

無限 ENDLESS

林學明畫集 SHERMAN LIN COLLECTION



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敏感的感觉,远看

无限

笑冠 2009.

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生活抽象與圖符抽象

——林學明水墨作品觀後（代序）

/ 劉驍純

年初，當我看到了林學明寄來的新作光盤資料後的第一個印象是：他接了吳冠中的脉。後來知道，吳冠中對他的作品確實偏愛有加。

2008年，一種強烈的創作衝動使林學明重新操起了擱置十餘年的畫筆，一個新的水墨系列噴涌而出，第二年，也就是他的新嘗試剛剛一年左右，當他拿着作品去請教吳冠中先生時，先生興奮地問：“辦過個人畫展嗎？”答：“沒有。”吳先生接着說：“可以辦展覽了！”並為他題字：“敏銳的感覺，遠看無限。”我說這些並不是想借吳冠中之口來抬舉林學明，而是想說明師生之間心有靈犀一點通。林學明的畫室裏擺放着大型套書《吳冠中全集》。

其實，林學明的創作思路與吳冠中有很多不同。吳冠中是生活物象的抽象化，林學明則是文化圖符的抽象化。

在吳冠中那裏，生活感受與形式聯想的對撞，產生了許許多多的從具象逼向抽象的作品序列，例如枯藤老林抽象化為激越奔騰的點綫，山石輪廓抽象化為流暢密集的點綫，樓宇民居抽象化為蘊含情致的理性構成……

在林學明那裏，文化圖符、人生感悟與形式聯想的對撞，育化出了他的抽象水墨畫。

稱林學明的水墨畫“是文化圖符的抽象化”，祇是個粗略的說法，他的作品也有“生活物象抽象化”的因素，例如《巴厘漢子》就是人物的抽象化，祇是這種創作思路在林學明那裏屬於輔助方面、次要方面。

所謂“文化圖符的抽象化”，我的所指有二，一是他的創作靈感常由民族民間的巫靈圖像、圖騰符號、神秘圖案、象形文字等等激發出來，經過抽離和轉換，化為寄托林學明人生感悟的形式結構，作品中常有文化圖符的殘影遺韻；二是他有些作品的創作靈感雖然來自生活物象，但在抽離物象進行結構重組時，又不期然而然地趨近了圖符遺韻，《巴厘漢子》是一例，《大鳥》也是一例。《大鳥》既可以看成鳥的抽象化，也可以看成從“鳥”字抽離出來的抽象繪畫。

生活物象轉化為形式結構時，為什麼會不期然而然地趨近圖符遺韻呢？顯然是潛意識所驅使。又是什麼樣的潛意識引領着林學明夢游般地向圖符遺韻趨近呢？依我之見，是他長期的設計工作形成的審美習慣。

林學明畫的是抽象寫意繪畫。抽象，則不受形似的束縛；寫意，則講的是去障和超脫，在解衣盤礴的自在狀態下抒寫性靈。他工作之餘畫這種畫顯然是為了自由，為了從無休無止承受着重重制約的企業管理和室內設計中暫時逃離出來，但對他來說，數十年與室內設計和裝飾造型打交道的閱歷形成了特定的審美結構，帶有裝飾餘味和設計因素的隨意運筆，這本身就是林學明式的自由。而裝飾餘味和圖符遺韻，在抽象的寫意繪畫中是很難區分的。

在他的作品中，幅面多為方形，畫面布局多傾向於梁柱結構，大傾大斜、動蕩失衡、驚濤裂岸、亂石崩雲的結構很少，他在打破平衡的同時又隨時在找回新的平衡，這與抽象表現主義畫家追逐險局、偏局的狀態有很大不同，與吳冠中常有的橫向奔涌的曲綫結構也不同。為什麼會這樣？我想，除了圖符遺韻本身趨近梁柱結構外，大概還與下意識中考慮到畫中的空間結構與室內的空間結構的協調性有關吧。

可以這樣說，林學明的水墨畫是設計師的抽象寫意畫，是抒發一個經過生死輪回的成功的设计師人生體驗和人生感悟的抽象寫意畫，是自由却不放弃設計師審美習慣的抽象寫意畫。

他如何經歷了生死輪回？看他還在續寫的自傳體散文《不知天高地厚》。他取得了怎樣的成功？看他和他的“集美組”介紹。他的作品如何寄托了他的人生體驗和人生感悟？看下面的揀選的作品標題：

啊奇迹，謙卑的植物/難以述說的起因/潔白的懺悔/深淵裏，記憶無法贅述/侍者的榮耀/夢說胡楊/心中神聖的域地/最終的仰望/放之無外，收之無內/心中燃燒的火焰/心淡/我不知所措/離開深淵的疑慮/稚拙的歡樂/在悔悟中痊愈/遙望遠山，微微的顫抖/向着太陽盛開而不被蒸發/幻覺中的狂喜……

再看一下揀選出來的吳冠中的作品標題：

日照華山/玉龍山下飛瀑/漢柏/鬆魂/獅子林/重慶江城/巫峽魂/灘江新皇/濱江叢林/張家界馬鬃嶺/孔林/湘西古城/普陀山/桑園/交河故城/天府梯田/雙燕/西雙版納叢林/巴山春雪/湘西渡口/周莊大宅/秋瑾故居……

兩個人的作品標題反映出兩個人的差异。吳冠中着眼於生活感受與形式意味的統一，故題中多景，畫題連綴有如山水詩；林學明着眼於人生感悟與形式意味的統一，故題中多夢，畫題連綴有如朦朧詩。吳冠中最抽象的作品依然堅守着與生活物象“風箏不斷綫”¹的關聯，因此，作品內容常與生活意境有關；林學明則是純粹的抽象繪畫，作品與文化圖符藕斷絲亦斷，文化圖符祇是引發運筆施墨的借口，圖符僅存遺韻，原形已經蕩然無存，作品的全部內容（人生感悟）祇與形式結構有關而與所引借的文化圖符的原有內容毫無關係。

有一點需要特別說明，欣賞林學明的作品，絕不能根據畫題按圖索驥。抽象藝術作品能够引起通感的基本內容是形式中的意味、格體中的風神、結構中的氣韻，即光色交融的意趣，皴擦點染的節奏，形體空間的力度，行筆施墨的氣勢，進退虛實的風韻，點綫面體的跌宕，或雄強或婉約，或氣勢磅礴或如泣如訴……在對作品風、神、趣、韻、氣、勢、骨、力的體驗中，觀者往往會引發人生感悟和種種情思，這種感悟和情思，雖受

作品精神格調的感染而有着籠統的方位，但具體內涵却是一人一感悟，一人一情思。所以，林學明的畫題僅僅提示他作畫時的心境和情思，却并不取代觀者看畫時的心境和情思。

抽象畫的觀賞方式有點像欣賞音樂，所以西方抽象繪畫的奠基人康定斯基曾大量使用音樂的類比來論述抽象繪畫。他說：“色彩好比琴鍵，眼睛好比音槌，心靈仿佛是絃滿弦的鋼琴，藝術家就是彈琴的手，它有目的地彈奏各個琴鍵來使人的精神產生各種波瀾的反響。”²

既然林學明的創作思路與吳冠中那麼不同，那師生之間又通在何處呢？

通在筆墨。吳冠中說“筆墨等於零”是指離開內容的筆墨沒有意義，而不是不重視筆墨，正是在零或非零的激烈爭吵聲掩護下，他創立了完全屬於自己的筆墨，他的畫一眼就可以認出，筆墨獨特是一大原因。簡單說，吳冠中的筆墨徹底背離了文人畫的圖像程式和筆墨規範，其最大特徵在於潤、暢、流、通俗性、幸福感³，同時，又時有輕浮之憾。林學明與吳冠中和而不同，筆墨有個人面貌，但在大的文脉上接續了吳冠中，甚至連老師留下的缺憾也沒有完全去除。

林學明正在探索并強化他的個人面貌。下面，僅就空淡虛靈的《飄渺》和强悍有力的《開普敦的月色》談談我對林學明個人面貌的理解。

《飄渺》中給我印象最深的是大面積空白中遊走的帶“錐畫沙”意味的高古遊絲描，綫為主，點面為襯。提取古典綫意，經過再造後融進現代構成，創造出空淡虛靈的意境，其取向十分獨特。如果用音樂來比喻，這種在空間中往復遊走的綫猶如二胡，如吟如嘆，與結構宏大而又復雜的交響樂大不相同。這種綫，可以視為林風眠、吳冠中背離傳統的迅疾流暢的綫在新的意義上對傳統的回望。

《開普敦的月色》中保留了文化圖符的圖像，一種似馬似羊的靈獸圖像，這種保留圖符形象的作品在林學明的作品中并不多見，但我看重這件作品并不是因為它保留了圖符形象，而是從純粹抽象寫意的角度看待它的潜在可能性。作品最吸引我的是一種縱橫交錯的濃墨寬筆的筆意，縱向行筆的中鋒長綫與橫向重疊的側鋒短掃相互交錯，動蕩、强悍、狂放却不失法度。如果用音樂來比喻，作品很像是帶着原始野性的狂歌。

當然，我的偏愛并不能取代林學明下一步的探索。

“遠看無限”。遠處的可能無限，遠處的征途無限。

1. 这是吴冠中的重要创作信条，曾多次论述和一再重申，大意是：抽象形式“须有一线联系着作品与生活中的源头。”《吴冠中文集》，四川美术出版社，1980年版，第37页。

2. 瓦·康定斯基（俄）《论艺术的精神》，查立译，滕守尧校，中国社会科学出版社，1987年版，第35页。

3. 熊秉明称吴冠中为表现幸福的艺术家。见《〈吴冠中画集〉序》，德艺艺术公司，1987年。

Abstraction of Life and Symbols

—A Review of Sherman Lin's Ink Paintings

—In Lieu of A Preface

/ Liu Xiaochun

At the early time of 2010, I received a CD sent by Sherman Lin which contains photos of his new artworks. The first thing occurred to me, when I went through those beautiful images, is that Lin inherited Mr. Wu Guanzhong's distinction. Later on, it came to me that Mr. Wu indeed has a preference for Lin's style.

In 2008, a powerful art impulse drove Lin to pick up his painting brushes again that have been left idle since 1980s, and then a series of ink paintings emerged. In 2009, he visited Wu Guanzhong, his former teacher, along with those works finished a year ago, in hope of getting some suggestions. Mr. Wu, in an excited mood, asked him whether he ever had a personal exhibition. "Not yet," Lin responded with modesty. Mr. Wu encouraged Lin to take a try and sent him an inscription "Acuity in feeling, infinite when seen from afar". Here I don't mean to flatter Lin through Wu's praise, but to point out the emotional connection between them. The most eye-catching thing in Lin's studio is *The Complete Works of Wu Guanzhong*.

Actually, Lin and Wu create works with different art impulse. Wu Guanzhong makes lively scenes abstract, while Lin sets cultural characters as his objects.

In Wu Guanzhong's paintings, experience of real life collides with abstract forms: Withered vines and old trees turned into exciting lines and points, so as the outlines of hills and rocks became gathered lines and points, traditional Chinese houses changed into rational forms.

As Wu Guanzhong's student, Sherman Lin impressed us with the clash of cultural characters, sentiments of life and formal legend.

It is imprecise to describe Lin's works as abstraction of cultural patterns if we count in other elements such as specific objects reflected in *A Bali Man*, though they are supplementary in Lin's inspirations.

What I refer to "the abstraction of cultural characters" lies in two aspects: firstly, Lin is usually inspired by folk art, totem, mysterious patterns, pictographs, etc, which leave traces of cultural patterns when he puts those ideas into practice. Secondly, although some of his works are based on lively scenes, they accidentally appear primitive after his magical

structural rearrangement. *A Bali Man* is a typical instance, so does *Big Bird*, which could be taken as an abstraction of a real bird, or its written form in Chinese characters.

Why do images of specific objects gradually have common characters with primitive symbols unexpectedly in its transformation into formal structure? And why does Sherman Lin's works have an air of primitive style? The answer lies in the work of subconscious.. Then, what kind of subconscious makes him achieve this? In my opinion, it could be his long-term aesthetic habit trained in his design career.

Sherman Lin is fond of freehand abstract paintings. Abstraction means unrestricted by external forms. Freehand means relieved oneself from the limit of earthly life. Creating freehand paintings can help him temporarily flee from the stress of enterprise management and interior design projects. However, decades of such working experience has stylized his aesthetic value, which makes his paintings taste a little bit like decoration art or graphic design. This is the so-called freedom unique to him. Decoration art and primitive style art seems no difference in abstract free hand paintings.

Most of Lin's works are square-shaped in which he prefers to show post and beam structure which is visually stable. While breaking structural balances, he is also seeking for new balances. This is quite different from abstract expressionism artists' preferences, or Mr. Wu's curving style. Why? I think this is due to his consideration of coordination both applied to the special structures in both painting and interior design.

We might say, what Sherman Lin has been doing is a crossover of ink painting and design, which displays his life experience and perception, carrying his pursuit of ultimate freedom.

We could find Lin's breathtaking moments in his autobiographical essay *The Much-to-Experience World*. We could understand his achievement from the introduction of his company Newsdays, and his life experience and perception in his artworks' titles below:

Miracle, the Humble Plants/Reasons That Are Difficult to Tell/Pure Remorse/In the Deep Void.

Memory cannot Reminisce/The Glory of the Servants/ Dreaming About Poplars/Sanctuary of the Heart/ The Final Reverence to the Sky/Boundlessness/The Heart's Buring Flames/With an Easy Self-possessed Mien/Lost/Away from the Abyss of Doubt/Youthful Happiness/Recover from Repentance/Looking at Distant Hills, Lightly Trembling/ Blooming in the Sun but not Scorched/Hallucinatory Rapture...

And some selected titles of Wu Guanzhong's works are listed as following,

The Hua Mountains in the Sunshine/ Waterfalls at the Foot of the Yulong Mountains/ Cypresses/ The Soul of the Pines/ Lion Woods/ Jiangcheng, Chongqing City/ The Soul of the Wu Gorge/ New Bamboos Alongside the Li River/ Woods by the Side of the River/ The Mazong Ridge of Zhangjiajie/ Woods Around the Temple of Confucius/ Old Town in West Hunan/ Mount Putuo/ Mulberry Garden/ Jiaohe Ruins/ Terraced Paddies in the "Heaven on Earth"/ A Pair of Swallows/ The Jungle of Xishuangbanna/ Spring Snow on the Ba Mountains/ The Ferry of West Hunan/ Big Manors of the Zhou Village/ The Former House of Qiu Jin

By comparison, we could easily distinguish one from another. Mr. Wu tends to unify life experience and significant forms, thus in his works there are many scenery spots which connected like scenic poems. Mr. Wu's abstract painting still keeps the rule of "unbroken line of a kite"¹ which means that works must be linked with real life and object. However, what Sherman Lin centers on is simplicity, merely doing pure abstract paintings. In view of his works, the relationship between works and cultural symbols is barely found, and cultural characters are the reason to wield brushes, having lost their original forms. Connections among the contents, forms and cultural patterns have totally lost their traces here.

An important point we must understand here is that we can never appreciate Lin's works depending on titles. Elemental elements of abstract artworks that catch audience's eyes and arouse their common feelings are form, vitality of composition and spirit of structure. In other words, they are the charm of blending light and color, the rhythm of brush strokes, the power of space, the vigor of movement, the organization of visual impact, the twist and turn of points and planes,

1. This is an important belief of Wu Guanzhong in his work, which has been repeated and argued by him for many times. Its main content is the abstract form "must have something to deal with the real life".

sometimes strong, sometimes weak ... Under the visual experience of artist's style, spirit, pleasure, charm, flavor, vigor, stroke, power, although audience may share similar aesthetics feelings towards the certain direction, the inner detailed aesthetics feedback is undoubtedly individual. Sherman Lin's works aim to express Sherman's own emotion, but not intending to replace what the audiences think.

The way of viewing abstract art is a little bit like that of music, thus, the founder of western abstract painting, Wassily Wasilyevich Kandinsky, made simile between music and abstract painting. He said, "Color is the key. The eye is the hammer. The soul is the piano. The artist is the hand on the piano. By touching those keys, it creates consonance in its audience."²

Considering the big difference between Wu and Lin, what are their common points?

It is in the brush and ink. "Ink Is Nothing but Carrier" has been a very controversial topic since Wu Guanzhong brought it up in the 1970s. The theory means the ink is meaningless if it goes without spirit, but not ignoring the significance of ink. Along with the fierce discussion about this topic, he had gradually developed a manner of his own which makes his paintings very unique. In short, Wu Guanzhong completely abandoned the forms and traditions essential to old literati paintings and featured his works with smoothness, fluency, earthliness and felicity.³ Sherman Lin has his own features of painting, yet he inherits his teacher's main style, even some of the flaws.

Sherman Lin is now exploring and intensifying his own style, and I would like to talk about my understanding of Lin's style via his two works: *Intangibility* and *Moonlight in Cape Town*.

What impress me most from *Intangibility* are the silk-like lines running on the wide blank, looking like drawing sand with an awl supported by dots and planes, lines take the dominant place. Recreated and mixed into modern structure, classical lines take on a poetic spirit. These lines are like the music of Er Hu, chanting and sighing, which is quite different from grand orchestral. This lines Sherman Lin used, which are also used by Lin Fengmian and Wu Guangzhong, is a kind of salute to the old tradition in their seeking the meaning of modern art.

The second work is named *Moonlight in Cape Town*, which maintains cultural symbols, in which there is an image look like a sheep or a horse. This kind of work is not easily found in his series. This painting attracts me for it contains potential possibilities from an abstracted angle. The most attracting character of this painting is the special feeling created by its crossing lines and planes. The vertical long lines intersect with horizontal short lines, savage, wild but remain in order.

However, my favor cannot replace Sherman Lin's future pursuit any way.

"Infinite when seen from afar", it is infinite when it is seen from a far place, and the journey in the future is infinite.

October 4th 2010

2. Kandinsky, W. P.35 of Concerning the Spiritual in Art by Wassily Kandinsky. Translated by Cha Li and proofread by Teng Shouyao. China Social Sciences Press. 1987.

3. Xiong Bingming calls Wu Guanzhong as an artist to demonstrate felicity. See Preface of the Collection of Wu Guanzhong's Art Works. Deyi Art Company. 1987.

無 垠

/ 林學明

兒時的夢 忽隱忽現

原野無盡

大地遼闊 何是疆界？

銀樹挂滿了露珠

親吻清香的水草

撥弄朵朵的白雲

追逐着小鳥

我是狂奔中的野馬！

駭浪下的礁石

五彩繽紛

濺起層層浪花

蕩上了沙灘

浩瀚的星空

不知邊際何方

空洞漆黑一片

偶爾 有灼眼銀花

斑斕彩虹 耕織星雲

滿天閃爍

仰望 疑惑

星光 眼花繚亂……

記憶

在心中

黑白邊緣中穿越

隨意飄悠 自由自在

偶爾也有斑斕

沒有束縛 無需掙扎

沉淪 不能自拔

呼喊 掙扎

飄回來了

感到微弱的陽光

冰涼的雙手

撫慰顫動的心

聆聽

大地呼嘯 脉搏奔騰

山在抖動 在咆哮

大浪將要淹沒群山

無休止

大地劃出道道傷痕

川流渾濁枯竭

星月無語 群山哽咽

魔鬼吞嚼 人在迷茫

哪有傾訴

哭泣

脖子的狗圈叮當

手脚麻木 痴呆

誰還想起

心靈中純美圖符？

山脊裸露堅石

雷鳴暴雨交加

擋住狂風 抓住電閃

誰知道 將飄向何方

天邊已被撕裂

那裏露出了殘陽

捕捉存在的啓示

釋放感應的能量

盡情抒發

自由本來存在

它是深埋的寶藏

川流不息的清泉

漂浮中朵朵白雲

它純美 它空靈

不曾褻瀆

生命中寶貴的財富

感悟 挖掘和解讀

離開的瞬間

是何等的純美

塵世何以眷戀

回歸自然

像脫韁駿馬狂奔

穿越黑白 奔向自由

回歸心靈

是平安的

那是美

放下飽受的煎熬

心靈升華

靈魂有美在召喚

在溪流中蕩滌

裸露在無盡大地

星空做伴 心安

感受存在

黎明、黃昏的時光

尋找內心的光芒

太陽將要升起

大地 漆黑

生靈還沒醒來

殘陽西下

大地盡頭 璀璨

2009—1—28於廣州

ENDLESS

/ Sherman Lin

Sometimes my childhood dreams appear,
In which there is boundless wilderness.
Vast as the ground is, where is the edge?
Silver dew drips hang on the trees.
I kiss the water plants, play with clouds and chase birds.
I run like a dashing horse!

Waves below the rock are colorful.
They dance high into the sky and onto the beach.

In the free and boundless starry sky,
The vast emptiness is often filled with darkness.
But sometimes, burning silver lights up in the sky.
There are streams of galloping, dazzling, kaleidoscopic rainbows.
This is the memory which is stored in my heart.

I freely traverse the boundaries of light and dark,
Floating at leisure.
There are sometimes surprises.
No limit and struggling.

Yet a thousand sensibilities lying within the unconsciousness.
Each sensibility concealed, waiting to explode.
The expression of emotion, being intuitive,
Is more interestingly explained,
And recorded with abstract images,
For everyone to interpret on their own.

It seems that there are no ends.
The earth, river and sky understand the expression of feeling.
Limbs are numb, resonating with the mind.
Who can still remember the pure images of dreams?

Images of mountains with uncovered rocks and rainstorms,
Is an expression of the emotion.
Heart-rending cries resound in the air.
Pure and innocent music describes the reckless,
Sweet and modulating eulogies of life,
Filled with emotions.
The edge of the sky splits, where a setting sun appears.

Inspiration from capture and resonance,
Releases the power of freedom,
Freely expressing the feelings of freedom.
It is the treasure buried deep in the ground.