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作品展
Ecology Fashion Consumption
Exhibition of
Yuan Chintaa's Paintings

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魚人 1996
Fishman
37 x 58 cm
陶瓷
Ceramic

袁

金

塔



Yuan Chintaa

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37 x 58 cm
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天才橫溢的藝術家——袁金塔的藝術世界

世界上許多偉大的藝術家，從西方的達文西、米開朗基羅、畢卡索、達利、馬諦斯、到東方的張大千、徐悲鴻、齊白石等人，他們有一個共同的特點，那就是基本功夫下得極深而且創作力也非常旺盛，不但題材種類多，內容豐富，而創作質精量大也非一般藝術家所能企及。以畢卡索為例，十二、三歲時的寫實功夫已達極致，十七歲已開始嘗試藍色時期的研究表現，而後來發展出的立體畫派奠定了他在當代藝術的崇高地位；徐悲鴻也是從西畫的素描、水彩、油畫、扎下了深厚的苦功，回歸到水墨畫的創作時，則採用大寫意寫生的手法，筆精墨妙，所寫的動物、花鳥、人物，皆能生動活潑、妙造自然，建立了他個人獨特的繪畫語言。張大千則是從歷代名畫的學習模仿中，得到古人筆墨的精髓，壯年又遠赴敦煌，潛心研究隋唐壁畫，奠定他佛像及人物的功力，晚年更創潑墨潑彩，氣勢磅礴、變化萬千，確立他在藝壇的地位。

袁金塔與前述大師有許多相似之處，他的藝術創作項目橫跨水墨、西畫、陶藝、裝置、影像等領域。而且不斷嘗試創新，因此常有令人驚艷的作品出現，讓人有耳目一新之感。他出身師大藝術系，受到紮實的學院派基礎訓練，後赴美紐約大學深造，接受美國前衛當代藝術思潮的洗禮，形成他豐富多元多變的藝術特色。

他早期工筆寫實的廟會、晒草蓆、甘蔗林、香蕉林等鄉間風景，還有螞蟥、小蟲、小魚等常見確少人畫的題材，早已膾炙人口，後用水彩畫雪景、海景、風景，也用油畫描繪抽象表現的題材，也都頗有心得。留美之後受普普藝術的影響，結合中國傳統筆墨與西洋綜合媒材更揉合傳統民間工藝技法如水拓、印染、拼貼等手法，加上他敏銳的觀察力和對社會人文的關心關懷和體認，完成了一系列「新普普之風、中國魂、台灣情」的作品：情色系列是反映現實社會情色汨濫的現象，有「粉貓」、「生命之泉」、「斑馬非馬」、「愛情專線」、「素女經」、「非禮勿視、非禮物摸」等等；批判系列係對官場現象的具體現形包括「換人坐」、「真相」、「紙老虎」、「貪官、龜官、狗官」等等，此外還有「望眼天下」透視人間百態態，在在引人共鳴與省思。

進年來他又利用樹葉、羽毛等工具作畫，發展出葉魚、蜻蜓、蝴蝶等系列、羽毛人、羽毛蟲人系列，又精心繪製及設計陶藝創作，除了繪製瓷瓶、陶罐、陶板外，還特別發表了「我是一條書蟲」、「官場現形記」、「真相」、「交通號誌」、「撲克牌」等系列，內容精采豐富幽默，掌握時代的脈動和焦點，故能撼動人心，引起共鳴。

袁金塔的藝術集古今中西之精華，粹鍊成為自己獨特的面貌，有新觀念、新思想及新的表現方法，是台灣當代藝術家的佼佼者，所以我們很高興為袁金塔安排了上海美術館、日本京都文化博物館、廣州美術館、北京中國美術館及長流美術館一系列的展覽，展出他各時期、各系列的代表作品。袁金塔正值「知天命」之盛年，相信他還有更多更好的作品出現，讓我們拭目以待。

祝畫藝精進，畫展成功。

長流美術館館長

黃承志

An immensely talented artist – the artistic world of Yuan Chintaa

There is one quality that many great artists share, from Da Vinci, Michelangelo, Picasso, Dali, and Matisse in the western tradition to Zhang Daqian, Xu Beihong, and Qi Baishi in the eastern art world. This quality is that they have a strong artistic foundation, and an overwhelming desire to create. Their creations cover a variety of subjects and hold great content, while the sheer volume of their output is many-fold more than what mundane artists can hope to achieve. In the example of Picasso, at age twelve he was already skilled in realism, and he began his blue period at age seventeen. The cubist school of art, which he developed later, secured his status in contemporary art. Xu Beihong also devoted considerable effort to sketches, watercolors, and oil painting. It was his hard work that enabled him to paint lifelike, natural animals, flowers, birds, and people when he returned to creating in ink. He developed his personal language of painting through capturing the essence of what he was painting, and not focusing on realism. Zhang Daqian learnt the key elements of classical painting through imitation and study of famous paintings from various time periods. He also travelled to Dunhuang to research murals from the Sui and Tang dynasty. This reinforced his abilities in painting Buddhas and people. In his old age, he developed ink splash painting and established his seat in the artistic world through his striking, versatile creations.

Yuan Chintaa shares a number of similarities with these masters previously mentioned. He has created in a variety of mediums, including ink, oil painting, ceramics, installations, photography, etc. As he is always making innovations, he often comes up with stunning, novel creations. He graduated from the art department of NTNU after being trained in a solid classical foundation there. He then went on to study at CUNY, where he came into contact with the avant-garde creations of modern art. These experiences gave his artistic style the versatile, ever-changing flare that he possesses.

His realistic portrayals of rural sights like festivals, grass mats, sugarcane, and banana trees and subjects such as ants, bugs, and fish in his early artistic career are known by many. He then went on to paint cloud scenes, sea scenes, and wind scenes with watercolors, and was also quite adept at painting abstract subjects in oil. After his studies in the U.S., he was influenced by pop art, and integrated traditional Chinese ink painting with mixed media, and also a combination of traditional folk craft

techniques, such as printing, dying, and patchwork. This, along with his keen sense of observation and his concern for society and the humanities, was what enabled him to complete a series of creations which are "New Pop, Chinese Soul, Taiwanese Heart". His sexual series reflect the excess of sex and erotica within society, and includes Powdery Cat, Fountain of Life, A Zebra is Not a Horse, Love Hotline, Virgin Script, and See no Evil Touch no Evil. His judgmental series reveal the truth about politics, such as Seat Swapping, The Fact, Paper Tiger, Greedy Official, Turtle Official, and Dog Official. Also, View of the World takes a look at all the faces of life, invoking deep reflection and resonance within us.

In recent years, he has utilized tools such as leaves and feathers to paint, developing series like the leaf fish, dragonfly, butterfly, feather man, and feather bug. He has also dedicated his time to creating intricate works in ceramics. He has painted ceramic vases, jars, and plaques, and also created series like I am a Book Worm, The True face of Politics, The Fact, Traffic Signs, Playing Cards, etc. These creations are humorous, rich in content, and have a good grasp on the trend and focus of the times. These are the reasons why they resonate with the feelings inside our hearts.

Yuan Chintaa's art combines the best of contemporary and classical, western and eastern art. He seeks just to express his unique interpretation of new concepts, new thoughts, and new ways of expression. He is one of the most talented Taiwanese artists, with incredible potential. This is the reason we are happy to have arranged for him a series of exhibitions at the Kyoto Culture Museum, Shanghai Art Museum, Guangzhou Art Museum, Beijing Chinese Art Museum, and the Chang Liu Art Museum. The exhibition consists of representative works which cover each series he has created, and all the periods he has gone through. As Yuan Chintaa is now at a grand time when he "understands his destiny", we eagerly anticipate his creation of many even better, more fascinating works.

I hope that your artistic talent continues to grow, and that the exhibition is a great success.

Director, Chan Liu Art Museum

黃承志



袁金塔，一種人文批判的現代性水墨符號

尚輝（《美術》雜誌主編）

袁金塔是為我們熟知的臺灣當代藝術家。

他為我們逐漸熟知的是他的現代水墨。上世紀80年代中後期，伴隨著中國內地現代水墨運動的勃興，他和港臺一些抽象水墨畫家的觀念與作品不斷被介紹到內地，成為內地現代水墨運動的參與者和參照者。中國內地現代水墨運動的興起比臺灣現代水墨探索晚了許多時間，儘管不論內地還是港臺，現代水墨都源於傳統中國畫的現代性探索，都是從傳統內部而裂變出的語言變革，但港臺現代水墨和內地現代水墨因面對不盡相同的文化現實以及解決不盡相同的現代性課題而顯現出審美精神上的差異性。

內地與港臺現代水墨的這種審美差異，可通過對袁金塔個案的藝術分析進行比較。作為臺灣現代水墨畫家的代表之一，袁金塔是從鄉土寫實水墨走向現代水墨的，他作品的水墨張力來自於從尋根文化轉向批判社會而呈現出的文化反叛性。這種反叛性，一方面是從抽象水墨的探索來反對具象筆墨，另一方面則又將政客座椅、女性裸體和魚葉蝴蝶等形象作為內涵豐贍的政治文化符號，把傳媒圖像、綜合媒材和抽象水墨融為一體，從而形成了譏諷辛辣的社會批判性。相對而言，內地具有更為豐厚卻也異常堅固的中國畫傳統筆墨的根基，內地現代水墨的「現代性」更多的是試圖消解這種傳統根基的封閉性，因而，內地的現代水墨也更多地擴展了水墨及其他媒材在宣紙上形成的媒介質感，並在當代多元文化的對比中彰顯水墨獨特的民族文化身份。

港臺現代水墨和內地現代水墨這種審美精神上的差異性，正因像袁金塔這樣的港臺水墨藝術家對內地水墨運動的積極參與而形成了兩岸三地中國現代水墨的互動性發展，這是自上世紀80年代中後期以來中國美術界非常壯觀的一道文化風景。但對於內地美術界而言，因兩岸文化的相對獨立性而致使我們無從更深入地瞭解港臺水墨藝術家的成長經歷，對於他們面對的文化命題也不甚了了。

袁金塔在上海美術館舉辦的這個展覽，是向我們打開的深入瞭解臺灣現代水墨運動的一扇窗戶，它向我們展示了從上世紀70年代至新世紀這近40年間的臺灣美術的審美歷程，儘管它是以袁金塔為個案鋪開的這段歷史，但也因這種個案而顯示了藝術史的真實感與細微性。

出生於上世紀40年代末至50年代初的內地畫家，是歷史上被「文化大革命」遺誤的一代，也是在「知青美術」的發展中走上藝術創作的一代。他們大多在「後文革時期」才逐漸領悟到傳統藝術的

魅力，但也在'85美術新潮和中國畫「窮途末路」論的危機中開始了中國畫的現代性反思。在「文革」文化斷裂中的尋根傳統與「後文革」西方現代主義審美思潮席捲中的反叛傳統，形成了他們獨特的文化經歷與文化立場。因而，他們對於傳統的叛逆也更多地夾雜著濃重的傳統情結與責任意識。

相較之下，臺灣現代水墨的起步則更多地體現了對於殖民文化的叛逆。上世紀40年代末出生的袁金塔於70年代畢業於臺灣師範大學美術系。他的藝術創作主要經歷了鄉土寫實、水墨諷喻和陶瓷裝置三個過程。

衆所周知，上世紀70年代是臺灣政權內外交困的時期，外部環境的挫敗促成了民族文化的自覺意識。所謂鄉土寫實水墨，也便是這種力求擺脫殖民文化的尋根結果。袁金塔以他的《蓑衣》、《調車廠》、《古屋枯木》、《煉油廠》、《被遺忘的角落》和《家在草叢中》等作品走進畫壇並成為臺灣70年代鄉土寫實水墨的代表。80年代初，袁金塔有幸赴美攻讀碩士，在他一系列用水墨於鉛畫紙上描繪出蘊藏在冰雪裡的草葉生命的作品中，已顯示出他創作上的某種過渡性。即：一方面是他從鄉土寫實繼承而來的具象性形象的塑造特徵，另一方面則是對水墨彩性的癡迷，而冰雪之中的植物枝葉則預示著他對生命意識的深刻觀照。這些都孕育了他80年代返台後至90年代用彩墨表達他對臺灣現實社會強烈的文化關懷與人文批判的創作路向。從《換人坐》系列、《生命之泉》系列到《灰飛煙滅》和《魚葉》系列，他用各式各樣的政客座椅、異化了的葉形扁魚、女性標誌的豐滿乳房以及充滿性幻想的各色眼鏡來揭露臺灣政壇的權力動盪與臺灣情色文化的張狂，那些現代水墨並不僅僅在於水性與彩性相互融合的語言探索，更在於超越傳統程式以及對當代人文關懷的深度表達。因而他的那些現代水墨，也不在於單純的視覺審美的欣賞與愉悅，更在於思想對於社會的感受力與批判性，而色彩的純淨眩目、圖像的重複回環和形象的諷刺隱喻則不妨看作水墨「現代性」的語言特徵。這是他現代水墨凸顯而出的一種文化個性。

如果說袁金塔前兩個時期著重於平面繪畫由外而內的文化尋根與由內而外的社會批判，那麼伴隨著90年代臺灣社會消費主義時代的來臨，袁金塔的藝術創作則從平面走向立體與綜合，並從嘈雜

喧囂的欲望浮世的批判轉入內省的個體生命價值的探尋與拷問。他更多地使用了陶瓷這種具有他個人生存體驗的材料，他不是再現他成長經歷中的那些文化形象，而是複製和再造那些攜帶著他的體溫、見證著他文化成長經歷的一本本書。那些磨損的殘留著閱讀記憶的書本，由此也被賦予了他們那一代人獨特的思考路向。而且，那些陶瓷書本在不同文化境域中，也散播出不同的文化氣息，而書孔中活動著的視頻圖像更增添了資訊時代短暫、過量與脆弱的資訊消費性。無論《古今對話》系列、《飲食文化》系列、《性鎖》系列還是《官場文化》系列、《交通標誌》系列和《電話皮包》系列，袁金塔的這些陶瓷裝置無疑都具有後現代主義拼貼、挪用、反諷、包容等修辭藝術特徵，但也不妨看作是他現代水墨媒介的再度擴展。因為，陶瓷和水墨一樣都具有材質的民族文化屬性，而他又再次利用了這種具有固定文化屬性的材質表達了他對於消費主義時代的批判意識。

從袁金塔藝術演變的三個歷程中，我們可以解讀到他藝術思想的開放性。他始終沒有停留或定格在傳統的風格學意義上的所謂個人藝術風格，而是不斷尋找、嘗試和探索那些能夠表達自己成長經歷與文化感受的媒材，並始終讓自己的審美觸角暴露在各種複雜而尖銳的社會現實與社會問題的感受中，而且他的這種審美觸角也始終以知識份子的憂患意識和社會責任為人文關懷的內核。

作為臺灣當代藝術的代表之一，袁金塔和介於40年代末與50年代初出生的內地畫家一樣，都已成為中國當代美術的中流砥柱，只不過傳統資源更為豐厚的內陸和具有多重殖民文化歷史的臺灣，因同一時代不同地域文化背影的區別而顯現出審美取向上的差異。袁金塔自上世紀70年代以來所經歷的三個創作時期，正可以構成和內陸「文革美術」與「新時期美術」發展的一種富有歷史意味的文化比較。這正是袁金塔作為臺灣文化藝術的代表吸引我們的地方，也是他個人回顧展在上海美術館舉辦的意義所在。

相信在上海這樣一座也曾經歷殖民文化浸潤的時尚之都，袁金塔的作品會獲得一種新的文化與審美的判斷和闡釋。

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Yuan Chintaa, a Modern Ink Symbol of Humanistic Critique

Shang Hui (Editor in chief of 《ART magazine》)

He is known for his modern ink paintings. In the late 80s during the last century, the modern ink painting movement began in the mainland China. The concepts and works of Yuan and other artists from Hong Kong and Taiwan were continually introduced to the mainland, where they became participants and examples for the mainland Chinese modern ink painting movement. The movement began much later than the exploration of modern ink painting in Taiwan. Regardless of the location, it all stems from the modernistic exploration of traditional Chinese painting. They are all linguistic revolutions which divided out from within traditions. However, because modern ink paintings must face differing cultural realities and resolve various modernistic problems, aesthetic differences can be found between modern ink paintings from Hong Kong, Taiwan, and the mainland China.

The aesthetic differences which exist between modern ink painting in Hong Kong, Taiwan, and the mainland can be seen through Yuan Chintaa's works. As a representative Taiwanese modern ink painter, Yuan Chintaa made the shift from realistic rural ink painting to modern ink painting. The force behind his work stems from a cultural rebellion as he transforms from seeking roots to criticizing the society. This rebellion opposes the traditional form of ink painting with the exploration of abstract ink, yet also transforms images such as the seat of a politician, nude female, fish, leaves, and butterflies into rich political and cultural symbols. Images from the media, mixed media, and abstract ink painting are combined into one to form a sarcastic critique of society. Comparatively, the mainland has a stronger, more solid foundation of traditional Chinese ink painting. The most of the modern ink painting in the mainland has been done in an attempt to abolish this fixed nature of the traditional foundation. This is the reason that modern ink painting in the mainland expands more on the texture ink and other media create upon the paper. The contrast of multiple contemporary cultures also accentuates the unique cultural identity which ink painting possesses.

The discrepancy in aesthetics between Hong Kong, Taiwan, and the mainland ink painting was bridged, as ink painters like Yuan promoted interactive developments in the cross strait modern Chinese ink painting scene. This is a magnificent part of artistic culture stemming from the late 80s. However, the relative lack of cultural exchanges across the strait gives us little opportunity to understand the growth and experience of ink painters from Hong Kong and Taiwan. This also leads to a limited understanding of the cultural issues they face.

This exhibition that Yuan Chintaa is holding in the Shanghai Art Museum opens up a window for us to understand the Taiwanese modern ink painting movement in depth. It shows us the history of aesthetics

over the past 40 years, from the 70s till the present. Though this history is mainly focused upon Yuan, it demonstrates the reality and detailed nature of art history.

Mainland Chinese painters who were born in the 40s and 50s were a generation stunted by the Cultural Revolution. They began to create art as the “art of educated youth”. Most of them did not recognize the allure of traditional art until the post-cultural revolution period. They started a modernistic reflection of Chinese painting after the new wave in art in '85 and the crisis of “the end of the road”. A rebellious tradition, formed by the root-seeking tradition after a cultural lapse from the Cultural Revolution and the popularity of western modernism aesthetics in the post-cultural revolution period is what their unique cultural experiences and standing are composed of. This is also the reason why their rebellion against tradition is intermixed with traditional emotions and responsibilities.

Comparatively, modern Taiwanese ink painting is more of an actualization of rebellion against a colonial culture. Yuan was born in the 1940s and graduated from the Art Department of NTNU in the 70s. His artistic creations have gone through three stages: rural realism, sarcastic ink painting, and ceramic installations.

The 1970s was a period in which both internal and international politics were difficult for Taiwan. The frustrations and failures from the external environment created a self-awareness of ethnic culture. Realistic rural ink painting was a result of this root-seeking attempt to get rid of colonial culture. Hay raincoat, impound yard, ancient house and dead tree, oil refinery, forgotten corner, and home in the shrub were the works which enabled Yuan Chintaa to enter the realm of art and become a representative figure of realistic Taiwanese rural ink painting in the 1970s. In the 80s, Yuan obtained his masters degree in the U.S. A series of paintings, where he uses ink to depict the life of leaves hidden in the ice and snow, demonstrates a transition in how he created. He created characteristic which originated from realistic rural paintings, yet also displayed a deep affection for ink painting. The plants hidden within the ice and snow are a hint at how deeply he cares about life. These elements all contribute to his strong expression of cultural sympathy and humanistic critique in colored ink, which occurred from when he returned to Taiwan in the 80s, until the 90s. In his “Changing Seats”, “Fountain of Life”, “Perished Ashes”, and “Fish Leaf” series, he utilizes various political seats, malformed leaf-shaped, flat fish, full female bosoms, and multicolored glasses filled with sexual fantasies to expose the power struggle in the Taiwanese political scene and the prominence of erotic culture in Taiwan. These works of modern ink not only explore the integration of water and color elements; but also surpass traditions to express a deep concern and compassion for humanity. They are also bringing more than simple aesthetic appreciation and joy. They are about how thoughts can perceive and criticize society. The pure, dazzling colors, repeated motifs, and sarcastic allegories can be taken as “modernistic” elements of ink painting. This is a cultural identity his modern ink paintings draw atten-

tion to.

If in the previous two periods, Yuan Chintaa focuses on finding his roots from outside in and criticizing society from the inside out in two dimensional painting, as consumer culture swept Taiwanese society in the 90s, Yuan Chintaa's artistic creations moved from two dimensional to three dimensional and mixed. He went from a noisy, cluttered criticism of society into self-exploration and reflection of the value of life. He began extensive use of ceramics, a material which holds personal significance to him. Instead of recreating cultural images he grew up with, he replicates and recreates the books which carried his body heat and witnessed the cultural experiences he had while growing up. The tattered books, with memories clinging to them, were given a unique value by his generation. These ceramic books disperse different elements of culture in each cultural setting. The video played through holes in the books add a consumerism to them, of how things in this era of information are brief, excessive, and delicate. Yuan Chintaa utilizes post modernistic pastiche, irony, integration, and other artistic elements in his ceramic installations, such as the "Conversation Across the Ages", "Food and Drink Culture", "Sex Lock", "Political Culture", "Traffic Signs", and "Telephone Purse" series. They can also be viewed as another expansion of his modern ink media, as ceramic and ink both possess elements of ethnic culture in their texture. He once again takes advantage of this media, which has a defined cultural characteristic, to express his criticism for the consumer culture.

From the three stages of evolution his art has gone through, we can decipher how his artistic concepts are unrestrained. He never dwells on what is traditionally defined as personal style. He just continually seeks, experiments, and explores media that can express his life experiences and cultural reflections. His aesthetic feelers are always exposed to various complex, cutting realities and problems of the society. Being crisis-aware and socially responsible has always been the core of his humanistic approach.

As a representative of contemporary Taiwanese art, Yuan has become an important pillar of contemporary art in China, along with many mainland painters born in the 40s and 50s. The only differences come from the fact that there are cultural differences between the mainland, which is abundant in traditional resources, and Taiwan, with its history of consecutive colonial cultures. The three creative periods which Yuan has gone through can be juxtaposed with the "art of cultural revolution" and "neo stage art" of the mainland to form a cultural comparison, rich in historical significance. This is exactly why Yuan Chintaa attracts us, as a representative of Taiwanese culture and art. This is also the significance of his exhibition at the Shanghai Art Museum.

I am certain that in a fashionable city like Shanghai, which has also experienced colonial culture, Yuan Chintaa's work will receive new cultural and artistic recognition.

June 29th, 2008 in Beijing