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OIL PAINTERS COLLECTION OF LIN DACHUAN

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学术顾问

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直邀山水入窗来

(一)

八十年代的头几回早春，西湖总以半是烟雨半是瘦削的疏朗，留在学院生活的记忆中。桐雨是早春江南的秀，霁雨是湖山景致的俊。江南风景难入油画，因要画得俊秀。那时，我们正年轻，总让依稀谈到的西方名师的画，把来在笔下——试过，与江浙的山水风光相对。普鲁东风景中的博大静谧其时还未必懂，枫丹白露的参天大树，蔽地野林与南中国山水截然不同，唯柯罗的风树苕苕，却印刷品又难觅真切的踪迹。印象派是心中的英雄，但那阳光，颤动的阳光，跳跃的笔触，一经落在莫干竹林、西子秋水、雁荡峰峦之上，全化成巴比松的一景。以至凡高的狂命奔突、高更的平涂绝艳、塞尚的简约“砌墙”，那被行家剥去存在之核的形式风格，无论画水还是绘山村，均成仿摹之作，星存形色，气息全无。后来有了纳迪、维亚尔、那温馨的黄调直入人心扉，但又如何入得西湖滴水流翠的绿？在近现代风景艺术的末匠、鲁奥的宗教般的浓厚与春去春来的清淡有隔。倒是马尔凯的明艳放远与西湖亲近，但那高远岂是满眼湖光山色的踪影。大学生活的那些年，韶华鼎盛，我们远眺春山，坐观一日一绿的湖畔，却在心里一遍又一遍地翻卷美术史的西方风云。

恰在此时，我们从系走廊的橱窗里看到了一批很不同的风景画。这风景用色鲜亮，挥笔恣动，迥然于苏调，亦不同于法派。初看并不觉奇，每日走过，却慢慢生出趣味。那色彩中生发着一缕亲近湖山的气息。一笔一划随韵率，并非一味地画景，似乎还在勾写某种意趣，一种盘桓在江南山水之中，活在东方绘画之中的抒写的专情。那种亦士亦洋的新鲜感感动了我们，心中悠然生出好来。我们那一代的美院学生似乎正在那个展览之后，才认识了这几位独立在当时教学体系之外的老先生。其中，就有林达川先生。

(二)

林达川等几位老先生是真正的孤行者。他们常年生活在教学体系的另一边，踮脚在同学们的求学视野之外。这种孤行者的位置很特殊，在当时，他们并非没有得到尊重，但他们的学识，他们的从艺之道，在一大批由“星火”熏养起来的稚嫩青年眼光中，在以历史人物绘画为殿堂的心目理想中，并没有受到真正的重视。那时的学院青年，一般的来自厂矿、农村和军营的知青，胸口都袒着时代之重，却对生命的平淡无奇。随着现代艺术风潮的泛起，心中直与西方大师相对，总在西方美术史的大岁月中讨生活。又后来最新的信息纷至，前卫艺术的批判精神与形式主义的眼光和张扬，众说莫衷一是。最早的一批同学义无反顾地走上了探索和叛逆的不归路，更多的人开始学习和精神上的慢慢远离。那个年代，我们身边的小美术史就这样在西方近现代美术史发展最丰彩的时期，也是艺术向着自由和个性发展的最魁丽的章节，被匆匆翻过。林达川等老先生正孤独地站在这一节之中。

林达川先生留学日本，师从藤岛武二、梅原龙三郎、安井曾太郎等绘画名师。中国早期油画家中相当一部分留学东瀛，从东洋学西洋，是中国早期油画的一个重要现象。这种现象中有几个基本的症候：第一，留学的时间正是从印象主义到现代主义的西方现代艺术发展盛期。第二，这一时期的西方艺术正受到东方和日本艺术的影响。梅原与安井等人已经开始东方画面的追求，这使得留学日本者从一开始就接触到油画艺术中的东西文化主题。林先生不仅两度留日，而且还在日本经历了画家的生涯。也许他算是上个世纪在日本画坛和时间较长的一位中国画家。从他五十年代归国初期的作品看，他的画风清丽、朴实，有马尔凯的远影，还有安井所代表的简约的影响，但始终是努力

地画眼中所见。这些画中总有几根“骨架”，支撑着画面。这些结构骨骼，要么是建筑的墙体，要么是街衢的延伸。这种建构的意识实是崇高当代艺术思考的精髓。只可惜这种精髓被现代主义风格化而为一种形式因素，变作一次次前卫浪潮的滥觞，却失去了画者的本真与可爱。林先生难能可贵地将这种精髓摄入自家胸臆之中。所以他的画朴实，又具一份磅礴的力量。他没有取梅原那种在雷诺阿的风格中注入东方豪气的策略，也没有如安井般于马尔凯的简约中寄寓智者的清丽。林先生以他一生的谨严和认真，在自然巨画面前，小心地走自己的路。他始终希望在那里建构出一种东方的胸臆来。

在杭州的岁月里，林先生几乎很少担任教学工作。他孤身于世，单身潜行在这样一条摸索的蹊径之上。也许，正是这种独行于世的状态，使他伏得低，尽可能地贴近大地；使得他更为统一地投入自己的绘画，更加专情于自己的世界。独行者的路有寂寥，亦别有风光。

(三)

1977年冬季，西湖冰封雪冻，来年自是一派韶华。这一年也是林达川先生丰收的一年。这年春夏，林先生在雁荡山画了些写生，《山清水远》正是其中的代表。近景溪流中景山，翠峦的影屏，山与树木相连，唯水转风回外的山阴，衬着翠屏的远。与“文革”前的长干建构的画风不同，这一时期的结构要好得多。原先的骨架渐渐散落在松动的用笔之中。一种坐着山川又得山川之助的“写”的神采开始出现在画幅中，出现在远近影的交叠浑沌之中。所谓“写”，并非一般笔触的悸动与松秀。“写”相对于“描”，不唯大笔挥洒，运转自由，而且落笔不滞不形，如飞如动，直见出笔自身的情緒来。那山崖的景象在，那山清水长的心意也在，两者交融在了一起，化成写态风流、意趣洒落的一体。可以看出老先生侧视“文革”的历史磨难，阅观人世的沧桑，心胸直面山川吟吟，体会自然又深了一层。在同年所绘的《卖鱼桥》等作品中，这种意写完全与水乡繁忙交织在了一起，形成了景与笔的和谐。或者正如先贤所说：“心随笔运，取象不惑。”（五代·荆浩《笔法记》）

林先生所画最多，仍是江南景致。那油画中颇难表现的秀，却时常出现在林先生的画幅中。无论是西湖的俊秀，还是缙云的灵秀，江南山水的生气秀气总在那里弥漫。画于1983年的桐庐一坝风景，有些画在画布上，有些在纸板上，都写出富春山居水景的清秀。河水如镜，春山如痴，山野翠在薄薄的水色之中。那民居的黑瓦向天边涌去，近树在其间点染自然生机。林先生在这里已经不仅仅是写景，而且写他自己对山川居所的感情。陈海恪先生说：“中国人之画，意中之画也。先入于目而会于意，发于意而现于目。因具体而得其抽象，因抽象而完其具体，此其所以妙也。”这番话原是对中国画而言，同时也道出了中国人意造方法的妙处。尽管林先生始终坚持面对自然写生，让笔下的景物是其所是地生发起来，因之他从来不会堕入形式主义的绘画中。他画他之所见，但日复一日，几十年坐见湖山，那自然丘壑必入人得心胸。这种入目生意、发意还目的方法，已然深入这位终身为风景传神、为山川立像的独行者的心目。所以当他在江南春色之前，那“秀”必然得入他的心扉。并在那里悄然开启一边与安井、马尔凯，一边与简而动的民族精神的潜在联系，进而顽强地形成一种因“秀”而发的朴真的意造，这意造正从率真的笔触中、从松秀的色彩中漾溢出来。如果说，林达川先生是风景的教者，那么，他所真正精心收养的是江南山水的清秀而朴真的本色。

(四)

《建设中的友好饭店》是林达川先生生前的最后一件作品。关于这幅画，他的女儿满怀深情地写道：“晚年因病住院期间，父亲依然没有停止过手中的画笔。1984、1985年三次住市一医院期间，面对建设中的杭城，激起了他强烈的绘画愿望。病情稍有好转时，让家人带来画箱画框，在护士办公室的窗口或顶楼露台，从几个角度共画了五幅街景，那是中日友好饭店的建设工地。《建设中的友好饭店》是他生命的最后一幅作品，作品中寄托了他对祖国昌盛富强的兴奋心情，同时也寄托了对中日两国人民世代友好的愿望……。”

杭州中日友好饭店耸立湖畔已久。那城市天际线被最初突破的一幕已成历史，这幅画是这个历史的见证。那画幅朴直简率的点划中所透露出来的春之消息，清新地留存着。八十年代后期，我曾亲读原作，那恣肆汪洋的用笔打动了我。杭州城在建设，万物正在整合生成中，那统一的亮灰色调发显一种生命情感的光泽。谁也不曾想到这作品发自医院的病体，所传递的是一双弥留于世的眼睛的所见。那永远的朴直和生机，那一生一世孤行于山水之间的寂寥和快乐，超越了生命的界线，永远地活在了画的世界中。

窗，是建筑的眼睛，是人们用以远望的眼睛。1949年，林先生参加日展并获奖的作品就叫《窗前的景致》。如果以那张画作为发端，以《建设中的友好饭店》为终结，林先生的绘画人生就是一扇忠于自然又忠于自己的守望之窗，是一扇直邀山水入窗来的真挚之窗，也是与今生后世的人们相沟通的生命之窗。

李以

2006年11月于京西宾馆

Invite the Landscape into the Window

1

It was at the beginning of the 1980s. West Lake in the early spring was always staying in our memory of the school life with its rosy clouds and misty rain. Rosy Clouds was its Jun and Misty Rain was its Xiu, it was hard for us to portray it with oil painting because Jun Xiu was not that easy to do. At that time, we young students always liked to copy the landscape paintings of the Western masters and compare the landscape inside with the scenery of Zhejiang. Prid'hon's broad and tranquil view did not make sense to us yet; the big trees and shadowy woods of Fontainebleau were totally nowhere to find in the South of China; Corot was fine, but we had more or less certain reservations for the prints; Impressionism was the hero in our heart, but its vibrating sunshine and bounding strokes somehow turned into the scene of Barbizon School the moment they were applied on the West Lake and Yandang Mountain. As to Van Gogh's unrestrained passion, Gauguin's mass paint and Cézanne's solid structure, we could however only learn their exterior forms, never master the essential qualities. Next came Bonnard and Vuillard, their warm yellow was so impressive but how to fit into the green West Lake? At the end of the page, Rouault's strong religious atmosphere was very different from the delicate flavor of Hangzhou; Marquet's style was fairly close to that of West Lake, but we saw no sign of the latter in his paintings. During those years in the art academy, we often faced the lake and mountain turning in the heart the pages of Western art history again and again.

Just then, we saw at the window in the corridor of our department a series of very different landscape paintings. With bright color and loose stroke, they were very different from those pictures of the so-called Soviet School nor French School. At first, they were no attractive at all, but as we passed by everyday, we gradually came to realize their beauty. They were not just landscape, but also had something in it—a lyric expression that had been living in the scenery of the South of China as well as in the Eastern painting. We were very touched by these pictures and could not help loving them. It was just after that small exhibition that the students of our generation finally got to know those old teachers out of the teaching system then, among them was Mr. Lin Dachuan.

2

Mr. Lin Dachuan and the other old teachers were real outsiders. They were always staying at the other side of the teaching system and walking out of the learning vision of the students. This was a very special situation. We could not say that they were not respected then, but that their knowledge and learning experience did not get much attention from those young men who were nurtured in the spirit of Star Fire and regarded historical figure painting as the highest goal. Those young men in the art

academy were mainly from three sources—factory, countryside and army, they shouldered the responsibility of the times but had no care for the everyday life. With the rising of the modern art tide, they began to follow only the Western masters. Then came the newest information, but the critical spirit of avant-garde was still questionable. Some schoolmates resolutely took the road of exploring and rebelling, more people chose to study hard and roam about spiritually. At that time, our small art history was turned over hastily at the most prosperous point of the development of contemporary Western art (towards freedom and individuality. Mr.Lin and the other old teachers were standing right at this point.

Mr.Lin Dachuan used to study in Japan in his early years and receive instruction from some most renowned Japanese artists and teachers such as Fujishima Takeji, Umehara Ryōsaburō and Yasui Sōtarō. A large number of Chinese oil painters of that time went to Japan and that Study the West in the East became a very important phenomenon then of Chinese oil painting which consisted of two features: first, this period was right the flourishing time of the development of contemporary Western art from Impressionism to Modernism; second, Western art began to be influenced by Eastern art, especially Japanese art at that moment. Umehara Ryōsaburō and Yasui Sōtarō had already began to explore for the so called Eastern Oil Painting which got the Chinese students acquainted with the Eastern subject of oil painting at the very beginning of their stay in Japan. Mr.Lin had lived in Japan for quite a long time. From the works he produced shortly after his return to China in the 1950s we can see the sign of Marquet and the impact of Yasui Sōtarō, but he still tried to represent exactly what he saw with his eyes. In these paintings, there was always a Skeleton supporting the whole picture, sometimes it was the wall of architecture or sometimes the street. This structural concern could be traced to Cézanne's conceptions of contemporary art. It is a great pity that this concern has been changed into a form factor by the force of the so-called Modernism becoming the source of every new avant-garde tide and lost its original nature and quality. Fortunately, Mr.Lin cherished this concern. His painting was simple, sincere but had a resolute power of its own. He did not adopt the strategy of Umehara Ryōsaburō to enrich Renoir's style with Eastern spirit, nor that of Yasui Sōtarō to add to Marquet's succinctness a flavor of exquisite, but took his own road before the nature with his life-long honesty and consciousness. He always hoped to construct an Eastern vision.

During his years in Hangzhou, Mr.Lin had almost no classes to teach. He was lonely on the road of exploration. Maybe it was right this loneliness that made him much closer to the land and more dedicated to his own world. This was his road, his loneliness and his enjoyment.

3

West Lake got frozen in the winter of 1977 which indicated the prosperity of next year. It was also the harvest year for Mr.

Lin Dachuan. In the spring of that year, Mr. Lin did a lot of sketches at Yandang Mountain. Waterfall was the leading one. Different from his structure centered style before the Great Cultural Revolution, the tone of this period was mild and gentle. The former Skeleton gradually disappeared in the loose strokes, instead, a meaning of Xie appeared in the painting, in the echo between river and mountain. Xie gets its name by compared with Miao, it does not only mean the loose and bounding stroke, but also refers to its emotion. In Waterfall, the landscape and the feelings of the painter blended very well. We can see that after the experience of the Great Cultural Revolution, Mr. Lin's understanding of life became more profound. In other pictures produced in the same year such as Maiyu Bridge, Xie represented perfectly the busy atmosphere of the small town which formed a symphony of scene and stroke. It was just as an ancient scholar said that: "Heart moves with the brush and one won't hesitate in choosing the subject." (About the Strokes Jing Hao-Five Dynasties) The most frequent subject of Mr. Lin was the landscape in the South of China. Xiu, the very difficult quality to express by oil painting however, often appeared in the works of Mr. Lin. No matter West Lake's Jun Xiu or Jinyun's Ling Xiu, the Xiu of the South was always there. A series of landscape paintings made in Tonglu in 1983 described the Qing Xiu along Fuchun River. Water still like a mirror, mountain shrouded in mist, black tiles stretching to the horizon embellished with trees in the front. In this painting, Mr. Lin showed not just the landscape, but also his deep feelings. Mr. Chen Hengque said: "Chinese painting is the painting of Yi, people first see the painting and then understand its Yi; painting is from Yi and shows to the eyes; the abstract is from the figurative and the figurative accomplishes the abstract, this is the subtlety of Chinese painting." These sentences were originally about the traditional Chinese painting, but could also apply in the case of Mr. Lin. He always painted from the nature, kept everything as it was, so that he would never drop into the circle of formalism. He insisted on painting what he saw throughout almost all his professional career and the nature had already deeply branded on his mind. So that when he was standing before the landscape of the South, Xiu would undoubtedly enter his heart and establish quietly the potential relationships with Yasai Sö tarö and Marquet at one side and Chinese national spirit at the other side which formed finally a sincere and simple Yi out of Xiu through the vivid stroke and the lively color. If Mr. Lin Dachuan was the herdsman of landscape, what he carefully tended was the beautiful, sincere and natural landscape of the South of China.

4

Friendship Hotel under Construction was the last picture of Mr. Lin Dachuan. About this painting, his daughter wrote passionately that: "Even in his late years, my sick father still refused to stop the pen in his hand. He was sent to hospital in 1984 and again in 1985. It was right at the occasion of the reform and opening period, the new city of Hangzhou under

construction aroused greatly his enthusiasm for painting. Once getting a little better, he immediately asked the family members to bring him tools and materials and produced five landscape paintings from the window of the nurses' office or the terrace of the top floor. Friendship Hotel under Construction was the last picture in his life which embodied his good wishes for the prosperity of the country as well as the everlasting friendship between Chinese and Japanese people...” Sino-Japanese Friendship Hotel has been standing by West Lake for a long time. The moment when it broke the horizon of the city has already become history. This painting was the record of the history. The sign of spring that revealed from the painting has been well reserved until today. The first time I saw this picture was in the late of the 1980s, its free strokes and bright and grey color sent out a shine of life and emotion. Nobody would know that it was made by a sick body in hospital, and that it showed what saw of a pair of dying eyes. The ever-lasting sincerity and vitality and the loneliness and happiness of wandering among water and mountain in all one's life would finally go beyond the limits of life and live in the world of painting forever.

Window is the eye of architecture and also the medium through which people look into the distance. The painting that Mr. Lin sent to the national art exhibition of Japan in 1949 and got awarded was called Scenery before the Window. If we take this painting as the beginning and Friendship Hotel under Construction as the end, we can say that Mr. Lin's painting career was just like a window, a window of life. It was sincere, faithful to itself and to the nature. It invited the landscape into it and communicated with the people now and forever.

Xu Jiang

Jingxi Hotel, November-2006

孤独的先行者——林达川的艺术之路

载誉归来

1953年8月，旅日画家林达川（1912——1985），携夫人和子女回国，这时他的身份不是刚刚毕业的学子，而是一个成熟的画家，是在日本著名油画家木下孝则创办的神奈川达川达美美术研究所执教的教师，和多次参加日本全国性美展的中国人，具有“无国籍”和“侨属”资格的艺术家的身份，是当时在战后日本美术界获得最高荣誉的华人。

林达川，1935年3月入日本东京美术学院（现为日本东京艺术大学）雕塑科，在日期间选修洋画，师从日本一代宗师梅原龙三郎、石井鹤三、安井曾太郎，并感受到日本名师黑田清辉（1866——1924）、藤岛武二（1867——1943）等的熏陶。1937年回国结婚，1939年重返日本继续在该校的学业，1943年9月完成雕塑与油画学业遂毕业。1944年开始职业画家生涯，1948年加入日本著名美术团体“一水会”，同年加入东京新构造社“连立会”。期间受木下孝则、有岛生马指导，油画《ハマ（山风景）》参加第十一回“一水会”展览，雕塑《半身像》参加第二回新构造社“连立会”展览。1949年秋，油画《窗前的景致》参加全日本第五回美术展览会，并荣获该展览“特选奖”。1950年5月在东京银座画廊举办第一次个人展览，展出40余幅风景、静物、肖像油画作品，有部分作品被收藏和出版专辑。1951年加入日本美术家联盟，是当时唯一的中国籍画家。同年油画《港的远眺》参加第七回日本美术展览会，5月在东京银座画廊举办第二次个人展览，展出油画《青年》《路旁》《雨日》《自画像》《友人像》《温泉肖像》《妇人像》等。1952年油画《楼厦》参加第八回日本美术展览会。1952年至1953年于木下孝则创办的神奈川达川达美美术研究所执教。以上是林达川回国前的背景情况。

林达川载誉归来，正值新中国成立不久，正是百废待兴的用人之际，立志报效祖国，献身新中国美术事业，是谓义举，理应受到重用。是年被安排在中央美术学院华东分院（现中国美术学院）任教。当时的院长蔡林先生回忆第一次到他住所访问时所见情景说：“林先生夫妇和他们的六位子女，认真地齐唱‘五星红旗下迎风飘扬……’一片高昂的歌声……”^①诚意可嘉，令人动容。

重视却无法重用

政府对林达川是非常欢迎和器重的，安排他在浙江美院任教，做到人尽其才；政治待遇不谓不高，市人大代表，政协委员，侨联副主席的头衔体现了政府和社会各界的关爱和信任；然而，对他才艺的发挥却未能真正落实。问题出在艺术观念形态上，1953年我国正处在向苏联的高峰期，推行社会主义现实主义文艺路线，强调艺术的宣传教育功能，因此普及对艺术品的基本要求。当时我国与西方国家基本上断绝了交流，外部联系主要是苏联东欧国家。十月革命以后，帝俄时契斯佳科夫的素描教学体系不但被苏联继承为经典，也被我国借鉴为学院教育的基本训练。甚至要求国画学生也接受它。艺术创作的主流形式是年连画、漫画、版画和历史画。有重大题材的人物画，历史画、故事画被称为主旋律，作为一个油画家，必须具备良好的进行这种所谓主题性创作的能力，而这整套教学与创作的方法基于源自文艺复兴传统的学院主义，然而林达川所学恰恰与之背道而驰，其理论和风格倾向于印象主义和后印象主义。印象主义的目标就是挑战学院派主题性历史画、故事画创作，只画瞬间感觉，其作品看上去像速写或草稿。后印象主义在造型和色彩上更强调主观性，与逼近客观真实的写实主义对立。纵观当日日本画家黑田清辉、藤岛武二、梅原龙三郎等的画作，两种特性兼而有之，故可名之曰准印象派。^②林达川所受的训练以及他回国时的画风也与准印象派有着密切关系。

这里没有准印象派的位置

1953年浙江美院师培的主要构成，从学历上看，分留学的和本土学习的，留学的又分为留日和留法的，从政治资历上看，分来自解放区的和原校留任的。留日留法绘画教员，大多受印象派、后印象派、野兽派、表现派、立体派的影响，不属于主流。来自解放区的，提倡苏联绘画和文艺复兴至印象主义之前的传统，基本上归为学院主义，属于主流，掌握话语权。因此，林达川同留日的关良、倪貽德，留法的林风眠、方干民、颜文樑一样，因为不赞同学院主义或不擅长逼真写实的人物画而被边缘化了。东洋画派，准印象派当然不会被认可。

当时的观念形态，习惯于思想一统，美术教学上也推行大一统的观点和路线，是非分明。绘画方面的最佳外来样板当然是苏联俄罗斯学院主义及其历史画，而印象主义被视为资产阶级意识形态的产物，浙美教师金浩因为赞赏印象派并介绍其色彩法而受到批判。当时在学术上实行的是单边主义，审美标准一元化，苏派一统天下。真理只有一条似乎是铁定的认识。为了强化写实基础，浙江美院派遣骨干教师到中央美院苏联专家马西莫夫办的油画训练班培训，学习苏联油画，同时派出、吸纳留学生。虽然五、六十年代一度提出过“百花齐放，百家争鸣”的口号，但当时谁也不会要求多元性的审美趣味或机会均等的公平原则。文艺界主流意识是有完备的科学性和革命性的社会主义现实主义，按此观念，苏联的榜样是正确的，其他则是旁门左道，是资产阶级的、封建主义的。因此浙美不安排林达川上课，也是有原因的，并非个人意气或不讲政策，林达川受到尊重，但不让他上课，因为他的画法不合要求，这与潘天寿当时靠边的处境十分相似，出于同样的原因。

选择独立承受孤独

在当时形势下，林达川与原先选择印象派以来诸观念、方法的画家（如方干民、胡善馥、关良、倪貽德、王淮秋等）一样，都面临艰难的选择，要么顺应潮流，改变自己，改正以前的“错误”观念和方法，要么我行我素，以不变应万变。林达川属于难以改正的画家，不会轻易改变自己，因此无法适应形势、追逐潮流，坚持着自己的画法和艺术观点，但失去了社会认可和艺术地位，从而被彻底边缘化了。逼真写实技巧方面确非林达川之所长，他没有留下任何成功“改正”的纪录，人们只认为他画不好，谁也没想到他另有追求，因此在许多人眼里他是个写实能力较差的画家。

政府对待林达川是负责任的，为了落实对他的教学安排，1956年文化部副部长钱俊瑞亲自到浙江美院作指示，“也可以请林达川先生教学嘛，人家到底是从日本学习过来，并且得到风景奖……”于是美院再次给林先生排课。但按当时的看法，写实观念和造型准确是最重要的素质。正是在这种偏见的驱使下，学校对林达川的教学安排和职称评定颇感犯难，甚至大部分学生都不愿意跟随一个不能准确描绘人物的老师学习。虽然1962年至1964年浙江美术学院油画系设立方干民、胡善馥、林达川工作室，但只有三位学生报名参加。学生的顾虑情有可原，写实人物画是日后就业的基本功，舍此如何安身立命？因此对他的教学安排干啥何干？林达川生性乐观平易、为人诚挚厚厚，从不想表现自己，因此，面对现实，只能听天由命，把失望埋在心底，代价是沉重的。据金浩回忆：有一次林达川拿一封日本老师来信给他看，信中间道：（林达川）回国后怎么既未教书又未当上教授，对此甚感不解。林达川的确有点逢其时，以致怀才不遇、作牛和马之哭。这真是一种时代错置的悲哀。

林达川被边缘化的事实，从本质上说，反映了印象主义与学院主义、后印象主义与写实主义之间的冲突。在他所处的学院中，主题性、思想性非常重要，因此能体现这点的人物画、历史画是主流，相对而言，风景画和静物画是支流，强调客观真实性的写实主义备受重视，而强调主观性的后印象主义则遭排斥。他选择的印象主义和后印象主义，强调绘画的本体性，突出绘画自身的独立价值，与学院主义和现实主义针锋相对。印象派是从外部与学院派对抗的，而林达川则身处学院内部，所以倍感孤立无援。直到1990年重新展出他作品之时，才真正恢复了他应有的地位和应的公正评价。

反思

近二十多年来，中国人的审美观念发生了深刻变化，多元化已成为共识。过去习惯意识只关心画得像不像，准不准，并在此基础上观其是否传神，而今天人们更关注“趣味”，接受了印象主义、后印象主义、表现主义、现代主义之后，就不再苛求像不像，准不准了，谁也不会挑剔马蒂斯画他夫人的肖像有几分像本人。因此，对林达川的画也可以重新审视了。

林达川绘画的特点可以用“随随便便”来形容。对他来说，到处都有画材，样样都能入画，日常生活本身就是取之不尽的源泉，因此他的作品非常生活化。其画信手拈来，随兴而作，意到即止，只在乎绘画性而无意于毕肖对象，更不受解剖、结构、透视、光影等“规律”的约束，呈现一种粗朴、放纵的意趣，而没有造作的构图意识和先入为主的创作命题。林达川的画在战后日本已受到画界认可，一方面因他技艺的成熟，另一方面也反映出他因留日时间长达21年，已与日本审美趣味融合无间。从林达川画中可以看出，黑田清辉和藤岛武二对他影响最深，而藤岛后期风格尤甚。从他1949年在日本第五回美术展览会的获奖作品《窗前的景致》来看，画风接近于当时日本流行的法国画家马蒂斯（Albert Marquet, 1875-1947）。这种作风流露出法国“后学院”向印象主义、后印象主义转化的风格特征。

回国后，他脱离了日本的环境，又深陷现实主义的重围之中，势单力薄，然而他的不懈追求更显露出自己独特的风格。1953年携家回国不久所作的现存的《南山路39号》，还保留着马蒂斯画风的痕迹。之后，个人因素逐渐增强，从他1970年代以来的作品分析，用笔更加粗放，色彩更为微妙，具有大写意的效果，而静物、花卉题材似乎更能发挥他对绘画性的敏感，更能彰显他的个性。对林达川归国后的作品，王流秋教授是这样评价的：“我们都认为他已将日本带回来的画风移植到中国土壤上，并且远超过包括在日本获奖之作在内的留日作品。”“徐君宜教授将林达川横涂竖抹、随意挥洒、疏放不羁的作风称为‘泄意’，称他是：‘用西洋画的材料工具备以抒情述志并着力表现出物象的“气”的神意的少数前辈之一。’”林达川在逆境中，以坦荡之心，按自己意愿画画，为新中国画画上浓重的一笔，因此其作品弥足珍贵，其独立真诚的艺术探索精神尤为感人。由于解放前缺席和解放后不合潮流，林达川的名字尚未被画界熟知，但这只是短暂的历史错位，终究总将为人认知。

1 “无审查”为画家送展作品无需通过审查，“依嘱”为每回开展览时作头特邀画家参展。

2 林达川刚到日本时，就读于川端画学校，启蒙老师是藤岛武二。在东京美术学校时，石井鹤三是他的雕塑导师。椎原龙三郎和安井曾太郎都是20世纪初十年学成回国的佼佼者，西方艺术功底扎实，回国后，日本传统意识发展了他们的艺术，到30年代，他们的画风明显地同日本和东方艺术融合，从而奠定了他们一代宗师的地位。以他们为代表，形成了所谓“日本风味画”的明快而颇具装饰性的画风。这个时期，可以说，迎来了近代日本绘画的成熟期。

3 奖状和奖金由当年日本艺术院院长兼日本美术展览会运营会会长高桥诚一郎颁发，该作品刊登在日本美术杂志，并印作彩色明信片宣传，为此横滨华侨界在南京街中华会馆万珍楼聚会庆祝并摄影留念。

4 见樊朴先生在林达川遗作展开幕时的讲话稿。

5 林达川1959年当选为杭州市人民代表，1960年任杭州市政治协商委员会委员，1962年当选杭州市归国华侨联合会副主席。

6 该名画原出自刘晓路。参见漆澜，“经典回陶——林达川”，载《艺术当代》，2006年第4期。不过这里对章印象部的解释与之有所不同。

7 金岩，“忆油画家林达川——油画民族化的探索者”，载《美术》，1991，7。

8 王澍林，“毕生求索，自成画风——林达川逝世五周年感怀”，《新美术》，1991，1。

9 徐君富，“心灵的艺术——林达川画风浅谈”，《新美术》1986，4。

（章印象）

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