

館長序

台灣享有「福爾摩沙」的盛譽，源自於台灣本身孕育豐饒的自然生態與人文古蹟。為了開啓大眾藝術欣賞之窗，本館先後於 2002 年、2003 年及 2006 年出版以「畫我台灣」為主題的專輯，包括《畫說台灣 — 真情畫》、《畫說台灣 — 生活畫》、《慧眼識台灣》等三本書，獲致廣大的好評與迴響，且在極短時間推廣一空。

為了持續關懷台灣文化，再次策劃出版《台灣 100 水墨印象》，藉畫家獨特的觀察力與審美力，完成了 100 幅台灣代表性的景點作品，展現生意盎然的創作活力，廣為宣傳台灣之美。

先前出版的三本書是由楊興生、江明賢、蘇憲法、袁金塔、王春香、陳銘顯、蕭進發、蕭進興、許敏雄、黃進龍等十位畫家主筆，扎下厚實的基礎。這一次特別邀請本館前館長張俊傑先生擔任召集人，另延攬吳長鵬、王愷、袁金塔、熊宜中等五人共同創作，展現不同的詮釋手法。

本書以圖文對照的形式發行，將美麗之島 — 台灣的自然生態、人文景緻及庶民生活百態，鮮活地呈現在讀者眼前，其中文字說明部分力求深入淺出，深具美術教育意涵，即使是入門者也能深刻體驗創作巧思。另外，我們也採用了中英對照的方式讓外國人士也能閱讀欣賞，把台灣的美景推向全世界。

猶記五位畫家教授，在策劃之初的會議上所表現的專注執著，便即預知現今的創作成果。五位畫家除了個別親臨景點寫生外，本館特別安排了兩次集體外出創作。每位畫家跑遍了全台 100 個景點，分別提供了精心繪製的畫作 20 幅，合力完成了台灣 100 創意構思，成果斐然。本人在此，謹向畫家們致上最高的敬意與謝忱，並期盼本書之出版能引起世人對台灣自然景觀與人文意象有更深切的體認，是以為序。

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吳祖勝 謹誌

Preface

Taiwan has its beautiful name “Formosa,” reflecting its nourishment of abundant natural ecology and ancient human remains. To open the window to the public for art appreciation, National Taiwan Arts Education Center (NTAEC) published the three books with the theme of “picturing Taiwan” — *Taiwan Illustrated: Imaging the Island in Paint* (2002), *Picturing Taiwan: Life Scenery* (2003), and *Insight into Taiwan* (2006). They achieved enormous popularity and were sold out as soon as they were published.

To continue its concern with Taiwanese culture, the Center decided to schedule and publish *Taiwan 100: Impression of Water Ink Paintings*. One hundred pieces of representative Taiwanese paintings presenting scenic attractions were made through painters' unique capacity for observation and aesthetics. These all demonstrate individual artists' enormous vigor and remarkable creativity and promote the beauty of Taiwan to a wider audience.

The previous three books were written by the following ten artists — Hsing-Sheng Yang, Ming-Hsien Chiang, Hsien-Fa Su, Chin-Taa Yuan, Chun-Hsiang Wang, Ming-Hsien Chen, Chin-Fa Hsiao, Chin-Hsing Hsiao, Min-Hsiung Hsu, and Chin-Lung Huang. Their true substances have built solid bases. In the latest book, we particularly invited the former head of NTAEC, Mr. Chun-Chieh Chang, to be a convener and also another four artists, Chang-Pong Wu, Kae Wang, Chin-Taa Yuan, and Andrew Hsung, to work together. These five all produced their paintings using different approaches.

Published with half illustrations and half texts, this book depicts natural ecology, humanistic landscape, and all kinds of ordinary people's everyday life on the beautiful island — Taiwan — these which are vividly demonstrated to the reader. In the part of texts of the book, using simple language to explain profound studies and achieving art educational contexts are certainly required so that even beginners can perfectly realize thoughtful meanings of all the artworks. In addition, the bilingual approach (Chinese and English) is also employed so as to let foreigners be able to read this book. It is hoped to show Taiwan's extraordinarily beautiful scenery to the world.

I can still recall having been with these five painters. Witnessing the five artists' (also professors) devotion in the meetings during the initial planning period, I could hope for a fantastic outcome. Today's result is exactly what I predicted. Besides visiting real scenic spots to paint, we also arranged outings twice so that they could paint the natural scenes. Every painter went to 100 attractive spots all over Taiwan and submitted his 20 most satisfying pieces of work. Then, five painters could in the end contribute their 100 paintings. The result made from their collaborative efforts is wonderful. Here, I myself would like to show my highest respect and gratitude to these painters. Hopefully, this book's publication can spur the public's profound realization of Taiwan's natural landscape and humanistic impression.

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