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From Eastern Gouache
會製成市約藝術也圖

從膠彩畫到生活美學
Creating an Art Man



臺中市立美術館
taichung art museum

訊息流

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繪製城市的藝術地圖

臺中市立美術館推出「Open Space 遊走城市的藝術計畫」，將透過一系列走讀行動與工作坊，串連地景、城市、建築與歷史場域，邀請市民走入隱身在城市中的藝術現場。

Creating an Art Map of the City

The Taichung Art Museum has launched “Open Space—An Urban Art Journey,” which features a series of walking tours and workshops that connect landscapes, the city, architecture, and historical sites, inviting citizens to explore art and cultural sites hidden in the city.

藝聚點

Spotlights

從膠彩畫到生活美學 ——藝術家林之助的 世界

「中部藝術發展街區走讀」活動穿越臺中舊市區並走進位於柳川西路上的林之助紀念館，在藝術史學者的介紹與劇團的讀劇行動中，帶領市民認識「臺灣膠彩畫之父」林之助的創作與生活情景。

From Eastern Gouache Painting to Everyday Aesthetics —Lin Chih-Chu’s Artistic World

The event titled “Art Development in Central Taiwan: A Walking Tour” took participants through the old city district of Taichung to the Lin, Chih-Chu Memorial on Liuchuan West Road. Featuring an art historian’s introduction and a play reading by Scenery JX, it introduced citizens to the art and life of Lin Chih-Chu, known as the “Father of Taiwanese Eastern Gouache Painting.”

臺中市立美術館
Taichung Art Museum



繪製城市的藝術地圖

文·王瑀

你知道城市中有哪些曾發生過、或正在發生的藝文場景嗎？

自三月開始，臺中市立美術館推出「Open Space 遊走城市的藝術計畫」，這項探索城市的行動，透過一系列走讀與工作坊，以臺中舊街區為中心，邀請市民走進隱身在城市中的藝文場景、串連當代藝術空間與歷史場域，

走訪藝術家們創作與生活的地點，帶領市民在行走與聆聽之間，發現創作如何與日常街景交織共生。



01

美式街區踏查與藝術勞動

首場活動「美式街區踏查與藝術勞動」與位於臺中市西區，由民宅改造而成、兼具生活感與實驗性的鯉魚藝廊合作。此次遊走以藝廊為起點，而曾於 2023 年在鯉魚藝廊舉辦個展的藝術家黃冠傑則以導遊之姿，從自身創作脈絡出發，引領大家重新認識藝廊周遭看似尋常卻蘊含異國文化記憶的街景。

這片從華美街開始，經福人街、美誼游泳池再回到中美街、美村路一帶的街區，可追溯至 1950 年代美軍駐臺時期，當時為因應韓戰與越戰，美方推行「R&R 休息復原計畫」，大量駐越美軍在休假時來臺度假。這段歷史不僅影響道路命名，也形塑了煙囪建築、仿美式庭園、露天泳池、酒吧與餐廳等街廓風貌。移動過程中，參與者一起觀察那些仍保留異國風格的建築語彙，試著想像駐臺美軍的生活樣貌。黃冠傑也引領我們從藝術家的創作視角觀看街景，在光影、構圖與歷史殘痕中捕捉城市的脈動與肌理。

美式街區踏查最後一站回到鯉魚藝廊，根基於臺中烏日的「三古三土藝術計畫」，以當期展出的作品〈扁豆測量〉為發想，從講述農耕經驗出發，再帶領大家運用天然植物色粉進行創作，讓參與者理解農耕與藝術之間的交融，體會創作其實是一種貼近生活、土地和身體力行的日常實踐。

中部藝術發展街區走讀

第二場由藝術史學者沈裕昌帶領，以「中部藝術發展」為題深入探討臺中藝術史，導讀從日治到戰後階段與中部藝術發展緊密相關的地點與舊址。活

動從臺中銀行營業部（臺灣新聞社舊址）出發，沿自由路一路走入藏身在市街之中，看似尋常卻可能曾是藝術家展覽、詩人辯論、知識分子聚會的重要文化場域。沈裕昌表示，藝術史不只是藝術家與作品的歷史，更與城市密不可分。現代藝術的誕生往往仰賴城市提供的資訊與資源——顏料來自貿易、靈感來自旅行、創作離不開出版與展演，藝術也需要經濟與思想的支持。因此，城市本身就是推動藝術發展的重要引擎。



02

沈裕昌將此次走訪的16個地點，依功能歸納為金融與資訊兩大系統。金融是指各式銀行與經濟機構，資訊則涵蓋印刷（如新聞社、圖書館）、聚會（宗教空間、娛樂場所）、展覽與行政單位。透過這些地點的連結，得以看見一座城市如何構築藝術生長的基礎。

在街區導覽與老照片的解說並行中，城市街廓也開始有了時空錯置的想像——它曾是畫家辦展的空間，咖啡廳裡曾有詩人與畫家論辯藝術，如今的飲料店過去曾是知識分子閱讀外文刊物的重要據點。藝術的軌跡在城市裡留下了層層的記憶與延續。

活動下半場走入柳川西路上的林之助紀念館，由景向劇團帶來的讀劇《孔雀咖啡廳》，以膠彩畫家林之助的生平為靈感，重現日治到戰後的藝術現場。在導演的引導下，參與者進行聲音與肢體練習，在紀念館所在的日式宿舍中分組演出。虛構角色交織著歷史，讓人感受藝術家在時代夾縫中的堅持與創作張力。

藝術走讀：在城市中找回感知的節奏

「Open Space 遊走城市的藝術計畫」期待透過深度導覽以不同角度認識城市與藝術發展的關係，並逐步繪製屬於這個時代的藝術地圖。在接下來的活動場次中，皆特別安排藝術家進行展覽導覽或藝術創作體驗，邀請市民親身感受藝術如何在城市裡與生活展開對話。

- 01 「三古三土藝術計畫」為藝術家陳品卉與在地農夫廖洛堯合作的藝術團體，陳品卉在工作坊中透過農作、繪畫、印刷與食材設計等方式，讓觀眾參與創作。（臺中市立美術館提供）
"Sangu Santu" is a joint effort by artist Chen Pin-Hui and local farmer Liao Lo-Yao. During the workshop, Chen Pin-hui engaged the audience in creative activities including farming, painting, printing, and food design. (Courtesy of Taichung Art Museum)
- 02 「Open Space 遊走城市的藝術計畫」第二場「中部藝術發展」。（臺中市立美術館提供）
The second event of "Open Space—An Urban Art Journey," titled "Art Development in Central Taiwan." (Courtesy of Taichung Art Museum)

延伸閱讀

Open Space 遊走城市的藝術計畫

藝術家的舊城生活足跡踏查 — 06月07日，深司創意策略工作室 × 廖瑞芬

次文化空間探索與透光風景 — 06月14日，毛刺空間 Glitch × 呂妙盈

半透明社區關係與日常展台 — 07月26日，窯座 × 吳依宣

* 詳細活動資訊請見臺中市立美術館臉書專頁

Creating an Art Map of the City

Text · Wang Yu

Information flow

Do you know about the artistic and cultural events that have taken place or are happening in the city?

Since March, the Taichung Art Museum has introduced “Open Space — An Urban Art Journey”, an art project that encourages urban exploration. Through various walking tours and workshops, the project invites residents to unveil hidden art and cultural spaces in Taichung’s historical districts while connecting contemporary art spaces with historic sites. Participants can visit locations where artists live and work, enabling them to discover the relationship between artistic creation and the everyday streetscape through walking and listening.

A Walk Through the American Neighborhood and Artistic Labor

The inaugural event, titled “A Walk Through the American Neighborhood and Artistic Labor” was partnered with Carp Gallery, an intimate and experimental art venue housed in a repurposed residential building in Taichung West District. Starting from the gallery, artist Huang Guan-Jie, who held a solo exhibition at Carp Gallery in 2023, acted as the tour guide. Drawing inspiration from the creative context of his work, Huang guided participants to rediscover the seemingly ordinary streetscapes surrounding the gallery, which are imbued with exotic cultural memories.

03



This neighborhood, which begins at Huamei Street and includes Furen Street, Meiyi Swimming Pool, and loops back to Zhongmei Street and Mecun Road, has its origins in the 1950s when U.S. military forces were stationed in Taiwan. Responding to the Korean and Vietnam Wars, the United States launched the “Rest and Recuperation (R&R) Program,” transporting many troops from Vietnam to Taiwan for leisure and vacation. This historical context not only impacted road names but also shaped the street-scapes, characterized by chimneyed buildings, American-style gardens, open-air pools, bars, and restaurants. As visitors traversed the neighborhood, they observed architectural details that preserve a hint of foreign charm, envisioning the lives of U.S. soldiers during their time in Taiwan. Huang also encouraged them to perceive the streetscapes through an artist’s perspective, capturing the city’s rhythm and texture through elements of light, composition, and historical traces.

The artists “Sangu Santu”, based in the Wuri, Taichung, inspired by *Measuring a Lentil*, a work featured in the current exhibition. Drawing on their farming experiences, the artists guided participants to create art with natural plant pigments. They offer insight into the intersection of agriculture and art, emphasizing creativity as a hands-on daily practice intimately connected to life, the land, and the body.

A Walking Tour Featuring Art Development in Central Taiwan

The second event, led by art historian Shen Yu-Chang, explored Taichung’s art history with the theme “Art Development in Central Taiwan,” guiding partici-

pants through sites and historical locations closely linked to the developmental trajectory of art in central Taiwan, spanning from the Japanese Colonial Rule to the postwar era. It began at the Taichung Bank’s Business Department (formerly the office building of Taiwan News) and proceeded along Ziyou Road, threading through city streets to visit seemingly ordinary places that may once have been vibrant cultural venues for art exhibitions, poets’ debates, and intellectual gatherings. Shen emphasized that art history encompasses not only the stories of artists and

04





their works but is also intricately connected to the city itself. The emergence of modern art largely depended on the resources and information provided by the city: pigments

05 came from trade, and

inspiration arose during travels. Artistic creation could not be severed from publishing and exhibitions, while art has always required support from the economy and intellectual thinking. Consequently, the city plays a vital role in propelling artistic development.

Shen classified the sixteen locations visited into two main categories: finance and information. The finance category includes banks and economic institutions, while the information category encompasses printing (e.g., news agencies, libraries), gathering (e.g., religious spaces, entertainment venues), exhibitions, and public administrative offices. Connecting these locations makes it evident how a city establishes a foundation for artistic growth.

As the walking tour unfolded alongside an introduction to old photographs, a sense of temporal dislocation began to emerge around the city's streets as well—this place was once an exhibition space for painters, that coffee shop used to host poets and painters who debated art, and today's beverage shop was a significant venue for intellectuals to read foreign publications. The developmental trajectories of art have been woven into and continued through the city's layers of memory.

During the latter part of the event, participants arrived at the Lin, Chih-Chu Memorial on Liuchuan West Road, where the Scenery JX (Jing-Xiang) presented a play reading of Peacock Café (孔雀咖啡廳). Inspired by the life of Eastern gouache painter Lin Chih-Chu, the script depicted the art scene from the Japanese Colonial Rule to the postwar era. The participants engaged in voice and movement exercises based on the director's instructions, performing in groups

within the Japanese-style dormitory that houses the memorial hall. Fictional characters were interwoven with historical events, allowing the participants to experience the artist's perseverance and creative tension during challenging times.



06

Art Walks: Recovering a Perceptual Rhythm in the City

“Open Space—An Urban Art Journey” aims to provide alternative perspectives for understanding the relationship between the city and art development through in-depth guided tours, gradually creating an art map emblematic of this era. Upcoming events will include guided exhibition tours or hands-on art experiences led by artists, inviting citizens to personally experience how art engages in dialogue with urban life.

- 03 合作金庫銀行臺中分行，建築前身原為臺中州立圖書館，是全臺首座專為圖書用途而建的圖書館。(臺中市立美術館提供)
- The Taiwan Cooperative Bank Taichung Branch was originally built as the Taichung Prefectural Library—the first building in Taiwan constructed specifically for library use. (Courtesy of Taichung Art Museum)
- 04 《和平日報》舊址日治時期為和菓子店「末廣」；戰後該建物於1946年成為《和平日報》臺灣總部。林獻堂、葉榮鐘、謝雪紅等文化人士常出入於此，是本省與外省知識分子交流的重要空間。(臺中市立美術館提供)
- The former site of the *Heping Ribao* (Peace Daily News) was once a Japanese confectionery shop called “Suehiro” (末廣) during the Japanese Colonial Rule. After the war, it was converted into the Taiwan headquarters of the *Heping Ribao* in 1946. Cultural figures such as Lin Hsien-Tang, Yeh Jung-Chung, and Hsieh Hsueh-Hung often visited, making it a vital hub for interactions between local and Waisheng intellectuals. (Courtesy of Taichung Art Museum)
- 05 藝術史學者沈裕昌帶領參與者來到可能即將被拆除的南夜大舞廳，回顧全才藝術家王水河所設計的建築與招牌。(臺中市立美術館提供)
- Art historian Shen Yu-Chang guided participants to the Nan Yeh (Southern Night) Dance Club, which faces an imminent possibility of demolition, to reminisce about the architecture and signage designed by the versatile artist Wang Shui-Ho. (Courtesy of Taichung Art Museum)
- 06 藝術史學者沈裕昌於導覽中以老照片與現場的今昔對比解說城市歷史。(臺中市立美術館提供)
- Art historian Shen Yu-Chang used old photographs and present-day comparisons during the tour to illustrate the city's historical transformation. (Courtesy of Taichung Art Museum)

Further Information

Open Space—An Urban Art Journey

Exploring Artists' Everyday Footprints in the Old district—June 7, Studio Sense × Liao Jui-Fen

Exploring Subcultural Spaces and Translucent Sceneries—June 14, Glitch × Lu Miao-Ying

Semi-Transparent Community Relations and Everyday Stage—July 26, YÁO Alternative Space × Sara Wu

* For detailed information, please visit the Facebook page of the Taichung Art Museum.

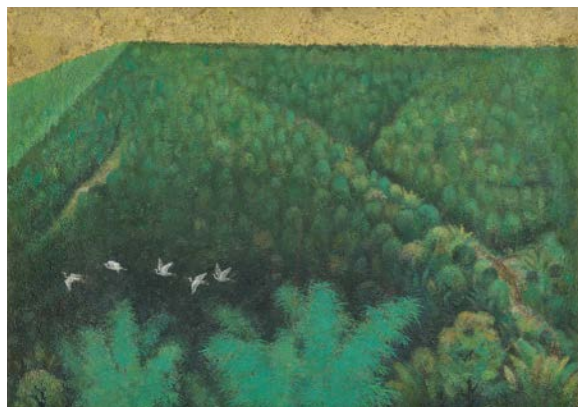
從膠彩畫到生活美學

——藝術家林之助的世界

文·王瑀

在「中部藝術發展街區走讀」尾聲，我們跟著景向劇團走進林之助紀念館進行讀劇工作坊。翻開《孔雀咖啡廳》劇本，隨著對白流轉，主角性格漸漸浮現：對學生的支持照顧、飼養動物作為觀察對象的習慣、對色彩搭配的深刻思考，以及與妻子之間細膩而深厚的情感等。劇中主角的原型，正

是曾在此生活與創作的臺灣膠彩畫之父——林之助（1917-2008）。



赴日學藝與謬思女神

故事從臺中大雅的仕紳家庭說起。林之助出身優渥，卻從小就展現出親切、平易近人的性格。儘管父母期望他習

01

醫，他卻因兄長林柏壽影響，選擇從小耳濡目染的藝術之路，12歲赴日求學，考入日本帝國美術學校（今武藏野美術大學）東洋畫科學習膠彩。

畢業後，在友人陳永森引薦下進入畫家兒玉希望（1898-1971）畫塾學習，同年以作品〈米店〉入選日本畫院展。隔年春天，林母趁他返臺之際安排了一場名義為「西洋棋聚會」的相親，對象是林母在彰化高等女校畢業晚會注意到的一位氣質出眾的女孩王彩珠，這場聚會讓23歲的林之助與王彩珠一見鍾情，訂下婚約。返日後，他以未婚妻為模特兒創作〈朝涼〉，挑戰日本中央畫壇權威展覽「新文展」。當年正逢日本天皇制實施2600年，展覽規模空前，〈朝涼〉的入選讓林之助在畫壇中備受矚目，而後林之助多件重要作品的畫中主角也都是王彩珠——他生命中的靈感繆思。

竹籬笆畫室與臺灣膠彩畫之父

不久後，太平洋戰爭爆發，林之助決定回臺灣發展，隨後以〈母子〉獲府展特選，隔年再以〈好日〉獲府展特選。戰後，他定居臺中，受聘為臺中師範學院美術教師。當時膠彩畫在臺灣尚未納入正規課程，他便在課餘時間於竹

籬笆圍起的宿舍內自設畫室，免費教授膠彩畫。生活雖然不富裕，但他視學生如己出，不收取學費外，更慷慨提供天然礦石顏料以及師母親手準備的三餐和點心。

戰後，膠彩畫被攻擊為「日本畫」，與水墨畫掀起何謂正統國畫之論爭，使膠彩畫在臺灣的處境艱難，但林之助仍和林玉山、陳進等人創立「長流畫會」，持續推動膠彩畫創作。1977年，他提出：「既然以油為媒劑稱為油畫，以水為媒劑稱為水彩，為何不能稱以膠為媒劑的繪畫為膠彩畫呢？」這個觀點對膠彩畫在臺灣的發展具有深遠影響。1983年，省展正式為膠彩畫成立獨立畫部，終結了長期以來的國畫之爭。1985年，林之助應蔣勳之邀，在東海大學開設全臺首門膠彩畫課程，為膠彩畫正規教育揭開新頁。

林之助主張「感覺寫生」，強調觀察與臨摹結合後的寫意創作，認為藝術並非對自然的機械複製，而是來自長時間凝視與理解的體悟。他曾為了描繪孔雀的姿態與神情，以作品〈歸巢〉與友人交換兩隻孔雀，親自飼養、觀察牠們的動態及神韻。在臺灣膠彩畫協會成立後的首屆展覽中，他展出細膩描繪雄、雌孔雀的〈孔雀開屏〉，藉由對比鮮明的特徵，詮釋「樸實穩健」與「大放異彩」兩種精神意象，也象徵著對臺灣膠彩畫未來的期許。

藝術教育與日常美育的推動者

林之助的影響力不僅表現在膠彩畫或藝術界，他在1950年代中期創辦青龍出版社，主編國小到高中的美術教科書，結合畫友的示範作品推動美術教育；也曾在實踐家政專科學校（現為實踐大學）教授「色彩學」，撰寫《衣服的配色》、《色彩與配色》等書籍，致力於推廣生活中的配色美學。

1960年代，林之助在臺中光復路開設「孔雀咖啡」，將日本留學時對咖啡館藝術氛圍的體驗帶回臺灣。店內的掛畫、音樂和器皿，都是他與妻子親自挑選，走進店內，從空間環境與擺飾細節，都展現出兩人對生活藝術的講究與品味。林之助的個人生活也充滿趣味與驚喜，除了深厚的音樂素養，這位膠彩畫家同時也是一位踢踏舞高手，他曾以近90歲高齡在第25屆行政院文化獎頒獎典禮登台演出，贏得滿堂喝采。他也曾幫小兒子介紹對象，考量的並非身家背景，而是以兩人外型的和諧，因而促成一對佳偶。林之助曾說：「咖啡不只加糖，加一點點鹽，甜味會更有層次；上色也是，若加上一點對比色，那個顏色才不會太嫩。」¹ 這句教學時的譬喻，點出了他將藝術與日常融合的理念——提倡藝術生活化、美術大眾化，讓美育真正走進日常生活中。

註1 引自：趙宗冠，《臺灣膠彩畫之父：林之助教授行誼傳語錄 吾師百歲華誕紀念》，林之助膠彩藝術基金會：2016，頁14。

01 林之助，〈歸巢〉，膠彩，90.6×64.3cm，年代不詳（臺中市立美術館典藏） Lin Chih-Chu, *Returning Home*, Eastern gouache, 90.6×64.3cm, year unknown. (Collection of Taichung Art Museum)

From Eastern Gouache Painting to Everyday Aesthetics

——Lin Chih-Chu's Artistic World

Text · Wang Yu

Spotlights

At the end of the “A Walking Tour Featuring Art Development in Central Taiwan”, we joined Scenery JX (Jing-Xiang) for a play reading workshop at the Lin Chih-Chu Memorial. As we unfolded the script of *Peacock Café* (孔雀咖啡廳), the protagonist's character began to emerge: his supportive nature toward students, his habit of raising animals for minute observation, his deep thoughts about color coordination, and his affectionate and profound connection with his wife. The very protagonist of the play is the artist who once lived and created art in this location and is recognized as the father of Eastern gouache painting in Taiwan—Lin Chih-Chu (1917–2008).

Studying in Japan and His Muse

The story begins with a wealthy gentry family in Daya, Taichung. Lin grew up in affluence and was kind and friend-



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ly from childhood. Although his parents hoped he would pursue a career in medicine, Lin chose an artistic path due to the influence of his older brother Lin Po-Shou. At the young age of twelve, he traveled to Japan for his education and enrolled in the Tōyōga (Eastern-style painting) Department at the Imperial Art School (now Musashino Art University), where he studied Eastern gouache painting.

After graduating, he joined the studio of renowned painter Kodama Kibō (1898–1971), thanks to an introduction from his friend Chen

Yung-Sen. That same year, Lin's painting *Rice Shop* (米店) was selected for the Exhibition of Nihonga-In. During a trip back to Taiwan the following spring, Lin's mother arranged a matchmaking meeting. The girl he was about to meet was Wang Tsai-Chu, an elegant young woman she had spotted at the graduation party of Changhua Girls' Middle School the other night. Lin, who was twenty-three years of age at the time, and Wang quickly fell in love and became engaged. After returning to Japan, Lin painted *Bathing in the Morning* (朝涼) with his fiancée as the model, which he submitted to the authoritative and central stage of the Japanese art scene, the Shinbunten (新文展). That year marked the 2,600th anniversary of the Japanese imperial system, and the exhibition was held on an unprecedented scale. The selection of *Bathing in the Morning* garnered considerable attention for Lin within the art world. Later, he also painted various important pieces featuring Wang, his muse in life.

The Bamboo-Fenced Studio and the Father of Eastern Gouache Painting in Taiwan

Soon after, the Pacific War broke out, prompting Lin to return to Taiwan. That year and the following year, he received the Special Award twice at the Futen (Taiwan Viceroy Art Exhibition), first for *Mother and Child* (母子) and then for *Nice Day* (好日). After the war, he relocated to Taichung and began teaching art at Taichung Normal College. During that period, Eastern gouache painting was not yet part of the formal curriculum, so Lin established a studio at his bamboo-fenced dormitory, offering free Eastern gouache painting lessons in his spare time. Although life was simple, Lin treated his students like family, waiving tuition fees while providing natural mineral pigments, as well as meals and snacks prepared by his wife.

After the war, Eastern gouache painting in Taiwan was criticized as being merely a form of "Japanese painting." It became caught in a debate over what constituted authentic national art, often overshadowed by traditional ink painting, and struggled to gain recognition. Nevertheless, Lin and his fellow artists, including

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Lin Yu-Shan and Chen Chin, established the Chan Liu Art Group (長流畫會) to continue advocating for Eastern gouache painting.

04 In 1977, Lin put forth a

viewpoint that had a lasting impact on the development of Eastern gouache painting in Taiwan: “Just as oil-based painting is called oil painting and water-based painting is named watercolor, why can’t glue-based painting be labeled as gouache?” By 1983, the Provincial Art Exhibition recognized Eastern gouache painting with a distinct category of its own, thus resolving the debates about national painting that had been ongoing for years. In 1985, at the invitation of Chiang Hsun, Lin opened an Eastern gouache painting course at Tunghai University, the first of its kind in Taiwan, heralding a new chapter for the art form as a formal part of art education.

Lin advocated for what he referred to as “sensory sketching,” emphasizing lyrical expressions that blended observation with imitation. To him, art was not merely about copying nature but a journey of gazing and understanding that led to true comprehension. In order to capture the gestures and spirit of peacocks, he once traded his painting *Returning Home* (歸巢) for two live peacocks from a friend, intending to raise and observe these creatures’ movements and appearances personally. At the inaugural exhibition of the Taiwan Gouache Painting Association, he unveiled *Peacock in Pride* (孔雀開屏), an exquisite portrait of a male and female peacock. The vivid contrast between them symbolized “modest steadiness” and “extraordinary brilliance,” two qualities he envisioned for the future of Eastern gouache painting in Taiwan.

An Advocate for the Education of Art and Everyday Aesthetics

Lin’s impact extended beyond the domain of Eastern gouache painting and art. In the mid-1950s, he founded Ching-Lung Publishing House (青龍出版社), where he edited art textbooks for elementary to high school students, incorporating works by his fellow artists as examples to promote

art education. He also taught “Color Theory” at Shih Chien School of Home Economics (now Shih Chien University) and authored inspiring books like *Color Scheme for Clothing* and *Color and Its Coordination*, striving to foster a greater appreciation for the everyday aesthetics of color coordination.

In the 1960s, Lin opened the “Peacock Café” on Guangfu Road in Taichung, introducing the artistic ambiance of cafés he experienced in Japan to Taiwan. He and his wife curated every detail in the shop—from the paintings to the music and utensils—transforming the café into an embodiment of their appreciation for and taste in art in everyday life. Lin’s life was a delightful and somewhat surprising tapestry of creativity. In addition to his cultivated knowledge of music, he was also a talented tap dancer, gracing the stage at the age of ninety during the 25th National Cultural Award ceremony (2006), where he was met with enthusiastic applause. He once attempted to play matchmaker for his youngest son, but rather than considering conventional elements like family background, he compared his son’s portrait with that of the potential bride, creating a lovely couple by envisioning a harmonious picture. Lin once said, “Coffee is not just about adding sugar. A little salt can make the sweetness more layered. The same goes for colors. A touch of contrast makes them more sophisticated.”¹¹ This metaphor provided during a teaching moment illustrated Lin’s belief in weaving art into the everyday landscape—he advocated for the idea that art should be integrated into everyday life and that fine arts should be approachable to the general public so that aesthetic education could be woven into the fabric of daily life.

Note 1 Quoted from Chao Tsung-Kuan, *The Father of Eastern Gouache Painting in Taiwan: A Centennial Record Commemorating the Words and Deeds of Lin Chih-Chu*. Lin Chih-Chu Eastern Gouache Art Foundation, 2016, p. 14.

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| 02 「中部藝術發展街區走讀」活動最後來到林之助紀念館，由景向劇團帶領讀劇工作坊。(臺中市立美術館提供) | The event, “A Walking Tour Featuring Art Development in Central Taiwan,” concluded at the Lin, Chih-Chu Memorial, where Scenery JX led a play-reading workshop. (Provided by Taichung Art Museum) |
| 03 景向劇團帶領參與者在林之助紀念館庭院中進行讀劇工作坊。(臺中市立美術館提供) | Participants joined a play reading workshop led by Scenery JX in the courtyard of the Lin, Chih-Chu Memorial. (Courtesy of Taichung Art Museum) |
| 04 林之助紀念館的常設展廳中，展示了當時林之助所使用的膠彩繪具與顏料。(圖片提供：林之助紀念館，攝影：廖智斌) | The permanent exhibition gallery of the Lin, Chih-Chu Memorial displays the Eastern gouache painting tools and pigments used by Lin at the time. (Courtesy of Lin, Chih-Chu Memorial; photographed by Liao Chih-Pin) |

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