

藝術即生命
李建中現代畫技法賞析

許忠英



李建中



Art Is Life
Appreciation & Analyses of Li, Chien-Chung's
Modern Painting Techniques
By Hsu, Chung-Yin

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◎ 前言

嫦娥奔月是傳說神話故事，1968年美國太空人阿姆斯壯登陸月球，打破傳統神話，水墨畫家劉國松開始創作「太空」系列。當時國內藝壇作風保守，甚至認為不用筆畫的畫，都不是畫；劉國松大聲疾呼，要「革筆的命」、「革中鋒的命」，探討筆墨無用論，呼籲水墨畫現代化，語出驚人，震聾發聵，引發傳統與現代的藝術論戰，也因此被尊稱為「現代水墨畫之父」。

李建中1966年組織主持現代畫會，長期從事工業美術設計的他，對媒材工具、印染噴灑、創新技法的使用，深得劉國松激賞；曾專程拜訪，相互切磋，惺惺相惜，1969年、1971年兩人兩度共同代表台灣參加巴西聖保羅雙年展，又是山東同鄉，互稱鄉長，建立深厚友誼。1978年李建中移居紐約，東西文化的衝激，更擴大他的眼界與表現技法；藝術來自生活、表現生活，本文以李建中現代畫技法賞析為主旨，希望大家感受李建中藝術融入生活，「創作即生活」、「藝術即生命」，終生無悔的至高境界。

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◎ 創作背景

李建中1923年生，山東臨中高中畢業，大陸變色，隨國民政府來台，任職軍旅中尉美工繪圖，1951年因胃疾甄退。進入社會後，以藝術專長謀生，開過廣告設計工程公司、紡織印染廠，參加畫學會、美術協會、美術設計協會，發起組織工業設計協會。以力學苦練的精神，鑽研藝術技法，舉凡油畫、版畫、水墨、雕塑、書法均有涉獵，不受派別拘束，尤其對拓展藝術創作媒材更具獨特心得。美國馬康衛大使欣賞收藏李建中創作，1978年推薦李建中旅居紐約迄今，期間創作不懈，融合東西，激發更旺盛的創造力。

◎ 時代意義

李建中是台灣戰後現代繪畫運動的健將、先驅，一生顛沛流離，藝術就是他的生命，以藝術修行，不斷精進，超越自我，知恥知病，創作推陳出新，永不終止。浪跡紐約31載，日夜磨劍，苦下功夫，堅持不變的，就是變！變！變！無拘無束，無為而為，為而不爭。雖畫界派別林立，百脈異流，而李建中打破門戶之見，執中道而行，獨來獨往，寫胸中逸氣、自我心靈，成其卓然而立的獨造風貌，自成新局，開創古今中外藝壇之先聲。2008年國立歷史博物館邀請李建中返國個展，黃永川館長讚許李建中，深度觀察東西方文化，堅持一貫大膽開創個性，藝術創作源源不絕，是畫壇一代典範，特頒榮譽金章，肯定、表彰李建中藝術的成就與貢獻。

Art Is Life

Appreciation & Analyses of Li, Chien-Chung's Modern Painting Techniques

By Hsu, Chung-Yin

Preface:

Chang-E floating to the Moon is a fairy tale. In 1968, the American Astronaut, Armstrong mounted on the moon, the tale was broken, and the water-ink painter, Liu, Guo-Song started to create a series of "space." At the time, the style of the domestic art forum was conservative, even considering that paintings without using pens are not paintings; Liu, Guo-Song called stridently for wanting "revolution of pens," exploring a theory without using pen and ink and asking for modernization of water-ink paintings. His incredible words induced a discussion on traditional and modern arts, and therefore he was respected as "Father of Modern Water-ink Paintings."

In 1966, Li, Chien-Chung formed an organization to preside at the Modern Painting Associations. He engaged in industrial arts design for long-term, and his usage of innovative techniques for medium tools, sprinkling of printing and dying was greatly appreciated by Liu, Guo-Song; he had ever given a special visit to him and mutually leaned by exchanging views. In 1969 and 1971, the both, being from the same province, Shan-dong, had built a close friendship by jointly standing for Taiwan to the Sao Paulo Art Biennial. In 1978, Li, Chien-Chung immigrated to New York where the shock of eastern and western cultures extended his range of experience and performance techniques; art is from life and life performance. This article focuses on appreciation and analyses on modern painting techniques of Li, Chien-Chung and expects everyone can be affected by his conception of "creation is life" and "art is life" to reach the highest limit without regrets for a life.

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Background of Creative Works:

Li, Chien-Chung, born in 1923, graduated from Lin-Zhong High School, Shan-Dong. When Mainland China was taken possession by the Communist Party, he followed the government to Taiwan, holding the post in the armies as a lieutenant special for art designing and drafting. In 1951, he went into retirement due to his stomach illness. After that, he chose for living with his special skills of art, forming some companies such as an engineering company of layout design, and a factory for textile printing and dying, as well as participating in some associations such as the painting association and the art association and at the same time originating to set up the industrial designing association. With the spirits of dynamics and diligence, he dug into art skills, covering oil paintings, engravings, water-ink, sculptures and calligraphy. Without restriction by schools, he specially had unique opinions on developing art creative media materials. The ambassador of the U.S. appreciated and collected the creative works by Li, Chien-Chung. In 1978, Mr. Ma recommended Li, Chien-Chung who sojourned in New York until now. During the years in U.S.A, he has still created works without stopping, merging the styles of the west and east, and simulating more vigorous creations.

◎ 技法賞析

一、新空間油畫：

在畫面上燒洞、割洞、打洞，在畫後裝置燈泡或閃爍燈光，增添美的氣氛效果。亦可將燈光一字形安置，燈光照射圓洞後，出現陰影半圓，形成前圓洞、後陰影的異常幻覺。〔圖錄1→3〕

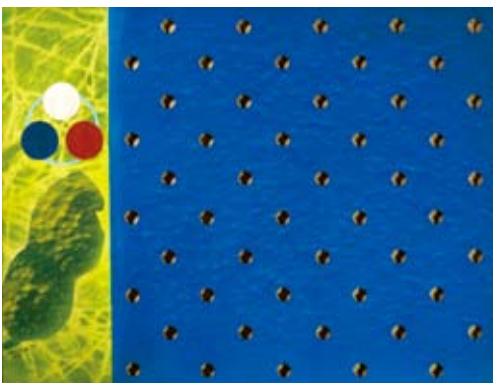
二、夢幻美油畫：

用絹絲做網，隔網用噴槍噴染色彩，絲網呈反白紋象，造成迷離夢幻的效果；或於油畫乾後，噴上稀薄白色油彩，可產生霧茫茫，如夢似幻的感動，或於畫面黏上細砂，亦可呈現特殊朦朧之美。〔圖錄4→5〕

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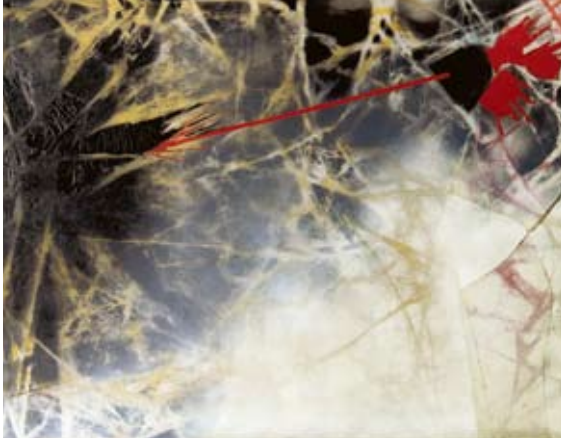
圖錄1
中國24個節日 Chinese 24 Festivals
1973 油畫·畫布 Oil Painting Canvas 91×72 cm



圖錄2
花生的故事 The Story of Peanuts
1977 油畫·畫布 Oil Painting Canvas 117×91 cm



圖錄3
十字 Cross
1978 壓克力·畫布 Acrylic Canvas 73×91 cm



圖錄4
光 Light
1976 油畫·畫布 Oil Painting Canvas 116 × 91 cm



圖錄5
作品1978之五 1978 Work V
1978 油畫·畫布 Oil Painting Canvas 101 × 76 cm

Significance of the Times:

Li, Chien-Chung is a top-notch player and pioneer in the movement of modern paintings after wars in Taiwan. With many setbacks in all his life, art is his life, and he never stopped creating works by art practices and constant hard working. Living in New York for 31 years, he has worked hard, with the spirits of unrestrained changes, by doing nothing and without competition. Although there were many schools in the paintings circle, Li, Chien-Chung was able to break the rules. He came and went alone, with good ideas in the mind, and eminent single features to create first signs for internal and external art forums. In 2008, the National Museum of History invited Li, Chien-Chung to give his individual exhibition where the Museum Chief, Huang, Yong-Chuan praised his work with deep observations in the eastern and western cultures and with confident and creative characteristics which possess a generation of example for the paintings forum. He specially conferred to him an honor golden seal to confirm and commend art achievements and contributions of Li, Chien-Chung.

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Appreciations and Analyses for Techniques:

1. Oil Paintings of New Space: burn, curve and hit holes on the picture, and after decorating with light bulbs or twinkling lights, add effects of beautiful moods. Also, place the lights as a cross type, and after lamplights irradiate through circular holes, it will appear semicircle shadow and form an unusual illusion with front circular holes and back shadows. (painting catalog 1→3)
2. Oil Paintings with Fantasy Dream: Using spun silk as a net, spray and dye colors with a sprayer across the net, and the silk net presents anti-white fines shapes, producing fantasy effects; or after oil paintings dried, spray thin white oil colors, and produce indistinct fogs, creating a fantasy move, or adhere fine sands on the painting, also presenting special dim beauty. (painting catalog4→5)

三、非蠟染畫：

以蠟防染，非用蠟來染紡織品，非蠟染因染的布料不同，須用不同染料；如棉織品用直接染料，絲織品用酸性染料。它是設計繪畫、染色，同時進行，為了增加不同效果，俟乾燥後進行第二次、第三次作業。最後熱溫度處理，冷水沖洗整平。非蠟染是現代藝術的一種技法，走向工藝是手工藝品，走向工業是工業產品，走向藝術即藝術品；一體三位，綜合美的表達、人類精神欲望、物質欲望需要，藝術生活化，物質昇華，不同凡響。〔圖錄6→11〕

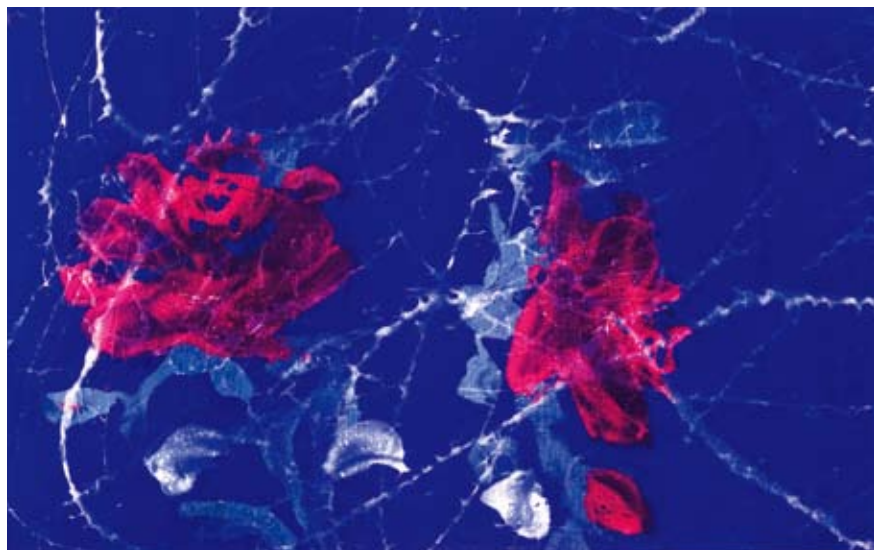
82



圖錄6
星圖 Start Chart
1970 酚酸性染劑·布料
Phenolic Acid Dyestuff Fabric 91 × 73 cm

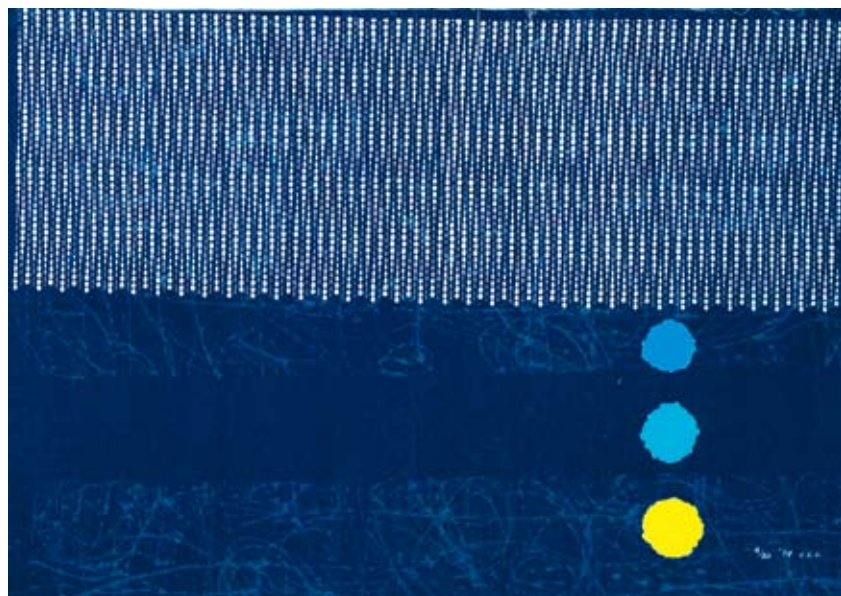


圖錄7
抽象一 Abstract I
1970 酚酸性染劑·布料
Phenolic Acid Dyestuff Fabric 57 × 70 cm



圖錄8
抽象二 Abstract II
1970
酚酸性染劑·布料
Phenolic Acid Dyestuff
Fabric
57 × 35cm

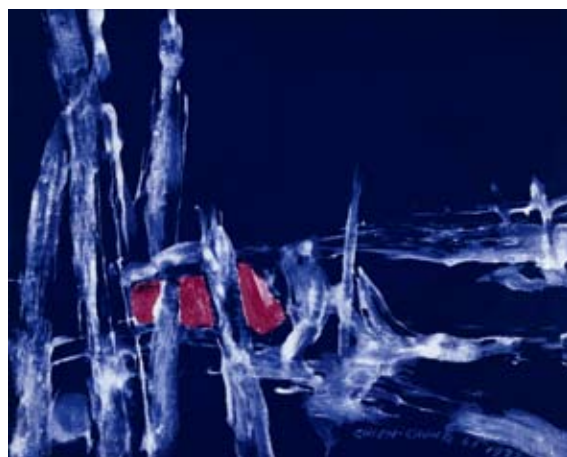
3. Non-Batik Paintings: use wax for dye proof, not to use wax for dyeing fabric. Fabric without wax dye shall use different dyes due to different fabrics; for example, cotton goods use direct dyestuff, silk ones use acid dyestuff. It is that designing, painting and dyeing are done at the same time. For adding different effects, the second and third operations are done after drying. Finally, treat with hot temperatures, and rinse by cold water for leveling. The method without wax dye is a technique of modern art which is craft in workmanship, an industrial product in the industry, and an art work in art; the three in one integrates beauty expression, human spirit desires, matter desire needs. It is so extraordinary with art life and matter sublimation. (painting catalog 6→11)



圖錄11
牛仔布作品一 Denim Fabric Work I
1979 染劑·牛仔布
Dyestuff Denim Fabric 99.5×70.5cm



圖錄9
作品1977之一 1977 Work I 1977 酚酸性染劑·布料
Phenolic Acid Dyestuff Fabric 91×91 cm



圖錄10
光點 Radiant 1977 酚酸性染劑·布料
Phenolic Acid Dyestuff Fabric 91×73 cm

四、破彩油畫：

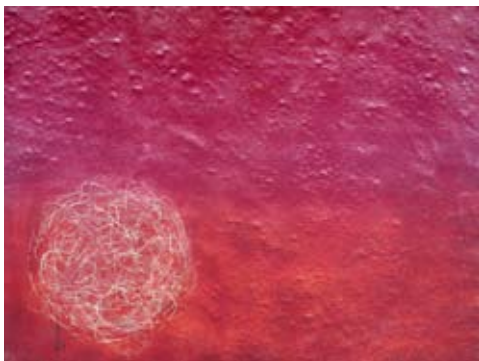
水墨畫有破墨法，淡筆潤濃墨，濃墨破淡墨；就是以筆沾水，以墨分濃淡。西畫以油為之，有時不用油，用特製的工具，獨特技法超出破墨的想像力。〔圖錄12→14〕

五、現代水墨：

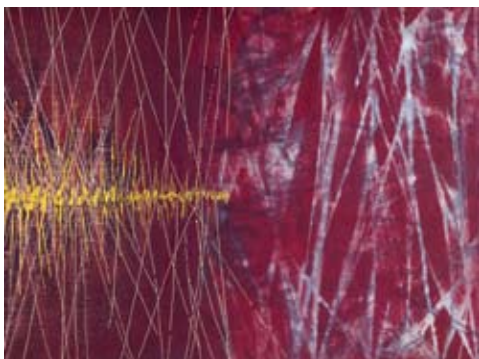
傳統水墨以墨為主，色彩為副，現代水墨反之。延續傳統、展現新潮，開發新工具、媒材，題材亦以現代人、事、物為時尚。引領風騷，開創摩登新穎，走在時代尖端，繪畫才有生命。〔圖錄15→23〕



84 圖錄12
破彩油畫之一 Broken-Color Oil Painting I
1973 複合媒材·畫布
Mixed Media Canvas 90×72 cm



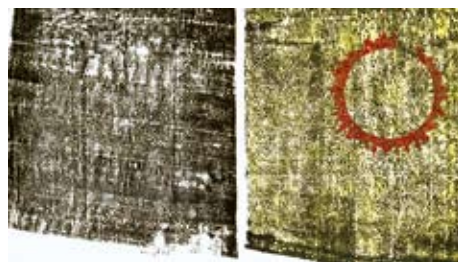
圖錄13
破彩油畫之二 Broken-Color Oil Painting II
1978 複合媒材·畫布
Mixed Media Canvas 101×76 cm



圖錄14
作品1978之三 1978 Work III
1978 複合媒材·畫布
Mixed Media Canvas 102×76 cm



圖錄15
星球 Planets
2003 彩墨·紙
Color Ink Paper 72×140.5 cm



圖錄16
第肆 The Fourth
2005 彩墨·紙
Color Ink Paper 182×91 cm

4. Broken-Color Oil Paintings: water-ink paintings have methods of broken ink, light brush pen to moist thick ink, and thick ink breaking light ink; this is making pen soak in water and separating into thickness or lightness by ink. The western painting use oil, sometimes without oil but use special tools in which unique techniques are go beyond imagination. (painting catalog 12→14)
5. Modern Water-Ink Paintings: traditional water-ink paintings are mainly based on ink, and colors are secondary, but modern water-ink ones are reversed. To last the tradition, but present new styles, new tools, medium materials are developed, and subject matters are also based on modern people, affairs and matters. Only in literary excellence and fashion, paintings can be vital. (painting catalog 15→23)



圖錄17
第伍 The Fifth
2005 彩墨·紙 Color Ink Paper 182×91 cm



圖錄19
第拾 The Tenth
2005 彩墨·紙 Color Ink Paper 91×182 cm



圖錄18
第柒 The Seventh
2005 彩墨·紙 Color Ink Paper 68×46 cm

六、螢光繪畫：

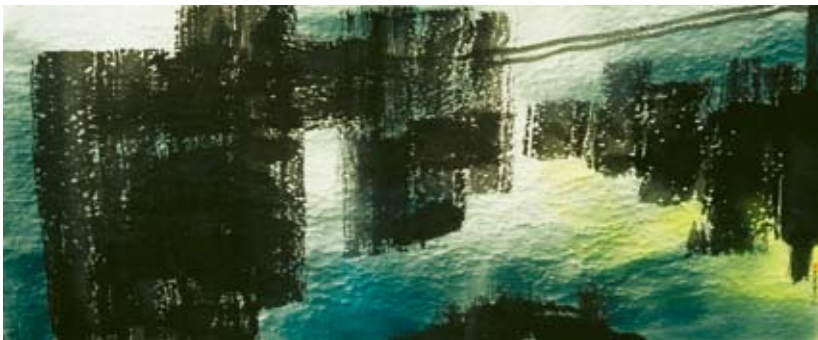
用螢光顏料作畫，在暗室用紫光照明，加上霓虹燈，強力投射燈，產生神祕、虛幻、閃爍的效果，夜總會、秀場、舞廳已大量運用。〔圖錄24→27〕



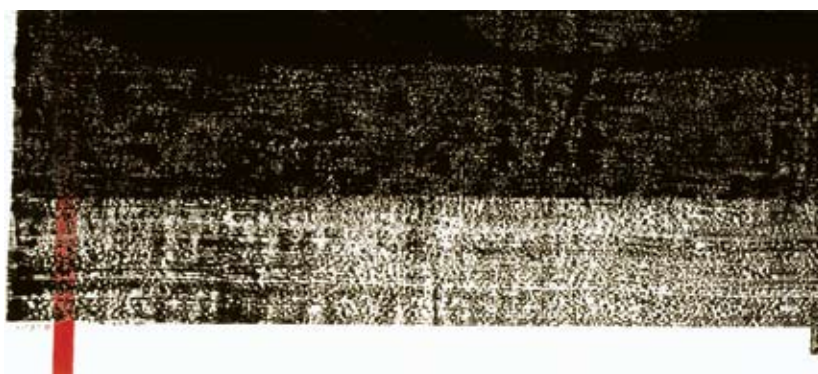
圖錄20 左
第拾貳
The Twelfth
2005 彩墨·紙
Color Ink Paper
91 × 182cm



圖錄21 右
山水系列 水墨霧山
Landscape Series
Water-Ink Misty Mountain
2005 彩墨·紙
Color Ink Paper
91 × 182.5cm



圖錄22
玄白系列五
White Series V
2007 彩墨·紙
Color Ink Paper
90.5 × 59.2cm



圖錄23
彩墨抽象系列之二
Color-Ink Abstract Series II
2007 彩墨·紙
Color Ink Paper
176 × 90.5cm

6. Paintings with Fluorescent Element: paint by using fluorescent colors. Illuminate in a dark room by purple lights, adding neon lamps and strong casting lights, produce secret, fantasy and glisten effects. It is used in big night clubs, show bars and dance balls. (painting catalog 24→27)



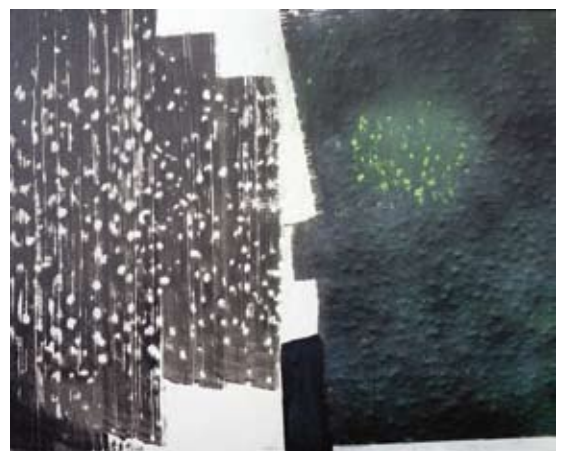
圖錄24
如意 As You Wish
1973 油畫·畫布 Oil Painting Canvas 90×73 cm



圖錄26
作品2008之六 2008 Work VI
2008 壓克力·畫布 Acrylic Canvas 79×64 cm



圖錄25
作品1978之一 1978 Work I
1978 壓克力·畫布 Acrylic Canvas 76×102 cm



圖錄27
作品2008之一 2008 Work I
2008 壓克力·畫布 Acrylic Canvas 79×64 cm

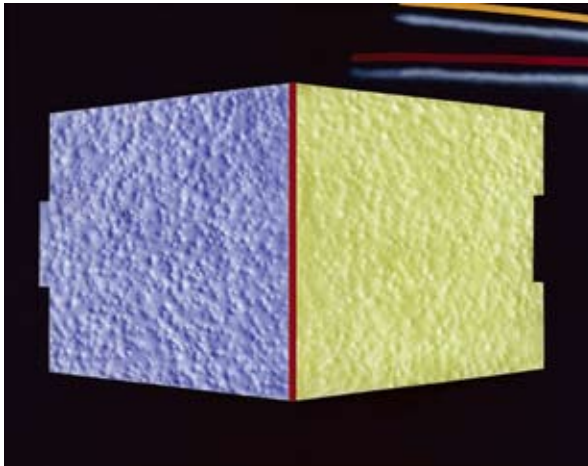
七、凹凸皴畫：

把紙面頂高或頂底，把畫布上壓或下壓，使之產生凹凸面，再畫或噴灑顏料，利用顏料濃淡、厚薄、陰陽...產生凹凸的感覺；或在畫面放置小石頭、沙粒，噴灑顏料後再抖掉，亦可產生不同效果。（圖錄28→32）



圖錄28
憶
Memory
1973 油畫·畫布
Oil Painting Canvas
116×90cm

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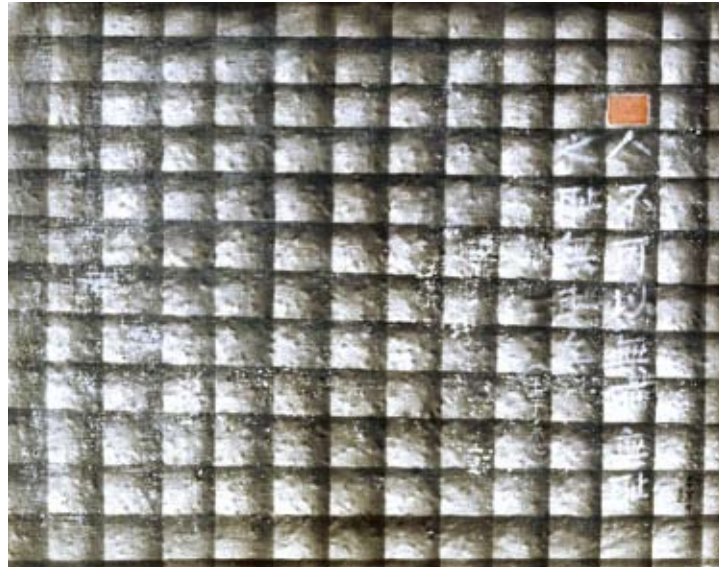


圖錄29
凹凸皴之一
Cracks on Concave and Convex I
1980 壓克力·畫布
Acrylic Canvas
109×85cm



圖錄30
凹凸皴之四
Cracks on Concave and Convex IV
1980 複合媒材·畫布
Mixed Media Canvas
101×76cm

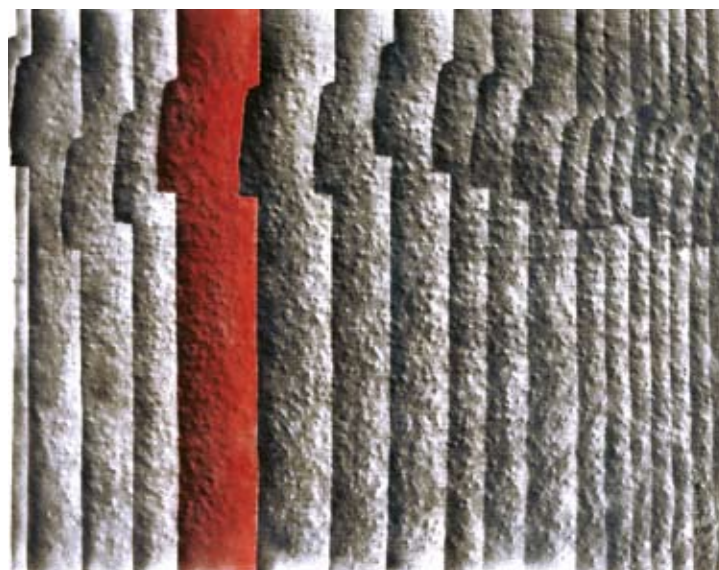
7. Paintings with Cracks on Concave and Convex: to make paper surface carry on the top or on the bottom, and make painting fabric press on the top or below, produce concave and convex surfaces, then paint or spray colors, after using colors which is dense or light and heavy or thin, create the feeling of concave and convex; or place small stones, sands on the painting surface, after spraying colors, then shiver away by which also can produce different results. (painting catalog 28→32)



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圖錄31

人不可以無恥(孟子·盡心) People Should Have a Sense of Sham (The Chapter "Jinsin", Mengzi)
2007 壓克力·畫布 Acrylic Canvas 96×72 cm



圖錄32

抽象繪畫系列之九 Abstract Painting Series IX
2007 壓克力·畫布 Acrylic Canvas 98×77 cm

八、現代書道：

傳統書法線條，加以誇張、變形、稀釋、上彩、加上凹凸質感，大筆揮灑或引經據典，構成另類的書藝創作，不拘泥傳統，開創更寬廣的創作領域。〔圖錄33→36〕

九、立體繪畫：

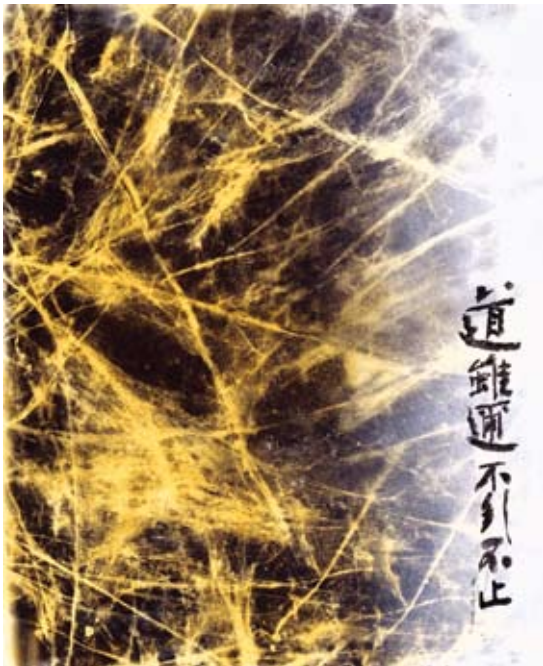
畫布內框視需要改變，雕刻成不同造形，上下或左右相互呼應，壓擠後再釘上畫布，即可改變傳統平面裝裱內框方式，依需求產生凹凸、波浪狀。〔圖錄37〕亦可造成視覺凹凸，觸摸亦凹凸，畫面整體非平面，呈傾斜波浪的立體繪畫。〔圖錄38〕



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圖錄33
乾坤 The Universe
2004 彩墨·紙 Color Ink Paper 90.5 × 59 cm



圖錄34
知人者智 自知則明 (老子·三十三章)
Knowing Others is Wisdom; Knowing the Self is Enlightenment
(Chapter 33, Laozi)
2007 複合媒材·畫布 Mixed Media Canvas 99 × 71.5 cm



圖錄35
道雖邇，不行不止(荀子)
Rightly Conducting the Way and Seeking in the Truth (Xunzi)
2007 壓克力·畫布 Acrylic Canvas 79 × 99 cm



圖錄36
知恥 Having a Sense of Shame
2007 壓克力·畫布 Acrylic Canvas 71.5 × 90.5 cm

8. Modern Calligraphy: use traditional calligraphic lines, exaggerating, transforming, diluting coloring, and adding concave and convex quality, paint in big strokes and form books and art works of another styles. With no limitation of tradition, creative fields will be extended widely. (painting catalog 33→36)
9. Three-Dimensional Paintings: inert parts of fabric shall be changed, and carve into different shapes. By mutual corresponding on the top or bottom, left or right, and after pressing, then nail the fabric, which will change the internal frame style of traditional plane mounting according to demands for producing concave and convex or wavy shapes. (Painting catalog 37). A vision and feel of concave and convex also can be made. The entire painting surface is without any plane, presenting tilting and wavy three-dimensional paintings. (painting catalog 38)



圖錄37
漩 Whirlpool
1970 油畫·畫布 Oil Painting Canvas 86×67cm



圖錄38
立體畫 Three-Dimensional Painting
2008 壓克力·畫布 Acrylic Canvas 72×52.5 cm

十、壓克力畫：

利用壓克力顏料可溶於水、油的可塑性，噴、刷、拓、貼裱均可運用自如，增加創作表現性。（圖錄39→45）



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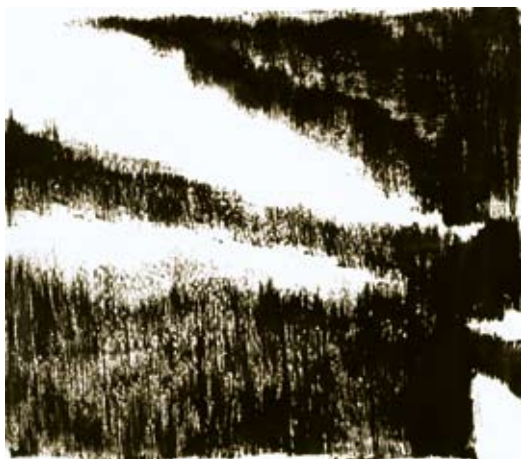
圖錄39
作品1978之二 1978 Work II
1978 壓克力·畫布
Acrylic Canvas 76 × 102 cm

圖錄40
作品1978之四 1978 Work IV
1978 壓克力·畫布
Acrylic Canvas 76 × 101 cm

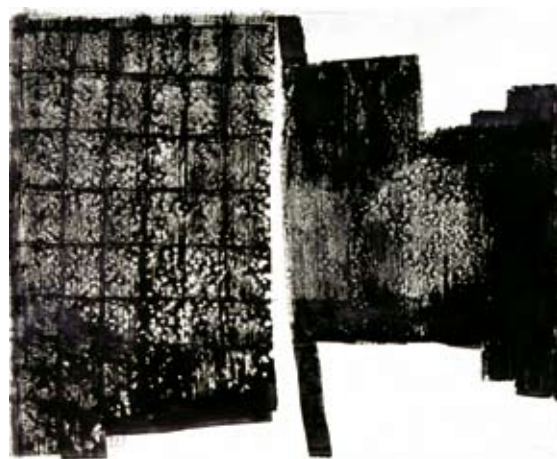


圖錄41
作品2007之一 2007 Work I
2007 壓克力·畫布 Acrylic Canvas 92 × 74cm

10. Acrylic Paintings: use acrylic colors with solubility in water and oil, easy for spraying, brushing, rubbing and pasting, increasing creative performance. (painting catalog 39→45)



圖錄42
抽象系列 Abstract Series
2007 壓克力·畫布
Acrylic Canvas 99 × 79 cm



圖錄43
抽象繪畫系列之三 Abstract Painting Series III
2007 壓克力·畫布
Acrylic Canvas 115 × 90 cm



圖錄44
作品2009之二 1978 Work II
2008 壓克力·畫布
Acrylic Canvas 71 × 53.5 cm



圖錄45
作品2009之四 2009 Work IV
2008 壓克力·畫布
Acrylic Canvas 71 × 53.5 cm

十一、版畫：

感光絹版〔圖錄11、46〕，紙板拓版〔圖錄47〕，均可經事先設計完成限量複數性作品。

十二、獨特創意：

觀畫者於掛畫時參與創作，無上下左右限制的繪畫，360度任意懸掛，一畫多面觀〔圖錄42〕；拓碑式壓印，黏貼圖案實物，書法式構成，均具美感。〔圖錄48→50〕



圖錄46
日正當中
High Noon
1973 版畫
Engraving
91×73cm

94



圖錄47
誘惑
Temptation
1974 版畫
Engraving
91×73cm



圖錄48
白熱化辯論
Climax of Debate
1971 複合媒材·畫布
Mixed Media Canvas
116×91cm

11. Engravings: sensitization fabric plate (painting catalog 11, 46) and cardboard rubbing plate can be completed for limited quality and plurality of works by designing in advance.

12. Unique and Creative Paintings: the audience participates in creation when appreciating paintings. The paintings without any limitation of top or bottom, left or right, hung at wall in 360 degree. A painting has many-faced (painting catalog 42); rubbing stele type of impression and sticking design life which are shaped by calligraphy ways are with aesthetic feeling. (painting catalog 48→50)



圖錄49
問 Question
1971 蠟染·畫布
Acrylic Canvas 73 × 91 cm



圖錄50
作品1971之一 1971 Work I
1971 油畫·畫布
Oil Painting Canvas 91 × 73 cm



圖1



圖2

◎ 技法示範：

一、內框木條雕刻成所需形狀，上下左右對稱、互相呼應，再壓製定型，改變傳統內框裝裱方式，可先釘後畫，也可先畫後釘，端看畫者需要而定。（圖1、2）

二、利用傳統木匠用墨斗，彈畫出輻射直線。（圖3、4）



圖3

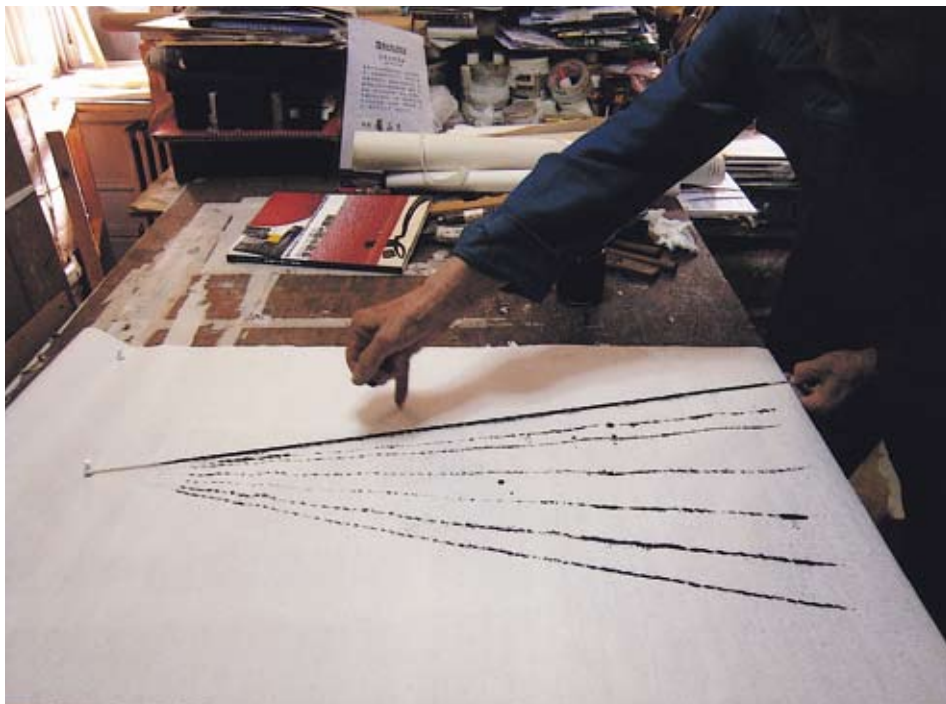


圖4

Examples of Techniques:

1. Carve wood strips of internal frames into needed shapes. Make the top and bottom or the left and right symmetrical, corresponding to each other, then press and produce for fixed shapes. To change mounting methods of traditional internal frames, it can be done by painting after nailing, or nailing after painting, depending on the need for painters. (Drawing 1, 2)
2. Draw radiated straight lines by using a carpenter's ink marker. (Drawing 3, 4)

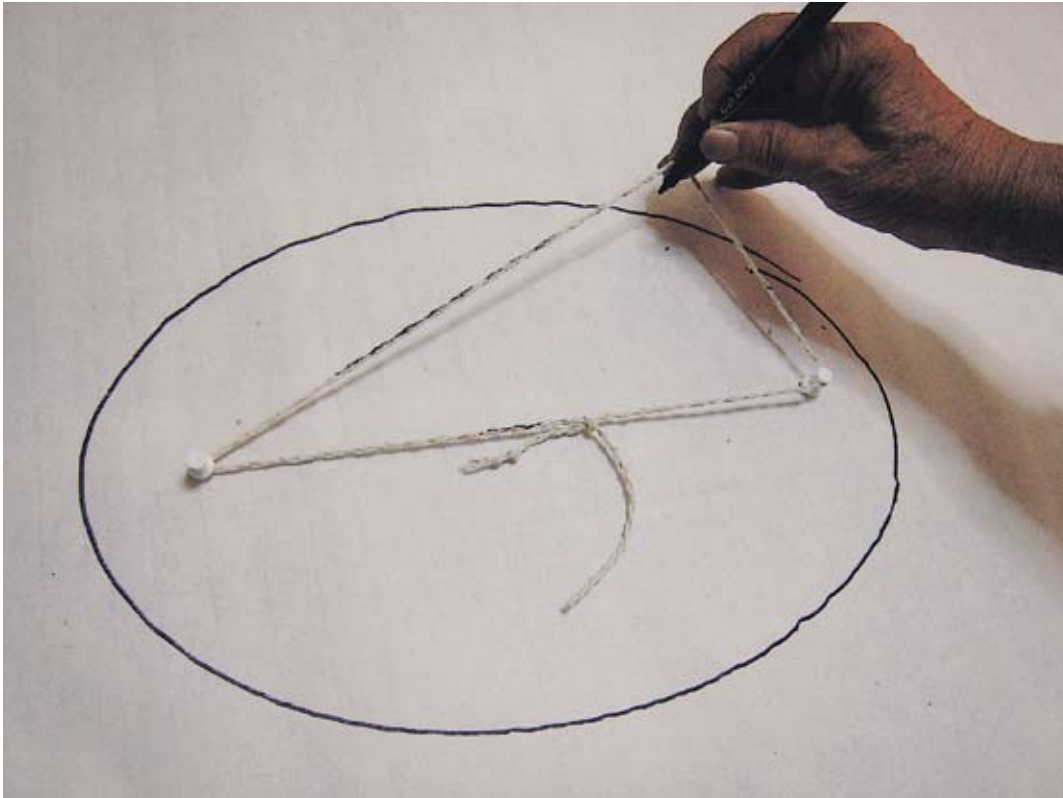


圖5

三、利用二個支點，一條棉線，就可畫出橢圓形。〔圖5〕

四、利用自製固定畫筆的工具，可控制自如，畫出需要的線條。〔圖6、7〕



圖6

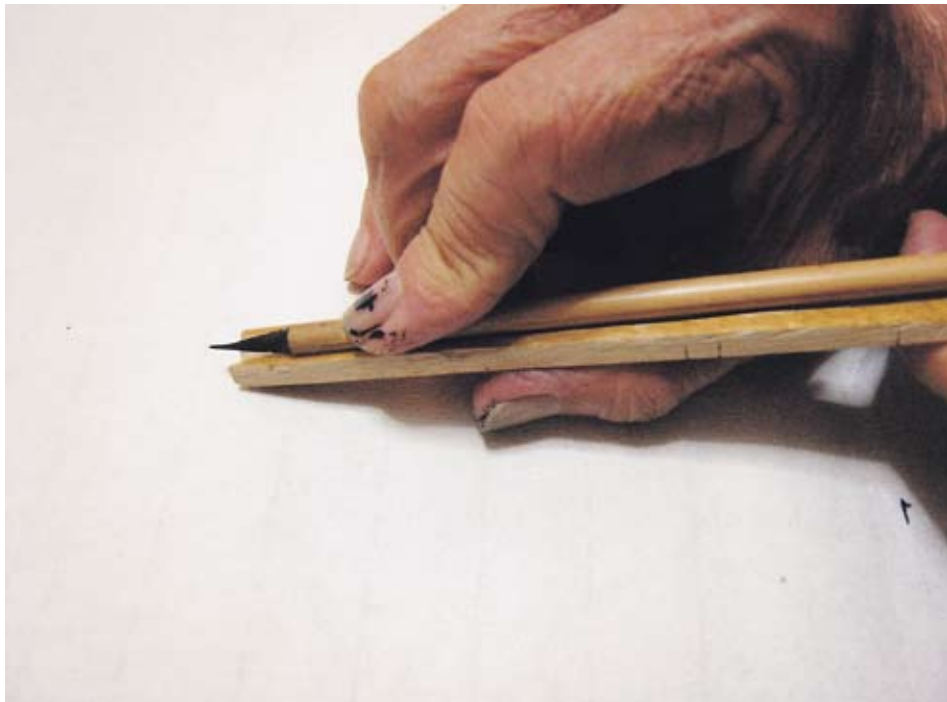


圖7

3. Ellipses can be drawn by using 2 pivots and 1 cotton thread. (Drawing 5)
4. The needed lines can be freely drawn by using the tools of self-made fixed painting brushes. (Drawings 6, 7)



圖8



圖9

五、用塑膠袋裝顏料，再挖洞擠出顏料，控制洞口大小及擠出的力道，就可塑造出所需造形。
〔圖8、9〕

六、用藤條打碎製成筆刷，可塗抹出自然瀟灑的效果。〔圖10、11〕



圖10



圖11

5. The needed modeling can be shaped by loading colors in plastic bags, then dig the hole to press the colors, controlling the size of hole slit and force of pressing. (Drawings 8, 9)
6. Natural and casual results can be made by using a brush-pen made with broken rattans. (Drawings 10, 11)

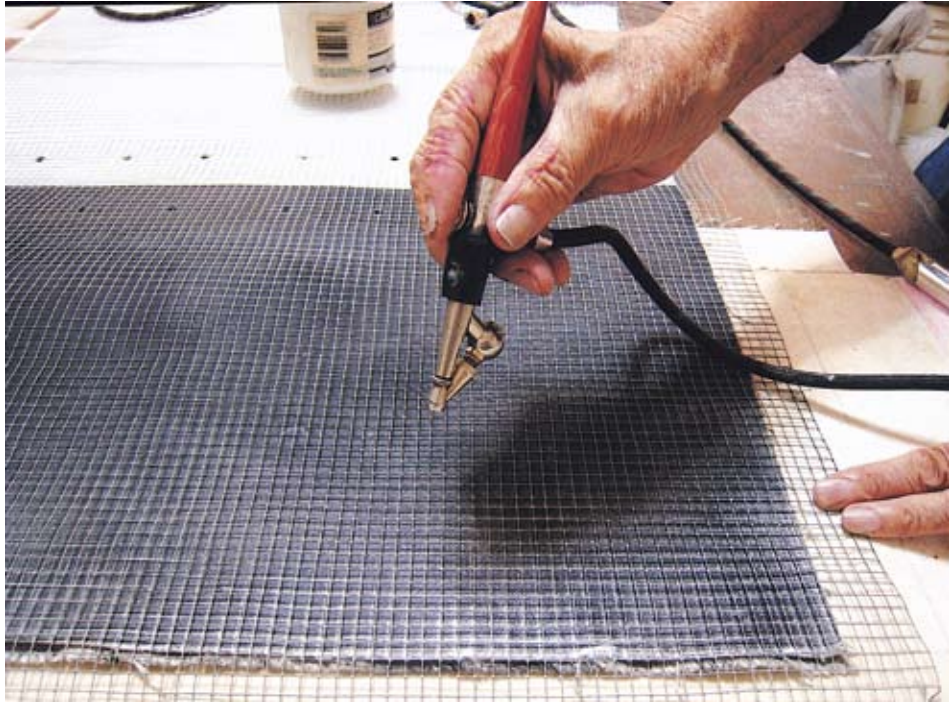


圖12

102

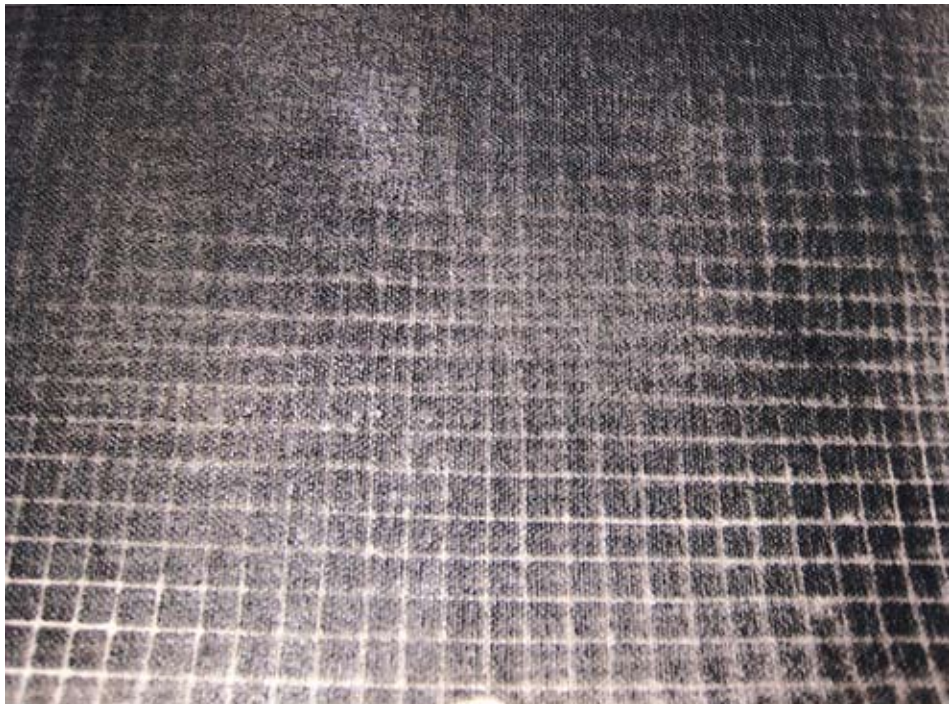


圖13

七、用鐵絲網為底，噴槍噴出所需圖樣。（圖12、13）

八、用蠶絲張網，用噴槍噴出畫面夢幻效果。（圖14、15）



圖14



圖15

7. By using wire meshes as the base, spurt the needed patterns by a spray gun. (Drawings 12, 13)
8. By using silk to set up a net, spurt on the paintings by a spray gun for producing fantasy results. (Drawings 14, 15)

圖16



九、絲網比畫面大，移動絲網、絲網與畫面距離，都能製造出不同的效果。〔圖16〕

十、畫紙下鋪碎石，用大刷子快速用力刷過，可製造出特殊效果。〔圖17、18、19、20〕



圖17



圖18



圖19

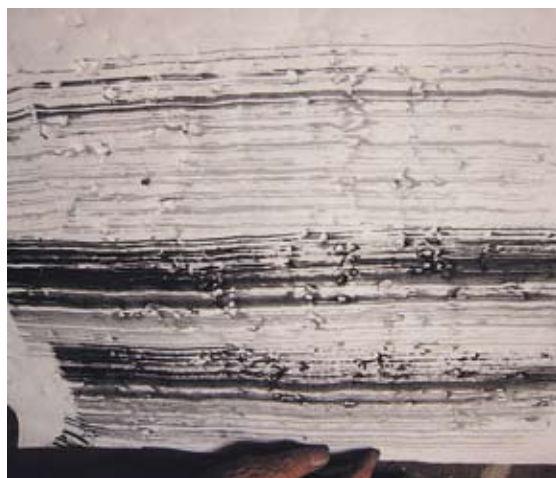


圖20

9. Silk nets are larger than painting surfaces, different results can be created by moving silk nets and distances between silk nets and paintings. (Drawing 16)
10. Special results can be created by spreading crushed stones under the painting paper and then brush fast and strongly with a large brush. (Drawings 17, 18,19, 20)



圖21



圖22

十一、用電棒燒出小洞，用皮雕打洞工具，挖空畫面。〔圖21、22〕

十二、噴畫馬達、壓力鍋、各種工具，運用之妙，存乎一心。〔圖23、24〕



圖23



圖24

11. Burn small holes with a torch, dig tools with leather graver to dig vacant painting surfaces. (Drawings 21, 22)
12. Use various tools for spraying paintings such as motors and pressure cookers, based on one's mind. (Drawings 23, 24)

◎ 結語：

藝術貴在創造，模仿舊的，不能代替模仿新的；抄襲西洋，不能代替抄襲東方。有些藝術工作者，橫的移植西洋，卻自以為前衛新潮；詮釋藝術理念，為賦新詞強說愁，不知所云，卻洋洋自得。藝術創作要有根，要有源頭活水，鑽研產生的時空背景，重視自己的創見，否則難脫工匠範疇，無法登大雅之堂。

石濤上人畫語錄：「至人無法，無法之法乃為至法。」至法就是自己的方法。李老師公開私密技法，供眾研討，相互切磋，只是一個開端、一個啟示；有興趣者應該舉一反三，不斷探究試驗，融合各家之長，加上自己的創新，先求異，再求好，有了心得，找到自己藝術的表現方法，自然能卓然成家。生也有涯，藝術千秋，祝福大家在藝壇發光發熱，大放異彩，永遠流傳。

Conclusion:

Creation capacities are significant for arts. Imitating the formers, or coping the western is not the best way to follow. A number of art workers who directly implant from the western are self-conceited as advance guards; some ones who interpret art concepts don't know what have been said but self-satisfied. Art creation needs to base on a foundation and sources, and when studying intensively space-time backgrounds, one's own creative viewpoints shall be valued, and otherwise, it is hard to become a special art worker to step on to refinements.

It is cited from the report of Shi-Tao-Shang-Run: "a special art worker doesn't follow any rules. No rules are the best rules." The best rules are one's own ideas. It is only a beginning or notice for Teacher Li to announce secret techniques for everyone to learn mutually; persons who are interested in can learn by analogy, constantly exploring to merge the public ideas and connect with one's own creation. The ones who find his own art performance will be naturally outstanding. Life is limited, but arts are perpetual, hoping everyone can be unusually brilliant at the art forum and works can be handed down forever.

