

秦松

CHIN Sung

1932–2007

秦松，1932年生於中國安徽省盱眙縣，是位早慧的詩人、藝術家，幼年即喜繪事。父親秦嶺是一位詩人兼書法家，秦松九歲從其父學習書法，1948年於南京習畫，熱愛現代繪畫，尤重自我意識與個性的表現，1949年因戰爭失學，從軍擔任部隊政工工作，後隨國民政府來臺，脫離軍職入「臺灣省立臺北師範學校美術科」（今國立臺北教育大學）就讀。

啟蒙於家學淵源及自身對現代繪畫、版畫和詩文創作的興趣，秦松1950年即投稿發表詩文與版畫作品，積極投入藝術創作。1951年獲全國美展獎項，於畫壇嶄露頭角；1953年跟隨李仲生學習現代繪畫，從寫意而不求形似的東方思維接壤西方藝術家保羅·克利、馬諦斯等人的抽象表現，努力掙脫學院束縛。

他曾發起成立青年寫作協會，並擔任小學教師、文藝月刊編輯，亦加入現代詩社、文藝協會，自詡為「左手寫詩、右手作畫，以第三隻手撰寫畫評」，將左右手的感性創作，放入邏輯理性中分析解構。1957年舉辦首次個人畫展，全面擁抱現代藝術，並籌組「現代版畫會」，揚棄自然再現的傳統語言，將不同的材料與技法融合現代繪畫精神，發展心象世界的符號表現。

1958年版畫〈太陽節〉先後獲美國國際藝術版畫協會收藏獎，及1959年第五屆「巴西聖保羅國際雙年展」榮譽獎，引起畫壇矚目。同年受邀加入「東方畫會」，參與1960年國立歷史博物館舉辦的「現代藝術中心」第二次籌備會，同時預備受頒巴西聖保羅榮譽獎，未料出品展示的抽象表現作品，遭指稱畫面中交錯之線條猶如顛倒的「蔣」字，具反動之意，畫作因而被迅速撤離現場，秦松深受打擊，之後於1969年遠走美國。

本年度入藏秦松1962年〈樂道〉一作，曾參加第六屆「東方畫展」，當時其版畫的獨特創作風貌，被媒體形容為「掙脫了學院派的拘束，走向自我創作的路線」，且「具有古代壁畫的殘破剝落的趣味和原始藝術雅拙的單純美」。畫面延續線條的表現，但化繁為簡，將抽象情感以更簡潔的幾何圖形，勾勒出放諸四海皆準的造型，搭配油墨斑駁的肌理，彷彿民俗祭典使用的金銀紙錢，又似宇宙星體於廣漠的虛空中運行，企圖以東方精神連接西方藝術抽象之美。

「樂道」一詞常以「樂於此道」作解，亦可視為通往「快樂之道」。秦松創作此作時，政治主導一切，投注熱情的現代藝術被視為異端，他仍選擇堅守初心，持續與畫友並肩，用思考發揮創造力，跳脫傳統木刻版畫的故事性，從傳統中找新意，自通俗文化中追尋現代性。秦松樂於現代藝術之道，承先啟後，致力開拓藝術荒原，亦在創作中傳達了自信且樂觀的情緒。（方美晶）

Chin Sung was born in 1932 in Xuyi County, which was located in Anhui Province, China, at the time. A precocious child who enjoyed painting and exhibited talent for poetry and art, Chin Sung learned calligraphy at the age of nine from his father Chin Ling, a poet and calligraphist. In 1948, while studying painting in Nanjing, he became fascinated with modern art and its emphasis on self-awareness and individuality. Due to the war, he had to stop studying in 1949 and enlisted in the army, where he served as a political commissar and later relocated to Taiwan with Nationalist troops. After leaving the military, Chin entered Taiwan Provincial Normal School (today's National Taipei University of Education).

Chin Sung's rudimentary knowledge of art was imparted by family, and his interests in modern painting, printmaking, and literature grew of his own accord. In 1950, with his poetry published and prints exhibited, Chin actively threw himself into an art career. In 1951, he won a prize in the National Art Exhibition of the Republic of China, establishing his exceptional talent in painting circles. In 1953, he studied modern painting with Lee Chun-Shan, where he united the philosophy of not seeking resemblance in Eastern freehand painting with the abstract expression of Western painters such as Paul Klee and Henri Matisse to liberate himself from the academy's restraints.

Over the course of his life, he had participated in the founding of the Chinese Youth Writing Association, served as an elementary school teacher and the editor of various arts and literature publications, as well as joined numerous modern poetry groups and cultural associations. He once proclaimed, "With my left hand, I compose poetry, with my right hand, paint, and then with my other hand, write art criticism." Thus, within a framework of logical rationality, he analyzed the intuitive creations of his left and right hands. In 1957, he held his first solo exhibition and fully embraced modern art by organizing the Modern Graphic Art Association. During this period, he disposed of traditional art language's representation of nature, and instead integrated different materials and techniques with the spirit of modern painting while developing symbolic representations of his mental world.

In 1958, his print *The Sun Festival* won the collectors award from the America's International Graphic Arts Society in New York, in 1959, the same work received an honorary award at Brazil's 5th São Paulo Art Biennial, accolades which garnered the attention of painting circles. Also in 1959, Chin was inducted into the Ton Fan Group. In 1960, while awaiting the award from the São Paulo Art Biennial, he participated in the second preparatory meeting for the Chinese Modern Art Center at the National Museum of History, where he was exhibiting work. One of his paintings at this exhibition drew censure for suggesting anti-Nationalist sentiment due to its abstract lines that appeared to be an inverted "蔣" character (Chiang Kai-shek's surname). For this reason, the painting was hastily removed from the venue, leaving the artist devastated. Later in 1969, Chin Sung left Taiwan for the United States.

In 2023, the Museum collected Chin's 1962 print *The Joyous Way*, which had been exhibited in the Sixth Ton Fan Group Exhibition. At the time, the unique style of his work was praised by different media outlets, one of which one described it as "free from academic restraints and tending toward self expression," and "possessing the charm of an ancient and deteriorating fresco painting, as well as the humble and simple beauty of primitive art." In this work, Chin continued to rely on the expressive power of lines, but simplified them, and used more succinct geometric shapes to render the contours of abstract emotions in a manner that was universally accessible. He paired this with the mottled texture of the printing ink to suggest the silver and gold joss paper burned in folk rituals or celestial bodies traversing the vast expanse of the heavens in an attempt to connect the spirit of the East with the beauty of Western abstract painting.

The title *The Joyous Way* can be understood as an exhortation to find joy in any endeavor, which can also be seen as a path to happiness. At the time when Chin Sung made this work, politics controlled everything, and the modern art to which he passionately dedicated his energies was seen as heretical. However, he was steadfast to his convictions, continued alongside his fellow artists, and used his mind to develop his creativity. This included casting off the narrative practices of printmaking while finding new inspiration in tradition, and modernity in popular culture. Chin Sung was happy walking the path of modern art, using the past to usher in the future, and passing along a self-confident and optimistic mood through his dedication to uncharted territory. (Fang Mei-Ching)

樂道 The Joyous Way

1962

油墨、紙 Oil-based ink on paper

132 x 66 cm

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