

Shan Shui:  
The Beckoning Of Nature

山水呼嘯 劉旦漁畫集

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# 細筆飛墨生古意，雪山白雲動今情

——劉昌漢的水墨畫

中國水墨畫已有兩千四百多年的歷史，其間經過無數次大小變革，如媒材由絹帛到棉紙、宣紙；題材由人物擴展到世間萬物；技法由線描擴展到小寫意、大寫意、潑墨，每一種畫法又有不同的時代和個人風格。不過明清以來的走向也有可議之處，譬如許多作品總是以古為法，題材與生活脫鉤，造型結構過份平淺而且格式化，視覺效果不強，缺乏新意等等。藝術是生活的產物，傳統水墨畫的這些現象都與生活環境有關，而明清以來的現象，其關鍵原因是國家的自我封閉，缺少外來強勢文化的衝擊，導致許多保守的政策產生，思想陳腐，創造力消失，繪畫也流為筆墨遊戲。

十九世紀末期開始才因外國入侵，帶動一些創新思想和行動，在水墨畫上出現海派、嶺南派、西化派、社會寫實主義派等等。到二十世紀60年代，臺灣也在西方現代畫的影響之下產生抽象表現派的水墨畫。80年代之後，後現代的高科技使人類的生活環境產生巨變；科技化、電子化，網路訊息四通八達，眼所見、耳所聞、身所觸的一切都不是傳統水墨畫中的意境，因此帶動全世界華人地區的水墨畫革新的浪潮。處在這個時空中的畫家要如何尋找自我就是一個非常重要的問題，也是個難題。但是對一個有理想的畫家來說，這卻是一個非常好的時機，因為有很多不同的選擇，或在既有的水墨畫流派中擇其所好，視之為“文化遺產”，努力學習，延續傳統精神，以便讓後人可以繼續在這傳統藝術中汲取養分；或一意追求現代、後現代的時尚風格，開啟新路；或在中西互動的衝擊與融合中自覓新途。顯然第三選項是當世最有意義而且路途最廣的大道，可以讓畫家發揮強烈的創作慾，讓豐富的想像力不斷地超越，為後現代彩墨畫帶來如潮的新面貌。

長居美國的著名畫家和策展人劉昌漢先生就是一位深諳水墨畫國際化之途的人物。這就得從他的人生經歷說起。劉先生1947年出生於上海，四歲就因國內戰亂與家人流浪到日本，三年後移居臺灣，1964年至1970間，隨多位名家，包括胡念祖、劉文煒、黃君璧等學畫。在國立藝術專科學校美工科就讀期間又從李石樵學油畫和任博悟學水墨畫。1971至78年間負笈西班牙研習油畫和壁畫。這些經歷讓他扎下非常深厚的中西畫功底。1978年轉到美國芝加哥發展，先入瑞·沃克藝術學校（Ray Vogue School of Art）學習攝影。畢業後從事專業藝術創作、開畫廊、開個展、為藝術家和畫廊策展，可謂浪跡天涯，踏出耀眼光茫。由於豐富的人生歷練，而且是夾在中、西文化間的隙縫中，他的繪畫創作也結集中西特色不斷翻新，水墨畫也就成為他流浪的記述，所以2009年在臺北靜宜大學舉辦一次“流失的記述”畫展，展出1990年以後創作。

從這些作品我們可以充分體會到他結合傳承與創新所下的工夫和成就。首先在傳承方面，他保持水墨、棉紙為主要媒材，以大自然的山水為主要題材。紙與墨是中國書畫的主要媒材，而對大自然的崇敬（以天為父以地為母）在中國至少已有四千多年歷史，山水畫如果從東漢的畫像磚算起迄今也有兩千多年，唐朝以後山水更主宰中國畫壇。一般重視民族情感的畫家都會緊守“紙墨”和“大自然”這兩塊藝術大地。劉先生的繪畫創作就在這兩片大地上，廣植西方“花木”。

劉先生的作品以雪山、雲山最多，次要為溪流、瀑布、梯田、樹林、花卉、都市群屋等極具現實感的題材。從美學的角度來看，繪畫作品給人的心靈作用至少有二個層次，一是



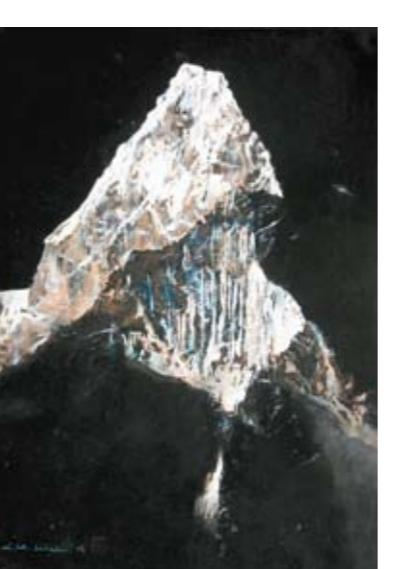
雪山四重奏 2008-2014



雪山四重奏 2008-2014



雪山四重奏 2008-2014



雪山四重奏 2008-2014

由聯想和移情作用所引起的，二是由藝術作品的形象結構喚起鑒賞者大腦皮層中的“場域效應”。傳統水墨畫給觀者的生命力感應主要是靠聯想與移情，山中必有樹木或花草以啟觀者對生命靈動之聯想感應，筆墨形式的場域效應必與草木、人物相配合。劉先生畫的雲山、雪山、溪流、樓群皆無樹木、花草、人物之影，這意味著他畫中的生命力在於畫的形式元素本身，也就是來自場域效應。為此他有不同於古畫的新結構，新意境和新視覺效果，展現新的美學理念——虛轉實、柔轉剛、黑白反轉；這也就是對傳統美學作反向思考。

中國傳統畫以虛為尚，重氣韻，如畫人物要有目送飛鴻之意，畫山水重物情、筆意、煙務之氣韻；以柔為務，用曲線、圓角、柔邊，最忌稜角銳利、結體硬實；整體構圖主體物必以黑墨或設色出之，背景留白，是以黑為主白為輔。劉先生在西洋畫的熏陶下，重視山石的立體結構和明暗對比；他畫的山是硬實之物，不是虛幻之境；畫中的點線面不是為其自身的生命力而存在，而是為山形結構而呈現。為了加強山石的堅實度，他的山峰多為硬邊、銳角之勢，因此他所繪雖不一定是實景，卻令人聯想到北美洲的洛磯山脈。即使是漫長蜿蜒的溪流或水氣衝天的瀑布，也都以明顯的對比邊界增強氣勢，所以不是傳統水墨畫的柔軟氣韻而是極富現代感的衝擊力節奏，即《易經》所言：“剛健、篤實、輝光”之美。更令人稱奇的是“黑白反轉”，或高懸聳立的雪峰，或鋪山跨海的白雲，或千尺白簾高掛的瀑布，即使是樹林、花卉、溪流、城市樓群也都以白為主色。白色代表光明、溫暖，在劉先生的畫中，白色的雪山、雲山、瀑布是冷的，但白色帶給觀者光明、溫暖與希望。

畫中主體物的前方深谷和背後天空非深籃即黑，與白色的主體形成強烈的對比，與此同時，在對比“鬥爭”中又有和諧互動之美，此即白中有黑色的崖隙、水紋、雲影，黑籃中有柔和光影，充分發揮黑白美學和繪畫技法，以表達千變萬化的水墨畫效果，也體現了中國的傳統哲學思想，就如宋朝范晞文《對床夜語》所說：“不以虛為虛，而以實為虛，化景物為情思，從首至尾，自然如行雲流水，此其雄也。”

六朝劉勰《文心雕龍》說：“文變染乎世情，興廢繫乎時序。”繪畫亦如文體必隨時局不斷尋找新路。懷海德（Alfred North Whitehead）也說：“生命意味著創新。”繪畫藝術就是畫家生命的一部份，所以繪畫創作不是重復古人的畫法，而是要不斷創新。但是繪畫作為藝術的一門，還有更重要的也是更加令人孜孜以求的是“藝術性”。而藝術性有高低之分，非常複雜難解，正是因為如此才是藝術。就一般來說，最底層的在題材上要寫實，在形式上要和諧與平衡（不是某些人所說的“對稱”）。再往前走一步就是和諧鬥爭、動靜起伏帶來的力度和節奏。如果再往上一層就是“神秘性”——對觀者的視覺和心靈的挑戰。而這也還有許多不同的挑戰的方式和層級，層級越高越難懂，所以不是人人喜愛的，就像中國的八大山人和法國梵谷的畫，只有一些有藝術慧眼的人才會欣賞。

從劉先生的畫作來看，他在深厚的基本工夫之上不斷往上提升，且有完美的表現。他描寫大自然最原始的真實生命力，在極大的畫幅中展現細緻精巧而堅實的山崖結構是絕對自然，而且是壯觀奇險的自然。譬如他的《雪山四重奏》（附圖1）以稜角鋒利結構堅實的雪山作橫向起伏，譜出具有現代音樂的節奏。而他的《雪山14-1》（附圖2）則是以堅實穩重的雪山脈作橫向滾動，且作前後多重展開，這也是音樂節奏明顯之作。他的《白色城市》（附圖3，

## Preface

4) 以櫛比鱗次的白色高樓大廈組合，大片白色的高牆點綴著黑色的門窗，但不是一般寫實畫的排列，而是上下前後交錯的激蕩，釋放出神秘的能量，譜出極具衝撞力的交響曲。如此形式上的運作以激蕩的力量和黑籃的背景總結在整體畫面的神秘感；有許多不明確之處，作為令人徘徊、想像的空間，是現實又像奇想夢幻之景。或說是大自然的造化或說是畫家心靈的神秘，但更精確的說法是畫家心靈與大自然磨合出的超現實奇境。

明末湯顯祖說：“天下文章所以有生氣，全在奇士，奇士則心靈。心靈則能飛動，能飛動則上下天地，來去古今，可以屈伸長短生滅如意。如意則可以無所不如。”從劉先生的創造力來看，可以說日當今畫界的一位奇士，他不只是“細筆飛墨生古意”，而且以“雪山白雲動今情”。

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Snow Mountain 2014

Chinese Ink Painting has a history of more than two thousand and four hundred years. During this long period of time, numerous evolutions occurred, including media development from silk to cotton and rice paper, themes from figures to all beings in the world, techniques from line-drawing to freehand style and splash ink. Each method carries its own generational and personal style. However, the trend since Ming and Qing Dynasties is discussable. For example, many paintings followed old rules, depicting the themes that are far away from life, and their compositions are too pale and stereotyped with poor visual effects. As art is the production of human life, the stagnancy of traditional ink painting is strongly related to real life environment of Ming and Qing Dynasties, which was long term in self-seclusion, lacking impacts of foreign cultures. The conservative policies outworn free thinking, despised artistic creativity, and finally turned painting into a kind of literati's brush-ink play.

With the invasions of foreign countries at the end of 19th century, new thought and actions emerged, bringing out various artistic movements, such as the Shanghai School, the Lingnan School, and the schools of Westernization and Social-realism. Later, in 1960s there was the development of Abstract Expressionist ink painting in Taiwan. Since 1980s, post-modern high-tech has significantly changed people's life. What we see, what we hear and what we touch are all different from the world of traditional ink painting. A new revolution of ink painting has been taking place in the Chinese world all over the globe. How to find oneself in such a time-space is very important and difficult for artists. However, it creates a great opportunity for the ambitious artists to have different choices, either to inherit traditional styles in order to pass the traditional spirit to the later generations, or to intently pursue modern, post-modern styles and build new ways, or to find a novel path in the East-West collision and unification. Obviously, the third option is the most meaningful and promising way in nowadays, which can trigger intense creativity and lush imagination of artists, and brings new look to post-modern ink and color painting.

Mr. Charles Liu, an artist and curator from Taxes, is a person who perceives the globalization of Chinese ink painting profoundly. Mr. Liu was born in Shanghai in 1947. At the age of four he traveled to Japan with his family due to the civil war. Three years later he relocated to Taiwan. He studied painting with famous artists Hu Nien-tsu, Liu Wen-wei and Huang Jun-pi from 1964 to 1970s and followed Lee Shih-chiao for oil painting and Jen Po-wu for ink painting when he attend the Department of Art at the National Art Academy. He studied oil painting and mural in Spain from 1971 to 1978. His professional training built him a solid foundation of both Chinese and Western painting. He came to Chicago in 1978 to study photography at the Ray Vogue School of Art. After graduation, he runs galleries, holds solo exhibits and curates for artists and galleries, achieving glorious accomplishments. Thanks to his rich experiences in Eastern and Western cultures, his art absorbs Eastern and Western characteristics and gains renovation constantly. Ink painting becomes records of his past life experiences. To celebrate his achievement, in 2009 the Providence University of Taipei

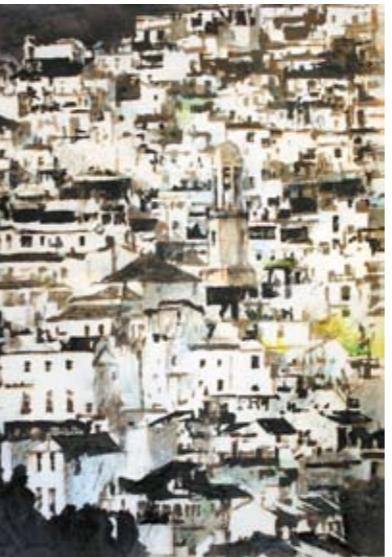
held a solo exhibit, entitled Fading Records, Art by Charles Liu, which showcased the paintings he did after 1990.

From these paintings, we could easily see his efforts and achievements in both inheritance and innovation. First, on the aspect of inheritance, he keeps water, ink and cotton paper as major media, and takes landscape as major subjects. Paper and ink are main media of Chinese art, while worshiping Nature (Heaven as father, Earth as Mother) has a history of more than four thousand years in China. As for landscape painting, it has more than two thousand years, counting from that found on the bricks of the Han Dynasty. Landscape has gradually become the main stream art in Chinese painting since Tang Dynasty. Generally, artists with Chinese cultural sentiment would enthusiastically stand on these two artistic fields, ink-paper and nature. Mr. Liu's painting is the "trees and flowers" with Western genes growing on these fields.

The subjects of Mr. Liu's painting are mostly snow-mountains and cloudy mountains, as well as creeks, waterfalls, terraces, forests, flowers, and architectures, all of which are all objectives. From an aesthetic point of view, painting carries two levels of impact on the viewers. One is by the way of leading their imagination and empathy and the other is by bringing out the "field effects" of human brain by the formal structure of art work. As traditional ink painting transfers the induction of vitality by imagination and empathy, the mountains need forests or flowers to stimulate viewers' induction of vitality. In this contest the "field effects" of artistic form must be coordinated with landscape and figures. In contrast, there is no forest, flower, or figure in Mr. Liu's cloudy mountains, snow mountains, creeks, and architectures. This means that the vitality of his painting lies in the artistic form itself, coming from the "field effects". Therefore, he presents new structure, new concept, new visual effect and new aesthetic thinking, reversing the concept of traditional aesthetics--from void to real, from soft to tough, as well as the reversion of black and white. Traditional Chinese painting underscores the sense of void, and pays special attention to the expression of spiritual consonance (the rhythm of *qi*). For example, human portraits should convey the eye expression while landscape paintings should highlight the object temperaments, brush energy, and the atmosphere of mist and clouds. In the meantime, it performs the beauty of flexibility by using curve lines, round angles, and soft borders, avoiding sharp angles and rigid structures. The painting's main body must be painted by ink or color, leaving the background blank. To manifest his creativity, Mr. Liu who has the background of Western painting pays special attention to the solid and objective three dimensional structures and the black-white contrast of rocks and mountains. As a result, his mountains are real, not illusory. The brush dots, lines, and planes of his painting do not exist for its own vitality, but for the objects' structural purpose. In order to strengthen the solidity of the mountains and rocks, he uses hard lines and sharp angles. Hence, although the landscape he paints is not necessarily to be real, it makes people think of the Rocky Mountains of Northern America. He adopts strong contrast to enhance the power, no matter creeks or waterfalls, which does not match the soft rhythm of traditional



白村 The White Village-II 2014



The White Village-I 2014

ink painting, but full of modern impact, seemingly in response to the beauty mentioned by the ancient book I-Jing: strong and energetic, solid and bright. The most striking part is the reversion of black and white, including snow peaks, clouds, and waterfalls, even forest, flowers, creeks, and architecture are all mostly white. As snow-mountains, cloudy mountains and waterfalls are cool, yet white color brings brightness, warmth and hope to the viewers.

In Mr. Liu's painting, the dark blue or black colors of the deep valley and background sky create strong contrast with the white central objects, such as mountains and cliffs. Meanwhile, they come to harmony from the conflict with the mediation of the black tones for mountain gaps, water ripples, and cloud shadows. There is soft light and shadow in dark blue and black. He completely employed the black-white aesthetics and artistic techniques to demonstrate the protean effects of ink painting. His painting also reflects Chinese philosophy, as Fan Xiwen of the Song Dynasty said, "Do not make void by emptiness but by substance; turn scenes to emotional life; from the beginning to the end, everything runs freely and naturally like floating clouds and flowing water. That is magnificent."

Liu Xie of the Six Dynasties wrote in *The Literary Mind and the Carving of Dragons*: "The changes of literature styles are colored by worldly life, and it goes up and down along times." Painting, like literature, has to look for new directions along with the change of social condition. Alfred North Whitehead said, "Life means innovation." Painting is a part of artists' life, so painting is not a repeat of previous technique, but a consistent innovation. Furthermore, as a branch of art, painting attracts people by its artistry, which is a very complicated concept. Generally speaking, the bottom level is to do realistic depiction and to keep harmony and balance (not symmetry as some people said) on composition. A step forward, the painting would lead to the strength and rhythm from the battle of harmony and movement. Then the upper level is evoking its mysteriousness, which is a challenge to the viewer's vision and soul. In this realm, there are various sub-levels; the higher is the more difficult to interpret. According to this reason, such art, as Bada Shanren and Vincent van Gogh's art, is not appreciated by everyone, but by few people with artistic insight.

From Mr. Liu's painting we can realize that he has continued to elevate his creation on the basis of solid foundation, and has perfect presentation. He depicts the original power of Great Nature, by illustrating delicate structure of cliffs in large-sized paintings. For example, the Snow Mountain Quartet (Fig. 1) employed sharp edges and rigid structure to present the horizontal outlines of snow mountain, showing the rhythm of modern music, while the Snow Mountain 14-1 (Fig. 2) pictured horizontal scrolling of the steady snow mountains and had multiple layers in distance, which is obviously musical. The White Village-II (Fig. 3,4), depicting a bird's eye viewed Spanish old town, organized interlocking white buildings with white walls and black windows, releasing mysterious energy, as if releasing a dynamic symphony. The formal composition as a whole concluded on the mysterious feeling. There are uncertainties in these paintings, real or dreamy, all providing spaces for imagination. Could this be natural force or the artist's creation? More appropriate saying is the

## “國畫”、“全球化”

——觀劉昌漢先生藝術隨想

perfect integration of the artist's mind and the Great Nation to open a surreal world.

Tang Xianzu of the Ming Dynasty said, "The literature in the world could flourish with life energy all because of the peculiar men. When a man is peculiar, his mind would be witty. With the wits his mind would be able to fly up and down between heaven and earth, travel through time, and do whatever arbitrarily. Being arbitrary makes any places reachable." Looking at Mr. Liu's artistic creativity, we realized that he is a man of peculiar wisdom, not only generating traditional spirit with his fine lines and splashing ink, but also affecting modern emotions through his snow-mountains and white clouds.

By Dr. Arthur Kao  
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我與劉昌漢先生初識是在二〇〇五年夏天，當時他到康乃爾大學找我，交換辦展覽的經驗，我們在茶屋中暢談，就此結緣。後來透過劉先生，得以與台灣藝術界前輩林惺嶽老師接觸、請益，又與潘福兄相識，多年來一直保持聯繫，對各位的提攜，由衷感謝。

眾所週知，劉昌漢先生自青年時期即羈旅異域，從西班牙到美國芝加哥、休士頓，過著自我放逐、漂泊失根的生活。他的藝術創作從師承黃君璧到學習西方壁畫、攝影，最終回歸水墨，表面上個人生命抉擇與藝術創作呈現適反其道的矛盾。但這“矛盾”中蘊藏著劉昌漢先生水墨畫的特質，顯現了他超越與豁達、安於現狀、又不隨波逐流的個性與境界。劉昌漢先生的水墨以“山水”為主，今天我即針對這一點，從史學的角度探悉對劉先生作品的一些見解。

“山水”是東方繪畫的主流，過去是“國畫”的主流，現在大家較習慣於用“水墨”代替具有“國族情懷”的聯想。雖然如此，我們發現劉昌漢先生的作品在東西方還是產生兩種截然不同、但又具普遍性的共鳴：東方人認為他的“山水畫”太西方，而西方人認為他的“風景畫”很東方。這種差異之所以產生，不外乎是對題材/對象與媒材/風格間的觀念執著。在西方人眼中，劉昌漢的“風景畫”有一種異國情調，蒙上了一層東方的神祕薄紗，因為用的是東方的紙和水墨表現出來的，又用東方的裱拓、聯屏方式展示。東方人則覺得劉昌漢的“山水畫”不但缺少了東方/中國對自然可居可遊寄情式表述的多視點透視觀察與帶書法味兒的皴法；所繪還帶有一種異國情調，即以地緣關係論，那絕對不是東方的景緻與手法。同時，他還經常用西方的畫框裝裱“國畫”/“山水畫”。

東西方的觀賞經驗之所以有如此大的差異，主要是因為“視”的經驗往往在於印證與展現記憶中所認知的對象與概念，這包括了對文化、藝術、政治、認同等方面的“先視覺”概念，反應在對“視覺經驗”的評核，因而產生異同、喜好、排斥、困惑、甚至敵對的感覺。我們的視覺經驗大都是由先視覺的意識型態主導、判斷。那麼，所謂的“國畫”、“水墨”之爭，雖能滿足現階段政治觀念所主導的藝術觀，其實並沒有解決我們平時評斷事物時，傾向於依賴記憶深層中經驗法則的問題，否則東方人與西方人的視覺經驗不應該有如此大的差異。所以我們應該了解與突破這些根深蒂固的“經驗法則”，才足以發現劉昌漢先生“山水畫”中超越與豁達的境界。以下闡述東亞山水中的意識型態，作為重新觀看劉昌漢先生作品的準備。

東亞的經驗法則：自然、風景與山水

對“自然”的詮釋，東、西方各有其普遍性用詞，在以中國文化主導的東亞文化為例，“山水”可以說是自然的代名詞，在西方“Landscape”則為對自然的一種替代用語。故而從西方對中國繪畫感興趣，甚至研究開始，一直都把中國山水畫翻譯成“Chinese landscape painting”；而近代中國因西方化、現代化，也開始以對應的方式稱西方風格的“landscape painting”為“風景畫”，以別於中國的“山水畫”。這顯示了存在於東、西方根本自然哲學上的差異，導致在視覺藝術上表象再現觀點的分歧。

自古以來中國雖已用“風景scenery, landscape”一詞，但其出現次數與內涵皆遠遜於“山水”，且時間也晚於山水。山水一詞在春秋戰國時代已具備深厚的哲學意趣。而風景一詞的

出現應與文學史上的山水詩之興有關，時間在魏晉時期。《晉書·羊祜傳》中便有：“祜樂山水，每風景必造，峴山置酒吟詠，終日不倦。”可以看出羊祜到自然界的風景中，特別注重山川的特色。更可以說風景必須依仰山水而得其秀麗，正如唐代王勃（649或650–675或676）的《鄭縣兜率寺浮圖碑》所說：“野曠川明，風景挾江山之助。”晉唐以來的這種觀念，成為東亞文化系統對自然的先視覺概念，影響至深至遠。故而可知為何中國美術史上沒有用“風景畫”，而只有用“山水畫”的原故。從晉代宗炳的《畫山水序》到五代、北宋間李成的《山水訣》，從唐代張彥遠《歷代名畫記》到徽宗時期《宣和畫譜》中的繪畫分科；再從宋代韓拙《山水純全集》到元代黃公望的《寫山水訣》都是鮮明的例子。所以，不難想像“山水”在東亞哲學與意識形態表述上所植下根深蒂固的觀念。

#### 階級意識的山水：山水中的倫常關係

儒家思想對倫常與社會秩序有明確規範，這種觀念特別反應在山水畫論述中。如唐代王維的《山水論》中說：“觀者先看氣象，後辯清濁；定賓主之朝揖，列群峰之威儀。”而北宋的郭熙與其子郭思所著《林泉高致》更明言“大山堂堂，為眾山主，所以分布以崗阜林壑，為遠近大小之宗主也。其氣若大君赫然當陽，而百辟奔走朝會，無僵背却之勢也。”又言：“蓋畫山高者、下者，大者、小者，蓋眸向背，顛頂朝揖，其體渾然相應，則山之美意足矣。”還言：“山水先理會大山，名為主峰，主峰已定，方作以次，近者、遠者、小者、大者，以其一境主之于此，故曰主峰，如君臣上下也。”由此可知五代、北宋山水畫的構圖法則與先視覺經驗間的直接關係，形成全景山水的全盛時期，體現了一種穩重結實的，象徵儒家理想的結構與社會秩序。這在唐末亂世之後，應是為人憧憬的有秩序的世界。元代以降，平遠山水風行，然儒家影響的先視覺概念根深蒂固，轉移到山與樹的關係上。如明代沈顥強調畫山水時必“先察君臣呼應之位，或山為君而樹輔，或樹為君而山為佐。”這些都是將自然擬人化，從儒家社會的倫常精神出發，賦予山水畫一種社會的階級與秩序。

#### 國族化的山水

山水除了被社會化、階級化與秩序化外，在傳統文化裡也被意識型態化，用來代表疆界、國祚。在此情況下，山水有多種代名詞：江山、山河、山湖、江湖等。這也是“山水”在“先國畫”時期就具備的國族特性。這種趨勢，從漢代就已很明顯；《史記·高祖功臣侯年表》：“封爵之誓曰：‘使河如帶，泰山如礪，國以永寧…’”可以看出山河之長存，是國祚之象徵。《後漢書·公孫述傳贊》：“天數有違，江山難恃”言天數已去，雖有江山之險，亦難據恃。《三國·吳志·賀邵傳》也說：“昔大皇帝，勤身苦體，創基南夏，割據江湖，拓土萬里。”

晉室南遷，士人也用江山抒發對故國之思，如《晉書·王導傳》：“過江人士，每至假日，相邀出新亭飲晏，周顥中坐而嘆曰：‘風景不殊，舉目有江山之異。’皆相視流涕，惟導

愀然變色曰：‘當共戮力王室，克復神州，何至作楚囚相對泣。’眾收淚而謝之。”這裡更可以看出在古人心目中風景與山水意涵上之差異及山水與國家疆域的關係。

歷史上最有名的以山水象徵國家與疆界的文學作品有唐代杜甫的《春望》與二十世紀毛澤東填的《沁園春·雪》一詞。唐肅宗至德元年（756）六月，安祿山攻下唐都長安，杜甫聽聞肅宗在靈武即位的消息，前往效忠。於途中為安軍擄獲，押至長安。次年三月杜甫作《春望》：

國破山河在，城春草木深。  
感時花濺淚，恨別鳥驚心。  
烽火連三月，家書抵萬金。  
白頭搔更短，渾欲不勝簪。

司馬光《溫公續詩話》註釋此詩時言：“‘山河在’明無餘物矣；‘草木深’明無人矣。”這是對京城景物的感傷激發出對喪國亡家的感慨，雖人在京城，面對的是殘垣破壁，杜甫還是用山河來表述故國之思。

毛澤東的《沁園春·雪》填於一九三六年，並發表在重慶《新華日報》，轟動一時；據聞連蔣介石也被詞中的帝王氣震撼。

北國風光，千里冰封，萬里雪飄。  
望長城內外，惟餘莽莽。大河上下，頓失滔滔。  
山舞銀蛇，原馳蠻象，欲與天公試比高。  
須晴日，看紅妝素裏，分外妖嬈。  
江山如此多嬌，引無數英雄競折腰。  
昔秦皇漢武，略輸文采，唐宗宋祖，稍遜風騷。  
一代天驕，成吉思汗，只識彎弓射大雕。  
俱往矣，數風流人物，還看今朝。

這首詞在中國現代美術史上也有其特殊的重要地位，它被直接引用來詮釋成國家疆界。一九五九年初，周恩來邀聘關山月和傅抱石依毛詞的上闕為北京人民大會堂創作巨幅國畫。此畫前景蒼鬱的山川、蒼松翠石可能是描繪泰山海景，與代表毛主席的紅太陽相呼應，更暗示了帝王之氣（封禪）；遠景是“千里冰封，萬里雪飄”的北國風光；中景連接南北的遼原，長江和黃河貫流其間，此即“山舞銀蛇，原馳蠻象”的景色。整體而言，關山月與傅抱石將毛的文字視覺化後，更成為國土全景的再現，與畫上“江山如此多嬌”一句相呼應。

從這眾多的例子顯示“山水”與“宗族倫常”、“國族”、“疆界”之間，自古以來就已被想像成一種有臍帶關係的記憶。“山水畫”作為中國畫的主流，在十九世紀末、二十世紀初，因應西方“民族國家”觀念形成與日本“國粹主義”、“日本畫”之興，中國人自創“國

畫”一詞以應時需。“山水畫”順理成章成為“國畫”主流。殊不知在此之先“山水”已具備了根深蒂固的倫常秩序、國族、地域、疆界等情懷，配之以傳統皴法風格，形成多數人先視覺的山水意象。

#### 韓國：山水與真景畫

以山水代表國族、國祚的現象在韓國與日本也都有例可循。韓國自古受中國文化影響，在山水畫方面一直沒有自己的系統與脈絡，這一狀態到十八世紀“真景畫”出現才改觀。“真景畫”最重要的畫家當屬鄭敲，號謙齋（1676-1759）青年時期即與詩人李秉淵，書法家李匡師、畫家趙榮祐為友，三十歲左右遍遊韓國名山大川，為創作對景寫生的“真景畫”打下基礎。鄭敲三十六歲首遊金剛山，畫下《海岳傳神帖》。後又以畫作為遊記，記錄各地風景名勝，成為“真景畫”的重要畫家。鄭敲出生的年代正逢中國明清之際，中國的政治動亂，加以日本於一五九二年侵略韓國而未受保護，動搖了韓國人對中國信心，也間接影響對中國“概念山水畫”傳統的堅固信仰，取而代之的是韓國的民族主義，並開始尋找具有韓國特色的山水畫，“真景畫”因應而生，鄭敲可謂生逢其時。

《海岳傳神帖》所繪的金剛山現處北韓，山名得自於《大方廣佛華嚴經》所載“東北海中有金剛山一萬二千峰，疊無竭菩薩常住其中。”故鄭敲作品中有許多佛教的景點；但最為人樂道的是金剛山的全景圖。以技法言，鄭敲還是受到米家山水的影響，但對韓國人來說重要的是所畫為自家山水。韓國當時從“真景畫”中得到的自信，可從轉述中國使者的評述中得知：“中國使者說他們在沒有跨越鴨綠江之前，沒法了解鄭敲的山水畫。”（此段譯自英文）直至今日，金剛山還在為政治服務，北韓的金剛山飯店中庭就有金剛山油畫，兩位前北韓領導人也有以金剛山為背景的畫作。

#### 富士山：橫山大觀與日本心神

金剛山之於韓國如富士山之於日本。早先的不說，自江戶時期遷都東京以還，往返東海道路中最明顯的地標就是富士山，故而成為浮世繪東海道五十三次的重要景點。隨著二十世紀日本軍國主義之擴張，富士山的國族象徵也日益增強。日本畫家中不乏以此山為主題者，其中以日本畫名匠橫山大觀（Taikan Yokoyama）為代表人物。橫山大觀是日本畫創始人岡倉天心（Okakura Kakuzō）的得意弟子，也是天心在明治二十二年（1889）所創東京美術學校日本畫科的高材生。天心的思想中對制日本當時過度西方化發展出來的日本與大東亞主義是近世日本國粹主義的先聲：“亞洲一體。亞洲的兩大文明古國中，中國儒家的共同主義、印度的個人主義為喜瑪拉雅山所隔，使二者獨立彰顯自我特色。但是這樣雪峰屏障的阻隔一瞬間也抵擋不住所有亞洲民族對共同思想遺產的終極與普遍的愛。”這一宣言針對西方啟蒙主義提出東方的特性，後來演變成日本大東亞主義與軍國主義。

隨著中日戰爭（1895）、日俄戰爭（1905）的勝利，日本的軍國主義野心日益披露，進



劉昌漢-那雲停在雪山頂的夜晚  
Night Cloud on Snow Mountain  
1992

而與義大利及德國結盟，對二十世紀人類歷史影響深遠。在這個過程中，富士山更成為日本國家民族的精神象徵，而橫山大觀也是藝術家中支持軍國主義的首要人物，更是用富士山強化軍國主義意識型態的最重要畫家。橫山大觀自己追憶何時開始畫富士山已記不起來了，暗示富士山深植在他的血脈中這事實可能是與生俱來的。從目前的畫跡觀之，一九一五年的《不盡之高嶺》可說是早期的作品，採用的是琳派裝飾性的風格。一九二八年（昭和三年），昭和天皇即位，大觀的《山色新》在大禮中被獻給日皇。“山色新”象徵一個新時代的開始，將國家最高權力比擬成富士山，已經明顯賦予此山強烈的國族象徵意味。在往後的畫作中，富士山、國祚及對皇族的忠誠是分不開的。

隨著日本軍國主義的擴張，大觀透過富士山表達軍國主義思想的意圖也越加明顯。一九三〇年橫山大觀代表日本在羅馬開“日本美術展”，義大利獨裁者墨索里尼還親自參觀。一九三七年中日戰爭爆發，日本與德國、義大利簽署“三國防共協定”，此年橫山大觀與竹內栖鳳（Takeuchi Seiho）受內閣囑咐共同設計“國民精神總動員”海報的原稿。同年他發表《靈峰不二》，比起一九三三年同畫題的作品更直接聚焦表現富士山，並配以象徵日本國家的紅太陽。一九三八年日本公布國家總動員法，大觀發表“日本美術の精神”一文。其中包括對中日戰爭及美術的功能提出看法：“今天日本為了東亞的聖戰，陛下的臣民大多超生入死與赤化的中國一戰。以日本的忠臣表範大楠宮七生報國的觀念決戰之。這不正是我大和魂的發露嗎？此魂是自古以來即充斥於日本天地的正氣。美術品中同樣顯現如此的正氣是我國獨有的特色。”

一九三九年（71歲）二戰正式開打，大觀的“日本美術の精神”演講由德國向國際播放。同年大觀的畫《旭日靈峰》代表日本美術的成果捐贈給希特勒。一九四〇年（72歲）為籌措戰爭經費，做了兩套巨作：《海に因む十題》《山に因む十題》，其展覽自述中提出了“管筆報國（皇恩）”的心願。其中的“山”即以富士山為主。此展所得五十萬日幣全數捐給國家作為陸、海軍飛機製造費用。同年他在“紀元二六〇〇年奉祝展”中展出《日出處日本》一作。日本自訂皇紀雖早為一些日本學者懷疑，但在戰事吃緊時，為提高國民愛國情操與鼓舞士氣，日本政府毅然決定舉辦此展，以鞏固日本民族悠久與優越性的記憶。此作的前段就是以日出象徵日本的升起。畫中還包括了皇居與富士山並鄰，仙鶴貫穿期間的景色。

一九四一年（73歲）展《耀く八大洲》一畫於第二十八回院展，展後畫獻給天皇，用日本的八洲象徵疆界與國族。約於同年還作《日本心神》、《靈峰不二》。在“私の富士觀”中，大觀寫道：“古本中說富士是《心神》，心神與魂就是我的富士觀。…”一九四二年（74歲）美軍開始對日本本土轟炸，“全日本畫家報國會”成立。大觀在該年的第二十九屆院展中展出《正氣放光》一作，此作依日本儒者藤田東湖（Fujita Touko）所做的《正氣の歌》為題。藤田東湖的“正氣歌”是和文天祥之作。全文為：

天地正大氣，粹然鐘神州。  
秀為不二岳，巍巍聳千秋。  
生當雪君冤，復見張綱維。

死為忠義鬼，極天護皇基。

展後作品為江田島海軍兵學校收藏。一九四三年，大觀任“財團法人日本美術報國會”總會長之職，也以富士山為主題作《輝く日本》。一九四四年（76歲）大觀又以新畫作資助製造新戰艦的費用，參加了〈戰艦獻納帝國藝術會員美術展〉、〈藝術院會員陸軍獻納展〉、〈戰時特別文展〉。一九四五年（77歲）大觀撤退至熱海的伊豆山，他在上野茅町的家毀於空襲，同年美軍在日本投下兩枚原子彈，戰爭結束。該年十月，大觀招開“大日本美術報國會”理事會議，決議解散該會。

戰後大觀依然繼續畫富士山，《蓬萊山》（1949）將此山回歸遠古傳說中的仙島，歸趣平淡，然其中所蘊含的理想化國度還是與其皇國思想藕斷絲連。這種情懷一接觸到外來刺激，便死灰復燃。如一九五一年以美國為主的同盟國與日本簽署了“舊金山合約”，隔年四月二十八日生效，結束長達七年之久的同盟國佔領日本的狀態。這段期間，大觀絞盡心思製作

《太平洋的某一日》，此畫中富士山在驚濤駭浪中升起，浪中的龍也隨之隱現上升。《登龍富嶽圖》是日本古來著名的畫題，狩野永岳（Eigaku Kano）和葛飾北齋（Katsushika Hokusai）都畫過這樣的主題。此前大觀也畫過這樣子作品。大觀的《太平洋的某一日》雖然屬於這一系統的傳統，但他是從太平洋海底的視角向上觀看的，在驚濤駭浪中龍與雷電交加，背景為屹立不搖的富士山。他為這件作品打過相當多的草稿，現存就有十七幅，可見他構思之辛苦。此作在《再興第三十七回院展集》中被評為對美日關係有感而發的作品。在大觀的素描中還留有“東洋なき太平洋，神武の昔に還へし日本”之語。可見他的軍國主義思想始終沒有熄滅。神武天皇在二十世紀就是日本發展軍國主義的重要基礎之一。一九三五年，日本眾議院以發展航空為由，提案發行“愛國附捐切手（郵票）”，一九三七年，侵華戰爭爆發，這套郵票與明信片開始發行，所得附加費捐給“帝國航空協會”發展航空。明信片上的金鷄鳥根據《日本書紀》所載是磐余彥天皇（神武天皇）東征時，弓箭是停了一隻金鷄，光芒四射，迷惑了敵軍的傳說故事。在二十世紀初期，日本藉屍還魂的意圖相當明顯，“愛國附捐切手（郵票）”中明信片上的郵票就是以這金鷄鳥為主題，而與之相配的正是橫山大觀手繪的“富士山”。（這張明信片曾在台灣流通）

橫山大觀一九五三年的《神州第一峰》和《靈峰飛鶴》也都還是在國家主義與理想國度間徘徊。之後在一九五四又作《靈峰四題》。直至大觀一生最後一張絕筆畫，畫的還是富士山。可說終其一生，富士山在橫山大觀的藝術與人格成長上佔據了舉足輕重的地位。同時、藉著富士山，大觀展現了日本國族主義與軍國主義，對戰時日本的士氣與軍心有無比的影響。人類歷史上以山川作為激揚國族情懷的，可能少有人能與橫山大觀相比擬。

#### 台灣的造山運動

中、韓、日本在不同的歷史階段都產生了濃厚的意識型態與哲學意涵的山水，台灣過半世紀來的“造山運動”亦不例外。一九四九年國府遷台，將日據時代的新高山還原為玉山。之

後在一九六六年在玉山頂立于右任銅像，這是根據于右任《望大陸》一文的遺願所為：“葬我于高山之上兮，望我故鄉；故鄉不可見兮，永不能忘。葬我于高山之上兮，望我大陸；大陸不可見兮，只有痛哭。天蒼蒼，野茫茫；山之上，國有殤。”雖然這是蔣介石對於右任個人的崇敬之舉，後來被解釋為在玉山上建構西望故國山河的至高點。這尊銅像在一九九六年被不明人士拆除並推落山谷。玉山國家公園管理處代之以刻有“玉山主峰”及“標高3952公尺”的巨石。表面上結束了玉山被泛政治化的現象。然台灣意識高漲，玉山勢必得再承擔新的“造山運動”所賦予的新形象與意識型態。如一九九七年起《新觀念》雜誌社展開的“玉山運動”，將玉山捧至象徵台灣意識的高峰。二千年五月陳水扁總統的就職大典就演奏了蕭泰然的“玉山頌交響詩”樂曲。當年郵政總局發行的新總統就職紀念郵票也以玉山作為背景，而總統官邸正式改為“玉山官邸”。

#### “美為歸宿”的流浪生涯：劉昌漢的山水情懷與山水畫

我們在這諸多的例子中，可以警覺到我們先視覺意識型態對觀看經驗影響的程度。這種具有哲思、疆域、國族、軍國、身分認同、文化歸屬感等概念的山水，雖然在各歷史階段滿足了擁有詮釋權一派的慾望與需求，或激起同仇敵愾的情懷。但不論是王導的新亭對泣，韓國鄭數金剛山所顯現的“真景畫”、日本橫山大觀富士山中所顯現的“日本美術精神”，北宋山水畫中抒發對社會秩序嚮往的憧憬，元代以降以筆墨皴法為表現主義的山水（董其昌語），還有台灣半世紀來的造山運動，這各個不同的領域都是以“先視覺經驗”取決山水的價值。

禪宗的慣用語裡有“看山是山，看山不是山，看山還是山”的說法，“先視覺”的價值判斷屬於“看山不是山”的情境；也就是藉由山水這樣自然無邪的景緻，產生擬人與意識化的情境，這雖然是藝術產生的基本原則之一，但也由於受到“識”過度的影響，而無法還原“色”的本來面目。我們若從這角度觀察，會發現劉昌漢山水獨特之處。

劉昌漢一向認為藝術不需要這樣多的包袱，他解釋“藝術不同於理化了的哲學，哲學探索思維的方式，藝術卻是直觀，是直覺。”他還對傳統文人畫批評說：“過於強調文學的內質，令得繪畫的形色元素的塑造遭到某種程度的忽略。”同理推之，任何過度詮釋性的藝術，最終都會降低繪畫的基本形色元素的角色，使藝術淪為附庸品。而且，這樣的觀念還有“劃地自限”及“意識型態化”的危險，無法還原山川的本色。因此、劉昌漢對過於意識型態化而成民粹主義的傾向隱憂表態：“在後現代的範疇裡，身分認同（Identity）成為顯學被大量討論。在多元的世界組合中，前述強調傳統的保守主張不缺文化的歸屬感，身分明確卻缺乏活力，而且將人文歷史和地理環境孕育出的藝術當做民粹的固態表徵，也有淪入惰性偏窄，喪失開拓的氣度的危險。”

同樣地，傳統對於一個藝術家也會產生導致窒息的可能，這是近代水墨最嚴重的隱憂，也是二十世紀以來所有水墨畫家一直想辦法掙脫的魔咒。劉昌漢認為“傳統對後代既是豐碩的資產，也是不可承受之重的負擔，留給後繼者定型的固化觀念，…有淪為古老文化的化石陳跡的隱憂。”就在這種摒除“先視覺概念”與“傳統束縛”的情境下，劉昌漢先生選擇了流浪。

## Pioneering The Art of Traditional Chinese Painting in the Current World of Globalization: Capriccio-like Thoughts on the Art Work of Mr. Liu Chang-han

劉昌漢自語：“流浪必然有憧憬的根，失根才構成為流浪。…流浪的潛意識是一種尋覓，藝術創作是一種尋美，流浪與創作同具追尋、發現的意旨和歷程，二者有相通的渠道。”

我們發現劉昌漢選擇“失根”，使得他的“空間”與“時間”產生了無限運用的可能性，因為他不拘於某種特定的模式與型態運作，他的畫拋除了疆界的劃分與古往今來的臍帶，更無那過度意識型態化的表述。他同時也可以貫穿中西，甚或拋棄東西而無怨無悔。只是觀眾還停留在“東方、西方”的概念中打轉。

劉昌漢能有這樣的體驗正因為他選擇了以“美為歸宿”的流浪生涯，他的經驗與觀念就是在流浪中的文化衝擊狀態下體悟出來的：“去國三十年，從學習、創作到教授繪事，海外工作必須不斷浸淫和探掘久遠深厚的文化，頻頻回顧間又不斷接觸新的、異域的藝術訊息，創作就在顧後瞻前的反思中踟躕而行。某一天突然發覺眼前面不見了媒材的分隔，淡出了本位的思想，文化界面板塊就在思索和反思的過程中自然消失了。”所以“討論藝術執著創作的工具材料分類或地域分界並無太多意義。”而且“文化不必特意強調它的純種、混種和異種去捍衛或排斥，也無需中與西、西與中刻意的雙軌交辯，它隨理念的歸趨自然而成。…全新的空間思考賦予…非國度的文化脈絡重新定義的機會。”同樣的，劉昌漢對一向強調筆墨的水墨畫也可置身事外，他強調“筆墨是藝術的技法，不是目的。當技法耗盡了創作的大量關注，那麼還剩多少關注留給創作本身？”就在這淡出歷史、意識型態、哲思與傳統筆墨的束縛下，劉昌漢得以在“異域”開拓自己的天地，就連西方壁畫的技巧與攝影機的視野也都成為藝術創作的可能性。

在“異境”生活，劉昌漢不是沒有體察到其他的可能性，特別是他初抵美國時，照相寫實主義風行，當時從台灣去的幾位師大校友都因熱衷參與而風光一時，劉昌漢則堅持走自己的路，亦步亦趨地“踟躕而行”。他回憶到“當時如果住紐約，以我年齡，也許趕得上參加當時火紅的照相寫實行列。早我的韓湘寧、姚慶章、夏陽、秦松、陳昭宏；稍年輕於我的司徒強、卓有瑞等都身不由己投入了這一時代潮流，但隨著風潮消退，難免遭到邊緣化的考驗。”劉昌漢對這諸多如革命般的風潮淡之如水，而卻自甘寂寞亦耕亦耘，“待年歲不再為青春幻夢支配，越來越強烈感覺文化需要累積，革命反成為不可承受的重。…我不是靈巧的藝術創作者，對於每一階段《美》的完成只會用原始的、笨拙的手一筆筆去畫，在理性與非理性的旋流中翻找尋覓。”他又自我調侃的說“我常說自己‘笨鳥慢飛’，畫畫慢，畫‘寫實’的水墨更慢。”

就在這與世無爭，寧靜致遠的胸懷心境中，劉昌漢真執的面對藝術，盡情表達，只有投入，不曾想擁有，這就是他的歸宿：“…對於山川和生命的熱情始終未減，這或許是解釋了為什麼出國三十多年，撰述、策展，接觸了跨領域的現代和後現代藝術的喧囂同時，仍固守著水墨《山水》創作，這種表現是否也代表了一種‘身分認同’。”最後我想再引用劉昌漢先生的一段話作為闡述劉昌漢先生超越與豁達、安於現狀、又不隨波逐流的個性與境界的結語：“幾年前曾去加拿大看鮑魚歸鄉，那是一種史詩般慘烈壯麗的生命歸宿，藝術家一生無悔的執著也正如此。”就是這麼簡單，別無其他！

潘安儀  
美國康乃爾大學副教授

I first met with Mr. Liu Chang-han in the summer of 2005. He came to visit me at Cornell University to exchange and share our experience in organizing art exhibitions. It was during this exchange in the enjoyment of Chinese tea in the afternoon that we seeded and started to cultivate our friendship. Later, through Mr. Liu, I was put in contact with and had opportunities to learn from a number of antecessors in the artist circle of Taiwan such as prof. Lin Hsin-yueh. I also met with and kept in touch with prof. Pan Fan over the years. Herewith I would like to express my gratitude wholeheartedly to all of you for your help and mentoring.

As we all know, Mr. Liu Chang-han in his early years of exploring the world in his youth, from Taiwan to Spain, to the United States in Chicago and Houston, lived freely disregarding any hardship in life, wandering in foreign places going after the truth of art. He studied art under the guidance of Huang Chun-pi in the fields of Western paintings, photography, and ultimately returning to the art of ink brush painting. On the surface an individual's choices of life appear as contradictory in art creation and presentation. But this 'contradiction' bears Mr. Liu Chang-han's characteristics in ink brush painting, revealing his transcendence, open-mind, complacent, independent personality without compromises. Mr. Liu Chang-han's ink brush painting work is primarily 'Shan Shui (Mountain and Water)' based, which is my primary focus and exploratory points of view today from a historical and global perspective.

Landscape-based painting is the mainstream in the Oriental painting field. In the past the mainstream was 'guohua (National Painting)', and now most people are more accustomed to 'ink brush painting' achieving a sense of 'nationality or even patriotism'. Nevertheless, we find that Mr. Liu Chang-han's work still creates a resonance of the two distinct styles of East and West, but with universality: Asians think his landscape-based paintings too Western, while Westerners think his landscape-based paintings very oriental. This difference arises from people's dedication or prejudice towards nothing more than their own connotations on the subject matter in concept / object and media / styles. In the eyes of Westerners, Liu Chang-han's landscape-based paintings cast an exotic, oriental or even mysterious layer of chiffon, because of the use of oriental paper and oriental painting ink, enhanced further by how the paintings were mounted in an oriental manner and format. Asians will feel Liu Chang-han's landscape-based paintings not only lacks an Oriental/Chinese tone, where presentation of nature in its natural form is presented in a multi-dimensional view perspective plus calligraphy taste of chisel. His work is painted also with a kind of exotic tone to the extent from a geo-national perspective, it definitely does not comfort the views and practices of people from the East. In addition he also mounts his landscape-based paintings in frames and methods of Western style.

The people from the East and West have major differences in their viewing experience and appreciation in oriental paintings, mainly because of the 'visual' experience often in confirmation and showing of the object in the concept of cognitive memory. This includes culture, art, politics, identity

and other aspects of the 'first vision' concept responding to the 'visual experience'. The assessment of the similarities and differences in the 'visual experience' leads to preferences, rejections, confusions, or even hostile feeling. Our visual experience is dominated and judged mostly by the first visual ideology. Then, the so-called 'Traditional Chinese Painting' and 'Ink Brush Painting' controversy, although dominated by political ideas that are embroiled in the present stage of art views, in fact, did not address how we usually judge things, how we tend to rely on the experience based on the rule of memory. Otherwise the Oriental and Western visual experience should not have such a major difference. With this understanding we should break through these ingrained 'empirical rule' and find the beyond-the-status-quo and open-minded realm in Mr. Liu Chang-han's 'landscape-based painting'. The following sections make an attempt to explore the ideology models of Eastern Asia in preparation of viewing and appreciation of Mr. Liu Chang-han's art work.

#### Empirical Rule in Eastern Asia: Nature, Scenery, and Landscape

On the definition of 'nature' the East and West each has its commonly used words. As an example in a Chinese dominant culture in an Eastern Asian culture, the word 'landscape' can be said to be synonymous with nature. In the West, 'landscape' is for an alternative language of nature. Therefore, Westerners interested in Chinese drawings and paintings, even in their early stages of their studies of Eastern Asian art, have Chinese landscape-based painting translated into 'Chinese landscape painting'. And in modern China due to westernization and modernization, 'landscape painting' started out with a corresponding way called western style 'scenery painting', to differentiate from Chinese 'landscape-based painting' or 'mountain/river view painting'. This differentiation shows that there exists differences on the fundamental philosophy of nature between the East and the West, resulting in visual art representation of reproducing differences of opinions.

Since ancient times China has been using the phrase 'scenery, landscape'. However, its number of occurrences and connotation are far inferior to 'Shan Shui (Mountain and Water)'. And the term scenery was used later than the term landscape. Landscape is a word that has profound philosophical interest in the period of Spring and Autumn and Warring States Periods (春秋戰國時代). And the emergence of the word scenery should be confined to references in literature in the history of landscape-based poetry during the times of the Wei and Jin dynasties. <<Biography of Yang Hu, Jin History (晉書·羊祜傳)>> said: "Hu was fond of Mountain and Water; he would visit every good landscape and set up liquor to drink and chant poetry all day without feeling tired)." We can observe Yang Hu's scenery of nature, with particular emphasis on the characteristics of mountains and rivers. More must be said on its beauty of scenery strongly confined to landscape, as Wang Bo (王勃) of the Tang Dynasty (year 649 or 650- 675 or 676) said in <<QiXiangDuoShuaiSiFuTuBei (鄴縣兜率寺浮圖碑)>>: "In vast nature with beautiful rivers, the landscape (fengjing) must rely on the assistance



劉昌漢-雲起時  
The Rising Clouds  
1996

of good Mountain and Water (shanshui) to become outstanding." This concept since the Jin and Tang Dynasties has become the first visual concept of the nature of the Eastern Asian cultural system with a far-reaching impact. It is easy to see why the Chinese art history did not use the term 'scenery painting', and only 'landscape-based painting (with a theme on mountains and rivers)' . From Jin Zong Bing's (宗炳) <<Preface to Mountain and Water (畫山水序)>> to Li Cheng's (李成) <<Secrets of Mountain and Water [Painting] (山水訣)>> in the Wudai and the Northern Song Dynasties, from Zhang Yanyuan's (張彥遠) famous paintings <<Records of Famous Paintings of Successive Dynasties (歷代名畫記)>> in the Tang Dynasty, to the sub-categorization of and templates for paintings in the period of Huizong; then from Han Zhuo's (韓拙) <<Chunquan's Collection of Mountain-and-Water [Paintings] (山水純全集)>> in the Song Dynasty; to Huang Gongwang's (黃公望) <<Secrets of "Writing" Mountains and Water (寫山水訣)>> in the Yuan Dynasty are all strong evidence and examples of such dominance of 'landscape-based paintings'. It is not difficult to imagine the 'ingrained concept' of 'landscape-based paintings' in the Eastern Asian philosophy and ideological expression.

#### Landscape with Class Consciousness: The Nature of Landscape and Ethics of People

The Confucian thought of ethics and social order has a clear definition. This concept or definition is particularly reflected in the discussions of landscape-based painting. For instance, Wang Wei's (王維) <<Exposition on Mountain and Water (山水論)>> in the Tang Dynasty said: "... and then distinguish the clear and vague, determine the host and guest, and lay out the positions of various peaks" and <<The Loft Message of Forests and Streams (林泉高致)>> by Guo Xi (郭熙) of the Northern Song Dynasty and his son Guo Si (郭思) said clearly: "A great Mountain as dominating chief over the assembled hills, thereby ranking in an ordered arrangement the ridges and peak, forests, and valleys as suzerains of varying degrees and distances. The general appearance is of a great lord glorious on his throne and a hundred princes hastening to pay him court, without any effort of arrogance or withdrawal [on either part]." Further was said: "When painting Mountain-and-Water Painting one should first focus on the major mountain, which is call the host peak. Once the host peak is determined, one is to decide lesser peaks, those near, far, small, and large. Because it is the host scene of the landscape, it is called the host peak, just like there are distinctions between the emperor and his subjects." These statements indicated the direct relationship between the composition rule and the first visual experience of landscape-based painting in the Wudai and the Northern Song Dynasties, while moving into the era of the panoramic landscape dominance, embodying a kind of steady and strong social order symbolizing the structure and characteristics of the Confucian ideal. This should have had been the world order that people were looking forward to in the late Tang times of chaos. During the Yuan Dynasty (paintings of) the low and flat landscape was in fashion. However, the default visual

concept of Confucian influence was ingrained deeply, transferring the focus to the relationship between the mountains and the trees. For instance, in the Ming Dynasty ShenJin (沈顥) stressed that landscape-based painting must have had to be "One should first examine the corresponding positions of the emperor and his subjects; perhaps the mountain is the emperor whereas the tree is the subject, or vice versa." These are just the personification of nature from the point of view of social ethics of the Confucian spirit, giving landscape-based painting a touch of social class and order.

#### Landscape with Nationalization

In addition to landscape being socialized and placed into a class order landscape has also been subjected to various ideologies in traditional cultures to represent the frontiers and nations. In this case, the word landscape has a variety of substitutions: Jiangshan (江山), Shanhe (山河), Shanhua (山湖), Jianghu (江湖), etc. This is also why the word 'landscape ((山水)' possessed national characteristics prior to the Chinese Traditional Calligraphy/Painting (先國畫) period. This trend from the Han Dynasty became quite obvious; <<ShiJi (史記, Shiji)>> recorded "the [Yellow] River flows [long] like a belt, the Tai Mountain is tall like a shape whetstone, the nation enjoys everlasting peace." and showed that the longevity of mountains and rivers can symbolize a nation. <<Later Han History. Biography of Gongsun Shu (後漢書·公孫述傳贊)>>: "If the heavenly mandate is violated, it would be difficult to hold on to the River and Mountain." << History of the Three Kingdoms. Wu History. Biography of He Shao (三國·吳志·賀邵傳)>> also said: "In the past the great emperor endured physical hardship to set the foundation for the Southern Xia; he occupied the rivers and lakes, and expanded the boundary by ten thousand miles."

When the royal families of the Jin (晉) Dynasty migrated to the south, scholars also used the landscape to express their nostalgia of their country, such as in <<Jin History. Biography of Wang Dao (晉書·王導)>>: "Those who went south would gather at Xiting on holidays for drinks. Zhou Yi (周顥) lamented: 'the landscape [fengjing] is not so different, yet as far as we can see, the jiangshan [Rivers and Mountains] have changed.' Upon hearing Zhou Yi's lament, these northerners faced each other and wept, with the exception of Wang Dao, who, with a sudden change of expression, cried out: 'We must together help the emperor to recover the nation! Why are we sitting here like prisoners of the Chu nation, tearfully facing each other?' Upon hearing this, participants wiped their tears clean and thanked him." These references showed that there are differences of implications between the word 'scenery' and the word 'landscape' in the eyes of the ancients as well as the implied relationship between the word landscape and the meaning of national territory.

The most famous literature on using landscape to symbolize a nation and its territory in the Chinese history are Du Fu's (杜甫) <Hope of Spring (春望)> in the Tang Dynasty and in the twentieth

century Mao Zedong's (毛澤東) <Snow (沁園春·雪)>'.

In June of 756 (The first year of SuZong(肅宗) ZhiDe in the Tang Dynasty), General An Lushan (安祿山) captured the capital of Tang, the Changan city. Du Fu heard about that SuZong was to take the throne at Lingwu and traveled to Lingwu to show his allegiance. On the way to Lingwu he was captured by the troops of General An and escorted to the city of Changan. In March of the following year, Du Fu wrote the following poem titled <Hope of Spring>':

On war-torn land streams flow and mountains stand;  
In vernal town grass and weeds are overgrown.  
Grieved over the years, flowers make us shed tears;  
Hating to part, hearing birds breaks our heart.  
The beacon fire has gone higher and higher;  
Words from household are worth their weight in gold.  
I cannot bear to scratch my grizzled hair;  
It grows too thin to hold a light hairpin.

Historian Sima Guang (司馬光) made footnotes on Du Pu's poem in <<WenGongXuShiHua (溫公續詩話)>> as the following: "Mountains and Rivers remained means nothing else remained, and the overgrown glass means there was no people left."

This was to express a sentimental mourning of the down fall of a dynasty as if the death of a family member. Although he was kept in the capital facing the ruins of destructions, Du Fu still used the nostalgia of mountains and rivers to express his longing for his country.

Mao Zedong's <Snow >, which was composed in 1936 and published in the city of Chongqing through the <<XinHua Daily News (新華日報)>>, created a great sensation; it was reported that even Chiang Kai-shek (蔣介石) was shaken by the conveyed imperial temperament and posture. The poem 'Snow' is as follows:

North country scene:  
A hundred leagues locked in ice,  
A thousand leagues of whirling snow.  
Both side of the Great Wall  
One single white immensity.  
The Yellow River's swift current  
Is stilled from end to end.  
The mountains dance silver snakes  
And the highland charge like wax-hued elephants.

Vying with heaven in stature.  
On a fine day, the land,  
Clad in white, adorned in red,  
Crows more enchanting.

This land so rich in beauty  
Has made countless heroes bow in homage.  
But alas! Qin Shihuang and Han Wudi  
Were lacking in literary grace,  
And Tang Taizong and Song Taizu  
Had little poetry in their souls;  
That proud son of Heaven,  
Genghis Khan,  
Knew only shooting eagles, bow outstretched.  
All are past and gone!  
For truly great men  
Look to this age alone.

This poem has its special status in the Chinese modern art history and is directly referenced in consideration of national territory. At the beginning of 1959, Zhou Enlai invited Mr. Guan Shanyue and Mr. Fu Baoshi to paint a painting according to Mao's poem for a display in the Great Hall of People in Beijing. The verdant mountains and century-old pine trees were to depict the sea view of Mount Tai with the red sun symbolizing Chairman Mao, implying a sense of imperial temperament (Fong Chan ceremony); With a far view of a northern scenery that bears 'A Thousand Leagues Whirling Snow'; a landscape connecting the north and south of the Liao geographical planes, the Yangtze River and the Yellow River rivers flowing through in the meantime. All of this constituted the scene of 'The mountains Dance Silver Snakes'. Overall, the work of Mr. Guan Shanyue and Mr. Fu Baoshi produced a visual effect of Mao's poem and presented a panoramic view of the country, echoing to the words of 'This Land So Rich in Beauty'.

From these numerous examples of 'landscape' reflecting 'family morals', 'nationalities', 'frontiers or national territory', these themes since ancient times have been thought of as memories with intimate ties to the past. The term 'landscape-based painting' was self-created by the Chinese and emerged in need as the main stream of Chinese traditional painting in the late nineteenth century and early twentieth century. The creation was in response to the western 'national state' concept in its formation and to the emergence of a Japanese 'quintessence' and 'Japanese painting'. 'Landscape-based painting' logically became the mainstream of 'Chinese Traditional Painting'. Yet to be known many years

ago 'landscape-based painting' ingrained such feelings as the moral order, nationality, geographical frontiers or territories, with the traditional style of texturing method, and became the default visual image of the majority of people.

#### Korea: Landscape-based Painting and Real Landscape-based Painting

It also has its precedent that landscape as a representation of a nation and national fortune has been used in Korea and in Japan. Korea has always been subjected to the Chinese cultural influence. In landscape painting Korea has not had its own system and path. This status quo did not change until the eighteenth century when 'Real Scenery Painting (眞景畫)' appeared. The most important artist representing the work of 'Real Scenery Painting' is Zheng Shan (鄭叡), nick name Qian Zhai (謙齋) (1676-1759), who became friends with Li Bingyuan (李秉淵), a poet, Li Kuangshi (李匡師), a calligrapher, and Zhao Rongyou (趙榮祐), a painter. At the age of thirty years old or so Zhen Shan traveled to well-known mountains and rivers in Korea to lay the foundation for the creation of landscape-based painting called 'Real Scenery Painting'. Zheng Shan at his early age of thirty-six years old toured Mount Kumgang (金剛) and painted 'Album of the Spirit of the Ocean and Mountains (海岳傳神帖)'. He became an important painter of 'Real Scenery Painting', as Zheng used paintings as a way equivalent to today's blogs and recorded the surrounding scenic spots. Zheng Shan was born in a time during China's Ming and Qing Dynasties, where China was going through political unrests and was unable to protect Korea from Japan's invasion in 1592. The consequences not only shook the Koreans' confidence towards China (and its culture), but also had an indirect effect on the 'Conceptual Landscape Painting' against the firm belief of the traditional approaches, leading to the replacement by the Korean nationalism, and the search for landscape painting with Korean characteristics. The 'Real Scenery Painting' of Korea was born with Zheng Shan's work as a representation at the right time coincidentally.

<<Album of the Spirit of the Ocean and Mountains (海岳傳神帖)>> was painted about Mount Kumgang located in North Korea. Its name was derived from <<The Avatamsaka Sutra (大方廣佛華嚴經)>> as in "There are twelve thousand peaks in the northeastern sea where the Bodhisattva Tanwujie resides," which is why Zheng's work reflected a lot of scenery of Buddhists. However, most people enjoyed the panorama view of Mount Kumgang. From the painting techniques point of view, Zheng Shan was influenced by Family Mi's (米家) landscape views. However, the importance to Koreans was the landscape paintings of the homeland. Korea at the time gained self-confidence from their own 'Real Scenery Painting' as evident from reviews reported by China's Messengers that 'Messengers from China couldn't understand Zheng Shan's landscape painting (this section was from an original in English) before crossing the Yalu River.' Until today Mount Kumgang is still serving political purposes, as in the atrium of North Korea's Mount Kumgang Hotel there is the painting on

Mount Kumgang and the two former North Korean leaders have Mount Kumgang in the background of their paintings as well.

#### Mount Fuji: Taikan Yokoyama and the Japanese Spirit

Mount Fuji in Japan is as important as Mount Jing Gang in Korea. Not to mention anything in the past, since the Edo period when the capital city moved to Tokyo, Mount Fuji was the most visible landmark during many of Tokaido's journey and became important scenery of Ukiyo-e Tokaido's work in fifty-three places. With the expansion of Japanese militarism in the twentieth century, Mount Fuji as a national symbol was also growing. Many Japanese painting artists took this mountain as the major theme of their work including the Japanese painting grand master Taikan Yokoyama (横山大觀) as a representative. Taikan Yokoyama is the top and proud student of the Japanese painting founder, Okakura Kakuz (岡倉天心) and a top student of the Japanese Painting Department of the Tokyo School of Art, founded by Kakuz in Meiji 22nd Year (1889). Kakuz's school of thought was a pioneer to the modern Japanese Nationalism and Japan's Greater Eastern Asia doctrine, when Japan was excessively westernized:

"Asian integration. Among Asia's two major ancient civilizations, the common social doctrine of China's Confucian and the individualism of India physically separated by Mount Himalayas, created two independent ego characteristics. But such barrier by the heights of Himalayas in no time could resist the ultimate and universal love for the common ideological heritage by all Asians."

The declaration proposed characteristics of the oriental aspects among the western Didacticism and later evolved into the Greater Japanese Nationalism and Japanese Militarism.

With the Sino-Japanese War (1895), the Russo-Japanese War (1905) victory, the evil ambitions of the Japanese militarists were increasingly displayed while forming an alliance with the Italian (fascists) and German (Nazis) and having a far-reaching impact on the human history of the twentieth century. In this time frame, Mount Fuji became even more of Japan's spiritual symbol as a nation. Taikan Yokoyama became the main figure in support of the Japanese militarism among the artists and even more so as the most important painter that leveraged the significance of Mount Fuji to intensify the Japanese militarism ideology. Taikan Yokoyama could not recall when he started to paint about Mount Fuji, suggesting that Mount Fuji as a symbol was planted in his blood or given to him in birth. From the current view of his past paintings, the 1915 <<The Everlasting Tall Peak (不盡之高嶺)>> in 1915 is considered his early work and took on decorative style of the Lin School (琳派). In 1928 (昭和三年) Emperor Showa ascended to the throne, where the <<New Mountain Colors (山色新)>> of Yokoyama was dedicated to the emperor as a gift. The 'New Mountain Colors' represented the start of a new era. The fact that the supreme power of the state was compared to Mount Fuji has obviously given Mount Fuji of a strong sense of a national symbol. In later paintings, Mount Fuji, royalty to the

country, and royalty to the Emperor became inseparable.

With the expansion of the Japanese militarism, it was more evident that Yokoyama expressed his intentions of (his support of) the Japanese militarism through Mount Fuji. In 1930 Taikan Yokoyama represented Japan at a 'Japanese Art Exhibition' in Rome, where the Italian dictator, Mussolini, paid a personal visit. In 1937 the war between China and Japan broke out. Japan signed the 'The Prevention of Communism Agreement Among Three Countries' with Italy and Germany. It was that year when Taikan Yokoyama and Takeuchi Seiho (竹内栖鳳) co-designed the original poster for the 'The All Mobilization of the National Spirit' requested by the Japanese government/cabinet. In the same year he published his work on <<The Number One Divine Peak (靈峰不二)>>. This work, in comparison with works by others on similar themes, was more directly focused on presenting Mount Fuji and aligned a red sun with Japan as a national symbol. In 1938 the Japanese government announced the All National Mobilization Law and Yokoyama published his article titled 'The Spirit of the Japanese Art'. The article included his views on the functions of art for wars as follows:

"Today in order to serve the Eastern Asia Jihad of Japan, most of the people under the ruling of the Emperor mostly dedicated more than their lives to the war against red China. They fought with the same patriotic dedication as Okusu Kyu. This is exactly the presentation of the Yamato 's spirit, isn't it? This soul is the righteousness of Japan from heaven to earth since ancient times. It is a unique characteristics of Japan that our art also presents such righteousness."

In 1939 (at the age of 71 years old) World War II started, Yokoyama's speech on 'The Spirit of Japanese Art' in Germany was broadcasted internationally. In the same year Yokoyama's painting on the <<Rising Sun Over the Divine Peak (旭日靈峰)>> was given to Hitler as a gift of a Japanese art achievement. In 1940 (at the age of 72 years old) two sets of art work in giant sizes were created to raise funds for the war: the <<Ten Pictures of the Sea (海に因む十題)>> and the <<Ten Pictures of the Mountain (山に因む十題)>>. In the preface to the exhibition he said "My pen (painting) is dedicated to my country (and my emperor) as my wishes." The 'mountain' was mainly represented by Mount Fuji. The revenue from the exhibition of five hundred thousand Japanese Yen was donated to the country for the manufacturing costs of military and naval aircrafts. In the same year the painting on <<Japan is Located at Where the Sun Rises (日出處日本)>> was exhibited at a Japanese art exhibition for 'Exhibition to Celebrate 2600 Years of the Nation (紀元二六〇〇年奉祝展)'. Although the recordings of Japanese royal events were always subjected to the scrutiny of Japanese scholars, nevertheless, in such a stressed time of military battles, the Japanese government decided without hesitation to hold this exhibition in order to promote the Japanese national patriotism and military personnel's morale, and further to reinforce the memory of the Japanese people on their long national history and superiority. The front part of the work showed a sunrise symbolizing the rise of Japan. The painting also included the lives of the imperials nearby Mount Fuji with flying red-crown cranes symbolizing immortality throughout the scenery.

In 1941 (at the age of 73 years old) his painting on <<The Brilliant Eight Islands (耀く八大洲)>> was displayed at the Twenty-Eighth session of the Court Yard Art Exhibition and was dedicated to the emperor after the exhibition. The painting depicted the eight regions of Japan to symbolize the land and nation of Japan. In roughly the same year he painted the paintings of <<The Divine Spirit of Japan (日本心神)>> and <<The Number One Peak (靈峰不二)>>. In the 'My View on Mt. Fuji (私の富士觀)' Yokoyama wrote: "the ancient said Fuji is the 'mind' and the mind and the soul is my Fuji view...." In 1942 (at 74 years old) when the US air force started the bombing of the Japanese mainland, 'The All Japanese Artist Serving Japan Association' was established. Yokoyama exhibited his painting on <<The Divine Spirit Emits Light (正氣放光)>> at the Twenty-Ninth Session of the Court Yard Exhibition. This painting was based on an intellectual, Fujita Touko's (藤田東湖) poem on <Song of the Divine Spirit (正氣の歌)>. Fujita Touko wrote <Song of the Divine Spirit> to match Wen Tianxiang's (文天祥) <Song of the Divine Spirit (正氣歌)> in China.

After the exhibition his paintings were collected by the Jiangtian (EDA) Island Naval School. In 1943, Yokoyama served as the president of 'The Financial Enterprises Legal Representation for the Japanese National Services Association (財團法人日本美術報國會)', meanwhile he also painted Mount Fuji as the theme for <<Brilliant Japan (輝く日本)>>. In 1944 (at the age of 76 years old) Yokoyama again with new paintings funded the manufacturing costs of new battleships by participating in the 'The Art Exhibition Dedicating Battleships by Imperial Art Members', 'The Art Academy Membership Dedicating to the Army Exhibition', and 'Special Wartime Documentary Show'. In 1945 (at the age of 77 years old) Yokoyama retreated to the Izu mountain at Atami, his home at Ueno Mao Ting was destroyed by U.S. air strikes. In the same year the U.S. military dropped two atomic bombs in Japan, ending the war. In October of this year Yokoyama held the council meeting of 'The All Japanese National Art Services Association', where a resolution was passed to dissolve the association.

After the war Yokoyama still continued to paint Mount Fuji. In the painting <<Mountain Penglai (蓬萊山)>> (1949) the heaven island was regressed back to ancient legend. While the fate was dull, the ideal country containing its imperial ideology still lingered on. This kind of mood, when exposed to external stimuli, aroused among burned ashes. For instance, in 1951 the allies under the leadership of the U.S. and Japan signed the 'Treaty of San Francisco', effective on April 28th in the following year, ending a seven year long state of the Allied Occupation of Japan. During this period, Yokoyama racked his mind in making <<One Day in the Pacific (太平洋の某一日)>>. In this painting Mount Fuji rises in the tempestuous waves, in the waves a dragon also makes a looming rise. <<Dragon Ascending Mountain Fuji (登龍富嶽圖)>> is a usual and famous Japanese ancient subject for paintings. Eigaku Kano (狩野永岳) and Katsushika Hokusai (葛飾北齋) have all painted this theme. In the past Yokoyama painted works with similar theme. Yokoyama's <<One Day in the Pacific (太平洋の某一日)>> though followed these series of traditions, but the view of his work was

from the bottom of the Pacific Ocean with an upper angle view of dragons in the tempestuous waves and lightening mixed with peals of thunder, and in the background of the towering Mount Fuji. He sketched quite a few drafts for this work, with a count of seventeen existing versions, showing his diligence in the artistic conceptualization. This work in <<Catalogue of the 37th Exhibition (再興第三十七回院展集)>> was named creation at a sense among works on the U.S. - Japan relationship. The wording of '東洋なき太平洋, 神武の昔に還へし日本' was jotted down by Yokoyama as a note in his sketch. As evident his thoughts on the Japanese militarism never went away. Emperor Kami take formed an important foundation for one of the development of Japanese militarism in the twentieth century. In 1935 the Japanese House of representatives made a proposal to issue '愛國附捐切手(stamp)' on the grounds to develop aviation. In 1937, this set of stamps and postcards started its issuing at the outbreak of the war and aggression against China with its income and surcharge contributed to the 'Japanese Imperial Aviation Association' for the development of Japan's aviation. A postcard was imprinted with a Golden Chi bird. According to the book on <<Nihon Shoji (日本書紀)>> the legend goes that Emperor Jinmu in his conquer of the East, had a Golden Chi bird standing on his bow and arrow, radiating and confusing the enemy. In the early twentieth century, the cadaveric intention for a comeback of Japan's militarism was quite obvious. The postcard stamps in the 'AiGuoFuJuanQeShou (愛國附捐切手) (stamp)' presented the theme of the Golden Chi bird, matching up with Taikan Yokoyama's painting on 'Mount Fuji' (this postcard was also in circulation in Taiwan).

The paintings <<The Number-one Peak of the Nation (神州第一峰)>> in 1953 and <<Cranes Flying Over the Divine Peak (靈峰飛鶴)>> by Taikan Yokoyama are still works bordering between nationalism and national idealism. Afterwards in 1954 he created paintings <<Four Views of the Divine Peak (靈峰四題)>>. Yokoyama continue to paint about Mount Fuji until his last painting before his death. To the end of his life, Mount Fuji took a decisive role in Taikan Yokoyama's art and personality development. At the same time, through Mount Fuji, Yokoyama presented the Japanese Nationalism and militarism and had incomparable (and immense) influence on the morale of the Japanese troops during the wartime. In the history of mankind probably there are few people that can match Taikan Yokoyama in boosting national spirits through mountains and rivers in the nature.

#### Taiwan Orogeny

In different historical periods of China, Japan, and Korea, landscapes were given strong, ideological, and philosophical implications and 'ogeny' in Taiwan for over half a century was no exception. In 1949 the (Chiang Kai-shek) government moved to Taiwan and reinstated the name Mount Yu from Mount Xingao named during the Japanese occupation. Then in 1966 at the top of

Mount Yu a bronze statue for Yu Youren (于右任) was erected, based on his wishes expressed in his article <Longing for the Mainland>. "Bury me on top of the tall mountain, allow me to see my homeland. I can no longer see my homeland, yet I will never forget it. Longing for my mainland, yet mainland is not to be seen, I can only cry. The heaven is high, and the wild is vast, On top of the mountain, the nation is in mourning." Although the statue was Jiang Jieshi's personal reverence to Mr. Yu, it was later interpreted as gaining the highest point of Mount Yu for viewing westward the past motherland of mountains and rivers. In 1996 the statue was dismantled and pushed down into the valley by someone unknown. The Mount Yu National Park Management Office placed a huge rock at the same location engraved with the wordings of 'Mount Yu' and 'Elevation of 3952 meters'. On the surface the general politicization of Mount Yu was ended. However, in the rising awareness of Taiwan, Mount Yu will have to take on a new image of orogeny that comes with new ideologies. For instance, starting in 1997 the <<New Concept (新觀念)>> magazine launched the 'Mount Yu movement', promoted Mount Yu to symbolize the Taiwan consciousness at its peak. In May of 2000 during President Chen Shuibian's inaugural ceremony music and songs from the 'Mount Yu Symphonic Poem' by Su Tairan (蕭泰然) were performed. Commemorative stamps for the new president inauguration were issued by the General Post Office with Mount Yu in the background and the residence of the president was officially changed to 'Mount Yu Palace'.

#### 'Beauty is the Result of a Wandering Life': Liu Chang-han's Passion for the Landscape and Landscape-based Painting

We could become aware of the extent of the influence of our first visual ideology on the viewing experience in many of the previous examples. The concept of landscape in these examples became the carrier of various philosophy, territory, nation, militarism, cultural identity, and sense of belonging. In different historical stages landscape came to serve the desires and needs of the authorities defining its meaning via the social positioning of these authorities, or to stir up hatred feelings towards enemies of sorts. However, regardless of Wang Dao's 'weep face to face in the Xiting (新亭對泣)' in China, Zheng Shan's 'Real Scenery Painting' of Mount Kumgang in Korea, Taikan Yokoyama's Mount Fuji in Japan that showed the 'Japanese art spirit', the Northern Song Dynasty's landscape painting to express the longing for the social order of the vision, the Yuan Dynasty's texturing method, like-surrender like-ink, for expressionist landscape (quote from Dong Qichang 董其昌), and the half century old orogeny in Taiwan, these different fields placed various values on landscape via the 'first visual experience'.

In Zen Buddhism the idioms say 'the mountains are mountains, the mountains are not mountains, the mountain is mountain', where 'the first visual' value judgment translates to 'the mountains are not mountains' of the situation; while landscape is so innocent and natural, it generates humanlike

consciousness of the situation, though this is one of the basic principle of art, but also due to the 'knowledge' undue influence, and it is unable to restore the 'color' of the truth. If we observe from this point of view, we will find Liu Chang-han's landscape-based painting unique.

Liu Chang-han always thought that art does not need so much baggage, he explained "Art is different from the science of philosophy, a philosophical exploration of the mode of thinking, art is plainly observatory and expresses feeling." He also commented on the traditional literati painting group: "The over emphasis of literature essence, shaping the color elements to make paintings, has been neglected to some degree." By that reasoning, any over interpretation of art, will eventually reduce the basic shape elements of the painting role, making the art become subservient. Moreover, the idea that there are 'place limits' and 'ideology' danger, unable to restore the true qualities of mountains and rivers. Therefore Liu Chang-han expressed his concerns of excessiveness of ideology into the trend of populism: "In the post modern category, identity becoming a hot topic was much discussed. In a pluralistic world portfolio, the emphasis on the protection of traditional culture does not lack a sense of belonging, however, clarity of identity lacks vitality. In addition art conceived from cultural and geographic environments as a populist status-quo, has become inert and narrow-sense with the danger of losing the spirit of pioneering."

Similarly, traditions for an artist might lead to asphyxia. This is the most serious and hidden concern of the modern ink brush painting. Ink brush painters since twentieth century are all struggling to break the spell. Liu Chang-han believed that "traditional/ancient cultures are substantial assets, but could also become unbearable heavy burdens, as static concepts and stereotypes for the successors become the culture of the ancient fossil traces." It is in this context of a gradual elimination between 'the first visual concept' and the 'traditional cultural restrictions', Mr. Liu Chang-han chose to stray. Liu Chang-han said: "A ranger in stray must have a vision of the root, rootless leads to stray.... Wandering is the subconscious of a search. Artistic creation is a kind of seeking beauty; straying and creation have the same pursuit; the intention and process of the two share similarities in channeling."

We found that Liu Chang-han chose 'rootless', which makes infinite possibility out of his 'space' and 'time', because he is not restricted in patterns and styles of a particular operation, his paintings disregard the umbilical cord to nations and ancient to modern times, no more than excessive ideology's expression. His work can also walk between the East and the West, or even abandon things without regret, leaving his audience still spinning in the concept of 'East, West'.

Liu Chang-han can have such experience, because he chooses to stray in his development guided by 'Beauty as the Destination'. His experience and ideas comes from cultural shocks in wandering leading to realize: "For thirty years, from the study and creation of art work to the teaching of painting, work abroad must continue to dip excessively and badly into the profound cultures. Art creation progresses with forward looking and backward concerns in reflection towards hesitance via

the continuous exposures to new, exotic art information. One day it is realized suddenly that media separation is gone, self-centered thoughts fade out, and cultural interface platform disappears naturally in the process of thinking and reflection." Therefore, "The discussions on tooling and material classification for art creation or on the geographical boundaries or differences is not too much of significance." Furthermore, "There is no need for a culture to particularly emphasize its purity, hybrid, or heterogeneous to defend itself or exclude others. Also there is no need for East to West or West to East to have dual tracks of debate deliberately. The outcome will follow the trend of ideas in natural ways and.... The all new dimensional thinking will give... non-national cultural paths opportunities to redefine themselves." Similarly, Liu Chang-han can disregard ink wash painting where the ink and brush (筆墨) are the emphasis. Here he emphasizes that "The ink and brush for painting are the artistic techniques, not the destination. When a lot of attention in the creation technique is exhausted, then how much attention is left for the creation? " In the fade out of history, ideology, philosophy and traditional painting, Liu Chang-han is in his 'very different space' developing his own world, even the Western mural techniques and photography views have become the possibility of art creation.

Living in a 'foreign environment', Liu Chang-han observed and got in touch with other possibilities. When he first arrived in USA, Photorealism (Superrealism) was popular and several university alumni of his from Taiwan were keen in its participation and gained popularity of their own. Liu Chang-han insisted on going his own way, one step at a time moving forward with seemingly hesitation. He recalls "when I was living in New York, at my age then, I could have had caught up with the red-hot Photorealism field. Earlier participants than myself such as Han Hsiang Ning, Yao C.J., Hsia Yan; Chin Suang, Chen Hilo, people slightly younger than myself such as Szeto Keung, Cho Y.J, etc., threw themselves into this trend of times with little control of their choices. However, when the trend subsided, they had to face the inevitable tests of marginalization." Liu Chang-han faced these booms as hot as a revolution with calmness as usual as water in life. Yet he had to endure the loneliness, day in and day out, as he describes, "For years no longer dominated by youth dreams, I had a even stronger sense of cultural accumulation, the ongoing desire for revolutionary yet becomes unbearably heavy.... I'm not among the smart art creators, for the completion of every stage of "beauty" I can only use the original, clumsy hand to paint stroke by stroke, searching in the rational and non-rational swirls (of events)." He ridiculed himself saying, "I often say to myself 'a slow-witted bird flies slowly', painting is slow in time, painting of 'reality' in an ink and brush manner is even slower."

With this attitude in aloof from worldly successes and an extremely quiet mindset, Liu Chang-han faced art truthfully, expressed wholeheartedly, dedicated himself entirely with little thoughts on taking, and built up towards his fate: "... My enthusiasm for the mountains, rivers, and life has never been decreased, which perhaps explains why being abroad for thirty years, I persevered in the creation

of 'Shan Shui landscape-based painting' with ink and brush, while writing, curating, and dealing with the hustles of modern and post modern art interdisciplinary. This behavior also represents a kind of 'identity', doesn't it?" Finally, I want to quote a saying from Mr. Liu Chang-han as the conclusion of this write-up, where Mr. Liu Chang-han expressed his personality of transcendence, open-mind, complacent, and non-drifting independence: "A few years ago I went to Canada to see salmon run. The scene is a bloody magnificent epic of life towards its destination. An artist's life-long perseverance without any regrets is exactly as such." It is just that simple, nothing else!

Pan An-yi

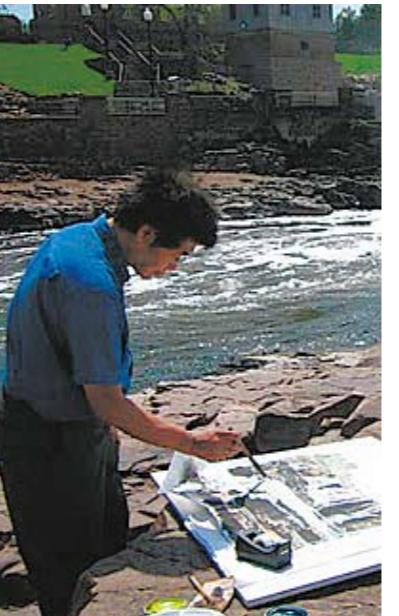
Associate Professor, Cornell University

靜宜大學藝術中心與劉昌漢老師的結緣始於2008年，在本校舉行的“心象·原型·無垠之境——向陳夏雨、陳幸婉致敬”藝術學術研討會，彼時劉老師以其精闢的論述為研討會增添極大的光彩，而此時他以其精彩的水墨作品與我們分享，何其榮幸也！

劉老師總是讓我與古希臘的傳訊神Hermes聯想在一起。Hermes的主要工作是將神的訊息帶到人間，沒有Hermes，神的訊息永遠隱藏在天上；有了Hermes，人間就能瞭解天上的訊息。這種聯想自然與劉老師長年於國外持續不斷的筆耕有關係，他的藝論總是清晰而客觀，不慍不火又一派溫文爾雅，一如其本人所散發的氣質；而這些書寫不但質與量兼具，其傳訊之深廣度，亦極少人能望其項背。

然而我相信不管是對Hermes Liu，或是劉吉訶德，那個最碰觸到個人存在本質的部份還是在藝術創作吧。在這次展覽作品中，《雪山》系列中造型與線條的配置體現，不斷勾起我自己在北美看到落磯山脈時，那種手持相機喀擦不絕，想使這一切永恆之矗立刻骨銘心的激動心情。其他如《梯田一月光》與《梯田一色碟》喚起最具音樂性的阿拉貝斯克（Arabesque）線條旋律律動，而《水之舞》中前、背景之趨近一致，則是把旋律融在整體氤氳的和聲裡——這些都讓我想起對東方文化有相當程度吸收與呼應的法國作曲家德布西（Claude Debussy,1862-1918）之音樂。每個人多少都有一些生命身心的流浪歷程，劉老師以其文字論述、藝術創作留下他流浪與思索的痕跡。觀其在東西方文化間徘徊，在傳統與現代間徜徉，這是命運一連串偶然與必然的結果？無論如何，我們相信劉老師會繼續扮演著劉吉訶德、或者說Hermes Liu的角色，他同時也是Charles Liu，當然他更是劉昌漢；在藝文界中，哪一個角兒都不能缺。

彭宇薰  
靜宜大學藝術中心主任



2011年獲美國國家藝術基金會「挑戰美國」獎助赴南達科他州作畫、展覽及講學

## Fading Records, Art by Charles Liu

The relationship between the Providence University Art Center and Charles Liu began last year with the “Imagery, Archetype and Boundless Territory – An Homage to Chen Hsia-yu and Chen Hsin-wan” arts seminar. Mr. Liu's keen insights added an amazing dimension to the seminar with the assembled crowd at that time. And this time, he shares some of his own brilliant ink wash works with us. Such a sublime pleasure!

Mr. Liu always reminds me of Hermes, the Greek Messenger of the Gods. Hermes' key role was to deliver the messages of the gods to mankind. Without him, the will of the gods would forever be consigned to the heavens; with him, mankind was able to understand the will of the gods. This line of thinking is naturally associated with the continuous years Mr. Liu has been abroad as a writer. His artistic theses are always clear and objective, his prose refined and elegant without a hint of ire or bitterness, much like the qualities the man himself exudes. His writings are not only substantial in both quality and quantity, the message contained therein runs broad and deep to a degree that very few indeed could ever hope to approach.

But I believe whether is to be Hermes Liu or Don Quixote Liu, it is in the realm of artistic creativity that the essential character extant within Mr. Liu is most encountered. Amid the works included in this exhibition, the arrangement of the form and line of “Snow Mountain” series captures that stirring emotion within me as I breathlessly reach for my pocket camera while beholding the beauty of North America's Rocky Mountains, desiring to preserve the momentous beauty for eternity. Others, such as “Terraced Field–Night Light” and “Terraced Field–Palette” evoke the most musical, Arabesque sort of linear melody. While the foreground and background of “Dance of Water” tend to be identical, just like the melody melts into the overall misty harmony. These pieces seem to me that they offer a connection with the music of French composer Claude Debussy (1862-1918) who indeed absorbed and responded to Eastern culture to a considerable degree.

Everyone has to a certain extent a history of physical and emotional wandering in the lives. Through his writings and his art, Mr. Liu has left a legacy of his own wanderings and musings. Observing his lingering amidst the worlds of Eastern and Western culture, amidst the traditional and the modern, begs the question: is this the result of chance and inevitable destiny? Regardless, we believe that Mr. Liu continues to play the role of Don Quixote Liu, or that of Hermes Liu, and he is also Charles Liu and, of course, Liu Chang-han. The world of art cannot afford to lack any of them.

Yushun Pong  
Director, Providence University Art Center

東方人對於自然表現向來著重於大自然背後那種難以言狀的精神世界，藉由自我的感受，透過筆墨抒發自己情感，甚而以天地生成之理來比擬眼前現象。“宇宙之物，隆冬閉藏也不固，則其發生也不茂。山川之氣盤旋綰結者不密，則其發靈也不秀。……吾所謂隱顯者非獨為山水而言也，大凡天下之物莫不有隱顯。顯者陽也，隱者陰也。顯者外案也，隱者內象也。一陰一陽之謂道也。<sup>1</sup>”相對於此，西方繪畫則建立在一種理性的明晰度，嘗試透過自然構成法則的分析與掌握，尋找出表現大自然的原理原則。只是，兩者的基本差異並非恆久峻然有別，隨著科學的發展，對於自然表現並非停留在表象掌握，面對自然對象時所產生的情感（*emotion*）的驅動，追求某種藝術內在規律性。但是，進入二十一世紀，在當代藝術盛行的今日，為什麼還要描繪風景畫呢？“風景畫已死”（*la mort du paysage*）彷彿成為當代藝術對風景畫的死亡宣告；這樣的悲劇正如同十九世紀初，黑格爾（G. W. F. Hegel）宣示“藝術已死”（*das Ende der Kunst*）一般的可憐。風景畫雖在十六世紀尼德蘭獲得健全發展，表現出大自然豐富變化樣態下的人類心靈感受；十九世紀初期風景畫一度成為法蘭西藝術學院的獨立領域，此後的巴比松畫派幾乎是以大自然的謳歌為起點。隨之，印象派則試圖從大自然中找尋一種超越性規律，塞尚（Paul Cézanne）是這種思索的起點。雖被尊為近代繪畫之父，然而推崇他的立體主義的藝術家們卻漠視大自然。風景畫在十九世紀快速興起，到了二十世紀卻又被西洋前衛藝術宣判死刑。

“精髓的表現，亦即幻想的、表現邏輯的投射，塞尚、馬克思·埃倫斯特（M. Ernst）以及蒙德里安（Mondrian）的風景畫，一方面喚起現象學的，一方面喚醒心理分析的或者人腦機械學的解讀，這些作品具有定義現代性的價值；而這種現代性如同是我們有助於探索思考過程的主體，如同一連串問題。<sup>2</sup>”實際上，在西方美術中，風景表現並沒有消失，只是以更為豐富而廣泛或者說更為多元性、深刻的方式來解讀存在現象的意義，而這些風景畫也成為某種現代性指標。西方的風景畫並沒有死亡，隨著時代的變遷，以不同方式被加以解讀，藝術家更自由地凝視大自然。

劉昌漢作為策展人清楚意識到東方藝術表現中的水墨畫意義與當代價值，因此，前衛與傳統、過去與當下皆能相互並容。他批判傳統東方藝術欠缺社會反省能力與脫離當代的感性。然而，身為浪跡天涯的中國人，在近代卻因為戰亂，如同古代的流民一般，不斷重複“離散”（diaporas）的慘痛局面。《楚辭》提到：“民離散而相失兮，方仲春而東遷。去故鄉而就遠兮，遵江、夏以流亡。”兩千多年前屈原親眼目睹流民遷移流離。離散相失，失去相依的親人，失去故鄉，沒有親人，沒有熟悉的故鄉，當下的一切都是學習、寬容、包容與創新的開始。劉昌漢四歲隨家人播遷東京，爾後來台，青年喪父，自幼起即飽嘗離散之苦樂，長大留學西班牙，後又負笈美洲大陸，不斷的流浪。他說：“流浪必然有憧憬的根，失根才必須流浪，今夜圈起一堆營火，明朝又復東西。”他認為流浪是一種尋覓，而藝術創作是一種尋美。高中起熱愛藝術，跟隨胡念祖學習，入國立藝專學習美術設計，又跟隨任博悟學畫，畢業後又追隨黃君璧學習。時至今日，我們可以在他作品中看到傳統水墨畫表現的精神以及前衛藝術的理念、手法，超現實主義的自由聯想以及自我挖掘後的冰冷與孤寂的心靈深處對話，譬如早期作品《鷹》（1980）、《午夜的太陽》（1988），或者冰冷意象的《極峰孤雲》（1998）、

1. 布顏圖〈畫學心法問答〉，收錄於俞崑編《中國畫論叢刊類編》上（台北，華正書局有限公司，1984年），頁215–216。

2. Murielle Gagnbin, La représentation fantasmatique du paysage comme condition de sa possibilité et de sa réception, *Mort du Paysage? Philosophie et Esthétique du Paysage*; Sous la direction de François Dagognet, Champ Vallon, Paris, 1989, p150.



劉昌漢-大雪峰  
The Great Snow Mountain  
2001



劉昌漢-秋瀑  
II Autumn Falls-II  
2007

《大雪峰》（2001）、《雲山 I》（2009）、《雲山 II》（2009）。就手法而言，他將傳統水墨表現手法的皴法、擦融合到前衛藝術的拓、滴彩以及油畫般的厚重肌理，譬如《蜿蜒》（1998），甚而採用錄像藝術的語音、影像的前衛科技，譬如《500鼓聲》（1998）。

“革命是激越浪漫的，……待年歲不再為青春夢幻支配，愈來愈強烈感受到文化需要積累，革命反成為不可承受的重。”即使，今日我們看到劉昌漢作品充滿許多變異性，他依然安步走來，不慌不亂，不隨潮流舞動，從傳統精神的筆墨形式與構圖中逐漸解放。我們從七十一年的作品中可以看到，一位離散畫家所呈現出的枯寂、蕭索的畫面上，瀰漫著一股飽經滄桑的時間流動的痕跡，如同艾倫斯特畫面般的冰冷而寂寥。逐漸地他擺脫了傳統中國山水的表現樣貌，美洲大陸的廣大性的風土特質使得畫面上時而是宏偉高聳的皚皚白雪，將大自然推展到冰冷極致的嚴峻世界，時而是逶迤千里般的河流，視野抓不在那不停流淌的流水，虛無夢幻。一切的現象都給人無奈而難以掌握的荒涼感，似乎壓抑激昂情感的極限。無人煙，可望不可及，荒涼，冰冷，孤雲，凍原。他善於運用傳統水墨畫的暗面與留白，從傳統滋養中試圖重新塑造大自然的宏偉樣貌。

在西方藝術進入脫離自然的時代，劉昌漢依然執著於描繪他所見到、所理想化的風景畫。從他的風景畫中，除了採用水墨畫的筆法之外，似乎其對象的表現呈現出異於傳統中國水墨畫中那種高度理想化的筆法以及其對象的細膩描繪。劉昌漢採用近似攝影機視點的捕捉方式，讓對象變得更為固定，對象顯得明確而宏偉，卻因為雲彩的飄動，動靜合一，具備東方式的寫實主義色彩。他的筆法從類型化的東方線性出發，邁向自由的情境。就主題而言，2000年以後，他特別注意到水的文字性、意象、現象以及當代科技的錄像藝術與語音重現所產生的交叉聯想，藉此他賦予風景畫更具現代性的價值。兩千年以後的作品，延續著高山的描繪之外，他開始追尋自然聲音，無形而喧瀉的水波與堅實而穩定的岩石。畫面上逐漸出現一種更為東方式的視覺美感，虛實的、強弱的、鬆緊的、濃密的二元性感受，同時又適切地融入當代科技藝術與手法。

老子指出：“上善若水。”水至柔，卻能摧萬物，水無形，故能形塑為百狀，說明作為哲學意涵的“水”，充滿著東方生命的根源性以及哲學意義。他將中國文字蘊含水字旁的文字，以集合的方式，即使觀賞者不認識字義，依然可以藉由視覺找尋出相似性，由此在觀賞者眼中形成千變萬化的組合。文字並非是一種符號，而是人類文化延續與生存的依據。“人類並非以言語為記號而加以固定此記號，透過以言語作為言語來相互交流，如水一般使言語流出流入，因此人與人之間的生命才能獲得延續。<sup>3</sup>”此外，他將水聲與表現瀑布、流水的作品相互輝映，使觀賞者自然回到大自然中，譬如《大瀑》（2007）、《瀑》（2009），融合視覺與聽覺效果。此外，在構圖上，出現一種恍惚虛空的漂浮感的《雲起》（2009），軟綿綿的雲朵盡化虛空，右上角的山脈反而如同在眼前對象般地被細膩刻劃，下方的樹木僅餘樹梢。《雲山》（2009）中變動的雲阻斷宏偉的山脈，變動與永恆形成對比。此外，隨著科技的發展，高度開發，原始森林被砍伐，一切以人類生存與滿足生活物慾為起點，山川異色，地貌改易，劉昌漢透過“谿山行旅圖變奏”系列，道出身為大自然表現者的忐忑之情。他說：“北宋范寬筆下萬年雄峙長存的山岳及生態正急遽流失，今日畫家的自然記述，往後是否‘此景可待成追

## Scattered Cultural Memory

—Charles Liu's Ink Wash World

憶，只是當時已惘然’。”

大自然可以是土、風、火與水的組合，也是地、水、火、風、空諸元素的構成，也能是金、木、水、火、土等基本元素的交錯。劉昌漢從早年對冷峻山脈的追尋，逐漸回歸到更為東方語彙的根源性的水的美學。流水、岩石、樹木，構成了豐富而充滿生命力的世界。以前那種追尋高聳世界的山脈，逐漸化成流水，綿延千里的河川變成潺潺流水，水花四濺，處處生機。由山脈所投射出的人格上的卓然不屈到生機盎然的大自然世界，劉昌漢的作品彷彿回到人間，與我們共享一種飽經離散歲月後的生命中的豐富感。離散相失，文化記憶與精神風土卻更加富饒而堅實。

潘璠

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1. Bu Yan-tu, Q&A on Insights into Painting, as recorded in Essays on Chinese Painting, Vol. 1, Yu Kun, Ed.; (Taipei, Hua Cheng Books, 1984), pp 215–216

2. Murielle Gagnébin, La représentation fantasmatique du paysage comme condition de sa possibilité et de sa réception, *Mort du Paysage? Philosophie et Esthétique du Paysage*; Sous la direction de François Dagognet, Champ Vallon, Paris, 1989, p150.

The Eastern way of visually expressing the natural world has long focused on that somewhat indescribable latent spiritual world behind nature, borrowing from one's feelings to pour forth one's emotions through brush and ink to the extent of bringing to life the natural phenomena before their eyes.

“The dichotomy of all things within the cosmos cannot be concealed even at the height of winter, nor can it be flourishingly self-evident. The swirling mists of a mountainscape are not as one; thus the energy they emit are not as one. The concealed and the evident of which I speak pertains not simply to the mists of the mountains but of all things under the sun. The evident is the Yang, the concealed is the Yin. The Yang is the extrovert, the Yin is the introvert. It takes both the Yin and the Yang to make the circuit.”<sup>1</sup>

By contrast, Western painting is founded upon a sort of rational clarity, seeking to express the basic principles of nature through analysis and understanding of the compositional laws of nature. Only the fundamental difference between the two are really not eternally at odds. As science has developed, the expression of nature certainly did not end with the simple capturing of an image, pursuing a sort of intrinsic artistic paradigm of the driving emotion arising when confronting a natural subject.

But as we enter the 21st century, in this age of flourishing contemporary art, why is there still this need to paint landscapes? The phrase “the landscape is dead” (“la mort du paysage”) would seem to sound the death knell for landscapes in the context of contemporary art, much as G.W.F. Hegel in the early 19th century solemnly declared the tragedy that “art is dead” (“das Ende der Kunst”).

Although landscape painting was robustly developing in the Netherlands of the 16th century, expressing a range of human spirit and emotion through the richly varying vicissitudes of nature, it wasn't until the early 19th century that landscape painting became an independent area of study in the arts academies of France. The so-called Barbizon School of painters thereafter came to base nearly all their works on singing the praises of nature in some form or other.

The Impressionists subsequently sought to find in nature a sort of transcendent paradigm. The works of Paul Cezanne arise from this line of thought. Although revered today as the father of modern painting, those artists that worship his cubism tend to look down upon the natural. Despite the rapid rise of landscape painting during the 19th century, it came to an abrupt end with the arrival of the 20th century, sentenced to death by the avant-garde of Western art.

“Expressing the essence and projecting the fantasmagorical, referring to the surface logic of the landscapes of Cezanne, Max Ernst and Mondrian as sometimes imbued with a phenomenological reading, and sometimes with a psychoanalytical or, indeed, cybernetic interpretation has the merit of defining modernity as that which is the entirety of our heuristic steps, as a chain of questions.”<sup>2</sup>

Landscape expression has actually not disappeared from Western fine arts, it's just that is has

become a broader and more varied, or shall we say, a deeper more diverse means of interpreting the significance of existential phenomena and these landscape paintings have become a sort of benchmark of modernity. Western landscape painting has not necessarily died, but as times have changed it has become open to increasing means of interpretation as artists take more liberties in their contemplation of nature.

As curator, Charles Liu is keenly aware of the significance and contemporary value of ink wash painting in Eastern artistic expression and, consequently, the capability of the avant-garde and the traditional, the past and the present, to mutually co-exist in harmony. His criticism of traditional Eastern arts is that it lacks any component of social introspection and is detached from contemporary sentiment. On the other hand, as a footloose, world-traveling Chinese person adrift in a contemporary world wracked with conflict, it seems to be a continual replay of sad tales of the diasporas, the scattered refugees of old.

As the poet Qu Yuan wrote 2,000 years ago in the Chu Ci, an anthology of Chinese poems from the Warring States Period, in his eyewitness account of the people of his nation fleeing into exile: “The people scatter and become lost, in the second month of Spring they're moving East; Returning home yet so far away, following the river for exile among the Xia.”

Packing up and going, getting lost, losing interdependent relatives, losing one's hometown, with no family, no familiar home to which to go; this is all the beginning of learning, of compassion, of tolerance and of innovation. At the age of four, Liu moved with his family to Tokyo and subsequently moved to Taiwan, losing his father while still a youth. From his earliest days he has known the joys and the sorrows of such a scattered existence, studying in Spain upon reaching adulthood and thereafter continually roaming about the Americas.

“Drifting about inevitably leads to an incredible longing for roots, and only through losing one's roots must one necessarily drift; tonight building a campfire, packing up to go in the morning,” Liu says.

Liu believes drifting is a sort of life quest while artistic creation is a sort of search for beauty. He developed a passion for art in high school and studied with Hu Nien-tsui, eventually entering the National Taiwan Academy of the Arts, majoring in fine arts and design while also studying painting under Jen Po-wu. Upon graduation, he continued his studies, becoming a follower of Huang Jun-bi.

As of today, we can see in his works the spirit of the expression found in traditional ink wash painting blended with avant-garde concepts and techniques and surrealist free association in combination with a detached and lonesome dialogue dug from deep within the depths of his soul, as in “Eagle” (1980), “Midnight Sun” (1988); or the icy imagery of “The Peak and Solitary Cloud” (1998), “The Great Snow Mountain” (2001), “Snow Mountain I” (2009) and “Snow Mountain II” (2009).

In terms of technique, he blends the scratching and rubbing techniques of traditional ink wash



劉昌漢——蜿蜒  
Tortuous  
1998

expression with avant-garde methods of smearing and dripping color while also employing the Peak and Solitary Cloud” (1998), “The Great Snow Mountain” (2001), “Snow Mountain I” (2009) and “Snow Mountain II” (2009).

In terms of technique, he blends the scratching and rubbing techniques of traditional ink wash expression with avant-garde methods of smearing and dripping color while also employing the richly heavy textures of oil painting, as in “Tortuous” (1998), and even employs vanguard technologies such as sound and video as in “500 Drums” (1998).

“Revolution is bursting with romance, ... As the years go by youthful dreams are unable to sustain it and one increasingly feels the need for cultural accretion; revolution conversely becomes an unacceptable burden.”

Even though we may now discern that Liu's works are filled with numerous variations, he is as usual methodical in his approach, unhurried and unflustered, beyond the thrall of the merely trendy, as he liberates the spirit of the traditional within the form and composition of the ink brush. Beginning with his works from the 1980s, we can see a scattered artist displaying lonely, destitute scenes, full of a savvy worldliness etched by the passage of time, cool and desolate like the works of Max Ernst.

He gradually sheds the expressive appearance of traditional Chinese landscape painting as the uniquely vast expanses of the Americas sometimes render his paintings as dazzling cloudscapes, impressively solid and lofty, expounding upon nature to the harsh world of its frozen extremes; while sometimes they are convoluted riverscapes, ethereal and mirage-like, with no discernible point of view or direction of flow.

It all adds up to give one a feeling of helplessness and unfathomable desolation, seemingly repressed emotion taken to the extreme. Without a trace of humanity, desolate, ice cold, solitary clouds and frozen expanses as far as the eye can see. He excels here in the use of traditional ink wash painting techniques of shading and negative (white/blank) space, taking nourishment from the traditional in his effort to mold anew the stately face of nature.

As Western art entered an age of departure from the natural world, Liu as usual continued painting depictions of that which caught his eye, his idealized landscapes. Aside from his use of the brush techniques of ink wash painting, Liu's landscapes seem to diverge in the expression of their subjects from the sort of highly idealized brushwork and delicately textured depiction commonly seen in traditional ink wash painting. Liu adopts an approach more akin to a photographic point of view to capture his subject, making it more “solid,” rendering the subject much clearer and impressive, while the implied drifting of the clouds, merging the dynamic with the static, furnishes an Eastern style realism.

His brush technique has moved from categorical Eastern linear mode more toward the realm of the free form. As for subject matter, post-2000, he pays particular attention to the literary, iconic and phenomenal properties of water as well as associations wrought by contemporary technologies

in video art and sound reproduction to give his landscapes a intrinsically more modern value. While continuing to depict majestic mountains, in his post-2000 works he begins to dabble in the pursuit of natural sound, formless yet rushing torrents of water juxtaposed against solidly imposing rocky cliffs. These paintings gradually exhibit a more Eastern visual aesthetic, a dichotomous sense at once true yet false, strong yet weak, relaxed yet tense, light yet dense, while at the same time interjecting just the right degree of contemporary artistic technology and technique.

Lao Tzu said: “the epitome of excellence is like water.” Water is soft and yielding yet can wear away all things; water has no form but it can shape anything. This philosophical connotation of “water” amply illustrates the foundations of Eastern life and the significance of Eastern philosophy.

Liu assembles Chinese characters containing the “water” radical, or defining component, in such a way that even a viewer unschooled in the meaning of the words can as a matter of course detect their visual similarity and from there the viewer's eye forms ever-changing combinations. Words are certainly less a sort of symbol than they are the very underpinning of the continued survival of human culture.

“People do not view words as mere symbols which then become fixed; people's lives achieve continuity through the mutual flow of words used in language, flowing in and flowing out like water.”<sup>3</sup>

He further uses the sound of water in his works depicting waterfalls and flowing water to add to the splendor of each element, bringing the viewer into the very midst of nature, as in “Great Waterfall” (2007), and “Waterfall” (2009), through the combined visual and audio effects. Compositonally, in “Rising Clouds” (2009) there is the sensation of seemingly floating in space, with soft, fluffy clouds consuming most of the space as the mountains in the upper right corner loom in stark, sharp relief and the trees at the bottom virtually obscured. The moving clouds in “Cloudy Mountain” (2009) nearly obscure the mighty mountain peak, forming a contrast between the temporary and the permanent.

Additionally, with the march of technology and high degrees of development, primeval forests are being chopped down, all stemming from the human survival instinct and satisfaction of life's material desires. Through his “Variations on Mountain Streamscapes” series, Liu reveals himself as an uneasy depicter of nature. As he says: “We are rapidly losing those eternally majestic mountains and ecosystems so exquisitely depicted by Fan Kuan during the Northern Song period. Whether the eulogies to nature of today's painters will 'suffice as a reminiscence is already disconcerting.' ”

Nature could be an assemblage of earth, wind, fire and water and could also be composed of earth, water, fire, wind and space. It could also be an intertwining of the classical basic Chinese elements of metal, wood, water, fire and earth. From his early days of exploring coldly severe mountainscapes, Liu gradually reverted to this aesthetic of water which is more firmly rooted in the



劉昌漢——雪林  
Snow Forest  
1994

roots of the Eastern lexicon. Flowing water, craggy rock faces and trees comprise his rich and vibrant world. His prior explorations of lofty mountain peaks gradually became explorations of flowing water, meandering 1,000 mile rivers turning into the surging sound of flowing water, spray filling the air with eminent vitality. From the distinctly unyielding human character reflected in the mountainscapes to the vigorous vitality of the natural world, Liu's works seem to return to the human fold and share with us the bountiful sense of a full life of years scattered along the road. But the scattered anonymity, cultural memory and the spirit of locality seem to combine to further strengthen the sense of richness and resoluteness.

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3. Tomonobu Imamichi, *Introduzione alla filosofia naturale* (Tokyo, Kodansha Publishing Ltd., 1993), p 140.

圖 版  
Plate

雪山-08-IV  
Snow Mountain 08-IV

35.2cm × 26cm  
13 7/8inch × 10 1/4inch

2008



雪山-13-IV

Snow Mountain 13-IV,

37.6cm × 26.8cm  
14 7/8inch × 10 1/2inch

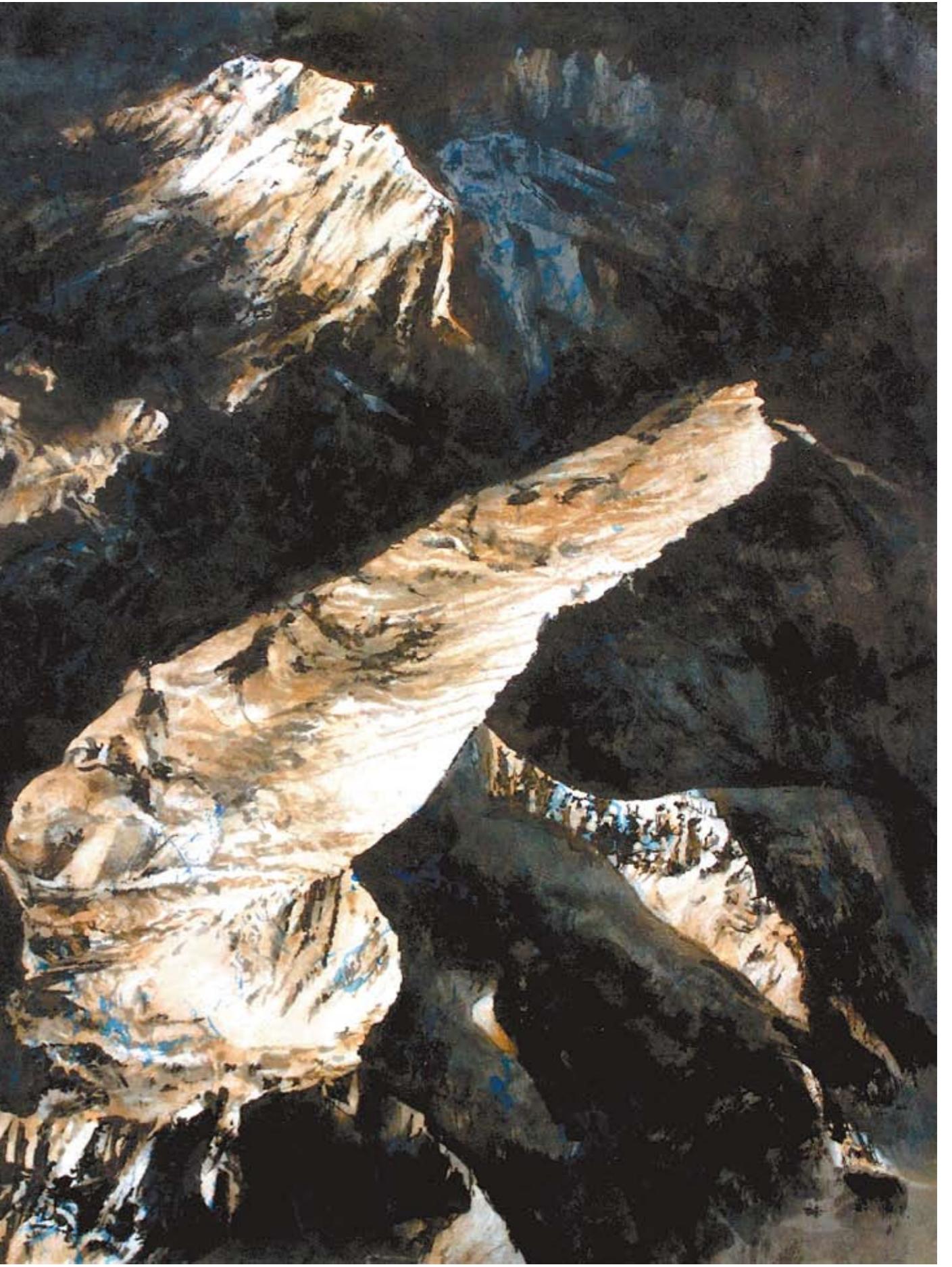
2013



雪山-13-III  
Snow Mountain 13-III

37cm × 28.4cm  
14 7/8inch × 11 1/4inch

2013



雪山-08-I  
Snow Mountain 08-I

26cm × 35.5cm  
10 1/4inch × 14inch

2008





雪山-08-II

Snow Mountain 08-II

25.8cm × 35.5cm  
10 1/8inch × 14inch

2008



雪山-09-III  
Snow Mountain 09-III

27.2cm × 37cm  
10 3/4inch × 14 1/2inch

2009



雪山-13-I  
Snow Mountain 13-I

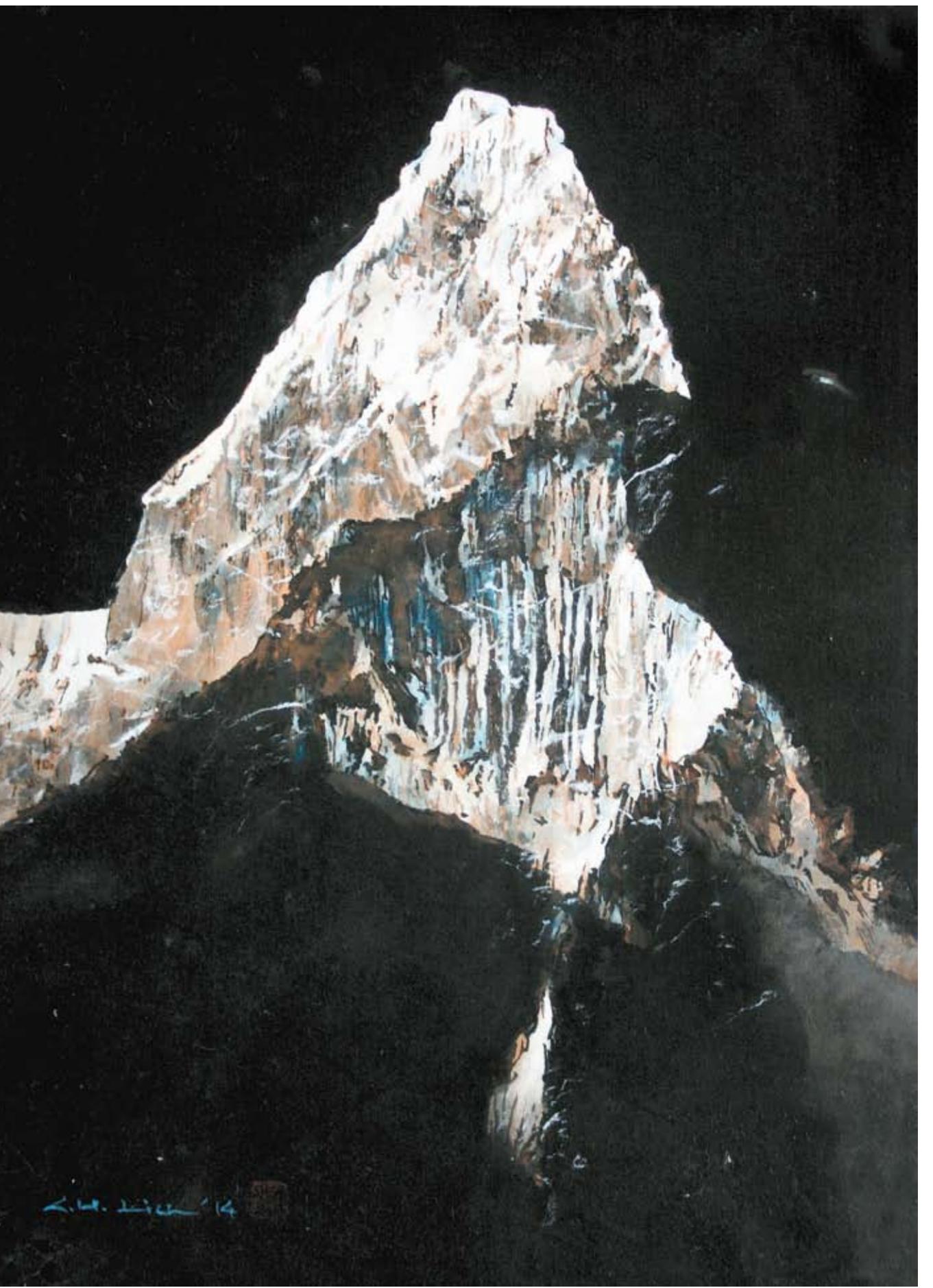
27.5cm × 38.4cm  
10 7/8inch × 15 1/8inch

2013

雪山-14-I  
Snow Mountain 14-I

38cm × 27.4cm  
14 7/8inch × 10 7/8inch

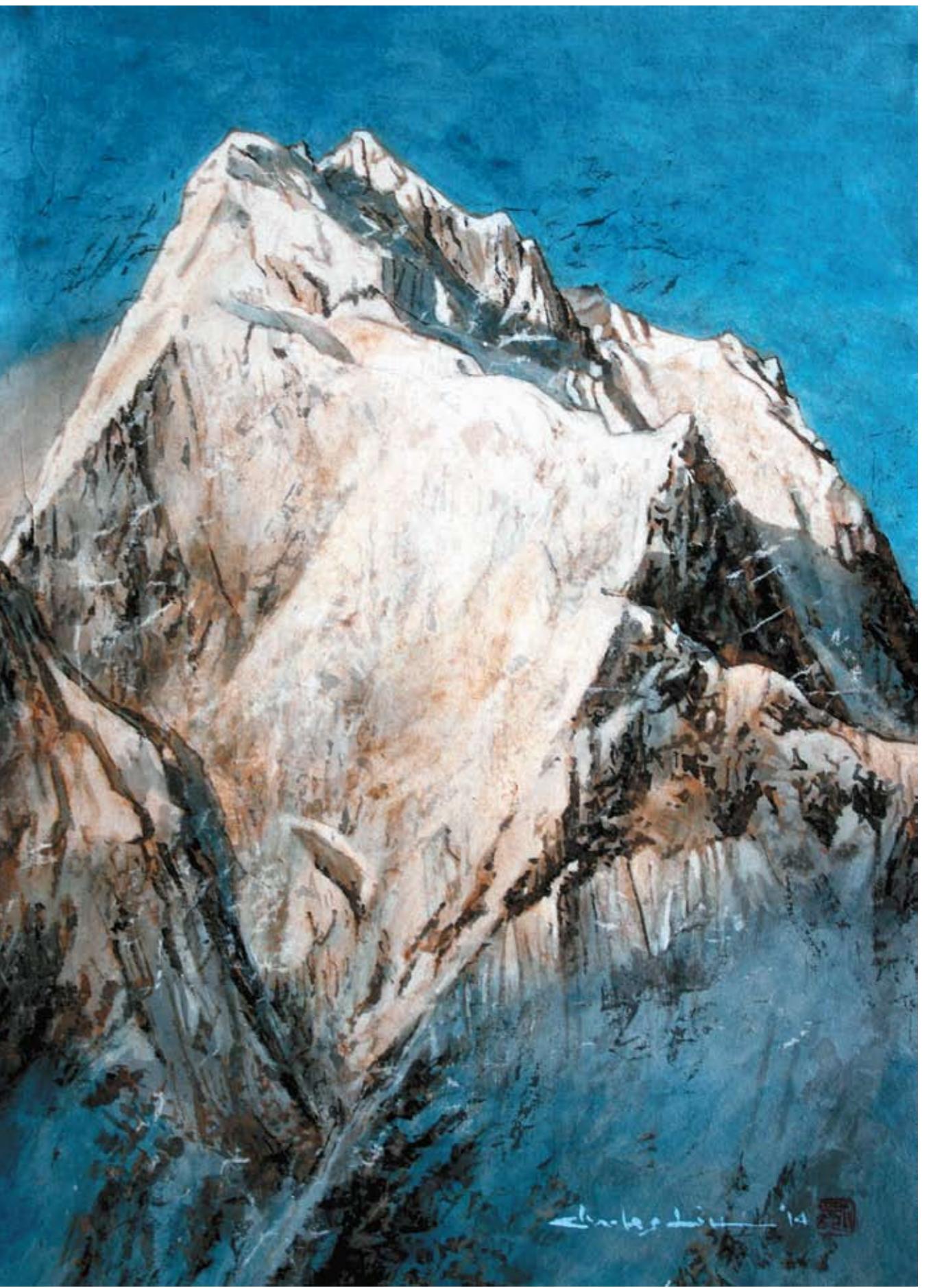
2014



雪山-14-II  
Snow Mountain 14-II

38cm × 27.5cm  
14 7/8inch × 10 7/8inch

2014





雪山-14-III

Snow Mountain 14-III

27.2cm × 38.2cm  
10 3/4inch × 14 7/8inch

2014



雪山-14-IV  
Snow Mountain 14-IV

27.2cm × 38.2cm  
10 3/4inch × 14 7/8inch

2014



彩色梯田

Color Terraced Field

25.4cm × 36.8cm  
10 1/8inch × 14 1/2inch

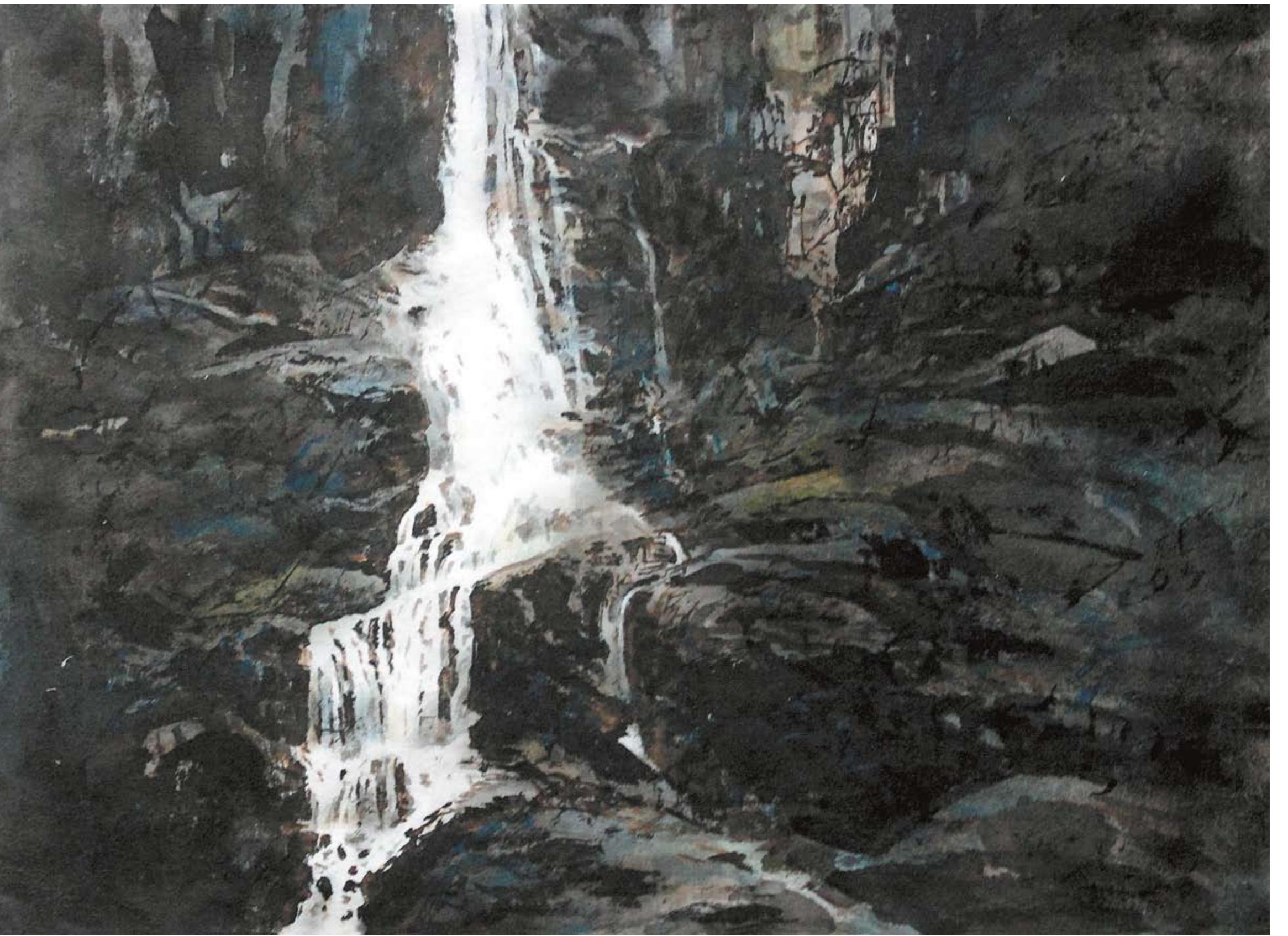
2011



刺果松  
Bristlecone Pine

27cm × 38.2cm  
10 5/8inch × 15 1/8inch

2013



瀑  
Waterfall

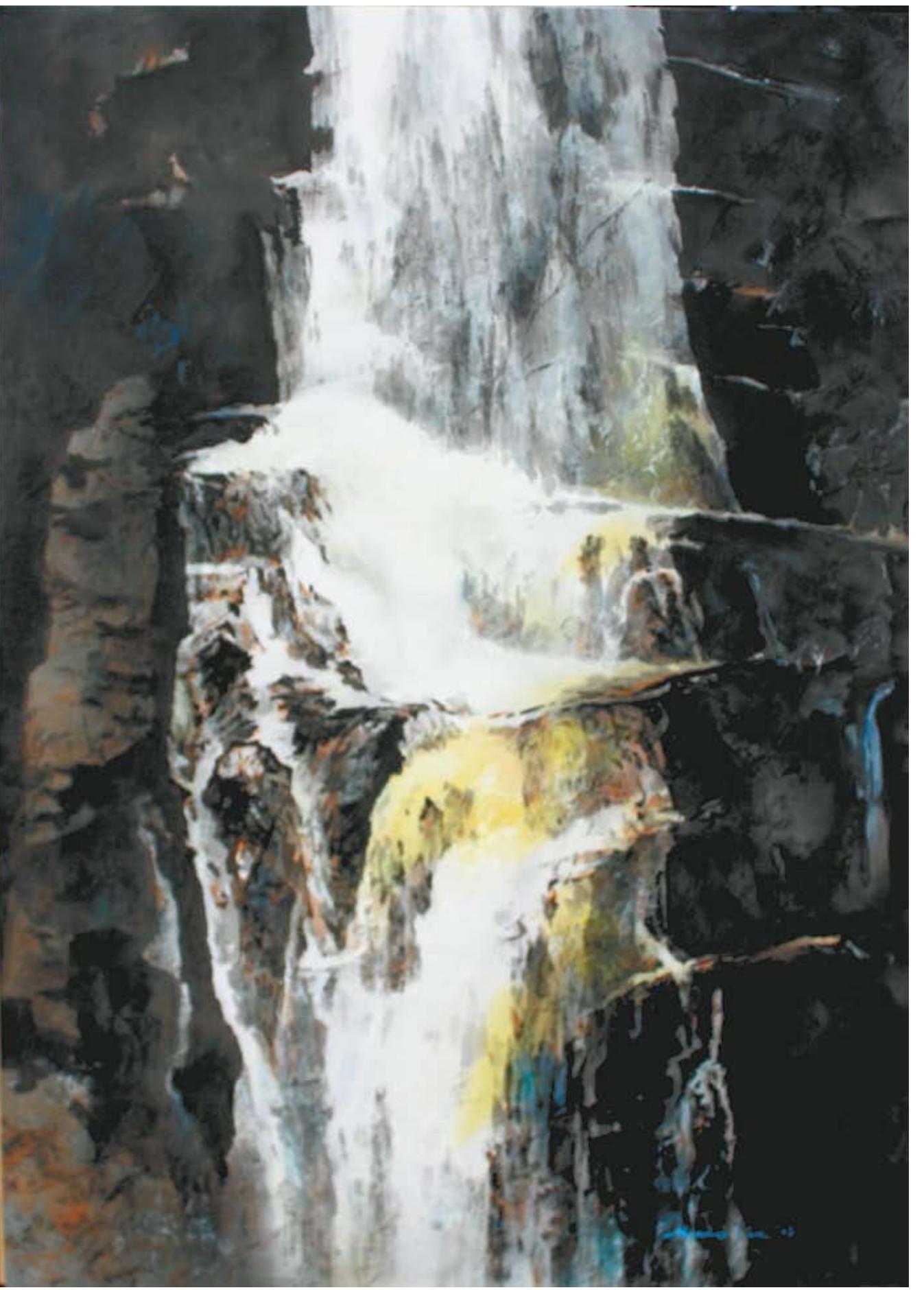
27.8cm × 37.8cm  
10 7/8inch × 14 7/8inch

2013

水聲喧嘩  
Roaring Waterfalls

79cm × 57cm  
30 1/4inch × 21 5/8inch

2013

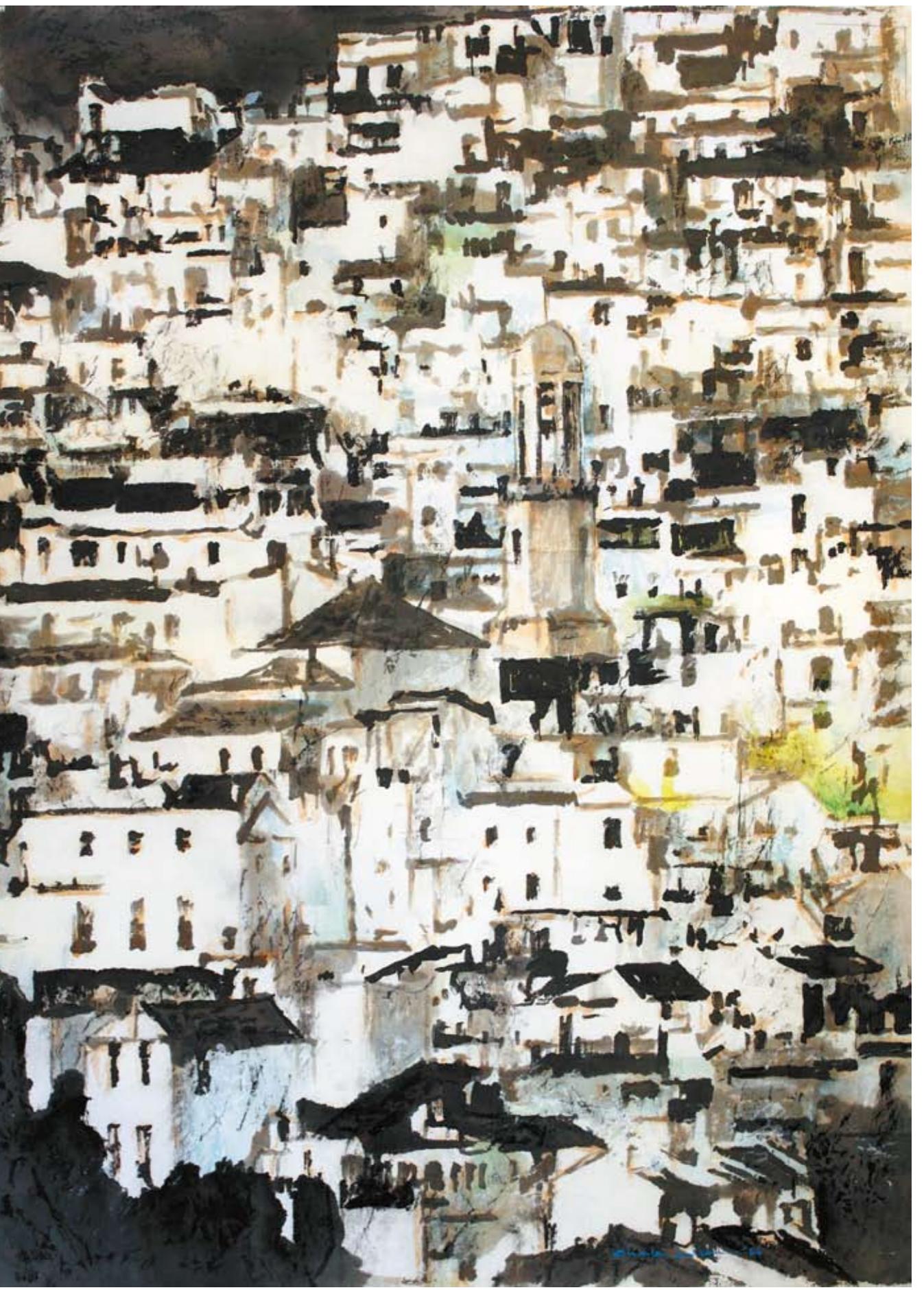


白村-I

The White Village—I

79cm × 57cm  
30 1/4inch × 21 5/8inch

2014





雪山-14-I

Snow Mountain 14-I

57cm × 79cm  
21 5/8inch × 30 1/4inch

2014



蟠龍  
Old Tree

81cm × 102cm  
31inch × 43inch

2001



水之舞-II  
Dance of Water-II

81cm × 102cm  
31inch × 43inch

2007



南湖大山  
Nanhu Mountain

81cm × 102cm  
31inch × 43inch

2013

河山夕照

Dusk of Shan Shu

102cm × 81cm  
43inch × 31inch

2013



梯田-色碟  
Terraced Field-Palette

102cm × 81cm  
43inch × 31inch

2007

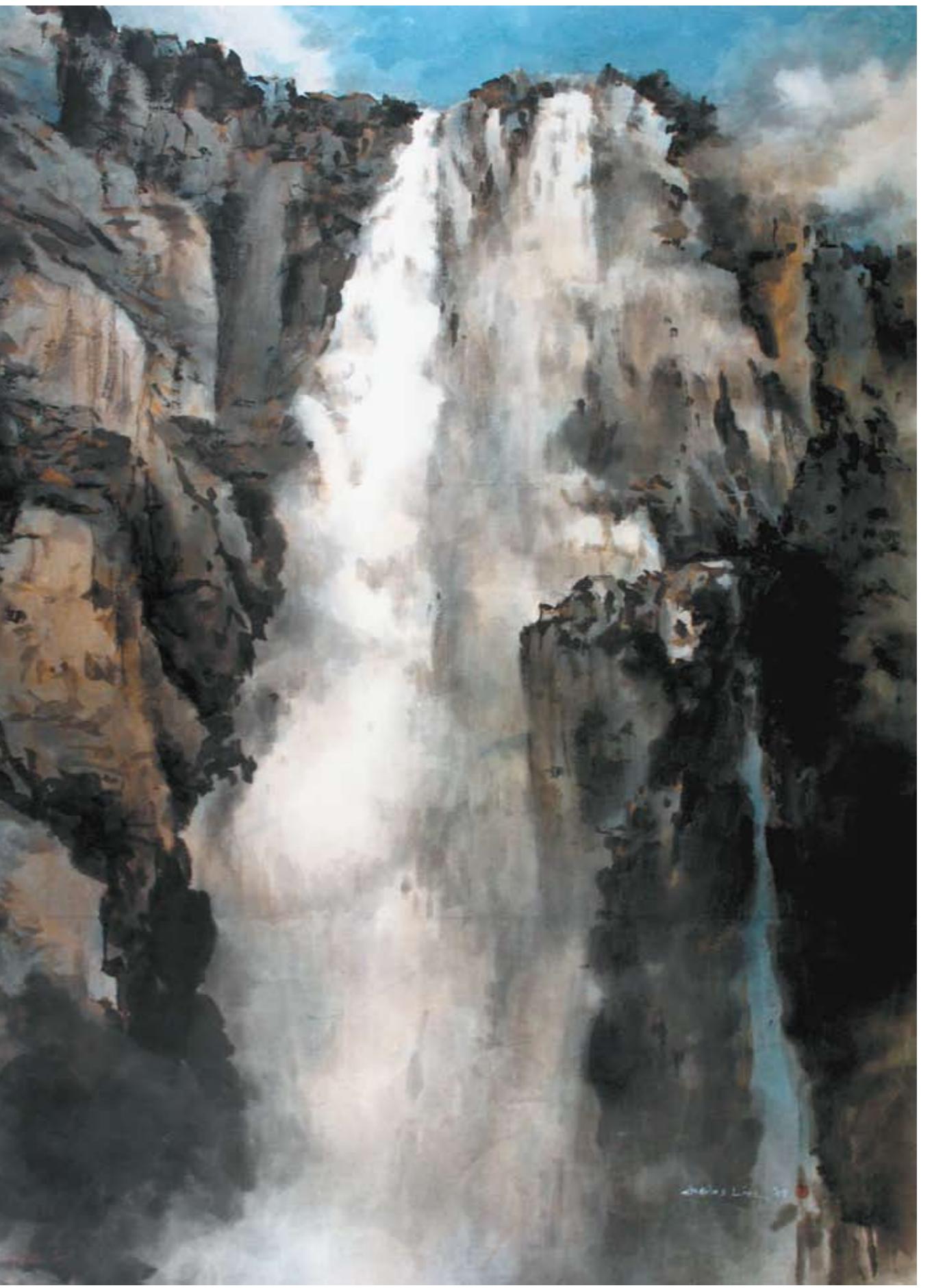


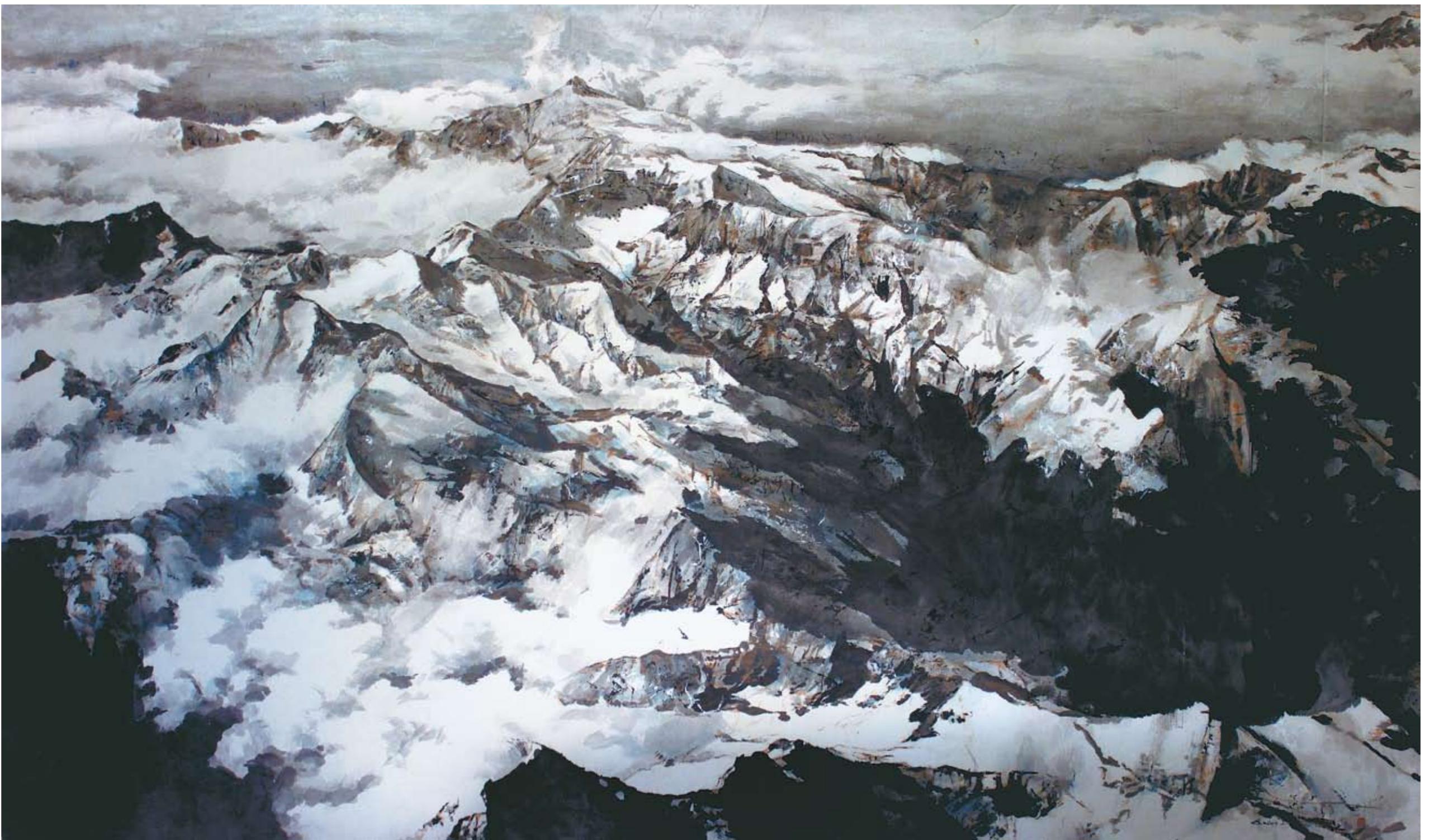
瀑

Waterfall

102cm × 81cm  
43inch × 31inch

2007





浩瀚無垠  
Endless Mountains

125.7cm × 213.4cm  
49 1/2inch × 84inch

2012



紅土地  
Red Land

57cm × 79cm  
21 5/8inch × 30 1/4inch

1996

夜歸

Returning Home at Night

57cm × 79cm

21 5/8inch × 30 1/4inch

1996





山中歲月

Old Time in the Mountain

57cm × 79cm  
21 5/8inch × 30 1/4inch

1997



高雲  
High Clouds

57cm × 79cm  
21 5/8inch × 30 1/4inch

1998



梯田-月光

Terraced Field-Night Light

57cm × 79cm  
21 5/8inch × 30 1/4inch

2007

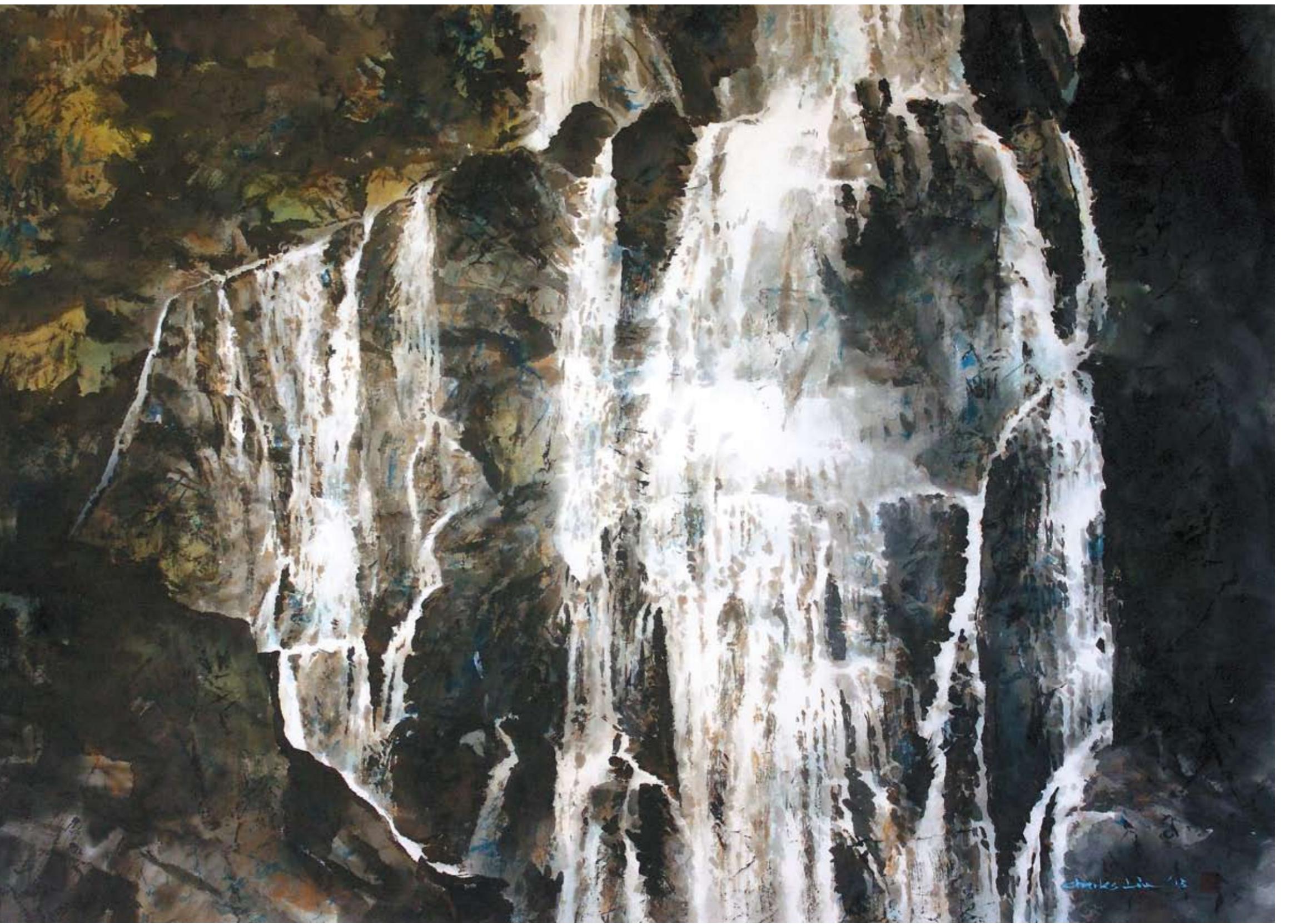


雲海

The Sea of Clouds

57cm × 79cm  
21 5/8inch × 30 1/4inch

2009



烏來的呢喃

Twittering of Wu-Lai

57cm × 79cm  
21 5/8inch × 30 1/4inch

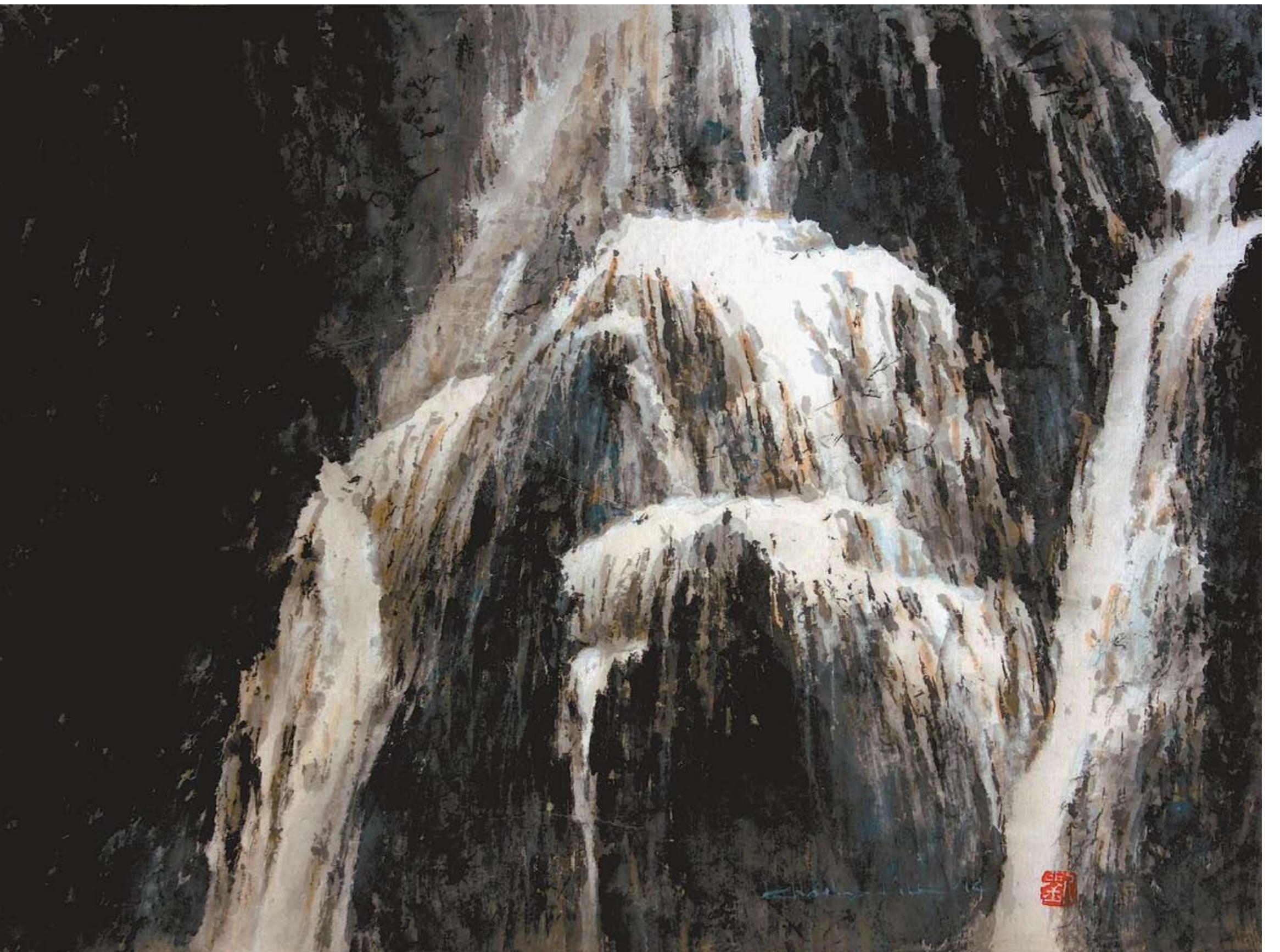
2013



雪山-14-VII  
Snow Mountain 14-VII

27.2cm × 38.2cm  
10 3/4inch × 14 7/8inch

2014



瀑

Waterfall

27cm × 37.5cm

10 1/4inch × 13 3/4inch

2014



秋風  
Autumn Wind

27cm × 37.5cm  
10 1/4inch × 13 3/4inch

2009



黃葉  
Yellow Leaf

57cm × 79cm  
21 5/8inch × 30 1/4inch

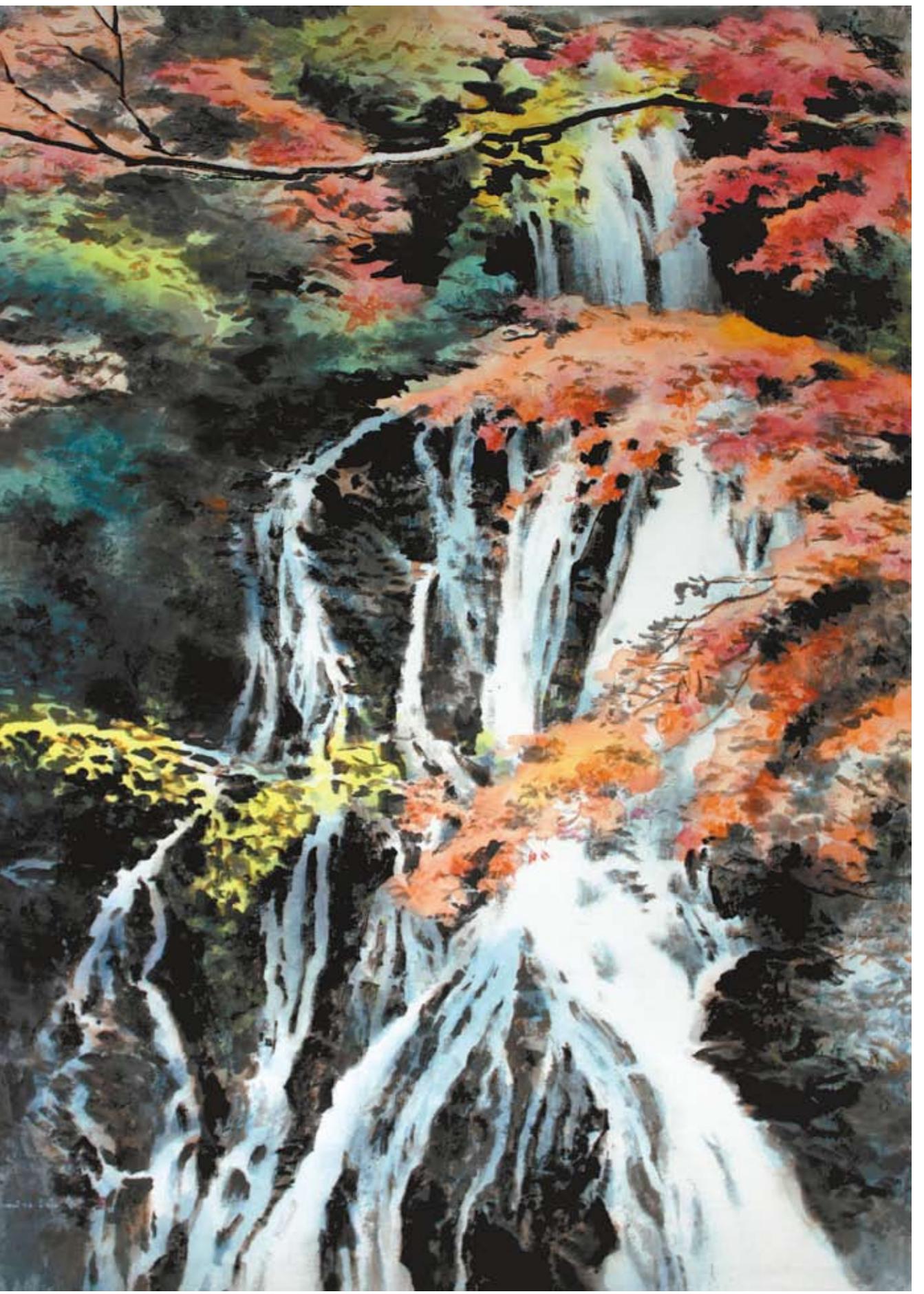
2011

秋瀑—I

Autumn Falls—I

102cm × 81cm  
43inch × 31inch

2007



秋紅似火

Autumn Red as Fire

81cm × 102cm

31inch × 43inch

2014

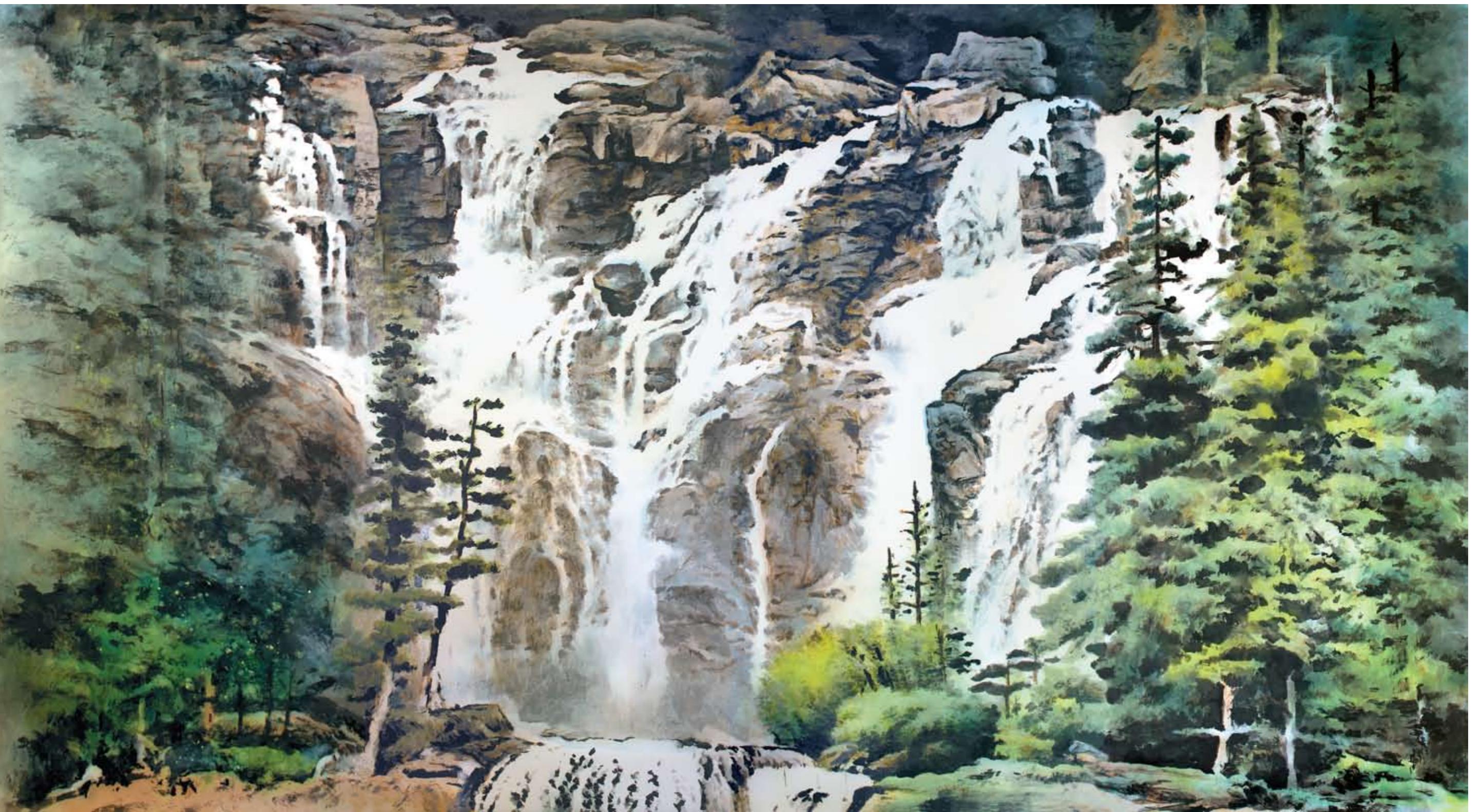




靜夜  
Quiet Night

125.7cm × 213.4cm  
49 1/2inch × 84inch

2012



大瀑  
Big Falls

213cm × 381cm  
84inch × 150inch

2007



黃葉泉

Waterfall with Yellow Leaves

57cm x 79cm  
21 5/8inch x 30 1/4inch

2014

亂雲飛渡

The Clouds Fly with No Stand

135cm × 69cm  
53inch × 27inch

2014



# 不覺碧山暮，秋雲暗幾重

——從當代視角思考水墨美學的筆墨異境與歧途

東方水墨畫史的發展不同於西方油畫和水彩由職業畫家主導，自唐宋以降，傳統的水墨畫屬於文人遺興自娛的表述，與西洋美術或中國民間偏向宗教、政治目的或裝飾功能的“匠畫”有別。長期演化結果，水墨不被視為創作媒材的單純使用，而綜合了文學想像和書法韻律，形塑出豐富的美學內涵，承載了獨特的文化重負。但是當孕育文人水墨的士人階級消逝和農業背景不復存在，在面對瞬息萬變，不斷翻新的資訊時空，今日所謂的文人已與往昔知識份子脫鉤，成為閑士階層的風雅代名。“不覺碧山暮，秋雲暗幾重”，逸筆草草的簡筆畫徒留水墨皮相而失卻骨血精神，淪為商業時代用傳統包裝的廉價文化形式。水墨創作的美學意涵由於脫離生活現實，失根而逐漸凋萎，實有重新檢視和思考的必要。

二十世紀中國水墨畫基本是一求變掙扎的過程，隨著最後一代傳統大師們先後作古益趨寂寥。儘管學者們對於過去百年裡水墨畫的演繹分類互有不同的解讀，例如何懷碩將之分為復古、從傳統超越、追隨西方及融會開創四個方向（註一）；郎紹君提出傳統、泛傳統和非傳統的論析（註二）等等，它整體大致呈向保守和開放的兩極在發展，前者包括汲古濟今和以西潤中的技法綜合，大框架以固有筆墨為傳承，表現制式化了的詩境意蘊，只是程度深淺各異；後者投身進當代國際藝術風潮，摒棄僵化的技法觀念，把水墨還原為純粹媒材使用，強調個性和情感的渲染發揮。

在後現代多元藝術範疇裡，身份認同（Identity）成為顯學被大量討論。在多元世界組合中，前述強調傳統的保守主張不缺文化的歸屬感，身份明確卻缺乏活力，而且將人文歷史和地理環境孕育出的藝術當作民粹的固態表徵，也有淪入惰性偏窄，喪失開拓的氣度的危險，成為不斷重複的拷貝再現。開放派失所依附，順潮漂游，零碎片斷的過渡性，使水墨成為妝點全球化的東方花邊，在全球文化現象中難起到根本影響。

藝術屬於個人的創造論述，同時不可避免也具有社會、歷史的關連意義，從當代美學視角切入，針對藝術的衝突性和可塑性，討論水墨畫與周邊現實的矛盾處遇，對其精華與糟粕選摘節，是建構新美學體系必須的過程。

## 傳統的回眸

如果把中國水墨畫美學定義在士人階層的抒情敘述，那麼這一菁英的理想追求，經過歷朝具備文德修養的文人的推展，建立起一種含蓄、婉轉、間接的表述語言。文人畫家的學養文采和人格氣質反映在繪畫的結果是超雅避俗，超然象外，不食人間煙火的孤芳自賞。無論是清雅淡泊或憤世激情，都屬於貴族式的浪漫心緒，而意境、造境的追求，造就了獨特的美的異境，不過過於強調文學的內質，令得繪畫的形色元素的塑造遭到某種程度忽略，成為文學的附庸。

傅柯（Michel Foucault）在《瘋狂與文明》裡論述的自然人和知識人對立的衝突，這種情形在華夏藝術史也未例外。學而優則仕的抱負，使得文人畫家的理想不在藝術，而在政治。當他們專注繪事時候，往往是世局動亂或仕途挫折之際，才遠離經世致用的儒學，去接近超然無為的老莊道家思想，嘯詠煙霞，將心緒熱情投向自然懷抱。但是這份超脫也使創作與現世社會



2001年在溫哥華參與蔡國強策展之中國水墨畫表演

脫節，優遊山林多半是失意的自我沉潛，使得它難免一種遁隱的矯情。因此傳統的文人畫是在理想和現實夾縫中生長出的異種奇葩，帶有故作清高“假仙”的狎藝自淫，缺少積極的入世精神。當絲路上東西文明頻繁交往，在敦煌開出燦爛藝術花朵之際，由於本質上與狹窄的文人水墨有著難越的鴻溝，導致側身廟堂，掌握詮釋權的文人同窗士大夫們對之慣性的漠視，斯情斯景，表現正是知識權力的傲慢。

## 當代的困遇

當代工商資訊社會的特色是速食消費文明興起，快餐店的林立，TV Dinner、冷凍水餃、泡麵成為日常生活的一部份，使用用過即丟的器具，每天看不停更換的新聞，生活追逐時尚流行，甚至兩性速起速滅的一夜情愛；當代藝術創作同樣表現的現象是追求急功近利、只爭朝夕；前衛的裝置、錄像、觀念創作風行，藝術走向“不在乎天長地久，只在乎曾經擁有”的不歸路。范寬在《谿山行旅圖》裡提出的永恆與過客的對照，在面對當今快速演繹的變動世界，永恆成為渺不可尋的虛無。自農業社會進入商業社會，詩的大地逐漸隱沒，錢的大地在前方無限的開展，文人畫家面對這一巨變難免水土不服，適應失調。由於孕育傳統文人水墨畫背景的本質改變，使得水墨創作的美學意義不得不尋求重新定義，過往流於技巧式的表演儘多筆熟墨爛，但是脫離社會互動的獨白缺少撼動人心的深刻力量。

資深積厚的傳統對後代既是豐碩的資產，也是不可承受之重的負擔，留給後繼者定型的固化觀念，但是在時代無情推移下，以往輝煌的水墨畫像寂寞空廊的歷史迴音，有淪為古老文化的化石陳跡的隱憂。文化的民族主體特質是對抗世界主義的最後防線，避免“大同”的滅寂歸趨。相對諸多振衰起蔽的學理論析，美學討論唯有透過創作實踐才產生價值。藝術需要內容的說服力，其中包含科學知識的啟迪，哲學觀念的宣導，社會環境的變異及外來文化的衝擊，這正是水墨畫如何脫胎換骨必須的功課。

## 筆墨異境與歧途

形、神抽象的意想，詩、畫同源的並美，山水高遠的胸臆，花鳥繁茂的生機，成就了過去水墨畫無窮的魅力，其中的心境書寫和自然觀照，西方藝術至今沒有任何形式在這方面達到相同的高度。

水墨創作的歧途在於筆墨取代表現的目的，技法的臨摹重複缺乏創意，部份藝術家雖然摒棄制式化的技巧，運用各種手段擴大水墨的諸般可能，像是拓染、浸漬、裂變、噴灑、貼裱，強調個性的新語彙，但終跳不出山水、花卉主題先行的藩籬，缺少對時代的呼應與探索。二十世紀五〇年代發端於台灣的所謂現代派一味沉緬抽象表現的餘緒，此一產生於戒嚴背景的畫派與當年倘佯風景、靜物的西畫一樣具有“不沾鍋”的本質，為規避戒嚴的思想檢審，缺乏擁抱時代和人生現實的無悔勇氣。台灣自1947年二二八事件後藝術界對時政噤若寒蟬，到“五月”、“東方”的現代水墨崛起雖已十餘年後，但是此一情況並未改變，這與中國六四民運後

立即出現虛無表述的無言抗議不同。即便後來劉國松與徐復觀筆戰也只被動的圍繞創作形式申論，從不敢觸及社會生活內容。稍後兩岸的新文人畫流於玩世、嘲諷的狎玩自娛，在專業化的商業社會徒以輕薄的遊戲玩票媚世求寵。

長久以來東方水墨畫已經難聞迅雷驟雨的咆哮或苦澀冷凝的咽噎，對照過往“縱使筆不筆，墨不墨，自有我在”的縱情抒發，當前的表現何其冷漠。當藝術表現的技巧、形式超越了本質，再美的詞藻也掩蓋不了內容的蒼白，西方美術裡古典主義的衰頹是如此，東方美術的水墨畫“成也筆墨，敗也筆墨”，同樣無由例外。事實上，討論藝術執著創作的工具材料分類或地域分界並無太多意義，把筆墨工具表現當作創作根源，是捨本逐末的歧路。

另一種嘗試是把水墨還原為純粹媒材使用，同樣面對許多無解的難題。陳幸婉、劉金芝、劉子建的繪畫，張永村、戴光郁的行為表演，張健君的足印，韓國畫家金秀吉、金嬉瑛的製作，以及義大利藝術家Anlia Rubiku的作品，幾乎一切黑白創作都納入了水墨領域，很難歸入傳統（或說主流）的界域，代表了一種異流運作。如果水墨的主體意象遭到稀釋，失去文化象徵和理念意涵，單純從材質來論，墨、紙的強度不如油彩與畫布，選擇的說理有待克服。當代藝術創作媒材趨於混淆，水墨畫裡已經大量參用了不同色料及他種材質，強調媒材的純粹成為不可能任務。如何拓展水墨美學的內在涵養的延續能力，以求達到對現代啟蒙性的開發，亟需開創性的思考。

### 水墨的第三種可能

今日許多活躍國際藝壇的前衛藝術家原從水墨改行，谷文達、楊詰蒼、秦玉芬……，他們作品多少都保留了濃厚的水墨的精神性。創作媒材的拓展和血緣純度的改變是藝術新生的必經途徑，當代藝術家擴大水墨解釋，提出了水墨做為媒材之外精神符碼的可能，以實驗創作，運用各種手段去綜合敘述水墨精神延伸的多媒材的試用，成為另一種思想選項。也即是從汲古濟今和以西潤中的技法綜合，經還原水墨為純粹媒材使用，進入以水墨精神出發的多元創作，借裝置、錄影、數位、觀念等等延續水墨美學的文本，從創作形式的討論轉向思想論述的實踐。我們究應以狹義的材質名目限制創作形式的發展，還是從廣義的精神蔓衍去豐富藝術的解析。

發展中的水墨美學應該既包容傳統中華藝術的新展望，又包括媒材形式的新探求。許多西方畫家曾借創作追求東方的水墨精神內質，在馬克·托比（Mark Tobey）和克萊恩（Franz Kline）的油彩裡尤其意味濃重。華人畫家曾幼和的貼裱，楊詰蒼的千層墨，胡又笨的皺紙，陳心懋的複合材料，莊和梁藍波的壓克力，甚至張宏圖的油彩，林章湖及曹筱明等的裝置，王慶松和洪浩的攝影，蔡國強的爆破，到我自己的錄影和電腦實驗，以及黃心健的壓克力雕塑，甚至普及至工藝及服裝設計的生活面，如果把水墨視為精神形式而不是媒材名稱，它們其實比前面論及的捨棄水墨內容的純水墨材料製作承擔了更多文化的積極意義。



瀑布

### 結語

哈佛大學教授塞繆爾·杭廷頓（Samuel Huntington）在《文明的衝突》（註三）文中列舉了文明衝突的原因，包括：一、歷史事實。二、世界變小，文化接觸產生摩擦。三、因為現代化及社會變遷，宗教填補了人從傳統跳脫後的真空。四、認為全球化不應等於西化。五、文化差異的不易改變性。六、經濟地區主義（如歐盟）的增長……。藝術的衝突背景情形與文明的衝突類似，表現在創作對於文化、政治、宗教、社會的各個敘述層面。當長久來水墨畫選擇對現在的存在世界失聲，它的內在即成為空白，存續的價值也引起疑慮。

藝術傳統是不斷塑造的進行，不是完成，文化不必特意強調它的純種、混種和異種去捍衛或排斥，也無需中與西、西與中刻意的雙軌交辦，它隨由理念的歸趨自然成形。在當代科技網路改變世界的疆界消弭的全球化進程中，全新的空間思考賦予在地與全球框架下非國度的文化脈絡重新定義的機會。當經濟的誘因和市場的促成無由避免，受到時代因素大江注海的激發引動，以新的思維和寬容心態接受不同創作取向發揮，是水墨美學斷裂與接續的新契機的肇始。

劉昌漢

### 註釋：

註一、見《藝術家》雜誌325期，頁409。註二、見郎紹君〈1979年以來的中國水墨〉一文。註三、〈文明的衝突〉原文發表於1993年美國的“外交季刊”（Foreign Affair），三年後拓展成名為《文明的衝突與世界秩序的重建》（The Clash of Civilizations and the Remaking of World Order）專書出版。

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# Contemporary Perspectives on the Unusual Boundries and Divergent Ways of Ink Wash Painting Aesthetics

The developmental history of traditional Eastern ink wash painting differs from that of Western oil and watercolor painting, guided as the latter was by full-time professional painters, in that traditional ink wash painting began as an expressive diversion of the Chinese literati for their own amusement around the time of the late Tang-early Song period, thus setting it apart from the religious or political objectives of Western art and Chinese folk art or the purely decorative objective of “artisan painting.” After long-term evolution ink wash painting is not seen as purely a single creative medium but rather a synthesis of literary imagination and calligraphic rhythm forming a rich aesthetic connotation that carries with it a uniquely heavy cultural burden.

But the literati class that first conceived ink wash painting and their agricultural roots have long since disappeared and in the fleeting, constantly changing information age today's so-called literati are completely removed from the scholarly elite of days gone by and are now referred to as men of the leisure class. The rough, highly expressionistic brushwork of the Jianbi painting style retains the superficial externalities but loses the very heart and soul of traditional ink wash painting, sinking into a cut-rate cultural form wrapped in the trimmings of the traditional for the commercial age. Given that the aesthetic connotation of ink wash creation is removed from the realities of everyday life the form lost its roots and withered away, thus necessitating an actual re-examination and reconsideration of the form.

Chinese ink wash painting in the 20th century has basically been engaged in an ongoing struggle in search of change as the final generation of true traditional masters one by one went to their reward. Despite the differing interpretations among scholars in deducing and categorizing ink wash painting over the past 100 years – for example Ho Huai-shuo notes four basic directions: the retro-traditional, the supra-traditional, the Western-influenced and the integrated (Footnote 1); while Lang Shao-chun posits the traditional, the trans-traditional and the on-traditional (Footnote 2) – in broadly general terms its development has shown a tendency toward bi-polarism, with conservative and liberal movements. The former includes works amalgamating modern retroactive and Western-infused Chinese traditionalism techniques and commonly features sizable compositions containing calligraphic writing expressing a formalized poetic idyll and differing only in their degree of depth. The latter devotes itself to the precept of contemporary art, casting aside all boundaries of technique and conceptualization, restoring the use of ink wash as purely a medium and emphasizing the embellishment, development and expounding upon character and emotion.

Amid the diverse cultural milieu of the post-modern era, “identity” has become a widely discussed school of thought. In the construct of this diverse world, the aforementioned conservative school emphasizing the traditional lacked not a sense of cultural grounding or clear-cut identity, but rather a sense of vitality, while literary history and geographical environment gave rise to art becoming symbolic of a calcified populism, thereby declining into inertia and narrow-mindedness and running the risk of losing an expansive spirit and becoming

endlessly repetitious. The liberal school sheds its grounding and instead moves with the trends of the day in an overly piecemeal manner, causing ink wash to become an adornment on a globalized Eastern embellishment and thus hindering its ability to make a fundamental impact within a globalized cultural milieu.

Art is an individual creative statement but at the same time has an unavoidable social and historical significance. From a contemporary aesthetic perspective, as regards artistic incompatibility and malleability, discussing the contradictions arising between ink wash and the peripheral reality to separate the wheat from the chaff is a necessary process in building a new aesthetic schema.

## A Retrospective Tradition

If the Chinese ink wash painting aesthetic is defined as the sentimental outpourings of the literary elite, then the idealistic pursuits of that elite have established a restrained, tactful and indirect sort of expressive language via the virtues and morality espoused by the literati of successive preceding generations. The morality and temperament of the literati painters that is reflected in their paintings not only exhibits a detached sort of reverence of the refined and avoidance of the common, but even a kind of narcissism removed from everyday life. Whether elegantly simplistic or rapidly misanthropic, all reflect an upper crust mindset and in their relentless pursuit of aesthetic boundaries they create uniquely beautiful and exotic scenes. But an over-emphasis on an internal literary substance tended to result in a certain degree of neglect of the visual elements of the painting, reducing them to a mere adjunct to the literary elements.

In *Madness and Civilization*, Michel Foucault posits the diametrically opposed conflict between the “natural man” and the learned man; it is noteworthy that this sort of notion is certainly not absent from Chinese art history. With an ambition fueled by the Confucian dictum that “officialdom is the natural outlet for fine scholars,” the ideals of these literati painters lie not in art but in politics. Whenever one finds them devoted entirely to painting, it is invariably during a period of serious upheaval or some sort of career setback that results in driving them away from their Confucian scholarly roots and closer to the more detached, laissez-faire Taoist thought of Lao Tze and Zhuang Tze, wholeheartedly and without reservation throwing themselves into the embrace of the whims of the natural world. But this sort of detachment also resulted in a creativity that was necessarily out of touch with real society. Unconstrained wandering of the wilderness was largely disappointing to the deeper ego, making a sort of evasive affectation all but unavoidable. Consequently, the paintings of the traditional literati are as an extraordinary flower blossoming in a crack between reality and the ideal, heavily imbued with a pretentious indulgence in a sort of artistic masturbation and utterly lacking in any sort of secular morality. As contacts between Eastern and Western civilizations picked up along the Silk Road and amid the dazzling rise of Dunhuang arts, the innate character and narrow

focus of the ink wash of the literati made it difficult for the form to bridge that yawning gap, leading them to lean more toward the imperial court, where they were habitually overlooked by those peers of theirs who had been bestowed with interpretive authority, precisely demonstrating the haughtiness of the academic elite.

#### Contemporary Conundrums

One of the characteristics of contemporary commercial and information society has been the rise of the fast food consumer culture; fast food restaurants, TV dinners, frozen dumplings and instant noodles have all become a part of everyday life, single-use disposable utensils, an endless daily stream of news bites, the pursuit of style and fashion and even the rapid fire sexual encounter known as the one-night stand. Contemporary art has exhibited a similar tilt toward short-term gain, engaging only in what's hot: trendy avant-garde installations, audio-video, and conceptual art, taking art down a path of no return, unconcerned with questions of the eternal, caring only for the possessions of the past. In his famous work "Travelers on a Mountains Path," Fan Kuan touches on the contrast between the eternal and the passing traveler. Confronted with the high-speed inferences of today's changing world the eternal has become distant, vague and indiscernible. With the shift from agricultural society to commercial society the world of the poetic passed largely unnoticed while the world of money and the material spread out endlessly ahead. The literati painters confronting this sea change invariably found themselves in uncharted waters and were consequently unable to adapt to the changing times. Due to the essential change in the underlying background context that gave rise to the literati ink wash painters, the aesthetic significance of ink wash art inevitably underwent a process of being redefined, largely retaining the performance of intricate, mature brush strokes and brilliant ink work of the past but distancing itself from any socially interactive narrative and lacking the deep power to move people.

The deeply profound legacy of the traditional was both a rich asset as well as an unsustainable burden for succeeding generations. Those that followed were left rigidly fixed concepts but the heartless march of time gave rise to anxieties that historical echoes of the former glories of ink wash painting would now sound in lonely empty galleries, having descended into merely the fossilized remnants of an ancient culture. The overriding characteristic of ethnic culture is to serve as the last line of defense in repelling one-worldism, avoiding the soft extermination of "homogeneity." Compared with numerous other reformist academic hypotheses, the debate over art provides that there can be value only through creative practice. Art requires persuasiveness of content and that includes the stimulation of scientific knowledge, the guidance of philosophical concepts, shifts in social climate and the influx of external cultural influences. This is precisely the sort of homework ink wash painters must engage in if it is to retain the classical form while altering its substance.



古寺鐘起  
Sounding of the Bell  
1998

#### The Unusual Boundaries and Divergent Ways of the Brush

The abstract inspirations of form and spirit; of poetry and painting have shared origins and a similarity of beauty. The vast breadth of mountain landscapes and the luxuriant vitality of the flora and fauna therein is captured through the limitless of the appeal of ink wash paintings of the past, paintings whose calligraphic inner musings and natural perspective remain unmatched in degree by anything Western art has had to offer to date.

Ink wash works diverge in the ways calligraphic poetry is used for the purpose of expression with the repetitious technique somewhat lacking in creativity. Although some artists cast aside the more institutionalized techniques in favor of a variety of methods to broaden the possibilities of ink wash, such as dying, staining, fissuring, spraying and pasting to emphasize a more personalized artistic lexicon, in the end they never seem able to escape the mountain landscape and floral themes of their predecessors and therefore lack contemporary social relevance or exploration.

The so-called modernist school that took off in Taiwan during the 1950s dabbled in abstract expressionism. This movement that occurred against the backdrop of martial law shared an essential "teflon" nature with contemporary Taiwanese Western landscape and still life movements in that they all lacked a fearless embrace of the realities of contemporary life and society in order to avoid provoking inordinate scrutiny of the martial law authorities.

Following the 2-28 Incident in 1947, Taiwan's arts community shied away from politics and with the rise of the "May" and "Eastern" ink wash movements more than a decade later there had been little or no change. This differed from the vague expressions of silent protest that immediately followed the Tiananmen Square Incident in China in 1989. Liu Guo-song and Hsu Fu-kuan's subsequent politically themed works were actually spurred by the flood of such works emerging all around them; they had previously been reluctant to touch upon themes involving daily life or society. Thereafter, a new crop of cross-strait writers and painters began to emerge using irony to playfully poke fun at the world while seeking fortune and favor at the expense of the professionalized commercial society.

For years now Eastern ink wash painting has been spared the stifling impact of any serious torrents of acrid criticism, a serious departure from the "whether I write or paint or neither, I am still here" passions of earlier generations; contemporary expression has gone limp. Once the technique and form of artistic expression has exceeded its essence, no amount of eloquent expostulation will serve to cover up the banality of the content. The decrepit state of classicism in Western art is in a similar state and the ink wash school of Eastern art, that is, the "sinks or swims on the strength of the brush" school, is no exception. Actually, there is no great significance in discussing the differences in the tools or materials used in the execution of artistic creation nor their categorization, assuming the instruments of ink wash arts as their creative source is an exercise in diversion.

Another effort to return ink wash to its original form as purely a medium has met with similar insoluble issues. The behavioral expositions of Chen Hsin-wan, Liu Chin-tzu, Liu Tsu-chien, Chang Yung-tsun and Tai Kuang-yu, Chang Chien-chun's foot impressions, the works of Korean painters Kim Soo-gil and Kim Hee-young, as well as the works of Italian artist Anlia Rubiku are nearly all black and white works in the ink wash realm. Yet it is difficult to include them as within the traditional (or even mainstream), and they are thus representative of non-mainstream movements.

If the underlying concepts of ink wash painting are diluted and lose their cultural symbolism and conceptual connotations, to be evaluated simply on a textural basis, then the strength of ink and paper will not hold up against oil colors and canvas. It shall be the providence of the interlocutor to argue otherwise. Amidst the vast array of media in use in contemporary art there are already wide variety of coloring agents and textures in broad use in contemporary ink wash, so discourse on the purity of the media has become something of a mission impossible. Some really creative thinking will be needed to expound upon the intrinsic properties for preservation of the ink wash aesthetic if it is to achieve a developmental foothold in the modern age.

### A Third Possibility for Ink Wash

Today there are a number of artists that are active on the international circuit that have shifted from their original grounding in ink wash, such as Wenda Gu, Yang Jiechang and Qin Yufen, whose works generally retain a strong spirit of traditional ink wash. The development of new creative media and variations on the purity of pedigree of those media is necessary to breathe new life into art. As contemporary artists broadened the interpretation of ink wash, new possibilities for the use of ink wash as a sort of spiritual marker going beyond medium were raised, utilizing a variety of methods within experimental works to extend the spirit of the ink wash narrative into multimedia efforts and becoming another sort of intellectual choice. That is to say, applying the lessons of traditions past to the present and combining Western and Chinese techniques to skirt the return of ink wash as purely a medium and enter into an area of diverse creation using the spirit of ink wash as a jumping off point, lending itself to installation art, video art, conceptual art and others to extend the aesthetic context of ink wash and move from a discourse on form to a deliberation over putting thought into practice. Ultimately the question is should the development of creative forms be narrowly limited to the textural or more broadly interpreted as a spiritual expansion that enriches art.

As the ongoing development of the ink wash aesthetic should tolerate new prospect for traditional Chinese art, it should also include exploration of new media forms. A number of Western artists have borrowed from the spiritual essence of Eastern ink wash in pursuit of their art. This is particularly prevalent in the oil color works of Mark Tobey and Franz Kline. Chinese artists are dabbling in this, such as Yang Jiechang's "thousand-layer inks," Hu Youben's origami, Chen Xin-mao's mixed media

works, the acrylics of Zhuang Che and Liang Lan-bo and even the oil paintings of Chang Hong-tu, the installations of Lin Chang-hu, Tsao Hsiao-yue and others, the photography of Wang Ching-song and Hong Hao, the explosive works of Cai Guoqiang, as well as my own experimental video and computer works and the acrylic sculptures of Huang Hsin-chien and it has even spread to everyday areas of life such as crafts and clothing design. If ink wash is viewed as a spiritual form rather than the name of a medium, then it has actually undertaken far greater active cultural significance than those works previously discussed that use purely ink wash materials but have discarded traditional ink wash content.

### Conclusion

In his seminal work *Clash of Civilizations*, (Footnote 3) Harvard University professor Samuel Huntington set forth the causes of inter-civilizational conflict, including: 1. Historical realities; 2. Frictions arising from cultural contacts as the world grows smaller; 3. Religion filling the vacuum left by the abandonment of traditions due to modernization and social dislocation; 4. A belief that globalization should not be tantamount to Westernization; 5. Difficulties in bridging cultural differences; 6. The growth of economic regionalization (such as the European Union) ... Ink wash became internally blank after long choosing to remain mute in the face of the world as it exists today, thus calling into question the value of its continued survival.

Artistic traditions are being continually molded and the process will never be completed. There is no need for culture to specifically emphasize the defense or denigration of one or another art form as "pure breed," or "mixed breed" or "alien" just as there is no need to intentionally distinguish the Chinese from the Western, the Western from the Chinese; the art will naturally find its way home on its own conceptual basis. With the contemporary changes wrought by the Internet and the disappearance of boundaries through the process of globalization, an opportunity has arisen to redefine a supra-national cultural milieu informed by a completely new spatial thinking within both a localized and globalized framework. Once there is no good cause to continue avoiding economic incentive and market facilitation, generational factors will impel an irresistible tide of acceptance of new and different creative directions through new ways of thinking and more tolerant attitudes and this will be the critical moment that will make or break the future survival of the ink wash aesthetic.

Charles Liu

### Footnotes

1. See *Artist Magazine*, Issue 325, p 409.

2. See Lang Shao-chun essay "Chinese Ink Wash Painting Since 1979."

3. Original "Clash of Civilizations" essay appeared in *Foreign Affairs* magazine in 1993 and was expanded into book form and published three years later under the title *The Clash of Civilizations and the Remaking of World Order*.

(This text was originally released in 2008 at the "Chinese Ink Wash Painting and Aesthetic System" seminar sponsored by Asia Society of New York.

# 劉昌漢藝術活動年表

1947 生於上海。  
1951 隨母親至日本與任職東京的父親團聚。  
1954 隨父母到台灣定居。  
1964 高中進麗水畫室，從胡念祖學習山水畫。  
1966 從劉文煒習素描。  
1966 入國立台灣藝術專科學校（現國立台灣藝術大學）美工科就讀，從李石樵習油畫，任博悟習水墨。  
1968 作品〈古木流泉〉獲全省學生美術展覽第一名。  
1969 國立台灣藝術專科學校畢業。  
1970 入白雲堂師事黃君璧習畫。  
1971 負笈西班牙馬德里，入聖費南度藝術學院攻習壁畫。  
1972 西班牙馬德里Toison畫廊個展。  
1973 西班牙瓦倫西亞市Latin Quaeter畫廊個展。  
1973 作品〈高山瑞雪〉由國立台灣藝術教育館收藏。  
1974 於馬德里與王秀義小姐結婚。  
1974 因學術表現獲僑聯總會頒授海外優秀青年獎章。  
1975 女兒永筑出生。  
1978 馬德里Club Urbis個展。  
1978 轉往美國芝加哥發展，在美初期曾入瑞·沃藝術學校學習攝影，畢業後專職藝術創作。  
1979 兒子永旭出生。  
1980 第五屆全國美術展覽免審查。  
1987 開設波特畫廊，擔任主持人。  
1993 與大陸學者、策展人鄭勝天共同主編英文版《北美華裔藝術家名人錄》第一輯。  
1993 第一屆中國藝術博覽會於廣州個展。  
1994 策展“水墨之美北美水墨大師及名家邀請展”，於芝加哥文化中心展出。  
1994 主編英文版《台灣藝術家名人錄》。  
1995 與大陸學者、策展人鄭勝天共同主編英文版《北美華裔藝術家名人錄》第二輯。  
1998 策展“第三頻道——芝加哥亞裔藝術家展”，於紐約台北藝廊展出。  
1999 上海藝術博覽會個展。  
2000 藝評書籍《百年華人美術圖象》由台灣藝術家出版社出版，獲2001年海外華文著述獎  
學術論述類第一名，該書2002年由中國湖北美術出版社在大陸再版發行。  
2001 參與國際前衛藝術家蔡國強在加拿大溫哥華現代美術館的“中國水墨畫表演”。  
2001 獲國立台灣美術館邀請舉行個人回顧性的海外三十年創作展“連接與跨越文化的界面”。  
2002 路易維爾大學Art Gallery of Allen R. Hite Art Institute個展。  
2002 任教中北學院美術系教授水墨畫。  
2002 以筆名劉吉訶德在北美世界日報《世界周刊》撰述“藝林外史”專欄，至今連載中。  
2002 作品〈玉山雲〉由國立台灣美術館典藏。  
2003 奧斯汀德州大學、華府Dynasty Chinese Art Studio and Gallery和休士頓僑教中心個展。



劉昌漢在個展上 2009



2011 Rocky Mountain NP

2003 參與苗栗國際假面藝術節假面展覽策展。  
2004 以筆名劉吉訶德發表的《藝林外史藝術如此多嬌》在台灣出版，獲2005年海外華文著述  
獎散文類佳作獎。  
2004-2006 與國立台灣美術館合作，策展“原鄉與流轉台灣三代藝術展”，獲文化建設委員  
會支助巡迴北美肯塔基州路易維爾、溫哥華列治文美術館、喬治亞州哥倫布市哥倫  
布州立大學、洛杉磯亞太藝術博物館和台灣國立台灣美術館展出，主辦“台灣藝術  
國際研討會”。  
2005 遷居美南休士頓近郊糖城居住。  
2007 應邀返台參與國立台灣美術館“林惺嶽與當代美術思潮國際研討會”擔任主講。  
2007-2008 與國立台灣美術館合作，策展“迷離島台灣當代藝術視象”展覽，獲文化建設委  
員會支助巡迴北美南達科他州蘇瀑布Washington Pavilion、溫哥華亞洲藝術當代中  
心、印地阿波里大學、喬州哥倫布市哥倫布州立大學及台灣國立台灣美術館展覽，  
主辦“迷離島台灣當代藝術視象展國際研討會”。  
2007-2008 六聯屏大畫〈優勝美地國家公園通景〉由國立台灣美術館購藏。  
2008 紐約州康乃爾大學強森美術館“水之舞”個展。  
2007-2008 四聯屏大畫〈自然組曲——水源〉由強森美術館購藏。  
2007-2008 臺北福華沙龍個展。  
2007-2008 應紐約亞洲學會邀請參與“中國水墨畫美學體系國際研討會”擔任主講。  
2007-2008 應邀返台參與靜宜大學“心象·原型·無垠之境——向陳夏雨、陳幸婉致敬”藝術學  
術研討會擔任主講。  
2007-2008 在《藝術家》雜誌開始執筆“發現美術館”專欄，至今連載中。  
2007-2008 應“第二屆2008當代水墨雙年展暨論文發表研討會”邀請發表論文。  
2009 萊斯大學Farnsworth Pavilion藝廊個展。  
2009 台灣靜宜大學藝術中心個展。  
2009 以筆名劉吉訶德發表的《藝林外史藝術再度多嬌》在台灣出版。  
2009 拉斯維加斯The Marjorie Barrick Museum個展。  
2009-2010 與紐約台北文化中心合作，策展“冷熱面——台灣當代影視藝術”展覽，巡迴北  
美拉斯維加斯Donna Beam Fine Art Gallery, UNLV、德州Beaumont市Dishman Art  
Museum與肯塔基州路易維爾大學Art Gallery of Allen R. Hite Art Institute展出。

除上面外，歷年在歐洲、美國、加拿大、台灣和中國個展多次，參加多項國際聯展及國  
際藝術研討會議，發表共超過三百篇藝術文章。曾在伊利諾州比佛利山藝術學院、伊利諾大  
學芝加哥分校、西北大學、伊州歐克頓社區學院、肯塔基州路易維爾大學藝術系、奧斯汀德  
州大學藝術系、印地阿波里斯大學、康乃爾大學、德州拉馬大學等學府及各藝術中心、美術  
館、博物館教學示範；應邀於芝加哥、洛杉磯、紐約、密爾瓦基、奧斯汀、印地阿波里斯、  
休士頓、加拿大溫哥華、台北和台中演講，以及參與多項國際藝術研討會活動。

## Chronology of Charles Liu (Liu Changhan)

- 1947 Born in Shanghai.
- 1951 Relocated with his mother to Japan joining his father who was working in Tokyo.
- 1954 Moved with parents settling Taiwan.
- 1964 Became member of Lishui Chinshe Studio studying landscape painting under Hu Nien-Tsu.
- 1966 Studied sketching under Liu Wenwei. Enrolled at National Taiwan College of Arts ("National Taiwan University of Arts") and studied in the Department of Arts and Crafts. Learned oil painting from Lee Shih-Chiao and Chinese ink painting from Jen Po-Wu.
- 1968 Art work 【Ancient trees and owing springs】 won 1st prize in the National Student Art Exhibition.
- 1969 Graduated from National Taiwan College of Arts.
- 1970 Entered Bai-Yun-Tang studying paintings under Huang Jun-Bi.
- 1971 Went to Madrid, Spain and studied mural painting in La Escuela Superior de Bellas Artes de San Fernando.
- 1972 One-man exhibition at Galeria Toison in Madrid, Spain.
- 1973 One-man exhibition at Galeria de Arte Latin Quaeter in Valencia, Spain. National Taiwan Arts Education Center acquired his art work 【Seasonable snow in high mountain】.
- 1974 Married Ms. Wang Show-Yih in Madrid, Spain Received "Outstanding Overseas Chinese Youth Award" from Federation of Overseas Chinese Association for academic achievements.
- 1975 Daughter, Josephine Liu, was born.
- 1978 One-man exhibition at Club Urbis in Madrid, Spain. Moved to Chicago, IL, USA. Upon moving to the US, he initially studied photography at Ray Vogue School of Art and upon graduation devoted his time in artistic creations.
- 1979 Son, Albert Liu, was born.
- 1980 Honored with investigation-exemption at the 5th National Art Exhibition.
- 1987 Established Point Gallery and served as director.
- 1993 Co-Edited the English version "Artists of Chinese Origin in North America Directory, Volume I" with Zheng, Sheng-Tian, a scholar and curator from China. Artwork exhibited at the First China Art Expo held in Guangzhou, China.
- 1994 Curated "The Beauty of Ink – Exhibition of Ink Paintings by Contemporary Master Artists in North America", Chicago Cultural Center. Chief editor, English version of "Artists of Taiwan".
- 1995 Co-Edited the English version "Artists of Chinese Origin in North America Directory, II" with Zheng, Sheng-Tian, scholar and curator from China.
- 1998 Curated "The Third Kind of Encounter-A Group Exhibition of Asian Artists from Chicago", Taipei Gallery, New York City.
- 1999 One-man exhibition at the 99 Shanghai Art Fair.
- 2000 Book on art discussions: "The Chinese Overseas Art Icons of the 100 Years", published by Taiwan Artist Publishing Co., received First Prize at the 2001 Overseas Chinese Expounding Award. The book was reprinted and published by Hubei Fine Art Publishing House in China in 2002.
- 2001 Participated with international modern artist Cai Guo-Qiang in "Demonstrating Chinese Ink Painting", Vancouver Museum of Modern Art. Invited by National Taiwan Museum of Fine Arts hosting a personal 30-year retrospective creation exhibition, "Crossing Cultural Borders".
- 2002 One-man exhibition at Art Gallery of Allen R. Hite Art Institute at the University of Louisville, Kentucky, USA. Taught Chinese ink painting in the Dept. of Fine Art, North Central College. Started special column with pen name, "Liu-jikede" "Yi-Lin-Wai-Shi (an anecdotal biography of art)", in the World Journal Weekly for North America World Journal. The column is serialized in installments now. Artwork, 【Clouds at Mt. Jade】 , acquired by the National Taiwan Museum of Fine Arts.
- 2003 One-man exhibitions at the 2nd Floor Gallery, University of Texas, Dynasty Chinese Art Studio and Gallery at Washington D.C., and Culture Center of Taipei Economic and Cultural Office in Houston. Assisted in curating Mask Exhibition at the Miaoli International Mask Festival.
- 2004 "Yi-Lin-Wai-Shi: Art is so charming" under pen name "Liu-Jikede" published in Taiwan and received The Prize of Excellence in Overseas Chinese Essay Award in 2005.
- 2005-2006 Curated jointly with National Taiwan Museum of Fine Arts the exhibition "Place / Displace: Three Generations of Taiwanese Art", and acquired support from Council for Cultural Affairs, Taiwan in curating and managing the traveling exhibition at Louisville, Kentucky, USA., Richmond Art Gallery in Vancouver, Canada, Columbus State University in Georgia, USA, Pacific Asia Museum in Los Angeles, USA and National Taiwan Museum of Fine Arts in Taiwan. Hosted "The International Symposium on Taiwanese Art".
- 2005 Moved to Sugar Land near Huston, TX, USA.
- 2007 Returned to Taiwan by invitation, participated and served as the Speaker at the "International Symposium on Hsin-Yueh Lin and Contemporary Art Trend", National Taiwan Museum of Fine Arts.

2007-2008 Curated jointly with the National Taiwan Museum of Fine Arts on the exhibition, "Taiwan: From within the Mist", and acquired support from the Council for Cultural Affairs, Taiwan to curate traveling exhibit to Washington Pavilion at Sioux Falls, SD, USA, Centre A, the Vancouver International Centre for Contemporary Asian Art, Canada, University of Indianapolis, Indiana, USA, Columbus State University in Georgia, USA and the National Taiwan Museum of Fine Arts. Curator for the exhibit, "International Symposium on Taiwan: From within the Mist".

The National Taiwan Museum of Fine Arts purchased and collected his grand double triptych painting 【Panorama of Yosemite】.

2008 One-man exhibition, "Dance of Water", was held in Herbert F. Johnson Museum at Cornell University, Ithaca, New York, USA.

Herbert F. Johnson Museum purchased and collected his double diptych grand painting 【Melody of Nature-Source】.

One-man exhibitions at the Howard Salon in Taipei.

At New York Asia Society's invitation, participated and served as the Speaker at the "Aesthetic and Theories on Chinese Ink Painting International Conference".

Returned to Taiwan by invitation, participated and served as the Speaker at the art symposium, "Image, Prototype, Boundless world-dedicated to Chen Xiayu and Chen Xingwan", at Providence University.

Started to write special column "Discover Museums" for the Artist Magazine. The special column is still serialized in installments now.

Published a thesis at the invitation of "Second Taipei International Modern Ink Painting Biennial".

2009 One-man exhibitions at the Farnsworth Pavilion Art Gallery, Rice University, Houston, Texas, USA.

One-man exhibitions at Art Center of Providence University, Taichung, Taiwan.

Pennname, "Liu-Jikede", issued "Yi-Lin-Wai-Shi: Art is so charming II" was published in Taiwan.

One-man exhibitions at Marjorie Barrick Museum, Las Vegas, Nevada, USA.

2009-2010 Curated jointly with Taipei Cultural Center in New York the exhibition "Extreme Sensibility-Taiwanese Contemporary Video Art", and curated traveling exhibit to Donna Beam Fine Art Gallery, UNLV, Las Vegas, Dishman Art Museum at Lamar University, Beaumont, Texas, and the Art Gallery of Allen R. Hite Art Institute at the University of Louisville, Kentucky.

In addition, over the years he has held many one-man exhibitions in Europe, America, Canada, Taiwan, and China, participated in many international group exhibitions and international art symposiums, and published more than three hundred art-related articles. He has lectured at Beverly Hills Art Center, Illinois, University of Illinois at Chicago, Northwestern University, Oakton Community College, Illinois, University of Louisville, Kentucky, University of Texas at Austin, Indianapolis University, Cornell University, Lamar University, and several other art centers, art galleries and museums. He was invited to speak in various cities including Chicago, Los Angeles, New York, Milwaukee, Austin, Indianapolis, Houston, Vancouver, Taipei, and Taichung. He also participated in many international art symposiums.



劉昌漢在個展上 2012

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