

## 李義弘

LEE Yih-Hong

1941–2023

1960年代末李義弘拜師江兆申「靈漚館」門下，跟著讀書、賞玩歷代名作的筆法表現，也隨老師在臺灣遊山寫生，逐漸建立其早期畫風，一種兼容文人畫意與寫實畫風，有個人風格的臺灣鄉土風景描寫。此時，他鑽研攝影，以相機景框的觀看與紀錄來累積創作的素材，藉由這種身歷其境及事後加以細審的複合觀看，來訓練自身轉化自然實物為符號的筆墨功力；並藉此分析對照古人畫作的畫風技法，嘗試開發以不泥於古、不仿古的新技法，實踐創作新樣的可能，將這些個人的探究集結成《自然與畫意》(1985)一書。

1990年代以樹為主題的「大樹之歌」系列與「陽明山」系列，將樹從點景的配角中釋放，以皴擦的筆法表現樹形、樹皮的厚重質感和生命力。此時李義弘開啟大量異地之旅，遊印度、遊中國、遊歐洲，感受並比較各地大山大水的不同氣勢與質感，發展出印度風景及黃山風景等系列畫作，長卷風景的嘗試亦於焉開始。21世紀的第一個10年，李義弘臨屆古稀之齡卻展現旺盛的創作能量，發表具有生涯代表性的「寫石」作品，目光投向三芝的北海岸風光，在此他已居住逾20年，週週月月持續到訪、散步、拍攝、記錄，從畫下北海岸風稜石風貌，開啟他的臺灣石頭系列創作。

創作於2004年的〈立霧溪流〉是李義弘眾多山石主題中別具代表性之作，是描繪臺灣奇景的巨碑山水。採用9尺乘7尺的大尺寸畫幅，繪出東臺灣知名的河蝕地形太魯閣峽谷，經立霧溪長年沖蝕有著高低落差1千多公尺的奇險地景；李義弘透過比例的巧妙運用，展現山壁與溪谷懸殊的高低落差，以近9成的畫面空間來呈現山之壯、石之堅。在堅實山壁的表現上，則透過濕墨直筆排疊併同枯筆斜刷的綜合用筆，構成了石壁的堅韌感，讓觀者觀之不免興起壁立千仞的讚嘆。構圖除了溪流和山壁的高與低、大與小的差異，李義弘更將兩旁的狹小空間補滿兩片一樣高聳入雲的山谷，緊緊夾住堂堂大山，展現極為狹窄的峽谷，益顯景之奇異；並透過山壁上的濃淡墨色經營以及溪流的留白，讓畫面於濃黑中顯現峽谷內的特殊光影。

其後，藝術家依然持續嘗試石頭的表现，除描繪長年喜愛的太魯閣砂卡礑溪的黑白大理石，並在多種金箔紙上以水墨和礦物顏料畫石，於技巧及媒材上再度作出成功的新表現。迄今50餘年的水墨繪畫歷程，李義弘從親近傳統的學習出發，經歷融合文人畫與對景寫生的過渡階段，不斷思考今昔水墨形式與內容本質的各種可能性；加上研發技術的求變趨力，創造出「自有我法」的水墨創作，奮力走出個人表現及水墨山水畫的新局。  
(陳苑禎)

題識：二〇〇三(四)年十一月初於錫板村。李義弘畫。

鈐印：義弘之(朱文)、豈有此理(朱文)、鳳形印(朱文)、山水有靈性情所得(白文)、入山不深林不密(朱文)

In the 1960s, Lee Yih-Hong became an apprentice to master ink painter and calligraphist Chiang Chao-Shen at his Ling'Ou Studio. During this period, Lee read books, admired classical calligraphy and painting, and traveled with his teacher around Taiwan to paint and sketch the native landscape, gradually establishing his early painting style, which combined literati expression with realism, and embodied his own personal interpretation of Taiwan's landscapes. It was also at this time that Lee studied photography, using his camera to record his surroundings and accumulate source material for his artwork, and through this process of first being immersed in the environment and then analyzing a photograph of it later, he trained himself to transform nature's objects into powerful, symbolic ink painting. Contrasting his own style and techniques with those of painters from the classical period, Lee explored new ways of creating works that were not stuck in tradition or copies of classical painting. He presented these new possibilities developed through his own research and practice in his 1985 book *Nature and Pictorial Ideas*.

In his 1990s series *Song of the Big Tree* and *Yangming Mountain*, Lee liberated trees from their supporting role in landscapes and used the *cunfa* dry brush technique to express the vitality of their forms and rough texture of their bark. Also at this time, he had been traveling in India, China and Europe, and influenced by differences in the dynamism and atmosphere of these landscapes, he started developing series of experimental long-scroll landscape paintings based on scenery of India and of the Huangshan mountain range in Anhui Province, China. In the first decade of the twenty-first century as Lee was nearing his 70th birthday, he still displayed strong creative energy, completing his representative work featuring stones first based on the scenery of Sanzhi on Taiwan's north coast, where he had lived for more than 20 years. For this series, he would wander among the north coast's natural scenery, photographing its wind-sculpted stones, and then create series of stone paintings from the photographs.

Lee's 2004 representative work *Dancing Light on Liwu Stream* stands out from his numerous depictions of mountain and rock scenery for its wondrous views of a monumental Taiwan landscape. The artist chose a 276 x 219 centimeter scroll to depict the more than one-thousand meter drop of eastern Taiwan's well known Taroko Gorge, formed by the Liwu River. Lee's clever use of proportion shows the extreme height difference between the mountain wall and the valley, and portrays the majesty of the mountains and strength of the stone wall in more than 90% of the painting. To convey this feeling of strength and emphasize the astonishing fact that the wall stands more than a thousand meters high, he combined vertical wet-ink brushstrokes with diagonal dry-brush strokes. In addition to the juxtaposition of high and low in his composition, Lee contrasted the large mountain wall with the small river, and filled the narrow spaces on either side of the river with two equally towering and cloud filled mountain cliffs to form the extreme narrowness of the gorge set within the majestic mountains. By emphasizing this eccentric scenery through the use of dark and light ink on the mountain wall and leaving the area depicting the river unpainted, Lee presents the unique light and shadows of the gorge in dark black.

After this work, Lee continued to experiment with painting rocks, depicting the black and white marble along Taroko Gorge's Skadan River that he so dearly loved. He also painted stones with ink and mineral pigments on different types of gold foil, refining his techniques and use of materials to create yet another successful type of work. Over the course of his more than 50 year ink painting career, Lee Yih-Hong underwent traditional training, then through a transitional stage of integrating literati painting and landscape drawings, in which he constantly thought about the various possibilities for form and content in ink painting of the past and present. He was compelled to search for new techniques and create his own unique ink painting, and strove to create a new era of personal expression and ink landscape painting. (Agiluf CHEN)

Inscriptions: Early November 2004; Xiban Village; Lee Yih-Hong.

Seal Marks: "Yih-Hong's Seal" (red characters); "Preposterous" (red characters); Phoenix Seal (red lines); "Landscapes Possess Spirit and Emotion" (white characters); "Not Deep Into the Mountains, the Forests Aren't Dense" (red characters)

立霧溪洩 Dancing Light on Liwu Stream

2004

水墨設色、日本京都赤麻紙 Ink and pigment on Japanese hemp paper

276 x 219 cm

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