

大地
行者

SCALING THE PEAKS,
WALKING THE LAND
Lee Tsan-Chen

李讚成





目次 Contents

- 06 序 Preface
- 08 山之靈，山之子 — 李讚成的大地行腳
李欽賢
The Spirit and the Son of Mountains—Lee Tsan-Chen's Landscape Journey
Lee Qin-Xian
- 18 山林之美 The Beauty of the Mountains
- 76 原民之相 The Images of the Indigenous Peoples
- 88 老樹之靈 The Spirit of the Old Trees
- 100 蘭陽本色 The Colors of Lanyang
- 146 流浪者之歌 The Song of the Wanderers
- 160 李讚成年表 Chronology of Lee Tsan-Chen

序

2015年末逝世的李讚成老師，1953年出生於宜蘭蘇澳的砲臺山下，從小就展現繪畫的熱情與天份，士敏國小畢業後，進入蘇澳大新戲院跟隨黃碧雄師傅，學習繪製電影看板。這段學習的經驗，對他日後的藝術風格有著深遠的影響，他曾說：「臨摹，放大電影廣告讓我對素描、線條、光線、構圖和色彩，都有一定的養成，雖然，不免有刻板的、商業性的、缺少理念的缺憾，但這種正統學制外的學習，讓我有更多的機會去接觸到繁複的人生百態，從這形成的思想、性格、也許更大膽、更放得開，也說不定」。退伍後，李讚成老師從事過建築透視圖和廣告看板等工作，亦獲得不錯的成績。然而，當生活日漸穩定，卻在30歲時毅然割捨一切，決心投入專職創作，成為一位專業畫家。

由於小時候就在山下長大，李讚成老師與山有著非常深厚的緣分，熱愛登山的他行走百岳，被美麗的臺灣山景深深吸引，成為他終生最重要的創作主題。他以繪畫傾訴對山林的一片深情，述說環境受到破壞的感慨與悲憫，對他來說，山林不僅只是自然景色而已，更是美學信仰和人生價值觀之所在。其中，最具代表性的作品為長達180尺的《臺灣的屋脊》，將縱貫臺灣的中央山脈等高峰，連綿合繪為一長卷，巨幅的尺寸氣勢磅礴，引起各界的矚目，當年電視媒體還特地派人前來專訪。

李讚成老師的藝術思想從山林出發，由此延伸出宜蘭地景、原住民、老樹等題材。曾踏遍蘭陽平原的每一個角落，速寫宜蘭的在地風情，也曾以繪畫呈現原住民的悲情歷史和生活面容，也曾環島紀錄數百棵老樹的面貌，他的藝術與生命關懷合而為一，充滿對臺灣土地的深厚情感。綜觀李讚成老師的藝術歷程，前期以寫實為最主要的繪畫形式，畫面色彩濃烈，技巧純熟，呈現壯麗的山岳景色；後期繪畫則逐漸往抽象風格演進，將具象風景融於抽象形式，可見心境隨著豐富的人生閱歷而愈加自由開闊。作品的多樣性與真實感，可以看出他是一位努力不懈、用心研究的藝術家。就算物質生活並不豐裕，但李讚成老師不改其志，勇於追夢，2004年罹患血癌後，仍持續創作，這份懷抱夢想的執著令人感動。

宜蘭美術館《大地行者——李讚成》展覽，依主題劃分為「山林之美」、「原民之相」、「老樹之靈」、「蘭陽本色」、「流浪者之歌」等五個展區，包括油畫、水彩、版畫、手稿、手工書等百餘幅作品展出，藉此表彰李讚成老師的藝術成就和在地貢獻。雖然李讚成老師已塵歸落土、遠行離去，但一路堅持的藝術精神及守護大地的仁心，將永存在人們心中。

Preface

Lee Tsan-Chen, who passed away in late 2015, was born in 1953 in Suao, Yilan, downhill from Paotaihan. Since childhood, he exhibited passion and talent for painting. After graduation from Shih-Min Elementary School, he trained with Huang Bi-Xiong in painting film billboards at Daxin Cinema in Suao. This experience had profound influence on his artistic style. He said, “Copying and blowing up film posters trained me in sketching, lines, lighting, composition, and colors. Although this type of work was sometimes monotonous, commercial, and uninspired, the informal education that it offered allowed me more opportunities to experience the complexity of life. It is possible that, shaped by such experiences, my thinking and personality became bolder and more inclusive.” After military service, Mr. Lee produced architectural perspectives and commercial billboards, to considerable results. However, as he settled down in life, he decided to leave this all behind to become a full-time artist.

Growing up by the mountains, Mr. Lee had strong connection to them. He loved mountain climbing, having travelled to the most prominent mountains in Taiwan, and was deeply captivated by the scenery, which became the most important subject throughout his career. Through painting, he expressed his love for the mountains and forests, as well as sadness and empathy for their destruction. For him, they are not merely natural scenery, but also staples of his beliefs in both aesthetics and life. His most iconic work is *The Taiwan's Roof Ridge - a long scoll of 180 Taiwanese feet*, which captured Taiwan's tallest peaks on one long canvas. The awe-inspiring painting generated much attention, and Mr. Lee was featured on televised interviews.

Mr. Lee's art was based on mountains and forests, extending to Yilan's landscape, aborigines, and old trees. He travelled to every corner of Lanyang Plain, sketched down the culture of Yilan and painted the history and lifestyle of aborigines. He also traveled around Taiwan to capture hundreds of old trees with his art. In him, art and empathy found a shared embodiment, full of love for the lands of Taiwan. Mr. Lee's artistic career began with a period of realistic painting, where he created magnificent mountain scenery with strong colors and refined techniques. Paintings in his later periods show abstraction, merging representational landscape with abstract expressions. From these works, we see how his rich experiences liberated his art. The diversity and immediacy in his works also show that he was a committed artist. Although he did not live an affluent life, he never gave up on his dreams. After being diagnosed with leukemia in 2004, he continued to paint. His perseverance was inspiring.

The Scaling the Peaks, Walking the Land : Lee Tsan-Chen exhibition at Yilan Museum of Art features “The Beauty of the Mountains”, “The Images of the Indigenous Peoples”, “The Spirit of the Old Trees”, “The Colors of Lanyang” and “The Song of the Wanderers” sections, showing more than a hundred works of oil painting, watercolor, print, manuscripts, and hand-made books, in gratitude of the artist's artistic achievements and contributions to the region. Although Mr. Lee has passed on, his artistic spirit and care for the environment will always be remembered.

宜蘭縣政府文化局 局長
Director of Yilan County Cultural Affairs Bureau



山之靈，山之子——李讚成的大地行腳

李欽賢

臺灣全境佔三分之二面積的縱走山脈，綿延的高山陵脈起伏宛若臺灣的屋脊，這個空間自古以來就是原住民的生活場域。日本統治臺灣五十年，只有警察駐在所成員及眷屬散居各地關卡，被隱喻為陸之孤島。第二次世界大戰結束後，也有很長一段時間化為禁地，有如封閉的黑暗部落，至1960年代當局仍維持「入山證」政策，管制大部分山區。初時僅開放阿里山登高觀賞雲海，因為它像中國水墨畫的「錦繡河山」。不久，才有開闢橫貫公路轉型作觀光資源，有意藉人定勝天成果宣傳建設政績。

所以山的意義乃至與山共鳴，臺灣人要等到1970年代之後，始逐漸興起山岳概念與登山風氣，大家才猛然驚覺到臺灣百岳的存在。

過去臺灣人被限制親山，始終對山有疏離感，遂也造成臺灣美術史中山岳主題的空白，日本時代只有石川欽一郎銜命畫臺灣高山地形圖，以及鹽月桃甫在武裝警察的保護下深入山地，畫過原住民祭典風俗。

戰後也只有獨鍾爬山的畫家呂基正，因愛山、登山也畫了一輩子的山。

宜蘭人李讚成（1953~2015）畫山，是站在詠嘆與控訴之兩極，用盡生命，譜出山林的表情與憂慮，以跨世紀的行腳，千山萬水我獨往的畫魂，繪下他觀察到的臺灣高山湖泊全記錄。

一、來自蘇澳的繪圖囡子

李讚成的正式學歷只有小學畢業，可是藏書絕不亞於大學教授，他吸收知識之廣博，從藏書即可見之；其中收藏最豐富的仍是美術類書籍。自從30歲左右（1980年代）李讚成決心走上畫家一途之際，正好是臺灣出版業邁入黃金時代，大部頭美術全集紛紛上市，他的書架上有不少是此時期光復書局或錦繡出版社印行的西洋近代繪畫選輯之套書，想來李讚成的文化見識

或自我提升繪畫的藝術性，大量購閱畫冊即是他無師自通的精進之門。

雖然僅唸到小學，但長時間保持博覽群籍的習慣，也練就出滿腹文采，李讚成隨時都在寫畫語錄，也記日誌，甚至自己裝幀日記，他手藝甚巧，字跡娟秀，雙手除繪圖、書寫之外，也打造過鐵雕，親手設計、製作的實用衣帽架及樓梯扶手仍保留在家裡。

1953年生於蘇澳的李讚成，老家在砲臺山下的竹圍底，這是一排由竹林隔開蘇澳火車站調車場與散居的聚落，彼時還是蒸汽火車的時代，蘇澳是宜蘭線鐵路終點，蒸汽機關車必須在此調頭轉向，調車場在臨海的一端；靠山的一邊則是竹圍底。

兒時的李讚成經常隨祖母到砲臺山上撿薪材，跟母親在白石山採水泥場所需的白雲石，或叔叔帶他去冬瓜山種番薯等爬山往事，也許這該是他後來與山結下緣分之端倪吧！尤以砲臺山早已無砲臺功能，因山岬面海視野遼闊，少年李讚成面對山海，不知不覺間滋養了遠大胸懷，那廣角無垠的海原，冥冥中為他儲備了日後挑戰長卷大畫的能量。

1960年代初李讚成就讀士敏國民學校，他是該校第17屆畢業生。蘇澳有一條白米溪，枯水期間的河床就是小學生課後的現成棒球場，球友們自製紙球相互投擲戲耍，李讚成也是其中一員，據他一篇自述裡提到，是在國小二年級時加入的。事實上這是他課後偶而玩球的記憶而已，大多數假日李讚成得賣冰棒、撿柴薪、掘白雲石等打零工賺錢來幫助家計。

李讚成從小畫圖表現優異，老師也知道，當有些作業交不出來時，老師特許他用圖畫取代，就這樣12歲的李讚成度過了他的小學年代，也是他畢生中僅有的最高學歷。

二、看板師傅的基礎訓練

「看板」主要是指電影劇照的放大畫面，通常高高懸掛在戲院

高處上，畫看板的師傅皆從學徒出身，1970年代臺灣電影事業盛況空前，全臺各地新增電影院如雨後春筍，看板師能有此技在手，一輩子不愁沒飯吃。

不過像蘇澳這種地方，遠離都會區，文化資訊少，天生愛畫圖的孩子，幾乎沒有管道來啟發學習美術的進路，他們唯一知道的、看到的就是看板師傅畫技高明，想必以為從事這個行業就是畫家吧！

李讚成童年時期很羨慕看板師畫出栩栩如生的人物，成長後又有意願學畫圖，是以還不到15歲的他，就拜蘇澳大新戲院的看板師傅黃碧雄為師，這個階段對李讚成來說，大新戲院畫坊是美術學校，黃碧雄是他的繪圖老師。

彼時大新戲院上演的都是香港和臺灣拍攝的影片，中影公司出品的《啞女情深》（1967年），是李讚成跟隨黃碧雄製作看板的最初經驗。當然，一開始畫劇照人物尚輪不到他，但他必須先做好釘畫布、打格子、描輪廓、塗底色等基本步驟，要到最後才能拿畫筆沾大調色盤，將顏料直接塗到拼接的畫布上。

此外，完成的看板必須搬運到戲院懸掛，那個年代沒有吊車，必須靠人工爬上爬下掛看板，可說是一項風險很高的作業，也有些看板學徒因為懼高症而打退堂鼓。可是李讚成卻甘願冒險，耐心學習，經過三年四個月終於熬出師，為了精益求精，他以師傅身分擠身宜蘭最熱鬧的經濟大鎮羅東，受聘為羅東大光明戲院專任看板畫師，並隻身移住羅東，從此定居羅東。

三、畫匠進階的願景

羅東專業畫師的李讚成後來結婚了，育有兩男一女，家住羅東，戲院也在羅東，當時孩子還小，當妻子忙碌時，他偶而也要揹著小孩騎著摩托車去上班。這段期間一面拉拔子女成長，一面也思考將來進路，因李讚成的初衷是當畫家，才選擇學畫看板，所以在他心中老是有一顆未竟的畫家星夢懸著呢？專業看板師做到將近30歲時，宜蘭學習美術的青年驟增，美術訊息早已和臺北接軌，李讚成心中想成為畫家的心願，也愈來愈強烈。心想，若不毅然放下看板師的職業，成為專業畫家的宿願也將必更渺茫，天人交戰的結果，他終於放棄收入穩定的工作，離開戲院，訣別看板師的彩繪生涯。可是養家活口的難題擺在眼前將如何是好？總算天無絕人之路，李讚成憑看板練出一手的繪畫功夫，恰好也趕上羅東建築業迅速成長中，羅東

市區大街小巷的建案頻頻推出，李讚成為建築成屋的廣告畫示意圖之接案，接到手軟，甚至開起廣告社來，此時李讚成已是羅東地方上建築透視圖能手，待遇比從前擔任看板師豐厚多了。不過心中念茲在茲的還是未實現的畫家夢，財力充裕之後他開始大批購閱美術全集，對藝術的進一步認識，讓他區別出畫家的畫與看板廣告畫之不同，因之純繪畫創作的意念更加在內心燃燒。

此期間李讚成也迷上了登山，並經營宜蘭第一家登山社，店名叫「綠卡」，登山社也招募登山會員，李讚成親自擔任嚮導，親近山林的身心體驗，讓他立下征服臺灣百岳的宏願。實則臺灣要到了這個時代（1980年代），才有「戶外生活」雜誌社陸續介紹臺灣的山岳，讓國人知曉臺灣百岳，並順勢打開臺灣人的登山風氣—— 是真正的「登山」，而非健行而已。

登山讓李讚成不只愛上山岳，更為他開出一扇探索藝術之窗，他開始思考未來繪畫主題的切入點，1984年牛刀小試之作，出品第38屆「省展」竟然入選。可是1980年代的省展或官辦的文學獎等獎項，其權威性已大不如從前，反倒是民營媒體的文學獎和民間刊物主辦的「雄獅美術新人獎」，在文化圈內極具分量。李讚成於入選省展的同一年（1984年），又以《朝聖者》一作獲得第9屆「雄獅美術新人獎」佳作。《朝聖者》所繪的即是隱喻登高者遇山林遭破壞之省思，這是一幅特殊的高視點與寫實力甚強的油畫。

四、低調擠入畫壇門牆

有了畫壇初步肯定之後的李讚成，深感也有義務推展羅東的美術風氣。最直接的辦法就是他來當召集人，遊說當地青年畫家各自分擔少許經費，向羅東「中正堂」（今羅東展演廳）承租場地，舉辦聯展，就地方美術發展而言，李讚成的行動派作法，也一時激起羅東美術活動的些許浪潮。

經過一陣子之後，李讚成結束了登山社，也不再熱衷聯展的社會活動。反之，倒是想轉向社會性議題的繪畫，於是在外租屋畫圖，潛心投入創作。所謂「社會性議題」即是李讚成有話要說，只是要如何表達到畫面上。

當他還是專職看板師傅時，有位朋友知道他想轉行當畫家，卻遲遲不見李讚成有所行動。誰都知道大多數畫家都得忍受窮苦寂寞的日子，但若有才華又能堅持下去的話，或有成功的機

會，因此這位朋友有意無意的嘲諷他說：「你大概很滿意目前溫飽的現狀吧？」就是因為當頭棒喝一句話，竟刺激他決心辭職。但之後也得經幾番折騰，如畫建案廣告圖，開登山社等等的波折，最後，有十年的時間終於開始一邊創作，一邊跑幾家幼稚園教兒童畫，微薄的收入也僅夠買畫材和付畫室租金而已，其他就要靠妻子的打工支持，讓他全心去實現成為專業畫家的夢想。

咀嚼登山的滋味，反思山林的危機，這就是社會議題。李讚成既已鎖定山岳作為創作對象，想為山岳請命，呼籲人們正視聖山之靈，停止恣意摧殘林野生態。所以李讚成拿起畫筆，用油彩表達他的崇拜與憤怒。第一批作品《消失的稜線》，即是他1987年的首次個展，假臺北美國文化中心（今二二八國家紀念館）舉行。

當時李讚成34歲，臺北美國文化中心是以提拔有潛力的藝術家為前提，方可以通過審查獲得展出機會。此回個展也證實李讚成有實力，並已擠入畫壇門牆內，也進了專業畫家窄門。「專業畫家」是沒有固定收入作為後盾的畫家，李讚成堅持選擇這條路，欲以專業畫家為職志，立下的主題又要與眾不同，若替他想到未來，過程必更艱辛。1989年李讚成舉辦《臺灣的鳥類》之生態主題創作，確實已引起宜蘭文化界注目。直到1991年李讚成推出大手筆的《臺灣的屋脊180尺長卷》，如此大氣勢創作果然驚動了宜蘭人，震撼了藝文界，被宜蘭文化中心主動推薦至其他縣市文化中心，進行巡迴展。

五、山岳情結緣起

《臺灣的屋脊180尺長卷》是一件橫長超大型油畫巨作，全端賴他秉持企圖心，維持堅毅力，加上批判性所結成的理念，全力投身實踐，那必須要一段長時間的苦越與克服，最後才完成臺灣美術史上極稀有的油畫長卷。

「尺」的吋法是臺灣的度量衡單位，也是臺灣傳統木工，包括電影看板師等所襲用的「臺尺」規制，1臺尺等於30.303公分，180尺就已經是超過54公尺的橫幅，由二十數張畫布合成長卷，凡臺灣從北到南3000公尺以上的高峰盡入眼底，臺灣的屋脊一覽無遺。

說起李讚成與臺灣的高山結緣，是1975年他退伍時正巧碰上石油危機，波及臺灣百業蕭條，所以重新找戲院畫看板的事尚無

著落，遂臨時轉入油漆業，一度結成團隊包下達見水庫（今德基水庫）竣工後之攔砂壩，集體在上面畫水尺線的新工作。工作地點在海拔3000公尺原始森林的水道，初出茅廬就來到極度荒涼的深山，從事環境致為危險的工作，對李讚成而言難免遇過恐懼的狀況，但也是一種生命挑戰與深山體認。身處崇山峻嶺中，讓他想到人在大自然中的渺小，也親眼目睹以往攔砂壩工程不符標準，導致被沖垮後遺留下一堆廢料殘跡，感受到原始森林被現代文明摧殘的傷痕。再看人們開墾山上果園，其噴灑農藥的粗暴行為，必然威脅植物生存環境，望著青青山頭上一道道斑痕，引發他對人們霸凌山野的痛心。反過來，這期間的體驗讓李讚成也見識到臺灣大地的生命力，並萌生登上臺灣每座高山山脈巔峰的念頭。

李讚成首先征服的臺灣百岳第一座山，是大霸尖山的峰頂，從此登山成為他人生的高潮，並期許自己用彩筆記錄山岳之顏的使命。30歲左右永別了看板這一行，儲備到豐富的登山經驗，他進而經營登山社，不過安排山友登山的前置作業和店務繁瑣，一直不能定下心來動筆作畫。

忙碌的夾縫中也陸續發表像《大地輓歌》等屬於批判性的環保題材，不過，文明肆虐自然尚未引起普遍共識的1980年代，沒有人理解他畫山岳的真正用意，也沒有人相對呼應，李讚成曾經用文字寫道「展完之後，一切復歸平淡」。

1988年起李讚成下定決心要用畫筆「爬山」，他將之年來登山的心得，整理出臺灣山脊縱走線，在長卷紙上繪出透視圖，標識主要山頭，再用另一張長卷紙描畫山峰初稿。第三張長卷紙是作多視點修正，然後轉繪到畫布上。造形為表現山岳原貌之特質，故選擇具象筆法，以便突顯山岳的氣魄。

此期間重回現場考據的次數，已經不知多少回合了，畫材更是所費不貲，這些經費大都由支持他的朋友，如豐原人綽號大鋼牙的林隆雄及宜蘭人王永嘉、連坤明等三位先生鼎力相助，埋首俯地三年有餘，《臺灣的屋脊180尺長卷》終於大功告成，畫幅之長足以鋪到馬路上。

《臺灣的屋脊180尺長卷》是以超越山嶺的高度，俯瞰綿延的大廣角空間，畫出晨昏、季節的稜線變化，光影表現摺曲明暗，之間也有群山雲絮飄浮的高山實像。

六、山靈史詩

正當《臺灣的屋脊180尺長卷》尚在中南部巡迴展之兩年期間，李讚成又有一組新創意的系列巨幅作品出爐，他以人類貧婪觸怒山靈的反向思考作為控訴，李讚成認為山林生態自有一條生存連鎖的準則，因人類擾亂了這條軌道，所以警示將會出現地球危機。

1993年李讚成在宜蘭文化中新推出《禁忌之旅——丹大林道與巴油池紀事》油畫展，他以二條林道探索林道與山岳之間衍生的問題，反諷野性尊嚴被糟蹋的現象。

登山是最愛，護山為己任，山靈史詩也蘊藏不少過往史實，1995年李讚成發表《山的子民——事件篇與生活篇》兩組油畫系列作品。「事件篇」是山中事件，他以重返歷史現場之史紀方式，手繪霧社事件、太魯閣事件和沙韻之鐘等題材。尤其是事件中發生過的《萬大惡夜》與《馬赫坡的告別》兩作，以無數群像處理成浩大場面，畫幅之大，人物之多概屬空前大手筆。「生活篇」則是高山原住民的生活重現，畫原民傳統、原民家族、原民墓碑等關懷與心象的寫實作品。

李讚成與山結盟，無數次來回高山，途中的花草樹木，捉摸不定的雲海，莫不是他的知音，山林中的奇花異草也是他登山途中繽紛的記憶，同時也是他另一專長——攝影的入鏡主題。千山環抱身體力行，深切了解變化萬千的森林氣象，亦認真研究山脈走向，像這樣親山、畫山，全生命投入臺灣山岳的畫家，全臺灣又能找出幾人呢？

七、終結漂泊

2000年臺灣首次政黨輪替，民主風氣大開，臺灣研究也似乎成為顯學，此時李讚成已完成的大作——《山的子民系列》，公開後卻沒有預期中的迴響。他猛然頓悟：「各族群自我表彰的空間膨脹得極為快速，在地人的一句話，遠勝於你手上厚厚的臺灣史，所以你蒐集的資料，其實都是一堆廢料（李讚成「漂泊」畫展自述）」。

李讚成讀過萬卷書，行過千山路，《山的子民系列》可以說是集踏查、研究與考據的心血結晶，其所繪出的圖像居然有這樣的感嘆（感嘆史料變廢料），他只好認命到頭來自己只是一個生涯的漂泊者了！

2002年李讚成舉辦《臺灣老樹系列》個展，千禧年（2000年）前後，他遍歷平地找尋老樹，在尋訪過程中，也畫了不少淡彩的老樹小品。李讚成用人文關懷的角度，心想老樹比人的壽命還長，遂有意表達年逾百歲的老樹，思考百年老樹是怎麼庇蔭生活在它周圍的幾代子子孫孫呢？

《臺灣老樹系列》發表不久之後，2004年李讚成竟然被診斷出罹患血癌。經過一連串的治療，總算控制病情了。病後休養中，他自述道：「雖能僥倖回到田野，然而場景已是溪谷野村」。這表示他的體力已無法再入深山，可是畫筆卻未曾停歇，罹病十年之後，仍推出《分水嶺系列——蘭陽溪源頭記事簿》個展，宣告他將永不輟筆。這一組畫探訪的足跡及至蘭陽分水嶺，是乃一次故鄉原風景的徹底巡禮，也是他自己對在地生命力的禮讚。與家鄉自然風景相伴，流浪痴情方得以宣洩，畫家李讚成並不孤單，只是現階段必先和病魔爭個你死我活。

踏走鄉野回到室內，李讚成也拿起厚紙板做版畫，詼諧的童趣，幽默的生活采風，回憶蘭陽地景，呈現漫畫風的線條，他的版畫極富欣賞與解讀之價值。

未料發病與治療十年後，舊疾復發，李讚成感慨地寫道：「幾乎把僅有鄉間小路也封閉，現在只剩夢想，幾度夢裡來回，前塵如煙，僅添了幾分茫然與無奈」。縱使心情跌入谷底，李讚成還是掙扎著專注在《漂泊》系列油畫創作，藉雨中街景反映朦朧映象，有意任令靈魂在霧中漂泊，當時他的內心也許下著淡淡哀愁的苦雨吧！

2015年11月宜蘭文化中心展出《漂泊——李讚成流浪繪畫筆記》的開幕前一天，李讚成緊急入院，接受安排化療，以致於無法出席自己的畫展。然而畫展下檔後的年底，李讚成也不幸辭世！「漂泊」終成絕響，展名「漂泊」竟也印證了他臨終前的感知「你漫步在畫裡，我正在霧裡，或許我們會不期而遇」（「漂泊」語錄）。

李欽賢

國立臺灣藝術大學畢業
曾任：真理大學兼任副教授
現任：臺北市立美術館典藏審議委員
 基隆市文化基金會董事
 臺北市市政（藝文）顧問

The Spirit and the Son of Mountains— Lee Tsan-Chen's Landscape Journey

Lee Qin-Xian

Two-thirds of Taiwan is occupied by mountains. With the continuous peaks and valleys, they are the Taiwan's roof ridge. Since ancient times, it was the place where aboriginal people lived. During the fifty years when Taiwan was under Japanese rule, only police officers and their families were stationed in the mountain outposts. It was considered an island within the island. After World War II, the central mountain range became restricted area for a long period of time. It was like an isolated, dark tribe. By the 1960s, the authorities still issued "entry pass" to keep most of the mountainous areas under control. Alishan was the first peak to open for mountain climbing. With its grand sea of clouds, it can be compared to the "beautiful mountains and rivers" in Chinese ink paintings. Later, the Central Cross-Island Highway was constructed and opened for tourism. It was considered a great achievement and part of the government's publicity campaign to show that "faith will move mountains".

It was not until the 1970s that Taiwanese people began explore the mountains through mountain climbing. They realized what it means to even maintain harmonious relationship with mountains and finally acknowledged the presence of the hundred peaks of Taiwan.

In the past, the mountains were a restricted area to the Taiwanese people, and thus the mountains always felt unapproachable. This is perhaps one of the reasons why the mountain theme had been lacking in Taiwanese art history. During the Japanese colonial time, only two Japanese artists painted the mountains. Ishikawa Kinichiro was assigned to paint topography of the mountains and Shiotsuki Tauho, protected by armed police, painted the customs of the aboriginals of high-mountains during their festivals.

After the war, the only artist to paint mountain scenes was Lu Ji-Zheng. He loved the mountains and had a particular interest in mountain climbing, and so he painted the mountains throughout his life.

Born in Yilan, Lee Tsan-Chen (1953-2015) also painted mountains. With opposing attitudes of admiration and allegation towards the mountains, he spent his life and energy to express the character and beauty of the mountain scenery and his concerns towards the Nature. With a journey spanning across the century, he tracked through mountain ranges and valleys, a lonely, artistic soul, constantly painting and keeping records of the peaks and lakes all around Taiwan.

I. The Kid Excels Drawing from Suao

Lee Tsan-Chen only received formal education until elementary school. However, he acquired a broad knowledge from his extensive collection of books, which in scope and depth would compete with any professor's. Among his collection, art books were prevalent. In his thirties, during the 1980s, Lee determined to become a painter. It was the golden age of Taiwan's publishing industry, with abundant publications of folio editions and complete collections of art books. On his bookshelves there were many collections of modern western paintings from the Guangfu or Jinxiu publishers. We may assume that, due to his habit of reading and collecting art books, Lee cultivated and prepared himself for life in art without the guidance of teachers.

Although he only had a degree from elementary school, he maintained a life-long habit of reading and trained himself to become a man of letters. Lee often wrote down his thoughts about art and paintings and he kept a regular diary. Lee was also very good with his hands. Not only was his hand-writing neat, he also hand-bound his diaries, did iron carving, and designed and constructed clothes racks and staircase handrails that are still in his home.

Lee Tsan-Chen was born in Suao Township in 1953. His hometown was at the base of Paotaishan, near the outskirts of a bamboo forest. The settlement was separated by the bamboo forest from the marshalling

yard of Suao Train Station. Suao Station was the final station of the Yilan line, and the steam trains need to be turned around in the yard. The marshalling yard was faced the sea while the bamboo forest faced the mountains.

During his childhood, Lee often went with his grandmother to pick up firewood on Paotaishan, or followed his mother to White Rock hills to mine dolomite for the cement manufactory. Sometimes, his uncle would take him climbing on Winter Melon Mountain to plant sweet potatoes. Perhaps these activities awoke his love for mountain climbing. As Paotaishan had long ceased functioning as a ford, the young Lee Tsan-Chen would often venture there to enjoy the grand views of the sea. Gradually, his mindset and vision nurtured, and somehow the boundless sea provided him the necessary inspiration and energy to challenge big paintings in the future.

In the early 1960s, Lee Tsan-Chen attended Shih-Min Elementary School. He was the 17th class of graduate. There is a river called Bai Mi River that runs through Suao. During dry season, the riverbed was turned into an after-school baseball field for elementary school students. They made balls of paper and played catch, with Lee as one of the participants. According to Lee's autobiography, he joined the games from second grade, and it was a source of memory of happy after-school hours occasionally. In fact, most of his holidays, Lee Tsan-Chen spent either selling popsicles, picking firewood, dolomite mining, or running errands to help support the family.

Lee Tsan-Chen had showed outstanding talent for drawing since early childhood. The elementary school teacher was aware of this, so when Lee didn't hand in homework, he was allowed to hand in drawings instead. This way, Lee managed to complete elementary school and he graduated at the age of twelve. It remained the only formal education of his life.

II. Required Training for Hand-painted Movie Kanban (Billboards)

Kanban (billboards) refer to the large movie posters hung on the facade of cinemas. The kanban were hand-painted by masters who acquired their skills through years of apprenticeship. In the 1970s, Taiwan's film industry was unprecedentedly flourishing. New cinemas opened all over Taiwan like spring bamboo shoots. Kanban masters who managed to professionalize their skills did not have to worry about money.



A place like Suao, a suburban area on the edge of the city, provided narrow range of cultural education. Children who had artistic talent or simply loved art had nearly no access to develop their skills and interests. All they knew and saw was that the great images of the local kanban master, so to enter that profession was considered the only way to become a real painter!

As a child, Lee Tsan-Chen admired the life-like characters painted by the kanban masters. Later when he grew older he wanted to learn painting. So before the age of fifteen, he became an apprentice of kanban master, Huang Bi-Xiong, who worked for Daxin Cinema in Suao. At this stage, Daxin Cinema to Lee was his art school, and Mr. Huang Bi-Xiong was his art teacher.

At that time, the movies on show were made by production companies from Hong Kong and Taiwan. Huang Bi-Xiong's billboard for the film, *The Silent Wife* (1967), produced by Central Pictures Corporation, was Lee's first hands-on experience as an apprentice. As a beginner, he was not allowed to paint the characters. First he had to become familiar with the basic tasks, such as stretching canvas, setting up grids, copy outlines, applying coats, and so on. Much later, he was allowed to blend colors on the large palette, and apply paint directly onto the canvas with the brush.

In addition to painting the billboards, they needed to transport and hang them at the cinemas. At the time, cranes were rarely available; the kanban assistants had to scale the walls to hang the billboards. It was dangerous work. Some assistants were too scared of height and quitted their job, but Lee was determined and willing to take the risk. After three years and four months of apprenticeship, Lee finally

became a master. To further improve his skills and career, Lee decided to try his luck in the lively and economically prosperous town of Yilan – Luodong. Soon he was accepted as a full-time kanban master for Da Guang Ming Cinema. Later, he moved to Luodong and settled there.

III. The Vision of an Artisan

Lee Tsan-Chen, who was now one of Luodong's professional artisans, got married and soon fathered two boys and a girl. The family settled in Luodong as Lee had to work in the local cinema. Sometimes, when his wife was busy, Lee brought the kids to work on his motorcycle. During this period, he often thought about the future. He became a kanban master because he wanted to be an artist. In his heart, he still nurtured the dream of becoming a real painter. Lee worked as a kanban master till the end of his twenties. Over the years, the intellectual environment of Yilan had become more in tune with Taipei and art education opportunities had steadily improved. As a result, the number of young men in Yilan who wanted to study art increased, and Lee's dream to become an artist became even more pressing. He reasoned that if he didn't give up his job as a kanban master, his dream of becoming a professional artist would never materialize. After a long, hard struggle, he finally decided to quit his steady job, left the cinema, and waved good-bye to his kanban master career.

But, how would he manage to make a living to sustain the family? Fortunately, as people say, there is always a way out. Lee had possessed great skills in kanban painting, and at the time, construction companies flourished in Luodong. The many construction projects came out on the streets and among the allies competed for attention, and needed billboard advertisements. Lee was just in time to exploit the rapid growth of the construction industry and received endless stream of requests to paint advertisements for building projects. Later on, he even opened an advertising agency. By then, Lee Tsan-Chen was an expert of drawing architectural perspectives in Luodong, and his economic status had greatly improved. However, deep in his heart, he still desired to become an artist. He started to buy complete collections of art books, and the more he read the more keenly he understood the distinction between advertising kanban painting and fine art. The idea of creating real artworks was burning in his heart.

During this period, Lee Tsan-Chen also became involved in mountain climbing and started the first mountain-climbing club in Yilan, called "Green Card". Lee recruited members and worked as a guide. The

physical and mental experiences of mountain climbing gave him an idea. He wanted to conquer the 100 peaks of Taiwan. In fact, it was not until then (the 1980s) that Taiwanese people started to explore these high mountains. The introduction of "Outdoor Life" magazine was an indication of this new interest. Since then, it has become something of a fashion for Taiwanese people to go "mountain climbing" rather than just hiking.



Not only did Lee fall in love with the mountains, he also found a window to explore art. He began to contemplate new painting subjects. In 1984, he sent his first work to the 38th Taiwan Provincial Fine Arts Exhibition and got nominated. However, the 1980s had seen a decline in the prestige of the provincial art and literature competitions. Privately funded competitions, such as the "Lion Young Art Award" sponsored by Lion Art magazines, had much more impact. The same year he got nominated, Lee entered another work, *Pilgrims*, in the 9th Lion Young Art competition and won the Excellence Prize. The painting, *Pilgrims*, captures the view of the mountain climber witnessing the man-made destruction of forests in the high mountains. It was an oil painting with high point of view and strong realism.

IV. An Inconspicuous Entrance into the Art Circles

After his initial artistic success Lee felt that he needed to promote fine arts in Luodong. His method was straightforward. He called for local young artists to join him to hold an exhibition together and share the expenses. They borrowed the venue at Luodong "Jhongjheng Hall" (now the Luodong Performance Arts Hall) and held joint exhibition there. In terms of promoting the local artistic culture, Lee's active approach had quite an impact at the time.

After some time, Lee decided to close the mountaineering club, and he lost interest in joint exhibitions and active social involvement. Instead,

he turned to painting to express social issues. He rented a studio in order to devote himself to paint. Lee had had plenty to say about "social issues", but he had to figure out a way to express his ideas in painting.

When Lee was still a full-time kanban master, a friend of his knew that he wanted to be a painter but did not make any move. Everybody knows that most artists have to endure years of struggle before they get recognition. However, if a talented artist persists, he or she has a chance to succeed. With an undertone of ridicule Lee's friend said to him, "You are very satisfied with the current stable life style, right?" The words inspired Lee to finally make up his mind and quit the job. He used to spend all his time and energy painting construction advertisements and running the mountaineering club, but now he could finally devote himself to fine art. Lee took part-time jobs to teach kids drawing in the kindergarten, but the meager income was only enough to pay art materials and the studio rent. Thanks to his wife's steadfast support and hard work, Lee was able to chase his dream and become a professional painter.

The social issues most important to Lee stemmed from his experiences in the mountains and his reflections on the environmental problems. He had chosen the mountains as his subject matter and he wanted people to show the same respect he had for the spirits of holy mountains and he also wanted them to stop damaging the forests. So he picked up his brushes and painted his admiration and anger on the canvas. His first series of works, *Disappearing Ridges*, became his first solo exhibition. The exhibition took place in the Taipei office of American Cultural Center (now the National 228 Memorial Museum) in 1987.

Lee was thirty-four at the time, and the Taipei office of American Cultural Center wanted to promote young, talented artists. After review, Lee was chosen. The solo exhibition confirmed that Lee could be a professional painter. In fact, he already had his foot in the door of Taiwan's art circles. Being a "professional painter" means a life without a fixed income. Lee chose this path and made it his life-long career. He also find and develop a distinct theme and subject matter. It must have been a difficult journey for him. Lee Tsan-Chen's solo exhibitions, the *Exhibition of Birds in Taiwan* in 1989, helped to draw attention to Yilan and its culture. In 1991, Lee presented a big painting, *The Taiwan's Roof Ridge – a long scroll of 180 Taiwanese feet*. The grand atmosphere of the work astonished everyone in Yilan, including people in arts and cultural

circles. The exhibition received backing by Yilan County Cultural Center and toured cultural centers throughout Taiwan.

V. The Starting Point for Building Relations to the Mountains



The Taiwan's Roof Ridge – a long scroll of 180 Taiwanese feet is a masterful large oil painting. It was the result of Lee's artistic ambition, perseverance, and skill, as well as his need to critique certain ideals and social issues. It took a long time to complete this rare, extensive painting, a work quite unique in the history of Taiwanese art.

The "feet" in title refer to the Taiwanese measurement used in traditional wood craft, including the wooden boards for kanbans. One foot equals 30.303 centimetres, therefore, a scroll of 180 Taiwanese feet equals 54 meters in length. It was made from 20 pieces of canvas, and captures a panorama view of every peak above 3000 meters from the north to the south of Taiwan, the roof of Taiwan.

Lee Tsan-Chen's special kinship to the Taiwanese high mountains was shaped by a particular event. In 1975, the worldwide oil crisis had led to an economic recession in Taiwan. Lee had just finished his military service and had yet to enter the movie billboard business. He joined a painting contractor's team to work on Dajian reservoir (now Deji reservoir). The team worked together to mark the water gauge of the dam of the reservoir, which was located at the waterway in the deep forest at an altitude of 3,000 meters. Lee was new to the job and it was a dangerous work. Putting his life at risk in the desolate mountains could be very scary, but he realized later this was merely the challenge of Nature. He felt insignificant in the face of the magnificence of Nature. That one day he saw a pile of wreckage which had washed down the mountain because the previous dam project did not follow code. It was as if modern civilization had left a scar in the primitive forest. He

also noticed people cultivating orchards on the mountains, and they used pesticides, which he considered extremely harmful to the natural environment. It was painful for Lee to see all the damage wrought on the mountain top. He felt people were intentionally tormenting the mountains. On the other hand, Lee also witnessed the vitality of Taiwan's nature, which inspired the idea of conquering every high mountain in Taiwan.

The first high mountain of the 100 peaks of Taiwan that Lee Tsan-Chen conquered was the summit of Dabajian Mountain. Afterwards, mountain climbing became the passion of his life and he hoped to use his own brush to keep a record of the mountains. Around the age of thirty, when Lee left the movie billboard business, he became interested in mountaineering and enjoyed some wonderful experiences. Later he opened a mountain-climbing club and soon became too engaged in the mountaineering community to find enough time to paint.

In between busy schedule, Lee painted works reflecting his critical view of environmental issues, such as *The Elegy of the Earth*. However, no one really understood his intention because few people in the 1980s believed or cared if modern civilization was endangering nature. No one responded to his paintings. Lee once wrote in his diary, "It will still be quiet and dull after the exhibition."

In 1988, Lee Tsan-Chen decided to use his brush to "climb" the mountain. He organized the visual records from his experiences in the mountains and sorted out the longitudinal positioning of the ridges, identified the main peaks, and arranged sketched them in perspective on long-scroll paper. Next, he made a preliminary drawing of the profile of the mountains. Finally, he created a third long-scroll drawing with multi-viewpoint corrections and transferred it to the canvas. Lee chose to employ a realistic style to capture the detailed features and spirit of the mountains.

Several times, while working on the scroll painting, Lee returned to the scenes to do extra studies. He also spent a lot of money paying for the materials. Most of the expenses were funded by his three good friends, Mr. Lin Long-Xiong from Fengyuan (nicknamed, Big Iron Teeth), Mr. Wang Yong-Jia, and Mr. Lian Kun-Ming from Yilan. It took Lee more than three years hard work to complete *The Taiwan's Roof Ridge – a long scroll of 180 Taiwanese feet*. The painting was long enough to reach from end to end of the road outside of his house.

The Taiwan's Roof Ridge – a long scroll of 180 Taiwanese feet shows a bird's eye view of the continuous ridges stretching deep into space. The changes of the morning sun to twilight, as well as the seasonal shifts, are communicated through a sensitive use of light and shadow to accentuate the realism of the high mountains and floating clouds.

VI. The Epic of Mountain Spirit

While *The Taiwan's Roof Ridge – a long scroll of 180 Taiwanese feet* toured the south, Lee Tsan-Chen began work on a series of large paintings based on the anger of the mountain spirit. He maintained that greed led people to transgress against the mountain spirit. Lee believed forests were autonomous entities constantly violated by humans. As a result, the tormented forests would issue faint warnings about an impending crisis on earth.

Lee arranged and exhibited in Yilan County Cultural Center in 1993 with the title, *The Journey of Taboo - the Account of the Dan Da Forest Road and Taidrengere*, where he explored some troubling issues concerning two forest roads in the mountains. He used heavy irony to reflect the dignity of the ravaged wildness.

Mountain climbing was Lee's great passion and he believed he had to protect the mountains. The myths of the mountain spirit are a rich source of complex stories and historical narratives. In 1995, Lee presented two groups of paintings under the heading, *The People of the Mountains – Events and Lives*. The works related to "Events" showed scenes where the historical issues had taken place, like the Wusha Incident, Taroko Incident, and Shayun Bell. Among these works two paintings stood out, *The Night of Alang marosan* and *Farewell to Mahebo*, two huge paintings including several groups of figures. The innumerable characters included were a rare sight. The paintings related to "Lives" included scenes from the high mountain indigenous people communities. The style was realistic with themes such as empathy, spirituality that showed tradition, families and tombs of the indigenous people.

Lee had an intimate bond with the mountains where he spent much of his time going back and forth to visit. Indeed, the flowers, plants and trees, and the elusive sea of clouds were like friends to him. The flowers and trees were very important to his mountain-climbing memories and they became the subject of another passion of his: photography. Lee had embraced countless peaks and walked many a forest path. He had

a profound understanding of changeable weather of the mountains and devoted serious study to mountain navigation. Where can we find another painter like Lee Tsan-Chen, who loved and painted the mountains and dedicated his life to the proud peaks of Taiwan?

VII. The End of Wandering

In year 2000, Taiwan experienced its first democratic change of government in living memory. The study of Taiwanese culture became a subject in its own right. Lee completed the masterpiece, *The People of the Mountains*, around that time, but it did not receive the response from the public he had expected. He realized, "The acknowledgement of ethnic groups in Taiwan had increased dramatically. A few words from the local people were granted much more weight than years of research and collecting. Traditional scholarship was soon considered mere accumulation of useless papers." (Extract from statement from Lee Tsan-Chen's exhibition *Wandering*)

Lee Tsan-Chen read countless of books and walked thousands miles along the mountain roads in order to gather material for *The People of the Mountains* series. The work was the result of Lee's own field studies and careful research or original source material. Therefore he had such plaint over his paintings (lamenting historical research became waste), and it is hardly surprising he considered himself a wanderer throughout his career!

In 2002, Lee held a solo exhibition titled, *The Old Trees of Taiwan Series*. Around year 2000, he visited many places to study old trees. During the course of his search, he painted a few light-colored paintings of old trees. According to Lee's humanist point of view, an old tree was a sentient being with a lifespan much longer than humans. He painted trees that were over hundred years old and thought about how they had provided shade and solace for other living beings generations after generations?

Soon after *The Old Trees of Taiwan Series*, Lee was diagnosed with leukemia. Through a series of treatments, the cancer finally receded. During his recuperation, he said, "Although I was lucky to return to the countryside, the scenery has changed to valleys and villages." This meant, due to his weakened state, he was no longer able to go into the deep mountains. However, his brush did not stop. Ten years later, he held the solo exhibition, *Watershed Series - Searching for Origin of Lanyang River*, and announced that he would paint until his final breath.

The paintings explored the path to the Lanyang Estuary watershed and did not only constitute a detailed tour of the original scenery of his hometown; they were also an expression of his praise for the vitality of the area. Immersed in the natural scenery of his hometown, painter Lee Tsan-Chen's wanderlust of the imagination allowed him to roam in spirit and feel part of nature again. Still, at that stage, his primary goal was to fight the cancer. It was a matter of life or death.

During his tour around the countryside and back to the studio, Lee also collected cardboard to make prints. The pictures are full of witty childlike images of folk life and memories of Lanyang landscapes in a humorous style. His prints are full of profound meaning and truly worthy of appreciation.

The illness suddenly returned after ten years. Lee wrote that, "nearly all the country roads were blocked, only dreams were left. In a dreamlike state, I saw the past turned to dust. I felt dazed and helpless." Even though Lee's spirit was weighed down in the valley, he struggled to concentrate on his *Wandering* series. There he painted street scenes hazy in the rain as if the soul was cast out, wandering through the mist. At the time, the rain of melancholy trickled from his heart.

In September 2015, the day before the opening of the exhibition of the *Wandering – Lee Tsan-Chen's Art Journal* in Yilan County Cultural Affairs Bureau, Lee Tsan-Chen received emergency treatment in the hospital as the cancer had returned. He could not attend the opening. Sadly, at the end of that year, after the exhibition had finished, Lee passed away. "Wandering" became his final exhibition and the title seems a reflection on his own mortality. He wrote, "You roam among the paintings, and I am in the mist, perhaps we will meet unexpectedly." (extract from the *Wandering* exhibition portfolio).

Lee Qin-Xian

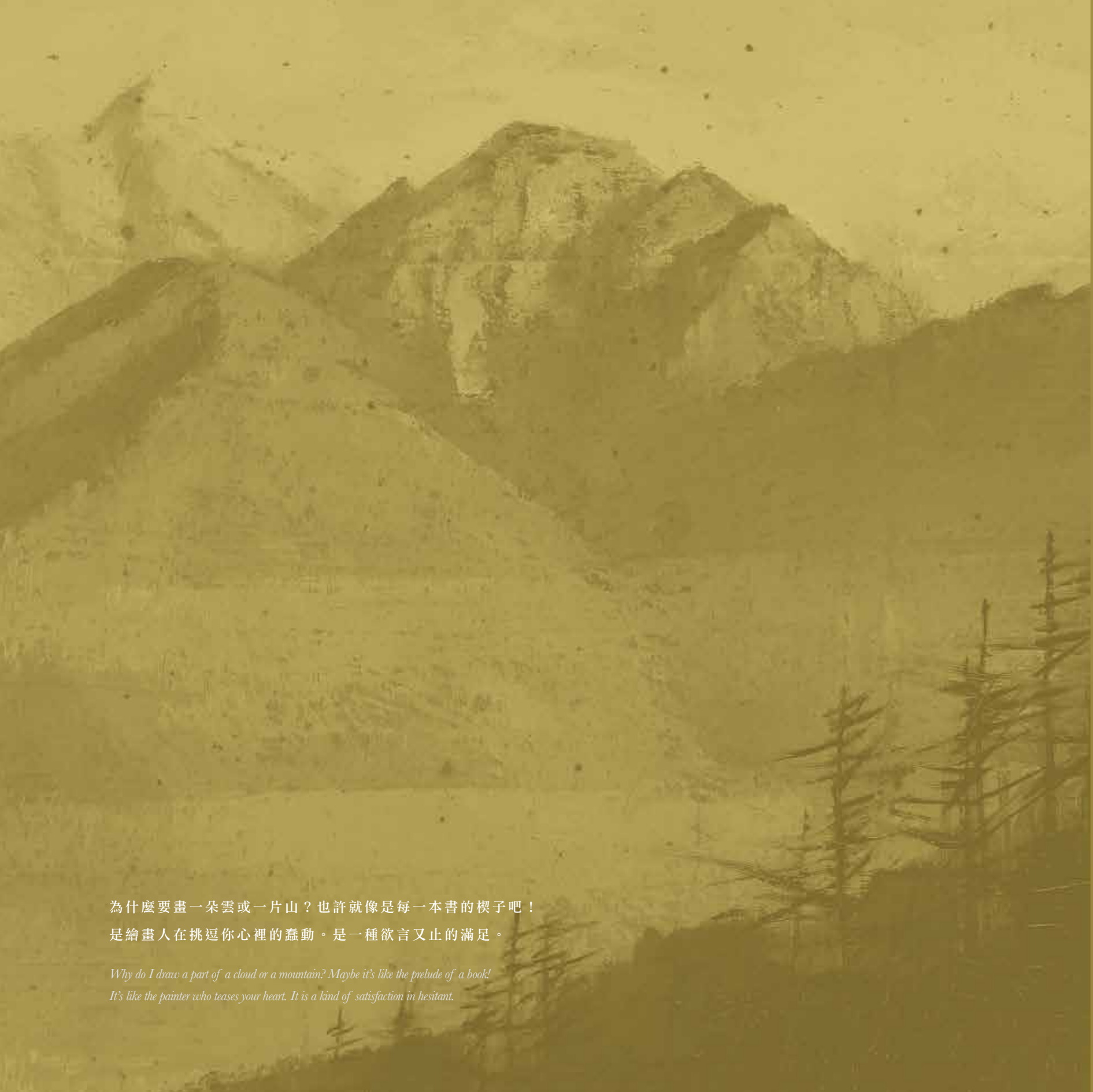
Graduated from National Taiwan University of Arts

Former: Associate Professor of Aletheia University

Present: Member of Collection Review Panel, Taipei Fine Arts Museum

Director of Keelung City Cultural Foundation

Advisor of Taipei City Government (on Cultural and Arts affairs)

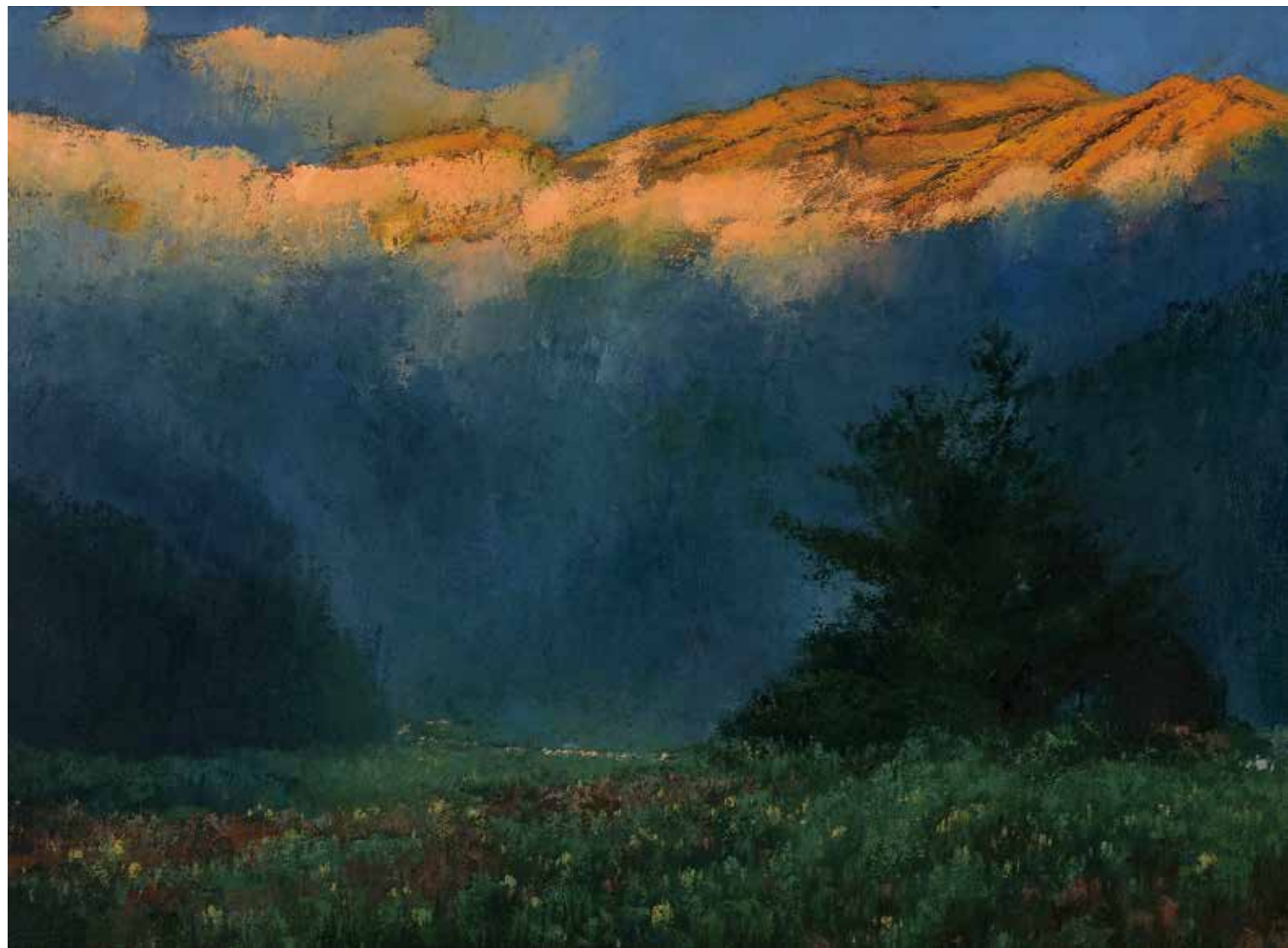


山林之美

The Beauty of the Mountains

為什麼要畫一朵雲或一片山？也許就像是每一本書的楔子吧！
是繪畫人在挑逗你心裡的蠢動。是一種欲言又止的滿足。

*Why do I draw a part of a cloud or a mountain? Maybe it's like the prelude of a book!
It's like the painter who teases your heart. It is a kind of satisfaction in hesitant.*



油彩 畫布 Oil on Canvas 55 × 75 cm



無名石壁 Nameless Cliff 油彩 畫布 Oil on Canvas 115 × 165 cm 1987



油彩 畫布 Oil on Canvas 77 × 95 cm 1983



油彩 畫布 Oil on Canvas 67 × 89 cm 1983



無明山 Wuming Mountain 油彩 畫布 Oil on Canvas 113 × 169 cm 1990



僚光 Stunning Light 油彩 畫布 Oil on Canvas 116 × 91 cm 2012



油彩 畫布 Oil on Canvas 72 × 59 cm 1983



油彩 畫布 Oil on Canvas 75 × 91 cm 1983



未完 Unfinished 油彩 畫布 Oil on Canvas 123 x 173 cm 2015



啞口之晨 Morning in the Siyuan Wind Gap 油彩 畫布 Oil on Canvas 22 x 26.5 cm 2010



油彩 畫布 Oil on Canvas 74 × 134 cm 1989



油彩 畫布 Oil on Canvas 90.5 × 173 cm 2008



移動的風景 Moving Scenery 油彩 畫布 Oil on Canvas 120 × 172 cm 2010



閒來坐看雲間語 Sit and Watch the Changing Clouds 油彩 畫布 Oil on Canvas 44 × 52 cm 2011



溪谷 Valley 油彩 畫布 Oil on Canvas 128 × 98 cm 1994



油彩 畫布 Oil on Canvas 73 × 54 cm



曙光——二 The Dawn II 油彩 畫布 Oil on Canvas 55x 75 cm 2011



秋之霧林冬尋 Misty Autumn Forest, Seen on Winter Outing 油彩 畫布 Oil on Canvas 120x 190 cm 2011



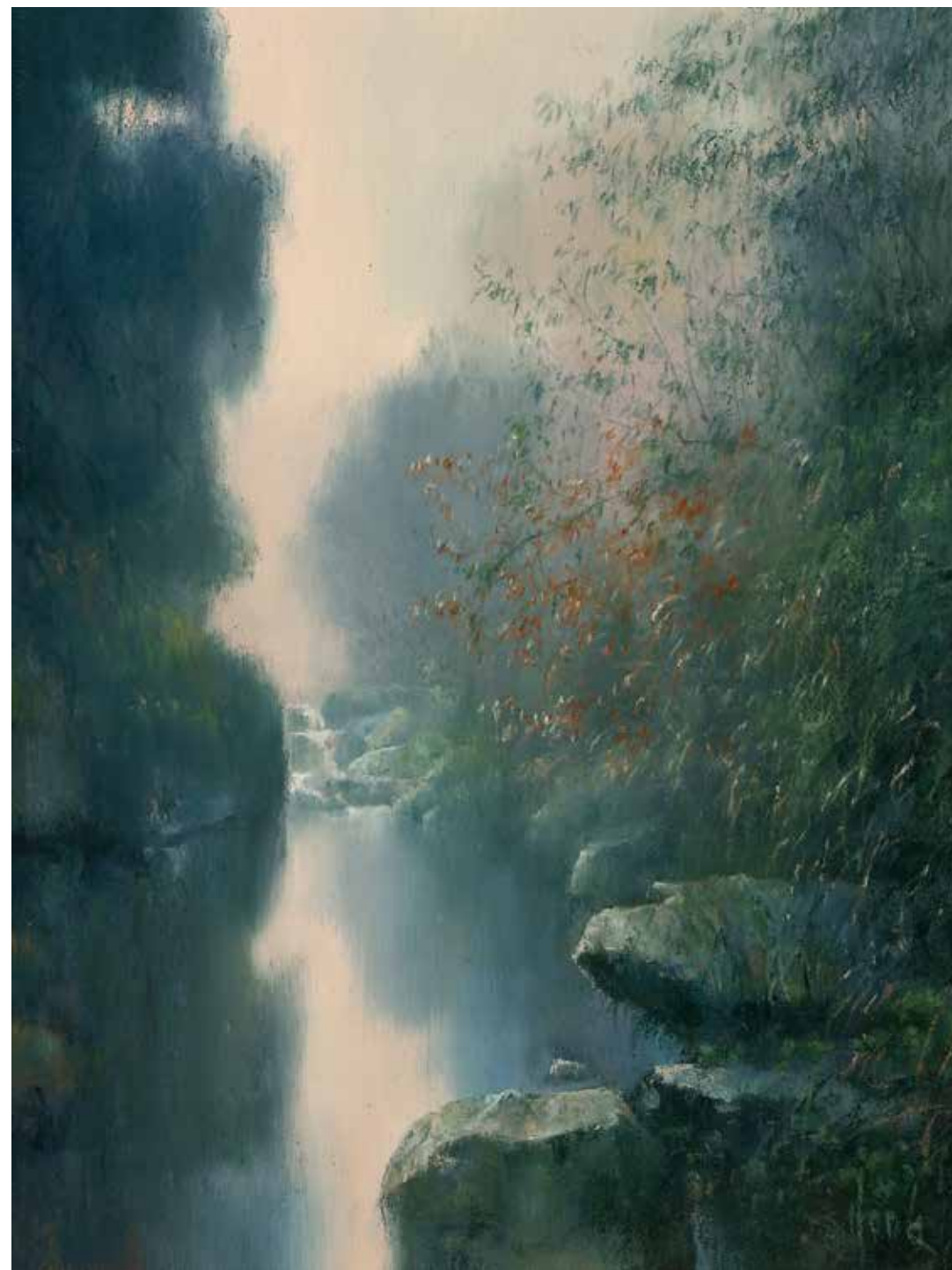
羅東溪歲月 The Years of Luodong River 油彩 畫布 Oil on Canvas 163 x 163 cm



夢瑩倫池 Wandering Fog 油彩 畫布 Oil on Canvas 163 x 163 cm 2010



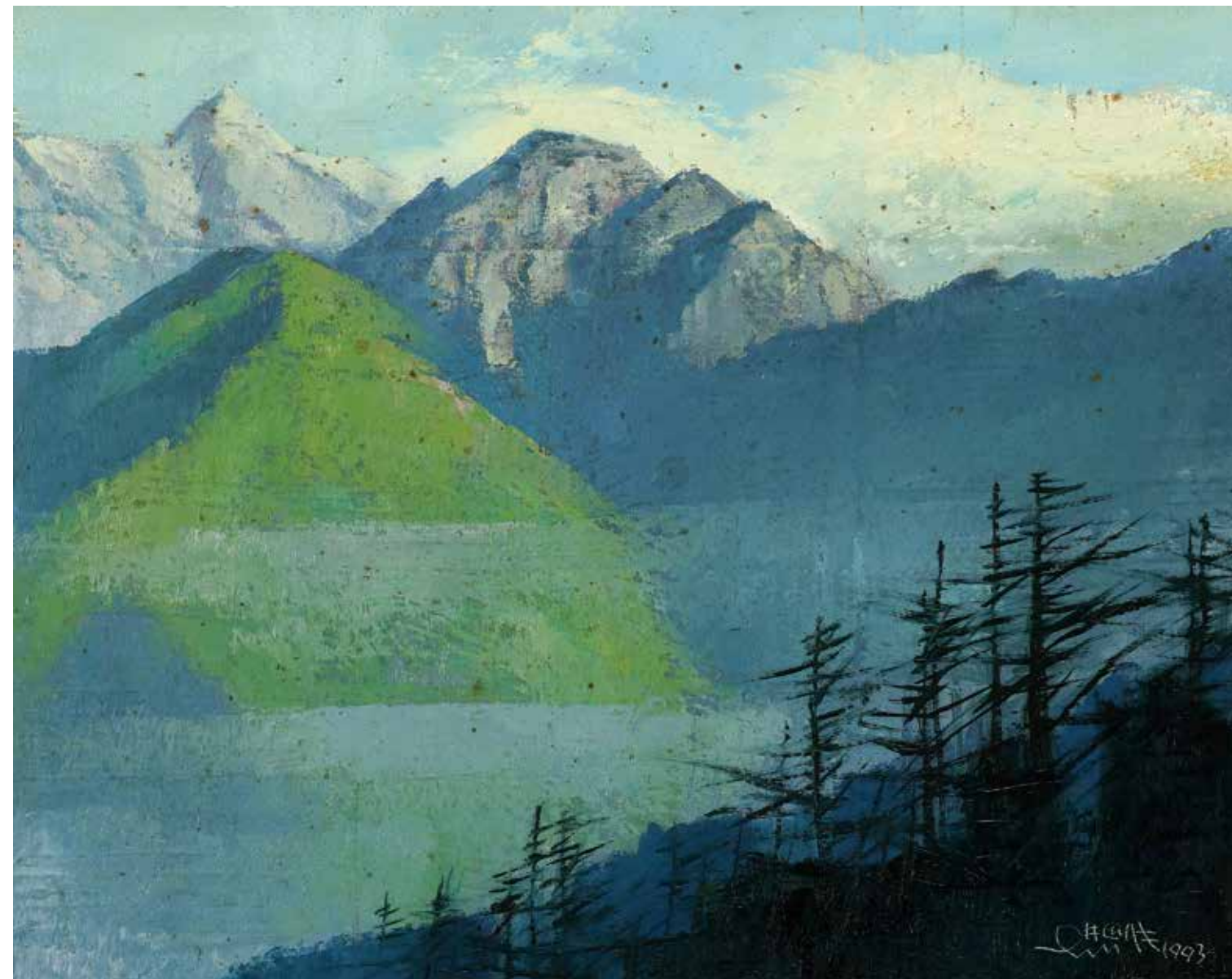
飄逸之無趣 Silent Grace 油彩 畫布 Oil on Canvas 56 × 75 cm 2010



710 林道的小雨 Drizzle on the Forest Path 710 油彩 畫布 Oil on Canvas 75 × 56 cm 2009



蜃光之島 The Island in the Mirage 油彩 畫布 Oil on Canvas 120 x 172 cm 2010



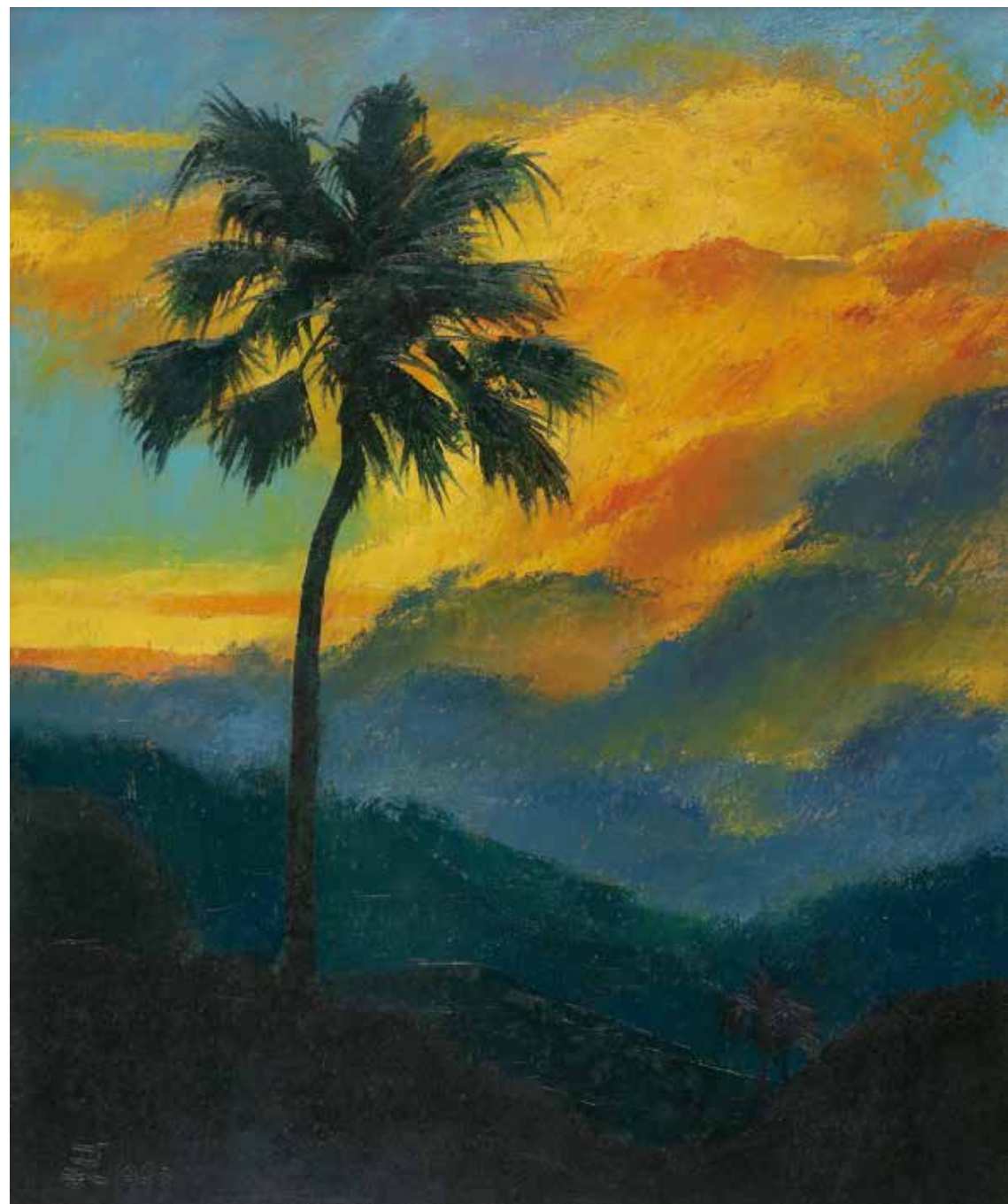
禁忌之旅系列 The Journey of Taboo Series 油彩 木板 Oil on Wood 28 x 36 cm 1993



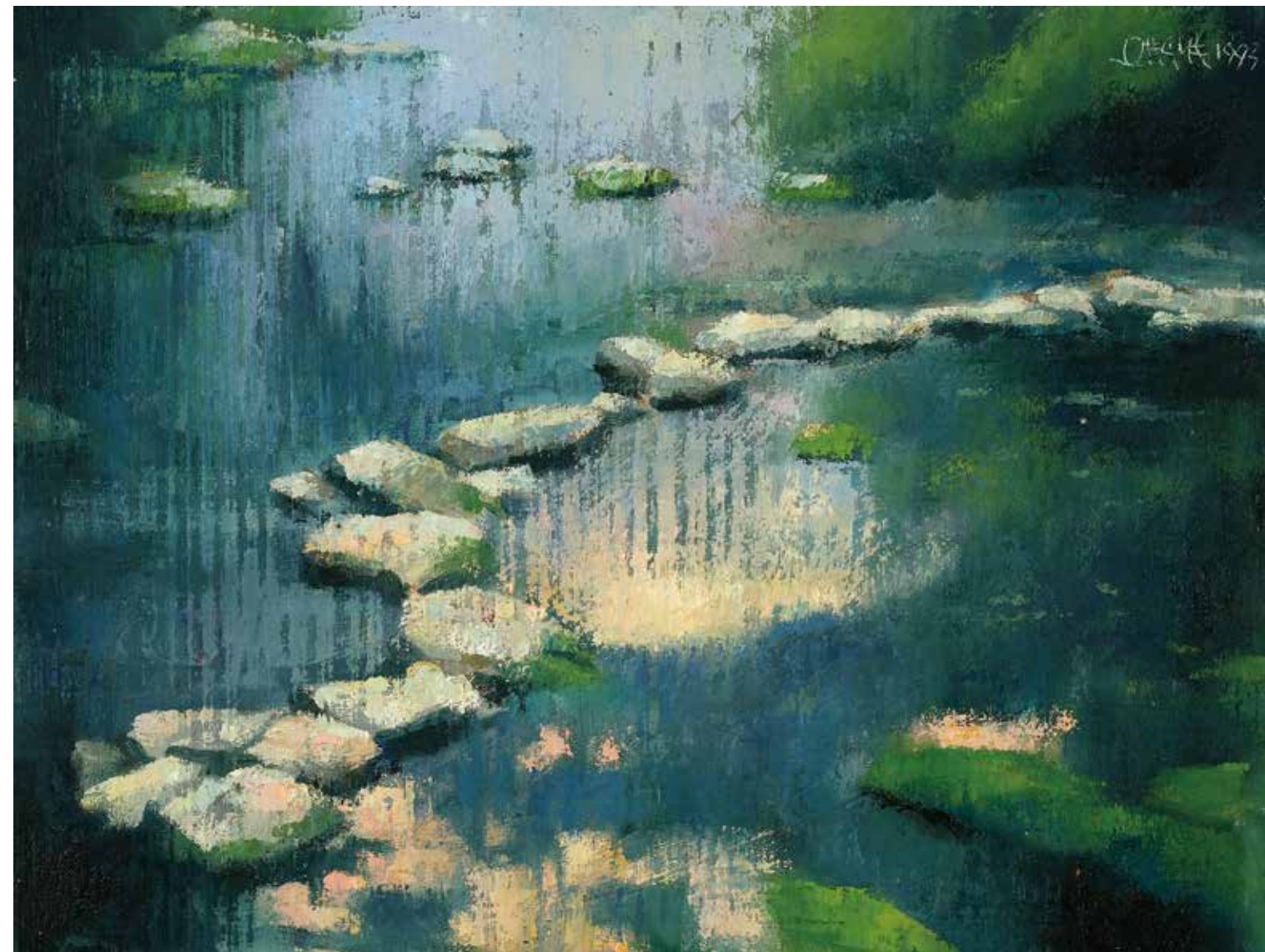
禁忌之旅系列 The Journey of Taboo Series 油彩 木板 Oil on Wood 28 x 39 cm 1993



禁忌之旅系列（帶入陽光）The Journey of Taboo Series (Bring in Sunlight) 油彩 木板 Oil on Wood 29 x 38 cm 1993



禁忌之旅系列（故鄉的樹） The Journey of Taboo Series (The Tree of Hometown) 油彩 木板 Oil on Wood 58 x 48 cm 1993



禁忌之旅系列 The Journey of Taboo Series 油彩 木板 Oil on Wood 29 x 38 cm 1993



禁忌之旅系列 The Journey of Taboo Series 油彩 木板 Oil on Wood 29×39 cm 1993



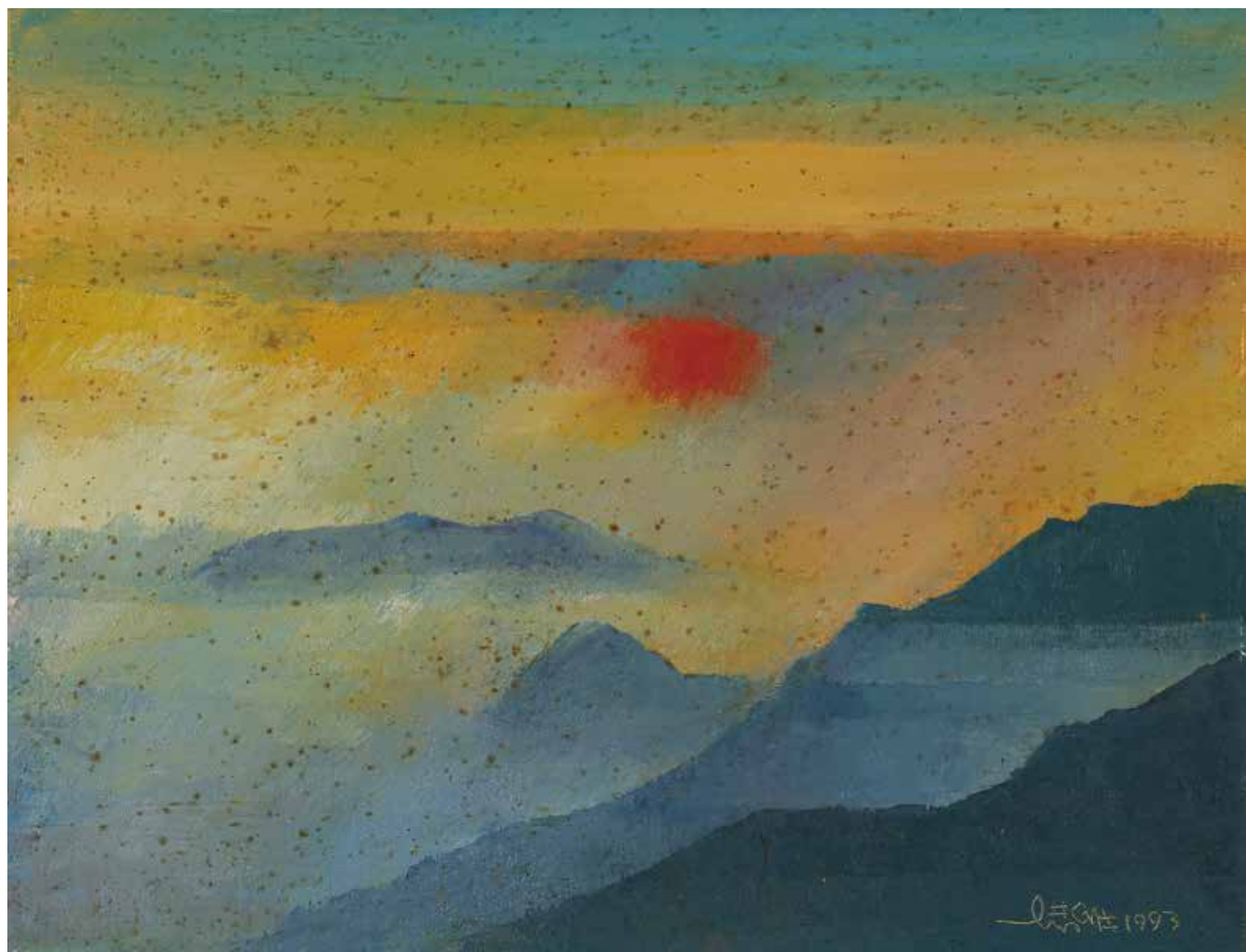
禁忌之旅系列 The Journey of Taboo Series 油彩 木板 Oil on Wood 42×52 cm 1993



禁忌之旅系列 The Journey of Taboo Series 油彩 木板 Oil on Wood 29×41 cm 1993



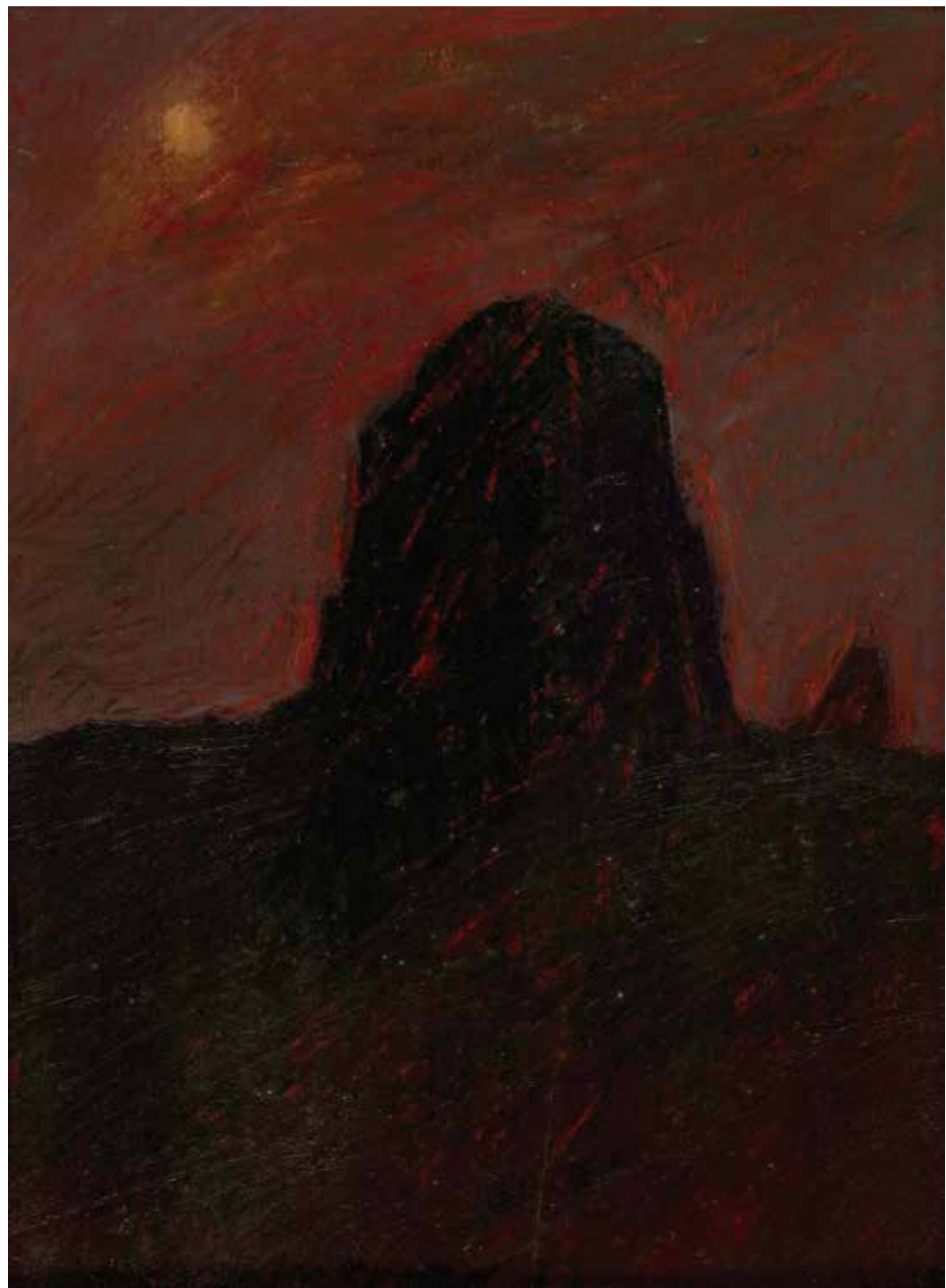
禁忌之旅系列 The Journey of Taboo Series 油彩 木板 Oil on Wood 29×38 cm 1993



禁忌之旅系列 The Journey of Taboo Series 油彩 木板 Oil on Wood 29 × 38 cm 1993



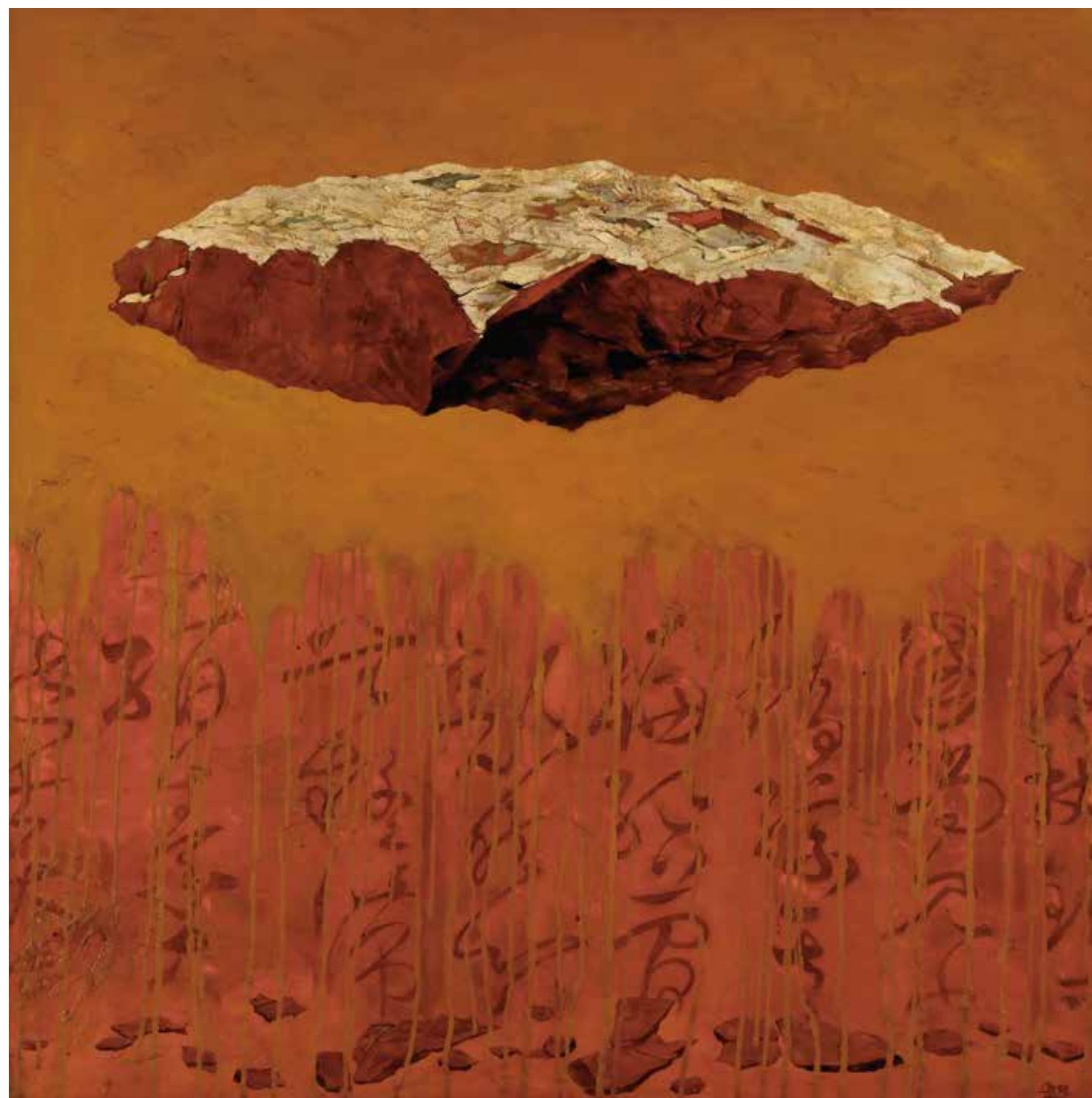
流之夜 The Rivers in the Night 油彩 畫布 Oil on Canvas 113 × 163 cm



孤獨的月 Lonely Moon 油彩 畫布 Oil on Canvas 60 × 43 cm 1987



作品 3 號 Work No. 3 油彩 畫布 Oil on Canvas 84 × 84 cm 1985



漂浮世紀 Floating Century 油彩 畫布 Oil on Canvas 126 x 126 cm 1986



綠色的宿命 The Fate of the Green 油彩 畫布 Oil on Canvas 141 x 98 cm 1985



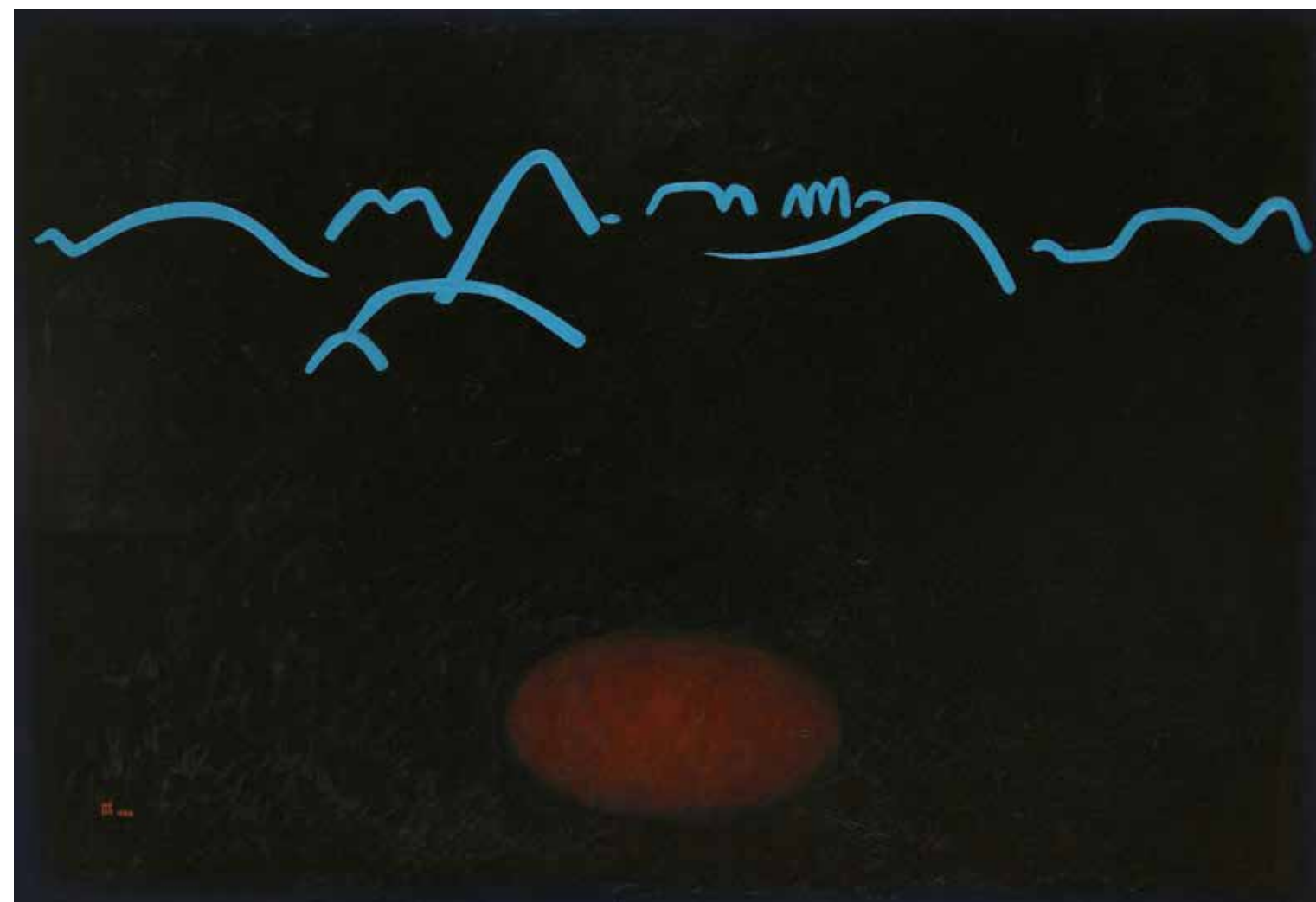
南湖歸日 Sunset at Nanhu Mountain 油彩 畫布 Oil on Canvas 53 x 41 cm 1989



無明山落日 Sunset at Wuming Mountain 油彩 畫布 Oil on Canvas 41 x 53 cm 1989



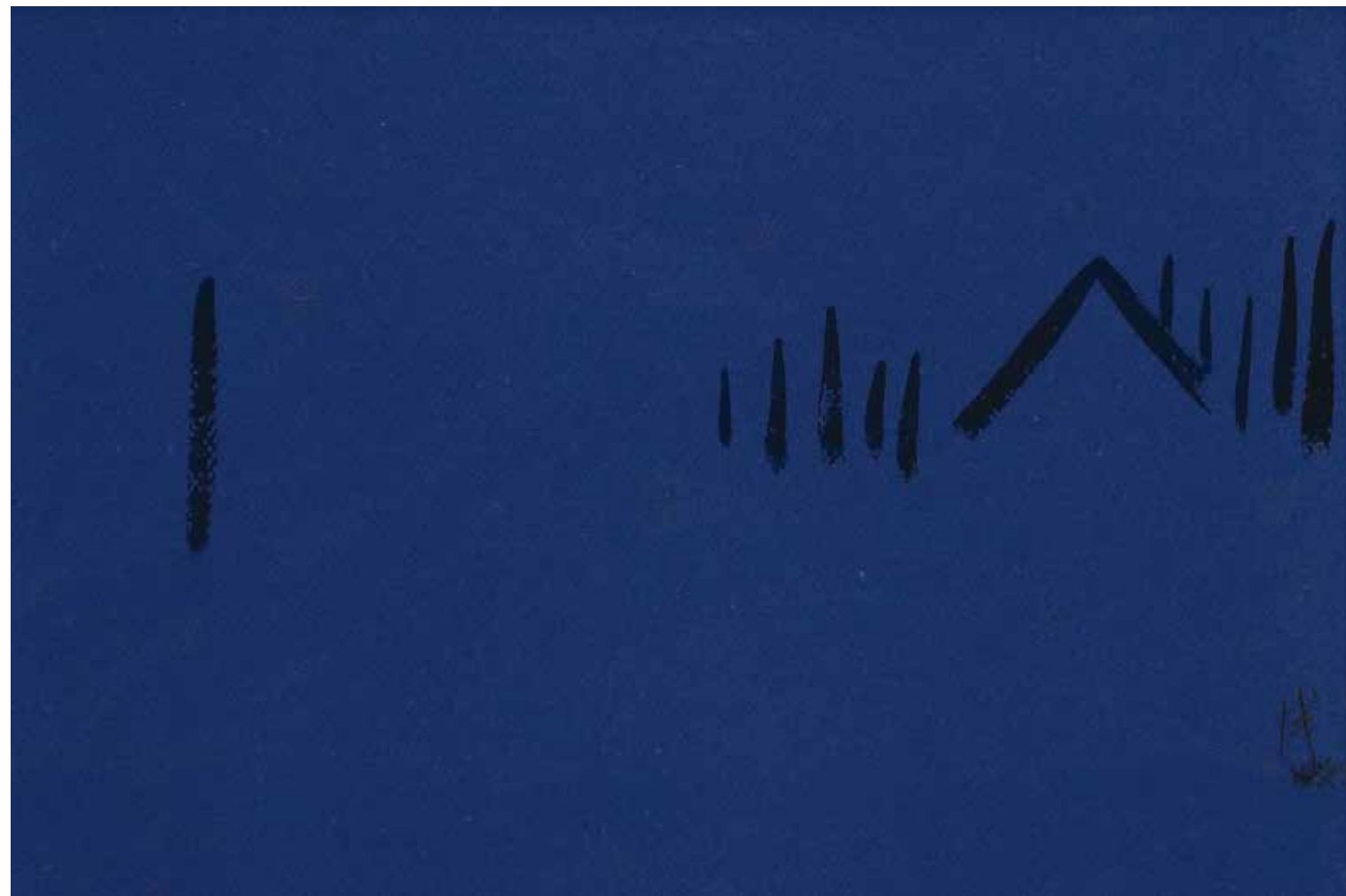
油彩 畫布 Oil on Canvas 56 × 75 cm



玉山的夜 The Night in Jade Mountain 油彩 畫布 Oil on Canvas 126 × 181 cm 1988



月夜 Moonlight Evening 水彩 紙 Watercolor on Paper 27 × 36 cm



山屋速寫 Sketch of Mountain Cabin 水彩 紙 Watercolor on Paper 27 × 36 cm 1998



雲水蒼蒼 Emerald Mountains in the Mist 油彩 畫布 Oil on Canvas 115 × 172 cm 2003



賞梅 Appreciation of Plum Blossoms 油彩 畫布 Oil on Canvas 55 × 75 cm 2010



油彩 畫布 Oil on Canvas 163 × 163 cm 2010



忘機一二 Aloof from the World II 油彩 畫布 Oil on Canvas 44 × 52 cm 2010



華光山色 Reflective Mountain View 油彩 畫布 Oil on Canvas 44 x 52 cm 2010



油彩 畫布 Oil on Canvas 163 x 121 cm 2015



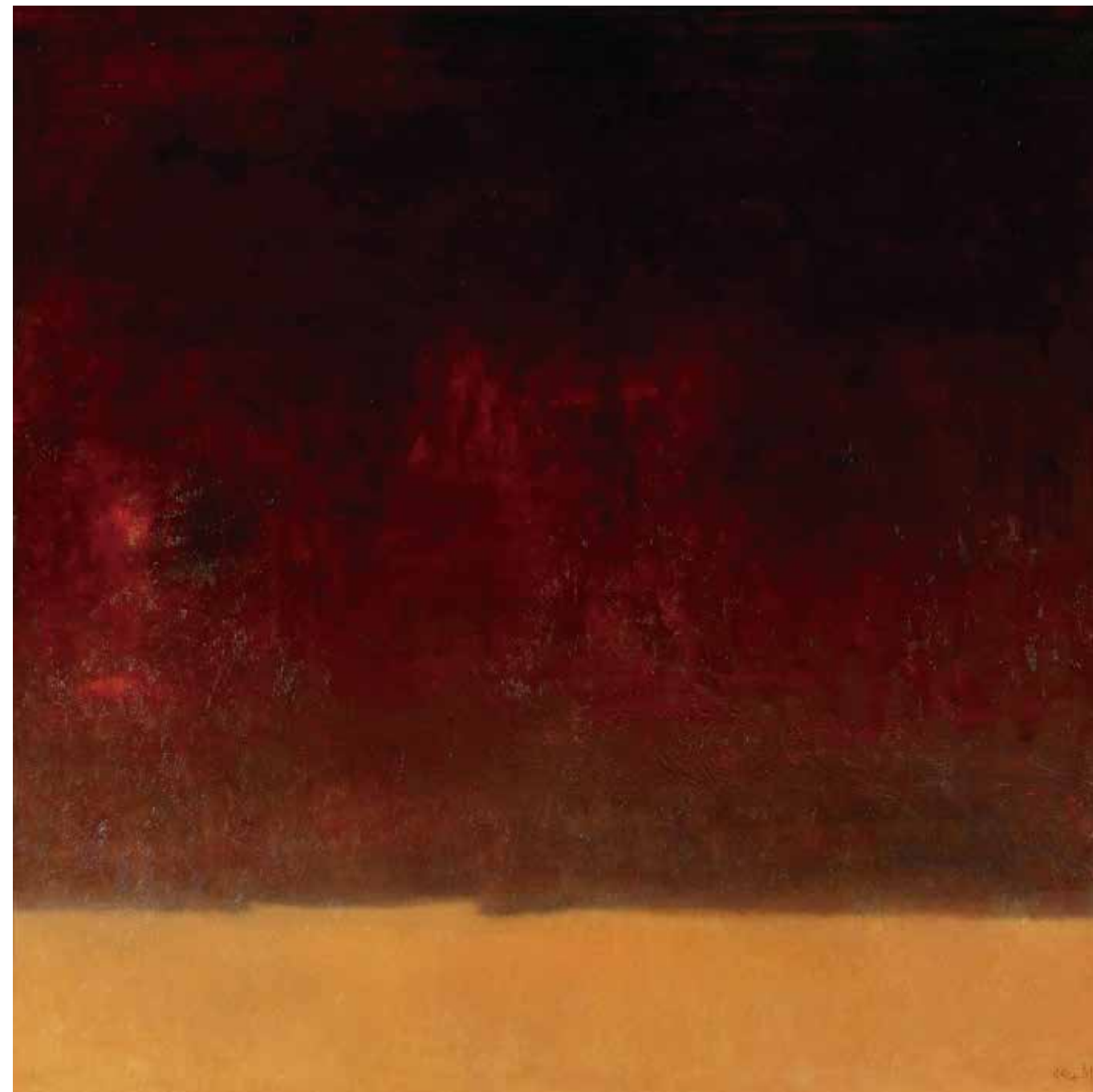
漂盪青春湖光 Wandering Youth Reflected over the Lake 油彩 畫布 Oil on Canvas 35 × 26 cm 2010



重之秋華 The Splendor of Deep Autumn 油彩 畫布 Oil on Canvas 38 × 45 cm 2010



雲山雨霽 Bashalayun Shan after the Rain 油彩 畫布 Oil on Canvas 44 x 51 cm 2010



霧潤秋溪 Misty River in Autumn 油彩 畫布 Oil on Canvas 163 x 163 cm 2013



油彩 畫布 Oil on Canvas 164 × 90 cm



遠影秋山畫 Distant Autumn Mountain Scene 油彩 畫布 Oil on Canvas 55 × 75 cm 2011

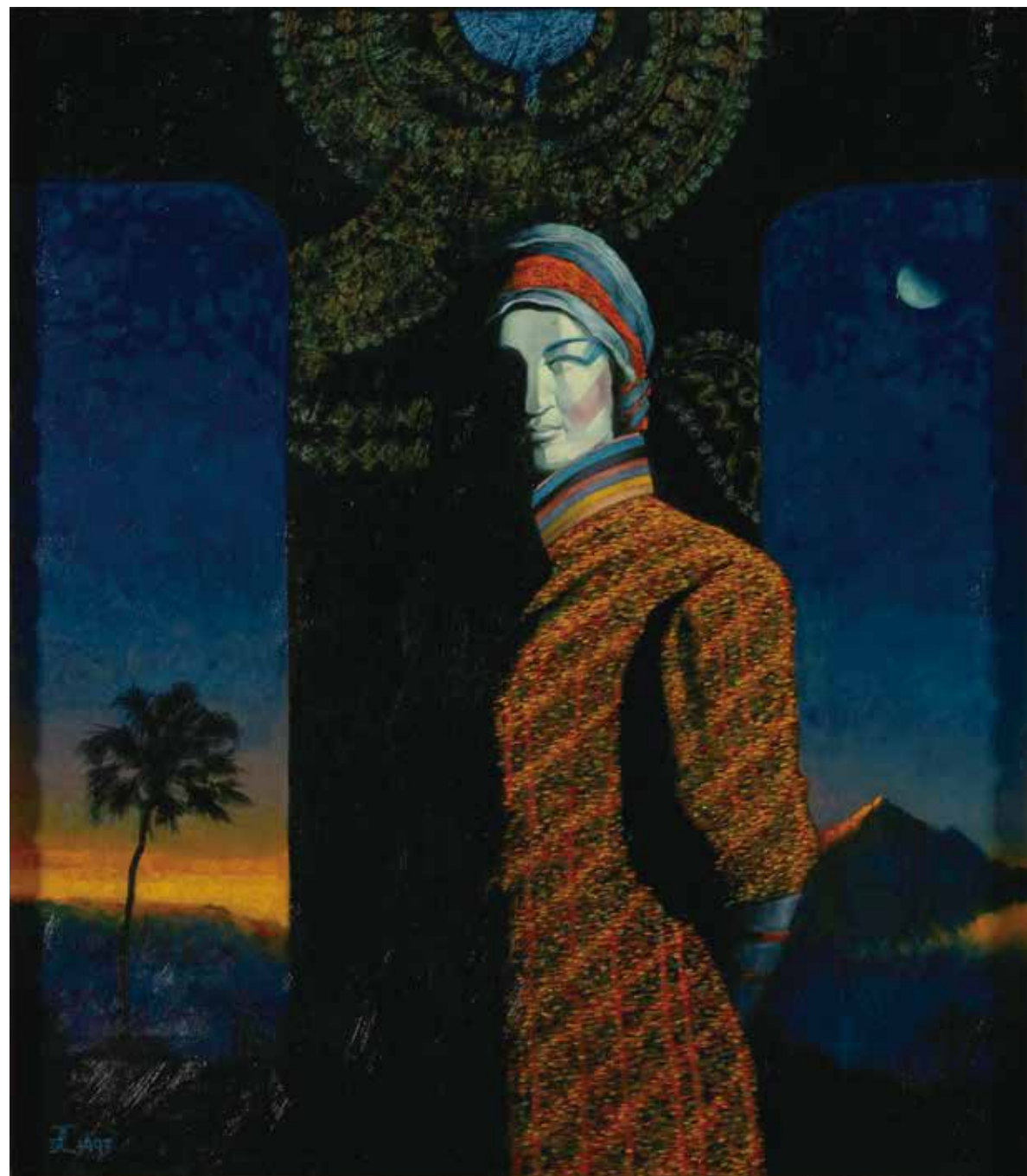


描繪原住民圖像系列，
那是怕日吞月蝕那獨特族群的風情面貌。

*The reason for painting the images of Indigenous Peoples:
I was afraid the customs and faces of unique ethnic groups would change and disappear over time.*

原民之相

The Images of the Indigenous Peoples



解構的尊嚴 Deconstructed Dignity 油彩 畫布 Oil on Canvas 126x110 cm 1993



巴冷要出嫁 Balenge Getting Married 油彩 畫布 Oil on Canvas 129x95 cm 1993



原住民系列 The Indigenous Peoples Series 油彩 木板 Oil on Wood 38x 29 cm 1992



原住民系列 The Indigenous Peoples Series 油彩 木板 Oil on Wood 38x 29 cm 1993



原住民系列 The Indigenous Peoples Series

水彩 紙 Watercolor on Paper 26 × 37 cm 1993

水彩 紙 Watercolor on Paper 26 × 37 cm

水彩 紙 Watercolor on Paper 26 × 37 cm 1993

水彩 紙 Watercolor on Paper 26 × 37 cm 1993



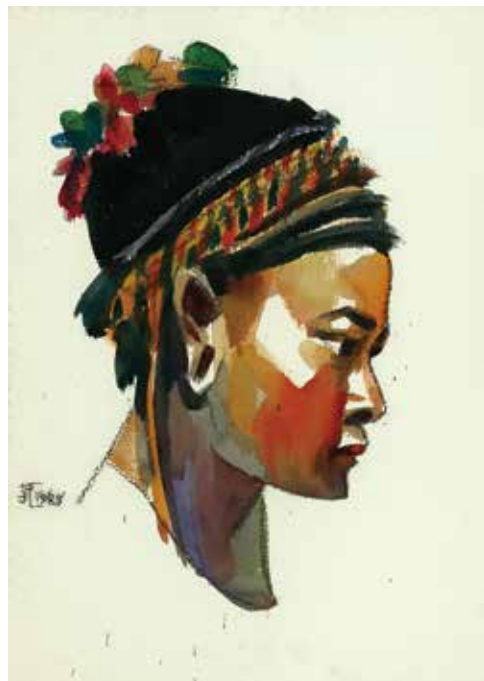
原住民系列 The Indigenous Peoples Series

水彩 紙 Watercolor on Paper 37 × 26 cm 1992

水彩 紙 Watercolor on Paper 37 × 26 cm 1993

水彩 紙 Watercolor on Paper 37 × 26 cm 1993

水彩 紙 Watercolor on Paper 37 × 26 cm 1992



原住民系列 The Indigenous Peoples Series

水彩 紙 Watercolor on Paper 37 × 26 cm 1994
 水彩 紙 Watercolor on Paper 37 × 26 cm 1993

水彩 紙 Watercolor on Paper 37 × 26 cm 1995
 水彩 紙 Watercolor on Paper 37 × 26 cm

水彩 紙 Watercolor on Paper 37 × 26 cm 1994
 水彩 紙 Watercolor on Paper 37 × 26 cm 1994

原住民系列 The Indigenous Peoples Series (右上：賽夏之夜 Upper Right: The Night of Saisiyat)

水彩 紙 Watercolor on Paper 26 × 37 cm 1995
 水彩 紙 Watercolor on Paper 26 × 37 cm 1994

水彩 紙 Watercolor on Paper 26 × 37 cm 1992
 水彩 紙 Watercolor on Paper 26 × 37 cm 1994



原住民系列 The Indigenous Peoples Series

水彩 紙 Watercolor on Paper 26 × 37 cm 1992

水彩 紙 Watercolor on Paper 26 × 37 cm 1993

水彩 紙 Watercolor on Paper 26 × 37 cm 1994

水彩 紙 Watercolor on Paper 26 × 37 cm 1993

原住民系列 The Indigenous Peoples Series

水彩 紙 Watercolor on Paper 37 × 26 cm 1992

水彩 紙 Watercolor on Paper 37 × 26 cm 1995

水彩 紙 Watercolor on Paper 37 × 26 cm

水彩 紙 Watercolor on Paper 37 × 26 cm 1994

老樹之靈

The Spirit of the Old Trees

老樹故事說不完，不必去懷疑其真實性，
當成鄉土傳奇，聽來豈不趣味橫生、餘思盎然。

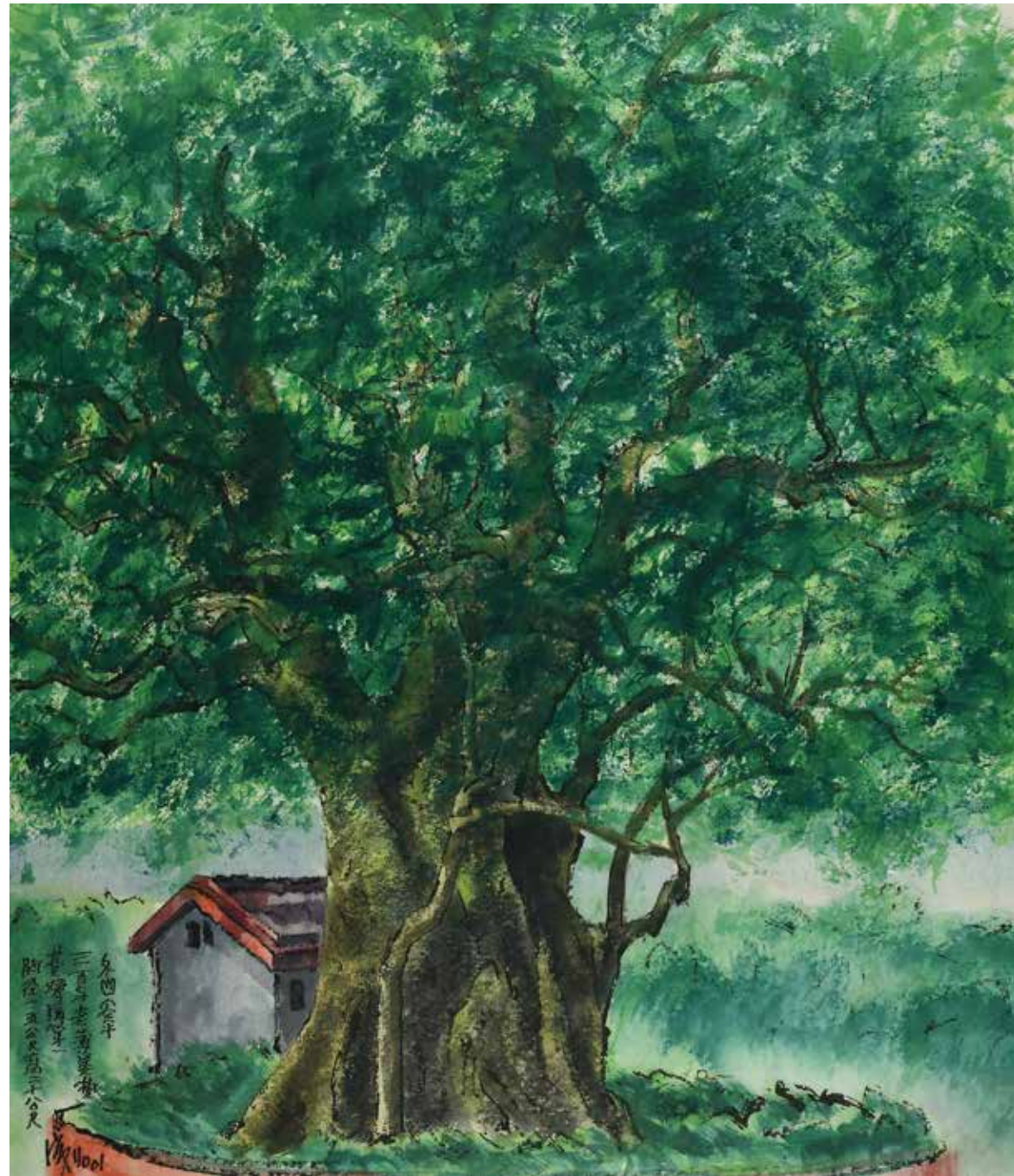
*The stories of the old trees could never be finished. There is no need to doubt their authenticity.
Take them as a local legends and something fun, delightful, and thoughtful.*



吉貝木棉 Kapok (*Ceiba pentandra*) 油彩 畫布 Oil on Canvas 167 × 88 cm 2004



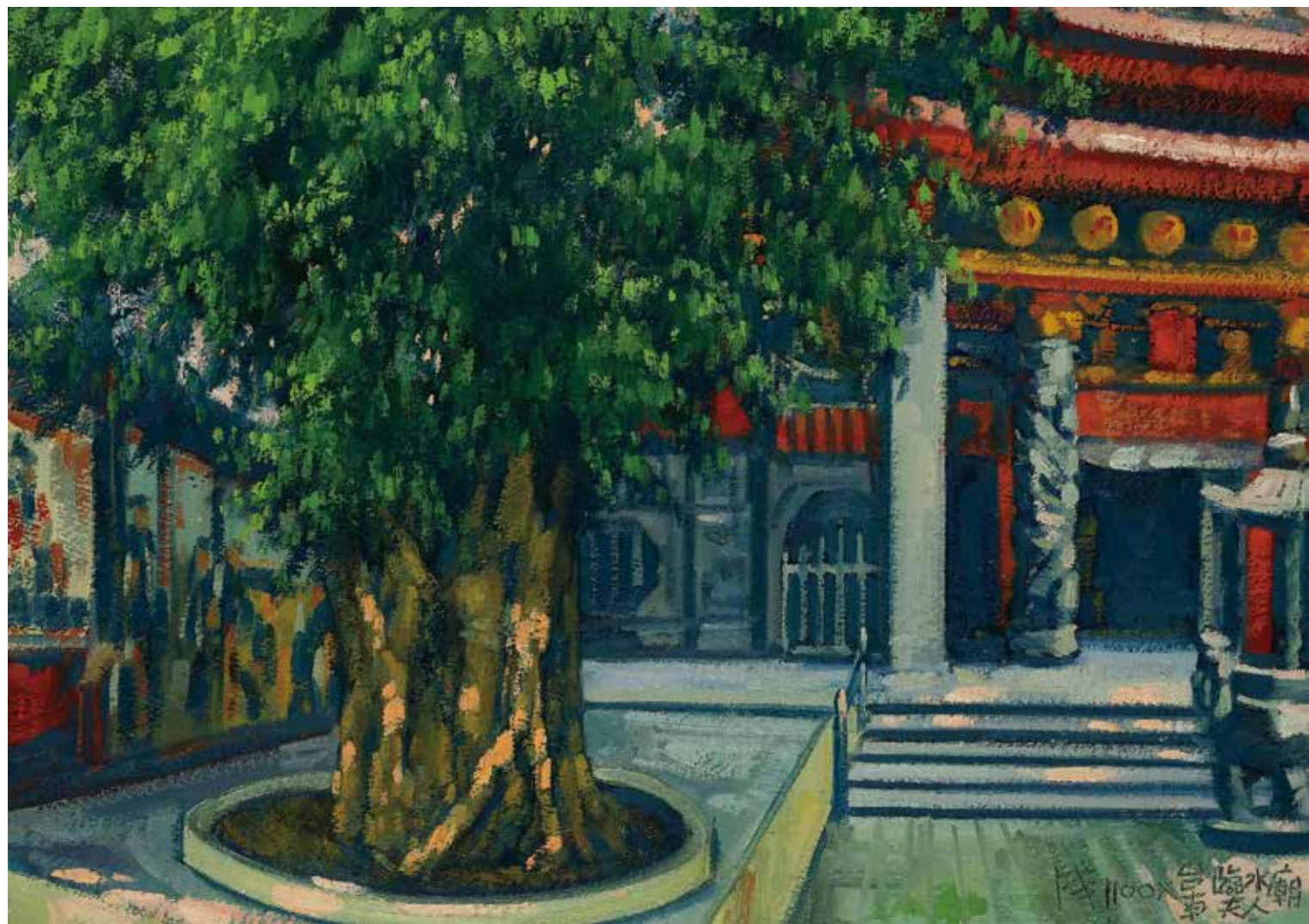
新竹芎林 Chiunglin Township, Hsinchu County 水彩 紙 Watercolor on Paper 70 × 73 cm 2002



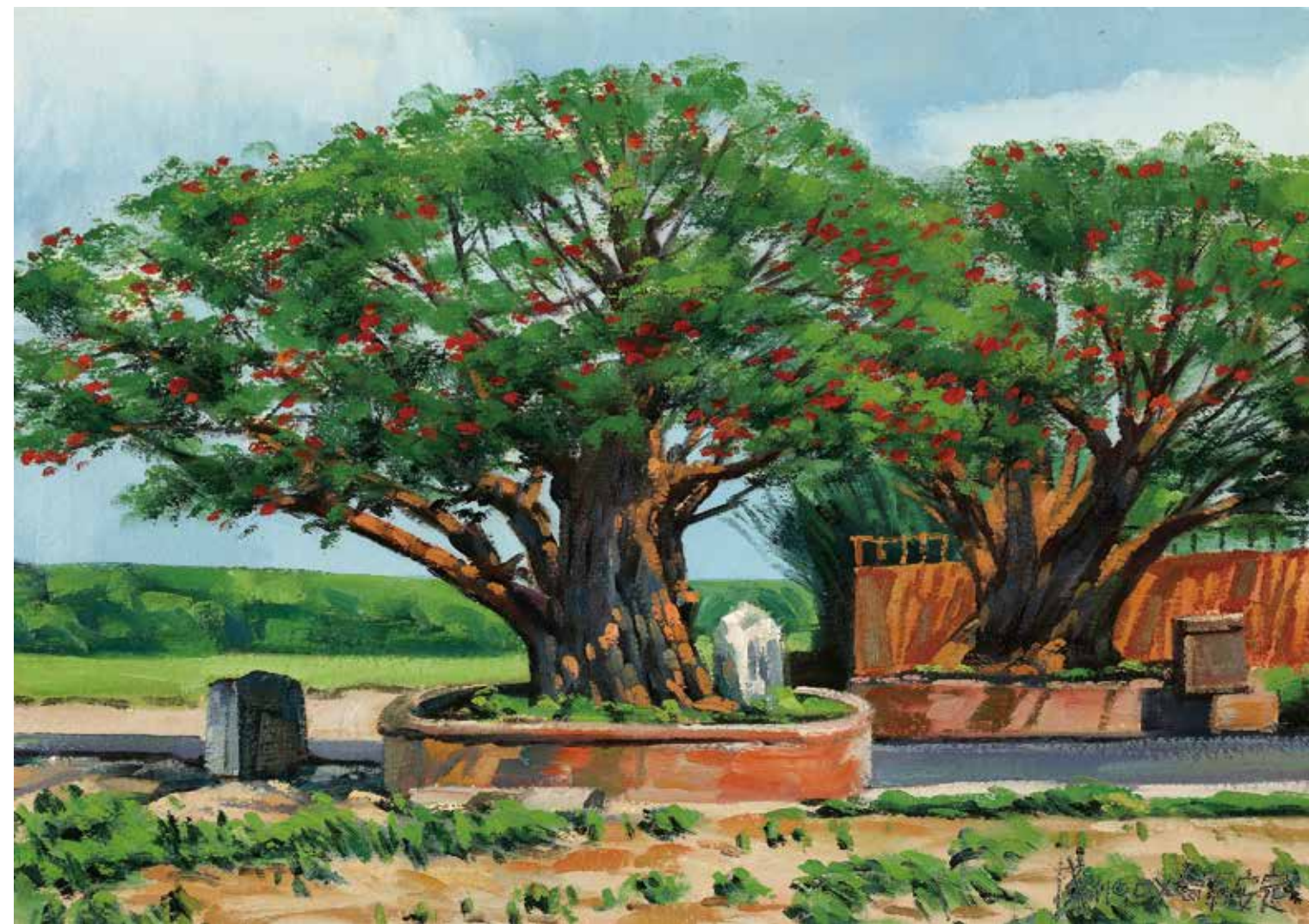
冬山安平 薄姜樹 Vitex quinata In Anping, Dongshan Township 水彩 紙 Watercolor on Paper 81 x 69 cm 2001



臺南 仁和里 Renhe Village, Tainan City 油彩 紙 Oil on Paper 36 x 50 cm 2004



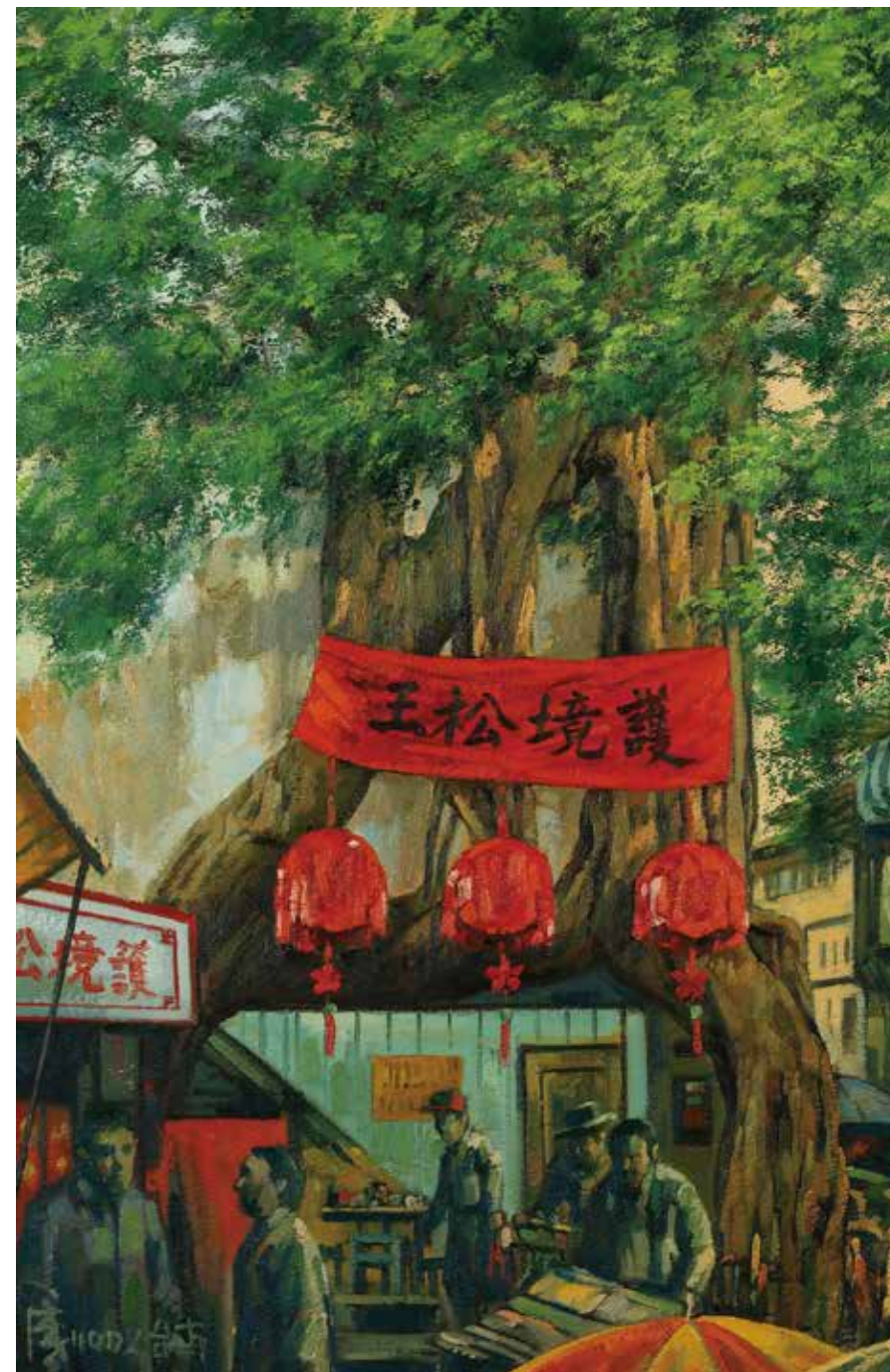
臺南 臨水夫人廟 Lady Linshui Temple, Tainan City 油彩 紙 Oil on Paper 36 x 50 cm 2004



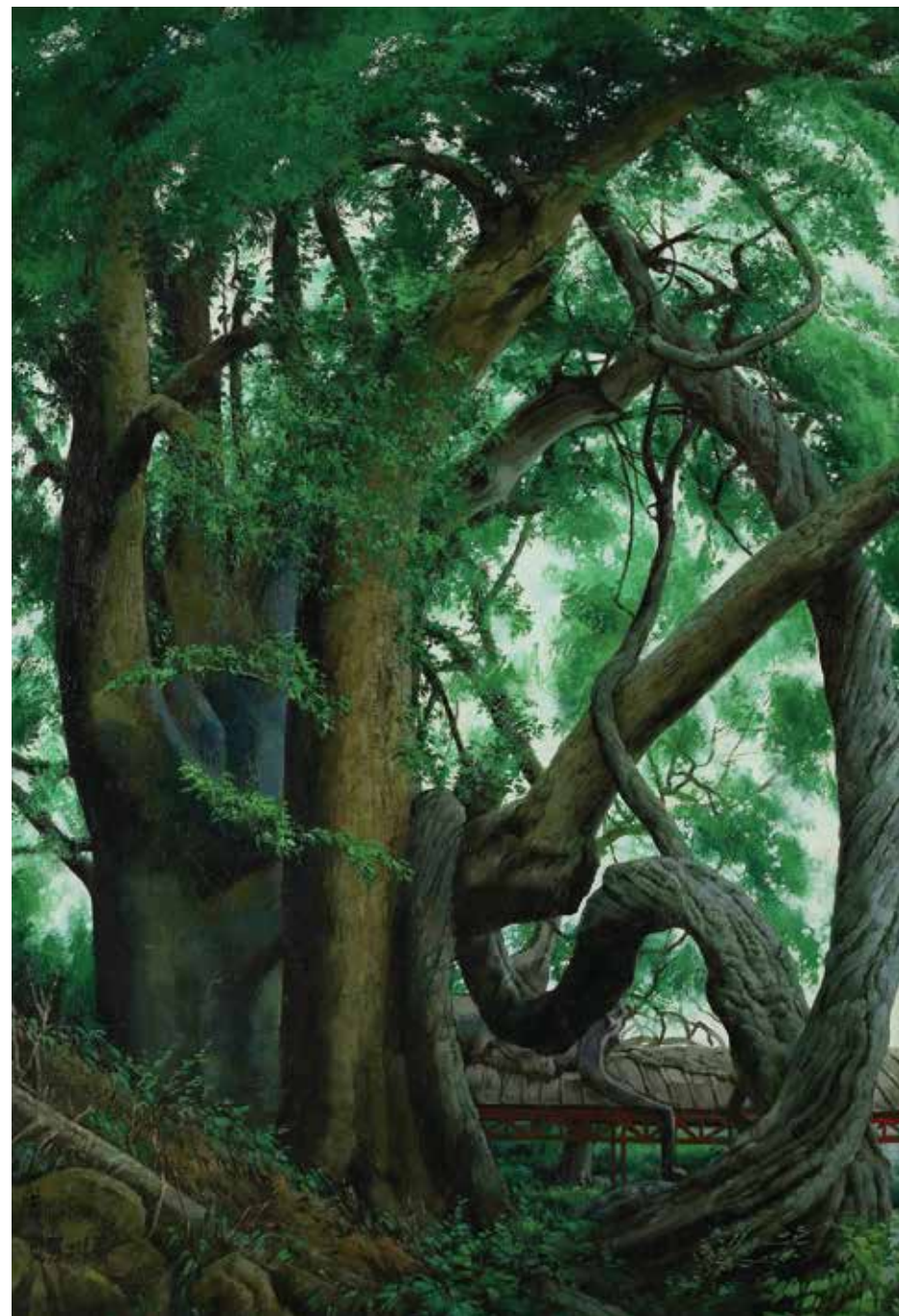
臺南 安定 茄苳 夫妻樹 Autumn Maple Couple Trees, Anding Township, Tainan County 油彩 紙 Oil on Paper 36 x 50 cm 2004



三春 茄苳 Autumn Maple Tree, Sanchun Village, Chuanghua County 油彩 紙 Oil on Paper 49 x 71 cm 2004



臺南市 夫妻樹 Couple Trees, Tainan City 油彩 紙 Oil on Paper 71 x 48 cm 2004



東勢圳寮 路藤老樟樹 Climbing Shrub (*Millettia pachycarpa*) with Old Camphor Tree, Zunliao, Dongshi Township
油彩 畫布 Oil on Canvas 107 x 67 cm 2002

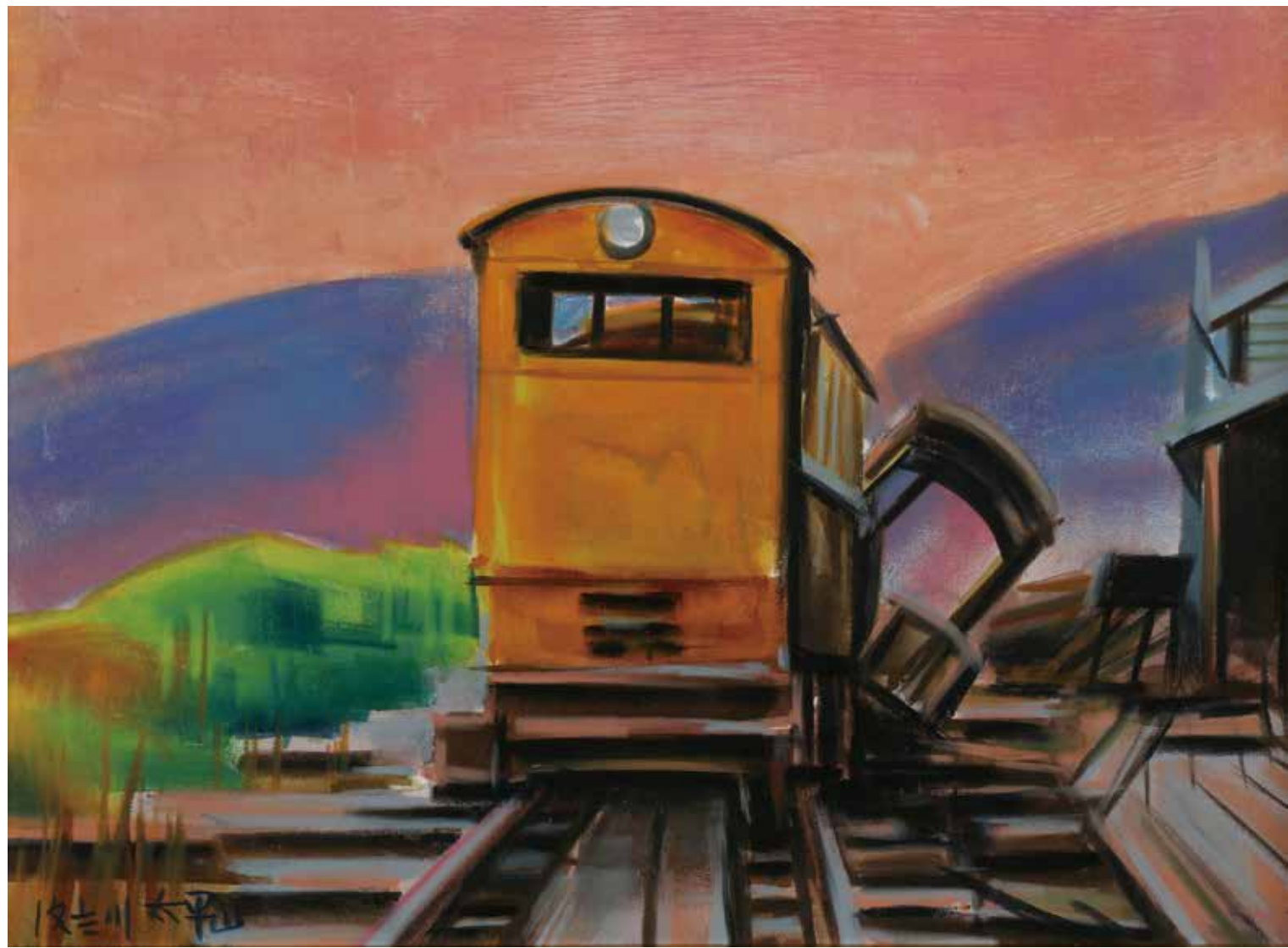


蘭陽本色

The Colors of Lanyang

宜蘭人畫宜蘭山水，就是寧靜，沒有太多複雜的顏色。
素描宜蘭風情，是對長年居住的土地，一份鍾情的回饋。

*A person from Yilan painted the Yilan landscape. It was a tranquil experience without too many complex colors.
Drawing the impression and scenes of Yilan is my tribute to the land I lived in for years.*



太平山 Taiping Mountain 水彩 蠟筆 紙 Watercolor, Crayon on Paper 25 × 35 cm 1983



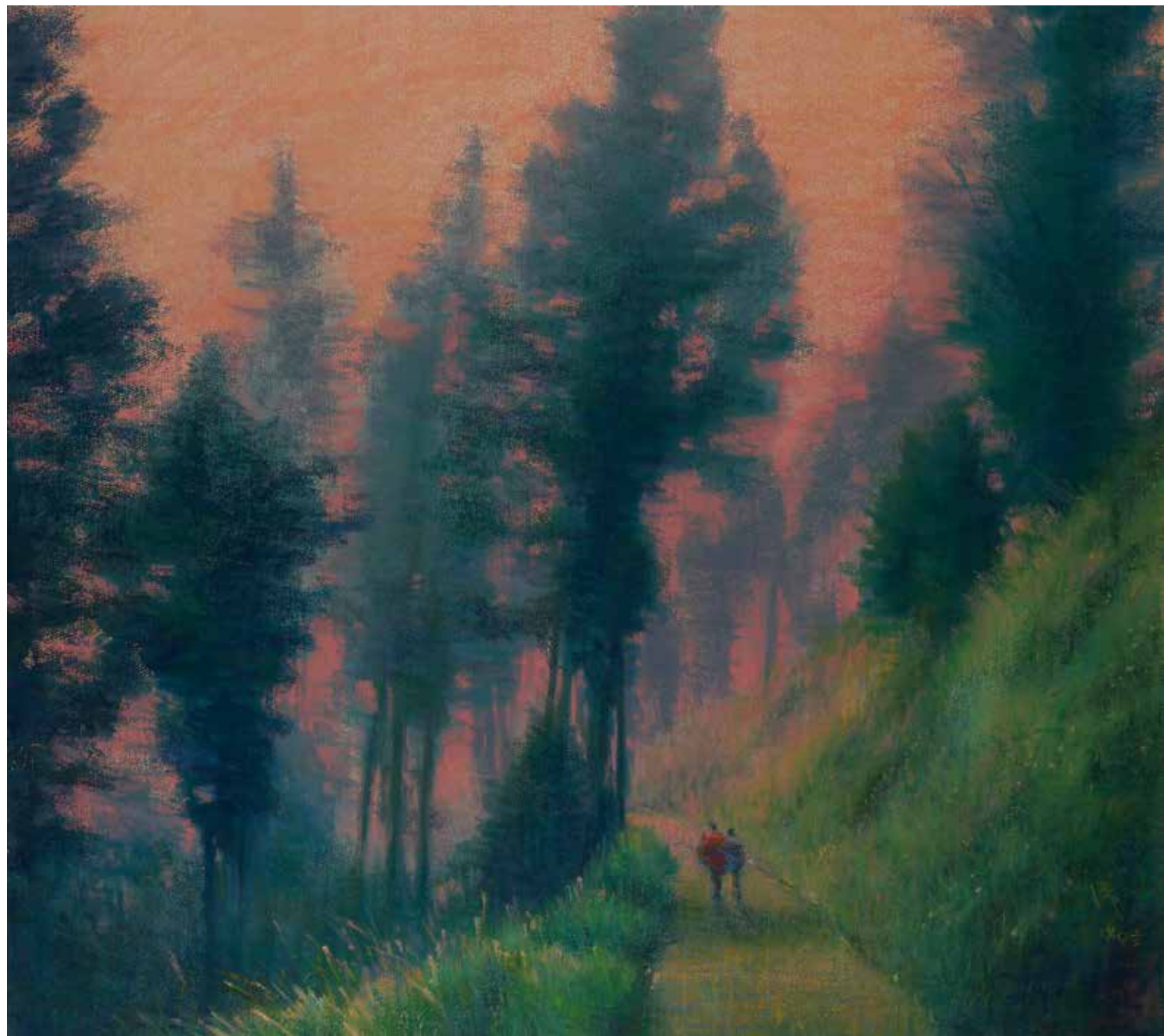
太平山 Taiping Mountain 水彩 蠟筆 紙 Watercolor, Crayon on Paper 37 × 52 cm 1998



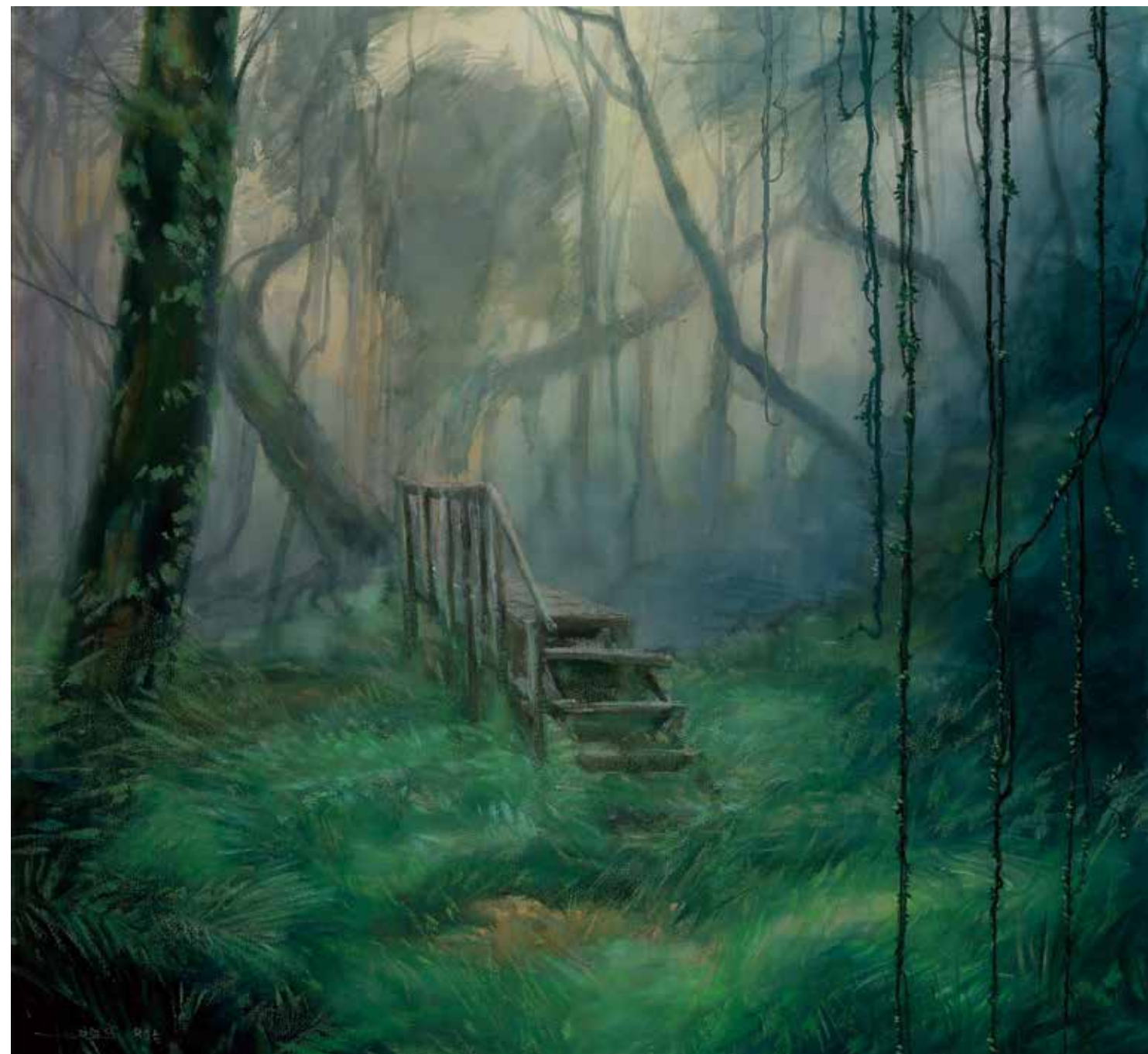
翠峰湖 Cueifong Lake 水彩 蠟筆 紙 Watercolor, Crayon on Paper 25 × 38 cm 1981



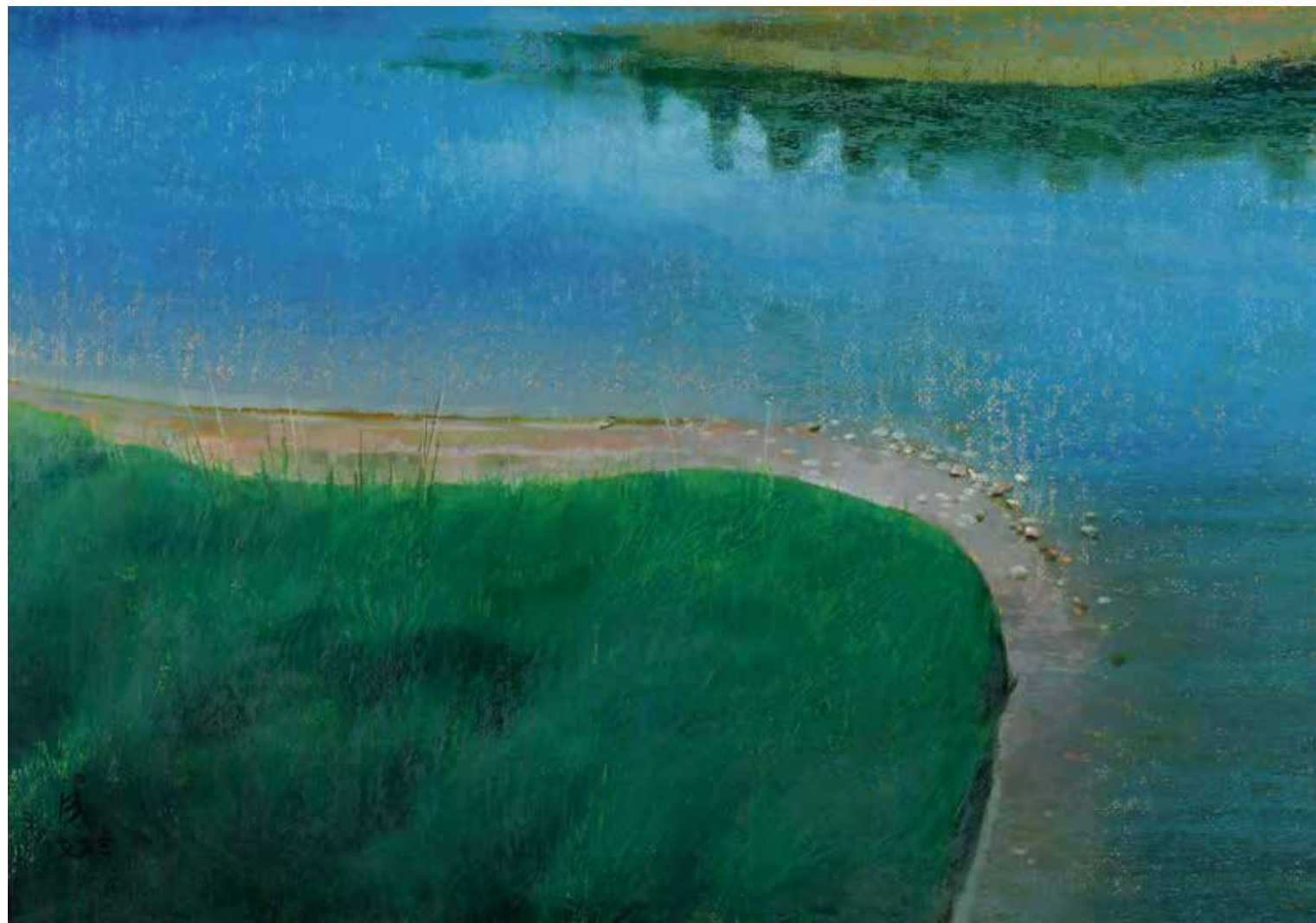
大溪 Dasi 水彩 蠟筆 紙 Watercolor, Crayon on Paper 28 × 41 cm 1997



太平山 36 Taiping Mountain 36 水彩 蠟筆 紙 Watercolor, Crayon on Paper 100 x 112 cm 1998



神秘湖 Mysterious Lake 水彩 蠟筆 紙 Watercolor, Crayon on Paper 101 x 104 cm 1998



加羅湖 Chialo Lake 水彩 蠟筆 紙 Watercolor, Crayon on Paper 51 x 76 cm 1998



天送埤 Tiansongpi 水彩 蠟筆 紙 Watercolor, Crayon on Paper 23 x 34 cm 1996



二結 Erjie 水彩紙 Watercolor on Paper 26 × 36 cm 1996



林場儲材場 Log Yard in Luodong Forestry Culture Garden 水彩 蠟筆 紙 Watercolor, Crayon on Paper 26 × 37 cm 1994



歪仔歪 Waizaiwai, Luodong Township 水彩 蠟筆 紙 Watercolor, Crayon on Paper 26 x 37 cm 1969



蘭陽橋頭 The Entrance of Lanyang Bridge 水彩 紙 Watercolor on Paper 28 x 38 cm 1996



南山 Nanshan 水彩 蠟筆 紙 Watercolor, Crayon on Paper 25 × 37 cm 1981



三星山 Sanshing Mountain 水彩 蠟筆 紙 Watercolor, Crayon on Paper 37 × 26 cm 1998



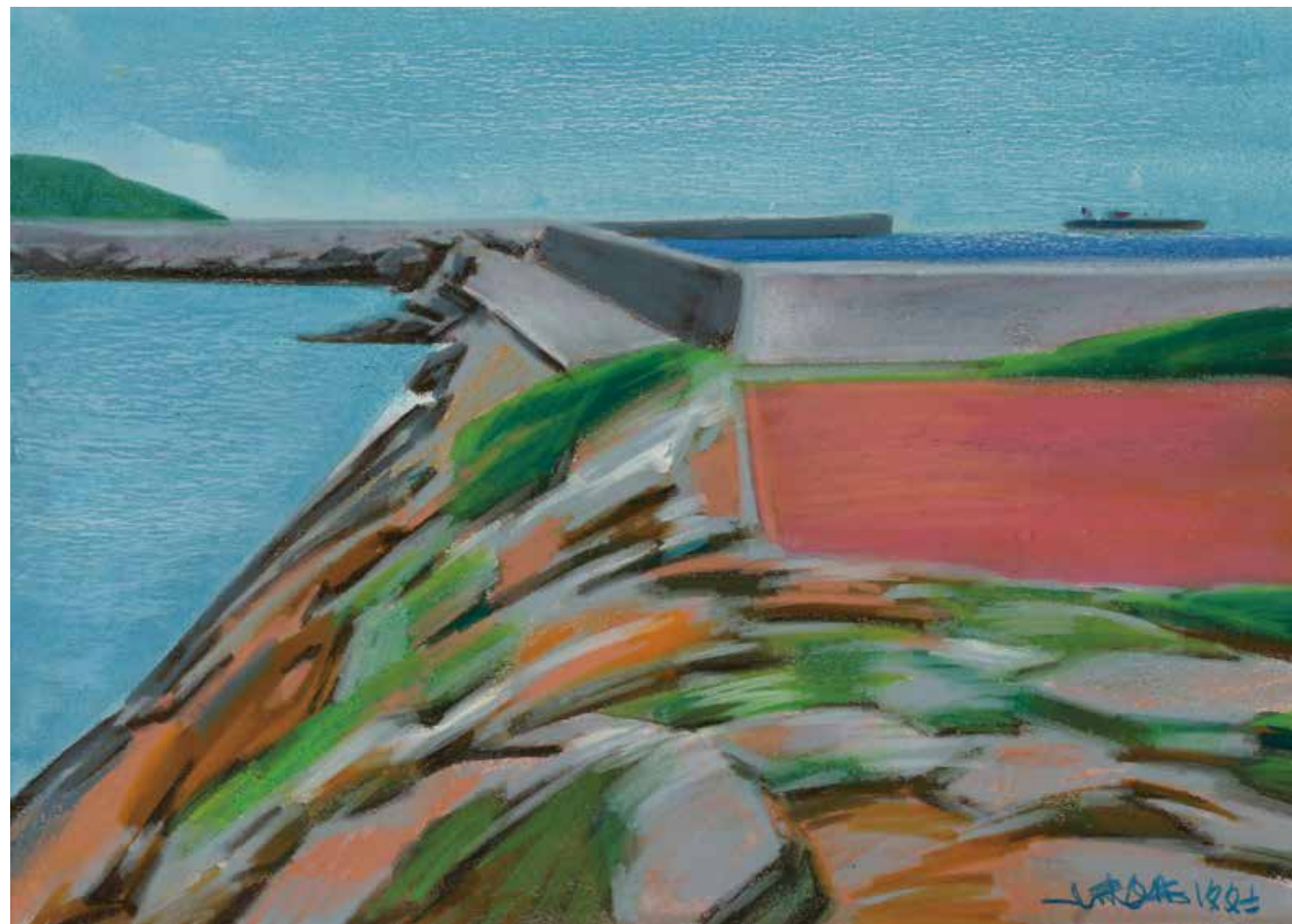
三星山 Sanshing Mountain 水彩 蠟筆 紙 Watercolor, Crayon on Paper 35 × 51 cm 1997



萬長春 Wanchangchun 蠟筆 紙 Crayon on Paper 29 × 41 cm 1970



松羅湖 Songluo Lake 水彩 蠟筆 紙 Watercolor, Crayon on Paper 24 x 34 cm 1981



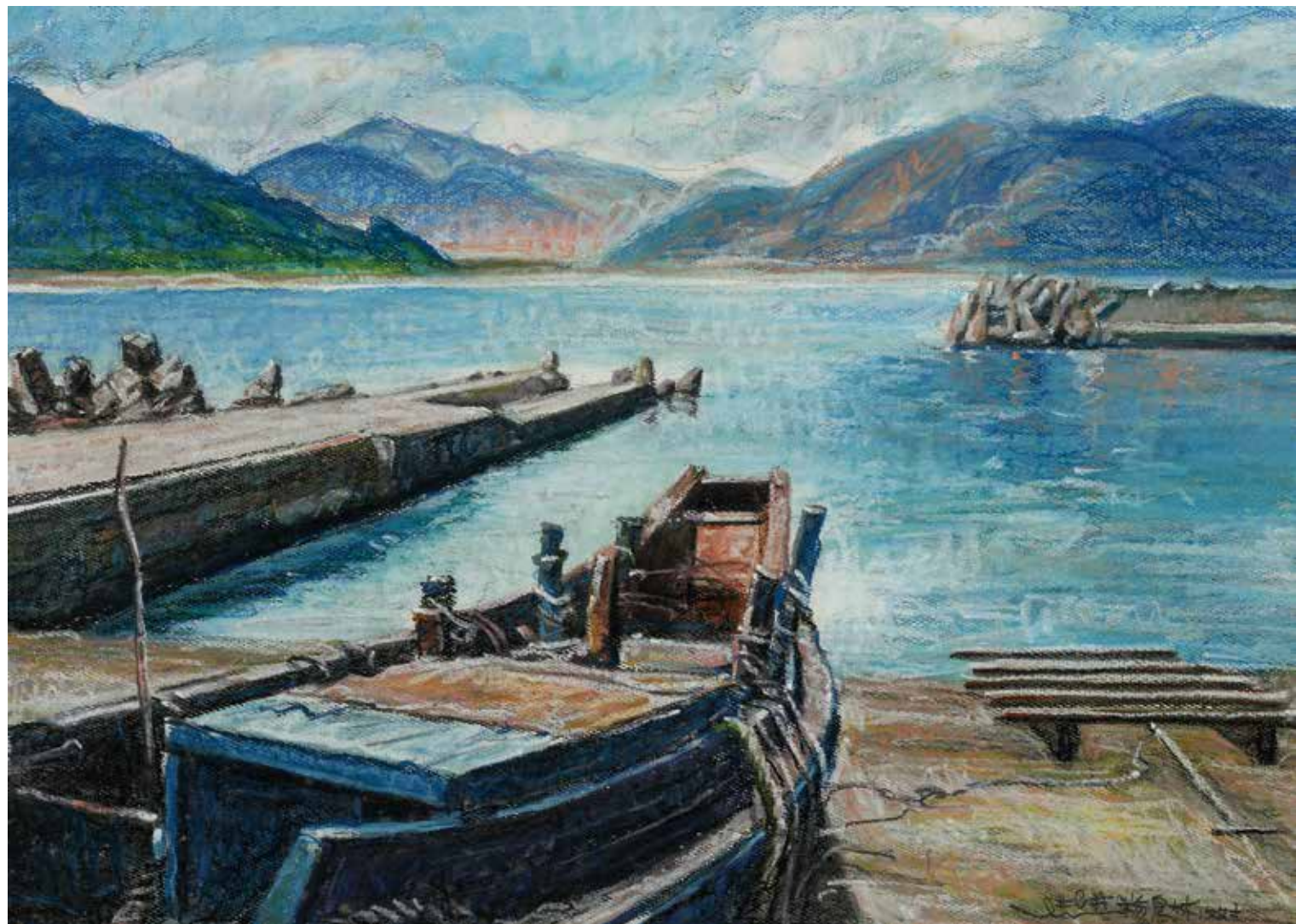
豆腐岬 Tofu Cape 水彩 蠟筆 紙 Watercolor, Crayon on Paper 28 x 41 cm 1997



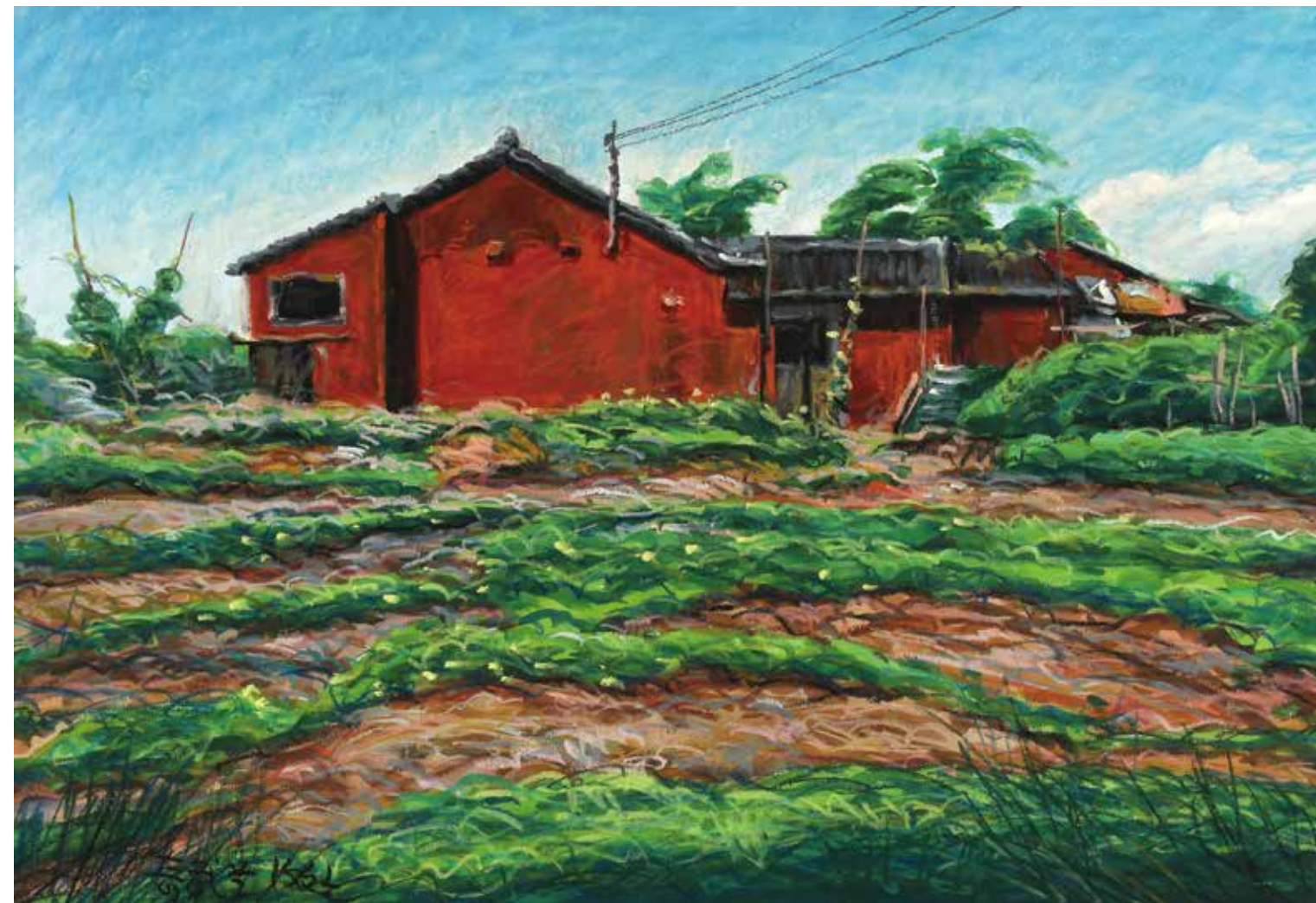
桃源谷 Taoyuan Valley 水彩 蠟筆 紙 Watercolor, Crayon on Paper 28 x 41 cm 1997



孝威 Siaowei Community 水彩 蠟筆 紙 Watercolor, Crayon on Paper 28 x 40 cm 1970



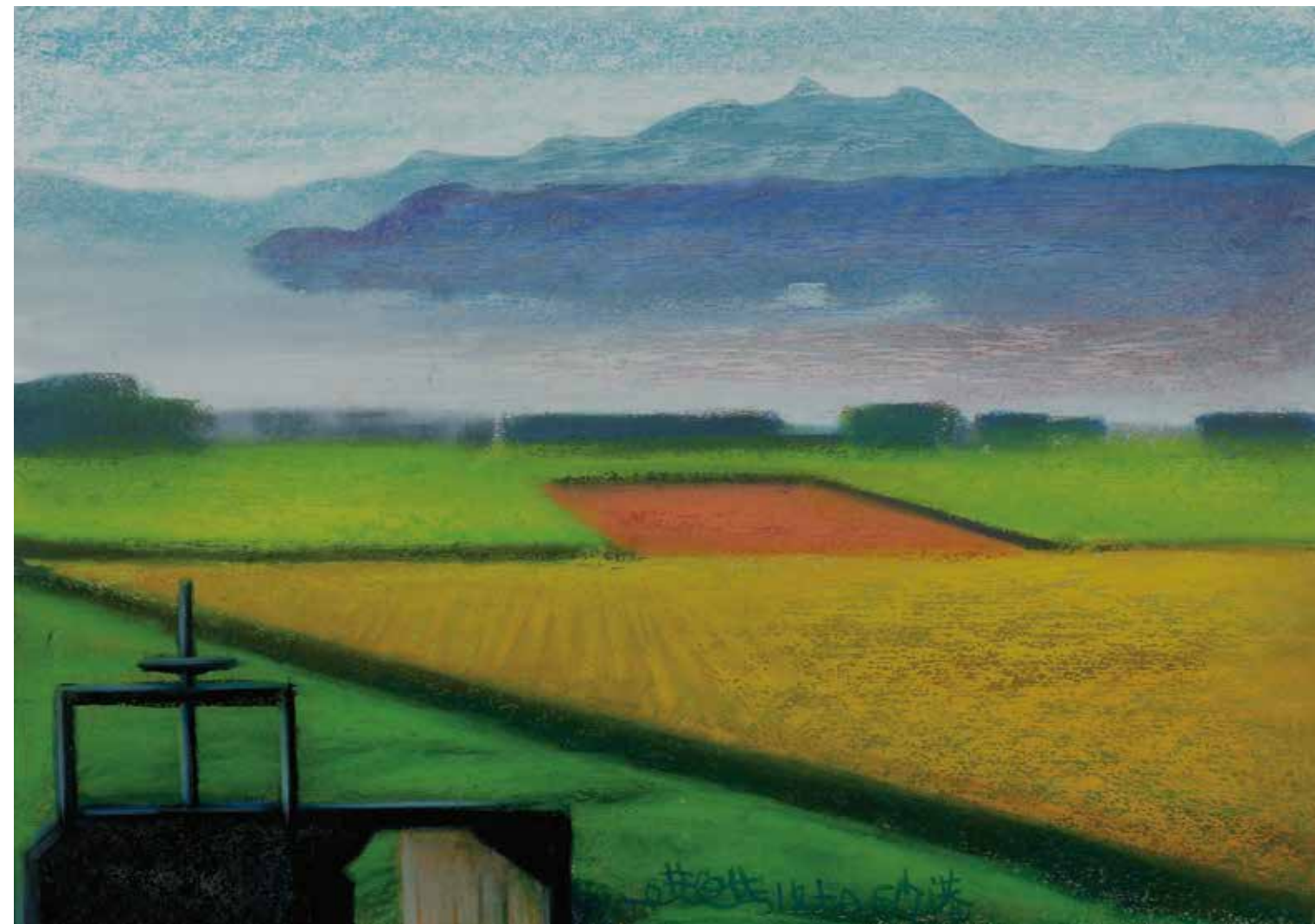
粉鳥林 Fenniaolin 水彩 蠟筆 紙 Watercolor, Crayon on Paper 50 × 72 cm 1997



奇武蘭 Qiwulan 水彩 蠟筆 紙 Watercolor, Crayon on Paper 48 × 70 cm 1997



羅東公園 Luodong Park 水彩 蠟筆 紙 Watercolor, Crayon on Paper 28 x 41 cm 1970



砂港 Shagang 水彩 蠟筆 紙 Watercolor, Crayon on Paper 28 x 41 cm 1970



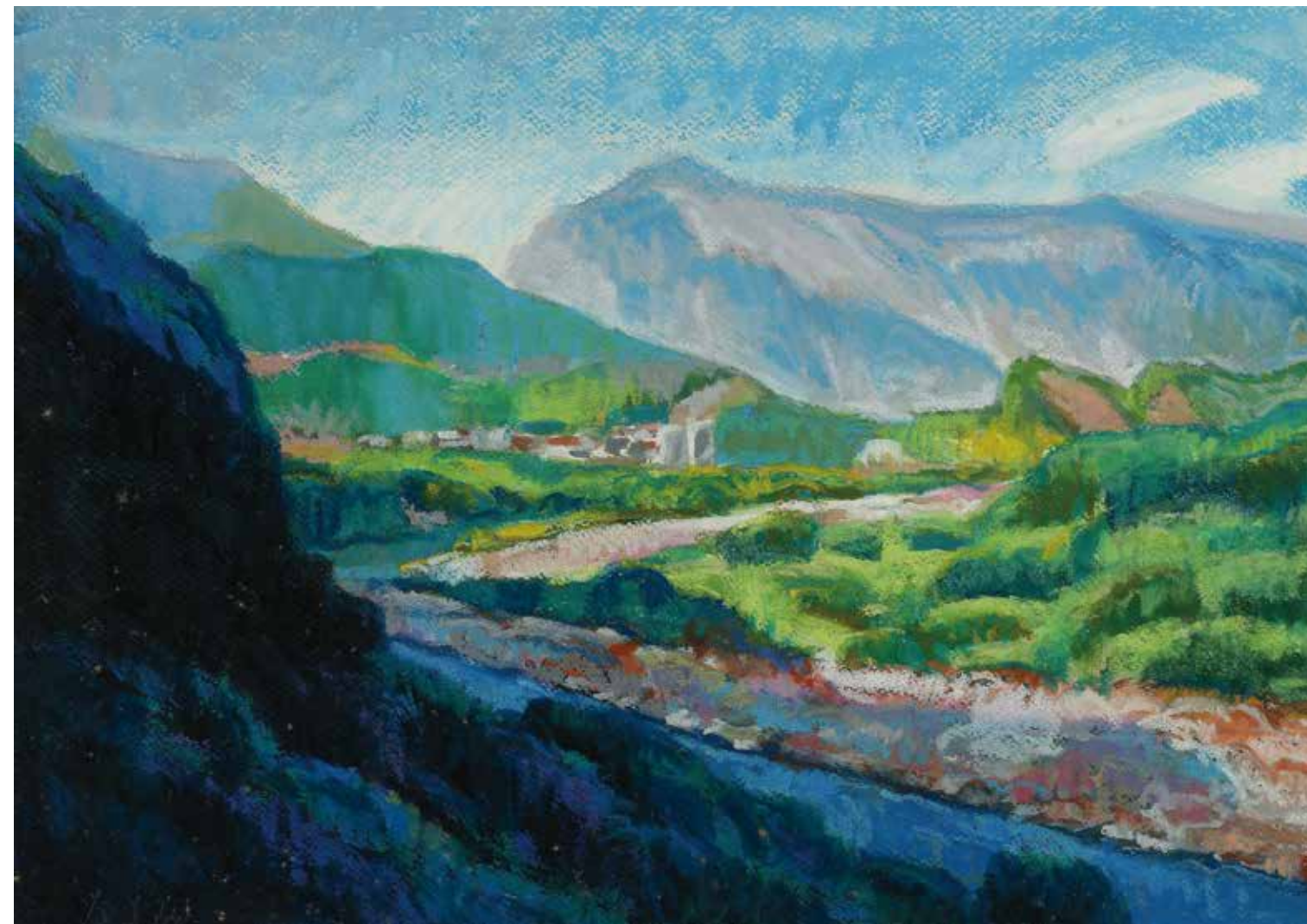
寒溪 Hanxi 蠟筆 紙 Crayon on Paper 28 × 37 cm 2006



思源 Siyuan Wind Gap 蠟筆 紙 Crayon on Paper 18 × 27 cm 2006



大義 Dayi Village 蠟筆 紙 Crayon on Paper 28 x 37 cm 2006



金洋村 Jinyang Village 水彩 蠟筆 紙 Watercolor, Crayon on Paper 36 x 51 cm 1998



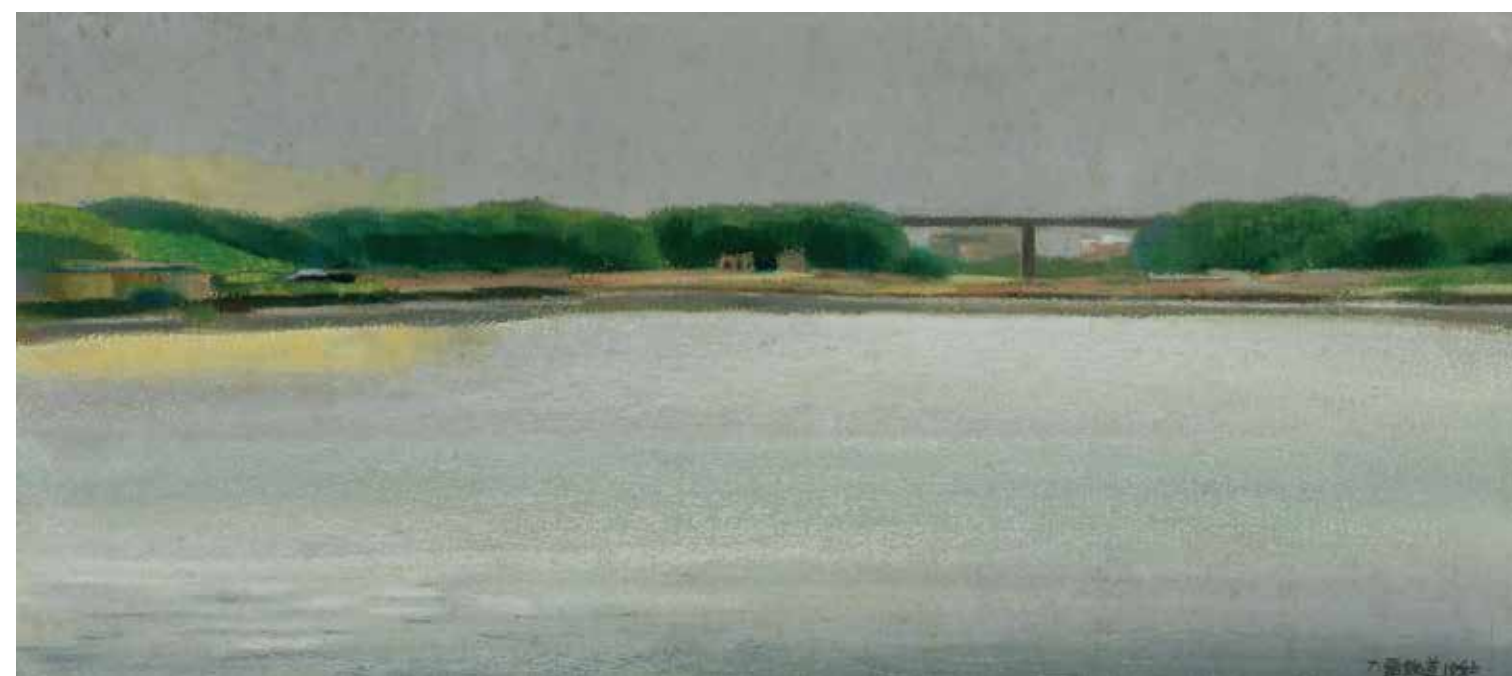
羅東公園 Luodong Park 蠟筆 紙 Crayon on Paper 29 x 41 cm 1970



鼻仔頭 Bizaitou 水彩 蠟筆 紙 Watercolor, Crayon on Paper 28 x 41 cm 1997



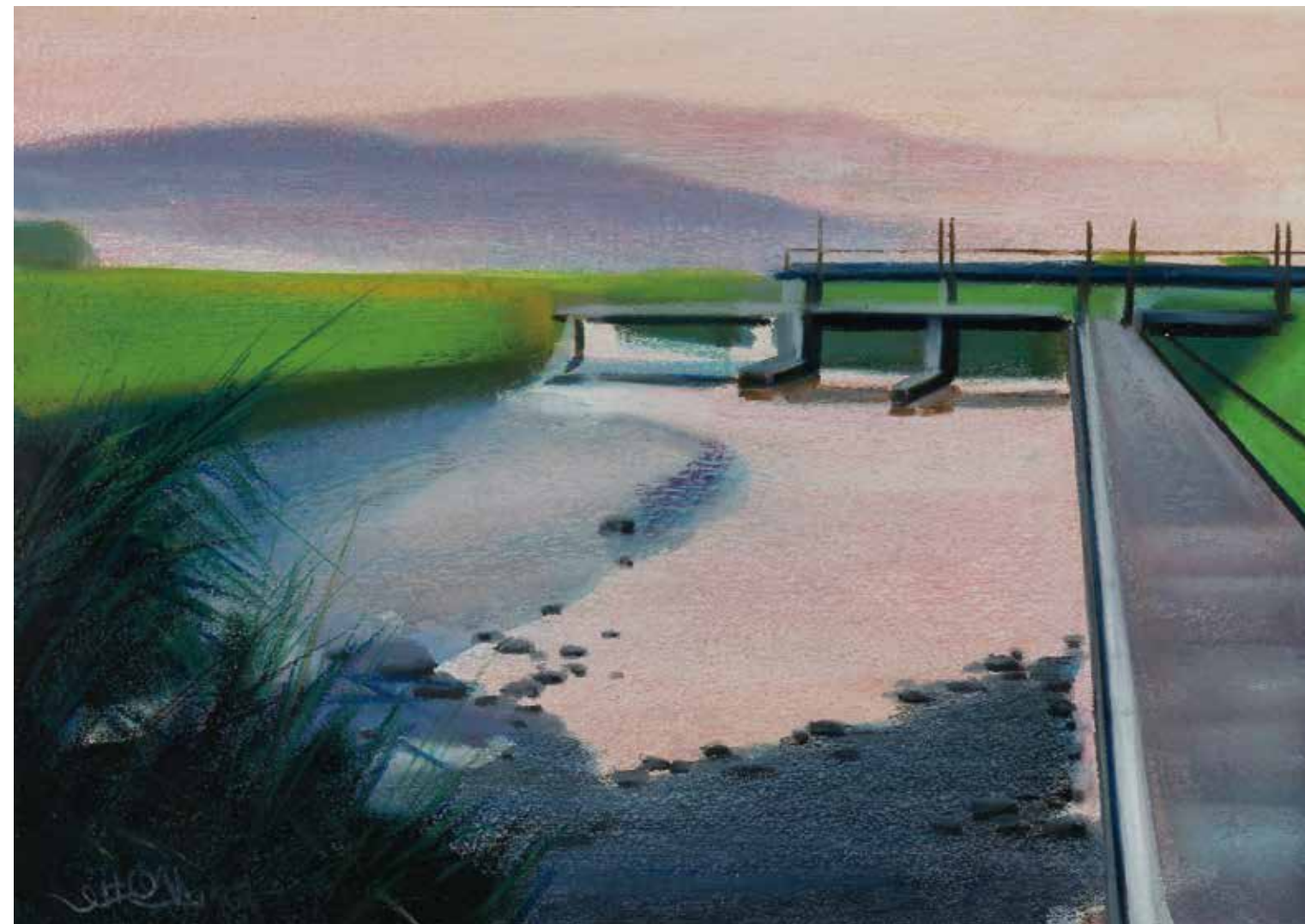
二結 古宮三王 Erjie Wanggong Temple 水彩 紙 Watercolor on Paper 27 × 38 cm 2001



力霸鐵道 Rebar Railway 水彩 蠟筆 紙 Watercolor, Crayon on Paper 27 × 59 cm 1997



四季平臺 Skikun Landscape (Mnawyan) 水彩 蠟筆 紙 Watercolor, Crayon on Paper 43 x 59 cm 1997



分洪堰 Flood-Diversion Weir 蠟筆 紙 Crayon on Paper 29 x 41 cm 1997



鹿埔 Lupu 蠟筆 紙 Crayon on Paper 29 × 41 cm 1970



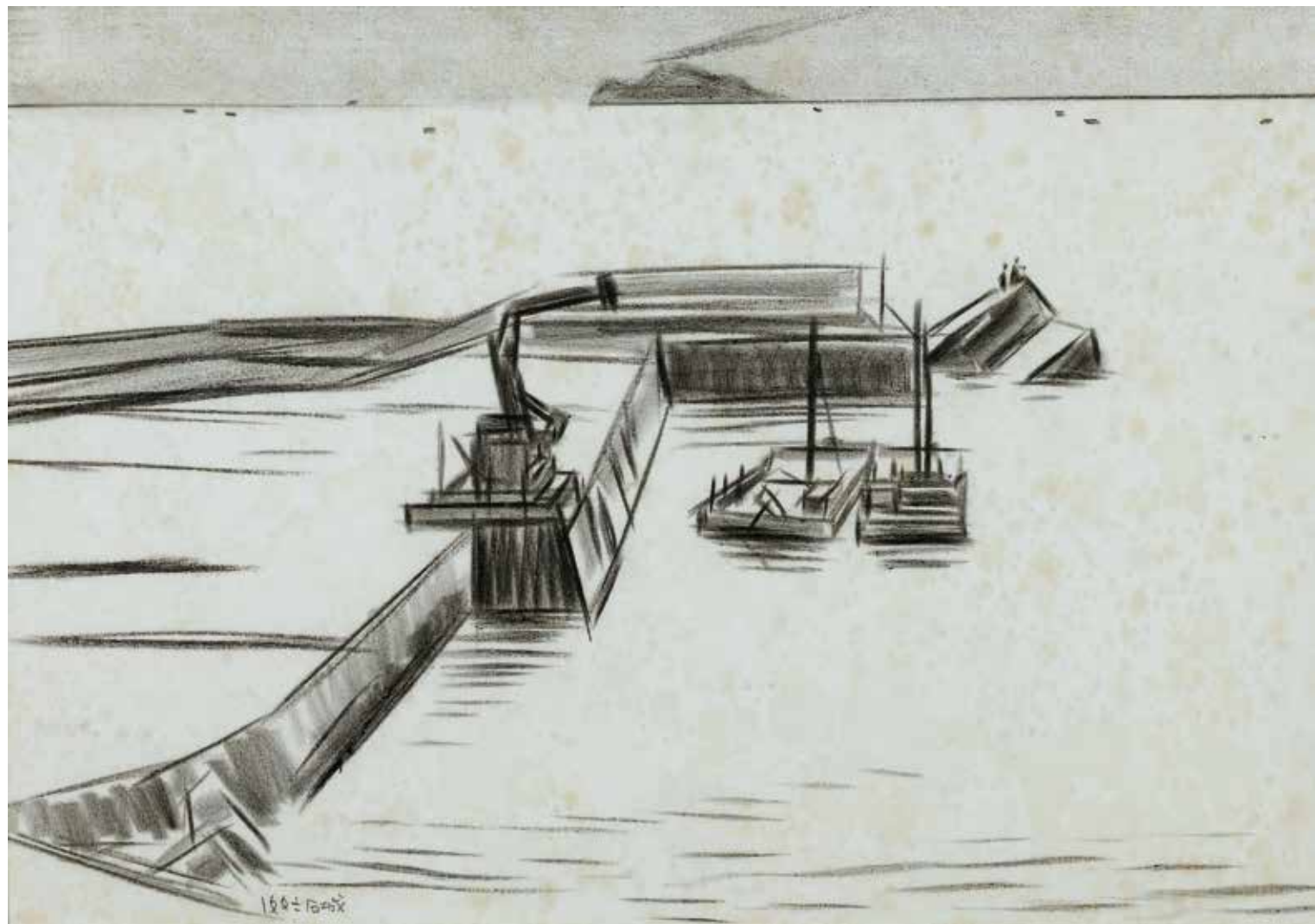
小埤 Xiaopi 蠟筆 紙 Crayon on Paper 28 × 41 cm 1997



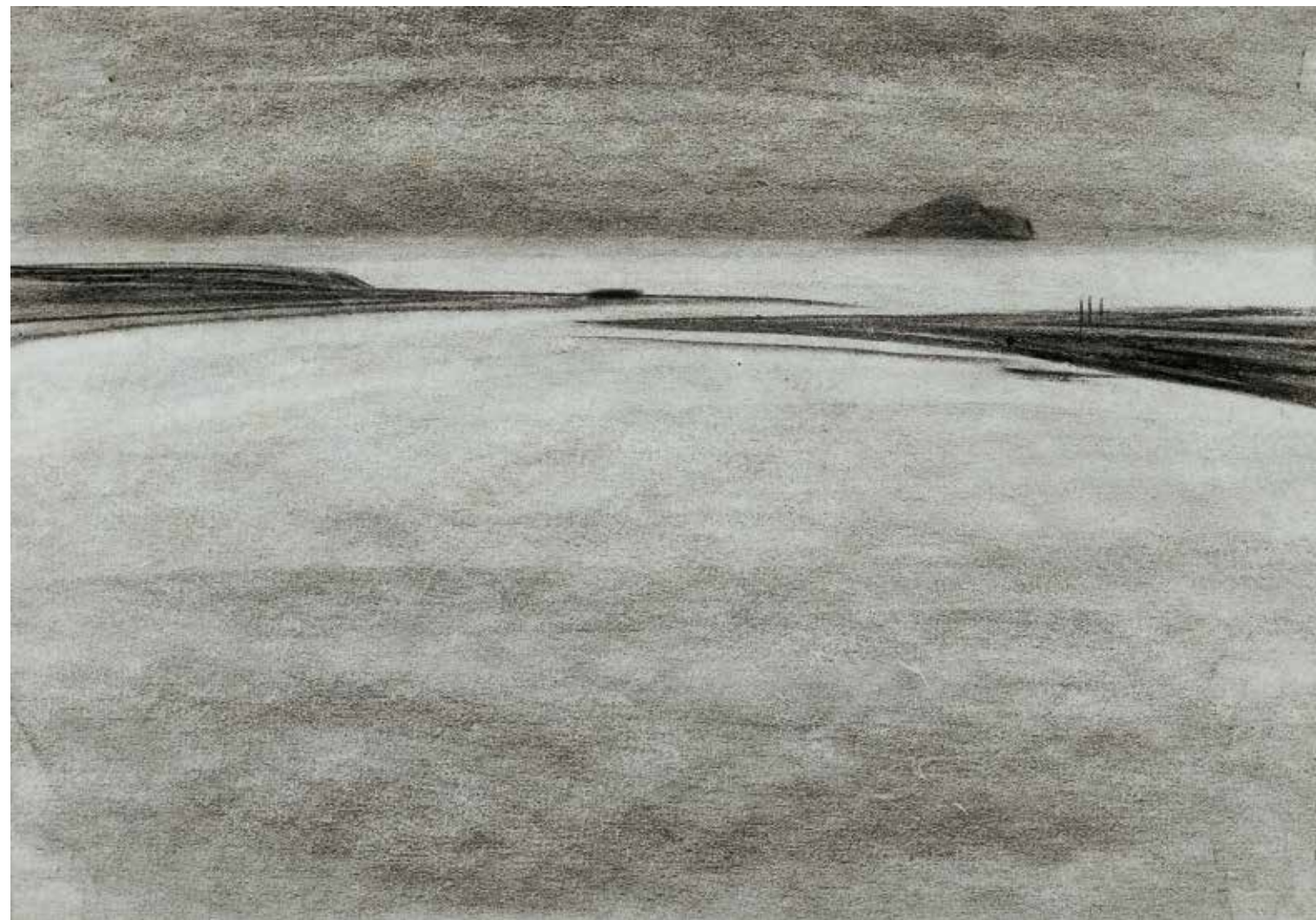
白嶺 Bailing 水彩 蠟筆 紙 Watercolor, Crayon on Paper 25 × 35 cm 1983



外澳 Waiao 炭筆 紙 Charcoal on Paper 24 × 35 cm



石城 Shicheng 炭筆 紙 Charcoal on Paper 25 x 35 cm 1997



竹安溪口 Jhuan River Outlet Wetland 炭筆 紙 Charcoal on Paper 25 x 36 cm



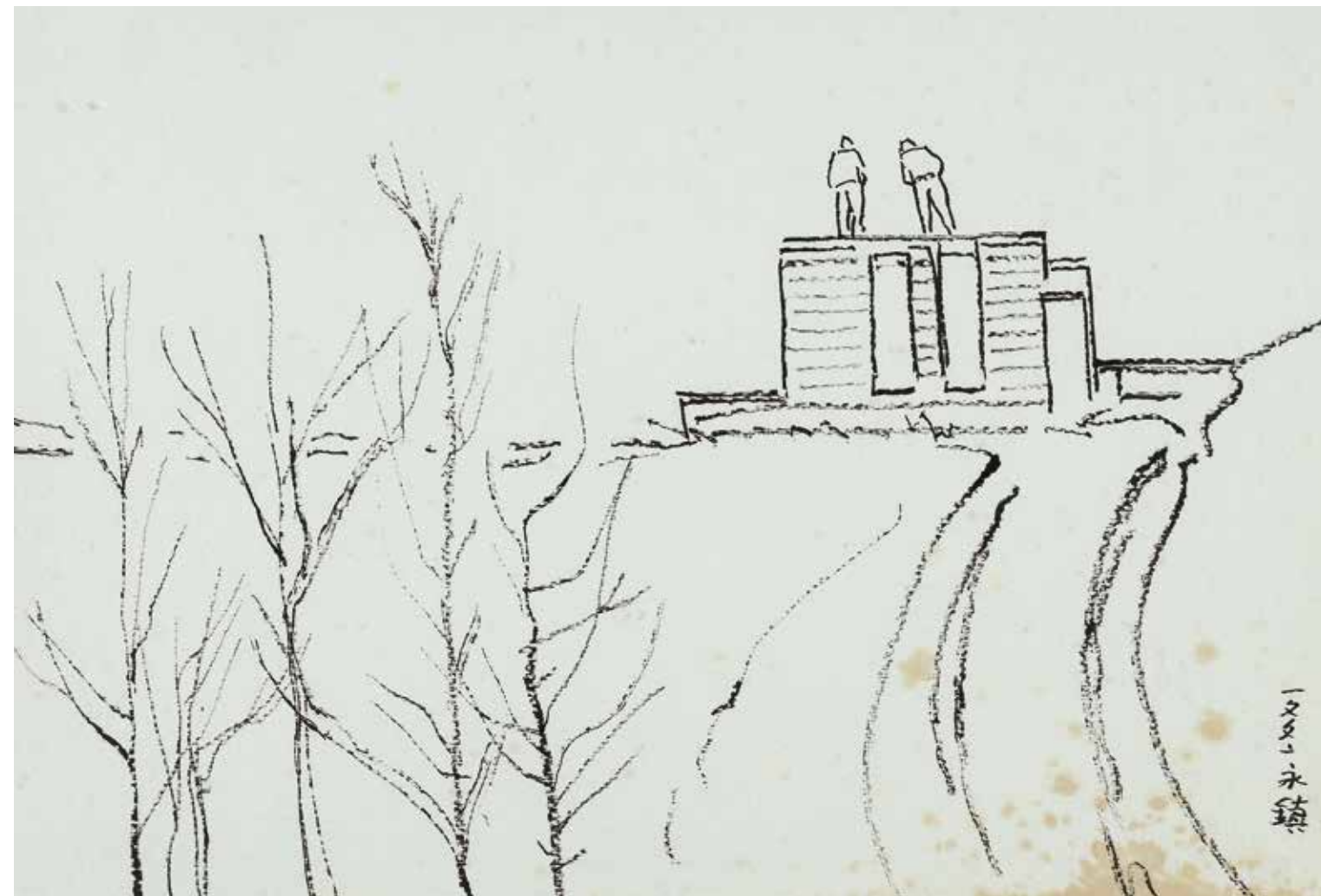
石城港邊 Shicheng Harbor 炭筆 紙 Charcoal on Paper 24 × 36 cm 1997



萬長春 Wanchangchun 墨水 紙 Ink on Paper 29 × 41 cm 1997



柯仔林 Kezi Woods 墨水 紙 Ink on Paper 28 × 41 cm 1996



永鎮 Yongzhen 墨水 紙 Ink on Paper 26 × 38 cm 1996

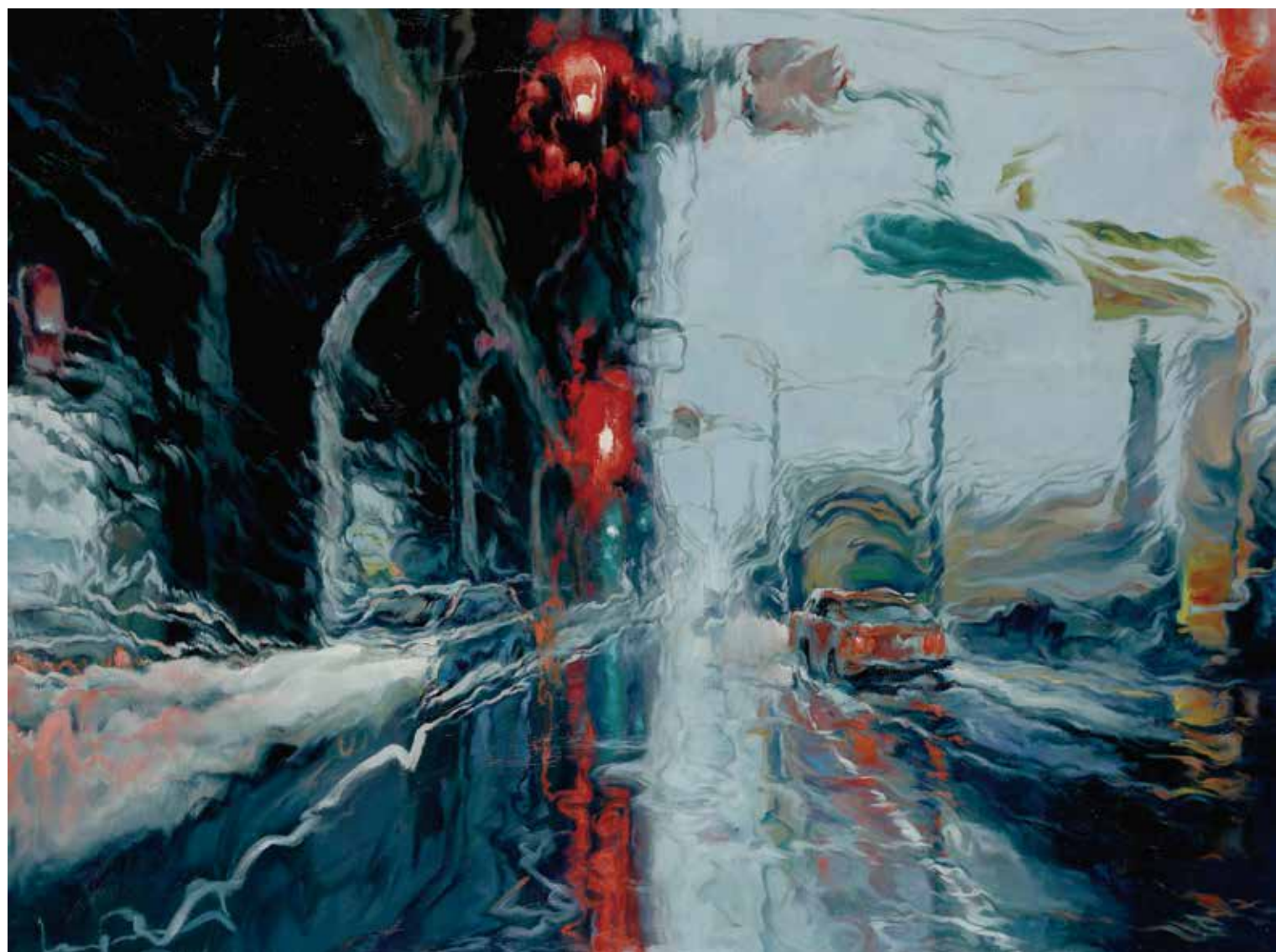


流浪者之歌

The Song of the Wanderers

你已經漫步在畫裡，而我正在霧裡，或許會不期而遇呢。

You roam among the paintings, and I am in the mist, perhaps we shall meet unexpectedly.



雨中流浪者系列 Wanderers in the Rain Series 油彩 畫布 Oil on Canvas 121 x 163 cm



雨中流浪者系列 Wanderers in the Rain Series 油彩 畫布 Oil on Canvas 55 x 74 cm



雨中流浪者系列 Wanderers in the Rain Series 油彩 畫布 Oil on Canvas 55 × 74 cm 2013



雨中流浪者系列 Wanderers in the Rain Series 油彩 畫布 Oil on Canvas 55 × 74 cm 2013



雨中流浪者系列 Wanderers in the Rain Series 油彩 畫布 Oil on Canvas 55 × 74 cm 2013



離浪者歌 The Lonely Song of Wanderer 水彩 紙 Watercolor on Paper 112 × 132 cm 2013



寂唱 Singing Lonely 水彩紙 Watercolor on Paper 94 × 121 cm 2010





李讚成

展覽經歷

- 1987-88 《消失的稜線》羅東鎮中正堂 臺中市立文化中心 臺北美國文化中心 桃園縣立文化中心 苗栗縣立文化中心
- 1989 《臺灣的鳥類》羅東鎮中正堂
- 1991 《臺灣的屋脊180尺長卷》宜蘭縣立文化中心
- 1992-93 《李讚成山岳紀行油畫巡迴展——臺灣的屋脊》
苗栗縣立文化中心 桃園縣立文化中心 雲林縣立文化中心 屏東縣立文化中心 臺南縣立文化中心
基隆市立文化中心 彰化縣立文化中心 高雄縣立文化中心 臺東縣立文化中心 臺中縣立文化中心
- 1993 《禁忌之旅——丹大林道與巴油池紀事》宜蘭縣立文化中心
- 1995 《山的子民系列》
- 1996 《晒圖展——李讚成山岳系列油畫展》羅東鎮農會田園藝廊
- 1999 《宜蘭地圖素描系列》宜蘭縣立文化中心
《童年版畫展》羅東鎮農會田園藝廊
- 2001 《李讚成山岳繪畫20年曬圖展》宜蘭縣政府文化局
- 2002 《雲的系列油畫展》羅東鎮農會田園藝廊
《李讚成臺灣老樹系列水彩畫展》羅東鎮農會田園藝廊
- 2003 《臺灣老樹系列》宜蘭縣政府文化局
《大移民系列》臺北縣龍門國際露營區
- 2004 《臺灣老樹系列》宜蘭縣政府文化局
- 2005 《李讚成急難救助展》（展出臺灣老樹系列）宜蘭縣政府文化局
- 2007 《原住民之美藝術展》（李讚成、彭文堅）宜蘭縣政府文化局
- 2008 《臺灣老樹系列》國立交通大學圖書館2樓大廳
- 2009 《李讚成美術海報收藏展》羅東鎮農會田園藝廊
《歸鄉》宜蘭縣政府文化局
- 2012 《分水嶺系列——蘭陽溪源頭記事簿》宜蘭縣政府文化局
- 2015 《漂泊——李讚成流浪繪畫筆記》宜蘭縣政府文化局

得獎紀錄

- 1984 第38屆省展 入選
第9屆雄獅美術新人獎 佳作
- 1986 臺北亞細亞美術大展西洋畫 入選
臺北市第13屆美展 入選

繪本

- 《刺桐花開過新年》文·李潼／圖·李讚成
- 《臺灣歌仔戲》文·李潼／圖·李讚成
- 《勇士爸爸去搶孤》文·李潼／圖·李讚成

媒體專訪

- 1993 《山岳畫家李讚成》中國電視公司
- 2000 《大地畫師李讚成》財團法人公共電視文化事業基金會



大地行者

李讚成

SCALING THE PEAKS,
WALKING THE LAND
Lee Tsan-Chen

國家圖書館出版品預行編目 (CIP) 資料

大地行者：李讚成 / 李志勇總編輯。-- 宜蘭市：宜蘭文化局，
2017.04

162 面；25×25 公分
ISBN 978-986-05-2263-1 (平裝)

1. 繪畫 2. 畫冊

947.5

106005137

版 權 所 有 · 翻 印 必 究

主辦單位：宜蘭縣政府文化局

發行人：李志勇

出版：宜蘭縣政府文化局

總編輯：李志勇

執行編輯：吳緯婷 林翰君 李暉羚 林曉涵
王韋茜 黃贊維

策劃單位：宜蘭美術館

宜蘭市中山路三段 1 號 電話 03-9369116

策展規劃：林翰君

作品攝影：邱德興

出版日期：2017 年 4 月

定價：800 元

I S B N：978-986-05-2263-1

G P N：1010600540