

Towards 2000—A New Era of Printmaking

Printmaking has always been an integral part of the traditional Chinese art, and has numerous manifestations in Taiwanese folk religions and festivals. However, this form of art received little credit and appreciation until 1973, when Professor Liao Shiou-Ping introduced the concept of modern printmaking to Taiwan. Through his promotion of graphic art, Professor Liao helped found the Evergreen Graphic Art Association and laid the groundwork for graphic art education in the country. He also sponsored, under the direction of the Council for Cultural Affairs of the Executive Yuan, nine consecutive R.O.C. International Biennial Print Exhibitions, which expanded the aesthetic horizon for Taiwanese citizens, encouraged and asserted the hard works of native printmakers, and, most importantly, established a position for Taiwan on the international stage of graphic art.

The past international print exhibitions mainly concentrated on presentation of works and were generally lacking in intellectual discussions and interchange of ideas among artists. To date, only the Printmaking Workshops sponsored by the Printmaking Center at the National Taiwan College of Arts cover this interactive aspect. With this in mind, the Printmaking Society of R.O.C. proposed that Y2K International Exhibition and Symposium be held under the auspices of National Taiwan Arts Education Institute. Following the high recommendations from Mr. Andrew Hsiung, Chief of the Division of Research and Promotion, and Liu Tien-Ke, Chief of the Division of Exhibition and Performance Division, and the final approval from Mr. Chen Du-Cheng, Director of the Institute, preparatory works were initiated.

Owing to the valuable assistance of Japan Printmaking Society and Professor Liao Hsiu-Ping for their rich experience and connections on the international printmaking stage, we were able to invite masters around the world to participate in this event. Included in this exhibition are masterpieces that are rarely seen on display internationally. Among the 170 works, 44 were by Taiwanese artists, most of whom are core members of the Printmaking Society of R.O.C. . In addition, works came from Canada, the United States,

Argentina, Slovenia, France, Spain, the United Kingdom, India, Thailand, Malaysia, Hong Kong, Macau, Korea, Germany, Ukraine, Poland and Australia, a total of 20 participating countries and regions. The rich and exciting cultural and artistic diversity in this event is clearly evident.

For the symposium, we are honored by the consent of Professor Tadayoshi Nakabayashi of Tokyo National University of Fine Art and Music, the recipient of the Committee Award at the First R.O.C. International Print Exhibition, to participate. I also invited Professor Mazzoro, the head of Department of Graphic Art, Sevilla University, to discuss and demonstrate the art of lithography. Ms. Cohen, Deputy Director of the National Museum of Engraving in Argentina, will grace us through the invitation made by Harumi Sonoyama, Chief of Overseas Division of the Japan Printmaking Society. Kim Jeoung Hwa, the young Korean curator, highly recommended by Chu Teh-I, the Head of Fine Arts Department, National Institute of the Arts, R.O.C., will give an overview on modern Korean printmaking. From China, we are fortunate to have Chang Ke, son of Chang Zhong-Ze, former Chairman of the Graphic Art Department at Nanjing College Arts. Mr. Chang has profound understanding of the modern Chinese printmaking, and has previously demonstrated, together with Japanese graphic art master Akira Kurosaki, the ink color woodcut techniques at the National Taiwan College of Arts. Moreover, we appreciate Professor Patsy Payne, the head of workshop of Printmedia and Drawing, Canberra School of Art, to show us the discussion about technology in future. Regrettably, several other artists had to decline the invitation due to various reasons. I hereby expresses the most sincere gratitude to Division of Research and Promotion staff members Yeh Chia-Hua, Pan Yung-Rong, Yeh Tsui-Ling, Kuo I-Wen, Chen Yu-Hui, and Hu Yea-Chuan, for their tireless effort in the planning and coordination of this project.

Needless to say, technical agility is of crucial importance in printmaking. For this reason, we have invited Michico Hoshino, professor of Tokyo National University of Fine Art and Music, and Harumi Sonoyama, lithograph master of Japan, to demonstrate waterless and professional color lithography techniques, respectively. Workshops on intaglio, relief print and serigraphy specifically designed for teachers will also complement the Exhibition to prepare them for the mission of promoting graphic art in this country.

It is our hope that, in the 21st century, modern Taiwanese graphic art will advance and become an integral part of the international art scene. Our sincere thanks go to all participants and supporters in this field, for they are the key to the continuation and modernization of printmaking in our civilization as we enter the new millennium.

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