

Evergreen Graphic Art Association and the Development of Modern Art of Printmaking in Taiwan

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Abstract

The history of printmaking in China can be traced back to more than 1000 years ago. Traditional printmaking evolved through the dynasties, and was a remarkable contribution to Chinese art as a whole. In Taiwan, the development of modern printmaking consists of 5 major periods: 1. Creative woodcut printmaking: This period was mainly affected by Lu Hsun's New woodcut Movement during the 1940s, and was characterized by realistic styles; 2. Chinese Association of Modern Graphic Art: The members of this association during the 1950s and 1960s strove to elevate the cultural and spiritual status of traditional graphic art, despite their lack of formal training in printmaking techniques; 3. Modern Art of Printmaking Movement lead by Liao Shiou-Ping: Since his return from the U.S. in 1973, Professor Liao has been tirelessly promoting modern graphic art by composing books, impelling the founding of the Evergreen Graphic Art Association, advocating for the initiation of R.O.C. International Biennial of Print Exhibition, and setting up scholarships for young artists to study abroad. His extraordinary efforts have brought Taiwan to the international art scene; 4. Innovations by the artists of Evergreen Graphic Art Association: Embracing Professor Liao's ideals and aspirations, the Association has played a crucial role in the education and advancement of modern art of printmaking in Taiwan. Its members have been key figures in the Printmaking Society, R.O.C. as well as in the printmaking programs at schools and colleges all over the nation; 5. Feedback from the Modern Printmaking Movement: 1) Modern printmaking courses are available now in most colleges and universities; 2) The International Biennial of Print Exhibition has been extremely successful in promoting printmaking to the public and expediting international exchange; 3) Notable innovations are seen in the traditional New Year's Prints; 4) The annual "Printmaking Award" has been set up to provide financial assistance for outstanding young artists to study abroad; 5) The introduction of latest techniques and new concepts enables the diverse expansion in forms and content of printmaking.

This article describes the recent development of modern printmaking in Taiwan after Professor Liao's advocacy of that printmaking. The Evergreen Graphic Art Association has been instrumental in the education and promotion of printmaking in the past decades. In the years to come, we hope to witness even richer varieties in

the works, as well as greater appreciation for printmaking among the public.

Introduction

Printmaking sits in the interface between art-making and printing. Since plates are used as media in producing the works, printmaking is considered a plural art form. Printmaking originated in China, where printing was first invented. Artists throughout Chinese history contributed to the advancement of traditional printing, making it a glorious accomplishment in Chinese art.

The printmaking development in Taiwan can be divided into several important periods:

1. The period of creative woodcut:

The advanced traditional printmaking techniques developed in China had great influence on Tapanese woodcut prints, ukiyo-e. A piece of traditional print could be accomplished only by the mutual effort from the drawer, engraver, and printer. The concept of individualism and self-expression was very rare, since hardly one person carried out the entire process alone.

In the 1930s, the New Woodcut Movement, never before seen in Chinese history, was initiated by the left-wing writer and socialist Lu Hsun (Figure 1). Lu encouraged artists to do the entire process—drawing, engraving and printing—all by themselves, and to use the black-and-white contrast of the prints in realistic style to reflect social phenomena at the time (Hsieh Li-Fa, 1986). The influence of that movement reached Taiwan and started the wave of realistic woodcut in the 1940s. In mainland China, however, due to the on-going civil war, woodcut were mainly used for propaganda purposes.

Although Taiwan is geographically removed from China, it has retained the essence of Chinese culture and art. The earliest archival prints in Taiwan were the *Almanac of Yung-Li* (Figure 2) of Ming Dynasty, then the official logs of the Ching government, and books for the civilians. There were also the “Folk Prints” (Figure 3), the themes of which often centered around religious beliefs and popular customs. New Year’s prints (Figure 4) were sold at the paper shop “Wang Chuen-Ying” on Rice Street, Tainan, although these were more of commercial rather than artistic values (Pan Yuan-Shih, 1986). Later, Japanese artists Taohjishi Tetsushin (Figure 5) and Miyada Yatare (Figure 6) came to Taiwan and produced woodcut prints of poems and pictures describing social and countryside spectacles. It was not until the end of World War II and Japanese colonization, when Chinese artists started crossing the strait to Taiwan, that printmaking really became a form of art.

During the brief but enthused interactive period between China and Taiwan, many Chinese artists relocated to and stayed in Taiwan. Among them were woodcut print artists who were not only influenced by the left-wing cultural movement in the 1930s, but also immersed in the wartime propaganda during the war against Japan. Those experiences made them extremely sensitive to social and political situations, which inspired them to produce realistic, monochromatic prints reflecting the life of lower class people. These works displayed southern scenery and aboriginal characteristics, and revealed a sharp contrast against the themes from the mainland at the time. The representative figures during that period included Tai Ying-Lang, Liu Luen, Chu Ming-Kang, Huang Jung-Tsan, Chen Ting-Shih, Chen Yao-Huan, Chang Hsi-Ai, Tai Tieh-Lang, Mai Fei, Wang Jen-Feng, Huang Yan, Wang Mai-Kan, Huang Yung-Yu (Chen Chi-Mao, 1994). Figure 7 is the work *Life in Taiwan Series*, first displayed in Shanghai, by Chu Ming-Kang. *Inspection of Fear—2-28 in Taiwan* (Figure 8) by Huang Jung-Tsan was an honest account of the tragic incidence (Hsieh Li-Fa, 1986).

By the end of 1940s, most of the left-wing Chinese artists except Chen Shih-Ting (Figure 9) returned to mainland as a result of the political persecutions against them, putting an end to the leftist art influence in Taiwan. After the Communist takeover mainland China, the Government relocated to Taiwan, bring with it another wave of Mainland Chinese artists. The woodcut print artists Chu Hsiao-Chiu (Figure 10), Fang Hsiang (Figure 11), Chang Lin-Shu, Chou Ying (Figure 12), Chiang Han-Tung (Figure 13), Chen Chi-Mao (Figure 14), Chu Wei-Pai (Figure 15), Chen Hung-Chen (Figure 16), Wu Hao (Figure 17), Chin Song (Figure 18), and Li Kuo-Chu (Figure 19), profoundly influenced by the combatant styles of prints during the war against Japan (e.g. works by Chu Ming-Kang), launched a wave of “wartime woodcut” (Pan Yuan-Shih, 1996). The high contrast of black-and-white schemes and the representational styles effectively portrayed the patriotic, anti-communism sentiments at the time. Gradually, the realistic style of “wartime woodcut” was replaced by sentimental expression and abstract styles, usually adopting literary themes. Among the many idyllic, romantic works were those that reflected life in Taiwan countryside and the nostalgia for home in the mainland. Some of the notable print artists during this period included Chu Hsiao-Chiu, whose magazine *Poetry, Essays, Woodcuts* attempted to bring lyrical emotions in literature into woodcut expression; Chen Chih-Mao, whose woodcuts, poetry and paintings illustrated the harmony and warmth of the bucolic landscape; Fang Hsiang, whose sharp engraving techniques and keen observations resulted in works that sparked patriotism among the audience; Chen Shih-Ting, the first artist to shift from figurative to abstract in woodcut at the era; Chou Ying and Chen Hung-Chen, who realistically recorded the country lives; Wu Hao, Chin Song and Li Kuo-Chu, whose works were reminiscence on the childhood, families, and traditional holidays in China.

These artists who arrived in Taiwan after the Communist takeover mainland China developed strong attachment to this island, and dedicated themselves to the promotion and education of woodcut prints. In the Taiwan history of printmaking, they were undoubtedly the pioneers.

2. The period of Chinese Association of Modern Graphic Art:

The printmaking in Taiwan during the sixties was an inseparable element of the modern art movement, which was kindled by the worldwide trend of abstract art during the 1950s and 1960s. The Chinese Association of Modern Graphic Art, founded in 1958 by Chen Ting-Shih, Chin Song, Yang Ying-Feng (Figure 20), Li Hsi-Chi (Figure 21), Chiang Han-Tung and Shih Hwa, greatly facilitated the modernization and maturation of printmaking into a unique art form (Li Hsi-Chi, 1991). Some of these artists gave up figurative depiction and adopted abstract expression intending to establish their own styles. The Association, plus the “Fifth Moon Group” and the “Eastern Painting Association,” were considered the most important proponents of modern art movement in Taiwan during this period. Many oil painters and Chinese painting artists also experimented with printmaking. Some of the prominent members of the Eastern School such as Wu Hao, Tseng Pei-Yao (Figure 22), Chu Wei-Pai, Chung Chun-Hsiung, Chen Chao-Hung, and Ouyang Wen-Fan also joined the Chinese Association of Modern Graphic Art and became leaders of the movement. Further more, Chin Song, Chiang Han-Tung, Chen Ting-Shih, Li Hsi-Chi and Wu Hao received high honors and awards at international printmaking exhibitions.

At the time, members of the Chinese Association of Modern Graphic Art such as Chin Sung, Chiang Han-Tung, Wu Hao and Chu Wei-Pai were all studying under Li Chung-Sheng, who was an extremely influential figure in modern painting in Taiwan. Although he did not teach printmaking per se, Li had a flexible pedagogical approach, which in the 1970s produced students who covered nearly the entire ground of printmakings in Taiwan. Li did not concentrate on passing down specific techniques, but tried to explore and inspire the potential unique to each student.(Lu Chin-Fu, 1993) As a result, his students not only explored with woodcut, but also experimented diverse materials as cane plates, 3-plywood, paper blocks, linocuts and combined techniques for printing and used water-base printing ink, dye print as media. Sometimes, they even produced monoprints by using rollers. These artists and their works challenged and transcended graphic art tradition in spirit, technical mastery and style.(Chin Sung, 1993)

The year 1970 marked a low point for the art scene in Taiwan, and the forced

cancellations of many international activities in the country—it was the year that Taiwan withdrew from the United Nations. In 1971, the Chinese Association of Modern Graphic Art was formally disbanded, thus ending an important period in the Taiwanese history of printmaking. Many of its members joined the newly founded printmaking Society of ROC, some switched to oil painting, and others relocated overseas. Those pioneer artists made invaluable contributions to the field of printmaking by leading the genre away from apathetic realism and political propaganda to a new area of creativity—innovation and self-expression, and by elevating the artistic value and spiritual level of this art form. However, the early artists only acquired very limited printmaking techniques due to insufficient formal training. As a results, their works were not recognized on the international stage.

Nevertheless, there were printmaking masters in the 1950s and 1960s who were ahead of their time, experimented with various new media and themes, and tried to combine Western techniques to express the Eastern characteristics. These included Liao Shiou-Ping, best known for his multi level printing; Hsieh Li-Fa, for intaglio and photosilk screen ; Hsiao Chin, for intaglio and planography; and Chen Ching-Jung (Figure 23), for intaglio one-man and lithography. In 1966, Liao Shiou-Ping returned to Taiwan and held an exhibit at the Provincial Museum that displayed many etchings and viscosity color prints done while at the Atelier 17 in Paris. The themes of his works included Chinese folktale figures and auspicious characters, and fully demonstrated the fascination of Eastern culture. This exhibition revealed to the Taiwanese public for the first time the rich, intense texture and charm of modern and viscosity etchings color prints. In 1967, Chen Ching-Jung, just graduated from the graduate program of the Tokyo National University of Fine Arts and Music, Japan, opened a course on intaglio at the Chinese Cultural University, and subsequently invited by the National Office for Textbook Writing and Editing to participate in writing the standard junior high school textbook because of his extensive experience in printmaking and related research. Chen was also twice invited to demonstrate intaglio techniques at the Annual Conference of the Printmaking of ROC. In 1971, Hsieh Li-Fa (Figure 24) exhibited in Taipei photosilk screen that he worked on in New York, and greatly stimulated interest and aspiration among young Taiwanese artists to pursue modern printmaking. Despite these fresh voices, promotion of printmaking was a nearly impossible chore at the time due to the scarcity of facilities and human resources.

According to Professor Lu Ching-Fu of National Taiwan Normal University, printmaking styles in the 1950s can be classified into 4 general categories: 1. Subjective representation: Other than the woodcut artists of the 1960s, representatives included Yang Ying-Feng, Hsieh Li-Fa, Mei Chuang-Chi (of Hong Kong, see Figure 25), Chu Wei-Pai, and Chen Kuo-Chan (Figure 26). These artists

all had varied degrees of subjective distortion and their distinct ways of combining plastic art and literature. 2. Naïve styles: Wu Hao, Chiang Han-Tung and Lin Yan (Figure 27) all produced works that were fun, inspired by childrens' paintings, and had high contrast in colors with complex linear structures. 3. Abstract symbols: Chang Yi (Figure 28), Hsiao Chin (Figure 29), Li Hsi-Chi and Chin Song characterized this category with their organic forms or geometric shapes and simple, clean compositions. 4. Eastern expressions: Representatives included Liao Shiou-Ping, Wang Cheng (Hawaiian artist, see Figure 30), and Tseng Pei-Yao. Liao embraced "hard-edge" style and specialized in multi level printing, and integrate geometric shapes and characteristic Eastern motifs. His works, with contrasting layers and intense colors, exhibited the allure of Eastern wisdom and religion.

The 1960s was embarked by the proposition of instituting the Printmaking Society of ROC, advocated by woodcut artists Fang Hsiang, Yang Ying-Feng, Chou Ying and Chu Hsiao-Chiu. During the thirty years since its establishment in 1970, the Society, led respectively by Fang Hsiang, Wu Hao, Li Hsi-Chi, Ku Chung-Kuang, Shen Chin-Yuan, Kung Chih-Ming, and Chung You-Hui, has organized many print exhibits, actively promoted printmaking among the public, and sponsored international exchange exhibitions. It has cultivated many outstanding young artists, and contributed substantially to the advancement of printmaking in this country.

3. Liao Shiou-Ping's Modern Art of Printmaking Movement:

Prior to the 1970s, the National Taiwan Normal University (Figure 31), focusing on training future secondary school teachers, had the best fine arts department in the nation which housed highly motivated and talented students. Because it was not divided according to specialties, the department was a rich mixture of concentrations and interests. The art students were all eager for new information on arts from overseas. At the time, Wu Pen-Yu taught a course on printmaking, but until the late 1960s only concentrated on woodcut and had to settle for minimal facilities.

The new course, Modern Printmaking, taught by the internationally renowned artist Liao Shiou-Ping, created the milestone for printmaking education and transmission of printmaking concepts and techniques in Taiwan. Professor Lao also brought back with him the latest information from the international art scene, which was received by the students. The author was fortunate to have Professor Liao as instructor in printmaking as well as Oil Painting. His unreserved transfer of knowledge in New Realist, Super Realist, Pop Art and Happening resulted in lots of experimentation by his students with all these styles.

Professor Liao graduated from NTNU in 1959, and studied in Japan National

University of Education in Tokyo from 1962 to 1964. His broad interests prompted him to enroll in Takahashi Visual Art Institute to learn compositional principles and graphic design. It was while in Japan that Professor Liao developed a fascination for printmaking. Further explorations brought him to the Ecole des beaux-arts and Hayter's the Atelier 17. In 1969, Professor Liao advanced to New York City, and conducted research at the Pratt Graphics Center. His Oil paintings were selected for display at the Japan Exhibition (and was the first Taiwanese artist to enter after World War II) (Figure 32) and received Silver Medal at the Spring Salon in France (Figure 33); his prints won him First Prizes from the New York Audubon Artists, the New York Rochester Religions Art Festival (Figure 35), and the St. Paul Biennial International Exhibition of Prints in Brazil (Figure 36).

Between 1973, his return from the U.S., and 1977, Professor Liao not only taught courses in modern printmaking at NTNU, Chinese Cultural University, and the National Academy of the Arts, but also set up printmaking studios on Chi-Nan Road, Hsin-I Road, and Hsin-Sheng South Road in Taipei, providing space, equipment and instruction for artists to freely create and experiment with new ideas. Beneficiaries of these services included NTNU professors such as Yuan Shu-Chen (Figure 37), Chang Te-Wen (Figure 38), Luo Fang (Figure 39), and Li Kuen-Pei (Figure 40), all of whom were enthusiastic experimentalists. Professor Liao's students at these studios included famous artists Wang Lan (Figure 41), Chu Ke, Ho Huai-Shuo, Ku Chung-Kuang (Figure 42), Ling Ming-Sheng, Yang Shih-Hong, Sun Mi-Te, Chen Shih-Ming, Wang Hsing-Kung, Li Chao-Tsung, Lu Fang-Chih, and Chen Chuan-Hsing. Professor Liao also went on nationwide tours to demonstrate and give speeches on printmaking, and inspired fine arts departments across the country to open courses on printmaking, arts exhibitions to set up printmaking divisions, and the Evergreen Graphic Art Association and Silk Screen Workshop to be established. All these events constituted a formidable wave and accelerated the development of the art of printmaking in Taiwan.

4. Innovations of the Evergreen Graphic Art Association

In March of 1974, ten NTNU students—Chung You-Hui (Figure 43), Lin Hsueh-Ching (Figure 44) and Tsuei Yu-Liang, all of them studied silk-screen under the visiting professor Hsu Han-Chao from and Lin Chang-Te (Figure 45), Yue I-Ping, Tseng Li-Shu, Huang Kuo-Chuan, Ho Li-Ling, Tung Chen-Ping (Figure 46), and Hsieh Hong-Ta, founded the the Evergreen Graphic Art Association with the guidance and encouragement from Professor Liao. With their innovative ideas and ardent creativity, and gifted with the economic prosperity in Taiwan during this period, these exceptional second-generation young artists successfully brought Chinese modern printmaking into a blooming new era. (Lec, His-Chi, 1991)

The name Evergreen is “Shih-Ching” in Chinese, meaning, literally, “ten youths,” and is short for “Ten Extraordinary Youths,” a national honor which was awarded to Professor Liao previously (Kung Chih-Ming, 1996). During the 25 years since its founding, the Evergreen Graphic Art Association developed into a core organization in the field of printmaking, and is now the oldest institution of its kind. Its strength has been sustained by the highly motivated young members, and their passion for modern printmaking. Upholding Professor Liao’s ideals, the Association sponsors annual print exhibitions and promotional activities, and is a valuable asset to the Taiwanese world art. During this period, most original members of the Association further advanced their studies in the U.S. and Japan, and new members joined.

Its growth and evolution are reflected in the sophistication of styles among the members. Currently, the Association consists of 20 members, including original members Chung You-Hui, Lin Hsueh-Ching, Tung Chen-Ping, and Lin Chang-Te, plus NTNU graduates Yang Cheng-Yuen (Figure 47), Kung Chi-Ming (Figure 48), Shen Chin-Yuan (Figure 49), Lai Chen-Hui (Figure 50), Hsu Tung-Jung (Figure 51), Huang Shih-Tuan (Figure 52), Chang Cheng-Jen (Figure 53), Huang Yu-Sheng (Figure 54), Luo Ping-Ho (Figure 55) and Lin Chao-An (Figure 56), Chinese Cultural College graduate Mei Ting-Yan (Figure 57), National Taiwan College of Arts graduated Peng Tai-I (Figure 58), Liu Yang-Che (Figure 59), Yang Ming-Tieh (Figure 60), and Tsai I-Hsiung (Figure 61), and National Hsin-Chu Teachers College graduate Wang Chen-Tai (Figure 62).

Chung You-Hui used to be the president of the association for 5 years. As decided in 1978, presidency was to be a non-paying position of 2-year terms, with the responsibilities of setting consensual objectives and mobilizing printmaking promotion. Some important events are worth noting:

1) Eastern Silk-Screen Association

In Fall of 1972, the authors had the fortune of studying silk-screen from Hsu Han-Chao, Visiting Professor from Hawaii at NTNU, and subsequently sponsored the “Silk-Screen Exhibition” at the National Museum of History and founded the Eastern silk-screen Association. Chung You-Hui was elected as the Director, and Professor Shen Hsin-Min and Hsieh Wen were to assist in the promotion of silk-screen in Taiwan. Li Chao-Tsung’s Chien-Tsai Screen Printing Center, Chung You-Hui’s employer Ho-Hsin Printing Company (particularly the gradational color printing), and prints produced in collaboration with “Artists” all became famous for their silk-screen process. The existence of Eastern Screen Print Association was cut short only because of the establishment of the Evergreen Association, with which silk-screen was merged into the large collection of printmaking media and techniques.

2) 274 Printmaking Workshop

In 1975, Chung You-Hui set up a printmaking workshop in a Japanese-style house on Ting-Chou Road, Taipei City. The house number being 274, this place was conveniently named “274 Printmaking Workshop.” Concerned that most Evergreen members at the time were recent graduates on tight budgets, Chung offered this workshop for their use, and provided equipment such as intaglio press, silk screen sensor platform, rollers and hangers. With space to work, volumes of works produced from the Evergreen members started to increase.

Besides being a space for working, 274 Workshop was also where Evergreen members met, had discussions and brainstormed. Professor Liao also gave several lessons here on new information and techniques of printmaking (Figure 64). Although, after more than 2 years in operation, 274 Workshop was converted into a private studio during a reconstruction project, it is, and will continue to be, remembered as it symbolizes the determination and perseverance of the Evergreen Association.

3) Ho-Hsin Printing Company

To bring art out of the ivory tower, and out of the elite circle of art galleries and collectors, artists used modern technology and media to produce works of artistic value for the enjoyment of the general public. During his service as the Chief of Printmaking Division at Ho-Hsin Printing Company from 1976 to 1978, Chung You-Hui collaborated with artists with precisely this objective. Invited artists included Liao Shiou-Ping, Li Kuen-Pei, Wang Hsiou-Hsiung (Figure 65), Chen Yin-Hui (Figure 66), Yang Ying-Feng (Figure 67), Yu Hsueh-Chang (Figure 68), Chu Ke (Figure 69), Chang Chieh (Figure 70), and Wen Chih (Figure 71), all specializing in different areas such as oil painting, sculpture, Chinese ink painting, and water color. Also invited were Evergreen members Chung You-Hui, Lin Hsueh-Ching, Tung Chen-Ping, Chen Pi-Lan, Liu Yang-Che, and Mei Ting Yan. This was the earliest example of cooperative effort between artists and workshop.

4) Ku Hsien-Liang and New Generation ----Arts and Cultural Center

The modern art in Taiwan entered into a new era in late 1950s with the founding of “the Eastern school,” “the May school” and “Chinese Association of Modern Graphic Art.” In 1959, the prominent art critic Ku Hsien-Liang returned from the U.S., and took up the post of Art Education Consultant per the request of Ministry of Education. He delivered lectures at colleges and universities all over the country on Art History and History of Paintings. His enthusiasm for modern art promotion and status as an accomplished overseas Chinese scholar won the praises from many young artists, many of whom were much inspired. Evergreen Association members

were among the ones who were given extra attention and encouragement by Professor Ku. To further facilitate and encourage learning among the young artists, Professor Ku established in 1976 the “New Generation Arts And Cultural Center” at his residence in Shih-Lin.(Figure 72)

The Center provided the young artists spaces for intellectual discussions as well exhibition rooms. The Evergreen Association members, encouraged and guided by Professor Ku, held group exhibitions and started a series of printmaking promotional activities at the Center. First, the symposium on intaglio, relief, planography and serigraphy attracted an enthusiastic crowd and incited great interest in printmaking. Then, the Evergreen Graphic Art Association Traveling Exhibits, organized by Professor Ku, took place at influential universities such as Ching-Hwa and Chinese Cultural, and infused printmaking into college campuses. Professor Ku, in his speech for the exhibitions, stressed that all Evergreen members, be they professionals or amateurs, full-time or part-time, as individuals or in groups, are striving to create or promote the “new” art of printmaking. Those who are accomplished will lead and inspire the younger generations. We hope that the college and university students here will soon have their own works on tour, exchange ideas and learn from one another. Professor Ku also offered objective and carefully drawn critiques that were invaluable to the artists.

Evergreen members developed a close and affectionate relationship with Professor Ku, and benefited a great deal from him on creativity and attitude on the path as artists. Although he has passed away, his words and teaching are imprinted in the heart of every Evergreen member.

Many members have received awards at international print exhibitions. These included Tung Chen-Ping, Chung You-Hui, Yang Ming-Tieh, Yang Chang-Yuan, Kung Chih-Ming, Shen Ching-Yuan, Huang Shih-Tuan, and Lin Chao-An. The extension of and inspirations from printmaking concepts tempted Evergreen members to be involved in other art media such as oil painting, Chinese ink painting, sculpture, photography and mixed media. As a result, the Association became in the 1970s a pioneering group that embodied a rich mixture of creative concepts and media, and set the new image of a multi-talented artist.

The current stage of the arts, like the world it is housed in, is increasingly becoming a multifaceted melting pot with free and constant mixing, exchange and crossover among different boundaries in terms of theories, concepts, setups and expressions. This transformation of arts is fast becoming a reality in this rapidly changing society.

Printmaking, in particular, sees exciting multi-directional expansions in creativity,

contents and techniques, and exerts great influence on other visual art media. The result is the trend of mixed media and growing popularity of multiple print and combining techniques. Some of the popular media include photocopy, photography, computer graphic images, video recording, and 3-dimensional installations.

The year 1999 marked the 25th anniversary of the Evergreen Graphic Art Association. To commemorate the 25 years as the leader in printmaking creation and promotion, and to demonstrate the transformation of its members over the years, the Association held the “Beyond Printmaking—the Evergreen Graphic Art Exhibition.” The following are brief introductions of the Evergreen members:

Lin Hsueh-Ching

During her stay in Japan, Lin diligently researched and contemplated on painting and modern art in general. Her profound understanding in the trends of modern art development and in the close association between new technology and traditional techniques prompted her to conduct in-depth research, and publish reports and professional articles in that area. Besides research, Lin also devoted her efforts in education and exhibitions within the country and abroad. Lin was a former Director of the Evergreen Association, and is the only female artist in the organization.

Years of creating series of printmaking, drawings and oil paintings opened up many new areas of interest for Lin. Her meditation on life, universe, Zen, philosophy has shown her new dimensions between Self and Nature. Lin is particularly interested in the contrast—Yin vs. Yang, and subjectivity vs. objectivity, and believes that life and creation arise from the balanced and harmonious union between the opposites, and the transformation from the concrete to abstract, as well as from objective reality to subjective expression. This philosophy on art and life is fully reflected in Lin’s works, in which strong contrast or conflict is the underlying concept. Her works *Life Series* portrayed the artist’s perceptions on the busy and complex Taiwanese social phenomena (Figure 73); *Metamorphosis Series* contains symbolic figurative images such as butterflies, cicadas, and shells as reflections of the artist herself, and to exemplify the pursuit for ideals and anticipation for growth (Figure 74). “Reflections Series” utilizes the natural grain of wood, signs and representational vocabulary to create images of Enlightenment. “Mind Series” comprises the most recent works by Lin (Figure 76), and is characterized by innovative printmaking approaches, as well as traditional techniques as complement to the computer-graphic images for modern printmaking education and production.

Most pieces in the *Mind Series* were composed by composite images with a surrealist approach. The majority of these images consist of photographs taken by the artist herself in different seasons and times, metaphorical icons, colors, marks and hand-

drawn signs. The mixture is then processed by using a computer to produce screen , lithography or composite prints. The realistic themes are depicted by surreal illusions, thus stir up imagination in the audience. Such dream-like and illogical expression of reality usually creates a shocking effect in the observers.

The contents of these works generally center around the complexity and chaos in this age of information explosion—distrust among people, environmental pollution, social disorder, and the going on fool's errands. If people are able to realize the delicate relationship between themselves and the surrounding and to sort out an order, then a harmonious, synergistic society can be conceived. Moreover, the “absurd figure” displayed in this series are so powerful that the audience is led to break away from any previously prescribed mode of thinking and feeling, and explore new ones.

The *Mind Series* is the reawakening of Lin Hsueh-Ching's consciousness. Although the cycle of life and death and the seasonal transitions seem nothing but constant, the essence of the universe is ubiquitous, at all times. Physically, we live in a confined dimensions; our thoughts and imagination nevertheless travel in boundless space. Using various techniques and methods such as symbolization, contrast, and virtual reality, the “Mind Series” brings the audience into dimensions that are beyond our worldly experiences, inspires whole new visual perceptions, and creates new aesthetic concepts and viewpoints.

Chung You-Hui

Chung is well-known for his great enthusiasm in modern printmaking creation and its promotion. During the five years as the Director of the Evergreen Association, Chung's remarkable contributions included setting up the 274 Printmaking Workshop and mentoring many young members. During his term as the president of the printmaking Society of ROC, Chung was the main organizer of several international printmaking exhibitions and symposia.

In 1987, the year he returned from Japan, Chung took the position as an instructor at the National Taiwan Academy of the Arts, and set up the first Printmakings Center in Taiwan, where printmaking courses were offered to all students. The Center successfully trained many brilliant printmakers, and held annual workshops per the request from the Council for Cultural Affairs, the Executive Yuan, to train printmaking teachers from the nation-wide. It is also the provider of educational support and resources for elementary and secondary school on printmaking education.

Chung believes that the most crucial elements of creation are originality and sincerity. As an artist/art advocate, it is important to have almost religious perseverance and

determination in dealing with all kinds of technical training and problems, down-to-earth self-cultivation and constant self-reflection, as well as the ability to present in various artistic styles. The *Windows of the Mind Series* (Figure 77) displays the transformation of mental states and meditative practice by combining images of artificial and natural, indoors and outdoors spaces. These works, constructed by parallel lines and pictures derived from plants, form the natural abstraction and depict the surpassing of Zen meditation beyond limits.

Chung prefers, especially in recent years, to seek inspirations in natural environments. Its tranquility and earthiness become integrated into civilization. In the process of modernization and scientific progress, people have gradually drifted away from nature. Chung wishes to awaken the rustic memories among people by centering his works on nature. There is a world in a grain of sand, and a universe in a little blade of grass. The force of life is strong and enduring, and should be a reminder and motivation for all.

In his *Praises for Life Series* (Figure 78) and *Da-Kwan Sentiment Series* (Figure 79), the tenacity of grass and leaves symbolizes the persistence and strength of human life. The plants, transformed onto a picture or added brilliant colors, reflect Chung's experience as an educator and in dealing with people and situations. Multiple layers of colors and composite images on the surface, attached with a 3-dimensional rolling shale (Figure 80), create a state that exceeds the limitation of the "printing block" and the confinement of size.

It is a perfect example of mature articulation in art that Chung has thoroughly mastered various plastic syntax.

Tung Chen-Ping

Among the Evergreen Association members, Tung was one of the earliest to study abroad and to teach in a university. His double majors were modern printmaking and modern sculpture, and was the Gold-Medal winner of the first ROC International Biennial of print exhibit (Figure 81). An artist, he asserts, should consider "art" a life-long profession, constantly observe the surrounding and the social circumstances with a sharp and critical eye. Moreover, the artist should reflect on the past, explore the present, predict as well as shape the future. In artistic creations, Tung allows the materials to exert their unique inspiring properties and naturally create the impact on the audience. To him, the artist's greatest responsibility is to transform and redefine superficial, unexciting and hollow objects and phenomena into lively forms.

Tung started out embracing flawed coarse aesthetic consciousness, and stressed the intellectual analyses and organization of emotions and thoughts. He converted

struggles and conflicts experienced in life into visual images through allusion and contrast. His recent works, on the other hand, utilize the principle of convoluted look-through, and bring the “impossible” into existence in the virtual reality. It is a principle of the ways and skills of artistic expression, and not of geometric forms. The active and intense contemplation, when visually expressed, can produce powerful impact on the mind. Such impact then inspires transformation of shapes and images out of ordinary, thus create an unusual structural tension (Figure 82). Tung’s works, most notably *Convoluted look-through, Flags* (Figure 83), and *The Life Cycle* (Figure 84) series, encompass a wide variety and exhibit sophisticated techniques. His expertise in sculptures also allows him to freely utilize 3-dimensional objects, collage and assemblage in printmaking.

Tung also prefers to mix in some “uncertainty” into his works. His recent works, reflecting the consciousness and social situations, attempt to overturn the established essence of life. With the top layers being peeled off, and the blurs coming to a focus, the concept of “endless cycle of life and death” emerges. Overlaid two-dimensional images are cut or torn into erratic forms, resulting in look-through effect and structural tension (Figure 85). This type of expression implies the wide spectrum of spatial and conceptual realities perceived by people, and reflects Tung’s search for an alternative realm—the force that touches our souls in contemporary world.

Lin Chang-Te

During his study at NTNU, Lin worked as Professor Liao Shiou-Ping’s assistant at the printmaking studios, and obtained great expertise in intaglio, especially mezzotint processes (Figure 86). As a student, Lin was devoted to the research of traditional Chinese realism. After obtaining his master degree from the NTNU, he taught Chinese ink painting and printmaking at Taichung Teachers College and Tunghai University, and had great influence on the young and emerging artists in central Taiwan. Lin was the author of *The Spirit of Chinese ink painting from Early Chin to Song Dynasty* and *Worlds of Realism*. His books demonstrate how theories can be realized as creations.

Kung Chi-Ming

Multi-dimensional expression and modern consciousness comprise Kung’s view point on painting. He believes that art is an important component in human history and civilization, and that artistic creations should honestly reflect the self, the endless cycles of life, and explore the idea of “a universe in everything.”

Kung’s strong background in painting and fascination for folk art are reflected in his works. *Space Series* displays the dynamic state of the universe. His recent works

such as *Rhythm of the Sea Series* (Figure 87), *Shells Series* (Figure 88), *Rhythm of the Water Series* (Figure 89) utilize the natural grain of wood and integrate life experiences to present scenery abstraction. The tranquil state of existence, the core of Chinese philosophy, is evident in these down-to-earth works. Kung is experimenting with using the plural properties and monotype (Figure 90), intended to overcome the limitations of printmaking, and obtain a higher level of richness.

Shen Ching-Yuan

Shen is known for his fashionable and skillful designs. His works portray the birth, growth and deterioration of all beings, as well as the constant striving for ideals from the eyes of a bystander. Shen often uses images of butterflies and animals to reflect people's longing for the extension of nature and life (Figure 91). His recent relocation to Canada exposed Shen to a new environment and inspirations, and caused him to experiment with contemporary intaglio techniques to portray the essence of Eastern civilization. His new works therefore seek to compare and contrast East vs. West.

In describing the human activities, one is constantly reminded of his/her being in the midst of the human society. The strong contrast between indolence and anxiety and the integration between life and the surrounding, as well as nostalgic sentiments for home, constantly appear in Kung's recent works. (Figure 93). Being away from Taiwan, Shen now has more time to create. The changed environment also inspires him to ponder and experiment, and to surpass himself.

Lai Chen-Hui

Lai started expressing the essence of traditional Chinese ink paintings through printmaking when he was studying at NTNU. Most of his works are landscapes (Figure 94) in the style of traditional ink painting and applying different types in printmaking such as intaglio, relief, and scigraphy. The spirit of Chinese ink painting and the otherworldly moods infiltrate his works, while the layout and color scheme imply the essence of Zen and Chinese culture.

Torn pieces of newspapers are everywhere in Lai's recent works. Collages of paper plates and utensils produce an expansion from 2- to 3-dimension, from abstract to concrete (Figure 96). The combination of newspapers and Eastern style ink paintings represent the interaction between Eastern and Western cultures (Figure 97).

Huang Shih-Tuan

Huang specializes in paper board color printing, and finds inspirations in popular culture, experience and self-reflections. Regardless of the media used, Huang especially emphasizes the vividness of colors and provides room for imagination.

His early works were mostly monochromatic prints; the color prints were done by assembling chips like puzzles(Figure 98). Later on, direct engraving or relief and cut-and-paste plates or intaglio were overlap printed to retain soft, medium colors(Figure 99). The most recent works show a return to the primitive, in which original hand and foot prints plus rusty metal plates are used (Figure 100), and reflect on the process of growth and aging.

Peng Tai-I

Peng is a professional photographer, and utilizes his skills to create photosilk screen . Surrealism has always been the backbone of his works. Peng's early works mainly presented the moods of ancient Chinese verses (Figure 101); later on, Peng showed his fascination for the future and the extra-terrestrial (Figure 102). His latest works are characterized by light and reflective objects, and enigmatic suppression of space (Figure 103), so that the audience and the artist cross paths in a whole new dimension. Photographs and computer-graphic images are combined to compose ornate pictures (Figure 104), and the effects of interchanging 2- and 3-dimension objects are explored by transforming images on a vase onto a flat surface, then placing them alongside a cylinder.

Liu Yang-Che

Liu is a versatile printmaker, with skills in all types of printmaking. His works are earthly and intimate, as they all center around ordinary living. The most commonplace objects provide extremely pleasant visual enjoyment through Liu's careful layout design. His signature style is the combination of modern expressions, traditional Chinese atmosphere, and ethnically Taiwanese images.

Liu studied intaglio under Professor Liao Shiou-Ping. Full of western style, combining and silk screen processes techniques characterized Liu's early works. After 1980, Liu started putting Chinese characters and images of Taiwanese building together, constructing his own visual language (Figure 105). Between 1985 and 1990, still-life, vegetables and fruits often appeared from various view points in his works. From 1990 to 1995, objects were used to describe urban phenomena through methods such as transformation and symbolism; sharp pencil tips and corn cobs represented people residing in buildings (Figure 106). Liu's latest works have musical instruments and gestures, representing the intrinsic music at rhythm (Figure 107).

The most unique characteristic of printmaking, according to Liu, is that multiple prints are made from a single plate. Such pluralistic property is nonexistent in the other media of art making. Liu has attempted to reverse this singular-to-plural property and produce a plural model: he uses objects such as bitter squash and

shakya (a fruit) in printmaking, so that the products suggest pottery and sculpture (Figure 108) and are taken to heart by the audience.

Chang Cheng-Jen

Chang's works focus on the anxiety and shocks produced by the complex social situation and historical background of Taiwan, and explore the metropolitan lifestyle and earthly reality. Over the years, Chang cut and pasted the traces of everyday living and the many faces of Taiwanese society (in other words, combining his observations on cities and disposable products), and gradually sorted out some meanings. These elements, accumulated and laid out, have become the backbone of Chang's creations.

Early in his career, Chang employed montage and neo-expressionist style to depict the environment and modern society (Figure 109). The following years saw a wider structural variety dealing with similar topics (Figure 110). The latest works present more in-depth examinations on the superficial pleasures of urban life (Figure 111). The mass media slogans and graffiti are printed by silkscreen, and all elements are lined up. These arrangements seem spontaneous and improvisatory, while in fact they have been carefully designed to produce a rapport.

Recently, Chang has been appropriating consumed waste, used by himself into "frames." These frames, with continuity and neutrality, do not have a plot, simply describe, rather than telling a sequence story. Put together, these frames of personal items—such as toys, cans, books, advertisements, and woodcuts, capture his constant self-awareness and experience, and serves as a mirror of his life. They also stir up dialectic regarding the distinctions and boundary between life and art (Figure 112).

Found Objects plus freely filled in colors in the frames ring a sense of oxymoron: a mixture of complete freedom, focused sensibility, and ardent passion. Dialogues can almost be heard when these conflicting images are put next to one another. Different techniques such as cutting, superimposing, and contrasting produce simultaneous juxtaposition, in which the forms and content disassociate, join, and overlap all at once, a Montage-like expression. Such a style is not only Chang's perception and compiled presentation of urban experiences and perplexing messages in the media, but also reveals his own contemplation and transcendental reflections.

Mei Ting-Yan

Mei's early oil paintings won him an Emerging Star Award. He embraces the philosophy that art cannot be apart from life, which prompted him to contemplate on ways to integrate artistic concept and life. Using Dadaism Dada as the basis, Mei adds to his works the spirit of Pop and postmodern concepts, and incorporates self-

reflections and placement. Controversial social and political discussions often appear in his works.

Mei's meticulous attitude towards printmaking and preference for a conceptual point of view make him stand apart from the confinement of conventional art and lean towards explorations of concepts and media (Figure 113). He sees printmaking as a very special means of artistic creation. Once the artist has mastered the techniques, inspirations naturally and spontaneously give rise to artistic creations without limitations.

The concept of "reproduction" manifests in Mei's recent works, which utilize ready-made objects, printed matter, and frontage from actual underwear, and present EMI's philosophy on media and concepts through methods such as silk screen printing (Figure 114), photo mechanical Printing or computer graphic imaging process (Figure 115).

Hsu Tung-Jung

Hsu believes that quality art truly reflects real life, so that human emotions are naturally, thoroughly and persuasively expressed, thus striking a rapport in the audience. His works often investigate the struggles between humans and the environment, and the unpredictable nature of life. His expertise in sculpture has led him to produce 3-dimensional presentations (Figure 116); he is especially known for his pulp stamping print. Hsu also demonstrated in his latest works with gestural strokes and colorful visual effects obtained by monotype processes on acrylic plates.

Yang Ming-Tieh

Yang specializes in silk screen, and constantly innovation in new techniques in printing processes. He was the Gold Medal recipient of the Fifth ROC International Biennial of Prints Exhibit (Figure 118).

Yang illustrates the interconnection of all by using images of the disintegration and compilation of the Universe. He is opposed to senseless images, and therefore employs, as the structural basis of his works, crossing of perpendicular and parallel lines to implicate the future. Plenty of blank space in the layout insinuates the inclusion of other people. Broken up images imply the transformation of the Universe and its inhabitants after the process of disintegration and recombination. The eroded sand and rocks and aerial views of the mountains, rivers, as well as city streets depict the similarities among the elements of the Universe (Figure 119).

Yang's recent works incorporate prints onto the surfaces of sculptures, combining a variety of including paper pulp, bee wax, glass and wires, and applying drawing

photomechanical, printing, molding and waxing processes to present planar as well as 3-dimensional phenomena (Figure 120).

Yang Cheng-Yuan

An expert of silk screen, Yang considers in artistic creativity being backed by one's own culture. As a result, while his works in the 1980s concentrated on exploring the dimensional and conceptual transformation, his love for Taiwanese culture is now consciously planted in all his works. Some representative works are briefly introduced here to demonstrate Yang's own transformation. *Fossils and Space Series* (Figure 121) in the early years, using images of fossils, shells, and ruler, took the audience to the primordial and infinitely expanded the space, and delved into the progression of space and time as well as the mystery of life and death. Later series, *Historic Sites in Taiwan*, *Time and Space in Taiwan* (Figure 122), and *Modern architecture in Taiwan* (Figure 123), juxtaposed of maps, words, paper currency, and modern architecture. Such arrangement disrupts the continuity and wholeness of time and space, and reflects the nature of this information-driven world. At the time, he did not focus on the present existence of Taiwan, but reflected on the activities of the previous generations, and contemplated on the history and culture during this period.

Yang's most recent works explore topics in Taiwanese culture, and redefine "plates" and "plural" by using wine bottles, labels, paper bags and boxes in the pictures. Images of the Taiwan Tobacco and Wine Board, Taiwan Bccr, Shaohsing wine and imported wine are placed together to infer the government-controlled business transactions in Taiwan since Japanese occupation (Figure 124).

Huang Yu-Sheng

Huang specializes in viscosity color printing of abstract shapes and rich colors, producing powerful visual effects (Figure 125). His most recent works are improvised by spontaneous free-hand with painting ink or oil paints onto an acrylic plat, then processed as monotype. At the end modified again by drawing and painting plus some portions of the works overtopping by silk screen process.(Figure 126).

Silkscreen printed images and magnified words from daily news articles on natural disasters, social and political struggles, robbery, murders, abductions, drug trafficking etc. are presented in exaggerated fashion and photomechanicalized onto the screen. The borrowed images represent the "outside world" while hand-drawn portions exemplify the "self." The superimposition and repetition suggest the hope for "harmony" or "relief"—harmony to bridge the great gap between "outside" and "self," and "relief" bc desensitized to the absurdity of the surrounding.

The *Phenomena Series* (Figure 127) is void of the “pluralistic” characteristic of printmaking, and sets aside various “technical” issues which are second nature to printmaking. Yang attempts to seek creative possibilities in such free and boundless state, and at the same time secure another dimension in the extension of printmaking.

Tsai I-Hsiung

The incumbent Chairman of the New Taipei Society of Arts, and the CEO and trustee of Paris Cultural Foundation, Tsai is not only an ardent art advocate, but also an expert in viscosity colors intaglio.

Tsai attempts to express the passion within the artist (Figure 128), and share with the audience the beauty and harmony in the union of love and desire, as well as the joy of life. His expertise in both oil painting and viscosity colors prints (Figure 129) enables him to exhibit the effects of paintings through printmaking, and to display his aesthetic appreciation by integrating printmaking art and painting, hoping to strike an accord with the audience.

Viscosity multi-level color print has great potential for innovations, one of which is to magnify or to transform a planar shape into 3-dimensional form. Tsai recently experimented with layering transparent planar images and extending the frame (Figure 130), and with stuffing planar works into curvy transparent tubes. These novel ideas are exciting ways to display the mixing of planar and 3-dimensional images.

Luo Ping-He

Luo's creativity originated from questioning—What is the purpose of art? To him, art is a means of expressing the individual's feelings and attitude towards the changing world. One may see harmony, another critical, and yet a third may create a new set of vocabulary for such expression. Whichever the case, the artist has the mission to reveal the intangible using his/her works.

Luo's early work *Metamorphosis of the Cicada* (Figure 131) exposed his own transformation of mentality. During the subsequent period, *The Persisting Fate Series* and *Songs of Lanyü* (Figure 132) utilized tattoos and metaphors to demonstrate the vivacious spirit of the aborigines. The recent series *Past and Future* (Figure 133) is a contemplation on whether the spirit of the past leads to prosperity in the future.

Most of Luo's works, both oil paintings and prints, focus on aboriginal themes. The example shown here (Figure 134) was deliberately composed by gentle layers of mezzotint, and exudes compassion that goes beyond boundaries of ethnicity, space

and time.

Lin Chao-An

Lin's mastery in lithography won him the Gold Medal Winner of the Seventh ROC International Biennial Print Exhibit (Figure 135). Lin is constantly concerned with providing true and beautiful cultural asset for the society. He believes that, as long as the desire for creativity exists, everything around seems to have a life story. In other words, one's observations on the surrounding is the reflection of his/her mental state. Lin's works have been mainly planography, and among his personal favorites is the richness of plaster plates. His early works attempted to present beauty in cultural transmission, and therefore encompassed old-time memories and impression (Figure 136). These orderly intersecting images produce aesthetically pleasing visual effects. Recently, Lin expresses complex emotions (Figure 137) induced by observing the surroundings through the delicate layers of lithography and unique brush strokes.

Lin also tries to incorporate newspapers, which symbolizes civilization, into printmaking (Figure 138). Newspapers are ubiquitous in the modern world, and serve as the medium between individuals and the society. They bring messages and images familiar to all of us in the form of prints. By presenting newspapers in combination with the refinement of lithographic prints, Lin wishes to attach aesthetic values and imagination to these familiar items.

Wang Chen-Tai

Wang specializes in lithography, and prefers the free and spontaneous hand drawings to express his musing on time and space. On time, the perpetual tug-of-war between human and history is the presentation; on space, the connection of emotions and gestures with the feeling of being alive.

The Warring States Series (Figure 139) displays the relativity between time and survival. Through this work, Wang questions whether lessons have been learned from the wars that resembles theater performances, one after another. The series *Indoor Landscape* (Figure 140) implies the helplessness and disorientation of human existence using unimaginable space and the crossing of sharp and unsteadily drawn lines. The new series *Forest of Time* (Figure 141) attempts to answer the questions raised in *Indoor Landscape*, and finds the inevitable cause of problems in our environment—materialization. Therefore, the only solution is to adapt and adjust ourselves accordingly.

The above are the twenty members currently in the Evergreen Graphic Art Association. Several people who left the Association only after a few exhibitions

either for further studies abroad or emigration included Tseng Li-Shu, Shen Ming-Kuen, Li Chao-Tsung, Wang Hsing-Kung, Chen Pi-Lan, Chen Chuan-Hsing, Lu Fang-Chih, Wu Hua-Sheng, Chen chiun-yau, Hing Alan Cheung, Lan Rung-chian, Dai Rung-Tsai and Huang Su. In addition, Liu Tsu-Ming (Figure 142) from 1980 to 1992 and Li Ching-Lung (Figure 143) from 1983 to 1998 were long-term members of the Association, until Liu obtained a fellowship from the Council for cultural Affairs, Executive Yuan to be a visiting artist of the Paris Art studios program for a year and remained in Paris thereafter, and Li made alternative career concern for future arrangements.

5. Feedback from the Modern Printmaking Movement

1) Modern Printmaking Courses at Post-Secondary Schools

Under the influence of the "Modern printmaking Movement," Taiwan has seen the mushrooming of modern printmaking courses in colleges and universities nationwide over the last twenty some years. At NTNU, Li Kuen-Pei took over the course after Liao Shiou-Ping, and passed it down to Chung You-Hui. At National Hsinchu Teachers College, Lu Yan-Ching, a graduate of NTNU (Figure 144) is now teaching the course. Several Evergreen members have also taken up positions as printmaking instructors and professors in post-secondary schools after returning to Taiwan: Chung You-Hui at the printmaking Center, National Taiwan Collage of the Arts; Tung Chen-Ping and Chang Chen-Jen at Fine Arts Department, the National Institute of the Arts; Lin Hsueh-Ching and Lin Chang-Te at the Taipei Municipal Teachers College (Lin was previously teaching at the National Taichung Teachers College and Tung-Hai University); Mei Ting-Yan at the National Chang-Hwa Normal University; Huang Yu-Sheng at the National Kaohsiung Normal University; Yang Cheng-Yuan at the National Taipei Teachers College; Luo Ping-He at the National Taitung Teachers College; Yang Ming-Tieh at Tainan National Academy of the Arts; Kung Chih-Ming at Shih-Chien University; and Lin Chao-An at the National Yun-Lin Institute of Technology. Each member bestows his/her rich experience and specialties to the education and mentoring of the younger generations.

Most of these printmaking courses are electives, with some exceptions. There is a printmaking Center of the National Taiwan Collage of the Arts. The Fine Arts Department of the National Institute of the Arts, printmaking is offered as a major both in undergraduate and graduate programs, while the printmaking course at National Kaohsiung Normal University is listed as a requirement. Credit hours vary among different schools. At the National Institute of the Arts, classes of 4-8 hours per week from year 1 to 5 covering basic printmaking, relief, intaglio, planography, scigraphy, photomechanical printing, and monotype are in place. The graduate

program was initiated in 1999 for advanced studies. The Printmaking Center of the National Taiwan College of the Arts offers courses on basic printmaking, relief and intaglio, planography and serigraphy, combining techniques, photomechanical printing, monotype, multiple print, and printmaking seminars, 4 hours per week, to students in their 2nd to 4th year. The Taipei Municipal Teachers College offers 1-credit basic printmaking, 2-credit advanced printmaking, and 2-credit printmaking seminars to 2nd to 4th year students, respectively.

2) ROC International Biennial Prints Exhibit

Another important event occurred in 1983, when the Council for Cultural affairs and, Executive Yuan, sponsored the first ROC International Biennial Prints Exhibit (Figures 145- Tadayoshi Nakabayashi 's work ,and 146-Hurumi Sonoyama's work), setting the precedent of art sponsorship by the government and launch Taiwan's printmaking to the era of international exchange. To this day, nine Biennial Exhibitions have taken place, with close to ten thousand participants coming from 77 nations.

In the 1970s, due to changes in international political situations, Taiwanese artists could not freely participate in large-scale international art exhibitions. By early 1980s, the demands for international exhibitions largely increased, and the island's economic boom allowed Taiwan to hold its own international exhibits. Since printed works can be transported easily by postal mail, printmaking was the forerunner of global cultural exchange. With the assistance of Professor Liao Shiou-Ping, the first ROC International Biennial Print Exhibition held in Taipei.

International the biennial print exhibitions not only serve to introduce Taiwanese public to world renowned artists, thus broadening their aesthetic appreciation and elevating Taiwan's status in the global art scene; moreover, they stimulate and inspire local artists to glow in such settings. Many of the Evergreen Association members mentioned above have received honors from these exhibitions.

3) New Year Prints

In order to reach a balance between innovation and tradition, the Council for Cultural Affairs started sponsoring the New Year Prints Competition in 1984 (Figures 147 - Lia Yang-Jer's work and Figure 148- Lin Chao-An's work), immediately following the first International Exhibition. While New Year prints are considered a folkcraft, these are the true reflection of the traditional virtues such as frugality and gratification, as well as festive themes. Because this genre integrates life and art so well, it successfully establishes a rapport among the lay audience. Because of the great overlap of production techniques between New Year prints and modern printmaking, many Evergreen members treaded into this realm. These printmaking

express brought with them technical sophistication and rich innovations, leading New Year prints in Taiwan to advance into a new era, and to break away from the mainland tradition.

4) Printmaking Award

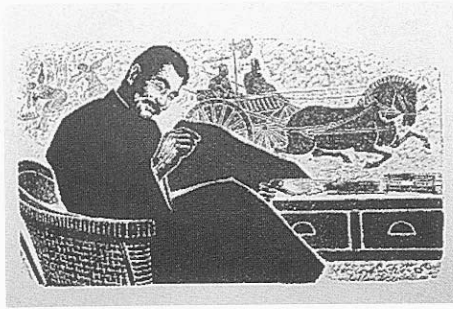
Since 1994, the president and major officers of the printmaking Society of ROC have been served by members of the Evergreen Graphic Art Association. Over the years, workshops, symposia and international exhibitions were received with increasing enthusiasm and even greater demands. In 1995, Professor Liao Shiou-Ping donated NT\$1,500,000 to set up the "Printmaking Award" (Figures 149-Luo Ping-ho's work, 150-Wang Chen-Tai's work and 151-Lin Jui-Hong's work), sponsoring promising young artists to study abroad. Professor Liao again donated NT\$510,000, the entire from the National Culture and Art foundation, to this cause (later supplemented with \$90,000 by the authors). This is another demonstration of Professor Liao's lifelong dedication to printmaking promotion and education.

5) Introduction of Latest Printmaking

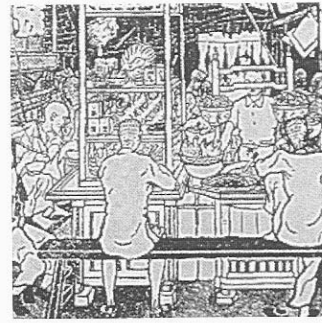
Techniques and New Concepts stimulated and inspired by the Modern Printmaking Movement backed by Evergreen, Taiwanese artists utilize a wide variety of innovative techniques, and many of them have adopted the habit of using combining techniques. Creativity presents itself in a rich variety, as the ranges of contents and techniques continue to widen. However, media and techniques are only the means of the artists' expressions. Artists Pan Yuan-Shih (Figure 152), Lin Chi-Hsin (Figure 153), and Ni Chao-Lung (Figure 154), who have been the core figures of the normal university system, and the self-educated artist Chiu Chung-Chun (Figure 155) still insist on the traditional woodcut style printmaking. Of these artists, Lin Chi-Hsin switched to large press printer for production, and challenged himself to create a 396-meter long work *Greeting Matsu* (Figure 156), an impressive record of countryside festivity.

6. Conclusions

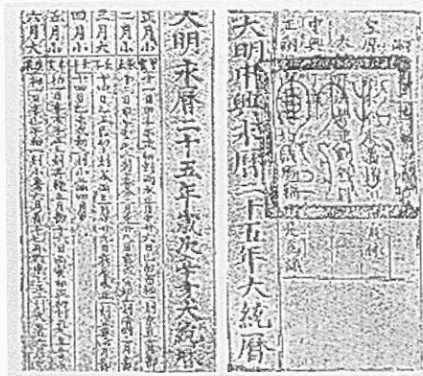
Modern printmaking and its education was first advocated by Professor Liao Shiou-Ping. For the next twenty plus years, The Evergreen Graphic Art Association has played a major role in the promotion and transmission of printmaking either by the printmaking Society of ROC or by the educational institutions. It has established a sound foundation for development, cultivated a third generation of printmaking artists, and brought Taiwan to the international stage. The range of creativity has widened substantially through the years, giving rise to greater varieties of contents and techniques. With the growing number of Taiwanese printmaking artists will come higher levels of appreciation among the general public for this art form. The day that Chinese graphic art regains its significance in the world stage will not be far.



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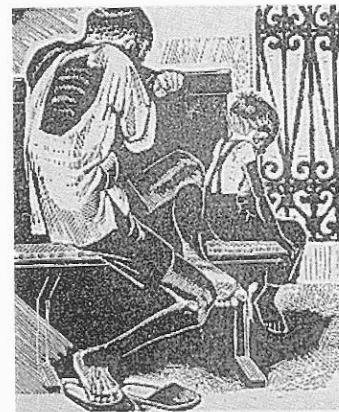
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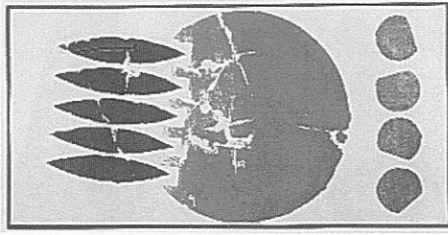
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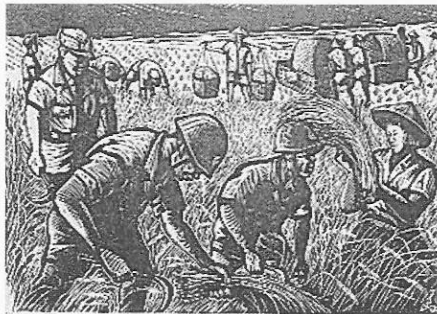
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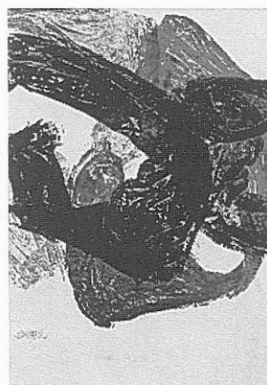
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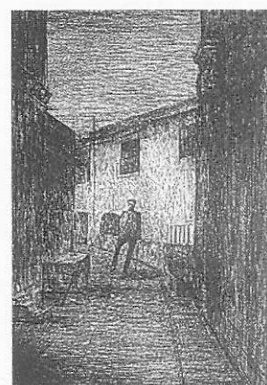
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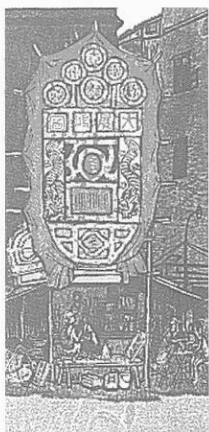
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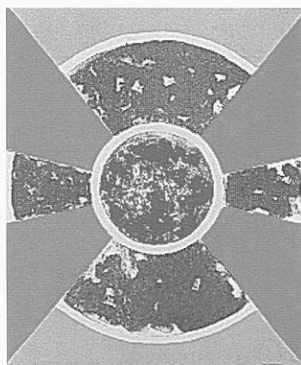
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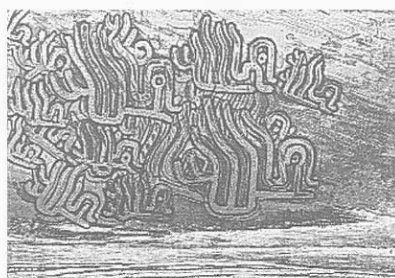
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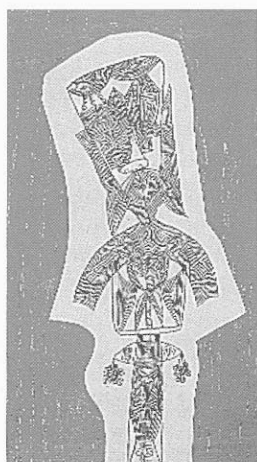
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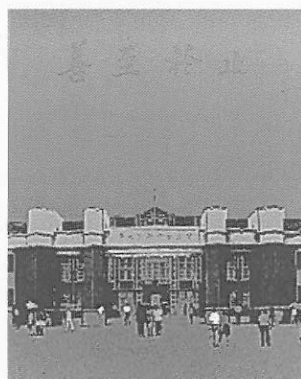
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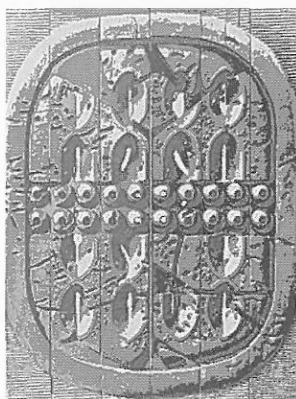
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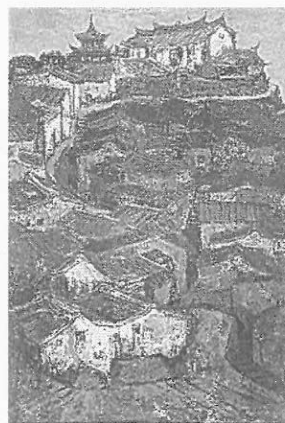
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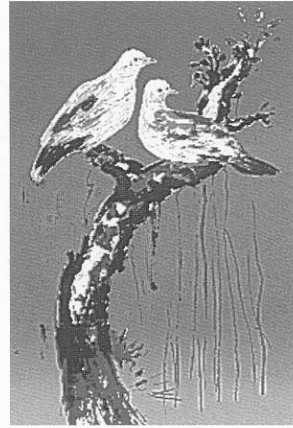
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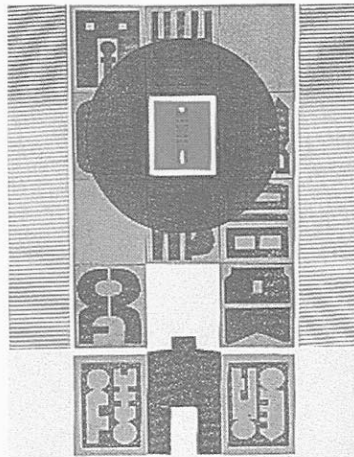
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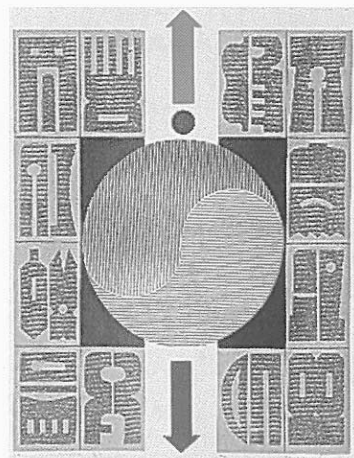
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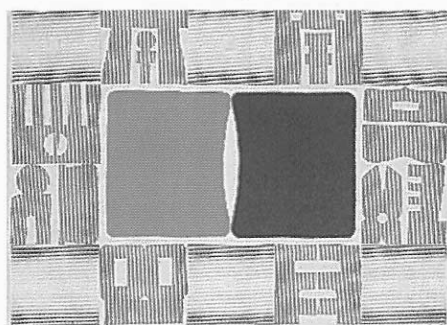
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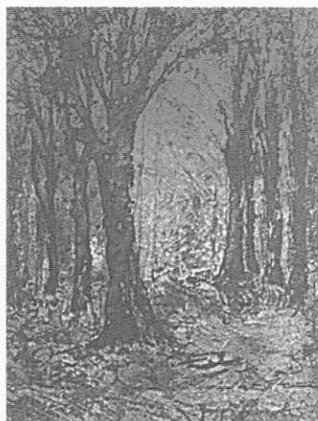
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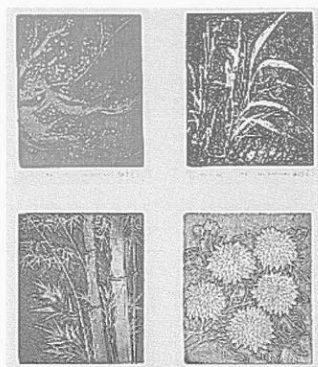
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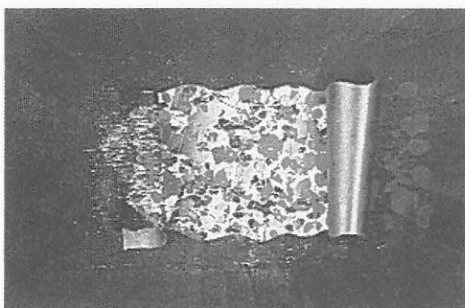
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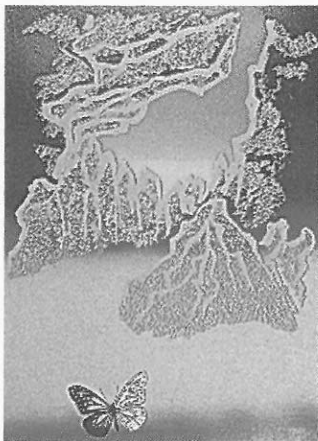
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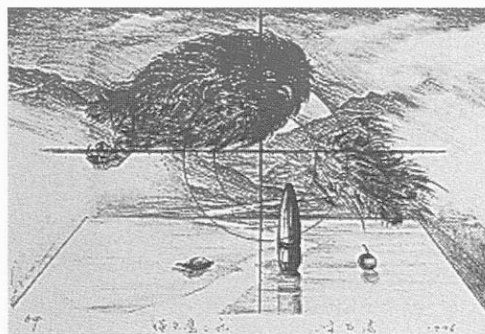
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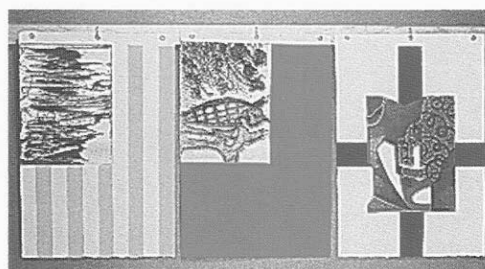
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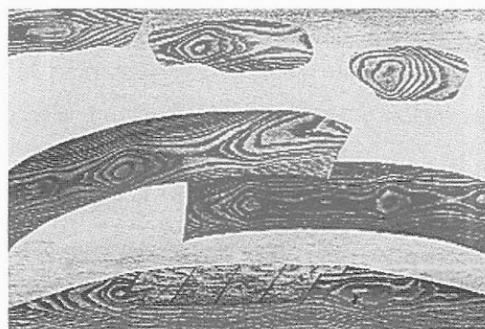
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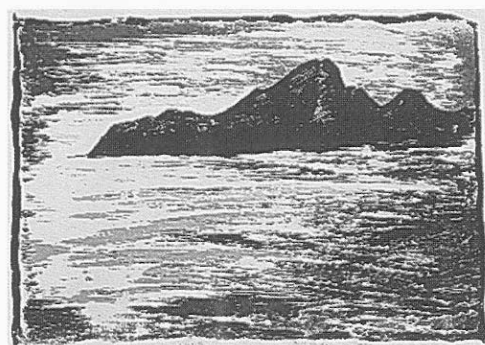
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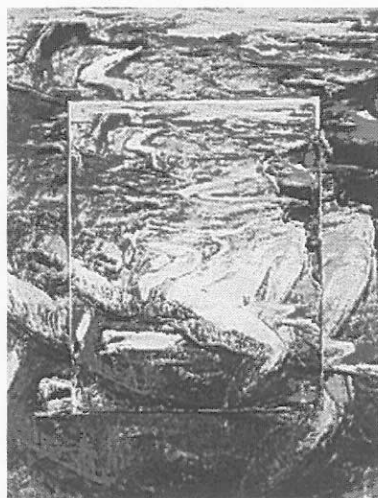
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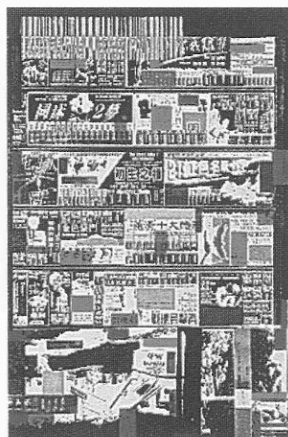
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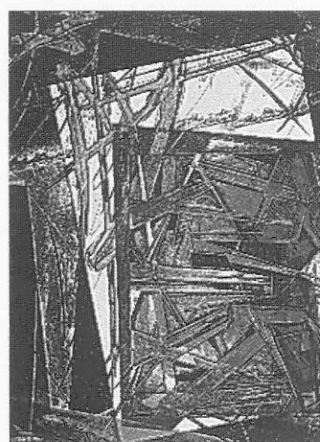
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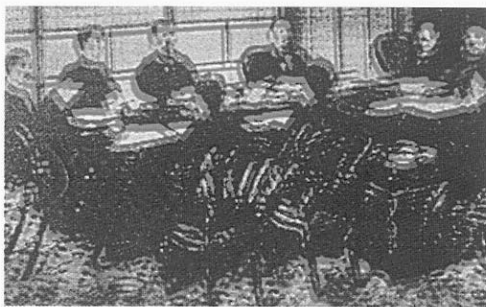
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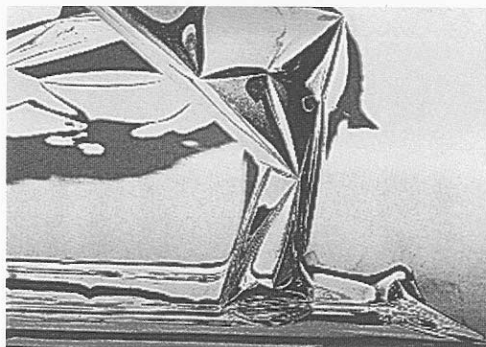
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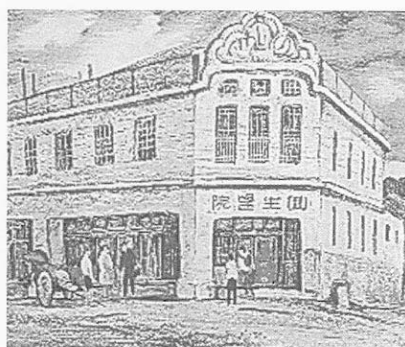
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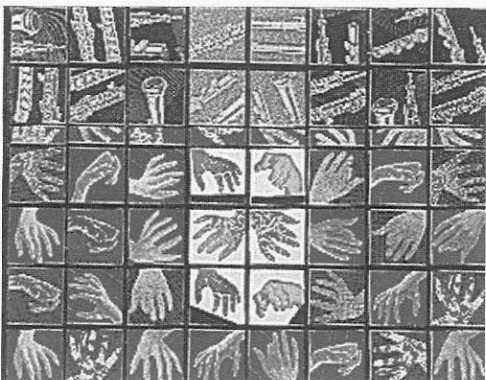
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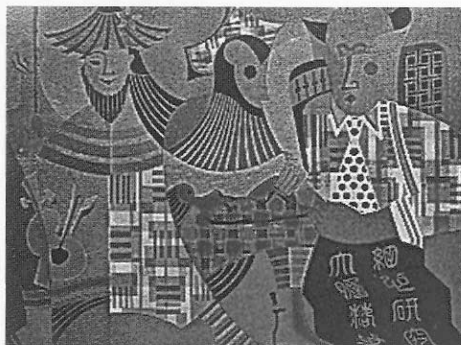
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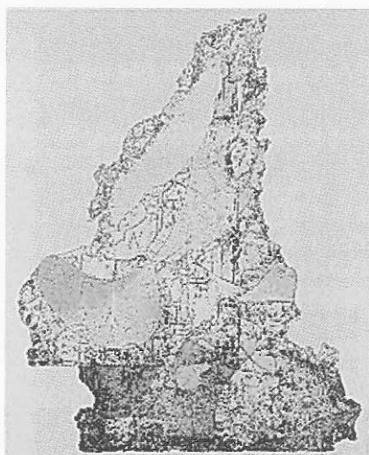
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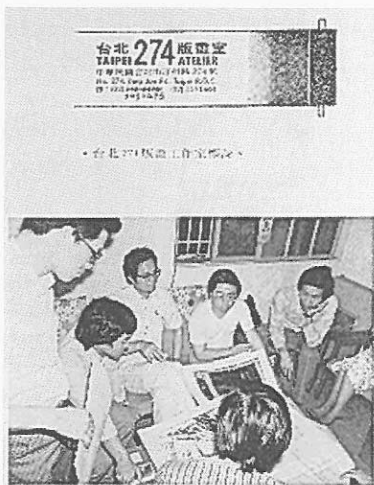
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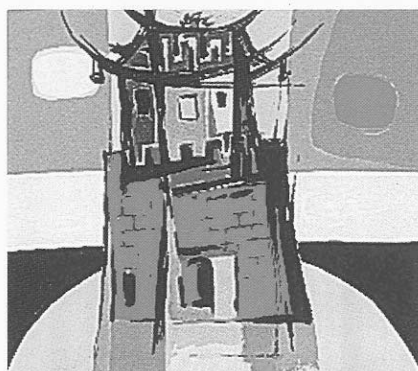
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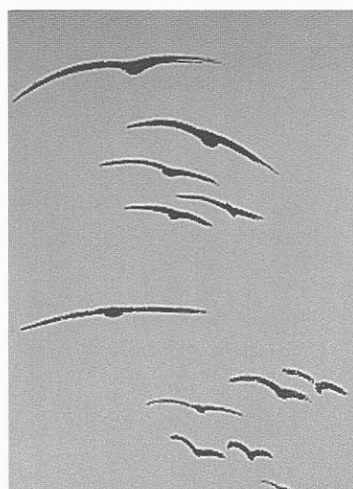
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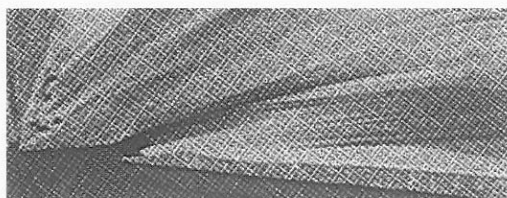
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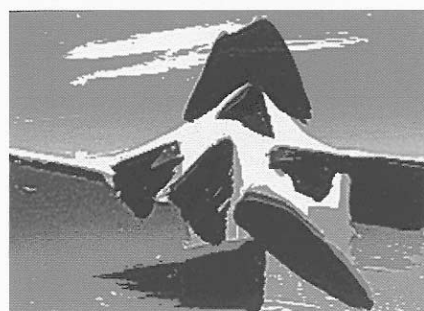
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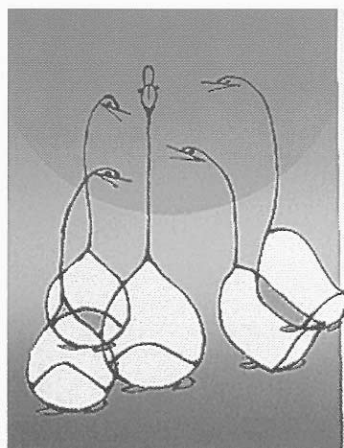
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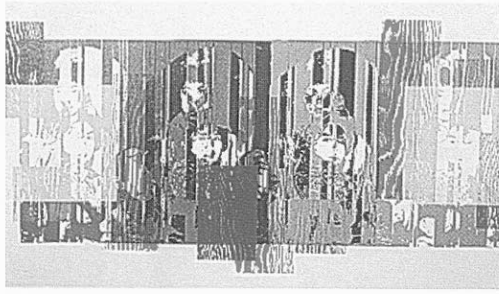
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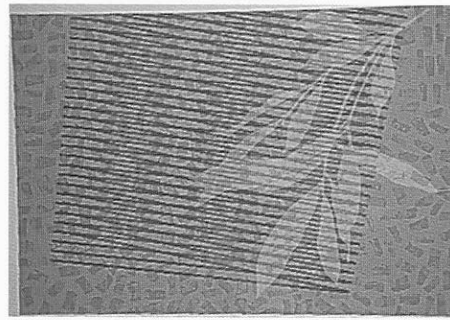
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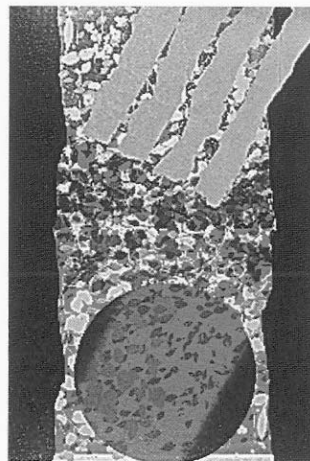
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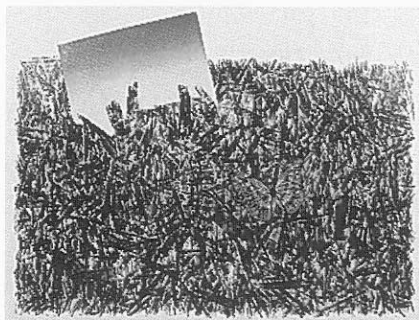
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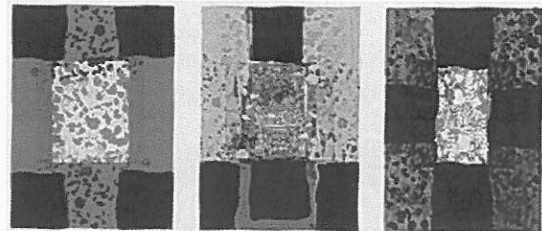
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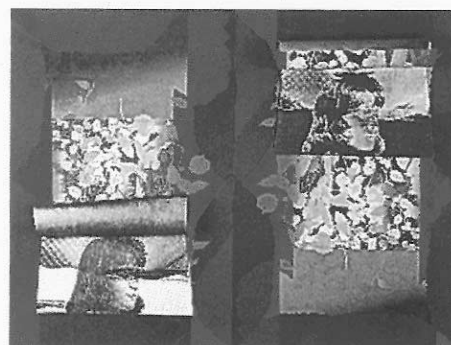
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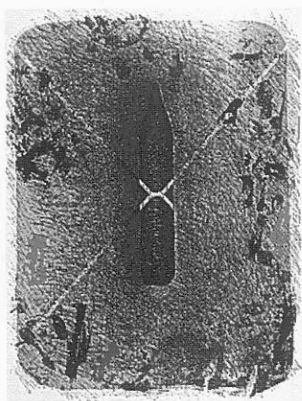
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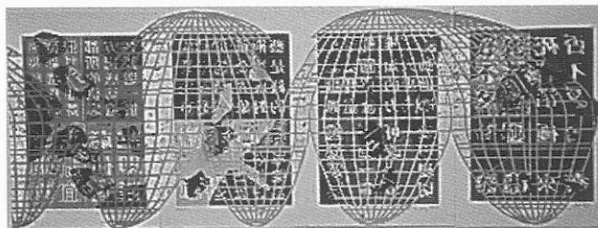
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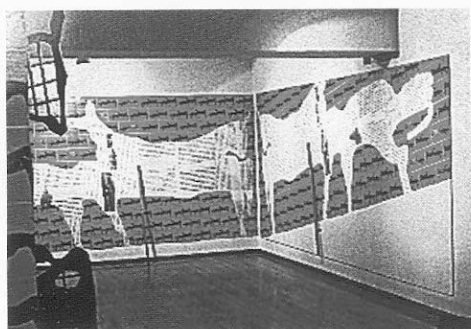
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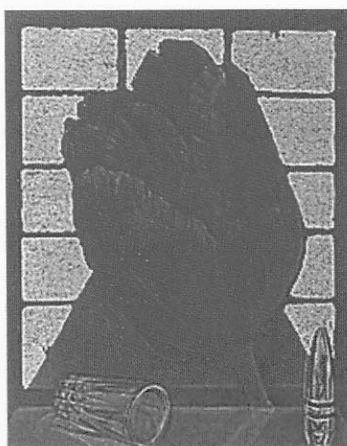
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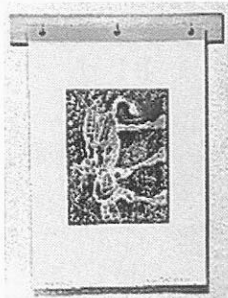
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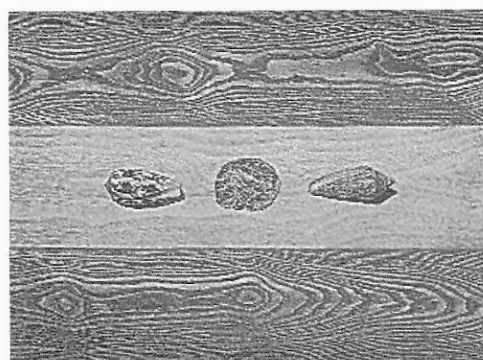
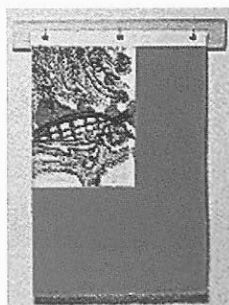
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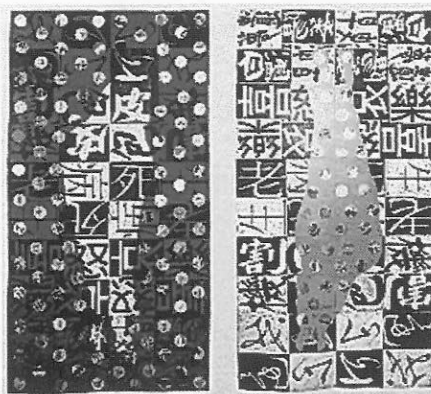
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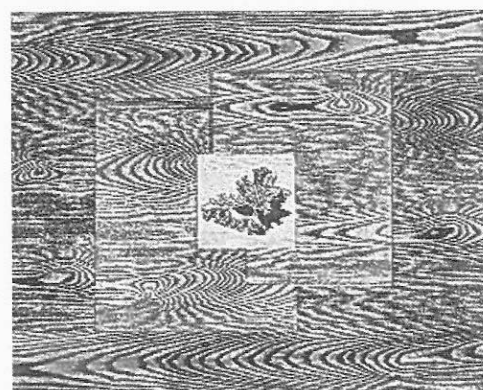
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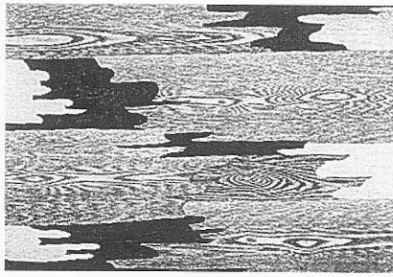


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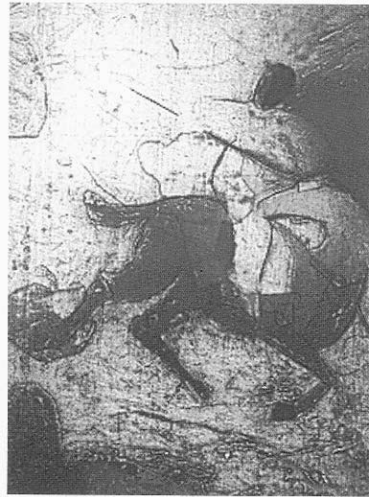


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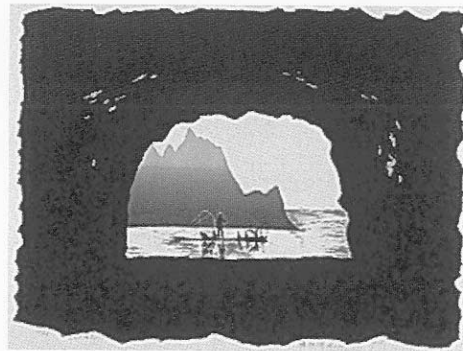
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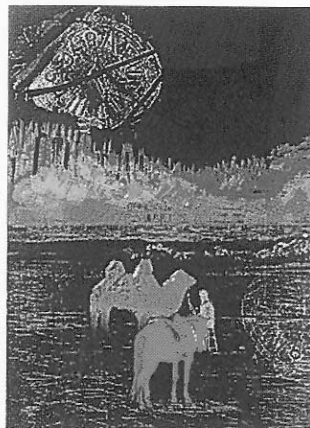
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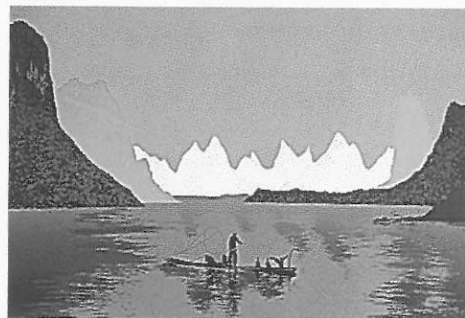
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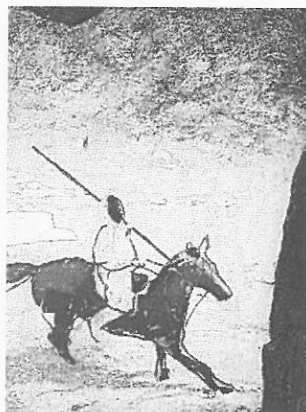
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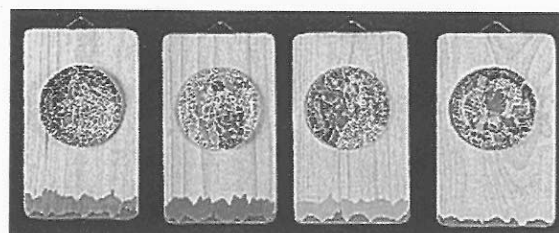
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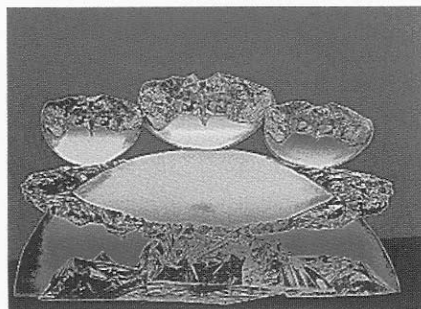
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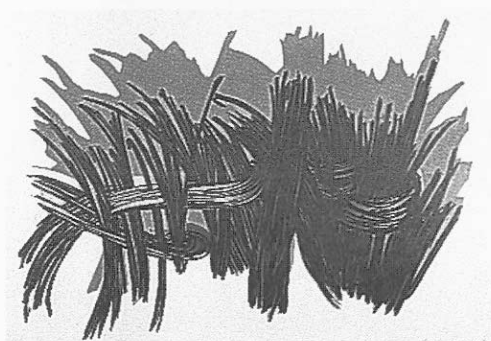
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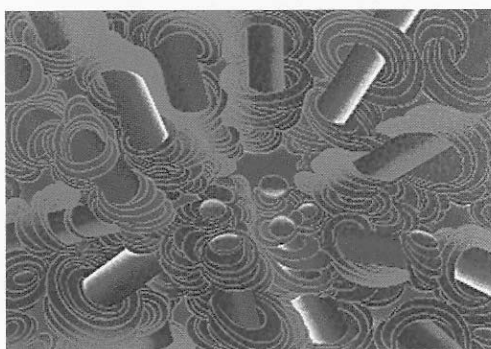
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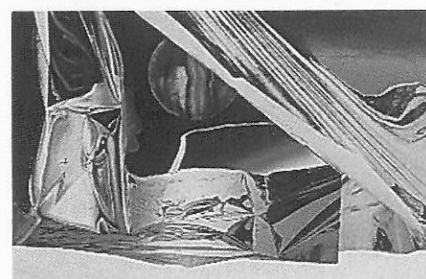
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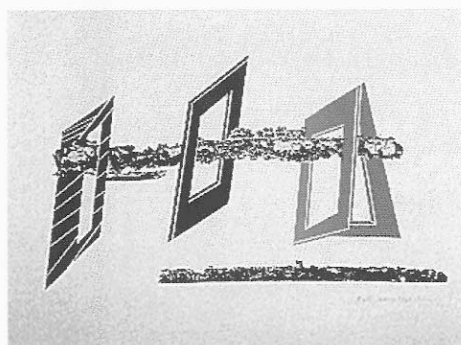
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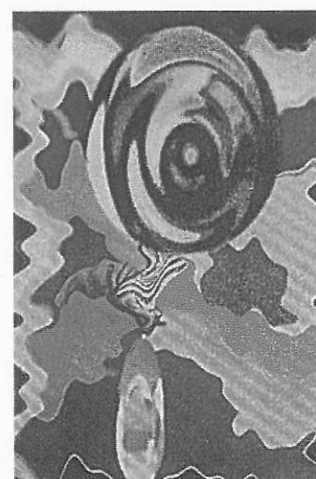
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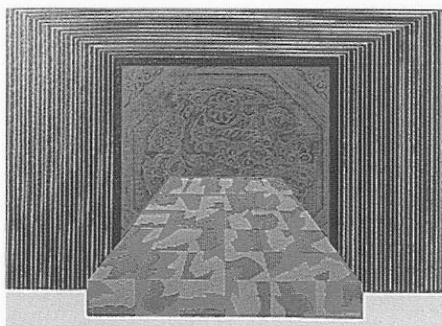
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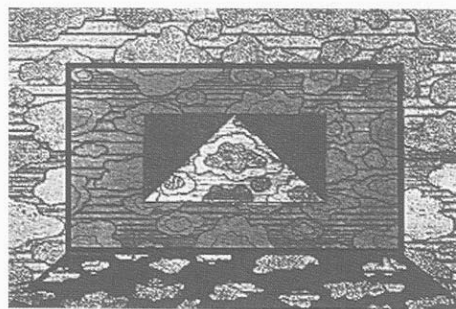
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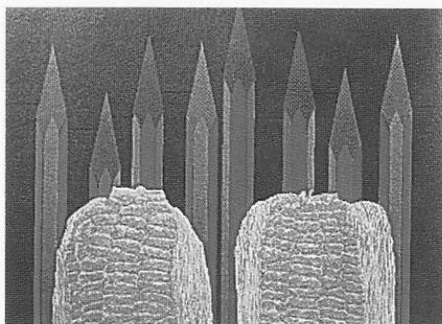
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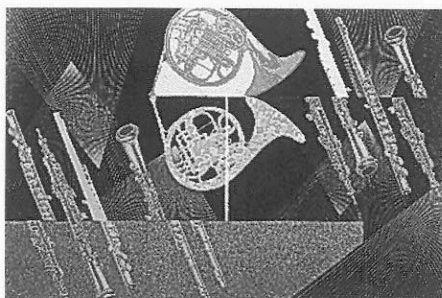
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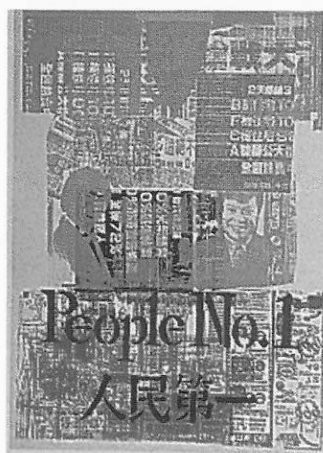
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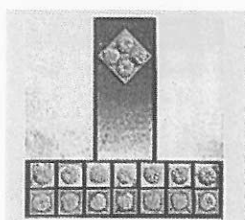
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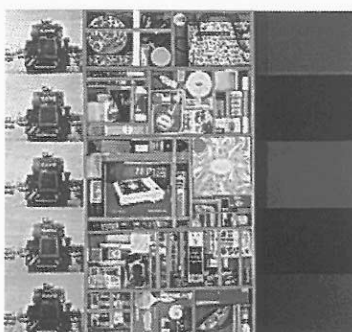
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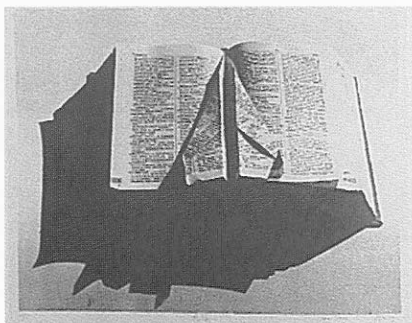
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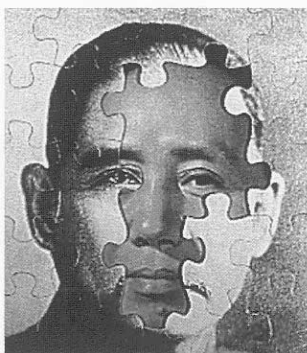
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117



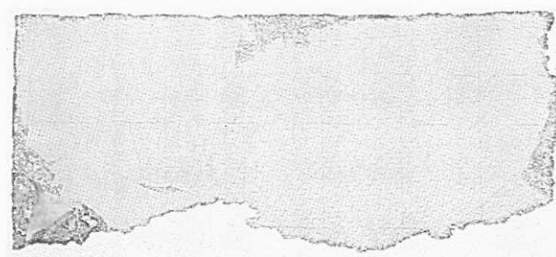
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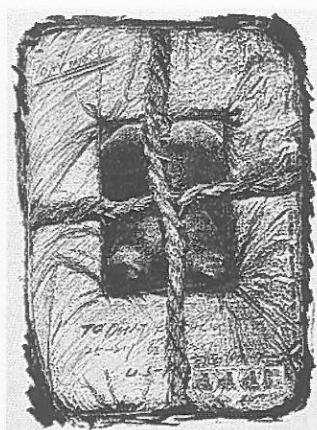
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115



119



116



120



121



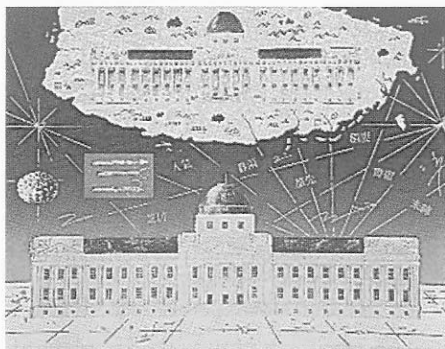
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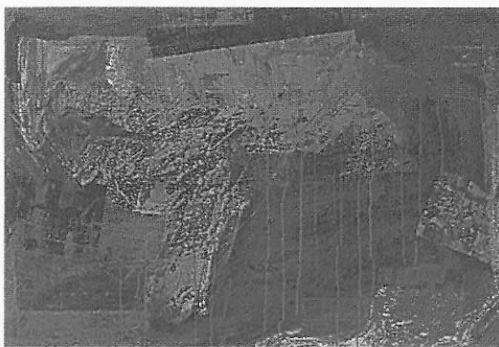
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126



123



127



124



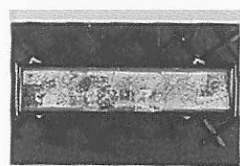
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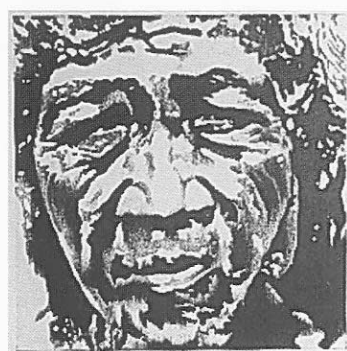
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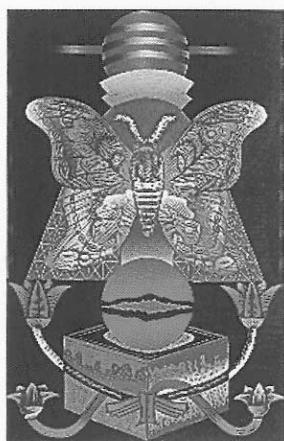
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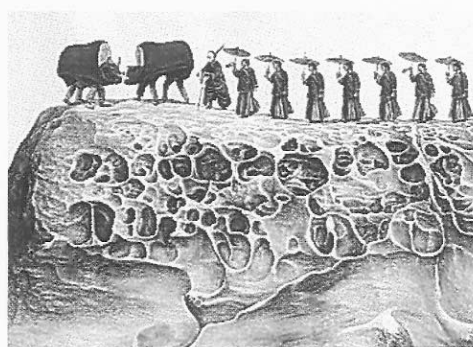
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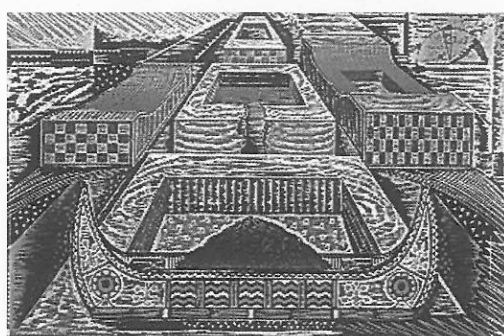
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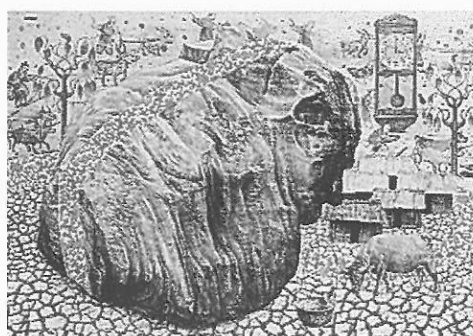
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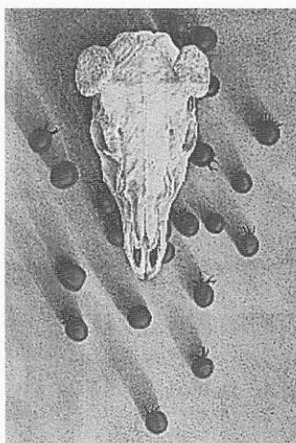
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132



136



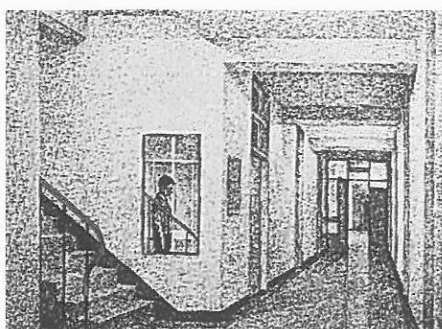
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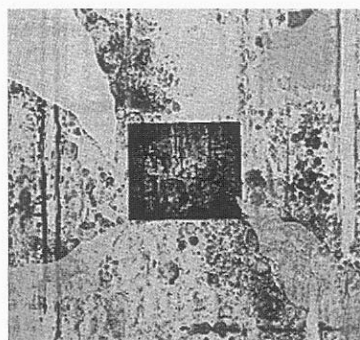
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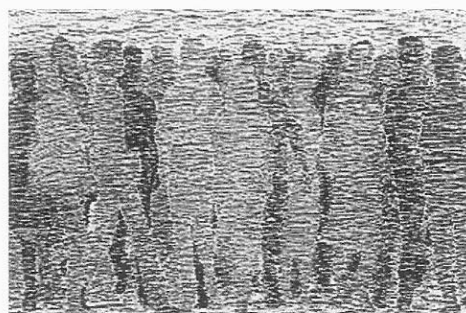
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140



141



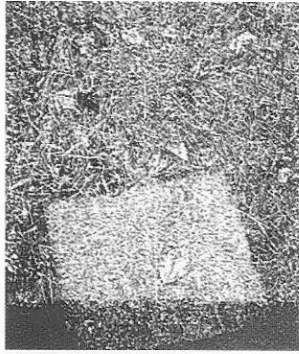
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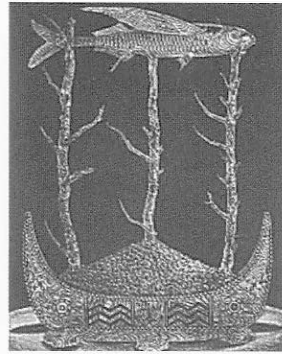
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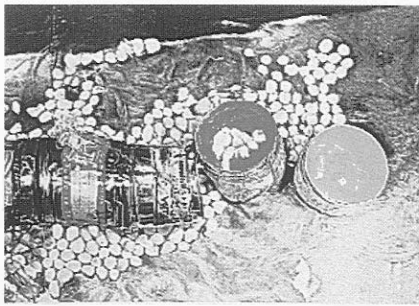
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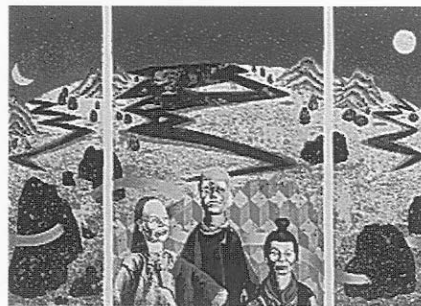
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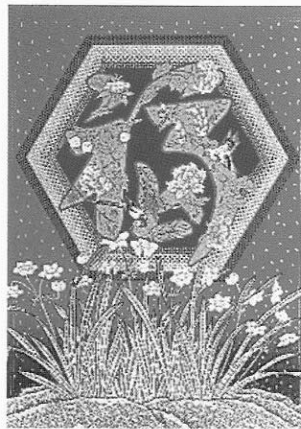
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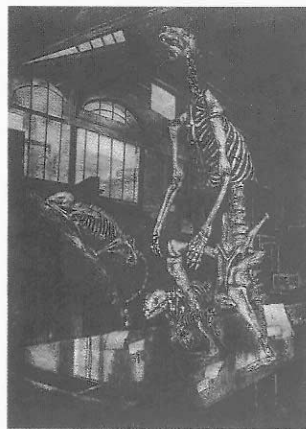
146



150



147



151



148



152



153



155



154



156