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梨子图 #7 2004 年 夹板 雕塑

Bosc pears#7 2004 plywood sculpture





工作室 1987  
STUDIO VIEW 1987

## 林景山静物：雕塑和绘画

文：李景才

華裔加拿大藝術家林景山（SAM LAM）創作了一系列靜物畫，與重點放在源自希臘羅馬繪畫以及後來文藝復興時期雕塑的以往作品相比，它們可能顯得有所不同。然而，經過仔細觀察可以發現，他卻延續著自己對高度寫實主義和形態的熱愛——他在藝術創作上的兩個主要關注點。

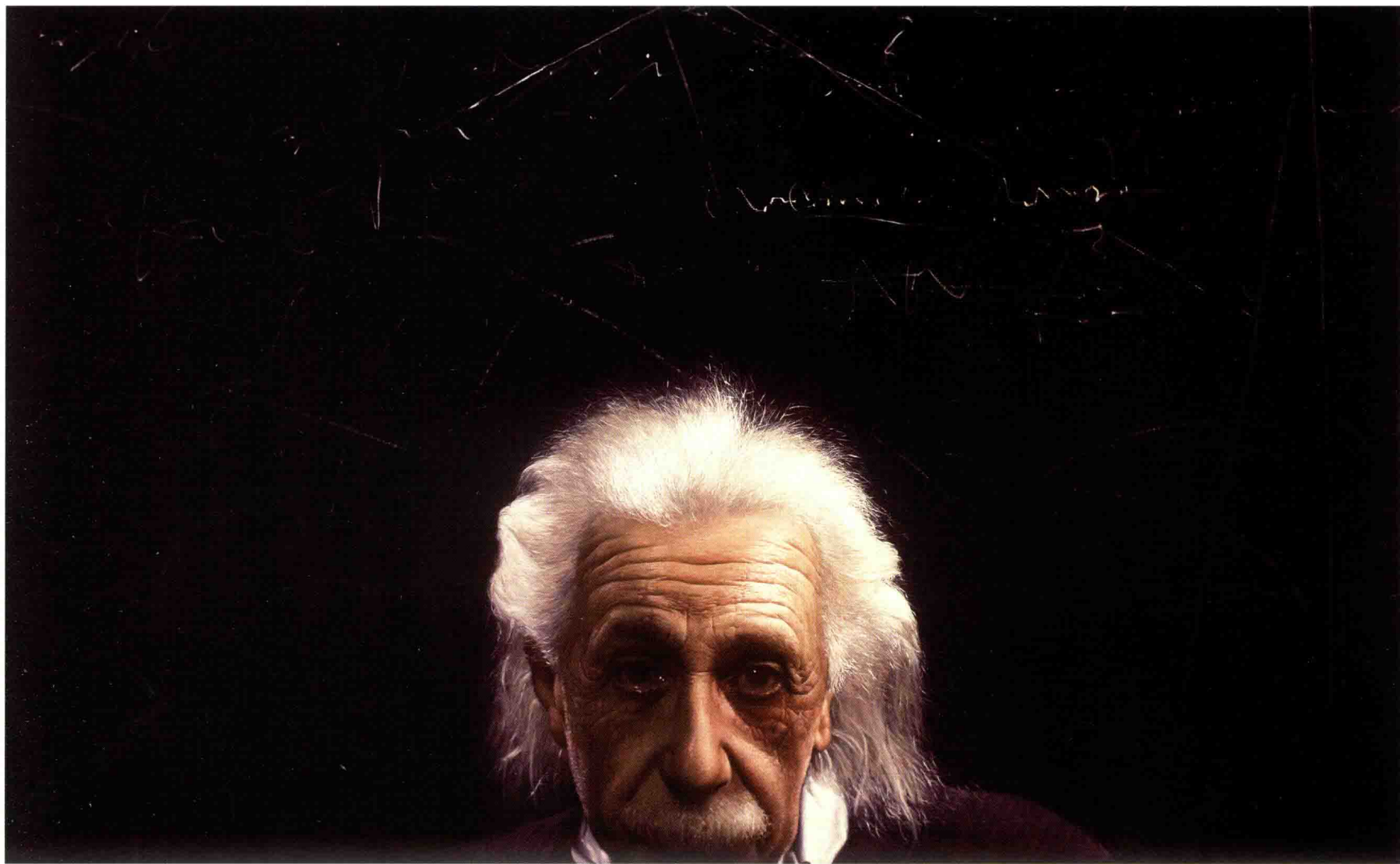
高度寫實主義／照相寫實主義最早出現于林的作品之時他還是廣州就學的一個學生，他延續了往昔的中國社會現實主義和清代對精細技術的關注。他在上個世紀 80 年代移民加拿大後，通過觀察以及那個時期充斥北美藝術界的照相寫實主義的激勵，他的照相寫實主義得到了強化。查克·克洛斯（Chuck Close）和杜安·漢森（Duane Hanson）是浮現於我們腦海裡的藝術家，因為林景山也極為重視對真實世界微妙、細緻的觀察。他在艾美麗卡（Emily Carr）藝術和設計學院——即現在的艾美麗卡藝術和設計大學——所接受的教育拓展了這位藝術家對西方／歐洲藝術和大比例的理解。虛幻形態在 19 世紀的法國風靡一時，而大比例則是美洲美學的組成部分。形態和比例上的高度寫實主義構成了這個水果和蔬菜靜物系列的焦點。

## SAM LAM STILL LIFES: SCULPTURES AND PAINTINGS

ROGER LEE

The chinese-canadian artist Sam Lam has created a series of still lifes that can appear to be a break from his past works which focussed on paintings derived from greco-roman and later renaissance sculptures. Upon closer observation, he does continue his love of hyper realism and form, his two primary concerns in art.

Hyper realism/photorealism was first seen in Lam’s work when he was still a student in guangzhou. He was continuing the late chinese social realism and the qing concern for fine technique. His photo realism was reinforced by the obervation and stimulus of photo realism proliferating the art scene in north america during the 80’s when he immigrated to canada. Chuck close and duane hanson are artists who come to mind because Lam also places a strong concern for delicate and detailed observation of the real world. His educaton at the emily carr college of art and design, now known as the emily carr university of art and design, expanded the artist’s understanding of western/european art where illusory form was significant during the late 19th century in france and large scale that is part of american aesthetics. Hyper realism in form and scale become the focus of this series of fruit and vegetable still lifes.



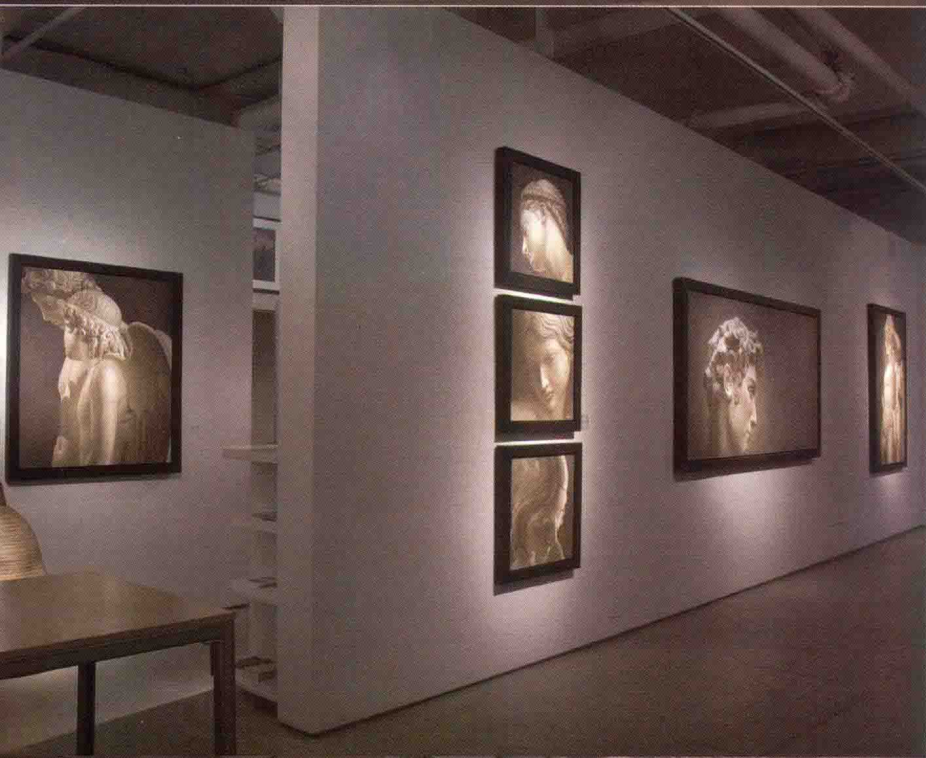
爱因斯坦的世界 1987 油画 帆布 244x411cm

Einstein's World 1987 oil on canvas 244x411CM

《爱因斯坦》（Einstein），1987 年。早期繪製的這幅肖像精心細緻地展示了 20 世紀最著名的科學家。卓越的手法和精湛的技巧是貫穿林景山整個生涯的主要藝術重點。這幅整面牆大小的繪畫籠罩了觀賞者、改變了他 / 她與畫作的關係。規模至關重要，因為觀賞者看到的不僅是愛因斯坦的形象，而且這種超越真人的尺度變化鼓勵觀賞者探尋自己的內心。來自觀賞者語言之外的意義讓畫作之內的含義和資訊鮮活起來。

This early painted portrait of **einstein**, 1987, exhibits the carefully detailed view of the most well know scientist of the 20th century. The craftsmanship and technical dexterity are the main artistic concerns throughout Lam's career. This wall size painting envelopes the viewer and changes his/her relationship to the image. Scale is significant for the viewer sees not only that image of einstein but the change to an over human scale encourages the view to see into him/herself. Subtextual meanings derived from the viewer enliven the meanings and messages within the painting.





林景山也受到了 19 世紀晚期法國繪畫的強烈影響，尤其是喬治·秀拉（George Seurat）和保羅·塞尚（Paul Cezanne）等古典後印象派畫家的作品。在 80 年代創作的早期靜物畫中，林模仿用彩色小點來創造光 and 形態的新印象派「點彩派」畫家。在圍繞晚期古典及後來的文藝復興雕塑的繪畫系列中，他將點彩派技巧與清晰的主題和形態結合起來。侍女（Handmaidens）II，2000，儘管取自義大利的安東尼奧·卡諾瓦（Antonio Canova），但它將視距拉近，藝術距離縮短了，觀賞者與主角直面相對。林景山使用了點彩派技巧明確界定並清晰主體，用一種巴羅克式的明暗對照方式強化了光線對比。精湛的點彩派繪畫技巧強調了暗光對比度並確保三維形態在觀賞者面前呼之欲出。這便是塞尚所追求的形態，與光線充足但形態不明的印象派藝術形成了對照。當觀賞者將注意力集中於畫作之上的單個點時，圖像自行淡化，使觀賞者得已拓寬該系列作品的意義。這些古典主題的作品折射出一種強烈的性感和肉欲的意識〔如李景才在 2011 年《林景山的繪畫》一文中所討論的那樣〕。林景山的早期作品捕捉到了明晰聚焦形象的強烈、技術處理的力度以及虛幻形態的清澄，這些是他後來靜物作品的特點。

雖然他以往創作過靜物繪畫，但在 2001 到 02 年左右，他開始認真從事靜物的雕刻、油畫和鉛筆畫工作，作為對自己往昔在歐洲旅行時所見到的靜止、無生命石雕的反映。在加拿大溫哥華，他無法接觸到這些創作對象。他觀察自己周圍的世界、自己吃的水果和蔬菜、讚歎它們引人入勝的個體形態。於是，他開始了如今已蜚聲遐邇的鴨梨、大蒜、辣椒以及包裹、保護這些水果的薄紙的一系列雕塑、油畫、以及後來鉛筆畫的創作。

這一系列靜物非常複雜，因為這位藝術家並非以傳統鉛筆畫和油畫研究開始水果和蔬菜的創作，而是首先對其進行雕塑造型，繼而進行油畫創作、最後是鉛筆臨摹。梨子的雕塑是 2001 到 2003 年間在溫哥華首先完成的。他對雕塑的處理基本上是首先使用二維技術。林先生稱：“首先，我從超市里挑選自己喜歡的梨子，對其進行認真研究、用鋒利的刀子將其切成許多片。然後按比例用膠合板將它們放大、鋸好、粘在一起，最後一步是用研磨器來把它整形，直到取得我喜歡的形狀…。這是針對這個特定項目我發明的方法。這無疑對我來說是可行的，尤其是由兩維畫家來從事這項工作。”這個過程體現了貫穿于這位藝術家全部作品的耗時技術。該畫家通過使





侍女 II 2000 年 油画 丙烯 帆布 153x180cm

Handmaidens II 2000 Acrylic and oil on Canvas 153x180cm

Lam was also strongly influenced by late 19th century french paintings especially the classical post-impressionists such as george seurat and paul cezanne. Neo-impressionist [pointalist] artists who use dots of color to create light and form was emulated in earlier still life paintings that Lam created in the 1980's. He combines the pointalist technique with a clarity of subject matter and form in his series of painting centering on late antique and later renaissance sculptures. **Handmaidens ii**, 2000, while dervied from the italian antonio canova, is viewed up close where the artistic distance is minimized and the viewer is confronted with the subject. Lam employs the pointalist technique to sharply define and clarify the subject and to intensify the lighting contrast in a baroque chiaroscuro fashion. The superb pointalist

painting technique emphasized the dark light contrast and ensures that three dimensional form jumps out to the viewer. This is the form that cezanne wanted in contrast to the light filled but formless impressionist art. When the viewer focusses on the individual dots in the painting, the image softens itself and allows the viewer to expand the meaning of that series of work. Underlying these works with themes from the antiquity, there is a strong sense of sexuality and sensuality, [as discussed in lee, roger. Sam Lam paintings, 2011]. Sam Lam's earlier work captured the intensity of the sharp focussed image, the strength of technical execution and the clarity of illusionary form that are the hallmarks of his later still lifes.





双梨子 2004 年 夹板 木雕 180x100x100cm  
Two BoscPear 2004 plywood sculpture



双梨子 2004 年 夹板 木雕 180x100x100cm  
Two BoscPear 2004 plywood sculpture

用繪畫／二維技術創制雕塑、把它們切片分層以取得真正三維的形態來著手這個系列。人們此處可以看到法國 19 世紀對於用二維表面創制三維形態的研究結論。在這些二維表面轉變成真正三維形態的過程中，經典的後印象派和立體派風格最終得以實現。這位藝術家在溫哥華自己完成了該雕塑，後來在廣州自己建立了工作室後，在兩個工作室的藝術家技術員的協助下，他創作了一系列廣泛的蔬菜和水果雕塑。

《兩隻鴨梨》（The Two Bosc Pear），2003，在一個藝廊裡展出的這件雕塑作品具有超現實的比例。儘管它們的形狀和固體形態與梨子相像，然而我們看到的卻不只是梨子。巨大的尺寸和多層膠合板的條紋水平圖案鼓勵觀賞者從超越主體的角度來考慮和思索，與超現實主義的“偏執狂批判”（Paranoic Critical Activity）有異曲同工之妙。以一種不合邏輯的方式來並列合理的物體導致無意識、潛意識、夢幻般的狀態。合乎邏輯的鴨梨被賦予如此超大尺寸激發觀賞者的自由想像，聽憑思緒在主觀詮釋的任何方向自由飛翔。藝術家在這裡創制了真實的形態：從二維的截面製作了雕塑的鴨梨。膠合板層次的水準圖案強化了它所創制的固體形態。重疊的圖畫變成了固體的形態。林景山繪畫的一個目的是純粹的形態。往昔繪畫系列的虛幻形態如今已被這些雕塑的真正固體形態所取代。

選擇梨子的主題源自於這位藝術家對孔子第 20 代世孫孔融所寫的東漢時期孔融讓梨故事的熱愛。在這個故事裡，有人讓這個四歲大的男孩從籃



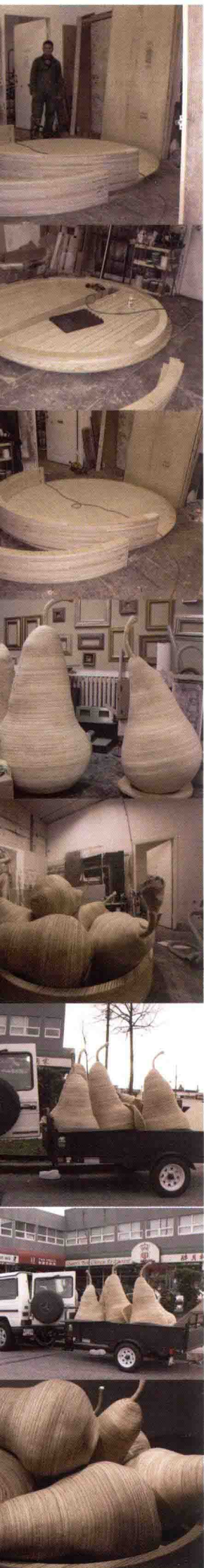
While he has created still life paintings in the past, around 2001/2 he began in earnest to sculpt, paint and draw still lifes as a reaction to the static and lifeless stone sculptures that he had seen during his past european travels. In vancouver, canada, those subjects were unavailable to him. He looked at the world around him, the fruits and vegetables that he consumed and marvelled at their intriguing individual forms. So began a series of sculptures, painting and later drawings of the now well known pears, garlic, peppers and tissues used to wrap and protect the fruits.

This series of still lifes were very complicated because the artist began, not by traditional drawing and painting studies of the fruit and vegetables but rather by sculpting them first and then later painting them and finally drawing them. The pear sculptures were first executed in vancouver between 2001/3. His arrival at sculpture was basically first using a two dimensional technique. Mr. Lam says "first, i pick the pears i liked from the supermarket, study them carefully and use sharp knife to cut pear in many layers. Then scaled them up in plywood, i sawed and glued all plywood together, last step is to use grinder to shape it until the shape i like.... This is the method that i invented for this particular project. Sure this is meaningful for me. Especially done by the 2d painter." This process exemplifies the time consuming technique that is seen throughout the artist's work. The painter started this series by making sculptures using drawings/2 dimensional technique and layering them to achieve real three dimensional form.

One sees the conclusion of the french 19th century concern for making three dimensional form with a two dimensional surface. Classical post impressionism and cubism are finalized in these two dimensional surfaces to become real three dimensional forms. The artist made the sculpture himself in vancouver and later when he obtained a studio in guangzhou, he created an extensive series of vegetable and fruit sculptures with the assistance of two studio artist technicians.

The **two bosc pear**, 2003, sculptures are shown in an art gallery and illustrate their over life size scale. While they resemble pears for their shape and solid form, we perceive them as more than pears. The large size and the striped horizontal patterns of the layered plywood encourages the viewer to think and ponder beyond the subject, much like surrealism's paranoic critical activity. The juxtaposition of rational objects in an illogical fashion, leads to the unconscious, subconscious, dream-like state. The logical pears by being so oversize leads the viewers to freely ponder and allows their mind to move in any direction the viewers may want to interpret. The artist here has created real form, the sculptured pear from two dimensional cross sections. The horizontal patterns of the layering of plywood reinforce the solid form created. Overlapped drawings become solid form. One of the goals of Lam's painting was pure form. Illusory form of previous painting series has now been replaced with solid real form in these sculptures.





子裡取一隻最大的梨，但他卻拒絕這樣做，而是拿了一個較小的，因為他年齡最小，把大一些的梨讓給自己的兄長。這個孩子說：“我最小，自然應該吃小梨。大梨應該留給哥哥們。” 這位睿智少年深明事理，遵從社會秩序中的謙遜。 林景山把梨子視為禮讓兄長、溫良謙遜的象徵。這是中華傳統的組成部分，其淵源甚至能追溯到孔子以前的時期。

《一盤梨》(Plate of Pears)，2003 年，是林景山的代表作。真實的形態取代了虛幻的形態。滿滿一盤膠合板雕塑的巨大鴨梨擺放在屋子中央，籠罩、佔據了室內的所有空間。觀者與巨型雕塑直面對峙，只能圍繞著作品緩慢行走。其全部視野都被這件雕塑所佔據。如極簡派的雕塑一樣，人們不禁狐疑：究竟木頭梨和盤子是雕塑作品、還是木梨和盤所雕琢出來的室內空間是雕塑空間呢？然而，這個木質物體如此龐大、如此不成比例，莫非它不單是梨和盤子不成？每只梨都富有個性，突出的層次讓每只水果都與眾不同、並強化了自己的形態。 梨莖分別指向不同方向，猶如欲擒獵物而張牙舞爪的章魚。看似抓向觀眾的這些觸角催促觀賞者對盛放在開闊盤子中的巨大水果進行探尋。在加拿大廣播公司 CBC 舉辦的 2003 年溫哥華都市藝術展 (Artropolis Vancouver) 上展出的這件作品榮膺最成功的作品。它那複雜細緻的技巧以及“咄咄逼人”的尺碼受到了讚譽。藝術家把這件作品視為對北美社會過度消費的一種譴責。然而，策展人無疑把這件作品看作與自己“逃亡的藝術”的三個主題相關，全球化、“這裡”，肉欲的人體相對於對抗和“殘渣”，對景觀及其文物的人類影響。這些碩大的木製品鼓勵觀眾去自由和公開解釋它們。

The choice of pears as the subject derive from the artist's love of the kongrongrangli story from the eastern han dynasty, written by jung, who was a 20th generation descendant of confucius. In the story, a four year old boy is offered the largest pear from a basket, but he declines the offer, and instead takes the smaller one for he is the youngest and defers to his older brother the larger pear. The boy says "i am the youngest and therefore should eat the small pear. The larger pears are for the elders." The gifted young boy understands, knows and practices humility within a social order. Lam views the pear as a symbol of humbleness and humility that youngster pay to their elders. This is part of the chinese tradition which even precedes confucius.

**Plate of pears**, 2003, is a master work by Sam Lam. Illusory form is replaced by real form. A plate full of gigantic plywood sculptured pears sits in the middle of the room enveloping and taking all the space of the room. The viewer is confronted by the massive sculpture and is only able to slowly move around the work. One's total view is taken over by the sculpture. Like minimalist sculpture, one could question: is the wooden pear and plate the sculpture or is the space of the room sculpted by the wooden pear and the plate the sculptured space? But the wooden object is so large and out of scale it does not just read as a pear and plate? Each is individualized and the prominent strata distinguishes each fruit and solidifies the form. The pear stems point off in varying directions much like an octopus trying to catch its prey. Tentacles, seemingly grabbing at the viewers, enjoin the viewer to read into these humungus fruits on an open plate. This work was chosen as the most successful work in the exhibition at the c b c, the canadian broadcasting company, where artropolis vancouver 2003 was held. It was admired for its intricate painstaking technique and it's "in your face" scale. The artist considers this piece an indictment of overconsumption in north american society. However, the curators undoubtedly saw this work as related to their three themes of "art in exile", globalization, "here", the human body as sensual to confrontational and "residue", human impact on the landscape and their relics. These large wooden objects encourage the viewer to interpret them freely and openly.





盘中的梨子 2002 年 雕塑装置 夹板 305X305X183cm  
Pear on a Plate 2002 laminated spruce 305 X 305 X 183 cm





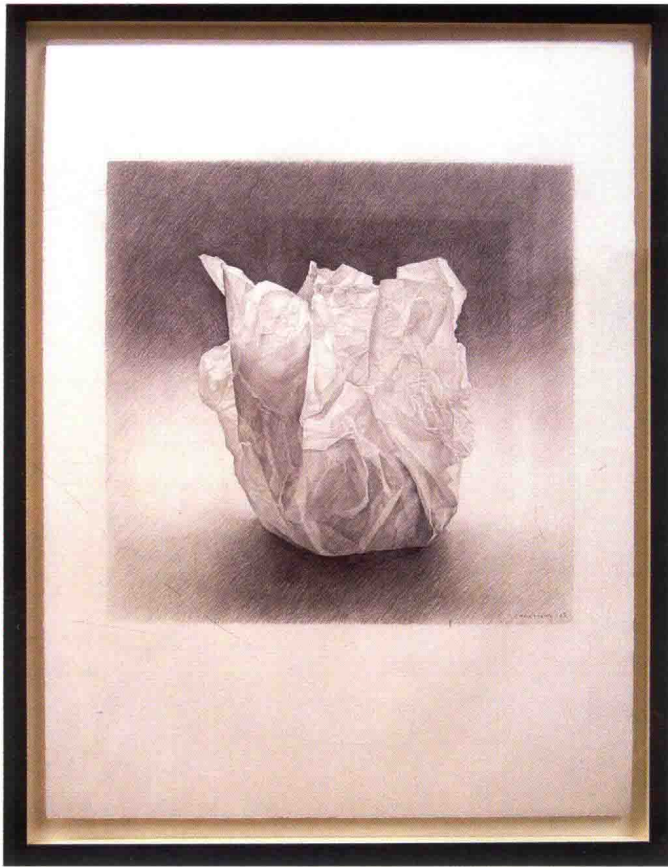
青梨 I 2002 年 油画 丙烯，帆布 110 x 110cm

Pyrus Communicis I acrylic and oil on canvas 110 x 110cm, 2002

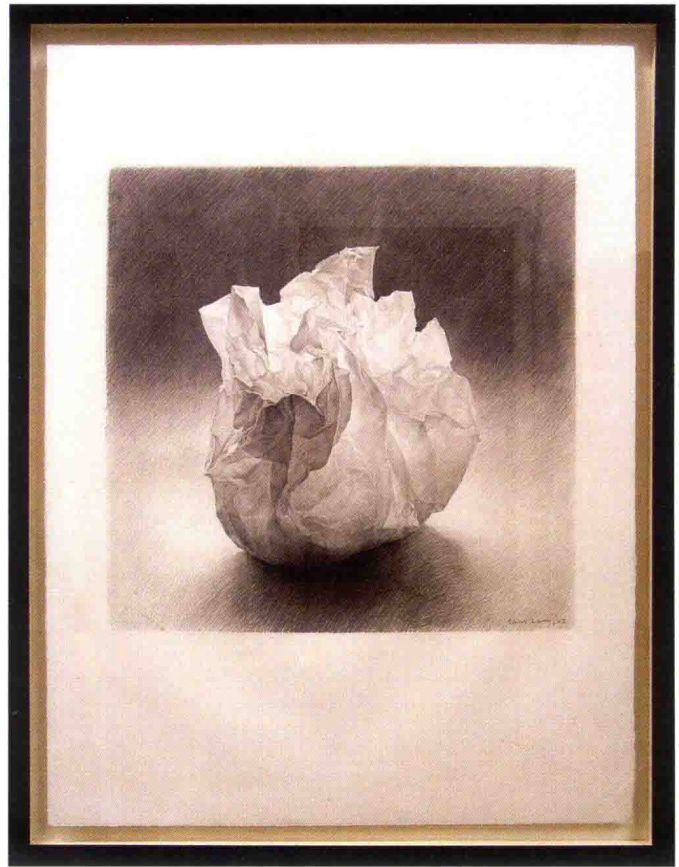
完成了梨子雕塑之後，林景山開始用油畫和鉛筆繪製自己雕塑的主體。在這裡他描繪了《兩隻鴨梨》（Pair of Bosc Pear）2002，加拿大華人都十分喜歡其鬆脆的口感和多汁的滋味。每只水果看似隨心所欲的擺放其實都經過了藝術家的研究、測試、編排和重組，直至他能夠按照具有獨立個性的個體來描繪這些水果。這對鴨梨可詮釋為林景山對中國陰陽的比喻，即來自道家哲學的對立二元性。鴨梨之硬與薄紙之軟相互映襯的主體重申了這種雙重性。真實世界如此近距離的描繪使用了點狀的點彩派技巧來揭示固體水果和脆弱薄紙的現實。這位藝術家強調了自己對於點彩派技巧高度寫實主義的熱愛，並把它與創造清晰的固體形態結合到了一起。

Upon completing the pear sculptures, Sam Lam began to paint and draw the subjects of his sculptures. Here he paints a **pair of bosc pear**, 2002, much loved by the chinese in canada for its crispy texture and succulent taste. The matter of fact placement of the individual fruits was studied, tested, composed and re-composed by the artist until he was able to portray the fruits as individuals with their own personality. This pair of pears can be interpreted as Lam's suggestion of the chinese yin and yang, the duality of opposites that comes from daoist philosophy. The subjects that contrast between the hardness of the pear and the softness of the tissue paper reaffirms that duality. The portrait of the real world in this up close painting utilizes the dot-like pointalist technique to reveal the reality of the solid fruit and the fragile tissue. The artist emphasizes his love of hyper realism of the pointalist technique that is combined with the creation of solid clear of form.

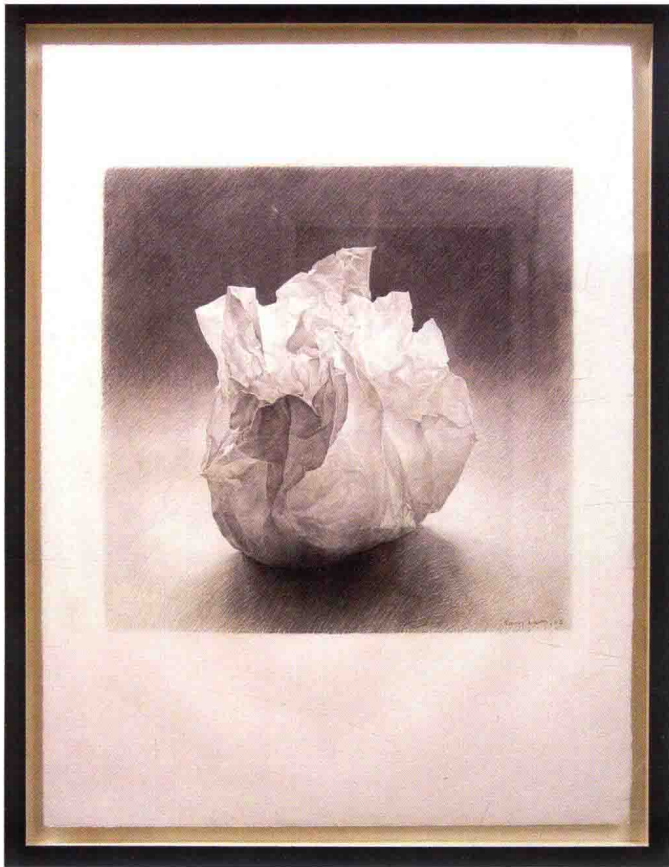




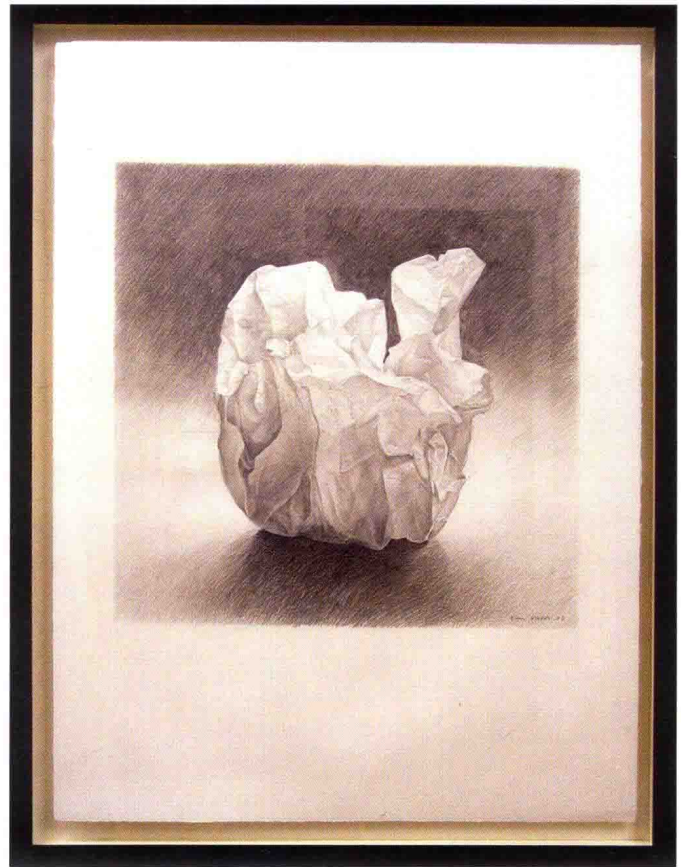
紙．影 2003 年 鉛筆 紙本 46x46cm  
Illumination 2003 ,pencil on paper, 46x46cm



紙．影 IV 2003 年 鉛筆 紙本 46x46cm  
Illumination IV 2003 ,pencil on paper, 46x46cm



紙．影 III 2003 年 鉛筆 紙本 46x46cm  
Illumination III 2003 ,pencil on paper, 46x46cm



紙．影 II 2003 年 鉛筆 紙本 46x46cm  
Illumination II 2003 ,pencil on paper, 46x46cm

這幅薄紙包水果的細膩繪畫，《明亮 IV》(Illumination)，2003，昭示了林景山作為藝術家在其整個成長過程所具有的堅實繪畫技巧。他以敏銳的眼光和細膩的筆觸勾勒出捲曲的形態，並通過界定形態與空間的陰影來暗示其形態。他將主體拉近，以便讓人感覺所包裹者並非一定是水果，抑或是中式點心——燒賣，也未可知。近距離觀察、搭造的形態同時也鼓勵觀者進一步探尋紙中的究竟。渾然不覺間觀者業已取而代之，自由解讀。

This delicate drawing of tissue wrapping a fruit, **illumination IV**, 2003, is indicative of the solid drawing skills that Lam has throughout his development as an artist. With a keen eye and delicate graphite strokes he outlines and encloses the convoluted form and suggests its form through hatching, that defines form and space. He takes a close view of the subject so that it is not just a wrapped fruit but could also suggest a chinese dim sum, siao mai. The closely observed and rendered form also encourages the viewer to read more into the paper. The viewers unconscious takes over and interprets freely.





蒜 I 2002 年 油画 丙烯 帆布 110 x 110cm

Allium sativum I 2002 oil & acrylic on canvas 110 x 110cm

在《大蒜 I》(Allium Sativum)，2002 中三頭大蒜的主題，因其點彩派彩色筆觸而更具繪畫風格。與主題的量化分析相同，彩色小點的運用在視覺上融匯構築了一個真實圖像。虛幻的形態源自於光與色的小點。前一幅鉛筆畫相同，簡單的主體以其近在咫尺的距離和明暗對比的使用光效果侵犯了觀者的空間，讓色彩斑駁的背景把形態襯托出來。在這幅近景的景物作品中，我們体会到喬治·莫蘭迪 (Giorgio Morandi) 作品的某些味道，然而通過使用逼真的著色、入微的觀察和細膩的筆觸林景山令這幅作品鮮活如真。與 17 世紀荷蘭靜物畫有別，這幅繪畫並沒有展示中上層荷蘭公民的財富，而表现了華人在粵菜烹調中對大蒜的偏好。這些物品有可能就是從林景山的廚房食品櫥中信手拈來，屬於作者日常烹飪用品的一部分。蒜瓣暗喻亞洲對於繁殖力的一種意識，因為每頭大蒜都有若乾果實。儘管多數大蒜尚且完整，但前面的一頭顯示這頭大蒜的成長已導致開裂。與梵高 (Van Gogh) 的向日葵不無相似之處，我們在这里看到了早期生命的某些階段。

The subject of three heads of garlic in **allium sativum i**, 2002, is more painterly in its coloured pointillist brushstrokes. Similar to quantum analysis of the subject, the use of small coloured dots visually fuse to configure a real image. Illusory form is derived from points of light and color. As in the previous drawing, the simple subject invades the space of the viewer in its proximity and chiaroscuro lighting which projects the forms off the mottled background. There is a certain similarity to the work of giorgio morandi in this closely viewed still life, however, Lam adds life to the work through the use of realistic colouring, the detailed observation and subtle brush handling. Unlike 17th century dutch still lifes, this painting does not suggest the wealth of a upper middle class dutch citizens but rather the chinese taste for garlic in cantonese cooking. These objects would be in the pantry of Sam Lam's kitchen as part of his everyday cooking supplies. Cloves of garlic suggest an asian sense of fertility for each head has many offsprings. While most of the heads of garlic are still whole, the foreground head suggest growth in that the garlic head is split open. Much like van gogh's **sunflowers**, we can see here some stages of early life.





衣 I 油画 丙烯 帆布 55 x 55cm  
Garlic I acrylic and oil on canvas 2004

這兩幅蒜皮的繪畫《大蒜 II》（Garlic），2004，喻指我們所見、所吃物品的須臾短暫。與美國電影《美國麗人》（American Beauty）中被丟棄的塑膠袋一樣，蒜皮從主流生活中漂浮而去，進入一種夢幻和冥府的境界。這幅圖像在畫作中明確描繪之外另有深意。因為原始主体——蒜皮及彩色蒜皮的极大尺寸——從食物可抛弃性和口味方面改變了主題，暗喻我們隨用隨棄的社會以及它可能不道德的性質。從比例的變化到意義上的变化在林景山所創作的**所有大型雕塑和油畫作品**上都是內涵的。



衣 II 油画 丙烯 帆布 55 x 55cm  
Garlic II 2004 oil & acrylic on canvas

These two paintings of garlic skins, **garlic ii**, 2004, suggest the ephemeral quality of what we see and eat. Much like the throw away plastic bag in the american film, american beauty, the garlic skins float away from mainstream life and enters the realm of a dream and the netherworld. The image is more than what is clearly portrayed in the painting. This occurs because the original object, the garlic skin, and the very enlarged size of the painted garlic skin transforms the subject from a disposable aspect of food and taste and implies our disposable society and the possible inhumanity therein. The change of scale to the change of meaning is inherent in all the large sculptures and paintings that Sam Lam has created.