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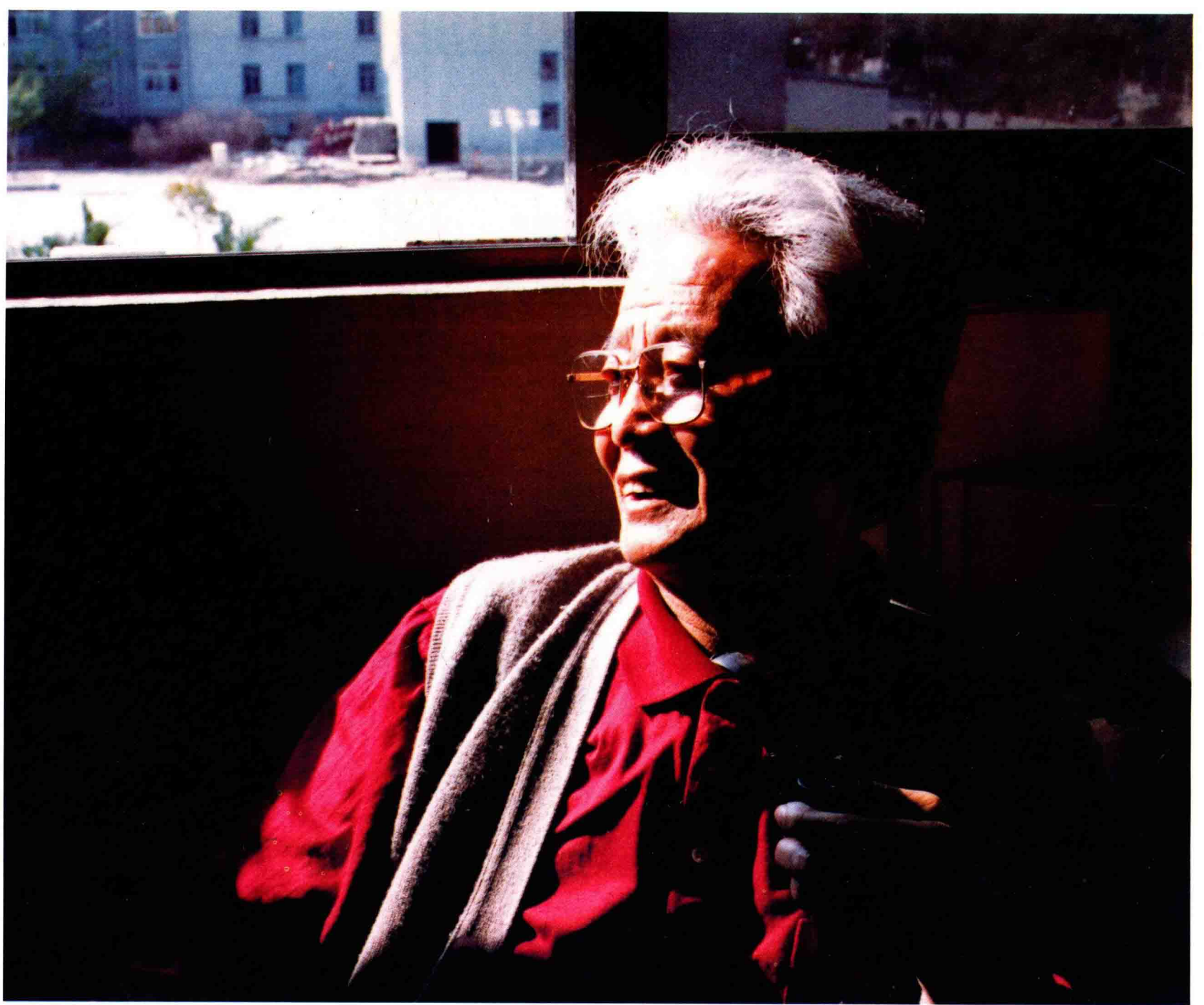
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吕琳简介

吕琳，我国著名的版画家、国画家、雕刻家。一九二〇年出生于山西省吉县一个普通农民家庭，他从小酷爱美术。抗日初期就以木刻、宣传画等从事抗日救国工作。早年毕业于延安鲁迅艺术学院美术系。曾在部队剧团、艺术学校从事过美术工作，先后任西北艺术学校美术系主任；西南人民艺术学院美术系主任；西南美协副主席；中国美术家协会四川分会副主席。四川省诗书画院副院长，四川省科普美协理事长，天府书画会会长等职。

吕琳在木刻版画的基礎上，從六十年代開始研究中國漢代畫像磚及拓片藝術，並運用拓片這一獨特的傳統藝術形式反映現實生活，豐富了我國現代版畫的表現形式，為版畫藝苑增加了新的花朵。

吕琳的雕刻藝術也極為精湛，其所刻的竹、木、石、象牙高級藝術品，在明清傳統的基礎上有所發展。他的作品或大刀闊斧；或精雕細刻，尤如中國畫的奔放寫意和工筆重彩，為國內外書畫家贊口不絕，愛不釋手。

吕琳還精于中國畫，尤其擅長人物、花卉、動物等。他學習傳統的繪畫藝術，特別崇仰八大山人的藝術風格，在繼承傳統繪畫的基礎上，又有創新，使自己的作品構思獨特、造型特異、用筆簡練、富有浪漫的色彩，形成了自己的個人風格。他所畫的熊貓富有生活情趣，憨態笑貌躍于紙上，妙趣感人。他畫的“鐘馗”構思深刻，在技法上融匯了中西畫之長，筆墨簡練，粗獷豪放，著墨濃淡相宜，水乳交融，瀟灑超脫，別具一格。經過多年的創作、修改、提煉、捉畫一切妖魔鬼怪的鐘馗形象日臻完善，深受廣大群眾和國際友人喜愛、贊賞。

吕琳的藝術品歷次選入全國美展及出國展覽，報刊雜誌經常刊登發表。公園、祠廟、國家博物館均有收藏。

曾出版個人畫集《吕琳版畫集》、《修築寶成鐵路的人》（上、下冊）、連環畫《劉胡蘭》、連環版畫集《紀利子》和《藝用人體解剖學》著作，並且編輯出版了《四川漢代畫像藝術選》。

序——呂琳自述

我已經 75 歲了，山西人，祖籍山東，據老人告訴我，我家是逃荒到山西的。小時候家境貧寒，但父母還是省吃儉用，供我去讀書。然而我卻迷上了繪畫。這可是受我姐姐的影響，我姐姐心靈手巧，會綉花、會剪窗花、會畫各種各樣的圖案。我每天都在姐姐身邊看她畫畫，常常也拿起筆來涂涂抹抹。姐姐對我特別關心，經常領我一起畫一些花花草草、貓貓狗狗的。那陣時，我非常開心。姐姐成了我心目中最崇敬的偶像。那年，她要出嫁了。頭一天，村子里的姑娘、媳婦們都聚集到我家，非常熱鬧，大家都舍不得她離開村子，女人們坐在坑頭上，包了許許多多拇指大的餃子、表示祝福。第二天花轎來了，我還高高興興地跳來跳去。可是當姐姐被抬走后，我才感到一種莫名的失落。從那以後，我只要一拿起筆來，就會想起我的姐姐，想起她的那些剪紙、綉花，她的那些花花草草和一個個栩栩如生、極富人情味的小動物。每當我去上學，去放牛，或是同小伙伴們嬉戲玩耍、游泳、我都好不自覺地在地上、在書本上、在課桌上、在牆壁上涂着、畫着、走到哪，畫到哪。記得村子里有一座廟，那里的泥塑和壁畫令我着迷，那門神、亨哈二將多么威風凜凜，那些慈悲為懷的菩薩形象，多么傳神，多么可敬可親。我真羨慕這些民間藝人，他們才是真正的藝術家。

日本人打來了，我那時才十六、七歲，家鄉呆不下去了，便去參加革命，打鬼子去。我告訴老母親，我要去延安。我走了，這一走，再也沒有見到過老母親。很長一段日子，每當閉上眼睛時，就會浮現老母親站在村頭那片荒土上向我揮手辭行，而我卻沒回頭看她一眼的情景。

在延安，我被送去魯藝深造，接受學院派的正規教育，學的是蘇聯那套寫實主義繪畫。我原來那種畫法不靈了，雖然我很不情願，只得一切從頭學起。其實，藝術是多元化的，往往民間性的藝術極具生命力和感染力。回想起幾十年來，我們違心地奉行那套僵化的，教條主義的創作思想，把藝術當作政治的附庸，弄得藝術無所適從。我認為藝術是門科學，是人類高尚的精神結晶。它是要發展的，它既要繼承，又要創新。所謂百家爭鳴、百花齊放就是要容納各種流派，自由創作，發掘生活與自然的真善美。這才是進步的、健康的。我很羨慕現在的青年人，有廣闊的創作天地和空間。

我從事美術工作五十多年，幾十年的風風雨雨，我又多災多難，今年我已七十多歲，藝術上的好時光不多了，可是我還想探索一些新的路子，我身體稍好就多畫幾筆，，不舒服時就少畫兩筆。總之不畫畫寫寫心頭就不舒暢。

前幾年就有人說幫我出畫集，但一直沒有實現，人家年紀輕輕的都出了好幾本畫集，而我卻沒有。出吧！謝謝你們幫我的忙。書的序就把我講的這些話記下來就行了，書名找一個不會寫字的娃娃來寫都可以。不要去找名人題字寫序，拜托了！謝謝你們！

記錄整理 張之先

1994 年 5 月 18 日于深圳

Brief Introduction of Lu Lin

Lu Lin, a famous traditional Chinese painter, Print Painter and sculptor, born in an ordinary peasant family in Shanxi province in 1920, has been fond of arts since his childhood. During the Anti-Japanese war, he began to use wood engravings and propaganda paintings as the weapon to fight against Japanese invaders and to save the nation. Graduating from the Fin Art Dept. of Lu Xun Art Academy, he served successively and respectively as Art Designer in a military theatre and an art school; Head of Fine Art Dept. of Northwest Art School and of Southwest Art School; Vice-chairman of Sichuan Artist Association and of Chinese Artist Association, Sichuan Branch; Vice-president of Sichuan Calligraphy and Painting Institute; President of Sichuan Science and Fine Art Association and of Tian Fu Calligraphy and Painting Academy.

On the basis of wood engravings and print paintings, Lu Lin began to study Brick with paintings of Han Dynasty and its Rubbings as early as in the 1960s. He also applied rubbings as a unique traditional artistic form to reflect realistic life, thus enriched the artistic expressions of modern Chinese woodcuts and made the realm of arts more colorful.

Lu Lin's sculpture is also remarkable for its consummate artistic skills. His sculpture pieces carved with bamboo, wood, stone and ivory have assimilated and developed from the traditional techniques of Ming and Qin Dynasty. They are either bold or minute, just like free sketch in Xieyi and fine brushwork in gongbi in Chinese traditional painting, thereby have gained the praise and love of people both home and abroad.

Lu Lin is also good at traditional Chinese paintings, such as figure paintings, plant and animal paintings. He studied traditional painting techniques for many years and especially admired the artistic style of the great master Ba Da Shan Ren of traditional Chinese paintings. Inheriting the traditional painting techniques and combining them with something of his own, he made his paintings conspicuous for their ingenious composition, unique plastic forms, terse brushwork and rich in romantic elements, thus formed his own individual style. Pandas, in his paintings, look delightful, charmingly naive and vividly touching. Zhongqui, in his distinctive style and with the combination of Chinese and western techniques, also has a deep conception, terse and free brushwork, bold outline and the proper use of Chinese ink as well blended as milk and water, thus appears very natural and unrestrained. Through years of creation and refinement, Lu Lin has made his Zhongqui, a figure in Chinese folklore who liquidated all the demons and ghosts, a mature artistic image and beloved by both Chinese people and foreign friends.

Many of Lu Lin's artistic works have often been exhibited in the national fine art exhibition or in foreign countries, and published in many magazines and newspapers all over the country. Some of them are collected by parks, temples and the National Museum. His publications include Selection of Lu Lin's Paintings, People Building and Repairing Bao Chen Railroad (in two volumes), Lu Hu Lan — a picture-story book, Ji Li Zi — a series of print paintings. And he also wrote a book — Anatomy for Fine Arts, edited and published Painting Art of Sichuan in Han Dynasty.

Translator: Zhang Min

Preface — Lu Lin's Self-account

I am a native of Shanxi and I am already 75 years old now. In my childhood, some old people told me that my family came to Shanxi from Shandong to flee from famine. We were very poor then, but my parent still managed to send me to school by skimping and saving. However, I became fansinated by drawing. It was probably my sister who had such an influence on me. Clever and deft, my sister was good at embroidery, paper-cutting and was able to draw various kinds of pictures. Every day I would sit beside her and watch her drawing, and very often I would take up a pencil to draw something. She also showed much concern for me. She asked me to follow her by drawing some flowers and grasses, cats and dogs. Those were really delightful days. My sister was the idol I adored so much. That day, she was going to get married. The day before, all the girls and young women in the village gathered in my home. It was really a scene of bustle and excitement. All of us did not want her to leave the village. Some women were sitting on the kang (a heatable brick bed), wrapping a lot of little dumplings of the thumb's size — a symbol of our blessing. On the second day, the bridal sedan came and I was glad, jumping back and forth. I didn't feel an inexplicable loss until my sister was carried away in the sedan. Since then, whenever I took up my brush, I couldn't help thinking of my sister, thinking of her paper-cuttings, embroidery, the lively flowers, grasses and small animals she painted with human touch. Whenever I went to school, to herd cows or to play and swim with my pals, I would unconsciously draw something on the ground, in the book, on the desk or on the wall. I would draw something wherever I went. I could still remember a temple in the village. How fansinating the clay sculpture and those mural paintings are! How awe-inspiring the two statues of guards look! How merciful and respectful those Bodhisattva are! And what a vivid touch! How I admire those folk craftsmen- the genuine artists.

The Japanese invaded when I was only sixteen years old. I wouldn't stay in my hometown anymore, so I took part in the revolution to fight against the Japanese. I told my old mother I would go to Yanan. So I went and I never got to see my mother again since. For a long time, whenever I closed my eyes, my mother's image would appear in my mind: She was standing on that stretch of barren land at the end of the village and waving a goodbye to me while I didn't even turn round to have a look at her.

In Yanan, I was sent to Lu Xun Art Academy for further training in arts. There I received the formal education of the schools of art. I learned the Russian objective likeness in painting. My former way of painting was not acceptable here. I had to start from very beginning though unwillingly. In fact, art is pluralistic and folk arts usually have a strong life and a powerful artistic appeal. Looking back the past few decades, we pursued the rigid dogma of art against our conscience and art was regarded as the dependency of politics. Then art was at a loss where to go. Art, I think, should be a subject of science, a noble crystallization of human intelligence. It will develop. It needs both to carry forward the good artistic tradition and to be innovated. What we mean by 'Let a hundred flowers blossom and a hundred schools of thought contend' is to take in all kinds of artistic schools, to advocate free artistic creation, to seek the true, the good and the beautiful. Only this can be called progressive and healthy art. I really envy the present young generation, who are enjoying the open field and vast space for artistic creation.

I have been engaged in fine arts for more than 50 years, during which I have gone through a lot of bad luck. I am old and ill now, not having many good days for artistic creation. But I am still longing for exploring some new ways for my creation. I paint more whenever I feel better, and less when I feel bad. In a word, I won't feel well if I don't paint or write anything.

Some friends offered to help publish a selection of my paintings a few years ago. But it hasn't come true yet. Some younger painters have got quite a few of their selections of paintings published while I have none. Do it! Thank you for your offering of help. Take down what I was talking about just now and let it be the preface. The title? It would be quite all right even to ask a boy without knowing calligraphy to copy it. Would you be kind enough not to trouble those notables? Thank you!

Recorded and Sorted
Out by Zhang Zixian
in May 18, 1994 in Shenzheng
Translated by Zhang Min
in May, 1995

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1、愛
Love
(67×44cm)



2、回首

Looking back
(69 × 39cm)



3、姊妹

Sisters

(67×43cm)



4、俯视
Overlooking
(50×46cm)



吕林



5、遠眺
A Distant View
(68×45cm)



6、等待
Expectation
(69×45cm)



7、登高遠望

Ascending a Height to Enjoy a distant View
(69×49cm)



8、母愛
Maternal Love
(68 × 44cm)



9、食竹
Feeding on Bamboo
(66 × 42cm)