

海峽兩岸名家工筆畫專輯

The Elaborate-Style Chinese Painting Exhibition by Cross-Strait Artists

國立臺灣藝術教育館編印

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序

我國早期的工筆繪畫在唐朝已建立了良好的基礎，人物畫家閻立本，山水畫家李思訓、李昭道父子，均有不朽的創作，邊鸞的花鳥畫，也為後人所稱道。五代至宋初，重要的工筆花鳥繪畫觀念和技法大致都已建立起來，表現更為精細，以黃筌、徐熙為代表。論者評為「黃家富貴、徐熙野逸」稱之謂徐黃異體。大致來說，黃筌、黃居寀父子繪畫的內容為宮廷中常見的珍禽瑞鳥，用墨鈎勒時骨法濃重，是早期院派畫法的特色。徐熙的題材為鄉野間閒步時可領略的汀花野卉或鷺鷥鳧雁。徐熙的花卉以故宮的藏品「玉堂富貴」來看，落墨較輕，富寫生意趣，而繁複的花叢背後則以石青填滿背底；到了其孫崇嗣時更以淡墨勾勒後上彩，墨線化去，後人名謂「沒骨花卉」。徐黃二家的畫法，共同影響到宋代的畫院，他們以寫生為學習依歸，工筆重彩為表達的方式，也即今日工筆花鳥的濫觴。

民國初年在國內畫壇以重彩法表達的畫家們以北平地區最為重要，張大千和于非闇在北平藝專任教，作育英才不少，而創導工筆畫法最為有力的是「湖社」的領導人金城。金城刻意栽培的姪兒金勤伯先生，是當代名家對台灣地區近代工筆花鳥畫的貢獻和影響很大。大陸地區在文革後一味地鼓吹水墨畫，近十餘年來，由於思想的開放，不但現代繪畫的觀念能普遍影響，而工筆重彩，也與世界思潮中新寫實意念的相合而形成與水墨畫並駕齊驅的新生力量。此次由於國內工筆畫學會理事長吳文彬先生率領該會畫家參觀團至北京及東北等地訪問，得知「湖社」已經在遼寧復社，並發現大陸地區塵封已久的工筆畫不但再甦，並已形成新的學習浪潮。值此台灣和大陸水墨繪畫瀰漫畫壇，蓬勃發展之際，深覺對於傳統藝術中呈現衰微趨勢的工筆繪畫，實有重新認識積極提倡的必要，因而由該會邀請了兩地重要畫家，提供作品，在本館中正藝廊舉行聯展。希望由此次的觀摩展出，能鼓舞風氣，提昇工筆畫的研究和發展。

此次參展的大陸畫家，多為三、四十年代即已成名的年長資深作家，共提供了五十餘件作品，台灣地區，年長及中青代有傑出成就的工筆畫家十餘人，也都應邀參展，是台灣光復至今，最具規模和高水準的工筆畫大展。中華民國工筆畫學會的理事長吳文彬先生在這一年中為籌備展出事宜，任勞任怨，不斷與對方以函件相溝通，作品的裱裝與運送更是煞費周章，為此除深表感謝外，也希望國人能珍惜這一項大展推出的意義，我們有責任維繫傳統優良文化於不墜，更能以復興與發揚的心志去推展，這也正是本館在文化推展上的重大職責。

國立台灣藝術教育館館長 張俊傑

Preface

The artists of Tang Dynasty already laid a solid foundation for the elaborate-style painting. The portrait painter Yen Li-Pen and the landscape painters Li Szu-Hsun and his son Li Chao-Tao all created many enduring masterpieces. From the Five Dynasties to early Sung Dynasty, the important concepts and techniques of the elaborate-style flower-and-bird painting were already established, and the representative artists were Huang Chuan and Hsu Hsi. Art critics commented on the diversity of styles between Hsu and Huang and said "the Huang's style is luxurious and Hsu's is free-spirited. The subjects of the paintings by Huang Chuan and his son Huang Chu-Tsai were mostly the rare auspicious birds of the royal court. The heavy strokes of the contour lines in their paintings were one of the characteristics of the early court paintings. On the other hand, the subject matters of Hsu Hsi's paintings were usually the wildflowers and birds of the countryside. To take the National Palace Museum's collection, "Peonies," for example, the ink and colors were lighter in Hsu Hsi's paintings and the background of the elaborate flowers was filled with the color of mineral blue. His grandson Chung-Szu went even further. He drew the contour lines with light ink and upon which he applied colors and thus the ink lines were dissolved. This kind of painting was called "flowers without contour lines" by later generations. The styles of the Hsu's and Huang's both influenced the court painters of Sung Dynasty. They painted from nature to cultivate their skills, and they expressed the natural objects with heavy colors in great detail. This is the origin of today's elaborate-style flower-and-bird painting.

In the early years of the Republic, those artists who painted with heavy colors chiefly concentrated in the Peking area. Chang Da-Chien and Yu Fei-An were then teaching in the Peking College of Art, and they trained many brilliant young artists. The artist who advocated elaborate-style painting most zealously was the leader of the "Lake Society" Chin Cheng. He had attentively cultivated his nephew Chin Chin-Po, who later became a renowned artist and greatly influenced the elaborate-style flower-and-bird painting in Taiwan. After the Cultural Revolution, ink painting was strongly promoted in Mainland China. In the recent years, as thoughts have been gradually liberated, the concepts of modern art have exerted widespread influence. Besides, the heavy-colored elaborate-style painting has been rising in its importance to be equal to ink painting because its underlying ideas are compatible with those of new realism. During his recent visit to Peking and Northeastern China, the Chairman of the Association of Elaborate-Style Painting, Mr. Wu Wen-Pin, learned that the Lake Society had been reestablished in Liao-ning. He also discovered that the elaborate-style painting was not only revived in Mainland China, but also aroused great interest in learning the art. Nowadays, as ink painting has been developing prosperously in Taiwan and Mainland China, there is an urgent need to promote the art of elaborate-style painting, which has once shown signs of declination. For this reason, the Association decided to invite the major artists in both Taiwan and Mainland China to hold a joint exhibition in the Chung Cheng Gallery of the National Taiwan Art Education Institute. Hopefully the exhibition would help to promote the research and development of elaborate-style painting.

Among the participants of this exhibition, the artists from Mainland China are mostly those who had established their status in the Thirties and Forties, and they have provided about fifty works in total. As to the artists from Taiwan, there are about forty distinguished artists of all generations participating in this exhibition. In regard to scale and the quality of the exhibited works, this exhibition is actually the best one among all the exhibitions of elaborate-style painting since the Retrocession of Taiwan. Chairman Wu of the Association of Elaborate-Style Painting had worked assiduously for the preparation of this exhibition for a whole year. I would like to express my gratitude to his efforts, and I also hope our people would recognize the significance of this exhibition. We are all responsible for the continuation of our culture and tradition, and we should further promote them actively.

Chang Chun-Chieh
Director
National Taiwan Art Education Institute

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