

# 序



本館與中華民國兒童美術教育學會在2008年辦理「第38屆世界兒童畫國際巡迴展」，本人隨同參訪團出訪波蘭期間，蒙波蘭國家亞太博物館館長安德傑・華瑞尼亞克先生之大力引薦，認識才情洋溢的攝影家艾蒂塔・維晨女士，遂引發主辦以蓮花為主題之展覽動機。職是之故，本館於今年初即積極規劃，邀請國內畫家以及長期定居美國的李建中先生、張哲雄教授共襄盛舉。期藉由展覽的舉辦，藝術的共賞，提供國人優質的藝術饗宴，增進台、波兩國的友誼與瞭解，進而促進國際文化交流，這也是本館多年來以「關懷本土，放眼世界」為宗旨的具體落實，亦是「藝術無國界」的最佳詮釋。

蓮花又稱荷花，其千般丰姿，自古以來深受文人雅士喜愛，反映於國人宗教信仰、文學藝術、生活起居各層面甚廣，甚至昇化為人格操守之象徵，影響所及可謂既深且遠，舉凡繪畫、雕塑、服飾、器具等，隨處可見蓮花的繪圖與紋飾，時至今日已形成了深闊的蓮花文化。

古往今來，多少詩人墨客讚美歌詠蓮花。如：先秦《詩經》「灼灼芙蕖、萋萋盈渠」，形容蓮花的優美，雅淨的鋪陳溝渠中；宋・周敦頤〈愛蓮說〉：「水陸草木之花，可愛者甚蕃。……予獨愛蓮之出淤泥而不染，濯清漣而不妖，中通外直，不蔓不枝，香遠益清，亭亭靜植，可遠觀而不可褻玩焉。」更稱讚蓮如花之君子者也。

蓮花為佛教經典和佛教藝術的表徵，取「出五濁世，無所污染」之義。蓮花代表清淨、聖潔、吉祥及佛智。在佛教中，常以蓮花象徵修行，表示由煩惱而至清淨，因為它生長於污泥，綻開於水面，有出污泥而不染的深層涵義。蓮花開放於炎熱夏季的水中，炎熱表示煩惱，水表示清涼，也就是在煩惱的人間，帶來清涼的境界，這都是蓮花所表徵的美德。蓮花表示清淨的功德和清涼

的智慧，我們所見的佛像和佛經中介紹淨土佛國中的聖賢，都是以蓮花為座，或坐、或站，都在蓮臺之上，以傳遞其清淨的法身，莊嚴的報身。佛教讚嘆蓮花有香、淨、柔軟、可愛四德，視為吉祥物，這種對蓮花的崇尚，體現在佛教文化的各個方面，成為美的象徵。

此次展出主題為蓮花，藝術家們各以擅勝的媒材來表現，諸如：彩墨、油畫、水彩、粉彩、攝影等。或描寫蓮的優美之姿，或展現荷如君子之風骨，或結合佛教呈顯聖潔之蓮花。有的以寫意手法，簡略幾筆揮灑；有的以寫實方式，極為細緻刻畫。從藝術家們精湛的創作淬鍊、生活歷練以及學養洗禮下，彰顯展出者們超凡的藝術成就與造詣，可謂洋洋大觀，精采可期。

茲值本展覽專輯付梓之際，誠摯感謝波蘭攝影家艾蒂塔·維晨女士，應本館邀請，展出三十餘幅攝影作品，並遠從東歐來台參加開幕典禮，雲天高誼，令人感佩。更要感謝李建中、孫家勤、吳長鵬、吳隆榮、歐豪年、張哲雄、胡復金、陳陽春、邱定夫、李蕭鋸、張克齊、許忠英、曾孝德、熊宜中、宋瑞和、黃飛、林淑女、楊永福、廖繼英、白宗仁、洪昌毅、聶蕙雲諸位畫壇名家，熱忱提供大作參與，使本展得以隆重順利舉辦，謹此併申謝忱。

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吳永發 謹序

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## Preface



National Taiwan Arts Education Center and Chinese Association for Education Through Art organized “The 38th Traveling Exhibition for the International Children’s Painting” in 2008. I visited Poland with the delegation. At that time, Mr. Andrzej Wawrzyniak, the director of the Asia and Pacific Museum, strongly recommended a talented female photographer called Edyta Wittchen to us. This incident triggered us to think about organizing an exhibition with the theme of lotus flowers. Therefore, our Center positively scheduled this plan in the early part of this year. We decided to invite Taiwanese painters and Mr Li, Chien-Chung and Professor Jason Chang who have both lived in America for a long time to join the exhibition. It is hoped to achieve the aims of appreciating art, of offering an art feast of excellent quality to people, of increasing mutual friendship and understanding between Taiwan and Poland, and of further improving international cultural exchange through this exhibition. These above points are the concrete practices that our Center has followed for so many years in order to accomplish its policy of “Concern for our Nation and Global Vision toward the World.” This policy can be also perfectly well called “art without boundary.”

Lotuses have many different wonderful postures. Since ancient times, they have profoundly become objects of love for many scholars and people of refined taste. Also, a love of lotuses can widely reflect all kinds of aspects such as religion, literature, art, and everyday life in Taiwan. Lotuses are even a symbol of raising moral integrity and virtue. Their influence is on more than imagination and is very profound and eternal indeed. Lotus patterns can be seen on many objects such as paintings, sculptures, clothes, utensils, and so on. Right up till now, lotus culture has become phenomenal.

From ancient times until now, there have been so many poets and writers writing numerous poems and odes to praise lotus flowers. For example, *the Book of Poetry (Shi Jing)* during Pre-Chin Period has a famous sentence depicting lotuses: “Zhuo Zhuo Fu Qu, Han Han Ying Qu.” This is used to describe the gracefulness and beauty of lotuses which purely and elegantly grow in muddy ponds. Zhou Dun-Yi during Song Dynasty in his “Love to Lotus” (Ai Lian Shuo) says: “There are many loveable flowers of grasses and trees both upon the water and on the land.... I especially love the lotus which grows out of the dirty mud but yet is clean, cleansed by the pure waters but not seductive; its center is void but consistent and coherent deep inside; it grows straight and has no creeping vines and branches; its fragrance is milder in the distance; its stem is erect, slim and clean; it is to be enjoyed from a distance but not too intimately.” Zhou also used a complimentary tone to compare lotus flowers with gentlemen.

Lotuses are a symbolic object which can be often mentioned and seen in Buddhist scriptures and art. Originating from the script of “coming from the world of confusion, but still remaining unpolluted and uncorrupted,” lotuses stand for purity, holiness, auspiciousness, and Buddhist wisdom. In Buddhism, lotuses are often used to symbolize cultivating moral teachings and also stand for one’s rising from worry to tranquility. Because they grow in dirty mud, but beautifully blossom over the water, the whole image is transferred to a profound implication -- emerging unstained from the filth world. Lotuses only bloom in the water ponds during the hot summer. Heat implies worry whereas water does refreshing coolness. So that means that in the secular world full of worries, the realm of refreshing coolness arrives. This is the excellence that lotuses characterize — their peaceful merits and virtues and tranquil wisdom. About Buddhist statues and sages and the virtuous that have been introduced in the paradise of Buddhist scriptures, the seats on which they sit are made of lotuses. They sometimes sit down and sometimes stand. Whether they sit or stand, the area carrying and supporting them is a lotus throne, which stands for their peaceful, tranquil and dignified beings. In Buddhism, lotuses are praised as four virtues – fragrance, innocence, tenderness and loveliness and are thus regarded as auspicious objects. Respect for lotuses is found in every aspect of Buddhist culture. Of course, they become a symbol of perfect beauty.

The theme of this exhibition is lotuses. Artists use their favorite mediums, such as color ink, oil paint, watercolor, pastel, photograph, etc., to express the beauty of lotuses. Some of them like to depict elegant postures of lotuses; some prefer to express distinguished spirit of ladies and gentlemen; some combine Buddhist implications to highlight holiness and purity of lotuses; and some use a realistic way to carefully focus on details. Under artists’ brilliant creativity, life experience, excellent training and knowledge, their works indeed demonstrate their individual superb art accomplishment and attainments. This can be said to be truly wonderful. It will be a splendid exhibition.

In making the special catalogue for the exhibition, I sincerely thank the Polish photographer, Edyta Wittchen, who contributed over 30 pieces of photographic works after being invited by our Center. She also agrees to come to Taiwan to attend the opening ceremony. With her kind agreement, I shall say how remarkable she is! I also like to thank all the artists including Li, Chien-Chung, Sun, Chia-Chin, Wu, Chang-Peng, Wu, Long-Rong, Au, Ho-Nien, Jason Chang, Hu, Fu-Chin, Chen, Yang-Chun, Chiu, Ding-Fu, Quenten Lee, Chang, Ko-Chi, Hsu, Chung-Yin, Tseng, Hsiao-Te, Andrew Hsiung, Sung, Jui-Ho, Huang, Fei, Lin, Shu-Nu, Nelson Yang, Liao, Jih-Ing, Pai, Tsung-Jen, Hong, Chang-Ku, and Nieh, Hui-Yun. With their positive participation in offering their masterpieces, the exhibition preparation could work well. I also believe that the exhibition will go smoothly. Here, I just want to express my sincere gratitude.

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