

李安成

LEE An-Cheng

1959–2015

李安成，1959年出生於雲林縣刺桐鄉。高中時期曾向中國來臺於虎尾女中美術老師賈松珍習畫，也曾向任敬之學篆刻；李茂成是其兄長，更深深影響他的創作之路。1979年高中畢業後寄居基隆兄長家，1980年代期間移居臺北專職創作，其後居所與工作室也多次搬遷。1987年於春之藝廊舉辦首次個展，引起水墨畫壇關注。1990年代起開始偕同兄長修習佛理，學習現代禪；重要個展包括1992年敦煌藝術中心、1993年北美館「黑山黑水——李安成畫展」，以及2002年史博館「黑的獨白——李安成的水墨世界」，作品曾於日本、韓國、中國、俄羅斯、歐洲等地展出。重要聯展包括1998年「在傳統邊緣：拓展當代水墨藝術的視界」、2004年北美館「當代水墨與水墨當代」及2008年「形、意、質、韻——東亞當代水墨藝術新貌」。2015年因病於高雄逝世，2019年由王嘉驥策劃「世界微塵裡：李安成作品選」。

李安成的畫作以水墨暈染為特色，早期素材來自家鄉的稻田耕地、竹林、水草、溪流、雲霧等自然景致；寄居兄長李茂成居所之後，基隆的草木蓊鬱，或寓居華崗草山的山林水澤形貌等在地景觀，亦成為其畫作主題。畫面呈現出的風吹草偃、雲煙裊裊及溪流淙淙的動態感，是透過快速擦染、多層渲染表現出或崢嶸或幽微的氤氳之氣；但畫家不以再現為目的，而是抒發自我，直觀地表現內在心象。多年來李安成不以傳統水墨方式面對創作，幾乎屬於無師自通，也就沒有師承的束縛。他自創技法，以吸水性強的毛筆和排刷，將墨混合水之後，在紙上產生渲染流動的墨色與留白，結合作畫精神情境的起伏變化，凝塑成一股主觀而浪漫的氣質。善用墨的李安成，呈現出臺灣當代自然與人文環境中的個人觀感，風格濃烈而多情洋溢。

長期熟識李安成其人與作品的策展人王嘉驥在回顧紀念展文章中指出，李安成在2004年左右移居淡水，是創作生涯後期的重要階段。早年偏好以單宣或多層宣紙作畫，後期嘗試大尺幅且質地厚實堅韌的韓國紙，完成不少長度2公尺以上的橫幅大作。〈無題山水（23-1-7）〉，以低角度視野再現水澤景致，這時的用筆運墨更加任性奔放，筆墨在韓國紙面上運用各種乾刷技法拖曳出速度感強烈的飛白線條，斑駁痕跡變化多端，展現出暴雨來襲或天光乍現前風吹草動的抽象之美。〈無題山水（23-1-9）〉，畫面上兩顆蕈狀大樹拔地而起，筆直而有濃淡刷染的層層墨痕，在紙面向上開展爆發，宣洩於烏雲壓頂般的飽滿樹冠。暈染多次的黑墨透入紙心，韓紙纖維亦因渲染而產生粗糙肌理的質地，墨色更顯烏黑，明亮的留白與黑墨在強烈對比之下，不由得讓人產生熾熱陽光下形成樹形影像。（雷逸婷）

參考資料

- 李安成，《李安成水墨畫集（1983–1986）》，1986。
- 李安成，《李安成作品集》。臺北：敦煌藝術中心，1992。
- 李安成，《黑的獨白——李安成的水墨世界》。臺北：國立歷史博物館，2002。
- 王嘉驥，〈在傳統邊緣——拓展當代水墨藝術的視界〉，《在傳統邊緣——拓展當代水墨藝術的視界》。臺北：帝門藝術教育基金會，1998，頁6-9。
- 王嘉驥，〈形·意·質·韻——東亞當代水墨藝術新貌〉，《形·意·質·韻——東亞當代水墨藝術新貌》。臺北：臺北市立美術館，2008，頁11。
- 王嘉驥，〈世界微塵裡：李安成作品選〉，「世界微塵裡：李安成作品選」策展論述。臺北：誠品畫廊，2018。

Lee An-Cheng was born in 1959 in Cihong Township, Yunlin County. During his high school years, he studied painting with mainland art teacher Jar Song-Jen, who was a teacher at National Hu-Wei Girls Senior High School, and learned seal cutting from Ren Jing-Zhi. His elder brother, Lee Mau-Cheng, deeply influenced his creative path.

After graduating from high school in 1979, Lee moved into his brother's home in Keelung, and then in the 1980s, moved to Taipei to pursue art full time. Afterwards, he relocated many times. Spring Gallery held Lee's first solo exhibition in 1987, which attracted a lot of attention from the ink painting world. In the 1990s, he started practicing Buddhism along with his brother, including modern meditation. His important solo exhibitions include a show at Caves Art Center in 1992, *The Exhibition of Lee An-Cheng* at TFAM in 1993, and *Monologue of Blackness: Ink Painting by Lee An-Cheng* at the National Museum of History in 2002. His works have been exhibited in Japan, Korea, China, Russia, and Europe. Major group exhibitions include *On the Edge of Tradition: Broadening the Vision of Contemporary Ink Art* in 1998, TFAM's *Contemporary Ink Painting and Ink in Contemporary Art* in 2004, and also the Museum's *Form, Idea, Essence, Rhythm: New Aspects of Contemporary East Asian Ink Painting* in 2008. Lee An-Cheng died due to illness in Kaohsiung in 2015. The exhibition *The Universe in a Grain of Dust: Selected Works of Lee An-Cheng*, curated by Chia Chi Jason Wang, was held in 2019.

The distinguishing feature of Lee's painting was his ink wash technique, and in early works, he derived his subject matter—rice paddies, bamboo forests, water plants, brooks, and mist—mainly from the natural environment of his hometown, and after moving to his brother's home, focused on Keelung's luxuriant vegetation. During his residency in the Yangming Mountain area, he focused on mountain forests, glistening bodies of water, and other local scenery. Dynamic wind blown grasses, drifting clouds, and babbling brooks all appear in these paintings, created with quick brushstrokes depositing layered and bleeding ink to render dense atmospheres of majesty and subtlety. Mere representation, however, was not Lee's intention, but rather, he wished to express himself by directly observing and manifesting his own mental imagery. For many years, Lee avoided traditional ink painting methods, and was almost entirely a self-taught artist free from the constraints of a teacher's legacy. He created his own techniques, such as using highly absorbent writing and wide painting brushes and soaking paper with flowing ink to produce black washes and white negative spaces. Uniting the rise and fall of his spirit with his personal and romantic temperament, Lee mastered the use of ink to present his perceptions of Taiwan's natural and cultural environment with his own powerful and sentimental style.

Long familiar with Lee An-Cheng and his work, curator Chia Chi Jason Wang wrote in his article for Lee's retrospective exhibition that Lee moved to Tamsui in 2004, where he started the important later stage of his career. In earlier years, he tended to use single or multiple layers of *xuan* paper for his paintings, but later experimented with large pieces of thick Korean-made *hanji* paper, eventually painting on horizontal scrolls over two meters long. In the water scene *Untitled Landscape (23-1-7)*, he used a low viewpoint and, as was common during this period, wild and bold brushwork. By dragging a dry-brush across Korean paper, he created organic rippling lines with strong momentum and highly variable mottled marks to suggest the coming of a heavy rain and the abstract beauty of the wind and grass before dawn. In *Untitled Landscape (23-1-9)*, two large mushroom-shaped trees rise from the ground. They are formed with layers of straight, vertical lines of heavy ink, manifesting different shades on the thick paper and exploding upwards to end in full canopies like dark clouds. The multiple washes of ink penetrate deeply into the core of the paper's thick fibers, producing a rough texture. The ink is dark black, forming a stark contrast with the bright white areas of unpainted paper, which creates a feeling of trees under the blazing sun. (Yi-Ting Lei)

References

- Lee, An-Cheng. *Lee An-Cheng Ink Painting Collection, 1983-1986*. 1986.
- Lee, An-Cheng. *Prints by Lee An-Cheng*. Taipei: Caves Art Center, 1992.
- Lee, An-Cheng. *Monologue of Blackness: Ink Painting by Lee An-Cheng* [exhibition catalog]. Taipei: National Museum of History, 2002.
- Wang, Chia-chi Jason. "On the Edge of Tradition—Broadening the Vision of Contemporary Ink Art". *On the Edge of Tradition—Broadening the Vision of Contemporary Ink Art* [exhibition catalog]. Taipei: Dimension Endowment of Art, 1998. pp.6-9.
- Wang, Chia-chi Jason. "Form, Idea, Essence and Rhythm: New Aspects of Contemporary East Asian Ink Painting". *Form, Idea, Essence and Rhythm: New Aspects of Contemporary East Asian Ink Painting* [exhibition catalog]. Taipei: Taipei Fine Arts Museum, 2008. p.11.
- Wang, Chia-chi Jason. "The Universe in a Grain of Dust: Selected Works of Lee An-Cheng". *The Universe in a Grain of Dust: Selected Works of Lee An-Cheng* [exhibition catalog]. Taipei: Eslite Gallery, 2018.

無題山水 (23-1-7) Untitled Landscape (23-1-7)
c. 2000s
水墨、韓國紙本 Ink on hanji paper (Korean paper)
121 x 186 cm
蒐購 Purchase 2022.0002.001



無題山水 (23-1-9) Untitled Landscape (23-1-9)

c. 2000s

水墨、韓國紙本 Ink on hanji paper (Korean paper)

149 x 212.5 cm

蒐購 Purchase 2022.0002.002

