



李津  
自在

LJIN: BEING

2016. 5. 28 - 8. 14

策展人 CURATOR: Britta Erickson 林似竹



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(Cover Image Front) **Idol 偶像** (detail 局部) | 2015 | Ink on paper 宣纸 水墨 | 180 x 98cm

(Cover Image Back) **Li Jin's studio 李津工作室** | Photographer: Alan Yeung 拍摄: 杨浚承



## INTRODUCTION

*Britta Erickson*

A young child's paintings are wonders born of innocence. Paintings created in old age may evince a return to that level of purity, forged of knowledge and experience. In between there are ages of growth and learning, self-knowledge to be mastered, techniques particular to the avocation to be learned, many sidetracks to be explored. While Li Jin is far from old age, he has reached a point of maturity both in his art and in terms of his self-knowledge and understanding, and he is progressing to the next level, a level that retains all that he has learned and painted and felt; a level that interestingly loops around and ties into his early career; a level that is somehow the same, but certainly different. Such a passage is only possible when there is a great richness of experience to draw upon.

Most people who are familiar with Li Jin's oeuvre know of what we can now refer to as his "middle period," a period of lush colors and succulent washes, rendering quirky homages to food and to other pleasures of the flesh, peopled with humorous figures—including self-portraits—who are variously feasting, bathing, posing amid flowering bushes, and eyeing one another.

For many years I have been talking with Li Jin about his painting, and where he would like it to go. He has had a pent-up yearning to simplify his palette to the extreme: he wished to paint in ink alone on paper. And of course, to accompany the shift in medium, it follows that there would be a change in subject. Li Jin had spent so many years thinking about this change, that when it finally came it was full-fledged. In just a few months, he already has poured enormous energy and thought into his new oeuvre.

Having been a master of all things to do with color, of color blending, of color contrasting, and so on, Li Jin now puts those exquisite sensitivities to the service of ink tones. Ink has long been described as having "five colors"—Li Jin makes this vibrantly clear. There is such a range of ink tone subtleties, it seems that perhaps the many years of working with color have given Li Jin extra sensitivity with the shades of ink.

The new subjects of Li Jin's paintings include food and people, as before. We are led to appreciate the food in a new way: a succulent piece of meat looks just as gorgeous and tender in ink as it would have looked in colors, but the ink form has an enticing ambiguity: it could perhaps be a section of landscape. The large paintings of radish or cabbage have a presence, and even personality, that is only possible with monochrome ink. The ink figures show a different aspect of humanity than Li Jin's earlier colorfully rendered figures do. This is the more spiritual side: figures who are exposing their insecurities, figures resembling lohans, ascetics, somewhat subdued self-portraits, and so on. Li Jin's ink brushwork is powerful, and at this point in his career he is in masterful control. With larger, specially made brushes, he works in a daring *daxieyi* style, with large sweeps of brush and ink—sometimes dry, sometimes moist, sometimes both together. The superb brushwork brings the subject alive. We become aware of the language of ink, and the fresh direction in which Li Jin has taken it.

In the 1980's and 1990's, Li Jin travelled to Tibet in search of an authentic life and a primal connection to nature. There he was inspired to paint aspects of daily life, as well as paintings of ink figures that are eerily reminiscent of his new ink series. Considering the early, Tibet period, and the new ink period works together, we find there is a very solid thread of continuity running through his career, and we gain a holistic view of Li Jin the artist, as well as Li Jin the thinker.

## 前言

林似竹

孩童的画作自然天真，宛若璞玉。老者历经知识与经验的洗礼，或许会重拾回归本真的渴望。两者间历经经年累月的知识积累、专业精进、自我认识的逐步深入和许多潜能的发掘。如今正值壮年的李津，经历了艺术造诣和理念的成熟，正在步入一个新的阶段。这个阶段容纳其所学、所感和所画，在其早期的创作中便已初现端倪，依稀如故却又焕然一新。这一跨越只有经历过五彩的人生才会发生。

熟悉李津的人都了解，现在我们可以称之为他“中期”的作品中有丰富的色彩、滋润的笔触，对食物和肉欲的特殊嗜好，以及幽默荒诞的人物形象——也包括他的自画像，或宴饮，或洗浴，或嬉戏于花木丛中，或斜睨着对方。

多年以来我和李津一直在探讨他的绘画以及他倾向的发展方向。他始终抱有一种隐隐的渴望，要把自己的调色盘简化到极致，最后只用墨在纸上作画。当然，随着媒介的变化，绘画主题也会相应改变。很多年来，李津不断在思考这一转变，当它真正到来的时候已经显得甚为成熟和丰满。在几个月的时间里，李津将巨大的能量和思考完全倾注在新作中。

李津是一个色彩大师，他善于用色彩的融合和冲撞来表现对象。现在，他将色彩的精准感觉转移到对墨色的表现中。所谓“墨分五色”，李津将之展现得淋漓尽致。多年用色的经验让李津对墨的把握得心应手，他画中的墨色变化如此微妙。

李津新作中的主题和以前一样，依旧是食物和人。然而，我们却被带入一种新的观看之中。那些用墨画的肥美的肉块，就像用颜色所画的一样令人垂涎欲滴，但墨的形式保留了一种迷人的多重性，它也可以是一片山水。大幅的萝卜和白菜灵气逼人，甚至拥有只有纯水墨才能体现的个性。水墨人物较其早年的彩

色人物展现出人性不同的侧面。对这些人物的描绘更偏重其精神性，他们有的显露出不安，有的就像罗汉或者苦行僧一样，自画像的成分被降低了。李津用特制的大毛笔，以大写意风格尽情挥洒，画面生动而富有表现力，使我们意识到了其笔墨语言的新方向。

在八十和九十年代，李津曾去西藏寻找最原始与自然的生活方式。受新环境启发，他开始更关注日常生活，并创作了许多水墨人物作品，后者与他最新的水墨系列有惊人的共鸣。现在我们同观二者，会发现李津的艺术生涯中有一条清晰的线索贯穿始终，并可对其艺术与思想获得全面关照。

（中文翻译：陈思渊、杨帆）



## AFTER THE EFFLORESCENCE: AN INTERVIEW WITH LI JIN

*Li Jin, Olivia Wang, and Alan Yeung*

*May, 2016*

OW: What motivates this change in painting style?

LJ: I'm someone who learns by following my creative needs. The desire to express comes first. Finding the appropriate language is necessary but secondary.

In the creative process there are many unknowns, things that you've never experienced before and that reveal themselves to you suddenly. That's the beauty of it. For a painter of my age, who has spent decades in the field of ink painting, failure no longer seems possible. Actually, being unable to fail is a terrible state to be in. Many technical breakthroughs happen in spite of your conscious intentions, when you improvise, when you stumble your way through unstable ground.

Many people have told me I can refine the kinds of imagery that I've developed. But refinement is not the point. When I was young, my enthusiasm for food and sex as painting subjects came naturally. At my current age, my physical condition and mood are different. If I continue to make paintings as before, viewers who are sensitive and know me well will realize immediately that they are not authentic.

The present moment has its own beauty and its own sense of life, which relates to my age and my receptiveness. This is why I must take this step forward. Only by following my heart do I feel I'm truly making art.

OW: What do you think your new direction will be?

LJ: I want to rediscover an innate carefreeness and insouciance (*xiaosa*). In my mind, the ideal painting is that which expresses (*xie*) rather than depicts. Expression is not about speed or gesture, but rather about revealing what is within oneself. Ink painting is very suitable for unmediated expression. The materials of brush, water, ink, and paper are

extremely sensitive. Any contact between them leaves an indelible trace of all there is within you.

A work of art has an allure, the allure to invite a sympathetic viewer into your heart. An artist should have an aura, and an artwork an allure, in order to retain the attention of the viewer.

Going forward, I'll focus my attention more on traditional ink art. What's special about ink is that it's like singing: if you have a good voice, you don't need good lyrics or accompaniment to sing appealingly. I want to develop the special characteristics of ink—the subtleties of tonality, the feelings of lifting and pressing the brush or letting it crash onto paper. If I can do these things well, I won't need anything else.

AY: So subject matter is no longer very important.

LJ: Right, not that important. Radishes are fine, and flowers are fine, as long as they allow the expressivity of brush and ink and mobilize the richness of brushwork. What we generally think of as good brushwork today is actually repetitive and imitative. Some people have mastered the language that Qi Baishi spent a lifetime developing and think it's great brushwork. This is a complete misunderstanding. If you do nothing but imitate someone else, you'll never internalize brushwork on its own terms, and you'll never create something new, something that responds to your time. Many people can paint imitatively, and their works may even look good at first glance. But the work of a painter with true ability and foundation is different. In the future, the aesthetic judgment of Chinese painting will slowly return to this point: you must develop your own language out of tradition in order to make a meaningful contribution to your time.

OW: The title of the show is *Zizai* (lit. "existing on one's own"). You feel free and unencumbered now, don't you?

LJ: I've always sought freedom in my art. If I want to paint something, nothing can stop me, but if someone demands it, I immediately become resistant and uncomfortable.



Now, as I am making this transition, many people around me are quite nervous, not sure where I'm going. This time I'll invite many of my followers to see my new works. My point is to tell everybody: an artist who follows his or her collectors' tastes completely and allows creation to become secondary becomes a market instrument. Even from a collector's perspective, this is like dropping a rock on one's own foot: your collection has no future. You must let the artist go forward.

OW: The new self-portraits are deeply felt. They seem to be about existence.

LJ: The new self-portraits are like monologs. They draw on what I've been harboring for years. Alan said at the beginning, "Li laoshi, there's a Chan feeling in your paintings." I was especially pleased to hear that. This gets to the heart of the matter. What is Chan? Retiring to the mountains, becoming vegetarian, giving up material life—all that is Chan, of course. But there's another kind of Chan, and that is to immerse oneself thoroughly in sensory experience, to express authentically the pleasure and romance of the mundane world.

My paintings are like this. When you first look at them, you may be led to think that I'm drinking my days away and indulging in fleeting pleasures. But when you put all these experiences together and peek beyond them, you see nothing but solitude and sorrow. The more vibrantly life reveals itself to you, the more keenly and inescapably you feel the ennui in its wake.

It's because I'm a pessimist that I try to hold on to those fleeting moments of joy. When I paint I'm seeking solace. Many of my liveliest paintings I created alone. When I'm truly indulging in worldly pleasures, I don't paint. It's when I pause and reflect that those experiences emerge on paper. This is a marvelous process, because only then do you notice all the things you've missed before—all that seductive beauty, all those corporeal desires and feelings of efflorescence.

For me, *zizai* means roaming in the field of painting with freedom and passion. When I was young I felt this: I'd wake up with a real urge to paint. Of course then my works would be good. But in recent years,

I've gradually become a little numb and felt the need to force myself to continue painting. Then art becomes work, which is not good. I must put myself back in the state of play, where I reflect on myself and entertain myself, and commit this process to paper. That is *zizai*.

AY: *Zizai* refers to freedom and happiness, but the term is rooted in Buddhism, for example Xuanzang's translation of Avalokitesvara. There's an ambivalence between freedom and uncertainty that resonates with your current state.

LJ: Right. There's a saying, "When your painting ripens it becomes raw [or alive]" [that is, mastery only leads to a new beginning]. When you start to show off technically, you're in trouble, but being purposefully deskilled all the time is not right either. This is a delicate balance. I want a change now because I feel the need in my heart. I want to return to my enthusiasm for ink itself.

AY: Why did you go to Tibet?

LJ: I wanted badly to go to Tibet two reasons. The first was having read *The Moon and Sixpence*, W. Somerset Maugham's novel about Paul Gauguin, and *Lust for Life*, Irving Stone's biography of Vincent van Gogh. These two artists had a tremendous influence on me. I sought a primitive state of being away from urban life. In China, Tibet was the closest approximation.

The second reason was that I'd never left the care of my family. Tibet was a particularly dangerous place, and my parents couldn't watch over me there. This was a very significant transition. Although I was timid, I was willing to take the risk. So, with some nervousness, I went to Tibet.

In Tibet, my personal and social lives changed radically. I had to avoid some sensitive issues, and I didn't speak Tibetan. It was like being in a foreign country. In that new environment, I felt liberated. My lines became a lot rougher, charged with a primitive energy.

Tibet felt very close to heaven, very close to nature, very close to animals. I felt this especially keenly in the grazing areas. There was no way to tell

if the humans were grazing the sheep and cows, or if the animals were grazing the humans. All through the seasons they had nothing but each other, and they lived together very naturally. Their relationship seemed unlike that between humans and livestock.

Same with the relationship between humans and nature. In this boundless space, there weren't many references. There were always the same mountains, and the same sun that rose on one side and set on the other. The seasons felt short and changeless. There'd be snow, and then the grass would change from green to yellow, and then the year would be over. There my horizons expanded, as did my mind and spirit.

AY: You've mentioned many times that witnessing a sky burial in Tibet made a profound impression on you. How did Li Jin the timid boy become someone who wanted to watch a sky burial?

LJ: Human psychology is contradictory. Sometimes the more you fear something, the more you want to confront it. I never wanted to see corpses, or even dead mice, and yet I kept coming across them during my childhood. During the Cultural Revolution, for example, when someone hung himself in the backyard, I'd go and see if his tongue would be sticking out.

Watching a sky burial in Tibet was a kind challenge to myself. It was not an easy thing to arrange. I had to do a lot of work for that one opportunity. On that day there were three bodies—old and young, male and female. There was a very young woman who had died from a car accident. Despite injuries to her head, I still found her body quite provocative.

The corpses were quickly chopped up. The flesh was laid out on blue cloths in baskets to make it easier for the vultures to eat. In texture, it was completely the same as beef and mutton in the market.

My first reaction was to touch my own muscles and bones. When I did so, I felt estranged from my body, like I was touching a chair or a tree. I suddenly felt that without spirit or soul, a human being is just like a tree branch to be broken or a bundle of chives to be cut up. I realized suddenly



the limitedness of the body and began to think about how to expand the spirit. Actually, we often don't even think about our own bodies. Only when we're ill or in pain do we feel that we are one with them.

Many people couldn't eat meat for many days after watching a sky burial. I was the opposite. On the same day, I invited the burial master to dinner, where I ordered some meat dishes. At dinner he hadn't even changed his clothes, which were still stained with blood. I think I was in a bit of a shock. I suddenly felt very numb, that there was no difference between human and animal flesh: since we're all in the same food chain, the difference doesn't matter anymore.

The sky burial master is an inherited job. If a father is one, the son has to be one. The particular burial master I met had studied at the Beijing University of Agriculture and spoke Chinese. He wanted to change his life through education, but ultimately he had return to Tibet as a burial master. There was a strict social hierarchy in Tibet. Although I had invited him to dinner, he had to bring his own bowl and plate and eat seated on the floor. Unable to change his lot in life, he was in pain and depressed, drinking all day long. I felt that he was sending people up to heaven while himself sinking to hell.

**AY: How did this experience influence your outlook on life?**

LJ: I used not to like eating meat very much, but in Tibet I slowly began to like it, and my personality also became more outgoing. Before Tibet, I'd feel sad about the distance between reality and ideals. When I experienced the ultimate end of a human being, I understood that life is nothing but a play and a process.

Tibet's geography makes it a place of ample sunlight. Tibetan religion holds that nothing exists in the dark and that the light of the Buddha shines on both the good and the bad. This is very liberating. There were some dark and obscure aspects in my personality; I often looked at people obliquely and avoided meeting their direct gazes. After I went to Tibet, these dark aspects went away, and my personality developed in healthier directions.

**AY: You visited Tibet three times. How did each visit influence your art differently?**

LJ: My first visit was during 1984-1985, occasioned by the Ministry of Education's Tibet aid initiative. The second visit was in 1990. By then I had already married and had a life of my own, but I missed the Tibetan way of life. At the time I felt that Tibetan and Chinese cultures were not at all the same and that Tibetans had an entirely different religiosity than the Han Chinese. I was free to love the blue skies, the white clouds, and the thangkas there, but they didn't belong to me. I was a passer-by from somewhere else; my soul wasn't rooted there. Once I came to this realization, a self-conscious sense of withdrawal arose.

Later, I went to Tibet once more. I told the people in Lhasa: "I won't sell paintings here, and I won't compete with you for your livelihood." I also didn't involve myself in the Lhasa art scene. When one is totally marginalized, one has no desire for fame and fortune. After that, I made a series of paintings of utopias. Although they were imperfect, my heart was truly tranquil. After arriving in Tibet, I began to focus more on quotidian life. I had a small garden where I planted some vegetables. This was what I painted everyday. Tibetan cultural elements gradually faded away from my paintings.

As I tried to free myself from my academic training and express my feelings, I used brush and ink in ways that went beyond or against tradition. This wasn't intentional, but necessitated by expression. I still find these works meaningful and valid today. They aren't hollow formal exercises, but are infused with the textures and details of my time in Tibet.

**AY: The works you created after each of your stays in Tibet look somewhat different. Can you explain this?**

LJ: I had two main sources of influence. In the wake of the Open Door Policy, everyone looked to the West; there was a thin book on modern art history that was like the Bible to us. My favorite artist was still Pablo Picasso, and I also liked Henry Moore's sculptures. When it came to

Chinese art, I liked stone carvings of the Han Dynasty. These influences are evident in my first Tibet-themed painting series. Secondly, I was guided by my own own ideas. In the Tibet series, animals have human elements, and humans have animal elements. I especially wanted to express the relationship between humans and animals.

My second visit to Tibet didn't feel as exciting and stimulating as the first. At the same time, I began incorporating human desire, which is innate, into my art. Religion aims to eliminate desire as much as possible, but I wanted to combine desire and religious solemnness. For example, in one of the works there's a figure resembling a door guardian, with a hand and many other figures. He's not a lama or a religious figure in the real sense. If you look closely at his facial expression, you'll find that he is essentially human, distinguished from regular people only in his attire.

**AY:** The works from your third sojourn in Tibet incorporate printed Buddhist icons and rubbings of Marnyi rocks. What inspired these forms?

LJ: I always felt that Tibetan culture was extremely textured and dense. For example, the white walls in Tibet are absolutely different from our painted white walls; they have a patina resulting from years of wear by nature and humans. I incorporated rubbings for the aged textures on Marnyi rocks. The mottled patterns of the soot on pavilion-shaped censers look like jet-black ink, and ink rubbings suit them well. But what I truly love is water, its translucency, and the layering of light ink. The very dark and mottled rubbings form a strong contrast with my use of water. There's an energy that flows freely and lucidly amidst the dessication; this energy is distinctly mine.

**AY:** In the past twenty years, a clown-like figure has appeared repeatedly in your work. Where does he come from?

LJ: It's a figure wearing a "tiger hat." My favorite piece of clothing from childhood, which I only wore on special occasions, was a little quilted coat my grandmother made for me. She sewed two ears on the coat, which were very cute, and even embroidered my name on it so that I wouldn't

lose it. People laughed at me every time I went out in it. Whenever I thought of my childhood, I'd remember this little quilted coat. For a while I was especially nostalgic, as if I were reliving in the past.

I believe that art should not deify human beings and instead should have animalistic rawness. I'm someone who wants to return to origins. My intention in going to Tibet was to pursue a primal feeling of life.

There must be humor in my painting; it has to be fun. I don't want to make something if it isn't going to be fun. I like things that border on fairytales—a white bunny, digging for radishes, pulls out a red radish with green leaves and wants to eat it. My later paintings of food all have this feeling of harvest and abundance. There are even beautiful women around—so much liveliness and sensuality. I'm not a good thinker or reader, but I want to extract the little delights in life and nature, like picking fruits. In fact, many things in life are fruits, but we often overlook them.

For quite a long while, I lived a simple life in a hutong in Beijing and socialized little. Few of my paintings from that time have busy compositions. There's usually just one person sitting by a table, resting in the shade, or sipping a cup of wine. Later, I started traveling abroad, saw more, and experienced more elaborate and extravagant social scenes, and so my paintings began to resemble feasts.

**AY:** That touches on the new works. How have twenty years of using bright and rich colors influenced your feelings about ink?

LJ: I've tried converting images of my color works into black and white on my phone; there is richness in the monochrome versions as well. Both ink and colors are only suggestive. I've always thought that my experience with colors shows in my monochrome paintings too. My inkwork now has more texture. It is easier to understand how warm and cool tones work in oil paintings, but I can even feel warmth and coolness in ink. There is something beyond immediate recognition in ink painting, which makes it more precious. Its sensitivity and directness reflect your interiority; a person's warmth or coolness is on the spiritual level.

If you want to create a wild work, you must first paint with restraint and store up the energy for an eventual outburst. If you want to be simple and minimalist, you must first have experienced complexity, and you must have experienced efflorescence. The former is the “fruit” of the latter. What I aim for is the “fruit.”

All the experience I have won't go to waste. As long as I put my heart to it, the viewer will understand: Li Jin paints in this way because he once painted like that.

AY: Traditional splashed-ink painters usually wouldn't draw outlines first. The relationship between line and wash is a unique feature of your paintings.

LJ: That's right. I first draw lines and then use “surfaces” to break them. Whether in plain water or color, wash essentially functions as surface. I'm good at using water. People used to say that using water is something southerners do well and that few northerners are good at it. I am an exception. I have a special sensitivity towards wetness and moisture. There's an art to using water. If you use too little you won't break the outlines and create this kind of wash; if you use too much you flush the form away. There must be a union of sensuality and rationality. This is what I'm after even now.

AY: In the new series, there are no colors, and lines and surfaces are less distinct, both being painted with the same brush.

LJ: Right, it's less procedural. Most of the time, when I start a brush stroke the form and the resonances I want are already in unison. Everything is contained in the variations of a single stroke. I've combined many effects I've created in a single stroke. Don't underestimate this big brush. I can create surfaces with it, but I can also draw lines with it simply by lifting it up. I can perform different actions within a single movement, and I can vary between centered and slanted tips. Such is the sophistication of Chinese painting.



AY: You painted some monochrome works on Mount Qingcheng. In the paintings of heads from the 1990s and your 2014 self-portrait, for example, there seem already emerging signs of your new direction.

LJ: There were signs very early on. The Mount Qingcheng paintings were meticulously painted and more traditional, though they already set a certain direction for me. Why are we comparing the new series with the early Tibet-themed works in this exhibition? You'll find that I've returned to an earlier state, although surely my current works differ from the old ones in mastery.

AY: You mentioned the special pleasures of painting at a large scale. How does it differ from painting small works?

LJ: In a small painting everything happens within a square inch. From a physiological point of view, you feel able to contain someone if he's smaller than you; he's within your field of vision. Once a painting gets large, it contains you, and you're limited to working on one portion of it at a time. Here the continuity of breath (*qi*) is especially crucial; your breath needs to be able to move freely through the entire field and come together as one at the end. Smaller paintings do not require your body to move alongside the breath resonance. The difference is drastic. Large and small paintings also have different requirements. Working at a large-scale is very active and bodily; one needs to immerse oneself in the painting entirely.

AY: Speaking of the body, some of the new works depict bodily decline and decay. Some of the self-portraits, too, are hardly recognizable as such. There seems to be a kind of violence in these. How should we understand this?

LJ: This may have to do with my mood or state of mind at the time. Everyone has two sides, a wild side and a delicate, tender side. Ink painting manifests these two sides very directly. Tonality, the speed of the brush, the relationship between wetness and dryness—all these manifest one's emotions easily. Sometimes I sip tea with friends in elegant settings; other times, when I'm drunk, I do karaoke at the top of my lungs. Painting is the same.

AY: You made Rothko-esque abstractions in the past, but they haven't survived. In this new series, there is a very narrow, very abstract misty landscape, but you drew little flowers all over it. If *xieyi* expressionism is not about figuration or content, why do you insist on painting figures instead of just making pure abstract art?

LJ: Most of the figures in my paintings are of myself. My own self is a most straightforward symbol and exactly what distinguishes me from others. And facial expressions have been very important to me. I like to paint heads and especially eyes, which are windows to the soul. One's fleeting moods—calmness, panic, paranoia, confusion—are all in the eyes. I have to paint figures in order to render these nuances of humanity, which I don't want to lose.

AY: The new series depicts mostly classical figures like arhats and recluses. However, the tiger hat, a woman, and a dog appear in the largest painting. What does their return imply?

LJ: The tiger hat is like my logo. Its appearance here is to remind the viewer that these aren't characters from a martial arts fantasy novel, and they aren't the Eight Immortals or the Seven Sages; these are people from our contemporary reality. I've been thinking, is a classical spirit compatible with a scene with contemporary people? Today we lack true antique flavor. Too many people paint figures in historical costumes, but they lack a feeling for the past. I think my arhats and ancient figures are believable not because I've read a lot of classical literature. It's simply because I have an antique spirit in me.

AY: Chan ink figure paintings haven't been well preserved in China. Many of them can only be seen in Japan. Do you consider your new creative direction a contribution to the history of Chinese painting?

LJ: I don't think it's much of a contribution. "Continuation" is more like it. I simply don't want us Chinese to lose touch with our antique spirit and feeling in today's Westernized world. There's no need to show anything off on purpose; just don't be shy about showing what you have.

True value and quality always have a place on the global stage. Artists today should find confidence in themselves and develop what's properly their own.

That ink art isn't strong enough today also has to do with self-centeredness. It's wrong to think there should only be one master in an era. An era is only praiseworthy if it has nurtured ten masters. An ink artist should be especially respectful towards colleagues who are diligently devoted to their art.

AY: Some critics note you incorporate carnal desire into ink paintings. Actually historical painters also did this, as in these paintings by Bada Shanren of two copulating crabs or a fish "to be cooked."

LJ: Exactly. They already did this. Many people fail to recognize the contemporary elements in tradition, but they always existed in traditional art, and in very sophisticated forms no less. For example, artists like Xu Wei and Liang Kai—we contemporary ink painters really should look back at them, because they'd already established a valid system of representational abstraction, something between the figurative and the non-figurative. They wouldn't go so far as to paint a crab that wasn't recognizable as a crab, but neither would they paint a crab that suggested only a crab and nothing else.

Now a lot of people are doing abstract expressionism. You asked me just now why I don't go a bit more abstract, a bit more expressive. I really cannot do that because all the art I've made is closer to people like Xu Wei and Liang Kai. My breakthroughs are in scale, facture, and brushwork, but my principles and philosophy are the same as theirs.

These paintings are what I mean by passionate but artful: there's an intuitive understanding of what needs to be depicted. Only the Chinese have this sensibility for the tenderness and subtlety of ink. I'm fortunate to have it in my bones. It doesn't come from practice. It's innate, and when I see it, it feels just right.

*(English translation by Alan Yeung and Yitong Wang)*



Bada Shanren, *Fish* 八大山人《鱼》 | 1705 | Ink on paper 宣纸 水墨 | 16 x 14cm

## 一定要五光十色过：李津访谈

李津、汪铃、杨浚承

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汪：您这次改变画风的动机是什么？

李：我是在创作的带动下去学习的人，要去表达的愿望是第一位。寻找相应的语言是必须要做的，但那在后面。

在创作的过程中有未知的东西，有突然获得的、以前没有的经验，这一点特别美好。像我这个年龄的画家，在水墨行当里摸爬滚打了几十年，好像已经不会犯错。这种画不坏的状态其实非常负面。很多技术的提升，是在意外和即兴、一脚深一脚浅的探索中才能获得的。

很多人说我还可以将自己发展出的图式锤炼得更好，可这真的不是锤炼的事。当我年轻的时候，我以饮食男女这种热烈的生活为题材是合理的。但是我现在的年龄、身体状况和感受都和年轻时候不一样了。如果我依然抱着之前的题材去画，明眼人、了解我的人马上就会发现，这不真实。

今天也有今天的美丽和生命感，这种生命感是和我目前的年龄和承受力有关联的。这就是我必须往前走一步的原因，只有跟着自己的感觉，我才知道什么叫创作。

汪：您觉得这次改变的方向会是什么？

李：我希望重新找回本性的潇洒。我心目中的高境界是要离开描绘变成“写”。写不是速度和动作的概念，而是将心里的东西向外泼洒。泼洒和宣泄很适合用水墨表现。毛笔、水、墨、宣纸这种材料非常敏感，一接触上，任何痕迹都干毫毕现，无法更改，可以把你所有的精神储备都释放出来。

艺术作品有一种诱惑力，能让懂你作品的人慢慢走进你的内心。你的人必须有一种气场，你的作品必须有一种感染力，别人才可能在你的画面前停步来看。

如果我继续往前走，我会更加加强对传统水墨的注意力。水墨的优势，其语言

本身就好像一副好嗓子，不需要好的歌词、伴奏，只要唱出来就能很棒。我还是要发挥水墨的特长，那种墨色的微妙变化，用笔的轻起轻落或者砸下去感觉，如果能做好这些，已经所向无敌了。

杨：这样说来，题材将变得不那么重要了。

李津：对，不是很重要。萝卜也行，花朵也行。要适合毛笔和墨的表现，调动用笔的丰富性，这个非常重要。我们现在一般认为画得好的水墨，是一种重复性水墨，就是师承而来的，比如把齐白石一生所打造出来的一些图示都临摹下来，熟练化。然后几笔一挥，大家就认为这是好的笔墨。这完全是误读。因为你一直在临摹别人的东西，笔墨根本就没有融化到自己身上，你也没有画出一些和时代有关联的新的组合。很多人都能画这个形式的画，远看似乎也差不多。但是能力深厚的人画出来的和普通人真的不一样。以后，对中国画的评判会又慢慢回到这里来：必须从传统出来，发展出自己的语言，才有可能立足于时代。

汪：这次展览名称是“自在”。现在感觉不受束缚了，是吗？

李：其实我画画一直追求自在。如果我想画什么，那拦都拦不住，可是如果别人一要求，我心理马上就逆反，就会特别不舒服。

我现在迈出这步的时候，我周围的好多人都挺紧张，不知道我会走向哪里。这次我会请很多我的长期关注我艺术的人来看新作品，目的就是告诉大家：即使从收藏角度说，如果想让一个艺术家完全投其所好，让创作下降到第二位，变成市场的工具，那就是在搬石头砸自己的脚，这样的收藏没有未来。只有让艺术家往前走。

汪：新的自画像很有感觉，似乎和“存在”有关。

李：新自画像有点自己和自己对话的感觉，用的还是我这些年的积累。当初杨浚承说我的画中有禅意。我特别高兴，那就是探到我的底了。禅是什么？去山上吃斋饭，淡物质，当然这也是一种。但还有一种，就是吃喝玩乐，就是在浮世中用真心写快乐和浪漫。





Li Jin Painting 创作中的李津 | Photographer: Alan Yeung 摄影: 杨浚承

我的画也如此，猛一看，会误读，好像我整日都沉迷声色，花天酒地，小情小趣。但其实这些所有的东西都加起来，背后恰恰是孤独和悲凉。世界越是鲜花灿烂，就越有逃脱不了的凋零和伤感。

我因为悲观，所以想多抓住一点幸福、一点虚幻。我在绘画中求安慰。我有很多热闹的画是孤独的时候画的，当我真的在吃喝玩乐的时候我不画画。正是当我玩不动了，或者想静一静的时候，才把那种经历过的浮夸留在纸上，感觉很棒。因为这时你会发现很多当时被忽略的感受，比如那种艳丽、那种肉欲、那种鲜花盛开的感觉。

所谓的自在，是在绘画领域满怀热情地自由行走。我年轻的时候有过这样的感受：一早起来，真的很想去画，这样的作品当然也好。可是后来有几年慢慢变得麻木了，好像要坚持什么，一坚持就变成工作状态，不好了。还得要回到那种玩的状态，打磨自己，自己逗自己，并落实到画上，才算真的自在。

杨：对“自在”的一般理解是自由自在，很乐观，但它的来源是佛教，比如玄奘翻译观音的名字：观自在菩萨。这其中隐含一种不安，切合您现在的状态——自在和不安在一起。

李：没错，有一句话说“画到熟时是生时”，炫技的时候就出问题了，一味的拙也不对。要掌握好这个火候不容易。我现在想变局，画面的变化是我自己内心的需要，我想回归到对水墨本身的热情中。

杨：能否说下去西藏的前因后果？

李：我非常想去西藏有两个理由。一是看了毛姆写高更的小说《月亮和六便士》和梵高的传记《渴望生活》。这两个艺术家对我的影响特别大，我想去寻找那种远离都市生活的原始状态。在中国，最接近这个状态的只有西藏。

二是因为我从小就没有离开家庭的呵护。西藏恰恰是一个特别没有安全感的地方，而且天高皇帝远，父母也管不到我，这可以给我带来极大的转变。所以我胆子虽然小，还是愿意冒这个险。我怀着紧张、忐忑的心理去了西藏。

到西藏以后，我的个人生活和交际圈都发生了很大改变，有一些敏感问题要回避，语言又不通，就好像出国一样。在全新的环境中，我获得了一种释放，

线条也粗多了，有一种原始的力度。

西藏给我的感觉就是离天很近，离自然很近，离动物很近。我在牧区特别有感触，都不知道是人在放牛羊，还是牛羊在放人。一年四季只有牧人和动物相依为伴，他们非常自然的生活在一起，彼此之间的感情好像不是人和牲畜的关系。

人和自然的关系就更不用说了。当你处在大的背景下，没有太多参照，永远是这样的山坡，永远是太阳从这边升起那边落下，四季都非常短暂，没有变化。一场雪，或者草从绿到黄，一年就这样过去了。我的空间感和心胸都开阔了。

杨：您多次提到在西藏看天葬给您留下十分深刻的印象。您如何从胆小的孩子变成想看天葬的人？

李：人的心理有些矛盾，越害怕看到的，越想去看。我特别不想看尸体，打死的老鼠也不想看，而在我小时候，这些东西却总在我身边出现。比如文革的时候，谁在后院吊死了，我会去看看他是不是真的舌头伸得很长。

在西藏看天葬对我而言又是一个挑战。当时看天葬也很不容易，我费了不少周折才获得一次机会。那天有三具尸体，老年人、年轻人、男女都有，其中一个女的是车祸死的，非常年轻，除了头被撞坏之外，她身体的感觉对我还挺刺激的。

尸体很快就被卸成了那个样子。为了让鹰吃得干净一些，容易吃的鲜肉还被垫上蓝布放在篮子里，它的质感、肥瘦和菜市场买的牛羊肉完全一样。

我第一个反应就是摸自己的肉和骨头。摸它的时候，我有一种陌生感，就好像在摸一把椅子或者一棵树。我突然觉得人如果没有精神或灵魂，那就跟折一根树枝，切一把韭菜是一个概念。一下就觉得肉体有限，并开始思考精神的放大。其实我们自己的肉体，我们自己也没有细想过，除了生病、有痛苦的时候才感觉它和自己是一体的。

很多人看了天葬之后，好多天来都不敢吃肉。我恰恰相反，当天下去请天葬师吃饭就点了肉菜。他连衣服都没换，身上还有被溅到的血迹。我觉得我受了一点刺激，突然很木讷，一下觉得人肉和动物的已经没有区别。既然都在一个生物链，一切都无所谓了。

天葬师是世袭制的职业。父亲是天葬师，儿子也是天葬师。这个天葬师在北京农学院上过学，懂汉文，希望通过上学来改变自己的身份，但最后还得回去当天葬师。西藏有等级制度。虽然我请他吃饭，但他必须自己带碗带盘子，盘腿坐在地上吃。他无法改变自己的身份，非常痛苦、压抑，整天喝酒，有一种送人上天堂，自己下地狱的感觉。

杨：这次经验对您的人生态度有什么影响？

李：我以前不太爱吃肉，但在西藏慢慢爱吃肉了，性格也开朗了。以前，当感到现实的境遇和想象不一样时会压抑。当我看到人真正的结果时，反倒明白人生不过就是一场戏、一个过程。

西藏的地理位置决定了它是一个光照特别足的地方。西藏宗教认为一切都不在阴影中，好的、不好的都在佛光的照耀下，给人特别坦荡的感觉。我原来心里有隐晦、阴暗的部分，总用余光去看别人，或者躲闪别人的直视。到西藏之后，我这部分阴暗没有了，性格朝着更健康的方向发展了。

杨：您一共三次去西藏，三次对您的艺术有什么不同的影响？

李：我第一次去西藏是1984—1985年，那属于国家教委的援藏任务。第二次去西藏是1990年的时候，我已经成家了，有了自己的生活，只是因为想念西藏的生活环境。当时我感觉藏文化和汉文化不是一个东西，藏人对宗教的理解和汉人完全不是一回事。西藏的蓝天白云、唐卡等等，我可以喜欢，但它不属于我。我还是一个漂泊过来的外乡人，我的灵魂不在这。一旦醒悟到这点，就自觉的产生一种脱离感。

我后来又去了一次西藏。我跟在拉萨的人说：我不会在这里卖画，我不会抢你们的饭碗。我也不介入拉萨美术界的事。人完全被边缘后，功利心也放下了。后来我画过一批表现桃源世界的作品。画的东西虽然不完美，但是心真静。从西藏之后我开始关注生活，我有一个小园子，自己种点菜，就天天画这个。西藏的因素越来越少了。

在摆脱学院束缚，强调个人感受的时候，对毛笔和墨的运用有出格的地方，有背离传统的地方，不是故意背离的，而是感受的需要。到今天看那批作品，

仍然还觉得站得住脚，因为它们不是没有内容的空泛形式，跟西藏的点点滴滴都有关系。

杨：您几次从西藏回来的作品面貌不太相同。能解释一下吗？

李：两块对我有影响。当时刚一开放，大家都在看西方，一本很小的当代艺术史就是我们的圣经。我最喜欢的还是毕加索，雕塑喜欢摩尔，中国的东西喜欢汉画像石、画像砖。从我第一次西藏题材的绘画中可以看到这几部分的影响。然后就是我自己的理念，那套组画中动物有人的成分，人有动物的成分。人与动物的关系是我特别想表现的。

第二次再去西藏，西藏给我的感觉已经不像第一次那么刺激了。同时，我也开始将人本身的情欲往作品中揉。宗教尽量排除个人欲望的东西，我却想把欲望的东西和宗教的肃穆感组装在一起。比如说一件作品中，像门神一样，有手，又有很多人。他不是真正意义上的喇嘛或宗教者。你仔细看他的表情，就会发现他还是一个人，只是在服装和装束上和普通人不同。

杨：第三次去西藏创作的作品中出现了印刷佛像和玛尼石拓片。是什么启发了这些形式？

李：我一直认为西藏的肌理太厚了。比如西藏的白墙绝不同于我们这里用白色涂料涂的墙，而是多少年的风化、雨水加上人的痕迹所综合产生的包浆。我选择拓，是为了石头上的斑驳感。塔状敬香用的炉子，被烟雾熏黑部分的斑驳，好像焦墨的感觉。用墨拓印的形式，与之特别契合。而我心中喜欢的东西是水，要透明，要有淡墨的层次感。拓印这种很焦很糊的技术，和水的运用形成了很强的对比。干涩之中还有清透的灵气在里头闪，这个灵气最是我的东西。

杨：近二十年来，您的作品中反复出现一个近乎小丑的形象。他的源头是什么？

李：那是带着老虎帽的形象。我小时候最喜欢的一件衣服，逢年过节才穿，是我姥姥给我做的一件小棉猴。她给我缝了两个耳朵在上面，特别生动。因为怕丢，上面还绣了我的名字“李津”。我一出去，别人就笑话我。我一想



童年就会想到姥姥给我缝的这件小棉猴。有一阵子，我特别怀旧，好像自己又活到了过去。

我的一种艺术理念是特别不想把人神化，而是有一种动物感。是一个往回走的人。我一开始跑西藏就是为了追求原始的生命感。

我的画中一定要有幽默感，要好玩。如果一个东西不好玩，我也不想去做它。我喜欢介于童话的东西——小白兔去拔萝卜，拔回红萝卜绿叶子想吃。我后来画餐饮题材的作品都有这种感觉。丰收了，有这么丰富的食物，身边还有美女，活色生香。我是不善于思想和读书的人，但我想像摘取果实一样，把生活、自然中那些乐趣和琐碎的东西提取出来。其实我们生活中很多东西都是果实，但往往被我们忽视了。

有很长一段时间，我生活在北京胡同里，生活很简单，也没有太多交往。那个时候的画很少画得特别满的，一般就是一个人守着一个桌子，在一棵树下纳凉或者喝一杯小酒。后来我有了很多出国的经历，看到的比以前多，社交、宴请的场面越来越大，我的作品也开始像一场盛宴。

杨：这就涉及到新作品。二十年来对鲜艳颜色的渲染，如何影响了您现在对水墨的感受？

李：我试过用手机把彩色的作品转成黑白的，黑白的时候也很丰富。墨和色都是一种暗示。我始终认为颜色给我的所有积淀，在我的黑白画里也有体现，现在墨里面的层次更多。冷暖在油画中很能理解，但我居然感受到水墨也能画出冷暖。水墨中有一种高于直接判断的东西，所以它更可贵。它的敏感和直接性能反应出你的内心，人的冷与暖，完全在精神层面。

你要想做一个狂放的作品，一定要先收，先很控制地去做，为爆发储存能量。你要想更轻、寡、简、少，你一定要繁，一定要五光十色过。前者是后者结下的果实。我要往“果实”去走。

以前所有的经验和积累都不会白费。只要用心，别人会看出来：李津这样画是因为他曾经那样做过。

杨：传统的泼墨画家一般不会先勾线形。线条和颜色晕染的关系，是您的画很特别的地方。

李：说得对。我是先用白描，然后再靠“面”来破“线”。水也好，颜色也好，是一个面的作用。我善于用水。过去玩水被认为是南方人干的事，北方没有几个玩水玩得好的，我是特别例外。水性的东西，润的东西在我内心里很强。怎么把控水是有度的。水小了，冲不出去，出不了这个效果，水大了，形就冲没了。感性和理性要结合在一起，直到今天我还在追求这个东西。

杨：这次新系列作品中没有颜色，线和面没有分得那么清楚，而且都用同一支笔去做。

李：对，没那么程序化了。大部分情况下，我在下笔就把形和想表现的墨韵一体化了，都在一个用笔的变化里头，把很多以前做过的效果规则成一支笔。你别看它是一只大笔。我可以有面，我立起来就是线，里面几个动作都有，侧锋、正锋都可以。这就是中国画高级的地方。

杨：您在青城山画过一些纯水墨作品。我看您 90 年代画的大头像、2014 年画的一张自画像等，也似乎已经有了这次变局的苗头。

李：很早就有。青城山画的是更工、更传统的作品，但已经给我定了一个格。为什么这次展览要比较新作品和早期的西藏作品？你会发现我又回归到以前了，但现在作品中的功力和早期的肯定已经不一样了。

杨：您提到过画大画独特的快感。大画和小画的感受区别在哪里？

李：小画在方寸之间。从生理角度讲，如果一个人比你小，你可以包容他，他在你的视野之内。一大了，它在包你，你画东面的时候，不知道西面是什么。气韵的连续特别的重要，你的气息需要在这个场中自然而然地走动，并最终统一起来。小画就不需要身体在其中跟着气韵行走，区别非常大，而且要求也不同，大画中，身体的行为性很强，需要完全把自己的融到画面里头。

杨: 说到身体, 新作中描绘了身体的衰败, 还有的自画像几乎认不出画的是您自己, 似乎有一种暴力在其中, 这如何解释?

李: 这些可能跟当时的状态有关。任何人都是两面的, 有狂野的一面, 也有特别阴柔细腻的一面。水墨表达这两面特别直接。墨色、行笔的速度、干湿之间的关系, 都容易体现情绪。正如我和朋友有喝茶的儒雅聚会, 也会喝高了以后去卡拉 OK 声嘶力竭喊。

杨: 您以前画过像罗斯科的纯抽象作品, 但没有留下。这次有一幅很窄、很抽象的朦胧山水, 但您却在上面勾满了小花。如果写意不取决于形象和内容的話, 为什么您坚持画人物画, 而不干脆做抽象艺术?

李: 人物我大多画的都是自己。自己是最直接的一个符号, 自己的形象正是区别于他人的地方。另外, 我始终认为神情很重要, 我喜欢画头, 头里面我更喜欢画眼神, 它就是一个灵魂的窗户。此时此刻的心情, 淡定、慌乱、或者疑惑, 都在眼神中。人那种细微的转变, 我不离开形象来表现, 也不想失去它。

杨: 这次作品中大部分都是罗汉、高士等古典形象, 但在最大的作品中, 老虎帽、女人、狗又出现了。他们的回归意味着什么?

李: 小老虎帽就像我的 logo。它穿插在其中是想提醒别人, 这些不是武侠小说中的人物, 不是八仙七贤, 而是今天的现实中的人物。我在想, 古典神韵和当代人物能不能在一个场中? 今天我们缺少真正意义上的古意。画古装的人太多了, 但并没有古典情节。我认为我画的罗汉和古人里有一种实在感, 并不是因为我读了多少古书, 而是我骨子里有一种古雅的东西。

杨: 禅宗水墨人物画在中国没有很好的保存下来, 很多作品要去日本才能看到。现在您的新方向对绘画史是一种建设或贡献吗?

李: 贡献我觉得没有太多, 延续是对的。我只是想, 在今天西方化的世界中, 不要把中国人骨子里的古典气息、气韵丢了。我们不需要刻意地去发扬什么。如果有, 就去表现, 不要心虚。真的好东西不会在任何国际平台上缺少一席



Signed Liang Kai, *Splashed-Ink Immortal* 梁楷 (款)《泼墨仙人》| Ink on paper 宣纸水墨 | 48.7 x 27.7cm

之地。现在所有还在做事情的艺术应该找回自信，做好自己的事情。

水墨界现在不够强大，也是因为太自我中心了。不要以为这个时代只有一个大师。一个时代只有十个大师出来，才值得为人称道。作为水墨人来说，也要特别尊重潜心做事的同行们。

杨：有些评论说您把肉欲参入水墨画。其实以前就有，比如在这些八大的画中，有两只螃蟹在交配，有要“付厨”的鱼。

李：没错，以前就有。有很多人可能没看到传统中的当代因素，其实传统中一直就有，而且一直就在一个高点上。像徐渭、梁楷他们这些人，我们搞当代水墨的人真应该回头去看。因为他们早就已经成立了，对抽象意识的现实化，真是在似与不似之间了。这个东西不会走到那面，让你不知道是螃蟹，也不会走到那种就是螃蟹。

现在好多人在做抽象表现主义的事，你刚才问我为什么不再抽象一点，情绪化一点。我真的不能那样，因为我所有建构的东西更接近徐渭、梁楷他们。我突破的地方会是尺寸、构成、用笔，但是理法、理念一定还和他们一回事。

这些画是我说的热烈但有度，该交待的地方都有本能的合理性。只有中国人对墨的温润和细腻有这样的体会。我庆幸自己骨子里有这个东西，它不是练的，是与生俱来的，一看就觉得这么贴切。

（转录：陈思渊）





(Previous 2 pages) **Beings in Ink** 自在墨法 (detail 局部) | 2016 | Ink on paper 宣纸 水墨 | 220.5 x 170cm x 3

**Beings in Ink** 自在墨法 | 2016 | Ink on paper 宣纸 水墨 | 220.5 x 170cm x 3





(Previous 2 pages) **Trance 恍惚** (detail 局部) | 2015 | Ink on paper 宣纸 水墨 | 180 x 98cm  
**Peach Blossom Garden 桃园记** | 2015 | Ink on paper 宣纸 水墨 | 180 x 98cm





Unease 不安 | 2015 | Ink on paper 宣纸 水墨 | 180 x 98cm





(Previous 2 pages) **Moonlight** 月夜 | 2015 | Ink on paper 宣纸 水墨 | 180 x 98cm  
**Idol** 偶像 | 2015 | Ink on paper 宣纸 水墨 | 180 x 98cm

**Literatus** 墨客 | 2015 | Ink on paper 宣纸 水墨 | 180 x 98cm



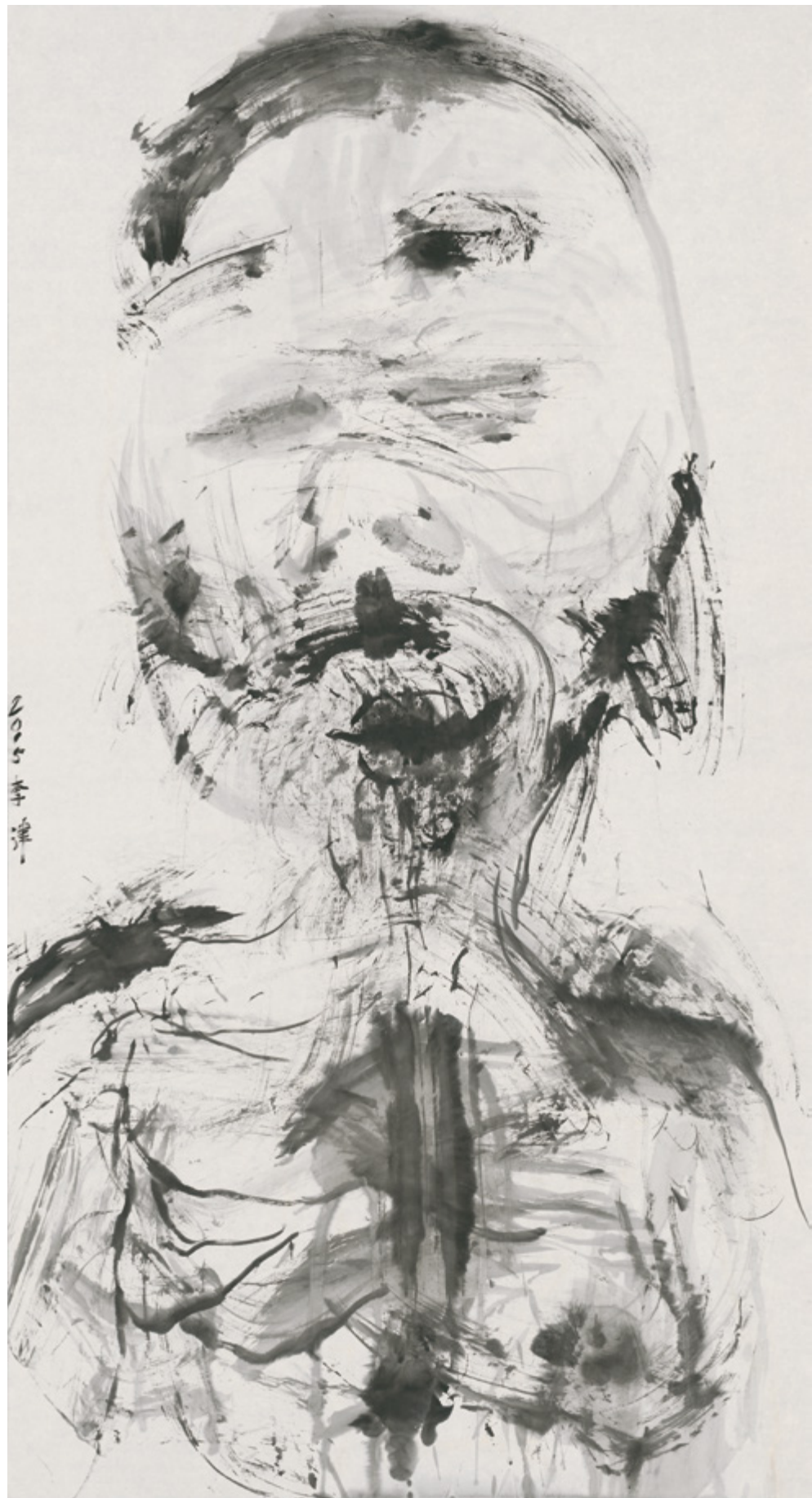




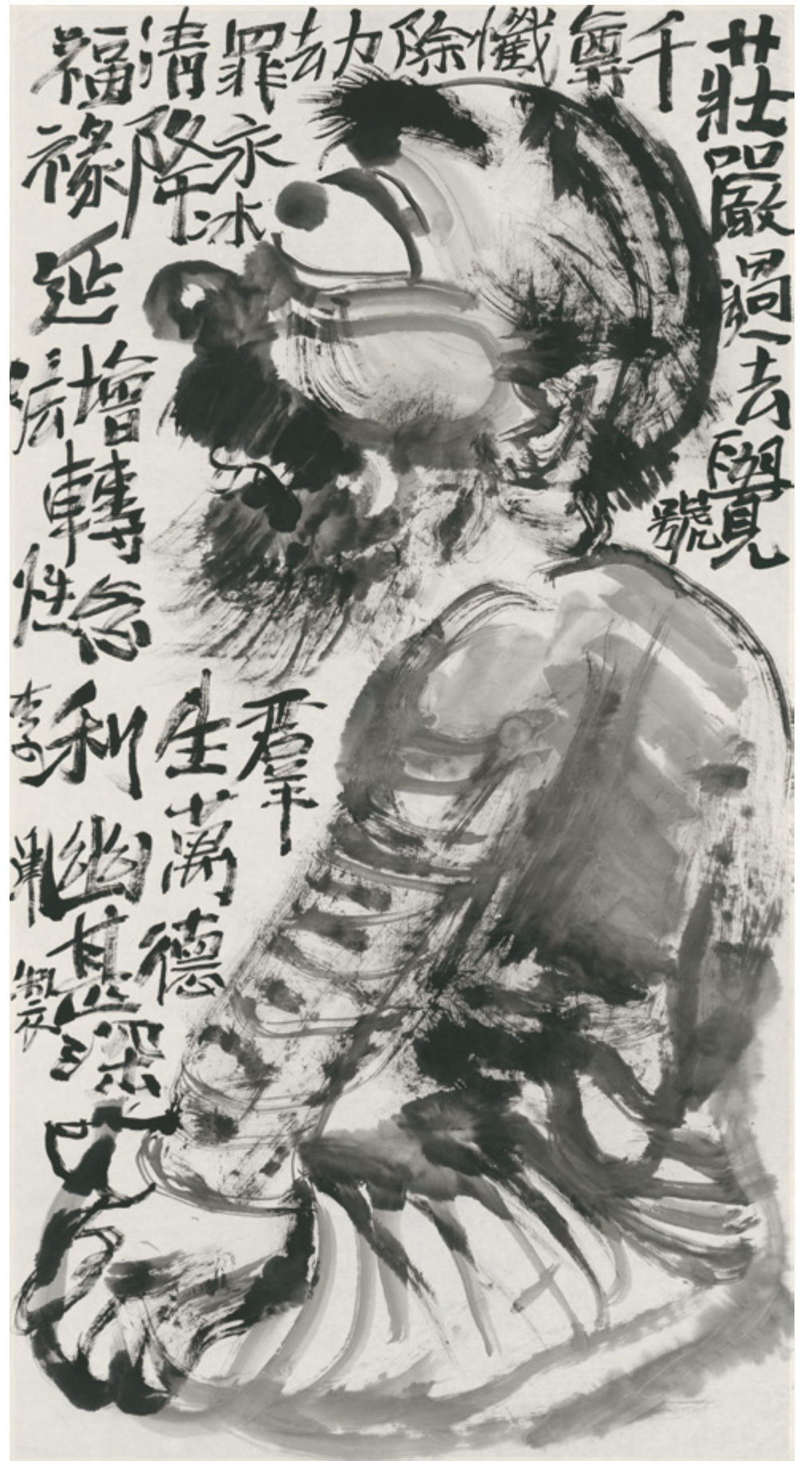


(Previous 2 pages) **Mischief** 顽童 | 2015 | Ink on paper 宣纸 水墨 | 180 x 98cm  
**Stupified** 呆状 | 2015 | Ink on paper 宣纸 水墨 | 180 x 98cm

**Trance** 恍惚 | 2015 | Ink on paper 宣纸 水墨 | 180 x 98cm







(Previous 2 pages) **Freedom 自在** | 2015 | Ink on paper 宣纸 水墨 | 180 x 98cm

**Seven Sages of the Bamboo Grove 竹林七贤** | 2015 | Ink on paper 宣纸 水墨 | 180 x 98cm

**Facing the Wall 面壁** | 2015 | Ink on paper 宣纸 水墨 | 180 x 98cm



Monk and Orchids 僧与玉兰 | 2015 | Ink on paper 宣纸 水墨 | 180 x 98cm



(Previous 2 pages) **Arhat 罗汉** | 2015 | Ink on paper 宣纸 水墨 | 180 x 98cm

**Hero 侠** | 2015 | Ink on paper 宣纸 水墨 | 180 x 98cm

**Unsettled Heart 不定的心** | 2015 | Ink on paper 宣纸 水墨 | 180 x 98cm

(Next 2 pages) **Unsettled Heart 不定的心 (detail 局部)** | 2015 | Ink on paper 宣纸 水墨 | 180 x 98cm











(Previous 2 pages) **Stare of Death 死不瞑目** (detail 局部) | 2015 | Ink on paper 宣纸 水墨 | 180 x 98cm  
**Stare of Death 死不瞑目** | 2015 | Ink on paper 宣纸 水墨 | 180 x 98cm



Vegetable #2 素2号 | 2015 | Ink on paper 宣纸 水墨 | 180 x 98cm

(Next 2 pages) Vegetable #1 素1号 | 2015 | Ink on paper 宣纸 水墨 | 180 x 98cm

Vegetable #3 素3号 | 2015 | Ink on paper 宣纸 水墨 | 180 x 98cm









(Previous 2 pages) **Meat #3 红肉 3号** | 2015 | Ink on paper 宣纸 水墨 | 180 x 98cm  
**Meat #1 红肉 1号** | 2015 | Ink on paper 宣纸 水墨 | 180 x 98cm

**Meat #6 红肉 6号** | 2015 | Ink on paper 宣纸 水墨 | 180 x 98cm





Big Radish 大萝卜 | 2015 | Ink on paper 宣纸 水墨 | 180 x 98cm









Ink Adepts 墨道组画 | 2016 | Ink on paper 宣纸 水墨 | 235 x 53cm





Ink Adepts 墨道组画 (detail 局部) | 2016 | Ink on paper 宣纸 水墨 | 235 x 53cm





Ink Adepts 墨道组画 | 2016 | Ink on paper 宣纸 水墨 | 235 x 53cm







Ink Adepts 墨道组画 | 2016 | Ink on paper 宣纸 水墨 | 235 x 53cm







恒  
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受殊勝告  
堅持四法  
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(Previous 2 pages) **The Hand of the Heart** 手心 (detail 局部) | 1992 | Ink and color on paper 纸本水墨设色 | 80 x 50cm  
**The Hand of the Heart** 手心 | 1992 | Ink and color on paper 纸本水墨设色 | 80 x 50cm





(Previous 2 pages) **Lama 喇嘛** | 1992 | Ink and color on paper 纸本水墨设色 | 80 x 50cm

**Spiritual Practice 修行图** | 1992 | Ink and color on paper 纸本水墨设色 | 80 x 50cm

**Dance of Lhasa 拉萨之舞** | 1993 | Ink and color on paper 纸本水墨设色 | 180 x 98cm

(Next 2 pages) **Dance of Lhasa 拉萨之舞 (detail 局部)** | 1993 | Ink and color on paper 纸本水墨设色 | 81 x 55cm





Landscape with Sutra 有经文的风景 | 1993 | Ink and color on paper 纸本水墨设色 | 95.5 x 52cm

(Next 2 pages) Landscape with Sutra 有经文的风景 (detail 局部) | 1993 | Ink and color on paper 纸本水墨设色 | 95.5 x 52cm





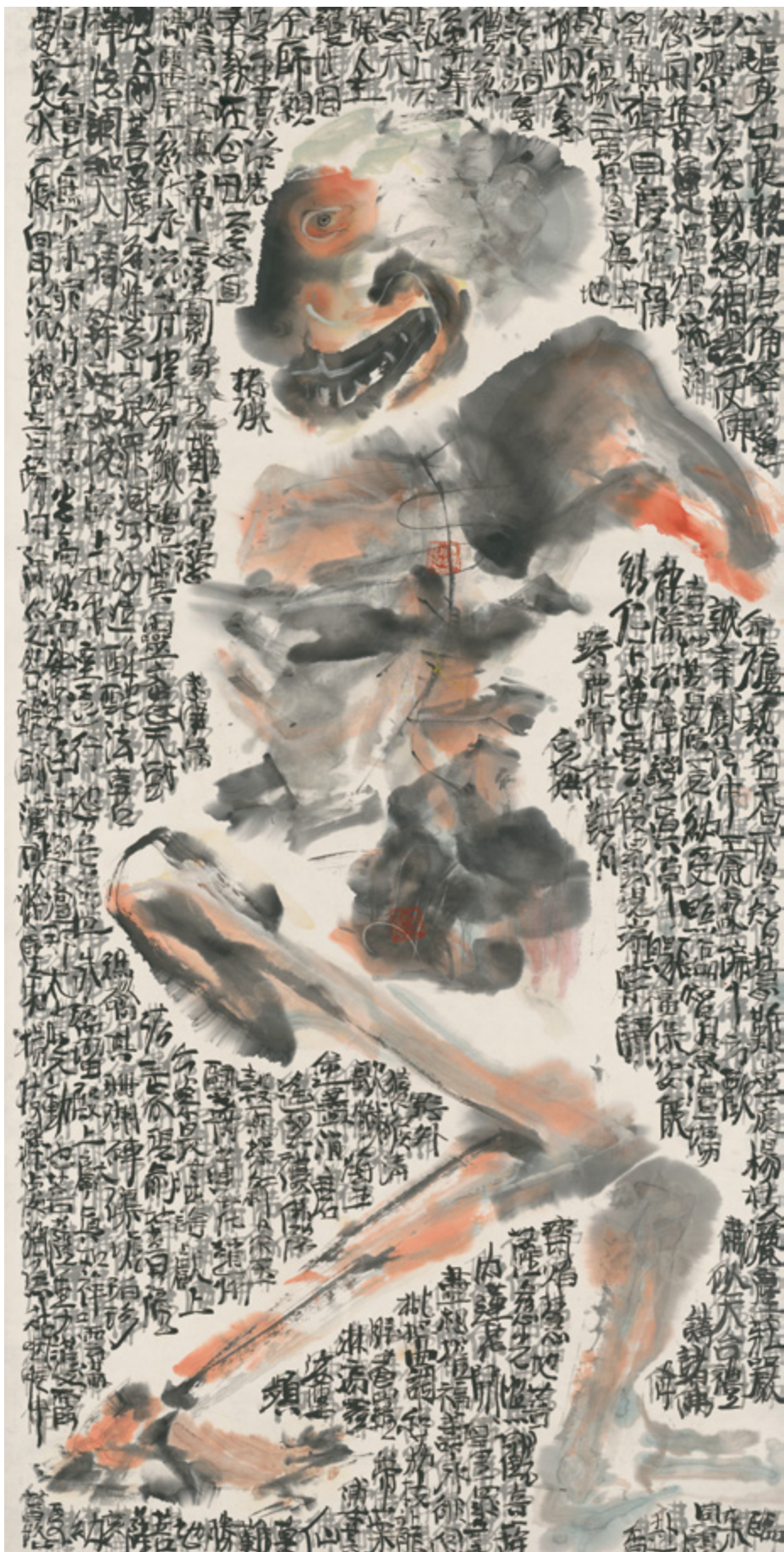


Chan 禅 | 1993 | Ink and color on paper 纸本水墨设色 | 137 x 69cm

(Next 2 pages) Chan 禅 (detail 局部) | 1993 | Ink and color on paper 纸本水墨设色 | 137 x 69cm







The True Body 真身 | 1993 | Ink and color on paper 纸本水墨设色 | 137 x 69cm



Memories of Lhasa 拉萨往事 | 1993 | Ink and color on paper 纸本水墨设色 | 137 x 69cm

(Next 2 pages) Memories of Lhasa 拉萨往事 (detail 局部) | 1993 | Ink and color on paper 纸本水墨设色 | 137 x 69cm

香識神分刻身眼見亦復如是一擲



專生於前所起之心滅生從何起  
滅向何處今之人也同爾云之無根  
去來亦無依流浪飄泊竟不自知  
性靈空無任無壽三數年無縛在身  
言求無化在定也  
汚今之氣味舌用  
沈亦不

不知識神從何而入為人  
為聞當知以日用所任心外實集也  
醒睡之味少進為憂知是之念不  
可百心之若欲了生脫死洞明大  
事因緣所要堅固不後動脚  
殊便有白子可待見佛祖鼻孔  
大十言一回亦可矣

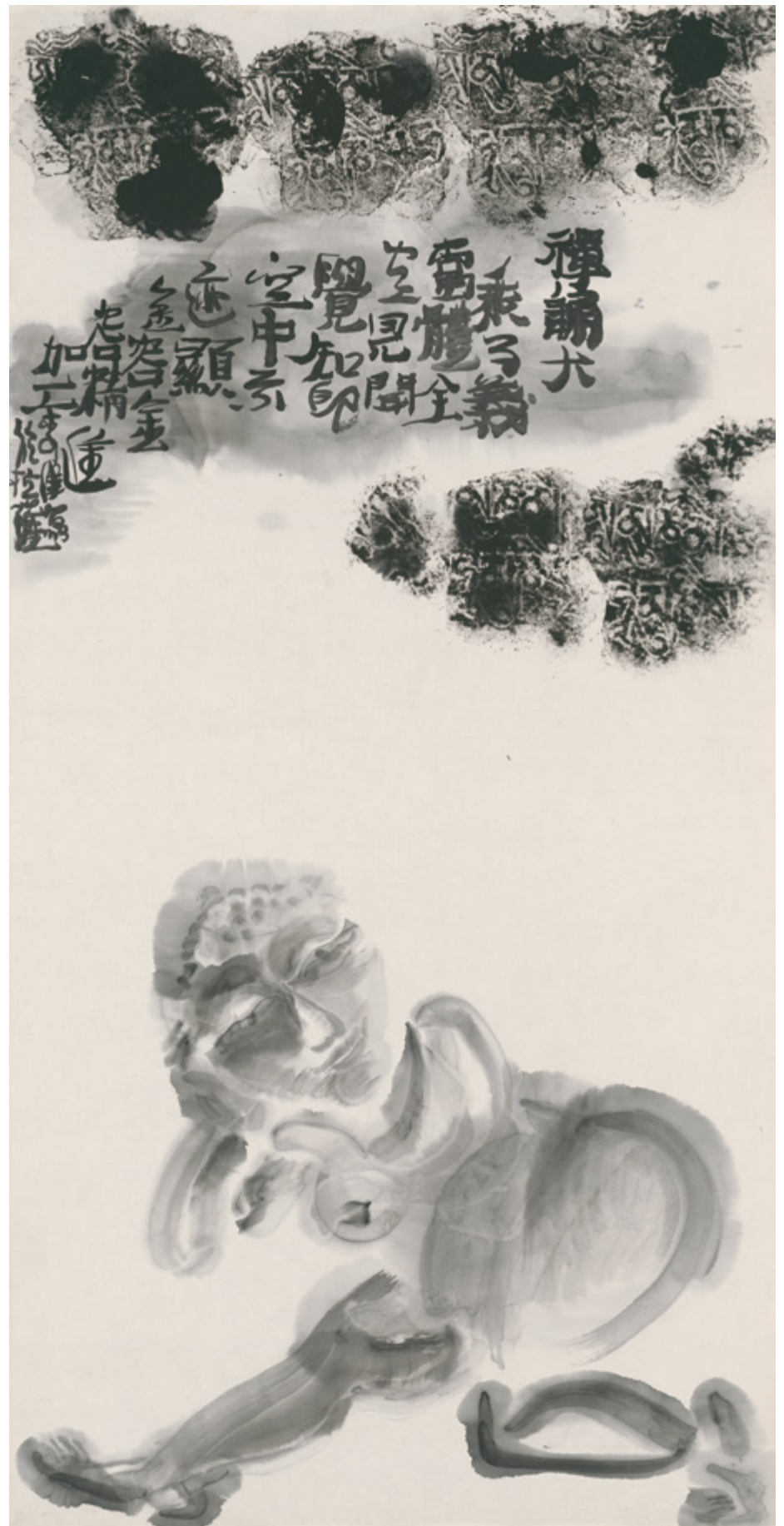
Mythical Beast of the Highland 高原神兽 | 1993 | Ink and color on paper 纸本水墨设色 | 137 x 69cm





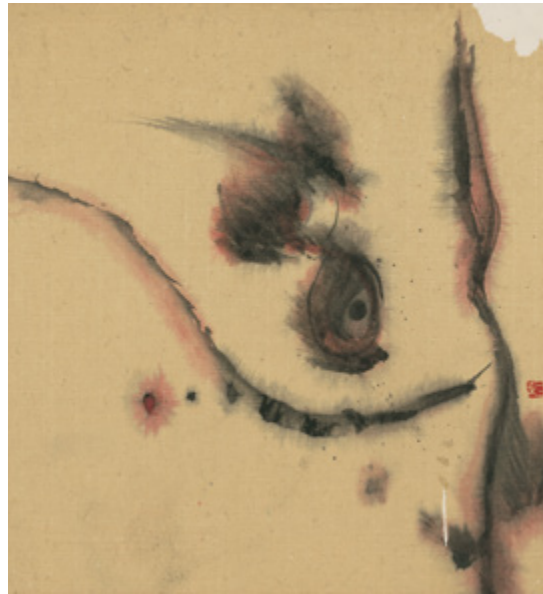
(Previous 2 pages) **Adept 道** | 1993 | Ink on paper 宣纸 水墨 | 137 x 69cm  
**Immortal 仙** | 1993 | Ink on paper 宣纸 水墨 | 137 x 69cm

**Awakening 禅觉** | 1993 | Ink on paper 宣纸 水墨 | 137 x 69cm





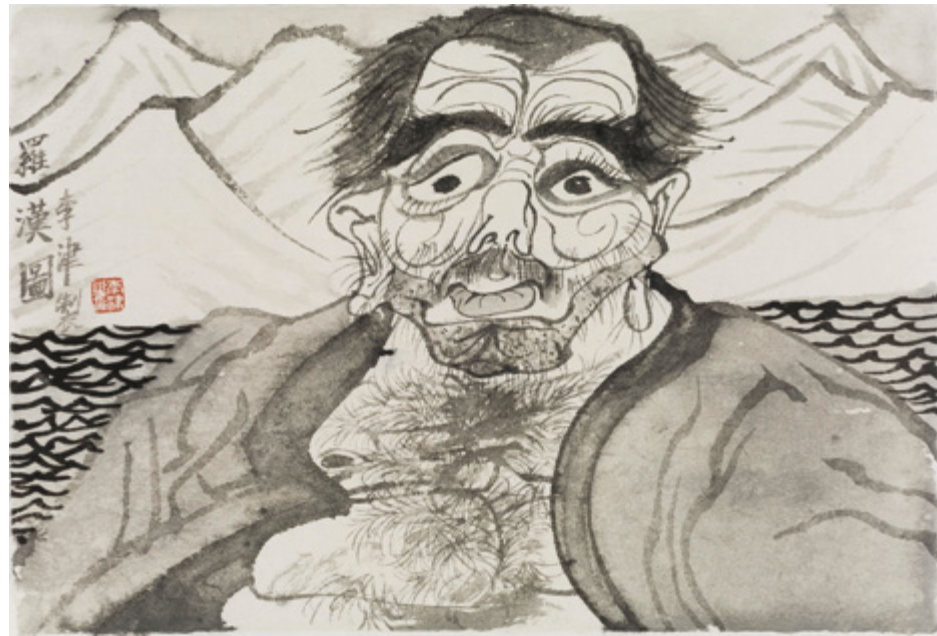






(Foldout) **The Tibet Series 西藏组画** | 1984 | Ink and color on paper 纸本水墨设色 | 40~50 x 40~50cm

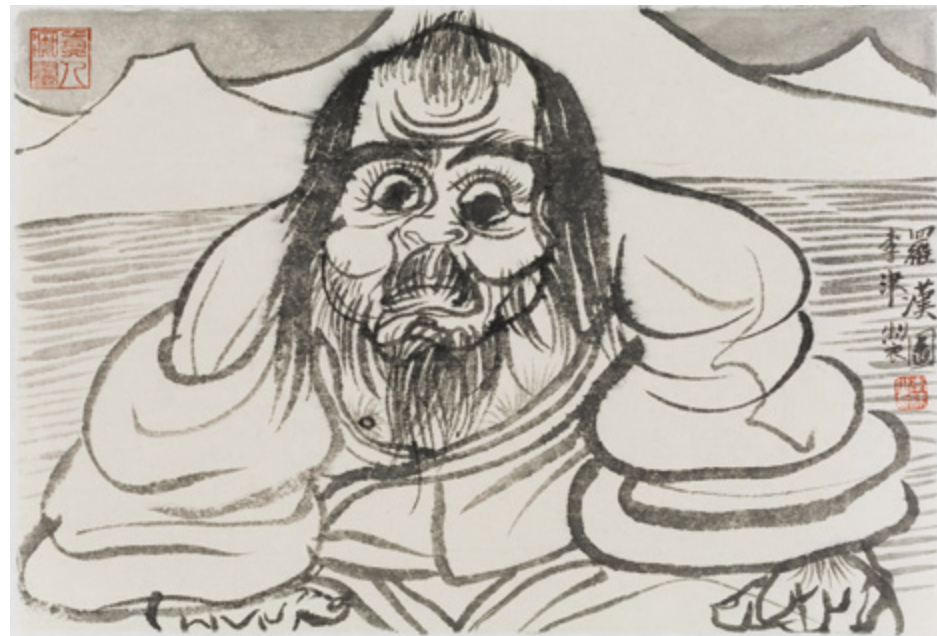
**The Tibet Series 西藏组画** (detail 局部) | 1984 | Ink and color on paper 纸本水墨设色 | 47 x 45cm



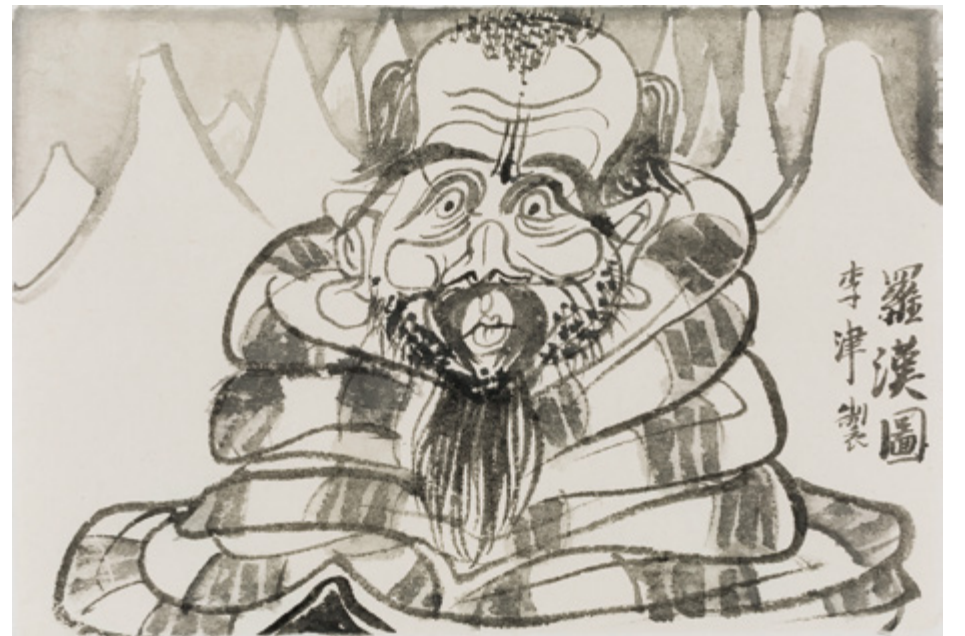
Arhat 罗汉图 | 2015 | Ink on paper 宣纸 水墨 | 18.5 x 27.5cm



Arhat 罗汉图 | 2015 | Ink on paper 宣纸 水墨 | 18.5 x 27.5cm



Arhat 罗汉图 | 2015 | Ink on paper 宣纸 水墨 | 18.5 x 27.5cm



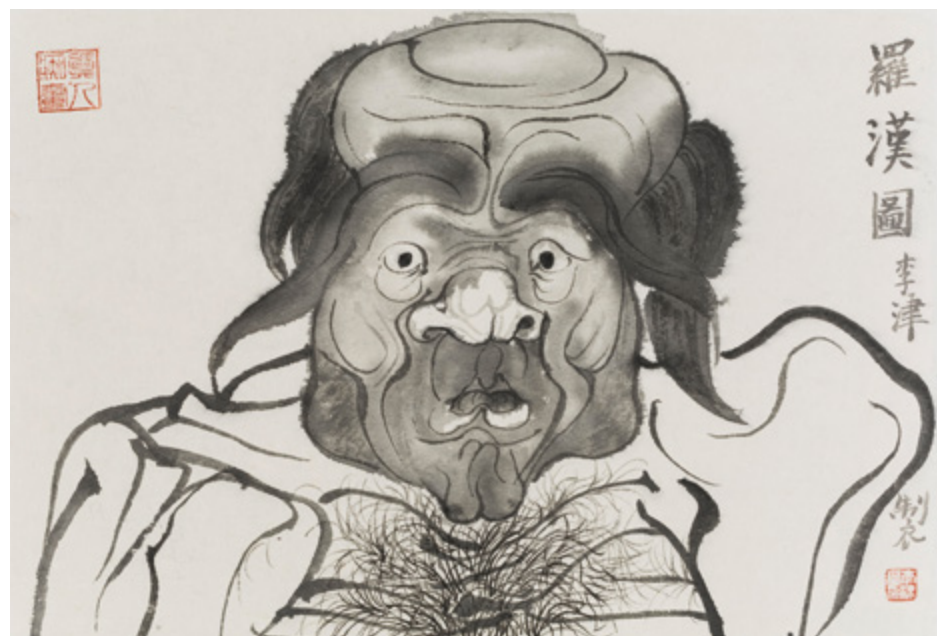
Arhat 罗汉图 | 2015 | Ink on paper 宣纸 水墨 | 18.5 x 27.5cm



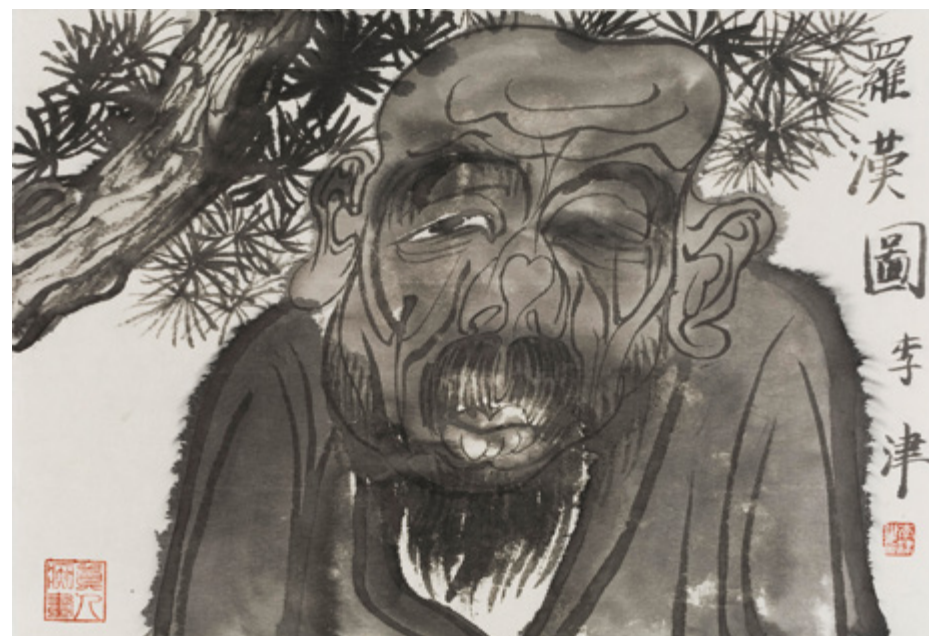
Arhat 罗汉图 | 2015 | Ink on paper 宣纸 水墨 | 18.5 x 27.5cm



Arhat 罗汉图 | 2015 | Ink on paper 宣纸 水墨 | 18.5 x 27.5cm



Arhat 罗汉图 | 2015 | Ink on paper 宣纸 水墨 | 18.5 x 27.5cm



Arhat 罗汉图 | 2015 | Ink on paper 宣纸 水墨 | 18.5 x 27.5cm



Red-Hot Fortune 鸿运当头组画 | 2015 | Ink and color on paper 纸本水墨设色 | 18.5 x 27.5cm



Under a Pine 松下 | 2015 | Ink and color on paper 纸本水墨设色 | 18.5 x 27.5cm



Fishing by a Plank Bridge 垂钓板桥东 | 2015 | Ink on paper 宣纸水墨 | 18.5 x 27.5cm



Fish in Muck 霾鱼 | 2015 | Ink on paper 宣纸水墨 | 18.5 x 27.5cm



Seated Meditation 坐禅 | 2015 | Ink on paper 宣纸 水墨 | 18.5 x 27.5cm



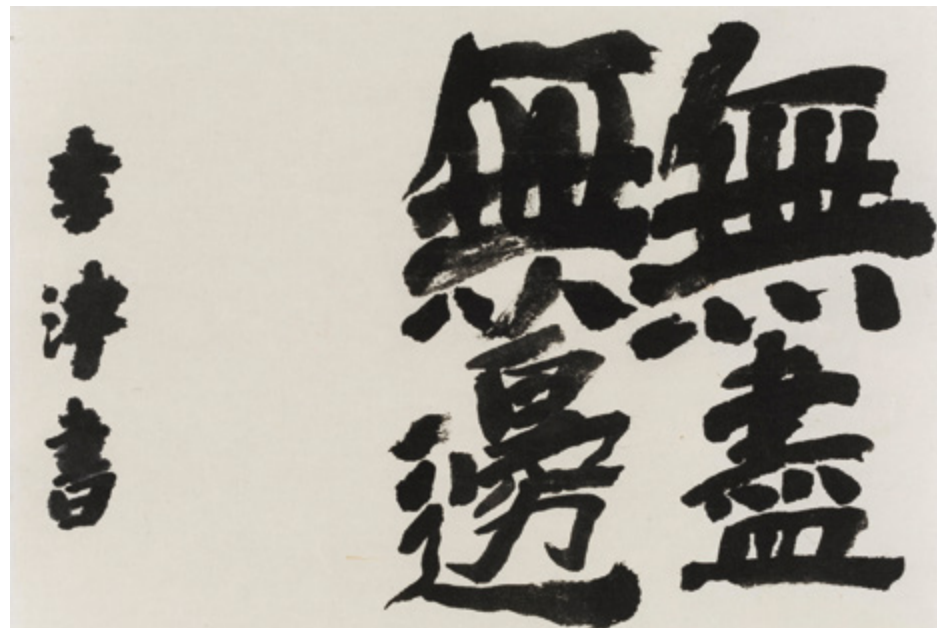
Meditating by Lamplight 盞下悟禅 | 2015 | Ink on paper 宣纸 水墨 | 18.5 x 27.5cm



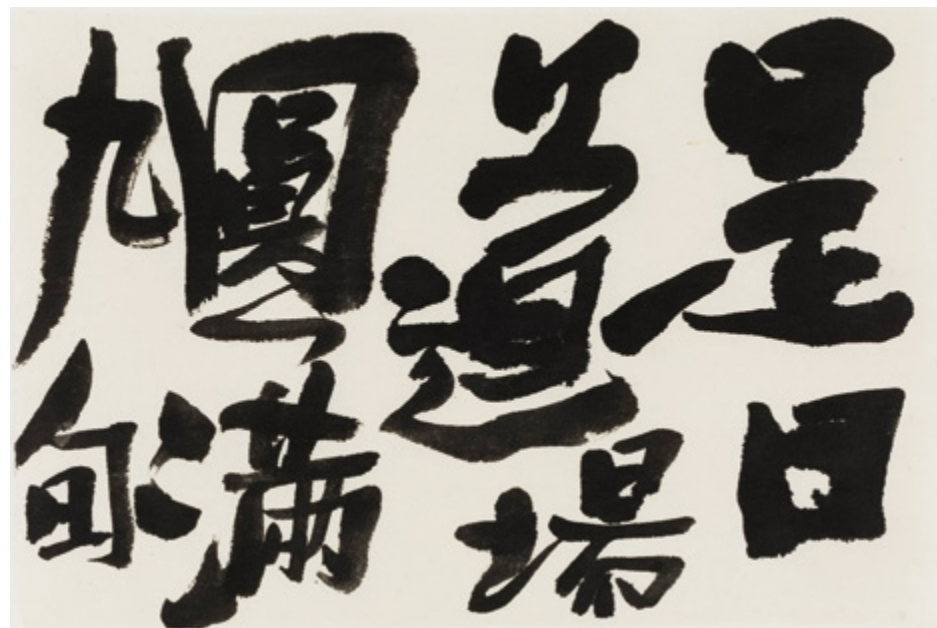
Arhat 罗汉图 | 2015 | Ink on paper 宣纸 水墨 | 18.5 x 27.5cm



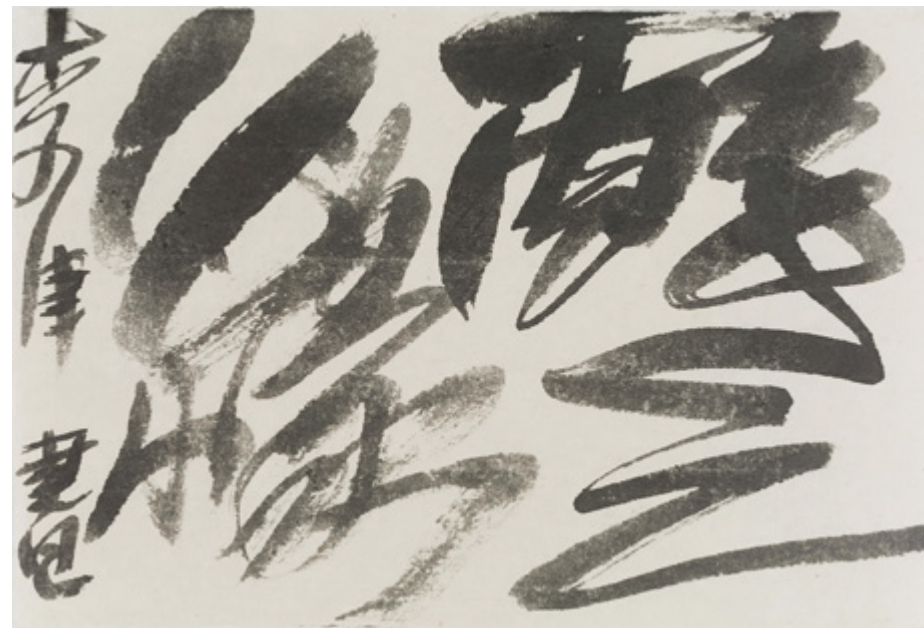
Relaxing on Moss 随意坐莓苔 | 2015 | Ink on paper 宣纸 水墨 | 18.5 x 27.5cm



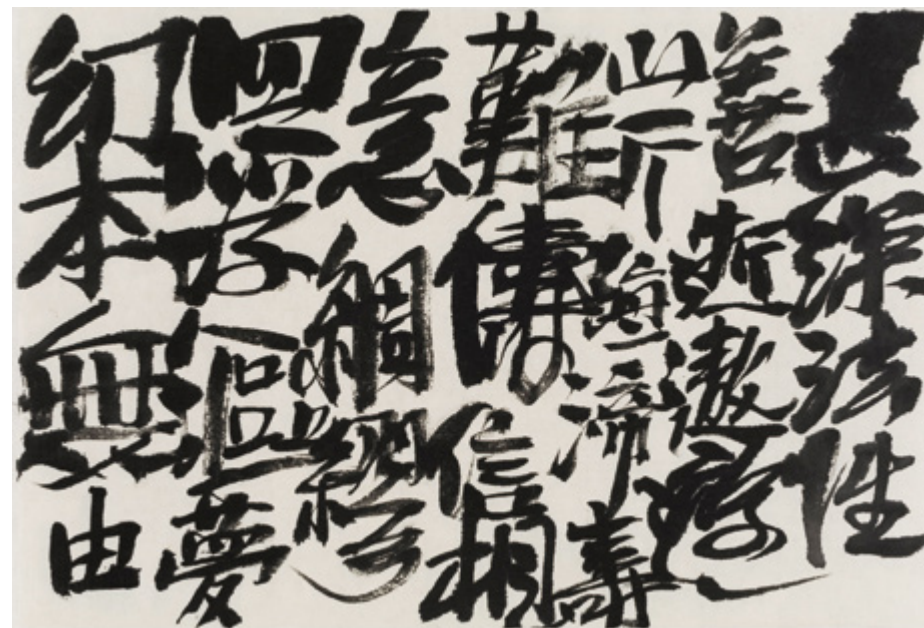
Copying a Sutra: Boundlessness 李津抄经 - 无尽无边 | 2015 | Ink on paper 宣纸 水墨 | 18.5 x 27.5cm



Copying a Sutra: Meditation Hall 李津抄经 - 是日道场 | 2015 | Ink on paper 宣纸 水墨 | 18.5 x 27.5cm



Morning Practice: Drunk 李津晨课 - 醉 | 2015 | Ink on paper 宣纸 水墨 | 18.5 x 27.5cm



Copying a Sutra: Profound Law 李津抄经 - 甚深法性 | 2015 | Ink on paper 宣纸 水墨 | 18.5 x 27.5cm



## Li Jin

1958 Born in Tianjin, China

### EDUCATION

1983 Graduated from Chinese Painting Department of Tianjin Academy of Fine Arts

### POSITION

Presently Associate Professor at Chinese Painting Department of Tianjin Academy of Fine Arts

### SELECTED AWARDS & HONORS

2014 “Artist of the Year” granted by L’OFFICIEL Art 2013  
2013 “Ink Artist of the Year” granted by AAC • Art China 2012

### SELECTED SOLO EXHIBITIONS

2015 *The Sensory Life of the Mass: 30 Years of Li Jin*, Long Museum, Shanghai, China

2014 *The Roots of Pleasure: The Paintings and Sculpture of Li Jin*, Sotheby's Hong Kong Gallery, Hong Kong S.A.R., China  
*Li Jin, I Must Be Myself*, L'Officiel Art Space, Beijing, China  
*Banquet • An Exhibition of works by Li Jin*, Museum of Contemporary Art Xinjiang, Urumqi, China  
*Li Jin New Art Work Exhibition*, Houtian Gallery, Beijing, China  
*Merrymaking: Li Jin's Solo Exhibition*, Gallery 100, Taipei  
*On the Spot Journal - Li Jin's Experimental Ink Painting*, Shanghai Exhibition Center, Shanghai, China

2013 *Eat Drink, Man, Woman*, The Victorian Artists Society, Melbourne, Australia  
*Li Jin – New Work*, The Hughes Gallery, Sydney, Australia

2012 *Li Jin • Today • Banquet*, Today Art Museum, Beijing, China  
*Tuschmalerei (Ink Paintings)*, Dittmar Gallery, Berlin, Germany  
*Li Jin New Year Work Exhibition*, Houtian Gallery, Beijing, China

- 2010 *Li Jin*, Kasten Gallery, Mannheim, Germany  
*Li Jin: One Square Meter Paintings*, Houtian Gallery, Beijing, China
- 2009 *The Art of Li Jin*, Kunstraum-Bernusstrabe, Frankfurt, Germany
- 2008 *Malerei und Tuschzeichnungen (Paintings and Ink Drawings)*, Dittmar Gallery, Berlin, Germany
- 2007 *A Feast, Food and Sex*, Artside Gallery, Seoul, Korea
- 2006 *Li Jin's New Works*, Gallery 99, Aschaffenburg, Germany  
*Li Jin Solo*, Ray Hughes Gallery, Sydney, Australia  
*Li Jin - Solo Exhibition*, Art Scene China, Shanghai, China
- 2005 *Eat, Drink, Man, Woman*, Haines Gallery, San Francisco, USA  
*Art Exhibition By Li Jin: Eat, Drink, Man, Woman*, Tang Contemporary Art, Bangkok, Thailand  
*Simple Pleasures—Passing Time with Li Jin*, Asian Art Options, Singapore
- 2004 *Li Jin: New Works*, Courtyard Gallery, Beijing, China
- 2003 *Li Jin: A Feast*, Seattle Art Museum, Seattle, USA
- 2002 *Eat, Drink, Man, Woman—Paintings by Li Jin*, Yan Gallery, Hong Kong S.A.R., China
- 2001 *Li Jin New Ink Paintings*, Courtyard Gallery, Beijing, China  
*Li Jin Ink Painting Exhibition*, Ray Hughes Gallery, Sydney, Australia
- 2000 *Li Jin's Ink Figure Paintings*, Baulmann Gallery, Stockholm, Sweden
- 1996 *Li Jin Ink Exhibition*, Mirrors and Flower Gallery, Vienna, Austria
- 1995 *Flowers Out of the Wall—Li Jin Ink Exhibition*, Spring-Summer Painting Gallery, Beijing, China
- 1994 *Li Jin Figure Paintings*, Museum of Contemporary Art Beijing, Beijing, China
- 1990 *Li Jin Art Exhibition*, Villanova University Art Gallery, Philadelphia, USA

#### SELECTED GROUP EXHIBITIONS

- 2015 *The Revival of Tradition: Another Approach to Contemporary Chinese Art*, Jacob K. Javits Convention Center, New York, USA
- 2014 *Poetry Calligraphy Painting Magazine's First Annual Exhibition: Male•Female*, Shandong Art Museum, Jinan, China  
*Within and Without—Transformations in Chinese Landscapes*, Cantor Arts Center at Stanford University, Stanford, USA  
*Ink and the Body*, Ink Studio, Beijing, China  
*In Sequence—Chinese Contemporary Ink Art Exhibition*, Zhejiang Art

- Museum, Hangzhou, China  
*China's Changing Landscape—Contemporary Chinese Ink*, Nordiska Akvarellmuseet (Nordic Watercolour Museum), Skärhamn, Sweden
- 2013 *Portrait of the Times—30 Years of Chinese Contemporary Art*, Power Station of Art, Shanghai, China  
*Illusion/Image—Contemporary Chinese Ink Art Series I*, Hive Centre of Contemporary Art, Beijing, China  
*The Origin of Dao—New Dimensions in Chinese Contemporary Art*, Hong Kong Museum of Art, Hong Kong S.A.R., China
- 2012 *Chinese Contemporary Ink Art Exhibition*, Guan Shanyue Art Museum, Shenzhen, China  
*Ink: The Art of China*, The Saatchi Gallery, London, UK  
*Shuimo/Water Ink: Chinese Contemporary Ink Paintings*, Sotheby's, New York, USA  
*Re-Ink: Invitational Exhibition of Contemporary Ink and Wash Painting 2000-2012*, Hubei Museum of Art, Wuhan, China; Today Art Museum, Beijing, China.
- 2011 *Re-Interpretation*, China Cultural Centre, Berlin, Germany  
*Expression of Chinese Contemporary Art*, Today Art Museum, Beijing, China
- 2010 *Fresh Ink: Ten Takes on Chinese Tradition*, Museum of Fine Arts, Boston, USA  
*Temperament and Civilization—Reshaping History: Chinart from 2000 to 2009*, China National Convention Center, Beijing, China
- 2009 *Four Square Exhibition on Inheritance of Chinese Contemporary Ink*, Today Art Museum, Beijing, China
- 2008 *Chinese Contemporary Ink Art*, Staatliche Museen zu Berlin, Berlin, Germany; Staatliche Kunstsammlungen Dresden, Dresden, Germany  
*Ink Not Ink*, Shenzhen Art Museum, Shenzhen, China
- 2007 *Reboot—The 3rd Chengdu Biennale*, Chengdu Tomorrow's Fine Arts and Technology Gallery and Museum, Chengdu, China  
*Focus on Ink: 2007 Invitational Exhibition of Contemporary Chinese Ink Art*, CAFA Museum, Beijing, China  
*Contemporary Cultural Venation • China Version*, Today Art Museum, Beijing, China  
*2007 Art Changsha—Fang Lijun, Wang Yin, Li Luming, Mao Yan, Li Jin*, Hunan Provincial Museum, Changsha Bamboo Slips Museum, Changsha, China  
*Banquet: A Feast for the Senses*, Pacific Asia Museum, Pasadena, USA

- 2006 *Chinese Art Today, National Art Museum of China, Beijing, China*  
*Retrospective Exhibition on Chinese Ink Art, 1976–2006, Nanjing Museum, China*  
*Li Jin • Wu Yi Artwork Exhibition, CAFA Art Museum, Beijing China*
- 2005 *Collections Exhibition of National Art Museum of China, National Art Museum of China, Beijing, China*  
*The Difference Between You and Me, The Ian Potter Museum of Art, The University of Melbourne, Australia*
- 2004 *Fresh Brushwork in Chinese Painting Exhibition, National Art Museum of China, Beijing, China*
- 2003 *International Paper—Drawings by Emerging Artists, Hammer Museum, Los Angeles, USA*  
*An Opening Era, National Art Museum of China, Beijing, China*
- 2002 *Chinese and Korean Modern Art Exhibition, Korean Modern Art Exhibition Center, Seoul, Korea*  
*“CHINART”, MKM Museum Küppersmühle, Duisburg, Germany*
- 2001 *China: 20 Years of Ink Experiment 1980-2001, Guangdong Museum of Art, Guangzhou, China*  
*The First Chengdu Biennale, Chengdu Tomorrow's Fine Arts and Technology Gallery and Museum, Chengdu, China*  
*21st Century Chinese Artists Annual Invitation Exhibition, Nanjing Museum, Nanjing, China*
- 2000 *Neo-Inkpaintings, Liu Haisu Art Museum, Shanghai, China; Jiangsu Art Museum, Nanjing, China*
- 1998 *First Invitation Exhibition of Chinese Ink Painters, National Art Museum of China, Beijing, China*
- 1996 *Exhibition of 15 Artists in 1996, National Art Museum of China, Beijing, China*
- 1995 *Ink Figure Paintings by Six Chinese Artists, Soobin Art Int'l, Singapore*
- 1989 *China/Avant-Garde, National Art Museum of China, Beijing, China*
- 1986 *Exhibition of Four Artists at Tianjin Academy of Fine Arts, Tianjin Academy of Fine Arts Gallery, Tianjin, China*
- 1985 *Invitational Exhibition of New Works of Chinese Painting, Wuhan Art Museum, Wuhan, China*  
*The Advancing Chinese Youth Fine Art Exhibition, National Art Museum of China, Beijing, China*

**SELECTED COLLECTIONS**

National Art Museum of China, Beijing, China  
 Museum of Fine Arts, Boston, USA  
 Seattle Art Museum, Seattle, USA  
 Museum of Fine Arts, University of Washington, Seattle, USA  
 Today Art Museum, Beijing, China  
 Hong Kong Museum of Art, Hong Kong S.A.R., China  
 Guangzhou Museum of Art, Guangzhou, China  
 San Francisco State University, San Francisco, USA  
 Hammer Museum, University of California, Los Angeles, USA  
 Ray Hughes Gallery, Sydney, Australia  
 The Ian Potter Museum of Art, The University of Melbourne, Melbourne, Australia  
 Berkeley Art Museum, University of California, Berkeley, USA

**李津**

1958 生于中国天津

**学历**

1983 毕业于天津美术学院国画系

**任职**

现任天津美术学院中国画系副教授

**获奖**

2014 《艺术财经 L' OFFICIEL Art》艺术权力榜年度 (2013) 艺术家奖

2013 第七届雅昌艺术网“AAC 艺术中国·年度 (2012) 影响力”水墨类大奖

**部分个展**

2015 “无名者的生活：李津三十年”，龙美术馆，上海，中国

2014 “活色生香：李津国画雕塑”，香港苏富比艺术空间，香港特别行政区，中国

“李津，我必须是我”，艺术财经空间，北京，中国

“新疆国际艺术双年展外围展——盛宴·李津作品展”，新疆当代美术馆，乌鲁木齐，中国

“李津新年展”，后天画馆，北京，中国

“集食行乐”，百艺画廊，台北

“现场日记——李津的水墨实验”，上海展览中心，上海，中国

2013 “饮食男女——李津新作展”，维多利亚省美协美术馆，墨尔本，澳大利亚

“李津新作展”，休斯画廊，悉尼，澳大利亚

2012 “李津·今日·盛宴”，今日美术馆，北京，中国

“李津水墨画展”，迪特玛画廊，柏林，德国

“李津新年展”，后天画馆，北京，中国

2010 “李津”，Kasten 画廊，曼海姆，德国

“李津一平尺画展”，后天画馆，北京，中国

2009 “李津的艺术”，Kunstraum-Bernusstrabe，法兰克福，德国

2008 “李津画展”，迪特玛画廊，柏林，德国

2007 “饮食男女”，阿特塞帝画廊，首尔，韩国

2006 “李津新作展”，久久画廊，爱莎芬堡，德国

“李津个人画展”，雷·休画廊，悉尼，澳大利亚

“李津”，艺术景画廊，上海，中国

2005 “饮食男女”，汉斯画廊，旧金山，美国

“饮食男女——李津彩墨画展”，唐人画廊，曼谷，泰国

“简单的快乐：与李津过日子”，亚洲艺术选择，新加坡

2004 “李津：新作品”，四合苑画廊，北京，中国

2003 “李津：宴”，西雅图美术馆，西雅图，美国

2002 “饮食男女”，一画廊，香港特别行政区，中国

2001 “李津个人新水墨”，四合苑画廊，北京，中国

“李津水墨画展”，雷·休画廊，悉尼，澳大利亚

2000 “李津水墨人物展”，鲍曼美术馆，斯德哥尔摩，瑞典

1996 “李津水墨展”，镜花缘画廊，维也纳，奥地利

1995 “墙外花——李津水墨画展”，翰墨春夏画廊，北京，中国

1994 “李津人物画展”，北京当代艺术馆，北京，中国

1990 “李津画展”，维兰诺瓦大学画廊，费城，美国

**部分群展**

2015 “传统的复活——中国当代艺术的另一条线索”，纽约贾维茨会展中心中国展区，纽约，美国

2014 “第一届《诗书画》年度展——男·女”李津、靳卫红联展，山东美术馆，济南，中国

“中国山水的演变”，斯坦福大学坎特艺术中心，斯坦福，美国

“水墨与身体”，墨斋，北京，中国

“‘转序’水墨中国当代艺术展”，浙江美术馆，杭州，中国

“改变中的中国山水——当代中国水墨”，北欧水彩博物馆，谢尔港，瑞典

2013 “时代肖像——当代艺术 30 年”，上海当代艺术博物馆，上海，中国

“幻象——中国当代水墨大展 I”，蜂巢当代艺术中心，北京，中国

“原道——中国当代艺术的新概念”，香港艺术馆，香港特别行政区，中国

2012 “墨变·陌生的当代——中国当代水墨艺术展”，关山月美术馆，深圳，中国

“水墨——中国艺术”，萨奇画廊，伦敦，英国

“水墨：中国当代水墨画”，苏富比画廊，纽约，美国

- “再水墨：2000—2012 中国当代水墨邀请展”，湖北省美术馆，武汉，中国；  
今日美术馆，北京，中国。
- 2011 “水墨再现”，中国文化中心，柏林，德国  
“中国式书写”，今日美术馆，北京，中国
- 2010 “与古为徒——十个中国艺术家的回应”，波士顿美术馆，波士顿，美国  
“气质与文明——改造历史：2000—2009 年的中国新艺术”，国家会议中心，  
北京，中国
- 2009 “‘四门阵’今派传承当代水墨主题展”，今日美术馆，北京，中国
- 2008 “中国当代水墨艺术”，柏林国家博物馆，柏林，德国；德累斯顿国家艺术收藏馆，  
德累斯顿，德国  
“墨非墨——中国当代水墨邀请展”，深圳美术馆，深圳，中国
- 2007 “重新启动——第三届成都双年展”，成都现代艺术馆，成都，中国  
“水墨聚焦：2007 当代中国画邀请展”，中央美术学院展览馆，北京，中国  
“文脉当代·中国版本”，今日美术馆，北京，中国  
“2007 艺术长沙——方力钧、王音、李路明、毛焰、李津艺术展”，湖南省博物馆、  
长沙简牍博物馆，长沙，中国  
“感官盛宴”，亚太博物馆，巴沙迪纳，美国
- 2006 “今日中国美术大展”，中国美术馆，北京，中国  
“中国水墨文献展 1976—2006”，南京博物院，南京，中国  
“李津·武艺作品展”，中央美术学院美术馆，北京，中国
- 2005 “中国美术馆藏品陈列展”，中国美术馆，北京，中国  
“你和我的不同”，墨尔本大学伊恩·波特艺术博物馆，墨尔本，澳大利亚
- 2004 “新写意水墨画邀请展”，中国美术馆，北京，中国
- 2003 “国际纸上绘画”，加州大学洛杉矶分校哈默博物馆，洛杉矶，美国  
“开放的时代”，中国美术馆，北京，中国
- 2002 “中韩现代艺术展”，韩国现代艺术展览中心，汉城，韩国  
“CHINART”，杜伊斯堡博物馆，杜伊斯堡，德国
- 2001 “中国水墨实验二十年：1980—2001”，广东美术馆，广州，中国  
“第一届成都双年展”，成都现代艺术馆，成都，中国  
“21 世纪中国艺术家年度邀请展”，南京博物院，南京，中国
- 2000 “新中国画大展”，刘海粟美术馆，上海，中国；江苏省美术馆，南京，中国
- 1998 “中国首届国画家学术邀请展”，中国美术馆，北京，中国
- 1996 “96 十五人展”，中国美术学院，杭州，中国

- 1995 “大陆六人水墨人物小品展”，新加坡斯民艺苑，新加坡
- 1989 “中国现代艺术展”，中国美术馆，北京，中国
- 1986 “天津美院四人展”，天津美术学院美术馆，天津，中国
- 1985 “中国画新作邀请展”，武汉美术馆，武汉，中国  
“前进中的中国青年全国美展”，中国美术馆，北京，中国

### 部分收藏

- 中国美术馆，北京，中国  
波士顿美术馆，波士顿，美国  
西雅图美术馆，西雅图，美国  
华盛顿大学美术馆，西雅图，美国  
今日美术馆，北京，中国  
香港艺术馆，香港特别行政区，中国  
广州美术馆，广州，中国  
旧金山大学，旧金山，美国  
加州大学洛杉矶分校哈默博物馆，洛杉矶，美国  
雷·休画廊，悉尼，澳大利亚  
澳大利亚墨尔本大学伊恩·波特艺术博物馆，墨尔本，澳大利亚  
加州大学伯克利分校美术馆，伯克利，美国

**PUBLISHED WRITINGS BY LI JIN**

• “Jiachang zhuyi” 家常主义 [Home-style-ism]. 画刊 *Art Monthly*, no.8 (2005): 41-44.

• “Li Jin yishu guan” 李津艺术观 [Li Jin’s View of Art]. Shao Dazhen, ed. 邵大箴主编, with paintings by Li Jin 李津绘. *2006 nian zhongguohua yishu nianjian 13* 2006 年中国画艺术年鉴 13 [2006 Yearbook of Chinese Artists 13]. Shijiazhuang: Hebei Education Press, 2007, p. 48.

• “Deguo zhi lü” 德国之旅 [Journey to Germany]. Shao Dazhen, ed. 邵大箴主编, with paintings by Li Jin 李津绘. *2006 nian zhongguohua yishu nianjian 13* 2006 年中国画艺术年鉴 13 [2006 Yearbook of Chinese Artists 13]. Shijiazhuang: Hebei Education Press, 2007, pp.123-129.

• “Li Jin de sikao” 李津的思考 [Li Jin’s Thinking]. 东方艺术 • 国画 *Oriental Art • Chinese Painting*, no. 10 (2011): 52.

• “Guanyu yu gu wei tu” 关于与古为徒 [About Fresh Ink]. 东方艺术 • 国画 *Oriental Art • Chinese Painting*, no. 10 (2011): 52-58.

• “Da Shi shu hua wen” 答《诗书画》问 [Reply to the Questions from Poetry Calligraphy Painting]. 诗书画 *Poetry Calligraphy Painting*, no.3 (2011): 180-183.

**PUBLISHED BOOKS BY LI JIN**

• Zhang Yu, ed. 张羽主编. *Li Jin huihua yishu* 李津绘画艺术 [Li Jin’s Art of Painting]. Tianjin: Tianjin

Yangliuqing Fine Arts Press, 1999.

• Song Yongping (text) 宋永平(文), Li Jin (paintings) 李津(图). *Haoda nengliang jiu zai shenpang* 浩大能量就在身旁 [Great Energy at Hand]. Beijing: People’s Fine Arts Publishing House, 2005.

• *Hao huajia shuxi Li Jin* 好画家书系 李津 [The Good Painter Series: Li Jin]. Chengdu: Sichuan Fine Arts Publishing House, 2006.

• *Li Jin huaji* 李津画集 [Paintings by Li Jin]. Changsha: Hunan Fine Arts Publishing House, 2007.

• *Li Jin-Reisen Nach Deutschland* [Li Jin: Travels in Germany]. Mannheim: Verlag Dr. Friedrich W. Kasten, 2009.

• *Huopopo de* 活泼泼地 [Vividly]. Nanjing: Jiangsu Fine Arts Publishing House, 2012.

• *Li Jin aozhou xing* 李津澳洲行 [Li Jin in Australia]. Nanjing: Jiangsu Fine Arts Publishing House, 2014.

**INTERVIEWS**

• Zhang Yu 张羽 and Li Jin 李津. “Yishu shi yizhong shenghuo fangshi—Zhang Yu Li Jin tanhualu” 艺术是一种生活方式——张羽李津谈话录 [Art Is a Way of Life: A Conversation between Zhang Yu and Li Jin]. 北方美术 *Northern Art*, no. 1 (1999): 34.

• Liu Qinghe 刘庆和 and Li Jin 李津. “Yu shuimo youguan de yici duihua” 与水墨有关的一次对话 [A Conversation About Ink]. 北方美术 *Northern Art*, no. 3 (2006): 42 - 47.

• Li Yanfeng, ed. 李艳锋编辑. “Yongxin lequ enshi—Wu Yi, Li Jin tan yi lu” 用心 乐趣 恩师——武艺、李津谈艺录 [Diligence, Pleasure, and Teachers: Wu Yi and Li Jin on Art]. 中国艺术 *Chinese Art*, no.4 (2007): 102-121.

• Li Jin 李津 and Jin Weihong 靳卫红. “Fengguang du hao—Li Jin sanshi nian” 风光独好——李津三十年 [Good Scenery—Li Jin in the Past Thirty Years]. 画刊 *Art Monthly*, no.1 (2012): 17-26.

• Kahn-Ackermann, Michael and Li Jin 李津. “‘Luobo’ he naizi dou shi shangdi gei de——Akeman duihua Li Jin” “萝卜”和奶子都是上帝给的——阿克曼对话李津 [‘Radishes’ and Boobs Are All God’s Gifts: Michael Kahn-Ackermann Interviews Li Jin]. 画刊 *Art Monthly*, no.1 (2013): 10-12.

**ARTICLES AND REVIEWS**

• Liao Wen 廖雯. “Du Li Jin zuopin” 读李津作品 [On Li Jin’s Art]. Yuren 郁人 and Huang Du 黄笃. *Dangdai shuimo yishu congshu 1* 当代水墨艺术丛书 1 [Contemporary Ink Art Series, Vol. 1]. Tianjin: Tianjin Yangliuqing Fine Arts Press, 1993.

• Guo Yaxi 郭雅希. “Li Jin huihua yishu zhi gen” 李津绘画艺术之根 [The Roots of Li Jin’s Painting]. Yuren 郁人 and Huang Du 黄笃. *Dangdai shuimo yishu congshu 2* 当代水墨艺术丛书 2 [Contemporary Ink Art Series, Vol. 2]. Tianjin: Tianjin Yangliuqing Fine Arts Press, 1994.

• Li Xianting 栗宪庭. “Yanqing yu caiqi——Li Jin

shuimohua pinping” 艳情与才气——李津水墨画品评 [Sexy and Talented: Appreciating Li Jin’s Ink and Wash Paintings]. Zhang Yu, ed. 张羽主编. *Li Jin Huihua yishu* 李津绘画艺术 [Paintings by Li Jin]. Tianjin: Tianjin Yangliuqing Fine Arts Press, 1999, pp. 7-10.

• Song Yongping 宋永平. “Zhongguo huajia Li Jin” 中国画家李津 [Chinese Artist Li Jin]. 黄河 *Huanghe*, no. 2 (2000): 116-121.

• Lang Shaojun 郎绍君. “Yinshi nannü, ren zhi xing ye—guanyu Li Jin de hua” 饮食男女, 人之性也——关于李津的画 [Eat and Drink Men and Women, Human Nature: About Li Jin’s Painting]. 北方美术 *Northern Art*, no. 2 (2001): 54.

• Maggio, Meg. “World of Food and Family.” *Asian Art News*, Vol. 12, no. 3 (May/June 2002): 66-71.

• Maggio, Meg 马芝安. “Zhongguo huajia Li Jin” 中国画家李津 [Chinese Artist Li Jin]. 荣宝斋 *Rong Bao Zhai*, no. 1 (2003): 112-121.

• Jia Fangzhou. “The Eternal Quest For Self.” *Asian Art News*, Vol. 16, no. 5 (September/ October 2006).

• Li Xianting 栗宪庭. “Shi se xing ye—xin wenrenhua yundong he Li Jin de zuopin” 食色性也——新文人画运动和李津的作品 [Food and Sex are of Human Nature: An Appraisal of Li Jin’s Role in the Emergent Movement of New Scholar’s Painting]. 美术向导 *Art Guide*, no. 2 (2007): 4-12.

• Yi Ying 易英, Lang Shaojun 郎绍君, Jia Fangzhou 贾方舟, Wu Zhipan 吴志攀 and Pang Guan 庞观. “Bi

tan Li Jin” 笔谈李津 [A Discussion of Li Jin]. 诗书画 *Poetry Calligraphy Painting*, no. 3 (November 2011): 184-203.

• Kahn-Ackermann, Michael. “Routi de shenxue huo shenxue de routi” 肉体的神学或神学的肉体 [The Theology of Flesh or the Flesh of Theology]. 诗书画 *Poetry Calligraphy Painting*, no. 2 (2011): 208-211.

• Su Tong 苏童. “Li Jin: ruhe yong zhubi wen dao rensheng de ziwei” 李津: 如何用猪鼻闻到人生的滋味 [Li Jin: How to Smell the Taste of Life With a Pig's Nose]. 世界艺术 *World Art* (November 2012): 20-23.

• Xu Yuling 许玉铃. “Shuimo li de xianhuo rensheng” 水墨里的鲜活人生 [A Vivid Life in Ink]. 艺术家 *Artist Magazine* (Taipei), (February 2013): 178-179.

• Sun Xiaotong 孙晓彤. “Li Jin nianhua si shui jiumeng ru xin” 李津 年华似水 旧梦如新 [Li Jin: The Passage of Time, The Recurrence of Dreams]. 艺外 *ARTITUDE* (2014.3): 58-65.

• Cao Siyu 曹丝玉. “Li Jin xiang xia shi shenghuo, xiang shang shi xingzhe” 李津 向下是生活, 向上是行者 [Li Jin: Striving Above Towards Life, Below Towards Cultivation]. *Hi Art*, no. 9 (2015): 102-113.

• Wang Min'an 汪民安. “Li Jin de huanxiao he beiliang” 李津的欢笑和悲凉 [Li Jin's Laughter and Melancholy]. 画刊 *Art Monthly*, no. 10 (2015): 21-25.

## BOOK, EXHIBITION CATALOGUES, AND MONOGRAPHS

• Li Zhiqiang, ed. 李志强主编. *Zhongguo xiandai shuimohua* 中国现代水墨画 [Modern Chinese Ink Paintings]. Tianjin: Tianjin Yangliuqing Fine Arts Press, 1991.

• Maggio, Meg, ed. *Li Jin*. Beijing: Courtyard Gallery, 2001.

• Guangdong Museum of Art, ed. 广东美术馆编. 中国水墨实验二十年: 1980—2001 *China 20 Years of Ink Experiment: 1980-2001*. Harbin: Heilongjiang Fine Arts Publishing House, 2001.

• Lu Hong 鲁虹. *Xiandai shuimo ershi nian* 现代水墨二十年 [Contemporary Ink 20 Years]. Changsha: Hunan Fine Arts Publishing House, 2002.

• Liu Chun 刘淳. *Yishu • rensheng • xinzhao: yu sishiyi wei zhongguo dangdai yishujia duihua* 艺术 • 人生 • 新潮: 与四十一位中国当代艺术家对话 [Art, Life, Trend: Conversations with 41 Contemporary Chinese Artists]. Kunming: Yunnan People's Publishing House, 2003.

• Maggio, Meg, ed. *Li Jin*. Beijing: Timezone 8, Courtyard Gallery, 2004.

• Shao Dazhen, ed. 邵大箴主编, with paintings by Li Jin 李津绘. *2006 nian Zhongguohua yishu nianjian* 13 2006 年中国画艺术年鉴 13 [2006 Yearbook of Chinese Artists 13]. Shijiazhuang: Hebei Education Press, 2006.

• Yuan Jiuyong, ed. 袁久勇主编. *Zhongguohua 23 jia Li Jin juan* 中国画 23 家 李津卷 [Chinese Painting, Vol 23: Li Jin]. Chengdu: Sichuan Fine Arts Publishing House, 2006.

• Li Jin. *Li Jin*. Taipei: Gallery 100, 2009.

• Sheng, Hao, Joseph Scheier-Dolberg and Yan Yang. *Fresh Ink: Ten Takes on Chinese Tradition*. Boston: Museum of Fine Arts, 2010.

• Li Jin. *I Am Li Jin*. Beijing: Eryue shufang, 2012.

• Li Jin. *Eat Drink, Man, Woman: Li Jin's Solo Exhibition in Melbourne*. Melbourne: Huao International Media P/L. 2013.

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