

臺灣近現代水墨畫的離散與夢土

——出航與歸程

The Diaspora and Dreamland of the Modern Ink-paintings in Taiwan:
Departure and Return

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摘要

本論文主要以近現代臺灣水墨畫為核心，探討其「離散」(diaspora)的現象與其追求夢土的心靈想望。特別以渡海來臺或者散落於異地的畫家之藝術作品為主軸，探究其心靈結構。本論文涉及如同史詩般的離散情愁，有飄零於臺灣的大陸畫家，也有零落於臺灣的日本畫家，同時也有離散於世界各地的華人畫家。這些畫家以母國文化為精神依歸，透過固有傳統的表現形式與異地文化、空間、時間變易的交錯，發展出豐富多變的藝術現象。這些繪畫作品以視覺語言述說著無限的深沈心靈的想望。

「離散」作為現代語彙，最初運用於移民文學，由西方逐次轉移到華人文學的研究上。本論文採用「離散」作為切入水墨繪畫背後深層的離散情懷，試圖探討水墨這種美術表現媒材的在大時代背後所存在的美學轉譯、形式變動。水墨一方面承載著濃厚的傳統人文特質，另一方面也凝固著民族情感，如此媒材在華人筆下如何在戰前與戰後產生豐富與複雜的生命力。

論文結構如下，首先，探討離散作為華人水墨語彙的變演與其成立之可能性，在此透過文學與水墨的語彙，探討其表現起源。其次對於明清、日治時期到戰後渡海來臺畫家之水墨畫中的離散美感加以研究，論述其筆墨表現與風土轉譯；接著對於海外水墨畫家之作品進行論述，反省水墨於異邦如何轉譯其傳統語彙。最終分析臺灣近現代水墨畫的離散美學的精神內涵。

關鍵字：離散、夢土、水墨畫

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壹、離散的夢土——旅途與歸程

離散或許是一場悲劇，同時也可能是一場冒險旅程後的喜劇，如同希臘史歌《伊里亞德》的出征以及《奧狄塞》的回歸，一個是經歷千辛萬難的冒險出征，一個是百迴千折的歸鄉。離散有時出自於被迫，被社會局勢、經濟、政治或者是戰亂所逼迫；但是離散可能也是自己的選擇，出自於自願的欣然別離，找尋自己的理想世界。歸根結底，兩者都是離開生命根源的起點，緊接著飄零、流浪、追索、扎根，或許最終是開花結果或者零落異鄉。但是，即使生命記憶的現實飄逝的落寞、文化差異的生活隔閡，現實生命卻又不得不追尋一種認同與回歸。

「離散」(diaspora)在人類文明當中不斷發生，作為一個中文名詞出自於〈楚辭·哀郢〉：「皇天之不純命兮，何百姓之震怒？民離散而相失兮，方仲春而東遷。」楚國首都郢都被秦將白起率兵攻破，楚襄王與老百姓順江東下流亡，屈原眼見百姓流離失所，寫下〈哀郢〉。生命與時序相逆，動盪與和平相乘，〈哀郢〉成為中國最早的離散文學作品。

相較於離散是一場人類被迫或者自願的選擇，伊甸園、烏托邦、桃花源則是人類理想中的夢土，那是一種被迫無奈中的追求或者自願離鄉的趨向。因此，離散是一種出路的找尋，飄零的浮動與徬徨。隨著交通不斷便利，意識形態開始開放，離散似乎變得更為容易，成為日常生活中的可能性。只是，人類作為現實存在，以文化作為根柢、土地為依傍，離散的失落感相反地轉化為存在價值，飄零、失根卻豐富與壯大視野，擴大個體生命的內涵或者促使其轉化，對於離散地而言，卻是以一個介入者，豐富其文化價值。

在過度強調國族史觀下，離散背後的人文意義往往因高亢的同步合奏，顯得孤獨而隱晦。離散個體面對強大的國族意志，個人情感往往被強烈壓抑，個體自由意志與母體文化終究被懸隔，無法產生生命活力。「離散」一詞包括著從根源往外的「擴散」(dispersed)、「散佈」(spread)，或者與根源的「失聯」(disconnected)，相較於土地那種穩定而產生的認同情感，離散也意味著「失根」(rootless)、「離根」(uprooted)，在某種程度上也是一種懸絕的「分離」(separated)，或者說是身處「異地」(strange)，或者是「外國」(alien)的流寓與定居，或者是作為某種「外出」(outgoing)，而處於精神個體的「孤立」(alienated)，正因此離散者成為「他者」(other)。¹

臺灣位居中國大陸東南一隅，本為化外之地，大航海時代到來以後，逐漸拉近與中國文化的緊密關係。漢人入墾臺灣之前，臺灣屬於原住民的部落社會，1600年代開始，漢人開始入臺墾殖；1624年荷蘭人從澎湖移居大員，鄭成功於1661率兵驅走荷蘭人，1663年鄭經在臺南設立國子監，臺灣文風由此開始。1683年，清廷施琅率兵於澎湖海戰擊敗鄭氏海軍，鄭克塽請降，清廷正式領有臺灣。由於清廷種種政策與島嶼地理，相較於大陸文化，臺灣這塊婆娑之島的宿命，自然以海洋文化為歸趨，來到這塊土地的流寓者成為離散者。有清統治臺灣兩百餘年，漢民族文化以一種流寓文化

1. 李有成，〈離散與家國想像〉，收錄於李有成、張錦忠，《離散與家國想像：文學與文化研究集稿》，臺北，允晨文化事業股份有限公司，2010年，頁22。

形式在臺灣逐漸流布起來。牡丹社事件，日本窺伺臺灣，安南戰役，劉銘傳於滬尾抗擊法軍，對峙半年；清法議和，臺灣建省，急速開啓臺灣近代化道路。甲午戰役，清廷敗北，割讓臺灣。五十年期間，臺灣受到異族統治；在此期間，大量日本畫家前來臺灣，臺灣近代化主義從此長足發展；臺展、府展追隨著日本帝展、新文展的潮流邁進。戰後，臺灣擺脫大航海時代的海島宿命，日本文化消退，大量大陸藝術家因為國共內戰國府敗績，隨之渡海來臺。

臺灣這塊海島的命運成為時代變局下的被掠奪的殖民地或者避秦的桃花源。漢民族在臺灣發展，無非就是找尋自己的出路，這種失根卻有以風俗、文化自我維繫生存價值的離散，使得臺灣在美術表現上自有其特殊的表現與內涵。但是，相對於臺灣在地的原住民，漢人的離散同時也迫使原住民離散而播遷。而漢民族向外的離散，則是飄零、認同或者抽離，其中必然存在著心理層面的寂寞、荒涼、悲情、苦辛、怨恨與不滿；但是，離散必然需要超越這些情感上的折磨。

「離散」在當代是常態，聚散離合，因為科技文明的發展，即便是根源的鄉愁也迅速成為對話的對象；然而，近代以前或者近代之後，臺灣水墨畫發展歷程中，「離散」卻是一個實質存在，有時顯性，有時隱性，那是魂遷夢想的鄉愁根源，同時也是文化認同的標誌。因此，「離散」可以視為過去的追尋，也是未來的探討。

離散者並非封閉的國族主義者，離散經驗難以被總體化或同質化，因為其表現形式具有其內部的異質性與差異性。異質性與差異性不僅構成離散的特性，同時也解構了中心的概念。離散並非等同跨國主義，所謂離散特別是指生命體橫跨土地、時間、言語、文化或者作為國家疆域之領土流動。²對連接斷裂之間的藝術創作者而言，離散並非一種中斷，而是架起兩種差異之間的橋樑，因其試圖融入在地根源性，其本身即以其異質性，同時有保有自身與他者之間的差異性。離散雖被視為失根或者離根，在某一部分其實具有雙重「中心」的對話可能性。這種中心乃是「離散」的始源，包括家園、族群或者國家，或許我們可亦稱為「夢土」（dreamland）；另一部分則是離散者的居留地。前者被視為「根」（roots），後者則是「路」（routes）。因此，離散者具有異質性的同時，卻又搖擺於兩者之間。³根是離散者的夢土，那是記憶與過往；後者是某種因緣而滯留的土地，屬於當下，也是相對於記憶的未來，引領著離散者邁向未知世界。

離散本身具有異質性的同時，卻同時意味著兩種中心之間的擺盪。因此離散乃是「根」與「路」之間的抉擇，或者我們可以引申地說，那是一種空間流轉下的歷史記憶、文化主體間的自由與矛盾。這種離散者對於歷史的記憶或者文化主體的抉擇，成為許多文藝創作根源情感的來源。對於離散地而言，那是異質或者入侵者，但是，對於實質存在的個體而言，那卻是柔弱也不安。

2. 同註1，頁27-28。廣義的跨國主義乃指資本、金融、貿易、文化與物質等的跨國流動，這樣的流動迫使國族國家產生新的意義，主權國家的基礎也隨之多少鬆動。

3. 同註1，頁31。

「離散」的行為與離散者對於「夢土」眷戀，時常或顯或隱地呈現在他們的作品當中，他們對於外物的觀照，有時是攬勝的短暫性喜悅，有時是本位主義的批判，有時是黍離麥秀的亡國傷感，或者是桃花源的避秦夢土的追尋。「離散」素來運用於文學作品，在藝術表現上甚少被嚴肅看待，這是因為當代對於藝術作品的研究時，往往集中於作品形式、創作意圖以及風格分析，甚而是作品心理層面的理解。對於構成作品背後的「風土」（milieu〈法〉）或者說風土流轉的「離散」則甚少被運用於藝術作品的研究。

臺灣歷史因緣際會，經歷不斷的歷史斷裂而產生的「離散」情感，明鄭移民東遷，思念故土；清代領臺，中原士人流寓來此，眷戀故地；日本領臺，日人畫家作為一種離散者，以此情感表現其題材。國府南遷，中原文士紛紛來臺，離散情感更為濃厚，書寫桃花源的中原山川，寄寓離散情愁。兩岸之間的離散意味著家國內部因為與根源地的分離，產生回歸的與創新的境遇。因此離散之使用也就同時發生在臺灣水墨畫根源性的探討與未來性摸索之間，在此形成不斷的撞擊、衝撞以及轉化。

貳、明清與東洋的鄉愁——流寓的離根詠嘆

明鄭（1662-1683）政權，為延續明朝正朔，漢民族將政治組織與文化傳承移植到臺灣，政府實施府、縣制度，今日臺南定為都城，政權東移乃是找尋被覆滅王朝的出路（rout）。「路」正是離散之際，追尋個人生命、集體政治或者文化傳承的必然舉措。明朝王室依止鄭成功，施琅攻臺，臺灣舉降，孤憤的明寧靖王朱術桂懸樑自盡。生前題有〈闕題詩〉：「慷慨空成報國身，厭聞東土說咸賓；二三知己惟群嬪，四十年來又一人；宗姓有香留史冊，夜臺無愧見君親；獨憐惜日圖南下，錯看英雄可與倫。」⁴事與願違，鄭成功早逝，鄭經將其視為編戶，徵稅納糧，英雄報國有心，壯志難圖，只有嬪妃為知己。三藩之亂鄭經揮軍渡海，先勝後敗，退回臺灣，鬱鬱寡歡，鄭經死後，爆發東寧之變，元子鄭克塽廢死，鄭克塽治臺僅三年即覆滅。朱術桂〈絕命詩〉一首，流露出離散者對於現實世界的無奈與彼岸世界的生命歸趨，「艱辛避海外，總為幾根髮；於今事畢矣，祖宗應容納。」⁵朱術桂於中原鼎革之際，隨明鄭軍隊渡海來臺，可說是隨鄭成功渡海來臺的第一代漢民族。他們在政權覆滅的逼迫下，來到大陸東南一隅的臺灣。最終，明鄭離心離德，澎湖海戰敗績，清廷入主臺灣。明代的離散者皆以臺灣為暫居之地，整軍經武，期待局勢一變，揮軍西指。這種離散可謂離根的、失聯的飄零，在現實存有的土地上，試圖建構出生命旅程的中途之家的短暫夢土而已，戰爭如未結束，風雨飄搖的悲壯情懷將會一直騷動不已。

4.引自吳毓琪，《離散與落地生根》，臺南，國立臺灣文學館，2012年，頁122。

5.同註4，頁123。

清廷治理臺灣期間，勘能文藝者，首為能詩善書的宦遊官員，其次則是幕賓，最後則是民間藝師。渡海到臺灣的官員、文士大都以福建人居多，故而臺灣美術自然受到所謂「閩習」影響。閩習上承揚州八怪，畫風粗獷，饒富民間活力。臺灣籍鄭用錫於道光三年（1823）為開臺首位進士，此後臺灣文風開始鼎盛，然而離康熙征服臺灣已經一百五十年，期間點綴臺灣文化界的只是游宦與流寓賓幕而已。書法首推呂世宜（1784-1855）、郭尚先（1785-1832）、謝琯樵（1811-1864）三者。郭尚先精於書法，龔顯在《書林藻鑒》中評云：「蘭石先生以工八法，名嘉道間，作字甫脫手，輒為人持去，片縑寸楮，咸拱壁珍之。書法娟秀逸宕，直入敬客《碑塔銘》之室，行書嗣體平原（真卿）《論坐帖》，中年以後，幾與董思翁方駕驅。」郭尚先書藝成就被推為與董其昌齊名，成就頗大。⁶郭尚先於書法之外，工於蘭花，《清史·本傳》：「蘭石工書法，當為仁宗所賞識。」郭尚先弟子呂世宜被稱為臺灣金石學開啓者，書風寬闊，較伊秉壽雍容。葉化成與呂世宜具師事周凱（1779-1837），有謝琯樵；謝琯樵、呂世宜以及葉化成（c.1800-c.1852）往後被稱為「板橋林家三先生」⁷。林覺（1795-1850）筆墨的奔放。這些流寓文士大多以傳統山水見長，繼承傳統文人畫筆墨，墨韻動人，筆畫蒼勁。他們率多以賓幕或者西席教師之身分滯留臺灣，筆墨自然流露出許多中原風土的精神。雖為離散之情，較多攬勝、交遊的心理，少有悲壯與淒苦之情。「明清以來放逸的作風，在異族的統治下，現代文明而來的官辦展覽，銷聲匿跡。然而，民間信仰並無多大改變，原鄉的『閩習』，依然一息尚存。」⁸文士的鄉愁為民間精神積澱出難以動搖的力量，安頓廣大庶民的審美想望。

日本於明治20年（1887）頒布飭令成立東京美術學校，橋本雅邦、竹內久一、高村光雲、加納夏雄、海野勝珉等人為教授，校長為濱尾新，文物研究也隨之開始。明治32年（1889）年僅二十九歲的岡倉天心出任東京美術學校校長，京都成立京都美術協會，各種民間團體林立，官方與民間逐步形成推動日本美術的兩股力量。明治35年（1902），京都成立京都高等工藝學校，留學法國的淺井忠出任教職。另一方面於明治23年（1890）設置帝室技藝員，橋本邦雅、森寬齋、狩野永愿等人出任技藝員。日本統治臺灣初期，臺灣畫壇大抵沿襲傳統文人繪畫或者民間藝人的創作理念。相對於此，日本畫壇則不斷派遣留學生赴法國留學或者緊密與美國產生互動。在百花齊放的美術展覽會上，為了整合各界力量終於在明治40年（1907）6月制定文部省美術展覽會（簡稱文展）規程，同年十月在上野竹臺舉行第一屆文展，獲得二等獎的有野田九浦、菱田春草、木島櫻谷、和田三造，首獎從缺。野田九浦以歷史畫聞名，此幅作品描繪日蓮上人在十字街口說法的場景，張力十足，融合日本與歐洲繪畫的傳統，將西洋追求的明暗融入傳統美術表現，開創嶄新的明治樣式。⁹不只如此，這幅作品也是新時代對於宗教自由主義精神的標舉，充滿浪漫主義情懷。大正十五年（1926），野

6. 蔡清德，〈郭尚先在閩行跡、交遊與台灣書法之關係述略〉，發表於「『閩派』書畫及其海外傳播」，2016年6月30日舉行於廈門博物館。指出，「郭尚先是否入台設館授徒，雖然目前尚無法完全確證，其對台灣書法之直接影響亦有待深入發掘，不過，可以肯定的是呂世宜書法觀念深受郭尚先之影響當無大的異議」。

7. 周明聰，〈台灣書畫史上的板橋林家「三先生」：呂世宜、葉化成、謝琯樵〉，廣州，世界圖書出版廣東公司，2013年，頁7-26。

8. 王耀庭，〈閩習到台灣〉，發表於「『閩派』書畫及其海外傳播學術研討會」，2016年6月30日舉行於廈門博物館。

9. 源豐宗，〈日本美術の流れ〉，東京，思索社，1979年四刷，頁305-306。

田九浦創作了充滿離散情調的作品〈旅人〉（214×164cm，兩曲一隻）。一位僧人，騎著白馬，漫步於荒野當中，離塵絕世。孤獨、寧靜，富有深沉的內在精神。景深那種迷濛卻充滿夢幻的荒涼感，彷彿令人置身異世界。整幅作品給人深沈孤獨而離散的感受。野田九浦曾擔任1938年與1940年府展審查委員，前來臺灣。矢澤弦月（Yasawa, Kengetsu, 1886-1952）曾為第五屆臺展審查委員。森月城（Mori Getsujou, 1887-1961）出身於兵庫縣加東郡，師事竹內栖鳳，明治41年（1908）入選第二屆文展，往後持續於帝展、新文展獲獎。森月城作品曾描繪淡水風光，深受歡迎。在當時，不論臺展或者府展，深受文展、帝展或者新文展畫風所影響。在臺活動的日籍畫家，諸如鹽月桃甫、石川欽一郎、木下靜涯長期負責臺展事務的日籍審查委員，對於臺展與府展發展固然有深遠影響，日治時期所謂「內地」的日本美術動態值得我們進一步研究。

日治時期，曾任大韓帝國中樞院議事金壯熙，曾於1927年前來宜蘭考察，與當地仕紳相唱和，留有〈蘭花〉，詩歌有：「日映懷王舊渚宮，沙棠舟生水煙空；孤叢不待東風發，應生江影亂石中」，此詩步元末明初高啓詩。高啓為本為隱士，一度入京修元史，後辭官隱逸，朱明王朝建立，依然遁隱不出。蘇州知府魏觀，修衙於張世誠舊宮遺址，御史彈劾。高啓因上梁文「龍蟠虎踞」一詞惹禍，腰斬棄市。此詩吊懷王舊宮，隱喻興亡、流離之嘆。金壯熙步此詩高啓詩以題蘭花，寄家國興亡於幽蘭，或有來臺觸景生情，頓感天涯淪落人之情。

「台灣傳統文人在過渡時代所進行的文學改革與革新活動，既有其承接轉化新文學的可能軌跡，但卻也同時存在著不得不捍衛舊文學本位的必然機制，在『迎新』與『守舊』兩股力量的拉扯、衝擊下，這種緊張關係，影響了臺灣新文學萌生、茁壯的時機，……」¹⁰ 這層發生於文學界的時代脈絡的考察，似乎可以印證何以臺灣美術發展同時也在1925年前後逐漸萌芽，其形式僅只模仿日本的官辦美術展模式，進行競賽、審查、展示，而非批判與自省。因此，臺灣殖民時期的美術發展史一部運動史或者官辦美術展的歷史，成為美術史觀評析的爭議之處。在如此局面當中，擔任外部審查委員，正是一批來自日本的專業藝術家。這批離散者的羈留地，到底是桃花源還是窮山惡水呢？二十年，日本時代日本藝術家眼中所看到的臺灣，他們提倡「地方色彩」（Local color）作為挖掘臺灣風土的特質的理論，同時這些流寓到臺灣的畫家，到底以何種眼光來表現臺灣這塊土地呢？我們在鄉原古統的巨幅水墨屏風當中，看到不同於臺灣畫家對於東洋美感的依戀，而是充滿原生力量的嚮往。這批在臺長期活動並且從事美術教育的畫家到底如何來看待臺灣呢？此外短期來臺的日籍畫家除了以他們的專業進行審查活動之外，也留下在此地的作品或者隱性地以他們的審美觀對於臺灣美術產生作用。他們看到什麼世界呢？他們的鄉愁何在？當然，他們的鄉愁自有其「內地」的視野與鄉愁，或者只是統治者的獵奇或是旅者的攬勝？

10. 黃美娥，《重層現代化鏡像：日治時代台灣傳統文人的文化視域與文學想像》，臺北，麥田出版社，2004年，頁73。

參、中原的離散——輾轉的夢土追求

「失語」往往是臺灣油畫前輩畫家在二次大戰後，國府接收臺灣後的狀態。相對於此，就臺灣水墨畫家的發展而言，「離散美感」是另一股來自於長期浸潤在中原水墨傳統的畫家所注入的情愁，他們在筆墨間不自覺地流露出夢土鄉愁的書寫。

臺灣受到日本統治五十年之後，中原筆墨再次大規模地且成為教育體制的一環，深遠影響臺灣戰後美術的發展。譬如黃君璧主持臺灣師範大學美術系，傅狷夫對於國立藝專美術科的影響，歐豪年對文化大學美術系的影響，梁鼎銘昆仲戰畫對政治作戰學校美術科奠基貢獻，此外溥心畬、江兆申、張穀年、余承堯、陳其寬、高一峰、吳學讓、郭燕嶠、李奇茂等人都透過各自的筆墨，表現出他們心目中的離散情懷。

他們逐漸認識地理的轉易、風俗差異，創造出自己與臺灣現實山川相近的用筆與水墨風格。1950年代晚期開通的中部橫貫公路，險峭山壁彷彿於中原山川，引發張穀年來此描繪，此後中原傳統筆墨與渡臺畫家心中的神州追想逐步獲得融會與轉譯。傅狷夫的海濤是泛海東來之際，親睹大海之遼闊所觸發，爾後，北關浪潮，阿里山雲霧，率皆成為他抒發胸中丘壑的最佳題材。文人畫家溥心畬偶而揮灑烏來風光，或者偶畫鍾馗抓鬼、漫畫戲筆，前者繼承傳統，宣洩文士積鬱，後者則是流寓一隅對於時事的激憤傾瀉。

經歷日本侵華戰役，中原大地產生一場生離死別的離散。張大千《出峽圖》道出大時代的變動離情。「旨實道兄當受降日本之冬，買舟東遠西江，因囑君璧為三峽歸舟圖卷。頃來香港，此圖失去。令余補寫之，圖成黯然，為同是天涯欲歸不得之感。」這是1952年張大千羈留香港時，友人所得黃君璧作品已失，卻倩同樣流寓異鄉的張大千作出峽圖，作品名稱雖同，作畫者、求畫者皆落異鄉。八年抗戰，自當同慶還都，共享太平歲月，卻因國共內戰，散居兩地，當兩人相會香港時，無盡惆悵。內地的離散，緊接著則是海外的飄零，天涯淪落之感無比深刻。

張大千浪跡世界各地，最終卜居外雙溪摩耶精舍，意味以方外居士身隱遁一方。他離散的寰宇之外，最終選擇華人文化聚集地安頓心靈。即便他參與《寶島長春圖卷》的描繪，但是那神州夢土的情懷最終在絕筆未成作《廬山圖》上宣洩懷鄉之情。這類神州圖卷，同樣在呂佛庭的《黃河萬里圖》上也清晰可見相同情懷。王攀元早年畢業於上海美專，水墨表現以孤高、荒涼著稱，謝里法則稱為「色彩在他筆下有如放出的暖流」，乃是內心釋放的能量。¹¹ 他的水墨疏簡而孤高，雖充滿凝重的傳統筆墨精神，卻以其離散的親身經歷，特別是以大陸北方濃重口音，阻絕於言語溝通，其言語與土地懸隔的離散情懷，更絕濃厚。戰後，來自中國大陸的江兆申曾於頭城短暫任教，因緣際會，周澄拜師門下，往後成為享譽海峽兩岸的水墨畫家，因此，離散並非只是個人的因緣，往往是文化生命的繁衍。

11. 謝里法，《我所看到的上一代》，臺北，望春風出版社，2015年再版，頁366。

六〇年代大陸的文化大革命，引發臺灣的中華文化復興運動，臺灣儼然為華人世界的文化夢土。臺北故宮博物院初名中山博物院，意謂道統，代表著民族文化。¹² 這種以一島而維繫中華文化復興的沉重責任，或許為中國文明數千年所未有。於是，此一情懷使得臺灣畫家在六十年代將自我比擬為神州夢土，加深離散者的神州情感與臺灣本地的美感探求。李奇茂曾步行上阿里山，留下巨幅的《阿里山長幅》，蒼茫運筆，樹木綿延天際，時為當時鄉土運動中饒富個人情感的表現。高一帆筆墨簡淡，來臺畫風融入民俗色彩，寫出作為流寓者的特殊感受。他的筆下人物，充滿了樸實卻又強韌的生命感。這是少有流寓畫家描繪臺灣風俗片段。

離散是一種穿越性的移動，有時短暫，有時落地生根。只是，維繫離散的堅韌性情感，常常超越風俗，在文化上獲得心靈的安頓。那是一種雙重中心的相互激盪。歐豪年《臺灣九十九峰遠眺》上面，對於上世紀末的九二一大地震後的復興，透過男女合乘機車的隱喻，意味著生命的再生與繁榮。離散的文化想像與當下不捨，使得這股離散之情穿透了土地的隔閡，滋潤風土。羅青屬於臺灣水墨畫世界中的特殊人物，精於傳統筆墨，卻試圖擺脫束縛，創造出呼應時代精神的後現代的水墨語彙，其藝術表現可以說是傳統文人繪畫的現代面目，書寫當下感懷，故能時時呼應時代脈動。他的筆墨上往往流出後現代的慧黠之洞見，超越時空，遊走於世界，離散在他的筆墨上變成一種觀看世局的第三隻眼睛。

肆、海外的離散——失聯的扎根

戰前或者戰後，一些畫家流寓臺灣，隨後又滯留於國外，有些畫家歸國，帶回不同的視野與表現手法，諸如江明賢、羅青、何懷碩、羅振賢、林進忠、蔡友等人。張大千長期流寓海外，最終回歸到臺灣這塊華人文化圈。他們的離散乃是出路的追尋與理念的實踐，其選擇性是短暫，他們對於文化的態度也是開放的選擇性。離散對於他們而言，只是生命當中的短暫旅程。

離散最鮮明特徵是一時的失語與且將他鄉是故鄉的淒苦之情，有些畫家長年旅居在外，以油畫成名，譬如朱德群；但是朱德群晚年創作系列水墨版畫，紓解他早年對於水墨畫的熱愛，溶入水墨畫的嶄新情感。有些畫家則以水墨為文化理想與奮鬥目標，在美國則有早期的王己遷，以及現在的劉昌漢等人。劉昌漢畢業於國立藝專，留學西班牙學習壁畫，遷居美國後學習攝影。壁畫的學習，使他往後善於表現連屏大作，攝影的掌握能力，在他水墨畫中注入高度的寫實性，跳脫虛實的爭議，創造出動人荒涼美感。「由山脈所投射出的人格上的卓然不屈到生機盎然的大自然世界，劉昌漢的作品彷彿回到人間，與我們共享一種飽經離散歲月後的生命中的豐富感。」¹³ 媒材的選擇與主題的深化，使得這些藝術家具備某種實質意涵的離散情懷。

東南亞一地素來散居許多華人，中華繪畫自然流傳各地。海外華人藝術的發源地乃是與臺灣一

12. 潘禧，《清趣·瘦金·莊嚴》，臺北，藝術家出版社，2016年，頁107-112。

13. 潘禧，〈離散的文化記憶——劉昌漢的水墨世界〉，收錄於《山水呼嘯——劉昌漢畫集》，舊金山，硅谷亞洲藝術中心（Santa Clara, Silicon Valley Asian Art Center），2014年，頁38。

水之隔的廈門的廈門美術專科學校。廈門美專創立於1923年9月1日，校長黃燧弼，教務長林學大。隨著日本侵華局勢加劇，廈門以其為僑鄉之便，素與東南亞緊密互動，1936年黃、林兩人即屬意南洋為創建美術的基地；校長一職遂由林克恭接任，可惜1938年日軍佔領廈門，廈門美專停辦。1938年2月10日南洋美專在新加坡誕生，揭橥「南洋美專事廈門美專在海外的延續」。¹⁴一股離散美感再次於戰亂中播種到南洋。此時，同樣出身於廈門美專的楊賡堂遷居菲律賓，水墨畫因之傳布到菲律賓，著名畫家蔡雲程早年即受教於楊賡堂，雖是從事油畫作品，內容充滿著水墨畫情趣。¹⁵此一美術教育培育出鍾正山，鍾正山又傳謝忞宋。鍾正山素以簡筆渲染入畫，人物厚實而敦厚，頗有拙趣。鍾正山往後一度講學於臺灣中國文化大學美術系，筆墨精神獨為陳永模心領神會。謝忞宋筆墨兼具抽象的抒情效果，鐘、宋兩人對於東南亞水墨教育貢獻卓著。東南亞美術專科學校建立之際，適應當地移民風情，強調一種足以穿透民族隔閡的在地特質，其理念為「一、溝通中西藝術；二、融會個民族風尚；三、發揮二十世紀精神與社會思潮；四、表現熱帶情調；五、反映本邦大眾需求；六、配合教育意義、社會功能，作為教學指針。」¹⁶這種觀點顯然已經是一種文化在地化的生根與發展，試圖穿透了族群的文化隔閡。但是，即便如此，水墨畫乃是海外華人的身分認同之一，即便其題材如何轉化為當地風光，筆墨技術如何創新；筆墨那種特樹的工具性在東南亞。離散成為一股失聯後的落地茁壯與移植後的文化分享。

伍、變奏的桃花源——隱性的縷縷鄉愁

傳統水墨畫以寄情山川為主，山川被視為不斷變動中的永恆的存在。然而，當代卻是一個變遷的時代，「離散」因為時間、空間的快速轉化、變動與滲透，「離散」已然成為現實生活中的瞬間轉換而不易察覺。前衛水墨畫家記憶下「離散」情感成為一種隱性的存在。

海峽兩岸華人政權的對立局面，在1950年代到1980年代這段期間，離散情懷因為交通工具的改變，鄉愁往往由個人情感所取代，逐次淡薄，化作縷縷情愁。這些離散畫家包括江明賢、羅青、袁金塔、羅振賢等曾經留學海外或者成為訪問學者，在海外學習或滯留階段，將西方技法、理念融入自己的水墨表現當中。羅振賢將搭乘飛機的雲霧飄渺的感受，融合阿里山塔山一景，創造出他的〈浮雲我心〉的歸途世界。江明賢師承黃君璧，畢業作品已然在黃君璧的基礎上，融入近代開始的一股荒涼鄉愁。往後留學西班牙，滯留美國，海外歸來後，採用超現實主義所慣用的拓染、滴彩技法。八十年代晚期，兩岸開放，他受大陸邀請訪問，遍訪近代水墨大家，大陸現實山川的壯闊使他印證到筆墨師承，並從中解放開來。日後臺灣本土化運動一起，江明賢走訪臺灣各地自然與人文景觀，使得臺灣之美廣泛地透過現代化的傳播手法，轉而成為臺灣風土的視覺印象。袁金塔也曾經前

14. 鍾渝，〈廈門美專對南洋美術教育發展的啟蒙〉，發表於「海峽兩岸2016年「閩派書畫」學術研討會」，2016年6月30日舉行於廈門博物館。

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16. 參見謝忞宋，〈南洋繪畫——中西藝術交融的地域性發展〉發表於「海峽兩岸2016年「閩派書畫」學術研討會」，2016年6月30日舉行於廈門博物館。

往美國留學，大雪紛飛的大自然力量以及美國當代藝術的創造力，賦予他嶄新的表現力。倪再沁的水墨畫透過反覆不斷的線條渲染，受到余承堯表現手法所啟發，流露出特殊的當代人文精神。李思賢藉由大自然的空間變動，追摹向來被忽視卻是臺灣農村精神力量，他透過甘蔗在空間變動下的自然互動關係，捕捉到神秘的自然精神。我們在他這一系列表現上，感受到一股難以言說的鄉愁。鄉愁並非只是遷徙，同時也是記憶中的消逝與即幻想的回歸。吳繼濤水墨畫中的凝重與層次感，創造出水墨畫的嶄新表現力。吳繼濤的筆墨表現毋寧說讓人喚醒一種文化上的鄉愁，再現宋代山川精神，開展當代美學的接續價值。

回歸夢土，在新一代年輕人身上，往往不再如同老一代人畫家那樣的具有凝重的美學意義與文化特質甚而說是個人生命的創傷；在網際網路的發達，訊息十分快速流動，鄉愁可能處處存在，同時也可能處處不在。一日之間的村落與都市之旅，三日海外出訪，處於閉鎖的居家足以周覽世界訊息。現代交通便捷，千里之隔，一日往返，宛如古代仙人的縮地之術；科技發達，萬里之遙，音影相傳，彷彿三千世界盡在一塵。此時，鄉愁或能速解，夢土或能倏忽得躋。然而，科技速度愈快，遠離精神夢土更為遙遠，現實生活之鄉愁可以慰藉，精神之夢土，豈能瞬間獲得？當代年輕人的土地的懸隔感，已然不見；然而文化上的鄉愁與精神上的夢土，似乎成為新一代人的嶄新課題。這樣的情形，我們在申葆元、林莉鄺、閔原申等人上，看到新一代的文化上的鄉愁。

結論

離散是失根，同時也是失根之後的冒險之旅。離散者驅使其進行冒險之旅的是內在的騷動情感，或許是個人的、文化的、歷史的、地理的、言語的、風俗的鄉愁，驅使離散者得以在各種時空下，冒險犯難，最終找尋足以安頓身心的夢土。這股鄉愁促使這批移動於海峽兩岸、飄零於世界各地水墨畫家，藉由水墨原鄉的水墨，揮灑其內在積鬱的動力。臺灣水墨畫發展歷程當中往往過度強調國家主義或者土地認同，忽略到任何藝術創作者內在的廣闊卻有綿延不絕的根源的生命原鄉。

離散如果是一場個人悲劇，卻往往成為文化上的豐富喜劇，經由離散的積累，創造出超越現實卻有豐厚的精神土壤。這種穿透性的融合，最終使離散者脫胎換骨，使離散者在離散地，經由生命體驗而碰撞出更具厚度的精神內涵。孤獨、哀怨、苦難、淒涼、悲壯、焦慮等情感夾雜著驚奇、雀躍、歡欣、高亢與喜悅，或者嚐盡苦辛之後的淡然自安，或者揮之不去的心中夢魘，離散者在根與路的追尋歷程，在離家與歸程的循環中，虛構出想像且希企足以自我滿足的一座移動而虛擬的夢土世界。

在傳統中國文學當中，離散是一場亙古的悲情，悲歡離合、生離死別，譜盡人間百態。在近現代資訊化時代，離散所引發的悲情，卻因為科技文明而顯得淡薄許多，但是，現實存在的固體離散，或者團體的遷徙，依然存在著因為土地更動，而浮現出因為歷史變所引發的文化離散的追緬情懷。故土的別離或者歷史性的飄逝所引發的離散情感，在臺灣水墨畫歷史的建構當中值得再次深思。

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國立台灣美術館
National Taiwan Museum of Fine Arts

The Diaspora and Dreamland of the Modern Ink-paintings in Taiwan: Departure and Return

PAN, Fan

Abstract

This study aims to discuss the modern Taiwanese ink-paintings and the artists' diaspora and spiritual desire of pursuing their dreamland. We particularly focus on the works created by artists who crossed over to Taiwan or scattered in different countries for the exploration of their spiritual structures. This study discusses the epic poetic sentiments of diaspora and Chinese artists who have landed in Taiwan as well as those who scattered all over the world. These artists took their native culture as the spiritual basis and developed a rich yet diverse artistic phenomenon through traditional art expressions that interlaced with the exotic culture, space and time. These paintings depict their endless and deep spiritual desires through the visual presentation.

In modern vocabulary, diaspora was first used in the western migrant literature, and it started to appear in the research of Chinese literature. We aim to illustrate the deep feelings of diaspora behind the Chinese ink-paintings and explore the aesthetic translation and the form changes. Chinese ink-paintings, on one hand, present a strong sense of traditional humanity. On the other hand, it solidifies the national emotion. We wondered how the medium of diaspora was used in creating paintings with rich and complex vitality before and after WWII.

This study is structured as follows. First, we will explore the possibility of applying the concept of diaspora to traditional Chinese ink paintings. We will explore the origin of the diaspora in the literature and ink paintings. Second, we will discuss the sentiments of diaspora in modern ink-paintings by those who moved to Taiwan from mainland China. Then, we discuss the expression and its territorial translation. This study also discusses overseas ink-painting artists and reflect on how ink-paintings interpret this traditional term in foreign countries. Finally, we will analyze the spiritual connotation of the diaspora aesthetics in Taiwanese modern ink-paintings.

Keywords: diaspora, dreamland, ink-paintings

國立台灣美術館
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I. Dreamland of Diaspora: Expedition and Return

Diaspora could be a tragedy, or it could be the happy ending for an adventurous trip. They could be either Iliad, the risky siege, or Odyssey, the challenging return. Diaspora may result from social, economic, political situations, as well as wars. However, diaspora could also be a choice out of people's free will in order to seek for their ideal world. All in all, both sorts of diaspora are the start of leaving one's roots. It leads to the wondering, pursuing and settling of people. Ultimately, these people may accomplish certain achievements or settle down in a foreign place. Despite the loss of life memories and frustration from cultural differences, people still have to seek for a new identity and a homeland to return to.

Diaspora constantly takes place in civilizations. The Chinese term for diaspora is derived from "Lament for Ying" (哀郢) of *Chu Ci* (楚辭). The passage notes, "High Heaven is not constant in its dispensations: see how the country is moved to unrest and error! The people are scattered and men cut off from their fellows." Chu's capital Ying was taken down by Bai Qi (白起), a military general of the Qin state. King Qingxiang of Chu and his people were forced to exile by the river. Seeing people lose their homes, Qu Yuan (屈原) wrote "Lament for Ying." Sometimes life goes against people's will. It is characterized by both turbulent and peaceful situations. "Lament for Ying" was regarded as the earliest work of diaspora literature.

Diaspora is either a compelled or voluntary choice of people, and the Garden of Eden, Utopia and the Peach Blossom Spring are the ideal dreamlands for them. Therefore, diaspora indicates people's seeking of routes for their unsettling situations. With the more accessible transportation and the open ideology, diaspora becomes a possibility of life. People's life revolves around their culture and homeland. The sense of loss derived from diaspora will transform into their value of existence. The unsettling, rootless situation actually expands their vision and culture and even transforms their lives. However, the diaspora people are actually interveners for a diaspora destination that enriches its cultural values.

Due to the over-emphasis on national history, the literati meaning of diaspora is often obscure and exclusive. The diaspora individuals and their personal emotions are often suppressed by the strong national intention. The free will of individuals is ultimately isolated from their vibrant native culture. The term diaspora indicates a dispersed condition, external spread and disconnection from the roots. Compared to the recognition towards a land, diaspora also means rootless and uprooted. At certain extent, it indicates the separated, strange or alien status. It also means outgoing or the spiritual alienated. As a result, the diaspora people are regarded as the other.¹

Taiwan is located at the southeast side of China. It used to be a land with no civilization. Ever since the Age of Discovery, it gradually established a close relationship with the Chinese culture. Before the migration of the Han people, Taiwan was constituted by tribal societies of the indigenous people. Ever since the 1600s, the Han people had started to migrate to Taiwan. In 1624, the Dutch people migrated from Penghu to Taiwan. Zheng Cheng-Gong (鄭成功) drove the Dutch away in 1661. Ever since Zheng Jing (鄭經) established a Guozijian (國子監, the Imperial College) in Tainan in 1663, Taiwan has been developing its own culture. In 1683, Shi Lang (施琅) took down the Zheng navy during the Penghu battle. Zheng Ke-Shuang (鄭克塽) surrendered and the Qing Empire officially included Taiwan in its territory. Due to the imperial policies and local land forms, Taiwan gradually formed a maritime culture different from the Chinese culture. The drifters who came to Taiwan had become the diaspora people. Since the Qing Empire

1. Lee, Yu-cheng (李有成). "Diaspora and Homeland" (離散與家國想像), in Yu-cheng Lee & Kim Tong Tee (張錦忠). *Diaspora and Homeland Imagination: Essays in Literary and Cultural Studies* (離散與家國想像：文學與文化研究集稿). Taipei: Asian Cultures, 2010, p.22.

had governed Taiwan for over 200 years, the Han culture had been more and more popular as an exile culture. Japan targeted Taiwan during the Japanese punitive expedition to Taiwan in 1874. Liu Ming-Chuan (劉銘傳) had fought against the French army in Tamsui for six months during the Annam Battle. In the end, the Qing Empire finally signed the peace treaty with France. Taiwan had then become a province and started its modernization. The Qing Empire then lost the First Sino-Japanese War and had to cede Taiwan. For 50 years, Taiwan had been governed by a foreign ethical group. During this time, many Japanese artists visited Taiwan and helped promote the development of Taiwan's modernization. Exhibitions such as Taiwan Fine Art Exhibition and Taiwan Governor Art Exhibition tended to follow the trends of Japan's Imperial Exhibition and the New Japanese Ministry of Education's Art Exhibition. After the war, Taiwan had been seeking a way to break its destiny since the Age of Discovery. As a result, the Japanese culture had gradually faded away. This was also why many Chinese artists migrated to Taiwan after Kuomintang's loss in the Chinese Civil War.

Taiwan had become either the colony or the Peach Blossom Spring due to the change of time and conditions. The development of the Han people in Taiwan mainly focused on seeking their way out. The rootless diaspora created their own life values from their custom and culture. This unique condition also allowed the Taiwanese art to form its special expressions and implications. For the indigenous people in Taiwan, the diaspora of the Han people also resulted in their diaspora and migration. The external diaspora of the Han people tended to revolve around drifting, recognition and detachment. There must be a certain extent of mental loneliness, desolation, sorrow, bitterness, hatred and discontent. However, people also need to transcend these emotional tortures during the process of diaspora.

Diaspora is a common situation in modern society. Due to the development of technology and civilization, nostalgia becomes a common topic of discussion. However, for the development of Taiwan's ink paintings, diaspora is a real subject that is sometimes obvious and sometimes obscure. It is also the source of the wonderland and the icon of cultural identity. Therefore, diaspora can be seen as a pursuit of the past or discussion of the future.

The diaspora people are not conservative nationalists. The diaspora experience is hard to be generalized or homogenized. The expression forms present internal heterogeneity and differentiation. Heterogeneity and differentiation construct diaspora and deconstruct the notion of centrism. Diaspora does not equal to transnationalism. Diaspora may refer to individuals' crossing of lands, time, languages and cultures. It could also be the change of territory for a nation.² For the artists that connect interruptions, diaspora is not a gap but a bridge that connects differences. Due to their attempt at integrating local roots, it indicates both heterogeneity and differentiation between themselves and the others. Diaspora may be regarded as a rootless or uprooted condition. However, it also indicates the possibility of dual centrism. The centrism is the source for diaspora. It is about homes, ethnic groups or nations. In other words, it is the dreamland. The other part of centrism, on the other hand, could also be the final destination for the diaspora people. The former is regarded as the "roots" while the latter refers to the "routes". The diaspora people do have their heterogeneity. However, they are also swinging in between two sides of centrism.³ Roots are the dreamland for the diaspora people. They are the memory and past history. Routes, on the other hand, are the land of the present. They are the future as opposite to the memory. They lead the diaspora people to the unknown world.

2. See Note 1, pp.27-28. The generalized definition of transnationalism refers to international flows of capitals, finance, trades, cultures and goods. These flows create new meanings for the nation. They also loosen the fundamentals of a sovereign state.

3. See Note 1, p.31.

Diaspora shows certain heterogeneity. Nevertheless, it also swings between two sides of the dual centism. In other words, diaspora is the choice between roots and routes. We could also say that diaspora is the historical memory of space and the freedom and contradictions between cultural subjectivities. The historical memory or choice of cultural subjectivity often becomes an emotional source for the artists. To the diaspora destination, these people are heterogeneous or intrusive. However, these people are actually fragile and insecure.

The action of diaspora and people's attachment towards a dreamland can often be found directly or indirectly in their works. Their reflections on external objects could be temporary joy as visiting an attraction, the criticism of parochialism, sentiments about the overturn of a nation, or pursuit of a dreamland. Diaspora is a concept widely applied in literature. It is rarely seen in art works. That is because the modern research on art works tends to focus on form, intention and style. The spiritual side of the works is rarely addressed, not to mention the milieu or the diaspora of the milieu.

The diaspora emotions are derived from constant interruptions in the history of Taiwan. During the Ming dynasty, the people of the Central Plain migrated to the east. These people always had the feeling of nostalgia. In the Qing dynasty, the Chinese literati exiled to Taiwan also felt nostalgic. As Japan colonized Taiwan, the Japanese artists became the diaspora people and expressed their nostalgia through their works. As the Nationalist government and Chinese literati came to Taiwan, they experienced an even more intense sense of diaspora. They depicted the mountains and rivers in the Central Plain and the Peach Blossom Spring to express their nostalgic feelings. The cross-Strait diaspora indicates internal separation of a nation, as well as conservative and innovative experiences. Coalition and transformation of diaspora can be found in the exploration of the source and future of Taiwanese ink paintings.

II. The Ming-Qing and Japanese Nostalgia—The Sentiments of Exile and Being Uprooted

The Ming-Zheng regime (1662-1683) extended the history of the Ming dynasty and shifted the Han political organization and cultures to Taiwan. The new government adopted the province system, and Tainan became the capital at that time. The pursuit of routes for a doomed empire was the main purpose as they shifted the regime to the east. Route seeking is the inevitable solution for individuals, collective politics or the extension of a culture during diaspora. Zheng was the last official of the Ming dynasty in Taiwan. The Ming dynasty ended when Shi took down Taiwan and the Prince of Ningjing Zhu Shu-Gui (朱術桂) hang himself. Zhu composed "Title Unknown" (闕題詩) before his death, "My dedication to the empire was in vain. / I could not bear hearing anything about the eastern land or the distant tribes. / Only my concubines understand me. / Yet, I am alone now after forty years. / I could be praised in the history / and I shall not be ashamed seeing my family. / It was a mistake seeking for expansion to the south / and trusting the wrong person."⁴ The poem indicates Zhu's misery. Zheng died young, and his son regarded Zhu as the regular citizen who also needed to pay taxes. Zhu was dedicated to the empire, yet he could not achieve his goal. The only people who understood him were his concubines. Zhu's "The Death Poem" (絕命詩) indicates how the individual of diaspora expresses their hopelessness and the reason of his migration. "I only escaped abroad / for my royal heritage. Now my ancestors shall be proud / of what I have done."⁵ As the Ming dynasty was overturned, Zhu came to Taiwan with the Ming-Zheng military. He was the first generation

4. Wu, Yui-chi (吳毓琪). *Diaspora and Settling Down* (離散與落地生根). Tainan: National Museum of Taiwan Literature, 2012, p. 122.

5. See Note 4, p.123.

of the Han people who followed Zheng and crossed the ocean to Taiwan. They were forced to migrate to Taiwan due to the regime overturn. Eventually, the Ming-Zheng regime had come to some internal conflicts and lost the battle in Penghu. Taiwan had been included in the territory of the Qing dynasty ever since. The diaspora people of the Ming dynasty regarded Taiwan as their temporary residency, and they had always been looking forward to the change of political situations and going back to China. This sort of diaspora is the uprooted and disconnected scattering. The diaspora people are just attempting to construct a temporary dreamland for their lives. If the war never ends, they will always be unsettling souls with the sorrow of diaspora.

During Qing's governance of Taiwan, the literati are mainly talented officials, private consultants and folk artists. Appointed officials and literati who migrated to Taiwan at this time were often the Hokkien people. As a result, Taiwanese art tended to be affected by the so-called "Min-practice." The Min practice was inherited from the Eight Eccentrics of Yangzhou (揚州八怪). The style tended to be rough and full of folk vitality. As Zheng Yong-Xi (鄭用錫) became the first Taiwanese *jinshi* (presented scholar) in 1823, Taiwan's culture has been developed ever since. Nevertheless, it had been 150 years since Kangxi occupied Taiwan. During the 150 years, Taiwan's culture only consisted of the officials and exiled consultants. Regarding Taiwanese calligraphy, the pioneers are Lu Shi-Yi (呂世宜, 1784-1855), Guo Shang-Xian (郭尚先, 1785-1832) and Hsieh Kuan-Chiao (謝琯樵, 1811-1864). Guo was an expert in calligraphy. Gong Xian (龔顯) reviewed his works in the book *Assessments and Classification in the Forest of Calligraphy* (書林藻鑒), "Guo was famous in the Jiaqing-Daoguang period for his Eight Principles of Gong. Every work of his would be purchased right after they were finished. Every character he created was valuable. His calligraphic style was almost as sophisticated as Jing Ke's (敬客) "Brick Inscription" (磚塔銘) and his semi-cursive script was almost similar with Yan Zhen-Qing's (真卿) "Rubbing Controversy of Seating Protocol" (論坐帖). As he was middle-aged, his works became almost as impressive as Dong Qi-Chang's (董思翁) calligraphy. Guo's calligraphic achievement was regarded to be similar to Dong's calligraphy, which was a great honor.⁶ Besides calligraphy, Guo specialized in ink paintings of orchids. *The Qing History* notes, "Guo's ink paintings were appreciated by the Jiaqing Emperor." Lu, Guo's apprentice, is regarded as the pioneer of Taiwan's epigraphy. His style tended to be grand and appeared to be more luxurious than Yi Bing-Shou's (伊秉綽) calligraphic works. Yeh Hua-Cheng (葉化成) and Lu both worked for Zhou Kai (周凱, 1779-1837). Hsieh, Lu and Yeh (c. 1800-1852) were later titled the Three Gentlemen of the Lin Family in Banqiao (板橋林家三先生)⁷. Lin Chueh's (林覺, 1795-1850) calligraphy tended to be bold and unrestrained. These exiled literati mainly specialized in the traditional paintings of mountains and waters. They inherited the traditional ink paintings with affectionate charm and the upright and strong strokes. They were often private consultants or instructors from China. Therefore, their works often presented the spirit of milieu. They may have expressed a sense of diaspora. However, it was more of their feelings about an attraction or traveling. Their works rarely show any sorrow or bitterness. "The boorish style, inherited from both the Ming and Qing dynasties, disappeared in the governance of a foreign ethnic group and the official exhibitions that came with modern civilization. However, the folk beliefs did not change much. The Min-practice of the

6. Cai, Qing-de (蔡清德). "Guo Shang-hsien's Footprints in Min and His Influence on the Calligraphy in Taiwan" (郭尚先在閩行跡、交遊與台灣書法之關係述略), presented in *The Min School of Painting and Calligraphy and its Overseas Presence* (「閩派」書畫及其海外傳播) at Xiamen Museum on June 30, 2016. He pointed out that "we are not certain whether Guo had instructed apprentices in Taiwan. It is also yet to be discovered whether he has a direct influence on the Taiwanese calligraphy. However, it is certain that Lu's calligraphy is under great influence of Guo."

7. Zhou, Ming-cong (周明聰). *The Three Painting and Calligraphy Masters Sponsored by the Banqiao Lin Family: Lu Shi-yi, Yeh Hua-Cheng and Hsieh Guan-Qiao* (台灣書畫史上的板橋林家「三先生」：呂世宜、葉化成、謝琯樵). Guangzhou: World Publishing Guangdong Corporation, 2013, pp.7-26.

homeland still remained.”⁸ The nostalgia of the literati established an unchangeable force that comforted the aesthetic desire of the people in Taiwan.

Japan announced the establishment of the Tokyo School of Fine Arts in 1887 and hired Hashimoto Kuniharu, Takeuchi Kyuichi, Takamura Koun, Kano Natsuo, Unno Shomin as professors. The principal was Hamao Arata. It was the beginning of relic research for Japan. In 1889, Okakura Kakuzō was appointed as the principal of the Tokyo School of Fine Arts at the age of 29. The Kyoto Art Association was also established. During this time, there had also been more and more private art organizations. The public and private forces, which would promote the Japanese art, were formed. In 1902, the Kyoto Craft High School was established. Asai Chu, who had received his degree at France, was appointed as the principal. Also, Hashimoto, Kansai Mori and Kano Eitoku were appointed as the crafters of for imperial household in 1890. At the beginning of Japan's colonization of Taiwan, the painting styles and ideas were mostly the traditional literati paintings or paintings by folk artists. On the other hand, Japan kept sending students to learn from France or interact with the U.S. In order to integrate different fields and art exhibitions, the Japanese government finally regulated rules for the Japanese Ministry of Education's Art Exhibition in June 1907. In October, the first Japanese Ministry of Education's Art Exhibition was held in Ueno. Noda Kyuho, Hishida Shunso, Okoku Konoshima and Sanzo Wada were awarded secondary prize. First prize was not awarded. Noda was famous for his historical paintings. The work illustrates Nichiren's doctrine lecture at the intersection. The image creates a certain tension in the painting. The work also integrates Japanese and European painting traditions. It focuses on the lighting and shadows just like the western art. It was a new art style for the Meiji period.⁹ The work also represents the religious liberalism as well as romanticism of the new era. In 1926, Noda created a work of diaspora, *Traveler* (214×164cm). It depicts a monk riding his white horse in the wilderness away from the world. It presents certain loneliness and tranquility with a spiritual sense. The depth of field creates some misty yet dreamy desolation as if he were in a foreign world. The work presents a deep sentiment of loneliness and diaspora. Noda once came to Taiwan as the reviewer for the Taiwan Governor Art Exhibition in 1938 and 1940. Yasawa Kengetsu (1886-1952) was the reviewer for the fifth Taiwan Fine Art Exhibition. Mori Getsujou (1887-1961) was from Kato District, Hyogo. He was under the instruction of Takeuchi Seiho. Mori's work was exhibited at the second Japanese Ministry of Education's Art Exhibition in 1908. Later, he was awarded at the Imperial Exhibition, as well as the new Japanese Ministry of Education's Art Exhibition. Some popular works of Mori presented the view in Tamsui. During that time, the exhibited works at the Taiwan Fine Art Exhibition and Taiwan Governor Art Exhibition were under great influence of the Japanese Ministry of Education's Art Exhibition, Imperial Exhibition and new Japanese Ministry of Education's Art Exhibition. Japanese artists in Taiwan such as Tōho Shiotsuki, Kinichiro Ishikawa and Kinoshita Seigai are the Japanese reviewers for the Taiwan Fine Art Exhibition. It is certain that they did have a deep influence on the development of the Taiwan Fine Art Exhibition and Taiwan Governor Art Exhibition. Further research needs to focus on the art dynamic of Japan, the so-called “mainland” at that time.

During the Japanese governance, the former adviser of the Jungchuwon Kim Jang-Hee visited Yilan and socialized with the local gentry in 1927. He created the work *Orchid* (蘭花) based on the poem composed by Gao Qi (高啓) between the Yuan and the Ming dynasties. “The sun shines on the palace of the former emperor. / The wooden boat could not float on the empty river. / The isolated plant could not wait for

8. Wang, Yau-Ting (王耀庭). “The Min Practice in Taiwan” (閩習到台灣), presented in The Min School of Painting and Calligraphy and its Overseas Presence (「閩派」書畫及其海外傳播) at Xiamen Museum on June 30, 2016.

9. Minamoto, Toyomune. *Chronology of Japanese Art* (日本美術の流れ). Tokyo: Shin Shisakusha, 1979, pp. 305-306.

the spring, / and it could only live in the messy environment.” Gao used to write the *History of Yuan* for the royal court. Later on, he resigned and became a hermit. Even after the establishment of the Ming dynasty, he still chose to live desolately. Wei Guan (魏觀), the magistrate of Suzhou, constructed his government office in Zhang Shi-Cheng’s (張世誠) former residency. He was then impeached by the royal censor. Gao caused trouble due to the phrase “coiling dragon crouching tiger” (龍蟠虎踞) on his upper beam and was sentenced to death. The poem was hung on the old palace of the former emperor. It is the metaphor about the reluctant situation of being exiled during the dynasty overturn. Kim described orchids with this poem of Gao and expressed his sorrow towards the nation’s overturn through the metaphor of flowers. It may be his compassionate feeling as he came to Taiwan.

“The literature reforms by the Taiwanese literati during a transitional period may be the process of transforming into new literature or the support for the previous literature standard. The impact and conflict between the innovative and conservative forces create certain tension that might affect the time for Taiwan’s new literature to be developed and promoted...”¹⁰ This is an observation of the background in the literature circle. It also indicates that the development of Taiwanese art started around 1925. At that time, art tended to be imitation of Japanese official art exhibitions and organizations of competitions, reviews and exhibitions without any criticism and self-reflections. Therefore, it is debatable whether art history of Taiwan during the colonization was a movement history or a history of official art exhibitions. In this background, external reviewers of the exhibitions were professional artists from Japan. Was Taiwan the Peach Blossom Spring or a desert for these diaspora people? Japanese artists in Taiwan believed the local color was the method for developing the characteristics of Taiwan’s milieu. How did they regard Taiwan from the perspective of exiled artists? In the ink screen created by Gobara Koto, we can see the pursuit of the native power, which is different from Taiwanese artists’ attachment to the Japanese aesthetics. We wondered how exactly did these Japanese artists who had lived and engaged in art education in Taiwan for a long period of time see Taiwan. Some Japanese artists just visited Taiwan for a short period of time as reviewers. However, they also created works that depicted Taiwan and indirectly affected Taiwanese art through their aesthetics. What world did they see in Taiwan? What was their nostalgia? Did they have their own vision and nostalgia towards the “mainland”? Was it an adventure for the colonist? Or, was it just an attraction visit as a traveler?

III. Diaspora of the Central Plain—The Indirect Pursuit of the Dreamland

Aphasia is a status often found in the works of some Taiwanese senior oil-painting artists after WWII and Nationalist’s governance of Taiwan. Comparatively, the diaspora aesthetics are the sentiments of traditional artists who had immersed themselves in the traditions of Chinese ink paintings. The nostalgia of a dreamland can be found in their strokes.

After Japan’s governance of 50 years, Chinese ink paintings once again became a part of Taiwan’s education and affected the post-war development of Taiwanese art. Examples include Huang Jun-Bi’s (黃君璧) supervision of the Department of Fine Arts at National Taiwan Normal University, Fu Chuan-Fu’s (傅狷夫) influence on the Department of Fine Arts at the National College of Arts, Au Ho-Nien’s (歐豪年) influence on the Department of Fine Arts at Chinese Culture University, Liang Ting-Ming, Liang Yu-Ming and Liang Chung-Ming’s (梁鼎銘、梁仲) contribution to the Department of Fine Arts at the Political Warfare

10. Huang, Mei-er (黃美娥). *Mirrors of Multiple Modernities: Cultural Vision and Literary Imagination of Traditional Taiwanese Literati under Japanese Rule* (重層現代化鏡像：日治時代台灣傳統文人的文化視域與文學想像). Taipei: Rye Field Publishing, 2004, p. 73.

Cadres Academy. Also, artists such as Pu Hsin-Yu (溥心畬), Jiang Zhao-Shen (江兆申), Chang Ku-Nien (張穀年), Yu Cheng-Yao (余承堯), Chan Chi-Kwan (陳其寬), Gao Yi-Feng (高一峰), Wu, Hsueg-Jang (吳學讓), Guo Yan-Jiao (郭燕嬌) and Li Qi-Mao (李奇茂) all presented their own diaspora through their brushes.

They gradually realized the geographical and custom differences and started to create works with aesthetic styles and images that were close to Taiwan's mountains and waters. In the 1950s, the Central Cross-Island Highway was open for traffic. The stiff cliffs look like the mountains and rivers in the Central Plain. Chang thus came and created works based on the scene. Ever since then, there had been some mutual integration and interpretation between traditional Chinese ink paintings and China imagined by artists as immigrants. Fu's *Waves* (海濤) was inspired as he was appreciating the rising tides from the west. He then started to illustrate Taiwan's natural scenery, such as the tides of Beiguan and the clouds at the A-li Mountain, in order to present his mind and thoughts. Fu sometimes illustrated the scenery of Wulai. He also created comics and created paintings that depicted the scene of Zhong Kui catching evil spirits. Scenery paintings were his inheritance of the traditions that expressed the literati sorrow. Folk paintings and comics expressed his emotions towards the current social situations.

After the Sino-Japanese War, the Central Plain underwent a diaspora of breakups and deaths. Chang Dai-Chien's (張大千) *Passing Gorges* (出峽圖) illustrates the changes and breakups of the time. "Shih-Dao bought a ticket to the east as Japan surrendered to China. He used to have the painting *Passing Gorges* by Jun-Bi. However, he lost it as he arrived in Hong Kong. He asked me to create something similar. However, it is still frustrating. He and I are both drifters who live at a foreign place." As Chang stayed in Hong Kong in 1952, his friend lost the work by Huang and asked Chang to create a new version of *Passing Gorges*. The title may be the same. However, the artist and collector were both drifters that live in a foreign country. After the Sino-Japanese War, they should have been celebrating the victory and enjoying a peaceful life. However, they were parted by the Chinese Civil War. When they met up once again in Hong Kong, they could not describe their disconsolate enough. Due to the diaspora in the mainland and the overseas scattering, they became world drifters.

Chang traveled around the world and eventually passed away in the Abode of Maya. It then became a commemoration of the fact that he used to live as a hermit. In the world of his diaspora, he eventually chose a place of Chinese culture to settle his soul. Even when he participated in the creation of *Evergreen Spring in Taiwan* (寶島長春圖卷), he still had the longing for the dreamland of China. It was presented in his unfinished work *Lushan* (廬山圖). This sort of nostalgia paintings towards China can also be seen in Lu's *The Vast Expanse of the Yellow River* (黃河萬里圖). Wang Pan-Yuan (王攀元) graduated from Shanghai Academy of Fine Arts. He was famous for his expression of solitary and wilderness. Hsieh commented that "colors are the warmth flowing from his brushes," indicating Wang's strong inner power.¹¹ Wang's ink paintings show simplicity and solitary. Even though his works also presented the traditional spirit of traditional ink paintings, he refused any verbal communication with his strong accent. The isolation between the language and the foreign land creates a even deeper sense of diaspora. After the war, Jiang Zhao-Shen (江兆申) temporarily taught students in Toucheng. Chou Cheng (周澄) was under his instruction by chance and became a famous ink artist. That is to say, diaspora is not just someone's destiny. It is also the extension of a culture.

The Cultural Revolution in China in the 1960s evoked the Chinese Cultural Renaissance in Taiwan. As a result, Taiwan became a cultural dreamland for the Chinese world. The National Palace Museum was

11. Hsieh, Li-fa (謝里法). *The Last Generation I Saw* (我所看到的上一代). Taipei: Taiwan Publishing, 2015, p.366.

formerly Chung-Shan Museum as a presentative of the tradition and ethical culture.¹² Taiwan's responsibility of Chinese culture preservation was unprecedented in the long history of China. The sense of responsibility allows Taiwanese artists to present Taiwan as the dreamland of China in the 1960s. It deepened diaspora people's sentiments towards China and the exploration of the local aesthetics in Taiwan. Li Qi-Mao used to go hiking in the A-Li Mountain and created a large painting of *A-Li Mountain* (阿里山長幅). The vast strokes and tall trees in the painting are the expression of personal emotions in the nativist movement at that time. Gao had a simple and light style when it comes to ink paintings. His works are often integrated with folk customs and the special feelings as a drifter. The characters in his works tended to show modesty and a strong sense of vitality. This sort of Taiwanese customs were rarely depicted by the exile artists.

Diaspora is a movement of traverse, which is sometimes temporary and sometimes permanent. The strong sentiments of diaspora are often the cultural and spiritual comfort. It is the interaction of the dual centrism. Au's *A Distant View of Taiwan's 99 Peaks* (台灣九十九峰遠眺) illustrates a male and a woman on the same scooter as a metaphor for the revival and prosperity of life after the 921 earthquake. The cultural imagination and unbearable leaving have transformed the sentiments of diaspora and nurtured the milieu. Lo Ching (羅青) was a special figure in the circle of Taiwanese ink paintings. He excelled at traditional ink paintings. However, he always attempted to break the limitations and create new ink expressions that correspond to post-modernism. His artistic expressions are regarded as the modern form of traditional literati paintings. He tended to present his current sentiments, which always corresponded to the latest social dynamics. His strokes illustrate the wisdom of post-modernism that goes beyond time and space and travels around the world. Diaspora had become the third eye of his ink paintings as seeing the world.

IV. Diaspora of Overseas—The Disconnected Rooting

Around the war, some artists exiled to Taiwan temporarily and stayed overseas afterward. As they returned, they introduced different visions and expressional techniques to Taiwanese art. These artists include Chiang Ming-Shyan (江明賢), Lo, Ho Huai-Shuo (何懷碩), Lo Cheng-Hsien (羅振賢), Lin Chin-Chung (林進忠) and Tsai Yu (蔡友). Chang stayed overseas for a long time before he returned to Taiwan, a Chinese cultural circle. Their diaspora was the temporary pursuit of a route and the practice of their idea. They also tended to have an open attitude towards different cultures. For these artists, diaspora was just a temporary journey of their life.

The most distinct feature of diaspora is the temporary aphasia and bitterness of seeing a foreign place as the homeland. Some artists had resided overseas for a long time. Take Chu Teh-Chun (朱德群) for example. Despite his long-stay overseas, he created many ink woodblock paintings in his late years. These works present his passion and new sentiments towards ink paintings. Some artists took ink paintings as their cultural goal. Examples include Wang Ji-Qian (王己遷) and Charles Liu (劉昌漢). Liu graduated from the National College of Arts. He then studied abroad and majored in mural paintings in Spain. As he moved to the U.S., he started learning photography. His knowledge of mural paintings allowed him to create large paintings perfectly. His photography training was integrated with his ink paintings. His works often present high authenticity and wilderness aesthetics. "The mountains reflect adamant characters and the lively nature. In his works, Liu shared the enrichment of life after a long period of diaspora."¹³ The selection of mediums and the exploration of the subject show the diaspora sentiments of these artists with certain implications.

12. Pan, Fan (潘潘). *Zhuang Yan: Light Fun and Slender Gold Style* (清趣·瘦金·莊嚴). Taipei: The Artists, 2016, pp.107-112.

13. Pan, Fan. "Scattered Cultural Memory—Charles Liu's ink World" (離散的文化記憶——劉昌漢的水墨世界). *Shan Shui: The Beckoning Of Nature* (山水呼嘯——劉昌漢畫集). San Francisco: Silicon Valley Asian Art Center, 2014, p.38.

There are always many Chinese people living in Southeast Asia. As a result, Chinese paintings have been widely spread. The origin of the overseas Chinese art was Xiamen Academy of Fine Arts. Established on September 1, 1923, Huang Sui-Heng (黃燧弼) was appointed as the principal of Xiamen Art School. At that time, the director for academic affairs was Lin Xue-Da (林學大). As the Sino-Japanese War escalated, Xiamen, the hometown of overseas Chinese, started to interact closely with Southeast Asia. In 1936, Huang and Lin decided that the Southern Ocean should be the overseas Chinese art base and appointed Lin Ke-Gong (林克恭) as the new principal. Unfortunately, the Japanese army took down Xiamen in 1938 and Xiamen Art School was closed down. On February 10, 1938, Nanyang Academy of Fine Arts was established in Singapore. It is believed to be the overseas extension of Xiamen Art School.¹⁴ The diaspora aesthetics was once again spread to the Southern Ocean due to the war. At the same time, Yang Qing-Tang (楊慶堂), who co-founded Xiamen Art School, migrated to the Philippines. Ink paintings were introduced to the Philippines as well. The famous artist Tsai Yun-Cheng (蔡雲程) was an apprentice of Yang. Even though he mainly created oil paintings, his works also present the ambiance of ink paintings.¹⁵ Chung Chen-Sun (鍾正山) also graduated from Nanyang Academy of Fine Arts. He then mentored Cheah Thien-Soong (謝忝宋). Chung's works feature sharp brushes and rendering. The characters are often authentic and modest. He then taught lessons at the Fine Arts Department of Chinese Culture University. His ink spirit was well interpreted by Chen Yung-Mo (陳永模). Cheah's ink paintings show certain abstract and sensitive effects. Both Chung and Cheah had great contributions to the ink education of Southeast Asia. As Southeast Asia Academy of Fine Arts was established, the local characteristics that connect the ethical gaps were focused on. The principles of the academy refer to communication between the west and the Chinese art, integration of different customs, presentation of the modern spirit and thinking, reflection of the tropical culture, response to people's needs, application of educational implications and social functions as the guide."¹⁶ These principles are the example of local rooting and development of a culture that attempts to integrate different ethical cultures. Ink paintings are still an identity for overseas Chinese people. The subjects may be localized; ink techniques may be innovative. However, ink paintings have their distinct purpose for overseas Chinese people in Southeast Asia. Diaspora has become people's rooting process after disconnection and cultural sharing after migration.

V. The Varied Peach Blossom Spring—The Obscure Nostalgia

The subject of traditional ink paintings tends to be mountains and waters, for they are the eternal existence in the ever-changing world. However, the world is now an ever-changing society. Due to the rapid transformation, shifts and penetration of time and space, diaspora has become an instant and unnoticeable change in our lives. In the memories of the avant-garde ink artists, the sentiments of diaspora have become more and more obscure.

Due to the cross-strait political opposition and faster transportation solutions developed between the 1950s 1980s, the nostalgia had been replaced by the personal emotions. Diaspora faded away and become a

14. Zhong, Yu (鍾渝). "The Influence of Xiamen Art School on the Art Education Development in the Southern Ocean" (廈門美術對南洋美術教育發展的啟蒙), presented in The Cross-Strait Symposium on the Min School of Painting and Calligraphy (海峽兩岸2016年「閩派書畫」學術研討會) at Xiamen Museum on June 30, 2016.

15. Pan, Fan. "Geographical Transition of the Min Painters: The Diaspora Aesthetics of Cai Yun-cheng and Yu Chen-yao" (閩派畫家的地理轉譯——蔡雲程與余承堯的离散美學), presented in The Cross-Strait Symposium on the Min School of Painting and Calligraphy (海峽兩岸2016年「閩派書畫」學術研討會) at Xiamen Museum on June 30, 2016.

16. Cheah, Thien Soong (謝忝宋). "Paintings in the Southern Ocean, where Western and Eastern Arts Merge" (南洋繪畫——中西藝術交融的地域性發展), presented in The Cross-Strait Symposium on the Min School of Painting and Calligraphy (海峽兩岸2016年「閩派書畫」學術研討會) at Xiamen Museum on June 30, 2016.

subtle feeling. Diaspora artists include Chiang Ming-Shyan, Lo Ching, Yuan Chin-Taa (袁金塔), Lo Cheng-Hsien. They were either educated or the visiting scholars abroad. They integrated the western techniques into their ink expressions. Lo Cheng-Hsien integrated the feeling as he was surrounded by clouds on the plane with Tashan and created *Clouds of My Mind* (浮雲我心). Chiang was mentored by Huang Jun-Bi. His graduation work presented Huang's distinct features and integrated a sense of modern wilderness and nostalgia. He then studied in Spain and lived in the U.S. After his return, he tended to adopt the frottage and the drip techniques in his works. In the late 1980s, the cross-Strait situation became more favorable. He was invited by China to visit some modern ink masters. The grandness of the mountains and waters in China helped him come to the realization that ink tended to be the direct inheritance, which is a system that should be broken free. During the localization movement in Taiwan, Chiang visited different natural and cultural attractions in Taiwan. He presented the beauty of Taiwan through modernized techniques and transferred it to be the visual images of Taiwan's milieu. Yuan was also educated in the U.S. The heavy snow, force of the nature and creativity of American modern art had established his new expressions of art. Ni Tsai-Chin's (倪再沁) ink paintings and his constant rendering of lines were inspired by Yu Cheng-Yao's techniques. They both present a unique modern cultural spirit. Li Szu-Hsien (李思賢) presented the long-ignored farm spirits of Taiwan through the depiction of the change of time. He captured the mysterious natural spirit by illustrating the natural interaction between sugar canes and time. We sensed an indescribable nostalgia in this series of Li's paintings. Nostalgia is not only about migration. It is the disappearance of memory and return of imagination. Wu Ji-Tao's (吳繼濤) ink paintings presented a ponderous sense of layers that forms a new expression of ink paintings. Wu's ink expressions have presented a sort of cultural nostalgia. He presented the spirit of mountains and waters in the Song dynasty and developed the values of modern aesthetics.

To younger generations, the return to the dreamland may not be the nostalgia aesthetics, cultural characteristics or life traumas as they might be to the senior artists. With the development of the Internet and the rapid exchange of messages, nostalgia could be nowhere or everywhere. A day trip to villages and cities, a three-day overseas visit or a full-day stay at home is enough for learning the messages of the world. Thanks to the fast transportation, we could have a round-trip visit to somewhere miles away in one day. It is like the ancient magic of land shrinking. With the audio and video archives on the Internet, we can now see different cultures in one place. As a result, there is a quick solution for nostalgia and a shortcut to the dreamland. It appears that the faster the technologies are developed, the farther away people are from their spiritual dreamland. There might be some solution to the real nostalgia. Nonetheless, how can we reach our spiritual dreamland instantly? The modern generations no longer have the feeling of isolation. However, the cultural nostalgia and spiritual dreamland become new lessons for them. We can see the new nostalgia from the works of Shen Pao-Yuan (申葆元), Lin Li-Li (林莉麗), Shian Yuan-Shen (閑原申) and so on.

Conclusion

Diaspora is a rootless condition and an adventure after being rootless. The motivation for diaspora people to take on an adventure is their internal unsettling emotions. These emotions might be the nostalgia of individuals, cultures, histories, geography, languages or customs. They drive diaspora people to take risks and find the dreamland to settle in. The nostalgia also inspired cross-Strait or overseas ink artists to express their sorrows through ink paintings of their homeland. During the development of Taiwanese ink paintings, statism and local identity tended to be over-emphasized. Artists' spiritual world and inner homeland were often ignored.

Diaspora may be a tragedy for individuals. However, it is often the happy ending for a culture. The accumulation of diaspora may create an abundant spiritual land that goes beyond the reality. The integration of transverse will ultimately transform diaspora people. They will develop more in-depth spiritual implications through their life experiences and collations. Emotions such as loneliness, sorrows, bitterness, wilderness, tragedy and anxiety also come with surprises, delight, enjoyment and joy. Diaspora people might eventually feel ease after all the frustration or haunting nightmares. During the process of finding their roots and routes, they have created a mobile virtual dreamland that is enough for them.

In the traditional Chinese literature, diaspora is the ever-lasting sorrow. It is about every situation of people, including joy and the sorrow, the return and breakup, as well as the life and death. In the modern era, the sorrow provoked by diaspora is not as heavy due to the technologies and civilization. However, the diaspora of the reality or the migration of a group will still inspire some nostalgia sentiments due to the cultural diaspora. The future studies need to explore more on the diaspora emotions derived from historical events and their position in the history of Taiwanese ink paintings. (Translated by WANG, Shang-Hao)

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