

李義弘

LEE Yih-Hong

1941–2023

李義弘，字在川，為臺灣當代水墨創作的重要藝術家。1970至1980年代，他隨江兆申研讀書畫理論與賞玩歷代名作的筆法表現，也隨老師在臺灣遊山寫生，在師承畫風之外，也逐漸建立早期畫風，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。與此同時，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，他訓練自身筆墨功力，來完成水墨畫家轉化自然實物為符號的技巧，同時分析古人畫風與技法，嘗試開發用不泥於古、不仿古的新技法，以此思考創作新樣的可能。

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型、樹皮的厚重質感與生命力。此外，開啟大量異地之旅的李義弘，感受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諸多畫作，長卷風景的嘗試於焉開始。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，發展出具有生涯代表性的「寫石」作品。

2007年完成的〈玉山行〉，是李義弘筆下林木山石題材的集大成之作，展現藝術家自我寫景之法的圓熟畫技，也是長期蓄積的筆法筆意磨練之生涯代表作。全長25公尺，是其創作生涯中最長的山水長卷，留寫臺灣地景中最高處的景觀。為了畫寫玉山，李義弘與親友、學生歷經一年多的體力培訓，在2006年10月成功完成登頂的成就，歸回後從擬稿到繪製完成又歷經8個月。

此作開卷便寫雲霧，巧妙的連接到孟祿亭前後，讓雲海的起景呈現雄闊的氣勢，接著在遠眺關山之後，將畫面焦點從遠轉近，觀者彷彿身在此山中，近距離的看見玉山深處的各種林相，有圓柏低駝扭轉的樹型、玉山大峭壁與密林，中段從排雲山莊而起，是另一個攀登玉山高處的起始點，此段專注在石相的鋪陳，讓人見之而感攀越碎石挑戰的艱難。堅實石壁過後是積雪的玉山頂，是從北峰方向望去的玉山主峰，兩側李義弘做了灑金處理，襯托玉山之行的核心。在尾段日出橘紅光芒弗照之前，是一片美麗的高山杜鵑，這是藝術家登山之時未見，但興之所致增加的造景補述。此外，全卷在寫景之餘亦不忘山舍亭子的點景，讓整幅作品除在歌頌自然的壯麗中，亦不忘記錄這些建物所展現的：人在自然中的奮力而為與共存。

〈玉山行〉一作李義弘將登山之行及所見，用卷軸的方式敘事記遊，巧妙的運用登山身處山中不同處所獲取的不同的視野、不同的景色來編輯跌宕穿接的畫面，而橫幅的畫框以滿版的景象描繪表現山高處的遼闊景物，整卷閱讀起來景闊心寬，別有一方氣象，更為臺灣當代水墨開啟創作新格局。(陳苑禎)

Lee Yih-Hong, also known as Zaichuan, was an important figure in contemporary Taiwanese ink painting. In the 1970s and 1980s, under the guidance of the respected scholar and artist Chiang Chao-Shen, Lee studied painting and calligraphy theories and appreciated the brushwork in masterpieces of past dynasties. He also accompanied Chiang on *en plein-air* painting and drawing excursions in the mountains of Taiwan. In this early period, Lee not only adopted his teacher's painting style but also gradually established his own approach, combining the spirit of literati painting with Realist elements to create distinctive portrayals of Taiwan's native landscapes. He also studied photography, using the camera to capture his observations of the surroundings and accumulate material for his artworks. Through a two-phase observation process of experiencing the scene firsthand and then later examining his photographs, he honed his brushwork and deepened his mastery of transforming natural objects into symbolic expression. He also analyzed the styles and techniques of historical painters, seeking to develop new methods neither bound by nor imitative of tradition, thereby exploring new creative possibilities.

In his 1990s series *Song of the Big Tree* and *Yangming Mountain*, Lee liberated trees from their usual supporting role in landscapes, using the *cunfa* dry-brush technique to convey the vitality of their forms and rough texture of their bark. During his extensive travels, he was deeply influenced by the distinctive dynamism and atmosphere of landscapes across different regions, leading him to develop a series of experimental long-scroll paintings depicting the scenery of India and the Huangshan mountains in Anhui Province, China. In the first decade of the twenty-first century, as he approached seventy, Lee continued to display remarkable creative energy, producing his signature series focused on stones.

Completed in 2007, *Journey to Yushan* presents Lee's mastery of forest, mountain, and rock painting techniques. It showcases his mature approach to landscape painting and represents the culmination of the brushwork and artistic vision he refined over his long career. At twenty-five meters, it is his longest landscape scroll painting, capturing the scenery at Taiwan's highest peak. To create the work, Lee, together with friends and students, underwent more than a year of physical training before climbing the mountain in October of 2006. After returning, Lee completed his work *Journey to Yushan*—from preliminary drafting to painting—over the course of eight months.

Upon opening the scroll, viewers are greeted by clouds and fog cleverly joined to the front and back of Menglu Pavilion, imparting the sea of clouds with a majestic and expansive feel. Next is a distant Mount Guan, then a shift in focus to the foreground, where one is immersed in the forests of Yushan. Close up, one sees gnarled, low junipers, the Great Precipice, and dense woodland deep within the mountain landscape. The middle section of the scroll starts with Paiyun Lodge, another point of departure for ascending Yushan's peak. This section emphasizes the elaboration of rock formations, evoking the challenge of climbing the uneven and fragmented terrain. Beyond solid rock cliffs lies the snow-capped peak of Yushan as seen from the north. Lee highlighted both sides of the peak with gold dust to indicate the central significance of its ascent. Nearing the end, before the orange glow of sunrise, a beautiful field of alpine rhododendrons appears. This scene was not witnessed by the artist during his climb, but is a whimsical addition. Throughout the scroll, pavilions and mountain lodges are depicted along with scenery to capture humanity's struggle in its coexistence with nature, even amid its majesty.

Journey to Yushan documents Lee Yih-Hong's ascent of Yushan, employing the scroll format as a narrative device to recreate his journey. He cleverly uses the different views he captured at various points in his climb to create a composition with dynamic transitions and visual interplay. The horizontal frame is filled with expansive alpine scenery, conveying both grandeur and a sense of openness to give the work a unique and evocative atmosphere. With this work, Lee pioneered a new phase in Taiwanese contemporary ink painting. (Agiluf CHEN)

玉山行 Journey to Yushan

2007

水墨設色、靈滙館精製六尺淨楮仿宋羅紋箋 Ink and pigment on paper

引首 43 x 178 cm, 畫心 43 x 2534 cm

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