

台灣100，眾志成城

國立台灣藝術教育館，職司全國藝術教育之研究、推廣及輔導等事宜，成立五十餘年以來，在藝教之研究、出版、表演、展覽、推廣與輔導等方面，均有良好的績效，也廣受國內外人士的重視。為了促進台灣民衆的藝術及文化生活，並彰顯「美麗之島」的印象，本館自 2002 年開始，先後出版《畫說台灣》兩種、《慧眼識台灣》一種，這三本畫冊，都是透過台灣藝術家的彩筆，訴說台灣美麗的印象與鄉土情懷，廣受國人的喜愛。為了讓各國人士了解其中內容與含義，第三本並加簡單的英文翻譯，可以說是圖文並茂。更為了彰顯台灣歷史文化的價值，並透過台灣藝術家的彩筆，描繪台灣自由民主的生活景象，展現台灣自然與人文的生命力，特於 2007 年又計劃出版《台灣 100 水墨印象》，希望用一百個代表性項目，畫出台灣最受世人注目的自然景觀、人文建設、民俗活動與特有動物等，同時讓世人覺得台灣最好（100 分）。一語雙關，也可看出藝教館同仁認真的態度和用心的細膩。

吳館長希望我邀幾位畫家共同幫忙完成這件事，這項工作須既愛藝術又熱心教育，並熟悉傳統與現代思想，且有融合中西繪畫的創作能力，才能得心應手。所以推薦了王愷、吳長鵬、袁金塔和熊宜中四位藝壇名家。前中視公司美術指導王愷先生在文學和藝術方面都有高深造詣，水墨與油畫俱佳。台北市立教育大學前美勞教育系主任吳長鵬先生，致力中西融合的畫法，常突破傳統抒發新意。前師大美術系主任袁金塔先生，不但融合東西方藝術，而且表現台灣民俗活動和鄉土情懷最負盛名。華梵大學藝術設計學院前院長熊宜中先生，書畫俱佳，而且畫如其人充滿忠厚閑逸的特質。我們五人創作小組通力合作，共同完成繪製工作。

台灣是一個有獨特歷史文化和自然景觀的美麗之島，重要的項目至少三百個以上，取捨之間大費周章。去年我選了八十多項，請每人先選十項決定前半，今年藝教館函請各縣市提供照片和文字資料，分請我們參考。並再度會商選出後半五十項，吳館長主持會議時提醒不要漏掉蘭嶼、綠島和龜山島，並避免集中於台北和高雄，要普遍照顧各縣市，所以幾經更換始定案。接著就展開工作。吳館長指示館內同仁雇車帶我們到本島各地寫生兩次，每次兩天，共看了四十餘項，限於公家經費困難，餘由畫家各自分頭進行，一面參觀寫生，一面回家創作，積極繪製，經過一年的努力終告完成。

在繪製的過程中，我們最感費心的是形式處理，在物象與藝術之間如何取捨，寫實的程度愈高則藝術的本質發揮愈難，反之，失去了實象，掌握了藝術的本質與創意，如何讓一般民衆看出所畫為何物？故不得不朝美觀而易識的層面繪寫，以助藝教功能的發揮。再者，台灣是一個四季長春、色彩豐富又充滿生命力的地方，運用色彩提高畫面的美感與張力，亦是我們共同注意之處。對於各個景點的特色、歷史背景和創作理念，則借簡單文字說明，以增進瞭解。在整個工作推展過程中，吳館長、研究推廣組蕭主任，主辦其事的陳怡蓉小姐、王鳳翎小姐自策劃到完成，費心最多，真可謂眾志成城，也可說是台灣精神吧。期盼台灣的每一個人，都能真切誠懇的用心愛台灣，創造更多、更好和更大的圓滿。

張俊傑

2008 於台北

Taiwan 100

Achieved from People's Efforts and Devotion

National Taiwan Arts Education Center (NTAEC) is an organization in charge of research, promotion and counselling on matters concerning Taiwanese art education. For over half a century since its establishment, NTAEC has had good achievements in aspects of art educational research, publication, performance, promotion and counsel — which have attracted much attention from people at home and abroad. To enhance Taiwanese people's art and culture life and give impressions of “a beautiful island,” from 2002 onwards, NTAEC published the three books — *Taiwan Illustrated: Imaging the Island in Paint* (2002), *Picturing Taiwan: Life Scenery* (2003), and *Insight into Taiwan* (2006). Presenting Taiwan's beautiful impressions and native land affections through Taiwanese painters' colorful brushes, these books have been very popular. The third book has added an English translation in order to attract foreigners' interests and let them fully understand the meanings of the artworks. This can be said a perfect combination of illustrations and texts. With the success of the three books, another book called *Taiwan 100: Impression of Water Ink Paintings* was further specially planned in 2007. Through Taiwanese artists' paintings, it is expected to highlight Taiwan's historical and cultural values, people leading a free and democratic life, and natural and humanistic impact. We expect to picture Taiwan's most eye-catching natural landscapes, humanistic environment constructions, folklore events, and special animals by using one hundred representative features. Meantime, we also hope to let the world give full marks (100 out of 100) to Taiwan. From this double-entendre — “one hundred,” without doubt, NTAEC staff's thoughtful idea and earnest attitude can be realized.

Mr. Tsu-Sheng Wu, Director-General of NTAEC, would like me to be a convener and to invite several painters to involve with the project together. This task needed to have able people who have passion for art and enthusiasm for education, understanding of traditional and modern ways of thinking and the capacity to paint something combining Chinese style with Western. Therefore, I recommended the four well-known figures in art circle, including Kae Wang, Chang-Pong Wu, Chin-Taa Yuan, and Andrew Hsung. Kae Wang, the former art director of China Television Co., is very knowledgeable in literature and arts and is also excellent at water ink and oil paintings. Chang-Pong Wu is the former head of Department of Arts and Crafts Education, Taipei Municipal University of Education. Devoting himself to studying on merging Chinese and Western painting approaches in his life, he has often broken through tradition to create something innovative. Chin-Taa Yuan is the former head of Department of Fine Arts, National Taiwan Normal University. Not only does he fuse Eastern and Western art, but also his works are famous for Taiwan's folklore activities and his love towards native land. Andrew Hsung is the former head of the College of Arts and Design, Huaan University. His calligraphy and paintings are brilliant and exactly reflect his personality – sincerity, kindness, peacefulness and gracefulness. We all five people formed a team working together on this project and completed the painting task.

Taiwan is a beautiful island with a unique history and culture and natural landscapes. I actually gathered over 300 important items about Taiwanese features. Accepting and rejecting turned out becoming a complex matter of choosing which took much time and energy. Last year, I chose over 80 items and then asked each painter to select ten items. So it means fifty items were decided in 2007. This year, NTAEC wrote to each county and city to provide photos and texts for our reference. Then, the other fifty items were selected after discussions. At the meetings hosted by Director-General Wu, he reminded us to remember to portray Lanyu Island, Green Island and Turtle Island. He also suggested we avoid concentrating on Taipei and Kaohsiung and also concern ourselves with every county and city. Until the final choices were made, we had gone through many changes. Next, we all started working on paintings. Director-General Wu also asked his staff to hire tour buses and guided us to travel all over Taiwan in order to offer opportunities for our painters to draw or paint from life or nature. This arrangement was made twice. Each time, the journey took two days. Over forty items were completed in this way. However, owing to the limited funding provided by the Government, there was no alternative but for each painter needing to be engaged in paintings on his own. All these painters travelled to do their sketches first. When returning their home, they transferred these sketches to the easel with additional creativity. Thanks to their active and vigorous devotion, it took only one year to complete the whole project.

In the process of making paintings, what required the most attention and concern was the requirement of forms. Between concrete objects and art, how could we make the best of them? The more realistic approaches the painters try to use, the more difficultly the result will achieve to the nature of art. On the other hand, if figurative art is ignored and art nature and innovation are only concerned, how could the viewer realize what the paintings are about? Therefore, we decided to have the paintings made with the consideration of looking beautiful and being easily recognized. Such consideration, from my point of view, can help art education and bring it into full play. In addition, Taiwan is a place with the special features such as pleasant weathers in all seasons, abundant colors and vigorous energy. Therefore, making good use of colors to enhance the pictorial beauty and tension is our common idea. Furthermore, to let the reader understand the paintings fully, texts are carefully provided to explain the features and historical background of each scenic spot and the painters' aesthetic ideas and principles. Of course, in the whole process of pushing through the whole project, without the hardworking efforts of Director-General Wu, Director Hsiao of Research and Promotion Division and other organizing staff like Ms. I-Jung Chen and Ms. Feng-Ling Wang, this book publication couldn't be possible. Their cooperative spirit can be the most representative expression of Taiwan. I wish all Taiwanese people can bring themselves to truly love Taiwan to make this beautiful island become a better place.

Chun-Chieh Chang

Taipei, 2008





作者 Author

張俊傑

吳長鵬

王愷

袁金塔

熊宜中

Chun-Chieh Chang

Chang-Pong Wu

Kae Wang

Chin-Taa Yuan

Andrew Hsung