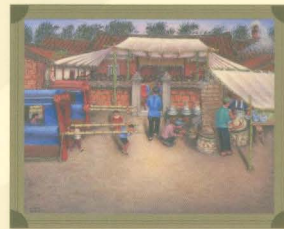


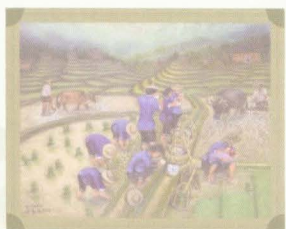
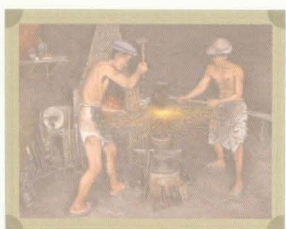
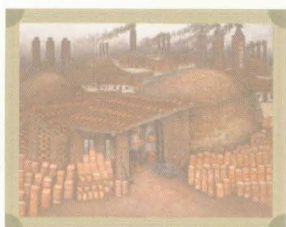
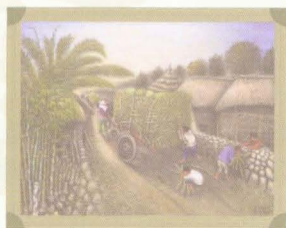


百工風華

余秀雄

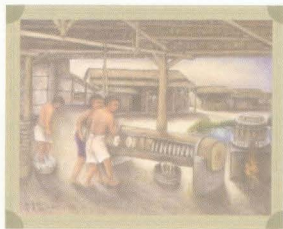
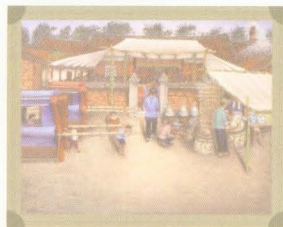


余秀雄油畫個展專刊



百工風華

余秀雄



余秀雄油畫個展專刊

局長序

生活在科技發達社會的現代人，很難想像民國三、四十年代臺灣的常民生活；一切事物總在彈指間完成的現代，要再看到過去透過人力勞動完成的傳統行業，早已不可得。臺北縣客家文化園區特別邀請客籍素人畫家余秀雄先生，推出的「百工風華－余秀雄油畫個展」，展出20餘幅常民生活圖像，就是要讓現代民眾可以眼見這些已經消逝的傳統行業－「百工」景象。

客家人先祖渡海來臺，憑藉著克勤克儉的生活習性，以及不畏艱難的「硬頸」精神在這塊土地揮汗拓墾，累積了豐富的生活經驗，至今成為可觀的文化資產。然而，時至今日許多屬於常民生活中的點滴事物卻逐漸地流失，因此，透過各種方法保存或留下這些生活片段，就成了刻不容緩的事情。

我們明白有不少人致力於這些傳統事物的保存工作，不論是透過文獻或影像，都留下了許多足資後人參考的記憶。客家文化園區推出「百工風華」特展，以油畫方式紀錄臺灣常民生活的寫實面貌，忠實地呈現出早期臺灣社會的樸實與人情味。

余秀雄先生關懷瀕臨消失之臺灣傳統行業與常民生活，多年以來，逐步將這些事物透過油畫記錄下來，呈現今日已無法藉相機捕捉之「百工風華」。希望能藉此讓後人瞭解客家傳統生活方式及故有的客家文化風俗。歡迎民眾一同來欣賞用油畫呈現出的「百工風華」常民文化之美。

臺北縣政府文化局 局長

朱惠良

Preface

It is difficult for people in this technology society to imagine the life in Taiwan between the 1940 and 1950. Everything can be completed instantly in this modern world. It is impossible for see the traditionally manpower industries. The Taipei County Hakka Museum has invited self-taught Hakka painter Hsiu-hsiung Yu to hold an exhibition entitled "The Splendor of Myriad Industries- Hsiu-hsiung Yu's Solo Exhibition." More than twenty paintings will be exhibited to let the people see the disappearance of traditional industries.

The Hakka forefathers crossed Taiwan Strait and arrived in Taiwan. Their frugal and hardworking nature combined with their fearless and solid spirit allowed them to survive on this foreign land. They accumulated rich life experiences over the years which have now become their cultural heritage. However, many records of these people's daily lives disappear slowly. The task of preserving and maintaining the records becomes extremely urgent and necessary.

It is noticed that many people devote themselves to preserving these traditions and customs. Through documentation or visual records, adequate memories are being chronicled as future resources for the descendants. The Taipei County Hakka Museum has invited self-taught Hakka painter Hsiu-hsiung Yu to hold a solo exhibition. Vivid images of Hakka past daily lives in Taiwan are revealed through the oil painting by Mr. Yu, one of the most representative Hakka artists at the time.

Mr. Yu has been concerned with the gradual disappearance of traditional industries and normal people's lives. For many years, he has been making paintings that are considered as visual archives of such daily scenes. "The Splendor of Myriad Industries" cannot be captured by the camera anymore. It is hoped that descendants can learn about Hakka traditional lifestyles and cultural customs through this exhibition. The public are welcomed to bask in the beauty of the common folk's culture revealed in the oil paintings in "The Splendor of Myriad Industries."

Director, Cultural Affairs Bureau of Taipei County Government *Hui-liang Chu*

園長序

臺北縣客家文化園區上個月才過了1歲生日，在回顧一年來的點點滴滴之餘，也要放遠未來，如今邁入第2個年頭，園區經驗更加豐富，腳步也應更加沉著。相信未來需要更多客籍藝術家的支持及參與，才能為園區的文化藝術活動帶來更豐富的面貌，讓民眾來到園區能因此而發現客家人精神層面的美感特質。

感於許多常民生活事物逐漸為人所淡忘，因此，特別策劃「百工風華－余秀雄油畫個展」，試圖藉由余秀雄先生的記憶與作畫的功力，展現出各行各業的風俗民情，記錄已消失的臺灣傳統行業與常民生活片段。這些畫作在保存常民文化上，多少有著文獻紀錄無法取代的價值。藉由這些畫作的流傳，後人將可看到豐富生動，屬於臺灣早期社會的常民文化圖像。

希望藉由「百工風華」展覽，讓現代人透過客籍素人畫家余秀雄的記憶模擬，回到過去，看看已經消逝的傳統行業以及一些鮮為人知的常民生活景象，從而體驗一種樸實美感以及沉浸在懷舊的思緒裡。

臺北縣客家文化園區園長

李顯鎮

Preface

The Taipei County Hakka Museum celebrated its first anniversary last month. Along with a fond retrospection of the past year, we are also casting our vision onto the future. Upon stepping into the second year, the Museum has grown more experienced and mature. The support and participation of more Hakka artists will definitely enrich the cultural activities in the Museum. Therefore, the visitors shall then discover the beauty of the Hakka spirit.

Since the features of Hakka daily lives are obsolete, this exhibition “The Splendor of Myriad Industries- Mr. Hsiung Yu’s Solo Exhibition” was designed. Through Mr. Yu’s memory and expertise, the industries of all sorts to daily customs are presented and used to record the disappearance of traditional industries and daily lives in Taiwan. In terms

of preserving the people's culture, his paintings have an inherent value that excels that of documents. Through these paintings, Hakka descendants are blessed to see the vivid depictions of early Hakka life in Taiwan.

Through this exhibition "the Splendor of Myriad Industries," the modern people are provided a chance to see the disappearance of traditional industries and little known scenes of past lives through the memory of Hakka painter Hsiu-hsiung Yu. People will experience the aesthetic and will be immersed in the reminiscence of history.

Director, Taipei County Hakka Museum *Hsien-Chen Lee.*

無師自通，靠毅力與努力走向成功

推動客家藝術文化傳承，不遺餘力

1997年新竹縣文化局為余秀雄舉辦個展時，經由時任新竹縣美術協會理事長魏坤松推介而認識余大師（該協會係於1971年由李澤藩先生創會），彼此誼屬同鄉又經常在各種畫展場合中見面，相談甚歡，為一窺余君畫作堂奧，受邀親訪其畫室，但見各種古老鄉村生活、民俗農耕系列畫作琳瑯滿目，作品之多樣、豐富令人嘆為觀止。

余君生於1940年，在苗栗縣苑裡鄉下的貧窮環境中成長，自幼隨父半工半農並學習建造四合院和廟宇之技藝，40餘年前遷居竹東投身建築業；退休後，眼見社會進步，科技發達及世事之多變，致使許多古蹟文化，家鄉景觀、農耕活動等均急速消失，令他感到甚為可惜與無奈。於是他時常思考如何來保存前人千辛萬苦所建立之智慧精華，待其子女長大並成家立業後，乃毅然多次出國走訪考察，深深發現國外藝術家多以發展其本國文化藝術為目標；反觀國內卻為數寥寥無幾，有鑑於此，而下了最大的決心，大膽的嘗試進行鄉土文化之繪畫工作。

1992年開始，他無師自通自行摸索，以超強之記憶力，敏銳之筆觸，將回憶童年的經歷作為創作的靈感。並專選古蹟、家畜、農村景物、生活禮俗、台灣早期耕耘器具及各農作物系列等為題材，審慎描述出一幅又一幅現今已無法藉相機攝取之畫面；這些畫作雖非現代印象、誇張等流派之頂尖作品，但卻可道盡台灣歷史的滄桑，展現客家先民韋路藍縷刻苦勤儉與大自然環境和諧共存之毅力精神；在保存地方文化歷史之層面上，卻是無可取代之瑰寶。

余君之畫作，可令人回味百年來先人之生活情境，可讓現代青年了解祖先創業奮鬥之過程而知所珍惜、感恩。

客家雜誌社 發行人 陳石山 2006/8/22

The Natural Artist—Hsiu-Hsiung Yu

A Self-taught artist has moved toward success through perseverance and hardworking.

He has devoted himself to promoting Hakka culture and arts.

The Cultural Affairs Bureau of Hsinchu County held Hsiu-Hsiung Yu's solo exhibition in 1997. It was at that time when I met Mr. Yu through the recommendation of Hsinchu County Arts Council Director, Mr. Shen-Sung Wei (The council was founded by Mr. Ze-fan Li in 1971). Both coming from the same hometown and having encountered each other at numerous

gallery showings and art events, he and I engaged in a lively conversation. I accepted an invitation to visit his workshop with overflowing interests and deep curiosities. I was amazed by the varieties and abundance of his work including the images of antiquated village scenes and endless series depicting commoners farming.

Born in 1940, Yu was born and grew up in poverty in Miaoli County. Starting at young age, he assisted his father to work in the farms and learned how to construct various sorts of traditional architectural structures. About 40 years ago, he moved to Jhudong and entered the architecture business. The rapid change of the society and the advanced technology have caused many ancient monuments and cultural structures, provincial landscape, farming practices and such conventional customs of life to disappear gradually. Mr. Yu felt very sad. He has always wondered how to preserve the treasure of the ancient's wisdom. When his children were all grown-up, he made many journeys and excursions abroad. He realized that artists in many of these foreign countries have worked toward preserving the culture and arts of their own countries. However, it was rare in Taiwan. With strong determination, he decided to devote himself to painting the provincial and native life.

Starting from 1991, Hsiu-Hsiung Yu began to explore art and learned the oil painting techniques all by himself. His amazing memory and sharp stroke helped him in the painting. His inspiration came from his childhood experiences. The topics of his works include ancient monuments, domestic animals, provincial landscape, daily customs, early Taiwanese farming implements and produce, etc. One painting after another, he has recorded all the scenes and images that can not even be captured with a camera today. These paintings can not be considered the masterpieces in modern impression. However, the paintings can reveal the vicissitude of Taiwan's history. The spirit of those early Hakka settlers who worked persistently in harmony with nature can be seen in these paintings as well. Hsiu-Hsiung Yu's paintings are truly the treasures in term of preserving the local Hakka culture history.

One can experience how the Hakka ancestors lived through Mr. Yu's paintings. Youths may then understand, appreciate, and be thankful for what their ancestors have fought through in order to achieve what they have today.

Hakka Publishing House Editor *Shi-Shan Chen*

自序

感於現代日常生活中，身邊的衣、食、住、行等一切事物已有所改變，這樣的結果讓傳統生活的情景逐漸地被人所淡忘。自民國81年開始，我經由自行摸索，以回憶童年的經歷激發出創作的靈感，並專選古蹟、家畜、農村景物、生活禮俗、台灣早期耕耘器具及各農作物系列為題材，畫出現今已經消失的生活情境，也就是各行各業的生活形態「百工風華」。

我由衷感謝社會大眾、喜愛善行做公益的人士與相關單位的鼓勵，協助一些像我一樣無學院基礎的人，有機會踏入藝術文化界並享有發展之空間，並透過油畫的表現方式，記錄下消失的客家文化資源。

我對歷史文化有一份責任，將我所見所聞創作出包括：農家稻穀生產、種甘蔗系、製出紅糖（黑糖）、日本時代控制台灣人糧食、紅磚、泥磚、紅瓦、黑瓦、琉璃花窗列製作、牛系列、牛車列、輕便車、木馬、拉竹、河床採砂石、便橋、家畜家禽、客家人慶典民俗、先人渡海來臺開墾及古老民宿建築等題材。耐心思索回憶從前之風物，點滴描繪於畫中。

在畫中可看出傳統社會中長輩們如何為生活打拼，即使是日以繼夜的工作也僅能獲得微薄的收益，與現代的生活水準相比，有著極大的差距，因此，大家應予珍惜現代豐衣足食的社會。

祈望各級政府重視文化，我將近幾百幅畫向各地推出展覽，請各地及父老人士回憶欣賞，盼望各界能持續地給秀雄鼓勵與指導。段，包括嫁娶禮俗、日治時期徵募民物、舊建物等畫面。這些在保存常民文化上，多少有著文獻紀錄無法取代的價值，藉由這些畫作的流傳，後人將可看到豐富生動，屬於臺灣早期社會的常民文化圖像。

余秀雄

Preface

All aspects of our environment and lifestyles are always changing. The rapid changes have made many scenes and objects obsolete. Since 1992, I have engaged in an investigation that I rummage through my childhood memories for creative inspiration. Ancient monuments, domestic livestock, village settings, everyday customs, early Taiwanese farming appliances, and products become ideas for my series of paintings. The images are depicted what is lost today. "The Splendor of Myriad Industries" is the representation of various threads of industries.

I sincerely thank the public, charitable benefactors, and associated institutions for their relentless support and encouragement. For someone like I, who hasn't received any formal training for my work, it is truly a blessing to be able to enter

the arts and cultural circle and get the chances for further development. The disappearances of Hakka cultural resources are recorded through oil paintings.

I have a duty toward preserving history and culture. My task is to deliver illustrations of what I've seen and heard. Examples include the production of wheat and grain, the production of sugar cane, the production of dark brown sugar, provisions being controlled by the Japanese during the colonial period, red bricks, mud brick, red tiles, black tiles, stained glass, the breeding of cows, buffalo carriages, light carts, wooden horses, pulling bamboo, the mining of sandstone in the riverbed, bridge building, the maintenance of domestic livestock, Hakka festivities and celebrations, ancestors braving the seas to settle in Taiwan, ancient architectural structures, etc. I patiently conjure up the past lives and draw stroke by stroke.

In my paintings, people can see the difficult lives of our ancients. Around the clock work ends in meager profits. Compared to the nowadays life standard, there is a huge gap. Therefore, we should all be thankful for our comfortable living environment.

I earnestly beseech all levels of government to place emphasis on culture and its preservation. Hundreds of my paintings will be presented in many places around Taiwan and everyone is invited to enjoy them. I hope that I can receive the continuous encouragement and constructive criticism from all of you.

Hsiu-hsiung Yu

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百工風華

余秀雄油畫個展



製毛蟹醬 2003年 50x60cm
Making crab sauce



牛拉石輪壓蔗汁 2003年 65x80cm

Sugar cane juice extracted from stone wheels pulled by a buffalo



手工製瓦 2005年 60x80cm
Hand-made tiles



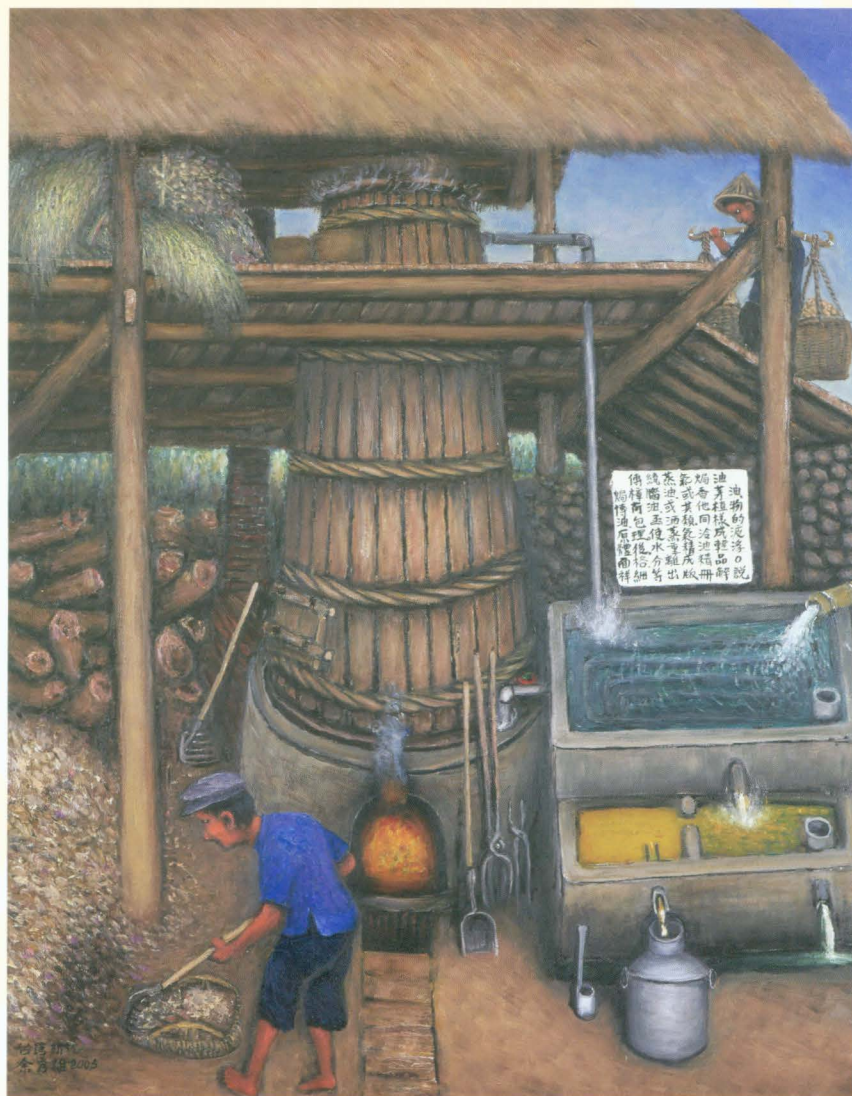
手工打鐵 2004年 73x91cm
Forging iron



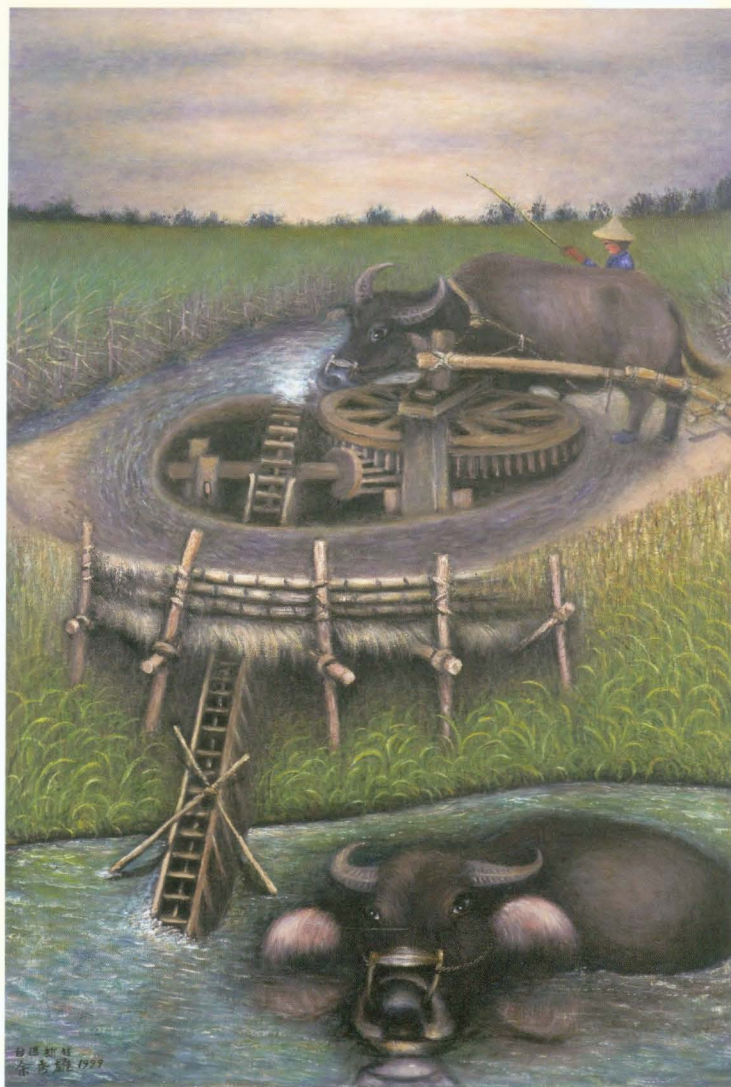
搾花生油 2001年 73x91cm
Extracting peanut oil



水力製材 2002年 73x91cm
Extracting peanut



蒸炊焗油 2005年 100x80cm
Distilling oil



牛拉力水車灌溉 1999年 116x91cm
Irrigation by buffalo-pulled carts



手工製紙 2005年 80x116cm
Hand-made paper



燒磚瓦窯 2004年 91x116cm
Firing ceramic tiles



穿鞋 2003年 46x53cm
Wearing shoes



天寒赤足 2003年 53x65cm
Bare feet in the cold weather



童媳撈飯 2003年 61x73cm
Young daughter-in-law serving



日治時期鄭家藏穀倉 2003年 61x73cm
Cheng's barn during the Japanese colonial period



插秧吃點心 2002年 73x91cm
Transplanting rice seedlings and having a break



竹東曉江亭 2000年 80x100cm
Hsiao-gang pavilion in Jhudong



娶親宴客 2004年 80x100cm
A wedding banquet



日治時期徵牛 2003年 80x116cm

Forced imposing buffalos during Japanese colonial period



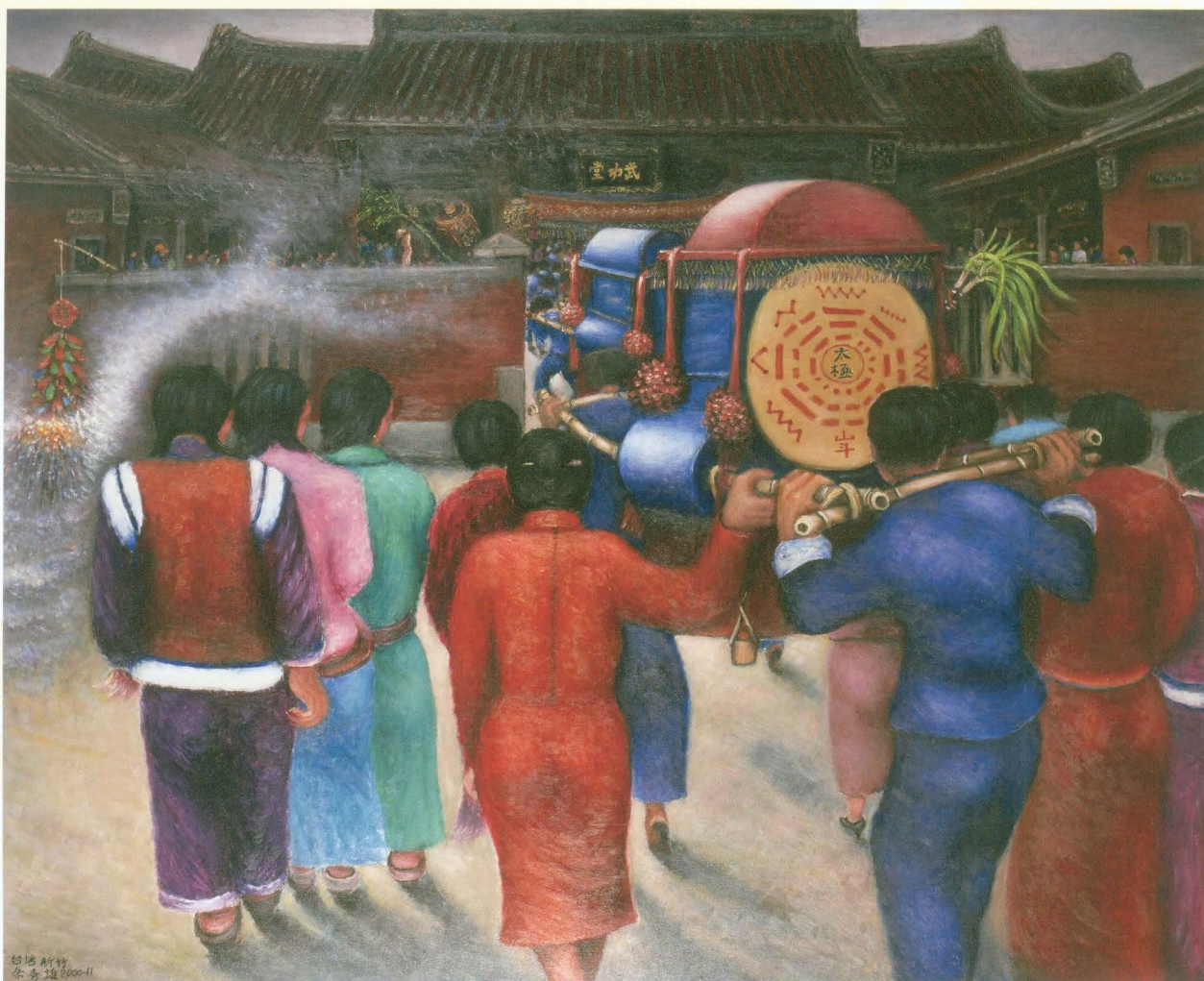
頑童車後偷甘蔗 2000年 90x116cm
Children stealing sugar cane behind the dray



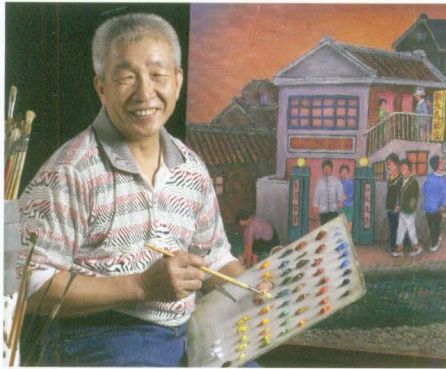
牛相鬥 2003年 91x116cm
Buffalos fighting



製 礮 2002年 91x116cm
Making mill



迎 親 2000年 130x162cm
Receiving the bride



余秀雄 Hsiu-hsiung Yu

年表

- 1992年 無師自通，摸索油畫技法。
- 1997年 新竹縣立文化中心個展。
作品獲編入雄獅、中華新世紀、華人世界等雜誌或畫冊。
歷史博物館為個人作品建檔，並提供民眾閱覽及上網觀賞。
臺北市阿波羅大廈的華麗中心個展。
- 1998年 苗栗縣文化中心個展。
- 1999年 省主席趙守博先生專程至工作室訪問。
- 2000年 行政院衛生署竹東分院邀請個展。
行政院衛生署新竹分院邀請個展。
新竹市客家協會邀請個展。
- 2003年 新竹市政府一樓畫廊個展。
合泰藝術中心連續兩年個展，展出客家風情文化各種古農耕系列。
環球國際第五屆油畫展之藝術貢獻獎。
參加新竹美術獎，二次入選聯展。
- 2004年 行政院客家委員會邀請藝廊個展。
新竹縣文化局個展。
三號國道關西休息站藝廊個展。
新竹國立社會教育館邀請個展，獲陳總統水扁先生致賀電；前省主席趙守博先生親臨開幕致詞。
行政院客家委員會輔助出版品《消失地平線↑台灣客家風情畫》油畫者。
- 2005年 行政院客家委員會輔助出版品《消失地平線↑台灣客家風情畫—臺灣四縣、海陸、梅縣三音注本1》插圖畫者。
- 2006年 新竹縣橫山民俗文物館邀請個展。
臺北縣客家文化園區推出「百工風華—余秀雄油畫個展」。

現任

新竹縣美術協會常務監事、新竹市迎曦畫會理事、中華國際文化藝術協會理事、新竹市美術協會會員、新竹縣青溪美術協會理事、新竹縣攝影協會會員、新竹市客家文化促進會藝術顧問、苗栗縣蓬山美術協會會員

百工風華－余秀雄油畫個展專刊

發行單位：臺北縣政府

發行人：周錫瑋

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