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台灣

Taiwan, the Island



袁金塔

Yuan Chintaa



1968/2010

鄉土寫實作品選

The native realistic work collection

島嶼台灣

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1968-2010 袁金塔 鄉土寫實作品選
Yuan Chintaa's Native realistic work collection



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長流畫廊
Chan Liu Art Gallery
10641 台灣台北市金山南路二段 12 號 3 樓
3F., No. 12, Sec. 2, Jinshan S. Rd., Taipei
10641, Taiwan
Tel 886-2-23957401
Fax 886-2-23956186



長流美術館 - 台北館
Chan Liu Art Museum-Taipei
10062 台灣台北市仁愛路二段 63 號 B1
B1, No. 63, Sec. 2, Ran-ai Rd., Taipei 10062, Taiwan
Tel 886-2-23216603
Fax 886-2-23956186

長流美術館 - 桃園館
Chan Liu Art Museum-Taoyuan
33850 台灣桃園縣蘆竹鄉中山路 23 號 1 樓
1F., No. 23, Zhongshan Rd., Luzhu Township,
Taoyuan County 33850, Taiwan
Tel 886-3-2124000
Fax 886-3-2126833

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山城寫生 1968
Mountain sketch

54.5x39.5cm
水彩紙本
Watercolor on paper



日式舊屋 1969
Japanese old house

47x39.5cm
水彩紙本
Watercolor on paper



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山路 (陽明山) 1969
Mountain road
(Yangming mountain)

39x27cm
水彩紙本
Watercolor on paper

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台灣主體意識

袁金塔藝術的風格

很高興邀請袁金塔教授在長流美術館舉行「島嶼台灣」特展，袁金塔在台灣藝壇已經是響叮噠的著名藝術家，在國際上也是少數備受肯定的台灣代表藝術家之一。2008年5月在上海美術館，9月在日本京都文化博物館，2009年4月在北京中國美術館展出時，都受到當地藝文界及媒體的高度重視及好評。

袁金塔是一位天才橫溢的藝術家，他的藝術充滿自然樸實的本色，表現從小深刻印象的真實生活感受，藝術上追求自我獨創的表現方式，包括作畫方法、使用的工具、媒材的利用以及題材的選擇，當然基本的構圖、色彩、空間、質感等繪畫元素也都表現出他獨特的思維，因此他的作品流露出根深蒂固的台灣意識主體性，捕捉台灣歷史政治民主化的過程、所發生的事件；觀察社會的民俗、生活、信仰、節慶的種種活動；更關懷生命、環保、生態等現象，將所見所思用自己的繪畫語言闡述出來，令人倍感親切。

「島嶼台灣」展現他以台灣為主體的一貫訴求，形式技法則體悟宇宙大自然之法則，應用中西文化藝術之精華，加上個人獨有的性向品味，內容包括古厝、廟會、節慶、舞龍、舞獅、花卉、風景等鄉土系列，葉魚、青蛙、蝴蝶、瓢蟲、金龜子、羽毛蟲人等生態環保及圓夢系列；迷惑、粉貓、生命之泉、情色世界、官場文化等社會現象系列，不離關懷、探討、批判及愛台灣的中心思想。已經建立袁金塔台灣主體意識的個人風格，令人敬佩。

袁金塔個性開朗活潑風趣，為人豪放熱情大方，熱心推廣水墨藝術之發展及教育後進，主持策劃台北國際水墨雙年展，及許多具有創意的展演活動，成效卓著，受到各界的肯定，是藝文界頗受歡迎的熱門人物。這次展出必能帶給愛藝者另一次驚豔的感受。

感謝策展人張雨晴教授的精心規劃，長美藝術股份有限公司及傳鴻企管顧問有限公司的協助及美利王文創網、原味美學文創有限公司贊助，使本展得以順利圓滿的完成。

長流美術館館長

黃承志 2010.09

Taiwanese subjectivity awareness – The style for Yuan Chin-Taa 's art

We are delighted to invite Professor Yuan Chin-Taa to hold the "Taiwan Island" exhibition at Chan Liu Art Museum, as Yuan Chin-Taa is already a renowned artist in Taiwanese art circles, and is also one of the internationally recognized minorities of Taiwanese representative artists. He has received positive responses from local art and culture circles, as well as the media for exhibitions held in the following: Shanghai Art Museum during May 2008; the Kyoto Culture Museum during September, and the National Art Museum of China, Beijing during April 2009.

Yuan Chin-Taa is a talented artist; his art is filled with natural and simple quality, exhibiting an impressive body of life experience. He pursues unique artistic presentation techniques, including painting techniques; tool application; medium utilization and theme selection; and of course, the basic painting elements of composition; colors, Spaces and quality also exhibit his thoughts, hence his works demonstrate the ineradicable Taiwanese subjective awareness with the capture of the progress of democratization in Taiwanese political history, as well as the incidents which occurred. He also observed social folk customs, beliefs and festivities and further showed concern towards phenomena such as life, environmental protection and ecology. He then depicted what he saw and what he thought with his own painting language, which appears additionally familiar to people.

"Taiwan Island" displays his constant pursuit of Taiwan as the subject, where the techniques were derived from experiencing and understanding the rules of universal nature. With the application of the essence of Eastern and Western Cultural art, in addition to a distinguished taste, his works circle around the thoughts of caring, criticism and love of Taiwan. Examples of these are the country series, such as ancient housing, temple fairs, festivities, dragon and lion dances, flowers and landscapes; the ecological and dream fulfilling series, such as leaf fish, frogs, butterflies, bugs, ladybugs, feather bugs, as well as the social phenomena series, including "Fascination and Bewilderment", "Pink cat", "Fountain of life", "Erotic world", "Culture of officialdom". These construct Yuan Chin-Taa's personal style of Taiwanese subjectivity awareness, which is truly admirable.

Yuan Chin-Taa has an optimistic and humorous personality; he is passionate and generous, and is enthusiastic in promoting the



廁所 1972
Toilet

145.5x112cm
油彩, 畫布
Oil on Canvas

development and education of ink painting. He organized the Taipei International Ink Painting Biennial, as well as numerous creative exhibitions, and has attained excellent results with recognition from all circles; he is truly the eminent character within the art and culture circles. It is believed that this exhibition will bring to art lovers another astonishing experience.

We would like to show our gratitude for the organization by Professor Chang Yu-Ching; assistance from Chang-Mei Art Ltd. and Chuan-Hong Business Management Consulting Enterprise; as well as the sponsorship from MannyKing and Flowing Design, which allowed this exhibition to be completed successfully.

Director for Chan Liu Art Museum

黃承志 2010.09

求異 ▪ 求變——袁金塔

藝術家在特質上較一般人更能深層的了解自己，由深刻了解到具體表現，由風格形成到自己的藝術語彙，乃至彰顯藝術家個人之藝術形式的象徵符號等。對袁金塔教授而言，生活歷程的耕耘用心，即是袁教授藝術生命歷練的表徵。他孜孜不倦，豪不懈怠，於是創作出每個階段不同面貌的風格呈現。從人性、政治、生態、科技、時尚等議題，有自己獨到的見解，更將其閱歷創作出不同的藝術作品，件件皆為精心之作。

袁金塔教授的創作泉源是來自於對社會脈動與時事的體察，思索著與「土地、社會、時代」之間的「關係」，更由科技發展迅速的時序推移中，對自然生態、人文批判、政治影響等因素，這種種社會進程影響著人的觀念與社會風氣；如情色創作系列，諷諭風氣之頹敗，寓教化於其中。袁金塔教授以社會觀察者與藝術創作者的細膩感知，完全將現實生活風景紀錄於藝術創作之中，充分反映社會的面向；自鄉土寫實到現代水墨的表現，承續東方的特色與水墨精神，以「多元媒材」為載體來表現現代水墨的新風貌。許多呈現本土人文意識與鮮活親和力的創作，如描繪鄉村題材羽毛蟲、葉魚、蛙類等生態關懷系列，映照出袁金塔教授創作的態度，是隨性的、率性自然的以及充滿無限可塑性的，似孩子般的處處好奇、探險！他以快樂、成長、創作為生活第一要務，是一位深具赤誠之心的藝術家。

此次，袁金塔教授於台北長流美術館展出的「島嶼台灣——袁金塔作品展」，非常感謝主辦單位中華愛藝協會及聯合承辦單位長流美術館、長美藝術股份有限公司全體工作同仁的全力支持與配合，也特別感謝協辦單位傳鴻企管顧問有限公司及贊助單位美利王文創網、原味美學文創有限公司的鼎力協助，使展務諸如畫冊編印、畫作運送、媒體宣傳、展示設計等等繁瑣流程皆能圓滿成功，感謝之至！

祝願深具敏銳觀察力的袁金塔教授在藝術歷程上能再創藝術境界的高峰，藝饗大眾！

北京大學中國戰略研究中心國際文化發展研究所所長
長流美術館副館長兼策展人

張雨晴 2010.09

Pursuing Change ▪ Pursuing Innovation – Yuan Chin-Taa

Artists, as compared to other people, usually have a deeper self-understanding. They embody deep understanding, build up their own styles and artistic languages, or even create symbolic images to highlight their unique dispositions. For professor Yuan Chin-Taa, the career as an artist is portrayed by his diligent and conscientious attitude in real life. Tirelessly, he creates artworks of different looks at different stages of life, spanning humanity, politics, ecology, science and fashion. With his unique perspectives, Professor Yuan produces diversified artworks to depict his life experience, which are all masterpieces.

Professor Yuan's artworks are mostly inspired by changes in the world and society through his perception. He cares about interactions between land, society and time. He is also concerned with social movements resulting from the development of science and technology, including natural ecology, criticism on human science and politics, which influences the ideology and culture. In his Erotic Art Series, for example, he uses an ironic approach to convey deteriorating social ethics, while incorporating educational implications. With the delicate sensibilities of both of an art creator and a social observer, Professor Yuan has blended his artworks with scenes of real life and mirrored the different faces of society. From rural realistic to modern ink paintings, the artist has demonstrated the unique characteristics of Eastern arts and the spirits of Chinese ink drawing. Using multimedia materials, he has endowed a new image to modern ink paintings. Many of his works, including the ecology series depicting feather pillars, leaf fish and frogs, etc., demonstrate a connection to local culture, and represent the vivid, accessible nature of his work. The attitude of the artist, as reflected in his creations, is natural and inartificial, with unlimited adaptability. Like a child, he is always curious and adventurous, focusing all his efforts on the pursuit of happiness, self-growth and creation. Professor Yuan is an artist distinguished by his sincerity and child-like personality.

The "Island of Taiwan, Yuan Chin-Taa Solo Exhibition" will be unveiled at the Chan Liu Art Museum in Taipei. We wish to thank the hosting organization Association of Art Lovers in Taiwan for their full support; as well as the staff of the joint-organizers,



線的律動 1973
Line rhythm

39x54cm
水彩紙本
Watercolor on paper

Chan Liu Art Museum and Chan Mei Art Co., Ltd. Also, we wish to convey special thanks to Chuan-Hong Management Consultancy Co. for co-organizing the event, and to Manny King and Flowing Design for their sponsorship. Your efforts contributed to the success of the exhibition, including the completion of all complicated administration work including the printing of albums, delivery of art works, media communication and exhibition designs.

Finally, I wish to convey our congratulations to Professor Yuan, an artist with penetrating insights. We look forward to another climax in Professor Yuan's career of art creation, which we believe will be most welcomed by the public.

President, Institute of International Cultural
Development, Peking University's China Center for Strategic Studies

張雨虹 2010.09

當代水墨的領航人

我們生活在一個多元文化並存的世界，每個民族都有著自身特有的文化傳統。經過世代的傳承與彼此的交流之下，文化也呈現相互交融的現象。目前，世界上明顯的形成三大文化體系，那就是歐美的耶穌教文化，中東的伊斯蘭文化以及東亞的儒學文化共同體。做為一個文化人的畫家，我們怎樣看待此一趨勢，如何做出相對的反應，來迎接這中國文化認同世紀的到來呢？其中最能代表儒學文化體系的藝術，莫過於水墨畫，然而千年以來的水墨傳統在歷代已經有了豐碩的成果，那麼進入二十一世紀的我們又當如何讓「水墨」開出美麗的花朵呢？這是一個值得深思的問題。

早年我提出「革中鋒的命」、「先求異再求好」的論述，為的是摒棄陳陳相因的筆法招式，因此水墨畫的改革與新傳統的建立，始終是自己一貫的信念。五十年來的努力慢慢地看到了成果，水墨畫面貌多元，探討的角度既廣且深，可說是蔚為大觀；這其中的佼佼者之一袁金塔先生，可說是繼續肩負著水墨畫改革的大任。他這十多年來的國際大展經驗在同輩之中可說無人出其右，雖然說創作的當下是孤獨的，然而水墨畫的交流卻是必須的，因為除了可以讓畫家努力不懈創作以外，更重要的是讓水墨畫站上國際舞台，展現出我傳統文化的優勢，將東方文化的精粹持續延伸並發揚光大，讓當代人的水墨觀自然地出現在人類的生活之中。

作為一位畫家，袁金塔先生的作品經常能出人意表，從鄉土寫實、生態關懷到社會省思系列，不僅面貌多元，同時相當具有東方文化氣息。近來他選擇以「當代消費文明納入水墨創作」，水墨的表現內涵與手法又符合時代的潮流與品味，它的內涵包括工業化、都市化、世俗化、媒體資訊、民主化、普遍參與等質素。從他的見解中，可以發現袁金塔先生將水墨的藩籬打破了，不論思想內容抑或形式技法、媒材，他皆有很大的創新，終至形塑自己獨特風格。

此外近十年來，我們也合作過國際水墨大展、二次的水墨雙年展（今年八月即將辦理第三屆水墨雙年展），袁金塔先生除了作為一位畫家以外，同時也是一位成功的策展人，從選定展覽主題到議題的創造，經常能抓住社會的脈動，多年來的默契讓我們在執行過程中相當順遂，也引領了水墨文化的走向和深度。或許多數人早已發現袁金塔先生的思維與作品，經常能契合時代的需要，其實這多半得力於他經年累月孜孜不倦地閱讀，因此除了創作作品以外，持續不斷的文章發表也豐厚了他的創作涵養和動力。他在創作、理論、策展等三方面的投入，皆不遺餘力，是當代水墨發展最重要的領航人。

當代國際水墨大師

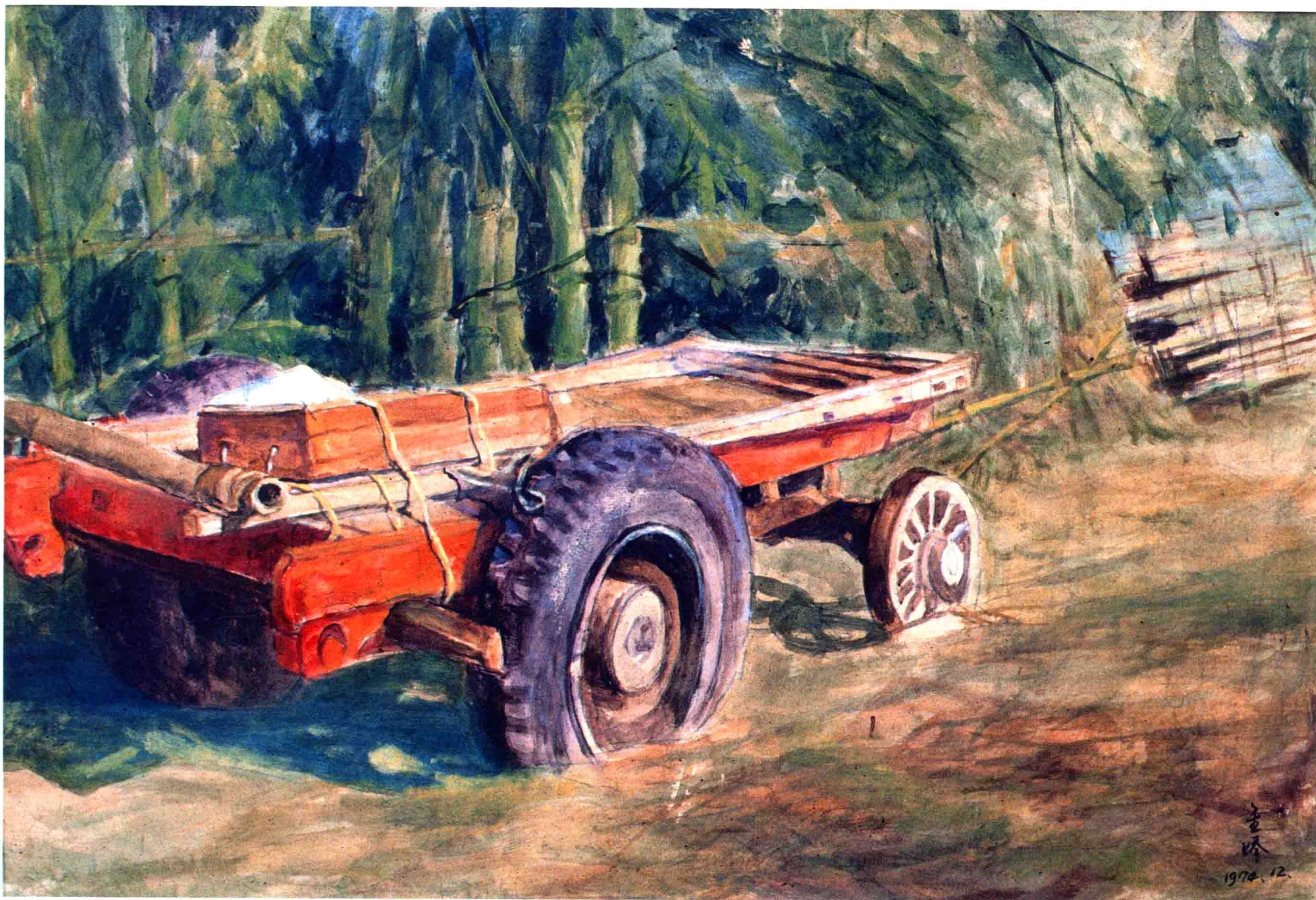
劉國松 2010.09

Navigator of Contemporary Ink Painting

We are living in a world of diversified culture. The unique cultural traditions of each ethnic group are handed down from generation to generation, exchanged and mixed. Currently, there are three distinct cultural systems in the world; Christian culture in Europe and the Americas Islamic culture in the Middle East and Confucian culture in East Asia. As an artist and cultural worker, what actions should we take to keep pace with these trends and embrace an era increasingly identified with Chinese culture? Ink painting, no doubt, is the most representative artwork of Confucian culture. Over thousands of years, traditional ink painting has marked great accomplishments. As 21st century artists, what can we do to further develop the art of ink painting? This is an issue that needs further thought.

In earlier years, I advocated for "a Revolution in Chinese Brush Painting" and "Pursuing Innovation before Pursuing Perfection". The purpose was to abandon old painting techniques which had been passed down for many generations without change. Persistently, I've devoted myself to the reformation of ink painting and the establishment of new traditions. My efforts over the last fifty years have been gradually rewarded. The physiognomy of ink painting has diversified. The research efforts on ink paints have been tremendous, both in terms of breadth and depth. Mr. Yuan Chin-Taa is a guru in this aspect, who has shouldered great responsibility in reforming ink painting. His rich experience in major international exhibitions over the last ten years is unrivalled among his peers. For an artist, loneliness is an unavoidable part of art creation. Sharing artwork, on the other hand, is indispensable for ink painters. It motivates artists to increase their efforts in artistic creation, and, more importantly, encourages them to present their works on the international stage. These efforts help showcase the strengths of our traditional culture, sustain and glorify eastern culture, and blend the contemporary ink painting concepts into people's daily life.

As an artist, Mr. Yuan creates amazing works including realistic rural depictions, scenes of ecological care and social reflection. Apart from their diversified appearance, his artworks are influenced by a strong eastern disposition. In recent years, he chose to incorporate contemporary consumer culture into ink painting, giving a modern taste and trendy touch to his ink painting works. As for the content, he has mixed into his artwork various components including industrialization, urbanization, secularization, mediasation, and democratization. From his perspective, Mr. Yuan has broken down barriers for traditional ink painting. He has achieved significant



牛車 1974
Ox cart

49.5x63cm
水彩紙本
Watercolor on paper

innovation in his thinking style, painting forms, techniques and media material, resulting in a unique style of his own.

In recent ten years, we have worked together in major international ink painting exhibitions, as well as two ink painting biennials (the third one is due in August this year). Apart from being an artist, Mr. Yuan is also a successful curator. During the process of selecting themes and creating topics for the exhibition, he easily grasps the pace of social movement. Over the years we have built up a rapport which helps the process of organizing events and provides guidance and profundity to ink painting culture. Most people have discovered that Mr. Yuan possesses modern thoughts and ideas. This is mainly attributable to his tireless reading year after year. Apart from his paintings, Mr. Yuan also has had articles published, which helps enrich the content and power of his work. He is an unreserved art creator, theorist and curator, and the most important navigator of contemporary ink painting.

Global Master of Contemporary Ink Painting
Liu Guo-Song 2010.09

現代水墨的台灣經驗

袁金塔創作思維的常與變

作為一位從七〇年代即就讀師大美術系、並長年置身台灣畫壇核心的水墨畫家，袁金塔對於時代風格變遷的敏感度，以及對多種形式媒材的運用企圖心，更勝於同時期的許多畫家。觀察袁金塔的創作歷程，師大的訓練，讓他在畢業時得到了學院中「國畫」、「西畫」、「水彩」等不同創作領域的肯定，繼而在七〇年代後期，屢獲省展（28屆）、雄獅美術新人獎（2屆）等重要獎項。袁金塔兼善水墨、油畫的特質，也使得他在日後建構個人的創作理念時，始終能保持觀念的開放與彈性，順應不同時空背景下的主流思潮。這篇短文不擬全面性地考察袁金塔的創作，只想從美術史的脈絡下，簡要討論畫家創作思維的轉變。

基本上，袁金塔的創作思維，是立基於對傳統水墨畫的反省而產生。學院的訓練，使他擁有優秀的繪畫技巧，但象牙塔的侷限，也開始讓他由水墨的時代性，反思許多創作的觀念問題，而在赴美國攻讀碩士返台後，進一步提出他對現代水墨的主張。從他身上，可以看到七〇年代以後水墨發展的一個側面，也是一種可能的出路。

經歷過七〇年代鄉土寫實畫風的洗禮，八〇年代台灣水墨畫家談到「中國現代畫」或「現代中國畫」時，其內涵與六〇年代論者的主張已大不相同。六〇年代的現代繪畫的主要論述中，「抽象」是「現代」的表徵，「水墨」是「中國」的符碼，畫家依憑個人的想像，在古文物、故紙堆裡擷取中國意象。如果說，藝術史家 Max Loehr 將明末清初的繪畫視為「超越再現的」（Supra-representational）、及「藝術史式」的藝術（Art-historical Art），有其比喻上的依據，那麼，在台灣一九五〇、六〇年代標舉「中國現代畫」的美館、故宮的文物，都曾使畫家在博物館觀賞實物的經驗中，發展出紀念碑式的創作，以及「中國現代畫」或「現代中國畫」的概念座標。這些概念，與八〇年代以後畫界所談的現代水墨，已有很大的差異。

或許，可以將袁金塔放在這個水墨畫「典範轉移」的脈絡下來觀察。在一篇對戰後台灣水墨的考察論文中，袁金塔將自己的創作歸在現代水墨中，「現代主義傾向的造型構成型」、「鄉土寫實傾向」的寫實型、以及「多元表現傾向」的一類；可以說，他廣泛吸收了現代水墨的幾種主要特質。「現代水墨」的觀念盛行於八〇年代，基本邏輯不脫將中國畫現代化的舊調，然而在內涵上，「現代」已未必是抽象的風格，水墨作為一種「媒材」，也可自由表現藝術家的創意，並無固定章法，而「題材」更是推陳出新，正是在這幾個面向上，袁金塔走出了一條屬於他個人的新路。

從「現代中國畫」或「中國現代畫」，到「現代水墨」之間的典範轉移，最大的困難，便在於如何處理「中國」。袁金塔是一個土生土長的台灣人，卻從創作發表之初就承襲了美術教育底下「國畫」「西畫」的分類，因此「中國畫」的革新與創造，也是他早期創作的主軸，然而七〇年代台灣的鄉土寫實風潮也影響了他，此時對袁金塔來說，「中國」不再是博物館中的古畫器物，而是農村中的蓑衣、老人；懷鄉風景不再是替代祖國河山的橫貫公路，而是鄉野中的稻田、竹林。這種對現實環境的關懷與感動，來自於他童年的生長經驗，也使是袁金塔日後並未走向純粹的形式主義，而在九〇年代開始，將農村經驗、自然生態、社會批判等等題材一併融會於作品。

九〇年代中期以來，台灣意識及台灣主體性是袁金塔關心的課題，關渡、九份、清明等鄉土民俗意象仍延續在他晚近的作品中，但不同於早期對鄉土農村的感懷，此時袁金塔已更多了一分警醒，他以懷疑、捉狹、省思的態度，來看待解嚴後台灣的政治與社會亂象。「現代水墨」並不預設固定的主體位置，或者應該說，袁金塔作品中真正的創作思維，已非高度現代主義，毋寧是自鄉土寫實延續而來的現實主義，使他以常民、世俗的眼光，審視、批判週遭的社會現象，並超越水墨的限制，同時使用諸如陶瓷版畫、裝置等多種媒材形式，靈活地作更多饒豐意趣的造型嘗試；袁金塔對本鄉本土的恆常關注，以及他對媒材形式的百變思考，是其創作思維的主要特色。剛卸下行政職務的袁金塔，正可在創作觀念上再作靜思與突破，也期待他更深入挖掘台灣歷史文化的人文意涵，發展出更具深度的作品。

國立台南藝術大學藝術史學系助理教授

蔣伯欣 2002.12.16



橫貫公路 1974
Traversing road

90x238cm
水墨設色·棉紙
Ink and paint on paper

Taiwan ' s experience of modern ink painting

The continuities and changes of Yuan Chin-taa ' s creative concepts

Yuan Chin-taa studied in the Department of Fine Arts at National Taiwan Normal University during the 1970s, and he has been the core ink painting artist in Taiwan ' s painting field for a long period of time. Moreover, his sensitivity towards the transformation of styles over the times, and his application of numerous mediums are superior to many artists of the same era. Looking at Yuan Chin-taa ' s creative progress, the trainings at National Taiwan Normal University allowed him to be recognized by the university in various creative fields, including " Chinese paintings ", " Western paintings " and " Water color paintings ". During the late 1970s, he was presented with numerous awards, including the 28th Taiwan Provincial Fine Arts Exhibition and 2nd New Artist award from Lion Fine Arts etc. Yuan Chin-taa knows the characteristics of ink and oil paintings, which in turn allowed him to maintain the openness and flexibility of ideas when he was constructing his own creative concepts thereafter, such that he could adapt to the mainstream thought under different periods. This short essay is not intended to investigate Yuan Chin-taa ' s creations comprehensively, but rather to simply discuss the transformation of artist ' s creative thoughts through the traces of the art history.

Basically, Yuan Chin-taa ' s creative thoughts were formed under the foundation of his introspection towards traditional ink paintings. The trainings in the university allowed him with outstanding painting skills; however, the limitation of the ivory tower also made him realized the issues of various creative concepts through the ink paintings of different eras. After returning to Taiwan from studying the master ' s degree in the United States, he further proposed his views on modern ink painting. A lateral development of ink paintings can be seen from him after the 1970s, which may be a possible way out as well.

With the experience of the realistic country painting style in the 1970s, when the Taiwanese ink painting artists in the 1980s talks about " Chinese modern painting " or " Modern Chinese painting ", the connotation within deviates from those views during the 1960s. In the main theories of modern paintings during the 1960s, " Abstract " and " Modern " were the characteristics, while " Ink painting " and " Chinese " were the symbols; artists would then extract the Chinese images from the historical relics or papers according to their own imagination. Supposing that there is a basis for the analogy that Max Loehr, the art historian regarded the paintings from the end of Ming dynasty and the beginning of the Qing dynasty as Supra-representational and Art-historical Art, then those historical relics from the art museum and Palace museum which promoted " Chinese modern paintings " during the 1950s~1960s in Taiwan has allowed artists to develop memorial creations and the conceptual coordinate for " Chinese modern painting " and " Modern Chinese painting " from the experience of observing the actual objects. These concepts are widely different from the modern ink paintings that the painting field talks about after the 1980s.

Perhaps, one can observe Yuan Chin-taa by placing him under the traces of this " Pattern transformation " of ink paintings. In an investigative thesis on postwar Taiwanese ink paintings, Yuan Chin-taa classified his creations in the following categories of modern ink paintings, including " Formation of modernism tendency "; " Country realism tendency ", and " Diversified expressionism tendency ". One might say that he absorbed extensively a few vital characteristics of modern ink paintings. The idea of " Modern ink paintings "

was popular in the 1980s, with the basic logic still encircling the argument of modernizing Chinese paintings; however, looking from the perspective of connotation, " Modern " may not always be the style for abstract; ink is utilized as a kind of " medium ", where artist ' s creativities can be presented freely without standard rules, and new ways were found for the " Theme " as well. Yuan Chin-taa was able to create his own new path through these perspectives.

With the pattern transformation from " Modern Chinese painting " or " Chinese modern painting " to " Modern ink painting ", the biggest obstacle was how to handle the " Chinese ". Yuan Chin-taa is an autochthonous Taiwanese, but he inherited the categories of " Chinese painting " and " Western painting " under the art education since the beginning of his creations; therefore, his theme for creation in his early stages was the innovation and creation of " Chinese painting ". However, the realistic country style from the 1970s also influenced him, and to Yuan Chin-taa at that time, " Chinese " was no longer the historical relics in the museum, but rather the coir raincoat and old people from farm village. The nostalgic sceneries were no longer the Cross-Island Highway replacing the rivers and mountains of the home country, but rather the crop fields and bamboo forests in the countryside. These caring and touching feelings towards the realistic environment were originated from his childhood experience, which was also the reason that Yuan Chin-taa did not head in the direction of pure formalism later on; where as since the 1990s, the themes of farm village experience, natural ecology and social criticism were integrated together in the creations.

Taiwan awareness and Taiwan subjectivity are the issues that Yuan Chin-taa concerns about since the middle of the 1990s; although local folk custom images such as Guandu, Jiufen and Qingming etc. still appear in his latter works, they are in fact different from the nostalgia towards country farm villages in the early periods, as by this time, Yuan Chin-taa has in addition a sense of awareness, where he treated the political and social disorders of Taiwan after martial law was ended with a suspecting, narrow-minded and critical attitude. " Modern ink painting " does not set default position for the subject, or one should say that the actual creative concept within Yuan Chin-taa ' s works is no longer highly modernism, but rather the realism extended from country realism, where he often examines and criticizes the surrounding social phenomena with the perspectives of ordinary, common civilians. He further exceeded the restraints of ink painting, and simultaneously applied various mediums such as ceramic block print and devices etc, in order to attempt more interesting forms agilely. Yuan Chin-taa ' s constant concerns for the country in addition with his diversified concepts of mediums are the major characteristic of his creative thoughts. Just retired from administrative duty, Yuan Chin-taa can be able to think and breakthrough the creative concepts again; it is looked forward to seeing him dig deeper into the humanistic meaning of Taiwanese history and culture, and to develop more in-depth works.

Assistant Professor of Department of Art History in Tainan National University of the Arts

Jiang Bo-Xin 2002.12.16