



李

Li

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Guang

林

Lin

Template of Chinese Modern Painting  
中国当代绘画范本

油画作品精选

Selected Collection of Oil Paintings

天津出版传媒集团

天津人民美术出版社

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图书在版编目（CIP）数据

李光林油画作品精选 / 李光林绘. — 天津 : 天津人民美术出版社, 2013. 11  
(中国当代绘画范本)  
ISBN 978-7-5305-5765-5

I. ①李… II. ①李… III. ①油画—作品集—中国—现代 IV. ①J223

中国版本图书馆 CIP 数据核字 (2013) 第 282692 号

中国当代绘画范本 李光林油画作品精选

出 版 人：李毅峰  
责 任 编 辑：薛 强 高 虹  
技 术 编 辑：李宝生  
策 划：李生有  
版 面 设 计：宋 芳 裴彬彬  
制 作：北京艺博林轩书画院  
出 版 发 行：天津 人 民 美 术 出 版 社  
社 址：天津市和平区马场道 150 号  
邮 编：300050  
电 话：(022) 58352900  
经 销：全国 新华书店  
网 址：<http://www.tjrm.cn>  
印 刷：北京雅致轩印刷有限公司  
印 张：5  
印 数：1-2000  
开 本：889 毫米 × 1194 毫米 1/8  
版 次：2013 年 11 月第 1 版 第 1 次印刷  
定 价：68.00 元

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**李光林** 出生于辽宁省辽阳市，中国美术家协会会员辽宁省分会会员，北京涉外经济学院国际精典书画院客座教授，现居北京宋庄，职业画家。

1984 年考入鲁迅美术学院油画系。

1996 年至 1998 年，在中央美术学院油画研修班学习。

其作品被文化艺术机构、画廊、院校及美国、法国、德国、荷兰、澳大利亚、加拿大、奥地利、新加坡、日本、塞尔维亚等国和中国台湾、香港友人收藏。部分作品在《中国当代艺术》丛书、《中国油画》杂志、《艺术状态》、《美术观察》、《艺术经理人》、《ART 概》、《世界华人周刊》、《华商》、《艺速》、《中国国际航空》杂志、《西藏人文地理》杂志特刊、《现代美术》、《中国文化报》、《中国当代艺术周刊》、《中华英才》、《艺术主流》等国家级报刊上发表。

**LI GUANGLIN:** born in Liaoyang of Liaoning Province, a member of China Artists Association and Liaoning Artists Association and a visiting professor of International Classical Chinese Painting and Calligraphy Academy, Beijing Foreign Affairs University of Economy.

Now, he lives in Songzhuang, Beijing as a professional painter. In 1984, he was admitted into Oil Painting Department of Luxun Academy of Fine Arts. From 1996 to 1998, he studied in Training Workshops of Oil Painting in China Central Academy of Fine Arts. His works are collected by cultural and art institutions, art galleries, academies and fans in America, France, Germany, Netherlands, Australia, Canada, Austria, Singapore, Japan, Serbia and China (Taiwan and Hong Kong). Some of his works are published in Chinese Contemporary Art, China Oil Paintings, Art Form, Art Observation, Art Manager, Art Guide, World Chinese Weekly, Chinese Businessmen, Art Speed, Air China magazine, special edition of Tibet Geographic, Modern Fine Art, Chinese Culture Paper, China Art Weekly, Chinese Talents and other main state-level papers and magazines.



# 从人性到神性的追问

## ——油画家李光林近期创作简评

阴谋与暴力已将天堂占据  
罪恶与欺诈在地狱流行  
然而 在人间  
到处都是死亡 焦虑  
忧患 卑下与媚俗  
冥冥世界之中的人类  
到底应回到什么  
想往什么  
又归宿什么  
.....

——《恶蹈·序诗》

昨天傍晚，京东的天空沉淀着秋日华北平原最美的季节，一抹的蓝天从我的窗外奔驰而过。在一月前，我就答应要为油画家李光林美国的展览写篇文字，无奈近日才完成一年一度的《中国当代艺术》的最后工作，在上海与音乐家何训田、杨立青见过面后刚回北京，第二天就急急赶到李光林位于宋庄小堡的工作室。

因为他告诉我，未见面的一年多来，他画了近二十幅很满意的画。

为了这种勤奋与激情般的创作，我没有理由不仓促前行。

李光林与我有十三年的交往，那是 1999 年的秋冬之季，为了初创《中国当代艺术》，通过朋友介绍认识了他。他与许多现在富裕而那时很寒贫的画家一样，住在宋庄的农家院里，屋里摆满了画面是朝圣者系列的作品。我先以为他是虔诚的藏教徒，但从画面中我很快改变了我的推测，因为，教徒是不会思考暴力、媚俗、焦虑与忧患的……

新作《灵童系列》、《转经系列》、《朝圣心语系列》是我没见过的新作，一大排近二米的大画横亘在画室中央，画面中单一的形体元素屏息住我的呼吸，仁善与安静的眼神笼罩我的思想，在活佛、法师与敬香中，色块、色与光的对比抵住我的胸膛，哦！此时我才明白，这就是李光林要急急叫我来参观的原因。

我明白了这一切，这不是一个画家的简单的绘画行为，而是一个灵魂被洗礼过的、用油彩语言来述说他内心世界对人类的看法、审视与思考。

当然，这更是一种祈望与圣想。

当人类社会被利欲的心智完全占据或正将完全被占据的时候，思想者就出现了。

我惊叹于李光林几年前的一件作品《圣湖之光》之三。画面中营造的力量足可震撼世间所有有非分之想与怀想人类一切美好的人的灵魂。当然，只有那种涉足过青藏高原并为那里人们干净的灵魂感动过的人才会体悟到他那画面的力量与神圣。天空整体块黑与湖面黛黑间的那一线光与细柱的暖光，我们没有理由不相信那是李光林内心世界对人类所有灵魂与神性的想往。那种暖光之中的净能直逼我们的心底，让我们追问自己：我们是谁？我们要做什么？我们还能做什么？

出生于东北的李光林，有幸因环境而具关东大侠的风骨。但他一米八多的身高，说话总是带着含羞，声音中的那种轻与细，让我们能觉出他的细腻与精准。恰恰如此，他才在画面中让我们看到那种从内心里敬畏生命的力量，一种静如止水而隐藏雷霆万钧的绵恒之力。

光林告诉我，他去过无数次藏区，而每次去的感觉都是不一样的。不管人类怎么变化，他说，他从未感觉到过藏区人民的脸上没有不幸福过。藏民们那种永远表里如一的幸福一直都在感染着他，他有责任与义务把这种没有暴力只有仁善的美表达出来，让更多的人、让世界的人们看到在东方的这块神山之上，有着这么一群离天很近、心却慈祥的人民的脸上永远是荡漾着幸福的。

这也许就是中国当代艺术阵营中著名青年油画家李光林要画藏区题材的根本原因之一吧！

我想，中国改革开放三十多年的拉动发展，无疑与世界其它国家在资本原始积累期发展社会生产力而相对忽略文化与文明建构而使人们焦虑与迷茫一样。三十多年来，李光林从少年到现在的中年，一直都置身于中国的热火朝天的经济大潮中，亲身经历这几十年中国人性的变异与堕化，甚至是把自己几千年中国人脉精神的东西逐一丢失。因而，早期的李光林画面中的那些粗砺的东西才存留于画面。而现在，我们所看到的这几个系列的近作，与以前一直延续的《朝圣系列》新作，已经完全摒弃了以前那种急于想表达的批判与忧患意识，故而，我们现在才看到了他画面中的安静、仁祥与美圣……当然，这种美善，绝对是属于人类美学范畴中最高级的部分，并以此为天下人传递着最为宁静的审美享受。

倘若一个艺术家能够用自己习惯的语言相对准确地表达出了他自己对人类的思考，对人类人性的审视与想往，那么，他就一定是一个真正的艺术家。

而李光林即将在美国的作品展呈显，恰好印证了他作为一个中国油画家对自己艺术追求的努力不单单仅是技术与功利的，而是在更高的层面展示了他内心世界与想往人类灵魂干净的心路历程。

谁能说，李光林今天画面中给我们展示出来的一切，不是整个人类社会、尤其是他所生活的中国社会几十年人民思想的变异与人性走失的事实呢？

但有一个主线，也就是说，它是李光林一直关注、思考、批判与想往的永恒话题，一直在贯穿他的创作、生活与思考，并存在于他的现实生活中。

人，或人类，到底该不该关注或拥有、亦或践行崇高与美好的心灵生活，如果应该，那就是，人必须经历从人性到神性，才能真正懂得使人类灵魂与生活永远安详与和谐。

李光林正是用他的油画艺术创作来这样回答我们的。

丁正耕（《中国当代艺术》主编）

2012 年 9 月 4 日 17 时 10 分至 17 时 59 分草就于京北寓所

## Li Guanglin: Deliberation From Human Nature To Divinity

—— A briefly comment on recent works of oil-painter Li Guanglin

Plots and violence have occupied the Heaven.  
Evil and fraud prevail in the hell.  
And in the earth,  
Death, anxiety, sorrow, humble and vulgarization spread.  
What should human beings in this world return?  
What do they want to be?  
What is their destination?

.....

—— Edao · Prologue Poem

Last evening, eastern Beijing city witnessed the most beautiful day in autumn in the North China Plain. From my window, I saw the blue sky. One month ago, I promised to write an article for oil painter Mr. Li Guanglin for his exhibition in America. I just finally finished the annual work of Chinese Contemporary Art and returned to Beijing after meeting musicians He Xuntian and Yang Liqing in Shanghai. The second day when I was in Beijing, I rushed to Li Guanglin' s studio in Songzhuang Village.

He told me that he has finished a score of quite satisfactory paintings in the past more than one year when we were apart.

I could not find a good excuse to pause my eagerness for his industrious and passionate creation.

I knew him thirteen years ago. It was in the autumn or winter of 1999, I knew him through Rao Songqing when Chinese Contemporary Art was newly established. Rich as he is now, he once was poor, like many other painters, he lived in Songzhuang Village, in which works of Pilgrim series were placed. I thought he was a devout Tibetan Buddhist. However, I changed my speculation very soon from the paintings because saints never consider violence, vulgarization, anxiety or sorrow...

I have not appreciated some of his works such as Reincarnated Soul Boy Series, Happy People Series and Epression of Pilgrim Series. A big painting with nearly two meters long was put in the center of the studio. The unitary element took my breath away. Benevolent and peaceful expression inhabited my mind. The comparison of colors and light of living Buddha, Buddhist priest and incense offering went directly to my mind. At that moment, I understood why he invited me to appreciate his paintings in haste.

I understood everything in a flash of a second. It was not a simple painting but the perspective, survey and reflection on human beings in a language of oil painting after his soul was baptized.

Of course, it was a good wish and an aspiration.

When human society is completely occupied or being occupied by an acquisitive mind, thinkers appear.

I am deeply impressed by the third painting of Light of Sacred Lake, which was created by Li Guanglin a few years ago. The strength expressed in the painting was strong enough to shock the souls that have improper thought or desire for all good things. It is true that only those who have been to Qinghai-Tibet Plateau and moved by the purified souls of people there could feel the strength and sanctity of the painting. We have every reason to believe that the faint light and the slim warm light from the sky and the lake is the desire for soul and divinity of human beings from the bottom of his heart. The purification of the warm light could reach our heart directly and question ourselves: who we are? What we want to do? What else can we do?

Born in northeast China, Li Guanglin has the spirit of Guandong men. He is more than 1.8 meters tall and always speaks modestly. From his light voice, we can feel his delicacy and precise. And it is exactly the case. He presents us the awe-inspiring strength from his paintings. It is a kind of strength as calm as stagnant water but also as powerful as a thunderbolt.

Li once told me that he had been to Tibet many times but experienced differently each time. He told me that no matter how the human beings change, he never felt the unhappy life of Tibetan people. The happiness of Tibetan people has impressed him. He believes that he has the responsibility and obligation to express the beauty of benevolence without violence to make the world know that there are some kind and happy people who live under the Heaven.

That may be one of the reasons why Mr. Li Guanglin, a famous young oil painter want to create oil paintings on Tibet.

The rapid development since the implementation of China's policy of reform and opening to the outside world in 30-odd years ago has made people anxious and lost as most of other countries in the course of primitive capital accumulation when focusing the development of the productive forces while neglecting the construction of culture and civilization. In the past more than 30 years, Li Guanglin has grown from a young man to a middle-aged man. He has always been engaged in the mainstream of China' s economy and witnessed the changes and degeneration of human nature of Chinese in the past few decades, even the loss of spirit formed by generations in thousands of years. Therefore, the rough things in his early works were seen in his paintings. But now, his recent works and Pilgrim series have completely abandoned the rush expression of criticism and misery consciousness as before. Hence, we now can see the tranquility, benevolence and sanctity from his works... Of course, such kindness and beauty belong to the highest part of human aesthetics. His works convey the most tranquil experience of beauty appreciation.

If an artist would precisely express his thought on human beings and the survey and desire of human nature in his own language, he would be a great artist.

His exhibition in America exactly illustrates a Chinese oil painter' s efforts to pursue to art do not equal to technique and utilitarianism. It reveals his heart and the desire for purified souls of human in a higher level.

Who can tell all that shown in Li Guanglin' s paintings do not contain the whole world and the fact that the change of thought and loss of human nature of Chinese society in the past decades?

However, there is a mainline. In other words, it is an eternal topic that he has always concerned, pondered, criticized and desired. Moreover, it penetrates his works, life, thought and exists in his life.

Whether men or human beings should concern or possess or practice lofty and beautiful life? If they should, they should undergo the transformation from human nature to divinity before they understand the eventual tranquility and harmony of soul and life.

Mr. Li Guangli provides the answer by means of his creation of oil paintings.

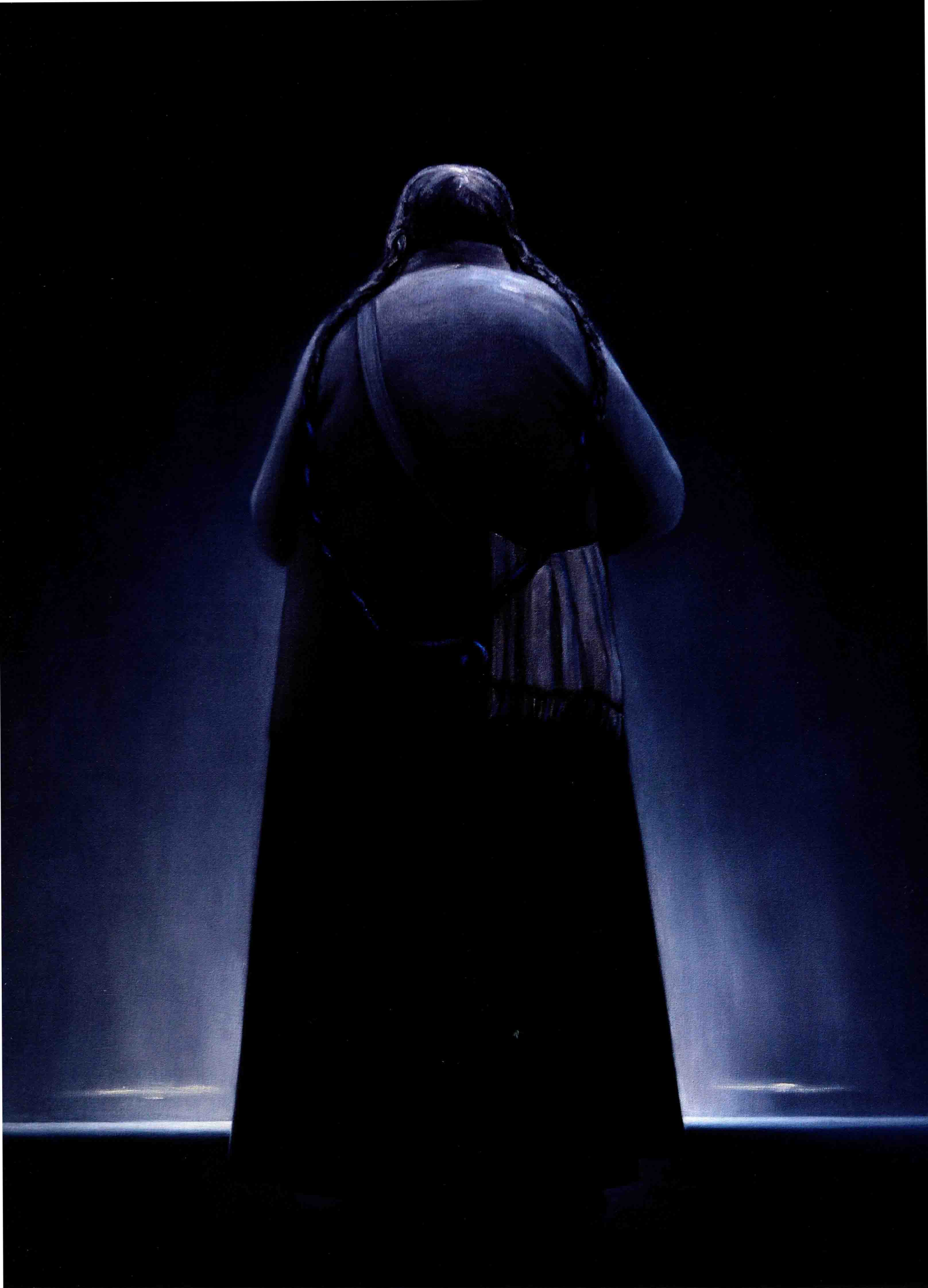
Ding Zhenggeng

Editor-in-chief of Chinese Contemporary Art

September 4, 2012 17:10--17:59

North Apartment, Beijing





朝圣心语系列 布面油画 200cm × 150cm 2007 年  
Pilgrim Heart Series Oil on canvas 200cm × 150cm 2007



朝圣心语系列 布面油画 200cm x 150cm 2008 年  
Pilgrim Heart Series Oil on canvas 200cm x 150cm 2008





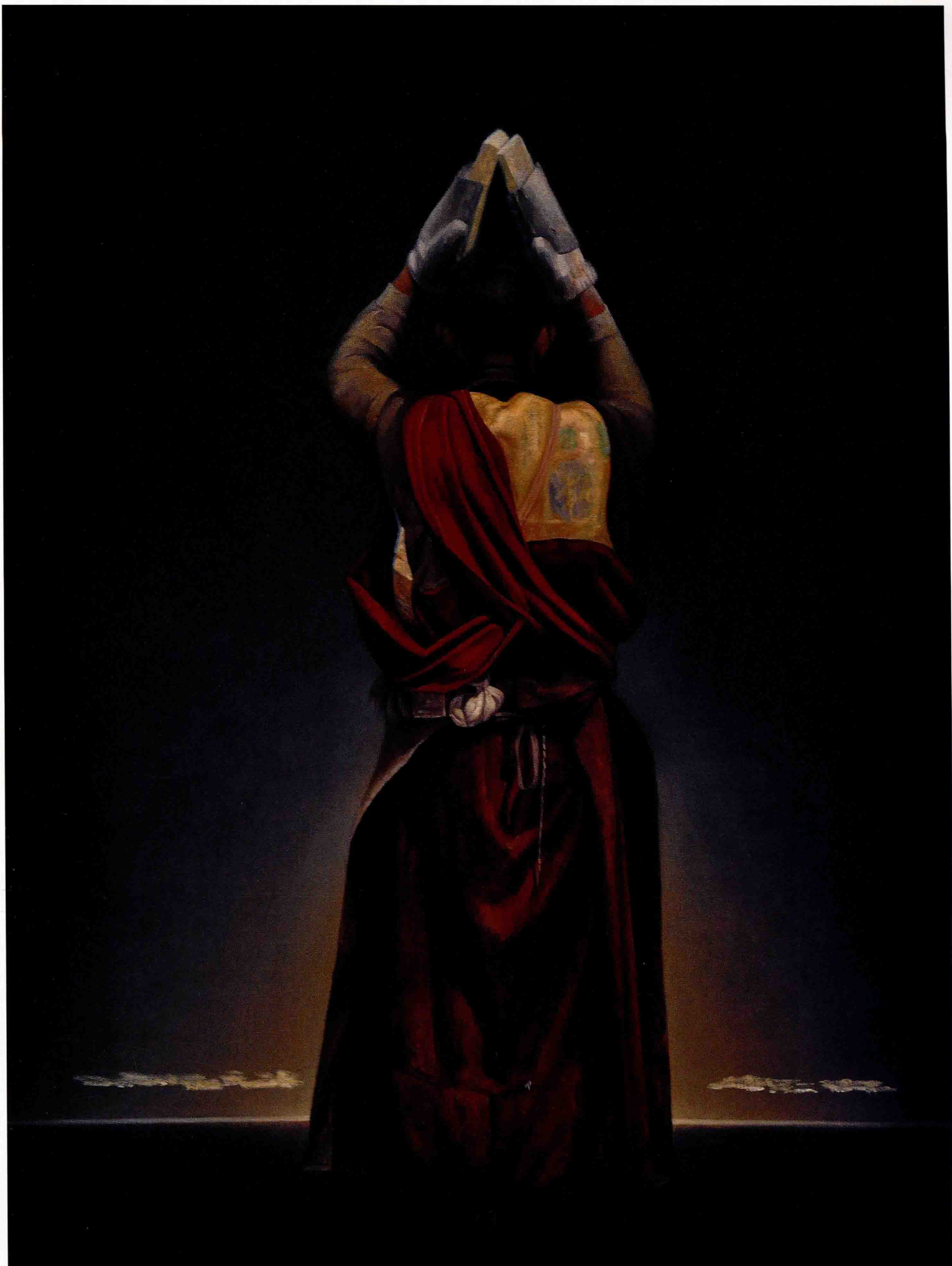




朝圣心语系列 布面油画 200cm × 150cm 2009 年

Pilgrim Heart Series Oil on canvas 200cm × 150cm 2009





朝圣心语系列 布面油画 200cm × 150cm 2009 年  
Pilgrim Heart Series Oil on canvas 200cm × 150cm 2009





朝圣心语系列 布面油画 180cm×140cm 2013年

Pilgrim Heart Series Oil on canvas 180cm×140cm 2013





Expression of Pilgrim Series  
朝圣心语系列





转经系列 布面油画 180cm × 140cm 2011 年  
Prayer Series Oil on canvas 180cm × 140cm 2011

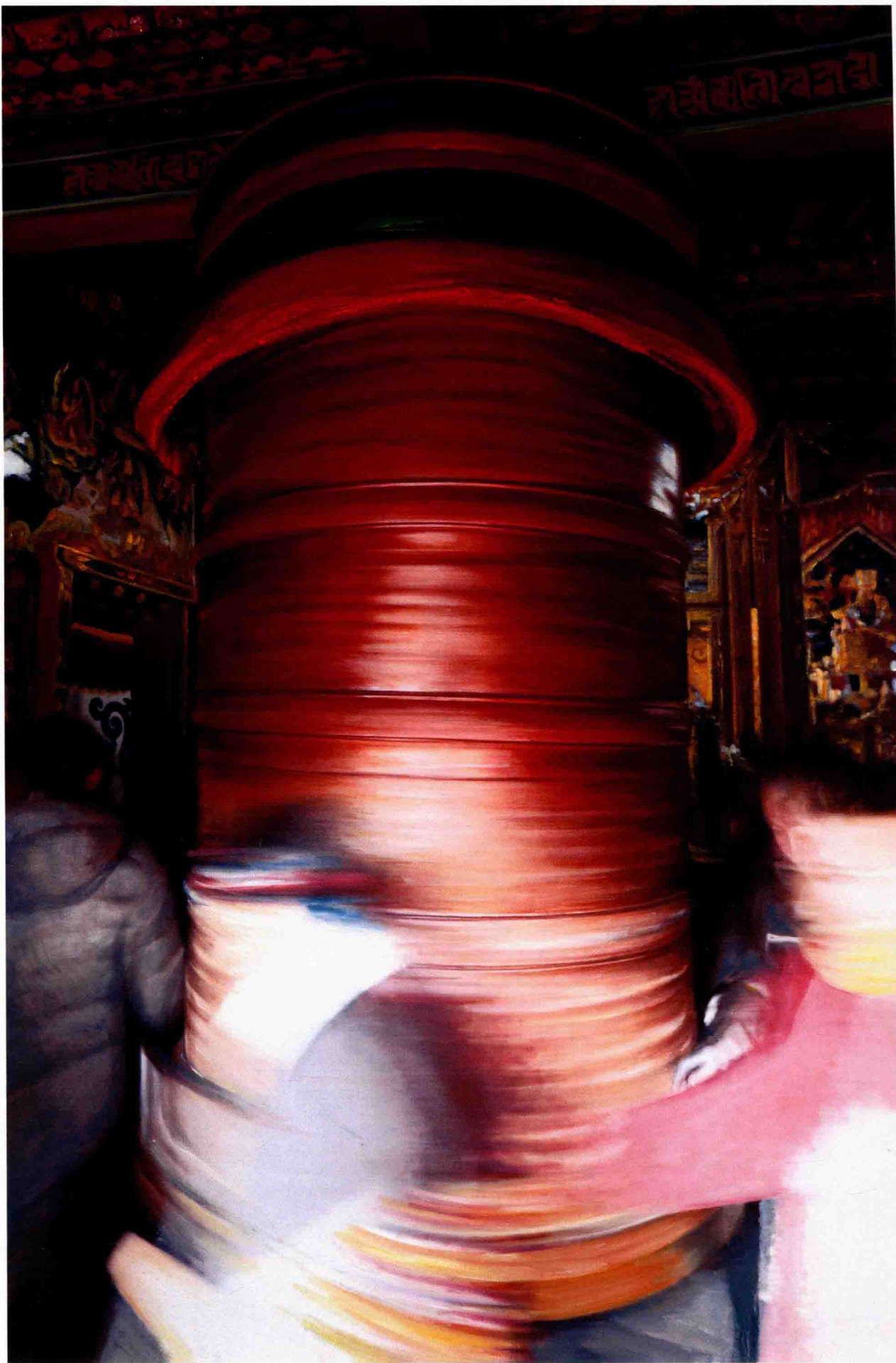












① | ② | ③

①转经系列 布面油画 180cm × 120cm 2012~2013 年  
Prayer Series Oil on canvas 180cm × 120cm 2012~2013

②转经系列 布面油画 180cm × 140cm 2012~2013 年  
Prayer Series Oil on canvas 180cm × 140cm 2012~2013

③转经系列 布面油画 180cm × 120cm 2012~2013 年  
Prayer Series Oil on canvas 180cm × 120cm 2012~2013





转经系列 布面油画 180cm × 140cm 2012 年

Prayer Series Oil on canvas 180cm × 140cm 2012