

台灣木版畫

The Progress in
Taiwan Modern Printmaking
Woodcut & Its Variations

現代
進行式





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序

行政院文化建設委員會（今文化部）於 1983 年創辦「中華民國國際版畫展」，開辦至今已 31 年，旨在提升國際文化交流，獎掖版畫創作，拔擢版畫創作人才。「中華民國國際版畫展」雙年展在一開始即採國際徵件，並在競賽展之同時，特別規畫主題特展。今年伴同「中華民國第十六屆國際版畫雙年展」規劃主題展「台灣木版畫現代進行式」與國際競賽展相互映照，藉由國際版畫與台灣現代木版畫創造對話契機，開啓國際版畫與台灣現代木版畫的交流新頁。

「台灣木版畫現代進行式」由黃郁生先生策展，以三大主題呈現台灣木版畫的發展與現代性，包括一、台灣木版畫的引領者；二、台灣木刻版畫的中堅；三、台灣類木刻與木版新風貌。本展除闡述台灣木版畫的發展外，聚焦於以「木」為「版」之版畫創作，以近十年創作的「木版畫」為主軸，擇選 41 位台灣版畫創作者，近百件木版畫作品。

創作者以木版為媒材，不拘泥於傳統或現代題材，展現出旺盛的創作企圖與熱情，及自由寬廣的藝術詮釋空間。藝術家透過木版畫反應時代環境、生活經驗的轉化、自我意念的表達及心象投注，演繹生命及文化基調，蘊含豐富的美學內涵和人文素養，創作出獨特且鮮明的木版畫作品，具體而微地呈顯台灣木版畫的風格演變脈絡及現代新貌。

本館於「中華民國第十六屆國際版畫雙年展」開展之際，同步規劃此主題展，藉以促成台灣木版畫及國際版畫的對話與交融，使觀眾能品味版畫藝術豐富且多元的樣貌及其蘊藏的藝術風華。本館更期待透過展覽、相關研究論文、畫冊等出版及教育活動的推廣，為台灣現代版畫的推動，匯聚成一股涓涓細流，使民眾瞭解台灣木版畫發展的歷史軌跡，探看台灣木版畫的現代樣貌，使版畫藝術日趨蓬勃，並 台灣木版畫藝術的發展，譜寫出一燦爛的樂章。

黃才郎

國立台灣美術館 館長

Foreword

It has been 31 years since the Council for Cultural Affairs (known as the Ministry of Culture today) organized the first International Biennial Print Exhibit, ROC in 1983. The exhibit aims to facilitate international cultural exchange, encourage printmakers to produce more works of art, and render opportunities to new talents. This event already called for international entries in its first year, and organized a thematic special exhibition while the competition was held. This year, to complement the 16th International Biennial Print Exhibit, an exhibition entitled *The Progress in Taiwan Modern Printmaking* also convenes. It hopes to build a bridge between the international printmaking community and the modern woodcut circle in Taiwan, even turning a new page of exchange for both.

The Progress in Taiwan Modern Printmaking is curated by Huang Yue-Sheng. It showcases the course of development and modernness of woodcut in Taiwan by three themes: first, leading figures of woodcut in Taiwan; second, pillars of woodcut in Taiwan; and third, “quasi-woodcut” and other new forms of woodcut in Taiwan. Other than shedding light on the history woodcut in Taiwan, this exhibition focuses on works that are printed with “wood” or “alternative” blocks. A total of 41 printmakers in Taiwan are selected and their prints produced over the last ten decades are shown. As a result, nearly a hundred such works of art can be appreciated at once. Whether

addressing traditional or modern subjects, these artworks show the artists’ creativity and passion for woodcut. There is also plenty of room left for the audience to freely develop their viewpoints. It can be said these artists have well responded to the greater environment and their life experiences, and heartily expressed their inner thoughts and states of mind through woodcut. Even their ways of life and the cultures they belong to can be learned through their creations. Based on their rich senses of beauty and humanity, they have produced these underived and impressive woodcuts. Finally, these woodcuts embody in detail the evolution of woodcut styles and the modern times, too.

As aforementioned, along with the 16th International Biennial Print Exhibit, this thematic exhibition is held to facilitate exchange between the printmaking community in Taiwan and others from around the world. Viewers are welcome to savor the diversified printmaking art and immerse in its charm. The NTMoFA plans to bring lasting momentum to the promotion of modern printmaking in Taiwan by holding more likewise exhibitions, publishing related research papers and catalogues, and organizing educational events in the near future. In this way, the public can learn more about how woodcut has progressed and what modern woodcut is like in Taiwan. We look forward to seeing printmaking art flourish in Taiwan, composing a splendid chapter for it.

Tsai-Lang Huang

Director, National Taiwan Museum of Fine Arts



專文
Essay

台灣木版畫現代進行式

策展人：黃郁生

一、前言

為因應2014年第16屆中華民國國際版畫雙年展的舉行，主辦單位國立台灣美術館擬策劃一主題展予以呼應，這幾乎已形成國際之慣例，經館方的研究與諮詢委員的討論之後，擬以「台灣木版畫的現況」為主要展現方向與內容，一方承續2008年於館內的主題展－「世紀刻痕-台灣木刻版畫展」，另一方面為呈現台灣特色文化，並提振逐漸式微的木刻版畫藝術。當考慮台灣木版畫的「現況」之際，隨即聯想西方的現代藝術（Modern Art）與當代藝術（Contemporary Art）之關係與差異，因主題詞彙之抉擇將關係展覽內容之定調。現代藝術，一般的界定是含括從1860年代到1970年代的藝術創作風格及其理念，藝術家以嘗試實驗的態度，探討觀物的新方式，面對材料本質的新觀點，並重新思考藝術的功能；整體而言，現代藝術是捨棄傳統「敘事性（Narrative）」的陳述，而以較抽象的形式與內容，表露創作者的內在思維，如此一趨勢再推演發展，其繼承者即為當代藝術或後現代藝術（Post Modern Art）。Modern在英文字典的解釋是「of the present or recent times ; designating or of certain contemporary trends and schools of art, music, literature,dance, etc.」¹而contemporary的英文解釋是「living or happening in the style of the present or recent times ; modern.」² Modern Art與Contemporary Art兩者的意涵，其實有著諸多相近處，若嚴格的區隔，Contemporary 較指向現今存在的當下，且此當下是在不斷的移動著，它是固定在當下並推溯自前進的開始；有兩個時間點被視為因藝術形態的顯著改變而出現了Contemporary Art之專有名詞的應用；一是二次世界大戰結束後；另一則是1960年代之後，但是1960年代之後到底什麼事情才是藝術形態變革的引爆點？甚至造成2010年代藝術觀念引發重大變化的起點、重要的因素？都還是存在著極大的爭議與不確定性，Contemporary Art這詞彙的應用，其重點並不在於時間點的切入，而是在於藝術形態、藝術觀念與現象的重大變革；朱哲良在《版畫藝術集刊》中寫道：「當代」是個不明確的概念，內涵不定，只代表「共時性」的多元存在（simultaneous multiplicity），一切發生在當下的事都屬之；但一旦與主流歷史觀結合，就易虛構化為進化觀

點³。此展覽主題「台灣木版畫現代進行式」，內容試將呈現台灣木版畫演進過程與持續發展狀態，「現代進行式」一詞自是適當的選擇；至於何以「木版畫」取代慣用的「木刻版畫」？用意擬將其意義範圍擴張至以「木」為「版」之相關版畫創作，包含1.木紋木刻（Wood cut）⁴、2. 木口木刻（Wood engraving）⁵、3. 木平版（Wood Lithography）⁶、4. 以木製版，但卻是凹版方式印製或凹凸併用、5. 類木刻：以「雕版」技法製版，頗似木刻，但其版材可能是替代性的橡膠版、樹脂版、甘蔗版等質地較易雕琢之材料，但相對的可能失掉原木紋特殊肌理或雕刀使力下筆之獨特勁道、6. 木版與其他版種的併用或以木為版再衍生之複合版畫。廖修平說：現代版畫打破傳統印刷的製作程序，呈現多元且更為豐富多變的面貌，有單刷的形式，也有印完後加工的手上彩形式，展出時更不分平面或立體，電腦影像、實物照相、立體翻模、版畫肌理的應用等富創意的作品層出不窮，只要達到版畫的特性，都能被接受，創作的形式是非常開放的⁷。以上對於木版畫範圍的陳述與引用，較偏重就創作的形式而言。

在此策展論述中，筆者試圖先以台灣境外的木刻版畫發展就重要的變化轉折作一擇要的探究，再回首台灣木刻版畫的淵源、時代的背景以及重要的影響事蹟，做系統的陳述，在發展脈絡中逐一地探尋代表性的木版畫創作者及其作品。最後在結語中再就台灣木版畫發展的處境做一檢討，是展覽之重要意義。

二、台灣境外木刻版畫的演進

解釋學（Hermeneutics）美學於60年代初在德國興起，很快的傳播於歐美並引起極大的迴響，其創立與主要代表人物是Hans-Georg Gadamer⁸，其思想繼承自存在主義哲學家Martin Heidegger⁹；Heidegger認為：理解不是把握一個客觀事實，因此理解不是客觀的，而是主觀的，不可能具有客觀有效性。不僅如此，理解本身還是歷史性的，它取決於一種在先的理解，即所謂「前理解」或所謂的「前結構」，也就是說理解要以前理解或前結構為前提。Hans-Georg Gadamer認同此觀點並進一步提出「視界融合」的概念，他認為：「理解的過程就是把過去和現在這兩種視界交織融合在一起，達到一種既包含又超出理解者的原有視野的新視界。而這新的視界就又構成新

的前理解，成為進一步理解的起點。這樣也就造成了一個理解有賴於前理解，前理解又有賴於理解的循環，這就是所謂『解釋學的循環』。……文本或理解對象在不同時代有不同的效果；解釋本身就是參與歷史；一切歷史都是現代史，理解過去就意味著理解現在和把握未來¹⁰。」基於上述解釋學美學的觀點，筆者興奮的站在歷史，試圖以現在的位置來理解「前理解」的事物與發展。以主觀的意識擷取藝術家創作的行為與製作的態度，歸納轉折關鍵，對應於台灣，目的在於理出對台灣木版畫之發展足可參酌與借鏡之處。

版畫的發展歷史，緊密的連結著人類思考方式的轉變以及各時代各階段不同紀錄行為的更替。版畫作品和原版常是左右圖像相反的狀態（除了絹版之外），作品有如一片鏡子，它反應了原版的狀態，也反映了藝術家對於製版與印製技法投入之角度，或簡易或複雜，或細膩寫實或表現抒發，或敘述或觀念傳達。版畫特有的複數性，在文化與文明中傳播拓展，打破界限，進入各個國度、各個空間與時間。藉由版（或鑄模）的觀念，將圖像反覆的印製，從簡約的群居社會至成熟已開發的文化文明，從早期如橡皮圖章的木刻與拓印，至四色分色平版印刷，從藝術家的原始作品到印刷成冊或期刊出版，普及便捷的呈現於觀者眼前；甚至在今日數位時代，一個影像圖檔可以在數秒內傳達全世界。從古至今，複製的行為，傳播的意圖，一直是人類不可或缺的溝通方式¹¹。對於西方木刻版畫的發展，筆者就創作者的行為區分為「隱藏細膩精雕的過程」與「展露雕版的行為與藝術家原始的意圖」作探討；此外，日本浮世繪彩色木版畫的普及與近幾年觀瀾版畫原創基地的創設帶動中國版畫的快速成長，諸多值得台灣思索之處。以下將作四節分別陳述：

2-1 隱藏細膩精雕的過程

13世紀的歐洲由於造紙術的引進，才開始圖像印刷與版畫發展的歷程，早期的木刻版畫極為粗糙，作品僅少部分呈現黑色的線條，配合大面積空白的背景，主題內容皆為敘述性故事的插圖，傳遞予廣泛不識字的觀眾，在慶典或儀式活動中販售，猶如今日遊客在各景點購買紀念品或伴手禮。其原稿通常都僅是以簡潔的輪廓線條，轉換於木版並沿著線條邊緣雕刻製版（圖1）。直到15世紀，藝術家開始

體察到木刻不僅是藉以傳遞特定用途之功能，同時可以作為藝術表現之媒材，德國藝術家杜勒（Albrecht Durer）應是最早領悟在這簡單的木刻技法中存在著、隱藏著特殊的表現性，用以傳達作者的意象，這份新意遠超越同儕的藝術家，並帶領木刻版畫進入新的歷程。

原始的木刻作法是先將構想繪出一幅素描，並考慮印後影像的左右反轉，而將原素描反向的轉寫於木版上，再行雕版；杜勒的作法是直接於木版上（經常使用梨木pearwood）繪製精細的素描，試圖在刻後印製的作品仍保留原素描的筆觸、線條與調子；印成之複數作品有如原素描畫作的再現，令人忘卻精細複雜準確的雕版過程；在木版上素描繪製中，杜勒還需面對另一份挑戰，想像著印後的作品與原素描圖像左右反轉的問題。杜勒《四騎士（Four Horsemen of the Apocalypse）》大約作於1497-1498年，尺寸是39x28公分（圖2），在當時已被認為是大幅的木刻版畫，其雕版技術於美術史上留下永恆之經典，其圖像內容更留給美術史學家不斷探究之議題。木刻版畫的製作，在藝術家與最後完成的作品之間，存在著一段無形的距離，這距離隱匿著細膩的雕版過程、隱藏著藝術家精雕細琢的精神與意志的灌注。

由於杜勒的影響，在歐洲木刻版畫漸有取代金屬版的雕凹法（metal engraving）¹²之趨勢，兩者在作法上，藝術家



圖1：Bois Protat, French. c.1380. Woodcut, 23x9", Collection Emile Protat, Macon, France.



圖2：Durer <Four Horsemen of the Apocalypse> 1497-1498. Woodcut, 39x28cm, British Museum, London.



圖3: Giuseppe Scolari (The Man of Sorrows,c) 1580, Woodcut, Metropolitan Museum of Art, New York.



圖4: Hendril Goltzius (Arkadische Landschaft) 16th century, Chiaroscuro Woodcut 21.4×30cm, Rijksprentenkabinet, Rijksmuseum, Amsterdam.

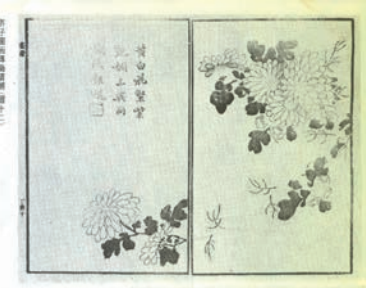


圖5: 胡正言〈芥子園畫傳〉清，木版 24.6×26 cm 王伯敏(2002)中國版畫通史，河北美術



圖6: 胡正言〈果譜 十竹齋書畫譜〉明天啓七年(A.D. 1627) 木版 24.6×26 cm，文建會，版畫特輯，台北市：文建會



圖7: 胡正言〈翎毛譜 十竹齋書畫譜〉明天 七年(A.D. 1627) 木版 24.6×26 cm 文建會，版畫特輯，台北市：文建會



圖8: 孟克〈吻 The Kiss〉1897 木刻版畫 46.7×46.4 cm, 取自http://vr.theatre.ntu.edu.tw/fineart/painter-wt/munch/munch.htm



圖9: Picasso (Still Life Glass under the Lamp) 1962 (published 1963), Linoleum cut, printed in colour, 62×75 cm, ©Succession Picasso/DACS



圖10: GEORG BASELITZ (Eagle) 1981, Woodr. 65×50 cm © GEORG BASELITZ

皆可直接於版面繪製素描，雕凹法刻去圖繪的線條，而木刻則去除線條以外的部分。在16世紀義大利的木刻版畫發展中存在著一令人印象深刻的現象，即是每一位藝術家幾乎都展現自己獨特的風格，提香（Titian）相較下保留傳統的作法，但Giuseppe Scolari的畫面則強調白色的刻線與黑色背景的劇烈對比（圖3）；雕凹版大師 Hendril Goltzius亦展現出色的木刻作品，融合原有來自北歐民族的特色與點點滴滴在義大利學習的心得，營造強勢而獨特的風格，其風景木刻（圖4）展露流利的黑色線條，再藉由白色線條的處理而強化物體外輪廓造型，營造戲劇性光影效果。

2-2 彩色木版畫的擴展與普及

彩色木版畫的印製，於15世紀後段在中國已相當普遍；但17世紀日本的浮世繪（ukiyo-e or floating world）更將彩色木版畫印製推向巔峰。當1854年Commodore Perry打開日本的門戶面對西方開放之際，一股藝術的氣象瞬間被揭發傳播開來，即是浮世繪。日本浮世繪的起源應是1679年至1701年間來自中國的芥子園畫譜（The Mustard – Seed Garden）（圖5）與十竹齋書畫譜（圖6）（圖7），書中展現了多幅精緻的彩色與黑白木刻版畫插圖，引發日本藝術家的關注，並投入木刻版畫的創作，浮世繪是指描繪現世和怡風情的繪畫；RA Crightom策劃在Royal Academy的畫廊舉辦的浮世繪特展，介紹文字中依其主題分為五大類別：1. Kabuki戲院 2. 美女 3. 風景 4. 自然現象 5. 英雄人物，這展出的內容代表著版畫與商業、版畫與工業之間非常緊密的關連。浮世繪創作的藝術家接受委託繪製圖像，將此圖像黏貼於木刻的主版，然後交給刻版技術

師，色彩的計畫則另作標示說明，並於主版之外另刻製多個套色版（依用色之多寡）；浮世繪其販賣對象是鎖定中產階級，自是應滿足中產階級的需求而考慮經濟效益與成本的問題。出版商、藝術家，與雕版印製師三者的合作關係，是造就浮世繪發展的關鍵，而這份合作一直延續至今。

一位出版商完成一套浮世繪的印製之後，可能將這印製的原版賣給另一出版商，再從事另一套的印製，甚至為了降低成本而在印製過程中刻意的疏忽、減輕了幾個彩色版的繁瑣。一套浮世繪作品沒有固定的版次（edition），色彩的計畫可能在另一出版商與另一套的印製中被更改，損壞的木版，可能再被重新雕製，也可能在新雕製的木版中將圖像作部分的改變。值得肯定的是彩色木版畫的擴展與普及，以及藝術家與雕版印製技師密切的合作關係。¹³

2-3 展露雕版的行為與藝術家原始的意圖

在亞洲，強調工作前將木版研磨得光滑平整，並明確標記刻雕的範圍與版畫紙擺放的位置，便於多版套色對位，講求細節，步步謹慎；但在歐洲發展至高更（Paul Gauguin）和挪威孟克（Edvard Munch）的木刻則選擇粗獷的木板，並作交錯的研磨，或保留木紋的肌理，最代表性的作品應屬孟克的〈吻（The Kiss, 1897）〉（圖8），四週木紋肌理環繞、包圍著中間的一對戀人，兩個戀人分別雕於不同木板，分別滾墨之後再如拼圖般擺置結合一起印製，這簡便的方法提供色彩任意的更換。在對版套色的工作上都提供更大的可能性；德國表現主義藝術家吸取孟克的風格，將木刻版畫再推向另一層次的表現，直接藉由雕

刀在木版上的動作、行為，宣洩藝術家最原始的情緒與內心深處的衝動。

畢卡索（Pablo Picasso）以多重的途徑接觸版畫，當然也含括凸版木刻，並發展出具有獨特創新的方式，畢卡索最早以橡膠版替代木板，他認為橡膠版的雕線效果要比木版還要流暢、容易，透過此媒材他製作了許多精細且富詩意的平面作品，最特殊的是單版複刻（Reductive cutting）的印製技法（圖9）。畢卡索是在單一版上，分多次的逐步雕版、多次逐步的疊色套印，呈現多色彩印製效果；每當完成一個步驟的雕版並滾墨印製時，必須將原設定好之版次（edition）全部印完，在繼續下一雕版步驟，此技法的製作存在著風險，它的製作在事前需有謹慎的構思計畫，每刻掉版面的局部，即無法再還原，刻誤的部分也必然在畫面留下痕跡，常被引用運動的「驟死賽」（Sudden death）作為此技法之比喻。

傳統的木刻在Georg Baselitz的創作中更看見重大的變革，巨大的版面經常是超過二公尺的高度，極具表現性的雕版，藉由手工施力壓印，粗糙不精確的對版，主題圖像上下倒置擺放，作品中呈現的是藝術家與物質材料的對抗、是藝術家對傳統精細表現形式的抗拒，Baselitz成功的合併主題與圖像的意象內容，這內容是完全棄棄圖像的說明性、敘述性、與軼事性（圖10）。到了21世紀，有一股趨勢持續的拓展、普遍的蔓延著——凸版創作的藝術家朝向更大幅的表現邁進，即使是接近於廉價與簡陋的形式呈現，亦無所顧忌。藝術家有如拾荒者到處的撿拾、搶佔地盤，尋找可替代性之「版」、尋找可替代壓印機之施印方

式。Thomas Kilpper在2000年花費幾個月的時間執行一個計畫，題名為〈擂台（The Ring）〉，（圖11）在一廢棄的辦公室的櫟木地板，藝術家跪在地面以工業用電動工具進行雕版，並以公園用地的滾輪滾墨印製出一幅400平方公尺的巨大作品，從建築物的窗戶懸掛於外牆展現出來¹⁴（圖12），完全顛覆傳統的思維與形式。

2-4 木刻最原始的國度

中國版畫的起源可追溯到新石器時代的紋樣雕刻至殷商朝代發現的甲骨刻辭¹⁵，此時的文物上已有雕版之雛形，而東漢時期蔡倫（西元一零五年）改良造紙術使得紙張得以普及，加上章印及拓印的相互發展影響，至唐代已演進為真正的雕版技術，國立中央圖書館特藏選錄（2011）提到目前世界上最早的印刷品為中國傳入朝鮮的《無垢淨光大陀羅尼經》，刊刻時代不會晚於751年；另一在日本發現的《百萬塔陀羅尼經》，刊刻時代約在770年前後。而目前《百萬塔陀羅尼經》被視為可能是最古的木刻版印，而最早紀有年代的雕版印刷品當屬868年的《金剛般若波羅



圖11: THOMAS KILPPER (The Ring, London 2000), 以電動工具在廢棄辦公室的木地板雕刻之情境



圖12: THOMAS KILPPER, The Ring, London 2000, a South London Gallery project, Woodcut on fabric 400 m²

密經》，此經也是各學者普遍認定最早的木刻雕版；唐代經濟繁榮且與西域交流頻繁，佛教信仰在唐代盛行，各國紛紛派人至唐朝取經，使得雕版印刷透過各種管道傳播深遠，至此版畫始可分為東、西兩方發展史，相同的雕版技術在各地激發出不同的火花。

中國傳統版畫藝術特展（1983）中提出清代由於徵實學風盛行，並排斥紛華，影響到木刻版畫藝術逐漸趨於衰微。然清代已有西洋銅版畫輸入，雖投入了西洋風之透視、構圖、形象等不同表現方式，卻沒有在中國版畫中激起漣漪，所幸民間盛行木版年畫，因貼近百姓生活而在各地得以傳承，但清代後期西洋新式印刷術傳入，使得原本式微的版畫藝術飽受衝擊，更加衰微不振。從木刻版畫出發的中國由於受寫實主義影響，作品主題大都取材於現實生活，各地發展出具有特色的木刻版畫技法，六〇年代以四川的黑白木刻、黑龍江的彩色木刻和江蘇的水印木刻，形成三角鼎立之勢。大陸版畫家和國際間現代繪畫運動與文藝思潮的接觸較晚也較隔閡，正由於「文革」等因素，版畫工作中斷了多年，至1977年後版畫教學才漸步入正軌。中國美術學院前身為國立杭州藝專，是新興木刻運動的發祥地之一，並秉持著光榮傳統建立了「水印木刻研究室」。八〇年代大陸改革開放初期，木刻版畫仍然「一版獨秀」，中央美術學院教授李樺先生，也是在大陸版畫界的領導人，主張大力發展木刻以外的版種，特別強調是以銅版、石版和絲網版等三版的展覽。但木版畫由於歷史悠久和它與時代、大眾的關係以及它的成就之厚實，使它具有當之為貴的厚實地位¹⁶。



圖13：筆者於2010年參訪圳觀瀾版畫原創基地



圖14：立石鐵臣〈飯店〉1941
木刻 8.9×9 cm 《民俗臺灣》
1:2，圖源：蔡清義（2010），
《立石鐵臣的藝術創作研究（碩士論文）》，頁91



圖15：立石鐵臣〈燭店的工房〉1941
木刻 9×9.1 cm 《民俗臺灣》
1:3，圖源：蔡清義（2010），
《立石鐵臣的藝術創作研究（碩士論文）》，頁93



圖16：鍾馗神符 木原版
台灣傳統版印特藏室
（台中市政府文化局）

2008年深圳觀瀾版畫原創基地（圖13）的創設，邀請世界知名版畫家至此駐村創作，該基地安排適切的版畫技師協助製版與印製之全程，並含括材料、工具與生活之提供，吸引國際版畫界之焦點，此平台引進各地區不同文化、不同創作技法與觀念，促使中國的版畫發展更加倍速度的成長，其典藏之作品在幾年間已達數萬件之豐碩資產。

三、台灣木版畫的發展

台灣位處於亞太地區既邊緣又交匯的時空坐落點，其原住民加上來自大陸各地區華裔移民的傳承交融，經不同時期外來族群（荷、西、日、美）文化的衝激，其文化藝術演變也自然受到「原始思維」的生命力，以及「跨東方主義」的多元性等機緣因素之影響，而此一既原生又多元的「跨文化」獨特條件¹⁷。將為台灣的版畫發展帶來多樣形式與內容的發展。

台灣木刻版畫的發展主要淵源於兩方面：一是日據時期日籍畫家的創作推廣；二是1945年二次大戰結束後，少數大陸地區木刻版畫家的遷台。日據中期以後，日本文化單位開始留意到台灣當地的民俗特色漸有絕跡趨勢，因而鼓勵一些日本學者對台灣史及風土人物的研究與整理，版畫家亦著手以木刻版畫記錄台灣民間生活習俗景象。最值得一提的是：日籍詩人作家西川滿於1934年創設《媽祖》期刊，內文中經常刊載版畫插圖或介紹版畫作品，並於1936年在台北創立「創作版畫會」極力推展版畫藝術；另一位是日籍畫家立石鐵臣（圖14），於日據時代末期1941年與金關丈夫、池田敏雄共同編輯並發行《民俗臺灣》月刊，立石鐵臣負責刊物中「台灣民俗圖繪」專題的插畫，在該月刊共發表了101幅版畫作品，取景遍佈台灣南北並擴及東

部，題材內容包含社會現象、街頭景觀、信仰民俗等鄉土風物（圖15），堪稱為台灣木刻版畫播下種子的重要成員。日據時期台灣版畫僅侷限於民俗版畫（圖16），本土藝術工作者僅顏水龍涉獵版畫製作。

3-1 台灣傳統木刻版畫的先驅

二次大戰結束後1945年至1948年間，一批活躍於抗戰期間國統區的木刻版畫家相繼來台，如黃榮燦、朱鳴岡、荒烟、陳庭詩、陳其茂（圖17）、陳洪甄（圖18）等，這一群木刻家普遍受到魯迅「新興版畫」思想的影響，大多具有左翼文化的傾向，作品表現現實主義的悲憫之情；同時，因對這陌生島嶼的好奇，也吸引他們製作許多關懷鄉土民情的題材。1947年「二二八事件」爆發，左翼色彩的版畫家們人人自危，相繼離開台灣或沒落，留下的版畫家（僅存黃榮燦、陳庭詩二人）也轉趨低調；事件平息後再陸續抵台的木刻家有王麥桿、周瑛、江漢東等。1949年一群藝術家跟隨著國民政府遷移來台，方向、朱為白隨軍隊同行，秦松、吳昊因年少而由父兄帶領前來。由於「二二八事件」的影響，部分木刻題材涉入政治，1949年起國民政府宣布戒嚴，使得木刻版畫創作一度消失於世人眼中；相對的，在國外的現代美術思潮正席捲世界各地。

陳樹升堪稱是國內研究台灣木刻版畫起源與其演進最重要學者之一，在《從國美館典藏看台灣現代版畫的發展》書中提及：「1950年代開始，在政府推動的『反共文藝』熱潮下，流於政令宣導出路的木刻版畫是一種最方便的創作方式。當時木刻家如方向（圖19）、陳洪甄、陳其茂、周瑛（圖20）、朱嘯秋等人，在各報刊媒體，發表富有濃厚的政治宣傳意味、充滿戰鬥性的作品，」。五〇年代末期，台灣不少版畫家接受西方現代美術思想及素材實驗影響，注重畫面肌理運用、題材不在限於鄉土、政治，反映自由創作，更深受抽象畫影響，正式邁入現代版畫之時代；1958年由陳庭詩（圖21）、李錫奇、楊英風（圖22）、江漢東（圖23）及施驍等人創辦「現代版畫會」更是現代版畫的代表群體，其作品在國際版畫上屢創佳績，拓展台灣國際視野並提高台灣在國際版畫中的可見度。七十年代初，台灣由於一連串外交失利，導致許多國際性藝術活動被迫停止，版畫創作陷入低潮，加上許多會員出國，1972年「現代版畫會」宣布解散。

荒烟以聞一多被殺害（1947年7月15日由於言論不當遭國民黨暗殺）的題材創作〈一個人倒下，千萬人站起來〉（圖24，原題「民主的火炬」），表達對台灣人民被迫抗



圖17：陳其茂〈蝶戀花之四〉
1977 木版 56×48 cm
國立台灣美術館典藏

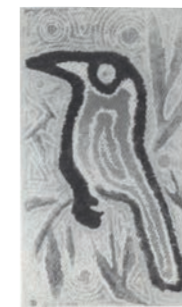


圖18：陳洪甄〈自由之歌〉
1984 木版
106×59.5 cm
國立台灣美術館典藏



圖19：方向〈按摩女〉1953
木版 22×19 cm
國立台灣美術館典藏

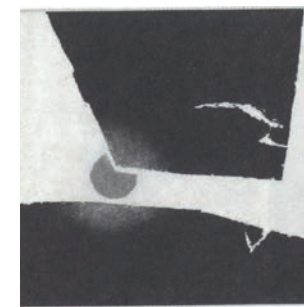


圖21：陳庭詩〈畫與夜#74〉1981
甘蔗版 60.8×68.5 cm
國立台灣美術館典藏



圖23：江漢東〈親情〉
1964 木刻版
國立台灣美術館典藏



圖20：周瑛〈春滿人間〉1949 木刻版
30×39.5 cm 國立台灣美術館典藏



圖22：楊英風〈伴侶〉1958 木版
31×40.1 cm 國立台灣美術館典藏



圖24：荒烟〈一個人倒下，千萬人站起來〉1958 木版
31×40.1 cm 國立台灣美術館典藏



圖25：朱鳴岡〈迫害〉1958
木版 31×40.1 cm
國立台灣美術館典藏



圖26：廖修平〈廟神〉1966
蝕刻金屬版 48×39 cm



圖27：廖修平〈夏〉1968 蝕刻金屬版
43×43 cm

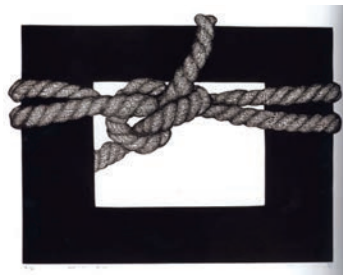


圖28：廖修平〈結(四)〉1999 木版
45×60 cm

爭的支持與同情。作者將兩個題材融為一體，象徵民主火炬的相傳，並且只要一人倒下了，會有千萬人前仆後繼來爭取自由權利。作者說：「為了表現群眾鬥爭的壯大，人民力量的不可阻擋，我在畫面上，除安排了人數眾多的群眾外，還特意用熊熊的火炬，火炬在人民手裡一支接一支地傳過去，象徵鬥爭永無止息。」，此作刻製過程數易畫稿，夜以繼日，全力以赴，直到1948年7月因環境惡化離台赴港，仍未完成。最後在香港完成此畫，刊登於《大公報》，受到藝術界一致好評。朱鳴岡居臺期間，由於曾閱讀禁書受到情治部門警告，他以這個經驗創作〈迫害〉（圖25），刻劃國立台灣編譯館館長也是台大教授許壽裳突遭綁架的情景¹⁸。

3-2 台灣木版畫的引領者

1966年廖修平回國，帶著在巴黎十七版畫工作室所研究的蝕刻和一版多色作品於台北省立博物館舉行個展（圖26）（圖27），讓臺灣一窺現代彩色凹版版畫的印製方式，激勵藝術界積極展開新的嘗試；1973年廖修平應台灣師範大學美術系之聘，歸國任教並在臺灣各地推廣、傳授現代版畫觀念、知識及技術，掀起台灣再一波版畫風潮。一群廖老師的學生於1974年積極成立「十青版畫會」，接續台灣版畫推廣與提升。

引領台灣現代版畫發展最重要的代表廖修平，九〇年代後他每一次回到台灣，看到台灣的亂象與物慾橫流，心裡感受到一股不安與自省。從1999年開始，他著手開創一系列以黑白為主的簡潔作品—〈結〉系列（圖28）與〈默象〉系列（圖29），暗喻作者企望社會亂象得到梳理整治，從而趨於秩序與和諧的精神訴求。這些作品畫面由以往五彩繽

紛突變沉重黑象，畫面上的長方形框架意味著具有秩序與枷鎖的社會，而交錯纏繞的繩索則象徵著世事的複雜與多變，兩者組合正反映秩序與多變間的對立與平衡，而沉默的黑象就反映作者個人的自省，即以叡智之心，冷靜地批判社會與世事的種種現象。默象系列（圖30），畫面中有以往的「門」、「陰陽」、「茶具」、「酒瓶」等的符號，然而這些符號如今就失去以往饒舌的性質，個個沉默以處，只表達內省的存在，這也就是作者內心世界的反映¹⁹。對創作豐富龐大的廖修平而言，木刻算是比例較少的版種，但系列作品有異於傳統雕版的技法，以釘子敲打版面，呈現特殊的效果與內容，針針的撞擊有如捶胸般的震撼。

生長於金門的李錫奇在創作自述中說：我的繪畫從早期帶著浪漫色彩的木刻版畫，走過夢中的秦淮河、阿房宮；掠過西方古老的城堡，到對戰爭的記憶。爆發的熱情有如發酵而濃郁的高粱酒，永續衍生了〈遠古的記憶〉、〈鬱黑之旅〉、〈本位·新發〉、〈浮生·本位〉、〈東方情〉、〈亙古餘韻〉等作品。涵蓋版畫、書法、漆畫、水墨等，繁複多樣的創作風



圖29：廖修平〈默象(二)〉
1999 木版 60×80 cm
國立台灣美術館典藏



圖30：廖修平〈默象(十二)〉
1999 木版 80×60 cm
國立台灣美術館典藏



圖31：李錫奇〈唐馬〉
1957 木版 36×41 cm
國立台灣美術館典藏



圖32：李錫奇〈漢宮〉
1959 木版 43×68 cm
國立台灣美術館典藏



圖33：李錫奇〈山城〉
1962 木版 40×53 cm
國立台灣美術館典藏



圖34：林智信〈牛犁歌陣〉
1981 木版 67×90 cm
國立台灣美術館典藏



圖35：林智信〈灌蟋蟀〉
1984 水印木刻 60×91.5 cm
國立台灣美術館典藏

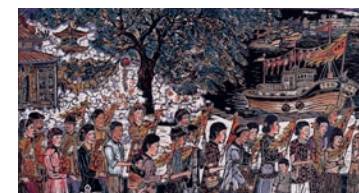


圖36：林智信〈迎媽祖(局部)〉木版



圖37：朱為白〈竹鎮歡喜圖〉1977 木版 63×212 cm
國立台灣美術館典藏

格，被譽為「畫壇變調鳥」。1961年前後，李錫奇在持續從事半具象的建築物線條版畫的同時，也開始嘗試一些完全抽象的創作，他放棄以往先行「構圖」、「刻版」，在「印刷」的傳統技法，而改採直接拓印的方式。這些作品，並不具備「複數性」的版畫要求。李錫奇的用心，一如席德進的形容：「他的企圖是要從中國的木刻、石刻，再用現代抽象的意識與技巧，來形成他的創作。」作品如〈唐馬〉（圖31）、〈漢宮〉（圖32）、〈山城〉（圖33）等²⁰。

1970年台灣政府發起「中華文化復興運動」，同時「中華民國版畫學會」以秉承「推廣版畫教育」之宗旨也正式成立；受到台灣退出聯合國（1971）影響，鄉土題材再度崛起，「鄉土意識」使得民俗版畫重新被看重、探討，頗具代表性的木刻版畫家林智信，就讀台南師範藝師科時，受張麟書老師啟蒙，開始創作木刻。1950年代刻繪許多田園風物木刻作品，畫幅小而且只印黑白色版，多發表在報章雜誌當作插圖。70年代，捨棄傳統的小品黑白木刻，開始創作大畫幅的油印套色，描繪鄉間景象。80年代初，蒐尋創作的題材轉向更民俗的景象，記錄了台灣民間迎神賽會的傳統民藝活動（圖34）。1983年前後他開始熱衷嶼風情的版畫製作，描述這純樸島民與世無爭的生活景象²¹（圖35）。1976年底，有感於民間信仰媽祖懿行感召，窮二十光陰完成一幅124公尺長〈迎媽祖〉（圖36）巨幅版畫（刻繪台灣民間祭神遊行活動）²²。林智信自述：「我的木刻，還是

堅持東方人有『刀刻』特殊潛能表現的特質；我的訴求是掌握鄉土，擁抱鄉情。刀路猶勁、刻痕力道明確有力並展現拙樸美。賦以明朗的色彩，描繪人生多采多姿的積極畫面，同時呈現出溫馨、光明、歡樂與喜悅，充分表達了農村怡然自得的神態而且是健康社會的畫面。」

朱為白本名朱武順，1929年生於南京，1953年入廖繼春雲和畫室，為東方畫會、現代版畫會成員，於50年代末、60年初的畫壇上崛起，是一位在媒材使用上充滿實驗性探索的藝術家，也是台灣戰後現代化運動的先鋒，直到現在仍創作不輟。1969年開始他的版畫創作，一向是以「愛與和平」為主題，創作一系列關懷人與自然的圖像，之後的〈中國人〉系列，則表現出生活態度的悠閒面，〈竹鎮〉（圖37）系列是其70年代的代表作，取材自農村的景象與人物，紀錄從南京來到台灣生命痕跡的輪轉。鮮活的黑白對比，呈現出樸實和諧的生活，朱為白將生活所見之事物如市場上人們愛看熱鬧的情景、市場生活景況等納入其中，為當時時代背景做見證（圖38）²³。

吳昊在1961年的第四屆「現代版畫展」，首度提出四幅版畫作品：



圖38：朱為白〈竹鎮A〉
1975 木版 73×54 cm
國立台灣美術館典藏



圖39：吳昊〈雞群〉
1966 木版 68×96 cm
國立台灣美術館典藏

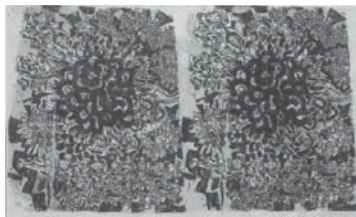


圖40：吳昊〈風箏〉
1965 木版 62.5×103 cm
國立台灣美術館典藏



圖41：吳昊〈節日的老虎〉
1964 木版 46×81 cm
國立台灣美術館典藏



圖42：吳昊〈後街〉
1976 木版 67×88 cm
國立台灣美術館典藏



圖43：倪朝龍〈白髮吟〉
1970 木版 91×59 cm
國立台灣美術館典藏



圖44：倪朝龍〈魚塢〉
1980 木版 63.5×72.5 cm
國立台灣美術館典藏

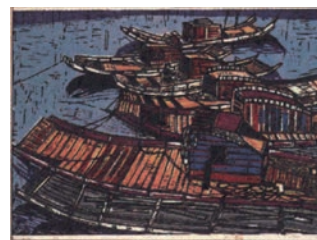


圖45：倪朝龍〈泊〉
1980 木版 56.5×75 cm
國立台灣美術館典藏



圖46：邱忠均〈人間好時節〉
1990 木版 50×50 cm



圖47：邱忠均〈歡喜菩薩〉
木版 90×90 cm

〈玩具〉、〈雞群〉(圖39)、〈風箏〉(圖40)、〈節日的老虎〉(圖41)等參與展出。一方面由於「東方畫會」與「現代版畫會」的過往密切，數度聯合展出；一方面由於「現代版畫會」成員的流動、出國，吳昊與李錫奇等居留國內的畫家，逐漸成為這兩個畫展的最重要支柱。這段期間，吳昊始終是每年以油畫參展「東方畫會」，而以版畫參展「現代版畫會」；1965年，吳昊著手系列「違章建築」，作品〈後街〉(圖42)為此時期木刻版畫代表作品。1970年代初始，似乎是國際版畫突現高潮的時期，除了已經舉辦七屆的「日本國際版畫展」，在1970年舉行第八屆以外，韓國漢城、秘魯利瑪，也不約而同的在1970分別舉辦第一屆國際版畫展，吳昊的版畫作品在這個時期，同時入選這些重要的國際性大展，獲得極大的鼓舞；隔年，聚寶盆畫廊推出「吳昊現代版畫展」，更確立了吳昊「現代版畫家」的社會形象。版畫創作為吳昊藝術生命帶來的造型特色，無疑是使那些早期虛懸的線條，得以立足成形的最重要觸媒；那些漂浮在早期油畫中的童年記憶與淡淡鄉愁，現在藉著一些具體的「玩具」、「風箏」、「雞群」，一下子落實到畫面上。那是一種對消逝的童年與故鄉的遙遠記憶。但是受之於現代繪畫薰陶的畫面構成，使得吳昊機巧的在傳統與現代之間，迅速取得美好的協調²⁴。

倪朝龍就讀台北師範藝術科時師承周瑛，以傳統木刻版畫

技巧，從古老的鄉村景物、名勝古蹟找尋題材。1960年北師畢業返鄉任教，一面致力兒童美術教育，一方面埋首創作，木刻版畫有現實題材或歷史陳跡，鄉土的，性靈的宗教主題，運用油性或水性油墨套印。畫面呈現厚重感與韻律感，線條凌厲、剛勁，刀味十足，是此時期作品的特色。作品如〈白髮吟〉(圖43)、〈欣欣向榮〉(1977)、〈石化工廠〉(1978)、〈魚塢〉(圖44)、〈泊〉(圖45)、〈年年有餘〉、〈藍色的回憶〉(1981)、〈豐收〉(1988)等²⁵。在版畫藝術創作之路，倪朝龍勇於創新，他從傳統木刻加入水印版畫、水性顏料等技巧，近期作品也嘗試以複合媒材、複合版畫呈現。

邱忠均是國內水印木刻創作重要的版畫家代表，初期作品多純樸風土民情、秀麗山水，如(圖46)美濃菸樓、宜蘭山水、北海岸、東海岸等。朋友從日本帶回版畫大師棟方志功的作品集送他，受到裡面的詩詞歌賦、佛教、浮世繪風格影響，1984年邱忠均開始禮佛後，作品轉以佛教為主題，以木刻版畫表現古樸莊嚴的信念，畫風創意多樣，卻不失肅穆、清靜人心的力量(圖47)。踏入水印版畫的領域是偶然，因為油印的廣告溶劑有毒、製程麻煩，他發現有些年畫、門神畫用水彩印，於是開始自己摸索，雖然水印難在適切抓住水份，但摸索兩三年熟能生巧後，改以環保的水墨及國畫顏料取代廣告顏料，其渲染效果卻意外地使作品增添了淡雅、溫柔的韻味(圖48)。罹患帕金森氏

症起，距今十多年，雖肌肉僵硬、四肢異動、行動不便、講話口齒不清等症狀都出現，他卻不中輟創作，水印版畫、書法創作不斷，作品蘊含許多巧思及哲理，展現了他獨有的藝術天賦，及客家人堅毅、刻苦耐勞的精神，他笑說：「病乃良師益友，沒有生病，就沒有覺悟。現在追求的是水、木版、雕刻刀自然的味道，刻版畫是我的志願，像是修行，只能用心做！我有一個『妄想』，希望留下一些東西，雖然生命有限，我希望做多少算多少，不浪費一分一秒，每天持續做下去。」即便版畫創作過程如此艱辛，為了延續這個千年藝術，邱忠均依舊每天努力工作者，刻畫屬於自己的人生意義。



圖48：邱忠均〈續紛集〉1977 木版 44×84 cm

腦膜炎患者林燕，六歲時因病失聰，而在當時1956年，台灣特殊教育可謂極端匱乏，林燕因之亦跟著失學。父親心中的艱忍與不捨，深沉痛切，卻僅少溢於言表，母親——亦即此則生命故事中之靈魂人物，一肩擔負起林燕之教養與學習之職責義務，母親心中沒有怨、沒有不平，只有勇敢面對、接受一切既定的局面，且單純的思考著孩子該有如何的將來？該是怎樣的成長與生活？母親思考後認定，雖是失學的孩子，但總還是要能認字，能讀文章，具備學習之基礎工具。生活中，母女二人曾為了吸收一個字的發音，必須耗時三日，以致相擁而泣，泣不成聲過後，仍需持續艱困之習字路程。求知的過程中，開啓了林燕的藝術天份，10歲初步學繪畫直至20歲首次畫展，21歲進入國際畫展，其創作層面涵著水彩、版畫、雕刻、陶藝，作品純真、生動且富饒真趣。這是母親始料未及之事！被放棄

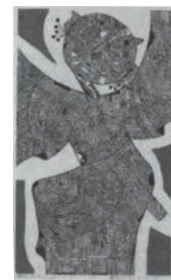


圖49 林燕〈現代人—韓湘子〉
1975 木版 86×50 cm
國立台灣美術館典藏



圖50 林燕〈現代人—何仙姑〉
1975 木版 86×50 cm
國立台灣美術館典藏

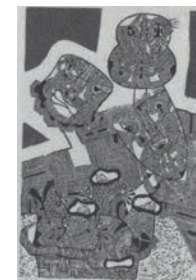


圖51 林燕〈贛贛者〉
1987 木版 75×52 cm
國立台灣美術館典藏



圖52：潘元石〈光明正義〉1999
木刻水印 33.5×32 cm
圖源：陳樹升(2004)，
《台灣現代美術大系-鄉土意識版畫》，頁113



圖53：潘元石〈暮船〉2002 木刻水印
21×29 cm，圖源：陳樹升(2004)，
《台灣現代美術大系-鄉土意識版畫》，頁114

的感官功能，卻遇著不放棄的母親，及急於迸發生命熱力的林燕，生命的感動在「她們之間」為世人誠懇地呈現²⁶。林燕早期受歐普藝術影響，運用抽象的、視覺的、平行的波動黑線條，創造出動態的幻覺，走出他獨特個人風格。十分喜歡中國平劇臉孔、服裝、紋飾的林燕，在〈現代人—韓湘子〉(圖49)、〈現代人—何仙姑〉(圖50)(1975)中可窺見其細膩的裝飾性描寫，畫中形與線的幾何趣味，透過木刻版畫，以雕刻刀劃人類複雜的內在。〈贛贛者〉(圖51)(1987)，作者借了三個人形來表現他們對於「魚」的慾望，並運用獨特的「幻想性剖析」去闡釋贛贛者的意義²⁷。

潘元石，1936年生，曾任台南市文化基金會執行長、奇美博物館館長、台灣藏書票協會創會會長…是台灣藝文圈頗受敬重的前輩。至今，一生之中有數十年的光陰都從事於藝術行政，推廣美學教育，也提拔無數年輕後進。儘管素孚眾望，但潘元石老師的低調謙虛也同樣出了名。事實上，他是一位相當認真與傑出的藝術家，早年的水彩畫作就曾得過金爵獎等殊榮。學生時期透過府城人士賴建銘先生而認識台灣民間的版畫藝術，更由此和日治時期的文壇名人西川滿結為莫逆。西川滿先生在日本戰敗後返回東京定居，當年他所出版的文集、或者手工書都一定有版畫或藏書票作為印記，文學與藝術的合作無間，讓潘老師深深著迷也從此戮力在台灣推廣藏書票藝術。藏書票，就是微型版畫，它鑲在書中扉頁成了紙上珍珠，『愛書、惜書、藏書』，書票讓書的意義更見彰顯。也讓藝術美學的推廣更具不凡價值。這始終是潘老師的期待的境地，他付諸行動身體力行，數十年黎明即起的固定創作，不曾間斷，默默的創作出許多老台南味的迷人版畫。相較於寂靜的創作，他對於爭取以台灣名義在國際成立藏書票協會，又是無所畏懼的與大陸展開角力之爭²⁸。(圖52)(圖53)



圖55：羅平和〈蘭嶼之歌-3〉
2005 木口木版 80×68 cm



圖56：羅平和〈紅頭嶼的秋天-3〉
2007 木口木版 45×65 cm



圖57：羅平和〈達悟的夢靨〉
2006 木口木版
117×105 cm



圖58：蔡宏霖〈國立臺灣文學館〉
1989 木版 60×90 cm

3-3 台灣木版畫的中堅

八〇年代初，版畫發展出現新方向，由政府「行政院文化建設委員會（2012改制為文化部）」主導，於1983年舉辦第一屆「中華民國國際版畫雙年展」，是台灣版畫首次由政府主辦國際性版畫活動，「中華民國國際版畫雙年展」有三個要點：一、自由競賽。二、邀請各國名版畫家。三、介紹傳統版畫；鑒於傳統年畫之推廣重要性，1986年同樣由文建會主辦「版印年畫徵選」，使得傳統版畫得到重視並發展出新觀點。今日，全國美展、全國學生美展、高雄獎、大墩獎、南瀛獎、新北市美展等皆設有版畫類別，提供版畫創作者發表展現之平台，因此新秀輩出，諸多堅守木刻技法的藝術家持續創作。

羅平和試圖挑戰木口木刻之極限，作品〈警世語錄〉（圖54）有感於當前社會的競爭和對自然環境的破壞，作者以移情、擬人法表現一如物競天擇的鳥類食物鏈生態；肉食的老鷹／鴉科排列鳥類族群的金字塔頂端，照理無天敵的威脅，但仍然無法逃過「人類」捕殺的命運，而人類面對社會的強與弱、富與貧……的互相消長、競爭猶如鳥類生態食物鏈的循環。在形式上，此系列以木口木刻細膩的點、線、面來組合對稱長形的構圖，以表現黑、灰、白明暗的對比與層次變換的漸層美感學理；在方法技巧上，由十塊大小不一的木口木版併組而成，費時耗力過程迥長，嘗試細膩描寫警惕世人之物語。作品〈蘭嶼之歌-3〉（圖55）描述這七十年來族群關係急遽的變化，使得蘭嶼雅美族（也稱作達悟族）的生活與自然生態面臨前所未有的危機，各項價值觀與生



圖54：羅平和〈警世語錄〉
2003 木口木刻
182×90 cm

活正在加速崩解之中。作者將頭戴傳統藤帽長者做崩解造型，海底盡是翻肚的生物與各種不同的垂死珊瑚，畫面在不安的氛圍中靜寂；象徵暗喻錯誤的政策。作品〈紅頭嶼的秋天-3〉（圖56）敘述蘭嶼（又稱作紅頭嶼）的秋天，涼爽但卻帶著蕭瑟感傷；男人們身著傳統藤帽衣服，上半身纏繞著草繩，年長者頭上罩著鳥籠，一如籠中之鳥；精神上在核廢料的長年陰影中，生活苦悶，愧對祖先更難以面對未來的下一代，在秋色的枯枝中流露傷感、孤寂、蕭瑟的心情。（圖57）

蔡宏霖作品〈國立臺灣文學館〉（圖58）本圖館舍原為日治時代台南州廳，屬法國19世紀公共建築「馬薩式樣」，於1916年落成，主要工程師為森山松之助。而歷經變遷，曾為臺南市政府；2003年10月文建會規劃為「國立臺灣文學館」。畫面由民生綠園正向取景而得，分四版灰、綠、橙、紅、黑五色套版油印；其雖因建築關係刻刀繁細，仍與鳳凰二木及花草、地面刀法相搭，尋求構圖和配色的穩定。〈生民之謳歌〉（圖59）南鯤鯓代天府五王廟常有神明進香活動，1993年農曆4月間與其夫人於廣場躬逢盛會，見各廟涼傘遊行陣容，內心很受震撼，蓋無論國家與社會如何發展變遷，所有庶民任一時刻之卑微希望無非僅是祈求安定、溫飽而已，作者藉進香內容表露一般生民虔誠信



圖59：蔡宏霖〈生民之謳歌〉
1993 木版 54×78 cm



圖60：蔡宏霖〈臺灣的特產〉
2004 木版 45×60 cm



圖61：蔡宏霖〈烈嶼南山頭〉
2013 木版 60×90 cm



圖62：黃森轟 凸版 木口木刻

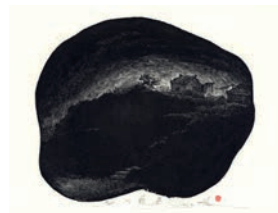


圖63：黃森轟 凸版 木口木刻



圖64：黃森轟 凸版 木口木刻



圖65：黃森轟 凸版 木口木刻

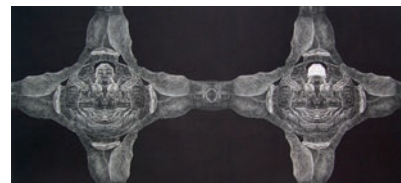


圖66：吳鴻滄〈大地系列1—生生不息〉
2003 木口木版 56×115 cm



圖67：吳鴻滄〈阮的故鄉阮的〉
2006 木口木版 46×80 cm



圖68：吳鴻滄〈奔向幸福〉
2014 木口木版 37×46 cm

仰與心理寄託之展現，其情其景好似一首偉大詩歌，創作因之慾望濃極，但經長久醞釀才終而成作。畫裡構圖採具象組合方式，以涼傘陣容為主景，搭以成群持香信眾，著重涼傘動向與人物舉止、神情，上方則為五王廟景和川門，此作為一版黑、灰二色一次油印。〈塔后風獅〉金門早年缺乏林木，常患風沙，因迷信關係，不少村莊路口置有風獅，祈佑平安；其造形、彩繪各有異趣，日久蔚成金門觀光文化特色。此作取景「塔后」村落風獅，就其正背面特徵陰陽虛實刻製表現，黑、灰二色油印，其間並夾雜趣味形線，更加生動其畫面。〈臺灣的特產〉（圖60）台灣盛產檳榔，咀嚼檳榔可以提神，可是容易讓人上癮，會嚴重影響牙齒衛生，甚至得到口腔癌；雖然如此，仍有不少人喜歡它。因檳榔市場競爭，台灣許多妙齡女郎受雇推銷檳榔，她們奇裝異服或薄紗打扮，贏得「檳榔西施」封號。2004年暑，在某地交流道附近見及檳榔西施大跳熱舞場景，感而憑憶以談諧形式木版刻製，本作陰陽並用，講究刀趣，單色油印。〈烈嶼南山頭〉（圖61）2013年4月作者前往金門參加台南師專同窗水墨書法展開幕儀式，隔後數天相偕於大、小金門擇景寫生，本圖即取烈嶼南山頭海邊玄武岩壁墨筆速寫初稿轉版刻印而成。因墨線輕鬆自由，心神定靜自在，所以刀鋒運轉率性順暢，而瓊麻岩壁景外刻意虛白，單墨油印於雲絨宣紙上，除講究圖紙相搭合宜，亦亟思於繁複刀線畫面尋求蘊藏想像的單純美感。

黃森轟1980年畢業於台灣師大美術系，任教於台南女中，為適合高中生的學習，選擇木刻水印與壓克力版直刻教學與個人創作，近幾年為了印製張數的提升，轉而專注於木口木刻創作，形式皆重於「藏書票」²⁹之小幅作品，2001年製作第十屆中華民國版畫暨素描雙年展紀念書票，並於國際藏書票徵件比賽中多次獲得金牌與重要大獎。黃氏默默耕耘低調行事，其木口木的雕版製作，精雕細琢刀法井然，流露內斂風格與堅毅精神；畫面空間與明暗處理更展現深厚素描功力。（圖62）（圖63）（圖64）（圖65）

吳鴻滄，1966年出生，持續版畫創作有十多年，2003年開始專注於木口木刻，作品〈大地系列1—生生不息〉（圖66）主要是表現對鄉土的記憶與關懷，畫面中以蓮藕為核心向兩側延伸，喻以生生不息，許多的手握著圓球，圓球中納入鄉土人事物，呈現家鄉的牽掛與情感。刀法細膩流暢、構思縝密，逐步拼貼成全開的大作品，構圖長條橫形、左右對稱，水平橫向結構富有一種視覺的延續性，呼應了作品內容的生命訊息，背景濃黑使主題更加鮮明，黑白的木刻視覺效果強化了整件作品的力量。〈阮的故鄉阮的情〉（圖67）作品畫面以手掌握圓球相呼應，圓球中呈現人物、稻田、魚貨等鄉土景物，背景襯以古厝星空，展現出對鄉土關懷的生命訊息。〈奔向幸福〉（圖68）以一匹奔奔的馬為畫中主題；背景佈滿牡丹花，蝴蝶飛舞於花團中，藉以比喻富貴幸福與美好人生，技法表現細膩流暢，以咖啡色印製使畫面更柔和雅緻。

吳松明的作品〈水神、牛軛、山風〉(圖69)木刻線條流動，黑白空間處理已達圓熟地步。三段式充滿想像的寓言，綜合變化至抽象造型，表露超現實的內心意象。〈樹藤〉(圖70)版畫創作充滿率真自然的特色，感情充沛，線條肌理的處理，畫面呈現多元層次並豐富想像空間³⁰。

1964年出生的陳原成，從中學時代已經展露版畫藝術的天賦，作品中表現出高度寫實的風格面貌，其富於台灣本土特色的作品，頻頻於美術競賽中獲獎³¹。而對一種變遷中，逐漸消失的人文景觀，也投以深情的記錄，作品〈秋陽心聲〉(圖71)1980年畫壇捲起本土風，此作為典型的美術鄉土運動題材。作者處理竹編或纖維類材質，相當得心應手。〈午休〉(圖72)漁港船塢一隅，勞動階層的場域，卻空無一人，揭示了題意「午休」的情狀。待修兩船間露出別有洞天的一景。〈昨日〉(圖73)懷舊的老屋一角，上一世代的道具全出籠，從版畫透露的木材質感，格外細膩寫實，版畫的韻味也充分表達。

鄭政煌自述：「版畫創作對於我而言，就像天邊偶然飄過的雲彩一般，輕輕的劃過心底卻留下永不抹滅的記憶，所以版畫媒材就成了我創作形式發展的基底」。〈黑色童話〉系列的作品(圖74)是以嬰兒的圖像貫穿，並以黑色形式做深

層的反思，以隱喻的手法呈現一種單純及敘述性的表現。當前我們因慾望而任意揮霍我們的環境資源，大量開發及消費地球的物資，將這一代的快樂建立在未來後代的痛苦上，而我們口口聲聲的說要給後代子孫一個幸福的未來，這一種債留子孫的作法，似乎跟我們的想法是背道而馳。而利用嬰兒的圖像與自然動物之間的對話，及核彈爆炸所產生的蕈狀煙霧，象徵對下一代未來居住環境的一個反問，反應當下因環境改變所造成的窘困，和對未來多災的恐懼感，我們究竟要許一個什麼樣的未來給孩子們。鄭政煌對黑色的運用情有獨鍾，它呈現一種單純、直接、不做作、沈鬱、厚重且帶有一種清澀的酷感。(圖75)(圖76)

田文筆的作品是生命的刻痕，是一種內在情緒與情感的表現，每一線條、點、面、形，都試圖真實反映生活經驗。生活中記憶被時間切割為片段，嘗試從「線」的虛實、有無中，連結流逝的意志與記憶，探索追尋著記憶線索所留下的痕跡，將自己的生活體驗及思想以線條轉化為抽象的形體。作品不只是線性的詮釋與塊面的顯現，線條和塊面兩者之間產生互動，構築起一個又一個的時間與空間意象，是生命狀態的痕跡，是成長的背景和生活累積經驗的紀錄與詮釋，是生命最豐富的象徵與情感精神的寄託。作者在抽象的結構中，隱藏著真實的故事。大幅的木版，多

版套色，在顏色的堆疊中展露空間的層次。(圖77)(圖78)(圖79)(圖80)

陳永欽作品〈鄉音鄉情〉(圖81)大廟前的榕樹下，三五成群的農閒阿伯們聚在一起彈奏著一曲又一曲的鄉曲曲調，那麼悠閒、那麼享受。〈盼〉水是人類不可或缺的泉源，萬物滋養都離不開水，就如子女與母親的關係，在母親帶領子女成長中，勇敢面對門內門外的彩色世界，就如大地之母孕育萬物日月循環生生不息那種無窮力量是一種期盼一種希望。〈錯意與對立〉有時現實與理想，相背而持，產生無謂的對立，有如兩個瓶子裡面意味不同的東西而產生對立。〈迴〉大樹由種子，幼苗到開花結果大地循環，就像人類從懷孕到成人、年老過程中的一種迴，生生不息。紅色長條形為心跳的表現有高低也是生命跳動的感覺。〈兒時的爆米花〉(圖82)農業時代，廟口前的廣場，大老遠就可以聞到陣陣的爆米花的味道，大人、小孩排隊等待老板將手上的米倒進機器，一聲巨響是等待已久的滋味—爆米香哦！〈希望〉(圖83)一場大水摧毀人類千辛萬苦建立的家園，淹沒了田莊，吞噬了房子，沖走了車輛，分散至親的家人，再次證明人類在大自然中的渺小，人類面對排山倒海而來的大水顯得無助脆弱。瓶中的小樹苗在大海中只求一線生機，是如此的渴望新希望(紀念日本311東日本大地震)。〈戲水〉(圖84)夏天廟前廣場邊的水塘是我們

童年遊玩、離不開的場景，淺塘裡的小魚、小蝦……也逃不過我們的眼睛。〈老街的春天〉(圖85)原本漸漸沒落的街道，經過一番重整、洗禮後，又漸漸恢復昔日的風采，人們走過兩邊的街道，彷彿正徐徐訴說著他們曾經也有過的繁華。〈相生〉宇宙中，生命的呈現常常藉由陰陽的交織激發出新生命，繁衍的力量，在大自然中，太陽、月亮、男、女生也依循著這種規律性代代相續、相生，有生生不息的演進。

對徐明豐的版畫創作而言，一直想從東方水墨的氛圍去作延伸表現，但又不希望僅是墨守成規，因此試著融入不同的材質實驗再創新，顛覆傳統東方水墨的表現手法，並結合版印木版的樸素特質，利用切割凹凸間產生黑白對比的紋理，讓作品不僅帶有厚重、紮實的內蘊，又兼具空靈之韻，呈現優雅而沉靜的山水意境。「生活系列」：延續早期年畫創作經驗的延伸，無論造型與色彩都深具東方民俗的特質，只是把早期具體的形象簡化成抽象的元素。「景象系列」、「記憶系列」：將來自台灣傳統老房子與舊街的景象直接轉換成平面與圖騰化。「心境系列」：探討心象的風景，裡面包含書寫形式的抽象化表現，或將現實世界的景象轉換成心象。這三個系列中，以「心境系列」(圖86)(圖87)最為重要與代表。因喜歡中國山水的意境，希望是一種內化心靈的風景。觀者可以從作品中直接感受到東



圖69：吳松明〈水神·牛軛·山風〉
2001 木版 100×92 cm×3 pieces
國立台灣美術館典藏



圖71：陳原成〈秋陽心聲〉
1985 木版 52.5×74 cm
國立台灣美術館典藏



圖72：陳原成〈午休〉
1985 木版 51×71 cm
國立台灣美術館典藏



圖73：陳原成〈昨日〉
1984 木版 51.5×70 cm
國立台灣美術館典藏



圖70：吳松明〈樹藤〉
2001 木版
100×72 cm
國立台灣美術館典藏



圖74：鄭政煌
〈我們究竟要許一個什麼樣的未來給孩子們〉2010
木版 54.5×39.5 cm



圖75：鄭政煌
〈我們究竟要許一個什麼樣的未來給孩子們〉2010
木版 54.5×39.5 cm

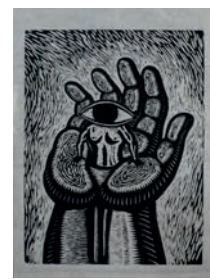


圖76：鄭政煌
〈我們究竟要許一個什麼樣的未來給孩子們〉2012
木版 75×106 cm

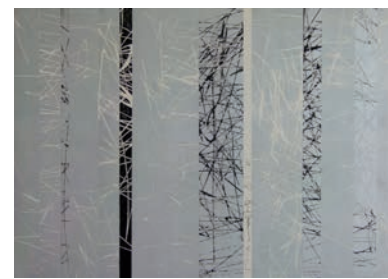


圖77：田文筆〈山水〉2012 凸版、木版
75×106 cm



圖78：田文筆〈心境〉
2012 凸版、木版
106×75 cm



圖79：田文筆〈未來〉2012
凸版、木版 75×106 cm

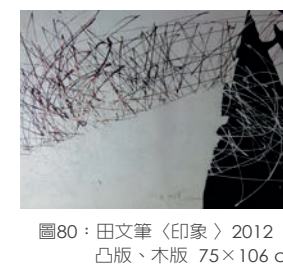


圖80：田文筆〈印象〉2012
凸版、木版 75×106 cm



圖81：陳永欽〈鄉音鄉情〉
2008 木刻版
88×68 cm



圖82：陳永欽
〈兒時的爆米花〉
2004 木刻版
73×56 cm



圖83：陳永欽〈希望〉
2011 木刻版 68×88 cm



圖84：陳永欽〈戲水〉
2006 木刻版
88×68 cm



圖85：陳永欽〈老街的春天〉
2008 木刻版 68×88 cm
國立台灣美術館典藏



圖86：徐明豐
〈心的景象之一〉2012
凸版、木版 90×90 cm



圖87：徐明豐
〈心的景象之十二〉
2012 凸版、木版
90×90 cm

方意境的氛圍。並從中國傳統書藝中擷取草書的精髓，將原本書寫性的書法線條，抽離為點、線、面的抽象構成。（圖88）（圖89）

潘勁瑞作品〈小島日記（二）～來自島嶼的明信片〉（圖90）當全球化來臨，網路連結了整個地球，訊息一成為虛擬的數位介面，類比一只存於某個不知情的角落，作者曾經在戴高樂機場寄了一封明信片給自己。一封明信片，一片土地的最後回憶。等待夢與奇蹟。〈小島日記（三）～漂遊記〉（圖91）也許終會相遇，不分彼此，在頃刻瞬間，隨著浪花拍起的流向，漂游而去。〈小島日記（四）—重生〉（圖92）全球暖化已成為全球性議題，身為島嶼上的子民，對暖化所造成的洪災更是感受深刻，傳說地球即將被淹沒，這一切將是滅絕嗎？或者會是重生？也許人類的退位將是關鍵，正確的說，地球需要一些「淨化」，然後一切生機將再逐漸開始拓展。作品〈小島日記（五）—共生〉，是個人對生活的環境省思為出發點的一系列創作，小島，是作者對土地的親切稱呼，日記則是記錄生活的點滴。此作品以「共生」為主題，以人體的下半身為圖像，一男一女，由各自的身上長出稻穗與植物，人體如同載體，滋養植物的生生不息，共生意指族群、物種、我、非我之間，彼此相生相惜，共榮永續的重要課題。〈土地之上〉（圖

93）透過木刻黑白的強烈刀刻表現，將兩個看似不相關的圖像組合，成為一個新的表徵，房子從斗笠中冒出，土地之上所見的不再是金黃實實的穀粒與稻田，表達創作者對土地的關懷與憂心。

王午自述：「如果要說我的木刻版畫有什麼企圖，那麼，我真希望能在刀法中傳遞一絲絲如顏真卿楷書的那種莊嚴、樸厚與光明，或者是刻痕裡流露些許蠶頭燕尾的翩然與飛揚（圖94）。藝術世界裡的一切，說穿了都跟品味有關，而品味的背後，就是意識形態。藝術語言民族化是我的信仰，文藝反殖民化是我的立場。只要我多完成一幅作品，都使我的信仰與立場更為茁壯。木刻版畫，特別黑白木刻，因為非黑即白，所以語言特別的直接、陽剛、明快，絕沒有中間調的過度地帶。我的一位親人說，自從我開始做木刻版畫，人就愈來愈固執而難以溝通。我想這話是不無道理的，與某種媒材相處久了，自然性格也多少會受到影響。木刻版，在中國有深厚的民間傳統，在西方則有左翼的衝撞精神；上個世紀，美術史上則出現了德國的珂勒惠支以及日本的棟方志功這兩位典範。他們兩位的作品，將版印精神發揮到極致，也將木刻的表現力拓展到一個嶄新境界。面對真正的大師，使我感到自己的有限，也讓我更有鬥志進行創造。我所刻的每一刀，都懷有我對他



圖88：徐明豐〈再生之九〉
2010 凸版、木版
120×119 cm

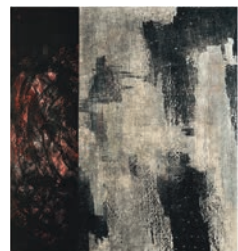


圖89：徐明豐〈再生之八〉
2010 凸版、木版
120×110 cm



圖90：潘勁瑞
〈小島日記〈二〉來自島嶼的明信片〉
2010 木刻版 90×120 cm



圖91：潘勁瑞
〈小島日記〈三〉—漂遊記〉
2010 木刻版 79×109 cm



圖92：潘勁瑞〈小島日記〈四〉—重生〉
2011 木刻版 70×100 cm



圖93：潘勁瑞〈土地之上〉
2011 木刻版
60×45 cm



圖94：王午〈葵末之夏·霧伍〉
2003 木版 120×120 cm

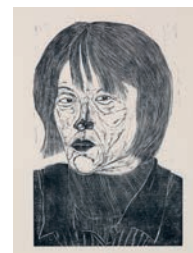


圖95：王午〈小聿〉
2012 水印木刻
45×30 cm



圖96：王午〈大樹〉
2014 木版
45×30 cm

們的敬意。」對於近期的〈肖像寫生〉系列創作（圖95），王午自認為有兩方面的意義，首先若缺乏有意識的警醒，非常容易流於符號化與程式化，而避免此傾向最好的方式，就是大量的直接寫生。所以刻肖像之時，對象一定就坐在其對面，絕不依賴照片，也從不打稿，等於是拿雕刻刀在木板上素描。自述這創作方式很爽快且無法修飾，它也是一種語言的鍛鍊過程。再者則是對寫生與寫實的信仰。他所謂的寫實，不是「畫得像真的」這樣的層次，而是透過不斷的觀察與描寫，追尋一切事物內在的真實與生命力、達到其藝術語言的不平凡，並體現個人之生命意義。那樣的藝術高度，更是其推崇並企圖觸及的境界。（圖96）（圖97）

金炫辰的作品Self Potrait系列〈期待〉（圖98）闡述在人生旅程中是因為期待而有了生命力，當忠實於現在的每一瞬間，真誠的雨露將會滋潤心靈深處的種子，並發芽成長結出果實。作品〈剪不斷、理還亂/Inexpressible Feeling〉（圖99）應用單版複刻技法表現各色彩間之和諧，因色彩的主導，讓光與色、虛與實緊緊糾纏，交織成另一種想像空間。「世間種種事都是情，歲月的消逝往往觸動心中的愁思，讓我剪不斷，理還亂」是其作品的理念。

林羿束的作品就像是生活雜記一般，記錄較深刻的感受，不論喜怒哀樂，透過刻版的過程，似乎可以達到某種自我

安慰的修復（圖100）。黑白線條若相較於絢麗的色塊，應是實屬中性且低調之特色，將更貼近於其內在的性格（圖101）。在訪談中可感受到其沉默木納個性，但作品中卻發出驚人的聲響；在創作上，極怕受傷害的林羿束匿在自築的角落，選擇使用簡單的工具和元素創造一個屬於自己的情境（圖102）。刀刻的律動、黑白的線條、細膩的雕琢，配合對事物的觀察和想像力，建構一個安全的場域。作品畫面的「黑」乍看似主體，但真正的內容卻在輕柔、很秩序扭曲蜿蜒的細線中流露，規律的線條展現不凡的平整，平淡的調子中又區隔不同的空間層次。是位年輕、創作力充沛、潛力無窮的木刻版畫家。（圖103）

李屏宜離開家鄉進入都市求學，記憶中單純自然氣息在腦海中徘徊；思索著，保留自然植物原始的清新，將其帶入這個世代的生活環境，寄望共存可能性，或是取自然造形與精神之美注入大環境及大眾精神內部。創作初始是以對「家屋」眷戀作抒情紀錄，延伸藉由家居內現成物件營造出一個小型生態圈，納入生活中飼養、培植、蒐集、裝飾的元素，連接複合生物的概念，融合人工物與自然物兩者成長並存，創造新的生態模式（圖104）。從個人寄情抒發延伸至社會性面向，將人工與自然原先本質相矛盾的兩者，產生「異體共生」融合交集新風貌。創作形式挪用「嫁接」的概念，嫁接（Pharming）原義是指將植物接



圖97：王午〈鮮花裸女〉
2010 木刻版畫
30×22.5 cm



圖98：金炫辰〈Self Portrait之1_期待〉2012 凸版單版複刻 78×58 cm



圖99：金炫辰〈剪不斷理還亂〉2011 凸版單版複刻 78×58 cm



圖103：林羿束〈樹的風景II〉
2013 木刻版
125×122.7 cm



圖104：李屏宜〈黎明水塘〉2011 單版複刻



圖100：林羿束〈DIZZY THEATER〉2009 木刻版畫 180×360 cm



圖101：林羿束〈DIZZY THEATER-HAPPY FARM〉2010 木刻版 180×360 cm

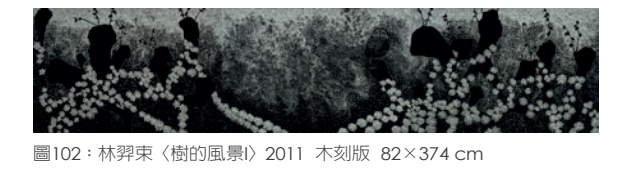


圖102：林羿束〈樹的風景I〉2011 木刻版 82×374 cm



圖105：李屏宜〈半月蕨〉
2013 單版複刻



圖106：李屏宜〈外星諾麗〉2013
單版複刻



圖107：李屏宜〈娃娃花園〉2014
單版複刻



圖109：劉子平〈裂變I Cleavage & Variety I〉2012 木刻版畫
70×102 cm

移到不同種類上種植，通常移植到新生命體部分會與原來的載體差異很大（圖105）。這樣的技術屬於無性繁殖的一種，目的是希望培植出更完善的生命，保留原植物特質，結成為一個獨立生長的新個體。作者選用木刻凸版單版複刻的手法，開始到印製結束，經過反覆雕刻壓印，層層疊疊堆積過程伴隨強烈的身體感，將這勞動轉化類比成種植經驗，從構圖、製版、滾墨、印製到清潔的整個過程；應對了種植從播種、發芽、鋤草、澆水，開花到凋謝。（圖106）（圖107）

劉子平的作品〈時代的獨白 Monologue of a generation〉（圖108）是紀錄文明與歷史的巨大有機體，在它有限的容積內，人類生存、繁衍、循環著，以獨特的生命姿態建構自我生存的意義，由微小至宏觀，以推展至無限與永恆。〈裂變I Cleavage & Variety I〉（圖109）控訴當代的社會是混雜與交互作用的結果，它不斷地被改變，也同時被破壞。這個世界正在裂變，資源的分配不均、戰爭、大自然的反撲等，都預警著人類對於現代文明自省的必要。在肅穆的形式構成裡，揉雜了多樣性的象徵圖騰，在自然與



圖108：劉子平〈時代的獨白〉
2011 木刻版畫
91×61 cm



圖110：劉子平〈鏈結與循環 Chain&Cycle〉
2012 木刻 112×76 cm



圖111：劉子平〈福爾摩沙紀事I-歷史煙雲〉
2013 木刻 50×35 cm



圖112：徐婕〈幻覺〉2012
凸版 90×35.5 cm

文明的對照之間，形塑一個莊嚴而理性的思考空間。〈裂變 II Cleavage & Variety II〉歷經千萬億年，人類依然有若初生的嬰孩，微弱且依賴地被包覆於這如同母親子宮般的混沌世界，無知使人不斷地分裂、自大使人歧異，複製與衍生著無可避免地自我矛盾與掙扎。〈鏈結與循環 Chain&Cycle〉（圖110）天降的雨露滋潤了大地的生命，生命的繁衍以循環的姿態在宇宙中運行。生命循環的鏈，連繫著每個不同的生命個體，彼此作用、影響、揉雜著，以渾沌的姿態不斷衍生。〈福爾摩沙紀事I-歷史煙雲〉（圖111）台灣的歷史遺跡引述了殖民歷史的斑斑過往，時間的長河漫流無盡，記憶的印痕終將成為歷史的煙雲。

徐婕的作品〈幻覺〉（圖112）過去有如在耳邊低吟，是纏繞著揮之又不去；在記憶深處，一虛構的人物如同幽靈般冰涼，輕輕撫過，厚重的盔甲也敵擋不了寒意，虛無令人無助。記憶無孔不入，心魔躲藏在自我的面具之下，堅持迂腐的框架僅是難以掙脫的枷鎖，煩惱只是心中虛構的幻覺。〈那不為人知的一瞬間〉（圖113）曾經一瞬間，腦海猛然



圖113：徐婕〈那不為人知的一瞬間〉2012
凸版 30×30 cm 二連作



圖114：曾美禎〈敬梵谷〉2007
木口木刻 31×20 cm



曾美禎自述：喜歡木口木刻的線條，乾淨、俐落、直接，卻能譜出層次豐富、變化萬千的影像。沒有紛紛擾擾的顏色，所有的陰暗深淺都是線條變化後的結果，讓創作者無法藏拙；觀者一目了然。美國知名的木口木刻家白瑞·墨瑟（Barry Moser）以練習鋼琴來形容學習木口木刻，其實，木口木刻所強調的黑白線條，就像鋼琴的黑白鍵一樣，看似簡單卻能創造無限的可能，一切的一切都來自於創作者的雙手。因此，木口木刻家就宛如木刻版上的鋼琴手，在木頭的表面滑動刻刀，與木頭對話，共同譜出擁有音調、溫度、節奏的線條，帶有生命力的影像。〈被遺棄的樹頭系列〉曾美禎習慣以系列的方式傳遞累積沉甸過的情感。其畫面圖像通常有強烈的故事性與敘述性。因為有英國文學系的背景，藝術家常以悲劇文學作為靈感泉源，尋找圖像。〈存在主義文學家肖像系列〉（圖114）即是以

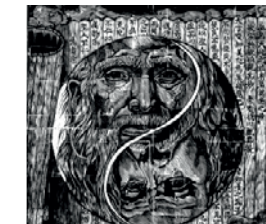


圖116：曾美禎〈道〉2011
木口木刻 30×30 cm



圖117：林智信〈閒睡牧童〉
1975 橡膠版 73×67 cm
國立台灣美術館典藏

文學家的肖像鑲嵌於一個可以象徵其作品的物件中作為構圖。〈人性〉一幅圖以古希臘雕像雅典娜為範本，畫面中的方塊痕跡是拼接板的縫隙，這樣的效果與雅典娜本身肖像不完全的特性相呼應，也帶出了歷史的痕跡。（圖115）（圖116）

3-4 台灣類木版畫

1987年台灣解嚴後，整體社會、民生、經濟開啓大步的邁進；1990年的野百合學運迫使國民政府於1991年宣布終止動員戡亂時期臨時條款，台灣正式進入一個自由的社會，藝術創作更震盪出新的活力、新的內容、新的表現與新的觀念；隨著科技發展、現代美術衝擊，版畫創作亦呈現新風貌。每個時期的版畫風格都具有承先啓後之重責，透過累積的智慧再誘發新的氣象；在「類木版畫」單元中將探索以木刻「雕版」為製版技法，但卻使用替代性的版材；此作法早在二十世紀初的畢卡索藉橡膠版已提出見證，台灣木版畫先驅陳庭詩以密集版（俗稱甘蔗版）為替代，接續的發展將開拓更寬廣的可能。台灣版畫廠商在橡膠版的改進研發投入心力，並開發樹脂版（Synthesis Plate），解決木板不易購得、合板紋理又存在明確方向性的限制。



圖115：曾美禎〈The Monk-西藏系列「僧侶」〉
木口木刻 45×29 cm



圖119：林智信〈春牧〉1979 油
印橡膠版 67×59 cm
國立台灣美術館典藏

林智信南師藝師科師範畢業後至台南縣關廟國小任教，筆者是第一年任教的學生。其版畫創作除木版外，也大量使用橡膠版多版套色，如〈閒睡牧童〉（圖117）、〈沐〉（圖118）、〈春牧〉（圖119）、林智信在版畫創作的畫集自序文說：「我本著



圖118：林智信〈沐〉1979
橡膠版 60×68 cm
國立台灣美術館典藏



圖120：李景龍〈水族物語-陸沉篇iii〉
1995 橡膠版 60×90 cm
國立台灣美術館典藏



圖121：李景龍
〈冥想之旅-放逐篇(一)〉
1991 橡膠版 45×60 cm
國立台灣美術館典藏



圖122：李景龍
〈蛙之祭〉1988
樹脂版 62.5×46 cm
國立台灣美術館典藏



圖123：侯俊明〈搜神四仙〉
1993 複合媒材
362.5×255 cm×4
國立台灣美術館典藏

撫往追昔的情懷，抱著『生於斯、長於斯』的本土信念，緬懷著過去疼惜現今，而且感恩這土地孕育了我的藝術生命，滋養我長大自立，所以我喜歡以『臺灣鄉土』為素材來創作版畫。並願意以一位藝術文化的工作者，發揮關懷人文的精神，將自己親身經歷所見、所為以及社會變遷過程中的美好生活意態、景象用筆刀呈現出一幅幅畫作，並紀錄實情，為歷史見證，藉以廣為流傳，且和大家共勉分享，期盼這『鄉土』無聲畫面的訴說，能無形之中感染淨化民心、美化社會，讓臺灣從沉淪中再現光明，使明天會更好。」
「我的版畫素材，大部分是描繪臺灣鄉土風貌及週遭生活環境況味為題材，因為我親生經歷了臺灣社會從貧窮落後的農業社會，轉行到富庶繁榮的工商業社會，乃至科技時代。將——入畫，如同全紀錄台灣變遷的歷史。」林智信堪稱台灣橡膠版畫開展的先鋒。

李景龍臺灣桃園人。師承陳世明。為中華民國版畫學會、十青版畫會、中國現代畫協會會員。精通各種版材，尤對木版、橡膠版有優異的表現。少壯時對鄉土的熱愛，對自然環境格外關心，對社會事件特具敏感，努力閱讀逐漸體悟：唇舌干戈本市所好，真理愈辯愈明亦為所本，... 何須滲透？李景龍調整方向從魚、海生、陸生、水域研究、珊瑚生態為創作資料³²，自述：人自認超越一切生物，統馭地球陸地海洋，唯我獨尊的心態是十分不適當的。作者站在客觀的立場看待地球生物的演化，對於弱肉強食，物競天擇之自然循環，不盡贊同，對於環境保護、對污染之意識強烈。〈水族物語-陸沉篇〉(圖120) 橡膠版替代木版，雖是單色印製一群水族類，但仍有感魚身色彩繽紛，此系列創作是作者借魚轉化為環保意識的符號。〈冥想之旅-放逐篇(一)〉(圖121) 橡膠版單版複刻，超現實的冥想，非合理世界的構成，作者添加科幻原素，呈現被放逐在外太空的連

想。〈蛙之祭(二)〉(圖122) (1990) 甚至採用更輕便易刻的珍珠版(密度較低之樹脂版) 替代。筆者特別針對其替代版材介紹，不可遺忘的是李景龍在木刻版畫的成就與貢獻。

1990年的野百合學運迫使國民政府於1991年宣布終止動員戡亂時期臨時條款，台灣邁入自由的社會，藝術創作的主题與內容也開啓新的局面：侯俊明是在性文化課題進行思考也大膽挑戰禁忌嘗試創作³³，90年代，將個人對於神話、肉欲的觀點展現。1992年完成的〈極樂圖幀〉一系列八連作是以紙版、類似木刻形式製版，仿古書上圖下文的排版格局完成，頗具原創性。筆者將其擺置於類木版畫中陳述，主要在於版畫形式內容與觀念引發變革之一重要代表，以對應於前述西方Georg Baselitz的風格突破。(圖123) (圖124)

陳華俊過去的創作總分兩條路線，以金屬凹版創作的是關於自己內心深處的私密情感；以凸版油印的方式表達的，是對這個社會的看法。2010年，作者試著將過去的兩條路線加以整合，將原本是凹版作品「理性之愛背後的真相」結合凸版「好好先生系列」的元素，做了一件油印木刻作

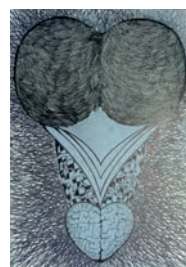


圖125：陳華俊
〈I Like Hot Dog〉
2014 樹脂版
49×70 cm



圖124：侯俊明〈毒種〉
1996 複合媒材 140×94 cm
國立台灣美術館典藏



圖126：陳華俊
〈love like jazz, kiss my ass〉
2014 樹脂版
49×70 cm



圖127：陳華俊
〈愛, 擁擠〉
2014 樹脂版
49×70 cm



圖128：陳華俊
〈愛之百寶箱〉
2014 樹脂版
49×70 cm



圖129：賴秋美
〈盛裝少女〉
2013 凸版、樹脂版
110×78 cm



圖130：楊子毅
〈角獸之相無法界〉
2014 油印木刻密集版
45×135 cm



圖131：楊子毅
〈虛空之境系列〉
2013 油印木刻密集版
86×120cm

品「Fly To Love」，在畫面營造上似乎還算成功，因此繼續延用「Fly To Love」的創作元素。慾望，是無法壓抑的，總是要有發洩的窗口。人常為了世俗的禮節或價值觀，克制、壓抑著自己深層的慾望，但是這麼做並無法消除心中的慾望，有時反而適得其反，使欲望以「變態」的異類形式呈現出來。在這次展覽的系列裡，以愛情做為欲望的代表，理性之愛彷彿柏拉圖式愛情，純粹以精神上的愛戀為最高準則，鄙視肉體的歡愉，然而被理性細綁束縛著的心，最終卻忠實的幻化為各種慾望的表徵，與嚴肅的理性背道而馳，張牙舞爪地放浪形骸，彷彿一首狂野華麗的爵士樂對嚴肅而枯燥的古典音樂大聲吶喊著：「Kiss My Ass」。(圖125) (圖126) (圖127) (圖128)

賴秋美作品〈盛裝少女〉(圖129) 以樹脂版替代木版，試圖表現排灣族原住民的華麗服飾，利用不同的刀法呈現其服飾中之夾織、刺、綴珠、貼飾等等華麗效果，人物部分以細緻刀刻建構立體感，背景部分則以各種不同斜度的平行細線，配合多版套色建立空間意象，並強化主題人物焦點之效果。楊子毅的作品來自於生活的體悟，對於「紋身」有著非常濃厚的情感，自述創作必須先能夠感動自己才能憾動別人，所以創作皆選擇需要花費時間與精力的方式，透過接近「折磨」的力行，以探索自我的極限並力求自我的突破；刻版的過程有若進入宗教儀式---虔誠、靜默、空無。作品以密集板(俗稱甘蔗板) 替代木板，傳遞現今的社會充滿著不同的陷阱, 武裝自己的是為了保護自己, 但在武裝的虛構下卻又透露了內心的柔弱, 探討著人的心態在內、外因素夾雜之間產生矛盾狀態。(圖130) (圖131)

3-5 台灣木版畫新風貌

木版畫新風貌，筆者試圖探尋版畫創作者以木為版材製版，但並非侷限於傳統的凸版印製，它可以是凹版作法印

製，也可能是平版方式印製，或木版與其他版種的併用，或添加影印、轉印、拼貼、chine-collé，或以紙漿替代油墨與版畫紙等，複合型式之木版畫。

龔智明的繪畫觀在於多次元的表達及現代意識的構思，他認為在人類的歷史文明、生活文明中，藝術是極重要的一環，從事藝術創作除了忠於表達真實的自我之外，更應領悟生命和自然萬物的循環變化，即所謂「一花一世界、一物一大千」的境界。龔氏早期對民俗藝品特別喜好，作品帶著民俗風貌。「空間系列」作品在表現宇宙自然的空間流轉變化；作品「海韻系列」「海貝系列」「水韻系列」等靈活利用木板的波形紋理，融合其生活體驗，表現抽象的風景圖例，於樸實的畫面中，探求中國人文思想中恬淡寧靜的哲理³⁴，作品如〈海韻〉、〈海韻II〉(1987)、〈蘊〉、〈貝殼靜止之時框〉(1988)、〈秋詩〉(1989)、〈水韻〉(1992)、〈溪谷〉等。作品以木板木紋凹版、併用凸版印製與影印圖像轉印於畫面之複合與單刷觀念製作，試圖超越版畫的侷限，更富於多樣變化，為木版畫開拓新的風貌。(圖132) (圖133) (圖134)



圖132：龔智明
〈遐想空間〉1989
併用版(凹版+凸版)
57×44.5 cm



圖133：龔智明〈山水〉1996 併用版
(凹版+凸版) 53.5×78.5 cm



圖134：龔智明〈湖邊〉2002併用版
(凹版+凸版) 56×78 cm

劉洋哲1944年生於新竹市崙仔，高中就讀新竹師範學校，親近李澤藩老師學習水彩，1966年考進國立台灣藝術專科學校美術科西畫組，在李梅樹、楊三郎、廖繼春、洪瑞麟與劉焜等名師啓迪下，厚實了他繪畫根

基及美學素養，豐富了他的創作視野與內涵。1973年逢廖修平教授回國傳授現代版畫技法與觀念，使他對版畫藝術有所體認，1986年前往巴黎第十七版畫研究中心接受海特教授(Prof.S.W.Hayter)的指導，對版畫創作更加迷戀，故而轉向版畫創作近30寒暑。劉洋哲專長各版種創作，題材取自日常生活，將平常的事物經嚴謹的畫面配置，皆能呈現極佳的視覺享受，以台灣的本土圖像融合中國傳統風味，是其創作風格。1995年後，他回歸油畫創作，但版畫創作仍未停歇，展現他對藝術創作的強烈企圖。學院派出身及版畫創作技法的訓練下，使他對多元媒材具靈活掌握能力，他將西畫創作理念與版畫技法巧妙地融合，建構出繽紛多樣的藝術風貌，淬煉出獨特的藝術語彙，成就了他繪畫上的不俗表現³⁵。作品〈法國號協奏曲〉(圖135)以木版結合絹版，堪稱是開啓台灣併用版畫的重要代表之一。

鐘有輝平時創作喜從自然與週遭環境中取材，歷年來製訂不同創作系列，循序探究自然宇宙與人生課題，透過創作掌握自己和生活週遭環境的和諧與交融，在版畫與繪畫的交替創作中，時時利用創作版畫的觀念與態度，省視自我的修為與表現，詠嘆自己對人生與永恆生命的體悟，悠游



圖135：劉洋哲〈法國號協奏曲〉
1999 木板+絹版 75×92 cm
國立台灣美術館典藏

於自我與創造間廣闊之空間與境域。近期作品以草葉之形為意符，不只作為自然的表象，也是對自然的記憶和懷念，象徵「一草一世界，一樹一宇宙」的意指內涵，取其生生不息，生命力強韌作為自強不息的自我意識投射。自然中的草與葉，雖極為微小，但生命力卻非常強韌，其生長繁衍的奧秘與人的生命消長有相契合之處。藉植物之形，賦予繽紛艷麗之色彩，彰顯生命之多采多姿、變幻無窮的趣味，畫面處處充滿著強烈之氣韻動能。其藝術創作以版代筆，或版印添筆，揮灑自如，色彩繽紛瑰麗，熱情洋溢，透露出強烈的生命氣息與無限生機。作品(圖136)(圖137)(圖138)

林雪卿常思考陰陽虛實與主觀客觀的問題，認為世間事物很多都由陰陽結合而成，其協調的美感，全賴化實為虛，把客觀真實化為主觀表現，才能創造出生命。版畫與繪畫媒體在她的創作中互相激盪啓發、相輔相成。利用象徵隱喻、對比關照、虛擬實境等手法，營造出超然物外、自由自在的想像時空，不獨提供了嶄新的視覺影像思維，也締造了新的美學觀念和拓展出新的美感視境。其創作喜用自然的木紋肌理，和象徵自由意志的蝴蝶來構築自我生命空間。木紋不只是吸收日月光華和大氣所形成的歷史刻痕，疊構的紋理亦如象徵時代邁進的波狀潮流。畫面中自由流動的紋理，是充滿自然間的風、雲、水和大氣，更是時代脈動的氣息，俯仰其間涵詠其氣，在靜觀與凝視中氣韻渾然天成。其藝術獨特之處在於從容、平淡、天真與自然，以詩意的抒情手法表現心靈深處的祕境，既有生命的平常心，也有女性與母性特有的情懷與關愛。作品〈憶(1)〉(圖139)、〈蟬蛻(1)〉(圖140)皆為木版結合絹印併用完成。



圖136：鐘有輝〈地藏能量〉
2014 併用版(木版+絹版) 105×75 cm



圖137：鐘有輝〈能量傳遞〉
2014 併用版(木版+絹版) 105×75 cm

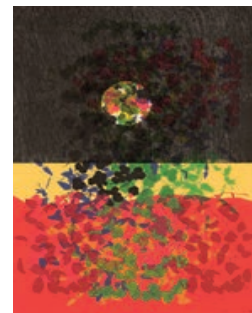


圖138：鐘有輝〈暗夜能量〉
2014 併用版(木版+絹版) 105×75 cm



圖139：林雪卿〈憶 Memory〉
1992 併用版 105×75 cm



圖140：林雪卿
〈蟬蛻 Metamorphosis〉
1995 併用版 105×75 cm



圖141：朱哲良〈野百合〉
2000 木版
71×53 cm

朱哲良的木刻版畫除保有傳統木版畫風情之餘，也呈現出濃郁的現代感，讓溫馨的木版畫質感，增添現代造形的藝術語彙與表現深度。從他早期的木刻版畫作品中就可察覺，想在木刻版畫上嘗試融合多種實驗技法的企圖。他簽署2000年完成的三張作品：〈野百合〉、〈台灣山水〉、〈花園〉就呈現出不同的創作意念與技法，也展現出傳統與現代兼容的藝術趣味。無根〈野百合〉(圖141)懸浮在空中，全開、半開、含苞未開的百合，以及襯托的綠葉，讓畫面洋溢微妙的韻律感，上方再搭配繞曲的裝飾性線條，暗示傳統工藝的風雲表示手法。與此一手法相對的是畫面下方遠觀似樹叢，又類荷葉寫意的圖案，尺度的縮比讓上方野百合更加凝聚觀者視線。全圖中央背景應用有如水印的稀釋油墨套印，利用木紋疏密製造渲染效果，對比四個角落與中央部分的色面，產生藝術張力，頗具現代藝術造型旨趣。〈台灣山水〉(圖142)是以玉山剪影為主構圖，盤踞畫面上方，點出主題。山巒起伏刻印，比擬山水畫中皴法，讓版畫表現下的山峰，隱隱帶出傳統山水的某種美學意識。僅以極少象徵元素，就頗具說服力地勾勒出台灣山水意象，畫面中充斥各種現代造形符號，化繁為簡，以幾何抽象色塊隱喻台灣大地百態，讓傳統木刻版畫成為當代具表現力的藝術媒介。作者自言，他想嘗試在木刻版畫，透過疊印過程，以色料堆疊方式，製造出類似繪畫性效果，企圖顛覆版畫質感單薄的迷思。〈花園〉(圖143)作者選擇



圖142：朱哲良〈台灣山水〉
2000 木版單版複刻
71×53 cm



圖143：朱哲良〈花園〉
2000 木版 chine-collé
71×53 cm



圖144：鄭政煌〈孺〉
2006 木刻版畫、剪紙
16.5×125 cm



圖145：鄭政煌〈黑色隱喻1〉
木刻版畫、剪紙
82×112 cm



圖146：鄭政煌〈死往何處去〉
2006 木刻版畫、剪紙
82×112 cm

以chine-collé技法，用裱貼色紙在特定套色處，取代分版分色的製作。用心在探索木刻版畫創作上的表現廣度與深度。作者這件作品開始添加私領域的故事背景。畫面中心的空椅，用以象徵對父親的思念；而環繞其周的植栽及水塘，是人子的園藝嗜好，也是父子情感交流的媒介。貓頭鷹是兒童故事中，陰陽界的靈媒，幾何階梯之上的木造舊屋，則表徵對家的眷戀；透過右上角的樹林，迴旋將觀者眼光帶往左上的月亮，而顯現在月亮中的桃花源，甚至可聞犬吠聲，可見小鴨戲水。畫面構成上的虛實安排，細膩的刀工，以及整體呈現出來的童趣氛圍，讓這件極具故事性的木刻版畫，洋溢出懷舊的文學氣息，頗具傳統木刻版畫的旨趣。少數但具有關鍵性作用的簡單符號、幾何線條，則為作品添加現代情愫；是融合傳統與現代之木版畫新貌。

鄭政煌自述：「做版畫時，常常不喜按傳統版畫的作法，我喜歡隨性的去運用，不管版畫的什麼規則，只要能把握版畫的精神就好，反正重要的是能夠表現出我要的感覺就行了，所以老覺得自己也談不上是一位專業的版畫家，不過就是在創作上把媒材玩得很高興很不一樣而已。而且我也很不喜歡印在很好的紙張上，太好的紙張總讓人覺得貴族氣太重，少了許多草莽豪邁的親近性格，所以常隨性的在其他材質與便宜的紙張上做印製。同時，我也很不喜歡版畫印製的繁瑣過程，所以我常常是刻了許多木刻版而不去印它，或者只印單張而不多印，覺得複製很累人也浪費時間」。作品〈黑色隱喻〉系列(圖144)(圖145)(圖146)，原始的創作圖像具備高度的單一性及黑色樸素與獨



圖147：鄭政煌〈煩惱即菩提2〉
2011 水墨木刻
58×103 cm 藝術銀行



圖148：潘孟堯〈揮灑空間系列7-(1)〉
2013 鐵砂凹版+木凸版
110×80 cm

特性，在背景的处理上大膽改採具有高度中國傳統民俗特色的紅色剪紙，與色澤凝重的細緻的黑色版印線條圖像，凝聚形成強大的視覺力量，呈現樸素與典雅、民俗與高貴等反差極大的意象於畫面中，烘托主題激盪出非常不同的視覺經驗，呈現一種非我們所習慣面臨的視野，很容易攫取視覺的關注；創作的內容是以三角刀細膩凌亂的線條刻畫出人性恐懼的溫度，而紅色剪紙的背景更沸騰了底層恐懼的血脈，沈重的黑與噴張的紅，剎時相遇在瞬間爆發作品自身的能量。在〈圖像劇場〉作品中（圖147），鄭政煌發現木刻與木板之間的純淨靈氣的顫動，開始單獨的將版畫木刻版獨立出來成為作品，並將複數的形式轉變成為展覽的一部份，將版畫的概念以裝置的形式作多樣呈現。可謂台灣木版新風貌一重要代表。

對潘孟堯而言，版畫創作是一種靜空狀態，拋棄繁雜的心思與意象，尋找深沉自我，透過自身生活經驗與反射於作品的視覺意象，在畫面中互動、對話（圖148）。由於版畫的間接性，潘孟堯掌握製作的過程，尋找版畫的可朔性、繪畫自由度、版的表現性與其獨特的語彙，試圖使媒材與創作的內涵緊密的契合（圖149）。作品的要素有：1. 書寫



圖149：潘孟堯〈揮灑空間系列7-(3)〉
2013
併用版（鐵砂凹版+木凸版）
80×110 cm

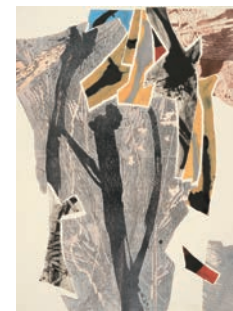


圖150：潘孟堯
〈揮灑空間系列7-(5)〉
2013 併用版（鐵砂凹版+
木凸版）110×80 cm

的趣味—使用鐵砂揮灑的筆法，希望將東方軟筆的意象融入版材硬質的基底（圖150）。2. 線條的視覺錯置—多片段的版同處一個畫面，因線條的導引產生前後視覺錯置的現象。虛線凸與實線凹，企圖創造線性空間的延伸。3. 紋理的趣味—結合版畫凹凸趣味表現如浮雕式凹凸痕跡；各種實物紋理呈現不同意含，木紋給人溫暖，是一種人文的溫度與質樸感。4. 版造型的多變—PVC材質與三夾版為版材，容易剪開做塊狀分割，是構成畫面的部分，「破壞與重組」是作品的形式與內容。5. 繪畫性的表現—在版上書寫、塗鴉、或破壞再重組、或套色與疊印，或細膩與自動性技法的表現，追求版畫與繪畫的結合（圖151）。作者以木板為基底，局部手繪圖刷鐵砂於版面，或添加刻線或實物拼貼，以凹版方式印製再併用凸版套色。為木版畫添增新的風貌。

曾經羨慕操偶師「一口說出千古事，十指搬弄百萬兵」特異本領的郭榮華，節奏且細密的陳述其作品〈偶形我述〉：以「掌中戲偶」為創作題材，但面對戲偶的態度是嚴肅的：從掌中戲發展的探究，戲偶的操弄，到賞析各角色的頭像衣飾、熟稔戲偶的人格化特色等體驗歷程，為構思描繪戲偶時，能牽引出豐厚的意象，讓版畫中的戲偶，不僅無聲地鏡射出掌中戲的身段，也傳敘著予人遐想的人性寫照。憑藉版畫技法的支撐與自省的驅力，不憚其煩地比對檢擇各版種之特質，探究作品形質的關聯，並著力於追尋創作者內在的原型。在技法應用方面，兼融凹凸版之技能，使物象經藉陽刻及凹刮的版紋，具現出木質韻致與



圖151：潘孟堯〈田野風景〉
2001
併用版（木版+凹版）
70×100 cm



圖152：郭榮華〈陰陽師〉
2005
水印木刻凹凸版併用
70×90 cm

猶如筆繪的線條趣味；在設色安排上，採用黑、灰、白為主色，輔以深藍及中間色系，使整體畫質鋪陳出沈鬱、神祕的基調（圖152）。在造形表現上，則由最初講究偶頭衣飾的具象寫實，轉變為以移動視點的觀察方式，將立體圖示展延成極具張力的2D造形，甚至以局部特寫、拉長尺幅令戲偶形象從既有的框架中抽離，表達「戲偶已非偶」的弦外之音。進階地透過卸除五官或簡化頭形輪廓的作為，經營出「面具」的視覺效果，傾訴對於個體多重性格的觀察（圖153）。郭榮華版畫中的戲偶，是創作衝動的代言人與解譯人性的「原型」。透過版畫藝術的轉化，讓戲偶在靜默的紙面舞台上，展現靈活的風采與本色，並述說創作者沈潛的心性特質，流露出重黑用白的東方氣韻，亦讓掌中戲偶代為口白作者對生命虛實與人性真假的深刻觀照。以戲偶為師，也許遺貌取神，或用其角色符號，取其象徵語彙，甚且與其他形式的聯結疊合，另起意象；藉造形、色彩、材質在空間上的組構，以形言志寓情，在靜默的紙面舞臺，對應人性真假，反思生命虛實，深刻觀照活絡的時代意義。郭榮華捨棄繽紛多彩形象，重塑穩實的灰階層次變化，削弱色彩的象徵意義，回歸灰階色面的豐富層次和線條所勾勒的神采，直接賞味黑、白間的靜默沈潛。色彩已淹沒於烏沉沉的無底深淵；有如暗夜浮現的形體佇立，沒有聲、色的



圖153：郭榮華〈楊任大俠〉
2005
水印木刻凹凸版併用
45×90 cm

拉扯，更能專注地顯示一切屬於戲偶的心思意念和可能的轉化。卸除〈白奸〉（圖154）的後腦勺，只留下有如面具的硬殼，和能凸顯性情的奸邪譜式；使〈淨〉（圖155）的頭形暗而後退，花臉臉譜因而前進，以明度色差呈現「面具」的視覺效果，強化其傀儡形象，更使其意象游離於面具和臉譜的分化和重疊之間。曖昧的游離狀態，飄浮的象徵，藏著可供詮釋的空間。郭榮華以水印木刻、凹凸併用，堪稱木版畫特殊風貌。

沈金源台灣師大美術系畢業，常年旅居加拿大，為蒙特婁 Atelier Circulaire藝術家成員，現為臺灣師範大學美術學系駐校藝術家（客座專家），以及現任中華民國版畫學會理事長。由於東西文化的差異，創作環境的不同，作者利用西方現代版畫技法，透過各種種種、技法，表現東西方文化不同的情境、內涵與生命。作品題材生活化而且多元。擅長運用銅版畫細點腐蝕技法創作。對於木版畫的創作，喜歡較為隨性的創作，不限技法或材料，在傳統的技法中混入現代版畫凹凸併用、或拼貼（chine-collé）、或一版多色。因此題材也顯得更寬廣，由具象到抽象，由單純黑白到豐富的顏色。水性或油性的運用，跳脫於傳統木版畫觀念，跨越東西文化的創作呈現，已非單純東方或西方的面貌。創作思緒與觸感完全來自生活周邊，對生命與環境的奇妙安排，時間與空間的轉換，誕生與凋零的輪迴，永恆與消失的省思，感性的呈現當下的心靈。版畫創作，讓作者思緒專注，讓腳步有目標，讓黑白變多彩，讓時間有紀錄，讓動作令人懷念。（圖156）（圖157）



圖154：郭榮華〈白奸〉
2005水印木刻凹凸版併用 30×90 cm



圖155：郭榮華〈淨〉2005
水印木刻凹凸版併用 30×90 cm



圖156：沈金源〈the songs of blue color 藍色之歌〉
2014 單刷 80×75 cm

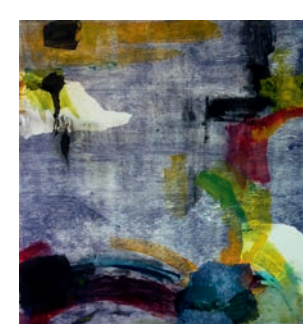


圖157：沈金源〈the journey of red color 紅色之旅〉
2014 單刷 80×75 cm

賴振輝認為木紋的細微變化，幽雅有緻，利用於版畫肌理，表現出它的感性與禪風，是任何繪畫筆墨所無法展現的。作品〈跨越時空（一）〉（圖158）此景佈局 重奇特，色彩搭配得宜，帶有一絲東方味，蘊藏古畫的情境，流露作者的懷古幽情，藉抽象結構造型展現作者心象意境。在現代與古典之間，作者試圖跨越著時空的距離與限制，錯置又巧妙的安排，創造一心與物、心與形體溝通的平台。〈山水情（二）〉（圖159）水波與山形的訴求是此作品的内容，藉著版畫的壓印表現，舒發作者對木版親合特質的鍾愛，多變的紋理，刻劃出多重層次的疊紋，色彩單純柔和，有如浮世繪般的平易親近，期待一種生活藝術化的溫馨格調；木版畫正是切合的表現媒材。

楊明迭是台灣重量級版畫家，以「痕跡」系列聞名於版畫界，多次獲得國際大獎與國家文藝獎，其造型以空照般的地形圖為底，裡面彷彿有道路、水塘、沙洲、田陌等地貌，暗藏小鳥形影，整個畫面復被縱橫交錯的經緯線和斜切線索分割。1995楊明迭赴美留學，期間吸收了手造紙、玻璃、金屬鍛造、蠟畫等不同材料並融合於版畫創作中；以原有札實的版畫根基再轉向立體雕塑為專攻主修，更加拓展其創作的能量與媒材的靈活運用。「將地圖式空間的版畫作品還原成為有真實質感、空間及光影表現的製作，譬如將其經緯線調化成金屬的方格實物，島與、陸地、山川、河海、叢林…變成一塊一塊不等高線的實體碎形物，這些碎形物大多由紙漿、石膏或水晶玻璃製成。」（林雪卿，2002）。2002年筆者於高雄駁二藝術特區策畫「擴

張版圖」展，邀請國內大學美術教師、學生與十青版畫會共同為版畫的形式內容與觀念作一實驗性的拓展嘗試，楊明迭首次展現立體玻璃版畫作品並以裝置形式呈現，「碎形」系列以立體版畫獨步於台灣版畫。2006年的「水痕」系列將關注的焦點從雲朵的飄浮轉向剔透的水痕，技法的運用回歸單純的版印。2010年的「草衣」系列則更回復最初始的絹印，但打稿製作結合攝影、電腦與手繪，經多版疊印，在繁複中再尋求單純的意象與歸真的途徑。此次的展出作者將以木為版，藉雷射雕刻機刻版、凹版上墨並以紙漿替代版畫紙印製，是另一類版畫新的風貌。（圖160）（圖161）

著重於凹版創作的筆者，為了呼籲此次木版畫的再推動，亦提出兩件作品共襄盛舉，試圖藉版種的改變而尋求轉捩的契機。創作開始之際，筆者以攝影的方式，將生活的狀態、週遭的景象記錄下來，所有的物件都在未經刻意安排的狀態下，完整、真實、隨機的呈現；再將此影像轉寫於版面；在此階段，是屬於第一層次的意識、是還未對對象物作反省、審慮的意識。接後，作者考慮畫面的結構或作品象徵內容的需要而調整構圖，刻意的更替鐵窗外的景物、刻意的安排一支工作時必用的「老花眼鏡」、或刻意的模糊於現實與超現實之間。此時，第二層次意識開始浮現，也逐漸在作品中找到隱喻的「自我」。空無與焦慮不安（Nothingness and Anxiety）是息息相關的。Soren Kierkegaard寫著：「如果我們追問構成焦慮不安的對象是什麼，我們只有回答說：那是空無。焦慮是空無經驗的

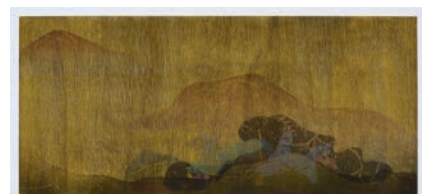


圖158：賴振輝〈跨越時空（一）〉2014 單刷版畫（木版+紙版）49.5×108.5 cm

圖159：賴振輝〈山水情（二）〉2006 木版+紙版 54×39 cm



圖160：楊明迭〈水痕草衣1〉2014 複合版 90×60 cm



圖161：楊明迭〈水痕草衣2〉2014 複合版 90×60 cm

必然結果，兩者是不可分的。」一個人可以不清楚他焦慮的原因，但他不可能不知道焦慮的感覺。然而這感覺卻無法理解或說明。在存在的焦慮中，人並非被某種確定的事物所威脅，而是被一種不可名狀的憂慮所困惱。創作中，作者企圖拋開一切旁驚，放空自我、虛無化自我，尋求片刻的平靜與短暫的真實存在。〈虛無的存在15、16〉作品以木版、絹版併用技法製作（圖162）。

以上對於台灣木版畫家的竭力探尋邀展，恐仍有諸多默默耕耘潛心創作的藝術家猶未得聯繫挖掘，遺憾在所難免。

四. 結語

一個展覽的籌設，目的不僅是為了展現，更重要的意義在於推動與檢討反省；筆者在邀請參展藝術家的聯繫過程中，皆不斷的提及：能否新作呈現？鼓勵版畫創作者共同努力，讓整體展出更具力量，也為台灣木版畫再做一波推動。此策展論述從探討台灣境外木刻發展到台灣木版畫現況的鋪陳，在相較與激盪中，期待尋獲可檢討改進的議題。鄭政煌在《台灣當代版畫思維——論版畫慣性的擴張》文中將版畫的製作型態區分為四種類型作分析：1.印刷版畫 2. 版畫印刷 3. 版畫型創作 4. 創作型版畫。其前兩者皆偏重於商業性考量的行為（用途），而後兩者則切入版畫創作的狀態、創作者背後條件身分，以及角色扮演的問題。鄭政煌說：所謂「版畫型創作」是直接以版畫為創作

表現，在版材上作繪畫形式及肌理運用，然後印製成版畫的形式來表達創作理念，較多以版畫本位思考來衡量創作需求，不再以模仿、複製其他繪畫為目的，此類型版畫普遍較有創作內涵，接近創作本質。而「創作型版畫」的創作者，純粹依創作所需選擇版畫為表現媒材，純粹以版畫形式或局部使用版畫形式作混合材質的運用，以内容及情感在創作的的需求上作媒材的取捨，創作表現自由度高，不受技法、材質等因素限制…。故其藝術敏感度高，當選擇以版畫為創作媒材時，是因見到版畫特殊性與時代特質相吻合…故能將時代特徵及大的文化向度準確地呈現…。此類作者有時會與版畫技師合作，故技術問題不是此類創作者的重要考量，往往能在版畫與藝術的領域推陳出新…³⁷。

就上引述第一類印刷版畫，是將原作圖檔以電腦分色，四色平版印刷製作，雖有些原作者在最後印製完成階段做限量的簽名，但由於藝術家的缺席，藝術價值仍是相當的薄弱，僅歸屬於複製（Duplication）版畫的範疇。至於第二類版畫印刷，若給予更詳細準確的用詞，應是「以版畫形式複製平面繪畫作品」，如（圖163）（圖164）（圖165）是羅浮宮美術館邀請「版畫技師」重新詮釋原油畫作品，展現高超的技術與極度精神意志的灌注，無庸置疑的，這複製的過程也必然添加了版畫技師情感的參與；以審美的觀點分析，它讓觀者的思緒在原作與複製版畫之間遊走，也

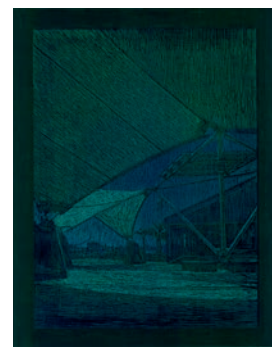


圖162：黃郁生〈港都夜雨〉2008 併用版（絹版+木版）60×42 cm



圖163：Louis Adolphe Salmon after Ferdinand Victor-Eug. 〈Liberty Leading the People, 28 July 1830〉éne Delacroix×1798-1863. Etching and burin, 71×95cm, 圖源：高雄市立美術館(2008)，《刻畫天地-羅浮宮館藏銅版畫》，頁50

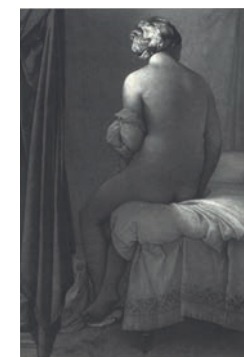


圖164：〈The Valpincon Bather 1808〉Louis Abdon Bouteille after Jean Auguste Dominique Ingres 1780-1867, Etching and burin, 47, 圖源：高雄市立美術館(2008)，《刻畫天地-羅浮宮館藏銅版畫》，頁51



圖165：〈Mona Lisa〉Antoine-Francois Dezarrois 1864-after Léonard de Vinci 1452-1518, Etching and burin, 71×95cm, 圖源：高雄市立美術館(2008)，《刻畫天地-羅浮宮館藏銅版畫》，頁53

讓觀者在技術的牽引下凝神與移情，並非完全抹煞其藝術價值。在前述台灣境外木刻版畫的演進中，曾就製作的行為態度列一標題—「隱藏細膩精雕的過程」作為探討，這範疇的木刻版畫是否有部分僅是素描原稿的複製或再現？筆者試著以杜勒作為劃分的界線（這當然不是絕對），在其前者強調先繪製一素描，並考慮印後圖像左右反轉，而將素描原稿反向轉寫於版面再行雕版，杜勒則是於木版表面直接繪製素描於上，再作雕版處理，這製作的行為差異自然顯現不同的內容與藝術性。但，時代背景、材料與科技在當下的進展，自是決定木刻意義的重要因素；早期的木刻大都作為文字插圖之用（至今仍是存在），插圖亦是圖，是繪製者表達敘事性內涵之方式，它必然融入畫者的思想與情感，其藝術性也必然存在於作品之中；換句話說，藝術性取決於作者的心與意。對於當今收藏家掌控的藝術世界，還可用以一較無奈的說詞：是市場決定作品的藝術價值。

就當代藝術創作的觀點，鄭政煌所提的第三類版畫型創作與第四類創作型版畫皆是複數版畫創作之領域；對於創作型版畫，筆者認為是國內最急需檢討提振之處，回首本文的前段，特別指出浮世繪版畫之所以拓展普及的關鍵，在於藝術家與版畫技師之合作關係，即是角色扮演的問題。筆者在今年四月受邀出席第30屆版印年畫徵選簡章的諮詢會議，思考著版印年畫推展至下次已屆滿30年，對於台灣版印的推廣到底起了多大的作用？不可諱言，確實有其具體的貢獻，對外交友誼的牽繫、對一般民衆的參與皆具有高度的提昇；但是否可以再進一步的有所作為？特別在今日台灣產業面臨困境的當下、對於政府大力推動文創產品的政策之下，如何扶植「版印產業」的發展？現版印年畫的徵選包含有兩個方向：一是公開徵件評選六件首獎，另一則是兩件委託藝術家創作，共八幅作品個別皆需製作2500件之大量複數版畫；事實上，若原作以絹印或P.S平版為版材之作品，是可以大量的複數製作，但對於木版、橡膠版、單版複刻或凹版作品要達到如此數量的印製，確實有其困難，大都是將原作掃描後，經電腦分色，再藉以絹印或P.S版取代，有失原作之本質；若是能在集體的

商議決策下，區隔為部分的原作部分的複製，原則是透過版畫技師的協助與作者的合作中進行，如此應是可使得年畫的推展更具意義。多年前受委託創作邱忠均的水印木刻則是拿到中國大陸達成目標，這意味著並非不可能，而是，是否有這份企圖？若能多花些心力、多投注些許經費，是否就能開啓帶動版畫產業的契機？台灣目前確實存在著多處個人版畫工作室，但問題是規模太小或僅限於單一版種（大都皆為絹印）的經營；版畫工作室的組成需要一個較大的規模、較強大的團隊、需要分工合作、需要凹凸平孔四個版種的版畫技師共事，更重要的是中央政府的支持；如此，才足以吸引藝術家的參與並投入創作型版畫的製作。在廖修平的收藏中一件喬治·盧奧（Georges Rouault）的版畫如（圖166）乍看極似油畫作品，卻是註明以硬防腐蝕劑腐蝕（Hard ground etching）與松香細點腐蝕（Aquatint）製作，版次是31/150，畫商確認是經二十幾塊銅版套色，如此浩大工程豈是盧奧可以獨自完成？另一藏品趙無極的蝕刻版畫如（圖167），技法含括硬防腐蝕劑腐蝕、松香細點腐蝕、糖水腐蝕（Sugar lift ground etching）、Open bite、Spit bite 等多種，這豈是專攻油畫的趙無極可以獨自完成？專業版畫工作室與專業版畫技師絕對是扮演重要的腳色。筆者曾經歷中華民國第14屆國際版畫雙年展的初審工作，見識了中國大陸的送件作品水準不凡，且數量龐大，僅是幾年的光景，中國在版畫藝術這領域快速的成長，重要歸於觀瀾版畫原創產



圖166：盧奧（Georges Rouault）松香細點腐蝕 廖修平收藏



圖167：趙無極 硬防腐蝕劑腐蝕、松香細點腐蝕、糖水腐蝕、Spit bite（強酸塗繪腐蝕）廖修平收藏

業基地的創設啓用，吸引國際性版畫創作者駐村，該基地培養一批版畫技師協助藝術家製版、印製，帶動整個產業的急促發展，第一屆觀瀾國際版畫雙年展於2007年舉辦，參與的國家達57個，總送件數1976件，已成世界矚目之國際展，2009年第二屆的舉辦，有70個國家1604位藝術家響應，總送件數達2804件；2013年的第四屆有80個國家2667位藝術家參與，總送件數高達3965件；成長速度實是令人嘆為觀止。今日台灣政策重新注視技職教育、鼓勵文創產品，在專業版畫技師的養成與大型專業版畫工作室的籌建，應是版印再拓展的重要關鍵。

版畫的社會中，若有版畫技師的健全養成與明確的分工、專業的角色扮演，對於鄭政煌所擔心的第三類「版畫型創作」的困境，相信也會獲得適度的紓解；他說：這類版畫家因長期沉浸在提昇版畫技術的培養，很容易陷在以版畫技術為本位的思考中，考慮版畫技術的因素比創作思考還多，恐陷於過度尊崇傳統的教條而忽略在創作中靈活變通，拘泥在既有形式與傳統價值中。鄭政煌的提醒，不無道理並非批判，而是具有正面意義；技術的鑽研，若是為了能自由的表現，表現得自在隨心，它應是值得肯定的，價值觀取決於版畫工作者的態度與意向。是否由於地方小市場小，小本經營小型企業、老闆兼打雜，形成台灣各行業普遍的特色；或是缺乏團隊精神與分工合作觀念、制度的建立？目前台灣版畫工作者大都身兼數職，是藝術家、是版畫技師，又是版畫製作技術的傳承受者、研發精進與推廣傳授者；版畫創作若缺乏版畫技師的協助，確實難有足夠的心力投注在創作的本質作深入的思索；若與它類藝術相比，版畫是一門較需倚賴「技術層面」為充要條件之創作媒材。在一個社會中就是應該容許多元的存在，在藝術世界中也應是前衛與傳統、寫實與抽象並存的狀態，即使有著版畫工作者沉浸在版畫技術的提升，也是一股動力，有其貢獻、有助於版畫藝術的進展。

台灣的歷史背景與社會一直處在兩方對立的狀態，洪智育導演的電影《1895》描寫客家民族與日軍對抗的一部史詩；魏德聖導演的電影《賽德克·巴萊》敘述1930年

原住民莫那·魯道帶領族人反抗日本統治而引發霧社衝突。1945年台灣光復後，國民政府與台灣人民的誤解導致二二八悲慘事件的爆發，1949年國民政府自大陸撤退遷移台灣，下令戒嚴時期的開始，是國共對立最激烈的時刻，而政府與人民的關係則因二二八的陰影持續發酵，帶來更難以化解的白色恐怖。1990年的野百合學運迫使國民政府於1991年宣布終止動員戡亂時期臨時條款，台灣邁入自由的社會；但隨著經濟的起飛，資方與勞方不對等的關係亦造成另類抗議白布條的瀰漫。政治上，藍綠之爭；意識形態上，統獨之爭；公共議題上，擁核電與反核電，支持服貿與反服貿，更是永無休止的對立。黑白對比分明的木刻版畫，就是缺少個中間色調，正記錄、呼應著這段歷史這一個社會。

最後，筆者撿拾一被丟棄的飲料易開罐，將其壓扁作為版，一版多色印製（viscosity processes in color printing），作品題名引用318太陽花學運時期熱門的一句話：〈從我的屍體踩過（over my dead body）〉（圖168），藉以反映版畫壓印的意涵。



圖168：黃郁生〈從我的屍體踩過（over my dead body）〉2014 凹版、一版多色 12.5×10.5 cm

註解：

1. DAVID B.GURALNIK(Editor in Chief)(1986)。《Webster's New World Dictionary》。Now York：Prentice Hall Press。

2. DAVID B.GURALNIK(Editor in Chief)(1986)。《Webster's New World Dictionary》。Now York：Prentice Hall Press。

3. 朱哲良（2011）。數位版印介入版畫藝術之研究。載於林雪卿（主編），版畫藝術集刊（頁27-44）。台北：中華民國版畫學會。

4. Woodcut（木刻）：指一種凸版印刷（relief printing）技法，其印刷所用之版面係利用特別的木刻工具（woodcut tools）在木板上雕刻而成；又指以此技法所完成的版畫原作（original print）。木刻板材料取自於樹幹縱切面的木材，加以刨平，因此版面上的木紋呈現平行狀。

5. Wood engraving（木口木刻）：凸版印刷（relief printing）技法之一，此法係用雕鏢，（graver）、線暈刻刀（tint tools）、雕刀（scorper）等工具在木板上雕製印版；另利用此技法完成的版畫原作（original print）亦稱之。木口木刻所使用的木版為堅硬至極的硬木，取其橫剖面或者具有開口形紋理的心材，紋理呈平行狀。曾美禎：木口木刻家在木刻版上的創作，其實就是一場與木頭的對話。兩者的關係在刻刀的運行與木頭本身的推力之間取得平衡，幾乎是共同完成一件作品。從這個角度來看，就算木口木刻版拼接得不完整，遺遺留著木紋或木質不完美的裂縫，都彷若木頭以時間與溫度為刻刀，參與構圖的軌跡。

木口木刻對光有極佳的敏感度，如同攝影般皆以光線說故事。完整的木刻版就像一座漆黑的舞台，雕刻刀則成為舞台的燈光，一道道地釋放黑暗。雕刻刀刻去兩道光線，即造就了兩條白線、一條黑線，而影像就在黑線或白線的疏密散佈下成形。

6. 木版平版畫是利用木夾板來代替傳統的石版、鋅版或鉛版等手繪平版版材的一種新平版技法，是由日本多摩美術大學小作青史教授研發而成；所謂平版畫是利用油、水相撥原理及化學作用來製版，其製作過程非常複雜要特別小心且費時，需有專門的技術才行。而木版平版一樣利用油、水相撥的原理來製作，但是技法較簡單且容易理解，因版材是木版，可以利用雕刻刀雕刻，兼具木版畫趣味，也可以用水彩和油墨做出不同的調子。印刷時會印出木紋，亦可當成一種肌理，做出獨特風味的作品。

7. 廖修平（2004）。〈國際版畫之發展〉。現代教育論壇，10，頁366-370。

8. Hans-Georg Gadamer是繼Martin Heidegger之後當代最主要的德國哲學家，曾任教於馬堡、萊比錫、法蘭克福、海德堡等大學，著述豐碩，廣泛涉及哲學、哲學史、美學、藝術和文化各領域。主要著作有：《柏拉圖的辯證倫理學》（1931）、《柏拉圖與詩人》（1934）、《歌德與哲學》（1947）、《真理與方法》（1960）、《短論集》（四卷、1967－1971）、《黑格爾的辯證法》（1971）、《科學時代的理性》（1981）等。他親身經歷兩次世界大戰給人類造成的災難，他的哲學和美學體現了他對人類歷史的全面反思和對人類命運和未來的探索。

9. Martin Heidegger（1889-1976）是德國著名哲學家，存在主義哲學的創始人。主要著作有《存在與時間》（1927）、《康德與形而上學問題》（1929）、《什麼是形而上學》（1929）、《真理的本質》（1943）、《荷爾德林詩的解釋》（1944）、《論人道主義》（1947）、《林中路》（1950）、《形而上學導論》1953。其中《林中路》收入的一篇論文《藝術作品的本質1935》，被公認為他的美學代表作。

10. 李醒塵（1996），《西方美學史教程》，頁626-627

11. Paul Coldwell（2010）。《PRINTMAKING A CONTEMPORARY PERSPECTIVE》。London：Black Dog Publishing。ISBN：9781906155438

12. Metal Engraving：雕凹法，是以推刀（Burin）在金屬版上雕琢精細線條，剔除細膩銅線(經常使用銅板)，於版面呈現凹陷不同層次線條，並大都以凹版方式印製，是金屬凹版最早被使用的技法，開始於15世紀。H e n d r i k Goltzius 從雕凹法的研究中又發展出新的「雕凹線法」——Line Engraving，過去的雕凹刻法經常是藉由交叉線的模式或交錯密度與程度來決定調子的明暗，而H e n d r i k Goltzius的雕凹線法則是經由刻線寬與細的程度來處理調子的明暗，他刻的線條較深也可能較長，一條線中隨著行體與明暗而有較寬或較細的變化。十七世紀法國一位最多才多藝的藝術家——Claude Mellan更將雕凹線法發展至極致，他在畫面的造形中沒有輪廓界線，而是在一整條不斷的圓弧長線中變化線條的彎曲度或變寬、變細而造成畫面的圖像

13. Paul Coldwell（2010）。《PRINTMAKING A CONTEMPORARY PERSPECTIVE》。London：Black Dog Publishing。ISBN：9781906155438

14. Paul Coldwell（2010）。《PRINTMAKING A CONTEMPORARY PERSPECTIVE》。London：Black Dog Publishing。ISBN：9781906155438

15. 甲骨刻辭：這些文字是寫或刻在龜的腹甲、背甲、和牛的肩胛骨上的文字。刻辭的內容，大都是殷王田獵、祭祀、求雨、詢問吉凶的紀事。國家圖書館特藏組（2011）。國立中央圖書館特藏選錄【PDF】。頁122。取自https://www.ncl.edu.tw

16. 鍾有輝（2011），〈側觀中國現代版畫的發展〉，亞洲現代版畫專題論文集，臺北市：臺北藝術大學關渡美術館。

17. 曾長生（2014），〈台灣美術院的後現代風格表現----兼探台灣當代藝術發展趨向〉

18. 陳樹升（2011），《從國美館典藏看台灣現代版畫的發展》，頁99

19. 同前註，頁111

20. 同前註，頁65

21. 陳樹升（2004），《台灣現代美術大系－鄉土意識版畫》，台北市：文建會，頁92-93

22. 陳樹升（2011），《從國美館典藏看台灣現代版畫的發展》，頁84-85

23. 同前註，頁84

24. 蕭瓊瑞，〈無悔的歡愉——做為一生活藝術家的吳昊〉，取自http://www.ncu.edu.tw/~ncu7195/exhibit/90/ex2/comment.htm，擷取日期：2014/4/22

25. 陳樹升(2011)，《從國美館典藏看台灣現代版畫的發展》，頁86

26. 取自https://tw.knowledge.yahoo.com/question/question:_ylt=A8tUwYaqe8hTuhcAlwZr1gt.:_ylu=X3oDMTBybHBsYjY1BHNIYwNzcgRwb3MDOQRjb2xvA3R3MQR2dGlkAw--?qid=1306042009977(引用http://w3.hsps.tpc.edu.tw/vodout/indexview.asp?intPageN ow=26&intLevel=0&intClass=0&strNo=G610（%BC%BD%A9%F1）&strKeyWord=，2006），擷取日期：2014/4/22

27. 陳樹升（2011），《從國美館典藏看台灣現代版畫的發展》，頁65

28. 曾瀟、郭家瑄（2013）。版畫·藏書票·潘元石(影片)。取自：http://southfilmtw.pixnet.net/blog/post/54115676，擷取日期：2014/5/01

29.「藏書票」即是類似迷你版畫的一種微型版畫。一般人會把藏書票貼在愛書的扉頁裡，標示書籍擁有者的身分；並註明當時社會通用的拉丁語EX-LIBRIS這句話，表示「這是我的書」、「我的圖書館」、「予以藏之」等意，最後再將這張小小紙片浮貼於書本扉頁的空白處，讓看到這本書的人都能夠知道書籍所有權人的身份，這就是「藏書票」。擷取自file:///K:/%E5%8F%B0%E7%81%A3%E8%97%8F%E6%9B%B8%E7%A5%A8%E5%8D%94%E6%9C%83-%E9%A6%96%E9%A0%81_files/exlibris.htm，日期：2014/5/26

30. 世紀風華台灣美術網站（2009），作品導賞，取自：http://twart100.ntmofa.gov.tw/showCase.aspx?PrintID=172，擷取日期：2014/4/22

31. 陳樹升（2011），《從國美館典藏看台灣現代版畫的發展》，頁86-87

32. 陳樹升（2004），《台灣現代美術大系－現代造形版畫》，台北市：文建會，頁129

33. 陳樹升（2011），《從國美館典藏看台灣現代版畫的發展》，頁149

34. 同前註，頁118

35. 國立台灣美術館(2012)，敬·靜·淨·境－劉洋哲創作回顧展，取自http://www.ntmofa.gov.tw/chinese/Activity_1.aspx?SN=3675，擷取日期：2014/4/23

36. 倪再沁，〈青燈有味－論楊明迭的藝術歷程〉，藝術家雜誌。

37. 鄭政煌（2010-2011），〈台灣當代版畫思維-論版畫慣性思維的擴張〉，http://mypaper.pchome.com.tw/chenghuang/category/1，擷取日期：2014.5.26

The Progress in Taiwan Modern Printmaking: Woodcut & Its Variations

Curator : HWANG Yue-Sheng

I. Foreword

As the exhibition's title, "The Progress in Taiwan Modern Printmaking: Woodcut and Its Variations" suggests, this article will show the progress and development of woodcut printmaking in Taiwan. The title, when translated into Chinese, especially replaces "woodcut" with "wood," so that more types of printmaking that use "wood blocks and other related mediums" can be included. They are: woodcut wood engraving; wood lithography woodcut in intaglio or both intaglio and relief; "quasi woodcut" which replaces woodblock with easier-to-cut linoleum, synthesis plate or sugar cane plate and woodcut which is combined with other types of print. The following description and reference of the aforementioned types of print will focus more on their artistic forms.

In this article, I will mention a few important things about woodcut prints outside Taiwan first. Then, a systematic review of the origin, backgrounds and turning points of woodcut will be given. I will also mention the representative printmakers in Taiwan and their works of art. Finally, I will address the present condition of printmaking in Taiwan and invite readers to think about how to improve it. I believe an exhibition must be able to inspire people to care more about the issues that it addresses.

II. Development of Woodcut outside Taiwan

The printmaking process is closely related to the ways people think and how they keep records in a certain period of time. A print is usually based on a reversed picture, except lithographs. This mirror-like work of art not only helps the audience to learn how the original picture looks, but also indicates the perspective taken by the artist when he or she cuts the block and prints the picture. A print can be simple, complicated, realistic or expressive. It can be used to express the artist's personal feelings or to deliver a propaganda message. Because multiple prints can be made with just one block, printmaking enables

people to pass things down from one civilization, country or era to another. In fact, no matter in simple settlements or in mature, developed societies, printmaking has always been a common practice. Rubber and wood stamps are an early example, and today we have four-color chromolithography. Be it an archaic artistic print, a medieval book, or a modern journal, printmaking makes it easy to present texts and illustrations to more people. In a digital age like today, an image can even go viral around the world thanks to the Internet. From ancient times till now, the act of reproduction and the will to spread the messages around have remained essential to human communications. When it comes to woodcut printmaking in the West, I will discuss it in two chapters, "Concealing the Fine Cutting Process" and "Revealing the Act of Cutting and an Artist's Original Idea." The spreading of color woodcut prints in Japan—Ukiyo-e, as well as how the establishment of Guanlan Original Printmaking Base has resulted in the rapid growth of printmaking in China, will also be discussed. They are worth being studied for printmaking professionals in Taiwan.

2-1 Concealing the Fine Cutting Process

Image printing and woodcut illustrations only developed by the 13th Century in Europe with the emergence of papermaking. Early woodcut prints were extremely rough. They feature a few black lines accompanied by a large empty background. They go with stories so that the illiterate majority can also get the message. They were also sold at festivities and religious rites, just like souvenirs or gifts that tourists buy today. The original drawing of a print contains simple outlines that can be transferred to a woodblock. An artisan would then cut the block following those lines. It was only until the 15th Century that artists began to notice woodcut prints' artistic quality, rather than seeing them as mere functional tools. German artist Albrecht Dürer was among the first to

realize that special expressions can be made through simple woodcutting techniques. By expressing himself through woodcutting, he achieved much more artistically than his peers, and turned a new page for woodcut.

In the early days, to make a woodcut print, one had to make a reverse drawing, transfer it to a wood block, and then cut it out. What Dürer did, however, was to directly make a drawing on the block (usually made of pear wood), so that the prints retain the original style and tone, and look exactly like the drawing itself. His prints are so refined that viewers tend to forget they have been printed with a carefully cut block. Dürer's major challenge was to take image reversion into consideration when he drew. Considering the complexity, Dürer's work has become canonical over time, and his prints are constantly studied by art historians. There is an invisible "gap"—the woodcutting process—between the artist and the final print. An artist must draw and cut meticulously so as to succeed.

Woodcut in 16th Century Italy is especially impressive because almost every printmaker/artist of this time manifested a unique style. While Titian adopted relatively traditional approaches, Giuseppe Scolaro emphasized innovative white woodcut lines in his work (see *The Man of Sorrow*). Intaglio master Hendrik Goltzius incorporated his North European background and his studies in Italy for a strong and special style. His landscape woodcuts are characterized by flowy black lines. He also used white lines to highlight the contours of his subjects for an impressive contrast of light and shades.

2-2 The Development and Spreading of Colored Woodcut Prints

Color woodcut prints were quite common in China by the second half of the 15th Century. But it is Ukiyo-e, or "pictures of the floating world" in 17th Century Japan, that

brought this category to a peak. Just when Commodore Matthew Perry forced Japan to open its gate to the West in 1854, Ukiyo-e was also introduced to this oceanic nation and it soon became highly popular. Ukiyo-e originated from the *Mustard Seed Garden* painting catalogue introduced from China around 1679-1701. The book, which features a substantial number of fine woodcut illustrations in either colors or black and white, captured Japanese artists' attention and inspired them to devote to the making of woodcut prints. Ukiyo-e is a kind of painting that describes the hedonistic aspects of the world. It also represents an extremely strong link between printmaking and commerce, and printmaking and industry. An Ukiyo-e artist, once commissioned to make an image, would attach the designed image to a main wood block and registers the colors and text before sending it to a woodcutting artisan. Aside from the main wood block, various other color blocks, each to be used to add one color to the picture, would be made. The number of the color blocks can vary depending on the colors needed. Since Ukiyo-e's main patrons were the middle class, it is important to make the working process cost-effective. The publisher, the artist and the wood block artisan are essential to Ukiyo-e's development. Their collaborative relationship has remained until today.

Once the publisher finished making an Ukiyo-e, he or she may sell the original blocks to another publisher, who would then print the same Ukiyo-e again. To cut down the cost, during the printing process, this second publisher may skip using some of the color blocks. Thus there are no fixed editions for an Ukiyo-e, and sometimes the color scheme may be modified when the blocks are handed to another publisher. The damaged parts of a block may be re-cut, and then the image can look different when the re-cutting is done. But Ukiyo-e is valuable because it not only makes colored woodcut

prints more common but also strengthens the ties between artists and wood-cutting artisans.

2-3 Revealing the Act of Cutting and an Artist's Original Idea

In Asia, it is important to polish the wood block and mark the printing area and the position of the printing paper in advance for a precise multicolor printing result. All details are attended to and every step is taken with caution. But in Europe, Paul Gauguin and Edvard Munch's woodcuts are much rougher. The blocks are usually abraded, although wood patterns sometimes are retained. The most representative work is *The Kiss* (1897) by Edvard Munch. German Expressionist artists learned from Munch and pushed woodcut prints to a new level. They emphasized the woodcutting process a lot because that's a way to vent their innermost feelings and impulses. Pablo Picasso tried out a wide range of printmaking methods, including traditional woodcut, before settling on a specific method of his own. He replaced wood with linoleum and was famous for his reduction printing technique. This refers to cutting away more and more of a single block's surface in-between each color printing to acquire a multi-color print. Every time an area is cut out and ink is rolled onto the surface of the block, the sheets of paper in the edition must be printed before taking the next step. There is risk in reduction printing because an advanced, thorough plan must be made. When an area is cut out, it can't be retrieved. If there's a mistake, it stays there. Thus it is often described as the "sudden-death round" in printmaking.

In German artist Georg Baselitz's prints, even more drastic changes are made to traditional woodcut. His giant blocks are often more than two meters high, and his cuts are highly Expressionist. He would press-print his work by hands, and thus the end results are therefore crude and inaccurate. He would even turn his image upside-down. With such artworks, Baselitz hopes to show the resistance of an artist against conventional printing materials and tools, as well as refined woodcut

lines. Sometimes Baselitz even diminishes the explainability, narrativity and anecdotality of an image as he plays with the theme and the image.

By the 21st Century, it is all the time popular among relief woodcut artists to make large prints, even at the cost of being cheap and unrefined. These artists would collect materials that can replace conventional wood blocks on the streets as if they were rag pickers and eagerly occupy needed space. They are also constantly looking for ways to replace printing -press printing. Thomas Kilpper in 2000 spent months carrying out a project entitled *The Ring*. In a deserted office, he used industrial electric tools to chisel the beech floor and then printed this magnificent 400 square meter image with a full-sized industrial roll. The print was finally hung on the building's exterior from a window.

2-4 Origin County of Woodcut in the East

Traces of early printing in China can be found in the decorative patterns on Neolithic pottery and bone inscriptions of the Shang Dynasty. In the Eastern Han Dynasty, Cai Lun improved paper making skills (A.D. 105) and paper soon became more common. Along with the invention of stamping and stone rubbing, woodblock printing finally came into being by the Tan Dynasty. The earliest woodblock print ever recorded in the Chinese history is the *Diamond Sutra* published in A.D. 868. It contains the earliest woodcut illustrations acknowledge by scholars. The Tan Dynasty enjoyed a prosperous economy and frequent exchange with Xi Yu (the "Western Regions" that contained many foreign states). Buddhism was highly popular at the time, too. As a result, representatives from Xi Yu were sent to China to learn printing skills. In this way, woodblock printing became widespread, and the same skills acquired variations when they reached different western states. It is considered that printmaking finally became largely different in the East and the West at this point in history.

In modern China, because Realism is quite popular, woodcut prints have mostly been themed by everyday life,

although different techniques have developed in different regions. There were three major schools competing in the woodcut scene in the 1960s China: the black and white Sichuan school, the colored Heilongjiang school, and the water-soluble ink Jiangsu school. Due to the Cultural Revolution, Chinese artists were refrained from learning overseas modern painting movements. They only rejoined their international peers at a later time. Printmaking even stopped developing for some time in China until in 1977 the teaching of it regained momentum. The China National Academy of Fine Arts (CNAFA), formerly the National Hangzhou College of Arts, is one of the origin institutions of the New Printmaking Movement. Bearing its past honor and tradition, the CNFA founded the Water-soluble Ink Woodcut Studio. Woodcut continued to stand out among all art genres in the 1980s, when restrictions had just been lifted in mainland China. Because of its long history, its reflections on the people and their times, as well as its many achievements, woodcut has had a solid status in China. In 2008, the Chinese government founded the Guanlan Original Printmaking Base in Shenzhen. Renowned printmakers from around the world have been invited to take residency and make art here, and the base also provide artisans to assist the manufacturing of printing blocks and the printing process. Materials, tools and daily necessities are offered, too. The international printmaking community has been interested in this base. Different cultural ideas and creative techniques have thus been introduced to China through this institution, helping printmaking to grow in China. Its collection has expanded to tens of thousands of pieces in just a few years.

III. Woodcut in Taiwan

Taiwan is on the geographical margin of the Asia Pacific. It is, however, a place where several cultures meet. Indigenous people and ethnic Chinese immigrants from all parts of China share this land. It has been inspired by foreign cultures (Dutch, Spanish, Japanese and American) at different times, and its culture and arts show the vigor of Nativism and the diversity of trans-Orientalism. Blessed with this cross-cultural background, printmaking in Taiwan

has grown to be really diverse, both in content and form. Woodcut in Taiwan mainly derived from two things. First, promotion of this artistic method by Japanese painters during the Japanese Rule. Second, a number of Chinese woodcut printmakers' moving to Taiwan after the Second World War ended in 1945. By the mid Japanese Rule, Japanese cultural agencies noticed that folk culture in Taiwan was on a decline. Thus they encouraged Japanese scholars to study and analyze Taiwan's history and its folk customs. Printmakers were also invited to help keep a record with their work. The most noteworthy is the founding of the *Mazu* (sea goddess) journal in 1934 by Japanese poet and writer Nishikawa Mitsuru. In the journal are woodcut illustrations and articles introducing woodcut prints. Nishikawa also founded the Creative Woodcut Society in Taipei, 1936 to actively promote woodcut art. Another important figure is Japanese painter Tateishi Tetsuomi who edited and published monthly *Folk Culture Taiwan* in 1941 with Kanaseki Takeo and Ikeda Toshio near the end of the Japanese Rule. Nishikawa Mitsuru was responsible for the *Taiwan Folk Customs* column and published 101 such illustrations in total. The subjects he addressed include social phenomena, street scenes, folk beliefs and folk customs in all parts of Taiwan, not just from the north to the south, but also the east which was still difficult to reach at the time. It is fair to say that he was a key member who "sowed the seeds of woodcut printmaking" in Taiwan. During the Japanese Rule, however, woodcut had not become an independent art form in Taiwan. It was limited to folk illustrations; only artist YEN Shui-lung dabbled a little in this field.

3-1 Pioneers of Traditional Woodcut in Taiwan

When the Second World War came to an end, a group of woodcut printmakers active in the Nationalist controlled territories during the Second Sino-Japanese War came to Taiwan, such as HUANG Jung-Tsan, CHU Ming-Kang, HUANG Yen, CHEN Ting-Shih, CHEN Chi-Mao and CHEN Horng-Jin. Most of them, influenced by LU Xun's New Woodcut Movement, were leftists to some

extent. Their work are empathetic and realist. Because they were curious about island Taiwan, they made quite a few artworks on its culture and people. But when the 228 Incident took place in 1947, leftist printmakers felt they were in danger. They either left Taiwan or just never shout out loud again. The only remaining artists, HUANG Jung-Tsan and CHEN Ting-Shih, learned to keep their head down. When Taiwan became somewhat peaceful again, a few more woodcut printmakers came, such as WANG Mai-Kan, CHOU Ying and CHIANG Han-Tung. In 1949, even more artists came with the relocating Nationalist government. Such are FANG Hsiang and CHU Wei-Bor who were in the army, and young CHIN Sung and WU Hao who moved with their fathers and elder brothers. While after the 228 Incident a few more prints which address political issues were still released, since 1949 the Nationalist government implemented the Martial Law, woodcut prints disappeared for some time in public. However, it was also during this time that western artistic movements flourished and spread all over the world.

As Art historian CHEN Shu-Sheng noted, “The government started to encourage ‘anti-Communist literature and art’ in the 1950s, and thus woodcut became the most convenient option as it could be used to spread political thoughts. Woodcut printmakers like FANG Xiang, CHEN Hung-Chen, CHEN Chi-Mao, CHOU Ying and CHU Hsiao-Chiu all published propaganda prints that encourage people to fight (against the Communists).” But by the late 1950s, quite a few printmakers in Taiwan had learned about the West’s artistic ideas and its experiments on mediums. They started to care more about the texture of an artwork, and their themes were no longer just about the state, people and politics. Profoundly influenced by Abstractionism, they also adopted a freer approach to art. Soon, the age of modern printmaking began in Taiwan. The Modern Woodcut Society founded by CHEN Ting-Shih, LEE Shi-Chi, Yu Yu YANG, CHIANG Han-Tung and SHIH Hsiao in 1958 was among the representative institutions of this period. The artworks by its members were very successful at international

printmaking exhibitions, too. They not only broadened fellow local artists’ visions but also gained presence for Taiwanese printmaking art around the world. Because of a series of foreign affair failures, however, Taiwan was forced to withdraw from major international arts events in the early 1970s and printmaking also fell into an impasse. With many of its members moving abroad, the Modern Woodcut Society was dismissed in 1972.

Artist WEN Yi-Duo was assassinated by the Nationalists on July 15, 1947 due to his “inappropriate speeches.” In support of the repressed Taiwanese people, HUANG Yen made a print entitled “One Man Falls Down, Tens of Millions Rise Up” on both Wen’s death and the situation in Taiwan. The picture says that the torch of democracy will be passed down. When one man falls down, tens of millions will rise up to fight for freedom. The original drawing was modified several times; HUANG Yen spent nights and days solely working on it, but still could not finish it by the time he left Taiwan for Hong Kong due to the worsening political climate in July 1948. Eventually, the work was completed in Hong Kong. The print was published by the Takung Paper and was hailed by the artistic circle. Wen and Huang were not alone. When CHU Ming-Kang lived in Taiwan, he once received warning from intelligence police because he was discovered to be reading forbidden publications. Based on this experience, he made *Persecution*, which describes HSU Shou-Shang’s sudden kidnap. Hsu was the head of the National Institute for Compilation & Translation and professor at National Taiwan University.

3-2 Leading Figures of Woodcut in Taiwan

As soon as LIAO Hsiu-Ping returned to Taiwan in 1966, he had a solo exhibition at the National Taiwan Museum (formerly Provincial Museum in Taipei) to show his etching and multi-color monoprints made at the “Atelier 17” studio in Paris. He hope that the art community in Taiwan could thus have a rough idea about how to make modern colored intaglio prints and be inspired to try new things. In 1973, invited by the National Taiwan

Normal University, Liao officially moved back to Taiwan to teach and promote modern printmaking. With his effort, printmaking became popular on the island again. Liao even founded the “Evergreen Graphic Association” in 1974 to further the scope of printmaking art in Taiwan. As a leading figure in modern printmaking, Liao himself made a number of simple, black and white woodcut series in 1999, such as *Knot and Silent Image*, to express his wish of seeing social disturbance decline and that order and harmony be regained. His works during this time are not as bright and colorful as the preceding ones. Instead, they feature heavier symbols. A rectangular frame represents a shackled, orderly society. Intertwined ropes, on the other hand, indicate the complexity of an ever-changing world. The frame and the ropes strike a conflicting balance between order and change. The “silent image,” moreover, represents the artist’s personal reflections—that is, his critical yet wise thoughts on the many social problems. Liao has produced bountiful works of art throughout his life; woodcut is not his main focus. But he has adopted a very special approach to make woodcuts. He doesn’t cut the block, but hits the block with a nail for certain effect and texture. These hits can feel as powerful as the physical hits on one’s chest. In a statement, LEE Shi-Chi said, “My early woodcuts are romantic; I take viewers meander through the Qinhuai River and the Epang Palace in their dreams. We pass by ancient castles in the West and penetrate wartime memories. Our erupting passion is strong as fermented sorghum liquor. For my complex and changing artistic style, I have been praised as the ‘bird of changing tones’ in the painting circle.” Lee mainly focused on half-figural woodcuts with architectural themes around 1961. But he also tried making some abstract art during this time. He abandoned the traditional method, which is to draft and cut the block before printing. Rather, he uses the “rubbing” technique to “rub-print” objects onto paper, although works of this kind do not fit into the popular “multiple print” category of the time. The Taiwan government launched the Chinese Culture Revival Movement in 1970, and the Graphic Art Society of The Republic of China was

also founded to promote printmaking education. Taiwan withdrew from the United Nations the next year in 1971, and Nativist themes became popular again. Thanks to the rise of Nativism, folk prints were again valued and discussed again. Representative printmaker LIN Chih-Hsin already produced woodcuts on countryside scenery in the 1950s. His works are small in size and are only printed in black and white. All of them were published through newspaper and magazines as illustrations. During the Nativist trend, he was so much touched by folk goddess Mazu’s divine deeds that he started making *Celebrating the Matsu Festival*, a giant woodcut that’s 124 meters long, to depict the annual parade that dedicates gratitude to the sea deity. It then took Lin 20 years to complete this work. While he worked on this project, he delved more and more deeply into folk art in the early 1980s and produced a number of other artworks on folk belief celebrations. As Lin noted, “I aim to understand my homeland and embrace its culture. I am proud to say that I’m bold, vigorous and unsophisticated in cutting. I render bright colors to my creations to depict the joy and momentum of life. I want to show the warm, bright, happy and delightful sides of life, in the meantime illustrating an amiable, comfy country life and a healthy society.” Artist CHU Wei-Bor likes to experiment on medium. He is also a pioneer of the Modernist Movement in post-war Taiwan. A predecessor, he continues to make art today. He started making prints themed by “love and peace” in 1969. In the series of images on man and nature, he shows a leisurely attitude towards life. His *Bamboo Town* series is inspired by the scenes and people of an agricultural village. In a way, it serves as a note on his new life in Taiwan since retreating from Nangjing, China. These woodcut prints vividly present slices of his fulfilling, peaceful life in contrasting black and white. Versatile WU Hao has participated in the Ton Fon Art Group with his oil paintings and the Modern Print Association with his prints. He was confirmed as a social artist and a modern printmaker for his woodcuts on illegal housing in 1965. Printmaking is no doubt the most important vehicle through which Wu strengthened the otherwise feeble lines. Fragments of

childhood life and the longing for his hometown, afloat in his early oil paintings, are substantiated through concrete things like toys, kites and chickens in his later woodcuts. Remote memories are then captured before they are gone. NI Chao-Long looks for his subject matters among countryside scenery and historic sites. He applies traditional methods to make woodcuts, such as printing several colors at one printing from different areas of a block with water-based or oil-based ink. He is dedicated to promoting fine arts education for children and making art himself. His woodcuts address both contemporary issues and stories of the past. Spiritual or folk religion themes are among his interests, too. His prints look sturdy and rhythmic. Their lines are tough and strong. One can almost feel the strength of the cutting knife through those lines.

CHIOU Jong-Jiun is a key printmaker in water soluble ink woodcuts. His early works are mostly about the unsophisticated charm of countryside people and the graceful places they live. Chiou began to worship the Buddha in 1984 and thus became more focused on Buddhism. His solemn woodcuts of this period are about religion and faith. His style varies from time to time, but all of his works bring peace of mind. The artist was diagnosed with Parkinson's disease more than ten years ago. His muscles are stiff, his arms and legs keep shaking, his movements are slow, and his speech becomes hard to understand. Despite all this, Chiou never ceases to make art, including watermark woodcuts and calligraphy. His creative works of art illustrate his philosophies of life, his underived artistic talent, and the perseverance only found in ethnic Hakka people like him. Swallow LIN has been deaf since six years old as a consequence of meningitis. Her artistic talent started to show while she received formal education. Her creations have included watercolors, prints, sculpture and pottery, all exuding childlike fun and vivaciousness. Lin's early artworks are influenced by Op Art. The underived abstract black lines in her work are dynamic and full of visual power, sometimes to the extent of hallucinating. Also, the interesting geometric shapes and lines in her woodcuts

well reflect the intricate human minds. PAN Yuan-Shih has spent decades on art administration and art education. In this way he has helped numerous young talents. Pan is deeply attracted to bookplates, a combination of literature and fine arts. In fact, he has been promoting the art of bookplates for years in Taiwan since he learned about it. A bookplate is a woodcut in miniature. Embedded in a book, it shines like a pearl on paper. A bookplate also means that the book owner loves, cherishes and collects books. It not only manifests the meaning of a book but also brings fine arts to a whole new level.

3-3 Pillars of Woodcut in Taiwan

Printmaking in Taiwan adopted a new path in the early 1980s. The first International Biennial Print Exhibit, ROC was held by the Council for Cultural Affairs (regrouped to be the Ministry of Culture in 2012) under the Executive Yuan in 1983. This is the first time the government held an international printmaking event in Taiwan. The exhibit had three goals: First, to hold a free competition. Second, to invite renowned printmakers from around the world to join this event. Third, to introduce traditional prints to the world. Moreover, in light of the importance of the promotion of traditional New Year prints, in 1986, the CCA organized the ROC New Year Print Competition so that traditional New Year prints could be cherished by more and that new viewpoints could be developed. Today, printmaking is a full-fledged category at the National Art Exhibition of the Republic of China, National Student Art Competition, Kaohsiung Awards, Da Dun Fine Arts Exhibition, Nan Ying Art Exhibition, and New Taipei City Fine Arts Exhibition. These are all wonderful platforms through which printmakers can release their works. As a result, new talents continue to rise and senior woodcut artists also persist.

LO Pin-Ho challenges the limits of woodcuts. In *Epitomes for the World*, he takes a personifying approach to illustrate the competitive present-day society and a damaged nature in a food chain chart. He uses finely engraved dots, lines and planes to compose this longish

picture, and enhances shades of black, grey and white in the most aesthetically graceful way. The end result is comprised of ten large and small wood engravings. It takes a lot of effort and time to complete this artwork; such is a meticulously crafted alarming epitome of the world. TSAI Hong-Lin in *Praise of the People* depicts some pious folks expressing their beliefs in an incense dedication rite at the Nankunshen Temple. The artist was much in awe when he saw this temple parade one day. He realized that, no matter how advanced society and the state has become, people would still humbly worship the gods in exchange for stability in life, event just basic survival. *A Specialty of Taiwan* is a humorous monotype oil-based woodcut print in both intaglio and relief on "betel nut beauties" giving a seductive dance by a highway interchange.

Wood engraving is HUANG Seng-Hsun's sole concentration. All of his works have been small bookplate prints. Huang once produced a memorial exlibris for the 10th ROC International Biennial Print and Drawing Exhibition in 2001, and has bagged quite a few golden prizes and important awards at international bookplate competitions. His wood engravings are made in a refined and skillful manner, and the cuttings are precise and accurate. His prints exude an understated kind of charm and perseverance, and the space and light arrangement in these works reveal the artist's masterly sketching techniques. Artist WU Hong-Chang also switched to wood engravings in 2003. His prints mostly describe homeland memories and affection. His cuttings are fine and smooth, and his composition is complex and well-woven. The horizontal structure gives his work a kind of visual extensiveness, which responds to the message of life it delivers. A running horse plays a key role in *Run to Happiness*. Blooming peony flowers and dancing butterflies make its background. This picture symbolizes a wealthy, happy and wonderful life. Its expression is refined, and its overall rendition is elegant. The lines in *God of Water, Buffalo Yoke, and Mountain Winds* are dynamic and its spatial arrangement is quite mature. This

is Wu's three-chapter fable in which figural forms are translated into abstract shapes to demonstrate surrealist imagery. Wu's another woodcut print, *Rattans and Trees*, is full of the wild fun and flowing emotions. With its intriguing lines, texture and space, it leaves plenty of room for imagination for viewers.

CHEN Yuan-Cheng's style is highly realistic. In a changing era, he keeps records of those dwindling traditions and cultures with love. *Sentiments in the Autumn Sun* is a masterly work showing the texture of bamboo and fiber. *Noon Break* depicts a corner of some fishery wharf, a laborer's space. Not a single man is present, which responds to the title, "noon break." Note the intriguing portside view behind the two boats to be repaired. *Yesterday* depicts a corner of an old house in which the last-generation tools for everyday life lie. The print shows an especially fine and realistic texture of wood. CHENG Cheng-Huang's *Dark Fairy Tale* series features the image of a baby. The artist accentuates the black color to suggest his deep reflections on present-day society. His metaphorical imagery seems to be asking viewers how the next generation is going to survive in this ever-worsening world, and how the current generation should react to the predicaments resulting from environmental changes. In a way, these images also indicate fear for the disasters to come. It can be said that black is Cheng's favorite color, as it is simple, straightforward, unpretentious, strong, dense, crude and cool. TIEN Wen-Pi's works show the traces of life and the artist's inner feelings. Every single dot, line and plane in his woodcuts reveals a fragment of his life. Following threads of memory, the artist tries to string myriads of flowing thoughts and past experiences together as he chisels a woodcut picture. All of his life experiences and reflections, in this way, have thus been translated into abstract lines and shapes in his works. CHEN Yung-Chin's *Expectation* shows that water is essential to human existence, and that even a young child dares to explore the colorful outside world as long as s/he is supported by his/her mother. This is just like all living beings are children of mother Earth, and that as long as

the Sun and the Moon continue to shine, the world will flourish. In *Spring on Old Street*, an old street regains its past glory after refurbishment. People walk past the street; they seem to be saying that they, too, have lived their golden days.

While trying to enhance the oriental charm of traditional landscape in his prints, HSU Ming-Feng experiments on a variety of mediums and reinvent conventional techniques. He utilizes the crude texture and the raised and sunken areas of the wood block to render visually striking prints in black and white. His works look solid and ethereal at the same time. His mountains and waters exude quiet charm and grace. PAN Chin-Jui's *Small Island Diary (4) Rebirth* highlights the problem of global warming, which he deeply relates to because he was born on an island and has lived through floods resulting from it. *Above the Land* brings two seemingly irrelevant images together to form a brand-new symbol through rough wood cuttings printed in black and white. A house emerges from a bamboo hat. No golden rice grains or paddy fields can be found in sight. Such indicates the artist's concern for a polluted land. WANG Wu once noted that he hopes to put some of the dignity, integrity and brightness found in ancient calligraphy master YEN Chen-Ching's regular scripts into the wood block as he cuts. He also wants to simulate the kind of brushstrokes that have a powerful start and a light end, just like a silkworm raising its head or a swallow tapping its tail. He believes that woodcut prints, especially the black and white ones, are more straightforward than others. No "twilight zone" can be kept in these works. Moreover, when Wang makes a portrait, he would cut the picture on the woodblock without a draft or a reference photo. He looks into the world's truths and vigor by constantly observing and describing them, and thereby establishes an extraordinary artistic grammar of his own. It is by producing art that he makes his life meaningful. KIM Hyun-Jin's *Expectation from the Self Portrait* series describes the momentum inspired by expectations in life. When one makes effort in the now, a seed deep inside his or her heart will be nourished by the rain drops of sincerity, and grow and bear fruit.

LIN Yi-Shu's expresses her ideas through art, not words. Her prints are like miscellaneous notes on life or records of her inner feelings. No matter she's happy, angry, sad or delighted, Lin finds comfort in the act of woodblock cutting. While blackness seems to occupy most spaces in her work, the core of her art lies in those smooth fine white lines, twisting and meandering. An extraordinary order is shown through these tidy lines, and a rich sense of space is found in the seemingly plain composition. She is truly a young woodcut printmaker full of creativity and artistic potential. LI Ping-Yi left her countryside hometown to pursue higher education in big cities years ago, but the pure and beautiful nature still resonates in her heart. She ruminates over how she can retain the refreshing, primitive charm of nature to the current generation's urban living environment. She hopes to find a point where urbanity and ruralness stand in harmony, and to introduce the spirit of nature to a metropolitan public. She used to just express her personal feelings, but now she focuses more on society. While the artificial and the natural may seem contradictory, she has successfully merged the two for a "heterogeneous coexistence."

LIU Zi-Ping's *Monologue of a Generation* is a giant organic work of art that documents the human civilization and history. Within this limited printed space, mankind lives and procreates, and the cycle of life goes on. The meaning of life is found in this unique story of life, and a macroscopic view is constructed upon many little things. Infinity is eventually achieved within all these limits. In *Chronicle of Formosa I: Vicissitudes of History*, Liu unveils Taiwan's colonial history through historical architecture. As the river of time meanders into infinity, traces of memory shall also dissolve into the past. HSU Chieh's work comes from the depths of her memory. Her fictional characters look so cold that they give viewers the chill like ghosts. While these characters only seem to be gently touching the viewers' hearts, even the heaviest armor can't stop the coldness. They can even make viewers feel they have helplessly fallen into the void. The artist believes that bad memory always finds a way to strike back, and that one's

inner devil tends to hide beneath the self. People often get trapped by the norms they insist to follow, and worry about the things that they have imagined for themselves. As printmaker TSENG Mei-Chen stated, "Colorfulness is not the feature of my work. I use lines to produce the depth of field and the visual contrast that I need. And I believe that endless creativity exists in the simple black and white, just like piano keys. All of the variations must be created by the artist himself/herself. As if they were playing a piano, they cut the wood block to print. They must try to 'talk' to the block so that they can create vigorous images which carry musicality, warmth and rhythm together."

3-4 "Quasi-woodcut" in Taiwan

After the Martial Laws were lifted in 1987, Taiwan gained major economic and social breakthroughs. By 1990, in response to the Wild Lily Student Movement, the Nationalist government grudgingly ended the "Temporary Provisions Effective during the Period of National Mobilization for Suppression of the Communist Rebellion," and Taiwan officially became a much freer society. Artists during this time produced more creative artworks and developed new approaches and ideas to express more innovative content. Along with technological advancement and the introduction of modern art, printmaking was also made anew. From then until now, each printmaking style has harried on the past while paving a way for the future. With skills and experiences gained, new steps are being taken one after another. In this chapter on "quasi-woodcuts," I will explore some of the alternative materials replacing wood blocks. The cutting and printing skills are about the same though. Pablo Picasso already explored linoleum in the early 20th Century, and pioneering Taiwanese woodcut printmaker CHEN Ting-Shih has also replaced wood blocks with medium-density fiber plates (also widely known as sugarcane plates). Younger artists followed through, making printmaking more diverse in terms of medium. There are even synthesis plates developed by the block providers in Taiwan, as genuine wood blocks are on a limited offer and even alternative

plywood blocks are not as useful due to their specific patterned surface, which artists have to compromise with.

Artists adopting alternative blocks include LIN Chih-Hsin, who mainly uses linoleum to make multi-color prints that depict the ongoing history of Taiwan. It is fair to say that he is a linocut pioneer in the country. LEE Ching-Lung excels in a variety of block printing. He is especially good at woodcut and linocut. He tries to take an objective perspective to look at the world's evolution, but in his works viewers can find he actually disagrees with ideas like "the weak are the prey of the strong" or "survival of the fittest." He especially fiercely protests against environmental pollution. Finally, while Lee is also quite achieved in alternative prints, one must not forget about his dedication in traditional woodblock prints. CHEN Hua-Chun vents his feelings through printmaking. As he said, "Desire can't be repressed. One must find a way to let it out." His works of art are characterized by love, a major form of desire. He believes that, while rational lovers see platonic love as their highest ideal and despise sexual pleasure, their repressed selves will eventually transform into all kinds of monsters as shown in his artworks, running toward the other extreme, so wild and free like a beautiful, loud jazz song. LAI Chiu-Mei replaces wood blocks with synthesis plates. She brings to life the indigenous Paiwan people in beautiful garments through meticulous cuts, and bases the background upon fine, parallel slanting lines. She applies colors to a number of blocks which are printed in sequence to construct the print's depth of field and to highlight the protagonists in her work. YANG Ziyi adopts medium-density fiber plates (sugarcane plates) to replace wood blocks. He believes that present-day society is full of traps, and that one must act tough to protect himself/herself, no matter how timid they really are. Yang's work deals exactly with such contradiction between one's appearance and their inner selves.

3-5 New Looks of Woodcut in Taiwan

In this section, I would like to discuss non-relief woodcut, such as intaglio print, linograph or a combination of

methods. Copying, image transfer, collagraphy and chine-collé can be applied, too. Sometimes even oil-based ink and print paper are replaced with paper pulp for a hybrid kind of print.

KUNG Chih-Ming's works of art feature multiple dimensions and modern thinking. He believes that, other than working to express their true selves through art, artists should also dedicate to learning the cycles of life and nature. His creations have included intaglio woodcuts, combined multiple and monotype prints with reliefs and transferred images, etc. He tries to break with convention and make printmaking more diverse and innovative. LIU Yang-Che is an expert in almost all kinds of prints. His subject matters have been taken from everyday life, and his images are a mixture of Taiwanese folk art and traditional Chinese woodcut. His special artistic grammar derives from western painting concepts and printmaking techniques. His prints are half woodcut and half screen prints. It can be said that he is a representative printmaker specializing in combined methods in Taiwan.

CHUNG You-Hui has been much inspired by nature and his living surroundings. He likes to examine his own deeds as he makes prints, and expresses his feelings on life and eternity. He enjoys exploring the many possibilities of the making of art. The plants in his prints are flourishing and colorful. They illustrate the wonderfulness of life and the fun of a changing world. He makes combined prints using wood blocks and screens. LIN Hsueh-Ching looks into the virtual and the real and the subjective and the objective. She finds out that the world has much been constructed upon yin and yang. A beautiful harmony can be achieved when the real is turned into the virtual and the objective becomes the subjective. It is by turning things inside out that the force of life can be felt. She would utilize symbols, metaphors, comparisons and simulations to form an imagined, unrestrained time and space that transcends the real world. She especially likes to use butterflies to suggest free will in addition to constructing her own metaphysical space with the natural wood patterns on the blocks.

CHU Che-Liang's woodcut prints not only retain an old-time charm but also exude a strong sense of modernity. This makes his gentle-looking prints more in touch with the present trends. It can be seen from his prints that he has attempted to bring multiple experimental techniques together and widen and deepen the scope of woodcut printmaking. The orderly rows of birds in CHENG Cheng-Huang's *Black Metaphor* are simple and unique. Its background is reminiscent of Chinese folk paper cuts. With such a daring arrangement, this picture becomes immensely eye-catching when the delicate red patterns meet the black woodcut images. Roughness and elegance, folk art and high art...strong contrasts can be found in this one single print. This renders an uncommon viewing experience for spectators. Thus Cheng is considered a key figure in new woodcut art.

For PAN Meng-Yao, printmaking helps him gain peace of mind. He feels he can leave myriads of thoughts and imagery behind and search for his most profound self. He explores all possibilities in printmaking, including its expressions and special artistic grammar, as well as the elasticity of graphics, by first reflecting upon his own life experiences and then translating them into his printed visual imagery. He hopes to bring medium and content closely together. Sometimes he would spread iron sand on a wood block by hand or paste objects to it, in addition to cutting lines. He would make an intaglio print in black and white first and then add other colors to it with a relief method. GUO Rong-Hwa admires puppeteers who can "tell stories of a thousand years old and plays millions of soldiers with both hands." In his detailed article *Puppets Speak My Mind*, Guo delves into the world of hand puppet theatre, studying its history, the specific garments and headaddresses for different characters, the characters' personality, and how the puppets are played on stage. Based on such in-depth research, his woodcut of the same title is thus imbued with cultural imagery. It quietly reveals the artistry of puppet theatre and resounding humanity. What's more, Guo has rendered woodcut a new look by bringing together water-based ink woodcut and a combination of intaglios and reliefs.

SHEN Hin-Yuan utilizes a wide range of modern printmaking techniques and mediums from the West to depict both oriental and western stories. He is more of an artist who enjoys the spontaneous way of making art. He would combine intaglios and reliefs, mix chine-collé with other conventional techniques, or make multi-color prints with one single block to break with tradition. LAI Cheng-Hui manipulates the fine, graceful natural patterns on wood to express his artistic sensibility and a Zen style. His artworks have stabilizing, uncommon compositions matched with harmonious colors. All of his prints have certain oriental flavor found in ancient Chinese paintings. It can be seen that he adores old-time art. Lai likes to use abstract shapes to indicate his subtle thoughts. He hopes to bridge the gap between the modern and the classical, and brings his inner realm and the outside world together through masterly spatial arrangements in his work. YANG Ming-Dye went to the USA in 1995 to pursue further studies. During his overseas stay, he learned to apply a variety of materials, such as handmade paper, glass, cast metal and wax to his prints. His three-dimensional glass prints are usually presented in the form of installations and the exhibit space is also taken into account. His work on display at this exhibition is based on wood. Yang uses a laser engraving machine to cut his picture and replaces print paper with paper pulp, thus rendering a new look to woodcut.

While we have tried our best to include as many great woodcut printmakers in Taiwan this time, I'm afraid not all of the dedicated artists working on this category have been discovered. This is inevitable, however.

IV. Conclusion

An exhibition is not only to showcase art but also to promote and reflect on it. Whenever I talked to the participating artists during the curatorial process, I constantly asked that if it is possible for them to make new prints for this event. I did so in the hope of encouraging them to show more strengths and bring woodcut prints in Taiwan to a new level with us. Starting with overseas

woodcut history, we go into details about woodcut prints in Taiwan. By comparing and discussing, we hope to find issues that we can address and improve. In *Contemporary Printmaking in Taiwan: Inertial Thinking on Printmaking*, CHENG Cheng-Huang divides *print* into four types according to the production method: commercial illustration, print as reproduced painting, artistic print, and print-based art. The first two types of print are more about their practical use, while the last two deal with the artistic function and the role that a printmaker plays. Let's first explain the last two types of print: Cheng said that an artistic print has the form and texture of a painting. But it is not just a copy or replica of a certain painting. It is presented as a print to illustrate the artist's ideas. The maker of a print-based art only takes the block (printmaking) as one of the many materials (artistic genre) that he or she uses. The printmaker may use it and other materials at the same time to make something that's freer in content and form. Also, sometimes, printmakers of this kind would work with printmaking artisans. Thus skill is not a major concern in for these printmakers, and respective artistic and technical breakthroughs can also be more easily made.

Today, commercial illustrations are usually made with computers. A picture is analyzed by software and then printed through four-color linography. Some authors may sign their names by hand on the final prints, but because much task is automatically taken care of by machines, the artistic value of the print is rather low. It is considered as a replica of something at its best. Print as reproduced painting, in more accurate terms, is "two-dimensional painting reproduced in the form of a print." For instance, the Louvre Museum once invited a printmaking artisan to cut an oil painting masterpiece on wood. The resulting pictures manifest the artisan's superb skills and concentrated effort. It is no doubt that the artisan has put his love into the print during the woodcutting process. Aesthetically speaking, prints of this kind allow viewers to compare, look into and feel the original

painting and the reproduced print, and thus they do have certain artistic value.

In the previous paragraphs, “concealing the fine cutting process” has been discussed alongside the development of woodcut overseas. One may wonder whether some of the prints are just copies of a certain draft or sketch. This is likely, and Dürer is perhaps the key to answering this question. Printmakers before his time would usually make a draft first and take image reversion into consideration. They would transfer the image onto the block and then cut it out. But Dürer would directly draw the picture on the woodblock and then cut it. Hence the content and the artisticness of the prints can vary. Social circumstances, available materials and printing technologies are all factors affecting the quality of a woodcut. Woodcuts were used as illustrations alongside texts in the early days (this is still in practice today). While they are smaller in scale, illustrations still contain the author’s thoughts and affection, and thus they have certain artistic value. In other words, artisticness is there when the author decides to make his or her work artistic. Sadly enough, in today’s collector-controlled artistic world, sometimes the market decides something has artistic value or not.

From a contemporary artistic viewpoint, artistic print and print-based art can be taken as “multiple print,” and I think print-based art needs to be discussed the most urgently in Taiwan. As aforementioned, Ukiyo-e was only made common with joint effort from artists and artisans. That is, artists need artisans to take over those technical tasks in the printmaking process, so that they can focus more on the artistic aspects of a print. But, despite the government is supportive of the arts and cultural industry, economy is not doing well as a whole in Taiwan these days. What should we do to make the printmaking industry grow? Years ago, at the ROC New Year Print Competition, CHIOU Jong-Jiun was commissioned to make a water-based ink woodcut print. Because technically it was difficult to make the required 2,500 copies, the task was

eventually outsourced and completed in mainland China. This means it is not mission impossible, but whether the person in charge has the will to accomplish it. It is true that there are plenty of individual printmaking studios in Taiwan. But they are either too small in scale or only make one single type of print (mostly screen print). A real printmaking studio must be larger and has a stronger team that deals with different tasks. Professional artisans in relief printing, intaglio printing, lithography, and screen print must all work together, and more importantly the central government must offer support. Only in this way will more artists participate in printmaking.

In just a few years, China has advanced rapidly in printmaking art. This has largely to do with the newly established Guanlan Original Printmaking Base, which attracts printmakers from around to world to stay and make prints. The base offers a group of trained print artisans to assist the artists in residence to make blocks and prints, and this has truly enabled the industry to rocket high. Professional printmaking studios and artisans definitely play a key role. The Taiwan government has realized the importance of professional education over the recent years and encourages the arts and cultural industry to develop sellable products. It should note that, to further develop printmaking in Taiwan, more professional printmaking artisans must be cultivated and more large-scale printmaking studios must be set. When a thorough training system and a clear task-division scheme are in place, people in the third category (artistic print) shall not be so much trapped, as Cheng once worryingly said. According to Cheng, printmakers who immerse in this category can easily focus too much on perfecting skills than creativity or content. They can value convention too much and thus forget about innovations. Sometimes they get trapped in tradition.

Cheng’s words are an alarming reminder, but he never means to blame anyone. If a printmaking artist is willing to advance his or her skills to more freely express

their ideas, the artistic circle should also acknowledge their effort. In all, the actions taken by a printmaking professional have to do with his or her will. Is it because Taiwan is a small place, a small market, so that the industry has been based on small-scale businesses whose owners often have to take several roles at once? Or is it because people just don’t know how to do teamwork or divide the work?

For now, most printmakers in Taiwan take multiple roles. They are artists, artisans, instructors, students, developers and promoters of woodcut. Compared to other kinds of art, woodcut indeed requires more skills. If artists must be artisans at the same time, it becomes difficult for them to concentrate on the artistic quality of their work. Thus printmaking artists and artisans should work together, just like in a mature society and a fully developed world of art, the avant-garde and the traditional, and the realistic and the abstract coexist. Artists should not be scared when printmaking artisans want to improve their skills either. If one day they start making art, it helps the advancement of artistic prints in Taiwan.

Looking at the past, one shall see that Taiwan has always been in tug of war. Epic movie *1895* directed by HUNG Chih-Yu reviews the time when Hakka people fought against the Japanese army. WEI Te-Sheng’s *Seediq Bale* tells the story of indigenous tribal chief Mona Rudo and his people who carried out the Revolt of Wushe against the Japanese Rule in 1930. Taiwan was “returned” to the Republic of China in 1945, but the 228 Incident soon broke out due to misunderstanding between the new ruling class and local people. The Nationalist government made a full retreat to Taiwan from mainland China in 1949 and the Martial Laws Period began. During the most intense cross-strait conflicts, the government and the people in Taiwan suffered from the aftermaths of the 228 Incident. White Terror followed suit and brought about irrevocable social harm. The Wild Lily Student Movement took place in 1990, forcing the nationalists

to end the “Temporary Provisions Effective during the Period of National Mobilization for Suppression of the Communist Rebellion” in the next year. Taiwan embarked on a new, freer chapter, but as economy takes off, labor disputes and protest banners become omnipresent. Taiwan has been split by politics, too. People fight when they find each other supporting different “colors.” Blue represents the Nationalist Party or pro-reunification. Green symbolizes the Democratic Progressive Party or pro-independence. They also fight endlessly over controversial issues like nuclear energy and Cross-Strait Service Trade Agreement. As there are no “grey areas” in black and white woodcut prints, I believe they can well document and respond to the society of Taiwan and its history in the making.

I picked up a thrown-away can of a drink, pressing it to turn it into a block. I applied a number of colors at one time to make a print. The print is entitled *Over My Dead Body*, a popular quote of the 318 Sunflower Movement that took place earlier this year in Taiwan. I hope this work of art can serve as my concluding explanation to the ultimate meaning of printmaking art.