

李建中先生，1923年生於山東煙台，早年任職軍旅美工繪圖，隨國民政府遷臺，1951年退役。1966年主持現代畫會，1969、1971年曾兩度受邀參加巴西聖保羅國際雙年展，1978年旅居美國至今，仍孜孜不倦於藝術創作。由於李先生長期從事工業美術設計，對媒材工具、創新技法的使用多元多樣，創作媒材舉凡油畫、彩墨、版畫、壓克力、書法、複合媒材等，擅用媒材且不受派別拘束，誠如莊子〈養生主〉之庖丁解牛，擅用技法，已到遊刃有餘之境。

李先生嘗將研習工業設計與印染之技術用於繪事，其個人許多獨創技法包括：打洞、凹凸皴、破彩、壓印沙石、噴霧、螢光繪畫、特殊蠟染等，在繪畫平面上營造出立體感與特殊質感。由於李先生運用簡單的幾何線條構築畫面，形下的素材及簡潔的線條，建構成一種形上的思維空間，讓觀者產生聯想或共鳴，老子《道德經》有言：「大音希聲，大象無形」，觀李先生之作，其視覺意象有時予人氣勢磅礴、空間浩瀚之感。誠如徐悲鴻在繪畫創作上主張「古法之佳者守之，垂絕者繼之，不佳者改之，未足者增之，西方繪畫之可採者融之。」綜觀李先生之畫作，經東西方文化洗禮薰陶之下，可謂引西潤中，兼顧傳統與現代，融合古今技法於一爐，而又能獨樹一格卓然成家。其以藝術修行，一如「我創作故我在」，不斷精進努力不懈，足為畫壇典範楷模。

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李先生與許忠英老師近年來曾多次親訪本館，李先生並曾兩度專程回國研商展覽事宜並與之多次面談請益，大師謙沖風範，令人感佩。本展覽籌備可謂二年有餘，李先生曾謂欲將渠在創作上之心得與經驗，能有所裨益於國內學校藝術教育之研究與發展。本次展覽特別要感謝李先生慨允本館之邀約舉辦，提供渠近40年來精心創作一饗觀眾，並於展期中舉辦藝術教育講座，李先生將大方無私公開其畢生努力的創作技法與繪畫觀念等，藉以深化學校藝術教育教學內涵並達成藝術教育推廣之目的。

茲值本展覽專輯付梓之際，謹誠摯感謝李建中先生熱忱的參與，同時對於這幾年居中奔波協調、聯繫及策畫的許忠英老師，以其藝術教育及創作之專能，協助本次展覽及藝術教育講座等活動，以及黎耀之先生等人，提供圖檔、撰寫作品說明及攝影等工作，使得本展得以順利展出，謹此併申謝忱。

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謹序

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Preface

Mr. Li, Chien-Chung, born in Yantai, Shandong, China in 1923, held the post in the army as an art designer and drafter in his early carrier, and then he followed the government to Taiwan and retired in 1951. In 1966, Mr. Li presided at the Modern Painting Associations, and was invited to join the Sao Paulo Art Biennial in 1969 and 1971 respectively. Till now Mr. Li has still been diligently in art creation since he immigrated to the US in 1978. Because Mr. Li is engaged in industrial fine art design for long time, he is good at using such media as oil painting, color ink, engraving, acrylic, calligraphy, and multiple media etc. freely.

Mr. Li had tried to apply his industrial design and printing & dying on painting. His many unique techniques include: punching, paintings with cracks on concave and convex, broken-color, impression printing of sands and stone, spray, fluorescent painting, and special batik etc. producing 3-D effect and special quality. Mr. Li uses simple geological line to construct picture, so that the practical materials and simple line construct a kind of abstract thinking space allowing viewers to produce associate thinking or resonance. Mr. Li's work sometimes expresses the feeling of boundless vigor and vast space. Under the gradual influence of eastern and western cultures, Mr. Li considers both traditional and modern features and mix ancient and modern techniques to become a unique master. He practices moral teachings by arts as "I create and I exist." with continuous advance, so Mr. Li can be said the model of painting circle.

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Mr. Li and Professor Hsu, Chung-Yin have visited the Center many times in recent years, and Mr. Li has returned to Taiwan twice for discussing the matters regarding exhibition. His humble manner is appreciated deeply. This exhibition has been prepared for over two years, and Mr. Li has said that he hopes to benefit the R&D of school's art education in Taiwan by his gains and experiences in creation. For this exhibition, I as the representative of this Center want to specially thank Mr. Li who is kind to promise the invitation of this Center and provide his elaborate works near 40 years to viewers, and will hold the art education lecture during the term of exhibition. Mr. Li will generously open his whole-life creation technique and painting idea in order to deepen the teaching contents of school's art education and achieve the purpose of promoting art education.

In the time of publishing this exhibition album, I sincerely thank Mr. Li, Chien-Chung's zeal attendance, and Prof. Hsu, Chung-Yin who carried out the co-ordination and planning with his specialty of art education and creation assisting this exhibition and art education lecture, as well as Li, Yao-Chih and others who provided picture files, wrote work explanation and photographed so that this exhibition could be done successfully.

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