

Liu Guo Song – “the Father of Contemporary Ink Wash”

In 1932 Liu Guo Song was born in Bangbu, Anhui Province, China. Liu’s family were originally native to Qingzhou, Shangdong Province, China. In 1949 he moved to Taiwan. Graduating in 1956 from the National Taiwan Normal University he established in that same year the “Fifth Moon Group” with fellow avant-garde artists. From this platform he launched his modern art campaign in Taiwan. His battle cry “Down with the Brush!” and later “Make Painting Unconventional!” were the most radical rallying cry in 20th century Chinese art that profoundly disturbed the powerful conservative art establishment. His call encouraged them to discover new methods of modern expression using traditional materials but not traditional brushwork. It encouraged innovations and a new incarnation of Chinese art.

Since 1965 Liu has had over eighty solo exhibitions all over the world and has participated in over a hundred internationally fairs—winning many awards and honors along the way. His works are collected globally in over 50 different museums and institutes. His biography has been published in England’s *Asian Art Society*, France’s *Abstract Artists*, Denmark’s *Contemporary Chinese Artists*, America’s *General Guide to Chinese and Japanese Culture*, *Chinese Art Today*, and *Contemporary China and Japan*. His name, his works and his words were published into four University textbooks in the States. He is recognized not only for his paintings but for the contributions that his writings have made on Chinese modern art—pushed open an art world that had been arguably stagnant for 500 years into innovation. He is seen as “the Father of Contemporary Ink Wash”. Liu’s contribution to Chinese art in the latter half of the 20th century is immeasurable. He stands shoulder to shoulder with the likes of Wang Wei (701-761) and Mi Fu (1051-1107) in the pantheon of Chinese artists.

中國畫現代化之倡導者—劉國松

劉國松，1932年出生於安徽蚌埠，祖籍山東青州，1949年定居台灣，1956年台灣師範大學畢業，隨即創立「五月畫會」，帶動了台灣現代藝術運動，倡導中國畫現代化，開發各種拓墨技法、並發明粗筋棉紙一稱為劉國松紙，藉此創造出自己獨特的畫風。他同時也給予傳統文人畫所標榜的「筆墨」以嶄新的詮釋：「筆就是點和線；墨就是色和面；皴就是肌理，更提出「革中鋒的命」、「革筆的命」的口號，引起當時文化界軒然大波。至今已為東亞儒家文化共同體成員國畫家的普遍認同與接受，並使得東方畫系的水墨畫有了長足的發展。

1965年起，劉氏已在世界各地舉行個人畫展八十餘次，參加國際性美展百餘次，並獲得多項殊榮。全球收藏其作品的美術或博物館，已有近五十間。英國出版的「中西藝術的會合」、法國出版的「抽象藝術」、瑞士的「現代中國畫」、美國的「中國與日本文化簡史」、「中國藝術簡史」和「現代中國與日本」等學術專著，都有圖文介紹劉氏，更有四本美國與德國的大學教科書引用劉氏的理論文字。已被列名為國際藝壇最具代表性的畫家，這不但是因為他的創作有劃時代的意義，更因為他創作與理論的影響所及，將停滯五六百年的中國繪畫，推向現代而進入一個多元的世紀。故而在台灣被譽為「現代水墨畫之父」在大陸被譽為「中國現代繪畫的先驅」中國美術史上最富創造性的一代宗師王維與米芾相提並論，可見他的時代意義與歷史定位。