



大山  
響回

MOUNTAIN  
ECHOES

李寶林

山水畫藝術

LANDSCAPE  
PAINTING

BY

LI BAOLIN

2012

# 山大 回响

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藏書印

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李 寶林  
*Li Baolin*

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China Central Academy of  
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General Li Keran Art  
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# 前言

◎王魯湘

中国是多山之国，有东南丘陵，植被丰富，溪涧清湍；有云贵高原、黄土高原，海拔千米以上，高山耸峙，深壑幽邃；有青藏高原、帕米尔高原，平均海拔4000米以上，雪岭连绵，冰峰戟列。中国各民族就生活在这样一个高低错落的山水怀抱里，养成了崇山、拜山、敬山、爱山的文化，自3000年前的「诗经」开始，历朝历代，中国人创作了难以数计的瑰丽诗篇，表达他们对山水的感受。大约1600多年前的魏晋，有了第一批杰出的画家专门描绘山水，认为想要领悟自然大道的人，必须以澄明的心里，排除世俗功利的杂念，静静地观察大自然内在的创造力与和谐的秩序，让心灵获得解放并达到洞察宇宙玄机的美妙结果，只有在这样的心境下，才能提笔作画。这种山水画的精神，千年流传，深刻影响一代又一代中国画家，李宝林就是这个伟大艺术传统的当代实践者。

李宝林是中国东北人，上世纪50年代进入中国美术教育的最高学府中央美术学院，师从中国当代最杰出的大师李可染、叶浅予、蒋兆和。毕业后参加海军，在中国南海生活了近20年，所以他早期的创作都离不开海洋，南海海疆海岛的民俗风情是他这一时期主要描绘的对象。中年以后他回到北京，在李可染大师的鼓励之下，他开始从人物风情画转向山水画，并逐渐建立起自己独特的风格。上世纪90年代初他调至中国画创作的最高机构中国画研究院，并担任该院主管创作的负责人。同时，他还长期担任由中国最优秀的山水画家组织的「河山画会」的会长，他还是中国美术家协会中国画艺委会副主任，李可染艺术基金会副理事长，中国国家画院中国画院副院长。这些美术组织和机构都是中国最重要最权威的主流美术组织和机构，既有官方的也有民间的，李宝林在这些组织和机构中的重要职务，从一个侧面说明了他在中国当代中国画创作中的学术影响力。

李宝林的山水画强调笔力和意境。对于不太熟悉中国画的西方观众而言，这是两个理解的难点，但又是欣赏中国画必须弄懂的两个要点。笔力是指画面中毛笔行走留下的长长短短粗粗细细的笔墨痕迹所表达的力度。这力度必须强劲，但又必须克制，从中可以看出或联想到自然界许多坚强坚毅坚韧的生命现象。要用柔软的长锋毛笔在绵软的宣纸上用水墨画出这样质量的线条和点，并非易事，而是一件比造型和敷色更需要长久训练并要有综合的人文修养和人生阅历才能达到的功夫。中国人因为几千年用毛笔书写，培养了对笔力的审美敏感，如果笔力纤弱疲软，即使造型很好，色彩很棒，也是不入流的。李宝林的用笔有金石气，象古人刻在青铜器和石碑上的文字线条，这样的线条在中国书画美学标准中属于品格高尚而且经久耐看的上乘笔法，表现出画家高古的审美趣味。因为中国山水画同中国山水诗有深刻的联系，所以两者有共同的艺术追求，那就是在写景和叙事中要营造一种气氛，并且要在时空上超越视觉局限，把想象力扩展到无限，从而让人从眼前之景想到更超然更形上的“道”。这就是中国传统美学的核心概念“意境”的大概意思。李宝林的山水画努力营造意境，让观众仿佛在聆听一首宇宙大美的无声之乐，体会宇宙间恒定的秩序和天籁般的宁静。中国古代最智慧的学者庄子说过，天地有大美而不言。李宝林的山水画，用自己独特的艺术语言画出了天地大美。



# Foreword

China is a mountainous country, with both hills and plateaus; the southeast mountains are abundant with lush vegetation and transparent brooks, meandering between the towering peaks. The Yunnan-Guizhou and the Loess Plateaus are both over a thousand meters high, with a deep gorge between precipices; the Qinghai-Tibet Plateau and the Pamirs, at an average altitude of over 4,000 meters, sport glistening snowcapped mountains and ice-capped peaks. Chinese, of all ethnic groups, live within the embrace of such a landscape, cultivating a culture of reverence for mountains, an adoration for the mountains, a belief in mountains, and a love for mountains. From the creation of the "Book of Songs" some 3000 years ago to the poetries of the past dynasties, the Chinese people have composed numerous magnificent poems to express their feelings about this landscape. About 1600 years ago - during the Wei and Jin Dynasties - the first group of distinguished artists specifically depicted this imposing landscape. They felt it impossible to appreciate the inherent laws of nature without clearing away first the clutter of secular, materialistic distractions. Then it was possible to quietly observe the inherent creativity and harmonious order of nature, thus liberating the soul and wonderfully gaining insight into the mystery of the universe. Only in this state of mind, can the artist pick up the pen to paint. The creative spirit of this landscape has spread over thousands of years, profoundly impacting on generation after generation of Chinese artists. Li Baolin is a contemporary practitioner of this great artistic tradition.

Li Bao Lin was born in northern China. In the 1950s, he entered the Central Academy of Fine Arts, the foremost educational institution of Chinese art; he studied under the tutelage of the most outstanding contemporary Chinese masters - Li Keran, Ye Qianyu and Jiang Zhaohe. On graduation, Li Bao Lin joined the navy, living in the South China Sea for nearly 20 years. Thus his early works are inseparable from the ocean and the island folk customs of the territorial waters in the South China Sea. Reaching middle age, he returned to Beijing and, encouraged by master Li Keran, he began to turn to landscape painting, gradually establishing his own unique style. In the early 1990s, he transferred to the Chinese Painting Research Institute, the highest academic institution of Chinese painting creation, where he was in charge of creation. He also served in numerous roles: as president of the Mountain and Water Society in the Chinese Artists Association, a forum for the meeting together of outstanding landscape artists, as deputy director in the Chinese Painting Art

Committee of the Chinese Artists' Association, as Vice Chair of the Chinese Painting Institute in the China National Academy of Painting and as Vice Chairman of Li Keran Art Foundation. The leading positions he held in these art organizations and institutions, both official and private, and which are amongst the most important and authoritative mainstream art organizations and institutions in China, are indicative of his standing and influence in the field of Chinese contemporary painting.

The landscape painting of Li Bao Lin emphasizes the force of brush stroke and imagery. For Western audiences who are not familiar with Chinese painting, the force of brush stroke and imagery may be somewhat difficult to fully appreciate but they constitute the central feature of Chinese painting. The force of brush stroke is the vitality of the lines which are left through a brush moving on paper, performance for the ink traces. The force of the brush stroke is both strong and used in restraint, through which many strong and resolute

tenacity of life phenomena of nature can be seen or thought of. In fact, it is not easy for an artist to use soft long front brush, to achieve high quality lines and dots on soft rice paper, to compare the Chinese painting to the plastic arts and applying color, the Chinese painting skill requires a long period of training; even more so, an artist's comprehensive human cultivation and life experience is a prerequisite for success. Writing with a brush for thousands of years, the Chinese people have achieved an eye for beauty to the force of brush stroke. To them, if the pen force is delicate and shows weakness, even if the shape is good and the color great, the work is regarded as mediocre. Li Baolin brush stroke takes on the characteristics of inscriptions on ancient bronzes and stone tablets, like lines in calligraphy which the ancients engraved in bronze and stone. Such lines are the first-class law of wielding pen in the aesthetic standards of Chinese Painting and Calligraphy, showing the high ancient, aesthetic taste of the painter. Further, Chinese landscape painting has deep

ties with Chinese landscape poetry. They both have the common pursuit of creating an atmosphere in the scenery and narrative, that surpasses the visual limitations of time and space. Both extend the imagination beyond the infinite - thereby, to lead the human being to think of the metaphysical and aloof "Tao" from the front view. This is the approximate meaning of "poetic imagery", which is the core concept of traditional Chinese aesthetics. The landscape paintings of Li Baolin greatly affects the poetic imagery, as if the audience were listening to the sounds of nature, understanding the constant order of the universe and the quietness of natural sounds. Zhuangzi, the wise ancient Chinese scholar, once said that "The great beauty of nature cannot be expressed in words". Li Baolin's landscape painting, with its own unique artistic language, shows the great beauty of heaven and earth.

*Wang Luxiang*

# 我與大山

My Connection  
with Mountains

山水蘊藏着人對大自然的深厚、寬廣甚至悲愴的情懷。而我要追尋的，則是那億萬年屹立不動的大山所展現的無以倫比的永恒與博大，無可名狀的沉默與悲壯。

我愛山，愛其凸顯天地之大，宇宙之無窮。

我愛山，尤愛西部大山，愛其佇立于萬古洪荒，任日出日落巍然不動之悲愴。

我愛山，愛其外冷內熱，愛其冰雪覆蓋之外表下雪水消融，漸成生命之源泉暗流涌動，正是它們最終匯聚成我們的母親河——黃河、長江，養育了我們這個中華民族。

雪域大山，是我寫不盡畫不完的夢中之境，它變化莫測的身姿是造化神秘的傑作；它的傲岸，吸引着人們向上攀爬；它的博大，激起各種悠揚的回響。

山亦如人，各有性情，或陰柔、或剛烈、或靈秀、或蒼茫、或華茂、或朴拙；畫山如同畫人，妙在相看兩不厭。

Mountain and water contains deep, wide and even sorrowful feelings of human beings in nature. And I want to pursue the broadness and permanence beyond comparison, the silence and the solemn and indescribable stirring of the mountains which stand still for eons.

I love mountains, which highlight the breadth of heaven and earth and the infinity of the universe.

I love mountains, especially the pathos of Western Great Mountain, which stands still from the remote past invariant to sunrise and sunset.

I love mountains, the internal thermal flow under the ice and snow, the undercurrent beneath snowcapped mountains, the undercurrent that eventually fed into our mother rivers, the Huanghe and Changjiang, which nurture the Chinese nation.

A large snow-covered mountain is the realm of a dream which my paintings seem never to diminish. The curvaceous figure is the masterpiece of nature; proud and towering, it attracts people to climb; its width sparks a variety of melodious echoes.

To my mind, a mountain is a person and each one has his particular humour. One exudes feminine charm, another looks staunch with moral integrity. Another is delicately beautiful, another looks boundless, another is lush vegetation, yet another embodies naturalness. Painting mountains is just like painting figures: in the face of the romantic scenery, people must revel in it.

山之结构如人之体魄；山之神韵如人之气韵；山之朝晖夕影、阴晴变幻如人之喜怒哀乐、七情六欲。

走过人生中最艰难的时光，我的内心充满感恩之情，山，在我的笔下因之变得润泽起来。其实，苍也好，润也罢，说到底不过是我以我笔写我心，点点滴滴总关情。

画大山，胸怀必须大，下笔肯定，才能画出山的伟岸。没有力度和体量感，就没有感召力。然胆大还需心细，不能用蛮力，要将一颗活泼泼的心系在整座山上，体会人山合一，山就是人，人就是山的感觉，最终物我两忘，滋生出天大地大任我遨游的豪情与胸怀。

好画常在有意无意间画出，画画，太有意拘谨，太无意潦草，有意无意之间最是难得。画虽完成，意犹未尽，四顾茫然，恍兮惚兮，人在画外，神却在画中。

画者先存仁心，以山为师、以山为友，与山同处，听山风过耳、观山高水远，相处日久，可达返璞归真、灵魂净化之境。

The structure of mountains is just the appearance of people, the romantic charm of mountains is just like the lifelike spirit of people; the mountain in the morning sunlight and evening glow, rain or shine is just like the emotions of people - the seven emotional factors of Chinese traditional medicine: joy, anger, melancholy, worry, grief, fear, and fright.

Through the most difficult parts of my life, I have always felt grateful that the mountains continue to look fresh to me, in fact, boundless and fresh. This has allowed me to put my heart into my brush and thus therapeutically express my true feelings.

Painting great mountains requires a highly focused artist, for only when fully absorbed may he draw with no doubts and in this way display the magnificence of mountains. Works of art have no real power without the vigor and the three-dimensionality that focus brings. A person of impressive skill and daring, yet still needs to be careful, for not by violence will it happen. In painting creation, you must enter into a marital covenant with the entire mountain, experiencing man-mountain harmony and both physical and mental pleasure, to the point where both even such beauty as water and fish is forgotten.

A good painter should be full of pride and enthusiasm and be cheerful in mind. Excellent paintings usually evolve subconsciously. For an artist, the picture has been finished but meaning remains unexhausted and, looking around with an air of abstraction and feeling spaced out, he says: "Once you immerse yourself in creation, it is difficult to let your mind wander away from the picture".

Calm benevolence is the chief characteristic for a painter. The mountain is an ideal world, where you can listen to the sound of the wind and draw near the long river while looking up to mountains, coming to mountains and living with mountains. This calm benevolence purifies the soul of the artist from the corrupting influences of the world as he looks to the mountains for primitive inspiration.

五代荆浩提出“生死刚正谓之骨”。骨非但指作品本身之技法，亦关乎创作者之人格。画家在作画之外，修身养性，力求内心完善，刚正不移，不因世风移而心生浮躁，居闹市而心安然，画作自能传递山水力量之骨气、骨力。

“骨”具有多重含义，在艺术领域，它不但指作品本身用笔精准、有力，表现出自然的形质，还体现了创作者正直高尚的人格。骨意味着毅然决然，毫不含糊，在生死关头也刚正不阿。

中国“风骨”一词，经长期演绎具有丰富的内涵，影响着后世审美取向。对风骨的强调，即是对内在情操和外在线量的强调。

吾早年用笔，重以线取形，以线彰显人物之风骨，力求落笔有力，全其骨气。用墨则化繁为简，以干皴、渴点略染辅助用笔。

石鼓文、青铜器上的铭文斑驳厚重、古朴自然，汉画像石砖和篆刻在很小的空间里布置很大的天地，那种线条组合体现出来的古意和韵味让我着迷。

Jing Hao, a painter and art theorist of the Five Dynasties period once said: “Those who are upright and above flattery are morally courageous.”

What is “strength” in art? Strength is not only about the technique used in producing the works, but also the personality of the creator. Besides painting, an artist has to perform individual spiritual practice to try to perfect his or her own mind. An artist should first be a person of complete integrity, not given to impulsive bursts of heart common in a corrupt society. The works of the latter can pass on power over nature, perhaps even strength of character and certainly brute strength, but only to those who live in prosperous cities which have succumbed to corruption. Yet the painter's heart can still rest in the hope that the door to spiritual improvement remains open.

And yet strength has other meanings as well. Strength, in the arts, means both accurate, strong painting technique and a natural form that embodies the upright character of the creator. In short, strength means resolution; sure in the life-or-death climax.

The phrase “strength of character” possesses abundant, ever changing, connotations and has a great influence on the aesthetic orientation of future generations. Emphasis on the strength of character, in other words, is the stress on internal sentiment and outside forces.

During my early years in developing my brush strokes, I placed more emphasis on lines than form, usually showing the strength of character and striving to make brush stroke strong to reflect strength of character fully.

I also kept things simple with mainly dry and few wet texture strokes when using ink, being influenced by the dappled and massive, essentially plain Shigu bronze engraved inscriptions. A further influence, Han dynasty images engraved in stones and bricks were engraved in a smaller void, but arranged in a huge space. Traditional tastes and charm were the embodiment of combinations of several lines that caught my fancy.

吾潜心用笔，反复揣摩金石、古篆及汉砖之线条，体悟金石韵味。以线为主绘画长达逾二十载，方转而重墨。

画品如人品，要想画出铮铮铁骨的硬朗，心中得有百折不挠的精神。什么样的胸襟，画出什么样的画。

中国画讲究笔墨，最高境界是苍润并济。

苍乃厚重，如千裂秋风，润乃华滋，如涓涓春雨。

苍有风骨，润含情致，苍主刚健，润主柔美。

干，干裂秋风，润，润含春雨，苍与润就像一对互相吸引却各不相让的恋人，苍润并济，你中有我，我中有你。

中国古代画论有“墨分五色”之说，用墨应干净清爽、笔墨松动。松动而不流于草率，方为佳作。

笔墨松、毛、涩，润而不浮、厚而不滞、放而不野、柔而不弱、方有苍润并济、刚柔并济、疏密有致之美感。

I devoted myself to brush style, pondering over the inscriptions on ancient bronzes and stone tablets of Jinshi, the Large Seal Script from the Spring and Autumn period of Qin by Guzhuang and the Chinese pictorial bricks from the Han Dynasty by Hanzuan, realizing the charm of Jishi. In a review of painting development, I focused on lines for about twenty years, then my painting of lines changed direction gradually with ink.

The character of a painting is the quality of an artist. You cannot express the hale and hearty style of boldness and lofty sentiments unless you have the spirit of perseverance. What kind of mind creates what kind of painting?

Chinese painting is particular about brush stroke techniques. The highest level of works of art is both boundless and nourishing. Boundless is splendid, just like the dry winter wind. Nourishing looks like lush. Boundless has strength of character and nourishing contains feeling. Boundless lays the stress on energetic style while nourishing stresses feminine style.

The dry and cracked wind and the gentle spring rain are complementary and merge with each other in a yin and yang symbiosis.

A note on the “Five Tints Of Ink Colour (according to the quantity of water added)” theory of ancient traditional Chinese painting is in order. The use of ink should be kept clean and the brush and ink nexus should be flexible. That the brush and ink nexus is flexible, but not hasty, is a feature of excellent work.

The final expression of the inked brush should be relaxed. The brush and ink nexus usually demonstrates a loosening up, a dry rhythmical application, wet but not gaudy, thick without stiffness, free but with order and gentle while vigorous. This can produce a sense of boundless and nourishing beauty of hard and soft brush and ink nexus density.

墨，无外乎浓、淡、干、湿，墨性无外乎重、逸、苍、润。凡浓重之笔，性必刚烈，果敢。湿润之淡墨则逸情，隽永秀雅。

画之结构要严密有序、互相关联、相互呼应、紧凑有致；画之笔墨则务必松动，不懈不促，不妄不粘。

大山，在中国，是故乡与祖国的象征。它还是中国的古老传说中，天的支柱，有它支撑，天才不会塌。

二千年前，孔子登泰山发出小天下的感叹，倘若他曾行走雪域，面对这样比泰山高出无数倍的大山，会有什么样的感受呢？

Ink is nothing more than dark black, light black, dry black, wet black, and the character of ink is nothing more than heavy, elegant, boundless, moisturizing. The feature of thick brush strokes reflects great character and courageous and resolute action, while the wet of light black conveys ease to people's minds, a pretty timelessness.

The structure of painting should be a clear system of organization, interrelated with space-efficiency.

In China, the mountain is the symbol of a hometown and county, and also, in ancient Chinese cosmology, a pole which supports Heaven and thereby prevents it from crushing Earth.

Two thousand years ago, Confucius mounted Mountain Tai, the world seemed to be in his eye and became smaller, and when he reached the top of the snowy plateau and faced the huge mountains which are more than countless times the height, how did he feel?



