



自序

不能變可能

學者，學其所不能學者；行者，行其所不能行也。

——【莊子·庚桑楚篇】

凡是從事設計者，都有個信念；所想出來的東西，一時做不到，十年二十年三十年就會實現。

觀察事物別低看近看，要高看遠看，否則欠缺理性。阿姆斯特壯首登月球，可能嗎？王雲五先生、王永慶先生一位是學者，一位是實業家，可能嗎？十一歲念大學，十三歲唸研究所，十五歲變博士，可能嗎？事實勝於雄辯，入校時是鐵，離校變純鋼；有者入校是鐵渣子，出校仍是破鐵一塊。紐約聚集來自世界各地精英，人才濟濟，無一點特色，很難出頭天。

1980年道格拉斯·哥雷普（Douglas Crimp）著作『繪畫的終結』指出二十世紀六十年代起，繪畫低落，跌入深谷。眾多畫家轉向新的創作方向，照相寫實、裝置、錄影、行為、行動藝術、觀念藝術……當代藝術家的壓力，終究要藝術家自己解決、實踐，亦是藝術家無可迴避的重責大任。

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繪畫真是窮途末路？繪畫本身不會歿亡，最怕腦死，互相觀望，不知求新求變。藝術根本是表達自己的思想，把不能變成可能，常言道：「藝術是在於優美的創作。」畫易創難，虛度紐約三十年來的激勵。遠在1978年我曾在聯合報大家談撰文：「屬於創作競選第一名次，屬於創新競選第二名次，第三名以下屬於優良作品。」送件者心中有把尺，評審者就要衡量這把尺了。國家有專利法律，藝術是否也該有個共同的「規矩」，在台灣三十年，在紐約三十年，今天仍想到這個問題，豈非雞同鴨講，窮操心？

是時候了，1993年移情論繪畫於紐約公開首次發表，展出西畫、彩墨、非蠟染、夢幻、破彩油畫、凹凸皴、螢光、現代書道等作品，手腦並用，只問耕耘不問收穫，強調「年代性與繪畫性同步齊行」夙夜匪懈，終於有了成果。2008年於台北國立歷史博物館展出『革自己的畫命』，2009年於國立臺灣藝術教育館展出『不能變可能』，漫長歲月，十七年內九次個展，走得艱苦，以苦為樂，能應邀在兩館展出，乃吃苦之代價，獲得肯定心中欣慰，常言道：「佛要一柱香，人爭一口氣。」

藝術館以教育為主旨，畫家提出畫作展覽，導覽作品，很少將技法當眾公開解密操作。為此特與吳館長、黎耀之總經理、許忠英老師共同研究討論，將私密技法大公開，也算是創舉，希望對國內藝術教育有所助益。莊子說：「能有所藝者，技也。」石濤說：「無法之法乃為至法。」藝術以創作理念為先，技法次之；僅技非藝，藝與術相輔相成。但願大家舉一反三，隨時留意、觀察、發現，至人有自法，能在創作的領域裡，不斷創新破格，走出一條自己的康莊大道。

李連才

Changing from the Impossible to the Possible

Those who would by learning attain to this seek what they cannot learn. Those who would by effort attain to this, attempt what effort can never effect.

-- The Chapter "Chu, Geng-Sang", Zhuangzi

Those who are engaged in design have a faith-- ideas that they create may not be achieved at present, but can be fulfilled ten, twenty, or thirty years later.

Observing things, one had better not to see from a low or near position, but from a high or far one. Otherwise, one can fall into an irrational state. Astronaut Neil Armstrong set foot on the moon. Could that be possible? Mr. Yun-Wu Wang became a distinguished scholar whereas Mr. Yong-Ching Wang, turned to be a successful businessman. Could that be possible? Someone goes to university at 11, continues postgraduate study at 13, and gains a PhD degree at 15? Could that be possible? Reality speaks of everything. It is possible that some people originally look unimportant, but finally turn up being somebody. But, some people are useless at the beginning and become the same in the end. New York is a place where many talents and able people from all over the world gather together. If you are not distinctively different from others, it's hard to be successful.

Douglas Crimp's (1944-) 1980 essay "the end of painting" indicated paintings had been dramatically declined since the 1960s. Also, he said that many painters developed their art into new directions and adopted new approaches -- for example, photographic reality, installations, video, behavior, action art, conceptual art, etc. Artists have to solve the problems of pressure of being contemporary artists. These are artists' inescapable and heavy missions.

Are paintings really dead? Paintings themselves will not die. The worse thing is a dead brain: looking at one another, but remaining unchanged. Art itself is to express one's ideas and to change anything impossible to something possible. People often say: "Art is based on beautiful creation." Making paintings is easy whereas creating ideas is difficult. This is what I have come to realize after having stayed in New York for 30 years. In 1978, I once wrote an article in United Daily, saying: "The first prize is for creating work; the second prize is for work with new ideas; and the third or lower prize is for excellent work." People who submit paintings have a rule in their mind and judges need to

measure this rule. Every country has patent laws. Does art need to have common "regulations"? I spent 30 years staying in Taiwan and also the same length of time living in New York, and I still think about this question. Perhaps I worry too much.

Now is now. In 1993, Empathy on Paintings was first exhibited in New York. There were Western paintings, color ink, non-wax dye, fantasy dream, broken-color oil painting, concave and convex and cracked style, fluorescence, and modern calligraphy. Using my hands and brain, I only ask whether I carry on working or not, not what I have gained. In my work, the idea that "chorological concern and pictorial nature work simultaneously" has been emphasized. In 2008, the "Revolution of My Own Paintings" was exhibited in National Museum of History, in Taipei. In 2009, National Taiwan Arts Education Center is going to have my solo exhibition of Changing from the impossible to the Possible. Within 17 years, there have been 9 exhibitions. Although it is hard along the way, I regard all I have done as enormous delight. That my works can be exhibited in these two institutions is the result of many-year hardworking. Winning the recognition gives me a great comfort, indeed. It can correspond with what people say: "Buddha needs a stick of incense whereas a human needs to prove his worth."

National Taiwan Arts Education Center is an institution regarding education as their major purpose. In the past, it was rare that painters show their secret techniques in public in their exhibitions. However, this time, after communicating and discussing with the Director Wu, General Manager Li, Yao-Chih and Mr. Hsu, Chung-Yin, I am willing to show my secret techniques to the public. It is pioneering and can, hopefully, be useful to Taiwan's art education. The ancient philosopher Jhongzi said: "That by which aptitude is given to ability is skill." Shih Tao said: "In making paintings, one should not be restricted to certain rules, but use all creative methods and ideas in practice." In art, the first priority is creative ideas and techniques are the secondary concern. Art and techniques should go hand in hand together. I hope people can draw inferences about other cases from one instance and also keep their eyes open, make observations, and have discoveries. Extraordinary people have their own ways, make breakthrough, and continue doing something creative. They will be able to open their new, broad and free roads.

Li, Chien-Chung