

李茂成

LEE Mao-Cheng

1954—

李茂成，1954 年生於雲林。1975 年嘉義師專畢業後因分發基隆教學而定居基隆，並於 1976 年插班考進中國文化學院美術系（現今的中國文化大學），後因對系上師資失望而於 1979 年毅然退學，重返教職；同時間他曾在故宮旁聽江兆申授課，從此一肩扛起家族生計，過著半隱遁但持續創作的生活。他的書畫藝術養成，早年以臨摹自習故宮古畫鍛鍊筆墨基本功，例如以〈谿山行旅圖〉等北宋大作為學習的參考。他於 1978 年完成的大幅水墨〈無題〉即是以北宋山水圖示為構圖，畫面描繪臺灣生長茂盛細密的樹林植草，可見當時的臺灣地景風貌已顯現於創作經驗中，也認為傳統筆墨未必能套用於當代。定居基隆後，基隆長年靈雨霏霏、草木蓊鬱，特殊山林形貌與植物生態形成的自然景觀和氤氳氣息，成了李茂成畫作的重要題材。善於用筆的李茂成，擷取傳統墨色的蒼鬱濃重氣質，呈現出臺灣當代自然與人文環境中的個人觀察，也是一種現代性的體悟及顯現。而他長期修行佛法與書法，對於佛經和歷代書家作品研讀修習的心得也沈潛融入繪畫創作過程。

好友小魚曾寫文指道他作畫的尺寸、規模與氣勢——「大」，這也間接暗喻了創作上的美學意涵。對於尺寸較大的宣紙，無論橫幅、直幅、接近正方、雙併或三併的連幅，皆是大作，但在觀看時必須微觀進入畫面的內在空間與世界，會發現其實是由無限多的小線條及筆觸所構成，將傳統皴法轉譯，由點、線而成的面，最終形塑化為空間。造型母題包括草石、樹木、林相、山巒、巖壁，畫面偶有飛瀑，林徑以留白藏蹤隱匿若現。從早期較具形象的松樹，到後來概念化與抽象化的樹形結構，圖式有無窮變化和節奏，富含豐饒的肌理觸感及層次厚度。

從單棵樹木到滿山草木的林相石壁，都是李茂成素描寫景的觀照對象。本館典藏 2001 年的〈面壁〉及〈路途上〉，構圖上採近景局部特寫，以筆皴墨染呈現山野林間的水氣氤渺；2008 年的〈觸 3-1〉，從點到線到面的纖細線條構築成大片的抽象筆墨更加延綿。近幾年來，例如 2009 年的〈觸 4-1〉，改以可供辨識的單株林樹為圖式單位，像拓印般地以不重複之姿平行開展，視野拉高後似乎可供俯瞰山野與近觀林樹，秀逸姿態株株不同，乾筆線條與留白間隙使得畫面光影閃爍，在鬆緊繁密之中自然產生一股騷動韻勢與草木滋長的氣象。

2015 年的〈觸 2015004001〉，畫面中龐大山體直逼觀者眼前，使人有壯觀敬畏之感。與〈觸 4-1〉樹木的舒緩柔曳之姿相較，此幅以直筆細密擦疊，筆墨剛硬而顯粗礪。右側山形由團團樹叢攀結而成，緊湊的單色墨點與線條堆積，光線時而在山壁邊緣閃爍映照，時而是一條草山之間的隱匿山路，生動地捕捉再現臺灣山水綠意盎然的氣象；左側山體結體粗硬，襯出山背黑闇面的縱深。畫面雖大，藝術家從小處開筆，隨著身體的節奏與心念的變化，逐漸鋪疊擴大畫面，近趨抽象表現主義畫家。他的風景是自然也是心境，顯現藝術家精神和身體共同運行的過程。（雷逸婷）

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Lee Mao-Cheng was born in 1954 in Yunlin County, Taiwan. After graduating from Taiwan Provincial Chiayi Normal School in 1975, he settled in Keelung to take a teaching job. He successfully tested into the Department of Fine Arts at the College of Chinese Culture (today's Chinese Culture University) in 1976 and joined his class halfway through the school year. However, in 1979, he withdrew due to dissatisfaction with his professors and returned to teaching. Around this time, he sat in on a class at the Palace Museum given by Chiang Chao-Shen, after which, he was prompted to focus on supporting his family, but continued making art away from the public eye. In his early days, he took inspiration from the Palace Museum's classical paintings, such as the Northern Song Dynasty masterpiece *Travelers among Mountains and Streams*, which he studied on his own to develop basic brushworking skills. In 1978, Lee completed the large canvas *Untitled*, for which he relied on compositions found in Northern Song landscape painting and depicted the luxuriant and fine forest grasses commonly seen in Taiwan. It can be seen that he introduced features of the Taiwan landscape into his work of this period and came to believe that traditional ink techniques could not necessarily be applied indiscriminately in contemporary painting. After Lee settled in Keelung, the area's heavy, year-round rain and luxuriant vegetation, and its unique mountain forms and richly atmospheric forests, became the main subjects of Lee's paintings. Highly skilled at brushwork, Lee chose traditional ink for its dark and heavy quality to present his impressions of modernity and observations of Taiwan's natural and cultural environments. For many years, he has practiced Buddhism and calligraphy, and blended his profound understanding of the sutras and historical masterpieces into his own work.

His good friend Xiao Yu once wrote in an article that the scale and manner of Lee's paintings were both grand, thus suggesting the same about his aesthetic. All of his works on traditional *xuan* paper are indeed big, regardless of being horizontal or vertical scrolls, squares, or two or three panel configurations. However, their microcosmic worlds require up close viewing to be appreciated, and to realize that they are composed of infinite tiny lines and brushstrokes. He reinterprets the traditional *cun* painting technique to form planes with dots and lines, and ultimately to represent three-dimensional space. Subject matter includes grass, rocks, trees, forests, mountain ranges, and cliffs. He occasionally suggests waterfalls or forest trails with barely painted areas of paper. In his earlier work, he painted more concrete representations of pine trees, but gradually turned to conceptual and abstract tree forms and compositions with infinite variations and rhythms, and richly textured layers.

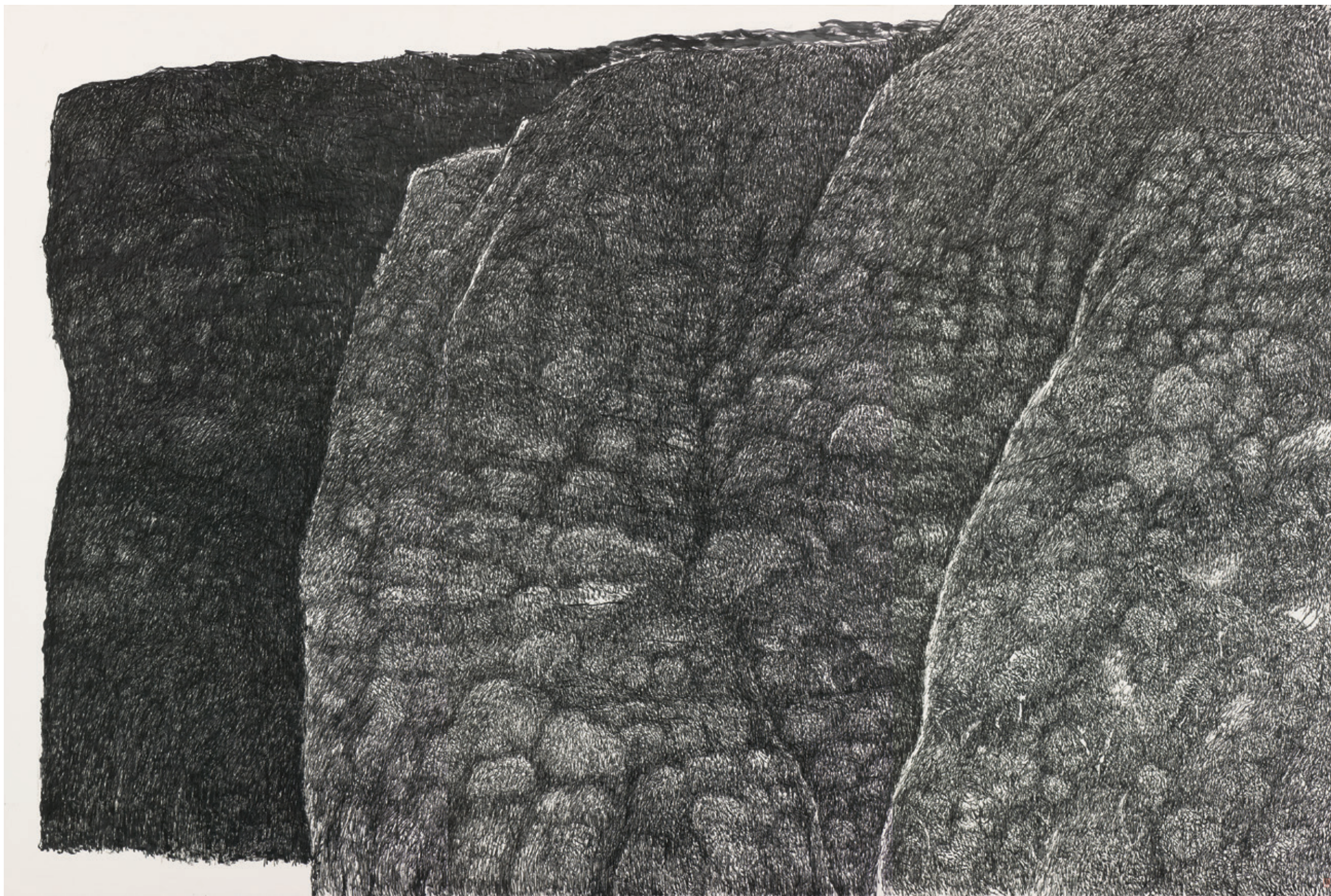
Both single trees and mountain cliffs covered in vegetation are subjects of Lee's landscape paintings. His 2001 works *Encounter* and *On the Road*, which are held in the Museum collection, depict mountain forests shrouded in fog. In terms of composition, they both are partial close-ups and painted with the traditional *cun* technique. For the 2008 *Touch 3-1*, the artist used brush and ink to create points, planes, and very delicate lines to construct a large

area of abstraction that seems to extend continuously. In his 2009 *Touch 4-1*, an example of recent work, Lee uses a specific tree as a pictorial unit and develops the work in a parallel, yet non-repetitive, manner similar to a stone rubbing. He furthermore raises the point of view to create the feeling of overlooking the mountains and observing forest trees, each of which is outstanding and unique. Lee's use of the dry brush technique, along with areas left unpainted, creates the effect of flickering light and shadow. By alternating loose and tight compositions, he creates the turbulent rhythm of the natural growth of vegetation.

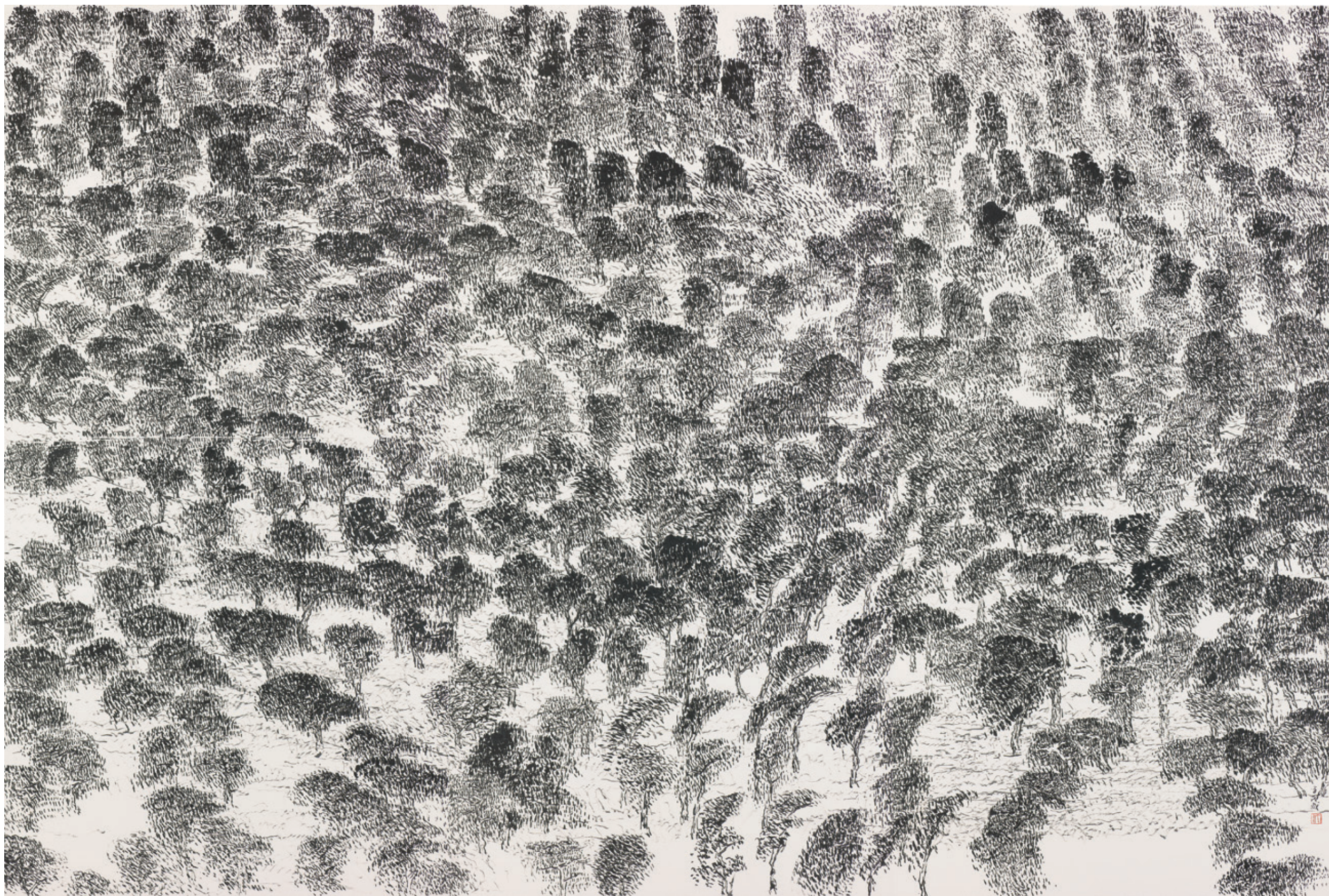
A massive mountain form juts toward the viewer in his 2015 work *Touch 2015004001*, creating feelings of grandeur and awe. In comparison to the supple posture of the trees in his *Touch 4-1*, the straightforward and detailed overlapping in this work are created with firm brushwork and appear rough. The right mountain form is composed of clusters of trees, compact monochrome dots, and layered lines. Rays of light seem to be reflected by the edge of a cliff, or sometimes a road on its grassy slopes is revealed, vividly capturing the abundance of Taiwan's green landscape and moist climate. The left mountain is stout and mighty, and is set off by the deep shade cast by the mountain on the right. Although the painting is large, the artist starts his brushwork from a small area, and as his body's rhythms and attitude change, the painting gradually spreads to become a work reminiscent of the Abstract Expressionist style. Thus, his scenery describes both nature and his mood, and reveals the process in which the artist's spirit and body work together to create his paintings. (Yi-Ting Lei)

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觸 2015004001
Touch 2015004001
2015
水墨、紙本 Ink Painting
246 x 369 cm
蒐購 Purchase 2018.0007.001



觸 4-1
 Touch 4-1
 2009
 水墨、紙本 Ink Painting
 247 x 372 cm
 蒐購 Purchase 2018.0007.002