

李奉的回顧與展望：

# 動勢意念

李奉抽象表現繪畫

*Ideas of Movement*

Abstraction in Lee Feng's Paintings



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# 序

帝門藝術事業機構總裁 黃宗宏

藝術家李奉，以眼觀察人生百態及大自然的興衰，用心感受事物的更迭，拿畫筆，描繪出自我內心的話語，將顏料揮灑出生命的價值，作品中的力量，牽動著人與大自然的連結，傳遞著李奉的世界。

欣賞李奉的創作，透過觀察，與他互動、溝通，相處下來了解到他不同的面向，他骨子裡透露出叛逆的因子，表現於創作上，過去對於家庭的負擔感到壓力，經過許多挫折，從年少時期對未來的嚮往，無論多少風雨的困難挫折，依然繼續往前方的路邁進；青壯年時期擔當起家庭的重擔，對故鄉有種種的念想與眷戀，這些經歷成為對藝術創作的養分；中年時期人生過了一大半，不惑而知命的心情，對於人生也有了看法、感想和體悟。

隨著時間成長，找到了與自我相處的溫度和方式，李奉對大自然有著深深的感觸，他與大自然的互動反應在他的創作裡，他的神秘感帶給大家有著無限的想法，藝術對李奉來說是生命的救濟，情感的投射與反省，寧靜、自由與願景圍繞在他的創作理念裡，李奉說：「藝術創作的目的不是為了得到什麼，而是使你變成什麼樣的人」。

早期李奉創作色彩以灰暗色為主，帶著孤獨的心境，色調呈現較沉鬱，作品中，有著平靜且自戀的憂傷，歷經人生一路上的風雨挫折，使他往非純寫實風格方向。近年來，李奉的繪畫風格呈現出境象之外的意念，不同一般的寫實或抽象，他的創作充滿細膩的思路，從過去灰暗的色彩風格，到現在光明豐富的顏色表現，共通特性是運用大量的黑，來表現其技法在畫上，以最簡潔的形式，色彩強烈，背景簡化成節奏起伏的形態，本次展示李奉一系列至今系列作品，以藝術創作表現其內心對人生感觸及使命感。

本次展覽係帝門藝術中心，經紀代理畫家李奉後的第一檔展覽，特別選在與李奉相識相遇的東門美術館舉辦，同時策展單位由擁有三十年歷史，在業界頗負盛名的帝門藝術教育基金會及邀請到策展人劉永仁共同策劃，相信此展覽兼具學術與收藏的價值，展覽的呈現是值得大家期待的。

# Foreword

Dimensions Art Enterprises Chief Executive Officer  
Geoffery T. Huang

As an artist, Lee Feng observes with his heart the ups and downs of life, as well as the rise and fall of mother nature. He then uses the brush to visualize his internal voice, giving each pigment life and value. The forces in Lee's works can seemingly move in concert with mankind's connection to nature, conveying messages from his artistic world.

One can get to know Lee Feng's various sides through his works. Lee's rebellious character manifests in his art. At a young age, he witnessed financial burdens on his family first hand, and through countless frustrations and yearnings for the future in his teen years, Lee managed to keep his chin up and look forward. When he became the family's breadwinner, Lee grew more homesick and sentimentally attached to the old days, and such a journey would later nurture his art creations. As he turned 40 and 50, Lee had different perspectives, thoughts and understandings of life.

In time, he eventually found peace in solitude. His deep feelings for and interactions with nature can be seen in his works, which embody a sense of mystery and plenty of room for imagination. To Lee Feng, art is the savior of life and the reflection of emotions. His works project a sense of calmness, freedom, and vision. "Art creation is not about getting what you wish for, but who you wish to become," he once said.

Lee Feng's early works feature mostly gray, darker colors, implying a solitary state of mind. Amongst the gloomy colors, one can sense the peace and narcissism in Lee's sadness. The non-realistic style is the consequence of frustrations and setbacks in his life. In Lee's recent works, one can see aesthetic conceptions transcend concrete objects, a touch that is neither realistic nor abstract. Subtleties in thoughts abound in his paintings. Dim and dark colors are replaced with brighter and richer ones. What remains unchanged is the application of great amounts of black, which amplifies Lee's extraordinary mastery of the most simplistic forms and powerful colors. The simplified background in his recent paintings is akin to rhythms. This exhibition features Lee Feng's works of both earlier and recent years, in which viewers will find the evolution of his take on life and sense of mission.

This Lee Feng exhibition is Dimensions Art Center of Art's first after assuming his brokerage, and Licence Art Gallery is where we first acquainted. As a renowned organization with 30 years of experience in the art scene, DEOA has invited Mr. LIÚ Yung-Jen, former section chief of the exhibition department of Taipei Fine Arts Museum as the curator. I believe this event is of great academic and collective value, and that you look forward to it as much as I do.

# 動勢意念——李奉抽象表現繪畫

策展人 劉永仁

當代視覺藝術創作媒介已然十分多樣，類別包括：素描、繪畫、油畫、壓克力彩、雕塑、攝影、錄像、水墨、版畫、複合媒材、裝置以及科技藝術等，然而畫家李奉（b.1957）仍然選擇以繪畫藝術探索，以反映他內在動勢起伏，掀起層次與深度變化的意念。

李奉繪畫主要以流動的筆觸和自動性技法表現在空間的組構，受大自然啟發，以動勢激情剎那的痕跡為藝術創作的本質，流動的線條和塊面本身即為獨立個體，畫家以此探索建構其視覺語彙，形成他的藝術樣貌。然而李奉繪畫的演變也是從具象循序漸進至抽象，回溯 90 年代李奉的具象繪畫表現，畫面氛圍顯得沉鬱暗黑、苦悶，例如作品〈景象〉描寫山巒起伏的景色，山勢起伏上方透亮光宇灰暗前景形成樸素的對照、〈日幔 I〉以高水平線伴隨棕色調，整體畫面透露出深層孤寂與荒疏的氣氛，顯現出他當時創作心境仍未滿足探索欲望之鬱囿。藝術史家蕭瓊瑞教授指出：李奉這個時期的繪畫作品，在一種暗沈、帶有墨韻趣味的色調中，呈顯一種景物的迷濛與神秘。

李奉喜愛自由崇尚大自然，生活的歷練和他長久的體驗，自然的沉重與輕盈之矛盾在內心對峙，反應時間的靜止與大自然掀騰巨勢的威猛，而將其隱然寓聚在畫面中，他將感受的激情轉化為內在的力量，藉由繪畫表達生命的悸動，從具象到抽象蛻變心路歷程才似乎順理成章，而完成了轉變。儘管在生活中遭受難以言喻的困頓挫折，他仍展現了達觀浪漫與堅韌的意志力，鏗而不捨追求藝術創作乃是基於內心的渴求與永恆信念的實踐。

當繪畫的意念先行，勢必激發創作的欲望，李奉的動勢意念在創作過程接續時的繪寫，植基於其造形能力，同時亦取決於直覺意識，然而生命的機緣意象，乃是經過生命淬鍊那種複雜的脈動，直覺將生命底蘊賦予可視與不可視的因素抓住，他憑藉由直覺的感知，將生命自身的能量交互滲透，進行著一路走來的創造行為。

李奉的抽象繪畫具有動勢的力量及韻律結構，他的筆觸和運行速度在畫面上變得清晰可見，尤其畫面中的色調豐富，以及層次的多樣性很有活力，圖像空間宛如地底迷宮拔空而起，例如：〈合十萬象 35〉、〈合十萬象 44〉、絕對斷崖式的切

割畫面與抒情感性畫面對峙，此系列畫作是頗值得關注的特色，其畫風貌介於自然與非自然之間，繪畫呈現的紋理通過光與影的對比呈現，其動勢意念以一種近乎朦朧了其明度對比，強烈又和諧將同一調子冷暖的鮮豔色彩混融在一起，這似乎跟深沉的情緒波動是有關係的，他覺得如果只有抒情的部分沒有狂野的部分，畫面就太軟弱了。直言之，我們觀察李奉個性中存在著自由任性與孤獨寧靜之矛盾，強烈投射表現於繪畫之上。又如〈飛往靈魂的故鄉 5〉土耳其藍與白色交互撞擊迸出自然動人的圖式，黑色的線條猶如定海神針般穩健流轉穿梭其間，滴流潑甩之筆調變化沁入與覆蓋交織堆疊，可以看出充滿變化的狀態，於是構成兼具抽象又表現的繪畫作品。

李奉專注創作繪畫，投入創作生活，今年（2020）的作品，他以「境生象外」命名，期待創作更深入繪畫的層次與境界，實踐其生命藝術之標的。本次策劃李奉個展：「動勢意念」，緣起於藝術愛好者黃總裁的全力支持，於是展開一連串策展行動。此項展覽主要委由帝門藝術教育基金會與帝門藝術中心共同主辦，整理並進行關於展品研究探討規劃，預計展出近 30 件繪畫作品，其中包括選自 90 年代數件具象與半抽象繪畫，以及近十年創作發展的抽象表現繪畫，從這些作品的視覺風貌，得以讓我們清晰檢視評價其繪畫的演變歷程及進展脈絡。

## Ideas of Movement

### — Abstraction in Lee Feng's Paintings

Curator LIÚ Yung-Jen

Contemporary visual arts use a wide array of media today: sketching, painting, oil painting, acrylic paint, sculpture, photography, video, ink, printmaking, mixed media, installation and technological arts. The list goes on, but Lee Feng (1957-) has always chosen painting to express inner feelings, and used layers and color depths to convey the idea of change.

Flowing strokes and automatism in Lee Feng's paintings create a sense of nature-inspired space. The strong movements that symbolize the instants of intense emotions form the base of his works. The moving lines and areas can be seen as independent elements that make up the visual language in Lee's art. Lee's paintings have evolved from having concrete images in the earlier phase to the more abstract impressions in recent years. His concrete paintings from the 1990s give off a sense of darkness and gloom, such as the contrast portrayed by the light above the mountain ranges and the shadows in front of them in "View the Mountain," or the solitary, lonely atmosphere illustrated by parallels lines and brown hue in "Sun Veil I." Both of which, at the time, reflected Lee's unquenchable desire for exploration. Chong-Ray Hsiao, art historian and professor, said that Lee's works from the 1990s convey a sense of darkness one sees in ink paintings, where landscapes appear misty and mysterious.

An aspiration for freedom and nature, as well as years of life experiences, have resulted in the stark contradiction of lightness and heaviness within Lee Feng's mind. He has painted the stillness of time and the turbulence created by nature. He has turned the great passions he felt into inner strengths, and expressed such lively sensations on canvas. One can say that Lee's transformation is complete and logical when his works evolved from being concrete to abstract. Despite life's various harsh conditions and setbacks, Lee has always been optimistic, romantic, and resilient, pursuing art creation with perseverance and an impulse for carrying out what he believes in.

The intention to paint is inevitably followed by a desire to create, and Lee Feng's ideas of movement manifest in his ability to create shapes and perceive. Yet the images of life should be those distilled by its trials and tests, those that present both life's visible and invisible potentials. In his career as an artist, Lee has always interfused his perceptions and life's energies in his works.

Lee's abstract paintings embody dynamic movements and rhythms, both clearly created by the power and speed of his brush strokes. The rich colors and diverse layers appear vibrant,

and the graphic space emerges as if there's an underground labyrinth. In No.35 and 44 of the "Worship to Nature" series, which is worthy of attention, cliff-like divisions of color face off with sentimental emotions. The style is somewhere between nature and non-nature, in which lights and shadows create stark contrasts to vaguely indicate movement. Similar bright colors fuse together, seemingly revealing the connection to the artist's inner emotional fluctuations. When a painting focuses only on sentiments and lacks untamed emotions, Lee believes, the overall image appears too weak. We can honestly say that the paradox in Lee's characters, which aspire for freedom and solitude simultaneously, is clearly observable in his paintings. In "Fly to the Hometown of Soul 5," the intertwinement of turquoise and white makes an appealing picture, where the black strokes stay firm on a canvas of flows and splashes, creating a status teemed with constant change. One can say it is an expressive, yet abstract work of art.

Lee Feng is dedicated to painting. "Boundary of Unspeakable," the series title for his 2020 works, bears his expectations to take painting to a higher level, where he attains the ultimate meaning of art and life. The exhibition "Ideas of Movement" came about thanks to the generous support of Mr. Geoffrey T Huang, an art-lover himself, who made curating of the event possible. Jointly curated by Dimension Endowment of Art and Dimensions Art Center, the exhibition is expected to feature nearly 30 pieces of Lee's paintings, from concrete and semi-abstract works of the 1990s, to the more abstract pieces in the past decade. These works will allow us to see how Lee's painting techniques and styles evolve over time, and have an impression of his life as an artist.



## 靈魂的救贖——李奉的生命與藝術

國立成功大學歷史系所名譽教授 蕭瓊瑞

藝術，對某些人而言，是一種生活的調適；對某些人而言，是造形的探險；對李奉而言，則是一種靈魂的救贖。

本名李文賓的李奉(1957-)，嘉義布袋過溝村人，擁有國立台灣藝專美術科畢業，及美國芳邦學院藝術碩士(Fontbonne College MA)的學院背景；但藝術對他而言，並不是一種技術的追求，而是一種生命的面對與省思。藝專時期，他迷戀畢費(Bernard Buffet,1928-1999)、魏斯(Andrew Nowell Wyeth,1917-2009)的作品，為了畫面中那股莫名的悲愴與哀愁，那似乎是他靈魂底層無可言宣的某種真實或本質。

一次在板橋夜市見到一位賣唱片的攤商，為了吸引顧客，以布袋戲演出為號召；李奉駐足觀賞，深被演出者的那份狂熱所感動。利用休息空檔，驅前攀談請教，對方竟然邀他周日前往樹林山佳的家中做客；這才知道：原來這位攤商，白天另有正業，夜晚的擺攤和演出，完全是為了滿足他內在生命的某種呼喚與需求。

這個經歷，給了李奉極大的啟發，原來藝術可在生命中以如此的方式存在。

然而命運並沒有讓他直接走上專業藝術家的路，藝專畢業，為了償還家中的債務，他投入土木業；這似乎是帶給家族興衰起落的家傳事業，隨著父親的生意需要全家也跟著搬遷，李奉國小一、二年級一度搬到台南，就讀赤崁樓邊的成功國小，三年後，又回到嘉義過溝。不過，就在李奉國小四年級那年，父親生意失敗，加上車禍截肢，只得宣告破產。母親是一位情感脆弱卻又意志堅強的人，她的手藝精巧，以裁縫撐起了那個瀕臨破碎的家庭。李奉在家排行第三，上有兄、姊各一人，下面還有一位妹妹。但家庭的重擔，似乎不是熱愛藝術的他，可以視而不見的。藝專畢業後，他暫時放下藝術，投身土木工程，前後四年。之後，輾轉從事各種行業，但始終不忘藝術的初衷。1989年，他終於有機會回到國立歷史博物館這個和藝術相關的單位工作。這年，他已經33歲。

不過，單調的行政工作，對他是另一種令人窒息的生活。第二年(1990)，他便轉往台北市立療養院，擔任職能治療師。這個和人，尤其是和人的靈魂直接面對的

工作，讓他重新燃起了創作的火花。從1990年起，他開始推出個展，先在台北政大藝文中心(1990)，之後，則在台北玄門藝術中心(1995)、嘉義市立文化中心(1996)，以及台南巴魯巴藝術中心(1997)。這個時期的作品，在一種暗沈、帶有墨韻趣味的色調中，呈顯一種景物的迷濛與神秘，如：1991年的〈景象〉、1992年的〈日幔I〉；但到了1996年的〈孕〉，則在夜暗籠罩下，卻有一團猶如燃燒的火焰，一支枯木從下方的石頭中，迸然掙長、焚而不燬、浴火重生。那似乎正是李奉心靈的寫照。43歲那年(1998)，他結束在療養院的工作，重拾學囊，前往美國密蘇里州的芳邦藝術學院進修，並取得藝術碩士的學位。

新世紀的展開，李奉雖然仍擺脫不了家族新一波的債務纏身，但藝術創作的能量與知覺，已然達到成熟的階段。特別是2008年之後，幾乎展出不斷。除了聯展之外，個展如：「飛往靈魂的故鄉」(2010)、「秘在形山」(2012、2013)、「大自然的禮讚」(2014)、「大象希音」(2014)、「桃花源記」(2016)、「合十萬象」(2017)……等。

在這些作品中，「風格」似乎不是他的主要關懷，技巧更非他的追求；生命的面對，以及透過創作獲得靈魂的自我救贖，才是藝術之於他的最重要意義。他說：

「繪畫藝術對我來說，是命運而不是機會；但繪畫藝術創作的過程中所遇到的一切困難、阻礙，卻又是生命中的機會而不是命運。對藝術予我的發生與引領，我無比喜悅、知足感恩。」

面對李奉的作品，是面對李奉生命的悸動與其靈魂的自我救贖，而非單純的形色構成與追求。

# The Savior of the Soul

## —— Lee Feng's Life and Art

Department of History, N.C.K.U. Tainan Emeritus Professor  
Chong-Ray Hsiao

To some, art is a form of adaptation to life, and an adventure of creating shapes to the others. To Lee Feng, art is the savior of the soul.

Lee Feng was born Lee Wen-pin in 1957 in Chiayi County. He received his BFA from National Taiwan University of Arts, and subsequently an MA from Fontbonne College, Missouri, U.S.A. To him, art is not a pursuit of techniques but rather a way to face life and ponder over it. During his college years, Lee was enamoured by the inexplicable sadness and sorrow in Bernard Buffet's and Andrew Nowell Wyeth's works. Such sadness seemed to resonate with Lee's true character or who he was, something unexplainable yet deep down in his soul.

Once, Lee saw a record vendor at a night market in Banqiao, Taipei, using glove puppetry to attract customers. That zealous and passionate performance profoundly moved Lee, as he watched with full attention. During an interval, Lee talked to the vendor, and was surprisingly invited to his home in Shulin, where Lee learned that record-selling was a mere hobby to satisfy the vendor's desire or inner-calling to perform. The vendor had another day job. The encounter greatly inspired Lee Feng, who realized that art can blend so effortlessly into one's life.

Fate, however, did not offer Lee a straight path to being an artist. After college, having to pay back the family's debts, Lee had a job in construction, a family business whose ups and downs tied to everyone in the household. Lee's father had to relocate frequently to where business was. At first and second grade, Lee studied at Cheng Kung Elementary School, adjacent to the famed Fort Provintia in Tainan. Three years later, the family moved back to his hometown in Chiayi.

His father's business folded when Lee was in 4th grade, and a car accident which resulted in an amputation inevitably led to its bankruptcy. Emotionally vulnerable, Lee's mother is at the same time a woman with strong wills. Her delicate handicraft formed the foundation of a tailor business that ended up helping the family weather different storms.

Lee has one elder brother and sister, and another sister to his junior. The heavy burden on the family, meanwhile, was not what Lee, an avid art-lover, could shut his eyes to. In the

four years following college, Lee devoted himself to civil engineering while putting art on hold. After that, he held jobs in different fields, but never forgot where his true passion was – art.

In 1989, Lee was finally offered a position relevant to art in the National Museum of History. That year, he was already 33 years old.

Monotonous administrative work, however, was life's another way to suffocate Lee. The next year (1990), Lee switched path to become an occupational therapist at Taipei City Psychiatric Center. It's a job that directly dealt with people, and particularly with their souls, which reinvigorated Lee's sparks for art creation.

Since 1990, Lee has held solo exhibitions at the NCCU Art & Culture Center (1990), Taipei's Gate Gallery (1995), Chiayi City Cultural Center (1996), and Ba Lu Ba Art Space in Tainan (1997).

Works from this period feature dark colors that give off an impression of ink paintings, where objects and landscapes are obscure and mysterious. Examples include "View the Mountain" (1991) and "Sun Veil" (1992). In "Conceive" (1996), one sees a withered tree reaching out from a rock in flames dark at night. That image is a precise reflection of Lee Feng's mind.

At age 43 (1998), Lee left his job at the psychiatric center and headed to Fontbonne College in Missouri to study, and later received his MA in art.

At the turn of the century, Lee remained somewhat entangled in his family's debts, but he had garnered sufficient creative and perceptive energy and reached a mature phase in his career. Particularly since 2008, Lee has had exhibitions almost continuously.

Joint exhibitions aside, Lee's solos have included "Fly to the Hometown of Soul" (2010), "The Secret from Within" (2012, 2013), "The Nature Etiquette" (2014), "The Vision of Life" (2014), "Idyllic Land of Peach Blossom Spring" (2016), "Worship to Nature" (2017), among others.

In these works, "style" does not seem to be Lee Feng's primary concern, and he clearly does not pursue the perfection of techniques either. It was the way he faced life, and how his own soul attained redemption in the process of art creation, that mattered the most to Lee.

"Printing is my fate, not opportunities. However, those difficulties and blocks on my way to art are opportunities, not fate. I am ultimately joyful and grateful for all the art in my life and its guidance," said Lee Feng.

Appreciating Lee Feng's works is like experiencing the rhythms in his life, as well as the process of his soul being saved by art. One will see much more than just the pursuit of simple shapes, colors, and compositions.

# 「取之自然、成於藝術」之自我實現 ——記於李奉 2020 個展

精神科醫師 呂煦宗

和李奉最初的相遇在精神醫療的場域，而真正開始結緣則是因為李奉在藝術之路上行走的樣貌，隱隱然吸引著我：他不畏外在的逆境變故一路前行，方向始終如一，忠於自己心中的那一把「原火」——創作的熱情，如同在擾攘喧囂的俗世中，穩定不滅的火炬，照亮了一個可以在藝術創造中走向自我實現的通道。李奉說他當年考取藝專時，父親拿著入學通知問他「藝術是什麼？」當時青澀的少年郎的回答令我印象深刻：「藝術不是形式的問題，而是存在與否的問題」。藝術的存在指的是什麼？李奉一路走來體現了什麼？

我們可以從李奉的創作自述來了解他思考的軌跡：2010[ 飛往靈魂的故鄉 ] —— 回歸藝術的精神內涵與品質的追求，區辨信念之不變與形貌之可變。2012[ 秘在形山 ] —— 深感自然萬物之美而神聖，喜悅、知足與感恩，皆因自己的心念而發生意義，體會並區別繪畫的「命運」與每個創作的當下要面對的「機會」。2014[ 大象希音 ] —— 指出他的繪畫是將大自然的顯現轉化為作品的精神顯象。繪畫過程是「自由、寧靜、願景」同時存在的精神場域。2016[ 合十萬象 ] —— 表達對大自然的尊敬與愛，創作是「一個聖頌的進行」。指出「內在靈魂——大自然——作品」三者緊密連結的關係。2020[ 境生象外 ] —— 更加明確其信念「自由、喜悅和願景」，如褪去果肉之果核般堅硬，也是對未來的期許。我看見兩點：第一、作畫的形式在各階段或有不同，他追求藝術與生命結合的存在內涵始終不變，如他所說的「作品的不同形、相，就像河流中的浮枝、樹葉…有些佇留有些飄走了，但那河依然是河」，這正是當初少年李奉所說的「藝術的存在」，就是藝術所展現的靈魂內涵。第二、和李奉的精神本體始終緊扣相伴的，是他與自然親密的連結，他喜歡自然的一切，「經常望山而以為自己是山，望草而以為自己是草」，自然的廣大豐富深邃奧妙是李奉創作生命的泉源。回到前段文末的提問，李奉時時維繫著對自然的感動，以藝術作為對自然的禮讚，以及追求生命內涵進化的實踐，我看到了一個「取之於自然，成之於藝術」的自我實現過程。

自然詩人梭羅 (Thoreau) 說“野性隱含著世界的救贖<sup>1</sup>”，孕育萬物的自然之美“如

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<sup>1</sup> 取用吳明益之譯文，原文 “Wilderness is the preservation of the World” (from “Walking”)

清風明月，耳得之而 聲，目遇之而成色，取之不盡，用之不竭，是造物者之無盡藏<sup>2</sup>”，李奉早年農村鄉野生活與寫生觀察，吸取了大量的自然養分，他說「大自然的形貌姿態，靜、動、明、暗、遠、近、微、巨，如是昭應引領我繪畫與生命前行」，然而我們從老師的畫中看不到任何寫實惟妙惟肖的自然景物，我看到的是「自然妙理」在老師的創作過程中再現——也就是抓住當下的契機、即興成形的動勢，不囿於特定可辨識的形體。他把自己放在真空、不構圖、不預設完成畫面的自由狀態中，等待迎接那「美好的驚訝」，這是當下的感知與心境，與隨興而生的影像之間，交替互動，循環連續的過程，畫中影像不斷轉化遞變，此刻作為創作養分的自然元素已融入創作中，如老師的自我期許「自然 - 人 - 畫融合一體，可以是草、海洋、河流…」而我也彷彿在畫裡看見了自然律動的舞蹈和音樂，邀請我參與其中。李奉的畫作裡變化豐富無法加以辨識命名的「象」，如幻亦如實，讓觀者我可以不侷限在「知」的框架，讓畫中的自然元素帶領我，在觀畫的過程中進入了一個探索與發現的想像之境：彷彿窺見礦石斷層裂隙中的幽微肌理、幽暗黃昏時野草蔓生的池沼一隅、飄落的花與葉，風穿越林間搖曳之樹影；水之渦流、滴落、傾瀉、潑灑、噴濺。初陽於山林間蒸騰之水氣、瞬間推移的光影；有堅硬、有柔軟，有明晰、有迷濛混沌，有纏繞與穿越，有交織有堆疊…，遠觀如見大山，近玩如小宇宙，微距如物質粒子的活動…，「美好的驚訝」在不覺之間相遇，畫中的精靈已將我帶入自然之境。

李奉從自然汲取養分轉化為藝術的花朵與果實，每一個創作都是一個自我實現的過程，他說「藝術的來源，不是靠飄忽不定的靈感，而是慾望與衝動，感覺到需要與渴望，如肚子餓想吃那樣的自然，也不無病呻吟」。對他來說，成就藝術，如命定一般成為自我實現的任務，「繪畫是顯現靈魂真相的過程，繪畫顏料只是靈魂的顯影劑」，也是「一個思考的過程、生命進化淬鍊的過程」，讓他能夠探索與表達他「對世界的好奇、愛與信仰」。我認為是這種靈魂的存在感，說明了為何李奉的畫，不流於「淺薄的形式」，沒有既定的套路，也不為展現爛熟精巧的技法，而是被賦予生命之豐富多變、深邃奧秘無法窮究，每個創作都是一個新

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<sup>2</sup> 蘇軾“前赤壁賦”



局的開創與完成，每一幅畫都是顯現一個自然與靈魂存在的真相，當我們在觀賞這些畫作時，將會感受到召喚與邀請，與畫中的生命交會。相信李奉如果核一般堅硬的信念——對自然萬物的尊敬與愛的承諾，將繼續引領著他的生命與藝術相隨並進。

在 2020 個展前，致上我的敬意與祝福，繼續期待李奉的藝術生命在未來的開展容貌。

## The Self-realization of "Take from Nature, Achieve in Art" —— In Lee Feng's 2020 Solo Exhibition

Psychiatrist Lu Xuzong

The first encounter with Teacher Lee Feng was in the field of psychiatric medicine, but the real beginning of the bond was because of the appearance of Teacher Lee walking on the road of art, which faintly attracted me: he did not fear external adversity and changes all the way. The direction is always the same, loyal to the "original fire" in his heart - the passion for creation, like a stable torch in the hustle and bustle of the world, illuminating a channel for self-realization in artistic creation. Teacher Lee said that when he was admitted to the art college, his father took the admission notice and asked him "What is art?" I was impressed by the reply of the young boy at the time: "Art is not a question of form, but a question of whether it exists or not. " What does the existence of art mean? What has Mr. Lee demonstrated along the way?

We can understand the path of his thinking from Mr. Lee's creation narrative: 2010 [Flying to the Hometown Soul] - Return to the pursuit of spiritual connotation and quality of art, distinguishing the unchanging of faith and the change of appearance. 2012 [Secret From Within] - Deeply feel that all things in nature are sacred by beauty. Joy, contentment and gratitude all have meaning because of one's own thoughts. Experience and distinguish between the "destiny" of painting and the "opportunity" that one must face at every moment of creation. 2014 [The Vision of Life] - Pointing out that his paintings transform the manifestation of nature into the spiritual manifestation of works. The process of painting is a spiritual field where "freedom, tranquility, and vision" exist simultaneously. 2016[Worship to Nature] - Expressing respect and love for nature; creation is "a sacred performance." Point out the close connection between "inner soul, nature, and work". 2020 [Conception Beyond Image] - his beliefs in "freedom, joy and vision " is even more ascertained.

It is as hard as the pit from which the flesh has been removed, and it is also a hope for the future. I see two points: First, the form of painting may be different at various stages, whereas the existence and connotation of his pursuit of the combination of art and life is always the same. As he said, "The different forms and appearances of works are like branches and leaves floating in a river.... Some stay and some drift away, but the river is still a river." This is exactly what the young Lee Feng called "the existence of art", which is the soul connotation of art. Second, what has always been closely associated with Teacher Lee's spiritual body is his intimate connection with nature. He likes everything about nature.

"Always look at the mountains and think that he is a mountain, and look at the grass and think that he is a grass." The vastness, richness and profound mystery is the source of Lee's creative life. Going back to the question at the end of the previous paragraph, Teacher Lee Feng always keeps on being touched by nature, using art as a tribute to nature, and the practice of pursuing the evolution of life connotation. I see the process of his self-realization - "Take from Nature, Achieve in Art."

The nature poet Thoreau said that "Wildness is the preservation of the world"<sup>1</sup> The beauty of the nature that nurtures all things is "Like a breeze and the bright moon; if you can hear it, it is a sound to you; if you can see it, it is a view to you. It never ends and is never exhausted. It is the infinite treasure that nature has"<sup>2</sup>. Teacher Lee drew natural nutrients from rural life and sketching observation in his early years.

He said that "the appearance and posture of nature - static, dynamic, bright, dark, far, near, micro, and macro, lead me to painting and life forward." However, we can't see any realistic natural scenery in his paintings. What I saw is the reproduction of the "natural magic" in the teacher's creative process-that is, to seize the moment and improvise the momentum, not limited to a specific recognizable shape. He puts himself in a vacuum, without composing, and a free state without pre-determined picture in his work, waiting to be greeted with the "beautiful surprise", which is the alternating interaction between the present perception and mood, and the spontaneous image. It's also a cyclical and continuous process - the images in the painting continue to transform and change. At this moment, the natural elements that are the nutrients of the creation have been integrated into the creation. Like the teacher's self-expectation, "Nature-human-painting are integrated, which can be grass, ocean, river..." And I also seemed to see natural rhythmic dance and music in the painting, and I was invited to participate in it. The "images" in Teacher Lee Feng's paintings are rich in variety and cannot be identified and named. They are not only illusive but also truthful, so that the viewer like me would not be berried by the frame of "knowledge". The natural elements in the painting would lead me in the process of viewing

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<sup>1</sup> Chinese translations are by Wu Ming Yi. The original "Wilderness is the preservation of the World" is from "Walking" by Thoreau.

<sup>2</sup> "My First Visit to the Red Cliff" by Su Shi.

the painting to enter a realm of exploration and discovery: I seem to see the faint texture in the fractures of the ore, the corner of the pond where weeds grow at dusk, the falling flowers and leaves, the shadows of the trees swaying through the forest; vortex, dripping, pouring, and splashing, of the water; the water vapor in the early sun in the mountains and forests, the light and shadow that change in an instant; some are hard, some are soft, some are clear, some are blurred and chaotic, some are entangled and crossed, some are intertwined and some are stacked.... Looking at it from a far distance is like seeing a mountain, looking at it up close is like a small universe, and at a micro distance is like the activity of matter particles.... The "beautiful surprises" meet unconsciously, and the elves in the painting have brought me into the realm of nature.

Teacher Lee Feng draws nutrients from nature and transforms them into artistic flowers and fruits. Every creation is a process of self-realization. He said, "The source of art is not erratic inspiration, but desire and impulse. Feeling needs and desires is as natural as if you want to eat when you are hungry. It's not moaning and groaning". For him, accomplishing art, like destiny, has become a task of self-realization. "Painting is a process of revealing the truth of the soul, and paint is only the developer of the soul." It is also "a process of thinking, a process of quenching the chain of life evolution", that allows him to explore and express his "curiosity, love and belief in the world." I think it's this sense of soul's existence that explains why Lee's paintings are not "shallow forms", have no established routines, nor show skillful techniques, but are endowed with rich and yet variable life, profound and mysterious, and cannot be explored. Every work is the creation and completion of a new situation. Every painting shows the truth of the existence of nature and soul. When we look at these paintings, we will feel the call and the invitation to meet the life in the painting. I believe that Mr. Lee Feng's belief, as hard as a fruit pit - the promise to respect and love all things in nature, will continue to lead his life and art to go hand in hand.

Before the 2020 solo exhibition, I would like to pay my respects and best wishes to Lee Feng. I will also continue to look forward to the future development of the artistic life of Teacher Lee Feng.

## 創作自述

藝術家 李奉

藝術的轉變，有時是隨著生命的契機而產生形成。藝術創作顯現的轉變，有些是事件性的（短期的），有些是生命漸進性的（長期的）。

但無論是契機、無常或是蛻變之所象徵不同意義，藝術家與作品的轉變是必然的，更也是使命的。或也從另一端說，藝術創作及生命在其轉變中，也依然緊緊著堅實的願景。

藝術的表現，不論創作的出發點是什麼，自由與喜悅的思緒是重要的。但自由、喜悅猶如一條線的兩端，一端通向神聖，一端通向墜落。

繪畫之無既定形式，並非是繪畫創作之終極目標，但繪畫創作最大的困難與喜悅，又也是沒有既定形式。因為藝術與生命，永遠彼此跟隨著轉動、前進。

不構圖、不預設完成之畫面，使我在繪畫的過程中，感受更愉悅的自由，並更能獲得潛藏心靈裡那令自己雀躍的畫面，視覺與精神同在的畫面。

繪畫的過程，我必須處在安靜與靈敏之中，有時極其緩慢，有時極其迅速，而將其過程視之為一個儀式的進行過程。

此次展出的作品涵蓋 2008-2020 年之間作品，飛往靈魂的故鄉、秘在形山、大象希音、合十萬象，與境生象外（2020 年之後作品系列）。然無論是不同的展出之作品系列，與不同的時空轉變，它們都是交融互映的、彼此照亮前方的。

當我走過年少時對繪畫之憂鬱浪漫，當我走過年輕時，繪畫對我之救贖，當虛幻的成為真理，當褪脫落的果肉成為堅實的果核。我期許藝術引領自己與世界走向一個大喜悅的未來。

最後感謝黃總裁促成此次展覽，感謝帝門藝術教育基金會主辦策劃展出，以及所有為此次展覽前後付出心力的藝術界先進朋友。也感謝帝門藝術中心、東門美術館提供珍貴場地展出。

李奉 敬寫於台北三芝

2020

## Artist's Statement

Artist Lee Feng

Sometimes, the transformation in art comes with the opportunities which life presents us. And the transformation in art creation can be event-related (short term) or maturity-related (long term).

Be it opportunities, uncertainties, or different symbolic meanings from transformation, an artist and his works are destined to go through these phases, and such is the artist's mission. Or, one might say that in the transformation of art creation and life itself, an artist always bears his vision in mind.

It is of vital importance to create art with the a free and joyful mood, regardless of what one wishes to achieve. Yet freedom and joy are on the two sides of the spectrum, with one end leading to sacredness, and the other to an abyss.

Painting to no formality might not be an artist's ultimate goal, but then again, the greatest difficulty and joy in painting also see no fixed forms. It is because art and life, on every occasion, accompany one another as they revolve and progress, without fail.

By not conforming to the concept of composition and ideal completion, I feel greater degrees of joy and freedom, and more easily get to see pictures that excite my inner being, both visually and spiritually.

When I paint, I require absolute quietness and sensitivity. At times, I paint extremely slowly, and sometimes pretty fast. I always regard the process as a ritual.

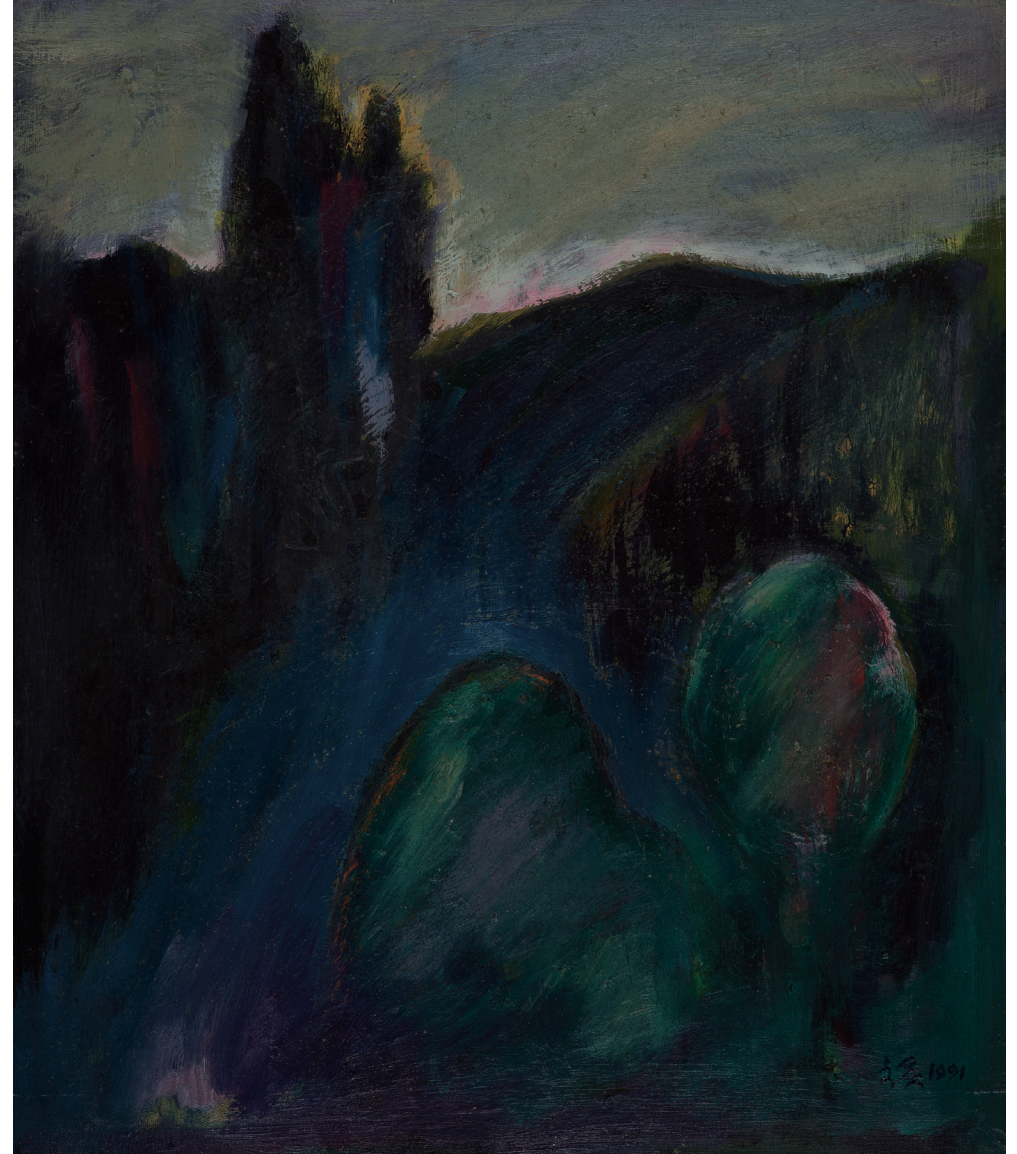
My works from 2008 to 2020 are included in this exhibition: "Fly to the Hometown of Soul," "The Secret from Within," "The Vision of Life," "Worship to Nature," and " The Boundary of Unspeakable" (post-2020 works). Regardless of their periods and points of transition, these series of paintings are mutual reflections of one another.

At a younger age, I was once gloomy and romantic about painting. At a younger age, I saw painting as my savior. And then the illusory became the truth, the flesh gone and only the core remained. I expected to be led by art into a future world of great joy.

I hereby express my gratitude to Mr. Geoffrey T. Huang, whose great efforts made this exhibition possible, and Dimension Endowment of Art for its curation. I would also like to thank my artist friends for their contributions, and Dimensions Art Center and Licence Art Gallery for providing wonderful locations for the event.

Lee Feng  
Sanzhi Township, Taipei, 2020





景象 View the Mountain  
油彩 畫布 Oil On Canvas  
53 x 45.5 cm  
1991





日幔 I Sun Veil I  
油彩 畫布 Oil On Canvas  
73 x 100 cm  
1992



花祭 I Flower Sacrifice I  
油彩 畫布 Oil On Canvas  
72.5 x 49.5 cm  
1994





象山下 Below the Xiangshan Mountain  
油彩 畫布 Oil On Canvas  
80 x 60 cm  
1995



孕 Conceive  
油彩 畫布 Oil On Canvas  
99.5 x 72.5 cm  
1996





1999  
油彩 畫布 Oil On Canvas  
57.2 x 166 cm  
1999



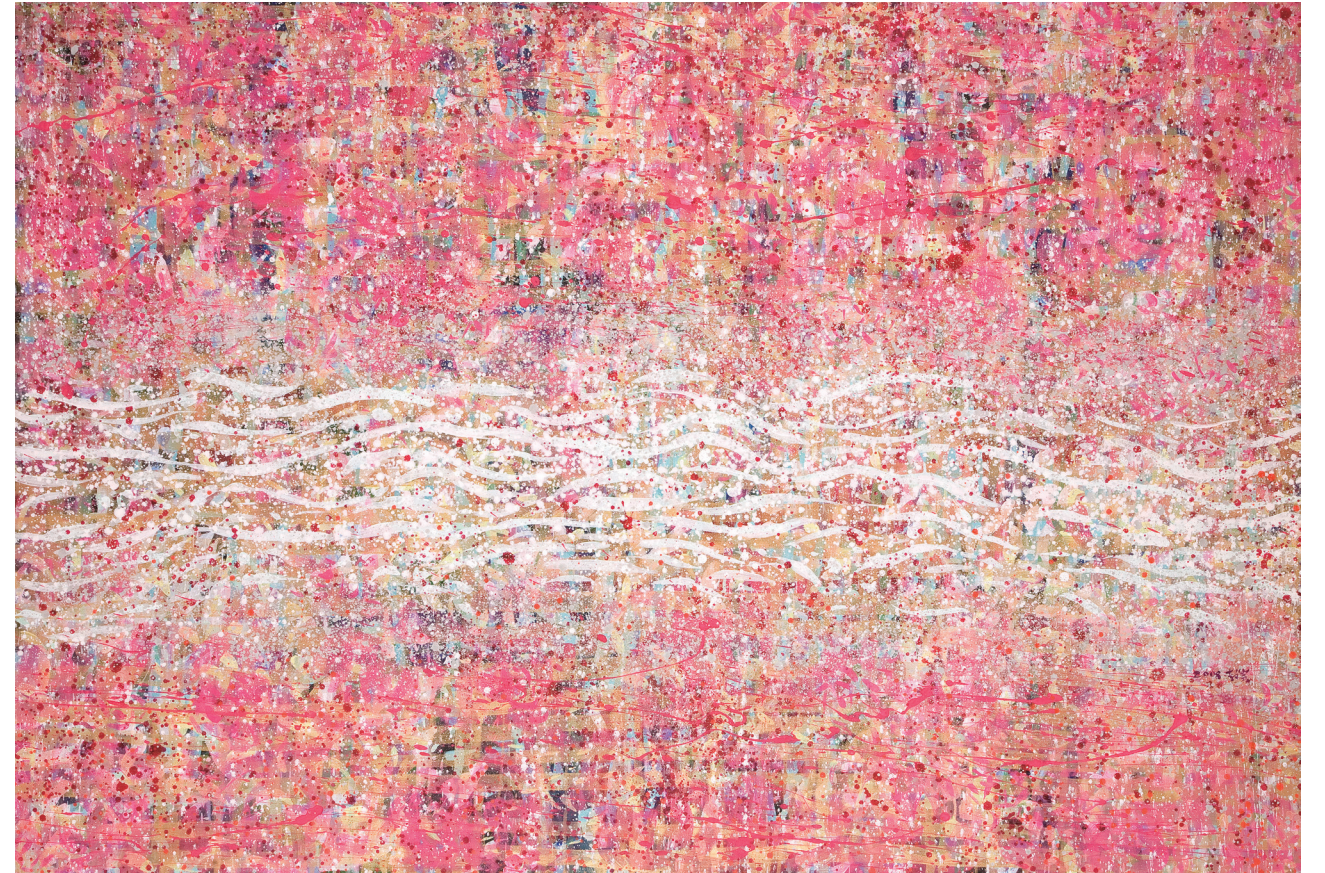


飛往靈魂的故鄉 5 Fly to the Hometown of Soul 5  
壓克力 畫布 Acrylic on Canvas  
145 x 112 cm  
2010





飛往靈魂的故鄉 7 Fly to the Hometown of Soul 7  
壓克力 畫布 Acrylic on Canvas  
130 x 162 cm  
2008



飛往靈魂的故鄉 10 Fly to the Hometown of Soul 10  
壓克力 畫布 Acrylic on Canvas  
112 x 162 cm  
2008





飛往靈魂的故鄉 13 Fly to the Hometown of Soul 13  
壓克力 畫布 Acrylic on Canvas  
130 x 162 cm  
2010

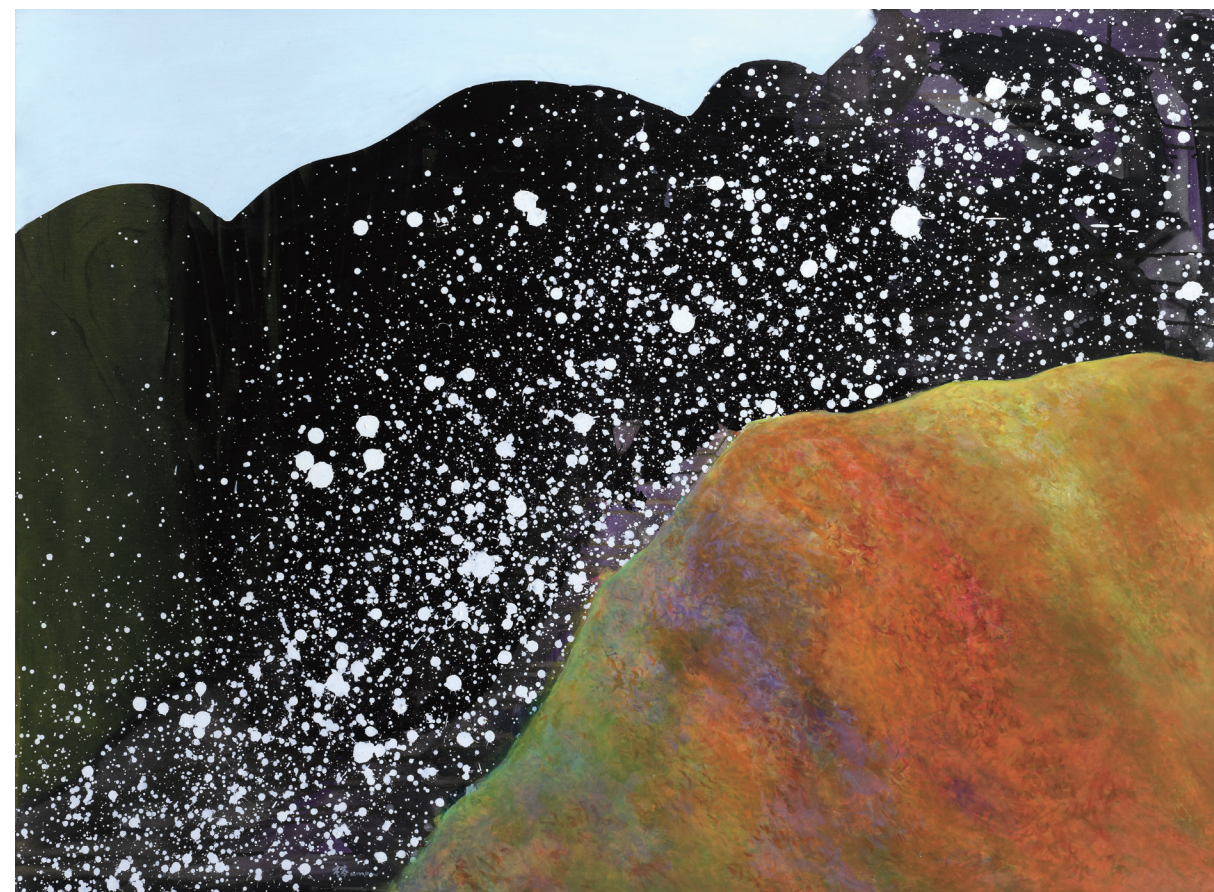


飛往靈魂的故鄉 15 Fly to the Hometown of Soul 15  
壓克力 畫布 Acrylic on Canvas  
116.5 x 91cm  
2010





秘在形山 4 The Secrets from Within 4  
壓克力 畫布 Acrylic on Canvas  
130 x 162 cm  
2012



秘在形山 6 The Secrets from Within 6  
壓克力 畫布 Acrylic on Canvas  
97 x 130 cm  
2012





秘在形山 7 The Secrets from Within 7  
壓克力 畫布 Acrylic on Canvas  
130 x 97 cm  
2012

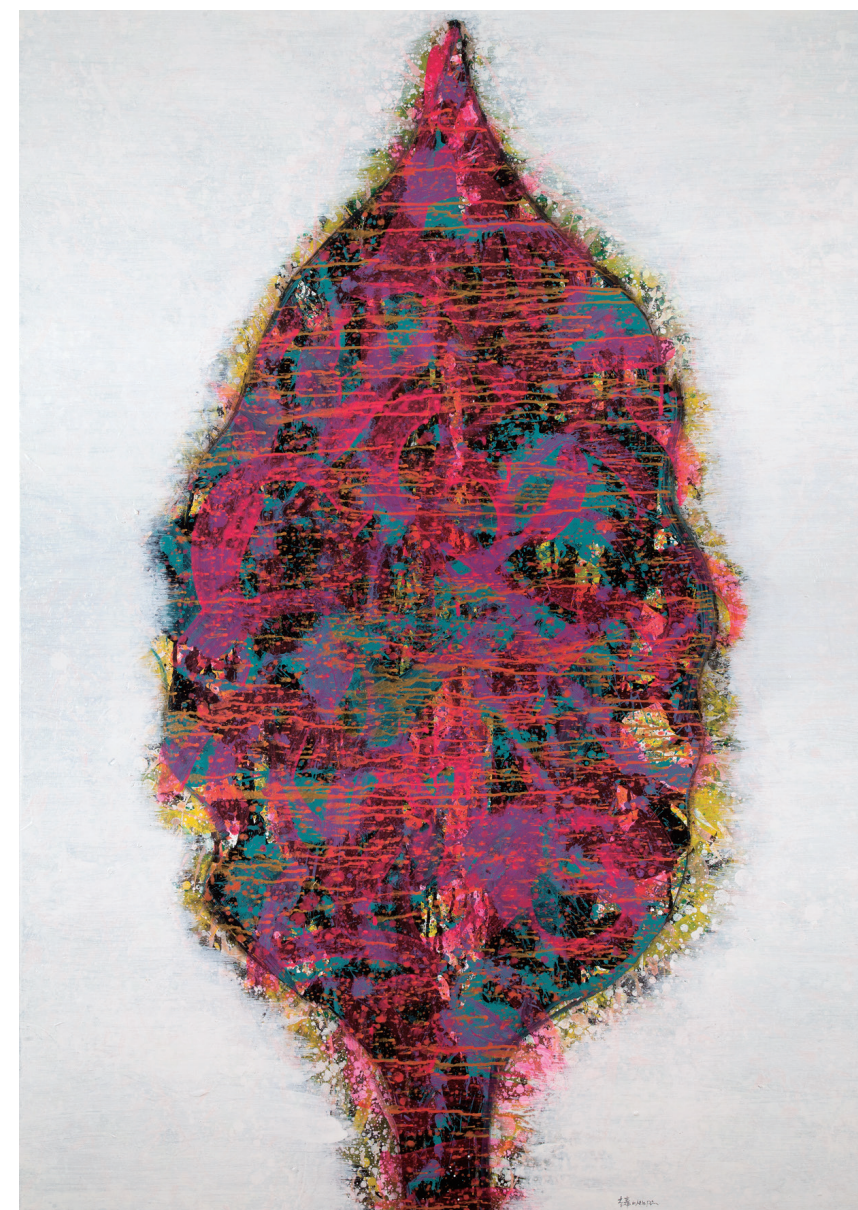


秘在形山 10 The Secrets from Within 10  
壓克力 畫布 Acrylic on Canvas  
130 x 97 cm  
2012





秘在形山 12 The Secrets from Within 12  
壓克力 畫布 Acrylic on Canvas  
130 x 97 cm  
2012



秘在形山 17 The Secrets from Within 17  
壓克力 畫布 Acrylic on Canvas  
162 x 112 cm  
2012



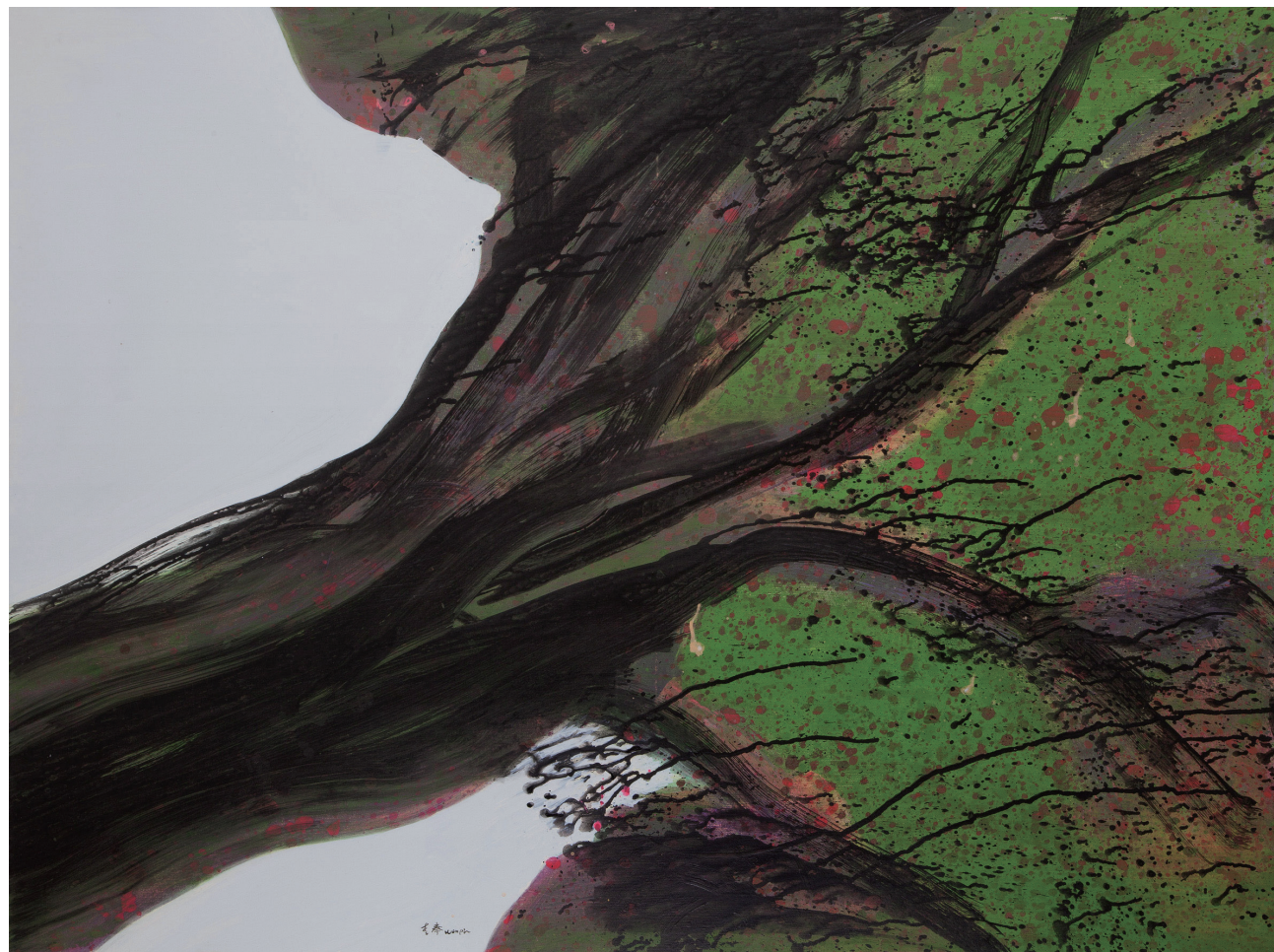


大象希音 1 The Vision of Life 1  
壓克力 畫布 Acrylic on Canvas  
112 x 162 cm  
2014



大象希音 5 The Vision of Life 5  
壓克力 畫布 Acrylic on Canvas  
90 x 155 cm  
2014





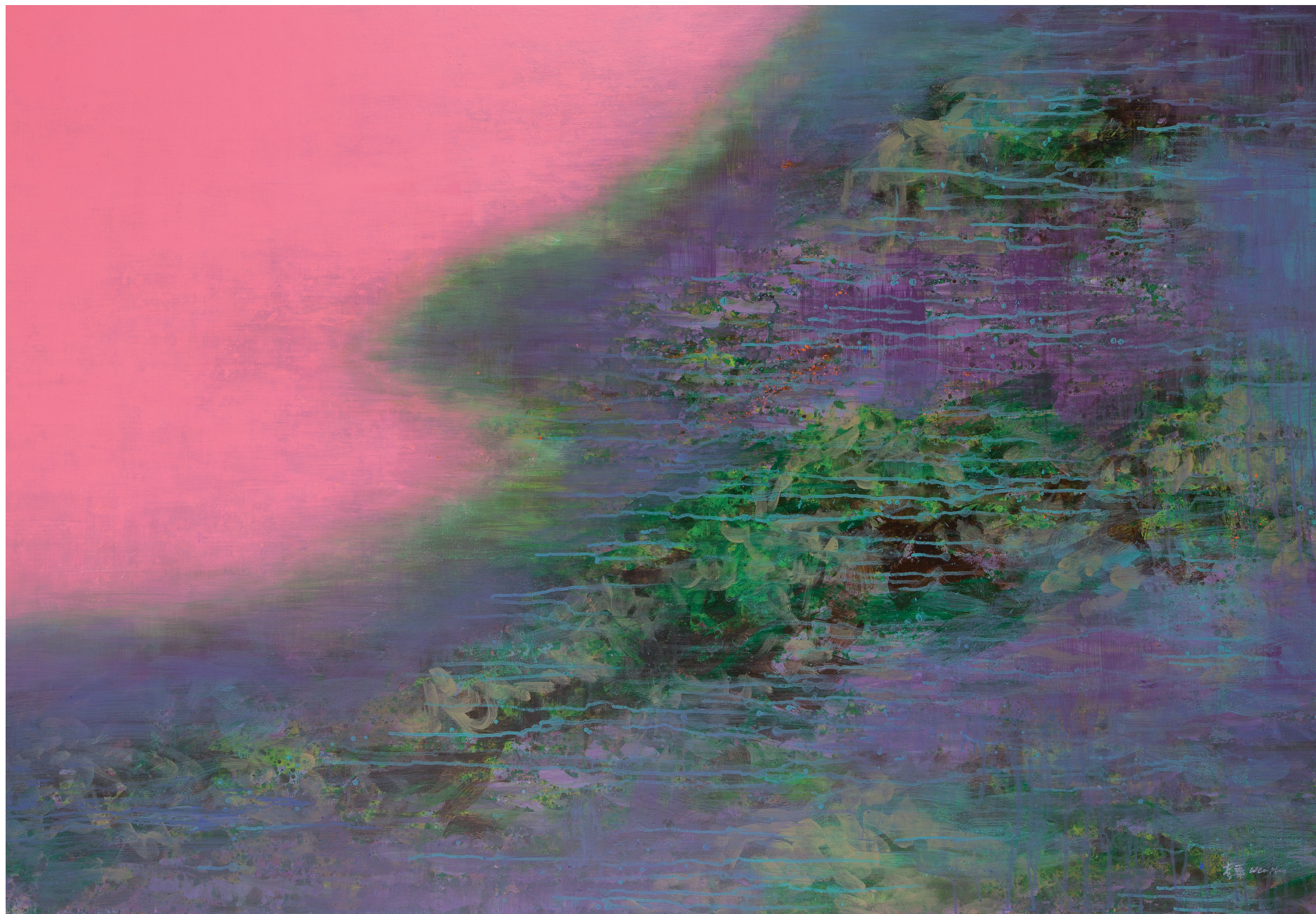
大象希音 8 The Vision of Life 8  
壓克力 畫布 Acrylic on Canvas  
97 x 130 cm  
2014



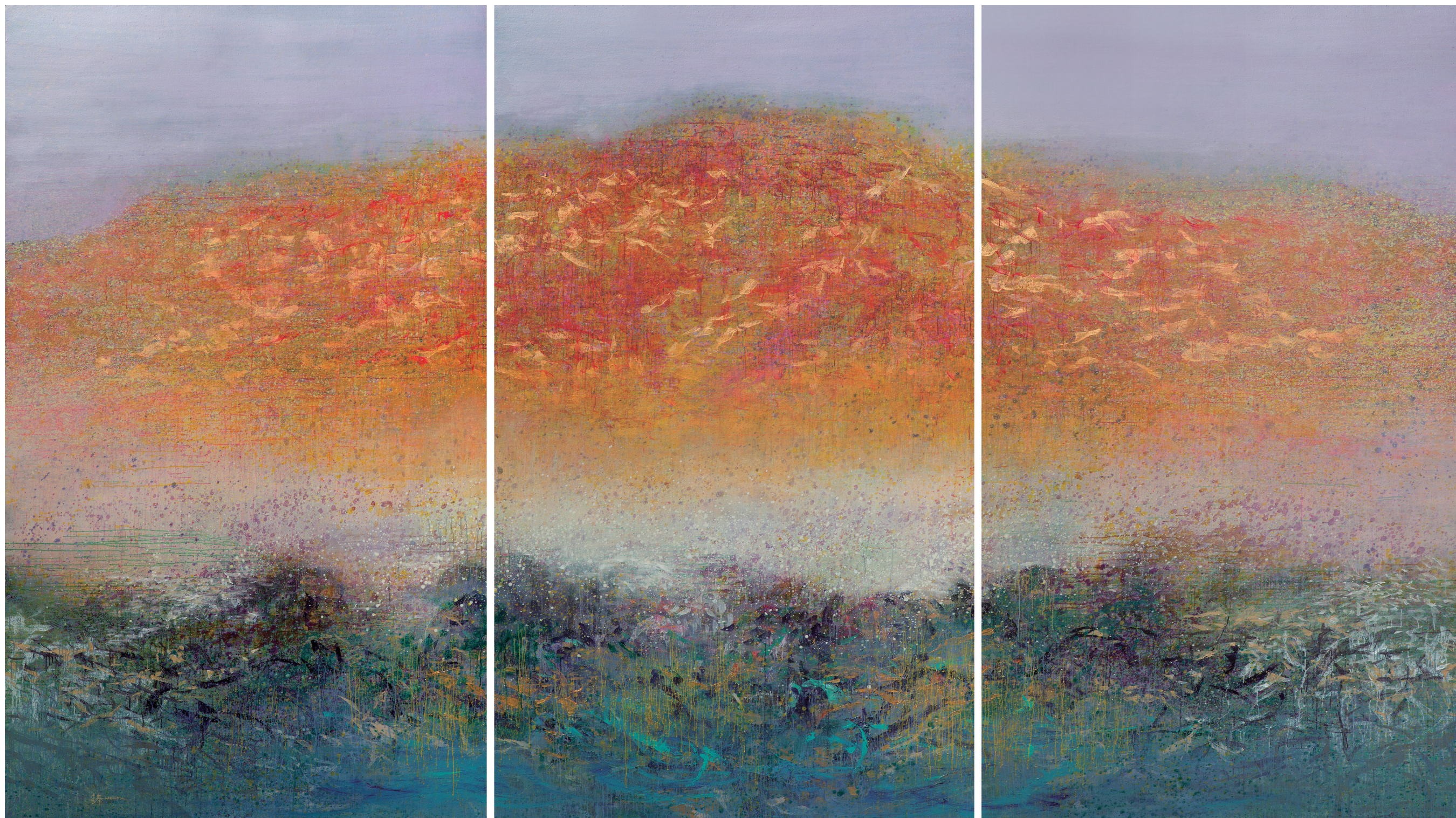
大象希音 10 The Vision of Life 10  
壓克力 畫布 Acrylic on Canvas  
80 x 100 cm  
2014



大象希音 13 The Vision of Life 13  
壓克力 畫布 Acrylic on Canvas  
112 x 162 cm  
2014







大象希音 19 The Vision of Life 19  
壓克力 畫布 Acrylic on Canvas  
180 x 330 cm (三聯幅 3pieces)  
2014





合十萬象 1 Worship to Nature 1  
壓克力 畫布 Acrylic on Canvas  
180 x 280 cm (三聯幅 3pieces)  
2015





合十萬象 4 Worship to Nature 4  
壓克力 畫布 Acrylic on Canvas  
80 x 100 cm  
2016



合十萬象 8 Worship to Nature 8  
壓克力 畫布 Acrylic on Canvas  
72.5 x 91 cm  
2016



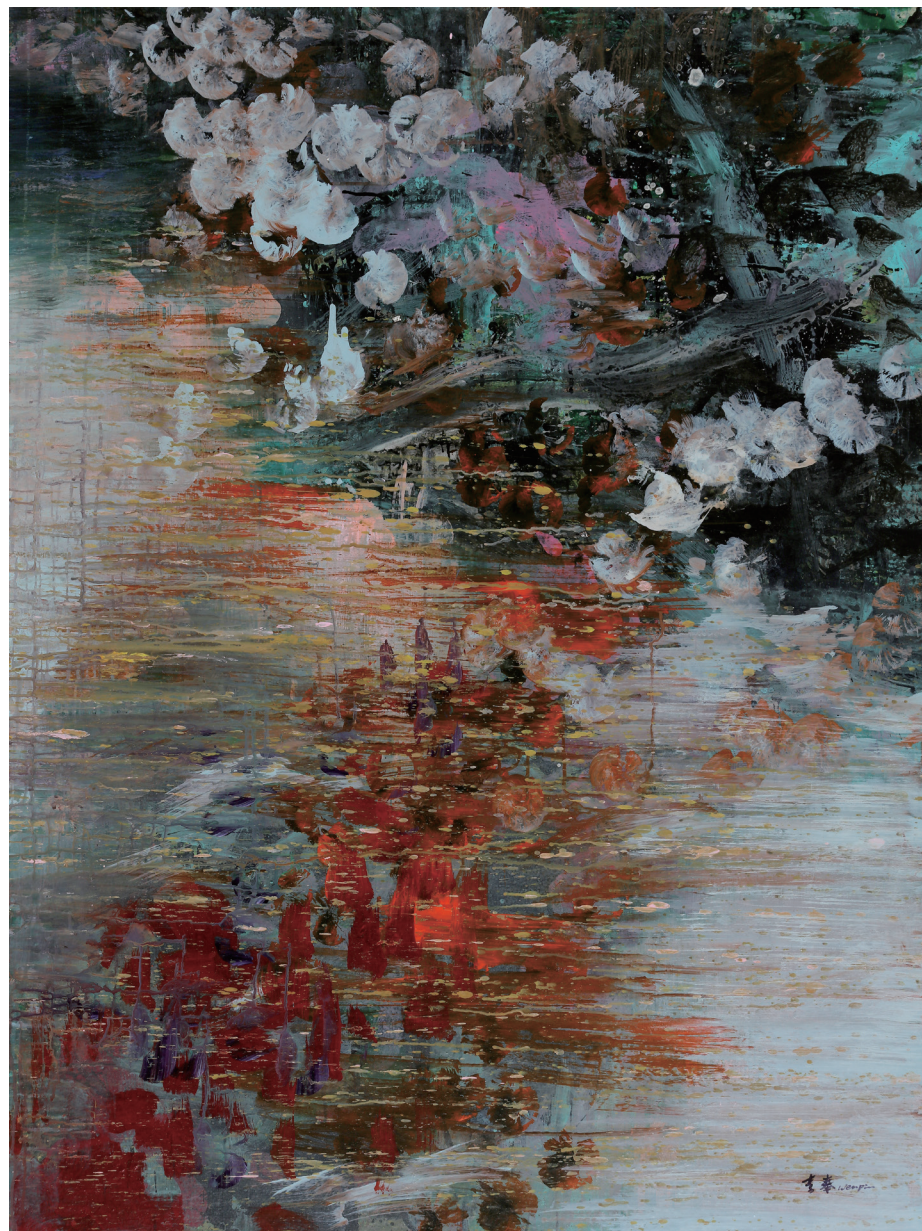


合十萬象 9 Worship to Nature 9  
壓克力 畫布 Acrylic on Canvas  
116.5 x 91 cm  
2016



合十萬象 10 Worship to Nature 10  
壓克力 畫布 Acrylic on Canvas  
91 x 116.5 cm  
2017





合十萬象 11 Worship to Nature 11  
壓克力 畫布 Acrylic on Canvas  
130 x 97 cm  
2017



合十萬象 12 Worship to Nature 12  
壓克力 畫布 Acrylic on Canvas  
116.5 x 91 cm  
2017



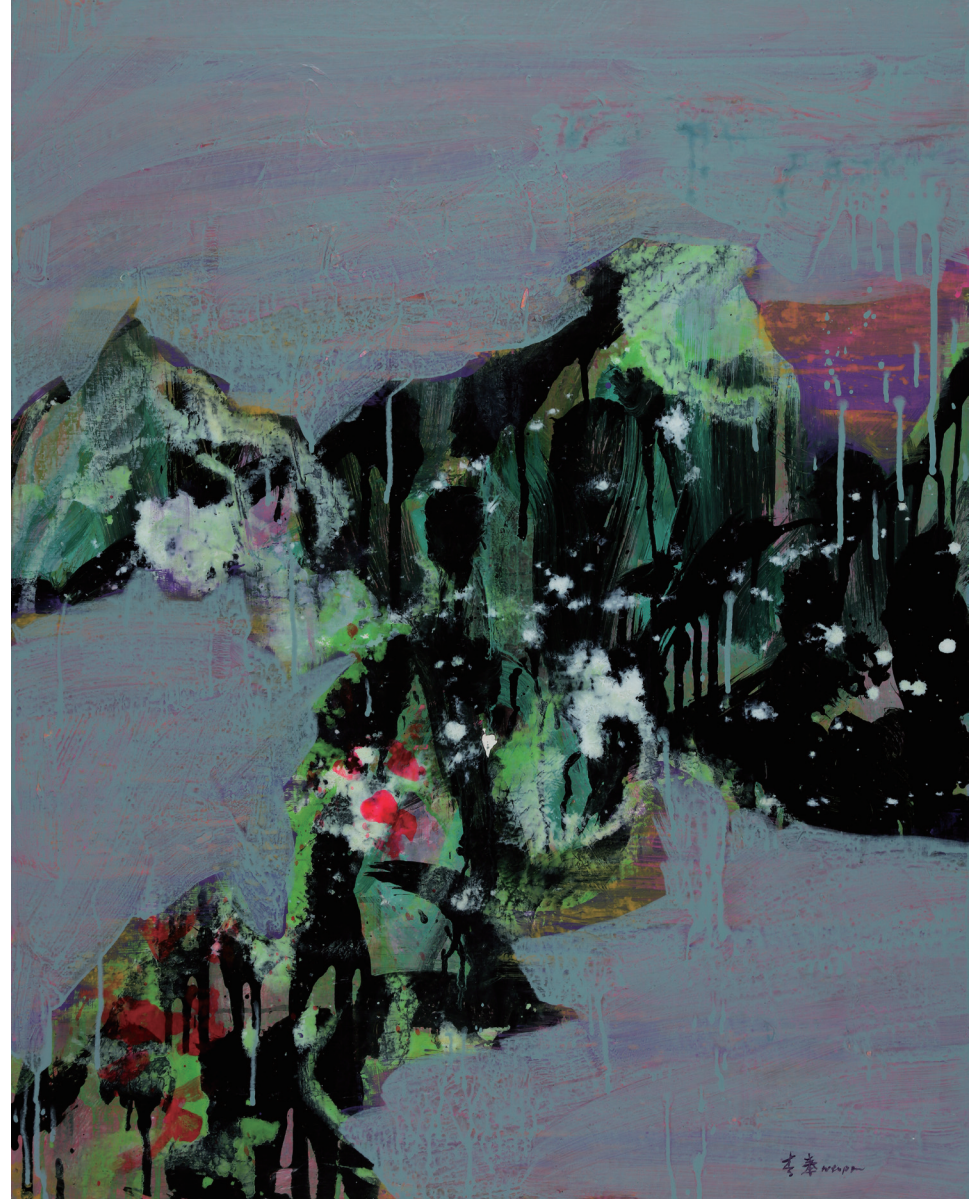


合十萬象 16 Worship to Nature 16  
壓克力 畫布 Acrylic on Canvas  
97 x 130 cm  
2017



合十萬象 18 Worship to Nature 18  
壓克力 畫布 Acrylic on Canvas  
53 x 65 cm  
2017





合十萬象 22 Worship to Nature 22  
壓克力 畫布 Acrylic on Canvas  
100 x 80 cm  
2017





合十萬象 24 Worship to Nature 24  
壓克力 畫布 Acrylic on Canvas  
150 x 320 cm (二聯幅 2pieces)  
2017





合十萬象 26 Worship to Nature 26  
壓克力 畫布 Acrylic on Canvas  
91 x 72.5 cm  
2018

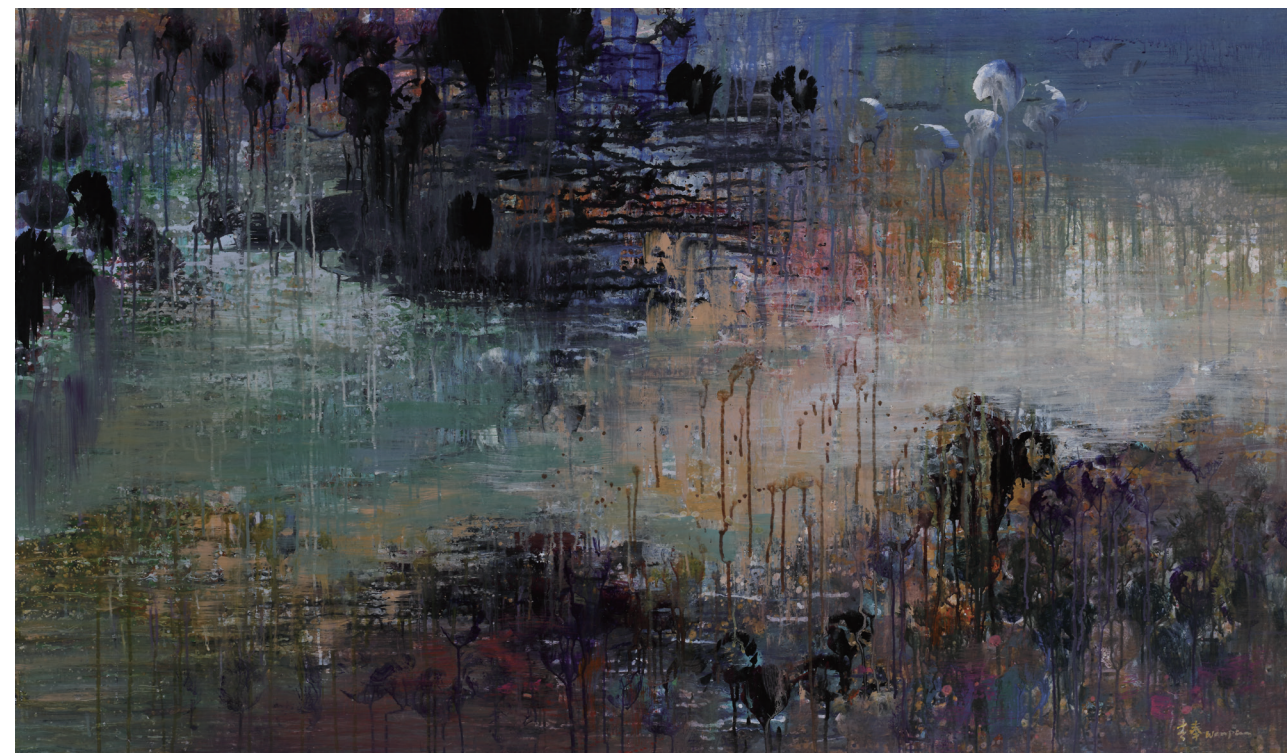


合十萬象 27 Worship to Nature 27  
壓克力 畫布 Acrylic on Canvas  
97 x 130 cm  
2018





合十萬象 28 Worship to Nature 28  
壓克力 畫布 Acrylic on Canvas  
97 x 130 cm  
2018



合十萬象 29 Worship to Nature 29  
壓克力 畫布 Acrylic on Canvas  
90 x 155 cm  
2018





合十萬象 30 Worship to Nature 30  
壓克力 畫布 Acrylic on Canvas  
97 x 130 cm  
2018



合十萬象 31 Worship to Nature 31  
壓克力 畫布 Acrylic on Canvas  
72 x 100 cm  
2018



合十萬象 32 Worship to Nature 32  
壓克力 畫布 Acrylic on Canvas  
112 x 162 cm  
2018







合十萬象 33 Worship to Nature 33

壓克力 畫布 Acrylic on Canvas

150 x 320 cm

2018





合十萬象 35 Worship to Nature 35  
壓克力 畫布 Acrylic on Canvas  
72.5 x 60.5 cm  
2018



合十萬象 37 Worship to Nature 37  
壓克力 畫布 Acrylic on Canvas  
130 x 162 cm  
2018



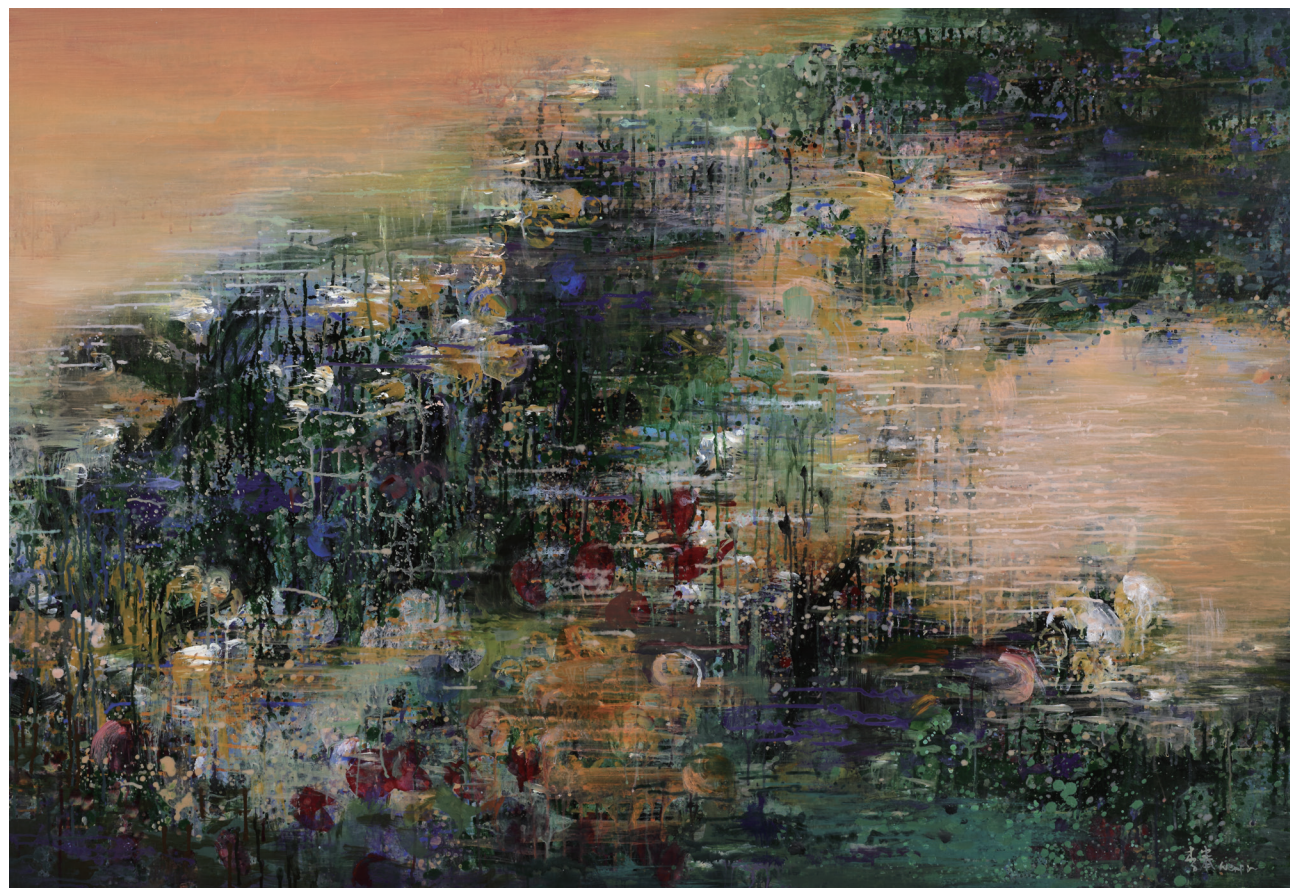


合十萬象 38 Worship to Nature 38  
壓克力 畫布 Acrylic on Canvas  
116 x 80 cm  
2018



合十萬象 39 Worship to Nature 39  
壓克力 畫布 Acrylic on Canvas  
112 x 162 cm  
2019





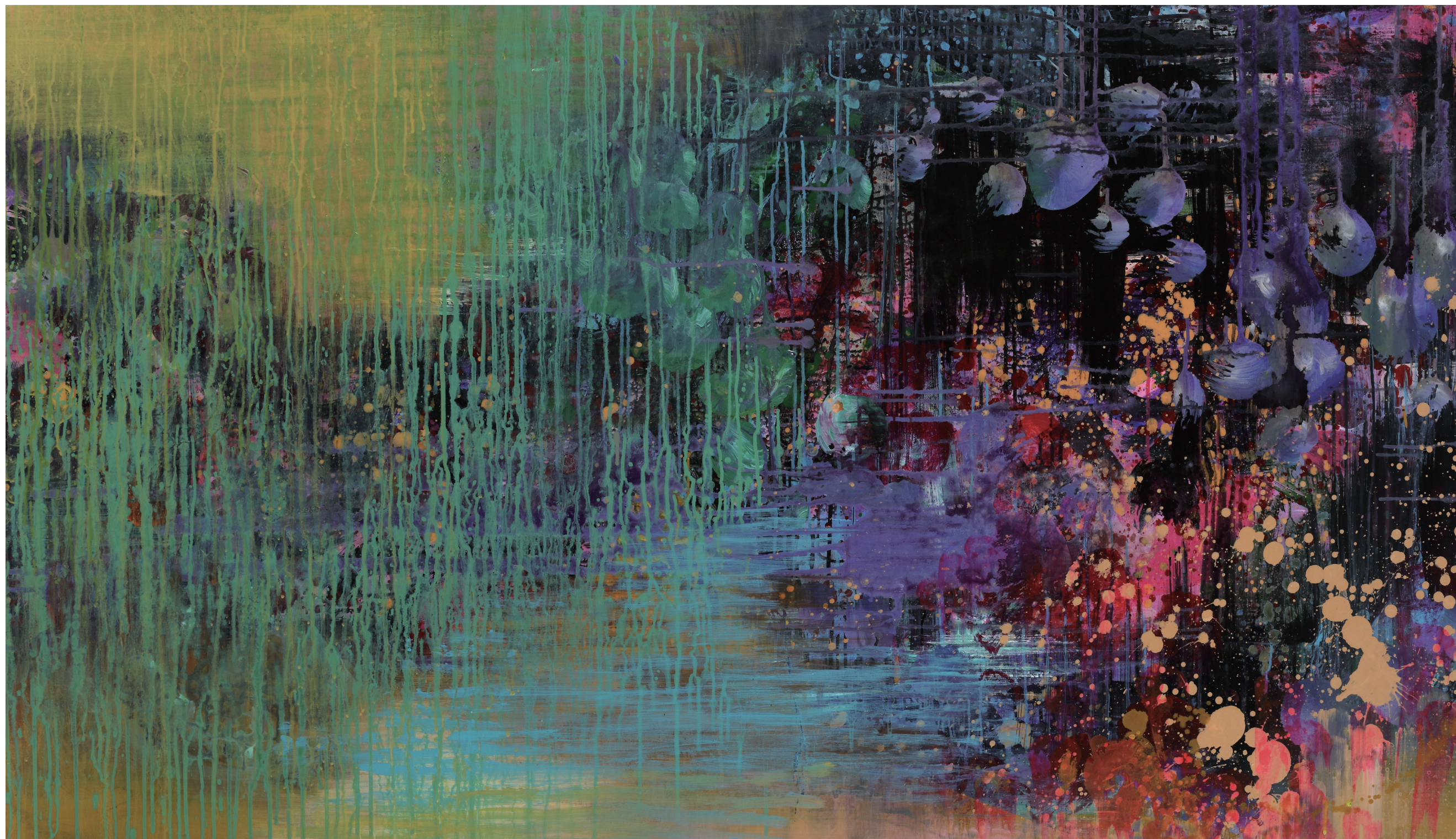
合十萬象 40 Worship to Nature 40  
壓克力 畫布 Acrylic on Canvas  
112 x 162 cm  
2019



合十萬象 41 Worship to Nature 41  
壓克力 畫布 Acrylic on Canvas  
97 x 130 cm  
2019



合十萬象 42 Worship to Nature 42  
壓克力 畫布 Acrylic on Canvas  
92 x 162 cm  
2019





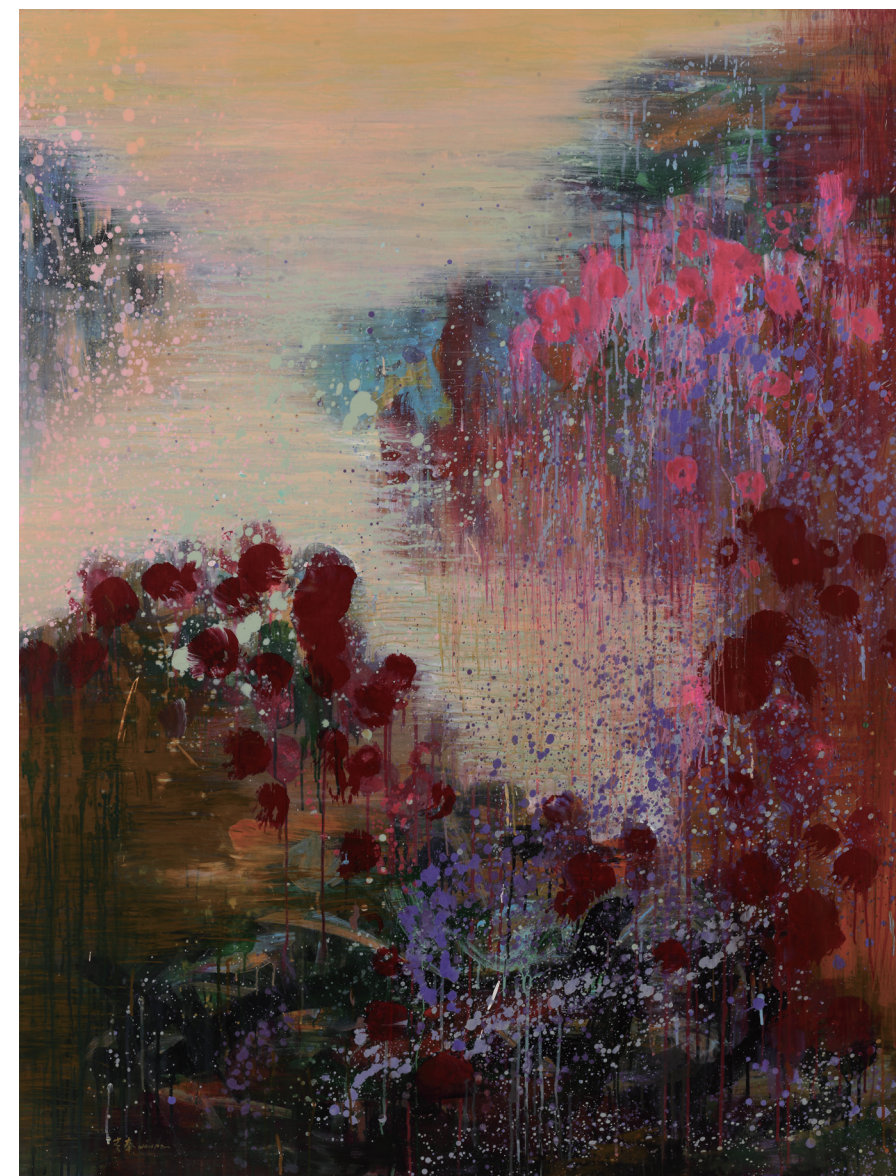
合十萬象 43 Worship to Nature 43  
壓克力 畫布 Acrylic on Canvas  
130 x 162 cm  
2019







合十萬象 44 Worship to Nature 44  
壓克力 畫布 Acrylic on Canvas  
112 x 162 cm  
2019



合十萬象 45 Worship to Nature 45  
壓克力 畫布 Acrylic on Canvas  
162 x 125 cm  
2019



2020  
境生象外

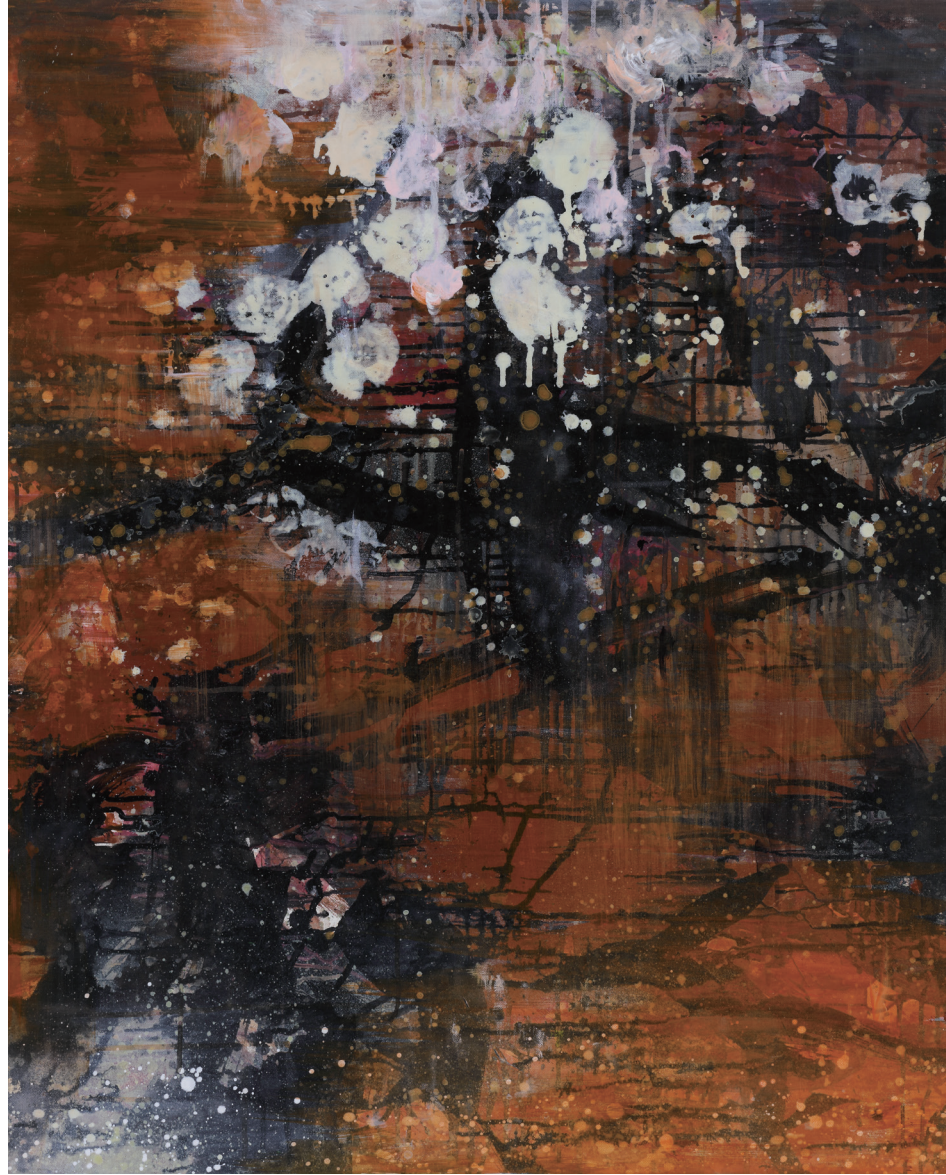
*2020-The Boundary of  
Unspeakable*



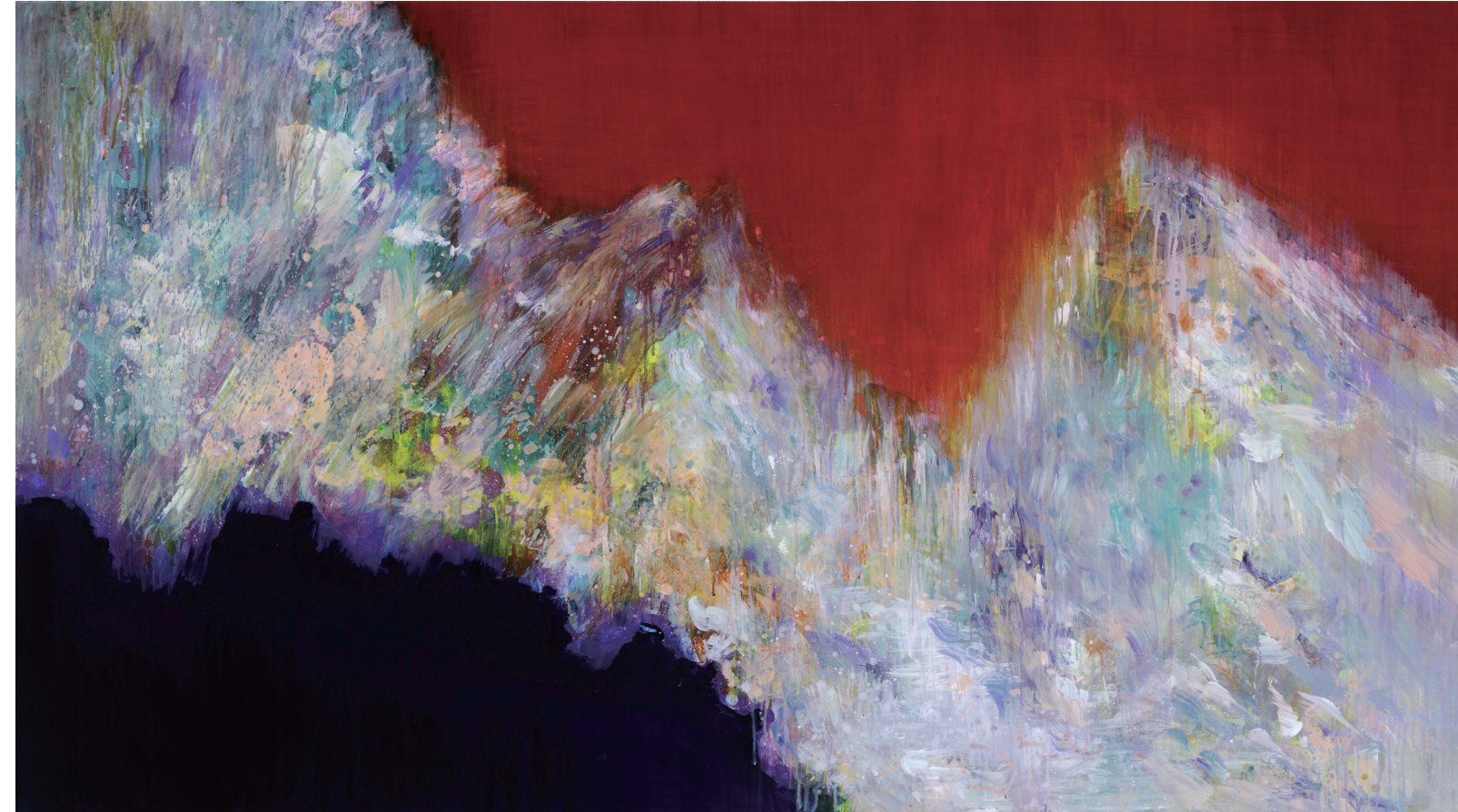
境生象外 1 The Boundary of Unspeakable 1  
壓克力 畫布 Acrylic on Canvas  
77 x 120.5 cm  
2020







境生象外 2 The Boundary of Unspeakable 2  
壓克力 畫布 Acrylic on Canvas  
97 x 79 cm  
2020



境生象外 3 The Boundary of Unspeakable 3  
壓克力 畫布 Acrylic on Canvas  
89 x 162.5 cm  
2020



境生象外 4 The Boundary of Unspeakable 4  
壓克力 畫布 Acrylic on Canvas  
91 x 72.5 cm  
2020







境生象外 5 The Boundary of Unspeakable 5  
壓克力 畫布 Acrylic on Canvas  
130 x 97 cm  
2020



境生象外 6 The Boundary of Unspeakable 6  
壓克力 畫布 Acrylic on Canvas  
97 x 130 cm  
2020





境生象外 7 The Boundary of Unspeakable 7  
壓克力 畫布 Acrylic on Canvas  
130 x 97 cm  
2020



境生象外 8 The Boundary of Unspeakable 8  
壓克力 畫布 Acrylic on Canvas  
112 x 112 cm  
2020



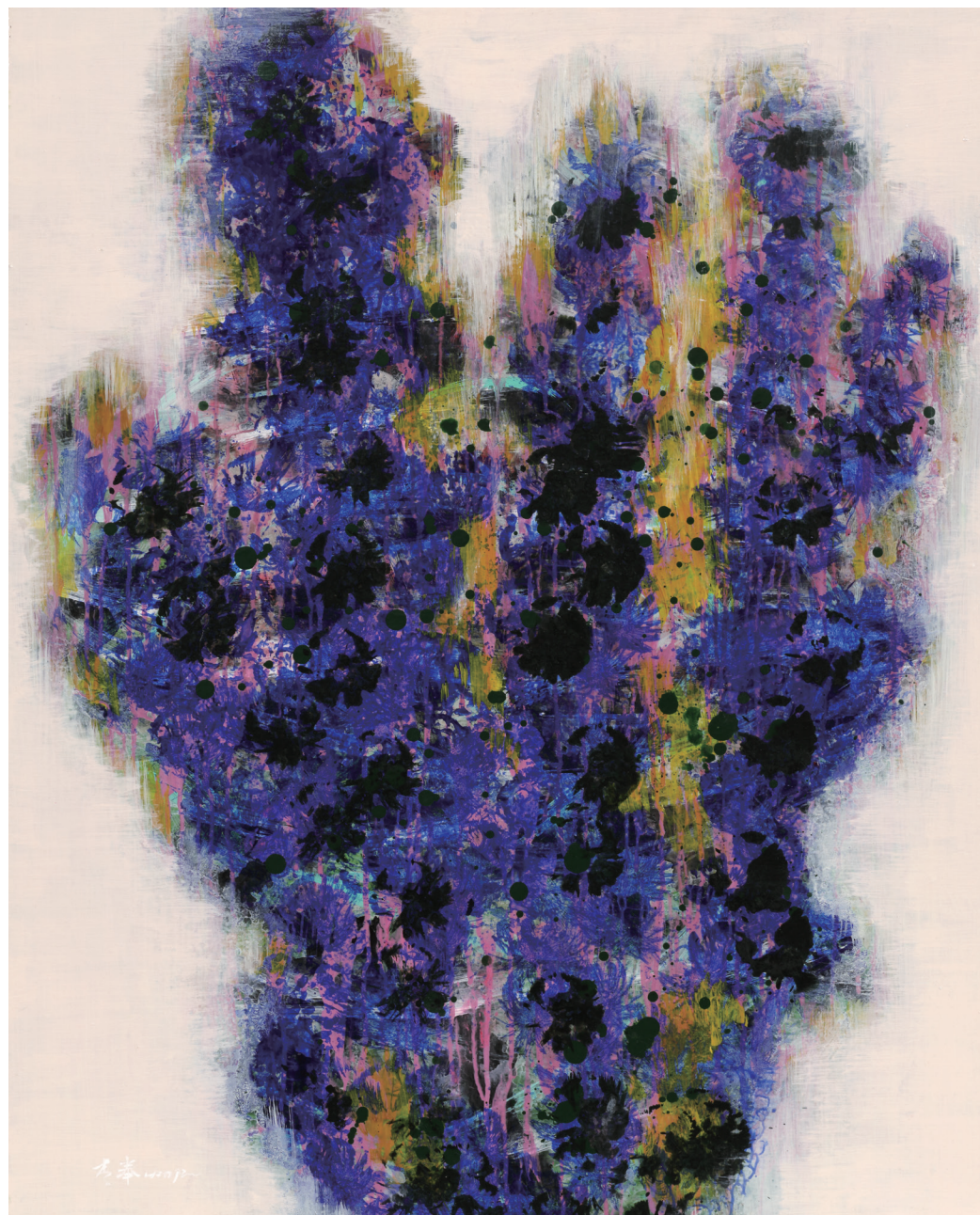


境生象外 9 The Boundary of Unspeakable 9  
壓克力 畫布 Acrylic on Canvas  
91 x 116.5 cm  
2020



境生象外 10 The Boundary of Unspeakable 10  
壓克力 畫布 Acrylic on Canvas  
80 x 100 cm  
2020





境生象外 11 The Boundary of Unspeakable 11  
壓克力 畫布 Acrylic on Canvas  
100 x 80 cm  
2020



境生象外 12 The Boundary of Unspeakable 12  
壓克力 畫布 Acrylic on Canvas  
72.5 x 91 cm  
2020



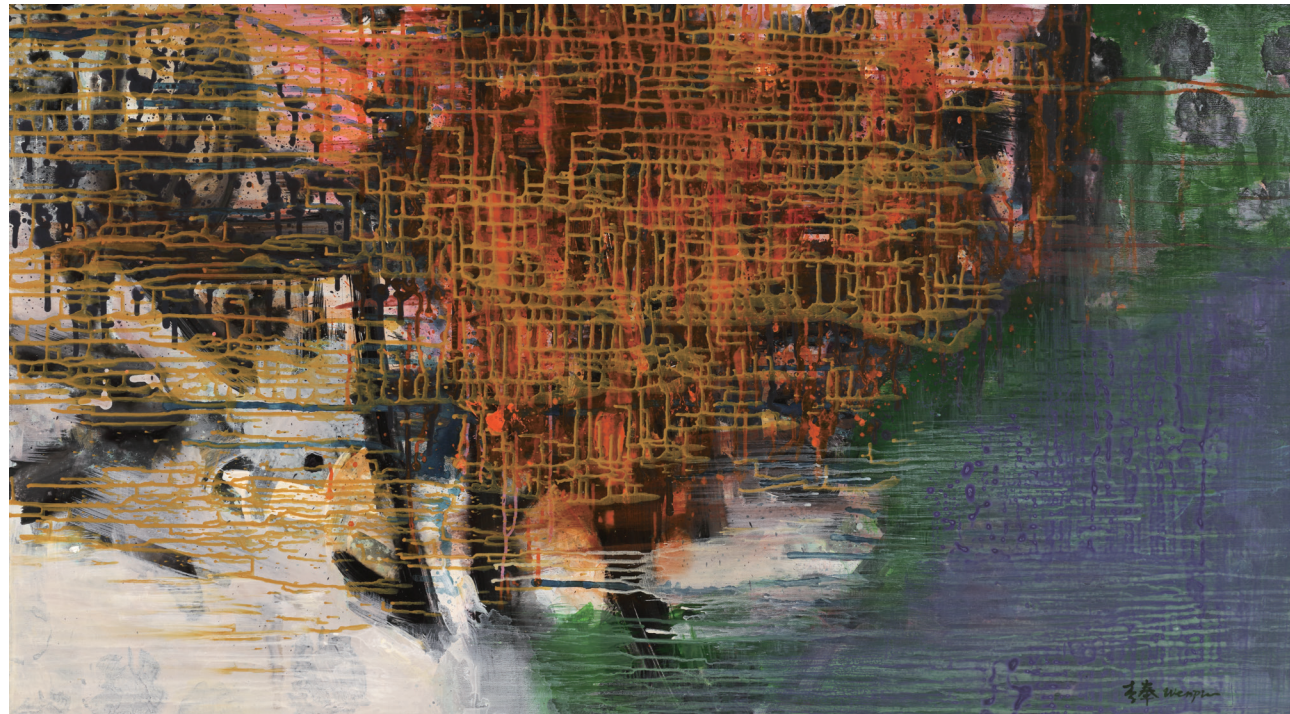


境生象外 13 The Boundary of Unspeakable 13  
壓克力 畫布 Acrylic on Canvas  
130 x 77.5 cm  
2020



境生象外 14 The Boundary of Unspeakable 14  
壓克力 畫布 Acrylic on Canvas  
162 x 125 cm  
2020





境生象外 15 The Boundary of Unspeakable 15  
壓克力 畫布 Acrylic on Canvas  
72 x 130 cm  
2020

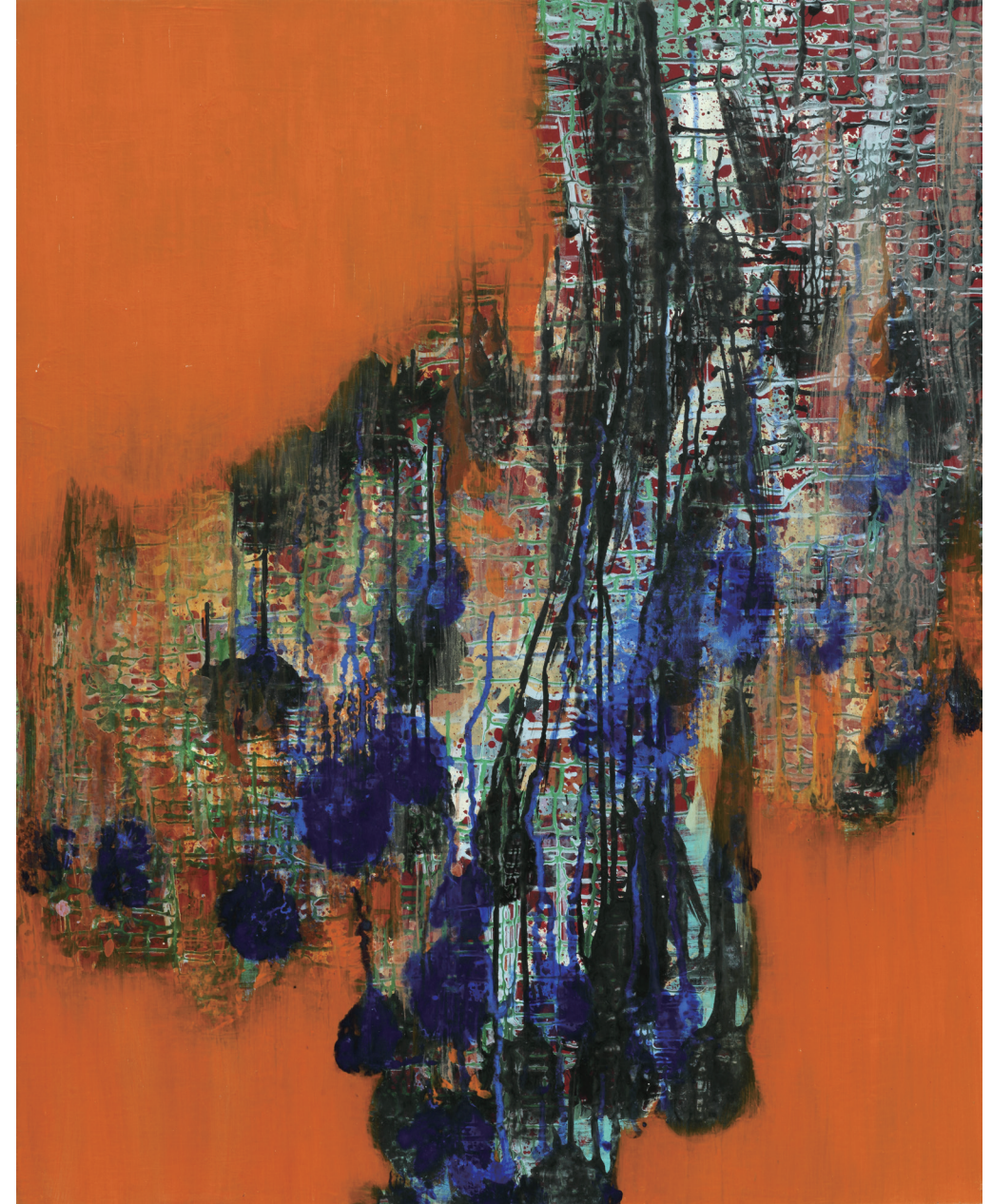


境生象外 16 The Boundary of Unspeakable 16  
壓克力 畫布 Acrylic on Canvas  
125 x 162 cm  
2020





境生象外 17 The Boundary of Unspeakable 17  
壓克力 畫布 Acrylic on Canvas  
91 x 116.5 cm  
2020



境生象外 18 The Boundary of Unspeakable 18  
壓克力 畫布 Acrylic on Canvas  
100 x 80 cm  
2020



## 李奉

1957 生於嘉義布袋過溝村

### 學歷

國立藝術專科學校美術科

美國芳邦學院 藝術碩士

### 展歷

1990 台北政大藝文中心個展

1995 台北玄門藝術中心個展

1996 嘉義市立文化中心個展

1997 台南巴魯巴藝術中心個展

2003 紐約法拉聖第一銀行藝廊雙個展

2008 嘉義泰郁美學堂三人展

2010 台北東門美術館個展—飛往靈魂的故鄉

2012 台南東門美術館個展—秘在形山

2012 上海國際藝術博覽會

2013 花蓮乙皮畫廊個展—秘在形山（續）

2013 台北 99 度藝術中心個展—秘在形山（續）

2014 台北黎畫廊個展—大自然的儀禮

2014 上海納德畫廊個—大象希音

2014 台北國際藝術博覽會

2014 台南東門美術館個展—大象希音

2015 四屆（海峽兩岸—藝術新天地）交流展

2015 義大利米蘭 Boscole Hotel 藝術空間個展

2015 台北國際藝術博覽會

2016 台北 33 藝術櫥窗個展—桃花源記

2016 瑞士 Basel — Colours of China Art&Context 101 Gallery  
五人聯展

2017 主題—合十萬象個展

• 義大利米蘭 BANCA

• 99 度藝術中心

• 國父紀念館

2020 東門美術館—動勢意念 李奉抽象表現繪畫

2020 帝門藝術中心個展



## Lee Feng

1957 Born in Chiayi County, Taiwan

### Education

BFA, National Taiwan University of Arts, Banciao City, Taiwan

MA, Fontbonne College, St. Louis, Missouri, U.S.A

### Exhibitions

1990 Individual exhibition at Art & Culture Center, National Chengchi University, Taipei

1995 Individual exhibition at The Gate Gallery, Taipei

1996 Individual exhibition at Chiayi City Culture Center

1997 Individual exhibition at Ba Lu Ba Art Space, Tainan

2003 Dual exhibition at Amerasia Bank Gallery, Flushing, New York

2008 Trio exhibition at Tai Yu Beua Arts Salon, Chiayi

2010 Individual exhibition at License Art Gallery, Taipei-Fly to the Hometown of Soul

2012 Individual exhibition at License Art Gallery, Tainan-The Secrets from Within

2012 Shanghai Art Fair 2012

2013 Individual exhibition at iP Art Gallery, Hualian-The Secrets from Within(the sequel)

2013 Individual exhibition at 99 Degree Art Center, Taipei-The Secrets from  
Within(the sequel)

2014 Individual exhibition at Lee Gallery, Taipei-The Nature Etiquette

2014 Individual exhibition at Nade Gallery, Shanghai-The Vision of Life

2014 Art Taipei 2014

2014 Individual exhibition at License Art Gallery, Tainan-The Vision of Life

2015 Straits Arts Exchange Exhibition- Arts New Horizon, Four sessions 2015  
Individual exhibition at Boscole Hotel Art Space, Milan, Italy

2015 Art Taipei 2015

2016 Individual exhibition at 33 Art window, Taipei-Idyllic Land of Peach  
Blossom Spring

2016 Quintet exhibition at Art&Context 101 Gallery, Basel,  
Switzerland-Colours of China

2017 Individual exhibition-The Worship of Nature

• at BANCA, Milan, Italy

• at 99 Degree Art Center, Taipei

• at the sun yatsen memorial hall, Taipei

2020 Ideas of Movement-Abstraction in Lee Feng's Paintings at LICENCE ART  
GALLERY, Tainan

2020 Individual exhibition at Demensions Art Cencter, Taipei



李奉的回顧與展望：

## 動勢意念

李奉抽象表現繪畫

### *Ideas of Movement*

Abstraction in Lee Feng's Paintings

李奉的回顧與展望：動勢意念 - 李奉抽象表現繪畫

Ideas of movement : abstraction in Lee Feng's paintings

劉永仁、廖倩慧總編輯 -- [ 臺北市 ]:

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