

序文

*Preface*

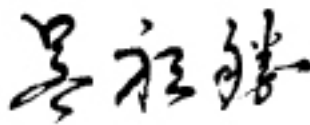
## 館長序

旅美近三十年的粉彩畫大師張哲雄教授於二〇〇六年返國舉行個展時，很高興和他首次晤面並洽談二〇〇七年由本館與北美粉彩畫家協會（North America Pastel Artists Association）聯合舉辦《國際粉彩畫家邀請展》。二〇〇七年五月該計畫如期在本館推出，法國粉彩畫協會（Art du Pastel En France）會長秀維卡布（Sylvie Cabal）專程來台參加開幕盛會，參展的五十餘幅畫作，在國內獲得很高的評價，且引起美術界學習粉彩藝術的濃厚興趣。

探究我國粉彩畫未被重視的首要原因是缺乏有經驗的師資，再就是缺乏優質的粉彩畫材，加上粉彩藝術活動及相關資訊的匱乏，使得粉彩畫的創作，在台灣僅處於萌芽的階段，尚未見開花結果，亦不能與國際畫壇交流、接軌，十分可惜。幸而張哲雄教授近期多次返國，除在本館舉行畫展外，並策劃粉彩藝術教師研習，由本館出版其粉彩專輯介紹粉彩藝術的演進技法、國際粉彩藝術的趨勢並提供作品欣賞。相信此書有助於國內粉彩藝術教育的推廣，開拓國人粉彩藝術新視野。

粉彩作畫簡便，不需調水或調油，色條在畫家手中自由揮灑一氣呵成，其色料採取大自然的原色，色澤至真、至純、至濃。不像油畫或水彩畫，時間一久便會龜裂、剝落、褪色，只要保存適當，永遠鮮豔如昔歷久彌新，深得西方收藏家的喜愛。

近三十年來，粉彩藝術在美國相當盛行，尤其在美國粉彩畫協會（Pastel Society of America）大力的推廣之下，一般西洋畫家都僅得以粉彩色料作為創作畫材，且已蔚為風氣。在全美及國際性的主要美術競賽中，均設有粉彩畫的項目，各地的粉彩藝術協會紛紛成立，常有公開的大賽，影響所及歐洲畫壇也相繼成立粉彩畫協會，其中又以法國粉彩畫協會最具代表性和影響力，獲頒美國粉彩畫大師證書（Master Pastelist）的張哲雄教授，於一九九七年與數十位華、洋傑出的門生及好友，在紐約創設北美粉彩畫家協會並擔任會長，成為紐約重要的藝術組織，在國際間頗負盛名，歐美著名的粉彩協會常與其交流並共同舉辦展覽活動，經常應聘為國際性美術競賽擔任評審，備受西方畫壇所敬重，期望國人在張教授的指導之下，一起開拓這塊鮮為人知的藝術園地，讓粉彩藝術在台灣發揚光大。

館長   
國立臺灣藝術教育館

## Preface

Pastelist Professor Jason Chang who has been residing in New York for the last 30 years flew back to Taiwan for his 2006 Solo Exhibition. I am delighted to have met him for the first time last year and helped him to arrange for the 2007 International Pastel Artists Invitational Exhibition. This event was sponsored by both National Taiwan Art Education Center and his North America Pastel Artists Association. The grand opening reception was held in our center during May 2007 as planned. The president of Art du Pastel En France Sylvie Cabal also made a special appearance from France to join us for this joyous occasion. The 50 unique paintings displayed during the exhibition received high praises and excellent critiques in Taiwan. It had a great turn out and the gallery was often filled with a large crowd. The exhibition was widespread and admired by many Taiwanese citizens.

Before this event was taken place, Pastel wasn't always popular. The neglected Pastel medium in Taiwan is in short of talented pastelists and professional pastel materials. Therefore, it led to lack of Pastel periodicals, magazines and publications hence deficient in activities and events. Due to these causes, it prohibits the interaction, and association with other countries in the Pastel art field. Fortunately, Professor Jason Chang turned up from New York to reinforce the importance and beauty of Pastel. He had conducted workshop seminars for art instructors and his solo exhibition last year. And recently we've been working closely on publishing a book on Jason Chang's Artwork. The book will illustrate his artwork, introduce the techniques, materials and history. It will also discuss the international Pastel trend in the art field today. I believe this book will help to promote and educate Pastel in our country and build up a new realm for this recently developed medium.

Pastel is fairly simple and convenient. There's no need to mix the colors with water or oil. The colorsticks can be used freely, and you see immediate result upon completion. The colors come in natural primary colors. Consequently they are the truest, purest and richest. Unlike Oil Painting or Watercolor, as time goes on, the artwork will crack, chip and fade. With Pastel, as long as you store it with proper care, it will be as fresh as new. Pastel is one of Western collectors' favorite.

For the past 30 years, Pastel is vastly popular in America. Under the great influence of Pastel Society of America's prevalent promotion, the western artists also began to compose their artwork with Pastel. This has become a new trend. The international contests in the art field also include this category. Pastel art associations are being established rapidly throughout the world. The frequent Open Juried Competitions in America also made a huge impact in the European art field. Pastel too is popular in Europe. Pastel art organizations are growing there as well. The most influential one is Art du Pastel En France. Jason Chang has been validated as one of the valuable Master Pastelists from Pastel Society of America. Among his American and Taiwanese friends and students, together they established NAPP (North America Pastel Artists Association) in 1997. Jason is the founder and President of this association. NAPP had become a significant art organization in NY. Prominent European and other art associations in America often sponsor exhibitions and activities with NAPP. Jason gets invited to be a juror among the American and international competitions on a regular basis. He won lots of respect from the western art field. I sincerely hope that under the coaching of Professor Jason Chang, we can all participate and develop this not-so-well known art medium in Taiwan. Together we can excel and make Pastel an essential art medium in our culture.

**Wu, Tsu-Sheng**

Director

National Taiwan Arts Education Center

## 一位貢獻良多的藝術家——張哲雄

張哲雄是一位頗具才華的藝術家，他與我共事多年，猶記得十多年前他曾通過美國粉彩畫協會的評審，成為正式會員（可簽PSA頭銜），從此他就以其優異的粉彩畫作，在每年的美國粉彩畫協會所舉辦的國際公開賽脫穎而出，且屢獲獎項。我經常看到他的作品參加紐約地區其他的重要藝術組織的展出，備受矚目。他曾服務於美國粉彩畫協會理事會，對粉彩畫的推廣可謂貢獻良多，自一九九八年起任教於粉彩畫研究所，他的班級始終額滿，是最受學生愛戴的老師。

他在各方面都有傑出的表現，是一位慈善、體貼的人，幾次經由他籌畫在台灣展出的畫展，他都細心地收集所有未裝框的畫作，親自整理打包帶到台灣，畫展結束後，他也全權負責攜回美國。再次感謝哲雄以及主辦《國際粉彩畫家邀請展》的國立臺灣藝術教育館。

哲雄在紐約創辦了一個卓越的粉彩畫組織——北美粉彩畫家協會，此一特別的粉彩畫協會是為眾多具有天分的粉彩畫家所設立，每一位參與的畫家皆引以為榮。哲雄勤於作畫才有今天的成就，他所展示的每一幅作品，都呈現出和諧、瑰麗的色彩，加上他豐富的想像力創作出意境深遠的藝術作品。我很榮幸有機會為文表達對哲雄個人的一些看法，他是我的藝術夥伴、我的朋友，我期盼於不久的將來看到他更具創意的鉅作，我肯定他將會成為一位出色、成功的藝術家。

會長 蕾·史蜜斯  
美國粉彩畫協會

## The dedicated Artist-Jason Chang

Jason Chang is an extremely talented artist, and has been by my colleague for many years. I remember when Jason was accepted as a signature member of the Pastel Society of America. Since then he has exhibited his pastel paintings and won awards in our annual exhibitions as well as showing in exhibitions of other prestigious art organizations in New York City and surrounding areas. He has been such a supportive and dedicated member of PSA, having also been a teacher in our Flora B Giffuni Atelier for Pastels-with very large classes since 1998. He had been elected as a Master Pastelist of PSA.

He is such a kind and thoughtful person in many ways. One of which he has arranged for several exhibitions for pastelists in Taiwan, and has actually packed our unframed paintings and hand carried them himself on the plane to Taiwan. Then after each exhibit, he has packed and hand carried them back to the U.S.!! Thanks to Jason and the National Taiwan Art Education Center for providing the International Pastel Artists Invitational exhibition in April 2007.

Jason is the founder of the wonderful pastel society, the North America Pastel Artists in Flushing, New York. It is a special pastel society of many talented artists, who are proud to be part of such a group. Jason has worked very hard to grow in his art and has achieved such success! Each of his painting displays beautiful color harmony and his fantastic creativity is also evident in the design and composition of the many paintings he exhibits. I am honored to have had this opportunity to write these few words about Jason Chang, my fellow artist and friend. I look forward to all the great works Jason will create in the future. Jason will surely continue to be a very fine and successful artist.

**Rae Smith**  
President  
The Pastel Society of America

## 一位深具感性的粉彩畫家

當我們愛上藝術，我們會全然地看上每種媒材（畫類）的價值，欣賞它那獨一無二的特性。例如音樂，音樂家會選擇他所鍾愛的樂器，以發自內心的熱情去演奏那悠揚的旋律。我的朋友張哲雄選擇了粉彩來作畫，他專精此一畫材，以其敏銳的情感作畫並拓展了他的藝術生涯。他的作品常流露出喜樂、溫馨、美善的內涵。

他的靜物畫色澤鮮麗、栩栩如生，他的風景畫則優美、寧靜、充滿光采，令觀賞者產生幻覺，猶如漫步在畫中的美景。認識這位大師—他不僅是個了不起的粉彩畫家，而且是個有能力將其才華分享給大家的人，不僅在美國，且將此種藝術分享到他的祖國—台灣。他推廣粉彩藝術不遺餘力，他讓人深刻的瞭解粉彩的奧秘與特質。

哲雄教導有方，對眾多的學生影響至深，多年來他的學生經常入圍全球各地高水準的大賽，且屢獲大獎。在此向這位大師致敬，因他竭盡心力、無私地傳播畫藝，教育他身邊有才氣的學生，他的才華洋溢更甚其謙遜的人品。他的畫作在歐洲頗受歡迎，特別是在法國，多年來經常在那裡展出，從創會開始便受到張哲雄大師的鼎力扶植，「法國粉彩畫協會」引以為榮，在此代表協會謹致真摯的謝忱。

會長 秀維卡布  
法國粉彩畫協會

## An Eloquent Artist

Quand on aime l'Art, on apprécie tous les médiums à leur juste valeur, cependant comme pour la musique, le musicien choisit son instrument préféré pour jouer avec toutes les notes ce qui lui tient à coeur. Jason Chang a choisi le Pastel sec pour peindre, pour sculpter les pigments avec brio et sensibilité. Son œuvre en général exprime la gaieté, la chaleur, la subtilité et la finesse des sujets. Il fait vivre et vibrer ses natures mortes. Il vous fait entrer dans ses scènes de vie, ses paysages sont apaisants et plein de lumière, on a envie d'y être, de s'y promener.

Jason Chang n'hésite pas à partager son talent, à le transmettre. Ce qui distingue un grand pastelliste d'un maître ce n'est pas uniquement la qualité de son travail mais son aptitude à la faire partager à d'autres, et en cela Jason Chang, non seulement aux Etats-Unis mais aussi à Taiwan, mène son pèlerinage pour la mise en valeur du pastel. Jason Chang enseigne depuis longtemps et nombre de ses élèves ont acquis grâce à lui une qualité de travail leur permettant d'exposer à un très bon niveau compris dans des expositions internationales de pastel dans différents pays.

Jason Chang sait élever ceux qui l'entourent de son savoir et de son talent et c'est aussi cette qualité qui lui permet d'être reconnu à un haut niveau. Son humilité est à la hauteur de son talent. Son travail est apprécié en Europe et particulièrement en France où ses pastels sont exposés depuis de nombreuses années. Jason Chang a soutenu de par son travail Art du pastel en France dès sa création et c'est un honneur pour APF de promouvoir l'œuvre de Jason Chang au fil des années.

**Sylvie Cabal**  
President  
Art Du Pastel En France

## 張哲雄的粉彩世界

張哲雄是一位經過美國粉彩畫協會評審通過PSA認證的會員。他除了服務於理事會的評審組會員外，更是一位受歡迎的靜物寫生講師，張哲雄的粉彩作品多年來均參與美國粉彩畫協會的年展，也參加具有權威性的沙瑪冠蒂美術俱樂部、美國專業藝術聯盟等重要的聯展，其優秀的作品經常榮獲大獎。

僅僅十年的時間，張哲雄由嘗試粉彩畫到成為傑出的專業畫家，他的成就是相當突出的。他的作品曾被入選為全美國重量級的藝術組織，他的聲譽也遠播海外，尤其是對台灣及中國的影響更大；中國大陸的粉彩學會已在各大城市成立，因為張哲雄的大力推廣，使中國畫家逐漸重視粉彩這項優良的畫材。

一九九四年張哲雄曾安排美國粉彩畫協會的菁英畫家作品，應邀在台灣舉行《當代傑出粉彩畫家聯展》。由於他的聲譽在亞洲畫壇受到注目，一九九七年粉彩畫協會再次受邀在中國西安、南昌兩地舉行《美國當代傑出粉彩畫家》盛大的聯展。這次的展出，我和張哲雄、法蘭克·積卡列里夫婦（著名的風景畫家）、奧頓·貝克爾（評論家）應邀同往中國主持畫展，我們四人曾在各地美術館、學院做示範講座，目的是讓學生瞭解粉彩的優異性能。我們所到之處，皆深受歡迎，這都歸功於張哲雄備受敬重的影響力。他的聲望跨越美國、亞洲畫壇，是一位令人欽羨的畫家。

大家都知道張哲雄是以靜物揚名畫壇，他對靜物光影的處理，具有生動感人的效果，對色彩調和的運用、構圖的趣味性等在他的畫裡獨具創作性，他也擅長畫人物、風景、肖像。他在國家藝術俱樂部、美國粉彩畫協會所創辦之粉彩研究所一直都受到學生們的尊敬，我為他感到高興。

第三任會長 克麗絲汀娜·蒂貝利  
美國粉彩畫協會



## The Pastel World of Jason Chang

Jason Chang is an elected Signature member of the Pastel Society of America, serves on our membership committee and is a popular instructor of still life pastel painting in our Studio School for Pastels Only at the National Arts Club in NYC. He has exhibited his beautiful pastel paintings at the Pastel Society of America, the prestigious Salmagundi Club and the American Artist Professional League. Jason has received many awards for his dramatic art work.

In only ten years, but with very intense study and tremendous effort, this artist has perfected his fine skills and technique. His work has been accepted for exhibition by many major organizations here in the United States as well as abroad. Jason has had a very positive influence in Taiwan and China through his pastel exhibitions abroad Pastel Societies have formed in China. After their exposure to the little known medium of pastel painting.

Jason arranged an invitational "Contemporary Master Pastelists Exhibition" for the Pastel Society of America, in Taiwan in 1994. Because of his excellent standing in the Asian art world, Jason was able to, once again, arrange for a large pastel exhibition "Contemporary American Master Pastelists" in Xi'an and Nanchang, China in 1997. Along with this exhibition, a teaching tour was planned. Alden Baker, Frank Zuccarelli accompanied by his wife Audrey, Jason and I traveled together, painted pastel demos at various art institutions and tried to inform the eager students about this wonderful medium. Our tour was exceptional and enriching. Jason's quick interpreting helped us feel at home and made this experience terrific. He received the utmost respect from all the artists we met and worked with. He is lucky to live in both art worlds with success.

Jason is known especially for his wonderful still life paintings. His pastels have a dramatic play between shadow and light. Color harmony and composition are very important in his creative expression. His subject matter varies from landscape, figurative, portraiture to still life. While teaching in the PSA studio school, Jason Chang has gained respect from all his art students.

**Christina Debarry**  
President  
Pastel Society of America  
(1997—2001)

## 我所認識的一位粉彩大師

張哲雄這位好友，在各方面都很傑出，他是個好丈夫、好父親，是個很特別的人物，同時還為人師長，每個角色都很稱職。像他這樣綜合了眾多優點的人，正是每個人想結交的朋友，他也正是我們大家的朋友。

我認識哲雄已有好多年了，我發覺他樂於關懷並服務他人。我和他一起共事，為著名的藝術組織服務，其中如美國粉彩畫協會、奧杜邦藝術家協會、美國藝術家聯合會、北美粉彩畫家協會等，他始終都能適時的為人伸出援手。在他的領導下，北美粉彩畫家協會雖只創辦十年，卻被優秀的粉彩畫家們一致公認為一有歸屬感的家園，而這些優秀的粉彩畫家幾乎全是由他這位大師所教導出來的。協會的成長和盛譽是靠這位永不疲憊的領導人，加上所有協會的理事們合作無間的成果。我年年都觀察到他所教導的學生，畫藝不斷地精進且參與美術競賽經常獲獎。

同時我也樂見哲雄的畫風不斷地突破與精進，這也證明他教學相長的優異表現，我很榮幸地親眼看著這位卓越人物成功的過程。我期盼在未來的歲月裡，繼續和他在藝術的領域裡共事。願上帝祝福他擁有這一切的成就，他未來所做的一切美好如意。

副會長 蘿達雅諾  
美國粉彩畫協會

## A Master Pastelist that I know.....

Jason Chang, my dear friend is a master in every way. As a husband, as a parent, as a person, and as a teacher. A combination of everything that anyone would ever want in a friend, and he is a friend to all.

I have known Jason for many years and have found him to be the most caring and giving person. We have worked together in the Pastel Society of America, Audubon Artists, and Allied Artists of America and he has always been there with a helping hand. Under his leadership, the North American Pastel Society in only a few years has become recognized as a home for many excellent pastelists. Most of them have become proficient under the tutoring of master, Jason Chang. The organization has grown and prospered under the tireless leadership of Jason and his Board of Directors. Year by year I have observed Jason's students making rapid progress entering shows and winning awards.

At the same time, I have seen growth in Jason's work, as if he and his students feed of each other. It has been my greatest pleasure to see the growth of this magnificent person. He has been a pleasure to work with in all of our endeavors and I look forward to continuing to work with him in the future. God bless him for all that he has already accomplished and for all the good that he will do in the years to come.

**Rhoda Yanow**

Vice President

The Pastel Society of America

## 祝賀第九屆北美粉彩畫家聯展

歡迎北美粉彩畫家協會（North America Pastel Artists Association）的展覽，每年都在本中心舉行，今年是第九屆。該協會每年一度的藝術饗宴，不僅是紐約亞裔的重要藝術活動，同時也是紐約市皇后區頗受矚目的美術盛事。

旅美的台灣藝術家當中，專精粉彩畫的畫家為數不少，且在全美及國際性競賽中常以優異的粉彩畫作榮獲大獎。十多年來，粉彩藝術已在紐約亞裔社區盛行，此要歸功於張哲雄教授及其好友共同創辦的北美粉彩畫家協會。據我所知，去年四月，國立臺灣藝術教育館（National Taiwan Arts Education Center）館長吳祖勝曾邀請北美粉彩畫家協會會長張哲雄教授返台，共同策劃了《國際粉彩畫家邀請展》（International Pastel Artists Invitational Exhibition）此一盛舉在台灣獲得熱烈的迴響，引起教育界與美術界的關注。吳館長希望每年在台皆有粉彩藝術的相關活動，張教授也表示將全力的支持與配合，可見粉彩藝術在台灣亦具有相當的魅力及美好的發展前景。

欣聞此次畫家聯展的作品，包括了美國粉彩畫協會（Pastel Society of America）會長Rae Smith、法國粉彩畫協會（Art du Pastel en France）會長 Sylvie Cabal，都提供大作共襄盛舉。另有兩位粉彩畫大師級畫家（Master Pastelists）Rhoda Yanow、Dan Slapo 也都應邀參展，此外，數位金鷹學院優秀的學員也獲得推薦加入北美粉彩畫家協會的此次聯展。我深信此次畫展的成功將為紐約社區平添更多的文藝氣息。

主任 張景南  
紐約華僑文教中心

## Supplementary to the 9<sup>th</sup> North America Pastel Artists Association Exhibition

I am delighted to take this opportunity to congratulate and extend my warmest welcome for the North America Pastel Artists Association's 9th Annual Exhibition. It's being held at the Culture Center of Taipei Economic and Cultural Office in New York every year. The annual exhibition of North America Pastel Artists Association is an important art event for the Asian community in Queens, NY. NAPAA has been established for nearly 10 years and the annual exhibitions have been quite popular and well liked within the community. I am honored to have a grand annual exhibition in Culture Center of Taipei Economic and Cultural Office in NY.

Among the Taiwanese-American artists, many of them have mastered in pastel paintings and have received awards throughout United States and the world. Through the years, pastel painting has become popular in Asian community in New York due to efforts of NAPAA which was established by Jason Chang and his friends. According to my understanding, Wu, Tsu-Sheng center director general of National Taiwan Arts Education Center had invited Jason Chang who is the president of North America Pastel Artists Association to hold an exhibition in Taiwan during April of last year. Together, they sponsored "International Pastel Artists Invitational Exhibition". It had a great turn out, and the gallery was often filled with a large crowd. The exhibition was widespread and admired by many Taiwanese citizens. It definitely brought attention to the Taiwanese government and its board of education. Wu, Tsu-Sheng is anticipating booming pastel activities in Taiwan every year since this exhibition. He had already convinced Jason Chang in agreeing to put in efforts to support Pastel medium in Taiwan. The International Pastel Artists Invitational Exhibition made a huge impact in Taiwan. Pastel was well liked and it will continue to flourish in the up coming future.

It is a great pleasure to introduce the VIP guests who will participate in the 9th Annual North America Pastel Artists Exhibition. Included were Rae Smith, the president of Pastel Society of America, Sylvie Cabal, president of Art Du Pastel en France, Rhonda Yanow and Dan Slapo of Master Pastelists. There were also a few students from the Golden Eagle Institute were recommended to join this exhibition as well. I foresee the North America Pastel Artists Association's 9th Annual Exhibition to be another victory.

**Chang, Ching-Nan**

General Director

Culture Center of Taipei Economic and Cultural office in New York

## 我的台灣父親

八年前我遠離日本的親人，與張逢盛結婚定居紐約，很榮幸成為張家的一份子。婚前逢盛告訴我一些他的家庭狀況，包括那位著名的畫家父親張哲雄先生，當時很難想像這位畫家會是怎樣的一位長輩。來紐約後，親眼看到他們家的客廳、畫室處處掛著精湛的美術作品，讓我覺得恍如置身於小型的美術館。這些作品的題材廣泛，有人物、靜物、風景、街道、樓房等，每幅都是畫家心血的鉅作。寫實而富有情感，令人駐足觀賞，不願離去。婚後我們和公婆同住一棟兩個單位的獨立樓房，我們居住樓上，幾乎每天都看到眾多的學生或朋友，經常在其畫室進出，每人對他報以尊敬、感謝的眼神，或帶著滿足的笑容離開畫室。每逢年節，他必定收到許多禮物，很高興我們也都能分享這些精美的禮品。我雖然不懂華語，但經常看到華文報紙、雜誌、電視台為他做的專訪介紹，歐美的報紙、美術刊物也多次報導他的藝術成就。

家父已逝世多年，我已把這位公公當作自己的父親。我的兩個女兒一莉佳(RIKA)、蓮娜(RENA)先後出生，他顯得特別開心和喜悅，她們也深愛著這位幽默、風趣的爺爺，且從爺爺那學到新的歌曲、繪圖以及各種遊戲。當爺爺外出教學示範，或做比賽評審時，兩個孫女常倚門等候他回來。近幾年他經常出國舉行畫展和講學，我的兩個女兒曾依依不捨地哭了起來。七歲的大女兒莉佳，每個週末都上日語學校，最近的日語寫作練習，就描寫這位親愛的爺爺而獲得獎賞。

上帝給我們這位畫家父親很多的恩賜與才華，他會寫、會畫也會唱歌。他固定在教會領唱並參加合唱團，曾在紐約林肯中心盛大演出，是一位天才型的男高音。平日居家他也種花、種菜，生活可謂多采多姿，身心都比實際年紀年輕許多。他與我那位端莊、秀麗、善良的婆婆一樣，處處受人歡迎與羨慕。感謝上帝降福在我們這個家庭。

張 高木美紀

## 私の義理の父について

私は8年前日本の家族から離れ“張 逢盛”と結婚しました。ニューヨークに居を定め、夫の家族の一員になりました。この事は私にとって大変光栄な事でした。夫から家族を詳しく聞いた所、夫の父親はとても著名な“張 哲雄”先生でいらっしゃいました。この方は、私には想像もつかないほど有名な方でした。ニューヨークの家には、リビング、書斎などあちらこちらに精密に描かれた美術作品が掛けられていて、まるで小さな美術館にいるようでした。描かれた作品は、人物、静物、風景、街道、建築物など広範囲でした。そして、それらの作品は大変良く描けていて感情が込められている大作でした。また人々の心を釘付けにし、その場所を離れたくない気持ちにさせられる作品でした。結婚後、夫の両親と同居していますが、父のアトリエにはたくさんの友達や生徒が毎日来訪します。この人達は皆、父に尊敬と感謝の念を抱きアトリエを去ります。そして毎年必ずたくさんの方々からの贈り物が届き、私達も大変嬉しく思っています。私は中国語がわかりませんが、父の絵画は台湾の新聞、雑誌、テレビ局の取材などで紹介され、アメリカ、ヨーロッパの美術関係の書籍にも載せられています。

私の日本の父は何年か前に他界しましたので、義理の父を本当の父と思っています。私の二人の娘、莉佳（RIKA）、蓮奈（RENA）が生まれ、父は孫が出来た事を大変喜び、私の娘達もユーモアのある祖父を大変愛しています。私の娘たちは祖父からいろいろな歌や遊びを教えてもらいました。父は絵画の講師をしたり絵画展の審査員もしていますので家を留守にする時は私の二人の娘は祖父と離れるのがつらく泣いてしまいます。それほど祖父を慕っています。私の上の娘、莉佳は毎週土曜日に日本語補習校へ通っています。最近補習校の作文のコンテストで「わたしのおじいちゃん」と言う題で入選しました。これについては私も大変嬉しく思っています。

神様は父にたくさんの才能を与えました。文章、絵、歌など本当に多才です。教会の聖歌隊の指導を行い、アメリカにある“リンカーンセンター”の合唱団にも参加しました。天才型のソプラノ歌手です。父が家に居る時は、野菜を作ったり盆栽をしたり生活も多様で活動的です。そのため、いつも実際の年齢よりずいぶん若く見られます。母も良妻賢母で父とは本当にお似合いの夫婦ですので皆うらやましく思っています。神様のご加護感謝申し上げます。

張 美紀

## 揮灑粉彩，其樂無窮

赴美定居前，我在台灣曾從事油畫創作二十餘年，也嘗試以粉彩色料來作畫，與一般台灣的畫家一樣，對於粉彩畫的技法都是自行摸索，未有專業的師資傳授正確的技法和畫材的選擇，因此在台灣畫壇一直看不到有份量的粉彩作品，偶爾有幾位畫家展出他們的粉彩畫，但觀其作品，僅似淡彩的素描，未能發揮出粉彩優異的特質及完整的繪畫性。總之，粉彩藝術在台灣一直未被重視，甚至顯少為人知。

一九八二年我在親友的祝福聲中，來到了世界藝術之都的紐約定居，我一方面繼續嘗試以新觀念來創作油畫，另一方面則進入美術研究所攻讀碩士學位，在研究所進修時，每學期都交出十多幅的繪畫作品，所使用的畫材是粉彩多於油彩，當指導教授看到我的作品時，立即有了興奮的表情，並公開稱讚我的粉彩畫，他認為使用粉彩來作畫，是最明智的選擇。他還強調，當油畫與粉彩畫擺在一起時，粉彩鮮豔瑰麗的色澤和它柔美醒目的光芒，立即超越過油畫，使得油畫顯得黯淡缺乏說服力。經指導教授的鼓勵，我開始以粉彩畫參加美國一些藝術組織的聯展。第一次參加公募作品的競賽便僥倖獲得第三名，在校內的師生聯展中，也多次選用我的作品作宣傳的海報和廣告，更意外的收穫是學校邀請我畢業後留校任教。

經教授的介紹，我終於有機會前往曼哈頓著名的國家藝術俱樂部（National Arts Club），觀賞到美國粉彩畫協會（Pastel Society of America）一年一度公開競賽入選作品的盛大聯展。我曾驚訝地發現粉彩色料竟然能表現這麼多樣性的樣貌，有些作品厚重的質感類似油畫，有些作品飄逸的揮灑如同溼染的水彩畫，另有一些寫實的作品，更是栩栩如生自然生動，其瑰麗的色澤與朦朧、柔和的美感，則更勝於油畫。經歷過高水準的國際性大展後，我便決心投身粉彩的研究，並拜粉彩畫大師理查·皮旺克（Richard Pionk）為師，學習靜物及人物寫生。想不到幾年後，我卻以粉彩的作品打進美國重要的藝術組織，如美國粉彩畫協會（Pastel Society of America）、美國藝術家聯合會（Allied Artists of America）、美國專業藝術家聯盟（America Artists Professional League）、沙瑪冠蒂美術俱樂部（The Salmagundi Club）、奧杜邦藝術家（Audubon Artists INC）等，由於我多次榮獲大獎，而被吸收成為會員、理事和評審委員。一九九八年起應美國粉彩畫協會的邀請，在國家美術俱樂部的粉彩研究所（School for Pastel Only, PSA/NAC）任教，我以一個移民來美的亞裔畫家，有機會在此地位崇高的藝術組織教授西洋繪畫，讓我深感榮幸。

粉彩畫起源於義大利，如今卻盛行於美國。有跡可尋的是十六世紀的勒尼（Reni）、瑟略（Theile）皆有作品問世。近代的知名畫家也都畫過粉彩畫，如畢卡索（Picasso）、米羅（Miro）、康丁斯基（Kandinsky）均有傳世的粉彩作品。二十世紀初，美國著名女畫家Mary Cassatt，她的人物畫及風景畫都能掌握粉彩的特性，展露粉彩的魅力。粉彩色料採自天然的原色，作畫時不需溶劑，以色條直接塗繪於紙上，毫無褪色或龜裂之虞，不同廠牌的顏色也可混合使用，不像油畫常會產生互相排斥



而剝落。

美國粉彩畫協會成立於一九七二年，由女畫家基芙尼（Giffuni）發起，聯合幾位酷愛粉彩的知名畫家，創設了全球第一個粉彩畫組織，如今已是第三十五屆，目前是全美各種美術競賽中獲得獎項最多（五十六項獎金）的藝術團體，其一年一度的公開大賽，總吸引來自世界各地的參賽者寄來的幻燈片，為數多達兩千件以上，只入選其中的一百五十件左右，每年九月間固定在國家藝術俱樂部的正廳畫廊公開展出，一些西洋畫家都以參加該項競賽為努力的目標，一九九八年至二〇〇三年間我有幸參與公開賽的評審工作。

當我在展覽會場或是舉行講座時，經常會有來賓問及有關粉彩畫的一些問題，如粉彩色條的製作、紙張的選擇、保存的方法、作畫的技巧以及市場的價值等。在這裡，我把有關粉彩的基本常識也就是一般民眾對粉彩有興趣而又想深入探討的一些問題簡單扼要的敘述出來，希望有助於大家的瞭解，進而參與粉彩的研究與創作。

### 粉彩色條的製作

粉彩色條是以少量的膠或樹脂與礦物質的色粉混合膠凝結而成的一種棒條畫材。例如，一顆千年的紅石頭，拿來碾成粉末，作為紅色的粉彩顏料，用它畫成的粉彩畫，再經一千年，肯定鮮豔如昔，永不褪色。基本上，粉彩的色條有三種不同的特性，即硬性、半硬性、軟性，其軟硬的區別是以膠和樹脂用量的多少來決定。軟性的粉彩因膠量少不易成型，彩度卻很高，算是最高級，美術材料店裡常見的有Sennelier、Schmicke等廠牌。半硬性的價格比軟性為低，如Rembrandt便是一般畫家常用的色料，硬性的粉彩，在市面上尤其普遍，初學者都選用Nu-Pastel、Yarka、Conte及Holbein等廠牌。粉彩的色條與寫在黑板上的粉筆（Chalk）是完全不同的材料，後者是以染料加上石灰做成的，不可能用來作畫。

### 粉彩畫用紙

專用的畫紙都已染好底色，有數十種色調可供選擇，而且畫紙的表面處理，也有粗細之分，粗糙的畫紙適合用來畫色彩豐富、細膩的作品，而較平滑的紙張則適合於簡練的速寫，選對了畫紙的底色和紋理，作畫時的確可達到事半功倍的效果，市面上可供選擇的粉彩用紙種類繁多，有不少物美價廉的畫紙，如Canson便是不錯的品牌。有些粉彩畫家喜歡用粗厚的水彩紙，先以水彩顏料塗上自己喜歡的底色，等乾了以後再畫粉彩。另有一種特製的畫紙，是以細沙粘在紙板上，可以增加色粉的附著力，如法國Sennelier公司生產的La Carte粉彩用紙，便是廣受喜愛的產品之一。另一種粘有細沙的畫布，則可以捲成圓筒，攜帶十分方便。

### 粉彩技法

粉彩畫與油畫、水彩畫的共同性便是必須具備良好的素描基礎以及懂得透視、構圖、色彩運用等基本常識。作畫的第一步便是打輪廓，一般畫家都使用木炭條來畫輪廓，也可直接使用粉彩色條來起

稿，有了輪廓之後便可用深色來畫陰影部分，再以淺色描繪亮處，因畫紙本身已是中間色調，加上明暗處理之後，畫面即呈現簡略的立體美感，再以準確、奔放的筆觸予以重複上色和修飾。硬性的粉彩適合打底色，軟性的粉彩則適用於近乎完成時，用它來強調畫面上亮處的光束和鮮豔的視覺焦點。古時候的粉彩畫，適用的顏色較少，主要的作品是描繪宮廷裡的貴婦、少女的肖像，為了呈現人體膚色細膩柔美的質感，當時的畫家都使用擦揉的方式，來調出不同明暗的層次。十九世紀以後，粉彩畫家不再以人物為主要的題材，印象派的畫家更善用鮮豔的色彩，一整套粉彩的顏色便增加到五、六百色，畫起來比油畫更能達到預期的效果，而技法上也有了突破，由細膩的擦揉到厚重、粗獷的筆觸；甚至於將色條橫置，刮出大片的色塊來，多樣性的技法，使得粉彩得以充分的發揮，表現出不同的風格。粉彩也需要修改與調整，一般多採用軟性的橡皮擦或以刀片輕刮需要修正的部分，也可以用硬毛的筆刷除去不要的顏色，再重新上色。粉彩不可畫得太厚，因為多餘的色粉容易脫落。

### 粉彩的保存方法

一般都認為粉彩畫一碰便會掉色，是最不容易保存的藝術品，的確，如用手去摸畫面必定會沾些色粉，不過那也只是多餘的色粉才會被沾掉，畫面則還是完整無缺。完成一幅粉彩畫後，只要立即配框、裝上玻璃便可一勞永逸，沒有保存上的問題。有些畫家喜歡噴上固定液，使浮在畫面上的色粉不再震落，這也是可行的方法，我個人則喜歡噴上薄薄的一層固定液，然後在主題的部分重新塗上鮮豔的色彩，以凸顯視覺焦點。

### 粉彩的藝術價值

粉彩在美國，三十幾年前還不太盛行，當時以粉彩作品參加畫展，常被列在水彩畫類或與素描合併，經由美國粉彩畫協會的大力提倡之下，如今任何綜合性的繪畫競賽，皆設有獨立的粉彩畫類。全美各州的粉彩組織、協會應運而生，其活動的頻繁已勝過任何其他的畫種。美國學校的一些美術系裡，也有專業的教授指導粉彩的技法。富比士拍賣會中，迪嘉斯的粉彩畫曾以五百多萬美元成交，卡薩特的粉彩作品，也曾在拍賣會中賣得了三百多萬美元，而當代粉彩畫家的一幅粉彩畫售價數萬美元也是常有的事。在此特別一提的就是在部分混合畫種的競賽中，小幅的粉彩畫經常擊敗大幅的油畫或水彩畫而獲得首獎。收藏家及美術館已了解粉彩畫的藝術價值，也有多處展場收藏了我的畫作，紐約金鷹學院前任院長李清澤博士，也積極參與粉彩藝術的推廣，他於二〇〇〇年起聘我在該校教授粉彩藝術課程，並和夫人林榮峰女士同時在我的班上學畫，兩人皆好學不倦，成績斐然，二〇〇五年及二〇〇六年李博士與我共同策劃、舉辦了兩屆《國際粉彩畫公開賽》，此計畫並獲得紐約台灣會館理事長賴宏典醫師及該館發起人陳隆豐律師的協助，當年五月隆重展出所有入圍、得獎的佳作六十餘幅，此一盛舉深得美、歐藝術界的稱讚與認同，使得會館一時成為國際藝術交流的熱門場所，各族裔歡聚一堂，盛況空前，令人難忘。

教育部駐紐約經文處主任陳東榮博士對旅美的台灣粉彩畫家，也給予相當多的肯定和勉勵。他駐紐約期間，每年必出席北美粉彩畫家協會的聯展開幕盛會，並促成北美粉彩畫家協會與國立臺灣藝術

教育館的合作，聯合舉辦《國際粉彩畫家邀請展》，其夫人劉碧芬教授對粉彩藝術也頗有心得，並提供大作參加此一重要的國際聯展。來自臺灣的紐約畫家中，近年來也經常參與粉彩的創作，與我一起研究、切磋的就有近百人。他們常有佳作參加聯展、競賽，且常獲頒獎狀表揚，為畫壇眾所矚目。粉彩畫色料是一種物美價廉的畫材且具有簡便、立即見效的作畫特性。希望藉此書引起國內及海外同好對粉彩畫的了解，進而激發大家參與粉彩藝術的創作與研究。

旅居美國近三十年，從未想過在台灣出版一本有關我個人的作品專輯。二〇〇七年五月間，我返台參加國立臺灣藝術教育館所主辦之《國際粉彩畫家邀請展》，承蒙吳館長祖勝的邀約出版畫冊，我當時心存感激，也感到惶恐，不知以何種形式或內容來著手準備所需的資料。返美後幸與藝教館研究推廣組王鳳翎小姐取得聯繫，經由她的建議，獲悉蒐集資料的方向，且得到歐美畫壇舉足輕重的三位好友的熱情支持，短時間即為我撰寫介紹的文章，他們是美國粉彩畫協會會長蕾·史密斯（Rae Smith）、法國粉彩畫協會會長秀雅卡布（Sylvie Cabal）、奧杜邦藝術家協會粉彩畫部主任羅達雅諾（Rhoda Yanow）。

在此也要感謝兩位與我一起共事，同樣來自臺灣的優秀女畫家陳麗美（北美粉彩畫家協會副會長）、蔡惠珠（北美粉彩畫家協會財務長），兩人為我整理文字資料、製作圖檔，有了她們鼎力相助才能在短時間內如期出版這本對我個人而言相當重要的作品專輯。同時我也要感謝九十九度藝術中心的董事長張靜文女士、總監許芳智先生，他們獨具慧眼，鍾愛粉彩藝術作品，為我及張美華（北美粉彩畫家協會之會員資格審查主席）長期舉辦個展，在台灣他們堪稱為是推廣粉彩藝術的先驅。

會長 張哲雄  
北美粉彩畫協會

## Joy of Painting with Pastel

Before migrating to the US, I had done oil paintings for over 20 years and sometimes I also tried painting with pastels in Taiwan. Like many other Taiwanese artists, I had explored painting with pastels on my own. Under the circumstances in which no professional pastelists were available in Taiwan, excellent pastel paintings could hardly be found in the art field due to lack of learning the proper techniques and choices of painting materials. Although some artists sometimes exhibited their pastel artwork, I only found light sketches with neither emphasis on the unique essence of pastel nor a complete picture when looking at them. In short, attention was rarely paid to this field and not many people knew much about the pastel medium.

In 1982, with the blessing of my relatives and friends, I came and settled down in New York, city of the art world. I continued my oil paintings with new ideas. On the other hand, I also enrolled at a postgraduate college to earn a Master's degree in Fine Art. In those postgraduate days, I was required to submit over 10 paintings every semester. I used more pastels as my painting materials than oil at that time. My professor excitedly looked at my work and even gave me compliments in public on my pastel paintings. He had expressed that using pastel was the wisest choice. He also emphasized that the vivid colors and the silky soft textures of pastel were much more outstanding than those of oil, so that oil paintings appeared inferior and lacked persuasiveness in comparison. With his encouragement, I started submitting my pastel paintings to art organizations and taking part in their joint exhibitions being held in America. At my first competition, I was very lucky to win the third prize. In some joint exhibitions for students and teachers that took place in my postgraduate institution's campus, my paintings were often chosen to be posters or for advertising promotion. The most fortunate thing was that the university asked me to work as a lecturer after graduation.

Through professors' recommendations, I finally had an opportunity to attend Manhattan's well-known National Arts Club's exhibitions. I went to see Pastel Society of America's annual exhibition. I was in awe and came to realization that pastel can be represented so many different varieties. In some artwork pieces, thick and heavy strokes of pastel were applied and it almost resembles oil painting. Some appear like water color paintings because of their free and flowing outlook. There are some realistic pieces that have natural, vivid and moving representation. The beautiful colors and velvety aesthetics actually surpass oil paintings. Having experience such a superb international exhibition, I decided to devote myself to pastel. So I asked Richard Pionk, the master of pastel, to be my instructor to teach me on subjects: still life and portraiture. Unexpectedly, several years later, as a pastel artist, I joined America's significant art organizations, such as the Pastel Society of America, Allied Artists of America, America Artists Professional League, The Salmagundi Club, and Audubon Artists INC. Having won so many important awards, I was also invited to become their fellow member, board member, competition juror and etc. In 1998, the Pastel Society of America invited me to teach in School for Pastel Only, PSA/NAC. I have been one of their lecturers since then. As an Asian artist migrating to America, I am honored to be teaching Western art in such a highly respected art organization.

Pastel painting started in Italy and has now become popular in America. In the sixteenth century, Reni's and Theile's paintings were made with pastels. In modern times, famous artists such as Picasso, Miro, and Kandinsky also used pastels in their work. In the early twentieth century, the famous female American artist Mary Cassatt's Portraiture and Landscape paintings represent her capacity and understanding of the unique nature and charms of pastels. Pastels are made of elements taken from the original colors of nature. So when paintings with pastels one doesn't need any solvent. They can be directly applied to the surface of paper. Colors will not fade or crack. Pastel colors of different brands can be mixed which is different from oil paintings whose colors often reject (chemical reaction from the mixture of different oil colors) each other cause the surface to peel off.

Being established in 1972, Pastel Society of America, the world's first pastel art organization, was founded by a female artist, Flora Giffuni, who linked up several famous artists who also loved to work with pastels. There has been a history of 35 years. So far, it is an art institution which has won the most awards (56 awards altogether) in American art competitions. Its annual open jury exhibition always attracts many artists who would submit their slides from all over the world. The number of entries often reaches over 2,000. Having to choose from so many entries, only around 150 can be selected for exhibition. In September of every year, the exhibition is opened to the public in National Arts Club. Many Western artists look forward to participating in this annual elite competition to gauge their own success in the Pastel art field. During 1998 and 2003, I was selected and worked with the competition juror team for their annual open exhibition.

When I was available during exhibitions or conducting workshops, some guests and audiences have often asked me questions such as making of color pastel stick, choice of paper, methods of preservation, techniques of painting, and the market values. Here, I would like to use a simple and direct way to explain basic knowledge about pastels which the general public might be interested and would like to further explore. Hopefully, it can help people to have better understanding and build up enthusiasm for them to participate in pastel activities.

### **Making of Color Pastel Sticks**

Color pastel bars are a kind of bar-shaped painting materials made of congealing of small amount of gum or resin and mixture glue of mineral color powder. For example, one thousand-year-old red stone is processed and broken down into powder. Then red pastels are made with the powder from its original color. Any artwork painted with this can endure one thousand years. The colors can remain the same and never fade. Basically, color pastel bars have three different kinds-hard, semi-hard and soft. The various types depend on the amount of glues and resins that were mixed in. Soft pastels are the hardest to be molded into shapes because of the minimum amount of glue that's mixed in, but they have the highest color vibrancy. So they are considered the best of pastel materials. In art shops, one can often see brands of Sennelier and Schmicke for this kind. Semi-hard pastels is the next level, they cost less than soft ones. Brand of Rembrandt is the most common for artists to use. Hard pastels are especially popular in the market. Beginners can choose brands of Nu-Pastel, Yarka, Conte, Holbein and etc. In the aspect of materials, color

pastel sticks are different from chalk used on blackboards. The latter are made of dyestuffs and limes and cannot be used to paint.

### **Use of Paper Applied to Pastel Painting**

The special type of paper used for pastel most of them have been dyed into different colors. There are tens of colors to choose from. The surfaces of paper can be either rough or refined. Smooth paper is suitable for rich colors and delicate work. Rough paper is better for brief sketches. If an artist chooses the right colors and texture, maximum results can be achieved with minimum effort. In the market today, there are numerous kinds of papers for pastels. Many of them are good-quality and reasonable in price. For example, Cannon is a pretty good brand. Some pastel artists like to use rough and thick water color paper. Firstly, they apply their favorite water colors to the paper. After it's dry, they can then use pastel on top of it. Another special type of paper is paper boards glued with refined sand which can help increase the brightness of pastel colors. For example, La Carte paper for pastels, produced by Sennelier, is one of the most popular papers. In addition, there are canvases glued with refined sand which can be rolled into a cylinder shape so that it's handy to carry.

### **Technique of Pastel Paintings**

The common features for artists in pastels, oil, and water color paintings are to possess good foundation of sketching and understand basic knowledge of perspective, composition and use of colors. The first step is to outline. Generally, artists like to use charcoal to make outlines. However, they can start with pastel sticks directly as well. After outlining, they can use darker colors to make shadows and then lighter colors to depict brighter areas. The paper itself already has medium color tone and with the added contrast between light and shadow, a three-dimensional effect is apparently achieved. Then, the next step is to use precise applications and repeated coloring to polish off the final touch. Hard pastels are suitable for coloring the bottom layer whereas soft pastels are, while one is approaching to finish a painting, employed to emphasize the color vibrancy and its visual focus. In the old times, only few suitable colors of pastels could be used. So they were mainly applied to the portraits of royal women and girls in history. To represent human bodies' delicate skins and fine quality, artists at that time used a rubbing technique to create different bright and dark colors. Since the nineteenth century onwards, pastel artists no longer regarded portraiture as the main subject. The Impressionists were experts at using bright colors. A set of color pastels could be increased between 500 to 600 colors. When compared with oil paintings, a wonderful effect from pastels could be easily predicted and achieved. In techniques, there was a significant breakthrough. It ranges from delicate rubbing of pastel to thick, heavy and rough strokes. And artists can even use a whole color stick in a horizontal rather than vertical way to make large color patches. Varieties of techniques using pastels can bring into full play and demonstrate different styles. Correction and adjustment are needed in pastel paintings. Generally, soft rubber erasers, razor blade or credit card are applied to parts of correction as well as a paint brush with hard hair brushes through to get rid of unwanted colors. Then, the color is renewed. There is no need to apply too much pastel because the extra layer of color can easily fall off.

## Way of Preserving Pastels

It's commonly thought that pastel paintings are not easily preserved because its colors may fade away if they are touched. If one touches paintings with hands, surely some color powder will fall. However, only the excess powder will be taken off, images will still retain their completeness. As long as mounting on a frame covered with glass as soon as a painting is finished, there's no problem to preserve the work. Some artists prefer to spray with fixative to make color powder of pastels paintings stay on. It's a wonderful idea. I personally like to spray a thin layer of fixative and re-paint the colors on the subject in order to highlight visual focus.

## Art Value of Pastel Paintings

In the US, pastel paintings were not popular for more than thirty years ago. At that time, if being submitted for exhibitions, pastel paintings were often categorized into categories of water color paintings or drawings. Under the influential promotion of Pastel Society of America, in any comprehensive artist competitions, an independent category of pastel paintings was established. In every state of America, pastel organizations and associations have been rapidly established since. Their activities took place more frequently than any other art categories. In America, professional pastel masters are employed to teach in universities and institutions. In Sotheby's, one of Dega's pastel paintings was sold for over five million US dollars. Cassatt's pastel artwork was once sold for over three million US dollars in auction. The price for many contemporary artists' pastel artwork often soars to over one million US dollars. Here, it is worthy of mentioning that in competitions of mixed art categories, small pastel paintings can surpass large oil paintings and win the first prize. Collectors and art galleries have gradually understood the value of pastel art. Many galleries have also collected my work. Dr. Chin T. Lee, former Director-General of Golden Eagle College in New York, has also fervently promoted pastel paintings. From 2000 onwards, I have been employed to teach pastel art in this institution. Dr. Lee and his wife Emily Lee were both my students. Both of them worked diligently and produced beautiful artwork. In 2005 and 2006, Dr. Lee and I planned and organized annual International Public Competition of Pastel Paintings consecutively. This competition got the help from Dr. Lai, Hong-Tien the board chairman of New York Taiwan Center, and Chen, Long-Fong the lawyer and the initiator of this center. In May during both years, there were over 60 pastel paintings selected for prizes from the exhibitions. The grand events have won compliments and recognitions of American and European art circles as well. The New York Taiwan Center suddenly became a venue for an international art exchange and gathering for Taiwanese immigrants. The events were unprecedented in grandeur and unforgettably remarkable.

Dr. Chen, Tung-Jung who works as the Director-General of Taipei Economic and Cultural Office in New York had offered great support and encouragement to Taiwanese pastel artists living in America. During the period of his stay in New York, he always joined the grand opening of the exhibition organized by Northern America Pastel Artists Association every year. In addition, he also helped to network with National Taiwan Arts Education Center to organize International Exhibition for Invited Pastel Artists. His wife, Professor Liu, Pi-Fen was also good at pastel paintings and her work has been also exhibited in the exhibition. In

recent years, nearly one hundred artists coming from Taiwan and living in New York have worked with pastels and also studied with me. Having submitted their excellent work for competitions and exhibitions, they have often been rewarded from their achievements with citations and lots of compliments in the pastel circle. Pastels are excellent painting materials that are superb, inexpensive, handy, and effective. I hope this book can attract art lovers from home and abroad to understand pastel paintings and further inspire the public to take part in creation and studies of pastel art.

I've immigrated to New York for nearly 30 years. I've never thought about having a biography introducing my own artwork. During May 2007, I went back to Taiwan to participate in the International Pastel Invitational Exhibition which was sponsored by National Taiwan Arts Education Center. It was an honor to be invited by Director General Mr. Wu, Tsu-Sheng. He requested that I provide my artwork, resume, biography and etc. with the purpose of publishing a book about me. I was very grateful and anxious at the same time. I didn't know where to start to come up with the content and style that was requested of me. Fortunately, I got in touch with Marketing Specialist Ms. Wang, Feng-Ling from National Taiwan Arts Education Center, and she informed and steered me to the right direction. Also, I received fervent support from three American/European brilliant artist friends. In a short time, they all wrote prefaces for my book. The dear friends are Mr. Rae Smith, Director of Pastel Category of Pastel Society of America, Ms. Sylvie Cabal, President of Art du Pastel en France and Ms. Rhoda Yanow, Director of Audubon Pastel Artists.

Additionally, I would like to take this opportunity to express my gratitude toward two very special friends who also came from Taiwan and co-worked with me on this project. They are: Ms. Young, Lee-Mei, Vice President of North America Pastel Artists Association and Ms. Hu, Hui-Chu Treasury of North America Pastel Artists Association. They took care of majority of the word processing, creating image files and etc. for me. Without their assistance, I would not be able to fulfill all the tasks that are involved in order to meet the deadline in such a short amount of time. This is a significant moment in my life. Furthermore, I would like to thank Ms. Chang, President of Ninety Nine Degree Art Center and their General Manager Mr. Hsu. It is through their zeal and passion for Pastel that brought me and Ms. Jenny Lin, Membership Chair of North America Pastel Artists Association to have long term exhibitions in their gallery. Primarily, Ninety Nine Degree Art Center is considered one of the original art galleries to promote Pastel.

**Jason Chang**  
President  
North America Pastel Artists Association