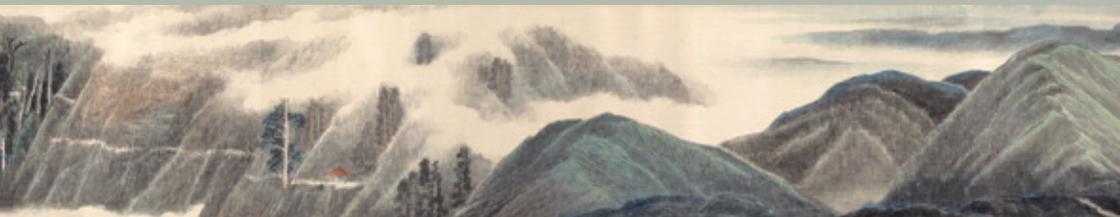


LEE YIH-HONG: A RETROSPECTIVE

2022.4.2 — 7.3 Galleries 1A 1B

策展人 王嘉驥 CURATOR Chia Chi Jason WANG

李義弘
回顧展

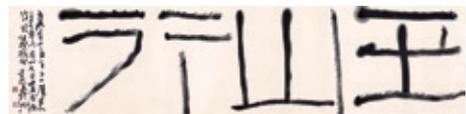


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2006年9月，李義弘夫婦夥同友人、學生們一同登上玉山北峰；為此，他預作郊山訓練近兩年。不僅如此，他還瀏覽圖書與文獻；並於出行之前，預作畫幅極大的《玉山旭照》（2006）。

歸來後，他歷時一年，先以畫稿構思，之後完成長達25公尺的《玉山行》（2007）長卷與相關作品。

此卷大致依循行旅的時序與途徑，以玉山國家公園西北園區的塔塔加夫妻神木，作為開卷地標。隨著李義弘的視野前行，沿途峰巒迭起，海拔持續升高，氣候從涼溫帶至寒帶，雲海、山脈、森林景觀應有盡有，生態變化多端。來到後段，畫家於北峰眺望，玉山主峰的積雪美景映入眼簾。之後，整片高山杜鵑盛開。李義弘特別提到，遊歷之時，明明不是杜鵑花期，他特別造景，提前催生綻放。繁花生氣盎然，增添繽紛之美。尾段緊接在後，滿目所見已是漫天橙紅的日出朝陽。

玉山行 *Journey to Yushan*

2007

水墨設色 / 靈滙館精製六尺淨楮仿宋羅紋箋 Ink and colors on paper

42.8 x 2533.8 cm

私人收藏 Private collection

In September of 2006, Lee Yih-hong and his wife summited the North Peak of Mt. Jade, in the company of friends and students. He had trained for this challenge for two years by climbing hills closer to home. He had also read books and documents, and before the journey, he painted a large-scale picture in advance, *Daybreak on Yushan* (2006).

After he returned home, Lee spent nearly a year completing the 25-meter scroll *Journey to Yushan* (2007) and other works on the same theme.

This scroll follows the general sequence and route of the trek, beginning with the sacred trees of Tataka, which stand side by side like husband and wife, in the northwestern section of Yushan National Park. The scroll then moves forward, following the sights that Lee saw: peaks soaring one after another, the elevation constantly rising, the climate shifting from mildly temperate to frigid, replete with every landscape one might hope for—seas of clouds, mountains, forests, and a wide variety of changing ecosystems. In the latter section of the scroll, the artist gazes upon the North Peak, and then the snow-covered majesty of the main peak of Mt. Jade comes into view. After that, we see a whole mountainside of alpine rhododendron in full bloom. Lee Yih-hong made special mention that in fact, his trip had not taken place during rhododendron season, and that he had invented the scene, making the flowers blossom earlier than in real life. The flowers abound with vitality, adding color and beauty to the work. The painting's ending follows immediately, with an orange-red sunrise filling the sky.



我的領域是水墨創作，我從傳統步入當代的繪畫領域，就像人的成長隨著時代轉變而演進一樣的自然。

My field is ink art. I began with traditional painting and moved into contemporary, just as naturally as a person grows and evolves over time.

—— 李義弘 Lee Yih-hong

導言

李義弘（1941 年生）是成長於臺灣戰後的第一代水墨藝術家。自幼對筆墨已生好感；初中到高中期間，兩度獲得南臺灣跨縣市水墨繪畫競賽的首獎肯定。1963 年至 1966 年，他於國立臺灣藝術專科學校（今國立臺灣藝術大學）美術科國畫組就讀，正式進入書畫創作領域。

1967 年後，他前往基隆，在國民中學擔任美術教師，長達 10 年。1968 年左右，他再度拜師，進入供職於國立故宮博物院的書畫名家江兆申（1925–1996）門下。臺灣水墨繪畫在 1960 年代至 1970 年代的發展，係以繼承和賡續中國藝術史的傳統為主。沿襲中國自 1920 年代以來的「國畫」尊稱，此時的水墨繪畫仍帶著濃厚的國粹意識。

1978 年後，李義弘遷居臺北市區，轉入專職創作。儘管作畫題材廣泛，山水 / 風景一直是他藝術生涯的核心主題。1980 年代之前，他一方面在傳統山水的範式基礎上，滲入個人想像，作為造景依據。另一方面，他遊歷四方，行腳遍及臺灣南北，甚至離島各地，採集實景作為自創景觀的發想。不僅如此，早自 1960 年代，李義弘已熱愛攝影，更於家中設置暗房。他隨身必帶相機，隨地伺機拾景；藉助於攝影，他進一步構思寫景的題材。

在傳統山水和如實風景之間，李義弘揉合想像及再現，造景與寫景並行不悖，且相輔相成，成為他別開生面的雙重創作路徑。1980 年代後期，隨著臺灣社會的民主化與自由開放，李義弘有更多遠遊海外國度與名勝的機會，增益他搜盡奇特地形打草稿的廣度。1986 年與 1987 年，他曾兩度遊歷南亞與佛教歷史有關的地區，完成以喜馬拉雅山為題的相關風景。1987 年後，臺灣開放赴大陸觀光；李義弘旅遊的足跡亦廣及中國南北。截至 2001 年，他赴黃山的次數多達五次，留下許多以江南和黃山實景為題的大套冊頁與篇幅極長的手卷代表作。

1993 年，李義弘移居至北海岸的三芝；工作室空間增大，他的畫幅亦隨之擴張。進入新世紀之後，北海岸鄰近三芝與石門一帶特殊的風稜石地形，以及從金山連綿至石門之間的跳石海岸地形，成為他經常描繪的景觀與主題。有別於此前較為描述性且富於景物細節的風格，李義弘此一階段的畫面開始出現明顯轉變。針對實景發想，李義弘於晚年發展出立體感與空間構造性兼具的山海繪畫，確立獨創一格的現代水墨風貌。北海岸之外，花蓮太魯閣國家公園，特別是立霧溪和砂卡礑溪的岩石景觀，也是他另一個重要的取景區域。在這兩大系列當中，他更有意識地處理海岸與溪岸的岩石地景，尤其因光照而形成的戲劇性對比及反差。

2006 年，他登上玉山北峰；為此，預作郊山訓練近兩年。登頂歸來後，他歷時一年，完成畫幅長達 25 公尺的《玉山行》（2007）長卷；無疑地，這是李義弘畢生最重要的作品之一。2009 年迄今，他延伸稍早以北海岸和太魯閣特殊岩石地形為構造的主題，繼續探索形式與風格變化。2013 年後，他別出心裁，選用整幅貼金的畫紙，跳脫水墨繪畫固有的筆墨思維，嘗試進一步創新的可能。

回顧看來，李義弘從傳統山水繪畫入手，繼而導入自然與風土實景，發展出較具個人創造意識的現代之風。據此發展，「李義弘：回顧展」有意以「造景」和「寫景」兩大脈絡為方向，聚焦其山水 / 風景類型的繪畫，觀察並梳理「想像」與「再現」兩種創作思維，如何在他長達 55 年的藝術生涯當中，既平行發展又相互滲透，最終融匯出卓然成家的獨特景觀。

Introduction

Lee Yih-hong (b. 1941) is an artist working in ink painting, one of the first generation of artists who grew up in Taiwan following World War II. As a child he developed a fondness for brush and ink. In junior-high and high school, he twice won first prize in southern Taiwan's region-wide ink painting competition. From 1963 to 1966 he studied at National Taiwan Academy of Arts (today's National Taiwan University of Arts) in the Fine Arts Department's Chinese painting program, formally entering the field of calligraphy and painting.

In 1967 Lee moved to Keelung, where he worked as a junior high school art teacher for ten years. Around 1968 he began studying under the renowned ink painter Chiang Chao-shen (1925–1996), who served at the National Palace Museum. Taiwanese ink painting of the 1960s and 1970s centered on perpetuating the traditions of Chinese art history. Having received the elevated title of “National Painting” in China since the 1920s, ink painting in that era was still strongly believed to capture the essential national spirit of China.

In 1978 Lee Yih-hong moved to Taipei City and devoted himself to art full-time. Although he painted a wide variety of subject matter, landscapes have always been the core theme of his artistic career. Prior to the 1980s, he began creating landscapes infused with his own imagination, based on traditional landscape archetypes. He also traveled widely all over Taiwan, even outlying islands, collecting real-world scenes as the inspiration for his personal landscapes. Moreover, as early as the 1960s Lee became passionate about photography, even setting up a darkroom in his home. He always carried a camera with him, perpetually on the lookout for the perfect scene. He used photography as an aid in conceiving the subject matter of his painted landscapes.

Achieving a balance between traditional and realist landscapes, Lee Yih-hong blended imagination and representation, developing a fresh, dual-path approach in which fabricated scenes and real-world scenes harmonized and complemented one another. In the late 1980s as Taiwanese society became more democratic and open, Lee Yih-hong had more opportunities to travel abroad and visit famous scenic locations, seeking out and painting intriguing topographies. In 1986 and 1987, he twice traveled to historic Buddhist locales in South Asia and completed Himalayan-themed landscapes based on these journeys. After 1987 Taiwan allowed sightseeing in China, and Lee Yih-hong's travels extended far and wide across the Chinese mainland. By 2001, he had visited the Yellow Mountains five times, creating several large painting albums and extra-long handscroll works depicting actual scenes of southern China and the Yellow Mountains.

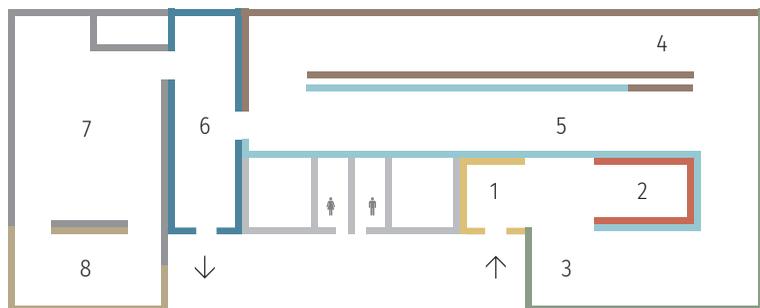
In 1993 Lee Yih-hong moved to Sanzhi on Taiwan's northern coast. As his studio grew in size, the scale of his paintings expanded accordingly. At the turn of the century, he most frequently painted the distinctive terrain of the northern coast, such as the wind-faceted rocks near Sanzhi and Shimen and the boulder-strewn coastline stretching from Jinshan to Shimen. At this time Lee's painting began to diverge significantly from his more descriptive, detailed style of the past. In his later years, Lee developed mountainous images and seascapes inspired by scenes from the real world, with a three-dimensional feeling and spatial structure, establishing a unique form of modern ink painting. In addition to the northern coast, he often portrayed scenes from Hualian, especially the rocky terrains of Liwu River and Shakadang Stream in Taroko National Park. In those two major series, he consciously treated rocky coastal and riverine landscapes, especially the dramatic contrasts formed by light.

In 2006, he summited the North Peak of Mt. Jade, for which he had trained for two years in advance with lower-elevation climbs. Afterwards, Lee spent a year painting the 25-meter scroll *Journey to Yushan* (2007). Unquestionably, this is one of the most important works of Lee's career.

From 2009 to the present, he has elaborated on his earlier theme of the distinctive rocky terrains of the northern coast and Taroko, continuing to explore changes in form and style. In 2013 he began exploring an original approach, painting on full sheets of gilded paper, moving beyond the set mentality centered on brush and ink that is inherent in ink painting to try new innovative possibilities.

Looking back, Lee Yih-hong started with traditional landscape painting, then developed a modern style with a more personal creative consciousness, incorporating real scenes and terrains from nature. Based on this evolutionary process, “Lee Yih-hong: A Retrospective” explores two main themes, “Imagined Scenes” and “Real Scenes,” with a concentration on Lee Yih-hong's landscape paintings, observing how the two creative orientations of invention and representation have evolved in parallel and interpenetrated each other throughout his 55-year-long artistic life, ultimately merging into a masterful, unique vision.

展覽平面圖 Floor Plan 展覽室 Galleries 1A 1B



1 《寒山古剎》（1986）

An Ancient Temple in the Cold Mountain, 1986

1979–2013 2 人物、風景與抽象書寫

Figure Paintings, Landscapes, and Abstract Calligraphies

1966–1989 3 早期作品

Early Works

1990–2010 4 中國江南、黃山、臺灣北海岸系列與其他風景

Southern China, the Yellow Mountains, Taiwan's Northern Coast, and Other Landscapes

1985–2007 5 文會 / 雅集、四季山水、玉山與其他風景系列

Literary Gatherings, Four Season Landscapes, Mt. Jade, and Other Landscape Series

2002–2010 6 北海岸與花蓮立霧溪風景系列

Landscape Series—Taiwan's Northern Coast and Hualian's Liwu River

1997–2022 7 陽明山、北海岸、花蓮立霧溪風景系列

Landscape Series—Yangmingshan, Taiwan's Northern Coast, and Hualian's Liwu River

2015–2022 8 「金色海岸」系列與相關作品

"Golden Coast" Series and Related Works

乍看《寒山古剎》（1986），引人直覺地聯想中國北宋的巨嶂山水。實則，畫中描繪的乃是尼泊爾北境的喜馬拉雅山脈。

較為不同的是，李義弘並不聚焦單一山體的鼎立氣勢，而是表現皓白雪覆蓋下的群峰，不但巍峨並列，而且爭高入雲。

特別的是，藝術家以蒙太奇手法，將尼泊爾的佛眼浮屠地標與寒山意象做了乾坤挪移般的結合。

At first glance, *An Ancient Temple in the Cold Mountain* (1986) intuitively suggests associations with the monumental landscape paintings of the Northern Song dynasty of China. In fact, the work depicts the Himalayan Range of northern Nepal.

What sets it apart is that Lee Yih-hong does not focus on the vertically jutting majesty of a single mountain, but shows a cluster of peaks, all covered by gleaming white snow, not only rising up high in a row, but vying with each other to tower highest in the sky.

Quite distinctively, the artist uses a montage technique to merge the iconic Buddha-eyed stupa of Nepal with the imagery of a cold mountain, as if performing a mysterious transmutation.



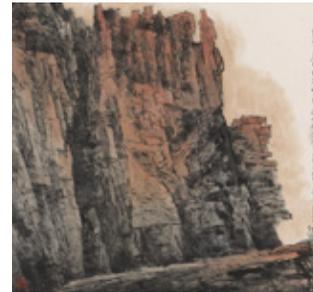
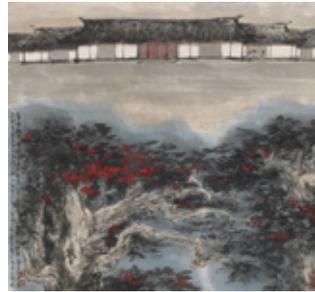
寒山古剎

An Ancient Temple in the Cold Mountain

1986

水墨設色 / 丈二匹紙 Ink and colors on paper
135 x 92 cm

藝術家自藏 Collection of the artist



鄉野偶掬
Scenes in the Countryside
 1987
 水墨設色 / 紙本
 Ink and colors on paper
 44.3 x 48 cm x12
 蔡克信先生收藏
 Collection of Tsai Ko-hsin

The development of ink painting in post-war Taiwan, especially from the 1950s to the 1970s, was largely centered on passing on tradition, through the study of classic masterpieces from Chinese art history.

Having grown up in the countryside of Tainan, Lee Yih-hong had a strong emotional connection to Taiwanese folk culture since childhood. While absorbing the essence of tradition, he was also deeply interested in including real local scenes. During the 1970s and 1980s, he often traveled throughout Taiwan and its offshore islands in search of scenes to paint.

Scenes in the Countryside (1987) is a collection of brocade paintings by Lee Yih-hong on the theme of the Taiwanese countryside. While depicting real scenes, he incorporated traditional landscape-painting techniques, giving the works a poetic feeling as if they were imagined spaces.

臺灣戰後的水墨藝術發展，尤其在 1950 年代至 1970 年代期間，大抵以繼承傳統為基調，著重對於中國畫史經典名家名作的學習。

李義弘自幼成長於臺南鄉間，對臺灣風土的情感深厚。汲取傳統精華的同時，他也亟思結合在地實景。1970 年代至 1980 年代，他經常赴臺灣及離島各地採景。

《鄉野偶掬》(1987) 冊是李義弘以臺灣鄉間景色為題材，所完成的一套集錦作品。據實寫景的同時，他也融入傳統的造景手段，讓畫面更具詩情畫意的想像空間。

儘管從國立臺灣藝術專科學校（今國立臺灣藝術大學）畢業，李義弘仍感有所不足。1968年後，他繼續拜入當時供職臺北故宮的江兆申（1925-1996）門下。

江兆申於青年時期隨國府來臺，曾奉末代王孫溥儒（1896-1963）為師。李義弘進入江門，重新認識並探索書畫傳統之堂奧。

《訪友圖》（1976）的景致與人物主要安排在對角線的左下側。此一佈局方式，連帶用於描繪山岩的斧劈皴法及松樹構造，都是源自南宋以馬遠（約1160-1225）和夏珪（約活躍於1195-1224）為代表的院派傳統。



訪友圖 *Visiting a Friend*

1976
水墨設色 / 紙本 Ink and colors on paper
53.5 x 40.5 cm
陳玉清先生收藏
Collection of Eugene Chen

Even though he had graduated from National Taiwan Academy of Arts (today's National Taiwan University of Arts), Lee Yih-hong felt dissatisfied with his level of attainment. Thus, after 1968 he began studying under Chiang Chao-shen (1925-1996), who at the time worked at the National Palace Museum.

Chiang had fled to Taiwan in his youth along with the Chinese Nationalist government, and had once studied under Puru (1896-1963), a member of the royal family in the last generation of the Qing dynasty. After being accepted as Chiang's student, Lee Yih-hong gained a new understanding of traditional calligraphy and painting, exploring their deeper mysteries.

The scenery and human figures in *Visiting a Friend* (1976) are arranged mainly in a diagonal line on the lower left side. This manner of composition, along with the "axe-cut" texturing method and pine tree structure used to depict the mountains and rocks, all originated from the Southern Song dynasty academic painting tradition represented by Ma Yuan (ca. 1160-1225) and Xia Gui (fl. 1195-1224).

臺南孔廟 *Tainan Confucius Temple*

1978
水墨設色 / 臺灣京和紙 Ink and colors on paper
62 x 95.6 cm
財團法人鴻禧藝術文教基金會收藏
Collection of Chang Foundation

1950年代以降的臺灣藝壇，長期獨尊「國畫」。李義弘於1960年代前期進入學院之時，正是以「國畫」為「國粹」的年代。

1970年代，「中華民國」在國際上的地位陷入危機，反倒激化以臺灣為本位的反省意識。「鄉土文學運動」興起，藝術界亦掀起一波回歸鄉土的熱潮。

就在1970年代後期，李義弘更常態地根據實景作畫。《臺南孔廟》（1978）凸顯橫向綿延的紅色磚牆、斜頂上的黑瓦，以及濃蔭參天的老樹。發思古之幽情的同時，他刻意讓畫中人物以現代的穿著穿插其中。

Since the 1950s the Taiwanese art community had long adhered exclusively to the "National Painting" tradition. The early 1960s, when Lee Yih-hong embarked on formal academic painting studies, was the era when "National Painting" was considered to "capture the essence of the nation."

In the 1970s the position of the Republic of China in the international community became imperiled, but this conversely intensified a consciousness of self-reflection centered on Taiwan. With the rise of the Native Soil Literature Movement, the art world too became swept up in a passion for returning to the countryside.

By the late 1970s Lee Yih-hong had come to base his paintings on real-world scenes as a permanent approach. *Tainan Confucius Temple* (1978) highlighted the building's red brick walls stretching out horizontally, the black-tiled sloping rooftop, and the lofty, shady old tree. While dwelling on a feeling of nostalgia, he also deliberately inserted figures with modern clothes into the painting.





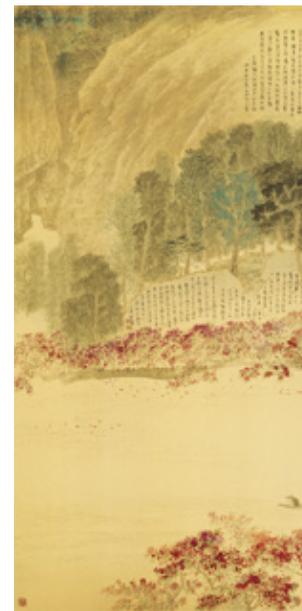
畫李白〈春夜宴桃李園序〉
 Depicting Li Bai's Poem "Feast in a Garden of Peach and Plum Blossoms on a Spring Night"
 1983
 水墨設色 / 紙本 Ink and colors on paper
 60 x 33.4 cm

畫歐陽修〈醉翁亭記〉
 Depicting Ouyang Xiu's Poem "Old Tippler's Pavilion"
 1983
 水墨設色 / 紙本 Ink and colors on paper
 66 x 33.2 cm

畫歐陽修〈秋聲賦〉
 Depicting Ouyang Xiu's Poem "Ode to the Sound of Autumn"
 1983
 水墨設色 / 紙本 Ink and colors on paper
 65.7 x 33.3 cm

畫韓偓〈冬日〉
 Depicting Han Wo's Poem "Winter Day"
 1983
 水墨設色 / 紙本 Ink and colors on paper
 65.7 x 33.3 cm

私人收藏 Private collection



四季詩意—畫李白〈春夜宴桃李園序〉
 The Four Seasons Sonnets – Depicting Li Bai's Poem "Feast in a Garden of Peach and Plum Blossoms on a Spring Night"

四季詩意—畫王禹偁〈黃岡竹樓記〉
 The Four Seasons Sonnets – Depicting Wang Yucheng's Poem "The Bamboo Pavilion in Huanggang"

四季詩意—畫歐陽修〈醉翁亭記〉
 The Four Seasons Sonnets – Depicting Ouyang Xiu's Poem "Old Tippler's Pavilion"

四季詩意—畫陶淵明〈桃花源記〉
 The Four Seasons Sonnets – Depicting Tao Yuanming's Poem "The Peach Blossom Spring"

1995
 水墨設色 / 日本金箔紙
 Ink and colors on golden paper
 213 x 108 cm x4
 私人收藏 Private collection

體現天地自然的四時變化，這是傳統山水繪畫慣見，也是李義弘頗有所好的主題。一方面參考中國畫史，尋求構圖靈感，他還瀏覽古代文人的詩詞歌賦，藉此營造敘事題材，增益畫境。

以本展所選的三套四季山水為例，不難看出作品與藝術史的淵源較深。創作者在畫上題寫了各代詩人，包括陶淵明（365-427）、李白（701-762）、韓偓（844-923）、歐陽修（1007-1072）等，與季節相關的經典作品。顯見，古典文學確實為李義弘提供了重要造景資源。

Expressing the changing seasons of the natural world is a common practice in traditional landscape painting, and Lee Yih-hong is also fond of this theme. For inspiration for his compositions, he consults Chinese art history, while also browsing the poetry of ancient literati for narrative themes to enhance the ambiance of his paintings.

For example, the three sets of "four season landscapes" in this exhibition clearly reveal a deep connection with art history. On these paintings, the artist has inscribed lines from classic works related to the seasons, by poets from several different dynasties, including Tao Yuanming (365-427), Li Bai (701-762), Han Wo (844-923), and Ouyang Xiu (1007-1072). Clearly, classical literature has been an important resource for Lee Yih-hong in shaping his landscapes.



山中古城

An Ancient Village in the Mountain

1986

水墨設色 / 紙本 Ink and colors on paper
86 x 93 cm

傅傳明先生收藏 Collection of Fu Chuan-ming



喜馬拉雅山與智慧神

The Himalayas and the God of Wisdom

1986

水墨設色 / 宣紙 Ink and colors on paper
142.5 x 366.3 cm

賴義森先生收藏 Collection of Lai Yi-sen

「出國旅遊可以得到再學習、再認知的機會，」李義弘寫道。

1986年1月，他前往北印度、喀什米爾、尼泊爾等地旅遊，歷時一個多月。歸來後，他發展出「印北行腳」系列畫作。針對尼泊爾，他還特別在《雄獅美術》發表專文，分享他的田野觀察與攝影作品。

在古國所見的歷史名勝，以及壯觀的喜馬拉雅山脈雪景，於是成了李義弘1986年系列創作的核心主題。

“Traveling abroad provides the chance to learn anew and gain new understanding,”
Lee Yih-hong has written.

In January 1986 he visited India, Kashmir, and Nepal for over a month. After returning to Taiwan, he developed the series “Northern India Travels”. He also published an article on Nepal in the journal *Lion Art*, sharing his observations and photographs.

The famed historical sites he saw and the grand snowy vistas of the Himalayas became the core theme of Lee’s art in 1986.

東晉書法家王羲之（303-361）的名作《蘭亭集序》，紀錄他與友人於僻靜山林的清溪之旁，飲酒賦詩。從此，「曲水流觴」成為歷代文會、雅集的重要濫觴，更是中國繪畫史的古典主題。

李義弘在 1980 年代至 1990 年代期間，曾多次運用此一主題，完成《松蔭高士》（1985）、《曲水流觴》（1986）、《曲水流觴圖》（1994）、《遊園圖》（1995）與《流觴圖》（1999）等大作。

史上知名的文會或雅集圖畫，一般以較具私密閱讀趣味的手卷形式居多。有別於文人士大夫可能為了避免予人結黨的聯想，李義弘仿古的畫幅不但巨大且高調，表達更多對經典傳統的緬懷與致敬之意。

“Preface to the Poems Composed at the Orchid Pavilion,” the renowned poem by the calligrapher of the Eastern Jin dynasty Wang Xizhi (303–361), documented a gathering where he and his friends imbibed in wine by a clear stream in a remote mountain forest. From then on, this “feast by a winding brook” became a major inspiration for gatherings of literati and artists and a classical theme in the history of Chinese painting.

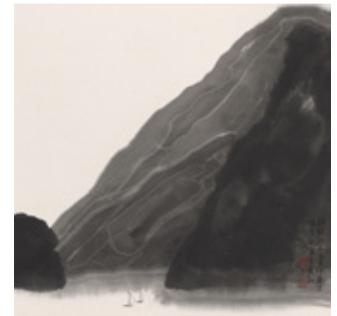
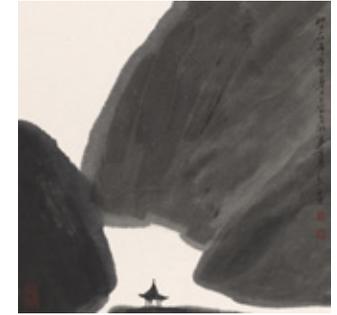
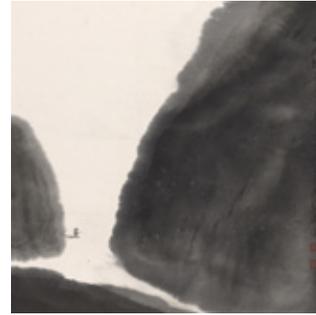
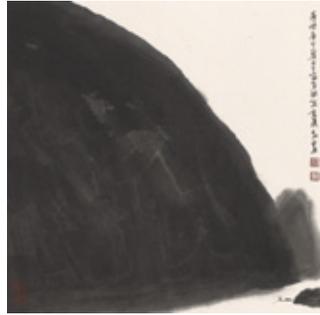
During the 1980s and 1990s, Lee Yih-hong used this theme several times, in such major works as *Lofty Scholars in the Shade of Pines* (1985), *Waiting for the Floating Cup by a Winding Stream* (1986, 1994 & 1999) and *Roaming the Garden* (1995).

Most historical pictures of literary gatherings tended to be in the form of handscrolls, which were more appealing for private perusal. Unlike those gentleman officials who wished to avoid the impression of factionalism, Lee Yih-hong’s paintings made in imitation of antique forms are both large-scale and high-profile, commemorating and paying tribute to the classic tradition.



曲水流觴
Waiting for the Floating Cup by a Winding Stream
 1986
 水墨設色 / 丈二匹紙 Ink and colors on paper
 142 x 373 cm
 私人收藏 Private collection

遊園圖 *Roaming the Garden*
 1995
 水墨設色 / 宣紙 Ink and colors on paper
 193 x 490 cm
 財團法人南鯤鯓代天府收藏
 Collection of Nankunshen Daitian Temple



山河意造
Imageries of Mountains and Rivers
 1990
 水墨設色 / 玉版宣
 Ink and colors on paper
 33.6 x 34 cm x12
 私人收藏 Private collection

In 1987 Taiwan lifted martial law, and people were gradually allowed to go to mainland China to visit or sightsee. For an ink artist, experiencing the actual scenes that inspired countless classic landscapes in historical Chinese paintings, and verifying from oneself what one had learned, was a great enticement.

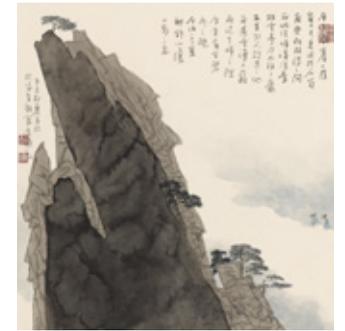
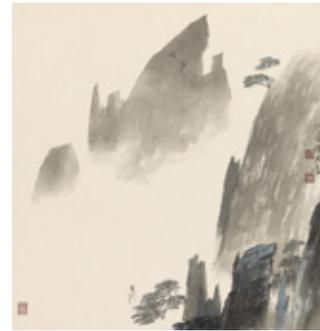
In late summer of 1988, Lee Yih-hong traveled to China for the first time, visiting both the north and south of the country. In early 1990 he went there again, visiting such destinations as Guilin in Guangxi, Kunming in Yunnan, the Yellow Mountains of Anhui, Suzhou in Jiangsu, and Hangzhou in Zhejiang.

Imageries of Mountains and Rivers (1990) is a collection of his impressions from his journey through southern China. Capturing scenery from boat rides on rivers and lakes, Lee Yih-hong employed the technique of gradual shading to depict boulders and peaks. He also left considerable blank space in the picture to create a visual sense of water and sky, calling attention to the contrasting effects of ink wash.

1987年，臺灣社會解嚴；民眾赴大陸探親或旅遊，也逐漸開放。對水墨藝術家而言，透過中國畫史所見的經典山水不知凡幾；前往體驗自然實景，驗證所學，相對成為誘因。

1988年夏末，李義弘首度遊歷中國南北；1990年初，他再次前往，造訪廣西桂林、雲南昆明，以及安徽黃山、江蘇蘇州、浙江杭州等地。

《山河意造》(1990)冊是他集結南方之旅的印象集錦。捕捉江上和湖中乘船景觀，李義弘以暈染手法，呈現山岩巨嶂。同時，他讓畫面大量留白，營造水天一色的視覺感，凸顯水墨的反差效果。



黃山煙雨
Mist and Rain in the Yellow Mountains
 1991
 水墨設色 / 蠅翼宣
 Ink and colors on paper
 33.8 x 32.8 cm x12
 私人收藏 Private collection

Lee Yih-hong traveled to the Yellow Mountains in January 1991. Returning to Taiwan, he completed two major works: *Mist and Rain in the Yellow Mountains* (1991) and *The Spectacle of Rain in the Yellow Mountains* (1992).

The Yellow Mountains have been a major theme throughout Chinese art history, first seen in the Xin'an School in the 17th century (late Ming and early Qing dynasties). Its early pioneer was Hong Ren (1610–1664; style name Jian Jiang). The Xin'an School emphasized a linear style of brushwork, focusing on the flying contours of the peaks and rock structures of the Yellow Mountains.

In contrast, Lee Yih-hong was partial to the area's shifting clouds and rains. The misty fluidity of the ink, combined with a lush blue-and-green coloring, endows Lee's paintings with a powerfully intriguing abstraction.

1991年1月，李義弘再遊黃山。歸來後，他完成《黃山煙雨》（1991）冊和《黃山雨奇》（1992）冊兩部傑作。

在中國畫史上，黃山成為重要主題，首見於17世紀（明末清初）的新安派；弘仁（1610–1664；號漸江）是其先驅。新安派強調筆法的線性風格，專注黃山嶽崎的山形輪廓與岩石構造。

相形之下，李義弘對於雲霧變幻或雨洗過後的黃山，尤有偏好。迷離而流動的墨韻，結合氤氳的青綠渲染，李義弘畫中的抽象趣味更濃。

From August to September of 1993, the “Chiang Chao-shen Solo Exhibition” was held first at the National Art Museum of China in Beijing and then the Huangshan City Museum in Anhui Province. Lee Yih-hong accompanied Chiang, visiting his mentor's childhood home in Anhui, as well as the Yellow Mountains. In May of the following year, they traveled to Baiyun Creek in the Yellow Mountains, Suzhou and Lake Tai.

Light Rain on Shixin Peak (1995) captures a drizzly scene in the Yellow Mountains, reflecting Lee Yih-hong's aesthetic preferences.

Lee's inscription on *Looking Back at Baiyun Creek* (1995) indicates that he traveled to the Yellow Mountains three times, and he visited Baiyun Creek on his first trip there with his teacher. He employed a vertical composition to recreate the towering, majestic mountainous scenery. The texture strokes used to depict hard mountain rocks typical of the Chiang school can clearly be seen. This picture depicting mentor and pupil traveling together overflows with commemorative significance.



微雨始信峰 *Light Rain on Shixin Peak*

1995
水墨設色 / 日本森田京和紙 Ink and colors on paper
62.5 x 101 cm
私人收藏 Private collection

1993年8月至9月，北京的中國美術館與安徽省黃山市博物館先後舉辦「江兆申書畫展」。李義弘隨侍江老師，一同造訪早年的安徽故居，並共遊黃山。隔年5月，他們再度同遊，前往黃山白雲溪、蘇州與太湖等名勝。

《微雨始信峰》(1995) 仍然捕捉黃山溼潤的景象，反映李義弘的美感偏好。

他在《白雲溪回望》(1995) 的題識指出，曾經遊歷黃山三趟，白雲溪是與老師同遊，首次前往。李義弘以高遠的構圖，再現崇山峻嶺的巍峨壯景；江派對於堅硬山岩的皴法用筆，亦清晰可見。此圖描繪師徒共遊之景，紀念意義十足。



白雲溪回望 *Looking Back at Baiyun Creek*

1995
水墨設色 / 廣興白玉宣 Ink and colors on paper
136.5 x 69.7 cm
私人收藏 Private collection

From late January to early February of 2001, Lee Yih-hong traveled to southern China together with many fellow enthusiasts, visiting Shanghai, Suzhou, Hangzhou, Shaoxing, Qiandao Lake, Hongcun, and the Yellow Mountains.

Journey to Jiangsu, Zhejiang and Anhui (2001) depicts the views he encountered along the way, supplemented by detailed inscriptions. It thus serves as a travel journal, as well as a heartfelt dialogue between the painter and art history.

The entire scroll unfolds in chronological order. The first section centers on garden scenes—Yu Garden in Shanghai, the historical town of Zhouzhuang, and the Humble Administrator's Garden in Suzhou. The middle section shows the twilight of the West Lake in Hangzhou during a season of light rain in early spring. The more lengthy final section portrays the stretch of country from Fuyang to Tonglu, with its running ridge of mountains and Tianmu River. In his inscription, Lee Yih-hong notes that the scene reminded him of the works of Dong Yuan and Juran from the Five dynasties period (10th century) and that his brushwork had unconsciously acquired a certain similarity. In fact, this landscape painting also evokes associations with *Dwelling in the Fuchun Mountains* by the famed Yuan-dynasty painter Huang Gongwang (1269–1354).



吳越江淮（局部）
Journey to Jiangsu, Zhejiang and Anhui (details)
 2001
 水墨設色 / 靈瀾館精製六尺淨楮仿宋羅紋箋
 Ink and colors on paper
 30 x 2133 cm
 私人收藏 Private collection

2001年1月底至2月初，李義弘攜諸多同好，再赴中國江南遊歷，足跡廣及上海、蘇州、杭州、紹興、千島湖、宏村與黃山等地。

《吳越江淮》（2001）繪寫沿途景致，輔以翔實題記。彷彿一部遊記，觀者瀏覽時，亦能閱讀畫家與藝術史對話的心語。

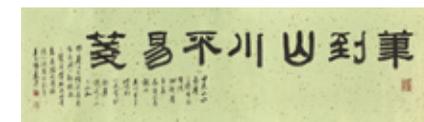
全卷依照時序。前段聚焦上海豫園、周莊的古鎮莊園，以及蘇州拙政園。中段表現春寒微雨時節的杭州西湖暮色。後段以較長的篇幅，描繪富陽往桐廬一帶，途中所見的連綿山巒與天目溪景觀；李義弘在題識中指出，此段景致讓他聯想五代（10世紀）董源和巨然之作，不知不覺之間，筆法竟有幾分神似。實際上，李義弘所畫的這段山水，也讓人想到元代名家黃公望（1269–1354）的《富春山居圖》。



In his notes for *Qianxie and Aoyu Peak in the Yellow Mountains* (2001), Lee Yih-hong states that he “climbed the Yellow Mountains five times,” visiting Qianxie on his first trip. According to his description, Aoyu Peak “has a simple shape, alternately dark and light, quite different from the many other peaks with their peculiarly gnarled crags.” This handscroll begins with a straightforward view of the mountain, with a faithful reproduction of the giant rock, which looks just like Aoyu, the dragon-headed carp of Chinese mythology. Then, in the “light rain and mist,” he follows the stepped path up the mountain, walks across the “line through the sky,” ascends the “hundred-step staircase into the clouds,” and finally reaches the Yupinglou Hotel shrouded in dense fog.

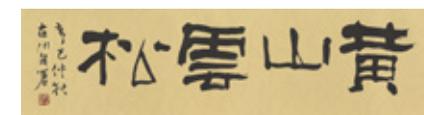
“Intriguing pines” are one of the “Four Wonders of the Yellow Mountains,” along with strangely shaped rocks, seas of clouds, and hot springs. Drawn to the theme of trees since his youth, Lee found the unusually shaped pine trees of the Yellow Mountains particularly appealing.

The pines of this region were not only famed from history, but many of them had even been given their own names long ago. In his scroll *Clouds and Pines in the Yellow Mountains* (2001), Lee referenced ten renowned pines, adding several others of his own selection. In all, he depicted over 15 locations with spectacular images of pines, including whole forests.



前澗鰲魚圖（局部）
Qianxie and Aoyu Peak in the Yellow Mountains (detail)

2001
水墨設色 / 紙本 Ink and colors on paper
37.5 x 582.5 cm
李登儒先生收藏 Collection of Lee Yi-lung



黃山雲松（局部）
Clouds and Pines in the Yellow Mountains (detail)

2001
水墨設色 / 紙本 Ink and colors on paper
24.3 x 1160.2 cm
陳玉清先生收藏 Collection of Eugene Chen

李義弘在《前澗鰲魚圖》（2001）中題記，他「五上黃山」，前澗乃2001年首遊。據他描述，鰲魚峰「山形簡明，黝黑光亮，與其他諸峰怪石截異。」畫卷開門見山，再現酷似鰲魚的巨巖。接著，在「微雨薄霧」中，他循山間梯徑，步行穿越「一線天」，再上「百步雲梯」，最終抵達濃霧籠罩的玉屏樓。

怪石、雲海、溫泉之外，奇松位列「黃山四絕」之首。李義弘從早年開始，就對樹的主題感興趣。姿形詭譎的黃山奇松，對他尤具吸引力。

黃山奇松不僅史上有名，許多甚至早有別致封號。在《黃山雲松》（2001）卷中，李義弘以十大名松作為部分參考，增加更多個人之選；連同松林景觀，總計他刻畫了超過15處的奇松。



萬仞積鐵 *Lofty Mountains*
2001
水墨設色 / 蟬翼宣
Ink and colors on paper
43.5 x 33 cm x12
私人收藏 Private collection

The two albums *Lofty Mountains* (2001) and *Fresh Rain in the Deep Mountains* (2001) were both painted by Lee Yih-hong after he returned from his hiking excursion in the Yellow Mountains during the Chinese New Year holiday of 2001.

In the inscription on the last leaf of the album *Lofty Mountains*, Lee Yih-hong wrote: "The constantly shifting clouds and rain of the Yellow Mountains truly cannot be captured in a single sketch." To achieve the multi-layered visual effect of clustered peaks drenched in clouds, rain and mist, he developed the ingenious method of using two semi-transparent sheets of rice paper and having them play off each other. The sheets had two sides, and by putting two sheets together, the artist could "paint on two, three, or four sides." He then mounted the two sheets of paper together, combining them into a complete work. In this way, Lee Yih-hong hoped to create "a completely new realm."

Leafing through *Lofty Mountains*, with its alpine scenery shrouded in a dense atmosphere, one readily senses a particularly delicate relationship between color and form. The sense of distance or depth of field in the spaces is also especially layered and variable.

《萬仞積鐵》(2001)和《空山新雨》(2001)兩套冊頁同樣是李義弘於2001年新春期間，五上黃山歸來後，開始起稿之作。

李義弘在《萬仞積鐵》畫冊末頁題記寫道：「回憶黃山雲雨變幻無常，實非寫生一技能竟之。」為能呈現群峰沐浴在各種雲、雨、霧的景況之中，所形成的多層次視覺印象，他別出心裁，發展出以兩張透底薄宣相互襯托的做法。紙有雙面，兩張相加，畫家就可以「或兩面，或三面，或四面而繪之」；經過裱褙，兩紙結合為一幅完整作品。藉此，李義弘盼能造出「新境」。

瀏覽《萬仞積鐵》冊，不難發覺氤氳大氣中的山景，色彩與形象的關係更細膩；空間的遠近或景深效果，也有更多層疊變化。

In 1993 Lee Yih-hong moved to Sanzhi on Taiwan's northern coast. With the turn of the new century, he took to frequently painting the distinctive wind-faceted rocks along the northern coast near Sanzhi and Shimen, as well as the boulder-strewn coastal terrain stretching from Jinshan to Shimen.

My View of Wind-faceted Rocks (2002) was one of Lee's first works on this subject, for which he began his study in 2000, completing it over the following two years. The painting seems to include not only stones etched by wind, but also several imagined elements, especially small bridges, stone steps, sparse forests, and country folk.

In contrast, *Receding Tide at Linshanbi Cape* (2002) is much more concrete, directing the viewer's attention to a scene of the ebbing tide at Linshanbi Cape. The coast is full of rocks with numerous corners and distinct facets. Lee first observed marvelous sights created by nature, then used them to open up new vistas of painting.



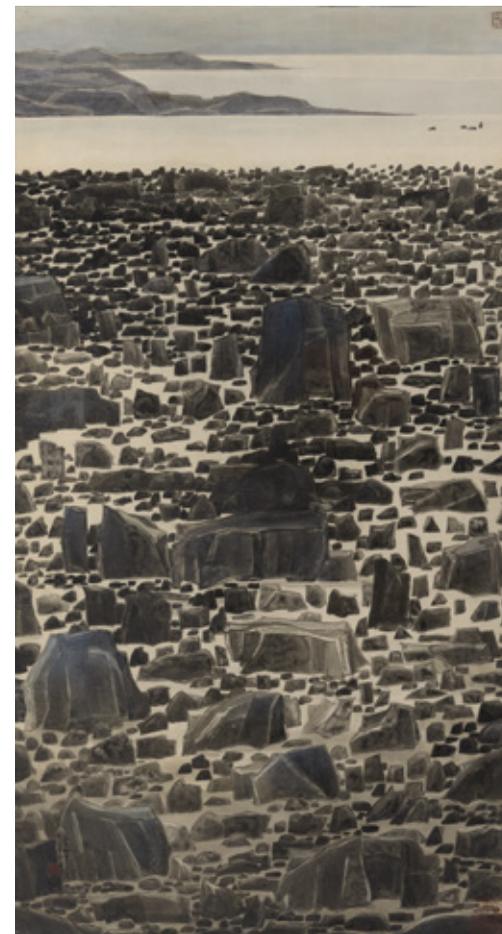
風稜石之我觀 *My View of Wind-faceted Rocks*

2002
水墨設色 / (1982) 六尺淨皮單宣 Ink and colors on paper
97 x 177 cm
私人收藏 Private collection

1993年，李義弘移居臺灣北海岸的三芝。進入新世紀之後，北海岸鄰近三芝與石門一帶特殊的風稜石地形，以及從金山綿延至石門之間的跳石海岸地形，成為他經常描繪的景觀與主題。

《風稜石之我觀》(2002)起稿於千禧年，歷時兩年完成，屬於李義弘以風稜石為題的較早之作。從畫面來看，除了風稜石風景，他也加入不少想像性的元素，尤其是小橋、石階、疏林，以及鄉野人家等。

相形之下，《潮退麟山鼻》(2002)更具體將觀者的視野帶向麟山鼻退潮的現場。海岸滿布稜面分明的多角岩石，李義弘親睹自然造物奇景，續闢繪畫新局。



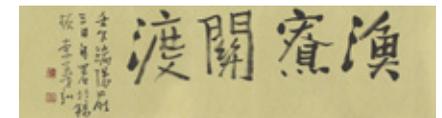
潮退麟山鼻 *Receding Tide at Linshanbi Cape*

2002
水墨設色 / 六尺礬宣紙 Ink and colors on paper
171.5 x 93 cm
私人收藏 Private collection

Lee Yih-hong began teaching at the Department of Fine Arts, National Institute of the Arts (today's Taipei National University of the Arts) in 1984 and continued until his retirement in 2007. After 1993 he had to undertake a long commute back and forth from Sanzhi to the campus in Guandu.

The beginning section of *Fish Hut in Guandu* (2002) centers on an unremarkable seafood restaurant, depicting the little shack packed with customers and the cook hard at work. Leaving out the cluttered details of the real world, the picture travels downstream along the Tamsui River, through its mangrove swamp to Guandu. Along the way, the artist offers only a few landmarks as geographical references, such as the Guandu Bridge and Guandu Temple.

For a while, the view of the river is blocked by mountains and houses nestled in the woods. Then at the end, it looks out over the broad Guandu plain from the higher elevation of the university campus. The high-rise buildings of the city come into view, and the Grand Hotel on a hillside in the distance seems half-hidden but clearly catches the viewer's eye.



漁寮關渡 (局部) *Fish Hut in Guandu* (details)

2002

水墨設色 / 靈滙館精製六尺淨楮仿宋羅紋箋
Ink and colors on paper

24.7 x 1241.5 cm

私人收藏 Private collection

李義弘自 1984 年於國立藝術學院（今國立臺北藝術大學）美術系專任，持續至 2007 年退休。1993 年後，他更須長途往返三芝與關渡校園。

《漁寮關渡》（2002）以淡水不起眼的漁寮食堂為前段主要場景，描述食堂高朋滿座及廚師烹飪模樣。隱去現實世界的雜亂，畫面沿著淡水河，往紅樹林、關渡一帶行進。途中，畫家僅提供少數幾處地標，譬如關渡大橋和關渡宮，作為地理參考。

河景一度受山巒和林中民家阻隔；最後，則是從地勢較高的北藝大校園，望向遼闊的關渡平原。櫛比鱗次的城市高樓佔據畫面，遠處中景山坡上的圓山大飯店，看似半隱卻顯著地映入觀者眼簾。



《立霧溪光》(2004)、《立霧溪》(2009)、《立霧溪壁白石》(2011)和《砂卡礑溪白石》(2011-2018)，連帶本展同一主題的其他作品，都是描寫花蓮太魯閣一帶，壯麗的溪岩和險峻的崖壁景觀。

李義弘自1970年代就經常前往中部橫貫公路旅行，也留下一些以沿途名勝為題的畫作和寫生稿。江兆申於1968年所畫的《花蓮紀遊冊》，更曾是李義弘用心觀摩的典範。太魯閣國家公園獨特的地形、地貌、地質，成為他持續重訪的區域。

對比於北海岸的海蝕、風蝕地形，花蓮立霧溪和砂卡礑溪磊岩堆岸的沖積地形，同樣是李義弘晚期著墨極深的主题。

沿著山谷溪岸行進，仰首所見盡是陡峭岩壁，豔麗天光從峰隙之間灑下，加深山壁、岸岩、水石，以及溪面光照的反差效果。李義弘經常在畫中凸顯太魯閣獨特的白石，與溪中或大雨過後所見的深色岩塊，形成鮮明對照。



立霧溪光
Glittering Liwu Stream
2004
水墨設色 / 日本京都赤麻紙
Ink and colors on paper
270 x 210 cm
私人收藏 Private collection

陽光難以直接照射的陡斜山壁，顯得幽蔽，更與溪面的逆光形成戲劇性的明暗落差。以《立霧溪》為例，崖壁在幽谷之中，陽光只能隱約灑射，反而張揚了巨岩的崢嶸嶙峋；同時，立霧溪流滾滾而下，澎湃的動勢及聲音不絕於耳。



立霧溪
The Liwu River
2009
水墨設色 / 畫布
Ink and colors on canvas
479 x 235 cm
李茂林先生收藏
Collection of Lee Mao-lin

Several works in this exhibition portray the same subject—the spectacular rock-strewn streams and steep cliffs of Taroko Gorge in Hualien County: *Glittering Liwu Stream* (2004), *The Liwu River* (2009), *White Rocks at the Cliff along the Liwu River* (2011), and *White Rocks in the Shakadang Stream* (2011–2018).

Ever since the 1970s, Lee Yih-hong took frequent trips along the Central Cross-Island Highway, leaving behind many paintings and sketches of its scenic spots. *Travels in Hualian*, painted by Chiang Chao-shen in 1968, was also a model that Lee carefully perused. Taroko National Park, with its unique topography, views and geology, became a destination he revisited time and time again.

The alluvial topography of Hualien's Liwu River and the banks of the Shakadang Stream piled with boulders, contrasting so starkly with the northern coast and its terrain eroded by sea and wind, became a theme that Lee captured to profound effect in his later period.



立霧溪壁白石
White Rocks at the Cliff along the Liwu River
2011
水墨設色 / 萊州皮紙 Ink and colors on paper
103 x 103 cm
林金塗先生收藏 Collection of Lin Jin-tu

The steep, vertical rock walls of the valley tower above the river, as dazzling light splashes down from the gap of sky between the mountaintops, deepening the contrasting effect of the mountain walls, rocky shore, stones immersed in water, and light on the surface of the river. Lee often makes Taroko's distinctive white stones a highlight of his paintings, vividly contrasting with the darker color of rocks seen in streams or after heavy rains.

The steep mountain walls elude the direct sunshine, appearing secluded, and forming a dramatic chiaroscuro with the light reflecting off the river's surface. In *The Liwu River*, for example, the cliff face lingers in the shadow of the valley, and the sunlight only scatters faintly across it. Instead, the ruggedness of the giant rock stands out. At the same time, the Liwu River rolls along, with surging might and ceaseless sound.



砂卡礑溪白石
White Rocks in the Shakadang Stream
2011-2018
水墨設色 / 畫布 Ink and colors on canvas
200 x 200 cm
私人收藏 Private collection



From 2009 to today, Lee Yih-hong has elaborated upon his earlier theme of the rocky topography of Taiwan's northern coast and the Taroko area, continuing to explore changes in form and style.

Wind-faceted Rocks in Shimen (2009) seems to be exactly the same scene as the earlier *Receding Tide at Linshanbi Cape*. What is different is that the artist has introduced more sunlight, with a quite powerful effect of reflection on the surface of the water. An enchanting silvery sheen across the entire picture is suggestive of grayscale photography.

During ebb tide, the eroded rocks originally hidden at high tide are exposed on the beach. Lee Yih-hong also seems to have intentionally populated the painting with the maximum possible number of wind-faceted rocks, testing the upper limits of his abilities in spatial arrangement and expression.

In the two major series of works "Story of Rocks" and "Stone Age", he adopted a modular painting method, lining up and combining several square sections of landscape, each with stream rocks or sea rocks. At the same time, he heightened the contrast between darkness and lightness to increase the appealing abstract quality of the picture's structure.

石門風稜石 *Wind-faceted Rocks in Shimen*

2009
水墨設色 / 日本京都六尺淨純楮皮紙
Ink and colors on paper

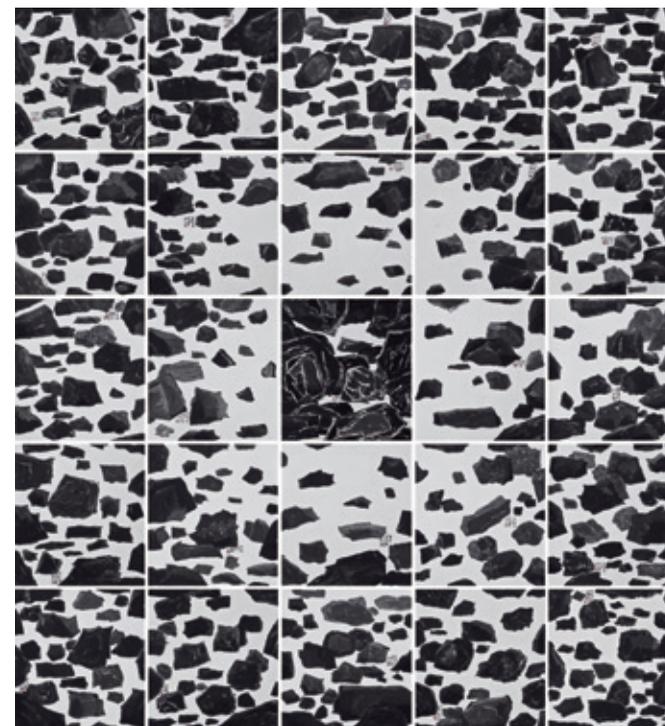
187 x 96 cm
陳瑞彬先生收藏 Collection of Chen Juei-bin

2009年迄今，李義弘延伸稍早以北海岸和太魯閣特殊岩石地形為構造的主題，繼續探索形式與風格變化。

《石門風稜石》(2009)彷彿與稍早的《潮退麟山鼻》景觀如出一轍。不同的是，李義弘導入更多太陽光源，水面逆光的效果尤為強烈。全幅散發迷人的銀色亮感，引人聯想灰階攝影。

退潮期間，原本隱沒在潮汐下的風稜石，陣容浩大地露出地面。李義弘似也有意將畫中所見的風稜石數量極大化，考驗自己在佈局和表現時的最大能耐。

在「石頭物語」和「石頭時代」兩大系列裡，他改採截景畫法，將多幅方形的溪石或海石局部景觀，予以排列組合。同時，他更拉高黑白對比，增益畫面結構的抽象趣味。



石頭物語 IV *Story of Rocks IV*

2014
水墨設色 / 淨皮單宣
Ink and colors on paper

251 x 232 cm
藝術家自藏 Collection of the artist



The book *Nature and Pictorial Idea*, published by Lee Yih-hong in 1985, begins with a discussion of trees. He writes: "For a landscape painter, the first thing to paint is either the positioning of the rocks or the trees."

An Old Tree (1988); *Intriguing Pines* (1990); *The Erzhiping Trail, Yangmingshan National Park* (1997); *Junipers for Ages* (2004); and *Yushan Junipers I* (2007) are all works with trees as their subject matter.

Extending the meaning of the unique appearances of plants and endowing them with the values of character and integrity is a hallmark of the Chinese literary and artistic tradition. For example, "a conifer tree standing unwithered in the wintry cold" is a metaphor for the indomitable spirit of a noble person.

Nevertheless, Lee Yih-hong's depiction of the distinctive shapes of trees seems to arise more from curiosity and respect for the extraordinary artistry of nature, and not so much from any moralistic implication.

李義弘出版於 1985 年的《自然與畫意》一書，開卷就先論樹。他寫道：「就山水畫家而言，第一筆要畫的不是山石定位就是先畫樹。」

《老鐵》（1988）、《奇松圖》（1990）、《陽明山二子坪》（1997）、《閱世圓柏》（2004）、《玉山圓柏（一）》（2007）等，都是他以樹為題的創作。

引申植物獨特的生長樣貌，賦予人格節操的價值，這是中國文藝傳統的重要特色；例如，以「松柏後凋於歲寒」隱喻君子堅忍不拔的精神。

不過，李義弘對於奇特樹形的描繪，似乎出自更多對於大自然鬼斧神工的好奇與敬意，反而較少道德說教的寓意。



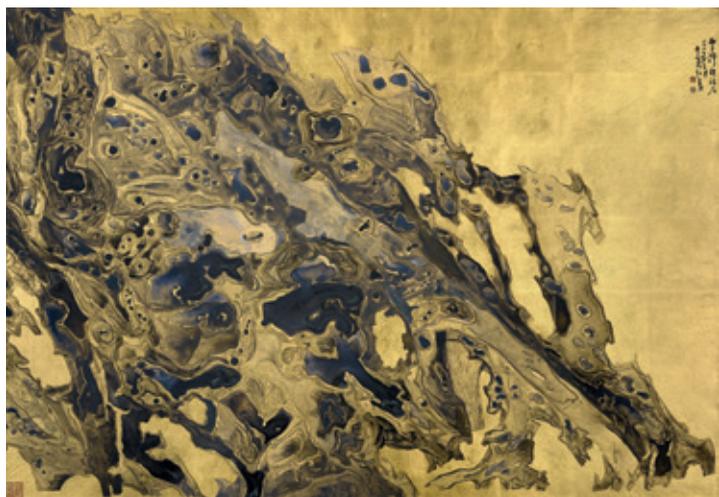
陽明山二子坪
The Erzhiping Trail, Yangmingshan National Park
1997
水墨設色 / 丈六匹紙 Ink and colors on paper
498 x 189.5 cm
國立臺灣美術館典藏
Collection of National Taiwan Museum of Fine Arts

玉山圓柏（一）
Yushan Junipers I
2007
水墨設色 / 日本森田六尺古銅金貼接箋
Ink and colors on golden paper
183 x 189 cm
私人收藏 Private collection

In 2013 Lee Yih-hong began exploring new possibilities of innovation by painting on full sheets of gilded paper. Due to the very high concentration of gold, when his brush transported ink across the gilded surface, the ink did not readily penetrate into the interior of the paper, until after the water molecules evaporated in the air. This forced him to move beyond the fixed mentality of conventional brush and ink painting.

The structure of the wind-faceted rocks formed by the accumulation of ink, each with a different degree of thickness, appeared with a metallic texture on the gilded paper. The contrast between light and dark was also very distinct, making objects appear more three-dimensional.

Lee also included coral stones from the coast of Kaohsiung in his paintings. In *Coral Stones of Sizihwan Bay* (2017), he created a visual form with a shifting spatial balance between solidity and emptiness and rich variation in shape and structure, fully rivaling the Taihu rocks favored by Chinese literati since ancient times.



西子灣硧砧石 *Coral Stones of Sizihwan Bay*

2017

水墨設色 / 亮面洋金箋 Ink and colors on golden gloss paper

99.3 x 144.3 cm

私人收藏 Private collection

2013 年後，李義弘別出心裁，選用整幅貼金的畫紙，嘗試進一步創新的可能。金的密度極高，毛筆在金質畫面上運墨，很難滲入紙心，只能等待水分子在空氣中揮發。所以，他必須跳脫固有的筆墨思維。

針對紙面不吸水的問題，他轉而控制水墨流動；甚至以反白的方式，呈現岩石切面之間的稜線。積墨堆成的風稜石構造，濃淡各異，展陳在金色紙面上，顯出金屬質感；同時，明暗反差變得鮮明，物象也更加立體。

李義弘還以高雄海岸的硧砧石入畫。從《西子灣硧砧石》（2017）來看，他創造了空間虛實和形狀結構都極富變化的視覺形式，充分媲美自古深受文人雅士喜好的太湖石。



潮平麗日 *Low Tide at the Coast on a Bright Sunny Day*

2018

水墨設色 / 絹目洋金箋 Ink and colors on golden matte paper

94 x 188 cm

私人收藏 Private collection



2022年3月，李義弘與完成中的新作《跳石海岸》。
March 2022, Lee Yih-hong with his new work, *Stone Jumping Coast*.

北臺灣金山至石門一帶海岸，漫布火山岩與山崩滾落的石塊。早期，淡金公路未開發前，人們只能沿著山腳及岸邊的磊石巨礫，跳踏通過——「跳石海岸」之名不脛而走。

長居三芝近30年，李義弘經常在淡金公路來去。觀察他2013年的《跳石海岸》大作，稜角分明與形狀稍圓的兩類岩石揉雜其中。雖然都以墨色表現，海石的姿態卻爭奇鬥妍，讓人目不暇接。

2022年的《跳石海岸》是同一主題的最新之作。融合實景與造景雙重手段，他有意揣摩淡金公路未有之前的跳石海岸風光。

李義弘於晚年發展出立體感與空間構造性兼具的山海繪畫，確立獨創一格的現代水墨風貌。

Taiwan's northern coast from Jinshan to Shimen is covered by volcanic rock and fallen boulders from landslides. In the early days, before the development of the coastal highway, people could only pick their way on foot among the boulders at the foot of the mountains and along the shore, jumping from one rock to the next. Hence, the area earned the popular nickname the "Stone Jumping Coast."

Living in Sanzhi for nearly 30 years, Lee Yih-hong often traveled along the northern coastal highway. In his major work of 2013 *Stone Jumping Coast*, two types of rocks are mixed together—those with sharp edges and corners and those with slightly rounded shapes. Although expressed in ink, the bearing of the sea rocks is striking and dazzling to the eyes.

The 2022 painting *Stone Jumping Coast* is the latest work on the same theme. Combining real and imagined scenery, he deliberately attempts to evoke the appearance of the "Stone Jumping Coast" before the arrival of the highway.

In his later years Lee Yih-hong developed vistas of mountains and seas with a sense of three-dimensionality and spatial structure, establishing a one-of-a-kind form of modern ink art.



跳石海岸 *Stone Jumping Coast*

2013

水墨設色 / 京都楮皮紙 / 裱於畫布

Ink and colors on paper / mounted on canvas

199.5 x 600 cm

私人收藏 Private collection



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