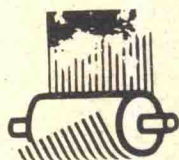


# 中國傳統年畫藝術特展專輯

THE ART OF THE TRADITIONAL  
CHINESE NEW YEAR PRINT SELECTED EXHIBITS



行政院文化建設委員會

Council for Cultural Planning and Development, Executive Yuan, R. O. C.

國立中央圖書館

National Central Library, R. O. C.



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# 中國傳統年畫藝術特展

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CHINESE NEW YEAR PRINT

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## 郭 序

「版畫」在人類的美術史上來看，是一種最普遍的表現媒體。自古以來，大眾生活與版畫即存在密切關係。我國最早的木版畫，便利用宗教文件如佛經、佛畫、及戲曲、小說的插圖，傳播於民間。在「現代藝術」邁向多元化發展的今日，它所扮演的角色，勢必比往昔更加來得重要。它不僅能傳達出社會、宗教、科技及美感等內涵，並且也能發揮藝術、資訊和娛樂的媒體機能。它的複數作品，讓一般民衆易於收藏，佈置在普通家庭中十分適當，在推動「藝術生活化，生活藝術化」的過程中，擔負起更重要的任務。

版畫製作需要有專門的機器設備及場地等相關設施，較諸一般的繪畫，不僅要求更多的工作機件和空間，且工具設備價格昂貴，須投注較多的財力。因此，若非經濟稍有基礎，藝術活動較為盛行的地區，很難有傑出的版畫藝術家產生。目前在我國，雖然高職以上美術相關科系大都有版畫課程的講授，而學生卻僅僅能以短暫的上課時間利用學校設備，從事研習創作，但是粥少僧多，設備不敷使用，因此大大減低了學習的興趣，一旦畢了業，便與版畫工作脫節，殊為可惜。

再者，師資的不足和觀摩學習機會的缺乏，正是藝術推廣的另一項瓶頸，學生往往就教師個人所擅長的創作種類和技法，因襲製作，鮮少觀摩機會。因此，在體材特性的掌握上和技法的運用方面，自然受到某些程度的影響而不夠豐富。技法類別的侷限，亦影響學生個人自發性創作意象的表達，形成創作意象無法與技法密切結合的現象，因而阻礙了創作。因此在參展時，作者自然選擇某些較為熟練的技巧或容易掌握的體材，如自認為較能傳達其創作意象的油畫、水彩、水墨等作品來參展。所以，一般性展覽參展版畫，以及日常藝術家的版畫作品，就相對少得多了。

爲了改善版畫藝術發展的條件，並拓展國人藝術創作視野，行政院文化建設委員會特自民國七十二年舉辦「中華民國國際版畫雙年展」，同時爲喚起世界藝壇對我國傳統水印木刻版畫之認識，每屆展覽均以中西古今對照方式展出，歷年分別以「中國傳統版畫藝術特展」、「台灣傳統版畫源流特展」、「蘇州傳統版畫台灣收藏展」、「明代版畫藝術圖書特展」與本屆「中國傳統年畫藝術特展」，配合各屆「徵件得獎暨入選作品展」及「國際版畫名家邀請展」一齊展出。活動辦理至今，計有中、美、英、西、澳、日、韓、義、奧、荷、比、墨、瓜地馬拉、泰國、巴基斯坦、印度、埃及、希臘等六十餘國；近萬人次版畫家提供作品參展。多年來，由於是項展覽的舉辦，使得我國國民與國際友人對於我國傳統版畫獲得重新反省並賦予更深一層認識的機會，更期盼透過觀摩競賽，增加彼此藝術創作的廣度和內涵。「中華民國第五屆國際版畫雙年展」承蒙國立中央圖書館及台北市立美術館承辦，全體工作同仁鼎力協助，得以順利籌辦並將可貴成果編印成冊，欣喜之餘，謹撰數語，藉申謝忱。

行政院文化建設委員會主任委員  
中華民國第五屆國際版畫雙年展籌備會會長







# Preface

From an art-historical viewpoint, prints have long been a highly popular medium of expression. Close links have existed for centuries between prints and people's life. The earliest Chinese woodblock prints were spread among the people in the form of religious artifacts such as Buddhist sutras or Buddhist pictures, or as illustrations in printed editions of drama and fiction. Today as contemporary art is developing towards ever greater diversity, their role is bound to become even more important than in the past. Prints are not only capable of conveying social, religious, scientific and aesthetic messages, but also play the role of a medium for art, information and entertainment. As printed reproductions, they can easily be acquired by ordinary people for decorating their house. Therefore prints have a major part to play in the process of bringing art into life and upgrading daily life.

Specialized mechanical equipment and workshop facilities are essential for printing. As a craft, printing requires more machinery and space than ordinary painting. And since these tools and equipment are expensive, a greater financial investment is needed. Any area lacking economic development and a flourishing art community will be unlikely to produce outstanding printing artists. In Taiwan, printing classes are now taught in art departments in the majority of the colleges and schools at senior and higher levels. But students only have access to the school's facilities for their research and creative work during their brief study time. Many find their interest severely diminished by this time problem, and upon graduation they too often tend to lose interest in printing.

Furthermore, inadequate teaching and a paucity of opportunities for enjoying printed works have made for another bottleneck in popularizing art. Students often follow their teacher's own personal taste in terms of the type of creative work and techniques they use, with little opportunity to observe others. Thus as far as mastering formal characteristics and applying techniques are concerned, they are naturally influenced by their teachers to a certain extent, but cannot further enrich their art. Restrictions in terms of technique also affect the student's ability to express his individual creative ideas, resulting in an inability to blend his creative concept and technique closely together and frustrating his creativity. For exhibition purposes the artist will naturally choose his most familiar techniques and the most easily mastered form, such as oils, watercolours or ink painting, if he thinks they are more capable of expressing his creative concept. Therefore, prints exhibitions are quite rare, and prints by artists who are also active in other genres are indeed scarce.



To help improve conditions for the future development of the printing art, and to broaden the local public's horizons with regard to artistic creativity, the Council for Cultural Planning and Development, Executive Yuan, has sponsored the "International Biennial Print Exhibit, R.O.C." from 1983 onwards. At the same time, in order to stimulate a better appreciation of traditional Chinese woodblock prints among the world art community, each exhibition has been planned so as to juxtapose East & West and old & new. Past exhibitions, including the "Collector's Show of Traditional Chinese Woodcut Prints", "Traditional Woodblock Prints of Taiwan", "Collector's Show of Traditional Soochow Woodblock Prints in Taiwan", "Exhibition of Graphic Art in Printed Books of the Ming Dynasty" and this year's "The Art of the Traditional Chinese New Year Print" have been organized in association with each exhibition of prizewinning works and entries in the International Biennial Print Exhibit and the invitational exhibitions by distinguished international print artists. So far, artists from over 60 countries have taken part, including the R.O.C., the United States, the United Kingdom, Spain, Australia, Japan, South Korea, Italy, Austria, the Netherlands, Belgium, Mexico, Guatemala, Thailand, Pakistan, India, Egypt and Greece, with a total of almost 10,000 entries which have been recorded for the exhibitions. Over the years, thanks to this exhibit, the R.O.C. citizens and our foreign friends have been given the opportunity to take stock afresh and acquire a more profound appreciation of Chinese traditional prints. We also hope that this opportunity for observing and competing will increase the breadth and depth of creative art work on both sides. The 5th International Biennial Print Exhibit, R.O.C. is being hosted by the National Central Library and Taipei Fine Arts Museum. The successful organization of this year's event and the publication of its valuable results in books are mainly due to the dedicated efforts of their entire staff. And it gives me great pleasure to take this opportunity to express my sincere appreciation.

Wei-fan KUO

Chairman, Council for Cultural  
Planning & Development, Executive Yuan, R.O.C.  
President, Preparatory Committee for  
International Biennial Print Exhibit : 1991 ROC







# 楊 序

「年畫」為我國傳統民俗藝術，於過年時張貼在家戶內外各處，以為佈置裝飾，並具趨吉驅邪、納福迎祥與文化教育之效。年畫與民衆生活密切關聯，且多為民間藝人的創作，內容題材包羅萬象，可謂結合繪、刻、印三方面技藝的綜合藝術，於歷經數百年的演變，已彙積出各種訣竅，如「畫中有戲，百看不膩」、「年畫得要好，頭大身子小」、「若要人臉笑，眼角下彎嘴上翹」、「紅靠黃，亮晃晃；紅忌紫，紫怕黃，黃喜綠，綠愛紅」等各類畫訣、色訣、刻訣、印訣等，使得中國傳統年畫藝術，在標記和圖形符號上，大抵形成固定的模式。但是在此一模式之下，各地年畫藝人卻又各自有其別出心裁的組合，而得到不同體裁類型的表現。這種「線條的創造，原色的使用，散點透視的形成」的年畫藝術，充分表達中國人對自己生活的理解和追求，值得吾人珍視。

民國七十八年本人承乏國立中央圖書館以來，無日不以維護發揚民族文化資產為念，參考歐美先進國家圖書館作法，突破人力與預算之不足，與全體同仁不斷推出各項新措施，包括新設法律室、輿圖室、西文圖書室，建立電腦網路系統，擴充美術室、籌設音樂、視聽各室，積極蒐集名人手稿與歷史意義之照片……等收藏，不一而足。其目的即在維護我國文化資產，為後人保留珍貴的活動紀錄。「年畫」亦為我國傳統文化資產，故本館近年來努力收藏，且將部分珍品輯印成「國立中央圖書館年畫專輯」一書，供各界人士觀賞，希望藉以引起國人研究的興趣。

行政院文化建設委員會自民國七十二年舉辦「中華民國國際版畫雙年展」，希望將我國傳統版畫藝術予以傳承。由於兩年前本館承辦「明代版畫藝術圖書特展」頗獲好評，同時，本館正加強版印年畫的收藏，遂委請本館再舉辦一次傳統年畫特展。本館為臻完善，特禮聘公共電視籌備委員會陳主任委員奇祿、國立故宮博物院昌副院長彼得、潘元石、吳哲夫、莊伯和、黃天橫、黃才郎等教授為特展顧問。並商得石允忠、李躬恒、許晴野、陳奇祿、黃天橫、莊伯和、潘元石諸氏提供珍藏年畫，共襄盛舉。又承莊伯和教授主持編輯「展覽專輯」；諸位顧問在百忙中惠賜大作，在此敬致由衷謝忱。更希望經由本次展覽，使我國傳統年畫再次獲得民衆重視，溶入年俗，愈益發揚光大。

中華民國八十年十二月 國立中央圖書館館長

楊宗喜





# Preface

New Year prints, a traditional form of Chinese folk art, were displayed inside and outside the home at Chinese New Year. While serving a decorative purpose, they were also intended to ensure good fortune, to ward off harm, and to welcome in the blessings of the coming year, as well as being of cultural and educational value. New Year prints are closely allied to the life of the people, and most are the work of folk artists. Their range of subject matter is very varied, while technically they represent a blend of painting, engraving and printing. As New Year prints evolved over the centuries they inspired a number of general formulations which served as a rule of thumb for printmakers in terms of painting, colouring, engraving and printing. These include: "If there's a drama in the picture, viewers will never tire of it"; "New Year prints must bode well, showing heads large and bodies small"; "For a smiling face, turn the corners of the eyes down and the corners of the mouth up"; "Red against yellow makes for brightness; never combine red and purple, or purple and yellow; yellow goes with green, and green loves red." In this way the traditional art of the Chinese New Year print adopted certain models in terms of style and pictorial symbolism. But within these broad parameters the print artists of different localities also succeeded in exercising their ingenuity to create different forms and types of expression. With its creative lineation, its primary colours and its cavalier perspective, the New Year print lends vivid expression to Chinese popular conceptions about life and what the Chinese wish for in their own lives. It is an art form that certainly merits our highest regard.

Ever since being appointed director of the National Central Library in 1989 my overriding concern has been to preserve and develop our ethnic Chinese cultural heritage. To this end, library methods in the advanced countries of Europe and America have been studied, manpower and budgetary inadequacies have been addressed, and a range of new steps have been taken which have involved the entire library staff, including the opening of the new Law Room, the new Map Room and the new Western Books Room, setting up a computerised networking system, expanding the Art Room, advance planning for a Music Room and Audio-visual Room, and pursuing an active programme of acquiring manuscripts by famous people building up a collection of photographs of historical significance. The purpose of all this is to maintain our Chinese cultural heritage and to preserve a valuable and dynamic record for posterity. New Year prints also form part of the

heritage of traditional Chinese culture, and many additional examples have been acquired for the National Central Library collection in recent years. A selection of some of the most highly prized items appear in "New Year Prints at the National Central Library", which we have published in the hope of encouraging further research and a wider public interest in the subject.

Since 1983 the Council for Cultural Planning and Development, Executive Yuan, has sponsored a series of International Biennial Print Exhibits aimed at injecting new vigour into the traditional Chinese art of woodblock printing. Due to the excellent reception given to the Library's "Exhibition of Graphic Art in Printed Books of the Ming Dynasty" two years ago, and due to our greater emphasis on collecting woodblock New Year prints, we were asked by the CCPD to mount a second special exhibition focussing on the traditional New Year print. In order to ensure the best possible results we engaged the services of Dr. Chen Chi-lu, director of the Public Television Planning Commission, Dr. Chang Pi-te, deputy director of the National Palace Museum, and Profs. Pan Yuan-shih, Wu Che-fu, Chuang Po-ho, Huang Tien-heng and Huang Tsai-lang as advisers to the exhibition. We also negotiated the loan of New Year prints from the collections of Shih Yun-chung, Li Kung-heng, Hsu Ching-yeh, Chen Chi-lu, Huang Tien-heng, Chuang Po-ho and Pan Yuan-shih in order to make the exhibition fully complete. Professor Chuang Po-ho also served as editor-in-chief of the present exhibition catalogue. To all these advisers, who have given so generously of their valuable time, I would like to take this opportunity to express my heartfelt gratitude. It is also my sincere hope that this exhibition may help to win wider recognition for the traditional Chinese New Year print among the general public, so that such prints may come fully into their own once more as an integral part of our Chinese New Year festivities.



Chung-sen Yang

Director, National Central Library  
December 1991.



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