

李津
「骨与肉」
Flesh and Bone

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Curated by Alan Yeung
杨浚承策展

(Volume I 上册)

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LI JIN

The Artist

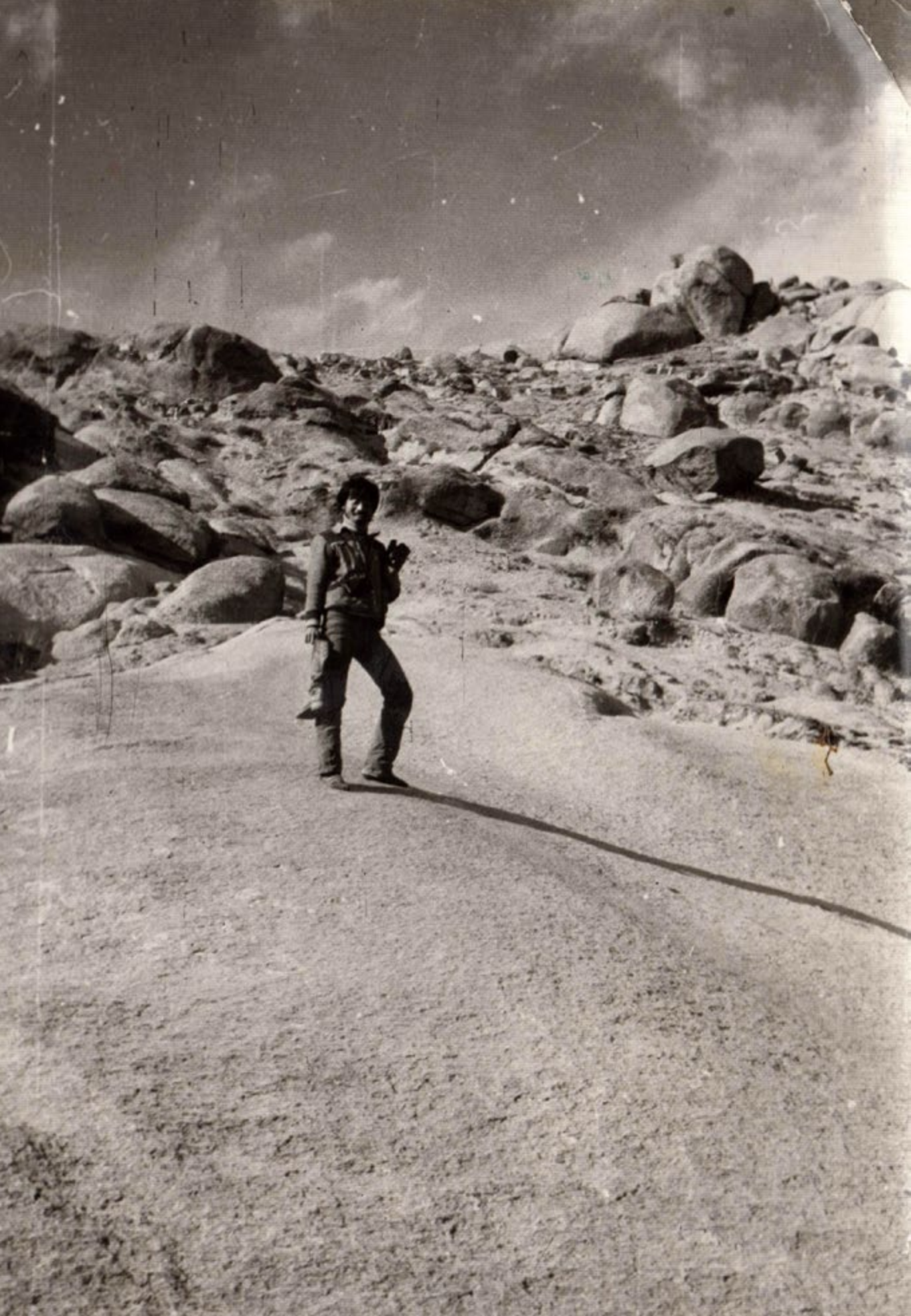
Li Jin (b. 1958 in Tianjin, China) is best known for his lush and colorful depictions of sensory pleasures in contemporary China. But his art has always had a spiritual undertone, perhaps even a spiritual purpose. In 1984, inspired by the examples of van Gogh and Gauguin, he went to Tibet in search for an authentic life and primal connection to nature. There he began to reflect on the limits of corporeal existence. Drawn to the religiosity and the sense of time and history in Tibetan culture, he would sojourn twice again in the region, but would gradually come to recognize its essential alienness.

Upon leaving Tibet in 1993, he set out to embrace the shifting realities of contemporary China under liberalization. Influenced by his encounter with the New Literati painter Zhu Xinjian in Nanjing, and inspired by his new life in the Beijing hutongs, he developed an aesthetics of *xianhuo*, or "aliveness." His paintings came to represent food, sex, and other aspects of quotidian life with honesty and enthusiasm, and in a manner strongly evoking first-hand experience. As he gained in reputation and exposure, his paintings also changed, becoming increasingly boisterous and incorporating experiences of his travels abroad.

The major 2015 retrospective exhibition *Sensory of the Mass: 30 Years of Li Jin* concluded a phase of his career. Li Jin has now turned his focus towards painting in monochrome, translating his well-honed sensitivity towards color washes into a masterful control of tonality—what is traditionally called the "five colors of ink." He paints in a looser, more gestural and expressive *daxieyi* style, exploiting the accidental effects of the medium. As if again retreating from the mundane world as he did decades ago in Tibet, Li Jin now seeks to return to a state of freedom and unencumbered creativity.

Li Jin graduated in 1983 from the Chinese Painting Department of the Tianjin Academy of Fine Arts, from which he retired as Associate Professor in 2018. He was awarded Annual Ink Artist at the 2012 Award of Art China. In 2014,

he was selected Artist of the Year by the authoritative publication *L'OFFICIEL Art*. Li Jin has mounted solo exhibitions in China and in Australia, Germany, and the United States, among other countries. His works are in the collections of major institutions such as the National Art Museum of China; Museum of Fine Arts, Boston; Seattle Art Museum; Hong Kong Museum of Art; and the Metropolitan Museum of Art..



李津

艺术家

李津（1958 年生于中国天津）以描绘当代生活中的食、色主题而广为人知，然而他的艺术一直关注人的精神世界。他早年喜欢梵高和高更，1984 年又只身去西藏寻找最原始与自然的生活方式。在西藏的经历使深深感受到了肉体存在的局限性。他被西藏的宗教以及历史文化氛围所吸引，以至在离开后又两次重返西藏，但他也切身体会到了当地的文化差异，自己终究不会融入其中。

1993 年离开西藏时，李津已在绘画中显露出对当代生活的关注。他先去了南京，与新文人画家朱新健的偶识对他影响很大。后来李津在北京胡同生活，创作了一批有老北京风味的作品，饮食、男女逐渐成为他作品经常表达的主题。这种对自己生活与内心的真切描绘，体现出他艺术的“鲜活”气息。后来随李津艺术影响力的提升，他的画面也变得更加热闹，而且会在画中描绘他在国外的生活经历。

2015 年李津举办了回顾展《无名者的生活——李津三十年》，对自己之前的艺术做了阶段性总结。同时，他开始了新系列的黑白水墨创作，以更直抒胸臆的大写意风格作画，将多年对色彩细腻精心的渲染，升华和回归为“墨分五色”的精妙。如同他早年去西藏一般，李津似乎又一次从俗世中抽离，去寻求一种自在与随心所欲的创作状态。

李津，1983 年毕业于天津美术学院国画系，2018 年以副教授身份从天津美术学院中国画系退休。2013 年获得“AAC 艺术中国”（2012）年度水墨艺术家奖。2014 年被权威艺术杂志《艺术财经》艺术权力榜评选为 2013 年度艺术家。曾在国内及美国、澳大利亚、德国等地举办个人画展。作品被中国美术馆、波士顿美术馆、西雅图美术馆、香港艺术馆、大都会艺术博物馆等机构收藏。

ALAN YEUNG

The Curator

Alan Yeung (b. 1982, Hong Kong) is an independent art historian and curator. At Ink Studio he has co-curated with Dr. Britta Erickson solo exhibitions of Tai Xiangzhou, Wei Ligang, and Yang Jiechang, and curated the multidisciplinary group exhibition *Luminous Shadows*, which was organized as a series of shrine-like enclosures and explored spirituality in the sensory engagement with the material world. He worked closely with Li Jin on his 2016 solo exhibition *Being*.

Alan received his M.A. in art history from Harvard University. His ongoing doctoral dissertation is on the Qing-dynasty ink artist Bada Shanren, on whom he has presented at Harvard, University of California, Berkeley, and the Los Angeles County Museum of Art. Recently he has been involved in research on Chinese finger painting at the Freer-Sackler Galleries. He also has a background in ethnographic filmmaking and has produced numerous video documentaries for Ink Studio.

Alan thanks Micki McCoy, Britta Erickson, Craig Yee, Zhai Yuefei, Song Yongping, Liu Zhuoquan, Liang Lisha, Dai Guangyu, Chang Gong, and Zhao Dechang for their inspiration and help.

杨浚承

策展人

杨浚承（1982 年生于香港）是独立艺术史学者和策展人。他在墨斋和林似竹博士共同策划过泰祥洲、魏立刚和杨诒苍的个展，并在筹备李津 2016 年个展“自在”时和艺术家有过紧密合作。他独立策划的多媒介群展“影窟”以一系列佛龕形式展示，探索物质世界的灵性和神性，复原图象被现代审美所压抑的更多维度。

杨浚承毕业于哈佛大学研究院并获得艺术史硕士学位，目前正在撰写关于八大山人的博士论文，并曾于哈佛大学、加州大学伯克利分校、洛杉矶郡立博物馆等地发表过研究成果。最近他在美国费里尔赛克勒博物馆进行关于指画历史的学术研究。杨浚承也涉猎人类学电影拍摄，并为墨斋制作过多部纪录片。

杨浚承感谢米雪、余国梁、林似竹、翟跃飞、宋永平、刘卓泉、梁丽莎、戴光郁、常工、赵德昌的帮助和鼓励。

INTRODUCTION

Alan Yeung

A comprehensive survey of Li Jin's early works, *Flesh and Bone* uncovers the full story of his artistic formation, particularly the profound impact of his self-exiles in Tibet. The title refers to Li Jin's preoccupation with the human body as subject and medium, as the ground of experience and art-making. It is also a metaphor for the interplay of brushwork and inkwork, control and spontaneity, and essence and appearance—mutual dependencies seminal to the ink tradition. The exhibition itself is organized into “bone” and “flesh”: first, a chronology of form and style, and second, an exploration of thematic variations.

Best known for his lush and colorful depictions of sensory pleasures in contemporary China, Li Jin (b. 1958, Tianjin) began his career by turning away from the mundane world. As a student attracted to the Buddhist grotto shrines of Dunhuang, he spent months producing painstakingly faithful and deeply felt copies of its famous murals. In pursuit of individual freedom and a primal connection to nature, he volunteered to serve as art instructor at Tibet University in 1984-5, and sojourned in Lhasa again in 1990 and 1992-3. Li Jin's encounter with Tibet's culture and environment—including a gradual recognition of its essential alienness from himself—transformed his thinking about selfhood and corporeal existence as manifested in his pictorial language and approach to figuration. This experience lies at the heart of both his pleasure scenes and his *Zizai* series of freehand monochrome ink paintings, which made their debut at INK studio in 2016.

Flesh and Bone chronicles Li Jin's artistic development during the 1980's and 90's. His student-era portraits, even when sketched from life with graphite pencil, defy socialist realist dictates with a sensitivity to the nuances of the Chinese brush. The 1984 *Tibet Series* conflates animals and humans into totemic images of an archaic past. Introducing an unprecedented primitivism and expressionism to ink painting, the series garnered national attention amidst the fervent avant-gardism of the time, although Li Jin would always

remain skeptical towards theoretical debates and collective movements. Dating from his second and third Tibet sojourns, pictures of arhats and adepts in the midst of transfiguration contain a double tension: between embodiment and transcendence, and between ink's liquidity and translucency and the textures and iconographies of Tibetan art. Fine-line drawings in the “iron-wire” mode at once estrange and animate the body by dissecting and articulating it into surface ornaments, suppressing a violence beneath quotidian imagery and inscriptions.

A stint in Nanjing in 1985 renewed Li Jin's connection to the heritage of literati aesthetics, introducing into his work a playful redefinition of elegance and vulgarity, as well as a new erotic sensibility. After settling in Beijing and Tianjin in 1993, he continued to embrace food, sex, and other quotidian aspects of life. But the analytical and dispassionate view of the human body that he developed in Tibet would persist, at times in imagery and theme but more importantly as a pervasive sense of transience—what the scholar Wang Min'an has described as the coexistence of sorrow and mirth. In life-size hanging scrolls that bring us to the verge of his famous banquets, young women seem spiritually vacant beneath their luxuriantly colored and patterned attire, already shadowed by death; and sullen, solitary eaters amidst culinary spreads are trapped in an endless cycle of consuming and being consumed. In Li Jin's ambivalent vision of human existence, our only hope for transcendence lies paradoxically in the acknowledgement that we ultimately remain mere flesh and bone.

The second part of the exhibition unfolds the interconnection of Li Jin's most important themes: solitude, bodily desires and functions, the uncanniness of the face, and the vagaries of love and sexual intimacy. He exploits the ambiguity of the ink medium, overcoming and subverting his own foundation in veristic drawing with amorphous wash, expressionistic brushwork, recursions and repetitions, and sensuous, evocative colors. His figures suggest

the subtlest emotions and states of being without settling definitively on any: they may be monks in meditative concentration or constipated shitters, taking a nap or drawing a last breath, listening to the wind like classical literati or passing time in sheer boredom. Often self-portraits with varying degrees of specificity, they have the vividness and nuance of lived experience even as they are tinged with the melancholy of recollection and the irony of a self-conscious fantasy. Thus Li Jin's art is as much self-disclosure as self-invention, wherein identity becomes indistinguishable from role. At the moment we seem to have caught the artist in the flesh, he has already slipped away, leaving behind an anonymous everyman whose pleasures and pain, aspirations and foibles are equally, humanly our own.



Lhasa Self-Portrait 拉萨自画像, 1993

展览介绍

杨浚承

“骨与肉”全方位展现李津 1980 和 1990 年代的艺术历程，特别是数次旅居西藏的深刻影响，其中包含多件首次亮相的罕见之作。“骨与肉”揭示了李津以肉体经验作为题材与媒介的艺术创作，同时也蕴含着水墨传统中笔与墨、收与放、神与形之间的微妙依存。展览亦分为“骨”和“肉”两部分：前者纵向叙述李津作品在形式和风格上的演变，后者则横向展开个别主题的丰富内容。

李津以描绘当代中国生活中的食色享乐主题而广为人知，然而他的艺术生涯却始于摒弃俗世。学生时期的李津就深深被敦煌石窟所吸引，并历经数月虔诚地摹画了莫高窟著名北魏壁画《舍身饲虎》。为了追寻个体自由和原始的自然，李津在 1984 年自愿前往西藏大学任教，并在 1990 年及 1992 年先后在越发强烈的外来者身份意识始终伴随之下重返拉萨。在异地文化和生态环境的自我放逐之中，李津对生命和肉体存在产生了截然不同的感悟。这不但彻底改变了他的绘画语言和人物造型手法，更成为他日后的《饮食男女》系列，及 2016 年在墨斋首次展出的《自在》系列水墨大写意作品的精神底蕴。

“骨与肉”梳理了李津 1980 至 90 年代的重要作品系列。学生时代的写生和素描肖像作品，虽然同样基于现实主义的基础，却始终流露出艺术家对笔墨韵味的追求。1984 年的《西藏组画》将人与动物两种元素融合为远古图腾，将崭新的原始主义与表现主义纳入到水墨画创作之中，在 80 年代的先锋艺术潮流中引发广泛关注，然而李津始终在纷乱的理论争辩和群体运动之中保持独立。李津第二、第三次入藏期间所作的罗汉及高僧系列作品，则呈现出介于有形与无形、水墨媒介的灵动与西藏艺术厚重的图式和肌理之间两种不同层面的张力。铁线白描的技法将笔下的人体解剖并重构为平面装饰，其日常的图象与题字背后潜藏着暴力。

1985 年在南京艺术学院的进修使李津重新贴近文人传统，被文人审美的雅俗

之辩所启发，并开始将情色意味融入创作。1993 年回归内地后，他更加积极地表现食色题材和市井生活的方方面面。但西藏时期作品的生死观和对人体的冷眼分析，始终贯穿于他后来的绘画，不但构成图像和主题，更体现为一种无处不在的无常之感——如汪民安所述，这是欢笑与悲凉的共存。李津这时期的立轴作品是他著名盛宴场景的前奏：身着华贵服的年轻女子神情空洞，无力对抗时间的流逝；孤独食客在珍馐佳肴的环绕下却郁郁寡欢，仿佛陷入吃和被吃的无限轮回。李津对于人类存在的悖论观点在于，我们超越肉体而得以精神解脱的唯一途径，恰恰在于承认我们终究将归于物质上的骨与肉。

展览的第二部分延展开李津作品中相互关联的主题：孤独、身体的状态和欲望、人脸的陌生、性与爱的离合起伏。他利用水墨媒介的暧昧性，将抽象的泼墨晕染、表现性的笔触、繁复繁衍的图式、以及愉悦感官的明丽色彩，用以超越和颠覆其基础的线条勾勒。李津笔下的人物展现出极端细腻，却又难以定义的情感及精神状态：打坐冥想的高僧可以摇身一变为郁闷的便秘者，虚度时光的闲人可能恰恰是坐听风吟的文人雅士，打盹儿的霎那也许正是死亡降临的时刻。艺术家的自画像或多或少浮现于这些人物之中，使作品具有亲身经历的逼真感，同时却总有一种追忆的愁绪和反讽的距离。因此，李津的艺术既是自我表述，也是自我创造，更是自我否定，这其中身份与角色已无从分辨。当我们自以为实实在在地捕捉到艺术家之时，他早已悄然离去，留在画中的只是无名无姓的“任何人”。而他们的喜怒哀乐、一切升华与沉沦，都成为了观者的内心独白。

（翻译：刘嘉、杨帆）

WORDS FROM THE ARTIST

Li Jin

Flesh and Bone is a retrospective survey of my early period, beginning with my student works from the 1970's and ending with works from the late 1990's. This was the period when I gradually developed my own style and formulated my personal artistic commitments and convictions.

Curator Alan Yeung and I decided to include a number of my student works. From my first art lesson I understood the importance of self-expression. This became clear to me as I gathered works and materials for this exhibition. Even when I was just embarking on the path of becoming an artist, my character, attitude, and perspective were manifest. They say you can tell someone's personality already in childhood. Whether in secondary school, at the Tianjin Crafts and Arts College, or at the Tianjin Academy of Fine Arts, I never made art in the so-called mainstream mode recommended by my instructors. My attention to emotion and characterization always exceeded what was required of me in foundational courses and figure drawing assignments. I was more interested in my subjects' personalities, in finding something in them that moved me, and in establishing personal connections with them—as opposed to following predetermined curricula or meeting so-called standards set by the authorities. In this sense, I was a rebel.

Certain people and events leave enduring traces on our lives. During my early years as an art student, I was influenced strongly by my aunt Zhou Sicong, who was already a renowned painter. She encouraged me to devote a lot of time to sketching from life, to confront life directly. Her psychologically penetrating depictions of figures and faces had a deep effect on me.

The overall ethos of the Tianjin Academy of Fine Art was also an important influence. TAFA was conservative compared to other art academies. By this I mean that the Chinese painting instructors emphasized classical aesthetic notions like *gufa yongbi* ("bone method in the use of the brush") and *ganshi nongdan* ("dry, wet, dark, and light"). At the time there were still classically-



Drawing by Li Jin at age 18 手稿画于李津 18 岁

trained masters around. I am fortunate to have received their teaching, which laid a solid foundation in traditional brushwork for me. I didn't realize then how important this was, but being immersed in that environment honed my sensitivity to the ink tradition. This sensitivity is the wellspring of much of my later work.

In 1981, I spent four months in Dunhuang copying its murals as part of a group drawn from the national art academies. This was a precious experience; we could copy the murals at close proximity inside the caves. My object was *The Hungry Tigress* of the Northern Wei dynasty. The painting expressed a profound and solemn piety, which has greatly influenced my attitude towards religion and my thinking about art. On our way to Dunhuang, we passed through Xi'an, Maijishan, and Labrang Monastery in southern Gansu. My interest in religion and religious art arose directly from this expedition to Dunhuang, which also inspired my later decision to go to Tibet.

After graduating from TAFE in 1983, I was retained as an instructor. Some time afterwards, the Tianjin Municipal Education Commission announced a call for Tibet-aid cadres from the tertiary institutions. This would prove a pivotal moment in my life. My department had decided to send another teacher, but I very much wanted this opportunity for myself. There were two reasons. First, I was becoming tired of city life and my work at the academy. Immediately after graduation I was assigned to an administrative position in the departmental office, which was slightly depressing. Second, I adored van Gogh and Gauguin for their devotion to art and aspired to their pure way of life. In the end, I successfully secured the Tibet assignment for myself. My time in Tibet was a hardening experience. Before that I'd never been outside of school or been tested in society at large. In Tibet, I had to learn to do everything on my own, whether in everyday life or in regards to interpersonal relationships. More importantly, as a twentysomething in the 1980's, I was awed by and enamored with the culture, religiosity, and natural environment

of Tibet.

The *Tibet Series* came out of such a moment. In Tibet I also made some paintings that crossed into other media; in my experimentations with pictorial language I exceeded the academic definition of Chinese painting. Some of my gouache paintings were closer to western paintings; indeed, I had the impulse to try my hand at western-inspired paintings. At the time I needed above all to express myself, regardless of type or genre or format, and I chose whatever means appropriate for my expression. This was considered rather irresponsible—after all, I was a Chinese painter and an instructor of Chinese painting. But in Tibet I began to realize that art was not about limiting yourself to a particular language or applying a certain set of techniques.

I had lived for so many years in Tianjin, a relatively conservative city. TAFE was also conservative. I yearned for new experiences and new ways of life. I was looking to break out of my existence. In Tibet, I went sketching in temples and traveled through nomadic pastures. In this environment I experienced a new physical and intellectual freedom, relieving myself of certain burdens and of concerns that had troubled me back home. Consequently, my works from Tibet were overall more personal and purer. They had a more distilled pictorial language. The depictions of humans and animals in the *Tibet Series* were comparatively complete in scope and mature in style.

After leaving Tibet for central China in 1985, I went to study for several months at the Nanjing Arts Institute and then returned to TAFE to teach. Over the next year or two in Tianjin, I had little contact with the outside world, and tended to shutter myself in my studio to ponder fundamental questions about painting and about the construction of artistic language. Those were simple and peaceful times. I painted some *gongbi* works. Later, for various reasons, my life became unstable again, and I couldn't carry on normally. So I chose to go to Tibet for a second time. Now I realize that Tibet

was for me a place of refuge from the troubles of life.

I stayed in Lhasa three times. During the latter two times, I had a family and made a life there. I felt different than I had in 1985. Now I carried with me a kind of religious piety, wanting to gaze up into the stars yet also returning to life, to the everyday, to personal experience. I began painting my own living environment and everyday experiences, a practice that gradually turned into the *Eat Drink Man Woman* series. Religious imagery may seem to have disappeared in my recent works, but my intention was to place “ultimate meaning” in the background and to foreground everyday life. Many of my paintings are “meat on top, vegetables at bottom”—and this “bottom” foundation may well be some fusion of Tibet, Dunhuang, and many other supernatural powers, or rather experiences that made me forget myself. Yet my everyday life is still colorful and enjoyable. At some point I decided not to talk about formal questions anymore, and instead to reconnect with my instincts. I have a natural feeling and interest for images and color. I am a painter. Why shouldn’t I paint whatever I like and however I please?

Preparing for this exhibition at INK studio has been a very rewarding experience. Alan and I go back some time. He had become interested in my work already in the 2010 exhibition *Fresh Ink* at the Museum of Fine Arts, Boston. Moreover, his wife is a scholar of Dunhuang, and they have lived in Dunhuang and northwest China. He and I have had many parallel experiences. When I was in Tibet, I was about the same age as he is now. Over the past year, Alan has conducted many interviews and much research in Tianjin and Beijing, with admirable scholarly seriousness. The work by Bricks Li and his exhibition team at INK studio has touched me tremendously; the installation has been perfect from conception to design to actual construction. I am a very sentimental person, not one to make a plan or envision the result before doing something. Often, I simply do it, and after it's done it's over for me—I don't need to think about it anymore. This exhibition has given me a rare

opportunity to review my own development and history. Now, looking back, I see the path that had led me to the present. As people like to say nowadays, “Forget not your original intention.” This will prove very meaningful to me for the rest of my career. I must here express my gratitude to Christopher Reynolds, Craig Yee, Britta Erickson, and my old friend Mee-Seen Loong of INK studio. Without their support and oversight, *Flesh and Bone* could not have been so perfectly realized.

(Translated by Alan Yeung)



Li Jin and classmates in Dunhuang, 1981 1981 年李津和同学在敦煌

艺术家随笔

李津

“骨与肉”这个展览是我青年时期作品的一个回顾展。从我 70 年代学生时期的作品，一直到 90 年代末期的创作都有展示，这个阶段也是我开始慢慢的形成自己风格，表达个人对艺术的理解和态度的阶段。

我和策展人杨浚承选择了一部分学生时期的作品展示。从开始学习美术的时候，在训练中我就开始注重自我表达。通过这次展览的资料整理和作品梳理，也更明确了这一点，从一开始走上绘画这条路，我的艺术特点、态度还有看待艺术的视角，就已经显露出来了。有一句老话讲，从小看到老。我的早期学习经历，上工艺美校也好，上美院也好，我那时候的作业不是学院里极力推崇的所谓的主流模式。我对表现对象神情，对人物的刻画的关注已经超出了基础课程和造型训练的范围。我更注重所画的对象，去刻画哪些打动你的地方，去想办法和要描绘的对象互动，而不以所谓的技术训练和学校教学计划，或者说学院的评判方法为目标了。这在当时来讲实际上是有点反叛的。

每个人的成长过程中，都会经历一些重要的人和事。学生时代和早期的创作阶段，对我影响比较大的，一是我的表姨周思聪，她当时已经很有名了，她强调大量的速写训练，去直接面对生活，她的人物造型，对人物神情的刻画对我影响很大。

另外，天津美院整体的学术氛围对我影响也很大。相较于其他艺术类院校，天津美院是一个比较重传统的院校，这种先入为主的教育还是比较正统的。正统指的是水墨范畴里讲究的骨法用笔，干湿浓淡这类的传统技艺。当时一些老先生还都健在，我有幸能受过他们的指点，打下了非常扎实的传统笔墨基础。那个时候我并没有意识到这一点的重要性，但实际上浸淫在这种浓厚的氛围中，对传统、对水墨的嗅觉，成为了我之后许多创作的滥觞。

1981 年，全国美术院校组织去敦煌临摹了四个月壁画，这是很难得的机会。当时我们可以直接进入洞窟临摹，我临摹的对象是舍身饲虎，北魏的壁画，画面中深厚深沉表现出一种内在的虔诚，对我后来的创作理念有很大的影响。我们去敦煌沿途还去了西安、麦积山、还有甘南的藏区的拉卜楞寺。让我开始对宗教以及宗教艺术产生兴趣，这些都跟敦煌这次的考察临摹有直接的关系，也对我后来选择去西藏也产生了影响。

1983 年毕业之后留校工作，这时天津市教委组织高校去西藏援藏，这是对我一生都产

生重大影响的选择。本来单位安排的是别的老师，但是我自己确实不想放弃这个机会。两个原因，一个是当时对城市生活、对学校的工作有点厌倦。我刚留校的时候是在办公室里做行政工作，有点压抑。再加上那个时候从内心里很崇拜高更和梵高，向往纯粹的艺术生活，也钦佩他们为艺术献身的精神。最后也争取成功了。到西藏以后，确实对我是一个锻炼，之前我基本没有离开过学校这个生活圈，从中学到工艺美校再到美院，没在社会上锻炼过。所以到了西藏所有事情都要自己面对。生活上也好，处理各种关系上也好，都是对我来讲是一个考验，是一种磨练。更重要是八十年代西藏的人文环境，宗教环境，还有独特自然风光，对当时二十多岁的年轻人来说产生了非常大的冲击力和感染力。

这个时候才生发出来像西藏组画这样的作品。在西藏的作品里头有一些跨媒介的作品。语言上的尝试超越了所谓学院划定的中国画概念，有一些用水粉画画的更像西画的作品，当时也确实想尝试画西画的感觉的作品。那个时候内心表达已经是第一的需要，而不是一个画种的需要，看那种方式更适合自己表达。这个概念当时来讲是属于有点不务正业的：你本来是学中国画的，也是教中国画的。但是后来我在西藏的时候已经开始意识到，艺术不一定要限定用一种语言，也不是为了某一种技巧创作。

加上之前常年在都市里生活，天津是一个相对保守的城市，天津美院的学院气氛也偏老派。所以从内心里有寻找新的大陆，发现新生活的向往，想去寻找这种爆发的状态。在西藏的我去寺院采风，去牧区游历，给了我一个机会，去体验相对更自由的空间和意识，也把自己的负担，以及平时在内地容易受干扰的一些事情放下了。所以西藏作品的整体味道来说，一是更自我，二是更加单纯。绘画语言的磨合也比较纯粹，《西藏组画》里画的人与动物系列的作品相对来讲已经完整了，语言上造型上也比较协调。

1985 年我从西藏回到内地，先去南艺进修了一段，又回到天津美院教书，在天津生活一两年，那个时候与外界没有太多联系，闷在画室里去思考一些绘画的基本问题，艺术语言的建设的问题。那几年比较安静，也画了一点工笔，后来因为各种原因又开始波动，又不能按部就班的生活下去。所以又选择第二次去西藏，现在看来西藏实际上要从某种意义上对我来说来说，是一个逃离的地方，是一个摆脱生活和市井烦恼的这么一个地方。



Envelope of a letter Li Jin sent from Lhasa to Tianjin in 1985 李津 1985 年从拉萨寄往天津的信封

我一共三次去了西藏，后来两次去西藏，在拉萨成家，开始在那里生活。这个时候已经和第一次不太一样了，更多的带着一种宗教的虔诚，希望仰望星空，回归生活，回归日常，回归个人的体验。开始创作出一些关注生活，表达自我生存环境，表现个人家常生活的作品，后来慢慢形成了饮食男女系列。从表面上好像淡化了宗教性质的图腾，从形式上去掉了直观的宗教信仰感，更多的是想把这些终极意义放在作品背后，就是把生活推到前面。我好多的作品是一个荤面素底的东西，素底可能就是西藏、敦煌以及很多超自然的力量力的综合体，或者说是这些更让人忘我的体验的影响，但是生活又是五光十色的，令人沉醉的。所以后来我干脆就不去想这些形式主义的问题，而是回归到自己的本能，既然你对视觉，对形象，对色彩有天生的感觉和兴趣，你又是画家，那么就不如喜欢什么，感兴趣什么就画什么。

这次墨斋策划举办的早期作品展，我从中收获很大。我和策展人杨浚承先生很有缘分，早在 2010 年波士顿博物馆举办的“与古为徒”展览上，他就开始关注我的作品。加上他太是研究敦煌的学者，他们也在敦煌和中国西部生活过一段时间，所以我们的很多经历有连贯性，我在西藏的时候也是他现在的年纪。这一年多来，他在天津北京做了大量的采访和调研，学术态度令人敬佩。另外以李晓光先生为首的墨斋策划布展团队在整个“骨与肉”展览的工作让我非常感动。从布展的设计构想到搭建施工的投入，都非常完美。我是一个很感性的人，不是说什么事都会提前设计，想好结果再去做的，往往都是先做出来，然后很有可能做完了就完了，不会再去纠缠这个事。所以这次的展览给我本人提供了一次梳理自己成长经历的机会。回头看这条线索，让我找回了一条来时的路，现在流行的说法叫不忘初心。这对我今后的艺术创作是非常有意义的。所以在这里要感谢墨斋的雷澄泉先生，余国梁先生，林似竹女士和我的老朋友龙美仙女士，没有他们的支持和在展览策划上的整体把控，“骨与肉”肯定无法像现在这样得到完美的展示。

写 PORTRAITS





Li Jin's early works and photographs 李津的早期照片及画作

Mostly unfinished or student exercises, these early portraits show Li Jin confronting a problem faced by modern ink painters: how to reconcile western realist figuration with classical Chinese brushwork. Even when drawing with a graphite pencil, Li Jin maintains a sensitivity to the nuances of the brush, as seen in the subtle modulations of speed, tonality, and texture in the assured contour lines of *Study of a Girl in Sandals*. This reflects the influence of his aunt and teenage mentor, the eminent ink painter Zhou Sicong (1939–1996), who encouraged him in the uncommon practice of sketching from life with a Chinese brush.

In the immediate wake of the Cultural Revolution, with its stereotyped and heroic idealizations still fresh in memory, Li Jin's portraits are striking for their individuality and complex interiority. They acknowledge that which is beyond visual representation. In *Study of a Young Woman*, Li Jin is drawn to a face that is masklike in its inaccessibility and inexpressiveness. In *My Good Friend Yongping*, he uses shading not to model form but to suggest a fellow young artist's brooding melancholy.

As we shall see, a tension between figuration and a persistent drive to overcome it animates Li Jin's artistic practice as a whole. In him, the search for and refinement of pictorial language becomes also a sustained negotiation between embodied existence and spiritual transcendence.

这些肖像作品大部分是李津早年未完成的速写或习作。从中我们能够体会到现当代水墨画家普遍面临的挑战：如何处理西方具象写实与传统中国笔墨之间的关系。即便是炭笔素描和写生作品，李津依然保持着对毛笔笔触的敏感与把控：线条的细腻变化、明暗与深浅的柔和过渡、笔触的不同质感、下笔的速度与自信等等，这些都从《穿凉鞋的女孩儿》中洒脱的轮廓线与粗细虚实变化不一的用笔中得以体现。这得益于李津早年跟随他的表姨——著名水墨画家周思聪（1939–1996年）学画的宝贵经历。周思聪鼓励李津用毛笔进行大量写生。这在当时是不寻常的一种绘画训练手法，但却造就了李津对于笔墨韵味的敏感度。

在文化大革命刚结束不久，“红光亮”的刻板图像依然历历在目之时，李津的肖像写生已经注重对人物心理和情绪的诠释，并往往呈现出超越视觉表达层面的内在属性。《少女》中的主角好似戴着面具一般充满距离感。《好友永平》中人物面部的阴影处理并非是塑造立体感，而是为了传达这位年轻艺术家忧郁寡欢的愁绪。

随着对李津作品的深入了解，我们会发现人体造型与超越造型两者之间的张力，构成了他艺术创作的重要推动力。李津对绘画语言的探索和提炼，也自然地体现着一种在肉体存在与精神超脱之间的纠结。

01

Study of a Girl in Sandals

速写练习：穿凉鞋的女孩

1981 | Graphite pencil on paper 纸本炭笔 | 38.5 x 27 cm [U_171]





O2 Study of a Young Woman

速写练习：少女

1979 | Graphite pencil on paper 纸本炭笔 | 38 x 27 cm [U_175]



O3 Study of an Old Man Making a Net

速写练习：编渔网的老人

1981 | Graphite pencil on paper 纸本炭笔 | 38 x 27 cm [U_174]

04

Study of Fisherwomen

速写练习：三个渔女

1981 | Graphite pencil on paper 纸本炭笔 | 27 x 38 cm [U_173]

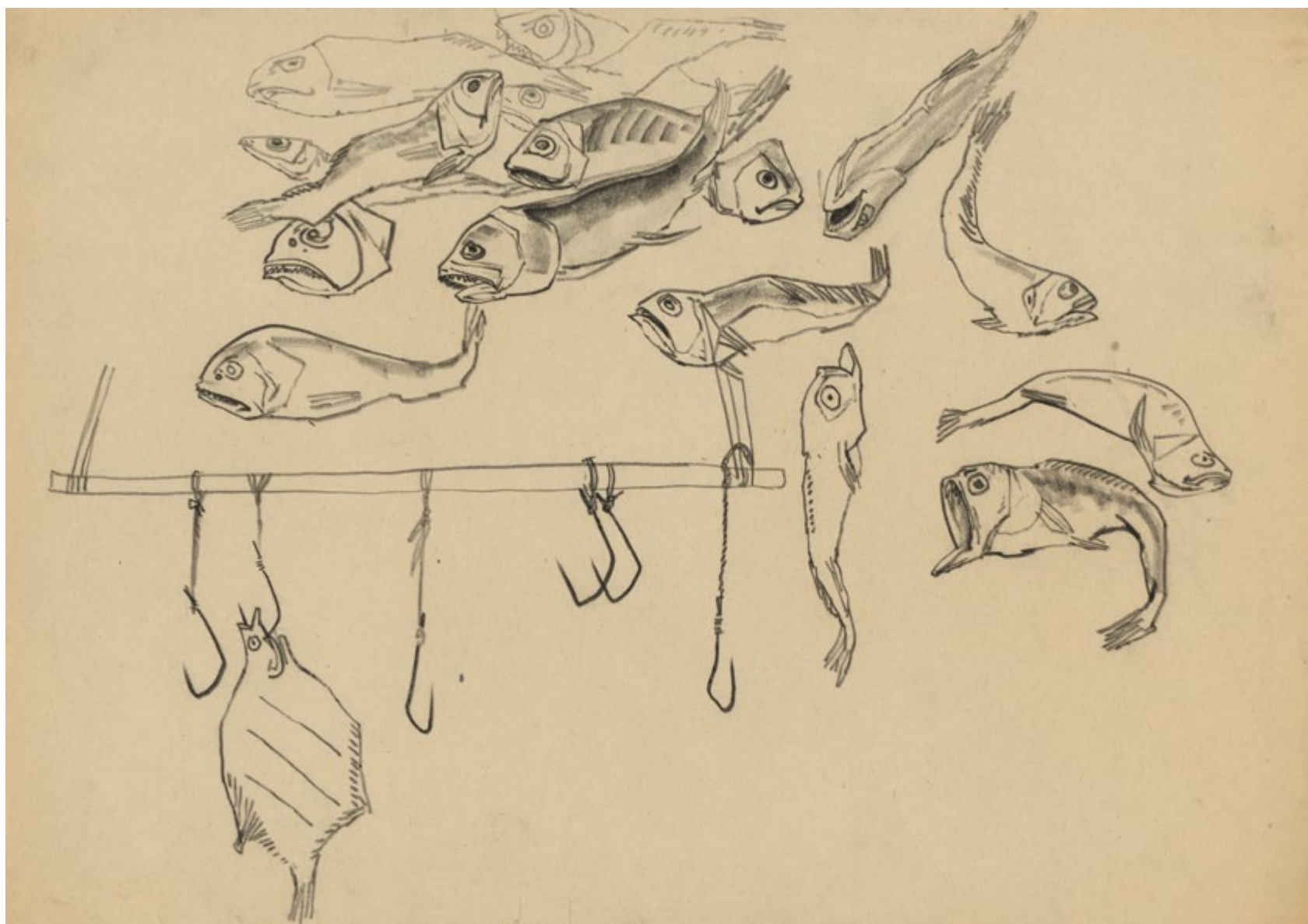


05

Study of Fish and Hooks

速写练习：鱼和鱼钩

1981 | Graphite pencil on paper 纸本炭笔 | 27 x 38.5 cm [LJ_172]



06

Countryside Schoolgirl

山区小学生

1977 | Ink and color on paper 纸本水墨设色 | 45 x 33 cm [U_180]



07

Figure Study of Two Schoolboys

造型练习：两个上学郎

1981 | Ink and color on paper 纸本水墨设色 | 85 x 51.8 cm [L_179]





Figure Study of Two Schoolboys (detail) 造型练习：两个上学郎（局部），1981

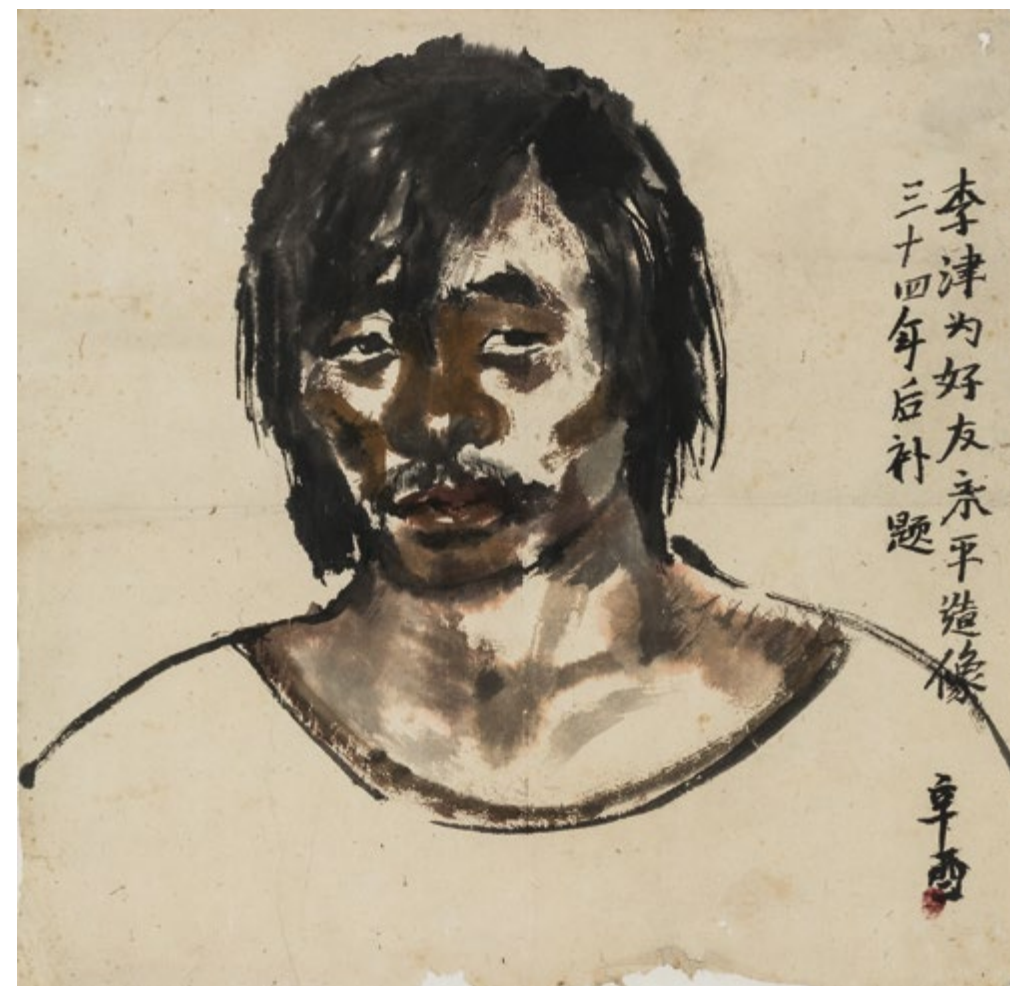


08

Color Study

色彩练习

1976 | Gouache on paper 纸本水粉 | 37.5 x 43.5 cm [U_177]



09

My Good Friend Yongping

好友永平

1981 | Ink on paper 纸本水墨 | 58 x 58 cm | *In a private collection *私人收藏

Figure Study of Tibetan Man

造型练习：西藏男子

1978 | Ink and color on paper 纸本水墨设色 | 79.5 x 49.5 cm [U_181]





仿古与原始 ARCHAISM AND PRIMITIVISM



1979 Chinese edition of Herbert Read's A Concise History of Modern Painting
里德《现代绘画简史》1979年中文版

In 1981, Li Jin joined a study trip to the Mogao Caves of Dunhuang with students and teachers selected from national art academies. He was deeply moved by the Northern Wei-period mural in Cave 254 depicting Prince Mahasattva, a past incarnation of the Buddha, sacrificing his body to a starving tigress and her cubs by jumping off a cliff. Because of his facility with painting in color patches without underdrawing, Li Jin earned the responsibility of copying the mural. He spent two months in situ painstakingly replicating it in its present physical state, with innumerable erosions and decayed colors. Responding to Mahasattva's act of devotion and self-sacrifice with one of his own, Li Jin reincarnated the mural as a living body, weathered and aged by history. This experience underlies his later attempts to capture the physical and sensorial textures of Tibet in gouache. His Gauguin-inspired renderings, with their reduced palette and simplified modeling, reflect period interests in primitivism.

In 1982, Li Jin copied a portion of *Lady Guoguo on a Spring Outing*, a Northern Song-dynasty copy of a painting attributed to Zhang Xuan (713-755). Here he appreciated first-hand the utmost refinement of Song academic court painting, whose overall effects result from countless individually imperceptible operations, as in subtle tonal gradations created by overlapping translucent washes. Known among his teachers and peers for quick execution and bravura brushwork, Li Jin now became reacquainted with a sensitive and patient side of himself.

Li Jin's student copies help us to understand him in the context of the post-Mao era, which saw a sudden expansion of art-historical horizons. Central Asian Buddhist murals and European modernisms (albeit mediated by reproductions and translations of uneven quality) now became available and even mandatory resources to an entire generation of Chinese painting students, on par with court and literati painting traditions. Li Jin would draw on all of them in his subsequent transformations of pictorial language.

1981年，李津参加了全国美院组织的敦煌莫高窟学习团，被254窟的北魏壁画《舍身饲虎》深深触动。壁画描绘了佛陀前生摩诃萨埵王子跳下悬崖，将身躯献给饥饿的母虎和幼崽的场面。李津善于不打底稿直接上色，因而获得了摹写《舍身饲虎》的任务。他花了两个月的时间，在窟中对原作进行“客观临摹”，精心地复制了其带有无数破损和褪色的原状，以回应摩诃萨埵的奉献和自我牺牲。这次经历为他后来以水粉描绘西藏的感官肌理埋下了伏笔。在他受高更启发的一系列水粉作品中，简单化的色调和造型，反映了当时对原始主义的兴趣。

1982年，李津临摹了传张萱（713-755年）名作《虢国夫人游春图》的北宋摹本。这让他有机会亲身体会到宋代宫廷绘画的极致精致，其整体效果由无数难以察觉的步骤所组成，如晕染叠加而生的微妙渐变的色调层次。李津在天美师友中素以快速大胆的行笔闻名，此时却重新认识了自己细腻而耐心的一面。

这些临摹习作让我们能够将李津置于一个艺术史研究视角突然扩大的后毛泽东时代大背景下，对他的艺术进行理解和诠释。中亚佛教壁画和欧洲现代主义（尽管后者相关的复制图片和翻译书籍素质参差）已和宫廷和文人绘画传统一样，成为新一代艺术学生的共有资源。李津从所有这些资源中取得的营养，将造就其日后的绘画语言转向。

11

The Hungry Tigress

舍身饲虎

1982 | Gouache on Korean paper (mounted as hanging scroll)
 水粉 高丽纸 挂轴 | 161.7 x 113.5 cm



* In the collection of the Tianjin Academy of Fine Art
 * 天津美术学院藏品



The Hungry Tigress (detail) 舍身饲虎 (局部), 1982



The Hungry Tigress (detail) 舍身饲虎 (局部), 1982



12

Dunhuang Copy

敦煌临摹

1982 | Gouache on paper 纸本水粉 | 32.5 x 87 cm [LJ_352]

13

Lady Guoguo on a Spring Outing

虢国夫人游春图

1982 | Ink and color on silk 绢本设色 | 57 x 82.5 cm [U_182]





Lady Guoguo on a Spring Outing (detail) 虢国夫人游春图（局部），1982

Prehistoric Creature

史前生物

1984 | Gouache on paper 纸本水粉 | 106 x 68 cm [U_185]

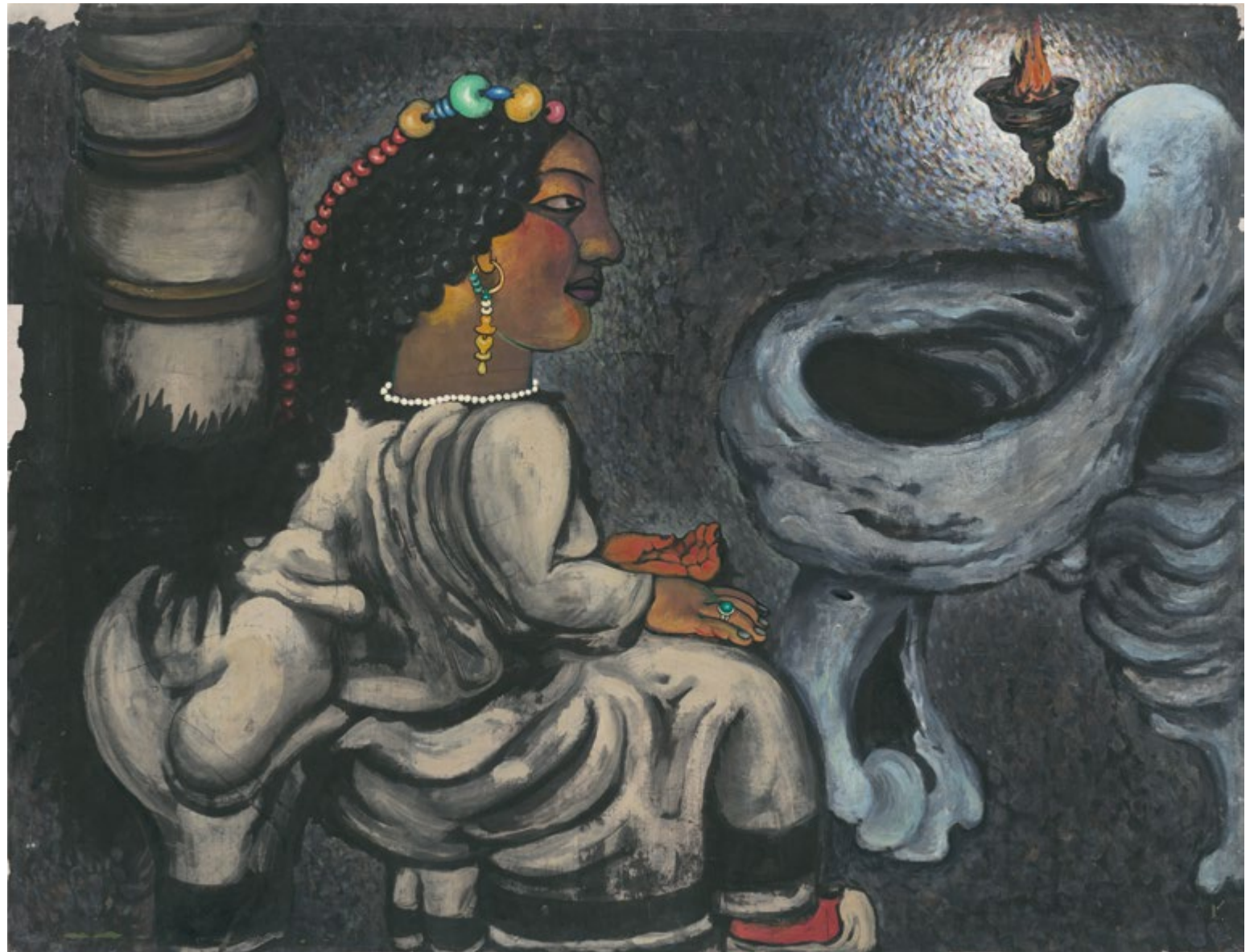


15

Butter Lamp

酥油灯

1984 | Gouache on paper 纸本水粉 | 76 x 99 cm [U_183]





Butter Lamp (detail) 酥油灯 (局部), 1984

16

Tibetan Woman

藏女

1993 | Gouache on paper 纸本水粉 | 74 x 90 cm [U_184]





西藏组画 TIBET SERIES

Inspired by van Gogh (1853-1890) and Gauguin (1848-1903) to seek an authentic existence apart from modern civilization, Li Jin volunteered to serve on an official mission to teach art at Tibet University. He arrived in Lhasa in August 1984, having left behind the protections and comforts of his hometown for the first time. He found himself suddenly confronted with unfamiliar customs, political complexities, and an exciting land-based cosmopolitanism. Journeying through nomadic pastures sundrenched and close to heaven, he experienced a new sympathy with all forms of life. The primitivist himself became a “primitive,” growing a full beard and becoming fond of meat.

The *Tibet Series* represents an artistic exile consonant with Li Jin’s own cultural displacement: he had to create a new pictorial language to express his experience of his own Tibetan “wilderness.” Unlike most other artistic representations of Tibet at the time, including Li Jin’s own slightly earlier gouache works, the series downplays its cultural specificity. Here yaks or Tibetan herders are only barely recognizable amidst totemic images of fish, faces, birds, and nudes that evoke Matisse (1869-1954), Picasso (1881-1973), Han-dynasty pictorial carvings, and Neolithic pottery. He deconstructs and reorganizes the elements of ink painting, overlapping ink with earthy ochre, line with wash, and dry with wet passages in compositions that have little sense of space and scale. Teetering on the edge of abstraction, the resultant forms erase any distinction between animal and human. They channel a primal vitality that lies outside culture and history and subsumes even the artist’s own subjectivity.

After its inclusion in the landmark 1985 *Invitationl Exhibition of New Works in Chinese Painting* in Wuhan, the *Tibet Series* was featured in the June 1986 issue of the prestigious *Jiangsu Pictorial*. The issue covered ongoing reactions to Li Xiaoshan’s (b. 1957) “On Contemporary Chinese Painting,” which had appeared about a year prior in the same periodical. Controversial for its pointed dismissals of established masters, the essay ended on a note of diffuse hope about “leaders of the revolutionary artistic movements unfolding silently before our eyes.” The editors of *Jiangsu Pictorial* may have intended the *Tibet Series* as a response to Li Xiaoshan’s critique.

李津受到了梵高（1853–1890 年）和高更（1848–1903 年）在现代文明之外寻求真实存在的启发，到西藏大学艺术系出任援藏教师。他于 1984 年 8 月抵达拉萨，第一次将家乡的安全感和舒适圈抛诸脑后，猛然发现自己面对着难以理解的风俗习惯和政治问题，以及和天津截然不同的内陆多元文化。他畅游于牧区，沐浴着阳光，不断地接近天，在与所有生态的亲密接触中获得全新的体验。作为一名原始主义者，他将自己变成了蓄浓须、喜食肉的“原始人”。

《西藏组画》展现了李津在艺术上的自我放逐：他必须创造一种新的绘画语言，来表达他对西藏“荒野”的体验。与当时大多数其他西藏主题的艺术作品不同，也不同于李津早期的水粉画，该系列淡化了西藏的民族特色。牦牛和牧民在画中仅依稀可辨，似鱼和似脸的图腾更让人想起马蒂斯（1869–1954 年）、毕加索（1881–1973 年）、汉代画像砖和新石器时代的陶器。李津解构

并灵活运用水墨画的元素，将墨色与土赭色混合，用水墨渲染线条，构成几乎没有空间和比例感的抽象画面。这些作品脱离了文化和历史参照，以一种强大的原始生命力，消除了人和动物之间的区别，更消磨了艺术家自身的主体性。

《西藏组画》在 1985 年入选具有里程碑意义的武汉“中国画新作邀请展”之后，著名的《江苏画报》1986 年 6 月版上对李津的西藏作品刊登了长达三页的报道。该期画报包括李小山（生于 1957 年）一年前在同一期刊上发表的《当代中国画之我见》引起的持续回响。李小山一文对当时几位知名艺术大师尖锐的驳斥饱受争议，最后以“我们眼前悄悄地展开的艺术革新运动的领导者”稍微乐观的愿望结尾。《江苏画报》的编辑们也许以《西藏组画》回应了李小山的评论。

17

Yak Head

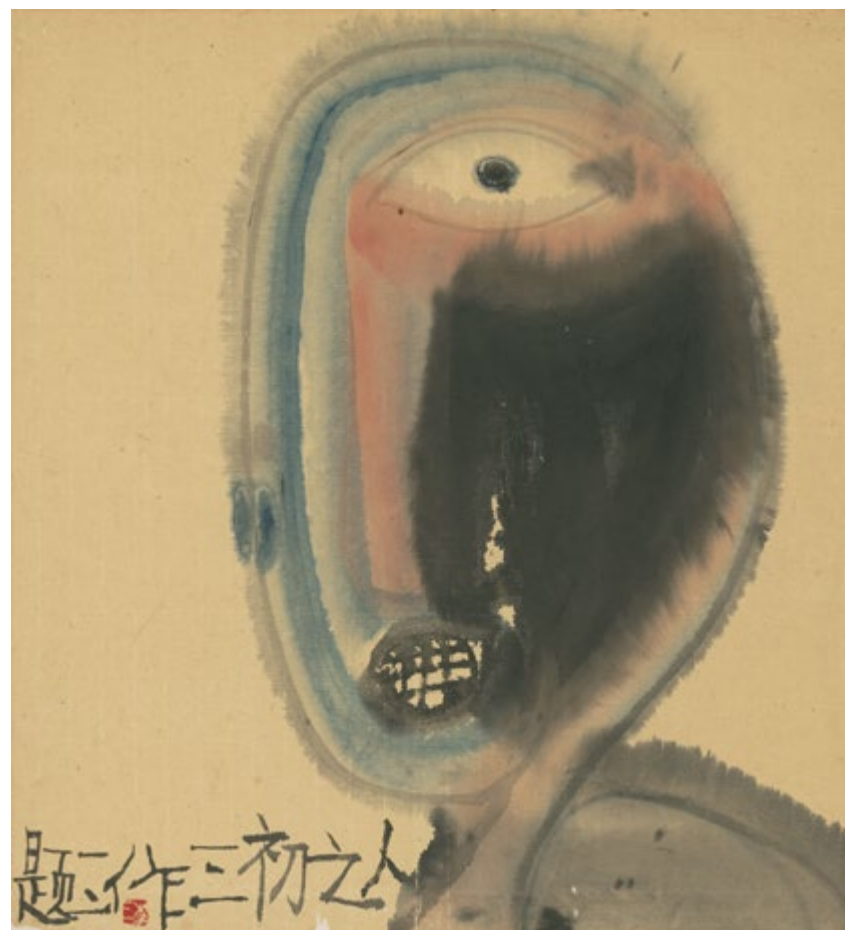
藏牛头

1984 | Ink and color on paper 纸本水墨设色 | 67.7 x 81.5 cm [L_186]





Yak Head (detail) 藏牛头 (局部), 1984



18

The Tibet Series IV

西藏组画之四

1984 | Ink and color on paper 纸本水墨设色 | 48 x 43 cm [LJ_052]



19

The Tibet Series VII

西藏组画之七

1984 | Ink and color on paper 纸本水墨设色 | 47 x 45 cm [LJ_049]



20

The Tibet Series IX: Yak and Tibetan Woman

西藏组画之九：耗牛与藏女

1984 | Ink and color on paper 纸本水墨设色 | 48 x 43.5 cm [U_o44]



21

The Tibet Series I

西藏组画之一

1984 | Ink and color on paper 纸本水墨设色 | 49 x 43.5 cm [U_o57]



22

The Tibet Series XIII

西藏组画之十三

1984 | Ink and color on paper 纸本水墨设色 | 47 x 42 cm [U_055]



23

The Tibet Series VI

西藏组画之六

1984 | Ink and color on paper 纸本水墨设色 | 47 x 44 cm [U_053]



The Tibet Series VI (detail) 西藏组画之六（局部），1984



24

The Tibet Series X: Joyful Dancers

西藏组画之十：欢乐的舞者

1984 | Ink and color on paper 纸本水墨设色 | 48.5 x 44 cm [U_o48]



25

The Tibet Series III: Breastfeeding

西藏组画之三：哺育

1984 | Ink and color on paper 纸本水墨设色 | 48 x 43.5 cm [U_o46]



26

Tibet Series: Prehistoric Creature

西藏组画：史前生物

1983 | Ink and color on paper 纸本水墨设色 | 43 x 47.5 cm [U_190]



27

Tibet Series: Golden Pheasant

西藏组画：锦鸡

1983 | Ink and color on paper 纸本水墨设色 | 46.3 x 43.8 cm [U_191]

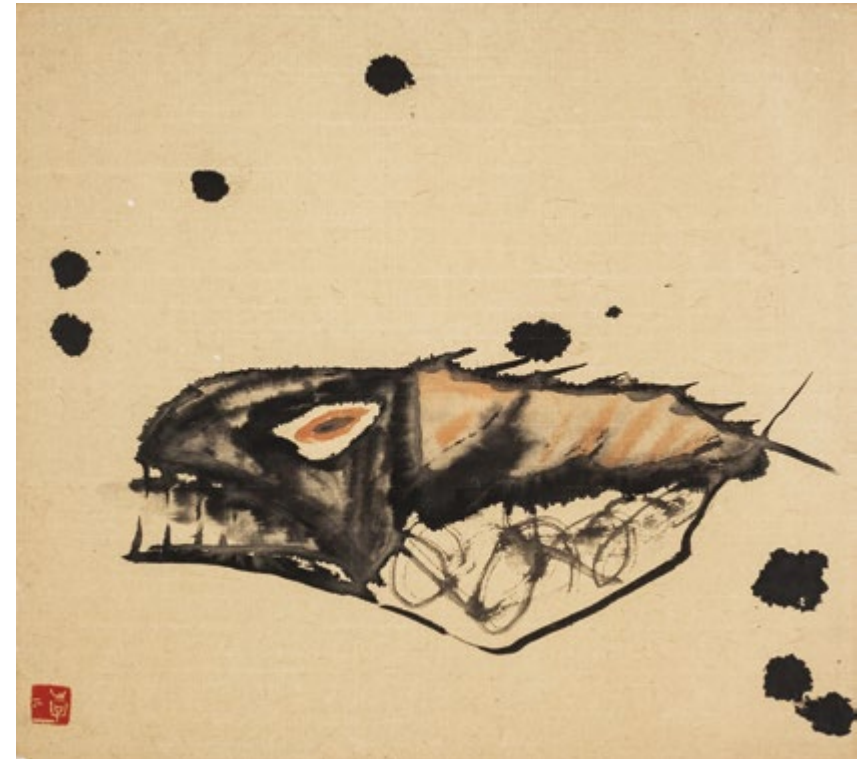


28

Tibet Series: Frog

西藏组画：蛙

1983 | Ink and color on paper 纸本水墨设色 | 40.5 x 46.8 cm [U_192]



29

Tibet Series: Fish

西藏组画：鱼

1993 | Ink and color on paper 纸本水墨设色 | 42.1 x 47 cm [U_354]



化身 TRANSFIGURATIONS



Li Jin in his Lhasa studio 李津在拉萨工作室

In 1985, having completed his teaching assignment, Li Jin left Tibet with the sober knowledge of himself as an outsider. Although he would return to Tibet twice in the early 1990's, he withdrew from a planned 1986 group exhibition featuring works by Han Chinese artists resident in Lhasa. He spent several months studying at the Nanjing Arts Institute, where he reconnected with the heritage of literati aesthetics and identified its spontaneous ink-play as his native pictorial language, closest to his own sensibilities. During this time Li Jin also befriended Zhu Xinjian (1953–2014), best known for his playfully erotic renditions of female nudes. The Nanjing experience transformed Li Jin's art-historical self-consciousness and precipitated his shift towards quotidian life as subject.

The works in this section were produced in the early 1990's, during and shortly after Li Jin's second and third sojourns in Lhasa. They conflate Li Jin's impressions of lamas and depictions of wrathful deities and arhats in Buddhism, particularly those in the lineage of the monk-painter Guanxiu (832–912). Ageless, magical beings of foreign origin, arhats have long stimulated Chinese painters' experimentations with the grotesquery of gnarled skin, misshapen heads, and overgrown hair.

Executed vertically, Li Jin's energetic brushwork embraces the quasi-accidents of bleeding and dripping. It disfigures and obscures in the very process of figuration itself, of painterly gestures becoming form. They evoke a rich variety of emotional and mental states, from meditative concentration and tranquility to discomfort and pain. The layering of translucent ink and color washes over fine lines, as in the triptych of *Disciples and Buddha's Shadow* triptych, suggests both anatomy (muscle over skeleton) and corporeal transformation. These paintings play out complex negotiations between gestation, embodiment, and transcendence, and moreover between Li Jin's self-conception as a Chinese ink painter and the "Other" of Tibetan art.

Crucially, these negotiations unfold on the level of medium and pictorial language. Through rubbings and impressions, Li Jin assimilates so-called Mani stones (rocks inscribed with Buddhist mantras), stone carvings of Buddhist icons, and sutra blocks. In *Words of Awakening*, an iconic rubbing stabilizes the figure and rescues it from dissolving into the surrounding wash. Rubbings and impressions predominate over brushwork in *Imprints: Tibetan Ritual Theater* and *Imprints: Skeleton*, creating a dense web from which the figures struggle to emerge. Produced after Li Jin's departure from Tibet, the final works in this series fully integrate imprints of both a sutra block and his own fingers and hands into life-sized figures, achieving a kind of interfusion of self and other.

In tandem with *Transfigurations*, Li Jin engaged with the heritage of Sino-Tibetan Buddhist art through his *gongbi* practice, the subject of the following section.

1985 年，李津在完成教学任务后离开了西藏。尽管在 1990 年代初又两次返回西藏，此时他已对自己作为一个局外人的身份有了清醒的认识，主动退出了 1986 年由旅居西藏的汉族青年艺术家举办的“西部现代画展”。此后他在南京艺术学院学习数月，重拾文人美学的传统，尤其是讲求即兴的笔墨意趣，并

将此确立为最发自本心的绘画语言。在这段时间里，李津还与以情色戏谑的淑女系列而著名的朱新建（1953-2014 年）交往甚密。南京的经历重塑了李津的艺术史自觉，并促使他转向描绘市井生活的方方面面。

《化身》系列创作于 1990 年代初，李津第二、三次旅居拉萨期间，及紧随其后的一段时间。他们结合了李津对当地喇嘛的印象和佛教视觉文化中对愤怒神灵和罗汉的描绘，尤其体现了僧侣画家贯休（832-912 年）一派的影响。罗汉长期以来引发着中国画中对于身体怪诞性的探索，包括对其扭曲的皮肉和畸形的头部的描绘。

李津在墙上作画，以极富表现性的笔触、水墨渗透和滴落等不可控效果，在造型过程之中同时化解和模糊造型。这些人物唤起冥想的宁静、不适、痛苦等各种各样的微妙情感和精神状态。在《头陀》和《佛影》三联画中，水墨和色彩的晕染和重叠，仿佛骨骼和皮肉的结构关系，又暗示着肉体的消解和升华。这些绘画在无形、有形、与化形之间的辗转，体现了李津作为中国水墨画家的自我概念与西藏文化和艺术的“他者”之间复杂的交涉。

需要强调的是，这些交涉是在媒介和绘画语言层面展开的。李津以拓印和盖印的形式，融合了玛尼石、佛像石刻和木经块。在《禅语》中，一个小佛像的拓印将形体封印，免于其完全溶解在周围的晕染中。拓印和盖印占据《佛印：跳神》和《佛印：骷髅》的画面，创造了一个密集的网络，人物仿佛从中挣扎浮现而出。系列最后两张指画作品《佛印》，则将佛经版印和李津自己的手印完全融入到真人大小的人物画中：这也许达成了一种“自我”和“他者”的相互融合。

在创作《化身》系列的同时，李津亦以工笔画实践去面对汉藏佛教艺术传统。这将是下一章节的主题。



Arhat attributed to Guanxiu 贯休笔下的罗汉形象

30

Red-Robed Disciple

红衣头陀

1992 | Ink and color on paper 纸本水墨设色 | 136.3 x 68.8 cm [U_196]





Red-Robed Disciple (detail) 红衣头陀 (局部), 1992

Buddha's Shadow

佛影

1992 | Ink and color on paper 纸本水墨设色 | 137 x 69.2 cm [L_197]





Buddha's Shadow (detail) 佛影 (局部), 1992

32

Black-Robed Disciple

黑衣头陀

1992 | Ink and color on paper 纸本水墨设色 | 136.8 x 69 cm [U_198]





Black-Robed Disciple (detail) 黑衣头陀 (局部), 1992

Transfiguration: Arhat

罗汉化身

1993 | Ink on paper 纸本水墨 | 136.9 x 69 cm [U_205]



34

Arhat: Mirage

罗汉：幻

1993 | Ink on paper 纸本水墨 | 136.4 x 68.5 cm [L_206]



35

Transfiguration: Yak

藏牛化身

1993 | Ink on paper 纸本水墨 | 135.8 x 68.1 cm [U_204]





Transfiguration: Yarn (detail) 藏牛化身 (局部), 1993

36

Imprints

佛印系列

1993 | Ink and color on paper 纸本水墨设色 | 136 x 68 cm [U_203]



37

Chan

禅

1993 | Ink and color on paper 纸本水墨设色 | 137 x 69 cm [L_o36]



Imprints: Sky Burial Master

佛印系列：天葬师

1993 | Ink and color on paper 纸本水墨设色 | 136.8 x 68.5 cm [U_207]





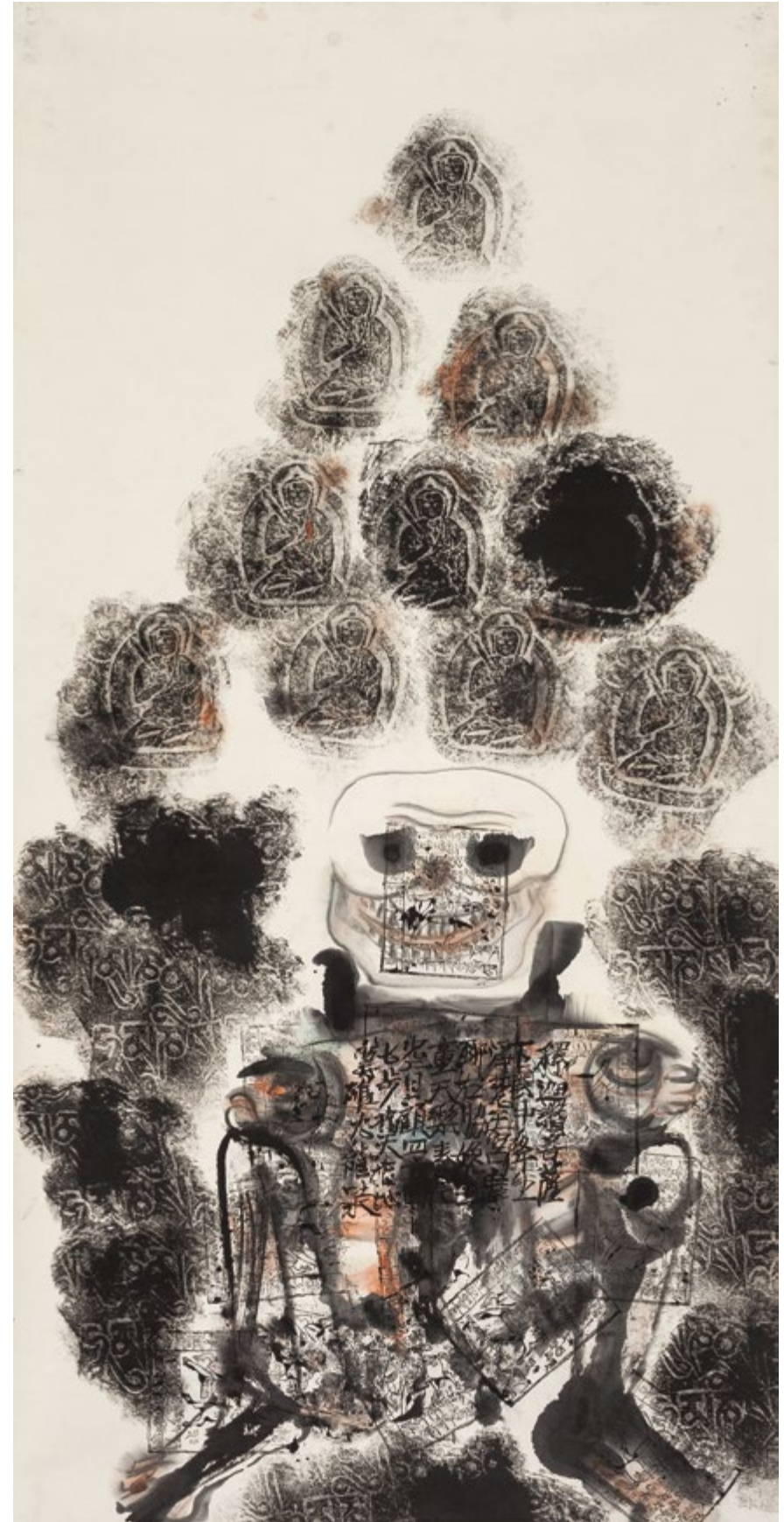
Imprints: Sky Burial Master (局部) 作品系列: 天葬师 (局部), 1993

39

Imprints: Skeleton

佛印系列：骷髅

1993 | Ink and color on paper 纸本水墨设色 | 136 x 68.5 cm [L_208]



40

Imprints: Tibetan Ritual Theater

佛印系列：跳神

1993 | Ink and color on paper 纸本水墨设色 | 136.5 x 68.7 cm [U_353]





41

Words of Awakening

禅语

1994 | Ink and color on paper 纸本水墨设色 | 140 x 70 cm [LJ_108]





Words of Awakening (detail) 禅语 (局部), 1994

42

Impressions

印记

1993 | Ink and color on paper 纸本水墨设色 | 136.8 x 69 cm [LJ_202]





Impressions (detail) 印记 (局部), 1993

43

Imprints: Dance

佛印：舞

1993 | Ink on paper 纸本水墨 | 174.6 x 92.7cm [U_200]





Imprints: Dance (detail) 佛印：舞（局部），1993

44

Imprints: Obeisance

佛印：拜

1993 | Ink on paper 纸本水墨 | 174.6 x 92.7cm [U_201]



45

Obeisance

拜

1995 | Ink and color on paper 纸本水墨设色 | 137 x 53.5 cm [U_355]



46

Flowers

花

1993 | Ink and color on paper 纸本水墨设色 | 80.5 x 50.5 cm [U_150]



光环 HALO



Here Li Jin assimilates thangka and *gongbi* through their common foundation in fine-line underdrawing and shared historical heritage in Sino-Tibetan Buddhist art, which emerged during the Tibetan rule of Dunhuang (ca. 755-848) and matured during the Ming and Qing periods. In the *Halo* series, Li Jin builds subtle chromatic gradations and illumination in many thin layers of gouache, approximating *gongbi* technique in a different medium. The paintings echo thangkas in their palettes of emerald greens, earth-tones, and reds, and their hieratic compositions with jewel-like borders.

The three works on bedsheets stage dialogues between various artistic traditions. Li Jin departs from the standard procedures of polychrome *gongbi* painting on silk, applying liquid ink and color washes that he allows to pool on and stain the unsized sheets before adding alternate layers of sizing and pigments. In *Monk*, the result evokes both ink-play and the dense accumulations in wall paintings of Tibetan monasteries. In *Lhasa River*, the process creates a segmented and layered composition, with a mask and chakras hovering above the dematerialized body of a deity. *Divine Bird*, a fantastical adaptation of a wrathful Buddhist deity, is flanked by Tibetan scripture in a wide rectangular format resembling the *pothi* book. Li Jin washed this work in the Lhasa River and rubbed it with river rocks to evoke the weathering in Tibetan art and architecture.

Effectively, Li Jin's second confrontation with Tibet forced him to distill the artistic traditions he knew into their constitutive elements—line, wash, color, gesture, texture, translucency, opacity, imprint, repetition, recursion, diagrammaticity—and recombine them into a more expansive pictorial language of his own. This became a new foundation of all his subsequent work.

Three Faces, *Dream of Lhasa*, and *Divine Bird* are some of Li Jin's more legible responses to his witnessing of a sky burial in 1984. This theme is explored in volume two.

汉藏佛教艺术兴起于敦煌吐蕃统治时期（约 755–848 年），成熟于明清时期。本章的作品中，李津通过汉藏佛教艺术的历史渊源及底稿描线等技法共性，融合了工笔和唐卡的绘画语言。《光环》系列以层层渲染的工笔技法，用薄水粉营造微妙的色彩渐变和光泽，而画面中使用的翡翠绿、土褐和红色、图示式的构图和宝石镶边都与唐卡相呼应。

三幅床单作品展现不同艺术传统之间的交涉。李津首先在未上胶矾的床单上泼墨发色，然后再用胶矾和颜料反复涂染。这种与绢上工笔画不同的创作手法，在《行僧》中融合了墨戏的灵动性和藏传佛教壁画的厚重堆砌，在《拉萨河心经》中构成了多层分段式的构图，用以虚化神灵的躯体和描绘悬浮其上的面具和脉轮。另一作品《神鸟》则是佛教忿怒尊异想天开的演绎，两旁写有经文的长方形构图，令人联想

到藏文书籍。李津曾在拉萨河浣洗了这件作品，并用鹅卵石摩擦画面，以营造出西藏艺术和建筑的斑驳感。

实际上，李津与西藏的第二次“对峙”迫使他从自己所熟悉的艺术实践和传统中提炼并抽取出——线与染、墨与色、笔势与肌理、透明与覆盖、托、印、重复、递归、图式等元素，并将它们重新组合成一种更为自由开阔的、属于他自己的绘画语言。这成为他随后创作的新的起点。

《向三面》、《拉萨的梦》、《神鸟》三幅作品亦相对直接地反映了艺术家 1984 年看天葬的经历，这是下册的主题之一。



Li Jin by the Lhasa River 李津在拉萨河畔

Halo: Dream of Lhasa

光环系列：拉萨的梦

1993 | Gouache on canvas 布面水粉 | 118.5 x 118.5 cm [L_232]





Halo: Dream of Lhasa (detail) 光环系列：拉萨的梦（局部），1993



Halo: Dream of Lhasa (detail) 光环系列：拉萨的梦（局部），1993

48

Halo: Three Faces

光环系列：向三面

1989 | Gouache on canvas 布面水粉 | 81 x 65 cm

* In a private collection
* 私人收藏





Halo: Three Faces (detail) 光环系列：向三面（局部），1989

Divine Bird

神鸟

1992 | Gouache on bedsheet 床单水粉 | 75 x 113 cm [U_195]



50

Monk

行僧

1992 | Gouache on bedsheet 床单水粉 | 196 x 78 cm

* In a private collection
* 私人收藏



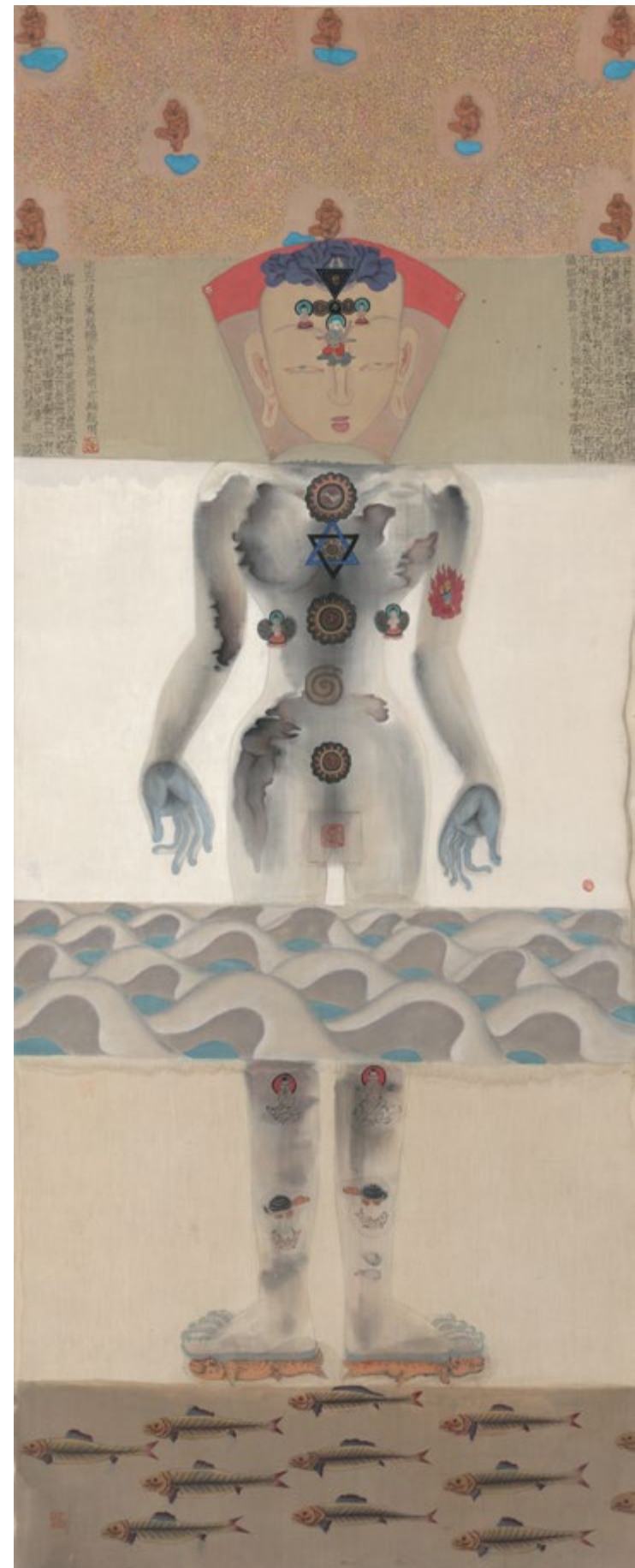
Monk (detail) 行僧 (局部), 1992



Lhasa River Heart Sutra

拉萨河心经

1992 | Gouache on bedsheet 床单水粉 | 196 x 77.5 cm [U_194]





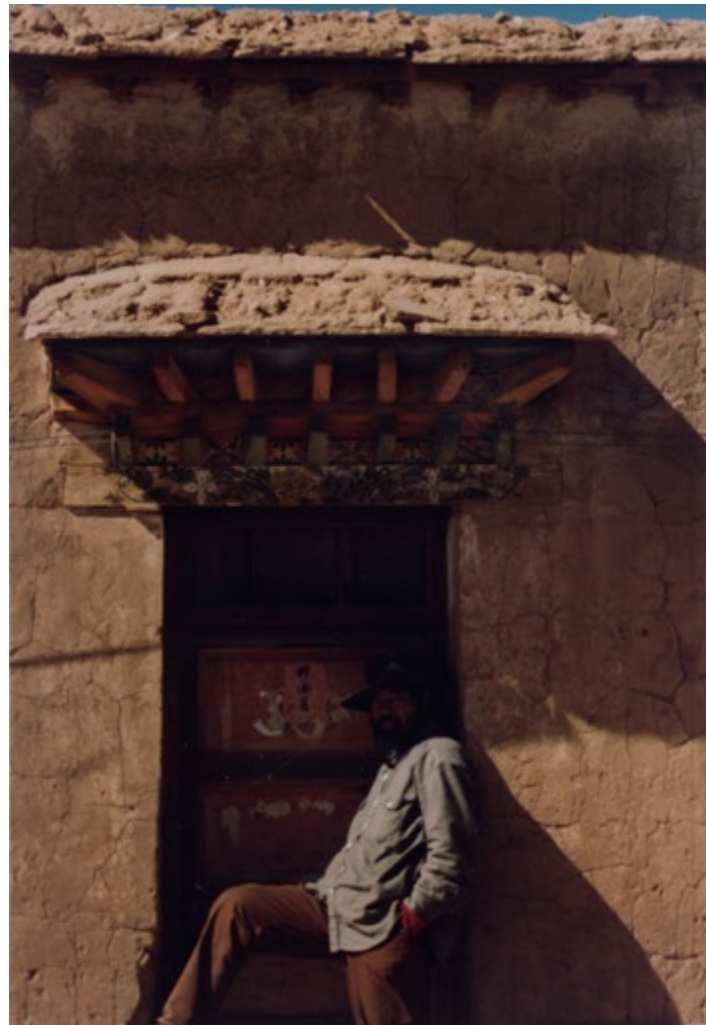
Lhasa River Heart Sutra (detail) 拉萨河心经 (局部), 1992



Lhasa River Heart Sutra (detail) 拉萨河心经 (局部), 1992



铁线描 IRON WIRE



Li Jin in Tibet 李津在西藏

In the *Man at the Door* series, Li Jin estranges and deforms the human body in fluent and tensile “iron-wire” lines executed with a fine, upright brush with minute modulations in pressure or speed. As in *Transfigurations*, he finds inspiration in depictions of wrathful deities in Buddhist visual culture and Guanxiu’s lineage of arhat paintings.

Li Jin pursued the “iron wire” drawing practice throughout the 1990’s, elaborating and dissecting human figures into organic forms vaguely resembling musculature, internal organs, and plant life. The subtle violence of this process is made explicit by the recurrent images of knives and axes and inscriptions of cooking instructions. Sometimes the body parts are even individually labeled. But the dissection is ultimately superficial and ornamental, like tattooing skin and patterning fabrics. It is moreover tempered by the absurdist humor of the figures’ resemblance to a soft-shell *Turtle* and an *Eel*. The only true casualty, the disemboweled sheep in *The Butcher With the Vegetarian Son*, may indeed be blessed with a happy rebirth, as its spilled intestines are identical in form to the auspicious clouds above.

Li Gonglin (1049-1106) endowed *baimiao* (plain-line) drawing with the literati’s moral and aesthetic values, but the practice more fundamentally relates to preparatory sketches and pictorial models for ritual pictures, woodblock prints, ceramics, and other folk and artisanal traditions. Li Jin’s inscriptions on body parts echo, for example, the notations on pictorial models from the Library Cave of Dunhuang, and his densely repetitive forms reflect the influence of what he calls “folk thangkas” in local Tibetan Buddhist temples. In the latter sense, *baimiao* is both modest and invested with divine power, a duality captured in *Craftsman*, which depicts Li Jin himself in the act of drawing a creature to life.

在《门中人》系列中，李津以白描平面线图，特别是运用坚韧、细劲有力的“铁线描”，延续了《化身》系列对人体进行的异化和变形。

李津在 1990 年代继续发展铁线白描系列，将人物形象分解为形似肌肉、内脏和植物的不明物。图中重复出现的刀斧和食谱题字，以及个别作品中身体部位的单独标记，更明确地表现了铁线描所潜藏的暴力。但这种解体终归止于表面，更像具有装饰性的纹身和面料图案，同时也通过异想天开和荒诞的幽默来缓解，比如形似《甲鱼》和《鳝鱼》的人物。系列中唯一真正的伤亡者是在《儿子吃素》中被屠宰的羊，然而其溢出的肠子恰与上方的祥云相似，似乎暗示了幸福再世的可能。

李公麟(1049-1106)将白描升华为文人价值观的体现，但白描更普遍的用途，乃是绘制宗教壁画、木版画、陶瓷纹样和其他民间工艺传统的图稿。李津在人物身体部位的题字暗合了诸如在敦煌藏经洞的图稿中发现的符号，繁复的图式也反映了西藏小佛寺中他所谓的“土唐卡”的影响。从这个意义上说，白描即便地位低微，却充满着神圣的力量。这种双重性在《匠人图》中艺术家自己用画笔缔造生命的场面得到彰显。

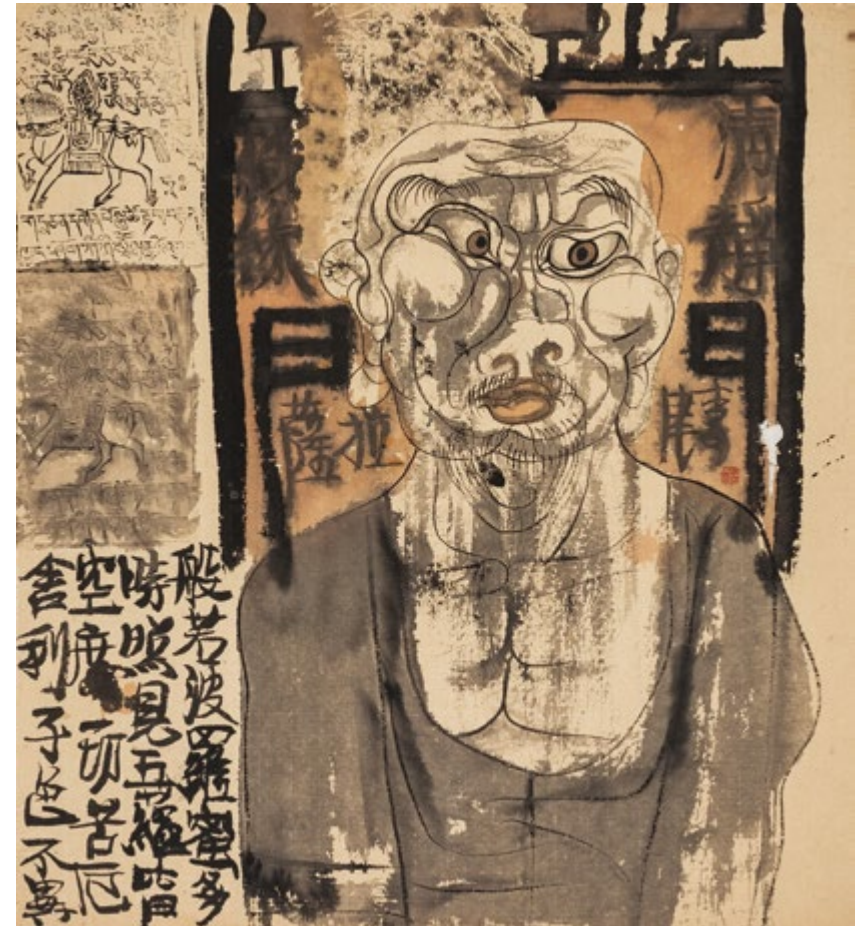


52

Man at the Door: Master Walking

门中人：洒家

1993 | Ink and color on paper 纸本水墨设色 | 45 x 39.5 cm [U_212]

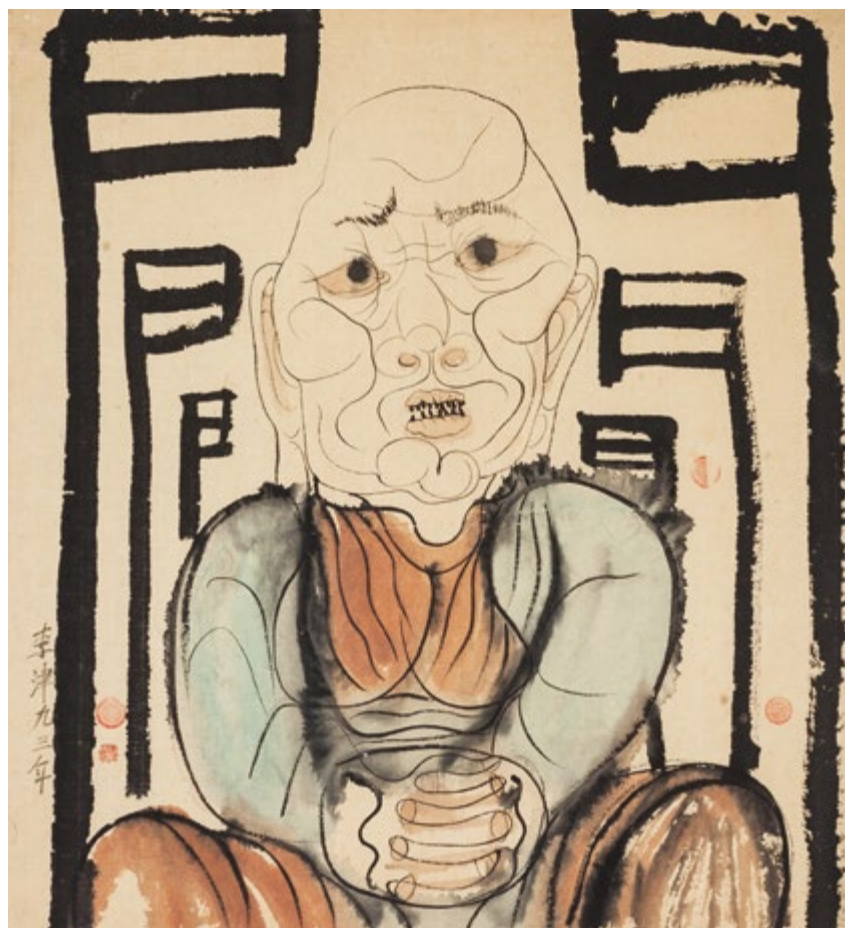


53

Man at the Door: Bell Sounds

门中人：闻钟

1993 | Ink and color on paper 纸本水墨设色 | 44.5 x 40 cm [U_106]

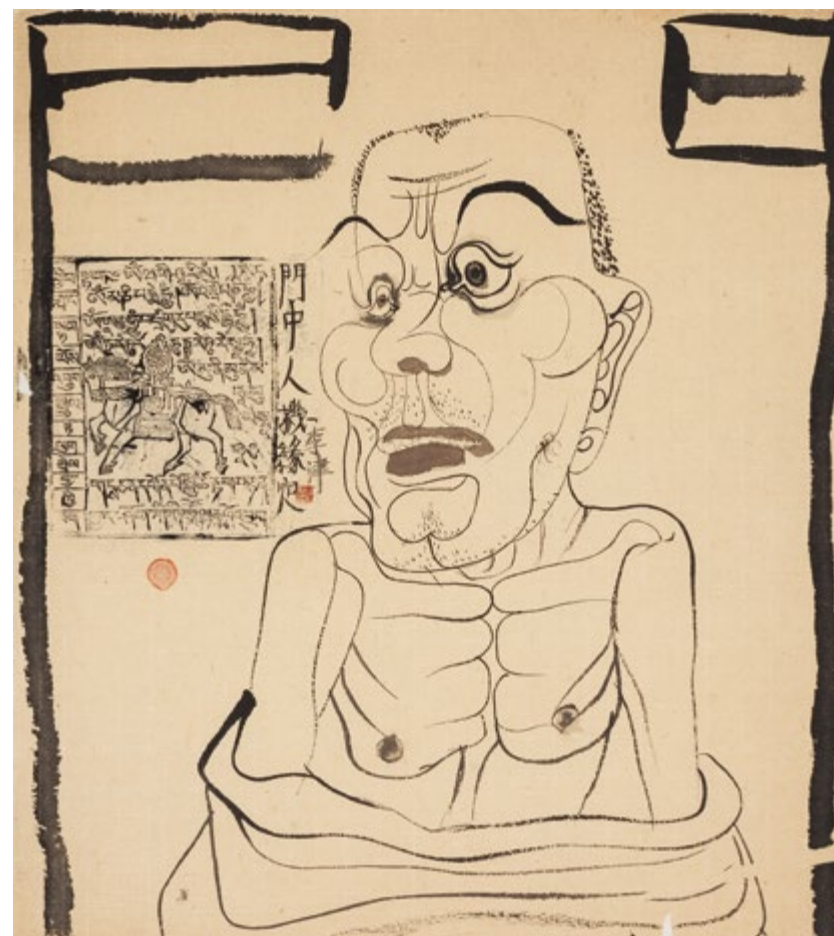


54

Man at the Door: Triple Door

门中人：三重门

1993 | Ink and color on paper 纸本水墨设色 | 44 x 40 cm [U_210]



55

Man at the Door: Karma

门中人：机缘定

1993 | Ink on paper 纸本水墨 | 44 x 40 cm [U_211]

56

Adept

体道者

1993 | Ink and color on paper 纸本水墨设色 | 44.5 x 40.5 cm [U_209]



57

Lhasa Drawing

拉萨白描

1996 | Ink on paper 纸本水墨 | 38 x 44 cm [U_159]



58

Lhasa Drawing: Skull

拉萨白描：骷髅头

1993 | Ink on paper 纸本水墨 | 44.5 x 40 cm [U_217]





Lhasa Drawing: Skull (detail) 拉萨白描：骷髅头（局部），1993



将鳝鱼宰杀，
腹去脏洗净，
切成约5厘米
段，头尾去掉，
放少许酱油，
匀，五花
片。锅中
素油至
热，投入
鳝段，炸
至皮
至七成
熟，捞出，
入锅，
捞出，
下肉片，
下酒，
加酒，
将酱油

60

Line Drawing: Thick-Cut Ribs

小哥线描：厚片排骨

1996 | Ink on paper 纸本水墨 | 37.5 x 32.4 cm [U_214]



61

Line Drawing: Knife

小哥线描：刀

1996 | Ink on paper 纸本水墨 | 37.3 x 43.6 cm [U_216]





62

Line Drawing: Flower God

小哥线描：花神

1996 | Ink on paper 纸本水墨 | 37.5 x 20.2 cm [U_215]



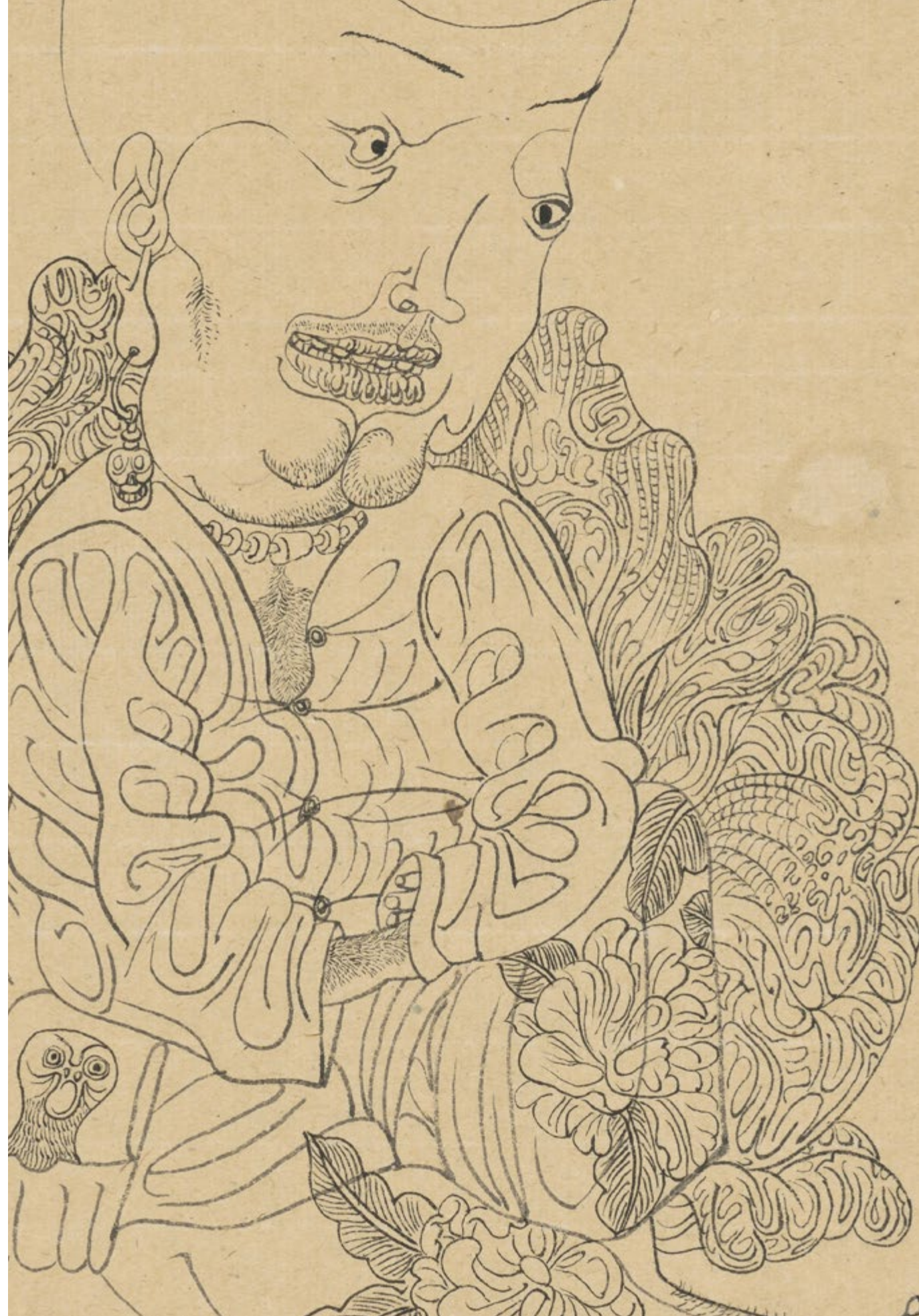
63

Line Drawing: Turtle

小哥线描：甲鱼

1996 | Ink on paper 纸本水墨 | 37.5 x 43.5 cm [U_218]





Line Drawing: Turtle (detail) 小哥线描：甲鱼（局部），1996

Line Drawing: The Butcher with a Vegetarian Son

小哥线描：儿子吃素

1996 | Ink on paper 纸本水墨 | 31 x 27 cm [U_219]





Line Drawing: The Butcher with a Vegetarian Son (detail)
小哥线描: 儿子吃素 (局部), 1996

65

Line Drawing: Craftsman

小哥线描：匠人

1996 | Ink on paper 纸本水墨 | 26 x 29 cm





Line Drawing: Craftsman (detail) 小哥线描：匠人（局部），1996

66

Lhasa Drawing: A Sprig

拉萨白描：一枝花

1994 | Ink on paper 纸本水墨 | 37.5 x 43.5 cm







狂草 WILD CURSIVE



Li Jin's Tianjin studio 李津天津的工作室

In tandem with his highly controlled “iron wire” drawings, Li Jin painted in an opposite mode of loose and spontaneous brushwork, to which pliant and repeating leaves and flower petals are ideally suited. He contrasts dry and energetic linear strokes with liquid ink wash, generating semi-amorphous forms and tonal gradations as it diffuses across the paper. The series harks back to the “mad cursive” calligraphers and splashed-ink landscapists of the Tang dynasty, who used wine to suppress their conscious agency and channel the greater forces of nature.

In style and subject matter, however, the series refers to Xu Wei (1521-1593), the foremost classical practitioner of splashed-ink flower painting. Xu Wei’s “madness” was more than alcohol-induced or a rhetorical pose: during mental breakdowns in a life fraught with guilt and frustrated ambition, he inflicted grievous injuries on himself and murdered his wife. Flowers in Chinese poetry and painting had always symbolized of virtuous men and beautiful women. Xu Wei’s flowers and especially peonies, ever on the verge of dissolving into illegible splotches, came to be more explicitly charged with both bodily trauma and sensual desire. Li Jin draws from both aspects of his legacy in his erotic paintings and *Zizai* series.

Making his living as a ghostwriter, Xu Wei necessarily adopted a host of inauthentic voices and positions. Later, he was forced to shift his political allegiances and loyalties to survive factional struggles that had caused his patron’s death. In *Four Cries of a Gibbon*, he employs a nested, play-within-a-play structure in which actors must embody contradictory emotions at the same time. Li Jin describes Xu Wei’s painting as “a needle scratching on glass,” its allure and seeming freedom precisely calibrated to deliver a single piercing scream. Li Jin does not find the same sugarcoated aggression in himself; indeed, his splashed-ink manner is more restrained and richly textured than Xu Wei’s, rarely approaching the sheer indexicality of blood and tears. But there is perhaps an equally profound ambivalence in both painters’ work.

与细腻规整的“铁线描”截然不同，李津松散、洒脱的笔触则更适合呈现繁花绿叶的鲜润姿态。干笔线条风骨尽现，与湿笔晕染形成鲜明对比；形态万千，渐变绚丽的色块跃然纸上，相互交叠，充满随机性的结果往往出人意料的精彩。此系列作品仿佛可见唐代狂草书法家与泼墨山水画家以酒助兴的洒脱不羁，在自我意识与自然力量之间寻求艺术境界的极致。

从风格和主题上来讲，此系列又让人联想到明代画家徐渭（1521–1593 年）的泼墨大写意花卉。徐渭之“狂”并不是较酒后放浪：在仕途屡受挫折一蹶不振之时，他狂病发作，杀妻自伤，几近精神崩溃。徐渭笔下的花卉常常游移于抽象与形似的边缘，既可以是花叶层叠，也可以是墨渍点点，仿佛是他自身的诠释，充满创伤与物欲。

徐渭的人生充满了矛盾——他以帮别人代笔为生，因此需要隐藏自我，用自己的笔抒他人之意；他也曾因在党派斗争中求自保而被迫改变立场；他的杂剧《四声猿》采用“戏中戏”的嵌套结构，使演员和观众同时体验两极的情绪。在李津的眼中，徐渭的泼墨犹如“针划玻璃”，其绚烂的效果都为了传达的一种直击灵魂的尖叫。李津的“狂草”并没有像徐渭的泼墨般透着血渍泪痕的苦涩，蕴含了更加丰富的质感，表达上也更加含蓄。然而两位艺术家的作品似乎都有着同样深刻的矛盾性。



67

Wild Cursive Series: Weeds

狂草系列：杂草丛生

1996 | Ink on paper 纸本水墨 | 34.5 x 34.5 cm [U_224]



68

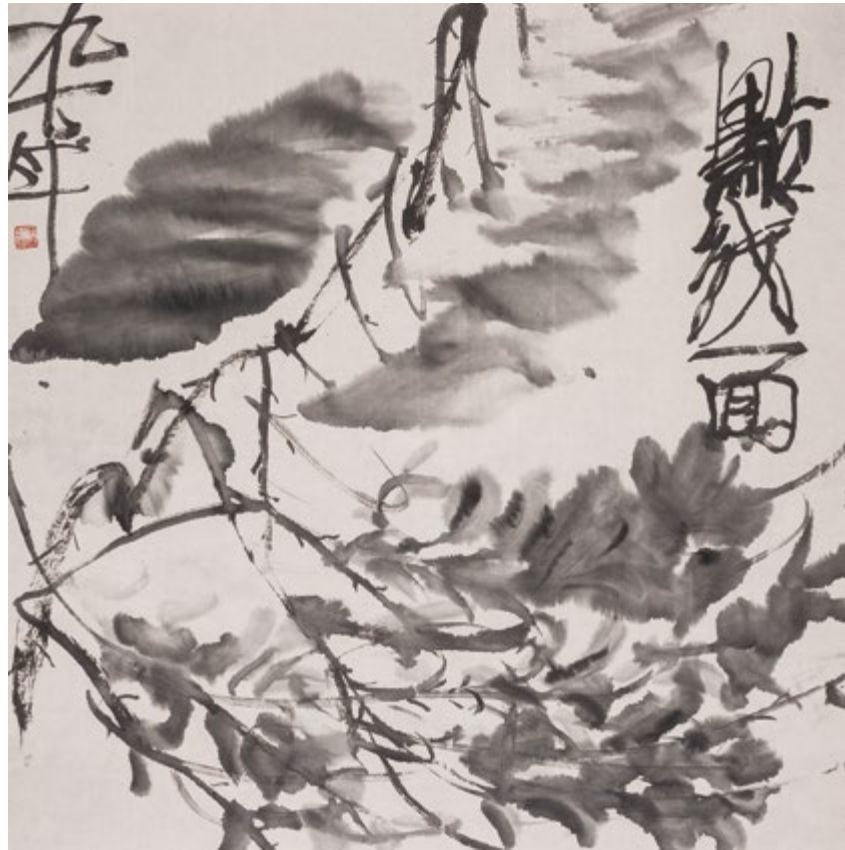
Wild Cursive Series: Peony

狂草系列：牡丹

1996 | Ink on paper 纸本水墨 | 34.5 x 35 cm [U_222]



Wild Cursive Series: Peony (detail) 狂草系列：牡丹（局部），1996



69

Wild Cursive Series: Point, Line, and Plane

狂草系列：点线面

1996 | Ink on paper 纸本水墨 | 34.5 x 34.5 cm [U_226]



70

Wild Cursive Series: Fluttering Pine Leaves

狂草系列：松叶飘

1996 | Ink on paper 纸本水墨 | 35 x 34.5 cm [U_223]



Wild Cursive Series: Pine Leaves (detail) 狂草系列：松叶飘（局部），1996



71

Wild Cursive Series: Autumn Chrysanthemum

狂草系列：秋菊图

1996 | Ink and color on paper 纸本水墨设色 | 34.5 x 35 cm [U_153]



72

Wild Cursive Series: Autumn Resonances

狂草系列：秋韵图

1996 | Ink and color on paper 纸本水墨设色 | 35 x 34.5 [U_152]

73

Wild Cursive Series: White Chrysanthemum

狂草系列：白菊

1996 | Ink on paper 纸本水墨 | 34.5 x 35 cm [U_225]





Wild Cursive Series: White Chrysanthemum (detail)
狂草系列：白菊（局部），1996



饕客 EATERS



Li Jin at a seafood market 李津在海鲜市场

A lifelong gourmand, Li Jin would only arrive at food as subject matter in the mid-1990's, when he had relocated to a hutong residence in Beijing. In the *Eaters* series from 1995, he uses a narrow vertical-scroll format normally reserved for calligraphy, in part a reflection of his constrained physical environment. In each case, dishes are spread over a table, across which a figure sits as if to share a meal with us. But the table is positioned parallel to the picture plane, such that both food and the viewer's would-be dining companion oscillate uncannily between proximity and distance. The dishes themselves are often painted too ambiguously to be identified. Resembling scraps and trash, moreover, they are too washed over with ink to be appetizing. Yet some of the dishes, like the fish, appear move alive than the eaters, whose sallow and asymmetrical faces partake in the ambiguity of the arhats in the *Transfiguration* series, vacillating between beastly gorging, melancholy, spiritual vacancy, introspection, and meditative tranquility. Here society appears atomistic: people dine in alienated proximity, unreadable and unaware of one another, perhaps even unaware of their own selves. This quality of psychological isolation will persist even in Li Jin's later boisterous and congested banquets.

尽管李津是一位地道的美食家，但他在九十年代中期搬到北京胡同之后才开始专注描绘食物。对应胡同拘束的环境，1995 年开始创作的《饕客》系列作品都以书法用的长窄竖条幅完成。每幅画中都是一个食客坐在一桌菜前，好像要与观者面对面聚餐，但餐桌是一个没有透视的平面，使得画面和观众之间有一种若即若离的暧昧关系。食物的表现往往极其模糊，甚至就像残渣和垃圾，或者像用墨水浸泡过一般让人无法下咽，但画中的鱼和菜式却往往比饕客显得更有生气。人物表情和《化身》系列中的罗汉一样暧昧，徘徊在野兽般的暴食、忧郁、精神空洞、内敛、冥想的超然状态之间。《饕客》系列仿佛体现了一种原子结构般的社会，这里的人们彼此疏远，从那无精打采的神情中可以感受到繁华表象下的孤独。这种情绪在李津后来的愈加丰满和喧闹的盛宴作品中也依然能明确感受到。

Eaters Series: Plum Blossoms

饕客系列：梅花

1995 | Ink and color on paper 纸本水墨设色 | 150 x 40.2 cm [L_250]



75

Eaters Series: Fish-Eater

饕客系列：吃鱼

1995 | Ink and color on paper 纸本水墨设色 | 151 x 40.5 cm [U_249]





Eaters Series: Fish-Eater (detail) 饕客系列：吃鱼（局部），1995

76

Eaters Series: Blue Bowl

饕客系列：蓝碗

1995 | Ink and color on paper 纸本水墨设色 | 152.2 x 41.5 cm [U_244]



77

Eaters Series: Skewers

饕客系列：串儿

1995 | Ink and color on paper 纸本水墨设色 | 152 x 41 cm [U_248]



Eaters Series: Skewers (detail) 饕客系列：串儿（局部），1995



78

Eaters Series: Floating

饕客系列：飘

1995 | Ink and color on paper 纸本水墨设色 | 153 x 42 cm [L_252]



79

Eaters Series: Plump

饕客系列：丰腴

1995 | Ink and color on paper 纸本水墨设色 | 151.5 x 40.2 cm [U_245]





Eaters Series: Plump (detail) 饕客系列：丰腴（局部），1995

80

Eaters Series: Happy for What I Have

饕客系列：足饮者

1995 | Ink and color on paper 纸本水墨设色 | 152.5 x 41.6 cm [U_247]



81

Eaters Series: Grapes

饕客系列：葡萄

1995 | Ink and color on paper 纸本水墨设色 | 151 x 39.5 cm [U_246]





Eaters Series: Grapes (detail) 饕客系列：葡萄（局部），1995



Eaters Series: Grapes (detail) 饕客系列：葡萄（局部），1995

82

Eaters Series: Melancholy Woman

饕客系列：愁绪

1995 | Ink and color on paper 纸本水墨设色 | 151 x 40.5 cm [U_251]





Eaters Series: Melancholy Woman (detail) 饕客系列：愁绪（局部），1995



Eaters Series: Melancholy Woman (detail) 饕客系列：愁绪（局部），1995



艳 EPHEMERAL COLORS



Photograph taken by Li Jin in Tibet 李津摄于西藏

Before entering the Tianjin Academy of Fine Arts, Li Jin spent three years studying textile design at the Tianjin Crafts and Arts College. To this day he maintains a strong interest in the textures and patterns of clothing. In these life-size paintings of single figures, Li Jin plays with translucency and contour to create an eroticism of dressing and undressing. In all but the young woman in a fur coat, there is subtle visual punning with genitalia in the pattern or folds, a feature still observable in his current work. In *Fancy Pants*, a voluptuous female body is palpable beneath her tight clothing. The three young women painted in a liquid *xieyi* style recall late-imperial and Republican-period images of wispy, melancholy beauties. Pattern here flattens and dematerializes its wearer, and produces an image-within-an image, reminiscent of Li Jin's use of prints and rubbings in the *Transfiguration* series. It is a curious paradox in much of Li Jin's work that clothing makes tangible the bodies beneath, while unclothed skin, as in the *Iron Wire* series, take on the quality of superficial ornaments or another layer of clothing.

李津在考入天津美术学院之前，曾在天津工艺美术学校的染织专业学习三年，至今对服装布料的质感和图案依然有着浓厚的兴趣。在这些等身大小的人物作品中，李津反复游走在透与不透、穿与未穿之间情色意味表达。作品中人物衣服的图案或褶皱都或多或少地具有性暗示。这种视觉上的双关语在李津现在的作品中也依然可见。《花裤子》中丰满的女性身体曲线在紧绷的衣服下显得格外婀娜性感，仿佛触手可及。三幅写意少女作品具有明清和民国时期女子形象的影子。人物衣服的花纹和图案自由奔放，有时甚至挣脱出人体的轮廓线，令边界模糊不清，难以分辨。这不但突出了人物的平面感，更制造出一种“图中图”、“画中画”的效果，与李津以版画和拓片入画的《化身》系列异曲同工。李津作品中似乎常常体现出一种奇妙的悖论：人体在紧贴的衣物背后仿佛呼之欲出，而裸露的皮肤却往往又像《铁线描》系列人物一样成为平面装饰或另一层衣服。

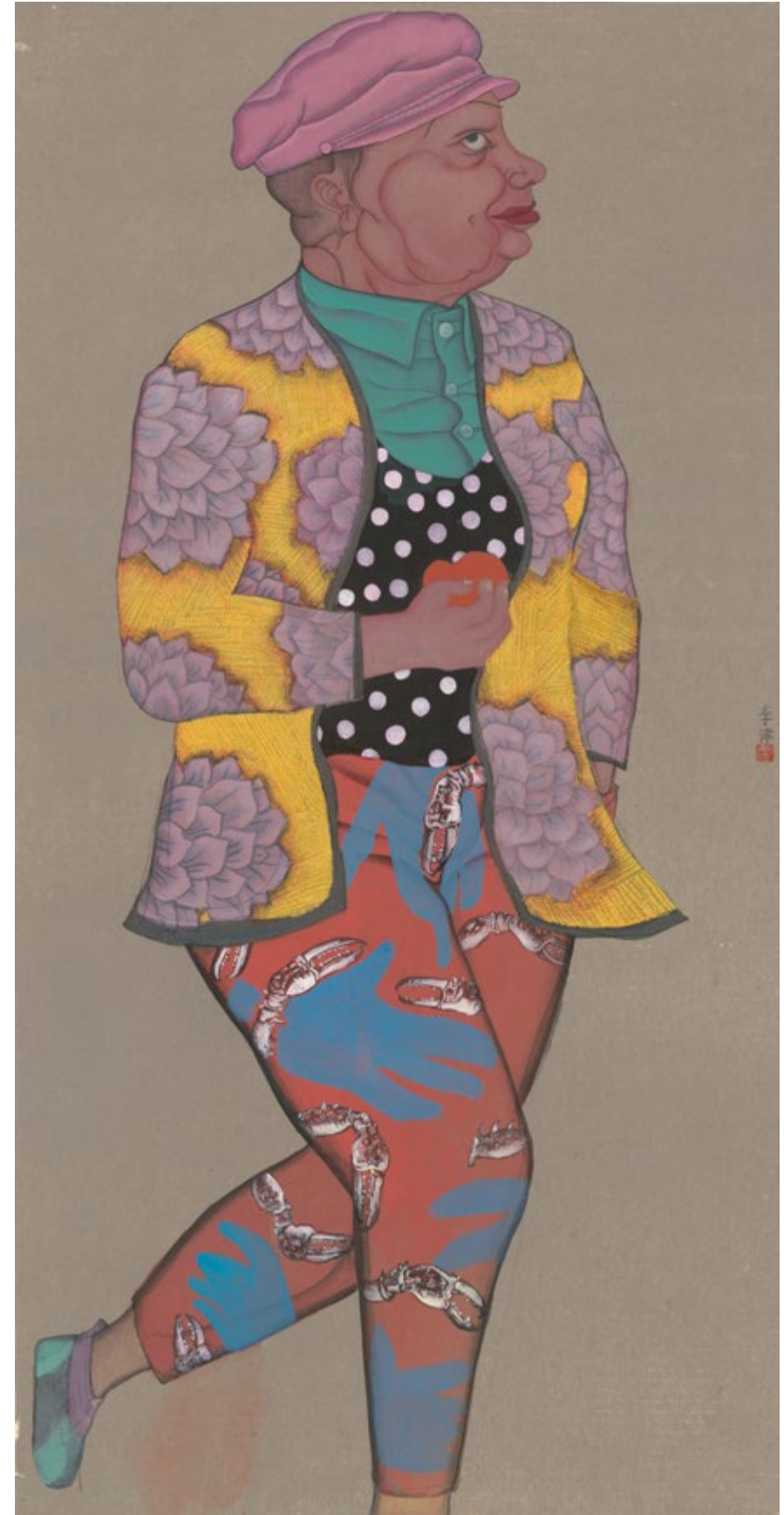
83

Untitled

无题

1994 | Ink and color on paper 纸本水墨设色 | 131.5 x 66.5 cm

* In a private collection
* 私人收藏





Untitled (detail) 无题 (局部), 1994

84

Fancy Pants

花裤子

1994 | Ink and color on paper 纸本水墨设色 | 133.5 x 63 cm

* In a private collection
* 私人收藏



85

Beauty in Fur

穿皮草的女子

1996 | Ink and color on paper 纸本水墨设色 | 137.7 x 70.5 cm [U_258]





Beauty in Fur (detail) 穿皮草的女子 (局部), 1996

86 Beauty Sitting in Melancholy

坐愁红颜老

1996 | Ink and color on paper 纸本水墨设色 | 138.2 x 70 cm [L_259]





Beauty Sitting in Melancholy (detail) 坐愁红颜老 (局部), 1996

87

Beauty in the Shade

清荫下

1996 | Ink and color on paper 纸本水墨设色 | 138 x 70 cm [LJ_260]



Beauty in the Shade (detail) 清荫下 (局部), 1996



头像 HEADS





At the exhibition Dialogue 1999 “对话 1999 艺术展” 现场

The human face is Li Jin's one of favorite and most enduring subjects. Here he paints anonymous and imaginary visages in a larger-than-life format, pushing them to the limits of legibility and challenging our instinctual response to them. The scale requires Li Jin to begin his compositions on the ground and renders his deskbound brushwork habits physically untenable. Free from overt art-historical reference or any insistent sense of gesture, the paintings focus our attention on the bare qualities of linearity, liquid diffusion, and ink tonality. They turn face into mask and topography—eyebrows become demilunes, hair raindrops and leaves, and pupils unreflective wells. Recalling the “accumulated ink” and “broken ink” techniques of landscape painting, the regular dabs of gradated mid-tones in the backgrounds add a distancing abstractness.

In their original display, Li Jin interspersed these faces with calligraphic scrolls, raising questions about the notions of *xieyi* and *shuxiexing*, or calligraphic expressiveness. Does the sense of animation in a portrait originate in the sitter, the painter, or their interaction? If the abstraction of a face into a mask obscure or hide personality, can it also be the distillation of a spiritual essence? In his latest *Zizai* series of monochrome large-scale paintings of faces, Li Jin resumes this line of inquiry.

人脸是李津最钟爱并且反复进行创作的题材之一。在这些作品中他不断挑战“可识别性”的极限，颠覆着我们对人脸的本能反应。李津将虚构的人脸进行放大，远超过真人大小的尺寸极具视觉冲击力。如此大的尺幅也使他必须在地上起笔，并改变一贯的运笔习惯。这系作品弱化传统参照或表现性的笔触，将观者的注意力集中在线条、墨色的渐变，以及晕染与融合这些水墨的基本元素之上，使人脸变成一幅山水画般的面具：他们的眉毛如新月，头发如雨滴和树叶，瞳孔黑如深井。背景中规整的、渐变的墨色点染令人联想起山水画的积墨法和破墨法，令整个画面充满距离感和抽象感。

李津首次展出这些作品时将它们用书法卷轴间隔开来，引发一种关于“写意”与“书写性”意义的探讨。人像作品中所谓的“传神”是源于被绘画对象，还是画家，亦或是二者之间的互动？将人脸抽象为面具隐藏了人物的个性，还是提炼了人物的精神？在最近的“自在”系列大尺幅大写意人像作品当中，李津继续了对这些问题的审视与诠释。

88

Head: Large Eyes

头像系列：大眼

1996 | Ink on paper 纸本水墨 | 179 x 96 cm [U_227]

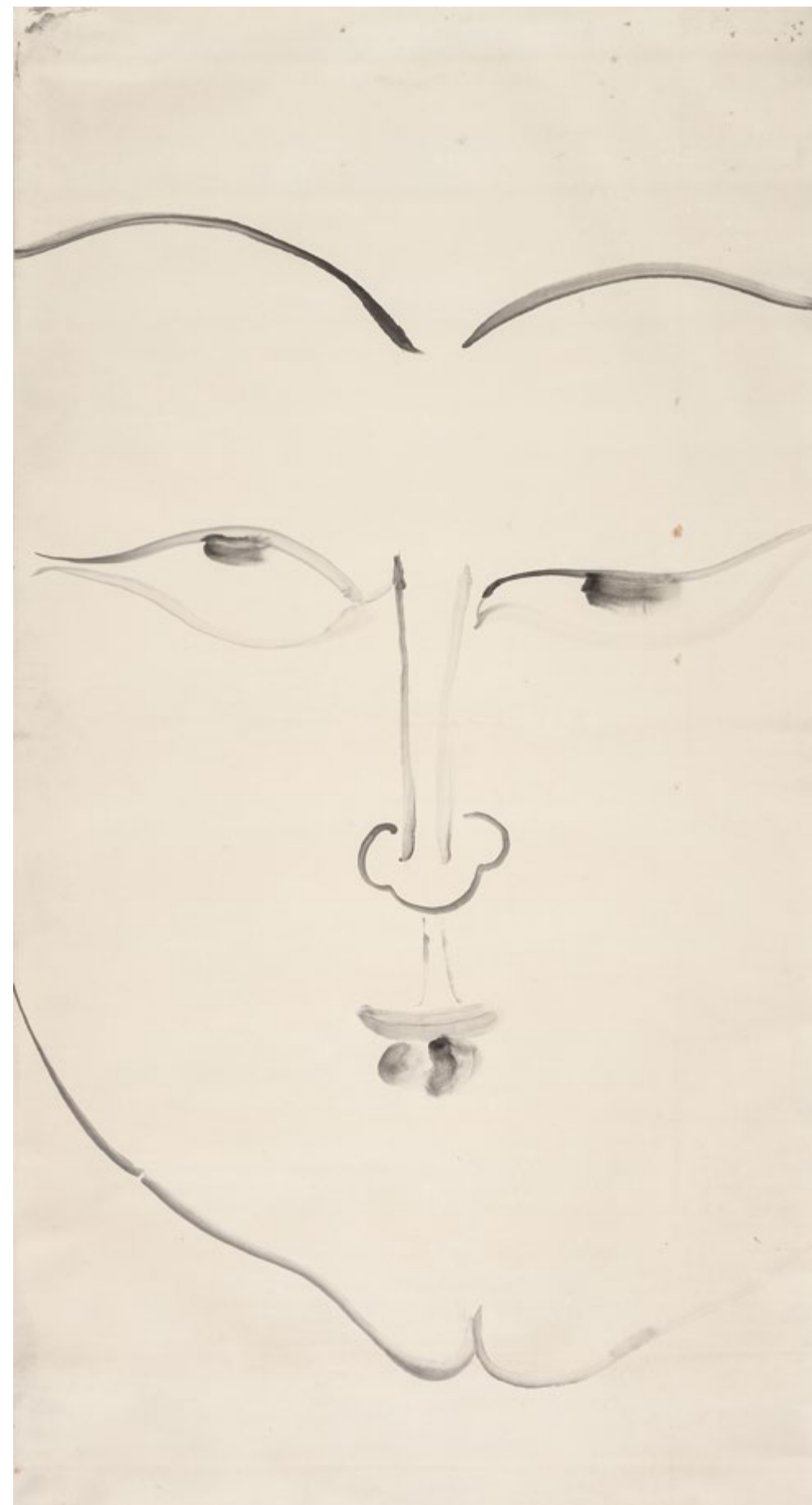


89

Head: White Face

头像系列：白脸

1996 | Ink on paper 纸本水墨 | 179 x 96 cm [U_228]



90

Head: Smile

头像系列：微笑

1996 | Ink on paper 纸本水墨 | 179.5 x 96.5 cm [U_229]



91

Head: Downcast Eyes

头像系列：俯视

1996 | Ink on paper 纸本水墨 | 179.5 x 96.6 cm [L_230]



92

Head: Sleep

头像系列：睡眠

1996 | Ink on paper 纸本水墨 | 177 x 94.6 cm [U_231]



93

Head: Full Body

头像系列：全身

1996 | Ink on paper 纸本水墨 | 233 x 51.5 cm [U_199]





Head: Full Body (detail) 头像系列: 全身 (局部), 1996

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