次展出內容，畫面形式則兼具傳統與現代、具象與抽象風格。

在展覽內容上，本展藉由史博館典藏為核心，重構 20 世紀臺灣女性藝術發展脈絡。展示內容規劃為三個主題單元，包括「單元一：歷史回溯・新時代女性藝術的先行者」、「單元二：典雅・遞嬗——傳統延續與風格轉向」、「單元三：現代・涵融——自我突破與藝術書寫」以及「想望——她們與我們」。分區主題單元內容分述如下：

單元一：歷史回溯・新時代女性藝術的先行者

本單元首先回溯女性藝術家發展軌跡，以多重視野觀看其在史博館、臺灣女性藝術，乃至世界女性藝術簡史中所處的位置。展品配置以館藏 12 位女性藝術家作為「先行者」代表，聚焦於民國初年、臺灣日治時期至二戰後初期，突破性別限制的女性藝術家們，她們率先跨入現代藝術教育及展覽體制，開闢女性參與藝術的新道路。透過她們的生命經歷與創作歷程作為象徵，呈現 20 世紀因不同文化土壤養分所孕育的多元藝術風格，如何於二戰後匯聚臺灣，並影響跨世代女性藝術家的創作發展，使其持續以藝術書寫自身價值，回應時代議題。

民國初年，女性書畫創作大抵承襲傳統，被框限於「閨秀」文化之中，後受新文化思潮的影響而主張藝術革新，轉以畫家身分於公共領域展出作品。女性成為藝術家的創作身分於焉誕生。如近代上海首位女畫家吳杏芬（1853-1930），受五四運動新思潮啟蒙，率先主張藝術革新；另外，隨著新式教育體制及留學制度的引入，女性面對世界文化衝擊與洗禮，有人遠赴西方接受學院訓練，進入以展覽制度為核心的現代藝術體系，如方君璧（1898-1986）、潘玉良（1899-1977）與袁樞真（1912-1999）。

臺灣日治時期，一方面中原儒學仍深植民間，出身書香門第的女性，自幼接受傳統書畫人文學養，允為術德兼備的才女，但其藝術身分建構於文化品評與德行評價，而非藝術專業認定，如蔡碧吟（1874-1939）與張李德和（1893-1972）。另一方面，西式現代學制中的圖畫科、高等女子學校師長對美術教育的推廣，鼓舞了在校學生赴日就讀女子美術學校及參加官辦美展，女性正式成為職業藝術家如陳進（1907-1998），

5. 水墨設色紙本作品《疊翠多壽》、《蜀道曉行》、《黃海松風》。
6. 如「中華民國 1987 年現代繪畫新貌」、「亞洲國際美術展覽會」、「國際陶藝雙年展」等。

圖 1 展覽主視覺入口

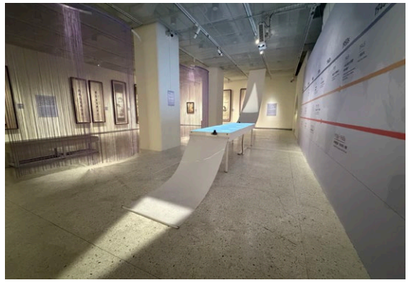


圖 2 單元一 歷史回溯．數位互動光桌女性藝術發展簡表

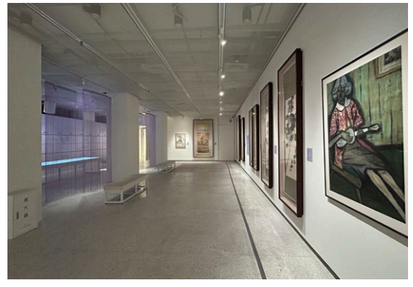


圖 3 單元一 新時代女性藝術的先行者

以及在現代化進程中勇敢逐夢的藝術實踐者如柴原雪（1917-2010）。

二戰後遷臺，形塑臺灣女性藝術發展的女性藝術家及其作品，蔚為史博館典藏的重要特色之一。1949 年前後遷臺的女性藝術家，多受傳統文化薰陶且已聲名鵲起，如張默君（1884-1965）以書法聞名；另有已受完整學院專業訓練，創作以中原畫風的山水、花鳥及人物等題材為主，展現深厚的文人藝術修養與文化傳承意識，如孫多慈（1913-1975）、吳詠香（1913-1970）及邵幼軒（1918-2009），她們遷臺後皆受聘任教於師範教育體系，經常獲邀參展與擔任官辦美術展覽評審，透過教學、畫會及藝術活動，對臺灣藝術人才的培育影響深遠。(圖 1、圖 2、圖 3)

單元二：典雅・遞嬗——傳統延續與風格轉向

本單元主要聚焦於二戰後遷臺世代的女性藝術家如何承續傳統文化學養與生命經驗，並透過教學、創作與藝文活動培育後進，形塑戰後臺灣女性藝術發展的重要基礎，並在時代變遷中展現創作風格的傳承與轉化。

二戰後至 1980 年代，臺灣美術環境經歷現代藝術與鄉土運動，藝術團體、展覽機制、藝術評論逐漸興盛；女性藝術家在拜師學藝外，也開始自組畫會並參加展覽切磋畫藝，從個體創作到藝術共同體，逐漸展現延續水墨傳統與風格轉向的自主性。此際史博館奉教育部之令於 1955 年成立，為二戰後臺灣第一座國家級博物館與社會教育機構。她們受史博館邀請，以各具風華的藝術表現，成為在國內外推展現代美術與文化交流時的重要角色和創新力量。

本單元展出 18 位藝術家計 18 件作品，含水墨畫 12 件及書法 6 件。展品配置以人物關係網絡及作品創作風格為考量，並梳理藝術家的家學背景、師承系譜及藝文交流脈絡。女性藝術家以個體創作、師承體系及畫會網絡的形式，重塑了藝術場域的性別結構。史博館典藏中以「渡海三家」為師承系譜代表者，包括張大千女弟子邵幼軒（1918-2009）、楊鄂西（b.1943）；溥心畬女弟子吳詠香（1913-1970）、溫碧英（1913-1990）、羅茵（約 1905-1990）、曾其（1922-2015）、姚兆明（1934-1986）；黃君璧女弟子田曼詩（1926-2006）、盛元芳（1918- 不詳）、徐瑩（1920-1981）。女性以共同理念建立的畫會社群，如林賢靜（1911-1982）早年參與廣東潮汕地區新女性運動；顏小僊（1925-2000）與書畫家組織「海天藝苑」（今高雄市中國書畫學會）；田曼詩等人組「十秀畫會」；邵幼軒及饒昌慇（1923- 不詳）等與其夫婿六對藝壇佳偶組「六儷畫會」、王壽菿（1924-2024）成立「中華藝風書畫會」。

另外，館藏女性書法家如譚淑（1899-1981）、陳書蓁（1908-2000）、鄧濟榮（1925-2014），創作展現個人風格；林麗華（b.1949）深耕古典美學意蘊；董陽孜（b.1942）將傳統書寫提升至空間藝術，開創獨特新風貌；另有張蒨英（1913-2004）則為民國時期徐悲鴻女弟子之一及留洋代表，中西畫及書法兼擅。(圖 4、圖 5、圖 6)

單元三：現代・涵融——自我突破與藝術書寫

本單元呈現新世代女性藝術家在社會變遷與全球化脈絡下，如何突破既有媒材與風格框架，發展出更為多元的創作面貌與主體意識。

1980 年代中期以後，臺灣由威權體制邁向民主社會的重要轉型時期。解嚴後臺灣社會急遽變遷，國家經濟高度發展，整體社會快速現代化與都市化，言論自由尺度擴大，社會運動與公共議題意識逐漸成形，民主制度持續深化，藝術創作也得以擺脫限制並朝向多元化發展。從事藝術專業創作的女性人口遽增，女性藝術家開始轉向自由體制的文化內視與省思，追求自主與個人創作風格。她們不僅回應自身生命處境，也透過作品

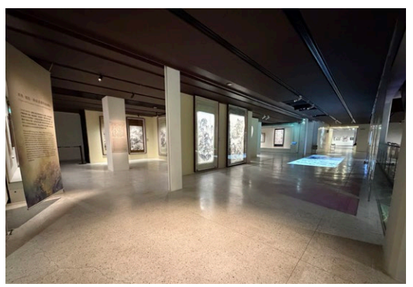


圖 4 單元二 典雅．遞嬗—傳統延續與風格轉向

圖 5 單元二 典雅．遞嬗—傳統延續與風格轉向．師承傳統水墨作品

圖 6 單元二 典雅．遞嬗—傳統延續與風格轉向．書法創作

反映社會現實與時代脈動，逐步建構屬於女性的藝術語言與觀看方式。此際史博館面對此際臺灣民主化、社會開放與多元文化的發展趨勢，亦積極回應新時代的挑戰，展開重要的制度轉型與策展創新。透過舉辦等公辦美展，廣納不同世代的女性藝術家共同參與，呈現解嚴後臺灣藝術由傳統走向多元、由地方邁向國際呈現不同世代女性藝術家獨特的藝術風格與自我書寫。

本單元展出 30 位藝術家共 30 件作品，含水墨畫 12 件及西畫 18 件。展品配置主要分為 1950 至 1980 年代及 1980 年代以後迄今的女性藝術家作品。二戰後遷臺與在臺受師範教育體系培育的新世代女性藝術家，承接並轉化師承傳統養分，由學習者成為創作者，館藏女性藝術家如梁丹美（b.1933）、梁秀中（b.1934）、梁丹丰（1935-2021）、鍾桂英（b.1931）、羅芳（b.1937）、單淑子（1922-2012）等；亦有轉向現代藝術開創風格者，如溫淑靜（1931-2024）、林燕（b.1946）、李重重（b.1942）；赴歐美日深造吸納當代思潮創新者，如袁旃（b.1941）、席慕蓉（b.1943）、林玲蘭（b.1940）、林雪卿（b.1952）；引西潤中並融入生活觀察者，如李蘇羽（b.1944）、鄭蕙香（b.1947）、趙松筠（1950-2022）、洪瑞霞（b.1950）、李麗雯（b.1956）；融會傳統書法與工筆畫賦予新意象者，如簡美育（b.1953）、林淑女（b.1955）。

臺灣在國際女性思潮的引領下，跨世代年輕女性藝術家的自主精神提升，並突破傳統與性別框架限制，透過新時代學養與創作觀點，以具象、抽象藝術表現，傳達個人經驗、主體意識與時代關懷，進行反思與重構；其於創作、教學、藝評、美術行政等領域亦發揮可觀的影響力。本館典藏作品中，此時期抽象風格表現的藝術家有薛保瑕（b.1956）、潘維嬿（b.1956）、徐洵蔚（b.1956）、謝鴻均（b.1961）等，具象風格表現的藝術家則如陳淑華（b.1963）、張家瑀（b.1958）、潘鈺（b.1959）、黃淑卿（b.1962）、黃小燕（1965-2026）、蕭雅心（b.1982）。(圖 7、圖 8、圖 9)

圖 7 單元三 現代．涵融—自我突破與藝術書寫．現代水墨創作

圖 8 單元三 現代．涵融—自我突破與藝術書寫．當代抽象與具象作品

圖 9 單元三 現代．涵融—自我突破與藝術書寫．當代抽象與具象作品

圖 10 單元二 典雅．遞嬗—傳統延續與風格轉向．女性心靈空間營造「我的房間」

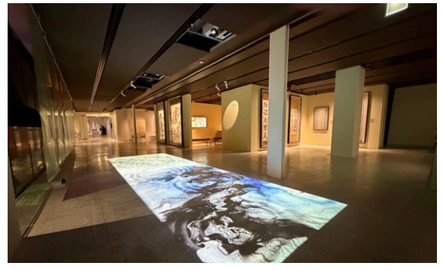


圖 11 時空光廊互動區．穿越傳統與現代藝術

四、想望——她們與我們

本展透過 60 件史博館典藏 20 世紀女性藝術精采作品，看到她們透過不同的媒材，以具象、抽象的視覺語彙，將個人的生活經驗、歷史記憶與文化認同，轉化為具有時代見證意義的藝術實踐；反映臺灣社會從傳統走向現代、從在地走向世界的文化變遷，也勾勒出臺灣不同世代女性藝術家如何在性別、體制、文化傳統的交織中，開拓創作的可能性。期望藉此展覽，傳達她們堅持理想的毅力和勇氣、面對挑戰的韌性與探索自我的精神，能映照觀者人生的追尋、激勵和啟發；希冀促進性別觀點於藝術史中的再思考，並激盪更多關於女性創作、社會參與與文化記憶的時代對話，鼓舞當代女性持續以藝術書寫自身價值。藝術超越性別，跨越時空，從隱身到現身，在觀看與共感之間，持續與我們產生深刻的連結、想望和影響力。

五、展示敘事

從國際博物館協會（ICOM）所倡議的當代博物館精神來看，博物館不僅是典藏、研究與展示的場所，更肩負促進社會對話、文化參與以及多元共融的使命。本展期望透過女性藝術的觀點，提供觀眾對於人生新的詮釋與思考角度，促使不同世代、性別與文化背景的觀眾重新理解女性藝術與社會之間的關係，探索史博館與大時代變遷的歷史關連。所以，本展嘗試以「博物館本於倫理、專業及社群參與的方式運作和溝通，提供教育、愉悅、省思及知識共享之多元體驗」[7] 的博物館學視點，思考如何為觀眾提供新的詮釋與多元理解方式。博物館不僅是典藏與展示的場域，更成為跨越時空、連結知識與經驗的開放性知性空間，並在持續對話中展現其作為社會文化平臺的價值。

本展為提供教育、愉悅、省思及知識共享之多元體驗，以館藏書畫作品為主體，並結合動態光影、互動投影、數位轉譯、影音裝置及微沉浸技術，創造當代博物館多元展示語言，提升展覽參與感與娛悅體驗。展場內規劃包括：歷史回溯數位互動光桌女性藝術發展簡史、女性心靈空間「我的房間」、穿越傳統與現代藝術的時空光廊互動區、藝術家金句及

7. 林玟伶，〈博物館新結果出爐：走向未來的起點〉，2026 年 8 月 20 日瀏覽自 https://museums.moc.gov.tw/InternationalNew/Detail/8d8a3e73-0f43-4b2e-a439-1e97eadc11f6。

圖 12 結語：想望—她們與我們，藝術家金句及觀眾留言互動區

反思、參觀數位留言等，建立多層次的觀展體驗，讓觀眾置身在精心打造的科文共融展覽場域裡，透過科技媒介的輔助與體驗，認識館藏 60 位女性藝術家及其作品，增進對作品內容與核心精神的理解與感受，在寓教於樂中獲得美術史的知識涵養、藝術欣賞的愉悅，並與我們產生深刻的連結。(圖 10、圖 11、圖 12)

此外，本展依據藝術家創作風格、時代特徵與作品意象，規劃各展區專屬色彩系統與空間氛圍，強化展覽敘事節奏與識別性，建立色彩與空間美學設計。第一單元展示時代先鋒、具代表性的女性藝術家作品，以溫柔又韌性的紫色表現先行者的劃開時局，在堅毅中前行的氛圍。第二單元展示史博館特色收藏，看見藝術創作隨著時間推移，採用暖色黃，表現歷史年代中女性柔順承襲傳統脈絡，溫和地將經典轉為個人風格。第三單元以當代水墨、西畫為主，可見藝術家題材多元，專注於個人，以女性視角看見、書畫外在，以冷調莫蘭迪藍，凸顯藝術家的創作，將舞臺留給藝術作品。

六、小結：女性藝術展的反思與實踐

史博館作為二戰後臺灣第一座公立博物館，典藏了具有時代性的女性藝術家作品，不僅成為館藏特色，也保存了 20 世紀代臺灣現代美術發展的風格遞嬗。本展藉由館藏 20 世紀女性藝術家作品，具體呈現臺灣現代美術發展脈絡，試圖反思長期以來社會與藝術史對女性的刻板認知與既定框架。過往女性創作者經常被置於男性藝術家的附屬位置，或被侷限於特定題材與身分角色的理解之中，而忽略其作為創作者所展現的自主性、能動性與藝術創新能力。透過作品的呈現與脈絡梳理，本展重新詮釋女性藝術家如何在傳承與創新之間建構自身的創作語彙，並在不同時代條件下展現獨特的藝術實踐。同時，本展在當代重新展現 70 年以來的史博館典藏，反思女性藝術在博物館體系中的存在價值，填補過去以男性藝術家為主的空白，不僅保存及拓展女性藝術多元共融的面向，成為理解女性藝術發展的重要脈絡之一，並展現藝術超越性別的核心價值。

An Overview of the Exhibition *Becoming Visible: Women Artists in the NMH Collection*

Chen Chia-ling and Kao I-hsuan
Assistant Research Fellow, National Museum of History

Abstract

Over the course of the twentieth century, women emerged as key figures in both Eastern and Western art history, turning the study of women's art into a vital field of scholarship. Museums worldwide have increasingly placed women's art at the heart of their curatorial visions, while institutions across Taiwan have hosted featured exhibitions and group shows celebrating women artists. Continuing its engagement with contemporary gender equality issues, the National Museum of History (NMH) presents Becoming Visible: Women Artists in the NMH Collection. Spanning over a century from the early Republican era to the present, the exhibition highlights the creative achievements of Taiwanese women artists through 60 works by 60 artists drawn from the Museum's collection. It is organized into three thematic sections: "Historical Retrospect: Pioneers of a New Era in Women's Art," "Elegance and Transition: Tradition and Stylistic Evolution," and "Modernity and Integration: Personal Breakthroughs and Artistic Expression," complemented by "Hopes: Them and Us." Together, these sections trace the evolution of women's art in twentieth-century Taiwan, illuminate how these works entered a national collection, and affirm the core value that art transcends gender. Aligning with the International Council of Museums (ICOM) mandate to foster education, enjoyment, reflection, and knowledge sharing, the exhibition centers on collection paintings while incorporating dynamic lighting, interactive projections, digital interpretations, audiovisual installations, and immersive environments. By seamlessly blending culture with technology, this multi-layered experience deepens visitors' understanding and emotional connection with the artworks, offering a fresh display language for the contemporary museum and turning each visit into an engaging, meaningful journey.

移動的「古」與性別化的正統：
以吳詠香與田曼詩為中心

文貞姬／國立臺南藝術大學教授

一、導論：女性是進入正統，還是重新建構了正統？

戰後臺灣中國畫的歷史，往往圍繞著「傳統的繼承」與「現代化」兩條軸線加以敘述。尤其是 1949 年前後自中國大陸遷臺的黃君璧、溥心畬、張大千及其門下的活動，更成為中國文人畫之畫脈移植臺灣並得以延續的重要歷史依據。在此一敘事框架中，正統性通常透過師承、筆墨、臨古、家學，以及詩、書、畫的文化修養（趣味）等系譜性機制加以確認。畫家師從何人、習得何種古法，以及其所處的畫脈是否屬於正統傳承，遂成為判定其文化位置的重要標準。

然而，這種以系譜為中心的解釋方式，並不足以充分說明戰後臺灣女性畫家的歷史位置。文人畫傳統的社會基礎，原本與士大夫男性的學問、交遊及仕宦經驗密切相關，而女性無法以相同方式繼承這套制度性基礎。那麼，是否意味著女性畫家原本處於既成正統之外，直到進入男性名家門下之後，才得以取得其藝術與文化上的正當性？本文試圖將此一問題，從「女性如何進入正統」轉向「正統性本身如何透過女性的移動與實踐而被重新建構」。

為了分析上述問題，本文提出三個彼此相互關聯的概念。首先，「翻譯的正統性」（Translated Legitimacy）指的是傳統在移動至不同場所、制度與歷史條件的過程中發生意義轉變，而經過轉化的傳統又重新取得文化權威的過程。其次，「性別化的正當化」（Gendered Legitimation）旨在說明女性畫家的藝術權威如何透過「女史」、「細膩」、「淡雅」等具有性別意涵的命名與批評語彙，一方面受到限制，另一方面又被賦予某種特定文化代表性的雙重過程。第三，「關係性的正統」（Relational Orthodoxy）則指正統性並非單一師承所擁有的固定資產，而是在教育、展覽、評審、批評、跨國移動、女性網絡、家族關係、收藏及博物館制度等多重關係之中，被反覆確認、轉換並再生產的文化權威。

基於此，本文首先以吳詠香的《出峽圖》以及古物陳列所、故宮對古畫的考

圖 1 吳詠香，《出峽圖》，國立歷史博物館藏

圖 2 金代武元直，《赤壁圖》局部，國立故宮博物院藏

證為切入點，探討「古的移動」；其次，透過田曼詩的作品、批評、國際展覽與十秀畫會，分析女性藝術家所面對的性別化認可及女性之間相互認可的問題；最後，比較溥心畬、張大千與黃君璧門下的女性弟子，藉此考察師承如何從垂直性的系譜關係，逐步擴展為多重的關係性網絡。

二、翻譯的正統性：「古」的移動與創新—吳詠香

因此，本文為了說明此一過程，提出「翻譯的正統性」（Translated Legitimacy）這一概念。[1]所謂「翻譯的正統性」，並非指由於忠實保存某一傳統的純粹原型而獲得的權威，而是指傳統在新的場所、歷史、制度與文化環境中，經由轉化而仍能持續生產有效意義的過程中所形成的正當性。換言之，傳統並不必然因移動而削弱；相反的，它甚至可能在移動與翻譯的過程中，取得過去未曾存在的新文化權威。

吳詠香（1913–1970）於 1966 年創作的《出峽圖》（圖 1），是考察戰後臺灣中國繪畫的「正統」如何發生移動並被重新建構的重要作品。畫面中，峽谷兩岸陡峭的絕壁、穿行其間的江水以及一葉小舟形成鮮明對比，戲劇性地呈現了古典山水畫中巨大自然與行旅其間之人的關係。畫面上方題寫蘇軾〈出峽〉中的詩句：「入峽喜巉巖，出峽愛平曠。吾心淡無累，遇境即安暢。」[2]在這首詩中，「出峽」既指離開峽谷這一物理空間的移動，也暗示一種面對不同之「境」而不固著於任何單一境界的精神態度。尤其「吾心淡無累，遇境即安暢」一句，更揭示了「心」與「境」之間的關係：即使外部環境有所變化，主體仍可在與變化中的環境建立關係之際，形成新的心境。

《出峽圖》的畫面構成，與國立故宮博物院所藏金代武元直《赤壁圖》（圖 2）之間亦呈現出值得注意的視覺親緣性。在武元直《赤壁圖》中，壓倒畫面的巨大峭壁與其下方的一葉小舟形成強烈對比。國立故宮博物院的作品解說指出，此作以巨大的

1. 本文所使用的「翻譯的正統性」（Translated Legitimacy）並非 Bhabha 本人直接提出的概念，而是本文將其 cultural translation 與 Third Space 的相關論述，運用於分析戰後臺灣中國畫中傳統與正統性之移動問題而提出的分析概念。參見 Bhabha, Homi K. *The Location of Culture* (London: Routledge, 1994), 303–37。
2. 蘇軾，〈出峽〉，《蘇軾詩集》。該詩起首為：「入峽喜巉巖，出峽愛平曠。吾心淡無累，遇境即安暢。」不同版本中，「遇境」亦有作「過境」者。本文依據《出峽圖》之題寫及通行版本，採用「遇境」。

赤壁、湍急的江流及小舟構成核心造形要素；在山水表現上，一方面承襲北宋李成、郭熙系統的北方山水傳統，另一方面在主山的描繪上則運用了剛健的斧劈系皴法。[3]

吳詠香《出峽圖》同樣強調峭壁垂直與斜向的動勢、峭壁與小舟之間懸殊的尺度對比，以及構築岩壁骨架的強勁皴法，因此兩件作品在形式上具有可比較之處。然而，依據目前可確認的資料，

圖 3 吳詠香揮毫神情

尚不足以斷言吳詠香曾直接臨摹武元直《赤壁圖》，亦無法證明她在 1966 年創作《出峽圖》時曾直接以此作為範本。因此，與其將兩件作品之間的關係設定為直接的模仿或影響，不如從吳詠香長期透過臨古所內化的古典山水視覺記憶，以及「古」如何被重新活化的層面加以理解。

若要理解這一問題，必須首先注意吳詠香學習「古」的方式。吳詠香曾於北平國立藝專研習傳統繪畫，其後又在古物陳列所臨習古畫，累積了專業而扎實的傳統繪畫訓練。相關資料記載，她於 1934 年進入北平國立藝專國畫組，接受齊白石、溥心畬等人的指導；其後 1937 年又進入古物陳列所國畫研究院第一屆，向黃賓虹、張大千等人學習，並臨摹宋元古畫。[4]此一教育經驗的重要性，在於她對「古」的學習並非僅透過書籍或畫譜間接進行，而是藉由直接面對古畫真蹟並加以臨習，使古典繪畫成為可以經由身體實踐而內化的知識。

黃冬富在研究戰後於國立臺灣師範大學師從吳詠香的梁秀中之學習歷程時，也將吳詠香介紹為一位「畢業於北平國立藝專，並進入故宮『古物陳列所』臨習」的女性畫家。據黃冬富所述，吳詠香在師大主要教授北宗山水、沒骨花卉與工筆仕女畫。[5]（圖 3）因此，對吳詠香而言，古典繪畫並不只是供人欣賞的過

3. 國立故宮博物院，〈金 武元直 赤壁圖 卷〉，故畫 000993。故宮指出，作品前景的林木與山石具有李成、郭熙系統的北方山水傳統特徵，主山的山石表現則採用斧劈系統的皴法。更詳細的作品分析，參見王耀庭，〈金武元直赤壁圖〉，收於王耀庭、許郭璜、陳階晉編，《故宮書畫菁華特輯》（臺北：國立故宮博物院，1987；2001 年再版），頁 170–71。
4. 關於吳詠香的教育經歷，參見文化部「數位典藏與學習聯合目錄」，〈吳詠香〈山祠迎曦〉藝術家說明。該資料記載，吳詠香於 1934 年進入北平國立藝專國畫組，受教於齊白石、溥心畬；其後又進入古物陳列所國畫研究院，接受黃賓虹、張大千等人的指導，並臨摹宋元諸家作品。http://catalog.digitalarchives.tw/item/00/06/94/14.html（2026/08/11 瀏覽）。尤其參見徐婉玲，〈古物陳列所國畫研究館開辦始末〉，《故宮博物院院刊》第 5 期，總第 175 號（北京：故宮博物院，2014），頁 21–22 。
5. 黃冬富，《優雅．傳神．梁秀中》（臺中：國立臺灣美術館，2022），頁 28–30。尤其 29 頁指出，吳詠香自北平國立藝專畢業後，又進入故宮「古物陳列所」臨習，並在師大主要教授北宗山水、沒骨花卉及工筆仕女畫。

去樣式，而是一種必須透過教育與臨摹在身體中習得，並再度傳遞給下一代的實踐性知識。

更值得注意的是當時學生如何認識吳詠香。根據黃冬富所引謝里法的回憶，在當時「正統國畫之爭」的氛圍下，相當多外省籍學生認為，中國畫必須向外省籍畫家學習才算「正宗」；而出身北平國立藝專、又能說北京話的吳詠香，其「正統」地位在學生眼中幾乎是不容置疑的。[6]此一證言極為重要，因為它顯示吳詠香的「正統性」並非本質性地存在於作品風格之內，而是在出生與地域背景、教育經歷、師承、語言乃至口音等一系列社會性符號相互結合之下，於戰後臺灣的美術教育現場被具體生產為一種文化權威。

因此，對吳詠香而言，「臨古」並非單純的模仿技巧，而是將過去的筆墨、皴法與構圖內化於當代畫家身體之中的教育實踐。高雄市立美術館所藏 1955 年《山水》（圖 4）具體呈現了這一點。館方認為，此作充分顯示吳詠香早期嚴謹的畫風及北派傳統山水的影響，並指出其山石描繪受到馬遠、夏圭系統大斧劈皴，尤其是夏圭常用的帶水斧劈皴之影響。畫上並鈐有一方朱文印「我思古人」。[7]

圖 4 吳詠香《山水》，絹本 1955，26.8×45.5 公分，高雄市立美術館典藏

「我思古人」這方印章，為理解吳詠香的傳統觀提供了一項尤其值得注意的線索。它並非「我仿古人」，而是「我思古人」。當然，我們不能僅憑一方印章的文字便斷定藝術家完整的傳統觀；然而至少在此，「古人」所呈現的並非必須被原樣複製的原本，而是當代畫家必須持續思考並重新與之相遇的對象。從這一意義而言，臨古並非同一性的反覆複製，而是將過去的繪畫語言重新組構於當下身體與視覺之中的過程。

這一過程揭示了「正統」概念內部一項重要的悖論。作品的物質本體並未發生變化，但其作者、時代、畫派以及在美術史中的位置，卻透過新的文獻、鑑識與研究而被重新界定。換言之，「古」的正統性並非以完整形式潛藏於原作內

6. 黃冬富，《優雅．傳神．梁秀中》，頁 29。黃冬富引用謝里法的回憶指出，在當時「正統國畫之爭」的氛圍中，不少外省籍學生認為中國畫必須向外省籍畫家學習才算「正宗」；而出身北平國立藝專、又能說北京話的吳詠香，其正統位置在學生心目中極為穩固。原始出處參見謝里法，《我所看到的上一代》（臺北：望春風文化事業，1999），〈林玉山：永遠的少年人〉。
7. 高雄市立美術館，〈吳詠香〈山水〉〉，1955，絹本，26.8×45.5 cm，登錄號 02199。館方指出，此作皴法與馬遠、夏圭的大斧劈皴，尤其與夏圭常用的帶水斧劈皴系統相關；並記錄作品鈐有「香」（朱文）、「詠香」（朱文）及「我思古人」（朱文）三方印章。https://collections.culture.tw/kmfa_collectionsweb/collection.aspx?GID=MZMXMD&utm_source=chatgpt.com（2026/08/11 瀏覽）。

部，只等待後人在某一時刻將其單純「發現」；相反地，是作品與文獻、鑑識與美術史研究形成新的關係之後，其歷史意義才被重新建構。

然而，我們不宜因此將吳詠香僅僅界定為國家「正統國畫」[8]論述的被動實踐者。她的外省籍身分固然是正統性的重要社會標誌，但與此同時，這一位置也最清楚地顯示出：所謂正統的起源其實已不再存在於原來的場所。吳詠香在北平所學習的中國畫、她曾臨摹的古畫世界，以及隨國民政府遷臺的故宮文物，都脫離了原有的地理與制度環境，進入新的空間。因此，戰後臺灣的「中國正統」並不是原封不動地保存原有中心，而是必須在新的場所，透過教育、博物館、美術展覽、研究與考證重新加以建構。

若在這樣的歷史情境下重新觀看 1966 年的《出峽圖》，其古典畫法也將取得不同的意義。尤其是可與武元直《赤壁圖》相互比較的巨大峭壁與小舟之間的對比、強調岩壁骨架的皴法，以及山水之間被壓縮的空間，都顯示古典山水的視覺記憶仍持續作用於她的作品之中。然而，這種親緣性很難僅以「復古」或「模仿」加以解釋。對吳詠香而言，「古」並非在北平以固定形式習得，而後在臺灣被原樣反覆複製；相反地，它是在移居之後新的歷史環境中必須重新獲得解釋並重新發生作用的文化資源。若再將作品中題寫的蘇軾「遇境即安暢」與此相互聯繫，便可獲得更具啟發性的解讀。「境」並不僅意味著被動觀看一個早已完成的「景」，它也可以被理解為外在之「景」與經驗此景之「心」相遇之後形成的關係性經驗。從這一觀點而言，吳詠香所面對的「境」是複數的：她在北平所學習的「古人之境」、移居臺灣後所面對的「現實之境」，以及故宮古畫在新的考證與分類過程中形成的「歷史之境」，彼此相互重疊。因此，《出峽圖》不只是將蘇軾詩意轉換為圖像的作品，更可被理解為讓不同時間與場所之「境」在同一畫面上重新建立關係的作品。

當然，目前並無足夠證據可將作品題名「出峽」，亦即「走出峽谷」這一行動，直接等同於吳詠香個人的遷徙經驗或自傳性象徵。因此，若直接將此作解釋為「從大陸遷往臺灣」的象徵，仍應保持審慎。然而，「出峽」這一畫題所蘊含的移動意義，與吳詠香自身的歷史位置之間，確實存在可供詮釋的張力。成長於中國大陸、在北平學習古畫而後遷居臺灣的吳詠香而言，「古」已不再是固定於單一場所的過去。古畫發生了移動，解釋並教授古畫的人也發生了移動，而保存與生產中國美術史「正統」的制度性中心，也部分地從北京轉移至臺北。

正是在這一點上，武元直《赤壁圖》的重新歸屬與吳詠香《出峽圖》，在不同層面揭示了同一歷史問題。前者是長期被視為朱銳作品的古畫，透過文獻考證重新歸屬於武元直，使作品的美術史身分被重新書寫。本文將這一過程稱為 historiographical translation，即「美術史的翻譯」。相對而言，後者則是透過臨摹與教育而被身體化的古畫視覺記憶，在新的歷史與地理環境中重新構成為《出峽圖》這件新作品的過程。本文將其界定為 pictorial translation，即「繪畫的翻譯」。[9]

這兩種翻譯，是戰後臺灣重新生產中國美術正統性的兩種不同而又彼此關聯的方式。前者透過文獻與考證修正並重構過去作品的權威，後者則透過藝術創作，使「古」的視覺語言得以在新的當下重新發生作用。因此，「翻譯的正統性」並不是衡量新作品與原作究竟具有多高相似度的概念，而是指「古」能夠在新的場所、歷史與制度中重新生產意義的能力。

因此，與其將《出峽圖》與《赤壁圖》之間所呈現的視覺親緣性理解為原本與複製之間的單線關係，不如從「古的移動」這一觀點重新加以理解。「古」從北京移動至臺北，從收藏移向研究，從臨摹移向創作，也從既有歸屬移向新的考證。吳詠香本人同樣是親身經歷這一連串移動的歷史主體。

從這一觀點而言，「創新」也沒有必要被理解為傳統的反義詞。對吳詠香而言，創新與其說是廢棄「古」並創造全然嶄新的事物，不如說是使「古」重新與新的當下建立關係。若 1955 年《山水》中的「我思古人」象徵性地揭示了過去與現在之間的思考關係，那麼 1966 年的《出峽圖》則呈現了這種「古」的記憶如何在臺灣這一新的歷史空間中，再次轉化為一種繪畫之「境」。

因此，與其僅將吳詠香《出峽圖》解讀為證明傳統女性國畫家保守性的作品，不如重新評價其如何呈現兩岸政治斷裂，以及畫家、文化資產與美術史知識發生移動之後，中國畫之「古」如何在臺灣被翻譯為新的歷史。吳詠香的正統性並非早已在中國大陸完成，而後被原封不動地搬運至臺灣。相反地，它是在遷徙與臨古、教育與創作、博物館與美術史考證等多重關係之間持續被重新生產。

正統並不在於與「古」維持一種永恆不變的同一性，而在於「古」發生移動之後，仍能在新的歷史條件中使之重新生成的能力。從這一意義而言，吳詠香的「創新」並非與傳統斷裂，而是將傳統的移動翻譯為屬於自身時代與場所的繪

8. 廖新田，〈臺灣戰後初期「正統國畫論爭」中的命名邏輯及文化認同想像（1946–1959）：微觀的文化政治學探析〉，《臺灣美術》，尤其 2–5、26–28 頁。廖新田分析指出，1945 年以後的文化政策將「去日本化」與「中國化」相互連結，由此引發東洋畫與國畫之文化歸屬的問題；而「國畫」這一名稱本身，亦成為與國家及文化認同相連的權力問題。

9. 本文所使用的 “historiographical translation” 與 “pictorial translation” ，同樣並非直接借用既有研究者的固定概念，而是為了具體化「翻譯的正統性」而提出的分析性次概念。前者指古畫之歷史身分透過文獻、鑑識與美術史研究而被重新建構的過程；後者則指透過臨古而身體化的過去視覺語言，在新的場所與時代之創作中被重新組構的過程。

畫語言。正如〈出峽圖〉中的一葉小舟穿行於古老峽谷之間，吳詠香的山水亦穿行於中國大陸的「古」與臺灣的當下之間。正是在這一穿越的過程中，「古」不再是一個固定不變的起源，而成為生成新歷史的文化資源。戰後臺灣中國畫的另一種正統性，正是在這種移動與翻譯的過程中逐漸形成。

三、性別化的批評與正統建構：田曼詩

討論戰後臺灣女性畫家的正統性時，首先需要追問的，並不只是女性畫家如何被納入既有的中國畫傳統。更為重要的問題在於，美術史與藝術批評、教育與展覽制度究竟以何種語言命名女性畫家，又透過這些命名生產了何種文化權威。尤其當我們將此一問題置於日治時期臺灣用以界定女性藝術家的「閨秀畫家」範疇，[10] 與戰後圍繞女性國畫家所形成的論述之間，考察其延續與變化時，問題將變得更加清楚。

田曼詩（1926–2006）尤其適合作為檢視這一歷史變化的案例。她出生於河南鄄城，從黃君璧學習山水畫，之後赴德國慕尼黑研習美術，並於國立藝術專科學校、中國文化大學等校持續從事美術教育工作。她亦曾擔任教育部美育委員與國內外美術展覽評審，並積極參與國際文化交流及美術批評。國立臺灣美術館將她介紹為黃君璧的「得意門生」及

「中原女史」，同時記錄她曾任中國文化大學美術系主任，並與梁丹丰等藝術家共同組織「十秀畫會」。[11] 這些經歷表明，她的歷史位置並不能僅以「女性國畫家」概括，而是處於創作、教育、評審、批評及國際交流彼此交錯的複合性制度位置之中。

然而，在描述田曼詩作品的批評語言中，又存在著另一層次。國立歷史博物館所藏《幽人深隱》（圖 5）即充分顯示了這一問題。畫面近景配置坡石、林木及淺溪，並以細密墨線描繪水面漣漪。山石略施青綠與淡赭，樹木的設色則相對濃重；遠景中層疊的山峰之間，一道白色瀑布垂直落下，右側山巔則坐落著一間屋舍。館方解說尤其以「筆墨細膩淡雅」、「清幽恬靜之境」概括此作的畫面特徵。[12] 這些描述在一定程度上確實準確掌握了作品的形式特色：細密的點染與線條、節制的青綠與淡赭色彩，以及深山之中的隱居空間，無疑共同構成了一種纖細而靜謐的視覺效果。

10. 高芷軒，〈近代台灣新女性：日治時期「閨秀畫家」之研究〉，國立臺北藝術大學美術學系碩士論文，2020。該研究以近代女性教育與「新女性」的社會形成為背景，考察日治時期臺灣「閨秀畫家」此一範疇的出現過程，尤其著重於女性教育、臺展參與及「閨秀畫家」社會命名之間的關係。目前國家圖書館公開之書目與摘要資料未能確認正文細部頁碼，最終引用時宜再與論文全文核對補充。
11. 李如珊，〈田曼詩—秋林〉，國立臺灣美術館典藏詮釋資料，2021。該資料介紹田曼詩為河南鄄城人，並記載她為黃君璧之得意門生、國立藝術專科學校教授、中國文化大學美術系主任，以及與梁丹丰等人共同組織「十秀畫會」的藝術家。https://ntmofa-collections.ntmofa.gov.tw/GalData.aspx?RNO=MCM4MZMLMAMBMKMY&FROM=5ZM25E5MMG5MKG5A（2026/08/11 瀏覽）。

然而，從美術史角度來看，更重要的問題在於，「細膩」、「淡雅」、「清幽」、「恬靜」等形容詞，是否真的只是對作品進行客觀描述。正如女性主義美術史研究長期以來所指出的，藝術批評的語言並非只是中性地記錄已經存在的藝術差異；它也可能根據性別對藝術家的位置進行分類，並賦予這些差異特定的價值。Griselda Pollock 指出，現代藝術的生產與現代美術史的書寫，都無法脫離性別化的觀看政治，而女性與男性可以進入的社會空間及觀看位置本身，原本就是以不對稱的方式被建構出來的。[13] 對 Pollock 而言，女性性並不是單純呈現在圖像內部的一種屬性，而是在社會關係與論述中被生產出來的位置；而這種位置又反過來規定何者可以被觀看，以及何者可以用何種方式被再現。從這一角度而言，用「細膩淡雅」描述《幽人深隱》，一方面的確指向作品的視覺特徵，但另一方面也會產生某種論述效果，引導觀者將女性畫家的藝術感性置於「細膩」與「優雅」的範疇之中加以閱讀。

尤其值得注意的是，這些語彙有必要與日治時期圍繞「閨秀畫家」所形成的批評語言進行結構性的對照。「細膩」、

圖 5 田曼詩，《幽人深隱》，國立歷史博物館藏

「優雅」、「清雅」、「嫻靜」等美學詞彙，固然可以被用作對女性作品的正面評價，但與此同時，它們也可能成為預先限定女性藝術成就應該以何種方式

12. 國立歷史博物館，《幽人深隱》，典藏編號 32244，文化部「國家文化記憶庫」。館方解說評價此作「全幅筆墨細膩淡雅，表現清幽恬靜之境」，並記載該作曾參加「中國書畫藝術世界巡迴展」，後於 1974 年進入博物館收藏。https://tcmb.culture.tw/zh-tw/detail?id=14000078631&indexCode=MOCCOLLECTIONS&isFuzzyMode=false&keyword=%E8%82%B2%E8%8B%B1&limit=10&offset=96&order=desc&query=%7B%7D&recOffset=100&sort=relevance&utm_source=chatgpt.com（2026/08/11 瀏覽）。
13. Griselda Pollock, *Vision and Difference: Femininity, Feminism and Histories of Art* (London: Routledge, 1988), 87–95, 120–24。Pollock 特別指出，女性性並非單純的本質性差異，而是在社會與論述關係中形成的位置，並批判性分析現代藝術與現代美術史核心所運作的 “sexual politics of looking” 。尤其參見頁 92–95、120–24。

獲得認可的規範。因此，戰後使用「細膩淡雅」一詞，也不能單純理解為日治時期舊有女性觀的延續。更重要的是，這些性別化的美學語彙如何與戰後中國畫的正統論述相結合，並參與了新型文化權威的生產。

本文將此一機制界定為「性別化的正當化」（Gendered Legitimation）。[14] 所謂性別化的正當化，並不僅意味著女性畫家因性別而受到貶抑。更重要的是，女性得以獲得藝術權威與認可的方式本身即具有性別化特徵。「閨秀畫家」、「女畫家」、「女史」、「才女」、「細膩」、「婉約」、「秀雅」等命名，一方面將女性藝術家與男性被視為普遍性的「藝術家」範疇區分開來，另一方面又將她們安置在教養、精緻、情感敏銳等另一套價值領域之內予以承認。因此，女性性既可能成為妨礙女性進入藝術權威的限制，又可能弔詭地成為賦予女性某種特定文化權威的依據。由此而言，性別化的正當化不能簡單地被還原為排除或承認其中任何單一面向，而必須理解為兩者同時發生的一種雙重文化結構。

然而，田曼詩並非只是被動接受外部性別化命名的藝術家。她在自己的作品上積極使用「中原女史田曼詩」的款識。國立臺灣美術館所藏《秋林》與《百年樹人》兩件作品中，均可確認「中原女史田曼詩」之款識及「中原女史」印章。[15] 在此，「中原」召喚的是中國文化的歷史中心及文化起源，而「女史」則是傳統上指稱具有文學與藝術教養之女性的性別化文化稱謂。這兩個詞語的結合尤其具有意義。田曼詩並沒有試圖消除自身的女性身分，以此主張自己與男性文人處於完全相同的位置；相反地，她將「女史」這一性別化的文化位置與「中原」這一正統的文化起源相結合，主動重新建構自身的藝術與文化權威。

由此來看，「女史」雖與日治時期的「閨秀」存在某種歷史連續性，但兩者不能被簡化為相同概念。「閨秀」主要是在現代女性教育及家庭教養的框架內認可女性的文化活動；而田曼詩所使用的「中原女史」，則直接召喚中國古典文化的傳承與文人教養。亦即，女性性的標誌仍然存在，但它所連結的文化權威基礎已發生轉變。戰後的「女史」不再僅指示一種女性的社會位置，而可以進一步成為與中國文化歷史系譜連結的自我正當化機制。

14. 本文所使用的「性別化的正當化」（Gendered Legitimation）並非 Pollock 直接提出的術語，而是基於其關於女性藝術家位置與美術史價值如何受到性別化論述與制度所建構的問題意識，由本文所提出的分析概念。關於更廣泛的經典與性別關係，參見 Griselda Pollock, *Differencing the Canon: Feminist Desire and the Writing of Art's Histories* (London: Routledge, 1999), 3–24。
15. 李如珊，〈田曼詩—秋林〉，國立臺灣美術館典藏詮釋資料，2021；國立臺灣美術館，〈田曼詩—百年樹人〉，典藏資料。《秋林》中可見「中原女史田曼詩」之款識，以及朱文「中原女史」、白文「曼詩」之印章。https://ntmofa-collections.ntmofa.gov.tw/GalData.aspx?RNO=MXM4MZMLMAMBMKMY&FROM=5ZM25E5MMG5MKG5A（2026/08/11 瀏覽）。

因此，若將「女史」單方面理解為使女性邊緣化的語言，仍不足以說明其複雜性。「女史」既標示女性在歷史上被允許占據的位置，同時也可以使女性透過此一位置主張自己是中國古典文化的正當繼承者。從這個意義而言，田曼詩的「中原女史」是一個重要案例，顯示性別化的正當化如何從外部批評語言轉化為藝術家自身的「自我定位」（self-positioning）。對她而言，性別既可能成為妨礙正統性的因素，也可以成為表述某種特定文化正統性的資源。

然而，如果僅以這些性別化命名說明田曼詩的美術史位置，便會產生另一個問題。她實際的活動遠遠超越了「細膩淡雅的女性畫家」這一範疇。根據國立歷史博物館資料，她曾擔任教育部美育委員，並任教於國內外多所大學；亦曾擔任世界兒童書畫展總評審委員、全省教員美展等國內外美展的評審。她還出版詩畫集、山水畫冊及美學相關著作，並在 1970 年代持續發表美術評論。[16] 中國文化大學的資料亦確認，她曾以美術系主任的身分主持「第一屆美學座談會」。[17]

若將上述活動納入考量，田曼詩生涯中尤其重要的是其角色發生了質的轉變。早期，她作為向黃君璧這位男性名家學習中國畫的學生，也是展覽與批評的評價對象；然而隨著時間推移，她轉而成為教育學生、評審其他藝術家的作品，並生產美術論述的人。換言之，她從批評的對象轉變為批評的生產者，從接受評審的藝術家轉變為能夠對他人作品賦予價值的評審，又從向男性名家學習的弟子轉變為向下一代傳授中國畫規範與知識的教育者。此一變化具有比「女性畫家進入既有正統」更加重要的歷史意義，因為這代表她由正統認可的對象轉變為參與生產正統認可的主體。

也正是在這一點上，本文所提出的「關係性的正統」（Relational Orthodoxy）問題開始浮現。若按照傳統方式，將中國文人畫的正統性理解為從師父、弟子到畫派延續下來的垂直系譜，那麼田曼詩的文化權威確實可以部分透過她是黃君璧弟子這一事實加以說明。國立臺灣美術館也明確將她稱為黃君璧的「得意門生」。[18] 然而，這種解釋只能說明她的權威從何處出發，卻無法充分解釋她為何日後能夠取得教授中國畫、評審作品並生產批評的權威。若正統性僅僅是師父權威被弟子繼承的結果，那麼她所取得的大學教職、評審身分、美術系主任等制度性位置，以及國際展覽、文化交流、藝術批評與博物館收藏，就只能被貶為附屬於師承之外的次要履歷。

16. 國立歷史博物館，《幽人深隱》。該資料記載田曼詩曾任教育部美育委員及國內外大學教授，並擔任世界兒童書畫展總評審委員及全省教員美展等國內外展覽之評審；此外亦出版詩畫集、山水畫冊及美學相關著作，並於 1970 年代持續從事美術評論活動。
17. 關於「第一屆美學座談會」之紀錄，亦可見於中國文化大學當時的校內資料。「第一屆美學座談會」於 6 月 11 日在正宗堂開幕，並記載由美術系主任田曼詩主持。參見〈夏華〉及中國文化大學相關校內資料。
18. 李如珊，〈田曼詩—秋林〉。國立臺灣美術館明確將田曼詩介紹為黃君璧的「得意門生」。

Pierre Bourdieu 的「文化生產場域」（field of cultural production）概念，使我們得以從更為多層次的角度理解此一問題。對 Bourdieu 而言，藝術價值與藝術權威並非本質性地存在於個別作品或藝術家自身，而是在生產、展出、評價、分類與認可作品的多重行動者與制度之間的關係中形成。[19] 從這一觀點來看，「正統性」也並非僅以系譜內部所賦予的固定資格而存在。只有當師承的權威、大學教育、展覽制度與批評、評審制度與藝術團體、博物館收藏，以及國際性的認可彼此連結之後，一種藝術權威才得以在社會上被形成並持續存在。

若將田曼詩的生涯置於此一結構之中，便可發現多種不同的正當化層次同時發生作用。她與黃君璧之間的師承關係，使她被置入中國畫的歷史系譜之中，構成一種「系譜性的正當性」；她作為大學教授及美術系主任的身分，則賦予其教授中國畫並向下一代傳遞傳統的「制度性正當性」。她在多項美術展覽中擔任評審的經驗，意味著她已不再只是接受評價的藝術家，而取得判斷與認可其他作品藝術價值的權威。德國留學、國際展覽與文化交流則使她的權威超越臺灣內部，形成「跨國性的正當性」；國立歷史博物館與國立臺灣美術館收藏其作品，並將其重新納入後來的美術史敘述，則構成「美術史書寫的正當性」。這些不同形式的權威並非各自獨立存在，而是在持續重疊之中彼此強化。本文所謂的「關係性的正統」，指的正是這些複數認可結構及其相互作用。[20]

《幽人深隱》的展覽與收藏過程，具體呈現了這種關係性權威如何在作品層面發揮作用。此作曾被納入國立歷史博物館的「中國書畫藝術巡迴展」，編入巡迴紐西蘭、澳洲、歐洲、非洲及中東地區的作品群，後於 1974 年進入國立歷史博物館收藏。[21] 鄭婷婷對國立歷史博物館巡迴展的研究，將《幽人深隱》記錄為典藏編號 32244、尺寸 121×55 公分，並明確列入「紐澳歐非中東」巡迴組。[22] 因此，此作的意義並不止於表現個人隱逸情懷的山水畫。以「幽人深隱」為題、具有私人與內向性質的作品，經由國家博物館的選擇而移動至海外，反而轉化為在國際舞臺上代表「中國書畫藝術」的公共形象。

這裡存在著一項重要的悖論。收藏機構以「細膩淡雅」、「清幽恬靜」界定此作的美感。這些語彙容易與日治時期以來用以描述女性美術的細膩、優雅與內向性等性別化批評語言相互連結。然而，同一件作品又透過國際巡迴展這一國家性、制度性的裝置取得代表中國繪畫的文化位置。換言之，「寧靜」與「優雅」不再只停留於女性個人的私人感性，而可轉化為在國際舞臺上表徵中國文化精緻美感的一種「象徵資本」（symbolic capital）。相同的美學屬性，一方面可能將女性限制在特定的性別範疇中，另一方面卻又可能成為女性畫家取得國家與文化代表性的資源。

這一案例顯示了日治時期「閨秀」論述與戰後女性畫家位置之間的一項重要差異。若日治時期的「閨秀畫家」主要以正面認可女性個人的教養與才華為其運作方式，那麼對戰後的田曼詩而言，那些可能被視為「女性性」的美感，則透過博物館、國際巡迴展及國家文化外交等更廣泛的制度場域而取得新的意義。亦即，關於女性性的文化表象並未消失，而可能從私人教養的語言，轉化為國家與國際文化代表性的資源。

這種雙重性在田曼詩的國際活動中也反覆出現。公共機構的藝術家資料顯示，她曾在德國慕尼黑學習美術，之後又與韓國圓光大學形成關係，並於國內外大學及美術教育機構活動。[23] 尤其 1959 年的韓國訪問與個展，是理解她國際活動的重要案例；它說明她的海外活動並非單純的個人國際發展，而是置於戰後韓國與臺灣之間文化交流及文化外交的脈絡中進行。《東亞日報》於 1959 年 6 月 18 日以「田曼詩女史 個人展」（圖 6）為題報導了她在韓國舉辦個展的消息。[24] 同年 9 月，《東亞日報》再以「田曼詩女史歸國」為題報導她返國。[25] 從中可以確認，1959 年的韓國之行是她當時進行的廣泛亞洲文化交流活動之一。更重要的是，她的韓國之行並不限於個人展覽《朝鮮日報》1959 年 6 月 2 日刊載金永基〈韓中文化交流的足跡—歡迎田曼詩女史訪韓〉一文，並未僅將她的訪韓視為一次個展，而是從韓中文化交流的角度賦予其意義。（圖 7）金永

19. Pierre Bourdieu, "The Field of Cultural Production, or: The Economic World Reversed," *in The Field of Cultural Production: Essays on Art and Literature*, ed. Randal Johnson (New York: Columbia University Press, 1993), 29–73；另參見同書所收錄之 "The Production of Belief: Contribution to an Economy of Symbolic Goods," 74–111，以及 "The Market of Symbolic Goods," 112–41。關於文化生產場域中作品的價值與權威並非由生產者單獨決定，而是在批評家、出版與展覽機構、教育機構等多重文化認可主體的關係中形成，參見 37–40、50–51 頁；關於文化財的生產與正當化體系，參見頁 112–15。
20. 本文的「關係性的正統」（Relational Orthodoxy）亦非 Bourdieu 直接提出的概念，而是本文將其文化生產場域與文化認可（consecration）的相關論述，應用於中國畫之師承、教育、展覽、評審、批評、博物館、跨國移動及女性藝術家網絡等問題而提出的分析概念。參見 Bourdieu, "The Field of Cultural Production," 37–40、50–51； "The Market of Symbolic Goods," 112–15。
21. 國立歷史博物館，〈幽人深隱〉。館藏資料記載，《幽人深隱》為「中國書畫藝術世界巡迴展」出品作品，並於 1974 年進入國立歷史博物館。因此，依目前可確認之資料，1974 年應理解為入藏年份，而非作品創作年份。
22. 鄭婷婷，〈輸往國外的「中國書畫」：國立歷史博物館「中國書畫藝術巡迴展」（1960–1971）研究〉，《臺灣美術》133 期，頁 64–93，尤其頁 66–67、頁 88。頁 88 之作品目錄將《幽人深隱》記錄為「80，32244，田曼詩，幽人深隱，121×55，紐澳歐非中東」。根據該研究，巡迴展自 1960 年至 1971 年舉行，共有 92 件書畫作品分成兩組赴海外展出。
23. 李如珊，〈田曼詩—秋林〉；國立歷史博物館，〈幽人深隱〉。兩份資料皆記載田曼詩曾赴德國慕尼黑學習，以及與韓國圓光大學相關的學位經歷。不過，關於圓光大學學位，國立臺灣美術館記為「榮譽哲學博士」，國家文化記憶庫則記為「哲學博士」，不同資料間存在表述差異。
24.〈田曼詩女史 個人展—自由中國 女流畫家〉，《東亞日報》，1959 年 6 月 18 日，4 版。
25.〈田曼詩女史歸國〉，《東亞日報》，1959 年 9 月 11 日。

田女史個人展

自由中國女流畫家

지난十五日來韓한 自由中國女流東洋畫家田曼詩女史의作品七十五點의 展示會가오는二十二日(月)부터二十六日(金)까지五日間中央公報館에서열린다。女史는 二十九日 歸國할예정이다。(寫眞은 會見하는 田女史)

女史는 黃從華陸軍少將의夫人으로 四書三經에 통요하고있다하며 「韓國畫家들의 批評과 指導를바라며 韓國藝術人과 廣은 親舊가지고싶다」 고 내한소감을 피력하였다。女史는 十六日下午投宿中인 「사보이」 호텔에서記

者會見을하였는바 田女史의말에依하면 女史의作品傾向은中國古來의純粹性을 지니고있으며 東洋畫의主流를이루고있는 南宗과北宗兩派를折衷한것이라한다。

圖 6〈田曼詩女史 個人展—自由中國 女流畫家〉，《東亞日報》，1959 年 6 月 18 日，4 版

圖 7〈田曼詩女史畫〉，《朝鮮日報》1959 年 6 月 2 日，4 版

基指出，田曼詩以中國方面文化使節的身分，在韓國聯合國教科文組織委員會的協助下訪問首爾，並認為此次訪問的意義不應只放在藝術家個人或其作品內容，而更在於介紹中國藝術、促進國際文化交流，以及增進韓國與自由中國之間的歷史與文化友好關係。[26]

這份資料尤其值得注意的是，田曼詩的訪韓被置於超越個人藝術成功的國家間文化交流脈絡中加以意義化。她仍然被稱為具有性別標誌的「田曼詩女史」，但這位「女史」所處的社會空間已明顯不同於日治時期「閨秀」的私人教養空間。她跨越國境、舉辦展覽，並透過國家與國際文化機構的中介，成為代表中國文化的公共行動者。

由此而言，田曼詩 1959 年的韓國之行，對理解前述「性別化的正當化」如何發生變化尤其重要。「女史」這一性別化稱謂仍然被使用於她身上，但此一名稱所指稱的女性已不再停留於私人教養空間中的「閨秀」。她跨國移動，執行國家的文化代表角色，並透過韓國聯合國教科文組織委員會等國際文化網絡的中介進行活動。因此，戰後的「女史」與其說只是日治時期「閨秀」的殘留，不如說是一種過渡性且複合的文化位置，顯示既有的性別化文化權威如何被重新配置於新的國家與國際制度之中。

因此，沒有必要將田曼詩作為「中國畫家的正統性」與她的「國際性」理解為彼此對立的屬性。相反地，傳統可以透過國際移動與新的制度及觀眾相遇，並在此過程中反覆獲得重新認可。國際活動並非她逐漸脫離中國傳統的過程，反而弔詭地成為她取得「能夠代表中國文化之畫家」這一權威的過程。換言之，傳統與國際性的關係並非由中心向外部逸出的單線移動，而是正統性透過國際移動再次獲得認可與強化的循環性過程。

從這一觀點來看，「十秀畫會」的意義同樣需要重新評價。田曼詩與譚淑、胡佩鏘、王君懿、溫淑靜、梅笑櫻、黃國瑛、溫碧英、梁丹丰、羅芳等共同組成十秀畫會，國立歷史博物館的藝術家資料亦可確認這些成員的共同活動。[27] 在既有美術史敘述中，女性畫會往往被簡化為女性藝術家聯誼或舉辦聯展的團體。然而，若從關係性的正統觀點來看，十秀畫會具有更加積極的意義。具有不同師承與教育背景的女性共同進入同一展覽共同體，使她們各自已經取得的文化資本能夠彼此可見化，並將其他女性藝術家的作品置於一個具有正當性的藝術場域之中。

傳統中國畫的正統性，往往被描述為文化權威從男性名家傳遞至女性弟子的垂直系譜關係；然而，在十秀畫會中，女性藝術家彼此之間的水平關係被加入這一既有結構。這並不意味著黃君璧等男性老師的權威消失或遭到否定，相反的，這表示女性畫家透過男性老師的師承所獲得的象徵資本，開始在女性之間的展覽、教育及交流網絡中重新流通。一位女性畫家已經取得的教育性、制度性與藝術性權威，透過共同展覽與其他女性畫家的活動並置而變得可見；在此過程中，每一位成員也可能相互增強彼此的文化存在與藝術地位。

因此，十秀畫會的意義並不在於原有的「垂直系譜」（vertical genealogy）被「水平關係性」（horizontal relationality）取代。更精確地說，其意義在於垂直系譜與水平網絡彼此結合，使正統性被生產與流通的方式得到擴張。女性畫家不再只是被動等待男性中心畫壇認可的存在；她們開始以自身的教授職務、評審經歷、國際活動及展覽經驗為基礎，與其他女性畫家共同構成一個場域，使彼此作品得到可見化，並在一定範圍內相互增強文化權威。本文所謂的「關係性的正統」，指的正是這種權威的移動、流通、相互認可以及再生產。

由此而言，如果僅以「黃君璧的得意門生」概括田曼詩的美術史位置，反而會使她所建立的相當一部分文化權威不可見。她的美術史軌跡首先始於向黃君璧學習中國畫傳統及造形規範，但隨後她透過自身創作確立藝術家的位置，並在大學教育中承擔向下一代傳遞傳統的工作。她又透過擔任評審及藝術批評家，

26. 金永基，〈韓中文化交流의 자취—田曼詩女史 來韓을 歡迎함〉，《朝鮮日報》，1959 年 6 月 2 日。該文從韓國聯合國教科文組織委員會居中協助，以及韓中文化交流的脈絡說明田曼詩之訪韓。正文所使用的引文，係在儘量保持原意的前提下，對當時報紙原文之舊式韓文拼寫作最低限度的現代化整理。

27. 國立歷史博物館，《幽人深隱》。該資料記載田曼詩曾與譚淑、王君懿、溫淑靜、胡佩鏘、梅笑櫻、黃國瑛、溫碧英、梁丹丰、羅芳等人共同組織「十秀畫會」。

轉向判斷其他藝術家作品及藝術價值的位置，並經由國際展覽及文化交流將自身權威擴展至國家與國際層次。進一步而言，她參與十秀畫會等女性藝術家網絡的形成，最後又透過博物館收藏及美術史書寫被納入後世的經典化過程。因此，她的正統性並非由單一老師單向繼承而來，而是在創作、教育、評審、批評、國際交流、女性藝術家網絡及博物館等不同制度與關係之中，逐步形成並獲得再生產。

此一過程中更加重要的是，田曼詩本身由一位「接受」正統的人，轉變成為一位「生產」正統的人。她最初是一位進入中國畫既有權威體系的女性弟子，然而後來卻成為能夠教授、判斷、批評並制度性認可何者是具有價值之中國畫的主體。因此，系譜的邏輯並未被拋棄，而是擴張為關係的邏輯。始於師父與弟子之間的權威，在學校、展覽、美術團體、批評、國家機構、國際文化交流、博物館以及女性藝術家之間移動，並在移動的過程中持續獲得新的意義。

如此一來，對於本章出發點所提出的問題——「批評是在描述女性畫家，還是在生產女性畫家？」——便可以提出更加複雜的回答。批評確實會生產女性畫家。「閨秀」、「女史」、「細膩」、「淡雅」等語言，將作品置於特定的性別意義體系之中，並規定女性藝術家可以透過何種方式取得認可。然而，女性畫家並非只是被這些語言單方面生產的存在。田曼詩將「中原女史」這一命名挪用為建構自身正統性的語言，並透過大學教育、美術批評、展覽評審、國際交流及女性畫會活動，使自己也轉變為能夠生產並認可其他藝術家及作品價值的位置。

因此，從日治時期的「閨秀畫家」到戰後「中原女史」的變化，不能簡單描述為女性社會地位提高或性別規範消失的過程。真正發生變化的，並不是女性性是否仍然存在，而是透過女性性賦予文化權威並進行認可的方式。日治時期，女性教養、品行與細膩性是使藝術活動取得正當性的重要語言；到了戰後，這些性別化價值則與中國文化的正統性、制度性位置及國際代表性相互結合，重新建構為更複雜的文化權威。換言之，從「性別化的正當化」走向「關係性的正統」，並不是性別逐漸消失的過程，而是性別化的文化位置穿越不同制度與網絡，被翻譯並擴張為其他種類權威的過程。

基於此一觀點，本文將「關係性的正統」（Relational Orthodoxy）定義如下：
正統性並非由單一師承、固定性別身分或作品風格所自然賦予，而是在藝術家、師承、教育、批評、展覽、評審制度、跨國流動、博物館與女性藝術網絡之間不斷被確認、交換與再生產的文化權威。
換言之，正統性並非如血統一般，從單一源頭被傳遞下來的固定資格，而是一種透過不同的行動者與制度反覆被確認、交換，並在新的關係中持續獲得再生產的文化權威。就田曼詩而言，僅憑「黃君璧弟子」這一系譜性權威，並不足以完整說明她在美術史中的位置。她具有與女性細膩與教養相關的美學權威，也具有作為大學教授及美術系主任所取得的教育性與制度性權威；她又以評審與批評家的身分擁有認可其他藝術價值的權威。此外，透過國際巡迴展及文化使節活動所取得的文化外交權威、經由十秀畫會等女性同儕關係所形成的網絡權威，以及日後透過博物館收藏及美術史重新書寫所確立的權威，也彼此重疊。

從這個意義來看，田曼詩的重要性並不在於證明女性也能夠在男性中心的中國畫正統之中取得成功。更重要的是，她的案例揭示了中國畫的正統性本身從來就不只是由單一系譜形成，而是在師父與弟子、學校與美展、批評與評審、博物館與國家、國內與國際，以及女性與女性之間的各種關係中被生產並維持。當女性在這些關係中不再只是被認可的對象，而成為能夠進行認可的主體時，中國畫的正統性本身，也顯露出無法再以既有男性中心垂直系譜充分解釋的關係性結構。

在這個意義上，《幽人深隱》留下了一個集中體現上述所有問題的象徵性悖論。畫面中的「幽人」隱入深山，但創作這件作品的女性畫家自身，卻沒有隱退至美術界的邊緣。她從事教育、評價與批評，在國際間移動並參與國家之間的文化交流；同時，她也與女性同儕形成網絡，並在博物館與教育機構等公共制度內部，參與中國畫意義與價值的生產。因此，《幽人深隱》所體現的「清幽恬靜」美學與田曼詩積極的公共實踐之間的落差，並不是單純的矛盾。相反地，它正是理解女性美術的文化位置如何從日治時期「閨秀畫家」的性別化認可出發，進而與戰後中國畫的正統、國家制度、國際移動及女性藝術家網絡相結合，並最終重新建構出另一種正統性的關鍵歷史場景。

四、結論：正統性不是身分，而是關係的效果

本文並未將戰後臺灣女性畫家的歷史，視為對既有中國畫正統敘事之邊緣部分進行補充的問題，而是從重新追問「正統性」這一範疇本身究竟如何被建構並得以持續的角度出發。透過上述討論可以發現，女性畫家的歷史位置並不是事後才被納入既定系譜之中的例外；相反地，她們恰恰構成了一個最能清楚揭示戰後臺灣中國畫權威如何透過移動、考證、教育、批評、展覽與網絡而被重新建構的歷史場景。

首先，在吳詠香的案例中，「古」並不是一個永恆不變的原本，而是一種持續移動的知識。她在北平古物陳列所所累積的臨古經驗、隨政治與制度變遷而移動至臺灣的古畫與美術史制度、武元直《赤壁圖》的重新歸屬，以及 1966 年《出峽圖》中所呈現的古典山水語言，皆在不同層次上使過去重新進入當下。在此，正統並不在於形式上與「古」保持完全一致，而是產生於移動之後的歷史條件中，重新閱讀「古」並使其意義再次發生作用的能力。「翻譯的正統性」正是用以說明這一移動與重新認可的過程。

田曼詩的案例則顯示，經過翻譯的傳統並不會以相同方式賦予女性藝術家權威。描

述〈幽人深隱〉時所使用的「細膩淡雅」與「清幽恬靜」，以及藝術家本人主動採用的「中原女史」這一命名，都表明性別從來不在藝術權威之外。然而，這些語言並非僅僅產生邊緣化的效果。透過國際巡迴展、教育、評審與批評活動，以及十秀畫會等關係網絡，那些被命名為「女性的」美學屬性與「女史」這一文化位置，又可能轉化為代表中國文化、並具有評價其他藝術家之能力的象徵性權威。因此，「性別化的正當化」必須被理解為一個排除與認可、限制與權威生產同時運作的過程。

進一步而言，從溥心畬的寒玉堂、張大千的女性門生，以及黃君璧的白雲堂所能確認的，是「師承」並非正統性的終點。對溫碧英而言，師承進一步延伸至國際展覽與十秀畫會；對胡珊而言，則擴展為與多位古人及不同師承之間的關係；在姚兆明身上，師承則進一步連結到留學、大學教育、家族與博物館。邵幼軒與侯碧漪的案例中，家學、專業美術教育、合作創作與國際展覽與師承相互結合；而在盛元芳、徐瑩與姚秀鈺的案例中，黃君璧所代表的文化權威，又分散至專業創作、國家機構、文化協會、業餘畫會以及博物館收藏等不同領域。這些不同的歷史路徑顯示，與其用「由大師傳向女性弟子」這種單向系譜來理解，更接近實際歷史的，是由師承取得的文化資本移動至不同社會場域，並在其中反覆獲得重新認可的關係性結構。

從這一意義而言，本文所謂的「關係性的正統」並不是對系譜本身的否定。相反地，它是將系譜重新定位為構成正統性的多種資源之一。師承依然重要，但若師承無法與教育、展覽、批評、收藏、國際交流及女性共同體等其他關係連結，它便很難持續轉化為具有公共性的美術史權威。因此，比起追問「誰才是某位大師真正的弟子」，更重要的問題是：「由老師所取得的權威其後移向何處？而這些移動又生成了哪些新的關係與制度？」從這一觀點來看，女性弟子並不是位於男性名家系譜末端的被動接受者，而是將正統性的意義與範圍轉換至其他場域的中介者。

最終，戰後臺灣女性畫家的正統性無法僅透過中國文人畫系譜的單線繼承加以解釋。它是在文化資產與藝術家的移動、「古」的重新詮釋、性別化的批評與自我命名、大學與博物館、國際展覽與文化外交，以及女性畫會與同儕網絡之間，持續被生產並重新配置的結果。

若將上述論點加以濃縮，可以表述如下：正統性並非一種由既定譜系所保證的固定身分，而是在移動、翻譯、性別化的授權與關係網絡中持續生成的文化權威。從這一觀點而言，女性美術史並不是在既有經典之中增添女性名字的補充性歷史。更重要的是，它可以成為一種批判性方法論，用以重新界定「傳統」、「系譜」與「正統」這些美術史最核心的範疇。

The Mobility of the “Ancient” and Gendered Orthodoxy: Wu Yung-Hsiang and Tien Man-Shih

Moon Junghee
Professor, Tainan National University of the Arts

Abstract

Centering on the postwar Taiwanese women painters Wu Yong-Xiang and Tian Man-Shi, this article reexamines how “orthodoxy” in Chinese painting was constructed and reproduced through migration, gender dynamics, and institutional change. First, through an analysis of Wu Yong-Xiang’s Emerging from the Gorges, her 1955 Landscape, and her practice of studying and copying classical works, it explores how the brushwork, texture strokes (cunfa), and compositional conventions of classical landscape painting were reinterpreted in Taiwan alongside the mobility of artists, artworks, and art-historical knowledge. By proposing the concept of “translated orthodoxy,” the article demonstrates that the “ancient” was not a fixed or immutable model, but rather a dynamic cultural resource continually transformed—and endowed with renewed authority—through creative practice, education, classical copying, and scholarly research within new historical, geographical, and institutional frameworks. Second,

Using Tian Manshi’s Scholar in Deep Seclusion and Autumn Woods, alongside her self-designation as a “literata of the Central Plains” (Zhongyuan nüshi), the article examines how gendered terms such as “delicate,” “elegantly understated,” and nüshi (“learned woman” or “lady scholar”) served a dual purpose: they constrained the cultural space for women artists while simultaneously enabling them to claim cultural representation and artistic authority. Through her engagement in education, exhibition juries, international exchanges, and the Ten Elegant Women Painting Society, Tian evolved from a recipient of orthodoxy into one of its active producers. On this basis, the article introduces the concepts of “gendered legitimation” and “relational orthodoxy.” It contends that the orthodoxy of Chinese painting in postwar Taiwan was not a static identity anchored by established lineages or lineage trees, but a form of cultural authority continuously generated through mobility, translation, gendered authorization, institutional validation, and women artists’ networks.

承傳與轉化：
國立歷史博物館典藏女性水墨畫家的藝術實踐

蔡耀慶／國立歷史博物館副研究員

一、緒論

相較於男性藝術家，女性創作者在傳統藝術史書寫中往往較少以完整的藝術生涯、師承系譜與作品發展被納入藝術史敘事，而容易被置於「女性藝術」、「才女」或特定藝術家的家庭與師承關係中加以理解。女性藝術史研究自 20 世紀後期以來，逐漸由尋找被忽略的女性藝術家，轉向檢視藝術制度、教育機會、社會角色與藝術網絡如何影響女性創作者的形成。[1] 因此，女性藝術家的研究若只停留於「女性」身分本身，容易再次將其固定在性別分類之中，而忽略她們作為藝術家所接受的知識、技法與藝術訓練，以及如何在既有藝術傳統中建立自己的創作位置。

本文以國立歷史博物館（以下簡稱史博館）典藏女性水墨畫家及其作品為主要研究對象，從藝術生涯、藝術網絡與作品表現三個層面進行觀察，主要關注兩個問題：第一，這些女性水墨畫家如何透過家學、師承、夫妻關係、現代美術教育及藝術社群形成藝術知識；第二，她們如何在山水、花鳥、人物，以及工筆、寫意等創作中，處理傳統筆墨與現代繪畫經驗之間的關係。

臺灣女性藝術研究已指出，女性藝術家的創作與其所處的社會環境、藝術教育及自我定位密切相關。石守謙對 20 世紀初東亞女性畫家專業化過程的研究，說明女性畫家進入現代藝術場域，並不意味著與傳統文化完全切割，而是在傳統文化、現代教育與新的藝術制度之間尋求新的專業位置。[2] 林殷齊則從「自我」與「自我概念」的角度，討論臺灣女性藝術家的創作與其社會位置之間的關聯。[3] 臺北市立美術館「臺灣現當代女性藝術五部曲」則進一步將女性藝術家放入臺灣現代藝術史的整體脈絡，呈現女性藝術家在不同媒材與時代條件中的發展。[4]

從目前的典藏資料與作品觀察來看，這批女性水墨畫家雖然學習背景、藝術經歷與創作面貌各不相同，卻存在一條值得注意的發展脈絡：她們多以傳統水墨訓練作為藝術起點，在家學、師承與現代教育所構成的文化環境中建立繪畫基礎；其後又透過臨古、寫生、跨文化教育及個人經驗，使既有的筆墨與題材產生不同程度的轉化。她們並非彼此孤立的藝術個體，而是存在於家學、師承、婚姻、教育及藝術社群所交織形成的關係網絡之中。

是以理解這些作品的關鍵，與其尋找一種可以概括為「女性水墨風格」的形式特徵，不如從「藝術生成」與「傳統轉化」兩個層面重新理解。她們共享的並非一致的風格，而是相近的藝術生成條件與傳統資源；而正是在這些共同條件之中，不同藝術家發展出各自的觀看方式與創作選擇。

二、文獻回顧

女性藝術史研究首先提供本文理解「女性藝術家」這一研究對象的方法基礎。Nochlin 從藝術制度與社會條件出發，指出藝術成就不能單純以個人天才解釋，而必須考察教育、專業訓練與制度性機會等因素。[5] Weidner 則透過中國女性畫家的歷史研究，將女性創作者重新置入中國繪畫史與社會文化脈絡之中。[6] 近年的中國女性藝術研究則進一步注意女性藝術家如何在傳統、現代化、教育與跨文化交流之間建立專業身分。[7]

在臺灣女性藝術研究方面，石守謙指出，20 世紀初東亞女性畫家的專業化與現代藝術教育、社會角色及藝術制度的變化密切相關。[8] 林殷齊則從自我概念出發，探討臺灣女性藝術家如何透過創作理解自身位置。[9]《臺灣現當代女性藝術五部曲 1930–1983》則以時代與藝術運動為架構，整理臺灣女性藝術家在 1930 年代至 1980 年代的發展。[10] 徐惠倫對戰後初期女畫家的研究，則具體涉及吳詠香、袁樞真、孫多慈與梁秀中等人的藝術教育、傳統繪畫與中西藝術經驗。[11]

1.Linda Nochlin, “Why Have There Been No Great Women Artists?”, in “Women, Art, and Power and Other Essays”, Boulder: Westview Press, 1988, pp.145–178 ; Marsha Smith Weidner, ed., “Views from Jade Terrace: Chinese Women Artists, 1300–1912”, Indianapolis: Indianapolis Museum of Art; New York: Rizzoli, 1988.
2. 石守謙，〈才女的現代轉化——二十世紀初期東亞女性畫家的專業路〉，《國立臺灣大學美術史研究集刊》第 47 期，2019 年 9 月，頁 159–200。
3. 林殷齊，〈臺灣女性藝術家創作中自我概念之探究（1895–2013）〉，《藝術研究學報》第 9 卷第 1 期，2016 年，頁 67–92。
4. 臺北市立美術館，《臺灣現當代女性藝術五部曲 1930–1983：膠彩水墨攝影版畫繪畫複合媒材油畫展覽專輯》，臺北：臺北市立美術館，2014。
5.Nochlin, “Why Have There Been No Great Women Artists?”, pp.145–178.
6.Weidner, ed., “Views from Jade Terrace: Chinese Women Artists, 1300–1912”.
7.Doris Sung, *Women of Chinese Modern Art: Gender and Reforming Traditions in National and Global Spheres, 1900s–1930s*, Berlin/Boston: De Gruyter, 2024. 陶詠白、李湜，《失落的歷史——中國女性繪畫史》，長沙：湖南美術出版社，2000。
8. 石守謙，〈才女的現代轉化——二十世紀初期東亞女性畫家的專業路〉，頁 159-200。
9. 林殷齊，〈臺灣女性藝術家創作中自我概念之探究（1895–2013）〉，《藝術研究學報》第 9 卷第 1 期，2016 年，頁 67-92。
10. 臺北市立美術館，《臺灣現當代女性藝術五部曲 1930–1983》，頁 6-33。
11. 徐惠倫，《臺灣戰後初期女畫家風格之研究》，國立臺灣師範大學美術研究所碩士論文，2007。

另一方面，戰後臺灣水墨研究顯示，傳統水墨並未因現代化而消失，而是在正統性、藝術教育與現代藝術的討論中持續被重新界定。李孟學指出，1960 年代臺灣傳統水墨的發展涉及正統性的建立、藝術家群體與傳承關係，以及傳統繪畫價值的延續與重新詮釋。[12] 就師承與藝術教育而言，林香琴對溥心畬渡臺後翰墨傳授的研究，說明其教學並不只是技法傳遞，而涉及經史、詩文、書法與繪畫等整體文化修養。[13] 黃冬富對國立臺灣師範大學美術學系歷史發展的研究，則說明 1947 年成立的勞作圖畫專修科，以及其後藝術學系、美術學系的發展，構成二戰後臺灣中等學校美術師資培育的重要制度基礎。[14]

綜合上述研究可以發現，既有研究已分別處理女性藝術史、臺灣女性藝術、戰後水墨、師承及藝術教育等問題，但較少將這些面向置於同一批女性水墨藝術家的作品與藝術關係網絡中加以考察。尤其以博物館典藏為研究對象時，作品原有的師承、教育與社會脈絡容易在典藏分類中被重新切割。因此，本文以史博館典藏女性水墨畫家為主要材料，並不試圖尋找一種共同的「女性水墨風格」，而是從家學、師承、婚姻、藝術教育與跨文化經驗等形成條件出發，分析她們如何運用共同的傳統筆墨資源，形成各自不同的觀看方式與創作實踐。

三、家學、師承、夫妻與教育：女性水墨藝術的關係網絡

史博館典藏女性水墨畫家的藝術形成，呈現出高度的關係性。她們的藝術教育並非單一來源，而是在家庭文化、師承系統、婚姻關係、學校教育與藝術社群之間逐步建立。這種多重關係並非女性藝術家所特有，而是藝術傳統中知識形成與傳遞的重要方式；然而，對女性藝術家而言，這些關係同時也可能成為其進入藝術場域的重要條件。

（一）家學與文化環境：傳統繪畫知識的起點

女性水墨創作者的繪畫基礎，部分來自家庭文化與家學。在傳統文化中，書畫與文人修養、家庭文化及文化資本具有密切關係，接觸書畫經常是以家學為啟蒙，而非經由學校教育。家學的重要性不僅在於提供技法，更在於使藝術學習成為日常文化環境的一部分，亦即是世族門風的建立。

在史博館典藏的作品中，諸如吳杏芬（1853-1930），自幼隨父吳鴻勳習畫，擅山水花卉。蔡碧吟（1874-1939），為舉人蔡國琳之女，其幼承庭訓，工詩文書法。張李德和（1893-1972），出身於雲林縣西螺望族，除了詩作之外，她在畫作造詣上亦有所成。

12. 李孟學，〈正統性的確立與傳承：1960 年代臺灣的傳統水墨畫〉，《史物論壇》第 32 期，2024 年 6 月，頁 11-43。
13. 林香琴，〈溥心畬渡臺後翰墨傳授之探析〉，《臺灣美術》第 102 期，2015 年 10 月，頁 18-43。
14. 黃冬富，〈戰後台灣中等學校美術師資培育的主軸——台灣師範大學美術學系的歷史發展（1947 年～）〉，《臺灣美術》第 83 期，2011 年 1 月，頁 40-53。

由古典文學、繪畫、書法等文化修養所習得而來的基礎，使部分女性藝術家得以在進入現代藝術教育之前，便接觸書畫的基本語言與審美觀念。這也說明，女性水墨藝術的形成不能只從學校教育或正式師承開始考察，而應注意家庭所提供的文化資源。

（二）師承：共同筆墨語言的形成

比家學更具制度性與專業性的，是師承關係。史博館典藏女性水墨畫家中，溥心畬與黃君璧所形成的師承網絡尤其值得注意。

溥心畬門下聚集吳詠香（1913-1970）、溫碧英（1913-1990）、胡珊（1928-）、曾其（1922-2015）、姚兆明（1934-1986）等女性畫家。她們接受傳統山水、花鳥與筆墨訓練，部分作品呈現明顯的師門痕跡。溫碧英承襲溥心畬筆墨，胡珊學習溥心畬並揣摩唐、宋、元、明、清古畫，曾其則以山水、花鳥與人物等為主要創作內容。

黃君璧所形成的另一師承網絡，同樣具有重要意義。盛元芳（1918- 不詳）、徐瑩（1920-1981）、田曼詩（1926-2006）、姚秀鈺（不詳）、謝翠霞（不詳）等人皆受到黃君璧藝術與教學的影響。其中田曼詩長期從事藝術教育與評審工作，盛元芳則在山水創作中延續傳統筆墨對山石林木的表現。

師承所傳遞的不只是筆墨技法，也包括對古代繪畫的理解、審美判斷與藝術價值觀。溥心畬的教學本身即不是單純的

圖 1 姚秀鈺，《山水》，1965，縱 121 橫 57 公分，國立歷史博物館，典藏編號 27193，1968 年入藏

圖 2 謝翠霞，《山水》，1982，縱 41.5 橫 60.5 公分，國立歷史博物館，典藏編號 73-00219，1984 年入藏

技術模仿，而是將經史、詩文、書法與繪畫視為相互關聯的文化訓練。[15] 因此，師承所提供的是共同的藝術語言與知識起點，而非對藝術家最終風格的決定。

15. 林香琴，〈溥心畬渡臺後翰墨傳授之探析〉，《臺灣美術》第 102 期，2015 年 10 月，頁 18-43。

（三）夫妻關係與藝術共同體

除師承之外，夫妻關係也是這批女性水墨畫家藝術生成中不可忽略的一環。資料中可見多組藝術家夫妻，例如邵幼軒（1918-2009）與林中行（1916- 不詳）、吳詠香與陳雋甫（1916-1994）、饒昌懃（1923- 不詳）與吳萬谷（1914-1980）、單淑子（1922-2012）與吳承硯（1921-1999）等。而 1958 年的「六儷畫會」即由六對藝壇夫婦組成，可以想見藝壇中，許多夫妻俱為創作者。[16]

從女性藝術史角度而言，夫妻關係容易被理解為女性藝術家依附男性藝術家的結構。然而，若從藝術史實際運作來看，婚姻關係也可能形成生活與創作相互交織的藝術共同體。藝術資源、作品交流、展覽活動、藝術教育與社會交往，都可能透過夫妻關係發生。因此，夫妻關係不宜被單純理解為「依附」或「助力」二者之一，而應視為藝術生成網絡中的一種關係。它既可能提供女性進入藝術場域的條件，也可能成為其延續創作與建立藝術社群的重要支持系統。

（四）現代藝術教育：從師徒傳承到學院制度

現代藝術教育的普及，使女性藝術家的藝術知識取得方式逐漸由傳統師徒關係延伸至學院制度。1947 年臺灣省立師範學院成立勞作圖畫專修科，1948 年改設藝術學系，1967 年再改名為美術學系；在戰後相當長的時期內，國立臺灣師範大學美術系成為中等學校美術師資培育的重要中心。[17]

這一制度的建立，使藝術知識取得不再只依賴個別名師或私人授徒，而進入較為制度化的教育環境。對女性藝術家而言，學校教育除了提供技術訓練，也使藝術家角色逐漸與教師、教育者及藝術知識生產者相連。孫多慈（1913-1975）、吳詠香（1913-1970）、梁秀中（b.1934）、羅芳（b.1937）等人的藝術生涯，即可置於這一戰後藝術教育制度的形成過程中理解。

綜合而言，家學、師承、夫妻與現代教育共同構成史博館典藏女性水墨畫家的藝術生成條件。這些關係既是藝術知識的傳遞機制，也是藝術家進入藝術場域的重要路徑。然而，關係網絡只能說明她們「從何處出發」，真正使不同藝術家產生差異的，仍是她們如何使用與轉化這些資源。

四、從筆墨承傳到觀看轉化：作品中的傳統與個人化

如果說家學、師承、婚姻與教育構成女性水墨畫家的藝術生成條件，作品則是這些文化資源轉化為視覺形式的具體結果。從史博館典藏的女性水墨作品來看，山水、花鳥、人物仍是主要題材，筆墨、設色、題詩與款識也仍構成作品的重要部分。然而，「傳統」在她們手中並非固定不變的形式，而是在師承、臨古、寫生、現代教育與跨文化經驗的作用下逐步轉化。

（一）傳統筆墨：共同的藝術語言

吳杏芬《蜀棧曉行》是以入蜀棧道為題髓會繪製的山水之作，透過山勢、瀑布、草木與人物構成傳統山水畫的觀看秩序。作品中的山水、人物、題詩與筆墨，共同形成完整的水墨畫語彙。

張李德和《長春不老》，以花鳥畫為題材，繪製松樹棲有二鳥，一隻抬頭啼叫，一隻往下探望，下段有奇岩，奇岩後方有牡丹三朵，黃橘相間，設色清雅。畫上題詩：「大夫丰格本嶙峋，長伴名花別樣春，得意紅顏誇艷麗，白頭相對更相親。」是詩畫合一的具體表現。

這類作品在今日觀看與欣賞，不僅在於繪畫技巧表現，還有傳統題材自身的意涵。值得留意的是女性畫家進入既有水墨語言，並未刻意以「女性」作為創作主題。

（二）同一師門，不同的繪畫選擇

胡珊《古木藏幽徑》可以進一步說明師承與個人化之間的關係。作品以坡岸林樹、扁舟、開闊江面與遠山構成疏朗的空間；題款「學李檀園筆」則直接表明其對古代畫家李檀園繪畫方式的承續。[18] 溫碧英《仙山樓閣》則提供另一個例子。畫面以溪山、飛瀑、樓閣、高士與攜琴童子組成多層次的山水空間，並以題詩將自然景觀轉化為具有詩意的山水想像。[19] 兩人的作品可以看出，他們將人物、樓閣、山水與題詩重新組織為完整的觀看空間。換言之，師承提供的是繪畫語言，而作品則是藝術家對這套語言的重新組織。而曾其《仕女》則將傳統資源轉入人物畫，再如曾其所作《仕女》一圖，作品描繪一位束髮結髻、頭戴鳳釵的仕女，服飾細密，神情婉約。全幅筆墨細緻，設色古雅，並以題詩將庭院、秋光、香草與月色納入人物所處的詩意情境。[20]

即使同屬溥心畬門下，三人的作品仍呈現不同的藝術選擇。溫碧英傾向於以人物、樓閣與山水建立繁複的古典山水世界；胡珊則透過留白與疏朗構圖形成幽遠空間；曾其則以仕女重述了寒玉堂的人物造型趣味。這說明師承可以形成共同的筆墨基礎，卻不能完全決定藝術家的作品。同一師門的傳統資源可以在不同題材與個人選擇中形成另一種視覺面貌。

（三）從師承到跨文化

姚兆明（1934-1986）於 1950 年冬赴寒玉堂拜師溥心畬，為其關門弟子；後留學義大利五年，研究西畫，並畢業於義大利國立羅馬藝術學院，取得

16. 國立臺灣美術館，「美術團體發展概要」，1958 年條目；該資料列出「六儷畫會」及六對夫婦成員。另參見林明賢，《從畫會的組構探析五〇年代臺灣美術「現代繪畫」之發展》，2011，頁 15-23。
17. 黃冬富，〈戰後臺灣中等學校美術師資培育的主軸——台灣師範大學美術學系的歷史發展（1947 年～）〉，《臺灣美術》第 83 期，2011 年 1 月，頁 40-53。
18. 國立歷史博物館 / 文化部典藏網，胡珊，《古木藏幽徑》，館藏編號 27282。
19. 國立歷史博物館 / 文化部典藏網，溫碧英，《仙山樓閣》，館藏編號 27295。
20. 國立歷史博物館 / 國家文化記憶庫，曾其，《仕女》，館藏編號 32023。

圖 3 姚兆明，《山水》，創作年代不詳，縱 88.2 橫 27.2 公分，國立歷史博物館，典藏編號 81-00343，1992 年入藏

畫學碩士及藝術史博士學位。她的水墨之作，早期山水承襲溥心畬的淺絳設色方法。《山水》一作，畫面以重巒疊嶂、林木、河流與舟人構成山水空間，並有溥心畬題字。[21] 而《仕女白狐圖》則可作為其人物題材創作的另一個案例。

姚兆明的藝術意義不能只停留在「溥派弟子」。其後接受完整的西方藝術教育，使其藝術知識超越單一中國畫師門。這裡重要的並不是簡化為「中西融合」，而是看到她的藝術經歷如何形成一條由傳統師承出發、經由海外教育，再重新處理水墨創作的知識路徑。傳統筆墨因此不再只是留學西方以前的舊知識，而成為進入不同藝術知識系統之後仍可重新使用的創作資源。

（四）從花鳥到自然觀察：傳統題材的重新觀看

饒昌懋《雉鳥》呈現另一種傳統轉化方式。作品以環頸雉為主要形象，禽鳥的身體姿態、眼神與羽毛均被細緻描繪；竹枝則以墨色濃淡表現質感。畫面題詩與禽鳥形象形成詩畫相互呼應的關係。這件作品仍然使用傳統花鳥題材，但禽鳥並非單純作為花鳥畫的類型符號，而具有較明確的物象觀察意味。因而，傳統題材與自然觀看並非二者擇一，而可以在同一件作品中同時存在。

相較之下，簡美育《白瓜葉菊》直接呈現傳統工筆與寫生的結合。她曾師事金勤伯，長期研習傳統工筆花鳥，除了臨摹古畫，也投注大量時間於實地訪查與寫生。[22] 此處所呈現的「傳統」，已不只是由古畫取得的技法，而是與現場觀察結合的繪畫方法。這裡所發生的變化，不只是工筆技法的延續，而是繪畫對象與觀看方式的改變。工筆線條所描繪的不再只是畫譜中的固定花卉，而是藝術家自身面對自然所觀察到的形態。

（五）從傳統題材到日常物象：觀看範圍的擴張

林淑女《誘惑與希望》[23] 則提供另一種轉化方向。從作品畫面來看，紅蘿蔔、辣椒、玉米、油燈等日常物件被安排於畫面之中，並以工筆方式細密描繪，整體具有西方靜物畫的視覺意味。與傳統花鳥繪畫相較，這裡的變化不只是「把傳統花鳥畫得更寫實」，而是繪畫觀看的對象本身發生變化。蔬果、器物與日常生活物件被重新安排進畫面，使工筆畫的觀看範圍由傳統花卉與禽鳥延伸至生活世界。

21. 國立歷史博物館，《山水》，姚兆明，館藏編號 81-00354；館藏資料記載姚兆明為溥心畬關門弟子，1950 年冬赴寒玉堂拜師，後留學義大利五年，畢業於義大利國立羅馬藝術學院，並取得畫學碩士及藝術史博士學位。
22. 國立歷史博物館，「簡美育畫展」，2004 年 11 月 26 日至 12 月 17 日，展覽介紹。
23. 國立歷史博物館「史博典藏主題資源網」，林淑女，《誘惑與希望》，館藏編號 89-00682。

因此，藝術交流也不宜簡化為「傳統＋西方技法」。真正值得注意的是，藝術家在接觸新的藝術教育與視覺經驗之後，開始改變「畫什麼」以及「如何觀看」的問題。傳統筆墨仍然存在，但其所承載的觀看對象與視覺經驗已經發生變化。

五、承傳、轉化與個人化：女性水墨畫家的共同性

前述作品可以進一步歸納出這批女性水墨畫家的三個共同層次：傳統筆墨構成共同語言，關係網絡構成藝術生成條件，而個人觀看則使共同資源產生差異化。首先，傳統筆墨是她們最基本的共同語言。無論是吳杏芬《蜀棧曉行》、溫碧英《仙山樓閣》、胡珊《古木藏幽徑》，或曾其《仕女》，作品都仍建立在中國畫長期形成的筆墨、構圖、設色、題詩與臨古經驗之上。這種傳統性並不只存在於題材，而是具體落實於繪畫方法之中。女性藝術家的現代性不能簡單理解為對傳統的否定。相反的，她們首先是在傳統水墨所提供的語言系統中建立自身位置。傳統不是她們創作的對立面，而是藝術實踐得以展開的起點。

圖 4 胡珊，《古木藏幽徑》，1965，縱 109 橫 34.5 公分，國立歷史博物館，典藏編號 27282，1968 年入藏

其次，師承構成傳統藝術知識傳遞的重要機制，但師承並不等同於風格複製。溫碧英、胡珊、曾其與姚兆明皆與溥心畬具有直接師承關係，但四人的作品已呈現不同方向。溫碧英偏向古典山水的繁複構景，胡珊以疏朗空間形成幽遠意境，曾其將傳統資源轉入人物畫，而姚兆明則在傳統師承之後進入西方藝術教育。由此可見，師承所提供的是一套繪畫語彙、審美觀念與藝術知識，而非預先決定的藝術結果。

第三，傳統題材在這批藝術家的創作中逐漸由「既定類型」轉化為「個人觀看的媒介」。山水、花鳥與人物仍然存在，但藝術家與題材之間的關係已經產生變化。吳杏芬以山水與人物構成行旅經驗，溫碧英建構理想山水空間，胡珊以疏朗江面形成幽遠意境；曾其將傳統資源轉入人物畫，饒昌懋將物象觀察帶入花鳥，簡美育將寫生經驗融入工筆，而林淑女則進一步將日常物件納入具有靜物畫意味的構成之中。真正值得關注的並不是她們「是否仍然畫傳統題材」，而是她們「如何重新觀看傳統題材」。

這也使「從臨古到寫生」成為理解其藝術轉化的重要線索。臨古是中國畫學習的重要方式，使藝術家透過古代畫家建立的視覺秩序學習筆墨與構圖；寫生則使藝術家直接面對自然與生活對象，並以自身觀察作為畫面形成的依據。兩者並非截然對立，但在近現代藝術教育的影響下，觀看的重心確實可能由「古人如何畫」逐漸轉向「我如何觀看」。這種變化的意義，不只在於技法更新，更涉及觀看主體位置的改變。

女性水墨畫家的現代轉化，不是單純的認為是由「傳統」直接走向「西方」的線性過程。更適切的理解是，她們在傳統水墨語言之中吸收新的教育、寫生經驗、生活對象與跨文化視覺經驗，再以自身方式重新組織傳統。這批藝術家並不存在一種可以被統稱為「女性水墨風格」的形式樣貌。她們的作品之間具有明顯差異：吳杏芬偏向文人山水的疏淡清雅；溫碧英呈現古典山水的繁複構景；胡珊以簡逸筆墨與疏朗空間營造幽遠意境；曾其以細密線描與古雅設色延續人物畫傳統；姚兆明從傳統師承出發而具有跨文化藝術教育經驗；饒昌慇將自然觀察帶入花鳥；簡美育將寫生經驗融入工筆；林淑女則擴大工筆畫所處理的觀看對象。這些差異並不削弱「女性水墨畫家」作為研究群體的意義，反而使其更加清楚：她們的共同性不在於形式一致，而在於共享若干藝術生成條件，並在這些條件之中形成不同的創作選擇。

易言之，他們的藝術實踐呈現出一種「共同條件下的差異化」。她們共同承襲傳統筆墨，卻以不同方式使用傳統；共同受到師承、家庭、婚姻與現代教育影響，卻沒有因此形成單一風格；共同使用山水、花鳥與人物等傳統題材，卻逐漸由臨古走向寫生，由古典圖式走向個人觀看。

六、結論

從史博館典藏女性水墨作品而論，雖然沒有形成一種可以簡單命名的「女性水墨風格」，但是藝術形成的條件、知識取得的方式，以及面對傳統繪畫資源時所展現的創作態度，卻呈現出相互關聯的模式。家學、師承、夫妻關係、現代藝術教育與藝術社群共同構成她們藝術生成的關係網絡。這些關係不只是藝術生涯的背景資料，而是實際參與藝術知識傳遞與創作條件形成的重要機制。女性藝術家的藝術發展因此不能只從個人作品或個人天賦理解，而必須放回具體的藝術網絡之中。

傳統中國畫筆墨構成她們共同的藝術基礎。無論山水、花鳥或人物，她們大多以傳統筆墨、構圖、設色、題詩與臨古經驗作為創作起點。然而，這種承傳並沒有導致風格一致。相同的傳統資源經過不同藝術家的選擇與組織，形成了不同的作品面貌。基於寫生、現代藝術教育、跨文化經驗與個人生活經驗，使傳統水墨逐漸轉化為不同的觀看方式。從胡珊對古代畫法的承續，到簡美育將寫生經驗帶入工筆，再到姚兆明的跨文化藝術教育與林淑女對日常物件的重新組織，可以看到傳統題材與筆墨並未消失，而是在觀看對象、觀看方法與藝術家的主體位置改變之下獲得新的意義。

女性水墨畫家的藝術主體性，正是在這種既有傳統與多重關係之中逐步形成。她們並非先脫離傳統、再成為現代藝術家，而是在承傳之中尋找轉化的可能，並透過各自的觀看、選擇與實踐，使共同的藝術資源轉化為不同的個人面貌。

Tradition and Transformation: Art Approaches to Ink Painting by Women Artists in the National Museum of History Collection

Tsai Yao-ching
Associate Research Fellow, National Museum of History

Abstract

This paper examines the women ink painters represented in the National Museum of History's collection and their works, exploring how these artists developed artistic knowledge within the cultural context of traditional ink painting and transformed shared traditional resources into individualized creative practices. The study proceeds along three dimensions—artistic careers, artistic networks, and artistic expressions—to investigate the roles of family traditions, mentorship, marriage, modern art education, and artistic communities in shaping these women's development, as well as to examine the relationships among traditional brush-and-ink techniques, master copying, painting from life, and cross-cultural experiences through analyses of landscape, bird-and-flower, and figure paintings. The paper argues that what these women ink painters share is neither a uniform style nor common formal traits, but rather similar conditions of artistic

formation and access to shared traditional resources. Traditional brush-and-ink practices constitute their shared artistic language, while mentorship and relational networks provide artistic knowledge and essential creative conditions. Meanwhile, painting from life, modern education, cross-cultural encounters, and personal experience enable them to transform inherited subjects and techniques into distinct ways of seeing. Their work thus neither simply perpetuates tradition nor replaces it with modernity; instead, each artist develops her own artistic choices through continuous transmission and transformation. By introducing the concept of "differentiation under shared conditions," this paper offers a nuanced understanding of these artists' practices, demonstrating that their artistic subjectivity gradually took shape within established traditions and multiple artistic relationships.

單元一
歷史回溯・
新時代女性藝術的先行者

本單元首先回溯女性藝術家發展軌跡，以多重視野觀看其在史博館、臺灣美術，乃至世界藝術史中所處位置。精選館藏 12 位女性藝術家作為先行者代表，她們率先跨入現代藝術教育及展覽體制，開闢女性參與藝術的新道路；透過她們的創作歷程，呈現 20 世紀因不同文化土壤所孕育的多元藝術風格，如何於二戰後匯聚臺灣，並影響跨世代的創作發展，使她們持續以藝術書寫自身價值，回應時代議題。

Section 1.
Historical Retrospect ·
Pioneers of a New Era in Women's Art

This section traces the development of women artists, considering their place within the National Museum of History, Taiwanese art, and global art history from multiple perspectives. The museum's collection includes twelve women artists selected as pioneering figures. Among the first women to enter modern art education and exhibition systems, they opened new paths for women's participation in art. Their creative journeys reveal how diverse artistic styles, nurtured in different cultural settings during the 20th century, converged in Taiwan after World War II and influenced artistic development across generations. Through their art, these women continued to articulate their own value and respond to the concerns of their times.

蜀棧曉行

水墨設色紙本　創作年代不詳
縱 120 橫 52 公分
1958 年入藏
國立歷史博物館
典藏編號 07235

《蜀棧曉行》，為吳杏芬水墨設色紙本作品。描繪鑿壁借路、橫木為梁、凌空架設的蜀棧道，盤旋於千仞峭壁間，高處飛瀑直下，深谷湍急奔流，小屋隱於林間，前景草木扶疏，道上行人或騎騾登原、或交談探問、或扛物攀行，蜀道之崎嶇險峻躍然紙上。
款：蜀棧曉行。急流洶湧勢奔騰，橋上危欄幸有憑。九折千盤山徑險，古來蜀道擬天登。昔人常喜作此圖，今偶擬之。杏芬女士。
印：淑娟。杏芬。

吳杏芬

吳杏芬（1853-1930），名淑娟，號杏芬老人，自署杏芬女士，安徽歙縣人。幼時隨父吳鴻勳寓滬賣畫、習畫，承襲傳統水墨，專長花鳥、山水、仕女等。後受五四運動新文化思潮啟蒙，加入當時上海專業畫會，提出革新主張，與畫家切磋，以畫藝表達內心所感，反映社會現實，鼓舞人心。1910 年作品曾參加義大利博覽會，1925 年與吳昌碩、王一亭等人同獲聘為上海城東女校圖畫專修科教授，為近代上海著名女畫家之一。

Traveling at Dawn on the Shu Plank Road

Ink and color on paper, date unknown
120 × 52 cm
Acquired in 1958
Collection of the NMH
Accession No. 07235

Traveling at Dawn on the Shu Plank Road is an ink and color on paper painting by Wu Xing-fen. The artwork depicts the historic Shu plank road, carved directly into sheer cliffs and suspended on wooden beams as it winds through towering precipices. A waterfall plunges from the heights, and a torrent rushes through the deep valley below, while small dwellings nestle in the woods and lush vegetation fills the foreground. Along the trail, travelers ride mules uphill, stop to converse and ask questions, and climb under heavy loads, vividly capturing the perilous terrain of the Shu Road.

Wu Xing-fen

Wu Xing-fen (1853-1930), born Wu Shujuan, also styled herself Xing-fen Laoren and signed her works Xing-fen Nüshi. She was a native of She County, Anhui Province. In her youth, she lived in Shanghai with her father, Wu Hongxun, selling paintings and learning to paint. Well-versed in traditional ink painting, she specialized in flower-and-bird motifs, landscapes, and figure paintings of women. Later inspired by the New Culture ideas of the May Fourth Movement, Wu joined professional Shanghai art societies, advocating for artistic reform and exchanging ideas with her fellow painters. She used her art to express inner reflection, respond to social realities, and inspire the public. In 1910, her work was presented at an exhibition in Italy. In 1925, she was appointed a professor in the specialized painting department at Shanghai Chengdong Girls' School alongside Wu Changshuo and Wang Yiting. She was one of modern Shanghai's leading female painters.

楷書對聯

法書 1924
縱 136 橫 32 公分
2002 年入藏
國立歷史博物館
典藏編號 91-00177

《楷書對聯》，為蔡碧吟 1924 年書法作品。筆力遒健，結字勻整有度，溫潤而有秀穎之氣。對聯原句作者已佚，最早見錄於清代《兩般秋雨盦隨筆》。黃子久係元代畫家黃公望（1269-1354），文句取「芥子納須彌」意涵：頑石雖僅拳頭大卻能容納大師的山水氣象，膽瓶中斜插紫丁香讓書齋充滿文人雅趣。
釋文：拳石畫臨黃子久，膽瓶花插紫丁香。
款：時甲子冬月穀旦，臺南蔡碧吟女史。
印：蔡氏葉詩。碧吟女史。

蔡碧吟

蔡碧吟（1874-1939），名葉詩，人稱蔡姑娘而不名，臺灣臺南人。其父為前清舉人蔡國琳，名門望族，書香世家。幼承庭訓，工詩文書法。夫婿羅秀惠亦為府城著名仕紳，以書名家。擅長柳公權正書，為日治時期府城著名之女性詩人、少見之女性書家，自號「赤崁女史」，被視為臺灣早期女性文人代表之一。1976 年與其夫羅秀惠同被臺南市政府列為「清代臺南府城十大書家」。

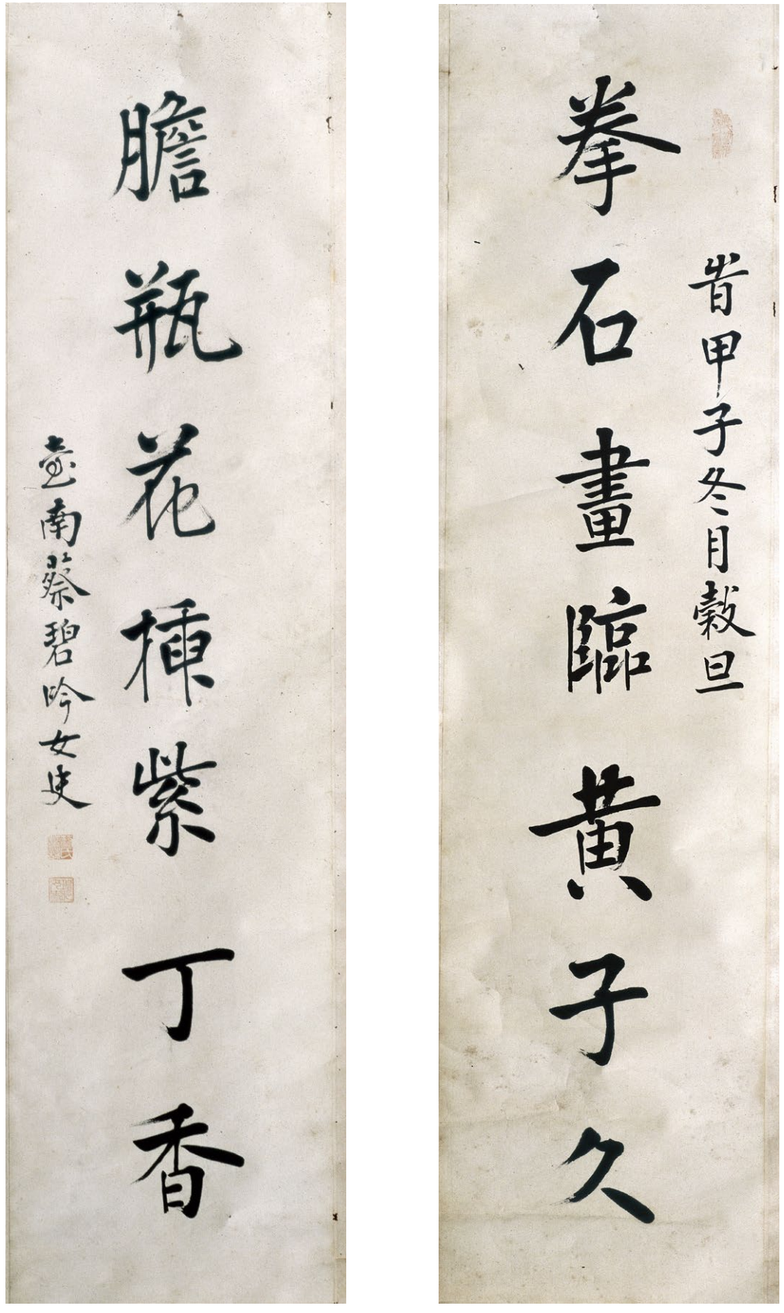
Couplet in Regular Script

Calligraphy, 1924
136 × 32 cm each
Acquired in 2002
Collection of the NMH
Accession No. 91-00177

Couplet in Regular Script is a calligraphic work by Tsai Bi-yin, created in 1924. The brushwork is vigorous and assured, with evenly proportioned and impeccably structured characters that lend the composition a sense of warmth, poise, and subtle vitality. The original author of the couplet remains unknown, though its earliest recorded appearance is found in the Qing dynasty literary miscellany Jottings from the Studio of Two Autumn Rains. The verse refers to Huang Zi-jiu, the courtesy name of the renowned Yuan dynasty painter Huang Gong-wang (1269-1354). The first line evokes the Buddhist metaphor of Mount Sumeru contained within a single mustard seed, suggesting that even a fist-sized miniature rock can embody the sweeping scale of a master's landscape. In the second line, lilacs arranged in a vase fill the scholar's studio with an atmosphere of refined literati elegance.

Tsai Bi-yin

Tsai Bi-yin (1874-1939), born Tsai Ye-shi, was a native of Tainan, Taiwan. She was widely known as "Miss Tsai" rather than by her given name. Her father, Tsai Guo-lin, earned the juren degree during the Qing imperial examinations, and the family was prominent and steeped in scholarly tradition. Educated at home from an early age, Tsai mastered poetry, prose, and calligraphy, eventually specializing in the regular script (kaishu) style of master Liu Gong-quan. Her husband, Luo Xiu-hui, was also a prominent Tainan gentry member and celebrated calligrapher. During the Japanese colonial period, Tsai gained renown as an acclaimed poet and one of the rare female calligraphers in Tainan. Adopting the literary sobriquet "Woman Scholar of Chihkan," she is regarded as a key figure among Taiwan's early female literati. In 1976, the Tainan City Government officially honored both Tsai and her husband among the "Ten Great Calligraphers of Qing-Era Tainan."



長春不老

水墨設色紙本 1934
縱 131 橫 40.4 公分
2007 年入藏
國立歷史博物館
典藏編號 96-00024

《長春不老》，為張李德和 1934 年水墨設色紙本作品。前景奇岩後方以沒骨彩繪牡丹 3 朵，綠葉襯托美不勝收。老松由畫外延伸入景，枝頭一對白頭翁並立，一隻仰頭啼叫，一隻俯首唱和，布局用色協和巧妙。
款：大夫丰格本嶙峋，長伴名花別樣春，得意紅顏誇艷麗，白頭相對更相親，為顏宗粲粧而作，羅山女史，連玉。碧霞女士清玩。
印：連玉女史。李氏德和。琳瑯山閣。

張李德和

張李德和（1893-1972），原名李德和，字連玉、號羅山女史、琳瑯山閣主人、題襟亭主人、逸園主人、澹亭、武巒女史，出身雲林西螺望族。1910 年畢業於總督府臺北國語學校 (今國立臺北教育大學與臺北市立大學前身)，後任教於斗六、西螺公學校。1916 年嫁張錦燦醫師後冠夫姓成為張李德和，定居嘉義。多才多藝，詩、詞、書、畫、琴、棋、絲繡七絕，為日治時期臺灣著名才女。多次入選臺展、府展，為當時少數獲得官方肯定的女性畫家之一。為日治時期至二戰後臺灣傳統文人藝術的重要女性代表與藝文推動者。

Everlasting Spring and Long Life

Ink and color on paper, 1934
131 × 40.4 cm
Acquired in 2007
Collection of the NMH
Accession No. 96-00024

Everlasting Spring and Long Life is an ink and color on paper painting by Chang Lee Te-ho in 1934. Behind a craggy rock in the foreground, three vibrant peonies are rendered in the “mogu (boneless)” technique, their blossoms framed by lush green leaves. The gnarled branches of an ancient pine extend into the composition from beyond the frame, anchoring a pair of light-vented bulbuls perched side by side. One bird raises its head in song while the other lowers its head in response, reflecting a skillfully balanced composition and a refined color palette.

Chang Lee Te-ho

Chang Lee Te-ho (1893-1972), born Lee Te-ho, adopted the courtesy name Lianyu along with the literary sobriquets Lady Scholar of Luoshan, Master of Linlang Mountain Pavilion, Master of Tijin Pavilion, Master of Yi Garden, Danting, and Lady Scholar of Wuluan. She was born into a prominent family in Xiluo, Yunlin. Following her graduation from the Taiwan Governor-General’s National Language School in Taipei (a predecessor of today’s National Taipei University of Education and University of Taipei) in 1910, she taught at public schools in Douliu and Xiluo. In 1916, she married physician Chang Chin-tsan, adding his surname to her own to become Chang Lee Te-ho, and settled in Chiayi. She excelled in seven arts—poetry, lyric verse, calligraphy, painting, instrumental music, board games, and silk embroidery—and was renowned as a woman of exceptional talent in Taiwan during the Japanese colonial period. A versatile artist, Chang earned multiple selections to the official Taiwan Fine Arts Exhibition (Taiten) and the Governor-General’s Art Exhibition (Futen), establishing her as one of the few female artists of her era to win official recognition. Spanning the Japanese colonial period into the postwar era, she was an important female figure in traditional Taiwanese literati arts and a champion of cultural life.

葡萄

膠彩絹本 1965
縱 132 橫 51.5 公分
1968 年入藏
國立歷史博物館
典藏編號 27217

《葡萄》，為陳進 1965 年膠彩設色絹本作品。繪寫斜勢取姿的葡萄藤蔓，枝葉扶疏，先以沒骨濃淡渲染葉片分出交疊層次，再以細筆勾寫葉脈，淡彩勾邊填色，描繪結實累累掛滿枝頭的葡萄，光影立體，表現出果實的晶瑩剔透。
款：陳進。印：進。

陳進

陳進（1907-1998），生於新竹香山。就讀臺北第三高等女學校（今中山女高）時，獲美術老師鄉原古統賞識與鼓勵，1925 年考入日本東京女子美術學校（今女子美術大學），為首位赴日本接受正規繪畫訓練的臺灣女子。1927 年以《姿》、《罌粟花》、《朝》入選第一回臺灣美術展覽會，與林玉山、郭雪湖被譽為「臺展三少年」；1934 年以《合奏》成為第一位入選日本帝展的臺灣畫家，並獲選為臺展東洋畫部唯一臺籍女性審查委員，為臺灣第一代女性專業畫家。1965 年參加本館「當代名家國畫展」，及受邀參加 1989 年「陳進、林玉山、陳慧坤三人聯展」、1996 年「陳進九十回顧展」、2003 年「悠閒靜思—陳進仕女之美」、2015 年「畫粧摩登—陳進特展」。1996 年獲頒行政院文化獎，次年捐出獎金及積蓄，於本館設立「陳進藝術文化獎」（今「陳進獎」）培育後進，支持膠彩畫的傳承與發展。

Gouache on silk, 1965
132 × 51.5 cm
Acquired in 1968
Collection of the NMH
Accession No. 27217

Grapes

Grapes is a gouache on silk painting by Chen Chin, created in 1965. A grapevine sweeps diagonally across the composition with abundant foliage. Chen first rendered the leaves using the mogu (boneless) technique, applying washes of varying intensity to establish subtle, overlapping layers before delineating the fine leaf veins. Bountiful clusters of grapes hang heavy from the vine, outlined and filled with delicate color washes, with light and shadow giving the fruit volume and a luminous, translucent quality.

Chen Chin

Chen Chin (1907-1998) was born in Xiangshan, Hsinchu. While studying at Taipei Third Girls' High School (now Taipei Municipal Zhong Shan Girls High School), her artistic potential was recognized and encouraged by her art teacher, Gobara Koto. In 1925, she was admitted to the Tokyo Women's School of Fine Arts (now Joshibi University of Art and Design), becoming the first Taiwanese woman to pursue formal training in painting in Japan. In 1927, her paintings Attitude, Poppies, and Morning were selected for the inaugural Taiwan Fine Arts Exhibition (Taiten). Together with Lin Yu-shan and Kuo Hsueh-hu, she earned fame as one of the "Three Youths of the Taiten." In 1934, her painting Ensemble was accepted into the Imperial Art Exhibition (Teiten), making her the first Taiwanese painter to receive this honor. She was also selected as the only Taiwanese female juror in the Taiten's Eastern painting division. She was among Taiwan's first generation of professional female painters. Following her participation in the 1965 "Exhibition of Ink Paintings by Contemporary Masters," NMH featured her work in several major exhibitions, including the "Joint Exhibition of Chen Chin, Lin Yu-shan, and Chen Huei-kuen" (1989), "Chen Chin: A Retrospective at Ninety" (1996), "Pondering at Leisure: The Beauty of Chen Chin's Ladies" (2003), and "Modern Looks: Special Exhibition of Chen Chin" (2015). In 1996, she received the National Cultural Award. The following year, she donated the prize money and her savings to establish the Chen Chin Arts & Culture Award (now the Chen Chin Award) at NMH, nurturing emerging artists and supporting the continuation and development of gouache painting.

手琴小姐

油彩紙本　創作年代不詳
縱 111.5 橫 80.3 公分
1990 年入藏
國立歷史博物館
典藏編號 79-00074

《手琴小姐》，為柴原雪油彩紙本作品。描繪一位現代西式裝扮的時髦女子，坐於沙發椅上彈奏烏克麗麗的景象。女子微笑閉眼，表情悠閒，沉浸於樂音的陶冶。作者以粗黑線條勾勒女子形體，成為畫面主體構圖，用色鮮明且對比強烈濃厚，整體充滿現代性畫風。
簽名：Yuki。

柴原雪

柴原雪（1917-2010），乳名陳雪子，生於臺灣臺南，為知名日籍畫家。1932 年畢業於臺南家政女子學校後赴日定居，因憧憬美術領域，於日本東京文化服裝學院修習畢業。1940 年與柴原恆雄結為連理，1950 年入雕刻家水船文洲門下學習，以水彩、壓克力顏料、油畫為創作媒材，主題多為風景、靜物與人物，慣用大膽粗黑線條及鮮明色調描繪形體，畫面具有量感，為其獨特風格。1960 年代創辦「日華美術交友會」(今亞細亞美術交友會)，為二戰後長期推動臺日美術交流的重要組織，曾獲中華民國教育部嘉獎、日本亞細亞現代美術展內閣總理大臣賞、日本天皇賞勳四等瑞寶章等獎項。50 至 70 年代與本館合作舉辦多屆「中日美術交換展」，1984 年舉辦「柴原雪女士畫展」。

Young Woman with a Ukulele

Oil on paper, date unknown
111.5 × 80.3 cm
Acquired in 1990
Collection of the NMH
Accession No. 79-00074

Young Woman with a Ukulele is an oil on paper by Shibahara Yuki. It depicts a fashionable woman in modern Western attire seated in an armchair, playing a ukulele with a serene, closed-eye smile, completely absorbed in the music. The artist outlines the woman's figure in thick black lines, making her the focal point of the composition. Vivid colors and strong, bold contrasts give the work a distinctly modern style.

Shibahara Yuki

Shibahara Yuki (1917-2010), known in childhood as Chen Xue-zi, was a renowned Japanese painter born in Tainan, Taiwan. After graduating from Tainan Girls' School of Home Economics in 1932, she moved to Japan. Her passion for art led her to study at and graduate from Bunka Fashion College in Tokyo. In 1940, she married Shibahara Tsuneo, and in 1950 she began studying under the sculptor Mizufune Rokushu. Working in watercolor, acrylics, and oils, she painted mainly landscapes, still lifes, and figures. Her distinctive style used bold, thick black lines and vivid colors to define forms with a strong sense of volume. In the 1960s, she founded the Japan–China Art Friendship Association (now the Asia Art Friendship Association), an important organization that has long promoted artistic exchange between Taiwan and Japan in the postwar era. Her contributions earned her numerous accolades, including a commendation from Taiwan's Ministry of Education, the Prime Minister's Award at the Asia Modern Art Exhibition in Japan, and the Order of the Sacred Treasure (Fourth Class) from the Emperor of Japan. From the 1950s through the 1970s, she collaborated with NMH on several editions of the "Sino-Japanese Art Exchange Exhibition." In 1984, NMH held the "Exhibition of Paintings by Shibahara Yuki."

感懷詩
草書條幅

法書 1959
縱 115.5 橫 33.5 公分
1968 年入藏
國立歷史博物館
典藏編號 26921

《感懷詩草書條幅》，為張默君 1959 年秋天的書法作品。因其夫邵元沖殉難於西安事變，其感懷家人逝去，將哀憤寫成詩篇。
釋文：文皇出風塵，大業天所歸。兵革耀白江，千櫝垂戎衣。四夷既來服，華夏張神威。房杜弼漠烈，典憲流光輝。唐風自泱泱，安用歌式微。九嵕仰聖圖，六龍雲中飛。（白江即錦江）
款：二十四年乙亥春禮軒轅橋陵，後醴泉謁昭陵，次少陵，均。四十八年己亥秋。張默君。
印：大凝堂。子房。綱紀而入。默君長壽。

張默君

張默君（1884-1965）。原名昭漢，字漱芳，湖南湘鄉縣人。為近代民主革命家、婦女運動先驅及教育家。1924 年與邵元沖 (1890-1936) 結為連理，1936 年其夫於西安事變中不幸身亡，常寫感詩師悼念。工詩文書法，尤善章草，1949 年後寓居臺灣。1955 年本館成立後，其於 1957 年捐出所藏古玉 50 餘件予本館典藏，首開個人捐贈博物館文物之風氣。1960 年本館舉辦「張默君書法展」、1965 年受邀參加本館「當代名家國畫展」。

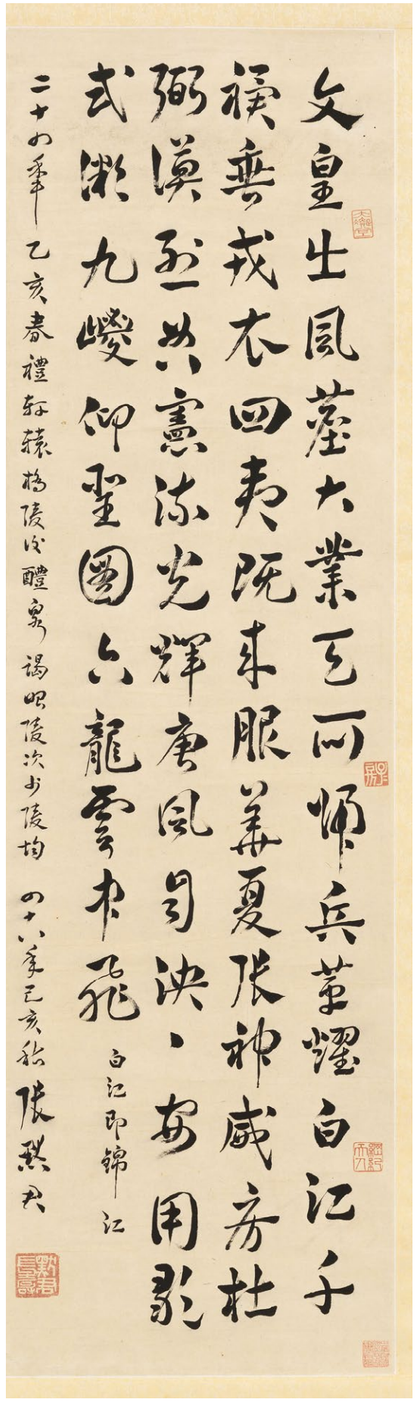
Hanging Scroll with a Poem of Reflection in Cursive Script

Calligraphy, 1959
115.5 × 33.5 cm
Acquired in 1968
Collection of the NMHy
Accession No. 26921

Hanging Scroll with a Poem of Reflection in Cursive Script is a calligraphic work created by Chang Mo-chun in the autumn of 1959. Deeply affected by the loss of her husband, Shao Yuan-chung, during the Xi'an Incident, Chang channeled her grief and indignation into poignant verse.

Chang Mo-chun

Chang Mo-chun (1884-1965), originally named Chao-han with the courtesy name Shu-fang, was a native of Xiangxiang County, Hunan Province. She was a democratic revolutionary, a pioneer of the modern women's movement, and an educator. In 1924, she married Shao Yuan-chung (1890-1936). Following his death in the Xi'an Incident in 1936, she often wrote poems to mourn him. Renowned for her prose, poetry, and calligraphy, she was particularly celebrated for her mastery of "zhangcao (draft cursive script)." She lived in Taiwan after 1949. In 1957, two years after NMH was established, Chang donated more than fifty pieces of ancient jade from her personal collection, setting a precedent for private donations of cultural artifacts to museums. NMH hosted the "Exhibition of Calligraphy by Chang Mo-chun" in 1960, and she was invited to participate in the museum's 1965 "Exhibition of Ink Paintings by Contemporary Masters."



人體之七（側坐）

油彩畫布 1979
縱 71.5 橫 51.5 公分
2002 年入藏
國立歷史博物館
典藏編號 91-00227

《人體之七（側坐）》，為袁樞真 1979 年油彩畫布作品。其透過靈活穩健的短筆觸，描繪一位裸女閒坐於質樸的山水景致中，傳達人體與大自然一體相融的意涵，畫面純淨明亮，色彩調配精微，此亦為作者的繪畫特色。黃君璧曾云：「袁教授擅長著色，深淺光暗，調配自然，隨意點染，生氣磅礴，栩栩如活，清新有致」。
簽名：袁樞真。1979。

袁樞真

袁樞真（1912-1999），浙江天臺人。1932 年就讀上海新華藝術專科學校，陳澄波為其油畫老師。1934 年赴日本東京大學研習西畫，後赴法國巴黎國立高等藝術學院專攻油畫，其間與潘玉良熟識；後於重慶藝術專科學校及重慶師範學院任西畫講師。1949 年遷臺，先後擔任臺灣省立師範學院藝術系（今國立臺灣師範大學美術學系）副教授及教授、全省美展油畫審查委員等。1984 年成立臺北市女畫家聯誼會（今臺北市西畫女畫家畫會），提攜後進。2002 年本館舉辦「袁樞真油畫紀念展」。

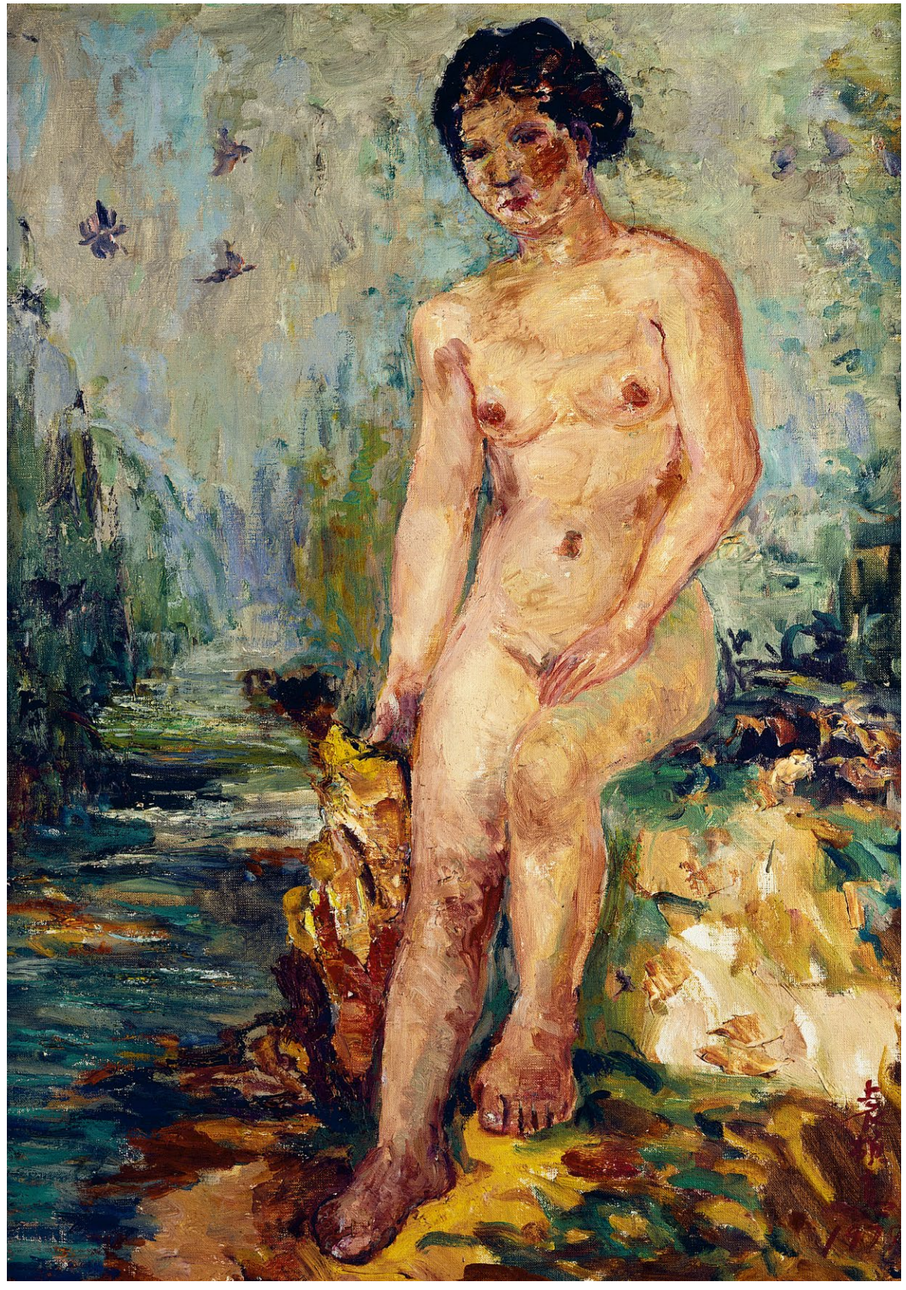
Nude VII (Seated Sideways)

Oil on canvas, 1979
71.5 × 51.5 cm
Acquired in 2002
Collection of the NMH
Accession No. 91-00227

Nude VII (Seated Sideways) is an oil painting on canvas by Yuan Chu-sheng, created in 1979. Using deft and assured short brushstrokes, Yuan depicts a nude woman seated at ease within an unadorned landscape, conveying a deep sense of harmony between the human form and nature. The composition is luminous and pure, defined by subtly balanced color palettes that are characteristic of her artistic style. Master painter Huang Chun-pi once noted, “Professor Yuan excelled in the use of color. She handled tonal gradations and light with natural ease, applying touches of pigment freely. Her works brim with vitality and come vividly alive, marked by a rare freshness and refinement.”

Yuan Chu-sheng

Yuan Chu-sheng (1912-1999) was a native of Tiantai, Zhejiang Province. In 1932, she enrolled at the Xinhua College of Fine Arts in Shanghai, studying oil painting under Chen Cheng-po. She traveled to Japan in 1934 to study Western art at the University of Tokyo, followed by advanced training in oil painting at the École nationale supérieure des Beaux-Arts in Paris, where she formed a close connection with Pan Yu-lin. She subsequently taught Western painting as a lecturer at Chongqing College of Art and Chongqing Normal College. Relocating to Taiwan in 1949, Yuan served as associate professor and professor in the Fine Arts Department at Taiwan Provincial Teachers College (now the Department of Fine Arts at National Taiwan Normal University), while also serving on the jury for the oil painting section of the Taiwan Provincial Fine Arts Exhibition. Dedicated to supporting emerging talent, she founded the Taipei Women Painters Association (now the Taipei Women’s Western Painting Association) in 1984. In 2002, NMH honored her legacy with the “Yuan Chu-sheng Memorial Exhibition of Oil Paintings.”



沉思圖

水墨紙本 1965
縱 159.5 橫 92.5 公分
1968 年入藏
國立歷史博物館
典藏編號 27121

《沉思圖》，為孫多慈 1965 年白描水墨紙本作品。描繪仕女梳飛天玠髮髻，束結肖尾垂肩。右手倚靠書函支頤微傾，眼神凝視沉思；姿態類近佛教造像之半跏思惟像。
款：沉思圖。乙巳秋日孫多慈作於臺北。
印：多慈印信。壽春孫氏。獨與天地精神往來。

孫多慈

孫多慈（1913-1975），安徽省壽縣人。1931 年考入南京中央大學藝術系，師從徐悲鴻。求學期間專攻西畫，又嘗試水墨創作，追求「引西潤中」的繪畫表現。1949 年遷臺後任教於臺灣省立師範學院（今國立臺灣師範大學），1962 年應中國文化學院（今中國文化大學）創辦人張其昀之邀籌組美術系，獲聘為教授兼系主任。其中西繪畫兼長，引領五月畫會赴美展出，蔚為臺灣第一波現代藝術風潮。參加本館多次國內外展覽，如 1962 年「現代繪畫赴美展覽預展」（即第六屆五月畫展）及 1965 年「當代名家國畫展」，1968 年受邀派赴本館於伊朗德黑蘭舉辦之「中國國畫展」，2013 年本館邀請李既鳴教授（孫多慈外孫女）策辦「回眸有情—孫多慈百年紀念展」。

Contemplation

Ink on paper, 1965
159.5 × 92.5 cm
Acquired in 1968
Collection of the NMH
Accession No. 27121

Contemplation is an ink on paper painting by Sun To-ze, created in 1965, rendered in the fine-line “baimiao (plain outline)” technique. The work depicts a woman wearing her hair in a feitian ji bun, with the tied ends falling over her shoulders. With her right arm resting on a stack of book cases, she supports her slightly tilted head with her hand, her gaze absorbed in thought. Her pose resembles that of a pensive bodhisattva in a half-lotus position in Buddhist sculpture..

Sun To-ze

Sun To-ze (1913-1975) was a native of Shou County, Anhui Province. In 1931, she was admitted to the Department of Art at Central University in Nanjing, where she studied under Xu Bei-hong. During her studies, she specialized in Western painting while also experimenting with ink painting, seeking an approach that used Western techniques to enrich Chinese traditions. After relocating to Taiwan in 1949, she joined the faculty of Taiwan Provincial Teachers College (now National Taiwan Normal University). In 1962, at the invitation of Chinese Culture College (now Chinese Culture University) founder Chang Chi-yun, she established its Fine Arts Department and was appointed professor and department chair. Accomplished in both Chinese and Western painting, Sun led the Fifth Moon Group in exhibiting in the United States, contributing to Taiwan’s first wave of modern art. She participated in numerous NMH exhibitions in Taiwan and overseas, including the 1962 “Preview of Modern Paintings for Exhibition in the United States” (the 6th Fifth Moon Exhibition) and the 1965 “Exhibition of Ink Paintings by Contemporary Masters.” In 1968, she was invited to travel to Tehran, Iran, for NMH’s “Exhibition of Ink Painting.” In 2013, NMH invited Professor Lee Chi-ming, Sun’s granddaughter, to curate the “Sun To-ze Centennial Memorial Exhibition.”

出峽圖

水墨設色紙本　1966
縱 150 橫 87 公分
1974 年入藏
國立歷史博物館
典藏編號 32355

《出峽圖》，為吳詠香 1966 年水墨設色紙本作品。以工筆描寫峽谷兩岸峭壁巍峨直聳，峽江轉折而出豁然開闊，細繪奔騰湍急的江水，兩船船工撐篙導引，通過峽口的緊張忙碌景象，表現出峽時的驚險一刻。
款：出峽圖，錄蘇東坡出峽詩句：入峽喜巉巖，出峽愛平曠，忌心淡無界，過境 (案：蘇詩為遇境) 即安暢。
題吳詠香畫，卓君庸。印：卓君庸，卓定謀。
橫幅：江濤古峽。丙午秋日葉公超題。印：友多聞齋。葉公超。
款：吳詠香。印：吳詠香印。吳氏。

吳詠香

吳詠香（1913-1970），字次聲，福建閩侯望族。早歲師事陳少梅，入北平藝專國畫組受教於齊白石、溥心畬等大家，畢業後進入古物陳列所國畫研究院進修。後與藝專同窗陳雋甫結為連理，遷臺後兩人一起開設鷗波館授徒，為溥心畬極為器重的弟子。畫風深受北宗山水浸潤，花鳥受惲南田沒骨技法影響，秀雅明麗。曾任臺灣省立師範學院藝術系（今國立臺灣師範大學美術學系）兼任教授。1968 年受邀參加本館於伊朗德黑蘭舉辦之「中國國畫展」，1971 年本館舉辦「吳詠香遺作展」，邀請馬壽華剪綵，葉公超致辭。

Emerging from the Gorge

Ink and color on paper, 1966
150 × 87 cm
Acquired in 1974
Collection of the NMH
Accession No. 32355

Emerging from the Gorge is an ink and color on paper painting by Wu Yung-hsiang, created in 1966. Rendered in the meticulous “gongbi (fine-line)” technique, the composition depicts towering, sheer cliffs rising dramatically on either side of a gorge. As the river curves around a sharp bend, the narrow passage opens into a vast, expansive vista. Fine brushwork captures the churning rapids below, where boatmen on two vessels maneuver long poles with urgent precision, capturing the breathtaking tension of navigating the hazardous passage.

Wu Yung-hsiang

Wu Yung-hsiang (1913-1970), courtesy name Ci-sheng, was born into a prominent family in Minhou, Fujian Province. In her early years, she studied under Chen Shao-mei before enrolling in the Ink Painting Division at the National Beiping Academy of Art, training under masters such as Qi Baishi and Pu Hsin-yu. After graduating, she pursued advanced research at the Institute of Ink Painting within the Antiquities Exhibition Office. She later married her academy classmate, Chen Jiuan-fu. Following their relocation to Taiwan, the couple founded the Oubo Studio to mentor emerging artists. Wu was a highly regarded disciple of Pu Hsin-yu. Her landscapes reflect the influence of the Northern School, while her flower-and-bird paintings draw on the “mogu (boneless)” style of Yun Shou-ping, producing an aesthetic of elegance and luminosity. She also served as an adjunct professor in the Department of Art at Taiwan Provincial Teachers College (now the Department of Fine Arts at National Taiwan Normal University). In 1968, she was invited to participate in NMH’s “Exhibition of Ink Painting” in Tehran, Iran. In 1971, NMH presented the “Posthumous Exhibition of Wu Yung-hsiang,” featuring opening remarks by George K. C. Yeh and a ribbon-cutting by Ma Shou-hua.

池塘春色

水墨設色紙本　創作年代不詳
縱 81 橫 60 公分
1984 年入藏
國立歷史博物館
典藏編號 73-00176

《池塘春色》，為邵幼軒水墨設色紙本作品。畫面主體為桃花、翠鳥、垂柳，意象春風楊柳，桃花綻放，翠鳥枝頭。此幅沒骨花鳥畫中春意盎然，墨色簡雅，色彩精緻。
款：邵幼軒。
印：邵幼軒。

邵幼軒

邵幼軒（1918-2009），字友仙，浙江東陽人。北平著名畫家邵逸軒之女，畢業於北平藝專。早年受家學啟迪，親炙王夢白、齊白石、王雪濤畫壇諸大家，又拜張大千為師。初學山水，後專攻花鳥蟲魚，作品清逸脫俗，簡約而有韻致；尤擅牡丹，有邵牡丹之譽。筆墨掌握心手相應，獨具一格。曾任教於政工幹部學校 (今國防大學政治作戰學院) 及國立藝術專科學校（今國立臺灣藝術大學），屢受邀請至歐美各國舉辦畫展。1984 年參加本館於多明尼加舉辦「中華當代繪畫展」，2000 年本館舉辦「花鳥畫境—邵幼軒回顧展」。

Springtime by the Pond

Ink and color on paper, date unknown
81 × 60 cm
Acquired in 1984
Collection of the NMH
Accession No. 73-00176

Springtime by the Pond is an ink and color on paper painting by Shau You-shiuan. The composition centers on blossoming peach trees, weeping willow branches, and a perched kingfisher, evoking the gentle stir of a spring breeze. Executed in the “mogu (boneless)” style, this bird-and-flower painting brims with seasonal vitality, defined by restrained ink tones and a delicately nuanced color palette.

Shau You-shiuan

Shau You-shiuan (1918-2009), courtesy name You-xian, was a native of Dongyang, Zhejiang Province. Daughter of the renowned Beiping painter Shao Yixuan, she graduated from the National Beiping Academy of Art. Her early training began within her family, enriched by direct guidance from leading masters such as Wang Meng-bai, Qi Baishi, and Wang Xue-tao, before she formally joined the studio of Chang Dai-chien. Although she initially studied landscape painting, Shau ultimately specialized in flowers, birds, insects, and fish. Her work is celebrated for its refined grace, simplicity, and quiet rhythm. Especially admired for her peonies, she earned the sobriquet “Shau of the Peonies.” Her fluid mastery of brush and ink allowed for a seamless synthesis of intuition and execution, giving her work a distinctive style. Shau taught at the Political Warfare Cadres School (now Fu Hsing Kang College, National Defense University) and the National Academy of Arts (now National Taiwan University of Arts), and was frequently invited to exhibit in Europe and the Americas. In 1984, she participated in NMH’s “Exhibition of Contemporary Ink Painting” in the Dominican Republic. In 2000, NMH honored her career with the retrospective “The Realm of Bird-and-Flower Painting: A Retrospective of Shau You-shiuan.”

單元二
典雅・遞嬗—
傳統延續與風格轉向

Section 2.
Modernity and Inclusiveness:
Self-Transformation and Artistic Expression

1950 至 1980 年代，臺灣正值社會重建與文化重構，美術環境經歷現代藝術與鄉土運動，藝術團體、展覽機制、藝術評論也逐漸興盛；女性藝術家在拜師學藝外，也開始自組畫會並參加展覽切磋畫藝，從個體創作到藝術共同體，逐漸展現延續水墨傳統與風格轉向的自主性。她們以各具風格的藝術表現，成為此際成立的史博館，在國內外推展現代美術與文化交流時的重要角色與創新力量。

From the 1950s through the 1980s, Taiwan underwent social reconstruction and cultural reconfiguration. Modern art and nativist movements reshaped the art world, while art groups, exhibition systems, and art criticism gradually flourished. Alongside studying with established masters, women artists began to form their own painting societies and participate in exhibitions to exchange ideas and refine their practice. As they moved from individual practice to artistic communities, they increasingly exercised their own agency in sustaining ink painting traditions and pursuing stylistic change. Through their distinctive artistic expressions, they became important participants in the promotion of modern art and cultural exchange by the National Museum of History, which was established during this period. They exhibited at home and abroad, making innovative contributions.

松岡千仞

水墨設色紙本　創作年代不詳
縱 137 橫 69 公分
1975 年入藏
國立歷史博物館
典藏編號 33167

《松岡千仞》，為羅茵水墨設色紙本作品。描繪雲霧繚繞群峯間，流泉奔於坡岩處，呈現一片花木扶疏、水碧山青的旖旎風光。詩境與畫意相融，無限美好。布局疏密有致，筆乾墨渴，設色清麗。
款：青山遠壑泉聲響，綠樹扶疏鳥韻清。幽隱長吟高士句，春風無限此時情。羅茵。
印：美意延年。文璈。羅茵。萬物靜觀皆自得。

羅茵

羅茵（約 1905-1990），原名羅桂林，字海寧，夫婿嚴慎宇（1901-1969）。浙江杭州女子師範學校畢業。 抗戰前在上海曾與同道組「藝苑」及參加「寒之友社」，先後受教於溥心畬、黃君璧。二戰後來臺，曾與陶春暉合編《溥心畬先生親授國畫入門》畫冊，1971 年與潘瓊竹等二十餘位女畫家成立辛亥畫會，於每年婦女節前後舉行畫展。1972 年應美國科羅拉多大學藝術系邀請舉行個展。本館於 1973 年邀請羅茵、龔書綿、俞俊珠、陸朱琦、董陽孜舉辦「五鳳書法展」，1978 年舉辦「羅茵畫展」。

Towering Pine-Clad Peaks

Ink and color on paper, date unknown
137 × 69 cm
Acquired in 1975
Collection of the NMH
Accession No. 33167

Towering Pine-Clad Peaks is an ink and color on paper painting by Lo Yin. Clouds and mist swirl among the peaks, while streams rush over rocky slopes, creating a picturesque scene of luxuriant vegetation, crystal-clear waters, and verdant mountains. Poetic sensibility and pictorial beauty merge in an idyllic landscape. The composition seamlessly balances dense detail with open space, pairing dry brushwork and sparse ink with fresh, delicate colors.

Lo Yin

Lo Yin (c. 1905-1990), originally named Lo Kuei-lin and known by the courtesy name Haining, was a native of Haining, Zhejiang. She graduated from Hangzhou Women's Normal School in Zhejiang. In the 1930s, she co-founded the Yiyuan (Art Garden) art group in Shanghai and joined the Hanzhiyou (Friends of the Cold) Society. She later studied under the masters Pu Hsin-yu and Huang Chun-pi. After World War II, Lo relocated to Taiwan. She co-edited the instructional volume An Introduction to Ink Painting: Lessons Taught by Pu Hsin-yu alongside Tao Chun-hui. In 1971, she joined Pan Chiung-chu and over twenty other female painters to establish the Xinhai Painting Society, which hosted annual exhibitions around International Women's Day. In 1972, Lo held a solo exhibition at the invitation of the Department of Art at the University of Colorado. In 1973, NMH invited Lo, Kung Shu-mien, Yu Chun-chu, Lu Chu-chi, and Tong Yang-tze to participate in the "Five Phoenixes Calligraphy Exhibition." The museum subsequently presented a solo exhibition of Lo's paintings in 1978.

仙山樓閣

水墨設色紙本　創作年代不詳
縱 271 橫 112 公分
1965 年入藏
國立歷史博物館
典藏編號 27295

《仙山樓閣》，為溫碧英水墨設色紙本作品。描繪秋天溪山樓閣，飛瀑流泉。前景山谷蓊鬱，林樹前高士與攜琴童子，一同回身仰望後方佳景；中景白練般的瀑布屋宇人家，可見一位高士憑欄觀景；後景山間樓閣高聳，最遠處之層巒煙嵐氤氳，山形沒入縹緲蒼茫中。
款：橋跨秋江冷，山飛萬丈泉，茅簷環古樹，對此覺茫然。溫碧英畫。印：溫碧英印。文琪。

溫碧英

溫碧英（1913-1990），福建福州人。祖父為藝術收藏家，父母均喜書畫，家學淵源，耳濡目染。畢業於福建華南女子高級中學。1949 年來臺探親，因時局驟變而長居臺灣。師從溥心畬，賜名「文琪」，為寒玉堂門下傑出女弟子，畫風頗具溥氏淡雅清逸風格。1960 年代於臺北、香港、泰國、馬來西亞等地多次個展。曾獲臺灣全省美術展覽會（今全國美術展前身）優選獎，1965 年參加本館「當代名家國畫展」。1970 年與譚淑、王君懿、黃國瑛、胡佩鏘、梅笑櫻、田曼詩、溫淑靜、梁丹丰、羅芳組「十秀畫會」，拜名師習藝，參加畫會與聯展。

Pavilions in the Mountains of the Immortals

Ink and color on paper, date unknown
271 × 112 cm
Acquired in 1965
Collection of the NMH
Accession No. 27295

Pavilions in the Mountains of the Immortals is an ink and color on paper painting by Wen Bi-ying. The work depicts an autumn landscape of mountains, streams, and pavilions, enlivened by cascading waterfalls and flowing springs. In front of the trees in the lush foreground valley, a scholar and a young attendant carrying a guqin (zither) turn back to gaze upward at the vista above. In the middle distance, dwellings nestle beside a waterfall that resembles a ribbon of white silk, where another scholar leans against a railing to admire the view. Higher and farther away, lofty pavilions rise among the peaks, while the most distant mountains recede into drifting clouds, their contours dissolving into the ethereal haze.

Wen Bi-ying

Wen Bi-ying (1913-1990), a native of Fuzhou, Fujian, grew up in a family steeped in art. With a grandfather who was an art collector and parents who were passionate about painting and calligraphy, she developed her artistic inclinations from early childhood. She graduated from Huanan Girls' Senior High School in Fujian. In 1949, she traveled to Taiwan to visit relatives and settled there following sudden changes in the political situation. She studied under the master Pu Hsin-yu, who bestowed upon her the name Wen-chi. As one of the most outstanding female disciples of his Hanyu Tang (Cold Jade Hall) studio, her painting style closely echoes her master's trademark understated elegance, refined clarity, and quiet grace. During the 1960s, Wen held numerous solo exhibitions in Taipei, Hong Kong, Thailand, and Malaysia, and her work earned an Award of Excellence at the Taiwan Provincial Fine Arts Exhibition (a predecessor of today's National Art Exhibition R.O.C.). In 1965, she participated in NMH's "Exhibition of Ink Painting by Contemporary Masters." In 1970, Wen co-founded the Shixiu (Ten Beauties) Painting Society alongside Tan Shu, Wang Chun-yi, Huang Kuo-ying, Hu Pei-chiang, Mei Hsiao-ying, Tien Man-shih, Wen Shu-ching, Liang Dan-fong, and Lo Fong. She studied under renowned masters, joined painting societies, and participated in group exhibitions.

仕女

水墨設色紙本　1968
縱 112.5 橫 56 公分
1974 年入藏
國立歷史博物館
典藏編號 32023

《仕女》，為曾其 1968 年水墨設色紙本作品。畫中仕女垂鬟分髻髻，為未婚女子髮型，頭飾鳳釵，纖眉細目，神情婉約柔美，身著披帛襦裙，緄邊裝飾精細，全幅筆墨細緻，設色古雅。
款：練裙羅帶步虛輕，庭院秋光畫不成。蕙草香風生羽扇，鳳皇枝上月華明。戊申仲秋古閩女子，曾其。
印：曾其私印。文珍。飛鴻。純孝家風一瓣香。

曾其

曾其（1922-2015），字文珍，福建閩侯人。福建省立師範習藝所畢業。為溥心畬入室弟子，深得老師喜愛，授以經籍與書法要領。擅山水、花鳥、人物仕女，風格極為接近溥心畬，工致清逸，設色古雅，被譽為寒玉堂中傑出弟子。曾任國民政府國民大會編審，1968 年參加本館於伊朗德黑蘭舉辦之「中國國畫展」，曾於本館舉辦個人畫展多次。1992 年擔任國立故宮博物院「溥心畬遺物處理小組」成員之一。

Lady

Ink and color on paper, 1968
112.5 × 56 cm
Acquired in 1974
Collection of the NMH
Accession No. 32023

Lady is an ink and color on paper painting by Zeng Qi in 1968. The woman wears her hair in the chuihuan fenshao style (a dual-looped bun with trailing tresses), a traditional coiffure associated with unmarried women. A phoenix hairpin adorns her hair, while slender eyebrows and soft, narrow eyes endow her face with a gentle, graceful expression. She is attired in a traditional ruqun (jacket-and-skirt ensemble) paired with a draped silk shawl, featuring intricately decorated borders. Meticulous brushwork and subdued, classically elegant colors define the painting.

Zeng Qi

Zeng Qi (1922-2015), courtesy name Wenzhen, was a native of Minhou, Fujian. She graduated from the Fujian Provincial Institute of Teacher Training and Practical Arts. As an initiated disciple of Pu Hsin-yu, she was deeply favored by her master, who personally instructed her in the Chinese classics and the fundamentals of calligraphy. Zeng excelled in landscapes, bird-and-flower paintings, and figure subjects, particularly depictions of elegant women. Her style closely echoes that of Pu Hsin-yu, combining meticulous execution and refined grace with classically elegant color washes, earning her acclaim as one of the most prominent disciples of his Hanyu Tang (Cold Jade Hall) studio. Professionally, Zeng served as an editor and reviewer for the National Assembly of the Republic of China. In 1968, she participated in NMH's "Exhibition of Ink Painting" in Tehran, Iran. NMH held several solo exhibitions of her work. In 1992, she was appointed to the committee responsible for processing and managing Pu Hsin-yu's estate at the National Palace Museum.

仕女白狐圖

水墨設色紙本　創作年代不詳
縱 57.4 橫 24 公分
1992 年入藏
國立歷史博物館
典藏編號 81-00351

《仕女白狐圖》，為姚兆明水墨設色紙本作品。傳統水墨畫中仕女白狐並置的構圖，寓意以白狐的祥瑞、純潔與靈性，襯托女子冰清玉潔的德行、不隨波逐流的高貴品格，以及隱逸超塵的理想。本幅畫中仕女體態纖巧優美，表情含蓄有思，髮式衣裙秀逸，表現出美人嫻靜的氣質和生動柔美情趣，象徵一種超越世俗名利的淡泊心境與儒雅遺風。
款：驚鼇慎所處，靜女德為先。閒步芳菲徑，風飄樹影懸。兆明畫仕女。心畬題。
印：溥儒。

姚兆明

姚兆明（1934-1986），江蘇揚州人，溥心畬兒媳與關門弟子。自幼天資聰慧，受其父姚白雪影響喜好書畫，中學時所繪花卉、山水、仕女已小有名氣。1945 年遷臺，就讀於臺灣省立師範學院（今國立臺灣師範大學），1950 年拜師溥心畬，學習淺絳設色之法，意境出塵，筆法挺勁，得溥派之高雅逸風。曾留學義大利研究西畫、雕塑，並以第一名成績畢業於羅馬皇家藝術學院，獲畫學碩士及藝術史博士，返臺後任教於中國文化大學、輔仁大學等校。

Lady with a White Fox

Ink and color on paper, date unknown
57.4 × 24 cm
Acquired in 1992
Collection of the NMH
Accession No. 81-00351

Lady with a White Fox is an ink and color on paper painting by Yao Zhao-ming. In traditional Chinese ink painting, pairing a noble lady with a white fox draws upon the animal's auspicious, pure, and spiritual connotations to underscore the woman's unsullied virtue, noble independence, and ideal of reclusion beyond worldly concerns. Here, the lady's slender, graceful figure, quietly thoughtful expression, and elegant hairstyle and attire convey both serene composure and a soft, lively delicacy—symbolizing a refined detachment from worldly fame and fortune that echoes the cultivated elegance of the literati tradition.

Yao Zhao-ming

Yao Zhao-ming (1934-1986), a native of Yangzhou, Jiangsu Province,, was Pu Hsin-yu's daughter-in-law and final disciple. Gifted from early childhood, she developed a passion for painting and calligraphy under the guidance of her father, Yao Pai-hsueh. By secondary school, her depictions of flowers, landscapes, and elegant figures had already gained recognition. She relocated to Taiwan in 1945, later attending Taiwan Provincial Teachers College (now National Taiwan Normal University). In 1950, Yao became a disciple of Pu Hsin-yu. Under his guidance, she mastered the classical qianjiang (light ocher) coloring method, developing an ethereal pictorial mood and firm, vigorous brushwork that perfectly captured the refined, untrammeled spirit of the Pu School. Yao later studied Western painting and sculpture in Italy, graduating at the top of her class from the Academy of Fine Arts of Rome with a master's degree in painting and a doctorate in art history. Upon her ret urn to Taiwan, she joined the faculties of Chinese Culture University, Fu Jen Catholic University, and other prominent institutions.

雉鳥

水墨設色紙本　創作年代不詳
縱 95 橫 31 公分
1985 年入藏
國立歷史博物館
典藏編號 74-00951

《雉鳥》，為饒昌懋水墨設色紙本作品。描繪一隻環頸雉立於橫向竹幹上。其回首注視，眼神銳利，鮮紅的臉頰、堅實的鳥喙與長而彎曲的尾羽格外醒目，更凸顯了白色頸環特徵；竹幹透過墨色深淺的變幻，展現出紮實的立體感。
款：文錦披身美雉來，橫空老竹亦奇哉。知君竹實時相采，不向塵中啄草菜。饒昌懋閒窗遣興作此。吳萬谷為題句竝書。
印：昌懋畫印。萬谷。

饒昌懋

饒昌懋（1923- 不詳）。名月子，湖南長沙人。曾任職於南京糧食部。受其夫知名書法家兼詩人吳萬谷薰陶，勤研墨竹、山水花卉，創意超拔，色調明麗，兩人經常合作書畫創作，傳為藝林佳話。先後從溥心畬、鍾壽仁、范伯洪習四君子及山水，書法顏真卿，具大家風範。二戰後遷臺，1957 年與來臺知名書畫家夫婦組成「六儷畫會」，成員有吳詠香與陳雋甫、邵幼軒與林中行、強叔平與陶壽伯、林若璣與季康、饒昌懋與吳萬谷、龔書綿與高逸鴻，以此會切磋砥礪畫藝。

Pheasant

Ink and color on paper, date unknown
95 × 31 cm
Acquired in 1985
Collection of the NMH
Accession No. 74-00951

Pheasant is an ink and color on paper painting by Rao Chang-min. The work depicts a ring-necked pheasant perched on a horizontal bamboo stem, turning its head to look back with a sharp, watchful gaze. Its vivid red cheeks, sturdy beak, and long, sweeping tail feathers are particularly striking, subtly emphasizing its signature white neck ring. Subtle variations in ink tone lend the bamboo stem a strong sense of volume and physical solidity.

Rao Chang-min

Rao Chang-min (1923-unknown), also known as Yuezi, was a native of Changsha, Hunan. She originally served in the Ministry of Food in Nanjing. Encouraged by her husband, the renowned calligrapher and poet Wu Wan-gu, she devoted herself to mastering ink bamboo, landscapes, and flower paintings, developing a highly inventive approach characterized by bright, luminous color tones. The couple frequently collaborated on artworks, earning widespread admiration as a celebrated pair within artistic circles. Rao studied the “Four Gentlemen” (plum blossoms, orchids, bamboo, and chrysanthemums) and landscape painting under the guidance of Pu Hsin-yu, Chung Shou-ren, and Fan Po-hung. In calligraphy, she mastered the classical style of Yan Zhen-qing, displaying the poise and refined authority of a master. After World War II, Rao relocated to Taiwan. In 1957, alongside other prominent artist couples who had settled in Taiwan, she co-founded the Liuli (Six Couples) Painting Society. Its distinguished member couples included Wu Yung-hsiang and Chen Jiuan-fu; Shau You-shiuan and Lin Zhong-xing; Chiang Shu-ping and Tao Shou-po; Lin Jo-chi and Chi Kang; Rao Chang-min and Wu Wan-gu; as well as Kung Shu-mien and Kao Yi-hung. Through the society, they engaged in lively aesthetic exchanges, continuously inspiring one another to elevate their art.

荷

水墨設色紙本　1999
縱 69 橫 46 公分
1999 年入藏
國立歷史博物館
典藏編號 88-00438

《荷》，為楊鄂西 1999 年水墨設色紙本作品。以簡筆寫意描繪荷畔鷺鷥，三兩荷葉重筆濃墨，層次豐富，鷺鷥形隻影單，逸筆草草，墨韻意趣間可見大千風格傳承之端倪。此畫作於藝術家新喪伴侶之時，畫面清冷疏落，孤寂幽微心境盡傾於筆端。
款：一片烟波白練光，晚風獵獵過陂塘。無人解得秋涼意，只有鷺鷥望夕陽。己卯夏楊鄂西寫荷並錄古句。
印：楊氏，鄂西。放懷始得閒中趣。

楊鄂西

楊鄂西（b.1943），四川大竹人，抗日戰爭鄂西會戰大捷時生於湖北，因以「鄂西」為名。二戰後來臺，畢業於國立藝術專科學校美術科西畫組（今國立臺灣藝術大學美術學系）、中國文化大學美術系國畫組，獲美國佛羅里達州貝利大學教育碩士，後回母校美術系任副教授。作品具中、西繪畫面貌，花鳥、走獸兼擅，曾獲臺灣全省美術展覽會（今全國美術展前身）第一名，於臺、日、韓、澳、美等地展出。1981 年因參加川康渝同鄉會展獲張大千賞識，隨側習畫，雖無拜師禮，實有師徒情。大千先生為其姓名及展覽名親筆題書，足見備受提攜與期許。1999 年參加本館「慶祝儒學大師陳立夫資政百歲誕辰百家書畫展」。

Lotus

Ink and color on paper, 1999
69 × 46 cm
Acquired in 1999
Collection of the NMH
Accession No. 88-00438

Lotus is an ink and color on paper painting by Yang O-hsi in 1999. In spare, expressive brushwork, it depicts a solitary egret beside lotus plants. A few lotus leaves, rendered with bold strokes and dense, layered ink, reveal rich tonal depth, while the lone bird is captured with loose, spontaneous brushstrokes. The resonant handling of ink and expressive spirit reflect the stylistic legacy of Chang Dai-chien. Painted shortly after the artist lost her partner, the work's cool, sparse composition offers a poignant, quiet expression of her inner loneliness and grief.

Yang O-hsi

Yang O-hsi (b. 1943), whose ancestral home is Dazhu, Sichuan, was born in Hubei during the victory of the Battle of Western Hubei in the Second Sino-Japanese War; her given name, O-hsi ("Western Hubei"), commemorates this historical event. Relocating to Taiwan after World War II, she graduated from the Western Painting Section of the National Academy of Arts' Fine Arts Department (now the Department of Fine Arts at National Taiwan University of Arts) and the Chinese Painting Section of the Department of Fine Arts at Chinese Culture University. She later earned a master's degree in education from Barry University in Florida, USA, before returning to teach as an associate professor in the Department of Fine Arts at her alma mater. Yang's creative oeuvre seamlessly integrates Chinese and Western artistic traditions, with exceptional mastery in bird-and-flower as well as animal subjects. She earned first prize at the Taiwan Provincial Fine Arts Exhibition (a predecessor of today's National Art Exhibition R.O.C.) and has exhibited widely across Taiwan, Japan, South Korea, Australia, and the United States. In 1981, her artwork at an exhibition hosted by the Sichuan-Xikang-Chongqing Native Place Association caught the eye of master Chang Dai-chien, who subsequently mentored her in painting. Though no formal discipleship ceremony was held, they shared a deep bond as teacher and student. Chang personally inscribed her name and exhibition titles in his own calligraphy—a testament to his profound encouragement and high expectations for her artistic career. In 1999, she participated in NMH's "Exhibition of One Hundred Masters Celebrating the Centenary of Senior Advisor Chen Li-fu."

玉山雲影

水墨設色紙本　創作年代不詳
縱 118.5 橫 56.5 公分
1974 年入藏
國立歷史博物館
典藏編號 32235

《玉山雲影》，為盛元芳水墨設色紙本作品。繪寫臺灣玉山破曉雲海景色。近景繪有 3 株直挺的高山林木，濃厚雲海覆蓋山頭，遠處淡彩渲染反襯山嵐霧靄的濃密體量感。縹緲雲海綿延與實體山巒層疊交互，虛實之間穿梭流動，畫風頗有其師黃君璧半寫實的白雲山水造化筆意。
款：玉山雲影。盛元芳。
印：元芳畫記，可青山房。

盛元芳

元芳（1918- 不詳），浙江杭州人。幼從西泠印社前輩遊，為其水墨山水奠定基礎。曾就讀於杭州之江大學。二戰後遷臺，曾師事黃君璧習山水，頗具其師之洗練筆法；後嘗學張穀年、胡克敏，兼長花鳥畫。1974 年參加本館「中國書畫藝術世界巡展」。1981 年獲中華民國畫學會頒金爵獎；曾舉辦個展及海內外聯展多次，1984 年受邀參加本館於多明尼加舉辦「中華當代繪畫展」。

Clouds on Yushan

Ink and color on paper, date unknown
118.5 × 56.5 cm
Acquired in 1974
Collection of the NMH
Accession No. 32235

Clouds on Yushan is an ink and color on paper painting by Sheng Yuan-fang. It depicts a sea of clouds over Taiwan's Yushan (Mount Jade) at dawn. Three tall alpine trees stand upright in the foreground, while a thick sea of clouds envelops the surrounding peaks. In the distance, soft, pale washes subtly contrast against the light to impart a sense of volume and density to the mountain haze. Ethereal clouds stretch across overlapping mountain ridges, creating a fluid interplay between solid form and void. The work echoes the semi-realistic "white cloud" landscapes of her master, Huang Chun-pi, whose brushwork captures the living vitality and transformations of nature.

Sheng Yuan-fang

Sheng Yuan-fang (1918-unknown), a native of Hangzhou, Zhejiang, learned from senior masters of the renowned Xiling Seal Engravers' Society in her youth, establishing a solid foundation in ink landscape painting. She attended Hangchow Christian College (Zhijiang University) in Hangzhou. After World War II, Sheng relocated to Taiwan and studied landscape painting under Huang Chun-pi, acquiring her master's refined, succinct brushwork. She subsequently broadened her artistic scope under Chang Ku-nien and Hu Ke-min, becoming equally accomplished in bird-and-flower subjects. In 1974, she participated in NMH's "Worldwide Touring Exhibition of Chinese Painting and Calligraphy." In 1981, Sheng was awarded the Golden Jue Award by the Art Society of China. Throughout her career, she held numerous solo exhibitions and participated in group exhibitions both domestically and internationally. In 1984, she participated in NMH's "Exhibition of Contemporary Ink Painting" in the Dominican Republic.

松溪訪友

水墨設色紙本　1961
縱 152 橫 82.5 公分
1965 年入藏
國立歷史博物館
典藏編號 27141

《松溪訪友》，為徐瑩 1961 年水墨設色紙本作品。畫作前景巨松茂密，以短披麻皴作山坡稱景。持杖高士帶著童子正過橋訪友，友人在林間屋舍等候，遠景以長披麻皴描繪層巒疊嶂，其間流瀑宛如白練，雲霧縹渺。
款：松溪訪友。辛丑十一月，徐瑩畫於臺灣。
印：徐瑩。玉雪堂。

徐瑩

徐瑩（1920-1981），字大方，生於安徽桐城。武昌藝專校畢業。幼時即性近文藝，時常瀏覽臨摹家中書畫收藏，後師從黃君璧習畫。二戰後遷臺，歷在軍事工程委員會、美援會、經濟部任職。與前總統嚴家淦為書道好友。1973 年獲中華民國畫學會金爵獎。1965 年受邀參加本館「當代名家國畫展」。

Visiting a Friend by a Pine-Lined Stream

Ink and color on paper, 1961
152 × 82.5 cm
Acquired in 1965
Collection of the NMH
Accession No. 27141

Visiting a Friend by a Pine-Lined Stream is an ink and color on paper painting by Xu Ying in 1961. Tall, dense pines dominate the foreground, complemented by slopes contoured with short hemp-fiber texture strokes. A scholar carrying a walking stick crosses a bridge with a young attendant to visit a friend, who waits within a secluded retreat nestled among the trees. In the distance, overlapping mountain ranges are defined by long hemp-fiber texture strokes, through which a cascading waterfall descends like a ribbon of white silk amid drifting clouds and mist.

Xu Ying

Xu Ying (1920-1981), courtesy name Dafang, was born in Tongcheng, Anhui, and graduated from the Wuchang Art Academy. Drawn to literature and art from childhood, she frequently viewed and copied the paintings and calligraphy in her family's collection. She later studied painting under master Huang Chun-pi. After World War II, Xu relocated to Taiwan, where she held civil service positions at the Military Engineering Commission, the Council for United States Aid, and the Ministry of Economic Affairs. Xu also developed a deep friendship with former President C. K. Yen through their shared passion for calligraphy. In 1973, she was awarded the Golden Jue Award by the Art Society of China. In 1965, she was invited to participate in NMH's "Exhibition of Ink Painting by Contemporary Masters."

幽人深隱

水墨設色紙本　創作年代不詳
縱 121 橫 55 公分
1974 年入藏
國立歷史博物館
典藏編號 32244

《幽人深隱》，為田曼詩水墨設色紙本作品。描繪閉門聽泉景致，近景繪坡石、林樹、淺流，以細密墨線表現水面波紋，筆墨皴寫點染繁密，坡石薄施青綠淡赭，林樹設色較濃，鬱鬱蔥蔥，遠景峰巒疊障，一道白瀑直瀉而下，水氣瀰漫，右側山巔有一屋幽居深隱，淡染遠山。全幅筆墨細膩淡雅，為清幽恬靜之境。
款：中有幽人專一壑，閉門深隱聽泉聲。中原女史田曼詩。印：中原女史。曼詩。

田曼詩

田曼詩（1926-2006），河南鄢城人，著名國際畫家、詩人。德國慕尼黑藝術大學畢業，韓國圓光大學哲學榮譽博士。其畫風融合中西，筆觸細膩，為黃君璧得意門生。1970 年代，與譚淑、王君懿、黃國瑛、胡佩鏘、梅笑櫻、溫碧英、溫淑靜、梁丹丰、羅芳共組「十秀畫會」，拜名師習藝，參加畫會與聯展。歷任教育部美育委員及國內外多所大學教授及美展評審委員，對美育貢獻卓著，並積極從事臺灣與國際藝文人士交流，經常公開發表藝評。1974 年參加本館「中國書畫藝術世界巡展」。

A Recluse in Deep Seclusion

Ink and color on paper, date unknown
121 × 55 cm
Acquired in 1974
Collection of the NMH
Accession No. 32244

A Recluse in Deep Seclusion is an ink and color on paper painting by Tien Man-shih. The work evokes the tranquil solitude of listening to a spring behind closed doors. Rocky slopes, trees, and a shallow stream occupy the foreground, with fine ink lines tracing gentle ripples across the water. Dense texture strokes and ink dots lend a rich layer of detail to the scene, complemented by light washes of mineral blue-green and pale ocher on the rocks, contrasted with the lush, deeper hues of the trees. In the background, overlapping peaks rise high, where a cascading white waterfall plunges through drifting mist. A secluded retreat nestles quietly among the right-hand peaks, while the distant mountains fade softly into faint washes. Delicate brushwork and subtle colors together create an atmosphere of serene and distant stillness.

Tien Man-shih

Tien Man-shih (1926-2006), a native of Yancheng, Henan, was an internationally acclaimed painter and poet. She graduated from the Academy of Fine Arts, Munich, Germany, and was awarded an honorary doctorate in philosophy from Wonkwang University in South Korea. A standout pupil of the master Huang Chun-pi, she developed a distinctive style that seamlessly blended Chinese and Western aesthetics with delicate brushwork. In the 1970s, Tien co-founded the Shixiu (Ten Beauties) Painting Society alongside Tan Shu, Wang Chun-yi, Huang Kuo-ying, Hu Pei-chiang, Mei Hsiao-ying, Wen Bi-ying, Wen Shu-ching, Liang Dan-fong, and Lo Fong. She studied under renowned masters, joined painting societies, and participated in group exhibitions. Throughout her career, Tien made exceptional contributions to art education. She served on the Ministry of Education's Aesthetic Education Committee, held professorships at universities both in Taiwan and abroad, and frequently sat on juries for major national and international art competitions. She was also a dedicated advocate for cultural exchange between Taiwanese and international art communities, while regularly publishing art criticism. In 1974, she participated in NMH's "Worldwide Touring Exhibition of Chinese Painting and Calligraphy."

梅花

水墨設色紙本　1969
縱 135.5 橫 68.5 公分
1974 年入藏
國立歷史博物館
典藏編號 74-00968

《梅花》，為林賢靜 1969 年水墨設色紙本作品。畫中老梅虯枝錯落，主幹拔地而起、蒼勁挺立，隨後順勢迴旋下折，盡顯風骨。枝頭梅花盛開，掩映環抱，虛實相生間留白，以細筆勾勒花朵綻放枝頭，富立體感。整幅構圖線條剛勁有力，兼具工筆細微與寫意灑脫意境深遠，可見嶺南畫派遺韻。
款：遙知不是雪，為有暗香來。林賢靜。
印：林賢靜。

林賢靜

林賢靜（1911-1982），廣東澄海人。高中時期曾隨嶺南高劍父兄弟習畫，上海美術專門學校畢業。曾任廣州潮州藝術專門學校、梅縣女子師範教授。早年參與廣東潮汕地區新女性運動，民初海上畫派渡臺代表畫家之一。以花鳥見長，強調汲古潤今，對海上畫派任伯年、金石派吳昌碩、齊白石繪畫主張，多有實踐。二戰後遷臺，曾任教於臺灣省立師專（今國立臺北教育大學）、國立藝術專科學校（今國立臺灣藝術大學）。1974 年受本館邀請參加「中國書畫藝術世界巡展」。

Plum Blossoms

Ink and color on paper, 1969
135.5 × 68.5 cm
Acquired in 1974
Collection of the NMH
Accession No. 74-00968

*Plum Blossoms i*s an ink and color on paper painting by Lin Hsien-ching in 1969. The work depicts an aged plum tree with gnarled, crisscrossing branches. Its sturdy main trunk rises forcefully from the ground before sweeping downward in a graceful arc, conveying an unyielding strength of character. Plum blossoms cluster among the branches, alternately concealed and revealed, while negative space creates a dynamic interplay between solid form and void. Delicate brush outlines define the flowers, giving the blossoms a vivid sense of volume. Strong, vigorous lines animate the overall composition, seamlessly blending the meticulous detail of gongbi (fine-line) painting with the expressive freedom of xieyi (freehand) brushwork. The result is a resonant, deep pictorial mood that carries the distinct heritage of the Lingnan School of Painting.

Lin Hsien-ching

Lin Hsien-ching (1911-1982), a native of Chenghai, Guangdong, studied under Gao Jian-fu and Gao Qi-feng—founders of the Lingnan School of Painting—during her high school years, and later graduated from the Shanghai Art Academy. She subsequently taught at the Chaozhou Academy of Art in Guangdong and Meixian Women's Normal School. In her youth, she participated in the New Women's Movement in the Chaoshan region, and was one of the representative Shanghai School painters of the early Republican era who later relocated to Taiwan. Renowned for her bird-and-flower paintings, Lin championed the philosophy of "drawing from the past to enrich the present." In her dynamic artistic practice, she embraced the technical mastery of Shanghai School master Ren Bo-nian, the epigraphic aesthetic of Wu Changshuo, and the expressive simplicity of Qi Baishi. After World War II, Lin moved to Taiwan and served on the faculty of Taiwan Provincial Junior Teachers College (now National Taipei University of Education) and the National Academy of Arts (now National Taiwan University of Arts). In 1974, at the invitation of NMH, she participated in the museum's "Worldwide Touring Exhibition of Chinese Painting and Calligraphy."

山水

水墨設色紙本　創作年代不詳
縱 220 橫 133 公分
1968 年入藏
國立歷史博物館
典藏編號 27186

《山水》，為王壽菉水墨設色紙本作品。描繪重巒疊障，雲霧繚繞的磅礴山水氣勢。前景山石嶙峋，老松雜樹挺立，林間樓觀微露，泉瀑奔流，橋上有 3 名高士觀瀑聽泉，曲徑間有 1 人挑擔趕路；遠景高山巍峨挺立，山頂礬頭密林，墨暈反襯出雲霧的量感與流動。全幅構景繁茂，用筆細密嚴謹，敷染淡雅。
款：王壽菉。
印：王壽菉。

王壽菉

王壽菉（1924-2024），號一真女史，遼寧瀋陽人，生於哈爾濱。早年接受傳統水墨創作訓練，9 歲即公開舉行畫展，稟賦優異。二戰後遷臺，在張穀年門下習山水畫藝，創作風貌多樣，舉凡細膩寫實人物肖像、簡筆寫意花鳥、師古卻不泥古的山水、逸筆草草的大寫意均能表現。1981 年在臺北自設「藝風堂」，集合有志書畫的女性共同研究畫藝，其後擴大為「中華藝風書畫會」，為當時全國唯一之女性書畫團體。1965 年參加本館「當代名家國畫展」，1971 年及 1997 年本館舉辦「王壽菉畫展」。

Landscape

Ink and color on paper, date unknown
220 × 133 cm
Acquired in 1968
Collection of the National Museum of History
Accession No. 27186

Landscape is an ink and color on paper painting by Wang Shou-xuan. Layered mountains rise amid swirling clouds and mist, creating a landscape of imposing grandeur. In the foreground, jagged rocks, old pines, and varied trees partially frame buildings nestled within the woods, while torrents of mountain streams plunge downward. On a bridge, three scholars pause to watch the waterfall and listen to the rushing water, as a traveler with a shoulder pole journeys along a winding path. Towering mountains dominate the background, their summits crowned with dense woods and clustered rock formations rendered in the fantou (“alum-head”) technique. Ink washes subtly contrast against the light, imparting a palpable sense of volume and movement to the drifting clouds and mist. Rich in detail and composition, the work pairs meticulous, disciplined brushwork with soft, elegant washes of color.

Wang Shou-xuan

Wang Shou-xuan (1924-2024), art name Yizhen Nüshi, was born in Harbin, with ancestral roots in Shenyang, Liaoning. Trained in traditional ink painting from an early age, she demonstrated exceptional talent and held her first public exhibition at just nine years old. After World War II, she relocated to Taiwan, where she studied landscape painting under master Chang Ku-nien. Her oeuvre encompasses a remarkably versatile range of styles—from meticulously rendered, lifelike portraits and bird-and-flower paintings executed with economical freehand brushwork, to landscapes that honor tradition without being bound by it, and bold, spontaneous works in the da xieyi (broad freehand) style. In 1981, Wang founded the Yifeng Studio in Taipei, uniting female artists dedicated to painting and calligraphy. The studio later expanded into the Chinese Yifeng Painting and Calligraphy Society, which was then Taiwan’s only women’s art organization devoted to these disciplines. In 1965, she participated in NMH’s “Exhibition of Ink Painting by Contemporary Masters.” NMH held solo exhibitions of Wang’s work in 1971 and 1997.

桃李春風

水墨設色紙本 1999
縱 90 橫 35 公分
1999 年入藏
國立歷史博物館
典藏編號 88-00433

《桃李春風》，為顏小僊 1999 年水墨設色紙本作品。背景用淡墨綠色大面積烘染，襯托出兩株桃樹和李樹交錯的主體畫面。中桃花以沒骨描繪，李花則用淡墨勾勒，營造兩種筆法前後掩映的空間感。在枝幹與樹杈、花蕊布局間，充分掌握主輔、虛實、疏密、聚散、開合的呼應關係。
款：桃李春風，己卯顏小僊於臺北時年七十有五。印：顏氏，小僊畫記。

顏小僊

顏小僊（1925-2020），字小仙，號二仙，晚號無猜老人，生於江蘇揚州。書法家顏二民孫女，花卉畫家顏裴仙之女。幼承家學，師專畢業後於小學執教。水墨用筆以淡彩及小寫意為主，專攻花鳥，尤擅牡丹。二戰後遷臺，1961 年代與韓石秋等書畫家組織「海天藝苑」（今高雄市中國書畫學會），為高雄市最早成立的書畫社團。1975 年遷居臺北，1987 年獲中華民國書畫學會金爵獎。1974 年捐贈作品參加本館「中華文物箱」世界巡展，1984 年受邀參加本館於多明尼加舉辦「中華當代繪畫展」，1999 年參加本館「慶祝儒學大師陳立夫資政百歲誕辰百家書畫展」。

Peach and Plum Blossoms in the Spring Breeze

Ink and color on paper, 1999
90 × 35 cm
Acquired in 1999
Collection of the NMH
Accession No. 88-00433

Peach and Plum Blossoms in the Spring Breeze is an ink and color on paper painting by Yan Shiau-shian in 1999. Broad washes of pale, ink-green form the background, gracefully highlighting the intertwined main subject—a pair of peach and plum trees. The peach blossoms are rendered in the mogu (boneless) technique, without outlines, while the plum blossoms are delicately delineated in light ink. The interplay between these two complementary brush techniques creates a rich sense of spatial depth as the flowers overlap and recede. In arranging the trunks, branches, and floral stamens, Yan skillfully masters the rhythmic relationships between primary and secondary elements, solid form and void, density and openness, clustering and dispersion, and compositional opening and closing.

Yan Shiau-shian

Yan Shiau-shian (1925-2020), courtesy name Xiaoxian, was born in Yangzhou, Jiangsu. She used the art name Erxian and, in her later years, Wucai Laoren. The granddaughter of calligrapher Yan Er-min and daughter of flower painter Yan Pei-shian, she received her early artistic training within her family. After graduating from a teachers college, she taught at an elementary school. In her ink paintings, Yan favored light colors and the refined freehand style. She specialized in bird-and-flower painting, gaining particular acclaim for her depictions of peonies. After World War II, Yan relocated to Taiwan. In 1961, together with Han Shih-chiu and other artists, she co-founded the Haitian Art Society (now the Kaohsiung Chinese Painting and Calligraphy Society), the earliest painting and calligraphy society established in Kaohsiung. She moved to Taipei in 1975. In 1987, she was awarded the Golden Jue Award by the Painting and Calligraphy Society of the Republic of China. In 1974, she donated works for NMH's "Chinese Cultural Chests" international touring exhibition. In 1984, she participated in NMH's "Exhibition of Contemporary Ink Painting" in the Dominican Republic. In 1999, she participated in NMH's "Exhibition of One Hundred Masters Celebrating the Centenary of Senior Advisor Chen Li-fu."

楷書條幅

法書　創作年代不詳
縱 83 橫 28 公分
1994 年入藏
國立歷史博物館
典藏編號 83-02024

《楷書條幅》，為譚淑書法作品。本幅節錄庾信〈春賦〉，用筆婉轉，一筆不苟，線條勁挺，端正勻淨。
釋文：玉管初調，鳴弦乍撫。陽春淥水之曲，對鳳迴鸞之舞。更炙笙簧，還移箏柱。月入歌扇，花承節鼓。協律都尉，射雉中郎。
款：帥南大將（即陸軍上將張鎮）。索書。淑。
印：譚淑。慎先。湘潭李氏子孫世代珍藏。

譚淑

譚淑（1899-1981），字曼珈，號慎先，堂號玉潤樓主人，湖南茶陵人。為書法家譚延闓之女。自幼庭訓，家學淵源，勤習書法，由其父寫好字模，以利摹寫啟蒙，兼揉顏真卿與錢南園風格，尤擅顏體，兼習繪畫，工畫梅花，亦能俊秀挺拔。作品中亦見冠夫姓袁氏之署名「袁譚淑」。曾著《書法要訣》、《譚淑楷書》。曾任教於臺灣省立師範學院 (今國立臺灣師範大學)，並任中國書法學會常務監事等職。

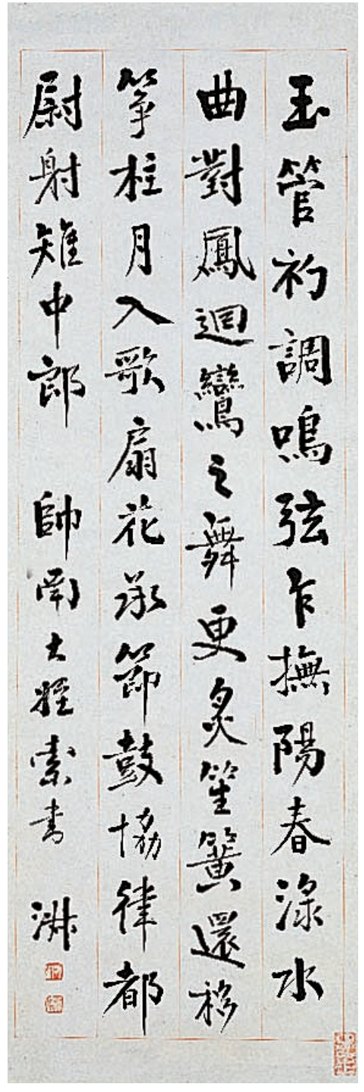
Calligraphy in Regular Script

Calligraphy, date unknown
83 × 28 cm
Acquired in 1994
Collection of the NMH
Accession No. 83-02024

Calligraphy in Regular Script by Tan Shu transcribes an excerpt from Yu Xin's Rhapsody on Spring. Its graceful brushwork gives meticulous attention to every stroke, producing firm, upright lines that are orderly, even, and clean.

Tan Shu

Tan Shu (1899-1981), courtesy name Manjia and art name Shenxian, was born in Chaling, Hunan. She also used the studio sobriquet Yurun Lou Zhuren. The daughter of calligrapher Tan Yan-kai, she received her early training at home, diligently practicing calligraphy by copying models written by her father. Her style combined those of Yan Zhen-qing and Qian Nan-yuan, with particular mastery of Yan's style. She also excelled at painting plum blossoms, rendering them with grace and an upright vigor. Some of her works bear the signature Yuan Tan Shu, incorporating her husband's surname. Her publications include Essentials of Calligraphy and Tan Shu's Regular Script. She taught at Taiwan Provincial Teachers College (now National Taiwan Normal University) and served as an executive supervisor of the Chinese Calligraphy Society, among other positions.



花開經說行書對聯

法書　創作年代不詳
縱 180.5 橫 41 公分
1975 年入藏
國立歷史博物館
典藏編號 33280

《花開經說行書對聯》，為陳書蓁書法作品。原文為清代集字聯「聖地花開香雪海，妙林經說大羅天」。此作字形秀逸，筆致流暢自然，富韻律感，章法布局嚴謹，風格溫潤沉靜，墨色均勻飽滿，呈現出舊時文人氣息與涵養。
釋文：花開香雪海，經說大羅天。
款：書蓁。
印：舒真女史，陳書蓁印。

陳書蓁

陳書蓁（1908-2000），上海松江人。蘇州女子師範音樂系畢業，詩、書、琴、畫俱佳。1932年於上海與名書畫家張穀年（1906-1987）結為夫婦，二人皆耽藝事。1971 年獲教育部文藝獎（書法類）。

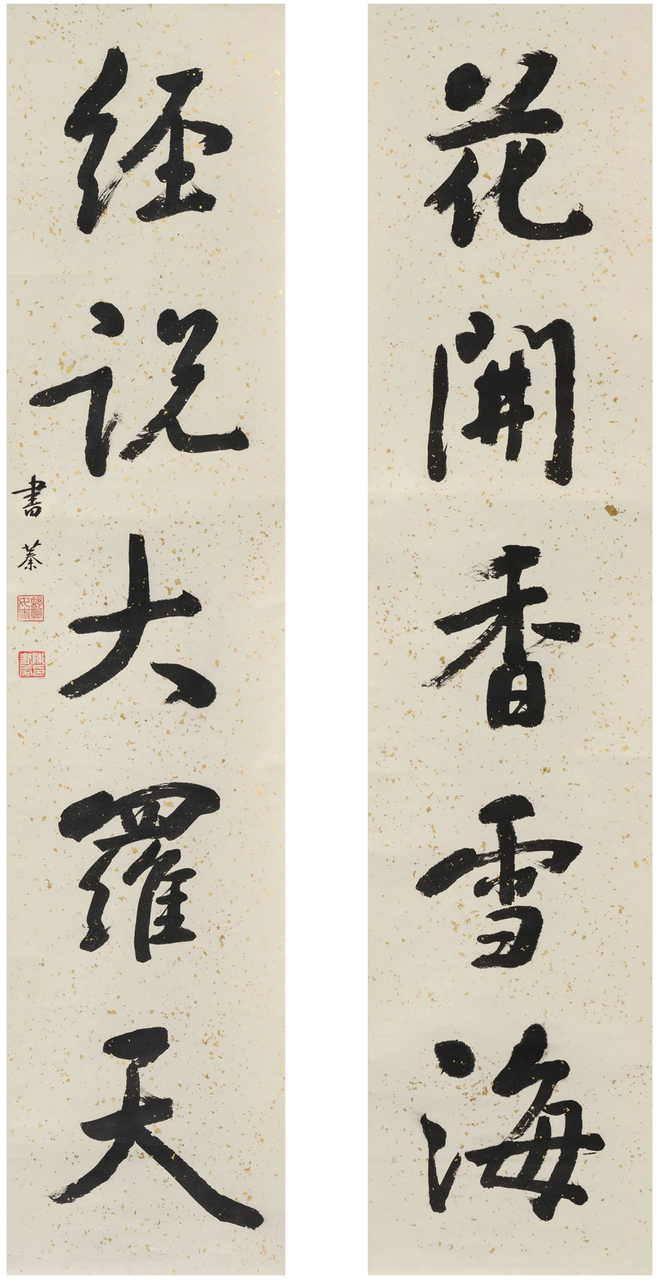
Couplet in Running Script: Flowers Bloom, Scriptures Expounded

Calligraphy, date unknown
180.5 × 41 cm
Acquired in 1975
Collection of the NMH
Accession No. 33280

Couplet in Running Script: Flowers Bloom, Scriptures Expounded is a calligraphic work by Chen Shu-zhen. Its text derives from a Qing-dynasty couplet assembled from selected characters: “In sacred ground, flowers bloom in a sea of fragrant snow; in a wondrous grove, scriptures are expounded in the highest heaven.” The elegant character forms and fluid, natural brushwork create a strong sense of rhythm within a carefully ordered composition. The gentle, tranquil style and rich, even ink tones evoke the refinement and cultivated spirit of traditional Chinese literati.

Chen Shu-zhen

Chen Shu-zhen (1908-2000) was born in Songjiang, Shanghai. A graduate of the music department at Suzhou Women’s Normal School, she excelled in poetry, calligraphy, music, and painting. In 1932, she married the renowned calligrapher and painter Chang Ku-nien (1906-1987) in Shanghai. The couple shared a deep devotion to the arts. She was awarded the 1971 Ministry of Education Arts Award (Calligraphy).



鐘鼎文中堂

法書　創作年代不詳
縱 132 橫 60 公分
1976 年入藏
國立歷史博物館
典藏編號 34275

《鐘鼎文中堂》，為酆濟榮書法作品。鐘鼎文又稱金文、銘文，為在銅器上鑄或刻的文字。本幅作品結體瘦長，字大小不一，中鋒用筆，遒勁有力。內容記錄西周時期（約西元前 11 世紀）應國國君應公製作青銅器寶尊彝，說：奄，你帶著你的弟弟們，日夜不怠地煮食，奉獻祭品以享祀祖先。
釋文：雁公（應公）作寶尊彝，曰奄以乃弟用夙夕鬻言。
款：齊東女子酆濟榮。印：酆。

酆濟榮

酆濟榮（1925-2014），山東濰坊人。其父洗元公為清光緒貢生，精擅八法，名揚齊魯。5 歲起親承家學，自鐘鼎篆隸，行草真書，無不臨習；17 歲考入北平國立師範大學，再隨名書家徐石雪精研書道。1949 年遷臺，任職苗栗中學，受教於溥心畬、黃君璧。1963 年加入「八儁書會」，為唯一女性成員。曾應邀參加美國西雅圖世界博覽會，為華人女子書法在美展出第一人。1964 年應聘於巴西聖保羅市教授書畫並移居此地，與張大千時相過從。1976 年受邀參展本館「八儁書法展」。

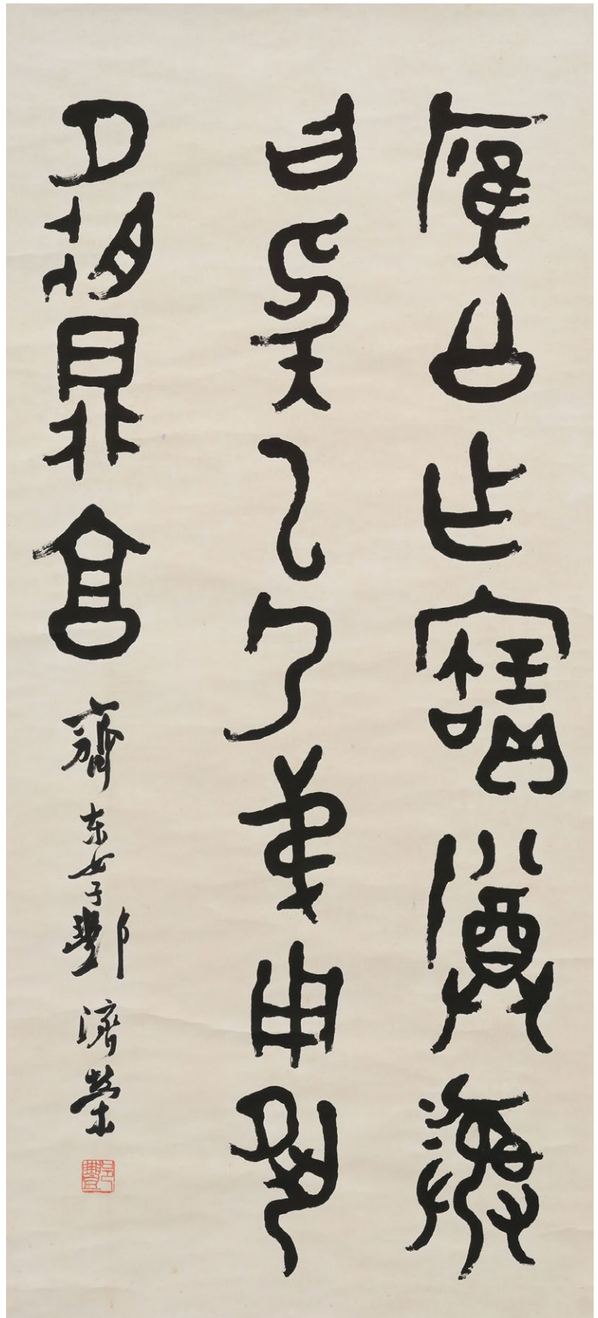
Calligraphy, date unknown
132 × 60 cm
Acquired in 1976
Collection of the NMH
Accession No. 34275

Hanging Scroll in Bronze Inscription Script

Hanging Scroll in Bronze Inscription Script is a calligraphic work by Feng Ji-rong. Bronze inscription script, known as zhongdingwen or jinwen, consists of characters cast or engraved on bronze vessels. The characters are slender and elongated, varying in size, while centered-tip brushwork gives the strokes strength and vigor. The inscription records that the Duke of Ying, ruler of the state of Ying during the Western Zhou period (around the 11th century BCE), commissioned a precious bronze ritual vessel and declared: “Yan, together with your younger brothers, prepare food tirelessly, day and night, and present offerings in worship of the ancestors.”

Feng Ji-rong

Feng Ji-rong (1925-2014) was a native of Weifang, Shandong. Her father, Xi-yuan, held the gongsheng status of tribute student under the imperial examination system during the Guangxu reign of the Qing dynasty. Accomplished in the fundamental techniques of calligraphy, he was renowned throughout Shandong. Feng began studying under him at the age of five, practicing bronze inscription, seal, clerical, running, cursive, and regular scripts. At seventeen, she entered National Peiping Normal University and pursued further calligraphic studies under the renowned calligrapher Xu Shi-xue. Feng moved to Taiwan in 1949 and worked at Miaoli Middle School, continuing her artistic studies under Pu Hsin-yu and Huang Chun-pi. In 1963, she joined the Bachou (Eight Companions) Calligraphy Society as its only female member. She was invited to exhibit at the Seattle World’s Fair and is credited with being the first Chinese woman to exhibit calligraphy in the United States. In 1964, she accepted an invitation to teach painting and calligraphy in São Paulo and settled there, where she frequently associated with Chang Dai-chien. In 1976, she was invited to participate in NMH’s “Exhibition of the Bachou Calligraphy Society.”



行草中堂

法書　1973
縱 143.5 橫 79 公分
1974 年入藏
國立歷史博物館
典藏編號 32300

《行草中堂》，為董陽孜 1973 年書法作品。內容取自明代思想家王陽明〈泛海〉詩，謂一切艱難險境皆如天空飄過的浮雲，不應停滯於心中；夜深靜思人生經歷，儘如波濤起落，也將乘天地正氣迎難而上。表達詩人淡然世間榮辱的豁達胸襟，富含禪意。此作字形大小、行段散聚、墨色濃淡均狂放多變，動態十足，全幅筆力雄渾，蒼勁奔放，自成一格。
釋文：險夷原不滯胸中，何異浮雲過太空。夜靜海濤三萬里，月明飛錫下天風。
印：董。陽孜。

董陽孜

董陽孜（b.1942），浙江鄞縣人，出生上海。10 歲隨父母移居臺灣臺北。自幼習書從臨摹古代碑帖入手，臺灣省立師範大學藝術系（今國立臺灣師範大學美術學系）畢業，獲美國麻州大學藝術碩士。結合西洋繪畫理論，以書法線條為創作元素，透過書寫形式及內容，賦予文字藝術新意義。在國內外舉辦多次展覽，亦多方嘗試跨界藝術創作展演，參與舞蹈、戲曲、設計、建築、服裝等領域。曾獲中日書道展金賞獎、美國創作設計展封面設計獎。本館曾邀請於 1973 年參加「五鳳書法展」、1978 年及 2000 年舉辦「董陽孜作品展」。

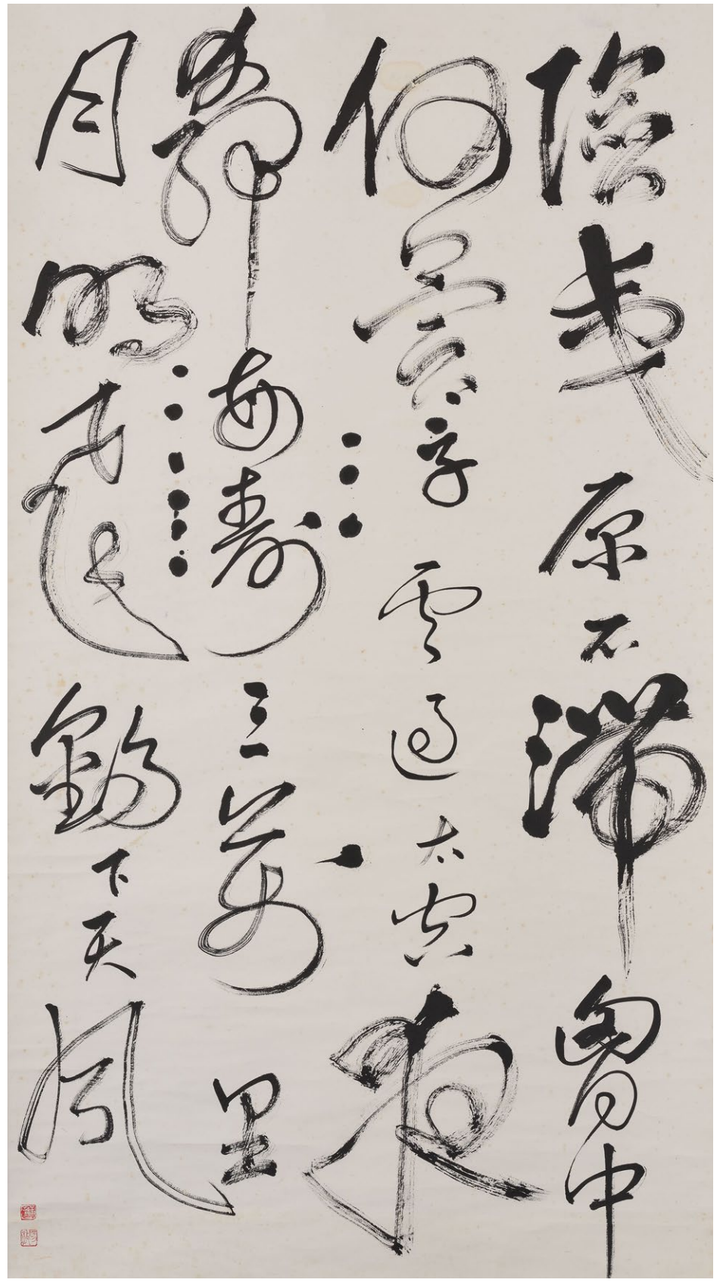
Calligraphy in Running-Cursive Script

Calligraphy, 1973
143.5 × 79 cm
Acquired in 1974
Collection of the NMH
Accession No. 32300

Calligraphy in Running-Cursive Script is a calligraphic work created by Tong Yang-tze in 1973. Its text is drawn from Crossing the Sea, a poem by the Ming-dynasty thinker Wang Yang-ming. The poem suggests that hardships and dangers, like clouds drifting across the sky, should not linger in the mind. Reflecting quietly on life's rising and falling waves in the depths of night, the poet resolves to face adversity, sustained by the righteous spirit of heaven and earth. Imbued with a Zen sensibility, the poem conveys his equanimity toward worldly honor and disgrace. Bold variations in character size, the spacing and grouping of the text, and ink tones give the work a powerful sense of movement. Vigorous, unrestrained brushwork runs throughout, creating a distinctive personal style.

Tong Yang-tze

Tong Yang-tze (b. 1942) was born in Shanghai, with family roots in Yin County, Zhejiang. She moved to Taipei, Taiwan, with her parents at the age of ten. She began practicing calligraphy in childhood by copying ancient stele inscriptions and calligraphic models. She graduated from the Department of Arts at Taiwan Provincial Normal University (now the Department of Fine Arts at National Taiwan Normal University), and earned a Master of Fine Arts degree from the University of Massachusetts. Drawing on Western painting theory, Tong uses calligraphic lines as the basis of her art, bringing new meaning to the art of writing through both its visual form and textual content. She has exhibited widely in Taiwan and abroad and explored collaborations across dance, traditional theater, design, architecture, and fashion. Her awards include a gold prize at the Sino-Japanese Calligraphy Exhibition and a cover design award at a creative design exhibition in the United States. The National Museum of History invited her to participate in the "Five Phoenixes Calligraphy Exhibition" in 1973 and presented solo exhibitions of her work in 1978 and 2000.



詩經邶風〈凱風〉隸書中堂

法書　1986
縱 129.5 橫 69.5 公分
1986 年入藏
國立歷史博物館
典藏編號 76-00057

《詩經邶風〈凱風〉隸書中堂》，為林麗華 1986 年書法作品。以古樸自然風格，寫《詩經．國風．邶風》〈凱風〉，藉以喚起人子孝親，感恩的善念。
釋文：凱風自南，吹彼棘心。棘心夭夭，母氏劬勞。凱風自南，吹彼棘薪。母氏聖善，我無令人。爰有寒泉，在浚之下。有子七人，母氏勞苦。睍睆黃鳥，載好其音。有子七人，莫慰母心。
款：詩經邶風凱風章。佛鬘。林麗華。
印：州尾。麗華。

林麗華

林麗華（b. 1949），生於臺灣臺北，號佛鬘，國立臺灣師範大學美術系美術研究所畢業。書法始師從澹廬曹容（秋圃），後又多求教於姚夢谷、王北岳、李猷、梁乃予、杜簪吟、王維安等諸名家，鑽研詩文、書法、篆刻及水墨畫等。曾舉辦多次書畫個展，及獲多次獎賽紀錄，包括 1978 年本館舉辦中日書法展中國青年社會組第一名、教育部主辦 1983 年第十屆全國美展書法第三名及 1980 年文藝創作獎書法類第一名、2020 年中國文藝獎章。1986 年參加本館舉辦「中國母親花萱草花藝展」。

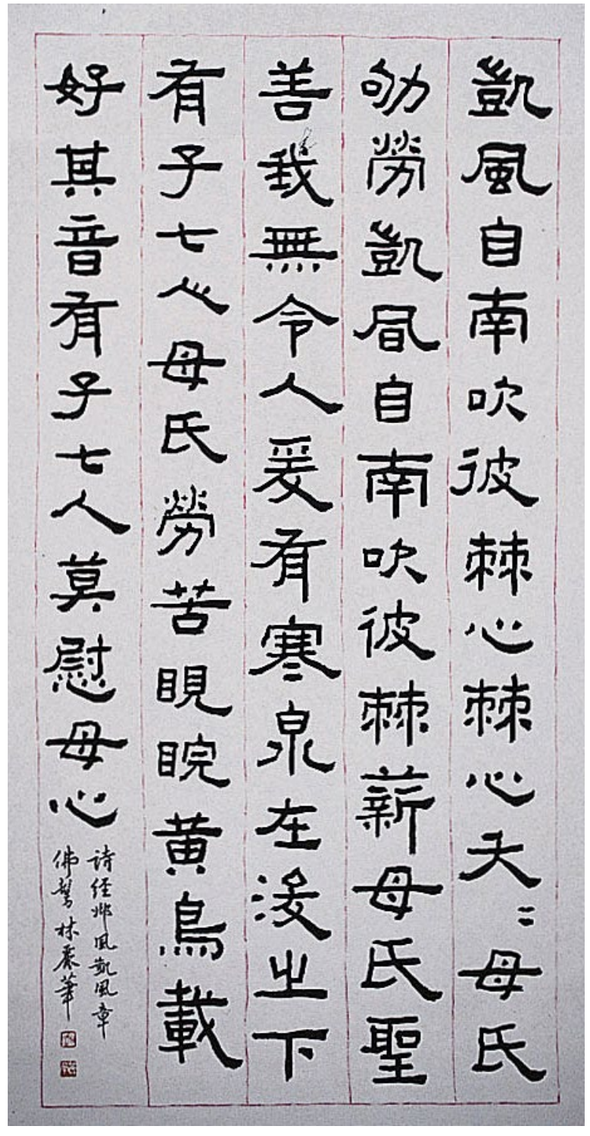
"Kaifeng (Southern Wind)" from the "Airs of Bei" in the Book of Songs in Clerical Script

Calligraphy, 1986
129.5 × 69.5 cm
Acquired in 1986
Collection of the NMH
Accession No. 76-00057

"Kaifeng (Southern Wind)" from the "Airs of Bei" in the Book of Songs in Clerical Script is a calligraphic work created by Lin Li-hua in 1986. Written in an unadorned, natural style with an archaic simplicity, the poem encourages filial devotion and gratitude toward one's parents.

Lin Li-hua

Lin Li-hua (b. 1949), art name Foman, was born in Taipei, Taiwan. She completed her undergraduate and graduate studies in fine arts at National Taiwan Normal University. Lin began studying calligraphy under Cao Rong, courtesy name Qiupu and art name Danlu. She later sought guidance from other masters, including Yao Meng-gu, Wang Pei-yueh, Li You, Liang Nai-yu, Du Deng-yin, and Wang Wei-an, continuing to deepen her practice in poetry and prose, calligraphy, seal carving, and ink painting. Lin has held numerous solo exhibitions of calligraphy and painting and received many awards. These include first prize in the Chinese youth non-student division of the 1978 Sino-Japanese Calligraphy Exhibition organized by the National Museum of History; third prize in calligraphy at the Ministry of Education's 10th National Art Exhibition in 1983; first prize in calligraphy at the ministry's Literary and Artistic Creation Awards in 1980; and the Chinese Literary and Artistic Medal in 2020. In 1986, she participated in NMH's "Mother's Day Exhibition of Daylily Floral Art."



單元三
現代．涵融—
自我突破與藝術書寫

1980 年代以後，隨著臺灣社會快速現代化，女性藝術家有更多機會參與國際展覽，藝術創作得以擺脫限制，從傳統媒材與題材的規範中脫離，進入以身體、記憶、身分與文化認同為核心的當代藝術語境，也開始轉向文化內視與省思，追求自主與個人創作風格，並透過作品回應自身生命處境，反映社會現實與時代脈動，逐步建構屬於女性的藝術語言與觀看方式。

Section 3.
Modernity and Inclusiveness:
Self-Transformation and Artistic Expression

From the 1980s onward, Taiwan’s rapid modernization brought women artists more opportunities to participate in international exhibitions. They broke free from the conventions of traditional media and subject matter, engaging with a contemporary art discourse centered on the body, memory, identity, and cultural belonging. They also began to turn inward to examine and reflect on their own culture, pursuing artistic autonomy and individual styles. Through their works, they responded to their own life circumstances while reflecting social realities and the concerns of their times, gradually developing artistic languages and ways of seeing grounded in women’s experiences.

紅梅

水墨設色紙本　1979
縱 69.5 橫 136.5 公分
1980 年入藏
國立歷史博物館
典藏編號 38217

《紅梅》，為梁丹美 1979 年水墨設色紙本作品。以瀟灑奔放筆墨，繪寫老梅枝幹由左斜下而折右虬曲生長，貫穿全幅；以濃淡墨色表現梅幹的蒼勁古樸，並以淡墨雙鉤花瓣；以洋紅點染顏色，勁挺細枝綻於石間，更顯梅花「傲骨不畏霜雪寒」的韻格。
款：己未春日歷史博物館舉辦愛梅展，余應邀於四月五日下午即席成此幅，並作解說。是日座無虛席，觀者如堵，群情激昂，極一時之盛。余謂非畫所能致也，是為愛國心所驅使也。目游丹青，心懷勵志，手握毫管，意在堅貞。國家多難，有氣節之士乃如風雲之相同，豈徒文人雅會而已哉。丹美並識。
印：梁丹美。

梁丹美

梁丹美（b.1933），廣東順德人。為畫家梁鼎銘之長女，承家學，善畫水墨花鳥、人物，亦長於水彩畫。1948 年遷臺。師從汪修元習水墨。1965 年與雕塑家、畫家姜宗望結為連理。1980 年獲中國畫學會金爵獎。曾任教中國美術研究中心 20 餘年，並任中國畫學會理事、中國美術協會理事、中國文藝協會美術研究委員等職。曾參加全國大小聯展及多次個展。1979 年受邀參加本館舉辦「我愛梅花美展」。

Red Plum Blossoms

Ink and color on paper, 1979
69.5 × 136.5 cm
Acquired in 1980
Collection of the NMH
Accession No. 38217

Calligraphy in Running-Cursive Script is an ink and color on paper painting by Liang Dan-mei in 1979. Executed with free and dynamic brushwork, the composition features an ancient plum trunk that dips diagonally from the left before twisting upward to the right, spanning the entire canvas. Varying ink tones capture the weathered, rugged strength of the trunk, while the petals are rendered with delicate double-outlined ink contours and soft touches of magenta. Slender yet resilient branches sprout among the rocks, further embodying the plum blossom's legendary spirit—unyielding in the face of frost and snow.

Liang Dan-mei

Liang Dan-mei (b. 1933), a native of Shunde, Guangdong, is the eldest daughter of the renowned painter Liang Ting-ming. Inheriting her family's artistic legacy, she excels in ink paintings of flowers, birds, and figures, as well as watercolors. She moved to Taiwan in 1948, where she studied ink painting under Wang Xiu-yuan. In 1965, she married the sculptor and painter Jiang Tzung-wang. She was awarded the Golden Goblet Award by the Chinese Painting Society in 1980. Liang taught at the Chinese Fine Arts Research Center for over twenty years. She has held leadership and advisory roles in several key artistic organizations, including serving as a board member of the Chinese Painting Society and the Chinese Art Association, and as a fine arts research committee member of the Chinese Writers' and Artists' Association. Having presented her work in numerous solo and group exhibitions across Taiwan, she was invited in 1979 to participate in the "I Love Plum Blossoms" exhibition organized by the NMH.

採茶

水墨設色紙本　1979
縱 49 橫 65 公分
1983 年入藏
國立歷史博物館
典藏編號 72-00129

《採茶》，為梁秀中 1979 年水墨設色紙本作品。描繪臺灣北部一處茶園採茶景象，題材清新可觀。畫面以近大遠小的透視原則，以及前飽和後朦朧的遠近法帶出空間縱深。前景處以專注採擷嫩茶的採茶女為主體，中景處另兩名採茶女正低頭忙碌，最遠處是淡淡的山景。女子們皆穿戴著斗笠、頭巾及袖套從事勞動，表情恬然、動作從容，盡顯古典嫻靜之美。
款：採茶。己未年梁秀中寫。
印：賞心。梁。秀中。愛我中華。

梁秀中

梁秀中（b.1934），廣東順德人，生於南京。畫家梁中銘之女，幼承家學，專攻水墨人物、花鳥及山水，寓現代精神。1948 年遷臺，畢業於臺灣省立師範大學藝術系（今國立臺灣師範大學美術學系），其後留校任教升至教授，1986 年任該校藝術學院首任女性院長。歷次應邀參加全國美展。曾赴美進修、兩度赴菲講學，多次赴歐美日韓等地考察美術教育及國際學術會議。曾任本館美術審議委員、文物清點委員會委員、美術文物評鑑委員。1986 年應本館之邀繪製巨幅水墨集體創作《八年抗戰史畫》，為當時參與書畫名家中的唯一女性。2021 年獲頒教育部「藝術教育貢獻獎—終身成就獎」。

Tea Picking

Ink and color on paper, 1979
49 × 65 cm
Acquired in 1983
Collection of the NMH
Accession No. 72-00129

Tea Picking is an ink and color on paper painting by Liang Shiow-chung in 1979. Depicting a tea plantation in northern Taiwan, the painting offers a fresh and engaging vision of rural life. Spatial depth is skillfully rendered through perspective, as vibrant foreground details give way to a soft, misty distance. The foreground focuses on a tea picker engrossed in plucking tender leaves, complemented by two women busily working in the middle ground, set against faint mountain silhouettes in the far background. Dressed in traditional conical hats, headscarves, and arm sleeves, their serene expressions and measured movements embody a timeless, classic grace.

Liang Shiow-chung

Liang Shiow-chung (b. 1934), a native of Shunde, Guangdong, was born in Nanjing. As the daughter of the renowned painter Liang Chung-ming, she trained under her father from an early age, later specializing in ink paintings of figures, flowers and birds, and landscapes—infusing these traditional genres with a modern sensibility. She moved to Taiwan in 1948 and graduated from the Department of Art at Taiwan Provincial Normal University (now the Department of Fine Arts, National Taiwan Normal University). She remained at the university to teach, eventually rising to professor, and in 1986 became the first female dean of its College of Arts. Liang has been regularly invited to participate in the National Fine Arts Exhibition. Her career also includes advanced study in the United States, two guest lectureships in the Philippines, and extensive international travel across Europe, the United States, Japan, and Korea for art education research and academic conferences. She has served on multiple advisory and evaluation committees for the NMH, including fine arts review, collections inventory, and artwork appraisal. In 1986, invited by the NMH, she contributed to the monumental collaborative ink painting Pictorial History of the Eight-Year War of Resistance Against Japan, standing out as the sole female master among the participating artists and calligraphers. In 2021, Recipient of the Lifetime Achievement Award at the Arts Education Contribution Award by the Ministry of Education.

且看今日誰爭先

水墨設色紙本 1985
縱 60.5 橫 91 公分
1985 年入藏
國立歷史博物館
典藏編號 74-00840

《且看今日誰爭先》，為羅芳 1985 年水墨設色紙本作品。取材節令主題新穎，貼近生活。在水墨山水畫造景中融入龍舟競賽，山邊水岸頓時氣氛喧鬧，極為生動。
款：且看今日誰爭先。乙丑夏歷史博物館揮毫。羅芳。
印：羅芳之印。

羅芳

羅芳（b.1937），生於湖南長沙。畢業於臺灣省立師範大學藝術系（今國立臺灣師範大學美術學系），早年受黃君璧、溥心畬、廖繼春等名師影響，畫風氣勢渾厚。與夫婿沈以正為知名藝壇伉儷。1970 年與譚淑、王君懿、黃國瑛、胡佩鏘、梅笑櫻、田曼詩、溫碧英、溫淑靜、梁丹丰共組「十秀畫會」，參加畫會與聯展。多次赴美進修，創新現代水墨技法與審美理念，任教師大美術系數十年曾榮獲全球中華文化藝術薪傳獎、中華民國畫學會金爵獎等。1981 年應本館邀請繪製巨幅水墨集體創作《寶島長春圖卷》，為當時參與書畫名家中的唯一女性。1985 年端午節受本館邀請於現場揮毫示範。

Let Us See Who Takes the Lead Today

Ink and color on paper, 1985
60.5 × 91 cm
Acquired in 1985
Collection of the NMH
Accession No. 74-00840

Let Us See Who Takes the Lead Today is an ink and color on paper painting by Lo Fang in 1985. Drawing on a seasonal festival theme, the work offers a fresh perspective rooted in daily life. By embedding a dragon boat race into a traditional ink landscape, the artist transforms the tranquil mountain shores into a scene of lively celebration, capturing all the bustle and dynamic energy of the event.

Lo Fang

Lo Fang (b. 1937) was born in Changsha, Hunan. She graduated from the Department of Art at Taiwan Provincial Normal University (now the Department of Fine Arts, National Taiwan Normal University, NTNU). Influenced in her early years by masters such as Huang Chun-pi, Pu Hsin-yu, and Liao Chi-chun, she developed a robust and powerful painting style. She and her husband, Shen I-cheng, are a celebrated artist couple in Taiwan. In 1970, she co-founded the Shixiu (Ten Accomplished Women Artists) Painting Society with Tan Shu, Wang Chun-yi, Huang Guo-ying, Hu Pei-qiang, Mei Hsiao-ying, Tien Man-shih, Wen Bi-ying, Wen Shu-ching, and Liang Dan-fong, actively taking part in its group exhibitions and activities. Lo pursued further studies in the United States on several occasions, pioneering innovative techniques and aesthetic principles in modern ink painting. She taught in the Department of Fine Arts at NTNU for decades and has been honored with prestigious awards, including the Global Chinese Culture and Arts Heritage Award and the Golden Goblet Award from the Chinese Painting Society. In 1981, at the invitation of the NMH, she participated in the creation of the monumental collaborative ink scroll Formosa Evergreen Scroll, standing out as the sole female artist among the participating masters. In 1985, she was again invited by the NMH to give a live painting demonstration during the Dragon Boat Festival.

寶島

水墨設色紙本　1997
縱 140 橫 74 公分
2000 年入藏
國立歷史博物館
典藏編號 89-00667

《寶島》，為袁旃 1997 年水墨設色紙本作品。畫面以象徵式的元素共構而成，強化作者的創作觀想。畫面上半部主要由大小不一的各色三角形構成，象徵山勢起伏綿延；畫面主體是怪奇的大木構，加諸依稀可辨的田園、山巒、湖海種種象徵圖形，穿插彩色點與色塊，凸顯出主題「寶島」的多樣性。
款：丁丑。袁旃。
印：袁旃。

袁旃

袁旃（b.1941），生於四川重慶，1949 年隨父親袁守謙移居臺灣。畢業於臺灣省立師範大學藝術系（今國立臺灣師範大學美術學系），曾受溥心畬、黃君璧、金勤伯及林玉山等多位水墨畫大師指導，亦與廖繼春、陳慧坤等教授學習西畫技法。獲比利時魯汶大學考古美術史系碩士，完成比利時皇家文物維護學院博士先修班課程。返臺後任職於國立故宮博物院器物處研究員、科技室主任，退休後全心投入創作。1995 年應本館之邀舉辦「袁旃 93 ─ 95」個展，2020 年受法國龐畢度中心之邀舉辦個展。

Formosa

Ink and color on paper, 1997
140 × 74 cm
Acquired in 2000
Collection of the NMH
Accession No. 89-00667

Formosa is an ink and color on paper painting by Yuan Jai in 1997. Built upon symbolic elements, the composition reflects the artist's inventive conceptual vision. The upper portion features geometric triangles of varying sizes and colors, evoking a continuous, undulating mountain range. At the center, a monumental and fantastical wooden framework dominates the canvas, surrounded by subtle, suggestive motifs of fields, mountains, lakes, and seas. Interspersed with vibrant dots and planes of color, these layered symbols celebrate the rich diversity of Taiwan.

Yuan Jai

Yuan Jai (b. 1941) was born in Chongqing, Sichuan, and relocated to Taiwan with her father, Yuan Shou-chien, in 1949. She graduated from the Department of Art at Taiwan Provincial Normal University (now National Taiwan Normal University), where she studied traditional ink painting under masters such as Pu Hsin-yu, Huang Chun-pi, Jin Chin-bo, and Lin Yu-shan, while also learning Western painting techniques from professors Liao Chi-chun and Chen Huei-kuen. She earned a master's degree in Archaeology and Art History from the Catholic University of Louvain in Belgium and completed predoctoral studies at the Royal Institute for Cultural Heritage in Brussels. Upon returning to Taiwan, Yuan joined the National Palace Museum, serving as a research fellow in the Department of Antiquities and later as Director of the Conservation Science Department. Following her retirement, she devoted herself entirely to artistic creation. In 1995, she was invited by the NMH to hold the solo exhibition "Yuan Jai 1993-1995." In 2020, she achieved major international acclaim with a solo exhibition at the Centre Pompidou in Paris.

古木雲深

水墨設色紙本 1990
縱 64 橫 62.5 公分
1995 年入藏
國立歷史博物館
典藏編號 84-00474

《古木雲深》，為李重重 1990 年水墨設色紙本作品。此作緣於自然景觀的啟發，將所觀景象轉化為抽象表現形式。凝重的黑猶如渾厚的古木，橫斜於畫面兩側，石青、石綠等在墨底上的潑彩猶如幽深的雲霧，彩墨交融，饒富趣味，營造出不同的視覺效果。
款：一九九〇年，庚午。重重。
印：李重重。

李重重

李重重（b.1942），生於安徽屯溪，1947 年隨父母遷臺。父親為知名水墨畫家李金玉。1965 年畢業於政工幹部學校美術系（今國防大學政治作戰學院應用藝術學系），1967 年與王愷、金開鑫、林順雄、劉德山、任適正、沈臨彬、陳文藏等人組成「奔雨畫會」，1968 年又加入劉國松主導成立的「中國現代水墨畫學會」，為其中唯一女性成員。其創作風格力求創新突破，不拘泥傳統水墨，展現現代抽象水墨風格，在實驗中搜尋各種視覺的可能性，兼具現代人情感與時代精神。1994 年受本館邀請舉辦個展並獲頒金質獎章。

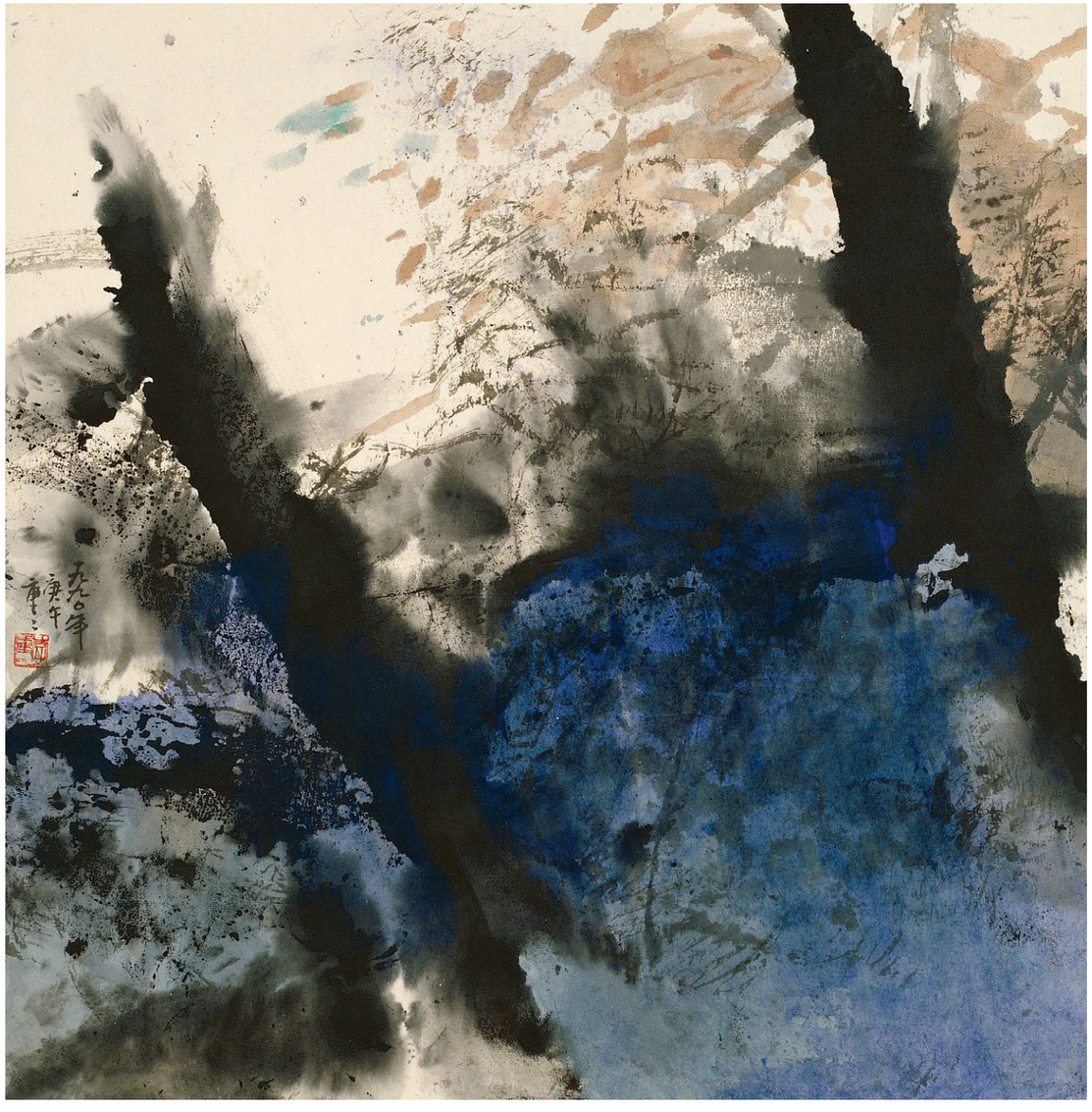
Ancient Trees amid Dense Clouds

Ink and color on paper, 1990
64 × 62.5 cm
Acquired in 1995
Collection of the NMH
Accession No. 84-00474

Ancient Trees amid Dense Clouds is an ink and color on paper painting by Lee Chung-chung in 1990. Inspired by the natural world, the artist translates her observations into abstract expressionist forms. Heavy, luminous black masses—evoking sturdy ancient trees—stretch horizontally and diagonally across the composition. Splashes of mineral pigments such as azurite blue and malachite green layer over the dark ink base, creating misty, enigmatic cloudscapes. The organic intermingling of vibrant pigments and deep ink endows the painting with remarkable spatial depth and dynamic visual resonance.

Lee Chung-chung

Lee Chung-chung (b. 1942) was born in Tunxi, Anhui, and moved to Taiwan with her family in 1947. Her father, Lee Jin-yu, was a renowned ink painter. In 1965, she graduated from the Department of Fine Arts at the Political Warfare Cadres School (now the Department of Applied Arts, Political Warfare College, National Defense University). In 1967, Lee co-founded the Running in the Rain Art Society alongside Wang Kai, Jin Kai-xin, Lin Shun-shiung, Liu De-shan, Ren Shi-zheng, Shen Lin-bin, and Chen Wen-cang. The following year, she joined the Chinese Modern Ink Painting Society, led by Liu Kuo-sung, standing out as its sole female member. Driven by a pursuit of artistic innovation, Lee breaks away from traditional ink painting conventions to forge a distinct modern abstract style. Through formal experimentation, she continuously expands the visual boundaries of the medium, capturing contemporary sensibilities and the spirit of her time. In 1994, she was invited by the NMH to present a solo exhibition, during which she was awarded the museum's Gold Medal.



戴花鍾馗

水墨設色紙本　1996
縱 89 橫 69 公分
1996 年入藏
國立歷史博物館
典藏編號 85-00358

《戴花鍾馗》，為李蘇羽 1996 年水墨設色紙本作品。以細緻工筆及典麗色彩描繪鍾馗頭戴官帽、簪花飲酒的形象。右側花瓶插有艾草、菖蒲與時令花果。傳說生於五月的鍾馗亦稱「石榴花神」，而端午畫鍾馗旨在驅邪除瘟，為應節之作。
款：艾綠描紅正重五，不祥已拔除。佳日尚有時，何妨閒遊到醇鄉。丙子端陽歷史博物館有畫家寫鍾馗之盛舉。蘇羽為之作。
印：蘇羽，羚羊掛角。

李蘇羽

李蘇羽（b.1944），生於四川重慶，1948 年隨父母遷臺。自幼受母親啓蒙習字練畫，奠下工筆根基。中學時期蒙楊啓東、文霽教誨，以藝術為志業。1966 年考入臺灣省立師範大學藝術系（今國立臺灣師範大學美術學系），伯父李霖燦勉勵廣採眾長，先後拜入袁叔武、高逸鴻、吳詠香、萬玉其等名家門下深耕筆墨。1969 年赴美遊學，1974 年獲佛州州立大學美術教育碩士，副修雕塑。1970 年起展開職業畫家生涯至今，足跡遍及各國，作品融匯中西。1996 年端陽節受本館邀請於現場示範揮毫示範。

Zhong Kui Wearing a Flower

Ink and color on paper, 1996
89 × 69 cm
Acquired in 1996
Collection of the NMH
Accession No. 85-00358

Zhong Kui Wearing a Flower is an ink and color on paper painting by Lee Su-yu in 1996. Rendered in meticulous gongbi (fine-line) technique with an elegant color palette, the work depicts the mythical figure Zhong Kui sipping wine, his official's hat playfully adorned with a flower. To the right, a porcelain vase holds mugwort, sweet flag, and seasonal blossoms and fruits. Born in the fifth lunar month according to legend, Zhong Kui is revered as the "God of Pomegranate Blossoms." Painted for the Dragon Boat Festival, this festive piece invokes the traditional custom of portraying Zhong Kui to ward off evil spirits and pestilence.

Lee Su-yu

Lee Su-yu (b. 1944) was born in Chongqing, Sichuan, and moved to Taiwan with her parents in 1948. Introduced to calligraphy and painting by her mother at an early age, she established a solid foundation in gongbi (fine-line) painting. During her secondary school years, she studied under Yang Chi-tong and Wen Chi, deciding to pursue art as her life's vocation. In 1966, she entered the Department of Art at Taiwan Provincial Normal University (now National Taiwan Normal University). Encouraged by her uncle Li Lin-tsan to absorb the strengths of various masters, she further honed her brushwork under Yuan Shu-wu, Kao Yi-hung, Wu Yung-hsiang, and Wan Yu-chi. She traveled to the United States in 1969 for further study, earning a Master's degree in Art Education with a minor in sculpture from Florida State University in 1974. Embarking on her career as a professional artist in 1970, Lee has traveled extensively across the globe, creating works that bridge Chinese and Western aesthetic traditions. In 1996, she was invited by the NMH to give a live painting demonstration during the Dragon Boat Festival.

叮嚀

水墨設色紙本　1985
縱 60.5 橫 91 公分
1985 年入藏
國立歷史博物館
典藏編號 74-00840

《叮嚀》，為鄭蕙香 1987 年水墨設色紙本作品。以母雞帶領小雞於磐石壁下萱草花叢覓食停憩為主題，全作筆墨線條樸拙而沒骨用色簡練，7 隻小雞在母雞的悉心關照下悠遊嬉鬧，依傍於萱花花群，幸福洋溢。母雞與萱草花蘊含著母愛光輝的寓意。
款：叮嚀。丁卯年母親節有感而作。蕙香。
印：鄭氏。蕙香。

鄭蕙香

鄭蕙香（b.1947），生於臺灣臺南。幼時隨父親習寫書法，與筆墨結緣，畢業於國立臺灣師範大學美術學系，受學院訓練，奠定水墨及西畫的紮實基礎，融合中西筆法，隨興自在，又自成章法，畫作予人一種自然親切又充滿生命的感染力。1987 年受邀參加本館「中國母親花、萱草花藝展」。

Gentle Reminders

Ink and color on paper, 1985
60.5 × 91 cm
Acquired in 1985
Collection of the NMH
Accession No. 74-00840

Gentle Reminders is an ink and color on paper painting by Cheng Huey-hsiang in 1987. The work depicts a mother hen leading her chicks to forage and rest among daylilies at the foot of a craggy rock face. Rendered with rustic simplicity and a restrained application of color using the "boneless" (mogu) technique, seven chicks roam and play under their mother's attentive gaze. Nestled beside the blooming daylilies, the scene radiates warmth and contentment, with both the hen and the flowers symbolizing the enduring radiance of maternal love.

Cheng Huey-hsiang

Cheng Huey-hsiang (b. 1947) was born in Tainan, Taiwan. Introduced to calligraphy by her father at an early age, she developed a lifelong passion for brush and ink. She graduated from the Department of Fine Arts at National Taiwan Normal University, where her rigorous academic training gave her a solid foundation in Western painting. Seamlessly blending Eastern and Western techniques, her style is spontaneous and expressive while maintaining a distinctive structural balance. Her paintings resonate with a natural, intimate warmth and vibrant vitality. In 1987, she was invited to participate in the exhibition Daylilies: The Chinese Flower of Motherhood, organized by the NMH.

秋園雙犬

水墨設色紙本　約 1980 年
縱 60 橫 81 公分
1984 年入藏
國立歷史博物館
典藏編號 73-00215

《秋園雙犬》，為趙松筠約作於 1980 年水墨設色紙本作品。此幅兼工帶寫，筆墨細膩，構思別致，生動地描繪了庭園內兩隻幼犬，毛色一棕、一黑白交錯，毛髮蓬鬆，眼神惹人憐愛；園內花果扶疏，紅柿累累點出秋意，還有一顆熟透掉落在地，棕犬緊盯著停在草葉上的蚱蜢，形成有趣畫面。
款：松筠。
印：趙松筠。

趙松筠

趙松筠（1950-2022），浙江舟山人，父親趙萬才為書畫鑑賞家，母親韓雲卿精於刺繡及剪紙藝術。在雙親影響下，喜好繪事，自幼立志成為畫家。畢業於國立藝術專科學校美術科國畫組（今國立臺灣藝術大學美術學系），多次在全國美展中獲獎。50 歲時考入中國文化大學藝術研究所，成為臺灣嶺南派畫家歐豪年門生。其畫作取材多元，點染有致，設色清靈脫俗。1984 年受邀參加本館於多明尼加舉辦「中華當代繪畫展」。

Two Dogs in an Autumn Garden

Ink and color on paper, c. 1980
60 × 81 cm
Acquired in 1984
Collection of the NMH
Accession No. 73-00215

Two Dogs in an Autumn Garden is an ink and color on paper painting by Chao Song-yun in 1980. Combining the meticulous detail of gongbi (fine-line) painting with the expressive freedom of xieyi (freehand) brushwork, the work features delicate brushwork and a distinctive composition to vividly depict two puppies in a garden—one brown, the other black-and-white—with fluffy coats and endearing gazes. Lush flora and clusters of red persimmons evoke the richness of autumn, with a single overripe fruit fallen to the ground. Near the bottom, the brown puppy fixes its gaze on a grasshopper resting on a blade of grass, infusing the peaceful setting with a moment of playful charm.

Chao Song-yun

Chao Song-yun (1950-2022) was from Zhoushan, Zhejiang. Her father, Chao Wan-tsai, was a connoisseur of painting and calligraphy, while her mother, Han Hsueh-ching, excelled at embroidery and paper cutting. Inspired by her parents, she developed a love of painting and aspired to become an artist from an early age. She graduated from the Chinese Painting Division of the Department of Fine Arts at the National Academy of Arts (now the Department of Fine Arts at National Taiwan University of Arts) and won awards on multiple occasions at the National Art Exhibition. At the age of fifty, she gained admission to the Graduate Institute of Arts at Chinese Culture University, where she studied under Au Ho-nien, a Lingnan School painter based in Taiwan. Her paintings encompass diverse subjects, distinguished by deft touches and washes of ink and a fresh, refined palette. In 1984, she was invited to participate in the “Exhibition of Contemporary Ink Painting,” organized by the NMH in the Dominican Republic.

耄耋圖

水墨設色紙本　1999
縱 67 橫 42 公分
1999 年入藏
國立歷史博物館
典藏編號 88-00435

《耄耋圖》，為洪瑞霞 1999 年水墨設色紙本作品。本幅不設背景，取「貓」和「蝶」之諧音，表「耄耋」之壽含義，具有祈求長壽的吉祥寓意。畫面中一對蝴蝶以暈染輔以局部點染方式完成，貓兒則在暈染的基礎上加以細筆描繪，線條優美、設色自然，使之甚具立體感，姿態神情靈巧可愛、栩栩如生。
款：耄耋圖，己卯年夏，洪瑞霞畫。
印：洪瑞霞印。

洪瑞霞

洪瑞霞（b.1950），生於高雄岡山。畢業於國立藝術專科學校雕塑科（今國立臺灣藝術大學雕塑學系）。1989 年歐豪年延攬為助教，師事歐豪年。其創作以傳統水墨畫方式，輔以西畫技巧，相互融合，使畫面更顯立體生動，色彩層次豐富；工筆與寫意並擅，舉凡花鳥、猛獸、佛像等皆能納入題材，素描功力精細可見。1999 年受邀參加本館「慶祝儒學大師陳立夫資政百歲誕辰百家書畫展」。近年嘗試以環保畫材白雲石膏塗料於珪藻土板上創作。

Maodie (Longevity)

Ink and color on paper, 1999
67 × 42 cm
Acquired in 1999
Collection of the NMH
Accession No. 88-00435

Maodie (Longevity) is an ink and color on paper painting by Hung Jui-hsia in 1999. Rendered without a background, the work plays on the homophones for “cat” (mao) and “butterfly” (die), which together evoke maodie—a term denoting advanced octogenarian age—to signify a blessing for long life. The pair of butterflies is painted using soft washes complemented by delicate touches of accent color. For the cat, fine line work is meticulously layered over washed tones, creating natural coloration and a striking sense of three-dimensional volume. Its agile posture and endearing expression bring the subject vividly to life.

Hung Jui-hsia

Hung Jui-hsia (b. 1950) was born in Gangshan, Kaohsiung. She graduated from the Department of Sculpture at the National Academy of Arts (now National Taiwan University of Arts). In 1989, she served as a teaching assistant to the master painter Au Ho-nien, studying under his guidance. Her artistic practice integrates traditional ink painting with Western techniques, creating vivid forms with a strong sense of volume and richly layered color choices. Equally adept at meticulous gongbi (fine-line) and expressive xieyi (freehand) styles, she explores subjects ranging from flowers and birds to wild beasts and Buddhist figures, all of which showcase her exceptional draftsmanship. In 1999, she was invited by the NMH to participate in the “Exhibition of One Hundred Masters Celebrating the Centenary of Senior Advisor Chen Li-fu.” In recent years, she has experimented with eco-friendly mediums, applying dolomite plaster coatings onto diatomaceous earth panels.

白瓜葉菊

水墨設色絹本 1991
縱 33 橫 44 公分
2000 年入藏
國立歷史博物館
典藏編號 89-00681

《白瓜葉菊》，為簡美育 1991 年水墨設色絹本作品。本幅不設背景，對造形單純地描寫，花朵競相綻放，優雅而純真，葉子分染留出「水路」，在主筋的兩邊空出均勻的白地，由葉根向葉外分染，染出深淺變化。整張畫作表現出生命的活力，感覺清新而自然，為作者早期寫生之作。同主題作品有 1999 年的《紫瓜葉菊》。
款：美育。
印：簡美育。

簡美育

簡美育（b.1953），生於南投，畢業於國立藝術專科學校（今國立臺灣藝術大學）。早年師從金勤伯，多年來致力於耕耘傳統工筆畫的精進，更投注大量精力於實地訪查寫生，以此為基礎，於技法上做多方的嘗試，賦予花鳥畫意在畫外的幽遠氣質。2000 年起自我突破，繪畫上整體性拓展，觀察人與大自然的關係與情感，深探生命的本質，為工筆花鳥畫賦予能量與新意趣。1999 年受邀參加本館於愛沙尼亞舉辦之「臺灣鄉情水墨畫展」，2004 年受邀於本館舉辦「靜觀—簡美育作品展」。

White Cineraria

Ink and color on silk, 1991
33 × 44 cm
Acquired in 2000
Collection of the NMH
Accession No. 89-00681

White Cineraria is an ink and color on silk painting by Chien Mei-yu in 1991. Depicted without a background, the work focuses entirely on the pure form of the plant, whose flowers bloom in profusion, conveying elegance and innocence. The leaves are rendered through graded color washes radiating outward from the leaf bases, skillfully leaving “water lines” (shuilu)—slender strips of unpainted silk along both sides of the main veins—to create delicate variations in tone. Exuding vitality, fresh energy, and natural charm, this is an early work painted from life; a counterpart piece sharing the same subject is Purple Cineraria (1999).

Chien Mei-yu

Chien Mei-yu (b. 1953) was born in Nantou and graduated from the National Academy of Arts (now National Taiwan University of Arts). In her early years, she studied under the master painter Jin Chin-bo. Over the decades, she has dedicated herself to refining traditional gongbi (fine-line) painting while undertaking extensive field research and sketching from life. Building on these direct observations, she has experimented with diverse techniques, imparting her bird-and-flower compositions with a quiet depth of meaning that extends beyond the imagery itself. Beginning in 2000, Chien achieved a personal breakthrough by expanding the thematic breadth of her work, exploring the profound connections between humanity and the natural world. Her deeper inquiry into the essence of life has infused traditional gongbi painting with fresh vitality and novel artistic spirit. In 1999, she was invitied by the NMH to the Exhibition of Ink Painting of Taiwan Scenes held in Estonia. In 2004, she was invite Pd by the NMH to present the solo exhibition “Contemplation: Works by Chien Mei-yu.”

誘惑與希望

水墨設色紙本　1999
縱 114 橫 66 公分
2000 年入藏
國立歷史博物館
典藏編號 89-00682

《誘惑與希望》，為林淑女 1999 年水墨設色紙本畫作。以工筆技法描繪懸掛的紅蘿蔔、辣椒、玉米和一盞油燈。長耳兔昂首仰望凝視高掛食物，渲染絢麗暖色調暗示油燈照亮的虛幻空間，想望，也存乎在生命的各個情境中，有欲求不得的豐富意象延綿。
款：惑為迷亂之源頭，希望卻是夢想之根本，萬物靜觀皆有所得，然生命的演化和遷移，隨時空的流轉，將幻化歸於自然。凝然靜思，實別有一番趣味在心頭。歲在己卯開春於君香室，燈下繪之有感並記。香吟林淑女識。
印：盡聞不住。林淑女印。香吟。寓諸無境。

林淑女

林淑女（b.1955），字香吟，臺灣臺南人。中國文化大學美術學系及國立臺灣師範大學美術學系在職進修碩士班畢業。其工筆善用鉤勒手法將自然物象精準清晰定位，能直接以細筆在畫幅上構思布局。畫風趨向空間感與朦朧體意象表現，引顯生命幽微的哲思。曾任中華工筆畫學會理事長、篆刻學會常務理事。1999 年獲中山文藝創作獎。其夫陳宏勉擅書法、印刻，夫婦籌辦創立印證小集（今臺灣印社）迄今 40 年，積極推廣篆刻藝術。

Temptation and Hope

Ink and color on paper, 1999
114 × 66 cm
Acquired in 2000
Collection of the NMH
Accession No. 89-00682

Temptation and Hope is an ink and color on paper painting by Lin Shu-nu in 1999. Rendered in the meticulous “gongbi (fine-line)” technique, it depicts hanging carrots, chili peppers, ears of corn, and an oil lamp. A long-eared rabbit tilts its head, gazing upward at the food suspended high above. Luminous washes of warm color suggest a dreamlike, illusory space illuminated by the lamp, evoking the subtle longings embedded within life’s varied journeys, where rich imagery leaves a lingering resonance of unfulfilled desire.

Lin Shu-nu

Lin Shu-nu (b. 1955), courtesy name Xiang-yin, is a native of Tainan, Taiwan. She earned her bachelor’s degree in Fine Arts from Chinese Culture University and later completed an in-service master’s degree in the Department of Fine Arts at National Taiwan Normal University. In her gongbi (fine-line) paintings, she expertly employs fine outline techniques to delineate natural forms with clarity and precision, often composing complex layouts directly onto the canvas with a fine brush without preliminary sketches. Her artistic style emphasizes spatial depth and diffused, hazy imagery, evoking quiet philosophical contemplations on life. Lin has served as president of the Chinese Fine Brushwork Painting Association and as an executive board member of the Seal Engraving Society of the Republic of China. In 1999, she was awarded the prestigious Sun Yat-sen Literary and Art Award. Her husband, Chen Hung-mien, is a renowned calligrapher and seal engraver; together, the couple co-founded the Yinzheng Xiaoji (now the Taiwan Seal Society) and have actively promoted the art of seal carving for over four decades.

鹿苑長春

水墨設色紙本　1981
縱 81 橫 60 公分
1984 年入藏
國立歷史博物館
典藏編號 73-00214

《鹿苑長春》，為李麗雯 1981 年水墨設色紙本作品。描寫母鹿伏臥草地，並端詳著正在吃草的幼鹿，另一隻小鹿則低首偎近母親。將寫生筆墨透過畫紙融為一體，表達物、形、神感性的動物生態，構圖單純，卻備感悠閒親暱之情。
款：辛酉仲秋。麗雯。
印：李氏。麗雯。

李麗雯

李麗雯（b.1956），祖籍河北，生於臺灣桃園。畢業於國立藝術專科學校美術科（今國立臺灣藝術大學美術學系），美國芳邦大學藝術碩士。善畫鹿、貓、虎、狗各類動物，畫作中賦予作者所涵詠的中西美學哲理，曾多次遠赴巴黎、紐約、舊金山、雪梨、東京等地舉行畫展，2000 年以「臺灣麋鹿之美」為主題獲中山文藝創作獎。曾任醒吾科技大學新媒體傳播系專任副教授、國立臺灣藝術大學書畫系兼任副教授。1984 年受邀參加本館於多明尼加舉辦「中華當代繪畫展」。

Eternal Spring in the Deer Park

Ink and color on paper, 1981
81 × 60 cm
Acquired in 1984
Collection of the NMH
Accession No. 73-00214

Eternal Spring in the Deer Park is an ink and color on paper painting by Lee Li-wen in 1981. It depicts a doe resting on the grass, attentively watching one fawn grazing while another lowers its head to nestle close to her side. Grounded in direct observation, the refined brushwork harmoniously unites the animals' physical form and vital spirit, sensitively capturing their natural essence. The simple composition conveys an atmosphere of serene warmth and tender affection.

Lee Li-wen

Lee Li-wen (b. 1956), with ancestral roots in Hebei, was born in Taoyuan, Taiwan. She graduated from the Department of Fine Arts at the National Academy of Arts (now National Taiwan University of Arts) and earned a Master of Fine Arts (MFA) from Fontbonne University in the United States. Lee specializes in depicting animals—including deer, cats, tigers, and dogs—infusing her work with a rich dialogue between Eastern and Western aesthetic philosophies. She has presented her paintings internationally in cities such as Paris, New York, San Francisco, Sydney, and Tokyo. In 2000, she received the Sun Yat-sen Literary and Art Award for her series centered on "The Beauty of Taiwan's Deer." She has served as a full-time associate professor in the Department of New Media Communication at Hsing Wu University and as an adjunct associate professor in the Department of Painting and Calligraphy Arts at National Taiwan University of Arts. In 1984, she was invited by the NMH to participate in the "Exhibition of Contemporary Ink Painting" held in the Dominican Republic.

頭寮寫生

油彩畫布　1989
縱 44 橫 51.5 公分
1990 年入藏
國立歷史博物館
典藏編號 79-00288

《頭寮寫生》，為單淑子 1989 年油彩畫布作品。主題以林間深幽曲徑，遠眺頭寮賓館（大溪陵寢），庭院的梅樹及龍柏等植栽用色調和，筆法細膩，畫面古典寫實，流露素雅莊嚴氣息。「頭寮賓館」原為存放總統府文件及檔案資料的樸實四合院，1988 年蔣故總統經國逝世，奉厝於此後更名為「大溪陵寢」，開放民眾謁陵追思。
簽名：淑子。

單淑子

單淑子（1922-2012），生於安徽蕪湖。畢業於南京中央大學美術系，為徐悲鴻學生。二戰後遷臺。與夫婿畫家吳承硯在藝術創作上互相引領。其水墨創作以山水畫居多，創作表現上追隨徐悲鴻腳步，師法自然，執著於遊歷寫生及寫實創作，將對於造化的多元探索，回應於水墨靜物、風景及人物創作中，作品蘊含其對藝術的熱愛及對自然物象的深情投注。1989 年受邀參加本館「頭寮寫生紀念展」，1991 年本館舉辦「吳承硯、單淑子畫展」。

Sketch at Touliao

Oil on canvas, 1989
44 × 51.5 cm
Acquired in 1990
Collection of the NMH
Accession No. 79-00288

Sketch at Touliao is an oil oil painting on canvas by Shan Shu-tze, created in 1989. It depicts a secluded, winding woodland path looking out toward the Touliao Guesthouse (now the Daxi Mausoleum) in the distance. The courtyard's plum trees, Chinese junipers, and lush foliage are rendered with delicate brushwork and harmonious color tones. The painting's classical realism evokes an atmosphere of understated elegance and solemnity. Originally a modest siheyuan (traditional courtyard compound) built to house Presidential Office archives, the Touliao Guesthouse became the temporary resting place of President Chiang Ching-kuo following his passing in 1988. Subsequently renamed the Daxi Mausoleum, the site was opened to the public as a place of remembrance and respect.

Shan Shu-tze

Shan Shu-tze (1922-2012) was born in Wuhu, Anhui. She graduated from the Department of Fine Arts at Central University, where she studied under Xu Bei-hong in Nanjing. She relocated to Taiwan after World War II. She and her husband, the renowned painter Wu Cheng-yen, mutually inspired and guided each other throughout their lifelong artistic careers. Her ink paintings consist primarily of landscapes. Emulating the ethos of master Xu Bei-hong by taking nature as her teacher, she remained deeply committed to realist painting and direct plein-air sketching during her travels. Her versatile explorations of the natural world enriched her ink still lifes, landscapes, and figure studies, reflecting a profound passion for art and a tender affection for her subjects. In 1989, she was invited to participate in the "Commemorative Exhibition of Touliao Sketches" organized by the NMH. In 1991, the museum presented the joint retrospective "Exhibition of Paintings by Wu Cheng-yen and Shan Shu-tze."

樂章難譜

油彩畫布　1968
縱 115 橫 71.7 公分
1990 年入藏
國立歷史博物館
典藏編號 79-00056

《樂章難譜》，為溫淑靜 1968 年油彩複合媒材作品。畫面以深紅、黃綠、咖啡及黑灰色調構成，以填滿的幾何色塊組成抽象作品，畫面左側有一坐著的樂手，其前方有一把大提琴，畫面中有一站立著的樂手正看著自己前方的樂譜，右後方亦有一名鋼琴手正看向其他一同演奏的同伴。構圖交錯複雜，富有節奏感，呈現立體派畫風。
簽名：Shoo-Ching. Wan，溫淑靜。1968.1。

溫淑靜

溫淑靜（1931-2024），廣東梅縣人。二戰後遷臺，畢業於政工幹校美術組（今國防大學政治作戰學院應用藝術學系美術組），早年從黃君璧習畫。曾任臺中女中及師範大學教官，並在師大美術系夜間部學習油畫。1970 年與譚淑、王君懿、黃國瑛、胡佩鏘、梅笑櫻、田曼詩、溫碧英、梁丹丰、羅芳共組「十秀畫會」；1973 年與王君懿、羅芳舉辦聯合畫展，此期以水墨山水為主，用筆蒼潤、雲水淋漓，深得黃君璧畫風神韻。後赴美專職創作，擅長後期印象派油畫 。1969 年於本館舉辦「溫淑靜畫展」。

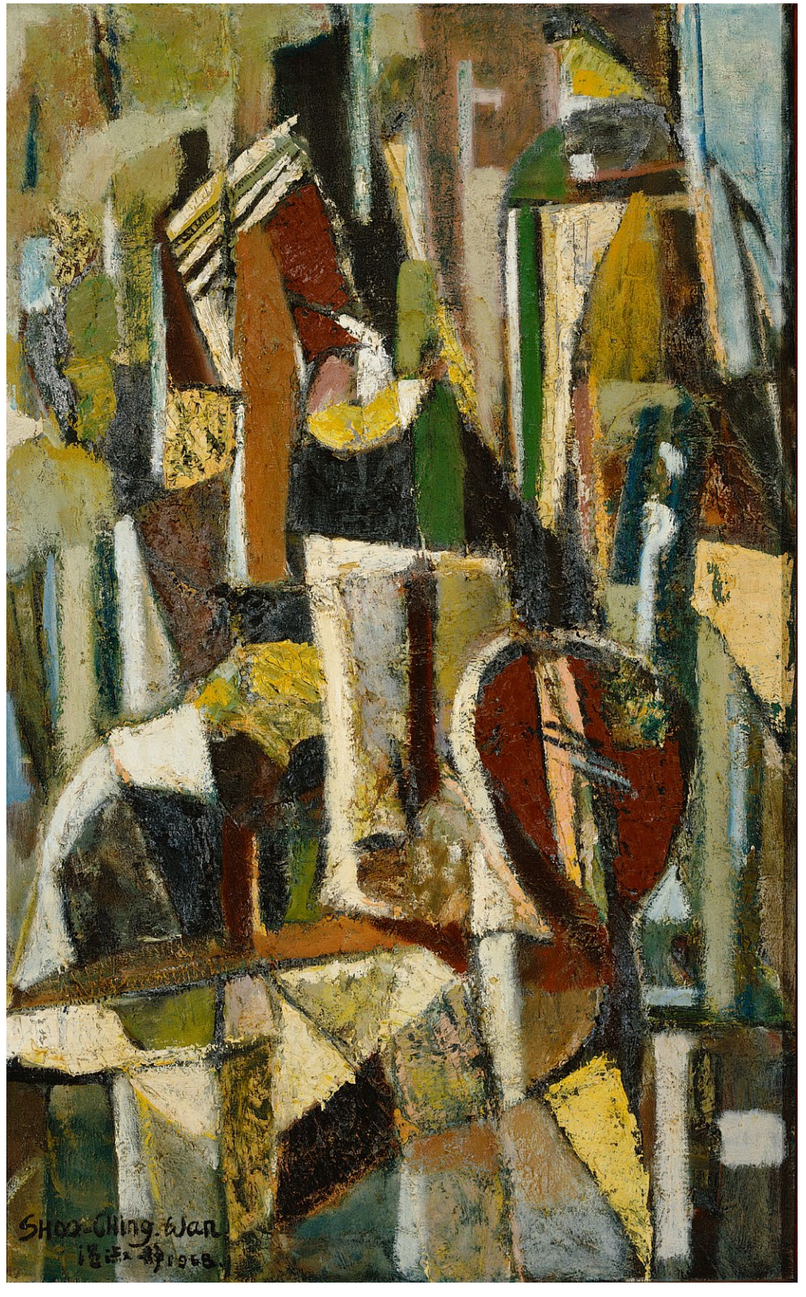
A Melody Difficult to Compose

Oil on canvas, 1968
115 × 71.7 cm
Acquired in 1990
Collection of the NMH
Accession No. 79-00056

A Melody Difficult to Compose is aan oil painting on canvas by Wan Shoo-ching, created in 1968. Solid, interlocking geometric color blocks of deep red, olive green, brown, black, and gray form an abstract Cubist composition. On the left, a seated musician rests before a cello, while a standing player gazes down at a musical score. To the rear right, a pianist turns toward their fellow ensemble members. Complex and dynamically layered, the composition generates a vibrant visual rhythm that echoes the intricate structure of a musical score.

Wan Shoo-ching

Wan Shoo-ching (1931-2024) was a native of Meixian, Guangdong. After relocating to Taiwan following World War II, she graduated from the Fine Arts Section of the Political Cadres School (now the Department of Applied Arts, Political Warfare College, National Defense University). In her early years, she studied ink painting under master Huang Chun-pi. While serving as a military instructor at Taichung Girls' High School and National Taiwan Normal University (NTNU), she pursued further studies in oil painting in NTNU's evening degree program. In 1970, she co-founded the Shixiu (Ten Beauties) Art Society alongside Tan Shu, Wang Chun-yi, Huang Kuo-ying, Hu Pei-chiang, Mei Hsiao-ying, Tien Man-shih, Wen Bi-ying, Liang Dan-fong, and Lo Fang. In 1973, Wen held a joint exhibition with Wang Chun-yi and Lo Fang. During this period, her practice focused primarily on landscape ink paintings, characterized by textured brushwork and lush, vaporous ink washes that deeply captured the spirit of Huang Chun-pi's style. She later moved to the United States to paint full-time, excelling in Post-Impressionist oil painting. In 1969, she was invited by the NMH to present the solo exhibition "Wen Shu-ching Painting Exhibition."



入侵

油彩畫布　1998
縱 130 橫 162 公分
2025 年入藏
國立歷史博物館
典藏編號 114-00002

《入侵》，為鍾桂英 1998 年油彩畫布作品。作者試圖說明世間一切存在的本源，宇宙萬物皆有其存在的價值，有其安住的適當位置，其間有著隱含的秩序與和諧，然而無知的入侵者——人類，卻把自己視為天地萬物的主宰，因過度追求個人的欲望，隨意破壞自然生態，改變原有的純真樸素，瓦解了自然界原有的共生與平衡關係。
簽名：桂英，九八、六月。

鍾桂英

鍾桂英（b.1931），生於桃園楊梅。畢業於臺灣省立師範大學藝術系（今國立臺灣師範大學美術學系）。師承廖繼春創作風格，持續在印象派、野獸派到抽象派中探索、淬鍊，沉浸並享受於不斷實驗的創作歷程，構圖、空間與形式表達並非其創作首要的考量，大多注意力投入於用色跟配色色彩學，善用大小色塊與強烈的對比色系。曾任教於國立藝術專科學校（今國立臺灣藝術大學）、中國文化大學建築系。曾獲中華民國畫學會金爵獎等。2025 年於本館舉辦「玩色．巧師：臺灣戰後第一代女性藝術家鍾桂英特展」。

Invasion

Oil on canvas, 1998
130 × 162 cm
Acquired in 2025
Collection of the NMH
Accession No. 114-00002

Invasion is an oil painting on canvas by Chung Kui-ying, created in 1998. In this work, the artist explores the fundamental nature of existence, reflecting on how all things in the universe possess inherent value and a rightful place within an underlying order of cosmic harmony. However, humanity—acting as an ignorant intruder—presumes itself to be the master of creation. Driven by an unbridled pursuit of desire, humans disrupt natural ecosystems, eroding their pristine purity and shattering the delicate balance of ecological coexistence.

Chung Kui-ying

Chung Kui-ying (b. 1931) was born in Yangmei, Taoyuan. She graduated from the Department of Art at Taiwan Provincial Normal University (now National Taiwan Normal University). Influenced by her mentor Liao Chi-chun, she has continuously explored and refined her practice across Impressionism, Fauvism, and Abstraction, taking great delight in an ever-evolving process of creative experimentation. Rather than prioritizing conventional composition or spatial structure, Chung devotes most of her attention to color theory, chromatic relationships, and bold juxtapositions of color blocks in contrasting hues. She has taught at the National Academy of Arts (now National Taiwan University of Arts) and the Department of Architecture at Chinese Culture University. Her accolades include the prestigious Golden Jue Award from the Art Society of the Republic of China. In 2025, she was honored by the NMH with the major retrospective “Playful Colors, Masterly Craft: Special Exhibition of Chung Kui-ying, First-Generation Post-War Female Artist in Taiwan.”

蘇格蘭寫生

水彩紙本　1978
縱 56.2 橫 76.4 公分
1985 年入藏
國立歷史博物館
典藏編號 74-01138

《蘇格蘭寫生》，為梁丹丰 1978 年水彩紙本作品。實地寫生描繪英國蘇格蘭高地的壯麗景色，運用顏色的深淺變化表現豐富層次與畫面景深，相應於前景濃密樹林及遠景高山深谷和雲天，更突顯主體高地上凸起的峰頂，倔強嶙峋，奇偉壯闊。
簽名：梁丹丰寫。LIANG DAN FONG，Feb. 9. 1978。

梁丹丰

梁丹丰（1935-2021），廣東順德人。畫家梁鼎銘之女，知名水彩畫家和散文作家。其繪畫服膺實物寫生之觀念，水彩畫巧妙融合傳統水墨畫的留白與款題形式，風格娟秀。1955 年起展開國外旅行作畫與寫作，足跡遍及歐美亞各國，是臺灣女性自助旅遊結合繪畫寫生的早期實踐者，開創臺灣旅行文學之先聲。曾獲教育部文化獎章、中華民國畫學會金爵獎、國家文藝獎等殊榮。曾任教於國立藝術專科學校美術科（今國立臺灣藝術大學美術學系）、中國文化大學美術學系。1975 年受本館邀請於荷蘭舉辦「20 世紀中國名家畫展」並於現場揮毫示範，1982 年本館舉辦「梁丹丰大峽谷寫生特展」，並由副總統謝東閔頒贈其本館金質獎章。

Sketching in Scotland

Watercolor on paper, 1978
56.2 × 76.4 cm
Acquired in 1985
Collection of the NMH
Accession No. 74-01138

Sketching in Scotland is a watercolor on paper painting created by Liang Dan-fong in 1978. Painted “en plein air,” the work depicts the magnificent landscape of the Scottish Highlands. The artist employs subtle tonal variations to build rich layers and dramatic spatial depth. The dense woodland in the foreground, contrasted against distant high peaks, deep valleys, and dramatic clouds, frames a prominent highland summit—highlighting its rugged, defiant, and imposing grandeur.

Liang Dan-fong

Liang Dan-fong (1935-2021), a native of Shunde, Guangdong, was a renowned watercolor artist and essayist, and the daughter of the celebrated painter Liang Ting-ming. Grounded in direct observation, her watercolor practice skillfully integrated the negative space (liubai) and calligraphic inscriptions (kuanti) of traditional ink painting, giving rise to an elegant and delicate personal style. Beginning in 1955, Liang embarked on global journeys across Europe, the Americas, and Asia to write and paint. She was a pioneer among Taiwanese female artists in pairing independent solo travel with plein-air sketching, laying the foundations for Taiwan’s travel literature genre. Her major accolades include the Ministry of Education’s Cultural Medal (1976), the Golden Jue Award from the Art Society of the Republic of China (1982), and the National Award for Arts (1991). Liang taught in the Department of Fine Arts at the National Academy of Arts (now National Taiwan University of Arts) and Chinese Culture University. In 1975, she was invited by the NMH to participate in the “Exhibition of 20th-Century Chinese Masters” in the Netherlands, where she performed live painting demonstrations. In 1982, NMH hosted the “Special Exhibition of Liang Dan-fong’s Grand Canyon Sketches,” during which Vice President Hsieh Tung-min presented her with the museum’s Gold Medal.

偉人的懷思

壓克力顏料畫布　1989
縱 105 橫 131 公分
1990 年入藏
國立歷史博物館
典藏編號 79-00309

《偉人的懷思》，為林玲蘭 1989 年壓克力顏料畫布作品。畫面構圖簡約，色彩鮮明，以不同色調的藍與綠繪寫遠山和近景綠蔭，主體為中央紅色屋頂建築物，象徵對偉人的敬意及懷念。此畫作為本館徵集頭寮寫生展水彩作品之一。畫中建築「頭寮賓館」原為存放總統府文件及檔案資料的樸實四合院，1988 年蔣故總統經國逝世，奉厝於此後更名為「大溪陵寢」，開放民眾謁陵追思。

林玲蘭

林玲蘭（b.1940），號鶴晃，生於臺灣臺北。畢業於國立藝術專科學校美術科（今國立臺灣藝術大學美術學系），1965 年留學日本筑紫藝術院。創作風格喜以漩渦狀似蛇形的抽象造形與大小不同的記號在畫面上盤旋交錯，表現其「萬物流轉」的繪畫理念。1976 年榮獲福岡市美術展市長賞，1986 年在日本福岡市舉辦個展，曾參與福岡市美術展、亞細亞現代美術展、中國海外藝術家作品展與法國國際藝術家沙龍展等。1989 年受邀參加本館「頭寮寫生紀念展」。

Remembering a Great Man

Acrylic on canvas, 1989
105 × 131 cm
Acquired in 1990
Collection of the NMH
Accession No. 79-00309

Remembering a Great Man is an acrylic on canvas by Lin Ling-lan, created in 1989. Characterized by a simple composition and vivid color palette, the work depicts distant mountains and lush foreground greenery in varying shades of blue and green. A red-roofed building serves as the central focal point, symbolizing profound respect and remembrance for a great leader.
This piece was collected by the NMH for its Touliao Sketching Exhibition. The central structure, Touliao Guesthouse, was originally a modest traditional quadrangle (siheyuan) used to store Presidential Office archives. Following the passing of President Chiang Ching-kuo in 1988, the building became his temporary resting place. Subsequently renamed the Daxi Mausoleum, the site was opened to the public as a sanctuary for remembrance and respect.

Lin Ling-lan

Lin Ling-lan (b. 1940), known by her art name Hehuang, was born in Taipei, Taiwan. She graduated from the Department of Fine Arts at the National Academy of Arts (now National Taiwan University of Arts) and traveled to Japan in 1965 to study at the Chikushi Art Academy. Her artistic style is characterized by swirling, serpentine abstract motifs interwoven with symbols of varying scale, expressing her core creative philosophy that “all things are in constant flux.” In 1976, she was awarded the Mayor’s Prize at the Fukuoka City Art Exhibition, and in 1986, she presented a solo exhibition in Fukuoka. Her work has been showcased in major international exhibitions, including the Fukuoka City Art Exhibition, the Asian Modern Art Exhibition, the Exhibition of Works by Overseas Chinese Artists, and the Salon des Artistes Français in Paris. In 1989, she was invited by the NMH to participate in the “Commemorative Exhibition of Touliao Sketches.”

盼

油彩畫布　1985
縱 128 橫 193 公分
1990 年入藏
國立歷史博物館
典藏編號 79-00059

《盼》，為席慕蓉 1985 年油彩畫布作品。以深藍為主色調，畫面右上方描繪一對母子背影，母親左手輕搭男孩肩膀，凝望遠方，流露出期盼家人歸來的思念；左下方則以深暖褐色描繪母子相擁情景，母親眼眶盈淚，男孩手持白色小花，象徵生命如飛絮般輕柔拂過，既是結束，亦是新生，希望與愛永不止息（永遠的懷念）。全畫以正反、冷暖的對角構圖，相互映照出現實與期盼的強烈對比，呈現作者對生命與情感的濃烈體悟。簽名：JHSI，74。

席慕蓉

席慕蓉（b.1943），祖籍蒙古察哈爾盟明安旗，生於四川重慶。1954 年從香港遷臺，臺北師範學校藝術科（今國立臺北教育大學藝術與造形設計學系）、臺灣省立師範大學藝術系（今國立臺灣師範大學美術學系）、比利時布魯塞爾皇家藝術學院高級油畫班畢業。曾任教於臺灣省立新竹師範學院（今國立清華大學）與東海大學美術系。其身兼畫家與詩文作家，畫作以細緻針筆線畫與油畫見長；詩作以柔美低吟的抒情方式打動讀者心靈。曾獲比利時皇家金牌獎、布魯塞爾市政府金牌獎、金鼎獎最佳作詞、中興文藝獎章新詩獎。1974 年於本館舉辦「席慕蓉油畫展」，1984 年賦詩〈歷史博物館〉。

Anticipation

Oil on canvas, 1985
128 × 193 cm
Acquired in 1990
Collection of the NMH
Accession No. 79-00059

Anticipation is an oil painting on canvas by Hsi Mu-ren, created in 1985. Dominated by deep blue hues, the upper-right composition depicts a mother and son from behind; the mother rests her left hand gently on the boy's shoulder as she gazes into the distance, conveying a quiet longing for a loved one's return. In stark contrast, the lower-left scene—rendered in rich, warm browns—shows the mother and child in a close embrace, her eyes brimming with tears as the boy holds a small white flower. The flower symbolizes life's gentle, fleeting passage: an ending that seeds a new beginning, embodying endless hope and everlasting love (everlasting remembrance). By juxtaposing front and rear perspectives alongside cool and warm palettes across a diagonal axis, the composition highlights the emotional tension between reality and longing, capturing the artist's profound reflections on life, memory, and human connection.

Hsi Mu-ren

Hsi Mu-ren (b. 1943) was born in Chongqing, Sichuan. Of Mongolian descent, her family hails from Ming'an Banner, Chahar League. She moved to Taiwan from Hong Kong in 1954. She graduated from the Art Division at Taipei Normal School (now National Taipei University of Education) and the Department of Art at Taiwan Provincial Normal University (now National Taiwan Normal University), later completing advanced studies in oil painting at the Royal Academy of Fine Arts in Brussels, Belgium. She subsequently taught at Taiwan Provincial Hsinchu Teachers College (now the Nanda Campus of National Tsing Hua University) and the Department of Fine Arts at Tunghai University. Distinguished as a painter, poet, and essayist, Hsi excels in oil painting and intricate ink-line drawings executed with technical pens; as a poet, her evocative, gentle lyricism has profoundly resonated with readers across generations. Her accolades include the Belgian Royal Gold Medal, the City of Brussels Gold Medal, the Golden Tripod Award for Best Lyricist, and the Zhongxing Literary and Art Award for Modern Poetry.In 1974, she held the solo exhibition "Oil Paintings by Hsi Mu-ren" at the NMH, and in 1984, she penned the reflective poem "The Museum of History."

母與女

木刻版畫　1970
縱 84.5 橫 40.5 公分
1976 年入藏
國立歷史博物館
典藏編號 33957

《母與女》，為林燕 1970 年雙版套色木刻版畫作品。以黑、紅雙版套色，刻劃一位母親懷抱女兒的溫馨景象。母親頭戴帽飾，女兒頭頂各扎短丫髻，兩人神情愉悅。作品構圖以鮮紅色塊框住中央堆疊螺旋舞動線條的人像，色彩鮮明對比活化了圖像，簡單的色塊與繁密流轉的線條，也開啟了形與線的對話，整體充滿幾何趣味與東方特色。
版次、名稱、簽名、年代：3/8。Mother and Daughter，母與女。林燕 Swallow Y. Lin。1970。

林燕

林燕（b.1946），生於浙江黃岩。6 歲因罹患腦膜炎而失聰，母親教她習字閱讀並開啟其藝術天賦。師從馬白水、張義雄等學習繪畫，後受吳昊啟蒙而投入現代版畫創作。1967 年先後加入「東方畫會」、「現代版畫會」，多次參與國內外現代版畫展。以密集且多層次的線條為創作元素，初期採半抽象的流動線條，刻劃人物神情及物像動態；後期則吸收印地安圖騰、中國京劇等元素，以黑色線條搭配紅色背景，風格純粹、質樸而有力。1962 年參加本館「現代繪畫赴美展覽預展」（即第六屆五月畫展），1973 年參加本館於巴黎舉辦之「中華民國現代藝術展」。

Mother and Daughter

Woodcut, 1970
84.5 × 40.5 cm
Acquired in 1976
Collection of the NMH
Accession No. 33957

Mother and Daughter is a two-block color woodcut created by Swallow Y. Lin in 1970. Printed in black and red, the work depicts a tender scene of a mother embracing her daughter. The mother wears a decorative headpiece, while the daughter's hair is bound in traditional topknots, both radiating joyful expressions. Vivid red color blocks frame the central figures, which are constructed from intricate, spiraling linear patterns. The bold contrast enlivens the imagery, establishing a dynamic dialogue between solid geometric planes and dense, flowing lines—infusing the composition with playful geometry and a distinct Eastern sensibility.

Swallow Y. Lin

Swallow Y. Lin (b. 1946) was born in Huangyan, Zhejiang. After losing her hearing to meningitis at age six, she was home-schooled by her mother, who taught her literacy and nurtured her innate artistic talent. Lin studied painting under masters Ma Pai-shui and Chang Yi-hsiung before turning to modern printmaking under the guidance of Wu Hao. In 1967, she joined the Ton Fan Art Group and later the Modern Print Society, participating extensively in contemporary printmaking exhibitions across Taiwan and internationally. Dense, layered lineation forms the core of her visual vocabulary. Her early practice featured fluid, semi-abstract linework that captured human expressions and organic movement; her later period integrated Indigenous American totemic motifs and Peking opera iconography, setting bold black lines against striking red backdrops to yield a pure, elemental, and powerful aesthetic. In 1962, Lin participated in the "Preview of Modern Paintings for Exhibition in the United States (the 6th Fifth Moon Exhibition)" organized by the NMH. In 1973, she was featured in NMH's "Exhibition of Modern Art of the Republic of China" in Paris.

晝與夜 I

版畫紙本　1998
縱 86.8 橫 62 公分
2003 年入藏
國立歷史博物館
典藏編號 92-00141

《晝與夜 I》，為林雪卿 1998 年紙本彩色平版畫作品。以總統府為核心意象，透過超現實手法並置晝夜：白晝總統府與海洋相連，躍起的鮭魚象徵回歸與尋根；夜晚雙十燈飾映照總統府，逼近臺灣的兩團暴風雲則寓意權勢、財團與思想對立對社會局勢的影響。敏銳映照 1999 年總統大選前夕的政治氛圍，並於 2000 年首次政黨輪替後更顯預示性，成為極具時代意義的代表作。作品以電腦輔助，融合攝影、繪圖與氣象影像，經四色分色及 PS 平版套印完成。版次、簽名：A.P.（藝術家自存版）。林雪卿，Hsueh-Ching Lin。

林雪卿

林雪卿（b.1952），生於臺灣新北市。國立臺灣師範大學美術學系畢業，獲日本筑波大學藝術學碩士，為十青版畫會創始會員、臺灣美術院院士，積極推廣臺灣現代版畫藝術。曾任臺北市立大學視覺藝術學系教授，專精各種現代版畫技法，為臺灣少數從事版畫創作的女性藝術家及電腦輔助版畫教學先驅。創作融合東西方哲學與現代精神，探討陰陽、虛實、生命與本土認同，並關注新女性意識與臺灣社會議題。2016 年參加本館「大河傳承：十青版畫會 42 週年展」。

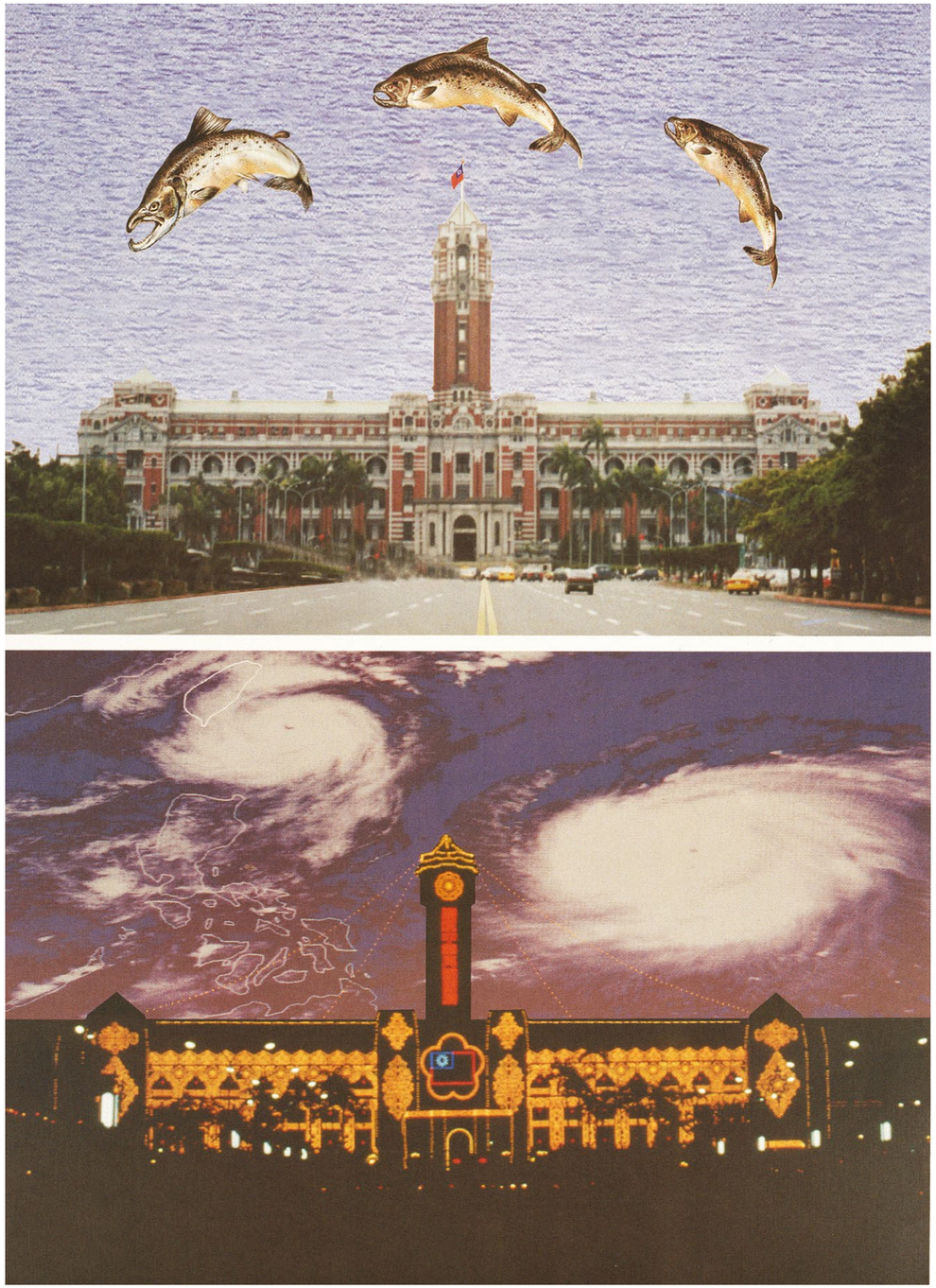
Day and Night I

Print on paper, 1998
86.8 × 62 cm
Acquired in 2003
Collection of the NMH
Accession No. 92-00141

Day and Night I is a color lithograph on paper created by Lin Hsueh-ching in 1998. Centered on the Presidential Office Building in Taipei, the work employs surrealist juxtaposition to contrast day and night. In the daytime scene, the building merges with the ocean as a salmon leaps from the water, symbolizing homecoming and the search for identity. At night, Double Tenth light installations illuminate the structure, while two ominous storm clouds approach Taiwan—allegorizing the social pressures exerted by political factions, corporate conglomerates, and ideological polarizations.
Keenly capturing the tense atmosphere ahead of Taiwan's 2000 presidential election, the work acquired an almost prescient dimension following the country's historic first peaceful transfer of power, standing today as a landmark work of political commentary. Lin integrated photography, digital drawing, and meteorological data through computer assistance, completing the composition via four-color separation and offset lithography from presensitized (PS) plates.

Lin Hsueh-ching

Lin Hsueh-ching (b. 1952) was born in New Taipei City, Taiwan. She graduated from the Department of Fine Arts at National Taiwan Normal University and earned her master's degree in Art from the University of Tsukuba in Japan. A founding member of the Evergreen Graphic Art Association and a Fellow of the Taiwan Academy of Fine Arts, she has dedicated her career to advancing modern Taiwanese printmaking. Lin previously served as a professor in the Department of Visual Arts at the University of Taipei. Proficient across diverse printmaking media, she stands out as one of Taiwan's prominent female printmakers and a pioneer in integrating computer-assisted techniques into printmaking education. Her practice synthesizes Eastern and Western philosophical frameworks with contemporary sensibilities, exploring dualities such as yin and yang, presence and absence, vitality, and local identity, while also addressing emerging feminist consciousness and Taiwanese social issues. In 2016, she was featured in the NMH exhibition "Legacy of the Great River: 42nd Anniversary Exhibition of the Evergreen Graphic Art Association."



無題

版畫紙本　1993
縱 48 橫 68.5 公分
2004 年入藏
國立歷史博物館
典藏編號 93-00249

《無題》，為潘維嬿 1993 年版畫紙本作品。作者創作理念取材於大自然物象，成形於生命體悟，善以創作來探索心靈世界中的影像。此作利用大量不同種類植物的各個部分為模，包括葉片、枝幹、花穗等，壓印出針形、披針形、條形、卵形、心形、菱形、羽狀等多樣輪廓，進行整幅的巧妙構圖及拼貼，線條精巧，生機盎然。
簽名：維嬿。93。

潘維嬿

潘維嬿（b.1956），生於臺灣基隆。畢業於國立藝術專科學校美工科（今國立臺灣藝術大學美術學系），美國紐約州立大學藝術研究所畢業。曾任東方技術學院美工系及樹德科技大學生活產品設計系兼任講師。曾獲第 35 屆全省美展版畫類優選獎、中華民國第 3 屆國際版畫雙年展入選等。創作靈感多源於對大自然的細緻觀察，出於對植物的熱愛，將其形態描摹融入藝術創作中。除了版畫，近年更延伸至陶藝創作，發展出系列作品。

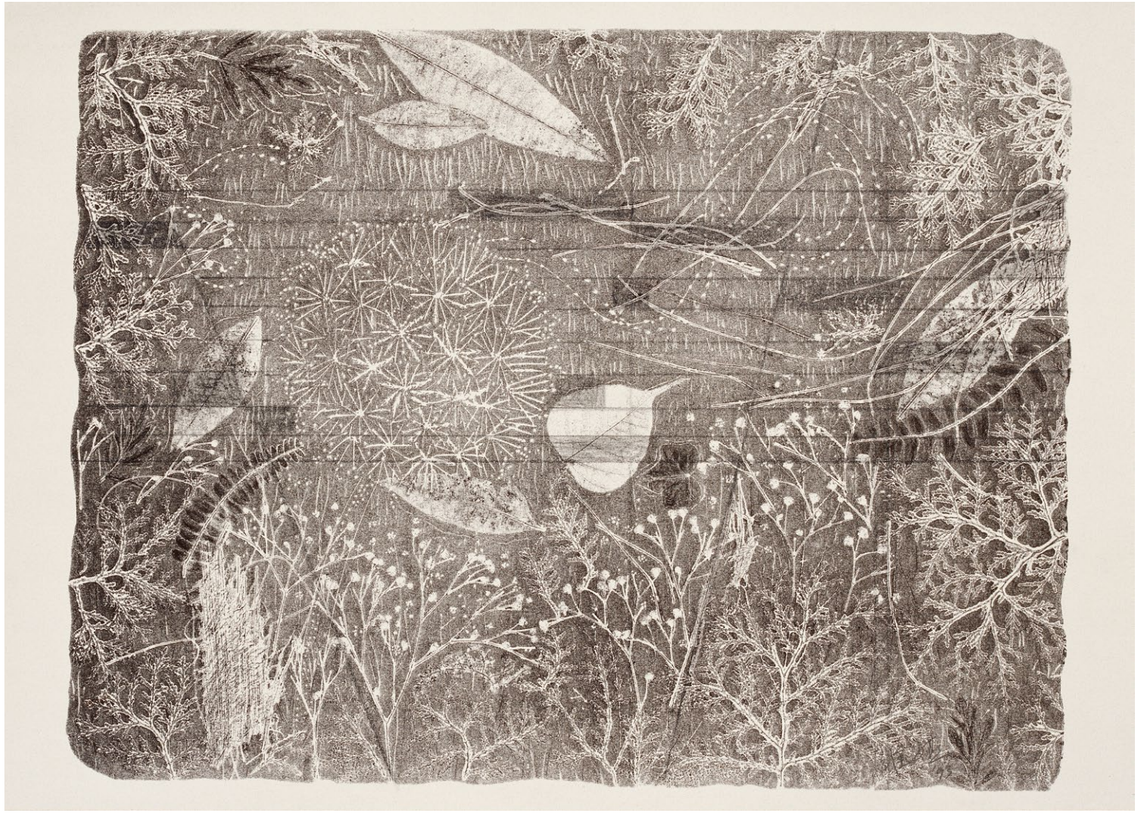
Untitled

Print on paper, 1993
48 × 68.5 cm
Acquired in 2004
Collection of the NMH
Accession No. 93-00249

Untitled is a print on paper created by Pan Wei-yan in 1993. The artist draws inspiration from natural forms, shaping her art through personal insights to explore images of her inner world. For this work, Pan used actual plant elements—including leaves, twigs, stems, and flower spikes—to produce direct impressions. These printings yield a rich variety of silhouettes, ranging from acicular (needle-like), lanceolate, and linear to ovate, cordate (heart-shaped), rhomboid, and pinnate forms. Through delicate linework, skillful arrangement, and collage, she integrates these natural motifs into a harmonious composition bursting with vitality.

Pan Wei-yan

Pan Wei-yan (b. 1956) was born in Keelung, Taiwan. She graduated from the Fine Arts and Crafts Department at the National Academy of Arts (now National Taiwan University of Arts) and earned her master's degree in Fine Arts from the State University of New York. She has served as an adjunct lecturer in the Department of Arts and Crafts at Tung Fang Design University and the Department of Living Product Design at Shu-Te University. Her honors include a Merit Award in the Printmaking Division at the 35th Taiwan Provincial Fine Arts Exhibition, and her work was selected for the 3rd International Biennial Print Exhibit, R.O.C. Pan's creative inspiration stems largely from the meticulous observation of nature. Driven by a deep passion for flora, she translates organic plant structures into her distinct artistic vocabulary. In recent years, she has expanded her practice beyond printmaking into ceramics, developing a captivating body of three-dimensional works.



無題

石版畫 / 金屬平版　1991
圖像：縱 56.5 橫 39 公分
紙張：縱 75.5 橫 57 公分
2004 年入藏
國立歷史博物館
典藏編號 93-00278

《無題》，為薛保瑕 1991 年石版畫作品，金屬平版，版次 3/10。作品是作者長期關切抽象藝術的思維轉折與美學落點，也是心中一塊淨土。認為抽象藝術並不與當代的語言系統脫離，歷史建構的認知體系應與現實的情境相互對照，再產生出延展的新意。1980 年代晚期的「無題」繪畫系列，摒棄形象的再現，使觀者透過凝視畫面擴散出的空間感受，映照時間和身體性所創造的場域，穿梭之間，探究當代抽象藝術與當下的更多可能。
版次、名稱、簽名、年代：3/10。無題 Untitled。Ava Hsueh。1991。

薛保瑕

薛保瑕（b.1956），臺灣臺中人。1983 年留學紐約普拉特藝術學院，1995 年獲紐約大學教育學院藝術創作博士。曾任國立臺南藝術大學藝術創作理論研究所博士班所長、國立臺灣美術館館長等，現任國立臺南藝術大學榮譽教授、臺灣當代知名抽象繪畫藝術家與藝術教育家。曾獲行政院特殊功績三等功績獎章等。多次受邀國內外展出，作品為國立歷史博物館、國立臺灣美術館，臺北、高雄、臺中、臺南市立美術館，英國大英博物館等機構典藏。

Untitled

Lithograph /Metal plate, 1991
Image: 56.5 × 39 cm
Sheet: 75.5 × 57 cm
Acquired in 2004
Collection of the NMH
Accession No. 93-00278

Untitled is a lithograph created by Ava Hsueh in 1991 (metal plate, edition 3/10). The work reflects a pivotal shift in her ongoing investigation of abstract art and aesthetics, serving as a sanctuary of inner quietude. Hsueh contends that abstract art is never detached from contemporary discourse; rather, historically constructed knowledge systems must continually intersect with real-world contexts to generate expanding meanings.
Originating in the late 1980s, her “Untitled” series rejects representational imagery, inviting viewers to engage with the expansive space emanating from the canvas. This spatial field mirrors the intersections of temporality and embodiment, encouraging viewers to traverse these painterly realms and explore new possibilities for contemporary abstraction within the present moment.

Ava Hsueh

Ava Hsueh (b. 1956) was born in Taichung, Taiwan. In 1983, she moved to New York to pursue advanced studies at the Pratt Institute, later earning her doctorate in Art from New York University in 1995. She has held prominent academic and leadership positions, serving as Director of the Doctoral Program in Art Creation and Theory at Tainan National University of the Arts (TNUA) and Director of the National Taiwan Museum of Fine Arts (NTMFA). She is currently an Honorary Professor at TNUA and stands as one of Taiwan’s foremost contemporary abstract painters and art educators. Her honors include the Third-Class Merit Medal awarded by the Executive Yuan for distinguished service. Hsueh has exhibited extensively both domestically and internationally. Her works are represented in major public and institutional collections worldwide, including the British Museum in London, the National Museum of History (NMH), the National Taiwan Museum of Fine Arts (NTMFA), and the municipal fine arts museums of Taipei, Kaohsiung, Taichung, and Tainan.

煉

炭筆紙本　1990
縱 96.8 橫 63.5 公分
2004 年入藏
國立歷史博物館
典藏編號 93-00205

《煉》，為徐洵蔚 1990 年炭筆紙本作品。濃重碳筆交織成數條厚實線條與數個黑圈，在畫面共構成一股外放的張力；厚實碳線實為白色細緻線條層層擦拭後留下的痕跡，反映作品女性意象主題去蕪存菁之後的「煉」。作者希望能把性別的意識提升到一個比較並存、對等的位置，而不是對立的關係。大環境讓其領悟到保持自我的獨立性及游離的自主性，並透過創作反思、探索、尋覓、建構境外之想像。
簽名：徐洵蔚，HSU，90，NYC。

徐洵蔚

徐洵蔚（b.1956），生於臺灣臺北。臺灣師範大學美術學系肄業，後取得美國北德州大學美術學士、紐約普拉特藝術學院碩士。研究領域包括素描、複合媒材與裝置藝術。曾獲紐約國家藝術基金美術館特別評審獎、紐約艾斯列美術館二度空間最佳藝術作品獎，並為 1991 年紐約藝術基金年度得獎藝術家（素描類）。任教於朝陽科技大學視傳系、東海大學美術系、國立臺北藝術大學美術系，並持續創作與參與展覽，亦從事演講、寫作與翻譯等工作。

Forge

Charcoal on paper, 1990
96.8 × 63.5 cm
Acquired in 2004
Collection of the NMH
Accession No. 93-00205

Forge is a charcoal work on paper created by Maggie Hsun-Wei Hsu in 1990. Heavy charcoal strokes interweave with bold black circles, creating an outward dynamic tension across the picture plane. The dense charcoal marks are in fact traces left after repeated erasure has created delicate white lines, reflecting the “forging” of the work’s female imagery—distilling the essential by stripping away the redundant. The artist seeks to frame gender awareness in terms of coexistence and equality rather than opposition. Her broader circumstances led her to recognize the importance of preserving her independence and the freedom to remain detached. Through her art, she reflects, explores, searches, and constructs visions beyond boundaries.

Maggie Hsun-Wei Hsu

Maggie Hsun-Wei Hsu (b. 1956) was born in Taipei, Taiwan. She attended the Department of Fine Arts at National Taiwan Normal University before earning a BFA from the University of North Texas and a master’s degree from Pratt Institute, New York. Her research interests include drawing, mixed media, and installation art. Her accolades include the Special Jury Award from the Museum of the National Art Foundation, New York, the Best 2D Work Award from the Islip Art Museum, New York, and an Artists’ Fellowship in Drawing from the New York Foundation for the Arts (1991). In addition to maintaining an active studio practice and exhibition schedule, she has taught in the Department of Visual Communication Design at Chaoyang University of Technology and the Departments of Fine Arts at Tunghai University and Taipei National University of the Arts, and remains deeply engaged in lecturing, writing, and translation.

思證的途中

複合媒材與版畫　2003
縱 78.5 橫 54.5 公分
2004 年入藏
國立歷史博物館
典藏編號 93-00282

《思證的途中》為張家瑀 2003 年複合媒材與版畫作品。作者描繪其幼弟在 3 歲時溺斃於住家附近的池塘，相對於自已不斷的成長，而幼弟被發現浮在池塘的畫面卻永遠定格在那一刻。隨著時光流逝，記憶中幼弟的顏面依然清晰，而內心的傷痛，卻寄託在當時所見的池塘景象，化成一絲血淚，難以撫平內心的傷痛。
簽名：C Y Chang，家瑀。2003。

張家瑀

張家瑀（b.1958），臺灣嘉義人。畢業於西班牙塞維亞大學藝術學院版畫與設計碩士及藝術創作博士，後任教於嘉義大學。曾任塞維亞母校藝術學院素描系版畫組版畫教學助理、國立臺北藝術大學美術系兼任教授、國立嘉義大學視覺藝術系所專任教授。

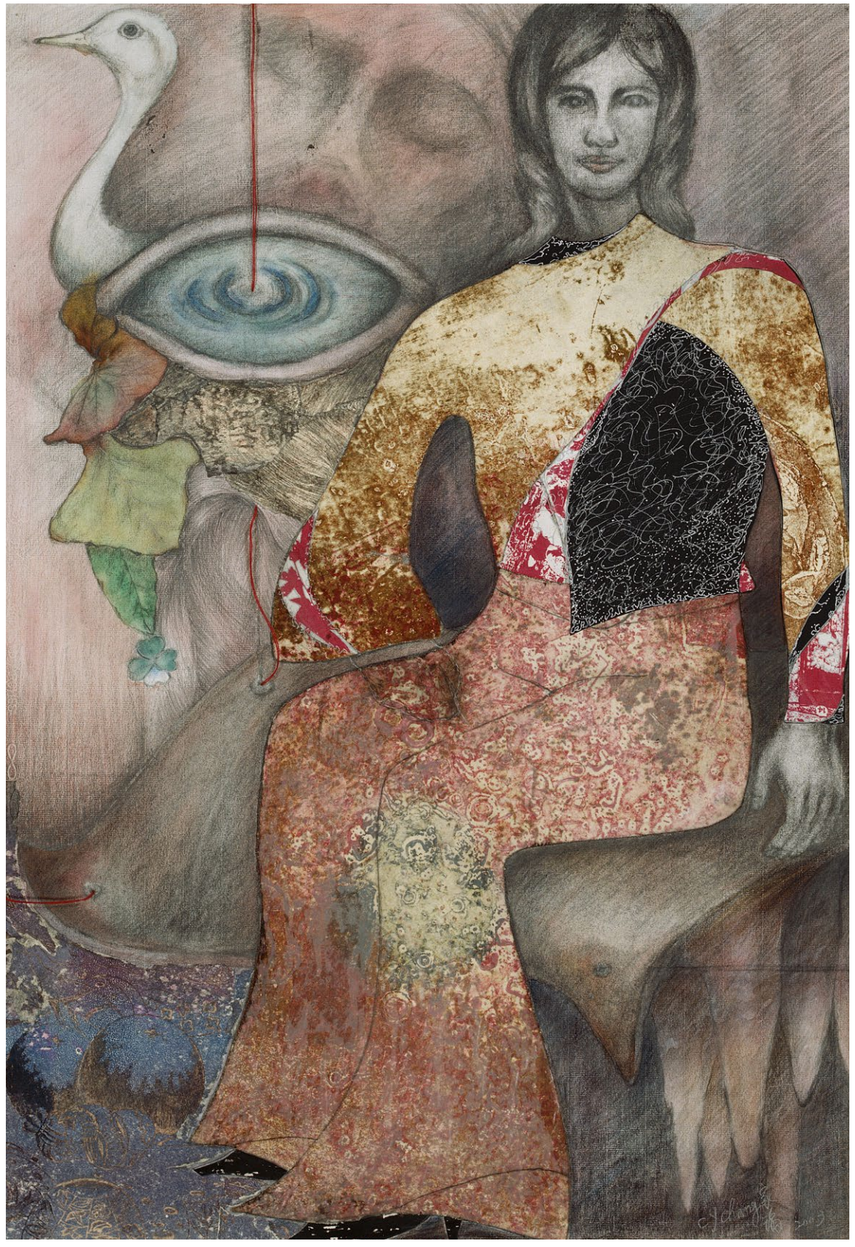
On the Path of Reflection and Inquiry

Mixed-media print, 2003
78.5 × 54.5 cm
Acquired in 2004
Collection of the NMH
Accession No. 93-00282

On the Path of Reflection and Inquiry is a mixed-media print by Chang Chia-Yu in 2003. The work recalls the tragedy of the artist's younger brother, who drowned at age three in a pond near their home. As the artist grew over the years, the haunting image of her brother discovered in the water remained forever frozen in time. Even as years have passed and his face stays vivid in her memory, her silent grief manifests in that lingering pond scene—transformed into a faint streak of blood-red tears that leaves an unhealable ache within.

Chang Chia-yu

Chang Chia-yu (b. 1958) was born in Chiayi, Taiwan. She holds an MFA in Printmaking and Design and a Ph.D. in Fine Arts from the University of Seville, Spain. Early in her career, she served as a teaching assistant in printmaking within the Department of Drawing at her alma mater. She later returned to Taiwan, working as an Adjunct Professor in the Department of Fine Arts at Taipei National University of the Arts, and eventually as a Full Professor in the Department and Graduate Institute of Visual Arts at National Chiayi University.



扼殺

油彩畫布　1992
縱 162 橫 130 公分
1994 年入藏
國立歷史博物館
典藏編號 83-01981

《扼殺》，為潘鈺 1992 年油彩畫布作品。對許多女孩而言，洋娃娃是童年中最親密的陪伴者，承載著成長記憶與情感寄託。作者以玩偶為題材，透過擬人化的重組與排列，有時呈現溫馨歡聚，有時則流露孤寂落寞。當玩偶失去與人的互動，也彷彿失去生命，只剩華麗卻空洞的外殼。作者藉由玩偶映照人與人之間渴望關懷、害怕疏離的情感，也展現畫家內心細膩而矛盾的童年心境。

潘鈺

潘鈺（b.1959），生於南投埔里。實踐家政經濟專科學校美工科（今實踐大學應用美術科）畢業。畫作均為生活態度影響下的創作品，當現實生活被緊縮到一隅時，被引發的反動力便可成為全場的新起力量。或許這是創作的快感，也是不易恆常的美感。不論屬於東方與西方，藝術是再生的創作力量，而其繪畫就是這種美學精神的實踐。1993 年為本館遴選藝術家代表之一，參加第 8 屆「亞洲國際美術展覽會」於日本福岡市立美術館展出。

Strangulation

Oil on canvas, 1992
162 × 130 cm
Acquired in 1994
Collection of the NMH
Accession No. 83-01981

Strangulation is an oil painting on canvas by Pan Yu, created in 1992. For many young girls, dolls are their most intimate childhood companions—serving as repositories for memories of growing up and anchors for emotional attachment. Using dolls as her visual subject, Pan anthropomorphizes her figures through deliberate arrangements, alternating between scenes of warm togetherness and feelings of isolation and melancholy. Stripped of human interaction, the dolls appear devoid of life, lingering as ornate yet hollow shells. Through this motif, Pan mirrors humanity's deep yearning for connection and fear of estrangement, while unveiling the subtle, conflicted emotions of her own childhood.

Pan Yu

Pan Yu (b. 1959) was born in Puli, Nantou, and graduated from the Department of Fine and Applied Arts at Shih Chien College of Home Economics. Her paintings are direct reflections of her philosophy of life. When everyday existence is constrained into a tight space, the resulting reactionary force can become a new energy that animates the entire work. Perhaps this embodies both the exhilaration of creation and an elusive, fleeting beauty. Beyond Eastern or Western distinctions, art acts as a regenerative creative force, and Pan's painting is the very practice of this aesthetic spirit. In 1993, she was selected by the NMH to represent the institution at the 8th Asian International Art Exhibition, held at the Fukuoka Art Museum in Japan.

原型

壓克力顏料炭精筆紙本　2000
縱 50 橫 66 公分
2004 年入藏
國立歷史博物館
典藏編號 93-00232

《原型》，為謝鴻均 2000 年以壓克力顏料與炭精筆所完成的紙本作品。畫面中，黑色線條所勾勒的雙手與彷彿昆蟲肢體的爪狀物並列交織；一抹橫跨天地的紅色滴流以恣意之態貫穿。嬰孩般的溫軟與甲殼昆蟲般的尖銳質地，在此形成了生命結構體深刻的矛盾與對立。

謝鴻均

謝鴻均（b.1961），生於臺灣苗栗。國立臺灣師範大學美術學系畢業，獲美國紐約普拉特藝術學院創作碩士、紐約大學教育學院藝術創作博士，現任國立清華大學藝術與設計系專任教授。創作由自身經驗開展，環扣思考與辯證，並深掘當代課題。在身兼女兒、妻子、母親、學者和藝術家的多重角色裡汲取養分，作品以層疊交融的圖像與豐富的互文指涉，展現出女性生命的巨大能量，同時提出對於身體與性別議題嶄新且深刻的觀看視角，為當今臺灣藝壇中生代女性創作者中的活躍人物。

Archetype

Acrylic and charcoal pencil on paper, 2000
50 × 66 cm
Acquired in 2004
Collection of the NMH
Accession No. 93-00232

Archetype is a 2000 work on paper by Juin Shieh, executed in acrylic and charcoal pencil. In the composition, black-contoured hands intertwine with claw-like forms echoing insect limbs, while a bold streak of dripping red sweeps vertically through the space. Here, the tender vulnerability of an infant collides with the sharp, armored texture of a beetle, giving form to a profound dynamic of tension and contradiction within the structures of life.

Juin Shieh

Juin Shieh (b. 1961) was born in Miaoli, Taiwan. She earned her BFA from National Taiwan Normal University, an MFA from Pratt Institute, and a Doctor of Arts (D.A.) from New York University's School of Education. She is currently a professor in the Department of Arts and Design at National Tsing Hua University.

Shieh's creative practice stems from personal experience, weaving together critical reflection, dialectical inquiry, and deep engagement with contemporary issues. Drawing nourishment from her intersecting roles as daughter, wife, mother, scholar, and artist, she constructs layered, interwoven imagery rich with intertextual references. Her work radiates the vital force of female existence while offering fresh, profound perspectives on body and gender—positioning her as a prominent figure among Taiwan's mid-career women artists.

無題

複合媒材紙本 2003
縱 76 橫 57 公分
2004 年入藏
國立歷史博物館館藏
典藏編號 93-00257

《無題》，為黃淑卿 2003 年的複合媒材紙本作品。當時作者正進行多件與酒甕有關的水墨創作，從即將轉型的樹林酒廠買回的酒甕，曾盛裝過酒業盛世的陳香，帶著舊時豐富藝術內涵和陶藝之美，而今將洗去鉛華，回歸一抔褐土。此件為參加一個素描展而創作，撕開畫有酒甕的宣紙和不規則形狀的牛皮紙，以拼貼的手法並置於素描畫紙上，再繪以草繩做連結，轉換與再現酒甕永恆的藝術價值。
簽名：淑卿 Huang，2003。

黃淑卿

黃淑卿 (b.1962)，臺灣新北市人，國立臺灣師範大學美術系創作理論組（水墨畫）博士，現任教於國立臺北科技大學。喜歡繪畫、水墨創作、書法、藝術欣賞、生態藝術及賞鳥等，致力於藝術教育與生態藝術的耕耘，以鳥類做為水墨創作的核心元素，結合自然人文景觀、民俗文化及原住民傳統藝術的內涵，以多元視野的藝術觀，實踐文化融合的理想。

Untitled

Mixed media on paper, 2003
76 × 57 cm
Acquired in 2004
Collection of the NMH
Accession No. 93-00257

Untitled is a mixed-media work on paper created by Huang Shu-ching in 2003. At the time, the artist was working on several ink paintings featuring wine jars she had purchased from Shulin Winery, which was about to transform. Once filled with the mellow fragrance of aged wine from the industry's heyday, these jars embodied the artistic richness of an earlier era and the beauty of ceramic craftsmanship. Now, they were to shed their former splendor and return to a handful of brown earth. To create this composite piece for a drawing exhibition, the artist arranged torn pieces of xuan paper bearing ink paintings of wine jars alongside irregularly torn pieces of kraft paper, collaging them onto drawing paper. She then drew straw ropes to connect the elements, giving new form to the jars' enduring artistic value.

Huang Shu-ching

Huang Shu-ching (b. 1962) was born in New Taipei City, Taiwan. She holds a Ph.D. in Fine Arts (with a concentration in Ink Painting Theory and Practice) from National Taiwan Normal University and currently serves on the faculty at National Taipei University of Technology. Her creative universe is driven by a passion for painting, calligraphy, ecological art, and birdwatching. Dedicated to both art education and ecological art, Huang places birds at the center of her ink practice, seamlessly intertwining natural landscapes, folk traditions, and Indigenous arts. Guided by an expansive, multi-faceted vision, her work actively realizes the ideal of cultural synthesis.

喜普鞋蘭

蛋彩畫布　2009
縱 89 橫 149.8 公分
2009 年入藏
國立歷史博物館
典藏編號 98-00071

《喜普鞋蘭》，為陳淑華 2009 年蛋彩畫布作品。作者長期進行臺灣特有種植物為主題創作，此作採俯視角度構圖，表現臺灣喜普鞋蘭生長於陰溼林帶地面的物性，並以油水混合技法，純亞麻繃畫布打底，再用坦培拉蛋彩慢慢描繪，先上黑灰色，再畫花朵的淡粉色及葉脈的淺綠色，透過畫筆記錄初遇物種生態之美的感動。喜普鞋蘭又稱「仙履蘭」，花瓣兜形深囊好似仙女遺落的一隻拖鞋。
簽名：Shu-hwa，2009。

陳淑華

陳淑華（b.1963），生於彰化溪湖。畢業於國立臺灣師範大學美術學系，獲法國巴黎第一大學藝術史研究所西洋美術史博士，現職國立臺灣師範大學美術系所專任教授。曾任法國巴黎羅浮宮、凡爾賽宮繪畫修復師，擅長油畫與漆畫（日文稱「蒔繪」）。因幼時成長於純樸的鄉間，能敏銳感受到大自然萬物所散發的生命力，無論蛋彩、油彩或漆畫，皆流露其對自然的崇尚與關懷；細膩筆觸蘊含人文情懷，映現靈性之美。2009 年本館邀請參與「臺灣名卉八品」計畫。

Taiwan Lady’s Slipper Orchid

Egg tempera on canvas, 2009
89 × 149.8 cm
Acquired in 2009
Collection of the NMH
Accession No. 98-00071

Taiwan Lady’s Slipper Orchid is a 2009 egg tempera on canvas by Chen Shu-hwa, who has long focused her creative practice on Taiwan’s endemic flora. Rendered from a top-down perspective, the composition captures the species’ natural habitat on the damp, shaded forest floor. Executed on pure stretched linen using a mixed oil-and-tempera technique, the painting was developed through patient layering—beginning with dark black and gray undertones, followed by the delicate pale pink of the petals and the light green of the leaf veins. Through her intricate brushwork, Chen translates the wonder of her initial encounter with the orchid’s ecological grace. In Chinese, the species is also poetically called the “Fairy’s Slipper,” as its deep, pouch-like petal evokes a slipper left behind by a celestial maiden.

Chen Shu-hwa

Chen Shu-hwa (b. 1963) was born in Xihu, Changhua. She earned her degree from the Department of Fine Arts at National Taiwan Normal University and holds a Ph.D. in Western Art History from Université Paris 1 Panthéon-Sorbonne. Currently a professor at NTNU’s Department and Graduate Institute of Fine Arts, Chen previously served as a painting conservator at both the Louvre Museum in Paris, France, and the Palace of Versailles. Specializing in oil and lacquer painting (including the traditional Japanese maki-e technique), Chen’s practice is deeply informed by her rural upbringing, which fostered a keen sensitivity to the vibrant life force of the natural world. Across various media—whether egg tempera, oil, or lacquer—her work reflects her reverence and concern for nature. Her delicate brushwork conveys a humanistic sensibility and reveals spiritual beauty. In 2009, she was commissioned by the NMH to participate in the “Eight Celebrated Flowers of Taiwan” project.

記憶是生命的素描 - 造橋鄉

複合媒材紙本　2003
縱 56 橫 45 公分
2004 年入藏
國立歷史博物館
典藏編號 93-00227

《記憶是生命的素描 - 造橋鄉》，為黃小燕 2003 年複合媒材紙本作品。畫面分成上下兩部分，上半部黑色的背景裡有一突兀的白十字架，而下半的畫面倒置，白色方塊組成的十字架、窗櫺的形狀、倒寫的 Paradis 字樣，造成具象畫面卻顛倒、抽象畫面相對正面的對比感。

黃小燕

黃小燕（1965-2026），生於臺灣桃園。當代抽象繪畫藝術家及策展人。1988 年至 1997 年間旅居法國深造，獲巴黎國立高等裝飾藝術學院空間藝術系繪畫組學位。返臺後長期任教於國立臺灣藝術大學美術學系，研究專長橫跨油畫、當代藝術史、複合媒材及藝術批評。作品表達對生命的探索以及生活中的浮光掠影，以詩意的方式呈現，充滿想像空間。其油畫充滿詩意，以線條與符號的對位、跳躍，在平面裡營造出光與空間的質感。

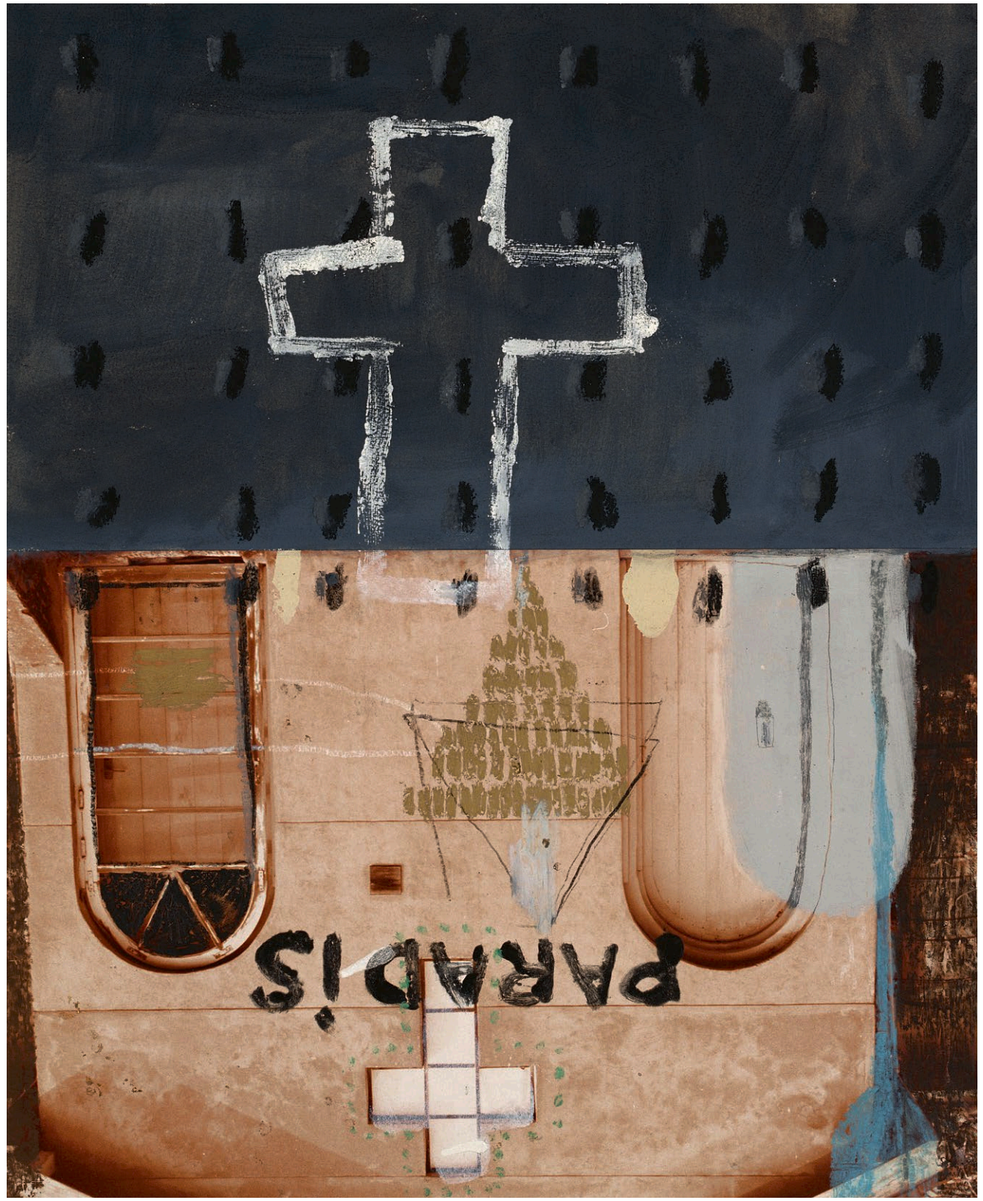
Memory Is a Sketch of Life: Zaoqiao Township

acrylic on paper, 2003
56 × 45 cm
Acquired in 2004
Collection of the NMH
Accession No. 93-00227

Memory Is a Sketch of Life: Zaoqiao Township is an abstract oil painting on paper created by Huang Hsiao-yen in 2003. The composition is divided into upper and lower registers. In the upper half, a stark white cross erupts against a deep black background. In contrast, the lower half is entirely inverted—featuring a grid-like cross of white squares, window lattice motifs, and the word "Paradis" rendered upside down. This deliberate juxtaposition creates a striking tension between the inverted figurative imagery and the upright abstract space.

Huang Hsiao-yen

Huang Hsiao-yen (1965–2026), born in Taoyuan, Taiwan, was a contemporary abstract painter and curator. She lived in France from 1988 to 1997, earning her degree in painting from the Department of Art-Space at the École nationale supérieure des Arts Décoratifs in Paris. Upon returning to Taiwan, she joined the faculty of the Department of Fine Arts at National Taiwan University of Arts, where her expertise spanned oil painting, contemporary art history, mixed media, and art criticism. Huang's works reflect a profound meditation on existence and the fleeting fragments of daily life, rendered with a poetic atmosphere that invites rich imaginative engagement. In her paintings, the counterpoint and rhythmic play of lines and symbols weave tangible dimensions of light and space across the two-dimensional plane.



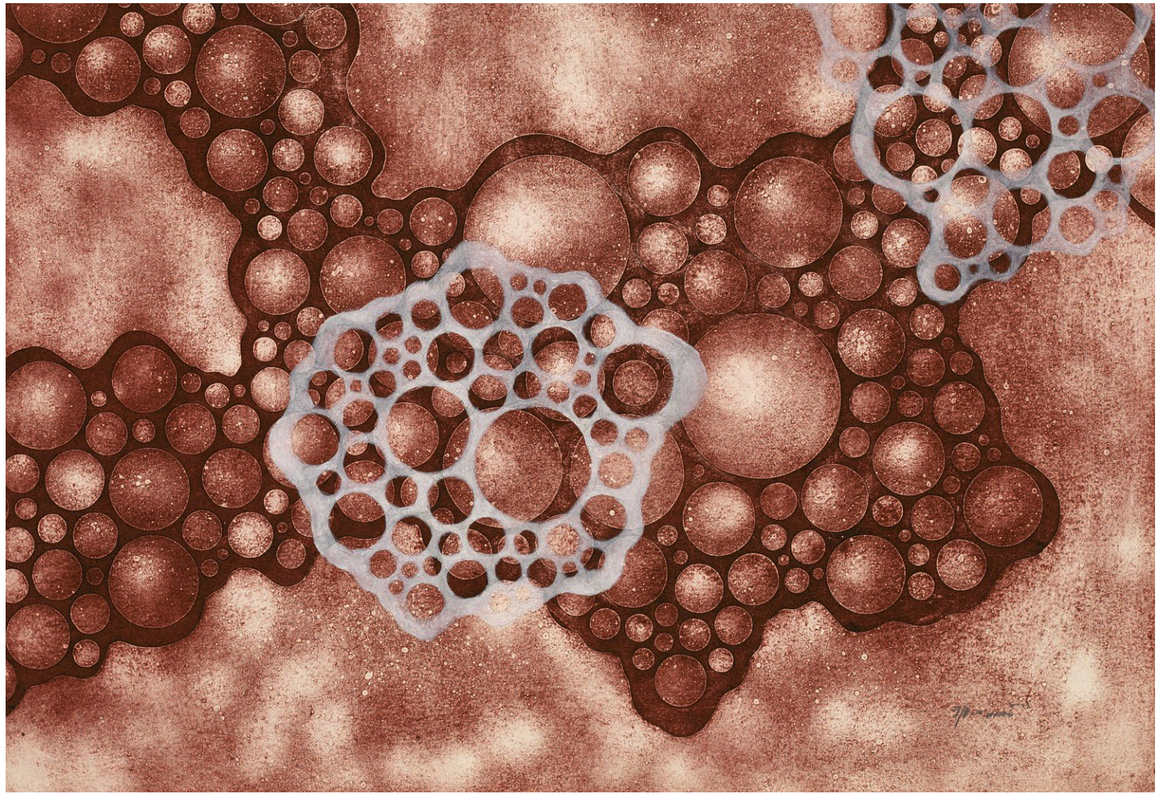
歷程 I

版畫紙本　2003
縱 51 橫 75 公分
2004 年入藏
國立歷史博物館
典藏編號 93-00275

《歷程 I》，為蕭雅心 2003 年版畫紙本作品。畫面仿如顯微鏡下觀察到的某種生命形態的細微瞬間，紅褐色如同細胞般大小圓形群聚，白色的泡沫塊飄浮其上，造成靜止與蠕動的衝突視覺效果。
簽名：雅心 Xiao。2003。

蕭雅心

蕭雅心（b.1982），臺灣嘉義人。國立新竹教育大學（今國立清華大學南大校區）美勞教育學系、藝術與設計研究所畢業。獲得多項國內外創作獎項，曾受邀出任美國與土耳其的駐村藝術家，作品以抽象之色塊與線條，表現其創作過程之各個階段。



Course I

Print on paper, 2003
51 × 75 cm
Acquired in 2004
Collection of the NMH
Accession No. 93-00275

Course I is a print on paper created by Hsiao Ya-hsin in 2003. Resembling a microscopic view into the intricate life of an organism, the composition features clusters of reddish-brown, cell-like circles overridden by floating patches of white foam. This arrangement generates a striking visual tension, confronting stillness with a subtle, writhing vitality.

Hsiao Ya-hsin

Hsiao Ya-hsin (b. 1982) was born in Chiayi, Taiwan. She holds both her B.F.A. and M.F.A. degrees from National Hsinchu University of Education (now National Tsing Hua University, Nanda Campus). The recipient of numerous national and international art awards, Hsiao has also completed artist residencies in the United States and Turkey. Employing abstract color fields and linear gestures, her works map the evolving stages and internal dynamics of her creative process.

附錄

- 參展藝術家金句
- 歷史回溯：20 世紀女性藝術發展簡史
- 感謝

Appendices

- Selected Quotations from the Participating Artists
- Historical Retrospect: A Brief History of Women’s Art in the Twentieth Century
- Acknowledgments

參展藝術家金句

Selected Quotations from the Participating Artists

吳杏芬（1853-1930）
Wu Xing-fen

| 畫與人品有關。品高者畫自超逸。

Painting reflects character: a noble spirit naturally evokes a sense of sublime grace.

袁樞真（1912-1999）
Yuan Chu-sheng

| 不畫人體素描，怎麼知道人體解剖？不懂人體解剖，畫出來的人像無法表達人體的線條，比例都不對，如何能稱為人體畫呢？

Without life drawing, how can one comprehend anatomy? And without anatomy, how can a figure convey true contour and proportion? How, then, could it ever be called figure painting?

蔡碧吟（1874-1939）
Tsai Bi-yin

| 左圖右史古來珍，几淨窗明翰墨真。一扇芭蕉涼讀畫，冰壺滌筆不沾塵。

It is a literary haven perfect for the mind.
The windows are bright and the desks are clean, revealing the true spirit of calligraphy.
Holding a banana leaf, one enjoys the cool breeze while reading.
One washes the brush in an ice-cold jade pot, keeping it free from any speck of dust.

張李德和（1893-1972）
Chang Lee Te-ho

| 人為萬物之靈，志有萬端之異。學琴學詩均從所好，工書工畫各有專長。..... 有志竟成者也。

Humanity is the most gifted of all creation, yet our aspirations diverge in countless ways. Whether drawn to music or poetry, calligraphy or painting, each pursues their own devotion… where there is resolve, purpose will find its path.

陳進（1907-1998）
Chen Chin

| 天賦和耐力都能把握的人，任何一條路都會走得好。

Those who master both gift and endurance will walk any path with grace.

柴原雪（1917-2010）
Shibahara Yuki

| 畫得像，沒有用。要用心畫，畫內心的世界。

Verisimilitude alone is not enough. One must paint from the heart, giving form to the landscape within.

孫多慈（1913-1975）
Sun To-ze

| 我始終認為，藝術雖首應有創造性，但也應永遠是超物質、超時代和永恆性的，也永遠是屬於精神和情感的領域。

I have always held that art must be innately creative—yet it must also transcend the material and the temporal, remaining eternal within the realm of spirit and emotion.

吳詠香（1913-1970）
Wu Yung-hsiang

| 所以我更喜歡誇自己的軟弱，好叫基督的能力覆庇我。

I will boast all the more gladly of my weaknesses, so that Christ's power may rest upon me.

邵幼軒（1918-2009）
Shau You-shiuan

| 我在公眾場合示範時，不會因身為女性而怯場，往往觀賞的人愈多，我畫出的作品愈酣暢。

Creating before an audience has never daunted me as a woman. Indeed, the larger the crowd, the more freely and exuberantly my brush flows.

田曼詩（1926-2006）
Tien Man-shih

| 春風大雅能容物，秋水文章不染塵。

A cultivated spirit, like a spring breeze, embraces all things; Fine prose, like autumn waters, remains untouched by worldly dust.

顏小僊（1925-2020）
Yan Shiau-shian

| 藝術是屬修身養性的行為，但認真來說，師人所畫，不若師自然。

Art is a practice of cultivating the mind and spirit. Yet in truth, to learn from past masters can never compare to learning directly from Nature.

楊鄂西（b.1943）
Yang O-hsi

| 繪畫不一定要靠天賦，最重要的是興趣、耐心和恆心。不但畫作要有情，還要有意

Painting does not rely on talent alone; it demands passion, patience, and perseverance. A work must convey not merely feeling, but intent.

王壽薖（1924-2024）
Wang Shou-xuan

| 畫筆是我的手，畫畫是我的生命 。

The brush is my hand; painting is my life.

林麗華（b.1949）
Lin Li-hua

| 若說「書法」是此生我貞定的「信仰」也不為過。如是優游墨海，沉浸其中，而自得其樂。

It is no exaggeration to call calligraphy the steadfast faith of my life. I roam freely through this sea of ink, immersed in its depths and finding my own joy.

譚淑（1899-1981）
Tan Shu

| 篆隸真書如端人正士，一筆不苟；行書若五陵年少，裘馬翩翩，草書則如糾糾武夫，慓悍莫禦；小楷則如大家閨秀，婉淑凝姿。

Seal, clerical, and regular scripts possess the nobility of upright scholars, flawless in every stroke. Running script flows like spirited youth in fine attire. Cursive script surges like a fierce, invincible warrior, while small regular script carries the delicate poise of a refined maiden.

梁丹美（b.1933）
Liang Dan-mei

| 勤能補拙，功在不舍。

Diligence makes up for a lack of skill; achievement lies in perseverance.

梁秀中（b.1934）
Liang Shiow-chung

| 將思想和感情結合，通過自我的情趣，在畫面才能傳達出人物的「神韻」。

Only when thought and feeling unite through the artist's own sensibility can the spirit of a figure come alive in a painting.

羅芳（b.1937）
Lo Fang

| 將思想和感情結合，通過自我的情趣，在畫面才能傳達出人物的「神韻」。

We belong to the present, not the past. As people of today, we should express the ideas of our time in our work.

鄭蕙香（b.1947）
Cheng Huey-hsiang

| 在人生的末段，明白夢想已灰滅，只剩熱誠，我珍惜可以創作的每一天。

In the final chapter of life, I know my dreams have turned to ash. Only passion remains, and I cherish every day I can still create.

趙松筠（1950-2022）
Chao Song-yun

| 這或許是心裡跟大自然的感覺契合，想畫入畫裡。

Perhaps it is a sense of harmony between my inner world and nature that I wish to capture in a painting.

洪瑞霞（b.1950）
Hung Jui-hsia

| 我沒有一天怠懈過，我永遠在超越我自己 。

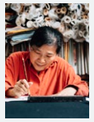
I have never let my efforts falter, even for a day. I am forever striving to surpass myself.

簡美育（b.1953）
Chien Mei-yu

| 每一幅畫對我而言，都是一個陌生的開始。我每一張畫都在探索，從不斷的失敗中獲取經驗，在沉默中蓄積力量。

For me, every painting is an unfamiliar beginning.
With each work, I explore,
Learning through repeated failures and gathering strength in silence.

林淑女（b.1955）
Lin Shu-nu



| 藝術創作夢想的現在進行式： 昂首，微步，迎著光，和著風敍述那傳說中的永恆。

My dream of creating art lives in the present: with head held high and gentle steps, I move toward the light and join the wind in telling of a fabled eternity.

李麗雯（b.1956）
Lee Li-wen

| 以自由的心態追求事物之美，以嚴謹的態度呈現美的樣態 。

Seek beauty in all things with a free spirit; give it form with rigor and care.

李蘇羽（b.1944）
Lee Su-yu

| 我在東西方的交匯處執筆一生。從工筆的細緻到油彩的奔放，從傳統的底蘊到現代的開創，畫筆寫盡一個時代女性的堅持與自由。

I have spent a lifetime painting where East and West meet. From the delicacy of meticulous brushwork to the freedom of oil painting, from the richness of tradition to the boldness of modern innovation, my brush has given voice to the resolve and freedom of the women of my time.

袁旃（b.1941）
Yuan Jai

| 畫裡面要變化，到處都在變，每個地方都在變，有高有低就有情。你對這張畫產生了感情，你就捨不得她，你的眼睛就一直留在她身上。

A painting needs variation everywhere, in every part. Its rises and falls give it feeling. Once you form an emotional bond with a painting, you cannot bear to leave it. You simply cannot take your eyes off it.

李重重（b.1942）
Lee Chung-chung

| 我希望作品能有大象重重跺腳時那樣的震動。

I want my work to reverberate with the force of an elephant stamping its feet.

席慕蓉（b.1943）
Hsi Mu-ren

| 親愛的朋友：讓我們拿起筆來，趁記憶尚未成荒漠，趁心靈尚未乾枯 ……。

Dear friends,
Let us take up our pens,
Before memory becomes a desert,
Before the spirit runs dry…

單淑子（1922-2012）
Shan Shu-tze

| 一個人，能在欣賞美、體驗美、感覺美之後，把自己的感覺，能與人分享，即使不算什麼，也會像小蠟燭在黑暗中發出的光。

Once we have admired, experienced, and felt beauty, we can share those feelings with others. However small this may seem, it is like the light of a little candle in the dark.

溫淑靜（1931-2024）
Wan Shoo-ching

| 一個畫家的任務，不應該只求外在的形，而丟掉了內在的質。質是生命，沒有質的存在的作品，只是一堆死了的顏色。

A painter must not pursue outward form at the expense of inner substance. Substance is life. Without it, a painting is no more than a mass of lifeless colors.

鍾桂英（b.1931）
Chung Kui-ying

| 大家能夠學習繪畫，這是很好的課程。我覺得我們每一個人都能夠對於繪畫、色彩有興趣，我們的生命也會比較豐富一點。

Learning to paint is a wonderful opportunity for everyone. I believe each of us can find an interest in painting and color, and our lives will be richer for it.

梁丹丰（1935-2021）
Liang Dan-fong

| 將幻化的光與影，絢麗的色或彩，融合水的溫柔，呈顯真善與美。表現什麼並不重要，重要的是如何傳達畫者胸中的意念。

Shifting light and shadow, radiant colors, and the gentleness of water come together to reveal truth, goodness, and beauty. What matters is not what is depicted, but how the artist conveys what lies within the heart.

林玲蘭（b.1940）
Lin Ling-lan

| 藝術是要不斷的突破、不斷的創造、還要不斷的努力堅持，才能達成自己理想的目標，讓藝術生命永遠綻放著光芒！

Only by continually breaking new ground, creating, and persevering can we realize our artistic ideals and keep the light of our creative lives shining!

林燕（b.1946）
Swallow Y. Lin

| 我一心作畫，繪畫已是我生活上極其重要的一部分。

I devote myself wholeheartedly to painting. It has become an essential part of my life.

林雪卿（b.1952）
Lin Hsueh-ching

| 版畫的靈光隱藏在製版、上墨與印製的過程裡。

The magic of printmaking lies hidden in the processes of preparing the plate, inking, and printing.

潘維嬿（b.1956）
Pan Wei-yan

| 大自然中蘊藏的奧祕，是創作無盡的泉源！

The mysteries held within nature are an inexhaustible wellspring of creation!

薛保瑕（b.1956）
Ava Hsueh

| 在非單向的時間流中前進，迎向創作中未知的境域！

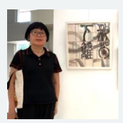
Move forward through time that flows in more than one direction, toward the unexplored realms of creation!

徐洵蔚（b.1956）
Maggie Hsun-Wei Hsu

| 不忘初心，追夢不息。

Hold fast to your first inspiration. Never stop pursuing your dreams.

張家瑀（b.1958）
Chang Chia-yu



| 藝術是創作者藉由擅長的形式將內心感知呈現出來的圖像。

Art is the visual expression of an artist's inner perceptions, shaped through the forms they know best.

潘鈺（b.1959）
Pan Yu

| 正如萬物盡現皆自得，希望從作品畫面感中衍生出不張揚、不踰矩、克制的美！

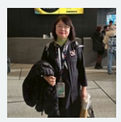
Just as all things reveal themselves, each at ease in its own being,
I hope my paintings give rise to a beauty that is quiet, measured, and restrained.

謝鴻均（b.1961）
Juin Shieh

| 關於藝術與人生，從來沒有明確的先後順序。

In art and life, it has never been clear which comes first.

黃淑卿（b.1962）
Huang Shu-ching



| 創作是一條不歸路，不管你想到什麼、遇見什麼、遭遇什麼！提筆就對了，有畫就是好畫。

Once you set out on the path of art, there is no turning back. Whatever you think of, whatever you encounter, whatever you go through, just pick up your brush. Any painting you create is a good painting.

陳淑華（b.1963）
Chen Shu-hwa

| 莫忘初心，真誠存善，衷愛自然，藝自恆美 。

Stay true to your first inspiration, keep sincerity and kindness in your heart, and cherish nature. The beauty of your art will endure.

黃小燕（1965-2026）
Huang Hsiao-yen

| 我覺醒之後的世界，是一片澄澈的灰色。深一點或濃一點，則成了暗影、深海，或黑色的岩塊。如果淺一點或淡一點，那就變成了晦澀的牆面、陰天，或是濃霧穿梭漫遊人間的痕跡。

Shifting light and shadow, radiant colors, and the gentleness of water come together to reveal truth, goodness, and beauty. What matters is not what is depicted, but how the artist conveys what lies within the heart.

蕭雅心（b.1982）
Hsiao Ya-hsin

| 讓看不見的力量，成為可見。

Let invisible forces become visible.

歷史回溯：20世紀女性藝術發展簡史

Historical Retrospect: A Brief History of Women's Art in the Twentieth Century

編輯凡例：

一、本歷史回溯年表主要分為國立歷史博物館簡史、臺灣／世界女性藝術簡史三大類，並以重要編年排序。

二、年表內容以國立歷史博物館本次展出的女性藝術家及其作品為主軸，並對照臺灣及世界女性藝術發展之相關事件。

Editorial Notes

1.This historical timeline is organized into three main sections: a brief history of the National Museum of History, women' s art in Taiwan, and women' s art worldwide, with key events presented in chronological order.

2.The timeline centers on the women artists and artworks featured in this exhibition at the National Museum of History, contextualized alongside key milestones in the development of women' s art both in Taiwan and globally

臺灣女性美術簡史
History of Taiwanese Culture and Art

國立歷史博物館館史
History of NMH

世界女性藝術簡史
History of World Culture and Art

1910

● 未來派於義大利米蘭發起

Futurism emerged in Milan, Italy.

● 民初上海女畫家吳杏芬於羅馬義大利博覽會展出畫作

Wu Xing-fen, a Shanghai-based woman painter active during the early Republican period, exhibited her paintings at an exposition in Rome, Italy.

1911

● 臺灣嘉義「羅山吟社」（白玉簪、林玉書等創立），張李德和為其成員

The Luoshan Poetry Society was founded in Chiayi, Taiwan, by Pai Yu-tsan, Lin Yu-shu, and others. Chang Lee Te-ho was among its members.

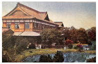
● 德國表現主義「藍騎士」（Der Blaue Reiter）成立，女畫家Gabriele Münter、Marianne von Werefkin 為其中成員

The German Expressionist group Der Blaue Reiter (The Blue Rider) was founded, with women painters Gabriele Münter and Marianne von Werefkin among its members.

1916

● 臺灣勸業共進會「迎賓館」建築為史博館建築前身

The Guest House built for the Taiwan Industrial Exhibition was the predecessor of the NMH's present building.



● Georgia Totto O'Keeffe 炭筆畫在「291畫廊」以團體展的一部分正式展出

Georgia Totto O'Keeffe's charcoal drawings were exhibited as part of a group show at the 291 gallery.

● 女性畫家Katherine Dreier與Theresa Bernstein聯合杜象等人共同創立「獨立藝術家協會」（Society of Independent Artists）。

Georgia Totto O'Keeffe's charcoal drawings were exhibited as part of a group show at the 291 gallery.

1917

● 總督府發布《商品陳列館觀覽規程
陳列館遷入臺北植物園，改稱總督
列館（今史博館址建築前身）

The Office of the Governor-General of Taiwa
Regulations for Visiting the Commodity Exhibit
Local Products Exhibition Hall relocated to
Botanical Garden and was renamed the Gover
Commodity Exhibition Hall. Its new premise
predecessor of the present NMH building.

● 方君璧留學法國，1916年進入朱利安畫院，1917年轉入波爾多高等藝術學院開始習畫，1920年考入法國巴黎國立高等美術學院，為該校第一位中國女留學生

Fan Tchun-pi studied in France, enrolling at the Académie Julian in 1916 and transferring to the École des Beaux-Arts in Bordeaux in 1917 to begin studying painting. In 1920, she was admitted to the École nationale supérieure des beaux-arts in Paris, becoming the institution's first Chinese female student.

》，物產
府商品陳

n issued the
tion Hall. The
the Taipei
nor-General's
es were the

陳梅峰與女弟子蔡旨禪、蔡月華於高雄成立「蓮社」，為臺灣最早的閨秀詩社

Chen Mei-feng and his female students Tsai Chih-chan and Tsai Yueh-hua founded the Lotus Society in Kaohsiung, Taiwan's first women's poetry society.

新竹中學美術教員南條博明、新竹高女美術教員谷喜一主辦「白陽社」

The Baiyang Art Society was jointly led by Nanjō Hiroaki, an art teacher at Hsinchu Middle School, and Tani Kiichi, an art teacher at Hsinchu Girls' High School.

張李德和與林玉書等藝文人士發起成立「琳瑯山閣詩會」

Chang Lee Te-ho, Lin Yu-shu, and other literary and artistic figures founded the Linlang Mountain Pavilion Poetry Society.

臺灣第一位女畫家陳進，作品《姿》、《罌粟》、《朝》入選首屆臺展。與林玉山、郭雪湖被譽為「臺展三少年」

Chen Chin, Taiwan's first woman painter, had her *works Attitude, Poppies,* and *Morning* selected for the inaugural Taiwan Fine Arts Exhibition (Taiten). Together with Lin Yu-shan and Kuo Hsueh-hu, she was hailed as one of the "Three Youths of the Taiten.

張李德和籌辦「鴉雀書畫會」，林玉山為指導

Chang Lee Te-ho organized the Yaque Calligraphy and Painting Society, with Lin Yu-shan serving as its instructor.

張李德和設立「琳瑯山閣」與「逸園」，成為嘉義重要的文藝沙龍

Chang Lee Te-ho established Linlang Mountain Pavilion and Yi Garden, which became important literary and artistic salons in Chiayi.

鄉原古統、木下靜涯發起創立「
檀社」，成員有林玉山、陳進、
雪湖等臺籍畫家

Gobara Koto and Kinoshita Seigai founded
Sendan Group, whose members inclu
Taiwanese painters Lin Yu-shan, Chen C
Kuo Hsueh-hu, and others.

張李德和籌辦「連玉詩鐘社」

Chang Lee Te-ho organized the Lianyu Shiz

蔡碧吟組織臺灣第一個女性詩社
「香芸吟社」

Tsai Bi-yin founded the Xiangyun Poetry Soc
Taiwan's first women's poetry society.

1922 | 1924 | 1926 | 1927 | 1928 | 1929 | 1930

德國表現主義版畫藝術家Käthe Kollwitz繪製《母親》

German Expressionist printmaker Käthe Kollwitz created *The Mothers.*

朝鮮總督府創辦第一屆「朝鮮美術展覽會」（鮮展），羅蕙錫以作品《春》（Spring），為首位女性畫家入選。

The Government-General of Korea held the inaugural Joseon Art Exhibition. Na Hye-seok became the first Korean woman painter to have a work selected for the exhibition, with her painting Spring.

方君璧作品《吹笛女》入選法國巴黎沙龍展

Fan Tchun-pi's painting *The Flute Player* was selected for exhibition at the Paris Salon.

Alma Woodsey Thomas於霍華德大學畢業，為首位獲得美術學位（Fine Arts degree）的非裔美國女性。

Fan Tchun-pi's painting The Flute Player was selected for exhibition at the Paris Salon.

美國第一位女性印象派畫家Mary Cassatt（1844-1926）逝世

Mary Cassatt (1844-1926), America's first woman Impressionist painter, died.

Katherine Dreier策劃「國際現代藝術展」，為首場由女性畫家兼策展人主導策劃

Painter and curator Katherine Dreier organized the "International Exhibition of Modern Art."

潘玉良油畫《裸體》入選羅馬國際藝術展覽會，獲金質獎章

Pan Yu-lin's oil painting *Nude* was selected for the International Art Exhibition in Rome, where it won a gold medal.

潘玉良自歐返國，於上海舉辦「中國第一個女西畫家畫展」，展出旅歐作品80餘件

After returning to China from Europe, Pan Yu-lin held the "Exhibition of China's First Woman Painter in the Western Tradition" in Shanghai, featuring more than 80 works created during her time in Europe.

上海舉辦首屆全國美術展覽會，潘玉良成為其中的參展女性藝術家

The inaugural National Art Exhibition was held in Shanghai, with Pan Yu-lin among the participating women artists.

英國作家Virginia Woolf出版《自己的房間》，對後世女性主義發展影響深遠

British writer Virginia Woolf published *A Room of One's Own,* which had a profound and lasting influence on the development of feminism.

法國巴黎成立「現代女性藝術家協會」（FAM）爭取女性藝術家的社會認同，持續在巴黎舉辦年展直至1938年二戰爆發前夕

The Society of Modern Women Artists (FAM) was founded in Paris to advocate for greater public recognition of women artists. It held annual exhibitions in the city through 1938, on the eve of World War II.

梅
郭

the
ded
Chin,

hong Poetry Society.

ciety,

1934

陳進以《合奏》入選日本帝國美展

Chen Chin's painting *Ensemble* was selected for Japan's Imperial Art Exhibition (Teiten).

波蘭國際商業與專業婦女聯合會在華沙藝術宣傳學院舉辦「第2屆女性藝術家作品展」

The International Federation of Business and Professional Women organized the Second Exhibition of Works by Women Artists at the Institute of Art Propaganda in Warsaw, Poland.

1936

陳進以《化妝》入選春季帝展、《山地門社之女》入選秋季文展，另以《樂譜》參展第10回臺展

Chen Chin's *Applying Makeup* was selected for Japan's spring Imperial Art Exhibition (Teiten), and *The Women of Shantimen Area* for the autumn Ministry of Education Art Exhibition (Bunten). She also exhibited *Sheet Music* at the 10th Taiwan Art Exhibition (Taiten).

美國藝術家Georgia Totto O'Keeffe被譽為「美國現代主義畫派之母」

American artist Georgia Totto O'Keeffe was hailed as the "Mother of American Modernism."

法國Marie Laurencin是當時少數與男性畫家平起平坐的女畫家

French painter Marie Laurencin was one of the few women painters of her time to achieve equal standing with her male peers.

1938

臺展改組，更名「臺灣總督府美術展覽會」（府展），陳進以《杵唄》參展第1回府展

The Taiwan Fine Arts Exhibition (Taiten) was reorganized and renamed the Governor-General's Art Exhibition (Futen). Chen Chin exhibited *Pestle Song* at the inaugural Futen.

Frida Kahlo在紐約朱利安·萊維畫廊（Julien Levy Gallery）舉辦首次個人畫展。

Frida Kahlo held her first solo exhibition at the Julien Levy Gallery in New York.

林學大創辦南洋美術專科學校（今新加坡的南洋藝術學院），成員張荔英、鍾泗賓、陳文希

Lim Hak-tai founded the Nanyang Academy of Fine Arts, where Georgette Chen, Cheong Soo-pieng, and Chen Wen-hsi later taught.

1946

陳進擔任首屆省展評審委員於臺北市中山堂，計設國畫、西洋畫、雕塑三部

Chen Chin served on the jury of the inaugural Taiwan Provincial Fine Arts Exhibition, held at Taipei's Zhongshan Hall. The exhibition comprised three divisions: Chinese painting, Western painting, and sculpture.

張李德和成立「題襟亭填詞會」，為臺灣詞社的濫觴

Chang Lee Te-ho founded the Tijin Pavilion Ci Poetry Society, pioneering the development of "ci" poetry societies in Taiwan.

臺灣省立師範學院創立，設圖畫勞作專修科

Taiwan Provincial Teachers College was founded and established a Department of Art and Crafts.

國際博物館協會（ICOM）成立

The International Council of Museums (ICOM) was founded.

1946 年紐約現代藝術博物館（MoMA）為Georgia O'Keeffe 舉辦個人回顧展，為 MoMA 史上首位舉辦回顧展的女性藝術家

The International Council of Museums (ICOM) was founded.

1949

故宮及河南文物隨國民政府遷臺，存放於臺中北溝

Artifacts from the Palace Museum and Henan were brought to Taiwan with the Nationalist government and later stored in Beigou, Taichung.

《臺灣地區戒嚴令》實行

The order imposing martial law in Taiwan took effect.

臺灣省立師範學院圖畫勞作專修科改制為臺灣省立師範大學藝術系

The Department of Art and Crafts at Taiwan Provincial Teachers College was reorganized as the Department of Art.

Anni Albers成為首位在紐約現代美術館舉辦女性個展的編織品設計師

Anni Albers became the first woman textile designer to have a solo exhibition at the Museum of Modern Art (MoMA) in New York.

臺北植物園商品陳列館改作臺灣郵政電信管理局員工宿舍使用

The Commodity Exhibition Hall in the Taipei Botanical Garden was converted into staff quarters for the Taiwan Post and Telecommunications Administration Bureau.

1951

「現代繪畫聯展」創立，為二戰後臺灣首度標舉「現代繪畫」聯展

The Joint Exhibition of Modern Painting was launched, marking Taiwan's first postwar group exhibition to explicitly champion "modern painting."

「第1屆巴西聖保羅藝術雙年展」成立

The inaugural São Paulo Biennial was held in Brazil.

紐約學派New York School舉辦「第九街藝術展」，其中參展女性藝術家李·克拉斯納、瓊·米謝爾、海倫·佛蘭肯瑟勒等

The New York School organized the Ninth Street Art Exhibition, with Lee Krasner, Joan Mitchell, Helen Frankenthaler, and other women artists among the participants.

1954

「中部美術協會」由林之助、楊啟東、呂佛庭、陳夏雨、顏水龍等人發起創立

The Central Taiwan Art Association was founded by Lin Chih-chu, Yang Chi-tung, Lu Fo-ting, Chen Hsia-yu, Yen Shui-long, and others.

「紀元畫會」創立，成員以日治時期「行動美術團體」為班底

The Era Art Association was founded, with its core membership drawn from the MOUVE Artists' Society of the Japanese colonial period

新加坡女藝術家張荔英在南洋藝專任教，成為首位女性教師

Singaporean artist Georgette Chen began teaching at the Nanyang Academy of Fine Arts, becoming its first woman faculty member.

1955

教育部張其昀部長倡議於臺北植物園商品陳列館創建「國立歷史文物美術館」（今國立歷史博物館），包遵彭應聘為籌備處主任

Minister of Education Chang Chi-yun proposed establishing the National Museum of Historical Artifacts and Fine Arts in the Commodity Exhibition Hall at the Taipei Botanical Garden. Pao Tsun-peng was appointed director of its Preparatory Office.

12月4日國立歷史文物美術館籌備處成立，包遵彭邀集王宇清、何浩天、姚夢谷擔任籌備委員，於99天內創館，時人稱「建館四金剛」

On December 4, the museum's Preparatory Office was established. Pao Tsun-peng invited Wang Yu-ching, Ho Hao-tien, and Yao Meng-ku to serve on the preparatory committee. Together, they established the museum in just 99 days and were known then as its "Four Founding Pillars."

黃君璧、廖繼春、林玉山、陳慧坤、楊三郎、郭雪湖、李石樵、李梅樹等人向臺灣省臨時省議會請願，建議就臺北市植物園商品成列館籌設臺灣省美術館

Huang Chun-pi, Liao Chi-chun, Lin Yu-shan, Chen Huei-kuen, Yang San-lang, Kuo Hsueh-hu, Li Shih-chiao, Li Mei-shu, and others petitioned the Taiwan Provisional Provincial Assembly to establish a Taiwan Provincial Art Museum in the Commodity Exhibition Hall at the Taipei Botanical Garden.

孫多慈作《天問圖》贈李曼瑰教授，後於1958年再製一幅捐贈國立歷史博物館

Sun To-ze painted *Questioning Heaven* as a gift for Professor Li Man-kuei. In 1958, she created another version and donated it to the NMH.

「第1屆卡塞爾文獻展」於德國舉行

The first documenta exhibition was held in Kassel, Germany.

1956

孫多慈、廖繼春教授鼓勵下，劉國松、李芳枝人等組成「五月畫會」

Encouraged by Professors Sun To-ze and Liao Chi-chun, Liu Kuo-sung, Li Fang-chih, and others founded the Fifth Moon Group.

霍剛、蕭勤等人組成「東方畫會」，後期成員有黃潤色、林燕

Ho Kan, Hsiao Chin, and others founded the Ton-Fan Art Group. Later members included June Huang and Swallow Y. Lin.

梁丹丰展開國外旅行作畫與寫作，是臺灣女性自助旅遊結合繪畫寫生的早期實踐者

Liang Dan-feng began traveling abroad to paint and write. She was a pioneer among Taiwanese women in combining independent travel with sketching on location.

Grace Hartigan為紐約MoMA「12 Americans」展中唯一女性藝術家

Grace Hartigan was the only woman artist featured in *Twelve Americans* at the Museum of Modern Art (MoMA) in New York.

3月12日國立歷史文物美術館（今國立歷史博物館）正式開館，由包遵彭任首任館長

The National Museum of Historical Artifacts and Fine Arts officially opened on March 12, with Pao Tsun-peng as its first director.

國立歷史文物美術館奉教育部令接管前河南省運臺文物38箱與二戰後日本歸還古物

By order of the Ministry of Education, the museum took custody of 38 crates of cultural artifacts previously transported to Taiwan from Henan Province, as well as antiquities returned by Japan after World War II.

195

五月畫會首屆「五月畫展」於臺北中山堂舉辦，新加入鄭瓊娟等人參展

The Fifth Moon Group held its inaugural Fifth Moon Exhibition at Zhongshan Hall in Taipei, with new members, including Cheng Chung-chuan, taking part.

國立藝術館（今國立臺灣藝術教育館）於臺北植物園南海學園成立

The National Center of Arts (now the National Taiwan Arts Education Center) was established in the Nanhai Academy complex at the Taipei Botanical Garden.

「臺中美術協會」創立，黃潤色、林淑銀為其中唯二女性

The Taichung Art Association was founded, with June Huang and Lin Shu-yin as its only two women members.

10月10日國立歷史文物美術館改名為「國立歷史博物館」（簡稱史博館）

On October 10, the National Museum of Historical Artifacts and Fine Arts was renamed the National Museum of History (NMH).

史博館首次參加「第4屆巴西聖保羅雙年展 」

The museum made its debut at the fourth São Paulo Biennial in Brazil.

張默君捐所藏古玉50餘件予史博館典藏，首開個人捐贈博物館文物之風氣

Chang Mo-chun donated more than 50 ancien jade objects from her personal collection to the museum, setting a precedent for private donations of cultural artifacts to museums.

黃君璧女弟子張郁廉邀集14位女畫家合組「拾趣會」，以水墨書畫為主

Zhang Yu-lian, a student of Huang Chun-pi, brought together 14 women painters to form the Shiqu Painting Society, focusing primarily on ink painting and calligraphy.

吳詠香和陳雋甫、季康和林若璣、高逸鴻和龔書綿、林中行和邵幼軒、傅狷夫和席德芳、陶壽伯和強叔平共組「六儷畫會」

Six artist couples jointly founded the Liuli (Six Couples) Painting Society: Wu Yung-hsiang and Chen Jiun-fu; Chi Kang and Lin Jo-chi; Kao Yi-hung and Kung Shu-mien; Lin Zhong-xing and Shau You-shiuan; Fu Chuan-fu and Hsi Te-fang; as well as Tao Shou-bo and Chiang Shu-ping.

孫多慈等人於臺北成立「女畫會」，成員有袁樞真、吳詠春、林慰君等人

Sun To-ze and others founded the Women Painters' Association in Taipei. Its members included Yuan Chu-sheng, Wu Yung-hsiang, Lin Wei-chun, and others.

臺灣第一個現代版畫創作團體「中國現代版畫會」成立，林燕後加入

The Modern Print Society was founded as Taiwan's first group dedicated to modern printmaking. Swallow Y. Lin later joined the society.

史博館參加「第5屆巴西聖保羅藝術雙年展」，孫多慈參展

The NMH participated in the fifth São Paulo Biennial in Brazil, with Sun To-ze among the exhibiting artists.

史博館參加「第1屆巴黎國際青年藝術展」

NMH participated in the first Paris Biennale (International Exhibition of Young Artists).

柴原雪於史博館舉辦「中日藝術交換展」

Shibahara Yuki organized the "Sino-Japanese Art Exchange Exhibition" at NMH.

張默君《感懷詩草書條幅》入藏史博館

Chang Mo-chun's *Hanging Scroll with a Poem of Reflection in Cursive Script* entered NMH's collection.

「十人書會」成立，為二戰後臺灣第一個重要的書法雅集團體

The Ten People Calligraphy Society was founded as Taiwan's first major calligraphy collective after World War II.

鍾桂英應聘為國立藝術專科學校（今國立臺灣藝術大學）專任講師，為在地師範教育系統培育之第一位大專美術科系任教女性

Chung Kui-ying was appointed a full-time lecturer at the National Academy of Arts (now National Taiwan University of Arts), becoming the first woman trained in Taiwan's teacher education system to teach in a college-level fine arts department.

57

1958

1959

1960

《生活》（Life）雜誌推出專題〈崛起中的女性藝術家〉"Women Artists in Ascendance,"以Helen Frankenthaler, Grace Hartigan, Nell Blaine, Joan Mitchell, and Jane Wilson，首次由主流大眾媒體以整版專題確認戰後女性抽象畫家。

Life magazine feature titled "Women Artists in Ascendance" brought mainstream attention to five post-World War II women painters: Helen Frankenthaler, Grace Hartigan, Nell Blaine, Joan Mitchell, and Jane Wilson.

吳杏芬《蜀棧曉行》、《疊翠多壽》、《黃海松風》入藏史博館

Wu Xing-fen's *Traveling at Dawn on the Shu Plank Road, Layered Greenery and Longevity, and Wind through the Pines of Huangshan* entered the collection of the NMH.

孫多慈《天問圖》參加史博館「中國書畫藝術世界巡展」於紐澳歐非中東展出

Sun To-ze's *Questioning Heaven* was featured in NMH's "Worldwide Touring Exhibition of Chinese Painting and Calligraphy," which traveled to New Zealand, Australia, Europe, Africa, and the Middle East.

紐約現代藝術博物館（MoMA）典藏美國抽象表現主義藝術家 Helen Frankenthaler《雅各的梯子》

The Museum of Modern Art (MoMA) in New York acquired *Jacob's Ladder* by American Abstract Expressionist artist Helen Frankenthaler.

西班牙畫家Menchu Gal成為Concurso Nacional de Pintura de España首位獲獎的女性畫家。

Spanish painter Menchu Gal became the first woman to receive Spain's National Award for Painting.

「新寫實主義」於巴黎成立

The Nouveau Réalisme (New Realis movement was founded in Paris.

史博館辦理「中國書畫藝術世界巡展」分中南美組與紐澳歐非中東組同時進行，共巡展28個國家

NMH organized the "Worldwide Touring Exhibition of Chinese Painting and Calligraphy," with two simultaneous tours covering 28 countries: one through Central and South America, and the other through New Zealand, Australia, Europe, Africa, and the Middle East.

史博館舉辦「世界名畫巡迴展」在臺南、高雄、臺中、花蓮等地展出

NMH organized the "Touring Exhibition of World Masterpieces," presented in Tainan, Kaohsiung, Taichung, Hualien, and other locations.

史博館舉辦「張默君書法展」

NMH hosted the "Exhibition of Calligraphy by Chang Mo-chun."

t
e
s

史博館參加「第6屆巴西聖保羅藝術雙年展」

NMH participated in the sixth São Paulo Biennial in Brazil.

史博館參加「第2屆巴黎國際青年藝術展」

NMH participated in the second Paris Biennale (International Exhibition of Young Artists).

史博館興建「國家畫廊」及「歷史教學研究室」

NMH constructed the National Gallery and the History Teaching and Research Room.

顏小僊與韓石秋等書畫家組織「海天藝苑」（今高雄市中國書畫學會），為高雄市最早成立的書畫社團

Yan Shiau-shian, Han Shih-chiu, and other painters and calligraphers founded the Haitian Art Society (now the Kaohsiung Chinese Painting and Calligraphy Society), Kaohsiung's first painting and calligraphy society.

孫多慈赴美講學，並推薦「五月畫會」獲美國長島美術館邀請展出

un To-ze traveled to the United States to lecture. On her recommendation, the Fifth Moon Group was invited to exhibit at the Long Island Museum.

「王寅畫會」成立，成員有邵幼軒、吳詠香、葉公超、黃君璧、傅狷夫、陶壽伯等人

The Renyin Painting Society was founded, with members including Shau You-shiuan, Wu Yung-hsiang, George K. C. Yeh, Huang Chun-pi, Fu Chuan-fu, and Tao Shou-po.

史博館參加「第7屆巴西聖保羅藝術雙年展」

NMH participated in the seventh São Paulo Biennial in Brazil.

史博館興建「美術教學研究室」

NMH constructed the Art Teaching and Research Room.

史博館舉辦「日本水彩畫展」，由柴原雪領隊來臺參加開幕

NMH hosted an exhibition of Japanese watercolors. Shibahara Yuki led a delegation to Taiwan to attend the opening.

鄷濟榮加入「八儔書會」，為唯一女性成員

Feng Ji-rong joined the Bachou (Eight Companions) Calligraphy Society as its only woman member.

1961

1962

1963

sm)

巴黎市現代藝術博物館正式開館，開啟戰後大量女性前衛作品購藏。

The Musée d'Art Moderne de la Ville de Paris officially opened and began acquiring a large number of works by women artists of the postwar avant-garde.

Niki de Saint Phalle 加入新寫實主義，為該團體唯一女性成員

Niki de Saint Phalle joined Nouveau Réalisme (New Realism) as the group's only woman member.

史博館舉辦「現代繪畫赴美展覽預展」（第6屆五月畫展），孫多慈促成赴美之行。

NMH hosted the "Preview of Modern Paintings for Exhibition in the United States" (the sixth Fifth Moon Exhibition), Sun facilitated the trip to the United States.

俄國藝術史大師Horst Woldemar Janso撰《藝術史》為西洋藝術史之經典教科書，但書中未提及任何女性藝術家名字或作品

Russian-born German-American art historian Horst Woldemar Janson published *History of Art*, which became a classic textbook on Western art history. Its first edition included no women artists or their works.

Betty Friedan出版《女性的奧祕》，否定將女性角色限定在賢妻良母，應透過教育與工作成長為全人格人類

Betty Friedan published The Feminine Mystique, challenging the confinement of women to the roles of wives and mothers and advocating their full development as individuals through education and work.

1991

- 「臺灣當代女性藝術家特展：女性文字工作者vs.藝術工作者」開展，陸蓉之、吳宜芬、龐靜平、李亞男、林惠懿、黃虎暐、林燕等人參展
  he "Special Exhibition of Contemporary Taiwanese Women Artists: Women Writers vs. Visual Artists" opened, featuring Victoria Lu, Wu Yi-fen, Pang Jing-ping, Li Ya-nan, Lin Hui-yi, Huang Hu-wei, Swallow Y. Lin, and other participants.
- 梁丹丰獲國家文藝獎
  Liang Dan-fong received the National Award for Arts.
- 徐洵蔚獲紐約藝術基金年度得獎藝術家（素描類）
  Hsu Hsun-wei received an Artist Fellowship in Drawing from the New York Foundation for the Arts (NYFA)
- 鄭蕙香《叮嚀》入藏史博館
  Cheng Huey-hsiang's *Gentle Reminders* entered NMH's collection.

- 史博館舉辦「吳承硯、單淑子畫展」
  NMH hosted the "Exhibition of Paintings by Wu Cheng-yen and Shan Shu-tze."

1992

- 姚兆明《仕女白狐圖》等共39幅畫作入藏史博館託管
  Thirty-nine paintings by Yao Zhao-ming, including *Lady with a White Fox*, were entrusted to NMH for safekeeping.

- 曾其擔任國立故宮博物院「溥心畬遺物處理小組」成員之一
  The 90 Painting Society was founded, with Lee Chung-chung among its members.
- 臺北市立美術館展出「西畫女畫家畫會聯展」
  The Taipei Fine Arts Museum hosted a group exhibition by the Taipei Women's Western Painting Association.
- 「亞裔女性新形象——我的眼睛對美有時是模糊的」於美國紐約亞美藝術中心展出，薛保瑕參展
  "The New Image of Asian Women: My Eyes Blur Sometimes at Beauty" opened at the Asian American Arts Centre in New York, with Ava Hsueh among the participating artists.
- 史博館舉辦第8屆「亞洲國際美展」於日本福岡展出，李重重、林雪卿、潘鈺受邀參加
  NMH organized participation in the eighth Asian International Art Exhibition in Fukuoka, Japan, inviting Lee Chung-chung, Lin Hsueh-ching, and Pan Yu to exhibit.

1993

- 第1屆「女性影像藝術展」於臺北霍克藝術會館舉辦，為臺灣國際女性影展濫觴
  The inaugural "Women Make Waves" festival was held at Huo K'o Gallery in Taipei, laying the foundation for the Women Make Waves International Film Festival, Taiwan.
- 第一位獲得透納大獎的女性藝術家Rachel Whiteread
  Rachel Whiteread became the first woman to win the Turner Prize.

1994

- 華文地區第一家女性主義專業書店「女書店」於臺北開幕
  "Fembooks," the first bookstore specializing in feminist literature in the Chinese-speaking world, opened in Taipei.
- 美國抽象表現主義畫家Helen Frankenthaler獲頒美國大學藝術協會終身成就獎
  American Abstract Expressionist painter Helen Frankenthaler received the Distinguished Artist Award for Lifetime Achievement from the College Art Association.

1995

- 史博館舉辦「袁旃93 - 95」個展並出版圖錄
  NMH hosted the solo exhibition "Yuan Jai 1993- 1995" and published an accompanying catalogue.
- 李重重《古木雲深》入藏史博館
  Lee Chung-chung's *Ancient Trees amid Dense Clouds* entered NMH's collection

- 譚淑《楷書條幅》入藏史博館
  Tan Shu's *Calligraphy in Regular Script* entered NMH's collection.

- 潘鈺《扼殺》入藏史博館
  Pan Yu's *Strangulation* entered NMH's collection

- 史博館舉辦「李重重個展」並頒贈金質獎章
  The National Museum of History held a solo exhibition of Lee Chung-chung's work and presented her with a gold medal.

1996

第46屆威尼斯雙年展，臺灣首次參與，吳瑪悧為首位被邀請的女性藝術家

Taiwan participated in the 46th Venice Biennale for the first time, with Wu Mali becoming the first woman artist invited to represent Taiwan.

21世紀現代水墨畫會於臺北創立，成員含羅芳、李重重

The 21st Century Modern Ink Painting Society was founded in Taipei, with Lo Fang and Lee Chung-chung among its members.

陳進獲頒行政院第16屆文化獎章，為首位女性畫家獲獎者

Chen Chin received the 16th National Cultural Award from the Executive Yuan, becoming the first woman painter to receive the honor.

「Inside the Visible」於波士頓當代藝術中心舉行，重探20世紀女性藝術譜系

"Inside the Visible" was held at the Institute of Contemporary Art, Boston, reexamining the artistic lineages of women throughout the twentieth century.

史博館舉辦「陳進的繪畫世界—九十回顧展」

NMH hosted "Chen Chin: A Retrospective at Ninety."

李蘇羽《戴花鍾馗》入藏史博館

Lee Su-yu's *Zhong Kui Wearing a Flower* entered NMH's collection.

1997

張元茜、張小苑策劃「盆邊主人—自在自為」於新莊文化藝術中心，吳瑪悧、侯淑姿、徐洵蔚等參展

Rita Chang and Chang Hsiao-yuan curated "Lord of the Rim: In Herself / For Herself" at the Xinzhuang Culture and Arts Center, featuring Wu Ma-li, Hou Shur-tzy, Maggie Hsun-wei Hsu, and other artists

陳進捐出文化獎獎金及積蓄，於史博館館設立「陳進藝術文化獎」（今「陳進獎」）

Chen Chin donated the prize money from her cultural award and her savings to establish the Chen Chin Arts & Culture Award, now known as the Chen Chin Award, at NMH.

史博館舉辦「水墨歲月—王壽蘐畫展」

NMH hosted "Years in Ink: An Exhibition of Paintings by Wang Shou-xuan."

1998

「女性藝術聯盟」成立，成員有賴純純、陸蓉之、吳瑪悧、林珮淳、侯淑姿等人

The Women's Art Alliance was founded, with Jun T. Lai, Victoria Lu, Wu Ma-li, Lin Pey-chwen, and Hou Shur-tzy among its members

臺北市立美術館舉辦「意象與美學：臺灣女性藝術展」，由賴瑛瑛策劃，為臺灣公立美術館首度女性藝術大展

The Taipei Fine Arts Museum hosted "Mind and Spirit: Women's Art in Taiwan," curated by Lai Ying-ying. It was the first major exhibition devoted to women's art at a public art museum in Taiwan.

「世紀·女性」於北京中國美術館舉行，孫多慈、潘玉良等人作品參展

"Century · Women" was held at the National Art Museum of China in Beijing, featuring works by Sun To-ze, Pan Yu-lin, and other artists.

1999

臺灣省立美術館改名為國立臺灣美術館

The Taiwan Provincial Museum of Fine Arts was renamed the National Taiwan Museum of Fine Arts.

林淑女獲中山文藝創作獎

Lin Shu-nu received the Sun Yat-sen Literary and Art Award.

史博館舉辦「慶祝儒學大師陳立夫資政百歲誕辰百家書畫展」，顏小僊、楊鄂西、洪瑞霞參展

NMH hosted the "Exhibition of One Hundred Masters Celebrating the Centenary of Senior Advisor Chen Li-fu," featuring Yan Shiau-shian, Yang O-hsi, and Hung Jui-hsia.

顏小僊《桃李春風》入藏史博館

Yan Shiau-shian's *Peach and Plum Blossoms in the Spring Breeze* entered NMH's collection.

楊鄂西《荷》入藏史博館

Yang O-hsi's *Lotus* entered NMH's collection.

洪瑞霞《耄耋圖》入藏史博館

Hung Jui-hsia's *Maodie (Longevity)* entered NMH's collection.

Louise Joséphine Bourgeois 獲「第48屆威尼斯雙年展」終身成就金獅獎

Louise Joséphine Bourgeois received the Golden Lion for Lifetime Achievement at the 48th Venice Biennale.

2000

李麗雯以「臺灣麋鹿之美」為主
中山文藝創作獎

Lee Li-wen received the Sun Yat-sen Litera
Art Award for her series centered on "The E
of Taiwan's Deer."

「臺灣女性藝協會」（Taiwan W
Art Association, TWAA）成立

The Taiwan Women's Art Association (T
was established.

簡瑛瑛策劃「心靈再現—臺灣女
代藝術展」，為高美館第一次以
藝術為主題的大型展覽

Chien Ying-Ying curated "Journey of the
Taiwanese Women Artists and Contem
Representations" at the Kaohsiung Muse
Fine Arts, the museum's first major exh
devoted to women's art.

新加坡皇甫秉惠策展〈文本與次文本：當代亞洲女性藝術家〉展出22位亞洲女性藝術家

Curated by Binghui Huangfu, "Text & Subtext: Contemporary Asian Women Artists" opened in Singapore, featuring works by 22 Asian women artists.

美國紐約布魯克林美術館舉辦女性藝術展「全球女性主義」

The Brooklyn Museum in New York hosted "Global Feminisms," an exhibition of art by women.

倫敦泰特現代美術館正式開館

Tate Modern officially opened in London.

題獲

ry and
Beauty

omen's

WAA)

性當
女性

Spirit:
porary
um of
ibition

蔡碧吟《楷書對聯》入藏史博館

Tsai Bi-yin's *Couplet in Regular Script* entered NMH's collection .

袁樞真《人體之七（側坐）》入藏史博館

Yuan Chu-sheng's *Nude VII (Seated Sideways)* entered NMH's collection.

史博館舉辦「袁樞真油畫紀念展」並出版圖錄

NMH hosted the "Yuan Chu-sheng Memorial Exhibition of Oil Paintings" and published an accompanying catalogue.

陸蓉之《臺灣（當代）女性藝術史》出版

Victoria Lu's *History of (Contemporary) Taiwan Women Artists 1945-2002* was published.

國立故宮博物院舉辦「群芳譜—女性的形象與才藝」展

The National Palace Museum hosted "Blossoming through the Ages: Women in Chinese Art and Culture from the Museum Collection."

史博館舉辦「靜觀—簡美育作品展」並出版圖錄

NMH hosted "Contemplation: Works by Chien Mei-yu" and published an accompanying catalogue.

徐洵蔚《煉》入藏史博館

Maggie Hsun-wei Hsu's *Forge* entered NMH's collection.

薛保瑕《無題》入藏史博館

Ava Hsueh's *Untitled* entered NMH's collection.

謝鴻均《原型》入藏史博館

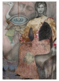
Juin Shieh's *Archetype* entered NMH's collection.

黃小燕《記憶是生命的素描-造橋鄉》入藏史博館

Huang Hsiao-yen's *Memory Is a Sketch of Life: Zaoqiao Township* entered NMH's collection.

張家瑀《思證的途中》入藏史博館

Chang Chia-yu's *On the Path of Reflection and Inquiry* entered NMH's collection.

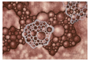


潘維嬿《無題》入藏史博館

Pan Wei-yan's *Untitled* entered NMH's collection.

蕭雅心《歷程 I》入藏史博館

Hsiao Ya-hsin's Course I entered NMH's collection.



高美館「美術．高雄2004—高雄一叢花」開展，為高雄地區女性創作者首次在公立美術館大規模展出

"Art of Kaohsiung 2004: Shrub of Flowers+" opened at the Kaohsiung Museum of Fine Arts, marking the first major exhibition of work by women artists from the Kaohsiung region at a public art museum.

臺南縣文化中心舉辦「南瀛百位女性藝術聯展」，164位女性藝術家參展

The Tainan County Cultural Center hosted the "Nanying Women Artists Group Exhibition," featuring 164 women artists.

2002

2003

2004

2006

2007

韓國國立女性史展示館成立

The National Women's History Exhibition Hall opened in South Korea.

林雪卿《晝與夜 I》入藏史博館

Lin Hsueh-ching's *Day and Night I* entered NMH's collection.

史博館舉辦「悠閒靜思—陳進仕女之美」並出版圖錄

NMH hosted "Pondering at Leisure: The Beauty of Chen Chin's Ladies" and published an accompanying catalogue.

史博館舉辦「花鳥畫境—邵幼軒回顧展」並出版圖錄

NMH hosted "The Realm A Retrospective of Shau You-shiuan"and publishedan accompanying catalogue.

史博館舉辦「董陽孜作品展」，並出版《董陽孜作品集》

NMH hosted the "Exhibition of Works by Tong Yang-tze" and published the accompanying catalogue, *Works by Tong Yang-tze*.

袁旃《寶島》入藏史博館

Yuan Jai's *Formosa* entered NMH's collection.

簡美育《白瓜葉菊》入藏史博館

Chien Mei-yu's *White Cineraria* entered NMH's collection.

林淑女《誘惑與希望》入藏史博館

Lin Shu-nu's *Temptation and Hope* entered NMH's collection.

首屆新加坡雙年展正式開幕

The inaugural Singapore Biennale officially opened.

史博館與安徽省博物館、聯合報系、觀想藝術中心共同舉辦「畫魂-潘玉良」

NMH jointly organized "Pan Yu-lin: The Painting Soul" with the Anhui Museum, United Daily News Group, and Guan Xiang Art Gallery.

張李德和《長春不老》入藏史博館

Chang Lee Te-ho's *Everlasting Spring and Long Life* entered NMH's collection.

韓國舉辦第1屆「國際仁川女性藝術家雙年展」

The inaugural International Incheon Women Artists' Biennale was held in South Korea.

洛杉磯當代藝術博物館舉辦「WACK！藝術與女性主義革命」，展出1965 至 1980 年間女性主義在戰後當代藝術中的形成、發展與影響

The Museum of Contemporary Art, Los Angeles, hosted "WACK! Art and the Feminist Revolution," examining the emergence, development, and impact of feminism in postwar contemporary art between 1965 and 1980.

法國女性藝術家Niki de Saint Phalle首度來臺，於史博館展出「妮基的異想世界」

NMH presented "The World and Fantasy of Niki de Saint Phalle," marking the French artist's first exhibition in Taiwan.

國美館推出「雙凝—臺灣女性藝術的鏡觀視角」

The National Taiwan Museum of Fine Arts presented "Dual Regard: The Views from Taiwanese Women's Arts."

臺灣女性藝術協會主辦「她的第一次個展—臺灣當代女藝術家的回顧與前瞻」於國立中正紀念堂

The Taiwan Women's Art Association organized "Her First Solo: Review and Perspective of Contemporary Women Artists in Taiwan" at the National Chiang Kai-shek Memorial Hall.

2009

巴黎龐畢度中心舉辦「女性藝術主題展」，展出典藏中20世紀百位女性藝術家作品

The Centre Pompidou in Paris presented "elles@centrepompidou," an exhibition drawn from its collection featuring works by more than one hundred women artists from the twentieth century to the present.

史博館邀請陳淑華參加「臺灣名卉八品」計畫，繪製《喜普鞋蘭》並入藏史博館

NMH invited Chen Shu-hwa to participate in the "Eight Celebrated Flowers of Taiwan" project. She created *Taiwan Lady's Slipper Orchid,* which entered NMH's collection.

史博館舉辦「她們的故事—館藏女性圖像攝影展」

NMH hosted "Her Story: Photographic Works from the Museum's Collection."

2010

瑪莉娜．阿布拉莫維奇回顧展「藝術家在現場」於紐約現代美術館舉行

The retrospective "Marina Abramović: The Artist Is Present" was held at the Museum of Modern Art in New York.

北美館慶祝30週年，展出「臺灣現當代女性藝術五部曲．1930-1983」特展

The Taipei Fine Arts Museum celebrated its 30th anniversary with the special exhibition "Women Adventurers: Five Eras of Taiwanese Art, 1930-1983."

2013

史博館舉辦「回眸有情—孫多慈百年紀念展」並出版圖錄，邀請李既鳴教授策展

NMH hosted the "Sun To-ze Centennial Memorial Exhibition," inviting Professor Lee Chi-ming to serve as curator.

第55屆威尼斯國際美術雙年展，「金獅獎終生成就獎」兩位得主Marisa Merz與Maria Lassnig

Marisa Merz and Maria Lassnig received the Golden Lions for Lifetime Achievement at the 55th Venice Biennale.

史博館舉辦「畫粧摩登—陳進特展」並出版圖錄

NMH hosted "Modern Looks: Special Exhibition of Chen Chin.

國立故宮博物院推出「毫素風采—明末清初的女性繪畫」展覽

The National Palace Museum presented "Elegant Images of the Brush: Women's Painting in the Late Ming and Early Qing Period."

2015

新加坡國家美術館成立開館

National Gallery Singapore officially opened to the public.

第10屆臺北雙年展「當下檔案．未來系譜：雙年展新語」於北美館舉行，由柯琳．狄瑟涵（Corinne Diserens）策展

The 10th Taipei Biennial, "Gestures and Archives of the Present, Genealogies of the Future: A New Lexicon for the Biennial," was held at the Taipei Fine Arts Museum, curated by Corinne Diserens.

薛保瑕獲教育部藝術教育貢獻獎

Hsueh Pao-shia received the Ministry of Education's Art Education Contribution Award.

2016

史博館設置「你認識她嗎？　臺灣早期女性身影」主題網站

NMH launched the thematic website "Do You Know Her? Images of Women in Early Taiwan.

史博館與中華郵政博物館合作辦理「真善美—方寸間的女性形象」特展

NMH collaborated with the Chunghwa Postal Museum to present "Her Stories on Postage Stamps."

史博館舉辦「大河傳承：十青版畫會42週年展」，林雪卿參展

NMH hosted "Legacy of the Great River: 42nd Anniversary Exhibition of the Evergreen Graphic Art Association," featuring works by Lin Hsueh-ching.

史博館舉辦「她在歷史的背後」，邀請邱彰策展

NMH hosted "Herstory—Chinese American Women," inviting Chang C. Chen to serve as curator.

Georgia Totto O'Keeffe 大型回顧展
於倫敦泰德現代美術館舉行

A major retrospective of Georgia Totto O'Keeffe was held at Tate Modern in London.

2020

- 袁旃受邀於法國龐畢度中心舉辦個展，由資深策展人凱薩琳・大衛（Catherine David）策劃

  Yuan Jai was invited to hold a solo exhibition at the Centre Pompidou in Paris, curated by senior curator Catherine David.

- 國立故宮博物院推出「她—女性形象與才藝特展」

  The National Palace Museum presented "She & Her: On Women and Their Art in Chinese History."

- 阿姆斯特丹國家博物館開始推動「博物館中的女性」計畫

  The Rijksmuseum in Amsterdam launched the "Women of the Rijksmuseum" project.

- 巴黎盧森堡美術館舉辦「畫家是女性—1780-1830女性抗爭的開端」展

  The Musée du Luxembourg in Paris hosted "Women Painters 1780–1830: The Birth of a Battle."

2024

- 董陽孜受邀於美國紐約大都會博物館展出2件巨幅漢字書法作品《對話》，並榮登紐約時報版面

  Tong Yang-tze was invited to present Dialogue, comprising two monumental works of Chinese calligraphy, at the Metropolitan Museum of Art in New York, and was featured in *The New York Times*.

- 北美館舉辦「飛地：一部自傳的誕生」典藏特展，聚焦跨世代28位女性藝術家

  The Taipei Fine Arts Museum presented "Enclave: An Autobiography," a special exhibition drawn from its collection featuring 28 women artists across generations.

- 高美館舉辦「珍珠—南方視野的女性藝術」館藏精粹，展出跨世代、跨媒材31位女性藝術家

  The Kaohsiung Museum of Fine Arts presented "Ocean in Us: Southern Visions of Women Artists Part II: Highlights from the KMFA Collection," featuring works by 31 women artists spanning multiple generations and working across a range of media.

- 由英國發起的「行動、姿勢、繪畫：1940-1970女性藝術家與全球抽象主義」於歐洲巡展

  "Action, Gesture, Paint: Women Artists and Global Abstraction 1940–70," originating in the United Kingdom, toured Europe.

- 史博館拍攝前輩女性藝術家《她和她的畫—梁秀中、李重重、林雪卿》口述影像紀錄

  NMH produced the oral history documentary *Her and Her Paintings: Liang Show-chung, Lee Chung-chung,* and Lin Hsueh-ching, chronicling the lives and work of three senior women artists.

- 史博館舉辦「他者・他方：常玉與旅法藝術家的巴黎跫音」，潘玉良、袁樞真作品參展

  NMH hosted "The Elsewhere of the Other: Sanyu and the Echoes of Expatriate Artists in Paris," featuring works by Pan Yu-lin and Yuan Chu-sheng.

2025

- 薛保瑕作品《對應—達悟族》獲英國倫敦大英博物館典藏

  Ava Hsueh's *Reaction-Dawu* entered the collection of the British Museum in London.

- 橫山書法藝術館舉辦「自由自在：臺灣當代女性書藝展」

  The Hengshan Calligraphy Art Center hosted "Walking Their Own Paths: Women Calligraphers in Contemporary Taiwan."

- 中國上海舉辦「迴響：她們的世紀—全球女性藝術特展」

  "Echoes of Her Century: A Global Exhibition of Women's Art" was held in Shanghai, China.

- 史博館舉辦「玩色・巧師：臺灣戰後第一代女性藝術家鍾桂英特展」，《入侵》入藏史博館

  NMH hosted "Playful Colors, Masterly Craft: Special Exhibition of Chung Kui-ying, First-Generation Post-War Female Artist in Taiwan." Her painting Invasion entered NMH's collection.

- 史博館舉辦「隱身到現身—史博典藏的她們」，展出館藏60位館藏女性藝術家作品並出版圖錄

  NMH presents "Becoming Visible: Women Artists in the NMH Collection," featuring works by 60 women artists represented in its collection, and published an accompanying catalogue.

感謝

參展藝術家

李重重
李麗雯
李蘇羽
林　燕
林玲蘭
林淑女
林雪卿
林麗華
洪瑞霞
席慕蓉
徐洵蔚
袁　旃
張家瑀
梁丹美
梁秀中
陳淑華
黃淑卿
楊鄂西
董陽孜
潘　鈺
潘維嬿
鄭蕙香
蕭雅心
薛保瑕
謝鴻均
鍾桂英
簡美育
羅　芳

已故參展藝術家

方君璧
王壽菉
田曼詩
吳杏芬
吳詠香
林賢靜
邵幼軒
姚兆明
孫多慈
徐　瑩
柴原雪
袁樞真
張李德和
張蒨英
張默君
梁丹丰
盛元芳
陳書蓁
陳　進
單淑子
曾　其
黃小燕
溫淑靜
溫碧英
趙松筠
潘玉良
蔡碧吟
顏小僊
羅　茵
譚　淑
饒昌懋
酈濟榮

已故藝術家之家屬

石曉雲
李既鳴
柴原真里
張 Hamilton Chang
戚心韻
梁銘毅
郭存一
蕭成家

提供協助機構

人間衛視
美國紐約大都會美術館
高雄市立美術館
國立臺灣師範大學美術館
國立臺灣歷史博物館
國家教育研究院
國家電影及視聽文化中心
創價美術館
臺北市立美術館

特別感謝

文貞姬
王行恭
胡懿勳
施登騰
游鑑明
賴瑛瑛

（依姓氏筆畫序）

Acknowledgments

Participating Artists

Lee Chung-chung
Lee Li-wen
Lee Su-yu
Swallow Y. Lin
Lin Ling-lan
Lin Shu-nu
Lin Hsueh-ching
Lin Li-hua
Hung Jui-hsia
Hsi Mu-ren
Maggie Hsun-Wei Hsu
Yuan Jai
Chang Chia-yu
Liang Dan-mei
Liang Shiow-chung
Chen Shu-hwa
Huang Shu-ching
Yang O-his
Tong Yang-tze
Pan Yu
Pan Wei-yan
Cheng Huey-hsiang
Hsiao Ya-hsin
Ava Hsueh
Juin Shieh
Chung Kui-ying
Chien Mei-yu
Lo Fang

Deceased Participating Artists

Fan Tchun-pi
Wang Shou-xuan
Tien Man-shih
Wu Xing-fen
Wu Yung-hsiang
Lin Hsien-ching
Shau You-shiuan
Yao Zhao-ming
Sun To-ze
Xu Ying
Shibahara Yuki
Yuan Chu-sheng
Chang Lee Te-ho
Chang Chien-ying
Chang Mo-chun
Liang Dan-fong
Sheng Yuan-fang
Chen Shu-zhen
Chen Chin
Shan Shu-tze
Zeng Qi
Huang Hsiao-yen
Wen Shu-ching
Wen Bi-ying
Chao Song-yun
Pan Yu-lin
Tsai Bi-yin
Yan Shiau-shian
Lo Yin
Tan Shu
Rao Chang-min
Feng Ji-rong

Families of the Deceased Artists

Shih Hsiao-yun
Lee Chi-ming
Shibahara Mari
Hamilton Chang
Chi Hsin-yun
Liang Ming-yi
Kuo Tsun-yi
Hsiao Cheng-chia

Supporting Institutions

Beautiful Life Television (BLTV)
The Metropolitan Museum of Art, New York
Kaohsiung Museum of Fine Arts
NTNU Art Museum
National Museum of Taiwan History
National Academy for Educational Research
Taiwan Film and Audiovisual Institute
Soka Art Museum
Taipei Fine Arts Museum

Special Thanks

Moon Jung-hee
Wang Hsin-kong
Hu Yi-hsun
Shih Deng-teng
Yu Chien-ming
Lai Ying-ying

(by stroke count of surnames)

Becoming Visible
Women Artists in the NMH Collection

隱身到現身—史博典藏的她們

隱身到現身—史博典藏的她們
Becoming Visible: Women Artists in the NMH Collection
2026.10.16–2027.01.17
國立歷史博物館一樓

展名題字 董陽孜
Exhibition Calligraphy Title by Tong Yang-tze

發 行 人	洪世佑	Publisher	Hung Shih-yu
出 版 者	國立歷史博物館 100051 臺北市中正區南海路 49 號 (本館) 電話：+886- 2- 2331-1262 100055 臺北市中正區南海路 20 號 9 樓 (行政辦公室) 電話：+886- 2- 2361-0270 傳真：+886- 2- 2393-1771 網站：www.nmh.gov.tw	Published by	National Museum of History Main Museum: No. 49, Nanhai Road, Zhongzheng District, Taipei City 100051, Taiwan TEL：+886-2-2331-1262 Administrative Office: 9F, No. 20, Nanhai Road, Zhongzheng District, Taipei City 100055, Taiwan TEL：+886-2- 2361-0270 FAX：+886-2- 2393-1771 Website：www.nmh.gov.tw
主　　編	林欣怡	Editor-in-Chief	Lin Hsin-yi
執行編輯	陳嘉翎、高以璇	Executive Editors	Chen Chia-ling, Kao I-hsuan
展場設計	歐立利國際展覽設計股份有限公司 趙福國、陳昱卉	Exhibition Design	OLILY Exhibition International Co., Ltd. Gofee Chao, Hina Chen
文宣設計	藝朵文化事業有限公司 高挺育	Promotional Materials Design	Art Cloud Cultural Industry Co., Ltd. Kao Ting-yu
文獻蒐集	唐健祐、吳宜璟、吳韶恩、鍾采桐	Documentary Research	Tang Chien-yu, Wu Yi-ching, Wu Shao-en, Chung Tsai-tung
英文翻譯	數位時代內容股份有限公司	English Translation	English Translation: TIME Digital Contents Co., Ltd.
電子出版	國立歷史博物館	Digital Publication	National Museum of History
出版日期	2026 年 10 月	Publication Date	October 2026
出版版次	初版	Edition	First Edition
國際標準書號 (線上) ISBN 978-626-395-452-6 (PDF)		ISBN (Online)	978-626-395-452-6 (PDF)
統一編號 (線上) GPN 4911500095		GPN(Online)	4911500095
著作財產權人：國立歷史博物館		Copyright Holder	National Museum of History

©本書保留所有權利。
欲利用本書全部或部分內容者，須徵求著作人及著作財產權人同意或書面授權，請洽本館研究組 (電話：+886-2-2361-0270)

© All rights reserved.
Use of all or any part of this publication requires the consent or written authorization of the authors and the copyright holder. For permission requests, please contact the Research Division of the National Museum of History at +886-2-2361-0270.

9 786263 954526