

林家花園人文精神符號

李奇茂畫集



李奇茂畫集

林家花園精神亂語就是這套傳家之美蝶賦





## 目 錄

---

序

P.4

臺北縣縣長序

P.6

臺北縣文化局局長序

P.8

無在萬化之前 空為眾形之始  
台灣藝術大學書畫學系教授-蔡友三序

P.10

觀大有 象三千一記李奇茂教授林園水墨意象  
台灣藝術大學書畫學系教授-黃才松序

圖 版

P.12~117

P.118

作者簡歷

P.120

版權頁

## 縣長序

屹立近兩世紀的林本源園邸，自古即有「園林之勝冠北臺」的美譽，除了是全臺保存最完善的園林古蹟之外，亦是吸引眾多觀光客走訪的熱門景點，堪稱為板橋地區的重要地標。園內的園林造景與古典建築，堪稱研究傳統建築藝術的寶庫，其所展現的盎然生機與思古之幽情，更為繁忙都會區闢出典雅悠閒的空間氛圍，讓人踏入館中即可深刻領略文化與藝術之美。

李奇茂教授是馳名國際的藝術大師，亦是深耕不倦的藝術教育者。他精研中西美術史，從中汲取古今中外畫家精髓，近年更突破新的技法領域，借古開今，氣韻汪洋肆恣，意境更為深幽曠遠，其藝術造詣誠為臺灣藝壇之岱宗北斗，令後生晚輩仰望懾服。

李大師曾於民國98年欣然接受園區的邀約，舉辦了「林園百年精神象徵」畫展。從精湛作品中，李大師以現代人可親近的題材－板橋林家花園為主題，巧妙運用中國傳統水墨畫的極緻手法展現，以俯角及豐富靈活的筆墨變化，淋漓盡致地表現出林家花園古色古香的亭臺樓閣，是一幅充分表現林園建築之美與水墨趣味的精奇之作。

從李大師的畫中，我們看到了這位畢生貢獻於藝術的長者，運用智慧從傳統藝術與尋常生活中幻化出無窮盡的創意。《林家花園人文精神符號－李奇茂畫集》以時空為經緯、思維想像為架構，讓觀者彷彿穿越時空，回到從前的林園，對清代臺灣首富能有更深一層的認識，並享受了一場視覺與心靈動人饗宴。

臺北縣縣長

周錫瑋

## Preface I

Standing in northern Taiwan for more than a century, the Lin Family Mansion and Garden has been most famous for its Chinese landscape gardening. Besides being one of the best preserved historic sites, it has become a popular tourist attraction and a landmark in Banqiao. The landscape gardening and classical Chinese architecture may well be regarded as a treasure trove of traditional Chinese architectural art. The vitality, the leisureliness, and the literary atmosphere it displays, while in sharp contrast to the hustle and bustle of urban life, never fail to attract visitors who are ready to appreciate the beauty of art and culture.

Prof. Li Qi-mao is not only a world-famous artist but also a tireless educator of aspiring artists in Taiwan. As a great master of fine art, he has been trying to incorporate Chinese and Western painting styles and skills to achieve something greater in his works. Borrowing examples from the past to create new perspectives, he is never limited in artistic expressions and scope. As an artist, he is the cream of the crop in art circles, worthy of being respected by younger generations of artists.

In 1999 when he was invited to give an exhibition of his own paintings about the Lin Family Mansion and Garden, he gladly agreed. With the themes of the Lin Family Mansion and Garden in mind, Prof. Li used his ink and brushes to paint the pavilions, theater stage, towers and other objects in it. All the water-and-ink paintings, while reminiscent of the Lin family's glorious past, are evidence of the beauty of its landscape gardening and Prof. Li's consummate skills.

From these paintings, we witness the unlimited energy and creativity of Prof. Li, who has been devoting all his life to art. This portfolio, titled *The Cultural and Spiritual Symbols of the Lin Family Mansion and Garden: Li Qi-mao's paintings*, woven with time and space and filled with his thoughts and imaginations, is sure to take all viewers back to the old days of the Lin family. If you happen to be one of the viewers, you'll be provided with a feast for the eyes and the mind. At the same time, you'll come to a better understanding of the richest family in Taiwan during the Ching Dynasty.

Taipei County Mayor

## 局長序

藝術是人類文化的表現方式之一，是生活中心靈的寄託與情感的表達，藝術家們以不同的形式，傳達無可言喻的訊息，提供非語化的溝通，除了豐富精神生活外，也提昇人們的創造力與想像力。

本書作者李奇茂教授為馳名國際的水墨畫大師，畫風豪爽健朗，在藝壇享有全能畫家的美稱，歷任復興崗學院教授、韓國檀國大學教授、國立臺灣藝術大學教授等職。由於深切喜愛林本源園邸的亭臺樓閣、一草一木，更熱愛園林所蘊涵的濃濃人文風味，因此臺北縣政府特於98年1月至3月間，誠摯的邀請李奇茂教授在林本源園邸舉辦了「林園百年精神象徵」畫展。

此畫展中，李奇茂教授展出41件作品，以簡鍊的線條、饒富趣味的構圖，將林園精神展現地淋漓盡致、逸趣橫生。為推廣水墨藝術，特地將當時展出作品及近期12件新作彙整成冊，並邀請臺灣藝術大學蔡友教授、黃才松教授作序，《天主教周報》副總編輯姜捷撰寫畫作簡介，隆重出版了《林家花園人文精神符號－李奇茂畫集》一書。

不同領域的結合，往往能激盪出更璀璨的火花！在《林家花園人文精神符號－李奇茂畫集》裡，將古蹟文化融合畫作、新詩，增添古蹟賞析的多元性與新視角，讓民眾在歷經百年風雲的林本源園邸裡，重新體認極具生命力的林園，更透過李奇茂教授的筆，畫出林園百年韻味，值得細細的品味。

臺北縣政府文化局局長

## Preface II

Art is a way used to represent human cultural activities. To express their own emotions or help soothe other people's souls, artists have used different forms to convey unspeakable messages and engage in nonverbal communication. Besides enriching our spiritual lives, art can help promote our creativity and imagination.

Using ink and brushes to paint, Prof. Li has been famous for his grand and vigorous styles and has won the title of "omnipotent painter." He has been a professor at Fuxinggang College in Taipei, Dankook University in South Korea, and finally National Taiwan University of Arts in Taipei before he retired. Seeing that Prof. Li was deeply interested in the landscape gardening at the Lin Family Mansion and Garden as well as in its cultural atmosphere, the Taipei County Government invited him to give an exhibition of his paintings from January to March in 1999, in the name of "The Cultural and Spiritual Symbols of the Lin Family Mansion and Garden."

There were 41 of Prof. Li's works on exhibition during that time. With his brief but skillful strokes and his unusual way of composition, he portrayed the spirit of the Lin Family Mansion and Garden detailedly and interestingly. For the purpose of promoting water-and-ink painting, the 41 works and Prof Li's 12 recent works have been combined to form this portfolio. With introductions by Prof. Cai You-san (NTUA), Prof. Huang Cai-song (NTUA), and Mr. Jiang Jay, vice editor-in-chief at Catholic Weekly, respectively, the portfolio is titled "The cultural and Spiritual Symbols of the Lin Family Mansion and Garden: Li Qi-mao's Paintings."

A combination of different things tends to have an amazing effect. In this portfolio, the historic site has been turned into paintings and poetry. Hopefully, it may give the viewers a new perspective to appreciate the beauty and charm of the Lin Family Mansion and Garden. Although more than 100 years have elapsed, Prof. Li seems to have refreshed those old memories with his ink and brushes. And these are indeed precious memories worth keeping.

Chief, Department of Cultural  
Affairs, Taipei County Government

## 無在萬化之前 空為眾形之始

所以稱大師者，除了藝術造詣高超之外，必須學術淵博，學貫中西，更要有提攜後進的胸襟及教育後學之責任感。當今社會“大師”一詞充斥其間，讓人眼花撩亂，混淆不清，若依上述條件與特質，能名副其實稱大師者並不多，我以為李奇茂教授可稱為名實相符的真大師。

李奇茂教授一九二五年生於安徽渦陽，復興崗大學藝術系畢業，一生行遍大江南北，萍蹤四海，足遍五湖，博學多聞，談笑風生，熱情好客，經常訪者如織，絡繹不絕，有古時孟嘗君「座中客常滿，杯中酒不空」的豪情與率真，而此種豪情與率真的特質，正是李教授藝術創作力的泉源活水，也為其大氣磅礴畫風的根基所在。李教授雖近八五高齡，但對藝術的創作仍孜孜不倦，且年年有進境，歲歲有創新，實為後學之最佳指標與榜樣。多年來，李教授在國立台灣藝術大學任教，奉獻教育，作育英才，提攜後進，造就不少青年學子成為藝術尖兵，畫壇棟樑。雖然李教授任國立藝專（台灣藝術大學前身）教授時我已藝專畢業而無緣親炙門下，然而其後多年，卻因藝壇雅會得以聆聽高論，隨時請益，不論藝術創作的提昇或為人處事的典範，均對我一生的成長影響甚大，他是我的長輩益友，亦是可敬的良師。

林家花園為林本源園邸，建於清代西元一八九三年，為台灣極具代表性的園林建築，不僅在建築藝術與人文史的研究上深具價值，同時也是先人所留下的珍貴歷史遺產。可惜一九四九年後缺乏管理，屢遭破壞而日益傾頹，幸經多位文物專家根據考據於一九八六年修復完成，恢復了昔日的宏偉舊觀，並定期開放供民眾參觀、休憩，現已成為板橋地區重要的重要文物景點。台北縣政府在提倡觀光、推廣古蹟與藝術的結合的前提下，特別邀請李奇茂大師舉辦以林家花園為主軸的個人特展。

李教授水墨作品向來以大氣魄、大開闔見長，不是展現畜獸的萬馬奔騰，成群牛羊的千姿百態；即是描繪人物中市聲鼎沸、鑼鼓喧天的塵囂妙趣。而此次林園作品卻迥異往常，大部分以日本色紙做小品的展示，以小見大，妙諦橫生。在立意、構圖上發揮了筆簡意賅的極致效果，不論濃淡、乾濕的墨韻，聚散、藏露的掌握或虛實、黑白的運用與安排，或粗獷，或細膩，皆能成竹在胸，拿捏得宜，呈現另一層次的內涵與新境，寓意深長，耐人尋味。

我以為「無、有、虛、空」為李教授此次個展創作的精神所在，道德經第四十二章有云：「道生一，一生二，二生三，三生萬物」，可見“無”與“有”是相對語，“無”可以生“有”的；而“空”不是空，空是實存，無乃妙有。李教授表現的空是真空，真空乃萬物的包容與無限的延伸，用無形的空白來傳達內在無窮的含意，觀空不空，虛處皆實，也即是老子所謂「大象無形」之無上妙契。齊白石曾有一幅妙作，畫面蝌蚪漫游山泉，題曰「蛙聲十里出山泉」，可見白石老人早已聽到了成蛙的鳴唱了；而李教授有幅「子孫滿堂」的作品，以飄逸的雙線鉤出微開的蚊帳，下方擺著男女成對脫鞋各一，象徵著恩愛夫妻已經上床安寢，題曰「子孫傳家久」，這正與齊白石的「蛙聲十里出山泉」有異曲同工之妙，莞爾之餘，讚嘆稱絕。「飲水思源」作品中，挑擔與水井、水桶各置對角，中間形成了一大片的空白，而畫之空白虛處正維繫著全局的空靈，所謂虛實相生，無畫處皆成妙境。「鳥去籠空」的作品，左上方懸掛四個鳥籠，畫面右邊的落款與鳥籠形成呼應並穩住了平衡，題曰「鳥沒籠空清翠鳴在耳間」，鳥去籠空悅音猶在，作者留住了往日的歲月，也湧起思古的情懷，讓觀者玩味之餘也產生無限的想像與遐思。晉高僧道安曾云「無在萬化之前，空為眾形之始」，這不正是李教授此次個展創作的禪機妙境嗎？

台北縣政府特為此次畫展精製專輯，付梓之際，奉命聊綴數語以表崇敬之忱，惟學力所限，對老師畫境之詮釋實未及萬一，是所憾耳。

台灣藝術大學書畫學系教授 蔡友三

## Nothingness Precedes All Changes    Emptiness Contains All Forms

A great master of fine art, besides being highly creative, must be knowledgeable and enthusiastic about teaching younger generations of students. In today's society, we often find the word "master" so abused that we are confused about what a real master is. However, a true master worthy of the name is Prof. Li Qi-mao.

Prof. Li was born in Woyang, Anhui Province, China in 1925. He graduated from Fuxinggang College in Taipei, majoring in Fine Art. During his lifetime, he has travelled across China many times. Erudite, humorous and hospitable, he enjoys entertaining friends at his residence, which is often full of guests. Like Lord Mengchang in ancient China, he is frank and generous. In fact, it is his frankness and generosity that has provided the motivating source for his artistic creativity and helped develop his grand and vigorous painting style. Although nearly 85 years old now, Li never tires of artistic activities. Continually progressing and creating new works every year, he has become a role model for younger artists in Taiwan. He taught at the National Taiwan University of Arts (NTUA) for many years, has made valuable contributions toward art education, and helped a lot of his students realize their potential. When he began to teach at National College of Arts (NTUA's former name), I had already graduated and thus had no opportunity to study under him. But many years later, I often had consultations with him during artist gatherings. Since then, he has greatly influenced my artistic taste and shaped my moral character. He is at once a good friend and great teacher to me.

The Lin Family Mansion and Garden was built by Mr. Lin Ben-yuan in 1893. As a classic example of Chinese landscape gardening, it is very valuable in terms of art and architecture. In addition, it has become part of our cultural heritage. However, due to poor management, the Lin Family Mansion and Garden was badly damaged over the years. Thanks to a few cultural experts' help, the repair work was completed in 1986. The mansion, along with the garden, was finally restored to its former magnificence. Now it is regularly open to visitors and has become a tourist attraction in Banqiao. In order to promote tourism in combination with historic sites and art, the Taipei County government asked Prof. Li to hold a solo exhibition of his paintings there, based on the themes of the Lin Family Mansion and Garden.

Prof. Li's water-and-ink paintings are famous for the great vigor he displays in them. His works often feature herds of stampeding cattle, the hustle and bustle of marketplaces, or the loud sounds of gongs and drums during a festival. But this exhibition is a far cry from any of his previous ones. He made small-scale works with colored paper in order to transmit his messages through small objects, which he has done with great effect. In thematic design or composition of his paintings, he adopted the idea that less is more. The way he used ink (deep or light, wet or dry, coming together or standing apart), what to conceal or to reveal, the juxtaposition of the abstract and the concrete, and the use of black and white, are all evidence that he is a true master at painting. Each painting provides food for thought because of its content and implied meanings.

The main ideas of this solo exhibition are nothingness, being, hollowness, and emptiness. The 42nd chapter of Lao Tzu's Tao Te Ching states, "Tao begot one; One begot two; Two begot three." Therefore, nothingness and being are just two sides of the same coin. Philosophically speaking, nothingness implies being while emptiness is not simply the state of being empty. In other words, nothingness is being in a subtle way while emptiness has room for everything. The emptiness that Prof. Li conveys in his paintings is absolute emptiness, which includes everything in the universe and is the extension of the infinite. He is good at using blanks to express unlimited ideas. Understanding that emptiness is not simply the state of being empty is understanding what Lao Tzu says, "Tao is transcendental." Qi Bai-shi, a famous Chinese painter, did an interesting painting in which tadpoles are swimming in a mountain spring. And he wrote something like this on it: "The croaking frogs will be heard ten miles away." That is, Qi Bai-shi had already heard the croaks of the frogs even though they were only tadpoles. Likewise, Prof. Li did a painting to convey the idea of having a lot of descendants. He used two curves to show that a mosquito net over a bed is slightly open. On the floor in front of the bed are placed two pairs of shoes, signifying that a husband and his wife have gone to bed. He gave the painting the title: An Endless Line of Posterity. This painting, although very different from Qi's, is also symbolic. It is an interesting and praiseworthy work of art. In another painting, titled Drink Water without Forgetting its Source, a well along with some buckets and a shoulder pole is placed diagonally, with a lot of blank space left in the middle. Because the abstract and the concrete complement each other, the blank space is highly suggestive. In still another painting, titled Empty Bird Cages, there are four birds cages hanging in the top left-hand corner. To strike a balance, Prof. Li wrote on the right-hand side, "The bird cages are empty but the chirping is still being heard." He has captured an ordinary scene which is evocative of the days of the past. Dao-an, a learned Buddhist monk in the Jin Dynasty, once said, "Nothingness precedes all changes; emptiness contains all forms." Prof. Li's solo exhibition is as full of Zen Buddhism as Daoan's saying.

The Taipei County Government has prepared special portfolios of Prof. Li's exhibition. Before they were published, I was asked to write something about the artist and his art. I've tried, but I'm afraid this article still leaves much to be desired.

by Prof. Cai You-san at NTUA

## 觀大有 象三千——記李奇茂教授林園水墨意象

李教授以林家花園為題，用時空為經緯，以思維想像為架構，作名為《我話林園精神符號》的一系列作品，展前，李教授特別囑我一定要去看，語帶玄機，若有啟示與期待於後學晚輩。畫展隔日，我特地抽空拜觀，在觀稼樓與定靜堂的壁面，掛滿了用畫仙版畫的小品，當我目光凝視畫面，眼神恍惚地移到庭園內外四週，頓時若穿越時空，回到從前的林園。

話說方鑑齋前的戲臺，正上演以林本源家族為主角，描寫人、事、物的追憶情節；一齣沒有對白與劇情默劇，任誰也不知道作為一個名導演，會用什麼腳本與道具來詮釋這個無厘頭的公案。李教授不似一般畫家用俗眼來畫它的景觀，說是「林園憶舊」。他參合東方建築「借景」的特色，取意於一磚一瓦、一草一木，從迴廊客廳的擺件，到門牆外觀造景雕飾，映目所及，皆成引景造境的畫材。他利用這些材質象徵的意涵，以圖騰的造型，作「形而上」的暗喻，期能拼湊昔日林本源家族生活的原味。但，李教授不只如此想法，從他的繪畫語言與藝術表現風格，不難理解有他獨特思考理路，那就是要畫他心中的林家花園。

就展出的作品中，如〈子孫傳家久〉、〈日落而息〉，二者有異曲同工之妙，作品之妙，妙在動靜之間的有無，景與境的相互轉化，有抽象氛圍的人物扮演。前者構圖大量佈白，後者全紙除兩扇閉門的空隙留光外，其餘全黑；前者床前布幔微合欲離，若有微風入室，畫面下方並安置古時夜壺與男女繡花鞋，房內「巫山雲雨」的情節，則由觀者想像了。〈日出而作〉與〈日落而息〉，以門開門閉的開合，來暗喻人在時間刻度所呈現的行為狀態，此時無聲已勝有聲了。以上三件作品的佈局簡明，空與滿對應關係，留白與住黑的筆墨純度，亮而簡、簡而明；亮則光顯、簡則單一、明則聚焦。作品〈鑼鼓喧天繞戲樓〉，在方鑑齋前應是一場熱鬧人潮的歡樂場景，但畫中卻無一人，李教授平時擅寫人物百態，能作此安排，我猜原因有三：其一藏其所能，其二觀照自性，其三具有頑皮性的畫格；此畫的意境有「只聞樓梯響，不見人下來」與「此地無銀三百兩」有構思故意。他強調畫上的想像空間也富有東方意念的禪味。

又如〈鳥飛籠在〉、〈花去牆在〉、〈花開花落花檯在〉，目睹眼前其景，嘆光陰之流逝，人事已非的空無之景；且有百年世事不勝悲，一輪明月仍照頭的惆悵，李教授借景轉境的功夫，有「轉軸撥絃三兩聲，未成曲調先有情」的穿透力。有一幅畫有數盞各式的油燈，與題為〈天水來時便成池〉所描寫的榕蔭大池，不禁聯想古昔的定靜堂大廳內，有茶香、美酒、丹青、奕棋、撫琴，在燈火下，群賢畢至的雅集盛況。而堂外卻有人獨思點燭於榕蔭大池畔的涼亭內，若下一場大雨，則相應的情境如李義山「君問歸期未有期，巴山夜雨漲秋池，何當共剪西窗燭，卻話巴山夜雨時」的詩意。就在此時，汲古書屋那端傳來陣陣的讀誦聲，聲聲入耳，迴盪於林園靜夜中；李教授用簡筆淡寫一扇窗，就能讓人意會「林園到曉猶燈火，知有學子夜讀書」的情境。同樣以幾何架構，安置在畫下方以連續圖案的花牆（或像古時的孔方兄），形成一個長方形的畫面，款識為「小窗前鳥叫幾聲，短牆內花開數朵」，他以不動的花牆圖案，移情於有生機的花朵，幻化轉念，意象靈動。復次，以題為〈月滿西樓〉，從圓形的矮牆往外看，若網住一輪天空雲彩，其狀似明月，來青閣變廣寒宮的幻影隱在其中，古人有「寒牆補破雲」之句，與其應境同意。又如〈片瓦生情〉，畫上簡寫幾片瓦，道盡了多少垂雨滴落三更天，把洗清夢繞迴廊的塵封往事，李教授的畫如一首詩，可游、可興亦可發。

「留白簡約」與「實中取虛」，是李教授經營位置的形質特色，水與墨會，相互感染承受的質感純度之墨彩品味，李教授有相當的堅持，對彩墨畫面的必要性，反而是一種不然，也是不必然，不然是知覺，不必然是感覺。感知的深入層面，反應著形質與性靈之特質。他合乎石濤畫譜所言「受與識」的問題，「先受而後識、先識而後受」，「所謂藉其識而發其所受、知其受而發其所識」，識受相互之間，有一股道法自然能量與神靈力道。李教授的水墨世界從觀象、觸境的表現過程中，藉蒙養筆墨之功，游心放逸於畫外求畫，吞吐大荒、參化萬象於物我相發，自有其慧根道性。在五十三件作品中，體含六書中之象形、指事、會意、形聲、轉注、假借之古文字學的思維範疇。他慧眼觀照於園邸閩風建築特色，參用書法元素於「林園的精神符號」系列作品，把林林總總的人間煙雲、潮起潮落的紅塵現象，幻化成一張白紙，只是在下筆前的這張白紙，運用他的腕底乾坤，作上墨雲一團，數點筆意，皆是說法講道。這位人前人後稱的大師，自有其「大」的能量，為藝壇所宗，且為後學典範。

當你用心咀嚼畫集內的這五十三件作品後，結果，在方鑑齋前這場沒有出現人物的默劇，也即將謝幕了。啊！林園！您別嘆「百歲光陰一夢蝶，重回首事堪嗟……」，放心，李教授的畫已經幫您留住時空。觀眾，走！咱們走到附近的「逸馨園」叨一壺茶，靜心品茗，古今多少事，盡付笑談中……林園再見！

台灣藝術大學書畫學系教授 黃才松

## Here's God's Plenty: Prof. Li Qi-mao's Water-and-Ink Paintings

Based on the Lin Family Mansion and Garden, woven with time and space, and filled with his thoughts and imagination, the series of Prof. Li's paintings are on exhibition with the themes of "I catch the spirit of the Lin Family Mansion and Garden." Before the exhibition opened, Prof. Li kept reminding me to pay a visit. But his words sounded very ambiguous, as if he had something to teach me or wanted me to give him some feedback. On the second day of the exhibition, I found time to pay a visit. On the walls of the "Harvest-Expecting Tower" and "Peace and Quiet Hall" were hung a lot of Prof. Li's small-scale works. When I took a careful look, it seemed as if I was suddenly transported back to the old days of the Lin family.

On the stage of the open-air theater in front of the "Square Mirror Study," it seemed that a play starring Mr. Lin Ben-yuan and his family members was being performed. It was a pantomime, without dialogues or even a plot. No director now can figure out how to give a rendition of the Lin family saga. Although Prof. Li said his works served only as "reminiscences of the Lin Family Mansion and Garden," he did not use his usual way of painting. That is, he used some elements of oriental architecture in his paintings. Bricks, tiles, grass, trees, furniture and sculptures in the garden were all used to carry symbolic meanings, as if they were totems or metaphysical art. He did his painting with the history of the Lin family in mind, but he interpreted it in his own unique way.

Among his works on exhibition, An Endless Line of Posterity and Retiring at Sunset are equally excellent although they are different in theme. Prof. Li is very good at portraying the relationship between motion and stillness, and transforming landscapes into frames of mind, or the abstract into the concrete. In the composition for the former work, for instance, he left a large blank in the painting. As for the latter one, it is all black except that there is some light coming out of the crevice in the closed door. In the former painting, a mosquito net is slightly open, as if there is a breeze. On the floor in front of the bed are placed two pairs of shoes and a chamber pot. The husband and his wife have gone to bed. However, in Getting Up to Work at Sunrise and Retiring at Sunset, he used the ideas of an opened door and a closed door respectively to symbolize daily routines. Such symbolism is highly expressive in itself. The layouts of the three paintings are straightforward. The relationship between emptiness and fullness, and the contrast between black and white are obvious and expressive. Another painting worth mentioning is The Sounds of Gongs and Drums All over the Theater. In it there should be a large crowd of people watching a play being performed in front of the "Square Mirror Study," but there is not a soul there. Prof. Li is always good at portraying people from all walks of life. I think there were perhaps three reasons why he made such an arrangement. First, he wanted to hide his light under a bushel. Second, he wanted to inspect his inner self. Third, he wanted to paint in a "naughty" way. That is, he used an understated style to do this painting. As a result, the work is full of Zen Buddhism.

In other works of his like Empty Bird Cages, Flower Are Gone but Walls Stand, and Flowers Bloom and Fall while the Flower Stand Remains, Prof. Li laments the lapse of time and the emptiness of life when people die. Like the passage in Ecclesiastes, "One generation passes away, and another generation comes, but the Earth abides forever." there is a sadness about human life in these paintings. In this way, Prof. Li is good at transforming landscapes into frames of mind. And when you look at a painting about oil lamps and another one titled When it Pours, the Land Turns into a Pool, you may picture the situation when the Peace and Quiet Hall was full of guests drinking tea, sipping wine, looking at paintings, playing Chinese chess, or playing the lute. Outside the hall and beside a pond, someone lit a candle in a shed under the cover of an old banyan tree. If it pours, we are reminded of a poem by Li Shang-yin (a famous Chinese poet in the Tang Dynasty):

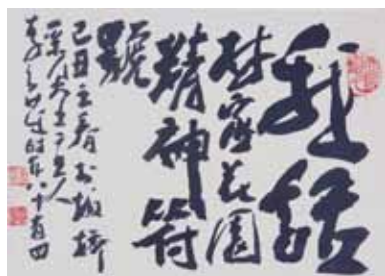
You asked when I'd be back . Alas, not yet.  
How the rain filled the pond on the night we met.  
Ah, when will we get together to snuff candles again,  
And talk about the happy hours of that evening rain?

In the meantime, sounds of recitation seemed to be coming from the Classics-Exploring Study and spreading into the dark night. The window that Prof. Li sketched in the painting made us realize that there was still lamplight at dawn because someone in the Lin family was burning the midnight oil. In a painting titled Birds Chirping in Front of the Window Makes Flowers Bloom inside the Wall, likewise, he used a series of geometric shapes (like those of ancient Chinese coins) to represent a flowery wall. With his effortless talent, he turned such a lifeless flowery wall into something full of life. Again, in a painting titled The West Tower Filled with Moonlight, through a round hole of a short wall, we catch a glimpse of a building covered by white cloud moss (shaped like a bright full moon), which we may easily mistake for the legendary palace inhabited by Chang-e. The saying "dilapidated walls and broken clouds sympathize with each other may have given him some inspiration. In a painting titled A Few Tiles Tell a Lot, he used several tiles to tell how they have weathered the storms. In this way, there are some poetic elements in Prof. Li's paintings.

Using blanks to convey simplicity and turning the abstract into the concrete are characteristic of the way Prof. Li creates his artwork. When he paints, he insists on a certain ratio of ink to water. As far as he is concerned, using colors in painting is unnecessary and not always necessary. Here, unnecessary may refer to his sense, while not always necessary to his sensibility. In other words, his sense and sensibility correspond to physical objects and their spirit accordingly, echoing what Shi Tao called the problem of "perception and reception." Whether perception should come before reception or vice versa, he always lets nature take its course. In his water-and-ink series, Prof. Li has exhibited his artistic savvy. Moreover, all the 53 works on exhibition reflect the six categories into which Chinese characters are divided: pictograms, symbols, ideograms, phono-semantic, phonetic-loans, and reclarified. His keen observation of Fujian-style architecture in the Lin Family Mansion and Garden helped him portray the ebb and flow of the mundane world by means of Chinese calligraphy. Every painting of his is an example of what he preaches. This true master of art, who seems to have limitless energy, is greatly respected in art circles and is also a role model for younger generation of artists.

After you take a good look at those 53 paintings, the pantomime performed in front of the "Square Mirror Study" seemed to be drawing to a close. But don't get sentimental about how time flies. Prof. Li's paintings, so to speak, have made time freeze. Let's go have some tea at the "Garden of Fragrance" nearby, free ourselves from care, and say goodbye to the Lin Family Mansion and Garden.

by Prof. Huang Cai-song at NTUA



16X23cm 2009

### 我話林家花園精神符號

我遊存我感 我筆寫我意 我畫話我見  
畫家用意在筆先的精神符號細說林家  
不須寫實繪真 筆意自有無限想像空間  
不道歷史典故 墨韻自能點染卓然精神

### I Catch the Spirit of the Lin Family Mansion and Garden.

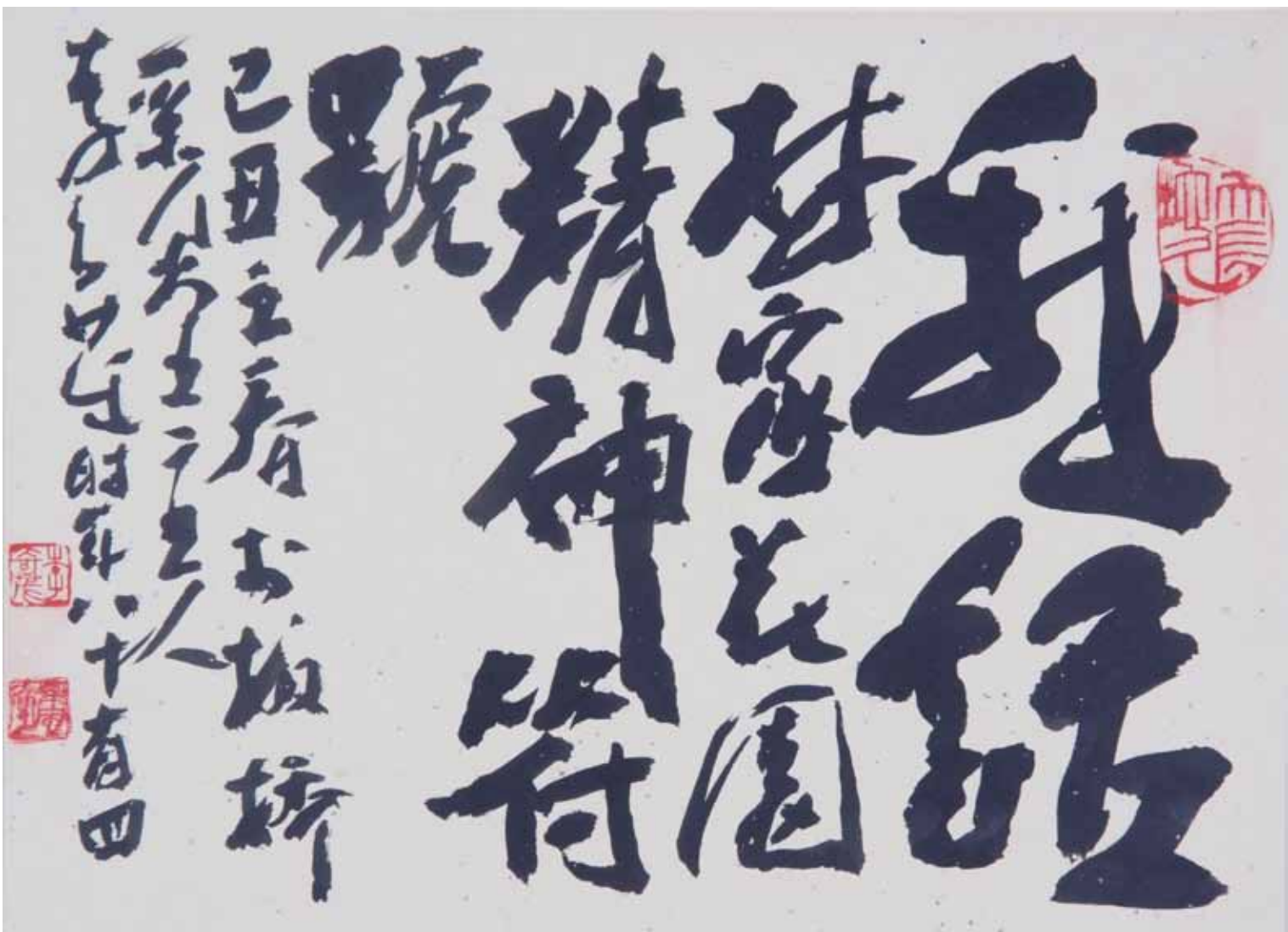
I visited the Lin Family Mansion and Garden and was deeply impressed.

I used my ink brushes to express my ideas and draw my impressions.

As a painter, I am trying to catch the spirit of the Lin Family Mansion and Garden.

Realism is out of place here because I want to leave more room for imagination.

Moreover, I am trying to catch the spirit of the Lin Family in ink without worrying about the historical backgrounds.





33X24cm 2009

### 林家花園十字吟

樓閣堂亭屋廊圓月橋池

十個字盡攬了林家花園多樣風貌 多元風光

以空照的攝影手法為構圖靈感俯瞰盛景

不只留下了庭園之美 也留下了文化精髓

### Ten Things That Epitomize the Lin Family Mansion and Garden

Ten words—tower, pavilion, hall, kiosk, room, corridor, circle, moon, bridge and pond—best describe the spectacular look of the Lin Family Mansion and Garden.

The bird's-eye view of the Lin Family Mansion and Garden, as presented in this painting, helps capture not only its architectural beauty but its cultural essence.





16X23cm 2009

## 當年

1934年的台北盆地空照景象 四周全是阡陌良田  
林家花園是空曠中最顯目的深宅大院 造景庭園  
長長的火車鳴著汽笛 吐著白煙 每日駛過林園  
當年盛景的記憶 隨著鐵路地下化更成珍貴見證

## In Those Days

This is a representation of a bird's-eye view of the Taipei Basin taken in 1934.

Surrounded by farm lands and crisscrossing roads, the Lin Family Mansion and Garden was the most conspicuous landmark in the Taipei area.

The memories of a long train running past the Lin Family Mansion and Garden, belching white smoke while a whistle was blowing, are fading now.

But such memories are especially precious because those railways have already turned into subways.





16X23cm 2009

## 火車票圖式

1934年板橋火車票用了林家花園圖式

每位往來的旅人或過客都曾想見美麗的庭園風貌  
火車運送來繁華與文明 接軌了新舊兩個時代  
這有情有味有故事的火車票 卻再也不復重現

### **A Train Ticket That Has the Picture of the Lin Family Mansion and Garden on It**

In 1934, the Banqiao Railway Station issued train tickets that had the picture of the Lin Family Mansion and Garden on them.

Every commuter at that time could take a look at this beautiful garden at least in a vicarious way.

The railway may have brought about prosperity and vitality or bridged a new age and an old one, but those “telling” tickets have not been seen for a while.





33X24cm 2009

### 林家五厝大院

俯看深宅 一進兩進三進 深不可測

攬觀大院 大厝三厝五厝 屋屋相連

有序的美感 有致的連結 有層次的交疊

留白的呼吸 透空的進退 展現大開大闢氣度

### The Lin Family's Five-Building Compound

Take a birds-eye view of the Lin Family Mansion and Garden, and you'll see the buildings stand three deep and it looks very spacious.

Take a look of the main courtyard, and you'll see the five buildings around it.

The beauty of order and the order of beauty, combined with a lot of space reserved for leisurely activities, are profusely displayed before your very eyes.





16X23cm 2009

### 林家光門耀祖

家有聖旨光耀門楣是何等不易的殊榮  
殷商不只成功經營 還有信譽與聲望  
文人不只畫藝超群 還有名作傳千古  
聖旨的肯定是敬重也是讚賞 更是一種提醒啊

#### **The Glorified Lin Family**

The Imperial Decree brought great honor to the Lin family.

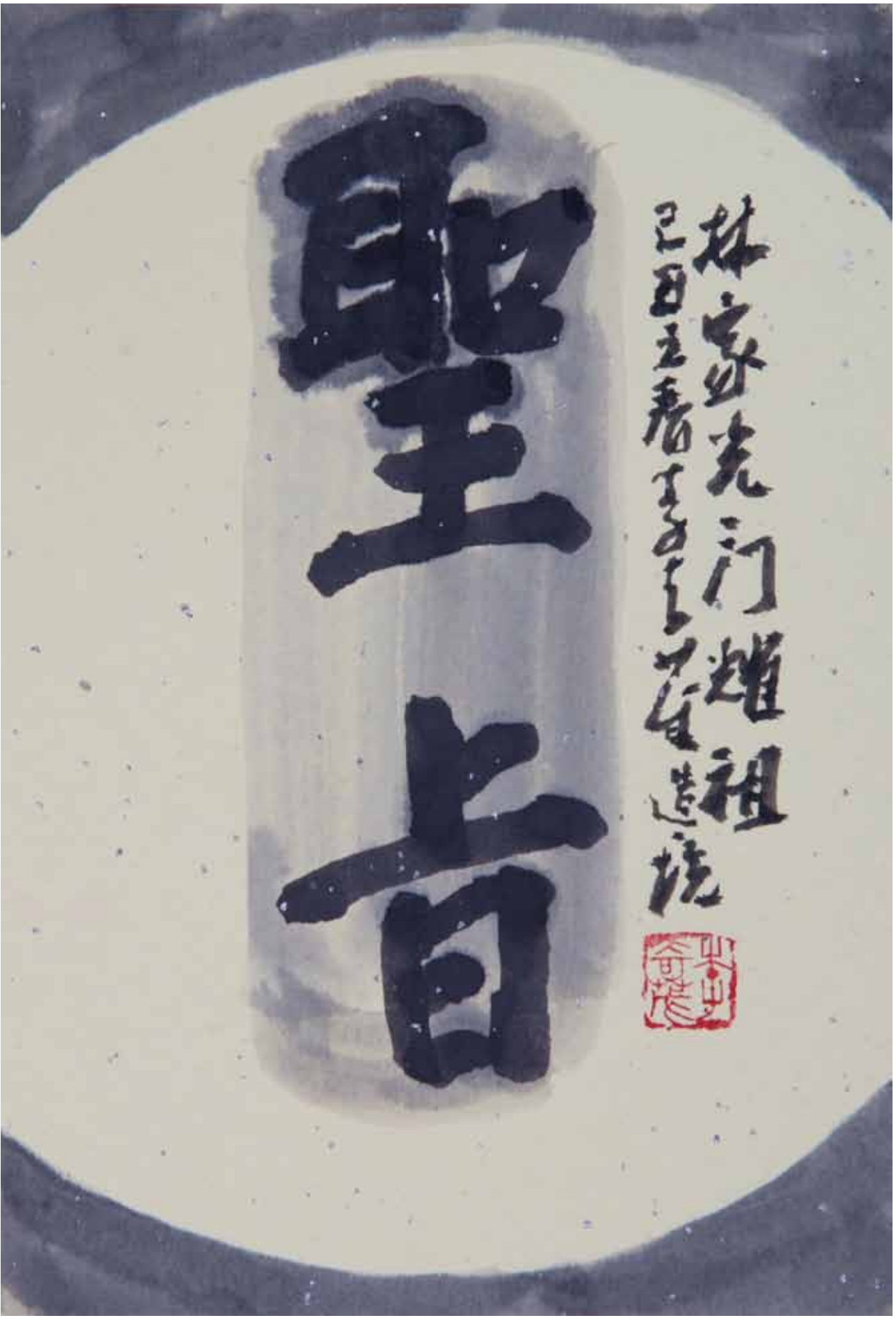
As merchants, they were very successful not only because they were trustworthy but because they enjoyed high prestige.

As artists, they were not just good at painting.

They created works of art that may last forever.

The issuing of the Imperial Decree is a gesture of respect and praise.

It serves as a reminder, too.





38X45cm 2009

### 林家花園精神之寶

在廳堂 在照壁 在長廊 在書坊

無所不在的家訓一眼可見 隨處殷殷提醒

勤儉治家 仁厚傳世 子子孫孫依循實踐

傳家之寶不是良田美宅財富 而是永續精神啊

### Home Mottos of the Lin Family

Mottos of the Lin family can be seen everywhere, whether they are in halls, on walls, in the corridors or at study rooms.

The mottos keep reminding the family members to practice frugality at home and to extend kindness and love to other people.

What they should treasure, they are told, is not their farmland, mansion or wealth, but the spirit that helps their family' s sustainable growth.





33X24cm 2009

## 灶火不息

大戶人家都有大廚大灶 關照著一家人的健康  
個頭矮小的媳婦兒 得站上灶前的矮凳才能掌廚  
長板凳邊上也有貼心的小板凳 方便餵食幼兒們  
灶火不息 正可感受一家人熱鬧用餐的滿室歡聲啊

### **A Busy Household Kitchen**

Any rich family in the past usually had a large kitchen and a big stove where the housewife could prepare meals for her family members.

If she was too short, she probably had to stand on a stool in front of the stove to do the cooking.

The short stool next to the long stool came in handy when she wanted to feed her little kids. It was a busy kitchen.

You can imagine the happy hours when the whole family was eating heartily in the kitchen.





38X45cm 2009

## 定靜堂

俯看定靜堂 重重疊疊包覆深不可測的堂室  
四合院的前埕寬廣 重門中庭做穿廊 有秩迎賓  
品賞古董字畫 或賞花 或吟詩 或撫琴 或弈棋  
品茶笑說豐收 把酒暢談古今 人定靜 生活也安心

## Peace and Quiet Hall

Take a bird's-eye view of the "Peace and Quiet Hall," and you'll find it is surrounded by a lot of buildings.

The front yard of the siheyuan is pretty large and there is a long corridor running from the main gate to the courtyard.

Guests are often entertained in the "Peace and Quiet Hall."

They usually come to appreciate curios or paintings, look at the flowers, recite poems, play the zither, play Chinese chess, sip tea or drink wine while talking about all things present and past.

If you are looking for peace and quiet, this is the place!





33X24cm 2009

## 日出而作

扉門沉重的開啟 呀有聲造就黑白分明的世界  
白的半開 是邀請陽光映照入屋 展開一日作息  
黑的半閉 是家中還有幼兒酣睡 大人卻得早起  
天濛濛亮的時辰 一日之計就從腳跟踏出門限開啟

### Getting up to Work at Sunrise

The door is opened as soon as the bright day comes to take the place of the dark night.

The blank part of the painting represents a door being left open.

This implies that breadwinners of the family have gone out to work while their young children are still sleeping. A day's work begins when they go out of the door at daybreak.





33X24cm 2009

## 日落而息

暮色已臨 倦鳥都已知返 扉門已閉 家人都已歸來  
栓鎖已上 放下肩頭重擔 闔家圍坐 又是團聚時光  
灶裡頻傳茶香菜香米飯香 閉合的門裡有無限想像  
休養一夜 好迎接另一個日出而作的天明

## Retiring at Sunset

By the time night falls, the birds have gone home to take a rest.

Likewise, the Lin family members are all back home after sunset.

The door is closed.

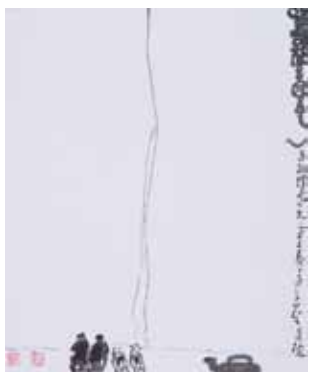
Every evening is great time for their family gathering.

The closed door leaves a little room for imagination.

The pleasant smells coming out of the kitchen tell them that dinner is ready.

Afterward, they all need a good night's sleep to welcome the arrival of a new day.





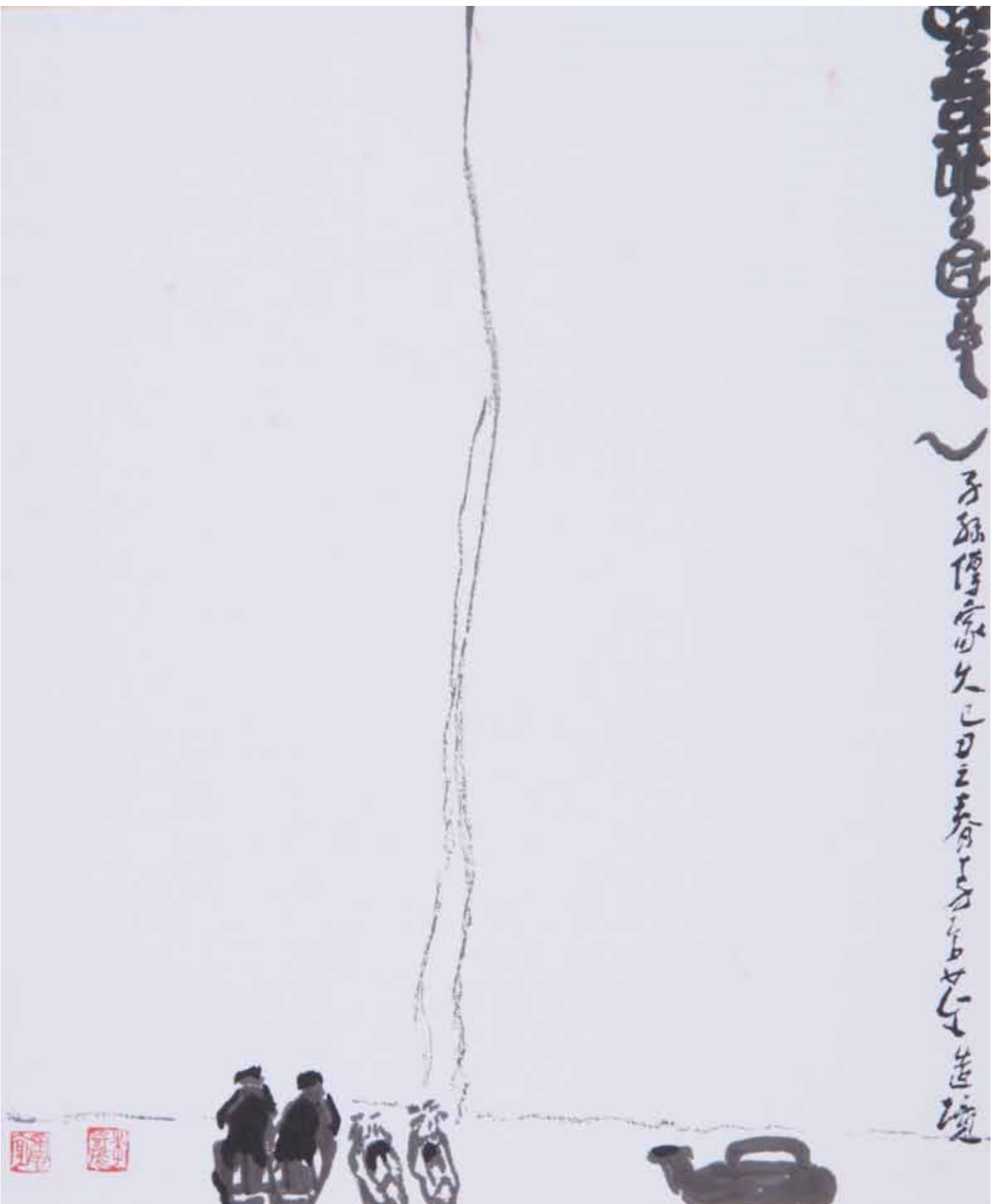
33X24cm 2009

### 子孫傳家久

鞋並排著 帳放下了 倦乏的身子骨也該歇息  
枕邊閒閒絮說著生活種種 孩子二三事  
含蓄而堅貞的情份 牽手走了一生一世  
子子孫孫就這般在愛中自然而然 繁衍如星

### A Long Line of Posterity

Two pairs of shoes are placed side by side, and the mosquito net is already pulled down.  
Being tired, both the husband and wife have gone to bed.  
They rest their heads on their pillows while talking about their lives and their kids.  
They have spent an entire life together. And out of their wedlock will come a long line of posterity.





33X24cm 2009

### 長廊印文風

長廊兩壁的牆面是耐人尋味的展場  
往來書家一一寫上箴言 殷殷叮嚀訓誨  
一句句人格滋養 通往一道道光明之門  
風簷展書讀 造就賢達子孫代代流芳

### A Corridor Decorated with Chinese Calligraphy Scrolls

The walls of a corridor are decorated with Chinese calligraphy scrolls.

Most of the maxims on them are aimed at educating the Lin family children about moral behavior.

They also encourages the Lin family children to study harder in order to have brighter futures.





16X23cm 2009

### 月滿西樓

庭台樓閣入夜最美 靜悄悄地浸在月色裡  
竹借月光在白牆上畫畫 風卻作弄著疏影  
滿月時分 更把林園照得如在銀白仙境  
此景唯有清靜心才得悅賞 忙人怎能體會

### West Tower Filled with Moonlight

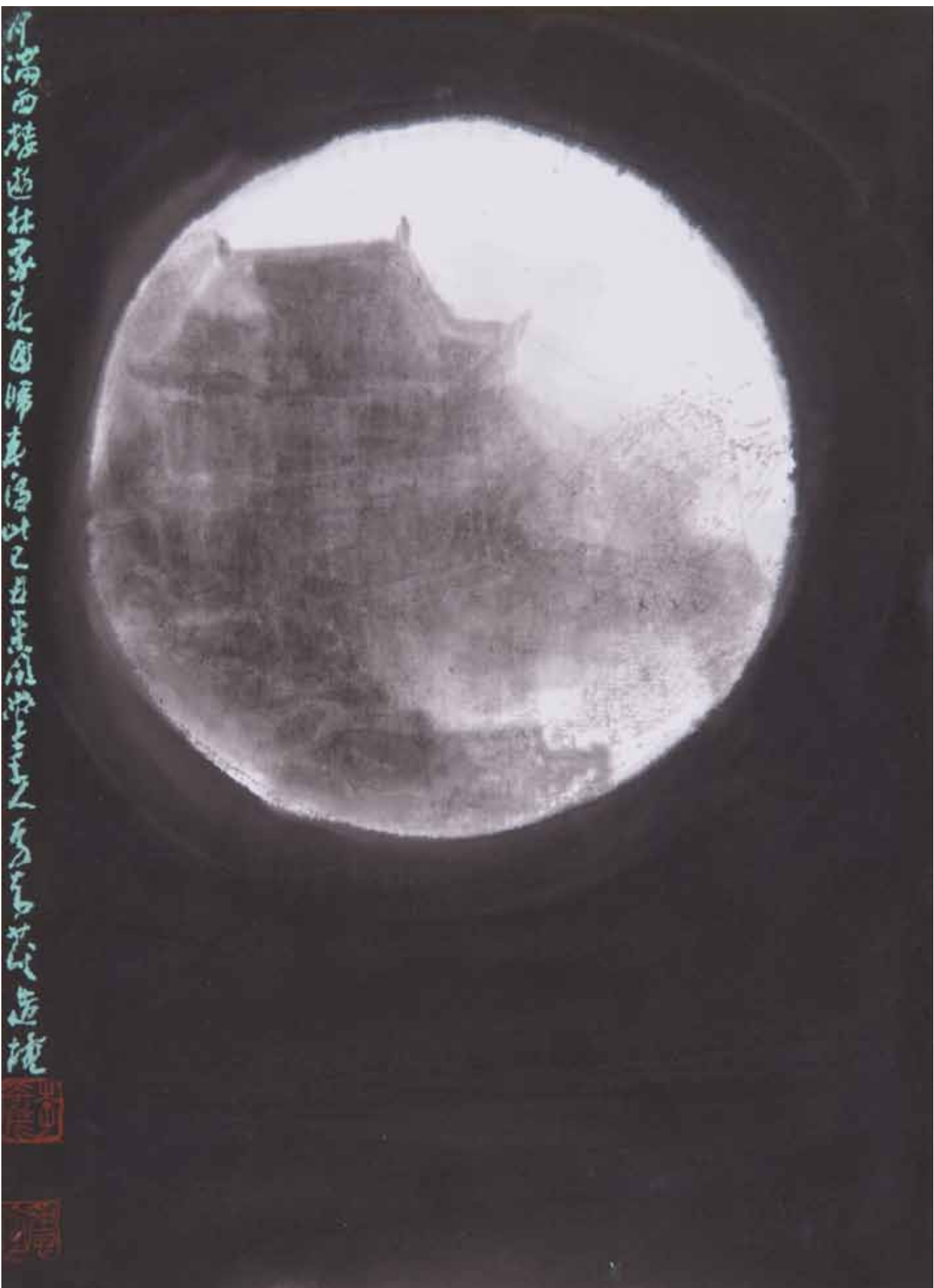
The classical Chinese architecture is most beautiful at night when it is silently bathed in the moonlight.

By means of the moonlight, the bamboo shoots can paint themselves on the white wall while a wind seems to play with their shadows.

When there is a full moon, the Lin Family Garden is as bright as a fairyland.

The beauty can only be appreciated by those who have peaceful minds.

That is, those who are too occupied with mundane affairs cannot appreciate it.





33X24cm 2009

### 飲水思源

一口井 源源供應著一家人的飲水用水  
一支擔 沈沈挑起了一家人的生活需要  
沒有那汲水的辛勞殷勤 有水也枉然  
飲水 不但要思源 也要感謝那默默的汲水人哪

### Drink Water Without Forgetting Its Source

The well provides the whole family with water for drinking and other uses.

The bamboo pole helps family members shoulder the burden of acquiring daily necessities.

But the efforts of digging the well would have been in vain without any family member willing to draw water from it.

Therefore, when you drink, you should not only have its source in mind but give thanks to those that drew the water.





41X31cm 2009

### 三落大厝

林家的家大業大 層層轉進的三落大厝便可證明  
不須一一描繪 留白處自可想像那深那闊那廣  
簷與簷的對話 牆與牆的遙望都自有情味  
生活在其中的人感受寬廣有序 造就溫厚寬容的大器

### Buildings That Stand Three Deep

The prosperity of the Lin family is evidenced by the fact that their buildings stand three deep.

The blank in the painting enables you to imagine how large the garden area is.

The large size of each building may give people the feeling that the two sides of the eaves are very eager to talk to each other while the walls stand watching.

Under the influence of such spaciousness, the Lin family members have developed their generosity and open-mindedness.





33X24cm 2009

## 往事重提

晨起就著簡約與繁複相容的雅意妝台梳洗  
白底大花臉盆備上熱騰騰的水與有香氣的毛巾  
一日之始 便從菱花鏡裡映照精神 迎接歲月容顏  
而這頂天立地又有腰身的妝台架 見證了生活藝術

### A Daily Routine

In the past, the first thing that a housewife had to do when she got up was give her face a wash in front of the dressing table.

In the washbasin decorated with floral patterns were hot water and a perfumed towel.

At the beginning of a day, she knew she had to make sure she looked her best before getting ready to do her share of household chores.

This upright dressing table has borne witness to the beginning of each new day.





16X23cm 2009

## 守護

門扉木雕 在線條流轉間展現虎虎生風的威儀

半抽象的看家虎 是鎮煞護宅的安心圖騰

林家花園每一窗 每一門的紋樣都有吉祥寓意

藝味深長的雕飾演繹建築之美 每走一步都是故事

## Guarding the Family

The wood sculpture on the door is a representation of tigers in semi-abstract Form.

Like watchdogs, these tigers are meant to guard and protect the Lin family.

They represent a mascot of the family.

In fact, the patterns of their windows and doors all have something to do with the idea of being blessed with good luck.

Such sculptures not only add beauty to the Lin family architecture but are full of stories in themselves.





16X23cm 2009

### 祥雲

直柱與橫樑的交會 不是冷硬的垂直角  
而是溫潤柔軟的祥雲 纏繞綿互 舒卷自在  
五彩祥雲寓意著吉祥萬端 抬眼便先雲騰絢美  
華夏文明的燦爛也在林園建築細節裡一一被保存

### Auspicious Clouds Motif

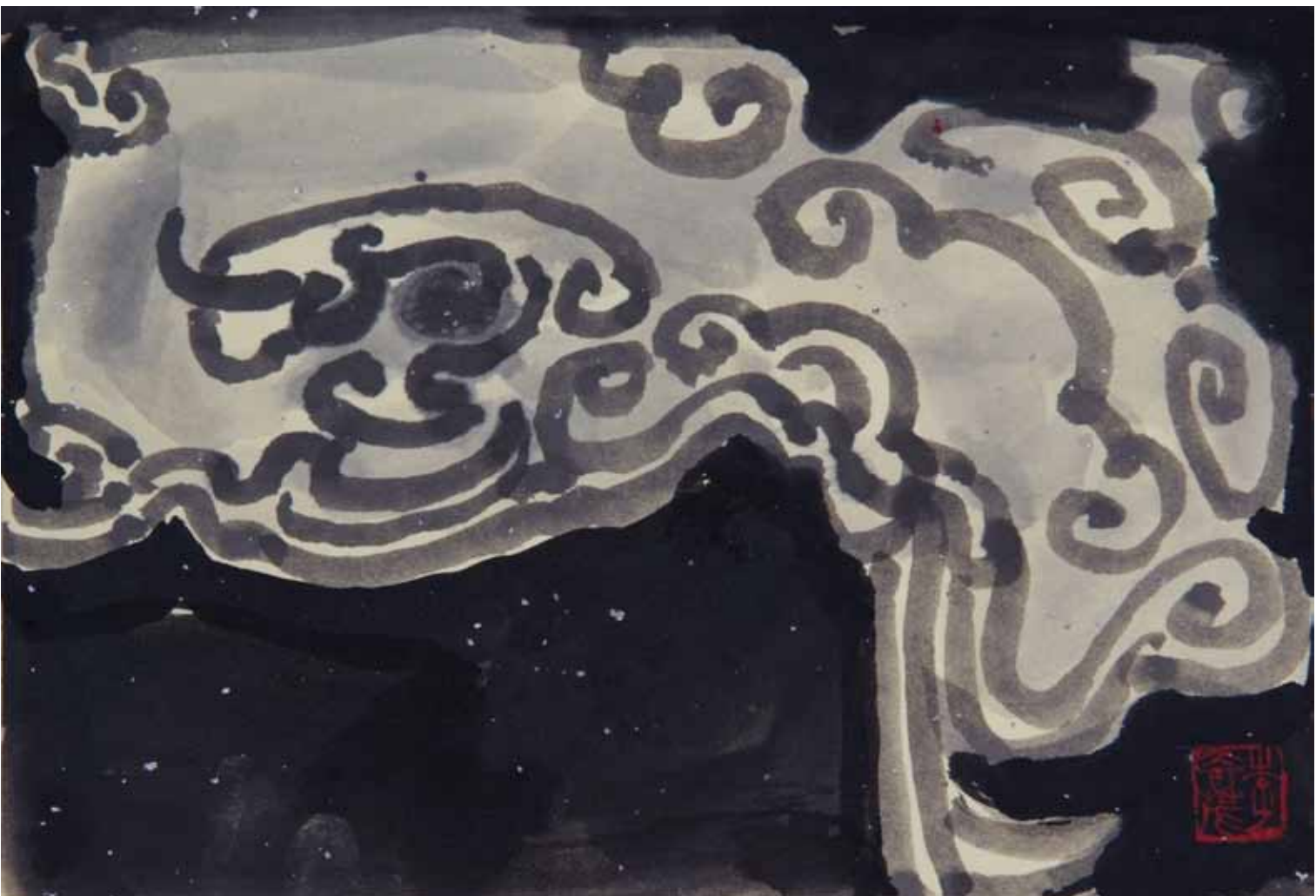
The beam-column joints of the Lin family buildings are not just formed vertically.

They are shaped like auspicious clouds as well.

The design is aimed at giving the ideas of being deeply attached to each other and being free from care.

The five-color auspicious clouds motif represents an untold number of lucky things.

It is also a traditional Chinese cultural element being preserved in the Lin family's architecture.





16X23cm 2009

## 窗裡窗外

窗櫺 漏窗 花窗 門扉 斗拱 柱樑

林家建築細節處處藝術 處處耐人尋味

半開的窗還掩映透見另一扇窗的意味深長

窗開開闔闔幾千回 木已舊折 藝術卻永不凋零

### Into And out of the Windows

Lattice windows, carved windows, flowery windows, door leafs, brackets and columns are characteristic of traditional Chinese architecture.

Everything you see in the Lin Family Mansion and Garden is art and is, therefore, worthy of appreciation.

The window left ajar seems to have a lot of stories to tell about the other windows.

These windows may be somewhat broken because they have been opened and closed thousands of times, but the beauty of art never fades.





16X23cm 2009

### 教不嚴 師之惰

書屋 書冊 課桌 課椅 林家文風由此深植  
家規 家風 課子 課孫 林家庭訓蔚為典範  
讀聖賢書所為何事 爾今爾後 庶幾無愧  
無愧無作 不虛不枉 正是林家人的驕傲啊！

### **A Teacher Must Be Cruel To Be kind.**

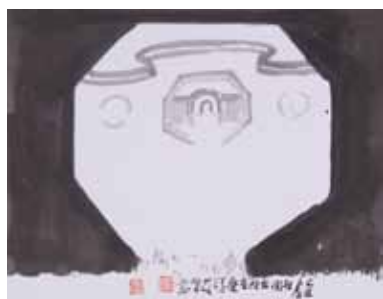
The collection of books and the desks and chairs in the study room all play a role in the Lin Family's eagerness to learn.

Obeying family rules, protecting the family's reputation, and letting their children and grandchildren receive a good education are part of their mottos.

But what's the use of reading Chinese classics if you don't have moral integrity in mind?

Each member of the Lin Family, therefore, is encouraged to behave morally and have a clear conscience.





33X24cm 2009

### 林園合院重疊

院裡有院 透過花木掩映 院裡還有院  
重重疊疊深不可測 透著神秘也透著耐人尋味  
或六角 或瓶狀 或書卷 或扇冊 或方或圓  
院落有多深 門就有多美 穿越堂奧的文化就有多深遠

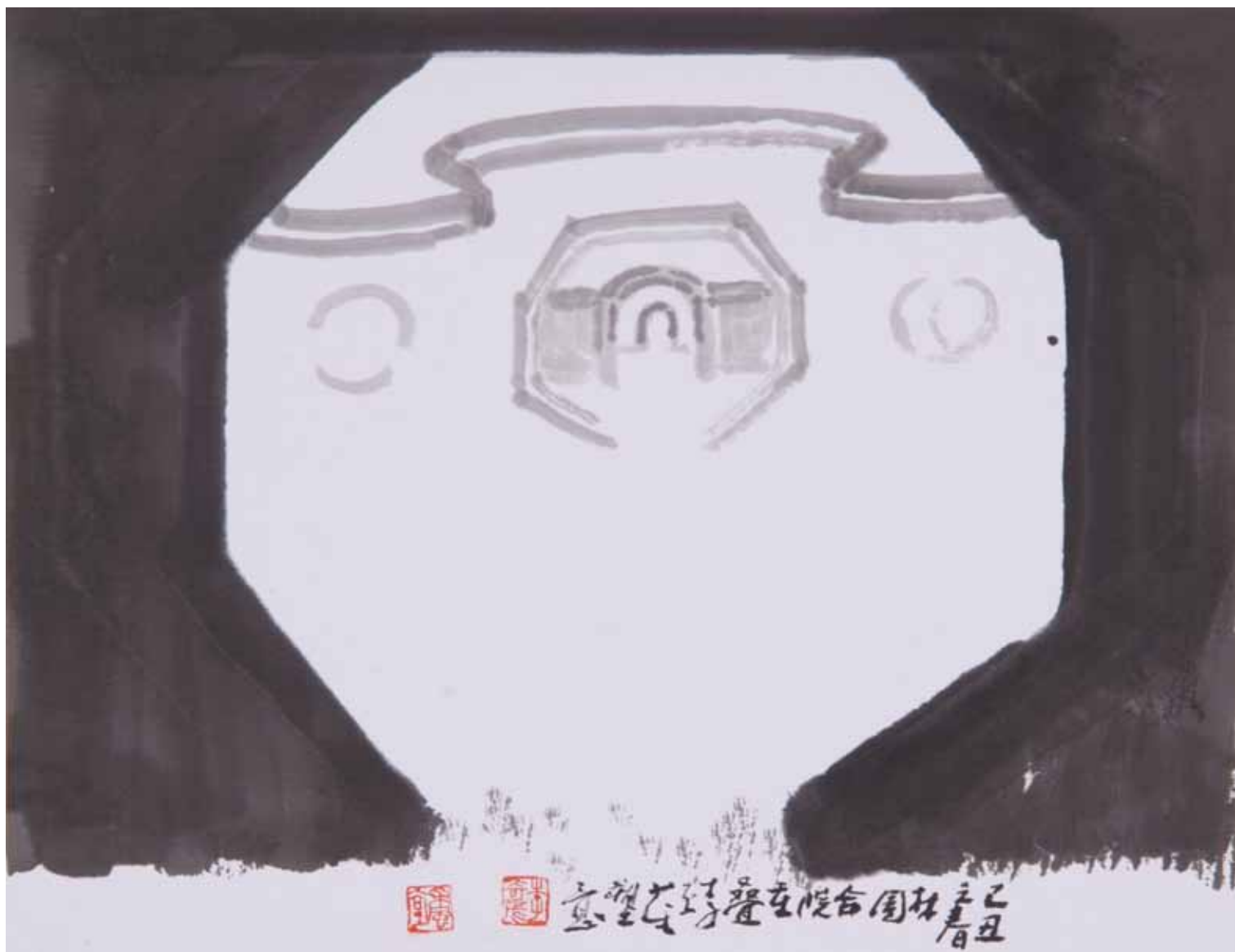
### A Yard within a Yard

In the Lin Family Garden, a yard within a yard is a common occurrence.

Yards often overlap, barely defined by lines of plants in the shape of a hexagon, a bottle, a book, a fan, a square or a circle.

The yards are deep and the doors are all elaborately designed.

The beauty and depth of the garden cannot be appreciated when you just peep from outside.





33X24cm 2009

### 五福臨門

多麼簡單的祝福 多麼深雋的寓意

年節吉慶的討喜春聯 紅冬冬的道出生民心聲

不奢求的尋常祈福蘊藏了感恩知足心

開門迎春 閉門納福 殷實人家自受老天眷顧

### Five Blessings Have Arrived at the Door

It's a simple way of giving blessings but it means a lot to the Chinese.

The New Year couplets, written on red paper, reveal people's wishes to seek good fortune and drive away evil spirits.

Seeking good fortune in such a humble way, the Chinese know they have to feel grateful and content.

Opening doors to welcome the coming of spring and closing doors to keep blessings from slipping away, they hope they will be under heaven's protection all year round.





16X23cm 2009

### 月波水榭

滿池暗香浮動 是林園最詩意的夜景  
邀月共赴荷塘 光華如練 灑下滿院清光  
水面清圓 有魚悠游漫舞 有蝌蚪戲葉  
敦親睦鄰齊來吟風弄月 共醉人間好時節

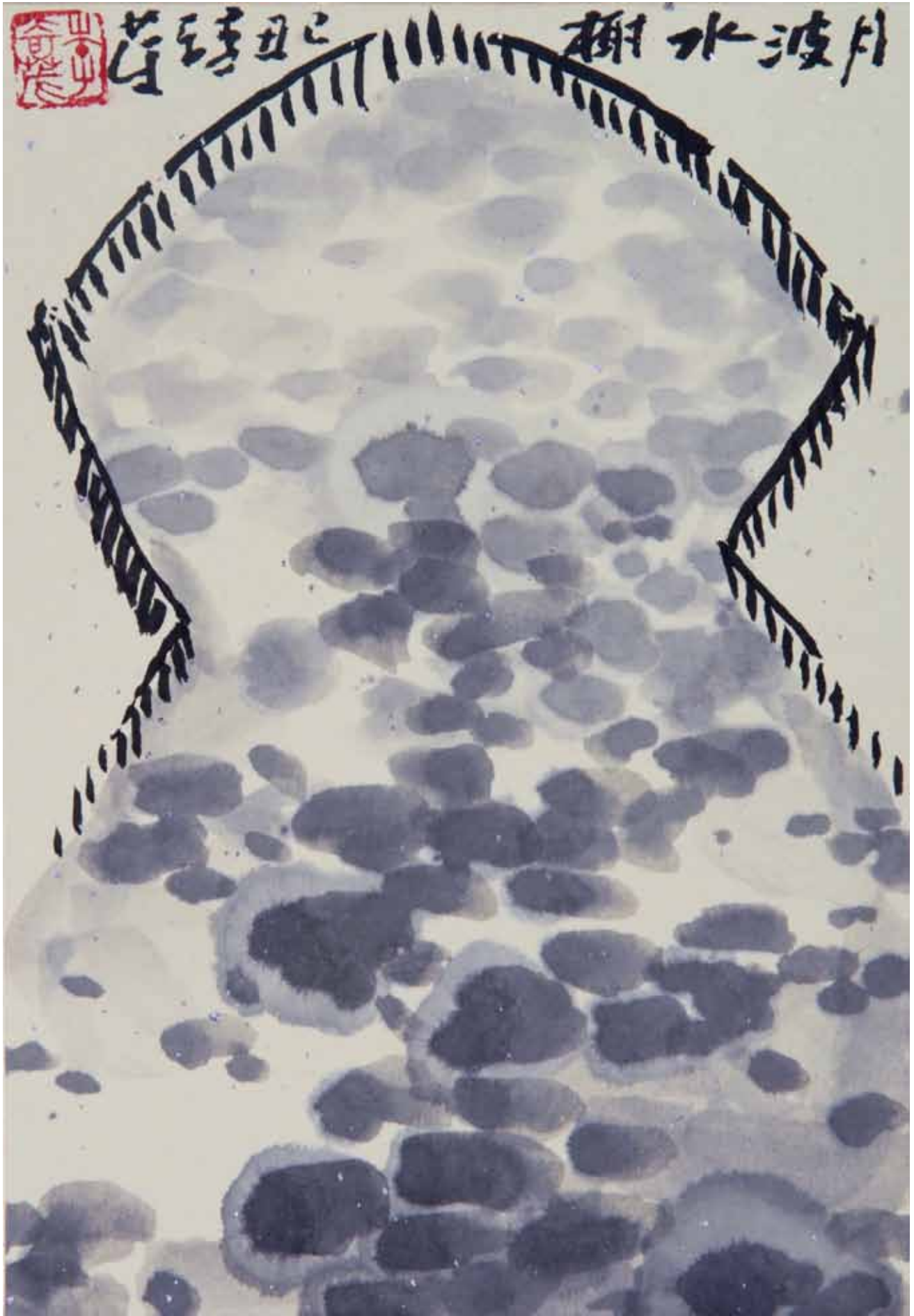
#### **The Pond Gleaming in the Moonlight**

The Lin Family Garden is most poetic when you smell fragrance everywhere in the night garden.

While the moon is shining on the surface of the lotus pond, its light, like white silk, is all over the courtyard, too.

The pond is round in shape, with fish and tadpoles swimming or playing in it.

On such a pleasant night, why not invite some friends or neighbors over to have a poetry recitation or have a drink?





16X23cm 2009

## 芙蓉秋月

榕蔭大池醉臥著小小彎橋 連結著曲橋轉折  
曲橋為讓遊人感受庭園深廣 不可一眼望盡  
正如如鏡水面映照花木倒影 彷彿坐擁另一世界  
秋月落秋池 芙蓉醉秋顏 即使墨彩也覺無限繽紛

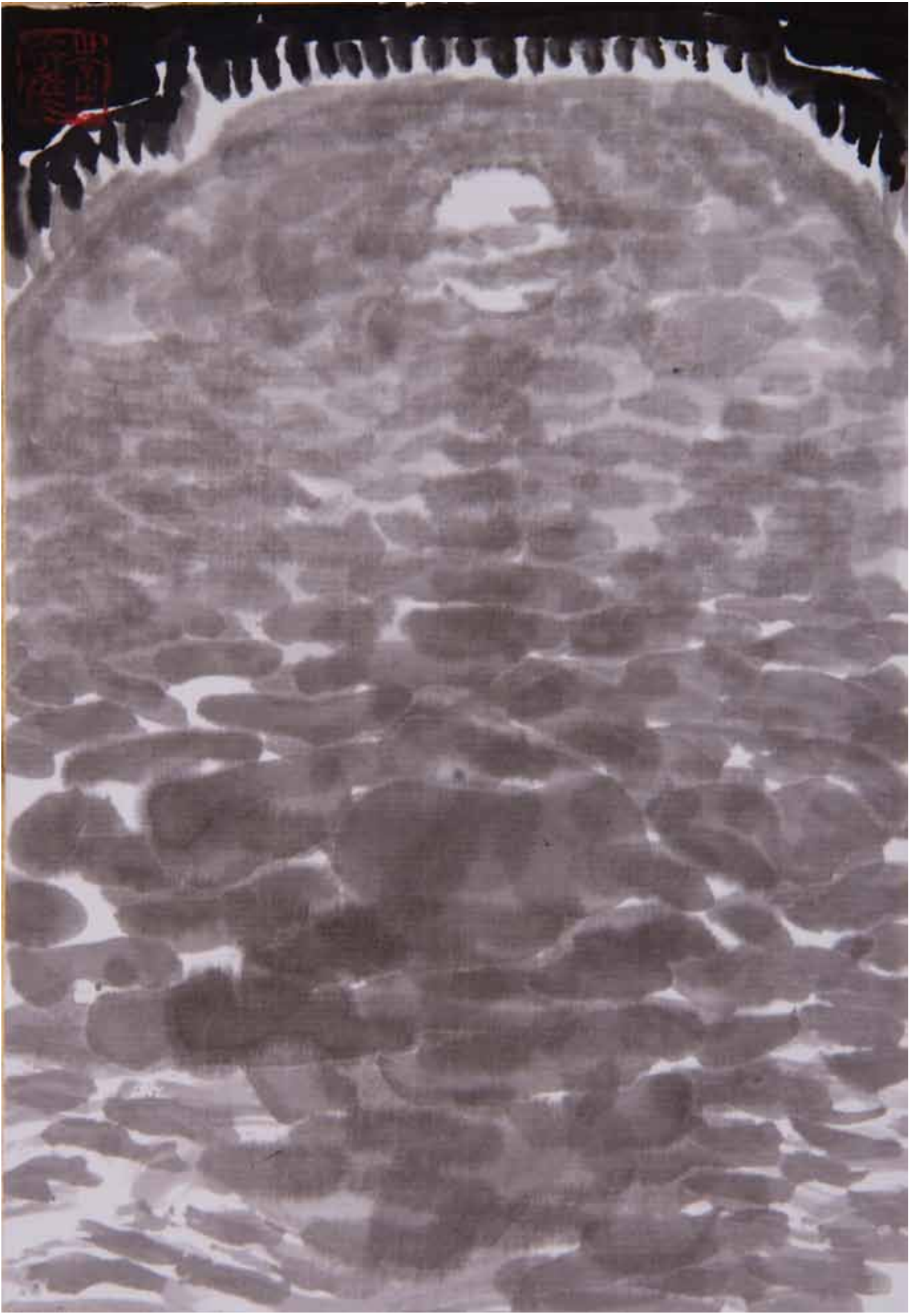
## The Moon Reflected in a Lotus Pond

There is a cresant bridge running across the pond, beside which stand some old banyan trees.

The cresant bridge is connected to a winding bridge, which often awakens visitors to the fact that the garden is so large.

Some flowers and trees are reflected in the pond, which is a beautiful scene in itself, as well as the moon taking a dip in the water.

The lotus flowers bathed in the moonlight show the profusion of beauty.



61 The Spiritual Symbols of the Lin Family Mansion and Garden: A Collection of Li Qi-Mao's Paintings



33X24cm 2009

## 月下半月橋

隱隱飛橋隔野煙 大約也是這樣的光景吧

半月橋的簡潔韻致是林園建築中另一個驚嘆號

登臨橋上可近賞水波粼粼 魚游悠悠的閒情

閒望橋邊可遠觀半月臨空 月在橋下的逸致

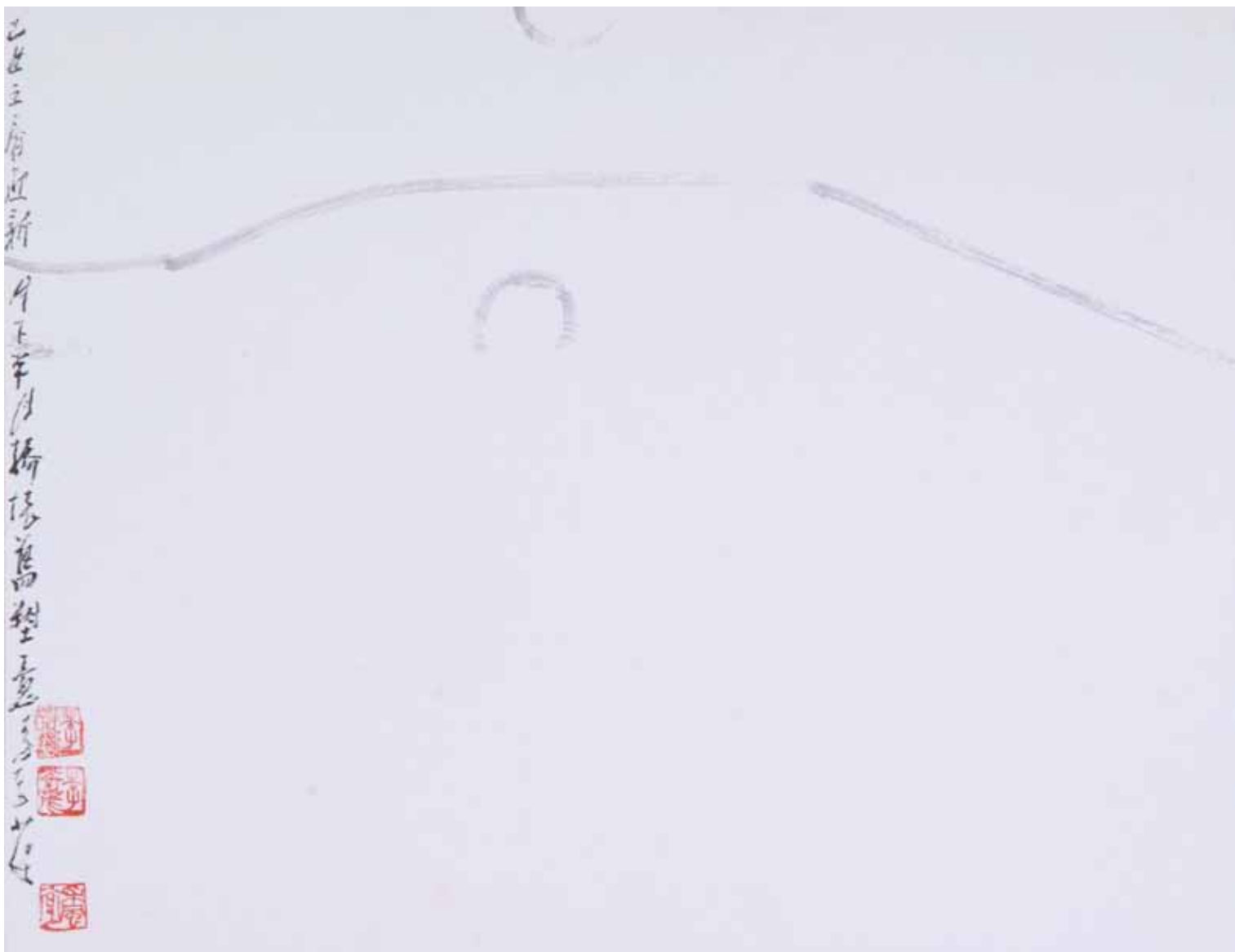
### **The Crescent Bridge Looming in the Moonlight**

Zhang Xu, a poet in the Tang Dynasty, probably meant as much when he wrote, "A bridge in the distance is blurred by smoke in the wilderness."

The simplicity of the Crescent Bridge is something unexpected in the architecture of the Lin Family Garden.

However, when you are standing on the bridge, you may see the clear water with a few fish swimming in it.

Or you may stand at a distance and enjoy the scene of a crescent moon being reflected in the water under the bridge.





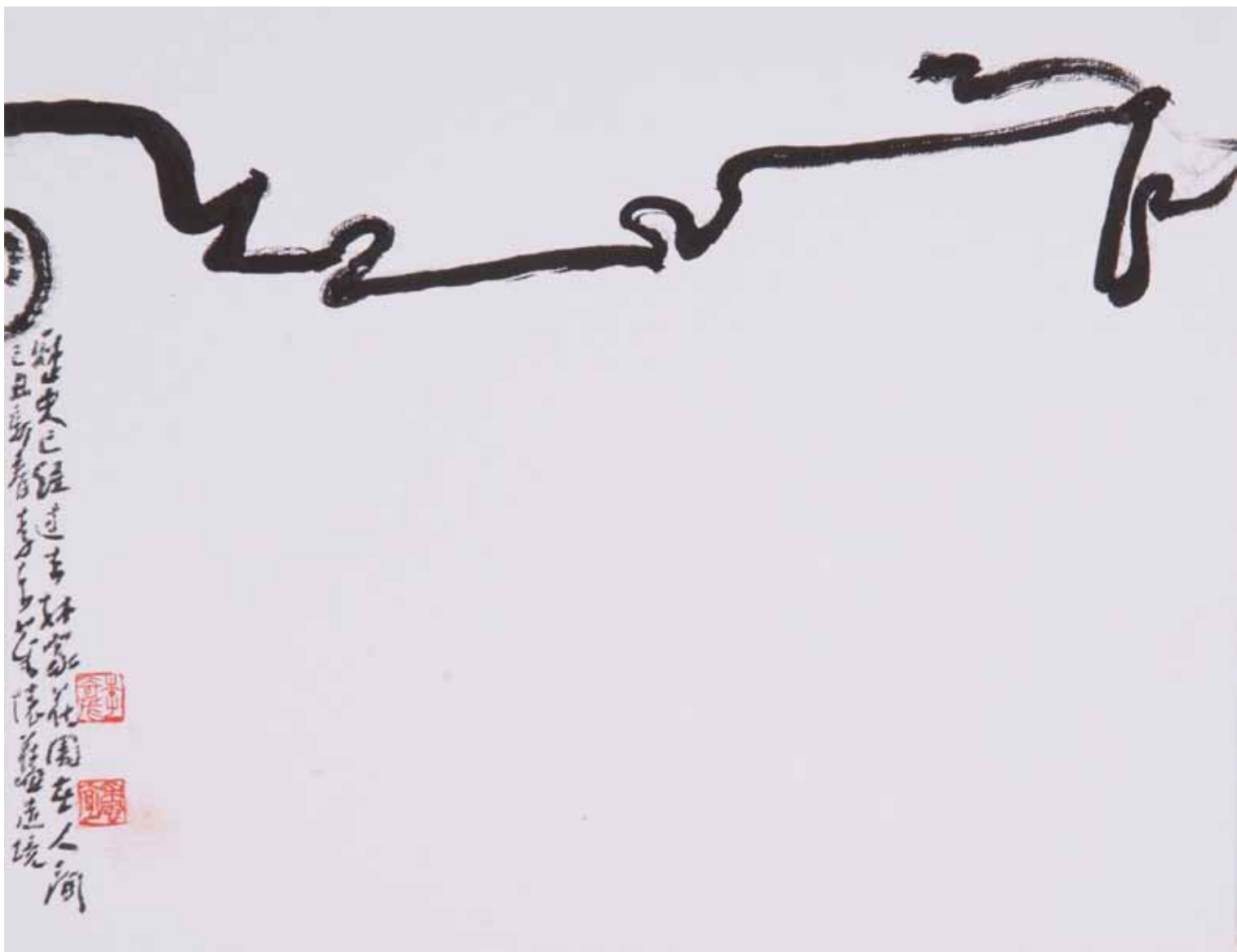
33X24cm 2009

### 林家花園在人間

畫家充滿懷舊情 勾勒出歲月流轉 美意延年  
快意十分的筆墨 一筆帶出林園讓心為之柔軟的美  
歷史已經過去 林家花園在人間依然綻放丰采  
文化心 鄉土情 當代精神 都深耕在園中

### The Lin Family Mansion and Garden Abides

With nostalgic memories, the painter portrays the passing of time and the enduring beauty and charm of the Lin Family Garden in a lively brushstroke.  
Many things are history now, but the Lin Family Garden is still blooming with flowers.  
Moreover, cultural heritage, local feelings and the modern spirit are still growing in the garden, too.





33X24cm 2009

### 林園閩風傳家

簷如飛燕伸向藍天 破除建築物的呆板方整  
有如在天際畫詩寫意 召喚飛鳥停駐歇息  
閩南建築的美從簷角到柱底都不曾忽略  
偌大牆面有了點睛的雙錢圖紋 就有留白不盡

### Fujian-Style Architecture

The curved eaves of the Lin family house look like a swallow about to fly into the blue sky, which forms a striking contrast to the regularity and squareness of the building.

It seems as if the swallow were going to beckon some other flying birds to come and appreciate the poetic quality of the garden.

The beauty of Fujian-style architecture can be found from top to bottom.

Any decoration is meaningful, too.

The pattern of an ancient Chinese coin within a square speaks volumes.





33X24cm 2009

### 雙錢雙福

林園處處可見簡約卻蘊涵豐美深意的圖樣

雙錢雙福不只是圓滿美好 也隱喻做人做事的道理

方中有圓 圓中有方 財源接續不斷 圓圓滿滿

做人圓融 不失方正 就有滿滿福氣 生生不息

### Double Coins, Double Blessings

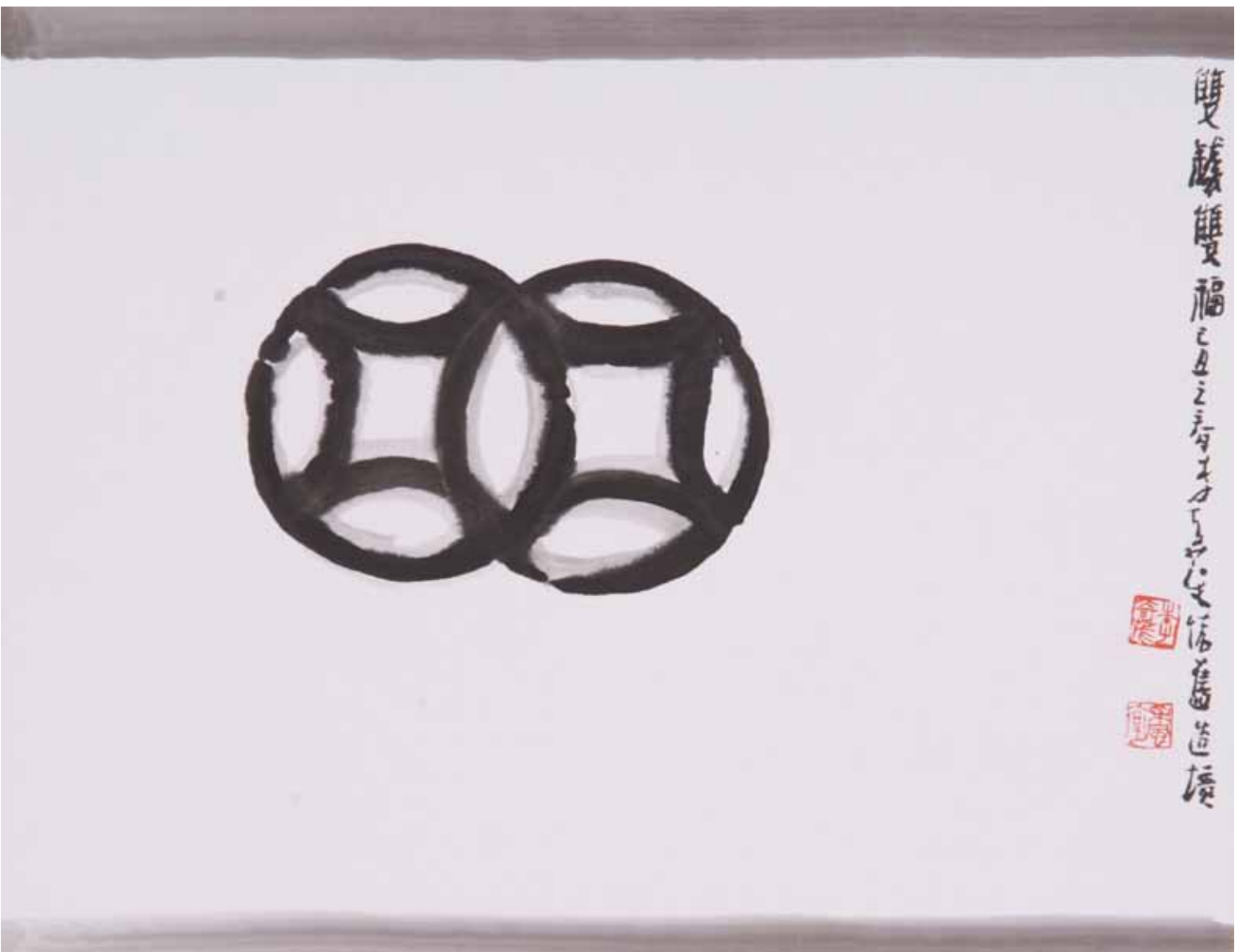
Simple objects or patterns found everywhere in the garden are often full of beauty and meaning.

The double-coin pattern not only signifies double blessings but also tells people how to behave like a gentleman.

There is a square in a circle for every ancient Chinese coin.

The circle represents tact while the square represents straightforwardness.

If you are a businessman, these double blessings will help you run your business smoothly and successfully.





41X31cm 2009

## 平平安安

綠釉隔牆有不同寓意的紋樣圈隔園裡園外

竹象徵步步高陞 瓶意味平平安安

飾牆的透雕有了透氣感也有無限想像空間

掃除疏離與冰冷 讓牆外的人也分沾吉祥與祝福

## Living in Security

The wall decorated with green glazed porcelains keeps the Lin Family Garden from the outside world.

Just as bamboo symbolizes gradual status promotions, so the bottles here represent a life of security.

The ventilation function of the wall leaves room for imagination.

Such a design may imply that the owner wanted very much to share blessings with the outside world instead of giving the impression of indifference.





33X24cm 2009

### 福壽長年

幽默的設計師匠心獨運地讓雙桃結在牆上

厚敦敦的飽滿 圓滾滾的融樂 令人莞爾

仙桃有祝壽寓意 與綿延不盡的牆畫寫成福壽長年

一片風景是一個祝福 吉祥無所不在 多麼會心

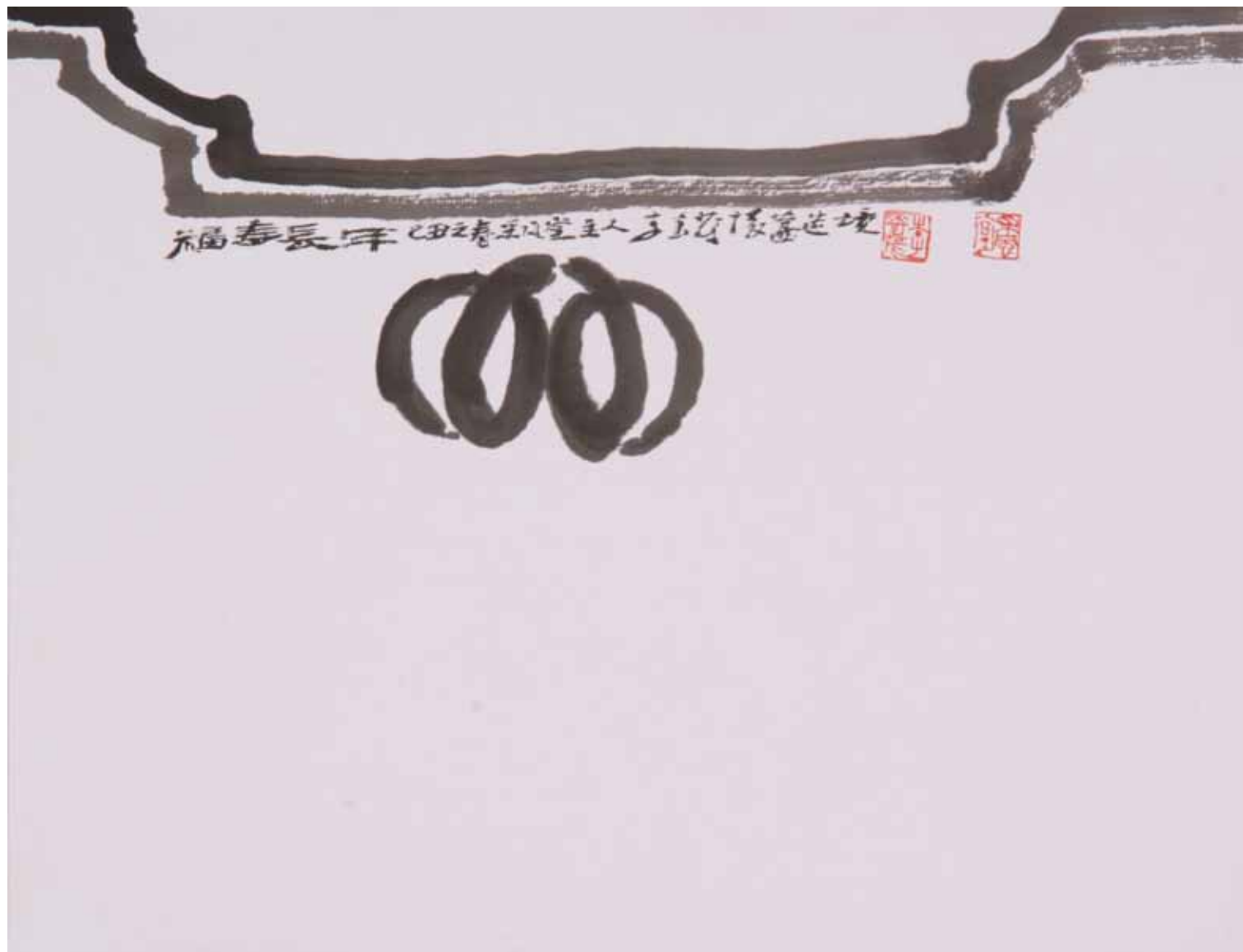
### **Blessed with Prosperity and Longevity**

With a sense of humor, the architect had two peaches drawn on the wall.

The two peaches, while looking plump and cute, may force you to give a knowing smile.

In Chinese mythology, “heavenly peaches” are used to represent longevity and endless prosperity.

So, with a happy touch, the artist has brought luck to the family.





33X24cm 2009

### 花去牆院在

林家花園的整體建築物如果是一首如詩的詠嘆調  
層層疊疊的院牆 便是梳櫛其間最美的間奏  
流連處可以駐足細聆 轉折處可以期待驚嘆  
花開花落 歲去歲來 生命的交響曲永不謝幕

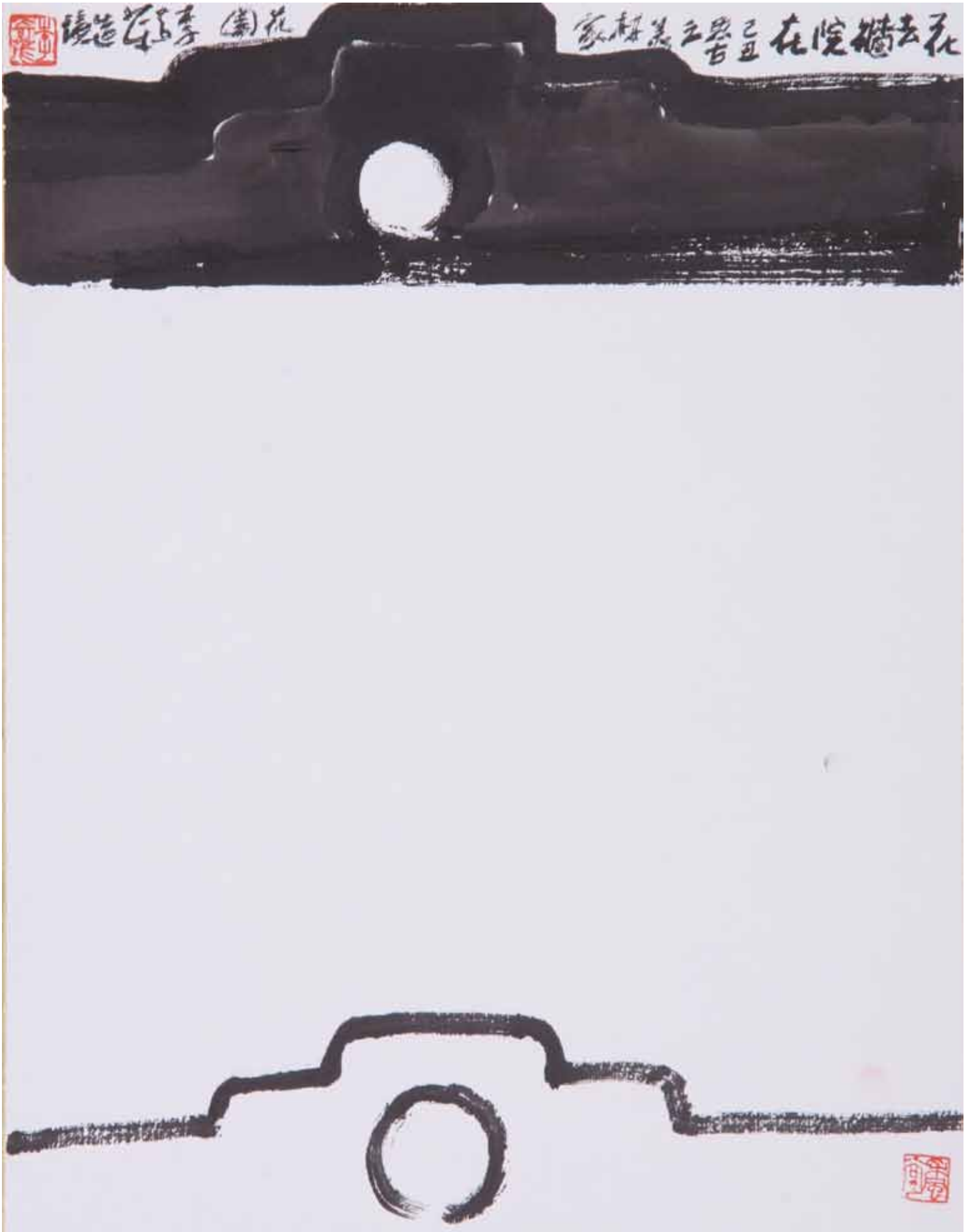
### Flowers Are Gone While Walls Remain

If the Lin Family Mansion and Garden as a whole can be compared to a poetic opera, then the yard walls are like short interludes played in it.

One minute you may linger somewhere to enjoy a beautiful garden scene.

The next minute you will be surprised to find another when you make a turn.

Despite the fact that flowers bloom and fall year after year, life's symphony will go on forever.





33X24cm 2009

## 竹報平安

咬定青山不放鬆 立根原在破岩中

千磨萬擊還堅勁 任爾東西南北風

板橋的詠竹最能表達台灣生民落地生根的在地化意義

虛心有節 謙抑自下的君子風最能彰顯林家品格

### The Spirit of Bamboo

Zheng Banqiao, a poet in the Qing Dynasty, wrote a poem about bamboo:

Holding the ground firmly in green mountains,

Bamboo may be rooted in broken rocks.

They can brave thousands of storm strikes

Coming from east, west, south or north.

This poem best represents the spirit of early Chinese migrants to Taiwan like the Lin family.

In moral terms, bamboo is a symbol of humility and integrity in Chinese society.





33X24cm 2009

### 馬鞍簷式傳閩風

師傅從唐山請來 建材也跨海運到

閩風建築技術被留存在起承轉合 精雕細琢間

平整的頂簷於焉有了流暢穩實的線條

雅致的菱飾透雕 更創生能呼吸的點睛之美

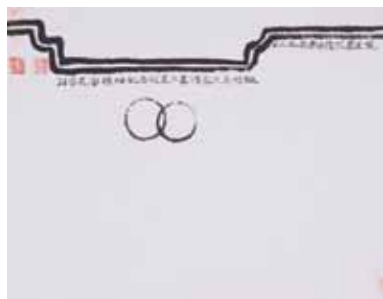
### Saddle-Like Eaves

Famous architects were brought here from China while high-end building materials were bought from overseas.

The Fujian-style architecture is preserved in the roof designs and sculpture.

Thanks to the finishing touch of a master, the eaves of the Lin Family buildings are all streamlined.





33X24cm 2009

### 林家花園精神風骨

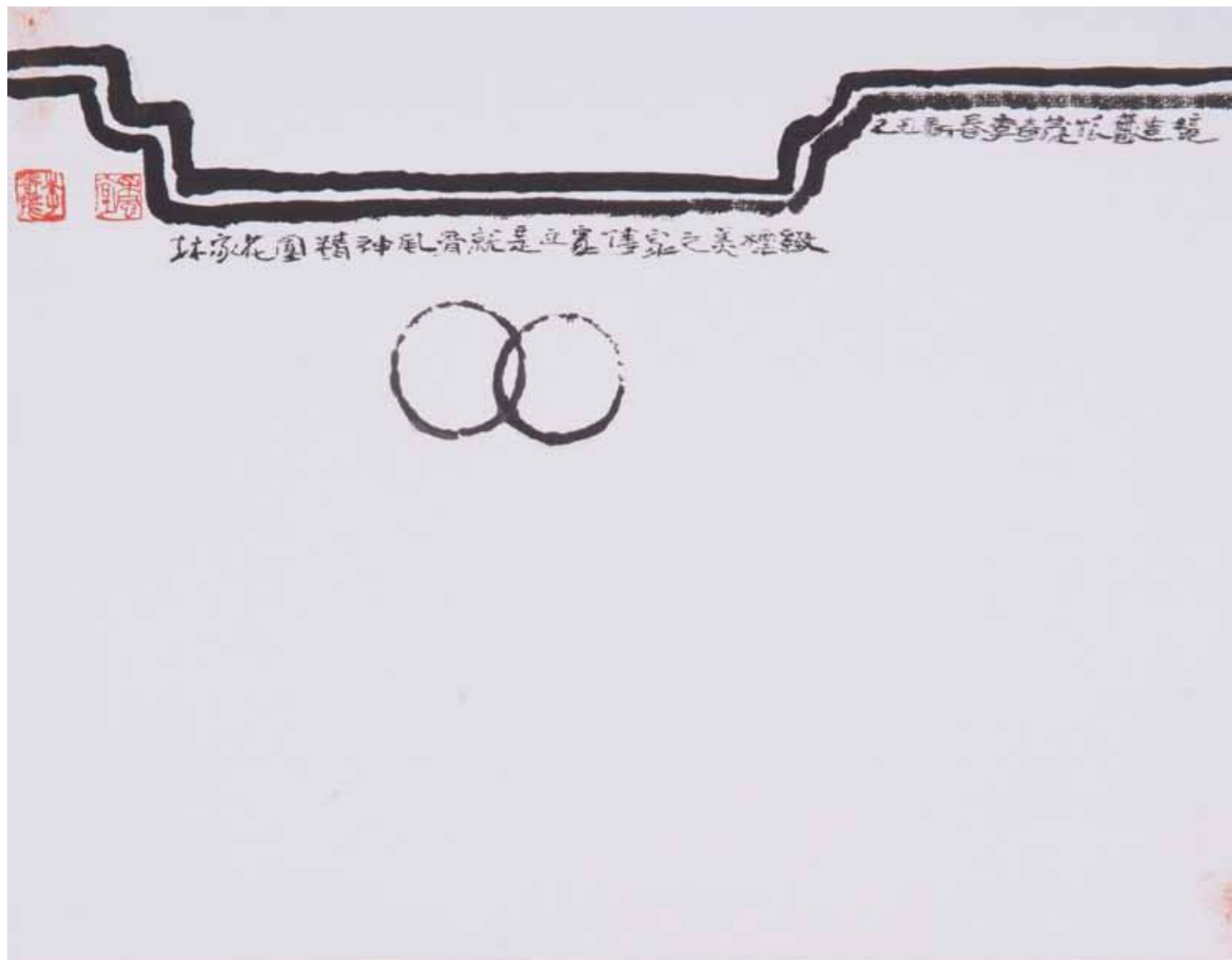
立家傳家標緻有力的彰顯了林家花園的風骨  
兩三簡筆 繪盡了大富大貴人家的兼蓄有容  
同心相連 環環相叩 雙錢雙福 圓圓滿滿  
任歲月起伏流轉 永保自在自如的福祚綿長

### The Family Symbol of the Lin Family Mansion and Garden

This family symbol of two circles overlapping displays the spirit of the Lin family and ensures that their prosperity will abide forever.

The two circles overlapping represent “double coins” and “double blessings” in a humble way.

The symbol seems to be a promise that the family’s business will keep going strong and their happiness will last well into the future.





33X24cm 2009

### 短牆風情

小窗前鳥叫幾聲 短牆內花開數朵  
短牆隨著四季的跫音 不時有花探牆而出  
即使無花也有短牆接續的美麗圖案 自成動人風情  
綠釉青翠 鏤空可窺 無限的想像盡在其間

### A Beautiful Pattern on a Short Wall

When birds are chirping outside the windows, a few flowers begin to bloom inside the short wall.

The types of flowers often vary with the time of year.

Even when there are no flowers blooming, there is always a beautiful pattern on the short wall, which has been engraved so that you can see through it.

This leaves room for imagination.





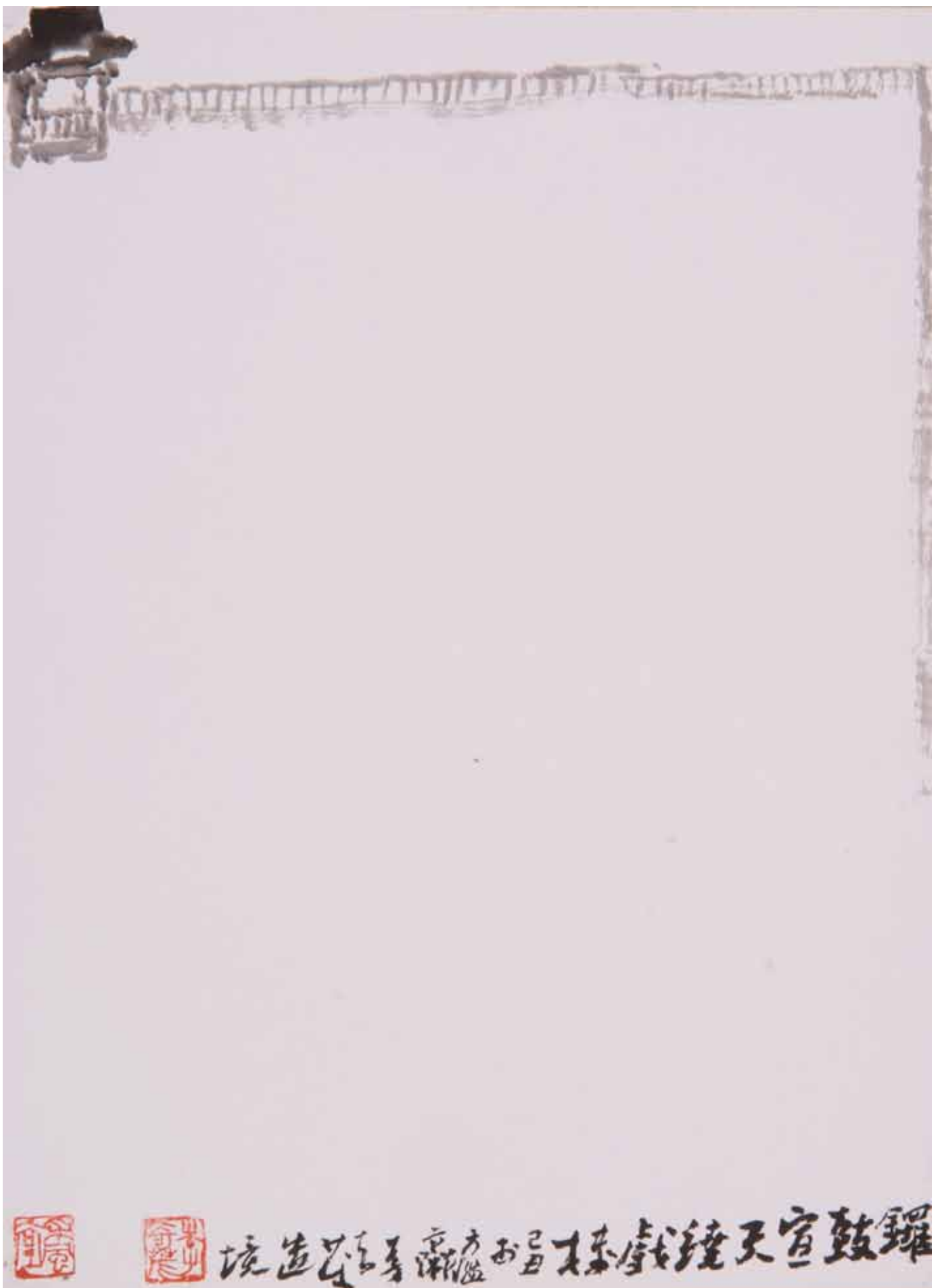
16X23cm 2009

### 鑼鼓喧天繞戲樓

可聽聞鑼鼓點喧天價響 可見得觀戲人如潮湧  
林家著名的戲樓亭台 保留地方戲曲文化最力  
戲裡搬演的故事 引領著沒有書讀的人也懂忠孝節悌  
林家的愛鄉情與文化心 也一直如名戲 繞樑不去

### The Sounds of Gongs and Drums All over the Theater

Here you may have heard the sounds of gongs and drums.  
You may have seen a crowd of people watching a play being performed.  
The famous theater of the Lin family was the place where local opera was best preserved.  
By watching the plays performed, even the less educated audience could understand essential Chinese virtues: loyalty, filial piety, integrity and righteousness.  
The Lin family's devotion to local affairs and culture, like their love for opera, has never faded.





16X23cm 2009

### 片瓦生情

唐山來的瓦 滿載著故鄉老師傅的匠心獨運

瓦弧自有結構工學 單個也美 數大也是美

圖案簡潔的吉祥瓦當 是最美麗的收線

簷瓦守護不受風侵雨蝕 一如祖先護佑家宅平安

### A Few Roof Tiles Tell a Lot

These roof tiles coming from China are telling of the craftsmanship of an old Chinese master.

Theses curved tiles are ergonomically designed.

They are beautiful, whether viewed separately or in groups.

The simple patterns on each tile symbolize good luck and a beautiful ending.

Like the spirits of their ancestors that have protected the family, these tiles have guarded the house by weathering storms over the years.





16X23cm 2009

## 香火

盤長香串串接續 俎豆馨香的清煙嫋嫋不絕

敬天地 祭祖先 守家聲 遵孝悌

一直是林家香火代代不輟的可珍可貴傳承

謹記執守 恆長持久 細微如縷卻堅韌不絕

### **Incense That Will Never Cease Burning**

Incense rings keep burning and the smoke is curling upward to the sky.

Respecting Heaven and Earth, worshipping ancestors, protecting the family's reputation and observing filial piety and brotherly love have all been the Lin family's traditions handed down from generation to generation.

The wisps of incense smoke may be small, but they will give blessings to the family forever.





33X24cm 2009

## 日進斗金

商家以精準算為基底 以量入為出作累積

日進斗金靠的不是算計而是信用與殷實

文明日進 電算機取代了算盤 銀行取代了倉庫

但老祖宗的智慧與斗量的深度之美 卻永不被取代

### **Making Money on a Daily Basis**

Merchants in those days depended very much on the use of abacuses to do their business.

But the key to their wealth accumulations did not lie in their precise calculations, but in their good reputation based on honesty.

In modern times, computers have taken the place of abacuses and banknotes have taken the place of gold coins.

But our ancestors' business wisdom cannot be ignored.





33X24cm 2009

## 猶在耳間

清翠噙鳴在耳間 空籠猶記當時雅興

品鳥賞曲 提籠遛鳥 是文人生活的逸趣之一

鳥唱宛轉 曾伴隨多少清悠的晨讀時光

與造化萬物相融相惜 還須一顆寧靜從容的心啊

## Empty Bird Cages

The empty bird cages bring to mind those days when the birds were chirping.

Bird watching, listening to birds chirping, or carrying bird cages along while taking a walk used to be part of a Chinese scholar's daily life.

Most Chinese scholars were reading classics in the morning with the company of birds singing.

To live in perfect harmony with nature, you need to have a serene mind.





41X31cm 2009

### 月落林園四院光

天無私覆 月無私照 林園靜靜浸沐在月色中  
院院相依 牆牆透見 勾勒出趣意十足的圖樣  
不知是天上月 池中月 抑或是心中的明月光  
無論續傳多少代 月 依然溫柔擁抱深深庭院

### The Lin Family Mansion and Garden Shining in the Moonlight

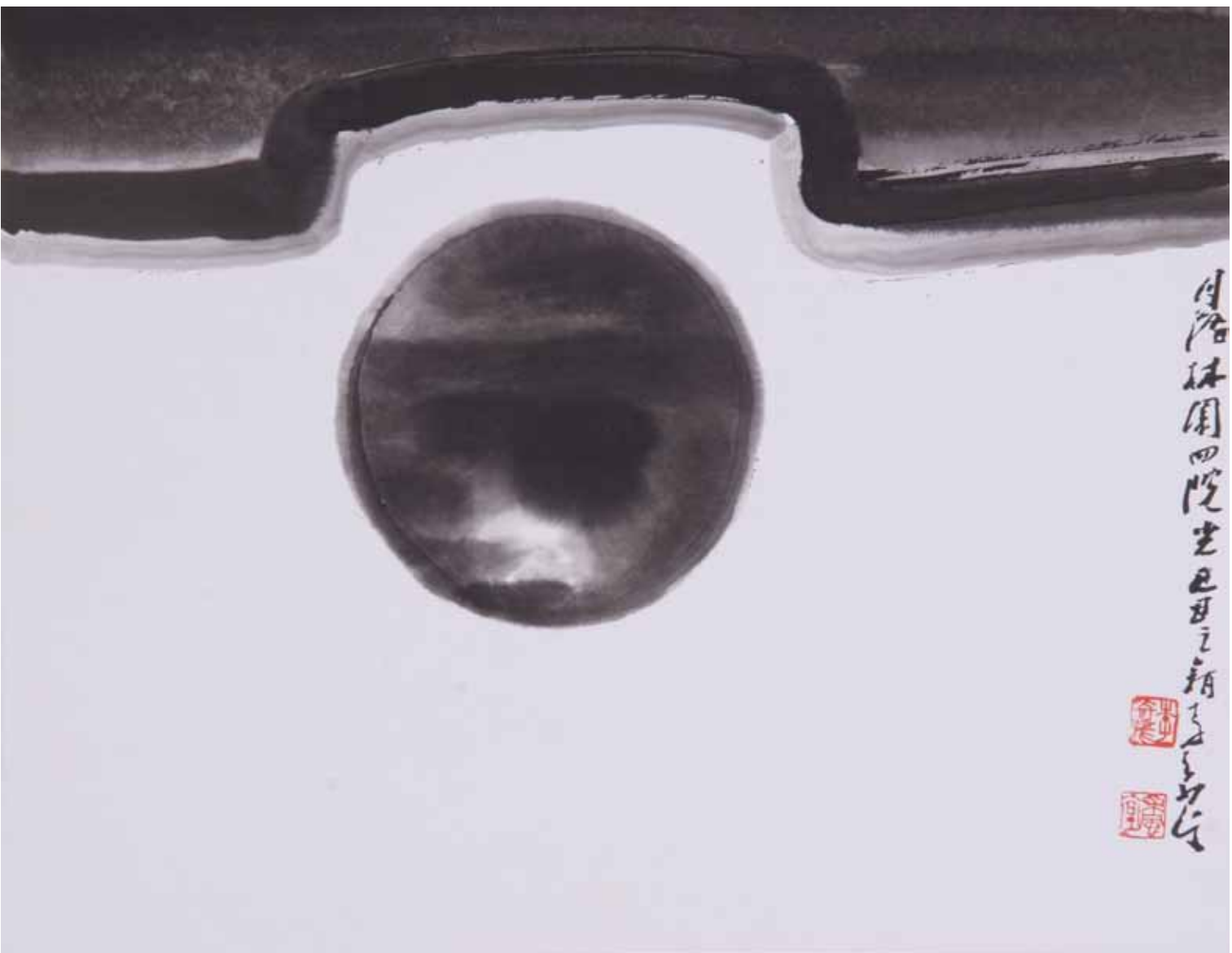
When you look up in the sky, you can see the moon is shining.

The Lin Family Mansion and Garden is bathed in the moonlight.

One yard borders another under the moonlight while every wall seems to become transparent all of a sudden.

The moonlight also brings out interesting patterns of the architecture.

For generation after generation, the deep yards of the Lin Family Mansion and Garden have been bathed in the moonlight, whether it is from the moon in the sky, from the moon reflected in the pond or from the moon in your mind.





33X24cm 2009

### 更上層樓

站在觀稼樓上樓高望遠 連台北盆地都可盡收眼底  
滿心寬慰的不是豐收的斤兩 而是深耕勤耘的投入  
莊稼的碩美意味著耕者的努力 一家人的向心力  
更有謝天敬祖的心存感激 有厚植才有永續

### Going Upward

When you are standing on the “Harvest-Expecting Tower” and looking as far as you can, the Taipei Basin comes into view.

What delighted the Lin family members was not exactly a bumper harvest but an awareness that they had all worked hard and their effort paid off.

They must have felt grateful for Heaven and their ancestors.

Besides, they all believed in the saying, “As you sow, so shall you reap.”





33X24cm 2009

### 茶香飄滿城

茶是中國人的智慧飲料 曬茶是茶鄉常見景致  
一籬筐一籬筐的茶葉是多少勤勞雙手所摘採的一心二葉  
經過陽光的曝曬 清風的陰乾 大自然的合補  
葉 看似萎凋了 卻有更深沈的好滋味濃縮 等待釋出

### Tea Fragrance Everywhere

Tea has become a popular drink because of the wisdom of ancient Chinese people.

Drying fresh tea leaves is a phase of the traditional tea-making process that is often seen in the countryside.

Baskets of fresh tea leaves, which are picked manually and consist of one bud with two leaves, must be exposed to sufficient sunshine, dried by airing, and nurtured by nature.

Withered as they look, these tea leaves will ensure that you'll have a good pot of tea and the air will fill with the tea fragrance.





16X23cm 2009

### 火金姑夜舞

庭園裡沒有光害 火金姑點燈自在  
密密實實 前前後後 忽明忽暗 閃閃爍爍  
一如眾星謫落凡間同遊 又似林間精靈漫舞  
而今青草依舊 螢飛不再 只留心間

### Fireflies Dancing at Night

In the dark garden at night, a host of fireflies are flying around with their tails lit up.

Blinking all the time, the fireflies remind us of falling stars or faries dancing in the woods.

Now, the grass in the garden is still green or even greener, but the scene of fireflies flying around is nowhere to be seen.

You can only find it now in your memory.





16X23cm 2009

### 根深蒂固

盤根錯節的老榕 根有多深 蒂有多固

不能搖撼的是忠孝傳家的仁厚精神

老人家在老榕下課子課孫 想怎麼收穫先那麼耕

於焉耕深根生 根伸情深 綰繫著不墜家聲

### Deep-Rooted

The old banyan tree, with twisted roots and gnarled branches, is still standing firm.

It represents the unflagging spirit of the Lin family: loyalty and filial devotion.

Under the old banyan tree, children and grandchildren of the family used to be taught Chinese classics by elderly teachers.

As you sow, so shall you reap.

They all kept the saying in mind.

They all knew they had to work hard to protect their family's reputation.





16X23cm 2009

### 天水來時便成池

淺淺的窪地 不種莊稼 不蒔花草  
只留待天降甘霖 自成一方小小池塘  
也映月 也生波 也引豆娘翩飛 蝌蚪嬉遊  
水並不在意能留多久 只記取那一汪曾有的美麗

### When It Pours, the Land Turns into a Pool

The low-lying land is never used to grow either crops or flowers.

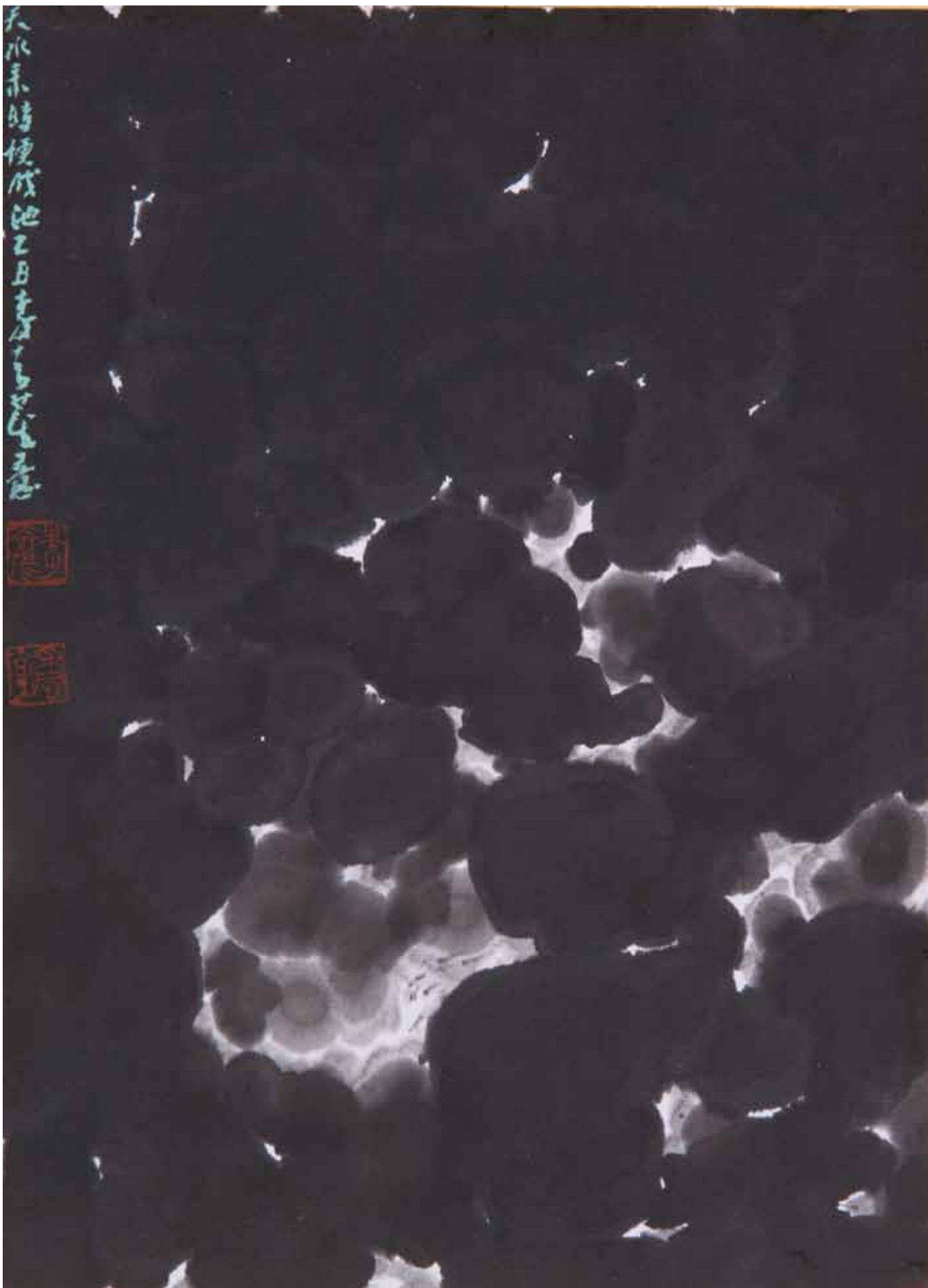
It is only reserved for rain water.

When it pours, the land turns into a pool.

Forming waves and reflecting the moon at night, the pool attracts dragonflies during the daytime.

Sometimes there are even tadpoles swimming in it.

The water there does not care how much longer it can stay because it only remembers that it has helped create a wonderful time, even if it is temporary.





33X24cm 2009

### 林家空中樂園

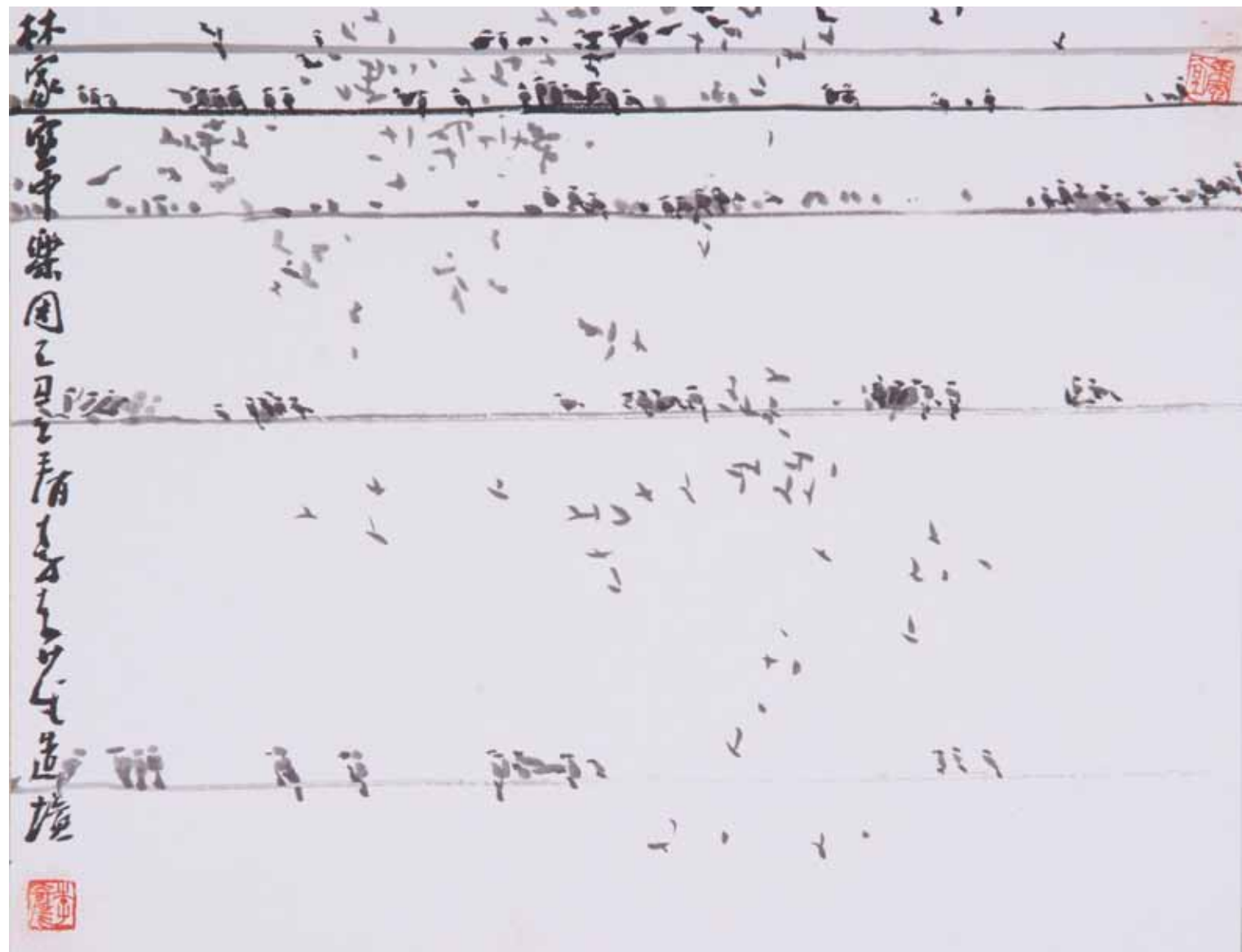
不用鬧鐘也不用打更 清晨總被雀鳥交響曲喚醒  
渾然天成的五線譜 呼喚日出而作的天然旋律  
敦厚人家的靈毓之氣 自能吸引造化生命前來棲息  
林家花園如今也在都會叢林中為鳥雀留下一方綠地

#### **A Musical Band in the Air**

The Lin family members did not need any alarm clocks because they were always woken up in the early morning by the symphony of birds.

The birds perching on the electric wires above the Lin Family Garden formed a “natural” stave with music notes.

The Lin Family Garden was able to attract birds because it provided a lot of greenery for them in an urban jungle.





16X23cm 2009

## 吱吱喳喳的世界

清晨總被早鳴喚醒 濃密的枝桠是晨操的跳板

隱身在密實的綠蔭裡 就著晨光 尋覓蟲影

畫家的筆趣墨味與意境 就是這麼神妙

一隻鳥也未現 卻恍然聽到了滿耳吱喳鳥唱

## A World Full of Chirping Birds

We are always awakened by the chirping birds in the early morning.

The overhanging branches are the jumping boards for the birds doing morning exercise.

The morning sunshine seems to be hidden amid the thick, green foliage.

But what surprises us is that the painter has created a world full of chirping birds without letting us see any one of them in it.





16X23cm 2009

## 汲古書屋

厚厚的石牆 擋不住夜夜吟誦的朗朗讀書聲  
私塾裡的孩子 早慧勤學而敬謹受教  
把讀第一等書 做第一等人當作生平志業  
在台灣青史留名的除了園景 還有名家賢士啊

### The Classics-Exploring Study

Those thick stone walls could not stop the recitations of the pupils from being heard.

The pupils, coming from the Lin family, were devoted wholeheartedly to exploring the Chinese classics and becoming the elite of society.

These children were taught that only the cream of the crop will go down in history.





16X23cm 2009

### 花開花落花臺在

花臺是富有人家才有的院落裝飾  
或花團錦簇或枝葉吐翠 總帶來蓬勃生息  
四季的花訊悄悄上演於雕飾美麗的花臺  
歲月就在花臺的舞台上招展 一再換裝

### Flowers Bloom and Fall but the Flower Stand Remains

In the past, flower stands were used by wealthy people to decorate their yards.

On them were often placed masses of shining flowers or green leaves.

They displayed vitality. Different flowers were placed on the sculptured stands in different seasons.

It seemed as if the four seasons kept changing their costumes on stage.





16X23cm 2009

### 磚雕五福

畫家暢遊林家花園欣賞磚刻得此圖

墨趣與留白勾繪出厚實中的輕盈

紅磚或將褪色 木雕或變斑駁

卻永留藝術情味笑傲都市叢林的鐵門鋁窗

### Five Blessings Carved into Bricks

After seeing carved bricks in the Lin Family Mansion and Garden, the painter did this painting.

By juxtaposing pitch-blackness and blanks, he brings out the lightness in heaviness.

The red bricks may fade in color and the carvings may eventually fall apart, but the artistic taste will remain.





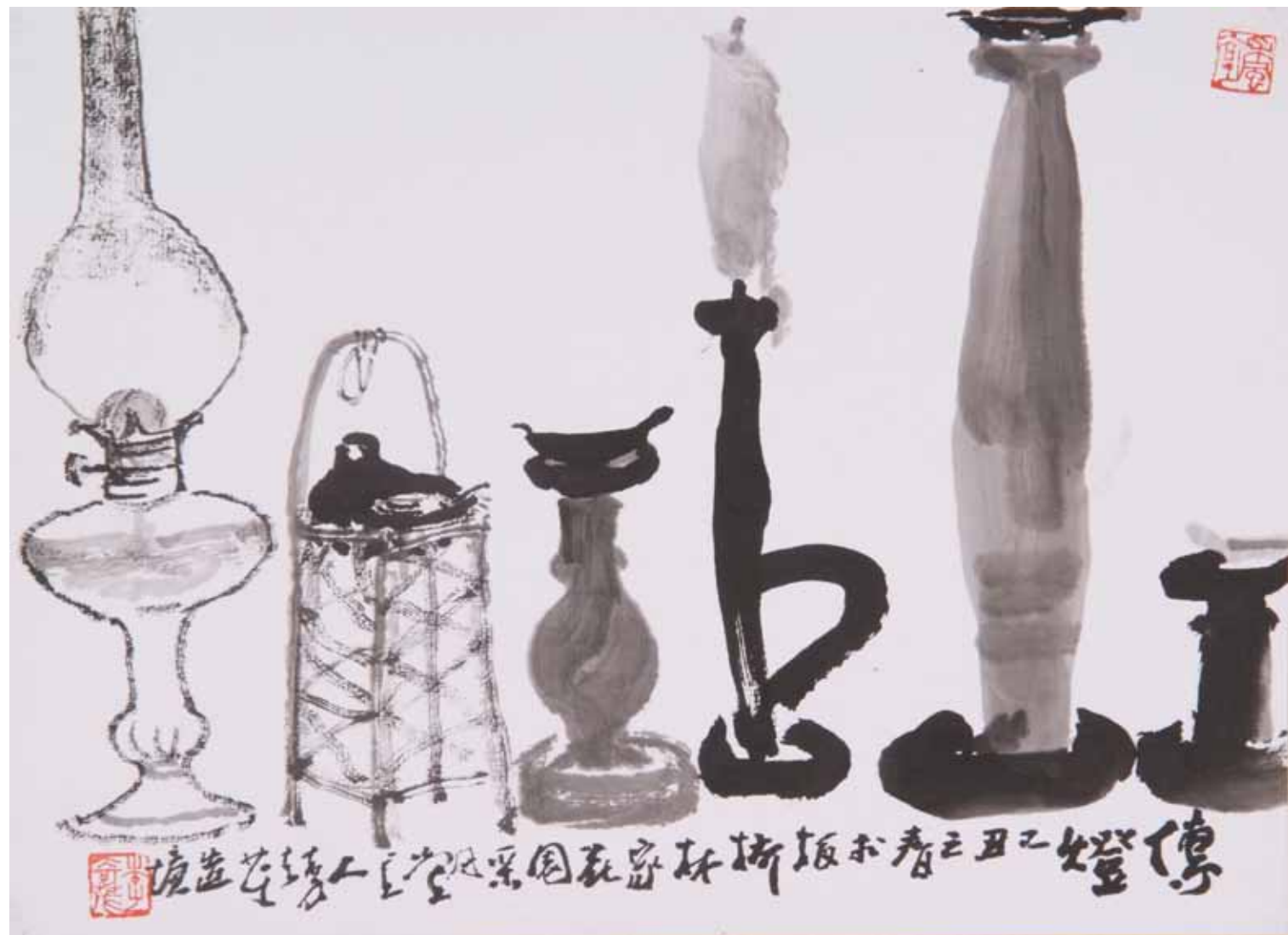
16X23cm 2009

## 傳燈

留盞一燈 是對夜歸人的體貼 對造訪客的指引  
從燭火微光到豆油芯火 乃至煤油燈的清亮  
不同風貌的燈具演繹不同時代 不同燈下人家歲月  
相同的唯有那暖暖的關懷 燈燈相續 生生不息

### Like Torches Handed Down

It is an act of consideration to leave a lamp for family members coming home late or even for visitors. Lighting equipment may vary from age to age, but, whether candle light or oil lamp light, the fire warms your heart in the same way, like torches handed down.



李奇茂教授藝術年表

- 1925 生於安徽省渦陽縣(利辛縣李家莊)
- 1934 師事陸化石老師
- 1950 首次畫展於台北
- 1952 師事梁鼎銘昆仲老師
- 1956 畢業於復興崗大學美術系
- 1958 舉行個人「金門寫生畫展」
- 1959 任教復興崗大學美術系
- 1962 榮獲第五屆全國美展金尊獎
- 1962 國立歷史博物館邀請參加全國畫馬展
- 1964 國立歷史博物館邀請參加中國近代繪畫赴美巡迴展
- 1964 國立歷史博物館邀請中、日、美聯合畫展於台北
- 1964 國立歷史博物館參加中國藝術赴南美洲、澳洲展出
- 1964 榮獲第一屆國軍新文藝美術金像獎
- 1965 歲朝畫會創始人之一
- 1966 榮獲第十屆中國文藝協會美術獎
- 1966 榮獲第二屆中山學術文化創作美術獎
- 1967 榮獲第四屆國軍新文藝美術金像獎
- 1967 中央黨部邀請參加中國書畫展出於非洲、模里斯城
- 1968 國立歷史博物館邀請參加中國藝術於美國紐約聖若望大學展出
- 1968 國立歷史博物館邀赴中東、伊朗、埃及、希臘等國巡迴展
- 1968 兼任教國立藝術專科學校
- 1969 臺灣藝術館邀請參加全國教授美展
- 1969 參加全國版畫展於台北聯展
- 1969 國立歷史博物館邀請參加中國畫展出於澳大利亞坎培拉城
- 1969 國立歷史博物館邀請參加紐西蘭惠靈頓舉辦中國藝術展
- 1969 國立歷史博物館邀請參加西班牙國立現代藝術館展出中國藝術展
- 1969 國立歷史博物館邀請參加中國繪畫巡迴法國、英國各大城展出
- 1969 任教中國文化大學美術系
- 1970 國立歷史博物館邀請參加中、日、菲文化交流美展
- 1970 國立歷史博物館邀請參加香港文化協會舉辦中國藝術展
- 1970 國立歷史博物館邀請參加中、美聯合畫展於台北
- 1970 國立歷史博物館邀請參加美國田納西州米里根學院東方藝術展
- 1971 國立歷史博物館邀請特約舉辦個人「國父畫傳」美展
- 1971 台北市議會典藏「陽明山」、「八駿圖」等十餘件作品
- 1972 應西德文化中心邀請訪問歐洲
- 1972 訪問西德舉行個人作品展於柏林市中央畫廊
- 1972 訪問西班牙應邀於西班牙國立現代「阿瑪蒂斯」畫廊個人畫展
- 1972 訪問泰國期間、曾應邀泰國皇家圖書館邀請個人畫展
- 1973 國立歷史博物館邀請舉行「旅歐寫生畫展」
- 1973 榮獲國軍新文藝運動委員會頒發「歐遊榮歸」
- 1973 教育部文化局頒發文化貢獻獎
- 1973 榮獲中央總裁蔣中正先生頒發文化貢獻獎
- 1974 國立歷史博物館邀請參加荷蘭中國藝術巡迴展
- 1974 國立歷史博物館邀請參加北美洲中國藝術巡迴展
- 1974 國立歷史博物館邀請參加中國畫赴美展出
- 1974 韓國漢城美術館個人畫展
- 1974 應世界博覽會中國館展出個人作品宣揚藝術在美國斯波肯城
- 1974 美國斯波肯美術館舉行個人畫展
- 1974 美國維州華李大學杜邦畫廊舉行個人作品畫展與講學中國繪畫
- 1974 美國芝加哥雷沙里藝術學院講學中國繪畫
- 1974 美國紐約聖若望大學美術館舉行個人畫展
- 1974 美國亞歷桑那州立大學美術館畫展
- 1974 美國奧勒崗州立波特蘭大學畫廊畫展
- 1974 美國奧勒崗州立優勒美術館個人畫展
- 1975 美國加州州立莫特斯特圖畫館畫展
- 1975 美國西雅圖喬爾斯美術館個人畫展
- 1975 美國紐約中華文化中心舉行個人畫展
- 1975 美國奧勒崗優勒州立大學畫廊個人畫展
- 1975 中日畫家聯展於日本、台北
- 1976 專任國立藝專美術科主任教授
- 1976 參加亞洲藝術家會議於韓國漢城
- 1976 韓國師範大學講學「中國繪畫精神」
- 1976 韓國國際文化協會榮獲會員
- 1977 榮獲韓國檀國大學設立「李奇茂畫伯獎學金」
- 1977 日本東京銀座中央美術館個人畫展
- 1977 韓國漢城新聞會館畫廊三人行美展(李奇茂、歐豪年、蘇峰男)
- 1977 國立歷史博物館國家畫廊個人畫展於台北
- 1977 國立歷史博物館國家畫廊參加全國水墨畫展於台北
- 1978 榮獲韓國檀國大學終身榮譽教授並予榮譽「文學博士學位」
- 1978 頒發第一屆「李奇茂畫伯獎學金」於韓國檀國大學
- 1979 韓國弘益大學美術院講學
- 1979 台南市社教館畫廊個人畫展
- 1979 韓國漢城世宗會館個人畫展
- 1980 代表國家訪問歐洲德、法、英、澳洲雪梨、布里斯本畫廊
- 1980 澳洲布里斯本國家公園植「李奇茂樹」
- 1981 美國加州政府山岡莫特函展邀請
- 1981 國立歷史博物館「寶島長春圖」215尺巨畫畫家張大千黃君璧等聯合繪作策劃人
- 1982 馬來西亞藝術學院講學
- 1982 新加坡藝術學院應邀講學
- 1982 榮獲第七屆國家文藝特別美術獎
- 1983 全國中西畫家二百餘位環繞臺灣島遊覽寫生團團長
- 1983 任中華民國美術訪問團團長於東京上野美術館展出「寶島長春圖」
- 1984 日本亞細亞航空公司邀請於東京日空國際廳主講「中國繪畫源流」
- 1984 日本亞細亞航空公司、中華航空公司合辦畫展於東京「三越」美術畫廊
- 1984 日本航空公司坂倉俊雄董事長頒發中日藝術交流貢獻獎
- 1984 國立歷史博物館邀請「梅」、「櫻」花個展
- 1984 日本橫濱會晤日本巨擘畫家加山又造先生
- 1985 比利時列日市美術館個人畫展
- 1985 於比利時會晤國際畫家超現實主義派大師 Paul Delraux 保羅德里沃先生
- 1986 比利時藝術聯合會中國現代畫展、比利時魯汶大學畫廊個人畫展
- 1987 應南美洲哥斯大黎加副總統卡龍MR·CAROM邀請訪問於南美洲並於該國家美術館畫展
- 1987 美國舊金山市11月29日榮獲訂「李奇茂日」
- 1997 訪問中東沙烏地阿拉伯、巴林、約旦等國畫展講學
- 1988 日本東京「三越」美術畫廊個人展
- 1988 美國舊金山聖荷西大學美術館畫展
- 1989 美國聖荷西大學講演
- 1989 日本東京三越畫廊第二次個展
- 1989 比利時「崗城」GENT世貿展示會個人畫展
- 1989 美國夏威夷公共電視台MR·JOLLY RICHARDS製作人拍攝李奇茂個人美術授課專輯
- 1990 中華民國總統府典藏「八駿圖」
- 1990 新加坡國家電視台來台訪問
- 1990 義大利國家電視台來台訪問
- 1990 臺灣電視台「八千里路雲和月」題字
- 1991 出席義大利威尼士城舉行世界藝術高峰首次聯誼會議
- 1991 臺灣省立美術館舉辦李奇茂畫展
- 1991 中國上海美術館邀請畫展
- 1992 台灣郵政局於九月廿一日印行「媽祖出巡鄉土郵票」
- 1992 南非共和國國家美術館畫展並訪問非洲
- 1992 台北新光三越百貨文化館畫展
- 1993 中國安徽美術館、江蘇南京美術館、杭州美院邀請畫展
- 1993 歐洲盧森堡首都市立文化中心李奇茂、廖修平聯合畫展
- 1994 臺灣國父紀念館國家畫廊個人畫展
- 1994 南非共和國約翰尼斯堡五城巡迴展
- 1994 台北市立美術館專題邀請畫展
- 1995 關島畫展義賣捐贈中山公園建設
- 1995 星雲大師共同義賣書畫募款籌建佛光大學
- 1995 任書畫訪歐洲團團長於西班牙、法國義賣書畫捐贈僑中
- 1996 高雄美術館專題邀請畫展並典藏「夜市圖」
- 1996 南美宏都拉斯五國畫展於台北國父紀念館主策人
- 1996 台灣竹東藝術村發起人
- 1996 白俄羅斯首都明斯克國家美術館畫展
- 1996 約旦安曼市國家美術館畫展並訪問以色列
- 1996 行政院文建會頒發歐文化訪問貢獻獎
- 1997 南美洲加里貝海貝里斯首都文化訪問團團長
- 1997 日本東京上野美術館國際書道大會出席
- 1997 國立國父紀念館中山畫廊當代中西藝術四家聯展(李奇茂、楊英風、歐豪年、吳炫三)
- 1997 加拿大溫哥華精藝軒畫廊當代中西藝術四家聯展(李奇茂、楊英風、歐豪年、吳炫三)
- 1997 中央頒發夏一等藝術家貢獻獎章
- 1997 約旦國家美術館個展
- 1997 土耳其、巴林個展
- 1998 中東訪問土耳其安卡拉首都大學畫展講學
- 1998 約旦安曼市應邀約國王儲妃邀請畫展於安曼市國家畫廊
- 1998 中東巴林共和國藝術會長卡夏親王邀請畫展巴林首都市
- 1998 加拿大蒙特羅參加國際書道大會
- 1998 中國陝西西安歷史博物館李奇茂歐豪年二人畫展
- 1998 任中國孔學會理事長
- 1998 國立歷史博物館主辦當代書畫聯展
- 1998 韓國文化館漢城聯展義賣捐贈當地僑中
- 1998 馬來西亞吉隆坡聯展義賣捐贈當地僑中
- 1998 太平洋文教基金會個人素描展
- 1998 日本東京聯合展
- 1998 國防部新文藝金像獎頒發美術特殊貢獻獎
- 1998 香港大會堂張炳煌二人畫畫展
- 1999 二月日本東京水墨畫評審

- 1999 四月山東濟南市美術館畫展
- 1999 七月浙江富陽市主辦「富春雅集」海峽兩岸畫家團台「富春山居圖」文化交流會
- 1999 七月浙江臨海市舉辦中韓「台馬來西亞畫家聯合雅集
- 1999 九月舉辦中國孔子傳「中國當代畫家於莫斯科國家美術及聖彼得美術館畫展
- 1999 十一月杭州出席林風眠紀念畫展於上海
- 1999 十二月台灣當代畫巡迴美國舊金山洛杉磯展之團長
- 1999 十月瀋陽魯迅美院邀請畫展及講學
- 1999 十月國父紀念館舉辦中日當代畫展
- 1999 十一月美國洛杉磯「舊金山巡迴展
- 1999 馬來西亞畫展訪問團團長義賣捐贈當地僑中
- 1999 國父紀念碑頒文化貢獻獎
- 2000 中東巴林親王拉夏等畫家邀請台北畫展主持人
- 2000 韓、日畫畫訪問團團長
- 2000 中國第一屆歐亞水墨畫展於深圳關山月美術館邀請參展
- 2000 河南省鄭州市藝術館揭幕
- 2000 日本大阪國際廳聯合展
- 2000 美國畫畫團團長舊金山 洛杉磯等地
- 2000 主辦陳立夫百歲畫展於歷史博物館
- 2000 河南、河北、山東書法訪問團
- 2000 參加美國南灣舊金山祭孔慶祝大典
- 2000 淡江大學任藝術中心主任
- 2000 醒吾技術學院設立「李奇茂美術館」
- 2001 榮獲行政院文建會獎勵文化特殊貢獻文馨金質獎
- 2001 率領畫畫團於韓國 汶城義賣捐贈當地僑中
- 2001 高雄美術館陳列與文建會合印李奇茂「台灣小調版畫」
- 2001 美國舊金山世界日報畫展
- 2001 孔子書畫展於美國舊金山洛杉磯主辦人
- 2001 印行「孔學書畫」專輯「英、中、法、西、俄六國語文
- 2001 參加美國金山灣祭孔大典
- 2001 參加洛杉磯孔學論文研討會於加州大學
- 2001 全國僑生研究會演講藝術人生
- 2002 韓國畫畫訪問團團長義賣捐贈當地僑中
- 2002 主辦「孔學書畫展」於國父紀念館
- 2002 主辦「宋美齡百零五歲生日」台灣百位女作家畫展並印專輯於國父紀念館
- 2002 國立歷史博物館舉辦沙烏地、中東聯合畫展邀請
- 2002 舉辦國際新儒學研討會於淡江大學
- 2002 新竹文化中心藝術欣賞演講會
- 2002 淡江社區大學美好人生認識演講會
- 2002 日本300位水墨畫家在台東寫生指導教授
- 2002 台灣國立工藝研所主辦世界巡迴「馬」展邀請
- 2002 八達嶺邀請李奇茂「歐豪年畫展於林口舉辦個展
- 2002 廣州市美術館舉辦「李奇茂大師畫展」
- 2002 宜興徐悲鴻美術館舉辦「李奇茂大師畫展」
- 2002 常州劉海粟美術館舉辦「李奇茂大師畫展」
- 2002 宜興徐悲鴻美術館個人畫展
- 2002 大陸八大美術學院教授研究會於台北主持
- 2002 廣東省美術館個人畫展
- 2002 國父紀念館個人畫展
- 2003 兩岸畫畫聯展於福州市台北畫畫家訪問團團長
- 2003 台灣創價協會鹽埕文化會館-個人畫展
- 2003 雲南、昆明藝術學院畫展
- 2003 馬來西亞藝術訪問團團長
- 2004 歐洲波蘭國家美術館、波蘭市文化中心畫展
- 2005 2005台北國際藝術博覽會
- 2005 新竹文化中心畫展
- 2005 美國洛杉磯、舊金山台北畫畫訪美團團長
- 2005 北京台北名畫家聯展
- 2005 台北國立中正紀念堂個人畫展
- 2005 芬蘭赫爾辛基李奇茂教授水墨畫展
- 2006 台中嶺東科技大學藝術中心舉辦水墨畫展
- 2006 巴林畫展
- 2006 台南中華日報畫展
- 2006 金門縣政府文化中心畫展
- 2006 臺中市文化局水墨畫展
- 2007 土地銀行總行水墨畫展
- 2007 首屆馬來西亞國際藝術博覽會特設「李奇茂畫館」
- 2008 馬來西亞創價學會與連城畫廊聯合舉辦「李奇茂水墨天地展」
- 2009 廣東順德美術館舉辦李奇茂水墨畫展
- 2009 新竹中華大學藝文中心舉辦李奇茂水墨畫展
- 2009 台北縣板橋林本源園邸舉辦「林家花園精神符號」水墨畫展
- 2009 台北縣政府藝廊舉辦「我愛台北縣李奇茂水墨畫展」

- 現任：  
 兼任國立臺灣藝術大學書畫系研所教授  
 兼任復興崗大學美術系教授  
 美國聖荷西大學美術客座教授  
 韓國檀國大學永久客座教授  
 國家文藝獎評議委員  
 中山文藝獎評議委員  
 全國美展評審委員  
 全省美展評審委員  
 新文藝金像獎評審委員  
 教育部文化建設美術委員  
 教育部古物鑑定委員  
 教育部教授評資委員  
 中國文藝協會理事  
 中國美術協會理事  
 美國金山中華美術會會員  
 澳洲布里斯本美術會會員  
 韓國國際文化協會榮譽員  
 中日畫家聯合會會員  
 美國奧勒崗大學檀國大學常務董事長  
 日本水墨教育協會評審委員  
 中華兩岸文化藝術基金會永久會長  
 中華全國藝文工作協會榮譽會長  
 中華老莊學會榮譽會長  
 淡江大學文錕藝術中心主任  
 南京大學客座教授  
 中國孔學會理事長  
 澳大利亞科亨大學博士班指導教授  
 中華倫理教育學會理事長

著作：

- 1960 大地兒女畫集(文圖)華欣文化出版公司印行
- 1962 中國民謠畫集(文圖)華欣文化出版公司印行
- 1968 國民生活須知-行政院印行
- 1970 李奇茂畫集-華欣文化出版公司印行
- 1972 歐遊畫集(文圖)國立歷史博物館出版印行
- 1975 中國人物畫與社會關係(論文)
- 1975 中國繪畫精神(論文)國立藝專印行
- 1976 中國繪畫精神(英文版)美國舊金山市立大學印行
- 1976 李奇茂畫集韓國檀國大學印行
- 1979 李奇茂「歐豪年」蘇峰男合展畫冊-韓國檀國大學印行
- 1980 李奇茂人物集-韓國檀國大學印行
- 1982 李奇茂鍾錫畫集-三原色畫廊印行
- 1984 李奇茂畫馬-中華書局畫廊印行
- 1986 李奇茂畫集-韓國斧山韓光美術館印行
- 1988 李奇茂畫集-苗栗文化中心印行
- 1990 李奇茂畫集-臺灣省立美術館印行
- 1992 李奇茂畫集-新光三越文化館印行
- 1992 李奇茂畫集-台北美術館印行
- 1996 李奇茂大師畫集-國父紀念館印行
- 1997 李奇茂、楊英風、歐豪年、吳炫三四人畫集-國父紀念館印行
- 1997 李奇茂畫集-國父紀念館印行
- 1998 李奇茂素描集(十二)臺北太平洋文化基金會印行
- 1998 李奇茂「歐豪年畫集-太平洋文教基金會印行
- 1999 李奇茂水墨畫集瀋陽魯迅美院太平洋文教基金會印行
- 2000 李奇茂張炳煌畫展-中華創價學會
- 2000 發行陳立夫百歲畫畫集-國立歷史博物館印
- 2001 李奇茂大師美國巡迴畫集-世界日報社印行
- 2001 國父孫中山先生畫傳-國父紀念館印行
- 2001 台灣水墨人物畫50年演變論文-國立台灣藝術大學美術系印行
- 2002 發行「孔學書畫」專集-中國孔學會印行
- 2003 墨點人間台灣情李奇茂畫展-台灣創價協會印行
- 2005 李奇茂教授繪畫的世界-台北國立中正紀念堂印行
- 2006 李奇茂水墨畫集-臺中市文化局印行
- 2009 李奇茂水墨畫集-新竹中華大學印行
- 2009 我愛台北縣·李奇茂水墨畫集-台北縣政府文化局印行

國家圖書館出版品預行編目(CIP)資料

林家花園人文精神符號-李奇茂畫集/

: 2010.10

128面: 25X30公分

ISBN ()

1.水墨畫 2.畫冊

發行人:  
作者:  
地址:  
電話:  
主編:唐健風  
執行編輯:  
英文翻譯:  
作品攝影:唐健風  
美編完稿:  
I S B N:( )  
印刷:

出版日期:2010年10月  
定價:

版權所有 • 翻印必究