

## Preface

Prints are a traditional arts form in the Chinese civilization. Artists create images on the surfaces of various materials, and the quality of the print is not compromised by the number of previous reproductions. These works have provided visual enjoyment and refinement to people's daily lives.

The earliest prints in the world were made from wood carvings/blocks, the techniques of which were already sophisticated in China as early as in the Tang dynasty. The most notable example was the front page of Diamond Sutra, "The Teaching of Dharma" which was carved on a woodcut according to a painting. In the Han dynasty, portraits and calligraphic manuscripts carved on stones and bricks can be considered the earliest evidence of Print. Special mention should be made on the development of woodcut techniques, which had profound influence on the public, between late Sung and Ching dynasties. Places such as Green Willow in Tienjin, Peach Blossom Village in Suzhou, and Wei County in Shandong all gave rise to works unique to each location.

The promotion of graphic art in Taiwan owes its success to Professor Liao Hsiu-Ping, who was a major influence in the founding of Evergreen Graphic Art Association and in the prosperity of modern graphic art. The series of R.O.C. International Biennial Print Exhibitions, under the guidance of the Council for Cultural Affairs of the Executive Yuan, has greatly helped create the momentum of graphic art creativity and elevate the status of Taiwan in the international stage.

The Y2K International Exhibition and Symposium of Prints, held in Chung – Cheng Gallery, was organized by the National Taiwan Arts Education Institute; the associated activities were coordinated by the Printmaking Society of R.O.C., supported by the National Taiwan College of Arts and the Paris Foundation of Art. Included in this Exhibition are 170 works from twenty countries and regions including Taiwan, the United States, Canada, England, France, Germany, Japan, Korea, India, Thailand, Malaysia, Poland, Australia, Ukraine, China, Hong Kong, and Macau. Each work displays a unique content and characteristic. The rich variety makes this event a rare opportunity

for aesthetic and cultural exchange and interaction among artists and art lovers. To complement and to add educational values to this exhibition, we have also organized a 3-day symposium led by prominent figures in the field of graphic art to reflect on the history and development of printmaking and to hold intellectually stimulating discussions. Moreover, workshops for teachers will be conducted in conjunction with the symposium on various types of printmaking, with demonstrations given by distinguished masters from different countries. These workshops are aimed to equip art teachers with the newest printmaking techniques, thus provide impetus to further promote graphic art education in Taiwan.

I would like to express sincere thanks to Mr. Chung You-Hui, Chairman of the Printmaking Society of R.O.C., and all the members for their whole-hearted support, and to the entire staff of the Division of Research and Promotion for the hard work. I wish, in addition to a great success for the exhibition and symposium, but also a strong and ever growing force in arts education and promotion. In the new millennium, arts will inevitably be an essential component of life.

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