

明清官像畫圖錄

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展覽地點

國立臺灣藝術教育館 中正藝廊
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館長序

明清官像畫是中國明清時代官場文化的代表，也是中國人倫理道德優質精神表現，同時也保留了照相機發明前後，士族官家的容貌寫真和遺傳的特質，而其中的官服、鞋帽、配飾、花樣款式，亦大量補充了實物流傳之不足，彰顯中國高度物質文明之美。官像的畫法上，以明顯而自然的融合了中西肖像畫的畫法，面部畫法有雙勾法、暈渲法、細密描寫法、超寫實畫法、照相寫實法等，和中學為體西學為用之文化主體性。但如此重要的文化資產卻被忽略，因此，透過本次之特展，足以讓國內外民衆、藝術家、教師及學生，更深切了解中國肖像畫法之美、書法藝術之美、色彩之美、服飾之美、典章制度之美以及人倫、道德藝術之美。

我國畫論中早有人物肖像畫之記載，包含芥子園畫譜收錄歷代各家傳神祕訣；明代以前的中國人物肖像畫都是以線條為主的畫法，線條細緻優美，惟較缺乏立體感。後受西洋光影寫實畫法之影響與衝擊，結合淡墨皴擦與色彩染暈，充分掌握描繪對象的形神特質。發展至明清兩代已非常發達，為祖宗或自己畫像是莊嚴而隆重之人生大事，往往重金禮聘肖像高手，精心繪製，以活現先人精神特質和氣質風度。有畫單人以至六、七代之代圖，更有五十祖宗之圖者，也有宗族圖譜贊像，觀其圖像雖百年以上，仍栩栩如生，筆法用色均極細膩華麗，猶如新繪者，令人讚嘆。

明清時期距今較近，作品保存較多而完整，實物較齊全而完備，史料較多而易得。故本館特向何創時書法藝術基金會董事長何國慶先生、中華民國收藏家學會理事長張建富先生、國立台灣師範大學美術系沈以正教授以及書畫篆刻家陳宏勉先生等先生商借珍藏，精選約一百五十件左右之各類型官紳肖像畫圖像展出，特此感謝。

策辦此展希藉由展覽、導覽、研習、出版等教育媒材的推廣，激揚藝術研究風氣，並擴大吸引群眾親近藝術。期以明清時期官像畫的創作，結合國內相關學者專家，辦理展品導賞、系列演講、畫法示範及研習營等活動，計劃展場定時導覽及團體預約導覽。出版「明清官像畫」展覽圖錄、論叢、展覽說明書及海報，美育月刊推出〈肖像畫特輯〉並製作官像畫衍生產品。推出問卷學習單以吸引參觀興緻，進而喚起觀眾對我國肖像畫之鑑賞力與創造力，增進藝術教育效果。盡全力吸引全民參與之外，期望能喚起老師帶領學生，家長帶領孩童，共同來藝術教育館共享肖像畫之美的想像與創造的饗宴。

陳篤正
國立臺灣藝術教育館館長
八十七年九月

Preface

The Portraits of the Ming and Ching Officials represent the governmental culture of China and also embody the moral spirit of the Chinese people. The portraits record the facial and generic features of government officials and their families before and after the invention of camera. The clothes, shoes and hats, accessories and styles in the paintings further supplement the lack of actual items and show the beauty of the highly advanced material culture of China. The painting techniques for the portraits naturally and vividly blend the painting techniques of Chinese and Western portraits. Facial painting techniques include contour style, straining, surrealist, photographic realistic drawing, and a mix of cultural identities. However, such important cultural assets have been ignored. Therefore, through this Exhibition, the general public, artists, teachers, and students can deeply appreciate the beauty of Chinese portraits, calligraphic art, colors, clothing and accessories, statutes and systems, and the art of human characters and virtues.

Chinese painting theory has had records regarding portraits for a long time. The Mustard Seed Painting Collection has compiled the secrets of famous paintings from different painters in various dynasties. Before Ming Dynasty, the Chinese portraits used mostly lines for the composition. The lines were delicate and beautiful but lacked dimensions. Later paintings were impacted by the Western shading realistic, scumbling, and staining painting techniques, and fully caught the physical and spiritual characteristics of the subjects. The Ming Dynasty and Ching Dynasty saw the full development of the portraits. Drawing for oneself or one's ancestors was a serious and honorable task and people often hired expensive painting masters to do the work. The masterpieces vividly portrayed the spiritual features and fine characters of the subjects. The subjects range from a single person to ancestors of six or seven generations, and sometimes even fifty generations. Although many of the paintings are more than 100 years old, the subjects still look very much alive and the stroking techniques were extremely sophisticated and lavish. These paintings are such works of art.

The Ming Dynasty and Ching Dynasty are not too long ago from now and the art works, real-life items, and historical materials from the two dynasties are plentiful and have been kept in good condition. Therefore, this Institute is grateful for the kindness of Mr. Ho, Kuo-ching, Chairman of the Ho Chuang-shih Calligraphy Foundation, Mr. Chang, Chien-fu, Director of the Chinese Collectors' Institute, Mr. Shen, Yi-cheng, professor of the Fine Arts Dept. of National Taiwan Normal Univ., and Mr. Chen, Hung-meng, a famous painter and seal sculptor in lending us a variety of their fine collections, which comprise of about 150 pieces of portraits of officials.

This Exhibition is intended to promote an environment of art research and attract more people to appreciate fine arts through art shows, guided tours, seminars, and publications. We wish to combine the efforts of domestic scholars and experts in this field with such activities as guided tours, series of lectures, calligraphy demonstrations, and art camps. We will do our best to attract more people to the Exhibition, hoping that teachers would bring their students and parents would bring their children to the Exhibition for enjoying the feast filled with imagination and creativity on the portraits paintings.

Chen, Du-cheng
Director
National Taiwan Arts Education Institute

