

An abstract painting with a rich, textured background. The colors are a mix of vibrant blues, yellows, reds, and greens, with dark, expressive brushstrokes and splatters. The overall effect is dynamic and energetic.

李 奉

Lee Feng

李奉 Wenpin

2 0 2 4
屏東美術館
Pingtung Art Museum

李奉

躍入大自然

Immersed in Nature
Lee Feng Solo Exhibition



李奉：躍入大自然

Lee Feng : Immersed in Nature

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縣長序

周春米 | 屏東縣長

屏東，位於台灣的最南端，是山與平原的交界，在山水懷抱中沈靜，發掘個人失聯已久的寧靜與靈魂初心。藝術家李奉，經此次在屏東美術館的展覽，延展出南國的地域藝術文化。屏東美術館旨在創造地方文化價值與開發藝術魅力，透過展覽的力量、地域的資源，反轉出屏東一頁頁的不同樣貌。

出生於嘉義的李奉，用色大膽、筆觸瀟灑，以線條羅織出不斷衍生的層次，大量的色彩作為畫面的構圖，他所經歷的人生過程，艱苦但苦中而精彩。透過繪畫展現了每個階段生命的起伏與悸動。用眼觀察人生百態及大自然的興衰，用心感受事物的更迭，拿畫筆，描繪出自我內心的話語，將顏料揮灑出生命的價值，作品中的力量，牽動著人與大自然的連結，傳遞著李奉的世界。

屏東美術館扮演著藝術傳遞與分享感動的藝文場域，透過作品展示，可清楚瞭解藝術的發展脈絡，藉由當代藝術的推廣與國際接軌，不僅提供地方與城市間藝術交流的平台，也提升民眾美學涵養，讓世界看到屏東，也讓屏東放眼天下。

誠摯的祝福展出成功，並期待李奉在藝壇上持續發光！畫冊出版之際，特撰此序以表祝賀。

Foreword

Chun-mi Chou | Mayo, Pingtung County

Pingtung, located at the southernmost tip of Taiwan, is a place where mountains meet plains, tranquil in the embrace of nature, offering a serene environment to rediscover the long-lost tranquility and the essence of the soul. Through the exhibition at the Pingtung Art Museum, artist Lee Feng unfolds the regional art and culture of the southern part of the island. The Pingtung Art Museum aims to create local cultural value and develop artistic charm, using the power of exhibitions and the region's resources to showcase the diverse facets of Pingtung.

Born in Chiayi, Lee Feng exhibits bold use of colors and free-flowing brushstrokes, interweaving lines to create layers that constantly evolve. His life journey, though challenging, is vivid and remarkable. Through painting, he illustrates the ups and downs of life in each stage, observing the myriad expressions of life and the cycles of nature with keen eyes. With a paintbrush in hand, he depicts the inner dialogue of his soul, splashing pigments to articulate the value of life. The strength within his works resonates with the connection between humanity and nature, conveying Lee Feng's unique world.

The Pingtung Art Museum serves as a cultural space for the transmission and sharing of artistic emotions. Through exhibitions, one can gain a clear understanding of the developmental context of art. By promoting contemporary art and connecting internationally, the museum not only provides a platform for artistic exchange between localities and cities but also enhances the public's aesthetic cultivation, allowing the world to see Pingtung and Pingtung to broaden its horizons.

Sincere congratulations on the success of the exhibition, and we look forward to Lee Feng's continued brilliance in the art world! I offer this preface with heartfelt wishes on the publication of the art album.

處長序

吳明榮 | 屏東縣文化處長

屏東乘載了多族群文化，造就了人文景致與文化薈萃，屏東縣文化處秉持一貫的傳承，不僅推廣在地文化，也戮力於塑造藝文品牌，在國境之南的屏東，向外界展現其特有的文化深度及廣度。

藝術家李奉以大自然為主軸，抽象表現的形式，壓克力顏料作為媒材，技法上，以大量揮灑且深富衝擊力的筆觸變形出各種色彩的反差及肌理效果。他跌宕的人生經過一次次不斷地交疊、融匯、碰撞，成為李奉創作的養份以及個人符號，擁有著獨一無二的個人風格。

李奉提到：「創作過程中，寧靜、自由、願景等三個共同存在的精神場域，彼此影響、呼應、轉化，而顯現。」形出作品中的深蘊意喻，回歸自我最深刻的本源，此般人生況味，成為他的命運。李奉的繪畫創作形成他轉換心靈空間的媒介，表現出對於生命歷程體現的一種實踐，他走出了繪畫不可取代的形態，表達實踐生命、創造生命的重要，同時也擁有強烈的作品辨識度與個人特質。

在此，祝福本次在屏東美術館的個展順利成功，並期待李奉在藝壇上更加耀眼璀璨！於畫冊出版之際，特撰此序以表祝賀。

Foreword

Ming-Rong Wu | The Cultural Affairs Department of Pingtung County

Pingtung is a land rich in diverse cultures, creating a tapestry of humanities and a convergence of cultures. The Pingtung County Cultural Affairs Department has consistently upheld the inheritance of local culture, not only promoting indigenous culture but also striving to shape an art and cultural brand. The southern borderlands of Pingtung, showcase its unique cultural depth and breadth to the outside world.

Artist Lee Feng centers his work around nature, employing abstract forms and acrylic pigments as his medium. In terms of technique, he uses many splashes and impactful brushstrokes to transform various colors, creating contrasts and textural effects. His tumultuous life experiences, characterized by overlapping, merging, and colliding, have become the nourishment for Lee Feng's creative work and personal symbols, resulting in a distinctive personal style.

Lee Feng mentions, "In the creative process, the three coexisting spiritual domains of tranquility, freedom, and vision influence, resonate, and transform each other, revealing their significance." The profound metaphors in his works express a return to the deepest essence of self, embodying the flavors of life that have become his destiny. Lee Feng's artistic creation serves as a medium for transforming his mental space, demonstrating a practical expression of the life journey. He steps beyond the irreplaceable form of painting, emphasizing the importance of practicing and creating life while possessing a strong recognition and personal uniqueness in his works.

Here, I extend my best wishes for the successful exhibition at the Pingtung Art Museum and look forward to Lee Feng's even more dazzling presence in the art world! On the publication of this art album, I am honored to write this foreword to offer my congratulations.

總裁序

黃宗宏 | 帝門藝術事業機構總裁

藝術家李奉是「帝門藝術中心」長期合作的藝術家，秉持自 1989 年創立以來的一貫初心以當代藝術為主軸，所推動的重要藝術家。

繪畫，創作之於李奉，是思想與心靈的進程，也是一種無以名狀的使命。對於他一生堅守認定的藝術信仰，一種來自靈魂深處的召喚，如鼓聲般展現李奉堅韌的意志力與創造力，走在藝術創作的道路上並在不同的時期、不同的心境、不同的生命體悟中，展現不同的創作風貌。

帝門藝術中心，始終不遺餘力支持當代藝術家，作為台灣當代藝術的創始畫廊，透過藝術反映時代的樣貌，鼓勵華人當代藝術家；推薦國內外藝術創作，致力於推動當代視覺藝術。除推薦國內外優秀藝術家外，將當代藝術面貌以多元化的形式呈現，藉由展覽，彰顯當代藝術的時代意義，以拉近當代藝術與社會大眾的距離，開創觀賞者、藝術及藝術家的對話。

李奉，近年來其簡練粗放的黑色線條有著走筆如風、積健為雄的狂野氣勢，瀟灑筆觸讓作品充滿動感與力度。他觀察藝術脈動、人、大自然三個面向的關係，以構圖的形式進行賦予新的語言，長年來已本我的初衷，在創作中兌現生命。對李奉而言，看不見的，比看的見的清楚，不存在的，比存在的深刻。沒有特定的風格才是藝術家獨特的風格，不打草稿隨心奔放的大氣性格，正是我對李奉人格特質的認知。

李奉年過半百後，對於人生心境上也有更上階的體悟。他曾說過：『對於一個藝術家來說，作品就是他靈魂最後的見證。』這樣的信念，豐厚了原有的底蘊，淬煉著自我的生命。李奉於 2022 在屏東大路觀創立個人工作室，屏東獨特的自然景觀以及山巒的環抱，讓李奉對於屏東地域文化有著別樣的情感，激發了他大量的創作泉源。

本次展覽是李奉首次在屏東美術館的個展，感謝主辦單位屏東縣政府、屏東縣文化處的大力協助，以及聲寶股份有限公司、呷尚寶興業股份有限公司、康百國際食品股份有限公司、大路觀育樂事業股份有限公司及朱立安室內裝修有限公司的贊助，也因有了帝門藝術中心的策展，方能促成此次的展覽，成果是值得大家期待的。



Foreword

Geoffery T. Huang | Dimensions Art Enterprises Chief Executive Officer

Artist Lee Feng has been a long-term collaborator with the "Dimensions Art Center," upholding contemporary art as its main focus since its establishment in 1989 and promoting significant artists. For Lee Feng, painting and creation are processes of thought and soul, representing an indescribable mission. His lifelong commitment to artistic faith, a call from the depths of the soul, resonates like a drumbeat, showcasing Lee Feng's resilient willpower and creativity on the path of artistic creation. In different periods, moods, and life realizations, he reveals distinct creative styles.

The Dimensions Art Center consistently supports contemporary artists, playing a pivotal role in Taiwan's contemporary art scene. Through art reflecting the era, it encourages contemporary Chinese artists, recommends domestic and international artistic creations, and strives to promote contemporary visual arts. Besides recommending outstanding domestic and international artists, it presents the face of contemporary art in diverse forms, using exhibitions to highlight the temporal significance of contemporary art, bridging the gap between contemporary art and the public, and fostering dialogues among viewers, art, and artists.

In recent years, Lee Feng's concise and bold black lines exhibit a wild momentum, with dynamic and forceful strokes. Observing the pulsations of art, humans, and nature, he imparts new language through compositional forms, consistently realizing the essence of life. For Lee Feng, the unseen is clearer than the seen, and the nonexistent is more profound than the existent. A unique style for an artist is not having a specific style, and Lee Feng's carefree and atmospheric personality, without sketching drafts, is precisely how I perceive his character.

After reaching middle age, Lee Feng has gained a deeper understanding of life's state of mind. He once said, "For an artist, the work is the final testament of his soul." Such a belief enriches the existing foundation and refines the essence of his life. In 2022, Lee Feng established a personal studio in Pingtung, surrounded by Pingtung's unique natural landscapes and mountains, sparking unique emotions towards the local cultural heritage and inspiring a vast source of creativity.

This exhibition marks Lee Feng's first solo exhibition at the Pingtung Art Museum. I extend my gratitude to the organizers, the Pingtung County Government, and the Cultural Affairs Department of Pingtung, for their strong support. Special thanks to sponsors, including SAMPO Corporation, JSP 呷尚宝, Typhone Food Corporation, Dalukuan Entertainment Co., Ltd., and Julian Interior Decoration Co., Ltd. The curation by Dimensions Art Center has made this exhibition possible, and the results are something everyone can look forward to.

Geoffery T. Huang

走向流變，自然而然

莊宗勳 | 藝術評論家

一、前言

藝術家李奉 1957 年出生於嘉義（布袋過溝），擁有豐沛的創作能量並不斷探究繪畫之可能，尤其在色彩的表現具個人獨到見解。三十年餘年在繪畫耕耘，不斷推陳出新，曾於國內外舉辦十餘次個展，2022 年於帝門藝術中心出版「繪畫三十年」一書，創作脈絡清晰可見。

上世紀 80 年代，李奉於國立藝專（現台藝大）並且在美國完成碩士學位。個人深刻體認「熟練即滅亡」的創新原則，對李奉而言繪畫不以「熟練」為目標，而是面對未知與不可預期的繪畫實踐。認知生命處在流變之中，因此，他的藝術實踐順應個人之心性並與自然應對。不斷透過自身對自然的感通，去體現天地人之和諧。

不跟隨潮流的藝術實踐，深知與其主體疲於思辨，不如將自身置於繪畫的實踐過程，懸置困頓解放自身的侷限，將生命投向無垠的畫布邊界，讓手臂、手腕藉由色彩與筆觸，引發一種難以言說的畫意，讓繪畫產生與觀者的互為關係的動能。

從他的作品中可意會到有一種「自然而然的形、色、筆調」在畫面中流轉，於自然萬象提煉形、色，在畫面虛實之間，藉狂放的筆觸表現自由無邊之境。李奉藉由自然萬象之轉化，轉向他對生命與藝術的願景。

二、以繪畫作為靈魂的顯影

瓦西里·康丁斯基（Wassily Kandinsky 1866 ~ 1944）曾在回憶錄稱：
「色彩是琴鍵，眼睛是琴錘，心靈是鋼琴，有著音色各異的弦。藝術家則是彈琴的手，一下，又一下，不斷去呼喚心靈的感應。」

李奉也曾說：*「繪畫顏料只是我靈魂的顯影劑」*¹。

李奉之「繪畫作為靈魂的顯影」的深刻說法與體會，顯然與康式的「以色彩去呼喚心靈感應」的理念殊途同歸，概念抽象卻精準道出色彩在藝術創作之關鍵地位。

康丁斯基透過對音樂的聯覺感受，發展出抽象藝術的語言脈絡。李奉則是對自然的感通，將自然視為「無為的自然樂音」²，色彩充滿生機的抽象風格，其繪畫及色彩都意圖通往靈魂深處。李奉早年用色較為深沉，沈著的辯證人的存在關係。近年色彩則豐富多元，生活恬淡回歸初心在自然萬象中感通，並產生新的色彩脈絡。

值得注意的是，李奉在 2015 作品系列「合十萬象」之後，畫面有大面積的雲霧般籠罩繚繞的色域，感性的流動與的犀利的切分色彩與邊界，使畫面產生極大的反差，空氣或水氣成了色彩，體現出「空白」的意象。留白在東方繪畫是一個空間的暗示，在李奉作品中被保留的空間，並非以白色

¹ 李奉「飛往靈魂的故鄉」個展，展覽自述。

² 老子無為概念將自然分為兩類，一類是凡俗的人為音樂，另一則是無為的自然音樂，無為的自然音樂乃是有聲音樂的根源。西方的人為音樂成了西方抽象藝術的啟發，而東方的概念則是直接面對自然。

來表示，敷以強烈色彩，進而成為作品的主色調，既是「虛」也是「實」。在西方繪畫中顏色通常對應的是光，在李奉作品中，色彩不僅是光，亦是不定形的流動意識團塊，似雲霧繚繞的造形，同時構成畫面流動的動勢結構。

在李奉追求繪畫中有一些風格特色：

1. 主觀化的自然，得意忘形：不追求模仿與再現自然，抽象化表現個人感通的自然之景，從自然萬象提煉形色與意象，重視表現抽象化的自然之境。以自然為詩，忠於個人情感表現畫意的情懷，得其意自然忘其形的抽象繪畫。
2. 賦彩同時造形：善於透過色彩之間的撞擊或是疊合，讓色彩間形成切割或模糊的邊界，以色彩形構造形，層層疊疊豐富而多元，構成獨特的繪畫語言。
3. 流淌與動勢：自在的潑灑、滴流，雜草般自然揮灑的筆觸，不預設最畫面終結果，讓自然界中生生不息的有機與偶發展演於畫布，創造動勢與節奏感，生成獨特的畫面結構。
4. 雜然賦流形，自然、靈魂、作品三位一體：李奉認為「熟練即滅亡」，所以讓自己處在隨時在將對象陌生化，流形之生生不息衍化，抽象化流變的時空、自然，就成了創作時一種必然。不停追索，藉由繪畫的過程將內在靈魂、大自然樣貌、作品抽象化，三者皆是流變不居，雜然賦流行的相互映照。

三、天地漫遊者

以自然為對象的藝術，是否就會成為風景畫？模仿與再現自然是過往藝術家的技術與任務，但現代主義之後「自然」就被異化或是罷黜，顯然可見的，李奉作品中從來都不是在處理風景畫問題。因為用的不是我們對風景畫的認識方法（法式印象派、英式風景、中式山水）不是寫生式的將風景再現收納於畫布上，而是藝術家直接面對自然透過色彩將內化的風景、心境顯化呈現。李奉承接起對自然的感通，不再模仿再現自然，甚至成為自然的一部分。

*李奉：「繪畫對我來說，它不是繪畫，反而比較像是登山者手持的登山杖或是登山背包的登山歷程，絕不是繪畫本身。」*³

自然本就是流變的，以有限掌握無限，成為畫意中的一部分。若以不定向流變的雲霧、山嵐、水氣為對象時，上下左右、時間、空間都被瓦解，瞬間成為不可辨識的時空。山形及山勢或是雲霧繚繞，皆是自然之意，不同的觀察者位置，形成不同視野，或遠或近，時而遠觀，時而被自然包圍，抽象或具體的視線都被色彩捕獲，幻化為凝結的瞬間。

在作品「秘在山形」系列中，水平的畫面高低錯落的山形結構橫向延伸，具現了遠觀山景之胸懷，雖不在此山中，模糊的山景並非是要具體化一則關於山的敘述結構，在此，山形成了一個符號，一個關於創作者座標、原鄉、甚至是胸懷自然的表態。

³ 李奉 2017 合十萬象個展 展覽自述。

感性流動的橫向動勢，遊走於自然山景，氣場。並非幾何抽象的冷靜與簡化，反而藉由色彩與痕跡去熱顯我們的官能，去觸動、召喚並浸染於季節、色光、朦朧的山形之中。透過尺規所畫出的「直線」在李奉的繪畫中幾乎不存在，因為在自然界裡，不存在筆直的直線，只有動勢或經由許多次修正後形成的線性。繪畫中以過程性的推敲，尋找邊界、色彩堆疊。無論是登山或繪畫，李奉都在直接面對自然，深刻的與自己對話，而達至與自然對應，成為自然的一部分。

在低語與壯闊之間漫遊，偶而有遠山之形，或置身於五里雲霧中、俯拾野花漫草，自然而然的處在無人稱的景緻之中，李奉的繪畫提出一種視線而不是透視，透視早已在三十餘年的藝術實踐中被解放，留下的是更為奔放的色彩，更無所羈絆的筆觸，主觀感性的表現自然，自然而然的抒情。低語，瑣碎的筆觸堆疊的層次，像登山般緩慢碎步的在畫面中呈現，微觀地在繪畫透明的質地中，保留躊躇與曖昧的色調，或明快的強烈色彩對比，都在顯現時間、空間與藝術家的視線。

四、心象顯現，雜然賦流形

李奉：「繪畫的當下我需要寧靜的且靈敏，有時極其緩慢有時極其迅速。不構圖、不預設完成之畫面，使我在過程中感受更愉悅的自由，並更能獲得潛藏心靈裡那令自己雀躍的畫面，視覺與精神同在的畫面。」

經常處在理性的出神狀態，感性的實踐對於作品最終不預設結果，隨遇面對所有遭逢的新方法，讓自身處在開放結構，這不就是「自然」的流變邏輯嗎？讓一切化為可能，滴流、溢出、模糊的半透明邊界、位移的點、牽引的長線、平塗的色面，無論是刪除、覆蓋、保留、都處在高度敏感抉擇關鍵，流變的意識與動能，在畫面處在不是胸有成竹的結構安排，有機的延展的蔓生，保留偶然性，遭逢不預期的偶發事件。在胸懷「自然而然」的繪畫過程中，分不清是李奉在做作品，還是作品完成了李奉。

抽象畫家尼古拉·德·斯塔埃爾（Nicolas de Staël，1914—1955）反對具象與抽象的二元論：
「抽象畫不需完全放棄自然景觀的型態。」

西方抽象藝術乃是回到藝術自身的視覺語彙運用，將點、線、面、色彩獨立於再現系統，不再現自然為任務，從早期理性幾何，到後期抒情表現風格。與西方脈絡不同的東方抽象脈絡，具有高度感性的抒情表現情懷，雖非再現自然，其中仍舊有機會召喚或是抒發對於自然的體驗感受。以自然為對象時，微觀或是宏觀的視野，產生不同的詮釋方法，遠山水平延伸具象的壯闊展開，或近草成狂草抽象書寫型態。無論西方或東方，抽象或是具象，這些後設的框架，暫時無法都無法充分定義一個正在透過眼睛感受的藝術家。

李奉將自然視為一個不斷流變的對象，讓想像馳騁於畫面中，不定向、無敘述、大方無隅、無定形，流變的形，再多繪畫技法，「為自然賦形、敷色」最終僅是為了呈現李奉眼中的烏托邦，一旦技術接近了這樣境地，心裡充盈著欣喜，但仍持守「熟練即滅亡」的自我警語，讓創作不斷開發生機。

然而，當試圖要用文字去捕捉或補充李奉繪畫中的內涵，都有一種無法充分之侷限，就如同想藉由有形具體的形象去模仿流變的自然，總有隔靴搔癢之感。李奉抽象轉化及保留無盡的想像，直接面對自然，直觀的去感受畫作色彩帶來的悸動，意在不言中也是一種至美。

莊宗勳

Embracing Change, Harmonizing with Nature

Tsung-Hsun Chuang | Art Critic

I. Introduction

Lee Feng was born in 1957 in Chiayi (Guogou, Budai) and possesses abundant creative energy, continuously exploring the possibilities of painting, especially demonstrating a unique perspective in color expression. With over thirty years of dedication to painting, and constantly innovating, he has held more than ten solo exhibitions domestically and internationally. In 2022, he published the book "Thirty Years of Painting" at the Dimensions Art Center, showcasing a clear artistic trajectory.

In the 1980s, Lee Feng studied at the National Taiwan College of Arts (now Taipei National University of the Arts) and completed his master's degree in the United States. He deeply understands the principle of innovation that "mastery leads to destruction." For Lee Feng, painting is not about achieving "mastery" but about facing the unknown and unpredictable aspects of painting practice. Recognizing that life is in a state of flux, his artistic practice aligns with his inner nature and responds to nature. His profound connection with nature expresses the harmony between heaven, earth, and humanity.

His artistic practice does not follow trends, understanding that rather than exhausting oneself in speculation, it is better to place oneself in the painting process, suspending constraints to celebrate one's limitations. By throwing his life onto the boundless canvas border, he uses his arms and wrists to evoke an indescribable painterly quality through color and brushstrokes, creating a dynamic relationship between the painting and the viewer. From his works, one can perceive a flow of "natural and spontaneous forms, colors, and brushstrokes" circulating in the composition. Refining forms and colors from the myriad aspects of nature, he uses bold brushstrokes to express the boundless freedom between reality and illusion on the canvas. Lee Feng, through the transformation of the myriad aspects of nature, turns towards his vision of Le and art.

II. Using Painting as the Manifestation of the Soul

Wassily Kandinsky (1866 ~ 1944) once wrote in his memoirs:

"Color is the keyboard, the eyes are the hammers, the soul is the piano with many strings. The artist is the hand that plays, touching one key after another, to cause vibrations in the soul."

Lee Feng also expressed a similar sentiment, stating: *"Painting pigments are just the developer of my soul."*¹

Lee Feng's profound statement and understanding of *"Painting as the Manifestation of the Soul"*² clearly aligns with Kandinsky's concept of "calling forth spiritual resonance through color," demonstrating the crucial role of color in artistic creation. Both conceptualizations, though abstract, precisely articulate the key position of color in the realm of art.

Kandinsky, through synesthetic experiences with music, developed the language and context of abstract art. Lee Feng, on the other hand, draws inspiration from nature, viewing it as the "natural melody of non-action." His abstract style, filled with vibrant colors, aims to lead to the depths of the soul. In his

¹ Lee Feng's Solo Exhibition 'Flying to the Hometown of Soul' (Exhibition Statement).*

² The concept of "non-action" in Laozi divides nature into two categories: one is the mundane music created by humans, and the other is the effortless natural music, which is considered the origin of audible music. Western human-created music has inspired Western abstract art, while the Eastern concept emphasizes a confrontation with nature.

earlier works, Lee Feng used deeper and more subdued colors, reflecting the dialectical relationships of existence. In recent years, his palette has become more diverse, returning to simplicity and connecting with the essence of nature, resulting in new color contexts.

Noteworthy is Lee Feng's series "Worship to Nature" from 2015, where the canvas is enveloped in large areas of mist-like color fields. The emotional flow and sharp division of colors and boundaries create significant contrasts, turning air or moisture into color and embodying the imagery of "emptiness." In Eastern painting, leaving space blank suggests an implied space. In Lee Feng's works, the reserved space is not represented in white; instead, it is filled with intense colors, becoming the main color tone of the artwork, embodying both "emptiness" and "substance." While in Western painting, colors typically correspond to light, in Lee Feng's works, color is not only light but also a formless, flowing cluster of consciousness, resembling the shapes of swirling clouds and mist, simultaneously constructing the dynamic structural momentum of the composition.

In Lee Feng's pursuit of the painting, there are some distinctive stylistic features:

1. Subjectivations of Nature, Joyful Abandonment: Not seeking to imitate or reproduce nature, abstractly expressing the personal perception of natural scenes. Extracting forms, colors, and imagery from the myriad aspects of nature, emphasizing the representation of abstracted natural environments. Treating nature as poetry, staying true to personal emotions, and expressing the sentiment of painting with a joyful abandonment of formal constraints in abstract art.
2. Infusing Color and Form Simultaneously: Proficient in creating collisions or overlays between colors, allowing the formation of cut or blurred boundaries between colors. Constructing shapes through the interplay of colors, layering rich and diverse elements to create a unique language of painting.
3. Flow and Dynamic Momentum: Free-spirited splattering, dripping flows, and the natural, unrestrained brushstrokes resembling wild grass. Without predefining the outcome of the painting, the canvas becomes a stage for the organic and spontaneous unfolding of life collisions in the natural world. This approach creates a sense of movement, and rhythm, and results in the formation of a unique visual structure.
4. Chaotic Endowment of Flowing Forms, Unity of Nature, Soul, and Artwork: Lee Feng believes that "mastery leads to destruction," so he constantly places himself in a state of unfamiliarity with the subject, allowing the continuous and evolving development of flowing forms. The abstract transformation of time, space, and nature becomes an inevitable part of the creative process. Through relentless exploration, Lee Feng abstracts the internal soul, the appearance of nature, and the artwork itself during the painting process. All three elements undergo continuous transformation, mutually reflecting the chaotic endowment of flow.

III. Roamer of the Cosmos

Does art that takes nature as its subject become landscape painting? Imitation and representation of nature were the techniques and tasks of artists in the past. However, after modernism, "nature" has been alienated or even dismissed. It is evident that in Lee Feng's works, the issue is not about dealing with landscape painting. He does not follow the methods we use to understand landscape painting (such as French Impressionism, English landscape painting, or Chinese landscape painting). Instead of the representational approach of capturing nature on canvas, Lee Feng, through color, directly faces nature

and externalizes the internalized scenery and mood. He continues the process of sensing nature, no longer imitating or reproducing it but becoming a part of nature.

Lee Feng: "For me, painting is not painting; it is more like the journey of a mountaineer holding a climbing stick or the climbing process with a backpack, definitely not about painting itself."³

Nature is inherently in a state of flux, becoming a part of the artistic expression by grasping the infinite within the finite. When the ever-changing clouds, mist, and water vapor are taken as the subject, the distinctions of up and down, left and right, and time, and space are dissolved, instantly creating an unrecognizable moment in time and space. The forms and contours of mountains, or the enshrouding mist, all carry the essence of nature. Different observers' positions result in different perspectives — distant or close, sometimes viewing from afar, enveloped by nature. Abstract or concrete viewpoints are captured by color, transforming into moments of crystallization. In the "Secrets From Within" series, horizontally arranged mountain structures with varying heights extend, embodying the expansive view of distant mountain scenery. Despite not being physically present in these mountains, the blurred mountain scenery is not intended to narrate a specific structural depiction of a mountain. Here, the mountain becomes a symbol, expressing the artist's coordinates, hometown, and even a declaration of embracing nature.

The horizontal dynamic flow of sensibility traverses through natural mountain scenery, creating an aura. It is not a geometrically abstract coolness and simplification but rather uses color and traces to vividly manifest our senses, to touch, evoke, and immerse in the seasons, colored light, and the hazy mountain forms. In Lee Feng's paintings, almost no "straight lines" drawn with a ruler exist, as there are no perfectly straight lines in nature — only movements or linear formations resulting from multiple adjustments. Through a process-oriented exploration in painting, boundaries, and color layering are sought. Whether climbing mountains or painting, Lee Feng directly confronts nature, engaging in profound dialogues with himself and correspondingly becoming a part of nature.

Wandering between whispers and grandeur, occasionally encountering distant mountain forms or immersing oneself in clouds and mist for miles, picking wildflowers and strolling through the grass naturally places one in the scenery without a designated observer. Lee Feng's paintings propose a kind of perspective rather than perspective itself. Perspective has long been liberated in over thirty years of artistic practice, leaving behind more unrestrained colors and subjective, expressive strokes that convey nature and natural lyrical expressions. The whispers, the layers of delicate strokes, slowly and fragmentedly presented in the artwork like slow and fragmented steps in climbing, intricately preserve the hesitations and ambiguities of color tones in the transparent texture of the painting. Whether with bright, vivid color contrasts or subtle, subdued tones, they reveal the passage of time, space, and the artist's perspective.

³ Lee Feng's 2017 Solo Exhibition 'Worship to Nature' (Exhibition Statement)."

IV. The manifestation of the mind's image, endowed with diverse and flowing forms

Lee Feng: *"In the moment of painting, I need tranquility and sensitivity, sometimes extremely slow, sometimes extremely fast. Without composition, without preconceived completed images, it allows me to experience more joyful freedom in the process and to obtain the images that excite my hidden soul, a visual and spiritual coexistence."* Often in a rational trance, the sensory practice, with no predetermined outcome for the final work, faces all encounters with new approaches, placing oneself in an open structure. Isn't this the logic of "nature's" fluidity? Allowing everything to become possible — dripping, overflowing, blurred semi-transparent boundaries, shifting points, elongated lines, and flat color surfaces — whether it is deletion, covering, or preservation, all are highly sensitive choices at key moments. The consciousness and dynamic energy of fluidity, in the composition, are not in a predetermined structure but in an organically extended proliferation, retaining randomness, and encountering unexpected spontaneous events. In the process of "harmonizing with nature", it is unclear whether Lee Feng is creating the artwork or if the artwork was completed Lee Feng.

Abstract painter Nicolas de Staël (1914–1955) opposed the dichotomy between abstraction and representation, stating, "Abstract painting does not need to completely abandon the forms of natural landscapes." Western abstract art involves returning to the visual vocabulary of art itself, where points, lines, surfaces, and colors are independent of representational systems. It doesn't consider representing nature as its task, evolving from early rational geometry to later lyrical expressive styles. In contrast, Eastern abstract contexts, including those in China, often involve highly emotive expressions and sentiments. Despite not directly representing nature, there is still an opportunity to summon or express experiences and feelings towards nature. Taking nature as the subject can result in different interpretation methods, whether it's the vast expanses of distant mountains or the abstract patterns created by close-up grass. Regardless of Western or Eastern traditions, abstract or representational, these meta-frameworks cannot fully define an artist who is currently experiencing art through their eyes.

For Lee Feng, nature is viewed as an ever-changing subject. Imagination runs freely on the canvas, adopting a non-directional, non-narrative, open, and formless approach. The evolving forms, regardless of various painting techniques used to "give shape to nature and apply color," ultimately aim to present Li Feng's utopia. Once the technique approaches this state, there is a sense of joy, yet Li Feng remains vigilant with the self-warning that "mastery leads to destruction," allowing the creative process to continually develop.

However, attempting to capture or supplement the content of Lee Feng's paintings with words always seems somewhat limited, similar to trying to imitate the ever-changing nature with tangible, concrete images. Lee Feng's abstract transformation and retention of boundless imagination, facing nature directly, intuitively sensing the excitement brought by the colors in his artworks, aim to convey a beauty that transcends words.

Tsung-Hsun Chu

躍入大自然

李 奉 | 藝術家

藝術是探索生命的途徑與檢視靈魂的方式；是生命的修護劑，填補了生命的凹坑、裂縫使之平整；也是生命的顯影劑，顯現自我生命的清晰與心中對於外在世界的期待願景。

我的藝術觀與生活觀是一致的，常用藝術創作的現象去思維生活的現象。也常以生活的現象去思維藝術創作的現象。因此也分不清是生活的藝術觀或藝術的生活觀。總之，影響我或堆積我繪畫藝術的絕非僅是繪畫藝術本身。藝術顯現的，其實是一個生命的綜合體。

我喜愛大自然。喜愛它千變萬化的形影姿態，喜歡它的狂、涓，那大浪沖擊岸岩所激起的浪花，那佇立在湖海邊觀看日出日落迎風吹拂的小草。常年來的繪畫創作也都是依其為因子符號。

我不喜歡形式化的一切，尤其在繪畫過程中更沒有預設既定。因此作品開始前不知結果，而完成後也忘了開始。

繪畫當中會有直覺的快速與幾乎停止的緩慢，因此我必須處在一個獨立而寧靜的空間。我經常與自己對話，與大自然對話，而必要的是面對大自然的寧靜與虔誠，面對自己的誠實與勇氣。省思是生命前進的動能，藝術得到蛻變，生命得到自由。

繪畫創作我除了不為理論服務之外，也不喜歡詭辯。任何事物都有其核心意義與價值，藝術創作也是，背離了，就不再有存在意義。

藝術帶給我們最基本的喜悅，就是創造了美好的驚訝。不管是做什麼，而這種驚喜與我們對大自然景象之驚喜是一樣的。雖然藝術起緣於遊戲，但絕非終了於遊戲。如同繪畫的目的也非是繪畫本身。寧靜、自由、願景，是個精神場域，是藝術期盼，也是對我的引領。


繪畫當下

創作時遇到的困難，畫面上的挫折，在那個時刻除了感到無比沮喪之外，卻也萌生一股莫名的喜悅，而我知道這將對我是一個神聖的時刻。

繪畫創作中，所望見的天空飛鳥、奔馳原野的羚羊、掙脫牢籠的獅子，這一切都該是美好的！

我喜悅繪畫成為我這一生為藝術、為世界共同的美好而立命努力。並期望自己之於繪畫與生命，如落葉飄落於大地，如空中滴落於湖海的雨滴。

最後，感謝主辦單位屏東縣政府、屏東縣文化處的大力協助，帝門藝術中心的策展，以及聲寶股份有限公司、呷尚寶興業股份有限公司、康百國際食品股份有限公司、大路觀育樂事業股份有限公司及朱立安室內裝修有限公司的贊助，在此表達深深的感謝！

李奉敬寫於屏東大路觀工作室 2024 

Immersed in Nature

Lee Feng | Artist

Art is the path to explore life and a way to examine the soul; it serves as a remedy for life, filling the pits and cracks to make it smooth. It is also a developer for life, revealing the clarity of one's own life and the envisioned expectations for the external world within the heart.

My perspective on art aligns with my outlook on life. I often use artistic phenomena to contemplate life phenomena and vice versa. Therefore, I cannot distinguish whether it is an artistic perspective on life or a life perspective on art. What influences and accumulates in my artistic expression is not solely the art of painting itself. What art reveals is, in fact, a synthesis of life.

I have a deep affection for nature, enjoying its ever-changing forms and postures. I appreciate its wild and gentle aspects, from the splashing waves generated by the crashing sea against the rocks to the blades of grass standing by the lakeside, swaying in the wind during sunrise and sunset. My ongoing artistic creations are often inspired by these natural elements.

I dislike formalization in all aspects, especially in the painting process without predetermined constraints. Therefore, I do not know the outcome before starting a piece, and after completion, I forget the beginning.

The painting involves both intuitive swiftness and almost halted slowness, necessitating a space that is independent and tranquil. I engage in dialogues with myself and with nature. It is essential to face the tranquility and devotion of nature and confront my honesty and courage. Reflection is the dynamic force propelling life forward; art transforms, and life attains freedom.

In my artistic creations, I refrain from serving theories and dislike sophistry. Everything has its core meaning and value, and the same applies to artistic creation. Once it deviates, it loses its meaningful existence. Art brings us the most basic joy, creating beautiful surprises. Whether doing anything, this kind of surprise is akin to our awe of natural phenomena.

Although art originates from play, it is by no means concluded in play. Similar to the purpose of painting not being solely about painting itself. Tranquility, freedom, and vision are spiritual realms, artistic aspirations, and guidance for me.

In the moment of painting, encountering difficulties and setbacks on the canvas, besides feeling immensely frustrated, a mysterious joy arises, and I know that this will be a sacred moment for me. In the artistic creation, the sky with flying birds, the antelopes sprinting across the plains, and the lion breaking free from its cage — all of these should be beautiful!

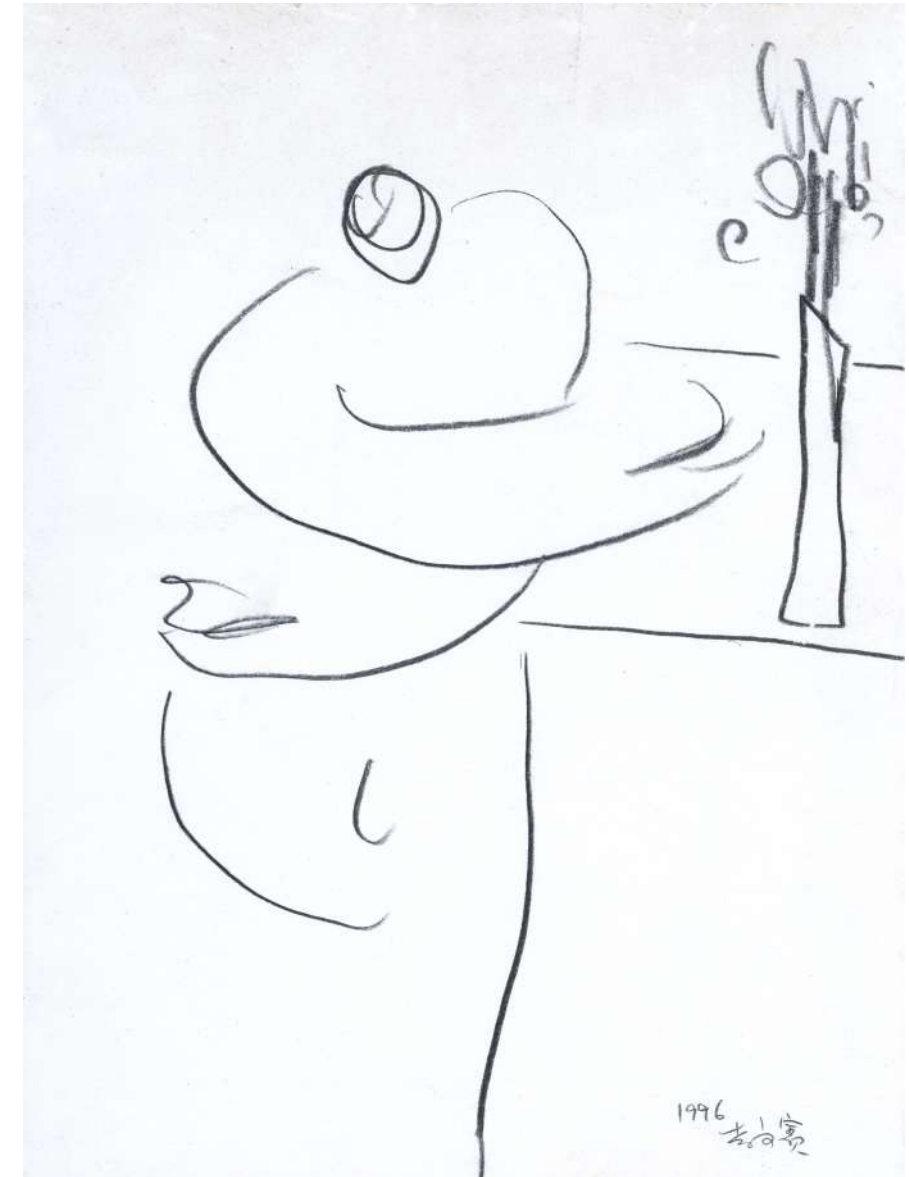
I take joy in painting, dedicating my entire life to art and contributing to the shared beauty of the world. I hope that my relationship with painting and life will be like fallen leaves settling on the ground or

raindrops falling into the lake from the sky.

Finally, I extend my gratitude to the organizers, the Pingtung County Government, and the Cultural Affairs Department of Pingtung, for their strong support. Special thanks to sponsors, including SAMPO Corporation, JSP 呷尚宝, Typhone Food Corporation, Dalukuan Entertainment Co., Ltd., and Julian Interior Decoration Co., Ltd. The curation by Dimensions Art Center has made this exhibition possible, I would like to express my gratitude to you!

Lee Feng

Dalukuan Studio, Pingtung, Taiwan, 2024



無題
Untitled

鉛筆 紙上 Pencil on Paper
27 x 19.5 cm
1996



無題
Untitled

簽字筆 紙上 Sharpie on Paper
24 x 9.5 cm
2005



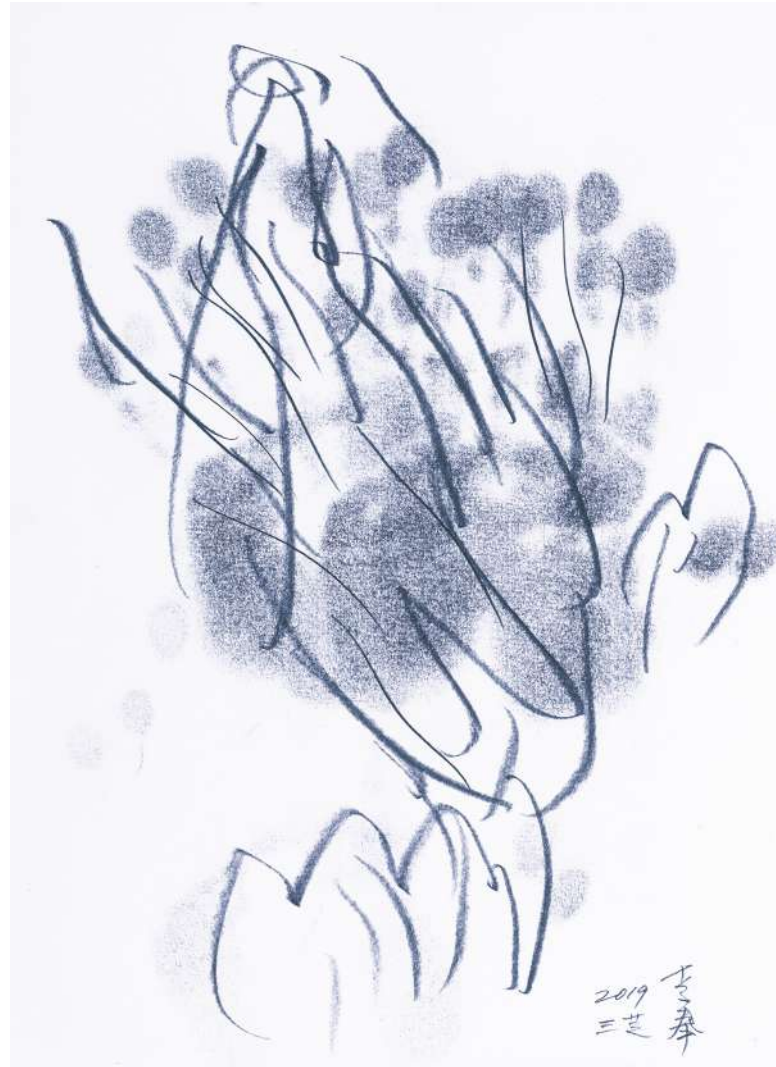
無題
Untitled

簽字筆 紙上 Sharpie on Paper
29 x 27 cm
2017



無題
Untitled

鉛筆 紙上 Pencil on Paper
21.5 x 30 cm
2019



無題
Untitled
鉛筆 紙上 Pencil on Paper
30 x 21 cm
2019
私人收藏



無題
Untitled
鉛筆 紙上 Pencil on Paper
33 x 24 cm
2019
私人收藏



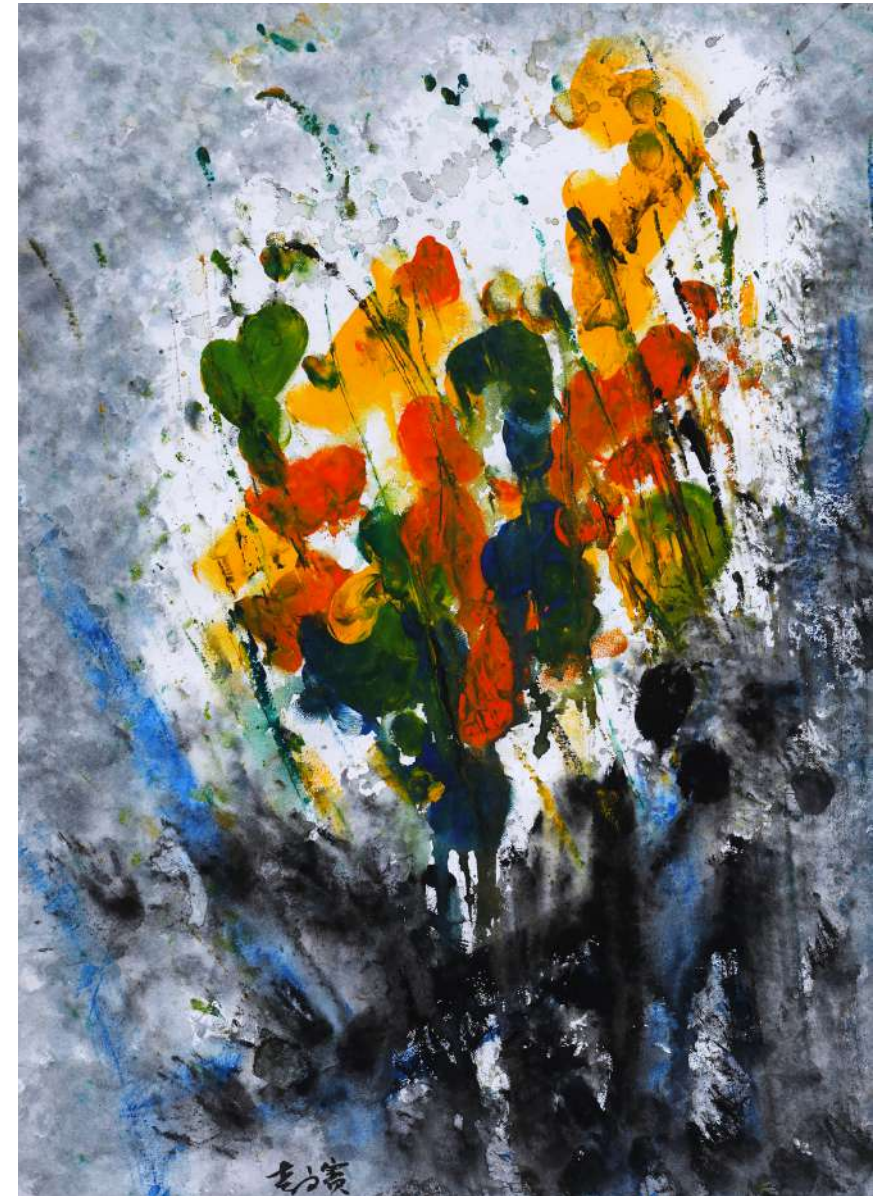
無題
Untitled
鉛筆 紙上 Pencil on Paper
21 x 30 cm
2019



無題
Untitled
鉛筆 紙上 Pencil on Paper
24 x 33 cm
2019

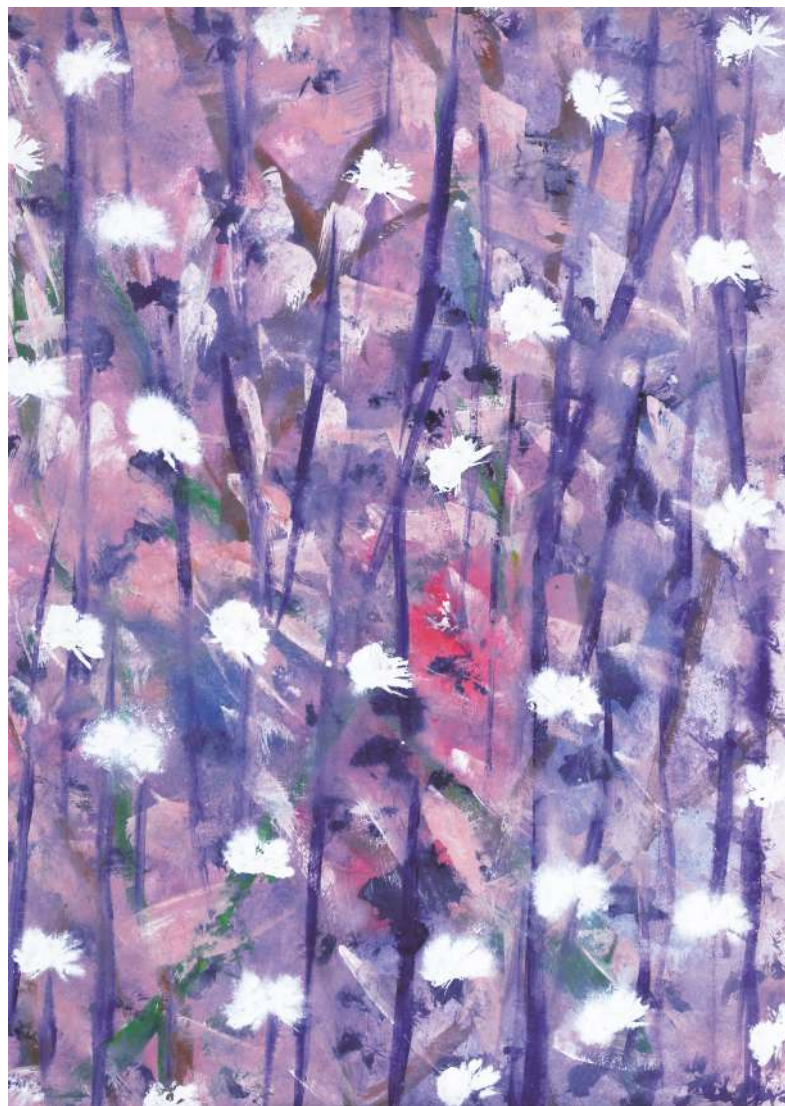
無題
Untitled
鉛筆 紙上 Pencil on Paper
30 x 21 cm
2020





無題
Untitled

水彩 紙上 Watercolor on Paper
38 x 27 cm
2017
私人收藏



無題
Untitled

壓克力 紙上 Acrylic on Paper
29 x 21 cm
2018
私人收藏



無題
Untitled

壓克力 紙上 Acrylic on Paper
29 x 21 cm
2018
私人收藏



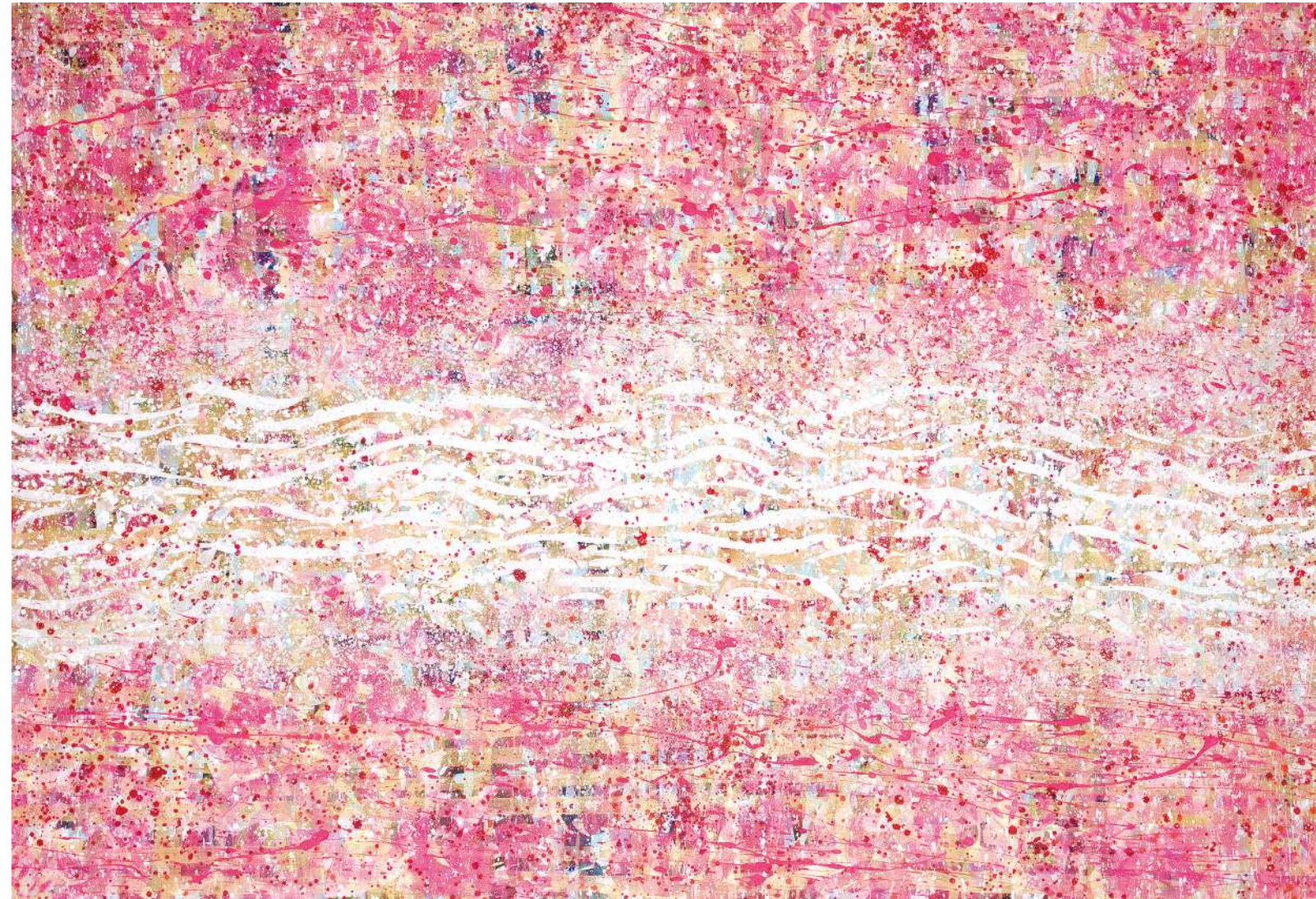
無題
Untitled

壓克力 紙上 Acrylic on Paper
29 x 21 cm
2018
私人收藏



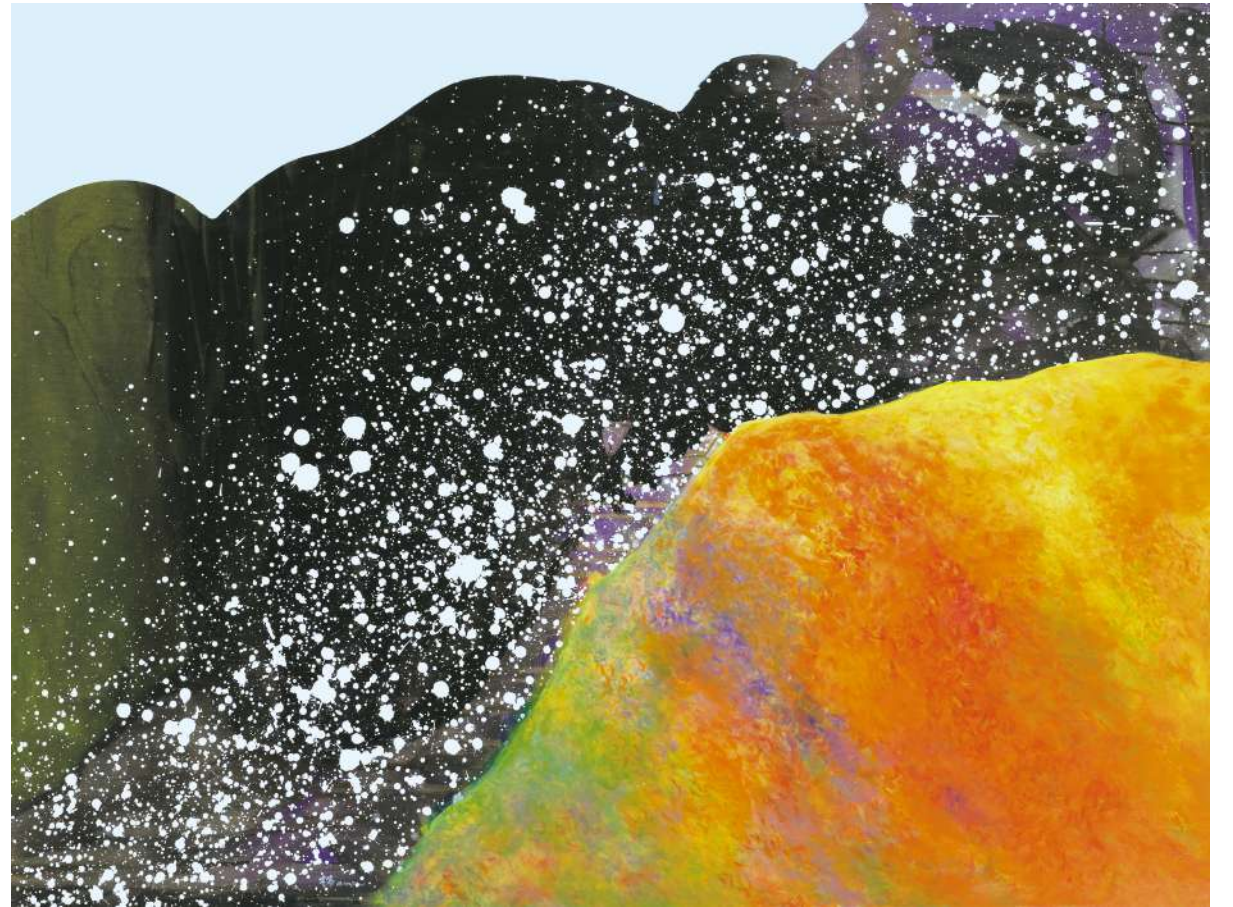
飛往靈魂的故鄉 7
Fly to the Hometown of Soul 7

壓克力 畫布 Acrylic on Canvas
130 x 162 cm
2008



飛往靈魂的故鄉 10
Fly to the Hometown of Soul 10

壓克力 畫布 Acrylic on Canvas
112 x 162 cm
2008



秘在形山 6
The Secrets from Within 6

壓克力 畫布 Acrylic on Canvas
97 x 130 cm
2012



秘在形山 7
The Secrets from Within 7

壓克力 畫布 Acrylic on Canvas
130 x 97 cm
2012



大象希音 1
The Vision of Life 1

壓克力 畫布 Acrylic on Canvas
112 x 162 cm
2014



合十萬象 1

Worship to Nature 1

壓克力 畫布 Acrylic on Canvas

280 x 180 cm x 3

2015

私人收藏



合十萬象 4
Worship to Nature 4

壓克力 畫布 Acrylic on Canvas
80 x 100 cm
2016
私人收藏



合十萬象 9
Worship to Nature 9

壓克力 畫布 Acrylic on Canvas
116.5 x 91 cm
2016



合十萬象 16
Worship to Nature 16
壓克力 畫布 Acrylic on Canvas
97 x 130 cm
2017



合十萬象 18
Worship to Nature 18
壓克力 畫布 Acrylic on Canvas
53 x 65 cm
2017



合十萬象 26
Worship to Nature 26

壓克力 畫布 Acrylic on Canvas
91 x 72.5 cm
2018



合十萬象 27
Worship to Nature 27
壓克力 畫布 Acrylic on Canvas
97 x 130 cm
2018

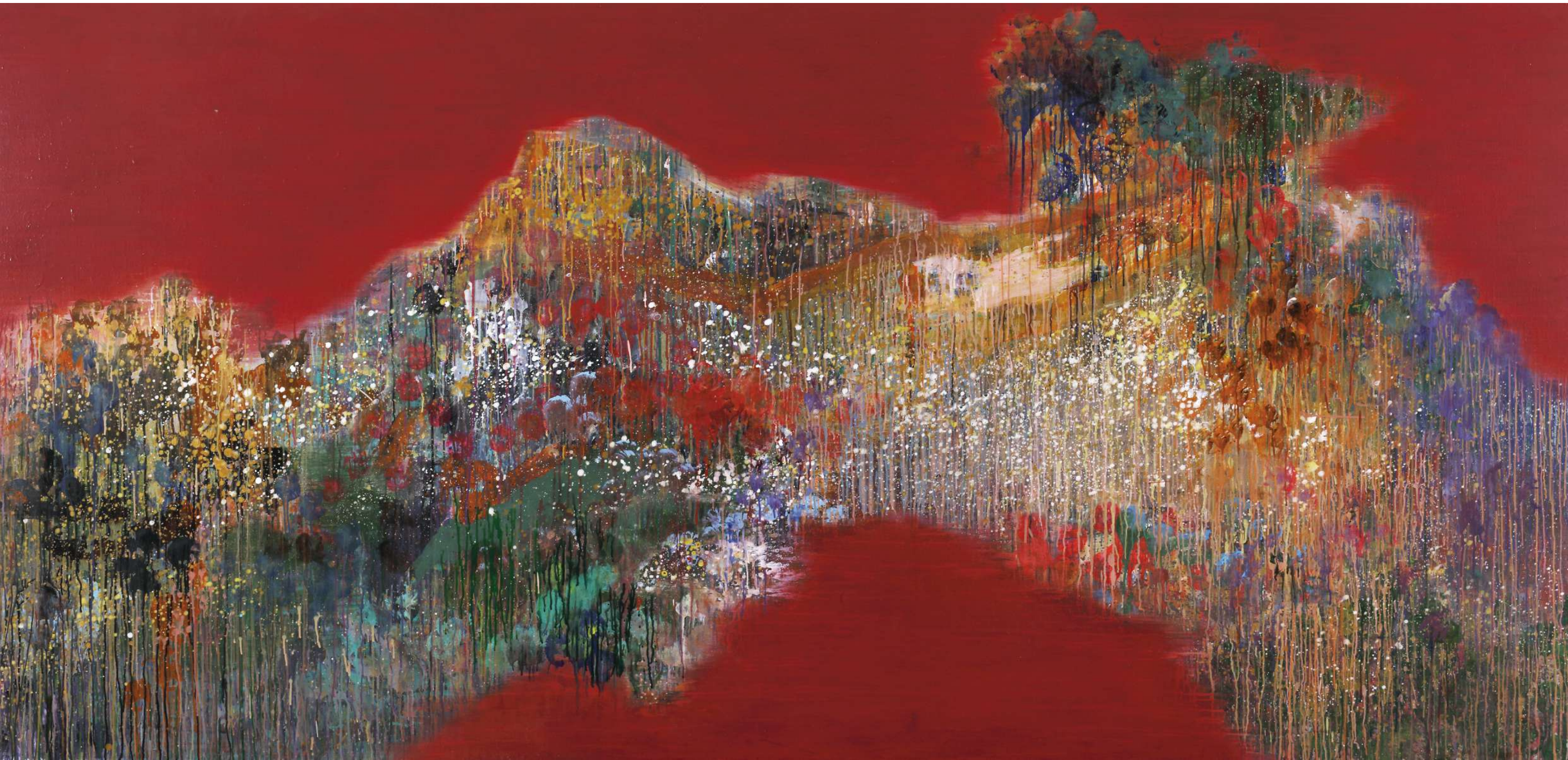


合十萬象 31
Worship to Nature 31
壓克力 畫布 Acrylic on Canvas
72 x 100 cm
2018



合十萬象 32
Worship to Nature 32

壓克力 畫布 Acrylic on Canvas
112 x 162 cm
2018



合十萬象 33
Worship to Nature 33

壓克力 畫布 Acrylic on Canvas
150 x 320 cm
2018
私人收藏



合十萬象 34
Worship to Nature 34

壓克力 畫布 Acrylic on Canvas
72.5 x 50 cm
2018
私人收藏



合十萬象 35
Worship to Nature 35

壓克力 畫布 Acrylic on Canvas
72.5 x 60.5 cm
2018
私人收藏



合十萬象 38
Worship to Nature 38

壓克力 畫布 Acrylic on Canvas
116 x 80 cm
2018



合十萬象 39
Worship to Nature 39
壓克力 畫布 Acrylic on Canvas
112 x 162 cm
2019



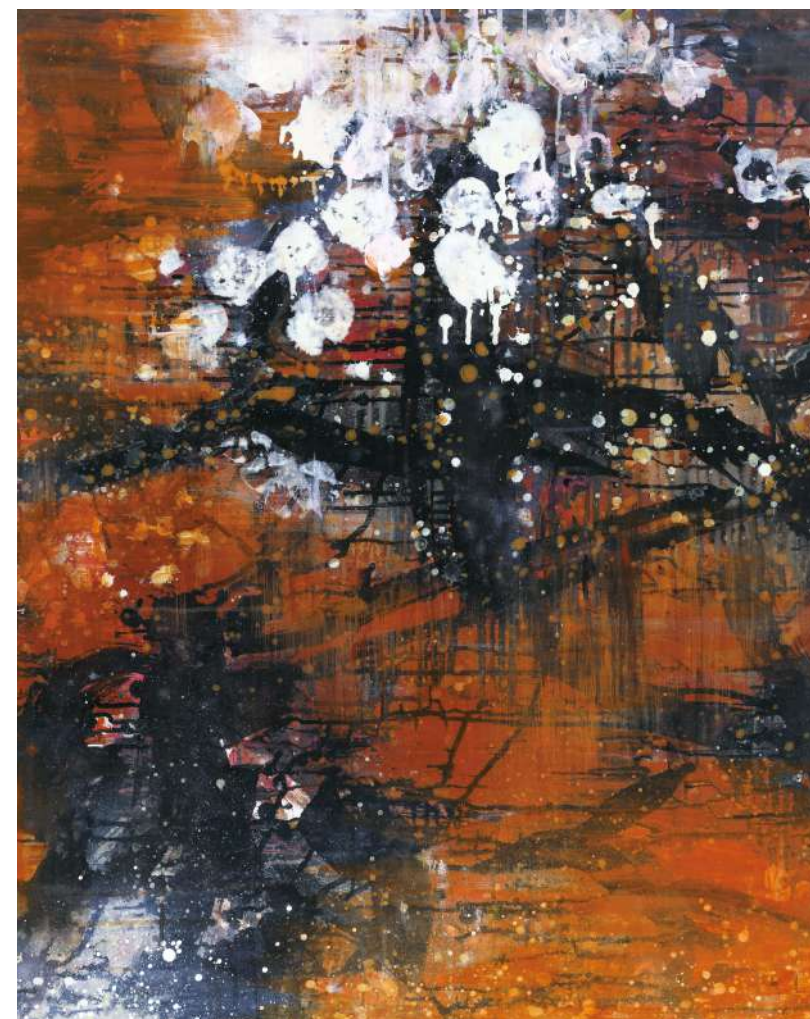
合十萬象 42
Worship to Nature 42
壓克力 畫布 Acrylic on Canvas
92 x 162 cm
2019
私人收藏



合十萬象 43
Worship to Nature 43
壓克力 畫布 Acrylic on Canvas
130 x 162 cm
2019



合十萬象 45
Worship to Nature 45
壓克力 畫布 Acrylic on Canvas
162 x 125 cm
2019



境生象外 2
The Boundary of Ineffable 2
壓克力 畫布 Acrylic on Canvas
97 x 79 cm
2020
私人收藏



境生象外 3
The Boundary of Ineffable 3

壓克力 畫布 Acrylic on Canvas
89 x 162.5 cm
2020

境生象外 4
The Boundary of Ineffable 4
壓克力 畫布 Acrylic on Canvas
91 x 72.5 cm
2020
私人收藏





境生象外 6
The Boundary of Ineffable 6
壓克力 畫布 Acrylic on Canvas
97 x 130 cm
2020
私人收藏



境生象外 8
The Boundary of Ineffable 8

壓克力 畫布 Acrylic on Canvas
112 x 112 cm
2020



境生象外 9
The Boundary of Ineffable 9
壓克力 畫布 Acrylic on Canvas
91 x 116.5 cm
2020

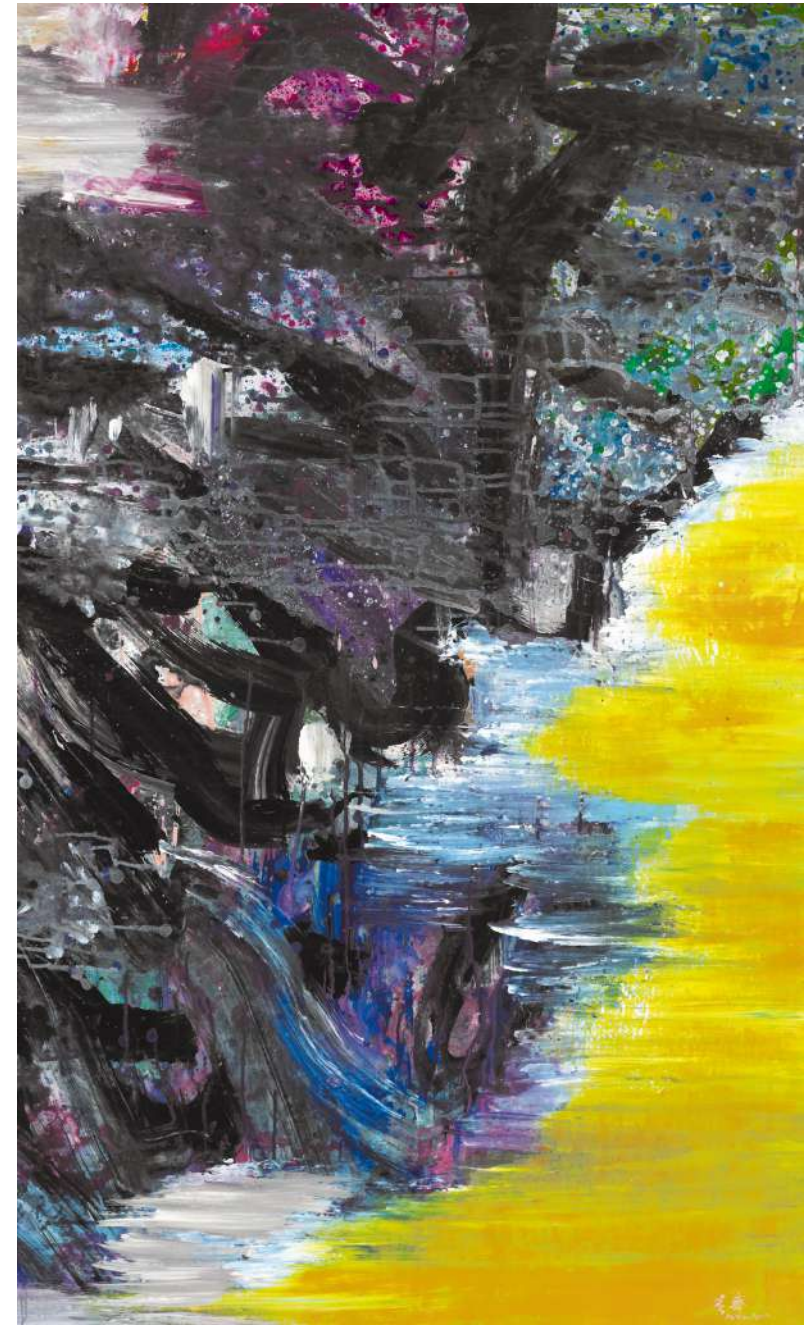


境生象外 10
The Boundary of Ineffable 10

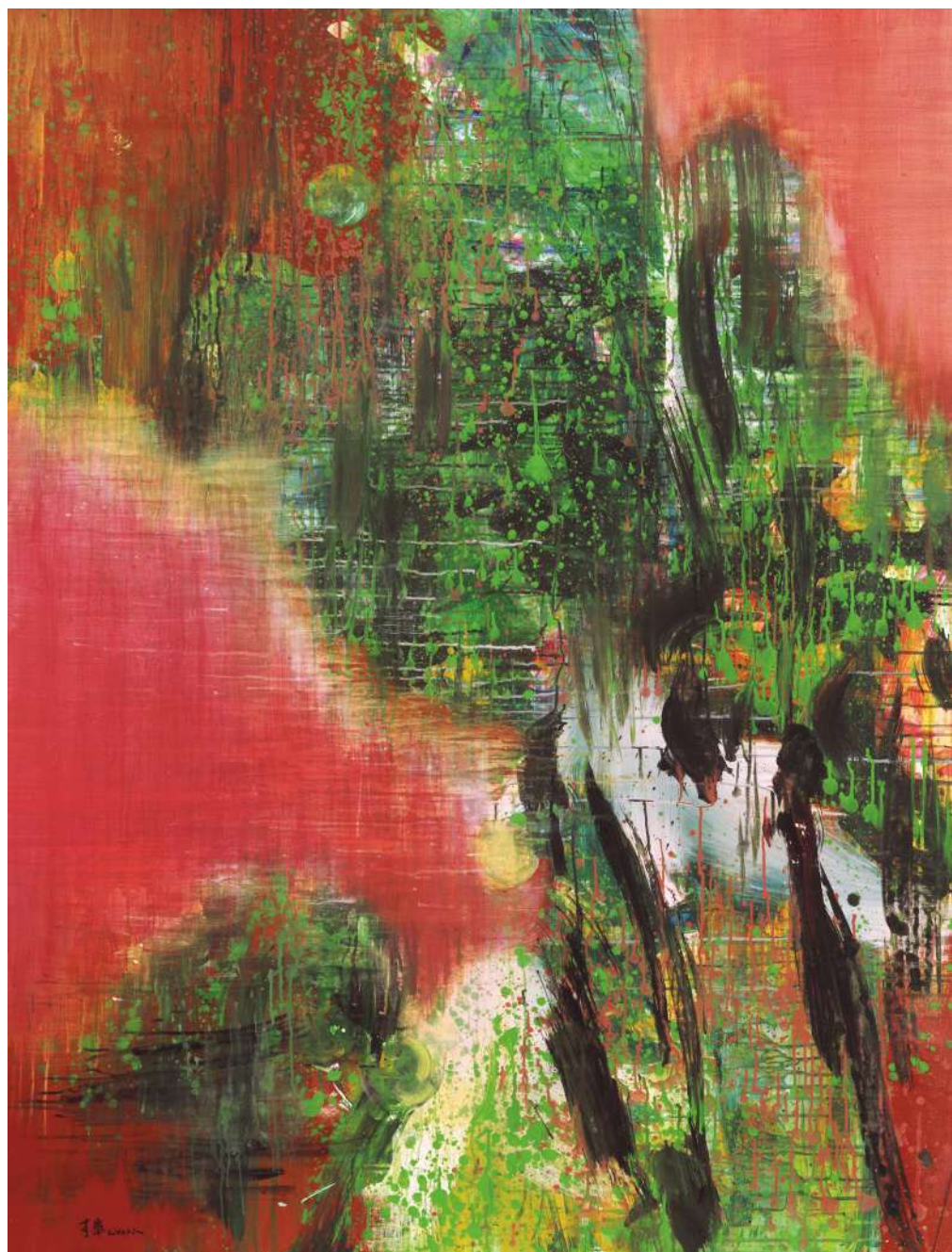
壓克力 畫布 Acrylic on Canvas
80 x 100 cm
2020



境生象外 12
The Boundary of Ineffable 12
壓克力 畫布 Acrylic on Canvas
72.5 x 91 cm
2020



境生象外 13
The Boundary of Ineffable 13
壓克力 畫布 Acrylic on Canvas
130 x 77.5 cm
2020



境生象外 14
The Boundary of Ineffable 14
壓克力 畫布 Acrylic on Canvas
162 x 125 cm
2020



境生象外 15
The Boundary of Ineffable 15
壓克力 畫布 Acrylic on Canvas
72 x 130 cm
2020



境生象外 16
The Boundary of Ineffable 16
壓克力 畫布 Acrylic on Canvas
125 x 162 cm
2020



境生象外 17
The Boundary of Ineffable 17

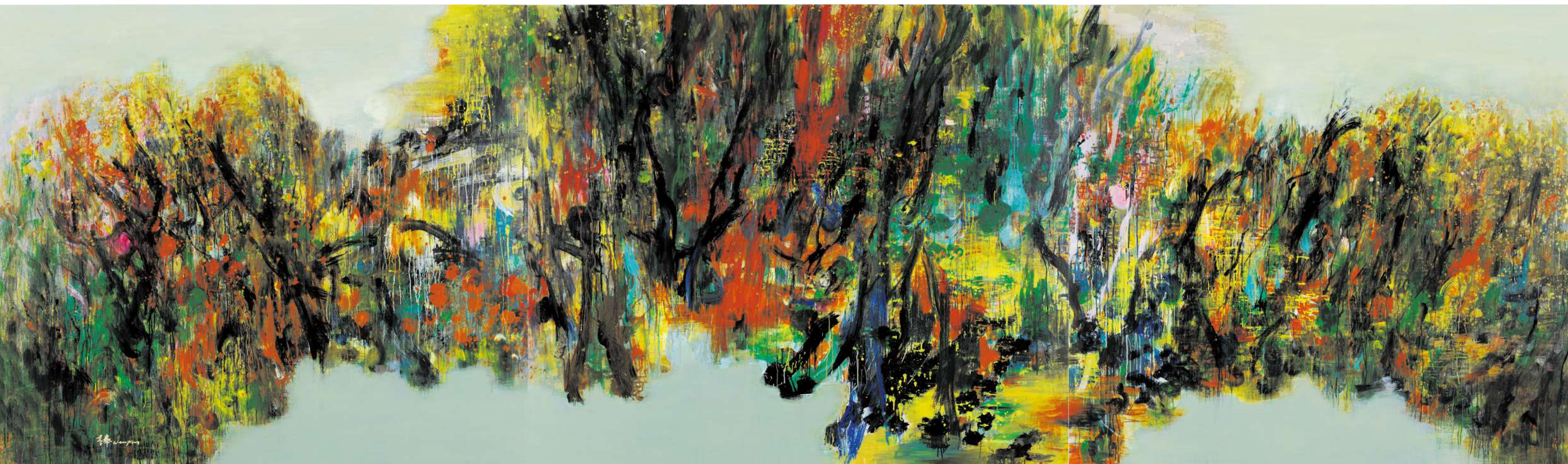
壓克力 畫布 Acrylic on Canvas
91 x 116.5 cm
2020

境生象外 18
The Boundary of Ineffable 18
壓克力 畫布 Acrylic on Canvas
100 x 80 cm
2020





境生象外 21
The Boundary of Ineffable 21
壓克力 畫布 Acrylic on Canvas
80 x 161.5 cm
2021



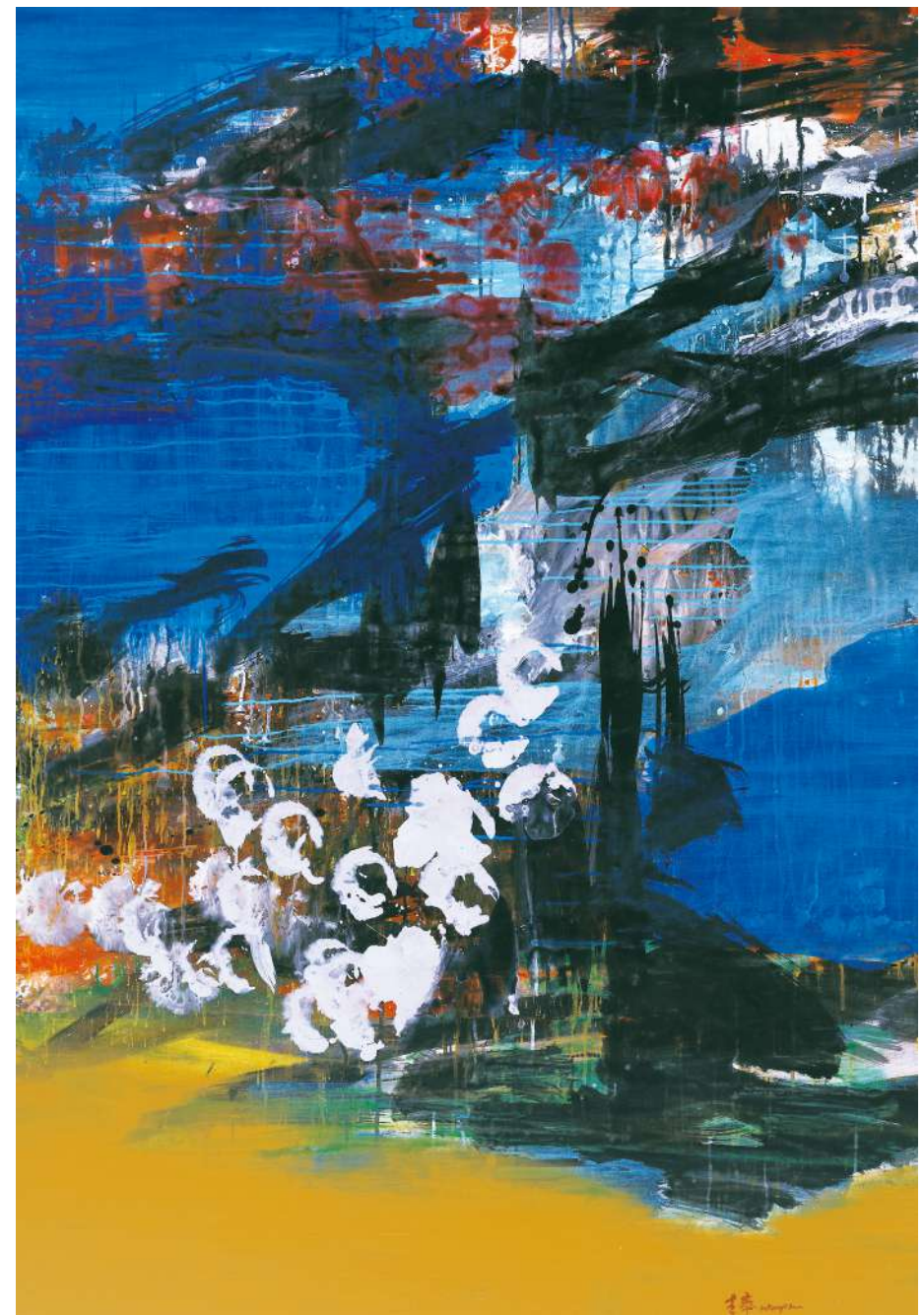
境生象外 24
The Boundary of Ineffable 24

壓克力 畫布 Acrylic on Canvas
188 x 220 cm x 3
2021-2022



境生象外 27
The Boundary of Ineffable 27
壓克力 畫布 Acrylic on Canvas
125 x 162 cm
2021
私人收藏

境生象外 28
The Boundary of Ineffable 28
壓克力 畫布 Acrylic on Canvas
162 x 125 cm
2021





境生象外 29
The Boundary of Ineffable 29
壓克力 畫布 Acrylic on Canvas
91 x 72.5 cm
2021
私人收藏



境生象外 31
The Boundary of Ineffable 31
壓克力 畫布 Acrylic on Canvas
89.5 x 105 cm
2022

境生象外 32
The Boundary of Ineffable 32
壓克力 畫布 Acrylic on Canvas
125 x 162 cm
2022



境生象外 33
The Boundary of Ineffable 33
壓克力 畫布 Acrylic on Canvas
91 x 116.5 cm
2023

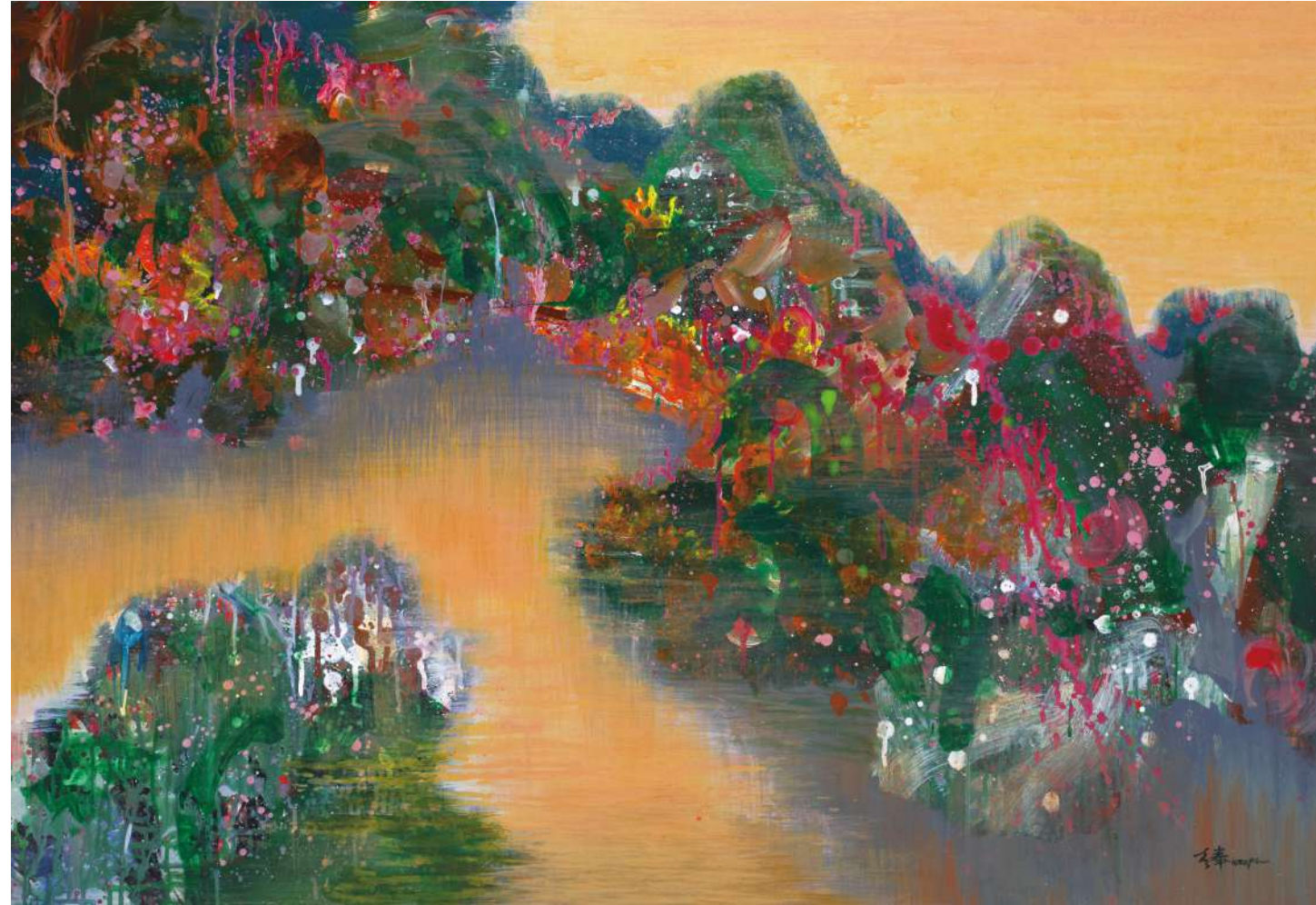


境生象外 34
The Boundary of Ineffable 34
壓克力 畫布 Acrylic on Canvas
96 x 130 cm
2023





境生象外 35
The Boundary of Ineffable 35
壓克力 畫布 Acrylic on Canvas
90 x 162 cm
2023

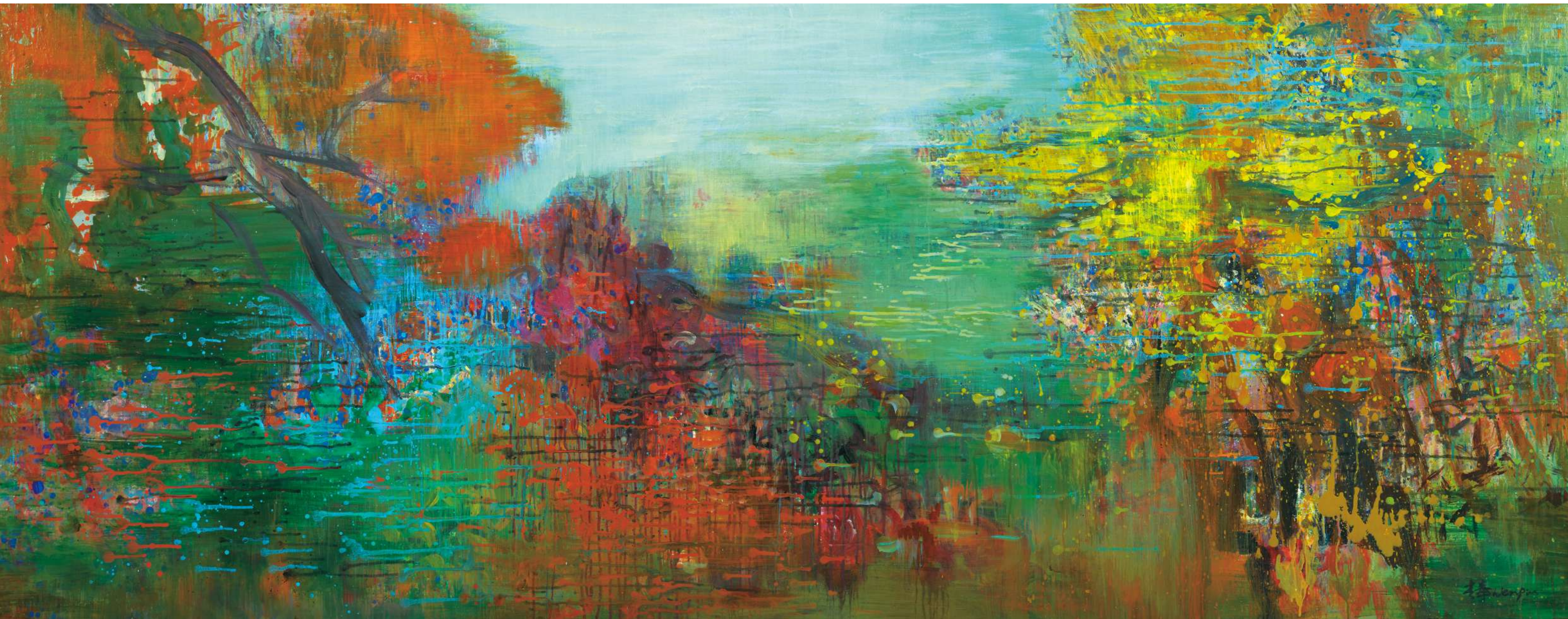


境生象外 36
The Boundary of Ineffable 36
壓克力 畫布 Acrylic on Canvas
80 x 117 cm
2023



境生象外 37
The Boundary of Ineffable 37

壓克力 畫布 Acrylic on Canvas
96.5 x 130.5 cm
2023



境生象外 38
The Boundary of Ineffable 38
壓克力 畫布 Acrylic on Canvas
89.5 x 230 cm
2023
私人收藏

境生象外 39
The Boundary of Ineffable 39
壓克力 畫布 Acrylic on Canvas
95.5 x 68.5 cm
2023





境生象外 40
The Boundary of Ineffable 40
壓克力 畫布 Acrylic on Canvas
85 x 162 cm
2023

感謝

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屏東美術館

同步展出

巴比頌畫廊



Thank you

The Organizers

Pingtung County Government

The Co-organizers

The Cultural Department of Pingtung County Government

Pingtung Art Museum

BABISONG Gallery

李奉

- 1957 出生於台灣嘉義布袋
- 1979 國立藝術專科學校美術科
- 1999 美國 Fontbonne College MA
- 2018 義大利米蘭設立工作室
-
- 2024 「躍入大自然」，屏東美術館，屏東
- 2023 「藝術一夏」，大路觀渡假酒店，屏東
- 2022 「蛻變」，帝門藝術中心，台北
- 2022 「帝門三傑」，帝門藝術中心，台北
- 2021 「蕩蕩穹境」，帝門藝術中心，台北
- 2020 「動勢意念－李奉抽象表現繪畫」，帝門藝術中心，台北
- 2020 「動勢意念－李奉抽象表現繪畫」，東門美術館，台南
- 2017 「合十萬象」
- BANCA，米蘭，義大利
 - 99 度藝術中心，台北
 - 國父紀念館，台北
- 2016 瑞士 Basel- Colours of China Art & Context 101 Gallery
- 2016 「桃花源記」，33 藝術櫥窗，台北
- 2015 國際藝術博覽會，台北
- 2015 義大利米蘭 Boscole Hotel 藝術空間個展
- 2015 海峽兩岸－藝術新天地交流展，上海
- 2014 「大象希音」，東門美術館，台南
- 2014 國際藝術博覽會，台北
- 2014 「大象希音」，納德畫廊，上海
- 2014 「大自然的儀禮」，黎畫廊，台北
- 2013 「秘在形山」，99 度藝術中心，台北
- 2013 「秘在形山」，乙皮畫廊個展，花蓮
- 2012 國際藝術博覽會，上海
- 2012 「秘在形山」，東門美術館，台南
- 2010 「飛往靈魂的故鄉」，東門美術館，台南
- 1997 巴魯巴藝術中心個展，台南
- 1996 市立文化中心，嘉義
- 1995 玄門藝術中心，台北
- 1990 政大藝文中心，台北

Lee Feng

- 1957 Born in Chiayi Country, Taiwan
- 1979 BFA, National Taiwan University of Arts, Banciao City, Taiwan
- 1999 MA, Fontbonne College, St. Louis, Missouri, U.S.A
- 2018 Set up studio in Milan ,Italy
-
- 2024 " Immersed in Nature ", Pingtung Art Museum, Pingtung, Taiwan
- 2023 " Lee Feng Solo Exhibition ", Pingtung Dalukuan park hotel, Pingtung, Taiwan
- 2022 " Lee Feng Solo Exhibition ", Dimensions Art Center, Taipei, Taiwan
- 2022 " Lee Feng Solo Exhibition ", Dimensions Art Center, Taipei, Taiwan
- 2021 " Lee Feng Solo Exhibition ", Dimensions Art Center, Taipei, Taiwan
- 2020 " Ideas of Movement – Abstraction in Lee Feng’s Painting ", Dimensions Art Center, Taipei, Taiwan
- 2020 " Ideas of Movement – Abstraction in Lee Feng’s Painting ", License Art Gallery, Tainan, Taiwan
- 2017 " The Worship of Nature "
- BANCA GENERALI, Milan, Italy
 - 99 Degree Art Center, Taipei, Taiwan
 - The Sun Yat- sen Memorial Hall, Taipei, Taiwan
- 2016 Quintet Exhibition at Art & Context 101 Gallery, Basel, Switzerland – Colours of China
- 2016 " Idyllic Land of Peach Blossom Sprin ", 33 Art window, Taipei, Taiwan
- 2015 Art Taipei, Taipei, Taiwan
- 2015 Individual Exhibition at Boscole Hotel Art Space, Milan, Italy
- 2015 The 4th Straits Arts Exchange Exhibition- Arts New Horizon, Shanghai, China
- 2014 " The Vision of Life ", License Art Gallery, Tainan, Taiwan
- 2014 Art Taipei, Taipei, Taiwan
- 2014 " The Vision of Life ", Nade Gallery, Shanghai, China
- 2014 " The Nature Etiquette ", Lee Gallery, Taipei, Taiwan
- 2013 " The Secrets from Within ", 99 Degree Art Center, Taipei, Taiwan
- 2013 " The Secrets from Within ", IP Art Gallery, Hualian, Taiwan
- 2012 Shanghai Art Fair, Shanghai, China
- 2012 " The Secrets from Within ", License Art Gallery, Tainan, Taiwan
- 2010 " Fly to the Hometown of Soul ", License Art Gallery, ,Tainan, Taiwan
- 1997 Ba Lu Ba Art Space, Tainan, Taiwan
- 1996 Culture Center, Chiayi, Taiwan
- 1995 The Gate Gallery, Taipei, Taiwan
- 1990 Art & Culture Center, National Chengchi University, Taipei, Taiwan

2 0 2 4
屏東美術館
Pingtung Art Museum

李 奉

躍入大自然

Immersed in Nature
Lee Feng Solo Exhibition

李奉：躍入大自然：2024 屏東美術館 =
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