

李芳枝

Li Fang-Chih

1933–2020

李芳枝，1933年生於臺北萬華，2020年12月19日於瑞士過世。2022年在瑞士的李芳枝公子李芝秋捐贈本館27件作品，包括油畫18件、水彩4件、水墨設色4件、粉彩1件，以及速寫簿約60本、單張素描約1700張、書信與日記一批。

李芳枝的父親李春火日治期間在臺北縣府擔任書記，負責寺廟調查事務，與曹葉育有7子女。李芳枝排行第五，由於住家鄰近植物園，培養了對野外自然、古廟建築、植物花草的喜好。1951年考上臺灣省立師範學院（今臺灣師範大學）藝術系，1955年畢業，期間曾在李石樵畫室學習素描。1956年與同學劉國松、郭豫倫、郭東榮在師大舉辦「四人畫展」，是為「五月畫會」前身。1957年在中山堂舉行第一屆「五月畫會」展，展出的具象油畫大半是李芳枝在基隆教書期間所作，除了將基隆港入畫也有自畫像作品。¹粉彩紙本〈臺北總統府〉也是同年作品，描繪以總統府一帶為背景的夕照景致。

1959年李芳枝考取為期2年的法國政府獎學金，由老師朱德群介紹進入巴黎藝術學院，於1960年起與法國藝術家讓·蘇維比（1891–1981）學習油畫，開始創作抽象畫。1961年定期報導巴黎藝壇所見於《聯合報》專欄，期間偶寄回作品參與國內畫展，也曾與巴黎畫廊簽約。此時期的油畫以顏色厚重，筆觸粗放的抽象畫為主，兩件抽象水墨〈無題〉（1963），運用水彩及各色墨水渲染於宣紙上²，表現中國筆墨破筆飛白的線性表現，筆觸強勁有力，用以「反映五月東方注重的現代藝術表現與東方精神象徵」。

1962年，李芳枝因故離開巴黎畫壇，與同為巴黎藝術學院同學的瑞士藝術家漢斯·布朗（1939–2013）結婚生子，移居瑞士。1971年定居聖彼得羅堡，夫婦倆在一塊坡地上自蓋家屋與畫室，名為「芝廬」。李芳枝畫作的簽名為中文名「李芳枝」、英文名「Lifang」或「Li Fang」、鈐印「芝廬」。簡單樸實的山居生活環境形塑了李芳枝獨樹一格的簡筆風格，原本低沉厚重的抽象畫風，1970年代開始轉變為明朗愉悅的自然寫生。1975年後持續薄塗的油畫風格，用色時而繽紛濃烈，時而柔和澹雅，水彩與油畫作品經常與夫婿聯名受邀於歐美各地展出。

1980年代前後，李芳枝開始以中國古典詩詞，或思鄉、勵志為題材；以具韻律感的書法線條入畫，薄塗敷染，用色雅致；同時也善用符號與象徵的關係轉化，融入東方哲思的意念，以半寫實、半抽象的手法，描繪自然界的萬物生機，進而發展出獨特的繪畫語言和意境。〈夢蝶〉命名源自莊周典故；〈農舍雪景〉與〈牧牛〉則以生活環境為題，〈紅磚與吉慶果〉及〈橘子與檸檬〉靜物畫是生活俯拾所得。

李芳枝參與五月畫會，也參加歐洲藝術學會、日本水彩鸞草會。50歲之後的李芳枝創作能量豐沛，1980年代開始，每年在瑞士的畫廊舉辦個展，畫歷中從1962年起，30年間的個展多達60次。李芳枝與夫婿常於瑞士旅行作畫，速寫瑞士壯麗的高原冰河、湖光山色，以及莊園農舍；除了典型瑞士的農莊風景，高山夜空及花草樹石是經常出現的二個類型。1977年後持續運用水彩、水墨，以極具速度感的簡筆線條，描繪單棵的栗花樹、梅樹、落葉松在不同季節下的姿態樣貌。其中描繪栗樹的〈托天抱月〉（1988），作於瑞士白伯那谷，療癒內傷，也是寄情之作。

李芳枝於1991年1月曾回到睽違30年的臺灣探望母親，其母不久後即過世。1992年11月於雄獅畫廊展出「化作彩雲飛——李芳枝個展」，作品從1965年橫跨至1992年。創作上延續過往薄塗與濕潤技法，油彩在透亮中泛著水彩般的色澤，錯綜重疊的筆觸及明朗清麗的色彩間，透露出詩情的優雅和愉悅的意境。其中部分作品，看似風景寫生，卻是久居他鄉思念父母之作：〈懷念祖母之鄉士林〉和願母安息的〈萬古長空〉構圖上類似，左側山巖伴隨霞光中的青白月色，象徵著母親即故鄉所在的支柱；〈故國喬木之思（母島）〉和〈廟〉也是感念母親所作，〈廟〉與懷念父親的〈靈泉寺〉可視為類似題材。李芳枝從小隨同父親查訪寺廟的記憶，也表現於關注歐洲古寺、農莊的題材，如1988年以水彩描繪西班牙馬約卡島的〈農莊〉、〈漁夫與海〉，1991年遊訪翡冷翠的〈紅屋〉、〈古寺〉、〈古寺內院〉。

李芳枝的自畫像並不多見，從1957年以自畫像參加五月畫會展出後，作品中極少以人物為主角；然而在素描本中，出現許多爵士樂手的速寫。李芳枝喜愛音樂，經常參與地方上的爵士音樂節，留下許多極富動感的人物與動物速寫。1987年後，畫面上開始出現遠景人物，如漁夫、樂手等，包括自畫像。1992年返臺個展中有3件自畫像，多是1991–1992年間遊歐所畫，以米蘭、翡冷翠、英國巨石陣等為背景，人物點景般地並不顯著，此次捐贈中也有2件。

「畫家的一生，像是不停地踏進異鄉，時時刻刻在為尋找新的境界而奔忙。從『再新』與『再造』之中，畫家不斷追求藝術之昇華。」這是1991年李芳枝為「五月畫會紀念展」所寫的話，當年展出本館所入藏的〈龍鳳〉（1960）；此為她對於藝術創作的註解，也是本批捐贈作品的寫照。對李芳枝而言，身處歐洲的華人藝術家，融合東西文化以創造自己風格的理念，從中提煉出精神意念的純粹性，是她創作的準則。（雷逸婷）

1 鍾梅音評述：「李芳枝是位本省女同學，色彩一清如水，美極了！」出自〈四人聯合畫展〉，《中央日報》，1956；施翠峰評述：「家——以有趣的構圖襯托出陽光的可愛。少女與貓——風致秀逸。遐思——背景（海景）似乎未曾經過作者思想的消化，顯得有點格格不入。」出自〈茁壯中藝術新人〉，《聯合報》，1957.5.12。

2 其中一件〈無題〉畫面上的金箔材質，經研判可能為年代久遠，部分已脫落。

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李芳枝

LI Fang-Chih

1933–2020

Li Fang-Chih was born in Wanhua District, Taipei, in 1933 and died in Switzerland on December 19, 2020. Li's son, Theobald Brun, donated twenty-seven of her works to the Museum, including eighteen oil paintings, four watercolors, four ink paintings, and one pastel drawing. He also donated about sixty sketchbooks, approximately seventeen-hundred drawings, as well as letters and journals.

Li Fang-Chih's father, Li Chun-Huo, was a secretary during the Japanese colonial period in the Taihoku Prefecture government and in charge of temple affairs. He had seven children with Tsao Ye, of which Li Fang-Chih was the fifth. The family lived near the Taihoku Botanical Garden, which played a part in cultivating Li Fang-Chih's appreciation for nature, traditional architecture, and plants and flowers. In 1951, Li passed the entrance exam and enrolled in the Fine Arts Department at Taiwan Provincial Teachers' College (today's National Taiwan Normal University) and graduated in 1955. During this period she also studied drawing at Lee Shih-Chiao's studio. In 1956, Li had work in the Four-Person Painting Exhibition, predecessor to the Fifth Moon Group, with her three classmates Liu Kuo-Sung, Guo Yu-Lun, and Kuo Tong-Jong at Taiwan Provincial Teachers' College. In 1957, she exhibited at the first Fifth Moon Group Exhibition, held at Zhongshan Hall, with representational oil paintings mostly created during the period when she was teaching in Keelung, and containing self portraits or views of Keelung Harbor.¹ In the same year, she also completed her pastel drawing *Presidential Office Building, Taipei*, in which she added the glow of a setting sun as the backdrop for the building.

In 1959, Li won a two-year scholarship from the French government, and in 1960, upon recommendation from her teacher Chu Teh-Chun, enrolled at the École nationale supérieure des Beaux-Arts in Paris, where she studied oil painting under French artist Jean Souverbie (1891–1981) and started making abstract paintings. In 1961, Li periodically wrote a column on the French art scene for Taiwan's *United Daily News* and would send work back to Taiwan for exhibition. She also signed a contract with a French art gallery in the same year. Works from this period were mostly abstract oils with dark colors and thick, extensive brushwork. In 1963, she also used watercolors and different-colored inks on *xuan* paper for two untitled abstract works featuring expressive techniques from Chinese calligraphy, such as powerful and energetic broken or hollow brushstrokes.² These works reflect the modern artistic expression and Eastern spiritual symbols that both the Fifth Moon Group and Ton Fan Group emphasized.

In 1962, Li left the Parisian art world and moved to Switzerland after marrying Swiss artist and classmate at the École, Hans Brun (1939–2013). In 1971, the couple settled in the Swiss municipality of Castel San Pietro, where they built their family home and art studio Zhilu Cottage (芝廬) on a hillside. Thereafter, Li signed her paintings with her name in Chinese characters, her Romanized name as “Li Fang” or “Lifang,” and also imprinted her works with “芝廬”. Life at this simple hillside home in Switzerland shaped Li's unique brushwork and painting style, which transformed in the 1970s from gloomy and heavy abstraction into a cheerful en plein air painting style. After 1975, she continued using thin layers of oil paint, which at times came in a profusion of bright colors, and at others were gentle and elegant. During this period, Li and her husband were often invited to exhibit their watercolors and oils in two-person shows in Europe and the Americas.

In Li's oeuvre, self-portraits are rare, and since 1957, when she exhibited a self portrait at a Fifth Moon Group Exhibition, human figures had rarely appeared as protagonists in her works. However, she loved music, often attended local jazz festivals, and left behind many dynamic sketches of animals and people, especially jazz musicians, in her sketchbooks. After 1987, distant figures, such as fishermen, musicians, and the artist herself, began to appear in the paintings. In her solo exhibition in Taiwan in 1992, the artist portrayed herself in three works, which were mostly painted during her travels in Europe between 1991 and 1992, and were set against the backgrounds of Milan, Florence, and Stonehenge, where inconspicuous figures dotted these landscapes. Two such paintings were included in the group donated in 2022.

In the 1980s, Li started taking inspiration from classical Chinese poetry, her longing for home, and motivational proverbs. This can be seen in her rhythmic, calligraphic line quality, thinly applied paint, and elegant colors. She made good use of transformational relationships between signifiers and the signified, integrated ideas from Eastern philosophy, and depicted the vitality of the natural world with a mixture of realism and abstraction. With these approaches, Li developed a unique painting language and artistic concepts. Her *Dreaming Butterfly* is named for Zhuangzi's butterfly dream, and *Farmhouse in the Snow* and *Tending Cattle* are based on the living environment. The still life paintings *Jerusalem Cherries on Red Brick* and *Oranges and Lemons* take their themes from daily life.

Li was a member of Fifth Moon Group, the Academy of European Art and Culture, and Japan's Sagisō Watercolor Group. After turning 50, Li still had abundant creative energy, and held solo exhibitions in Swiss galleries every year from the 1980s until her death. Over the course of her thirty-year painting career starting in 1962, she held as many as sixty solo exhibitions. Li and her husband often traveled in Switzerland to paint, depicting magnificent Swiss glaciers, scenic lakes and mountains, as well as manors and farmhouses. In addition to typical Swiss farm scenery, two other themes, the alpine night sky and terrestrial subjects, such as flowers, trees and rocks, also appeared. After 1977, she continued to use watercolor, ink and simple lines imbued with a sense of speed to depict single chestnut trees, plum trees, and larch trees in different seasons. Among these paintings, *Reaching the Sky and Embracing the Moon* (1988), depicting a chestnut tree and painted in Switzerland's Vallée Blanche, was created to heal emotional pain, and is one of the artist's more sentimental works.

In January 1991, after a thirty year absence, Li returned to Taiwan to visit her mother, who passed away soon after. In November 1992, the Hsiung Shih Gallery in Taiwan presented *Soaring as Colorful Clouds—Li Fang-Chih Solo Exhibition*. Spanning the period from 1965 to 1992, works in the exhibition featured thin oil paint to create a translucent watercolor-like effect flooded with light, and these bright clear colors, combined with her intricate layering of brushwork, created a poetic elegance and joy. Some of the works in the exhibition were of Li's home country, and although appearing to be painted directly from the landscapes they represent, were actually painted from memory, as she had been abroad for a long time, and were the result of her longing for her family. These works include the similarly composed *Missing my Grandmother's Hometown, Shilin* and *Eternal Sky*. The latter, representing a wish for her mother to rest in peace, contains a mountain bathed in pale moonlight on its left side, the model for which stands in Li's hometown and was chosen to symbolize her mother in this painting. Also in memory of her mother were *Thinking of my Homeland's Trees (Mother Island)* and *Temple*, which is thematically similar to *Lingquan Temple*, painted in memory of her father. Li's memories of visiting temples with her father as a child are reflected in her interest in ancient European churches and farms as subject matter for her paintings. This can be seen in her 1988 watercolors *Homestead* and *Fishermen and the Sea*, which she painted on the Spanish island of Majorca, and in her 1991 works *Red Houses*, *Ancient Temples*, and *Ancient Temple Courtyard*, which she painted during a trip to Florence, Italy.

In 1991, for the *Fifth Moon Group Memorial Exhibition*, Li Fang-Chih wrote, “Living a painter's life is like constantly stepping into foreign lands and always rushing to find a new realm. By reinventing and creating anew, the painter continually raises art to new levels.” The exhibition included Li's 1960 work *Dragon and Phoenix* from the Museum's collection. This quote not only reflects her understanding of art creation, but also aptly describes those works by her that were donated to the Museum in 2022. As a Chinese artist living in Europe, Li pursued her artistic standard and ideal of blending Eastern and Western culture to create her own style, and from this refining a pure spiritual concept. (Yi-Ting Lei)

1 Chung Mei-Yin commented: “Li Fang-Chih is a native Taiwanese student. Her colors are as clear as water, so beautiful!” in the 1956 *Central Daily News* article “Four-Person Painting Exhibition.” Shih Tsui-Feng commented: “Home has an interesting composition which is set off with lovely sunlight. *The Girl and the Cat* is graceful and elegant. *Reverie* has a background (seascape) that seems to have not been digested by the artist's thoughts and seems a bit out of place,” in the May 12, 1957, *United Daily News* article “New Talent Blooming in the Art World.”

2 In one of her untitled paintings, some gold leaf that was originally on the surface has fallen off, probably due to its age.

References

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農莊 Homestead

1988

墨、淡彩、紙 Ink and pigment on paper

50 x 65 cm

捐贈 Donation 2022.0020.004



托天抱月 Reaching the Sky and Embracing the Moon

1988

墨、淡彩、紙 Ink and pigment on paper

76 x 56 cm

捐贈 Donation 2022.0020.005



無題 Untitled

1963

墨、淡彩、紙 Ink and pigment on paper

63 x 44 cm

捐贈 Donation 2022.0020.026



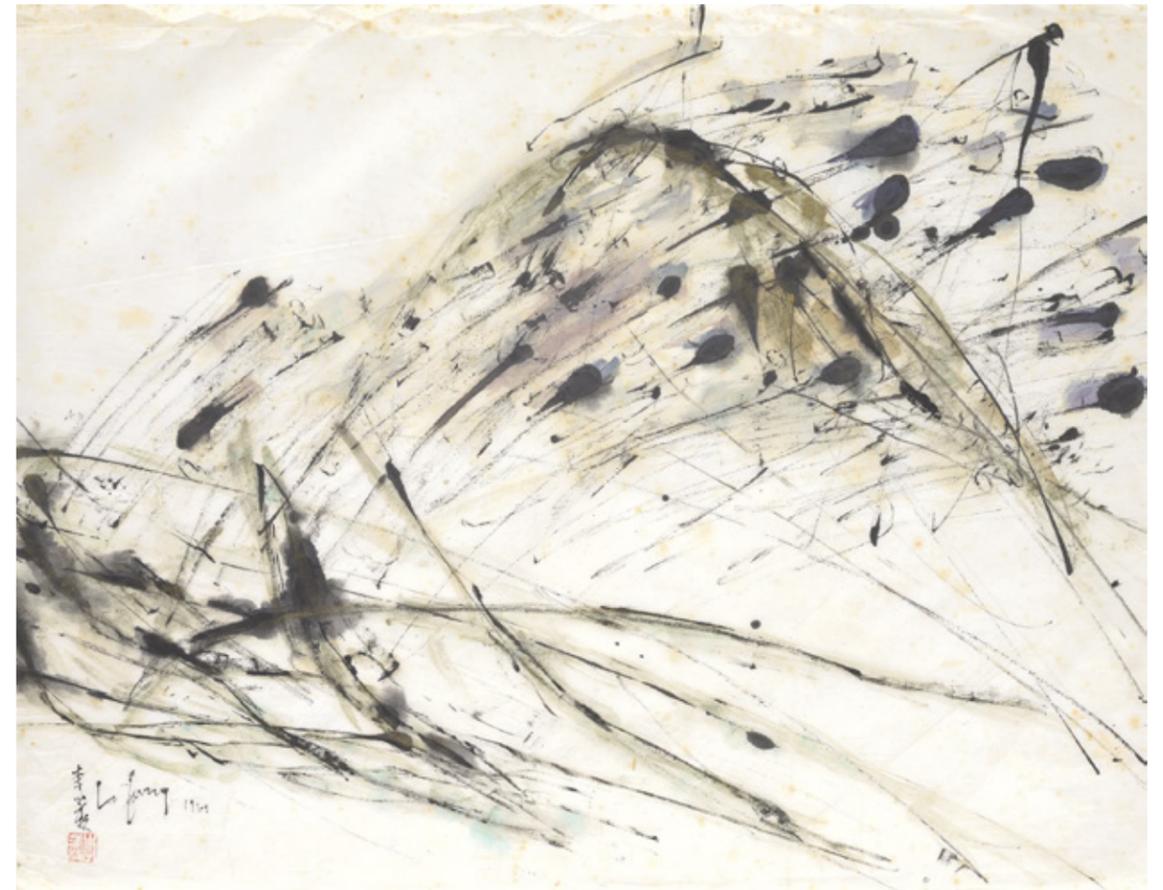
無題 Untitled

1963

墨、淡彩、金箔、紙 Ink, pigment and gold leaf on paper

45 x 58 cm

捐贈 Donation 2022.0020.027



農舍雪景 Farmhouse in the Snow

1982

油彩、畫布 Oil on canvas

70 x 80 cm

捐贈 Donation 2022.0020.006



牧牛 Tending Cattle

1984

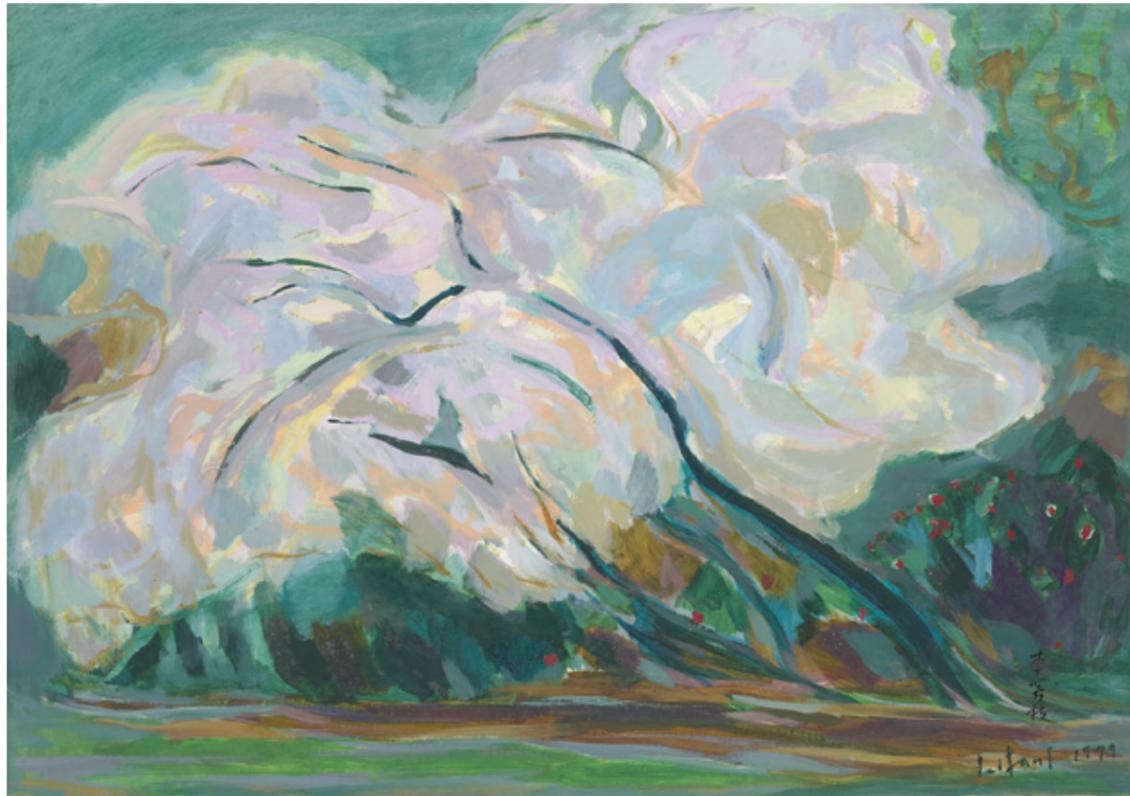
油彩、畫布 Oil on canvas

79.5 x 50 cm

捐贈 Donation 2022.0020.007



夢蝶 Dreaming Butterfly
1979
油彩、畫布 Oil on canvas
50 x 70.5 cm
捐贈 Donation 2022.0020.008



萬古長空 Eternal Sky
1991
油彩、畫布 Oil on canvas
78.5 x 70 cm
捐贈 Donation 2022.0020.009



披著彩虹勇往直前 Advancing Bravely Draped in a Rainbow

1991

油彩、畫布 Oil on canvas

78 x 71 cm

捐贈 Donation 2022.0020.010



橘子與檸檬 Oranges and Lemons

1990

油彩、畫布 Oil on canvas

70 x 78 cm

捐贈 Donation 2022.0020.011



紅磚與吉慶果 Jerusalem Cherries on Red Brick
1988
油彩、畫布 Oil on canvas
63 x 69.5 cm
捐贈 Donation 2022.0020.012



蒼穹旭日間乘風歸去 Riding the Wind Home Through a Sunny Sky
1991
油彩、畫布 Oil on canvas
70 x 75 cm
捐贈 Donation 2022.0020.013



靈泉寺 Lingquan Temple
1992
油彩、畫布 Oil on canvas
76.5 x 80 cm
捐贈 Donation 2022.0020.014



自畫像 Self Portrait
1992
油彩、畫布 Oil on canvas
68 x 77 cm
捐贈 Donation 2022.0020.015



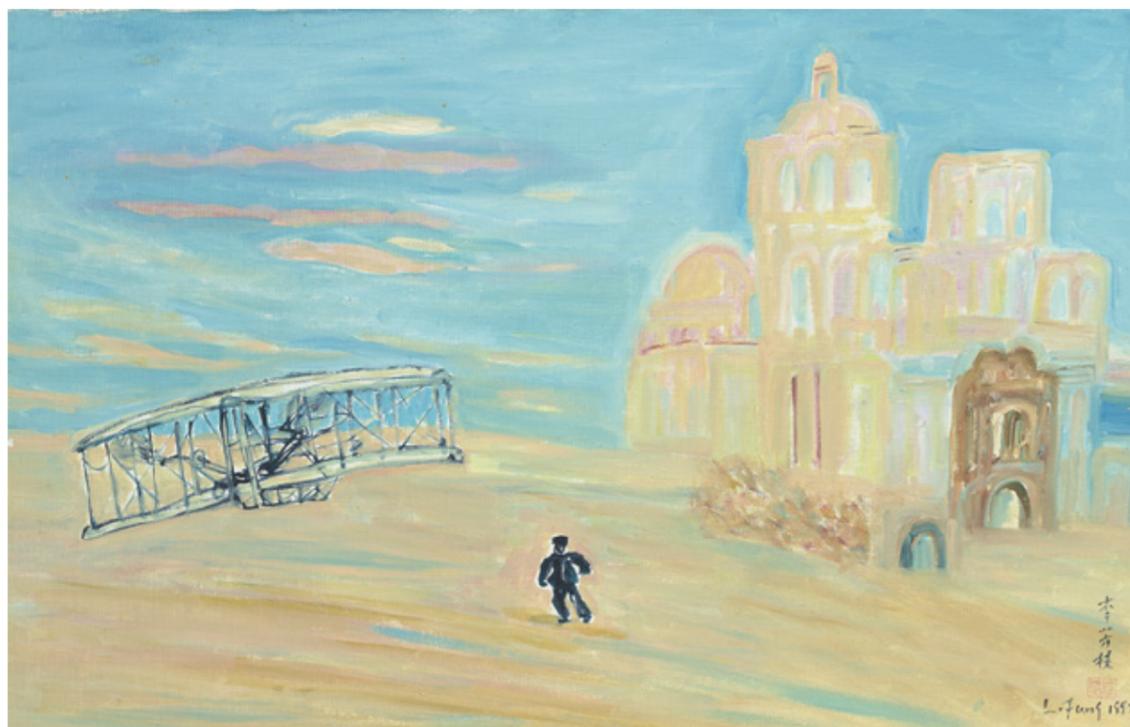
萊特兄弟試飛 Wright Brothers' Test Flight

1992

油彩、畫布 Oil on canvas

49 x 77 cm

捐贈 Donation 2022.0020.016



故國喬木之思 (母島) Thinking of my Homeland's Trees (Mother Island)

1990

油彩、畫布 Oil on canvas

68 x 76 cm

捐贈 Donation 2022.0020.017



懷念祖母之鄉士林 Missing my Grandmother's Hometown, Shilin
1991
油彩、畫布 Oil on canvas
67.5 x 76 cm
捐贈 Donation 2022.0020.018



廟 Temple
1991
油彩、畫布 Oil on canvas
69 x 76 cm
捐贈 Donation 2022.0020.019



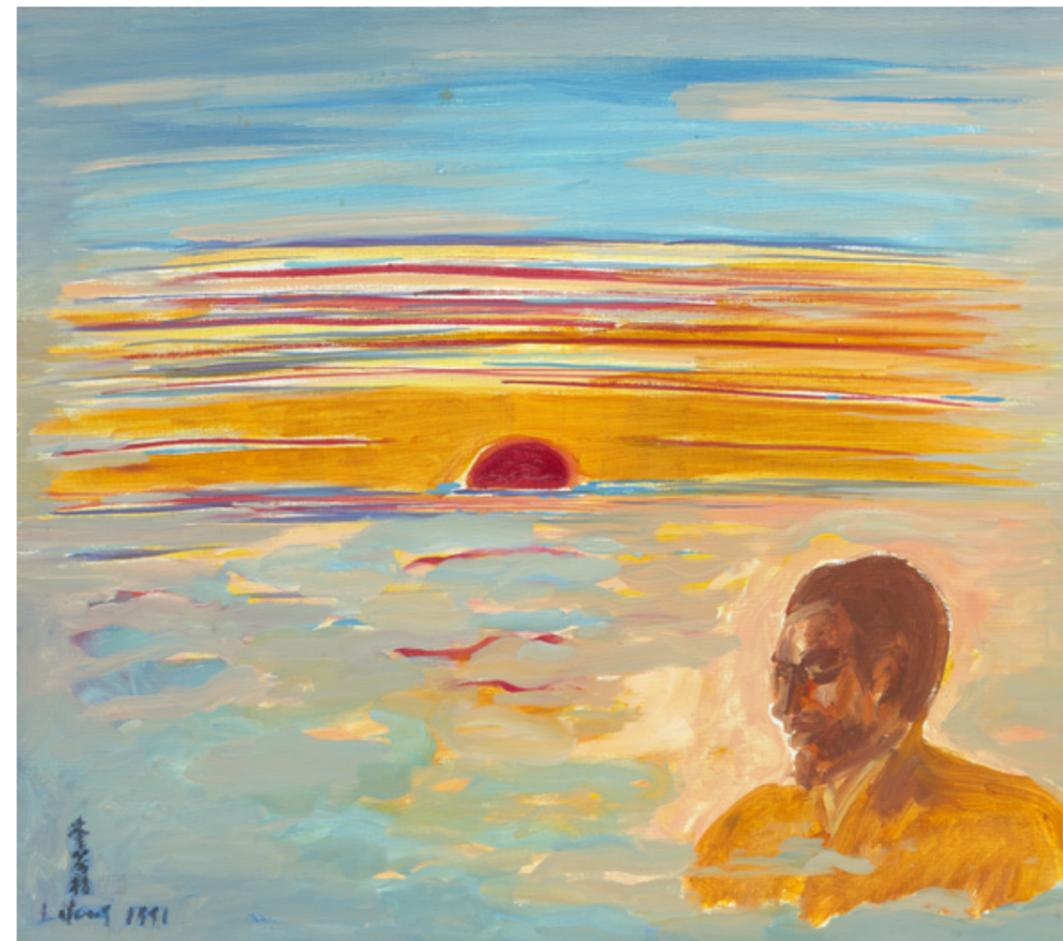
自畫像與米蘭 Self Portrait in Milan

1991
油彩、畫布 Oil on canvas
68 x 77 cm
捐贈 Donation 2022.0020.020



塞隆尼斯的夕陽曲 Thelonious Monk Praising Sunset

1991
油彩、畫布 Oil on canvas
70 x 78 cm
捐贈 Donation 2022.0020.021



出水芙蓉 Emerging from Water

1991

油彩、畫布 Oil on canvas

62 x 78 cm

捐贈 Donation 2022.0020.023



夏 Summer

1991

油彩、畫布 Oil on canvas

78 x 78 cm

捐贈 Donation 2022.0020.024



紅屋 Red Houses

1991

水彩、紙 Watercolor on paper

36 x 50 cm

捐贈 Donation 2022.0020.001



古寺內院 Ancient Temple Courtyard
1991
水彩、紙 Watercolor on paper
34.5 x 48.5 cm
捐贈 Donation 2022.0020.002



古寺 Ancient Temple
1991
水彩、紙 Watercolor on paper
36 x 50 cm
捐贈 Donation 2022.0020.003



漁夫與海 Fisherman and the Sea

1988

水彩、紙 Watercolor on paper

50.5 x 70 cm

捐贈 Donation 2022.0020.022



臺北總統府 Presidential Office Building, Taipei

1957

粉彩、紙 Pastel on paper

26.5 x 35.5 cm

捐贈 Donation 2022.0020.025

