

## 李明則

LEE Ming-Tse

1957-

李明則的創作以個人對生活經驗的記憶與其延伸的想像為主，風格混合中國傳統水墨，及50年代的臺灣黑白漫畫元素。從小受到漫畫啟蒙的他，對線條充滿敏銳度與感性，早期漫畫中人物及內容也一再以不同的裝扮、組合出現，加上童年對皮影戲、布袋戲、宋江陣、廟會活動等成長記憶，也成為日後的創作養分。他的創作分成幾個不同階段，但都脫離不了以心馳神遊的自傳式漫遊及記憶想像誌，讓畫面充滿說故事氛圍；當心境轉至作品上，呈現特殊敘事美學與趣味。

新作〈多·寶·格〉延續藝術家一貫取材自生活的創作模式，呈現出藝術家長久以來對於老物件的著迷與記憶的探索。創作靈感來自於一次個展的布展前夕，他以炭筆在不織布上繪製垂直與水平線條，虛實交錯勾勒彷彿舊式家屋的內嵌壁櫥，壁櫥中繪有一本微微傾斜安置的書。以牛皮紙膠帶固定這個壁櫥的四個角落於牆面上，壁櫥裡放置現成物像是來自民藝店蒐集來的停擺時鐘，李明則平時拾得的自然物如蓮蓬、松果，或是修剪自宅樹木落下的小樹枝等。除此之外，還有小型複合媒材立體作品〈長久〉、〈花瓶〉、〈鐵羅漢〉、〈一份禮物〉、〈有意思〉、〈黑與白〉等，每一個物件都有其故事，例如〈有意思〉為金屬盒內填充紙漿，覆蓋上鐵絲網，再將從紀念品店買來的刺繡字樣剪下，以樹脂黏貼其上，並將其反面呈現；企圖打破慣有思考邏輯，也帶有展示物件製成過程的歷史脈絡之意。在虛實交錯下意圖創造出一個立體與平面、人造物與自然物、老物件歷史與新生命的流動交織。

而作品〈葫蘆問〉是李明則2010年後，唯一一件超大型繪畫作品，它的命題來自一種臺灣早期常民遊戲「葫蘆運」<sup>1</sup>。李明則從這款童玩中獲得創作靈感，他利用全景概括的方式，將原來傳統螺旋形構圖拆解成許多區塊，以數個大小不等的圓形，經由觀世音為核心環繞李明則兒子扮裝的羅賓漢圖像；每個圓互相影響、互相牽連，闡述生命的輪迴，如同闡述人生中不同階段的生命記憶。畫面夾雜了不同宗教信仰、神話傳說與庶民生活，每個圓圈展開延伸出各自的細部景物，誘導我們慢慢去細賞、閱讀精細線條下所舍括的各種細節內容，使觀者能在作品中盡情探索嬉戲。周邊鋪滿森羅萬象的自然花草圖案，使繁複的背景花紋及人物的白描形成對比，跟隨細膩筆觸游移喚起觀眾的幽微存在意識，伴隨心境，像是隱喻人生中輪迴故事；也是創作時年近耳順之年的李明則生命寫照，展開對自身生命歷程的探觸與省思。(王璋婷)

1 又稱「河洛文」、「葫蘆圳」，類似今日時下流行的桌遊，因方言或地區不同，它以螺旋造形將中國神祇中的八仙及其所延伸的法器、典故等帶入紙上遊戲中，並以南極仙翁作為遊戲終點。

Lee Ming-Tse's art is based on his memories and experience, which he extends with his imagination. The style of his work is a mixture of Chinese traditional ink painting and elements from 1950s Taiwanese black and white comic books, which he read as a child. Their characters and content have repeatedly appeared in different costumes and combinations keenly rendered with lines full of perception in his work. His childhood memories of shadow and glove puppetry, the Song Jiang Battle Array Festival, and temple fairs have also influenced later artworks. His artistic concerns have developed in various stages but never deviated from autobiographical wanderings and imagination based in memories, which have transformed his mental landscape and filled his work with a narrative atmosphere demonstrating Lee's special aesthetics and taste.

*Curio Box* is a recent work and extension of the artist's customary use of material from his life. It presents his long-term fascination with old objects and the exploration of memories. Inspiration for the work came on the eve of the installation of his solo exhibition *Serendipity* and started with a charcoal drawing on nonwoven fabric composed of horizontal and vertical lines to suggest the typical built-in display shelving seen in old-style homes around Taiwan. Here, Lee integrated the virtual and real by drawing a book leaning on a shelf along with placing ready-made objects on the fabric such that they appear to be resting on different shelves. The four corners of the fabric are held on the venue wall with kraft paper tape, and the ready-made objects, such as a stopped clock collected from a folkart store, as well as natural objects, such as a lotus pod, a pine cone, and a twig pruned from a tree at his house, are mounted on the fabric. In addition, small mixed-media three-dimensional objects are included that the artist made for this work and titled *Forever and Ever*, *Vase*, *Iron Arhat*, *A Gift*, *Interesting*, and *Black and White*. Each of these small works has its own story; for example, *Interesting* is composed of a metal box stuffed with paper pulp and covered with a wire-mesh screen. On the screen, Lee pasted embroidered words cut out from a souvenir he purchased such that the backside of the words face forward to break with conventional logic and also to show the process by which these embroidered elements were made. With the integration of the virtual and real, Lee intends to create a fluid interflow of three- and two-dimensional elements, man-made and natural objects, and old objects and new life.

The second work, *Calabash Board Game*, is the only large-scale painting that the artist has made since 2010. The work's title refers to a children's game that was popular in Taiwan long ago and inspired Lee to make this work.<sup>1</sup> Lee created a panoramic overview by stretching the traditional spiral composition of the game board into a series of panels and surrounded an image of his son dressed as Robin Hood with circles of various sizes, including one at the center with an image of Guanyin, the bodhisattva of compassion. In Lee's composition, each circle influences the others to narrate the cycle of life in a way similar to reminiscing about its different stages. Images in the work include those related to different religious beliefs, myths and legends, and the lives of common people. Each circle expands and extends its own detailed scenery, inducing the viewer to slowly appreciate and read the various details created by the fine lines of the drawings, so that the work can be more deeply felt, explored, and enjoyed. There are many complicated flower and plant patterns arranged around the periphery of the work, creating a sharp contrast with the simple line drawings of the figures. Viewers follow these delicate strokes that arouse subtle awareness of their existence, and accompanied by their states of mind, the viewers are prompted to become aware of a metaphor for a story of reincarnation. In his early 60s at the time, Lee portrayed his life by exploring and reflecting on his own history. (Wang Wei-Ting)

1 The game was given different names due to differences in dialect and is similar to today's popular board games. The playing board is laid out in a spiral and includes elements such as the Eight Immortals and other Chinese gods and their magic tools and allusions. The Old Man of the South Pole is used to represent the end of the game.





