



Nature Ecology

Insight into Taiwan-Loving the land with Beauty

自 然 生 態



幹啥 [56cm x 42cm] 袁金塔
What?, Jin-Ta Yuan.

雲霧煙嵐，青竹無塵的溪頭國家森林遊樂區，展露不凡風骨的除了竹子，還有蟲蟲世界的精采演出。尤其是頭上頂著一對細長觸角的天牛，模樣極為可愛。

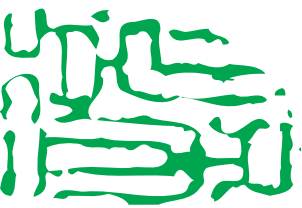
牠們在看啥？遊戲規則是誰訂定的？畫如其人的詼諧與幽默，是袁金塔另一創作方向，他通常以昆蟲、小動物的多樣性，來隱喻象徵市井小民的奧妙無窮，將自然界圖案化、單純化，實際折射出人性的特質。在《幹啥》作品中，袁金塔將鳥羽毛拓印成天牛模樣，脫去人物模仿的生澀感，再以筆墨入畫，配以重彩，形與色變得簡潔而單純，其中的大紅太陽，更拼湊出片段的趣味與意義。

念念之間，畫家串起人與人、人與自然，建立起不孤寂、充滿活力的想像力。袁金塔的畫，很自然的綜合統一成「無目的的目的」之悟性。

Cloudy with mist, with clean green bamboos, Chitou National Forest Recreation Area has not only bamboos being exhibited but it's a heaven for bugs. For the cute long-horned beetles with long antennas especially.

What are they looking at? Who sets the rules of the game? Like painting like person, this is just Jin-Ta Yuan's witty, humorous way of painting. He uses insects and little animals to insinuate the profoundness in common people and things. Simplifying and picturing nature to reflect people's nature. In "What?", Yuan made bird feathers appear like longicorns: he excluded the unfamiliarity of personification and added colors in layers, keeping shapes and color simple. The huge red sun put the interesting parts together to give meaning.

With thoughts, the artist connects people with people, people with nature, creating a world devoid of loneliness but filled with vivid imagination. Yuan's painting naturally consolidates the realization of "Intention-less intention."





自然之美：人間真
 美物靜觀皆自得
 銘

The beauty of nature, trueness of people; all living beings are in its place. (Jin-Ta Yuan)





銀河倒掛百丈〔 73cm x 141cm 〕 蕭進興

A Thousand Feet, of Pouring Milky Way
Jin-Shing Shiao.

森林浴，另類的消暑方式！奧萬大位於南投縣仁愛鄉萬大村，海拔高度介於1100至2600公尺，從霧社再往裡面走，轉往萬大方向就可以抵達。

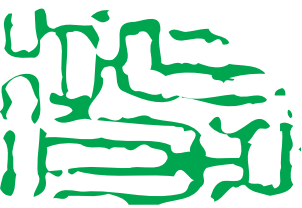
漫步木棧道，倚欄觀賞飛瀑。在畫家蕭進興的眼中，這近乎垂直角度直瀉而下的壯觀氣勢，再配上奧萬大的詩情畫意，儼然成為一幅和諧美景。但他不以複製自然為本務，而是透過觀察自然、感情移入，讓山水之間虛實相長，人與自然相融的色彩呼應，創造出別於傳統水墨繪畫的皴法和意象空間。不僅在墨韻濃淡、色調上，細微而多變化；在內涵上，總有股隨心揮灑、濃淡自如的神氣。

賞楓、吟松、聆瀑，迷人的奧萬大，歡迎您來「森」呼吸，補元氣。

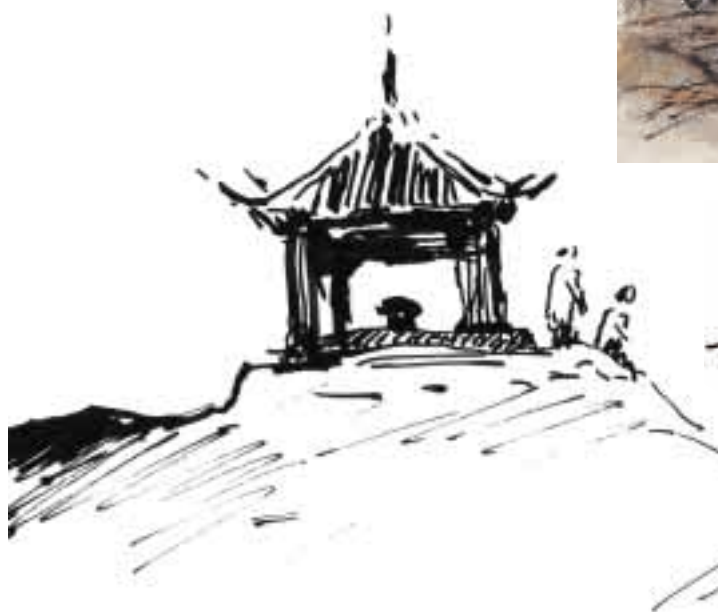
Forest SPA is another way of relieving the heat of summer. Aowanda is in Aowanda village, Ren-Ai Township, Nantou County, with an altitude of around 1100 to 2600km. Take the path into Wushe, and turn towards Wanda will get you there.

Strode across the wooden narrow footway planked over a cliff; lean on the railing to watch the falling waterfall...in artist Jin-Shing Shiao's eyes, the imposing feeling of this poetic aura results in a peaceful view. He does not focus on copying nature, but works through observing nature and putting feelings in it. Allowing nature to masquerade on its own and people blend into nature's colors, creating a different imagery to the traditional Chinese ink-painting technique. Not only through the subtle, various changes in ink wash and color hue, but a surge of care-free atmosphere came from its inner subject.

Watch the maple; sing for a pine; listen to the waterfall...this charming Aowanda always welcomes you to share a "forest breath" for your soul.



Whatever you want to play, in
Aowanda, you will not be lonely,
no matter the season.
(Jin-Shing Shiao)



無論你想玩什麼
在奧萬大，一年四季都不寂寞
蔡進興書

蔡進興





玉山白木林 [20F] 蘇憲法

Yushan White Forest , Shian-Fa Su.

在台灣的屋脊上作畫，玉山的奇峰美景使畫家蘇憲法忘卻了辛勞。

由塔塔加鞍部進入玉山約4.5K位置，晴空下密佈成林的冷杉枯木可謂福爾摩沙的驚嘆號！原來，白木林是因為冷杉不易被火焚盡，又能抵抗風吹雨打的剝蝕，而形成灰白的森林奇景。

作品畫面上，畫家蘇憲法採取三段式的構圖，在抽象與具象之間表現出白木林交融的深韻情景；此外，他藉由右方兩棵巨大枝幹的傾斜動勢，垂直打破平行線的慣性構圖，再利用不同的色彩塊面展現空間距離與交錯，突顯白色主題色彩，見證白木林象徵玉山「冰心玉潔、藝重如山」的精神。

如果說山林是天然的建築；那麼白木林就是玉山綠版圖的天外天！

Painting on Taiwan's central mountain range, Yushan's wonderful landscape takes away all pains for artist Shian-Fa Su.

Going from Tatajia saddle, 4.5 kilometers into the Yushan territory, the closely packed deadwood of the China fir forest under fine skies is like Formosa's exclamation mark! The wonder of the White Forest was formed by the fire resistant plus wind and rain tolerance quality of firs.

In the painting, Shian-Fa Su chose a three-part composition; he portrays the White Forest's mingled charm that borders between abstract and real-life; broke the habitual horizontal composition with the movement initiated by two large, slanting trunks, and uses different color fields to express the distance and interlace of dimensions, emphasizing White as its subject color. White Forest symbolizes the "heart pure as jade, art heavy as mountain" notion of Yushan.

If mountains and forests are nature's buildings, then the White Forest is an outer boundary of Yushan's territory.





Being in nature is refreshing; being in culture makes us think. (Shian-Fa Su)



親近山水，讓人心曠神怡，
體驗文化，使人智慧增長。

蘇憲法





阿里山老神木 [101cm x 70cm] 陳銘顯

The divine tree on Alisan , Ming-Shian Chen.

「一二三到台灣，台灣有個阿里山，阿里山上有神木」。

登高雲端新視界！阿里山的美，並非在旅程的「終點」，而是盡在「過程」。鄉愁旅客的盼望與緬懷，對於阿里山「黑頭仔」的歲月，畫家陳銘顯以水墨為媒材，重塑蒸氣火車的懷舊，同時彰顯老神木獨具的魅力。

在技法和構圖的安排，畫家發揮墨色的醒透和虛靈動靜的特長，達到「墨不礙色，色不礙墨，墨因色而增其光澤，色因墨而加其渾」相輔相成效果。畫境中，陳銘顯力求達到若干明潔渾厚的形象，老神木頂天立地的磅礴氣勢，輔以老火車、人群穿梭迴盪的韻味深長，虛虛實實盡在其中矣。

在阿里山和森林小火車的影像交疊時，我們彷彿看見老火車真誠、盡責的那一個年代……。

“One, two, three, we go to Taiwan; Taiwan has an Alisan, there’s a divine tree on Alisan…”

It’s a new world upon ascending the clouds. The beauty of Alisan is not its “destination” but its “course” .Past travelers have a longing for the once “Black-headed train” that exists on Alisan. Artist Ming-Sheng Chen used Chinese ink as his media, reconstructing the memories of the steam train and showing at the same time the unique charm of the old tree.

On techniques and arrangement of composition, artist expressed the transparent and flexible qualities of ink painting, reached a point of “ink not disturbing color and vice versa; ink gains its liveliness for color while color gain heaviness form ink.” In the painting, Chen tried to achieve some clear and heavy image from the imposing view of the old trunk; supporting it with the old train and bustling people, creating a feeling of delusion.

When images of Alisan and the little forest train overlaps, we could almost see past times when the old train still works diligently.





Return to the beauty of the forests and traditions;
Keep the simple and naiveness. (Ming-Shian Chen)

重返山林之美·重溫傳統之美
納藏古樸之美
月 丑 明





南方澳漁港〔35cm x 135cm〕江明賢

Nang-Fang-Ao Fishing port, Ming-Shiang Jiang.

「南方澳永遠是阮討海人的衣食父母，想要互依互存，先要互敬互重」。2001年的夏天，一位宜蘭平凡的漁夫，與畫家聊起遠大見解。

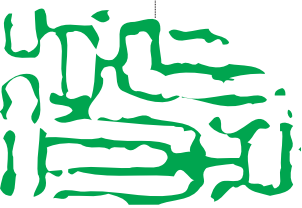
宜蘭縣蘇澳鎮上的南方澳原本是一離岸島，因為砂石堆積使得島嶼與陸地相連，因而形成一個陸連島。漁港旁修船廠一隅和近海作業陸續返港的漁船，宛若一幅畫作般在畫家江明賢眼前展開，構圖時，他先以淡墨打稿，對於船隻的布局安排，試圖營造出以大觀小的遠近視覺焦點，並讓眾多的垂直線條有虛實濃淡變化；至於背景部分，則以花青渲染出天連海、海連天的壯闊，傳達海洋生域的變幻莫測。

因為有船，大海不再深邃；因為有船，大海不再遙遠！

Nang-Fang-Ao is always the source of living, for people who depend on the sea. "Living together involves treating each other with respect," said an ordinary fisherman to the artist in Ilan, summer of 2001.

Nang-Fang-Ao in Suao town, Ilan County, was once an off-shore island. Due to the accumulation of sand it became a land-connected island. A scene of the shipyard next to the port and fishing boats that return from their offshore fishing is like a painting that spreads across artist Ming-Shian Jiang's eyes. He composed the drawing with light inked-lines first, tried to arrange the ships so that it has a sense of perspective, and maintained variations in ink densities on the inked-lines. The background is covered by cyanine, coloring the vastness of the sky and ocean that seemed to blend into one another-conveying a capriciousness of marine life.

Thanks to boats, the sea seemed less profound, and no longer out of reach.

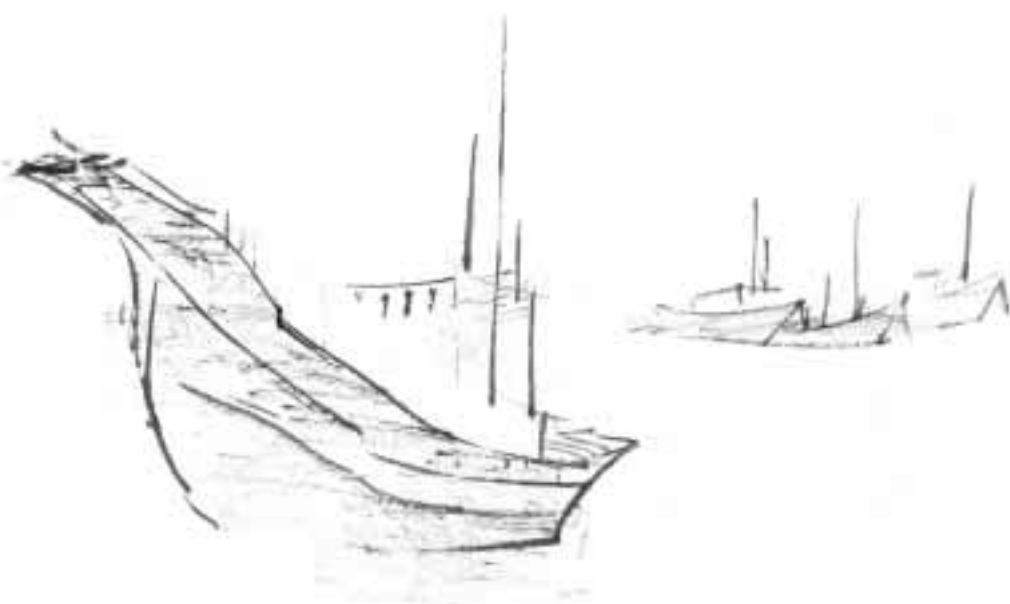




自然界與人的生存環境
是藝術表現之永恒主題

Nature and people's living environment is the eternal subject of art. (Ming-Shian Jiang)

江明賢



知本白榕〔8F〕楊興生

White Bayan in Chihpen, Shing-Sheng Yang

到台東知本洗一場森林SPA，尋訪百聞不如一見的千根榕。

過去以造林為主的知本森林遊樂區，在園區內還保留一大片由細小的氣根成長茁壯而成的白榕奇景，想要一睹它的廬山真面目，可得要先往「好漢坡」爬，向自己的毅力挑戰才行。

畫作裡，疏朗有致的樹林間距與步道穩健層次的空間進深，一步步牽引觀賞者盡達其境。面對千根榕植物的盤根錯節，畫家楊興生施以溫暖有情的黃綠色為主調，再以幾抹的淺白純化色彩，自然又抒美，彷彿鮮活地交織著一首春光奏鳴曲。

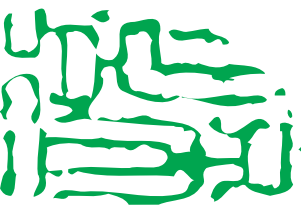
「知本」的原意，是團結在一起的意思，壯觀的千根榕果真名符其實！好漢坡七百九十二階一路走來，縱然已經氣喘如牛，對楊興生來說，是一趟何等的「佳美腳蹤」。

Cruise Taitung Chihpen for a forest SPA, and visit the better-seen-than-heard: Thousand Root Bayan.

Chihpen Recreational Forest was mainly an afforestation area that still reserved vast areas with extraordinary sights of White bayans growing from aerial roots. If you want to see them, you'll have to challenge your stamina by climbing the "Good Man Slope" first.

In the painting, moderately placed trees and paths solidify the deepening perspective, taking viewers step by step into the scene. With the Thousand Root Bayan plant's inter-wining roots, artist Shing-Sheng Yan renders them with a warm, yellow-green tone and purifies the colors with few light shades of white...so natural and beautiful like a vividly composed spring sonata.

Chihpen's original meaning is "to come together" and the Thousand Root Bayan is indeed just like its name. After climbing the 792 steps of the "Good Man Slope", though spent, it is considered a "Good Foot Path" for Yan.





Greenery comes from the dirt; Art comes from plainness. (Shing-Sheng Yang)



綠，從泥土而來；
藝，由乎實而生。

楊興生





觀霧木馬道 [88cm x 73cm] 蕭進興
Mu-Ma-Dao, Kuan-Wu , Jin-Shing Shiao.

「觀霧」中觀霧，霧中的風景，您如何觀自在？

觀霧位於新竹縣五峰鄉和苗栗縣泰安鄉交界處的崇山峻嶺之間，早年是農委會林務局的伐木工作站，之後轉型成為北台灣海拔最高的森林遊樂區。煙雲飄緲、遠山含笑，它的純淨，像極人煙稀少的溪頭，或是開闊平坦的阿里山。

畫家蕭進興把觀霧之美比喻為一幕幕炫麗的大自然佈景，特別將檜山巨木林道所見的木馬道遺跡殘影寄情於畫作。狂放筆意中透露著濃鬱渾沌的生命力，蕭進興不拘泥於景物細節的描繪，只著重於山林步道氛圍和色調的統一，營造畫面平和均密的量感，從對景寫生發展到抒情，呈現出自然磊落。

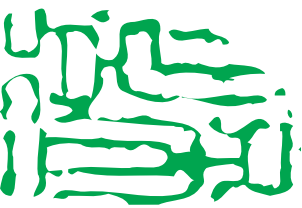
來到觀霧，只要帶著簡單的畫袋和行囊，就可以帶回滿心的感動跟收穫。

Looking at the mist in “Kuanwu”, how do you feel at ease when seeing through a mist?

Kuanwu is located between Wu-Fong Township in Hsinchu County and Tai-An Township in Miaoli County; it used to be a lumbering workshop of the Forestry Bureau in the early days, now it became a Forest Recreation Area that has the highest altitude in Northern Taiwan. Its misty sheen, mountainous smile and purity, is like the less tramped Chitou or the grand planes of Alisan.

Artist Jin-Shing Shiao referred the beauty of the mist as scenes of magnificent natural setting; he especially placed what he saw in the relics of Mumadao in Jyumulin path into the painting. His bold strokes show a thick, original life force. Shiao isn't into details, he's more determined to unify the atmosphere and colors of the mountain path, and create a sense of peace, intensity and volume. From sketching nature to sketching feelings, it's a naturally candid part of him.

You'll only need basic painting tools and a back pack to visit Kuanwu, but you can take home a heart-full of sentiments.



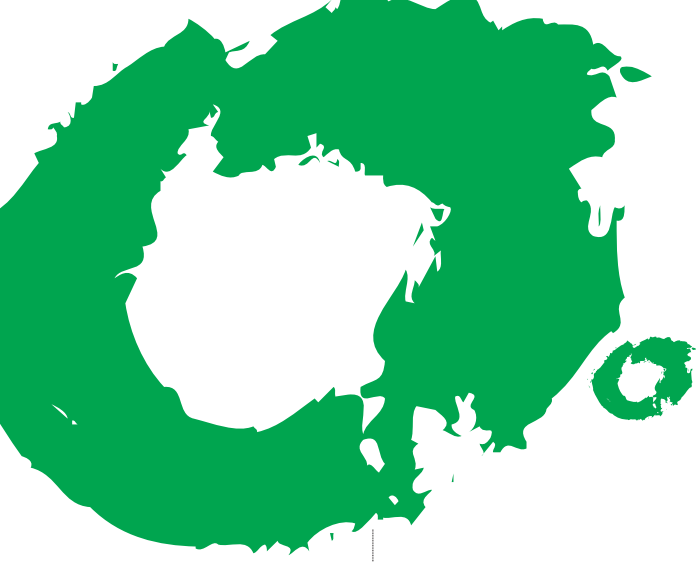


In this world, art is the only thing that does not demolish with time. It is an eternal symbol. (Jin-Shing Shiao)



世間只有藝術，不同時代不遠
而煙滅。它是永恆的象徵
梁廷興





墨寫松林〔12F〕黃進龍

Ink depicted pinewood, Jin-Long Huang.

三義火炎山，從步道沿著主稜線一直到558公尺的大馬尾松樹前，都有詳細的植物解說牌。馬尾松原產於中國華南，三義火炎山擁有全台灣最大的原生馬尾松純林，雖然生育地常遭到沖蝕破壞，但是在峭壁上、山溝中，它卻仍然叢生自然下種、再生演替。

畫家黃進龍形容，來到苗栗三義火炎山，宛如參加一場福爾摩沙的生態饗宴。他以極快意的筆法，解開對樹木既有的認知格局，用長條塊狀的墨色、線條自在流走，來表現樹林自然構成的氛圍，並在空間串流起顏色的配置，引導欣賞者跳脫樹的規矩，接受另一章法。

火炎山自然保留區必須事先申請才可進入，千萬別當個誤闖禁地的不速之客。

Detailed explanatory plates are everywhere on the Flame Mountain in Sanyi, ranging from the main path until the Chinese red pine 558m high. Originated from Southern China, Sanyi has Taiwan's largest domestic Chinese Red Pine. Though its habitat is frequently washed away or destroyed, they still managed to survive on cliffs and valleys.

Visiting Flame Mountain in Sanji, Miaoli, artist Jin-Long Huang described it as: "Being in a Formosa ecological feast". Using quick strokes, he dislodged the common cognition of tree structures by portraying the atmosphere of natural forests with long rectangular ink wash and freely applied lines, connecting colors in different parts of the picture, leading viewers out of the trees.

You'll need to apply before entering the Flame Mountain Nature Reserve, so don't take your chance.





Sentimentalize nature; humanize our living environment. (Jin-Long Huang)



情趣化大自然；
人性化生存环境。
黄进龙





群聚 [58cm x 38cm] 袁金塔

Gathering , Jin-Ta Yuan.

「在台北近郊的滿月圓看見成群的螞蟻，您可能讚美牠們勤奮忘我；在廚房呢，卻恨起牠的棋形無忌．．．。作為一個畫家，我有很多的好奇與熱情，從作品觸發觀者的想像，在假想的空間中述說著許多不同的故事。」

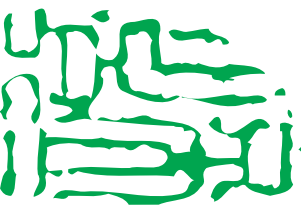
螞蟻，是一種忙碌、勤奮的昆蟲，總是一邊行走，一邊尋找「有沒有吃的東西」。畫家袁金塔追求繪畫即自然、即近，他以螞蟻恣意地群集向圓心聚內，交織出生存法則與生命之美，以繪畫的暈染流滴效果與配色對比統合視覺，彷彿生物界的競逐角力即將開始，優勝劣敗操之在一股無法抗拒的力量下。

畫家容納蟻群生命行動所留下的斑斑色跡，你我應學習尊重小生命。

“If you see ants in Manyue Yuan on the outer skirts of Taipei, you might praise their diligence; while in the kitchen you’d hate their presence…as a artist, I’ve lots of curiosity and passion, dedicated to evoking viewer’s imagination from a piece of work, telling different stories in an imagined world.”

Ants are busy, diligent insects that crawl and search for food. Artist Jin-Ta Yuan seeks the idea of “Painting is nature; is close by.” He had the ant’s gathering around a center spot to show us survival principles and the beauty of life. Coloring the painting with fluid effects of color arrangement and contrast and unifying visual effects. Like that the creatures of nature are about to engage in a fit for survival, victory and defeat held in the hands of some irresistible power.

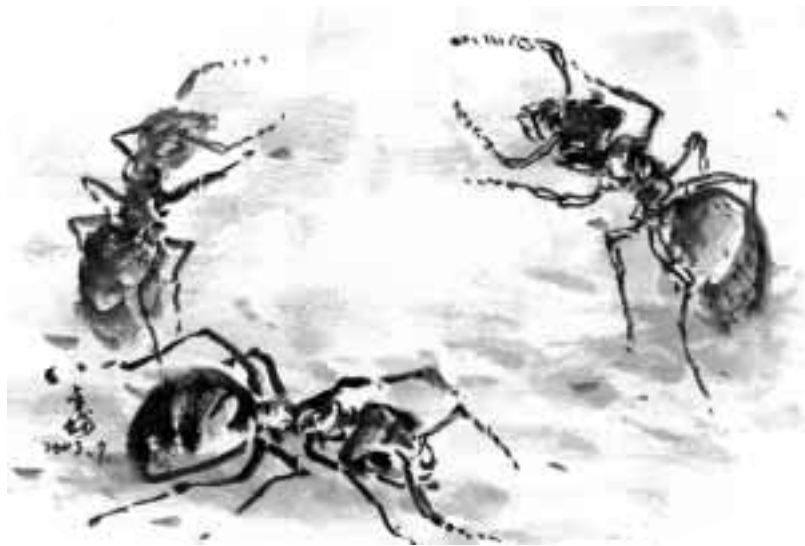
Artists hold the trail left by ants and we should learn to respect little forms of life like these.

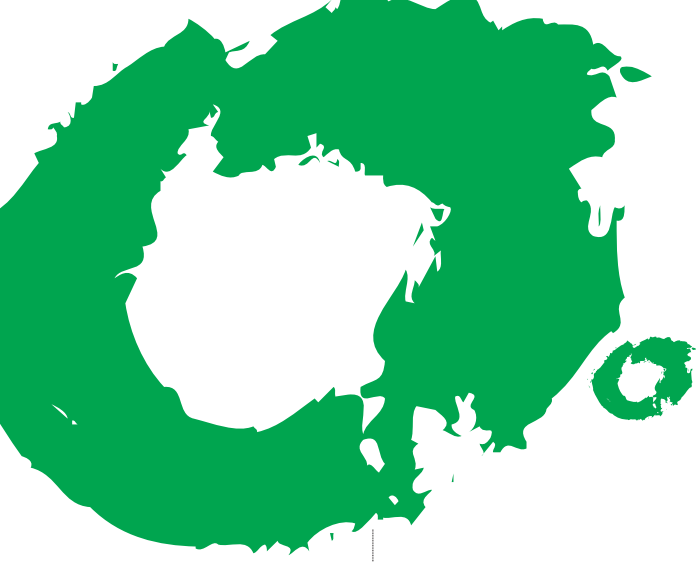




仰觀宇宙之大
俯察品類之盛
鍾

Look up at the vastness of the universe; look down at the variety of species. (Jin-Ta Yuan)





藤枝森活畫 [120cm x 68cm] 蕭進發
Tengchih forest painting , Jin-Fa Shiao.

即使遠在高雄，面對林相的優美與生物多樣性，藤枝國家森林遊樂區這個大自然的寶庫，總是讓人想一探究竟「森濤」之美！

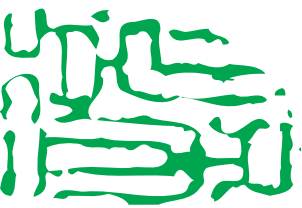
藤枝全年大約有一百八十天瀰漫著霧氣，要和晴天的陽光相遇是機緣。這一天，陽光灑落，畫家蕭進發趕緊拿起畫筆，用豐富的墨階營造出杉林幽深的景趣。霧氣、陽光的變化與掌握，是此畫作用心追求之處，蕭進發設色沉穩且接近自然景觀，運用森林單純形體的組織及空間轉換，將氣、韻、光、影一一躍現紙上，似有若無的填補，襯托出層層清新。

森林的綠色之旅，不再是走馬看花，除了雲霧相伴，還有森林志工相隨。在藤枝，我們不只遇見自然，更認識自然。

Even in Kaohsiung where you encounter the beauty and diversity of trees all the time, there's always the urge to explore the beauty of the "forest wave" in Tengchih National Forest Recreational Area.

Tengchih is graced with mist around a hundred and eighty days in a year, to encounter sunshine and clear skies are by pure luck, so when sun lit the place that day, artist Shiao quickly gathered his paint brushes and painted the depths of the forest with extravagant shading. This painting tries to capture the change of mist and sunshine. His colors are steady and close to nature, adopting simple foliage shapes, compositions and the change in perspective, putting "chi", "aroma", "light" and "shadow" vividly on paper. Filling in spaces here and there and emphasizing clear layers.

A green tour of the forest is no longer a flash. We also have volunteers besides the mist and clouds. In Tengchih, not only do we meet nature, but we get to know more about nature.





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就能讓子孫享受地球資源。
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Put more care in nature's well-being and our grandchildren will be able to enjoy Earth's resources.
(Jin-Fa Shiao)

