

An abstract oil painting titled 'Totemic Energy' by Lee Sun-Don. The background is a swirling vortex of dark, earthy tones (brown, black, and deep red) with vibrant streaks of orange and yellow, suggesting a cosmic or energetic force. Numerous small, glowing spheres are scattered throughout the composition. Some spheres are blue and white, resembling Earth, while others are solid red or orange, resembling the sun or planets. The overall effect is one of dynamic movement and universal energy.

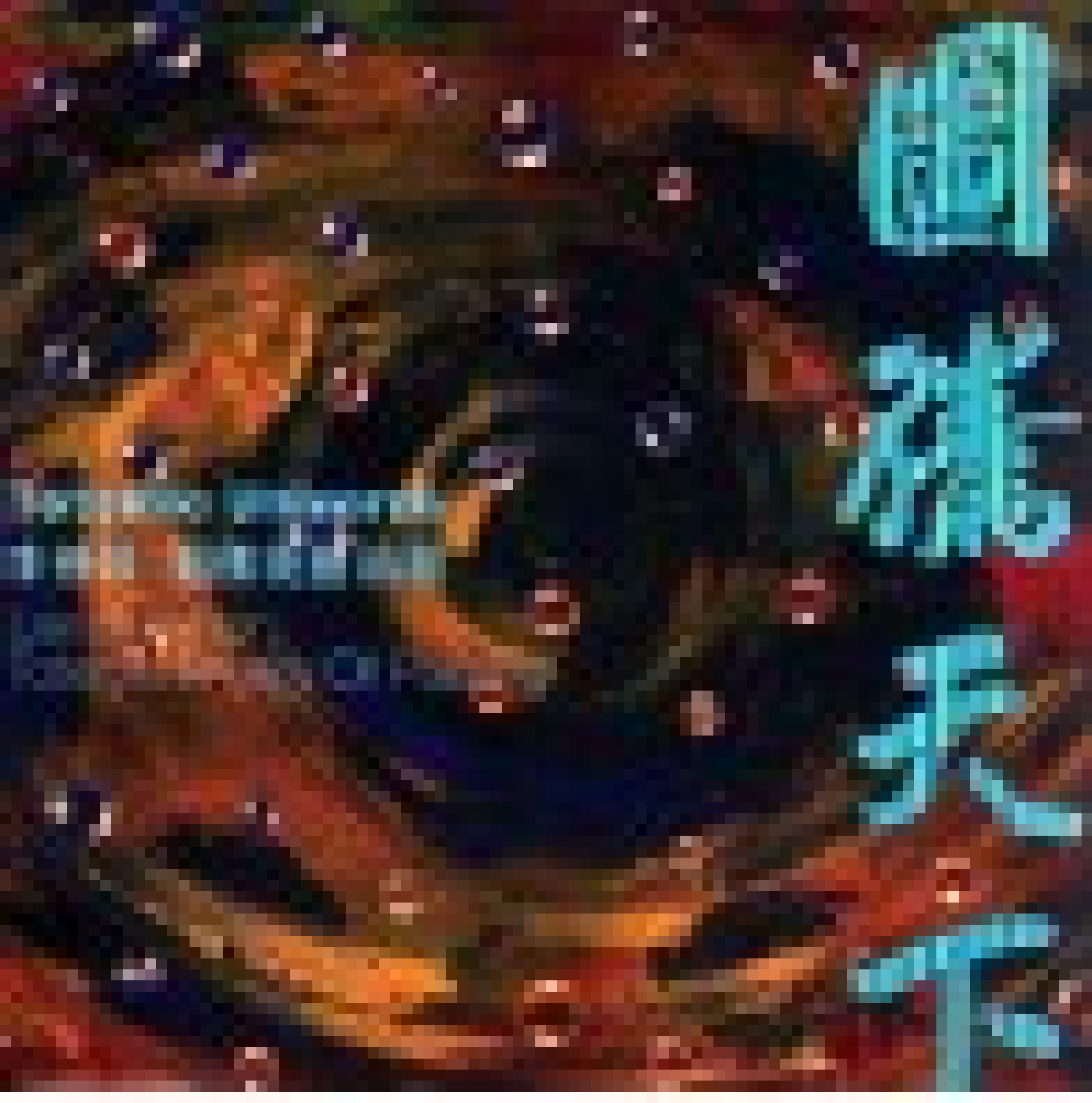
**Totemic Universe**

李善單 圖騰能量油畫

Lee Sun-Don  
Totemic Energy Oil Painting

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圖騰天下

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# 序言

崇源雅集（Nobility Art Society）是一家由20多位頂級收藏家、藝評家、國際金融家、藝術基金經理人及當代藝術家所發起的一個社交類型的藝術公關俱樂部。它主要以參與及主辦國際巡回藝術展、協助有潛力的藝術家及其作品進入國際市場為目標；結合藝術基金及金融機構，以提供藝術品參與者與藝術品融資系統的交流空間。李善單先生是台灣乃至整個華人世界享有盛譽的佛學家、藝術家和企業家，他熱心文化藝術活動，對於崇源雅集的文化事業一直熱心參與，積極支持。李善單先生與崇源雅集緣分不在於一般的商業關係，而在於共同的文化理念，這就是整理和繼承民族文化傳統，將之與現代國際理念相融通，創造和弘揚時代新藝術。崇源雅集非常強調學術性與文化性，多次舉辦重要的學術研討、沙龍，出版多種精美畫冊和文集。李善單先生則將中國佛學思想引入藝術創作，通過藝術創作傳達中華文化的深厚博大。因此研究和宣揚李善單先生的思想和文化藝術就成為崇源雅集的一項重要工作。

李善單先生為佛乘宗第三代法傳人，其佛學論著和活動在台灣和東南亞地區影響甚巨。李善單更將佛學思想貫穿入文藝術的創作，試圖通過文藝來表達佛學思想。他曾以“奇儒”筆名進行通俗文學創作，先後寫了十餘部武俠小說，被認為是禪風新復古武俠小說家。他對音樂創作及鋼琴演奏頗有心得，2001年創作的鋼琴組曲《一個偉大宗教家的回憶》系列專輯，入圍台灣第18屆金曲獎“傳統及藝術音樂類”。當然最讓李善單先生欽譽海內外的還是他的繪畫藝術。他從未正式學習過西洋油畫，卻出於自己對佛教和人生的感悟，將佛教哲學以及人類的生命科學、能量科學諸多概念引入繪畫創作，開創了自己獨特的“圖騰能量油畫”畫風，並將這種藝術流派從油畫延伸到了戶外立體造景、珠寶創作、商品設計乃至室內設計領域。他的視覺藝術創造為社會高度重視，不僅成為內地廈門大學、北京大學客座藝術教授，而且還是歐美多個重要國際藝術組織的成員。

中國古代文人畫家非常推崇“功夫在畫外”的道理，意思是好的繪畫一定要有畫外的功夫、修養。李善單的繪畫就不僅僅是單純藝術技巧的追求，其背後有著深厚、博大的哲學支撐。身為佛教佛乘宗第三代法傳人，李善單一生致力引導眾生覺知佛性的真實妙義，彰顯佛性光明、圓滿、善的本質。修行佛法多年的李善單在一次禪定打坐中看見了“法界圖騰”。他認為：“所謂圖騰，就是將宇宙圓滿平衡、內外和諧的能力以種種特殊線條結構呈現，比如古埃及的金字塔就是圖騰的另外一種形式。”為了表現這種心靈圖騰和能量，李善單開始將這種由覺悟而開啓的圖騰繪畫在畫布上，並於1999年第一次以油畫表達之。對他而言，繪畫就是陳述證道法門及宇宙本質的奧秘，畫布上演繹的是“慈悲”及永不止息的愛與堅持。對於繪畫，李善單從來不將之看作為一種技巧，而是看作為佛法的感悟和視覺呈現，他曾說：“藝術不是死守規矩，我的畫創造出一種動感意向，讓佛法直指撼動人的內心感動。”在李善單看來，享受這項藝術創作的同時更是一種對佛法與對生命宇宙本質的坦露。他將“圖騰”融合於繪畫之中，不僅是創意的表現，同時也讓畫作呈現出不可思議的能量，讓觀畫者震撼、感動並引發共鳴，達到身心祥和。

通過一系列的靜修、體悟，李善單明白簡單的線條與顏色組合就能將宇宙間一切能量變化，種種因緣互動進行微妙地呈現，這最終便形成了獨樹一格的“圖騰能量油畫”。在他的“圖騰能量油畫”中，形狀、色彩不僅是其本身，更是佛法乃至宇宙世界的呈現。線條的變化、色彩的組合、形體的升騰變異都表現了宇宙世界內在的能量、內在的因緣關係。他的不羈並強調筆觸動感的畫作，既是喜極、和諧和禪定的抒情表達，更是宇宙能量變化的具體呈現。在李善單的繪畫裡，藝術哲理、宗教思想、科學觀念是相互依託、轉換，互為表裡的。李善單開創了思維表達的新方式，也開創了一種具有全新意義的觀念藝術。

就作品的美學造詣而言，李善單擅長以大膽的色彩搭配，創造全新的視覺感受，這些相互不協調的色彩，在他自由無礙地揮灑之下竟又是如此地和諧。他的許多作品好似未曾經過刻意雕琢，畫風近乎馬蒂斯晚期作品，突顯的輪廓以及鮮豔的色彩效果傳達出各種不同又互有關聯的主題。然而不同於法國畫家的是，李善單更重視在細微處創造關鍵效果，豐富的細節和象徵使得其繪畫作品充滿著精神性的寓意，內在的神秘主旨也更讓人留戀忘返。

李善單作品中的美學內涵，不僅讓虔誠的佛教徒發出會心的笑容和感悟，即便那些西方的藝術家和評論家對之也贊嘆不已。他們普遍認為李善單在繪畫中表現豐富內涵以及開放意義的方式，不同於西方現當代繪畫一味追求形式本體語言的思維，這不僅是一種哲學意義的啟發，也是美學、藝術創造上的一個重要突破。

李善單的“圖騰能力油畫”由於其豐富的思想內涵、強烈而細膩的表現形式具有了普世的、跨文化的價值。因此他的文藝創作和思想是國際友人瞭解和認識中國文化的一個良好窗口。本次展覽並出版李善單繪畫作品目的就是依託崇源雅集在收藏文化上的品牌效應以及國際化的運作能力，整理和宣傳李善單先生的藝術新思維，使其文化藝術的貢獻和價值為更多人所瞭解。同時我們也相信通過這樣的展示和宣傳，不同文化思想之間能夠發生進一步的碰撞，更多新的文化思維和藝術形式能夠就此產生。這是李善單先生本人從事藝術創作的緣起，更是崇源雅集一貫以來的宗旨所在。



崇源雅集創辦人  
二〇〇八年十一月三日



# Foreword

Nobility Art Society (NAS) is an exclusive art salon which was founded in Hong Kong by more than 20 collectors, critics, bankers, art fund managers, and contemporary artists. By hosting and participating in the international art exhibition circuit, Nobility Art Society aims to introduce potential artists and their works into the international art market. Combining art funds and financial institutions, NAS has become an exclusive exchange space for collectors, investors, and art fund managers.

Li Shandan is renowned throughout the Chinese-speaking world as a Buddhist, artist, and entrepreneur. He has dedicated his life to the arts and cultural exploration. As a steadfast member of NAS, Li Shandan supports and plays an active part in the society's projects. The achievements of Li Shandan and NAS are not based on general business relationships, but rather due to a common concept of culture, which has succeeded in fashioning from national cultures and traditions modern and international ideas to create and promote a new era of art. NAS holds many important academic studies, and publishes a variety of beautiful books and albums of collections. By integrating Chinese Buddhism with his work, Li Shandan displays the profound and complex nature of Chinese culture. Therefore the Nobility Art Society considers the promotion of Li Shandan's cultural and artistic ideas to be a distinguished and important task.

Li Shandan is the heir of three generations of the Focheng clan's. His activities and theory of Buddhism have had a large impact in Taiwan and Southeast Asia. Under the pseudonym "Qi Ru", he has written a dozen martial arts novels. He is considered to be the foremost Zen martial arts novelist. He also shows a remarkable talent as a pianist and composer. In 2001, his Piano Suite, "a great religious memory" series, was short-listed in "the traditional arts and music" category of Taiwan's 18<sup>th</sup> Golden Melody Awards. Of course, Li Shandan is most renowned for his painting. He never formally studied Western oil painting, but because of his perception of life and Buddhism he has nonetheless created his own unique style of "Totem energy oil painting". It is a fusion of western techniques and Buddhist philosophy, along with elements of human life sciences and energy science. This school of art extends from oil painting into three-dimensional outdoor landscape, jewelry, and even incorporates the fields of industrial and interior design. His visual arts are thus important to both the esoteric and local communities. He has been appointed not only as a visiting Professor of Art at Xiamen University and Beijing University, but also is a member of a number of important international arts organizations in Europe and the United States.

Ancient Chinese literati painters believed that the "real skill is away from the painting", meaning a truly great work of art is heavily dependent on self-cultivation and external stimuli. Li has practiced Buddhism for many years, and through meditation has come to see "the totem of Buddhism realm." He posits that "The so-called totem shows a complete universe, in balance and in harmony within and without." To present the totem in his heart, Li Shandan started painting the totem created by the will and consciousness, on canvas and, in 1999 for the first time, with oils. For him, painting is the key to displaying the Buddhism principles and nature of the mysteries of the universe. The canvas is the interpretation of mercy, endless love, and adherence to moral values. To Li Shandan, the art of painting has never been one to look at as a skill, but as a visual perception of Buddhism itself. He said: "Art is not defending the rules. My intention is to create a new dynamic, so Buddhism could touch the hearts of people" In his view, he enjoys artistic creation whilst adhering to Buddhism rules and the universe's true nature. He blends "totem" into the painting, not only for creative purposes, but also to allow the paintings to show varied and intense concepts

of natural energy. His paintings are highly original and at times shocking, yet elicit sympathy by the physical and mental harmony therein presented.

Through a series of meditative visions Li Shandan understands that simple lines and color combinations will be able to change the energy in the universe, allowing all sorts of subtle interaction to come to the surface, which eventually form a unique "Totem energy oil painting". In his "Totem energy oil painting", shape and color are not only their own, but also represent Buddhism and the universe. Changes in the line, combinations of color, and the shape of the rising variation of the world all show that there is an inherent energy in the universe and that there are intrinsic relationships among these elements. He stressed that the uninhibited and dynamic brushwork paintings are expressive of lyrical happiness, harmony and of meditation, but also the specific changes in the energy of the universe emerged. In his painting, art, philosophy, religious ideology, and science the concepts of relying on each other are promoted, along with the transcendental power of conversion. Li Shandan's mentality created a new way of expression, but also created a new sense of conceptual art.

In terms of aesthetics, Li Shandan skill at mixing bold colors has created a brand new visual experience. With his free skills each of these discordant colors unites in an unique harmony. Like many of his works which had not been deliberately cut and polished, the style closely resembles the late works of Matisse. The varying contours of bright color effects conveys the interplay of themes that are different and yet relative to each other. But, in contrast to the French artist, Li Shandan pays more attention to the minor keys to create the effect. The symbols and wealth of details have made his paintings replete with the spirit of morality. Intrinsic mysterious keynotes stir up pleasant nostalgic and compassionate emotions.

The aesthetic content in Li Shandan's works not only appeals to devout Buddhist audiences, but also has brought wide-spread praise from Western artists, critics and viewers. It is now a common belief that, in his painting, Li Shandan's way of conveying the rich connotations as well as the deeper meaning is different from western modern and contemporary art, which pursued only a formal expression of thinking. This is not only a meaningful philosophy of inspiration, but also an important breakthrough in aesthetic and artistic creativity.

Due to its ideologically rich, strong and delicate forms of expression, Li Shandan's "totem oil paintings" reflects universal, cross-cultural values. His literary and artistic creativity can be a great window through which the rest of the world could start to fully understand Chinese culture. By using its superior reputation and international reach, NAS aims to publicize Li Shandan's novel approach to art, and allow more people to appreciate his contribution and value. We also believe that through this exhibition and other promotional efforts, new ideas and art forms between cultures can be stimulated and new relationships created. It is for these reasons that Mr. Li Shandan produces art and they also are the cornerstone of the Nobility Art Society's ethos.

Ji Chongjian  
Founder of Nobility Art Society  
2008.11.3

# 紅塵慧根

## ——評李善單的繪畫創作



李善單先生是台灣文化界、商界一位具有傳奇性質的人物。他早年畢業於東吳大學數學系，接受了系統的科學思維訓練。然而之後，李善單則醉心於佛教義理的研究，成為佛乘宗第三代法傳人，其佛學論著和活動在台灣和東南亞地區頗有影響。

為了更好地表達自己的佛教見解，李善單常以各種藝術的方式進行宣揚。他曾以“奇儒”筆名進行通俗文學創作，先後寫了十餘部武俠小說，被認為是禪風新復古武俠小說家。他在音樂創作及鋼琴演奏方面也很出色，2001年創作的鋼琴組曲《一個偉大宗教家的回憶》系列專輯，入圍台灣第18屆金曲獎“傳統及藝術音樂類”。李善單近年來的經歷集中於繪畫創作的事業上，他在創作初期選取了他最熟悉的佛教題材，在摸索學習了五年後，開始了其獨特的“圖騰能量油畫”創作。2006年11月，李善單在台北長流美術館舉辦了他首個個人油畫展覽，廣受觀眾好評，被台灣藝術界人士稱贊為“為（台灣）現代繪畫注入一種屬靈的新元素”。

我對佛學乃是外行，對於各種佛教宗派意旨也基本屬於懵懂無知。相信，大多數的文化人士和普通百姓也是如此。然而通過看李善單先生的畫作，讓人對佛教、對於人生有了別樣的親切和感悟。李善單的“法界圖騰”繪畫與傳統的佛教繪畫有很大不同，那些內容深奧的、遠離塵囂的佛經、佛傳故事或是各種因果報應內容在他的畫作中難得一見，他的作品更具現代意味。更確切地說，他關心的不是去傳達佛教的原始教義，而是關心現代都市人對社會、對人性的認識和體驗。以紅塵系列為例，作品分別表現“情人眼”、“告白者”、“光陰似箭”等主題，這些內容並不出現在特定的佛經中，也沒有特定的佛教用語與之相關。然而我們又分明能夠從這些命題以及畫面內容中感到一種廣義的佛教妙悟。藝術家以佛教的智慧和靈根來看待滾滾紅塵中芸芸眾生的思考、痛苦以及愛戀。作品中沒有傳統的慈悲為懷和普度眾生，多的是幽默情趣的機鋒和妙語。藝術家力圖表現一種樂觀、開朗和機智的禪宗美學，這是對唐宋以來文人參禪傳統的繼承，更是在現代都市條件下的一種大膽開拓。“掛月系列”等從字面上似乎更與佛教沒有直接聯繫，然而從副標題如“看它紅塵千里，不如明月一輪”、“悟悟自在”、“贈卿明月共心情”等中我們看到藝術家是把明月作為一種精神境界的象徵，從而表達其超越紅塵、追求大自在的文化主張。我認為李善單這裡的佛教觀念是一種都市和現代人的禪宗，它不依傍任何的經典文字，而是直指本心，看似平易甚至有些戲仿和玩笑，實際上具有很高的素養和“情商”。他的作品取材和立意符合時代的脈搏，能夠讓更多人從中得到啟示和感發，這已經超越了宗教範疇。



在繪畫語言上，李善單追求一種強烈而生動的風格。他的作品大多色彩強烈，以大塊面平塗的方式進行表現。其絢爛的色彩一方面表現著人類無盡的想象力，另一方面也體現了大自然和現代生活的無窮能力。李善單作品中人物形象的表現非常簡潔，但是形體生動，線條流暢，許多評論家將之與馬蒂斯晚年作品相比較。我以為這是看到其作品中自然、隨性風格的緣故。那些看不清面目的頭像和綿軟的身軀不僅具有天真、可愛的形式，更表現了當代人虛空、悵然抑或是超脫的情狀。

當代中國一流藝術家都在思考如何使文化底蘊深厚的中國藝術在二十一世紀實現現代轉型併發揚光大。中國傳統思想自然是他們取之不竭的源泉，他們中的許多人也進行了積極的嘗試。一些華人藝術家也在用佛家、道家的思想做了大量實驗性的作品。更有學者以“都市禪”來展望未來中國的當代藝術實踐，可惜的是在目前符合這種既有傳統脈絡，又有當代都市情趣的藝術家及其作品還是非常有限。從李善單先生的思想和作品中，我們倒是看出了某些端倪。他的藝術沒有故作高深之態，而是承認我們存在於紅塵之中，承認其間的萬端煩惱。他沒有為我們設定一個虛幻的彼岸世界，而是用其智慧來啟迪我們的靈根、促進我們的情商。傳統和現代、鄉土的隱逸和都市的紅塵在他那裡契合在一起，那樣自然，那樣富有情趣。因此我們可以說，他開創的創作道路將對中國當代藝術的發展具有重要的參考價值和啟發意義。

華東師範大學美術系副教授

汪滌

二〇〇八年十一月三日



# Wisdom source in Human World

## ——Assessment of Li Shandan's painting

Mr. Li Shandan is a legendary figure in the fields of art and business in Taiwan. He graduated from the Department of Mathematics at Dongwu University, where he benefited from systematic training in scientific thinking. While Li Shandan obsessed over the moral principles of Buddhism, he became the third generation of law-human transmission in Forshang. His theory of Buddhism has considerable influence in Taiwan and Southeast Asia.

In order to better express his understanding of Buddhism, Li Shandan promotes his views in various types of arts. Under the pseudonym "Qi Ru", he has written a dozen martial arts novels. He is considered to be the foremost Zen martial arts novelist. He also shows a remarkable talent as a pianist and composer. In 2001, his Piano Suite, "a great religious memory" series, was short-listed in "the traditional arts and music" category of Taiwan's 18<sup>th</sup> Golden Melody Awards. He, in recent years, has been focusing on painting. He chose the theme of Buddhism with which he is most familiar. After experimenting for five years, he created his own unique style of "Totem energy oil painting". In November 2006, in Changliu Fine Arts Museum at Taipei, his first personal painting exhibition was well received by the audience. The art experts and critics commented "Mr. Li injects the new spiritual elements into the modern painting of Taiwan."

I, myself, was a Buddhist layman and in complete ignorance of the variety of Buddhist sects. So are the majority of the art world and the general public, I think. But through Li Shandan's paintings, people can realize cordiality and sentiments about Buddhism and the life. Li Shandan's "Totem energy oil painting", is differs greatly from traditional Buddhist painting. In his work, some old subjects are quite rare, for example the notion of profound spiritual contemplation, far away from the hubbub of city life of Buddhist Scripture, the Buddhist-story, or a variety of content in the karma. His works are of more modern means. More precisely, his concern is not to teach the original principles of Buddhism, but rather to care about the metropolitan translation of society and human nature. The series of the Human World, for example, chose the theme of "Lover's Eye" "Confession", "Time Elapse". The content does not appear in specific Buddhist Scripture and there is no specific term associated with Buddhism. However, we are able to appreciate the Buddhist sentiments from these images as well as the content and the proposition in a very broad sense. With the wisdom and understanding of Buddhism, Mr. Li observes mass's thinking, suffering and love. Works are not concerned with the traditional themes of the human condition and suffering but explore the interplay between wit and wisdom. Li Shandan expresses optimism, resourcefulness in the confines of an Zen aesthetic. It is a succession that literati Zen have been involved in since the Tang and Song Dynasties, even if now it is a bold and pioneering stride in the modern urban conditions. The series of "Hanging Moon" does not seemingly relate to Buddhism. However, from the subtitle such as "Look at the bright moon, rather than the real human world", "Realize the freedom", "Share sentiment and mood in the bright moonlight" and so on, we see Mr. Li is using the moon as a symbol of the spiritual realm, so as to go beyond the mundane world to express his pursuit of greater freedom. I think Li Shandan's concept of Buddhism here is a Zen-infused metropolitan vision. It does not rely on any classic text, but discerns the true nature of people. It seems to be simple in concept and even allows for jokes and moments of parody. In fact, it has a very developed emotional quality. His works and materials are in line with the idea of the pulse of the times, so that more people can get a sense of enlightenment and inspiration, which has

gone beyond the scope of religion.

In his paintings, Li Shandan pursues a strong and lively painting style. Most of his works are worked with strong colors, and thick surface-coats. On the one hand, the gorgeous colors express the endless human imagination; on the other hand, they reflect the infinite capacity of nature and modern life. In his works, the characters usually are painted in a succinct style, but with lively bodies and smooth lines. In terms of the style of nature and reasons, many commentators compare his works with Matisse's later period. Those vague faces and soft bodies are not only naive, but also reflect the sense of a gulf, a loss or detachment inherent in modern society.

First-rate contemporary Chinese artists are thinking about how to make China's rich cultural arts, in the twenty-first century, move towards and achieve a modern rendering. Chinese traditional thinking is their inexhaustible source of inspiration and many of them have already had positive results. Some Chinese artists also use some of the Buddhist or Taoist ideas in their experimental works. More scholars use the concept of "City Zen" to look to the future of Chinese contemporary art practice. It is a pity that, currently, the artists and works in line with this traditional, contemporary and urban taste are still very limited. From Li Shandan's ideas and works, we have seen some clues. His art has not pretended to be profound, but acknowledges we are in a fallible human world and acknowledges the troubles it contains. He did not, for us, construct an illusory and perfect world, but use his wisdom to inspire our soul and promote our emotional development. He naturally mixes traditional and modern elements, contrasting rural peace with the urban clamor. All his efforts are full of delight. Therefore we can say that Li Shandan's creations have an important referential value and are a significant guiding tool of inspiration in Chinese contemporary art.

Fine Arts Department of East China Normal University  
Associate Professor  
Wang Di  
2008.11.3

# 自由的心靈

## ——李善單大師的繪畫

作者：艾樂諾 賀特 妮 Eleanor Heartney

(註：Eleanor Heartney 美國著名藝術評論家及作家，著有多本藝術評論書籍及論文，為美國國際藝術家評論協會 (AICAUSA, American Section, International Art Critics Association) 前會長，及該協會年度獎項的現任主席；擔任 Art in America 及 Artpress 等雜誌特約編輯，多次在華盛頓郵報、紐約時報等媒體發表評論。)

歷史上，西方藝術往往表現精神層面上種種超然卓絕的情境——這種傳統是多樣性的，例如Bernini的作品「聖女泰瑞莎的狂喜」、哈得遜河學派畫家Frederic Church 和 Albert Bierstadt所畫的莊嚴的景色、以及Mark Rothko的明亮抽象畫。在西方藝術中有意具體實現精神真相的作品則較為少見。在這類的作品中，畫中的主題是經過設計的，不僅是啟發熱愛或崇高的感情，對於觀畫者更具有一種變化的作用，使之直接感應神聖超凡的能量。然而，在西方藝術傳統之外，甚至其外圍，這種傾向則較為常見，形成一種藝術的類別，如非洲人信仰的物神、拜占庭式的聖像、和幻想派藝術家Ernst Fuchs和Arik Brauer等人的作品皆是。

佛學大師李善單以繪畫創作做為一種佛法實踐的形式，他充滿活力的繪畫屬於此種特殊的類別。李大師跟隨緣道菩薩修學佛法，並在1993年被授記為佛乘宗第三代宗師。李大師是位教師、企業家、小說家、音樂家，也是香華天·新藝境企業的創辦人，以企業組織力行社會公益與文化啟迪。李大師1998年開始從事繪畫，運用線條、結構和色彩的視覺詞彙來表達佛乘大法中歡喜的本質。他的不羈並強調筆觸動感的畫作，既是喜極、和諧、和禪定的抒情表達，更是宇宙能量變化的具體呈現。

就西方藝術評論家的觀點而言，這些作品與現代主義和後現代主義藝術的各種調性確有氣質上的類似。就作品的自然和自由而論，這些畫作令人聯想起剎那間的融入這項概念藝術的特徵，特別是本身也是佛教弟子的約翰·凱吉 (John Cage) 的作品。李大師的這些畫作也讓人想起康丁斯基 (Kandinsky) 對藝術與靈性的關注，以及他努力尋求視覺形式以表達宇宙中無法表達的能量與和諧。當然，李大師率直和未經雕琢的畫作，與自學的幻想派藝術家透過藝術來傳達各種面貌的真相的傳統是有著某種關連。

然而就佛教思想的觀點來看，這些作品更大的意義在於其為一種佛法實踐的典範，相較於此，這些常見的評論上的重要問題卻成為次要的了。李大師的繪畫充滿了佛法的教導，提示著宇宙的一體性，肉眼所見的現實的無常，和需要對周圍世界用心體悟。這些作品在畫風上融合亞洲和西方的傳統，畫作中具備亞洲書法和西方表現主義的元素。傳統佛教繪畫通常以水墨畫在絹紙上，而李大師的作品脫離傳統，創新風格，以油彩在帆布上作畫。這些作品每一幅都含有「圖騰」——一種宇宙能量及和諧的標誌，皆為李大師在入深禪定中所觀照明了。李大師讓佛法在筆觸與色彩間躍動。(例如紅色，意指透過精神上的啟發藉以清淨世間所顯現的苦惱、矛盾和混亂，紫色體現祝福和時運，黃色和白色則代表智慧。) 每一幅圖騰油畫在其創意思考中，散發著啟迪觀畫者覺悟與超越的能量。

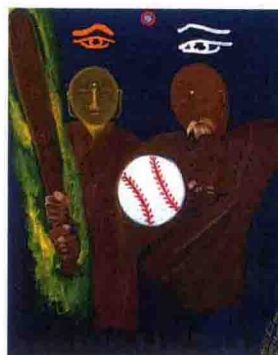
這些意味深長的作品中有風景，打坐中的修行者，覺悟的剎那，以樂器隱喻宇宙和諧能量，以及經過一位佛教修行者的覺悟而改觀的日常生活元素。有些作品是異想天開的。「青青我的愛 (成就自在)」，一對青蛙在荷花池邊的這幅畫，提示著眾生皆有佛性。「諸法相應」意指對棒球選手而言，球與棒的交會隱喻身心合一覺悟的本質。

其他的畫作表達了各種不同的情感層面。以「哈·哈·哈！」為例，詮釋笑聲和喜悅是覺悟中不可或缺的成分。「天祝有情人」，喚起一種沉思的情緒，畫中呈現一對夫婦置身於風景浪漫之處，沉醉於美的感受之中。「能擋一切惡」，火紅之中呈現實踐佛法時屬於勇士的一面，採取立場對抗威脅和平與和諧的種種力量。同時，「念·佛·在」提示著我們每個人內心之中都有著佛性。

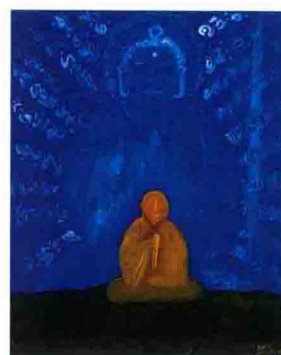
即使對沒有學佛的觀畫者而言，這些作品中所透露的訊息仍是十分明確的。真實是可以有許多不同的形式來表達，對宇宙的一體性最佳的瞭解是透過我們自身與身處的世界合而為一。李大師的訊息是一種投入，而非退縮，覺悟意味著在世界混亂的表相之下發現其中的美與和諧。



哈·哈·哈！  
油彩·畫布  
Ha! Ha! Ha!  
Oil on Canvas  
45.5 × 53 cm  
2007



諸法相應  
油彩·畫布  
Accordance of All Dharmas  
Oil on Canvas  
72.5 × 91 cm  
2007



念·佛·在  
油彩·畫布  
Mindfulness; Buddha; Presence  
Oil on Canvas  
80 × 100 cm  
2007



青青我的愛  
油彩·畫布  
The Green, My Beloved  
(To Achieve Ultimate Freedom)  
Oil on Canvas  
72.5 × 60.5 cm  
2007



天祝有情人  
油彩·畫布  
Heavenly Blessing to Those in Love  
Oil on Canvas  
72.5 × 60.5 cm  
2007



能擋一切惡  
油彩·畫布  
To Surmount All Evils  
Oil on Canvas  
100 × 80 cm  
2007



# The Mind in Freedom

## ——The Paintings of Master Lee Sun-Don

By Eleanor Heartney

(Note: Eleanor Heartney, a renowned American art critic and essayist, has written many books and essays of art commentary. She is the former President of International Art Critics Association, American Section (AICAUSA), and the incumbent Chair of Annual Awards of the Association. Heartney has been the contributing editor for many art magazines, including Art in America and Artpress, etc. Her commentaries have been frequently published in publications such as The Washington Post, The New York Times, etc.)

Throughout history, Western art has frequently provided representations of states of spiritual transcendence – a tradition that encompasses works as diverse as Bernini's St Theresa in Ecstasy, the majestic landscapes of Hudson River School painters like Frederic Church and Albert Bierstadt, and the luminous abstractions of Mark Rothko. Less common in the West has been art that proposes to embody spiritual truths. In such works, the object is designed, not simply to inspire feelings of devotion or sublimity, but to have a transformative effect on the viewer and to bring him or her into direct contact with divine or supernatural energies. However, outside the Western art tradition, and even at its margins, this tendency is more common, forming a category of art that includes African fetishes, Byzantine icons, and the work of visionary artists like Ernst Fuchs and Arik Brauer.

Created as a form of Buddhist practice, the vibrant paintings of Buddhist Master Lee Sun-Don belong to this special category. A Buddhist Patriarch who follows the Yuan-Dao Bodhisattva, Master Lee was authorized as the third Dharma heir of Buddhist Forshang in 1993. He is also a teacher, entrepreneur, novelist, musician and founder of GP DEVA: Frontier Art, a corporate enterprise devoted to social responsibility and cultural inspiration. He began painting in 1998 in an effort to harness the visual vocabulary of line, form and color to convey the joyful essence of the teachings of Forshang Buddhism. His loose, gestural works provide lyrical representations of states of ecstasy, harmony and contemplation while literally embodying the transformative energies of the universe.

From the perspective of the Western art critic, these works have a kinship with various strains of modernist and postmodernist art. In their spontaneity and freedom, they bring to mind the immersion in the moment that is a hallmark of process art, particularly as practiced by John Cage, who was himself a student of Buddhism. They also recall Kandinsky's interest in art and spirituality and his efforts to find visual form for the ineffable energies and harmony of the universe. And of course, there is a connection between Master Lee's direct and unfiltered images and the tradition of the self taught, visionary artists who channel visions of alternate realities through their art.

However from the perspective of Buddhist thought, such familiar critical issues are secondary to the larger meaning of these works as exemplars of Buddhist practice. Master Lee's paintings are imbued with Buddhist teachings about the oneness of nature, the impermanence of visible reality and the need for mindful awareness of the surrounding world. Painted in a style that melds Asian and Western traditions, they contain elements of Asian calligraphy and western expressionism. In an innovative departure from traditional Buddhist paintings, normally realized in ink on paper, they are painted in oil on canvas. Each contains a "totem", a symbol of universal energy and harmony, apprehended in the process of deep meditation. Both the brushstrokes and the colors express various aspects of the Dharma. (Red, for instance, refers to elimination of the apparent afflictions, contradictions and chaos of the world through spiritual enlightenment, while purple embodies the bestowal of blessings and fortune while yellow and white stand for wisdom.) Each totem is designed to spark a sense of enlightenment and transcendence in the viewer.

These expressive paintings contain images of landscapes, of devotees in meditation or at the moment of enlightenment, of musical instruments as metaphors for the harmonic energy of the cosmos, and of elements of

everyday life transformed by Buddhist consciousness. Some works are whimsical. *The Green, My Beloved (To Achieve Ultimate Freedom)*, a painting of a pair of frogs at the edge of a lotus pond, is a reminder that the Buddha nature exists in every living being. Accordance of all Dharmas suggests that for baseball players the meeting of the ball with the bat is a metaphor the kind of union of mind and body that is the essence of enlightenment.

Other paintings convey various emotional states. *Ha Ha Ha*, for instance, notes that laughter and joy are indispensable components of enlightened understanding. *Heavenly Blessing to Those in Love*, evokes a contemplative mood, presenting a couple in a romantic landscape setting overcome with a sense of beauty. The fiery red in *To Surmount All Evils* presents the warrior side of Buddhist practice, taking a stand against the forces that threaten peace and harmony. Meanwhile, *Mindfulness Buddha Presence* is a reminder that each of us carries the Buddha nature within ourselves.

Even for a viewer not schooled in Buddhist teaching, the message of these works is clear. Reality can be expressed in many forms and the one-ness of the universe is best understood by immersion in the world as we find it. Master Lee's message is one of engagement, not retreat, in which enlightenment means finding beauty and harmony beneath the apparent chaos of the world.

# 畫裡乾坤

## ——李善單義大利即席畫展 藝評

### 2007.7.25 藝評家Aldo Carrozza

（註：Aldo Carrozza 是義大利知名藝評家，自小熱愛藝術，出版《藝術體系》、《藝術的純粹零度》、《藝術的簡單與複雜》等書。他認為藝術不應封閉在自己的世界裡，而跟生活無關。他的評論結合哲學、科學、歷史理論，深具跨學科視野。他本身亦從事藝術創作。）



方才參與了李導師的即席創作，從中體會到，訊息的傳達，不只靠語言文字，藉由藝術創作，我們也可從中領略佛陀教誨。

李善單導師到世界各地巡迴畫展，無非是希望讓我們瞭解佛教其實是一種「境界」，是值得我們駐足深思的。

#### 畫中有「話」

換言之，我們應該了解李導師帶來的訊息是：藉由某些象徵手法，藝術也可用成為幫助眾生瞭解佛陀論示的法門；令觀者在「定」中觀畫，並從中得到精神上的解脫，了悟真理。李導師的作品是「畫中有『話』」，我們必須瞭解象徵符號背後的意涵。李導師給我們說明這些象徵所代表的意涵，無非是要引領我們朝「一合相」邁進一步，以化解實相與虛相之間的二元對立。

李大師在畫〈虛相實相一合相〉時，他把它上下180度翻轉，讓它看起來像是日出。他以這一具體的方式來說明我們是如何以「所見」為憑，來斷定「實相」。然後，他又把畫作上下顛倒，像魔術師一樣，讓我們懷疑之前所做的判斷。他其實是要告訴我們切勿為「相」所惑。實相如何可得？賴於我們對佛法的理解，賴於我們是否能擷取李導師「畫中之『話』」，賴於我們能否擷取方才討論的重點，也就是開放的心胸和容忍異己的氣度。

#### 超越對立、擁抱萬物

李導師在油畫中所傳遞的訊息，是希望人類能相持相容。西方人對「差異」向來就比較有戒心，然而李導師從東方帶來給我們的是佛陀包容異己、接納萬物的胸襟，因為所有的「差異」，在本質上都是等一無別。就像李導師在一開始時，以鏡相的例子來告訴我們「無量即一」，「無量」萬相，盡歸於「一」。

我們可以把李導師的象徵理念，拿來和美國、義大利藝術家的符號學說相比較。李導師顯然在象徵符號上灌注了更多、更深刻的意涵，而非僅止於以象徵符號的形象來表徵特定的意義。對此，我們要特謝謝李導師，感謝他帶給我們相持相容的訊息，讓我們了解宇宙的合一。

#### 色通法界

如果拿李導師的畫作和西方的畫作來比較，那麼我們可以發現李導師畫作中所呈現的訊息無不源自於佛。他要告訴我們，佛的教導就是：與自然圓融合一。他所用的種種象徵手法，就是要超越假相，引領我們邁向實相。在西方這稱之為「神智學」，瞭解神意的宗教學科。

在西方，也有些「神智學」的藝術家，嘗試結合宗教與科學於繪畫中。康定斯基Kandinsky〈俄國人，1910年代發明抽象藝術即是一例〉。另一個例子是蒙德里安Mondrian，蒙德里安的繪畫中經常出現紅、白、藍這幾個顏色，他強調顏色的象徵性。不論康定斯基或蒙德里安，他們認為傳遞心識理念的不僅是「形」，更是「色」。顏色也有其象徵意涵。對「神智學」的藝術家而言，不同的顏色就代表不同的象徵意涵；顏色的象徵意涵並非一成不變，始終如一。



李導師也一樣，他告訴我們佛所傳遞的訊息是多麼強而有力，必須藉由顏料加以呈現。同樣一條線，其意義就隨著該線條的顏色而有所不同。例如〈天下難得逢知己〉這幅畫，這尊佛的畫像是模糊的，好比佛從宇宙的深處來到我們這裡。如果佛的顏色再深一些，看起來便會像面具。佛對我們而言，應該像是來自遠方的友人，而非面具，這也是為什麼祂給人的感覺這麼美。李導師讓佛的色調看起來柔和，其實也正彰顯了象徵的張力。他用越多的象徵，所傳遞的佛法意旨也就愈明確，使佛法更易為人所明白瞭解。

我們藝評家有個短處，因為我們無法用純真的眼光去看藝術品，我們會以藝術及歷史的潮流去認定藝術家的境界，我們欣賞畫作，不只是因為藝術家所呈現的現實，更是他們如何以別的藝術家也使用的「符碼」來呈現。可是當我們汲於肯定畫家如何神奇的玩弄「符碼」，創造藝術美感之餘，我們可能因此忽略了畫家所想表達的意涵。

關於〈慈心平等·普渡眾生〉這幅畫，容我提醒大家，藝術家如此成功地用兩種不同的顏色表達這兩個人，第一個人用黃赭石的顏色，接著用兩種不同深淺的顏色，畫這兩人的五官，白色的圖騰與背景成為一體，背景、圖騰及人物三者成為一體，是顏色間的對話，手上的蓮花用橘色的，特別吸引人的目光，以西洋的品味，這是最成功的一幅畫。李導師讓畫中人更顯栩栩如生，多了一層象徵趣味，成功地展示了形與相也必須爆發出意義。

關於〈空中不空，空中妙有〉這幅畫，這空間是小的，而「心」就侷限在這小空間之內，然而藝術家如何證明「心雖小，卻可納須彌」呢？那就是在石頭的另一側畫上大宇宙，藉此創造出二元觀。人類總是習慣以二元邏輯來思考與理解，例如「存有」對立於「超越」，也就是黑格爾所說的辯證法。在辯證思考模式下，我們會以為現實是在「超越」這個領域中不斷推移，而我們的「心」則是在宇宙的實相中漸次消失。

#### 以畫載道

在西方藝術界，由安伯托·艾可Umberto Eco所提倡的「開放創作」是很流行的概念。「開放創作」的基本立論是，創作者只負責藝術作品的起手勢，剩下的就開放給觀賞者，任其自由發揮，闡釋作品意義，如是，才算是完整的藝術創作。

「開放創作」這一藝術立論，使藝術家顯得微不足道。就此而言，我們應該讓藝術家扮演更舉足輕重的角色。藝術家不應僅止於「暗示」作品的可能意涵，而應承當藝術作品「載道」的全部重責，而不是任由觀者師心自用，任意詮釋。

李導師在畫作中，灌注了深厚的意涵。當今藝術界，已經少有這種藝術家，敢於明確的表達自己心中的思想與內涵。我們不是常聽到類似的對話嗎：「請問你是藝術家本人嗎？可否請你解釋一下你畫作中的意涵？」然後，這藝術家回答道：「你認為它是什麼，它就是什麼，藝術作品本身自己會說話。」以前，我們認為這一說法是合理的、有所根據的。但這一藝術理論必須到此為止。藝術家必須有勇氣敢於表達心中所思、所想，並將他的意念明確表達。這也是為什麼我們喜歡李導師「以畫載道」的藝術風格，而且我希望他能堅持既往地一路走下去。



# Messages Beyond Words

## ——Lee Sun-Don's Impromptu Performance of Oil Painting

### Italy

July 25, 2007 Aldo Carrozza

(Note: Aldo Carrozza is an artist and celebrated art critic, publishing multiple publications on art, including *System of Art*, *Zero Absolute of Art*, and *Complexity and Simplicity of Art*. His literary criticism incorporates philosophy, science, and history, demonstrating an interdisciplinary aesthetic scope.)

We have just assisted in a demonstration of a message that not only can be transmitted through words, but also can be transmitted through the realization or completion of a work of art. We were also able to hear his Buddhist philosophies in order to understand.

Master Lee desired to travel the world in order to demonstrate that Buddhism is a particular form of being and it is this concept that we must stop and reflect on.

#### Uncovering Truth through Symbolology

In other words what we have to understand is that this art that the Zen Master wishes to bring is a path that allows us to better understand the teachings of Buddha through certain symbolism. And in order to free one's spirit and collect the true sense of everything, we might take the path of meditation. Through the paintings, we want to see the semantics, the meanings of the symbols. Master Lee explains that the meaning of these symbols should therefore bring us closer to the sense of harmony within the universe and this is done by overcoming the dualism between illusion and reality.

When he painted the vase of flowers ("The Harmonized Oneness of Illusion and Reality"), he turned it around so that it almost looked like a reflection of the sunrise. He showed us in a tangible way how we can immediately conclude that what we see is the reality. Then by changing the painting again we come to the conclusion that we know the reality. By doing this he confuses us like a magician and this is how we must do as well. We should not believe in the appearance of things because probably the real truth of things is only through our own capacity to understand the message of Buddha or the ability to gather the significance of a painting, or as what is just discussed, being open and tolerant to all the differences in the world.

#### Human Solidarity as Transcending Differences

Master Lee's message is one of human solidarity. Master Lee through the teachings of Buddha brings this message to us in the west where we are very distrustful of the differences that surround us. Instead, we should embrace this diversity because all of the differences in the universe are really just one. Master Lee has begun his discussion by saying that everything that seems different in reality is one, and by utilizing the symbols of the infinite, he has shown that the infinite in the end is a mirrored image of unity.

This symbolology from Master Lee is a symbol that from an artistic standpoint can be compared to the reality of signs that was produced in America and Italy during the 50s. What he does is that he puts far more importance into the significance of the symbol and that he sees the significance of the symbols not just in their own forms. And for this we must thank Master Lee for this message of solidarity and for illustrating the unity of the universe.

#### Color Symbolology

I want to add one more thing of the various parallels that can be done between Master Lee's art and our art. His messages always start with the emergence of Buddha, to tell us that we must live our lives in a harmonic manner with nature, because it is Buddha who tells us so. Therefore there is symbolism that surpasses the illusion in order to bring us closer to reality. This concept was grasped in the West that we call theosophy, the religious science about God.

There have been followers of theosophy in the West, painters like Kandinsky, who invented the abstract art in 1910, as well as others such as Mondrian, who drew colors of red, white, and blue to put symbolism behind the colors. These painters such as Kandinsky and Mondrian spoke of a conscience that could be obtained not just through forms, but also through colors. The color has its own symbolology. These theosophic artists put an importance on the selection of a red or a yellow or green because green means a determined thing while so does red.

Master Lee does the same thing. It is as if a theosophist comes to us to tell us that the message of Buddha is a strong message that has to be transmitted through this gestural art. A line can have certain significance depending on whether it's yellow or red. We entrust the importance of the selection of colors. Looking at this picture ("A Bosom Friend Is Hard to Come by"), you can see a faded picture of the Buddha as if it were coming to us from the depths of the universe and telling us what there is in front of us. If the Buddha was darker, it would give the image of a mask. And in Buddha, we shouldn't see a mask; we should see a friend that comes from the depths of the universe and that is why it's beautiful. He left it this way, keeping it soft while he gave strength to what is the symbolology. In other words, the fact that in the painting he has been giving more importance on the symbolism, meaning that he was able to affirm the message of Buddha. He makes it more available through the symbolism.

See, we critics can not look at a painting with virgin eyes. We associate what we see with the universe that is familiar to us and when we do this and see movements that we like, we enjoy them because an artist not only speaks of the reality but of the reality through codes that have also been expressed by other artists. When we affirm this beautiful ability of the artist to play well with these codes, by means of these enchanting movements, we steal away the meaning that the painter wants to convey.

I would like to draw your attention to the beauty of this painting, "With Compassion and Quality to Deliver All Beings." See how he uses an ochre background, and alternates the darker with the lighter colors to portray the nose and the eyes of the two over-imposing figures. This is a game of counter proportion of the two characters and a symbolism of the white and the background. The purpose is to create a sort of intermediary between reality, the background and the characters. Please note that it is actually an ochre treated with brown and with a slight orange connotation.



空中不空·空中妙有  
油彩·畫布  
Non-Emptiness in Emptiness; The Wondrous out of Emptiness  
Oil on Canvas  
120 × 100 cm  
2007

This is the best picture from a western taste perspective. However, the artist adds to such evocation of the human figure the flavor of semantics. This implies that the form must explode in the meaning.

Can you see that picture, "Non-Emptiness in Emptiness • Wonder out of Emptiness"? He, the artist, is telling us that because room is limited and I am conveying the mind in a limited space, how do I prove that a "small mind" can conquer its place in a huge universe? Well, he has placed on the other side of the rock a huge universe. So he has now developed dualism. We are used to interpreting things and events in a dualistic manner, "becoming" as opposed to "being," as expressed by Hegel. We probably feel that it is within "becoming" that reality develops, with or thanks to dualism, which though is not everlasting, as the small contemplative mind is lost as it is in the reality of the universe.

### Delivering Full Message in Depth

Common in the western culture is the so-called *Opera aperta* ("Open Work") expressed by Umberto Eco. According to the *Opera aperta*, the artist has to create works which need to be completed by the user. This is to say that the artist is only supposed to give introductory hints of his message; it is then up to the observer to fully develop the artistic meaning or message of the work, in other words, to complete his work. This is the philosophy of the *Opera aperta*.

However, the thesis of *Opera aperta* makes the artist little or no effort to deliver his own messages. In this instance we are now catching up with the effort toward the significance of the artist's work introduced by the artist himself. The artist stops giving these few hints and resumes full responsibility for delivering the full message in its depth, no longer requiring the observer the task of completing the interpretation of the work.

The profound meaning that the Master intends to convey represents a story of reaffirming the semantics. We were about to lose the courage and energy that the artist is reaffirming the message and meaning of their own ideas. How many times we have heard questions such as: "Excuse me, Are you the artist? Could you please explain what does this picture mean?" And the artist replies, "Whatever you wish it to mean, the work speaks for itself." Once we also said that this form of poetry is legitimate and well founded. But now it is time to stop this! We now must have the courage to see that the artist resumes his role in representing and expressing clearly his messages. That is why we like this message of the Master and we think it shouldn't be revised.



天下難得逢知己  
油彩·畫布  
Hard to Encounter a Bosom Friend Across the Universe  
Oil on Canvas  
72.5 × 91 cm  
2007



慈心平等·普度眾生  
油彩·畫布  
Compassion and Equality: Universal Deliverance of All Sentient Beings  
Oil on Canvas  
60.5 × 72.5 cm  
2007



# 全球藝術評論報導

## 義大利羅馬日報報導

李善單大師為「當代東方的畢卡索」。

## 美國 LA Splash 雜誌報導

李大師是史上將佛教思想與當代西方油畫藝術結合的第一人。受封為「圖騰能量油畫」的先驅，李大師的繪畫風格既創新又引人深思。

## 美國國際藝術家評論協會 前任會長 Eleanor Heartney

李大師讓佛法在筆觸與色彩間躍動。每一幅圖騰油畫在其創意巧思中，散發著啟迪觀畫者覺悟與超越的能量。他的不羈並強調筆觸動感的畫作，既是喜極、和諧、和禪定的抒情表達，更是宇宙能量變化的具體呈現。

## 義大利資深藝術史教授 Gaetano Ricco

李大師在繪畫中陳述的就是證道法門，宇宙本質的奧秘。他明瞭宇宙的本質也可藉由畫布呈現。他拋開西方人所謂的藝術觀，獨樹一格地把畫布當成是揭露宇宙奧秘的工具，幫助他的弟子，甚至後人，從他的畫作中體悟宇宙本質。

## 義大利國際藝術聯盟Camaver Kunsthaus International集團 藝術總監Marcello Cazzaniga

李大師被我們集團評鑒為「Top Artist」頂尖藝術家（67年來全球僅5位藝術家獲得此殊榮），這是一個不可抹滅的事實，在將來也絕對不會改變。

這位藝術家是全新的圖騰能量油畫的創始者。圖騰能量油畫的旨在捕捉難以描述又瞬息萬變的宇宙事相。每一件他的作品都充滿了靈感的躍動，透露著宇宙的奧秘，特別是禪定的狀態。這項藝術不再是再強調美學藝術，而是藝術家藉由藝術創作表現出他內心對宇宙本質的觀點。

## 美國 Santa Fe Art World收藏家藝術協會 會長 Denise Williams

我感受到畫作中的強烈訊息、動力與層次！不僅是我們正在尋找中的珍貴技巧，而且訊息明亮耀眼，如長日晴空。

對一個藝術家而言，把靈魂注入畫布中是非常重要的，李大師已經達到這種成就。這說明了為何他的作品是能量的泉源，為何它已經超越了敘事寓意的視覺作品，他的作品是有生命的。

## 美國藝評家 Jim Feast

未曾刻意雕琢的作品，畫風近乎馬蒂斯晚期作品，突顯的輪廓以及鮮豔的色彩效果傳達出主題。然而不同於法國畫家，李大師於目所不能見的細微處創造了關鍵效果。李大師畫作的特質：即使是最平凡的素材也可表現出其中深刻的精神價值。李大師以他傑出的繪畫技巧與流暢的色彩構圖，將這個既是事實也是神秘的主旨清楚地表達出來。

## 義大利藝評家 Aldo Carrozza

藉由某些象徵手法，李大師讓藝術也可成為幫助眾生瞭解佛陀諭示的法門；令觀者在「定」中觀畫，並從中得到精神上的解脫，了悟真理。李大師的作品是「畫中有『話』」，我們必須瞭解象徵符號背後的意涵。

## 世界各地擁有畫廊的義大利藝術鑑賞家兼經紀人 Antonio Miniaci

李大師畫作特有的圖騰、大膽的用色及和諧的結構，足以媲美西方藝術大師。

# Art Critics Around the World

## **IL Tempo Roma Newspaper, Italy**

Master Lee is the "Modern Oriental Picasso."

## **LA Splash Magazine, USA**

Master Lee is...the first to ever incorporate...Buddhist ideologies with contemporary western art in oil painting. Master Lee has been dubbed the "Pioneer of Totemic Energy Oil Painting." His approach is both innovative and thought-provoking.

## **Eleanor Heartney, Former President of AICA-USA, the American Section of the International Art Critics Association**

His loose, gestural works provide lyrical representations of states of ecstasy, harmony and contemplation while literally embodying the transformative energies of the universe.....Both the brushstrokes and the colors express various aspects of the Dharma.

Each [painting] contains a "totem", a symbol of universal energy and harmony, apprehended in the process of deep meditation. Each totem is designed to spark a sense of enlightenment and transcendence in the viewer.

## **Aldo Carrozza, Art Critic, Italy**

The art that the Zen Master wishes to bring is a path that allows us to better understand the teachings of Buddha through certain symbolism. And in order to free one's spirit and collect the true sense of everything, we might take the path of meditation. Through the paintings, we... see the semantics, the meanings of the symbols.

## **Marcello Cazzaniga, Art Director, Camaver Kunsthau International, Italy**

We are pleased to announce that Lee Sun-Don has been selected by Camaver Kunsthau International as the Top Artist of the world. He is the fifth artist in the whole world who has been awarded this highest honor since the 1940s.

All his work and a motion of the spirit, a mystery by revealing, a situation to be contemplated and espolare. This ripo of art has little to do with artistic aesthetic, and above all a way to liberate the essence cosmic entirely through the inner point of view of who performs the act: the artist.

## **Denise Williams, Art Director, Santa Fe Art World, USA**

I see many things, many powerful messages in these works. Yes, not only are they the prizes we were looking for in their execution, but the message is more vibrant as a result as they are cast from the spirit on a clear day uninterrupted...You touch my heart.

It is important for the artist to lay their soul on canvas, Master Lee achieves this. This is why his work is a conduit of energy, why it heals, why it is more than telling a well executed visual story and exactly why the work comes to life for it is a living entity from his hand, his soul.

## **Jim Feast, Art Critic, USA**

The paintings are not detailed, verging on late Matisse in how they highlight shape and brilliant color effect to carry the theme. However, unlike the works of the French painter, Lee uses imperceptibility for key effects.

One of the abiding motifs of Lee's work: Even the humblest implements form relationships that are imbued with spiritual value. It is a truth and mystery Lee makes clear, using his formidable skill and fluency with color and composition.

## **Gaetano Ricco, Retired Professor in World Art, Italy**

Through his paintings, he tells of finding a method of enlightenment, in which it seems to give him the understanding of the essence of the universe. He understands that the essence of the universe could be translated onto his canvas. Instead of worrying about how Westerners perceive art, it becomes a medium to transmit to others the sense of mystery towards the universe. This should help his students and maybe others in the future to find themselves with the cosmic understanding that reigns over us.

## **Antonio Miniaci, Art Connoisseur, Dealer, and Owner of Galleries Worldwide, Italy**

Totemic representation, bold colour coordination, and harmonious structure collectively make Master Lee's artwork truly unique and comparable to Western painting masters.



# 李善單「圖騰能量油畫」開創者

綜觀古今中外，一位偉大的藝術家，莫不以追求創意與探索美學造詣，屹立藝壇並亙古恆新。而正是在此一文藝脈流中，李善單開創了「圖騰能量油畫」的美學新境界；身為佛學大師，李善單是史上第一位以現代西方油彩闡釋佛乘大法，演繹整部佛教經典的先驅。李善單的「圖騰能量油畫」，因此不僅是藝術創作，更是饒富意趣的禪宗公案，令觀畫者在欣賞的過程中，領略美感與心靈的雙重超越。李善單的「圖騰能量」畫風，昇華了人與畫的互動關係，使藝術在呼喚「美」與「善」之餘，也成了揭露「真理」的工具，導引觀畫者品畫觀心，參悟宇宙實相。

身為佛教佛乘宗第三代法傳人，李善單一生致力引導眾生覺知佛性的真實妙義，彰顯佛性光明、圓滿、善的本質。李善單說：「因為佛法而讓我有膽量拿起畫筆，筆下畫的，當然就是佛法！」對李善單而言，繪畫就是陳述證道法門及宇宙本質的奧秘，畫布上演繹的是「慈悲」，及永不止息的愛與堅持，盼能藉此引領觀畫者從「圖騰能量油畫」中，找到生命本質中的「光明、圓滿、善」。

所謂「圖騰」，就是一種宇宙圓滿平衡、內外和協的能量。例如古埃及金字塔、中國易經八卦、佛教卍字、西藏曼荼羅、基督教十字架及猶太教大衛之星，都是圖騰的一種形式。而「圖騰能量油畫」就是以美學，來呈現宇宙和協、平衡的能量。

李善單在修行過程中，達到某種境界後，觀照明瞭了「法界圖騰」，更明瞭以簡單的線條與顏色組合，就能將宇宙間一切能量變化、種種因緣互動微妙呈現，因而開創出獨樹一格的「圖騰能量油畫」。李善單將「圖騰」融合於繪畫之中，不僅是創意的表現，同時也讓畫作呈現出不可思議的能量，讓觀畫者震撼、感動並引發共鳴，達到身心祥和。

就美學造詣而言，李善單擅長以大膽的色彩搭配，創造全新的視覺感受，這些相互不協調的色彩，在他自由無礙地揮灑之下竟又是如此和諧。在技法創意上，李善單亦不斷地尋求超越：從「能量態」、「法相態」、「意生態」，到「圖騰奔」與「一色竟」等。一次次的創新既是表現形式上的突破，亦帶給觀畫者不同層次的心靈撼動。

李善單的「圖騰能量油畫」不僅是藝術創作，更在闡揚佛法，同時也是對生命宇宙本質的揭露。目前，這種因修行覺悟而開啟的特別畫法，在2007年7月起至今，於米蘭、羅馬、巴黎、上海、台北、新加坡、洛杉磯、紐約所舉辦的展覽中，被譽為獨一無二的「圖騰能量油畫」開創者，「畫」說佛法的先驅。在「創作」與「弘法」的相互輝映中，李善單開展了當代藝術的「新藝境」。