

主編語

主編 | 邱函妮

自 1998 年發刊以來，《現代美術學報》是公開徵稿制的學術期刊。2025 年起轉型為主編邀稿制的「微型學術專書」形式，發行頻率從半年刊轉變為一年一刊，透過專題企劃，積極邀請並引介國內外專家學者的研究成果，本期作為轉型後的第一期，主題為「亞洲近代美術與臺灣」。

本專題主要著眼於二十世紀前半，臺灣與亞洲其他地域的「美術」樣貌與相互關係。在經歷兩次大戰的世界局勢當中，亞洲各國面臨了西方文化的衝擊、民族主義的興起、現代化的轉型、殖民與被殖民等政治體制的改變。與此同時，「美術」的概念與制度從歐美等西方世界移植到亞洲，透過人們的跨境活動，將各式各樣的藝術思潮、各種媒材的使用與風格表現等，傳播到亞洲各個地域。經由學習而後轉化的過程，各個地域形成各自獨特的「美術」地景風貌，並影響至今。

本專題共刊登了三篇學術論文與兩篇展覽論述。兒島薰的〈藤島武二對「東洋」的關注，及其相關之女性形象探討〉，聚焦於藤島武二這位日本西畫家，特別是他對於「東洋」與「古代」的關注，反映於其創作當中。藤島

武二長年任教於東京美術學校，有不少臺灣畫家曾受教於他，藤島也曾數次來臺寫生，並擔任臺灣美術展覽會（臺展）的審查員。藤島的藝術思想與創作，對於臺灣畫壇應有一定的影響。本篇論文提及藤島武二在赴歐留學期間，曾造訪義大利的羅馬，展現出對於西方美術源流的興趣。返國後，他開始關注從中國到中亞的亞洲大陸古代文化。作者運用豐富的一手文獻與畫稿、作品等資料，探討藤島在對廣域文化興趣的東洋觀底下，所創作具有宗教性特色的女性形象。

呂采芷的〈鹽月桃甫再考：以風景畫為中心〉，以三幅新發現的鹽月桃甫作品為中心，探討其風景畫之相關議題。鹽月桃甫戰前曾以美術教師的身份任教於臺北高等學校等校，並長期擔任臺展與府展的審查員，是日治時期臺灣畫壇的領導者。然而，由於二戰後被迫遣返回到日本，戰前所創作的大多數作品留在臺灣，因天災等因素而散佚，留存下來的戰前作品數量十分稀少。近年出土的鹽月桃甫畫作，可說是理解鹽月戰前創作面貌的重要發現。透過作者的分析，可知這三件分別取材自臺北植物園、高雄壽山、屏東鵝鑾鼻的風景畫，展現出鹽月桃甫在實地踏查臺灣風土下的創作實踐。

顧錚的〈現代性的第六張面孔：民族主義及其變種軍國主義——以二戰時期的日本「國策宣傳攝影」為例〉，探討攝影在二戰期間如何成為政治宣傳工具。作者具體分析二戰時期作為日本「國策宣傳攝影」的政府與軍方宣傳品——攝影畫冊《日本》與《前線》畫報，分析攝影蒙太奇的手法結合報導攝影的傳播形式，在戰爭時期成為民族主義與軍國主義所利用的表

現形式，以攝影的權威性來製造虛構的畫面與形象。在此時期，大多數的現代主義者並沒有批判與反對國家與戰爭，反而積極參與其中。值得注意的是，如作者所指出，在《日本》這份攝影畫冊中，為了強化日本的民族主義，日本殖民地的臺灣與朝鮮的形象是缺席的。另一方面，在《前線》中卻可見到滿洲國、中國華北、菲律賓、印度等地的影像，其中可見到合理化日本侵略行為的意圖。

本專題也刊登今年於新加坡國家美術館與日本福岡市美術館策辦展覽的兩篇展覽論述。在新加坡國家美術館舉辦的「他者之城：1920年代至1940年代亞洲藝術家在巴黎」（展期：2025年4月2日至8月17日）提出嶄新的觀點，重新審視這段期間的巴黎現代藝術史。在兩次大戰的期間，大量的亞洲藝術家湧入巴黎，此時也是各種現代藝術運動蓬勃發展的時期。在以往的藝術史論述中，往往以歐洲為中心，亞洲藝術家在巴黎的活動與創作，視為是前衛藝術思潮從「中心」往「邊緣」流動。然而，在這展覽中卻指出來到巴黎的藝術家，往往從他處帶來複雜與國際化的現代性，他們在此地發揮了創造力並推進繪畫事業。然而在面對西方文化的同時，他們也同時遭遇來自世界各地的移民，進而產生出對於自身文化的反思與新視角。展覽試圖再現亞洲藝術家當時所身處的巴黎藝術環境，例如：裝飾藝術工作室、殖民地博覽會、藝術家所參與的沙龍與畫廊、亞洲舞者登臺演出場所，以及藝術與日常生活的聯繫，透過各種面向述說這群在巴黎活動的亞洲藝術家的故事，並揭示藝術史敘事中，被忽視的另一層「真實」。

第二篇展覽論述出自福岡市美術館所舉辦「珠玉的近代繪畫——描繪『南國』。」（展期：2025年10月11日至11月24日）。本展覽提出所謂「南方」的視角，重新審視日本近代藝術史。在日本「南進」思想與政策的背景下，沖繩、臺灣、東南亞、舊南洋群島，甚至遠至印度，都可見到日本藝術家的身影。例如，成為日本殖民地的臺灣，相對於日本的地理位置，被塑造為「南國」。而日本藝術家在東南亞與南洋群島活動之背景，無法忽視太平洋戰爭所造成的陰影。在這樣的背景下所創作出的「南國」意象，雖不免帶有殖民主義或東方主義的視線，然而在其中也可見到藝術家開拓新主題與追求高度造型表現的創作意圖。本展覽不僅重拾日本近代藝術史中被遺忘的面向，也提供了一個重新思考亞洲近代美術史的契機。

Editor's Note

Editor-in-Chief | Han-Ni CHIU

Since its inaugural issue in 1998, the *Journal of Taipei Fine Arts Museum* has been an open-submission biannual academic journal. It is restructured into a “concise academic monograph” format featuring editor-invited contributions, published on an annual basis. Through a curated theme, the journal actively introduces research findings of domestic and international experts and scholars. This issue marks the first in this new series, devoted to the theme “Asia’s Modern Art and Taiwan.”

This issue focuses on the landscape of “fine arts” and their interrelationships between Taiwan and other regions in Asia during the first half of the 20th century. Amidst global upheavals of two world wars, Asian nations confronted the impact of Western culture, the rise of nationalism, the transition to modernization, and shifts in the political system involving colonialism and decolonization. Meanwhile, the concept and institutional framework of “fine arts” were transplanted from the Western world to Asia. Through cross-border movement, diverse artistic thinking, and the application of various media, artistic expressions spread throughout the region. Each region absorbed and reinterpreted these influences in distinctive ways, giving rise to unique artistic landscapes that continue to

shape the visual culture of Asia today.

This issue features three research essays and two exhibition discourses. Kaoru Kojima's essay, "Takeji Fujishima's Interest in 'TOYO and Antiquity' and the Associated Female Iconography" centers on Takeji Fujishima, a Japanese Yōga (Western-style painting) painter, particularly on his interests in Eastern culture and "antiquity" as reflected in his work. Fujishima taught for many years at the Tokyo School of Fine Arts, instructing many Taiwanese painters. He also visited Taiwan several times to sketch and served as a judge for the Taiwan Fine Arts Exhibition (or "Taiten" for short). His artistic philosophy and practices undoubtedly exerted a particular influence on Taiwan's art scene. This essay mentions that during his studies in Europe, Fujishima visited Rome, Italy, demonstrating an interest in the origin of Western art. After returning to Japan, he began to explore the rich ancient cultures of the Asian continent, which stretches from China to Central Asia. Drawing on rich primary sources, sketches, and artworks, the author explores the female iconography imbued with religious characteristics within his broader Eastern perspective, shaped by his interest in diverse cultures.

Jessica Tsaiji LYU-HADA's essay, "Reexamining Shiotsuki Toho: A Focus on Landscape Paintings," focuses on three newly discovered works by Shiotsuki Toho to explore issues related to his landscape paintings. Before World War II, Shiotsuki worked as an art instructor at schools including Taihoku High School, and he was a long-term juror for the Taiten and Futen (Governor-General's Art Exhibition), making him one of the leading figures in Taiwan's art scene during the Japanese rule. However, as he was repatriated to

Japan after World War II, most of his pre-war works remained in Taiwan and were scattered or lost due to natural disasters and other factors, leaving very few pre-war works extant today. The recent discovery of Shiotsuki's painting is therefore a significant contribution to understanding his pre-war practices. The author reveals that the three paintings, which respectively depict scenes from the Taipei Botanical Garden, Shoushan in Kaohsiung, and Cape Eluanbi (Galangepi) in Pingtung. These paintings demonstrate Shiotsuki's artistic practices based on field investigations of Taiwan's local landscapes and customs.

In "The Sixth Face of Modernity: Nationalism and Its Variant Militarism—The Case of Japanese 'National Policy Propaganda Photography' in WWII," Gu Zheng explores how photography became a means of political propaganda during World War II. He specifically analyzes governmental and military propaganda materials, two critical examples of Japanese "national policy propaganda photography," the photo album *Nippon* and the pictorial magazine *Front-line*. The analysis examines how the technique of photomontage, combined with the communicative strategies of photojournalism, became an expressive form exploited by nationalism and militarism during wartime, fabricating fictional scenes and images with the perceived authority of photography. During this period, most modernists did not criticize or oppose the state and the war, but instead actively participated. Notably, as the author points out, in the photo album *Nippon*, images of Japan's colonies, Taiwan and Korea, were absent, which was intended to reinforce Japan's nationalism. On the contrary, images from places like Manchukuo, North China, the Philippines, and India were included in *Front-line*, revealing an intent to rationalize and legitimize

Japan's imperial expansion in Asia.

This issue also includes two exhibition discourses, concerning two major exhibitions respectively organized this year by the National Gallery Singapore and Fukuoka Art Museum. The exhibition *City of Others: Asian Artists in Paris, 1920s-1940s* (duration: April 12 to August 17, 2025), held at the National Gallery Singapore, offers a fresh perspective to re-examine the history of modern art in Paris during this period. Between the two world wars, Paris saw an influx of Asian artists at a time when modern art movement were flourishing. Traditional art historical narratives often adopt a Eurocentric perspective, framing the activities and practices of Asian artists in Paris as a movement of avant-garde current from the “center” to the “periphery.” This exhibition, however, highlights how these artists brought complex, internationalized modernity that was already developed elsewhere. They unleashed their creativity and developed their painting careers in Paris. Yet, while engaging with Western culture, they also encountered immigrants from all over the world, leading to new perspectives and reflections on their own cultures. The exhibition attempts to recreate the Parisian art scene where Asia artists encountered, including Art Deco studios, colonial expositions, salons and galleries, performance venues for Asian dancers, and intersections between art and everyday life. Through these multifaceted perspectives, it narrates the stories of Asian artists in Paris, revealing another layer of “reality” overlooked in conventional art historical narratives.

The second exhibition discourse is dedicated to the exhibition *Visions of the South: Japanese Modern Paintings, 1900s-1970s* (duration: October 11 to

November 24, 2025) at Fukuoka Art Museum. The exhibition re-examines the history of Japanese modern art through the lens of the “South.” Within the historical context of Japan’s “Southern Expansion” ideology and policy, Japanese artists were active in Okinawa, Taiwan, Southeast Asia, the former South Seas Mandate Islands, and even as far as India. Taiwan, as a Japanese colony to its south, was thus constructed as the “southern land.” Furthermore, when dealing with Japanese artists’ activities in Southeast Asia and the South Seas Islands, the shadow cast by the Pacific War was inescapable. The “southern land” imagery depicted within a certain context inevitably carries the gaze of colonialism or Orientalism; however, it also reveals the artists’ attempts to explore new subject matters and to pursue highly stylized expression. The exhibition not only recovers a forgotten aspect of Japanese modern art history but also provides an opportunity to rethink the modern art history of Asia.