

## 這一代藝術家

八十之美，亮麗動人，而且感人溫馨，尤其對經歷近代八十年間最為動蕩不已的這一代藝術家而言，不論大陸出身的，本土出身的，或海外出身的，不免有著深切的戚戚傷感。內戰頻頻下的大陸、帝國主義下的台灣、世界大戰下的海外，相信給予三地不同成長環境下的藝術家們，有著「時不我與」的無情煎熬，因為這真是罕見時代中的無奈修行與進修課題。

八十年前，即一九一五年前後的大陸，民國剛成立不久，所謂國家重要的政經大業，實在也達不到怎樣的富國富民作為，一般民眾的生活，幾乎仍止於清末極端封閉的傳統型式。所謂西式人體繪畫，實在也止於沿海城市極少數學校前進開放的學習吧，根本談不上是個國民文化。然而這時的台灣，實也習於

清末以來極端傳統的漢家民風文化，不過由於日本在本島統治已近二十餘年，台人、日人逐漸能有相互接觸的語言，且日本也開始引進較為提昇化的文教制度，使得西式洋畫的學習在其政策體制護衛下確實有著以少數族群為首的蓬勃現象。當然這時一次戰後的海外世界正是印象派之後，未來派、分離派、立體派、及達達主義、新造型主義的狂飆時代，就西洋美術的發展而言，正是極度省思、破壞、開發藝術新生的改革運動時期。

這麼優勢體質變化的藝術改革運動，對此方的大陸、台灣之地，實在沒有任何直接又積極的藝術生命對話。因為身為文化古國的我們，除了自身民族的水墨畫外，對西方沉積千年的西方藝術哪有任何底層積澱的文化認識與蓄積呢？沒有任何基礎的澱積，就勇於踏入不知境地的西畫引進學習，可知其中有多大的無奈與困境了。再加上洋畫源之於人體寫生的基礎學習，與昂貴不易獲得的油繪顏料，逼使許多雖有才華卻又必需放棄學習的人士哀嘆無緣。即使當時國內士紳、富毫或名門下的子女，就是有幸接觸藝術，也被當時的社會觀念逼使的不可走藝術這一途，受到極力的勸阻。多少藝術家是瞞著家鄉父老去改習藝術的，或者寧可與家庭脫離關係而改走這一行。想想這是我們這一代藝術工作者可想又無法理解的時代遭遇課題。

這個時代的無奈與無情，還不止於此呢！其實是剛開始。不論大陸或台灣的，無法在自己土地上作深度垂直的藝術學習，無庸置疑是共通的感觸。為了藝術必需離鄉背井，也唯有如此，才能安慰自身如飢如渴的藝術慾求。因此前往東方先進之林的日本與世界藝術之都的巴黎，成為那一代藝術家不二的抉擇。在異鄉求取肌渴不已的藝術麵包，卻又因經濟等的物質負擔纏身，遠看日夜思戀的最美的精神藝術，就已在眼前，



李石樵油畫作品（彭明金先提供）

## The Beauty of the Eighties The Love for One Century

### Artists in this generation

The beauty of the eighties, while shining and touching, yet it saddens, especially those artists who have been through the turbulence in the late eighty years, regardless whether they came from the Mainland China, the Taiwan Island, or the Western world.

Eighty years ago, about the year of 1915, right after the establishment of the Republic, the domestic lives were still restricted within the extreme traditional confinement since the Ching Dynasty, and the so-called western painting of human body, scarcely any part in the civil culture, was yet limited in the very few academies located in the very few coastal urban areas. The situation in Taiwan only differed slightly, while, under the colonial regime of the Japan for almost twenty years, just when communication between the Taiwanese and the Japanese had started to bridge, built up was cultural and educational system, a minority of elite appeared leading the cult of western painting in the official system. Meanwhile, the western world of art in the first post-war period was witnessing a revolution to introspect, eradicate and explore a new era, after bidding farewell to the Impressionism, plunged into Futurism, Secessionism, Cubism, Dadaism and Neo-plasticism.

Regretfully, such cyclone didn't provoke any significant impact on the Mainland China and Taiwan. What could those societies respond, without much recognition and precipitation from the infra strata of the Western civilization?

Imagine the predicament and desti-

tion facing those art students entering the infinite realm of western painting. Not to mention the expensive painting tools and materials and the social discouragement from the families, relatives and communities had forced many talents to sigh and give up. To those who struggled to stay, the pursuit for art had cost them alienation or even abscission from their parents and siblings, which was something beyond the knowledge of the modern artists in the present time.

Yet, that was only a small scrap of the relentlessness in that time. Both artists in the Mainland China and Taiwan shared the same impossible anguish unable to quench their esthetic thirsts on their own motherlands. The only solution was to embark for Japan and Paris, both were the metropolises of art in the East and the West, respectively. Then, economic pressure had so afflicted these pilgrims to the extent driving some of them to sigh and pack home. For those gone back to the Mainland China, working opportunities were much more common, almost everyone could earn himself a teaching position in the art school, but, in Taiwan, most of the pedagogic stands were occupied by foreign rulers. Allocating no resource within the official system at that time, Taiwanese artists could only be left drifting in the bottom of the society, with no room for art to survive, and this could be the most heart-grinding among many other suffering and forbearance to them.

Under such depressing atmosphere, artists associated and organized numerous art groups, which eventually led to the arrival of the Tai-Yang Art Society for half a century to flourish with the mission to antagonize the colonial sovereignty as well as to promote civil organizations.



郎靜山攝影作品



陶壽伯國畫作品

還是被逼得又得打道回府，搭著搖晃的輪船，踏回家鄉。當時那時的家鄉怎有蓄養精神文化的藝術麵包場所呢！即使有也甚難求取。大陸情況好些，學成者幾乎都可進入體制資源內的學校教職求得溫飽，在台灣的可沒有那麼好，幾無機緣踏進，因為早就被「另類」統治的文教者占住了。喪失掉體制資源的擁有，使其只有在沒有藝術生存條件的社會底層空間中飄蕩沉浮，這個恐怕是台灣藝術家們最刻骨銘心的煎熬與屈忍吧！這確是那一個時代特有的不遇文化，在此情景之下，籌組民間藝術團體，平分體制資源，倒是一條不可失又可行的抗衡之道」。

因而，一個個畫會前仆後繼地延伸，終於寫出一個綿延半世紀餘的「台陽美協」。就這樣，「爭取體制資源」與「推展民間組織」，成為那時代交叉不停的藝術家溫習作業。

## 又一代藝術家

一九四五年，二次大戰結束了，台灣重回祖國，與大陸有了平行分享祖國藝術資源，且又相互競爭，共創新一世代藝術精神的機會了。然而，美好江山一夜丟失，台灣頓時成為擔負祖國五千年文化遺產光揚再進的蓄積場所。過去四十餘年，那一代藝術家們努力積澱爭取的自力救濟，似乎必須再次重演，只是演的角色與時代位置不同罷了，而且還更生色呢！

這時，大陸、台灣的第一代藝術家，皆是進入藝術精進成熟之境的中壯年期，也正是開展人生藝術之境的大好風光之際。過去只侷限於日治時期下的台灣藝術生態，一下進入數量相當龐大的祖國藝術人馬，使得島上舊有的藝術秩序，不得不來個必要的重組與平衡的變化。因此極明顯的，體制資源的擁有，成為往後近四十餘年的台灣藝術生態與發展的主導者，在這不大不小的資源競

爭遊戲中，確是有得與失的境遇差別。然而不論何者，皆是競競業業於自己人生藝境的再度開航。因為這時的台灣文化廣場，已經漸漸可以納含更多不同類別藝術的生存開展了。得志於體制資源者因於高等教育學府的人材培養，不斷造就新一代的藝術生命人口；風光於體制外的資源者也因於台灣社會有了更大的藝術需求，開拓了以民間學院為主導的新藝術人口。這樣體制內外的兩相競技開花不但使台灣全島新生藝術的生根與交融普遍化，同時更深化台灣新一代藝術家生命的直接誕生與壯大。特別是，兩者造就的新生一代，雖曾有與上代不同見解般的藝術本質爭論，然而爭論後的藝術花朵卻開出更為正面健康且又具實質助益的藝術芬芳。

事實上，這個爭辯後的藝術芬芳正無形的綻放出今天新生代藝術家的生命力。試看今天縱橫於國內外的藝術家，不論青壯代、中壯代，甚至大老輩，若作細細的抽絲剝繭，不難看到其間有著過去體制裡裡外外相互交合辯下的二代、三代人物誕生。老幹新枝可能是個不太恰適的比喻，但是正足以說明一九四五年以後，第二世代階段的「新枝」藝術家誕生，明顯是站在第一代「老幹」藝術家身上漸漸成長而來的，故撫育台灣第二代藝術家誕生成長，是「八十之美」這一代老幹藝術家們為台灣藝術新生園地所付出的最美的藝術心聲，也是親手打造台灣戰後藝術長城可以逐步活躍國際藝術伸展舞台的重力舵手。其中還有不少老幹級的強力推手，更以其超乎常人之力量，絲毫不受無情歲月的摧殘，昂首闊步，與台灣二代甚至三代，齊心胼手胝足地為台灣更為深厚的藝術土壤深耕灌溉。像那偏遠之地的東台灣尾之地，以及荒涼的離島之地，就是今天仍有老幹這一代的迷人風塵倩影。事實上，有的還耕耘到佝僂之身的捐軀之日呢。

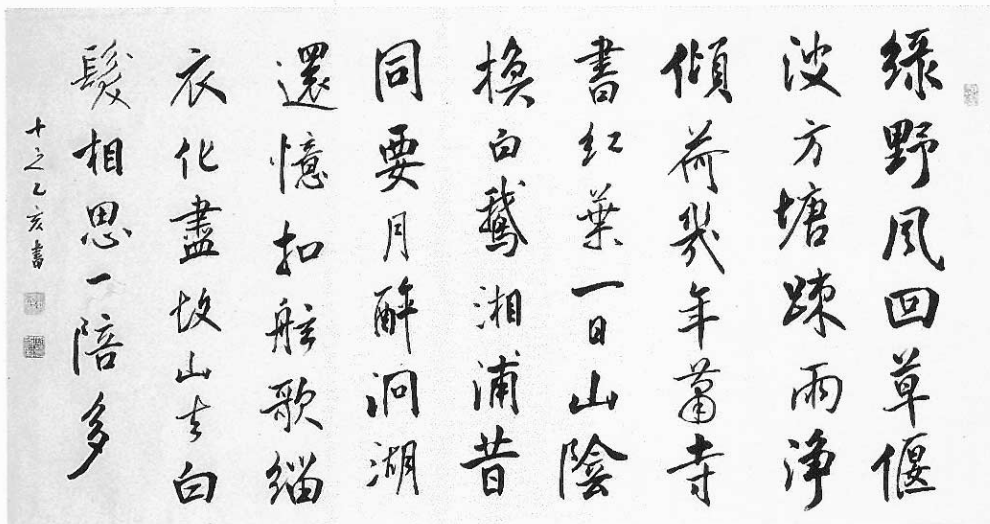
## Artists in the next generation

In the year of 1945, with the end of the World War Two and the exile of colonial authority, the chance presented itself for Taiwanese and Chinese artists to compete against each other for the art resources and to cooperate with each other to advance a new age for art spirit. Unfortunately, the overnight shift of the political administration in the Mainland China, rendered Taiwan the base to advocate and regenerate the thousand-year cultural heritage of China. The mission propelling the artists for the last forty years seemed to reincarnate into more important role and position in the tide.

That was the time when artists in the first generation reached the top of the hill of both their personality and art career. Discarded was the bondage from the Japanese control, and troops of artists from the Mainland China had resulted in the recombination and search for balance in Taiwan's world of art. Apparently, in that moderate tournament for the art resource, among the winners and losers, anyone that procured the resource in the governmental system took the command over the development of the art ecosystem in Taiwan. Nonetheless, every artist then had unfolded his or her sail to start the voyages of art with all the diligence and confidence, because the circumstances for art now were so much ample as to contain and supply different genre of arts. Those who were in power of the resource within the governmental system, could fashion their schools of heirs by giving classes in the academies. While for those who were outside the system, they could nurture a new population of art, because the greater demand for art had just



朱玖瑩書法作品



張隆延書法作品

光憑這一點即知，若不是生於顛沛流離、輾轉遷徙的時代，是無法安身立命於這塊藝術大地的文化土壤上。「八十之美」的這一代，其「美」就是潛藏在歲月動亂的失衡中，仍然充滿藝術熱力與人間之愛的散播。其間不問一切，只要有獻身藝術志趣的許願者，即以追求終生藝術之境的志趣，重力投入下代藝術新芽的栽培開花。這種「無私無我」的老幹心胸氣度，尤見於台灣光復後那一段師範學府體系的藝術教育歲月中。「那美好的仗，我已打過，那美好的歌，我已唱過」，可能是老幹這一代藝術家的真實寫照吧！然而，這個獨白之下成功受惠者，想必是當今「又一代」的藝術家吧！

### 本土藝術之源

台灣入史，已有四百餘年，然就藝術文化言，並無此長年歷史，特別是西方藝術的引進與開展，那就更為短促了。嚴格地說，「八十之美」的這一代，即是台灣本土美術的奠基者。因緣於日治時期西式美術教育的引進推展，不僅成為台灣西畫早期開拓的墾荒者，同時更是促使台灣日後西化發展的澱積者。八十餘年來，本著藝術的堅持執著與人生的藝術大愛，一步一腳印的努力墾荒灌溉，終於如願的構築起一道做人的台灣

藝術長城，而且綿延至今，可說完成了台灣本土一代又一代的藝術薪傳。在這一代薪傳延續的火種中，最令人欣慰、感恩的，就是為這塊台灣大地帶來了多重文化相互兼融並蓄的藝術生命新機。

日治時代的這一代，習於自身漢家文化外，更需勤習日治文化，必達漢文、日文等同精習的水平，始有踏進日治教育體制的教育研習機會。此外，在正式五年餘的教育學程中，因於日本教育的西方文化引進，更需勤習西文，因此，當「八十之美」這一代學成投入台灣社會的發展時，自身自然帶來融入於西方文化及日本文化優勢體質的本土移入，開展台灣首次新生文化的藝術品種改良。事實上，從今天來看這一代老畫家年輕時的作品，已經透顯了此種多重文化品種移植台灣本土的良質成長。

這個良質的成長持續了三十餘年，且逐漸粹鍊精進之時，因於大陸中原文化的大量直接移進，使得原本已堆積出相當厚度的本土多重性島國文化與之兩者間不得不開始面對交錯相互吸吮。其間雖有極大的衝撞排斥，然而終至走入匯融和合更為優勢的新鮮體質成長，帶來了本島第二次文化更新的藝術品種誕生。大陸藝術人士堅厚寬廣的中原大山大水氣勢，對應島國藝術人士富麗磅礴的本土清新山水氣氛，同樣的寫盡了戰後台灣一島多變的新鮮色彩風情。這樣多元交錯相生、互為輝映的藝術品種提昇，一步一步地，一代又一代地，終造就今天國內藝壇百花齊放、各領風騷的較勁時代。

都會圈的台北東區，那人群進出熱絡的展場，以及已經逐步熱勁上昇的賣場，不就是「八十之美」這一代和又一代藝術家們合力打造而成的台灣美術奇蹟嗎？事實上，除此之外，就是遠離都會區的外縣市之地，各種藝術紛雜，但還是美術這一類獨立自主生存的空間最大。這一點也充分證明「八十之美」這一代的耕耘有多深厚又多徹底。此台灣

emerged in the Taiwan society then. The contest between the two groups within or outside the System not only spread and rooted the new art on the whole island, furthermore, it gave rise to a new generation of artists. Although once existed vehement contention on the essence of art between the two generations, yet the controversy only brought blooms of art, emitting positive, healthy and conducive fragrance.

The controversy had further influenced the second and even the third generations of artists. Standing on the shoulders of the old artists, younger artists showed their talents to build up the Great Wall of Art and to dance on the international stage of art as well. So to speak, the post-war regeneration of Taiwan artists was the greatest achievement the old artists had ever contributed to us. Working together, senior and junior artists have pioneered, irrigated and fertilized the thick soil of art, and the former even explored and propagated the seeds of art to the frontiers as the eastern part of Taiwan and remote islets, restlessly endeavoring to the day of their demises.

To conclude, the beauty of the eighties was contained in the lifetime eager for art, disregarding any commotion and disorder in the epoch, with every effort invested to art creation and to nurture the fresh buds of junior artists. Such selfless temperament was remarkably prevalent in the Normal University system in the decade right after Taiwan's Restoration. The senior artists' frame of mind may be epitomized as 'the wonderful battle, I have fought, the wonderful song, I have sung', while the most beneficiaries from the monologue must be the junior artists in the modern time.

## The origin of the art in Taiwan

The history of art and culture in Taiwan may not be longer than 400 years, with even shorter period for the introduction and development of western art. Strictly speaking, the senior artists in the generation of the eighties can be referred as the founders of the art in Taiwan. Those who initiated the western art education during the Japanese Occupation Period, were the pioneers and successors as well in the commencement and formation of western painting in Taiwan. For more than 80 years, with the perseverance on the ultimate love to art, the senior artists finally accomplished the Great Wall of Art and the succession of art heritage through generations of new artists, along with a comprehensive prospect to cultivate assorted ideologies and forms of art in Taiwan.

Taiwanese artists under the colonial administration had to master expertise over the Chinese, Japanese and Western aspects of cultures and arts. Naturally triggered was the improvement of art through reinforcement from Japanese and Western civilizations, when these senior artists finished their apprenticeship and went back to Taiwan, with proofs of improvement easily traced in the early works by them.

The improvement had continued for more than thirty years until the confrontation at the central civilization from the Mainland China. Not without collision and rejection at first, however, came about another Renaissance of art in Taiwan, from coexistence, admiration and fusion of mutual merits. The continental and extravagant fashion from the Mainland against the fresh



呂佛庭國畫作品

全境的美術之「深」與「徹」，正就是本島文化的另類新生力，不待言，這更是「八十之美」澱起的台灣生命力。

這個新生的台灣美術生命力，想必是八十年間那多重文化下，日式的、西式的、大陸的、島國的相互交融蓄積，化生於本土的藝術新命土壤吧！而此，即是今日台灣美術無形又穩定的母源之體吧！

### 本土守護之神

今天，台灣美術的發展，不僅蓬勃生氣，而且早已是蔚然成林。若與他類藝術相較，則是有如一棵高聳雲霄而堅實纍纍的大樹，屹立於台灣全島的藝術大地上；其挺拔的枝幹，拉拔著本土各類藝術的向上伸長，敞大的樹蔭更護衛著本土各類藝術的萌芽孵化。試看那最偏遠的金、馬、澎湖離島地區，美術不僅是那兒唯一擁有大量人口面積的藝術生命主力，而且更是離島地區足以與本島交流對話的藝術擔當主角。換言之，



洪瑞麟油畫作品

在國內百年之餘的藝術生態發展上，只有美術是進達於可以不分本島、離島，且又溶於一體的正常藝術生態開展者。事實上，離島地區的藝術家早已毫不畏懼地且遊刃有餘的悠遊於國內各大畫壇了。

這樣的事實，正是道出美術這一生態在本土普化的成功典範，同時更是美術這一生命在本土深化的成就記錄。本土美術生態的普化，其關鍵即在於足夠的美術工作者的入口面積與成長，這個，不用言，即是在於「八十之美」這一代藝術家無怨無悔、前赴後繼的春風化雨推廣上。沒有化雨般的勤教推廣，今天的台灣不可能有如此厚重面積的美術人口，同時也不可能地厚重滿溢到充塞於偏遠的離島地區上。這個滿溢充塞的本土普化運動，說起來可能極為簡單，然而作起來可就是一個個美術人口生命的血肉長城延續與連接。試想，沒有真實可見的美術血肉生命，怎又可能延碾出國內全島，不分本島、離島的美術長城面積與其風土地貌呢！當然，相對的，本土美術生命的深化，其根源即在於代代的美術工作者的堅厚澱積與努力，這個，不待言，更其在於「八十之美」這一代與下一代藝術家們齊心合力，攜手並進的薪火淬鍊延續上。沒有淬鍊般的傳遞延續，今天的台灣不可能有如此堅厚深度的美術澱積，同時，也更不可能的深度飽和到充滿於遍地的全島地域上。這個飽和充滿的本土美術深化造境，聽起來可能不為什麼，然而作起來可就是一代代美術作家生命的筋骨城牆堆砌與澱積。試想沒有真實呈顯的美術生命筋骨，怎又可能建構出國內全島不分高山海洋的美術城牆地基與其人文年輪呢！

然而，就本土美術發展生態而言，不論其人口面的普化成長也罷，生命面的澱積深化也罷，其發展之貴，即在於其間之「道」，亦即普化、深化間的相通之「美」。這個就本土美術長城的面

and delicate island character, it has vividly described the colorful and versatile spirit of the post-war Taiwan. Step by step, generation by generation, at the end of the evolution, pluralism, antagonism and competition has shaped the present thriving, resourceful and prosperous condition of art in Taiwan.

In the east district of Taipei, galleries with endless streams of visitors, and the expanding market of art, reflect the Taiwan miracle created by the artists in the generation of the beauty of the eighties. The deepness and wholeness of their efforts were also demonstrated in places outside urban areas, that among other miscellaneous fine arts, painting owns the greatest independence. It goes without saying that the deepness and wholeness of art is the life strength in another genre for Taiwan.

This brand new live strength can only be reckoned as the multiple modulation and accumulation by the senior artists, via different cultures, the Japanese, the Western, the Continental and the Island. Just as fertile soils deposited and weathered from barren rocks, these senior artists are the stable and omnipotent force behind the art in the modern Taiwan.

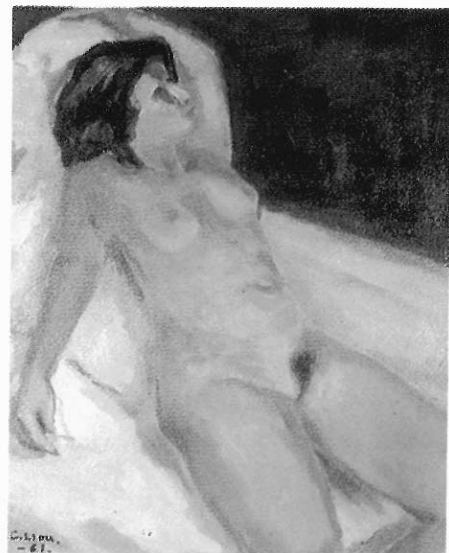
## The Aegis of the art in Taiwan

Today, the art in Taiwan has thrived to become an emergent and dominating tree, compared to other categories of fine arts. The trunk, branches and spacious crown provide habitats and germination for assorted local arts. Take the most remote areas such as Kin-men, Ma-Tsu and the Pescadore Islands for example. Art is the principal form of fine arts with abundant populations,

moreover, it is the only art form to exchange dialogue with the Major Island. In other words, in our endeavors for more than one hundred years, painting is the only species of art that can overcome inaccessibility and reach corresponding achievements as the urban districts. As a matter of fact, artists in the remote Isles have long been highly valued at every occasion of art.

This is the perfect paradigm for the local cultural propagation of art in Taiwan, also the record of great achievement for the life of art to root in Taiwan. The key issue here is the growth and distribution of art demography, which needless to say, is originated from the regretless and endless cultivation of the senior artists belonging to the generation of 'the beauty of the eighties'. Without such thick and heavy population of art, no remote areas could be conveyed and tendered with the nourishment of art. The local movement of art propagation can only be possible through the one-by-one connection and continuity of each subject in the nation of art. Only visible and tangible human bodies and spirits can build up Taiwan's Great Wall of Art with specific endemicity, and extend it to everywhere in Taiwan. Of course, the ontogeny for the intensification of the local life of art can only be traced back to the efforts and deposits by generations of artists.

To the development of the local art ecology, either the progresses on the growth and distribution of population, or the thickness from the sedimentation of lives, the treasure is concealed in the 'wisdom', meaning the 'beauty' to integrate both vastness and deepness.



劉啟祥油畫作品 ( 林景星醫師提供 )





郭雪湖膠彩作品

積而言，就是那珍貴不已的全島美術風土地貌之美的建構。這塊美麗島嶼確實已有好幾千年了，但是其入史似乎是常說的四百餘年。

那麼就以四百年來看好了！這個美麗島嶼，真正有所謂的美術風土生命與其地貌建構呈顯，真的是在「八十之美」這一代藝術家身上不斷戮力燃燒之下才誕生出來的。因而，所謂的普化之道，不就是那「八十之美」藝術家們長期的以其「畫筆」、「顏料」、「身體」相互攪拌燃燒的生命熱度傳導嗎？當然，可能有些時候，熱度會不夠的，不是想像中的那麼灼熱，然其熱度卻是永不熄滅，永不變移的。這個實在是「八十之美」這一代最為溫馨又最醉人的人生藝境奮發與盡責。事實上，這就是造就今天的台灣，有著亮麗動人的美術長城，更有著生命內涵芬芳飄香的美術風土地貌花朵。

當這塊島嶼有了前所未有的美術長城誕生，人人爭相愈睹的美術風土地貌出現之後，八十之美的藝術家們，只有

更加修行淬鍊，而且更為加大生命職責的延伸燃燒。因為所謂的美術風土地貌，不只是在那有形可見及的美麗圖像語彙花朵上，而是更要在無形不可見及的美術城牆地基底裏，綻放著永續留存的藝術芬芳，亦即藝術人文精神性的熱度提昇。因而一代代的藝術家，一個個的藝術生命，在八十之美所建構的圖譜世系裡，一圈圈的本土美術年輪，逐一展現。隨著年代的更迭，建立起時間軸的台灣美術史序年輪，相對的，隨著生命的承繼，建構起人文軸的台灣美術精神年輪。當一代代的藝術家生命傳繼到今天時，讓我們發現到人類藝術生命燃燒中，最為珍貴的「史序精神性」的『美術文化年輪』，竟然如此完整有意的如焉誕生。而且還真實不虛地鋪陳在本土美術長城的大道上，讓我們國人毫不慚愧的敢大聲說出：「本土有著傲人的美術史序年輪，更有著發煌的藝術精神年輪！」。這真是個奇蹟，令人感到冷不設防而來的奇異震撼之境！然而，事實皆不是也，而是那八十之美戮力長達一世紀之餘的藝術捐軀之愛燃燒呀！

這個一世紀餘的藝術燃燒，便是今天台灣美術交替的新命延續之火，亦是本土美術精神的無形守護之神。因為在這塊大地上，有著一棵高聳雲霄其又堅實纍纍的「八十之美」大樹，「她」確實拉拔過無數的年輕一代走向藝術歸鄉之路，同時更撐開她的巨傘樹蔭，護衛著一代代藝術家的生命火種，使其不熄的堅守這塊大地的藝術之境！故，

八十之美，是世紀的，是我們的，  
更是本土的守護之神，藝術之愛！

國立藝術學院美術史研究所教授  
傳統藝術研究中心主任  
1995. 3.10一稿，3.30增稿  
于台北，梅園，封塵齋

Taiwan has been colonized and populated for thousands of years, yet remained with no history, until four hundred years ago. The advent of artistic endemicity and the appearance of landscapic composition could only be given birth by the joint diligence and exertion of the artists in the generation of 'the beauty of the eighties'. Thus, the so-called art propagation can only be broadcast with heat from the eternal bonfire burning the mixture of artists' brushes, colors, minds and souls.

Senior artists dare not feel complimented with the newborn Great Wall of Art and the art endemicity in Taiwan. On the contrary, they hasten their works to ensue the life career and obligations, for not just image language with pretty blooms, the endemicity of art has to be founded in the invisible cornerstones of the Great Wall of Art to produce sustainable fragrance and to strengthen the personality of art. This is the way circles of local artistic annual rings floating up on the family trees commenced through individuals and generations of artists. Set up are the time axis of the annual rings on the historical aspect of Taiwan art history as years go by, and with the heritage of lives, set up is the people axis of those on the spiritual aspect. It is discovered that in the legacy of art history, two of the most precious assess, the spiritual series of history and the cultural tear rings of art come into view so surprisingly purposeful, meaningful and complete on the broad corridor on the Great Wall of art. We can vociferate with all our prides that Taiwan has the honorable historical annual rings of art and the eminent spiritual annual rings of art! This is a striking miracle, miracle comes true with the bonfires flaming for one century, burning senior

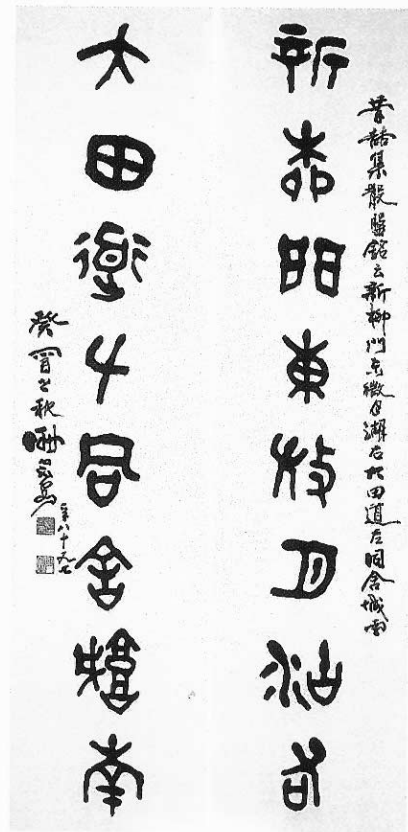
artists souls and bodies donated to the art.

The bonfire is the aegis of art in Taiwan. On this boundless estate of art, there is a giant tree of the beauty of the eighties, standing up to the clouds, bearing numerous acorns and nuts, leading regenerations to the avenue of art, and shading out disturbances from the establishment of their art careers. So,

The beauty of the eighties is centenary and it is ours.

It is the aegis of the art in Taiwan and the love for art.

Professor and Director  
 School of Art History and  
 Traditional Art Research Center  
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 March 3 1995, First Draft  
 March 30, Complement  
 Feng-Chen Jai, Plum Garden, Taipei



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