

International Art Exchange Series — Chinese Artists and Their Works 中国美术家国际艺术交流丛书

李金遠畫集



SELECTED PAINTINGS OF
LI JINYUAN

四川美术出版社

Sichuan Art Publishing House

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李金远简历

1945年生于四川省成都市。中国美术家协会四川分会理事、东方美术交流学会会员、成都市美术家协会理事、成都画院画师。1962年成都国营清江仪表厂工人，从事业余美术创作。1980年从师冯建吴。1983年从师何海霞。1986年在成都举办《生命·自然》个展，参加新加坡《四川五人画展》。1987年调四川师范大学任教。在北京中国美术家画廊举办个人画展，参加中国美协主办《新人新作展》。1988年参加中国美协在北京中国美术馆主办《四川八人中国画展》。《积雪照空谷》获日本第十八届精选现代水墨画展优秀奖，《残雪》为中国美术馆收藏。

Brief Introduction to the Artist

Li Jin Yuan

A painter of chengdu Art Academy; A member of the council of chengdu Artists' society; A member of China Artists' society, sichuan Branch; A member of Oriental Art Exchange Institute.

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| 1945 | He was born in chengdu, Sichuan Province. |
| 1962 | He began to take up painting as an art amateur, while he was working at the Qingjiang Instrument and Meter Plant of Chengdu. |
| 1980 | He began to learn from mr. Feng Jianwu. |
| 1983 | He began to learn from mr. He Haixia. |
| 1986 | His personal painting exhibition named <i>Life and Nature</i> was held in chengdu; And later he took part in the Sichuan Five Artists' Painting Exhibition in Singapore. |
| 1987 | He became a teacher of Sichuan Normal University. During this time, his personal painting exhibition was held at China Artists' Gallery in Beijing. And then he took part in the <i>New painting Exhibition by the New Artists</i> which was organized by China Artists' Society. |
| 1988 | He took part in the <i>Traditional Chinese painting Exhibition of Eight Artists from Sichuan</i> , which was held in China Art Gallery by china Artists' society. His work <i>Snow Shines the Valley</i> won the excellent prize at the <i>18th Selected Modern Wash Painting Exhibition in Japan</i> . His another work <i>the Remaining Snow</i> was collected by China Art Gallery. |



TheArtist Li Jin Yuan
画家李金远

自然之子 回归自然

——李金远的水墨画艺术

孙美兰

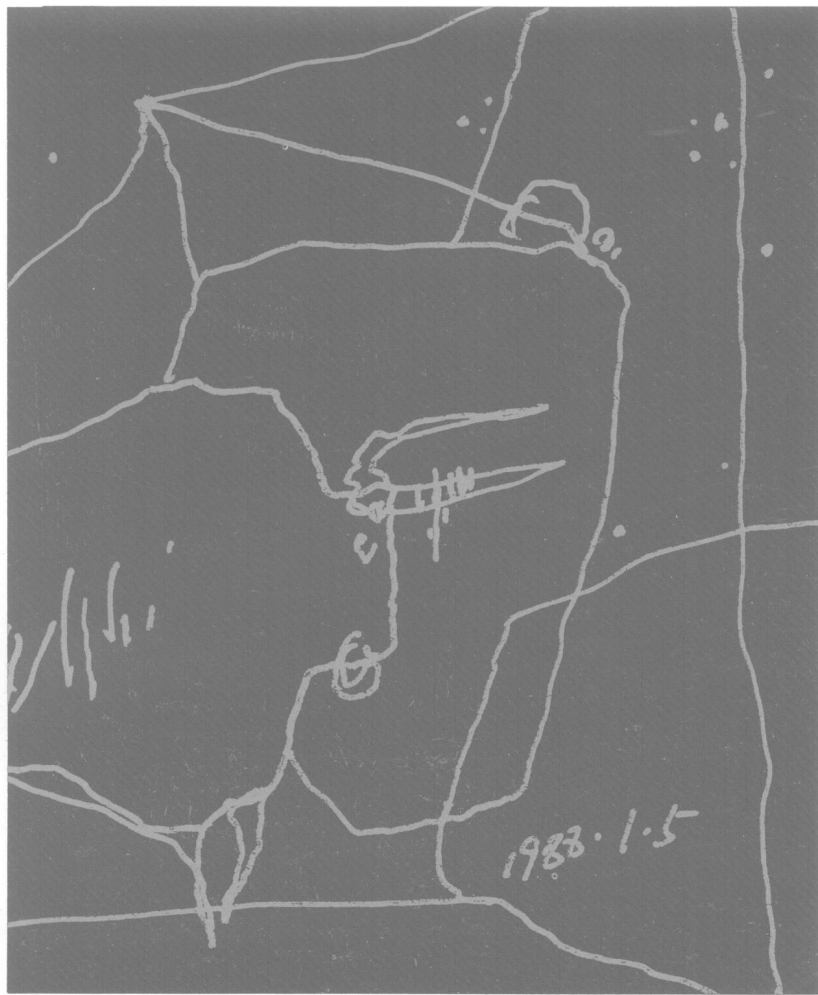
在祖国西南,孕育着一批水墨世界新人,李金远便是其中有代表性的一个。他的创作灵感激湍地奔涌着,他的作品仿佛生发着来自地心的热力。自然·生命,伴随着他艰难求索的岁月,时时召唤他,催迫他,使他有时痛苦不安;有时激动陶醉;他的艺术,如同又一个自然·生命的羽化,苦涩中浸透着创造的甘露。

大自然的变幻莫测,赋与李金远的艺术以某种莫测的神秘感。也许,这正是作为自然之子——李金远和自然对话、精神感应的结果,是大自然母亲对一颗赤子之心的独特赐与和奉献。十年间,他登峨嵋、走太行、渡三峡、临南海、过乌江、俯黄河,他永远迷醉于塔玛河谷和阿坝草原。对他,自然·生命,意味着无尽的灵感。自然经过了他自己的感觉而复现、叠影,主体意识和心灵又将这一切转型为另一个宇宙生命的流程。李金远的画,撷取的是这流程中的瞬间;是在瞬间里伸延的生命。画家把握的是宇宙宏观的运动变化和某种具体事物微观世相的联系,从而获得奇迹般的感觉。大峦起伏、天地苍茫、江河运转、昼夜同在,雁阵穿行鸟瞰其间的《日月之行》;浑厚坚硬的山石乱崖里,流下一注曲折的清涧,召唤从自然中倾听《那颤动的琴弦》。一匹迅跑的马,猛然停步,面对沉浮大地,一轮骄阳,无尽长河。它昂首停立,是困惑莫解?还是发出壮烈的嘶鸣?“一片风景,是一种心境”,这里展现的不只是自然·生命本身,而且是一个心灵化、精神化了的宇宙本体。传统中国山水画天人合一、物我两忘的自然观,整体感悟式的艺术思维方式,在他那里获得新的生命、蕴藉着的艺术精神、渗和着东方性的神秘的力和美。

艺术构成的动态意味,是李金远中国画创作的又一突出特点。画面呈现着宇宙本体的同时,也呈现那黎明的喜微,多情的草地,浑沌的夜幕,冥冥中闪光的北斗,星星和月下的朦胧,漠漠的斜风细雨,迷茫的、被云遮断的烟林……我们不仅为那横扫的斗笔、自然交错的形线空白、跳跃的色点、渗化的水迹墨痕陶醉;同时也为那艺术世界里万物流动飘移、瞬息万变的宇宙生命陶醉,被引进一个共鸣着心灵历程去体验自我发现、自我寻觅、自我创造、自我肯定的审美愉悦,飞翔到自由自在的精神境界里去。

《塔玛河谷》也许可以认为是李金远发挥主体意识和创造性自由、气势宏大、艺术构成充满动态意味最好的一幅。干湿浓淡相济相依、焦墨渴笔横拖竖扫与风沙旋转的力度,山体、树木、空谷的苍

茫深远,人、牦牛与自然浑化,奋力于生存意志的总体意象,看来都是在激荡起伏的精神状态下,纵横开合、一气呵成的。《青稞地》成功地处理了高原深莽的动态层次,《耕》人物形线与背景块面、方圆的运行对比,《秋天的早晨》霜寒犹在、墨韵渗化过程的流变,这些都以动态意味的艺术构成和笔墨操作,完成独特的语言符号系统,强化精神的、意识的空间层次,也向欣赏者传递审美创造的自由心境和快感。李金远水墨画艺术构成的动态意味,是以强化水墨艺术现代感的元素;是赋与古老的东方民族艺术母语以国际色彩的元素。

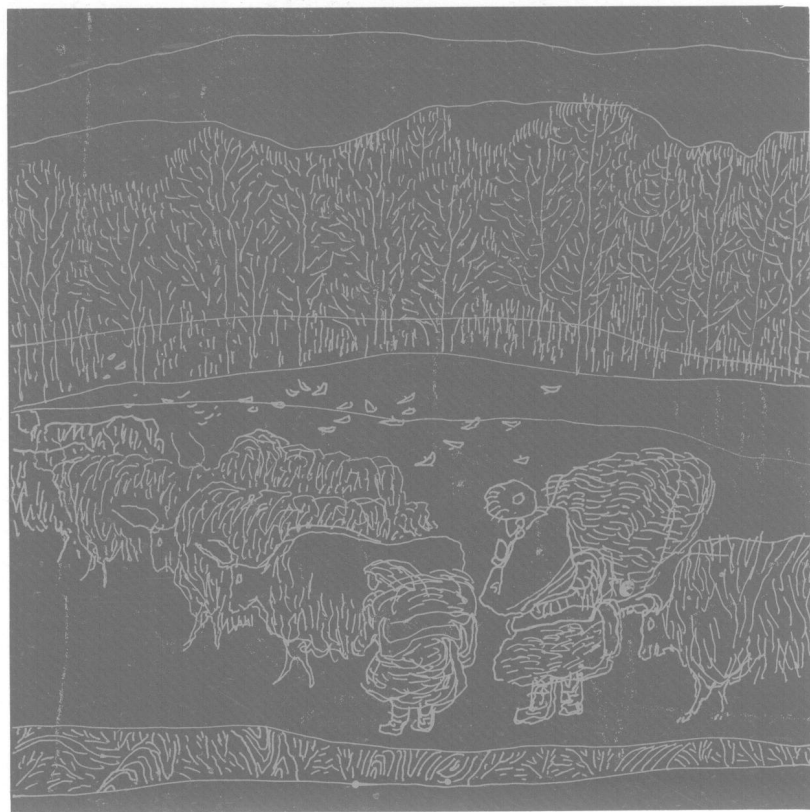


Son of Nature Returns to Nature

—On Li Jinyuan's Ink and Wash

Sun Meilan

李金远,四川成都人,1945年生。他从业余自学成功为一位艺术家,从门外幽径走上一所大学的艺术讲坛,他饱赏求索的艰辛。他在《青稞地》一画的题句中说:“出神入化之境乃艺术之概要。”作为一个勤奋的实践者、不倦的思索者,他在大量写生的同时,时时在追踪潜游于心底的视幻意象,积累了难计其数的作品图式。墙上的斑痕,地面的碎石,黑夜里的光影,树体上的斑块,对他,都深藏着艺术精神和语言符号的启示。荷塘的暮色返照、莽原的荒径小路,也都象幽灵似地向他诉说着模糊不清的语音。充满灵气和诗美的艺术构成无所不在,那流动不居的心象也就乘法式地拓展出来。古人论书艺,有稳境、醇境、化境之分,画家李金远所理想的“出神入化之境”,将随着他凝神遐想、妙悟自然、心思手追的求索历程;随着他强烈的个性和思维冲击力,导向以自然·生命为指归的永恒。



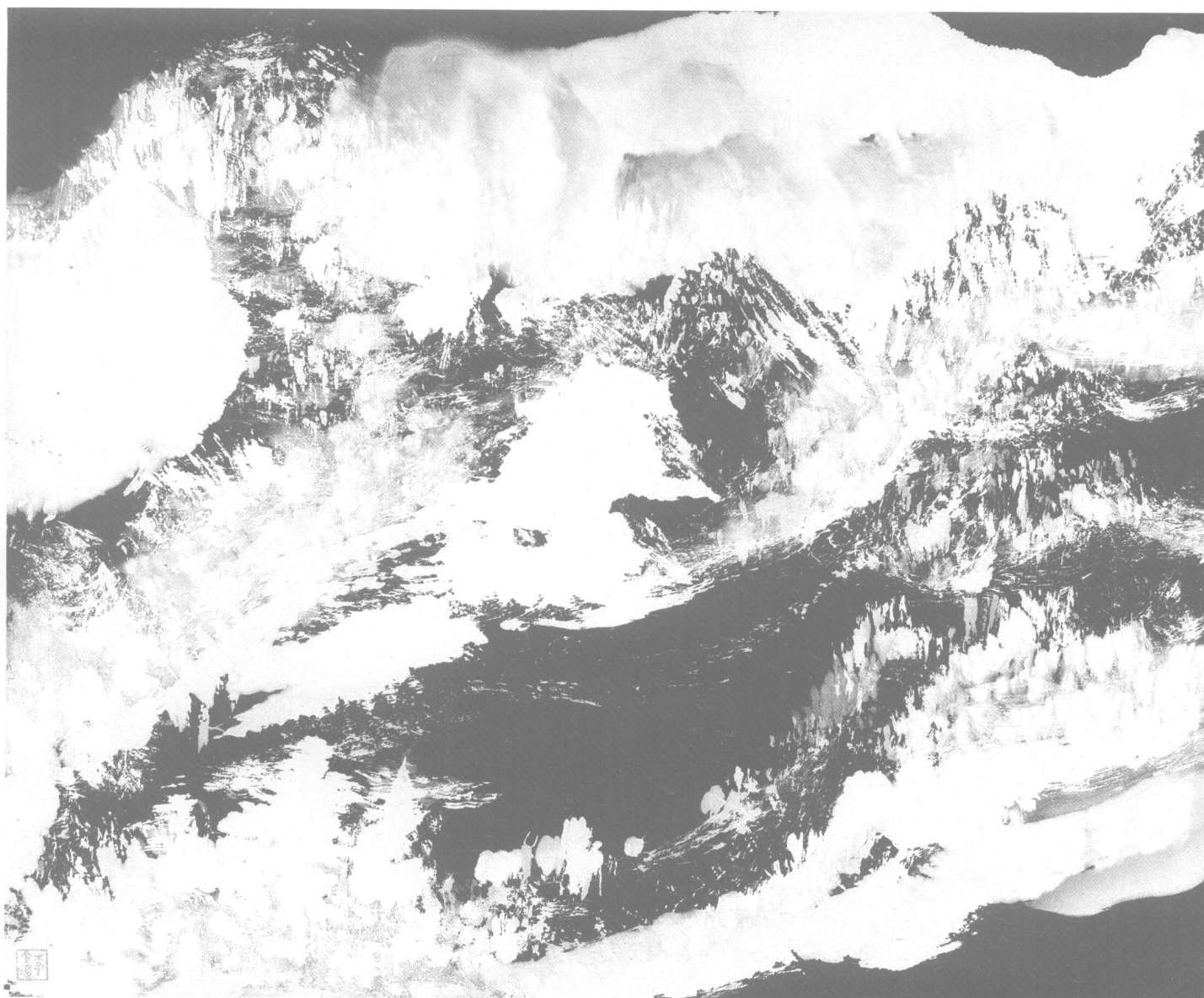
In the south west of our matherland, a new batch of gified artists has emerged in the world of ink and wash. Li Jinyuan is one of the typical representatives. His Creative inspiration is like racing current full of vigour, and his paintings seem to possess heating power coming from the earth's core. Nature and life, which accompanied him through the hard years when he was seeking knowledge, Call him and press him at all times. Sometimes he is made to suffer a lot and feel unhappy, but sometimes he is made to overjoyed and intoxicated. His paintings are the distillation of nature and life — Sweet dewes of creation are soaked with bitter and astringent.

Various changes of nature endow Li's paintings with a sense, changable and mysterious, Which perhaps is the result of Li Jinyuan, the son of nature, talking with nature and responding to nature. And which is also what Mather Nature presents to a pure heart of her new-born baby. In the past ten years, he climbed Mount Emei and Mount Taihang, crossed the changjiang Gorges, travelled to Hainan Province, went across Wujiang River, and overlooked the Yellow Kiver. He is always intoxicated with Tama River Valley and the grassland of the Aba Autonomous Prefecture. To him, nature and life mean endless inspiration. Nature, digested by his sensation, appears again and then is turned into another course of life by his subjective views and soul. Li's paintings capture only the twinkling part of the course, yet it is in this part that life is prolonged. An artist grasps the connection between macroscopic changes and some specific matters, so that he can acquire miraculous feelings. In the painting "A Journey to the Sun and Moon", mountain ranges rise and fall, the whole world seems grey and vast, rivers run their way, day and night exist together and wild geese fly in line in the sky, looking down at all things underneath. "The Vibrating String" shows a clear waterfall flows down among the hard rocks and cliffs, as if it was calling you to hear the vibrating string from nature. A running horse stops abruptly, facing the ground. The blazing sun is shining on an extending river. She stands still with her head up. Does she feel puzzled? Or is she going to neigh? "One view causes one state of mind." The paintings don't only

display nature and life themselves, but also display a world that has gone through the artist's soul and spirit. Some of the ideas in traditional Chinese ink and wash, such as "Man merged into nature with himself and all things forgotten," as well as the mode of thinking, are given a new life and a new spirit, and are mixed with power and beauty of the orien-

tal mystery.

Another outstanding characteristic of Li's ink and wash is the significance of the moving state in the paintings. While describing the world itself, the paintings also present the dim light of dawn, the sentimental grassland, the dark nights, the glittering Big Dipper, the haziness in the



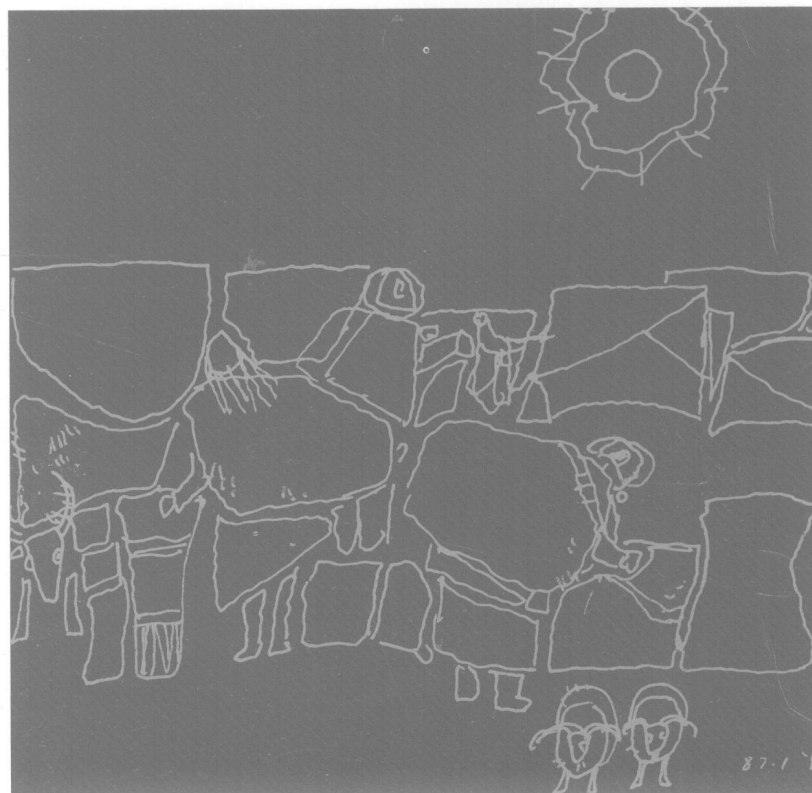
light of stars and moon, fierce wind and drizzles and the hazy smoke obscured by clouds.....

We are greatly intoxicated not only with his mighty brush, the freely-crossed lines and shapes, the jumping colour dots, and oozing ink traces, but also with the lives in the world of art that are floating, moving and fast changing. And we are led to the aesthetic pleasure of self-exploration, self-seeking, self-creation and self-affirmation, and are able to fly to a free and unrestrained conditions of spirit.

"Tama River Valley" maybe can be considered as his best painting that is of great momentum and full of the significance of moving state. In it, he brought subjective ideas and creative freedom into full play. Ink, dry or wet, dark or light, is well-arranged in the painting. His brush and ink skillfully operated seem to have the power of whirling sand. Mountains, trees, empty valleys become indistinct; People and yaks who struggle for existence merge into nature. It is obvious that all of this is accomplished with enthusiasm at one go. "Fields of Highland Barley" succeeds in handling wilderness of the Plateau in moving state. "Ploughing" concentrates on the comparison between the lines of figures and the composition of background. In "The Morning in Autumn", the frost in the morning and the changes of ink are shown by adapting moving state in the painting, so as to complete some particular language symbols and strengthen contents of spirit and consciousness. It also conveys to its appreciators a free state of mind and pleasure in aesthetic creation. The significance of moving state in Li's ink and wash is the element to reinforce modern sense of ink and wash, and to endow the old oriental national art with some international character.

Li Jinyuan, a native of Chengdu, Sichuan Province, was born in 1945. By teaching himself drawing in his spare time, he has succeeded in becoming an artist and walked to the art platform of a university from a quiet and secluded path. He has fully tasted the bitterness and hardship in seeking art. In his inscription on the painting "Fields of Highland Barley", he says "The conditions that can reach the acme of perfection are essentials of art". Being a hardworking practiser, he thinks tirelessly

and seeks meanings hidden at the bottom of his heart from sense of sight while he draws from nature. In this way he has collected countless patterns of paintings. From the simple things such as stains on the wall, broken stones on the ground, shadows in the darkness, and marks on tree trunks, he can bring out implied meanings of art and gain a good deal of enlightenment of language symbols. The reflection of setting sun on lotus pond and barren paths in wilderness overgrown with grass seem like a ghost murmuring to him. The art that is full of spirit and beauty exists everywhere. So the ever-changing mind will be explored as well. According to the ancients art has three kinds of conditions: fixed, unmixed and sublime. Li Jinyuan's ideal condition that has reached the acme of perfection will help him think and understand nature with his strong character and quick mind, thus making him to reach his final goal: nature and life be totally merged.



艺术断想

李金远

艺术,是人的生命力的表现,生命力是自然的、强烈的,如同火山喷发而出的熔岩。

中国水墨画笔墨之流动、变化,是画家生命力的流变、升华。从第一根线到最后一个点,整个流动、变化的过程,都充溢着勃勃生气。这气,是画家心灵与大自然融为一体的灵气。

想像的创造力不仅在于能变一切虚幻的构思为真实的艺术创作,还能深化、提炼、凝结那些有意味的,最令人心动的属于自己的构成。

灵气、想象力是创造的无穷的矿藏,艺术家敏锐的感觉,一碰上她就会闪光。这就是创造的灵感。要紧紧抓住这闪光,发掘、深化、提炼,凝结成生动而完美的艺术品。

不完整的整体有完整的局部。

完整的整体中有不完整的局部。

从自己的角度看,别人的完整正是自身的不完整,反之,自身的不完整正是自己的完整。

自然之态、心灵之态、情感之态,化为笔情墨趣之态。情感、笔感、纸感、墨感,化为心灵之感。浓淡、干湿、刚柔、虚实……实为情感,心灵之态。因此,这需要体验、感应、表现。

当我们把丰富的心灵之态,情感之态化为变化无穷的笔墨之态时,艺术已不再是艺术,而是生命力的表现。

罗丹说:真正的艺术不是艺术。

对于中国画的分科,应当自由的组合。发于自己的感觉、情绪、自由的想像,自由的创造。化山水为人物,化人物为山水,化花鸟为人物……画之化,心灵之化,物化我化,自然性灵之化。一人化境,信手拈来,引而发之,随意化之,则化万物为一画也。何必划地为牢。

艺术创作的最高境界是意在非意。

自然、和谐。

自然才能真,和谐方可入静境,唯有静方可入化。化自然为己,化己为自然,化笔墨为我,化我为笔墨。

自然之气,心境之气,丹青之气,可静,不可乱,乱则散,静则聚,聚则笔墨沉,入木三分。



大气磅礴,乃心灵静穆之成。静,气足。气足,可凝墨,可扬神采,可横扫千军,决昆仑,一泻万里而不枯。大气,则大度,则大手笔。化天地万物于三寸之毫。一气一画。

山川、云流、江河、星汉,可养心之灵气,浩气;古今中外众家之说,可充胸中大气。

气可养、可容、可化——化入笔墨,则大度不凡;化入画,则魂生。

和谐的自然赋予心灵以和谐,和谐的心灵赋予艺术以和谐。我们需要心灵的和谐。和谐则生,反之,则亡。

境界的高深,博大,实为艺术家心态的修炼。虚静、无为。虚静则空灵,可容万物,可游于天地间;无为则无所不为,可高、可深、可博大。

凡艺术,有一丝矫情,就苍白无力。真正的艺术,有一股强烈的震撼力,是心灵与心灵碰撞的效应。

求全不全,不全则全。求狭勿宽,宽不深。狭中有宽,有深。

择其一点而强化,深广自得。

化繁为简,化复杂为单纯。

在单纯上下功夫,方可见难度、深度、气度。悟其理,力度自生。

老子说:道,可道也,非恒道也;名,可名也,非恒名也。

生命在于变化、创造,艺术也是如此。没有变化,创造,就谈不上水墨画的生命力。水墨画强大的生命力,是艺术家生命力的流动、变化和创造。笔墨情趣,点、线、面的组合、构成,以及有意味的形式,是艺术家生命力流动、变化和创造的旋律。

创造,要有自己独特的感觉、发现和角度。

对于传统,及当代艺术的研究,应当是对大师们心迹、心灵的感应,借以触发自己新的感觉和发现自己的角度。这是一个艰辛的内心劳作。

有的人师承传统,更多的是师其迹,而不师其心,或是师其心,却不发迹于己心。

重要的不是肯定或否定传统,而在于创造永远是新颖的。创造,能区别于他人,并能在人类精神历史的长河中,留下自己的心迹。

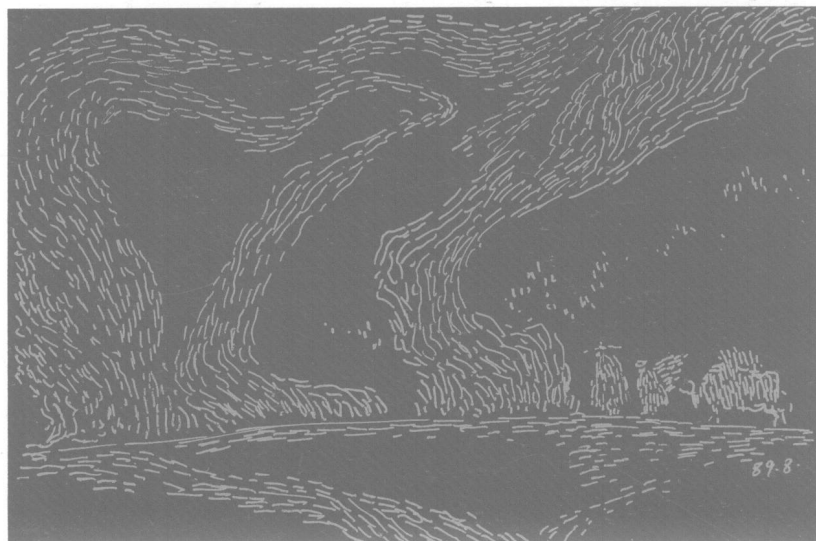
探索心灵,拓展心灵,让心灵在大自然中去寻求新的感觉、体验、发现自己的角度,创造自己的水墨艺术世界。

一个艺术家的独特风格,是在认识主客体的过程中逐步形成的。一旦认识了自己,并完善的表现出来,独特的风格就形成了。

你应当寻找你,创造你,这么,你将获得不断的再生。

谁能帮助你创造自己?先贤?上帝?不!只有你能创造自己。

上帝死了!你诞生了。



On Art

By Li Jinyuan

Art is the manifestation of man's vitality, which is natural and vigorous, like the lava coming from volcanic eruption.

The typical flowing and changing in Chinese ink and wash painting conveys changes and distillation of artists' vitality. From the first stroke to the last point, the whole course is full of vigour that is made up of the artists' souls mingled with Nature.

Imaginary creative power doesn't only lie in turning all the illusory conceptions into real art creation, but also can deepen, refine and congeal those meaningful, very exciting and individual conception.

The sensitive ability and imagination is the rich resources for creation. It glitters whenever the artist's sensation meets it. This is called the inspiration of creation. You should firmly grasp this flash of sensation, explore it, deepen it, refine it and finally change it into a genuine work of art.

In the incomplete whole there are complete parts;

In the complete whole there are incomplete parts.

As far as I'm concerned, the complete parts of others are just the incomplete parts of my own; inversely, the incomplete parts of myself are just the complete parts of myself.

The state of nature, soul and creation could be turned into a pleasure for painting. Emotion and the sense of pen, paper, ink could be turned into the feelings of the heart. Dark and light, dry and wet, strong and graceful, false and true are able to express emotion and state of minds. Therefore, to do this, you have to learn and response to it through practice.

When state of mind and emotion is changed into works of art, art is not art any longer, but is the manifestation of life—force.

Rodin said, genuine art is not art.

The division of traditional Chinese painting should not be so strict

that it could be formed according to the individual feelings, emotion, free imagination and free creation. Mountains and rivers may be changed into figures; figures into mountains and rivers; flowers and birds into figures.....The perfect harmony in paintings comes from the soul. Once you find yourself in the circumstances, you have all you want at your fingertips and are able to draw with facility, and it is high time that you brought all things onto a painting and drew at will.

Natural and harmonious.

It is *naturalo* that can be genuine; it is *harmonouso* that can bring you to a peaceful environment, which will lead you in perfect harmony with nature and paintings

The vigour of nature, state of mind and paintings need peace and can never be made messy. In mess it comes loose, while in peace it become concentrated. When it is concentrated, the penbrush become forceful and vivid touch is sure to be created.

The tremendous momentum of painting comes from a peaceful state of mind. Serenity gives enough vigour to handle the ink well, to

make you have a mighty power of wielding your pen—brush, bold and unrestrained. Vigour makes you magnanimous, transforming all things on earth into delicate works of art.

Landscape, floating clouds, rivers, and stars will help you acquire sensitive and noble vigour, which, again, can be strengthened by the words of many scholars of ancient and modern, Chinese and foreign.

The vigour may be formed, stored and changed. When it is changed into pen and ink, it'll be magnanimous; when it is changed into paintings, it'll be all the more vivid.

Harmonious nature bestow harmony upon our souls, and harmonious soul bestows harmony upon art. The harmony of soul is what we need, for it brings us new life.

Self—cultivating their minds, the artists have very lofty and abundant ideals. In peace you have no distracting thoughts with your soul loafing about in the world of art, taking in as much as you can. Inaction



implies stopping at nothing. The ideas may be fully developed——unfathomable, profound and abundant.

Art can never be affectedly unconventional, otherwise it'll be pale and weak. The real art has a strong shocking force and is the effect of two hearts coming into collision with each other.

Demand perfection and it is not perfect; but in some moods, it is perfect. Demand the narrow without seeking the extensive; for being extensive, it is no longer profound. The extensive and profound exists in the narrow.

Take one point and develop it, and the extensive and profound is naturally achieved.

Simplify it by weeding out superfluities.

Work hard at the very simple thing and you'll find difficulty, depth and spirit. As soon as you grasp the idea, you acquire the power.

Lao—tse said, a method may be a good one but it can't be a good one forever; and it is the same with the fame.

Life lies in constant change and creation; so does art. No change no creation, and there is no vitality for ink and wash. Thanks to the flowing, change and creation of artists' vitality, the ink and wash has the a powerful life—force. The combination of points, strokes, and lumps, endless interest of painting and significant forms, all this composes a melody of the flowing, change and creation of artists' vitality.

Creation needs individual, specific feeling, discovery and style.

As for the research of traditional and modern art, we should lay stress on finding out the great masters' true motives and feelings, so as to touch off our brandnew sensation and rediscover ourselves. Yet this is an arduous task.

Some people carry forward the traditions, but more people follow

the traces of their masters without knowing their inner ideas; or maybe they've sensed the inner state of their masters' minds but can't bring forth new ideas in the arts——no creation.

It is not essential to affirm or negate traditions, but it is essential to create everlasting new things. Creation, which differentiates you from others, can leave the traces of your mind in the cultural history of mankind.

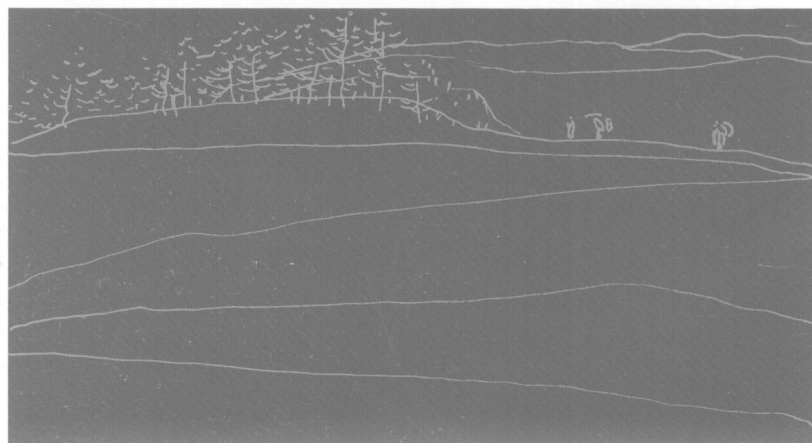
Explore your mind, develop your mind, let your mind search for fresh feelings, discover yourself and create the ink and wash of your own.

The specific style of an artist is gradually formed in the course of his observing and understanding the world. Once he has a correct understanding of himself and has displayed it perfectly, the style of his own has been evolved.

You should seek and create yourself; then you'll get constant regeneration.

Who is able to help you to create yourself? The virtuous men of the past? God? No. It is only you that can create yourself.

God has died and you have come into being.



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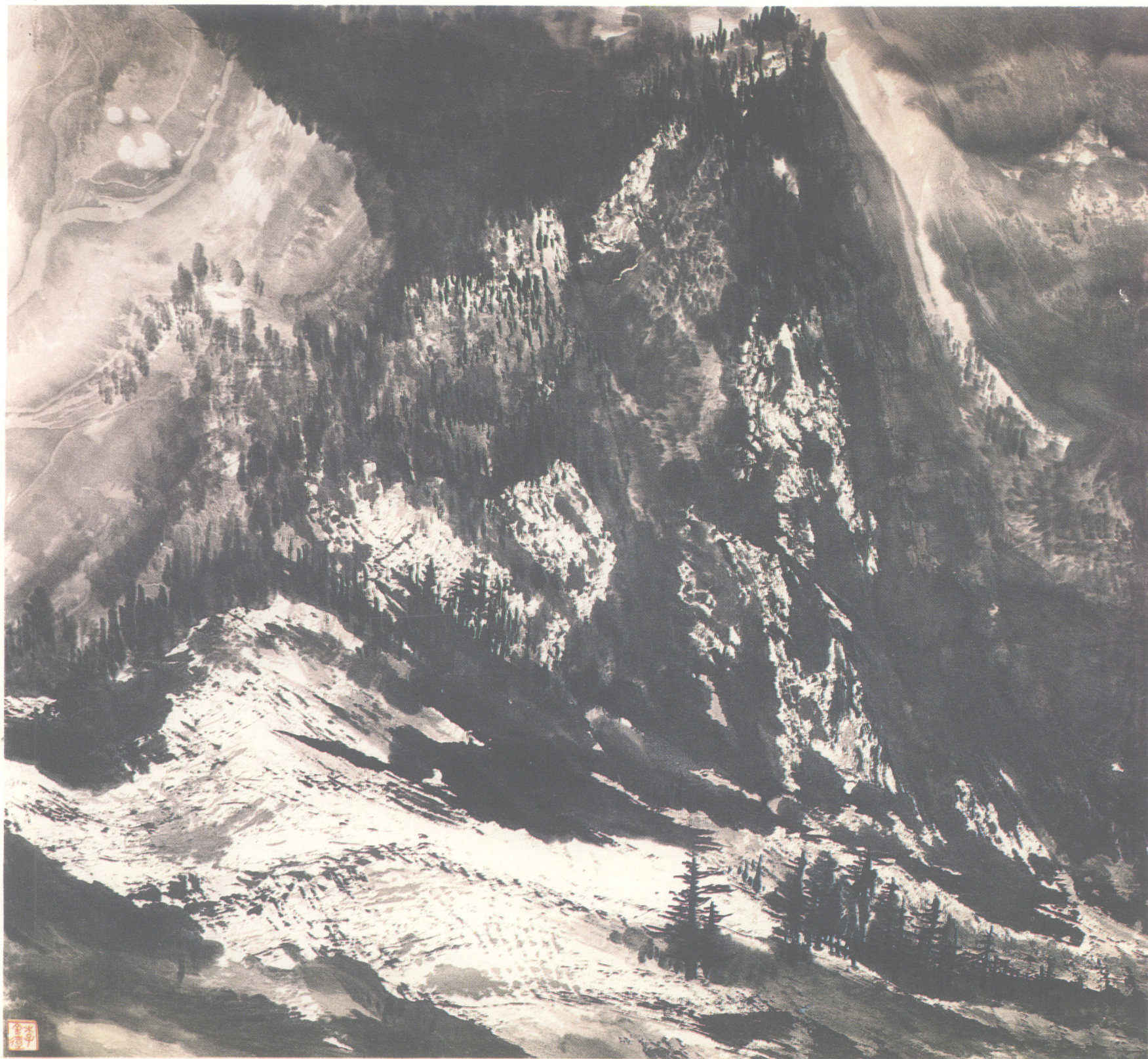
1	长河	The Long River	1986 年	294×187cm
2	悠悠岁月	Long Time	1986 年	98×187cm
3	残雪	The Remaining Snow	1987 年	98×98cm
4	飘浮的云	Flying Cloud	1987 年	93×98cm
5	荒野的尽头	End of the wilds	1988 年	98×98cm
6	黎明	Dawn	1986 年	98×98cm
7	长夜	Long Night	1986 年	196×187cm
8	日月之行	Circuit of the sun and the Moon	1986 年	87×98cm
9	五色牛	Cows With Five Colors	1987 年	93×98cm
10	疾风	Gale	1986 年	68×45cm
11	力的造化	Strength Creation	1986 年	136×136cm
12	消逝的秋天	Autumn in Elapse	1988 年	98×98cm
13	生命的沉思	Ponder of Life	1986 年	136×136cm
14	青稞地	Qingke Field	1987 年	93×98cm
15	塔玛河谷	Tama valley	1987 年	98×93cm
16	午夜	midnight	1987 年	93×98cm
17	冬之晨	Winter Morning	1987 年	45×68cm
18	月色	Moonlight	1987 年	68×45cm
19	星星	Stars	1987 年	45×68cm
20	晚照	Sunshine in Dusk	1987 年	47×98cm
21	小河	Brook	1988 年	98×93cm
22	路	Road	1988 年	93×98cm
23	十月的坡地	slope in October	1988 年	98×98cm
24	暮春	Late spring	1988 年	68×68cm
25	春归	Return in spring	1988 年	68×68cm
26	春的遐想	Spring Reverie	1989 年	34×34cm

27	二月的草地(一组四幅)	Meadow	1989 年	34×34cm
28	寂之一	No. 1, Quiet	1989 年	98×98cm
29	寂之二	No. 2, Quiet	1989 年	98×98cm
30	霞	the Evening Glow	1989 年	98×98cm
31	深谷的回声	The Echo from valley	1987 年	93×98cm
32	黑谷	Deep valley	1989 年	93×98cm
33	积雪照空谷	Snow shines the Valley	1985 年	68×136cm
34	遥远的回想	Faraway Memory	1986 年	68×136cm
35	晓露(二幅)	Morning Dew	1988 年	50×41cm
36	晚潮	Evening tide	1986 年	68×68cm
37	秋思	Thinking in Autumn	1986 年	45×68cm
38	听泉	Listening to spring water	1989 年	63×98cm
39	小溪流(四幅)	Stream	1987 年	45×34cm
40	黄昏中的草原	GrassLands in Dusk	1987 年	62×98cm
41	比尔	Bi Er	1989 年	83×152cm
42	寒夜	Cold Night	1989 年	98×187cm
43	落日	Sunset	1987 年	34×45cm
44	无边的黑森林	Endless Black Forest	1989 年	68×68cm
45	寂之三	No. 3, Quiet	1989 年	93×98cm
46	秋天的早晨	The Autumn morning	1986 年	98×98cm
47	宁静的夜	The QuietNight	1988 年	45×68cm
48	长海印象	Impression of the long sea	1987 年	93×98cm
49	楚江梦魂	Soul of Dream flows on Chu river	1987 年	93×98cm
50	雪谷	Valley Covered with Snow	1988 年	98×98cm
51	穿过暴风雨	Through storm	1987 年	93×98cm



悠悠歲月
羌園
歲在己未年四月間于陝西收錄於此
記于陝西會館山下





内象无形大音希稀 随心所欲自然也 壬午年五月 李霞书

