

# 俗世·造像

林钰源作品1986—2015

PORTRAIT OF THE SECULAR WORLD

LIN YUYUAN'S WORKS 1986-2015

林钰源 著



嶺南美術出版社

Lingnan Art Publishing House



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目录 /Contents

前言（1）：无名·造像——林钰源作品集序（罗一平）	1	Preface(I): Eternity for the Unknown(Luo Yiping)
前言（2）：直接创作——林钰源的速写及其他（杨小彦）	3	Preface(II): “Direct Arts”: Something about Lin's sketch and Lin(Yang Xiaoyan)
前言（3）：澄怀味象——林钰源水墨人物的世界（邹清泉）	5	Preface(III): A World in a Paint: Explore the world of Lin's ink and water figure paintings(Zou Qinquan)
打开尘封的线条·30年前瑶族山民速写	10	Open a closed note: A collection of Lin's sketches of the Yao minority 30 years ago
粤北速写作品	11	Works about Yuebei
山里觅得另一种美（林钰源）	50	Seek another form of beauty in the mountains (Lin Yuyuan)
回到桃花源·西双版纳边民生活图景	54	Return to the Innocence: Recording the lives at the border of Xishuangbanna
西双版纳速写作品	55	Works about Xishuangbanna
我情愿回到桃花源（林钰源）	77	Return to the Innocence(Lin Yuyuan)
如止水一样的时光·湘西乡民生活实景	82	As if time stops: A view of the villagers' lives in Xiangxi
湘西速写作品	83	Works about Xiangxi
如止水一样的时光（林钰源）	105	As if time stops(Lin Yuyuan)
高原花开的声音：阿坝藏区生活体验	108	A blossom on the highland: The sketches of the Tibetan region
阿坝速写作品	109	Works about Aba
倾听生命花开的声音（林钰源）	126	Watch them blossoming(Lin Yuyuan)
苦涩的岁月·贵州山民生活图像	130	Hard life: Water and ink paintings
贵州墨笔速写	131	Works about Guizhou
如同清明香火，向先辈致敬（林钰源）	156	As a traditional sacrifice, as an honor to the fathers(Lin Yuyuan)
转换·甘孜藏区水墨速写	160	Transform: From oil painting to ink and water
甘孜水墨速写	161	Works about Ganzi
艺术·生活·画画（包泽伟）	184	Art , Life, Painting(Bao Zewei)
古老的面容·陕北写生纪实	186	Crusted faces: A record of Shanbei sketches
陕北枯笔速写	187	Works about Shanbei
古老的面容（林钰源）	204	Crusted face(Lin Yuyuan)
远去·民工与老兵墨笔速写	208	They are leaving quietly; they are fading gradually
民工与老兵墨笔速写	209	Works about migrant workers and old soldiers
寂寂无闻 默默而行（林钰源）	228	On the way of quiet and unknown(Lin Yuyuan)
直面“臭皮囊”·人体速写	232	Face our bodies: Figure paintings
人体油墨拓写	233	Figure paintings
凝视生命之美（林钰源）	247	The beauty of life(Lin Yuyuan)
谈艺录（许琨）	250	Interview by Nanfang Metropolis Daily(Xu Kun)
林钰源简介	254	Biography of Lin Yuyuan
鸣谢	259	Thanks

## 无名·造像—— 林钰源作品集序

罗一平

(广东美术馆馆长，中国美术家协会策展委员会副主任，广东美术馆协会会长)

曾闻民谚“雁过留声，人过留名”。一个人一辈子，能留下名字就不简单了。倘若还有画像留下就更不容易了。

造像，一般是为宗教神祇塑造形象。不是释迦摩尼，观世音菩萨，至少也得是高僧大德。俗世间的造像也大都为帝王将相所做，平民百姓是没有资格的。为无名者造像，无疑就是对传统造像规矩的破坏和深刻的颠覆。

林钰源的这些纪实性速写正是为无名者造像。它不是气势恢宏的宏构巨制，也不是思想深刻的主题性创作，更不是惊世骇俗的先锋艺术。但这些发自画家内心的痕迹绝不仅仅是现场在纸片上的草草涂抹，他是藉此通向与以往造像不同的认知世界。这批为无名者的造像，其塑造人物形象的惊人能力，以及超越于外形的描写而直抵人物内心，于单纯中蕴含丰富内涵的艺术语言，却使这些无名者的造像具有了艺术史的书写意味。

这些画在性质上，也许就是过去街边的炭像。画的是不知姓甚名谁的先人，仅仅因为为了让子孙知道自己祖宗原来的样貌而不惜花钱留下画像。他们的子孙，正是从一帧画像中感知祖先的个体生命史。

在林钰源的眼中，一个普通人的形象就是一部鲜活的个体生命的历史。他直接面对普通人写生，当这些看似零散的平民形象共同呈现为一件完整的作品时，她就变成一件内涵丰富而发人深省的作品了。

仰望金字塔，人们首先想到法老。观赏青铜器，想到的是它曾经的拥有者和使用者。登上长城或步入故宫，想到的是王朝。而真正创造了这些东西的劳动者，却永远湮没在了历史的长河之中。

对林钰源而言，普通劳动者不仅是历史的创造者，而是在现实中续写着我们历史的主体。

无名者，也应永远！

2015年7月28日



## Preface ( I )

# Eternity for the Unknown: Exhibition of Lin Yuyuan's Works

Luo Yiping

(Curator of Guangdong Museum of Fine Arts, Vice-Director of the Committee of Exhibitions of Chinese Artists Association, President of the Association of the Guangdong Museums of Fine Arts)

There's an old Chinese saying, "A wild goose tweets when it passes, a man leaves his name when he passes." It's not easy already for a man to leave his name well known after his live. However, it's more difficult to leave proper portrait.

In Buddhism, sculpting means to create and build a statue for the gods and goddess of the religion. It's either Siddhartha Gautama (Sakyamuni) or Avalokitesvara (Guanyin), or at least a famous and respectful monk that got to have the chance to be sculpted. An ordinary man, regardless of his religion, has no right to leave any portraits or sculptures. Portraying an anonym is subverting the meaning of imaging.

However, these realistic sketches of Lin are exactly the portraits of anonyms. They may not seem to have great momentum or represent any modern pioneering ideas. But they are the true images from the artist's heart. Lin's special skill in portraying these images and figures creates a new form of artistic language. The images and figures of his seemed to live up the history.

The people Lin painted here are at most anonymous, but I believe they are of the most importance to their love ones and families. In the ancient time, people would pay an enormous fee to invite a painter to paint their ancestor so that they could have someone to worship and to paint their parents and love ones so that they could have some one to souvenir when they pass away. It's an emotional link, the image, for people and their surroundings.

In Lin's eyes, every single human being is a living history. He tries to sketch them and catches the moment of their lives.

You may think about Pharaohs when you look upon the Pyramids; you may think about the ancient aristocrats when you look at the bronze wares; you may think about the emperors when you walk in the Forbidden Palace and hike on the Great Wall. But please, do remember that it's the anonyms that create them.

For Lin, they are not only the creators of our history but also the true ones living our history.

They deserve their portraits.

July 28th 2015

## 直接创作—— 林钰源的速写及其他

杨小彦

(中山大学传播学院副院长, 教授, 博士生导师, 广州美术学院客座教授)

林钰源既是我师弟, 又是我师兄。他是广州美术学院油画系七九级本科生, 我是七七级本科生, 所以我是他师兄。他又是广州美术学院史论系八三级研究生, 导师陈少丰, 我则是八四级研究生, 导师迟轲, 所以我又是他师弟。

他读本科时就有两样爱好在同学中出名, 一是画速写, 二是运动。我在画速写上可以与他一比, 同样酷爱, 但我的体育就一般了, 远不及他。但我爱好写作, 他似乎一直是个画家, 少见他讨论理论问题。所以后来他居然考上了陈少丰的研究生, 研究中国美术史, 很让同学们跌了一次眼镜。不过, 他读研究生时, 仍然维持画速写与运动两项爱好, 却少听他讨论关于美术史的问题。

后来, 林钰源毕业了, 到了华南师范大学美术学院做老师。平时我们来往不多, 但见面总是热烈。双重同学关系, 岂能不热烈? 尤其他是一个谦逊的人, 低调的人, 懂生活的人, 一切随性。

后来, 他的消息不太多了, 归于平淡。他还是两项爱好——画速写与运动。

再后来, 突然, 有一天, 听说他做了华南师范大学美术学院院长。我见到他, 问: 你做了院长? 他平淡地笑笑说: 一定要我做, 就做啦。

后来的后来, 同样是突然, 同样有一天, 听说钰源辞职不做院长, 要做回普通老师了。我又见到他, 问: 真的? 他愉快地笑笑说: 真的, 现在终于轻松了, 现在。他搓了搓手, 要干什么的样子。他对我说: 要好好画画了!

其实, 我知道他一直都在画画, 一直都在努力。

林钰源的作品多是现场速写与写生, 生动、流畅、感性, 这些

都不用说。我想起对手持照相机现场拍照的一个说法, 叫直接摄影。意思是: 现场抓拍, 不要构思, 不要深思熟虑, 要感觉, 要现场感, 要瞬间的变化。这说法提醒我, 林钰源的艺术就是一种直接艺术, 当场解决画面的所有问题, 保留现场的生动性与偶然性。这种源自直接的感受, 具有一种无需修饰的直率。

很长时间, 我们总有一种莫名其妙的“作品”与“习作”分离的概念, “作品”才是值得讨论的, 而“习作”是为“作品”准备的草图。一个艺术家的成就恰恰是用“作品”而不是“习作”来衡量、来定义的。显然, 这是西方艺术的概念, 不是中国传统的概念。中国传统绘画, 从“作品”角度看, 不正是一种“习作”吗? 但是, 中国文人画家们什么时候会去区分这两者? 比如, 我们又如何讨论齐白石的画是“作品”还是“习作”? 根本就应该这样区分。

林钰源似乎很早就参透了这一点, 因为我从来没有见过他会为“作品”而犯愁。看了他大量的速写与写生后, 我才发现, 他的“习作”就是创作。无论从理论还是实践上看, 艺术都不应该武断地分成“作品”和“习作”, 都应该一视同仁地看成是艺术家独特的表达。林钰源显然很早就参透了这一点, 所以他才从容不迫地坚持。因为在他看来, 在现场面对对象时, 那种生发的情感, 既是现场的, 又是自发的, 所导致的是一种直接创作。也就是说在现场就完成的作品。结果是, 直接创作成了方法, 成了风格, 成了表达, 而让一种生动性渗透画作本身, 具有反复修改所不具有的偶然性。林钰源需要的正是这一点, 一种无法重复、只发生在现场、通过直接创作才能抒发出来的激情。对他来说, 这里自有一种感性的美。

林钰源谦逊、低调、自然、热情, 是因为他一直坚持一种直接创作, 让感性成就自己的艺术, 进而成就自己的人生。

2015年7月30日

广州祈福新村



## Preface ( II )

### Direct Arts: Something about Lin's sketch and Lin

Yang Xiaoyan

(Vice-Dean of the Communication College of SUN YAT-SEN University, Professor, PhD Tutor, Visiting Professor of the Guangzhou Academy of Fine Arts)

Lin is both my senior classman and junior classman. I graduated 2 years earlier than he did in bachelor in 1979. But he graduated earlier than I did in master in 1983.

He was already quite famous among his classmates and in the university for his sketches and sport talents. I did enjoy painting as he did but I was far less into sport than him. However, we seldom discussed about papers or theories and therefore, I was completely astonished when I knew that he got accepted in master of the History of Chinese Art.

He has been a modest person. He never boasts about his knowledge although he indeed has a lot to share about. Later on, he graduated from master and became a teacher in the South China Normal University and we met less often than before. However, each time we met, we could always open our hearts to each other and talked about our lives. But he has always stayed the calm one.

He is indeed a calm, pacified person. Once I heard him become the dean of the art college and I asked him about it. He replied to me, with his modest tongue: "Well, they wanted me to be dean, so I take the job."

And later, I heard him quitting the job as the dean and he wanted to become a normal professor. I asked him again and he replied to me again, still with his modest tongue: "Well, it's true that I quit. I want some relaxation and some time for myself to paint!"

Indeed, he's always been a hardworking person. And painting has always been his passion, job and talent.

A lot of Lin's works are instant sketches. There's no need for me to say that they are vivid, emotional and interesting. But I do realize that I have a special feeling about them that I would like to share. We usually call the camera shooting in the locale a "direct shoot", which means that there's no second

revision on it but only an instinct, a direct emotion. Probably the sketches of Lin are a form of these "direct arts". It preserves the occasion and emotion of the environment.

For a long period of time, we tend to separate "study", "exercise" and "work". We tend to evaluate an artist through his works instead of his "studies". However, these are western concepts and do not belong to the Chinese traditional definitions. From the western point of view, all of Qi Baishi's works are "studies", including those of the vivid shrimps in water or small insects fighting with each others. But we never have the argument about Qi's works, because we consider them all to be "works".

Lin has got to this point very early. I never saw him bothering himself with such problems. He insists his way of painting and considers both his sketches and paintings as his works and expressions. He found his perception of "beauty" within.

My friend, Lin, this modest, humble, passionate man has been insisting in his creation and his life. I wish him all the best.

July 30th 2015,  
At Qifu new town



## 澄怀味象—— 林钰源水墨人物的世界

邹清泉

(文学博士, 中国史博士后, 广州美术学院副教授)

林钰源先生并不是一个经常举办展览的画家,在“实录·林钰源写生展”(2015)之前,最近的一次,也已经是25年前的往事了!那是在1990年,钰源先生将自己累积的数十幅作品在广东画院做了一次集中的展示,展览获得了普遍的赞誉。在来自社会各界的美誉面前,林钰源先生并没有迷失自我,此后25年间,钰源先生未再举办个展,而是带着他对绘画艺术的多重思考,背负行囊,踏遍西双版纳、阿坝、贵州、甘孜、湘西、粤北等地,用一幅幅的写生,实践他对艺术与人生、艺术与情感、艺术与社会思考与感悟。

林钰源先生早年专意油画,且有所成,后经林壘先生指点,兼攻水墨人物,经数年不懈探索与艰苦实践,最终寻找到一条意笔皴擦、兼工带写、形具神生的表现路径,创造了具有明显个人面貌的林氏风格。当我们站在林钰源先生的作品面前,我们的内心是极为复杂的,这些面貌迥异的人物形象,展现的不仅是钰源先生娴熟的形象塑造的技巧,更可见画家数年间苦心孤诣的探索与思考的心路历程,尤其是钰源先生对笔墨问题的深度思考,令人瞩目。

“古人作画,专尚用笔”,对笔墨极为重视,论述甚丰,且代有发展。从东晋顾恺之“若轻物宜利其笔,重以陈其迹,各以全其想”(《摹拓妙法》),到五代荆浩“吴道子山水有笔而无墨,项容山水有墨而无笔”(《笔法记》),再到清代原济“笔墨当随时代”(《大涤子题画诗跋卷一·跋画》),古代画家对笔墨的深入思考与多重实践,至清时,已将其推进到前无古人之境,清代画论随处可见关于笔墨的精湛见解,如清代画家龚贤《半千课徒画说》论:“用笔宜活活能转,不活不转谓之板。活忌太圆板忌方,不方不圆翕且张。拙中寓巧巧无伤,惟意所到成低昂。要之至理无今古,造化安知倪与黄?”其言墨法,“非黑无以显其白,非白无以利其黑”(《半千课徒画说》),可谓字字珠玑。又可见南朝梁萧绎“笔妙而墨精”

(《山水松石格》)、唐张彦远“骨气形似皆本于立意而归乎用笔”(《历代名画记·论画六法》)、五代荆浩“笔使巧拙,墨用重轻,使笔不可反为笔使,用墨不可反为墨用”(《山水节要》)、王翬“用笔有粗有细,有浓有淡,有干有湿,方为好手”(《清晖画跋》)等妙论。

然而,古代山水画领域关于笔墨近于极致的讨论,似乎并未与人物画产生深度交汇。追溯古代人物画的发展,我们发现,人物画虽然在南宋梁楷之后,表现形式出现重要转折,但相比于山水画用笔之点、钩、皴、擦;用墨之淡墨、浓墨、泼墨、积墨、焦墨、破墨、非墨;下笔之轻重、徐疾、曲直、偏正、侧笔、圆笔、中锋、偏锋、逆锋;皴法之披麻、牛毛、折带、斧劈、落茄、刮铁、卷云,人物画的笔墨技法并未有较大拓展。20世纪以来,虽有徐悲鸿、王式廓等兼采西法,又有叶浅予、潘天寿等立足传统,锐意于人物画的改良,并形成强烈的个人面貌,但局限性却也是显而易见的。当代画坛,水墨人物流派纷呈,面貌多样,但囿于前人路径者多,独辟蹊径求其新者少,然而,观看林钰源先生的水墨人物,却有耳目一新之感,这些朴素的人物形象,为我们呈现了一种新的表现风格与情感体验。

关于这种风格的形成,通过林钰源先生的一段自述,我们或可从中窥其堂奥,钰源先生说:“老人饱经风霜,无论他们呈现出清癯的脸庞,还是脸上沧桑的岁月感,抑或坚毅的生存意志都成为感染我的艺术魅力。偶尔遇到个别老人身上还透出飘然出世的仙风道骨,或超凡脱俗的世外高人的气质,都可能成为吸引我的一种美,而且还是一种被我认定为品位较高的美感。老人身上似乎存在某种与我们传统赏石所讲究的‘瘦、皱、漏、透’不谋而合的美感。”钰源先生品味到了这种美感,也寻找到了创新之路。观其画作,枯笔焦墨的运用令人印象尤为深刻,枯笔焦墨因着水较少,易流于板结,以致气韵尽失,宋人郭熙谓“墨色不滋润谓之枯,枯则无生意”(《林泉高致·山水训》),明人顾凝远亦谓“墨太枯则无气韵”(《画引·论枯润》),钰源先生精于用笔,其在干笔皴擦



的同时，兼施水墨晕染，又善“置陈布势”，以情设境，“随笔而转，而构思随笔而曲，而气韵行于其间”矣！与新浙派人物的笔墨空灵，“关中画派”人物的豪迈粗犷不同，钰源先生的水墨人物，笔墨深厚，画风朴实，感情充沛，林钰源先生曾说：“正是日子的苦涩，使我对长辈、老人都充满了敬意。我是由衷地觉得老人家很了不起，所以我画的老人，某种意义上代表了我这个后辈向先辈的致敬。”正是这种发自内心的敬意，以及勾勒皴擦与水墨晕染的层层表达，令其塑造的人物形象愈益厚重苍劲，宛如人生的丰碑。钰源先生运用此方法，成功地塑造了那些平凡却不失伟大的平民形象，传达了“对人生、社会以及情感的体验和感悟”，同时，也实现了山水画与人物画笔墨的融通。

## 二

在《如同清明香火，向先辈致敬》中，林钰源先生明确写道：“在别人眼里，一个普通人也许就是一个普通人。而在我眼里，一个普通人的形象就是一部鲜活的个体生命的历史。因此，我以纪实的图像方式，直接面对这些普通人写生，为这些普通平民保存他们的形象图像，希望通过这些零散的平民形象拼合出一幅时代的历史画卷，并作为我们曾经的集体记忆留存给后人。”或许正是怀抱这样的理想，林钰源先生在他的画作中倾注了令人动容的感情，苏珊·朗格认为，“凡是用语言难以完成的那些任务，呈现感情和情绪活动的本质和结构任务都可以用艺术品来完成。艺术品本质上就是一种表现情感的形式。它所表现的正是人类情感的本质。”“艺术是情感宣泄的过程，也是情感振奋或升华的过程，艺术是一种情感系统，正是产生优美形式的温床”，钰源先生的水墨人物，无疑实现了个人情感与表现形式的完美结合。

令人深感可贵的是，面对当前如火如荼的艺术市场，林钰源先生选择了悄悄离开，选择了与孤独同行，选择了与寂寞做伴，选择了与淡泊携手，选择了一个人默默而行，这无疑是明智的，正如

钰源先生所言，当“艺术家的审美、趣味、理想、人格在不知不觉中被金钱和权力所裹挟和绑架”，艺术便“失去了作为艺术的灵魂和光彩”，钰源先生自此走向一条以沧桑、苦楚为美的道路。“非沧桑，苦楚不能画”，这是钰源先生长期生活体验的感悟，而我们，也可从钰源先生的画作中体会到这一美感的深度。艺术精神的独立与解放，赋予林钰源先生水墨人物以超然的艺术价值与文化内涵。

更让我们印象深刻的，是钰源先生对人物神态的刻画与精神的表现，尤其是眼睛的描写，看似寥寥，却有如神来之笔，点画之间，神采尽显。“盖写形不难，写心惟难，写之人尤难也”，顾恺之在东晋时代已认识到“四体妍蚩，本无阙少，于妙处传神写照，正在阿睹中”（《晋书·顾恺之传》），世间众人，“貌同心异，贵贱忠恶，奚自而别”，如何“传其神”“写其心”，实为人物画成功与否之关键所在。陈郁指出，“夫善论写心者，当观其人，必胸次广，识见高，讨论博，知其人，则笔下流出，间不容发矣。”钰源先生数年间行走民间，观人既多，识见既高，讨论既博，并体悟到“准确的‘意象’在表达上可以起到‘以少总多’、‘以一当十’简约精炼的作用，从而达到‘言有尽而意无穷’的艺术效果”，但这“以少总多”“以一当十”功力的养成，除了钰源先生，却并非我们所能尽知。

## 三

姚玳玫在《历史感怀与趣味玩赏——读林钰源油画近作》中说，林钰源“为人敦厚谦和，诚挚坦荡，堪称礼让有度的谦谦君子”，我对钰源先生也有类似的印象，这不禁让我们想到钰源先生的老师——陈少丰教授。陈少丰先生虽已故世数载，但其质朴的人生与高尚人品至今仍为人称颂不已，钰源先生研究生时期受教陈少丰先生，深受影响，在听了少丰先生“人品与画品”的讲座之后，钰源先生写下这样的感言，他说：“如果把‘人品’的内涵理解为社会学意义上的‘人品’内涵，在‘人品’与‘画品’之间也许就会看



到相互矛盾的现象，而如果我们把‘人品’与‘画品’的关系问题中的‘人品’理解为心理学意义上的‘人品’，即‘人格’的时候，‘人品’与‘画品’之间的矛盾现象就不复存在了，也正是在这一意义上艺术家的作品无不与艺术家的人格达到高度的和谐统一。”诚挚的性格与坦荡的胸怀赋予林钰源先生以“纯真之眼”，让他发现了真实的生活，让他体悟了真挚的情感，让他看到了艺术的真谛！钰源先生也认识到，“对于艺术，商人止于作为财富。文人止于风雅。只有疯子才可以直达艺术。艺术只为纯真无邪的眼睛准备的。除了艺术家自己，也就只有纯真无邪的眼睛可以看懂艺术了。”

在长年采风与写生中，林钰源先生发现了“真正的”美。什么是美？每个人都有其不同的理解，在《山里觅得别样的美》一文中，林钰源这样写道，“也许沧桑，甚至苦涩真的可以成为另一种美感。完全不同于日常生活中大家所说的漂亮的美感。这使我意识到美不能简单等同于漂亮。”“沧桑，甚至于苦楚，让我从中读出了美感之后，我的美感，我的口味似乎出了偏差。从此我走向了一条以沧桑、苦楚为美的歧路。非沧桑、苦楚不能画。”

我们注意到，林钰源先生笔下的人物，确实给人以沧桑之感，而且多以老人形象为主，钰源先生甚至认为“老人的样貌，比起情窦初开、春风满面的少男少女，其美感不言而喻”。在藏民系列水墨人物中，我们看到一张张饱经岁月风尘的老者的形象，钰源先生刻意淡化了对人物躯体的描写，而将笔墨集中在人物面部，通过黑与白、繁与简、浓与淡、粗与细、干与湿等数组笔墨与形式语言的对比，刻画出富于意味的面孔。意大利美学家克罗齐认为：“诗人或画家若没有掌握形式，就没有掌握一切。因为没有掌握它自身。同一部诗的题材可以存在于一切人的心灵，但正是一种独特的表现，一种独特的形式，才使诗人成为诗人，画家成为画家。”“艺术家的情感只有通过形式来表现，因为唯有形式才能调动审美感情”林钰源先生无疑在长期的写生与体悟中，寻找到了与自己内心世界最为契合的艺术形象与表现形式，并基于自身的审美情感，实现了三者的完美结合。林钰源先生的水墨人物，不仅让他自己

听到了生命花开的声音，感到更贴近生命本身，也让我们，看到了生命本身的色彩。

那是一幅画吗？不，那是一个世界！

2015年7月31日



## Preface ( III )

# A world in a paint: Explore the world of Lin's ink and water figure paintings

Zou Qingquan

(Doctor of Literature, Postdoctoral of Chinese History, Associate Professor of the Guangzhou Academy of Fine Arts)

Mr Lin is not someone who usually holds exhibitions. Before the last time he held his exhibition “Record the reality—the exhibition of Lin’s sketches” in 2015, He hasn’t held any exhibitions for 25 years! I still remember in 1990 Lin exhibited quite a lot of his paintings together in the Academy of Fine Arts in Canton and it was a great success. But what has surprised me was the humbleness Lin showed in front of all the appreciations. He didn’t lose himself in the applauses; he never again held any personal exhibitions for 25 years until 2015. Instead, he travelled a lot to the southwest of China where a lot of Chinese minorities live a marginal, remote and unurbanized, natural life. I believe that he came back with a lot of his paintings, sketches that not only depict the reality but also reflect his personal thinking and emotions.

### First

Lin was first a concentrated, successful oil painter. But he soon developed his skill in the traditional ink and water paintings after Lin Yong’s introduction and years of hard works. Nowadays, he has already explored his own personal way of expressing his emotions through this style. Today, in front of the different figures depicted by Lin, not only can we see the special skill that has been adopted but also we can perceived the thinking of these personages by Lin.

In the ancient time, the traditional Chinese painting has devoted itself to a lot of discussion about the quality and quantity of ink and brush that had been used. One of the most significant developments throughout the history of traditional ink and water painting was the change of applying the brushes and changing the humidity of the ink.

However, although these discussions has been applied to use in most of the paysage paintings, it has seldom been applied to the paintings of personages. There are no big changes in the ink and water figure paintings since the late Song Dynasty (1127–1279ce). However, Lin has demonstrated

that he has made a breakthrough. He combines the skill of oil painting and the changes of ink from the traditional paysage painting and puts them together into his figure paintings.

Lin has talked about how old men has triggered his inspiration and how he found imperfect a form of beauty. And I believe it’s this theory that he bases to apply his realistic skill from oil painting to his ink-and–water paintings. And it’s because of his respect, passion and compassion and all his other emotions towards the “history of one” (As a traditional sacrifice, as an honor to the fathers) that he has devoted his efforts to applying the change of ink into his figure paintings to give us the impression of huge emotions.

### Second

As Lin has written: “Perhaps an ordinary person is only a person. But I just can’t help to imagine that it is a living history of one.” The figures under his brush are so vivid that they seem to tell you many different stories and make up as a chronology of different histories.

What is even more valuable about Lin is that he’s a truly humble person. He believes that the value of his works shall not be equal to a simple sum of money. He doesn’t want his artistic creation being encircled by economic attractions or influenced by the public value. He wants them to be true, to be valuable because of their meanings.

One of the fascinations about Lin’s paintings is the eye of his figures. If you take a closed look at them, you’ll soon realize that these eyes may just belong to someone you know. Because Lin has successfully managed to express a feeling through the eyes of a certain figure—that when you look at these eyes, you are likely to look into somebody’s heart and their deep emotions.

### Third



Not only I, but also Yao Daimei, another friend of Lin has the same impression about Lin and his humble personage. I believe it has to do with the influence of Lin's early teacher Chen Shaofeng. Mr Chen believed that an artist's creation and the internal meaning and expression of his works have strong relation with the character of the artist. And it's because of Lin's humbleness that he is able to perceive our lives, the lives of the minorities with a pure soul. And it's because of these that he is able to depict those vivid personages.

Lin said that he enjoys the "kind of 'beauty' that was not pretty or beautiful." And I hope that when you look at his paintings, look at those vivid figures, look at those emotional faces and their storytelling eyes, you can understand that the art of Lin is not only about art, but also about an approach to life.

Is that a painting? No, it's a world!

July 31st 2015



### 打开尘封的线条 • 30 年前瑶族山民速写

(1987)

打开尘封的线条，发黄的新闻纸，瞬间弥漫开岁月的味道，让人嗅到 30 年前的空气。憨厚的山民、勤劳的农妇、无邪的孩童、简朴的农舍、芬芳的泥土……一个我们熟悉而陌生的世界，原汁原味。

眼前这个图像世界，在画家笔下浸透着画家的情感，从而透出画家的人文情怀，令冰凉的薄纸有了人文的温度而变得柔软和亲切起来。

Open a closed note:  
A collection of Lin's sketches of the Yao minority  
30 years ago

(1987)

Blow the dust off, open the closed document, stretch the yellowing paper and let that air of 80's into your nose. You shall now open your eyes and look at these different figures on the papers: an honest farmer from the mountain, a working peasant woman, a playing boy, a clumsy grange... Are they familiar to you or not?

This is a world created by Lin, in which he collects different personages, of which he drains his passion and from which we get to perceive the Northern Canton through an imaginary and compassionate vision.





《寨子长老》/ A father of the village, 炭笔、白报纸 / charcoal, white newspaper, 39cm×27cm



《寒慄》/Shudder, 炭笔、白报纸 /charcoal, white newspaper, 39cm×27cm





《吸长烟杆的老人》/A smoker, 炭笔、白报纸 /charcoal, white newspaper, 27cm×39cm