



# 獅雄 藝學

The Era of "Lion Art"  
雜誌構築出的時代美學

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Prefaces

## 館長序

為促使美術館成為史觀進駐的空間，並希冀能與時俱進於廿一世紀提出有別於既有的台灣美術史分類法，本館近年陸續推出一連串研究性專題展覽，以便形成關照美術史的形成議題。台灣的實力在民間，之於美術發展史亦復如此。本館秉此認知求諸於野，繼 2013 年推出《藝術推手：高雄畫廊發展初探》研究展備受肯定之後，如今接續推出《雄獅學：雜誌構築出的時代美學》展覽。此外仍在緊鑼密鼓籌備中的系列展覽計畫，尚包括預計於 2015 年完成上檔的《藝術家》雜誌 40 周年、「台灣南部美術會」以及「高雄現代畫學會」等研究展。

為此本館偕同館外的專家學者，汲取歷來台灣史上史料與資料庫的精髓，進行爬梳分析，建立相關策展論述，並據以對照經典藝術作品與館藏，加以攝製當事人現身說法的紀錄短片，將靜態文獻、冷僻記錄活化、動態化，轉化為兼具嚴謹學術性又不失視覺親和力的展出。其用意除了彰顯潛隱於本土美術史中的許多舉足輕重如今卻鮮為人知或已遭淡忘的經典篇章，更期許不論專業者抑或一般民衆，皆得以一窺美術史的原貌與全貌，在認識進而認同之餘，裨益藝術史未來長遠的後續探索與發展。

《雄獅美術》作為臺灣第一本專業美術雜誌，無可取代的歷史地位應毋庸議。自 1971 年創刊至 1996 年停刊的近 26 年期間內，倉創刊號共計出版了 307 本月刊，包羅了橫跨 1970 至 1990 年代各界藝文人士的活動、創作、評論的所作所為與所思所想。

月刊在詳實報導了藝文訊息外，邀集健筆鞭辟入裡的各色論述，不只當年引領風潮，也為日後藝術雜誌經營樹立了典型。不論是編纂美術辭典、辦理「新人獎」、推出叢書、引發論戰種種實質貢獻和影響，儘管停刊多年至今依然不容小覷。此外《雄獅美術》也是當年台灣藝壇的人才育成中心，曾參與過經營、編務與報導、書寫的成員，先後各本專業各自擅場，如今莫不成為各界倚仗的藝文領袖。這些不爭的實績，應當就是國史館為何為其出版口述歷史《獅吼》專書的緣故。

近年來雄獅圖書股份有限公司苦心孤詣地投入建置「雄獅美術知識庫」，將 307 期月刊與其它工具書內容悉數雲端數位化，正式讓絕版的紙本出版品有了新的生命與未來，也讓前輩的智慧與心血得以傳諸久遠。

透過整理《雄獅美術》月刊，精簡重現其提點出的諸多重要歷史議題，並大膽提出《雄獅學》的說法，無非盼望可以經由「學」的方法論另闢蹊徑，再探《雄獅美術》如何為臺灣留下不可磨滅的軌跡。當初《雄獅美術》的所有參與者，《雄獅美術》挹注提升藝文的情操，超越了民間利益與實體出版的限制，至盼能藉此展，在這個出版式微的世代，再度喚醒當代藝術界久違了的狂狷精神，讓我們知其不可而為之。促成本展成型的諸位賢達們不勝枚舉，謹此向李賢文、李翼文、李柏黎、何政廣、廖雪芳、李梅齡、石守謙、奚淞、王理、王福東、蔣伯欣、高千惠、盧昱瑞諸君申致最誠摯謝意。

謝佩霓

高雄市立美術館館長  
2014 年 5 月

## Preface by Director of KMFA

To achieve the goal of establishing itself as an art museum that reflects the history of Taiwan's art development in a fashion that keeps up with the 21st century by not following the traditional category-based exhibition method, the Kaohsiung Museum of Fine Arts (KMFA) has been launching in recent years a series of research exhibitions of Taiwan's art history. The best of Taiwan often originates from the grassroots and so does Taiwan's art development. With this belief in mind, KMFA has been focusing on holding research exhibitions on the vibrant development of private art organizations and institutions in Taiwan. After its highly recognized research exhibition of *The Development of Art Galleries in Kaohsiung* in 2013, KMFA is holding *The Era of "Lion Art"* this year and now busy preparing for its 2015 research exhibitions on *Artist Magazine*, which will celebrate its 40<sup>th</sup> anniversary in 2015, the Art Association in Southern Taiwan and the Modern Art Association of Kaohsiung.

For this exhibition, KMFA worked with many external specialists and scholars in its exploration and analysis of abundant historical materials and data about Taiwan's art development to establish the curatorial concept. Based on the concept, KMFA borrowed corresponding classic works, selected representative works from its collection, and made short documentaries of interviews in order to infuse liveliness and dynamism into the static historical documents/records and make this exhibition not only academically sound but also viewer friendly. This exhibition is intended to shed light on those important chapters in Taiwan's art history that are now rarely known or already forgotten by people nowadays. It is hoped that, through this exhibition, both art professionals and the general public can have a more comprehensive picture of Taiwan's art history and know more about the future direction of Taiwan's art development by learning from the past.

As the first professional art magazine in Taiwan, *Lion Art Monthly* undoubtedly has an irreplaceable status in Taiwan's art history. During the 26 years from its first issue in 1971 to the last in 1996, there are totally 307 issues of this monthly, covering an abundance of artistic and cultural activities, creations and critiques. In addition, *Lion Art Monthly* also

invited many external writers to write insightful articles for it, which not only inspired many thoughts and discussions but also set an example for the operation of art magazines in the future. Despite its discontinuance many years ago, the contributions and influences of *Lion Art Monthly* are extended through Lion Art's compilation of art dictionaries, holding of the New Talent Award events, publication of art book series, and inspiration of discussions. Last but not least, *Lion Art Monthly* also served as a talent incubation center for Taiwan's development of art and culture. Many of the members on its operation, edition, reporting and writing teams are now experts in different fields and opinion leaders in the world of art and culture. These achievements are probably the reason why Academia Historica published, *The Roar of Lion*, a book of interviews on the history of this monthly.



In recent years, Lion Art has invested heavily in digitalizing and uploading all the 307 issues of *Lion Art Monthly* and its reference books to the newly established "Lion Art Knowledge Database". These investments give a new life and future to the 307 issues already out of print as well as the wisdom and insights of earlier generations recorded in these issues.

By reviewing *Lion Art Monthly* and representing many of the most representative and important issues the monthly raised, this exhibition echoes with the proposal of "The Study of Lion Art", which is intended to explore and analyze the inerasable traces of *Lion Art Monthly* in Taiwan's art history by regarding this monthly as a study or a theory. All the participants in *Lion Art Monthly* demonstrated a noble passion toward art and printed publications that transcended personal interests and other obstacles. It is hoped that, through this exhibition, such noble passion will be rekindled among us against all challenges in this era where people are reading less printed publications. Much gratitude must be owed to many supporters, such as Lee Shien-wen, Lee Ye-wen, Lee Po-li, Ho Cheng-kuang, Liao Hsueh-fang, Mei Lee, Shih Shou-chien, Shi Sung, Wang Lee, Wang Fu-tung, Chiang Po-shin, Kao Chien-hui and Lou Yu-jui. Without them, this exhibition would not be made possible.

Pei-ni Beatrice Hsieh  
Director of KMFA  
May 2014

## 以學為師—永不停止的學習之道

「學」，這個字，在字典中屬於「子」部，在小學生的認字過程中，「學」是一個相對複雜，筆劃稍多的字，要寫得方正整齊，也需要一點時間。這樣一個上半部巨大繁複的十三劃的「學」，下半部竟只是一個三劃的「子」在支撐著，從造型上看，它的頭重腳輕，不對稱的結構比例，彷彿有著字義上的象徵。

為了這個「學」，我做了一些有趣的探索。有說在甲骨文、金文中就已經出現這個字。如、，又有說「學」字古義是「象雙手，構木為屋」，如此一來，「學」這個字，就好像人類用雙手建構出一個繁大的像房子似的結構，而人們在這個巨大的結構下，努力學習，吸收成長。

這樣一個「學」字，從造型結構去理解今日的各門學說、原理、研究，似乎也同樣成立。何以如此？因為大凡任何一門學說或研究，之所以成一家之言或一派之論，當非一日之功，數年之積可以輕易成就。

它必須具備至少三種客觀條件。

第一，要有特定研究對象，或人、或事、或物、或思想或現象。其次，要有相當完整周延的資料，並具備檢索取閱的系統。接著，在上述的豐富如「學」字般複雜多元的資訊寶庫裡，必須形成內循環式的研究討論，彼此挹注，相互證解。它必須寬廣到足以容許各種不同角度的進入，它更必須豐盛到足以提供各種不同詮釋理解的養分。

而在具足了三種外在條件外，我們似乎更應該去思考的是所謂的「學」，它的內在核心價值與外顯的普世經驗。因為任何一門知識體系或學術研究，當累積到一定的量時，它必須面對當下社會文化與歷史時空，提出它有意義的價值傳承或有軌跡的經驗模式。它必須從學習研究中成長滋養，並且在完熟於學院門牆之後，跨出腳步，轉化為整體社會文化可以諮取為用的、新的再生資源。換句話說，真正有價值的學說研究，是活的，是可以激發想像，而不是文獻考古，它是以研究為前導，以交流為方式，最後以利用厚生為宗旨。

雄獅美術創立於1971年，迄今已邁入第四十三個年頭。做為雄獅美術的創辦人與發行者，我對邇近各方機構的關注、肯定與鼓勵，深感謝忱並滿懷觸動。2011年國史館以《獅吼》一書，見證民間美術雜誌的歷史定位。2012年臺北市政府以忠孝東路四段社址，做為市府文化譽揚對象。2014年，高雄市立美術館，以「雄獅學」展，做為建館20周年企劃展之一。這些榮譽，對雄獅而言，與其說是肯定，寧視為鞭策。我常常在想，如果這些鼓勵不曾出現，那麼雄獅美術是否依然步履不停，繼續在昔日稻香可聞今日車水馬龍的忠孝東路，點燃這盞美術文化燈火？答案是肯定的。

《雄獅美術》月刊三〇七期，記錄了七〇年代迄九〇年代中臺灣美術生態的演化。1996年月刊結束後，出版部門面臨了紙本書式微與電子閱讀大興的時代趨勢，而在

出版書系與文創產業上做了彈性的對應。思考到月刊圖文資料的豐厚珍貴，雄獅也在2012年完成「雄獅美術知識庫」的全文索引工程，以便各界使用研究。

這些工程，每一樣都建立在對臺灣美術與臺灣文化的根本思考上。我深知，有些事短時間甚至長時間都不會有結果，但世界上就是需要有許許多多知其不可而為，甚至反其道而行的精神。

記得蔣伯欣老師在「美在雲端—雄獅美術知識庫與臺灣美術的回顧與前瞻」研討會上，首先提出「雄獅學」一詞與概念，標示了一個以《雄獅美術》月刊為研究討論的可能理想之里程碑。以月刊做為研究的主體，基本上，它符合了前述所謂「學」的第一項外在條件與第二項完備資料，然而，第三項乃至更深廣的內在價值與意義延伸，事實上，都有待各界未來更多人力、物力與心力的投入協助，才能有所成績。

發掘幽隱，目的不是在翻索老文獻或是論文比賽，我期許這一個概念，能夠突破純知識性或資料性的範疇，而透過檢視歷史記錄與美術活動，還原出臺灣文化演化的軌跡，並從中歸結出文化生命之所以生生不息的重大契機。好比，《雄獅美術》月刊中的訊息報導，是否顯示出某些價值判斷？雄獅對版面設計的安排，是否強調潛在審美經驗？在新秀與前輩中，雄獅關注的是創意、資歷還是可能性？在如恆河沙數的細節與文字中，其實有數不盡的世代與世代間的對話，藝術與作品裡的見證，人與人之間的交流，善加運用，每個人都可以在這個資料體裡，去尋找、去探索、去印證，從過去裡得到走向未來的煌煌大道。

雄獅美術之所以得名，是因為家父李阿目先生創辦的雄獅文具而來。事實上，雄獅美術的出現與存在，依靠的不是如雄獅般的唯我獨尊，反而是如黃土水〔水牛群像〕裡的初生之犢精神。那是七〇年代的時代面目，敢做夢敢衝，而夢想的格局也都是大尺寸而非小確幸，在那個環境裡，同學朋友相互之間，經常鼓勵關懷，相互支援。也就是那樣的氣氛，給我創辦了雄獅美術的勇氣。

雄獅能不能足以成「學」？還有待觀察，但我深知，雄獅所以屹立至今，靠的是不斷地學習，不斷地努力和不斷地堅持。從不同的人，不同的事，不同的時代，我們天天都在時代的挑戰裡去回應內心的聲音，是不是一本初衷？是不是高舉理想？是不是與日俱進？以「學」為師，將「學」字從名詞化為動詞，認真思考每一個人可能對自己，對身邊的人，乃至於對未來的世代所產生的積極意義，或許那就是雄獅學最有價值的核心理論。

以學為師，步履不停；

以學為用，日新又新。

李賢文

雄獅美術發行人

2014年5月

## The Journey of Always Learning —the Study of Lion Art

The Chinese character, “學” (pronounced “hsueh” and meaning “learning” or “studying”), is relatively complicated and difficult for children to learn. It takes quite a while for them to know how to write this word properly. It is composed with a complicated thirteen-stroke “𠩺” on the top and supported by a simple three-stroke “子” at the bottom. With its asymmetric structure, the Chinese character looks heavy on the top and light at the bottom with some symbolized semantic connotations.

I did some interesting literature review on this character. According to some scholars, this character can be traced back to the “𠩺” or “𠩺” character respectively in the ancient oracle inscriptions on turtle shells or the ancient inscriptions on ancient bronze items. Some other scholars indicate that the “𠩺” part of the character meant “using both hands to build a wooden house” in the ancient time. According to this definition, the character of “學” seems to convey an image in which people are learning and growing together within a big house-like structure.

This interpretation of the “學” character seems to apply well to interpret the emergence of different schools of theories and research activities. Why so? It is because the development of a study or a school of theory does not happen just overnight but requires years of knowledge accumulation and research exploration.

It requires at least three objective conditions.

First, it must have a certain group of scholars/researchers possessing certain thoughts or beliefs as well as a certain group of subjects or phenomena to be studied. Second, there must be a big pool of comprehensive data and a system that can enable search for and access to these data. Third, based on such a big pool of data which is like a treasure trove as complicatedly structured as the “𠩺” character, different scholars and researchers infuse their insights and ideas into the development of a theory. Therefore, the development of a study or a theory must be open-minded enough to encompass different inputs and interpretations from different perspectives.

In addition to meeting the three conditions, the development of a theory or a study must also consider what its inner core values are and what experiences it will bring for society. It is because when a theory or a knowledge system reaches a certain level of development, it will definitely produce something valuable or some patterns of experiences for the reference of society. Based on academic exploration, a theory or a study must cross over the walls of pure academic realm and provide something usable and renewable for society in its development. In other words, a truly valuable

theory or study does not only focus on literature review or discussion about the past. It must be always evolving and inspiring imagination. It is based on research, driven by communication, and intended to benefit society.

*Lion Art Monthly* was first issued in 1971 and this year marks the 43<sup>rd</sup> anniversary of this magazine even though it is no longer in publication. As the founder and publisher of this magazine, I feel deeply grateful for all the support, recognition and encouragement from every supportive individuals and organizations. In 2011, the Academia Historica published *Roar of Lion*, a book commemorating the historical role of *Lion Art Monthly*, a privately owned magazine of art. In 2012, the Taipei City Government designated the site of *Lion Art Monthly* publishing house on Section 4 of Chung Hsiao East Road as an honorary historical site of art and culture. Now in 2014, the Kaohsiung Museum of Fine Arts (KMFA) curated an exhibition on the history of *Lion Art Monthly* as part of the celebration of its 20<sup>th</sup> anniversary. All these honours are more like reminders for me to keep on improving rather than honorable recognition. I frequently ask myself if I would have continued the operation of *Lion Art Monthly* on Chung Hsiao East Road, a road known for the permeating fragrance of rice paddies back then rather than its busy traffic nowadays. The answer is always a resounding “Yes”.

The 307 issues of *Lion Art Monthly* recorded the development of art in Taiwan from the 1970s to the 1990s. The year 1996 marked the last year of *Lion Art Monthly* amidst the challenges from the rise of electronic reading materials against printed publications. In response to these challenges and out of consideration of *Lion Art Monthly*'s collection of abundant images and documents, Lion Art completed in 2012 the establishment of its “Lion Art Knowledge Database”, a full-text search system containing all the contents in the 307 issues of *Lion Art Monthly* to facilitate research on Taiwan's art history.

Every effort invested in *Lion Art Monthly* was made fundamentally out of consideration of how to benefit the development of art and culture in Taiwan. I was deeply aware back then that all the efforts in *Lion Art Monthly* would probably not yield any result in the short run or even in the long run. However, I still continued with determination against all odds. I think what the world needs is exactly more people with the courage to do things even though they know what they are doing is almost impossible or even against the direction they have planned.

In the “Beauty in the Cloud—Lion Art Knowledge Database and Taiwan's Art in the Past and Future” seminar, Dr. Chiang Po-shin first proposed the term and concept of “the Study of Lion Art”, marking the milestone of *Lion Art Monthly* as a possible topic for research. Basically, Dr. Chiang's proposal meets the above-mentioned first and second conditions for the development of *Lion Art Monthly* as a study. However, to meet the third condition for the Study of Lion Art to develop its own core values and meanings

for society, it requires more participation of researchers and other people to pool their thoughts and efforts together.

The development of the Study of Lion Art is not intended to excavate old literature or find out the best article in the past issues of this magazine. In my expectation, the Study of Lion Art is intended to break through the boundaries of pure knowledge or pure documentary data, represent the evolution of Taiwan's art and culture through the historical records of past activities, and consequently find out new momentum for the sustainable development of Taiwan's art and culture. There are many topics worthy of exploration. For example, do the articles and reports in *Lion Art Monthly* reflect certain types of values or judgements? Does the layout design of *Lion Art Monthly* accentuate certain types of latent aesthetic experiences? What does *Lion Art Monthly* care about more between the creativity of emerging artists and the seniority of established artist? In the vast ocean of details and texts of the magazine, there are countless dialogues between different generations and between different people about art and artworks. Everyone can access and explore within this vast ocean of data to learn from the past and then find out a broad road leading toward a promising future.

The magazine of *Lion Art Monthly* was named after the stationery brand, Lion, built by my father, Li A-mu. However, the emergence and existence of *Lion Art Monthly* in the 1970s depended not on authoritative dominance like that of a lion but on fearless curiosity like that of the calf depicted in Huang Tu-shui's *Water Buffaloes*. Back then, people had the courage to dream big and all the classmates and friends frequently supported and encouraged each other. It was in this environment that I had the courage to establish *Lion Art Monthly*.

Will *Lion Art Monthly* become a study? This requires further observation. However, I am deeply aware that the reason why *Lion Art Monthly* has become what it is today is its continuously learning, improving and persisting. Facing different people, things and times, we need to listen to the voice inside our hearts and ask ourselves if we have deviated from our original path, honoured our ideals and kept on improving everyday. Learning should be more than a word but an action. We all need to think seriously about what kind of positive meanings we can possibly create for ourselves, people around us, and even our future generations. Probably, this is the most valuable core message of the Study of Lion Art.

Learn through learning and never stop;  
Practice what is learned and always improve.

Lee Shien-wen,  
Publisher of *Lion Art*  
May 2014

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## 「開創、史觀、純粹、美學」 — 我所理解的雄獅精神與實踐

李柏黎（雄獅美術主編）

### 期刊的價值

隨著網路科技的倍速成長、智慧型手機的普及，以及各式社群網絡的此起彼落，我們所處的這個時代，所謂「媒體」的價值與意義，不斷接受考驗與被重新定義。

人人都可以是媒體，而真正的媒體，其角色反而模糊了。正因為如此，我們很難要求現今的閱聽眾，對某個媒體忠貞不二。時代確實已經不一樣了。

《雄獅美術》的發行人李賢文先生，曾有過以下的敘述：「我曾在中壢藝術館偶遇一位年約五十的小學美術老師，他主動跟我打招呼，並說他是讀《雄獅美術》長大的。他之後談到雄獅的停刊令他不捨，說著說著，竟一時語塞，眼中流出淚水來……。」據說，這樣的讀者並不在少數。

我們閱讀、訂購某種期刊，彰顯出來的是對其品味、價值觀的認同。若暫不論電子期刊，傳統的紙本期刊約略可依照出刊的間隔時間，分為週刊、雙週刊、月刊、雙月刊及季刊等。期刊的角色介於報紙與書籍之間，兼具時效性與深入性，它可以針對時事、開發議題；基本上它表現出來的是出版社的立場與價值，但隨著主編的不同，又可展現不同的面貌，這正是期刊的迷人之處。

期刊就像老朋友一樣，定期見面總有聊不完的話題。從前甚至有「永久訂戶」這種東西，表示我跟你你了，無條件地支持你。在資訊匱乏的年代裡，此種現在看來不可思議的期刊與讀者關係，其實並不罕見。前提是讀者完全仰賴期刊所提供的資訊，而期刊本身的選題、設計等各方面，又是具有吸引力的。

在台灣的期刊史上，我相信除了《雄獅美術》之外，具備上述特質的期刊雜誌絕對不在少數。譬如陳映真先生所創辦的《人間雜誌》（1985~1989），深刻關懷社會底層的聲音，搭配報導文學式的文字與一幅又一幅真實且具戲劇張力的照片，它擷取了讀者們的目光，宛若一道閃亮彗星；短暫，卻閃耀在讀者的心底。

### 雄獅的精神

《雄獅美術》月刊（1971~1996）做為台灣第一本長期經營的美術專業期刊，因為是第一本，所以必有其歷史的記號；但若只是獨佔「第一」的虛名而無實質耕耘或草草收場，今日所提之「雄獅學」自是不可能存在的。雄獅月刊經營了不算短的二十五年（圖書則超過四十一年，至今仍在進行），所以對台灣這塊土地，必留下了深刻的痕跡。而在這過程中，有意或無意所發展出來的「雄獅精神」，以及其具體實踐，是本文欲著墨的重點。

2013年，雄獅出版了李賢文帶有回憶錄性質的《美的軌跡—那些人·那些事·那些夢 雄獅美術四十二年記》。另，國史館也於2010年出版過《獅吼—《雄獅美術》

發展史口述訪談》一書。以上二書分別從內部與外部的角度切入，一面爬梳雄獅所曾經做過的，另一面也試圖從過程中梳理出雄獅的核心價值，定義所謂的雄獅精神。

「回頭看《雄獅美術》，可以看到那個時代從文化沙漠的無中生有，一步步地向上發展的歷程……」

「《雄獅美術》從來不是流行的刊物，也沒有好好賺過錢，只是出於對純美術的一種愛好，甚至是信仰，所以願意做下去。」

（手藝人 奚淞）

「雄獅企圖做一個持平的媒體，不希望變成任何派系的代表。」

「李賢文對歷史有蠻強烈的興趣，這個興趣讓他在雜誌中安排了美術史的內容，每隔一段時間也會在雜誌中回顧自身的發展歷史。」

「那時候台灣的藝文界，尤其是藝術方面，很少有地方可以去培養人才，雄獅大概是當時唯一可以做第一階段人才培養的地方。」

（中央研究院院士 石守謙）

「我認為《雄獅美術》在關鍵的時刻，對台灣的歷史文化做出了適時的貢獻。」

（台灣大學歷史系教授 周婉窈）



國史館出版之《獅吼—《雄獅美術》發展史口述訪談》一書

「我後來的經歷大多在文化行政，回頭看當時《雄獅美術》對於文化政策的想法跟呼籲，的確產生了一些影響。」

(國美館館長 黃才郎)

「在對的時候，做對的事，這是我的幸運，也是我的承擔。」

(雄獅美術發行人 李賢文)

綜上所言，我們或許可以把所謂的雄獅精神小結為開創、史觀與純粹。其具體實踐再列舉如下：

### 兼具開創、史觀與純粹特質的月刊經營

專題的開發並執行，無論是一次性或延續性，都是一本刊物持續發展的命脈。雄獅代表性的選題有第 26 期的「洪通特輯」（與之呼應的是 81 期的「素人繪畫特輯」、141 期的「林淵石雕特輯」、97 期「顏水龍專輯」為起點的一系列「前輩美術家專輯」、133 期的「台北市立美術館專輯」、188 期的「公共藝術問題點」專輯、191 期的「企業與文化贊助專輯」、227 期的「台灣美術三百年特輯」、251 及 252 期的「新生代美術巡禮特輯」、288 期的「書法再生專輯」等等。

關於洪通彷彿空襲式的出現，雄獅並非唯一報導的媒體；真正造成旋風的主因，應是《中國時報》在高信疆主導下的連日大篇幅報導，致使洪通話題蔓延至一般普羅大眾，由熱潮進階為狂潮。但報紙不足以擔當深入討論的角色，雄獅當時正好補足了這個部分，並將探討的視野超脫洪通其人其畫，一面通盤引介當時台灣社會所沒有的素人畫家概念，另一面發掘社會中尚不為人知的其他素人畫家，譬如吳李玉哥、林淵等。

不只是素人畫家，即使正統學院派出身的專業畫家，在當時普遍崇洋而不重視本土的社會氛圍下，也不為一般大眾所知。陳澄波、廖繼春、李石樵、顏水龍、楊三郎等，現今已逐漸成為一般人關於美術常識的基本認識，作品甚至在拍賣市場上屢創高價。雄獅首先從介紹的文章做起，後來逐漸延伸發展成為專輯，當時所做的畫家訪談、田野調查，以及第一手拍下的珍貴照片，都成了日後台灣美術史研究上的重要史料。

雄獅除了美術史基礎史料的建構上有貢獻外，也在提升台灣文化體質的層面上，有過耕耘的痕跡。曾經在沒有公立美術館的沙漠年代呼籲政府成立美術館，並提倡公共藝術；在台灣錢淹腳目的時候，鼓勵企業要贊助文化等等……，停刊十八年後的今天再回首，雄獅當時的倡議現今許多都已經成為文化政策的一部分。因此，在這些議題之上，無論雄獅扮演的是領頭羊抑或是推波助瀾的角色，都該有其歷史上的高度。

由以上說明可知，雄獅歷屆主編開創議題的能力皆強，基本上不喜老調重彈，而以走在時代先端，做前人未曾做過的主題為職志，故為「開創」。25 年 307 期月刊的編製過程，不斷進行回顧與前瞻，以檢視從前曾做過的在歷史的中軸線上產生出什麼效應，故為「史觀」；最後，雄獅的經營始終站在純美術愛好者的角度，堅持與商業行為劃清界線（不賣封面、不賣封底，以豎體橫用雙封面來區別文章的性質。豎體：社方立場的評論；橫用：純粹展覽訊息），故為「純粹」。

### 美學也是雄獅的核心價值

由前述二書所歸納整理出來的雄獅精神，若還有稍不完整的部分，我認為就是美學相關的論述可能是偏少的。由於是美術專業期刊，所以在視覺呈現的層面上，應要比其他類種的雜誌有更嚴格的要求才是。而雄獅的確在視覺方面，下了許多功夫。其表現可以分兩方面來做剖析，一是攝影，二是設計。



1996 雄獅美術月刊榮獲教育部頒發優良雜誌獎



前輩美術家出版大合照



2011 年雄獅美術四十周年大合照



雄獅美術四十周年雄獅新人獎得主大合照。

雄獅在草創時期的社內編制便有專業的攝影人員，並且設置專業的攝影棚。所以在文字編輯處理各項專題、進行各項採訪時，便有攝影人員陪同拍攝，這是七〇年代的出版社較少有的事。所以，許多珍貴的圖像資料就因此被保留下來。例如前述台灣前輩美術家的許多生活照、工作照等等。四十餘年來所累積的圖片數量已逾十萬張，這不只是雄獅的資產，也是台灣歷史的見證。

另，除了社內人員所拍攝的照片外，雄獅也會在適當時機商請社外的著名攝影家掌鏡，拍攝某位特定的專題人物，以求抓住其最真實的神情與姿態。舉例來說，第 124 期邀請柯錫杰來拍席德進，這些照片如今已是席德進晚年的代表性容顏。

在有了好的文字與圖像之後，如何加以整合成為巧妙的視覺傳達，就是美術設計的職責了。封面是雜誌的臉，自 167 期開始至停刊號 307 期，所有封面都出自名設計師霍榮齡的手筆。這些封面目前因為台北市文化局「譽揚案」的緣故，以大型輸出的方式裝置在台北捷運國父紀念館站的二號出口。一幀又一幀的封面，細看可以感受時代的氛圍與設計者之巧思；當它們聚集在一起時，又顯出波瀾壯闊的氣勢，美感的力量泉湧而出。除了封面以外，「雄獅美術」的標準字以及著名的獅子頭商標也都是霍榮齡的精心力作。而在內頁編排部分，自 197 期起委託李男設計工作室負責，爾後也成為了雄獅的特色風格之一。

不僅是外部專業人士的鼎力相助，多年來雄獅內部也養成了許多美術設計上的人才，他們的工作表現多次獲得金鼎獎、金蝶獎等獎項的肯定。美學上的追求與講究，也就成為雄獅的重要的核心價值。

### 表現在月刊之外的雄獅精神

除了雄獅月刊外，上述雄獅精神也彰顯在相關事業體所成就過的事物上。例如《西洋美術辭典》、【台灣美術年鑑】的編撰以及新人獎的選拔等等。

雄獅耗時三年，在沒有公家或其他私人企業資金的挹注下，編撰了《西洋美術辭典》（1982 年出版）。現故宮博物院副院長何傳馨先生，以及現國美館館長黃才郎先生，都是當時參與這項計劃的重要工作人員。而設計者也是霍榮齡。在網路尚未出現的時代，這本辭典對所有的美術學習者來說，是最重要的工具書。而始於 1990 年連續自費出版八年的【台灣美術年鑑】，不但蒐羅、整理了藝術家們的基本資料，也對當年藝壇所發生的大事做了回顧與評論。以上出版，都是兼具開創、史觀、純粹與美學的工程。

雄獅另一項常駐藝術愛好者腦海的事蹟則是「雄獅美術新人獎」（1976~1990）的選拔。有別於官方獎項，雄獅以私人企業的立場辦獎，提供獎金、雜誌報導以及展覽機會，對於當時苦無舞台的藝術新人來說，是極力爭取的一舉成名契機。歷屆的得獎者，目前都已是藝壇上正發光發熱的中堅分子。

### 雄獅精神的延續

所謂雄獅精神的奠基與發揚，其主體性當然是來自做為媒體的月刊。1996 年雖然停刊了，但此精神並沒有隨風而逝。一方面來說，共 307 期的月刊因著「雄獅美術知識

庫」的建置完成，其內容獲得了重生再利用的可能；另一方面來說，雄獅精神也在其他企業體之中，安靜地往前。

「雄獅美術知識庫」經過三年時間的策劃與建置，不但收錄了月刊所有的文字、圖像、廣告內容，更加入《西洋美術辭典》、《中國美術辭典》及【台灣美術年鑑】做為關鍵字可查詢的標的。整套知識庫既有歷史的縱深，也有橫向的連結；應可成為完整的美術研究平台，並運用雲端科技，沒有國界限制地服務全球華文世界的美術研究者。

月刊之外，雄獅一直在做的就是藉由圖書的出版來推廣美術。多年來，堪稱經典的出版品已經不勝枚舉。例如六十冊的【家庭美術館—美術家傳記叢書】、顏娟英教授的《台灣近代美術大事年表》、《風景心境—台灣近代美術文獻導讀》、李霖燦老師的《中國美術史稿》、《藝術欣賞與人生》、蔣勳老師的《美的沉思》等等，都是雄獅精神的發揚與普及。平面出版品以外，近年來也成立了「雄獅文創堂」，將觸角延伸至文創商品的發想與設計。

「開創、史觀、純粹、美學」，是雄獅美術自 1971 年成立以來，藉由所有工作者共同凝聚、形成的核心價值；它同時也會是，支持未來的雄獅推廣美育、緩步前行的精神與力量。



國父紀念館站二號出口的雄獅美術年表牆

## “Innovation, History, Purity and Aesthetics” —My Understanding of the Spirit of *Lion Art* and Its Practice

Lee Po-li, Chief Editor of *Lion Art*

### Value of Periodicals

In this era of exponential development of Internet technology, prevalence of smart phones, and mushrooming network communities, the value and meaning of the so-called “media” face continuous testing and redefining. Everyone can be an entity of media while the role of the “real media” is getting blurred. Therefore, it is very difficult to ask people nowadays to stay loyal to a certain type of media or a certain media organization.

Mr. Lee Shien-wen, Publisher of *Lion Art Monthly*, once described his encounter with a faithful reader of this monthly, “I met an elementary school art teacher in his fifties in the Tao-Yuan County Fine Arts Museum. He approached me first and told me that he grew up reading *Lion Art Monthly*. Then he talked about how distressed he was about the discontinuance of *Lion Art Monthly*. In the middle of his speech, he suddenly became silent with tears welling up in his eyes...” It is believed that there are more loyal readers of *Lion Art Monthly* like this art teacher.

When we choose to read or subscribe to a certain type of periodicals, it reflects our recognition with the tastes and values of such periodicals. The role of periodicals is in between those of newspapers and books for periodicals can have both timely and thorough discussions of current issues or other issues they aspire to explore. A periodical basically reflects the position and value of its publishing house. However, with different people taking the position as editor-in-chief, it will demonstrate different kinds of facets. This is the reason for the attraction of a periodical.

### The Spirit of *Lion Art*

As the first long-term professional art magazine in Taiwan, *Lion Art Monthly* (1971-1996) has its own historical significance and position. However, being the first professional art magazine alone without any substantial contribution to Taiwan’s art development does not justify the development of “the Study of *Lion Art*”. During the past 25 years, a not-short period of time, *Lion Art Monthly* has definitely left its marks on the land of Taiwan and developed, either consciously or unconsciously, “the Spirit of *Lion Art*” during the process. This spirit and its practice is the main topic this article intends to explore.

In 2013, *Lion Art* published the memoir-like book by Lee Shien-wen, *Traces of Aesthetics—Those People, Those Things and Those Dreams in the 42 Years of *Lion Art**. In 2010, the Academia Historica published another book, *Roar of *Lion*—Interviews about the Development History of *Lion Art Monthly**. These two books help to define the Spirit of *Lion Art* by respectively combing through what *Lion Art Monthly* has achieved and what the core values of *Lion Art Monthly* are.

### A Monthly of Innovation, History and Purity

The development and execution of feature reports, either one-time or continuous ones, is the key to the sustainable development of a periodical. *Lion Art Monthly* had many representative feature reports, such as the “Feature Report on Hung Tung” in Issue No. 26; the “Feature Report Series on Senior Artists in Taiwan” starting from the “Feature Report on Yen Shui-long” in Issue No. 97; the “Feature Report on Taipei Fine Arts Museum” in Issue No. 133; the “Feature Report on Issues about Public Art” in Issue No. 188; and the “Feature Report on Companies and Their Sponsorships for Art and Culture” in Issue No. 191.

As for Hung Tung and his parachuting success as an artist, *Lion Art Monthly* was not the only media to cover Hung’s story back then. The main reason for Hung’s overwhelming popularity was the news reports by Kao Hsin-chiang in *China Times*, a newspaper, on this self-taught artist several days in a row. What the newspaper failed to continue exploring further about Hung was then filled by *Lion Art Monthly*.

Before the emergence of Hung, people in Taiwan generally preferred everything from abroad and, therefore, paid little attention to not only self-taught artists at home but also those professional artists who received academic trainings in Taiwan. Seeing this, *Lion Art Monthly* started with articles introducing these neglected artists and then gradually developed its feature report series. All the interviews with the artists, field studies, and valuable photos from the series later became important documentary data for Taiwan’s art history research.

In addition to its contributions to Taiwan’s art history, *Lion Art Monthly* also played a role in promoting art and culture in Taiwan. Back then when there was no public art museum, *Lion Art Monthly* urged the government to establish one and proposed the idea of public art. Back then when all the companies in Taiwan were enjoy enormous profits, *Lion Art Monthly* urged them to sponsor the development of art and culture on this island.... Now looking back at the 18 years since its discontinuance, we have seen many of *Lion Art Monthly*’s proposals become an integral part of the art and culture development policies in Taiwan.

Based on the above-mentioned description, it can be told that all the editors-in-chief of *Lion Art Monthly* were very good at exploring new topics or features and, therefore, they were basically averse to repeating those topics already well discussed. They were trailblazers dedicated to exploring unprecedented topics or features. This reflects the “innovation” element of the Spirit of Lion Art. In addition, during the editing and production of the 307 issues of *Lion Art Monthly* over the past 25 years, the editors-in-chief not only looked forward but also looked backward to reflect upon what kind of effects or traces they had left on the history of Taiwan’s art and culture development. This is the “history” element of the Spirit of Lion Art. Last but not least, the operation of *Lion Art Monthly* was purely based on the passion and love for art with adamant insistence on differentiating itself from any business behavior. This is the “purity” element of the Spirit of Lion Art.

### Aesthetics, also One of Lion Art’s Core Values

If there is anything about the Spirit of Lion Art not fully covered by the above-mentioned two books, I think it is the aesthetics element. The aesthetics of the Spirit of Lion Art is expressed through the magazine’s photography and art design.

Since its early stage, *Lion Art Monthly* had included professional photographers on its payroll and established its own photography studio. Therefore, in the field trips and interviews for all the report features and interviews, its photographers were also there to take photos. This arrangement was quite rare in the press and publication industry back in the 1970s. Thanks to this arrangement, a lot of valuable photographic records were produced and preserved.

With good articles and photographs, it is the responsibility of the art designer to integrate the articles and photographs via clear visual expression arrangements. In addition, the cover of a magazine is its face. All the covers of *Lion Art Monthly* from Issue No. 167 to Issue No. 307, the last issue, were all designed by Huo Jung-ling, a master of art design. Because of the “Yuyang Project” of the Department of Cultural Affairs, Taipei City Government, the covers of these issues were converted into large-size output prints and displayed at Exit No. 2 of the Sun Yat-sen Memorial Hall MRT Station in Taipei. A close look at each of the covers provides a window into the times back then and the creativity of the designer. Each of the covers is an epitome of the majestic and vibrant power of aesthetics.

### The Spirit of Lion Art beyond the Magazine

In addition to *Lion Art Monthly*, the Spirit of Lion Art is also represented in the other publications and achievements of Lion Art, a business entity related to *Lion Art Monthly*,

such as *The Dictionary of Western Art*, *Annual of Arts in Taiwan*, and the Lion Art New Artist Award.

Lion Art spent three years without any financing from public organizations or private companies in compiling *The Dictionary of Western Art*. Back in an era without the ubiquitous Internet accesses people enjoy nowadays, this dictionary was the most important tool book for all art learners in Taiwan. In addition, Lion Art published the *Annual of Arts in Taiwan* completely on its own eight years in a row starting from 1990. The *Annual of Arts in Taiwan* not only collected and compiled basic information of the representative artists but also reviewed and commented the major events of art development in Taiwan back then. These two publications also demonstrate the four elements of innovation, history, purity and aesthetics in the Spirit of Lion Art.

Another achievement of Lion Art that many art lovers remember deeply is its Lion New Artist Award (1976~1990). Different from the other awards given by governmental organizations, this award was given by Lion Art, a private company, providing not only monetary prizes but also magazine coverage and exhibition opportunities for the winning artists. For new artists who had no stage to demonstrate their talent back then, this award provided a rare opportunity for them to shine and attract attention. The winners of this award are now in the peak of their artistic creation and they are the pillar members of several artist groups in Taiwan.

### Continuance of the Spirit of Lion Art

The foundation and carrying forward of the so-called Spirit of Lion Art is based on, of course, the magazine itself. Even though *Lion Art Monthly* was discontinued in 1996, the Spirit of Lion Art did not die out accordingly. On the contrary, because of the establishment of the “Lion Art Knowledge Database”, the 307 issues of *Lion Art Monthly* are given a new life through the reuse of its contents. In addition, the Spirit of Lion Art is also being carried forward quietly in the other business entities related to the magazine.

In addition to the magazine, Lion Art has been dedicated to promoting art in Taiwan through book publication. Over the past years, Lion Art has published classic books beyond count. In addition to book publication, Lion Art also launched its Lion Culture Creativity brand in recent years, extending its business to innovative and creative cultural products.

“Innovation, history, purity and aesthetics” are the core values that brought everyone closer together in *Lion Art Monthly* since its establishment in 1971. Moreover, they will also be the source of momentum for Lion Art to take slow but steady steps moving forward along its path of art promotion.

## 雄獅學：雜誌構築出的時代美學

一段等待重新被翻閱、了解與定位的歷史

展覽策畫小組

### 值得一再回閱的專業雜誌

《雄獅美術》是台灣最早的專業美術雜誌，1971年3月至1996年9月，共計出版了307期月刊；剛開始是作為一份雄獅鉛筆向國小美術學習的師生們推銷美術用品之贈閱刊物，但後來卻逐步形成一本臺灣1970至90年代間佔有相當份量的專業雜誌，在那個年代的月平均訂閱戶數量超過2500本，讀者中有相當數量的藝術人口。除了幾位高知名度的主編外，許多曾在月刊上發表的撰文者，都是台灣第一代少數兼擅藝評的傑出藝術家。當時到雄獅擔任編輯工作是許多美術相關科系、外文系及新聞系學子的第一志願。

除了月刊，雄獅的系列教學技法、辭典工具書、評論等專書出版，至今仍為許多專業人士書架上必見的重要藏書。月刊所引領出來的編輯模式、主題或衍生議題，除了美術領域外也旁及建築、舞蹈、音樂、文學等各專業領域之綜合探討，都足以讓大家用以參照那段時代背景中，人們的所思所想，以及它們所反映出來的社會變遷。

剛起步時《雄獅美術》較少專題式評論文章，加上月刊緣起於推銷雄獅文具之業務需求，隨著文具一起發送的月刊，很容易被視為是一份廣告宣傳刊物<sup>1</sup>。雖然是即時性的月刊，但雄獅或也感受到一份雜誌如果錯過當期被大量傳閱的機會後，可能就此淹沒在舊書攤紙堆中，因此月刊開始出現了一些專題式的報導「特輯」。透過明確的主題方向，收羅相關深度評介文章，讓每本「特輯」，即使過了「銷售時效」後，仍可能成為未來學界研究參考時會收集、回閱的重要資料。



1993年雄獅出版「家庭美術館—前輩藝術家叢書」之陳進專輯時，陳進與之合影。

就這樣，隨著專業論述的累積，月刊逐漸擺脫了純兒童美育的宣導或行銷形象，昇到偏重思想層面或技法深入研究之專業刊物。當雄獅大幅地跨出了原本關注的純美術領域，大舉討論文學、音樂、舞蹈、建築等不同的藝術主題時，更展現了它對社會的強烈人文關懷，包括對台灣本土文化的情感，這也是為何雄獅一直以來，多次對不被學院認同的「素人」創作者、原始藝術或前輩藝術家等，進行專題探討並出版專書之原因。雄獅自1979年起計劃性地推出「臺灣前輩藝術家專輯」，對本土畫家的價值與地位產生了關鍵性的影響力，持續出版中的「家庭美術館—藝術家傳記叢書」系列，一直在延續著這樣的累積——讓本土價值在時代推移中能持續被看見著。

### 對的時候做了對的事

「比較年輕的人，不會知道台灣在那個文化沙漠的年代，做什麼都會成功，做什麼都會看到效果，因為本來就是個零。」<sup>2</sup>

（奚淞，2010）

1970年代，台灣正處於一個產業急速工業化、「客廳即工廠」勞動人口大增，但政治戒嚴、到處有著白色恐怖陰影的時代。當時的電視媒體才剛出現不多久（1962年），民主運動剛燃起火花的時代走向它最大的變動——臺灣（蔣介石政權）被迫退出聯合國大會（1971）、「保釣」運動（1971）、一連串的友邦斷交等打擊，讓原本看似穩定的社會，一時之間人心惶惶。時局的不穩定讓訊息封閉的臺灣，人們對外界資訊的渴求越形強烈。

許多當年透過閱讀月刊增長知識，對藝術充滿憧憬、寫稿、參與編輯或得過藝術競賽之年輕世代，目前大多已成為平均年齡層50-65歲間的臺灣藝文中堅份子，他們對雄獅的情感，並非年輕世代所能了解。身處於網路無國界，資訊爆炸今日的人們，不易理解解嚴前臺灣的封閉社會（相對於今日），人們對資訊是如何地渴求，正如奚淞所言，「歐美的現代藝術是一個遙遠的傳奇」<sup>3</sup>。

藝術一向因創意與呈現的「多元」而精彩，因富有哲學思考的想像空間而耐人尋味；月刊不似報紙的即時性，但更講究訊息的深入探討，讓訊息具有更多被理解的面向，來自各地豐富的新奇圖版，對許多創作者或收藏家來說，更是相當重要的參考。隨著專業論述篇幅的增加，以及國外新藝術思潮的引進，月刊擴增了不少相關科系師生、創作者、文字工作者、研究者等相關領域之讀者，這些我們可以從月刊越來越多的外來廣告、稿件及讀者迴響等看出。當時這一群充滿理想、熱情、天不怕地不怕的年輕編輯們，讓《雄獅美術》適時地成為大家的藝術養份，在對的時候做了對的事。

### 集體意志力的燃燒

「那時候的我們，有一種高昂的集體意志力，我們會說：我們一起來吃飯！我們來喝紅酒！我們來高談闊論！我們一起來唱歌！我們要一起來努力！那是一種燃燒的狂熱和夢想。」<sup>4</sup>

奚淞，2010

307 期的雄獅見證臺灣社會最極端變化的四分之一世紀（從戒嚴到解嚴）外，也見證了臺灣藝術圈尖端人文知識中的所思所想。倪再沁曾在〈雄獅品味與台灣美術〉乙文中，對《雄獅美術》的風格發表了他的看法：「從創刊到現在，雄獅不僅在形式上有多次改變，在內容上更是不斷調整，除了李賢文外，主導這份雜誌走向的還包括奚淞、蔣勳、廖雪芬、蔡宏明、李梅齡、李復興等（見附表），它的變化多，使雄獅二十年來的路走得相當曲折，而令人難以捉摸。變化多，意謂著穩定性不夠，性格猶疑，但卻也顯示了〈雄獅〉的勇於突破、富於理想。二十年來，它儘管以各種不同的面目示人，然而，隱藏在雄獅背後的，一直是一個經常懷疑、思索，外表冷漠卻滿懷理想的擁抱現世的『人』。」<sup>5</sup>

這段話點出了《雄獅美術》長期給人的感覺，每一任編輯群都有著自身的學理背景，各自書寫類型的掌握度，也各有在社會發展歷程中，所持有的理想與抱負，自然也各有在現實生活上遇到的收穫或挫折；大家各自在人生的藝術道路上追尋，讓《雄獅美術》理所當然地「猶疑」，也自然而然地「多變」。

倪再沁所指涉的「猶疑」，可能來自於刊物不同的特輯與報導中，時常推薦著風格截然不同，對藝術史來說比重不一的數種類型，包括本土藝術如前輩藝術家、素人繪畫、臺灣民間藝術等，間也夾雜了國際資訊、海外華人與大陸傑出藝術家的介紹。1978 至 1979 年蔣勳主編期間，更是嘗試以「跨領域」模式，讓月刊承載了美術以外的文學、音樂、攝影、舞蹈、戲劇等不同領域之創作探討，這對於讀者口味的掌握，可能是一個相當大膽的嘗試，在當時封閉的「美術」圈，應該也是有某種程度的衝擊，但也可能相對地開發了其他領域的讀者群。

當時的編輯群們，除了讓雜誌在美術上進行「改革」外，也相當程度地參與了社會議題的討論，包括女性意識的抬頭、文化行政專業概念的成形、文化設施的鼓吹等，不斷地舉辦各式學者專家的座談並將會議紀錄刊載於月刊中，以發揮媒體的影響力。或許對時政進行批評與建言，是目前臺灣各類媒體積極且自然的參與，但在戒嚴時期的臺灣，



1975 年（左起）奚淞、蔣勳與李賢文夫婦遊近於巴黎。

未必有這樣的自由與空間。對 1970 年代的雜誌主編何政廣、奚淞及蔣勳來說，許多編輯上的理想，並沒有好的時機以相應，畢竟當時的白色恐怖氣氛太沉重。直至 1980 年代，民議風氣漸開，大家越來越勇於表達自我，雜誌自然也就越來越容易形塑自身所想要的形貌。

月刊中不同專題的「特輯」，經常跳躍於截然不同的討論範疇中，除了上述的領域跨越外，也包括在臺灣、中國、歐美不同文化間的來回，反應出《雄獅美術》從創刊一路走來，在拼命吸收西方養份吞吐給讀者的同時，也在不斷內化自身所傳承到的文化認知。撇開主編或執編個人的好惡不談，事實上《雄獅美術》處於一個社會劇烈變動，各式新思潮不斷襲來，必須隨著外界變化與社會話題需求，不斷更換主題或關注方向，故此不穩定感油然而生。幸運的是，月刊經營者李賢文身兼發行人及主編兩種角色，可以讓他不必看老板臉色或不會因為企業壓力而不斷改弦易轍，一路堅持自我並包容各式性格清晰的主編或執編人員們，給大家更多的發揮空間，讓我們得以看到雄獅多變的表情。

### 帶著反骨精神面對社會現實

一般的民營刊物，民營意謂著自負盈虧，出版者必須將本就利，出版與販售都嚴峻地考驗著現實的成本效益。經營者在看待一份藝術刊物時，勢必無法將之單純視為一門「藝術」，但過度受制於市場，容易讓藝術傳播媒體原本應負載的平衡報導功能，被局限於狹隘與特定的行銷目的。商業的因勢利導，容易引導讀者不斷消化某類偏頗但媚俗的資訊，就像無孔不入的置入性行銷，讓讀者無法辨識出真正的藝術所承載的眾多面相與可能。

有著雄獅鉛筆廠的家族企業與兒童畫班做為經濟後盾的《雄獅美術》，在某種程度上可以浪漫，可以潔癖，讓出版與商業利益切割。在廣告越來越多的年代中，《雄獅美術》甚至嘗試在字體排版及翻頁方向進行「革命」，以「隔離」為利潤而衍生的廣告頁。1992 年 3 月起月刊改成「豎體橫用」版，將封面、封底都當成封面，試圖改變讀者原來的閱讀慣性，成效不得而知，但雄獅不斷地革新與嘗試，除了保持雜誌編輯的活力與讀者新鮮感外，也對商業作了某種程度的宣示。

雄獅常將月刊長期連載的文章集結成書，或出版完整度高的系列套書，在出版謝里發（謝里法）、熊秉明、陳傳興等先進思潮評論家文論之同時，也編輯各類技法叢書、辭典、年鑑等實用工具書；這些都讓我們看到雄獅在商業經營的同時，也考慮到對藝術理論與實務不忘均衡照顧的用心。

倪再沁曾認為「曲高和寡」是《雄獅美術》予人的一貫印象，這樣的印象，或許是將雄獅與坊間其它生活雜誌相較後所得的結論，亦或者期待雄獅與臺灣當時發生的藝術思潮或社會議題，能有更緊密的呼應與連結。然而，這樣的「曲高和寡」也可能來自《雄獅美術》一直隱隱地透露出一股不屑「迎合」社會現實的「反骨精神」。

事實上，雄獅經營這份月刊的辛苦非外人所能理解，在未解除戒嚴前的臺灣（1987年前），一些敏感的話題曾讓經營者與編輯群數度面對白色恐怖的壓力，但隨著戒嚴壓力鍋中釋放的語言與文字能量，所帶來越形開放的「批評」語言與各式「回應」所衍生的辯論，也是月刊在形塑開放形貌時，最容易惹上官非或口舌之爭的部份，但也讓人開始感受到這份月復一月，年復一年撰文、編稿、印刷與發售的雜誌，其實是有著活生生的性格與面貌。

307 期的出版量，對一本藝術刊物來說，其實已經算是相當長足的「發表」，可以清楚地說明出版走向與刊物關注的層面，以及傳達出它所想要引導大眾的品味與風格。當年編輯群與撰稿者的觀念透過文章，或多或少，直接、間接地影響過那一代的知識份子，結構出臺灣今日的藝術環境，相信我們都無法否認《雄獅美術》的存在有其重要性。



業務部說明一本書如何到讀者手中。

### 不斷反省與調整，只為成為先行者

充滿了實踐企圖心的編輯群們，最積極地檢討與發展的便是藝術獎項的「當代性」。自「青年繪畫比賽」、「雄獅美術新人獎」至「雄獅美術創作獎」，這些獎項都意圖與1945年便存在的「台灣省全省美術展覽會」（簡稱台灣美展或省展）、1934年開辦的「台陽展」等長年引導台灣藝術風格之美術競賽抗衡，試圖讓大家注意在制式的傳統「師承」之外，創作還可以有更多求新求變的可能，新人也可以有機會出線。

李賢文曾在第六至第七屆新人獎的獎項評審時，於公布前取得評審共識，對投票所產生的得獎者施以相當個人化的「實地參訪」，以進行其得獎資格的確認與肯定。在今日各類藝術獎項泛濫，投件競獎者動輒成千上百的比賽中，根本連「是不是真的作者？」都只能靠投件者自己的切結與誠信，去取得小小的保障。這部份反映了雄獅團隊一貫的嚴謹態度，也透露出臺灣許多官辦美展過於權威且僵化的評審制度，等待更多的反省與重整。

新型態的藝術競獎，讓雄獅在某部份預見了藝術潮流的可能，也產生推波助瀾之功能。即使是只維持了兩屆的「雄獅評論新人獎」（1982-1983），都試圖在專業藝評工作者缺乏的年代中，開發新的人才，最後也因為沒有好的作品選擇了停辦。對雄獅來說，這些都是在時機尚未成熟的年代中，所進行的各項試驗，當走不下去時，為避免成為另一種僵化，便會適時改弦易轍。

不可諱言，「雄獅美術新人獎」是今日許多官辦美展的取經對象，不斷求新求變的各式美展競賽，在最後都會遇到藝術潮流的時代變遷所產生的「不合時宜」，雄獅以一個民營單位設置了各類競獎，勇於發掘不被主流肯定但具才華的新人，可以看到它試圖成為「先行者」的企圖心。



1996 第五屆雄獅美術創作獎頒獎，文建會主委陳奇祿頒獎給得獎人洪根深（左）。

### 結束後的再出發：邁向未來的「雄獅學」

「事實上雜誌經營二十五年來，轉變很多次，從小開本到變成大開本，內容也不斷在調整，一直在尋求更好的可能性，每一個階段都努力去補充台灣藝術文化缺乏的部份。但最後面臨功利現實的商業社會，產生體質適應不良；雖然試圖扭轉情況，卻還是困難重重，於是我決定停下來。」<sup>6</sup>（李賢文，2010）

1996年，李賢文在決定《雄獅美術》停刊前，曾詢問過兒子李柏黎（現任雄獅圖書主編）的意見，希望月刊在自己手上結束，而不是留給即將接班的兒子去為難。停刊，讓當時的外界非常驚訝，李賢文的細膩，讓他在1996年7月17日寫了一篇〈雄獅美術月刊停刊的話〉來表明他複雜的心情與想法，也斷絕外界對他決定的臆測。

但之後的雄獅並未停下腳步，除了出版更多的文化專書外，2011年，更將絕版的月刊內容、辭典等內容，整理、索引、掃描並上傳到雲端知識庫中。人們自此不再因為紙本絕版，而與《雄獅美術》隔絕，同時也給了從未見過這本雜誌的年輕世代，一個認識它的途徑。



月刊中那些直到今天仍然文詞雋永，讓人讀起來津津有味文章，是大家可以在這個資料庫中悠遊、停駐、欣賞、玩味的樂趣所在。本展以 307 期的月刊為主要研究對象，展名援用了國立臺南藝術大學藝術史學系助理教授蔣伯欣首先提出的「雄獅學」乙詞，透過爬梳過去的文章、議題、藝術家、相關出版及藝術競獎等內容，試圖去探討這份雜誌對臺灣文化圈（藝術圈）所產生的影響。正如長年將《雄獅美術》當成研究對象的蔣伯欣所言，對於雄獅所成就出來的龐大資料庫，人們應該透過「學」的方法，去整理、分析並詮釋出它的重要性。

李賢文自身也對「雄獅學」這個名詞，也有著獨特的詮釋。他認為「學」這個字本身，上半部就像兩個人左右向中心集中了許多的木材，那些木材就像是無限累積出來的知識，讓下半部的人來學習，方能成就一個「學」字。雲端知識庫，是雄獅給大家的一個「學」之起點，正如高美館利用雲端資料庫辦理展覽一樣，相關文件的視覺呈現築出了另一條路徑，一條讓大家重新檢視臺灣美術史料的路徑。

這項研究展幸運地築基在雄獅美術李賢文發行人、李柏黎主編及其編輯團隊對史料保存、分類的嚴謹態度，感謝他們雲端的無私分享。而國史館修纂處助修陳曼華所完成的《獅吼》這本細膩的口述歷史紀錄，讓《雄獅美術》的過去透過文字生動的描述，重現了當時那些充滿理想的時代情感。也感謝《藝術家》雜誌社何政廣社長、雙瑩文創李梅齡總經理、漢聲雜誌社廖雪芳主編等，接受本館的影音訪談紀錄，讓我們看到更多生動的歷史面向，更感謝雄獅李柏宏、蔡修道、黃長春等，耐心地應付我們在文獻圖資上的索求。

或許雄獅在文化出版上的角色與歷史定位有待人們的檢視，《雄獅美術》月刊的美學價值亦同，但回溯雄獅經歷的過去與累積的成果，我們可以感受到某種雄獅「品味」已然發酵，也讓人領會到這份帶著情感，不斷在矛盾中徘徊但卻又充滿勇氣、理想、自律與自省的雜誌，最後產出的歷史感與價值有其獨特之處。

在這個不同於以往的研究對象中，我們看到了不一樣的人文思考，找到了不一樣的研究路徑，呈現了不一樣的展覽；未來，我們還可以看見什麼樣的時代風景？

<sup>1</sup> 李欽賢著，台灣美術閱覽，玉山社出版事業股份有限公司，台北縣，1998 年第二版，頁 88。

<sup>2</sup> 陳曼華編著，《獅吼《雄獅美術》發展史口述訪談》，國史館出版，台北市，2010 年 12 月，頁 200。

<sup>3</sup> 陳曼華編著，《獅吼《雄獅美術》發展史口述訪談》，國史館出版，台北市，2010 年 12 月，頁 199。

<sup>4</sup> 陳曼華編著，《獅吼《雄獅美術》發展史口述訪談》，國史館出版，台北市，2010 年 12 月，頁 182。

<sup>5</sup> 倪再沁，雄獅品味與台灣美術，《雄獅美術》月刊，第 241 期，1991 年 3 月，P133。

<sup>6</sup> 李賢文口述，陳曼華編著，《獅吼《雄獅美術》發展史口述訪談》，國史館出版，台北市，2010 年 12 月，頁 141。

## The Era of “Lion Art”

The Curatorial Team

### *A History Waiting to Be Rediscovered, Understood and Positioned*

#### Abstract

*Lion Art Monthly* is the earliest professional art magazine in Taiwan. There are totally 307 issues of this magazine from March 1971 to September 1996. At the beginning, it was given for free as part of the promotion for Lion Stationery's products for elementary school art teachers and students in Taiwan. Then it gradually became a professional art magazine of certain significance in the 1970s to 1990s in Taiwan. In addition to the monthly, *Lion Art* also published a series of art technique teaching books, art dictionaries, reference books, art critique books and other books commonly seen on the bookshelves of many art professionals. The editing models, themes, derivative themes, and discussions in *Lion Art Monthly* about not only art but also architecture, dance, music, literature and different other fields are windows for us to look back at those past years and how people thought and what Taiwan's society was like back then.

For an art magazine, 307 issues means a period of quite sufficient time for it to clearly express where it is going, what it is focusing, and what kind of artistic taste and style it wants to infuse into its readers. Through their feature reports and articles, the editors and writers of *Lion Art Monthly* have directly or indirectly influenced a group of intellectuals and artists who have played a role in shaping the art environment in Taiwan. There is no neglecting or negating the presence and importance of *Lion Art Monthly* in Taiwan's art and culture development.

After the discontinuance of *Lion Art Monthly*, Lion Art Company Limited did not stop its publication of more books on art and culture. In 2011, Lion Art compiled, scanned and uploaded the contents in all the issues of *Lion Art Monthly* to its cloud knowledge database, giving its readers an opportunity of paperless access to the magazine and the younger generations who have never seen the magazine an opportunity to know more about it.

This exhibition mainly looks at the feature stories, topics and artists covered in the 307 issues of *Lion Art Monthly*, related publications, and the Lion Art New Artist Award in order to explore the influence of this magazine on Taiwan's art and culture. Just as indicated by Professor Chiang Po-shin, who has spent many years researching *Lion Art Monthly*, the vast amount of contents of this magazine should be compiled and analyzed as a study in order to duly reflect its importance.