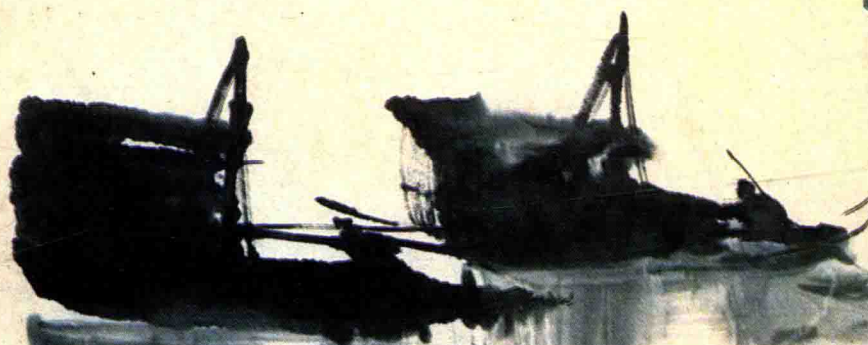


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林曦明畫集

賴少其題



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林曦明近影

# 序

伍蠡甫

林曦明的繪畫創作，經過長期的反復實踐，不斷取得藝術升華，畫中之我愈加集中、凝聚，那真摯的感情，深遠的運思，通過嶄新的形式，在和我們對話，直扣我們的心弦。這個成就，來之不易，簡而言之，是由于對祖國山河的熱愛，對藝術事業的忠誠，和鮮明、嚴肅的創作態度，能够堅定地站在國畫革新的立場，不怕艱難苦辛，孜孜不倦，探索新的道路，向著光輝燦爛的未來前進。

這些作品集中反映林曦明的創作原則，那就是他時常所說的：路子要正，思想要解放。路子正，是堅定地站在發展民族文化的立場，識見深遠，充分理解到國畫革新這一重大使命，必須納入中外文化交流的渠道，才能完成。思想解放，視野開闊，方始看到世界藝術的豐富多彩，從而取彼之長補我之短。就是這樣，他批判地對待遺產，反對保守、崇古、因襲前人窠臼：廣泛吸取外來影響，吸取精華，為我所用。因此能够溝通中外，融會古今，化為新血液，滋注自己的作品，表現獨特的風貌與個性，表現畫中的新我。並力求在他的新作中創造藝術的純樸美：他最欣賞別林斯基的名言“純樸是真理的美，藝術作品因為它而有了力量。”他的審美判斷是相當深刻的。

此外，林曦明從小生長在農村，對民間藝術有深厚感情，而且長期從事漆畫、泥塑、描金畫和剪紙。他的剪紙創作尤為可觀，對這門藝術的發展，起著推動作用，人們把他的剪紙和馬蒂斯的作品相媲美。



林曦明的作品標志藝術的常青，奏出時代的強音，這是和他的藝術處理分不開的。例如無論整體、細節以及整體與細節之間，都十分講求結構，掌握分寸。在他的畫面上，黑與白，有色與無色，綫與面，面與塊等等，有機地組合起來，而各有自己的價值和意義：又為潑墨、潑彩皆以惜墨、惜彩為基礎；再如塗、刷、漬、染并非泛濫成災，一片模糊，可從筆勢、筆踪尋味種種的動向。而且偌多的精美形式，都是高速度地落于縑素，最後和審美感情融為一體，心手相應，契合無間，真乃大家手筆。境有清新、淡遠、奇峭、幽深、筆可秀雅、奔放、拙拗、剛健，它們變化多端，而始終是情形兼備，以形傳情，尤其是在創新的道路上逐一完成，這更非高明莫辨了。貝爾提出藝術家追求‘有意味的形式’，弗萊主張“審美感情乃是一種關於形式美的感情”。朗格宣稱藝術創造了象征感情的形式。“如此等等，其哲學根源有待分析，但都體會到感情與造形生死相依，藝術結構的形式深深影響藝術美的創造，對於他(她)們的論點，林曦明并不排斥，而且予以借鑒。可以說，既掌握情形合一的奧秘，更建立運用新形式的新法則，這就愈加難能可貴了。誠為石濤所論：循法自我立，須了法、化法，并去法障，做到了“法自畫生，障自畫退”，方為“過關”、“透關”、“斬關”之能手，我們若從林曦明的作品中，識別畫家之“我”，之“形”、之“法”，以至不役于法，才是完全地理解他，并欣賞他的國畫藝術，獲得深刻的審美享受啊！

# Foreword

By Woo Leefoo

Through long-term and repeated practice, Lin Ximing has constantly acquired the distillation of art in his painting creation; a style of his own has been formed and has become more and more distinguishable. Cordial feelings and trains of profound thought embodied in his painting appear to converse with and appeal very much to the spectator. Such an artistic attainment is hardwon. In short, it is due to his deep love for the mountains and rivers of the mother country, his loyalty to the cause of art, his rigorous artistic approach and his firm stand that traditional Chinese paintings should undergo proper changes. He has experienced all kinds of difficulties and hardships in order to assiduously explore a new way. Now he is marching towards a glorious future.

The selected paintings in this album may fully reflect Lin Ximing's ideas guiding his artistic creation. Just as he often says, the approach must be correct and the mind must be emancipated. The correct approach means that as an artist Lin keeps to the stand of developing his national culture, widening his knowledge and enriching his experience, deepening his comprehension to the great mission that the best tradition of Chinese painting should be brought into line with cultural exchanges between China and other countries. Only when an artist's mind is emancipated and his field of vision is widened can the world's rich and colourful

art be seen and each other's deficiencies be made up. Thus, Lin Ximing critically assimilates whatever is beneficial in cultural heritage, firmly opposes blind faith in things ancient and followers in the footsteps of predecessors. Therefore he does his best to facilitate the flow of cultures between the east and the west and make himself conversant with things past and present. He turns those of foreign and ancient into his own blood and then pours it into his paintings. Unique style and features, individuality and new spirit of his own are embodied in his works. He seeks and creates beauty of simplicity in his recent paintings. He enjoys Belinski's saying best: Simplicity is the beauty of truth; once any piece of artistic work possesses such a quality it gains unlimited power. Lin Ximing's aesthetic judgment is a deep-going one.

And what is more, Lin Ximing grew up in the countryside. He cherished a deep love for folk art and was engaged in liquor painting, clay sculpture, trace-in-gold-designs and paper-cut for quite a long time. His contributions to paper-cut are worth notice in particular. He gives an impetus to the development of paper-cut. His paper-cut might be favourably compared with that of Henri Matisse.

Lin Ximing's works mark the evergreen of art and strike up a tune of our time, which has something to do with his artistic treatment. Let's cite a few examples in point.

When he handles the relationships between whole and particulars he always has a sense of propriety and pays much attention to structure of pictorial space. Black and white, colour and colourlessness, line and surface, surface and mass etc. at the general appearance of his paintings are organically put together, while each of which has its own value and plays its own role. When he spreads ink and colour he tries to be restraint. When he paints, brushes, pours and dyes, he never overuses these techniques and always guard against obscurity; he affords to enrich mental outlook through vigour of strokes. And sundry superb forms speedily appear on the paper or silk. Finally he mixes artistic forms with aesthetic feelings; his mind conforms to his hand. As a result, his pictorial work is like a seamless heavenly robe and is counted as master-piece. His artistic conception is fresh and lively, simple and elegant, ingenious, profound and severe. His brush strokes are graceful, bold and unconstrained, rigorous and energetic, and full of variations. Feelings and forms are always well interwoven because forms express none other than feeling. His attainments are being perfected on the road to creation. It is hard to find someone else better qualified. Clive bell encourages artists to seek significant forms. Roger Fry maintains that aesthetics are concerned in beauties of form. Susan Langer claims that art creates

forms in order to symbolize feelings. In other words feelings and forms are closely related; forms of artistic structure and creation of beauty of art are inseparable. Instead of discriminating against these foreign points of view, Lin Ximing applies them to practice and derives, laws of his own in excellent performance. Shi Tao says something like this: It is necessary for me to observe the law of art, yet I ought to be independent of it; The law will not only exist in my works but acts as my spokesman, as soon as its obstacles be cleared off. Shi Tao was surely a very excellent master who dared to break through all obstacles. Lin Ximing does even better in this aspect. If we can catch "the painter himself", his "feeling" and "forms" as well as his "laws", in "The Album of Lin Ximing paintings", what a wonderful artistic treat we are given!



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山色空濛  
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