

林良

林良豐畫集

LING LIANGFENG ALBUM OF PAINTINGS

福建美術出版社

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林良豐先生畫集

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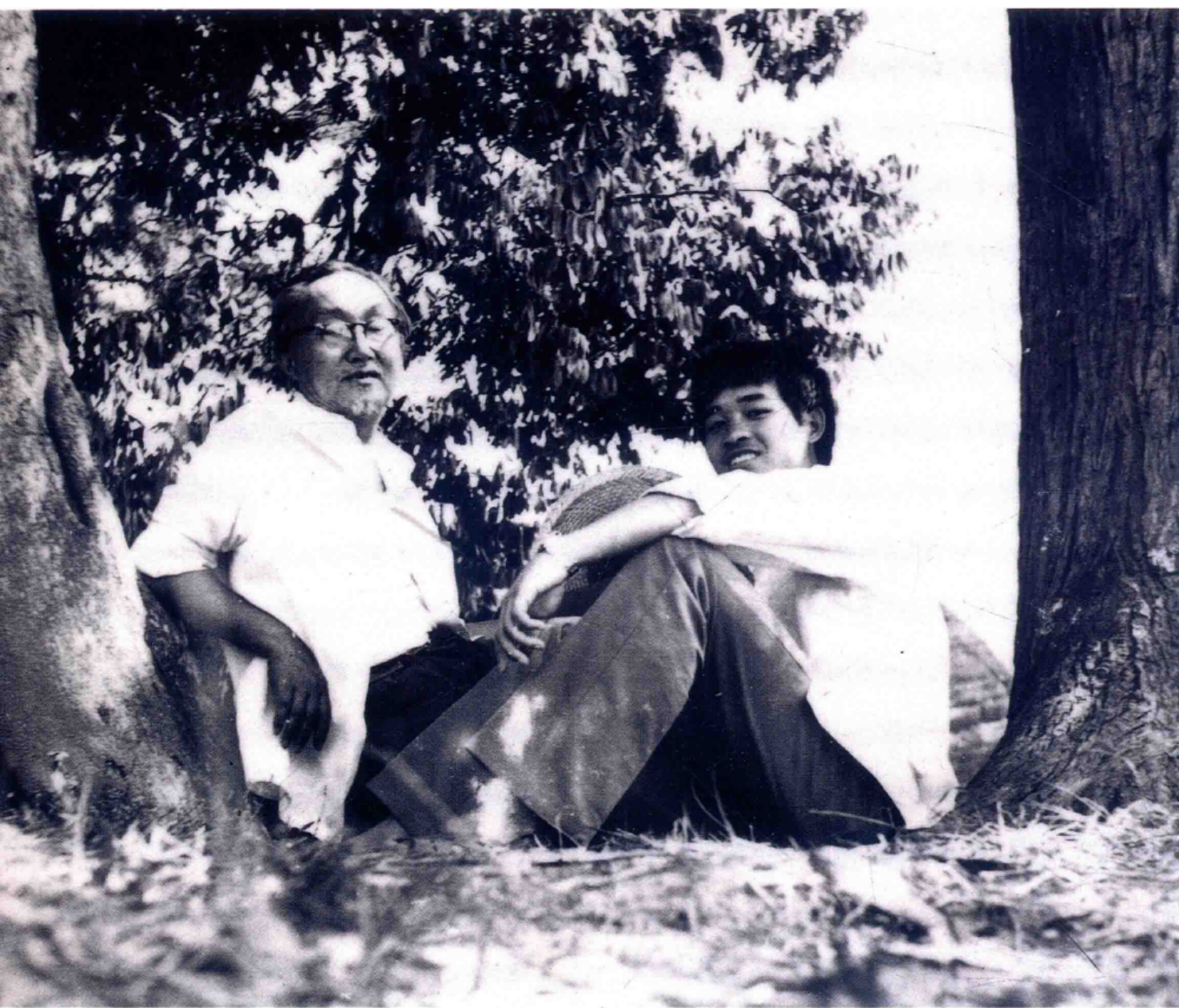
於平常處見禪境

乙亥夏州港於南普陀寺

戊午八十八







一九八一年夏与恩师张晓寒先生游武夷山时留影。

于平常处见禅境

我与良丰是就读福建工艺美术学校时的老同学,那时,他是在画家吴振勤先生的启蒙下考上座落在鼓浪屿西麓的这所学校。在校时,他就以勤奋著称,其艺术才华在学生中已崭露头角。81年毕业后,他留校任教,淡泊渡日。倏忽十五年过去了,不少同学迈出校门后都改了行,可良丰还是不改初衷,执着地沉浸在绘画艺术的天地里,读书作画,自得其乐。良丰为人谦逊随和,与他有过交往的人都乐于和他交朋友,都喜欢到他的居处坐一坐,在一种文化的氛围里纵谈古今、品茗论艺。他的住处取名辛缘书屋,原先在屋旁的空地上植有芭蕉,后来又种了竹子、腊梅以及兰花等,那种夜雨芭蕉、竹影摇窗的生活很令人惬意。也不知什么缘故他所植的那株腊梅每年花蕾疏落,而他则常引用“数点梅花天地心”的诗句以自足。他的画室满是书籍,壁上悬挂着先师张晓寒先生留下的一张古琴和一幅勉励他不断进取的山水小品,再者就是一张令同行羡慕的大画桌。他平时很注重各方面的修养,除绘画之外,在诗词、书法、篆刻等方面都有很深的造诣,去年菲律宾商报、巴西《圣观》杂志还特意以“辛缘书屋诗笺”“林良丰的篆刻艺术”为题作了专门介绍。记得其客居南普陀寺时,曾有诗:“尘缘日渐远,偏好菜根香。静室了无物,个中滋味长”;“林静夜归鸟,蛙啼暮雨天。游人散去后,晚殿诵经声”,以及“清疏荡涤凡胎骨,云板敲开智慧潭”。等皆淡而有味,颇具禅机。从中也多少映射出他的质朴无华和对生活的态度。

良丰喜欢旅游,一有假期必浸身自然,如闲云野鹤般自由自在。作为一个山水画家,他也更多一份对山川的眷恋和与山川的默契,小溪、暮云、山岚、潮汐,都是他屡屡为之讴歌的题材,他崇尚不事雕琢的自然景观和恬美、静谧的田园景象,在他的笔下,一草一木皆带有几分“悠然见南山”的悠闲自在。山川本无言,然而画家可以代山川而言之,良丰在其作品中所营造的自然氛围,总让你置身于大自然中一般,亲切地感受到山川所赋予的那份清新宁静、安祥和宽容。他在鼓浪屿生活了近二十年,与大海更是结下了不解之缘,海边散步、沙滩静坐、沐浴月光、聆听潮音,使得他的画风益加的洒脱、恢宏,显露出根植八闽大地所特有的山海风貌。其“藏海”、“潮汐”、“银波”、“暮海”等作品,更是豁人耳目,别具情怀,犹如我们闽南的安溪茶一般,益品益醇,余味无穷。

良丰追随著名画家张晓寒先生学画十余年,他继承先师的艺术主张,不断实践艺术的加减法,即做意境营造上的加法;笔墨表现上的减法。他的画虽三言两语着墨不多,但却在平淡中显现出非凡的艺术造诣。

近几年来,良丰在从事绘画实践与教学工作的同时,还致力于社会公益事业并有所建树,他认为为人应具有一颗慈悲心、平常心、为社会做一些有益的事,正是这种坦然,造就了他的绘画艺术,从其所呈现的这些佳构,我们从中可以看到他的艺术追求和生活轨迹。当代高僧、南普陀寺方丈妙湛和尚为本画集题了“于平常处见禅境”。既是对其艺术实践的肯定,也是鞭策,我们期待良丰在今后的艺术道路上成就更绚丽辉煌。

戴礼舜

一九九五年八月于觉如精舍

Witness Buddhist Allegorical State from Ordinary

Mr. Ling Lianfeng and I have been long-standing classmates, ever since he studied at Fujian Arts and Crafts School. At that time, he was initiated into arts by artist Mr. Wu Zhenqin and admitted to the school which is located at the western foot of Gulangyu. During his school-days, he had the reputation of being industrial; with his gift for arts, he made himself conspicuous among his classmates. After graduation of 1981, he was assigned to teach paintings at Alma Mater; lived a simple life and didn't seek fame and wealth. Fifteen years have elapsed in a flash, most of his classmates have changed their professions after leaving school; still Mr. Ling is determined to his original intention; stubbornly immerses into the fields of arts of paintings; reads; paints and is content with his lot. Mr. Ling conducts himself so modestly and obligingly that whoever has got in touch with him would find pleasures in making friends with him; prefers to drop in his dwelling; chats; comments on arts; samples tea or engages in small talk in an intellectual atmosphere. He chose the name "STUDY OF FORMING TIE OF INDUSTRY" for his dwelling. Previously bajiao (banana) was planted on the open ground all round the dwelling, afterwards bamboo, wintersweet and orchid, and other flowers and plants were planted. The air of night rainshower on bajiao; of the shadow of bamboo swings to and fro windows would very likely make one feel comfortable. Believe it or not, with the cause of the climate of the south, each year, the buds of wintersweet are few; yet he often quotes the verse: "A few buds of wintersweet from the

bottom of my heart," to comfort and relieve himself. In his studio, books meet the eye, both a Guqin (an ancient Chinese, seven-stringed plucked musical instrument) left by his late teacher Mr. Zhang Xiaohan, and a short artistic creation of mountain-and-water which is intent to urge him to keep forging ahead, are put up on the wall. Furthermore, there is a great painting table that is envied by his colleagues of fine-arts circles. He lays a stress on many accomplishments; besides his paintings, his poetry, arts of calligraphy and seal cutting are of great attainments. Last year, he was introduced by a Philippino commercial paper, and a Brazilian magazine "Sacret View" to the public with the specific issues of "Study of Forming Tie of Industry, the Poems and the Brushes" and "Arts of Seal Cutting of Mr. Ling Liangfeng". I ponder over what he has written while he guest settled in the South Putuo Buddhist Monastery:

The dusty affinity finished day after day,
The roots of vegetables tasted good.
Nothing is in the silent meditation room,
Various flavours last long.

At night birds return to the silent woods,
For a rainy day sounds of frogs in the mist.
As tourists are gone,
We chant Buddhist Sutra in the main hall at night.

and

If this heart could be washed,
Some dust matters little.
Disconnected from nowhere,
Illusively built a bright-mirrored rostum.

All mortal sins are gone,

Ponds of wisdom are enlightened with
heuristic method.

etc; these poems are simple in style but tasteful; express some Buddhist allegories; simultaneously reflect his true colours of simplicity and the unadorned together with his attitude towards the life.

Mr. Ling loves a long journey travel so that whenever he has holidays, he will go travelling, behaves as freely as a carefree cloud and a wild crane. As a painter, he has a tacit agreement on and is even more sentimentally attached to mountain-and-water; those small streams, misty clouds, chains of mountains, tides are all his themes to eulogize; he is in favour of the natural landscape without any ornate style and calm, tranquil and pastoral scenes. Every grass and wood under his touches of the brush, appeals somewhat "Pick chrysanthemum from the east fence; See the south mountain far off." since mountain-and-water is senseless, but painter can be a speaker for it; the natural air of paintings created by Mr. Ling, sets you, as if, in the nature, at your ease, fresh, calm, composed and lenient. He has lived in Gulangyu closed to twenty years, he entered into an indissoluble bond with the sea; walking along the beach; sitting in meditation; listening to the sounds of tides, and his arts were luckily born in these circumstances. These paintings display free and easy, extensive grand, and reproduce mountain-and-sea scenery based on the lands of the Eight Ming (Fujian). His works of "Sheltered Sea", "Tides", "Hundreds of Greamy Waves", and "Evening Mist with Glistening Waves" and some others make you find everything fresh and new, give you a

specific feeling. Once you read his paintings, you will feel just as sampling Anxi Tea from our South Fujian; the more you taste, the purer and milder you feel, leaving a lasting and pleasant impression aftertaste.

Mr. Ling followed the eminent artist Mr. Zhang Xiaohan to paint ten years more. He carried on the late teacher's artistic criterions: constantly practise the forms of arts of interrelation between heavy and complicated on artistic conception constructure, and it is concise with brush-and-ink. His, with a few touches, are full of poetic quality and Buddhist allegorical words. The style is flat but expresses extraordinary artistic attainments.

In recent years, and at the same time of the painting practice and teaching, he devoted himself to the public welfare and has made some contributions. He believes to do well within his power for the society, with a mercy, fair heart. Just because this sort of the breadth of his mind, up his arts are brought. From the presentations, we can appreciate his artistic pursue and outlook on life. The Buddhist abbot Miaozhan, the contemporary eminent monk of the South Putuo Buddhist Monastery, wrote an inscription for this album: "Witness Buddhist Allegorical State from Ordinary". This is both an approval and urge on his art career. We are looking forward to Mr. Ling's brighter and more colourful artistic achievements and a promising future.

Prefaced by Lishan, Dai

August, 1995 from

Study of Waking from a Dream.

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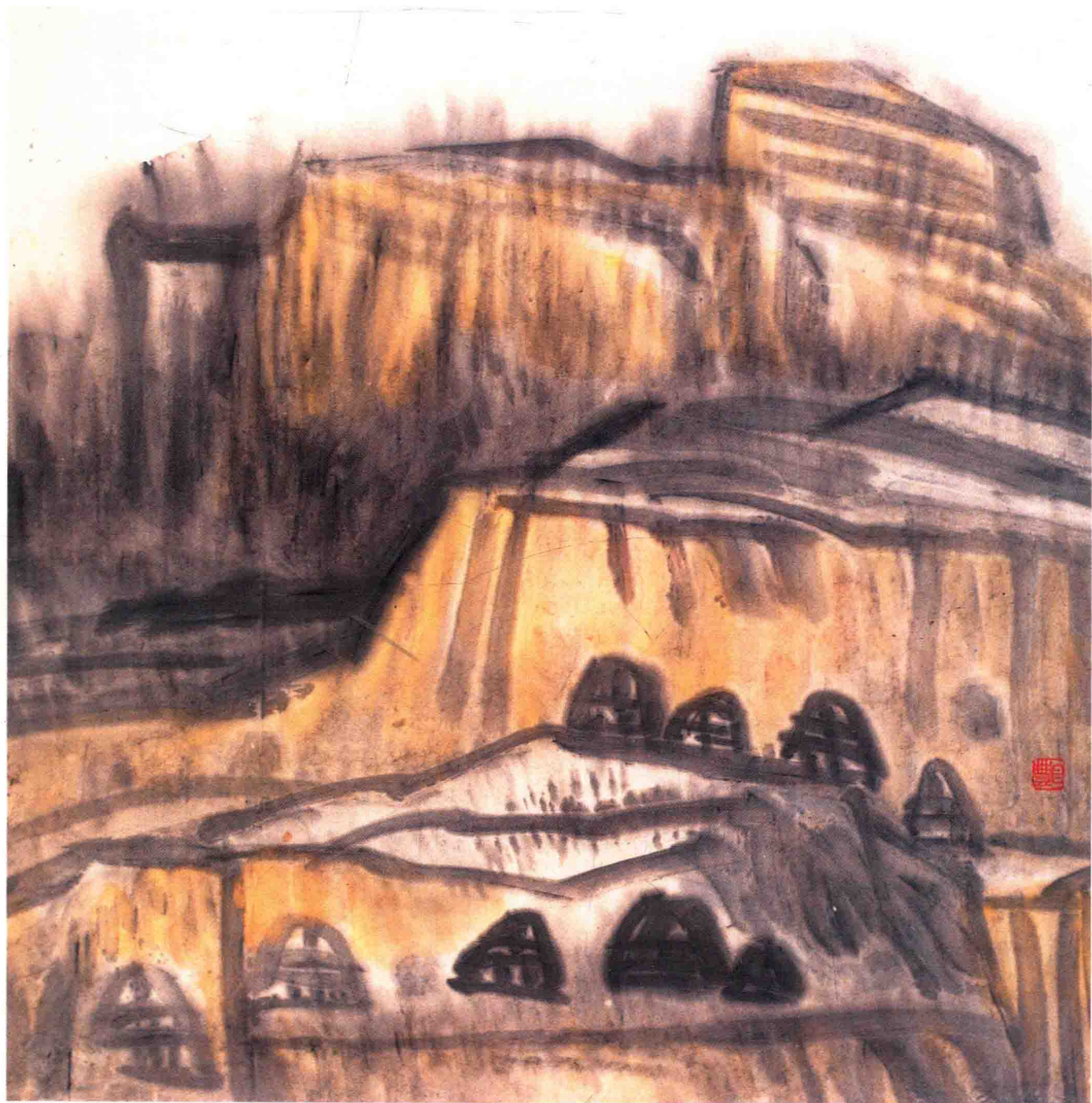
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