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壞畫李津

易英

李津算是八五老將了，新聞歷史資料的時候可以查到，李津那時就是一副滑稽畫家，不好好按水墨畫的規矩作畫，畫得低和野，好像要搞抽象畫的樣子。其實李津不是搞抽象的，他祇是畫得得很重，人物畫得有些粗獷，顯得很笨乎乎的。當時有這個印象，後來就不大會到他的畫了。李津是國畫科班出身，本來應該畫得很有筆墨，很文人的，但是他畫得很不成熟，不是沒有學到國畫的基本功，就是故意不那樣畫，有點反學院的意見。這樣一來，把他劃到了前衛藝術一派。年輕的時候亂浪蕩，李津肯定是有搞前衛的辦法，但初登藝術門檻，年輕的時候一定位，往往一輩子就這樣子畫下去了。抽象是上世紀八十年代的一個標誌，總是和前衛聯保在一起，也與西方現代藝術聯保在一起，好像搞前衛的都要和抽象沾一點邊。抽象有假抽象和真抽象之分，假抽象是畫得不好，視覺關係和結構關係都是傳統的，祇是用符號代替了形象，真抽象是本來就畫得不好，或是沒學到家，想畫好而畫不好，于是畫面就有些抽象了，或者覺得畫不好還痛快些，自由更加重要。李津不是抽象畫家，從一開始就不是，但他和抽象繪畫有些關係，搞現代藝術的人往往在學院派那一套搞不來的人，學院派有很多條條框框，按那樣去畫就顯得很呆，活得很不容易。根本色的人是搞不了學院派的，因為他要把自己很多東西去服從條條框框，李津是很本色的人，命中注定搞不了學院派，也注定他學不好學院派，不小心就走到現代藝術上去了，這樣也可以掩蓋本來就畫不好的假抽象的性質。

假抽象可以追溯到學院，就像康定斯基說的那樣，一個三角形的尖角突破一個圓形的邊緣其力量如同上帝創造當時兩個相接的手指。真抽象會還原到本性，從學院的角度看，這種還原在形式上是很糟糕的，一看就沒有基本功，線條歪歪扭扭的，形也不準，眼小鼻子大的，筆墨更別說了，和兒童畫一樣。看李津的畫就是這樣的感覺，雖然他不是抽象畫家，就像是假抽象的連原，整個一個假抽象的前世投胎。假抽象的前世投胎就是埋畫，李津就是畫埋畫的。埋畫是一種計謀，這種計謀的概念就是：畫不好好畫就畫埋畫，或者，不是畫不好好畫，而是不願意畫好畫，因為埋畫更像一張畫。這就是馬蒂斯說的，我畫的是一張畫，不是一個人體。不過馬蒂斯還是早期現代主義，馬蒂斯而藝術的，為形式而形式。李津是在後現代主義，或是現代主義之後，埋畫不是為形式而形式，是要表達某種觀念，這種觀念可能是隱晦的，無意識的，也可能只是一種

策略。畫如其人，畫畫很像人生，表演也是藝術，但是表演由着自己的性子來，那就成了舞臺上的戲子，因為表演是要給人看的。畫畫可以給別人看，也可以不給別人看，畫師不會說話，沒有文學的敘述，正好可以無意識地交流。人的欲望在精神分析學中稱為性慾原則，與它相對的是現實原則。快樂原則總是壓服現實原則，自給本性總是壓服長于社會規則，否則就無法在這個社會上生存。畫畫也是這樣，總是學師的，就缺乏個性，總是好畫就總不是快樂原則。但學院畢竟不是社會，自由的個人總是抵制規則的束縛，抵制不住的話，就成了畫好畫的好學生。

其實，繪畫不是形式也不是風格，畫在人，本性中的那些東西並不是刻意地追求，你在日常生活中是什麼樣子，在畫中就是什麼樣子，這是繪畫的基礎。在現實原則的制約下，人作為非人，在傳統社會如此，在現代社會更是如此。在傳統社會父親壓制我們的時候，還可以跑到田野河邊樹林山溪草坡裏去玩要，恢復一下童心和自我。現代社會尤其是後現代社會自然都離我們遠去，我們都成了廣告人、卡通人、電腦人，早已不知道我在何方。我們祇有在記憶中，在夢中，在很遙遠的記憶裏還原自我。不是所有的人都如是還原或敢于還原的。應該把記憶深處的東西挖出來呢？誰又能挖出來呢？弗洛伊德說藝術家能說出來，所以藝術家有一個精神的避難所。李津就是畫這樣的記憶，但搞不清楚是他畫無意識的記憶還是潛意識的記憶，哪是他父親還是他自己。記憶是模糊的，變異的，卻是畫中被遺忘的記憶，軍人的形象就是記憶的符號，符號因而此模糊不清。記憶的深處是生命的欲望，它在潛意識中浮動，在現實中通過變形浮現出來，但仍然是欲望的生命。李津畫出了憔悴的生命和欲望的生命，他稱為飲食男女，實為食色性也，本能男女。

李津的畫壇在兩個方面，一是把現代主義無法言說的東西說出來，是後現代的經驗，自傳、身份、或精神的邊緣，人們無法離開自己，也無法逃避自己，李津却直率地展示自我，不過他是經過了符號的轉換，人們可能會在憤怒、驚奇、羞惱中求識別這些私密性的符號，但真正是在非人時代正在過去的自我。二是符號的再現同樣充滿本能的力量，從畫畫的過程也在說明自我，總是消解學院的戒道，回歸原始的生命狀態。他用粗獷的毛筆線條揮灑，用顫抖的線條組合形象，熟練的顏色，笨拙的書法，欲說還休自言且語荒誕不理的題款……原始總是相對于文化，野蠻相對于文明，文化和文明給我們太多的重負，我們意識到這一點，却無法擺脫，李津卻做到了擺脫，他還原了自我，還原了本能，雖然有些粗野，但是，在不能承受之輕的生命中他還能夠野蠻一把呢？

Li Jin, a Painter of "Bad paintings"

By Yi Ying

Li Jin is an experienced painter ever since 1985 and his name is available when you search the historical documents. Li Jin was at that time an avant-garde painter who, refusing to follow the rules of the wash painting, painted casually as if he would convert to abstract paintings. In fact, Li Jin is not an abstract painter, but he was used to heavy inks and the characters he painted seemed to be rough and silly, leaving me such an impression: his paintings were rarely seen later. Li Jin is by training a professional painter of traditional Chinese paintings, and he should have produced well-painted paintings with the style of man of letters; but on the contrary, his products seem to be immature owing to either the lack of thorough training in basic skills of the traditional Chinese paintings or his reluctance to do so. Anyway, he seemed a little anti-academic and thus he was categorized as one of the avant-gardes. Certainly, Li Jin intended to be an avant-garde painter when he was young and arrogant, but after all he was a debutant. Once positioned when he was young, he would follow the track all his life. Abstract, as a symbol of the 1980s, is always related to avant-garde as well as to modern arts in the west; it seems that all the avant-garde painters must have something to do with the abstract. Abstract arts can be subcategorized into false abstract art and real abstract art. The former refers to fine paintings with traditional visual and structural relations, but images are replaced by signs, while the latter indicates clumsy paintings produced by clumsy painters without proficient skills who intended to produce fine paintings, but failed to do so and thus the pictures became abstract, or by those who attach more importance to liberty and prefer clumsy paintings. Li Jin is not at all an abstract painter from the very beginning, but he has after all something to do with abstract paintings. Those dealing with modern arts are always the ones who cannot manage to be academic because they find it very tiring and difficult to abide by the rules and regulations set forth by the academic schools. Distinctive people are doomed to stay away from academic schools because it requires them to obey a number of rules and regulations at the sacrifice of what interests them. Li Jin is a distinctive person and, therefore, he is bound not to be academic; nor would he be good at academic studies. Unconsciously taking to modern arts, he managed to conceal his "false abstract" nature.

The false abstract can be returned to academic. Kandinsky said, the force of an acute angle of a triangle breaking the limit of a circle can be compared to the two joint fingers of God when He created Adam. The real abstract can be returned to its nature and apparently this return, like children's drawings, is rather poor from the academic prospect, for it lacks basic skills of the first eight with twisted lines, inaccurate shapes and disproportion. Let alone the art of pen and ink, Li Jin's paintings, a predestined return of the false abstract, fall into this pit although he is not an abstract painter. The false abstract is born to be bad paintings and Li Jin paints bad paintings. The bad painting is a trick whose concept is that I paint bad paintings if I cannot paint good ones; or I can paint good ones, but I am reluctant to do so because a bad painting is more like a picture. That's what Marquis meant by saying: What I draw is a picture, not a human body. However, Marquis lived in the time of early modernism when art was for art's sake and form was for form's sake. But Li Jin lives in the post-modernism period, or after modernism when the bad paintings aim at expressing a certain idea instead of the form's own sake, and this idea may be implicit, subconscious and possibly a strategy. The paintings mirror the painter and doing the painting is just like the human life: acting is also a sort of art, but if the actor willfully, he would be considered a lunatic on the stage because the audience is there. However, the viewers are not a must as far as painting is concerned, for pictures cannot talk and the

communication can be done subconsciously without the verbal narration. Human desires are called, in the psychoanalysis, the joy principle in contrast with the reality principle. The former should be obedient to the latter as the natural distinct to the social rules; otherwise we can no longer exist in this society. The painting is of no exception, the more academic the painter is, the less individual his paintings are: the better the painting is, the less it abides by the joy principle. But the academy is not the society after all and free-lance individuals always tend to resist the manacles of rules. Those who fail to do so would become good students drawing good paintings.

In fact, the bad painting is neither fair nor style. The painting lies in the painter and something in nature cannot be deliberately pursued; your paintings reflect what you are in real life, which forms the basis of bad paintings. Restricted by the reality principle, human is alienated to non-human. This is true in the traditional society and truer in the modern society. In the traditional society, though pressed by our fathers, we might play in the fields, rivers, forests, brooks and haystacks to keep childishness and ego going. But in the modern society, especially in the post-modern society where nature is far away from us, we got lost a long time ago in the obsession of advertisements, cartoon characters and computers. We can only be returned to our true selves in the memory: in the dreams and in the bottom of the subconscious. Not all of us are able to or dare to do so. Who dare speak out what is concealed in the depth of the memory? And who can do it? Freud said that artists can and therefore artists have a spiritual refuge. Li Jin painted such memories, but no one knows what he painted is the memory of consciousness or that of subconscious, which is his father and which is himself. Memories are implicit and changeable, for they are memories of the childhood put into oblivion. The images of soldiers are the signs of memories which are therefore not clear. The desire of life, lying in the depth of memory, flowing in the subconscious and turning up in reality by means of transformation, remains the life of desire. Li Jin painted the mighty life and the life of desire. What he called humanity's prime needs are in fact food, drink and sex—human instincts.

Li Jin's paintings are bad in two aspects: first, he succeeds in expressing what modernism fails to convey—post-modern experience, autobiography, identity or margin of spirit; people can neither be on the watch for nor evade themselves; but Li Jin presented himself frankly and boldly by means of transformation of signs. People may learn to recognize, in anger, surprise or shyness, these private signs which are exactly the egos disappearing in the non-human times. The second is that the reappearance of the signs is as well filled with the voice of instincts. He kept on the watch for himself when he was painting. He always tried to remove the academic traces in order to return to the original life state; he wiped out the ink with maobian paper (a kind of Chinese writing paper made of bamboo), put together the images with trembling lines, gaudy colors, clumsy calligraphy, absurd and semi-conveyed marginal words. Originally is always in contrast to culture and barbarism to civilization, but culture and civilization imposed too many burdens on us. We cannot get rid of it although we are aware of it, but Li Jin has succeeded in getting rid of it. Somewhat brutal though he was, he managed to return the ego and the instinct to the original condition. However, who could be barbarian in the life that cannot stand the lightness?

食色性也——新文人畫運動和李津的作品 梁寒處

作為新文人畫家的李津，風格也基本上世紀九十年代初，雖然晚出，但却卓爾獨立于同類畫家之中。李津天性幽默、詼諧、愛玩、愛吃、愛喝酒、愛女人，還有點玩世不恭，他的作品多醜陋和吃喝題材，這正是李津的創造，如這裏展出的作品《古人說「食色性也」》，但還包括出子、《孟子》，是孟子辯論對手告子的觀點，孟子繼承孔子的觀點，強調道德的自我修養，另一個對中國影響深遠的大儒朱熹說「存天理，滅人欲」。所以，歷代文人畫借把情情的擔，不是飲食男女的世俗之情，而是宋代以後逐漸形成的一種精神品格，即把儒家道德過自律，道家的清靜無為，佛家的超越現世人生的禪境作為最高境界，所以才有了明代董其昌的「讀萬卷書，行萬里路」的名言。很多新文人畫家尤其是李津在作品中所創造的形象，反叛了歷代文人畫的清靜無為，給了現代人一種新的「享樂美感」，讓人在藝術裏「吃盡人間美味，閱盡人間春色」，尤其對子現代消費社會，現世享受往往只是一種虛幻的口號，作為擊斃資本的陰謀，現實享受實際上成為一種新的社會異化力量，把追求現實享受的人們，拋到欲望膨脹和競爭激烈的生存環境裏而精神高度緊張。從這個角度說，也許最有藝術上的「享樂美感」，才是人類精神的一種新的治療劑。

李津以自己的人生感覺，創造了一系列以自己為模特的滑稽幽默的男人，像微醉的人，沉浸在人生忘記一切的感覺中，眼神恍惚，神情恍惚，不辨世事，逍遙自在。其實，中國文人畫沒有創造出來的審美感覺，在中國文人的另一條文字線索中比比皆是，如魏晉《世說新語》多有記載，魯士多《酒誡》。過閨元代散曲，此類作品更是普遍，關漢卿：「我是酒子拉頭……平生來酒醉拈花，一世裏眠花醉柳……天賜與我這幾般兒多睡候，尚兀自不肯休」；周仲彬：「問甚麼蓮花兒，風吹作藕，新蓮才放大家提，別時個是和非」。以及明清戲曲、小說，尤其是艷情小說如《金瓶梅》、《肉布團》等等，李津創造的男人形象，繼承和發展了中國文人的另一種審美傳統。

李津筆下的女人，有感而發，像他畫的男人一樣，在酒色中借酒消愁，使得可愛、醜得荒唐，肥滿姍姍，作為李津的心理意象和自愛中的理想女人——充滿了肉欲和醜態，簡潔的衣服，被撐開的衣襟，掩不住和突出的是肥腴和肉體的引誘，這是一種特殊的美感——帶點邪惡的肉欲，為相輔而美，而非時尚女性的骨感美，骨感美女作為衣服的女人，是為時裝而美，為看而美。所以，李津筆下的性感肉感的女人造型，有種懶散的感覺，彷彿李津畫女人的過程，不

是在紙上，而是他關懷女人國地情。

傳統文人畫一的追求清高淡泊，多不以世俗之趣入畫，寄情隱逸，才有山水，畫雲霞風景，而十個竹葉梅蘭為四君子。上世紀初，雖白石以畫蔬、瓜菜、農家常見草蟲入畫，一變文人的淡雅，創造出一種清新的自然氣息。李津以美食入畫，更是一大創舉。紅燒鮑翅，油燉大蝦，清蒸鱈魚，素炒莧菜，每種菜肴，在李津的筆下，都顯得文人畫四君子的地位，一個個躍躍而紙上，三三蟹爪，四頭大蒜，彷彿都飽和李津畫生之趣上的對稱。凡美食必配美酒，李津筆下的杯、盞、盤、碟、碗、筷、勺、筷，乃至火鍋、湯鉢、茶壺、酒杯，更是飲食之器，更掌握著手中的把柄之寶器。日常所食，所見，所用之美食之更器，皆在李津的畫中成為一個角色，與飯碗、湯碟的李津相對結狀，相對無言，惺惺相惜。

近代中國經由大師陶質多說過「俗到極處便成雅」，所謂大俗才能大雅，大俗就是在對俗——日常生活功利和困憊的超越中，把日常生活的情緒轉換成一種審美情地，你就變成了雅。李津把愛吃、愛喝、愛做飯、愛女人皆作為人生和審美的需要，沒有在生活之外另建一個藝術的金字塔。知道享受生活，才能給生活以樂趣，樂趣就成了李津藝術的一主旋律，「畫畫也就成了一種生活的享受，所以，李津畫面中所有的形象創造，無論男人、女人、美食、食具、器具、花瓶草草，都充滿了生活的旨趣，談諧好玩，讓人看了忍俊不禁。

把俗語作為題畫語句，首創于新文人畫家朱新建，後來為多數新文人畫家所採用，這本不足為奇，而李津把大俗趣的某種題于畫面，則聞所未聞。而且李津一反傳統文人畫留空白的手法，題款密而麻，使整個畫面另有一種古代「書版」的美感。李津的字體，也多得益於中國古代書版刻字的感覺，其橫筆細，豎筆粗，點、勾、撇、捺，皆有書版印刷體的造型味道，但又用筆放縱，所以，在筆畫造型的刻劃感和用筆鬆動之間，在結字是拙和用筆求媚之間，自有一種鬆與緊、拙與媚相生的感覺。

中國傳統文人畫講墨分五彩，強調的就是墨本身的豐富性，同時強調以黑、白、灰為主調，因為文人追求淡泊的境界。而色彩對於李津強調的「享樂美感」，卻至關重要，但李津在色彩的運用上，一是真真見筆，即強調色彩如書法般的筆法，一筆下去，如書法之一波三折，既是物象的形，也是筆法的形狀。二是多不使用勾線填色的方法，墨和色常常混合使用，勾線與各種筆法的墨塊處渾然一體，勾、點、染、擦、皴、烘、染、墨、色隨性所至，既揮灑自如，又節奏分明。如他畫的各種美食圖，各種美食和器具，琳瑯滿目，收入到密密麻麻如印刷書版的字中，墨和色手挽，字和圖相映，斑斕、喧鬧、熱氣騰騰。

Appetite for Food and Sex Is Nature

—— New Literati Painting Movement and Li Jin's Works

By Li Xianting

Li Jin, as a new literati painter, evolved a style of his own in the early 1990s. Though he appeared late on the stage, he remarkably stands alone among his peers. Li Jin was born indolent, indifferent and humorous and he loves playing, eating, drinking and women. In addition, he is a bit cynical. Most of his works focus on erotic themes: food and drink, which is, as the works on display, an innovation created by Li Jin. As the old saying goes, "Appetite for food and sex is nature". However, the sentence originates from Mencius and this viewpoint was borrowed from Gao Zi, an opponent to Mencius. Mencius inherited Confucius' doctrine and emphasized on the self-cultivation of morals. Another great scholar influential in China, Zhu Xi, put forward the supremacy of "the laws of heaven over the desires of men". Therefore, the emotions expressed by literati paintings through all ages are not profane emotions between drinking, men and eating women but a kind of spiritual character gradually formed after the Song dynasty, i.e., the highest realm lies in ethical self-discipline of the Confucian school, in quietistic philosophy and effortless action of Taoism and in surpassing the life of Buddhism. Thus, a famous remark, "read extensively and travel widely" said by Gong Xichang in the Ming dynasty, came into existence. A large number of new literati painters, Li Jin in particular, created different images in their works from traditional quietistic images, impressed modern men with a type of new "pleasure-seeking sense" and led them "to eat all the delicacies and enjoy all the beauties under the sun" in art. For modern consumption-oriented society, to enjoy this life is commonly taken as an illusive slogan. As a conspiracy of monopoly capital, to enjoy this life actually becomes a new social alien force and casts those pleasure-seeking men into a living environment full of ever-expanding desires and fierce competitions, which makes them suffer a lot from nervous tension. From this perspective, the artistic "pleasure-seeking sense" may be a new therapeutic agent for human pressure.

With his life experience, Li Jin created a series of completely-muddled men modeled on himself, like a tipsy man indulging in the feeling of forgetting life, whose eyes do not focus and the expressions are in ecstasy, without earthly wisdom, and lazily as well as carefree. As a matter of fact, the aesthetic feel which was not created by Chinese literati paintings can be found everywhere in another clue of words by Chinese literati, as recorded in *Shi Shuo Xin Yu* (New Anecdotes of Social Talk in Wei and Jin dynasties). Most scholars were "indulgent in wine and unconventional". That type of works is more common in *Mu* (songs of Yuan Dynasty). Guan Hanqing composed, "I am a leader of libertines... frequently visit the brothels for half a lifetime and sleep with prostitutes there all the time... God provided me with those bad faults and I won't stop at all". Zhou Zhongbin also said, "why ask to call the deer as horse and prowl as chicken? Let's lift the gourd and don't make a clear distinction between right and wrong". Examples can also be found in plays and novels in Ming and Qing dynasties, in erotic novels in particular, such as *Jin Ping Mei* (The Golden Lotus) and *Rou Pu Tuo* (The Carnal Prayer Mat) etc. The male images created by Li Jin inherit and develop another aesthetic tradition of Chinese literati.

The females painted by Li Jin, as males, are depicted as those who wear muddled facial expression, silly but cute; ugly but humorous, with attractive fatness. As Li Jin's psychological image and ideal women, they are full of carnal desires and erotic feelings. The tight clothes, bulky jacket front, hardly-concealed and prominent corpulent beauty and fleshy attraction all belong to a special sense of beauty — carnal desire with a bit sense of evil and embraced beauty, which is not the bony beauty of fashionable females who serve as clothes hangers and are beautiful for fashions and for watching. Then, the sexy and fleshy female images drawn by Li Jin show a sense of touching. It seems that the process when Li Jin drawing females is not on the paper but a process of touching females.

Traditional literati painters pursue uprightness and elegance and most of them do not paint articles for daily use. To fall in love with seclusion promoted landscape paintings, to pay homage to lolly thoughts and great nobleness enabled bamboo, chrysanthemum, plum and orchid to be the four gentlemen. In the early 20th century, Su Baishi painted vegetables, melons, fruits and common

insects in farmhouses, which changed literati's simple elegance and created a fresh natural scent. U Jin takes delicious food as his subject matter, which is a great innovation. Each type of food, such as braised pig head, braised prawns, steamed salmon and stir-fried flowering stalk, plays similar roles as that of the four gentlemen in literati paintings. One chicken leg, two carrots, three crab claws and four garlic seem to be able to have a spiritual talk with U Jin. All delicious food is accompanied with beautiful containers. The cup, mug, plate, tray, bowl, basin, spoon and chopsticks as well as hotpot, soup earthen bowl, tea pot and goblet painted by U Jin are both food containers and treasured articles cherished by collectors. Both delicious food eaten and watched daily and beautiful containers used daily become a part in U Jin's paintings. They make a dialogue with the tipsy and innocent U Jin, wordless, face to face and showing respect and affection to each other.

Mei Langtang, the great Beijing Opera artist in modern history, said, "When the popular taste reaches the extreme, it will turn into the refined taste." It is so-called great earthiness to be great elegance. The great earthiness lies in changing daily life into an aesthetic interest during surpassing mundane affairs — the everyday life, fame, gain and disturbance. Then, the earthiness becomes elegance. U Jin takes his love to food, drinking, cooking and women to be a necessity of life and aesthetics. He doesn't build an artistic pyramid beyond life. He knows that to enjoy life can bring pleasure to life. Then pleasure becomes a major theme for U Jin's art and then painting turns into a kind of enjoyment of life. Therefore, all images created by U Jin, whatever males, females, delicious food, food containers, flowers and grass they are, are full of temperament and interest in life. They are all humorous and amusing and the audience cannot help laughing after seeing them.

Taking vernacular as the inscription was first initiated by Zhu Xinjian, a new literati painter. Later, most new literati painters adopt the method. It is no wonder of all but it is unheard that U Jin inscribes the whole menu onto his paintings. Meanwhile, He writes a dense inscription, which goes against the blank space left by traditional literati painters and enabled the whole painting to be with a sense of "book edition" of ancient times. U Jin's style of calligraphy benefits a lot from the feelings of book-edition carving in ancient China. His slender horizontal strokes, thick vertical strokes, dots, corners, left-slanting strokes and right-falling strokes are all endowed with the modeling scent of print forms in book edition. However, his way of using brush is relaxed. Therefore, between carving and chopping impression of modeling strokes and relaxed brush usage and between questing for plumpness in characters and pursuing charm in brush using, there is a kind of coexistence of looseness and tightness, plumpness and charm.

The traditional literati paintings pay attention to the classification of ink into five colors in China. They emphasize on the enrichment of ink itself and meanwhile they pinpoint on major themes based on black, white and gray because the literati are in pursuit of a simple life. However, colors for "enjoying sense of beauty" emphasized by U Jin are of paramount importance. Nonetheless, U Jin's using colors lies in two aspects. One is featured with all-around brush strokes, i.e. colors are stressed with calligraphic techniques. One brushstroke down, full of twists and turns as in calligraphy, is not only the form of natural phenomenon but also the shape of brushwork. The other is that most works are not colored in according to previous outlines. The ink and colors are used together. Outlines naturally integrate with ink blocks in various styles of drawings. Outlining, dotting and coloring follow his feelings while lines, ink and colors come with his temperament, which not only shows a free command but also manifests a clear rhythm. As a large number of delicious food paintings drawn by U Jin, different delicious food and containers are a feast for the eyes and are embedded into dense characters which looks like printed form in book edition. The ink and colors vie with each other for glamour. The Chinese characters and paintings enhance each other's beauty. They are multicolored, loud and steaming hot.