

新加坡艺术家林祥雄 天地求索

祥雄画集

EXPLORING THE HEAVEN AND EARTH

FUSION OF

EAST

&

WEST

PROFESSOR LIN XIANG XIONG

文化艺术出版社
Culture and Art Publishing House

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刘海粟
年九六
印

常州大学图书馆
藏书章

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THE WORLD TOUR
EXHIBITION OF
THE CONTEMPORARY
AND RENOWNED
SINGAPORE
ARTIST
PROFESSOR LIN XIANG XIONG

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图书在版编目 (CIP) 数据

祥雄画集 / (新加坡) 林祥雄著. — 北京 : 文化艺术出版社, 2013.8
ISBN 978-7-5039-5636-2

I. ①祥… II. ①林… III. ①中国画—作品集—新加坡—现代 IV. ①J232.9

中国版本图书馆CIP数据核字(2013)第168650号

出版境外图书合同登记号: 01-2013-6237

祥雄画集

赞助出版: 创新基金

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出版发行 **文化艺术出版社**
Culture and Art Publishing House

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(010)84057691-84057699 (发行部)

传真 (010)84057660 (总编室) 84057670 (办公室)

(010)84057690 (发行部)

经销 新华书店

印刷 北京雅昌彩色印刷有限公司

版次 2013年8月第1版

印次 2013年8月第1次印刷

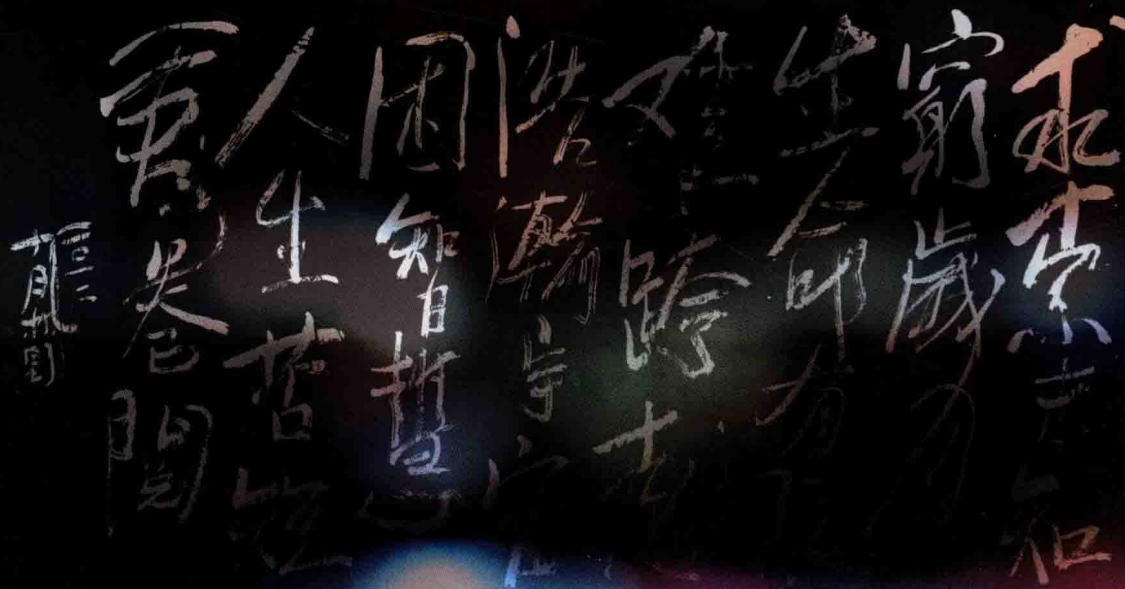
开本 880毫米×1230毫米 1/8

印张 135.25

印数 500册

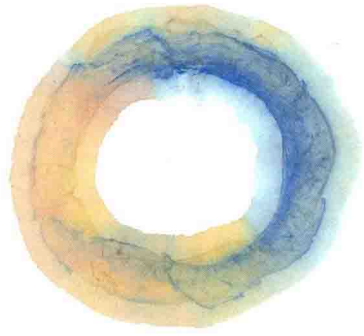
书号 ISBN 978-7-5039-5636-2

定价 2888.00元 (全四册)

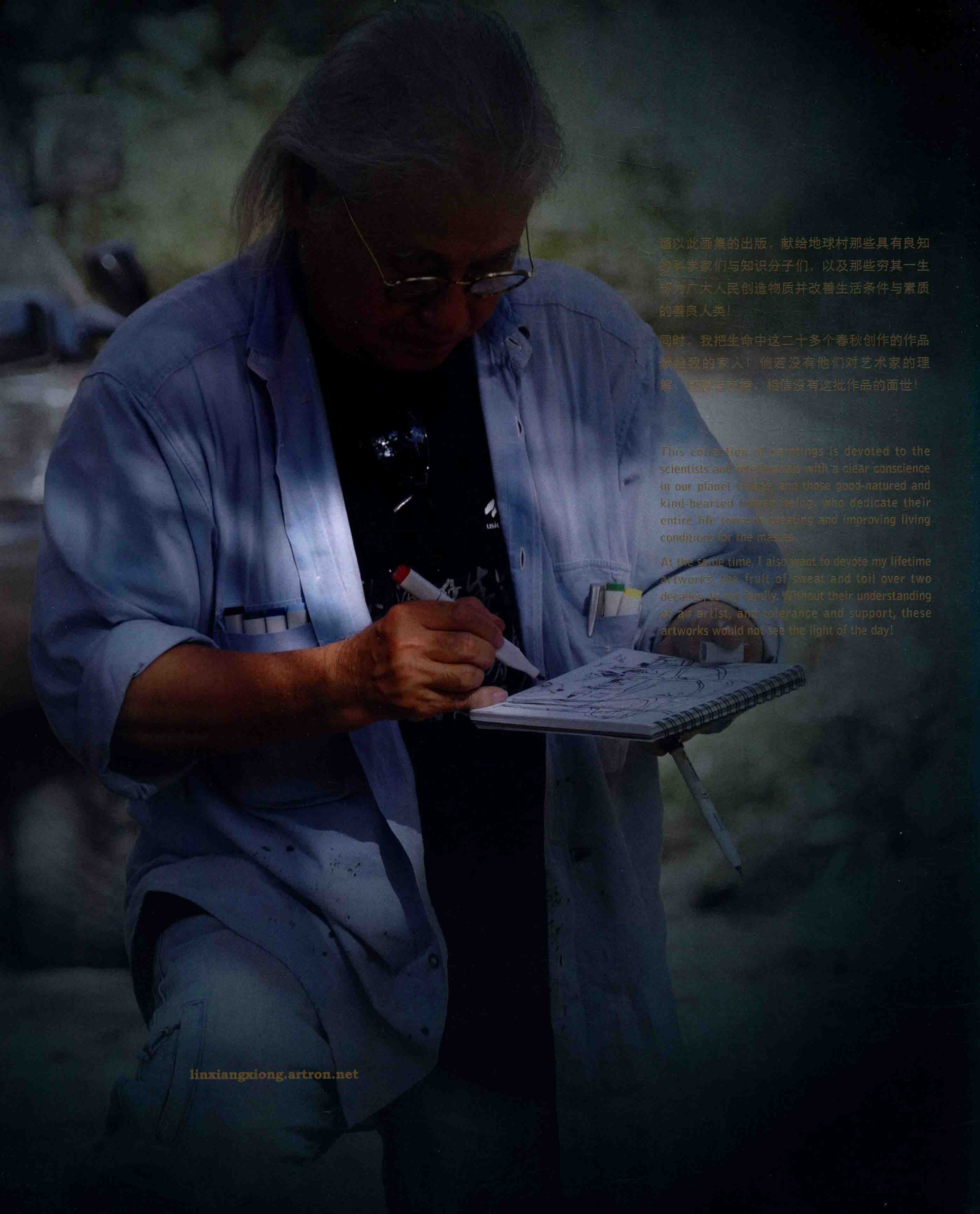


求索未知穷岁月，生命有限难跨越。
浩瀚宇宙困智慧，人生苦短万卷阅。

Time is too short to unravel the unknown,
Life is limited to sail through the border,
The universe is too vast for human intellect to comprehend,
A life time is insufficient to exhaust million books.



三
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谨以此画集的出版，献给地球村那些具有良知的科学家们与知识分子们，以及那些穷其一生都为广大人民群众创造物质并改善生活条件与素质的善良人类！

同时，我把生命中这二十多个春秋创作的作品献给我的家人！倘若没有他们对艺术家的理解、包容与支持，相信没有这批作品的面世！

This collection of paintings is devoted to the scientists and intellectuals with a clear conscience in our planet village, and those good-natured and kind-hearted honest being, who dedicate their entire life towards creating and improving living conditions for the masses.

At the same time, I also want to devote my lifetime artworks, the fruit of sweat and toil over two decades, to my family. Without their understanding of an artist, and tolerance and support, these artworks would not see the light of the day!

序

许嘉璐

中华炎黄文化研究会会长，
第九、第十届全国人大常委会副委员长。



林祥雄，何许人也？

艺术家，企业家，社会活动家，华侨……了解他的人可以给他列出许多头衔；但是，在我看来，“中华民族之赤子”才是对他最好的说明和称呼。此“家”彼“家”，说的都是他的特长和身份，而“赤子”则是他的本质，他的心灵，他的境界；何况，此“家”呀彼“家”呀，太多了，唯“赤子”却尚少见。

少小在人鬼莫辨的时代中熬过，继而漂流海外，饱尝奴役之苦。特别是那个年龄在海外，他可能沉沦颓废，也可能听天由命，甚至可能铤而走险；但他却选择了奋斗：与“命运”斗，与环境斗，与自己的不足斗。他成功了，在他介身其中的所有领域，他最终都成功了。对不幸时代的反思，对祖国未来的祈望，对中华文化之根——流淌在他血脉中的基因——的酷爱和眷恋，这就是炎黄子孙之为炎黄子孙的本能。

孟夫子说过：“天将降大任于是人也，必先苦其心志，劳其筋骨，饿其体肤，空乏其身，行拂乱其所为，所以动心忍性，曾益其所不能。”这似乎说的就是他。

幼时的艰难、悲惨、颠沛、坎坷，其时，他未必明其所以然；但刻骨铭心的记忆却在经历磨练的岁月里得以升华，让他参透了历史：人类或许有着摆不脱的“宿命”——安宁—动荡—安宁—折磨……真理就在这一漫长的旅程中逐渐形成、凝聚、深化、显现，而社会、人类也缓慢地成熟，终究要走到和谐、和睦、和平。他就是为了这一遥远而宏大的目标而画，而从商，而以商“养”他的画。他对作画之执着，既出于自幼对艺术皇冠上的明珠——绘画的热爱，更是由于他要用善良之笔去讴歌人性中的美好，这实际上也就是在鞭挞邪恶和罪孽。“生存是为了艺术”，朴实的话语，深刻的心声。壶口瀑布，巍峨长城，黄土高坡，家乡海滩，他留下了脚印，更镌刻了不可言说的爱恋。

他的眼光没有局限于自身和所赖以生活的城市，甚至不局限于自己的祖国。现实——地球的现实，仍然充满了掠夺、欺骗、仇杀和血腥，但是历代仁人志士从未中断过对真理和光明的追求，这是人类社会的制衡器。他要成为抵消和冲淡那些邪恶，让人类命运



许嘉璐与林祥雄
2010年摄于新加坡林祥雄工作室
Xu Jialu and Lin Xiang Xiong
Taken in 2010, at Lin Xiang Xiong's Studio in Singapore

的天平向着正义一端倾斜的一棵草。在他的画作里，我们可以在丛林中看到南洋劳动者的微小身影，在苍茫暮色里看到回港小憩的勤恳渔民，伊拉克的废墟，黑非洲的贫瘠，高耸入云大厦下的扫街“外劳”，金丝笼内外强烈对比的小鸟，意在言外，情在画中。

我不懂画；他的画，尤其不懂，因为看惯了中国传统画、西洋写实派的油画。但是，在了解了他的前半生之后，当我站在他的画室里一幅幅拜读他已成和将成的画作时，似乎豁然开朗了。他喜运“碎笔”，特别爱画云、海、椰林和夕阳，噢！原来这是他的心胸，他的细腻，他的愿望和他观察到的大自然的瞬息万变。他在巴黎学过西洋画法，但最终还是选择了宣纸、毛笔、勾线和多点透视。噢！原来这是驱赶不掉的对自己民族艺术的崇拜。

拜访他的画室，是2010年在新加坡举行的“第六届炎黄文化国际研讨会”后。三层小楼，面积不大，家居在顶，一楼辟为画室。内外装修都由他一手包办（这也曾是他赖以糊口的本事），上上下下舒适、大方而朴素。这对于从艰难困苦中走过来的他而言，可谓近乎金丝笼矣；但是，他并没有被囚禁住，作为一个企业家，他也绝不会身陷财富、应酬和欲望之中。因为他已经经过了“动心忍性”的历练，已经“增益其所不能”；因为，他作为中华民族之赤子的责任永无尽头。君不见他的画展又要在亚欧多国举办了么？君不见为了炎黄文化走向世界，他的身影又频频出现于国际航线上了么？

2013年6月15日夜·京郊

Preface

XU JIALU

President, Association for Yan Huang Culture of China
Former Vice Chairman, Standing Committee, National People's Congress of
People's Republic of China



许嘉璐与林祥雄
2010年摄于21世纪中华文化世界论坛
第六届国际学术研讨会，新加坡
Xu Jialu and Lin Xiang Xiong
Taken in 2010, at the Sixth International
Symposium of the World Forum on Chinese
Culture in the 21st Century, in Singapore

Who is Lin Xiangxiong?

Artist, entrepreneur, social activist, overseas Chinese ... the people who know him may add many other titles to the list. But, as I see it, “son of the Chinese nation” should be the title that best depicts him. All the other titles relate only to his strong suits and identity, but this particular title relates to his essence, soul and plane reached. Besides, while the other titles are too frequently given, this particular title is rarely seen.

After passing his boyhood in years when right and wrong were all confused, he went abroad and suffered the extreme pain of slavery. Especially, it was very likely for a boy of that age to sink into decadence abroad; or he might submit to the will of Heaven or even risk danger in desperation. But, he selected struggle: the struggle against “fate”, against the environment and against his own shortcomings. He succeeded. In all the fields he set foot in, he succeeded finally. The reflections upon the years of misfortune, the hopes for the future of the motherland, the ardent love for and the sentimental attachment to the root of the Chinese culture (the gene in his blood) ... all these are constituents of the instinct of the Chinese descendants.

Mencius said: “When Heaven is going to confer a great responsibility upon someone, it will first make his mind suffer, his sinews and bones toil and his body suffer hunger. It will inflict poverty upon him and knock down everything he tries to build. In this way, Heaven stimulates his mind and addresses his weak points.” This appears to be meant for him.

He may not necessarily understand why he should have suffered all those hardships, miseries, destitutions and frustrations in his boyhood. But, the unforgettable memory thereof enabled him to sublime in the trying years and gave him thorough comprehension of history:

Man may have a predestination that it cannot free itself from -- peace -- turbulence -- peace -- torture However, in the long journey, truth gradually took shape, condensed, deepened and came out, while the society and mankind have also matured slowly and will ultimately arrive at harmony, rapprochement and peace. It is for this grand goal that he paints pictures and does business to support his painting. His obsession in painting originated in the love that he developed in his boyhood for the pearl on the crown of art -- painting and, to an even greater extent, is because he desires to eulogize the niceness in humanity with his pen of kindness, which is in reality his lashes at evils and sins. "Survival is for arts." The plain words reflect profound aspirations. Hukou Waterfall, the majestic Great Wall, the loess plateau and the beaches in his hometown ... these are some of the places where he left both his footprint and unspeakable love.

His eyes are not limited to the city where he lives and even not limited to his own motherland. The reality -- reality of the earth is still full of plunders, deceptions, kills in revenge and blood. But, the people with lofty ideas in all ages have never ceased the pursuit of truth and light, which is the balancer of the human society. He aims to become a grass that sets off and waters down those evils to cause the balance of human destiny to tilt toward justice. In his paintings, we can see the tiny figures of the laborers in the jungles of Southeast Asia, the diligent fishermen returning to port for a respite in the boundless twilight, the ruins in Iraq, the poverty in black Africa, the foreign laborers sweeping streets under towering buildings, bird in a cage forming a sharp contrast. Meanings are implied and the feelings are in the pictures.

I do not know much about paintings and even less about his paintings, for I am accustomed to

watching traditional Chinese paintings and the oil paintings of Western realistic school. But, after learning about his life, I seemed to have seen suddenly enlightened when I stood in his studio watching the works he had completed or was about to complete. He is fond of using "dotted brushes" and has a special liking for painting clouds, sea, coconut groves and setting sun. So that is his breadth of mind, his subtleness, his desires and the changing nature he has observed. Although he learnt Western painting techniques in Paris, he finally chose rice paper and writing for the lines, strokes and multi-point perspective. So that is his worship for the arts of his own nation that cannot be driven away.

My visit to his studio was after "The Sixth International Symposium of the World Forum on Chinese Culture in the 21st Century" held in Singapore in 2010. That is a three-storey building not large in area. The living rooms are on the top floor and the studio is on the first floor. He personally did all the external and external decorations (which he used to rely on for a living), attaining an effect that is comfortable, good taste and simple. The building may be called a birdcage for him after all the difficulties and hardships, but he has never been encaged. As an entrepreneur, he will never get entrapped in wealth, social interaction and avarice, for he has gone through the tempering of "stimulating his mind and addressing his weak points" in fulfillment of his endless responsibility of a son of the Chinese nation. Soon, the exhibition of his paintings will be held again in a number of Asian and European countries and his figure will again appear frequently on international flights as he travels around the world promoting Yanhuang culture.

In the suburbs of Beijing, on the night of June 15, 2013

与祥雄谈谈再现与表现

王朝闻

雕塑家、文艺理论家、美学家。

历任中央美术学院副教务长，《美术》杂志主编，中国美术家协会副主席，中国艺术研究院副院长，中华美学学会会长，中国作家协会顾问，国务院学位委员会第一届学科评议组成员，全国政协第三、四、五、六届委员等。



王朝闻写给林祥雄的书信原稿

Original letters to Lin Xiangxiong from Wang Zhaowen

我相信你的作品可能与观众直接对话，让第三者搭桥没多大必要。但那天晚上的交谈，言犹未尽，想要作点补充。

那天晚上看幻灯片时，发现你的作品有了新的画法。你在画法上进行新的探索值得高兴，因为它将更加贴近东方文化的优良传统。那天晚上，你对我的挑剔没有反感，这种不护短的态度，和我前些天遇到的令人不快的印象完全相反。

当晚回家，再看你1987年编写的《刘海粟在新加坡》一书的《代序》，你所说的“坏习惯——严己宽外，对自己的剖析”的态度，对你的绘画的未来有好处。只有这样，别人才可能知无不言。正因为觉得你我之间没有太多太厚的隔阂，所以我愿意对你说一些有关你的绘画的建议。我的话即是一种苛求，相信你会理解我的真实动机。

你在《代序》中提到的“再现与表现”的关系，虽说是你对老画家刘海粟的理解，却分明代表你自己的观点。你认为正确意义的再现，也就是正确意义的表现，再现是对客体的能动反映，它与表现主体的感受是一致的。你的绘画作品的幻灯片给我的印象和感受，为什么觉得还有可挑剔的地方？其实，也离不开再现与表现这两者的对立与统一。

大家都熟悉的传统画论“外师造化，中得心源”也属于客体与主体的关系论。在《代序》里，你强调应当尊重客观对象，写作要严肃认真，“绝对不可马虎”。这几句话既是你尊重客观对象的表现，也符合中国画论说的胸中要有丘壑，才能有“生发不已，时出新意”的良好效应。我继续谈那些对你的绘画作品的一些想法，也不过是希望你今后继续发挥严肃认真的态度，从而在绘画创作方面产生“生发不已，时出新意”的新收获和成就，把你热爱传统文化与新文化的要求恰如其分地体现出来。

我同意你在《传统与创新》一章里，对传统与创新双方既对立又互相依赖的关系所作的确切概括。很明显，在你看来，没有创新的传统是僵死的，没有传统的创新是无根的浮萍。这就是说，传统与创新的关系，也像再现与表现的关系那样，双方同样不可互相分割。

那么，关于再现与表现和传统与创新，这些问题的联系何在？我认为这是面对同一对象，对存在于它自身的多重意义的认识。正如对待中华艺术传统与接受西方艺术的影响那样，双方互相成为条件。我猜想，你对岭南派的绘画不会感到生疏，在形式风格方面，中华传统绘画与东渐的西方绘画的关系也是对立的统一。比较富有成就的画家例如关山月，或在北京虽不属岭南派却很关心中西艺术的关系的画家吴作人，他们为什么比较顺利地解决了东西画法的矛盾？其原因，也在于他们立足于中华民族的土地，没有像某些赶时髦而盲目追随西方现代派艺术者那样持忘本的态度。这并不是说，有成就的画家在画法方面完全不存在表现与再现、创新与继承的矛盾。老画家刘海粟的艺术道路，也不是一帆风顺的。我一直相信，没有矛盾的事物并不存在。我虽改行不再作雕塑，但我经常在修改已经发表的文章。由此可见，写文章和作画一样，严于求诸己的作者，自己绝对满意的作品恐怕难找。如果说你的绘画还存在表现与再现、创新与继承的矛盾，这是你的艺术发展中不可避免的过程。我相信，你会克服这些矛盾，而获得新的审美愉快。

那天晚上我还对你说过，希望你在笔墨方面强调减法而避免加法，这话说得比较笼统，我的意思是说，你那些以树木、野草或家禽为题材的作品，比较近东方传统绘画那种“意足不求颜色似”的美；而描绘渔舟等绘画，似乎尚未排除繁多的点和线对你的作品所造成的妨碍。不知这是不是你还未能完全摆脱后期印象派用笔用色的影响之故。我们在那天晚上还较多地谈到先用蜡水在画面构成虚白的用笔这一技法的得失。从微观方面看来，这不过是尝试一种新的技法时不可避免的矛盾。如果从宏观方面着眼，对它的得失，要提到表现什么自身有没有矛盾的问题来考虑。当时我曾说蜡水造成的虚白，往往在画面上闹独立性。这也许是我的错觉，是我还没有理解你那创作意图的缘故。不过，即使我曲解了你应用这一技法的意图，倘若想到了不明说出来，那就是对朋友不真诚了。

我比较赞成你画的将斗未斗的公鸡，乱中求治的草丛或树干枝桠，它们虽未达到“多笔不觉其繁”的要求。但是，单就几棵姿态挺拔的树干来说，



王朝闻与林祥雄，1990年摄于北京
Wang Zhaowen and Lin Xiang Xiong
Taken in 1990, Beijing

虽然显得用笔草草，也表现了你对雄伟事物的爱。我比较不赞成前面说到的你画的渔舟等画面，觉得用笔和设色还缺少“以少胜多”的特点和优点。尽管你对南洋渔民的质朴性充满了同情，但那些渔船的形体显得似乎太模糊，尚未能体现你感兴趣的画中有诗的艺术境界。怎样使笔墨达到“似乱非乱”的妙境，在今后还有待于继续探索。

我还想到：既然你是坚毅的，经过许多艰难险阻，才成为在物质生产方面获得了出色成就的企业家，能不能相对地把你从事企业的规律性知识，应用在你所热爱的绘画中来呢？我虽不懂物质生产，但我认为它那有关生产的方法，也可能能应用于绘画创作。中华传统的商品讲究“货真价实”的同时，也讲究“一本万利”的经济效应。有些人对“一本万利”的理解，难免有点庸俗的意味。但是，如果把这句话当作求得艺术创作出现良好的社会效应来理解，在方法论上，它和绘画艺术不是毫不相干的。传统的工商业和传统绘画虽属两种形态大不一样的事物，但从事物发展的成败的规律着眼，这两种行当是有共性的。正如军事哲学的“知己知彼，百战不殆”的原则，和物质生产与精神生产的基本原则——改造客观世界的要求有共同性那样。画论中的“多笔不觉其繁”，也就是“以少胜多”。相当于军事哲学方面的集中优势兵力打击比我强大的敌方。你看，我的话又回到加法与减法的艺术上来了。

昨天偶读一篇谈电子对抗系统的文章，标题为《以柔克刚的软武器》。我对电子问题更是外行，但

文章对雷达的侦察与反侦察、干扰与反干扰等技术问题的描述，使我觉得在方法论方面与中华传统画论之间，有不可分割的内在联系。

在我看来，不只绘画艺术才必须有意象思维，非绘画也必须解决创新与继承，再现与表现的矛盾。尽管苏东坡所说的“文以达吾心，画以适吾意”，不是就军事学或经济学而立论的。但他在这里所指的“心”与“意”，作为主体的主观态度的表达，与非绘画非文学的其他行当之间没有根本性的差别。我对他那诗与画的联系——“诗画本一律，天工与清新”更感兴趣。不必把话扯得太远，我认为你似应多注意为文的抒情性，避免绘画形式脱离表现什么的要求。

这就是说，如果你那充满激情的童年回忆的文字当作绘画来读，文字所体现的“天工与清新”的审美特性，完全可能体现于你的绘画艺术里。当你对你所关心的新事物成了优美的意象时，任何与你所创造的意象相抵触的形式特征，你都将会毫无保留地抛弃它们。那时候，“意在笔先”或“小中见大”、“虚中见实”以至“大象无形”等意义深远的艺术要求，都可能在你未来的作品里，不期然而然地自由显现。

再见！未完的话，留待将来见面时再互相交谈。

1993年12月12日·北京



Talk About Presentation And Representation with Xiang Xiong Again

WANG ZHAOWEN

Sculptor, literary theorist, esthetician.

Former vice provost for China Central Academy of Fine Arts, chief editor for "Fine Arts" magazine, vice chairman for China Artists Association, vice dean for China National Academy of Arts, president for Society of Chinese Aesthetics, consultant for Chinese Writers Association, one of the first members of the discipline appraisal group of Academic Degrees Committee of the State Council, one of the members of the third, fourth, fifth and sixth committees of CPPCC, and so on.

I believe your works communicate with the audience directly and it is quite unnecessary to have a third party as a bridge. However, while reviewing your slides, I found new painting techniques in your works and am happy that you made further exploration because it is closer to the great tradition of eastern culture.

I read the essay you wrote in lieu of the preface for the book "Liu Haisu in Singapore" edited by yourself in 1987. Your attitude of being "strict with oneself" and broad-minded towards others and dissecting oneself "is very beneficial to the future of your painting. Only in this way would others speak their mind. As we do not lack mutual understanding, I would like to make some suggestions to you about your paintings. Even if my opinions are over critical, I am sure you will understand my real motive.

In your essay, you mentioned the relationship between representation and presentation. Although it is stated as your understanding of the famous painter Liu Haisu, obviously it is your point of view. You believe that real representation is also real presentation, that representation is the active reflection of the object and that it is consistent with the presentation of the subject. Why then do I feel that there is still something to nit-picked after I saw the slides of your paintings? Actually, it is still the unity and opposition of representation and presentation.

The traditional theory of painting that "shape comes from the outside world but spirit results from the inside world" is also a theory of the relationship between object and subject. In your essay you stressed that the objective reality should be respected, writing should be serious, and a writer should never be careless. This shows your respect for the objective reality and it is also in accordance with the Chinese theory of painting that only if you have hills and valleys in your mind could you achieve the result of "endless creation and continuous

novelty". I am making these remarks about your paintings in the hope that you will maintain a serious attitude in you work in order to enjoy new achievements as a result of "endless creation and continuous novelty"; and that you will be able to manifest your love for traditional as well as new cultures.

I agree with the summary you made in "Tradition and Creation" that the relationship between tradition and creation is one of opposition and mutual dependence. It is obvious that to you tradition without creation is ossified and creation without tradition is rootless. This is to say that the relationship between tradition and creation, just like the relationship between representation and presentation, is that the two parts are inseparable.

What then are the correlations between representation and presentation, and between tradition and creation? I believe it is our understanding of the multiple meanings in the same one object we face. It is like the relationship between the maintenance of Chinese artistic tradition and the acceptance of the influence of western arts. The two sides are mutually conditional or interdependent. You are familiar with the paintings of the Lingnan School. Form and style wise, the relationship between traditional Chinese painting and western painting that have come to the east is also a unity of opposites.

We have some painters of considerable accomplishment such Guan Shanyue and Wu Zuoren who live in Beijing but do not belong to the Lingnan School, and yet are concerned about the relationship between Chinese and western arts. Both of them have successfully resolved contradictions in eastern and western methods of painting. How did this come about? The cause lies in the fact that they have their feet firmly planted in China. Unlike some fashionable artists who follow western modernistic art blindly, the attitude of Guan

Shanyue and Wu Zuoren is one of not forgetting one's origin. This is not to say that painters of great accomplishment do not have to face the contradictions in the methods of painting such as the ones between representation and presentation and between creation and tradition. The artistic career of the senior painter Liu Haisu was not a smooth one either. I always believe that nothing exists without contradictions.

Although I am no longer doing any sculpture, I am always revising my published essays. This shows that writing and painting are the same and that writers and painters who are strict with themselves will hardly find absolute satisfaction in their works. If contradictions between presentation and representation, between creation and tradition still exist in your paintings, they are simply an unavoidable stage in your artistic development. I am sure you will resolve these contradictions and enjoy the new pleasure of aesthetic judgment.

I have reiterated that I hope you would stress subtraction and avoid addition in the use of pen and ink. What I mean is that your paintings employing trees, weeds or domestic fowls as subject matters are more of the beauty of eastern traditional paintings which "do not stress similarity of colour but adequacy of meaning". As to your paintings of fishing boats and so on, it seems that you have not gotten rid of the obstacles of superfluous points and lines. I do not know if this is because you have not freed yourself from the influence of the late impressionist painters' use of pen and colour. In our last talk, we discussed the advantages and disadvantages of the technique of using wax water first to produce a false white. From a microscopic point of view, this is an unavoidable contradiction in the experiment of a new technique. If you view the advantages and disadvantages from a microscopic point of view, you should take into consideration

contradiction in the subject you intend to present. I said then that the false white resulted from the wax water would usually "assert its independence" in the painting. Maybe that was my false impression and it was because I did not understand your artistic intention. However, even if I did, I should have told you explicitly what I thought. I take that to be insincere to a friend.

I like your paintings of roosters about to fight, thick growth of grass which has order in disorder, and tree trunks and branches. Though they are not yet up to the requirement of "using many strokes without being felt so", the seemingly careless sketches of a few tall and straight tree trunks also show your love for the magnificent. I do not like very much your paintings of the fishing boats for I feel that the use of strokes and colours still lacks the advantages of "using fewer strokes and colours to achieve a better result". Although you sympathise with the simplicity of the fishermen in the southeast, the shapes of those fishing boats seem too hazy and do not show interest in the artistic state of poems in paintings. You should continue your research to find how to reach the subtle state of "apparent disorderly but actual orderly".

Since you are firm and persistent and have become an entrepreneur of great accomplishment in material production after overcoming difficulties and obstacles, I wonder if you could apply your knowledge of business management to painting which you love so much. I do not know much about materials production, but I believe that the methods of production may possibly be used in the creation of paintings. The traditional Chinese commodities stress "genuine goods at a fair price". Meanwhile, we also stress the economic result of "a ten thousand-fold profit with a small investment". Some people may take the term in a vulgar way. However, if we take it

to mean bringing about good social result by way of artistic creation, it is somewhat related to the art of painting terms of methodology. Traditional industry and commerce, and traditional painting are of different formations, though these two trades share something in common if we view it from the law of success and failure in the development of things. It is just like the common ground shared between the principle in military philosophy that "knowing yourself and knowing the enemy, you can fight a hundred battles without defeat" and the basic principle in material production and cultural production which is to remould the objective world. The theory of "using many strokes without being felt so" in painting is the same as "using few strokes and colours to achieve a better result". It is similar to "concentrating a superior force to attack an enemy which is stronger than we are" in military philosophy. Look, I am back again on the relationship between addition and subtraction.

I came across an essay about the electronic opposing system entitled "A Soft Weapon that can Subdue Firmness with Gentleness". As a layman in electronics I found the description about the technical problems of radar reconnaissance and anti-reconnaissance, interference and anti-interference an

inseparable inner link between electronics and the theory of Chinese traditional painting, in terms of methodology.

To me, not only must we think in images in the art of painting, but in non-painting works, too, we must resolve the contradictions between creation and tradition, and between representation and presentation. Although Su Dongpao's saying that "My writings express my mind and my paintings convey my ideas" was not about economics or military science, what he meant by "mind" and "idea" as an expression of the subjective attitude is of no fundamental difference with other non-painting or non-literary works. I am more interested in his description of the relation that "poems and paintings are actually the same, both of which are from nature and creation". I do not want to wander from the subject. What I mean is that you should pay more attention to lyricism of your writings and avoid the separation between the form of painting and the expression of painting.

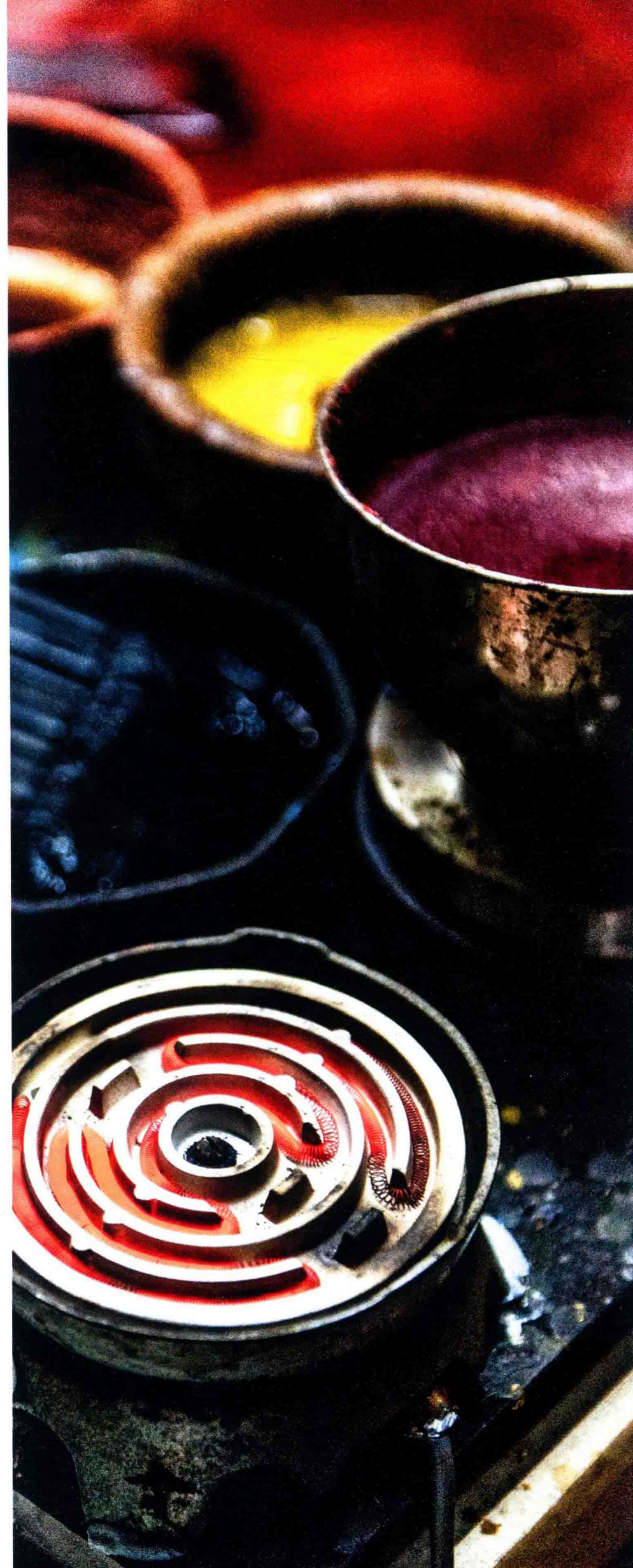
This is to say that if your passionate writings of the memories of your childhood are read as paintings, the aesthetic feature of "nature and creation" shown in your writings can be totally embodied in your art of painting. When you change the new things you are concerned about into images, you will unreservedly throw away all forms that contradict the images you have created. By then those profound and lasting artistic requirements such as "ideas are formed before one starts to write", "significance out of insignificance", "real out of the unreal" or even "the big elephant is invisible" can possibly reveal themselves unexpectedly in your future works.

There still might be something left unsaid, but I will keep it until we meet again.

Wang Zhaowen

12 December 1993





祥雄，就是这样一个人！

刘抗



刘抗与林祥雄，摄于1999年澳门回归
Liu Kang and Lin Xiang Xiong
Taken in 1999, Return of Macao

今年5月间，我和内子去了北京一趟，不是为了别的，就是特地去参加祥雄在北京怀柔县发展的一块工商住宅区的奠基礼。记得那天从宾馆到现场途中彩旗飘扬、乐声震天，气氛非常欢乐热闹，莅临嘉宾包括中央及地方领导，企业界、文化界朋友数百人，间中也有远道从川、晋等地，甚至从港、澳、新加坡腾云驾雾而来的。至于新闻记者、电视台摄影队到场作实况报导的，自不在话下。说它盛况空前，一点也不夸张，而当祥雄以总揽大成者的身份在艳阳高照下登台发言时，那种慷慨激昂的情绪，那种稳健笃实的论调，委实赢得全场听众的热烈掌声。

人们该不会无视那片广袤土地的前端，矗立着一块形似火箭又像石斧的花岗岩吧！它是这发展区的标志，也是整个计划的灵魂；火箭象征飞速跃进，石斧隐喻精湛的技艺，在石的正反面镌刻着刘海粟、刘开渠、刘抗三位的题字，海老是水墨画大师，开渠是雕刻巨匠，刘抗则擅作油画。这里面涵盖着东方与西洋、传统与现代、立体与平面许多繁复因素和层次。将它们融汇在一起，是颇具强劲启发性的！这块形象自然而奇特的珍宝，已命名为“刘石”。

祥雄常有不同凡响的构思，令人激赏不已，这块奇石的安置便是典型的实例。

中国山西省电视台曾替他摄制一套为时30分钟的传记式的艺体专题片《民族之子》，为着加强内容的感染力，特慎重选择黄河壶口，一段万马奔腾的洪流作为背景，以衬托中华民族文化历史的悠远深邃及奋发迈进的气势，简捷地流露出他本身坚毅的志向。

这是基本的出发点，不论为人或从艺都遵循这主线运行，其他的细节就沦为无关轻重了。

人生如不和艺术结缘，会使岁月虚度，最终变成行尸走肉。艺术缺乏生活气息，或社会意识，便会逐渐枯萎甚至衰亡，祥雄紧守这些理念，永不更易。

南洋风格的创始人之一，南洋画派的旗帜与先驱。

曾任中华艺术研究会会长，新加坡艺术协会会长，新加坡国庆美展筹委会主席，欧美区学会主席，新加坡文化部视觉艺术顾问团主席。

现在让我们来欣赏他的作品：他偏爱制作大幅的画面，这会先声夺人，予人一种无形的压力，你不得不振作起来抗拒一番，以消除身心的逼迫，从而衍生一种轻松的满足感！

他挥毫时所用的工具材料，是采纳中国传统的文房四宝，这样，更有机缘发扬千年古国的风范。

一旦上马，只觉泼墨泼彩，倾盆下泻，笔力笔势纵横驰骋、排山倒海而来，令人呼吸局促，血压升高，像是陷入朦胧之境，然若定神一视，则山川林石，村舍渔舟，历历在望，鸡犬马牛，花果雀虫，栩栩欲动，宇宙万物，生活百态，尽在斯矣！

如果要在他的画幅里面，追踪笔墨的来历，你会感到石涛、昌硕、白石、天寿的痕迹，但都不是；又似乎带着西洋现代派画家波乐和迪古宁的气味，但也不尽然。我想，该是祥雄博览百家杰作之后，有意无意间摄取了养分，再赋之绢素的结果。他绝不愿做某家的忠仆，更不喜欢当某人的附庸。

白石老人曾说过：“我行我道，我有我法，用我家笔墨作我家山水”，正是祥雄最好的写照。

还有一句名言，叫做“无工夫不足以适其道，极其道，又必须忘工夫”。得再三回味。

作画之外，祥雄也是一名文苑好手，写过艺评、散文、游记等等，出过好多本集子，深受读者的爱戴。

1987年，艺术大师刘海粟来新加坡举行画展期间，他每晚孵出一篇特稿，隔天在报刊上发表，几个星期后，出版一本《刘海粟在新加坡》，运思敏捷，握管精灵。好不叫人讶异！他又是一位口若悬河的语言天才，每当三五友好欢聚闲聊，只要话盒子一打开，他会天南地北、文哲科技，发挥独特的伟论，至于政经旅游、消闲饮食，无不头头道来，显示行家的诀窍。

作为一个现代社会的一分子，要使生活多姿多采，就必须撷取四面八方的资讯及生活方式。

作为一位现代艺术家，应该对上下古今的文物史迹有深湛的认识。

祥雄，就是这样的一个人！

1993年11月3日于狮城