

# 中國現代墨彩畫展

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Chinese Contemporary Ink-Color Painting Exhibition

國際巡迴展 International Touring Exhibition

國立臺灣藝術教育館 編印

National Taiwan Art Education Institute

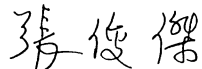
# 序

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中國現代水墨是近年來的重大繪畫發展，一方面結合了中國傳統繪畫的精神，也吸收了西方藝術的思潮和表現技法，這一新風貌的實踐與研究，正代表中國繪畫向世界畫壇揭櫫東方藝術的特質與創新精神，也即台灣地區自接受西方現代文化洗禮後，由承受到消化吸收，再以自我理念作有選擇性的揚棄，是以中國文化特質為基礎，探索新的表現趨向，這一新的方向，不但是中國的、東方的，而且是世界的。

劉國松教授多年來從事繪畫探討與研究，並不斷以實踐與創作藉多種重大的展覽活動，向世界介紹東方獨特的創作觀念。不但極為成功，他本人也在世界畫壇享有極高的聲譽，獲得一致的肯定。為了結合中華民國與俄羅斯兩國間的文化交流，辦理了「中國現代墨彩展」，其後為促進海峽兩岸的文化交流，更辦理了「中國現代水墨畫」大展。也就是說，展品內容不僅包括台灣地區，更廣及香港與大陸。目前這批展品，基本上均是赴俄國展品中所遴選出來的代表之作。

中國繪畫早在唐代時，水墨畫中已發展了潑墨的技巧性創作方式，多年來彩墨交融的自由表達意念、主觀性、自動性的，不求形似的精神，一直不斷由畫家創導。現代繪畫所要求的自由、奔放與技巧性的表達觀點，與中國繪畫精神不謀而合，於是所衍生的一片生機、活潑生動而又充滿禪機的新風貌，在藝術家的共同努力下，呈顯了現時代的新繪畫。中國傳統繪畫，歷年來以線、形與用筆為主導的繪畫形容，文人畫的內容，對西方來說，不易瞭解其語彙，故傳統純粹的中國繪畫，在今日已無法引起世界廣泛的喜愛與認同。而現代水墨，使用了世界共同的語彙，因此也是世界的、現代的、創新的。不但引發了東方創作的風潮，更將影響到世界。有鑒於此，國立台灣藝術教育館站在弘揚中華文化、促進世界文化交流的工作立場，辦理這項特展，勢必將有助於國際間文化的交流及兩國間相互的瞭解與溝通。感謝各位畫家們提供作品，共襄盛舉，更感謝劉國松教授與各位辛勞參與籌備工作的藝術界先進和本館同仁，為國家文化和國民外交所作的努力和貢獻。

國立臺灣藝術教育館館長  謹識

## Preface

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Contemporary Chinese ink-color painting is a major development in painting in recent years. While on the one hand capturing the spirit of traditional Chinese painting, it has also absorbed the thinking and techniques of Western art. Such new practice and exploration represent the Chinese art world's announcement of the attributes and innovative spirit of Oriental art to the art world at large. Since being exposed to modern Western culture, from acceptance to assimilation, and subsequently to picking and choosing in line with individual approaches, art in Taiwan has taken Chinese culture as its foundation, from which it has gone on to explore new directions of expression. These new directions are not just the Chinese or Eastern property but belong to the whole world.

Professor Liu Kuo-Sung has engaged in the practice and study of painting for decades. In countless exhibitions, he has introduced to the world the East's unique creative approaches. Not only has he enjoyed tremendous success in this capacity, he has also made quite a name for himself in the international art world. In order to bring R.O.C and Russia closer together in cultural exchange, the National Taiwan Art Education Institute sponsored the Chinese Contemporary Ink-Color Painting Exhibition. This was followed by the Exhibition of Modern Chinese Ink Painting, furthering cultural exchange between mainland China, Taiwan, and Hong Kong. It was generally from these works that representative pieces were chosen to travel to Russia in the Chinese Contemporary Ink-Color Painting Exhibition.

As early as the Tang dynasty, Chinese ink painting had developed the creative "ink splash" technique. For years the concept of free expression, and the subjective, vigorous, distinctive spirit embodied in ink-color painting, has been constantly promoted and refined by artists. The concepts of free, dynamic, and technical expression called for by modern painting happen to agree with the spirit of Chinese painting. Consequently, the new style generated by the combined efforts of artists—dynamic, animated and imbued with Buddhist allegorical meaning—has become the new painting of the current era. Traditional Chinese painting, which has typically placed emphasis on line, form, and application of the brush—the main elements of the literati painting style—is not easily understood by Westerners, thus it is understandable that pure traditional Chinese painting cannot find wide appreciation and acceptance throughout the world. In contrast, modern ink painting uses the world's common vernacular, and as such is global, modern and innovative. Having taken the East by storm, it is certain to make its mark worldwide. Recognizing this fact, the National Taiwan Art Education Institute, in line with its mission to advance Chinese culture and promote international cultural exchange, has sponsored this special exhibition. This event is sure to go for in benefiting international cultural exchange and enhancing understanding and communication among countries.

Thanks are due to the artists who have generously furnished their works for this exhibition, and special thanks must be expressed to Professor Liu Kuo-Sung and all those in the art community and at the Institute for their efforts in putting together this exhibition and devoting their efforts to furthering Chinese culture and private diplomacy.

  
Director

National Taiwan Art Education Institute