

世·紀·先·驅·

A Pioneer of Modern Chinese Painting : The Art of Lin Fengmian 林風眠藝術展

林風眠藝術展



林風眠 Lin Fengmian (1900 - 1991)

1900年出生的林風眠是二十世紀的同齡人，1919年參加勤工儉學留學法國，畢業於法國國立高等美術學院，1926年回國後即任國立北京美術專門學校校長，1928年在杭州創辦國立藝術院（中國美術學院前身）。他躬身實踐融合中西，跨越西方現代藝術與傳統水墨的鴻溝。然而，他的藝術生涯並非坦途，而是一條孤寂坎坷的藝術苦路：戰時僻居重慶、戰後獨居上海，刻苦創作；文革當中，飽嚙四年冤獄，畫作盡毀；晚年靜居香港，奮其餘生，埋首創作。林風眠的一生為二十世紀中國藝術史寫下豐盛的一章，並薪傳了李可染、吳冠中、趙無極、朱德群等一眾巨匠，堪稱一代宗師。

Born in 1900, Lin Fengmian was contemporary with the 20th century. He went to France under the Work-Study Programme in 1919 and subsequently graduated from L'Ecole Nationale Supérieure des Beaux-Arts de Paris. In 1926, he returned to China to become the Director of

National Beijing Fine Art School and founded The National Academy of Art, or the predecessor of China Academy of Art, in Hangzhou in 1928. All his life, he never ceased working towards synthesizing the Chinese with the Western and bridging over the forbidding divide between Western modern art and traditional ink painting. His journey of art, however, was a tortuous solitary path overgrown with thorns rather than a thoroughfare strewn with roses — He retreated to Chongqing during the War of Resistance, lived by himself to paint against all the odds in Shanghai in the post-War years, spent four years behind bars despite his innocence during the Cultural Revolution which saw the destruction of all his paintings, and finally led a quiet life and buried himself in painting in the remains of his life in Hong Kong. Lin not only added a florid chapter to the history of Chinese art but also passed on his legacy to great artists like Li Keran, Wu Guanzhong, Zao Wou-ki and Zhu Dequn. Indeed, Lin had lived up to his stature as an epoch-making master of Chinese painting.



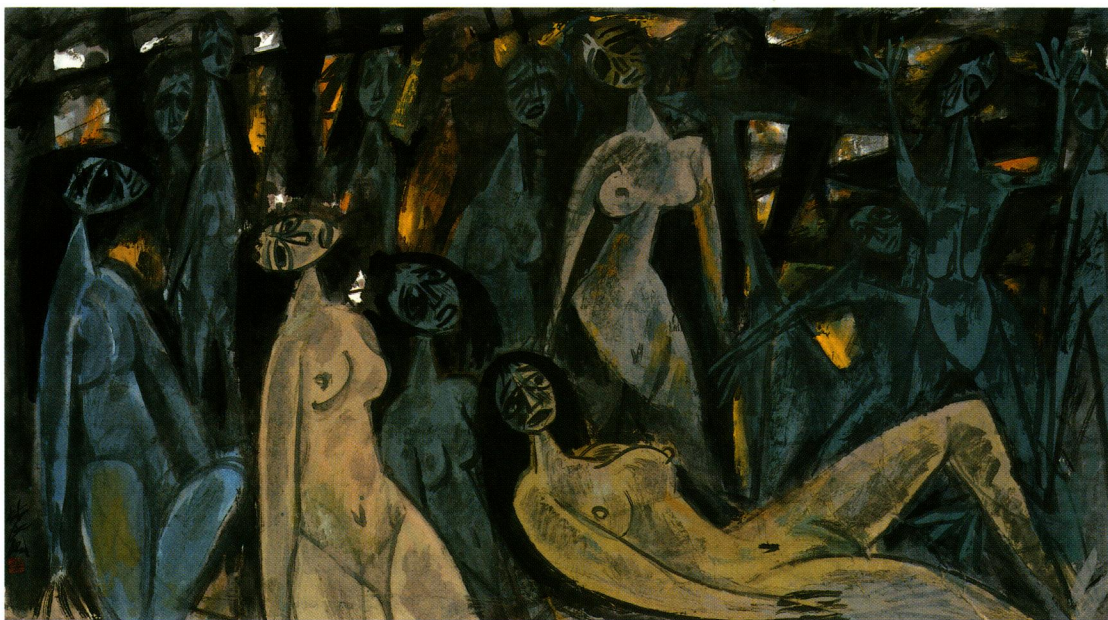
人物 · 戲曲 Figures · Chinese Opera

林風眠早年的油畫如《民間》、《人類的痛苦》和《人道》等，均表現他對社會公義與人道主義理想的追求。而早期的水墨人物畫則以速寫及小品為主，1938年於湖南沅陵期間便畫了許多以街頭小販、江邊漁戶、少數民族婦女為題的作品。進入新中國時期，他亦嘗試創作過農村生產隊、漁場作業等具有時代標記式的作品。1978年居港以後創作的人物畫重現了早期油畫中探求的人道主義色彩；尤以1989年的《噩夢》、《基督》、《痛苦》等作，最能貫徹始終地體現他對民族苦難的深切感受。

早在1940年代的重慶時期，林風眠已開始描繪戲曲人物，1950年到上海以後，更由戲曲表演中獲得創作的靈感。他說：「我用一種方法，就是看了舊戲之後，一場一場的故事人物，也一個一個把它折疊在畫面上，我的目的不是求物、人的體質感，而是求綜合的連續感。」由此可見，林風眠藉着傳統戲曲的表現手法去演繹立體派的理念，表現畫面上的時間和空間關係。為加強畫面的幾何化效果，他更參考了皮影戲的造型。

晚年作品如《火燒赤壁》，雖說以戲曲為題材，但畫家的焦點已非戲曲表演的內容形式，而是把主體變成獨立的視覺語言：線、形與色的互動，畫家透過旋動的構圖、粗放的筆觸、交疊的形體、強烈的色彩，像在譜寫一篇宣洩內心激情的視覺樂章。

Lin Fengmian's aspirations for social justice and humanitarianism are evident in his early oil paintings such as *People*, *Agony of Man* and *Humanity*. Lin's early figure paintings consist



痛苦 Suffering 1989 私人收藏 Private Collection



戲曲一景 Opera Scene 1950年代 1950s
香港藝術館藏品 Collection of Hong Kong Museum of Art

largely of sketches in ink and other small pieces. In 1938 alone, he produced quite a number of sketches of hawkers, fishermen and ethnic minority women in ink while in Yuanling, Hunan. Upon the founding of New China, portrayals of production teams in villages and fishing grounds

representative of the time were also among his attempts. The figure painting produced in the 1980s when the artist had settled in Hong Kong is a return to humanitarianism that he explored in his early years. The works *Nightmare*, *Suffering* and *Christ* of 1989 speak poignantly of the time and reveal Lin's unchanging



火烧赤壁 Chinese Opera: The War of the Red Cliff 1985 私人收藏 Private Collection

concerns for the sufferings of his countrymen.

Lin began painting Chinese opera characters as early as his Chongqing period of the 1940s. When he moved to Shanghai in 1950, the Chinese opera performances that he went to became the inspiration for many of his creations. As he put it, "My solution is to fold and overlap on a painting surface the characters who appear scene after scene in an traditional opera that I have seen. What I aim at is not the volume of an object or a person but the synthetic succession of time." Lin was concerned with the relationship between time and space on the painting surface, reinterpreting Cubism with the expressive means of traditional Chinese opera. To emphasize the geometry of the painting surface, he would also borrow his forms from leather-silhouette play.

In his late-year works like *Chinese Opera: The War of the Red Cliff*, although the theme is Chinese opera, the focus is no longer on conveying the substance of the performing art but on turning the subject into an independent visual vocabulary, or rather the

interaction of lines, shapes and colours. The artist seems to be composing an overwhelming visual rhapsody straight from his heart through the vibrant composition, audacious brushwork, overlapping forms and shapes as well as striking colours.



販子 Hawker 1938
香港藝術館藏品 Collection of Hong Kong Museum of Art

仕女 Ladies

林風眠對女性的美情有獨鍾，他筆下的摩登女郎、古典美人、裸女，均表現畫家心中所憧憬的女性的嫵靜、優雅、溫婉、憂鬱的美；同時亦展現線條流麗、造型簡潔、構圖和諧的抽象美。他的古典仕女，便是其努力融合東西方審美觀念的成果。



藍衣仕女 Lady in Blue 1950年代 1950s
香港藝術館藏品 Collection of Hong Kong Museum of Art

林風眠的仕女既吸收了二十世紀初期巴黎的新藝術風貌，亦注入了中國傳統藝術的因素。毋庸置疑，他的仕女坐姿及屏風背景是馬蒂斯式的；身軀修長、眼神憂鬱的女性造型是莫迪里亞尼式的。在中國藝術傳統上，林風眠自認他在文人畫吸收到的不多，他是向古代藝術和民間藝術靠攏的。他說過：「我的仕女畫最主要是接受來自中國的陶瓷藝術，我喜歡唐宋的陶瓷，尤其是宋瓷，受官窯、龍泉窯那種透明、顏色影響，我用這種東西的一種靈感、技術放在畫裡。」此外，楚國的木俑、漢代四川的畫象磚、唐代敦煌壁畫等的古樸造型和流利線條，亦是林風眠擷取藝術靈感的泉源。

Women are a favourite theme in Lin's art. The modern women, beauties and nudes that he produced are his projections of a woman's demure, graceful, gentle and melancholic beauty to which he was attracted. They are also his manifestations of abstract beauty through the use of sleek lines, simple forms and harmonious composition. His ladies are further proofs of his success in blending together the aesthetics of the East and the West.

Lin's ladies are hybrids of the novel Parisian styles of the early 20th century and traditional elements of Chinese art. The posture of his ladies and the screens in the background are unmistakably reminiscent of Matisse while their elongated body and sad eyes characteristic of Modigliani. As far as traditional Chinese art is concerned, Lin admitted he had absorbed little from literati painting. Instead, he was more inclined towards folk art. Quoting his words, "My ladies are mainly inspired by the art of Chinese ceramics. I like the ceramics of the Tang and Song, especially the latter. The glossiness and colour of the official ware and Longquan ware have prompted me to



白蓮仕女 Lady with White Lotus 1960年代 1960s
上海美術館藏品 Collection of Shanghai Art Museum

apply the inspiration and techniques so derived in painting.” Besides ceramics, the unaffected forms and flowing lines found in wooden figurines of the Chu, Han brick reliefs from Sichuan and Tang murals at Dunhuang also offered him a wealth of references.



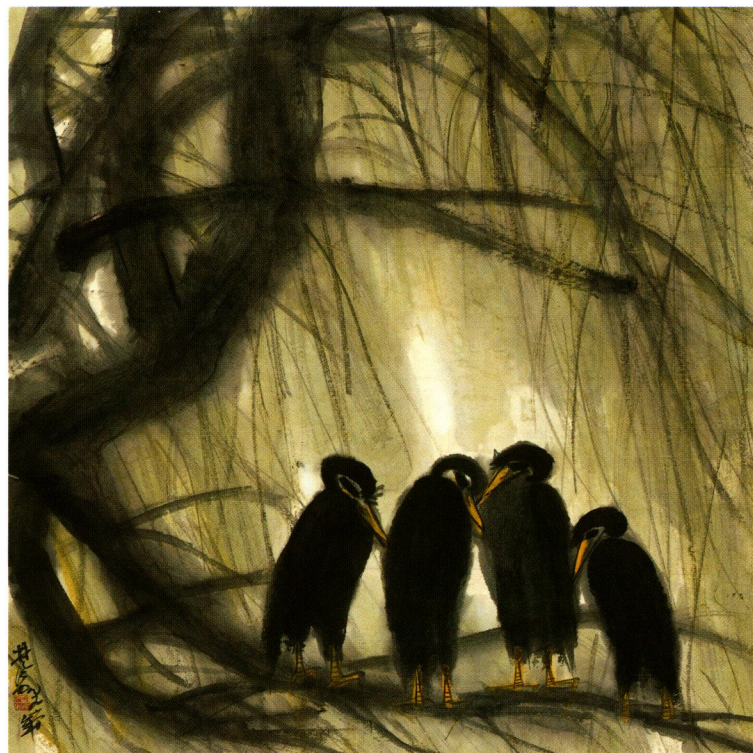
仕女 Lady 1947
上海美術館藏品
Collection of Shanghai Art Museum



青桃盤仕女 Lady with Fruit 1960年代 1960s
上海美術館藏品 Collection of Shanghai Art Museum

花·鳥·靜物 Flowers · Birds · Still-lifes

林風眠的花卉，不論構圖設色，都脫離了傳統花卉畫的格局，他特意採用方形畫幅，誠如吳冠中說：「林風眠之採用方形，決非偶然興之所至，而是基於他的造形觀。」他把一瓶或是多盆盛放的花團佔滿整個畫面，綻放繁花化成萬千色點與色塊，飽滿豐盈。而其用色更以水粉畫顏料層層敷上，色彩之間亦透露墨韻，既具油畫的厚重，卻又融入水墨的寫意淋漓。



烏鴉 Crows 1960 私人收藏 Private Collection

他以快疾、率性的筆觸，融入民間瓷器及漢畫象磚簡潔利落的線條，繪寫出墨韻濃淡滲化、造型趣緻、富擬人化色彩的小鳥，情趣無窮。

他的靜物畫則是最富「洋味」的，那些瓶花、杯碟、魚缸、水果像是壓縮在斜面上，這種平面化的畫面，不難令人想到塞尚。塞尚主張藝術家要以幾何形體表現自然物象的手法，啟迪了勃拉克、畢卡索等發展出立體派，也引導了林風眠以中國水墨和宣紙結合西方藝術概念，進行中西結合的實驗，追求和諧、純淨的美感。

風景 Landscapes

Whether in terms of composition or colour, Lin's flowers are a far cry from traditional paintings. One characteristic is the square format that he preferred. As described by Wu Guanzhong, "Lin's use of squares is by no means whimsical. It is based on his perceptions of form." In his paintings of flowers in vase or a number of potted flowers in full bloom, the flowers often fill up the whole painting surface in countless colour dots and patches. Through applying layer after layer of gouache, Lin endowed his paintings with the resonance of ink in the midst of colour so that the substantiality of oil co-exists with the ethereality of ink.

Depicted in ink diverse in tone, Lin's birds have an appeal in their humanly traits. Marrying swift and spontaneous brushwork with crisp lines typical of popular wares and Han brick reliefs, he was able to produce charming forms.

There is an unmistakable Western feel to Lin's still-lives. The flowers in vases, cups and plates, bowls of fish and fruits seem to be compressed onto the slanting surface. The two-dimensionalized treatment immediately brings Cezanne to mind. In advocating representation of natural objects as geometric forms, Cezanne inspired Braque and Picasso into developing Cubism. Likewise, Lin was inspired into experimenting for the marriage of the East and the West by bringing together Chinese ink and rice paper with Western art concepts in his pursuit for harmony and purity.



飛鷺 Flying Geese 1960年代 1960s
私人收藏 Private Collection

林風眠描寫自然景觀題材的作品，當稱之為「風景」，以區別於傳統意義上的「山水」。他從1940年代開始確立「方紙佈陣」的新形式；1950至60年代，他的風景畫進入成熟期，他描繪荷塘湖畔的平遠景觀，已達至爐火純青：荷塘、柳樹、小屋、雲天層層平列，以橫線與直線的組合，使畫面和諧平靜。畫的色彩多以綠調為主，色調變化微妙，意境靜逸而略帶沉鬱。同時，林風眠亦發展出最具個人風格的蘆葦飛鷺題材，遼闊遠淡的雲天，如夜幕將臨或山雨欲來，蘆葦搖伏；時或孤鷺、或兩三飛雁，逆風疾翔，畫境蒼茫蕭索。兩類風景一靜一動，前者建基於西方油畫的層次和厚重，理性而平衡；後者源於東方水墨意趣，詩意而溫婉。但二者都不純屬西畫或中畫，而是畫家努力結合中西的藝術結晶。

林風眠晚年的風景畫，進一步抽離實景的牽繫，呈現回憶與夢想中的景觀。如他繪畫的秋景，便放棄了平遠構圖，改以豪邁的筆觸，配以斑斕色彩，帶出強烈的表現性，源源釋放出掩抑不住的生命力。



西湖風景 Scenery of West Lake 1950年代 1950s
私人收藏 Private Collection



秋色 Autumn Landscape 1977-78
香港藝術館藏品 Collection of Hong Kong Museum

Beginning from the 1940s, the “formation in square” began to take shape in Lin’s painting. Thanks to persistent and conscientious practice, Lin’s landscapes entered their maturity phase around the 1950s and 1960s. As can be seen in Lin’s depictions of scenery of waterside, the flat-distance perspective is impeccably handled with the lotus pond, willows, huts and cloud-streaked sky aligned in parallel layers. This further combines with the horizontal and vertical lines to emphasize the harmonious composition. The whole painting is shrouded in light green to add to the diversity in tone as well as to accentuate the serene and faintly melancholic atmosphere. The period also saw Lin developing his most unique theme of wild geese with reeds. In these works, there is usually a vast expanse of cloudy sky suggesting sometimes nightfall and sometimes imminent storm. Solitary or in a flock, geese fly against the reed-bending wind to create a strong sense of motion in a desolate scene. Of these two types of landscapes, the former is static, rational and balanced, building upon the layering and substantiality of Western oil painting. The second type is motional, deriving its poetic and subtle quality from oriental ink painting. Both are neither Western nor Chinese, however, and are the outcome of the painter’s efforts in integrating the East with the West.

In his late years, Lin further freed his landscapes from the confines of reality and visualized the landscapes in his dreams and memories. In his autumn landscapes, he abandons the flat-distance perspective and veers more towards two-dimensional representation. The unrestrained brushwork combines with the bright colours to bring forth overwhelming expressiveness and to unleash an unstoppable flow of vitality.

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